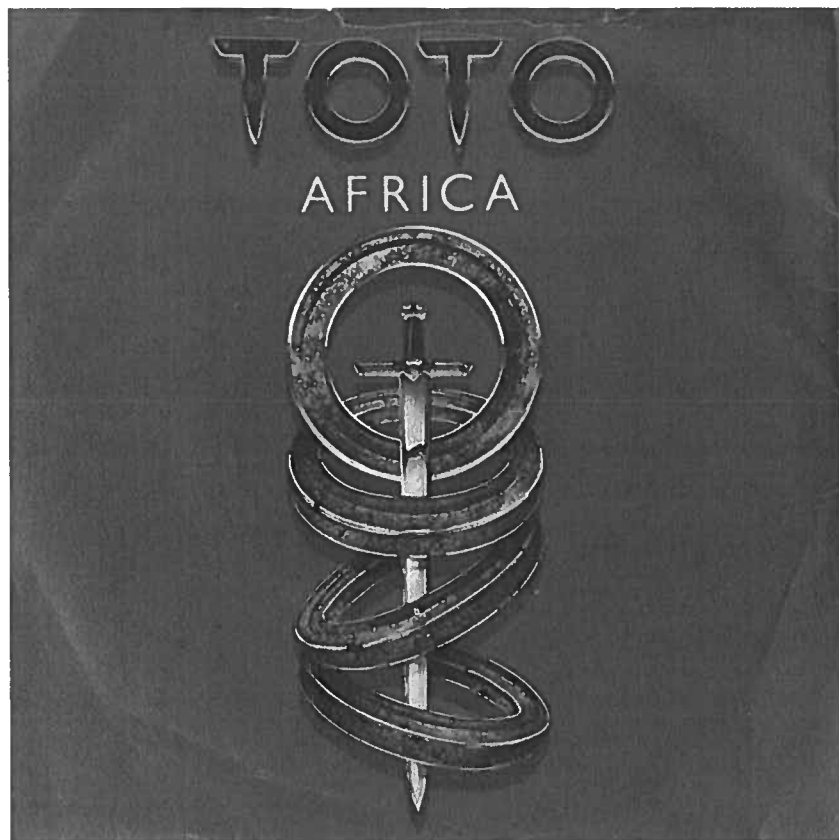
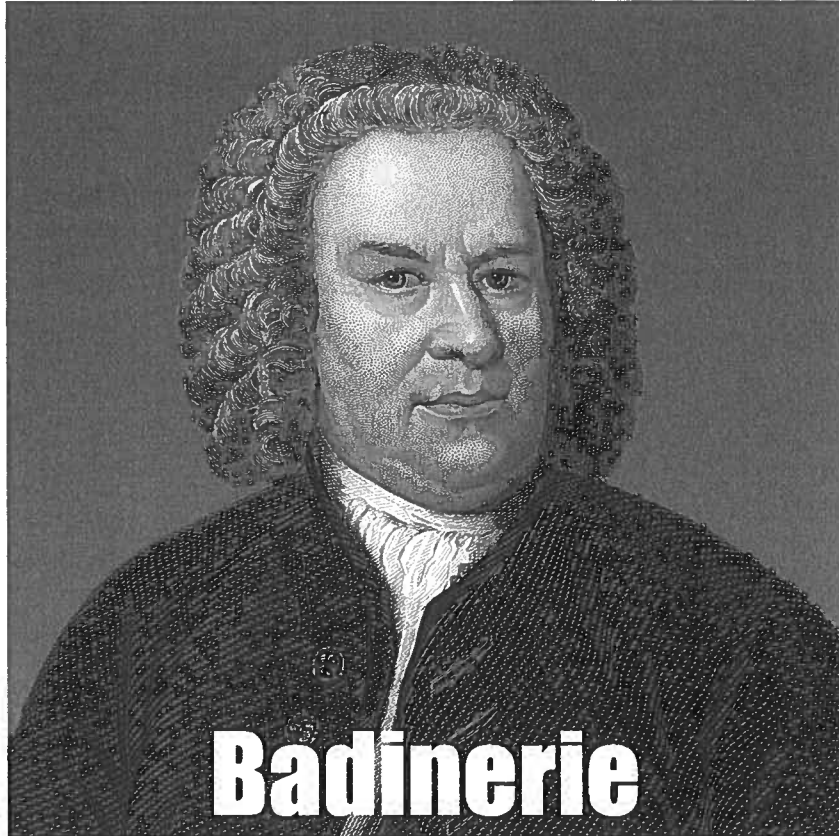


