

B4 TRITE PÜTI

Bulgaria

Folk dances with the name *Trite püti* (TREE-tih PUTT-tih, "three times") are found in many parts of Bulgaria. Usually, the name is the only thing these dances have in common; in terms of steps, meter, sequence of figures, etc., there seems to be no common denominator, and only seldom is it possible even to conjecture what relation the number "3" might have to the dances themselves.

Trite püti's are especially widespread in eastern Thrace, where they are usually in 2/4 time, although occasionally there is an example in 5/16, which places certain dances named *Trite püti* in the *Pajduško* family.* The Thracian variants are ordinarily done by both men and women in an open circle with a leader (*baš*) at the right end and an end-man (*kujruk*) at the left, and are structurally simple, consisting of two or three figures. At big outdoor gatherings Thracians dance it in this form, interspersed with their favorite local *pravo*, *rüčenica* and *pajduško*. Very often, however, *Trite püti* is danced by the men only, in short lines, with very complex, showy figures and steps. A leader signals the various figures by name.

The *Trite püti* described here comes from the village of Kermen in Thrace, and is presented in two versions: (A) group version, as done at big dance gatherings by a large open circle of dancers, mixed men and women, and (B) men's version, danced separately or as an outgrowth of (A).

Meter: 2/4

Arm movements: Thruout the following descriptions, the mov'ts and positions of the joined hands will be indicated by these terms:

"fwd low": from a position joined down at sides ("V" position), and keeping elbows straight, hands are swung fwd (twd ctr) no more than 45° from vertical.

"back low": from a position joined down at sides, and keeping elbows straight, hands are swung back (away from ctr) no more than 45° from vertical.

"straight fwd": with elbows almost straight, joined hands are raised fwd at 90° from vertical, pointed directly twd ctr.

"down and back low": from a position high in front, joined hands move fwd downward, through "down" position, and continue bkwd to "back low" position.

* As a matter of fact, the most popular version of *Pajduško* (the one U.S. and Canadian folk dancers sometimes call the "three-cross" or "4-3-2-1" *Pajduško*) is known as *Trite püti* in parts of eastern Thrace.

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TRITE PÜTI (Continued)

(A) GROUP VERSION

Formation: Open circle or line, M and W, hands joined down at sides ("V" position). End dancers have free hand on hip.

MEAS	PATTERN
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Dance may begin with any measure of the music.

Figure 1 - *Tri napred, tri nazad!* (tree nuh-PRET, tree nuh-ZAHT, "3 fwd, 3 back")

Arm mov'ts thruout this figure: fwd low on each ct 1, back low on each ct 2.

- 1 Facing slightly R of ctr and moving diag fwd in LOD: low hop on Lft fwd (1); step Rft fwd (&); low hop on Rft fwd (2); step Lft fwd (&).
- 2 Low hop on Lft fwd (1); step Rft fwd (&); turning to face ctr, step Lft slightly fwd (some native dancers do a definite stamp here) (2); step Rft slightly bkwd (&).

Note: During meas 1-2 the circle contracts slightly. It expands during meas 3-4 which follow.

- 3 Turning to face slightly L of ctr and moving diag bkwd in LOD: low hop bkwd on Rft (1); step Lft bkwd (&); low hop bkwd on Lft (2); step Rft bkwd (&).
- 4 Low hop bkwd on Rft (1); step Lft bkwd (&); turning to face ctr, step Rft slightly sdwd R (2); step Lft beside Rft (&).

Figure 2 - *Napred, nazad i na mjesto!* (nuh-PRET, nuh-ZAHT ee nuh MASS-too, "fwd, back, in place")

Arm mov'ts thruout this figure: fwd low on each ct 1, back low on each ct 2.

- 1-2 Same mov'ts as meas 1-2 of Fig. 1.

- 3 Facing ctr, low hop on Rft in place (1); step Lft a bit bkwd (&); rock fwd onto Rft (2); rock back onto Lft (&).
- 4 Still facing ctr, step Rft slightly bkwd (1); rock fwd onto Lft (&); step Rft slightly fwd (2); rock back onto Lft (&).
- 5 Still facing ctr, low hop on Lft in place (1); step Rft slightly bkwd (&); rock fwd onto Lft (2); rock back onto Rft (&).

- 6-7 Repeat mov'ts of meas 3-4 of this figure.

