

Man from Mars

Module 5 of *Music: Under the Hood*

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1


Outline

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

2

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

3

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."



4

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*.



5

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.



6

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



7

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)

8

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.



9

Love Is Here to Stay

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



10

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

Begins with recitative (this part arranged by Vernon Duke)

LOVE IS HERE TO STAY

Words and Music by GEORGE GERSHWIN and IRA GERSHWIN

11

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)

12

Chromaticism

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

3

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

14

Love Is Here to Stay
Focus on refrain

[Audio file](#)

Double appoggiatura

Deceptive cadence **Sequence**

15

Love Is Here to Stay
Focus on refrain

Sequence

6

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)**

17

Love Is Here to Stay

- **Guide to harmony**
 - V⁷ – 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
 - II⁷⁺⁶ – G dominant 7th against F tonic, resulting in added 6th
 - ii⁷ – D minor 7th, resulting from C dominant 7th against tonic
 - V⁷ – C dominant 7th, resolves to tonic
 - I⁶ – F major 6th, tonic key
 - II⁷⁻¹⁰ – D dominant 7th with 3rd (10th), resolves to G
 - V⁷⁻⁹⁻¹¹ – C dominant 7th with added 9th and 11th
 - VIII⁷⁻⁹⁻¹¹ – Deceptive cadence resolves to Eb dominant 7th with added 9th and 11th, rather than resolving to tonic

18

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