

# Man from Mars

Module 5 of *Music: Under the Hood*

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# Outline

- Biography of George Gershwin
- Analysis of *Love Is Here to Stay*

# Biography

- **George Gershwin, 1898-1937**
  - Born in Brooklyn as Jacob Gershwine (Gershowitz).
    - Son of Russian-Jewish immigrants.
  - Began playing piano purchased for brother Ira
  - Much later, had 10-year relationship with Kay Swift, also an excellent composer.
  - Died from brain tumor, age 38.



George and Ira

# Biography

- Musical career

- Studied piano and European classical music, beginning at age 11.
- Wrote songs for Tin Pan Alley, beginning age 15.
- Moved to Paris to study with Nadia Boulanger
  - She said he didn't need her instruction.
- Wanted to study with Igor Stravinsky
  - Stravinsky asked, "How much money do you make a year?" On hearing the answer, he said, "Perhaps I should study with you, Mr. Gershwin."



# Biography

- Musical career

- Band leader Paul Whiteman asked Gershwin to write a piece that would improve the respectability of jazz.

- He promised to do so, but forgot about it.
    - When he saw his piece advertised, he hurriedly wrote something – *Rhapsody in Blue*.



# Biography

- Musical career

- Played and composed constantly.

- Annoyed fellow musicians by hogging the piano.

- Became known for highly original style

- “Man from Mars” musically.

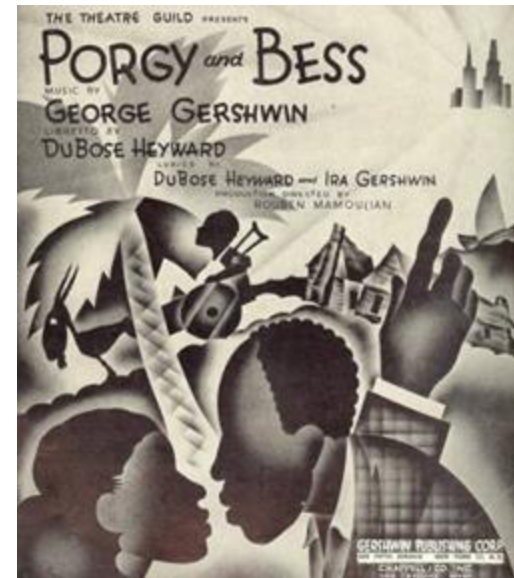
- Example:  
*Three Preludes*  
(2<sup>nd</sup> at 1:22)

- Perhaps result of effort to adjust European training to jazz and blues.



# Biography

- Famous compositions
  - *Rhapsody in Blue* (1924), for piano and orchestra
  - *Three Preludes* (1926), for piano
  - *An American in Paris* (1928), for orchestra
  - *Porgy and Bess* (1935), “folk opera”
  - *Shall we Dance* (1937), film score
  - Many more



# Biography

- **Some famous songs**

- *Sewanee* (1919)
- *Oh Lady, Be Good* (1924), from *Lady, Be Good*
- *Fascinatin' Rhythm* (1924) from *Lady, Be Good*
- *Someone to Watch over Me* (1926), from *Oh, Kay!*
- *'S Wonderful* (1927), from *Funny Face*
- *Embraceable You* (1928), eventually from *Girl Crazy*
- *I Got Rhythm* (1930), from *Girl Crazy*
- *Summertime* (1934), from *Porgy and Bess*
- *They Can't Take That Away from Me* (1937), from *Shall We Dance*
- *Let's Call the Whole Thing Off* (1937), from *Shall We Dance*
- *Love Is Here to Stay* (1938)



