# **Toto: Africa**

### Soft rock

#### 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.

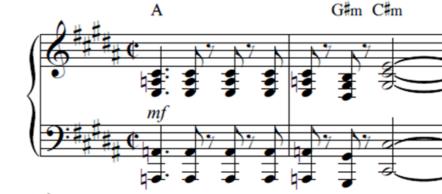
#### Instrumentation:

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**<sup>#</sup>**m** – **C**<sup>#</sup>**m**.



range. major):

**Melody:** 

᠑᠄ᠮ<sub>᠊ᡰ</sub>ᢪ<u></u>ᡜ᠃ᢗ

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**.

Choruses use a standard chord pattern: vi (F<sup>#</sup>m) – IV (D) – I

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*.

(A) – V (E).



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

#### **Riff b** uses the **pentatonic scale** (interpreted through E



# Music terms and signs

# **Glossary - Eduqas GCSE Music**

Dynamics					
pp	p	mp	mf	f	ff
PIANISSIMO	PIANO	MEZZO PIANO	MEZZO FORTE	FORTE	FORTISSIMO
very soft (v.quiet)	soft (quiet)	moderately soft	moderately loud	loud	very loud
crescendo (cresc.)			diminuendo (dim.)		
gradually getting louder			gradually getting quieter		

# Time values

NOTE	NAME	LENGTH	REST		
NOTE		(duration)	REST		
	Semibreve	4 beats			
0					
0	Minim	2 beats			
	Crotchet	1 beats	<b>≹</b> .		
	Quaver	½ beats	7		
ß	Semiquaver	¼ beats	•		
A dot aft half:	A dot after the note increases its length by half:				
	Dotted minim				
0.	0.				
	Dotted crotch	≹.			
Groups of quavers/semiquavers are usually beamed together:					



### Tempo

LARGO	LENTO/ ADAGIO	ANDANTE/ MODERATO	ALLGRETTO	ALLEGRO/ VIVACE	PRESTO
v.slow	slow	walking pace/ moderate	quite fast	quick/lively	very quick

- Accelerando: gradually getting faster
- Rallentando/ritardando: gradually getting slower
- A tempo: return to the original speed
- Ritenuto: in slower time
- **Rubato:** rhythms are played in a more free/flexible way ('robbed time').



