



**Department of Examination - Sri Lanka**

**G.C.E. (A/L) Examination 2021 (2022)**

**56 - 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**



**Question No. 5**

(a) Adding appropriate Bass part – 6 marks

Using of unessential notes – 2 marks

(b) Correct syllables accented – 4 marks

Modulation – 2 marks

Performance direction – 2 marks

Suitable melody – 4 marks

**Total 20 marks****Question No. 6**(a) Correct Chords used  $\frac{1}{2} \times 12 = 6$  marks

Applying correct rules in harmony, Avoiding consecutive 5ths and 8ves, exposed 5ths and octaves, Applying correct rules for Passing six-four and cadential six-four = 6 marks

(b) Two questions each  $4 \times 2 = 8$  marks**Total 20 marks****Question No.7**

Section A – One question each – 6 marks

Section B – One question each – 8 marks

Section C – One question each – 6 marks

**Total 20 marks****Paper II**Question No. 1  $2 \times 10 = 20$  marksFour selected questions  $20 \times 4 = 80$  marks

Total 100 marks

Paper I – 100 marks

Paper II – 100 marks

Total – 200 marks

200/2

Final marks – 100%

## Common Techniques of Marking Answer Scripts.

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

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

**Example:**

**Question No. 03**

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

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

1. Marking templates for G.C.E.(A/L) and GIT examination will be provided by the Department of Examinations itself. Marking examiners bear the responsibility of using correctly prepared and certified templates.
2. Then, check the answer scripts carefully. If there are more than one or no answers Marked to a certain question write off the options with a line. Sometimes candidates may have erased an option marked previously and selected another option. In such occasions, if the erasure is not clear write off those options too.
3. Place the template on the answer script correctly. Mark the right answers with a 'V' and the wrong answers with a 'X' against the options column. Write down the number of correct answers inside the cage given under each column. Then, add those numbers and write the number of correct answers in the relevant cage.

**Structured essay type and essay type answer scripts:**

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

**Preparation of Mark Sheets.**

Except for the subjects with a single question paper, final marks of two papers will not be calculated within the evaluation board this time. Therefore, add separate mark sheets for each of the question paper. Write paper 01 marks in the paper 01 column of the mark sheet and write them in words too. Write paper II Marks in the paper II Column and write the relevant details. For the subject 51 Art, marks for Papers 01, 02 and 03 should be entered numerically in the mark sheets.

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ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව  
இலங்கைப் பரீட்சைத் திணைக்களம்

අ.පො.ස (උ.පෙළ) විභාගය / க.பொ.த. (உயர் தர)ப் பரீட்சை - 2020

විෂය අංකය  
பாட இலக்கம்

56

විෂයය  
பாடம்

Western Music

ලකුණු දීමේ පටිපාටිය / புள்ளி வழங்கும் திட்டம்  
I පකුය /பத்திரம் I

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.	04	11.	02	21.	01
02.	01	12.	04	22.	03
03.	04	13.	01	23.	04
04.	02	14.	05	24.	02
05.	04	15.	03	25.	03
06.	01	16.	02		
07.	03	17.	05		
08.	02	18.	05		
09.	05	19.	04		
10.	03	20.	02		

❖ විශේෂ උපදෙස් / விசேட அறிவுறுத்தல் :

එක් පිළිතුරකට / ஒரு சரியான விடைக்கு 02 ලකුණු බැගින් / புள்ளி வீதம்

මුළු ලකුණු / மொத்தப் புள்ளிகள் 2 x 25 = 50



සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

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

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2021(2022)  
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2021(2022)  
General Certificate of Education (Adv. Level) Examination, 2021(2022)

බටහිර සංගීතය I  
மேலைத்தேய சங்கீதம் I  
Western Music I

56 STE I

පැය දෙකයි  
இரண்டு மணித்தியாலம்  
Two hours

සියලු ම ප්‍රශ්නවලට පිළිතුරු මෙම පත්‍රයේ ම සපයන්න.  
எல்லா வினாக்களுக்கும் இத்தாளிலேயே விடை தருக.  
Answer all questions on this paper itself.

විභාග අංකය  
கட்டுமண்  
Index No.

උත්තර පත්‍ර පරික්ෂකවරයාගේ  
ප්‍රයෝජනය සඳහා පමණි

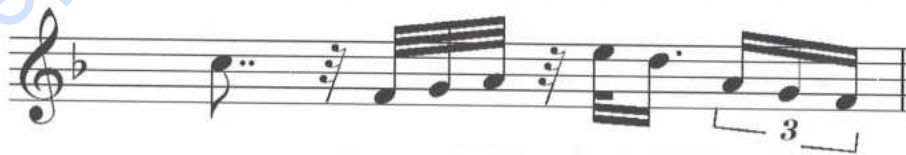
පරීක්ෂකගේ ප්‍රයෝජනය සඳහා පමණි.  
பரீட்சகரின் உபயோகத்திற்கு மாத்திரம்.  
For Examiner's use only.

පිටු අංකය பக்க இல. Page No.	ප්‍රශ්න අංක வினா இல. Question No.	ලකුණු புள்ளிகள் Marks
1	1	
2	2 - 8	
3	9 - 15	
4	16 - 23	
5	24 - 29	
6	30 - 37	
7	38 - 44	
8	45 - 50	
එකතුව / மொத்தம் / Total		

අත්සන கையொப்பம் Signature	සංකේත අංකය குறியீட்டு எண் Code Number
1 වන පරීක්ෂකගේ 1 ஆம் பரீட்சகர் 1st Examiner's	
2 වන පරීක්ෂකගේ 2 ஆம் பரීட்சகர் 2nd Examiner's	
අති. / ප්‍රධාන පරීක්ෂකගේ மேலதிக / பிரதான பரීட்சகர் Additional / Chief Examiner's	
ගණිත පරීක්ෂකගේ எண்கணிதப் பரிசோதகர் Arithmetic Checker	
ප්‍රධාන පරීක්ෂකගේ பிரதான பரීட்சகர் Chief Examiner's	

- අංක 1 - 25 තෙක් ප්‍රශ්නවල නිවැරදි පිළිතුර තෝරා, එහි අංකය තිත් ඉර මත ලියන්න.  
1 தொடக்கம் 25 வரையுள்ள வினாக்களுக்குச் சரியான விடையைத் தெரிவுசெய்து, அதன் இலக்கத்தைப் புள்ளிக்கோட்டின் மீது எழுதுக.  
Select the correct answer for questions No. 1-25 and write its number on the dotted line.

1. දී ඇති සංගීත ඛණ්ඩයට ගැළපෙන ටයිම් සිග්නේචරය වන්නේ පහත සඳහන් ඒවායින් කුමක් ද?  
பின்வருவனவற்றுள் தரப்பட்டுள்ள இசைத்தொகுதிக்குப் பொருத்தமான ரைம் சிக்னேச்சர் எது?  
Which of the following time signatures suits the given bar of music?



- (1)  $\frac{9}{8}$  (2)  $\frac{12}{16}$  (3) C (4)  $\frac{5}{8}$  (5)  $\frac{3}{8}$  (...4...)

2. E ස්වරයට ඉහළින් ඇති නිවැරදි ඩයටෝනික් සෙමිටෝනය වන්නේ මේවායින් කුමක් ද?  
 பின்வருவனவற்றுள் E ஸ்வரத்திற்கு மேலேயுள்ள சரியான டயரோனிக் செமிரோன் எது?  
 Which of these would correctly be a diatonic semitone above E?



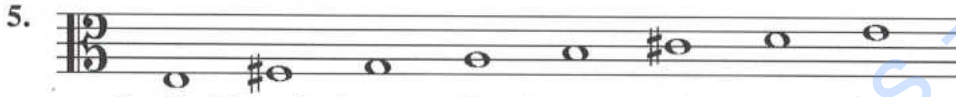
- (1) (2) (3) (4) (5) (.....)

3. දී ඇති කෝඩ් ප්‍රෝග්‍රේෂන් අතරින් ෆ්‍රිජියන් කේඩන්සයක් දක්වන්නේ මින් කවරක් ද?  
 தரப்பட்டுள்ள கோட் புரோகிரஷன்களில் பிரிஜியன் கேடென்ஸ் ஐக் காட்டுவது எது?  
 Which of the following chord progression indicates a Phrygian Cadence?

- (1) IV - V (2) vib - V (3) IVb - V (4) ivb - V (5) vib - V (.....)

4. එකම හඬ ඇසෙන ස්වර අන්තර දෙක ලබා දෙන්නේ මින් කුමක් ද?  
 பின்வருவனவற்றுள் ஒரே ஒலியைத் தரும் இரண்டு ஸ்வர இடைவெளிகளைக் கொண்ட விடை எது?  
 Which of these two intervals sound the same?

- (1) Major 3rd/Perfect 4th (2) Augmented 4th/Diminished 5th (3) Minor 6th/Perfect 5th  
 (4) Major 6th/Augmented 5th (5) Minor 3rd/Perfect 5th (.....)



ඉහත දී ඇති ස්වර ප්‍රස්ථාරය සඳහා නිවැරදි නාමය කුමක් ද?  
 மேலே தரப்பட்டுள்ள ஸ்வர வரிசையின் சரியான பெயர் பின்வருவனவற்றுள் யாது?  
 What is the correct name for the above notation?

- (1) Major scale (2) Aeolian mode (3) Natural Minor scale  
 (4) Dorian mode (5) Harmonic Minor scale (.....)

