

QUARTETS

duration of the programme : 3'00" +/- 10"
15" MAXIMUM introduction music - Props within 20"
Cleaning the floor within 40"

General considerations

- Quartets: They shall not be made up of two couples, pairs or dance, but **four skaters acting as a group**. All jumps with one rotation plus single axel, double toe loop and double salchow are allowed. Spins are allowed except spins of class A.
- **A MARK** : 1. Idea (theme), choreography and group technique 50% 2. Technical difficulties of the skating and related movements 50%
- **B MARK** 1. General Impression 40% 2. The accomplishment of the theme (idea) 30% 3. Expressiveness and interpretation 30%

- A Show performance may not include more than 4 typical precision elements
- Line manoeuvres & Blocks in all forms have no limitations.
- Show teams give in their performance expression of show elements; so audience and judges are aware of a theme matching the title of the performance

PROPS

- **Accessories which can be carried by an individual skater are permitted.** It is also permitted to **position objects** or props briefly, along the side of the rink, but only just **before the start of the performance.** In order to avoid disorder and confusion, **once they are picked up they must not be left, abandoned or thrown outside the rink.**
- It is important that the skaters should demonstrate their ability to use the accessories appropriate and skate well at the same time. **It is permitted for skaters to pass objects from one to another and to place them on the skating surface, but only so long as the skater maintains physical contact with the object(s).**
- **Leaving any object or prop on the floor out of contact** with any skater is allowed **only once** during the programme for a **maximum of 10 seconds.**
- If an object falls on the floor no penalty will be incurred, but it will be considered as a negative point in the general impression of the programme

COSTUME

- There are no restrictions on costumes. Changes of costume during the programme are allowed, but with the same rules as for accessories: **nothing to be left on the floor or thrown outside of the rink.**
- If parts of the costume should accidentally touch the floor, no penalty will be applied so long as the flow of the program is not interrupted.

A) PROGRAMME CONTENTS

- 1) Technical Difficulties: skating skills, steps, speed, lifts, jumps and spins
- 2) The THEME of the programme and its design: its composition and programme style, technical structure of the programme, its use of space, the use of skating elements and their variety, compatibility, coherence and unity, originality, rhythm and its variation.
- 3) Group Technique: group manouvres, formations, blocks, ranks, changes and transitions, intersections, harmony of movement in unison.

B) PRESENTATION

- 1) Expressiveness and Interpretation: artistic and kinesthetic ability, quality and control of movements, the varied use of energy, theatricality.
- 2) The accomplishment of the Theme: costumes, make-up, hairstyles and props. The effectiveness of the performance; The involvement of the skaters in the programme, its projection to the judges and the public.
- 3) General Impression: precision, harmony, synchronization and rythmic flow.

- Demonstrating stability and **quality of skating cleaning and fluid edges, steps, and revolutions**, the skaters must be able to skate in all directions, forward, backward, clockwise and anti-clockwise . The variety and the difficulty of steps increases the value of technical content as will the use of accelerations and variations of speed.
- **Speed** has two aspects:
 - a. Speed as linear skating speed (moving across the floor).
 - b. Speed as rapidity in steps execution, movements, transitions from one position to another

- **Lifts** should be performed in classic fashion (smoothly – both the lifter and the one lifted), as in pairs or dance movements
- **Figures** are those movements that groups of skaters or even the entire group perform in standing positions or in group of three, or four, etc. skaters
- **Jumps and Spins** should not be judged as technical elements as in Free or Pairs Skating, but only as choreographic elements

If they are performed they have to be fluent, clean, correct, fast, high and if performed by more skaters, they must be performed close or in synchrony. In Quartets jumps and spins can be executed in pairs, but skaters must not use them to disguise technical problems. Their purpose should be to enhance and underline particular moment of the programme in an original manner

- **The structure of the programme** is the writing of the program choreography both from the technical and artistic point of view.
- A programme **MUST cover the whole rink floor** and the skaters **MUST** move in all the directions following different imaginary lines. The elements should be distributed all over the rink and not just in one part of it.
- The construction of the programme, the disposition of the elements, **the use of the space**, its “architecture”, must be designed keeping in mind what is intended to be expressed, with full regard to the music chosen
- The sequence of the elements must have a logic. Movements, positions, gestures, should not be just for effect. They have to be motivated by the music itself, according its characteristics and its rhythm .
- The important thing is that all the movements, all the interpretations, should give the impression of a Compact Group.

- In summary, **group technique is the ability to create, vary and modify different successive formations with order, speed, fluidity and precision** and to execute movements and changes of position on the rink, without apparent effort or tangles (**transitions**).
- **different formations executed in lines, curves, diagonals, zig-zags, serpentine etc.,**
- **kinds of formation such as lines, circles, pyramids, ranks, duets, trios, quartets, etc. and to move into different kind of interactions (mirror, parallel-contrasting-sequential lines, crosses, canon-rondeau-antiphon-unison, counterpoint**

EXPRESSIVENESS AND INTERPRETATION

The fundamental elements of Expressiveness and interpretation fundamental elements are:

- ☞ Carriage.
- ☞ Port de bras (correct arms setting).
- ☞ Total utilization of the different part of the body.
- ☞ Perfect lines.
- ☞ Quality, clarity and precision of movement.
- ☞ Variety and Contrast.
- ☞ Gracefulness, Fineness, elegance and smooth control of movements.
- ☞ Fluidity, seamlessness in changing movements.
- ☞ Energy and its variations and shades (A sequence of movements has a precise energy that has a beginning, then grows and finishes and flows naturally into the next choreographic phrases) e.g.: weak, strong, light, dry, soft, explosive, percussive, pulsing, rising and falling, sharp, accelerated, decelerating, slow, etc.
- ☞ Artistic, ability to mimic and interpret (theatricality).

- Costumes, make-up, hairstyles, and props are very important in defining the theme and the message of the programme
- Also the ability of the skaters to interpret the style and the character of the programme, appropriately to the music and fulfilling the intent of the preselected theme
- It is vital that the emotional, physical and intellectual involvement of the skaters is projected across to judges and the public alike.

GENERAL IMPRESSION

- Accuracy and synchronism
- Judges will consider, both the expression of the idea and the clarity, precision, finesse and care of the programme. They have to pay attention to alignment and synchronism
- Movements, gestures, steps, should match the character of the melody, the harmony, rhythm, time, dynamics and emotion of the music and not just casually or with no involvement. The style of the programme must express and underline the character of the music
- The skaters must be able to be always keep in time and follow the rhythmic variations correctly.