

සියලුම 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
ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்

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 ගැනීමටත් පිළිතුරු ලිවීමේදී ප්‍රමුඛත්වය දෙන ප්‍රශ්න සංවිධානය කර ගැනීමටත් 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 පිළිතුරු සපයන්න.
எல்லா வினாக்களுக்கும் விடை தருக.
Answer all questions.

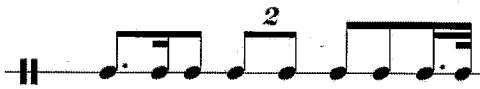
* 1-40 තෙක් ප්‍රශ්නවල (1), (2), (3), (4) පිළිතුරුවලින් නිවැරදි හෝ වඩාත් ගැළපෙන හෝ පිළිතුර තෝරා ගන්න.
1 தொடக்கம் 40 வரையுள்ள ஒவ்வொரு வினாவிலும் (1), (2), (3), (4) என எண்ணிடப்பட்ட விடைகளில் சரியான அல்லது மிகப் பொருத்தமான விடையைத் தெரிவுசெய்க.
From each of the questions 1 to 40, pick one of the alternatives (1), (2), (3), (4) which you consider is correct or most appropriate.

* ඔබට සැපයෙන පිළිතුරු පත්‍රයේ එක් එක් ප්‍රශ්නය සඳහා දී ඇති කව අතුරෙන් ඔබ තෝරා ගත් පිළිතුරේ අංකයට සැසඳෙන 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 පිළිතුරු 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) $\text{f}^{\cdot}$

(3) f

(4) $\text{f}^{\cdot}$

3. දී ඇති ස්වරයේ එන්හார்මොනික් ஓக்ஸிடேன்ட் ச්වරය 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 ஓன்றில் மைனர் ட்ரய்ஸ் 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 ட்ரய்ஸ் இனை 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 ட்ரய்ஸ் 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 ட்ரய்ஸின் 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 අනුරේන් 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)

10. දී ඇති බණ්ඩය B ෆ්ලැට් හාර්මොනික් මයිනර් ස්කේලයේ වේ. මෙම සංගීත බණ්ඩයේ දක්නට ඇති හාර්මොනික් මයිනර් ස්කේලයකටම ආවේණික වූ ලක්ෂණයක් වන්නේ මින් කවරක් ද?
- தரப்பட்டுள்ள பெயர்ப்பு B பிளட் ஹார்மோனிக் மைனர் ஸ்கேல் ஆகும். இந்த இசைப்பெயர்ப்பில் காணக்கூடிய ஹார்மோனிக் மைனர் ஸ்கேலுக்கான தனித்துவமான பண்பு எது?
- The given extract is in the key of B flat Harmonic Minor. Which unique characteristic of the Harmonic Minor scale is featured in this music extract?



- (1) Lowered 7th degree (2) Natural 6th and 7th degrees
(3) Raised 7th degree (4) No accidentals
11. B මයිනර් ස්කේලයේ මයිනර් 6 ඉන්ටර්වල් එකක් වන්නේ මින් කවරක් ද?
பின்வருவனவற்றுள் B மைனார் ஸ்கேலின் மைனார் 6 இன்டர்வெல் ஆவது எது?
Which of the following intervals is a Minor 6th in the B minor scale?

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

12. බැරොක් සංගීතයේ ප්‍රධාන ලක්ෂණයක් වන්නේ මින් කුමක් ද?
 பின்வருவனவற்றுள் பரொக் இசையின் முக்கிய பண்பு எது?
 Which of the following is a key feature of Baroque music?
- | | |
|--|--|
| (1) Simple melodies with little decoration | (2) Elaborate ornamentation and counterpoint |
| (3) Electronic sounds and repetition | (4) Random and unpredictable rhythms |

13. දී ඇති වාක්‍ය අතුරෙන් වැරදි වාක්‍යයක් වන්නේ මින් කවරක් ද?
 பின்வரும் வாக்கியங்களில் பிழையான வாக்கியம் எது?
 Which of the following statements is **incorrect**?

