

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

LYRICS BY TIM RICE MUSIC BY ANDREW LLOYD WEBBER

MUSICAL STYLES

“One More Angel in Heaven” is reminiscent of the old cowboy ballads that were featured in many western films.

Western songs began to emerge in the mid-nineteenth century, reflecting the unique cultural makeup of America at the time—its Anglo, Celtic, Spanish, African, Native and Central American heritage. Men from around the country were heading west to find work as cowboys due to the great trail drives that were moving cattle and horses to market in the eastern and northern regions. Cowboys would refashion old folk and popular songs from various cultures to suit their own tastes by adding serious or comic lyrics about their lives and work. These songs were also derived from special calls cowboys used to herd cattle and to communicate with each other over the vast expanse of the grueling trail drives. As cowboys traveled, roads, railway stations, hotels and small towns all became points where songs were sung, shared and then taken to new parts of the country as cowboys returned home. Even though the cattle drives ended in the 1890s, cowboy and western songs endured the test of time, especially when movies introduced sound in the 1920s. The singing cowboy became a staple hero in westerns and the great cowboy songs of performers like Ken Maynard, Gene Autry, Roy Rogers and Woody Guthrie continue to live on.

Classroom Challenge: *Have your students compare and contrast two cowboy songs from the list below. Through these songs, get them to describe life on the trail, explore the motivation to head west and the tragedies that potentially came with cowboy life. Your students will convey what they learn through written expression and discussions.*

SONGS USED IN THIS LESSON

“The Old Chisholm Trail”

“Whoopie Ti-Yi-Yo, Git Along Little Dogie”

“The Cowboy’s Lament”

“Little Joe the Wrangler”

“The Yellow Rose of Texas”

“The Red River Valley”

MUSICAL ARTISTS TO SHOW AS EXAMPLES

D.W. Groethe

Gene Autry

The Bar J Wranglers

Wylie Gustafson

YOUTUBE LINKS FOR EXAMPLES

D.W. Groethe

Wylie Gustafson

MUSICAL STYLES

“Potiphar’s Song” is in the style of American vaudeville.

Beginning in the 1880s and through the 1930s, Vaudeville was the most popular form of entertainment in America and home to more than 25,000 performers. Vaudeville’s reach spanned from the local small-town stage to New York’s Palace Theatre and was an important part of every community. A Vaudeville show was comprised of a dozen or more performances and could sometimes last for 8-12 hours. Those featured would range from child stars to magicians, contortionists, dancers, animal acts and comedians, along with popular piano music. Vaudeville was a symbol of the ever-growing cultural diversity of early twentieth century America, a blending of ethnic traditions and for many, was the first exposure to the cultures of people living right down the street. In the 1930s, Vaudeville began to see a steady decline and by the end of the decade it had all but faded away due to the effects of the Great Depression and the growing popularity of radio and motion pictures. Despite its demise, Vaudeville’s impact on our culture survives. From The Ed Sullivan Show to The Judy Garland Show, modern late-night television hosts and variety shows like America’s Got Talent, we still live with various aspects of the Vaudeville style today.

Classroom Challenge: *Have your students develop their own Vaudeville performance by writing a short play, creating a comedy act, developing a dance number or utilizing any other distinct talent that may be present in your classroom. Each student or student group should compose an essay on why their act would fit in with a Vaudeville performance.*

SONGS USED IN THIS LESSON

“Hello! My Baby”

“Rock-A-Bye Your Baby With A Dixie Melody”

“Under the Bamboo Tree”

“Swanee”

“Bill Bailey, Won’t You Please Come Home”

MUSICAL ARTISTS TO SHOW AS EXAMPLES

Abbott & Costello

Andrews Sisters

Jack Benny

Irving Berlin

James Cagney

Judy Garland

YOUTUBE LINKS FOR EXAMPLES

Historic Footage – Vaudeville 1898 - 1910

Shaw & Lee Vaudeville Legends

MUSICAL STYLES

“Those Canaan Days” is a parody of a French Tango/Café Cabaret song.

The Tango is a dance that originated in Argentina and is defined by its rhythmic steps, elegant straight lines, and reliance on improvisation. It made its way into France via the Port of Marseille where Argentine sailors shared it with the locals. By 1912, the Tango had taken Paris by storm, and was performed in both upper and lower-class venues.

