



JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

LYRICS BY
TIM RICE

MUSIC BY
ANDREW LLOYD WEBBER

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STUDY GUIDE

Created by Sarah Jane Arnegger
and The Musical Company
Design by Derek Bishop





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Welcome:

Welcome to the world of *Joseph and the Amazing Technicolor Dreamcoat*! With lyrics by Tim Rice and music by Andrew Lloyd Webber, this irresistible musical is based on the biblical story of Joseph's "coat of many colors" from the Book of Genesis. Whether you are about to enjoy a professional production or create your own version through a school or community group, get ready to take an exciting journey through Canaan and ancient Egypt!

How to Use This Guide:

This comprehensive education guide is intended to serve as a resource for schools. It includes a plot summary, character breakdown, the history of the show, information about Ancient Egypt and more. Intended for students of all ages, the guide can be used independently or as part of classroom curriculum development.

For teachers, *Joseph* provides an opportunity to engage with your students across a wide variety of academic disciplines: English Language to explore character and plot development; History to understand source material; and multiple genres of Music.

Theatre Etiquette

Theatre Etiquette is how you behave at a live theatrical event. Here are some tips on how to be a part of the experience:

- Arrive on time so that you do not miss anything! Getting to the auditorium early ensures that you are not disturbing the rest of the audience while you settle in your seat.
- Keep your feet off the seats and be respectful of the audience members sitting around you.
- Use the restroom before the performance starts.
- Turn off your cellphones for the entire performance. You can post to social media after the show! Give the performers your full attention.
- All photography is usually strictly prohibited! Not only is it distracting to those around you, but it is off-putting, and potentially dangerous to the performers. It is also illegal to photograph or record live performances without permission!
- Try your best to remain in your seat once the performance has begun.
- Sing or participate if, and only if, you are invited to do so.
- Show the cast and crew your appreciation for their hard work with applause! Do this when you like after a song, dance or joke and also at the end of the show.
- Listen to how the music sets the moods and observe how it affects your own feelings. Take in the whole experience of the performance so you can be a part of any discussion that may happen with your fellow classmates afterwards.



Donny Osmond in the 1999 *Joseph* film. (PHOTO: Alex Bailey)

Joseph and the Amazing Technicolor Dreamcoat History



In summer 1967, Andrew Lloyd Webber was asked by Colet Court, St Paul's Junior School in London, England, to write a "pop cantata" for the choir to sing at their Easter end of term concert. The 19-year-old Lloyd Webber immediately went to the 22-year-old Tim Rice, who he had recently collaborated with on *The Likes of Us*, and they settled on the story of Joseph for the project.

The first performance of *Joseph and the Amazing Technicolor Dreamcoat* took place on a cold afternoon on March 1, 1968, at Colet Court's Old Assembly Hall. Accompanied by the school orchestra, the piece was only 15 minutes long.

Joseph was such a success that two months later, an encore performance was presented at Central Hall, Westminster, where Lloyd Webber's father was the organist. The work played to a full house filled with members of the St. Paul's School community, including parent Derek Jewell, who was Jazz and Pop Music Critic for *The Sunday Times*. To Rice and Lloyd Webber's surprise, Jewell favorably reviewed their work in the May 19, 1968 edition of the paper, proclaiming it "irresistible." A third performance of an expanded *Joseph* took place on November 9 of that year at St. Paul's Cathedral. Now running 35-minutes long, it included songs such as "Potiphar" for the first time.

In 1969, Novello & Co published the original sheet music within their Old Testament collection. Meanwhile, Decca Records, on the encouragement of Rice's then boss, Norrie Paramour, released a *Joseph* concept album.

After the early success of *Joseph*, Rice and Lloyd Webber turned their attention to other writing projects. In 1970, the pair released the concept album of *Jesus Christ Superstar*. Peaking at number one in the Billboard Pop Albums chart, the rock opera made its Broadway debut the following year. *Joseph* benefitted from *Superstar's* success, especially in the United States; the first amateur American production of *Joseph* was licensed in May 1970 to the Cathedral College of the Immaculate Conception in Douglaston, New York. The Decca record was reissued in the U.S. on Scepter Records in 1971 and marketed as a follow-up to *Superstar*.