6. හාර්මොනික් ක්‍රෝමැටික් ස්කේලයේ තීව්‍ර කළ යුත්තේ කුමන ස්වරයක් ද?  
 ஹார்மோனிக் குரோமெட்டிக் ஸ்கேலில் எந்த ஸ்வரம் சார்ப் ஆக அமைதல் வேண்டும்?  
 Which note should be sharpened in the Harmonic chromatic scale?

- (1) 4th (2) 3rd (3) 5th (4) 2nd (5) 6th (.....)

7. එයෝලියන් මෝඩයේ, සෙමිටෝන්ස් ඇත්තේ කුමන ස්වර අතර ද?  
 பின்வருவனவற்றுள் ஏயோலியன் மோட் இல் எந்த ஸ்வரங்களுக்கிடையே செமிரோன்ஸ் இடம்பெறும்?  
 Which of the following are the semitones that lie between the notes in the Aeolian mode?

- (1) 2 - 3 / 4 - 5 (2) 1 - 2 / 5 - 6 (3) 2 - 3 / 5 - 6  
 (4) 2 - 3 / 7 - 8 (5) 3 - 4 / 7 - 8 (.....)

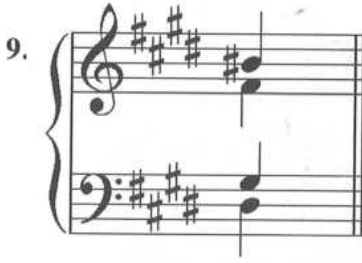
8. දී ඇති වචනවලට සුදුසු රිද්මය පහත සඳහන් ඒවායින් තෝරන්න.  
 வழங்கப்பட்டுள்ள பாடல் வரிகளுக்குப் பொருத்தமான சந்தத்தை பின்வருவனவற்றிலிருந்து தெரிவுசெய்க.  
 Select the rhythmic pattern that suits the following lyrics.

"It's a long way to Tipperary,  
 It's a long way to go"



(.....)





ஒறை ஸ்டென் ரூபஸி ட்ரீன் திவ்ரடி பிஹுர் ஹுக் டு?  
மேலே தரப்பட்டுள்ள படவிளக்கத்துக்குப் பொருத்தமான சரியான விடை எது?  
What is the correct answer to the above illustration?

- (1) IVc (2) V<sup>7</sup>b (3) Vc (4) V<sup>7</sup>d (5) V<sup>7</sup>c (.....)

10. ஸெமீடோன்யகல வலா ஹலா ஸ்லர் டிந்நர் நமீ கர்நு ட்ரென்னை கெசே டு?  
செமிரோனை விடச் சிறிய ஸ்வர இடைவெளிகள் எவ்வாறு அழைக்கப்படும்?  
How are the intervals smaller than a semitone would be called?

- (1) Major 10th (2) Discords (3) Microtones (4) Tone (5) Tritone (.....)

11. 'ட்ரென்ஸாமி' யை ஸ்லோவா படியே, ஓகாலியா படியே ஹுக் டு?  
பின்வருவனவற்றுள் 'லன்ங்சாம்' என்ற ஜேர்மன் பதத்தின் இத்தாலிய பதம் எது?  
Which is the Italian term for the German term 'Langsam'?

- (1) Vivace (2) Lento (3) Presto (4) Largo (5) Allegro (.....)

12. ஹெஸ்ட்ராவகல டியா டுரி, டிக் ஹோஸ்கின் ஸலன்ஹி ஸ்ரோஹிஹ் ஸஹி காகியக் லன்னை ஹேலாசின் ஹுக் டு?  
பின்வருவனவற்றுள் ஹெஸ்ட்ரா இற்காக எழுதப்பட்டதும் ஒரு பகுதியினால் ஆனதுமான புரோகிரமெற்றிக் இசைத்தொகுதியாக அமைவது எது?  
Which of the following would be the correct answer to a one-movement programmatic piece for the orchestra?

- (1) Serenade (2) Lied (3) Concerto Grosso  
(4) Symphonic poem (5) Prelude (.....)

13. G ஹேச்ட்ரே டியா டுரி ரோன்ஹோ ஹேமிஹி ஸஹி காகியக் ஸலு ஸ்லேஸ்டீய ஸாலாநாஸன் டியா திநீய ஹன்னை ஹேலாசின் ஹுக் டு?

G மேஜரில் எழுதப்பட்டுள்ள ரொண்டோபோம் இசைத் தொகுதியின் 1 ஆம் பாகம் பின்வரும் எந்த கீ இல் பொதுவாக இடம்பெறல் வேண்டும்?

In a piece in Rondo Form in G Major, in which key should the 1st episode generally occur?

- (1) D Major (2) G Major (3) D Minor (4) G Minor (5) E Minor (.....)

14. லாடகாஸாஹ் ஹேநிக்நி டிக்ஹோலய டிஹேஸ்டீய ட்ரீன் கர்ந காகியக் திவ்ரடி நம லன்னை ஹேலாசின் கலர்ன் டு?  
ஆற்றுப்படுத்துபவரின் நுட்பத்துக்கு சவாலாக அமையும் ஒரு தொகுப்புக்கு வழங்கப்படும் சரியான பெயர் யாது?  
Which of these is the correct name given to a composition that challenges the technique of the performer?

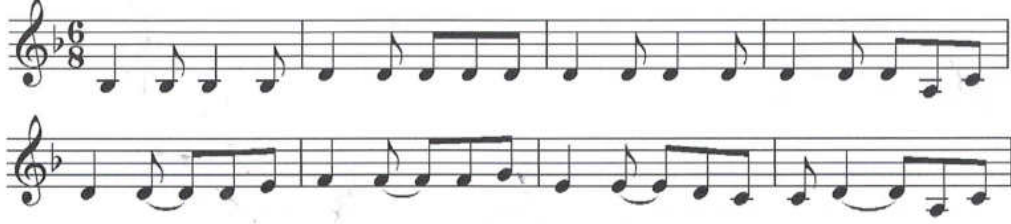
- (1) Fugue (2) Cantata (3) Invention (4) Prelude (5) Toccata (.....)

15. டீ டுரி ரூபஸிஹல யோடன திவ்ரடி நம லன்னை ஹேலாசின் ஹுக் டு?  
பின்வருவனவற்றுள் தரப்பட்டுள்ள படவிளக்கத்துக்கு வழங்கப்படும் சரியான பெயர் யாது?  
Which of the following is the correct name for the given illustration?



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

16. ලො ඩී ඇති තනුව උපුටාගෙන ඇත්තේ කිනම් චිත්‍රපටියෙන් ද?  
தரப்பட்டுள்ள இசை எந்த திரைப்படத்திலிருந்து பெறப்பட்டுள்ளது?  
In which film does the following theme occur?



- (1) Titanic (2) Pirates of the Caribbean (3) Star Wars  
(4) Mary Poppins (5) Ganga Addara (.....)

17. පහත දී ඇති ප්‍රකාශ අතරින් නිවැරදි ප්‍රකාශය/ ප්‍රකාශ පමණක් අඩංගු වරණය කුමක් ද?  
கீழே தரப்பட்டுள்ள கூற்றுகளில் சரியான கூற்றினை / கூற்றுகளை மாத்திரம் உள்ளடக்கிய தெரிவு எது?  
What is the option which includes only the correct statement/s from the following?

- A. Berlioz was an Italian composer.  
B. Beethoven wrote 5 Piano concertos and one Violin concerto.  
C. Dorian Mode is also called the Natural Minor scale.  
D. In Oriental music, the verse of a song is called "Anthara".

- (1) A only (2) B only (3) D only (4) A and C (5) B and D (.....)

18. පහත දී ඇති ජීවා අතරින් ඔරටෝරි පමණක් අඩංගු වරණය තෝරන්න.  
பின்வருவனவற்றுள் ஓரட்டோரி மாத்திரம் இடம்பெறும் தெரிவைத் தெரிவுசெய்க.  
Select the option which includes only oratorios from the following.

- A - Jupiter, B - Fidelio, C - Saul, D - Emperor, E - Elijah

- (1) A and C (2) A and D (3) B and D (4) B and E (5) C and E (.....)

19. 'ඔම්බුෂර්' යන වචනය හා සම්බන්ධ සංගීත භාණ්ඩ කාණ්ඩය වන්නේ කුමක් ද?  
'ஒம்புஷர்' என்னும் சொல்லுடன் தொடர்புபட்ட இசைக்கருவிகளின் கூட்டம் யாது?  
With which group of instrument is the word 'Embouchure' associated?

- (1) String instruments using a bow (2) Keyboard instruments  
(3) Plucked String instruments (4) Woodwind instruments  
(5) Percussion instruments (.....)

20. ජර්මානු භාෂාවෙන් 'ග්‍රොස් ප්‍රොම්මල්' ලෙස හැඳින්වෙන වාද්‍ය භාණ්ඩය වන්නේ මේවායින් කුමක් ද?  
பின்வருவனவற்றுள் ஜேர்மன் மொழியில் 'குறோசே ட்ரோமெல்' என அழைக்கப்படும் இசைக்கருவி எது?  
Which of the following instruments is also known in German as 'Grosse Trommel'?

- (1) Cymbals (2) Bass Drum (3) Timpani (4) Snare Drum (5) Trombone (.....)

21. 'එල්සා' (සෝප්‍රානෝ) චරිතය ඇත්තේ මේවායින් කුමන ඔපෙරාවේ ද?  
பின்வரும் எந்த ஒபேரா இல் 'எல்சா' (சொப்ரானோ) என்னும் கதாபாத்திரம் இடம்பெறும்?  
In which of the following operas does the character 'Elsa' (soprano) appear?

- (1) Lohengrin (2) The Magic Flute (3) Aida  
(4) The Marriage of Figaro (5) Fidelio (.....)