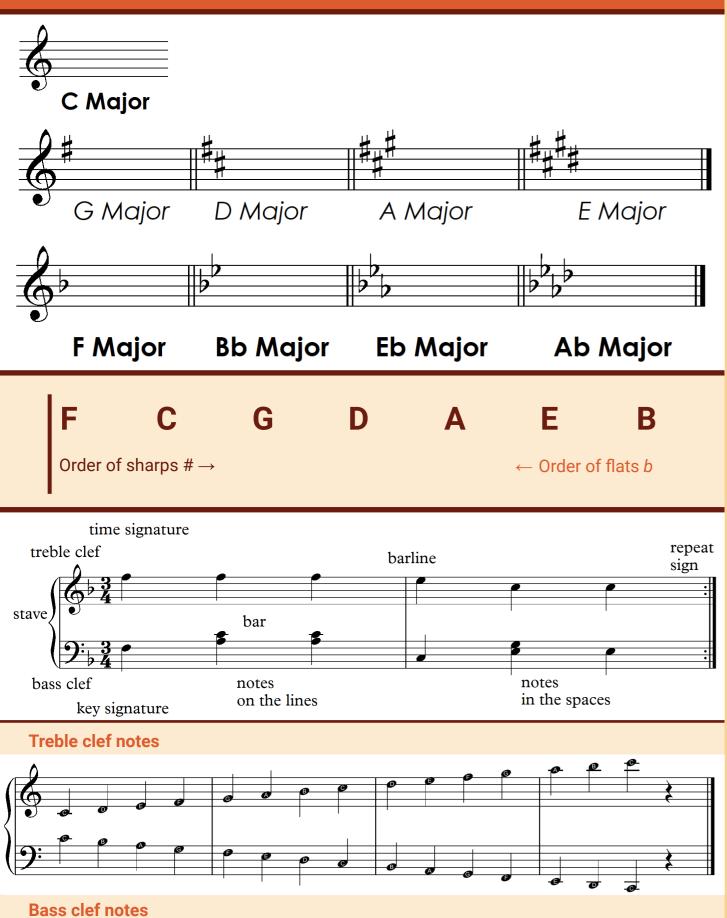
## Terms and signs

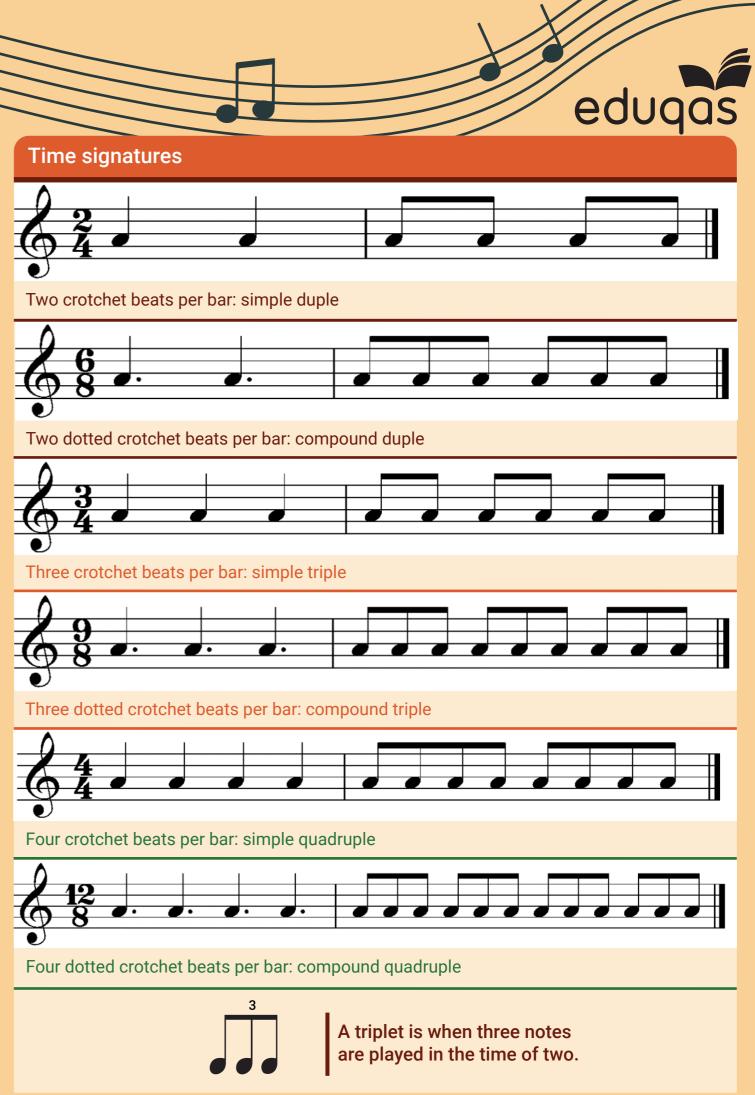
#	Sharp	Raises a note by a semitone.
b	Flat	Lowers a note by a semitone.
	Natural	Cancels a previous sharp or flat for a note.
	Staccato	Detached.
	Slur	Play smoothly.
	Tie	Hold the notes for the full value of the tied notes.
<	Accent	Emphasize the note (play forcefully).
$\widehat{}$	Pause	Hold the note longer.
sfz	Sforzando	Sudden stress/ accent.

