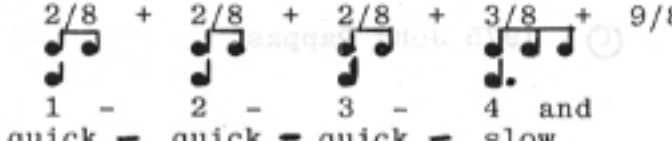


FYSOUNI
(Greece)

Fysouni is a dance from Epiros (Northwestern Greece), and it is mainly done in Preveza. The word "fysouni" means a "bellows." It can be seen at many Epirote functions.

Pronunciation: fee-SOO-nee

Bibliography: Elliniki Hori, V. Papahristos, (Athens, 1960).
Greek Folk Dances, M. Vouras and R. Holden,
(New Jersey, 1965).

Music: 9/8 time $\frac{2}{8} + \frac{2}{8} + \frac{2}{8} + \frac{3}{8} + \frac{9}{8}$

 1 - 2 - 3 - 4 and
 quick - quick - quick - slow

Folkraft LP 8 or ^{any} Fysouni.

Formation: Men and women are in a broken circle with hands held at shoulder height, elbows bent and down.

Characteristics: This dance is a very lively one -- one can't sit back and relax while doing it. Therefore the dancers should put lots of energy into it. The steps should not be very large. *TWO ACTIONS ARE DESCRIBED ON EACH 4. THE FIRST OCCURS ON THE QUARTER NOTE AND THE SECOND ON THE EIGHTH NOTE.*

Meas cts

- | | | |
|-----|----------|--|
| I | 1 | Wt is on the L ft, and all of the dancers are facing obliquely R. Step to the R on the R ft. |
| | 2 | Step across in front of the R on L ft. |
| | 3 | Step to the R on the R ft. |
| | <u>4</u> | Swing the L ft across in front of R by hopping twice on R ft. |
| II | 1 | Still facing R, step bkwd (RLOD) on the L ft. |
| | 2 | Step bkwd on the R ft. |
| | 3 | Turning to face ctr, step to the L on the L ft. |
| | <u>4</u> | Swing R ft in front of L leg, hopping twice on L ft. |
| III | 1 | Step sdwd on R ft. |
| | 2 | Swing L ft in front of R leg, hopping on R ft. |
| | 3 | Step sdwd on L ft. |
| | <u>4</u> | Swinging R ft in front of L leg, hop twice on L ft. |
| IV | | Repeat action of steps in meas III. |
- Variation: This can be done by individual dancers whenever they like.

Continued...

FYSOUNI (continued)Scissors Kicks

- III 1 Step on R in place kicking L fwd.
 2 Step on L in place kicking R fwd.
 3 Step on R in place kicking L fwd.
 4 Step on L in place kicking R fwd.
 Hop on L ft.
- IV Repeat action of steps of meas III.

Presented by John Pappas

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