

(56) සංගීතය (බටහිර)

ප්‍රශ්න පත්‍ර වහුහය

I පත්‍රය - කාලය : පැය 02යි.
 වරණ 5 බැගින් වූ බහුවරණ ප්‍රශ්න 25ක් හා කෙටි පිළිතුරු සැපයීමේ ප්‍රශ්න 25කි.
 ප්‍රශ්න සියල්ලට ම පිළිතුරු සැපයිය යුතු ය. එක් ප්‍රශ්නයකට ලකුණු 02 බැගින් මුළු ලකුණු 100කි.

II පත්‍රය - කාලය : පැය 03යි. (ඊට අමතරව කියවීම් කාලය මිනිත්තු 10යි.)
 මෙම ප්‍රශ්න පත්‍රය කොටස් තුනකින් සමන්විත වේ.

- I කොටස** - ව්‍යුහගත රචනා වර්ගයේ ප්‍රශ්නයකි. එම ප්‍රශ්නය සඳහා ලකුණු 20කි.
- II කොටස** - ව්‍යුහගත වර්ගයේ ප්‍රශ්න තුනකි. ප්‍රශ්න දෙකකට පමණක් පිළිතුරු සැපයිය යුතුය. එක් ප්‍රශ්නයකට ලකුණු 20 බැගින් ලකුණු 40කි.
- III කොටස** - ව්‍යුහගත වර්ගයේ ප්‍රශ්න තුනකි. ප්‍රශ්න දෙකකට පමණක් පිළිතුරු සැපයිය යුතුය. එක් ප්‍රශ්නයකට ලකුණු 20 බැගින් ලකුණු 40කි.

II පත්‍රය සඳහා මුළු ලකුණු = 100
 ලිඛිත පරීක්ෂණය සඳහා මුළු ලකුණු = $200 \div 2 = 100$

ප්‍රායෝගික පරීක්ෂණය : කොටස් හතරකින් සමන්විත වේ.

1. සංගීත කෘති තුනක් ප්‍රාසංගික ව ඉදිරිපත් කිරීම.
2. තාක්ෂණික වැඩ
3. සයිටරිඩ් කිරීම (තාක්ෂණිකව කියවා වාදනය කිරීම)
4. ශ්‍රවණ පරීක්ෂණය

මුළු ලකුණු 100 කි.

අවසාන ලකුණ ගණනය කිරීම	:	ලිඛිත පරීක්ෂණය	= 100
		ප්‍රායෝගික පරීක්ෂණය	= 100
		අවසාන ලකුණ	= $200 \div 2 = \underline{\underline{100}}$

(56) Music (Western)

Structure of paper

Paper I - Time : Two Hours.

25 multiple choice questions of 05 options and 25 short answered questions.
All questions have to be answered. Two marks for each question.
Total marks for Paper I is 100.

Paper II - Time : Three Hours. (In addition to that extra reading time is 10 minutes)

The paper consists of 3 parts.

Part I - Structured essay type question based on a music extract.
It is a compulsory question. (Total = 20 marks)

Part II - 3 structured essay type questions will be given. Candidates
should choose only two questions.
(Total = $20 \times 2 = 40$ marks)

Part III - 3 structured essay type questions will be given. Candidates
should choose only two questions.
(Total = $20 \times 2 = 40$ marks)

Total marks for Paper II is 100

Total marks for written papers = $200 \div 2 = 100$

Practical Test : There are four components.

1. Three pieces - performance.
2. Technical work.
3. Sight reading
4. Listening

Total marks = 100

Calculation of final marks	:	Written Test	=	100
		Practical Test	=	100
		Final Marks	=	$200 \div 2 = \underline{\underline{100}}$

(56) சங்கீதம் (மேலைத்தேய)

வினாத்தாள் கட்டமைப்பு

வினாத்தாள் I -

நேரம்: ஒரு மணித்தியாலம்

5 தெரிவுகள் வீதம் கொண்ட 25 பல் தேர்வு வினாக்கள்.
25 குறு விடை வினாக்கள். எல்லா வினாக்களுக்கும் விடை
அளித்தல் வேண்டும். ஒரு வினாவுக்கு 02 புள்ளிகள் வீதம்
மொத்த புள்ளிகள் 100 ஆகும்.

வினாத்தாள் II -

நேரம்: மூன்று மணித்தியாலங்கள் (இதற்கு மேலதிகமாக
வாசிப்பு நேரம் 10 நிமிடங்கள் ஆகும்) இவ் வினாத்தாள் 3
பகுதிகள் கொண்டது.

பகுதி I - இசைப்பெயர்பொன்றை அடிப்படையாகக் கொண்ட
10 குறு விடைகளை வழங்கக்கூடிய கட்டமைக்கப்பட்ட கட்டுரை
வினாவாகும். இது கட்டாய வினாவாகும். 20 புள்ளிகள் ஆகும்.

பகுதி II - 3 கட்டமைப்பு வகை வினாக்கள் 4 ஆகும்.
2 வினாக்களுக்கு விடை அளித்தல் வேண்டும். ஒரு
வினாவுக்கு 20 புள்ளிகள் 20 வீதம் 40 புள்ளிகள்
ஆகும்.

பகுதி III- 3 கட்டமைப்பு வகை வினாக்கள் 3 ஆகும். இரண்டு
வினாக்களுக்கு மட்டும் விடை அளித்தல் வேண்டும்.
ஒரு வினாவுக்கு 20 புள்ளிகள் வீதம் 40 புள்ளிகள்
ஆகும்.

II ஆம் வினாப்பத்திரத்திற்கான மொத்தப் புள்ளிகள் = 100

எழுத்துப் பரீட்சைக்கான மொத்தப் புள்ளிகள் = 200 ÷ 2 = 100

செய்முறைப் பரீட்சை - நான்கு பகுதிகளை உள்ளடக்கியது.

1. சங்கீதப் பிரிவுகள் மூன்றினை செயன்முறையாக முன்வைத்தல்.
2. தொழினுட்ப வேலை
3. சைட்ரீட் வாசித்தல் (தொழினுட்பமாக வாசித்து இசைத்தல்)
4. செவிமடுத்தல்

மொத்தப் புள்ளிகள் = 100

இறுதிப் புள்ளி கணித்தல்

வினாத்தாள் I	-	100
வினாத்தாள் II	-	100
செய்முறைப் பரீட்சை	-	100
இறுதிப் புள்ளிகள்	-	200 ÷ 2 = <u>100</u>

(56) සංගීතය (බටහිර)

I පත්‍රය / வினாத்தாள் I / Paper I

උපදෙස් : සියලුම ප්‍රශ්නවලට පිළිතුරු මෙම පත්‍රයේ සපයන්න.
 அறிவுறுத்தல்கள் : எல்லா வினாக்களுக்கும் இத்தாளிலேயே விடையெழுதுக.
 Instructions : Answer all questions on this paper itself

01. දී ඇති බාර් එක සම්පූර්ණ වීමට ඇස්ටරිස්ක් (★) එකට පහළින් යොදා ගත යුතු වන්නේ කුමන රෙස්ට් ද?
 தரப்பட்டுள்ள பார் முழுமையாகுவதற்கு எஸ்ரெறிக் (★) இற்குக் கீழே சேர்க்கப்பட வேண்டிய நெஸ்ட் யாது?

Which rests should be inserted below the asterisk (★) to complete the given bar?



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

02. දී ඇති රිද්මයට සුදුසු ටයිම් සිග්නේචරය පහත සඳහන් ඒවායින් කුමක් ද?
 பின்வருவனவற்றுள் தரப்பட்டுள்ள ரிதம் இற்கு பொருத்தமான ரைம் சிக்னேச்சர் எது?
 Which of following is the correct time signature suitable for the given rhythm?



- (1) $\frac{6}{4}$ (2) $\frac{5}{8}$ (3) $\frac{4}{4}$ (4) $\frac{7}{8}$ (5) $\frac{3}{4}$ (.....)

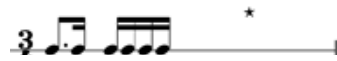
03. මේ ස්වරවලින් කුමන ස්වරයක් "ෆ්ලූට්" එකක වාදනය කළ නොහැකි ද?
 பின்வருவனவற்றுள் புல்லாங்குழலில் இசைக்க முடியாத ஸ்வரம் எது?
 Which of the followig cannot be played on the flute?

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

04. "අප් බිට්" එකක් ලෙස සඳහන් කළ හැක්කේ මේවායින් කුමක් ද?
 பின்வருவனவற்றுள் "அப்பீற்" ஆகக் குறிப்பிடக்கூடியது எது?
 Which of the following refers to an "upbeat"?

- (1) Pulse (2) Anacrusis (3) Appoggiatura (4) Accent (5) Acciaccatura (.....)

05. ලබා දී ඇති ටයිම් සිග්නේචරයට අනුව මෙම සංගීත පාඨය සම්පූර්ණ කළ හැක්කේ මේවායින් කුමන අවිධිමත් ස්වර බාණ්ඩයක් යොදා ගැනීමෙන්ද?
 தரப்பட்டுள்ள ரைம் சிக்னேச்சருக்கு ஏற்ப இந்த இசைப் பகுதியைப் பூரணப்படுத்த பின்வருவனவற்றுள் எந்த சீரற்ற ஸ்வரக் கூட்டத்தைப் பயன்படுத்த முடியும்?
 Which irregular note group can be used to complete the following illustration according to the given time signature?



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

06. පහත දී ඇති කෝඩිය වඩා හොඳින් විස්තර කෙරෙන්නේ පහත සඳහන් ඒවායින් කුමක් ද?
 பின்வருவனவற்றுள் தரப்பட்டுள்ள கோட் இனை நன்கு விவரிப்பது எது?
 Which of the following describes the given chord?



- (1) 1st inversion of Mediant Triad in B major (2) 2nd inversion of Dominant Triad in G# minor
 (3) 2nd inversion of Supertonic Triad in B major (4) Root position of Submediant Triad in B major
 (5) 2nd inversion of Mediant Triad in G# minor (.....)

07. මෙම අලංකරණය වාදනය කරන නිවැරදි ක්‍රමය විය හැක්කේ පහත සඳහන් ඒවායින් කුමක් ද?
 பின்வருவனவற்றுள் இந்த ஓர்ணமென்றை இசைப்பதற்கான சரியான முறை எது?
 Which of these would be the correct way of playing this ornament?



