music. Poetic feet, such as the Trochee $(- \)$, the Iami $(\)$, the Dactyl $(- \)$, the Anapest $(\)$ – etc., may all be represented in musical notation. Such conservations, however, are of no practical weight with the compose and need not therefore be seriously regarded by the student composition.

As it is most important that the construction of t musical sentence should be thoroughly understoo it may be well to trace its growth upwards from t embryo stage of the motive.

The first consideration is that of time, of whit there are two kinds, viz., duple and triple. I duple time there are two beats, one accented and the other non-accented; in triple time there are that beats, one accented and the others non-accented Now this Binary and Ternary element, it will to seen, is the very essence of rhythm; for just as the motive may contain either two or three beats, so the strain may contain either two or three motives, the phrase either two or three strains, and the period (a normal sentence) either two or three phrases. The terms binary and ternary, may, therefore, be applied not only to the musical sentence, but also to the period, the phrase, the strain and even the motive.

These sections and sub-sections of the music sentence constitute that symmetry which pervade the whole realm of music, and which has alread been given (in other words) as the definition of rhythm.

When the musical sentence is divisible into phrase of equal length, it is said to be regular; whe otherwise, it is said to be irregular.

Irregularity in the musical sentence, when effective introduced, is a highly artistic device; its object is a avoid that mechanical rhythm which is too frequent found in the works of a low order of composers.

The following are the methods by which irregularit may be introduced into the musical sentence:—

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