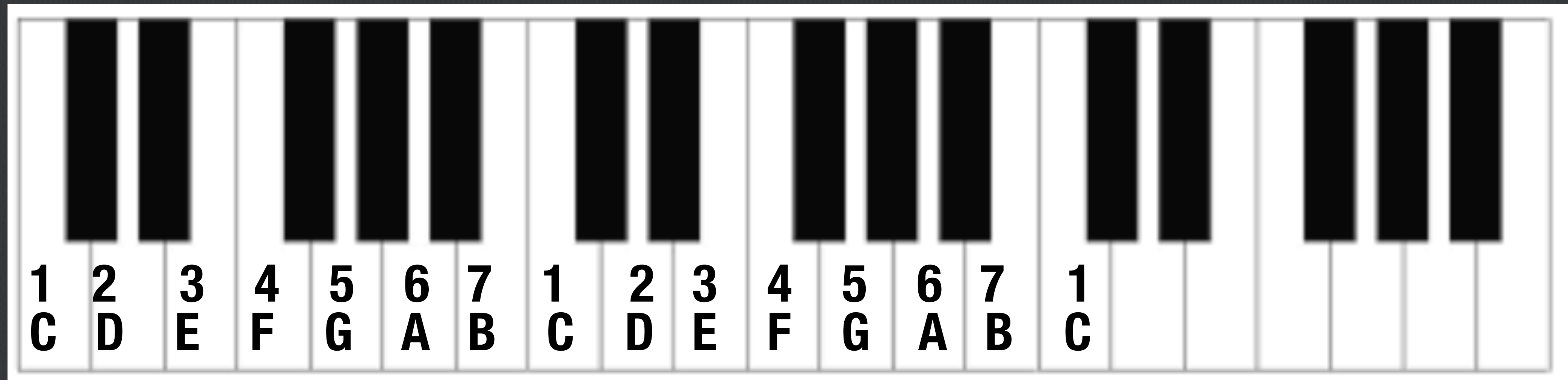


The Sound Of Music

Featuring the Patrick Kerssen Trio

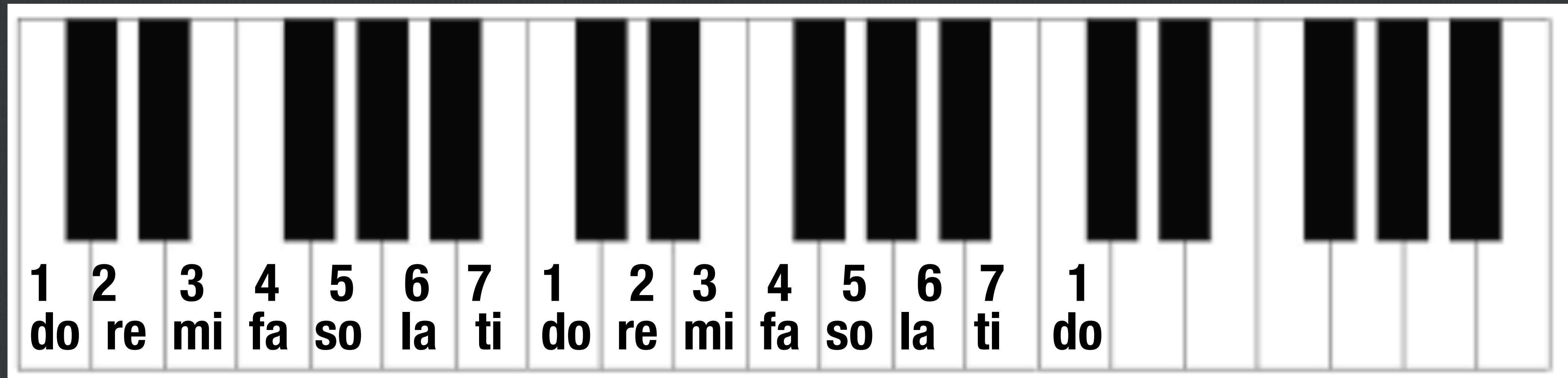


One Basic Concept



- ☐ Jazz is all about chords, which come from the major scale
- ☐ The major scale has eight notes (ex. key of C has C D E F G A B and C)
- ☐ You can build a chord on each scale note, named after its numerical position in the scale
- ☐ In the example above, C is the one chord, D is two chord, E is the three, and so on

