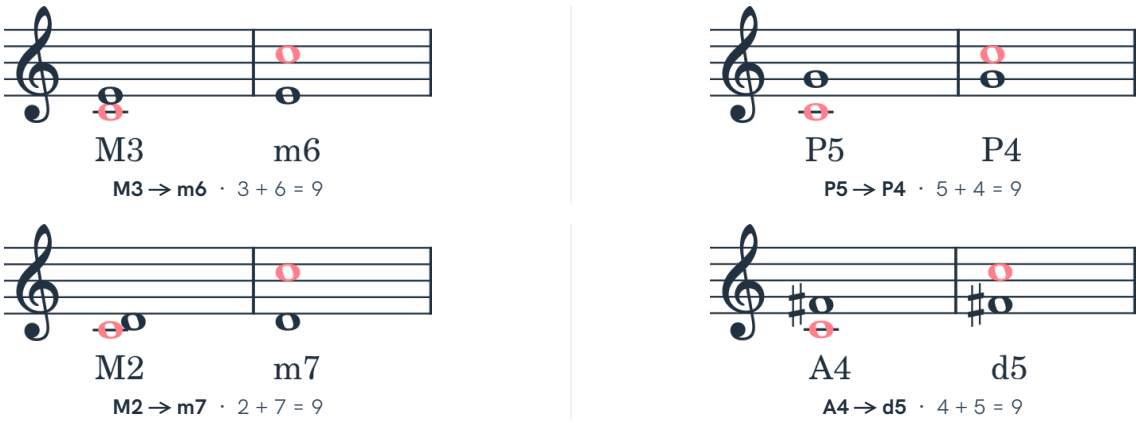
Inverting intervals & compound intervals

You can measure any interval up to the octave (Handouts 04, 05, 13, 14 and 65). Two last tricks finish the family: **flip** an interval upside down, and **stretch** it past the octave. Both follow rules simple enough to do in your head.

LISTEN
Scan to hear every example
tissimo.co/worksheets/interval-inversion-and-compound

FLIP IT: THE BOTTOM NOTE JUMPS UP AN OCTAVE



Coral follows the C as it jumps over the other note. Same two letters, new interval — and the two always fill exactly one octave.

FOUR RULES FOR EVERY INVERSION

numbers add to 9
2↔7 · 3↔6 · 4↔5 · unison↔octave

major ↔ minor
a big interval flips into a small one, and back

perfect stays perfect
P4 ↔ P5, P1 ↔ P8 — long called perfect consonances

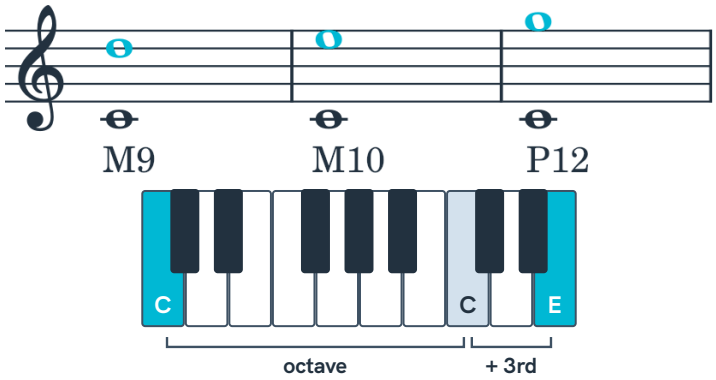
aug ↔ dim
A4 ↔ d5: the tritone flips into itself, 6 half steps both ways

Why 9 and not 8? Both intervals count the shared letter, so the octave's 8 letters get counted once too many. Half steps work out exactly: M3 (4) + m6 (8) = **12**, a full octave. Handy shortcut: a minor 6th is hard to count, but "major 3rd flipped" is easy.

WIDER THAN AN OCTAVE: COMPOUND INTERVALS

An interval bigger than an octave is **compound**: an octave plus a simple interval. Subtract **7** to find the simple one, and the quality comes along unchanged.

COMPOUND	OCTAVE +	C UP TO
9th	2nd	D
10th	3rd	E
11th	4th	F
12th	5th	G
13th	6th	A



C up to E, one octave over: a **major 10th**

Try it Play C–E, then lift the C over the top to make E–C: listen to the major 3rd turn into a minor 6th. Do the same with C–G and C–D. Then name the inversion in your head before you check: m3 → ?, P4 → ?, M7 → ?, d5 → ?. For more practice, take Exercise 06: name each of its twenty intervals, then name its inversion.

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