



'Africa' by Toto

GCSE Eduqas Set Extract Analysis

First
Teaching:
2020
First exams:
2022

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Teacher's Introduction

This resource provides teachers and students with the tools and skills required to analyse and appreciate the set extract 'Africa' by the band Toto, as prescribed for GCSE Eduqas Music (C660QS), first teaching 2020 and first exam 2022. It prepares students for Component 3 (Appraising) of the final written exam.

Remember!
Always check the exam board website for new information, including changes to the specification and sample assessment material.

The analysis is approached from an aural aspect (listening) and a visual aspect (score reading), and should also develop students' respect for and appreciation of the context of this work. The study covers both micro and macro elements to promote broad and detailed understanding.

The resource is suitable for candidates of all abilities, and extension questions are provided for more advanced students.

So that students learn information in the order in which they will need to recall it, the analysis is organised under the following musical element headings:

- Form and Structure
- Tonality
- Melody
- Harmony
- Sonority
- Texture
- Tempo, Metre and Rhythm
- Dynamics

At the end of each element, activities are provided to consolidate learning. These may be done individually, in groups or as tests, at your discretion. Skills covered are:

- Recall of facts
- Understanding links between music and video
- Identification of tonalities
- Matching terms and definitions
- Visual and aural recognition of themes and instruments
- Theory and harmony
- Comparisons
- Musical symbols
- Naming keys
- Listening questions

Extension questions for more advanced students include:

- Discussion of concepts and justified conclusions
- Notating a melody
- More advanced theory and harmony
- Evaluating musical effectiveness

A revision summary in table format covers all key musical elements and can be found towards the end of the pack.

Practice Exam Questions, in line with Eduqas sample materials and past papers, help prepare students for the exam. Tips and advice are given to help students think through the issues before answering the questions.

Concepts are explained and definitions given as they arise during the analysis, and a full glossary is available for easy reference.

Answers are provided for all activities and questions.



A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at zzed.uk/10574

You may find this helpful for accessing the websites rather than typing in each URL.

Students' Introduction

You are about to embark on the discovery of a fun and exciting work, the song 'Africa'. It is one of the works prescribed by Eduqas for exams from 2022 onwards. This resource provides the tools and skills you need for your written music exam.

- You will be guided through a study of the music under the headings of the different sections.
- Concepts will be explained in call-out boxes and in the glossary.
- Facts will be demonstrated by music examples.
- For each section, there are activities to make sure you understand the material.

You are encouraged to **listen** to and **look** at the music.

In this resource there is a revision summary of your set work, and a glossary where you can find the meanings of terms or concepts.

To help you prepare for the exam, there are five sets of Practice Exam Questions. These are in the style of the types of question you can expect in the exam.

Answers to all activities and questions are given in an Answers chapter.

Bar numbers are provided throughout. The common abbreviation for bar and bar line is abbreviated to 3^2 .

You can watch the official music video of this song on:
<https://www.youtube.com/watch?v=FTQbiNvZqaY>



You can listen to the song on Spotify on:
<https://open.spotify.com/playlist/3Oqyvvr55G1zHnCdMEcMn5?si=dl-FOA3SSsr>

The Eduqas score is available on:
<https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=1445>

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Background and Contextual Info

The song 'Africa' was first performed and recorded by the band **Toto** in 1981 and **Toto IV** as it was their fourth studio album. The song was released as a single in September 1982. Below are some pictures of the band.



The song was written by David Paich and Jeff Porcaro, and both the composition and lyrics received immediate recognition by critics. The initial idea for the song came while David Paich was playing an 80 synthesiser. He discovered a brassy sound that he liked and decided to use that as the riff. He composed the chorus in about 10 minutes, but spent a further six months introducing it to the band. Paich had never been to Africa but had seen a documentary about a man suffering and said, 'It moved and appalled me and the pictures just wouldn't leave my mind.' Paich had never been to Africa but had an idea of the continent from a *National Geographic* magazine. He described himself as a 'white boy trying to write a song on Africa' and many years later he admitted that the lyrics were 'goofy', especially the line 'Kilimanjaro rises like Olympus above the clouds' as it is over 200 miles away from the Serengeti! Porcaro attended a Catholic school where he saw missionary work in Africa and this inspired the words 'I bless the rains down in Africa' in the chorus.

The song reached No. 1 on the US Billboard Hot 100 for one week in February 1983. It also reached No. 1 in the UK, Canada, Ireland, New Zealand, the Netherlands and Switzerland. Its resurgence in popularity, especially by social media in the second half of 2010, resulted in a new album. In January 2020 it had been viewed 547 million times on YouTube. The song has featured in *Things*, *Family Guy* and *South Park*, and was included by CBS in their coverage of the 2010 World Cup.

The song was accompanied by a video, directed by Steve Barron, which was released in 1982. The video is a library, and you see a torn-out scrap from a book, featuring a picture of part of a shield in the jungle holding the same shield and carrying a spear. A librarian, wearing glasses, is seen looking for a book. He finds a book called *Africa* which has the page where the jungle man throws his spear, a pile of books topples over near a lantern, which starts to burn and the librarian's glasses fall to the floor. A spinning globe of the world appears at the beginning and during the chorus is played, the band is seen performing on a giant pile of books, with the *Africa* book on top.

The song is performed by:

- David Paich, piano, synthesiser and lead singer
- Bobby Kimball, lead and backing vocals
- Steve Lukather, electric guitar and backing vocals
- Steve Porcaro, synthesiser
- David Hungate, bass guitar
- Jeff Porcaro, percussion, including drums, cowbell and gong

Guest artists were Lenny Castro, Timothy B Schmit, Joe Porcaro and Jim Horn.

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It is a soft rock song, with a catchy, memorable chorus, and it tries to capture an instruments such as the kalimba/mbira (African thumb piano), marimba, maraca drum), and a metallophone. We will look at these in more detail in the analysis.

Link to the lyrics: <https://www.azlyrics.com/lyrics/toto/africa.html>

The lyrics consist of:

- Verse 1: about distant drums, a quiet conversation, a woman arriving on a plane, a conversation with an old man who seems to say, 'Hurry, boy, it's waiting there'
- Chorus: about never being dragged away from Africa, and the iconic line 'I bless this land down in Africa'
- Verse 2: about restless wild dogs in the night, wanting to do what is right and wrong
- Verse 3: instrumental, followed by single vocal line about Africa waiting
- Chorus: with several repetitions of the iconic line



Activity 1: To Consolidate Key Information

Fill in the gaps in the following paragraph, choosing words from the box below.

The song, 'Africa', was performed by the band _____
 the year _____ and was part of _____
 _____. The song was written by _____
 _____ and _____
 accompanying video was made by _____
 some varied scenes (name three): _____
 _____ and _____
 memorable chorus contains the famous line '_____'

Steve Barron	1981	Jeff Porcaro	I bless this land down in Africa
Toto	a library	jungle scenes	a giant book
a book called Africa	books toppling and catching fire	a spinning globe	David Porcaro

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Analysis

Form and Structure

Verse and chorus is a musical form that has been used for countless songs. Many and some hymns and Christmas carols use this structure. In popular music it has since the 1950s and was widely used in rock music in the 1960s.