One Basic Concept



- ☐ One method of learning to sing is by using solfège, where we use syllables to represent each note. This is extremely popular in early music education.
- ☐ These syllables, widely made popular by *The Sound of Music*, are:
 - ☐ Do, re, mi, fa, so, la, ti, do

Do-Re-Mi



- ☐ Examples of dubbed lyrics:
- ☐ Spanish: “DOnde empieza la leccion, REcordando una cancion”
- ☐ German: “DO, das ist ein Fluss mit nau, REH, das gibt’s in Waldeschoen”

- ☐ Actually largely written and arranged by Trude Rittman. Rodgers and Hammerstein provided only the “when you know the notes to sing...” section
- ☐ Rittman also did most of the arranging on South Pacific, Carousel, and the King and I
- ☐ The syllables and lyrics used in the song are different in other languages
- ☐ Charmian Carr (real last name Farnon), who played Liesl, said that this song made little sense while they were filming it because of how disjointed the montage felt while filming it
- ☐ Based on the Kodaly music education method of solfege and on the way bell choirs play music



Do-Re-Mi

Rodgers and Hammerstein



- ☐ Richard Rodgers (1902-1979) and Oscar Hammerstein II (1895-1960) first collaborated in 1920 on “Fly With Me” at Columbia University
- ☐ They wouldn’t work together again until the early 40’s, when they collaborated on “Oklahoma”
- ☐ Complemented each other - Hammerstein preferred to write complete lyrics before music, and Rodgers preferred to set completed lyrics to music
- ☐ Changed musical theater - built shows around plots, took on more serious themes, songs advanced plots
- ☐ Also wrote “South Pacific,” “The King and I,” “Cinderella,” “Carousel,” and “State Fair”
- ☐ Won 34 Tony awards

Musical Theater Songwriting

- ☐ **Verses** - based on recitative from opera, opening sections of songs where singers adapt rhythms to sound more like regular speech
 - ☐ Typical of Rodgers and Hammerstein
 - ☐ Usually rubato (free flowing)
- ☐ **Circle of fifths** - a common chord progression where each chord is followed by a chord five notes away from it
- ☐ **AABA** - a popular song form where the opening section is repeated twice, followed by a contrasting bridge section, and then repeated again at the conclusion

V Rubato

Chord progression for the **V Rubato** section:

Measures 1-4: $A\flat$, $B\flat 7$, $B\flat m7$ $E\flat 7$, $A\flat$

Measures 5-8: $A\flat$, $B\flat 7$, $B\flat$, $E\flat 7$, $A\flat$, $B\flat m7$, $E\flat 7$ (with a fermata over the final $E\flat 7$)

A Easy Swing
 $A\flat$ maj7

Measures 9-11: $E\flat 7$, $A\flat$ maj7, $G7$, $Cm7$, $B7$

Measures 12-14: $B\flat m7$, $E\flat 7$, $A\flat$ maj7, $Fm7$

First ending (Measures 15-16): $G\flat 7$, $F7$, $B\flat m7$, $E\flat 7$

Second ending (Measures 17-18): $B\flat m7$, $E\flat 7$, $A\flat$ maj7

Easy Swing

A

A \flat maj7

E \flat 7

A \flat maj7

G7

Cm7

B7

8



1.

2.

