



FEI VAULTING GUIDELINES

to the FEI VAULTING RULES

9th edition, effective 1st January 2016

Updates effective, 1 January 2020

Updates effective, 20 February 2020
(clarification of existing wording)

Printed in Switzerland

Copyright © 20~~2019~~ Fédération Equestre Internationale

Reproduction strictly reserved

Fédération Equestre Internationale

HM King Hussein I Building

Chemin de la Joliette 8

1006 Lausanne

Switzerland

t +41 21 310 47 47

f +41 21 310 47 60

e info@fei.org

www.fei.org

PREAMBLE.....	4
1. OBJECT AND GENERAL PRINCIPLES OF VAULTING	7
1.1. General (Vaulting Rules Article 730)	7
1.1.1. Compulsory Test:	7
1.1.2. Free Test	7
1.1.3. Technical Test.....	7
1.1.4. Ground Jury.....	7
1.2. Explanation of the Marks	7
1.3. The optimal quality of an exercise.....	8
1.4. Scoring criteria.....	8
1.4.1. Overall picture of an exercise	8
1.4.2. Set-up of a Score	8
1.5. Deviations from the optimal quality of an exercise.....	8
1.5.1. Deviations from the optimal mechanics	9
1.5.2. Deviations from the optimal performance	9
1.5.3. Landings.....	9
2. HORSE SCORE	10
3. COMPULSORY TEST	37
3.1. General.....	37
3.2. Compulsory Test – Scores.....	37
3.3. Requirements of the Tests	37
3.3.1. Squad Comp 1 Test (Art. 739.3).....	37
3.3.2. Squad Comp 2 Test (Art. 739.4).....	37
3.3.3. Squad Comp 3 Test (Art. 739.5).....	37
3.3.4. Individual Comp 1 Test (Art. 744.3)	38
3.3.5. Individual Comp 2 Test (Art. 744.4)	38
3.3.6. Individual Comp 3 Test (Art. 744.5).....	38
3.3.7. Individual Comp FEI Challenge I/II (Art. 2.5 of the FEI Vaulting World Challenge rules)	38
Additional exercises:	38
3.3.8. Pas de Deux Comp Test (Art. 750.3).....	38
3.4. Specific faults with penalties and deductions	39
3.5. Description of the Compulsory Exercises and Scoring Criteria	39
3.5.1. Vault-on	39
3.5.2. Basic Seat	41
3.5.3. Flag.....	42
3.5.4. Mill	43
3.5.5. Scissors Forward	45
3.5.6. Scissors Backward.....	47
3.5.7. Stand	49
3.5.8. Flank 1st Part	51
3.5.9. Flank 2nd Part.....	52
3.5.10. Half Mill.....	53
3.5.11. Swing Backward legs open followed by dismount to inside	55
3.5.12. Swing Forward legs closed	57
3.5.13. Swing off from seat astride to the outside.....	58
3.5.14. Flag without arm.....	59
3.5.15. Free Kneel	60
4. FREE TEST	62
4.1. General.....	62
4.2. Free Test – Scores	62
4.3. Requirements of the Free Test	62
4.3.1. Squad Free Test 1 (Vaulting Rules Art. 740.3).....	62
4.3.2. Squad Free Test 2 (Vaulting Rules Art. 740.4).....	62
4.3.3. Individual Free Test (Vaulting Rules Art. 745).....	62

4.3.4.	Pas-de-Deux Free Test 1 (Vaulting Rules Art. 751).....	62
4.3.5.	Pas-de-Deux Free Test 2 (Vaulting Rules Art. 751).....	62
4.4.	Structure Groups of Free Test Exercises	62
4.4.1.	Structure of the Free Test Exercises	62
4.4.2.	The Structure Groups are listed in the "Code of Points 2017 to the FEI Vaulting Rules".	62
4.4.3.	Dynamic Exercises.....	63
4.5.	Criteria for the Technique Score	63
4.5.1.	Performance.....	63
4.5.2.	Difficulty	66
4.5.3.	Artistic Score	67
4.5.4.	Decorative Accessories/props.	67
4.6.	Squad Free Test.....	68
4.7.	Individual Free Test 2* and 3*level.....	69
4.8.	Individual Free Test 1* and Children 1* & 2*	70
4.9.	Pas-de-Deux Free Test.....	71
4.10.	C1-Variety of Exercises – Individuals.....	72
4.11.	C2-Variety of Position – Individuals.....	74
4.12.	Variety of Exercises in Squad (C1)	76
4.13.	Variety of Position in Squad (C2)	76
4.14.	C3- Unity of Composition for Individuals, Squads and Pas-de-Deux	77
4.15.	C4 -Music Interpretation - Individuals, Squads and Pas-de-Deux.....	77
4.16.	C5-Creativity & Originality – Squads and Pas-de-Deux.....	79
5.	TECHNICAL TEST	80
5.12.	General.....	80
5.13.	Technical Test – Scores	80
5.14.	Requirements of the Technical Test.....	80
5.15.	Score for the Exercises.....	80
5.15.1.	Technical Exercises	80
5.15.2.	Performance of additional Exercises	80
5.15.3.	Deductions for falls.....	81
5.16.	Description of the Technical Exercises and scoring criteria	82
5.16.1.	KNEELING FORWARD TO STAND BACKWARDS (Balance).....	82
5.16.2.	ROLL FORWARD FROM THE CROUP TO SEAT FORWARD ON THE NECK (Timing/Coordination).....	83
5.16.3.	LOWER ARM STAND (Strength).....	84
5.16.4.	MOUNT TO REVERSE SHOULDER STAND-(Jumping Force).....	85
5.16.5.	STAND SPLIT BACKWARDS (Suppleness)	86
5.17.	Artistic Score	87
Annex I	Distribution of Judges	90
Annex II	93
Annex III	97
Code of Comments	97

PREAMBLE

The present Guidelines for Judges are the **9th edition updates, effective 21 January 2024**

All other texts covering the same matter that were issued previously are superseded.

This booklet must be read in conjunction with the FEI Vaulting Rules, the Statutes, the General Regulations ("GRs"), the Veterinary Regulations ("VRs") and any other FEI Rules & Regulations.

In any unforeseen or exceptional circumstances, it is the duty of the Ground Jury to make a decision based on common sense and fair play, thus reflecting as closely as possible the intention of the Rules and of the GRs and any other FEI Rules and Regulations.

For the sake of brevity this Booklet uses the masculine form; this is to be interpreted to include both genders. Terms with a capitalized first letter are defined in the Vaulting Rules, in the GRs or in the Statutes.

FEI CODE OF CONDUCT FOR THE WELFARE OF THE HORSE

The FEI requires all those involved in international equestrian sport to adhere to the FEI Code of Conduct and to acknowledge and accept that at all times the welfare of the Horse must be paramount. Welfare of the Horse must never be subordinated to competitive or commercial influences. The following points must be particularly adhered to:

1. **General Welfare:**

a) Good Horse management

Stabling and feeding must be compatible with the best Horse management practices. Clean and good quality forage, feed and water must always be available.

b) Training methods

Horses must only undergo training that matches their physical capabilities and level of maturity for their respective disciplines. They must not be subjected to methods which are abusive or cause fear.

c) Farriery and tack

Foot care and shoeing must be of a high standard. Tack must be designed and fitted to avoid the risk of pain or injury.

d) Transport

During transportation, Horses must be fully protected against injuries and other health risks. Vehicles must be safe, well ventilated, maintained to a high standard, disinfected regularly and driven by competent personnel. Competent handlers must always be available to manage the Horses.

e) Transit

All journeys must be planned carefully, and Horses allowed regular rest periods with access to food and water in line with current FEI guidelines.

2. **Fitness to compete:**

a) Fitness and competence

Participation in Competition must be restricted to fit Horses and Athletes of proven competence. Horses must be allowed suitable rest periods between training and competitions; additional rest periods should be allowed following travelling.

b) Health status

No Horse deemed unfit to compete may compete or continue to compete, veterinary advice must be sought whenever there is any doubt.

c) Doping and Medication

Any action or intent of doping and illicit use of medication constitutes a serious welfare issue and will not be tolerated. After any veterinary treatment, sufficient time must be allowed for full recovery before Competition.

d) Surgical procedures

Any surgical procedures that threaten a competing Horse's welfare or the safety of other Horses and/or Athletes must not be allowed.

e) Pregnant/recently foaled mares

Mares must not compete after their fourth month of pregnancy or with foal at foot.

f) Misuse of aids

Abuse of a Horse using natural riding aids or artificial aids (e.g. whips, spurs, etc.) will not be tolerated.

3. **Events must not prejudice Horse welfare:**

a) Competition areas

Horses must be trained and compete on suitable and safe surfaces. All obstacles and competition conditions must be designed with the safety of the Horse in mind.

b) Ground surfaces

All ground surfaces on which Horses walk, train or compete must be designed and maintained to reduce factors that could lead to injury.

c) Extreme weather

Competitions must not take place in extreme weather conditions that may compromise the welfare or safety of the Horse. Provision must be made for cooling conditions and equipment for Horses after competing.

d) Stabling at Events

Stables must be safe, hygienic, comfortable, well ventilated and of sufficient size for the type and disposition of the Horse. Washing-down areas and water must always be available.

4. **Humane treatment of Horses:**

a) Veterinary treatment

Veterinary expertise must always be available at an Event. If a Horse is injured or exhausted during a Competition, the Athlete must stop competing and a veterinary evaluation must be performed.

b) Referral centres

Wherever necessary, Horses should be collected by ambulance and transported to the nearest relevant treatment centre for further assessment and therapy. Injured Horses must be given full supportive treatment before being transported.

c) Competition injuries

The incidence of injuries sustained in Competition should be monitored. Ground surface conditions, frequency of Competitions and any other risk factors should be examined carefully to indicate ways to minimise injuries.

d) Euthanasia

If injuries are sufficiently severe, a Horse may need to be euthanized on humane grounds by a veterinarian as soon as possible, with the sole aim of minimising suffering.

e) Retirement

Horses must be treated sympathetically and humanely when they retire from Competition.

5. **Education:**

The FEI urges all those involved in equestrian sport to attain the highest possible levels of education in areas of expertise relevant to the care and management of the Competition Horse.

This Code of Conduct for the Welfare of the Horse may be modified from time to time and the views of all are welcomed. Particular attention will be paid to new research findings and the FEI encourages further funding and support for welfare studies.

The English text shall be the authoritative version for legal purposes.

1. OBJECT AND GENERAL PRINCIPLES OF VAULTING

1.1. General (Vaulting Rules Article 730)

Every test receives four scores with equal value according to the special demands of the test.

1.1.1. Compulsory Test:

Score		Coefficients
A	Horse Score	25 %
B	Exercises	25 %
C	Exercises	25 %
D	Exercises	25 %

The exercises are the focus of the Compulsory Test; thus, 75% of the score will evaluate this demand.

1.1.2. Free Test

Score		Coefficients
A	Horse Score	25 %
B	Technique	25 %
C	Artistic	25 %
D	Technique	25 %

A clean, secure and well-balanced performance of high degree of difficulty exercises is the essence of the Free Style routine; thus, 50% of the score will evaluate this demand.

1.1.3. Technical Test

Score		Coefficients
A	Horse Score	25 %
B	Exercises	25 %
C	Artistic	25 %
D	Exercises	25 %

The Technical Exercises are the essence of this test; thus 50% of the score will evaluate this demand.

1.1.4. Ground Jury

The Judging Panel / Ground Jury may consist of 2, 4, 6 or 8 judges.

The Distribution of the judges and which scores they will give is listed in Annex 1 of these Guidelines.

If two judges give the score A, B, C or D, those two scores are averaged, and that result is the score for that particular test. (Example: If there are 6 Judges on the Panel, and two of these judges give the Horse Score, the Score A, those two scores are averaged, and that result represents the Score A for that test.)

1.2. Explanation of the Marks

There must be a clear picture in the Judge's mind of what each mark 'looks like'. This, together with saying the corresponding words for a mark, i.e. 'fairly bad', 'sufficient,' help the Judge to use the scale consistently.

10	Excellent
9	Very good
8	Good
7	Fairly good
6	Satisfactory
5	Sufficient
4	Insufficient
3	Fairly bad
2	Bad
1	Very bad
0	Not executed

A Zero can also be a result of deductions.

1.3. The optimal quality of an exercise

The points of an optimal quality of an exercise include:

- optimal essence and mechanics
- optimal performance

1.4. Scoring criteria

1.4.1. Overall picture of an exercise

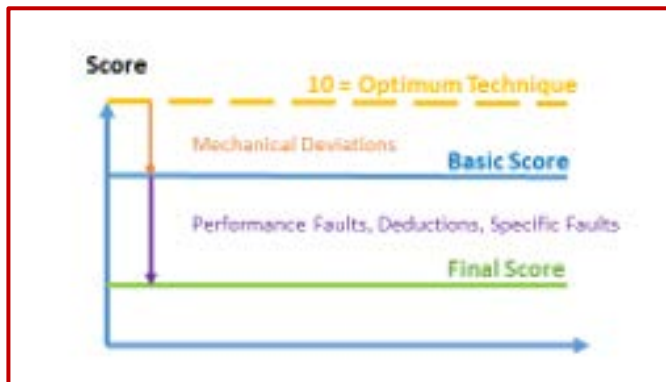
It is the responsibility of the judge to comprehend the following points as an overall picture:

- consideration of the Horse
- harmony of the movements with the Horse
- security and balance

And for the ~~free test freestyle~~ exercises:

- harmony of the movements with the music
- sequence of exercises as a whole
- degree of difficulty and execution of the exercises and transitions and their combination(s).

1.4.2. Set-up of a Score



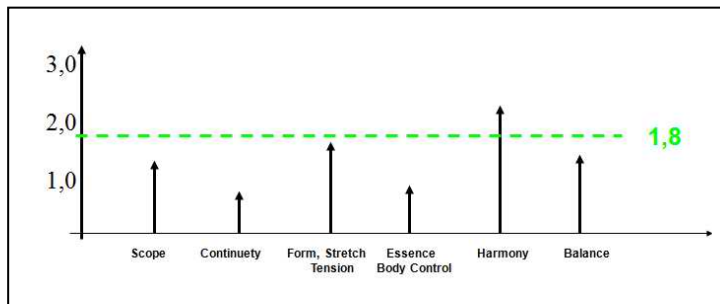
Basic Score

Deviations from the optimal mechanics which are deducted from the score of 10

Performance faults/Deductions and Specific faults (see Chapter 3.4)

Deviations from the optimal performance.

The deductions for the different items should not be added or simply averaged as this would lead to too low of a score. The correct way is to build a weighted average with the more important deductions considered to a higher degree. Some of the base scores already include major mechanical and performance deviations.



1.5. Deviations from the optimal quality of an exercise

Deviations from the optimal quality of an exercise will receive deductions. The deduction depends on whether the fault was evaluated as a mechanical fault or a performance fault only.

1.5.1. Deviations from the optimal mechanics

The achievement of an optimal technique is the most important criteria of an exercise. The mechanical faults of the compulsory exercises receive deductions, and they are stated in some examples as a Basic Score from which further deductions may be taken.

1.5.2. Deviations from the optimal performance

All faults in performance are penalized according to their degree and are subtracted from the basic score of the respective exercise.

Performance faults include:

- lack of scope
- delay between ~~elements of~~ exercises,
- lack of continuity
- lack of form and posture
- lack of body control and tension
- lack of harmony with the Horse

	Minor faults	Medium faults	Major faults
Deductions for	Up to 1 Point	1 to 2 Points	2 to 3 Points
Scope	Satisfactory	poor	not performed
Continuity	with small interruptions	with delays	many interruptions
Optimal form Stretch & Tension	minor deviations	obvious deviations	without form and stretch
Essence & Body Control	slight deviations	poor posture	absence of control
Harmony with Horse	lack of suppleness	movements against the rhythm of the canter strides	avoiding a fall on the Horse, hitting the Horse
Balance	slight deviations	correcting of position	changing of position

1.5.3. Landings

Landings must be controlled and balanced with knees slightly bent and knees, ankles and feet hip-width apart.