- (1) Debussy's music was influenced by Impressionism.
- (2) Vannams originated during the Kandyan Period.
- (3) The tenor clef is never used by the Cello.
- (4) Blues is a type of vocal or instrumental form.

14. *Carnival of the Animals* කෘතිය නිර්මාණය කරන ලද්දේ කවුරුත් විසින් ද?
Carnival of the Animals ஆக்கத்தை இயற்றியவர் யார்?
 Who composed the *Carnival of the Animals*?

- (1) Benjamin Britten (2) Camille Saint-Saëns (3) Maurice Ravel (4) Sergei Prokofiev

15. 'Programme Music' සඳහා උදාහරණ ලෙස ගෙනැවිත් කෘතීන් යුග්ලයක් වන්නේ මින් කවරක් ද?
 பின்வரும் சோடி ஆக்கங்களில் 'Programme Music' என்பதற்கு உதாரணமாகக் கொள்ளக்கூடியது எது?
 Which of the following pairs of compositions are examples of 'Programme Music'?

- (1) William Tell Overture / Carnival of the Animals
- (2) Bridal Chorus / The Four Seasons
- (3) Eroica Symphony / 1812 Overture
- (4) Peter and the Wolf / Choral Symphony

16. 'Rallentando' යන පදයට විරුද්ධ තේරුමක් ඇති ஓகாஹி பதය මින් කුමක් ද?
பின்வரும் சொற்களில் 'Rallentando' என்பதன் இத்தாலிய எதிர்க்கருத்துச் சொல் எது?
Which of the following terms has the opposite meaning of 'Rallentando'?

- (1) Calando (2) Vivace (3) Ritardando (4) Accelerando

17. ஃபர்விகிசுலேஷன் லெக்சன் ஹெவின்னீ மீன் கவரக் டீ?

பின்வருவனவற்றுள் ஆரம்பக்கியுலேஷன் குறியீடு அல்லாதது எது?

Which of the following is **not** an articulation mark?



18. 'மூல சிவம்' யன அர்ப்பய டக்ஷன ஓவாடியாது படிய மீன் கும் டீ?

பின்வருவனவற்றுள் 'ஆரம்பத்திலிருந்து' என்ற கருத்துக்குப் பொருத்தமான இத்தாலிய சொல் எது?

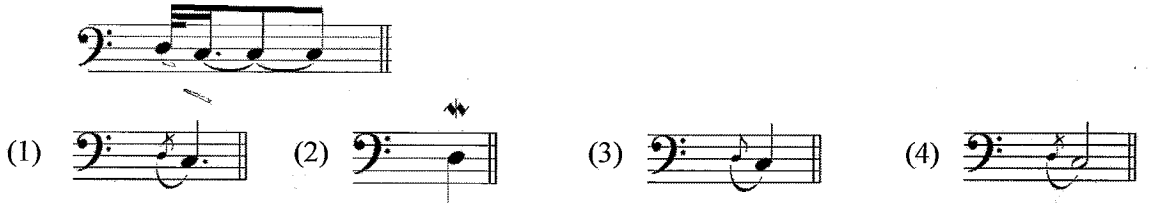
Which of the following Italian terms gives the meaning of 'From the beginning'?

- (1) Da Capo (2) Piu Mosso (3) Dal Segno (4) Fine

19. லொ டீ அர்ப்ப ரூபசபஹனம் அதுவ வாதனய வன ஃபாஹார்ய ஹா ஃபாஹார்ய அஹோஹார்ய கும் 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. மொஹனம் 7th கைஹய விசஹிமீஹி பம் கைஹயம் பஹ ஃபாஹார்யயேன் வாதனய விச ஹு கைஹய வன்னீ மீன் கும் டீ?

பல சந்தர்ப்பங்களில் டொமினன்ட் 7th கோட் இனை பிரிக்கும்போது அந்தக் கோட் இன் பின்னர் சாதாரணமாக இசைக்கவேண்டிய கோட் பின்வருவனவற்றுள் எது?

