

### Form and structure:

The piece is in **strophic** or **verse-chorus** form.

Intro	Verse 1 / Verse 2	Chorus 1 / Chorus 2	Link 1 / Link 2	Instrumental	Chorus 3	Outro
1 - 4	5 - 39 / 14 - 39	40 - 57	58 - 65	66 - 82	40 - 92	93 - 96
4 bars	35 bars / 26 bars	18 bars	8 bars	17 bars	22 bars	4 bars

### Metre and rhythm:

**Simple duple time** – 2/2 (split common time) – with two minim beats in every bar.

Uses distinctive **ostinato rhythms** for both riffs, consisting almost totally of **quavers**, with constant use of **syncopation**.

**Vocal rhythm** looks complex but follows the natural rhythm of the lyrics.

### Background details:

Composed by band members **David Paich** and **Jeff Porcaro**.

Recorded by the American rock band Toto in **1981** for their fourth studio album entitled **Toto IV**.

Released in **1982** and reached number one in America on 5 February **1983**.

Genre: **soft rock**.

### Instrumentation:

**Rock band:** drum kit with additional percussion, lead and bass guitars, synthesisers, male lead vocals and male backing vocals.

### Harmony:

**Diatonic;** mixture of root position and inverted chords.

**Riff a** can be heard during the intro, verses, link sections, instrumental and outro. This riff uses a three-chord pattern: **A – G#m – C#m**.



Choruses use a standard chord pattern: **vi (F#m) – IV (D) – I (A) – V (E)**.

The **harmonic rhythm** (the rate of chord change) is mostly once per bar.

### Dynamics:

Most of the song is **mezzo-forte** (moderately loud) whilst the choruses are **forte**.

### Melody:

Mostly **conjunct** (moving in step) with a **wide vocal range**.

**Riff b** uses the **pentatonic scale** (interpreted through E major):



**Vocal improvisations** occur towards the end of the song.

### Texture:

**Homophonic:** melody and accompaniment.

### Tonality:

The majority of the song is in **B major** whilst the choruses are all in **A major**.

### Tempo:

The tempo is **moderately fast**.

## Background

1. Africa	Recorded by American band Toto in 1981
2. Release year	1982
3. Written by	David Paich and Jeff Porcaro

## The Music - general

4. Instrumentation	Rock Band: drum kit with additional percussion, lead and bass guitars, synthesizers, male lead vocals and male backing vocals
5. Tempo	Moderately fast
6. Dynamics	Mezzo forte- chorus = forte
7. Form and Structure	Verse/Chorus: Intro, Verse 1, Chorus 1, Link 1, verse 2, chorus 2, link 2, instrumental, chorus 3, outro
8. Tonality	B major- choruses = A major
9. Harmony	Diatonic
10. Melody and pitch	Mostly conjunct- vocal pitch range around 2 octaves
11. Rhythm and metre	Ostinato rhythms, quavers, syncopation. Time signature 2/2 (4/4 accepted)
12. Texture	Homophonic (melody and accompaniment)

## Key points to learn

### More Detail

13. Intro	B major – Chords A G#m and C#m
14. Riff 1	Distinctive syncopated rhythm
15. Riff 2	Ostinato pattern based on E major pentatonic scale (with anacrusis) over a sustained chord (C#m)
16. Verse 1	B Major
17. 4 phrases	9 bars for the first 3 phrases – 8 for the last. Riff 1 being used
18. melody	Moves conjunctly in a syncopated rhythm and mostly syllabic
19. Chords	B, D#m. G#m, B/F#, A/E, E/F#, G#m A, G#m, C#m
20. Chorus 1	A Major
21. 4 phrases	4 bars for the first 3 phrases, 6 bars for the last First phrase – solo, second – duet, third and fourth – 3 parts
22. melody	2 pitches (tonic and leading note). Syncopated and syllabic Melody ends with a melisma
23. Chords	4 bar phrase- F#m, D, A, E 6 bar phrase – F#m, D, A, C#m, E, F#m/E/G#
24. Link 1	B Major
25. Repetition	Repeated ideas from the introduction
26. Verse 2	B Major

