



"HAPPY JACK" The Who

As heard on *Who's Greatest Hits* (MCA)

Words and Music by Peter Townshend • Transcribed by Andy Aledort

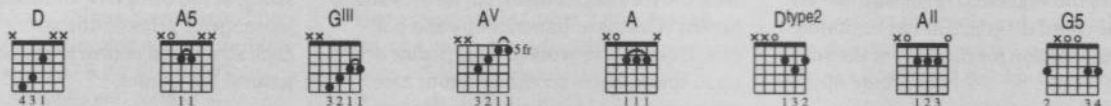
Happy Jack wasn't old, but he was a man
He lived in the sand at the Isle of Man
The kids would all sing, he would take the wrong key
So they rode on his head on their furry donkey

The kids couldn't hurt Jack
They tried and tried and tried
They dropped things on his back
And lied and lied and lied and lied and lied

But they couldn't stop Jack, or the waters lapping
And they couldn't prevent Jack from feeling happy

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But they couldn't stop Jack, or the waters lapping
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A Intro (0:00)
Moderately Fast ♩ = 132

1 *N.C.(D)* Gtr. (elec. w/light dist.) 1. Happy

D P.M.

mf Bass w/pick slight P.M. *repeat previous chord

**Recording sounds slightly sharp.* (repeat previous measure)

B 1st and 2nd Verses (0:06, 0:19)

Jack wasn't old...
(2.) kids would all sing...

D A5 D
P.M. let ring

Bass Fig. 1 slight P.M. until **C**

7 P.M. A5 D P.M.

end Bass Fig. 1

"HAPPY JACK"

1. go back to **B** | 2.
 2. The

11 N.C.(D) D

14 The

C Chorus (0:36, 1:42)

kids couldn't hurt Jack...

17 G^{III} A^V G^{III}

20 A^V

But they

D 3rd Verse (0:47, 1:13, 1:53)

couldn't stop Jack...

23 D A5 D

Ctr. P.M. P.M.

Bass plays Bass Fig. 1 (see meas. 4)

(2nd time) skip ahead to interlude **F**
 (3rd time) skip ahead to outro **G**

26 A5 D

"HAPPY JACK"

E Bridge (0:57)

30 **A** **D type2** **A**

Gtr. *f*

Bass (no P.M.) *f*

go back to 3rd verse **D**
But they

33 **D type2** **A** **D**

P.M. *mf* *f* *mf*

P.M. *mf* *f* *mf*

F Interlude (1:23)

37 **A II** **D type2** **G5**

(no P.M.) *f*

40 1. **A** **D type2** **A** 2.

go back to chorus **C**

43 **A5**

mp *mf*

G Outro (2:03)

45 **N.C.(D)**

P.M. *f*

How to Play This Month's Songs

The Who "Happy Jack"

This classic pop masterpiece illustrates Who guitarist/composer Pete Townshend's brilliant sense of musical economy in devising a catchy, unique guitar part. The song's opening single-note riff is based on the D major scale (D E F# G A B C#) and is performed with open and fretted notes on just two strings, in a way that makes the melody easy to pick. Notice how Townshend plays the G note open the first time, then at the fifth fret on the D string the second time.

Townshend sets up the song's verse rhythm figure in bars 2 and 3, fretting a D major triad shape in the second position. This voicing is akin to a standard open C "cowboy" chord, only in this case it's just the bottom three notes of the chord shifted up two frets. Using consecutive downstrokes, Townshend strums the full three-note voicing on beats one and three of each of these bars and hits the two lowest notes on all of the other accents.

The verse sections of "Happy Jack" (section B) feature some quirky rhythms, with an extra beat added to a couple of measures. These extra beats are indicated as single measures of "1/4." When making the quick chord changes in these bars—from D to A5 and back—Townshend keeps his fret hand in the second position to sound the A5 chord, barring his index finger across the D and G strings for both chords and lifting his pinkie and ring finger off the A and D strings for the A5 chord.