In 1972, the U.K.'s Young Vic Theatre produced *Joseph* at the Edinburgh International Festival. Directed by Frank Dunlop, it was featured on a double-bill titled *Bible One: Two Looks at the Book of Genesis*. Part 1 was a Mediaeval Mystery Play that focused on the story of Jacob, Joseph's father, while Part 2 was *Joseph*. The production moved from the Edinburgh Festival to the Young Vic Theatre in London, where it was recorded for the RSO label and broadcast by Granada Television throughout the U.K.

The Young Vic production of *Joseph* transferred to the West End's Albery Theatre in 1973, where it ran for 243 performances. The Mediaeval play that preceded *Joseph* was dropped from the production and replaced with *Jacob's Journey*, which featured lyrics by Rice and music by Lloyd Webber, with the book developed by television comedy writers Ray Galton and Alan Simpson. Ultimately, *Jacob's Journey* was phased out and *Joseph and the Amazing Technicolor Dreamcoat* in (almost) its present form, played at Leicester's Haymarket Theatre.

Across the pond, holiday productions of *Joseph* were mounted in 1976 and 1977 at the Brooklyn Academy of Music (BAM). In November 1981, *Joseph* opened off-Broadway at the Entermedia Theatre, transferring to Broadway's Royle Theatre (now the Bernard B. Jacobs Theatre) in January 1982. Directed by Tony Tanner, the show starred Bill Hutton as Joseph and the late Laurie Beechman as the first female Narrator, beginning a tradition in the show's casting that remains until this day. *The New York Times* labeled the production as the "professional Manhattan premier" and went on to say "*Joseph* has become a perennial at schools—for good reason. With its innocent and gently satiric attitude towards sacred materials, it is decidedly a musical for young people, the sort of show that could serve as an introduction to the theatre and also to Bible study. All singing, no talking, it is both a pop opera and a Sunday school pageant." *Joseph's* Broadway debut received six Tony nominations, including Best Musical, and ran for 747 performances.

A decade later, *Joseph* was restaged and produced at the London Palladium. The 1991 production, directed by Steven Pimlott and starring Jason Donovan, went on to win an Olivier Award and hit the top of the music charts with a No. 1

U.K. Cast Album and single with "Any Dream Will Do." This incarnation ran for almost two-and-a-half years, attracting an audience of over two million people.

Before long, productions were being staged in Australia and Canada. In 1992, the Toronto production opened at the Elgin Theatre, with Donny Osmond starring as Joseph. Osmond's association with the show continued after the Toronto run with the North American National Tour and the 1999 film adaptation. Directed by David Mallet, the movie also featured Maria Friedman (Narrator), Richard Attenborough (Jacob), Ian McNeice (Potiphar), and Joan Collins (Mrs. Potiphar).

The first Broadway Revival of *Joseph* arrived in 1993 after the production played sold out shows in Los Angeles and San Francisco. It ran for 231 performances at the Great White Way's Minskoff Theatre. Once again directed by Pimlott, the cast included Michael Damien, a popular TV soap opera star at the time, as Joseph.

Joseph remained a top choice for schools, community theatres and regional theatres around the world. In 2007, a West End revival of the evergreen hit was developed for a run at the Adelphi Theatre. After the success of television talent shows like *Pop Idol* and *How Do You Solve a Problem Like Maria*, the BBC and Lloyd Webber launched *Any Dream Will Do* on the network. Hosted by Graham Norton and featuring a celebrity panel, the series followed the search for an unknown actor to play Joseph in the new London production. Three million people voted and Lee Mead won the role.

Buzz for this new incarnation of *Joseph* was so strong that the box office advance stood at £10 Million. Originally slated for a six-month run, the revival began performances in July 2007 and ended up playing through May 2009.

A national tour of *Joseph and the Amazing Technicolor Dreamcoat* has been performing across the U.K. and North America in some capacity for almost 30 years. The 2015 North American tour of *Joseph*, which was directed and choreographed by *Hamilton's* Andy Blankenbuehler, starred *American Idol* alum Diana DeGarmo and Ace Young.