B \flat m7

E \flat 7

A \flat maj7

Fm7

G \flat 7

F7

B \flat m7

E \flat 7

A \flat maj7

12



B

D \flat maj7

Gm7 \flat 5

C7

B7

B \flat 7

A7

A \flat 7

D \flat maj7

B7

18



B \flat m7

A7

Dm7 \flat 5

G7

Cm7

B7

B \flat m7

E \flat 7

22



A'

A \flat maj7

E \flat 7

A \flat maj7

B7#9

B \flat m7 \flat 5

E \flat 7

26



A \flat maj7

Cm7

F7

B \flat m7

E \flat 7

A \flat maj7

(Fm7

B \flat m7 E \flat 7)

30



Basie Ending

Sixteen Going On Seventeen



- ❑ Charmian Carr was actually 21 while filming the movie
- ❑ Daniel Truhitte, who played Rolf (at age 22), actually married Carr's understudy, Gabrielle Hennig, though they were later divorced
- ❑ When filming the scene, the costumers forgot to put non-slip pads on Carr's shoes. She slipped, sprained her ankle, and filmed the rest of the scene in extreme pain
- ❑ One of the most popularly referenced songs from the film: appears in "Family Guy," "The Orville," "Mad Men," and more



Sixteen Going On Seventeen

Key Changes In Theater Music

- ☐ Different ways to get there - sometimes use a pivot chord (a chord that works in both keys and takes us to the new key), other times a pivot note (a melody note that is in both the current and new key)
- ☐ Sometimes, they'll just happen with no notice
- ☐ Often used at the end of a song or transitioning from one section to another
- ☐ In musical theater, there can be many key changes in one song, each acting as a “lift” to create more drama
- ☐ A good example of this is Josh Groban's version of “You Raise Me Up”

6 A \flat sus D \flat 6 A \flat D \flat A7

9 D/A A pedal-----

68 Dmaj7 B7 G#dim7 Dmaj7/A Em7/A F#m7/A A7

76 Dmaj7 Bm7 Em7 B \flat 7

80 **A** E \flat maj7 Fm7 B \flat 7 E \flat maj7 Fm7 B \flat 7

Solos over this, then head out in this key to Coda

I Have Confidence

- ❑ One of two songs written for the movie not included in the original stage play. Rodgers wrote both the lyrics and the music, as Hammerstein had died five years prior
- ❑ Theater productions didn't begin including this song until 1981, when Petula Clark played the role of Maria in London
- ❑ Some later productions leave it out, including the polarizing 2013 television production featuring Carrie Underwood as Maria