BACH AND TOTO SCORE ANALYSIS



AMBITION



RESILIENCE



COURTESY



KINDNESS

Toto: Africa

Background

- Africa is a song recorded by the American rock band Toto in 1981 for their fourth studio album entitled Toto IV. It is a soft-rock love song with features of African music.
- The song was written by band members David Paich (born June 25th 1954) and Jeff Porcaro (born April 1st 1954 and died August 5th 1992).
- Africa was released as the third single from the album on September 30th 1982 through Columbia Records. It reached number one in America for a single week on February 5th 1983. It also achieved a place in the top ten in the UK, Canada, Ireland, Netherlands, New Zealand and Switzerland.
- In 2012, Africa was listed by music magazine NME in 32nd place on its list of '50 Most Explosive Choruses'.

The Music

Instrumentation: Rock Band: drum kit with additional percussion, lead and bass guitars, synthesizers, male lead vocals and male backing vocals.

Tempo: Moderately fast.

Dynamics: Most of the song is mezzo-forte whilst the choruses are forte.

Form and Structure: Verse / Chorus Form:

<i>Intro</i>	Bars 1 – 4	4 bars
<i>Verse 1</i>	Bars 5 – 39	35 bars
<i>Chorus 1</i>	Bars 40 – 57	18 bars
<i>Link 1</i>	Bars 58 – 65	8 bars
<i>Verse 2</i>	Bars 14 – 39	26 bars
<i>Chorus 2</i>	Bars 40 – 57	18 bars
<i>Link 2</i>	Bars 58 – 65	8 bars
<i>Instrumental</i>	Bars 66 – 82	17 bars
<i>Chorus 3</i>	Bars 40 – 92	22 bars
<i>Outro</i>	Bars 93 – 96	4 bars

Tonality: The majority of the song is in B major whilst the choruses are all in A major.

Harmony: Diatonic throughout.

Melody and Pitch: The melody is mostly conjunct (moving in step) and includes occasional use of the pentatonic scale. The pitch range of the vocal line is just less than two octaves on the printed score, but it is wider on the recording with the vocal improvisations towards the end of the song.

Rhythm and Metre: Ostinato rhythms, consisting almost totally of quavers, with constant use of syncopation. The time signature is 2/2 (split common time) throughout.

Texture: Homophonic (melody and accompaniment).

Toto: Africa

Musical Analysis

Intro Bars 1 – 4 4 bars B major

The introduction contains only three chords – \flat VII, vi and ii (A, G#m and C#m) – and consists of two riffs, both of which last for two bars each.

The first (Riff a – bars 1 & 2) is a distinctive syncopated rhythm pattern mostly repeating chord \flat VII and concluding with chords vi and ii:



The second (Riff b – bars 3 & 4 with an anacrusis) uses an ostinato pattern of five notes – based on the E major pentatonic scale – over a sustained chord ii:



With the exception of the Chorus, the first riff makes an appearance in every other section of the song whilst the second is developed in the instrumental section.

Both riffs have their origins in traditional African music with their use of syncopation, pentatonic scale and irregular ostinato groupings that cut across the 2/2 time signature. The instrumental sonorities used on the recording – including xylophones and marimbas – suggest the sounds of pitched percussion instruments which originate from the various countries of the African continent. The recording of the song also includes an additional eight-bar introduction, performed only by unpitched percussion instruments. This is heard before the vocal score begins and contains African influence in its use of layered rhythm parts and ostinatos.