# TOTO - Africa

27. Repetition	Same music as verse 1 but different lyrics and only 2 9 bar phrases and an 8 bar phrase
28. Instrumentation	'flute like instrument added playing a countermelody moving conjunctly
29. Chorus 2	As chorus 1
30. Link 2	As link 1
31. Instrumental	B Major
32. Content	Based on accompaniment from verse
33. Melody	Ascending and descending melody using B major pentatonic scale and E major scales with triplets
34. Chorus 3	A mjor
35. New riff	Played on electric guitar Vocal improvisation also used
36. Outro	B major (music stated from intro)
37. Grace notes	Additional notes added as decoration
38. Harmonic rhythm	Rate at which the chords change
39. Pentatonic scale	A scale with only 5 notes- usually 1,2,3,5 and 6 from Major scale
40. Riff	A short – repeated phrase

# Musical forms and devices

## Area of study 1 - WJEC GCSE Music

### Baroque era (1600-1750)

- Harpsichord
- Ornaments
- Terraced dynamics
- Basso continuo
- Small orchestra (mostly strings, plus some wind)
- Suite, sonata, oratorio, chorales, trio sonata
- **Bach, Handel, Vivaldi**

### Classical era (1750-1810)

- Slightly larger orchestra
- Piano introduced
- Alberti bass
- String quartets
- Symphony, solo sonata, solo concerto
- Balanced, regular phrases
- **Haydn, Mozart, Beethoven**

### Romantic era (1810-1910)

- Lyrical, expressive melodies
- Large orchestra
- Wider range of dynamics
- Richer harmonies and use of chromatic chords
- Programme music
- Opera symphony
- **Tchaikovsky, Grieg, Schumann, Dvorak, Brahms, Verdi, Wagner**

### Form and structure

#### BINARY

A B

Two sections: A usually ends in a related key (e.g. dominant or relative minor), but B returns to the tonic. B will contain with some change/contrast.

#### TERNARY

A B A

Three sections: section B provides a contrast (e.g. new tune key change). A may return exactly or with some slight changes.

#### RONDO

A B A C A

A longer form: A returns throughout the piece, with contrasting sections called 'episodes', containing new ideas and using different keys.

#### MINUET AND TRIO

II: AB: II II:CD :II AB

The minuet was a type of graceful dance from the 17-18<sup>th</sup> century, and was often used as the 3<sup>rd</sup> movement in symphonies in the Classical era. The minuet had two repeated sections, the trio had two new repeated sections, with a return to the minuet at the end (no repeat).

#### VARIATIONS

A a A A *f*

The main theme (tune) is repeated and developed a number of times in a variety of different ways.

#### STROPHIC

A A A

A simple form where the song uses the same melody over and over.

### Devices

<b>Repetition</b>	A musical idea is repeated exactly.
<b>Imitation</b>	An idea is copied in another part.
<b>Sequence</b>	Repetition of an idea in the same part at a higher/lower pitch.
<b>Ostinato</b>	A short, repeated pattern or phrase.
<b>Drone</b>	A long held or constantly repeated note(s).
<b>Arpeggio/ broken chord</b>	The notes of a chord played individually.
<b>Alberti bass</b>	A broken chord accompaniment (I,V,iii,V) common in the Classical era.
<b>Anacrusis</b>	An 'up-beat' or pick-up before the first strong beat.
<b>Dotted rhythms</b>	A rhythm using dotted notes (gives a 'jagged' or 'bouncy' type of effect).
<b>Syncopation</b>	Off beat accents.
<b>Conjunct</b>	Notes that move in steps.
<b>Disjunct</b>	Notes that move in leaps/ intervals.
<b>Regular phrasing</b>	Balanced parts of a melody (like the phrases in a sentence) e.g. four bar phrases.

### Scales and chords

A **CHORD** is a group of two or more notes played at the same time. A **TRIAD** has three notes. A **CHORD SEQUENCE/PATTERN** is a series of chords. **DIATONIC HARMONY** is based on the chords of major/minor scales.

Primary chords I, IV, V  
Secondary chords ii, iii, vi, vii

**C Major Scale**

**C Major Triads**

### Candences

The two chords at the end of a phrase

<b>Perfect</b>	<b>V-I</b>	Strong ending – sounds 'finished'; a musical full stop.
<b>Plagal</b>	<b>IV-I</b>	Sounds finished but 'softer'; Amen.
<b>Imperfect</b>	<b>I-V, ii-V, vi-V</b>	Sounds unfinished.
<b>Interrupted</b>	<b>V-vi</b>	Moves to an unexpected chord; 'surprise'.