Music by Richard Rodgers

Lyrics by Oscar Hammerstein II

Book by Howard Lindsay and Russell Crouse

Suggested By 'the Story of the Trapp Family Singers'

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On behalf of R & H Theatricals
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The National Youth Theatre Company (NYTC) is a registered charity dedicated to the personal, social and creative development of young people through the dramatic arts. Since the Company’s foundation in 2005, we have engaged with over 2000 young New Zealander’s through our programmes, and tens of thousands more as members of our school matinee audiences.

‘The Sound of Music’ is the end result of NYTC’s On Stage programme. Our cast is comprised of over 180 young performers, aged between five and twenty-one. They have been working together through our workshop rehearsal programme for the last four months. The On Stage programme is part of our AllAccess initiative - a series of programmes aimed at providing highly accessible opportunities in the arts. There are no auditions to join the cast, and for many this is their first live performance experience. The growth displayed by these young people during the months of the programme is remarkable, and taking to the stage with NYTC is something they’ll never forget.

NYTC is committed to developing strong, mutually positive relationships with the schools in our community. We do our best to provide performances and support materials that make the experience of live theatre both enjoyable and valuable for a school audience. We would love to talk to you to find out how we can support you and make your relationship with NYTC mutually beneficial. If you would like to speak with an NYTC representative, please don’t hesitate to contact us at the email address below.

From all of us at NYTC, we hope you and your students enjoy ‘The Sound of Music’ and have fun working through the activities included in this resource pack. We look forward to seeing you at the theatre!

For more information, or to speak with an NYTC representative, please email us at: schools@nytc.co.nz.
2 Introduction
4 Professional Statements
6 Synopsis
7 Historical Background - The true story of the von Trapp Family: A Timeline
9 Historical Background - What happened next to the von Trapp family?
10 Character Descriptions

FOLLOW-UP ACTIVITIES
14 Dance and Drama
15 Literacy
16 Visual Art and Inquiry

LESSON PLANS
17 My Favourite Things
18 Character Description
19 Maria von Trapp: Fact vs. Fiction
20 DO-RE-MI
22 The Sound of Music: Physiological Response
23 Sounds Like Music

RESOURCES
25 1 - Venn Diagram
26 2 - Solfege Syllable Brainstorm
27 3 - Key of C: Solfege Chart
28 4 - Costume Design
29 5 - Plot Summary
30 6 - KWL Chart
31 7 - Script for Acting
33 8 - Word Find
‘The Sound of Music’ is a true musical theatre classic. For over 50 years, the story of a rebellious nun with a love of music, whose love brings a family together in the midst of dark times, has brought joy to many people.

‘The Sound of Music’ still resonates with audiences today because it is a simple story. It is not a show about big sets and elaborate special effects. The show relies on strong characters and fine singing and acting.

When directing ‘The Sound of Music’, I constantly remind myself and the cast about the history behind the show. It is important when you are dealing with a show filled with historical events, that everyone understands their significance.

The most interesting element for the children has been to understand how children were expected to behave in the 1930’s compared with children in the present day. However, no matter how attitudes and politics have changed over time, thoughts, feelings and relationships have always and will always continue to underpin peoples actions. Children will always want to play. People will always fall in love. Families will always be diverse, unique and vital.

Glen Pickering Head of Drama, National Youth Theatre Company Trust

James Doy Musical Director

‘The Sound of Music’ is a refreshing change from the last few years of NYTc shows. A classic musical theatre piece, it presents a very different challenge from the more contemporary shows we’ve been working on lately, and gives the opportunity for a different style of singer to excel.

In the traditional staging of ‘The Sound of Music’, all of the mass choral pieces are arranged in four part harmony for SSMA (Soprano 1, Soprano 2, Mezzo Soprano, Alto), and intended to be sung by the Nuns. To maximise the opportunities for our cast we needed to include the full cast in these numbers, which involved working in some broken voiced male parts, without making the harmonies sound strange. Obviously we didn’t make them dress as Nuns!

I’ve been hugely impressed with the ability of our young cast to pull off some extremely complicated harmonies. Even our youngest cast members are managing to hold their parts, it’s amazing what they’re capable of when challenged.

James Doy Head of Music, National Youth Theatre Company Trust
‘The Sound of Music’ has been a fascinating show to choreograph – the show itself does not lend itself to big, bold group numbers which has meant using forms of dance not previously taught by NYTC and having to be particularly creative to incorporate all members of our large cast.

My work in choreographing for the National Youth Theatre’s OnStage programme presents some exciting challenges given the nature of the Company. There is no audition to join our cast. The cast, aged from 6 – 21, come together for the first time at the start of the rehearsal programme, and have a huge range of dance ability – from experienced dancers with a lot of formal training right through to those who have never danced a step before. Developing choreography that caters for the whole range of age and ability – making sure that every one of our cast is extended, and that the end result is enjoyable for our audience, is a real challenge. It’s hard work and requires a lot of logistical planning to achieve successfully. It is, however, a thoroughly enjoyable process.

