

tabbed by David Carriere (AKA Zartimus) carrdav@gmail.com 2011-01-15 ver 4

Where the Light is

① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = C

♩ = 102

"Good Evening..."

See PN

See PN (Tap fretted strings at sound hole)

See PN (S = slap)
S

1

4/4

0 7-8 6-7 7-10 7-7 7-9 12-0

T T T T T T

9-10 9-10 9-10 10-10 10-10 10-10

7-8 7-8 7-8 8-8 8-8 8-8

7-8 7-8 7-8 8-8 8-8 8-8

X-7-10-0 7-9 12-0

See PN (X with no slap is a muted ghost note) (most of these (0) notes are missed muted notes) See PN

S S S S S S S S

4

9-10 10 10 10

7-8 8 8 8

X-X-7-8-X-X-(0)-8-X X-X-7-8-X-X-(0)-8-X X-X-7-8-X-X-(0)-8-X X-X-7-8-X-X-(0)-8-X

X-7-10-0-7-9-12-0 X-7-10-0-7-9-12-0 X-7-10-0-7-9-12-0 X-7-10-0-7-9-12-0

T T ④ ① ① M I T

See PN

0m 35s

6

10

8

X (0) 8 (0) X X 8 X

X 7 10 0 7 9 12 0

8

8

8

X X 6 X X (0) 6 X

X 0 7 10 (12)

4

4

1

The musical notation consists of two systems. The first system, labeled 'See PN', has a key signature of one flat (Bb) and a common time signature (C). It features a single melodic line with notes G4, A4, Bb4, and C5. The second system, labeled '0m 42s triplets', has a key signature of one flat (Bb) and a common time signature (C). It features a single melodic line with notes G4, A4, Bb4, and C5, with a triplet of eighth notes marked above the staff.

Intro

1m 16s

s

1m 16s

s

s

See PN

Harm. - - -

See PN

Alternate T(humb) and I(ndex) "Claw" picking

23

T T I T I T I T I T I T I

See PN

See PN

26

T 3 T 2 1 T I T I T 3 1 2

Verse

"When sky blue gets dark enough"

28

"To see the colors of the city lights"

30

See PN

"A trail of ruby red and diamond white"

32

See PN

"Hits her like a sunrise"

34

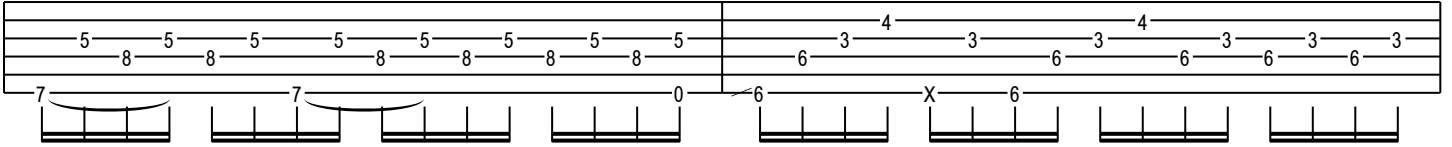
Pre Chorus

See PN

"She comes..."

