



## VALERIE NARANJO

WORLD CLINIC/PERFORMANCE  
THURSDAY 2:00 P.M.  
ROOM 109

**H**eralded as a show that would change the face of Broadway, *The Lion King* garnered six Tony awards and the Grammy award for its original cast recording its opening year. Reviewed as “the eighth wonder of the world,” *The Lion King* on Broadway is, in its sixth year, consistently at the top of Broadway and touring company ticket sales.

Set in Africa, the show’s story is rife with Pan African cultural display. Central to the show’s visual effect (costume and set design, dance style, etc.) is director Julie Taymore’s careful research and study of sacred traditional masked art and puppetry. Crucial to the audio effect is her ear for the important role of percussion in African music. With half of the percussion section in full view of the audience, *The Lion King’s* African percussion showcase potential has been apparent from its inception.

The show’s initial reading, in August 1996, included only four musicians, two of whom were percussionists (myself and drummer/percussionist Satoshi Takeishi). Each of us brought in a multiple setup of as many traditional instruments and styles as tastefully possible. From these initial exercises and experiments, percussion arrangements took shape for five players on dozens of instruments.

### AUDITIONS

During the audition process for the percussion section, in which we screened musicians from the top of Broadway’s ranks, it became clear to me that many otherwise great percussionists lacked the particular kind of train-

# African Styles in the Broadway Pit

BY VALERIE DEE NARANJO

ing and experience needed to perform a show of this kind. The successful auditioners are still members of our current Broadway section: Rolando Morales-Matos, Junior Wedderburn, and Tom Brett. (I and drummer Tommy Igoe were already on board.)

Our interviews/auditions sought to judge each musician’s ability in several areas: 1. the appropriate skills, including reading ability and command of a number of African and Western percussion instruments; 2. a good work manner and good communication skills, both musically and otherwise; e.g., “Is this person confident enough to be willing to try things that might show the player’s vulnerability?” (People who missed, or were late for, their audition were disqualified.); 3. stamina and stage presence; “Is this person able to embrace the spirit of the music and make it his or her own?” Two of *The Lion King’s* percussionists are in full view of the audience, connected to the rest of us in the pit through the conductor and headphones; 4. a general sense of commitment.

### SUBBING

The subbing audition process took these considerations into yet more depth, since substitutes are an essential part of the orchestra. A bit of advice if you are considering subbing on Broadway: If you are really serious about subbing a show, please hone up your “seeking spirit” and be willing to invest some serious time. There is a lot to learn about the particulars of *any* show, and likely, the principal is already a bit weary of teaching it again and again. If I inform an interested musician that my book has a shekere part and ask if he or she has studied shekere, I’d rather hear someone say, “I have never studied shekere, but if you can recommend a good teacher, I would be willing to study with that person right away,” than to hear, “Oh, I’d be able to play that.” Please *don’t* say, “Oh, I can learn any in-

strument” (although it might be true!). Principals are looking for subs who will take on responsibility for their own learning process, in all of its tedium, and who seem to be able to assess their progress sensibly and accurately.

### PASIC CLINIC

The PASIC presentation, “African Styles in the Broadway Pit,” will delve into 1. Specific traditional and contemporary West African styles that I drew from as I wrote *The Lion King* percussion arrangements; 2. a brief demonstration of the instruments that seem to be most challenging for classically trained percussionists; and 3. some of the actual arrangements.

If you are a classically trained percussionist, you already have the most important skills and aptitudes that you need to “cross over” into the world percussion pit. You can read. You can follow a conductor. Through your training in sight singing you’ve developed the ability to hear and repeat. You have discipline, and you have learned to perform on many percussion instruments. Your open mind and seeking spirit are most important as you develop additional skills:

**The Linguistic and Aural Approach:** The instrumental lines of most traditional music are based on either a sung line or the derivation of one. As speakers we become fluent in a new spoken language if, after learning some basics, we practice expressing ourselves in that language. If possible, try to learn at least the basics in the home languages of the instruments you are going to study. Find out the translations of song lyrics and understand the stories, beliefs, and other pertinent information. This approach will allow you to learn so very much faster and more thoroughly.

**Groove** is the essence of dance music in any part of the world. Repeated patterns create a flow that should get into the veins of our listeners and make them *have* to dance.

# BASICS AND BEYOND...

## LEARNING TOOLS FOR EVERY DRUMMER

*Marco Minnemann*

**EXTREME DRUMMING**  
(905653) DVD \$39.95

**EXTREME INTERDEPENDENCE**  
(0560B) Book and CD \$24.95



*Giovanni Hidalgo and  
Horacio "El Negro" Hernandez*

**TRAVELING THROUGH TIME**  
(906863) DVD

COMING SOON  
FROM HORACIO:  
CONVERSATIONS IN CLAVE  
ON DVD!

