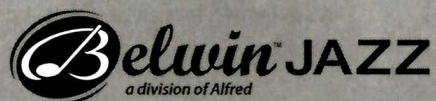


YOUNG JAZZ ENSEMBLE



Africa

Words and Music by DAVID PAICH and JEFF PORCARO

Arranged by RALPH FORD

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	4th Trombone (Optional)
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone (Optional)	Guitar (Optional)
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet (Optional)	

Optional/Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Auxiliary Percussion (Cabasa)
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

One of the band Toto's most recognizable songs, *Africa* was a big hit for the group. The song was written by the band's keyboardist/vocalist David Paich and drummer Jeff Porcaro.

The cabasa (or any type of shakers) is very important to the overall groove of the chart. If a second percussionist is unavailable, the fourth trumpet player can take the part (instead of playing the fourth trumpet part). With the cabasa/shaker laying down the eighth-note groove, the drummer can be more flexible on the hi-hat and drumset in general. If a synthesizer or electric piano is used for the keyboard (piano) part, consider using a marimba or kalimba (or a mallet percussion) sound for the opening section at m. 10. As always, review the original recording for stylistic interpretations of the vocal line. I also recommend that you and the band listen to the demo recording available at alfred.com/downloads.

The section beginning at m. 76 may be opened up with a repeat to let the bassist and drummer explore the groove. During the solo section at m. 84, use the sax backgrounds each time through to reinforce the rhythm section. This section may also be opened up (repeated) for additional solos or just to let the band groove.

As always, articulation is important. The *staccato* markings are short, but not clipped or too short. The *marcato*, or rooftop, markings are detached and accented—think “daht.” Be sure to direct the ensemble to give full value to the *tenuto* markings.

The rhythm section parts should be clear for all players. The guitar part has mostly rhythm accents with chord symbols. Sometimes these accents are with the ensemble or piano; other times a rhythmic accent helps the overall groove. The guitar player should be flexible and blend—avoid dynamically overpowering the ensemble.

The percussion break at m. 100 may feature multiple percussionists (not only the drumset player) if desired. If the trombone section is solid, the keyboard player may double the flute part using a mallet percussion synth patch from mm. 108–120. Most importantly, relax the groove and avoid rushing or pushing the tempo in this chart, and hopefully your rhythm section will settle into a nice groove throughout. And again, listen to the demo recording.

Enjoy!

—Ralph Ford



**Ralph
Ford**

Ralph Ford (b.1963) is a composer, arranger, conductor, educator, media creator, producer, writer, radio host, and announcer with over thirty years of experience in these various genres. He is an exclusive composer and arranger for the Belwin division of Alfred Music, with over 240 titles available worldwide for orchestra, concert band, jazz ensemble, and marching band.

He earned his undergraduate degree in 1986 and his Master of Science degree in 1988 from Troy. He was then appointed to the Troy music faculty where he taught orchestration, arranging, theory, technology, jazz studies, and applied brass followed by his appointment as director of bands, coordinator of winds and percussion, and professor of music. Ralph retired from Troy University in June 2011.

A frequently commissioned composer, his music has been premiered and performed by university, military, professional, community, and school ensembles around the world. Ralph is also in demand as a conductor, clinician, adjudicator, and guest lecturer throughout the United States and abroad.

MEDIUM ROCK GROOVE $J = 96$

2 FLUTE (OPTIONAL)

1ST E \flat ALTO SAXOPHONE

2ND E \flat ALTO SAXOPHONE

1ST B \flat TENOR SAXOPHONE

2ND B \flat TENOR SAXOPHONE

E \flat BARITONE SAXOPHONE (OPTIONAL)

1ST B \flat TRUMPET

2ND B \flat TRUMPET

3RD B \flat TRUMPET

4TH B \flat TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

The musical score is arranged in a standard orchestral layout. It features the following parts from top to bottom:

- Flute:** Melodic line with grace notes and slurs.
- Alto 1 & 2:** Melodic lines mirroring the flute.
- Tenor 1 & 2:** Harmonic accompaniment with some melodic movement.
- Baritone:** Harmonic accompaniment.
- Trumpets 1-4:** Harmonic accompaniment.
- Trombones 1-4:** Harmonic accompaniment.
- Guitar:** Rhythmic accompaniment with chords like E7 and A7.
- Piano:** Rhythmic accompaniment with chords.
- Bass:** Rhythmic accompaniment.
- Drums:** Rhythmic accompaniment with a consistent pattern.