Variation on meas 4 and/or 7 (done occasionally):

Still facing ctr, "scissors" steps as follows: step Rft slightly bkwd with sliding mov't, at same time extending Lft fwd low off floor (L knee straight) (1); same scissors step with Lft, extending Rft (&); repeat mov'ts of cts 1, & (2, &).

Figure 3 - *Bavno!* (BAHV-noo, "slow")

IMPORTANT NOTE: Thruout this figure dancer faces directly twd ctr, and each step on downbeat (ct 1 or 2) is followed by a slight knee-flex on the following upbeat (ct &), giving a steady "up-down" pattern thruout.

TRITE PUTI (GROUP VERSION, Figure 3 - Continued)

- 1 Step Rft fwd, arms straight fwd (1); step Lft fwd, arms remain straight fwd (2).
- 2 Step Rft sdwd R, arms straight fwd (1); close Lft (no wt) beside Rft, arms remain straight fwd (2).
- 3 Step Lft bkwd, arms momentarily swing slightly higher than straight fwd (1); step Rft bkwd, arms swing down and back low (2).
- 4 Step Lft sdwd L, arms swing fwd low (1); close Rft (no wt) beside Lft, arms swing back low (2).
- 5 Step Rft fwd, bringing arms straight fwd (1); close Lft (no wt) beside Rft, arms remain straight fwd (2).
- 6 Step Lft bkwd, arms momentarily swing slightly higher than straight fwd (1); step Rft bkwd, arms swing down and back low (2).
- 7 Step Lft sdwd L, arms swing fwd low (1); step Rft beside Lft, arms swing back low (2).
- 8 Step Lft sdwd L, arms swing fwd low (1); close Rft (no wt) beside Lft, arms swing back low (2).

(B) MEN'S VERSION

Formation: Men in short line or semicircle, hands joined down at sides ("V" position); end men's free hand on hip.

Throughout this version: Unless otherwise noted, knees are slightly bent, and arms are swung fwd low on each ct 1, back low on each ct 2. Though these arm mov'ts will not be mentioned in the description below, they are understood to be there and should be practiced from the very beginning until they become automatic.

Dance may begin with any measure of the music.

Figure 1 - Leko hodi! (LECK-oo hoo-DEE, "take it easy")

IMPORTANT NOTE: Thruout this figure each step on downbeat (ct 1 or 2) is followed by a slight knee-flex on the next upbeat (ct &), giving a steady "up-down" pattern.

- 1 Facing R of ctr and moving in LOD: step Rft fwd (1); step Lft fwd (2). These mov'ts are on a slight diagonal; circle contracts a little.
- 2 Facing ctr, step Rft sdwd R (1); touch L toe beside Rft (2).
- 3 Facing L of ctr and moving in RLOD: step Lft fwd (1); step Rft fwd (2).
- 4 Turning to face ctr, and with a hitch-hop (uh-) on Rft, step Lft straight bkwd (away from ctr) (1); touch R toe beside Lft (2).
- 5 Still facing ctr, step Rft fwd (1); bring Lft up behind R knee and bend sharply fwd from waist, swinging arms back with extra force and sharply flexing R knee (2).
- 6 Straighten up and step Lft bkwd (1); step Rft bkwd (2).
- 7 Step Lft bkwd (1); touch Rft beside Lft (2).

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TRITE PŮTI (MEN'S VERSION - Continued)

Figure 2 - *Zaigraj!* (zuh-ee-GRYE, "start dancing")

- (upbeat) Facing ctr with wt on Lft, quick short chug fwd on Lft (heel chug is audible) (uh-).
- 1 Immediately tap full Rft (no wt) beside Lft, tipping body slightly R (1); step Rft diag fwd/R, straightening body (&); quick short chug fwd on Rft (heel chug is audible) (uh-); tap full Lft (no wt) beside Rft, tipping body to L (2); step Lft diag fwd/L, straightening body (&); quick short chug fwd on Lft (heel chug is audible) (uh-).
 - 2 Immediately tap full Rft (no wt) beside Lft, tipping body slightly R (1); step Rft diag fwd/R, straightening body (&); step Lft fwd (2); step Rft beside Lft (&).
 - 3 Still facing ctr, low hop on Rft bkwd (1); short step with Lft bkwd (&); low hop on Lft bkwd (2); short step with Rft bkwd (&).
 - 4 Low hop on Rft bkwd (1); short step bkwd with Lft (&); short step bkwd with Rft (2); step Lft beside Rft (&).

