



*Some Rules to be observ'd in the Figures of Dances.*

I Have already shewn, that the *Tract* serves for two Ends, *viz.* first, on which to describe the *Steps* and *Positions*; and secondly, for the Direction of the *Figure* of the *Dance*.

I shall now add, that when in *Dancing*, several *Steps* are to be perform'd in the same place, the *Tract* is then to be respect'd only as the Conductor of the *Step*, and not in Relation to the *Figure*; but where the *Steps* move continually from one place to another, then the *Tract* is to be observ'd, not only for the Description of the *Steps*, but also for the *Figure* of the *Dance*. Place your self then where the beginning of the *Tract* directs, and observe whether the *Figure* be *streight*, *diametrical*, *circular*, or *oblique*, whether it be *forwards*, *backwards*, or *sideways*, if to the right, or to the left; all which I have already demonstrated in the foregoing Pages; then having learnt the *Tune*, which must be prick'd down on the Top of each Page, add the *Steps* to the *Tune*, as has been already shewn, moving in the *Figure* as is described on the Paper. When it happens that the *Tract* or *Tracts* cross one another, the *Steps* on the one, must