

Peter, Paul and Mary

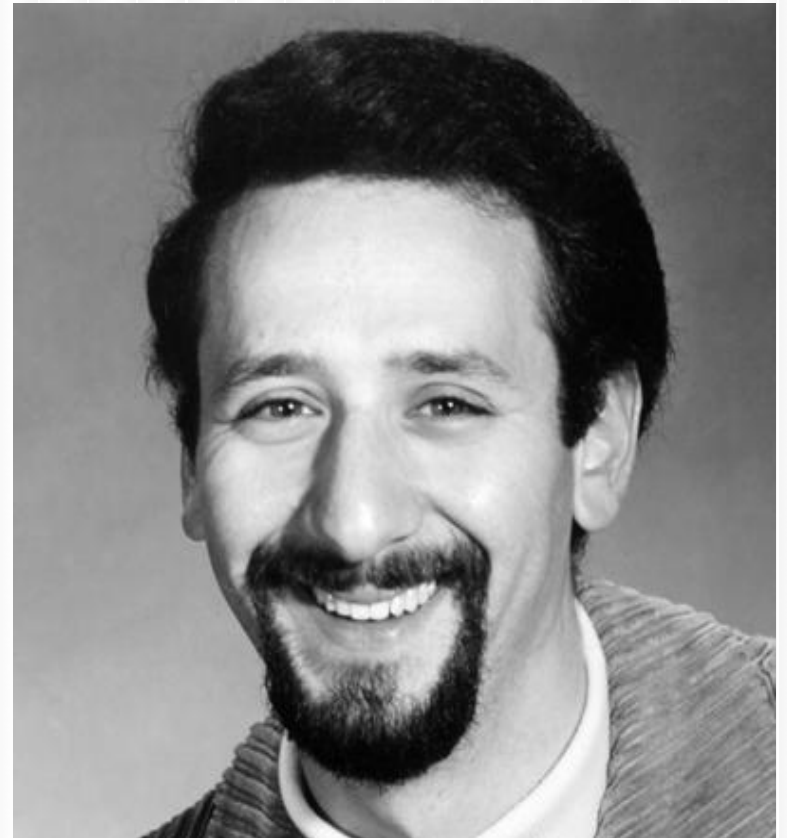
Group 3: Chen Chen & Hailey Funk

Outline

- Biography -- Peter; Paul; Mary; Albert Gross the group
- Album timeline
- Musical style
- Musical Analysis (vocal, instrumentation)
- Comparison between Peter, Paul and Mary's cover version and original version
- Musical influence on&of Peter, Paul and Mary

Biography-Peter

- Born May 31st 1938, in New York City
- learned guitar and violin early on
 - Went to high school for "Music and Art"
- Got a Bachelor's degree in psychology from Cornell
- Met Mary and Paul in Greenwich Village (1960)
 - Due to manager, Albert Grossman



Biography-Paul

- Born Dec. 30 1937 in Baltimore, Maryland as Noel "Paul" Stookey
- Raised in Michigan
- Learned to play guitar at 11
- Graduated from Michigan State University
 - he was a master of ceremonies
 - involved in band, Corsairs
- Moved to New York in 1959
- Worked in sales and at a club in Greenwich Village
 - Albert Grossman introduced him to Peter and Mary



Biography-Mary

- Born November 9 1936 in Louisville, Kentucky
- Raised in Greenwich Village
- Her and schoolmates sang backup for Pete Seeger's album
- Dropped out of high school in 11th grade
- In Broadway musical *The Next President*



Albert Grossman

- Manager of folk/folk rock:
 - Bob Dylan
 - Janis Joplin
 - +others
- Put together Peter, Paul and Mary
- looking for tall and blonde women (Mary), a good-looking guy (Peter) and a comedic man (Paul).



Biography-Peter, Paul and Mary

After auditioning several singers in the New York folk scene, Albert Grossman, the Manager, created Peter, Paul and Mary in 1961, After rehearsing them out of town in Boston and Miami, Grossman booked them into [The Bitter End](#), a coffee house, nightclub and popular [folk music](#) venue in [New York City's Greenwich Village](#).