Figure 3 - *Leko hvŕrljaj!* (LECK-oo furl-YIE, "kick easy")

- (upbeat) Facing ctr, short hitch-hop bkwd on Lft (uh-), bringing Rft fwd in air in readiness for ct 1 of meas 1.
- 1 Longer-than-normal step fwd on Rft, leaving Lft on floor about 12" behind Rft, bending both knees, and turning upper body slightly L (wt is on Rft, though it appears to be shared by both feet; if L knee were brought to floor at this point without moving feet, it would touch beside Rft) (1); hop on Rft in place, slightly straightening R knee, turning upper body to face fwd, and bringing bent L leg up and around in front (2).
- Note: The whole sequence described in meas 1 is known as a *praška* in Bulgarian dance terminology, and is found in many Thracian men's dances.
- 2 Again hop on Rft in place, bringing bent L leg further over in front and turning to face slightly R of ctr (1); leap onto Lft into Rft's place, displacing Rft, which swings up in back, R knee bent (2).
 - 3 Hop on Lft in place, bringing bent R leg up and around in front and turning to face very slightly L of ctr (1); leap onto Rft into Lft's place, displacing Lft, which swings up in back, L knee bent (2).
 - 4 Face ctr and jump onto balls of both feet parallel and apart (not wide -- about 12"), knees slightly bent (1); jump onto both feet parallel and together in place (not a heel click, knees not stiff) (2).

Note: The next three measures (meas 5-7) of this figure form a unit sometimes thought of as an independent figure called *Stoj, seži*. It is often used as a tag ending for other figures (see Figs. 4-8).

TRITE PŮTI (MEN'S VERSION, Figure 3 - Continued)

Stoj, seči! (STOY, sit-CHEF, "in place, cut")

- 5 Hop on Lft in place, turning slightly L, raising bent R knee high in front, and bending a bit fwd from waist (1); stamp R heel (no wt) beside L toe (&); still bent fwd from waist, leap onto Rft in place, turning slightly R and raising bent L knee high in front (2); stamp L heel (no wt) beside R toe, straightening body (&).
- 6 Hop on Rft in place, turning whole body 1/8 L to face about 45° L of ctr (1); step Lft sdwd L (i.e., dancer is facing "northwest" and moving "southwest" in relation to ctr) (&); click Rft to Lft, taking wt on Rft and displacing Lft sdwd just off floor (2); step Lft sdwd L (&).
- 7 Still facing "northwest" and moving "southwest", click Rft to Lft, taking wt on Rft and displacing Lft sdwd just off floor (1); step Lft sdwd L (&); again click Rft to Lft, taking wt and displacing Lft sdwd just off floor (2); again step Lft sdwd L (&).

Figure 4 - Zaredi! (zuh-rid-DEE, "line it up" or "put it in order")

- 1 Facing ctr, low hop on Lft fwd, L knee bent, R knee also bent and raised fwd (1); step Rft fwd, leaving Lft on floor about 12" behind Rft, and bending both knees (similar to *praška* position described in Fig. 3, meas 1, ct 1, but facing fwd) (&); shift wt onto Lft slightly fwd of its place, raising Rft low off floor in front (2); step Rft fwd (&).
- 2 Reverse ftwk of meas 1 above, continuing to move slightly fwd.
- 3 Hop on Lft in place, swing bent R leg around twd the front (1); again hop on Lft in place, bringing bent R knee across in front, and turning to face slightly L (2).
- 4 Leap onto Rft in Lft's place, displacing Lft, which swings up in back, L knee bent (1); face ctr and jump onto balls of both feet parallel and apart (not wide -- about 12"), knees slightly bent (2).
- 5 (ct 1) Jump onto both feet parallel and together (not a heel click, knees not stiff) (1).

Note: Fig. 4 officially ends here, i.e., in the middle of meas 5, with ct 2 "left over". At this point dancers immediately go into the tag ending *Stoj, seči* (described in meas 5-7 of Fig. 3 above). This means that *Stoj, seči* will be one count off thruout, and that the whole sequence *Zaredi + Stoj, seči* takes a total of 7 1/2 measures. This is not seen as a problem by native dancers, who ordinarily do the whole sequence through twice, for a total of 15 meas, and then proceed to a new figure. (Yes, this means that the second time through the whole sequence, *Zaredi* is one count off, and that dancers are again "on the beat" when they begin the second *Stoj, seči*.)