In approaching ‘The Sound of Music’ I sought to place the choreography within the context of the story – 1930s Austria – meaning it needed to feel like more traditional dancing rather than modern dancing while still providing the structured framework required to meet NYTC’s needs. I have also worked to incorporate some different styles of dance, matched to the show, to broaden the cast members’ exposure to choreographic styles. As an example, I worked with the guests at the ball on waltzing and other forms of ballroom dance. This has provided the cast with a different learning experience.

I hope you enjoy the show as much as I have enjoyed choreographing it!

**Nikki Ring**

Head of Dance, National Youth Theatre Company Trust
In 1930s Austria a young woman called Maria, with a religious devotion and a passion for singing, is struggling to fit into life in a convent. When a nearby household needs a governess, she is sent by the Abbess to look after the children of a widowed naval Captain, Georg von Trapp.

Her fun-loving nature and natural creativity soon infect the children and they learn to play and, of course, sing — in contrast to the stern upbringing their father would prefer.

The oldest daughter, Liesl, is in love with the local telegram delivery boy, Rolf, while her father is courting a rich Viennese woman, Baroness Schraeder. However, it becomes clear, first to the children and finally to Maria herself, that the Captain is really in love with her.

Meanwhile, Nazism and the eventual occupation of Austria by Germany is casting a shadow over all their lives. The Captain is fiercely patriotic and cannot agree with the Baroness, or his friend Max, about giving in to the inevitable German takeover.

As the family’s predicament becomes more dangerous, Max finds a way out and persuades the Captain to sing with his family at the Salzburg music festival, during which they escape, pursued by soldiers. After being concealed by the nuns at the Abbey, they make it over the mountains to Switzerland and safety.
1880 Georg von Trapp is born in Zara, Dalmatia, (now Zadar, Croatia).

1905 Maria Augusta Kutschera is born on a train en route to Vienna. Her mother died when she was two years old, and her father, an engineer, needed to travel for work, so Maria was raised by cousins, one in particular, who brought her up to be an atheist and a socialist.


1913 Agathe von Trapp is born.

1914-18 World War I: Georg serves as a submarine commander in the Austro-Hungarian Navy, and is decorated for valour with the title of ‘Ritter’. Georg moves his family from Pola (now Pula, Croatia) to Austria during the war.

1914 Maria von Trapp is born.

1915 Werner von Trapp is born.

1917 Hedwig von Trapp is born.

1918 Austria-Hungary is defeated in World War I. The empire is broken up, based loosely on national grounds. Austria is created out of German-speaking areas. Austria becomes a republic called ‘German Austria’. As Austria has lost its seaports and its navy, Captain Georg von Trapp retires.

1919 Johanna von Trapp is born.

The Versailles Treaty forbids Germany to unite with Austria to form a super state, which would be too powerful economically.

Sept 1919 The Treaty of St Germain sets out the terms of Austria’s future situation. Austria’s name is changed to the ‘Republic of Austria’.

1921 Martina von Trapp is born.

Maria Kutschera goes to train at the State Teachers’ College of Progressive Education in Vienna. During the time she is there, she is drawn into the church by the music and happens to hear a Jesuit priest, Father Kronseder, preaching. She talks to him about his beliefs and this has a profound effect on her. This religious awakening will shape the rest of her life.

May 1921 Salzburg Plebiscite: Salzburg votes for a union with Germany, which would be a violation of the Treaties of Versailles and St Germain. The Allied governments threaten to intervene, which ends the Austrian separation movement.

1922 Agathe von Trapp, Georg’s wife, dies of scarlet fever. The grieving family sell the estate in Pola, and move to an estate in Salzburg.
1924 Maria Kutschera enters Nonnberg Abbey, Salzburg, as a postulant.

1926 Maria is sent by the nuns to the von Trapp’s home to act as a tutor to one of the daughters who is sick, and unable to attend school.

Nov 1927 Maria marries Georg von Trapp, motivated mainly by the love she feels for the children, and the advice of the nuns to try to do God’s will. Her love for Georg will develop later.

1928 Rosmarie von Trapp is born.

1931 Eleonore von Trapp is born.

May Austria’s most important bank fails.

1932 The family, having lost most of their wealth during the failure of the bank, decide to turn their hobby of singing into a career, and begin to tour. Engelbert Dollfuss of the Christian Social Party becomes Austrian Chancellor.

Jan 1933 Adolf Hitler is appointed German Chancellor.

July Germany becomes a one-party state, with Hitler as its unchallenged dictator.

1934 In Austria, the Socialist Party and related organisations are banned. The Dollfuss cabinet approves a new constitution which ends press freedom and establishes a one-party system, which is nevertheless anti-Nazi, known as the ‘Patriotic Front’.

July Dollfuss is assassinated by Nazi sympathisers who wish for unification with Germany.