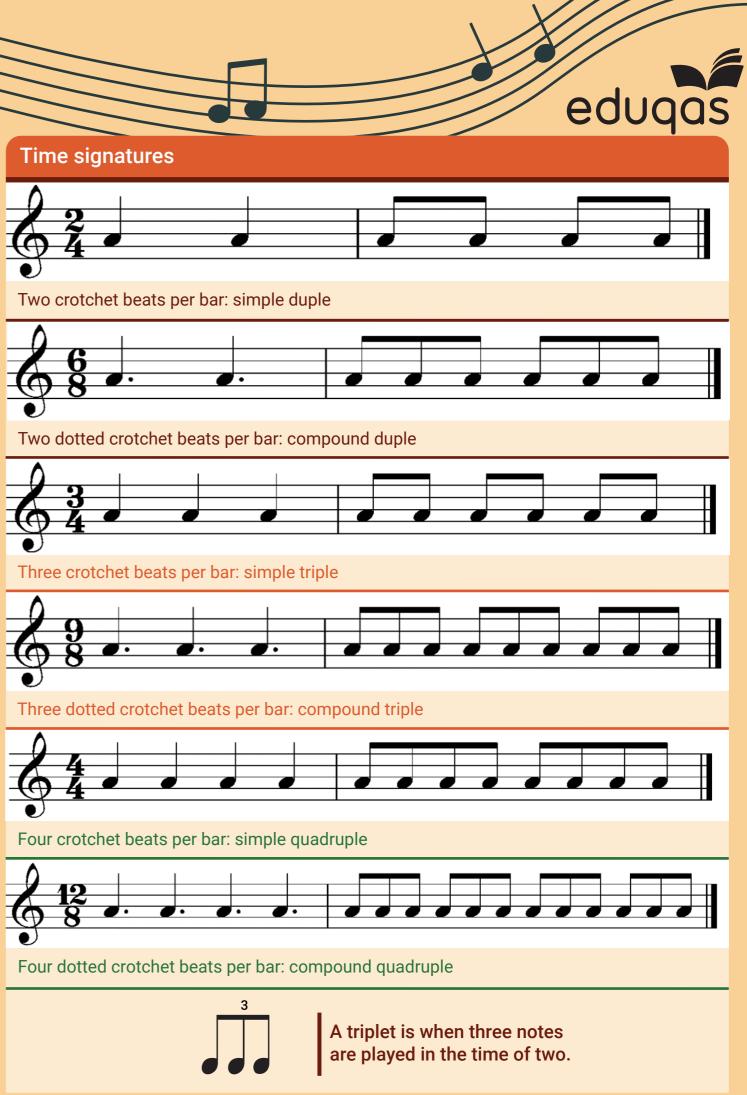
# Music terms and signs

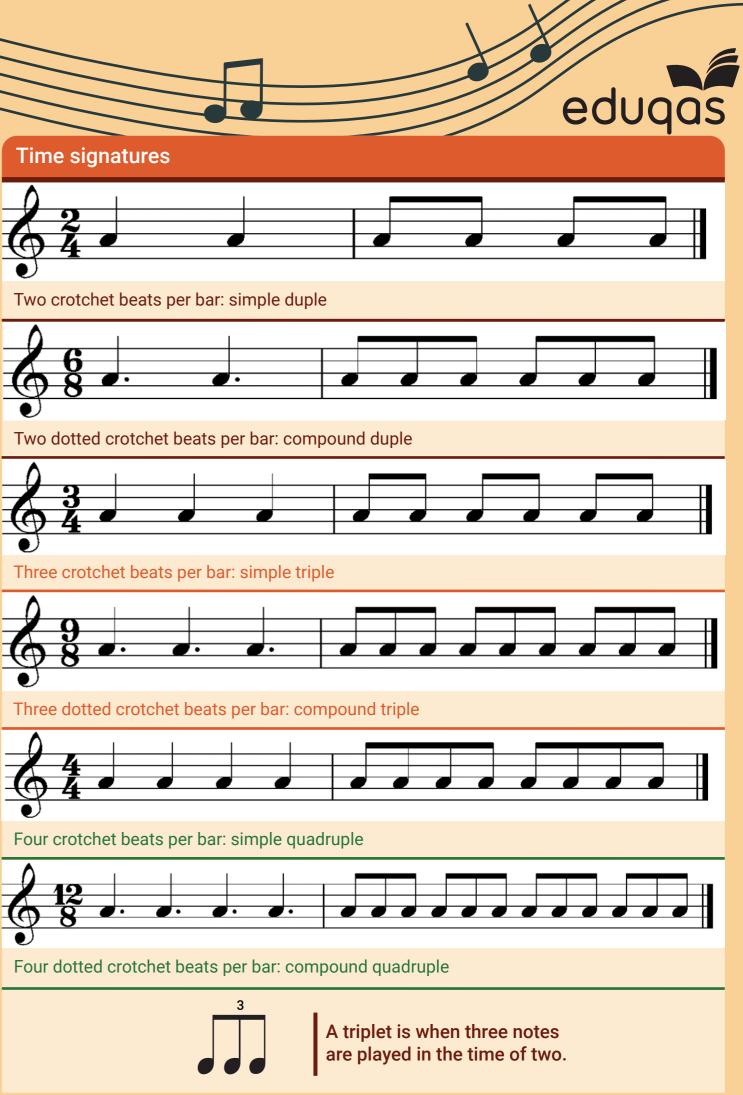
# **Glossary - Eduqas GCSE Music**

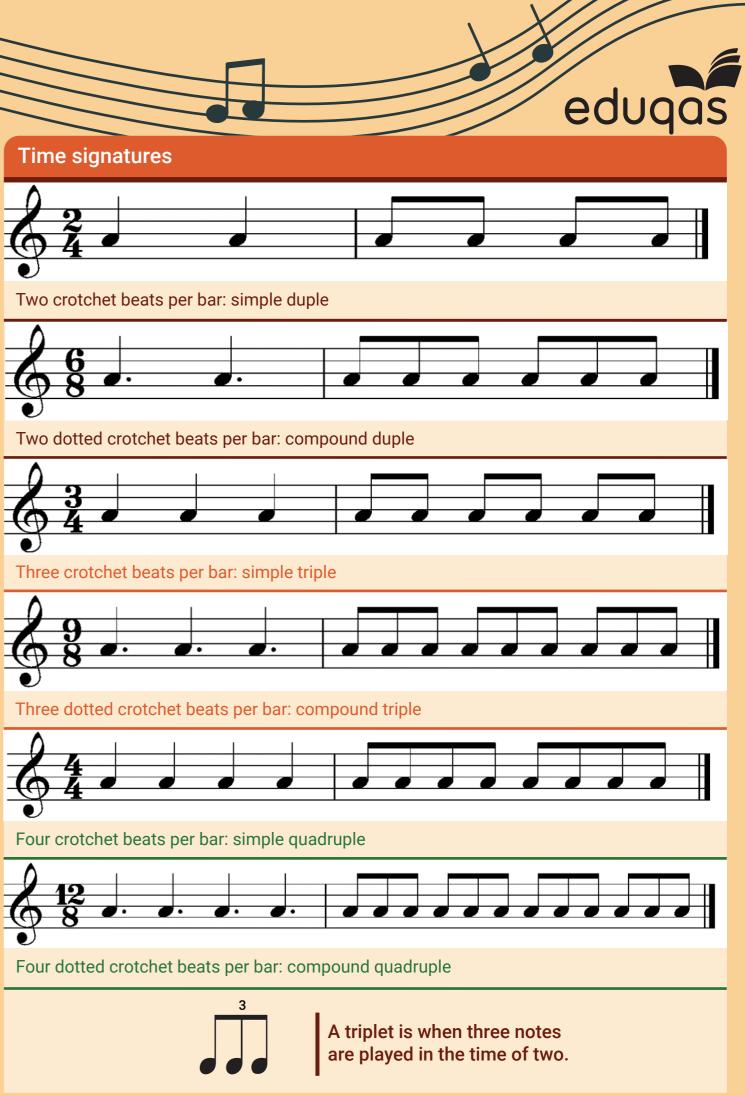
### Key signatures

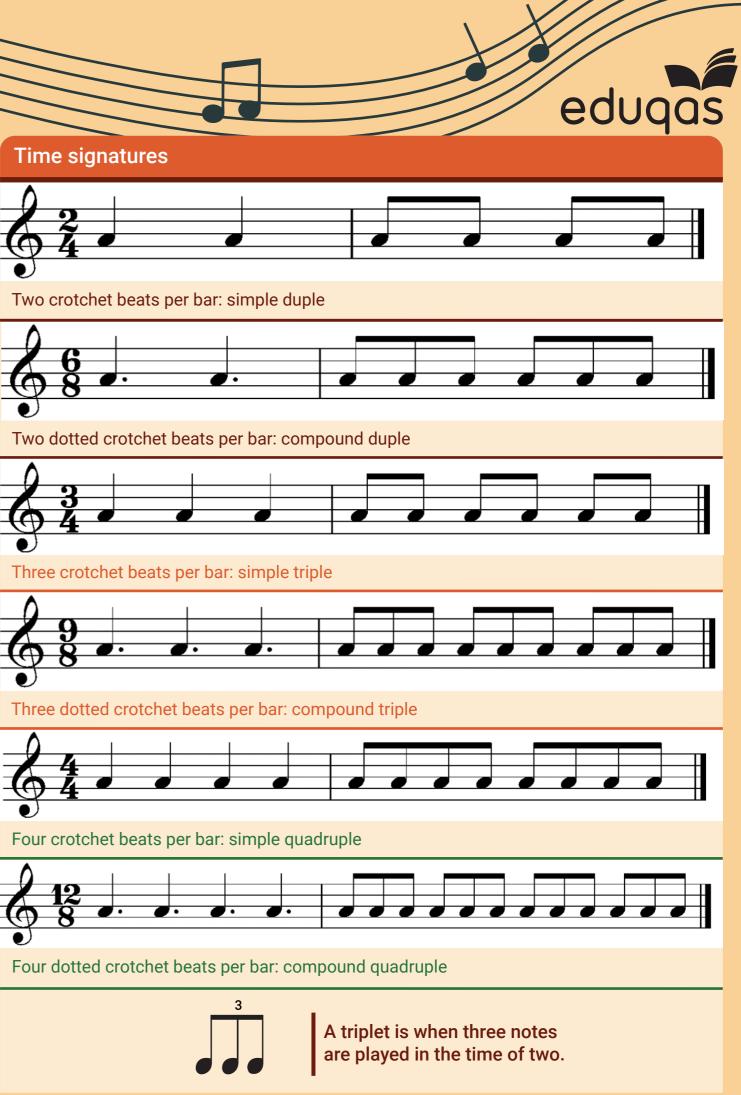


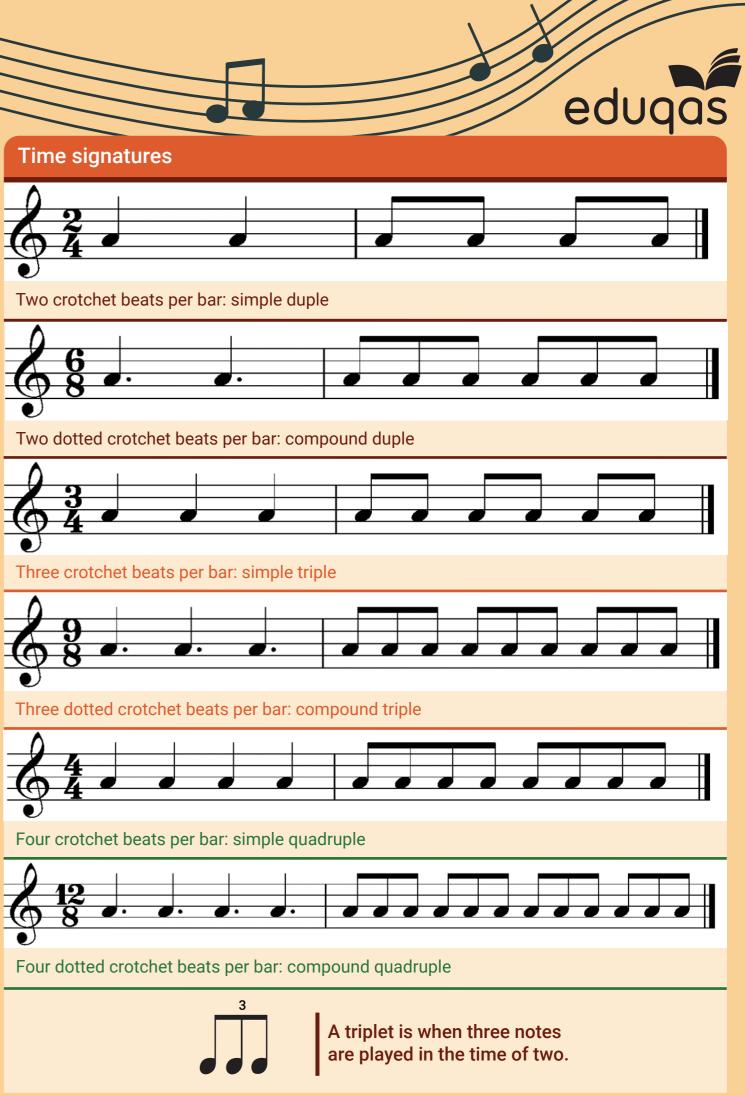














# **Popular Music**

# **Area of study 4 - Eduqas GCSE Music**

#### Popular music includes:

- **POP**
- ROCK
- RAP
- HIP HOP
- REGGAE

Plus many other genres, e.g. soul, ska, heavy metal, R&B, country, rock'n'roll.

**FUSION:** when two different styles are mixed together. This can be two styles of popular music e.g. 'rap metal', or could combine a popular music genre with other styles, folkrock, gospel, world music, classical to create a new and interesting sound. **Jazz fusion** (jazz and pop) is a popular genre.

### Instruments

#### **ELECTRIC GUITAR:**

- Lead guitar: plays the melody/ solos/riffs