Verse 1 Bars 5 – 39 35 bars B major

The verse falls into four phrases:

Phrase 1 Bars 5 – 13 9 bars

I hear the drums echoing tonight. She hears only whispers of some quiet conversation.

Phrase 2 Bars 14 – 22 9 bars

She's coming in twelve thirty flight. Moonlit wings reflect the stars that guide me t'ward salvation.

Phrase 3 Bars 23 – 31 9 bars

I stopped an old man along the way, hoping to find some old forgotten words or ancient melodies.

Phrase 4 Bars 32 – 39 8 bars

He turned to me as if to say, "Hurry boy, it's waiting there for you."

A nine-bar phrase is an unusual length. The reason for this is that Riff a begins as the vocal line ends in bar 8 each time.

The melody for the first three phrases is also unusual because each one falls into two vocal lines of three and five bars respectively, ending with a silent bar. It is fairly low in the voice, moves conjunctly in a syncopated rhythm and is mostly syllabic.

The harmonic rhythm of the first three phrases is slow and the chords change only once each bar with the exception of the last bar where the end of Riff a's distinctive chord pattern can be heard.

The chord pattern of each of the nine-bar phrases is:

Bar 5	Bar 6	Bar 7	Bar 8	Bar 9	Bar 10	Bar 11	Bars 12 & 13
I (B)	iii (D#m)	vi (G#m)	Ic (B/F#)	♯VIIc (A/E)	iv ^o d (E/F#)	vi (G#m)	Riff a

The final eight-bar phrase begins in exactly the same way as the previous three phrases; however, in the fourth bar the melody begins an octave higher than previously stated and is harmonised by a backing vocalist, moving in parallel motion at an interval of a 3rd below.

Harmonically, chord vi (G#m) is sustained for an extra bar. This allows Riff a to be stated in the fifth and sixth bars with chord ii sustaining until the end of the phrase.

The chord pattern of the final eight-bar phrase is:

Bar 32	Bar 33	Bar 34	Bar 35	Bar 36 & 37	Bar 38	Bars 39
I (B)	iii (D#m)	vi (G#m)	vi (G#m)	Riff a	ii (C#m)	ii (C#m)

Chorus 1 Bars 40 – 57 18 bars A major

The chorus also falls into four phrases:

Phrase 1 Bars 40 – 43 4 bars

It's gonna take a lot to drag me away from you.

Phrase 2 Bars 44 – 47 4 bars

There's nothing that a hundred men or more could ever do.

Phrase 3 Bars 48 – 51 4 bars

I bless the rains down in Africa.

Phrase 4 Bars 52 – 57 6 bars

Gonna take some time to do the things we never had.

The first phrase is sung as a solo, the second as a duet and the third and fourth in three parts.

The melody for the first three phrases uses only two pitches: the tonic and the leading note. This time it is high in the voice, although as before it uses a syncopated rhythm and is syllabic.

The harmony of the first three phrases has the same harmonic rhythm as the verse. This time, however, a typical pop song chord pattern is used:

Bar 40	Bar 41	Bar 42	Bar 43
vi (F#m)	IV (D)	I (A)	V (E)

The final six-bar phrase begins in exactly the same way as the previous three phrases; however, in the fourth bar both the melody and the chord pattern change in order to prepare the shift back to B major. The melody ends with a melisma and the following chords are used:

Bar 52	Bar 53	Bar 54	Bar 55	Bar 56	Bar 57
vi (F#m)	IV (D)	I (A)	iii (C#m)	V (E)	vi (F#m) / Vb (E/G#)

Link 1 Bars 58 – 65 8 bars B major

This section repeats the music stated during the Introduction; however, the original four-bar section is repeated only once instead of three times.

Verse 2 Bars 14 – 39 26 bars B major

This verse falls into three phrases:

Phrase 1 Bars 14 – 22 9 bars

The wild dogs cry out in the night as they grow restless, longing for some solitary company.