1936 The von Trapp Family Singers win first place at the Salzburg Music Festival.

1938 Dollfuss’s successor, Schuschnigg, maintains a ban on pro-Hitlerite activities, but is forced to resign on 11 March 1938. German troops then occupy Austria with no resistance. Austria is renamed ‘Ostmark’, and placed under the leadership of Seyss-Inquart. The family realise that they might be in danger because of their refusal to support the Nazis, who have taken over control of Austria. They leave, travelling first to Italy, under the ruse of going on a walking holiday and then to tour in America.

1939 Johannes von Trapp is born.

September Germany invades Poland, and Britain and France declare war on Germany.

1942 The family settle in Stowe, Vermont.

1944 Maria and her stepdaughters, Agathe, Maria, Hedwig, Johanna and Martina apply for U.S. citizenship by filing declarations of intention at the U.S. District Court in Burlington, Vermont. They will achieve citizenship in 1948.

1945 The Second World War ends.

1947 Georg von Trapp dies.


1946 The von Trapp Family on tour in the US
In 1947, Maria founded the Trapp Family Music Camp in Stowe, Vermont, with the aim of introducing music to American families. As the camp became more and more popular, it was necessary to provide overnight lodging and, in the next few years, the accommodation was expanded, with the Trapp Family Lodge, a ski and holiday village, opening to guests in 1950.

In 1956, when Maria and some of her children were touring Australia, they visited the home of Archbishop Carboni, who was in charge of overseeing missionary work in the South Pacific. He informed the family that, should they ever give up their singing careers, they would be welcome to return to become missionaries in the South Pacific.

In 1957, the von Trapp family gave up the Trapp Family Music Camp and their music tours. Many of the children were pursuing their own interests by then, and the singing group had included non-family members for some time. With touring at an end, Maria von Trapp travelled with three of the children, Maria, Johannes and Rosmarie, and with Father Wasner, who had acted as the group’s musical director, to Papua New Guinea to become missionary workers.

Johannes helped to build two schoolhouses and a church, Rosmarie and Maria taught, while Maria von Trapp (the elder) and Father Wasner did some work for the Archbishop, travelling for a year through the different islands, observing and reporting the needs of the people, as was later described in Maria: My Own Story (published 1972). After her year of missionary work, Maria returned to Stowe, and concentrated on running and expanding the Trapp Family Lodge.

She continued to be involved in the running of the Lodge until her death in 1987. In 1980, the lodge burnt to the ground in a fire that resulted in one death and a number of injuries. The family rebuilt the lodge within three years, making it three times the size of the original, and it is still operating today, under the management of Johannes von Trapp, Maria’s youngest child, who is its president.

Meanwhile, a younger generation of von Trapps – Maria’s great grandchildren – are now giving musical tours. Justin (11), Amanda (15), Melanie (16) and Sofia (18) are following in the footsteps of their grandfather, Werner von Trapp, and perform classical music, folk songs and, naturally, songs from The Sound of Music.
Character Descriptions

Maria
Maria is a sweet young postulant (nun in training) whose love of freedom makes it obvious to her superiors that she is not suited for religious life. Thus, she is sent off to be the governess to Captain von Trapp’s seven troublesome children. Maria becomes friends with the children due to their mutual love of music. Eventually, the Captain and Maria fall in love and are married.

Captain Georg von Trapp
A retired naval officer, proud Austrian and strict father who has dealt with his wife’s death by running his home like a naval ship and by making frequent, extended trips to Salzburg and Vienna. He eventually falls in love with Maria.

Mother Abbess
The firm but understanding Mother of Nonnberg Abbey.

Sister Berthe
The strict mistress of the novices, straight laced with a quick tongue, less tolerant than the other nuns.

Sister Katarina, Sister Sophia, Sister Anita & Sister Amelia
Nuns at Nonnberg Abbey. Sister Sophia is a noviciate, in training to become a nun.
Liesl von Trapp
Captain Von Trapp’s eldest daughter. Sweet, charming & innocent 16 year old who has fallen in love for the first time (with Rolf). She has a maternal edge to her and cares very deeply for her younger siblings.

Friedrich von Trapp
14 years old, the reserved eldest son of Captain von Trapp. Wants to act mature and be a man like his father.

Louisa von Trapp
13 years old, an aloof preteen who is a trickster with a rebellious attitude.

Kurt von Trapp
10 years old, Captain von Trapp’s second eldest son. Headstrong and mischievous.

Brigitta von Trapp
9 years old, initially, a sarcastic imp who is very observant and says what she thinks. She is intelligent and enjoys reading.
**Marta von Trapp**
7 years old and the second youngest of the von Trapp children who wants to be special. Sweet and gentle.

**Gretl von Trapp**
5 years old and the youngest of the Von Trapp children who wants to be noticed and loved.

**Rolf Gruber**
Liesl’s 17 year old boyfriend and confidante. A bicycle messenger and who eventually betrays the Von Trapp’s and fights for the Nazis.

**Max Detweiler**
A manipulative, penniless promoter who is a friend of Elsa and the Captain’s. A follower and a very charming sponge. A man who enjoys life.

