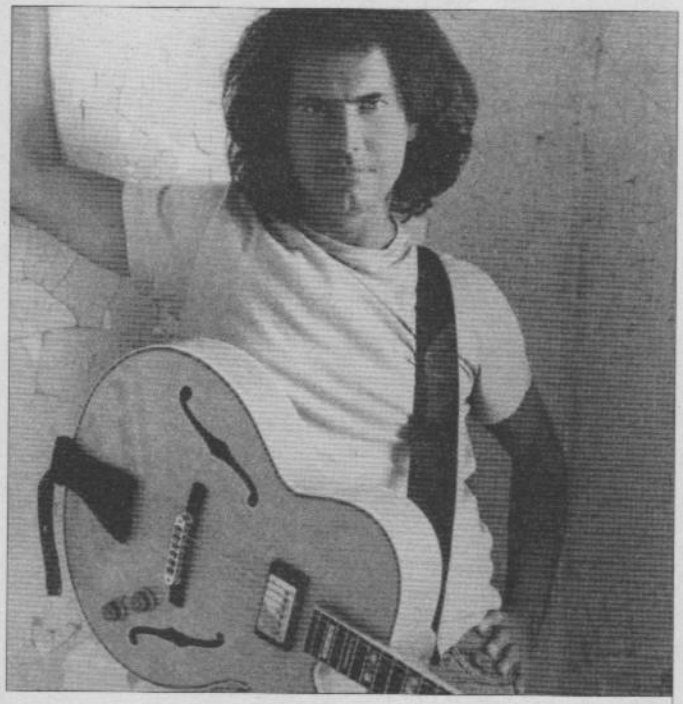


Pat Metheny "All the Things You Are"

By Adam Perlmutter

In December of 1989, Pat Metheny—accustomed to hauling truckloads of gear to a recording date—strode into New York's Powerhouse studio with just a guitar at hand. Flanked by bassist Dave Holland and drummer Roy Haynes, Metheny plugged in and played for eight hours straight. An hour of that intense session was released as *Question and Answer*, and the disc featured Metheny's first recordings of standards, including "All the Things You Are" and "Solar." Of the former song, Metheny remarked, "The only reason for playing it for the nine-hundred-thousandth time is if you have some idea of what those chord changes suggest that hasn't already been covered, something unique." Indeed, Metheny's snaky, oblique lines chart an unprecedented course in this time-honored vehicle.

THE FORM

"All the Things You Are," composed by Jerome Kern and Oscar Hammerstein, has an atypical 36-measure form. On the recording, Metheny plays the head (A), then solos for six choruses (B1–B6). After a 108-bar bass solo, Metheny and Haynes trade choruses (D–I). Next, the head is restated, and the song ends with an Amaj7♯11 vamp, followed by ringing A♭maj7♯11 arpeggios in free time.

SIMPLIFY

Before you tackle Metheny's slippery, complex phrases, it's best to look at the big picture. "All the Things You Are" consists of several key areas: F minor (F–G–A♭–B♭–C–D♭–E♭) in bars 1–5, C major (C–D–E–F–G–A–B) in bars 6–8, C minor (C–D–E♭–F–G–A♭–B♭) in bars 9–13, G major (G–A–B–C–D– E–F♯) in bars 14–20, E major (E–F♯–G♯–A–B–C♯–D♯) in bars 21–23, and then back to F minor. By improvising with pitches from those collections—as opposed to trying to navigate each chord change—you'll gain a sense of the song's overall architecture. Start slowly—begin with half notes, and build up to eighth-note lines.

CHROMATICISM

Once you've dealt with the song's overall key areas, you can incorporate chromatic pitches. In his lines, Metheny often approaches a note from a half-step below—bar 21 of rehearsal letter B1, for example, leads into an A♭ from a G. Passing tones often connect diatonic pitches, too. In measure 15 of B1, a D♭ connects a D to C; in the following bar, a G♭ bridges G and F. Notice that a passing tone typically occurs on the "and" of a beat.

Another typical Metheny move involves 3rds. In the 5th measure of B2, for example, diatonic pitches (D♭ and C) occur on beats 3 and 4. On the "ands" of those beats, Metheny sneaks in pitches a major 3rd below (A and A♭), lending an "outside" sound. After checking out these and other examples throughout the transcription, try incorporating chromatics in your own lines.

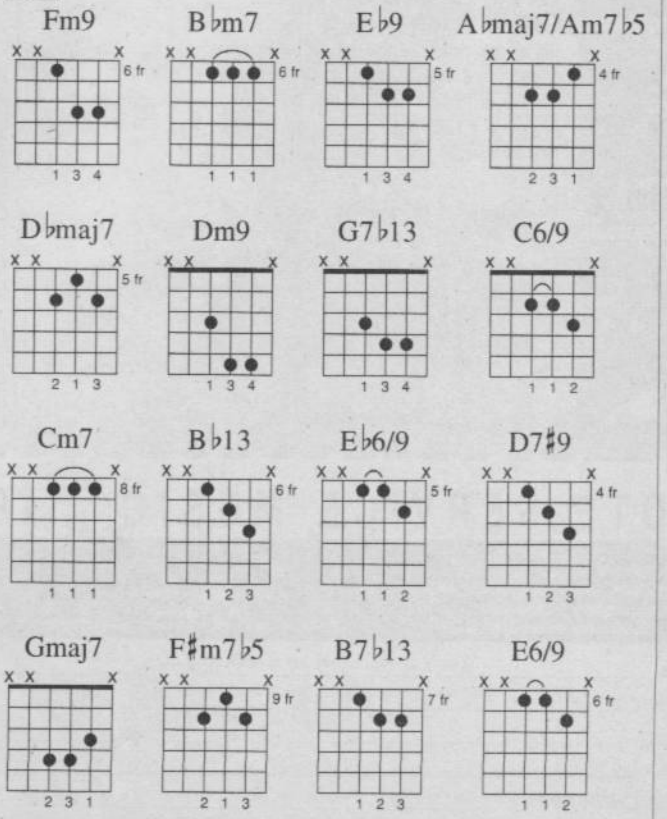
THE CHORDS

During the bass solo, Metheny provides sensible accompaniment with a series of chord fragments. By omitting the chords' roots, as in **Fig. 1**'s frames, he stays out of Holland's register. And by sustaining the chords, he avoids cluttering the bassist's limber lines. When comping, it's important to listen closely to a soloist. Don't throw in every inversion from that jazz chord book; complement and don't distract.

TONE ZONE

GUITAR: Single-cutaway hollowbody
PICKUP/POSITION: Humbucker/Neck (w/ tone control at approximately 4)
EQ: Bass/Mid/Treble 5/6/6
EFFECTS: Chorus, reverb

Fig. 1



ALL THE THINGS YOU ARE

As Recorded by Pat Metheny

(From the Geffen Recording QUESTION AND ANSWER)