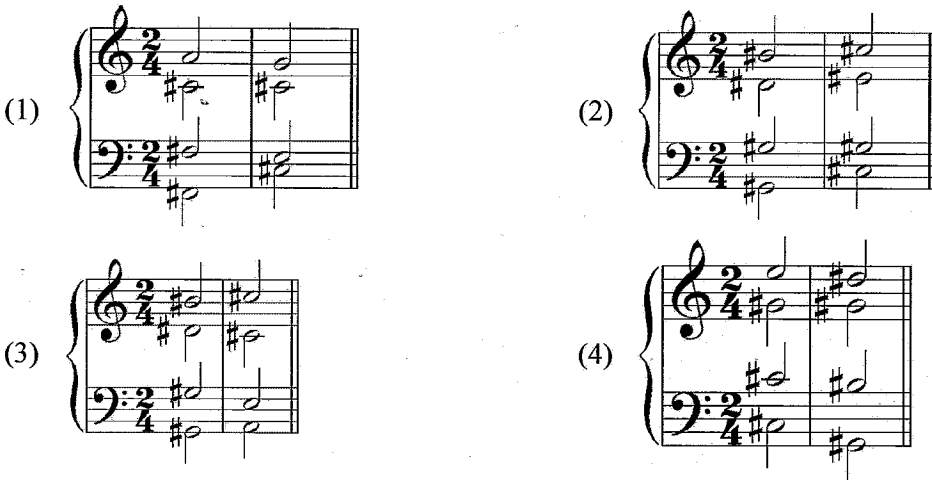
When resolving a Dominant 7th chord, to which of the following chords does it most commonly move?

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

21. C# மஹர் பகை 'Abrupt Cadence' வன்னீ மீன் கவரக் டீ?

பின்வருவனவற்றுள் C# மைனர் இல் 'Abrupt Cadence' எது?

Which of these is an 'Abrupt Cadence' in C# Minor?



22. பர்னர் லோமீதி ஹெவின்னீ மீன் கவரக் 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

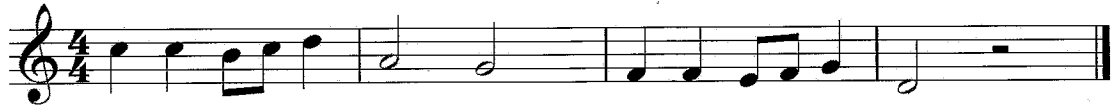
29. *Peter and the Wolf* කෘතිය සඳහා ප්‍රොකොෆීගේ වඩාත් භාවිත කරන ලද සංගීත ලක්ෂණය වන්නේ කුමක් ද?
Peter and the wolf ஆக்கத்துக்காக பொறொக்கொவில் மிகவும் பயன்படுத்திய இசைக்கூறு எது?
 What musical element did Prokofiev use extensively in *Peter and the Wolf*?
 (1) Repeated patterns of music for each character
 (2) Musical theme, assigning specific instruments to characters
 (3) Using only one set of notes to represent characters
 (4) Soft, flowing harmonies for each character

30. බාර්ටෝක්ගේ ‘6 Folk Dances for Piano’ කෘතිය සඳහා නිර්මාණාත්මක වූයේ කුමන ජන සංගීතය ද?
 பார்பரோக்ஸ்ஸின் ‘6 Folk Dances for Piano’ ஆக்கத்துக்கு தூண்டுதலாக இருந்தது எந்த நாட்டின் நாட்டார் இசையாகும்?
 Which country’s folk music inspired Bartók’s ‘6 Folk Dances for Piano’?
 (1) Russian (2) Hungarian (3) French (4) German

31. ගායන කෘතියක් (ගීතයක්) නොවන්නේ මින් කවරක් ද?
 பின்வருவனவற்றுள் வாய்மொழிக்கான ஆக்கம் அல்லாதது எது?
 Which of the following, is **not** a vocal composition?
 (1) Song Without Words (2) Drink to Me Only
 (3) Who is Sylvia (4) Gretchen at the Spinning Wheel