22. බ්ලූස් ස්කේලයේ ඇතුළත් නොවන්නේ මින් කුමන ස්වරයන් ද?  
பின்வருவனவற்றுள் புளூஸ் ஸ்கேலில் இடம்பெறாத ஸ்வரங்கள் எவை?  
Which of these notes are **not** included in the Blues scale?

- (1) 3rd & 7th (2) 4th & 6th (3) 2nd & 6th (4) 2nd & 7th (5) 3rd & 6th (.....)

23. කෙටි සංගීත බණ්ඩයක් නැවත නැවත වාදනය කිරීම යනු  
ஒரு குறுகிய இசைத்தொகுதியை மீண்டும் மீண்டும் இசைத்தல் என்பது  
A short section of music that is repeated over and over again is called a

- (1) Ballad. (2) Motif. (3) Chorus. (4) Riff. (5) Verse. (.....)



24. ලබා දී ඇති සංගීත කෙටිය මයිනර් 3 ක් පහළින් ලියා ඇත්තේ මේවායින් කුමක් ද?  
 பின்வருவனவற்றுள் எதில் தரப்பட்டுள்ள இசைப்பெயர்ப்பு 3 மைனர் கீழே எழுதப்பட்டுள்ளது?  
 Which of the following is written a Minor 3rd below the extract given above?



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

(.....)

25. 'කොර්මන්ග්ලේ' එකට තවත් තමක් වන්නේ පහත ඒවායින් කුමක් ද?  
 பின்வருவனவற்றுள் 'கொர்மங்லேய்' இற்கான மற்றொரு பெயர் யாது?  
 Which of these would also be known as the 'Cor Anglais'?

- (1) Bassoon (2) French Horn (3) English Horn  
 (4) Piccolo (5) Clarinet in A (.....)

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

26 தொடக்கம் 50 வரையான வினாக்களுக்குச் சுருக்கமான விடை எழுதுக.

Write short answers for questions No. 26 to 50.

26. සිරියලිසම් හා සම්බන්ධ සංගීතඥයෙක් නම් කර ඔහු කිනම් ජාතිකයෙකුදැයි සඳහන් කරන්න.  
 சிறியலிசம் உடன் தொடர்புடைய இசையமைப்பாளரின் பெயரை எழுதி அவர் எத்தேசத்தைச் சேர்ந்தவர் என்பதையும் குறிப்பிடுக.  
 Name the composer who was associated with Serialism and give his nationality.

**Arnold Schoenberg – Austrian**

27. 'ඔ! වොට් අ බියුටිෆුල් මෝර්නින්' යන ගීතය අඩංගු මියුසිකල් එක වන්නේ කුමක් ද?  
 பின்வருவனவற்றுள் 'ஓ! வட் அ பியூட்டிபுல் மோர்னிங்' என்ற பாடல் இடம்பெறும் மியூசிக்கல் எது?  
 In which musical does the song 'Oh! What a Beautiful Morning' occur?

**Oklahoma**

28. 'පීවට් කෝඩයක්' යනු කුමක් ද?

'பீவற் கோட்' என்பது யாது?

What is a 'Pivot Chord'?

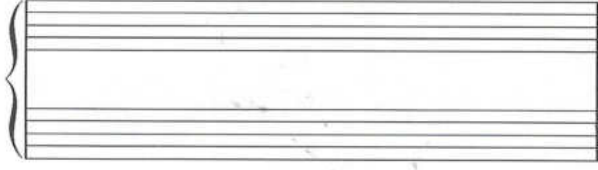
**Also known as common chords used when music modulates from one key to the next. It will be a chord that both keys share.**

29. 'MIDI' යනුවෙන් හඳුන්වන්නේ කුමක් ද?  
 'MIDI' என்பதனால் குறிப்பிடப்படுவது யாது?  
 What does 'MIDI' stand for?

**Musical Instrument Digital Interface**

30. කී සින්තේවරය යොදා B මයිනර් හි කෙඩන්ස්  $\frac{6}{4}$  එක ලබා දී ඇති ස්ටේවයේ ලියන්න.

கீ சிக்னேச்சரைப் பயன்படுத்தி மைனர் B இன் கெடன்ஷல்  $\frac{6}{4}$  இனைத் தரப்பட்டுள்ள ஸ்ரேவில் எழுதுக.  
In the given staves illustrate a 'Cadential  $\frac{6}{4}$ ' in B minor with Key signature.



31. ප්‍රෝග්‍රෑම් සංගීතයේ ගති ලක්ෂණ දෙකක් සඳහන් කර නිදසුනක් සපයන්න.

புரோகிராம் இசையின் இயல்புகள் இரண்டினைக் குறிப்பிட்டு அதற்கான உதாரணமொன்றையும் குறிப்பிடுக.  
State two characteristics of Programme Music, giving an example.

1. Programme music describes a story, poem or scene.

2. It is usually instrumental rather than vocal.

Eg: Berlioz's *Symphonie Fantastique*, Tchaikovsky's *1812. overture*, Rossini's *William Tell. overture*, .....

Vivaldi's *Four Seasons* etc,

32. හරත නැටුමේ කතාව පෙන්වන සුවිශේෂ ක්‍රමයක් නම් කරන්න.

பரதநாட்டியத்தில் கதையை வெளிப்படுத்தும் ஒரு தனித்துவமான பாணியைக் குறிப்பிடுக.

State one unique way of expressing the story in Baratha Dancing.

By body language and gestures

33. හාප් එක අනෙකුත් තත් භාණ්ඩවලින් වෙනස් වන්නේ කෙසේද? වෙනස්කම් දෙකක් ලියන්න.

மற்றைய நரம்புக் கருவிகளிலிருந்து ஹார்ப் எவ்வாறு வேறுபடுகின்றது? இரண்டு வேறுபாடுகளை எழுதுக.

What makes a Harp different from the other String instruments? Write two differences.

(1) It does not use a bow to produce sound. Only plucked

(2) It has seven pedals.

34. කටහඬට අදාළවන 'මෙසෝ සොප්රානෝ' වචනය විස්තර කරන්න.

குரலுக்குரிய 'மேசோ சொப்ரானோ' என்னும் சொல்லை விவரிக்குக.

Describe the word 'Mezzo Soprano' as referred to voice.

Is the 2nd highest female voice. It lies between the soprano and contralto voice types. The vocal range usually extends from A below middle C to A two octaves above.

35. ග්‍රැන්ඩ් පියානෝවේ හා අප්රයිට් පියානෝවේ 'උභයා කෝඩා' පෙඩලය භාවිත කිරීමේදී ඇතිවන ශබ්ද උත්පාදනයේ වෙනස්කමක් ලියන්න.

கிரான்ட் பியானோவிலும் அப்ரைட் பியானோவிலும் 'ஊனா கோடா' பெடலினைப் பயன்படுத்தும்போது ஒலி உற்பத்தியில் ஏற்படும் ஒரு வேறுபாட்டை எழுதுக.

Write one difference in sound production of the Una Corda pedal in the Grand Piano and Upright Piano.

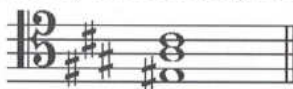
(a) Grand Piano When the una corda pedal is pressed down the set of hammers moves sideways and hits only one string producing a softer tone.

(b) Upright Piano When the una corda pedal pressed down the set of hammers moves closer to the strings....

36. පහත දී ඇති කෝඩය හඳුනාගෙන එයට අදාළ රෝමානු සංකේතය ඊට යටින් ලියන්න.

பின்வரும் கோட் இனை இனங்கண்டு அதன்கீழ் உரிய ரோமன் குறியீட்டினை எழுதுக.

Identify the following chord by writing the appropriate Roman Numeral beneath it.



III+ C/

37. ලබා දී ඇති අලංකරණය වාදනය කළ යුතු ආකාරය ලියන්න.

தரப்பட்டுள்ள ஆர்னமென்ட் இசைக்கப்பட வேண்டிய முறையினை எழுதுக.

Write out the given ornament as it should be played.





38. දී ඇති පෙරදිග සංගීත ස්වර මාලාව බටහිර ස්වරවලට පරිවර්තනය කරන්න. නිවැරදි කී හා වයිම් සිග්නේචර යොදන්න. තරப்பட்டுள்ள ක්ෂේත්‍රයේ ස්වර වාරිශයේ මෙම ස්වරවලට ස්වරවලට පරිවර්තනය කරන්න. නිවැරදි කී හා වයිම් සිග්නේචර යොදන්න. තරப்பட்டுள்ள ක්ෂේත්‍රයේ ස්වර වාරිශයේ මෙම ස්වරවලට ස්වරවලට පරිවර්තනය කරන්න. නිවැරදි කී හා වයිම් සිග්නේචර යොදන්න.

Convert the given Oriental notation into Western notation, adding the correct Key and Time signatures.

රිම ම මම ග ග / රි රි ම ම නි නි නි ස / රි — — — / රි — — —



39. ලබා දී ඇති ස්වරවලට, රිග්ඩ් බේස්වලින් දක්වා ඇති කෝඩය ලියන්න. බේස් ක්ලේෆ් යොදන්න. තරப்பட்டுள்ள ස්වරවලට, රිග්ඩ් බේස්වලින් දක්වා ඇති කෝඩය ලියන්න. බේස් ක්ලේෆ් යොදන්න. තරப்பட்டுள்ள ස්වරවලට, රිග්ඩ් බේස්වලින් දක්වා ඇති කෝඩය ලියන්න. බේස් ක්ලේෆ් යොදන්න.

In the given stave, write the chord given in Figured Bass. Use the Bass clef.

