

THE ORIGINAL GALLOPADE, 1829

From J. S. Pollock's *Companion to La Terpsichore Moderne*, c.1830

Reconstruction by Richard Powers

"This new and fashionable dance, which it appears is of Russian origin, was first introduced into this country at His Majesty's ball, St. James's Palace, on the 11th June, 1829...and was danced alternately with Quadrilles and Waltzing during the whole of the evening." — *J. S. Pollock, London, c.1830.*

GALLOPADE 16 bars Begin this dance with the Gallopade then continue with a Change.

As many couples as will, begin in a large circle around room.

Taking partner in closed dance position, with gent's R arm around his partner's waist, her L hand resting on his R shoulder, and holding partner's other hand, gallop (simple chassé steps) 6 slides toward LOD, with the ladies on the outside of the circle. On counts 7&8, he casts her into his L arm, toward the center of the hall, with a chassé step (triple step). 4 bars.

Taking partner in reverse promenade position, with gent's L arm around his partner's waist, her R hand resting on his L shoulder, and holding partner's other hand, gallop 6 slides toward LOD, with the ladies on the inside of the circle. On counts 7&8, he casts her back into his R arm, toward the outside of the hall, with a chassé step. 4 bars.

Repeat both. 8 bars.

THE CHANGES, which alternate with the Gallopade. 8 bars for each Change.

Change 1 Set to partner (4 bars) then turn by both hands (4). Make sure that you finish in gallopade position, just in time.

- Gallopade (16)

Change 2 Turn partner halfway by the R hand (2), keeping R hand, offer L hand to the next person and balance (2), turn partner halfway by the R hand, back to place (2), keeping Rs, offer L to the next person and balance (2), but make sure that you finish in gallopade position

- Gallopade (16)

Change 3 All ladies advance to the center, and retire (4), all gents advance to the center, turn to the right halfway, and advance to partners (4).

- Gallopade (16)

Change 4 All face in, dropping hands, and set to the assembled company, long balancé (8).

- Gallopade (16)

Change 5 Facing partner, all chassé to one's right (2), chassé to the left (2), repeat both (4).

- Gallopade (16)

Finale

- Hands all round: All take hands in a circle and do a long chassé to the **right**. (8)
At first I taught this as circle to the left, but I have since changed my mind.
- Then instead of the Gallopade, face partner and do a Grand R & L Chain with chassé two-steps, around until you meet your partner on the opposite side. Instead of calculating two bars per hand, just let yourself travel naturally and offer a hand when your next vis a vis is there.
- Then all do the Sauteuse step with partners – a lightly leaping waltz in QQS timing – "prolonged at the pleasure of the party."

A note about the Changes.

This structure, where a repeating major figure is interspersed with changing minor figures, is identical to the structure of 18th and early 19th century Cotillons (Cotillions). I therefore used the same term for these interspersed minor figures: *changes*. Not only is the structure the same, but the changes themselves are among those found in the old Cotillons: Set and turn partner. Balance to partner and corner. Forward and back. Hands all round. Grand Chain.

The original description did not number the figures, and the word "change" was not used. I added these in the reconstruction to help remember the order of figures, and navigate through the dance.

A note about the Gallopade step

Pollock wrote that the gallopade step was peculiar, different from any other, and impossible to learn without taking lessons from a dance master. This must be taken with skepticism because of the context of his situation at the time. Throughout the 19th century, some dance masters felt that their profession was threatened by popular dances that could be easily learned without their instruction. The later polka is good example, with many instances of this complaint by dance masters.

The Regency era dance boom was buoyed by the exciting new quadrille and waltz taking off in 1810-15. Then by 1829 - almost a generation later - the boom was waning. Pollock was primarily a dance teacher, with his offerings and prices filling the last page of his dance manuals. So with business already waning, he would understandably feel threatened by a popular new dance with an easy step that could be learned without a teacher. We should keep this context in mind when we read, "This dance is performed with a peculiar and characteristic step, of which it is impossible to give such a description, as [it] would enable any one to dance it without personal instruction." Other authors, such as Francis Lowe writing only a few years later, said that the gallopade step was easy.

EXPLANATION OF THE GALLOPADE.

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The Gallopade may be danced by an unlimited number of persons, standing circularly in couples, following each other round the room. In the first figure, the gent. passes his right arm round the wrist of the lady, and with his left hand takes hold of the lady's right, the lady's left hand resting on the gent's. right shoulder—the whole of the couples being thus placed, the ladies are all on the outside of the circle. At the end of the first four bars, the lady crosses to the left of the gent. resting her right hand on the gent's. left shoulder and holding hands in front as before, which brings the ladies to the inside of the circle. This figure is performed four times over, and occupies sixteen bars of the tune. At the fourth time, the whole of the party fall back in a circle, the ladies all standing on the right hand of their partners, ready to commence the figures as they occur. This dance is performed with a peculiar and characteristic step, of which it is impossible to give such a description, as would enable any one to dance it, without personal instruction.

THE ORIGINAL GALLOPADE.

Three part tune—sixteen bars Gallopade—eight for the figure.

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Promenade round the room. *à la Gallopade*, (as already described) the lady crossing to the other side of the gent. at the end of every four bars.

Set and sure partners.

Gallopade round the room.

Cross to partner's place with right hand, and each gent. join left hand to the next lady—set, all keeping hold of hands—back again, with right hand, and set, joining left hands, as before.

Gallopade round the room.

Ladies advance, retire—gents. the same.

Gallopade round the room.

Set in a circle.

Gallopade round the room.

Chase right and left twice, all facing partners in the circle.

Gallopade round the room.

Handball round, and fall back in the circle.

Grand chain—and, on meeting your partners, commence the sauteuse, which continues for twenty-four bars, when the dance ends, but may be prolonged at the pleasure of the party.