

The tune, *It Could Happen To You*, composed by Johnny Burke and Jimmy Van Heusen. Starts on the tonic chord of EbMaj7. In bar 2, does a minor ii/ii (G \flat 7), V7/ii (C7(b9)) in Fm(ii) in bar 3. This is sometimes referred to as an E \circ 7, a chromatic diminished passing chord to the Fm. In bar 4 does a minor ii/iii (A \flat 7), V7/iii (Db7) into EbMaj instead of going to the iii (G). This again is sometimes seen as another chromatic diminished passing chord (F# \circ 7) but resolving to Ebmaj7 instead of Gm7. the song keeps in the tonic going to AbM in bar 6. Then doing another minor ii/ii(G \flat 7), V7/ii(C7(b9)) in Fm(ii). This time giving each chord a bar Landing in bar 9 starting the B section with Fm7. The Fm7 leads to Bb7 in bar 10, which continues the phrase from the Fm7 acting as ii, and V7(Bb7) resolving to the EbMaj7 in bar 11. Another minor ii/vi (D \flat 7) in bar 12, V7/vi (G7) in bar 13. Leading to Cm7 in bar 14. In bar 15 the bar starts a minor ii/V (C \flat 7), V7/V (F7) in Bbm but instead of resolving to Bbm, it resolves to the ii (Fm7) of EbM7 in bar 16. Bb7 (V7) continues the phrase and brings the B section to an end resolving to EbM7 in bar 18. The second A section is exactly the same as the first. The second B section is a little different from the first. It starts the same with Fm7, Bb7, and EbM7 until the 3rd beat of the 3rd measurer where the EbM7 goes to IV7. In bar 4 instead of a minor ii V7 in vi. It is a minor ii/ii (G \flat 7), V7/ii (C7), giving each chord 2 beats which resolve to Fm7 (ii) in bar 5. In bar 6 of the second B section, 2 beats of ii (Fm7), and 2 beats of V7 (Bb7) which resolves to EbM7 in the next bar. On beat 3 of the 7th bar, the same bar as the EbM7, a vi (Cm7) on beats 3 and 4, ii (Fm7) beats 1 and 2 on the last bar, and V (Bb7) beats 3 and 4 on the last bar. The 6 2 5 1 leads to the tonic EbM7 in bar 1 at the top of the tune.

The first thing that stands out to me melodically is the 3rd note of the melody. The Db that is a half step from the note before, is not diatonic which immediately creates tension by landing on the G. The same half-step phrase itself is raised by a half step which creates even more tension that is finally resolved in bar 5 with the Bb. Then it is very home sounding in the entire B section. The same sounds are in the second A. But the second B has tension on the Bb in bar 4 of the section which I would consider the dramatic high point of the tune is, because there is a giant major sound that it resolves to.