$\frac{4}{3}$  in C minor



40. 'තාස්ට්' යන ඉංග්‍රීසි තේරුම ඇති ඉතාලියානු හා ජර්මානු නම් ලියන්න. 'තාස්ට්' යන ඉංග්‍රීසි තේරුම ඇති ඉතාලියානු හා ජර්මානු නම් ලියන්න. 'තාස්ට්' යන ඉංග්‍රීසි තේරුම ඇති ඉතාලියානු හා ජර්මානු නම් ලියන්න.

Write the Italian and German names for the English meaning 'Fast'.

*Allegro/Schnell*

41. දී ඇති රිද්මය සඳහා සුදුසු වන්නේ කුමන වයිම් සිග්නේචරයක් ද? පිංවරුම සන්තතිකරණයට පොරොත්තමාන රාමය සිකිනේසර් ගනු? What is the correct Time signature for the given rhythmic figure?



42. දී ඇති සංගීත බණ්ඩය නිවැරදි කර ලියන්න. තරப்பட்டுள்ள ඉසෙප්පෙයාර්පිලාලා පිමකලාගත් තිරුත්ති ගනු. Rewrite the given extract, correcting the errors.



43. පියානෝවක හා විද්‍යුත් මිගනයක ගබ්ද උත්පාදනය කිරීමේ ඇති වෙනස්කම කෙටියෙන් දක්වන්න. පියානෝවක හා විද්‍යුත් මිගනයක ගබ්ද උත්පාදනය කිරීමේ ඇති වෙනස්කම කෙටියෙන් දක්වන්න. Briefly state the difference in sound production of a Piano and an Electric Organ. When a piano key is pressed, a felt covered hammer attached to the key strikes the string, and the string vibrates making a musical sound and in an Electric Organ it relies on electronic oscillators (circuits carrying an alternating current at a specific frequency) to produce their sound.

44. 'සෝන්ග් ඔෆ් දි අර්ත්' රචනා කළේ කවු ද? 'සෝන්ග් ඔෆ් දි අර්ත්' රචනා කළේ කවු ද? 'සෝන්ග් ඔෆ් දි අර්ත්' රචනා කළේ කවු ද? Who wrote 'Song of the Earth'?

*Gustav Mahler*

45. ரிஃபுட் 'ஸ்ட்ரெட்டோ' යනන එක වාක්‍යයකින් තේරුම් කරන්න.  
பியூக் இல் 'ஸ்ட்ரெட்டோ' என்பதை ஒரு வாக்கியத்தில் விளக்குக.

Explain in one sentence the word 'stretto' as applied to a Fugue.

*The entire subject and answer follow closely one after another so that they overlap.*

46. පහත දී ඇති සංගීත බණ්ඩයේ ස්ටිල් එක මත විස්තර කරන්නේ කෙසේ ද?  
தரப்பட்டுள்ள மெல்லிசையின் ஸ்ரைல் இனை எவ்வாறு விவரிப்பீர்?  
How would you describe the style of the given melody?



*Syncopation - The rhythms accents the offbeats. It has shifted or displaced the standard*

*rhythm by stressing the beats generally not stressed*

47. සිබෙලියස් අයිතිවන්නේ කුමන කාල වකවානුවට ද? ඔහුගේ ප්‍රසිද්ධ කෘතියක් නම් කරන්න.  
சிபேலியஸ் எக்காலப் பகுதிக்கு உரித்தானவர்? அவரின் பிரசித்திப்பெற்ற படைப்பு ஒன்றைப் பெயரிடுக.  
To which period did Sibelius belong? Name a famous work by him.

*Late Romantic Period – Finlandia*

48. සංගීත බණ්ඩයක් වෙනස් කිරීමට යොදන සංගීතමය ක්‍රම දෙකක් නම් කරන්න.  
இசைத்தொகுதியை மாற்றுவதற்குப் பயன்படுத்தப்படும் இசைச்சார்ந்த முறைகள் இரண்டினைப் பெயரிடுக.  
Name two musical devices used to create variations to a melody.

*1. The theme being differently harmonized.*

*2. The character of the theme altered by change of tempo.*

*3. Ornamentation of the theme. The harmony remains unchanged.*

49. 'ස්වින්ග්' සංගීතයේ ප්‍රසිද්ධ කළ ඇමෙරිකානු රචකයෙක් නම් කරන්න.  
'ஸ்விங்' இசையின் பிரபல கறுப்பின அமெரிக்க ஆக்குநரைப் பெயரிடுக.  
Who was the famous Black-American composer and arranger of 'Swing' music?

*Duke Ellington .*

50. විවිධ සතුන්ගේ ගති ලක්ෂණ පිළිබිඹු වන කෘතියක් නම් කර එය රචනා කළ සංගීතඥයා නම් කරන්න.  
பல்வேறு விலங்குகளினதும் குணவியல்புகளை வெளிப்படுத்தும் படைப்பு ஒன்றைப் பெயரிட்டு அதனை ஆக்கிய இசையமைப்பாளரின் பெயரைத் தருக.

Name a composition and composer of a work showing the characteristics of various animals.

*The Carnival of Animals by Saint Saens. Duke Ellington*

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

එසෙන්ඩිං	- ආරෝහණ	எசென்டிங்	- ஆரோகணம்
ඩිසෙන්ඩිං	- අවරෝහණ	டிசென்டிங்	- அவரோகணம்
තෝට්	- ස්වර	நோட்	- ஸ்வரம்
ඉන්ටර්ල්	- ස්වරාන්තරය	இன்றவெல்	- இடைவெளி
රෙස්ට්	- විරාමය	றெஸ்ட்	- ஓய்வு
මකටේව්	- සජ්තකය	ஒக்ரேவ்	- சப்தம்
රිද්ම	- රිද්මය	ரிதம்	- சந்தம்
බිට්	- මාත්‍රා	பீற்	- மாத்திரை
සෙමිටෝන්	- ස්වර භාගය	செமிரோன்	- பாதித்தொனி
ටෝන්	- සම්පූර්ණ ස්වරය	ரோன்	- முழுத்தொனி
ට්‍රාන්ස්පෝස්	- මාරු කිරීම	ட்ரான்ஸ்போஸ்	- மாற்றுதல்



## I කොටස / பகுதி I / PART I

1. සපයා ඇති සංගීත වෛද්‍ය අධ්‍යයනය කර සියලු ම ප්‍රශ්නවලට පිළිතුරු සපයන්න.  
 தரப்பட்டுள்ள இசைப் பெயர்ப்பினை அவதானித்து எல்லா வினாக்களுக்கும் விடை எழுதுக.  
 Study the following music score and answer all the questions.

## Gigue

HANDEL

[♩ = c.92] *tr*

4 *tr*

7 9

10

13

16



- (a) (i) මෙම සංගීත කෘතියේ කී එක නම් කරන්න.  
இந்த இசை ஆக்கத்தின் கீ இணைப் பெயரிடுக.  
Name the key of this piece.

*E minor*

- (ii) මෙම කෘතියට අදාළ නිවැරදි ටයිම් සිග්නේචරය යොදන්න.  
இந்த ஆக்கத்துக்குரிய ரைம் சிக்னேச்சரைக் குறிப்பிடுக.  
Insert the correct time signature.

*3/8*

- (b) (i) මෙම සංගීතයේ ආරම්භක ස්වරය සඳහා සංගීතයේ දී භාවිතා කරන නම කුමක් ද?  
இந்த இசையின் ஆரம்ப ஸ்வரத்துக்கு இசையில் பயன்படுத்தப்படும் பெயர் யாது?  
What is the musical term used for the starting note of this piece?

*Anacrusis / Up beat*

- (ii) මෙම සංගීතයේ ටෙම්පෝව විනාඩියකට බොටඩි ක්‍රොට් 92කි. නිවැරදි මෙට්‍රොනෝම් සලකුණ මෙම ස්කෝරයේ සුදුසු ස්ථානයේ දක්වන්න.  
இந்த இசையின் ரெம்போ நிமிடத்துக்கு 92 டொட்டட் குரோச்சஸ் ஆகும். சரியான மெட்ரோனோம் குறியை இந்த ஸ்கோரில் உரிய இடத்தில் குறிப்பிடுக.  
This piece is played at a tempo of 92 dotted crotchets per minute. Write the correct metronome mark in the appropriate place in this score.

- (c) මෙම සංගීතයේ ට්‍රේබල් ස්ටේවයේ ඇති ආරම්භක මෙලඩිය බේස් ස්ටේවයේ ඔක්ටේවයක් පහළින් පළමු බාර් දෙක සම්පූර්ණ වන අයුරින් ටයිම් සිග්නේචරය ගැලපෙන ස්ථානයකින් ආරම්භ කර නැවත ලියන්න. (පිළිතුර ස්කෝරයේ ලිවිය යුතු ය.)  
இந்த இசையின் ட்ரெபல் ஸ்ரேவில் உள்ள ஆரம்ப மெலடியை பேஸ் ஸ்ரேவில் ஒரு ஓக்டேவ் கீழே முதலாவது இரண்டு பார்களும் முழுமையடையும் விதத்தில் ரைம் சிக்னேச்சருக்குப் பொருத்தமான இடத்தில் ஆரம்பித்து மீண்டும் எழுதுக. (விடை ஸ்கோரில் எழுதப்பட வேண்டும்.)  
Rewrite the opening melody of the Treble staff of this piece an octave lower in the Bass staff of the music piece, so as to complete the first two bars according to the time signature. (Answer should be written on the score)

- (d) මෙම සංගීතයේ මොඩියුලේෂන් දෙකක් හඳුනාගෙන ඒවායේ කී එක හා බාර් නොම්මර් දක්වන්න.  
இந்த இசையின் மொடியூலேஷன்கள் இரண்டை இனங்கண்டு, அவற்றின் கீ இனையும் பார் இலக்கங்களையும் குறிப்பிடுக.  
Identify and state two modulations giving the keys and their bar numbers.

