Inverting Intervals

Through the many levels of The Mayron Cole Piano Method you have studied multiple types of intervals. Intervals are two tones or two notes and all intervals may be inverted (turned upside-down). But here's great news about inverted intervals: the number or sizes of the two inverted intervals add up to nine. What does this mean? Here's an example:

A second, when inverted, becomes a seventh.

2 + 7 = 9



Now here is even more exciting news:

Major intervals invert to Minor intervals

Minor intervals invert to Major intervals

Perfect intervals invert to Perfect intervals

and...

Augmented intervals invert to Diminished intervals

Diminished intervals invert to Augmented intervals

and...

When an interval is inverted,
the number or size of the two intervals
adds up to 9.

Do Not Let Your Brain be Boggled!

Here are some examples of inverted intervals:

a Major 3rd inverts to a Minor 6th

an Augmented 4th inverts to a Diminished 5th

a Minor 7th inverts to a Major 2nd

a Perfect 5th inverts to a Perfect 4th

and so on...

See How It Works? It's Easy! Easy! Easy!

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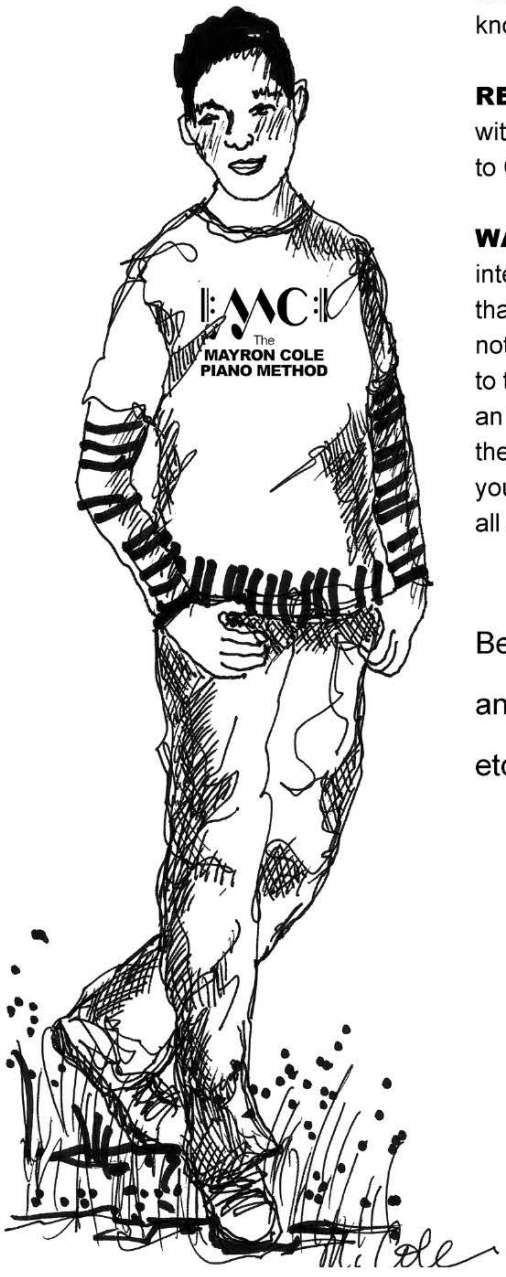
Let's Put This Knowledge to Good Use!

At the bottom of this page are some intervals you may not know at first glance. But if you will simply **invert** the intervals, you will quickly find the needed answers. The first one is an example for you. You see two bass clef notes: G up to F. Mentally invert these two notes and you will have F up to G which is a Major 2nd. So G up to F is a Minor 7th. Hooray! The mystery is solved!

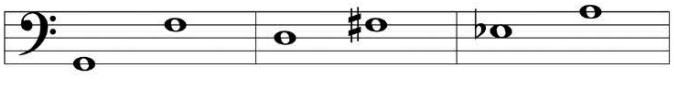


RULE FOR THE INTERVAL DETECTIVE: Identify the intervals you know and invert the intervals you don't know.

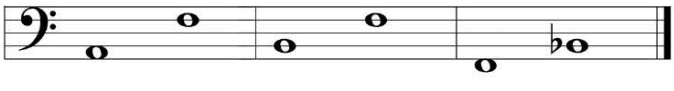
REALLY GREAT NEWS: Perfect 4ths and Perfect 5ths will have notes with the same accidentals. Example: C♯ up to G♯ is a Perfect 5th. G♯ up to C♯ is a Perfect 4th. A♭ up to E♭ is a Perfect 5th.