Their first album, "*Peter, Paul and Mary*", included "500 Miles," "Lemon Tree" and the Pete Seeger hit tunes "If I Had a Hammer (The Hammer Song)" and "Where Have All the Flowers Gone?" The album was listed in the Billboard Magazine Top Ten for 10 months, including seven weeks in the #1 position. It remained a main catalog-seller for decades to come, eventually selling over two million copies, earning double platinum certification from the RIAA in the United States alone.

Biography-Peter, Paul and Mary

By 1963, Peter, Paul and Mary had recorded three albums. All three were in the Top Ten the week of President Kennedy's assassination. In 1963 the group also released "Puff the Magic Dragon," with music by Yarrow and words based on a poem that had been written by a fellow student at Cornell, Leonard Lipton. Despite urban myths that insist the song is filled with drug references, it is actually about the lost innocence of childhood. In January 1964 they appeared on the Jack Benny television program, performing the Bob Dylan song "Blowin' In the Wind."

The group performed "If I Had a Hammer" at the 1963 March on Washington, best remembered for Reverend Martin Luther King, Jr.'s "I Have a Dream" speech. One of their biggest hit singles was the aforementioned Bob Dylan song "Blowin' in the Wind." Their manager, Albert Grossman, was also Dylan's manager. Their success with Dylan's "Don't Think Twice, It's All Right" aided Dylan's "The Freewheelin' Bob Dylan" album into the Top 30, having been released four months earlier.

Biography-Peter, Paul and Mary

"Leaving On A Jet Plane" was their only #1 hit (as well as their final Top 40 Pop hit) in December 1969, and was written by the group's friend John Denver. It was the group's only million-selling gold certified single.

The trio broke up in 1970 to pursue solo careers, but found little of the success which they had experienced as a group, although Stookey's "The Wedding Song (There is Love)" was a hit and has become a wedding standard since its 1971 release.

In 1978, they reunited for a concert to protest against nuclear energy, and continued to record albums together and tour, playing around 45 shows a year, until the 2009 death of Mary Travers. The trio were prolific political activists for their involvement in the peace movement and other causes. They were given the *Peace Abbey Courage of Conscience award* in September 1990.

The group was inducted into the Vocal Group Hall of Fame in 1999. Peter, Paul and Mary received the *Sammy Cahn Lifetime Achievement Award* from Songwriters Hall of Fame in 2006. In 2009 they were inducted into the Hit Parade Hall of Fame.