2. HORSE SCORE

2.1. General

Judging of the Horse Score begins with the entrance into the arena and ends with the final dismount.

If more than one Individual Vault or Pas-de-Deux enter together to vault on the same Horse, the score for the Entry, Salute and Trot Round will be taken into account for all Vaulters on that Horse.

The maximum score is 10 points. The calculated Horse Score will be rounded off to the third decimal (i.e. 0.0011-0.0014 down; 0.0015-0.0019 up).

2.2. Training Scale

The training scale is the most important guideline for trainers, riders, lungers and judges.

The training scale is separated into three parts:

- — Development of understanding and confidence, focusing on rhythm, suppleness and contact;
- — Development of pushing power, focusing on suppleness, contact and acceptance of the bit, impulsion and straightness;
- — Development of carrying power, focusing on impulsion, straightness and collection.

None of the six steps of the training scale can be taken in isolation. The overall aim of training is to develop a Horse that is "Through" (Durchlässigkeit) and is willing to obey immediately the lunge's aids without the slightest resistance.

2.2.1. Rhythm

The Regularity and Tempo

The "Rhythm" is the regularity of the beat in all paces.

The regularity is the correct sequence of the footfalls; the tempo is the speed of the rhythm.

Steps and strides should cover equal distances and also be of equal duration remaining in a consistent tempo. The rhythm should be maintained throughout the entire performance.

In order to judge the correctness of the rhythm, the judge must refer to the correct biomechanics of the basic paces.

2.2.2. Suppleness

Elasticity and Freedom from Anxiety

Suppleness, together with rhythm, is an essential aim of the preliminary training phase. Even if the rhythm is maintained, the movement cannot be considered correct unless the Horse is working through its back, and the muscles are free from tension.

Lack of suppleness can take many different forms, e.g. tightness in the back, severely agitated tail, rhythm faults, hind legs lacking activity, a tense and dry mouth and crookedness.

Indicators of suppleness are:

- — A content relaxed expression — freedom from anxiety
- — The elasticity of the steps — the ability to stretch and contract the musculature smoothly and fluently
- — A quiet mouth gently chewing the bit with an elastic contact
- — A swinging back with the tail carried in a relaxed manner
- — Soft and rhythmical breathing, showing that the Horse is mentally and physically relaxed.

2.2.3. Contact

Acceptance of the Bit and Aids / Self-carriage

Contact is the soft, steady connection between the lunge's hand and the Horse's mouth.

Correct, steady contact allows the Horse to find its balance and find a rhythm in each of the gaits. The poll should be the highest point of the neck, except when the Horse is worked (without side reins) forward and downward.

Contact must result from the energy of the active hind legs being transferred over the swinging back to the bit.

Indicators of good contact are:

- — The Horse steps forward to the bit through a straight and supple poll
- — The Horse accepts an elastic contact with a quiet mouth gently chewing the bit. The tongue is not visible
- — The poll is the highest point
- — The line of the nose is in front of the vertical, and in highly collected exercises: at the vertical

~~2.2.4. Impulsion~~

~~Increased Energy from Hindquarters~~

~~A Horse is said to have impulsion when the energy created by the hind legs is transmitted into the gait and into every aspect of the forward movement.~~

~~A Horse can be said to be working with impulsion when it pushes off energetically from the ground and swings its feet well forward.~~

~~2.2.5. Straightness~~

~~A Horse is said to be straight when its forehead is in line with its hindquarters; its longitudinal axis is in line with the straight or curved track it is following.~~

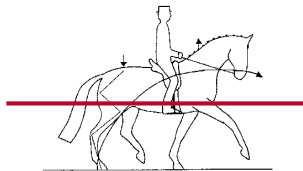
~~Straightness is necessary in order for the weight to be evenly distributed over the two halves of the body. If the Horse is straight, the hind legs will push exactly in the direction of the centre of gravity.~~

~~2.2.6. Collection~~

~~Engagement and Balance~~

~~The aim of all gymnastic training is to create a Horse which is useful and ready and willing to perform. For the Horse to meet these conditions, its weight, plus that of the vaulter/Vaulters, must be distributed as evenly as possible over all four legs.~~

~~This entails reducing the amount of weight on the forelegs and increasing the same amount of weight on the hind legs, which were originally intended mainly to create the forward movement.~~



Correct Collection

~~The increased flexion of the hind legs results in the neck being raised. The Horse is then in a position, if the carrying capacity of the hindquarters is sufficiently developed, to move in balance and self-carriage in all three gaits.~~

~~2.3. The Canter~~

~~At Vaulting Competitions, the Horse has to show a **Working Canter** with shortening the frame on the way to collection.~~

~~The canter is a three-beat pace, followed by a moment of suspension.~~

~~The canter should always have light, cadenced and regular strides.~~

~~The working canter is a pace between the collected canter and a medium canter, in which a Horse shows natural balance while remaining "on the bit", going forward with even, light and active strides and good hock action.~~

~~The expression "good hock action" underlines the importance of the impulsion originating from the activity of the hindquarters.~~

~~Quality of the Canter:~~

~~The Quality of the canter is judged by the general impression of the **regularity** and lightness of the three-beat pace —originating from the acceptance of the bridle with a supple poll and the engagement of the hindquarters with an active hock action. The ability to maintain the **same rhythm** and a natural balance in the canter is important.~~

~~An **uphill tendency** should always be visible.~~

~~The Horse should always remain **straight** and correctly bent on the circle line.~~

~~Essence of the working canter:~~

- ~~• — Regularity of the three-beat pace with a clear moment of suspension~~
- ~~• — Tight and steady contact with the line of the nose in front of the vertical and the "poll" as the highest point.~~
- ~~• — Suppleness and elasticity throughout the body.~~
- ~~• — Energy, activity, self-carriage, natural balance and uphill tendency.~~

2.4. Lunging criteria

2.4.1. Lunger's Position

The lunger should stand in the centre of the circle and rotate around the outside foot (left foot when the Horse is cantering to the left, right foot when the Horse is cantering to the right). Though not ideal, it is acceptable for the lunger to walk in a very small circle concentric to that of the Horse.

The lunger stands at the top of a triangle and the front and back of the Horse form the base. The lunger should be facing towards the Horse's middle. They are connected by the lunge line to the front and by the whip to the rear.



If the circle line or the engagement of the Horse needs to be corrected, the lunger may change position accordingly. If the Horse is lacking engagement, the lunger may move towards the hind of the Horse, and if the rhythm needs to be slowed down, or the length of the strides needs to be shortened, the lunger may move more towards the head of the Horse. If the rhythm needs to be slowed down or the length of the strides needs to be shortened, the lunger may also move the whip from the shown position, pointing it in front of the Horse's nose.

2.4.2. Side Reins

With the side reins properly adjusted, the Horse can carry its nose correctly in front of the vertical.

2.4.3. Lunging Aids

Lunge Line

The lunge line takes the place of the rider's rein aids. It may be held like a riding rein, with the line running to the Horse held between the fourth and fifth finger, or held like a driving rein, with it running between the thumb and pointer finger. The lunger's elbow should be softly bent.

Like rein aids while riding, signals should be given smoothly and as softly as possible to get the desired response. The aids are given by squeezing or turning the hand (half halts) — not pulling or hanging on the line.

Lunge Whip

The lunge whip takes the place of the rider's legs. When the whip is not used for the purpose of giving the necessary aids, it should be held at an angle of about 45 degrees, pointing towards the Horse's croup, with the lash dragging on the ground. The Horse should accept the whip as an aid, without showing fearful reactions.

The Horse must be encouraged to have freedom of forward movement. The whip should not be used to drive the Horse forward continuously, as aids are intended for changing the way of going and should not impact the Horse permanently.

When the lunger goes toward the Horse to adjust equipment, the lash should be gathered, and the whip turned backward, so that it does not interfere with the Horse.

Lungers Voice

The voice is mainly used for transitions, praise, to call the Horse's attention, and/or to express disagreement. The voice is an important aid in lungeing and should be used (as described above) to change the way of going, without constantly impacting the Horse.

2.4.4. Gel Pads (Art. 719.2.7)

The Gel Pad (only one is authorized) must be made out of materials which conforms itself to the Horse's back and reduces the impact of external forces (by the Vaulters).

2.5. Entry, Salute and Trot Round

2.5.1. Salute — Lunger and Horse

Entry

- Correct leading of the Horse
- Correct manner of holding the lunge line
- Entry of the lunger in step with the Horse, at its shoulder
- Entering the circle on a straight line to the middle of the circle facing Judge at A for the salute

Salute

- Good behaviour of the Horse; quiet straight stand on all four legs up to and including the salute and until all of the vaulter/Vaulters have left the circle.

Presentation and Equipment

- Turn-out of the Horse
- Correctly adjusted bridle

- Correct position of the surcingle and the padding / pad
- All straps attached or hidden.

2.5.2. Trot Round

- Leading or directing the Horse to the circle line with a tight and untwisted lunge line
- Trotting the Horse on the circle line, in working trot.

2.6. Score for the Horse

Quality of the Canter	Pace	Rhythm	Regularity of strides; Three-beat with clear moment of suspension	A-1	30%
		Suppleness	Elasticity throughout the body; Swinging back with muscles free from tension		
		Contact	Light and steady; line of nose in front of the vertical; Self-carriage with the poll the highest point		
	Impulsion	Impulsion	Forward energy generated from activity in the hind legs; Energetic and active strides	A-2	25%
		Straightness	Correctly bent on the circle line; Forehand of the Horse is in line with its hindquarters		
		Collection	Posture; self-carriage; lightness of the forehand; Uphill tendency		
Vault Ability of the Horse	Submission	Submission	Attention and Confidence; Acceptance of the bridle; Harmony and lightness; No tongue problems No sign of stress or anxiety	A-3	25%
		Regularity	Faults in canter, Trot steps, etc.		
		Circling	Perfect circle; Not moving in / out of the circle		
	Lunging		Correct aids; Appropriate use of the whip; Lunge line is straight demonstrating contact; Stationary lunge Good posture of lunge	A-4	15%
General	Entry Salute and Trot round		Entry: correct leading the Horse; Salute: Horse demonstrate good behaviour; Correct trot round. Presentation and Equipment;	A-5	5%

~~In "A1 — Pace" the judge may take the average score for the three subdivisions listed (Rhythm, Suppleness and Contact) to give an overall score for A1. Only the overall score for A1 needs to be written on the score sheet.~~

~~For "A2 — Impulsion" and "A3 — Submission" the same scoring calculation as was done in A1 (averaging of the subdivisions) is used. Only an overall score needs to be written on the score sheet in each instance.~~

~~For A4 and A5 one score is given~~

~~In the scores A1 to A5 scoring may be in tenths. The maximum score is 10 points. If the Ground Jury consists only of 2 judges (CV11*) and the judges give all scores, an overall Horse Score may be given.~~

2.6.1. Pace — the Marks (Score A 1)

10	<p>The Horse's pace is absolutely regular, and the Horse is moving with great freedom in an uphill direction with light and mobile shoulders produced from active hindquarters. The movement of the Horse flows through the whole body.</p> <p><u>Rhythm:</u> Absolutely regular strides in clear three beat from beginning to end with a clear moment of suspension.</p> <p><u>Suppleness:</u> Excellent elasticity throughout the body in the entire movement.</p> <p><u>Contact:</u> Light and steady, line of the nose in front of the vertical. Showing excellent natural self-carriage with the poll the highest point.</p>
9	<p>The Horse's pace is absolutely regular, and the Horse is moving with great freedom in an uphill direction with light and mobile shoulders produced from active hindquarters.</p> <p><u>Rhythm:</u> Absolutely regular strides in clear three beat from beginning to end with a clear moment of suspension.</p> <p><u>Suppleness:</u> Very good elasticity throughout the body in the entire movement.</p> <p><u>Contact:</u> Light and steady, line of the nose in front of the vertical. Showing very good natural self-carriage with the poll as the highest point.</p>
8	<p>The Horse's pace is absolutely regular with the impression that the Horse is moving with great freedom in an uphill direction with light and mobile shoulders produced from active hindquarters.</p> <p><u>Rhythm:</u> Regular strides in clear three beat from beginning to end with a clear moment of suspension.</p> <p><u>Suppleness:</u> Good elasticity throughout the body in the entire movement.</p> <p><u>Contact:</u> Light and steady, line of the nose in front of the vertical. Showing good natural self-carriage with the poll as the highest point.</p>
7	<p>A Horse achieves a 7 when its pace is regular but has less freedom and lightness of the shoulders and less mobility and activity in the hindquarters.</p> <p><u>Rhythm:</u> Regular strides in clear three beat with a clear moment of suspension, but some less of consistent rhythm.</p> <p><u>Suppleness:</u> Fairly good elasticity but shows some tension.</p> <p><u>Contact:</u> Light contact, but head carriage is not always quiet. Slight tightness in the neck for some moments.</p>

6	<p>A 6 applies to a Horse that is somewhat limited within its correct pace. Keep in mind, that if the loss of regularity is only momentary due to a loss of balance, it should be considered more as a submission problem.</p> <p><u>Rhythm:</u> Regular strides in three-beat but the moment of suspension could be more clearly defined. Losing the rhythm during the canter.</p> <p><u>Suppleness:</u> Satisfactory suppleness and elasticity of the strides but shows some tension.</p> <p><u>Contact:</u> A little heavy on the bit and/or tight in the neck. Head carriage is not quite steady. Self-carriage is limited. The neck is tilted at times.</p>
5	<p>A 5 applies to a Horse that demonstrates a stiff, earthbound pace that lacks freedom and elasticity. Usually because of those problems, the Horse ends up losing the clear three-beat canter and has no moment of suspension.</p> <p><u>Rhythm:</u> Not always regular, some strides not in clear three-beat. No clear moment of suspension (earthbound strides).</p> <p><u>Suppleness:</u> Not supple enough, lacks elasticity. Moments of tension.</p> <p><u>Contact:</u> Very heavy on the bit, behind the vertical most of the time. Not steady on the bit, and the self-carriage is very limited. The neck is tilted most of the time.</p>
4	<p>A 4 applies to a Horse with a stiff earthbound pace showing a lack of freedom and elasticity. The Horse does not demonstrate a clear three-beat canter most of the time and has no moment of suspension.</p> <p><u>Rhythm:</u> Insufficiently regular, no three-beat most of the time.</p> <p><u>Suppleness:</u> Lack of suppleness and elasticity, too stiff. Several moments of tension.</p> <p><u>Contact:</u> Much too heavy on the bit and/or behind the vertical all of the time. Very unsteady on the bit. Very tilted in the head and neck.</p>
3	<p>Showing strong resistance and/or several trot steps or disunited canter strides.</p> <p><u>Rhythm:</u> Not in three-beat rhythm the entire movement. Lateral strides.</p> <p><u>Suppleness:</u> There is no suppleness shown most of the time and there is a high degree of tension and resistance shown.</p> <p><u>Contact:</u> Not accepting the bit. Very strong on the lunge line and/or the lunge line is very loose (touching the ground).</p>
2	<p>Showing very strong resistance and/or shows many trot steps or disunited canter strides.</p> <p><u>Rhythm:</u> Uncoordinated strides.</p> <p><u>Suppleness:</u> Extremely tense and resistant.</p> <p><u>Contact:</u> Not on the bit. No communication through the lunge line.</p>
1	<p>Extremely disobedient. Only a few canter strides in the entire movement. Completely out of the lunge's control.</p>
0	<p>No canter strides shown throughout the entire movement.</p>

