

KENYAPLEX EXAMS

KENYA CERTIFICATE OF BASIC EDUCATION

SENIOR SCHOOL ASSESSMENT

TERM 2 ENDTERM ASSESSMENTS 2026

GRADE 10 – MUSIC AND DANCE

Time: 2 Hours

LEARNER'S DETAILS

Name: _____ School: _____

Assessment Number: _____ Date: _____

School Code: _____ Signature: _____

INSTRUCTIONS TO CANDIDATES

1. Write your details as required above.
2. This paper consists of two sections: A and B.
3. Answer all questions in section A and section B.
4. Answer the questions in English.
5. All answers MUST be written in the spaces provided in the paper.
6. Do NOT remove any page from this question paper.

EXAMINER'S USE

SECTION	SECTION A	SECTION B	% SCORE	EE1	EE2	ME1	ME2	AE1	AE2	BE1	BE2
SCORE RANGE	30 MARKS	50 MARKS		90-100	75-89	58-74	41-57	31-40	21-30	11-20	1-10
	POINTS			8 POINTS	7 POINTS	6 POINTS	5 POINTS	4 POINTS	3 POINTS	2 POINTS	1 POINT
LEARNER'S TOTAL SCORE											

SECTION A (30 MARKS)

Answer ALL questions in this section.

1. Learners at **Machakos Senior School** are using **Muse Score** to transcribe a rhythmic pattern. Study the image below:

X

Y



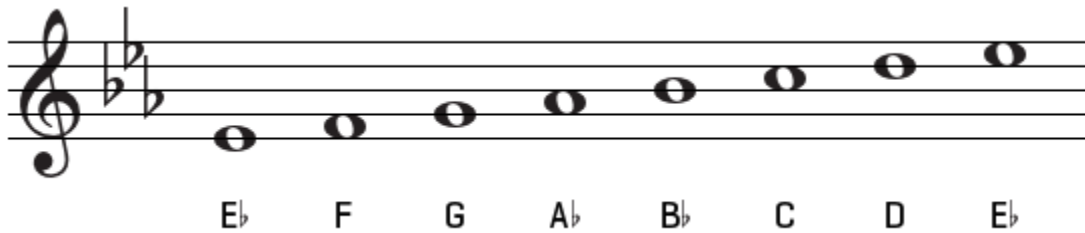
(a) **Identify** the rhythmic device used in the second beat X. _____ (1 mark)

(b) **Name** the grouping of the four notes shown in bar Y. (1 mark)

(c) **Describe** how a triplet differs from a regular quaver beat in simple time. (2 marks)

(d) **State** whether the time signature provided is **Simple** or **Compound**. (2 marks)

2. **Kamau**, a Grade 10 learner at **Nyeri High School**, is constructing a scale on a treble staff. Look at the illustration:



(a) **Name** the major scale illustrated above. (1 mark)

(b) **Identify** the notes marked with a **(b)** symbol. (1 mark)

(c) **Explain** the function of the **Slur** and **Staccato** marks used in the melody below the scale. (2 marks)

- i. _____
ii. _____

(d) **List** two melodic devices Kamau could use to make his melody more interesting. (2 marks)

- i. _____
ii. _____

3. Four learners from **Lamu Senior School** are discussing intervals.

- ☉ **Ali**: "A Perfect 5th has 7 semitones."
- ☉ **Moraa**: "To transpose an octave up, we shift every note 8 steps higher."
- ☉ **Zawadi**: "Moving music from the Treble staff to the Bass staff changes the register."
- ☉ **Juma**: "A Major 3rd is smaller than a Minor 3rd."

(a) **Distinguish** between Ali and Juma's statements by stating which one is **TRUE** and which is **FALSE**. (2 marks)

(b) Look at the snippet below. **Transpose** it an octave lower into the Bass Staff. (4 marks)



4. Study the diagrams of the instruments found in a cultural center in **Narok**:



X



Y

(a) **Identify** and **Name** the instruments labeled **X** and **Y**. (2 marks)

X: _____.

Y: _____.

(b) **Explain** how sound is produced in instrument **X**. (2 marks)

(c) **Mention** the traditional community associated with instrument **Y**. (2 marks)

5. Below is a picture of a soloist performing at the **Kenya Music Festival**.



(a) **Identify** two performance techniques being demonstrated by the singer's posture. (2 marks)

- i. _____
- ii. _____

(b) **Define** the term *Diction* in the context of vocal performance. (2 marks)

(c) **Select** the correct genre if this is an "Aria": Is it from an **Opera** or a **Folk Song**? (2 marks)

SECTION B: [50 MARKS]

Answer ALL questions in the spaces provided.

6. The Grade 10 Dance troupe at **Mombasa Academy** is preparing a performance titled "*The Harvest.*" They are utilizing the elements of **Body, Action, Space, Time, and Energy (BASTE)**.

(a) Look at the floor plan below. **Identify** the type of **Space** the dancers are using. (2 marks)



(b) **Outline** the importance of **Costumes** and **Props** in telling the story of "The Harvest." (4 marks)

(c) **Describe** how **Lighting** can be used to create a "sunrise" effect during the performance. (3 marks)

- i. _____
- ii. _____
- iii. _____

(d) **Suggest** two multimedia effects that would enhance this dance production. (3 marks)

- i. _____
- ii. _____
- iii. _____

7. A group of learners at **Eldoret Day Senior School** is analyzing a video of a *Call and Response* folk song.

(a) **Describe** the characteristic of "Call and Response" as seen in the image. (3 marks)

- i. _____
- ii. _____
- iii. _____

(b) **Explain** the role of the **Soloist** in a Kenyan folk song performance. (3 marks)

- i. _____
- ii. _____
- iii. _____

(c) **Compare** the use of **Costumes** in a traditional wedding folk song versus a funeral dirge. (3 marks)

- i. _____
- ii. _____
- iii. _____

(d) **Evaluate** how the **Kayamba** contributes to the texture of the music. (3 marks)

- i. _____
- ii. _____
- iii. _____

8. **Zainab**, a learner at **Turkana Girls**, is setting the Kiswahili text "*Tujenge Taifa Letu*" to music.

(a) **Examine** the rhythmic setting below. **Identify** the syllabic division used for the word "Tu-je-nge." (2 marks)

- i. _____
- ii. _____

(b) **State** the guidelines for starting and ending a **Two-Part Harmony**. (4 marks)

- i. _____
- ii. _____
- iii. _____
- iv. _____

(c) **Illustrate** a 4-bar melody and add a second part using **Consonant Intervals** (3rds or 6ths). (5 marks)

(d) **Explain** how *Natural Speech Inflection* guides the pitch choice in Kiswahili compositions. (3 marks)

- i. _____
- ii. _____
- iii. _____

9. Students were studying the timeline of Western Classical Music and the images of social gatherings in Kenya.

(a) **Identify** two characteristics of **Medieval Plainchant**. (4 marks)

- i. _____
- ii. _____
- iii. _____
- iv. _____

(b) **Distinguish** between a **Motet** and a **Madrigal** from the Renaissance period. (4 marks)

<i>Motet</i>	<i>Madrigal</i>

(c) **Explain** two ways in which **Instrumentation** has changed in Kenyan musical practices from the traditional era to the contemporary era. (4 marks)

- i. _____
- ii. _____