

1703.

A SMALL
TREATISE
OF
Time and Cadence
IN
DANCING,

Reduc'd to an
Easy and Exact METHOD.

S H E W I N G

How *Steps*, and their *Movements*, agree
with the *Notes*, and *Division of Notes*,
in each *Measure*

By JOHN WEAVER, *Dancing-Master*.

L O N D O N :

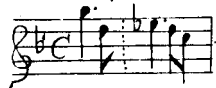
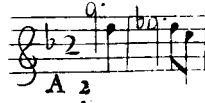
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An Easy and Exact *Method* for knowing the *Time* and *Cadence* in *Dancing*.

IN a Treatise entitled *Orchesography*, or, *The Art of Dancing by Characters*, &c. I have already laid down some Rules to be observ'd in the *Time*, *Cadence*, and *Measures* of *Dances*: But having since met with a more correct and perfect Method of Monsieur *Feuillet*'s, in his late Collection of *Dances*; in which are several Rules and Examples, for a more exact and nice Observation of the *Time*, *Cadence*, and *Measure*; and the former not being sufficient to explain the many Difficulties that may arise, I thought a Publication of this latter would not prove unacceptable, it being so useful, and absolutely necessary towards a perfect Knowledge of this *Art*.

It is first then to be observ'd, that in the general Rule for *Measures* and *Time* in *Musick*, two sorts of Movements are only made use of, *viz.* *Common Time*, and *Triple Time*, for on these depend all the rest; some of which are quicker, and some slower, yet all to be beat as *Common* and *Triple Time*.

A *Measure* of *Quadruple Time*, is therefore the same as two *Measures* of *Common Time*, which I shall also call a *Measure* of *Two Times*, by supposing another *Bar* in the middle of the *Measure*, as is demonstrat'd by the first Example following; and if in lieu of *Quavers*, you put *Crotchets*, and instead of *Crotchets*, you put *Minims*, it will then be two *Measures* of *Common Time*, or *Two Times*. as is shewn in the second Example.

1st Example.2^d Example.

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A *Measure* therefore of *Quadruple Time*, is to be considered in *Dancing*, as if it were two *Measures* of *Common Time*, or *Two Times*; and this is the Reason that two *Steps* are put in a *Measure* of a *Tune* of *Quadruple Time*.

The same Observation is also to be made on *Loures* and *slow Jiggs*, which contain six *Crotchets* in a *Measure*; for each *Measure* of a *Loure* or *slow Jigg*, is the same with two *Measures* of *Triple Time*; for if you put another *Bar* in the middle of the *Measure* of a *Loure*, it will be then two *Measures* of *Triple Time*; as for Example.



There are still other *Movements*, in which each *Measure* may be divided into many others, as those frequently used by the *Italians*, in their brisk *Movements* of *Quadruple Time*, as is shewn by the first Example following.

These sort of *Movements* ought to be consider'd in *Dancing*, as *Measures* of *Triple Time*, like those in *Passe-pieds* or *Minuets*, by observing each *Measure* in respect to its Division; for if you put Bars between every three *Quavers*, as you may see by the pointed Lines in the second Example following, each *Bar* or *Measure* will produce four *Measures* of a *Passe-pied*; and if you make *Crotchets* of the *Quavers*, and *Minims* of the *Crotchets*, it will then make four *Measures* of a *Minuet*, as in the third Example.

<p><i>1st Example.</i> <i>Quadruple time quick.</i></p>	<p><i>2^d Example.</i> <i>Passe-pied movement.</i></p>	<p><i>3^d Example.</i> <i>Minuet movement.</i></p>
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Having now shewn how all *Tunes* for *Dancing* may be reduc'd to *Common* and *Triple Time*, I shall now proceed to the giving *Rules* for the Observation of the due *Cadence* of each *Step*, and how

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how the *Steps* in the *Measures* of a *Dance* agree to the *Notes* of the *Measures* of the *Tune* on which the *Dance* is composed.

