

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.

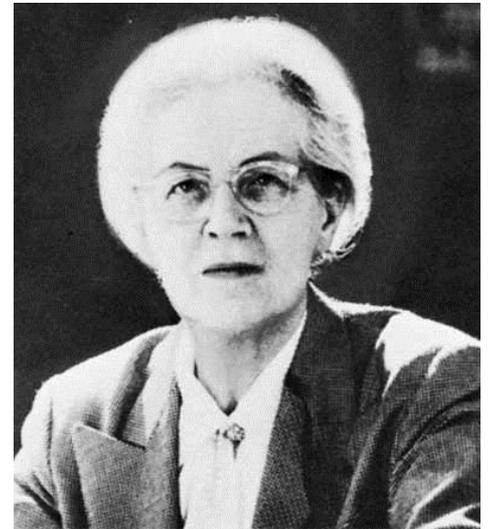


George and Ira

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."

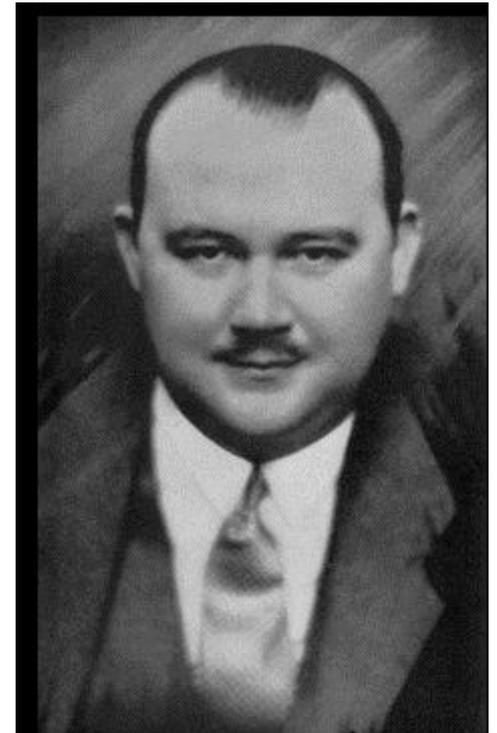


Biography

- 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.

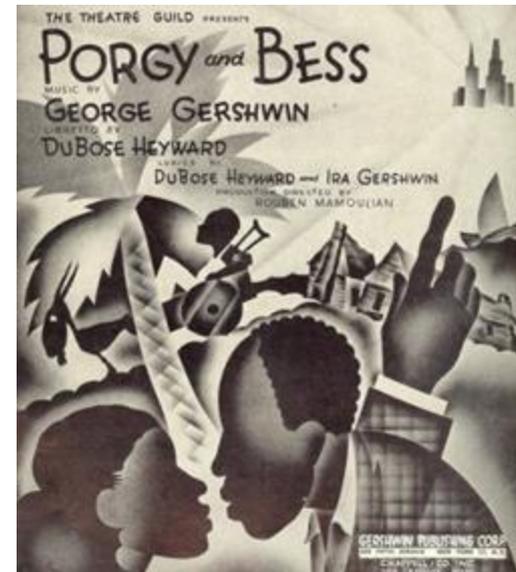
- Example:
Three Preludes
(2nd at 1:22)

- 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)

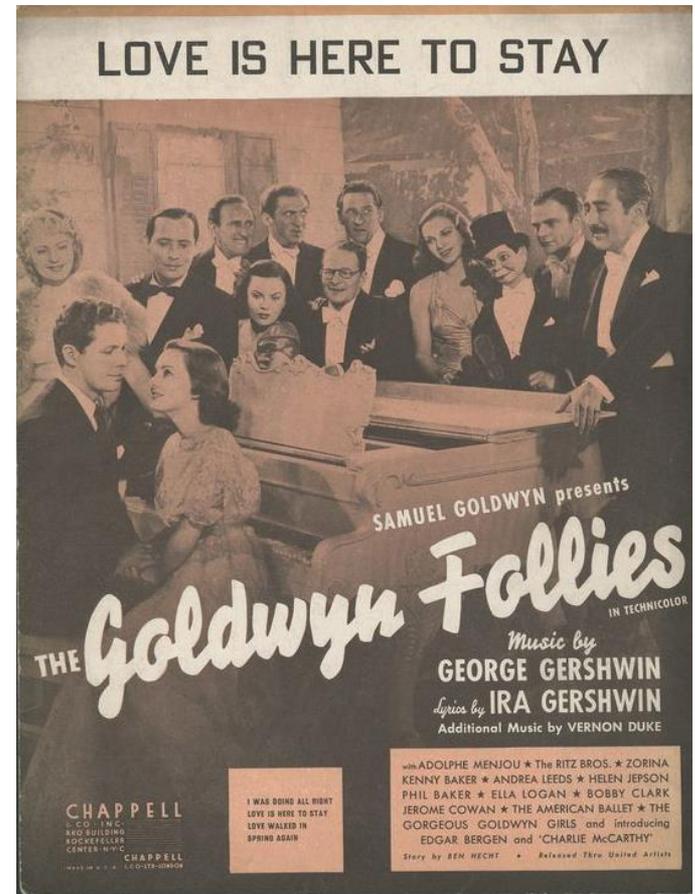
Love Is Here to Stay

- 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 part 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 music is marked with various chords (F6, E7, F, D7, G7, D7, Gm7, Cdim, C9, F6, Fdim, Gm7, C7, Bb) and the dynamic marking 'mp leggiero'. The score is arranged by Vernon Duke.

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 melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are "The ra - di - o and the tel - e - phone and the". A red box highlights the first measure (G7), and a blue box highlights the remaining measures (C7, D7, Gm7, C7).

Musical score for the second system. The melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are "mov - ies that we know May just be pass - ing fan - cies,". A blue box highlights the first two measures (Fmaj.7, Bb), and a red box highlights the last two measures (Dm).

Musical score for the third system. The melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are "And in time may go. But, oh my dear,". A red box highlights the first two measures (G7, Gm7).

Musical score for the fourth system. The melody is in the treble clef, and the piano accompaniment is in the grand staff. 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 $VIIb^{7-9-11}$, 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

15

Pno. go.

Love Is Here to Stay

Origin of double appoggiatura
Pass through two keys before resolving

[Audio file](#)

C dominant 7th
chord with
added 3rd

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

G dominant 7th
resolves to
C dominant 7th

C dominant 7th
finally resolves
to tonic
(major 6th chord)

Love Is Here to Stay

- **Guide to harmony**

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

Love Is Here to Stay

- **Guide to harmony**

- **VI⁷⁻⁹** – D dominant 7th with added 9th, resolves to G
- **II⁷⁻⁹⁻¹¹⁻¹⁵** – G dominant 7th with added 9th, 11th, and 15th. The added 15th (E) picks up the E in the inner voice of the previous bar.
- **VI^{m6}** – D major triad with diminished 6th added
- **ii⁷** – D minor 7th
- **V⁶** – C major 6th
- **I^{maj7-9}** – F major 7th with added 9th
- **IV^{maj7-9}** – Bb major 7th with added 9th