Joseph and the Amazing Technicolor Dreamcoat is one of the most performed musicals in history with an estimated 30 million people having attended a production somewhere around the world. Every year, there are nearly 600 school or amateur productions mounted in North America, 300 in the U.K., with more in Australia, Europe and South Africa. Discovered by another generation every year, the popularity of *Joseph and the Amazing Technicolor Dreamcoat* lives on today.

Now it's your turn to carry on the show's impressive 50-year history with your performance or by attending an upcoming production!

The First Ever Review

"Pop Goes Joseph" SUNDAY MAY 19, 1968, THE SUNDAY TIMES

"Give us food," the brothers said, "dieting is for the birds"

Joseph gave them all they wanted, second helpings, even thirds...

Even on paper the happy bounce of lyrics like these comes through. They are exactly right for singing by several hundred boy's voices. With two organs, guitars, drums and a large orchestra the effect is irresistible.

The quicksilver vitality of *Joseph and the Amazing Technicolor Dreamcoat*, the new pop oratorio heard at Central Hall, Westminster, last Sunday, is attractive indeed. On this evidence the pop idiom—beat rhythms and Bacharachian melodies—is most enjoyably capable of being used in extended form.

Musically, *Joseph* is not all gold. It needs more light and shade. A very beautiful melody, "Close Every Door to Me," is one of the few points where the hectic pace slows down. The snap and crackle of the rest of the work tends to be too insistent, masking the impact of the words, which unlike many in pop, are important.

But such reservations seem pedantic when matched against *Joseph's* infectious overall character. Throughout its twenty-minute duration it bristles with wonderfully singable tunes. It entertains. It communicates instantly as all good pop should. And it is a considerable piece of barrier-breaking by its creators, two men in their early twenties—Tim Rice, the lyricist and Andrew Lloyd Webber, who wrote the music.

The performers last Sunday were the choir, school and orchestra of Colet Court, the St. Paul's junior school, with three solo singers and a pop group called the Mixed Bag. It was an adventurous experiment for a school, yet Alan Doggett, who conducted, produced a crisp, exciting and undraggy performance which emphasized the rich expansiveness of pop rather than the limitations of its frontiers.

Review by Derek Jewell, © The Sunday Times/
Derek Jewell

Who Created the Show:

Tim Rice (Lyrics):

Tim Rice has worked in music, theatre and films since 1965 when he met Andrew Lloyd Webber, a fellow struggling songwriter.

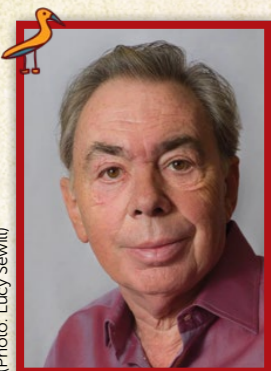
Rather than pursue Tim's ambitions to write rock or pop songs they turned their attention to Andrew's obsession—musical theatre. Their first collaboration (lyrics by Tim, music by Andrew) was an unsuccessful show based on the life of Dr. Barnardo, the Victorian philanthropist, *The Likes Of Us*. Their next three works together were much more successful—*Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Evita*.

Tim has since worked with other distinguished popular composers such as Elton John (*The Lion King*, *Aida*), Alan Menken (*Aladdin*, *King David*, *Beauty and the Beast*), Bjorn Ulvaeus and Benny Andersson (*Chess*) and most recently, Stuart Brayson (*From Here To Eternity*).

He formed his own cricket team in 1973 and was President of MCC in 2002. He is a regular broadcaster/presenter on BBC Radio 2, drawing on his extensive knowledge of the history of popular music since Elvis was a lad. He has won several awards*, mainly for the wrong thing or for simply turning up.

*3 Oscars, 3 Tonys, 3 Golden Globes, 5 Grammys, 13 Ivor Novello Awards, Hollywood Walk of Fame etc.

Andrew Lloyd Webber (Music):



(Photo: Lucy Seville)

Andrew Lloyd Webber is the composer of some of the world's best-known musicals including *Cats*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *The Phantom of the Opera* (which celebrated its 30th anniversary on Broadway in 2018) and *Sunset Boulevard*.