The best and only Method of finding the *Cadence* or *Time* of each *Step*, is to know its just Value in the same manner as the *Notes* of *Musick*; after which all the *Steps* in a *Measure*, are to be reduc'd to an equal *Time* or *Length*, as the *Notes* in the *Measure* of the *Tune*.

And since I have not found any Method so proper for the understanding the Value of each simple *Step*, than the *Tye*, which I have already made use of for the making a composed *Step*, I shall still make use of this *Tye*; by explaining which, the just Value of each simple *Step* will be easily demonstrated, by observing the following *Rules*.

It is to be observ'd, as a general *Rule*, that all simple *Steps*, which are ty'd together by a simple *Line* or *Tye*, must be all of an equal *Length* or *Value*: So that each *Step* so ty'd, employs a *Time* of the *Measure* of the *Tune*, as is explain'd in the two *Examples* following.



In these two *Examples*, and in all the rest that follow, I have mark'd each *Step* with *Figures*, for the better explaining their *Time* and *Value*, and to shew more easily their *Correspondence* with the *Notes* of the *Tune*: Over which are also plac'd the same *Figures*.

When it shall happen that two *Steps* are not quite ty'd, that is to say, when one end of the *Line* or *Tye* does not touch one of the

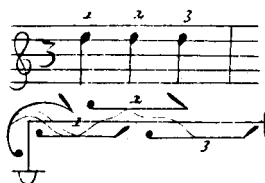
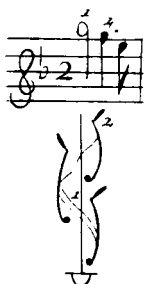
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the said *Steps*, that *Step* which the *Tye* does not touch, must be as long again in the Performance, as the other *Step*, which the *Tye* touches, and ought to be consider'd on this Occasion, as a *Minum* in *Mulick*, in a Measure of *Triple Time*. As for Example.



Two or more *Steps* ty'd with a double *Line* or *Tye*, are to be reckon'd only as one *Time* ; as when there is three *Steps* in a *Measure* of *Two Times*, two of which must necessarily be ty'd with a double *Tye* : Which two *Steps* so ty'd with a double *Tye*, take up but one *Time*.

And if in a *Measure* of *Triple Time*, there happen to be four *Steps*, two of them must be also ty'd with a double *Tye*, as has been already shewn ; and for the better *Explanation* thereof, I have put the following *Examples*.

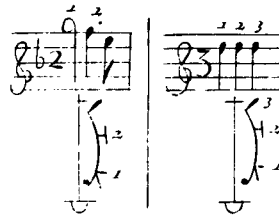


In short, let it be a general *Rule*, that all *Steps* ty'd with a double *Tye*, are to be reckon'd to be only the *Value* of one *Time*.

Steps

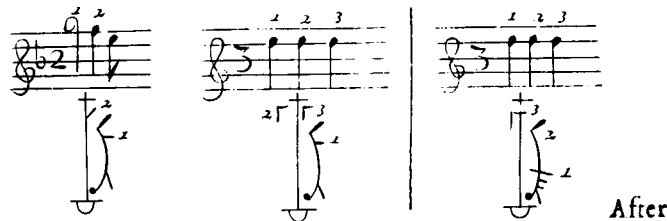
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Steps which have no *Tye*, as those which generally are alone in a *Measure*, are to be of equal Value with the *Measures* of the *Tune*; so that if one *Step* alone takes up a *Measure* of *Two Times*, or *Common Time*, that *Step* answers to the Value of the *Two Times*; and if it be to a *Measure* of *Triple Time*, it is then to be esteem'd as three *Times*.



All *Steps* therefore which are alone in a *Measure* of either *Common* or *Triple Time*, are to be perform'd equally to the Length of the *Measure* of the *Tune*, except when there happens to be any Marks for the letting pass part of the *Measure*, as in the following Examples, where the half *Measure*, *Crotchet*, or *Quaver Rests* are to be reckon'd without moving, and take away from the Value of the *Step*: For if in the *Measure* of a *Dance* of *Two Times*, or *Common Time*, half a *Measure* is mark'd, it is certain the *Step* is to be reckon'd only as one *Time*, because the half *Measure* is for the other *Time*, during which you remain without Dancing.