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

08. F වලින් පටන් ගන්නා, ආරෝහණ ක්‍රමයට ලියන ලද හෝල් ටෝන් ස්කේලයේ නිවැරදි අකුරු පිළිවෙළ පහත සඳහන් ඒවායින් කුමක් ද?
 பின்வருவனவற்றுள் ஆரோகண முறைப்படி எழுதப்பட்ட F இல் “ஹோல் றோன் ஸ்கேலின்” சரியான எழுத்துக்களை முறைப்படி காட்டுவது?
 Which of the following has the correct order of letters of the whole tone scale of F in ascending form?

- (1) F - G - A - B - C - D - E (2) F - G - A - B - C# - D# - F
 (3) F - G - A - Bb - C - D - E - F (4) F - G - Ab - Bb - C - D - E - F
 (5) G - A - B - C# - D - E - F - G (.....)

09. පහත සඳහන් නැටුම් අතුරින් පහත රිද්මයක් සහ සාමාන්‍යයෙන් කොම්පවුන්ඩ් ඩියුපල් ටයිම් එකක් ඇති ස්විට් එකකට අයත් නැටුම කුමක්ද?
 பின்வரும் நடனங்களில் தாவும் ரிதம் மற்றும் பொதுவாக கொம்பவுண்ட் டியூபல் அல்லது கொம்பவுண்ட் குவாட்ரபிள் ரைம் உள்ள சூட் இற்கு உரித்தான நடனம் எது?
 In a suite, which of the following is a lively dance with skipping rhythms usually in Compound Duple or Compound quadruple time?

- (1) Allemande (2) Galliard (3) Courante (4) Sarabande (5) Gigue (.....)

10. පෙරදිග සංගීතයේ “අවල ස්වර” ලෙස හැඳින්වෙන්නේ මේවායින් කුමක් ද?
 கீழைத்தேய சங்கீதத்தில் “அசவஸ்வர” என குறிப்பிடப்படுவது எது?
 Which notes are called “achala swara” in oriental music?

- (1) SA - GA (2) GA - NI (3) SA - PA (4) PA - RI (5) MA - PA (.....)

11. පර්සෙල් විසින් රචිත කෘතියක් කුමක්ද?
 பர்செல் என்பவரால் எழுதப்பட்ட ஆக்கம் என்ன?
 Which composition was written by Purcell?


- (1) Carmen (2) Dido & Aeneas (3) Zadok the Priest
 (4) Suite Bergamasque (5) Erl-King (.....)

12. “ද ජ්ලෑනට්ස්” යන කෘතිය රචනා කළේ කවුද?
 “த பிளனற்” என்ற ஆக்கத்தை எழுதியவர் யார்?
 “The Planets” was a work composed by
- (1) Sibelius (2) Puccini (3) Berlioz (4) Vivaldi (5) Holst (.....)
13. සොනාටාවට විරුද්ධ ගායනා කරන කුඩා ආගමික සංගීත කෘතියක් වන්නේ කුමක්ද?
 சொனாற்றாவுக்கு எதிராக பாடப்படும் சமயம் சார்ந்த அல்லது சாராத இசையாக்கம் எது?
 A religious or secular little piece that is sung opposed to Sonata is?
- (1) Cantata (2) Lieder (3) Folk song (4) Aria (5) Canon (.....)
14. “ග්‍රෝසේ ට්‍රෝමෙල්” යන ජර්මානු වචනය යොදන වාද්‍ය භාණ්ඩය කුමක්ද?
 பின்வருவனவற்றுள் “க்ரோசே ட்ரொமெல்” என்ற ஜெர்மன் சொல்லை பயன்படுத்தும் இசைக்கருவி எது?
 which of the following instrument uses the German Word 'Grosse Trommel'?
- (1) Cymbals (2) Snare drum (3) Triangle (4) Bass Drum (5) Tenor Drum(.....)
15. පහත සඳහන් ජීවා අනුරින් නොගැළපෙන පද මේවා අනරින් කුමක් ද?
 பின்வருவனவற்றுள் பொருத்தமற்ற சோடி எது?
 Which of the following pairs do **not match**?
- (1) Mordent - Turn (2) Sonata - Symphony (3) Handel - Bach
 (4) Aria - String quartet (5) Flat - Natural (.....)
16. පහත සඳහන් ජීවායින් අඩුම වේගය දක්වන ටෙම්පෝව කුමක් ද?
 பின்வருவனவற்றுள் வேகம் குறைந்த ரெම්போவைக் குறிப்பிடுவது எது?
 Which of the following terms indicate the slowest tempo?
- (1) Adagio (2) Allegretto (3) Agitato (4) Ritardando (5) Calando (.....)
17. ඩෙබුසී ඔහුගේ දියණිය වෙනුවෙන් රචනා කළ සංගීත කෘතිය කුමක්ද?
 டெபூசி தனது மகளுக்கு அர்ப்பணித்த இசை ஆக்கம் எது?
 Which composition did Debussy dedicate to his daughter?
- (1) Kinderscenen (2) Childrens Corner Suite (3) Traumerei
 (4) Submerged Cathedral (5) Carnival of Animals (.....)
18. ලබා දී ඇති සංගීත කණ්ඩය විමිනිෂ්ඨ 4ක් ඉහළට ලියා ඇති එක මේවායින් කුමක් ද?
 தரப்பட்டுள்ள இசைப்பெயர்ப்பில் டிமினிஷ்ட் 4 ஆவது மேலாக எழுதப்பட்டுள்ளது எது?
 Which of these extracts would be a Diminished 4th higher of the given extract?



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

(.....)

19. "பேர்த்" சங்கீதம் சாஸ்திரம் சலனம் கல் காதல் கும்? பின்வருவனவற்றுள் ப்ரோகிராம் இசையுடன் தொடர்புடையது எது? Which of the following is associated with 'Programme music'?
- (1) Maple Leaf Rag (2) The Planets (3) Carnival of Animals
(4) Aida (5) Snow is Dancing (.....)
20. சன சடனன் தோல அகலன் லன்னை கலகல்? எந்த ஆக்கத்தில் பின்வரும் கருப்பொருள் உள்ளடங்குகிறது? In which composition is the given theme included?
- 
- (1) The Seasons (2) William Tell (3) Pastoral Symphony
(4) Rhapsody in Blue (5) Moonlight Sonata (.....)
21. சன சடனன் லோகன் திலுர்டி லகன்தில் கும்? பின்வருவனவற்றில் சரியான கூற்று யாது? Which of the following is the correct sentence?
- (1) The Cor Anaglais is a non-transposing instrument.
(2) Courante in the first dance in a Classical Suite.
(3) Sunil Shantha composed the National Anthem of Sri Lanka
(4) 'Gretchen at the Spinning wheel' was composed by Schumann.
(5) The word "Chalumeau" is associated with woodwind instruments. (.....)
22. லககோல்தகி லககன் சலன "லான்த் லுர் டு லுலர் ல்லு ரெயர்" லன காதல்தே லடனலா டேனு லலன லர்கனன் சங்கீத லான்தல சன சடனன் லோகன் கும்? சை கோவஸ்கியினால் எழுதப்பட்ட "லான்த் லுத் த சகர் பிளம் ப்லெயரி" என்ற ஆக்கத்தில் அறிமுக கப்படுத்தப்பட்ட ப்ரகசன் இசைக்கருவி பின்வருவனவற்றுள் எது? Which of the following percussion instruments is introduced in "The Dance of the sugar plum fairy" written by Tchaikovsky?
- (1) Xylophone (2) Celesta (3) Tubular bell (4) Vibraphone (5) Marimba (.....)
23. 20 லகி லனலர்சல்தே சனாடரலல சாது லு சிண்ட் சலனம் கல் அலுலகானு சங்கீதலுலா கலு டு? 20 ஆம் நூற்றாண்டில் பிரபலமான பாடல்கள் எழுதிய அமெரிக்க இசை ஆக்குநர் யார்? Which American composer wrote songs which became popular in the 20th century?
- (1) Duke Ellington (2) Scott Joplin (3) Stevie Wonder
(4) Stephen Foster (5) Louis Armstrong (.....)
24. "லிலு" லகலகி லிலுலல்தே லலதல சிபதல சககன். "பீபங்" எனப்படும் விப்ரலுலா லுலயை எழுப்பக்கூடியது. The vibrato effect called "Bebung" can only be produced on the.
- (1) Clavichord (2) Harpsichord (3) Guitar (4) Pipe organ (5) Piano (.....)
25. லன்தலலகி க் லககன் சகலல்தே அலுலு லுலகி ச்லர் லுலலகன் லுலலல டு? ப்லன்ரொனிக் மைனர் ஸ்கேலில் அடங்காத ஸ்வரங்கள் எவை? In the Pentatonic minor scale which of the following notes are omitted?
- (1) 4th & 7th (2) 3rd & 6th (3) 2nd & 6th (4) 5th & 7th (5) 4th & 6th (.....)

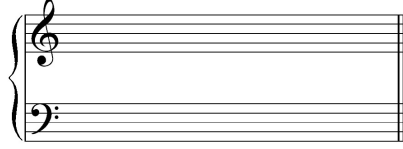
26. ලබා දී ඇති සංගීත බණ්ඩය අගය අඩකින් අඩු කර ලියන්න.
தரப்பட்டுள்ள இசைப் பகுதியின் பெறுமதியை அரைவாசியாகக் குறைத்து எழுதுக.
Write the given bar in half the value



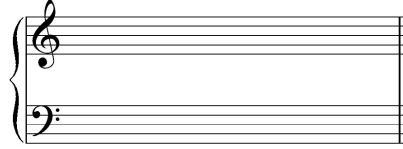
27. දී ඇති සංගීත බණ්ඩය පෙරදිග සංගීත ක්‍රමයට ලියන්න.
தரப்பட்டுள்ளவற்றை கீழைத்தேய இசை முறைக்கேற்ப எழுதுக.
Convert the following in to oriental notation.



28. B ෆ්ලැට් මේජරයේ “පාසිං⁶/₄” එකක් ලියන්න.
B ෆ්ලැට් මේජරයේ “පාසිං⁶/₄” ඉක්මනින් ලියන්න.
Illustrate “Passing⁶/₄” in the key of B flat major.