WARNING... EXCEPTION TO THE ABOVE RULE: Be wary of any intervals that contain B up to F (or F up to B). These are the two intervals that are different from the other perfect intervals! Why? Because only **one** note in these two intervals will have an accidental. So here's the answers to these two intervals: B up to F is a diminished 5th; therefore, F up to B is an augmented 4th. To make these two intervals perfect you would write them like this: B up to F♯ and F♯ up to B; or B♭ up to F and F up to B♭. Do you see how only **one** note in each interval above has an accidental? In all other PERFECT intervals, both notes will have the **same** accidentals.

Below are some intervals. Classify these intervals by TYPE and SIZE. ("TYPE" means major, minor, perfect, augmented, etc; SIZE means 3rd, 6th, 4th, 7th, etc.)



minor 7TH _____ _____



_____ _____ _____

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Re-stating a Fact That You Should Already Know:

Western music (such as ours) basically uses only two scales: these two scales are the C Major (Ionian) scale and the A Natural Minor (Aeolian) scale. The Ionian and Aeolian scales were first developed in ancient Greece and are often identified as Modal Scales. More about these ancient scales on page 34.

Through the years, a "leading tone" was added to the A Natural Minor scale. When the 7th tone of a natural minor scale is raised, the minor scale is identified as "harmonic"—or "the musicians' scale".

Another alteration of the natural minor scale occurred when the 6th and 7th tones (degrees) were raised when the scale was ascending; then the 6th and 7th tones were lowered when the scale was descending. This altered natural minor scale became known as the melodic minor scale (the singers' scale). This scale is rarely used.



All other major and minor scales are simply transposed from the aforementioned two scales—the C Major scale and the A Harmonic Minor scale. In other words: The D Major scale sounds exactly the same as the C Major scale, except the scale starts and ends on D. The F minor (harmonic) scale sounds exactly like the A minor (harmonic) scale, except the scale starts and ends on F. We usually use only these two types of scales when we write music.

But sometimes,
unusual and rare scales are used!

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The MAYRON COLE PIANO METHOD

Moment by Moment

Root Position and Inverted Chords

In many of the earlier levels of The Mayron Cole Piano Method you have studied chords in root position and inverted positions. Here's a quick review:

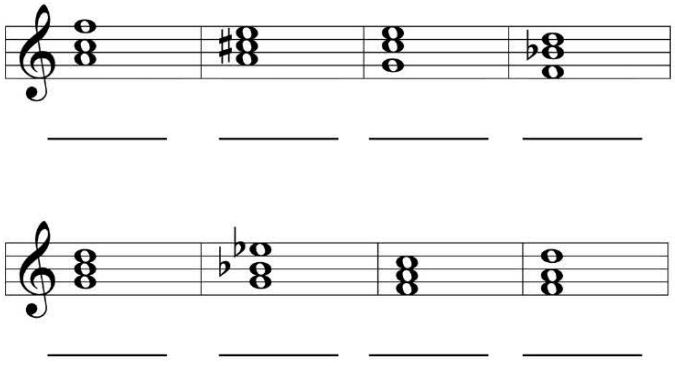
Root Position Chords: all notes are line notes or space notes. The root is the lowest note of the chord.

Ist and 2nd Inversions: notes form a third and a fourth stacked atop each other. The note at the top of the fourth is the root note of the chord.

How to Tell if a Chord is in 1st or 2nd Inversion: If there is ONE NOTE at the top of the fourth then the chord is in 1st INVERSION. If there are TWO NOTES at the top of the fourth then the chord is in 2nd INVERSION.



The following triads are in root position, 1st inversion, or 2nd inversion. Name the ROOT note of each chord. Then identify the triad as MAJOR or MINOR. Example: G Maj; e min; etc.