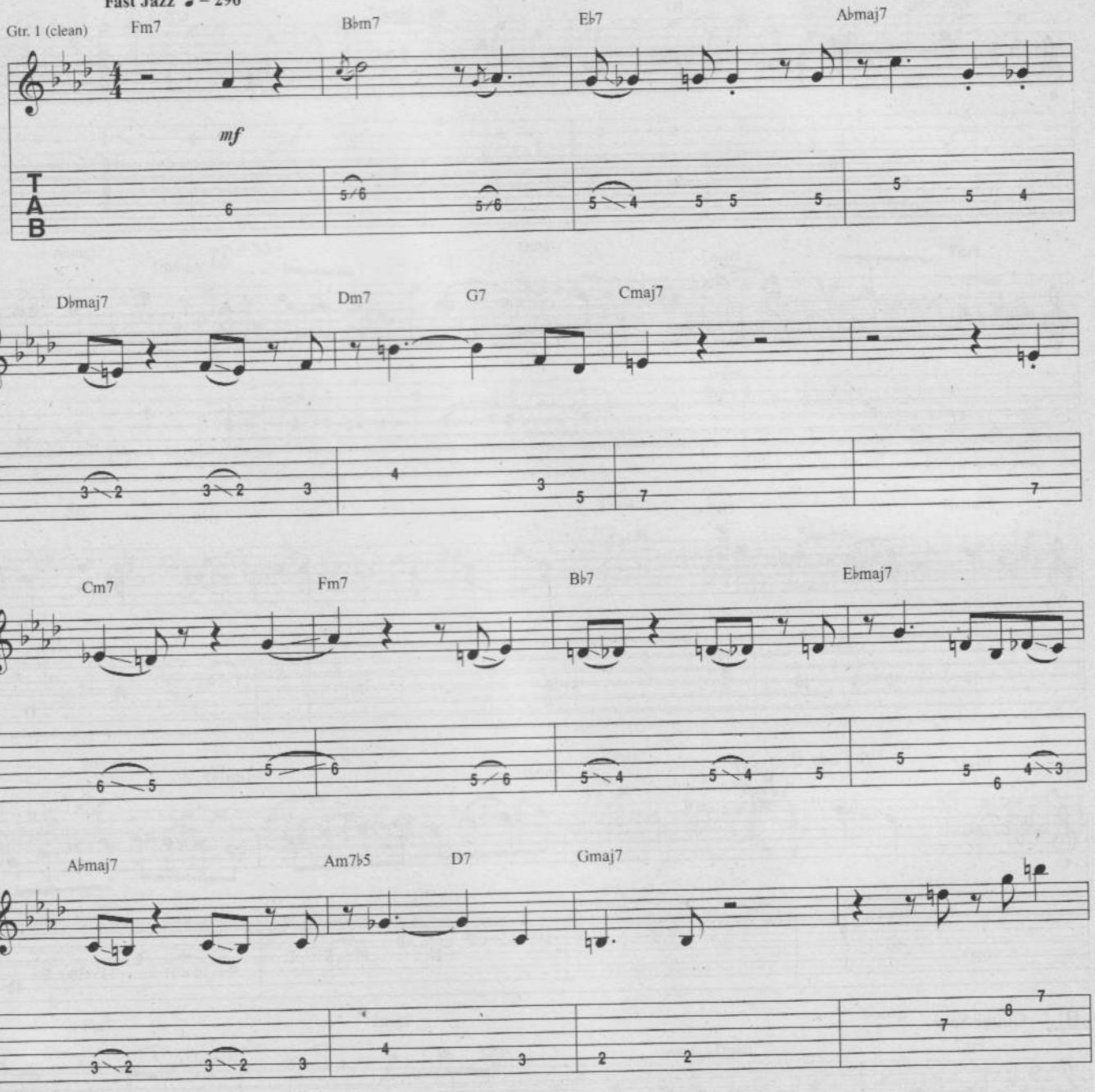
Transcribed by Adam Perlmutter

Written by Oscar Hammerstein II and Jerome Kern

A **Head**

Fast Jazz ♩ = 296

Gtr. 1 (clean)



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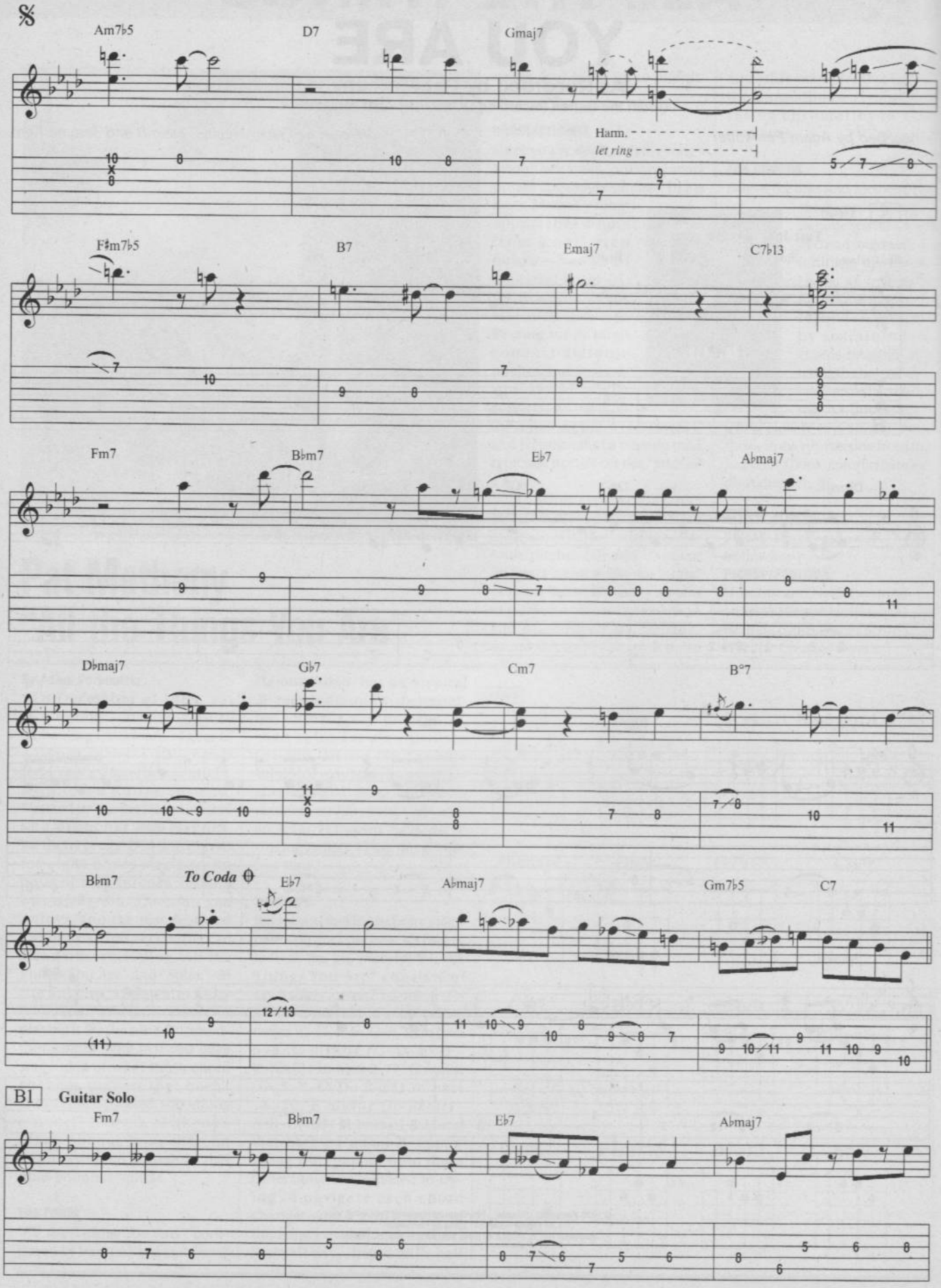
All the Things You Are



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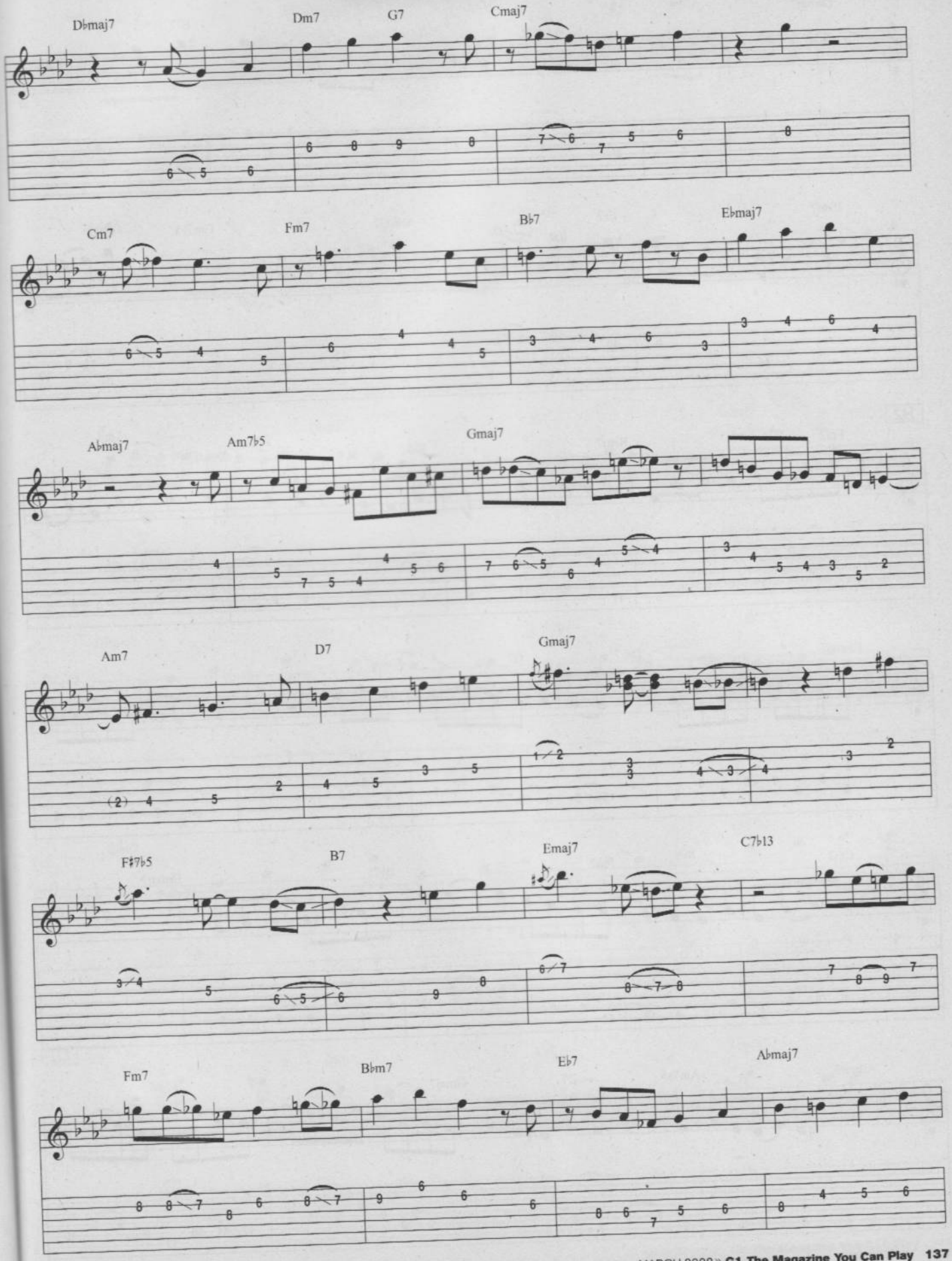

