


TOTO AFRICA ACTIVITY PACK

MARKSCHEME


LISTENING TEST #1

- (a) 1980s
- (b) mf
- (c) major
- (d) introduction / verse 1
- (e) A / C#m
- (f) homophonic
- (g) 
- (h) soft rock
- (i) Call and response, instruments used, use of pentatonic scale

LISTENING TEST #2

- (a) David Paich and Jeff Porcaro
- (b) f
- (c) B Major
- (d) 2
- (e) imperfect cadence
- (f) The backing vocals enter on the second phrase of the extract.
The word setting for this section is syllabic at the start and melismatic at the end.
- (g) F#m
- (h) Higher in pitch
louder
Different key
Typical pop chord progressions
- Accept any other relevant points
- (i) Riff

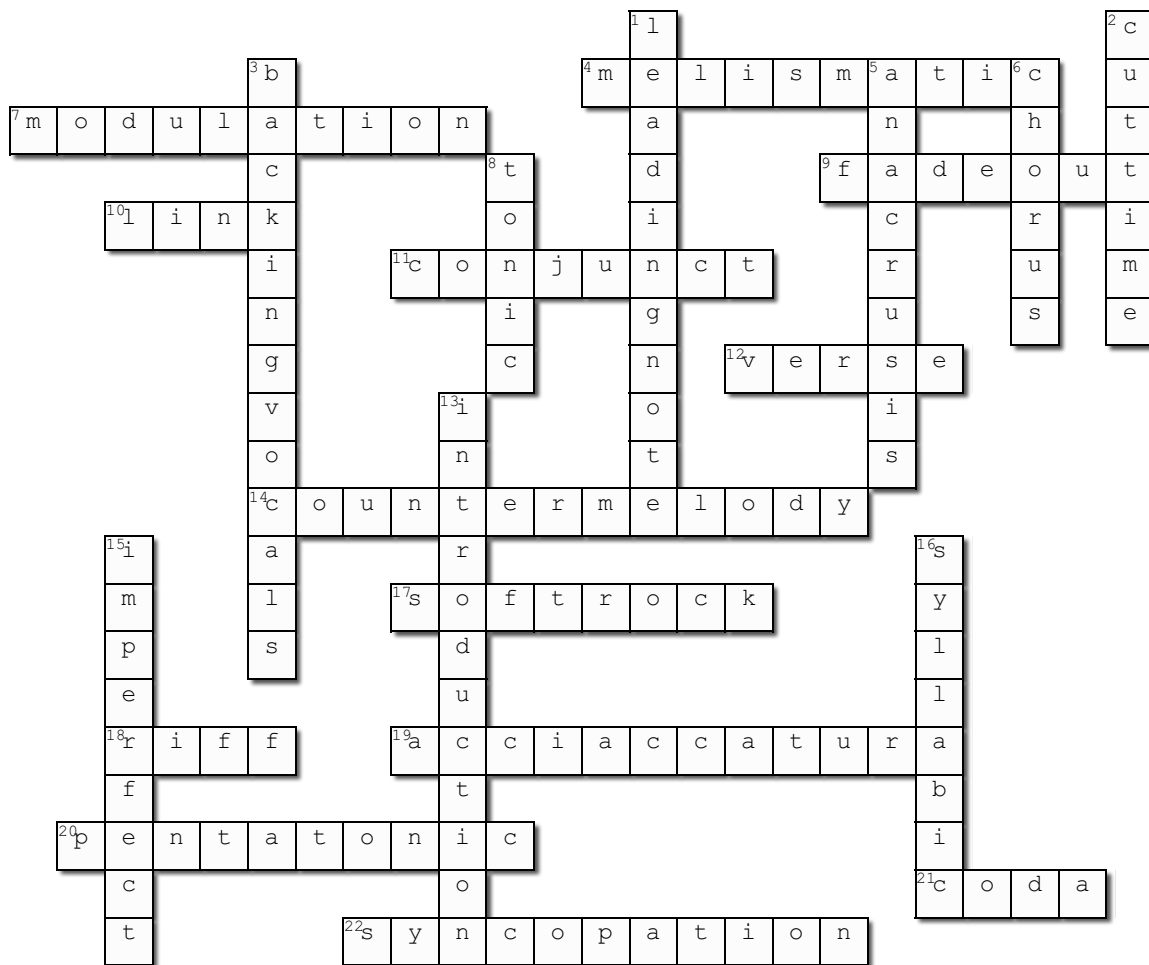
LISTENING TEST #3

- (a) David Paich
- (b) 2/2, cut common sign
- (c) synthetiser
- (d) 
- (e) triplets, crotchet triplets
- (f) Instrumental
- (g) Phrase A is largely descending whilst phrase B is ascending. Both phrases use a pentatonic scale.
- (h) use of syncopation, melody largely based on riff B from the introduction, use of pentatonic scale.
- (i) marimba, kalimba, maracas, conga, cowbell.