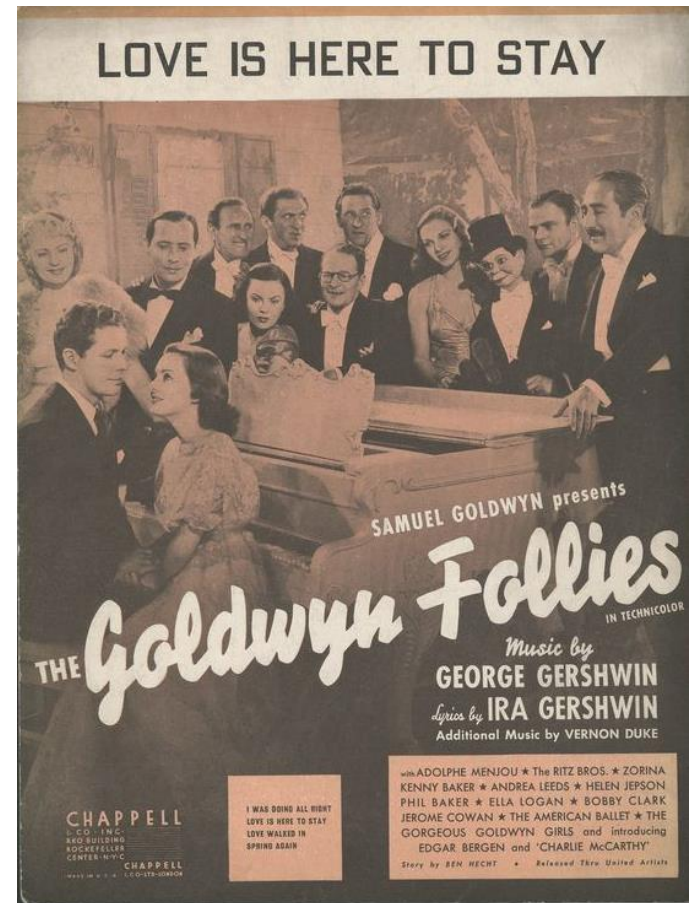
# Love Is Here to Stay

- Not one of Gershwin's "serious" compositions.
  - But illustrates his serious approach to pop songs.
- Gershwin's last song.
  - Ira wrote the lyrics after George's death.
    - George didn't write down the verse (first part of song).
    - But he played it for Ira and composer Vernon Duke.
    - Duke later wrote music for the verse based on memory.



# Love Is Here to Stay

- Uses opening **appogiatura**.
  - As in *Honeysuckle Rose*.
  - But this is a **double** appogiatura
- Much **chromaticism**.
  - As in *Honeysuckle Rose*.
- Sophisticated use of **sequences**.



# LOVE IS HERE TO STAY

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN

[Audio file](#)  
[\(performance](#)  
[of original](#)  
[sheet music\)](#)

Con anima

*mp* *mf*

This musical score shows the beginning of the piece. It is written for piano and features a treble and bass clef. The tempo is marked 'Con anima'. The dynamics are marked 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The music consists of a series of chords and melodic lines in the right hand, with a more rhythmic accompaniment in the left hand.

Begins with recitative  
(this part arranged by  
Vernon Duke)

F6 E7 F D7 G7 D7

The more I read the pa-pers The less I com-pre - hend The

*mp leggiero*

Gm7 Cdim C9 F6 Fdim Gm7 C7 Bb

world and all its ca - pers And how it all will end. Noth-ing seems to be

This musical score is for the vocal line of the song. It is written in a single system with a treble clef. The lyrics are: "The more I read the pa-pers The less I com-pre - hend The world and all its ca - pers And how it all will end. Noth-ing seems to be". The score includes various chord symbols above the notes: F6, E7, F, D7, G7, D7, Gm7, Cdim, C9, F6, Fdim, Gm7, C7, and Bb. The piano accompaniment is marked 'mp leggiero'.

## Recitative

Delayed resolution,  
similar to *Honeysuckle  
Rose*, but with double  
appoggiatura

Finally resolves  
to tonic (F major)

Deceptive cadence to  
Eb dominant 7-9-11  
(jazz tension)

last - ing, But that is - n't our af - fair; We've got some - thing

per - ma - nent, I mean in the way we care.

Chords: F, G7, C7, Bb, Gm6, A7, D, G7, C9

Refrain

It's ver - y clear Our love is here to stay;

Chords: C7, G9, Gm7, C7, F

Dynamic: *p - mf*

Not for a year But ev - er and a day.

Chords: Gm7, C7, G7, Gm7, C7, Eb9, D9



# Chromaticism

Sequence D-C-Bb.  
Bass in parallel  
octaves with melody.

Musical score for the first system. The vocal line is in G major. The piano accompaniment features a sequence of chords: G7, C7, D7, Gm7, and C7. A red box highlights the first two measures (G7 and C7), and a blue box highlights the last two measures (Gm7 and C7). The lyrics are: "The ra - di - o and the tel - e - phone and the".

Musical score for the second system. The vocal line is in G major. The piano accompaniment features a sequence of chords: Fmaj7, Bb, Gm6, A7, and Dm. A blue box highlights the first two measures (Fmaj7 and Bb), and a red box highlights the last two measures (Dm). The lyrics are: "mov - ies that we know May just be pass - ing fan - cies,".