When *Sunset Boulevard* joined *School of Rock – The Musical*, *Cats* and *Phantom* on Broadway in February 2017 he became the only person to equal the record set in 1953 by Rodgers and Hammerstein with four shows running concurrently.

As well as *The Phantom Of The Opera* and *Cats*, his productions include the groundbreaking *Bombay Dreams*, which introduced the double Oscar-winning Bollywood composer AR Rahman to the Western stage.

His awards, both as composer and producer, include seven Tonys, seven Oliviers, a Golden Globe, an Oscar, the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre, a BAS-CA Fellowship, the Kennedy Center Honor and a Grammy for Best Contemporary Classical Composition for *Requiem*, his setting of the Latin Requiem mass which contains one of his best-known compositions, "Pie Jesu." He owns seven London theatres including the Theatre Royal, Drury Lane and the London Palladium.

He was knighted by Her Majesty The Queen in 1992 and created a life peer in 1997.

He is passionate about the importance of music in education and the Andrew Lloyd Webber Foundation has become one of Britain's leading charities supporting the arts and music. In 2016, the Foundation funded a major new national initiative which endowed the American Theatre Wing with a \$1.3 million, three-year grant to support theatre education opportunities for underserved young people and public schools across the U.S.



Trivia/Did You Know:

- Before they settled on the subject of Joseph, Rice and Lloyd Webber toyed with ideas about spies, 007s and the like.
- More than 18,600 schools and theatre groups around the world have performed *Joseph and the Amazing Technicolor Dreamcoat*.
- Joseph* has been produced in over 82 different countries.
- There have been at least 12 different *Joseph* cast albums.
- The 1969 Decca album featured Tim Rice as Pharaoh and Andrew Lloyd Webber's Dad, William, on the Hammond organ.
- "Any Dream Will Do" from *Joseph* was voted the Broadway Song of the Year in 1981 and awarded a U.K. Ivor Novello Award in 1991.



Joseph — Petersfield Youth Theatre (PHOTO: Michael Focard de Fontignieres)

Plot Synopsis

Act I

Joseph and the Amazing Technicolor Dreamcoat is based on the story of Joseph from the Bible's Book of Genesis.

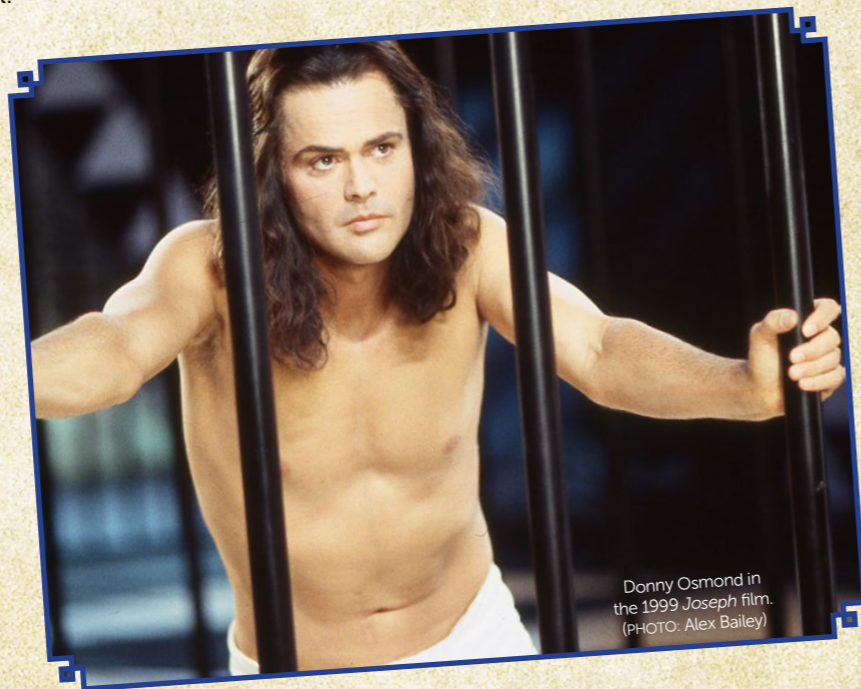
A Narrator opens the show by introducing Joseph, the dreamer ("Prologue"). The Narrator then draws the audience's attention to Joseph's father and his 12 sons ("Jacob and Sons"). Jacob has given Joseph, his youngest and favourite son, a multi-colored coat and his brothers are envious of him ("Joseph's Coat").