29. ලබා දී ඇති ස්ටේව්ල “කොන්ට්‍රාරි මෝෂන්” ක්‍රමයේ උදාහරණයක් දක්වන්න.
தரப்பட்டுள்ள ஸ்டேவ் இல் “கொன்ட்ரரி மோஷன்” முறைக்கு உதாரணம் குறிப்பிடுக.
Illustrate contrary motion in the given stave

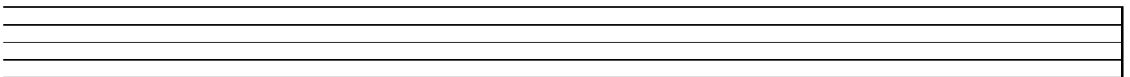


30. ලබා දී ඇති සංගීත බණ්ඩයේ “කෝඩ් ප්‍රොග්‍රේෂන්” එක ලියන්න.
தரப்பட்டுள்ள இசைப் பகுதியின் “கோட் ப்ரோகிரஷன்” இனை எழுதுக.
Write the chord progression in the given extract of music?



Ans. _____

31. E වැනි පටන් ගන්නා ඩොරියන් මෝඩ් එක ට්‍රේබල් ක්ලේ යොදාගෙන ලියන්න.
E இல் தொடங்கும் டொரியா மோட் உடன் ட்ரேபிள் கிளவ் பயன்படுத்தி எழுதுக.
Write the Dorian mode starting on E, using the Treble clef.



32. සොනාටා ෆෝම් එකේ සංගීත කෘතියක "එක්ස්පොසිෂන්" හා "රිකැපිෂුලේෂන්" අතර තිබෙන වෙනස්කම් මොනවාද?
 சொனற்றா ஈபோம் இன் இசைப்பகுதியில் எக்ஸ்பொசிஷன் மற்றும் ரிகப்பிர்யுலேஷன் என்பவற்றுக்கு இடையில் காணப்படும் வேறுபாடு யாது?
 What is the difference between the Exposition and the Recapitulation of a piece in Sonata Form?

33. සමූහ ගායක කණ්ඩායමකට අදාළ ව **T1,T2,B1,B2** යන්න පැහැදිලි කරන්න.
 பாடகர் குழுவுக்கு உரிய **T1,T2,B1,B2** ஆகியவற்றை விளக்குக.
 Explain what **T1,T2,B1,B2** stands for in relation to a choir.

34. ජන සංගීතය තම කෘතීන්ට අදාළව යොදා ගත් සංගීතඥයකු නම් කර ඔහුගේ ජාතිය කුමක්දැයි සඳහන් කරන්න.
 தனது இசை ஆக்கங்களில் நாட்டார் இசையைப் பயன்படுத்திய இசை ஆக்குநரின் பெயரையும் அவரின் தேசிய இனத்தையும் குறிப்பிடுக.
 Name a composer and his nationality who has made use of folk music in his compositions.

35. "කන්වර්ටෝ" ඒකක වාදකයාගේ තාක්ෂණික හැකියාව විදහා දැක්වීමට යොදන වචනය කුමක්ද?
 கொன்சேர்டோ ஒன்றில் தனி ஆற்றுகையாளரின் தொழிறுட்பத் திறனை வெளிப்படுத்திக் காட்டுவ தற்குப் பயன்படுத்தும் பதம் யாது?
 Name the term used to display the technical ability of the solo performer in a concerto.

36. ඔකෙස්ට්‍රාවක සංගීත භාණ්ඩවල ගබ්ද ගුණය හා තාක්ෂණික හැකියාව පෙන්වන සංගීත කෘතියක් නම් කරන්න.
 ஒகெஸ்ரா இசைக்கருவிகளின் ஒலியின் தரம் தொழினுட்பத்திறன் என்பவற்றை வெளிப்படுத்தும் இசை ஆக்கம் ஒன்றின் பெயர் குறிப்பிடுக.
 Name a composition which demonstrates the tone quality and technical capabilities of the instruments of the orchestra.

37. ඔපෙරාවක හෝ කටහඬ සහ ඔකෙස්ට්‍රාව එකතුව ඇති කෘතියක හඬ කොටස් වෙන වෙනම ස්ටේව්ස්වල ලියා ඇති ස්කෝර් එකක නම් කුමක්ද?
 ஒபேராவில் அல்லது குரலொலிகள் உடன் ஒகெஸ்ரா சேர்த்த ஆக்கத்தில் குரலொலிப் பகுதி வெவ்வேறாக ஸ்ரேவ்ஸ் இல் எழுதப்பட்ட ஸ்கோர் ஒன்றின் பெயர் தருக.
 Name a score which gives separate staves for all the vocal parts in an opera or other work for voices and orchestra

38. “நியூ கிளாசிக்” යන පැහැදිලි කර එය සමඟ සම්බන්ධ වූ සංගීතඥයා නම් කරන්න.
 “நியூ கிளாசிக்” என்பதை விளக்கி அதனுடன் தொடர்புடைய இசை ஆக்குநரின் பெயர் குறிப்பிடுக.
 Explain “Neo classicism” and name a composer who was involved in it.
-
-
-
39. ජැස් බැන්ඩ් එකක රිද්ම කොටස් වාදනය කරන සංගීත භාණ්ඩ දෙකක් නම් කරන්න.
 ஜாஸ் பாண்ட் ஒன்றில் ரிதம் பகுதி இசைக்கும் இசைக்கருவிகள் இரண்டின் பெயர் குறிப்பிடுக.
 Name **two** instruments of the rhythm section in a jazz band.
-
-
-
40. බේතෝවන් විසින් රචිත පියානෝ සොනාටා දෙකක් නම් කර ඒවායේ කීස් සඳහන් කරන්න.
 பெத்தோவனால் எழுதப்பட்ட பியானோ சொனற்றா இரண்டின் பெயரைக் குறிப்பிட்டு அவற்றின் கீஸ் இணையும் எழுதுக.
 Name **two** piano sonatas written by Beethoven and their keys
-
-
-
41. හෝල් ටෝන් ස්කේලය හා 12 ටෝන් ක්‍රමය හැර, 20වැනි ශත වර්ෂයේ සංගීතයේ අඩංගු ගති ලක්ෂණ දෙකක් සඳහන් කරන්න.
 ஹோல்-டோன் ஸ்கேல், 12 டோன் முறை தவிர்த்த 20 ஆம் நூற்றாண்டின் இசையில் அடங்கும் இரண்டு அம்சங்களைக் குறிப்பிடுக.
 Name **two** features of 20th century music other than the whole tone scale and the twelve tone system
-
-
-
42. “නොන් හාර්මනි” නෝට්ස් 3ක් නම් කරන්න.
 “நொன்ஹார்மனி” நோட்ஸ் இன் மூன்று வகைகள் குறிப்பிடுக.
 Name three types of Non- harmony notes.
-
-
-
43. 1685 උපන් සංගීතඥයින් දෙදෙනෙක් නම් කර ඔවුන්ගේ ජාතිය නම් කරන්න.
 1685 இல் பிறந்த இசை ஆக்குநர் இருவரின் பெயரையும் அவர்களின் இனத்தையும் குறிப்பிடுக.
 Name **two** composers born in 1685 giving their nationalities.
-
-
-
44. ලියා ඇති ස්වර වාදනය කිරීමේ දී “පර්ෆෙක්ට් 5” ක් පහළින් ඇසෙන සංගීත භාණ්ඩ දෙකක් නම් කරන්න.
 எழுதப்பட்ட ஸ்வரத்தை இசைக்கும் போது பேர்பெகட் 5 இன் கீழ் ஒலிக்கும் இசைக்கருவிகள் இரண்டினைக் குறிப்பிடுக.
 Name **two** instruments which sound a perfect 5th lower than the written note.
- 1.....
- 2.....

45. නුර්ති සඳහා භාවිත කරන සංගීත භාණ්ඩ දෙකක් නම් කරන්න.
 நூர்தி இல் பயன்படுத்தப்படும் இசைக் கருவிகள் இரண்டினைக் குறிப்பிடுக.
 Name **two** instruments used in Nurthi.
 1..... 2.....
46. දකුණු අතේ ශක්තිමත් සින්කෝපේට්ඩ් තනුවක් සහ වම් අතේ මාව එකක් මෙන් තනුවක් ඇති පියානෝ වාදනයට සුදුසු ශෛලියක් නම් කරන්න.
 வலதுகை வலுவான சின்கோபேடர் ரியூன் மற்றும் இடதுகை மார்ச் ஒன்றைப் போன்ற ரியூனும் உள்ள பியானோ இசைக்கப் பொருத்தமான ஸ்ரைவ் ஒன்றின் பெயர் தருக.
 Write the name given to the style of piano playing featuring a strong syncopated tune in the right hand and a march like tune in the left hand.

47. අදහසක් නැවත නැවත ඉදිරිපත් කිරීම (imitation) මත පදනම් වූ කොන්ට්‍රාපන්ට් වර්ගයට අයත් කෘතියක් හඳුන්වන්නේ කුමන නමකින්ද? මේ සඳහා උදාහරණයක් හා එය ලියන ලද සංගීතඥයා නම් කරන්න.
 பாவனை செய்யும் கருத்துடைய கொன்றாபன்றில் இசைத்துண்டின் பெயர் தருக.
 What is the name given to a contrapuntal piece essentially based upon the idea of imitation. Give an example and its composer.

48. ඌක්ස් ගණනාවක් එකවර වාදනය කළ හැකි පරිගණක උපාංගයක් නම් කරන්න.
 பெருமளவு இசை ட்ரக்ஸ் இனை ஒரே தடவையில் இசைக்கக் கூடிய இசை உபகரணத்தின் பெயர் தருக.
 Name a computer device that has tracks of music which can be played back at the same time.

49. ශ්‍රී ලංකාවේ දකුණු පළාතේ ප්‍රසිද්ධ ශාන්තිකර්මයක් නම් කරන්න.
 இலங்கையின் தென்பகுதியில் பயன்படுத்தப்படும் பிரபலமான “சாந்தி கர்ம” ஒன்றினைக் குறிப்பிடுக.
 Name a popular ‘shanthi karma’ used in the Southern part of Sri Lanka.