*Bar 4 – A minor Bar 7 – G major*



- (e) බාර් අංක 1 හි අලංකරණය නම් කර එය වාදනය කළ යුතු ආකාරය දී ඇති ස්ටේවයේ දක්වන්න.  
 පාර් இலக்கம் 1 இன் ஆர்னமென்ட் இனைப் பெயரிட்டு, அதனை இசைக்கும் விதத்தைத் தரப்பட்டுள்ள ஸ்ரேவ் இல் குறிப்பிடுக.

Name the ornament at bar 1 and write how it should be played in the given stave.



- (f) මෙම සංගීත කෘතියේ සෑම කොටසක්ම අවසාන වන කේන්ද්‍රීය දෙක හා ඒවායේ කී නම් කරන්න.  
 இந்த இசை ஆக்கத்தின் ஒவ்வொரு பகுதியும் முடிவறும் கேடன்ஸ்கள் இரண்டினையும் அவற்றின் கீ இனையும் பெயரிடுக.

Name the two cadences and their keys that ends each section of the piece.

(1) Bar 8 – Perfect Cadence in G major

(2) Bar 23 – Perfect Cadence in E minor

- (g) මෙම කෘතිය අයත්වන සංගීත යුගය හඳුනාගෙන නම් කර කෙටියෙන් විස්තර කරන්න.  
 இந்த ஆக்கம் உரித்தாகும் இசை யுகத்தைக் குறிப்பிட்டு, சுருக்கமாக விவரிக்கുക.

Identify and briefly describe the period to which this piece belongs.

*The Baroque period in music was from roughly 1600 to 1750. Monteverdi composed at the beginning*

*of the period and Bach and Handel composed towards the end of the period. - long flowing melodic lines often using ornamentation (decorative notes such as trills and turns), contrast between loud and soft, solo and ensemble a contrapuntal texture where two or more melodic lines are combined - terraced dynamics - sudden changes in the volume level, sometimes creating an echo effect*

- (h) මෙම සංගීත කෘතිය ලියූ සංගීතඥයාගේ බොහෝ කෘති එක්සත් රාජධානියේ ජීවත්වන කාලයේදී සිදුකර ඇත. මෙම සංගීතඥයාගේ නම ස්කෝට් එකේ ලිවිය යුතු සුදුසු ස්ථානයේ ලියන්න. ඔහු ලියූ තවත් එක් කෘතියක් නම් කරන්න.  
 இந்த இசை ஆக்கத்தை எழுதிய இசை ஆக்குனரின் பல படைப்புகள் அவர் ஐக்கிய இராச்சியத்தில் வாழும் காலத்திலேயே மேற்கொள்ளப்பட்டுள்ளன. இந்த இசை ஆக்குனரின் பெயரை ஸ்கோட் இல் எழுத வேண்டிய பொருத்தமான இடத்தில் எழுதுக. அவர் எழுதிய இன்னுமொரு ஆக்கத்தின் பெயரைக் குறிப்பிடுக.

The composer of this piece wrote most of his works while living in England. Write the name of the composer at the correct place in the score and name one other composition by him.

*George Frideric Handel. His notable Works: "Acis and Galatea" "Agrippina" "Almira" "Chandos Anthems" "Israel in Egypt" "Jephtha" "Messiah" "Music for the Royal Fireworks" "Rinaldo" "The Arrival of the... "Queen of Sheba" "Water Music"*

- (i) මෙම සංගීත කෘතිය 'ස්විට්' එකක ඇති මූලික නැටුම්වලින් එකකි. 'ස්විට්' එක කෙටියෙන් විස්තර කර මෙම සංගීත කෘතිය අයත්වන නැටුම් වර්ගය නම් කරන්න.  
 இந்த இசை ஆக்கம் 'ஸ்விட்' ஒன்றிலுள்ள அடிப்படை நடனங்களில் ஒன்றாகும். 'ஸ்விட்' இனைச் சுருக்கமாக விவரித்து, இந்த இசை ஆக்கம் உரித்தாகும் நடன வகையின் பெயரைக் குறிப்பிடுக.

This piece is one of the basic dances of a suite. Briefly explain what a 'suite' is and name the type of dance applicable to this piece.

*Suite is a group of dances to form a complete work. It consists of four main dances such as Allemande, Courante, Sarabande, Gigue*

Name of the piece. - Gigue

- (j) මෙම සංගීත කෘතියේ සෑම කොටසකම ආරම්භ වන බාර් අතර එක් සමානකමක් හා එක අසමානකමක් ලියන්න.  
 இந்த இசை ஆக்கத்தின் ஒவ்வொரு பகுதியிலும் ஆரம்பிக்கும் இரண்டு பார்களுக்கு இடையிலான ஒற்றுமை ஒன்றையும் வேற்றுமை ஒன்றையும் எழுதுக.

Write one similarity and one difference between the opening bars of each section of this piece.

*Similarity – Both bars start with an anacrusis and same rests are used in the bass clef*

*Differences – Rhythmic pattern of the right hand is different*

## II කොටස / பகுதி II / PART II

ඔනෑම ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.

எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்க.

Answer any two questions.

2. (a) ලබා දී ඇති ස්වර ආරෝහණ ක්‍රමයට ලියූ මෙලොඩික් මයිනර් ස්කේලයක සබ්ඩොමිනන්ට් හා සබ්මීඩියන්ට් ස්වරයන් වේ. පහත දැක්වෙන ස්ටේවයේ නිවැරදි කී සිග්නේචරය සහ දී ඇති රිද්මය භාවිත කර මෙම ස්කේලය අවරෝහණ ක්‍රමයට ලියන්න. ස්ලර්ස් යොදා සෙමිටෝන ලකුණු කරන්න.

தரப்பட்டுள்ள ஸ்வரங்கள் ஏறுவரிசையில் எழுதப்பட்ட மெலடிக் மைனர் ஸ்கேல் ஒன்றின் சப்ரொமினன்ட், சப்மீடியன்ட் ஸ்வரங்களாகும். பின்வரும் ஸ்ரேவ் இன் சரியான கீ சிக்னேச்சர் இனையும் தரப்பட்டுள்ள தாளத்தைப் பயன்படுத்தி இந்த ஸ்கேல் இனை இறங்குவரிசையிலும் எழுதுக. ஸ்லர்ஸ் பயன்படுத்தி செமிரோன்களைக் குறிக்க.

These are the Sub-dominant and Sub-median respectively of a Melodic minor scale. Insert the correct Key signature and write the scale using the given clef and rhythmic pattern in **descending** form. Mark the semitones with slurs.



- (b) E ෆ්ලැට්වලින් ආරම්භ කරන හාර්මොනික් ක්‍රොමැටික් ස්කේලය ආරෝහණ සහ අවරෝහණ ක්‍රමයට මේජර් කී සිග්නේචරය යොදා ලියන්න. උ රිද්මය භාවිත කර 2/4 වයිම් සිග්නේචරයට සුදුසු වන පරිදි ස්වර ඛණ්ඩය කාණ්ඩ කරන්න. අවසන් ස්වරය ක්‍රොමැටි එකක් විය යුතුය.

E பிளாட்டில் ஆரம்பிக்கும் ஆர்மோனிக் குரோமேட்டிக் ஸ்கேல் இனை ஏறுவரிசை, இறங்குவரிசையில் மேஜர் கீ சிக்னேச்சரைப் பயன்படுத்தி எழுதுக. ஁ சந்தத்தைப் பயன்படுத்தி 2/4 ரைம் சிக்னேச்சருக்குப் பொருத்தமானவாறு ஸ்வரங்களைக் குழுக்கலாக்குக. இறுதி ஸ்வரம் குரோச்சர்ட்டாகக் காணப்பட வேண்டும்.

Write the Harmonic chromatic scale beginning on E flat with the major Key signature in ascending and descending form. Group the notes in  $\text{♩}$  using  $\frac{2}{4}$  time signature and end the last note with a crotchet.



- (c) නිවැරදි ඇක්සිඩෙන්ටල් යොදා පහත දැක්වෙන ස්වර C වලින් ආරම්භ කරනු ලබන ඩොරියන් මෝඩය ලෙස සකස් කරන්න. ස්ලර්ස් භාවිත කර සෙමිටෝන ලකුණු කරන්න.

சரியான அக்சிடென்ரல்களைப் பயன்படுத்தி பின்வரும் ஸ்வரங்களை C இலிருந்து ஆரம்பிக்கும் டொரியன் மோட் ஆக அமைக்க. ஸ்லர்ஸ் பயன்படுத்தி செமிரோன்களைக் குறிக்க.

By adding accidentals, make the given notes the Dorian mode starting on C. Mark semitones with slurs.





3. (a) ලබා දී ඇති පිටිසුම උපයෝගී කරගෙන වයඳිනයට සුදුසු බාර් 8 කින් යුත් සංගීතයක් නිර්මාණය කරන්න. රෙලටීව් මේජරයට මොඩියුලේට් වී ටොනික් කී එකෙන් අවසන් කරන්න. ටෙම්පො, ෆ්‍රේසිං සහ ඩයිනමික්ස් ලකුණු කරන්න.