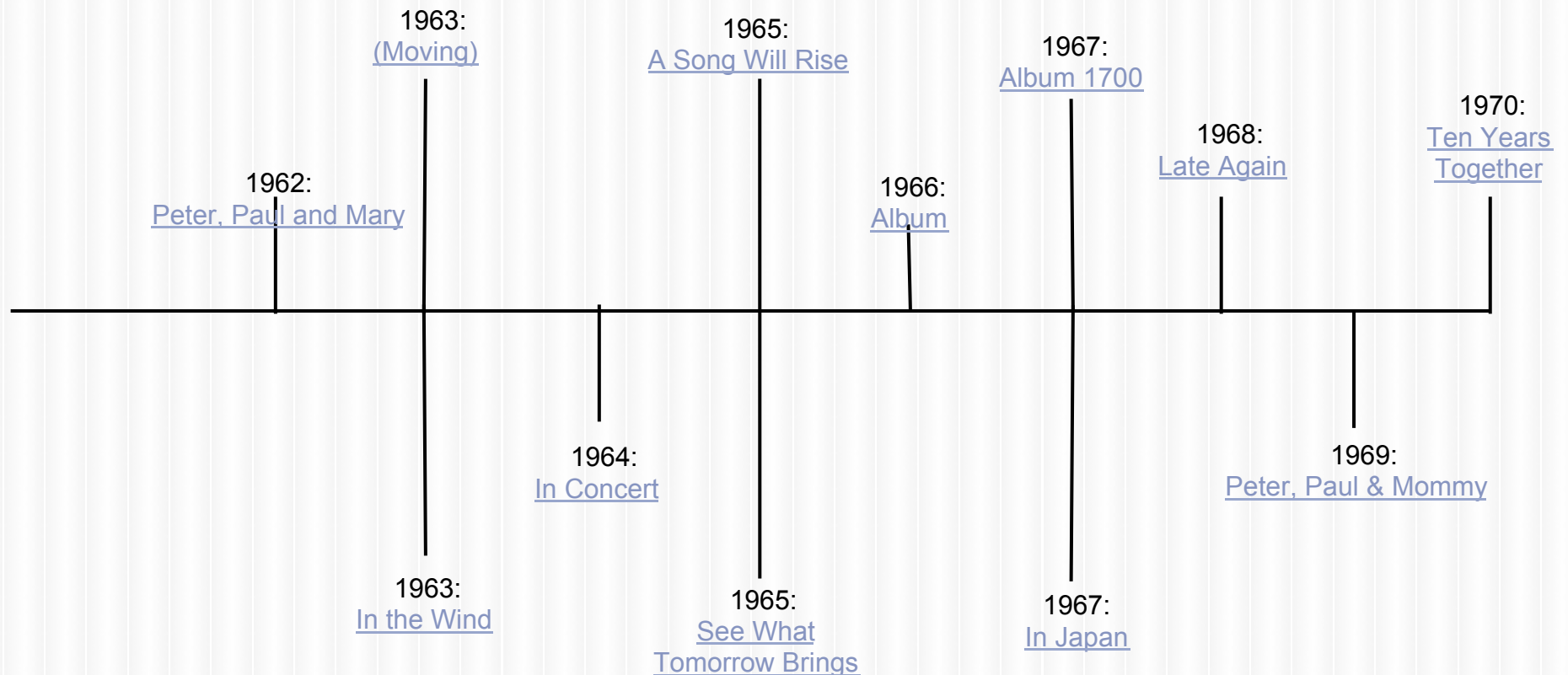
Biography-Post Group

- Continued reunion tours (1978-2009)
- Peter and Paul sang together after Mary's death (2009)
- Peter: Nonprofits (Operation Respect), charity events and political events
- Paul: Faith/musical performances, active soloist and non-profits (Hugworks-helping children with special needs)
- Mary: diagnosed with Leukemia (2005), died in 2009