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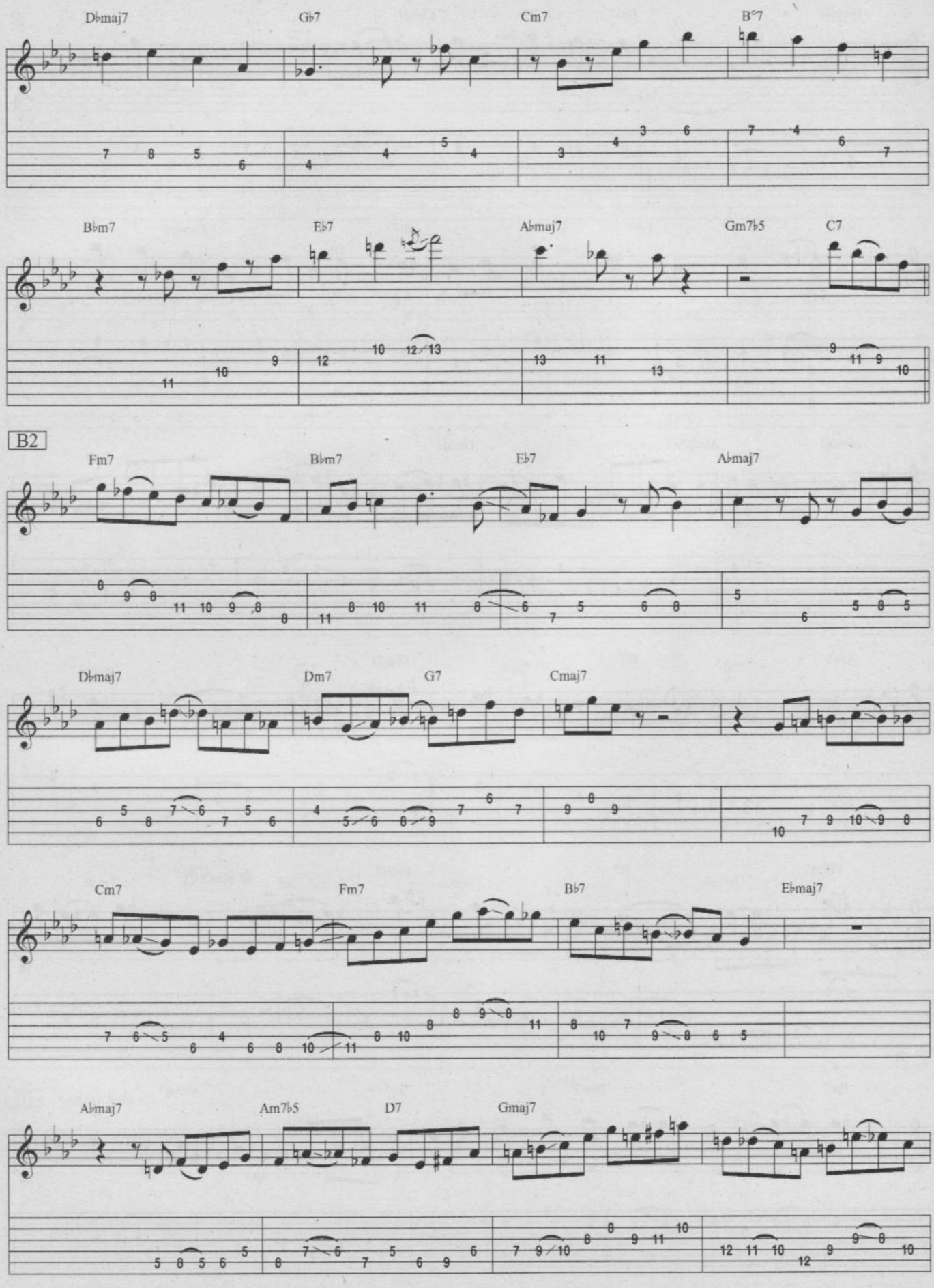

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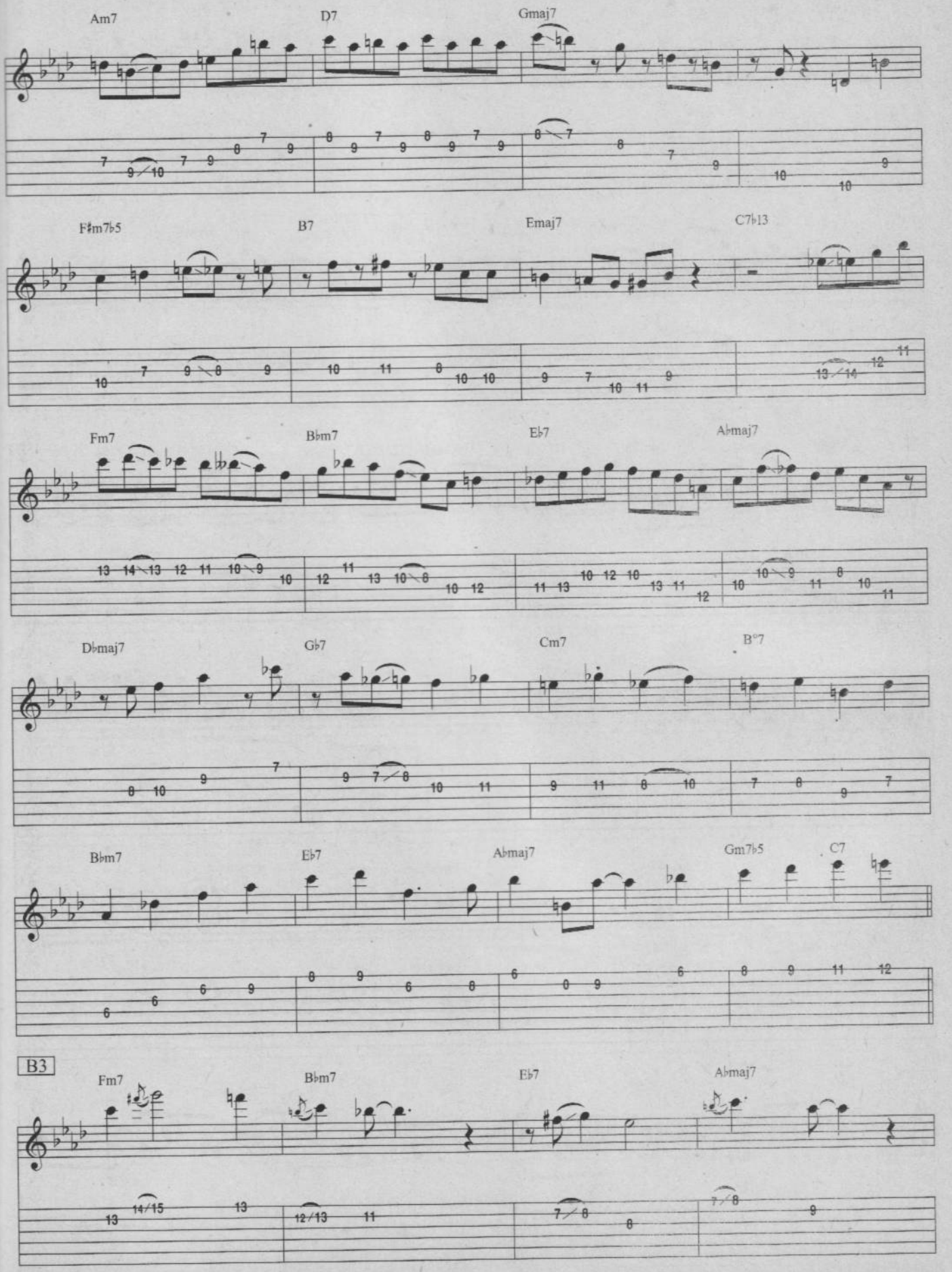