The score is divided into measures 9 through 16. The key signature is one sharp (F#), and the time signature is 4/4. The conductor's part is indicated by a circled 'C' at the beginning.

FLUTE ¹⁷

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24 25

Chord symbols: G, Bm7, Em7, G/D, Gadd/D, F/C, C/D, C/E, F, Em7, Am7

Dynamic markings: *mf*, *f*

Rehearsal marks: ||:

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

PNO.

BASS

DRUMS

26

27

28

29

30

31

32

33

34

G Bm7 Em7 G/D Gadd/D F/C C/D C/E F Em7 Am7

Seite 6/18

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

35 36 37 38 39 40 41 42 43

CONDUCTOR

44

- 6

AFRICA

Musical score for CONDUCTOR, featuring vocal parts (FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.), woodwinds (TPF. 1, 2, 3, 4), brass (TBN. 1, 2, 3, 4), guitar (GTR.), piano (PNO.), bass, and drums (DRUMS).

Chord symbols: G, Bm7, Em7, G/E, Gm7/E, F, Em, Am7.

Measure numbers: 44, 45, 46, 47, 48, 49, 50, 51.

This musical score is for the piece 'AFRICA'. It is written for a conductor and a full orchestra. The score is divided into two systems, with measures 52 through 59 shown at the bottom. The instruments included are:

- Flute**: Single staff.
- Voice**: Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone (BARI.), and Soprano (Sopr. 1, 2, 3, 4).
- Trumpet**: Four staves (Tpt. 1-4).
- Trombone**: Four staves (Tbn. 1-4).
- Guitar**: One staff.
- Piano**: Two staves (PNO.).
- Bass**: One staff.
- Drums**: One staff.

The score features complex rhythmic patterns, particularly in the flute and voice parts. The piano part provides harmonic support with chords and arpeggios. The drums play a steady, rhythmic accompaniment. The conductor's part is indicated by a large 'C' and a baton icon at the beginning of the score.

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes vocal lines with lyrics and instrumental parts with various musical notations such as dynamics (p, f, sfz), articulation (accents), and performance instructions (ritardando, fermata).

Lyrics: Qui, b, f, sfz, f, c, Qui, b, f, sfz, f, Am7

CONDUCTOR

To CODA

AFRICA

This page of a musical score is for the conductor, titled "AFRICA". It features a variety of instruments and vocal parts. The vocal parts include Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, and Trombone 4. The instrumental parts include Piano (PNO.), Guitar (GTR.), and Drums (DRUMS). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into measures, with measure numbers 68, 69, 70, 71, 72, 73, 74, and 75 indicated at the bottom. The score includes dynamic markings such as *mf*, *f*, and *ff*, and articulation markings like accents and slurs. The piece concludes with a CODA section.

70

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. (Am7)

PNO. (BASS)

BASS

DRUMS

100

Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari, Tpt. 1-4, Tbn. 1-4, Gtr., Pno., and Bass. The score shows rests for most instruments in this section.

DRUMS section with a SOLO (10 LIS.) marking and a rhythmic pattern. The pattern consists of a series of eighth and sixteenth notes with rests, typical of a conga or bongo solo.

100 101 102 103 104 105 106 107

108

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

108 109 110 111 112 113 114 115 116

Swi7 Em7 G/D F/C C/D C/E F Em7 Am7

Seite 16/18

117

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

117 118 119 120 121 122 123 124

CONDUCTOR

AFRICA

♩ CODA

rit.

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPR. 1-4, TBN. 1-4, QTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., *f*, *rit.*).