—Andy Aledort

Maroon5 "This Love"

This funky, r&b-flavored hit opens with a piano riff (bars 1–4), arranged here for guitar. The best way to perform this adapted part is to use pick and fingers, as indicated. Doing so will enable you to pick the notes of each chord together to achieve a pianistic attack while sounding the bass notes independently. You could, as an alternative, use straight fingerpicking to play this part, but you would then need to quickly reach for a flatpick to play the "real" guitar parts that enter in bar 5.

Three guitars enter at this point (section B), along with the bass. Guitar 1 strums high-string chord voicings in a syncopated manner, with muted strums added for percussive effect, while Guitar 2 doubles the bass line initially introduced by the piano. Be sure to play the chords in the Guitar 1 part *staccato* (as indicated by the dots above the tablature), utilizing fret-hand muting to keep the notes from ringing after you strum them. Also be sure to use *16th-note pendulum strumming* to play the Guitar 1 part, keeping your picking hand moving in an uninterrupted down-up-down-up motion over the strings, even though you're not strumming every single 16th note. To perform the muted-string accents (indicated by X's), simply loosen your grip on the chord form slightly without changing your fret-hand position. At bar 6, an overdubbed clean electric guitar (Gtr. 3) supplies decorative arpeggiated chord figures (*Rhythm Fill 1*); in this instance, allow all of the notes to ring into one another.

At the chorus (section D) and out-chorus (section G), the Guitar 1 rhythm part becomes more complex, with a busier, more syncopated strum pattern and chords changing every two beats. Be sure to maintain the down-up 16th-note pendulum strumming pattern during this part. Also try to tap your foot as you play to help you feel the groove, and use a light touch with both hands to maintain a relaxed, flowing feel while conserving physical energy.

—Andy Aledort

Incubus "Megalomaniac"

As he has often done with admirable results, Incubus guitarist Mike Einziger uses unusual chord voicings to craft cool and original-sounding guitar parts in this song. The best way to learn "Megalomaniac" is to first become thoroughly familiar with Einziger's home-brewed chords before diving into the transcription.

One of the keys to maneuvering through Einziger's chord changes smoothly is to look for common fingerings between chords that can serve as "pivot points" for

easier transitions. For example, in measure 8, you can hold down your ring finger on the Bb note (D string, eighth fret) as you switch from Eb5 to C7. By keeping this finger down on the fretboard, your other fingers should be able to fall into place for the C7 more easily and quickly than if you were to lift your hand completely off the fretboard between chords.

Another potentially troublesome chord transition is between Csus4/2 and Ebadd2 in bars 15 and 16. Both chords use similar fret-hand fingerings that invite you to simply slide from one chord to the other. The Ebadd2 chord, however, has a slightly wider finger stretch, so you'll have to adjust accordingly.

Another opportunity to economize fret-hand movement can be found in the second measure of the song's pre-chorus (section D, bar 30), when moving from the Eb to C7/E chord. Follow the suggested fingerings for these chords and you should only need to move your index finger when making this change.

—Jeff Perrin

Killswitch Engage "Rose of Sharyn"

For this song, Killswitch Engage use a very low tuning of drop-D down one whole step (low to high: C G C F A D). "Normal-gauge" electric guitar strings—a set of .010s or .009s—can get pretty *floppy* in this tuning; I recommend using a set of .011s, or better yet, .012s, if you're going to use this tuning often.

There are several points throughout the song where the rhythmic feel changes from straight time to half-time or quarter-time. Realize that during these sections the actual tempo stays the same, with the quarter-note pulse remaining steady, even though it's not emphasized during the half-time and quarter-time sections. At the pre-chorus (bar 9), the song momentarily shifts to 3/4 meter and a double-time feel. Be sure to observe the meter change here and count the beats in your head to help keep track of where "one" is. The song shifts rhythmic gears at a couple of other points.