

Some Irish tunes in this meter were not meant for accompanying the dance of the waltz, so should perhaps not be called waltzes. An example of this is the well-known harp tune *Tabhair dom do Lámh* (Give Me Your Hand) by the harper Rory “Dall” Ó Catháin (ca. 1550 – ca. 1640). (A complete version of this tune appears on p. 358.)

Below we see some typical waltz rhythms.

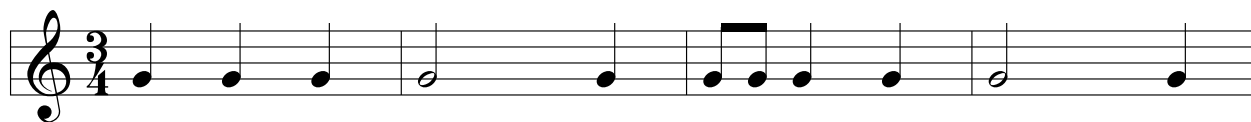


Figure 1-14: Typical waltz rhythms.

Notice that the stems of the eighth notes that comprise one pulse are joined together by a common beam. This shows visually that they are contained within one pulse.

Mazurkas are similar to hornpipes in that they, too, are part of the special group of tune types that make use of an overtly uneven subdivision of the pulse. Mazurka notation issues are therefore much the same as those of hornpipes, and are addressed in Chapter 14.

COMPOUND TRIPLE METER: SLIP JIGS

When a tune in triple meter has a compound subdivision of the pulse (i.e. subdivision by three), we say it is in *compound triple* meter. Only slip jigs and hop jigs fall into this category.

Slip jigs and *hop jigs* make use of a variety of combinations of sixteenth, eighth, quarter, and dotted quarter notes, but eighth notes predominate. They are notated in 9/8 time.



Figure 1-15: Typical slip jig rhythms.