Phrase 2 Bars 23 – 31 9 bars

I know that I must do what's right, sure as Kilimanjaro rises like Olympus above the Serengeti.

Phrase 3 Bars 32 – 39 8 bars

I seek to cure what's deep inside, frightened of this thing that I've become.

This section repeats the music heard during Verse 1, with different lyrics. However, there are only two nine-bar phrases this time before the final eight-bar phrase brings the section to a close as before. This verse contains a slight change to the melody in bar 33 as the singer leaps up to pitches D# and C# on the words *deep in*.

This verse is accompanied by a countermelody or descant, played on a flute-like instrument, which can be heard across the top of the texture. It changes pitch conjunctly, moving at the same speed as the harmonic rhythm.

The backing vocals also become more important in this verse. In the two nine-bar phrases they enter in the fifth bar, harmonising on *Ooo* before joining the lead singer with the last word of each phrase. The beginning of the second nine-bar phrase is also harmonised by a backing vocalist, initially a 4th higher than the melody, and then continuing a 3rd higher.

Chorus 2 Bars 40 – 57 18 bars A major

This section repeats the music stated during Chorus 1.

Link 2 Bars 58 – 65 8 bars B major

This section repeats the music stated during Link 1.

Instrumental Bars 66 – 82 17 bars B major

This section is based on the accompaniment heard during the verse; however, the vocal melody is almost entirely replaced with an instrumental melody based on Riff b. Where Verse 2 was a shortened version of Verse 1, this section presents an even shorter statement of the verse with only one nine-bar phrase this time before the final eight bar phrase brings the section to a close as before.

Bars 66 – 69 4 bars (the first half of the nine-bar phrase)

A descending melody using a B major pentatonic scale with the notes falling into groups of three and ending with a triplet:



Bars 70 – 74 5 bars (the second half of the nine-bar phrase)

An ascending and descending melody using the E major scale which contains more rhythmic variety than the first:



Bars 75 – 77 3 bars (the first half of the eight-bar phrase)

An ascending melody, also using the B major pentatonic scale with the notes once again falling into groups of three. This time the phrase ends in a more 'pop' style with the use of grace notes and syncopation:



Bars 78 – 82 5 bars (the second half of the eight-bar phrase)

The vocal part resumes at this point with the second half of the original eight-bar phrase: "*Hurry boy, she's waiting there for you.*"

Chorus 3 Bars 40 – 92 22 bars A major

This section repeats the music stated during Chorus 1 with three notable changes:

1) A new electric guitar riff is heard on the recording in the last bar of each phrase (bars 43, 47, 51 etc):



2) Phrase 3 - *I bless the rains down in Africa* - is heard five times, making this section significantly longer than before.

3) Also, during phrase 3, a solo vocal improvisation is heard at the end of the first, second and fourth repeats. Each one is different, the first two using the lyrics *I bless the rain*, whilst the final one uses, *I'm gonna take some time*.

Outro Bars 93 – 96 4 bars B major

This section repeats the music stated during the Introduction. On the recording the music repeats continually and the texture is gradually reduced each time so that by the end the music is reduced to only the rhythm track heard at the beginning of the song accompanied by the bass line of Riff a.

Glossary

Grace notes are additional notes added as decoration. They are not essential to the melody or the harmony.

The **harmonic rhythm** is the rate at which the chords change in a piece of music.

NME is the New Musical Express, a British music journalism website and former magazine that has been published since 1952. During the 1970s, it became closely associated with punk rock through the writings of Julie Burchill, Paul Morley and Tony Parsons.

A **pentatonic scale** is a musical scale with five notes per octave, most commonly notes 1, 2, 3, 5 & 6 of the major scale.

A **riff** is a short-repeated phrase in popular music and jazz, typically used as an introduction or refrain in a song.

Appendix

Whilst the author of this analysis has decided to place much of the content of this song in B major, the key is, in fact, ambiguous and could be interpreted as B major, E major or A Lydian. The Chorus, however, is resolutely in A major.

