

Some Aspects of The Teaching Materials of My Arrangements — The Sound of Music —

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Introduction

Upon hearing an unknown language, most people seem to react not so much to different sounds (these may not even be noticed) as to the intonation and rhythm of the language. It's very common for people to say something like, 'Language X is very melodic / sing-song, and equally common for people to claim that their own language is 'very flat, and doesn't have much melody'. This reason is perhaps an indication of the largely unconscious level at which intonation and rhythm operate, since *all* languages have intonation and a characteristic rhythmic pattern.

It would seem sensible to exploit in the classroom this tendency to compare the new and native languages as a means of building awareness of intonation and rhythm in English. In teaching situations where the class members share the same native language, or where only two or three languages dominate, some comparative activities can be carried out.

I already submitted three theses to the latest bulletins No. 13, 14 and 15 of our college under the titles of "A Comparative Analysis of the English and Japanese Syllables (13), Rhythms (14), and Intonation (15). It is an avoidable tendency that the native language frequently plays a critical, declining role in hearing and speaking a foreign language. This is clearly demonstrated by the fact that the spoken message of a non-native speaker almost always reveals the traits of the speaker's own language in the prosodic features. This is what is called "prosodic transfer" which causes various problems as "negative transfer".

Even from the phonological point of view, a movie stands out in arousing the interest of students in comparison with other teaching materials. There is no end to the benefits that using movies in the classroom can bring. Students learn culture, slang, rudimentary phonology as well as increase vocabulary and idioms by repetitive viewing. They also gain their clearer listening comprehension through studying movies. They should know that it is alright to enjoy and that they can and should derive satisfaction from being able to understand something no matter how small. They need to be able to put themselves in the position of a character, to imagine what they would do and how they would feel.

I have used various movie scenarios of my own arrangements through the year. "The Sound of Music" is one of them. The benefit of utilizing movies is that students can enjoy English from the practical as well as the linguistic level. In this paper, I also conducted the comparative analysis of English and Japanese from the point of phonemics (suprasegmental, segmental) as well as phraseology and solecism.

THE SOUND OF MUSIC ①

(Maria, Cap:Captain, Lie:Liesl, Fri:Friedrich, Lou:Louisa, Kur:Kurt, Bri:Brigitta, Mar:Marta, Gre:Gretl, Sch:Schmidt, Rol:Rolfe, Bar:Baroness, Max)

00:32:15

Maria: And now I have to tell you a ①_____. I've never ②_____ before.

Lou : You mean you don't know ③_____ a governess?

Maria: Nothing. I'll need ④_____.

Lou : Well, the best way to start is to be sure to tell Father to ⑤_____.

Fri : You must never come to dinner ⑥_____.

Maria: Oh...

Bri : Never ⑦_____.

Kur : And during ⑧_____, always ⑨_____.

Gre : Don't you ⑩_____ they say, Fraulein Maria.

00:38:02

Lie : Isn't this why you're here ⑪_____?

Rol : Yes, of course. I've ⑫_____, Liesl.

00:45:25

Sch : Ever since the Captain lost his ⑬_____, he, he runs this house ⑭_____ he ⑮_____ on one of his ships again. Whistles, orders. No more music, no more ⑯_____. Nothing that ⑰_____ him ⑱_____ her...even the ⑲_____.

00:46:04

Sch :⑳_____. The last time he visited the Baroness, he stayed for a month.

00:58:40

Maria: Do - re - mi - fa - so - la - ti (stop singing) Oh, Let's see if I can ㉑_____.

Doe - a deer, a female deer

Ray - a drop of golden sun

Me - a name I call myself

Far - a long, long way to run

Sew - a needle pulling thread

La - a note to follow sew

Tea - a drink with jam and bread

That will bring us back to do - oh - oh - oh!

01:09:46

Bar : When his ㉒_____, she left him with a terrible ㉓_____.

Max : And when your ㉔_____ died, he left you with a ㉕_____.