Born out of a social revolution and the end of the Romantic era of music, French Cabaret emerged around 1880 in the Montmartre District of Paris, France. The political upheaval that was taking place across Europe was reflected in all forms of art, and cabaret venues became the place to frequent and vent about social injustices and political grievances. Artists, composers, and writers including Satie, Debussy and Degas were given the rare opportunity to sit between the bourgeois (high society) and the working-class.

The Montmartre District became the go-to-destination for escape and entertainment, reflecting a larger movement where music and verse were part of a new artistic freedom and expression of thought. The songs and music that were performed in Montmartre venues provided a medium through which people could record their daily history, voice their opinions and react to current events. The French cabaret venue that epitomized everything Montmartre had to offer was the Le Chat Noir. In its heyday, Le Chat Noir was a booming venue that could transform at any moment from nightclub to artist salon to boisterous music hall.

Moving towards the 20th Century, other venues such as the Folies-Bergère, Moulin Rouge, Olympia Paris and Le Lido created and established artists such as Édith Piaf, Toulouse-Lautrec, Josephine Baker, and Maurice Chevalier.

The Tango and the Cabaret Song helped define Parisian culture during the Jazz Age, however they dwindled in popularity after the outbreak of World War II.

Classroom Challenge Have your students study the local newspaper or download a few articles for the class to study. Your students may choose one news report to write a poem that fits in to a French cabaret song style – verse, refrain, verse, refrain. Challenge your students even further by setting their poem to music. Give your students four different musical settings that you have put together or see if your students can compose on their own.

SONGS USED IN THIS LESSON

“Le Vie En Rose”

“Le Mer”

“Je T'aime Moi Non Plus”

“Tour Les Garçons Et Les Filles”

“Give Paris One More Chance

(Sous Les Ponts de Paris)”

MUSICAL ARTISTS TO SHOW AS EXAMPLES

Edith Piaf

Charles Aznavour

Eartha Kitt

Josephine Baker

Charles Trenet

YOUTUBE LINKS FOR EXAMPLES

Edith Piaf – *“La Vie En Rose”*

Eartha Kitt – *“Under the Bridges of Paris”*

Joséphine Baker *“J'ai deux amours”*

MUSICAL STYLES

“Benjamin Calypso” is in the traditional song-style of Trinidad and the Mardi Gras Carnival.

The calypso music genre has its roots in the arrival to Trinidad and Tobago of enslaved Africans in the 18th and early 19th centuries, who, not being allowed to speak to each other, communicated through song. Since Trinidad was, over time, ruled by the British, French and Spanish, the African and Native rhythms that form the roots of calypso music blended with European folk music to give us the heavily rhythmic and melodic sound that we now recognize. Calypso incorporates traditional folk instruments from various cultures, and includes guitar, banjo and assorted types of percussion. Calypso music typically involves social commentary, oftentimes laced with humorous satire on current events. Its popularity can be traced to the introduction of Carnival brought to Trinidad by the French. Because slaves could not participate in the Carnival celebrations, they formed their own parallel holiday called Canboulay where African percussion music was performed. After the abolition of slavery in 1834, Calypso competitions grew in popularity as part of Carnival.

By the early 1900s, Calypso became well-known in other American and European colonies due to emancipated slaves traveling to set down new roots. The first recording of calypso music came in 1912 when Lovey’s String Band visited New York City and by the 1930s calypso music’s top artists included Atilla the Hun, Lord Invader, Roaring Lion and Lord Kitchener. The steel band became linked with the calypso sound from the 1940s and fits with the lively, witty style of the songs. While calypso music was gaining in popularity worldwide, it wasn’t until 1956 when Harry Belafonte, the American singer, released his groundbreaking album Calypso that it truly saw its heyday. Belafonte’s album sold over one million copies and featured the Banana Boat Song (“Day-O”), which to this day is the most internationally well-known calypso song.

Classroom Challenge: *Have your students create their own instruments with items found within the classroom or from home. Split your students into groups and get them to compose their own calypso songs after listening to the examples below. Students should concentrate on the musical genre’s use of syncopation, storytelling, rhyme scheme and melodic structure.*

SONGS USED IN THIS LESSON

“Banana Boat Song (Day O)”

“Rum and Coca Cola”

“Kitch You’re So Sweet”

“Under the Sea”

MUSICAL ARTISTS TO SHOW AS EXAMPLES

Harry Belafonte

Lord Kitchener

Lord Invader

YOUTUBE LINKS FOR EXAMPLES

Harry Belafonte — “Banana Boat Song (Day O)”

Big Bamboo — “Lord Creator”

MUSICAL STYLES

“Song of the King” evokes the King of Rock ‘n’ Roll—Elvis Presley, with his particular brand of rock music and unique dance style.