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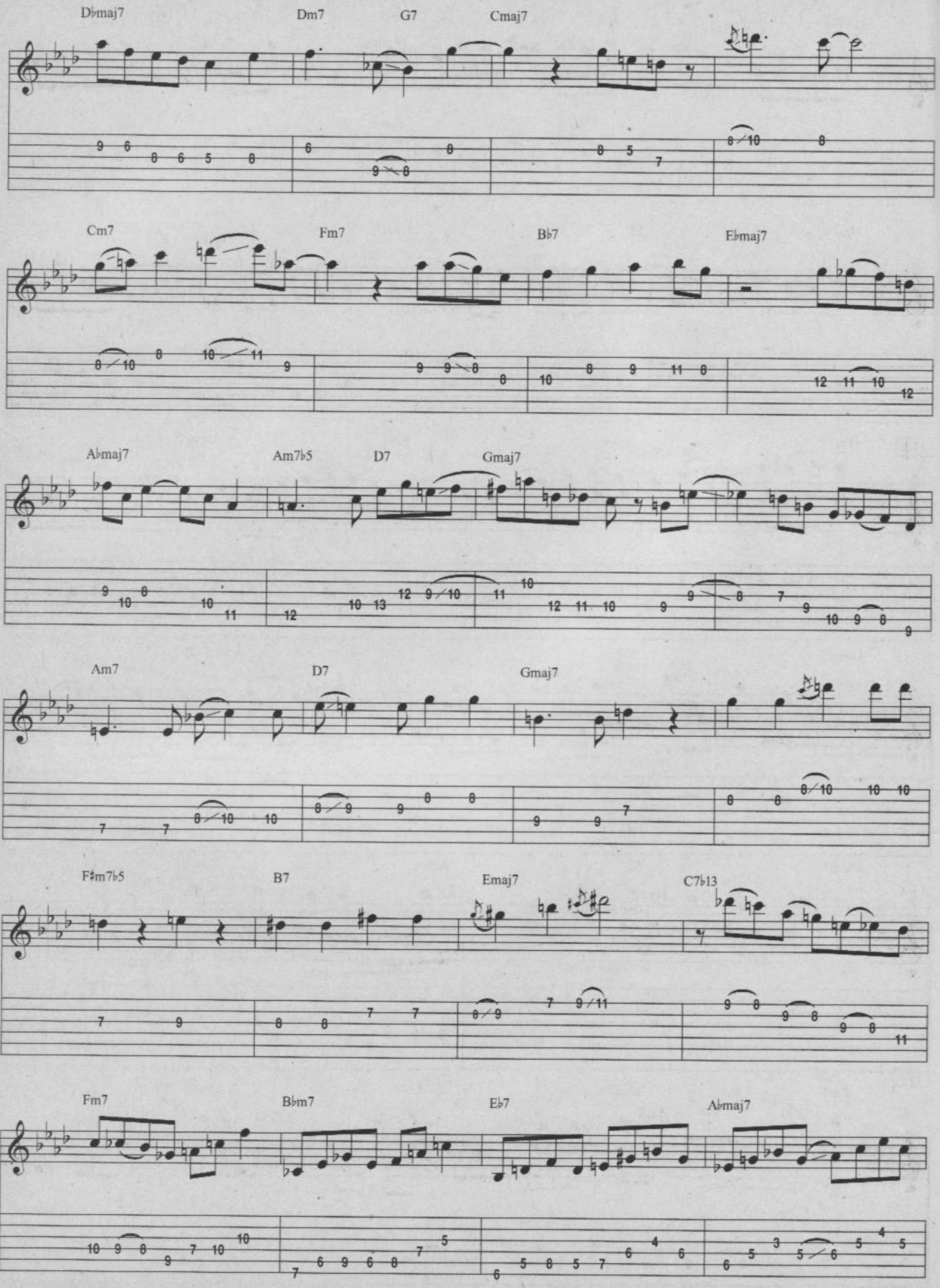

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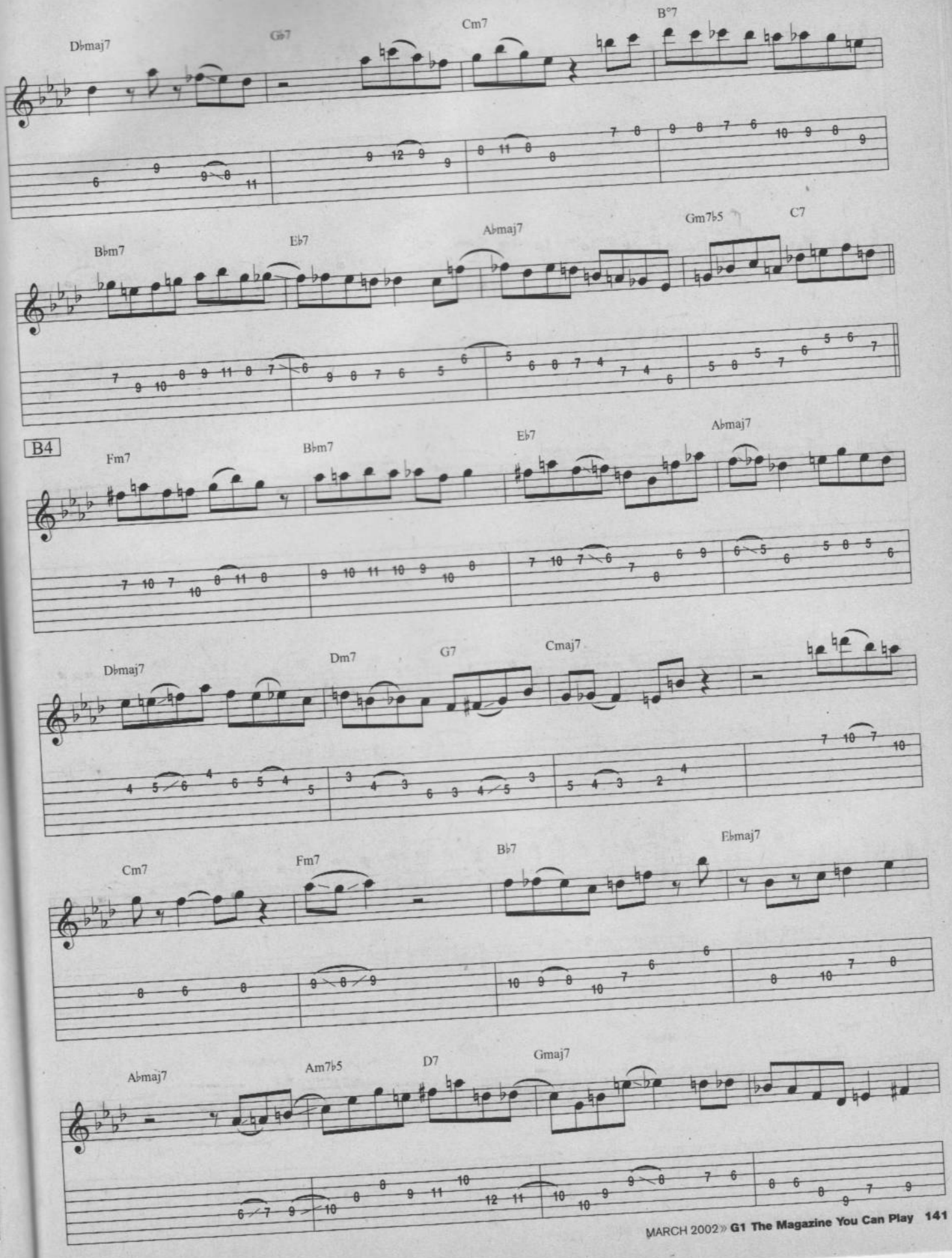

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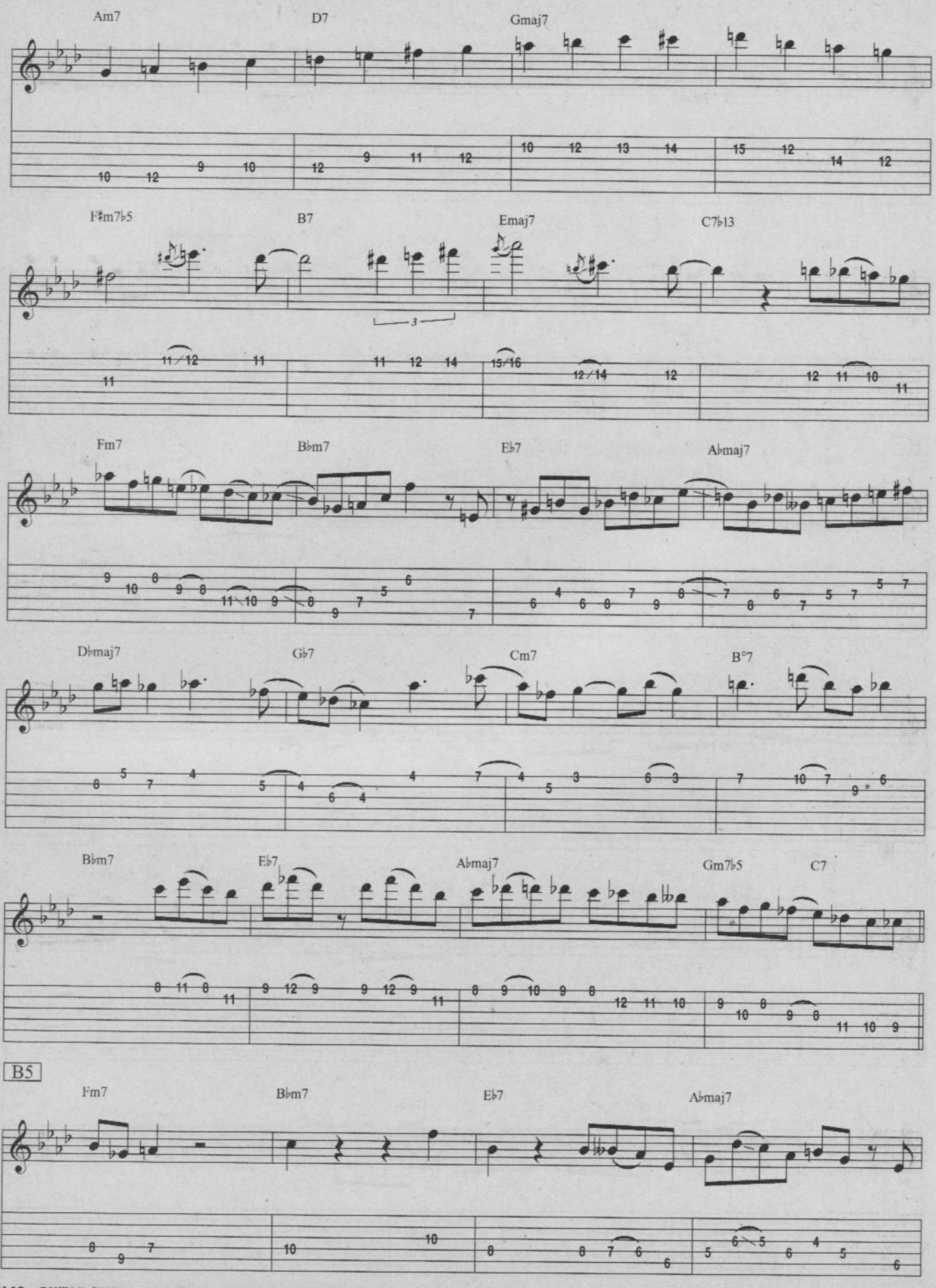