**Baroness Elsa Schraeder**
A wealthy socialite from Vienna whom Captain von Trapp has begun courting. She is a strong business woman and wants to marry Captain Von Trapp.

**Frau Zeller**
A staunch Nazi sympathizer and eventually a leader in the Nazi regime.
Admiral von Shreiber
A retired Admiral in the Austrian Navy and neighbour of Captain von Trapp.

Franz
The Von Trapp’s butler.

Frau Schmidt
The Von Trapp’s housekeeper.

Ursula
A house server at the Von Trapp’s residence.

Johan
A house server at the Von Trapp’s residence.

Baron and Baroness Elberfield
Party guests of Captain von Trapp.
Follow-up Activities

All of these activities can be adapted to suit your desired curriculum level. Each activity can be completed before or after the show. (The number correlates to a resource sheet provided)

Drama

Act out a piece of the script (provided in the resource section). Add costumes, think about what music you could use to underscore it.

Dance

Create 8 dance cards with a different step you have made up on each. Mix these up and create a dance with your friends. Which song would this dance best suit in 'The Sound of Music'.

Choose your favourite set from 'The Sound of Music' and recreate it to scale inside a small box. Use fabric to create soft furnishings and make models of the characters in that scene to go inside it.

Discuss/research constraints of making a movie vs. putting on a stage production.

Costume Design: Use the template provided to create new costumes for the Von Trapp children, the way Maria did in the show.
LITERACY

1. Write a theatre review after you have been to see the show.

2. Create a Venn diagram to compare and contrast the real Maria von Trapp to the character from the film. Template provided in the resource section.

3. Research the lives of the actors who played the characters in the film, ‘The Sound of Music’?

4. Write a recount about the day you went to see NYTC’s ‘The Sound of Music’. Don’t forget to say Who, What, When, Where and Why.

5. Using the template provided in the resource section, create a plot summary of the important events in the show/film. Don’t forget to list the events in order. You can draw or write your answers.

6. Brainstorm adjectives (describing words) to describe each character from the show.

7. Using the template provided create a ‘Sound of Music’ wordfind for a friend to complete.
Make stick puppets and use to re-enact a scene from the show.

Use the opening sequence of the movie to discuss the landscape. Have children paint their own hilly landscape using various paintbrush techniques to create depth and texture.

Compare/contrast the differences between life for a child in the 30's and life for a child today.

Complete a KWL chart showing what you know about 'The Sound of Music', what you would like to know, and at the end of the unit record what you have found out. Template provided in the resource section.

Roll big paper out on the floor, draw around your silhouette. Choose a character from the Sound of Music and draw yourself as that character.

Freestyle drawing/painting in response to the overture from 'The Sound of Music'. Have students share and discuss what they have created and how they felt while listening to the music.

Research the annexing in Austria and the Anschluss 12/3/38.

Create a timeline of World War 2 showing the important events, making sure to include the events surrounding the Anschluss in Austria.
## Lesson Plans

### MY FAVOURITE THINGS

<table>
<thead>
<tr>
<th>YEAR LEVEL: 1-3</th>
<th>DURATION: 2 x 40 minute sessions</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEY COMPETENCIES</td>
<td>RESOURCES</td>
</tr>
<tr>
<td>• Thinking</td>
<td>Pencils</td>
</tr>
<tr>
<td>• Using language symbols and texts</td>
<td>Paper</td>
</tr>
<tr>
<td>• Managing self</td>
<td>‘The Sound of Music’ DVD</td>
</tr>
<tr>
<td>• Relating to others</td>
<td>Each child and the teacher will need to</td>
</tr>
<tr>
<td>• Participating and contributing</td>
<td>bring to school one of their favourite things.</td>
</tr>
</tbody>
</table>

### LESSON OVERVIEW
Children will use ‘My Favourite Things’ from ‘The Sound of Music’ as a motivation to discuss the things that are important to them.

### LEARNING INTENTIONS
We are learning to:
- Talk about our favourite things and explain why they are important to us.

### SUCCESS CRITERIA
We will be successful if we can:
- Talk to the class/a small group about our favourite things and why they are important to us.

### LESSON SEQUENCE

#### LESSON 1
Children watch ‘My Favourite Things’ from the movie ‘The Sound of Music’. The teacher asks:
“What were some of Maria’s favourite things?” Children recall them as teacher records their ideas on the board/paper. “Why were these things important to Maria? How did they make her feel?” Children can discuss this in pairs (think, pair, share) and then share back with the rest of the class.

At this point the teacher can share one of their favourite things that they have brought in to show the class. The teacher will describe their favourite thing, why they like it and how it makes them feel. Children then go away and draw a picture of one of their favourite things.