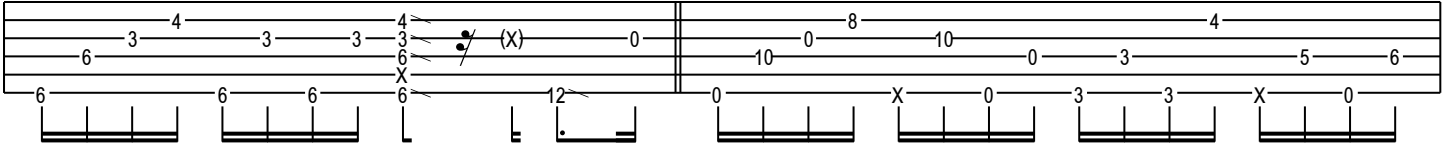
36

38

**Intro 2**

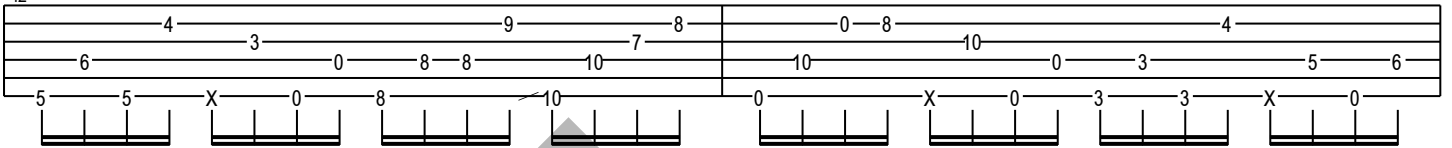
See PM

40



See PM

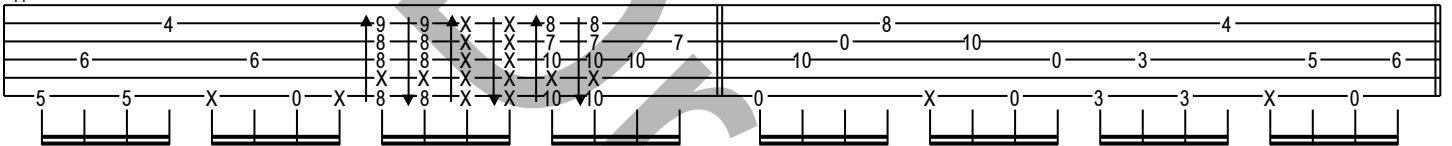
42

**Verse 2**

"Tonight she's out to lose herself"

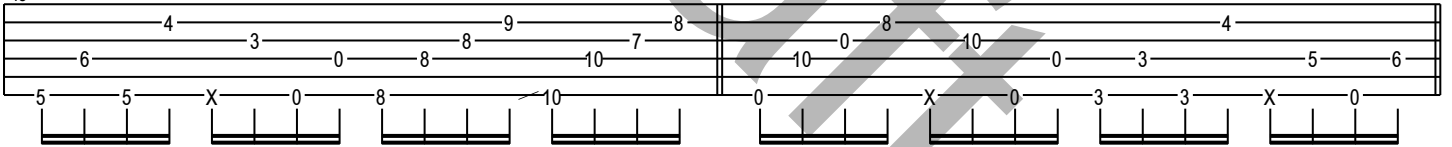
See PN

44



"And find a high on Peachtree Street"

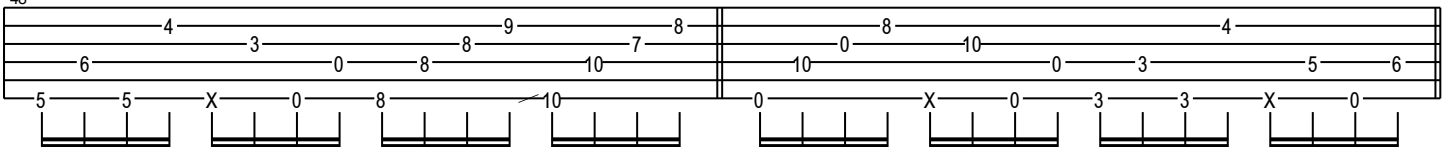
46



Check

"From mixed drinks to techno beats it's always"

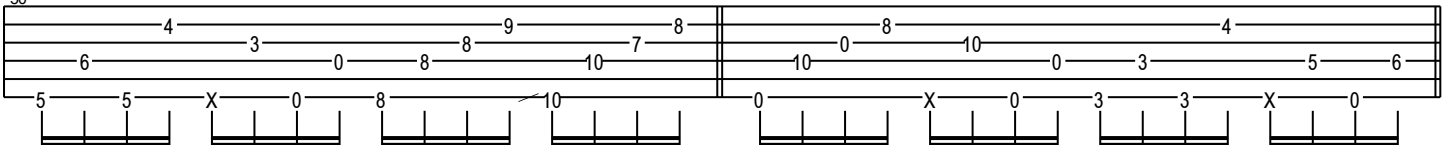
48



*** Needs work***

"Heavy into everything"