I Have Confidence

Other Rodgers and Hammerstein Musicals/Songs

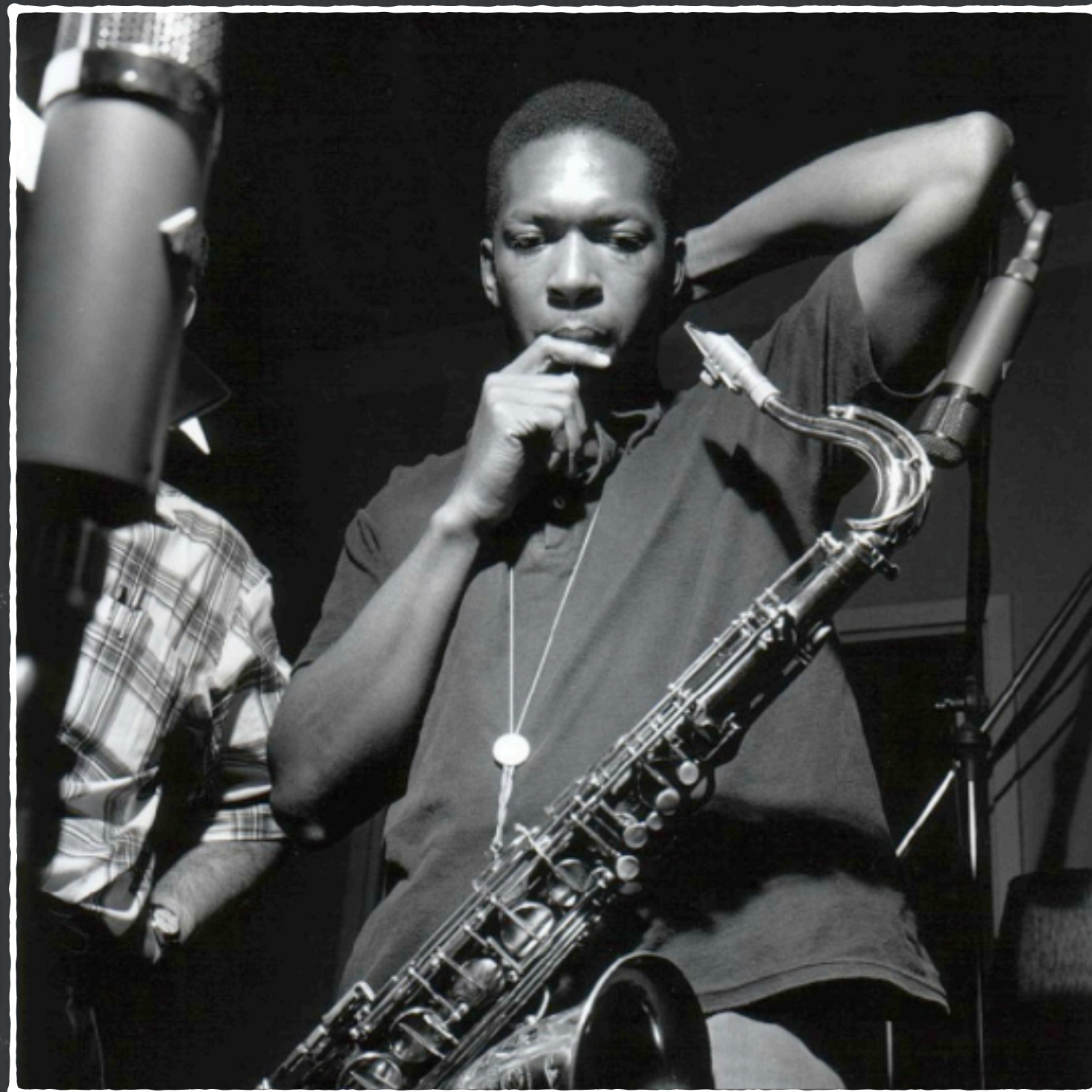
- ☐ **Many Rodgers and Hammerstein songs from other musicals became jazz standards**
 - ☐ **From Oklahoma: “Oh What a Beautiful Morning,” “Surrey With The Fringe On Top,” “People Will Say We’re In Love”**
 - ☐ **From The King And I: “Hello Young Lovers”**
 - ☐ **From State Fair: “It Might As Well Be Spring”**
 - ☐ **Individually or with other collaborators: “Have You Met Miss Jones,” “All The Things You Are,” “Old Man River,” “Can’t Help Loving That Man,” “A Kiss To Build A Dream On,” “Blue Room,” “Isn’t It Romantic,” “Blue Moon,” “Bewitched,” “My Funny Valentine,” etc.**

Differences Between Jazz and Musical Theater

The image displays two musical staves in 4/4 time, illustrating chord changes. The top staff shows a sequence of chords: C6, Dm, Em, A7, Dm7, and G7. The bottom staff shows: Cmaj7, F7, Em7, Eb7, Dm7, and Db7. Green boxes highlight the first two chords of each staff, and purple boxes highlight the last four.

- Different chord changes - theater chords often are simpler and more diatonic, jazz changes have more chromatic notes
- Rather than key changes and orchestrations being the impetus for drama, jazz musicians use improvisation

John Coltrane



- ☐ Philadelphia born saxophonist
- ☐ One of the most important jazz musicians of the 50's and 60's
- ☐ Arguably the most famous jazz interpretation of a Rodgers and Hammerstein song is Coltrane's version of "My Favorite Things"
- ☐ Featured McCoy Tyner, Elvin Jones, and Steve Davis, and was produced by Nesuhi Ertegun, who also produced for Ray Charles and the Drifters
- ☐ Coltrane stated that "My Favorite Things" was his favorite song that he ever recorded

My Favorite Things



- ☐ Nicholas Hammond, who played Friedrich, shot this scene in immense pain. This was the first scene he filmed
 - ☐ Had brown hair, but it was decided he should be blonde last minute. The dyeing process at that time was very painful, and happened right before filming this scene
- ☐ One of the film's most popular songs
- ☐ Originally sung in the stage play by Mother Abess to soothe Maria before she left the Abbey
- ☐ Maria comforts the children during a thunderstorm with it in the movie. In the play, she instead sings "The Lonely Goatherd"
- ☐ Has become a Christmas standard, though not explicitly a Christmas song
- ☐ Covered in jazz (Coltrane), pop (Ariana Grande in "7 Rings"), soul (Diana Ross and the Supremes), and more