#### LESSON 2
Children bring in one of their favourite things to share with the class. Each child must show their item, describe why they like it and how it makes them feel. Be sure to link this to oral language by talking to the children about how to talk to an audience and effective listening. They can then write a story about their item and publish it with a picture to go on the wall for other children to read.
### CHARACTER DESCRIPTION

<table>
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<tr>
<th>YEAR LEVEL: 1-6</th>
<th>DURATION: 1-2 x 45 minute sessions</th>
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</thead>
<tbody>
<tr>
<td>KEY COMPETENCIES</td>
<td></td>
</tr>
<tr>
<td>• Thinking</td>
<td></td>
</tr>
<tr>
<td>• Using language symbols and texts</td>
<td></td>
</tr>
<tr>
<td>• Managing self</td>
<td></td>
</tr>
<tr>
<td>• Relating to others</td>
<td></td>
</tr>
<tr>
<td>• Participating and contributing</td>
<td></td>
</tr>
<tr>
<td>RESOURCES</td>
<td></td>
</tr>
<tr>
<td>• Pictures of characters from ‘The Sound of Music’</td>
<td></td>
</tr>
<tr>
<td>• Large newsprint</td>
<td></td>
</tr>
<tr>
<td>• Felt pens</td>
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</tr>
</tbody>
</table>

### LESSON OVERVIEW

Children will learn how to use adjectives to describe the different characters from the sound of music. Older children will develop a Venn diagram illustrating the similarities and differences between two chosen characters. Children need to have either seen NYTC’s production of ‘The Sound of Music’, or watched the movie.

### LEARNING INTENTIONS

We are learning to:

• Use adjectives (describing words) to describe characters from ‘The Sound of Music’.

### SUCCESS CRITERIA

We will be successful if we can:

• Find appropriate describing words to match each character from ‘The Sound of Music’.

### LESSON SEQUENCE

#### LESSON 1

Show children pictures of the cast from the sound of music (movie or show). Which character did you like the most, why did/didn’t you like them? Organise children into groups and give them a photo of a character, newsprint (large paper) and felt pens. Children then split into their assigned groups and glue their character into the centre of their newsprint.

Ask children to talk in groups about their character and record all of the describing words they can think of about their character on the paper around the photo. Younger children may start with physical attributes ‘brown hair’. Try and steer older children towards talking about personalities and attributes as opposed to only physical features.

Bring children back together and have them share their ideas with the class. At this point, the teacher can record any other ideas the children may have for each photo.

#### LESSON 2

This session children will need to choose two characters to compare. Depending on the age/ability of the children, the teacher may choose the characters for them. The students will then complete a Venn Diagram describing both the similarities and differences of the two characters. See resource section for a venn diagram template.
**MARIA VON TRAPP: FACT VS. FICTION**

**YEAR LEVEL:** 6-13  
**DURATION:** This could be a one-off activity, or an entire unit plan.

**KEY COMPETENCIES**  
- Thinking  
- Using language symbols and texts  
- Managing self  
- Relating to others

**RESOURCES**  
- Computers  
- Large paper/newsprint  
- Felt pens  
- Photos of the real and fictional Maria von Trapp  
- Photocopied venn diagram (resource 1)

**LESSON OVERVIEW**
Students will research the life of the real Maria Von Trapp and compare and contrast her life to that of the fictional Maria shown in the movie/stage show.

**LEARNING INTENTIONS**  
We are learning to:  
- Use research to find out about the real Maria Von Trapp  
- Understand how the media manipulates the truth to tell a story

**SUCCESS CRITERIA**  
We will be successful if we can:  
- Share our research with our peers  
- Compare and contrast the lives of the real and the fictional Maria Von Trapp  
- Understand how the media manipulates the truth for effect

**LESSON SEQUENCE**

**LESSON 1**  
Use a photo of Maria Von Trapp from the movie/show, stick on to newsprint, and as a class describe Maria as she is seen in the film/movie, recording the children's ideas around the photo. Ask the students, what sort of person was Maria? Do you like her? Why? Why not?  
Use the following link to show the children a youtube video about the real Maria von Trapp: [http://www.youtube.com/watch?v=tib8mt7q8W1](http://www.youtube.com/watch?v=tib8mt7q8W1)  
How does the information in this video differ from that shown in the movie/show? Which do you think is true? How do you know? Teacher to lead discussion on how the media often change parts or a story to make characters more/less likeable.  
At this point children are to conduct their own internet research about the real Maria von Trapp.  
When they have gathered ample information, bring the children back together and around a photo of the real Maria, list her personality traits and important facts about her life. Hang it next to the chart made earlier about the fictional Maria. Ask, how are they the same? How are they different? Children can then use the photocopied Venn diagram to compare the similarities and differences of the two Maria's.
DO-RE-MI

YEAR LEVEL: 7-13

DURATION: 3-4 lessons x 30 minutes each. More time may be needed to learn song and/or scale. Depending on the class skill level you may need to repeat or miss portions of the lessons.

KEY COMPETENCIES
• Thinking
• Using language symbols and texts
• Managing self
• Relating to others
• Participating and contributing

RESOURCES
• Video/DVD ‘The Sound of Music’
• Musical instruments
• Solfege syllable brainstorm chart photocopied (resource 2)
• Key of C solfege chart printed and copied (resource 3)
• Blank staff paper (http://www.blanksheetmusic.net/)

LEARNING INTENTIONS
We are learning to:
• Understand how the solfege syllables relate to musical notes
• Create a simple melody using the Solfege syllables (do-re-mi)

SUCCESS CRITERIA
We will be successful if we can:
• Match the solfege syllables to the related musical notes
• Create and share with the class, a melody we have created using the solfege syllables.