Elvis Presley may not have invented Rock ‘n’ Roll, but he was the crossover artist who ignited its popularity across the United States and around the world. Rock ‘n’ Roll mostly derived from Rhythm and Blues, a musical genre created by the African American community. But in the 1950s, the United States was racially segregated, and “Rock ‘n’ Roll” was coined to sell R&B to white audiences.

While Elvis has been dubbed the “King of Rock n Roll,” Chuck Berry—considered the Father of Rock ‘n’ Roll—was churning out hits such as *“Maybellene”* and *“Johnny B. Goode,”* achieving popularity with both white and black teenagers. These songs came out around the same time as Elvis’ first recordings, inevitably influencing his music. Elvis’ style wasn’t a standard Rock sound as defined by Berry, but more a fusion rooted within Country Western, Bluegrass, and of course R&B. Combined, it was coined Rockabilly.

Elvis came into his own in 1956 with his number one single *“Hound Dog.”* Elvis was the first Teen Idol, and his signature hip-swinging dance moves were seen as scandalous. Famously, when Elvis appeared on The Ed Sullivan Show, he caused audience pandemonium with teenage girls screaming every time he flicked his wrist. This gained him a reputation as a rebel and was both influential and a product of the changing attitudes in the United States. Elvis remains one of the most significant artists of the 20th century, an icon whose impact is still felt today.

Classroom Challenge Have your students write an essay on why Elvis Presley is still considered the “King of Rock ‘n’ Roll.” Your students should take in to consideration Elvis’ popularity with the 1950s youth culture, his musical evolution and his influence on modern day artists.

SONGS USED IN THIS LESSON

“You’re a Heartbreaker”

“Heartbreak Hotel”

“Blue Suede Shoes”

“Hound Dog”

MUSICAL ARTISTS TO SHOW AS EXAMPLES

Elvis Presley

Chuck Berry

Fats Domino

Little Richard

Big Joe Turner

YOUTUBE LINKS FOR EXAMPLES

Elvis Presley – *“Jailhouse Rock”*

Elvis Presley – *“Hound Dog”*

Elvis Presley – *“Blue Suede Shoes”*

MUSICAL STYLES

“Go Go Go Joseph” recalls the height of disco in the early ‘70s when go-go dancers crowded the dance floors and moved to the heavy beat.

Disco music developed out of an urban, underground subculture in Paris, London and New York. It was mostly played at nightclubs during the 1960s and 1970s. Influenced by Motown, Mambo, Pop and even Salsa, Disco heavily featured music technology within songs, especially digital effects that underscored the vocal or rhythmic line. Well-known Disco artists included Chic, the Bee Gees, Donna Summer, Grace Jones, Gloria Gaynor, Diana Ross and the Village People. Initially ignored by radio stations, Disco gained mainstream acceptance in 1977 with the release of the film *Saturday Night Fever*. The soundtrack featured songs by the Bee Gees, Yvonne Elliman, Kool & The Gang, Tavares and KC and The Sunshine Band. It went on to become one of the bestselling albums in pop music history at the time, a real achievement given the genre had been boycotted by radio stations for so long. However, a continual cultural backlash, represented in part by the Punk Rock movement, saw the popularity of Disco wane. Even though the lifespan of Disco was relatively short-lived, the genre was an important influence in the development of Hip-Hop, 1980s and 1990s House music and even Techno.

Classroom Challenge Give your students two songs: one from the 1960s (*Aretha Franklin, The Beatles, The Byrds, Chuck Berry, etc.*) and one from the 1970s (*Bee Gees, Donna Summer, Gloria Gaynor, etc.*) and have them compare and contrast. Have your students note the differences between instrumentation, rhythmic patterns, vocal melody, song structure and technology.

SONGS USED IN THIS LESSON

“I Will Survive”

“Stayin’ Alive”

“We Are Family”

“Disco Inferno”

“Night Fever”

MUSICAL ARTISTS TO SHOW AS EXAMPLES

Bee Gees

Gloria Gaynor

Grace Jones

KC & The Sunshine Band

Donna Summers

YOUTUBE LINKS FOR EXAMPLES

Bee Gees – *“Stayin’ Alive”*

Bee Gees – *“Night Fever”*

Gloria Gaynor – *“I Will Survive”*

KC & The Sunshine Band – *“Get Down Tonight”*