My Favorite Things

The Real Life Von Trapp Family



- ☐ The film and stage were based on the real family of Georg and Maria Trapp
- ☐ Many alterations were made to the real story for the stage and film
- ☐ Maria was a postulant (nun in training) at Nonnberg Abbey in 1923 and was hired to be a teacher for Maria, the second oldest daughter of Georg, in 1926
- ☐ Gradually, she came to care for all seven children, and Georg asked to marry her. It was then that she went back to the Abbey for advice from the abbess
- ☐ They married at the abbey in November of 1927, and Maria was not happy about it. She wanted to be a nun, but loved the children and married Georg anyway

The Real Life Von Trapp Family (cont.)



- ☐ Maria and Georg had three children together, in addition to the seven from Georg's first marriage (his first wife, Agatha, had died in 1922 of scarlet fever)
- ☐ The family was left in financial ruin in the mid 30's. Georg lost all of his savings when his bank failed
- ☐ To survive, the family discharged their servants, moved into the top floor of their house, and rented out the other rooms
- ☐ One of these other rooms was rented out to Father Franz Wasner, who was the one who actually taught the children to sing, represented in the movie by Max Detweiler
- ☐ Famous opera singer Lotte Lehmann heard the family sing and suggested they perform at concerts

The Real Life Von Trapp Family (cont.)



- ☐ They began touring in 1935, and when Austria was annexed by Germany in March of 1938, Georg was offered a spot in the German navy by merit of his service in WWI
- ☐ Their actual escape from Austria was less dramatic than in the film - they traveled to Italy for a performance, and then left for England and the US from there
- ☐ Their abandoned house was used as a headquarters by Heinrich Himmler, the main architect of the Holocaust
- ☐ Georg died of lung cancer in 1947
- ☐ In 1949, Maria wrote a memoir of the family's experiences, which was adapted into two German language documentary films in 1956 and 1958
- ☐ Rodgers and Hammerstein wrote their play in 1959

Edelweiss



- ☐ Edelweiss is named after the national flower of Austria, and was used to show Georg's loyalty to Austria in the face of German annexation
- ☐ This would be the last lyric Hammerstein wrote before he died of stomach cancer in 1960
- ☐ Christopher Plummer, who played Georg, recorded the song for the film, but was dubbed by Bill Lee for the film, much to Plummer's consternation
- ☐ Austrians did not like this song, though it is often mistaken for an adapted Austrian folksong or the Austrian national anthem
- ☐ In fact, Austrians and Germans didn't take to the Sound of Music well on the whole



Edelweiss

Austrian Traditional Music and the Sound of Music



- Though mostly associated with Mozart and other great classical composers, Austria also has a strong folk music tradition
- Landler - a partner dance in 3/4 originating in the late 1700's, a pre-cursor to the waltz
- The ballroom dance scene in the film is not a traditional Landler, but is based on traditional Landler choreography
- At traditional Austrian folk dances, there is a special goodbye song, which is the basis of "So Long, Farewell"

Austrian Traditional Music and the Sound of Music (cont.)



- ☐ Yodeling originated in rural communities in the central Alps, first recorded in 1545
- ☐ Used by farmers and other rural people to call their flocks and communicate between villages
- ☐ Particularly effective in the Alps, as places with an echo help carry the sound further
- ☐ Performed by rapidly alternating between the chest (low) and head (high) ranges of the human voice

Yodeling in the USA



- ☐ Yodeling was brought to the USA by the Pennsylvania Dutch (Deutsch)
- ☐ It became popular when a group called the Tyrolese Minstrels toured the US in the 1840's
- ☐ It made its way into country music in the early 1920's, first by Riley Puckett and then by Jimmie Rodgers
- ☐ Rodgers would eventually become known as the father of country music and American yodeling when he combined yodeling with African American blues traditions
- ☐ This made it into the Sound of Music via "The Lonely Goatherd"