The verse and the chorus are musically different, often melodically, rhythmically and builds towards to the chorus, preparing the listener for the 'main event'. Dynamics more intense and may have more instruments added. The chorus usually contains that 'catches' your ear and makes you remember the song. The hook often contains

Verse and chorus: Also called verse and refrain, this is a musical vocal verses are each followed by the same chorus.

Hook: The memorable, 'catchy' part of the song, usually in the chorus and of the song.

In general terms, the structure of 'Africa' is that of three verses, each followed by instrumental sections, the structure is as follows:

Section	Bars	Length	Musical Description
Intro, instrumental	1–4	4 bars, repeated 4 times	Four-bar phrase, he
Verse 1	5–39	35 bars	Eight lines of lyrics, each line having un
Chorus	40–57	18 bars	Two repetitive phra the rains down in A
Instrumental interlude [Link 1]	58–65	8 bars	Two-bar phrase from
Verse 2	14–39	26 bars	Six lines of lyrics, me
Chorus	40–57	18 bars	Two repetitive phra the rains down in A repetition of the first
Instrumental interlude [Link 2]	58–65	8 bars	Two-bar phrase from
Verse 3 [Instrumental then lyrics]	66–82	17 bars ¹	12-bar instrumental end
Chorus	40–51 + 83–93	34 bars	Same as before, but rains down in Africa
Outro, instrumental	93–96	8 bars	Four-bar phrase from

Intro: An instrumental section at the start of a song whose function is to set the mood of the song.

Interlude: An instrumental section, however short, between verses.

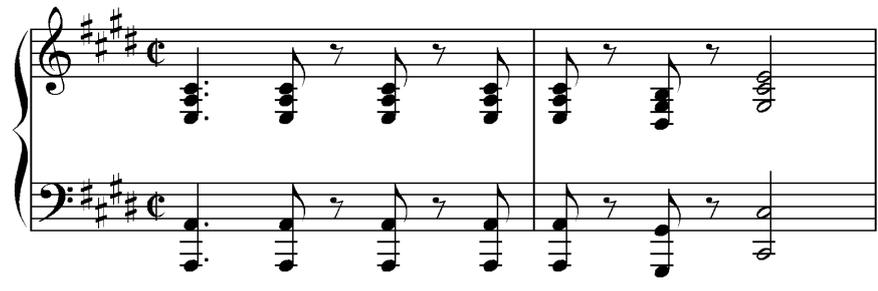
Outro: An instrumental section which ends the song.

¹ Incorrectly counted as 18 bars in the Eduqas score.

There are some structural devices that are integral to the form of this song. One is the intro, the interludes and the outro, which serves to unify and provide cohesion.

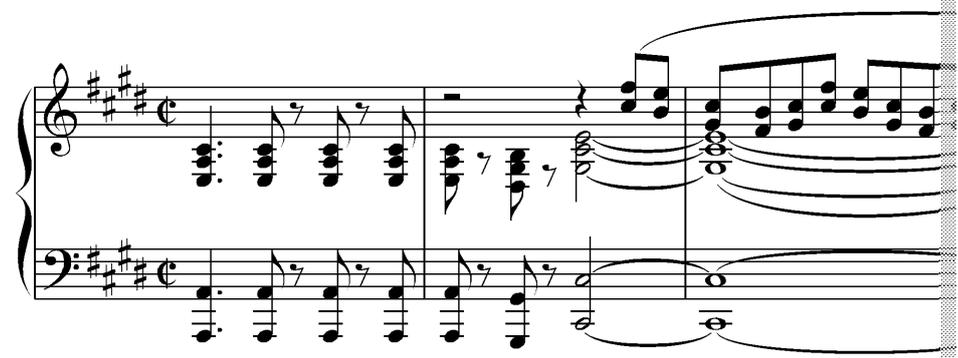
Riff: A short, repetitive phrase in pop music that forms the basis for a song.

'Africa': 2-bar opening phrase



When the synth melody is added in bar 2, it becomes a type of 'question and answer' between the two instruments. In African music, this is called **call and response**.

'Africa': call and response



Call and response: Originally an African vocal style in which one phrase answering phrase completes the musical idea.

Note that the score is marked **coda** at bar 83, where the phrase 'I bless the rains' is repeated three times. A coda, meaning 'tailpiece' is a section that rounds off a piece or song, bringing a conclusion, sometimes with repeated **cadences**. In this case, the device of repeated cadences. This marking of 'coda' at bar 83 is confusing as the outro, which rounds off the song. This marking of 'coda' is helpful only as a navigating device in the score.

The instrumental **break** at the beginning of the third verse is so called because it gives the singer a 'break'.

- Coda:** Meaning 'tailpiece', a section that rounds off a piece or song, bringing a satisfactory conclusion.
- Cadence:** Chord progression that signifies the end of a musical phrase, similar to a full stop in language.
- Break:** An instrumental passage during the course of a song, while the singer is not performing.

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Activity 2: To Consolidate Form and Structure

1. How many verses (sung and/or instrumental) are there in the song?
 2. What is the hook, and where it is heard in the song?
 3. Listen to the song while watching the video and describe these points in the song:
 - (a) Beginning of the intro
 - (b) Beginning of verse 1
 - (c) Third line of verse 1
 - (d) Beginning of the first chorus (position of the band)
 - (e) Beginning of the third chorus
 - (f) Final visual of the video
 4. Listen to the second verse of the song and identify how many times you hear the hook.
-

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Tonality

The tonality of this song is interesting. First of all, it is written with a key signature of E major or C# minor. There is a change of key for each chorus to three sharps, including

When music changes key, it is called **modulation**. Because the verses and chorus are in E major, this is a regular modulation in this song.

Modulation: A change of key.

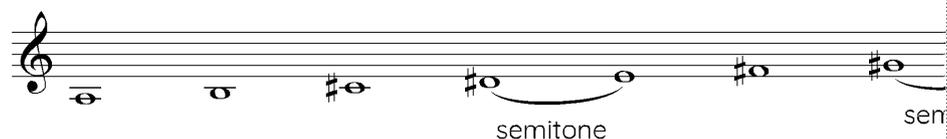
When you listen to the song, it sounds as if the tonality shifts from the intro to the chorus – and this is exactly what happens.

Intro

The chord progression in the intro bars is A–G#m–C#m, which is IV–iii–vi in E major.

An alternative view

Another possibility is that this section is **modal**, a system predating our major–minor system. The mode would be the Lydian mode, with semitones between the 4th and 5th notes as well as the 7th and 8th notes. Here is the Lydian mode, starting on A:



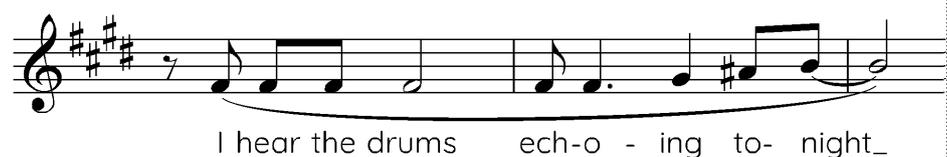
Modal: A system of 'scales' but with a differing patterns of tones and semitones.

