

## THE SOUND OF MUSIC

### Character List

*Narrator and presenter*

*Maria*

*Mother Abbess*

*Sister Bernice*

*Captain Von Trapp*

*Baroness Elsa Schraeder*

*Franz the butler*

*Mrs. Schmidt*

*Rolfie*

*Uncle Max*

*Liesl*

*Friedrich*

*Loisla*

*Kurt*

*Brigitta*

*Martha*

*Gretl*

*Colonel Bawer*

*Mrs. Bawer*

*Colonel Klein*

*Colonel Lang*

### Song List

1. The Sound of Music
2. 16 Going on 17
3. My Favorite Things
4. Do Re Mi
5. So Long Farewell

### Play Script

#### INTRODUCTORY PRESENTATION

**Narrator:** Welcome to 6th Grade's Social Studies Fair. Today we are going to present the famous musical called "The Sound of Music". This is the story of Maria, a young nun who is sent to be a governess to the seven Von Trapp children. Maria goes to their house and finds she is the latest in a long line of governesses run off by the children. Captain Von Trapp and his children are captivated by Maria and the joy and music she brings to the family. She teaches the children how to sing and eventually falls in love with Captain von Trapp.

#### PART 1: MARIA MEETS THE VON TRAPP FAMILY

*[SONG 1: THE SOUND OF MUSIC. MARIA COMES IN FROM OUTSIDE AND ONCE SHE REACHES THE STAGE THE SONGS BEGIN. AT THE END OF THE SONG, THE CHURCH BELLS CAN BE HEARD.]*

**Maria:** Oh! The church bells! Mother Abbess will be so angry!

*[MARIA GOES BEHIND BLACK CURTAIN TO THE SIDE OF THE STAGE] [CHURCH SONG IN THE BACKGROUND: MOTHER ABBESS AND SISTER BERNICE ENTER FROM DOOR AND GO UP THE STAGE UNTIL SONG FADES]*

**Sister Bernice:** Reverend Mother?

**Mother Abbess:** Sister Bernice?

# Sound Of Music Script For Stage

**American Educational Theatre  
Association**



## **Sound Of Music Script For Stage:**

Sound and Music for the Theatre Deena Kaye, James LeBrecht, 1992      *TCmedia Guide Project* Kevin Lai, Grace Chan, Jane Lai, Ernest Lai, Isabel Lee, Phil Pang, Amy Wong,      Word, Sound and Music in Radio Drama, 2023-11-27 This collection offers an in depth study of music's narrative functions in radio drama whether original or adapted alongside speech and sound. It features a range of historical perspectives as well as case studies from Australia, Europe and North America highlighting broadcasting institutions such as the BBC, RAI, ABC, WDR and SWR from early radio to the medium's postwar golden age and contemporary productions. Not limited to classical or popular music, the chapters also pay attention to electronic varieties and musical uses of language in addition to intermedial exchanges with other art forms such as theatre, opera and film. In doing so, the present volume sits at the crossroads of various disciplines: musicology, narratology, history, literary media, sound and radio studies.

**From Script to Stage** Randolph Goodman, 1971      Scratch Music Projects Andrew R. Brown, s. Alex Ruthmann, 2020-08-03 In this practical project-based learning guide, music students, educators and coders receive the necessary tools to engage with real-world experiences in computation and creativity using the programming language Scratch.

*Handbook for Radio Writing* Albert R. Crews, 1943      **Writing for the Stage** Leroy Clark, 2006 With skills-focused exercises ranging from beginning to advanced levels, *Writing for the Stage* takes students through the creative process to develop a stageworthy script. The purpose of *Writing for the Stage: A Practical Playwriting Guide* is to provide students with a variety of exercises to help develop writing skills for the stage that eventually lead to the creation of a script. Although there is no magic formula, no right or wrong way to create a dramatic work, there are still traditional expectations for plot, conflict, theme, character development, dialogue and so forth that need to be discussed. Features: Provides both a theoretical framework and practical exercises for developing skills, helping students to gain a complete understanding of the creative process. Includes exercises at beginning, intermediate and advanced levels for each topic, allowing instructors to choose the most appropriate exercises for their students. Looks at the relationship of writing to the practical realities of today's theatre, making students aware of how the realities of staging and budget must be considered in writing for today's theatre. Explores three kinds of conflict: internal, personal and external, and conflict within society, providing many choices for developing dramatic situations. Discusses not only the masculine linear approach to playwriting but also feminine and non-linear structure, providing exercises for non-traditional experimental scene development, opening students' eyes to exploring structure and character in more creative experimental ways. Devotes an entire chapter to writing monologues, including short monologues within plays and long one-person plays, providing extra guidance in this important technique. Offers extensive material on exploring character that is more detailed than in other texts, especially in the depth of physical, social and psychological character development, providing students with a starting place to create characters. Praise for *Writing for the Stage: A Practical Playwriting Guide* I haven't seen a more thorough text than *Writing for the Stage*. The

exercises it suggests for student writers are ingenious and of great benefit to anyone trying to develop the skills required to develop character maintain audience interest and involvement reveal exposition subtly create a plausible and aesthetically satisfying plot structure and so on David Wagoner University of Washington This book is distinguished and is a superior and useful text because it is honest very thorough step by step and comprehensive It is wise about the way theatre works today Richard Kalinoski University of Wisconsin Oshkosh A Guide to Radio-TV Writing Laurence Randolph Campbell,1950 *Writing Radio and Television Scripts* Kate Munro,1966 *How to Plan and Conduct a Bicentennial Celebration* Adele (Gutman) Nathan,1971 This is a do it yourself book Anybody can use it but it is written especially for those people who expect to celebrate America s 200th birthday party the Bicentennial of the United States of America p 13 Stage Scenery: Its Construction and Rigging Arnold S. Gillette,1972 **Mosaic Theatre** Lael Jay Woodbury,1927 **Drama Festivals; a Manual on Various Phases Connected with Sponsoring and Conducting of Drama Festivals** American Educational Theatre Association,1945 TD & T. ,2001 *Curriculum Bulletin* Minnesota. Department of Education,1946 **A Study of Music in Radio Drama** Rossm'e Agnes Sterling,1955 The Making of The Sound of Music Max Wilk,2007 First Published in 2007 Routledge is an imprint of Taylor Francis an informa company **Stage Decoration** Sheldon Cheney,1928 *Digital Creativity* Bruce Wands,2002 This work equips readers with a solid conceptual and critical foundation for digital creativity presenting both technical explanations and creative techniques Studio Drama Processes and Procedures Robert J. Schihl,1992 *Studio Drama Processes and Procedures* is a practical blueprint to creating successful studio dramas

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