

BOIMITSA
(Macedonia, Greece)

This dance, along with similar dances such as Ti Kles Kaimeni Maria, Tou Katsamba and Kale Maria, comes from Alexandria (formerly Gida), Imathia County, Macedonia. Boimitsa takes its name from a town near Alexandria. It is an interesting 6 meas dance starting in a slow, almost unidentifiable rhythm and graduates into a fast 11/16 which is danced like a Syrto or Kalamatianos. As learned from Irini Loutzaki and Elefteris Drandakis.

Recordings: Available on tape or PFF I(B2) or VASIPAP LPVAS 231. BALKAN ARTS 709 B
Formation: Line or open circle. Arms can be anywhere from a "V" to a "W" pos, facing R of ctr.

meas

pattern

Part I (slow)

Music: This part, in which the musicians usually follow the lead dancer, will be notated in dancer's cts: S Q S

1 2 3

- 1 Step R ft fwd (ct 1 [S]); step L ft fwd and in front of R ft (ct 2 [Q]); touch R ft near L instep and hold (ct 3 [S]).
 - 2 Repeat meas 1.
 - 3 Facing ctr, step R ft to R side and lift L leg, straight, low & in front of R ft (ct 1 [S]); bend on R ft (ct 2 [Q]); bend on R ft and bring L ft sharply around and in bk of R ft (ct 3 [S]).
 - 4 Step bk onto L ft bending both knees (ct 1 [S]); lift R ft, knee straight, low and in front of L ft and bend on L ft (ct 2 [Q]); bend on L ft and draw R ft sharply around and in bk of L ft (ct 3 [S]).
 - 5 Repeat meas 4, opp ftwk.
 - 6 Step L ft to L (ct 1[S]); touch ball of R ft beside L ft (ct 2[Q]); hold (ct 3[S]) or bounce on L ft.
- Repeat until music speeds up.

Part II (fast)

Music: 11/16  Dancer's cts. S-Q-S

- 1 Facing ctr, step R ft to R (ct 1,S); step L ft across and behind R ft (ct 2, Q); turning to face slightly R of ctr, step R ft fwd (ct 3, S).
- 2 Step L ft fwd (ct 1,S); step R ft fwd (ct 2,Q); step L ft fwd (ct 3,S).
- 3 Step R ft sideways R (ct 1,S); touch ball of L ft near R instep (ct 2,Q); hold (ct 3,S).
- 4 Repeat meas 3, opp ftwk and dir.

note: As music becomes faster, the "touches" on ct 2, meas 3 and 4 become 2 bounces on the supporting ft on cts 2 and 3. The free ft is held close to the supporting heel. Also, as the music speeds up, dancers begin to add hops and even turns.

Presented by Stephen Kotansky
LAGUNA FOLKDANCERS FESTIVAL
FEBURARY 10-12, 1989