Centres are free to deliver the analysis through any of these keys and future exam questions will ensure access for all candidates, whichever key is taught.

Riff a	A	G#m	C#m
B major	♭VII	vi	ii
E major	IV	iii	vi
A Lydian	I	vii	iii

Verse	Bar 5 B	Bar 6 D#m	Bar 7 G#m	Bar 8 B/F#	Bar 9 A/E	Bar 10 E/F#	Bar 11 G#m
B major	I	iii	vi	Ic	♭VIIc	iv9d	vi
E major	V	vii#5	iii	Vc	IVc	ii11	iii
A Lydian	II	iv#5	vii	IIc	Ic	vi11	vii

Verse	Bar 32 B	Bar 33 D#m	Bar 34 G#m	Bars 35 G#m	Bars 36 & 37 Riff a	Bar 38 C#m	Bar 39 C#m
B major	I	iii	vi	vi	♭VII – vi – ii	ii	ii
E major	V	vii#5	iii	iii	IV – iii – vi	vi	vi
A Lydian	II	iv#5	vii	vii	I – vii – iii	iii	iii

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 4 bars	5 - 39 / 14 - 39 35 bars / 26 bars	40 - 57 18 bars	58 - 65 8 bars	66 - 82 17 bars	40 - 92 22 bars	93 - 96 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**.

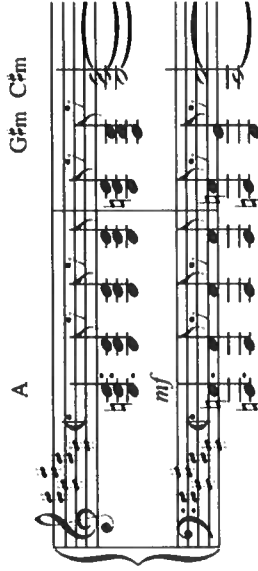
Genre: **soft rock**.

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*m - C*m**.



Choruses use a standard chord pattern: **vi (F*m) - IV (D) - I (A) - V (E)**.

The **harmonic rhythm** (the rate of chord change) is mostly once per bar.

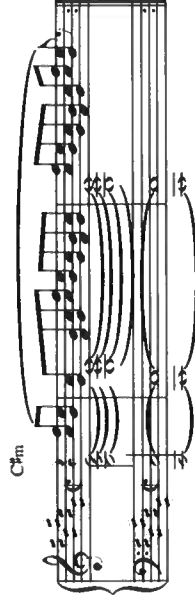
Dynamics:

Most of the song is **mezzo-forte** (moderately loud) whilst the choruses are **forte**.

Melody:

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

Riff b uses the **pentatonic scale** (interpreted through E major):



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**.

J.S.Bach: BADINERIE from Orchestral Suite No.2

The Composer

- Johann Sebastian Bach was a German composer and musician of the Baroque era.
- He was born on the 31st of March 1685 and died at the age of 65 on the 28th of July 1750.
- He is known for instrumental compositions such as the Brandenburg Concertos and the Goldberg Variations, and for vocal music such as the St Matthew Passion and the Mass in B minor.
- He is generally regarded as one of the greatest composers of all time.