தரப்பட்டுள்ள ஓபனிங் பார்களைப் பயன்படுத்தி வயலினுக்குப் பொருத்தமான எட்டு பார்களைக் கொண்ட இசையொன்றை நிரமாணிக்குக. ரெலடிவ் மேஜருக்கு மொடியுலேட் ஆகி ரொனிக் கீயில் நிறைவுறுத்துக. ரெம்போ, ப்ரேசிங், டைனமிக்ஸ் ஆகியவற்றைக் குறிக்க.

Continue these opening bars to make a melody of 8 bars for Violin, including a modulation to the relative major and ending in the tonic key, add marks of tempo, phrasing and dynamics to the whole.



- (b) මෙම සංගීත බණ්ඩය ලබා දී ඇති සංගීත භාණ්ඩවලට සුදුසු වන පරිදි ඕපන් ස්කෝර් ක්‍රමයට නැවත ලියන්න.

இந்த இசைப் பெயர்ப்பை தரப்பட்டுள்ள இசைக் கருவிகளுக்குப் பொருத்தமானவாறு ஒப்பன் ஸ்கோர் இல் மீண்டும் எழுதுக.

Rewrite this passage in open score for the instruments indicated.

4. (a) පහත සඳහන් සංගීත ඛණ්ඩයේ ස්වර හා රෙස්ට් නිවැරදිව කාණ්ඩ කරන්න.

பின்வரும் இசைப்பெயர்ப்பின் ஸ்வரங்களையும் ரெஸ்ட்களையும் சரியாக தொகுதிகளாக்குக.

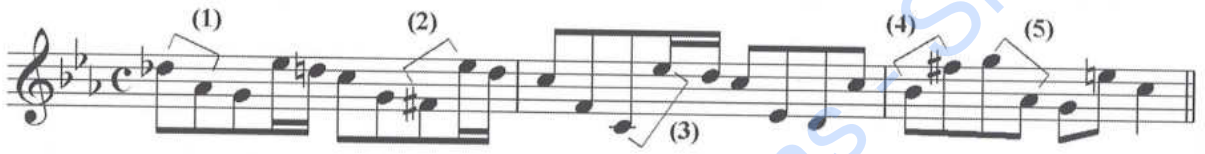
Group the notes and rests of the given passage correctly.



- (b) දී ඇති ස්වර අන්තර විස්තර කරන්න.

தரப்பட்டுள்ள ஸ்வர இடைவெளிகளை விவரிக்க.

Describe the given intervals.



- (1). *Perfect 4th* (2). *Diminished 7th* (3). *Com minor 3rd* (4). *Augmented 5th* (5). *Major 7th*...

- (c) දී ඇති සංගීත ඛණ්ඩය සම්පූර්ණයෙන් වාදනය කළ යුතු ආකාරය ලියන්න.

தரப்பட்டுள்ள இசைப்பெயர்ப்பை முழுமையாக இசைக்க வேண்டிய விதத்தை எழுதுக.

Write out the following extract in full as it should be played.



- (d) දී ඇති කේඩන්ස් සෑදීම සඳහා අවශ්‍ය කෝඩ් යුගලය ඇස්ටරිස්ක් (\*) යටතේ එක් කෝඩ් බැගින් ලියන්න.

தரப்பட்டுள்ள கேடன்ஸ் களை ஆக்குவதற்குத் தேவையான கோட்களின் சோடியை அஸ்ட்ரிக்ஸ் (\*)இன் கீழ் ஒரு கோட் வீதம் எழுதுக.

Add a chord at each asterisk so that each pair of chords form the cadence indicated.



IVb V  
Phrygian cadence



V I  
Perfect cadence



## III කොටස / பகுதி III / PART III

මීනැම ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.

எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்க.

Answer any two questions.

5. (a) ලබා දී ඇති බේස් කොටසට ට්‍රේබල් කොටසක් එක් කරන්න. අන්වීක්ෂණයේ ස්වර කිහිපයක් භාවිත කරන්න.

தரப்பட்டுள்ள பேஸ் பகுதிக்கு ட்ரேபல் பகுதியொன்றைச் சேர்க்க. அன்வீக்ஷியல் ஸ்வரங்கள் சிலவற்றைப் பயன்படுத்துக.

Add a treble to the given bass line. Use a few unessential notes.

- (b) ලබා දී ඇති වචනවලට සුදුසු තනුවක් D මේජර් ස්කේලයේ නිර්මාණය කරන්න. ඩොමිනන්ට් කී එකට මොඩියුලේට් වී ටොනික් කී එකෙන් අවසන් කරන්න. ස්වර යටින් වචන නිවැරදිව ලියා ගායනය කළ යුතු ආකාරය දක්වන්න.

தரப்பட்டுள்ள சொற்களுக்குப் பொருத்தமான மெலடியொன்றை D மேஜர் ஸ்கேல் இல் எழுதுக. டொமினன்ட் கீ இற்கு மொடியுலேட் ஆகி ரொனிக் கீ யில் நிறைவுறுத்துக. ஸ்வரங்களுக்குக் கீழே சொற்களைச் சரியாக எழுதி, இசைக்க வேண்டிய விதத்தைக் குறிப்பிடுக.

Write a melody to the given words in the key of D Major. Modulate to the dominant key and end in the tonic key. Write the syllables correctly under the notes and add directions for performance. (Tempo, dynamics and phrasing.).

*In valleys of green, the blue mists are seen  
And soft is the moss on the stones,  
To reach the pool you must go through the woods  
Along the ferny path*

Allegro

6. (a) මෙහි ඉහළ කොටස් තුන සම්පූර්ණ කරන්න. A හා B යන දෙකට පාසිං  $\frac{6}{4}$  හා C එකට කෙටෙන්ශල්  $\frac{6}{4}$  යොදන්න. இங்கு மேல் பகுதிகள் மூன்றையும் பூரணப்படுத்துக. A, B ஆகிய இரண்டுக்கும் பாசிங்  $\frac{6}{4}$  உம் C இற்கு கெட்டுன்ஷல்  $\frac{6}{4}$  உம் பயன்படுத்துக.

Complete the three upper parts in this passage. Use a passing  $\frac{6}{4}$  at both A and B, and a cadential  $\frac{6}{4}$  at C.



- (b) පහත දී ඇති ඒවායින් දෙකක් පිළිබඳව උදාහරණ දෙමින් කෙටි සටහන් ලියන්න.

பின்வருவனவற்றுள் எவையேனும் இரண்டிற்கு உதாரணங்கள் தந்து சிறுகுறிப்பு எழுதுக.

Write short notes on two of the following, giving examples.

- (i) Absolute music (ii) Retardation (iii) Minuet and Trio (iv) Minimalism

**i) Absolute music**

*Instrumental or orchestral music that is composed to be listened to for its own sake, purely as such i.e. - the music is not based on it anyway upon any background story or programme, is not illustrative in any way and is not intended to conjure up any visual images in the mind or imagination of the listener e.g.:- Beethoven's Symphony No.5 in C minor*

**ii) Retardation-** It is an upward resolving suspension, always reserved for the final chord of a large movement and frequently appears simultaneously with a suspension



**iii) Minuet and Trio**

*Baroque composers often used the Minuet & Trio. The overall shape of a piece or movement in Minuet & Trio form is Ternary*

*A1 - Minuet - ending in the Tonic key*

*B - Trio - A contrast, usually in a new key*

*A2 - Minuet again - this time without repeats*

*During the 2nd half of the 18th century, composers included a Minuet & Trio in works such as symphonies, string quartets, sonatas and other chamber works. In the symphonies of Haydn and Mozart, it is usually placed 3rd in the order of movements. Beethoven used it in his earlier works, but later transformed the style and character of the movement into a much swifter, more vigorous "Scherzo & Trio", usually keeping to the same basic plan*

*"E.g.:- 3rd movement of Mozart's "Eine Kleine Nachtmusik"*

**iv) Minimalism**

*Western art music that developed during the 1960's and 1970's. It is made up of constantly repeated patterns called loops. The loops are short and simple but the final music can get quite complicated, especially the rhythm. There is no real tune and you can't sing along to minimalist music. The harmonies are made by layering patterns one on top of the other. They take a long time to change*





7. A, B සහ C යන කොටස්වලින් ප්‍රශ්න එක බැගින් තෝරාගෙන පිළිතුරු සපයන්න.

A, B, C ஆகிய ஒவ்வொரு பகுதியிலிருந்தும் ஒவ்வொரு வினாவுக்கு விடை எழுதுக.

Answer one question each from sections A, B and C.

(A) පහත ප්‍රශ්නවලින් එකකට පිළිතුරු සපයන්න.

பின்வருவனவற்றுள் ஏதேனும் ஒரு வினாவுக்கு விடை எழுதுக.

Answer one of the following questions.

(I) 'සෝනල් ෆෝම්' විස්තර කරන්න.

'சோங் போம்' என்பதனை விவரிக்கുക.

Explain 'Song form'.

(II) 'රිද්දුසන් සංගීතය' අර්ථ දක්වමින් විස්තර කර ඔවුන්ගේ නිර්මාණ සඳහා රිද්දුසන් සංගීතය යොදාගත් ප්‍රසිද්ධ සංගීතඥයන් නම් කරන්න.

'பியூஷன் இசை' என்பதனை வரையறுத்தும் விவரித்தும், தமது ஆக்கங்களுக்கு பியூஷன் இசையைப் பயன்படுத்திய பிரபல இசை ஆக்குநர்களின் பெயர்களைக் குறிப்பிடுக.

Define and describe 'Fusion music' naming well-known composers who used Fusion music in their works.

(III) පහත රට නැටුම් සහ සබරගමුව නැටුම් අතර ඇති සමානකම් හා වෙනස්කම් සඳහන් කරන්න.