50. බේස් ක්ලේෆ් එක යොදා ගත් ට්‍රාන්ස්පෝස් නොවන වැල්ව් සංගීත භාණ්ඩයක් නම් කරන්න.
 பேஸ் கிளேவ் பயன்படுத்தும் ட்ரான்போஸ் இல்லாத வால்வ் இசைக்கருவியின் பெயர் குறிப்பிடுக.
 Name a non- transposing valve instrument which uses the bass clef.

* * *

(56) සංගීතය (බටහිර)

II පත්‍රය/විනාத்தාள் II/Paper II

01 වන ප්‍රශ්නය ඇතුළුව II හා III කොටස්වලින් ප්‍රශ්න දෙක බැගින් තෝරාගෙන, ප්‍රශ්න පහකට පිළිතුරු මෙම පත්‍රයේ ම සපයන්න.

முதலாம் வினாவுக்கும் பகுதி II, III என்பவற்றிலிருந்து இவ்விரண்டு வினாக்களைத் தெரிவு செய்தும் எல்லாமாக ஐந்து வினாக்களுக்கு இவ்வினாத்தாளிலேயே விடை எழுதுக.

Answer five questions, selecting question no 01 and two questions each from parts II and III

I කොටස/பகுதி I/Part I

01. මොසාට් විසින් රචිත මෙම සංගීත කෘතිය අධ්‍යයනය කර පහත සඳහන් ප්‍රශ්නවලට පිළිතුරු සපයන්න. මොසාට් இனால் ஆக்கப்பட்ட இந்த இசை ஆக்கத்ததை அவதானித்துக் கீழே தரப்பட்டுள்ள வினாக்களுக்கு விடை தருக.

Study the following music score by Mozart and answer the questions.

Minuet No.1

Wolfgang Amadeus Mozart
(1756 - 1791)

Allegro (♩ = 144)

Trio

Minuetto da Capo al Fine

- (a) මෙම සංගීත කණ්ඩාය අයත් කී එක කුමක්ද?
இந்த இசைப் பெயர்ப்புக்கு உரிய கீ யாது?
In which key is this extract?
- (b) මිනිසුට් කොටස මොඩියුලේට් වන විවිධ කීස් නම් කර ඒවා තිබෙන බාර්වල නොමිබර ලියන්න.
மினியூட் பகுதி மொடியுலேட் ஆகும் பல்வேறு கீஸ் இன் பெயர் குறிப்பிட்டு அவை இருக்கும் பார் எண்களையும் எழுதுக.
Identify and state to which related keys the Minuet modulates, giving their bar numbers?
.....
.....
- (c) මිනුච්ට් කොටසේ සීක්වන්ස් එකක් තිබෙන බාරය නම් කරන්න. එය රියල් හෝ ටෝනල් සීක්වන්ස්ද යන්න සඳහන් කරන්න.
மினியூட் பகுதியில் சீக்குவன்ஸ் இருக்கும் பார் இனைக் குறிப்பிடுக. இது ரியல் அல்லது ரோனல் சீக்குவன்ஸ்ஸா என்பதைக் குறிப்பிடுக.
State in which bar of the Minuet you can find a sequence? Is it a real or a tonal sequence?
.....
.....
- (d) මෙම කෘතියේ ෆෝම් එක විස්තර කරන්න.
இந்த ஆக்கத்தின் ஃபோம் இனை விளக்குக.
Explain the form of this piece.
.....
.....
.....
- (e) මෙහි තිබෙන අවිධිමත් නෝට් ගෘප්ස් රවුම් කර ඒවා විස්තර කරන්න.
இங்கு காணப்படும் சீரற்ற நோட் கூட்டங்களை வட்டமிட்டு அவற்றை விளக்குக.
Circle the irregular note groups used in the music and describe it?
.....
.....
- (f) පහත සඳහන් ඉතාලියානු පද විස්තර කරන්න.
பின்வரும் இத்தாலிய பதங்களை விவரிக்குக.
Explain the following Italian terms.
(a)Allegro -
(b)Minuetto da Capo al Fine.....
- (g) මිනුච්ට් හා ට්‍රියෝ කොටස් අවසන් වන කේඩන්ස් හා කී එක නම් කරන්න.
மினியூட் மற்றும் ட்ரியோ பகுதி முடிவடையும் கேடன்ஸ் மற்றும் கீ இனைக் குறிப்பிடுக.
Name the cadence and the key that end the Minuet and Trio Parts.
Minuet
Trio

(h) මෙම සංගීත කෘතිය රෙපටිශන්ස් සමග වාදනය කළ යුතු ආකාරය පිළිවෙලින් දක්වන්න. උත්තර පැහැදිලි වීමට අවශ්‍ය බාර් නොමිබර යොදන්න.

இந்த இசை ஆக்கத்தை மீண்டும் மீண்டும் இசைக்கக் கூடிய முறையை ஒழுங்கு முறையில் குறிப்பிடுக. விடையை விளக்குவதற்கு தேவையான பார் எண்களைக் குறிப்பிடுக.

Explain the order as to how you would play this piece with repetitions. Give bar numbers to make your answer clear.

.....
.....
.....

(i) ඇස්ටරිස්ක් එකක් යොදා මෙම කෘතියේ ඇති විමිනිෂ්ඩ් 7ක් සලකුණු කරන්න.

அஸ்ரெறிக் ஒன்றை இட்டு இந்தப் பெயர்ப்பில் உள்ள டிமினிஷ்ட் 7 இன்ரவெல் அடையாளப்படுத்துக.

Mark with an asterisk a Diminished 7th interval found in the extract.

(j) මෙම කෘතිය අයත් කාල වකවානුවේ ඇති ප්‍රධාන ගති ලක්ෂණ දෙකක් සඳහන් කරන්න.

இந்த இசை ஆக்கத்துக்குரிய காலப்பகுதியில் காணப்பட்ட இரு முக்கிய பண்புகளை எழுதுக. Write two important features of the period to which this piece of music belongs.

.....
.....
.....

II කොටස/ பகுதி II /PART 11

02.(a.) මෙය ඕපන් ස්කෝර් ක්‍රමයට අදාළ සංගීත භාණ්ඩවලට ලියන්න.

இப்பகுதியை ஓபன் ஸ்கோர் முறைக்கு உரிய இசைக் கருவிகளுக்கு ஏற்ப எழுதுக.

Re- write this passage in open score for the instruments indicated

(b.) විශොලාවකට වාදනය කිරීමට සුදුසු පරිදි මෙම සංගීත කාණ්ඩය මේජර් 2ක් ඉහළට ට්‍රාන්ස්පොස් කරන්න. අදාළ ක්ලේෆ් එක යොදන්න.

வியோலாவில் இசைக்க பொருத்தமான விதத்தில் இந்த மெலடியை மேஜர் 2 இன் மேல் ட்ரான்ஸ்‌போஸ் செய்க.உரிய கிளேவ் பயன்படுத்துக.

Transpose this melody a Major 2nd higher to be played by a Viola. Use the appropriate Clef.

03 (a) පළවෙනි බීට් එකෙන් පටන් ගන්නා මෙම සංගීත බාණ්ඩයට අදාළ ස්ථානවලට සුදුසු ටයිම් සිග්නේචර් යොදන්න. මෙහි විවිධ ස්ථානවල වෙනස් ටයිම් සිග්නේචර් යෙදිය යුතුය.

முதலாவது பீற் உடன் தொடங்கும் இந்த மெலடிக்குப் பொருத்தமான இடங்களில் ரைம் சிக்னேச்சர் சேர்க்குக. பல்வேறு இடங்களிலும் வேறுபட்ட ரைம் சிக்னேச்சர் இடுதல் வேண்டும்.

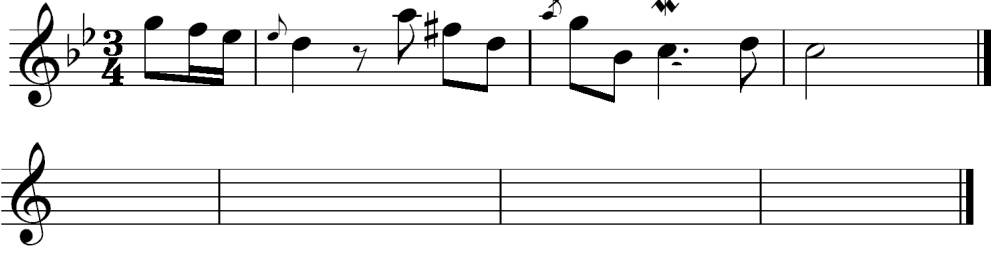
Add the time signatures appropriately to the following melody that begins on the first beat of the bar, but contains changes of time signature. (1 mark x 4)

(b) මෙම අලංකරණ වාදනය කළ යුතු ආකාරය ලියන්න.

இந்தப் பகுதியை மிகச்சரியாக இசைக்கப்பட வேண்டிய விதத்தில் எழுதுக.

Write out this passage exactly as it should be played.

(4 marks)



(c) ලබා දී ඇති ආරම්භය ආධාර කරගෙන බාර් 12ක සංගීත කණ්ඩායක් නිර්මාණය කරන්න. එය ඩොමිනන්ට් හෝ රෙලටිව් මේජර් / මයිනර් එකට ගොස් ටොනික් කී එකෙන් අවසන් කරන්න.

வாදනය කළ යුතු ආකාරය ද සඳහන් කරන්න.

தரப்பட்டுள்ள ஆரம்பத்தைப் பயன்படுத்தி 12 பார் இசை மெலடி ஒன்றை எழுதுக. டொமினன்ட் அல்லது ரிலேற்ற்ட் மேஜர்/மைனர் ஒன்றை அடைந்து ரொனிக் கீ இல் முடிவுறுத்துக. இசைக்கப்பட வேண்டிய விதத்தினைக் குறிப்பிடுக.

Write a 12 bar melody using the given opening, using a modulation to another key (Dominant or related major / minor key) and end in the Tonic key. Add performance directions.



(d) මෙම බාණ්ඩයේ පළවැනි බාර් 8 පෙරදිග සංගීතයට පරිවර්තනය කරන්න.

முதல் 8 பார்களில் எழுதப்பட்டவற்றை c கீழைத்தேய இசைக்கு மாற்று.

Convert the first 8 bars written in 8 into oriental notation.

.....

පහත දී ඇති ස්කේලයන් ලියන්න.

பின்வரும் ஸ்கேல்ஸ் இனை எழுதுக.

