

## Man from Mars

Module 5 of *Music: Under the Hood*

John Hooker  
Carnegie Mellon University

Osher Course  
July 2017

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

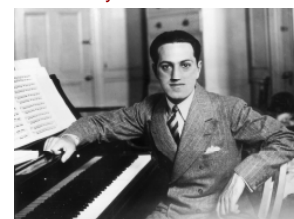
- **Musical career**
  - Band leader Paul Whiteman asked Gershwin to write a piece that would improve the respectability of jazz.
    - He promised to do so, but forgot about it.
    - When he saw his piece advertised, he hurriedly wrote something – *Rhapsody in Blue*.



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](#).
    - 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 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)**

17

**Love Is Here to Stay**

- **Guide to harmony**
  - V<sup>7</sup> – C dominant 7<sup>th</sup>, wants to resolve to tonic (F major)
  - V<sup>aug7-10</sup> – 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<sup>7+6</sup> – G dominant 7<sup>th</sup> against F tonic, resulting in added 6<sup>th</sup>
  - ii<sup>7</sup> – D minor 7<sup>th</sup>, resulting from C dominant 7<sup>th</sup> against tonic
  - V<sup>7</sup> – C dominant 7<sup>th</sup>, resolves to tonic
  - I<sup>6</sup> – F major 6<sup>th</sup>, tonic key
  - II<sup>7-10</sup> – D dominant 7<sup>th</sup> with 3<sup>rd</sup> (10<sup>th</sup>), resolves to G
  - V<sup>7-9-11</sup> – C dominant 7<sup>th</sup> with added 9<sup>th</sup> and 11<sup>th</sup>
  - VII<sup>b7-9-11</sup> – 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

18

## Love Is Here to Stay

- **Guide to harmony**

- $\text{VI}^{7-9}$  – D dominant 7<sup>th</sup> with added 9<sup>th</sup>, resolves to G
- $\text{II}^{7-9-11-15}$  – 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.
- $\text{VI}^{\text{m}6}$  – D major triad with diminished 6<sup>th</sup> added
- $\text{ii}^7$  – D minor 7<sup>th</sup>
- $\text{V}^6$  – C major 6<sup>th</sup>
- $\text{I}^{\text{maj}7-9}$  – F major 7<sup>th</sup> with added 9<sup>th</sup>
- $\text{IV}^{\text{maj}7-9}$  – Bb major 7<sup>th</sup> with added 9<sup>th</sup>