- Rhythm guitar: plays the chords/ accompaniment.

BASS GUITAR: plays the bass line.
DRUM KIT: provides the beat.
LEAD SINGER: the main vocalist.
BACKING VOCALS: singers who provide harmony.

Pop/rock groups may also include **acoustic** (not electric) instruments e.g. trumpet, trombone, saxophone and/or electronic keyboards/synthesizers.

### Features and techniques found in popular music

Hammer onFinger brought sharpPitch bendAltering (bending) thePower chordsA guitar chord usingDistortionAn effect which distor sound).Slap bassA percussive sound of the strings on the freeFillA short, improvised of Rim shotBeltA bright, powerful voFalsettoMale voice in a higheSyllabicOne note sung per sy		
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Syllabic One note sung per sy	Belt	A bright, powerful voo
	Falsetto	Male voice in a highe
Melismatic Each syllable sung to	Syllabic	One note sung per sy
, , , , , , , , , , , , , , , , , , , ,	Melismatic	Each syllable sung to
A cappella Voices singing witho	A cappella	Voices singing withou

### Technology

Amplified	Made louder (with an	
Synthesized	Sounds created electr	
Panning	Moving the sound bet	
Phasing	A delay effect.	
Sample	A short section of mu layered).	
Reverb	An electronic <b>echo</b> eff	

### The structure of a pop/rock song may include:

**INTRO:** short opening section, usually instrumental. **VERSE:** same music but different lyrics each time. **CHORUS:** repeated with the same lyrics each time (refrain).

