

TOUR SUR PLACE and HOLUBIEC

The traditional 19th century Mazurka features a motif where a couple turns about each other in place. This may occur in a Kolo, at the end of a promenade or within figures. This turn in place was called holubiec, holupiec, holubieck, holupza (based on the Polish plural form of holubiec), holupca, holupka, tour sur place, tourne sur place, petit tour, tour boiteux (when pas boiteux is used), tour d'allemande (when elbows are linked), allemande in place, little round in place, little waltz in place, set and balance.

Descriptions vary as widely as the terminology. The extreme diversity of interpretations is partly due to the fact that each of four basic modes of turning can possibly be done with six different mazurka steps, compounding the possibilities.

There is some debate as to whether the tour sur place is the same (i.e. an alternate name for) the holubiec. When all sources which address this question are compared, we find that less than one quarter (including much-plagiarized Cellarius) state that the two are the same, while over three quarters direct the dancers to execute a tour sur place (usually 4 bars) and then holubiec (another 4 bars). Some sources, such as Laborde, even point out specific differences between the two.

19th sources describe **four basic ways** of turning in place. Surprisingly, each of the four has approximately the same number of appearances in primary sources.

A. CASTING INTO ARMS: He casts his partner from his right side into his left arm ("with a certain decision") and they turn in place CCW, usually for 4 bars, with him doing an advancing step as she does a backing step. Then he casts her into his right arm and they continue to turn CCW for 4 bars. (in 29% of the sources)

Variation: 4 bars in his right arm then 4 bars in his left.

B. WALTZ: Dancers assume closed waltz position as they turn. (27% of sources)

C. ALLEMANDE: Dancers cross R arms at the elbows and place their R hands at the back of their partner's waist. Also with L arms linked. (22 % of sources)

Variation: Outside free hands may take the partner's hand that is behind one's back.

D. WRAP-UP: From a promenade, holding inside hands, the man leads his partner over to his left side without turning at all himself. Then he transfers her L hand to his L hand (perhaps at his shoulder), and as she approaches his right side from behind, he slips his R arm under her L arm, encircling her waist. (22% Of sources)

Variation: Enter into the wrap-up from waltz position.

All 4 versions are described as "Tour sur Place" and all 4 are described as "Holubiec".

STEPS for TOUR SUR PLACE and HOLUBIEC

1. A hopped PAS BOITEUX: Hop; step; step.

or: Lift free foot fwd 4th pos; step; step.

or: Hop; step; close.

(about 30% of sources, incl. American, English & German)

2. ASSEMBLÉ-SISSONNE: Assemblé in 3rd or 4th position; pivot in place upon both toes; raise the foot that is furthest from partner (sissonne). This step is always paired with the casting-into-arms figure (A above).

(about 30% of sources, all of which are Parisian)

3. PAS GLISSÉ: Hop; step forward or backward; hop

or: Raise free foot fwd in 4th pos; step fwd upon it; hop or swing through.

(about 20% of sources, English & American)

4. A stamped PAS BOITEUX: Stamp R to right side; hop on R; close or glissade L behind.

(about 10% of sources, all of which are American)

5. PAS DE BASQUE: Switch; glissade; coupé.

(about 10% of sources)

6. COUP DE TALON: Click heels, step to the side; close.

(about 10% of sources)