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Moment by Moment

(orchestrated accompaniment has a 2 measure count-in)



(wedding music)

Mayron Cole

Moderato (♩ = c. 108)
With Feeling

Legato throughout

mp

mf

F R E E P I A N O M E T H O D . C O M

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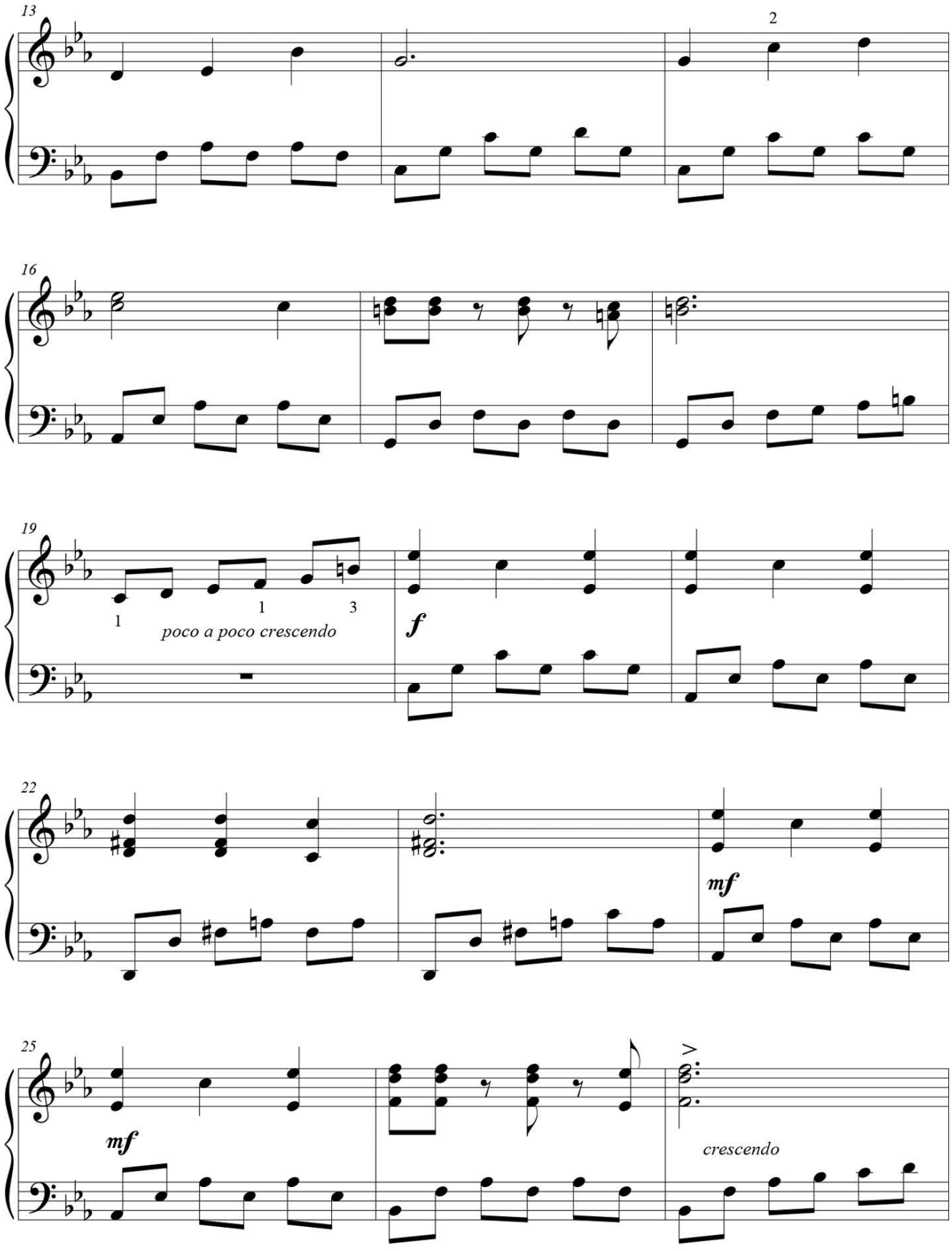

