

## In What Key is “Bye-Ya”?

I consider three possible keys for “Bye-Ya” based on voice leading and bass movement. Eb, Ab, and a lydian-dominant alteration of Db are all convincing conclusions, but each necessitates a very different harmonic structure throughout the 32-bar form. The three harmonic structures are represented below as Schenkerian “graphs” showing important voice leading and bass movement. Schenkerian analysis can help us visualize the flexibility of jazz harmonies and their relationships with one another. The improviser can use these readings to organize solos, by transferring the voice-leading structures from the middleground (a less abstracted graph) or the background (a more abstracted graph) to the musical surface (the notes and rhythms of an improvisation) using specific rhythmic and melodic “events.” The end result is a larger pool of material to build musically coherent solos.

### Possible Key Centers of Bye-Ya

	<b>Eb</b> Features	<b>Ab</b> Features	<b>Db (lydian dominant)</b> Features
Primary Lead Line	^3 descends to ^1	^b3 descends to ^2	^3 descends to ^2 (sub. for ^1)
Cadence	auxiliary (bVII <sup>7</sup> )*	half	IV-V-I <sup>7(#11)</sup> **
Function of Bridge	IV (V/bVII <sup>7</sup> )	I prolongation	V
Interesting moments	IV at bridge	Ab <sup>69</sup> strongest tonic sounds	2nd half of A goes to IV, like Blues or Rhythm Changes
	mm. 7-8 strongly confirms bass line sounds like I-VI-II-V	IV <sup>7#11</sup> -I <sup>69</sup> is harmonically coherent	Bass goes V-I, repeatedly
			Schenkerian motive: incomplete neighbor at cadence and on surface at bridge
Problems with this key (but also interesting!)	No V-I motion, bass obscures harmonic center until very end	Goes to I at bridge??, -Half-cadence every A??	No ^1 in melody
		Harder to hear I as tonic in opening IV-I gesture	

\*See Jimi Hendrix's "The Wind Cries Mary" (0:38) or Ellington's "The Single Petal of a Rose" (0:34)

\*\*See Sonny Rollins "Blue Seven" (0:43), or the 1952 "Bye-Ya" Coda. On the 1957 recording, Coltrane outlines I-VI-II-V in Db at 3:45

Other thoughts:	On the 1958 recording (from <i>Misterioso</i> ) I hear Db as the key in the end of the first 'A' sections, and Eb as the key at the end of the second 'A' section. Is the Db in the first 'A' a sort of half cadence in Eb? Or is the Eb of the second 'A' an incomplete neighbor "tag" in the <i>true</i> home key of Db? To complicate things, at 10:26, piano plays Db as the last chord, but then bass plays Eb, but then piano play one more Db!
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# Bye-Ya

backgrounds in Eb, Ab, and Db

Thelonious Monk

**E<sup>b</sup>**

AA B A

3 2 1

(V/<sup>b</sup>VII<sup>7</sup>) I

\*D: tri-tone sub for A<sup>b</sup>

Detailed description: This musical score is for the Eb background. It features a piano introduction with a 3-measure phrase (marked with a hat and '3') and a 2-measure phrase (marked with a hat and '2'). The main section consists of two 4-measure phrases (marked with a hat and 'A'). The first phrase is marked 'AA' and the second 'A'. The key signature has three flats. The bass line includes a chord labeled (V/<sup>b</sup>VII<sup>7</sup>) and a final I chord. A note in the bass line is marked with an asterisk and the text '\*D: tri-tone sub for A<sup>b</sup>'.

**A<sup>b</sup>**

AA B A

3 2 //

(IV<sup>7</sup>) I IV<sup>maj</sup><sup>6</sup> V<sup>maj</sup><sup>6</sup>

Detailed description: This musical score is for the Ab background. It features a piano introduction with a 3-measure phrase (marked with a hat and '3') and a 2-measure phrase (marked with a hat and '2'). The main section consists of two 4-measure phrases (marked with a hat and 'A'). The first phrase is marked 'AA' and the second 'A'. The key signature has four flats. The bass line includes chords labeled (IV<sup>7</sup>) I, IV<sup>maj</sup><sup>6</sup>, and V<sup>maj</sup><sup>6</sup>. There are double bar lines (//) at the end of the first and second phrases.

**D<sup>b</sup>**

AA B A

3 2 (1)

I IV<sup>7</sup> V<sup>maj</sup><sup>6</sup> I<sup>69</sup>

Detailed description: This musical score is for the Db background. It features a piano introduction with a 3-measure phrase (marked with a hat and '3') and a 2-measure phrase (marked with a hat and '2'). The main section consists of two 4-measure phrases (marked with a hat and 'A'). The first phrase is marked 'AA' and the second 'A'. The key signature has five flats. The bass line includes chords labeled I, IV<sup>7</sup>, V<sup>maj</sup><sup>6</sup>, and I<sup>69</sup>.

**E<sup>b</sup>**

AA B A

Musical score for Eb. The score is written in a grand staff with treble and bass clefs. It features a key signature of three flats (Bb, Eb, Ab). The piece is divided into three sections: AA, B, and A. Section AA is marked with a fermata and a 3-measure rest. Section B is marked with a fermata. Section A is marked with a fermata and a 2-measure rest. The score includes various musical notations such as notes, rests, and accidentals. A chord symbol (V/<sup>b</sup>VII<sup>7</sup>) is present in the bass line of section A. The piece concludes with a final chord symbol I.

(V/<sup>b</sup>VII<sup>7</sup>) I

**A<sup>b</sup>**

AA B A

Musical score for Ab. The score is written in a grand staff with treble and bass clefs. It features a key signature of four flats (Bb, Eb, Ab, Db). The piece is divided into three sections: AA, B, and A. Section AA is marked with a fermata and a 3-measure rest. Section B is marked with a fermata. Section A is marked with a fermata and a 2-measure rest. The score includes various musical notations such as notes, rests, and accidentals. The piece concludes with a final chord symbol IVmaj<sup>6</sup> Vmaj<sup>6</sup>.

(IV<sup>7</sup>) I IVmaj<sup>6</sup> Vmaj<sup>6</sup>

**D<sup>b</sup>**

AA B A

I IV<sup>7</sup> Vmaj<sup>6</sup> I<sup>69</sup>

John Coltrane, 1957

E<sup>7</sup> B<sup>7(b5)</sup> D<sup>b6</sup> (G<sup>7/D</sup> E<sup>b7</sup> A<sup>b9</sup>) D<sup>b6</sup>

I (VI) II V

Monk, 1952

8<sup>va</sup>

6