

Bielolitza Kruglolitza

Russia

This staged Russian women's character dance was learned by Alexandru David in the early 80's from the Beryozka Ensemble in Moscow.

TRANSLATION: White face, round face

PRONUNCIATION: bee-EH-loh-lee-tsah KRUG-loh-lee-tsah

MUSIC: Record: Barinya Russian Folk Dances (LP), side 2/5; OR
Tape: " " "

FORMATION: Women in a circle with hands joined in V-pos, and shldr-to-shldr with neighbor.

STEPS: Walks: 4 steps per meas (cts 1-&-2-&). The steps are smooth, small and the ft glide over the floor.

Buzz step to L (2 buzz steps per meas.): Step R across L with bent knee (ct 1); L to L on ball of ft (ct &); repeat cts 1-& (cts 2-&).

Buzz step to R (2 buzz steps per meas): Step R to R with bent knee (ct 1); step L behind R on ball of ft (ct &); repeat cts 1-& (cts 2-&).

STYLE: Both arm movements and ftwk is smooth and fluid. Move slowly from one pos into another.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 1 long note; pick-up note; beg with full orchestra.

1-16 Body facing ctr with hands in V-pos and head turned to R - do 32 buzz steps sdwd R (CCW). (R to R, L behind)

17-20 Facing R and moving in LOD - walk 16 steps fwd, beg R.

Arms: Meas 17-18: With hands joined - arms slowly circle CW moving sdwd L then up above head.

Meas 19: L hand continue to circle moving in front of head and momentarily placing L hand on own R shldr.

Meas 20: Releasing hands, place L hand on L shldr of fwd person, place R hand on own waist with fingers fwd.

Note: Circle moves in to become smaller during the above 4 meas.

21-24 Walk 16 steps in LOD, beg R.

FIG. I: WALKING

1-2 Facing and moving in LOD, do 8 walks (beg R) - L arms remains in place as R arm beg to circle CCW, down in front of lower body then sdwd and up above head.

3-4 With 8 more walks - R arm continues to circle until the hand momentarily touches L upper arm.

- 5-8 Repeat meas 1-4, reversing arm movement (circle R arm CW).
9-16 Repeat meas 1-8. On last meas lower L arm and join hands in V-pos on last ct.

FIG. II: WALKING

- 1-2 Facing and moving in LOD - do 8 walks - joined hands circle in twd ctr, then up above heads.
3-4 With 8 walks in LOD and retaining hand hold -circle L arm continues circling in front of head to rest on own R shldr, R hands extends fwd and rests of fwd persons R shldr.
5-8 Walk 16 steps fwd in LOD - arms remain in place.
9-12 With 16 walks in LOD - arms return to V-pos by circling hands up, in twd ctr then down.
13-16 Continue walking 16 more steps in LOD - hands joined in V-pos.

FIG. III: TWD CTR, FACE OUT, MOVE LOD

- 1-2 Turning to face ctr - walk 8 steps fwd - raise arms fwd and up.
3-4 Retaining hand hold - with 4 buzz steps , turn 1/2 L (CCW) in place to face out - arms cross R over L, then lower crossed arms in front of body.
5-8 Facing out of circle - do 8 buzz steps sdwd L (CCW).
9-12 With 8 buzz steps, turn R (CW) once in place once - arms raise (4 buzz steps, ½ turn), then lower arms (4 buzz steps, ½ turn), arms are crossed in front of body (L over R).
13-14 Facing out - do 4 buzz steps moving sdwd L (CCW).
15-16 Continue with 4 more buzz steps moving sdwd L (CCW) - release hands and join in V-pos.

FIG. IV: FACE OUT OF CIRCLE

- 1-2 Facing out - continue to do 4 buzz moving sdwd L (CCW) - look twd L.
3-4 With 4 buzz steps turn 1/2 L (CCW) in place to face ctr - raise and lower crossed arms (R over L) in front of body.
5-8 Facing ctr - do 8 buzz steps sdwd R (R to R, L behind) (CCW).
9-10 With 4 buzz steps turn 1/2 R (CCW) in place to face out - raise hands then lower to V-pos.
11-12 Facing out - do 4 buzz steps sdwd L.
13-14 Beg R, walk 8 steps in LOD.
15-16 With 8 more steps in LOD - release hands and place L hand to L shldr of person in front and R hands on waist with fingers fwd.

Repeat dance from Fig. I. Dance ends on Fig. IV, meas 5-8 as follows:

ENDING:

- 5-6 Facing ctr - do 4 more modified buzz steps moving sdwd R (CCW) - arms crossed.
- 7 Do 2 more modified buzz steps sdwd R (CCW) - release hands then rejoin in V-pos.
- 8 Music slow: Step R to R (ct 1); close L beside R (ct &); bow twd ctr (ct 2).

Original notes by Maria Reisch
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