50



See PM

See PM

60

*** Needs work***

[illegible]

*** Needs work***

*** Needs work***

*** Needs work***

See Pn

[illegible]

72

S

74

S

76

S

78

See PN

80

82

See PN

See PN

① ① ① ④ ②

85

3m 45s

Chorus 2

Jazzy Interlude

4m 06s

90

94

96

See PN

s

1/2

See PN accidental

See PN s

98

See PN

Hammer-on popping triplets

4m 31s

s

See PN

100

s

102

s

See PN s

See PN s

s

104

106 S S S

108 S S S

Crazy fills

Pre Chorus, Chorus and Ending remain...

See PM To be continued 2011-01-15

110 S

Draft

Neon Live version (with jazzy intro and interlude)

Performance Notes

Measure 1

The bass riff on the 6th string is played differently the first time (using the 7th fret instead of the open 6th string. Every time after that it is the same.

Measure 2

Tap the fretted notes at the sound hole to make them ring percussively.

Measure 3

S = slap. When the note to be slapped is an 'X', this is simply a muted slap. Keeping time like a snare drum in some cases.

Measure 4

In measure 4 we start seeing the first of many muted plucked ghost notes. An "X" without an "S" (for slap) is a muted plucked ghost note as opposed to the muted slaps in measure 3. You pluck the string with the thumb or first finger where indicated while muting or deadening it so it does not vibrate. The chords are fretted with the (T)humb, (I)ndex and (M)iddle so the thumb is doing all of the muted ghost notes and muted slaps here (you'll get a new callous).

Also in the video Mayer appears to fret the chords with his index and pinkie here as notated 4, 1, 1. I tend to indicate the fingering once for a chord and I don't bother afterwards unless it changes.

Measure 5

You'll see a lot of "(0)"s in between the muted ghost and muted slap notes in the TAB. If you were trying to play this as it was intended you would play it as a muted ghost note instead("X" with no "S"). These "(0)"s are occasions where John Mayer didn't quite mute the string and it rang out a bit. They are on the 4th string at the start and then gravitate to the 5th string when the chords change in measure 7. The fact that we hear the open 4th and open 5th strings on occasion proved to me that he was doing the muting on these strings and just missed them from time to time. They are all over the place, feel free to throw them in or don't feel bad when they find their own way in when you miss a mute, it's part of the charm of the song. However, don't pedal on them like most people on YouTube, they are really not supposed to be there and sound like crap if you play them open and bail on the whole muted ghost note thing. Those muted ghost notes and the triplets are what make the jazzy intro to this song cool and no one seems to have a clue that they are there. Play it right!<grin>.

Also, note the SLAPPED open 6th string in the bass riff. More info in Measure 6 & 8.

Measure 6

A bit about slapping. A good tip is to do those muted slaps on the string you are about to play next. That way Mr Thumb is there and all ready to strike the note. That is why the tab shows the muted slaps changing from the 5th to the 6th string.

Measure 7

The chord changes and we cease to do the bass riff on the 6th string and switch to chord snatches with the same bass notes as the riff.

Measure 8

Many of the measures start with the open 6th string bass slapped (like a bass player). Other times it is simply plucked. An S will appear over the open strings when you should slap them. Get ready for the triplets!

Measure 9

Ahh, the triplets. One of the coolest things in the song that no one does when they try to play this. What you do is:

- Slap the open 6th string
- Snatch the chord
- Mute pluck down with the (T)humb on the muted 5th string
- Mute slap with the (T)humb on the muted 5th string
- Mute pluck up with the (I)ndex finger on the muted 4th string
- Mute pluck down with the (T)humb on the muted 5th string (in this case Mayer missed the mute and it is notated as an (0), but you get the idea. Practice this newfound joy!