2.6.2. Impulsion – the Marks (Score A 2)

10	<p>If the horse is supple, energetic and has ground covering and self carriage with the hind legs giving the impression of stepping under the horse's body producing the lightness and mobility of the shoulders, then the mark must be in the high range—8's, 9's and 10's.</p> <p><u>Impulsion</u> Very energetic and active strides.</p> <p><u>Straightness</u> Completely straight and correctly bent on the circle line.</p> <p><u>Collection:</u> Fully engaged hind legs landing clearly in front of the prints of the front feet and carrying weight. Giving the impression of an excellent natural balance. Uphill tendency.</p>
9	<p>If the horse is supple, energetic and has ground covering and self carriage with the hind legs giving the impression of stepping under the horse's body producing the lightness and mobility of the shoulders, then the mark must be in the high range—8's, 9's and 10's.</p> <p><u>Impulsion</u> Very energetic and active strides.</p> <p><u>Straightness</u> Completely straight and correctly bent on the circle line.</p> <p><u>Collection:</u> Very well engaged hind legs landing clearly in front of the prints of the front feet and carrying weight. Giving the impression of a very good natural balance. Uphill tendency.</p>
8	<p>If the horse is supple, energetic and has ground covering and self carriage with the hind legs giving the impression of stepping under the horse's body producing the lightness and mobility of the shoulders, then the mark must be in the high range—8's, 9's and 10's.</p> <p><u>Impulsion</u> Energetic and active strides.</p> <p><u>Straightness</u> Completely straight and correctly bent on the circle line.</p> <p><u>Collection:</u> Well engaged hind legs landing clearly in front of the prints of the front feet and carrying weight. Giving the impression of a good natural balance. Uphill tendency.</p>
7	<p>There may be a need for greater suppleness in the back with more fully engaged hind legs. However, the energy produced is enough to allow the horse to perform the working canter fairly well with a certain amount of ease and fluency.</p> <p><u>Impulsion</u> Fairly good energetic and active strides.</p> <p><u>Straightness</u> Not fully straight and correctly bent on the circle line.</p> <p><u>Collection:</u> Engagement, natural balance and cadence could be more developed. Uphill tendency could be improved.</p>
6	<p>If the horse performs the test giving the impression of being rather flat—caused by some lack of activity engagement and lightness, then the impulsion is only satisfactory.</p> <p><u>Impulsion</u> Should show more energetic, active strides, with more ground cover.</p> <p><u>Straightness</u> Not consistently straight and lacking bent on the circle line. Flexion of the neck is too much to the inside or the outside.</p> <p><u>Collection:</u> Hind legs should demonstrate more engagement and should carry more weight. The natural balance is limited. Needs to show more uphill tendency.</p>
5	<p>A 5 applies to a horse that demonstrates a stiff, lazy and/or earthbound pace, lacking activity in the hind quarters, and/or dragging the hind legs, and with limited ground cover. A clear 3 beat pace is not always shown.</p>

	<p><u>Impulsion</u> Lacking energy, activity and ground cover.</p> <p><u>Straightness</u> Often crooked and lacks bend on the circle line. Exaggerated flexion of the neck.</p> <p><u>Collection:</u> Engagement, cadence and natural balance are very limited. Canter looks tired, flat or the croup is too high.</p>
4	<p>The horse demonstrates a stiff, lazy or just hurried and earthbound canter with the hind legs placed out behind. The neck always bent to the inside or outside. A clear 3-beat pace is not shown most of the time.</p> <p><u>Impulsion</u> Lacking energy and the desire to move forward.</p> <p><u>Straightness</u> Always very crooked. Neck is bent.</p> <p><u>Collection:</u> Hind legs are placed out behind. Lack of engagement, cadence and natural balance. Too much on the forehand.</p>
3	<p>The horse is very unbalanced, showing no desire to go forward. The neck always bent to the inside or outside.</p> <p><u>Impulsion</u> Without any energy and the desire to move forward.</p> <p><u>Straightness</u> Always very crooked. Neck is bent.</p> <p><u>Collection:</u> Horse is very unbalanced.</p>
2	<p>Completely unbalanced horse, showing very strong resistance and/or shows many trot steps or disunited canter strides.</p> <p><u>Impulsion</u> Without energy and the desire to move forward.</p> <p><u>Straightness</u> Always very crooked. Neck is bent.</p> <p><u>Collection:</u> Horse is completely unbalanced.</p>
1	<p>Extremely disobedient. Only a few canter strides in the entire movement. Completely out of the lunge's control.</p>
0	<p>No canter strides shown throughout the entire movement.</p>

2.6.3. Submission – the Marks (Score A 3)

The score for submission includes attention and confidence, harmony, lightness and ease of the movement, acceptance of the bridle and lightness of the forehand.

The degree of the submission is also demonstrated by the way the Horse accepts the bridle, with a light and soft contact and a supple poll, or with resistance to or evasion of the lunge's aids.

Putting the tongue out, keeping it above the bit or drawing it up altogether, as well as grinding the teeth or agitation of the tail, are mostly signs of nervousness, tension or resistance on the part of the Horse and must be taken into account.

10	<p>The Horse gives the impression of carrying out the test of its own accord and stays in true balance and self-carriage. There is a picture of harmony and lightness throughout the test.</p> <p><u>Submissiveness</u> Absolute willingness to perform the test in harmony with the lunge.</p> <p><u>Regularity</u> Absolute regular canter throughout the entire test.</p> <p><u>Circling</u> Absolute constant circle of not less than 16 m diameter.</p>
9	<p><u>Submissiveness</u> Absolute willingness to perform the test in harmony with the lunge.</p>

	<p><u>Regularity</u> Absolute regular canter throughout the entire test.</p> <p><u>Circling</u> Absolute constant circle of not less than 16 m diameter.</p>
8	<p><u>Submissiveness</u> There is no resistance at all.</p> <p><u>Regularity</u> Absolute regular canter throughout the entire test.</p> <p><u>Circling</u> Absolute constant circle of not less than 16 m diameter.</p>
7	<p>Basically, the lunge is able to direct a mostly obedient Horse through the test without visible tension. Most of the time the Horse is in front of the lunge's aids and stays in balance and self-carriage. There may have been a slight disturbance during in test.</p> <p><u>Submissiveness</u> Without resistance.</p> <p><u>Regularity</u> Regular canter throughout the entire test.</p> <p><u>Circling</u> Most of the time a constant circle of not less than 16 m diameter.</p>
6	<p>The Horse goes through the test more or less obediently, but gives the impression of being rather flat, having some problems in the mouth, with the poll not staying as the highest point, and/or some tilting or contraction of the neck.</p> <p><u>Submissiveness</u> There is some resistance.</p> <p><u>Regularity</u> Not always regular canter. Horse reacts to the exercises.</p> <p><u>Circling</u> Most of the time. The circle line is not less than 16 m in diameter.</p>
5	<p>The Horse is clearly disobedient or uneducated. It does not accept the aids of the lunge or lacks confidence and understanding of the given aids.</p> <p><u>Submissiveness</u> There is some resistance.</p> <p>Tongue problems.</p> <p><u>Regularity</u> Not regular canter. Horse reacts to the exercises.</p> <p><u>Circling</u> The diameter of the circle changes, but most of the time it is not less than 15 m in diameter.</p>
4	<p><u>Submissiveness</u> Several moments of resistance like bucking, etc.</p> <p><u>Regularity</u> Not regular canter. Several trot strides and/or disunited canter strides and/or counter canter strides.</p> <p><u>Circling</u> Most of the time, the diameter of the circle is 15 m in diameter or less.</p>
3	<p><u>Submissiveness</u> A lot of resistance, bad behaviour and not fully under the lunge's control (bucking, kicking, etc.).</p> <p><u>Regularity</u> Not regular canter, up to a round of trot strides and/or disunited canter strides and/or counter canter strides.</p> <p><u>Circling</u> Most of the time, the diameter of the circle is 15 m in diameter or less.</p>
2	<p><u>Submissiveness</u> Very disobedient. Out of the lunge's control.</p> <p><u>Regularity</u> More than one round in trot and/or disunited canter and/or counter canter.</p>

	<p><u>Circling</u> All of the time, the diameter of the circle is 15 m in diameter or less.</p>
+	<p><u>Submissiveness</u> Extremely disobedient. Completely out for the lunge's control.</p> <p><u>Regularity</u> Most of the time in trot and/or disunited canter and/or counter canter.</p> <p><u>Circling</u> All of the time, the diameter of the circle is 15 m in diameter or less.</p>
0	<p>No canter strides shown.</p>

Deductions from Submission:

1 point	<ul style="list-style-type: none"> • Vaulters running alongside the horse without the intention to mount on. (exception if there is an assisted mount or dismounts) Deduction should be noted down by the judge on the scoresheet.
----------------	--

2.6.4.2.1.1. Lunging – the Marks (Score A 4)

10	Correct aids, nearly invisible Appropriate use of the whip, Lunge line is straight demonstrating contact (the lunge may sag a bit according to the weight of the lunge line), Stationary lunger, appropriate dress
9	Correct aids, Appropriate use of the whip, Lunge line is not always straight demonstrating contact (the lunge may sag a bit according to the weight of the lunge line), Stationary lunger, appropriate dress
8	Correct aids, Appropriate use of the whip, Lunge line is not always straight demonstrating contact (the lunge may sag a bit according to the weight of the lunge line), Lunger moves in a very small circle (approx. 1 m diameter)
7	There is some lack of effectiveness of the aids, Appropriate use of the whip, Lunge line is not always straight demonstrating contact (the lunge may sag a bit according to the weight of the lunge line), Lunger moves in a very small circle (approx. 1 m diameter)
6	Not always correct aids, Appropriate use of the whip, Lunge line is often loose and/or twisted, Lunger moves in a very small circle (approx. 1 m diameter)
5	Not always correct aids, Appropriate use of the whip, frequent use of the voice, Lunge line is mainly loose, Lunger moves in a circle more than 1 m in diameter, Inappropriate dress of the lunger Inappropriate equipment of the Horse
4	Lunger constantly disturbs the Horse, Constant use of the whip, Lunge line is always loose, Lunger moves in a circle more than 3 m in diameter, Taking time out in order to adjust the equipment
3	Very hard aids, Excessive use of the whip, Lunge line is always loose, Lunger walks with the Horse,
2	Result of several faults
1	Result of several faults
0	Result of several faults

2.6.5. ~~Entry, Salute and Trot Round – the Marks (Score A 5)~~

10	<p>Entry: Correct leading of the Horse, holding the lunge line, entering the circle on a straight line to the middle of the circle facing Judge at A for salute; correct halt.</p> <p>Salute: Good behaviour of the Horse; quiet straight stand on all four legs up to and including the salute and until all of the Vaulters have left the circle</p> <p>Trot Round: Leading the Horse to the circle line by hand or by the whip; trotting the Horse on the circle line in working trot until the bell and then starting with the canter (before the canter a short halt or walk strides are allowed)</p> <p>Equipment: Correctly adjusted</p>
5	Trot round with a diameter of less than 15 m
4	<p>Salute: Horse never stands quietly; not under the lunger's control</p> <p>Trot round: Horse disobedient; it takes a very long time to show the trot round</p>

Deductions:

Up to 0.5 points	<ul style="list-style-type: none"> • Circle not correctly entered
Up to 1 point	<ul style="list-style-type: none"> • The Horse does not stand quietly, straight and on all four legs • Twisted Lunge line • Trot round: the trot round is interrupted by another pace before the bell has rung
Up to 2 points	<ul style="list-style-type: none"> • Equipment untidy / loose straps, etc...
2 points	<ul style="list-style-type: none"> • The Lunger does half a circle or moves around the arena before he/she and the Horse arrive at the centre of the circle

2.1. General

Judging of the Horse Score begins with the entrance into the arena and ends when the Vaulteer touches the ground after the final dismount.

If more than one Individual Vaulteer or Pas-de-Deux enter together to vault on the same Horse, the Entry, Salute and Trot Round (untill the bell signal) will be taken into account for all Vaulters on that Horse.

The maximum score is 10 points. The calculated Horse Score will be rounded off to the third decimal (i.e. 0.0011-0.0014 down; 0.0015-0.0019 up).

A1 is the general quality of the gait and training level of the Horse as it is shown in the performance, A2 is the execution of the performance and behaviour of the Horse, and A3 is the quality of the lunging and communication between lungers and Horse including entry, salute, and trot round.

The overall aim of training is to develop a Horse that is "Through" (Durchlässigkeit) and willing and able to obey immediately on the lungers aids without the slightest resistance or hesitation.

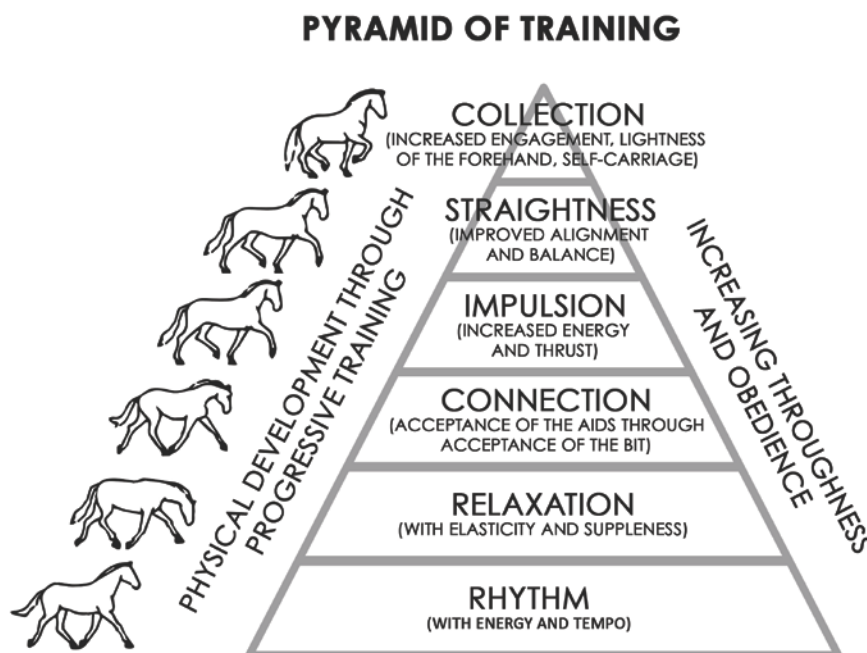
2.2. Quality of Canter and Throughness (quality of training)

Training Scale Guidelines

The training scale is the most important guideline for trainers, riders, lungers and judges.

The training scale is separated into three parts:

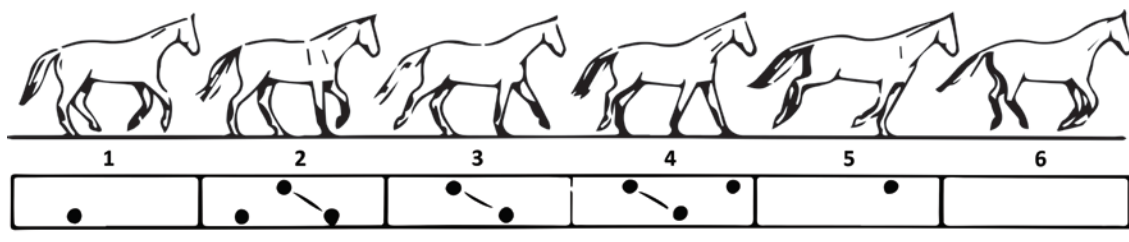
- Development of understanding and confidence, focusing on rhythm, relaxation and connection;
- Development of pushing power, focusing on relaxation, connection and acceptance of the bit, impulsion and straightness;
- Development of carrying power, focusing on impulsion, straightness and collection.



2.2.1. RHYTHM (WITH ENERGY AND TEMPO)

Rhythm is the term used for the characteristic sequence of footfalls and timing of a pure walk, pure trot, and pure canter with clear beat and clear moment of suspension (not walk). The rhythm should be expressed with energy and in a suitable and consistent tempo, with the Horse developing the ability to remain in the balance and self-carriage appropriate to its level of training.