32. මොසාර්ට්ගේ ‘Variations on Ah! vous dirai-je, Maman’ හි තේමාවට සමාන ජනප්‍රිය ළමා ගීතයක මෙලොඩිය වන්නේ මින් කවරක් ද?
 பின்வருவனவற்றுள் மொஸாட் இன் ‘Variations on Ah! vous dirai-je, Maman’ இன் கருப்பொருளுக்கு சமமான பிரபலமான சிறுவர் பாடல் மெலடி எது?
 Which well-known children’s song uses the same melody as the theme of Mozart’s ‘Variations on Ah! vous dirai-je, Maman’?
 (1) London Bridge is Falling Down (2) Twinkle, Twinkle, Little Star
 (3) Row, Row, Row Your Boat (4) Mary Had a Little Lamb

33. දී ඇති සංගීත ඛණ්ඩය පෙරදිග සංගීත ප්‍රස්තාරකරණයට අනුව දී ඇති වරණය මින් කුමක් ද?
 பின்வருவனவற்றுள் தரப்பட்டுள்ள இசைத்தொகுதியின் கீழைத்தேய இசைக்குறியீடுகளைக் கொண்டது எது?
 What is the correct option that includes the Oriental notation of the given passage of music?



(1) ஸ் ஸ் நி ஸ் | ட_ ப_ | ம ம ர ம ப | ர _ +
 (2) ஸ் நி ஸ் | ட_ நி | ப ப ர நி | ஸ + _
 (3) ஸ் ஸ் நி ஸ் | ட_ ப_ | ம ம ர ம ப | ர _ +
 (4) ஸ் ர் ஸ் நி ர் | ட_ ப_ | ம ம ர் ம | ர _ +

34. පෙරදිග සංගීතයට අනුව තීව්‍ර ස්වරයක් කළ හැක්කේ මින් කවරක් ද?
 பின்வருவனவற்றுள் கீழைத்தேய இசைக்கேற்ப தீவிர ஸ்வரமாக்கக் கூடியது எது?
 According to oriental notation which of these notes can be made “Theevra”?
 (1) Ri (2) Ma (3) Dha (4) Ni

35. 'ගම්හිර තෙදැති කොන්ස්තන්தினுපුර' 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) ADGEBA (2) DGBEAD (3) EADGBE (4) CGCGCE
37. අනෙකුත් බ්‍රාස් 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 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
ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரīட்சைத் திணைக்களம் இலங்கைப் பரīட்சைத் திணைக்களம்

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
A	1	
	2	
	3	
	4	
B	5	
	6	
	7	
Total		

Final Mark

In Numbers	
In Words	

Code Number

Marking Examiner	
Marks Checked by:	1
	2
Supervised by	

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

TRIO
Allegretto

Beethoven

Allegretto

p *sf* *sf*

(legato)

5

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of four measures. The first measure has a treble note (G4) and a bass note (F4). The second measure has a treble note (A4) and a bass note (G4). The third measure has a treble note (B4) and a bass note (A4). The fourth measure has a treble note (C5) and a bass note (B4). The piece ends with a double bar line and repeat dots. There is a handwritten 'A' below the fourth measure.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *tr* (trill), *[mp]* (mezzo-piano), *[sf]* (sforzando), and *b* (basso). The melody is characterized by a series of eighth and sixteenth notes, with a trill on the first measure. The bass line consists of a steady eighth-note pattern. The score is divided into measures by vertical bar lines, and the music concludes with a final cadence.

14

sf

fp

sf

Ped.

- (i) (a) මෙම සංගීත බණ්ඩය ලියා ඇති කී එක කුමක් ද?
இந்த இசை ஆக்கம் எந்த கீ இல் எழுதப்பட்டுள்ளது?
In which key is this music extract written?
-
- (b) මෙම සංගීත බණ්ඩයේ ටයිම් සිග්නේචරය විස්තර කරන්න.
இந்த இசை ஆக்கத்தின் ரைம் சிக்னேச்சரை விவரிக்கുക.
Describe the time signature of this music extract.

