

**PRIDE NAME:** \_\_\_\_\_

### DIRECTIONS:

Today, you are music directors. A music director's job is to interpret, teach, and maintain the songs in a musical. Work with your Pride to music direct the excerpt of "Hakuna Matata" you have been given.



## MUSIC DIRECTING

1. As a Pride, sing through the section of the song taught in the video.
2. Circle any musical markings that the composer has written into the music.
3. Write one sentence that describes what is happening at this moment in the musical: \_\_\_\_\_  
\_\_\_\_\_
4. What words describe the mood of this song? \_\_\_\_\_  
\_\_\_\_\_
5. Consider the characters that sing this song. How might they each sing it? \_\_\_\_\_  
\_\_\_\_\_
6. Choose concepts from the foundations box that best match the action and mood of "Hakuna Matata." Work as a Pride to determine where in the music you will apply these concepts, and sing through the song several times to try out your ideas. Remember to take into account the existing musical markings.

### FOUNDATIONS OF MUSIC

**dynamics:** The volume of a note.

**piano:** Soft. *p*

**mezzo:** Medium. *m*

**forte:** Loud. *f*

**crescendo:** From soft to loud. <

**decrescendo:** From loud to soft. >

**tempo:** The speed of a piece of music.

**presto:** very fast

**allegro:** brisk

**adagio:** slow

**articulation:** The transition between notes.

**staccato:** Choppy, detached notes. •

**legato:** Fluid, smooth notes. ~

**pitch:** The tone of a note.

**breath:** An intake of air to sing a note or phrase.

# SESSION 7: FOUNDATIONS

PRIDE A

## SONG EXCERPT - "HAKUNA MATATA"



ALL:

Ha-ku - na ma - ta - ta, what a won - der - ful phrase!

5 Ha-ku - na ma - ta - ta, ain't no pass - ing craze.

9 It means no wor - ries for the rest of your days! —

# SESSION 7: FOUNDATIONS

PRIDE A

13

It's our pro-blem - free phi - los - o-phy:--

17

Ha - ku - na ma - ta - ta!

TIMON: Welcome to our humble abode!  
PUMBAA: Gee, I'm starved!

20

*mp*

**PRIDE NAME:** \_\_\_\_\_

### DIRECTIONS:

Today, you are choreographers. A choreographer's job is to create, teach, and maintain the dances in a musical. Work with your Pride to choreograph the section of "Hakuna Matata" you have been given.



## CHOREOGRAPHING

1. As a Pride, sing through the section of the song taught in the video.
2. Write one sentence describing what is happening at this moment in the musical: \_\_\_\_\_  
\_\_\_\_\_
3. What words describe the mood of this song? \_\_\_\_\_  
\_\_\_\_\_
4. Which characters are in this song? How might they each move? \_\_\_\_\_  
\_\_\_\_\_
5. Choose concepts from the foundations box that best match the action and mood of "Hakuna Matata." Work as a Pride to create choreography using these concepts. Dance (and sing!) through the song several times to try out your ideas. Be sure to use the correct terms for parts of the stage when creating your choreography (examples: turn DSR, jump DSL).

### FOUNDATIONS OF DANCE

**levels:** high, medium, low

**direction:** left, right, up, down, sideways

**size:** big, small

**speed:** fast, slow

**shape:** angular, round

**quality:** fluid, sharp, bouncy, grounded, heavy, light

# SESSION 7: FOUNDATIONS

PRIDE B

## SONG EXCERPT - "HAKUNA MATATA"



ALL:

Ha-ku - na ma - ta - ta, what a won - der - ful phrase!

5 Ha-ku - na ma - ta - ta, ain't no pass - ing craze.

9 It means no wor - ries for the rest of your days! —

# SESSION 7: FOUNDATIONS

PRIDE B

13

It's our pro-blem - free phi - los - o-phy:--

17

Ha - ku - na ma - ta - ta!

TIMON: Welcome to our humble abode!  
PUMBAA: Gee, I'm starved!

20

*mp*

**PRIDE NAME:** \_\_\_\_\_

### DIRECTIONS:

Today, you are directors. A director's job is to create a vision for a play, and to work with the actors to stage the show. Work with your Pride to direct the scene that you have been given.



## DIRECTING

1. As a Pride, read through the scene that takes place just before the song "Hakuna Matata."
2. Write one sentence that describes what is happening at this moment in the musical: \_\_\_\_\_  
\_\_\_\_\_
3. What words describe the mood of this scene?: \_\_\_\_\_  
\_\_\_\_\_
4. Direct this scene, incorporating all of the concepts from the foundations box. Remember, the actors in the scene should use their bodies, voices, and imaginations to create their characters. Be sure to use the correct terms for parts of the stage when creating your blocking (examples: turn DSR, cross DSL). Run through the scene several times to try out your ideas.

### FOUNDATIONS OF DIRECTING

**diction:** Clear pronunciation of spoken dialogue.

**projection:** Throwing your voice to the back of the theater so that everyone can hear you.

**cheating out:** Angling your body so that the audience can always see your face.

**blocking:** The movement a director assigns to an actor. Use the parts of the stage when creating blocking (examples: cross USL, stand DSR).

**objective:** What a character wants in a scene or play.

**focus:** Where you want the audience to be looking.

## SCRIPT EXCERPT - SCENE NINE: THE DESERT & THE JUNGLE

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**TIMON**

You okay, kid?

**YOUNG SIMBA**

*(disoriented, getting up)*

I... guess so.

*(A dejected YOUNG SIMBA starts to leave.)*

**TIMON**

Hey, where ya goin'?

**YOUNG SIMBA**

Nowhere.

**TIMON**

Gee. He looks blue.

**PUMBAA**

I'd say brownish-gold.

**TIMON**

No, no, no. I mean he's depressed.

**PUMBAA**

Oh.

*(to YOUNG SIMBA)*

So what's eatin' ya?

**TIMON**

Nothin'! He's at the top of the food chain. Ha-ha-ha...

*(no response)*

So! Where ya from?

**YOUNG SIMBA**

Doesn't matter. I can't go back.

**TIMON**

Ah, you're an outcast! That's great! So're we!



**PUMBAA**

Whad'ja do, kid?

**YOUNG SIMBA**

Something terrible. But I don't want to talk about it.

**PUMBAA**

Anything we can do?

**YOUNG SIMBA**

Not unless you can change the past.

**PUMBAA**

Ya know, in times like this, my buddy Timon here says: You gotta put your behind in your past.

**TIMON**

No, no, no! It's: You gotta put your past behind you.

**PUMBAA**

Oh.

**TIMON**

Look, kid, bad things happen, and you can't do anything about it. Right?

**YOUNG SIMBA**

Right.

**TIMON**

Wrong! When the world turns its back on you, you turn your back on the world. Repeat after me: *Hakuna matata*.

**YOUNG SIMBA**

*What?*

**PUMBAA**

*Ha-ku-na ma-ta-ta.*

*(explaining)*

It means "no worries."