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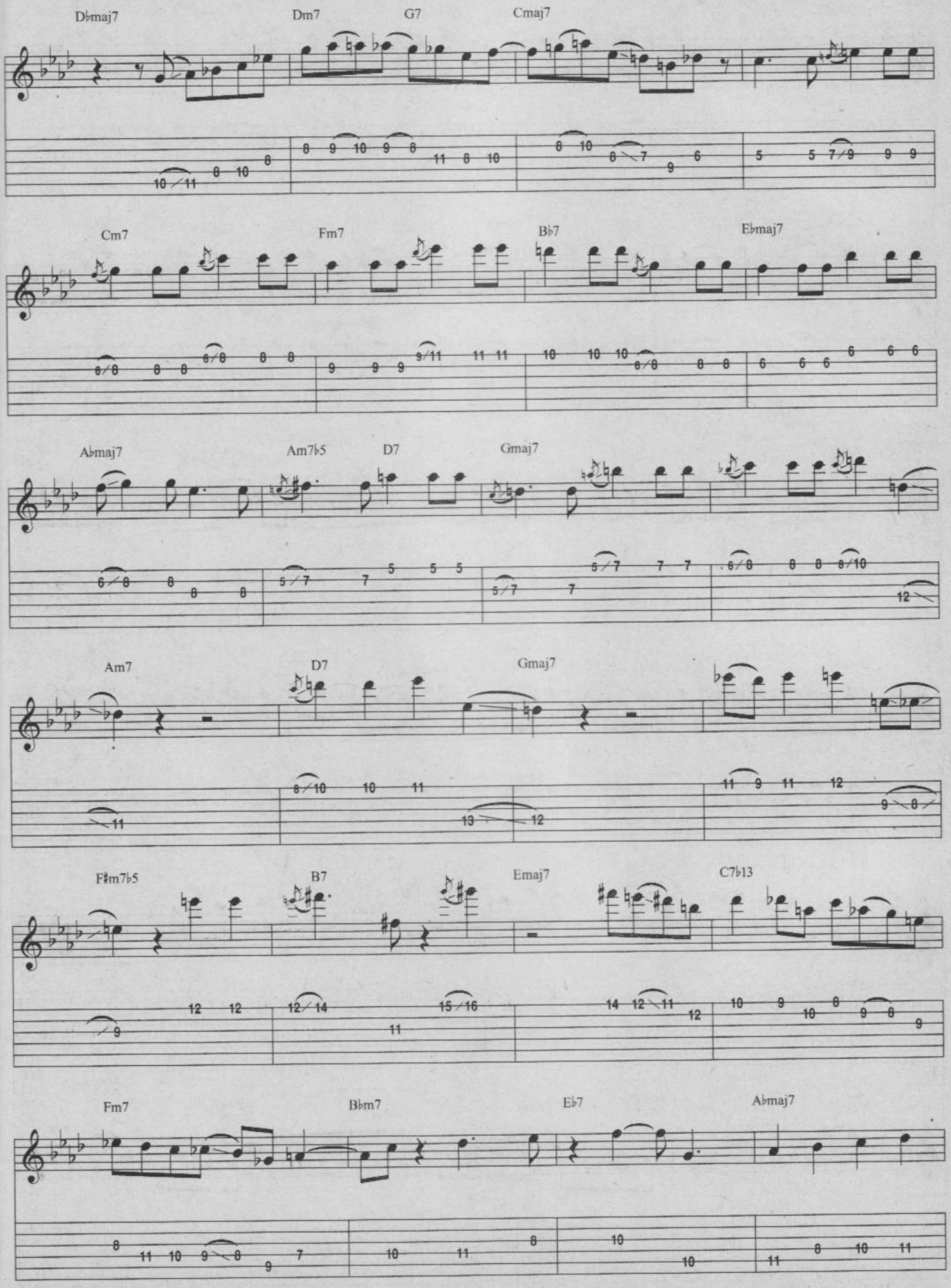

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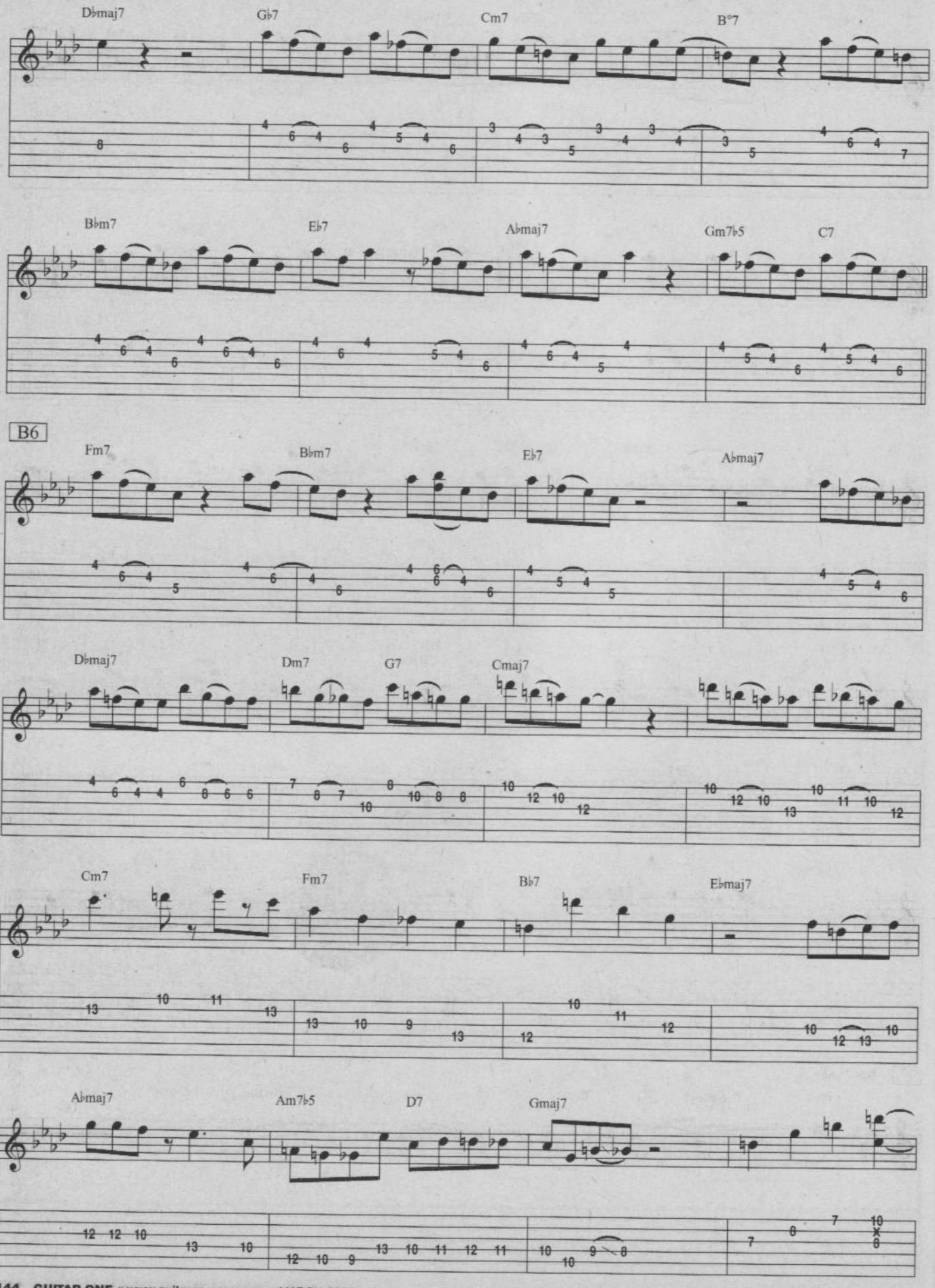