.....
(1 mark)

- (xi) දී ඇති සංගීත බන්ධයේ ටොනික් කී එකේ ස්කේල් පැසේජය හඳුනාගෙන, එය 'කුමයෙන් ශබ්ද වැඩිවන ලෙස' වාදනය කිරීමට නියමිත ලාංඡනයක් යොදා ලකුණු කරන්න.
- தரப்பட்ட இசை ஆக்கத்தில் ரொனிக் கீ ஒன்றின் ஸ்கேல் பசேஜ் இனை இனம்கண்டு 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

මිනැම ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.

எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்கുക.

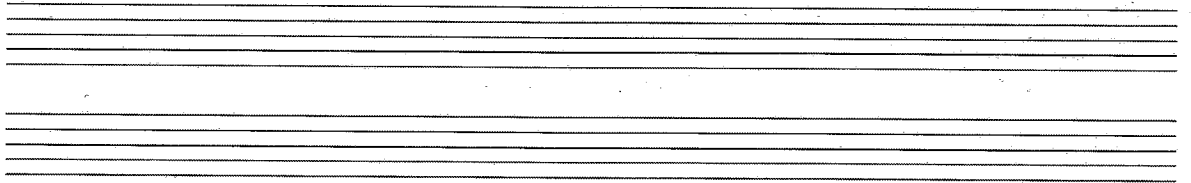
Answer any two questions.

2. (i) F වලින් ආරම්භ කරනු ලබන පෙන්නටොනික් 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 பென்டடோனிக் 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)

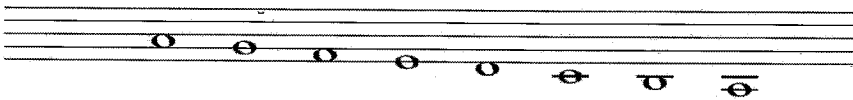


(4 marks)

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

இங்கு ஸ்வர ஷாப் நான்கு கொண்ட ஹார்மோனிக் மைனர் ஸ்கேல் என ஆவதற்கு சரியான கிளவ் உடன் ஆக்சிடென்ரல் பயன்படுத்துக. செமிரோனை 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 ට්‍රේබල් ක්ලේෆ් භාවිත කර දී ඇති ස්ටේවයේ නැවත ලියන්න.

தரப்பட்டுள்ள மெலடியின் கீ இன் பெயர் தருக. சரியான கீ சிக்னேச்சரைச் சேர்க்கு. 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 stave.



-
10. Complete the musical score below. (4 marks)

-
- Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two staves, Treble and Bass. The key signature has two sharps (F# and C#). The time signature is 2/4. The melody is in the Treble staff, and the bass line is in the Bass staff. The melody consists of a series of eighth and quarter notes, with some beamed eighth notes. The bass line consists of quarter and eighth notes. The piece ends with a double bar line and repeat dots.

[illegible]

[15 වෙනි பிடிவிலுள்ள. / பக். 15 ஐப் பார்க்க / See page 15]

(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.

.....

.....

.....

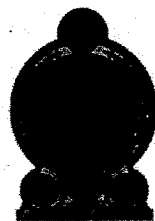
.....

.....

.....

(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	4 marks
	(ii) a. Correct clef		2	
	b. Correct accidentals		2	4 marks
	(iii) – Correct clef		2	
	- Correct key signature and notes		2	4 marks
	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
 $\frac{3}{5}$

03	(i)	$\frac{4}{5}$	+	(ii)	$\frac{3}{5}$	+	(iii)	$\frac{3}{5}$	=	$\frac{10}{15}$
----	-----	---------------	---	------	---------------	---	------------------	---------------	---	-----------------

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.**

**சீ லுமா விதா டேபார்ட்மென்டு
இலங்கைப் பரீட்சைத் திணைக்களம்**

ରଥଚାରଣି

டி.பொ.க. (கா.பெළ) විභාගය - 2024 (2025)
க.பொ.த. (சா.தர)ப் பரீட்சை - 2024 (2025)

விசய அம்மை
பாட இலக்கம்

41

வினாக்கள்
புரடம்

Music (Western)