So the opening intro bars can be analysed EITHER as E major OR as A Lydian. The Lydian mode is a major mode, but there is no strong pull to any tonic note and there is little tension in the dominant or tonic chord in E major.

Verses

When the vocals start in bar 5 and for each verse, the tonality is E major, briefly using the B major scale with the added A#. The tonality of E major is never actually established by a strong dominant B major chord at the start of each verse.

'Africa': opening vocal line, bars 5–7



There are bars that recall the tonality of the intro. Look at bars 12–13, 21–22 and bars 1–2.

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Chorus

The chorus changes to a key signature of three sharps, indicating that the key is A major, the subdominant key of E major, the key of the verse. The tonality is clear and definitive for a smooth transition to the interlude between chorus and verse, which starts on

Outro

This follows the exact pattern of the intro, with the four-bar phrase heard six times on a low C# in the bass as the music fades.

The overall pattern of the tonality of the song is:

Section	Key
Intro, instrumental	E major
Verse 1	E major
Chorus	A major
Instrumental interlude	E major
Verse 2	E major
Chorus	A major
Instrumental interlude	E major
Verse 3	E major
Chorus	A major
Outro, instrumental	E major



Activity 3: To Consolidate Tonality

- Listen to the video and identify each of these sections as modal or major.
 - 0:24–0:33
 - 1:20–1:24
- Look at bars 40–43. Identify the key.



Extension Question

Examine the music of the intro, also heard in the interludes between choruses. Do you think the tonality is better analysed as modal or major?

Give reasons for your answer.

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Melody

Intro

There is minimal melody in the opening phrase, but, combined with the catchy rhythm that simple melody becomes memorable. The melody is also answered each time by the marimbas, setting the African mood. This is heard four times in the intro.

'Africa': melody of opening and answering phrases, bars 1–4



The marimba phrase starts on the 4th crotchet of the bar. This is called an **anacrusis** note or notes that precede(s) the first downbeat of the phrase.

This marimba phrase is based on the **E pentatonic scale**, a five-note scale used in African music using the degrees 1, 2, 3, 5 and 6 of any major scale, so the pentatonic scale on E and C#, as you can see in the excerpt above. One of the key features of the pentatonic scale is the absence of semitones. The black keys of a piano also make a pentatonic scale.

Anacrusis: Sometimes also called an upbeat, the note or notes that precede the first downbeat of a phrase.

Pentatonic scale: A five-note scale common in African music, consisting of the 1, 2, 3, 5, and 6 degrees of the major scale.

Verse

The verses are also repetitive. We hear the melody on the next page three times with lyrics to accommodate the lyrics. The melody rises a 4th (F#–B) in the first phrase, answered by the marimbas. This is a small **range**. The first one can be seen on the next page. This melody can be described as a **step** melody, moving mostly by step.

The melody for the first three phrases is unusual because each one falls into two bars respectively, ending with a silent bar.

Most of the lyrics in the opening phrase consist of one note per syllable, which is a **syllabic** melody. The first three notes on the 'sa' of 'con-ver-sa-tion'. This is called a **melisma**. The melody is syllabic, with some melismas at the ends of phrases.

Note the convention that melodies sung by male voices are notated in the treble clef, and those sung by female voices are notated in the bass clef.

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'Africa': climax phrase of chorus and whole song, bars 48-51



There is a soft melody above the vocal line of verse 2, played by the synthesiser, additional, independent melody line is called a **countermelody**.

Countermelody: An independent melody line heard at the same time as above it or below it.

The fourth and final line of the chorus is similar to the first two lines, extended as sings 'ooh-ooh' to lead back into the instrumental interlude.

Third Verse Instrumental

The first 12 bars of verse 3 are an instrumental solo played on a synthesiser with melody is played in 3rd and 4th intervals, consisting of two descending phrases and a phrase is also pentatonic, but this time based on the B pentatonic scale, using the first one looks like this:

'Africa': verse 3 instrumental break, first phrase



Activity 4: To Consolidate Melody

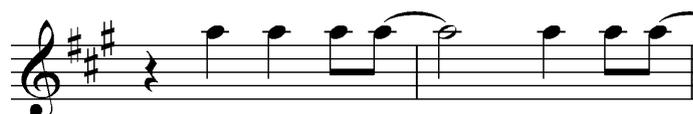
1. Match up these terms and definitions:

Range
Register
Conjunct

Describes a melody
The span of a melody from the lowest to the highest
The pitch around which a melody is written
The range of a voice

2. Know your melodies visually as well as aurally. Identify the intro, the verse or the chorus by underlining the correct

(a)



intro

verse

chorus

(b)



intro

verse

chorus

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(c)

intro verse chorus

3. Listen to the chorus and identify the (a) register and (b) range.
4. Compare the melody of the verses with the melody of the chorus.
5. Sing and play (a) the melody of the opening two bars of the chorus. The notes and their positions on the keyboard are given below.

C#	D#	F#	G#	A#	C#	D#	F#	G#	A#	C#
C	D	E	F	G	A	B	C	D	E	F

(c) The melody of the hook:



Extension Question

Listen carefully to the third phrase of the instrumental break in the melody of the last two notes. The first part and the rhythm are

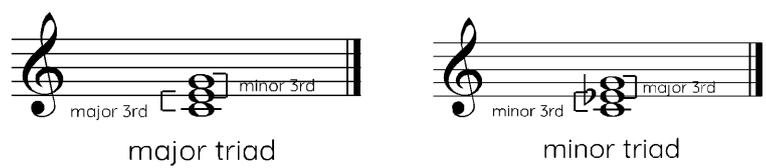
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Harmony

Harmony refers to the combinations created when two or more notes are heard together. It is complex, and there are various ways that musicians describe chords.

Look first at the difference between **major triads** and **minor triads**:

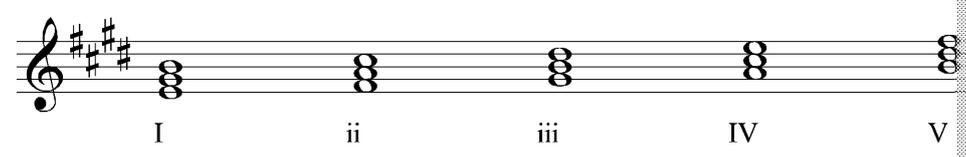


Harmony: The combination of two or more notes heard together, usually in a specific order.

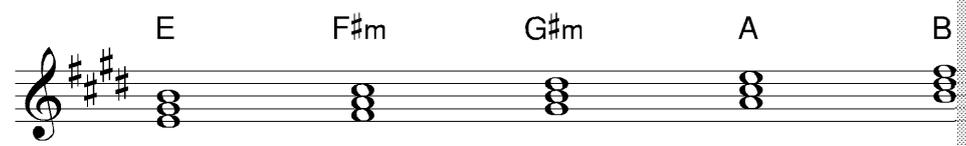
Major triad: A three-note chord using the 1st, 3rd and 5th notes of the major scale.

Minor triad: A three-note chord using the 1st, 3rd and 5th notes of the minor scale.