Correct footfalls in left canter

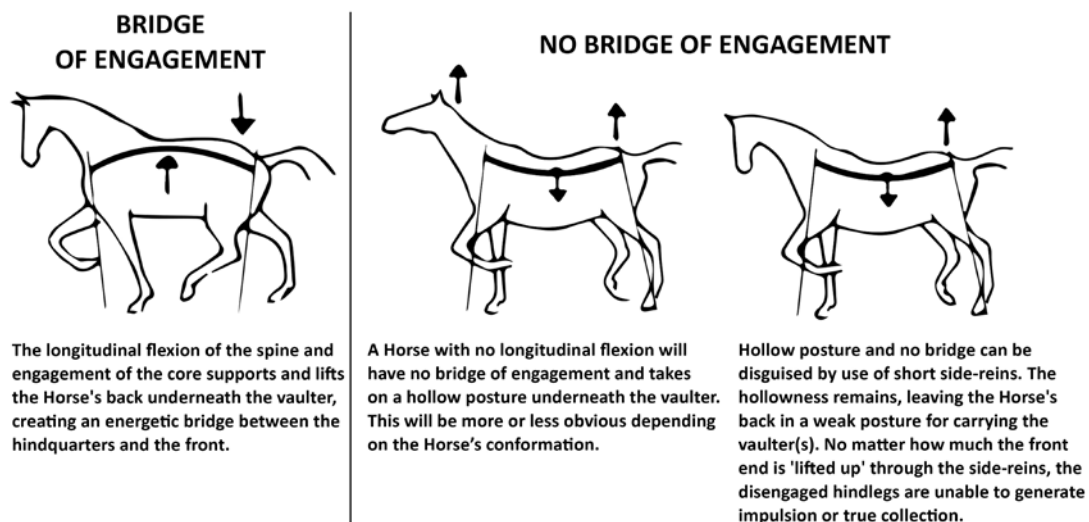


2.2.2. RELAXATION (WITH ELASTICITY AND SUPPLENESS)

Relaxation refers to the Horse's mental state (calmness without anxiety or nervousness), as well as to its physical state (the absence of negative muscle tension). Usually the mental and physical states go hand in hand. The Horse learns to accept the influence of the vaulter/Vaulter/lunger without becoming tense. The Horse acquires positive muscle tone, so that it moves with elasticity, a supple swinging back, and a relaxed neck.

2.2.3. CONNECTION

Connection through the body to the contact on the side reins (acceptance of the bit (or cavesson) through acceptance of the aids) is achieved, when the energy generated in the hindquarters by the driving aids flow through the whole body of the Horse and is received in the side reins and lunge line, referred to as the 'bridge of engagement'. The contact to the bit or cavesson must be elastic and adjustable. Acceptance of the bridle is identified by the Horse's quiet chewing. This activates the salivary glands, so that the mouth becomes moist, and production of saliva is often evident. The softly moving tongue should remain under the bit (when a bit is used).



The longitudinal flexion of the spine and engagement of the core supports and lifts the Horse's back underneath the vaulter, creating an energetic bridge between the hindquarters and the front.

A Horse with no longitudinal flexion will have no bridge of engagement and takes on a hollow posture underneath the vaulter. This will be more or less obvious depending on the Horse's conformation.

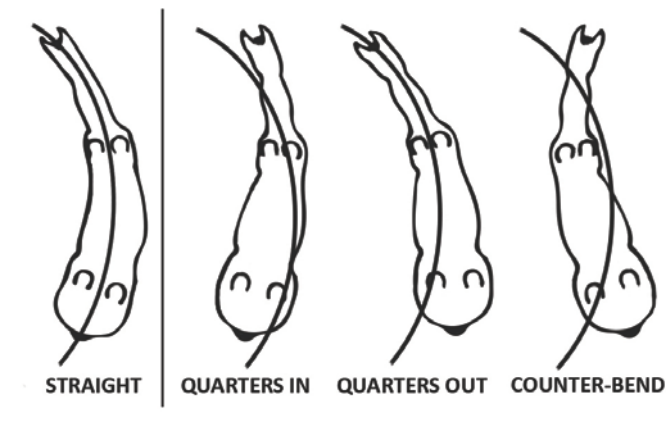
Hollow posture and no bridge can be disguised by use of short side-reins. The hollowness remains, leaving the Horse's back in a weak posture for carrying the vaulter(s). No matter how much the front end is 'lifted up' through the side-reins, the disengaged hindlegs are unable to generate impulsion or true collection.

2.2.4. IMPULSION

Impulsion (increased energy and thrust). Impulsion is the term used to describe the transmission of an eager and energetic, yet controlled, propulsive thrust generated from the hindquarters into the athletic movement of the Horse. Impulsion is associated with a phase of suspension. It is measured by the Horse's engagement of its hind legs and desire to carry itself forward with a lowering of the croup, elasticity of its steps, suppleness of its back, and increased lightness of the forehand.

2.2.5. STRAIGHTNESS

Straightness (improved alignment and balance). A Horse is said to be straight, when the footfalls of the forehand and the hindquarters are appropriately aligned on straight and curved lines, and when its longitudinal axis is in line with the track on which it is lunged. This allows the Horse to load both front legs equally, engage both hind legs evenly, keep the body vertical (no leaning), and prepares the Horse for collection. This process improves the lateral as well as the longitudinal balance of the Horse.

**2.2.6. COLLECTION**

Collection (increased engagement, lightness of the forehand, self-carriage). The Horse shows collection, when it lowers and engages its hindquarters, and shortens and narrows its base of support, resulting in lightness and mobility of the forehand. Because the centre of mass is shifted backward, the forehand is lightened and elevated; the Horse has "uphill" tendency. The Horse's neck is raised, arched and the whole topline is stretched. The Horse shows shorter, powerful cadenced steps and strides. Elevation must be the result of, and relative to, the lowering of the hindquarters. This is called relative elevation. A training problem is indicated if the Horse raises its neck without displacing its centre of mass to the rear and lowering the hindquarters. This is called absolute elevation and can, if pervasive, adversely affect the Horse's health.

2.3. Vault Ability of the Horse (execution)

The Horse must give the impression of carrying out the test of its own accord and stay in true balance and self-carriage. There is a picture of harmony and lightness throughout the test.

2.3.1. Willingness/obedience

The Horse is working with no resistance. The Horse is focused on the lunger's aids, constantly alert to the lungers signals and responding instantly with no hesitation to discrete aids.

2.3.2. Balance in tempo (forth/back)

The Horse is working with constant pace, tempo and energy without speeding up or slowing down in response to external factors. Balance in tempo (A2) should be distinguished from Rhythm (A1), e.g. the Horse may show poor rhythm with not always a clear 3-beat canter (lower A1), but may still work with completely consistent speed and energy (higher A2). Or it may show an excellent rhythm with clear 3-beat canter and clear moment of suspension (higher A1), but the speed changes repeatedly throughout the performance in response to exercises (lower A2).

2.3.3. Balance in circling (in/out)

The Horse is working on a constant circle of min. 15~~6~~ m. diameter without falling in or out of the circle.

2.4. Lunging criteria

The lunging should reflect an easy and effortless collaboration and communication between the lunger and the Horse.

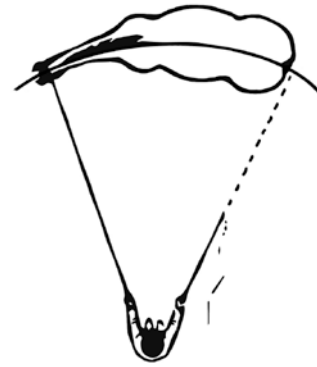
2.4.1. Lunger's Position

The lunger should be in an upright position with good posture, straight back, relaxed shoulders and head upright facing the Horse. Both arms should be relaxed, in front of the lunger, softly bent at the elbows, and with the hands held at a level below the lunger's shoulders and above the waist. Hands and wrists should be without tension.

The lunger should stand in the centre of the circle and rotate around the left foot when the Horse is cantering to the left, the right foot when the Horse is cantering to the right. Though not ideal, it is acceptable for the lunger to walk in a very small circle concentric to that of the Horse. However this may affect the score for lunging.

The lunger stands at the top of a triangle and the front and back of the Horse form the base. The lunger should be facing towards the Horse's middle. They are connected by the lunge line to the front and by the whip to the rear.

If the circle line or the engagement or speed of the Horse needs to be corrected, the lunger may change position accordingly and may move the whip from the shown position. However this may affect the score for lunging.



foot when the right. concentric to

form the connected by

the lunger position.

2.4.2. Lunging Aids

All vaulting aids should be applied correctly and discretely.

Lunge Line

The lunge line takes the place of the rider's rein aids. It may be held with the line running to the Horse held between the fourth and fifth finger (as a rider) or between the thumb and second finger (as a driver). The lunger's elbow should be softly bent.

Like rein aids while riding, signals should be given smoothly and as softly as possible to get the desired response. The aids should be given by squeezing or turning the hand (half-halts) - not pulling or hanging on the lunge line.

Lunge Whip

The lunge whip takes the place of the rider's legs. When the whip is not used for the purpose of giving the necessary aids, it should be held at an angle of about 45 degrees or higher, pointing towards the Horse's croup. The Horse should accept the whip as an aid without showing fearful reactions, while remaining alert and responsive to the aids. The Horse must be encouraged to have freedom of forward movement. The whip should not be used to drive the Horse forward continuously, as aids are intended for changing the way of going and should not constantly impact the Horse.

If the lunger goes toward the Horse to adjust equipment, the lash should be gathered, and the whip turned backward, so that it does not interfere with the Horse.

Lunger's Voice

The voice is mainly used for transitions, praise, to call the Horse's attention, and/or to express mild disagreement. The voice is an important aid in lunging and should be used (as described above) to change the way of going without constantly impacting the Horse.

2.4.3. Side Reins

With the side reins properly adjusted, the Horse can carry its nose correctly on or slightly in front of the vertical.

2.4.4. Presentation and Equipment

The Horse must be turned out for athletic competition with correctly adjusted bridle and correct position of surcingle and padding/pad. All straps are attached or hidden. All other equipment (boots, bandages, etc.) must be properly fitted. Excessive decorations distracting from the performance are discouraged.

Lunger should be appropriately dressed. Suitable footwear must be worn. Gloves are allowed. Excessive decorations distracting from the performance are discouraged. Props, hats, etc. are not allowed.

2.5. Entry, Salute, and Trot Round

The entry, salute and trot round should be performed in a smooth flow from entering the arena till striding off into canter and approach by ~~vault~~ Vaulter. Interruptions in flow or undue delay will incur a deduction - see below.

2.5.1. Entry and Salute - Lunger and Horse

Entry

For correct entry, the lunger should lead the Horse into the arena in trot on a straight line towards judge at A (if the arena permits). The Horse should move willingly in a controlled manner with the lunger at the level of the Horse's left shoulder. The lunge may be held in either or both hands. A correct halt directly from trot is shown at or near the centre of the circle.

Salute

For correct salute, the Horse should show good behaviour, stand quietly and straight in relation to judge at A from the halt during the salute. The Horse must stand square. The lunger and Vaulters salute judge at A, who returns the salute.

2.5.2. Trot Round

While the Vaulters leave the centre of the circle, the lunger should direct the Horse to move straight onto the line of the circle with a tight and untwisted lunge line. It is allowed to lead the Horse onto the circle, however this will earn a lower score. The circle should be no smaller than 15 m. in diameter. With no undue delay upon reaching the 15 m. circle, at the aids of the lunger the Horse should move into working trot, and the Horse must trot on the circle until judge at A signals with the bell. After the bell and with no undue delay, at the aids of the lunger the Horse should make a smooth transition into canter. Before the canter transition, a short halt or walk strides are allowed.

2.6. Score for the Horse

For A1, six scores are given between 0-10, one decimal is allowed, and the average of the six scores counts as A1. For A2 and A3, one score is given between 0-10 for each, one decimal is allowed.

Quality of Canter and Thoroughness	<ul style="list-style-type: none"> • <u>Rhythm: Regularity, energy, equal length of strides, clear 3-beat, clear moment of suspension.</u> • <u>Relaxation: Relaxation and suppleness through the whole body of the Horse. Relaxed swinging back. Relaxed neck. Positive muscle tone.</u> • <u>Connection: Bridge of engagement. Flexed back and engaged core. Energy from hindquarters flow through the body to a soft and flexible connection on the side reins and lunge line.</u> • <u>Impulsion: Self carriage with elastic steps, suppleness, and engagement of hindquarters. Energy created with the hind legs well underneath Horse's centre of gravity (carrying, not pushing). Lifting of forehand (uphill tendency) and lowering of croup.</u> • <u>Straightness: 'Relative' straightness on the circle line. Hind legs follow footfalls of front legs. Body is vertical. The Horse is aligned with the circle line through the whole body.</u> • <u>Collection: Lowered, engaged hindquarters and croup. Shortening and narrowing of base of support resulting in lightness and mobility of the forehand. Whole top line is stretched. Shorter, powerful, energetic strides.</u> 						A1	60 %		
	-	Rhythm 10 %	Relaxation 10 %	Connection 10 %	Impulsion 10 %	Straightness 10 %			Collection 10 %	-
	-	-	-	-	-	-			-	-
Vault Ability of the Horse	<ul style="list-style-type: none"> • <u>Willingness/obedience: No resistance or hesitation. Alert and responsive to the lunger's aids. Harmony and lightness.</u> • <u>Balance in tempo (forth/back): Constant correct pace, tempo, and energy without speeding up or slowing down.</u> • <u>Balance in circling (in/out): Constant circle of min. 15.6 m. diameter without falling in or out.</u> 						A2	25 %		
	Deductions: see listed below									
Lunging	<ul style="list-style-type: none"> • <u>The lunging should reflect an easy and effortless collaboration and communication between the lunger and the Horse. Correct and discrete use of aids. Correct position and posture. Appropriate dress. Well-adjusted equipment.</u> • <u>Entry, salute, and trot round: Should be performed in a smooth flow from entering the arena, till striding off into canter and till the #Vaulters touches the Horse.</u> 						A3	15 %		
	Deductions: see listed below									

2.6.1. Quality of Canter and Throughness (quality of training) (Score A1)

Basic Scores for A1

Basic Score – Rhythm

<u>Basic Score</u>	<u>Description</u>	<u>Observation</u>
<u>Up to 10 Points</u>	<u>Rhythm absolutely regular and expressed with energy. Length of strides equal throughout the performance. Always clear 3 beat canter with clear moment of suspension.</u>	<ul style="list-style-type: none"> • <u>True rhythm of gait</u> • <u>Clear moment of suspension</u> • <u>Rhythm expressed with energy</u> • <u>Equal stride lengths</u> • <u>Footfalls always correct</u> • <u>Tempo suitable and regular</u> • <u>Hind legs active</u> • <u>Horse in balance</u>
<u>Up to 8 Points</u>	<u>Rhythm regular, expressed with moderate energy. Length of strides mostly equal throughout performance. 3 beat canter with recognizable moment of suspension.</u>	<ul style="list-style-type: none"> • <u>Mostly true rhythm of gait</u> • <u>Suspension evident</u> • <u>Rhythm expressed with moderate energy</u> • <u>Footfalls mostly correct</u> • <u>Tempo mostly suitable and regular</u> • <u>Hind legs mostly active</u> • <u>Horse appears in balance</u>
<u>Up to 6 Points</u>	<u>Rhythm mostly regular but lacking energy or rushing slightly. Length of strides somewhat variable throughout the performance. 3 beat canter not always clear, and moment of suspension no longer evident.</u>	<ul style="list-style-type: none"> • <u>Changes in rhythm of gait</u> • <u>Not always clear 3 beat canter</u> • <u>Lacking energy or rushing slightly</u> • <u>Slight interruption of correct footfalls</u> • <u>Tempo varies</u> • <u>Hind legs lacking activity causing rhythm faults</u> • <u>Horse mostly in balance</u>
<u>Up to 4 Points</u>	<u>Rhythm mostly irregular and/or lacking energy (appears to be 4-beat canter) and/or rushing. Length of strides vary throughout the performance. Moment of suspension not evident or very inconsistent.</u>	<ul style="list-style-type: none"> • <u>Rhythm of gait not clear</u> • <u>Appears 4 beat for most of performance</u> • <u>Rhythm lacking energy or rushing</u> • <u>Interruption of correct footfalls</u> • <u>Tempo varies</u> • <u>Hind legs lacking activity causing severe rhythm faults</u> • <u>Horse rarely in balance</u>
<u>Up to 2 Points</u>	<u>Rhythm irregular (appears to be 4-beat canter) throughout the performance. length of stride is unclear throughout the performance.</u>	<ul style="list-style-type: none"> • <u>Rhythm of gait unclear</u> • <u>Appears 4 beat throughout performance</u> • <u>Correct footfalls not evident</u> • <u>Lack of energy</u> • <u>Hind legs severely lacking activity causing severe rhythm faults</u> • <u>Horse not in true balance</u>

