

FINNSTEP

MUSIC RHYTHM: Quickstep 2/4
TEMPO: 52 two-beat measures per minute; 104 beats per minute

ISU MUSIC
INTRODUCTION: 32 beats, 18.5 seconds
The first step of the Finnstep may be started either immediately after the introductory music of eight beats (4 bars), which occurs approximately four seconds after the music starts, or the couple can start the dance when phrasing repeats after 8+32 beats (4+16 bars), which occurs approximately 23 seconds after the music starts. If the dance is started in other places, the phrasing of the music will be incorrect.

PATTERN-TIMING: 1 = :38; 2 = 1:16; 3 = 1:54; 4 = 2:32

DURATION: Test 2 = 1:16
Competition 2 = 1:16
Adult Competition 2 = 1:16

SKATER'S
CHOICE TIMING: See Skater's Choice Pattern Dance Timing Chart on usfigureskating.org under the "Technical Info" link

PATTERN: Optional

TEST: International

The Finnstep is a fun, fast dance. The best way to describe it is that it resembles "sparkling champagne". It is a ballroom type Quickstep, and should be danced very lightly, so to speak "over-thetop". This dance is not serious, so it can even be performed a bit comically. Polka/Folklore character should be avoided.

It requires very crisp and tidy timing as well as footwork. The timing is the most important characteristic of the dance and lack of crisp and clean timing and character, should be penalized severely. The accent should always be at the beginning of the beat – not just on the beat. By skating the steps at the beginning of the beat, the couple achieves the required lightness. This dance measures the musicality of the couples.

The posture should be very upright, almost stiff throughout the dance. It is essential to skate the longer steps with strong, well rounded, deep edges to contrast with the crisp light steps, toe steps and hops (small jumps without rotation) found throughout the dance! Just skating the steps is not enough. It is how the steps are executed and what is "said and expressed" with the technique that is important, not the technique in itself. The technique is only a tool for expression which must be strong!

1. The Promenade Section

The Promenade Section sets up the character of the dance. Accurate and crisp timing with emphasis on the upbeats as well as the "and"-beats is crucial for a successful performance here. The first part of this section is skated in open hold on a straight line across the rink, with light hops and upright style to resemble a typical ballroom Quickstep. The lady's twizzle of 1½ rotations (her Step 12) needs to be very fast. At the conclusion of her twizzle, the couple skates Steps 13-18 in partial outside hold (like the Viennese opening steps), before moving to outside hold on step 19. Good, clean free-leg action is also to be valued throughout this part. The "hop-moves" need to be executed in complete unison using only the legs and knees, not the upper body. Holds and positions need to be elegant, upright, levelled, the upper body lifted erect and almost stiff.

2. Turn, Twizzle and Stop Section

This section needs to be skated with controlled, deep, nicely flowing edges without losing the character and the rhythm of the dance. After the simultaneous twizzles (Step 21) the partners are face-to-face, clasping left hands, with their right arms extended to the side and a little higher than shoulder level. The exit edge of Step 21 (RBI for man; RFO for lady) needs to be well controlled with the free legs stretched behind. On Step 23 the partners move into open hold. During the leg swing, in preparation for the swing closed choctaw (Step 32), the lady moves ahead under the man's left arm to hand in hand, with arms bent. On Step 33a the man skates an open RBI mohawk, while the lady starts her Step 33 on an RBI followed by her change of edge in preparation for their second set of simultaneous twizzles (his Step 33c while she continues her Step 33). The couple passes through waltz hold, then the lady's left arm briefly touches the man's back. The man's left hand holds the lady's right during the twizzle. After turning their twizzles (one rotation for the man; 1½ for the lady), the couple slides into a stop in Kilian with both of their arms extended to the side and their hands clasped in a "butterfly" hold, and with their free legs extended to the side.

Steps 34-42 are performed on the spot (shown as stationary steps on the diagrams). These character toe steps should be executed with light feet and crisp timing. Good clean free leg action with the free legs held at at least 45° angles is essential. During the toe steps the couple moves into partial outside hold. The pendular movement of the free leg moves slowly from side to back. On Steps 34, 35, and 36 there is pendular movement of the free leg as it moves slowly from side to back coupée. On Step 38 the free leg is extended to the front, in back coupée on Step 39, extended to the front on Step 40, in back coupée again on Step 41. They conclude the stationary section on Step 42 on their toepicks with both feet close together.

