

The following table summarizes some of the information given above.

Meter	Tune Types	Time Signatures
Simple Duple Meter	Reel	2/2
	Polka	2/4
	Hornpipe	2/2 or 4/4
	March	2/2 or 4/4
	Schottische, Highland, Fling, Highland Fling	4/4
	German, Barn Dance	4/4
	Strathspey	4/4
Compound Duple Meter	Double Jig	6/8
	Single Jig	6/8
	Slide	12/8 or 6/8
	March	6/8 or 12/8
Simple Triple Meter	Waltz	3/4
	Mazurka, Varsovienne	3/4
Compound Triple Meter	Slip Jig, Hop Jig	9/8

Table 1-1. Summary of meters, tune types, and time signatures.

THE ESSENTIALLY MELODIC NATURE OF IRISH MUSIC

In traditional Irish music, melody is king. A solo rendition of a tune is complete in and of itself, and functions perfectly well without accompaniment.

The great flute player Matt Molloy was quoted as follows in a 1979 interview:^{xii}

The real art form, as far as traditional music is concerned, is actually playing solo, that's what it's about. It's the interpretation that you can give a melodic line, the basic line there of a tune. You stand or fall on your interpretation of that particular piece. It's no use playing it the same way I play it. Or me taking something and playing it similar to someone else. You have to put your own particular stamp on it. And be that good, bad, or indifferent, at least it's you. It's your personality. Ultimately that's what you stand or fall on.

Harmonic accompaniment, other than the drone of the pipes, appears to be a 20th-century phenomenon, one that may have begun in America “where Irish musicians were a staple element of minstrelsy, musical theater, and vaudeville during the 19th century.”^{xiii} Percussive and harmonic accompanists must be very careful to support and not to overpower or restrict the melody.