01:12:31

Lou : Oh, whew! Oh, I'm ㉖_____.

01:13:52

Cap : Is it ㉗_____, or could I have just ㉘_____ it? Have my children ㉙_____ been ㉚_____ trees today?

THE SOUND OF MUSIC ②

(Maria, Cap:Captain, Lie:Liesl, Fri:Friedrich, Lou:Louisa, Kur:Kurt, Bri:Brigitta, Mar:Marta, Gre:Gretl, Sch:Schmidt, Rol:Rolfe, Bar:Baroness, Max)

01:18:07

Bar : Edelweiss! Oh! You never told me ① _____ your children are.

Cap : ② _____. Fraulein, I...③ _____. I apologize.

Maria: No, I'm, I'm far too outspoken. It's one of my ④ _____.

Cap : You were right. I don't know my children.

Maria:There's ⑤ _____, Captain. They want so much ⑥ _____.

Cap : And you've ⑦ _____ into the house. I'd forgotten. Fraulein, I
⑧ _____. I, uh, ⑨ _____ you to stay.

Maria: If I could be ⑩ _____.

Cap : You have already. ⑪ _____.

01:25:13

Maria: The ⑫ _____!

01:26:00

Cap : (sings "Edelweiss")

Edelweiss, edelweiss

[edelweiss]

Every morning you greet me

a small plant native to the Swiss Alps, having white, woolly

Small and white

leaves arranged in star-shaped clusters with small, yellow

Clean and bright

flower heads at their center.

You look happy to meet me

Blossom of snow

May you bloom and grow

Bloom and grow forever

Edelweiss, edelweiss

Bless my homeland forever

01:28:29

Bar : Yes, I think it's ⑬ _____ time I ⑭ _____ all your friends here in Salzburg, and they met me.

Don't you ⑮ _____?

01:33:16

Maria: I don't remember any more.

Bri : Your face is all red.

Maria: Is it? I don't suppose I'm ⑯ _____.

Bar : Why, that was ⑰ _____. What a ⑱ _____ you
make.

Cap : Yes. I think it's time the, uh, ⑲ _____.

Maria: Yes. We'll be in the hall in a moment. We've got ⑳ _____
prepared. (to children) Right?

Children: Right. Yeah. Come on.

THE SOUND OF MUSIC ③

(Maria, Cap:Captain, Lie:Liesl, Fri:Friedrich, Lou:Louisa, Kur:Kurt, Bri:Brigitta, Mar:Marta, Gre:Gretl, Sch:Schmidt, Rol:Rolfe, Bar:Baroness, Max)

01:35:40

("So Long, Farewell")

Lie : I'd like to ① _____ my first champagne. (to Captain) Yes?

Bri : I'm glad to go, I cannot ② _____.

Gre : The ③ _____ and ④ _____.

01:39:38

Bar : Well, there's no need to feel so defensive, Maria. You are quite ⑤ _____, you know.

The Captain ⑥ _____ if he ⑦ _____.

Maria: Baroness, I hope you're ⑧ _____.

Bar : ⑨ _____.

01:41:43

Bar : Champagne, darling. I ⑩ _____ Cheers!

《 PART 2 》

00:02:05

Gre : I don't ① _____, _____ Fraulein Maria.

00:02:27

Gre : I ② _____ I've got a ③ _____.

00:13:39

Lie : ④ _____, Father?

00:15:19

Kur : It's all your ⑤ _____ We ⑥ _____ him the truth.

Fre : And made him ⑦ _____ at us?

Kur : It's better than ⑧ _____.

Lou : We didn't do ⑨ _____ We just ⑩ _____.

Kur : My stomach's ⑪ _____.

Mar : The ⑫ _____ they ⑬ _____ was to let us say hello.

00:18:16

Cap : You ⑭ _____ goodbye...even to the children.

Maria: Well, it was ⑮ _____ Forgive me.

Cap : ⑯ _____?