*Rick Gratton*



**Rick's Licks**  
(0715B) Book and CD \$24.95

*Karl Perazzo,  
Raul Rekow, and Horacio  
"El Negro" Hernandez*

**JUST ANOTHER DAY IN THE PARK**  
(905688) Video \$12.95  
(905744) DVD \$16.95



*Dinnie Colaiuta*  
**THE UNREEL DRUM BOOK**  
(0730B) Book and 2 CDs



*Fred Dinkins*  
**IT'S ABOUT TIME**  
(0731B) Book and CD \$24.95



*Richie Gajate-Garcia*  
**PLAY BONGOS NOW**  
(0637B) Book and Two CDs \$24.95



WARNER BROS. PUBLICATIONS  
Warner Music Group • An AOL Time Warner Company



These and other great Warner Bros. Percussion titles are available from your favorite music store. Call (800) 327-7643 or (305) 620-1500, ext. 7399 for information or for a store near you.

**Life condition** (i.e., stage presence or stage presentation): Music is, in essence, an elixir, meant to lift, or at least alter, one's life condition. You, the musician, are the one responsible for passing that to those who listen/dance to you.

**Stamina:** You need to possess the physical ability to play with the same power and finesse 15, 35, or 55 minutes

into a groove as you did during the first minute.

How to develop these skills? Seek out and study with truly the best teachers available. You might be fortunate enough to have a good drumming/dance school in your area. Play as much as possible with more experienced musicians and dancers. Perform as often as you can; seek out opportunities to do so.

Most of all, relax and enjoy yourself when you play and, in general, take your music seriously and yourself with a sense of humor and patience.

**Valerie Dee Naranjo** broke a gender barrier by being the first woman to perform on gylil (traditional marimba) and to become a first-place prize winner in Ghana's Kobine Festival of Traditional Music. She has performed on six continents, including eight African countries and plays percussion for NBC's *Saturday Night Live* band. Other American credits include Philip Glass, David Byrne, Tori Amos, Airtó Moreira, Zakir Hussein, and Glen Velez. Her CD *Orenda - Native American Music to Heal the Spirit* is released by Ellipsis Arts, and her collaboration with master percussionist Kakraba Lobi (CD and written transcriptions), *West African Music for the Solo Marimbist*, is published by Mandara Music. PN

# American Drum

---

*"We make mallets... that Revolutionize the Industry!"*

Write for a free catalog.



www.americandrum.com

**2800 Seven Hills Blvd., Richmond, VA 23231 Ph. (800) 476-1776**



# LAWRENCE UNIVERSITY

An extraordinary program for undergraduate study, the Lawrence Conservatory of Music offers an array of opportunities for students from around the world.

Ranked in the top tier in the nation by *U.S. News & World Report*

Bachelor of Music degree in performance, music education, and theory/composition

Bachelor of Arts degree in more than 30 academic disciplines

Bachelor of Arts/Bachelor of Music five-year double-degree program

Scholarships up to \$10,000 per year; average need-based financial aid award for incoming freshmen exceeds \$20,100

Recent guest percussion artists: Kakraba Lobi, Valerie Naranjo, Nancy Zeltzman, Tom Stubbs, Michael Spiro, Jamey Haddad

For further information please contact:  
 Conservatory Admissions  
 Lawrence University • Appleton, WI 54912-0599  
 excel@lawrence.edu • 1-888-556-3952 • www.lawrence.edu

percussion faculty

Alan Abel\*

Glenn Steele

Angela Zator-Nelson\*

Nancy Zeltsman

*\*Current and Retired Members of  
The Philadelphia Orchestra*

Boyer  
College  
of Music

and Department of Dance



*Robert T. Stroker, Dean*

TEMPLE UNIVERSITY

**PHILADELPHIA AUDITIONS**

December 1 - 5

January 25

February 7

February 28

*(last audition for priority music  
scholarship consideration)*

March 21

**NATIONAL AUDITIONS**

Atlanta February 17

Chicago February 4

Houston February 16

Interlochen February 2

Los Angeles



Boyer College of Music

2001 N. 13th Street

Philadelphia, PA 19122

215.204.8301 • 215.204.4957 (Fax)

[www.temple.edu/music](http://www.temple.edu/music)

[music@temple.edu](mailto:music@temple.edu)