



It's really hard to get down here. Getting just notes right is an accomplishment on its own, but you need to think about the actual underlying bigger concept of it all and still play all the notes right. Hi, my name is Paul Davies and this video is about one of my favorite songs by one of the most beloved guitar players of modern age, a song that's been a nemesis to a lot of guitar players since its release back in 2001. John Mayer's renowned guitar style has always been a major influence for many aspiring guitarists also for me, when I started to just plow through his tunes after they release continuum in 2006 and the life in LA DVD two years later, I started to learn all of its songs from his iconic ballad.



So that's why in this video we're looking at that version so. I had 62,000 subscribers and at this time I recorded my top 10 John Mayer fingerstyle songs video, but of course I just had to put neon in it. I listened to the song practice for hours and hours until I finally got it right. Rather I just play the correct notes after each other, but something is really missing. But diving deeper into this song, I think I've discovered the four most fundamental things that make this version sound so great and at the same time make it so difficult for those who wonder what makes the song neon so incredibly hard to play. For starters, the chords themselves are not your typical triad chord shapes. It starts with C minor. Followed by an E flat Sus 2. For John, this is second nature, but for us mortals who don't have those giant thumbs according to Mr.



Just using the thumb can have many benefits from playing guitar for this particular figure, I don't see any benefits. After D chord, we go to the F lets us 4 / F chord, a pretty colorful chord, not something you'll see a lot in your run of the mill pop song followed by an E flat sus 2. Eve lets us 4.



Warning if you try to play the shape with the thumb, chances are you'll dislocate something in your hand.



This technique, ingeniously implemented in songs like Heart of Life, or who says, has a remarkable way of presenting itself in this riff. Guitar, in this figure he plays four strings in a row.



But because he just uses his thumb and index, he had to come up with something else, and that's something else goes like this. The following string is played by the index finger. That's an alternating thumb pattern, isn't it? And for the last note. Playing the B string so this is what that sounds like. In this riff. It's a technique Mark Knopfler. The thumb dictating the rhythm filling in the gaps.



He adds the slab to give it a classic afrobeat rhythm.and this is a thing John often does. It's a great tool to simulate a bigger sound than just the one guitar you're playing. It adds another layer on top, or should I say beneath those harmonies and melodies, creating a sense of an entire bend on just the one instrument.Dumb and mean while slapping around. Let me explain. By the way, that miss this key feature.And if you don't know it, you probably don't even hear it.



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If there are three different parts that go in against each other, creating something special which is more than just the sum of all parts on the one hand, we've got the arpeggiated chords. And then we've got the bassline coming in together with the transitioning notes from chord to chord. And you know what the craziest thing is. The slapping, the crazy chords, the baseline. Come to think of it, the part we've discussed is only just a verse. And if you like this video, make sure to hit the thumbs up, click subscribe to the channel if you aren't already hit the notification though if you want to be notified by all my future videos and I hope to see you next time. So did base notfalls exactly at the last eighth note before changing chords, creating that baseline. So in total slowly.