Maria: Please don't ask me. Anyway, the ⑰ _____.

∴ ∴

Captain: ⑱ _____ uh, ⑲ _____?

Maria: Only ⑳ _____ for another governess.

THE SOUND OF MUSIC ④

(Maria, Cap:Captain, Lie:Liesl, Fri:Friedrich, Lou:Louisa, Kur:Kurt, Bri:Brigitta, Mar:Marta, Gre:Gretl, Sch:Schmidt, Rol:Rolfe, Bar:Baroness, Max)

00:21:17

Cap : It's ① _____ . I'm being dishonest to ② _____
and utterly unfair to you. When two people ③ _____...

00:23:44

Cap : Uh, may I? (laughs) You know I was... I was thinking and, and I was wondering, uh, two things.
④ _____ to the Abbey? And, ⑤ _____
_____?

Maria: Well, I had an obligation to fulfill and I, I came back to fulfill it.

Cap : Hum. ⑥ _____?

Maria: And I ⑦ _____ the children.

Cap : Yes. Uh, uh, only the children?

Maria: No! Yes! Isn't it right that I ⑧ _____?

Cap : Oh, yes, yes, of course! I was only hoping that perhaps you... perhaps you might...uh...

Maria: Yes?

Cap : Well, uh, ⑨ _____ when you were away, and it will be
⑩ _____ after ⑪ _____ . And I just thought perhaps
you might, uh... ⑫ _____?

00:26:26

Maria: Oh, the Reverend Mother always says, "When the Lord ⑬ _____,
somewhere He ⑭ _____ .

Cap : ⑮ _____ does the Reverend Mother say?

Maria: That you have to ⑯ _____ .

Cap : Is that ⑰ _____?

Cap : And have you found it? Maria?

Maria: I think I have. I know I have.

Cap : I love you.

Maria: Oh, can this ⑱ _____?

00:28:45

Cap : Do you know when I first ⑲ _____? That night at the dinner table
when you sat on that ridiculous pine cone. (he laughs)

Maria: What! I knew the first time you ⑳ _____ .

Cap : Oh, my love, (singing) For here ㉑ _____ .
㉒ _____ you should.

Maria: So somewhere ㉓ _____ I must have done
㉔ _____ .

Together: ㉕ _____ Nothing ever could

Captain: Maria? Is there anyone I should go to...to ask ㉖ _____ you?

Maria: Well, ㉗ _____ Captain: ... the ㉘ _____?

THE SOUND OF MUSIC ⑤

(Maria, Cap:Captain, Lie:Liesl, Fri:Friedrich, Lou:Louisa, Kur:Kurt, Bri:Brigitta, Mar:Marta, Gre:Gretl, Sch:Schmidt, Rol:Rolfe, Bar:Baroness, Max)

00:41:08

Lie : Mother?

Maria: Hmm?

Lie : That sounds so nice. I like calling you Mother.

Maria: I like hearing it.

Lie : You love Father very much. ① _____.

Maria: Very much.

Lie : Mother, what do you do when you think you love someone, I mean, when ② _____
_____ or when ③ _____ ?

Maria: Well, you ④ _____ and then you wait for the ⑤ _____
⑥ _____.

00:46:35

Zeller: ⑦ _____, Captain?

Cap : Yes, ⑧ _____, we couldn't get it ⑨ _____.

Zeller: Karl, fix Captain von Trapp's car ⑩ _____.

Zeller: Excellent, Karl. (to Captain) I've not asked you ⑪ _____
_____. Nor have you asked me ⑫ _____.

00:51:30

Cap : My fellow Austrians, ⑬ _____, perhaps
⑭ _____. I ⑮ _____,
a love song.

Cap : I know ⑯ _____. I ⑰ _____ that... ⑱ _____
_____. (sings "Edelweiss")

Edelweiss, Edelweiss

Every morning you greet me

Small and white, clean and bright

You look happy to meet me

Blossom of snow may you bloom and grow

Bloom and grow forever

Edelweiss, Edelweiss

Bless my homeland forever

Edelweiss, Edel...