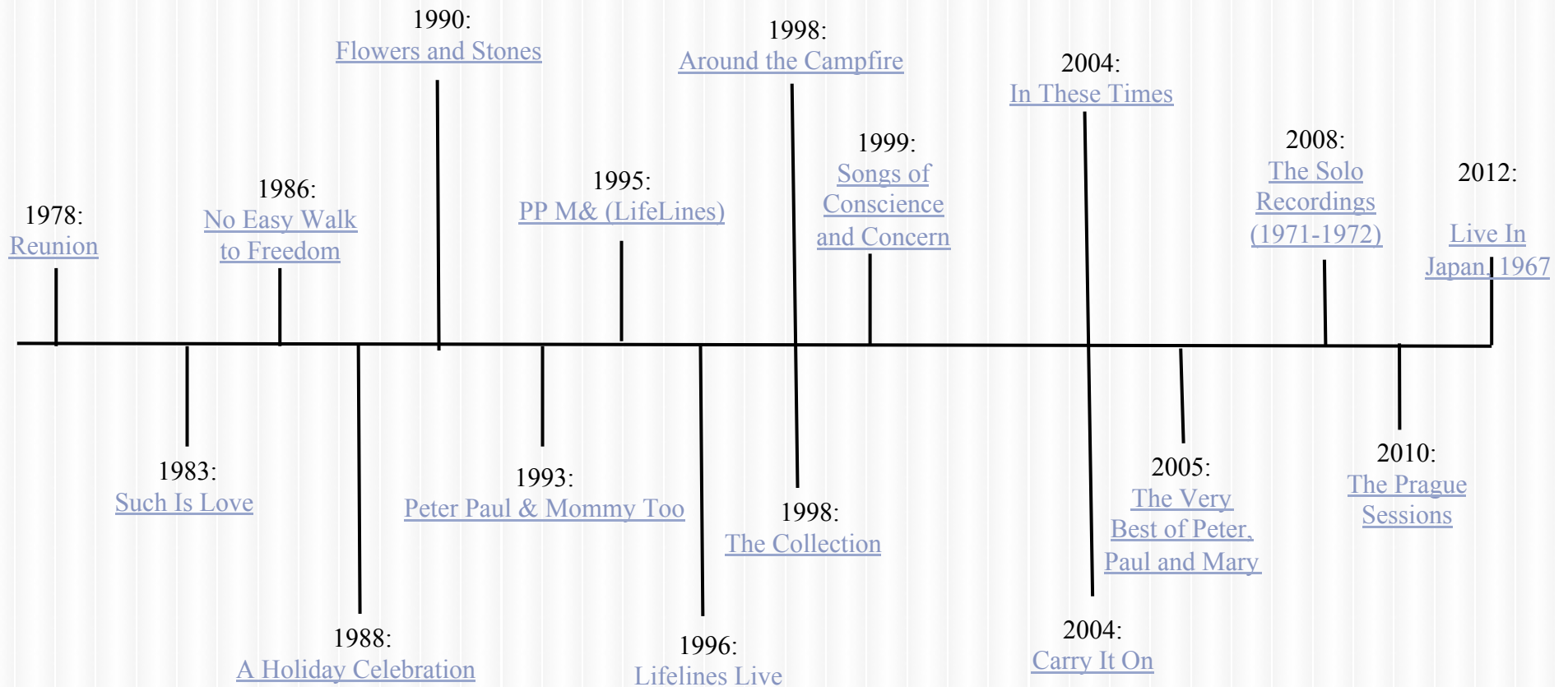
Peter, Paul and Mary's albums (with links)

--Retrieved from <http://www.peterpaulandmary.com/music/f-albums.htm>



Peter, Paul and Mary's albums (with links)

--Retrieved from <http://www.peterpaulandmary.com/music/f-albums.htm>



Musical Style

- Mostly slower ballad tempo
- Soft sound, little dynamics
- No set song form, changes from song to song
- Couple hits were covers
- Lyrics:
 - singer-songwriter combo
 - socially and politically oriented
 - music to "think" about
 - nothing artificial about them

Music Analysis

- generally, pleasant voices singing clearly on pitch with good vocal control
- lyrics were clearly enunciated
 - after all, the words provided the "message"
- harmonies were simple & diatonic (homophonic)
- avoiding the 12-bar blues typical of R&B and mainstream rock
 - also avoided the I-vi-IV-V progression of pop & soft rock
 - rhythmically subdued with none of the forceful rhythm or backbeat of R&B, mainstream, or rockabilly
 - in folk ballads, rhythm was very much in the background

Vocals

- pleasant voice
- calm/relaxed feeling
- on pitch
- high vocal control
- diatonic (within a chord) harmonies
 - tight harmonies

Instrumentation

- Simple instrumentation
- Occasional use of pianos and drums for rhythm
- Acoustic bass also utilized
- Normally:
 - Simple chord strumming accompaniment
 - 2 acoustics guitars
 - played by Peter and Paul
- Border-lined on folk-rock very rarely

Music Analysis (compression of cover version to original version)

Peter, Paul and Mary has a better voice control. They are perfectly on pitch. Their tempo is slower than the original cover. Compared to the original Blowin' in the wind, Bob Dylan has a rougher and wider voice and his version is much faster than Peter, Paul and Mary's. Peter, Paul and Mary only used acoustic guitar, while Bob used harmonica. Peter, Paul and Mary has beautiful vocal harmonies.