Write the following scales.

04. (a) $\frac{3}{4}$ ටයිම් එකට සුදුසු ඊද්මික් රචාවකට අනුව D පෙන්ටොනික් මයිනර් ස්කේල ඇල්ටෝ ක්ලේෆ් හි ආරෝහණ හා අවරෝහණ ක්‍රමයට ලියන්න.

ரைம் இற்கு பொருத்தமான ரிதம் கோலத்துகமைய பென்றரோனிக் மைனர் ஸ்கேல்

$\frac{3}{4}$ அல்லரோ கிளெவ் இன் ஆரோகணம், அவரோகணம் முறைப்படி எழுதுக.

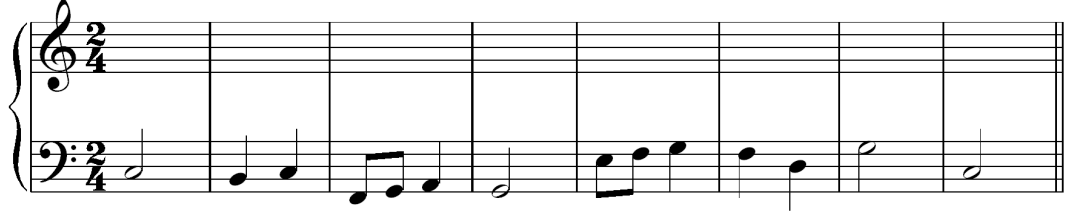
D Pentatonic minor scale beginning of D ascending and descending using a rhythmic pattern in $\frac{3}{4}$ time in the Alto clef.

.....

III කොටස/பகுதி III/ Part III

05. (a.) මෙම කෘතිය කොටස් දෙකකින් නිර්මාණය කරන්න.

இந்த ஆக்கத்தைப் பொருத்தமாக இரண்டு பகுதிகளாக பூரணப்படுத்துக.
Complete this piece in two parts as appropriate.



(b) පහත ඒවායින් දෙකකට පිළිතුරු සපයන්න.

Answer two of the following questions.

பின்வருவனவற்றுள் எவையேனும் இரண்டு வினாக்களுக்கு விடை தருக.

(i) තත් භාණ්ඩවල ස්වර කිහිපයක් උචිත් ස්ලර් සළකුණක් යෙදීමෙන් වන්නේ කුමක්ද?
நரம்பு வாத்தியத்துக்கான ஸ்வரக் கூட்டங்களுக்கு மேலே “ஸ்லர்” குறியீடு இடுவதால் குறிப்பிடப்படுவது யாது?

What does a slur indicate when placed over a group of notes written for a string instrument?

(ii) හෝන් එකකට මියුට් එකක් යෙදීමෙන් වන ශබ්දයේ වෙනස ගැන ලියන්න.

ஹோன் ஒன்றில் மியூட் ஒன்றை இடுவதால் ஏற்படும் ஒலி வேறுபாட்டை எழுதுக.

How does a mute affect the tone of a horn?

(iii) ඩබල් හා ට්‍රිපල් ස්ටොපින් යන්න විස්තර කරන්න. ඒ වචන යොදන සංගීත භාණ්ඩ සඳහන් කරන්න.

டபிள் மற்றும் ட்ரிபிள் ஸ்ரொப்பிங் பற்றி விளக்குக. இவை எந்த இசைக்கருவிகளுக்கு பிரயோகிக்கப்படுகின்றன.

Explain what is meant by double and triple stopping and to what instruments does it apply?

(iv) ටිම්පනිය හා එහි නොටේෂන් එක ගැන කෙටි සටහනක් ලියන්න.

டிம்பனி மற்றும் அதன் நொட்டேஷன் பற்றி சுருக்கக் குறிப்பு எழுதுக.

Write a short note on the timpani and its notation.

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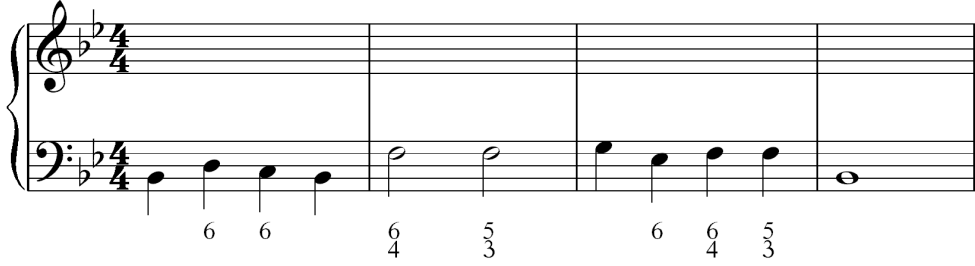
.....

.....

06. ලබා දී ඇති ෆිගර්ඩ් බේස් යොදා මෙම සංගීත බාණ්ඩය කොටස් හතරකින් සම්පූර්ණ කරන්න.

தரப்பட்டுள்ள பிகர்ட் பேஸ் பயன்படுத்தி இந்த இசைப் பகுதியை நான்கு பகுதிகளாகப் பூரணப்படுத்துக

Complete the following passage in four parts using the given figured bass.



07. (a) පහත සඳහන් වගුව සම්පූර්ණ කරන්න.

பின்வரும் அட்டவணையைப் பூரணப்படுத்துக.

Complete the following Grid.

මේවායින් හතරකට පිළිතුරු සපයන්න.

பின்வருவனவற்றுள் நான்கினுக்கு விடை எழுதுக.

Answer four of the following.

	Name of Work	Composer	Type of work
01	Italian Symphony		
02	The Turn of the Screw		
03	Winter Journey		
04	The Emperor Concerto		
05	The Planets		
06	West Side Story		
07	Raindrop Prelude		
08	La Traviata		

(b). පහත ඒවායින් දෙකක් පිළිබඳව කෙටි විස්තරය බැගින් ලියන්න.

Write brief descriptions of **two** of the following.

பின்வருவனவற்றுள் இரண்டினைப் பற்றிச் சுருக்கமான விவரிப்பு எழுதுக.

Toccat, Cadenza, Concerto Grosso, Pedal Point

(c) පහත ඒවායින් දෙකකට පිළිතුරු සපයන්න.

Answer **two** of the following.

பின்வருவனவற்றுள் இரண்டினுக்கு விடை எழுதுக.

(i) "ෆ්‍රෙච් ඔවර්චර්" යන්න යොදා කෙටි විස්තරයක් ලියන්න.

பிரென்ச் ஒவர்ச்சர் பற்றி சுருக்கமாக விவரிக்கുക.

Give a short account of the 'French Overture'.

(ii) එටෝනැලිටි යන්න විස්තර කරන්න.

எடோனலிட் பற்றி விவரிக்கുക.

Explain what is known as Atonality.

(iii) "ഘോരം ഘോരം" വൻതെ കുമ്മി? തിരുപ്പൻ ഘോരം ഘോരം
"ഘോരം ഘോരം" എന്താണ്? - ഉത്തരങ്ങൾ തന്നു വിശദീകരിക്കുക.
What is a song cycle? Explain giving examples.

(iv) സീരിയലിസം എന്താണ്?
സീരിയലിസം എന്താണ്? - ഉത്തരം തന്നു വിശദീകരിക്കുക?
What is meant by serialism?

(56) Music (Western)

Practical Paper

The exam has four components:

1	Three pieces	(18 marks each)
2	Technical work	(10 marks)
3	Sight Reading	(10 marks)
4 a)	Listening: group test (Group)	(6 marks)
b)	Aural test	(20 marks)
	Total	100 marks

1 Three Pieces - Performance (18×3 = 54 marks)

- (1) Piece 1 –Play on the Recorder (with accompaniment) (**One** of the pieces of the given list)
- (2) Piece 2 - Play on the Piano (**One** from the prescribed works.)
- (3) Piece 3 - To Singing with accompaniment (**One** song from the given list) or play another piece on a different instrument of the candidate's choice of similar standard or play another piece on the piano from the given list

2 Technical Work (10 marks)

Scales: up to 5 sharps and 5 flats

- ★ To play 2 octaves of the Major or Minor scales (Harmonic & Melodic) hands together, one octave apart in similar motion, Legato/ staccato
- ★ Arpeggios of the above keys, two octaves one 8ve apart in similar motion.
- ★ Chromatic scales beginning on any note two octaves, hands together Legato only in similar motion.

(10 marks)

3 Sight Reading

- ★ To sight read a piece of music (with a key signature up to 4 sharps or 4 flats on the Piano)
- ★ To sight sing an 8 bar melody within the range of the Treble clef Bb (below the staff) to C (3rd space)

4 a) Listening - (Group work) (06 marks)

- ★ Write the melody of 4 bars in simple time after it has been played 5 times. The key will be stated and the first note named. The melody will be within the octave in the keys of C, F major.
- ★ Identify the cadence at the end of a phrase played twice by the examiner as Perfect, Imperfect, Plagal or Interrupted in a major or minor key. The key chord will be sounded first.

- ★ To state whether a short passage played twice by the examiner beginning in major / minor key modulating to its dominant or relative major/minor. The key chord will be sounded and named.
- ★ To identify the name of the composition, composer, period and the type of work of 4 pieces.

b) Aural Test (Individual Test)

(20 marks)

- ★ To sing/hum or whistle a four bar melody in a Major or Minor key, played twice by the examiner. The key chord and the starting note will be sounded.
- ★ To clap/ tap the rhythm of a short extract played twice by the examiner. (state whether it is in simple duple, triple, Quadruple or compound duple time.)
- ★ Play on the piano or sing a four bar after phrase in simple duple or simple triple time to a fore phrase played by the examiner.