**MIDDLE EIGHT:** a link section, often eight bars, with different musical ideas.

BRIDGE: a link/transition between two sections.

OUTRO: an ending to finish the song (coda).

\*You may also hear a pre-chorus, instrumental interlude or instrumental solo.

\*Strophic songs, 32 bar songs (AABA) and 12 bar blues are also found in popular music. A typical rock ballad in versechorus form could follow the pattern:

- Intro
- Verse 1
- Chorus
- Verse 2
- Chorus
- MiddleEight
- Chorus
- Outro



- tern.
- ly down onto the string.
- e pitch slightly.
- the root and  $5^{th}$  note (no  $3^{rd}$ ).
- orts the sound (creates a 'grungy'
- on the bass guitar made by bouncing t board.
- drum solo.
- m hit at same time.
- cal sound, high in the chest voice.
- er than usual range.
- /llable.
- a number of different notes.
- ut instrumental accompaniment.

#### amplifier).

- ronically.
- tween left and right speakers.
- isic that is reused (e.g. looped,
- fect.

## **Film Music**

# **Area of study 3 - Eduqas GCSE Music**

Some film SOUNDTRACKS include specially composed SCORES, either for orchestra (e.g. composers like John Williams, Ennio Morricone) or songs written especially for the film (e.g. Disney films). Other films use pre-existing music e.g. popular songs from the era/place in which the film is set.

#### **STRINGS**

- Violin
- Cello
- Viola
- Double bass
- Harp

#### BRASS

- Trumpet
- Trombone
- French horn
- Tuba

#### PERCUSSION

- Bass drum
- Snare drum
- Triangle
- Cymbal
- Drum kit (untuned)
- Timpani
- Glockenspiel
- Xylophone (tuned)

#### **Musical elements**

Film composers use the **MUSICAL ELEMENTS** (tempo, texture, dynamics, timbre, tonality, rhythm, melody, harmony) to create mood and atmosphere to help to tell the story and enhance the action.

#### For example:

In a sad, reflective scene, a composer might use slow tempo, minor tonality, soft dynamics, legato, homophonic texture, long sustained notes, and a conjunct melody.

An exciting car chase scene in a thriller might have a fast tempo, busy, polyphonic texture, dissonant chords, loud dynamics, syncopated rhythms, a disjunct melody and short riffs.

A scene where the **superhero 'saves the day'** might use a major tonality, brass fanfares, loud dynamics, accents, 4ths and 5ths (intervals).

Composers will often use CONTRASTS to create effect (e.g. using a wide range of pitch from very high to very low).

#### Intervals

Film composers often use intervals to create a particular effect (e.g. a rising perfect 4<sup>th</sup> sounds 'heroic', and a semitone can sound 'menacing').

#### An interval is the distance between two notes.



#### **Rising interval**: moving upwards (ascending) Falling interval: moving downwards (descending)

### Specific instrumental terms

Pizzicato	Plucking the s
Divisi	Two parts sha
Double	Playing two st
stopping	
Arco	Using a bow t
Tremolo	A 'trembling' e
	between two
	forth).
Tongued	A technique to
	(woodwind/b
Slurred	Notes are play
Muted	Using a mute
Drum roll	Notes/beats i
Glissando	A rapid glide o
Trill	Alternating ra
Vibrato	Making the no

#### Composers also use:

Theme
Motif
Leitmotif
Underscoring
Scalic
Triadic
Fanfare
Pedal note
Ostinato/riff
Conjunct
Disjunct
Consonant harmony
Dissonant harmony
Chromatic harmony
Minimalism

### Flute Clarinet Oboe

WOODWIND

- Bassoon
- Saxophone

### **KEYBOARDS**

- Piano
- Electronic keyboard
- Harpsichord
- Organ
- Synthesizer

#### **OTHER**

- Electric guitar
- Bass guitar
- Spanish/ classical guitar
- Traditional world instruments



#### strings.

- aring the same musical line.
- strings at the same time.

to play a stringed instrument.

- effect, moving rapidly on the same note or chords (e.g. using the bow rapidly back and
- to make the notes sound separated orass).
- yed smoothly.
- to change/dampen the sound (brass/strings).
- in rapid succession.
- over the notes.
- pidly between two notes.
- otes 'wobble' up and down for expression.

