



Everlong



Listen to the Foo Fighters' supercharged hit "Everlong" from their sophomore release, *The Colour and the Shape*, and it's hard to imagine this post-grunge rocker in an acoustic setting. But Dave Grohl somehow reimagined the track as a solo acoustic number, and he did such a good job with it that this version is nearly as popular as the original, which peaked at No. 1 on Billboard's Alternative Songs chart. One key factor in translating this piece to the acoustic realm: Grohl doesn't try to replicate the blood-pumping chorus of the original. Instead of digging into the guitar part and screaming through the vocals at the top of his range, Grohl keeps his voice down in the lower octave, giving the song a completely different feel.



First off, make sure you tune your 6th string down a whole step to D to get into Drop D tuning. You can do that by tuning the 6th string with the octave D on the open 4th string, or you can fret the 6th string at the 7th fret and match that note against the open A string.

Many of the chords throughout this song are based on familiar barred power chord shapes that place your index and ring fingers two frets apart on a pair of strings. What's interesting about this song, though, is that because of the Drop D tuning (and where the shapes are played), you're often playing more complex chords, like major seventh and sus2 sounds. The seven measures in the intro are a great example of this. Notice how only that power chord shape is used throughout the intro to create Dmaj7, Bsus2, and Gsus2 chords. Pay close attention to how these chords are formed, though. You'll need to play the open 6th string (D) underneath the Dmaj7 chord. Then, for the Bsus2 shape, all you have to do is shift your index finger so that it barres across the bottom two strings at the same fret. Slide that shape down four frets for the Gsus2 chord and that's the entire intro and verse sections of the song. Listen the provided sound-alike track, slowing it down with the TNT software if you need to, to hear which notes to accent. You'll generally want to accent the notes on the higher strings.



Rhy. Fig. 1



mf let ring throughout

11 11-11 11 11 11-11-11 11 11-11 11 11-11-11

0 0 9 0 9 9 0 9 0 9 9 9 0 9 9 9 9 9 9 9 0

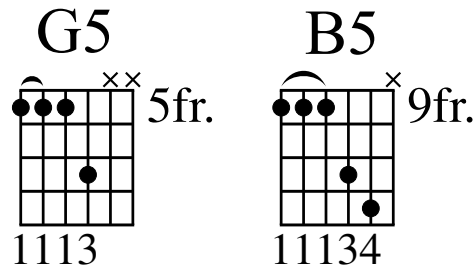


end Rhy. Fig. 1

5 5 7 7 5 5 7 5 9 9 11 11 9 11 9 11 9 9 11 9 9 9 11 9 9 9 9

5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

The only other barre-chord shapes in the piece are very similar to the previous shape. For the G5 chord, barre your index finger across the bottom *three* strings, then add that ring finger on the 3rd string, up two frets. For the B5 chord, you'll also need to put the pinky down one more fret higher on the 2nd string. Here are the two shapes:



In the pre-chorus, we find our most complicated set of chords, or at least they look complicated. But don't let all of those quick-changing chords and funky names intimidate you. What's really going on here is you're simply moving an octave shape up the fretboard. Start with your index finger on the 4th fret of the A string and your ring finger on the 6th fret of the G string. Strum through all of the bottom four strings, letting those two open D strings ring out, and just slide this two-fingered formation up a fret or two, following the TAB.

T	6	6	6	7	7	7	9	9	9	11	11	11	11	12	9
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7
B	4	4	4	5	5	5	7	7	7	9	9	9	9	10	7
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



TIP

With the open strings and fretted chord shapes way up the neck, this song is difficult to transpose to other keys while retaining the same sound. If it's a little too low for your voice, try using a capo at the 1st or 2nd fret, but you may have trouble grabbing the chord shapes as you move the capo higher, since they'll be so high up the neck.

If this song simply isn't within your range, this just provides another open-mic opportunity. Open mics are a great place to meet other musicians to play music with. Watch the other performers and listen for someone whose voice might fit this song well. If you hit it off, the two of you could perform the song together at the next open mic—you on guitar and your partner on vocals. As an added bonus, your two voices will likely blend well singing harmonies, since you'll have different vocal ranges, so you could also try coming up with a harmony part for "Everlong."

Everlong

Gtr. tuned in Drop D

- ⑥ = D ③ = G
- ⑤ = A ② = B
- ④ = D ① = E

Words and Music by
DAVID GROHL

Moderately fast ♩ = 144

Intro:

Dmaj7



Bsus2



Gtr. 1 (acous.)

Rhy. Fig. 1

mf let ring throughout

Gsus2



Bsus2



end Rhy. Fig. 1

Verse 1:

w/Rhy. Fig. 1 (Gtr. 1) cont. simile, 2 times

Dmaj7



Bsus2



Gsus2



Hel - lo, I've wait - ed here_ for you,___ ev - er -

Bsus2



Dmaj7



Bsus2



long. To - night, I throw my - self in - to_

Gsus2



Bsus2



___ and out - ta the red,___ out of her head___ she sang._