

hey, it's
kids!

SPARKY THE MUSIC THEORY DOG!



Q: Dear Sparky:
Since we are supposed to use different approaches for identifying perfect and imperfect intervals, can you summarize them all into one system?

--I.M., New York, USA

A: WOOF!*

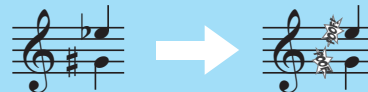
***TRANSLATION:** THE FOLLOWING CHART SHOWS AN APPROACH FOR **IDENTIFYING ANY INTERVAL**. A SIMILAR APPROACH CAN BE USED WHEN YOU NEED TO **WRITE** A PARTICULAR INTERVAL ABOVE OR BELOW A **GIVEN NOTE**: FIRST, ADD A NOTE ABOVE OR BELOW THE GIVEN NOTE AT THE CORRECT **DISTANCE**, THEN FOLLOW STEPS 2 THROUGH 4 OF THIS CHART TO **IDENTIFY** IT. THEN, IF NECESSARY, **ALTER** THE NOTE YOU ADDED WITH AN **ACCIDENTAL** TO CREATE THE INTERVAL CALLED FOR.

STEP 1: DETERMINE THE **DISTANCE** OF THE INTERVAL BY COUNTING **LINES AND SPACES**.



COUNT THE **BOTTOM NOTE** AS **ONE**, AND CONTINUE UNTIL YOU REACH THE **TOP NOTE**.

STEP 2: COVER UP ALL **ACCIDENTALS**.



STEP 3: DETERMINE THE **INFLECTION** OF THE INTERVAL IN FRONT OF YOU (THE ONE WITHOUT ACCIDENTALS!) AS FOLLOWS:

IF IT IS A
UNISON OR OCTAVE:

THE INTERVAL SHOWN IS A
PERFECT UNISON
OR
PERFECT OCTAVE.

REALLY.
IT **JUST IS**.

IF IT IS A
FOURTH OR FIFTH:

IF THE INTERVAL USES
THE NOTES **F** AND **B**,
IT IS EITHER AN
AUGMENTED FOURTH
OR A
DIMINISHED FIFTH.

OTHERWISE, THE
INTERVAL IS
PERFECT.

IF IT IS A
**SECOND, THIRD,
SIXTH OR SEVENTH:**

IF THE **TOP NOTE** IS
IN THE **MAJOR** KEY OF
THE **BOTTOM NOTE**,
THE INTERVAL IS
MAJOR.

IF THE **BOTTOM NOTE** IS
IN THE **MAJOR** KEY OF
THE **TOP NOTE**,
THE INTERVAL IS
MINOR.

STEP 4: ADD THE **ORIGINAL ACCIDENTALS** BACK, **ONE AT A TIME**, AND TRACK HOW THE INTERVAL CHANGES INFLECTION.



REMEMBER: ACCIDENTALS CAN **NEVER** AFFECT THE **DISTANCE** OF AN INTERVAL... ALL THEY CAN EVER DO IS CHANGE THE **INFLECTION**!

THIS METHOD MAY SEEM **COMPLICATED** AT FIRST, BUT IT BECOMES **EASIER** AND **FASTER** WITH **PRACTICE**... AND IT GIVES YOU THE **CORRECT ANSWER EVERY TIME**!

DOING STUFF THE SPARKY WAY IS ALWAYS FUN!