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Figure 5 - Puskaj! (poo-SKY, "let go")

- 1 Facing ctr, hop on Lft slightly fwd, raising R knee fwd (1); kick Rft down across in front of L leg (&); leap on Rft fwd, raising L knee fwd (2); kick Lft down across in front of R leg (&).
- 2 Leap on Lft fwd, raising R knee fwd (1); kick Rft down across in front of L leg (&); leap on Rft fwd, raising L knee fwd (2); stamp L heel (no wt) beside R toe, bending upper body a bit fwd/R from waist (&).
- 3-4 Same mov'ts as in last two meas of *Stoj*, *seči*, i.e., meas 6-7 of Fig. 3.

Figure 6 - Tupaj tri dolu! (too-PIE tree DOH-loo, "stamp and three down")

- 1 Same mov'ts as meas 1 of Fig. 4 above, but more exaggerated: fwd steps on Rft become loud stamps, and both feet are raised higher off the floor thruout.
- 2 Shift wt onto Lft, slightly fwd of its place (1); stamp fwd onto Rft (taking wt) (&); stamp fwd onto Lft (twd ctr), taking wt and turning body slightly R of ctr (2); step on Rft in its place almost behind Lft (&).
- 3 Turning to face ctr, hop Rft bkwd, raising Lft low off floor (1); step Lft bkwd, raising Rft low off floor (&); hop Lft bkwd, raising Rft low off floor (2); step Rft bkwd (&).
- 4 Leap onto Lft slightly sdwd L, kicking Rft up across in back of L leg (1); leap onto Rft slightly sdwd R, kicking Lft up across in back of R leg (2).
- 5 Leap onto Lft slightly sdwd L, bringing bent R knee high out to side and around in front (1); jump into deep knee-bend in place (squat) on both ft together, knees together (2); rise from deep knee-bend with wt on Rft (&).
- 6-9 Do mov'ts of meas 4-5 two more times (3 times in all).
- 10 Jump up into air, ft together and knees straight, thrusting joined hands upward above head level, elbows straight (1); land on both feet together, flexing knees slightly to absorb shock, and swinging joined hands down and back low (2).
- 11-13 Do *Stoj*, *seči* (meas 5-7 of Fig. 3).

Figure 7 - *Ljulka edno dolu!* (LYOOL-kuh id-NOH DOH-loo, "zig-zag and one down")

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(3)
- 1 Facing ctr, hop on Lft in place (1); step Rft diag fwd/R (&); step Lft near R heel, almost behind (2); step Rft diag fwd/R (&).
 - 2 Hop on Rft in place (1); step Lft diag fwd/L (&); step Rft near L heel, almost behind (2); step Lft diag fwd/L (&).
 - 3 Hop on Lft slightly bkwd (1); step Rft diag bk/R (&); step Lft near R heel, almost behind (2); step Rft diag bk/R (&).
 - 4 ← *diff* → Hop on Rft slightly bkwd (1); step Lft diag bk/L (&); step Rft near L heel, almost behind (2); step Lft diag bk/L (&).
 - 5 Hop on Lft in place, turning slightly L of ctr, bending slightly fwd from waist and raising R knee high (1); strike R heel (no wt) beside L toe (&); still bent fwd from waist, leap onto Rft in place, turning slightly R and raising L knee high (2); stamp L heel (no wt) beside R toe, straightening body (&).
 - 6 Leap onto Lft slightly sdwd L, kicking Rft up across in front of L leg (1); leap onto Rft slightly sdwd R, kicking Lft up across in back of R leg (2).
 - 7 Leap onto Lft slightly sdwd L, kicking Rft up across in front of L leg (1); jump into deep knee-bend (squat) on both feet together, knees together (2).
 - 8 Jump up into air, feet together and knees bent (together), swinging joined hands up to about shldr level, with elbows bent (1); land on both feet together, flexing knees slightly to absorb shock, leaving joined hands at shldr level (2).
 - 9-11 Do *Stoj, seči* (meas 5-7 of Fig. 3).

Figure 8 - *Tri dolu!* (TREE DOH-loo, "three down")

- 1-3 Same mov'ts as in meas 5-7 of Fig. 7 above.
- 4-7 Repeat mov'ts of meas 2-3 of this figure (leaps Lft, Rft, Lft and squat) two more times (3 times in all).
- 8 Same mov't as in ct 1 of meas 8 of Fig. 7 (jump into air with bent knees, etc.), but jumping higher to sustain the mov't through this whole measure.
- 9 Land on both feet together (1); jump into deep knee-bend (squat) on both feet together, knees together, arms still bent at elbows (2).
- 10-12 Do *Stoj, seči* (meas 5-7 of Fig. 3).