LISTENING TEST #4

- (a) 1981
- (b) Verse 2, Chorus
- (c) Any three: male backing vocals, lead guitar, synthesizers, drum kit, bass guitar, marimba, Kalimba, cowbells, maraca
- (d) B Major
- (e) mostly conjunct
- (f) D, A, E
- (g) Any one of: added countermelody, backing vocals more important, shorter, different lyrics, slight change of the melody line

CROSSWORDS



Across

4. word setting where two or more notes are sung to a single syllable (**melismatic**)
7. state a change of key (**modulation**)
9. when the music decreases in volume at the end of a song (**fadeout**)
10. instrumental section that bonds two sections (**link**)
11. describes a melody that moves by steps (**conjunct**)
12. section that tells the story of the song (**verse**)
14. an independent melody heard at the same time as the main melody (**countermelody**)
17. genre of the song (**softrock**)
18. a short and repeated pattern (**riff**)
19. ornamentation used in the piece (**acciaccatura**)
20. a 5-notes scale (**pentatonic**)
21. a passage that brings a piece to an end (**coda**)
22. off-beat rhythm (**syncopation**)

Down

1. seventh note of the scale (**leadingnote**)
2. time signature of the piece (**cuttime**)
3. singers who provide accompaniment and harmony (**backingvocals**)
5. rhythmic device used for riff B (**anacrusis**)
6. climax section of a song (**chorus**)
8. first note of the scale (**tonic**)
13. an instrumental section at the start of the song to set the key, tempo and mood of the song (**introduction**)
15. cadence found in the chorus (**imperfect**)
16. word setting where a single note is sung per syllable (**syllabic**)

TRUE OR FALSE #1

STATEMENTS

1	The song uses a variety of dynamics.		FALSE
2	Africa was composed in 1982.		FALSE
3	The song follows a Verse-Chorus structure.	TRUE	
4	The melody includes the use of pentatonic scales in places.	TRUE	
5	The riffs are heard only in the introduction.		FALSE
6	The melody of the instrumental section is largely based on riff B.	TRUE	
7	The melody of the chorus only uses 2 notes to start with.	TRUE	
8	The two main keys of the songs are A Major and F# minor.		FALSE
9	All verses have the same musical material.		FALSE
10	The two composers of the song are David Paich and Jeff Porcaro.	TRUE	
11	The backing vocals are present in all sections of the song.		FALSE
12	Riff B starts with an anacrusis.	TRUE	
13	The harmony at the start of the chorus follows a typical pop song pattern.	TRUE	
14	There are examples of syncopation in the song.	TRUE	
15	Verse 1 and Verse 2 have the same length.		FALSE

STATEMENT #	CORRECT ANSWERS
1	Only mf in verses and f in chorus
2	1981 (composed), 1982 (released)
5	Riffs are heard in the links and chorus too.
8	B Major and A major
9	added countermelody, backing vocals more important, shorter, different lyrics, slight change of the melody line
11	Not in the links and instrumental
15	V1 = 35 bars long / V2 = 26 bars long

STATEMENT #	WHERE ON THE SCORE
4	Riff B, Instrumental section
7	Only A (tonic) and G# (leading note)
13	Uses mainly primary chords (F#m, D, A, E)
14	In both the melody and accompanying part.

TRUE OR FALSE #2

STATEMENTS		
1. The melody of the song is mainly conjunct.	TRUE	
2. Only typical rock band instruments are included in the instrumentation.		FALSE
3. The instrumental section is in the key of A Major.		FALSE
4. Riff A ends with a sustained note.	TRUE	
5. The lead guitar does not have a solo in the song.	TRUE	
6. Riff A and Riff B suggest an imitative texture.		FALSE
7. The texture of the piece is polyphonic.		FALSE
8. The time signature of the song is 4/4.		FALSE
9. There are 4 phrases in the chorus and in the verses.	TRUE	
10. There is an example of Dominant 11 th chord in the chorus.		FALSE
11. The riff is heard 4 times in the introduction.	TRUE	
12. The three chords used in the introduction are A Major, G#m and C#m.	TRUE	
13. The last chorus is exactly the same as the two other chorus heard in the song.		FALSE
14. There is an example of melisma in the chorus.	TRUE	
15. Triplets and crotchet triplets are introduced in the instrumental section.	TRUE	

STATEMENT #	CORRECT ANSWERS
2	Also includes instruments found in African music such as marimba, kalimba, maracas, conga, cowbell
3	B Major
6	Call and reponse
7	Homophonic and melody and accompaniment
8	2/2 or cut common
10	In the verse (bar 10)
13	3 main changes: new electric guitar riff, 'I bless the rains down in Africa' - is heard five times, a solo vocal improvisation is heard at the end of the second, third and fifth repeats

STATEMENT #	WHERE ON THE SCORE
5	It plays a riff in the last chorus but does not have a solo as such