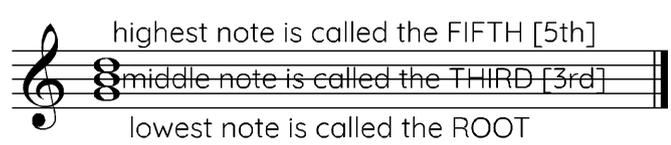
'Classical' music often uses the Roman numeral system to describe chords, and this is in relation to the key. Large Roman numerals are used for major chords and small for minor chords. Here are the major and minor chords in E major:



Popular music, however, uses the system of chord symbols, which describe the chord in relation to the key. Both systems are very useful for understanding harmony. Here are the chords in E major with chord symbols:

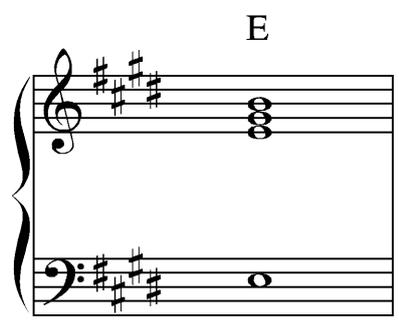


These terms are used for each note in the chord:



Taking an E major chord as an example, see how the chord symbols work.

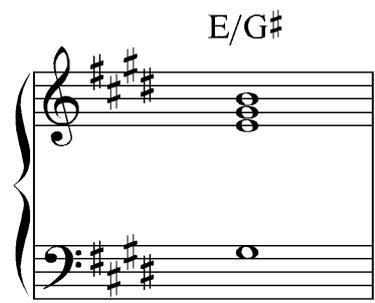
- A capital letter on its own means that chord is major and the root is in the bass.



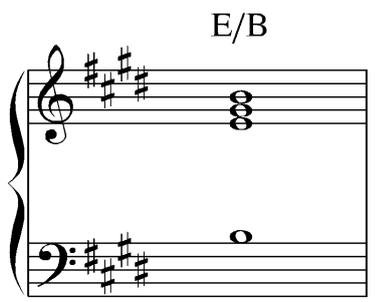
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- When a chord has the 3rd in the bass, the capital letter denotes the chord, and a note name, e.g. E/G#.



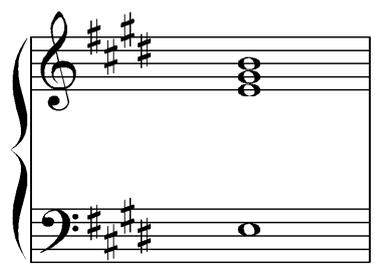
- When a chord has the 5th in the bass, the capital letter denotes the chord, and a note name, e.g. E/B.



Inversion: Literally meaning 'turning' a chord to a chord that does not have the root in the bass.

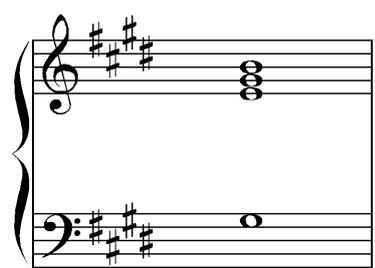
When a chord does not have the root in the bass, it is said to be in 1st or 2nd inversion. For an example again, see how the Roman numerals work.

- If the root (E) is in the bass, it is in root position, and 'I' indicates the tonic chord.



I

- If the 3rd (G#) is in the bass, it is in 1st inversion, indicated by Ib.



Ib

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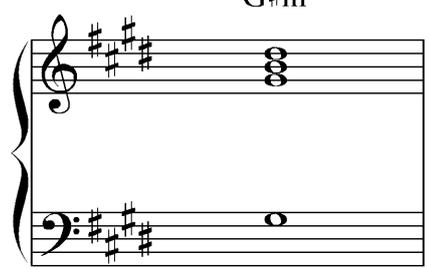
- If the 5th (B) is in the bass, it is in 2nd inversion, indicated by Ic.



Ic

A minor chord has 'm' written in the chord symbol and a small 'iii' for the Roman numeral. G# minor chord, which is chord iii in E major.

G#m

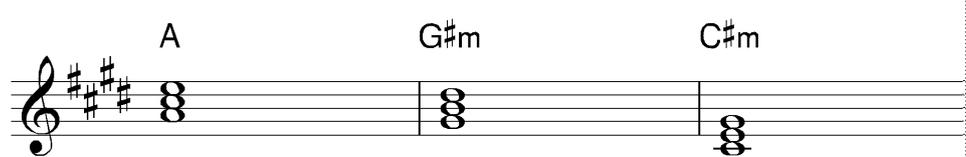


iii

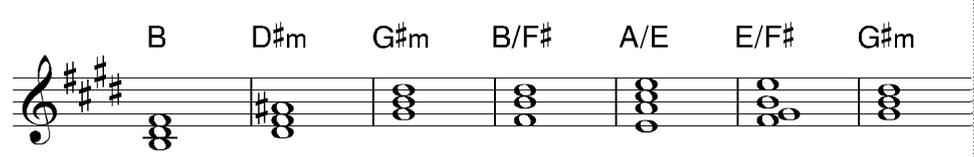
Look at the chords used in the three different sections of the song. The chord diagrams show the position of the fingers on the guitar frets.

'Africa': chord symbols in the three sections

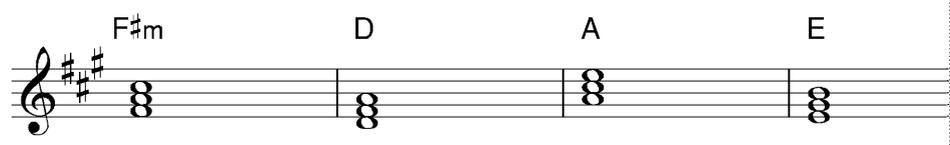
Chords used in the intro, interludes and outro, in the order in which they are heard in the song:



Chords used in the verses, in the order in which they are heard in the song:



Chords used in the chorus, in the order in which they are heard in the song:



See how this is applied to the focal point of the song.

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'Africa': harmony of climax phrase

The musical score consists of two staves. The top staff is a vocal line in treble clef with lyrics: "I bless the rains down in Af - ri - ca". The bottom staff is a piano accompaniment in treble and bass clefs. Above the piano staff, four chords are indicated: F#m, D, A, and E. The piano part features a steady bass line and chords in the right hand.

Under the F#m symbol, we have the notes F# (in the bass), A and C#, making it an F# minor chord.
 Under the D symbol, we have D (in the bass), F# and A, making it a D major chord.
 Under the A symbol, we have A (in the bass), C# and E, making it an A major triad.
 Under the E symbol, we have E (in the bass), G# and B, making it an E major triad.

The chorus is in the key of A major, and there is regular use of the chords A, D and E, as outlined below.

Primary chords: Chords built on the 1st, 4th and 5th notes of the scale.

The use of primary triads and root position chords in the chorus gives the chorus a strong harmonic structure.

A chord built on the **tonic** or 1st note of the scale is called the **tonic chord**, in this case the A major chord.