The brothers' jealousy is compounded by Joseph's dreams, which suggest that he is destined to rule over them ("Joseph's Dreams"). To stop this from happening they try to kill him, before changing their minds and selling him as a slave to some passing Ishmaelites («Poor, Poor Joseph»).

To hide what they have done, Joseph's brothers and their wives tell Jacob that his beloved son has been killed by a wild animal. As proof, they show Joseph's coat, which they have torn to pieces and covered in goat's blood ("One More Angel in Heaven"). When the devastated Jacob exits, the brothers and wives cheerfully celebrate Joseph's departure ("Hoedown").

Meanwhile, Joseph is taken to Egypt ("Journey to Egypt"). There he is bought as a slave by the wealthy Potiphar. He works hard and is promoted, eventually running the household. Joseph catches the eye of Mrs. Potiphar and although he turns down her advances, Potiphar sees them together and jumps to the wrong conclusion ("Potiphar"). Furious, he throws Joseph in jail.

A miserable Joseph laments his situation ("Close Every Door"), but things look up when two prisoners, both former servants of the Pharaoh, are put in his cell. Joseph interprets their strange dreams and predicts the Butler will return to Pharaoh's service, while the Baker will be executed. On hearing his prophecies, the other prisoners encourage Joseph to follow his own dreams ("Go, Go, Go Joseph").



Act II

The Narrator opens the second act with news that there's a glimmer of light for Joseph in jail: Pharaoh himself had a run of crazy dreams and nobody can interpret them ("Pharaoh Story"). Pharaoh's (now freed) Butler tells him of Joseph's skills deciphering dreams ("Poor, Poor Pharaoh"). Pharaoh has Joseph brought to him and describes his dream involving seven fat cows, seven skinny cows and seven healthy ears of corn and seven dead ears of corn ("Song of the King").

Joseph deduces that there will be seven plentiful years of crops followed by seven years of famine ("Pharaoh's Dreams Explained"). Impressed with what he hears, Pharaoh puts Joseph in charge of preparations for the famine and the former slave becomes the second most powerful man in Egypt, Pharaoh's right-hand man ("Stone the Crows").

Meanwhile, Joseph's family back home is struggling due to the famine, with his brothers regretting what they did to him and how they lied to their father ("Those Canaan Days"). Hearing that Egypt still has food, they travel there to beg for supplies ("The Brothers Come to Egypt").

In Egypt, the brothers request food from Joseph, not realizing who he is ("Grovel, Grovel"). Joseph gives them sacks of food, but puts a golden cup in the one belonging to Benjamin, his youngest brother, whom he has never met. When the brothers attempt to depart, Joseph stops them, accusing them of theft. Each brother empties his sack ("Who's the Thief?") and when the cup is found in Benjamin's sack Joseph accuses him of stealing. The other brothers beg Joseph to take them prisoner instead and let Benjamin go free ("Benjamin Calypso").

Joseph sees that his brothers have changed and reveals who he really is ("Joseph All the Time"). Joseph sends for his father and the pair are reunited ("Jacob in Egypt"). Joseph wears his colored coat again ("Any Dream Will Do"/"Close Every Door").



Character Breakdown:



NARRATOR:

An omniscient storyteller who guides the audience and chorus of children through the tale of Joseph, his brothers, and his amazing colored coat.



JOSEPH:

The apple of his father's eye, and one of 12 brothers. Good natured and bright, Joseph is blessed with the incredible gift of interpreting dreams. Though his dreams and his father's favoritism stir immense jealousy in his brothers, Joseph forgives them their betrayal. He further proves himself to be capable and intelligent, and with his gift of dream interpretation ends up saving Egypt from famine.