Basic Score – Relaxation

<u>Basic Score</u>	<u>Description</u>	<u>Observation</u>
<u>Up to 10 Points</u>	<u>Completely relaxed and supple Horse throughout the performance. Horse works with positive muscle tone. No signs of tension or stress.</u>	<ul style="list-style-type: none"> • <u>Completely relaxed expression</u> • <u>Good elasticity of steps</u> • <u>Freedom from anxiety</u> • <u>Positive muscle tone</u> • <u>Swinging back with true bridge of engagement evident</u> • <u>Tail carried in a relaxed manner</u> • <u>Rhythmical breathing</u> • <u>Physical and mental relaxation shown throughout</u>
<u>Up to 8 Points</u>	<u>Relaxed and supple Horse throughout most of the performance. Mostly no tension or stress through the body. Mostly swinging back and relaxed neck.</u>	<ul style="list-style-type: none"> • <u>Relaxed expression</u> • <u>Elasticity of steps</u> • <u>Freedom from anxiety</u> • <u>Relaxed neck</u> • <u>Swinging back</u> • <u>Tail carried mostly in a relaxed manner</u> • <u>Mostly rhythmical breathing</u> • <u>Physical and mental relaxation shown throughout most of the performance</u>
<u>Up to 6 Points</u>	<u>Relaxation and suppleness not shown throughout performance. Signs of lack of suppleness. Some tightness in back and neck.</u>	<ul style="list-style-type: none"> • <u>Expression showing some anxiety and tension</u> • <u>Some tension in neck carriage</u> • <u>Some tightness in back</u> • <u>Some agitated tail carriage</u>
<u>Up to 4 Points</u>	<u>Relaxation and suppleness not shown throughout performance. Many signs of lack of suppleness.</u>	<ul style="list-style-type: none"> • <u>Expression showing anxiety and tension most of the time</u> • <u>Clear tension in neck carriage.</u> • <u>Clear tightness in back and/or hollow back</u> • <u>Clear agitated tail carriage</u>
<u>Up to 2 Points</u>	<u>Relaxation and suppleness not shown. Very tense.</u>	<ul style="list-style-type: none"> • <u>Expression showing anxiety and tension throughout.</u> • <u>Severe tension through the neck.</u> • <u>Severe tightness in back (completely hollow)</u> • <u>Very agitated tail carriage</u>

Basic Score - Connection

<u>Base Score</u>	<u>Description</u>	<u>Observation</u>
<u>Up to 10 Points</u>	<u>Clear bridge of engagement. The energy generated in the hindquarters by the driving aids flow through the whole body of the Horse and is received in the side reins and on the lunge line for the entire performance.</u>	<ul style="list-style-type: none"> • <u>Clear connection through bridge of engagement (flexed)</u> • <u>Soft mouth</u> • <u>Horse nose line at vertical or slightly in front of vertical</u> • <u>Side reins showing soft connection</u> • <u>Lunge line contact soft and adjustable in constant contact with lunger</u>
<u>Up to 8 Points</u>	<u>Minor losses of bridge of engagement. The energy generated in the hindquarters by the driving aids flow through the whole body of the Horse and is received in the side reins and on the lunge line for most of the performance.</u>	<ul style="list-style-type: none"> • <u>Connection through bridge of engagement mostly shown (flexed)</u> • <u>Soft mouth</u> • <u>Horse nose line mostly at vertical, can be slightly in front or behind vertical</u> • <u>Side reins mostly showing connection</u> • <u>Lunge line contact soft and adjustable mostly in contact with lunger</u>
<u>Up to 6 Points</u>	<u>The energy is not always generated by the hindquarters through the whole body of the Horse. Contact to side reins and lunge line is not always evident (moments of Horse evading contact by shortening the neck or placing nose above or behind vertical).</u>	<ul style="list-style-type: none"> • <u>Connection is not always shown through bridge of engagement (hollow)</u> • <u>Mouth dry and open, moments of tongue out showing tension, but not over the bit.</u> • <u>Horse nose line fluctuates in front and/or behind vertical</u> • <u>Side reins mostly showing stiffness or no connection</u> • <u>Lunge line: contact not established, loose, or bracing lunge line</u>
<u>Up to 4 Points</u>	<u>The energy is not generated by the hindquarters through the whole body of the Horse. Contact to side reins and lunge line is not evident through most of the performance (Horse clearly evades contact by shortening the neck or placing nose above or behind vertical).</u>	<ul style="list-style-type: none"> • <u>Connection is not shown through bridge of engagement (very hollow)</u> • <u>Mouth open and/or bracing on side reins.</u> • <u>Tongue out and showing tension for most of performance, or tongue over the bit.</u> • <u>Nose well in front of nose line (no connection or bridge)</u> • <u>Nose behind vertical with side reins tight or with no contact</u> • <u>Lunge line: no contact, constantly looped, or braced</u>
<u>Up to 2 Points</u>	<u>The energy is not generated by the hindquarters through the whole body of the Horse. Contact to side reins and lunge line is not evident. Horse is not on the bit at any time.</u>	<ul style="list-style-type: none"> • <u>Connection is not shown through bridge of engagement (very hollow)</u> • <u>Mouth open and/or bracing on side reins.</u> • <u>Tongue out and showing tension throughout performance</u> • <u>Nose well in front of nose line (no connection or bridge)</u> • <u>Nose well behind vertical with side reins tight or with no contact</u> • <u>Lunge line: no contact, constantly looped, or braced</u>

Basic Score - Impulsion

Base Score	Description	Observation
Up to 10 Points	The Horse shows a desire to carry himself forward, with elastic steps, suppleness of the back (swing), and engagement of the hindquarters. Energy created by the hindquarters with the hind legs coming well underneath the Horse's centre of gravity, creating a lifting of the forehand (Uphill tendency) throughout the whole performance. Croup low.	<ul style="list-style-type: none"> • Energy through from behind • Hind legs 'carrying' and coming underneath the Horse's centre of gravity • Horse has elastic steps • Croup low • Horse keeps the same eagerness and energy throughout the performance.
Up to 8 Points	The Horse shows a desire to carry himself forward, with elastic steps, suppleness of the back (swing), and engagement of the hindquarters. Energy created by the hindquarters with the hind legs coming well underneath the Horse's centre of gravity, creating a lifting of the forehand (Uphill tendency) throughout most of the performance.	<ul style="list-style-type: none"> • Energy mostly through from behind • Hind legs mostly 'carrying' coming underneath the Horse's centre of gravity • Horse keeps the same eagerness and energy throughout most of the performance.
Up to 6 Points	The Horse does not always show a desire to carry himself forward, and not always with elastic steps. Mostly lacking energy, having to be driven by the lunge, or mostly running on the forehand. Horse rushing rather than engaged from behind. Suppleness of the back (swing) is not always visible, and the hind legs are not coming under the Horse's centre of gravity, but more 'pushing' the hindquarters up (croup high) rather than 'carrying' (croup low).	<ul style="list-style-type: none"> • Energy is not always shown • Hind legs are lagging, 'pushing' as opposed to 'carrying' (croup high). • Horse does not show elastic steps • Horse shows lack of energy or lack of eagerness to carry himself forward (stalling) • Horse mostly runs on the forehand • Horse rushing
Up to 4 Points	The Horse does not show a desire to carry himself forward, with a stiffness in the steps, the back shows no suppleness (swing). Clearly lacking energy, having to be driven constantly by the lunge, or clearly running on the forehand.	<ul style="list-style-type: none"> • Energy is mostly not shown • Horse shows clear lack of energy and desire • Horse appears to be struggling • Horse clearly runs on the forehand • Horse running
Up to 2 Points	The Horse shows absolutely no desire to carry himself forward, with a stiffness in the steps, the back shows no suppleness (swing) the hind legs are not coming under the Horse's centre of gravity. No energy, having to be constantly driven by the lunge, or constantly running on the forehand.	<ul style="list-style-type: none"> • Energy is not shown • Hind legs are lagging • Little or no elasticity • Horse is struggling in the gait

Basic Score - Straightness

<u>Basic Score</u>	<u>Description</u>	<u>Observation</u>
<u>Up to 10 Points</u>	The Horse has 'relative' straightness on the circle line. The hind legs follow in the footfalls of the front legs. The Horse is aligned through its whole body on the line of travel. Body vertical.	<ul style="list-style-type: none"> • <u>Straight through body</u> • <u>Hind legs following the footsteps of the front legs</u> • <u>Horse in balance equally on both side of its body</u> • <u>Equal weight distribution over all legs</u> • <u>Body vertical</u>
<u>Up to 8 Points</u>	The Horse mostly has 'relative' straightness on the circle line. The hind legs follow in the footfalls of the front legs. The Horse is mostly aligned through its whole body on the line of travel. Body almost vertical.	<ul style="list-style-type: none"> • <u>Mostly straight through body</u> • <u>Hind legs following the footsteps of the front legs with minimal deviation</u> • <u>Horse mostly in balance equally on both side of its body</u> • <u>Mostly equal weight distribution over all legs (slight leaning is acceptable), head not or slightly tilted</u> • <u>Body leaning slightly to inside</u>
<u>Up to 6 Points</u>	The Horse's 'relative' straightness on the circle line is not always evident. The hind legs deviate from the footfalls of the front legs for parts of the performance. The Horse is not always aligned through its whole body on the line of travel. Body not always vertical, but showing some leaning in.	<ul style="list-style-type: none"> • <u>Not always straight through body</u> • <u>Hind legs deviate from footsteps of the front legs</u> • <u>Haunches/quarters out or haunches/quarters in</u> • <u>Body moderate leaning in</u> • <u>Head moderately crooked/tilted.</u>
<u>Up to 4 Points</u>	The Horse's 'relative' straightness on the circle line is not evident. The hind legs deviate from the footfalls of the front legs for most of the performance. The Horse is rarely aligned through its whole body on the line of travel. Body clearly leaning in.	<ul style="list-style-type: none"> • <u>Not straight through body</u> • <u>Hind legs mostly deviate from footsteps of the front legs</u> • <u>Haunches/quarters out or haunches/quarters in for most of the performance</u> • <u>Body clearly leaning in</u> • <u>Head clearly crooked/tilted</u> • <u>Clear changes of line of travel.</u>
<u>Up to 2 Points</u>	The Horse's 'relative' straightness on the circle line is not evident. The hind legs deviate from the footfalls of the front legs throughout the entire performance. The Horse is not aligned through its whole body on the line of travel. Body not vertical.	<ul style="list-style-type: none"> • <u>Not straight through body</u> • <u>Hind legs deviate from footsteps of the front legs</u> • <u>Haunches/quarters out or haunches/quarters in for the entire performance.</u> • <u>Severe leaning in</u> • <u>Head very crooked/tilted</u> • <u>Severe changes of line of travel.</u>

Basic Score - Collection

Basic Score	Description	Observation
Up to 10 Points	The Horse shows collection by lowering and engaging its hindquarters, and shortening and narrowing its base of support, resulting in lightness and mobility of the forehand. Because the centre of mass is shifted backward, the forehand is lightened and elevated; the Horse feels more "uphill." The Horse's neck is raised and arched, and the whole top line is stretched. Shorter and powerful steps and strides. Elevation must be the result of, and relative to, the lowering of the hindquarters. This is called relative elevation.	<ul style="list-style-type: none"> • Clear uphill • Hind legs carrying (not pushing) • Narrow base of support • Poll at the highest point • Top line stretched • Lightness of gait and forehand mobile
Up to 8 Points	The Horse shows increased collection by lowering and engaging its hindquarters, and some shortening and narrowing of its base of support, resulting in some lightness and mobility of the forehand. Because the centre of mass is starting to shift backward, the forehand becomes lighter and more elevated; the Horse feels more "uphill." The Horse's neck is starting to raise and become more arched, and the top line is becoming longer. Shorter steps and strides. In developing collection the Horse's poll is not always at the highest point.	<ul style="list-style-type: none"> • Mostly uphill • Hind legs carrying (not pushing) • Narrowing base of support • Poll at the highest point for most of performance • Horse clearly developing collection • Top line stretching • Forehand shows increasing lightness
Up to 6 Points	The Horse is starting to develop collection. Lacking some engagement over the back. The hind legs not always carrying. The Horse does not always appear uphill. The poll fluctuates between high and low as Horse tries to balance while developing collection. Strides are shortened through tension or slower pace rather than collection.	<ul style="list-style-type: none"> • Not always uphill • Hind legs trailing at times (not always carrying) • Base of support is not narrow • Poll position fluctuates for parts of performance • Horse is starting to show collection • Top line not always stretched • Forehand shows moderate lightness
Up to 4 Points	The Horse shows little collection. Pace slow and inactive, or running clearly on forehand. Lacking engagement over the back (stiff or hollow). The hind legs trail rather than carry. The Horse does not appear uphill. The poll may be the highest point, but not through the bridge of engagement.	<ul style="list-style-type: none"> • Downhill tendency • Hind legs trailing (not carrying) • Base of support is wide • Poll position fluctuates for most of performance • Horse is barely starting to develop collection • Top line not stretched • Forehand shows minimal lightness
Up to 2 Points	The Horse shows no collection. Pace slow and restricted, or running on forehand. Lacking engagement over the back. The hind legs trail and do not carry. The Horse does not appear uphill. The poll may be the highest point, but not through the body, and/or the poll is low. The Horse is on the forehand, no lightness of gait.	<ul style="list-style-type: none"> • Downhill • Hind legs trailing (not carrying) • Pace slow, lacking energy • Base of support is wide • Poll position fluctuates for most of performance • Horse shows no collection • Top line not stretched over bridge of engagement • On the forehand, shows no lightness

2.6.3. Vault Ability of the Horse (execution) (Score A2)

The score for Vault Ability includes attention and confidence, harmony, lightness and ease of movement, and acceptance of aids. The Horse must give the impression of carrying out the test of its own accord and stay in true balance and self-carriage.

Putting the tongue out (clearly visible) with open mouth and hard contact on side reins/lunge line, keeping it above the bit or drawing it up altogether, grinding the teeth, ears pinned back, or agitation of the tail, are all signs of nervousness, tension or resistance on the part of the Horse and must be taken into account. The Horse softly chewing or licking its mouth is not a sign of tongue tension.

Basic Scores for A2

Basic Score	Description	Observation
Up to 10 Points	The Horse gives the impression of carrying out the test of its own accord and stays in true balance and self-carriage. There is a picture of harmony and lightness throughout the test.	Willingness/obedience Absolute willingness to perform the test in harmony with the lunger. Balance in tempo Absolutely regular pace and energy throughout the entire test. Balance in circling Absolute constant circle of not less than 15 6 m diameter.
Up to 8 Points	The lunger is able to direct a mostly obedient Horse through the test without clear tension. Most of the time the Horse is alert and responsive to the lunger's discrete aids and stays in balance and self-carriage. Good harmony and ease of movement.	Willingness/obedience Without resistance or hesitation. Balance in tempo Regular pace and energy throughout the entire test. Balance in circling Most of the time a constant circle of not less than 15 6 m diameter.
Up to 6 Points	The Horse goes through the test more or less obediently, but gives the impression of moments of tension or resistance. Loss of lightness and harmony. The Horse is not always responsive to the lunger's aids and not always in balance and self-carriage.	Willingness/obedience There is some resistance or hesitation. Balance in tempo Some changes in pace and energy. Balance in circling The diameter of the circle changes, but most of the time it is not less than 15 m in diameter.
Up to 4 Points	The Horse is clearly disobedient or uneducated. It does not always accept the aids of the lunger or lacks confidence and understanding of the given aids.	Willingness/obedience Several moments of resistance. Balance in tempo Several changes in pace and energy. Balance in circling Most of the time, the diameter of the circle is 15 m in diameter or less.
Up to 2 Points	The Horse is very disobedient or uneducated. It does not accept the aids of the lunger throughout the entire test.	Willingness/obedience Very disobedient with clear resistance. Out of the lunger's control. Balance in tempo Pace and tempo is constantly changing. Balance in circling All of the time, the diameter of the circle is 15 m in diameter or less, or the Horse is constantly moving in and out of the circle.