Likewise if in a *Measure* of *Triple Time*, two *Crotchet-Rests* should be join'd with the *Step*, the *Step* would be reckon'd but as one *Time*, because the two *Rests* would take up the other two, which the *Dancer* ought to count, during which he stands still; and if there should be but one *Rest*, the *Step* would then be valu'd as *Two Times*.



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After having thus explain'd how each *Step* in *Dancing* agrees with the *Notes* in the *Measures* either of *Common* or *Triple Time*, I think my self oblig'd (the better to demonstrate what has been already shewn) to give the *Examples* in the four following *Pages*.

In the two first (by observing what has been already shewn) you will see how the same *Step* agrees either with a *Measure* of *Two Times*, or with a *Measure* of *Triple Time* ; and the two others contain each a *Couplet* of a *Dance*, the one to a *Tune* of *Common Time*, or *Two Times*, and the other to a *Tune* of *Triple Time*.

I shall add, that in performing the following *Couplets*, you must count the *Times* in each *Measure* of the *Dance*, by the *Figures* there plac'd, both to the *Steps* of the *Dance*, and over the *Notes* of the *Tunes*, equally, and without *Interruption*.

Examples for Measures of Common and Triple time.

The image displays a musical score with four systems of staves. Each system consists of a musical staff and a corresponding diagram of a hand with fingers numbered 1, 2, and 3. The diagrams illustrate the fingerings for the notes in the staff above. The first system is in common time (C), the second in 3/4 time, the third in 2/4 time, and the fourth in 3/8 time. The diagrams show various fingerings for eighth and sixteenth notes, including triplets and slurs.

2 *Examples for Measures of Common and Triple time*

The page contains six systems of musical notation. Each system consists of a staff with notes and rests, and a corresponding diagram below it. The diagrams illustrate various rhythmic patterns and fingerings for common and triple time signatures. The first system shows a 2/4 time signature with notes and rests, and diagrams of eighth and sixteenth notes. The second system shows a 3/4 time signature with notes and rests, and diagrams of eighth and sixteenth notes. The third system shows a 2/4 time signature with notes and rests, and diagrams of eighth and sixteenth notes. The fourth system shows a 3/4 time signature with notes and rests, and diagrams of eighth and sixteenth notes. The fifth system shows a 2/4 time signature with notes and rests, and diagrams of eighth and sixteenth notes. The sixth system shows a 3/4 time signature with notes and rests, and diagrams of eighth and sixteenth notes.

3

*a Couplet of a Dance to a Tune
of Common time.*

The image displays a musical score for a dance couplet. At the top, a treble clef is followed by a key signature of one flat (B-flat) and a 2/4 time signature. The main melody is written on a single staff and consists of several measures of music. The notes are decorated with various ornaments, including mordents and grace notes. The melody is divided into two parts by a double bar line. Below the main staff, there is a smaller staff with a similar melody. To the right of the main staff, there is a large, complex section of notation that appears to be a lute tablature or a more intricate form of musical notation, featuring many lines and symbols. This section is also divided into two parts by a double bar line. The entire score is enclosed in a rectangular border.

Tune of Triple time

*Couplet of a Dance
on a Tune
of Triple time.*

The image shows a musical score for a dance couplet. It consists of two staves of music. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is a bass clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The music is written in a style typical of 19th-century dance music, featuring a mix of eighth and sixteenth notes, often beamed together in groups of three. The score is divided into two main sections: a 'Tune of Triple time' and a 'Couplet of a Dance on a Tune of Triple time'. The 'Tune' section is the first part of the score, and the 'Couplet' section follows. The 'Couplet' section is further divided into two parts, each with its own staff. The music is characterized by a strong rhythmic pattern of eighth notes, often grouped in threes, which is typical of triple time. The notation includes various ornaments and flourishes, particularly in the 'Couplet' section, which is designed to be danced to. The score is enclosed in a rectangular border.

<i>Mannet Leap</i>	<i>Freakh Mannet Leap</i>	<i>With a Flourish</i>	<i>With a Bound</i>
