

What's Between the Lines



Boston "More Than a Feeling"

By Douglas Baldwin

In the mid-'70s, a local Boston rock band, led by guitarist Barry Goudreau, hired a gangly keyboard player who held a day gig with Polaroid. They probably had no idea that this beanpole techno-geek was about to use *them* to define the sound of arena-rock guitar for the next decade. Tom Scholz, engineering whiz and obsessive perfectionist, quickly learned guitar, built a 12-track recording studio in his home basement, and put the band to work. Dubbed Boston and consisting of Scholz, Goudreau, vocalist Brad Delp, bassist Fran Sheehan, and drummer John "Sib" Hashian, the group's "basement demos" would land them a contract with Epic records and ultimately be released as their eponymous 1976 debut album, one of the best-selling debuts of all time.



this form of skipped-string picking is worth studying. An efficient picking pattern is shown in Fig. 1.

The melody and chords of the verse are from the D mixolydian mode (D-E-F#-G-A-B-C), but with the introduction of Gtr. 3 leading to the chorus, the key center shifts to G major. This D mixolydian/G major shift may be the ultimate Zen koan of basic music theory, as the two scales contain the same notes. The difference is found in the chorus' harmonic emphasis on G (G5, C5, E5, and D5), and the vocal

melody's focus on G. Another chordal sleight-of-hand occurs at the end of the chorus when a surprising Eb5 chord precedes the Em7, A, and G chords that lead the song back to the tonal center of D mixolydian. Yet another chord progression (B5-A5-G-D/F#-Asus4-A) leads the song to the heroic, D major solo.

A SOLO TO SALUTE

Some small European country should be established just so that this solo could be used as their national anthem. Aided by his killer tone, Tom Scholz employs immaculate legato ornamentation, adding hammer-and-pull phrasing to the basic melody, creating the effect of Scottish Highland bagpipes as played by a resurrected Jimi Hendrix. A good approach to learning this solo is to first learn the bare-bones melody, the beginning of which

is shown in Fig. 2. Then add the hammer-and-pull ornaments, keeping a close ear on the equality of each note.

Here's a good way to practice your hammer-and-pull technique: Begin with the triplets that first occur in the second full measure of the solo. Pick the first note (E), wait until it dies away, and then hammer the second note (F#) hard enough with your fret-hand's ring finger to cause the string to sound again. Wait until the F# fades away, and then actively pull your finger off the string hard enough to let the fretted E ring. If you're keeping score, that's one picked note and two fret-hand-activated notes, sort of a three-for-one deal.

PLAYING AS A TEAM

Notice how Gtr. 5 bolsters the primary solo line played by Gtr. 3. As opposed to the dual guitar harmonies of the Allman Brothers or Lynyrd Skynyrd, who would usually play entire passages in 3rds, Gtr. 5 sometimes plays a major or minor 3rd above Gtr. 3, and sometimes plays in unison with it. ♪

TONE ZONE

GUITAR: Acoustic 12-string
GUITARS 3 & 5: Solidbody
PICKUP/POSITION: Humbucker/Neck
GAIN: 6-8
EQ: Bass/Mid/Treble: 4/8/6
EFFECTS: Octave-adding distortion pedal and resonant midrange boost (possibly a wah in its middle range)

Fig. 1

Fig. 2

SHIFTING KEYS

The intro's acoustic 12-string guitar (Gtr. 1), supported by restrained drums, bass, and an ethereal clean electric fill (Gtr. 2), fades from nowhere to become the accompaniment figure for the verses. The 12-string's Dsus4-D-Cadd9-G/B-G figure is comprised of broken arpeggios, and



MORE THAN A FEELING

As Recorded by Boston
(From the Epic Recording BOSTON)

Boston *Guitar Anthology Series* Authentic Guitar-Tab Edition (PGM0103, \$24.95).
Nineteen of Boston's greatest hits. Titles include: Amanda • Don't Be Afraid •
Don't Look Back • Foreplay • More Than a Feeling • Hitch a Ride • The Journey •
Let Me Take You Home Tonight • Party • Rock & Roll Band • Smokin'.
Available from Note Service Music (800-628-1528).

Written by Tom Scholz

Transcribed by Adam Perlmutter

Intro

Moderate Rock ♩ = 110

Fade In

Gtr. 1
(12-str. acous.)