- The main tune/melody.
- A short musical idea (melodic or rhythmic).
- A recurring musical idea linked to a
- character/object or place (e.g. Darth Vader's motif in Star Wars).
- Music playing underneath the dialogue.
- Melody follows the notes of a scale.
- Melody moves around the notes of a triad.
- Short tune often played by brass instruments, to announce someone/something important: based on the pitches of a chord.
- A long, sustained note, usually in the bass/ lower notes.
- A short, repeated pattern.
- The melody moves by step.
- The melody moves with leaps/intervals.
- Sounds 'good' together.
- Sounds 'clashy'.
- Uses lots of semitones/accidentals that's not in the home key.
- A style of music using repetition of short phrases which change gradually over time.

# **Music for ensemble**

# Area of study 2 - Eduqas GCSE Music

### Texture

rexture		
MONOPHONIC	A single melodic line.	
HOMOPHONIC	A chordal style or melody and accompaniment: moving together.	
POLYPHONIC	A more complex (contrapuntal) texture with a number of different lines.	
Melody and accompaniment	A tune with accompaniment (e.g. chords).	
Unison	All parts play/sing the same music at the same time.	
Chordal	The music moves in chords (e.g. like a hymn/ chorale).	
Descant	A decorative, higher pitched line.	
Countermelody	A new melody, combined with the theme.	
Round	A short (vocal) canon.	
Canon	The melody is repeated exactly in different parts but starting at different times, with parts overlapping.	
Drone	Long held notes.	
2-3-4 part texture	Textures which have 2/3/4 different lines.	

### Jazz and blues

**Scat:** vocal improvisation using wordless/ nonsense syllables.

Improvised: music made up on the spot.

**Blue notes:** flattened 3<sup>rd</sup>, 5<sup>ths</sup>, 7<sup>ths</sup>.

Syncopation: off-beat accents.

**Call and response:** a phrase played/sung by a leader and repeated by others.

Walking bass: bass line that 'walks' up and down the notes of a scale/arpeggio. Swing style: 'jazzy' rhythm with a triplet/ dotted feeling.

### A jazz ensemble may contain:

#### **Rhythm section**

• Drums

- Bass (guitar or double bass)
- Piano/guitar

#### 'Horn section'

- Trumpet
- Trombone
- Saxophone

Some groups use a wider range of instruments e.g. clarinet, violin.

#### 12 bar blues Chords Ι Ι Т IV IV Τ I/V V IV Ι **Example in C major** С С С С F С G C/G С

#### **Chamber music**

Chamber music was music for a small ensemble, originally played in a small room in someone's home.

**Baroque:** The **trio sonata** featured one or two soloists, plus **basso continuo** (which consisted of a low-pitched instrument such as a cello playing a bassline, with an instrument playing chords e.g. harpsichord).

**Classical: String quartets** (two violins, a viola and a cello) were popular. They had **four** movements, with the 1<sup>st</sup> movement usually in sonata form.

**Romantic:** Chamber music groups were more varied in the Romantic era, using a wider range of instruments (e.g. piano quintet, horn trio). Performances happened in larger concert halls as well as in small 'chambers'.

### A piece of music for:

DUET	2 performers
TRIO	3 performers
QUARTET	4 performers
QUINTET	5 performers
SEXTET	6 performers
SEPTET	7 performers
OCTET	8 performers



### **Musical theatre**

Musical numbers may include:

**Solo:** a song for one singer.

**Duet:** a song for two singers.

Trio: a song for three singers.

**Ensemble:** a song sung by a small group. **Chorus:** a large group (usually the full company/cast).

**Recitative:** a vocal style that imitates the rhythms and accents of speech.

**Overture:** an orchestral introduction to the show, which usually uses tunes from the show.

The orchestra/band is used to **accompany** the voices and to **underscore**.

### Voices

Soprano Alto Tenor Bass

The band/orchestra (sometimes called the 'pit' orchestra), may use **strings**, **woodwind** (sometimes called 'reeds'), **brass** and **percussion** and/or a rock/pop band, depending on the style. Most shows also use keyboards or synths.