I පත්‍රය - පිළිතුරු

I பத்திரம் - விடைகள்

ප්‍රශ්න අංකය විභාග මුල.	පිළිතුරෙහි අංකය විභාග මුල.	ප්‍රශ්න අංකය විභාග මුල.	පිළිතුරෙහි අංකය විභාග මුල.	ප්‍රශ්න අංකය විභාග මුල.	පිළිතුරෙහි අංකය විභාග මුල.	ප්‍රශ්න අංකය විභාග මුල.	පිළිතුරෙහි අංකය විභාග මුල.
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

විශேଷ ருபரேஷ் } එක් පිළිතුරකට ලකුණු
 விசேட அறிவுறுத்தல் } ஒரு சரியான விடைக்கு

OT

ஒரு
புள்ளி வீதம்

இல் ஐந்து / மொத்தப் புள்ளிகள் **01 × 40 = 40**

பலன தி஑ுதெறி ஑ுல்வென பரீ஑ி னெவர஑ ஑ுந்ரபதெய் ஑வ஑ா திரூலே ஑ுது஑ ஑ுதுலந் தரந்ந. ஑ீழ் குறிப்பிபபபபுரு஑ுதும் உதாரணத்திற்கு அமெய பலதேர்வு வினா஑க஑ு஑ுரிய புள்ளிகளை பலதேர்வு வினாபபத்திரத்தின் இறுதியில் பதி஑.

கிளர்ச்சி பிழிந்து கண்டியால்
சரியான விடைகளின் தொகை

25

40

I பருசு' இல் லென
பத்திரம் I

25

40

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

Beethoven

TRIO
Allegretto

(legato)

5

tr
[mp]

sf

14

(xi)

sf

19

(x)

- (i) (a) මෙම සංගීත වෛද්‍යය ලියා ඇති කී එක කුමක්ද?
 இந்த இசை ஆக்கம் எந்த கீ இல் எழுதப்பட்டுள்ளது?
 In which key is this music extract written?
 A minor
- (b) මෙම සංගීත වෛද්‍යයේ වයිම් පිඤ්ඤවරය විස්තර කරන්න.
 இந்த இசை ஆக்கத்தின் கைம் சிக்னேச்சரை விவரிக்கുക.
 Describe the time signature of this music extract.
 Three crotchet beats in a bar

(1 mark)

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

Binary Form

(1 mark)

- (iii) මෙම සංගීත வன்வெளி 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 කේන්ද්‍රස්‍රය 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 මූලාව (□) 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 வன்வெளி 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 வன்வெளி එහි ටෙම්පෝ, ඩිනමික්ස් හා එක්ස්ප්‍රෙෂන් අනුව වාදනය කළ යුතු ආකාරය කෙටියෙන් විස්තර කරන්න.
இந்த இசைப்பகுதியை அதன் ரெம்போ, டைனமிக்ஸ், எக்ஸ்பிரஷன் என்பவற்றுக்கேற்ப இசைக்கப்பட வேண்டிய முறையைச் சுருக்கமாக விபரிக்குக.
Briefly describe how this music extract should be played according to the tempo, dynamics and expression.
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 வன்வெளி 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 சதரம் □ மூலம் குறிப்பிடுக.
Mark the Dominant 7th chord in the Tonic key on the score using a box □.

(1 mark)

- (xi) දී ඇති සංගීත வன்வெளி 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 வலி 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

සිතීම ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.

எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்கുക.

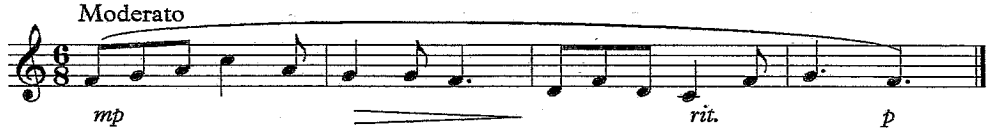
Answer any two questions.