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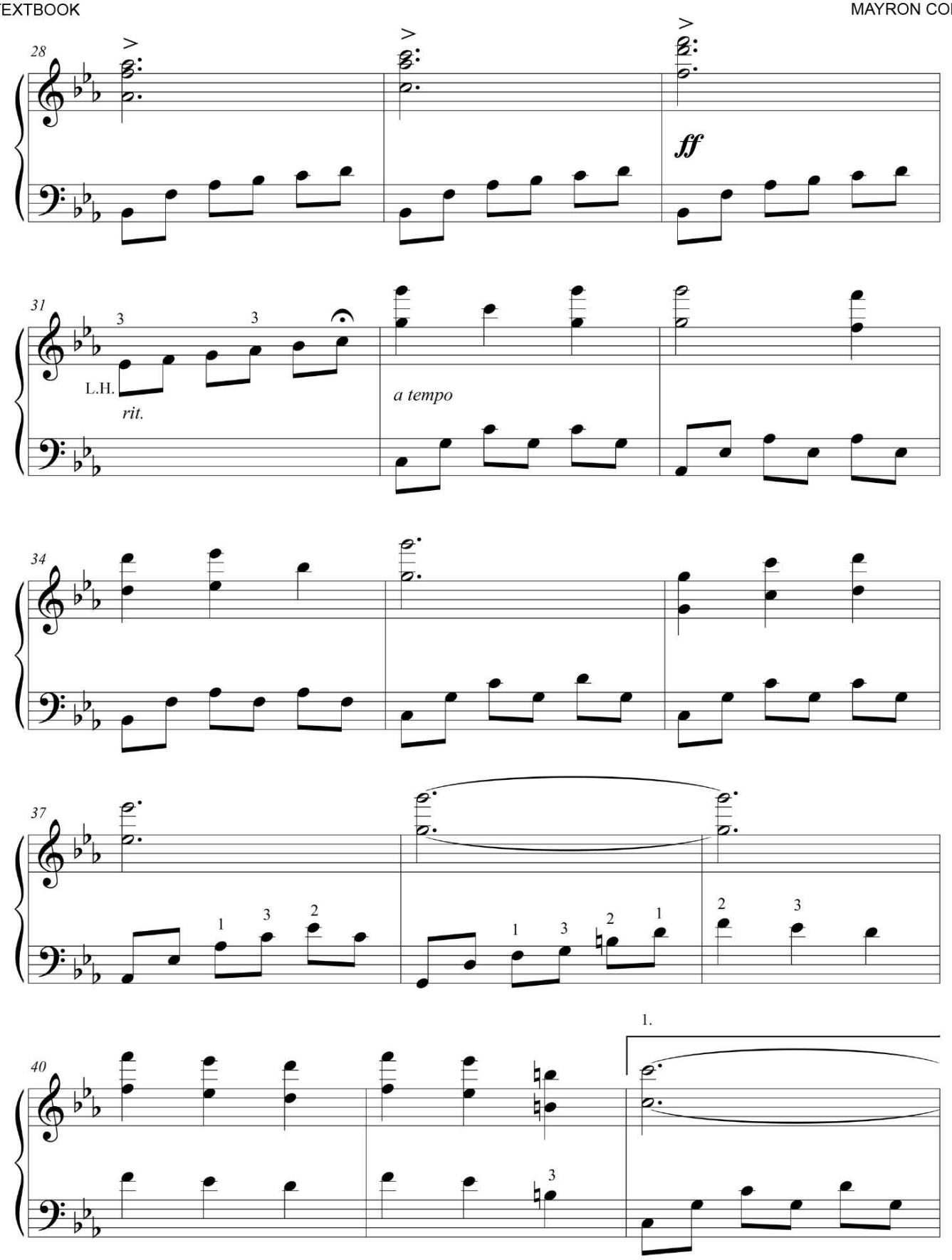

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2.

43

46

mp *mf*

49

cresc. *f*

52

3 3

8va

R.H.

L.H.

poco a poco rit. & dim. *pp*

Ped. ✻



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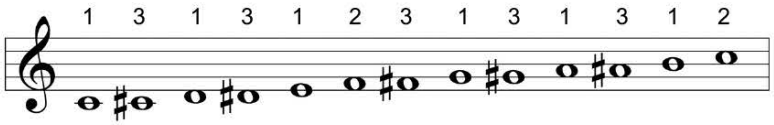
Unusual Scales
The Chromatic Scale

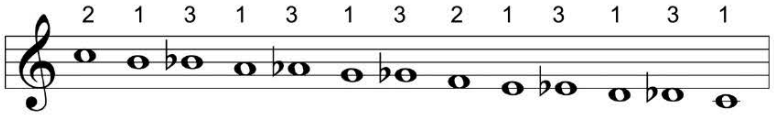
"Chromatic" is from the Greek word chroma which means colored. The most commonly used chromatic scale is one that has twelve tones. Each tone is a half-step apart. When one writes a chromatic scale ascending (going up) sharps are used; when the chromatic scale is descending, flats are used. A chromatic scale has no tonic note so small portions of the scale can be put into compositions where desired, starting and ending on any tone.

Below are two chromatic scales: one is ascending and the other is descending.

In the ascending scale (below), notice that a half step above B is _____ (C or B♯); a half step above E is _____ (F or E♯).

In the descending chromatic scale (below) notice that a half step below C is _____ (B or C♭); a half step below F is _____ (E or F♭).







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