Pieces for Piano

01. Prelude in C minor J.S. Bach
02. 1st Movement of any Sonata - By W A Mozart, Beethoven, or Haydn
04. Rondo Alla Turca – W.A. Mozart
03. Mazurka in B Flat Major -Frederic Chopin
04. waltz in E flat Major)p. 18. -Frederic Chopin
05. Sonatina op.36, No. 06 by. Muzio Clementid
07. Morning Bells, Op.109, No. 09 by. Friedrich Burgmuller
08. Ballad Improvisation by. Denes Agay
09. Private Detective - Phillip Lane
10. Valse lente - Oskar Merikanto

Singing

1. Serenade by Schubert.
2. Where'er you walk composed by Handel, from opera "semele"
3. Over the Mountains (To the memory of Arnold Guy Vivian) Old English Melody.
4. Cantique de Noel (o.holy night) - Adolpha Adam.
5. Skye boat song - Original Accompaniment and Descant by Evelyn Sharpe
6. Oh, What a beautiful morning from Oklahoma, Music by Richard
7. Some Enchanted Evening, From south pacific, Music by Richard Rodgers.
8. Younger Than Spring time from South pacific, Music by Richard Rodgers.
9. You'll never walk alone from Carousel, Music by Richard Rodgers.
10. C;limb every Mountain from sound of Music, Music by Richard Rodgers.
11. Maria - by Sound of Music.
12. Panis Ange licus - Cesar Frank arranged by Flenry Geehl.
13. Over the Rainbow - The Wizard of OZ, Music by Harold Arlen
14. The Joys off love (piacer D' amor) - G Martini.

Recorder

- 1 Symphony in Gminor - No 40 - W.A. Mozart
- 2 Dance of the Reed Pipes - P. Tehaikovsky
- 3 Rondeau - Theme from Masterpiece Theater - Joseph Mouret
- 4 Chamarita - Potuguese Trad - arr. Christian Morris
- 5 Freylekh Zain - arr. Christian Morris
- 6 Sheep May Safely Graze - J.S.Bach
- 7 Tambourin - Suite in E minor, RCT 2, No 8 - Jean - Joseph Mouret
- 8 Sonata No 5 - Benedetto Marcello
- 9 Pastoral Symphony - G.F.Houdel
- 10 The Swan from Carnival of the Animals
- 11 Ein Madchen order Weibchen from Die Zauberflote, W.A.Mozart
- 12 Evening prayer - Engelbert Hamperdink - Arr.Alan Eullard

(56) සංගීතය (බටහිර)

ප්‍රායෝගික පරීක්ෂණය

මෙම පරීක්ෂණය කොටස් 04කින් සමන්විත වේ.

- | | |
|---|------------------------|
| 1. සංගීත කෘති 03ක් ප්‍රාසංගික ව ඉදිරිපත් කිරීම. | (එකකට ලකුණු 18 බැගින්) |
| 2. තාක්ෂණික වැඩ | (ලකුණු 10) |
| 3. සයිටරිඩ් කිරීම.(ක්ෂණිකව කියවා වාදනය කිරීම) | (ලකුණු 10) |
| 4. ශ්‍රවන පරීක්ෂණය - a) කණ්ඩායම් | (ලකුණු 06) |
| b) ඒකල | (ලකුණු 20) |
| | මුළු ලකුණු 100 |

1. සංගීත කෘතීන් 3ක් ප්‍රාසංගිකව ඉදිරිපත් කිරීම. (ලකුණු 18 x 3 = ලකුණු 54)

- (i) සංගීත කෘති (1) - රෙකෝඩරය වාදනය. සහය වාදනය සහිතව
(දෙන ලද ලයිස්තුව අනුව එක ස්වරයක් ප්‍රස්තාර තෝරා ගත යුතුය)
- (ii) සංගීත කෘති (2) - පියානෝ වාදනය
(නිර්දේශිත ලයිස්තුව අනුව එක ස්වරයක් ප්‍රස්තාර තෝරා ගත යුතුය)
- (iii) සංගීත කෘති (3) - ගායනය (සහය වාදනය සහිතව)
(දෙන ලද ලයිස්තුව අනුව එක සින්දුවක් තෝරා ගත යුතුය)
- හෝ

අයදුම්කරුවාගේ අභිමතය පරිදි පියානෝව හැර වෙනත් වාද්‍ය භාණ්ඩයකින් යම් මට්ටමක ප්‍රමිතියකින් යුත් සංගීත කෘතියක්

(ස්වර ප්‍රස්තාර දෙනු නොලැබේ)
හෝ

දී ඇති ලයිස්තුවේ සඳහන් වෙනත් පියානෝ වාදන කෘතියක්
(ii)හි වාදනය නොකළ ප්‍රස්තාරයක් විය යුතුය)

2. තාක්ෂණික වැඩ (ලකුණු 10)

ස්කේල්ස් - උපරිමය ශාප්ස් 5කින් හා ෆ්ලැට්ස් 05කින් සමන්විත

- ස්ඵන දෙකකින් යුත් මේජර් හා මයිනර් (හාර්මෝනික් හා මෙලෝඩික්) ස්කේලයන් හත් ස්වභේදයක පරතරයකින් යුක්ත ව ලෙගාටෝ / ස්ටෙකාටෝ (ස්ටෙකාටෝ) වශයෙන් දැනින් ආරෝහණ හා අවරෝහණ ලෙස වාදනය කිරීම.
- ඉහත සඳහන් කී සිග්නේචර්වලින් සමන්විත ආර්ඡපියෝස් ස්ඵන දෙකක් දැනින් වාදනය කිරීම.
- ස්ඵන 02කින් යුත් ක්‍රොමැටික් ස්කේල් දෙඅතින් ලෙගාටෝ ආකාරයෙන් වාදනය කිරීම.

3. සයිට්ටිඩ් කිරීම.(ක්ෂණිකව කියවා වාදනය කිරීම)

(ලකුණු 10)

- ෂාප්ස් 04කින් හෝ ෆ්ලට්ස් 04කින් යුක්ත කී සයනයක් සමග ස්වර ප්‍රස්තාරයක්
- ටෙබල් ස්ටේවයේ B ෆ්ලට් තුන්වැනි ස්ටේවයේ C අතර පරාසයේ ඇති ගීතයක් කියවා ගායනය කිරීම. (සයිඩ් සිං)

4. a) ශ්‍රවණ පරීක්ෂණය (කණ්ඩායම්)

(ලකුණු 06)

- බාර් 4ක තනුවක් 05 වතාවක් වයනු ලැබේ. එම තාලය අයදුම්කරුවන් විසින් ලිවිය යුතුව ඇත. එම තනුවෙහි ස්කේලය හා පලමුවන ස්වරය දෙනු ලැබේ. වයනු ලබන තනුව C හා F මේජර්වලට සීමා වේ.
- මේජර් හා මයිනර් කී එකකට අයත් ස්වර බන්ධයක් පරීක්ෂකවරයා විසින් දෙවරක් වාදනය කළ පසු එහි නිමාවන කේඩන්සය. පර්ෆෙක්ට්, ඉම්පර්ෆෙක්ට්, ජ්ලේගල් හෝ ඉන්ටරජට්ඩ් වශයෙන් හඳුනා ගැනීම. මූලික කෝඩය පලමුව වයනු ලැබේ.
- පරීක්ෂකයා විසින් දෙවරක් වාදනය කරනු ලබන මේජර් හා මයිනර් කී එකකට අයත් ස්වර බන්ධය මෙඩියුලේට් වන්නේ එහි ඩොමිනන්ට් ස්කේලයට හෝ රෙලටිව් මේජර්/ මයිනර් ස්කේලර් වලට ද යන්න හඳුනා ගැනීම. මූලික කෝඩය වාදනය කරනු ලැබේ.
- විෂය නිර්දේශයේ සඳහන් කර ඇති සංගීත කෘතීන් 04ක් වාදනයකින් පසු එහි සංගීතඥයා, යුගය හා වර්ගය හඳුනා ගැනීම.

5. b) Aural test ශ්‍රවණ පරීක්ෂණය (ගායනය)

(ලකුණු 20)

- පරීක්ෂකවරයා විසින් දෙවරක් වාදනය කරනු ලබන බාර් 04ක තනුවකට (මේජර් හා මයිනර්) සවන් දීම තනුව අයදුම්කරු විසින් ගායනා කිරීම.
මූලික කෝඩය හා ආරම්භක ස්වරය පරීක්ෂක විසින් නැවත වාදනය කෙරේ.
- පරීක්ෂකයා විසින් දෙවරක් වාදනය කරනු ලබන කෙටි ස්වර බන්ධයක් අත්ප්‍රථි තාල හෝ වෙනයම් අයුරකින් තාල තබා පෙන්වීම, මෙම තාලය සිම්පල් ඩියුපල්, ප්‍රිපල්, ක්වාඩ්‍රපල් හෝ කම්පවුන්ඩ් ඩියුපල් වශයෙන් හඳුනා ගැනීම.
- සිම්පල් ඩියුපල් හෝ සිම්පල් ප්‍රිපල් තාලයට අයත් බාර් 04කින් යුත් සංගීත බන්ධයක් පියානෝවෙන් වාදනය කළ පසු එම තනුවෙහි ඉතිරි කොටස (after phrase) ගැයනා කර හෝ වාදනය කර පෙන්වීම.

(56) சங்கீதம் (மேலைத்தேய)

செய்முறை

இப்பரீட்சை நான்கு பகுதிகளைக் கொண்டது :

- | | | |
|---|---|--------------------------------|
| 1 | மூன்று துண்டுகள் | (ஒவ்வொன்றுக்கும் 18 புள்ளிகள்) |
| 2 | தொழினுட்ப வேலை | (10 புள்ளிகள்) |
| 3 | சைட்ரீட் வாசித்தல் (தொழினுட்பமாக வாசித்து இசைத்தல்) | (10 புள்ளிகள்) |
| 4 | செவிமடுத்தல் - A (குழுப் பரீட்சை) | (6 புள்ளிகள்) |
| | B தனியாள் பரீட்சை | (20 புள்ளிகள்) |
| | மொத்தம் | 100 புள்ளிகள் |

1. மூன்று துண்டுகள் - ஆற்றுகை Performance (18×3 = 54 புள்ளிகள்)

- (1) துண்டு 1 – றெக்கடோரில் வாசித்தல் (பக்க வாத்தியங்களுடன் தரப்பட்டுள்ள மட்டியலிலுள்ள ஒரு துண்டு)
- (2) துண்டு 2 - பியானோவில் இசைத்தல் (விதிக்கப்பட்ட வேலையிலிருந்து)
- (3) துண்டு 3 - பக்கவாத்தியத்துடன் பாடுதல் அல்லது பரீட்சார்த்தியின் தெரிவுக்கேற்ப வேறுபட்ட இசைக்கருவியில் இன்னுமொரு பகுதியை வாசித்தல் அல்லது தரப்பட்டுள்ள பட்டியலிலிருந்து வேறொரு பகுதியை பியானோவில் வாசித்தல்.