2. (i) F වලින් ආරම්භ කරනු ලබන පෙන්ටොනික් ස්කේල් එකේ ස්වර යොදාගනිමින් වෙස්කන්ට් රෙකෝඩරය සඳහා පසුපස 6 වැනි මිනි බාර් 4 ක මෙලඩි එකක් ලියන්න. නිවැරදි ක්ලේෆ් එකක් හා ඇක්සිඩෙන්ටල් භාවිත කර වාදනය කළ යුතු ආකාරය දක්වන්න. (වෙම්පො, ලේසින් සහ ඩයිනමික්ස්)

F இல் ஆரம்பிக்கும் பென்டொனிக் ஸ்கேல் ஒன்றில் ஸ்வரங்கள் பயன்படுத்தி டெஸ்கன்ட் ரெக்கோர்டருக்குப் பொருத்தமான 6/8 ன்ரைம் 4 பார்களுக்கு மெலடி ஒன்றை எழுதுக. சரியான கிளவ், அக்ஸிடென்டல்ஸ் 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)

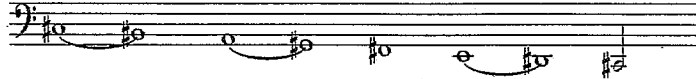


(4 marks)

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

இங்கு ஸ்வர ஷாப் நான்கு கொண்ட ஹார்மோனிக் மைனர் ஸ்கேல் என ஆவதற்கு சரியான கிளவ் உடன் ஆக்சிடென்டல்ஸ் பயன்படுத்துக. செமிடோன்ஸ் 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 වෙබල් ක්ලේෆ් භාවිත කර දී ඇති ස්වරවලින් නැවත ලියන්න.

தரப்பட்டுள்ள மெலடியின் கீ இன் பெயர் தருக. சரியான கீ சிக்னேச்சரைச் சேர்க்குக. தேவையற்ற அக்ஸிடென்டல்ஸை நீக்கி அதே தொனியில் (பீச்) தரப்பட்டுள்ள ட்ரெயின் கிளவ் பயன்படுத்தி தரப்பட்ட ஸ்டேவ் 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 stave.



(4 marks)

- (1) A farmer's dog jumped over the stile, his name was little Bingo.
- (2) Now neath the silver moon, ocean is blowing.
- (3) My grandfather's clock was too large for the shelf.
- (4) I love to go a wondering, along the mountain track.

(8 marks)

- Rewrite the given score using the correct corresponding compound time signature without altering its sound.

(4 marks)

4. ප්‍රවෘත්ති ක්ලෙබ්හි ලියු මෙලධීය හා රමණනයිස් කිරීම සඳහා වෙන් ක්වේඩ්හි රෝම ඉලක්කමෙන් දක්වා ඇති ව්‍යවස්ථාව බොට්හි මිනීම, මිනීම, ක්‍රොවම් ලෙස රිද්මයට අදාළ පරිදි ලියන්න.

ட்ரோபிள் கிளெவ் இல் எழுதப்பட்டுள்ள மெலமைய ஹார்மோனைஸ் செய்வதற்கு பேஸ் ஸ்டீர்வ் இல் உரோம இலக்கங்களில் காட்டப்பட்டுள்ள ப்ரயர்ஸ் ரொட்டர் மினிம், மினிம், குரொசட் என நிதமுக்கு உரியவிதத்தில் எழுதுக.

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 பைர்டீ / பகுதி B / PART B

සිතැම ප්‍රශ්න ඉදිකඩට පිළිතුරු සපයන්න.

எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்குக.

Answer any two questions.

5. (i) බැර 8 ලෙලබියක් නිර්මාණය කිරීම සඳහා එකම ස්ටිෆ් එක සහිත ප්‍රතිරෝධක පාඨයක් එකතු කරමින් මෙම ලෙලබිය සම්පූර්ණ කරන්න. ශුද්ධපෙත ටෙම්පො, ලූයි. හා ඩයිනමික්ස් සම්පූර්ණ ලෙලබියට යොදන්න.

பார் 8 மெலடியை உருவாக்குவதற்கு ஒரே எஸ்ரைலில் பதில் சொற்றொடர்களை ஒன்று சேர்த்து இம்மெலடியைப் பூரணப்படுத்துக.