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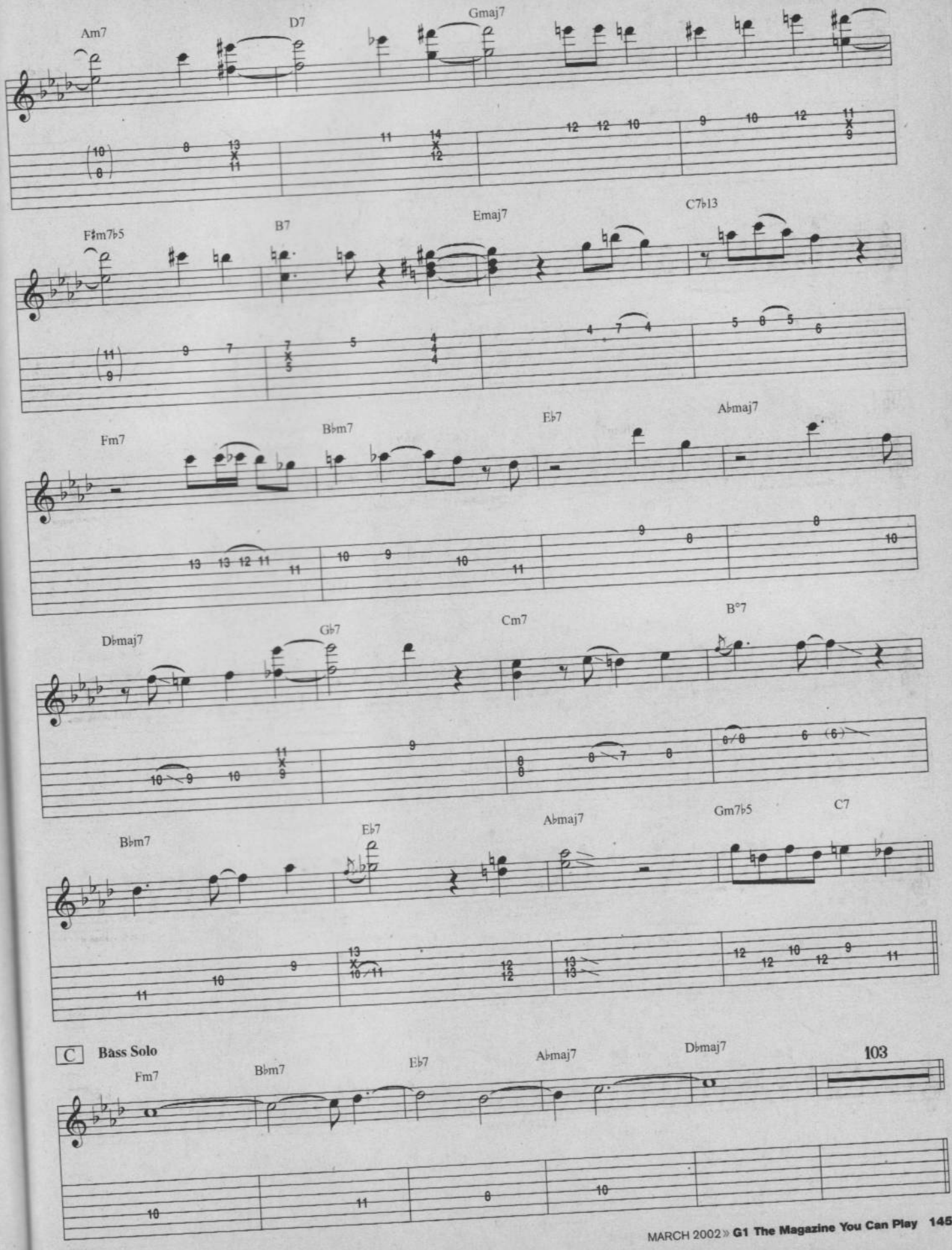
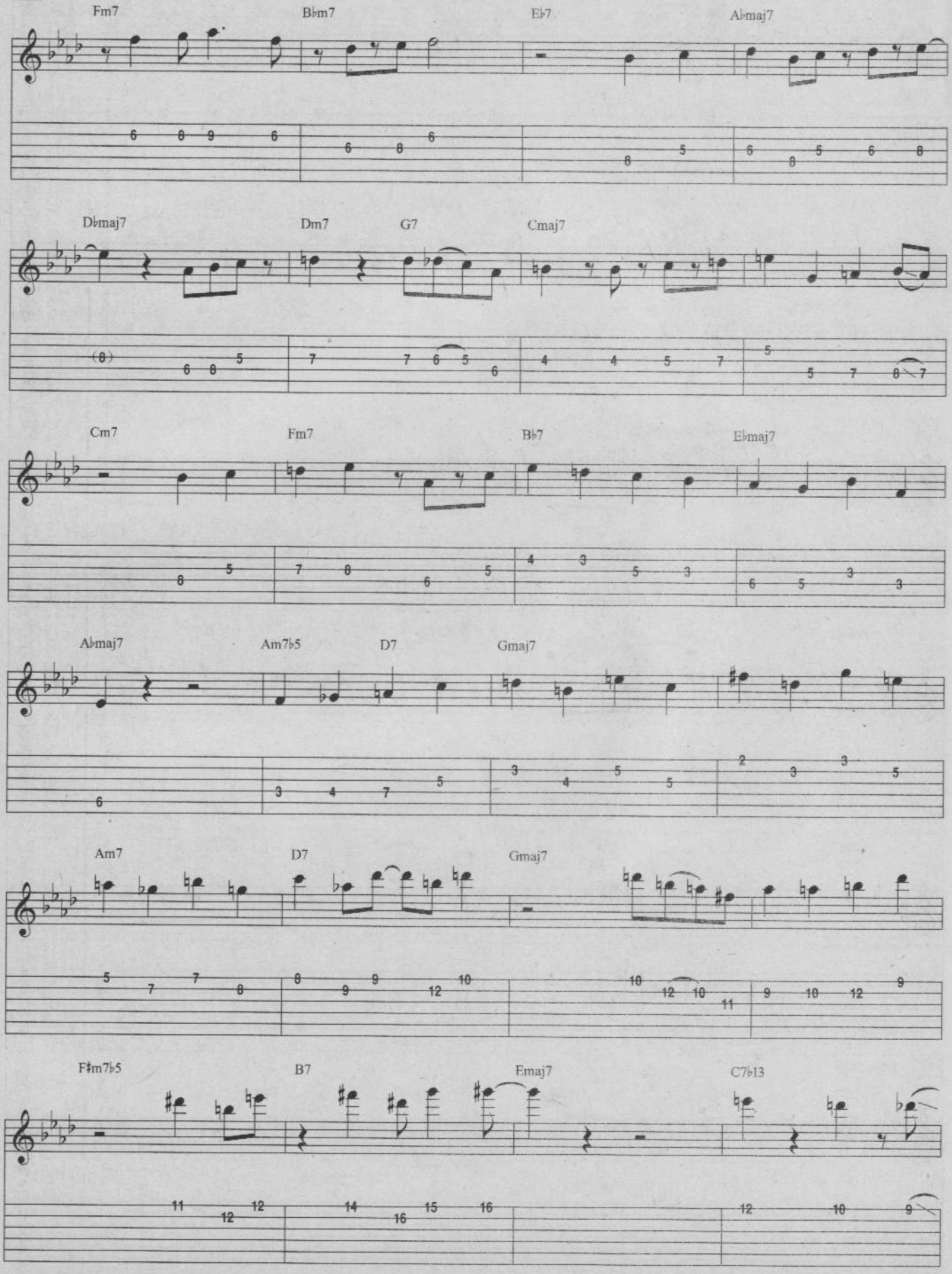


