“Oh, My Love” Analysis

***Oh, My Love* starts in the key of A^{b} minor:**

- By the end of measure (m.) 2, you’ll have a $\text{𝄭}V^{7}$/ii chord (A^{b} C E^{b} G^{b}). (The 𝄭 symbol before the V^{7} indicates that the V^{7} chord is a quartertone lower than is usual for the resolution to the destination key.)
- In mm. 2-3, the key of $A_{\text{𝄭}}$ minor is never truly established, because the progression doesn’t include the i chord ($A_{\text{𝄭}}$ $C_{\text{𝄭}}$ $E_{\text{𝄭}}$) of the new key. Next, the $\text{𝄭}V^{7}$ ($E_{\text{𝄭}}$ G^{+} $B_{\text{𝄭}}$ $D_{\text{𝄭}}$) resolves to the i chord (A C E) in A minor. Then, the A minor chord immediately transforms into a $\text{𝄭}V^{7}$/ii chord (A $C^{\#}$ E G) resolving to the iv chord ($D_{\text{𝄭}}$ $F_{\text{𝄭}}$ $A_{\text{𝄭}}$) in the key of $A_{\text{𝄭}}$ minor in m. 5.
- The $^{+}$SubV^{7}/ii ($E_{\text{𝄭}}$ G^{+} $B_{\text{𝄭}}$ $D_{\text{𝄭}}$) has the tritones resolve in the opposite direction from this chord’s normal resolution. (For more on SubV^{7} chords read: https://successmusicstudio.com/how-to-unlock-music-key-changes-with-modulation/.)

- The next phrase repeats the same modulations again until you get to a $^{+}V^{7}$ (E^{b} G D^{b}) chord. (The $^{+}$ symbol before the V^{7} indicates that the V^{7} chord is a quartertone higher than is usual for the resolution to the destination key.) This seventh chord brings us to the key of $A_{\text{𝄮}}$ minor in m. 12.
  - In m. 13, a $\text{𝄭}V^{7}$ ($E_{\text{𝄮}}$ $G_{\text{𝄭}}$ $B_{\text{𝄮}}$ $D_{\text{𝄮}}$) leads the song back to the key of A^{b} minor, repeating from m. 2 (the second verse).