A chord built on the **subdominant** or 4th note of the scale is called the **subdominant chord**, in this case the D major chord.

A chord built on the **dominant** or 5th note of the scale is called the **dominant chord**, in this case the E major chord.

Chords built on the 2nd, 3rd, 6th or 7th notes of the scale are called **secondary chords**. In this case, the F# minor chord, which is the chord built on the 3rd note of A major and an F# minor chord built on the 6th note of A major.

Tonic: The 1st note of the scale.

Tonic triad/chord: The triad or chord built on the 1st note of the scale.

Subdominant: The 4th note of the scale.

Subdominant triad/chord: The triad or chord built on the 4th note of the scale.

Dominant: The 5th note of the scale.

Dominant chord: The triad or chord built on the 5th note of the scale.

Secondary chord: Chord built on the 2nd, 3rd, 6th or 7th note of the scale.

You can see that the chords in the intro and the chorus are relatively simple and easy to play in the verses.

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The chord progression of the chorus is one that has been used by thousands of pop songs. In Roman numerals it is vi-IV-I-V and in this song F#m-D-A-E. Listen to the same progression in 'Don't Stop Believing' (<https://www.youtube.com/watch?v=QDYfEBY9NM4>) and in 'Africa' (<https://www.youtube.com/watch?v=1k8craCGpgs>)

The harmonies in 'Africa' are carried by the keyboards and the acoustic and electric guitars, with the voices as well.

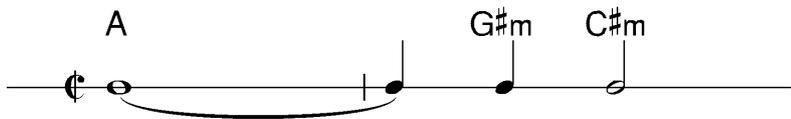
'Africa' uses the notes of the prevailing key, whether that key is E major (verses) or A major (chorus), which are called **diatonic**.

Another aspect is **harmonic rhythm**, which is the rate at which the chords change.

Diatonic: Using the notes of the prevailing key, without the addition of chromatic notes.

Harmonic rhythm: The rate of chord change; how often the chords change from one to another.

In the intro this is the repeated harmonic rhythm:



In the verses and the chorus the harmonic rhythm is regular, with the chords moving every half beat of each bar.

Look at the chord progression A-E in the 3rd and 4th bars of the example below. Together they form what we call a **cadence**. This particular progression (I-V) is called an **imperfect cadence**.

'Africa': imperfect cadence

Cadence: Chord progression that signifies the end of a phrase, similar to a period in writing.

Imperfect cadence: Chord progression at the end of a phrase, finishing on a chord other than the tonic, leading the music forward.

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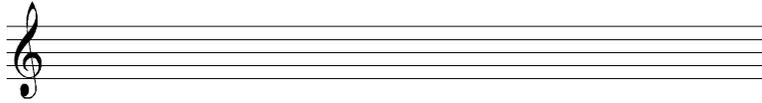




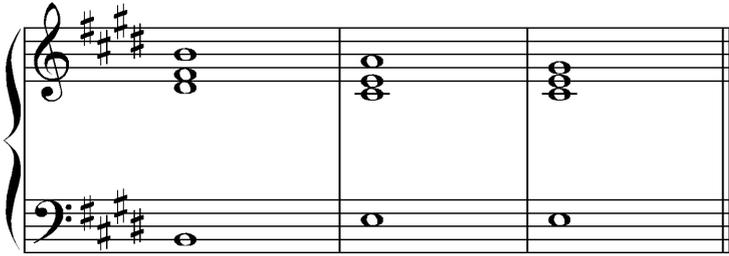
Activity 5: To Consolidate Harmony

1. On the empty staff below, write out the notes that you would play for the following chord symbols:

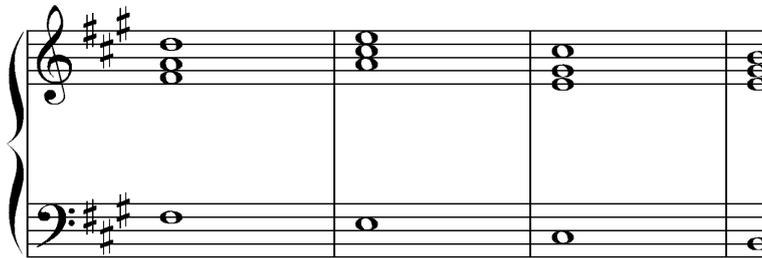
A C#m E/F# G#m/♭5



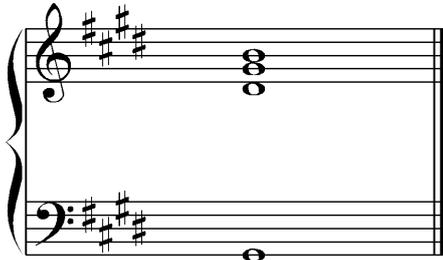
2. Identify these chords by giving the correct chord symbols



3. Identify these chords in the key of A major by giving the correct chord symbols below the staff:



4. Give both the Roman numeral and the chord symbol for the chord below:



5. Listen to the chorus and identify the cadence heard at the end.
6. Listen to the intro, where the same chord sequence is heard, and identify the chords heard.

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7. Play the chords of the opening two bars on a piano or key in groups. Find the notes by using the score and keyboard

C#
B E
A G# C#
E D# C#

A G# C#

C# D# F# G# A# C# D# F# G# A# C#

C D E F G A B C D E F G A B C D



Extension Question

Analyse the harmony below and account for the quavers F# and A

It's wait - ing there for you _____

A

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Sonority

'Africa' can be described as a pop-rock song with African influences. The sounds and effects are:

- a mixture of traditional rock band instruments
- a mixture of Western and African sounds
- a mixture of percussive and chordal effects

The instruments found in the usual rock band – guitars (acoustic and electric), keyboards and drums – are used in 'Africa'. The sounds on the **synthesiser**, however, have the African tones of maracas. Other instruments, such as congas, maracas, tom-toms and cowbell, are added to the mix.

The following effects can be created with a synthesiser:

- **Panning:** how the sound is distributed through different speakers, allowing the volume of sound through each speaker to be varied. If the speakers are placed wide apart, this creates a wide live performance.
- **Phasing:** when the same music is played by two different instruments or voices at slightly different times. This gives the sensation of live ensemble playing.
- **Sample:** the use of sound recordings from outside sources, which can be used to create new sounds.
- **Reverb:** a special effect that adds depth and fullness to the music, copying the sound of a particular venue.
- **Echo or delay:** the reflection of sound off a surface.
- **Amplified:** describes sound where the volume is increased.

Synthesiser: A machine that generates sound electronically rather than acoustically. It can modify or change the sound by altering the pitch, length, volume, sonority and timbre. It extends the sound available to musicians and gives control through the use of various controls.

The machines used were the Yamaha CS-80 and the Yamaha GS1, which are analogue synthesisers that use analogue signals to generate sounds electronically.



Yamaha CS-80



Yamaha GS1

'Africa' was one of the first songs to use a drum loop – a short drum pattern that is repeated throughout the song.