JACOB:

The patriarch of the Israelites, he has 12 sons. Joseph's mother, now deceased, was Jacob's favorite wife. Doting and affectionate, he shows favor to Joseph above all others.



THE BROTHERS

(Reuben, Simeon, Levi, Naphtali, Issachar, Asher, Dan, Zebulun, Gad, Benjamin, Judah): United in their hatred of Joseph, the brothers act as a group to plot in his destruction. However, it is their fraternal affection for each other that shows Joseph, in the end, that they are good men. Each brother has his own place and personality within the group.



POTIPHAR:

An Egyptian businessman who purchases Joseph as a slave for his household. Shrewd, but honest, he is desperately in love with his wife. Sadly, he knows this is one-sided, which makes him quick to punish those she sets her eye on.



MRS. POTIPHAR:

Beautiful and seductive, she sets her sight on Joseph as her newest conquest. The archetypal femme fatale.



BAKER:

Pharaoh's servant, a master chef, who is imprisoned with Joseph. Whatever he has done to earn him a spot in prison is serious enough to warrant a terrifying dream.



BUTLER:

Pharaoh's butler, also imprisoned with Joseph. Proper and earnest, he is worthy of Pharaoh's forgiveness.



PHARAOH:

A God-King with a modern celebrity spin. He is plagued by two recurring dreams and desperate for answers.



Ace Young and Diana Degarmo in the 2014 U.S. tour of Joseph. (PHOTO: Daniel A. Swalec)

Musical Styles in Joseph

"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 in Joseph

“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”



Ian McNeice & Maria Friedman in the 1999 Joseph film. (PHOTO: Alex Bailey)

“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 in Joseph

“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 in Joseph

“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 in Joseph

“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 in Joseph

“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, Funk, Soul, 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 best-selling 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”](#)

Coat Coloring Book

Now it’s your turn! Create your own unique Technicolor Dreamcoat using your imagination along with the color guide below.

Red • Yellow • Green • Brown • Scarlet • Black • Ochre • Peach • Ruby • Olive • Violet • Fawn • Lilac • Gold • Chocolate • Mauve • Cream • Crimson • Silver • Rose • Azure • Lemon • Russet • Grey • Purple • White • Pink • Orange • Blue



Joseph in the Bible

The Book of Genesis

The story of Joseph can be found in the Bible's Book of Genesis. The word Genesis means "origin." Genesis is the first book of the Hebrew Bible (the *Tanakh*) and the Christian Old Testament. Notably, the story of Joseph is also featured in the Qur'an. Genesis covers the history of the Hebrew people from the creation of the world, through the end of Jacob's (Joseph's father) life. The story of Joseph is central to the end of Genesis, as Joseph is the reason the Israelites settled in Egypt. After a wicked famine plagued Canaan, the homeland of Jacob and his sons, Joseph and Pharaoh invited the Israelites (Jacob's family) to live in Egypt where they would be safe. They were gifted an area of land known as Goshen, which was said to be fertile and plentiful. The Israelites settled there and had large families. After Joseph's death, a new Pharaoh became so fearful of the increasingly numerous Israelites that he enslaved them, thus beginning the Book of Exodus, most famous for the story of Moses.

Jacob and the Israelites

Jacob is the grandson of Abraham, and the traditional ancestor of the people of Israel. Abraham (who himself was descended from Noah) grew up during an age of *polytheism*, meaning people believed in and worshipped many gods. However, Abraham answered the call of *Yahweh* (the god of Judaism, Christianity and Islam) and abandoned all other gods to worship Him. Out of this, the seeds of *monotheism*—the worship and belief in only one god—were born. Abraham and his wife, Sarah, were old and childless. But because of Abraham's faith in Yahweh, He made Abraham a promise to make him "progenitor of nations," meaning Abraham would have so many descendants that they would create a whole nation of people. Soon, the couple was miraculously blessed with a son, Isaac. When Isaac grew up, he married the woman he loved, Rebekah, and had two healthy sons: Esau and Jacob. And as we know from "Jacob and Sons," Jacob grew up to have twelve sons and even more grandchildren and great grandchildren. The name "Israel" was given to Jacob by God, therefore the descendants of Jacob are called the *Israelites*. Even more importantly, Jacob's twelve sons create the Twelve Tribes of Israel. The Tribes in ancient Israel were a collection of clans, all with their own territory and cultural identity. The existence of the Tribes also fulfills God's promise to Abraham to make him the grandfather of a nation.