The Music

- Composition date:** 1738-1739. Orchestral Suite No.2 contains seven movements (sections): Overture, Rondeau, Sarabande, Bourree, Polonaise, Menuet and Badinerie.
- Instrumentation:** (Transverse) Flute, String Orchestra and Harpsichord (Basso Continuo).
- Tempo:** Allegro (not marked on the score).
- Dynamics:** Mostly forte, including use of terraced dynamics (although very few markings appear on the score, which was typical of the period).
- Form and Structure:** Binary form (AB), with each section repeated once (AABB):
- | | | |
|-----------|--|---------|
| Section A | Bars 0 ² – 16 ¹ | 16 bars |
| Section B | Bars 16 ² – 40 ¹ | 24 bars |
- Tonality:** Section A begins in B minor and ends in F# minor whilst section B does the opposite, beginning in F# minor and ending in B minor.
- Harmony:** Diatonic throughout. Section A modulates from the tonic to the dominant minor and Section B does the opposite. Imperfect and perfect cadences are clearly presented throughout. Chords frequently occur in inversion with occasional use of V⁷ in third inversion. A Neapolitan sixth chord is used in bar 35. Suspensions also occur in bars 8¹, 10¹ and 32¹.
- Melody and Pitch:** The movement is based on two short musical ideas (X and Y). The flute part has a two-octave pitch range. The movement includes ornaments and compositional devices typical of the Baroque era:
- | | |
|----------------|---|
| Trills: | Bars 8 ¹ , 10 ¹ , 15 ² , 27 ² , 30 ¹ and 32 ¹ |
| Appoggiaturas: | Bars 33 ¹ and 40 ¹ |
| Sequences: | 6 ² – 10 ¹ and bars 28 ² – 32 ¹ . |
- Rhythm and Metre:** Simple ostinato rhythms, forming the basis of the two short musical ideas (X and Y), consisting almost totally of quavers and semi-quavers. The time signature is 2/4 throughout.
- Texture:** Homophonic (melody and accompaniment). The flute and the cello provide the main musical material, but the 1st violin participates occasionally. The 2nd violin and viola provide harmony with less busy musical lines.

Form and structure:

The piece is in **Binary** form (**AB**).
Section A is 16 bars long.
Section B is 24 bars long.
Each section is repeated (**AABB**).

Dynamics:

Mostly **forte** throughout, although no markings appear on the score.
On some recordings, **terraced dynamics** (sudden changes) are included.

Background details:

Composed by **Johann Sebastian Bach** (1685 - 1750), one of the main composers of the **Baroque** era in music.
Badinerie is the last of seven movements from a larger piece called **Orchestral Suite No.2**.
The piece was composed between **1738-1739**.

Harmony:

Diatonic: mixture of root position and inverted chords; uses V7 chords and a Neapolitan sixth chord.
Imperfect and perfect cadences are clearly presented throughout. Both sections end with a **perfect cadence**.

Metre and rhythm:

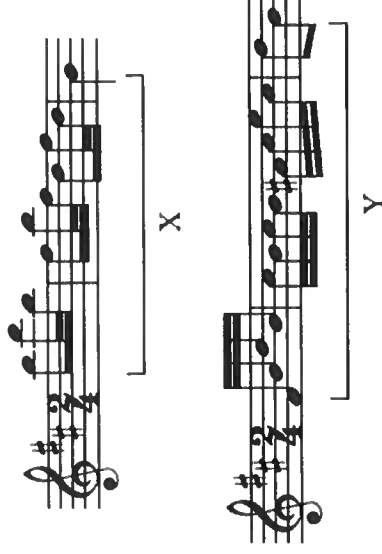
Simple duple time - 2/4 - with two crotchet beats in every bar.
Uses **ostinato rhythms** which form the basis of two short musical ideas (X and Y), consisting almost totally of **quavers and semi-quavers**.

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.

Melody:

The movement is based on **two musical motifs**.



Both motifs begin with an **anacrusis**. Motif X is entirely **disjunct** whilst motif Y **combines disjunct and conjunct** movement.
Typical **ornaments and compositional devices** of the period are used including **trills, appoggiaturas** and **sequences**.

Texture:

Homophonic: melody and accompaniment.

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

The 2nd violin and viola provide harmony with less busy musical lines.

Tempo:

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

Tonality:

Section A begins in **B minor** (tonic) and ends in **F[♯] minor** (dominant minor).
Section B begins in **F[♯] minor** (dominant minor) and ends in **B minor** (tonic).
Section A modulates from B minor through **A major** before arriving at F[♯] minor.
Section B modulates from F[♯] minor through **E minor**, **D major** and **D major** before arriving at B minor.

J.S.Bach: BADINERIE from Orchestral Suite No.2

Melodic Analysis

The entire movement is based on two musical motifs: X and Y.