When the guitar part was recorded, one mic was placed close to the guitar to pick up the sound, and another mic was placed about four metres away, allowing it to pick up the natural reverb of the room. This technique, known as 'ambience', is used when recording the feeling of the ambience of a larger space.

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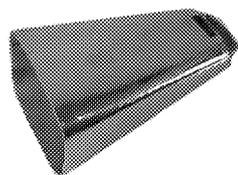
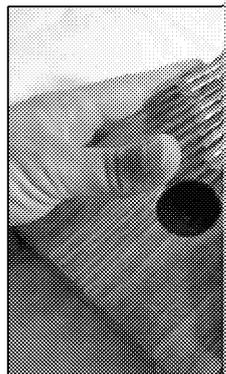
Look at some of the African instruments/sounds used:

Marimba (right): a percussion instrument made of wooden bars laid out like a piano keyboard, struck with rubber mallets. The sound is amplified through resonators below the bars. In 'Africa' the synth plays with a marimba sound, i.e. a real marimba is not used.

Metallophone (below): similar to a marimba, except that the bars are made of metal, not wood. It is also played with a mallet.



Kalimba (below): sometimes called a thumb piano, it is a wooden soundboard with metal tines attached. The tines are released by the thumbs. As with the marimba, the kalimba is created on the synth.



Cowbell (left): a hand-held percussion instrument, round on top and open at the base. It is struck by a wooden or metal mallet. The cowbell is visible at the end of verse 1.

Conga (right): a single-headed drum, often used in pairs, although only one is used in 'Africa'. It is shaped like a barrel and played with the hands, and so is also known as a **drum**, a term which covers all types of drum hit by the hand rather than a mallet or stick.



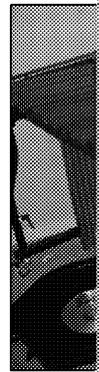
Maracas (left): also called shakers, a type of 'rattle' originally made from a dried gourd and filled with beads or beans. A handle is attached for ease of playing.

Gong (right): not specifically African, but also not common in bands, this is a circular metal plate suspended from a frame and struck with a mallet. The picture on the right is of a Japanese gong, clearly showing how it is suspended and struck. In 'Africa' you can see it being struck just before the start of verse 2.

The rhythm that would normally be played by the hi-hat of the drum kit is played by the maracas in the song.

Note the descending tom-tom pattern used before each chorus, as well as a single cymbal crash, aiding in the build-up.

The drums have an important role in holding the whole song together.



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A study of sonority would not be complete without adding the role of the vocals. **lead vocalist**, but a number of voices sing in the chorus, adding full harmony and These supporting voices are called **backing vocals**. In this song the backing vocals and Schmit, and the lead vocals are sung by Paich.

Lead vocals: Sometimes also called the lead singer, this is the vocalist who sings the melody in the song.

Backing vocals: Singers who provide the accompaniment to the lead singer with accompanying harmonies.



Activity 6: To Consolidate Sonority

1. What instruments are used in the intro, the interludes between verses and the chorus?
2. Look at the part of the video where the band is performing with giant books and identify each of the instruments.
3. Identify the single percussion sound heard just before each verse.



Extension Question

Write a paragraph arguing for or against the effectiveness of the use of the band instruments.

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Texture

In general terms, musical texture can be described as having a thin/sparse texture or a thick/dense texture, depending on how many lines/layers of music you hear at any moment. For instance, compare the texture of the first extract of 'Africa', where the musical score immediately reveals that the second extract is 'thick'.

'Africa': comparison of textures

The image shows two musical extracts from the song 'Africa'. The top extract shows a vocal melody line in treble clef with lyrics 'I hear the drums ech-o - ing to- night...' supported by piano accompaniment in bass clef. The accompaniment has a different rhythm than the melody. The bottom extract shows a more complex texture with multiple voices and instruments, all following the same rhythmic pattern, creating a thicker texture.

In 'Africa' there is a melody which is supported by accompaniment. This is called **melody and accompaniment**. There are two different types:

- melody and accompaniment**, as seen in the upper example above – the melody is supported by harmonies which have a different rhythm
- chordal**, as seen in the lower example, where the melody and chords have the same rhythm

Homophonic: Describes a texture in which a melody line is supported by accompaniment. The accompaniment does not have musical independence.

Melody and accompaniment (melody-dominated accompaniment): A melody line is supported by an accompaniment that has a different rhythm from the melody.

Chordal: Describes a texture in which a melody line is accompanied by chords. The accompaniment follows the same rhythm as the melody.

There is a significant difference to the texture in the chorus. There is still a main melody but the change involves more singers, singing in chordal harmony together. There is also a drum solo to the band. This adds a richness to the music and lifts the mood for each repeat of the chorus.

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Activity 7: To Consolidate Texture

- Without looking at the material above, give the correct term for each of the following textures:
 - Describes a melody line that is accompanied by lines of accompaniment following the same rhythm
 - A melody line supported by an accompaniment that has a different rhythm from the melody
 - A melody supported by an accompaniment that has the same rhythm as the melody
- Compare the textures of the intro, the verse and the chorus of 'Africa'. Which have the thinnest and thickest textures?

Tempo, Metre and Rhythm

Tempo refers to the speed of the **beat**, while **metre** means the number of beats in a bar. **Metre** is a general term, covering aspects of how the music is organised by note duration.

Tempo: The speed of the beat.

Beat: The regular, underlying pulse in the music.

Metre: The way the beat is organised, often into two, three or four beats per bar.

Rhythm: Patterns of long and short note durations.

The **tempo** of the music in 'Africa' is marked as 'moderately', and it remains the same throughout the piece.

The **metre** of the music is shown by the time signature at the beginning of the score.



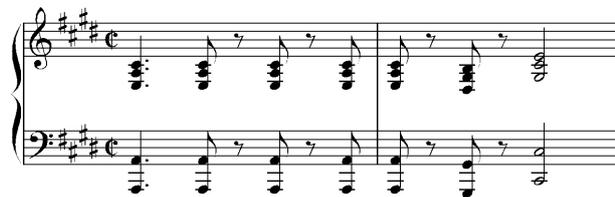
This means 'cut common time' or 2_2 , two minim beats per bar, also called 'simple time'. It has a similar feel to 4_4 time, and 4_4 time are used for the vast majority of pop songs.

The **rhythm** in 'Africa' has the following features:

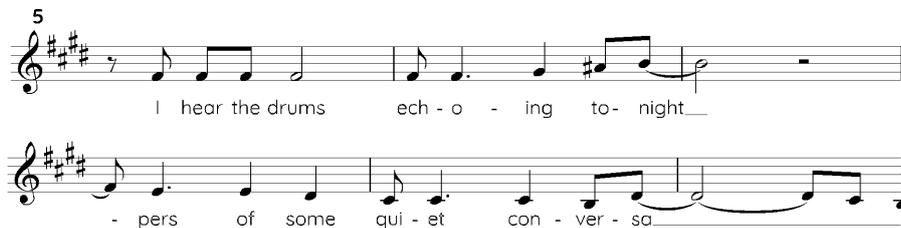
- **Syncopation** found throughout, where emphasis is placed on a weak beat or called an '**offbeat**' as on the word 'rains' and 'Africa' below



- The distinctive repetitive rhythm as seen in the intro, which is also an example of syncopation



- Regular use of **tied notes**, meaning that the sound carries through to the next bar
- Many of these tied notes coincide with the syncopation, and this rhythmic feature is a key element of the African feel of the music
- Regular use of **dotted notes**, which add an extra half to the note that is dotted, as on the words 'whis-pers' and 'qui-et' below



The use of syncopation and the irregular rhythms that cross bar lines (i.e. tied notes) are key features of the African feel of the music.

