

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.

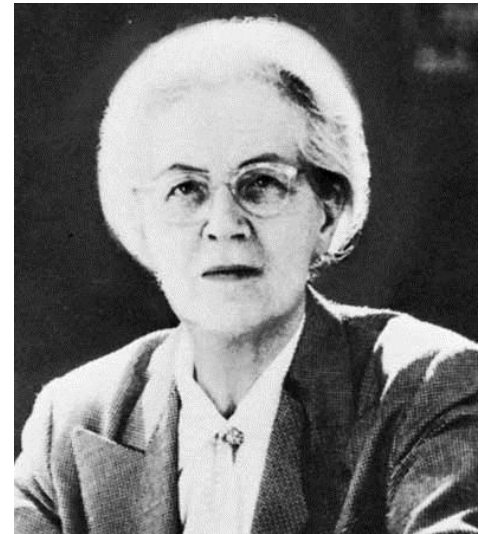


George and Ira

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.

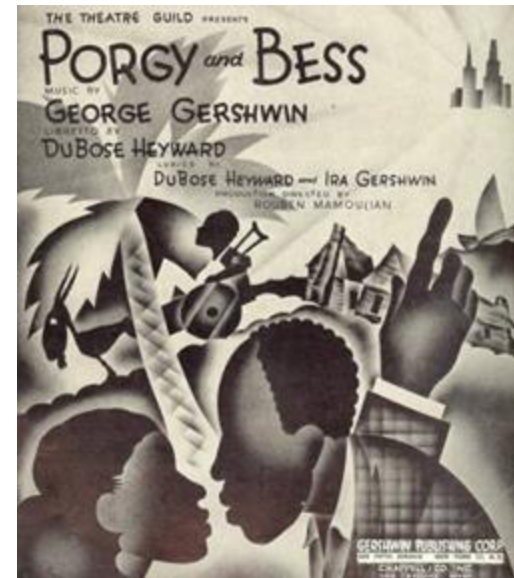
- Became known for highly original style

- “Man from Mars” musically.
 - Example: *Three Preludes*.
 - 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)

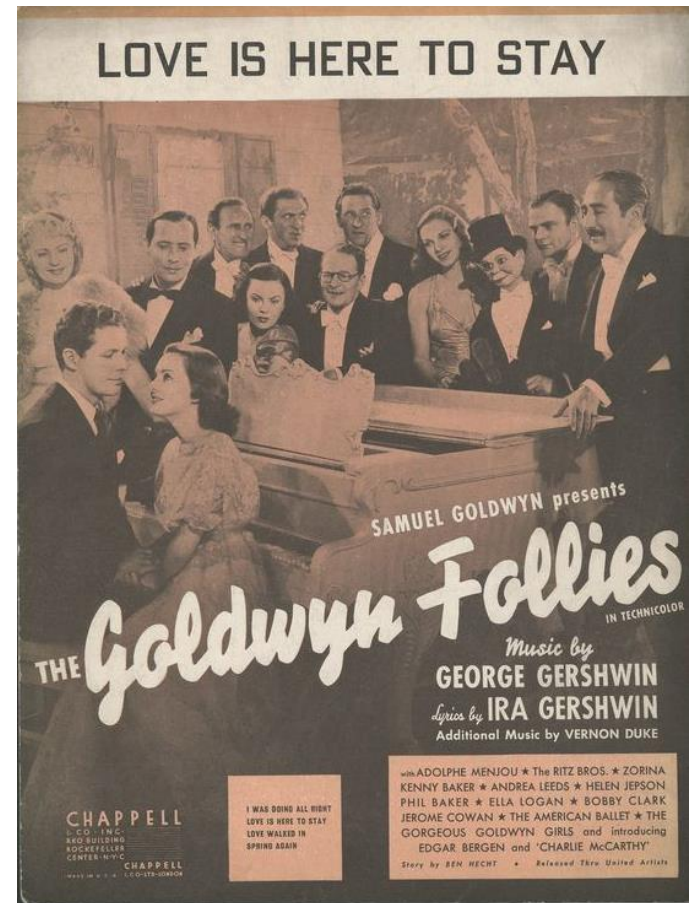
Love Is Here to Stay

- 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 features a treble and bass clef with a key signature of one flat (B-flat major). The tempo is marked 'Con anima'. The dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*). The music consists of a series of chords and melodic lines in both hands.

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 recitative part of the song, arranged by Vernon Duke. It features a treble and bass clef with a key signature of one flat. The tempo is marked 'mp leggiero'. The music consists of a series of chords and melodic lines in both hands. 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'.

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

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

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