Bob Dylan's version: http://www.dailymotion.com/video/xmls2e_bob-dylan-blowing-in-the-wind-1971-youtube_music#.UdTMYYD78mqw

Peter, Paul and Mary's version:
http://www.youtube.com/watch?v=3t4g_1VoGw4

Peter, Paul and Mary is the product of Culture/Social Influences

Music was made by common people during both their work and leisure. It reduced the boredom of repetitive tasks, it kept the rhythm during synchronized pushes and pulls, and it set the pace of many activities such as planting, weeding, reaping, threshing, weaving, and milling. In leisure time, singing and playing musical instruments were common forms of entertainment and history-telling—even more common than today, when electrically enabled technologies and widespread literacy make other forms of entertainment and information-sharing competitive.



Peter, Paul and Mary is the product of Culture/Social Influences

Traditionally, the cultural transmission of folk music is through [learning by ear](#), although [notation](#) may also be used.

The traditional cultures that did not rely upon written music or had less social stratification could not be readily categorized. In the proliferation of popular music genres, some traditional folk music became also referred to "World music" or "Roots music".

The English term "[folklore](#)", to describe traditional folk music and dance, entered the vocabulary of many continental European nations, each of which had its folk-song collectors and revivalists.^[2] The distinction between "authentic" folk and national and popular song in general has always been loose, particularly in America and Germany.

The post–World War II folk revival in America and in Britain started a new genre, contemporary folk music and brought an additional meaning to the term folk music. The popularity of "contemporary folk" recordings caused the appearance of the category "Folk" in different awards.

Peter, Paul and Mary is the product of Culture/Social Influences

Traditional folk music came from Britain and other parts of Europe, old songs continued to be sung

Such songs collected and published in such books as *Folk Song U.S.A.* (1947)

Folk singers often sang traditional songs, accompanied by acoustic instruments... avoided amplification and drums

Folk groups such as the Hutchinson Family Quartet (19th century) wrote new folk-styled songs about political concerns of their times:

destructiveness of alcohol

need to abolish slavery

woman's right to vote

The Almanac Singers (started by Pete Seeger in 1941) sang about:

development and support for strong labor unions

civil rights

need to end war

Peter, Paul and Mary is the product of Culture/Social Influences

The early phases of the folk music movement were characterized by a new sense of optimism under the Kennedy administration



Folk music first came to the forefront in the 1940s and early 1950s, eg. the success of singer/songwriters like Woody Guthrie and groups like the Weavers.

In the later 1950s, a new folk music craze arose illustrated by the success of popular trios like The Kingston Trio and the more politically-oriented Peter, Paul, and Mary.

Peter, Paul and Mary is the product of Culture/Social Influences

Folk music promoted authenticity, serious lyrics, and acoustic instruments. Albums sold better than singles and the music appealed to the upper end of the teen Pop market.

Rock music market become fragmented in the early 1960s. Major performers were no longer on the charts because of scandal (Jerry Lee Lewis), imprisonment (Chuck Berry), or death (Buddy Holly).



Peter, Paul and Mary is the product of Culture/Social Influences

Folk music traditionally takes liberal political positions – against racism and war

College students in the sixties concerned about the Civil Rights movement and the Vietnam War related to statements made in folk songs

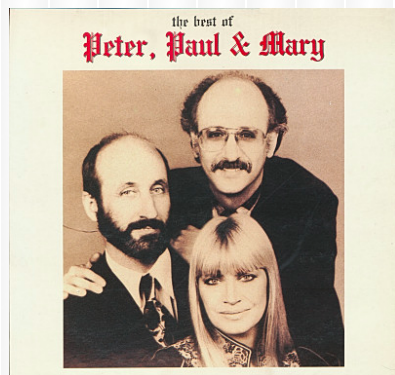
Sense of equal rights for all races seen as fair

U.S. involvement in Vietnam seen as a problem because of great numbers of American deaths by middle sixties, and required draft that came to be seen as a death sentence. (The Vietnam military was not all made up of volunteers...)