LESSON OVERVIEW
Students will learn to use the solfege syllables (do-re-mi) to create a simple melody.

LESSON SEQUENCE

LESSON 1
Teacher can choose to either watch the entire movie ‘The Sound of Music’, or give students a brief overview of the movie, explaining the genre of musical theatre. View clip of the song “Do-Re-Mi”.

If the DVD is unavailable, the clip is available at:
http://www.reallyuseful.com/rug/shows/sounds/music/music_clips/DoReMi.mov
or type ‘Do Re Mi’ into the search box on youtube.com.

Distribute the handout for the Solfege Chart (see resource section)

Students will watch the film version of ‘The Sound of Music’ from the beginning until the point where Maria teaches the children to sing using solfege syllables.

As the students watch the clip, ask them to use the worksheet to record the word associated with each note (ie do=female deer)

LESSON 2
Review the section of the film where Maria teaches the children to sing using solfege syllables, “Do-Re-Mi.”

About solfege syllables:

Explain that the syllables Do, Re, Mi, Fa, Sol, La, Ti, and Do each relate to a pitch or a note of the major scale. (SOL is often written as SO)
DO-RE-MI (cont)

Play an ascending scale (ie xylophone) or have a student play a scale on an instrument he/she is proficient on so that students can hear the scale steps. This scale can be played on a classroom, melodic instrument by starting at C and playing each letter named key from that C to the next C moving to the right. Do not play the keys that have sharp (#) or flat (b) signs.

Relate Do, Re, Mi, Fa, Sol, La, Ti, and Do to classroom, melodic instruments. For students with limited musical background, instruments may need to be labelled with syllables. Once again, this scale can be played on a classroom, melodic instrument by starting on C and playing to the next C on letter named keys.

Recording Melodies

Students should understand that each line and space of the “staff” has a syllable assigned to it, including the ledger line and space below the staff. For students who read music, this is simply the treble clef without a clef sign.

Each syllable is related to a letter name of a note on the labelled keys:

C—Do (C on the left, or low C)
D—Re
E—Mi
F—Fa
G—Sol
A—La
B—Ti
C—Do (C on the right, or high C)

Use of staff paper will depend on the musical background of the class.

The minimum musical notation should include the solfege syllables filled in with a symbol on the five line staff. Any shape that can circle the staff line or fill the space can be used. Experienced music students should use Circles (note heads).

Lesson 3 and 4

As individuals or pairs, students should compose original melodic compositions based on solfege syllables.

Students should refer to the Solfege Syllable Brainstorming Worksheet for ideas.

All solfege syllables should be used at least one time in the composition.

Use of staff paper will vary based on the musical background of the student. The minimum musical notation should include the solfege syllables filled in on the staff paper and the rest of the words written and memorized by rote. Notes can be drawn as an “X” or any shape. This way, the rhythmic duration of the note is not an issue. Students should refer to the Key of C: Solfege Chart.

Remind students of the relationship between the letter names of the keys and the solfege syllables.

Closure

Compositions should be shared with small groups or with the entire class.

Remind/Inform students that musical compositions are built on musical syllables, through conscious or subconscious efforts of the composer. The majority of melodies written in a major key begin on, end on, or emphasize the syllable “Do.”
‘THE SOUND OF MUSIC’: PHYSIOLOGICAL RESPONSE

YEAR LEVEL: 8-13  DURATION: 1-2 x 30 minute sessions

KEY COMPETENCIES
• Thinking
• Using language symbols and texts
• Managing self
• Relating to others
• Participating and contributing

RESOURCES
• Blood Pressure Monitor
• Stethoscope
• Timer
• Chart to record blood pressure/heart rate
• Pens and paper

LEARNING OVERVIEW
Students will evaluate some of the music that they are listening to currently to see if some of it has a more calming effect on their wellbeing. Using physiologic measures such as heart rate and blood pressure they will listen to the music, take their rates, and record it onto a chart.

LEARNING INTENTIONS
We are learning to:
• Accurately record our blood pressure and heart rate.
• Find out and discuss how different types of music have an effect on our bodies.

SUCCESS CRITERIA
We will be successful if we can:
• Accurately measure and record our blood pressure/heart rate
• Discuss how music affects our bodies automatic responses.

LESSON SEQUENCE
LESSON 1
Give students a brief lesson on how to use the Blood Pressure (BP) monitor and show them how to get and record a baseline BP and Heart Rate. Students will self select some of the music they listen to but some should be classical music that is said to lower BP/HR (Baroque). Try listening to ‘Edelweiss’ from ‘The Sound of Music’, then something up tempo like a modern pop song. In pairs have students listen to excerpts of a range of songs and measure their responses while listening and record them along with the title of the song.