தாழ்நாட்டு நடனம், சப்பிரகமுவ நடனம் ஆகியவற்றுக்கு இடையிலான ஒற்றுமை, வேற்றுமைகளைக் குறிப்பிடுக.

Compare and contrast the differences between the Low Country dance and Sabaragamuwa dance.

**Strophic Form** – Each verse of text is set to the same music. In strophic songs the music for each verse is the same, but the lyrics changed in every verse

Eg.: most hymns and folk songs

**Through-Composed Form** – This is the opposite of strophic form. There will be no musical repetition. The music changes in every verse. Every verse of the lyrics has different music. This form is popular in Operas as the changing music used to tell stories. Verses sung by different characters can be completely different

**Verse chorus Structure** – All the verses will have the same tune but the lyrics change for each verse. The chorus has a different tune from the verses. The lyrics and the tune of the chorus do not change

**Fusion Music** - It is when you combine two different styles of music that already exist, to create (something new. e.g. the classic one is jazz fusion which is when you combine jazz music with rock music. Another example might be Afrobeat

Composers who used Fusion music in their works :

(Ravi Bandu Vidyapathy (Sri Lankan drummer and dancer

Saman Panapitiya (Singer, composer and senior lecturer in Ethnomusicology at

(The University of Visual and Performing Arts

(Madhavi Shilpadipathi (Singer, composer and daughter of Piyasara Shilpadipathi

(Jananath Warakagoda (Sri Lankan drummer and singer

**The Sabaragamuwa dance Vs Low country dance**

The Sabaragamuwa dance is different from low country dance as it is centered around

Ratnapura and kegalle districts

The Ruhunu beraya or Yak beraya is used for Low country dances while the Davula is the main drum in Sabaragamuwa dance

The costumes are different in each dance form. The Sabaragamuwa dance attire is called "Saman devi andum kattalaya" and the Low country dancers wear masks depicting many characters in the form of birds, demons, reptiles etc

The Low country dance is mainly performed to appease evil spirits which cause sickness. The 18 dances are called Dahan sanniya. The Sabaragamuwa dance is mainly used in the Saman Devala procession.

(B) මේවායින් එක සංගීත වෘත්තියක් තෝරා ගන්න.

இவற்றுள் ஏதேனுமொரு இசைப்பெயர்ப்பைத் தெரிவுசெய்க.

Select any one of the following passages.



දී ඇති වෘත්තිය කුමන ස්ටයිල් එකට අයත්වේ ද? මෙය ලියවී ඇතැයි සැලකෙන යුගය විස්තර කර මේ යුගයේ ප්‍රසිද්ධ සංගීතඥයකු ගැන කෙටියෙන් විස්තර කර ඔහුගේ ජනප්‍රිය කෘතියක් නම් කරන්න.

தரப்பட்டுள்ள இசைப்பெயர்ப்பு எந்த பாணி (style) இற்குரியது? இது எழுதப்பட்டதாகக் கருதப்படும் காலப்பகுதியை விவரித்து, இக்காலத்தின் பிரபல இசை ஆக்குநர் ஒருவரைப் பற்றிச் சுருக்கமாக விவரித்து, அவரது பிரபல்யமான ஆக்கமொன்றின் பெயரைக் குறிப்பிடுக.

In which style is the following passage written? Describe the Period in which this may have been written and give a brief description of a famous composer of this period, mentioning his popular works.

*See Annexure 1*

(C) පහත ප්‍රශ්නවලින් එකකට පිළිතුරු සපයන්න.

பின்வருவனவற்றுள் ஏதேனும் ஒரு வினாவுக்கு விடை எழுதுக.

Answer **one** of the following questions.

(I) ෆ්‍රෙන්ච් හෝන් හි ශබ්දය නිපදවන ආකාරය, එහි ටෝන් ක්වොලිටිය, එය මිශ්‍රවී කරන ආකාරය විස්තර කර එය මූලිකව ඉස්මතු වන සංගීත කෘතියක් නම් කරන්න.

பிரெஞ்ச் ஹோரன் இல் ஒலியை உருவாக்கும் விதம், அதன் தோனின் தரம், அதனை மிශ්‍ර செய்து விதம் ஆகியவற்றை விவரித்து, அது அடிப்படையில் முன்னிலைப்படுத்தப்படும் இசை ஆக்கமொன்றின் பெயரைக் குறிப்பிடுக.

Explain how sound is produced on a French Horn, its tone quality, how it is muted, and name a piece of music in which it is highlighted.

*The player buzzing his/her lips while blowing air through a cup or funnel shaped mouthpiece.*

*To produce higher or lower pitches, the player adjusts the opening between his/her lips*

*It's extremely rich; soft timbre gives it a special quality somewhere between brass and woodwinds*

*..enabling it to blend well with the sound and many other instruments*

*A mute is placed in the bell or by using the hand*

*Horn Concertos by Mozart 6*

*Brandenburg Concerto No.01 by J.S.Bach*

*Symphony No.5 in C minor by Beethoven*



- (II)(a) පහත දී ඇති සංගීත ඛණ්ඩය වාදනය කළ හැකි භාණ්ඩයක් නම් කරන්න.  
பின்வரும் இசைப்பெயர்ப்பினை இசைக்கத்தக்க கருவியொன்றின் பெயரைத் தருக.  
Name an instrument which the following illustration could be played.



### Violoncello

- (b) එහි ශබ්දය නිපදවන ආකාරය හා වාදනය කරනු ලබන විවිධ ආකාර (අදාළ නම් පමණක්) පැහැදිලි කර එම භාණ්ඩය වැදගත්වන සංගීත කෘතියක් නම් කරන්න.

அதில் ஒலி உருவாகும் விதம், இசைக்கப்படும் பல்வேறு முறைகள் ஆகியவற்றை (பொருத்தமானதெனின் மாத்திரம்) விளக்கி, அந்தக் கருவி முக்கியமாயமையும் இசை ஆக்கம் ஒன்றைப் பெயரிடுக.

Explain how its sound is produced, the different methods of playing (if applicable) and name a piece of music where the instrument is important.

Cello- The sound is produced by drawing a bow across the strings.

Different methods of sound production: - By plucking the strings with the fingers.

By striking the string with a bow

Famous solo cello piece – “The Swan” from “The Carnival of Animals”

- (III) එකිනෙකට පැහැදිලිවම වෙනස් ශබ්ද ඇති පර්කූෂන් සංගීත භාණ්ඩ තුනක් නම් කර එහි ශබ්දය නිපදවන ආකාරය විස්තර කරන්න.

ஒன்றுக்கொன்று தெளிவாக வேறுபாடான ஒலியைக் கொண்ட பர்கஷன் இசைக்கருவிகள் மூன்றின் பெயர்களைக் குறிப்பிட்டு, அவற்றில் ஒலி உருவாக்கப்படும் விதத்தை விவரிக்க.

Name **three** Percussion instruments in which the sound produced is different to one another and describe the method of producing the sound.

*Timpani / Glockenspiel / Xylophone / Vibraphone / Tubular Bells*

*Timpani – The player strikes the drum head with two felt headed sticks.*

*Glockenspiel – The player strikes the plates of steel with light metal mallets. The tone is silvery, bell-like and penetrating.*

*Xylophone – The player strikes the wooden bars with hard-headed beaters producing a hard, bright sound which can be very penetrating. The use of softer beaters produces a mellower sound.*

*Vibraphone – The player strikes the metal bars using soft headed or rubber-tipped beaters, held one in each hand. Below each bar is a resonating tube at the top of which is a flat metal disc, made to revolve by electricity so that the top end of the tube is repeatedly opening and closing. This gives the vibraphone its characteristic*

*‘vibrato’ – a pulsating sound, rich and sweet in tone. Notes linger on for a considerable time after the bars are struck and so a foot pedal is provided to enable the player to damp the sound if required.*

*Tubular Bells – The player strikes the metal tubes near the top with a mallet to produce sound. Their sounds are colourful and produces dramatic effects, especially to give the impression of tolling church bells.*

- සිංහල හා දෙමළ පද පහත දී ඇත.

சிங்கள, தமிழ்ப் பதங்கள் கீழே தரப்பட்டுள்ளன.

Sinhala and Tamil terms are given below.