Measure 16

That cool bass run up thing. I use the thumb to pick it all. Sometimes all downstrokes, sometimes all alternate picking sometimes a combination of the two.

Measure 21

He hit an accidental harmonic here, I don't play it but it's noted in the tab.

Measure 24

This is a light, almost muted harmonic thing he uses just before the slide going into the Intro part of Neon.

Measure 25

This is the song's Intro. Mayer only used two fingers to fingerpick this. He uses an alternating T(humb) and I(ndex) finger "Claw" picking style. I have noted the picking and fingering for this first measure and it pretty much stays like that throughout the song. It's constant 16th notes and you alternate those two fingers. Sometimes your thumb will do a mute slap instead of a note but keep it alternating.

There are a lot of "broomhandle" grip chords in this song. Mayer has huge thumbs and many of the chords are easier played with the pinkie in place of the thumb but later on he embellishes some of the chords using the pinkie so you're gonna want to try doing the thumb thing if you can.

Measure 26

A lot of incorrect tabs out there don't show the double picked 8th fret on the 4th string but he does it almost every time. This was actually a clue to his use of the claw technique because you can't do this otherwise (unless you alternate pick with your thumb). You hit it with the index first and then the same note with the thumb.

Measure 27

The first time the intro is played the first two notes uses an open 6th string slap followed by a muted slap and subsequent times it plays the open 6th and then 10th fret at the 4th.

Measure 32

This is cool, he switches the notes around here sounding the low 3rd fret 3rd string ahead of the 4th fret 2nd string. With Mayer it was probably accidental but I do it on purpose now because it sounds so cool!

Measure 34

A rare occasion where he arpeggiates the whole chord.

Measure 36

On the transition to the Pre Chorus he kind of mangles the chord changes here to get where he's going. Listen to the audio and you'll see what I mean.

Measure 36

Unintentional note here (0) sounding the open 3rd string.

Measure 43

Unintentional note here (0) sounding the open 2nd string.

Measure 53

Unintentional note here (8) fretted on the 5th string. Probably should be 4th.

Measure 61

Unintentional note here (0) sounding the open 2nd string.

Measure 71

Here is a very cool change in the verse where he snatches 2 note chords (does a chord need three notes to be called a chord? screw it!) in place of the arpeggiated stuff from before. I would incorporate this in your version. It's another thing people seem to miss and it's way cool.

Measure 79

Changes to 2 note snatches on the 3rd and 2nd strings at the end of the arpeggio.

Measure 82 and 84

Here is an example of the notes on the 1st string played with the pinkie while the thumb frets the 6th string and one reason why it's helpful to fret with the thumb.

Measure 97

Accidental muted note here (x) (I think)

Measure 98

Unintentional note here (8) fret 2nd string. We also have an example of the non-triplet muted pluck slap pluck thing.

Measure 100

He grabs a different chord here than usual, but it sounds cool!

Measure 101

Hammer-on popping triplets galore. Ok. John Mayer must play bass obviously. I learned this same lick off an old instructional video by Steve Morse's old bass player (made it easy to transcribe this lick). Play it as noted and you should be fine. The first pass through he really doesn't sound the follow up notes on the 5th string. You can mute those if you want the first time. Mayer does not really "Pop" the notes on the 5th but you can if you want. The original bass lick I learned had thumb slaps on the 6th string (4th string on a 4 string bass) and Index finger pops on the 5th. It all should sound cool whatever way you do it.

Measure 104

Note the Slap Pluck X notes here. Integral to the timing.

Measure 110

Crazy fills going back into the Pre Chorus. I am not tabbing that crazy shit.. Make it your own!<grin>.

So that ends the first draft on Neon. I still need the alternate chording in the last chorus and the ending. Take a peek internet people and let me know if I missed something. I have to go play through it a few hundred times now to see if it flows and there are going to be changes as I find mistakes etc. I'll post updated versions as I do them. Then I'll get started on the other tunes from the Where the light is acoustic set that people butcher on the Internet!

Cheers!

Draft