# **Musical forms and devices**

# **Area of study 1 - Eduqas GCSE Music**

•

Baroque era	Classical era	Romantic era	Form and structure
(1600-1750)	(1750-1810)	(1810-1910)	
<ul> <li>Harpsichord</li> <li>Ornaments</li> <li>Terraced dynamics</li> <li>Basso continuo</li> <li>Small orchestra (mostly strings, plus some wind)</li> <li>Suite, sonata, oratorio, chorales, trio sonata</li> <li>Bach, Handel, Vivaldi</li> </ul>	<ul> <li>Slightly larger orchestra</li> <li>Piano introduced</li> <li>Alberti bass</li> <li>String quartets</li> <li>Symphony, solo sonata, solo concerto</li> <li>Balanced, regular phrases</li> <li>Haydn, Mozart, Beethoven</li> </ul>	<ul> <li>Lyrical, expressive melodies</li> <li>Large orchestra</li> <li>Wider range of dynamics</li> <li>Richer harmonies and use of chromatic chords</li> <li>Programme music</li> <li>Opera symphony</li> <li>Tchaikovsky, Grieg, Schumann, Dvorak, Brahms, Verdi, Wagner</li> </ul>	BINARYA BTwo 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.TERNARYA B AThree sections: section B provides a contrast (e.g. new tune key change). A may return exactly or with some slight changes.RONOA B A C AA longer form: A returns throughout the piece, with contrasting sections called 'episodes', containing new ideas and using different keys.
Scales and chords			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	

C Major Scale

**C Major Triads** 

V

G

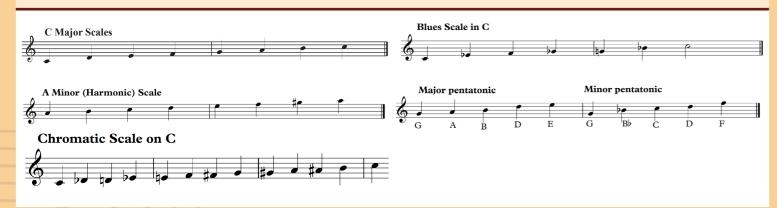
1 2 3 4 5 6 7 TONIC SUPERTONIC MEDIANT SUBDOMINANT DOMINANT SUBMEDIANT LEADING

IV

F

A **CHORD** is a group of two or more notes played at the 6C 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



ii

Dm

iii

Em

#### 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).

8 TONIC

С

NOTE

vii

Bo

vi

Am

#### VARIATIONS

#### A a A A A

ΑΑΑ

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

#### **STROPHIC**

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



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

### Cadences The two chords at the end of a phrase

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

# JS Bach: Badinerie

Form and structure: The piece is in <b>Binary</b> form ( <b>AB</b> ). Section A is 16 bars long. Section B is 24 bars long. Each section is repeated ( <b>AABB</b> ).	<ul> <li>Harmony:</li> <li>Diatonic; mixture of root position and inverted chords; uses V7 chords and a Neapolitan sixth chord.</li> <li>Imperfect and perfect cadences are clearly presented throughout. Both sections end with a perfect cadence.</li> </ul>	Melody: The movement is based on two the movement is based on the movement is based on t
<b>Dynamics:</b> Mostly <i>forte</i> throughout, although no markings appear on the score. On some recordings, <b>terraced dynamics</b> (sudden changes) are included.	Metre and rhythm: Simple duple time – 2/4 – with two crotchet beats in every bar. Uses ostinato rhythms which form the basis of two short musical ideas (X and Y), consisting almost totally of quavers and semi-quavers.	
<b>Background details:</b> Composed by <b>Johann Sebastian Bach</b> (1685 – 1750), one of the main composers of the <b>Baroque</b> era in music. Badinerie is the last of seven movements from a larger piece called <b>Orchestral Suite No.2</b> . The piece was composed between <b>1738-1739</b> .	Instrumentation: Flute, string orchestra and harpsichord. The score has five parts (flute, violin 1, violin 2, viola and cello). The harpsichord player reads from the cello line and plays the notes with their left hand whilst filling in the chords with their right hand.	Both motifs begin with an <b>an</b> whilst motif Y <b>combines disju</b> Typical <b>ornaments and com</b> used including <b>trills</b> , <b>appogg</b>

#### Tonality:

Section A begins in **B minor** (tonic) and ends in **F<sup>#</sup> minor** (dominant minor).

Section B begins in **F**<sup>#</sup> **minor** (dominant minor) and ends in **B minor** (tonic).

Section A modulates from B minor through **A major** before arriving at F<sup>#</sup> minor.

Section B modulates from F<sup>#</sup> minor through **E minor**, **D major**, **G major** and **D major** before arriving at B minor.

Homophonic: melody and accompaniment.

The flute and cello provide the main musical material; however, the 1<sup>st</sup> violin participates occasionally.

The 2<sup>nd</sup> violin and viola provide harmony with less busy musical lines.

#### Tempo:

The tempo is **Allegro** (quick, lively, bright), although not marked on the score.



two musical motifs.



**nacrusis**. Motif X is entirely **disjunct sjunct and conjunct** movement.

**mpositional devices** of the period are **giaturas** and **sequences**.