After completing the chart have students look at the rates and evaluate the music they were listening to. Did their rates go up during certain songs; did some songs lower their rates?

Although BP/HR increases during happy, healthy times, it can also increase during stressful, angry times and students can use music as a way to calm themselves. Have them review their chart to show the music that lowered their BP/HR. Make a list of music they can use to calm themselves during stressful situations.
# Sounds Like Music

**Year Level:** 10-13  
**Duration:** 1-2 x 60 minute sessions.

## Key Competencies
- Thinking
- Using language symbols and texts
- Managing self
- Relating to others
- Participating and contributing

## Resources
- CD player
- Glass bottles
- Tuning Fork
- Some sort of stringed instrument if possible (e.g. a guitar, violin)

## Lesson Overview
Music can loosely be defined as organised sound. Sound exists everywhere in the world; typically objects cause waves of pressure in the air which are perceived by people as sound. Among the sounds that exist in everyday life, a few of them produce a definite pitch. For example, blowing air over half full glass bottles, tapping a glass with a spoon, and tapping long steel rods against a hard surface all produce a definite pitch because a certain component of the object vibrates in a periodic fashion. The pitch produced by an object can be changed by the length or the volume of the portion that vibrates. For example, by gradually filling a bottle while blowing across the top, higher pitches can be generated. By organizing a few of these sounds with a clearer pitch, the sounds become closer to music.

The very first musical instruments involved using various objects (e.g. bells) that have different pitches, which are played in sequence. The organization of the pitches is what transforms sounds into music. Since the first instruments, the ability to control pitch has greatly improved as illustrated by more modern instruments such as guitars, violins, pianos, and more. Music is comprised of organized sound, which is made of specific frequencies. This lesson will help define and elaborate on the connections between sound and music.

## Learning Intentions
We are learning to:
- Understand that sound is a form of energy
- Explain/define pitch
- Discuss how sound travels through a medium
- Separate music from sound

## Success Criteria
We will be successful if we can:
- Use simple objects to produce both sound and music.
- Demonstrate that sound moves in waves.
- Explain the concept of pitch to a partner.

## Lesson Background & Concepts for Teachers
- When an object is struck, it can vibrate with a certain frequency. The particular sound the object makes when struck is a direct result of the frequency at which it vibrates. A good example is hitting a glass bottle that has water in it.
- Certain things can affect the frequency at which an object vibrates. With something like a guitar string, the tension of the string, the thickness of the string, and the length of the string all affect the frequency. Anything that makes the object vibrate faster will increase the frequency and thus increase the pitch (make the note higher) that an object produces.
- The vibrations can be graphed if so desired. The result is something of a “squiggly” wave, also known as a sinusoid. The peaks are called crests, the valleys are called troughs, and the wavelength is the distance from one point on one cycle of a wave to the corresponding point on another cycle of the wave.
Wavelength is inversely proportional to frequency - as wavelength gets bigger, the lower the frequency (and fewer vibrations per unit of time) at which an object vibrates at.

- The sounds caused by objects can therefore be somewhat controlled. In the case of a stringed instrument, the sound can be very carefully controlled. These sounds with particular vibrations can be organized and played in sequence to make music. The water filled glass bottles would provide evidence of this as simple songs can be learned on the bottles. This method of sound manipulation is the basis for many instruments, which should demonstrate how sound and music correlate.

LESSON SEQUENCE

The most entertaining way to introduce the lesson would be to provide some sort of musical performance, whether it is a recording of a concert they listen to through a compact disc player, a short video of a musical performance, or maybe even the teacher playing an instrument.

The ‘Hall of the Mountain King’ by Edvard Grieg is excellent, as it shows many different instruments: http://www.youtube.com/watch?v=dRpzxKsSEZg

- Understanding something audible that is clearly music and then separating it into individual sounds is the goal of the lesson.
- Some useful materials to talk about during the lesson: glass bottles, tuning fork, some sort of stringed instrument if possible (e.g. a guitar, violin)
- Ask what the difference between sound and music is.
- A tuning fork can be a useful tool to demonstrate sound transmission. The fork is hit with the hand, generating a tone. By touching the fork to something wooden and hollowed out, the air inside the wood vibrates and the pitch generated by the tuning fork is greatly magnified. Show the demonstration of the tuning fork after playing an example of a performance. Get the students to speculate about why the sound gets louder.
- Ask the students about how they think stringed instruments change pitch.
- Bring a few glass bottles and fill them with varying amounts of water. Blow across the tops of the bottles and ask the students why they think the bottles make different sounds.
- Ask: How is sound different from music?
  One way to demonstrate this is to make a simple recording on a cassette or a compact disc of various sounds as well as clips of music and have the students vote on which audio clips are sound and which audio clips are music
- How can we control what frequency an object vibrates at?
  The students should indicate that the shortening of what vibrates (string) leads to a higher pitch. A ruler being twanged over a desk at a variety of lengths also demonstrates this. In the case of the glass bottles, since the column of air inside is what vibrates, shortening the column (adding water) makes the sound produced by blowing across the top higher in pitch.
- How do we know that sound can travel through different media?
  The tuning fork provides a good example of this fact. Additionally, any stringed instrument versus just a piece of string shows this fact because the string by itself does not produce much sound; therefore, the string transfers the sound to the body of the stringed instrument which then vibrates, causing the air to vibrate and make sound. Sound can also travel through water (e.g. whales communicate using sound)
  Students could draw a diagram/poster showing how sound travels through musical instruments to be used as a resource and hung on the music room wall.