Section A Bars 0² – 16¹ Sixteen bars

Bars 0² – 2¹ The movement opens with the first statement of motif X, which is played by the flute. The motif is a descending B minor arpeggio/broken chord with a characteristic quaver and semiquaver(s) rhythm.



Musical notation for Motif X, showing a descending B minor arpeggio/broken chord with a characteristic quaver and semiquaver(s) rhythm. The notation is in treble clef, key signature of one sharp (F#), and 2/4 time signature. The motif consists of a descending eighth-note arpeggio: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).

Bars 2² – 4¹ The melodic material remains with the flute for the first statement of motif Y. This motif is an ascending semiquaver figure consisting of both arpeggios/broken chords and conjunct movement.



Musical notation for Motif Y, showing an ascending semiquaver figure consisting of both arpeggios/broken chords and conjunct movement. The notation is in treble clef, key signature of one sharp (F#), and 2/4 time signature. The motif consists of: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).

Bars 4² – 6¹ Motif X is then restated by the flute.



Musical notation for Motif X, showing a descending B minor arpeggio/broken chord with a characteristic quaver and semiquaver(s) rhythm. The notation is in treble clef, key signature of one sharp (F#), and 2/4 time signature. The motif consists of a descending eighth-note arpeggio: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).

Bars 6² – 8¹

Motif X is presented by the cellos in a slightly modified version in which the last crotchet of the motif is replaced with a quaver and two semiquavers. This motif moves the tonality to A major and is also the initial phrase in a musical sequence.



Bars 8² – 10¹

Motif X remains with the cellos with a further modified ending in which the last crotchet is replaced with four semiquavers. It moves the tonality to the dominant minor, F# minor, and is the answering phrase in a musical sequence that began in bar 6².



Bars 10² – 12¹

Motif Y returns in the flute part with a modified ending in which the last two quavers are replaced by four semiquavers.



Bars 12² – 16¹

The flute continues to present the main melodic material. Motif Y is both extended and developed, and Section A is brought to a close in F# minor.



Section B Bars 16² – 40¹ Twenty-four bars

Bars 16² – 18¹ Motif X is stated by the flute in F# minor.



Bars 18² – 20¹ Motif X is modified with two quavers to end instead of one crotchet whilst moving the tonality to E minor. The motif is divided between two instruments and is inverted so that it ascends rather than descends.



Bars 20² – 22¹ Motif X is presented by the flute, moving the tonality to D major, the relative major.



Bars 22² – 24¹ Motif Y returns in the flute part with a modified ending in which the last two quavers are replaced by four semiquavers. This is a transposed copy of bars 10² – 12¹.



Musical Analysis

Bach: Badinerie

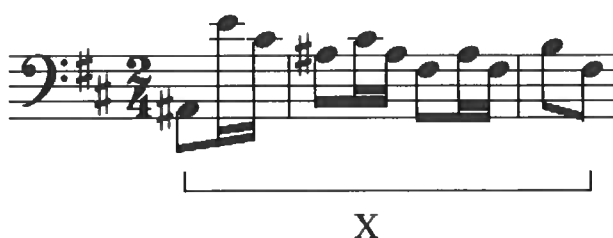
Bars 24² – 28¹ The flute continues to present the main melodic material which is a transposed copy of motif Y1 from bars 12² – 16¹. The key of D major which was introduced in bars 20² – 22¹ is confirmed with a perfect cadence to close.



Bars 28² – 30¹ Motif X is presented by the cellos in a slightly modified version in which the last crotchet of the motif is replaced with a quaver and two semiquavers. This motif was initially presented in bars 6² – 8¹ and, as before, is the initial phrase in a musical sequence.