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

**Annexure I****Question No.7****(i)****Baroque Period – Polyphonic/ Contrapuntal Style**

The word was originally used to describe the very ornate style of architecture and art of the 17th century. The birth of opera and oratorio were during this period. Extends from about 1600 to 1750. New forms and styles which came into being and were developed during Baroque period include Cantata, Aria, Recitative, Fugue, Chaconne and .Passacaglia, Choral prelude, Suite, Solo & Trio Sonata, Concerto Grosso, Toccata and Fantasia

**Johann Sebastian Bach**

He was a German composer of the Baroque Period and was born in 1685 into a great musical family. His father taught him to play the violin and harpsichord. When he was 10 years old, his parents died and he moved in with his older brother who was an organist. He received valuable teaching from his brother, who instructed him on the clavichord. Bach was singing in the choir and also played organ and harpsichord at St. Michael's School. He held several musical posts across Germany. In 1723, Bach was appointed as the musical director of the St. Thomas Church in Leipzig. He wrote music of every form except opera and developed the Polyphonic style. Bach's compositions include Brandenburg Concertos, Goldberg Variations, Mass in B minor, The Well-Tempered Clavier and Anna Magdalena Note Book. Bach had four composer sons and became blind at the latter part of his life. Died in 1750. Bach's abilities as an organist were respected throughout Europe during his lifetime and he is regarded as .one of the greatest composers of all time

**George Frideric Handel**

He was a German composer of the Baroque Period who spent the bulk of his career in London. He was born in 1685 and died in 1759. Son of a barber surgeon who opposed music as his son's career. His father wanted him to study law, but later allowed him to study music because of his talent. He learnt to play the Harpsichord, Organ, Violin and Oboe and began composing at the age of nine. He went to Hamburg in 1703 where he joined the opera house playing the violin in the orchestra. In 1710, Handel became Kapellmeister to German Prince George. He composed his first Opera "Almira" in 1705. Handel was well known for his Operas, Oratorios and Organ Concertos. His most famous work, the Oratorio "Messiah" with its "Hallelujah Chorus" has become the centerpiece of the Christmas season. He became blind at the latter part of his life and lived in England for nearly fifty years as a respected and rich man. His funeral was given full state honours, and he was buried in Westminster Abbey. Handel is regarded as one of the greatest composers of the Baroque era with works such as Water Music .Suite, Music for the Royal Fireworks, Messiah and Harmonious Blacksmith

**(ii)****Modern Period**

Also called 20th century music, in which music is one of exciting exploration and experiment, leading to a fascinating variety of new sounds and materials, new trends and techniques. Whole tone scale, Polytonality, Expressionism, Jazz, Syncopation, Atonality, Polyrhythm, Twelve tone technique, Electronic music, Micro tonality and Aleatory music were present in Modern music. In addition to the new materials and totally new sounds made possible by the use of electronic apparatus, many 20th century composers have exploited various new sounds and coloristic effects from conventional musical instruments. Several composers have used ingredients from American jazz in some of their compositions and the influence of music of non-western cultures has become increasingly .significant

**Bela Bartok**

He was a Hungarian composer of the Modern Period born in 1881 and died in 1945 whose music was influenced by the spirit of East European folk song. He was a distinguished pianist who made major contributions to "Ethnomusicology". (The study of music generally folk or non-western in a cultural context). His father died when he was only 7 years old and his mother earned a living as a school music teacher. Bartok showed early talents for piano and composition which he studied at the academy in 1907 and supported himself as a pianist and a performer for much of his life. He taught piano for 27 years at his school, "The Budapest Academy of Music" and gave piano recitals throughout Europe. Bartok journeyed to the rural areas of Hungary to collect peasant songs with his friend Zoltan Kodaly, another Hungarian composer. He considered the documentation of rural folk music as an essential task. After World War II broke out, he emigrated in 1940 from Hungary to the United States where he spent the last 5 years of his life. His well-known work is the "Concerto for Orchestra", composed after entering hospital due to ill health. He wrote many piano solos. Among them is a set of six short piano pieces composed in 1915, namely "Romanian Folk Dances". Some of his other major compositions are Duke Blue Beard's Castle (Opera), Mikrokosmos (Piano work) and The Wooden Prince (Ballet)



**Benjamin Britten**

*A British composer whose operas are among the finest English Language operas of the 20th century. He was born in 1913 and died in 1976. He began his musical life at the age of 5, by learning to play the Piano and Viola. He was trained at the Royal College of Music, London from 1939-1942 and was noted as a pianist and a conductor. His compositions cover an enormous range – Grand operas, Concertos, Cantatas, Ballads, Chamber music, Song cycles as well as a considerable amount of incidental film and theatre music. Britten composed “The Young Person’s Guide to the Orchestra” in 1945. It has a sub title “Variations and Fugue on a theme of Purcell”. The music was composed for the British educational documentary film called “Instruments of the Orchestra” demonstrating the characteristic tone-qualities and technical capabilities of the instruments of the orchestra. It is scored for Symphony orchestra and has a theme and 13 Variations and the Fugue. The theme is introduced by the entire orchestra. Then follow variations on the theme for the instruments of each section of the orchestra. In 1976, Elizabeth II granted him a life peerage and he became Baron Britten of Aldeburgh. The first performance of his opera “Gloriana” was presented at the Royal Opera House, London in 1953 during the celebrations of the coronation of Queen Elizabeth II. His other major compositions are Peter Grimes (Opera), Billy Budd (Opera), The Beggar’s Opera, The Prince of the Pagodas (Ballet) and Night Mail (Film music)*

**Igor Stravinsky**

*Russian composer whose father was a leading bass singer of the Imperial Opera House at St. Petersburg. He was born in 1882 and died in 1971. Stravinsky studied law at first, but gave up devoting himself to composition. His first ballet “The Fire Bird” was a great success. His second ballet “Petrushka” was performed a year later in 1911. The outbreak of the World War I in 1914 made him leave Russia and migrate to Switzerland where he faced financial difficulties. World War II caused him to settle down in the United States. President John F. Kennedy of USA, honored him with a White House dinner on his 80th birthday. Stravinsky’s ballet “Rite of Spring” was completed in 1913 and performed by a very large orchestra based on Russian folk tunes. It is his third ballet having harsh dissonance percussive orchestration, rapidly changing time signatures and violent off beat accents. Some of his other major compositions are Pulcinella (Ballet), Rakes Progress (Opera), The Nightingale (Opera) and Symphony of Psalms (Choral Symphony)*

**Scott Joplin**

*He was an African-American composer and Ragtime pianist. He was born in 1868. He achieved fame for his Ragtime music and was known as the “King of Ragtime”. His most famous piano pieces were “Maple Leaf Rag” and “The Entertainer”. He was born to a family of railway labourers in Texas and developed his musical knowledge with the help of local teachers. He formed a vocal quartet and taught mandolin and guitar. In 1880 he left his job and travelled around South America. In 1884 earned a living as a piano teacher and published his music in 1895. His first opera “A Guest of Honour” (1903) is no longer in existent and may have been lost by the copyright office. In 1907 Joplin wrote an instruction book, “The School of Ragtime”. As a result of Syphilis, in 1916 Joplin came into dementia, and was admitted to a mental institute where he died in 1917*

**Arnold Schoenberg**

*He was an Austrian-American composer, conductor and teacher who created new methods of musical composition involving atonality, namely serialism and the twelve-tone technique. He was born in 1874 and died in 1951. He was one of the most influential composers of the Modern Period. Before he was nine years old, he had begun composing little pieces for two violins and earned a living by orchestrating operettas, while composing his own works. His music is emotionally intense and often has a literary program. Some early works used the very large orchestras favoured by the late 19th century composers. There is prominent use of chromatic harmony or chords with tone that do not belong to the prevailing major or minor scale. Around 1908, he finally began to write atonal music evolved from his earlier emphasis on chromatic harmony and liberal use of all 12 tones in the chromatic scale. In the 1920s Schoenberg developed the twelve-tone technique, an influential compositional method of manipulating an ordered series of all twelve notes in the chromatic scale. Among his best known compositions are Five Pieces for Orchestra, Moonstruck Pierrot, Transfigured Night and String Quartet No.1 in D Minor*



(iii)

**Classical Period**

*Music composed from around 1750 to 1810. Includes works of Haydn, Mozart and earlier works of Beethoven. During this period the harpsichord was replaced by the piano. Chamber music such as the Trio, Quintet and specially the String Quartet developed. The development of the Symphony and Concerto and the most important single form – Sonata form was established and developed during this period. While still making use of counterpoint at times, the texture was homophonic, lighter, clearer, less complicated. There was more variety and contrast within a piece of tunes, rhythms, keys and dynamics including Crescendo, Diminuendo and Sforzando together with frequent changes of timbre and mood. Instrumental music was predominant in this period and fine vocal works were composed in the form of opera (especially by Mozart), Oratorio (Haydn) and Mass*

**Franz Joseph Haydn**

*He was an Austrian composer of the Classical Period born in 1732 and died in 1809 as the son of a farmer-wheelwright. Haydn showed music talent at the age of 5 and was given into the care of a schoolmaster called Franck who taught him the rudiments of music. At the age of 8 he went to Vienna as choirboy at St. Stephen's. He was dismissed from the choir when his voice broke at the age of 17. Then he earned a living by teaching music and composing. He worked for two aristocratic patrons in 1750s. Haydn spent much of his career as a court musician for the wealthy Esterhazy family. He is referred to as the "Father of the Symphony" and also "Father of the String Quartet". He has composed about 104 symphonies including Surprise Symphony, Clock Symphony, Drumroll Symphony and Farewell Symphony. His other well-known compositions are two Oratorios - The Creation and The Seasons and 68 String Quartets, Piano Trios, Piano Sonatas and Concertos. Haydn's works are listed in a comprehensive catalogue prepared by Anthony Van Hoboken. This Hoboken catalogue provides each work with an identifying number called its Hoboken abbreviated as H. or Hob*

**Wolfgang Amadeus Mozart**

*He was an Austrian composer of the Classical Period born in 1756 and died in 1791. The son of Leopold Mozart, who was also a musician. He showed prodigious ability from his earliest childhood and was known as the "Child Prodigy". Already competent on keyboard and violin, he composed from the age of five and played the clavier from the age of three. His elder sister Maria Anna was also a brilliant keyboard player and their father decided to present his children's talents at various European courts. When he was eight years old, Mozart wrote his first symphony. He was engaged as a musician at the Salzburg court at the age of 17. Mozart met Haydn in Vienna around 1784 and the two composers became friends. Mozart's works were catalogued by Ludwig Von Kochel and are referred to by their numbers with the letter "K". He was known the "Prince of Concerto". Mozart was a versatile composer and wrote in every major genre including Symphony, Opera, Concerto, Chamber music and Piano Sonata. Some of his major compositions are the Operas Magic Flute, Marriage of Figaro and Don Giovanni. He also wrote Symphonies such as Paris Symphony and Jupiter Symphony and the famous Eine Kleine Nachtmusik written only for the*