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As in many pop songs, the snare drum is hit on beats 2 and 4. This is called a **backbeat**. Remember that this song is a soft rock song, and the **rock rhythms** in 'Africa' are

- the cut common time, giving an easy, relaxed feel
- the backbeat on the snare
- the dotted rhythms, as found in both the melody and the accompaniment
- the syncopated rhythms

Syncopation: Stress or emphasis on a normally weak beat OR between beats called a stress on the offbeat.

Offbeat: A beat that is normally weak or unstressed; beat 2 or 4 in 4/4 time.

Tied notes: Indicated by a curved line between two notes of the same pitch. The second note is not replayed or re-sung, but that the sound carries through.

Dotted note: Indicated by a dot after the note, meaning that an extra half of the note.

Backbeat: A steady, regular beat played on beats 2 and 4 in 4/4 or common time.

Rock rhythms: The rhythmic features that contribute to the rock style of a song.

The longest note found in 'Africa' is a semibreve and the shortest note is a quaver. Write down the relative lengths of the notes and rests, taking a crotchet as the basic beat.

Name of note	Note	Rest	Beat
semibreve			4 beats
minim			2 beats
crotchet			1 beat
quaver			1/2 beat



Activity 8: To Consolidate Rhythm

1. What do these symbols mean?

2. Give bar numbers for three bars where this rhythm is found.
3. Give bar number/s where a quaver is tied to a minim.
4. Give bar numbers where the vocal line has this rhythm:
5. Listen to the song and identify (a) the tempo and (b) the mood.
6. Compare the rhythmic patterns found in the instrumental section.

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Dynamics

As with many pop songs, there are few dynamics specifically marked in the score dynamics in the recording.

The song starts fairly loudly (*mf*) in the four bars of the intro, repeated four times instruments are used. As the verse begins, there is a slight rise in the dynamic level verse until bar 35 and the lyrics 'Hurry boy, it's waiting there for you', where there is a *crescendo* (increase in volume). There is another *crescendo* in bars 38–39 as the instrument

The chorus is played *f* throughout, aided by the full band playing and the extra strings at the end of the chorus in bars 57–58, there is a *diminuendo* (decrease in volume) for the

This pattern continues through each verse and chorus, reaching a climax on the line 'I'm down in Africa' during the last chorus.

During the six repetitions of the outro, the music gets softer and softer, with an *andante* completely on the last repetition.



Activity 9: To Consolidate Dynamics

Listen to the recording of 'Africa' and, in the space under the musical terms and signs to denote the dynamic changes of the

intro – verse 1 – chorus – interlude – verse 2 – chorus – interlude

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Revision Summary

Element	Definition	Key features
Form and structure	How the music is built in different sections, looking at patterns of repetition and contrast	<ul style="list-style-type: none"> ❖ Verse and chorus structure ❖ Opening riff ❖ Call and response ❖ Hook in chorus ❖ Intro – verse 1 – chorus (instrumental break)
Tonality	The way music is organised around a key note or tonic	<ul style="list-style-type: none"> ❖ Intro: E major with ❖ Key in intro and verse is E major, but music is in A major ❖ Verses: E major, with ❖ Chorus: A major
Melody	The 'tune', a single line of notes that belong together	<ul style="list-style-type: none"> ❖ Intro: four-bar repetition followed by marimba pentatonic scale ❖ Verses: mostly composed of 3rds and 4ths, featuring ❖ Chorus: high register
Harmony	The combination of sound when two or more notes sound together	<ul style="list-style-type: none"> ❖ Described by chords ❖ Intro: repetitive triads ❖ Verses: more chords ❖ Chorus: based on pentatonic ❖ Harmonic rhythm: 4/4 bar; repetitive irregular
Sonority	The sound/tone colour of the music and how the sound is produced	<ul style="list-style-type: none"> ❖ Traditional rock band sounds ❖ Instrument sounds ❖ Marimba, kalimba, guitar ❖ Solo vocal in verse and chorus
Texture	The lines or layers that make up the overall sound	<ul style="list-style-type: none"> ❖ Alternates between ❖ Mostly homophonic ❖ Chordal combined with ❖ Melody and accompaniment
Tempo, rhythm and metre	Beat: the regular pulse of music Metre: how music is organised in a set number of beats Tempo: the speed of the music	<ul style="list-style-type: none"> ❖ Cut common metre ❖ Tempo: moderate ❖ Use of syncopation ❖ Rock rhythms
Dynamics	The volume of the music, how loud or soft it is	<ul style="list-style-type: none"> ❖ Little indication in ❖ Intro (<i>mf</i>); verses (<i>f</i>) ❖ Outro

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Exam Tips

See below for some suggestions to help you succeed with your exam technique

How the exam is structured

- In the exam, the listening extract is played **three times** with a 30-second break given a box to tick as you hear each example. In addition, there are 30 seconds of silence after the final playing.
- The exam question counts for 12 marks, with a likely number of 1–3 marks for each question.
- Look at the mark allocation provided as a guide for how much detail is required. If you are asked for, the mark allocation is usually 2 marks

Preparation before the exam

- Learn your key facts as some questions simply ask you to recall or remember who or in what key the music was written.
- Know what the music **sounds** like and what it **looks** like, i.e. know the recording

Common pitfalls in answering exam questions

- Remember that **texture** refers to the layers of the music.
- Stick to the musical element in question and do not provide answers for irrelevant elements.
- When working out chords, ascertain (a) the key, (b) the chord in that key and (c) the position, 1st inversion or 2nd inversion.
- You may be asked to compare two sections from the set work by identifying similarities and differences between them. In past papers students have been asked questions such as 'Explain the differences between the two sections of the set work.'

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Practice Question 4

Listen to the extract 3:14–4:34 of the video of ‘Africa’ by Toto
<https://www.youtube.com/watch?v=FTQbiNvZqaY> and answer the questions below.

You may listen to the extract **three times**.

- (a) Identify the **two** sections of the song that you hear in this extract.

.....

- (b) Only four chords are used for each repeat of ‘I bless the rains down in Africa’ blocks below – name the other three chords.

F#m			
-----	--	--	--

- (c) Name the Italian term used to describe the dynamic change heard in the instrumental.

.....

- (d) One of the following terms describes the texture of the repeats of ‘I bless the rains down in Africa’. Tick [✓] the option you believe to be true.

	Tick [✓]
Chordal	
Melody and accompaniment	

- (e) Name the lead singer in the song.

.....

- (f) State the chord symbol that would be placed above these notes.

--

- (g) Describe one way in which the chorus in this extract is different from the chorus of the song.

.....