The Lonely Goatherd



- ☐ Based in the Austrian tradition of yodeling, though the real Maria Trapp found it to be inauthentic
- ☐ Sung in the stage version by Maria to comfort the children during the storm, but in the movie had its own scene with the marionettes
- ☐ The puppetry in the movie was performed by leading puppeteers Bill Baird and Cora Eisenberg
- ☐ Later, appropriately, Julie Andrews performed it with the Muppets



The Lonely Goatherd

Film/Play Origins and Production

- ☐ The musical was born when Vincent Donehue saw the first of the two German documentaries and thought the story would be a good vehicle for actress/singer Mary Martin
- ☐ Originally, the play was to feature the Austrian folk music sung by the Von Trapp Family Singers
- ☐ That idea was abandoned once Rodgers and Hammerstein were brought on, who offered to write the whole score
- ☐ The musical opened in 1959 with Mary Martin as Maria
- ☐ The screenplay was written in 1963, and Julie Andrews and director Robert Wise were screenwriter Ernest Lehmann's first choices

Film/Play Origins and Production

- ☐ Rehearsals and filming took place in 1964 on location in Salzburg and in studios in LA, and was released in 1965
- ☐ Unfortunately, to due rights issues, the actual Von Trapp family had very little input on how they were portrayed
- ☐ Georg, depicted as humorless and distant, was actually more like the film version of Maria, and the real Maria was much more temperamental, and many of the events took place much earlier relative to WWII in real life



The Sound of Music

Julie Andrews



- ☐ Got the role of Maria after Lehmann and Wise saw a preview screening of Mary Poppins, for which she won an Oscar
- ☐ Had worked with Rodgers and Hammerstein before as the lead in the TV production of “Cinderella”
- ☐ Also had been the lead in “My Fair Lady” and “Camelot”
- ☐ She was initially resistant to the role of Maria, as she had just broken out as Mary Poppins and worried about accepting another nanny role
- ☐ She ended up loving the role, despite not being a fan of the musical itself before accepting
- ☐ Eventually became a DBE, and is regularly cited as one of the greatest British actresses of all time

How Do You Solve a Problem Like Maria

- ❑ Mary Wood portrayed Mother Abbess, and was nominated for an Oscar and Golden Globe for the role
- ❑ Though she was a famous actress and singer, and was thrilled to be in the film, she allowed her voice to be dubbed by Margery McKay, as she didn't feel she could sing the role as well as necessary
- ❑ Marni Nixon, who was sister Sophia in the film, said that Wood particularly liked McKay's voice for its similarity to her own in her youth
- ❑ The movie would be Wood's final film appearance
- ❑ The real Maria was a troublemaker as a child, due largely to poor treatment from an uncle she lived with, but was not actually a problem as a postulant





How Do You Solve a Problem Like Maria

Film's Reception

- ☐ It was a massive success, running in theaters for for 4.5 years, and became the highest grossing film in history, surpassing Gone With The Wind and holding the record until it was surpassed by the Godfather in 1972
- ☐ Remains the sixth highest grossing film of all time when adjusting for inflation, behind Gone With The Wind, Avatar, Titanic, Star Wars, and Avengers Endgame
- ☐ Some cities saw ticket sales higher than the population of the city itself due to repeat viewers
- ☐ Critics initially panned the movie as overly romantic and corny, particularly in the larger east coast cities, but smaller papers and west coast cities praised it
- ☐ Won five Oscars and two Golden Globes



Cultural Legacy of the Film

- ☐ One of the most referenced and popular films of the 60's
- ☐ Huge throughout the world except in Germany and Austria, which continued to prefer the two German films from earlier in the 50's. Locals also complained of problems with inauthenticity throughout the film regarding Austrian dance, music, and culture
- ☐ Salzburg tourism exploded, beyond what they already had with Mozart's birthplace
- ☐ Shown on the BBC, commercial free, at Christmastime, and was also on their list of programming for when nuclear war broke out
- ☐ The Nazi themes made the movie particularly unpopular in Germany, where they attempted to cut the entire third act after the wedding but were rebuffed
- ☐ Was the first American film to be completely dubbed in foreign languages, music and dialog
- ☐ The film was selected for preservation in the National Film Registry by the US government in 2001

