

# YOUNG JAZZ ENSEMBLE



Preview  
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## Africa

Words and Music by DAVID PAICH and JEFF PORCARO  
Arranged by RALPH FORD

### INSTRUMENTATION

Conductor  
1st E♭ Alto Saxophone  
2nd E♭ Alto Saxophone  
1st B♭ Tenor Saxophone  
2nd B♭ Tenor Saxophone  
E♭ Baritone Saxophone (Optional)  
1st B♭ Trumpet  
2nd B♭ Trumpet  
3rd B♭ Trumpet  
4th B♭ Trumpet (Optional)

1st Trombone  
2nd Trombone  
3rd Trombone (Optional)  
4th Trombone (Optional)  
Guitar Chords  
Guitar (Optional)  
Piano  
Bass  
Drums

### Optional/Alternate Parts

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

**CONDUCTOR**  
43739S

# AFRICA

Words and Music by  
David Paich and Jeff Porcaro  
Arranged by Ralph Ford

MEDIUM ROCK GROOVE  $\text{d} = 96$

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CONDUCTOR

AFRICA

-2-

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

EMI AMG

F

EMI AMG

F

9 10 11 12 13 14 15 16

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CONDUCTOR

- 3 -

AFRICA

(17)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24 25

AFRICA

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CONDUCTOR

- 4 -

AFRICA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(26)

G

Bm7

Em7

G/D

G100/D

F/C

C/G

C/E

F

E7/A7

26

27

28

29

30

31

32

33

34

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CONDUCTOR

- 6 -

AFRICA

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

GR. 2

PNO.

BASS

DRUMS

G Bm7 Em7 G/D G100/D F/C C/D C/E F Em7 Am7

35 36 37 38 39 40 41 42 43

CONDUCTOR

(44)

- 6 -

AFRICA

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

44 45 46 47 48 49 50 51

Review Required

CONDUCTOR

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Oboe

Gtr.

Pno.

Bass

Drums

- 7 -

AFRICA

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CONDUCTOR

- 8 -

AFRICA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Dhi      B<sup>b</sup>      F      Fsus      F      C  
Dhi      B<sup>b</sup>      F      Fsus      F      Am7

60      61      62      63      64      65      66      67

CONDUCTOR

AFRICA

- 9 -

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

To COCA ♪

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68 69 70 71 72 73 74 75

CONDUCTOR

(70)

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

(A.M7)

GTR.

PNO.

(BASS)

BASS

DRUMS

- 10 -

AFRICA

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CONDUCTOR

AFRICA

84 (Bkards. - ON CUE)

FLUTE

ALTO 1 F#M19 SOLO - 2ND TIME G#M17

ALTO 2 (Bkards. - ON CUE) A

TENOR 1 (Bkards. - ON CUE) A

TENOR 2 (Bkards. - ON CUE) A

BARI. (Bkards. - ON CUE) A

TPT. 1 (Bkards. - ON CUE) A

TPT. 2 (Bkards. - ON CUE) A

TPT. 3 (Bkards. - ON CUE) A

TPT. 4 (Bkards. - ON CUE) A

M19 SOLO - 1ST TIME Bm7 Am9 Bm7 Am9 Bm7 Am9 Bm7 Am9

TBN. 1 (Bkards. - ON CUE) A

TBN. 2 (Bkards. - ON CUE) A

TBN. 3 (Bkards. - ON CUE) A

TBN. 4 (Bkards. - ON CUE) A

GTR. Am9 Bm7/A Am9 Bm7/A Am9 Bm7/A Am9 Bm7/A

PNO.

BASS

DRUMS

- 11 -

84 85 86 87 88 89 90 91

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CONDUCTOR

- 12 -

AFRICA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. 2

PNO.

BASS

DRUMS

92 93 94 95 96 97 98 99

CONDUCTOR

- 13 -

AFRICA

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

(SOLO  
(AD LIB.)

100 101 102 103 104 105 106 107

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CONDUCTOR

- 14 -

AFRICA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

108

109

110

111

112

113

114

115

116

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CONDUCTOR

- 15 -

AFRICA  
D.S. % AL CODA

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

117

118

119

120

121

122

123

124

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CONDUCTOR

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

- 16 -

AFRICA

Review in  
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125      126      127      128      129      130      131      132      133      134      135

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