பொருத்தமான ரெம்போ, பிரேசிங், டைனமிக்ஸ் என்பவற்றை முழு மெலடிட்டனும் சேர்க்குக.

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 ස්වර්ථයේ බවතිර සංගීත ස්වර යොදා ප්‍රසිද්ධාර ගත කරන්න.

தரப்பட்டுள்ள கீழைத்தேய இசை எவ்வாங்களை மேலைத்தேய எவ்வாங்களாக மாற்றி தரப்பட்டுள்ள ஸ்ரேஷ் இல் எழுதுக.

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

සං-ධ-නි | සං-ම- | පඬු නිසිනිව | ප- - - |

සිංහි සරි සි ස | මි - ස - | නි ධ ප - ම | ම - - - |

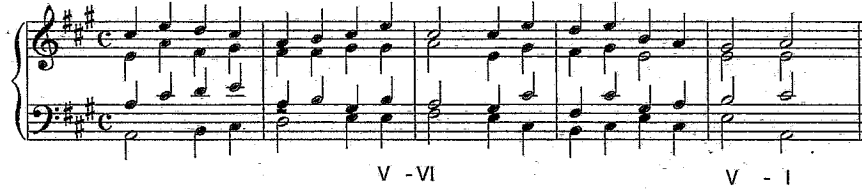


(6 marks)

6. (i) கோட்டி பூதலாகிய கைவினைப் பணம் தூவ்வை அழுவின் அடிப்படைப் பணகின் தூவா அடி பீராவதற்கி ரை-பாடு கோட் பணம் வுயின் கைபீராவோ, அடிப்படை, வெணர் கை வினை தூவா பிணகின்.

கோட் கோடியினால் கோடின்ஸ் ஒன்று காட்டும் விதத்தில் அஸ்ஸறிக் ஒன்றினால் காட்டப்பட்டுள்ள இடத்தில் நான்கு பகுதி கோட் ஒன்று வீதம் சொப்பராணோ, அல்லோ, ரெனார், பேஸ் எழுதுக.

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 அடி பீராவே கிவரடி க்ரெய்ட் யோடா மெல காதிக வனவிய மீர்பன் பீகோர் தூவா பிணகின்.

தரப்பட்டுள்ள ஸ்ட்ரீவ் இல் சரியான கிளவ் பயன்படுத்தி இந்த இசைப்பகுதியை ஓபன் ஸ்கோர் இற்கு எழுதுக. Write the following music extract for Open score with appropriate clefs in the given staves.



(8 marks)

7. (i) பணம் டீ அடிபனை மிவ பனிகிவாரெய்ட் டீ ஒரென ரென அடி ரெகோவீர் காதிக கைவி தூவா அடிபனை மிவ கிவியெய்கி. மின் பணம் கோட் டீ அடி கைவிவெய்கி ✓ ரெகோவீர் யோடா.

சீரே தரப்பட்டுள்ளவை நீங்கள் வகுப்பறையில் கற்று முக்கோடர் இசை ஆக்கங்கள் இரண்டின் ஆரம்ப பார் ஆகும். இவற்றில் ஒன்றைத் தெரிவு செய்து தரப்பட்ட பெட்டியினுள் ✓ அடையாளம் இடுக.

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) பனகின் டீ அடி கிவியெய்கி மிவ கைவிவெய்கி கை பிவ பிவ பிவ கைவிவெய்கி கைபனை கரன்கி.

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

தரப்பட்ட வெற்றிடத்தில் இவ் இசை ஆக்கத்தின் பெயர், இசை ஆக்குநரின் பெயர் என்பவற்றைக் குறிப்பிடுக.

Name of piece: From Swan Lake Name of Composer: Pyotr Ilyich Tchaikovsky

Name of piece: The Sandman Name of Composer: Johannes Brahms

(b) එම සංගීතයාගේ 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.

Pyotr Ilyich Tchaikovsky (1840–1893) • 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: ◦ <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>	Johannes Brahms (1833–1897) • 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: ◦ <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>
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(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.

- Name a plucked string instrument used to accompany Negro Folk songs and write a brief description of it.
- Briefly describe the English Horn.
- 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.