The Land of Canaan

For thousands of years before the creation of Israel, the Fertile Crescent was the center of human habitation. The Fertile Crescent is a strip of land curving from the head of the Persian Gulf through countries including modern-day Iraq, Syria, Lebanon, Cyprus, Jordan, Israel, Palestine and Egypt. If you look at a map, the Fertile Crescent creates a "C" shape, like a crescent moon! Around the year 3500 BCE, an ancient people called the Sumerians lived in Mesopotamia (located between the rivers the Tigris and the Euphrates). The Sumerians created complex irrigation systems which allowed them to build the world's first cities, such as Ur, the birthplace of Abraham, Joseph's great-grandfather. The Sumerians also created one of the earliest systems of writing, called *cuneiform*; they were responsible for the invention of the wheel, and also devised the earliest laws!

When we meet Joseph, he lives with his family in the land of Canaan. Canaan is a narrow strip of land located directly in between Mesopotamia and Egypt, right along the Mediterranean Sea where modern day Israel and Palestine are today. Because it was located in between two great civilizations, the area of Canaan during peace time was very important for trade. Of course, this also meant that the area was very valuable, and many people wanted to conquer it. Later, the area of Canaan became known as "The Promised Land," and even later "The Holy Land." It is now the religious center of the three Abrahamic religions: Judaism, Christianity and Islam.

Facts about Ancient Egypt

Egyptian Society and Culture

The hierarchy of Egyptian society was structured a lot like the pyramids they built. At the top, the most powerful person in Egypt was the *Pharaoh*, or what we would call a *King* or *President*. The Pharaoh was thought to be a god and was in charge of the armies and any laws that were decided upon for his subjects. After Pharaoh and the gods, Egyptian society was made up of viziers, provincial governors, senior officials, scribes and members of higher society like doctors and architects. Most ordinary Egyptians were peasants who labored on private land or building pyramids and palaces. At the bottom of Egyptian society was a larger slave population, many of whom worked in households of the wealthier classes. When a child was born in ancient Egypt, they took on the social class or hierarchy of their parents, but there were small opportunities to move into a higher class for each generation. If money could be saved, then parents could send their children to school or to an apprenticeship, enabling a move up to the next social class.

Religion was also an extremely important element in ancient Egypt and Priests had their own hierarchy. Well over 2,000 gods made up the religious structure of Egypt, none more revered than Amun-Ra (*Ah-muhn-Rah*) – the highest deity known to man.

Ancient Egypt flourished due to cultural advances that helped guide daily life for all citizens. The Egyptians were responsible for the creation of various technologies, crafts and tools such as papyrus (a type of paper), the ramp and lever, geometry for use in construction, advances in mathematics and astronomy, irrigation, ship building and even aerodynamics. Other advancements within Egyptian culture were centered around the arts and architecture with new discoveries in glass work, furniture building, working with metals such as gold and bronze, and new forms of literature.

Fun Facts Other inventions by the Egyptians:

- Toothbrush
- Hairbrush
- Toothpaste
- Breath mints
- Toothpicks
- Makeup
 - Wigs
- The calendar
 - Black ink
 - Door locks
 - Bowling



Hieroglyphics

The reason we know so much about Ancient Egypt is because of their writings on religion, events and society. One type of writing style the Egyptians created was called hieroglyphics, which were carvings or paintings that used symbols to depict meanings, sounds, letters and sometimes whole words.

Hieroglyphics could be written in almost any physical direction and the reader would have to decipher which way to read them by the direction of the symbols. Since writing hieroglyphics was complicated, it took years of study and practice to master the technique. The people who learned how to write hieroglyphics were called Scribes. Often the children of wealthy families, Scribes began their training as early as six or seven years old.