Deductions for A2

	<u>Individual test</u>	<u>Squad / Pas-de-Deux test</u>
<u>The Horse is up to 4 strides in trot/disunited canter/cantering on the wrong leg</u>	<u>2 points</u>	<u>1 point</u>
<u>The Horse is more than 4 strides in trot/disunited canter/cantering on the wrong leg</u>	<u>4 points</u>	<u>2 points</u>
<u>Interruption (disobedience/reaction from the Horse, reaction to exercise, Horse stopping, Horse running, etc.)</u>	<u>Minor: 1-2 points</u> <u>Medium: 2-4 points</u> <u>Major: 4-6 points</u>	<u>Minor: 0.5-1 point</u> <u>Medium: 1-2 points</u> <u>Major: 2-4 points</u>
<u>Interruption for adjustment of equipment</u>	<u>5 points</u>	<u>5 points</u>
<u>Vaulter(s) running alongside the Horse without the intention to mount on:</u> <u>- Up to two rounds (exception if there is an assisted mount or dismount)</u> <u>- Two rounds or more</u>		<u>2 points</u> <u>3 points</u>

A deduction is given each time an error occurs in the test. If a deduction is given, it should be mentioned on the score sheet. The same penalty may be given several times. If multiple errors occur in one incidence (e.g. bucking followed by trot steps before transition back into canter) then they will be scored as one deduction.

2.6.4. Lunging (Score A3)

Basic Scores for A3

Basic Score	Description
Up to 10	<p>Correct and discrete aids, <u>Appropriate discrete use of the whip</u> Lunge line is straight demonstrating contact (the lunge may sag a bit according to the weight of the lunge line) Stationary lunger, very good posture, appropriate dress</p>
Up to 8	<p>Correct aids, but clearly visible Appropriate but less discrete use of the whip Lunge line is not always straight demonstrating contact (the lunge may sag a bit according to the weight of the lunge line) Lunger moves in a very small circle (approx. 1 m diameter) Good posture, appropriate dress</p>
Up to 6	<p>Not always correct aids, or aids not effective Marked use of the whip Lunge line is often loose and/or twisted Lunger moves in a small circle (approx. 1-2 m diameter) Posture not always correct</p>
Up to 4	<p>Lunger disturbs the Horse Constant use of the whip/aids, or whip/aids not used when necessary (passive) Lunge line is always loose or very hard contact Lunger moves in a circle more than 3 m in diameter</p>
Up to 2	<p>Result of several faults</p>

Deductions for A3 (regarding Entry, Salute and Trot Round)

	Deduction
<ul style="list-style-type: none"> Minor interruption (minor disobedience/reaction from the Horse, salute not centred, Horse not standing straight/still, etc.) 	0.1-0.2 points
<ul style="list-style-type: none"> Medium interruption (medium disobedience/reaction from the Horse, circle not entered in trot, lunge line and equipment not tidy, inappropriate use of aids, Horse canters <1 round before or during trot round, etc.) 	0.2-0.5 points
<ul style="list-style-type: none"> Major interruption (major disobedience/reaction from the Horse, Horse stopping, Horse running, trot round too small or not even, etc.) The lunger uses excessive time after the salute before showing the trot round (slow to reach the circle, slow to transition to trot, canters >1 round before or during trot, etc.) The lunger leads the Horse onto the circle after the salute 	0.5-1 points
<ul style="list-style-type: none"> The lunger does half a circle or moves around the arena before he/she and the Horse arrive at the centre of the circle 	1 point

A deduction is given each time an error occurs in the test. If a deduction is given, it should be mentioned on the score sheet. The same penalty may be given several times. If multiple errors occur in one incidence (e.g. Horse bucking in trot round followed by several canter strides before transition back into trot) then they will be scored as one deduction.

3. COMPULSORY TEST

3.1. General

Each exercise listed under point 3.2 receives a mark; decimals are allowed.

In the Squad Competition ~~vaulter~~Vaulter 1 shows every compulsory exercise and is then followed by ~~vaulter~~Vaulter 2 and so on.

In Individual Competition, if more than one ~~vaulter~~Vaulter is competing on the Horse at that time, each ~~vaulter~~Vaulter performs their compulsories, following the dismount of the prior ~~vaulter~~Vaulter, without waiting for the bell.

In the Pas-de-Deux 1* Competition ~~vaulter~~Vaulter 1 shows every compulsory exercise and is then followed by ~~vaulter~~Vaulter 2.

3.2. Compulsory Test – Scores

See Vaulting Rules Art. 731.2

Score		Coefficients
A	Horse Score	25 %
B	Exercises	25 %
C	Exercises	25 %
D	Exercises	25 %

3.3. Requirements of the Tests

3.3.1. Squad Comp 1 Test (Art. 739.3)

Exercises to be shown:

1. Vault On
2. Basic Seat
3. Flag
4. Stand
5. Swing Forward legs closed
6. Half Mill
7. Swing Backward legs open, followed by dismount to inside

3.3.2. Squad Comp 2 Test (Art. 739.4)

Exercises to be shown:

1. Vault on
2. Basic Seat
3. Flag
4. Mill
5. Scissors Forward
6. Scissors Backward
7. Stand
8. Flank 1st part, followed by dismount to the inside

3.3.3. Squad Comp 3 Test (Art. 739.5)

Exercises to be shown:

1. Vault on
2. Flag
3. Mill
4. Scissors Forward
5. Scissors Backward
6. Stand
7. Flank 1st part (back to the seat astride)
8. Swing off from the seat astride to the outside

3.3.4. Individual Comp 1 Test (Art. 744.3)

Exercises to be shown:

1. Vault on
2. Basic Seat
3. Flag
4. Stand
5. Swing Forward legs closed
6. Half Mill
7. Swing Backward legs open, followed by dismount to inside

3.3.5. Individual Comp 2 Test (Art. 744.4)

Exercises to be shown:

1. Vault on
2. Basic Seat
3. Flag
4. Mill
5. Scissors Forward
6. Scissors Backward
7. Stand
8. Flank 1st part, followed by dismount to the inside

3.3.6. Individual Comp 3 Test (Art. 744.5)

Exercises to be shown:

1. Vault on
2. Flag
3. Mill
4. Scissors Forward
5. Scissors Backward
6. Stand
7. Flank 1st part
8. Flank 2nd part

3.3.7. Individual Comp FEI Challenge I/II (Art. 2.5 of the FEI Vaulting World Challenge rules)

Additional exercises:

1. Flag without arm
2. Free Kneel

3.3.7.3.3.8. Pas de Deux Comp Test (Art. 750.3)

Exercises to be shown:

1. Vault on
2. Basic Seat
3. Flag
4. Stand
5. Swing Forward legs closed
6. Half Mill
7. Swing Backward legs open, followed by dismount to inside

3.4. Specific faults with penalties and deductions

Up to 0,5 points	<ul style="list-style-type: none"> For poor landing
1 point	<ul style="list-style-type: none"> Failure to kneel before the Flag and Stand (Letter K) Each landing (Dismount) other than on both feet only (Letter D) – in addition to the deduction for poor landing
2 points	<ul style="list-style-type: none"> Repeating immediately a Compulsory exercise without leaving the Horse (Letter R) Incorrect order of an exercises followed by the correct repetition without leaving the Horse (eg in 3* competition if basic seat is shown before the flag – 2 points off the flag) If the Horse does not canter (e.g. falls into trot) during an exercise or any part of the exercise, the vaulterVaulter may repeat the whole exercise for a score and will be penalized with a deduction of 2 points for repetition. A fall between two exercises (the deduction will be applied to the next exercise)
Score 0	<ul style="list-style-type: none"> Coming off the Horse and losing contact during a Compulsory exercise, without the prescribed dismount In the case of the Vault-on, coming off the Horse will only entail a score of 0, if the Vaulter loses contact with the Horse. Each compulsory exercise shown by a vaulterVaulter in the wrong order and not corrected Repeating a compulsory exercise twice Retaking handles twice Each exercise performed other than in canter and not repeated Turning the Scissors in the wrong direction For all exercises of a vaulterVaulter when he performed the vault-on with help In Squad competition for each compulsory exercise performed after the time limit. (An exercise having been started just before the time limit will still be scored)

Description of the landing on the ground, see point 4.5.1

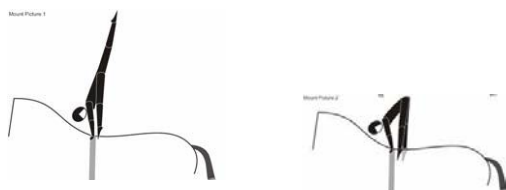
3.5. Description of the Compulsory Exercises and Scoring Criteria

3.5.1. Vault-on

Mechanics:

The vault-on leads to the forward seat on the Horse. It comprises 4 phases:

1. Jump phase
2. Swing phase
3. Stem phase
4. Lowering phase

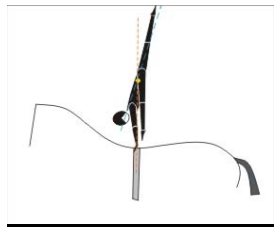
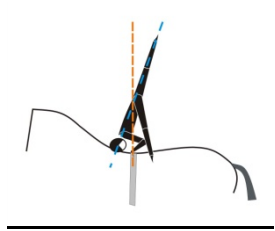
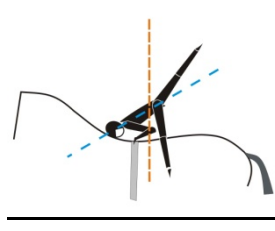
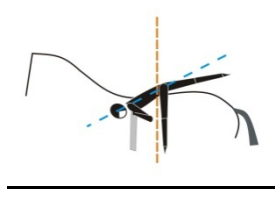


After jumping on both feet, the right leg swings up immediately, as high as possible, lifting the pelvis higher than the head, while the left leg remains stretched down. The shoulders and hips are parallel to the shoulder axis of the Horse. When the pelvis is at the highest possible point, the ~~vaulter~~Vaulter lowers the stretched right leg and lands softly, erect and centred in the seat astride with the upper body vertical.

Essence:

- Harmony with the Horse
- Height and position of the centre of gravity

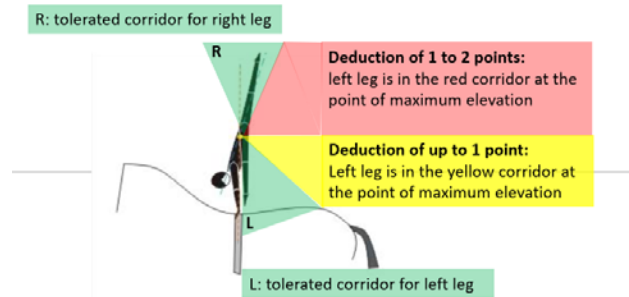
Basic Scores:

<p>10</p>		<ul style="list-style-type: none"> • A handstand position with a straight axis of the body which nearly reaches the vertical. Legs are split with the right leg on the vertical line and the left leg down. Hips and shoulders are at the highest point parallel to the shoulder axis of the Horse.
<p>8</p>		<ul style="list-style-type: none"> • A straight body axis which reaches about 70° but arms are not extended. Legs are split on the vertical line with the left leg down. Support is on the hands, only. Hips and shoulders are at the highest point parallel to the shoulder axis of the Horse.
<p>6</p>		<ul style="list-style-type: none"> • A straight body axis which reaches less than 30° but arms are not extended. Legs are split on the vertical line with the left leg down. Centre of gravity is not above the handles. Hips and shoulders are at the highest point parallel to the shoulder axis of the Horse.
<p>5</p>		<ul style="list-style-type: none"> • Shoulders are below the handles, on the inside of the surcingle at the highest point of the vault-on. The centre of gravity reaches the level of the Horse's back.

Deductions:

<p>Up to 1 point</p>	<ul style="list-style-type: none"> • Hips and shoulders are not parallel to those of the Horse when the vaulterVaulter springs up • Right leg is not stretched in the hip at the point of maximum elevation. • Landing off centre or too far back away from the surcingle; having to correct the seat position. • Left leg is within the yellow corridor (see graphic below)
<p>Up to 2 points</p>	<ul style="list-style-type: none"> • Touching the horse on the top of the back or croup with or without disruption of the movement • Shoulders are higher than hips at the highest point of the vault-on. • Right leg is delayed on the move up (disruption of the movement)
<p>1 to 2 points</p>	<ul style="list-style-type: none"> • Left leg is within the red corridor (see Mount Graph below)

Mount Graph



3.5.2. Basic Seat

Mechanics:

The vaulterVaulter sits astride, erect and centred directly behind the surcingle, with legs down and in contact with the Horse, forming a straight vertical line through the shoulder, hip and heel.

The vaulterVaulter's shoulders are parallel to the handles. The arms are extended and stretched outward along the frontal plane with the tips of the fingers at eye level. Legs are down and the front of the knees, ankles and toes form a straight line facing nearly forward.

NOTE: In order to achieve balance, the Vaulter must sit correctly without gripping or contracting his muscles. His back should remain supple and relaxed, so it can adequately absorb the Horse's movement.

The vaulterVaulter should establish a three-point seat, where 2/3 of the weight is distributed equally on the two sitting/seat bones and 1/3 on the thighs. The torso should be held upright with the top of the pelvis tipping forward slightly. This allows the lumbar spine to have a slight concave curvature. This curvature should be natural and unforced. It should not be mistaken with the negative hollowing of the back. Hollowing the back creates tension and removes the sitting bones from the pad, which impedes the Vaulter's ability to absorb the shock of the Horse's movement. The Basic Seat is a passive seat that follows the Horse's movement perfectly.

Upon completion of the static exercise, the vaulterVaulter takes the handles with both hands simultaneously.





Essence:

Harmony with the Horse
Seat, Balance and Posture

Basic Scores:

10		<ul style="list-style-type: none"> Three-point seat with torso upright, legs down and in contact with the Horse, forming a straight vertical line through the shoulder, hip and heel and following the horse's movement perfectly
8		<ul style="list-style-type: none"> Three-point seat with torso upright, legs down and in contact with the Horse, forming a straight vertical line through the shoulder, hip and heel. The Horse's movement is not absorbed totally, the pelvis lifts up slightly.
6		<ul style="list-style-type: none"> Three-point seat with torso upright. The Horse's movement is absorbed satisfactorily.

5		<ul style="list-style-type: none"> • Extreme legs forward or "Chair Seat".
4		<ul style="list-style-type: none"> • Extreme arched back • "Fork Seat".

Deductions:

Up to 1 point	<ul style="list-style-type: none"> • Raised shoulders
1 point	<ul style="list-style-type: none"> • For each stride less than four; strides are not counted before the exercise is set up or displayed (Letter C)
2 points	<ul style="list-style-type: none"> • Retaking the handles once (Letter R)

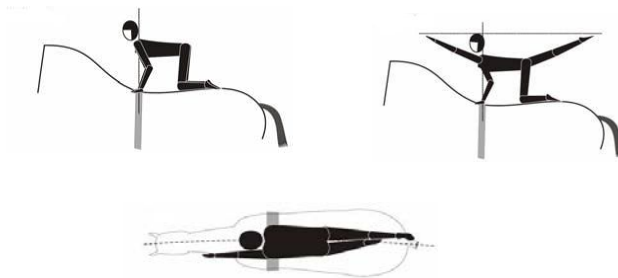
3.5.3. Flag

Mechanics:

From seat astride, the ~~vaulter~~Vaulter comes to kneel, with both legs simultaneously, landing with the legs diagonally across the Horse's back. The left knee is left of the Horse's spine and the left toes are right of the Horse's spine.