Musical score for the third system. The vocal line is in G major. The piano accompaniment features a sequence of chords: G7, Gm7, C7, and G9. A red box highlights the first two measures (G7 and Gm7). The lyrics are: "And in time may go. But, oh my dear,".

Musical score for the fourth system. The vocal line is in G major. The piano accompaniment features a sequence of chords: Gm7, C7, F, Gm7, and C7. The lyrics are: "Our love is here to stay; To - geth - er".

Sequence E-D-C-Bb.  
But in counterpoint  
with bass.

G7 Gm7 C7 Eb9 D9  
we're go - ing a long, long way.

G7 C7 D7 Gm7 C7  
In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,

Eb9 D7 Bb Ddim F Gm7 C9  
They're on - ly made of clay, But our love is here to

1. F6 C7 2. F6  
stay. It's ver - y stay.

# Love Is Here to Stay

## Focus on refrain

[Audio file](#)

Double appoggiatura

Piano

It's ver - y clear Our love is here to stay Not for a

Chord symbols:  $V^7$ ,  $V_{aug}$ ,  $7-10$ ,  $II^{7+6}$ ,  $ii^7$ ,  $V^7$ ,  $I^6$

Pno.

year But ev - er and a day The ra - di - o and the

Chord symbols:  $II^{7-10}$ ,  $V^{7-9-11}$ ,  $V^7$ , Deceptive  $VII^b_{7-9-11}$ ,  $VI^{7-9}$ ,  $II^{7-9-11-15}$ ,  $V^6$ ,  $VI^{m6}$

Deceptive cadence

Sequence

# Love Is Here to Stay

## Focus on refrain

### Sequence

10  $ii^7$   $V^6$   $I^{maj7-9}$   $IV^{maj7-9}$

tel-e-phone and the mov-ies that we know May just be pas-sing fan-cies and in time may

Pno.

15

go.



# Love Is Here to Stay

Origin of double appoggiatura  
Pass through two keys before resolving

[Audio file](#)

C dominant 7<sup>th</sup>  
chord with  
added 3<sup>rd</sup>

Melody, bass  
and tenor voice  
resolve to tonic,  
G dominant 7<sup>th</sup>  
in other voices

G dominant 7<sup>th</sup>  
resolves to  
C dominant 7<sup>th</sup>

C dominant 7<sup>th</sup>  
finally resolves  
to tonic  
(major 6<sup>th</sup> chord)

# Love Is Here to Stay

- **Guide to harmony**

- $V^7$  – C dominant 7<sup>th</sup>, wants to resolve to tonic (F major)
- $V^{aug7-10}$  – C dominant 7<sup>th</sup> with suspended 3<sup>rd</sup> (10<sup>th</sup>) and augmented root (C#), still wants to resolve to tonic
- $II^{7+6}$  – G dominant 7<sup>th</sup> against F tonic, resulting in added 6<sup>th</sup>
- $ii^7$  – D minor 7<sup>th</sup>, resulting from C dominant 7<sup>th</sup> against tonic
- $V^7$  – C dominant 7<sup>th</sup>, resolves to tonic
- $I^6$  – F major 6<sup>th</sup>, tonic key
- $II^{7-10}$  – D dominant 7<sup>th</sup> with 3<sup>rd</sup> (10<sup>th</sup>), resolves to G
- $V^{7-9-11}$  – C dominant 7<sup>th</sup> with added 9<sup>th</sup> and 11<sup>th</sup>
- $VIIb^{7-9-11}$  – Deceptive cadence resolves to Eb dominant 7<sup>th</sup> with added 9<sup>th</sup> and 11<sup>th</sup>, rather than resolving to tonic

# Love Is Here to Stay

- **Guide to harmony**

- **VI<sup>7-9</sup>** – D dominant 7<sup>th</sup> with added 9<sup>th</sup>, resolves to G
- **II<sup>7-9-11-15</sup>** – G dominant 7<sup>th</sup> with added 9<sup>th</sup>, 11<sup>th</sup>, and 15<sup>th</sup>. The added 15<sup>th</sup> (E) picks up the E in the inner voice of the previous bar.
- **VI<sup>m6</sup>** – D major triad with diminished 6<sup>th</sup> added
- **ii<sup>7</sup>** – D minor 7<sup>th</sup>
- **V<sup>6</sup>** – C major 6<sup>th</sup>
- **I<sup>maj7-9</sup>** – F major 7<sup>th</sup> with added 9<sup>th</sup>
- **IV<sup>maj7-9</sup>** – Bb major 7<sup>th</sup> with added 9<sup>th</sup>