VENN DIAGRAM
FACT VS. FICTION: THE REAL MARIA VON TRAPP

MARIA IN THE MOVIE

MARIA IN REAL LIFE

COMMONALITIES
## SOLFEGE SYLLABLE BRAINSTORM

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### Key of C: Solfege Chart

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COSTUME DESIGN

Use the template provided to create new costumes for the von Trapp children, the way Maria did in the show.
## KWL Chart

<table>
<thead>
<tr>
<th>What do I know about <em>The Sound of Music</em>?</th>
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<tbody>
<tr>
<td>What have I learned? (To be filled in on completion of unit)</td>
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<tr>
<td>What questions do I have?</td>
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<tr>
<td>What do I want to find out?</td>
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</tbody>
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## Resources

6
FRAU SCHMIDT: (Entering on the balcony) Yes sir?
CAPTAIN: That is the executive officer, Frau Schmidt, the housekeeper. Fraulein Maria. Please be sure that her room is ready.
FRAU SCHMIDT: Yes sir. (FRANZ takes MARIA’s bag and goes upstairs to landing, joining FRAU SCHMIDT.)
CAPTAIN: Well, I shall now leave you with the children. You are in command. (He starts out D.R. MARIA blows a blast on the whistle. He stops and turns.)
MARIA: Pardon me, sir - I don’t know how to address you.
CAPTAIN: You will call me Captain.
MARIA: (Crosses to CAPTAIN) Thank you, Captain. I forgot to return this whistle, Captain. I won’t need it, Captain. (He takes the whistle and exits D.R. FRANZ and FRAU SCHMIDT exit to third floor. She turns to children with a handclap, catching them off guard.) Well, now that there’s just us, would you tell me your names again, and tell me how old you are. Now you’re - ? (Each child, in turn, steps forward in military manner, speaks, and then steps back.)
LIESL: I’m Liesl. I’m sixteen years old, and I don’t need a governess.
MARIA: (R. of LIESL) I’m glad you told me. We’ll just be friends. (LIESL steps back. FRIEDRICH steps forward.)
FRIEDRICH: I’m Friedrich. I’m fourteen. I’m a boy.
MARIA: (R. of FRIEDRICH) Boy? Why, you’re almost a man. (FRIEDRICH looks pleased. LOUISA signals the other girls, who giggle.)
LOUISA: I’m Brigitta.
MARIA: (Crosses behind LOUISA, pulling up her braid) You didn’t tell me how old you are, Louisa.
BRIGITTA: (Steps L. of MARIA) I’m Brigitta. She’s Louisa and she’s thirteen years old and you’re smart. I’m nine and I think your dress is the ugliest one I ever saw.

KURT: (Steps R. of MARIA) Brigitta, you mustn’t say a thing like that.

BRIGITTA: Why not? Don’t you think it’s ugly?

KURT: If I did think so, I wouldn’t say so. (Snapping to attention.) I’m Kurt, I’m eleven - almost.

MARIA: That’s a nice age to be, eleven - almost.

MARTA: (Steps forward L. of MARIA, pulling her skirt) I’m Marta and I’m going to be seven on Tuesday and I’d like a pink parasol.

MARIA: Pink is my favorite color, too. (GRETL steps forward and stamps her foot.) And you’re Gretl. (GRETL smiles and jumps into her arms. MARIA crosses L.C.) I’m going to tell you something. (MARIA sits on chair R. of sofa, puts GRETL on floor R. of her.) I’ve never been a governess before. How do I start?

LOUISA: (Runs to MARIA) You mean you don’t know anything about being a governess?

MARIA: No.

LOUISA: Well, the first thing you have to do is to tell Father to mind his own business.

KURT: No, Louisa, don’t. I like her.

BRIGITTA: (Above chair, picking up guitar case). What’s in here?

MARIA: My guitar

BRIGITTA: What did you bring this for?

MARIA: For when we all sing together.

MARTA: (BRIGITTA takes guitar out of case). We don’t sing.

MARIA: Of course you sing. Everybody sings. What songs do you know?

KURT: We don’t know any songs.

~ 26 ~
THE SOUND OF MUSIC: WORD FIND

1. _____________________________  6. _____________________________
2. _____________________________  7. _____________________________
3. _____________________________  8. _____________________________
4. _____________________________  9. _____________________________
5. _____________________________  10. _____________________________
For more information, contact Caren Jasper at caren@nytc.co.nz

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