So Long, Farewell

- ❑ The song is written as a children's song, with one main theme that repeats throughout
- ❑ One of the most referenced songs in the film, with parodies on "Family Guy" and "Ted Lasso," among others
- ❑ Charmine Carr's sister is the one who actually hits the high note sung by Kurt; it was dubbed in afterwards because it was too high for Duane Chase's changing voice





So Long, Farewell

Climb Every Mountain



- ☐ The song took inspiration from earlier Rodgers and Hammerstein collaborations like “You’ll Never Walk Alone”
- ☐ Wood had trouble lip syncing the beginning of the song because of its long instrumental introduction, which is why the scene is so dark
- ☐ This song was the reason Mary Wood requested to be dubbed, as she didn’t feel she could sing the song well enough at her advanced age
- ☐ The real life story behind this song is less romance driven than in the movie. Virgilia Lutz, the real abbess of Nonnberg Abbey when Maria was there, told Maria that it was God’s will that she marry Georg
- ☐ Maria was unhappy with this, and wrote in her autobiography that she was angry on her wedding day with God and her new husband, because she wanted to be a nun



Climb Every Mountain

Later Lives of the Von Trapp Family

- ☐ The family toured the US through the late forties and fifties after settling in Stowe, Vermont
- ☐ They founded a charity to help impoverished families in Austria, the Trapp Family Relief Fund, after WWII
- ☐ They were performing largely Austrian folk songs, madrigals, and liturgical music in Europe, but Americanized their repertoire after moving to the US, incorporating American standards and folk songs
- ☐ Georg died in 1947 at 67, and Martina (portrayed as Gretel in the film) in 1951 due to complications from childbirth
- ☐ The group continued to perform until 1957, largely kept together by Maria, even though it included some non-family members by the end of its run
- ☐ The Trapp Family Lodge became a popular inn and tourist attraction in Vermont, run largely by Maria after the group ceased touring and performing

Later Lives of the Von Trapp Children

- ☐ Rupert, portrayed as Friedrich, was the oldest, and served as a doctor in WWII, then in Austria and Rhode Island
- ☐ Agatha, portrayed as Liesl, was a music teacher in Maryland in her later years
- ☐ Maria Franzika, portrayed as Louisa, spent thirty years as a missionary in New Guinea and worked to preserve the accuracy of the family history
- ☐ Werner, portrayed as Kurt, served in WWII and then became a farmer and father to six children who still produce Von Trapp Family cheese in VT
- ☐ Hedwig, portrayed as Brigetta, taught music in Hawaii and Austria until her early death aged 55
- ☐ Johanna, portrayed as Marta, married and returned to Austria, and painted most of the artwork at the family lodge in VT
- ☐ Martina, portrayed as Gretel, died in childbirth in 1951 on a break from touring

Later Lives of the Von Trapp Children

- ☐ Not depicted in the film were:
- ☐ Rosemary, who worked as a missionary in New Guinea and then a naturalist in VT
- ☐ Lorli, who farmed alongside her half brother Werner in VT
- ☐ Johannes, the sole serving Von Trapp child, was a missionary in New Guinea and has run the Von Trapp lodge since the late 60's. He also started the brewery that now operates there
- ☐ Maria passed away in 1987 after a short illness, but received many honors from various people and organizations, and continued to perform occasionally

Something Good

- ❑ Not in the original stage show, written by Rodgers for the film as a replacement for “An Ordinary Couple”
- ❑ Rodgers was eager to replace “Ordinary Couple”, as he and Hammerstein had hoped to do so in the initial stage play but couldn’t due to Hammerstein’s illness
- ❑ Lyrics are largely applicable to both Julie Andrews and the real Maria Von Trapp, who both had difficult childhoods but eventually found love and success
- ❑ Oftentimes this song is found in revivals of the stage show, as it fits thematically right where “An Ordinary Couple” originally was





Something Good