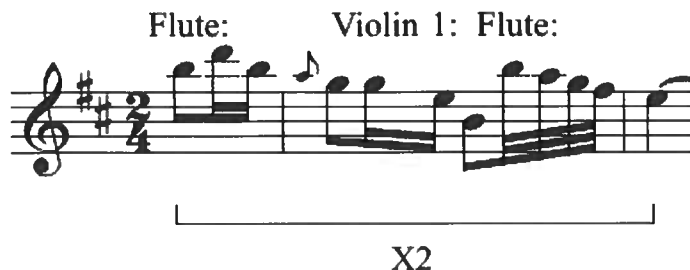


Bars 30² – 32¹ Motif X remains with the cellos with a further modified ending in which the last crotchet is replaced with two quavers. It returns the tonality to the tonic key, B minor, and is the answering phrase in a musical sequence that began in bar 28².



Bars 32² – 34¹ Motif X is developed further at this point to become part of a musical conversation between the flute and the 1st violin. It has an altered pitch shape and is decorated by both an appoggiatura and rapid demisemiquaver movement.

Flute: Violin 1: Flute:



X2

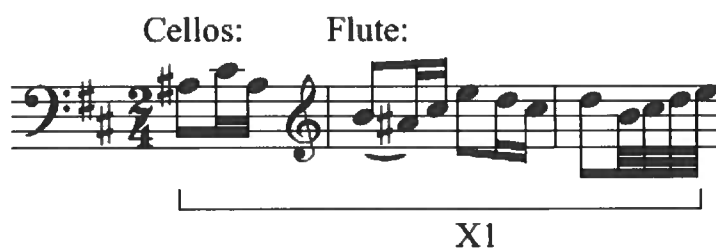
Bars 34² – 36¹ Motif Y returns in the flute part with a modified beginning in which the first four semiquavers are replaced by a quaver and four demisemiquavers.



Y

Bars 36² – 38¹ Motif X is modified with four semiquavers at the end instead of one crotchet. The motif is divided between two instruments and is inverted so that it ascends rather than descends.

Cellos: Flute:



X1

Bars 38² – 40¹ Section B is brought to a close in the tonic key by the cellos with a further modified version of motif X. This statement has an altered pitch shape and a less active rhythm than before.



X3

Glossary

An **appoggiatura** is an added note, one step higher or lower than the main note, which shares the value of the main note by some of its value, usually by half. It is written as a grace note (a small note) without a line drawn through it.

Badinerie is a name given in the 18th century to a type of quick, light movement in a suite.

The **Baroque era** is a period of Western Classical music from 1600 to 1750. This period followed the Renaissance era and was followed in turn by the Classical era.

Basso continuo, notated as figured bass, is a system of partially improvised accompaniment played above a bass line, usually by a keyboard instrument. The use of basso continuo was customary during the 17th and 18th centuries when only the bass line was written out and the keyboard player was informed which chords to play by reading figures that were placed below the notes. A low melody instrument, such as the cello or the bassoon, usually reinforced the bass line.

A chord's **inversion** describes the relationship of its lowest note to the other notes in the chord. A C major triad contains the notes C, E and G. Its inversion is determined by which of these notes is the lowest note in the chord.

A **Neapolitan chord** is a major chord built on the flattened supertonic (second note) of the key. It most commonly occurs in first inversion and is normally referred to as a Neapolitan sixth chord.

A **sequence** is the repetition of a motif at a higher or lower pitch in the same voice or instrument. It is one of the most common methods of elaborating a melody found in eighteenth and nineteenth century classical music.

A **suite** (pronounced sweet) is a collection of short musical pieces, usually dances, which can be played one after another. The French word suite means a sequence of things.

A **suspension** is a means of creating temporary dissonance by sustaining a note whilst changing the harmony beneath it, normally on a strong beat.

Terraced dynamics are a feature of Baroque music in which volume levels shift suddenly from quiet to loud and back again without the use of crescendos and diminuendos.

A **transverse flute** is an instrument which is held horizontally to the side when played rather than vertically to the front like a recorder. The modern flute is a transverse flute.

A **trill** is a rapid alternation between an indicated note and the one above it. Trills may be either diatonic or chromatic. It is indicated by the symbol "tr".