

**CHORDS belonging to the Natural Minor Scale are:**

**Note: Capital Roman Numerals = Major Chords; Lower Case Roman Numerals = minor chords;**

(The 2<sup>nd</sup> chord is a diminished chord. This is a minor chord with a flat 5<sup>th</sup>, indicated by the tiny circle.)

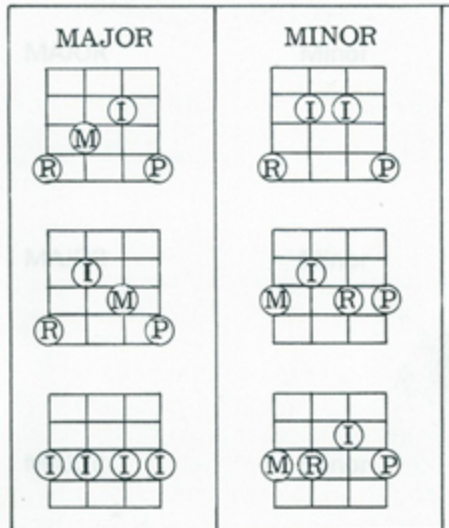
**Am**                      **B<sup>o</sup>**                      **C**                      **Dm**                      **Em**                      **F**                      **G**  
**i**                      **ii<sup>o</sup>**                      **III**                      **iv**                      **v**                      **VI**                      **VII**

Notice that the 1<sup>st</sup>, 4<sup>th</sup> and 5<sup>th</sup> chords are *minor* chords. (i, iv, v); The 3<sup>rd</sup>, 6<sup>th</sup> and 7<sup>th</sup> chords are *major* chords. (III, VI, VII). It is important to realize that any song built with the *natural minor scale* uses these chord types.

**Form the minor chord shape from any major chord by moving only one note:**

**"F" SHAPE**

(Root Position)



**"D" SHAPE**

(First Inversion)

**"BARRE" SHAPE**

(Second Inversion)

**NOTE:** Barre the left index finger across the strings, when it is indicated on more than one string in a chord position.

The following tab for *Jerusalem Ridge* is arranged to be played on the banjo in the Key of A minor *without retuning the banjo*. The banjo should remain in standard G tuning. Look at the chord symbols above the measures of tab. Compare these with the chords used for the Key of A minor (natural minor); explained above. Notice that the *E* chord is played as an *E major* chord instead of an E minor chord. This is very common in music today, for songs in a minor key. The E minor is actually correct, but through the years, after Bach's time, people grew used to the major sound and tension of the powerful V chord, whose function is to drive the music back to the home chord (i) named for the Key. This is actually the reason the "Harmonic minor" scale was developed, so the V chord would naturally be formed with the scale tones as a major chord. The only difference between the Natural Minor Scale and the Harmonic Minor Scale is one note, the 7<sup>th</sup> note of the scale, which is played 1 fret higher (1/2 step) in the Harmonic Minor Scale. It is interesting, when looking at the chord symbols, to notice that Bill Monroe did include the E minor chord right before the final E chord of the song. In the mountain modal music, the older sound would use the Em chord. For more on the Natural Minor Scale, and a discussion on the Key of Gm with *Devil's Dream*, see the August '08 issue of BNL.)