All the Things You Are

D **Guitar Solo**



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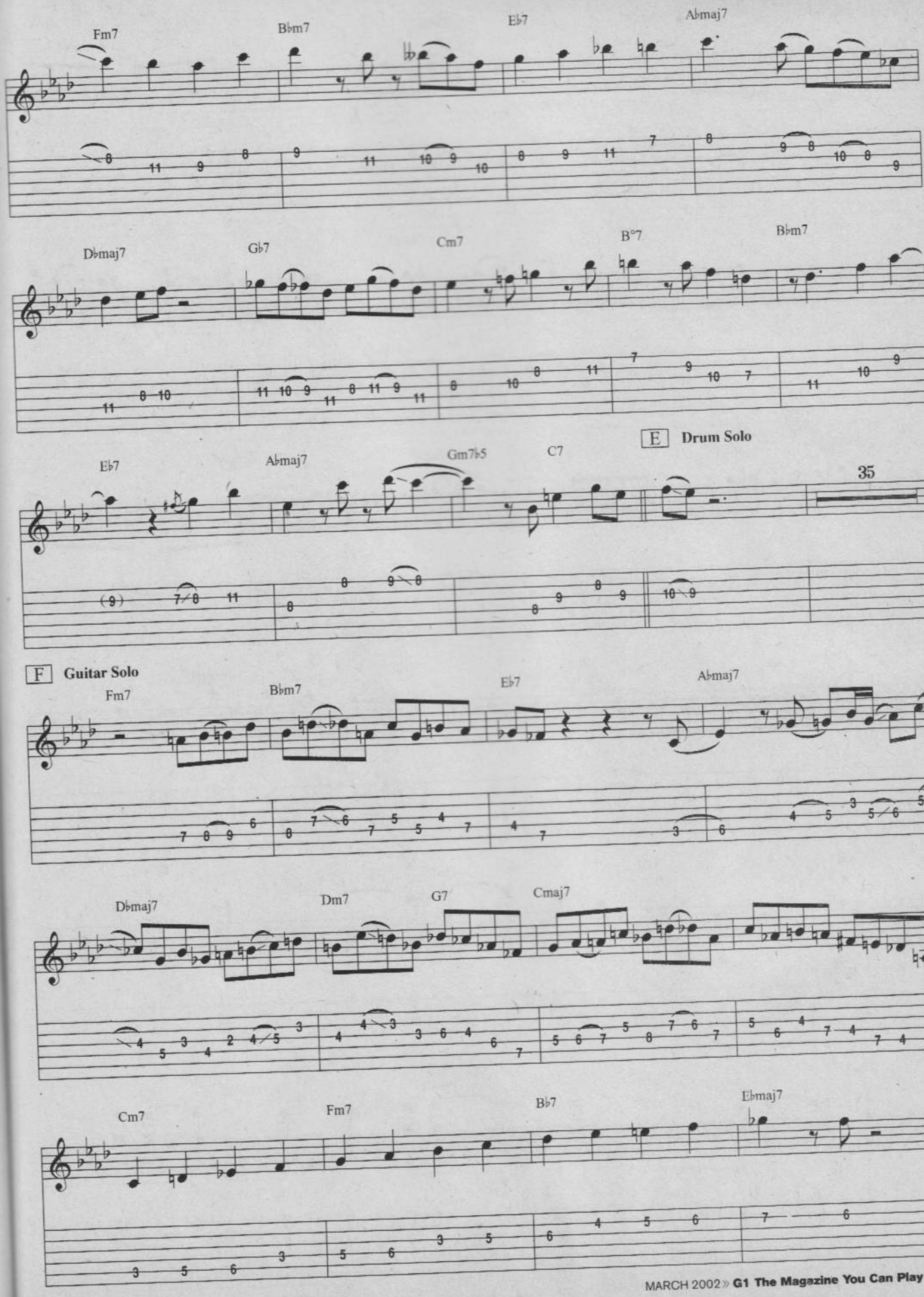
All the Things You Are



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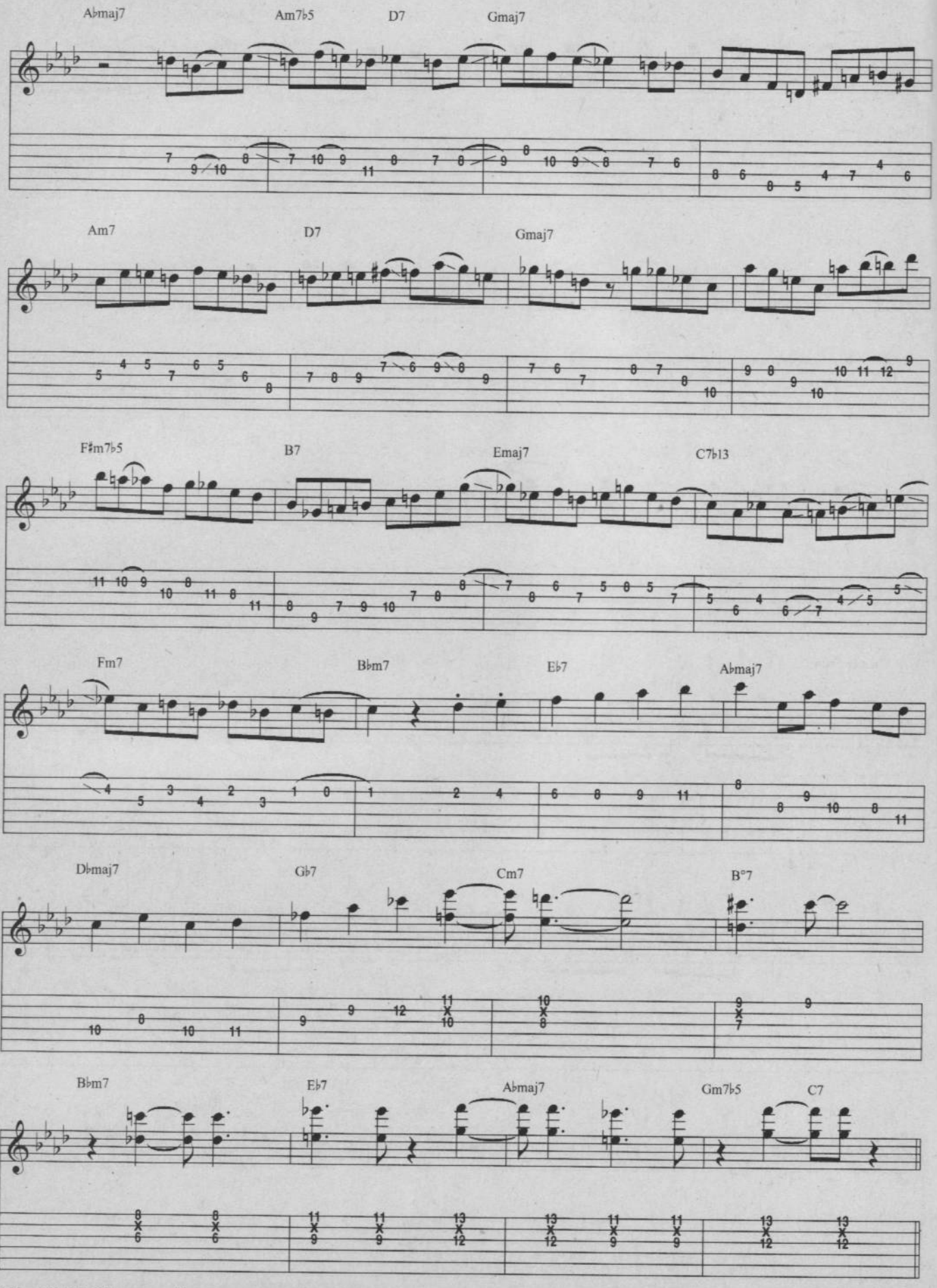

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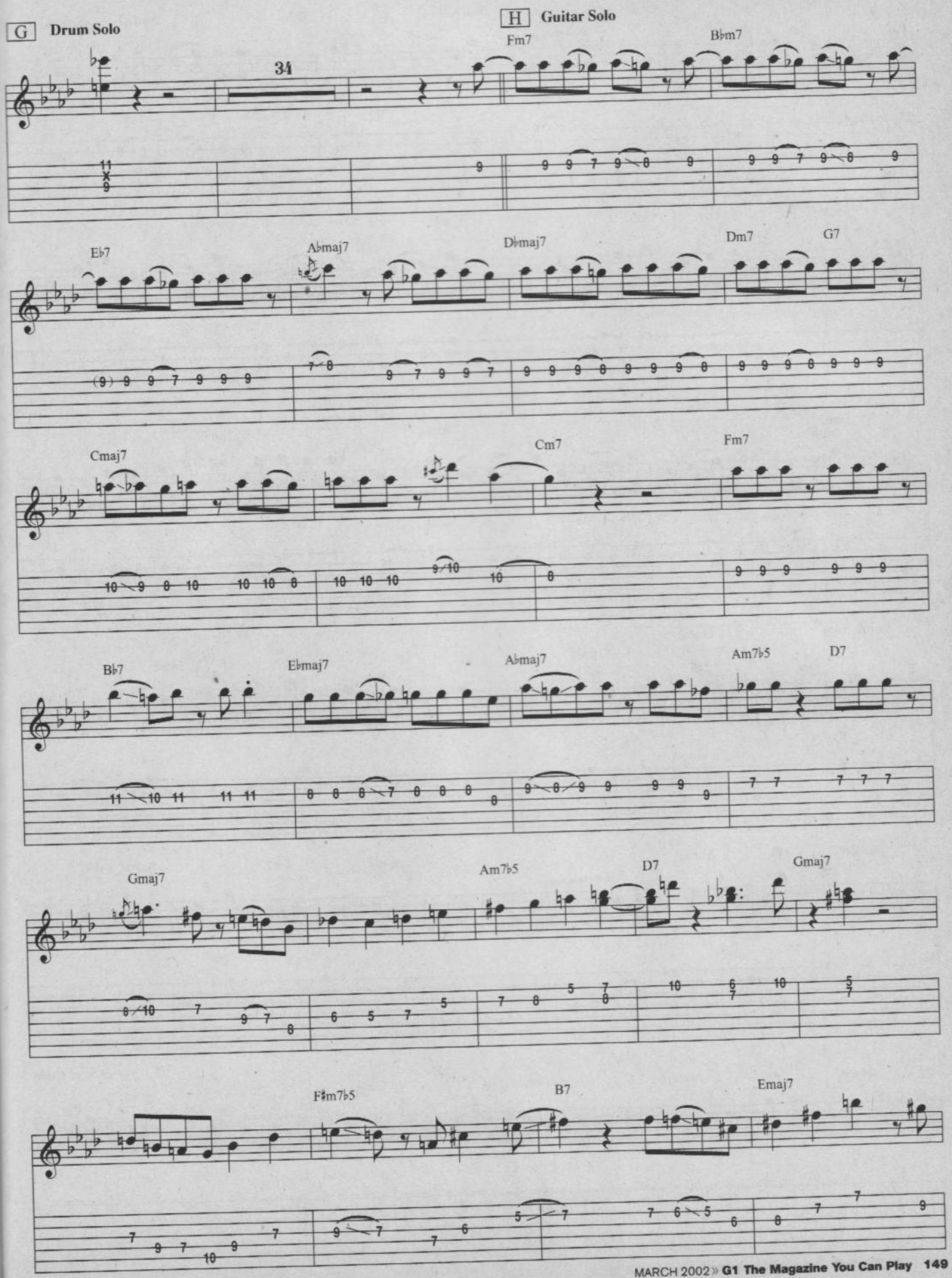

