

## Chapter 1 : SISTER GOLDEN HAIR Chords - America | E-Chords

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But if you are patient and practice with persistence, it will help you get a lot better at barre chords very quickly. Notice that there are two different shapes for the B barre chord. The second B is an E shaped barre chord played at the seventh fret. In addition to E and Esus4, you can also use an open position A to substitute for the barre chord version. Likewise, an open position B7 x can serve as a substitute for either barre chord version of B. And it should go without saying that these substitutions will definitely sound different than the chords used in the original recording! After the chorus the introduction is then repeated, as is the second verse and the chorus and then there is a short outro. Here are a few done with an open position E chord that you may find helpful: Practice each of these two-measure rhythms until you feel comfortable. Then try mixing them up, playing one after the other in order or swapping out the second and third set or even pairing up the first measure of one example with the second measure of another. The main thing is to be able to keep the rhythm steady. Once you feel fairly confident about your rhythm, try changing chords each measure. For now, just to keep things simple, try using E for the first measure and A for the second. Be sure to use your standard open string positions and not any barre chords just yet! The chord changes during the introduction involve playing anticipations, meaning that the chord change still using E to A in our examples for the time being is going to come on the offbeat between Beat 4 of one measure and Beat 1 of the next. If you are keeping your strumming even, strumming down on each beat and up on each off beat and you can find out how to do so in our lesson about Sock Puppets , believe it or not! Download MP3 Take some time to get these anticipations into your strumming. You will find, especially during the verses, that you may make some of the chord changes as anticipations. With this song, they will add an organic sense of immediacy to your strumming. But before you do, take a moment to first look at it: Before you even begin attempting to play this, do yourself a favor and try out the following exercise: Make an open position Am chord, but do so without using your index finger to fret any notes. That means your middle finger is on the first fret of the B string, your pinky is on the second fret of the G and your ring finger is on the second fret of the D. Now, shift from this Am chord to an open position E chord, again, using only these fingers and not your index finger. The object is to try to move your fingers from one chord to the other as a unit, making them leave the Am and reform on the E at as close to the same time as possible. Begin with the C m chord, barring your index finger across the fourth fret and using your other fingers to form an Am shape as you did earlier. Instead, strum three beats of C m and then shift to A by raising all four fingers, shifting them up one fret and realigning the middle, ring and pinky fingers into the E position as you do so. Set a tempo as slowly as necessary to ensure that your chord is ready to be played when you strum downward on the fourth beat. Obviously, this all may need a bit of practice! Going from the A barre chord to an open position E is very simple, however I would advise that you resist the temptation to not use your index finger to form the open position E. As you did earlier, try to have all your fingers release from the open position E as a single unit and, as you slide your index finger up to barre at the fourth fret, reposition your pinky and ring finger to form an Em shape on the sixth fret. And now your hard work is essentially done! Moving from the G m at the end of the second line to the C m at the end of the third line should prove to be reasonably simple. If you feel it necessary, you can practice making changes between the open position Em to the open position Am, making certain not to use your index finger for either chord. When you then change from C m to B at the end of the first measure in the third line you will find yourself with a number of choices. As mentioned earlier, you could go with an open position B7. You can also use the A-shaped B chord, barring your index finger on the second fret and forming an A chord in the fourth fret. Most people have a very hard time fitting three fingers into the same fret to begin with, so you can imagine that trying to do so while barring with your index finger will be an even bigger challenge! Some guitarists manage this chord by using only two fingers usually the ring and pinky to fret the non-barred notes. They will collapse the ring finger slightly so it frets the notes on both the D and G strings while the pinky plays the note on the B string. One other option is

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to go with the E shaped barre chord for B, which is done at the seventh fret. This is what actually happens in the original recording of the song, which you can actually hear if you listen to it carefully despite all the transcriptions that may indicate otherwise! Making this chord change is essentially the same as making the C m to A that opens the introduction. Then you simply shift the entire chord shape from the seventh fret to the fifth to go from B to A. Also remember that both the open position A chord and the open position B chord are viable substitutes for the barre chord versions of A and B. In fact, quite a few guitarists prefer to use the open position A, particularly at the very end of the introduction, because it allows them to embellish the chord and therefore the strumming a bit by switching from the open position A x to Asus4 x and back. They also occasionally will toss in an Asus2 x to spice things up a bit. Download MP3 Please note again and always that the rhythm notation here is still merely a template. You will hear slight variations throughout the actual MP3 file that accompanies this example. Changing from A to F m merely involves shifting your index finger from barring at the fifth fret to barring at the second fret. Meanwhile you will also remove your middle finger from the G string in order to change from the major barre chord shape to the minor. The subsequent change from F m to C m is a little more involved as you not only need to shift your barre from the second fret to the fourth fret, but you also need to shift your ring finger and pinky from their fourth fret positions on the A string ring finger and the D string pinky to the sixth fret of the D string ring finger and G string pinky and also add your index finger to the fifth fret of the B string. Practice this slowly and without strumming several times in order to get your fingers acclimated to this change of chords. The true challenge in this change is that each chord is given two beats. Doing so helps to focus on the short duration of each chord and can make the change a little easier to play. It also accents the four beats over which these two chords are played and that can help make the overall accompaniment a bit more interesting. Download MP3 Essentially the chorus is a B to A to E progression that gets repeated twice, followed by an F m to G m to A progression wherein each chord is played once and held. That brings us back to a repeat of the introduction. The outro starts out the same as the chorus. Your index finger will be on the thirteenth fret of the G string, your ring finger on the fourteen fret of the D string and your middle finger on the fourteenth fret of the A string. Let me add two things: With each attempt at playing barre chords your fingers will get better. Some guitarists learn quickly and some take seemingly ages. Please feel free to post any questions or suggestions here in our comments section, or on the Guitar Noise Forum. And you can always email me directly at dhodgeguitar aol. Until our next lesson, play well and play often. And, again as always, Peace If you would like to comment on this or anything else you have seen on Guitar Noise, head over to our Facebook page or message us on Twitter. And if you liked this lesson, sign up for the Guitar Noise newsletter. Updates, lessons, tips and answers to your questions delivered straight to your inbox. Also consider joining us for friendly discussion on the forums. David Hodge Since joining Guitar Noise in , David has written over a thousand articles, lessons, interviews and reviews here. Featured on Guitar Noise.

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