

Presented by Gordon Tracie

TRAVA
Köra
 Sweden

The name of the dance means: "trotting along dance." It is a traditional old time dance originating in the southern area of the province of Skåne. It was originally learned by Gordon Tracie in Sweden, 1948.

Folk dancers familiar with the Scandinavian material will immediately discern a close relationship between this dance and the well-known Sønderhoning from Denmark. The music of each is in duple meter, and both begin with a simple walking promenade followed by a turn using a triple meter step pattern, so that the rotation step is "3 against 2." It would appear, however, that the unique dance holds in the Danish variant are of an older origin than those used in Trava. Furthermore, recent research in Denmark has indicated that Sønderhoning is properly danced at a very slow tempo, whereas Trava is most appropriately used when the tempo of a polka is too fast for a comfortable druff-polka, polkett, or snoa step.

PRONUNCIATION: Trahw-vah

RECORD: Viking V 800-b (45)

RHYTHM: Duple meter; polka rhythm; relatively fast tempo; generally lively temperament.

FORMATION: Cpls in a circle (W on M's R), moving and facing LOD (CCW), in open shldr-waist pos

STYLE: Bouncy; animated but under firm control; free form

METER: PATTERN

NOTE: The following parts are not figures in the regular sense, but merely two dance positions with rest-step and turn, which are alternated at will with no fixed number of meas for either.

PART A: OPEN WALK FWD

In open shldr-waist hold, begin on outside ft and do an even number of walking steps that are light and springy. One step per ct.

PART B: CLOSED POLSKA TURN:

Whenever desired (without stamp transition as in Snoa), cpls assume closed basic polska hold, and dance full-turn polska step in time with the ct (rather than the meas) of the music, any number of times. As in Snurrbocken, the step is danced with an even bounce on each ct, knees slightly flexed so that the turn is springy. Turn may be continued until cpls wish to revert to wlaiking again. At this point it is no longer necessary for the 1st walking step to be on the outside ft. Instead, cpls should simply see to it that one step movement is made on each ct, so as not to lose the even bouncy rhythm.

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NOTE: If, for esthetic reasons, the dancers wish to keep the correspondence of music and step consistent, they should be aware of the following: The 1st ct of the polska step pattern (M: L, both, R; W: both, R, L) coincides with the 1st ct of the meas only once ever 4 polska steps (= 6 meas of music). Thus in order to begin the whole series at the start of a full 8 meas phrase, it is necessary to dance 32 full 3-ct step patterns to 96 cts of music (= 48 meas or six 8 meas phrases).