The lower leg remains in permanent contact with the Horse's back, and the weight is spread equally from knee to toe.

Head remains up facing forward. The right leg and left arm are raised simultaneously and stretched to an even horizontal line (at least above the Vaulter's shoulder and hip, ideally a horizontal line from fingertips to head level to toes). Right hand holds the handle. The shoulders are directly above the handles and hips and shoulders are parallel to the ground. There is an even arc in the ~~vaulter~~Vaulter's body from the hand through the foot. Upon completion of the static exercise, the ~~vaulter~~Vaulter simultaneously brings his right leg and left arm down, taking hold on the top of the handle. Vaulter supports his weight on his arms, stretches the left leg down and slides softly into seat astride.



At all Comp Tests 1:

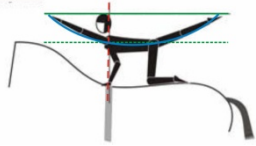
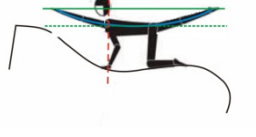

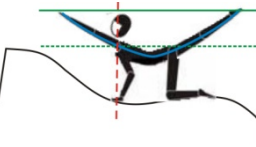
The exercise completes in the bench position

Essence:

Harmony with the Horse

Balance and Suppleness (particularly shoulder and hip)

Basic Scores:

10		<ul style="list-style-type: none"> • Correct mechanics with elevation and without broken arc of the top line, totally absorbing the canter in the joints.
8		<ul style="list-style-type: none"> • Correct mechanics but with lower elevation (finger tips and toes are at eye level).
6		<ul style="list-style-type: none"> • Correct mechanics but with no elevation.
5		<ul style="list-style-type: none"> • Right hip extremely turned outward throughout
4		<ul style="list-style-type: none"> • Extremely broken arc of the top line (kink).

Deductions:

1 point	<ul style="list-style-type: none"> • Arm and leg are not raised simultaneously • Right leg is stretched down before it is raised • Each stride less than four; strides are not counted before the exercise is set up or displayed (Letter C) • Failure to kneel before the flag (Letter K) • Making contact with the Horse's neck with the hand, without loss of form in Flag (Letter N) • In Comp Test 1 the Vaulter does not complete exercise in a bench position
Up to 2 points	<ul style="list-style-type: none"> • Supporting down leg is not entirely in contact with the Horse (knee to toes). • Shoulders are significantly higher than the hips
2 points	<ul style="list-style-type: none"> • Right hand not on top of the handle • Retaking the handles once (Letter R) • Repeating the flag (e.g trot) (Flag can be repeated from a bench or seat astride position.)

3.5.4. Mill

Mechanics:

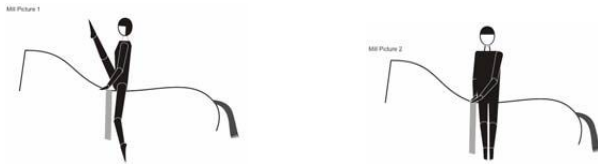
The mill is an exercise in which the ~~vaulter~~Vaulter never abandons the seat position in any phase. From seat astride, the ~~vaulter~~Vaulter makes a complete rotation on the Horse's back in four evenly-timed phases. Each leg is stretched and carried over the Horse in a high, wide arc (like a semi-circle). The opposite leg remains stationary, down and in contact with the Horse. The upper body stays erect, centred, and nearly vertical in each phase. Head and body rotate with each pass of the leg.

The moment of release or retaking the handles is up to the Vaulter.

The Mill is performed in a four-stride count.

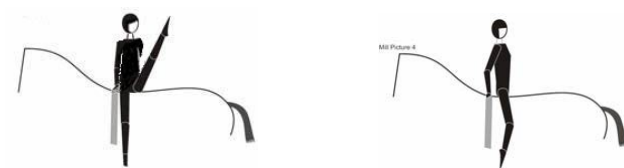
First Phase of Mill

The right leg is carried over the Horse's neck. Each handle is released and retaken in turn as the leg passes. Phase 1 ends with the ~~vaulter~~Vaulter sitting in a sideways seat inside position, facing at a right angle to the shoulder axis, legs together and in contact with the Horse.



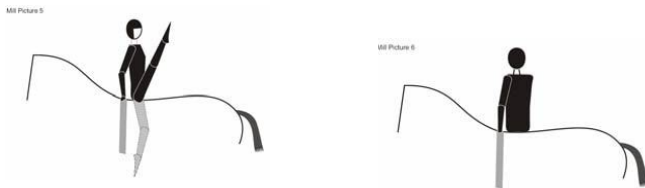
Second Phase of Mill

The left leg is carried over the Horse's croup. Phase 2 ends with the ~~vaulter~~Vaulter sitting backward. The hands change position on the handles.



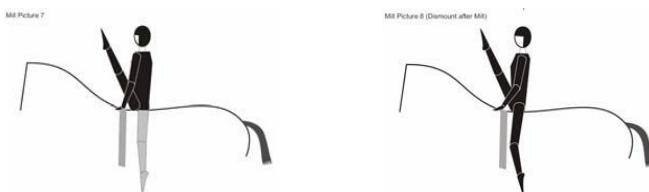
Third Phase of Mill

The right leg is carried over the croup. Phase 3 ends with the ~~vaulter~~Vaulter sitting in a sideways seat outside position facing at a right angle to the shoulder axis, legs together and in contact with the Horse. The hands change position on the handles.



Fourth Phase of Mill

The left leg is carried over the Horse's neck. Each handle is released and retaken as the leg passes. Phase 4 ends with the ~~vaulter~~Vaulter facing forward in astride position.


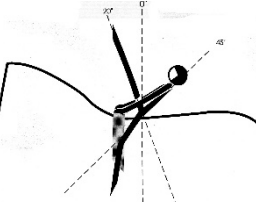
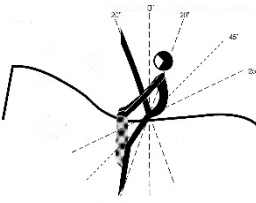


Essence:

Harmony with the Horse
Seat, Posture, Suppleness, Scope and Timing

Basic Scores:

10		<ul style="list-style-type: none"> Upper body and leg nearly vertical.
----	--	---

7		<ul style="list-style-type: none"> Upper body nearly vertical, leg approximately 45°.
5		<ul style="list-style-type: none"> Leaning too far back with upper body
4		<ul style="list-style-type: none"> Round back (more than 45° behind the vertical).

Deductions:

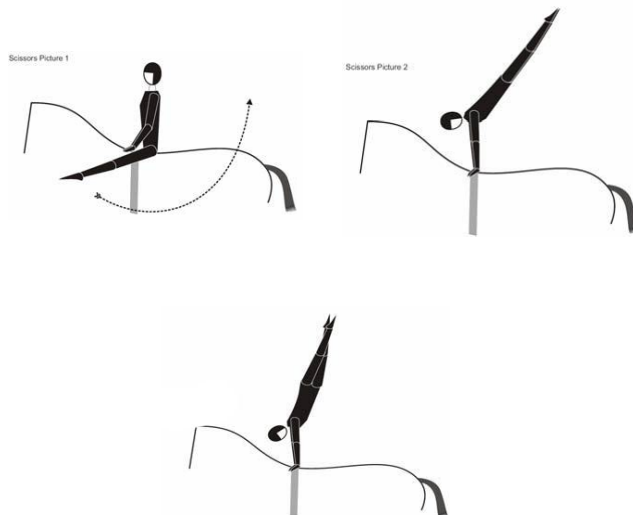
1 point	<ul style="list-style-type: none"> Each rhythm failure in the Mill (Letter T)
Up to 2 points	<ul style="list-style-type: none"> Inside or outside seat incorrect Upper body does not turn simultaneously with the leg Buttocks leaving the Horse before or after the backward seat Resting leg unstable Insufficient elevation of the raised leg (the average of all leg passes)

3.5.5. Scissors Forward

Mechanics:

The movement of the Scissors is a rotation around the vertical body axis with a simultaneous reciprocal stretched movement of legs.

From seat astride, the stretched legs swing upward to reach nearly a handstand position with the arms extended to attain maximum elevation. Without interruption in this movement, the pelvis turn to the left by a quarter of a turn (90 degrees) and so the legs pass closely at an equal distance from the ground by nearly the point of maximum elevation. The first part is fulfilled by landing softly, erect and centred in seat backward.




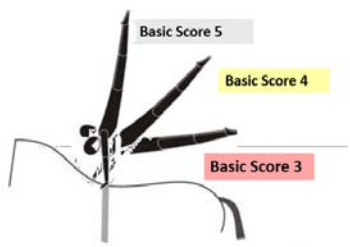


Essence:

Harmony with the Horse

Coordination of the scissor movement and height

Basic Scores:

10		<ul style="list-style-type: none"> • Correct technique (the pelvis is turned by a full quarter of turn by the point of maximum elevation) and nearly a handstand position.
7		<ul style="list-style-type: none"> • Straight axis of the body at 45° and correct technique (the pelvis is turned by a quarter of turn by the point of maximum elevation).
5		<ul style="list-style-type: none"> • Straight axis of the horizontal body and correct technique (the pelvis is turned by a quarter of turn by the point of maximum elevation).
5		<ul style="list-style-type: none"> • Without an active forward and backward movement of each leg ("Propeller Scissors").
5		<ul style="list-style-type: none"> • The legs do not pass near each other by the point of maximum elevation.
		<ul style="list-style-type: none"> • No turn <u>of the pelvis by the point of</u> to the inside at nearly max elevation, the following basic scores apply.

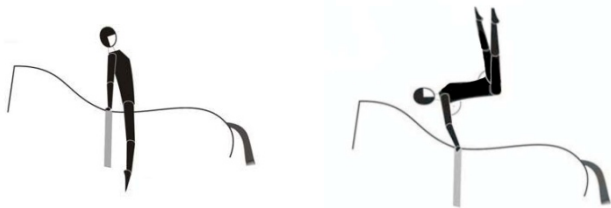
Deductions:

Up to 2 point	<ul style="list-style-type: none"> • Landing off centre or too far back. • Interruption in the movement • Lack of arm extension • Gaining height by muscle power instead of swing force • A full quarter turn to the inside is not achieved by nearly max elevation. (Note: some turn can be identified before nearly max elevation is reached.)
Up to 3 points	<ul style="list-style-type: none"> • Collapse onto Horse's neck

3.5.6. Scissors Backward

Mechanics:

From seat backward on the Horse, the ~~vaulter~~Vaulter swings the stretched legs upward, with the hips and feet reaching the highest possible point at the same time. The arms are extended to attain maximum elevation, and the angle between arms and torso is as great as possible. Without interruption in this movement, the turn of the hips ~~turn~~ to the right is initiated at by the point of maximum elevation, so the legs pass closely, and cross by nearly the point of maximum elevation. The ~~vaulter~~Vaulter's legs describe a high arc with both feet an equal distance from the ground and pass closely. The second phase is fulfilled by landing softly, erect and centred in seat forward.



Essence:

Harmony with the Horse
 Coordination of the scissor movement and height

Basic Scores:

<p>10</p>		<p>Angle of vertical line to upper body more than 90°. and angle of legs to upper body around 90° (legs to horizontal around 90°).</p>
<p>10 9</p>		<p>— Angle of vertical line to upper body around 90° and with an angle of legs to upper body less than 90°. Angle of vertical line to upper body around 90°, and angle of legs to upper body less than 90° (legs to horizontal around 90°)</p>

<p>9 8</p>		<p>— Angle of vertical line to upper body around 90° and with an angle of legs to upper body more than 90°.</p> <p><u>Angle of vertical line to upper body around 90°, and angle of legs to upper body more than 90° (legs to horizontal around 45°)</u></p>
<p>8 7</p>		<p>— Angle of vertical line to upper body around 45° and with an angle of legs to upper body less than 90°.</p> <p><u>Angle of vertical line to upper body around 45°, and angle of legs to upper body less than 90° (legs to horizontal more than 45°)</u></p>
<p>7 6</p>		<p>— Angle of vertical line to upper body around 45° and with an angle of legs to upper body more than 90°.</p> <p><u>Angle of vertical line to upper body around 45°, and angle of legs to upper body more than 90° (legs to horizontal less than 45°)</u></p>
<p>6 5</p>		<p>— Angle of vertical line to upper body 20° and with an angle of legs to upper body less than 90°.</p> <p><u>Angle of vertical line to upper body 20°, and angle of legs to upper body less than 90° (legs to horizontal more than 10°)</u></p>

<p>5 4</p>		<p>— Angle of vertical line to upper body 20° and with an angle of legs to upper body more than 90°—</p> <p>Angle of vertical line to upper body 20°, and angle of legs to upper body just above 90° (legs around horizontal).</p>
----------------	--	--

Deductions:

<p>Up to 2 points</p>	<ul style="list-style-type: none"> • Landing off centre or too far back. • Pushing the stomach up to show an imaginary height • <u>Gaining height by muscle power instead of swing force</u> • <u>The turn is initiated after the point of maximum elevation</u>
<p>Up to 3 points</p>	<ul style="list-style-type: none"> • Collapse <u>on elbows</u>

3.5.7. Stand

Mechanics:

From seat astride, the vaulterVaulter comes softly to kneel simultaneously with both legs and immediately hops softly to both feet. Head remains up, looking forward. The feet remain stationary with the weight evenly distributed over the entire sole of the foot throughout the exercise. Feet are close at hip width and point forward. The handles are simultaneously released as the vaulterVaulter rises into a high standing position, forming a straight line through the shoulder, hip and heel. The arms are extended immediately and stretched outward along the frontal plane with the tips of the fingers at eye level. Upon completion of the static exercise, the arms are lowered alongside the body and the vaulterVaulter takes the handles simultaneously with both hands. Head remains up, looking forward, while the vaulterVaulter slides smoothly with straight legs into an astride position.

Stand Picture 1



Stand Picture 2



Stand Picture 3



At all Comp Tests 1:

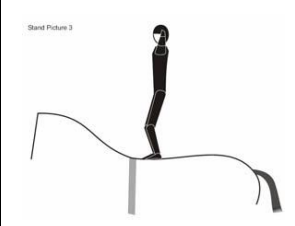
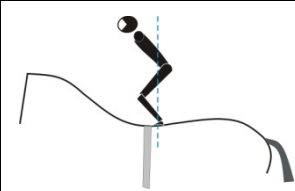
The exercise starts from the bench position. If the flag is completed in seat astride and not in the bench position, the fault is taken/deducted from the score for the flag.

Essence:

Harmony with the Horse
Balance and Posture

The essence of the stand is the ability to maintain the balance in an unstable equilibrium on the Horse. Deductions for loss of balance will depend on whether the fault is a minor, medium or major one.

Basic Scores:

10		<ul style="list-style-type: none"> Erect upper body forming a vertical line through shoulders, hips and ankle with knees in optimum extension.
5		<ul style="list-style-type: none"> Upper body about 45° in front of the vertical.

Deductions:

Up to 1 point	<ul style="list-style-type: none"> Feet and/or knees not facing forward Feet wider than hips Feet in step position Slow build up
1 point	<ul style="list-style-type: none"> For each stride less than four, strides are not counted before the exercise is set up or displayed (Letter C) For failure to kneel before the stand (Letter K)
Up to 2 points	<ul style="list-style-type: none"> For lifting the heels during the whole exercise
2 points	<ul style="list-style-type: none"> Retaking the handles once (Letter R) Repeating the stand (e.g trot) (Stand can be repeated from a stand, kneeling or seat astride position.)