For nearly 2,000 years after the end of Egyptian civilization, Hieroglyphics were a mystery to scholars. They assumed the meaning behind hieroglyphics were simple and took the pictures for face value rather than symbols or sounds. Finally, in 1799, during Napoleon's campaign in Egypt, French soldiers discovered a large black stone, which was inscribed with an announcement. So as many people could understand this decree as possible, it had been written in two languages (Egyptian and Greek) and three different scripts (hieroglyphic, demotic and Greek). The Rosetta Stone, as it was called, later became the property of the British when they defeated Napoleon. Since scholars were able to understand Greek, the stone became the key to unlocking the meaning behind hieroglyphics and to our understanding of ancient Egyptian society today.

Egyptian Medicine & Science

The ancient Egyptians were famous for many scientific achievements that ranged from medicine to the standardization of measurement. Medical practices in ancient Egypt were so advanced that many of their procedures and policies went unchallenged for centuries. They became a pillar of Greek and Roman medicine, with the Egyptians understanding that diseases could be treated by pharmaceuticals, which at the time were plant-based remedies. Spells, worn amulets and rigorous devotion to the gods were also used for healing.

Ancient Egyptians had a great knowledge of anatomy due in part to the practice of removing human organs in their mummification process. One of the largest contributions the ancient Egyptians made to medicine was the documentation of their research on the human body. The Ebers Papyrus, which dates back to 1500 BC, includes a "treatise on the heart" describing how the heart is the focal point of blood supply for the whole body. Other topics covered included diagnostic advances on various disorders that range from mental diseases, broken bone treatments, dentistry and eye problems.

One of the key figures in ancient Egyptian medicine is thought to have been Vizier Imhotep. It is believed that Imhotep diagnosed and treated well over 200 diseases that dealt with every area of the human body. Legend has it that he even performed surgery and dentistry as well!

Centuries ahead of their time, a lot of the practices that doctors used in ancient Egypt would not be unfamiliar to us today. Although doctors no longer use prayers and spells like the Egyptians did, in some other ways, a visit to the doctor's office today may not be so different from thousands of years ago.

Pyramids

The Egyptian pyramids are some of the most impressive structures built by humans and, thousands of years later, many still survive. Most were constructed as elaborate tombs to celebrate the lives of the Pharaohs and nearly all are located on the west bank of the Nile, since it was considered to be the Land of the Dead. When a Pharaoh ascended to power, work on his pyramid would immediately begin. Since Pharaohs were considered both man and god, their pyramids were built in a grand, personalized style to each ruler. Paintings and inscriptions that decorated the interior of the pyramids depicted the daily lives of the Pharaohs and how they ruled during their reign. Near the Pharaohs' burial chambers, other rooms were created for family members and servants who were loyal to the Pharaoh. As part of their culture and religion, Egyptians believed that certain items would need to be buried with the Pharaoh in order for their god to succeed in the afterlife. Egyptians buried their dead with goods that ranged from everyday useful objects to more expensive items such as jewelry and even food and drink.

Over 130 pyramids have been discovered in Egypt, with the Great Pyramid of Giza being one of the most famously studied and referenced in modern culture. The first and largest of three pyramids found in the Giza Necropolis, it is considered to be the oldest of the Seven Wonders of the Ancient World. Still largely intact, it is also known as the Pyramid of Khufu as it was built as the final resting place for Pharaoh Khufu. For over 3,800 years, the Great Pyramid of Giza was considered to be the world's tallest structure, standing at 480 feet tall. Estimated to have been made from 2.5 million blocks of rocks, weighing six million tons, unusually it was constructed with eight sides, while all other Egyptian pyramids only had four sides. Designed by creating a concavity to the wall structure that divided each of the four sides in half, the feature is naked to the eye if you stand in front of the pyramid. The anomaly was only discovered in 1940 after the British Air Force flew over the monument and took a photo that captured it.

Guarding most of the pyramids is the Great Sphinx of Egypt. This structure was built with the body of a lion and the head of a man and was intended to keep the pyramids safe from angry gods and tomb raiders looking to steal items from the tombs.



Notes Page. for Students/Teachers





Donny Osmond in the 1999 *Joseph* film.
(PHOTO: Alex Bailey)