- (h) Underline the instrumental group heard in the first section of this extract.

drums and piano
African instruments only
full band

- (i) How many times do you hear the phrase ‘I bless the rains down in Africa’ in the extract?

.....

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Glossary

Accompaniment	Musical material that supports the melody, providing the
Anacrusis	Sometimes also called an upbeat, the note or notes that start a phrase
Backbeat	A steady, regular beat played on beats 2 and 4 in 4/4 or 3/4
Backing vocals	Singers who provide the accompaniment to the lead singer, often providing harmonies
Beat	The regular, underlying pulse in the music
Break	An instrumental passage during the course of a song, where the melody and accompaniment stop
Cadence	Chord progression that signifies the end of a musical phrase or sentence in a language
Call and response	Originally an African vocal style where one phrase is sung and the other phrase completes the musical idea
Chord	Two or more notes, heard simultaneously or close together, which form the basis of a piece or song, often built on triads
Chord progression	The logical and organised flow of chords that form the harmonic structure of a piece
Chordal	Describes a texture in which a melody line which is accompanied by chords, often following the same rhythm
Coda	Meaning 'tailpiece', a section that rounds off a piece or provides a satisfactory conclusion
Conga	A single-headed drum, often used in pairs, although only one is usually shaped like a barrel and played with the hands.
Conjunct	Describes a melody that moves by step
Counter melody	An independent melody line heard at the same time as the main melody, above it or below it
Cowbell	A hand-held percussion instrument, round or square in shape, with a metal body at the bass. It is struck by a wooden or metal mallet.
Diatonic	Using the notes of the prevailing key, without the addition of accidentals
Dominant	The 5 th note of the scale
Dominant chord	The triad or chord built on the 5 th note of the scale
Dotted note	Indicated by a dot after the note, meaning that an extra half of the note's value is added
Dynamics	The volume of the music, often indicated by Italian terms such as <i>forte</i> and <i>piano</i>
Gong	Not specifically African, but also not common in bands, it is a large, suspended from a frame and struck with a mallet.
Hand drum	A term which covers all types of drum hit by the hand rather than a stick
Harmonic rhythm	The rate of chord change; how often the chords change in a piece
Harmony	The combination of two or more notes heard together, which form a chord
Homophonic	Describes a texture in which a melody line is supported by chords that do not have musical independence

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The memorable, 'catchy' part of the song, usually in the chorus and often containing the title of the song

Chord progression at the end of a phrase, finishing on chord V; a non-final ending, leading the music forward

An instrumental section, however short, between verses

An instrumental section at the start of a song whose function is to set the key, the tempo and the mood of the song

Literally meaning 'turned upside down', it refers to a chord that does not have the root note in the bass

Sometimes called a 'thumb piano', steel keys are attached to a wooden soundboard and are pressed and released by the thumbs

Sometimes also called the lead singer, this is the vocalist who sings the most prominent melody in the song

A three-note chord, using the 1st, 3rd and 5th notes of the major scale

Also called shakers, a type of 'rattle' originally made from a dried gourd and filled with beads or beans. A handle is attached for ease of playing.

A percussion instrument made of wooden bars laid out like a piano keyboard, struck with rubber mallets. The sound is amplified through resonators below the bars.

In setting lyrics to music, a melisma is when there are two or more notes to a single syllable of the text

A texture in which a melody is supported by an accompaniment which has a different rhythm from the melody

Similar to a marimba, except that the bars are made of metal, not wood. It is also played with a mallet.

The way the beat is organised, often into two, three or four beats per bar

A three-note chord, using the 1st, 3rd and 5th notes of the minor scale

A system of 'scales' but with a differing patterns of tones and semitones

A change of key

Describes a single, unaccompanied line of music, vocal or instrumental

A beat that is normally weak or unstressed; beat 2 or 4 in 4_4 time.

An instrumental section which ends the song

A repeated melodic and/or rhythmic pattern that occurs throughout a piece or song, acting as a unifying device

A five-note scale common in African music, consisting of degrees 1, 2, 3, 5 and 6 of the major scale

Describes two or more independent lines of music, vocal or instrumental, heard together

Chords built on the 1st, 4th and 5th notes of the scale

The span of a melody, from the lowest note to the highest

The pitch around which a melody is set relative to the range of the singer's voice or the instrument, e.g. high or low

Patterns of long and short note durations

A short, repetitive phrase in pop music that forms the basis for a song or its accompaniment

The rhythmic features that contribute to the rock style of the song, such as ostinato rhythms, backbeat, and quavers in hi-hat or shaker

Chords built on the 2nd, 3rd, 6th or 7th note of the scale

The 4th note of the scale

The triad or chord built on the 4th note of the scale

In setting lyrics to music, the setting is called syllabic when there is a separate note for each syllable of the text

Stress or emphasis on a normally weak beat OR between beats

A machine that generates sound electronically rather than acoustically. It can then modify or change the sound by altering the pitch, length, volume, sonority, etc. of the notes. It extends the sound available to musicians and gives control through the use of a computer.

The speed of the beat

Indicated by a curved line between two notes of the same pitch, meaning that the second note is not replayed or re-sung, but that the sound carries through

The 1st note of the scale

The triad or chord built on the 1st note of the scale

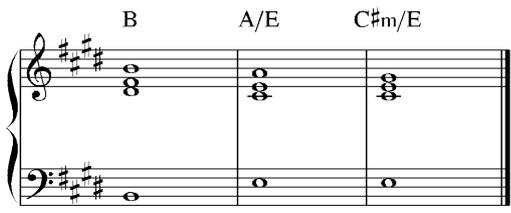
Also called verse and refrain, this is a musical vocal form in which a number of verses are each followed by the same chorus

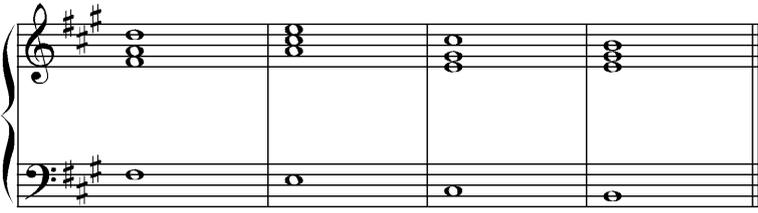
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Activity 5

1. 

2. 

3. 

- 4. iii and G#m
- 5. Imperfect cadence
- 6. A, G#m and C#m

Extension Question

F# is suspension, D# is auxiliary note

Activity 6

- 1. Synthesiser and drum kit
- 2. Electric guitar, bass guitar, synthesiser, conga, drum kit, maracas
- 3. Cymbal crash

Extension Question

Students need to show that they understand which instruments are traditional rock band. They need to describe the role of each as the songs progresses. They need to commit to the combination is effective or not and justify their point of view.

Activity 7

- 1. (a) Chordal
(b) Homophonic
(c) Melody and accompaniment
- 2. Intro has the thinnest texture: chordal in the first bar, moving into call and response repeated four times
Verses are homophonic in a melody and accompaniment texture with a single solo texture is thicker than in the intro
Choruses have the thickest texture, with voices singing in harmony, accompanied by instruments added

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