

TRAVA
(Sweden)

Trava, meaning "trotting-along" apparently originated in the province of Skane in southern Sweden. Gordon E. Tracie learned it in Sweden in 1948 and taught it at Skandia Folkdance Society, Seattle. It is a traditional oldtime dance, bouncy and animated but under firm control.

Pronunciation: TRAW-vah

Record: Viking V-800b

2/4 meter

Formation: Cpls in open shldr-waist pos ready to move in LOD,

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. There are 2 cts to each meas.

OPEN WALK FORWARD

Beg on outside ft, any even number of light, springy walking steps. One step to each ct of music.

CLOSED POLSKA TURN

Whenever desired (without stamp transition as in Snoa!), cpl assumes closed basic polska hold (preferred), or shldr-waist, and dances fullturn polska step in time with the count (rather than the meas) of the music, any number of times. As in Snurrbocken, the step is danced with an even bounce on each beat of the meas, knees slightly flexed so that the turn is springy. Turn may be continued until cpl wishes to revert to walking again. At this point it is no longer necessary for the first walking step to be on the outside ft. Instead, cpl should simply see to it that one step movement is made on each ct of music, so as not to lose the even bouncy rhythm.

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 a musical meas only once every 4 polska steps (6 meas of music). Thus in order to beg the whole series at the start of a full 8-meas musical phrase, it is necessary to dance 32 full 3-ct step patterns to 96 cts of music (48 meas, or six 8-meas phrases).

Historical information: Folkdancers familiar with Scandinavian material will immediately discern a close relationship between this dance and the well-known S nderhoning 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 danceholds in the Danish variant are of an older origin than those used in Trava. Furthermore, recent research in Denmark has indicated that S nderhoning 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.

Presented by Gordon E. Tracie