2. தொழினுட்ப வேலை (10 புள்ளிகள்)

ஸ்கேல்ஸ் - 5 ஷாப்ஸ் மற்றும் 5 ஃப்ளட்ஸ் வரை

- ★ மேஜர் அல்லது மைனர் ஸ்கேலில் கைகள் இணைத்தவாறு 2 ஒக்ரேவ்ஸ் வாசித்தல், ஒரு ஒக்ரேவ் ஒத்த அசைவில் லேகரோ/ ஸ்ரகரோ
- ★ மேலுள்ள கீஸ் இன் ஆர்பிகோயிஸ் இரு ஒக்ரேவ் ஒரு 8ve - ஒத்த அசைவு.
- ★ குறோமற்றிக் ஸ்கேல்ஸ் - கைகள் இணைந்து லேகட்டோ மட்டும் ஒத்த அசைவில்.

(10 புள்ளிகள்)

3. சைட்ரீட் வாசித்தல்

- ★ ஒரு இசைப்பகுதியை பார்த்து வாசித்தல் (பியானோவில் கீ சிக்னேச்சர் 4 ஷாப்ஸ் அல்லது 4 ஃப்ளட்ஸ் வரை)
- ★ சைட்சிங் காட்சி பாடுதல் 8 பார் மெலடி ட்ரெபிள் கிளவ் Bb இடை நடுவில் (ஸ்ரேவ்இன் கீழ்) C (3வது இடைவெளி)

4. செவிமடுத்தல் - (குழு வேலை) (20 புள்ளிகள்)

- ★ 5 தடவைகள் இசைத்த பின்னர் 4 பார்ஸ் மெலடியை சிம்பிள்ரைம் இல் எழுதுக. கீ குறிப்பிடப்படும் முதல் நோட் பெயரிடப்படும். மெலடி CF மேஜர் கீஸ் இல் ஒக்ரேவினுள் இருத்தல் வேண்டும்.
- ★ பரீட்சகரால் இரு தடவை இசைக்கப்படும் ஃப்ரேஸ் இன் இறுதியில் கேடன்ஸ் இணை இனம் காணுதல், பேர்பக்ட், இம்பேர்பக்ட், பிளகல் அல்லது மேஜர் அல்லது மைனர் கீ இல் இன்றறப்பர்ட் கீ கோட் முதலில் ஒலிக்கப்படும்.

- ★ பரீட்சகரால் இரு தடவைகள் இசைக்கப்படும் மேஜர் மைனர் கீ இற்குரிய ஸ்வரத்தொகுதி மெடியூலெட் ஆகுதல் அங்கு டொமினைற் ஸ்கேல் அல்லது ரிலேடிவ் மேஜர்/மைனர் ஸ்கேல் இனுக்கா என்பதை இனம் காணுதல், ஆரம்பகோட் இசைத்துக் காட்டப்படும்.
- ★ ஆக்கம் ஒன்றின் பெயர் ஆக்கியவர் காலம் 4 துண்டுகளுக்கான வேலை வகை என்பவற்றை இனம் காணுதல்.

Aural பரீட்சை (தனியாள்)

- ★ பரீட்சகரால் இரு தடவைகள் இசைக்கப்படும் 4 பார் மெலடியை செவிமடுத்து பரீட்சார்த்தி பாடுதல்/விசில் பண்ணுதல்/ ஹம் பண்ணுதல் - கீ கோட் தொடக்க நோட் ஒலிக்கப்படும்.
- ★ பரீட்சகரால் இரு தடவைகள் வாசிக்கப்படும் குறும் பெயர்ப்பின் ரிதம் இனை/ கை தட்டல்/ தட்டுதல் (சிம்பிள்டுபிள் குவாட்ரபிள் அல்லது கம்பவுண்ட் டுபிள் ரைம் என்பதைக் குறிப்பிடுக.)
- ★ பரீட்சகர் சிம்பல் டியூபல் அல்லது சிம்பல் ட்ரிபல் தாளத்துக்கு உரிய 4 பார் உடைய இசைத் தொகுதியை பியானோவில் இசைத்ததன் பின் அதன் மீதியை பாடுதல் அல்லது இசைத்தல்

Symphony in G minor
No. 40

Allegro Molto

W. A. Mozart

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a common time signature (C) and a key signature of one flat (B-flat). It begins with a rest followed by a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The dynamic marking *p* is placed below the first measure. The middle staff is a grand staff (treble and bass clefs) with a common time signature and one flat. It features a piano accompaniment of eighth-note chords in the right hand and single notes in the left hand. The dynamic marking *p* is placed below the first measure. The bottom staff is a bass clef staff with a common time signature and one flat, containing single notes in the left hand.

The second system of the musical score consists of three staves. The top staff continues the melody from the first system, starting with a measure rest and then eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The dynamic marking *p* is not explicitly shown but is implied. The middle and bottom staves continue the piano accompaniment from the first system, with the right hand playing chords and the left hand playing single notes.

The third system of the musical score consists of three staves. The top staff continues the melody, starting with a measure rest and then eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The dynamic marking *p* is not explicitly shown but is implied. The middle and bottom staves continue the piano accompaniment from the first system, with the right hand playing chords and the left hand playing single notes.

13⁸

f

18⁸

p

23⁸

27⁸

f

31⁸

sf

35⁸

sf sf sf

39⁸

44⁸

p

50⁸

p

p

56⁸

p

61⁸

cresc.

f

cresc.

f

65⁸

sf

70⁸

mf

mf

This system contains measures 70 through 73. The upper staff is a single melodic line in a treble clef with a key signature of one flat. The lower staff is a piano accompaniment in a grand staff (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some rests. The dynamic marking *mf* (mezzo-forte) is present in both staves.

74⁸

f

f

This system contains measures 74 through 77. The upper staff continues the melodic line. The lower staff features a more active accompaniment with sixteenth-note patterns. The dynamic marking *f* (forte) is present in both staves.

78⁸

p

p

This system contains measures 78 through 81. The upper staff has a more melodic and slower-moving line. The lower staff continues with a steady accompaniment. The dynamic marking *p* (piano) is present in both staves.

82⁸

f

f

This system contains measures 82 through 85. The upper staff continues the melodic line. The lower staff features a more active accompaniment with sixteenth-note patterns. The dynamic marking *f* (forte) is present in both staves.

86

90

95

98

Dance of the Reed Pipes

Allegro

P.Tchaikovsky

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of one sharp (F#). It begins with a treble clef and a common time signature 'C' above the staff. The music features a rhythmic pattern of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a forte dynamic marking 'f' above the treble clef and a piano dynamic marking 'p' below the bass clef. The bottom staff is a single bass clef line. The system concludes with a double bar line.

The second system of the musical score consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of one sharp (F#). It begins with a treble clef and a common time signature 'C' above the staff. The music features a rhythmic pattern of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a simile dynamic marking 'simile' above the treble clef. The bottom staff is a single bass clef line. A first ending bracket labeled '1.' spans the final two measures of the system. The system concludes with a double bar line.

The third system of the musical score consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of one sharp (F#). It begins with a treble clef and a common time signature 'C' above the staff. The music features a rhythmic pattern of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs). The bottom staff is a single bass clef line. A second ending bracket labeled '2.' spans the final two measures of the system. The system concludes with a double bar line.

12

pp

mf

15

18

p

cresc.

cresc.

DC al

Rondeau

Theme from Masterpiece Theater

Jean-Joseph Mouret

Allegro Maestoso

Descant Recorder

Piano

The first system of the musical score is for measures 1 through 4. It features a Descant Recorder part in the upper staff and a Piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The recorder part begins with a repeat sign and a first ending bracket. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

5

tr

1.

The second system of the musical score covers measures 5 through 8. The recorder part continues with a trill (tr) over the fifth measure and a first ending bracket. The piano accompaniment provides harmonic support with chords and a steady bass line.

10

2.

tr

The third system of the musical score covers measures 9 through 12. The recorder part features a second ending bracket and a trill (tr) over the tenth measure. The piano accompaniment continues with its harmonic accompaniment.

14

Musical score for measures 14-17. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff is a continuous eighth-note line. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line in the left hand.

18

Musical score for measures 18-22. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff continues with eighth notes and includes some beamed sixteenth notes. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line in the left hand.

23

Musical score for measures 23-27. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff includes trills, indicated by 'tr' above the notes. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a double bar line.

Chamarita

Portuguese Trad.
arr. Christian Morris

Moderato ♩. = c.80

Soprano Recorder

Piano

Measures 1-6 of the musical score. The Soprano Recorder part begins with a forte (f) dynamic. The Piano part features a forte (f) dynamic in the right hand and a steady bass line in the left hand.

7

Measures 7-12 of the musical score. The Soprano Recorder part continues with a melodic line. The Piano part continues with chords and a bass line.

13

p

Measures 13-18 of the musical score. The Soprano Recorder part continues with a melodic line. The Piano part continues with chords and a bass line, ending with a piano (p) dynamic.

19

Musical score for measures 19-24. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include 'f' (forte) and 'f' (forte) with accents. The key signature has one sharp (F#) and the time signature is 4/4.

25

Musical score for measures 25-30. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include 'p' (piano), 'f' (forte), and 'p' (piano) with accents. The key signature has one sharp (F#) and the time signature is 4/4.

31

Musical score for measures 31-35. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include 'f' (forte), 'p' (piano), and 'no cres!' (no crescendo). The key signature has one sharp (F#) and the time signature is 4/4.

36

Musical score for measures 36-40. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include 'f' (forte) and 'rit.' (ritardando). The key signature has one sharp (F#) and the time signature is 4/4.

Freylekh Zain

arr. Christian Morris

Allegro moderato

Descant Recorder

Piano

5

9

14

ff

f

19

1. 2. Fine

mp

pp

24

D.S. al Fine

D.S. al Fine

Sheep May Safely Graze

J.S. Bach

Descant Recorder

Piano

p

p

3

p

mp

mp

5

pp

pp

8

mp

mp

11

mf *p*

mf *p*

mf

15

mp

p

mp

19

f

Tambourin

Suite in E minor, RCT 2, No. 8

Jean-Philippe Rameau

Allegro molto

Descant (Sop.)
Recorder

f

Harpsichord

7

14

0

Musical score system 0, measures 1-6. It features a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody in the treble clef consists of eighth and quarter notes, with some notes marked with a double sharp symbol (x). The bass clef provides a harmonic accompaniment with chords and single notes.