Dsus4
Riff A

D Cadd9 G/B G End Riff A

mf let ring throughout

TAB: 3 2 3 2 3 0 3 0 3 0 3 3

Gtr. 1: w/ Riff A (2 times)

Dsus4 D Cadd9 G/B G Dsus4 D Cadd9 G/B G

Gtr. 2
(elec.)

Riff A1

w/ clean tone
mf
Harm. -----

w/ bar

7/7 12 12/12 12 7/7 (7/7)

1.I
End Riff A1

Verse

Gtr. 1: w/ Riff A (3½ times)

Gtr. 2 tacet

Dsus4 D Cadd9 G/B G Dsus4 D

looked out this morn - ing and the sun was gone, — turned on some mu - sic to
2. So man - y peo - ple have come and gone, — their fac - es fade — as the years —

Cadd9 G/B G Dsus4 D Cadd9 G

start my day, — then lost my - self — in a fa - mil - iar song. I
go by. — Yet I still — re - call as I wan - der on, as

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More Than a Feeling

Gtr. 1: w/ Fill 1
Cadd9

Dsus4 D G/B

closed clear my as the eyes sun and I in slipped the a way. sky.

Interlude

2nd time, Gtr. 5: w/ Fill 2
Am Em/G D G5 C5

*Gtr. 3 (elec.)

mf w/ dist. 1/2

**

Gtrs. 1 & 2

Rhy. Fig. 1
Gtrs. 1 & *4 (elec.)

*doubled one octave higher

*w/ dist. **let note ring (next 3 meas.)

E5 D5 C5 G5 C5 E5 D5

Gtrs. 1 & 4

End Rhy. Fig. 1 Rhy. Fig. 1A

It's End Rhy. Fig. 1A

Fill 1
Gtr. 1

let ring

Fill 2
Gtr. 5 (elec.)

f w/ dist.

More Than a Feeling

Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1A (3 1/2 times)
 Gtr. 3 tacet
 2nd time, Gtr. 5 tacet

G5 C5 E5 D5

more than a feel - ing, (More than a feel when I
 ing.)

G5 C5 E5 D5 G5 C5

hear that old song— they used to play. And I be - gin dream - in'—
 (More than a feel - ing.)

E5 D5 *To Coda* G5 C5

(More than a feel - ing. till I see Mar - y Ann walk a - way.)
 (More than a feel - ing.)

Gtrs. 1 & 4: w/ Rhy. Fill 1
 E*

Bridge

Gtr. 4 tacet
 Em7

Asus2 A Asus2 A G

I see my Mar - y Ann walk - ing a - way.

Gtrs. 1 & 2

D/F# Em7 Gtr. 1: w/ Riff A (2 times) Cadd9 G/B G Dsus4 D Cadd9 G/B G

Gtr. 2

Harm. w/ bar

12 12 5 7 (7)

*T = Thumb on 6th str.

Rhy. Fill 1 Gtrs. 1 & 4

More Than a Feeling

2.

Gtr. 2 tacet
B5

A5

G

D/F#

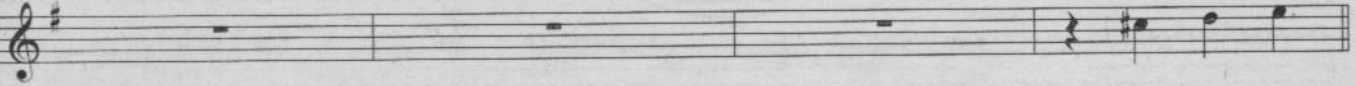
Asus4

A



Hey!

Gtr. 3

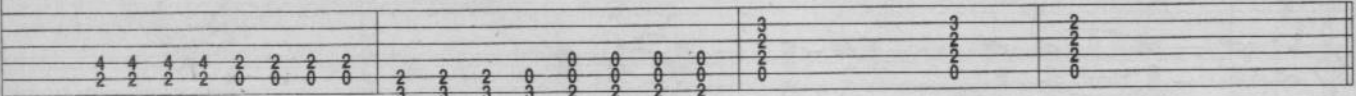


6 7 9

Gtrs. 1 & 4



P.M.



