

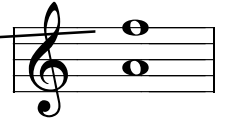
B. INVERSIONS OF INTERVALS

Not only chords are inverted: intervals can be inverted too.

The upper note in this bar is a major third above the lower note.



If we put the lower note ABOVE the upper note, we are inverting the interval, as here:



The first interval is a major third; the second interval is a minor sixth. The numbers of the two intervals (3 and 6) add up to 9. In fact this is always the case. So if we invert a fourth, it becomes a fifth; if we invert a second, it becomes a seventh.

Notice that the quality of the intervals changes: when a *major* third is inverted, it becomes a *minor* 6th.

So we can find a pattern:

The inversions of major intervals are minor

The inversions of minor intervals are major.

The inversions of perfect intervals are also perfect.

If we put that into practice, we find that:

The inversion of a perfect fourth is a perfect fifth ($4 + 5 = 9$)

The inversion of a minor sixth is a major third ($6 + 3 = 9$)

1. The intervals on the upper staff have been inverted on the lower staff. All the intervals can be found in the scale of C major. Fill in the missing notes and interval names.

ORIGINAL INTERVALS

Perfect fifth Minor third Major sixth Major seventh

INVERTED INTERVALS

Perfect fourth Minor third

2. This time the intervals do not come from C major. Notice that the bass clef is now being used.

ORIGINAL INTERVALS

Major seventh Major third Perfect fourth Minor sixth

INVERTED INTERVALS

Minor second Perfect fifth

3. Take care with the key signatures in these examples.

ORIGINAL INTERVALS

Minor third Perfect fourth Major sixth

INVERTED INTERVALS

Augmented fourth