Maria: Small and white, clean and bright

Children: You look happy to meet me

All : Blossom of snow may you bloom and grow

Bloom and grow forever

Edelweiss, edelweiss

Bless my homeland forever

THE SOUND OF MUSIC ⑥

(Maria, Cap:Captain, Lie:Liesl, Fri:Friedrich, Lou:Louisa, Kur:Kurt, Bri:Brigitta, Mar:Marta, Gre:Gretl, Sch:Schmidt, Rol:Rolfe, Bar:Baroness, Max)

00:54:20

Max : I think it'll ①_____. I shall miss all of you. I shall ②_____ I could've made with you.

Max : Thank you, ladies and gentlemen, thank you. The ③_____ has come to its ④_____, except of course we don't know yet what that conclusion will be. And while the judges are arriving at their ⑤_____ I have been given ⑥_____ to offer you an encore. This will be the ⑦_____ the von Trapps will have of ⑧_____ for a long, long time. Even now officials are waiting in this ⑨_____ to ⑩_____ Captain von Trapp to his new command in the ⑪_____ forces of the Third Reich.

01:05:45

Lie : Rolfe, please!

Cap : Rolfe, wait.

Cap : Maria...children...

Rol : It's ⑫_____, _____.

Cap : ⑬_____.

Rol : ⑭_____ or I'll, I'll shoot!

Cap : You're ⑮_____. You ⑯_____.

Rol : ⑰_____!

Cap : ⑱_____, before _____.

Rol : ⑲_____. I'll kill you!

Cap : ⑳_____, Rolfe.

Rol : ㉑_____, I'll kill you!

Cap : Rolfe.

Cap : You ㉒_____.

Rol : (cries out) Lieutenant! Lieutenant!

Rol : ㉓_____! _____, Lieutenant!

01:08:35

[Climb Ev'ry Mountain]

A dream that will need
All the love you can give
Every day of your life
For as long as you live
Climb every mountain
Ford every stream
Follow every rainbow
Till you find your dream

EXT. MOUNTAIN-TOP AT BORDER — DAWN

The Von Trap family is making its way up the path to the last peak, beyond which lies safety.

The End

Comments (to the students)

①

- ② tutor, governess, actor – actress
④ v. advise
⑤ none of your business
⑥ [in, ahead of, behind] time
⑦ drink soup
⑧ Sahara Desert, deserted street = street with no one present
⑨ blow a kiss
⑫ I'll miss you when you are away.
⑬ ⑩ This picture reminds me of my high school days.
⑭ headache, toothache
⑮ wife
⑯ 1. large amount of money; wealth 2. chance, esp. regarded as a power affecting people's lives,
(good or bad) luck
⑰ drenched to the skin
⑱ perhaps, possibly

[Do - re - mi]

Doe - a deer, a female deer

Ray - a drop of golden sun

Me - a name I call myself

Far - a long, long way to run

Sew - a needle pulling thread

La - a note to follow sew

Tea - a drink with jam and bread

That will bring us back to do - oh - oh - oh!

Question:

Why is it that the lyrics to "La" alone are heterogeneous from the others?

Answer:

'La' has no homonym.

The song "Do - re - mi" consisting of iambic rhythm rhymes at the end of the lines; that is, 'sun' with 'run', and 'thread' with 'bread'. In the last line, the change to the order of 'jam' and 'bread' might be for the purpose of the rhyme with "thread" on the fifth line.