6

Musical score system 6, measures 7-12. The treble clef continues the melodic line with eighth and quarter notes, including some notes with a double sharp symbol. The bass clef accompaniment features chords and a rhythmic pattern of eighth notes.

2

Musical score system 2, measures 13-18. The treble clef shows a melodic line with eighth and quarter notes. The bass clef accompaniment consists of chords and a rhythmic pattern of eighth notes.

7

Musical score system 7, measures 19-24. The treble clef continues the melodic line with eighth and quarter notes, including notes with a double sharp symbol. The bass clef accompaniment features chords and a rhythmic pattern of eighth notes.

43

Musical score for measures 43-48. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The melody in the top staff features eighth and sixteenth notes with various ornaments (trills and grace notes). The piano accompaniment in the grand staff consists of block chords and simple rhythmic patterns.

49

Musical score for measures 49-54. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The melody in the top staff continues with eighth and sixteenth notes and ornaments. The piano accompaniment in the grand staff features more complex chordal textures and some sustained notes in the bass line.

55

Musical score for measures 55-59. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The melody in the top staff is highly rhythmic, featuring a continuous stream of eighth notes. The piano accompaniment in the grand staff is characterized by dense, sustained chords in both the treble and bass registers, creating a rich harmonic texture.

60

Musical score for measures 60-64. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The melody in the top staff returns to a more melodic line with eighth and sixteenth notes. The piano accompaniment in the grand staff consists of block chords and simple rhythmic patterns, similar to the earlier sections.

Sonata No. 5

Benedetto Marcello

I: Adagio

Descant Recorder

Piano/
Harpsichord

8

mf

mf

tr

2

tr

4

Musical score for measures 4-5. The piece is in 4/4 time with a key signature of one sharp (F#). The first system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The music is marked with a forte *f* dynamic. The treble staff features a melodic line with eighth-note patterns and a trill. The grand staff provides harmonic support with chords and moving lines in both hands.

6

Musical score for measures 6-7. The piece continues in 4/4 time with a key signature of one sharp (F#). The first system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The music is marked with a piano *p* dynamic. The treble staff features a melodic line with eighth-note patterns and a trill. The grand staff provides harmonic support with chords and moving lines in both hands.

8

Musical score for measures 8-9. The piece continues in 4/4 time with a key signature of one sharp (F#). The first system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The music is marked with a piano *p* dynamic. The treble staff features a melodic line with eighth-note patterns and a trill. The grand staff provides harmonic support with chords and moving lines in both hands.

Pastoral Symphony

from *Messiah*

G.F. Handel

Larghetto ♩ = c. 60

Descant Recorder

Piano

The first system of the musical score is for measures 1-3. It features a Descant Recorder part and a Piano accompaniment. The time signature is 12/8 and the key signature has one flat (B-flat). The Descant Recorder part begins with a piano (*p*) dynamic and includes trills (*tr*) in measures 2 and 3. The Piano part also starts with a piano (*p*) dynamic and features a bass line with a long note in measure 1 and a melodic line with trills in measures 2 and 3. A brace under the piano part indicates the accompaniment for the recorder.

4

The second system of the musical score covers measures 4-6. The Descant Recorder part continues with trills (*tr*) in measures 5 and 6. The Piano part maintains the accompaniment with trills (*tr*) in measures 5 and 6. A brace under the piano part indicates the accompaniment for the recorder.

7

The third system of the musical score covers measures 7-9. The Descant Recorder part features a trill (*tr*) in measure 8. The Piano part continues the accompaniment with a trill (*tr*) in measure 8. A brace under the piano part indicates the accompaniment for the recorder.

10 *tr* *tr* Fine

13

16

19 Da Capo

The Swan

from Carnival of the Animals

Camille Saint-Saens (1835-1921)

Cantabile

Descant Recorder

The musical score is written in 3/4 time and B-flat major. It consists of four systems of music. The first system shows the beginning of the piece with a Descant Recorder part and a piano accompaniment. The piano part features a continuous eighth-note bass line in the left hand and chords in the right hand. The recorder part has a melodic line with some rests. The second system starts at measure 5. The third system starts at measure 10. The fourth system starts at measure 15. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The tempo is marked *Cantabile*.

37

Musical score for measures 37-41. The right hand features a melodic line with a triplet of eighth notes at the end. The left hand provides a steady eighth-note accompaniment.

42

Musical score for measures 42-46. The right hand has a melodic line with slurs. The left hand continues with eighth-note accompaniment.

47

rall. *a tempo*

pp *8va*

pp

Musical score for measures 47-51. Measure 47 is marked *rall.* and measure 51 is marked *a tempo*. The right hand has a melodic line with slurs. The left hand has a bass line with a dynamic marking of *pp* and an octave sign *8va*.

52

rit.

Musical score for measures 52-56. Measure 52 is marked *rit.*. The right hand has a melodic line with slurs. The left hand has a bass line with a dynamic marking of *pp*.

2 19

Musical score for measures 19-22. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The melody in the top staff features eighth and quarter notes with slurs. The grand staff accompaniment includes a steady eighth-note bass line and block chords in the right hand.

23

Musical score for measures 23-26. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The melody in the top staff features quarter and eighth notes with slurs. The grand staff accompaniment continues with a steady eighth-note bass line and block chords in the right hand.

27

Musical score for measures 27-31. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The melody in the top staff features quarter and eighth notes with slurs. The grand staff accompaniment features a steady eighth-note bass line and block chords in the right hand.

32

Musical score for measures 32-35. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The melody in the top staff features quarter and eighth notes with slurs. The grand staff accompaniment features a steady eighth-note bass line and block chords in the right hand.

Ein Mädchen oder Weibchen

from 'Die Zauberflöte'

Andante

W.A. Mozart

The musical score is arranged in four systems. Each system contains a Recorder part on a single staff and a Piano accompaniment on three staves (treble and bass clefs). The Recorder part is mostly rests, with some melodic lines in the second and fourth systems. The Piano accompaniment features a variety of textures, including chords, arpeggios, and flowing sixteenth-note passages. The key signature is one flat (B-flat) and the time signature is 3/4. A repeat sign is visible at the end of the second system.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 3/4 time and features a melodic line in the upper staff and a complex accompaniment in the grand staff. The word *graz* is written above the first and third measures of the upper staff.

Allegro

Second system of musical notation, starting with a double bar line. It features the same three-staff layout as the first system. The tempo marking *Allegro* is positioned above the first measure. The word *graz* is written above the first measure of the upper staff.

Third system of musical notation, continuing the piece. It features the same three-staff layout. The music includes a triplet of eighth notes in the first measure of the upper staff.

Fourth system of musical notation, concluding the piece. It features the same three-staff layout. The word *cresc.* is written above the first measure of the grand staff, and *fp* (fortissimo) is written above the first measure of both the upper and lower staves of the grand staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 3/4 time. The top staff contains a melody with eighth notes and rests. The middle and bottom staves contain piano accompaniment with chords and eighth notes. The word 'Qua' is written above the top staff with a dashed line indicating a slur over three measures.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music is in 3/4 time. The top staff contains a melody with eighth notes and rests. The middle and bottom staves contain piano accompaniment with chords and eighth notes. The word 'cresc.' is written below the middle staff, and 'fp' (fortissimo) is written below the bottom staff. The word 'Qua' is written above the top staff with a dashed line indicating a slur over three measures.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music is in 3/4 time. The top staff contains a melody with eighth notes and rests. The middle and bottom staves contain piano accompaniment with chords and eighth notes. The word 'Qua' is written above the middle staff with a dashed line indicating a slur over three measures. A circled cross symbol is located at the end of the top staff.

Andante

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music is in 3/4 time. The top staff contains a melody with eighth notes and rests. The middle and bottom staves contain piano accompaniment with chords and eighth notes. The word 'Qua' is written above the middle staff with a dashed line indicating a slur over three measures.

D.S. al Coda

Musical score for the first system. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat). The system begins with a circled number 8. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The system concludes with a Coda symbol (a circle with a cross) above the vocal staff.

⊕ Coda

Musical score for the second system, marked with a circled number 9. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has one flat. The piano accompaniment continues with a rhythmic pattern of eighth notes. The system concludes with a Coda symbol (a circle with a cross) above the vocal staff.

Musical score for the third system, marked with a circled number 10. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has one flat. The piano accompaniment continues with a rhythmic pattern of eighth notes. The system concludes with a Coda symbol (a circle with a cross) above the vocal staff.

Musical score for the fourth system, marked with a circled number 11. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has one flat. The piano accompaniment continues with a rhythmic pattern of eighth notes. The system concludes with a Coda symbol (a circle with a cross) above the vocal staff.

Evening Prayer

Engelbert Humperdink
(1852 - 1921)
Arr Alan Eullard

Calm ♩ = 100

Descant Recorder

Piano

pp

p

Ped.

Detailed description: This system contains the first four measures of the piece. The Descant Recorder part (top staff) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest in the first measure, followed by a half note G4, quarter notes A4 and B4, and a half note A4 in the second measure. The piano accompaniment (bottom staves) is in bass clef with the same key signature and time signature. The right hand starts with a half note G3, quarter notes A3 and B3, and a half note G3 in the first measure. The left hand plays a simple bass line. Dynamics include *pp* for the piano and *p* for the recorder. A pedal point is indicated by a 'Ped.' marking with a line under the first two measures.

5

Ped.

Detailed description: This system contains measures 5 through 8. The Descant Recorder part continues with quarter notes C5, D5, E5, and F#5 in the fifth measure, followed by quarter notes G5, A5, and B5 in the sixth measure, and quarter notes C6, B5, and A5 in the seventh measure. The piano accompaniment continues with a similar rhythmic pattern. A 'Ped.' marking is present at the beginning of the system.

9

poco cres

poco cres

Detailed description: This system contains measures 9 through 12. The Descant Recorder part has quarter notes C5, D5, E5, and F#5 in the ninth measure, followed by quarter notes G5, A5, and B5 in the tenth measure, and quarter notes C6, B5, and A5 in the eleventh measure. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *poco cres* (poco crescendo) for both parts.

13

p

17

21

poco rit.

pp

Ped.

32