3. Crossing Paths (Changing Sides) Section

To achieve the dynamics of performing this section of the dance the couple needs to accelerate, creating a clear crescendo. The pattern is permitted to “backtrack” after the stop to enable the couple to have room to complete the pattern and achieve the correct restart. The section starts on Step 43 with a hop forward landing on the left foot. Steps 46, 47, and 48 should be executed with the free leg bending back 90°, knees parallel and steps lightly hopped. In the crossing paths section it is important that Steps 52 and 58 for the lady, and 51b and 58 for the man are skated with a good edge across ice to enable the passing by of the couple (so that the couple “zig zag”). The changing of sides on Steps 54 & 61 should be done lightly, with good, matching knee action, however Polka/folk dance character should be avoided. The many hold and position changes throughout this section should be done effortlessly, with ease. The cross behind closed choctaw (Step 64) must be skated with clean and deep edges to enable tight, simultaneous twizzles just before the re-start. A poor execution of the choctaw and twizzle will lead to difficulties for the re-start and poor character of the first part of the dance.

Summary

Dance is a means of expression. If the execution of this dance does not evoke feelings in the audience, even if it were technically correct and clean, it would not be a successful performance. The dance must be as much fun to watch as it is to dance; otherwise, the performers should not be rewarded with good marks.

INVENTORS: Susanna Rahkamo and Petri Kokko with Martin Skotnický

FIRST PERFORMED: European Championships, 1995, Dortmund, Germany

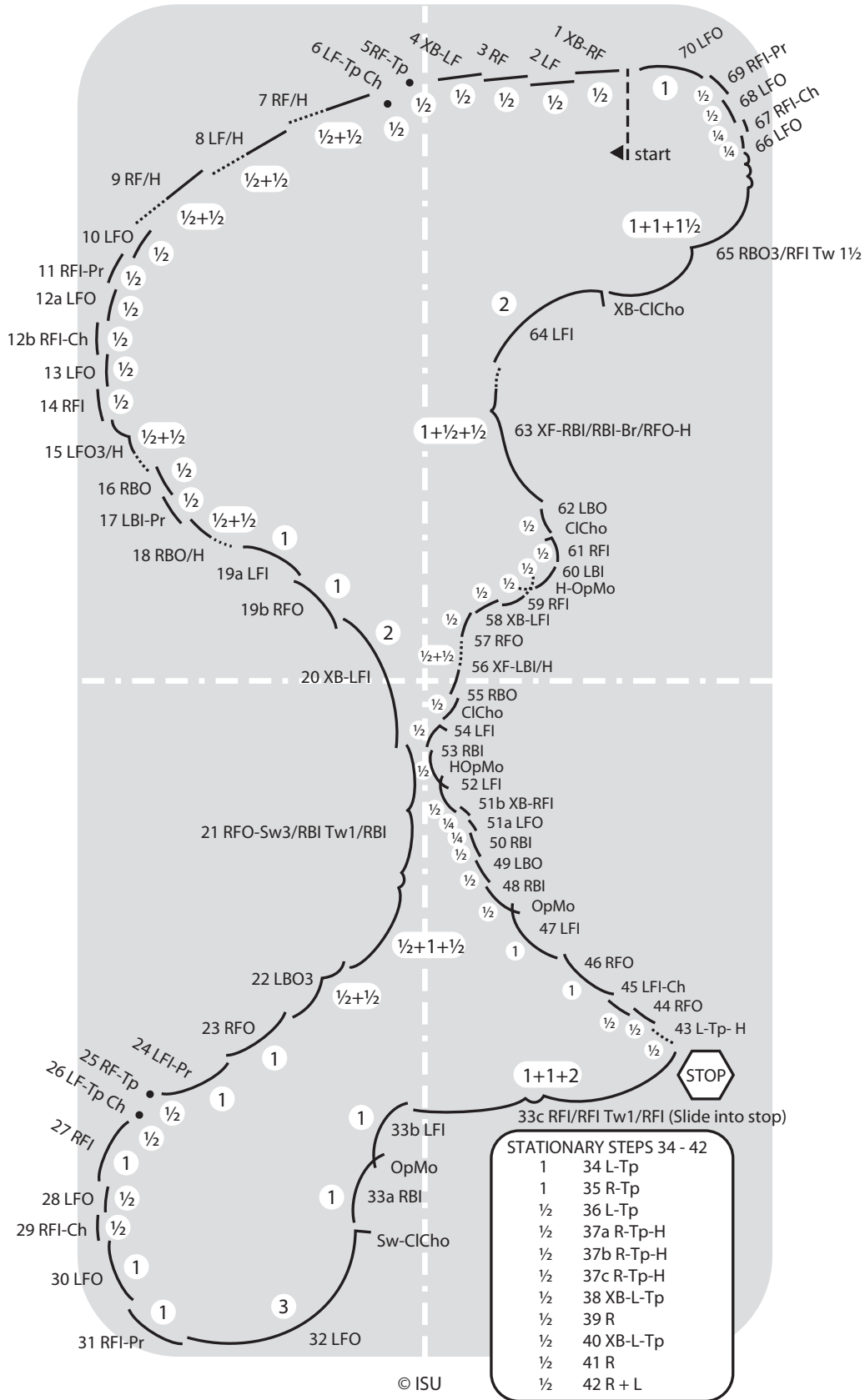
FINNSTEP — STEP CHART

Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
1. Promenade Section						
Open	1	XB-RF		½		XB-RF
	2	LF		½		LF
	3	RF		½		RF
	4	XB-LF		½		XB-LF
	5	RF-Tp		½		RF-Tp
	6	LF-Tp Ch		½		LF-Tp Ch
	7	RF/H		½+½		RF/H
	8	LF/H		½+½		LF/H
	9	RF/H		½+½		RF/H
	10	LFO		½		LFO
	11	RFI-Pr		½		RFI-Pr
Partial Outside*	12a	LFO	½		½+½	LFO-Tw 1½
	12b	RFI-Ch	½			
	13	LFO		½		RBO