②

- ① charming
③ Behave yourself! Show good manners! Conduct yourself!
④ bad worse worst
⑥ close = near in relationship, intimate
⑨ beg
⑫ all agreeing on a decision or an opinion
⑬ The time is long overdue when something should happen or be done.
⑭ I'm used (=accustomed) to getting up early.
⑰ It's time you went to bed.
God bless you. (to the person who sneezed)
May you be happy! = I hope you'll be happy.
May your future troubles be little ones! (1. little troubles 2. children)

Comments (to the students)

[Edelweiss]

Edelweiss, edelweiss
Every morning you greet me
Small and white
Clean and bright
You look happy to meet me
Blossom of snow
May you bloom and grow
Bloom and grow forever
Edelweiss, edelweiss
Bless my homeland forever

The song "Edelweiss" also consisting of iambic rhythm rhymes at the end of the lines ; that is ,
'white' with 'bright' and 'snow' with 'grow'.

③

In the great hall at night, an orchestra is playing a waltz, as a number of guests dance around the room. In the middle of the party the guests move toward the landing where the children are standing. The children move down the stairs singing "So long, farewell, Auf Wiedersehen, good night." They march forward, coming from the steps to the floor. They start down the line from the right and goes up the stairs. Each child does the same routine.

All the easy lines by ① Liesl, ② Brigitta, and ③ Gretl are spoken very slowly, but almost all the students are not able to catch them even after the repetition of listening them. It's not only the students that are very poor in listening comprehension in English.

- ⑤ pleasing, charming, pretty ⑥ ⑦ I wouldn't do that if I were you.
⑨ I'm not joking at all. (used as a polite reply to an expression of thanks)
⑩ Cheers! = Toast! To your health! To our happiness! Here's to you! Bottoms up!

[PART 2]

③ sore throat

④ Where do you think we were, Father?

"Do you think?" + "Where were we?" This kind of sentence seems very hard for most students to make.

⑤ blame, responsibility

⑧ freeze to death

⑮ It was wrong of me. = I was wrong,

Comments (to the students)

④

① There is no point in continuing our relationship. (cf. It's no use crying over spilt milk.)

00 : 21 : 17 00 : 23 : 44

The words by the captain in these sections are delivered slowly enough for the students to catch.

⑤ Why did you come back ?

- obligation = a duty to carry out
- fulfill = carry out , accomplish
- perhaps you might (come back to me)
- it will be ⑩ all wrong again = everything will be in a mess again

00 : 28 : 45

- ridiculous = absurd, laughable
- pine cone = the fruit of the pine
 - cone = a solid with a circular or other curved base narrowing to a point at the top (cf. traffic cone)
 - cf. corn = (U.S.) maize

⑤

② cp. I can't stop loving you. You must stop to avoid an accident.

⑦ ⑧ I won't be able to return here for many years. ⑩ " aiaigasa" = share an umbrella (with ~)

⑪ pray = ask for God, speak to God in worship prey = hunt

⑥

① work = make it, succeed

④ has come to its conclusion = has ended

⑤ decision = the act of making up one's mind

⑥ permission = the act of permitting or allowing, leave, consent ⑦ opportunity = a good chance

⑨ auditorium = the space for an audience in a church, theater, school building

⑩ escort = go with in order to keep safe or to honor

⑪ naval = of a navy, its ships, officers, or men

[humorous anecdote]

A sailor and a girl are dancing in the ballroom.

Girl: I see you're naval.

Sailor: (With a big surprise, he looked down at his belly.)

— He thought she said, "I see your navel."— (cf. navel orange)

(navel = the hollow in the middle of the surface of the abdomen)

In the last scenes of this movie the von Trapp family is making its way up the path to the last peak, beyond which lies safety. The song "Climb Ev'ry Mountain" sung by the nuns also consisting of iambic rhythm rhymes at the end of the lines; that is, 'give' with 'live' and 'stream' with 'dream'.

The Background of 'The Sound of Music'

The road to Broadway for the original production of the famed musical was paved with good fortune. It all started in Hollywood in the fall of 1956, after Paramount Pictures had taken an opinion on a year-old documentary film that had become Europe's biggest box-office hit up to that time. It was a German-made called *The Trapp Family Singers*, and it told the story of the Trapps, their flight to freedom from Nazi-occupied Austria in 1938, and the founding in America of their celebrated family choir.

