

TRITE PŮTI

Bulgarian

PRONUNCIATION: TREE-teh PUH-tee

TRANSLATION: Three times

SOURCE: Dick Oakes learned this dance from the Balkan community in Los Angeles, California. Many instructors, including Dennis Boxell, Dick Crum, Stephen Kotansky, Jaap Leegwater, Yves Moreau, David Shochat, and Richard Unciano have introduced variants of Trite Pŭti to folk dancers in the United States.

BACKGROUND: Trite Pŭti (also Trite Pāti or Trite P'ti) is a dance type that is found in much of Bulgaria and eastern Thrace. The steps described are typical of those found in the Nova Zagora and Jambol area. The region's name come from Thracians, an ancient Indo-European speaking nation. Culture of today's Eastern Thrace shares many similarities with cultures of Balkan (Southeastern Europe) countries as much of the region's population are descendants of people who immigrated from those countries starting from late 1800s to the present.

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 relations the number "3" might have to the dances themselves. Trite Pŭti's are especially widespread in eastern Thrace, where they are usually in 2/4 time, although occasionally there is an example of 15/16, which places certain dances named Trite Pŭti in the Pajduška family. The Thracian variants are ordinarily danced by both men and women in an open circle with a leader (baš) at the right end consisting of two or three figures. A leader signals the various figures by name.

MUSIC: Atanas Kolarovski (LP) AK-003, side A, band 2 "Triti Pāti"
Dansa (LP) 001, side 2, band 7 "Vurtyano Horo"
Festival Records (LP) AMAN 103, side 1, band 4 "Trite Pāti"
Festival Records (LP) AMAN 106, side 2, band 1 "Trite Pŭti"
Folkdancer (LP) MH-104, side A, band 4 "Trite Pāti"
Folkdancer (45rpm) MH 45-3043, side b "Trite Pŭti"
NAMA (LP) 2, side B, band 4 "Kableškovo Horo"
Naša Pesen (LP) NP 595, side 1, band 2 "Trite P'ti"
Vitoshka (LP) VIT-001, side 1, band 3 "Trite Pŭti" XOPO (45rpm) X-332 "Trite Pŭti"
XOPO (LP) X-LP-2, side 1, band 1 "Trite Pāti"

Geisler, Richard. Sheet music, "Lark in the Morning Free Music Library,"
<http://larkinam.com/LITMLibrary.html#Geisler>.

FORMATION: Lines or open circle of mixed M and W with hands joined and held down in "V" position. End dancers have free hand on hip with thumb fwd and fingers back, or down at sides.

METER/RHYTHM: 2/4

STEPS/STYLE: HOP: This is actually a low hop (or "lift") where the ball of the ft does not leave the floor.

Throughout the dance the arms are swung fwd 45 degrees on ct 1 and bwd 45 degrees on ct 2. Steps are small but danced with enthusiam.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - Varies; begin with any musical phrase.

I. BAVNO (BAHV-noh) Slow

1 Facing ctr, step R fwd (ct 1); step L fwd (ct 2);
2 Step R swd (ct 1); touch L next to R (ct 2);
3 Step L bwd (ct 1); step R bwd (ct 2);
4 Step L swd (ct 1); touch R next to L (ct 2);
5 Step R fwd (ct 1); touch L next to R (ct 2);
6 Step L bwd (ct 1); step R slightly bwd (ct 2);
7 Step L swd (ct 1); step R next to L (ct 2);
8 Step L swd (ct 1); touch R next to L (ct 2).

9-16 Repeat action of meas 1-8.

II. NAPRED, NAZAD (nah-PRED, nah-ZAD) Fwd, Bwd

1 Facing and moving slightly diag R, low hop L (ct 1); step R fwd (ct &); low hop R (ct 2); step L fwd (ct &);
2 Low hop L (ct 1); step R fwd (ct &); turning to face ctr, step L slightly fwd, bending L knee slightly (ct 2); step R slightly bwd (ct &);
3 Facing slightly diag to L and moving slightly bwd diag R, low hop R (ct 1); step L bwd (ct &); low hop L (ct 2); step R bwd (ct &);
4 Low hop R (ct 1); step R bwd (ct &); turning to face ctr, step R next to L (ct 2); step L next to R (ct &).

5-8 Repeat action of meas 1-4.

III. LJULKA (LYOOL-kuh) Zig-zag

1 Facing and moving diag to R, low hop L (ct 1); step R fwd (ct &); step L fwd (ct 2); step R fwd (ct &);
2 Repeat action of meas 1 in same dir with opp ftwk;
3 Turning to face ctr, low hop L (ct 1); step R bwd (ct &); step L bwd (ct 2); step R bwd (ct &);
4 Low hop R (ct 1); step L swd (ct &); step R next to L (ct 2); step L swd (ct

5-8 Repeat action of meas 1-4.

IV. NA MJASTO (nah MYASS-toh) In place

- 1 Facing ctr, low hop L in place, raising bent R knee fwd (ct 1); step R next to L (ct &); low hop R in place, raising bent L knee fwd (ct 2); step L next to R (ct &);
- 2 Low hop L in place, raising bent R knee fwd (ct 1); step R next to L (ct &); step L in front of R (ct 2); step R in place in back of L (ct &);
- 3 Hop R in place, raising bent L knee fwd (ct 1); step L next to R (ct &); step R in front of L (ct 2); step L in place in back of R (ct &);
- 4 Low hop L in place, raising bent R knee fwd (ct 1); step R next to L (ct &); low hop R in place, raising bent L knee fwd (ct 2); step L next to R, extending R leg fwd in preparation for scissor-kicks (ct &);
- 5 Step R in place next to L, extending L leg fwd (ct 1); step L next to R, extending R leg fwd (ct &); step R next to L, extending L leg fwd (ct 2); step L next to R, extending R leg fwd (ct &).

6-10 Repeat action of meas 1-5.

Repeat entire dance from beg.