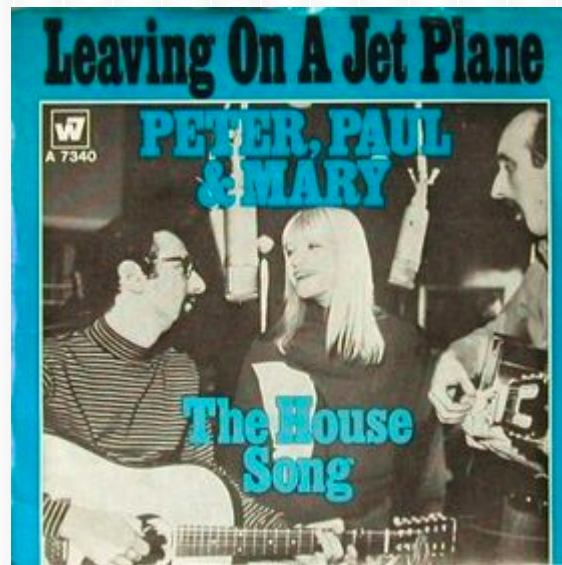
Peter, Paul and Mary's Influences

Having their music associated with causes and solutions is as natural as breathing for Peter, Paul and Mary. The music they purvey and the action it generates are equally important to them and lie at the heart of their story. Most recently, their individual and collective efforts have focused on such crucial issues as gun violence against children, the rights and organizing efforts of strawberry pickers in California, homelessness and world hunger. "We've always been involved with issues that deal with the fundamental human rights of people, whether that means the right to political freedom or the right to breathe air that's clean," Travers points out.



Peter, Paul and Mary's Culture/Social Influences

Peter, Paul, and Mary's image was between the conventional Ivy League look of their predecessors and the more revolutionary look of the hard-core folkniks who would follow. They were an important link in the evolution of the folk movement of the 1960s. They have a well-extended influence as their hits continued until 1969, when "Leaving on a Jet Plane" (by John Denver) became their only number 1 hit.



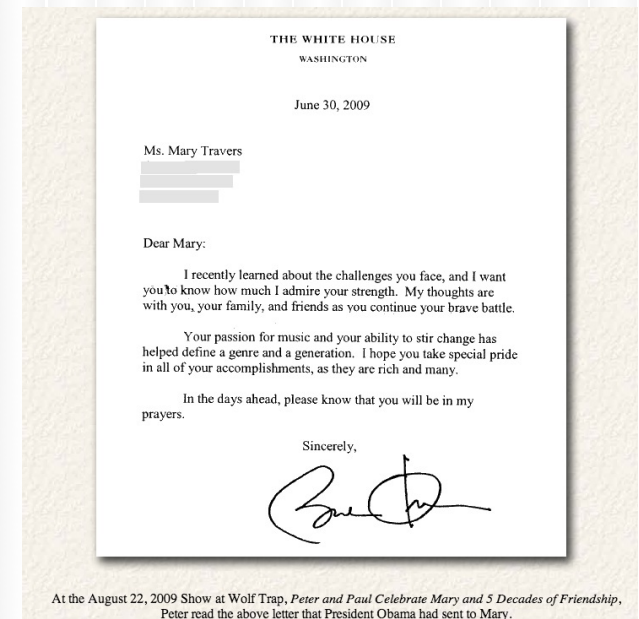
Musical Influences on Peter, Paul and Mary:

- Woody Guthrie
 - folk
 - singer/songwriter
- The Weavers
 - Pete Seeger (folk singer-songwriter)
 - folk
 - band
- Bob Dylan
 - musician, music producer, artist,
 - actor
 - [singer-songwriter](#),
- Paul Robeson
 - singer (folk being one of his genres)
 - actor
 - Civil Rights Activist

Peter, Paul and Mary's Musical Influences on:

--Retrieved from <http://www.peterpaulandmary.com/gallery/f-news.htm>

By late sixties and early seventies, many folk singers moved from songs on political matters to more personal statements. Title “singer/songwriter” stresses that the singer is singing about own feelings, life, and relationships in a very personal way. However, Peter, Paul and Mary remained the aspect of singer as they still cover other's music. Even more impressive, they keep their focus on political matters, which is why they earned attention from the white house.



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