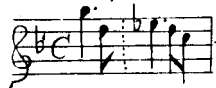
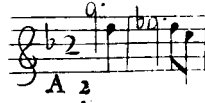

An Easy and Exact *Method* for knowing the *Time* and *Cadence* in *Dancing*.

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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