FIND ON THE SCORE #1

	Key points	What is it?	Bar / beat #
1	Crotchet rest	1 beat rest	Bar 14 beat 1
2	An interval of a semitone		A# to B (the night)
3	A natural sign	Cancels sharps or flats	Bar 18 beat 1 Bar 20 beat 3 Bar 21 beat 1
4	Key signature	5 sharps - B major	start
5	Quaver rest	Half beat rest	Last 2 bars
6	A dotted note	Dots adds half the value of the rhythm before	Every bars bass clef
7	Minim rest	2 beats rest	Bar 16, 21
8	A repeat bar		start
9	Tie	A line that joins two rhythms	
10	A G#m chord	G# B D#	Bar 16
11	Riff A	Short repeated pattern	Last 2 bars
12	A chord Ic in B Major	F# / B / D#	Bar 17
13	Semibreve rest	4 beats rest	Bar 22
14	A E/F# chord	V11 chord	Bar 18
15	Slur	A line that makes the notes played legato	14 -16 17-21

FIND ON THE SCORE #2

	Key points	What is it?	Bar / beat #
1	Syncopation	Off beat rhythms	anywhere in the melody (but not 67-68) and 73-74 & 79-80 of piano
2	An acciaccatura	ornament	76
3	Triplets	3 notes in the space of 1 beat	69 beat 2
4	Time signature	2/2	start
5	A C#m chord	C# E G#	74 beat 3 or 80 beat 3
6	Octave treble clef	Perform one octave lower	start
7	Riff A	Repeated short pattern	73-74 & 79-80
8	Crotchet triplets	3 notes in the space of 2 beats	72
9	A B in the bass clef		66 or 73
10	Highest note of the melody	E	70
11	Major 3rd interval in	A to C#	73 (or any other)

	the melody		place)
12	A tie	A line that joins two rhythms	68-69, 69-70 or any other place
13	A chord iii	D#m (D# F# A)	67 or 76
14	Perfect 4 th interval in the melody	B to E/ E to A...	70 or any other place
15	Interval of an octave	8 notes apart	73-74 & 79-80 bass part
16	B Major pentatonic scale	5 notes scale B – C# – D# – F# – G#	66 to 69 75 to 77

QUIZ – BACKGROUND OF AFRICA + INFLUENCES OF AFRICAN MUSIC

- (a) David Paich and Jeff Porcaro
 (b) 1981
 (c) 1982
 (d) Soft rock
 (e) Any four of:
 - Instrumentation
 - Homophonic / melody and accompaniment
 - Fast Tempo – 140bpm or faster
 - Strong back beat on beats 2 and
 - Predominantly uses major keys
 - Use of pentatonic scale (mainly for solo)
 - Melody generally simple
 - use of riffs
 (f) David Paich
 (g) Call and response, percussion instruments used, use of pentatonic scale, syncopation

QUIZ – THE MELODY

- (a) riff
 (b) 2 octaves (B to A)
 (c) **syncopated** rhythm pattern ands in a sustained chord
 (d) start with an **anacrusis**. uses an **ostinato** pattern of five notes – E F# G# B C# (E major pentatonic scale)
 (e) Any 2 of: syncopated rhythms, syllabic and melismatic at the end, only uses 2 notes.
 (f) **based on Riff B, mainly descending, use of B major pentatonic scale.**
 (g) 4
 (h) lead guitar
 (i) acciaccatura
 (j) mainly conjunct
 (k) syllabic throughout the whole song and melismatic end of chorus
 (l) last chorus
 (m) countermelody on the flute-like instrument, backing vocals more prominent
 (n) octave higher and harmonized.

QUIZ – THE HARMONY + TONALITY + TEXTURE

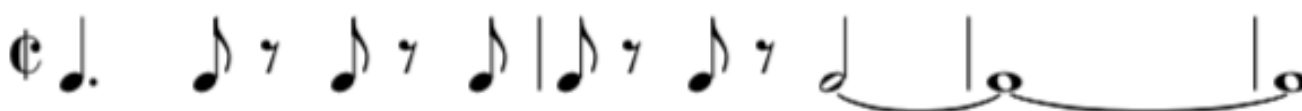
(a)

SECTION	KEY
Intro	B Major
Verse 1	B Major
Chorus	A Major
Link	B Major
Verse 2	B Major
Chorus 2	A Major
Instrumental	B Major
Chorus 3	A Major
Outro	A Major

- (b) Dominant 11th (V11)
 (c) Perfect 4th
 (d) Imperfect
 (e) 1 chord per bar
 (f) G# B D#
 (g) Second Inversion of A Major chord
 (h) melody and accompaniment
 (i) Adding layers – each phrases, there is another layer added.
 (j) **TRUE**
 (k) Modulation
 (l) Call and response
 (m) G#m C#m

QUIZ – RHYTHMS + TIME SIGNATURE + STRUCTURE + INSTRUMENTATION

- (a) anacrusis
 (b) 2/2, cut common
 (c)



- (d) quavers
 (e) triplet, crotchet triplets
 (f) verse-chorus
 (g) 35
 (h) 26
 (i) Moderate
 (j) Any six of: lead vocal, male backing vocals, lead guitar, synthesizers, drum kit, bass guitar, marimba, Kalimba, cowbells, maracas
 (k) a strong accent on one of the normally unaccented beat (2 and 4)
 (l) Syncopation
 (m) 18