

MAZURKA TOUR SUR PLACE and HOLUBIEC

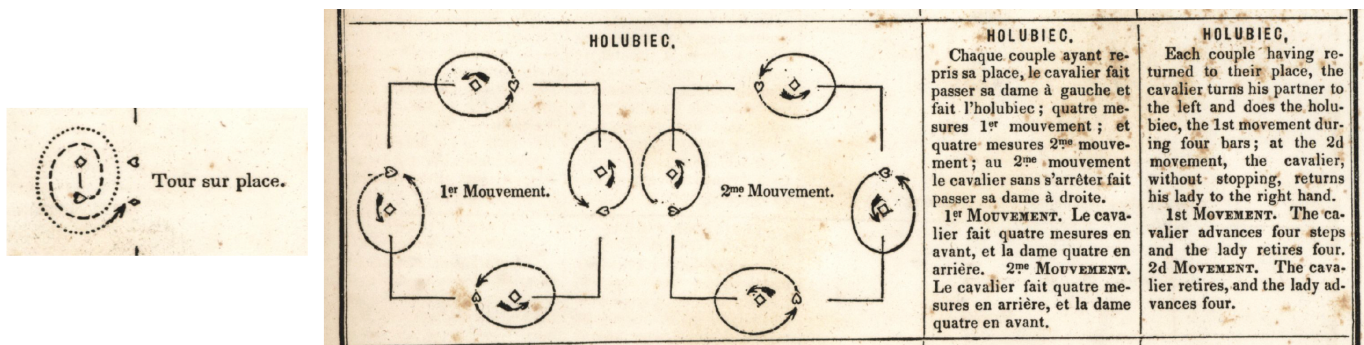
Richard Powers

The traditional 19th century mazurka features a motif where a couple turns about each other in place. This may occur in a kolo, or at the end of a promenade, or within figures. This turn in place was alternately 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 at least six different mazurka steps, compounding the possibilities.

There is some debate as to whether the tour sur place and the holubiec are two different kinds of turns in place, or if they are merely alternate names for the same thing. When all sources are compared, most descriptions (over three quarters) direct the dancers to execute a tour sur place (usually 4 bars, sometimes 8) **and then** a holubiec (another 4 bars). Less than one quarter (most notably the much-plagiarized Cellarius) imply that the two are the same, and most of those were simply copying Cellarius's description.

Some sources, such as Laborde, and the Celebrated Mazurka of Spa (shown below), point out specific differences between the tour sur place and the holubiec. It seems that in a tour sur place, the lady is turned around the gent, who is in the center of the orbit, while in the holubiec, both dancers orbit around the other, with one backing up as the other advances. Thus, what Cellarius terms a tour sur place is actually a holubiec.



Here are variations as described in French, English, German and American dance manuals.

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

The gent 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 the gent doing an advancing step as the lady does a backing step. Then he casts her into his right arm and they continue to turn CCW for 4 bars, with each doing what the other did in the first four bars.

Variation: 4 bars in his right arm then 4 bars in his left.
(In 29% of the sources)

B. WALTZ:

Dancers assume closed waltz position as they turn in place.
(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.

Variation: Outside free hands may take the partner's hand that is behind one's back.
(22% of sources)

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

Variation: Enter into the wrap-up from waltz position.
(22% Of sources)

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 forward 4th pos; step; step. In doing this backing, the gent may click heels on the lift.

or: Hop; step; close.

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

2. PAS TOMBÉ: Cellarius' description is problematical. As he describes it, 1) Fall onto R into 4th position forward; 2) pivot CCW on the balls of both feet, ending with L in 4th position forward; 3) lift R to 4th position behind. Repeat. This step is always paired with the casting-into-arms figure (A above).

The problem with this description is that it doesn't travel. This is supposed to be an advancing step, where the dancer who is doing this step is advancing forward around their partner, who is backing. A version of this step that actually travels forward is: 1) Fall onto R into 4th position forward; 2) step forward L; 3) lift R to 4th position behind initiating a ronde-de-jambe for the R foot to circle around to in front again.

(about 30% of sources, all of which are Parisian, and seem to be copying Cellarius)

3. ASSEMBLÉ-SISSONNE: 1) Assemblé L into 3rd or 4th position behind; 2) pivot in place upon both toes; 3) raise the L foot into 2nd position (sissonne tendu). Repeat. This step is always paired with the casting-into-arms figure (A above).

This step, as described this way, does not travel. Thus, it may or may not be problematical. If the person on the right side is traveling forward sufficiently, it is possible to do an Assemblé Sissone in place. However, this figure is usually described as one partner backing up as the other advances, with the two orbiting around each other. Therefore, the Assemblé Sissone should probably travel backward.

A version of this step that actually travels while backing is: 1) Assemblé L into 3rd or 4th position behind; 2) step R back, 3) raise the L foot into 2nd position (sissonne tendu).

(about 30% of sources, all of which are Parisian, and seem to be copying Cellarius)

4. PAS GLISSÉ: Hop; step forward or backward; hop
or: Raise free foot forward in 4th pos; step forward upon it; hop or swing through.
(about 20% of sources, English & American)
5. 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)
6. PAS DE BASQUE: Switch feet; glissade; coupé.
(about 10% of sources)
7. COUP DE TALON: Click heels, step to the side; close.
(about 10% of sources)