

# INTRODUCTION.

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There are two kinds of time used in music, *common time* and *triple time*; the former the even time, the latter the uneven.

*Common time* is represented by  $\text{C}$  or  $\frac{\text{C}}{4}$  or  $\frac{2}{4}$

This latter is sometimes called *half common time*, because in it there is only the value of one minim in a bar, while in the two former there is the value of two minims, or one semibreve.

*Triple time* is represented by the figures  $\frac{3}{2}$   $\frac{3}{4}$   $\frac{3}{8}$

The upper figure shewing the number of parts contained in each bar; the lower figure indicating the kind of notes referred to, by shewing what part of a semibreve is intended.

Thus,  $\frac{3}{2}$  means three half semibreves, or three minims in a bar.

$\frac{3}{4}$  means, three-fourths of a semibreve, or three crotchets in a bar.

$\frac{3}{8}$  likewise, three-eighths or quavers.

There are also *Compound Common* and *Compound Triple* times; the former consisting of two bars of triple time in one, and known by the figures

$\frac{6}{8}$   $\frac{12}{8}$

$\frac{6}{4}$

$\frac{12}{4}$

the latter consisting of three bars of triple time in one, and known by

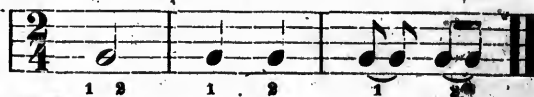
the figures  $\frac{9}{4}$   $\frac{9}{8}$   $\frac{9}{16}$

These latter are seldom met with in church music.

## MUSICAL ACCENT.

This term is applied to the stress which belongs to certain parts of each bar, the stress being stronger, in all cases, upon the first note of each bar, and correspondingly lessened upon each subsequent uneven part of the bar; the principal divisions, however, being stronger than the lesser divisions, as shewn by the following examples of counting; the figures shew the separate beats in the bar, which may, in some cases be subdivided. In *Compound Common* and *Compound Triple* time the accent falls upon the first part of each dotted crotchet, or the first of each division of three quavers, &c.

### COMMON TIME.



### COMPOUND COMMON TIME.