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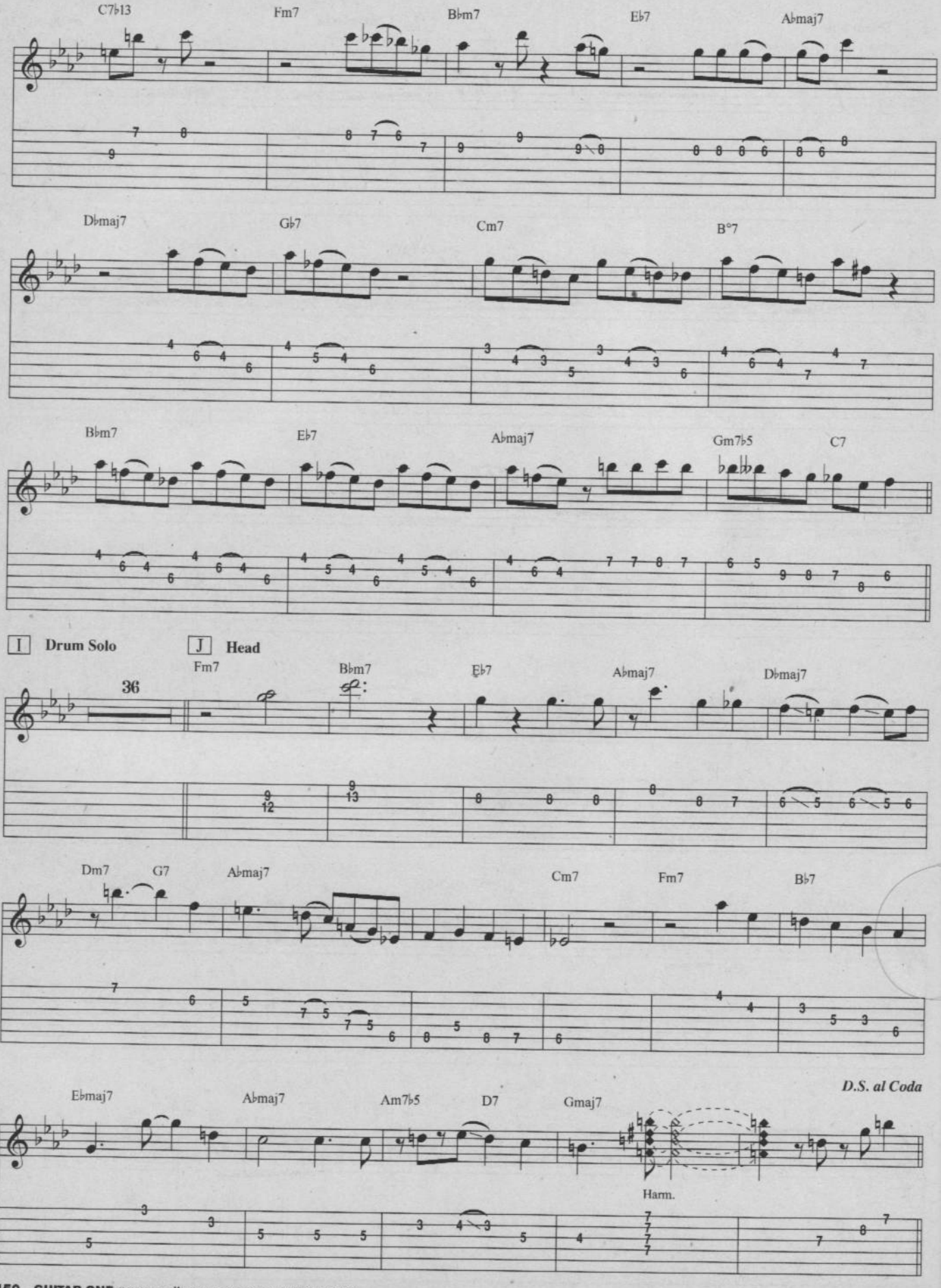

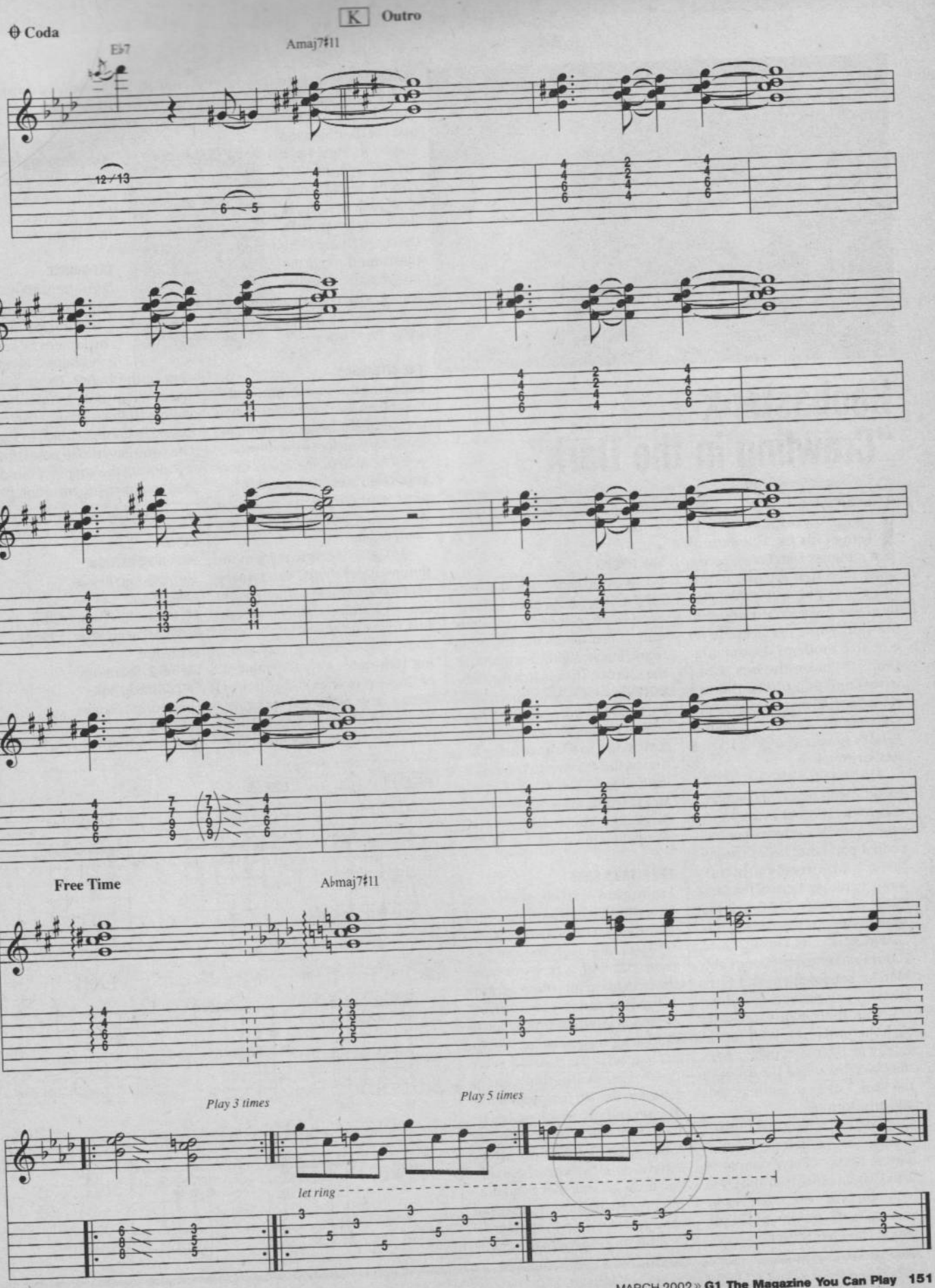
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Amaj7♯11
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6 5
Free Time
A♭maj7♯11
Play 3 times
Play 5 times
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