Guitar Solo

D

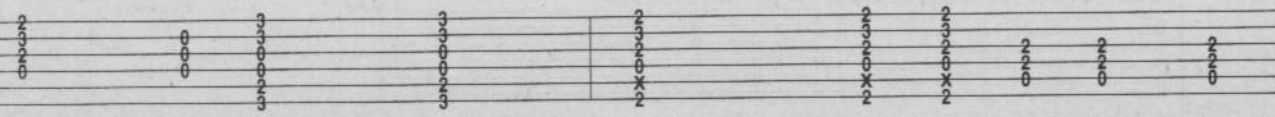
G

D/F#

A5



7 7 8 7 8 7 9 7 8 7 8 7 5 7 5 7



More Than a Feeling

Gtr. 5

D G D/F# A5

12 10 12 10 12 11 | 12 (12) 11 9 11 8

Gtr. 3

5 7 7 0 7 0 7 9 7 | 9 (9) 7 6 7 5

Gtrs. 1 & 4

D G B5 A5

7 7 0 7 0 7 9 7 | 14 1/2 14 12 10 12 10 12

7 7 0 7 0 7 9 7 | 10 10 8 7 0 7 9

Gtrs. 1 & 4

More Than a Feeling

D
B5
E5
A5
G

This section contains the main guitar notation for the first system. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody features eighth-note patterns with triplets and a final eighth-note figure with an 8va (octave) marking. Below the staff are two sets of fretboard diagrams. The first set shows fingerings for the first two measures: 11-12, 12-11, 9-11-9-7, 9, 7-11, 9-11-9-7, 6, 7, 14-15-14, 17. The second set shows fingerings for the next two measures: 7-7, 8-7, 5-7-5-7, 5, 7-11, 9-11-9-7, 6, 7, 10-12-10, 12. The final measure includes a 1/2 (half) marking.

Below the fretboard diagrams are guitar chord diagrams for the first system. The chords are G, D, E5, A5, and G. The diagrams show the string configurations for each chord.

Gtrs. 3 & 5 tacet Gtr. 1: w/ Riff A (1st meas.) Gtr. 1: w/ Riff A (2 times)

G
D
Dsus₄
D
Dsus₄
D

This section contains the guitar notation for the second system. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation shows a series of chords: G, D, Dsus4, D, Dsus4, and D. The Dsus4 chords are marked with a '4' and a subscript '4'. Below the staff are guitar chord diagrams for each chord.

Below the fretboard diagrams are guitar chord diagrams for the second system. The chords are G, D, Dsus4, D, Dsus4, and D. The diagrams show the string configurations for each chord.

Gtr. 2: w/ Riff A1 Gtr. 4 tacet

Cadd9
G/B
G
Dsus₄
D
Cadd9
G/B
D
G

This section contains the guitar notation for the third system. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation shows a series of chords: Cadd9, G/B, G, Dsus4, D, Cadd9, G/B, D, and G. Below the staff are guitar chord diagrams for each chord.

Below the fretboard diagrams are guitar chord diagrams for the third system. The chords are Cadd9, G/B, G, Dsus4, D, Cadd9, G/B, D, and G. The diagrams show the string configurations for each chord.

More Than a Feeling

Chords: Dsus4, D, Cadd9, G/B, Cadd9

Lyrics: She slipped a - way.

8va

loco

P.S.

Gtrs. 1 & 4: w/ Riff A2
 Gtr. 3 tacet
 Dsus4

Chords: D, Cadd9, G/B, Cadd9

Chords: Dsus4, D, Cadd9, G/B

Gtrs. 1 & 4

More Than a Feeling

Interlude

***Gtr. 3**

Am Em/G D

1/2

Gtr. 5

1

Gtrs. 1 & 4

*doubled one octave higher

Gtrs. 1 & 4: w/ Rhy. Fig. 1
G5 C5 E5 D5 D5 C5

Gtrs. 1 & 4: w/ Rhy. Fig. 1A
G5 C5 E5

D.S. al Coda
D5

It's

Gtrs. 3 & 5

More Than a Feeling

♯ Coda

G5 C5 E5 D5 G5 C5

see Mar - y Ann — walk a - way.

Gtrs. 1 & 4

E5 D5 G5 C5 E5 D5 C5

G5 C5 E5 D5 C5

G5 C5 E5 D5 *Repeat and Fade*

Dis
"T

By Chr

R
Dist
Drain
vocals
Doneg
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no-m
Thoug
atop a
game
there's
six-st
throug
the tur
be rave

If y
heavy-
ably w
or .01
might
toms (s
(string
for som
down y
up you
"The G

PUT ME
After ri
notron
offers