The studio had Audrey Hepburn in mind for the role of Maria von Trapp and started looking around for someone to direct a full-length feature film. One of the people called in was Vincent J. Donehue, A crewcut-sporting former Army Air Force major who had directed both the stage and film versions of *Sunrise at Campobello* and who was making a name for himself in TV, directing dramas for the "Philco Television Playhouse," the "Goodyear Playhouse" and "Playhouse 90." Donehue took one look at the film and gave the folks at Paramount an appraisal of the German documentary they hadn't expected: "You can't possibly make it as a movie; you've got to let it go," Donehue advised, "the way to do this is as a musical for Mary Martin."

Back in New York, a screening of *The Trapp family Singers* was arranged for Martin and husband Richard Halliday. It was love at first sight. "I cried my eyes out; I just absolutely adored it," Martin recalled. Her husband was also moved and offered to produce a show about the Trapps as a vehicle for his wife. This was no half-baked offer. Halliday was a seasoned producer (a national tour of *Annie Get Your Gun*, the West Coast production of *South Pacific* and Broadway's *Peter Pan*); he was also a one-time story editor at Paramount.

Maria von Trapp, now widowed, had written a book about her late husband, her step-children and herself and how she had left the convent to become the children's governess and had fallen in love and married their father, an Austrian naval officer. It was a story full of drama: the Nazi invasion, a narrow escape through the mountains to Switzerland, starting a new life in the United States. But there was one big obstacle to getting started on what would become *The Sound of Music*. After the death of husband Georg von Trapp, Maria had returned to the religious life and was somewhere in the South Seas, working as a missionary.

Although rooted in tradition, *The Sound of Music* had its innovative side. The show dispensed with the usual orchestral overture and substituted a prelude sung *a capella* by a chorus of unseen nuns. The singing, which originated in a dressing room backstage, was broadcast through the theatre using loudspeakers fastened to the front of the balcony and to the walls above the entranceways.

The Sound of Music became the first Broadway musical to use stereophonic sound equipment, a distinction some theatre buffs might find dubious today. But here amplified sound was serving an artistic purpose, not merely covering up for singers with weak voices. The installation of the equipment — a control booth, microphones, amplifiers, and 18 state-of-the-art, reverberator-type loudspeakers — actually delayed the Broadway opening four days. But the effect would leave theatregoers and even some of the critics suitably impressed with the Space Age modernity of it all.

With the tryout reviews in — the notices were mixed but positive — excitement about the show was, if anything, greater in New York than it had been in New England. This was Mary Martin's first Rodgers and Hammerstein musical since the fabulously successful *South Pacific*. The day *Sound of Music* tickets went on sale at the Lunt-Fontanne Theatre, the line was nearly a block long. By opening night, advance sale had reached a record \$ 2.3 million (\$10.2 million today).

The Sound of Music, as several reviews noted, was really an operetta and then, even more than now, “operetta” was a dirty word in most drama critics’ books. Operetta or musical comedy, *The Sound of Music* has been one of the most successful shows in theatre history. The Broadway show ran 1,443 performances, from November 16, 1959 to June 15, 1963. Major productions were also mounted in London, Melbourne, Johannesburg, Tokyo and Amsterdam.

The film version of the musical was released March 2, 1965, with a cast headed by Julie Andrews as Maria, Christopher Plummer as Georg von Trapp (sung by Bill Lee) and Peggy Wood as the Mother Abbess (sung by Margery McKay). Produced by Twentieth Century-Fox and directed by Robert Wise, the film remains the most successful movie musical to date, having grossed more than \$79 million in the first five years of its release.

If there are marriages “made in heaven,” maybe the same can be true of musicals. The history of *The Sound of Music* argues strongly that it’s possible. Seldom have all the things that go into a musical fallen so neatly into place, as if by fate or divine will.

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"The Sound of Music" starring Julie Andrews, Twentieth Century Fox Film Corporation (1965)