	14	RFI		½		LBI-Pr
	15	LFO3/H		½+½		RBO/H
	16	RBO		½		LFO
Outside	17	LBI-Pr		½		RFI-Pr
	18	RBO/H		½+½		LFO3/H
	19a	LFI	1		½+½ +1+1 “and”	Wd-RBI3/ RFO/RFOBr /RBI/H
	19b	RFO	1			
	20	XB-LFI	2		1	XB-LBO
2. Turn, Twizzle and Stop Section						
Hand-in-hand after Tw (see text)	21	RFO-Sw3 /RBI Tw 1 /RBI	½ +1 + ½ +1		1+1 +1	XF-RBI/RBI Tw 1½ /RFO
No hold	22	LBO3	½+½		1	LFI
Open	23	RFO		1		RFO
	24	LFI-Pr		1		LFI-Pr
	25	RF-Tp		½		RF-Tp
	26	LF-Tp Ch		½		LF-Tp Ch
	27	RFI		1		RFI
	28	LFO		½		LFO
	29	RFI-Ch		½		RFI-Ch
	30	LFO		1		LFO
	31	RFI-Pr		1		RFI-Pr
	32	LFO Sw-CI Cho		3		LFO Sw-CI Cho
See text	33a	RBI OpMo	1		2+	RBI (left leg moves back)
See text	33b	LFI	1			
Stop in Butterfly (see text)	33c	RFI/RFI Tw 1 /RFI (Slide into Stop)	1+1+2		1+1 +2	/RBO/RBO Tw 1 ½ /RFI (Slide into Stop)
“Kilian” (arms extended)	Stationary Steps					
	34	L-Tp-H		1		L-Tp-H
	35	R-Tp		1		R-Tp
	36	Lp-Tp		½		Lp-Tp

Hold	Step No.	Man's Step	Number of beats of music			Lady's Step
Partial Outside*	37a	R-Tp-H		½		R-Tp-H (lady turns on Tp to face man)
	37b	R-Tp-H		½		R-Tp-H
	37c	R-Tp-H		½		R-Tp-H
	38	XB-L-Tp		½		XB-L-Tp
	39	R (flat)		½		R (flat)
	40	XB-L-Tp		½		XB-L-Tp
	41	R (flat)		½		R (flat)
	42	R+L		½		R+L
End of Stationary Steps						
3. Crossing Paths Section						
Open	43	L-Tp-H		½		L-Tp-H
	44	RFO		½		RFO
	45	LFI-Ch		½		LFI-Ch
	46	RFO		1		RFO
	47	LFI OpMo		1		LFI
Partial Outside	48	RBI		½		RFO
	49	LBO		½		LFI
	50	RBI		½		RFO
Open	51a	LFO	¼		½	XB-LFI
	51b	XB-RFI	¼			
	52	LFI HOpMo		½		RFI HOpMo
Hand in hand side by side	53	RBI (man's left hand up)		½		LBI
Change sides (stays hand in hand)	54	LFI ClCho		½		RFI ClCho
	55	RBO		½		LBO
	56	XF-LBI/H		½+½		XF-RBI/H
	57	RFO		½		LFO
	58	XB-LFI		½		XB-RFI
	59	RFI HOpMo		½		LFI HOpMo
Change sides	60	LBI		½		RBI
	61	RFI ClCho		½		LFI ClCho
	62	LBO		½		RBO
	63a 63b	XF-RBI /RBI Br /RFO-H	1+ ½ +½		½ 1+½	XF-LBI RFO /H
Kilian	64	LFI XB-ClCho		2		LFI XB-ClCho
	65	RBO3 /RFI Tw 1½		1+1+1 1½		RBO3 /RFI Tw 1½
Open	66	LFO		¼		LFO
	67	RFI-Ch		¼		RFI-Ch
	68	LFO		½		LFO
	69	RFI-Pr		½		RFI-Pr
	70	LFO		1		LFO

Tp Toepick
H Hop
HOpMo Hopped Open Mohawk

FINNSTEP-MAN — OPTIONAL PATTERN DANCE



FINNSTEP-LADY — OPTIONAL PATTERN DANCE