3.5.8. Flank 1st Part

Mechanics:

A straight axis of the body which nearly reaches the vertical, followed without interruption by a pike movement at the point of maximum elevation is the essence of the optimal mechanics of the Flank. A straight line continues throughout the body from the arms to the feet. A straight body axis (an arched back can be deceiving and can simulate a higher elevation) together with the pike movement with legs pointing down in a nearly vertical position is the main criteria for judging

From seat astride, the stretched legs are swung upward to reach nearly a handstand position with closed legs and the arms extended to attain maximum elevation. Without interruption in movement, at the point of maximum elevation, the hips are bent sharply so the legs come down to a near vertical position, during which the hips are momentarily over the surcingle creating a "pike.". The ~~vaulter~~Vaulter softly makes contact with the Horse, first with the outside of the lower right leg, and moves softly into an erect sideways seat inside position. His face may still be facing slightly forward.

In Squad Comp Test 3, -Leg over, back to seat astride

From inside seat the ~~vaulter~~Vaulter carries the stretched right leg over the Horse's neck in a high, wide arc (like a semi-circle). The upper body remains erect and nearly vertical, while the left leg remains down and in contact with the Horse with no change in position. Handles are released and retaken as the leg passes.

In Comp Test 2, Dismount to the inside

From the inside seat the ~~vaulter~~Vaulter rotates his pelvis and his core to facing forward. After only a fluent, short moment of contact with the horse with the outside of the upper right leg and with closed legs and stretched hips he pushes against the handle(s) upwards and off the horse (maximum of one track to the inside). The handles are released and the ~~vaulter~~Vaulter lands with legs hip width apart, hips and shoulders parallel to the horse's shoulders. The upper body slightly bent forward in the absorption phase of the landing and continues in a controlled run in the same direction as the Horse.






Essence:

- Harmony with the Horse
- Height and Position of Centre of Gravity
- Movement from a straight axis into a pike

Basic Scores:

10		<ul style="list-style-type: none"> • Straight axis from arms to closed legs with an angle of nearly 90° to the horizontal line of the Horse. With a maximum arm extension; soft and correct landing to the sideways seat, through a correct pike movement
----	--	--

7		<ul style="list-style-type: none"> • Straight axis from shoulders to closed legs with an angle of 45° to the horizontal line of the Horse. Arms are stretched after reaching the highest point; soft and correct landing to the sideways seat, through a correct pike movement
6		<ul style="list-style-type: none"> • Straight axis from shoulders to closed legs with an angle of 20° to the horizontal line of the Horse.
5		<ul style="list-style-type: none"> • Straight axis from shoulders to closed legs parallel with an angle of 5% or less to the horizontal line of the horse. Arms slightly bent, with some but minimal distance to the surcingle.

Deductions:

Up to ½ point	<ul style="list-style-type: none"> • In Squad Comp Test 3: Badly performed leg over and back to seat astride
1 point	<ul style="list-style-type: none"> • In Comp Test 2 Not showing a correct sideways seat inside position before beginning of the dismount to the inside • No push off the surcingle during the dismount • Legs are not closed throughout.
Up to 2 points	<ul style="list-style-type: none"> • An arched back depending on its degree of performance: arched or sagging waistline during extension; broken back line • Lack of arm extension • Hips turn before the shoulders and hips are in a horizontal line as the vaulterVaulter comes to side seat (applied up to a base score of 6 and above) • Interruption in the movement. • Pike not performed according to description in Mechanics.
Up to 3 points	<ul style="list-style-type: none"> • Collapse onto the Horse's neck

3.5.9. Flank 2nd Part

Mechanics:




From the inside of the seat the **vaulterVaulter** swings the stretched, closed legs upward to reach a handstand position with the arms extended to attain maximum elevation. At maximum arm extension, the **vaulterVaulter** pushes against the handles and as a result of shoulder repulsion attains additional elevation and maximum flight, landing to the outside, facing forward, on both feet.



Essence:

Harmony with the Horse
Height and Position of Centre of Gravity

Basic Scores:

10		<ul style="list-style-type: none"> • Straight axis from arms to closed legs with an angle of nearly 90° to the horizontal line of the Horse, with additional elevation in the flight phase.
9		<ul style="list-style-type: none"> • Straight axis from arms to closed legs with an angle of nearly 90° to the horizontal line of the horse, with no visual additional elevation in the flight phase.
7		<ul style="list-style-type: none"> • Straight axis from shoulders to closed legs with an angle below 45° to the horizontal line of the Horse.
5		<ul style="list-style-type: none"> • Straight axis from shoulders to closed legs with an angle below 30° to the horizontal line of the Horse.

Deductions:

Up to 1 point	<ul style="list-style-type: none"> • In the inside seat, swinging backwards with one leg only to get elevation
1 point	<ul style="list-style-type: none"> • Legs are not closed throughout • Landing other than on both feet only (Letter D)
Up to 2 points	<ul style="list-style-type: none"> • An arched back depending on its degree of performance: arched or sagging waistline during extension; broken back line • Lack of arm extension
2 points	<ul style="list-style-type: none"> • Holding the handles till landing

3.5.10. Half Mill

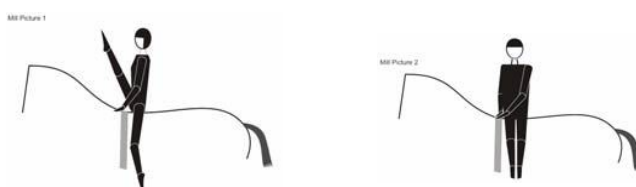
The ½ Mill has 2 phases. The first phase is performed in a four-stride count, followed immediately by the second phase.

Mechanics:

The ½ Mill has 2 phases. The ~~vaulter~~Vaulter may not abandon the seat position during either phase. Each leg is stretched and carried over the Horse in a high, wide arc (like a semi-circle). The opposite leg remains stationary, down and in contact with the Horse. The upper body stays erect, centred and nearly vertical in each phase. Head and body rotate with each pass of the leg. The first phase is performed in a four-stride count, followed immediately by the second phase.

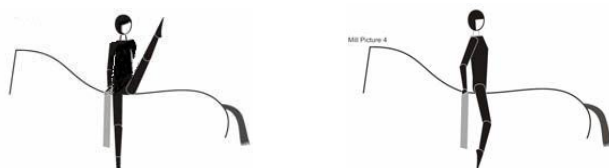
First Phase of Half Mill:

The right leg is carried over the Horse neck. Each handle is released and retaken in turn as the leg passes. Phase 1 ends with the ~~vaulter~~Vaulter sitting in a sideways seat inside position, facing at a right angle to the shoulder axis, legs together and in contact with the Horse.



Second Phase of Half Mill:

The left leg is carried over the Horse's croup. Phase 2 ends sitting backward. The hands change position on the handles.



Essence:

Harmony with the Horse

Seat, Posture, Suppleness, Scope and Timing

Basic Scores:

10		<ul style="list-style-type: none"> Upper body and leg nearly vertical.
7		<ul style="list-style-type: none"> Upper body nearly vertical, leg approximately 45°.
5		<ul style="list-style-type: none"> Leaning too far back with upper body
4		<ul style="list-style-type: none"> Round back (more than 45° behind the vertical).

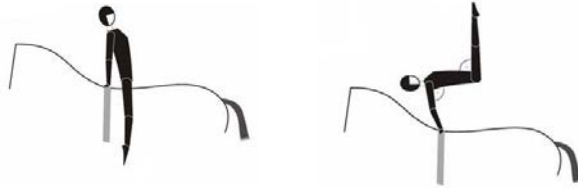
Deductions:

1 point	<ul style="list-style-type: none"> Rhythm failure between the 1st and 2nd phase. (Letter T) Buttocks leaving the horse before backward seat
Up to 2 points	<ul style="list-style-type: none"> Inside seat incorrect Upper body does not turn simultaneously with the leg Resting leg unstable Insufficient elevation of the raised leg (the average of all leg passes)

3.5.11. Swing Backward legs open followed by dismount to inside

Mechanics:

From seat backward, the ~~vaulter~~Vaulter swings the stretched and open legs (hip width) upward, with the hips and feet reaching the highest possible point at the same time. The arms are extended to attain maximum elevation and the angle between arms and torso is as great as possible. The ~~vaulter~~Vaulter softly returns to seat backward.



Dismount to inside

The ~~vaulter~~Vaulter then performs a reverse ¼ mill by carrying the stretched left leg over the Horse's croup, in a high wide arc to inside seat. The Vaulter, while holding the inside handle, rotates to facing forward. With closed legs and stretched hips he pushes against the handle(s) upwards and off the horse (maximum of one track to the inside). He releases the handles and lands with nearly closed legs and continues in the same direction as the Horse.

Note:

There is no separate score for the dismount. Faults in the dismount shall be deducted from the swing backward.

Essence:

Harmony with the Horse

Coordination of swing movement and height

Basic Scores:

<p><u>10</u></p>		<p>Angle of vertical line to upper body more than 90°, and angle of legs to upper body around 90° (legs to horizontal around 90°).</p>
<p>10 <u>9</u></p>		<p>Angle of vertical line to upper body around 90° and with an angle of legs to upper body less than 90°.</p> <p>Angle of vertical line to upper body around 90°, and angle of legs to upper body less than 90° (legs to horizontal around 90°)</p>

<p>9 8</p>		<p>— Angle of vertical line to upper body around 90° and with an angle of legs to upper body more than 90°.</p> <p>Angle of vertical line to upper body around 90°, and angle of legs to upper body more than 90° (legs to horizontal around 45°)</p>
<p>8 7</p>		<p>— Angle of vertical line to upper body around 45° and with an angle of legs to upper body less than 90°.</p> <p>Angle of vertical line to upper body around 45°, and angle of legs to upper body less than 90° (legs to horizontal more than 45°)</p>
<p>7 6</p>		<p>— Angle of vertical line to upper body around 45° and with an angle of legs to upper body more than 90°.</p> <p>Angle of vertical line to upper body around 45°, and angle of legs to upper body more than 90° (legs to horizontal less than 45°)</p>
<p>6 5</p>		<p>— Angle of vertical line to upper body 20° and with an angle of legs to upper body less than 90°.</p> <p>Angle of vertical line to upper body 20°, and angle of legs to upper body less than 90° (legs to horizontal more than 10°)</p>

5 <u>4</u>		<p>— Angle of vertical line to upper body 20° and with an angle of legs to upper body more than 90°—</p>
		<p>Angle of vertical line to upper body 20°, and angle of legs to upper body just above 90° (legs around horizontal).</p>

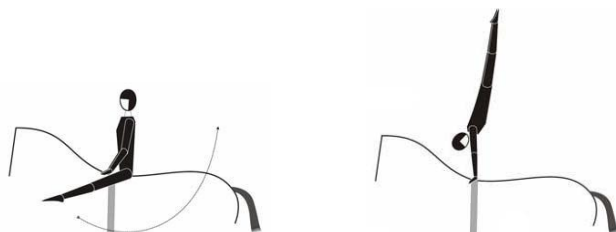
Deductions:

Up to 1 point	<ul style="list-style-type: none"> Faults shown in the dismount to the inside
1 point	<ul style="list-style-type: none"> Legs closed at the highest point of swing.
Up to 2 points	<ul style="list-style-type: none"> <u>Pushing the stomach up to show an imaginary height</u>
Up to 3 points	<ul style="list-style-type: none"> Landing heavily Collapse <u>onto elbows / Horse's-neck</u>

3.5.12. Swing Forward legs closed

Mechanics:

From seat astride the stretched legs swing upward to reach nearly a handstand position (legs closed), with arms extended to attain maximum elevation. Without interruption in the movement, at the point of maximum elevation, the ~~vaulter~~Vaulter returns softly to seat astride.



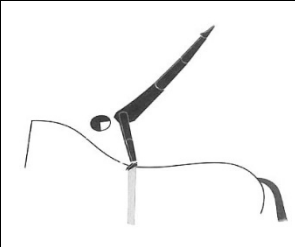

Note: A straight axis of the body which reaches the vertical is the essence of the optimal mechanics of this exercise. A straight line continues throughout the body from the arms to the feet. A straight body axis is the main criteria for judging, as an arched back can be deceiving and can simulate a higher elevation.

Essence:

Harmony with the Horse
Height and Position of Centre of Gravity

Basic Scores:

10		<ul style="list-style-type: none"> Straight body axis from arms to shoulder with an angle of nearly 90° to the horizontal line of the Horse (handstand position). Arms in maximum extension. Soft and centred landing to seat astride.
----	--	---

7		<ul style="list-style-type: none"> • Straight body axis from shoulders to feet, with an angle of 45° to the horizontal line of the Horse. Arms in maximum extension. Soft and centred landing to seat astride.
5		<ul style="list-style-type: none"> • Straight body axis from shoulders to feet with an angle of 20° to the horizontal line of the Horse. Arms are bent throughout the movement. Soft and centred landing to seat astride.

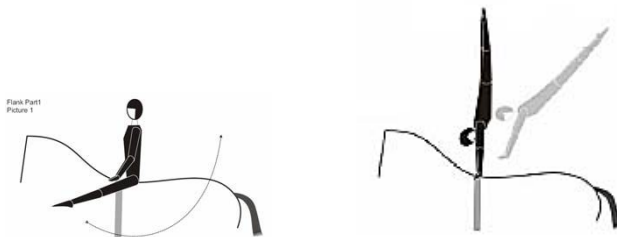
Deductions:

1 point	<ul style="list-style-type: none"> • Legs are not closed throughout
Up to 2 point	<ul style="list-style-type: none"> • Arched back depending on its degree of performance: arched or sagging waistline during extension; broken back line • Lack of arm extension • Interruption in the movement
Up to 3 points	<ul style="list-style-type: none"> • Collapse onto the Horse's neck

3.5.13.Swing off from seat astride to the outside

Mechanics:


From seat astride, the ~~vaulter~~Vaulter swings to nearly a handstand position with closed legs, arms extended to attain maximum elevation. At maximum arm extension, the ~~vaulter~~Vaulter pushes against the handles, and as a result of shoulder repulsion, attains additional elevation and maximum flight, landing to the outside of the Horse, facing forward, on both feet.

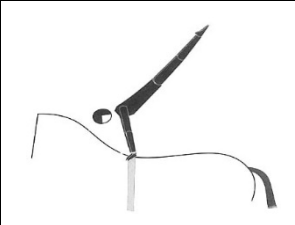



Essence:

Harmony with the Horse
Height and position of centre of gravity

Basic Scores:

10		<ul style="list-style-type: none"> • Straight axis from arms to closed legs with an angle of nearly 90° to the horizontal line of the Horse, with additional elevation in the flight phase; soft and correct landing outside.
9		<ul style="list-style-type: none"> • Straight axis from arms to closed legs with an angle of nearly 90° to the horizontal line, with no visual additional elevation in the flight phase.

7		<ul style="list-style-type: none"> • Straight axis from shoulders to closed legs with an angle of 45° to the horizontal line of the Horse. Arms are stretched after reaching the highest point; soft and correct landing outside.
5		<ul style="list-style-type: none"> • Straight axis from shoulders to closed legs with an angle of 20° to the horizontal line of the Horse. Arms are bent throughout the movement; soft and correct landing outside

Deductions:

1 point	<ul style="list-style-type: none"> • Legs are not closed throughout • Landing other than on both feet only (Letter D)
Up to 2 point	<ul style="list-style-type: none"> • Arched back depending on its degree of performance: arched or sagging waistline during extension; broken back line • Lack of arm extension • Interruption in the movement
Up to 3 points	<ul style="list-style-type: none"> • Collapse onto the Horse's neck

3.5.14. Flag without arm

Mechanics:

From seat astride, the Vaulter comes to kneel with both legs simultaneously, landing with the legs diagonally across the Horse's back. The left knee is left of the Horse's spine and the left toes are right of the Horse's spine. The lower leg remains in permanent contact with the Horse's back, and the weight is spread evenly from knee to toe.

Head remains up facing forward. The right leg is raised and stretched to an even line, with the foot at least above the Vaulter's hip. Both hands hold on top of the handles. The shoulders are directly above the handles; hips and shoulders of the Vaulter are parallel to those of the Horse. There is an even arc in the Vaulter's body from the neck through the foot. Upon completion of the static position, the Vaulter brings his right leg down. The Vaulter supports his weight on his arms, stretches the left leg down and slides softly into seat astride.

During Comp Test Challenge I:

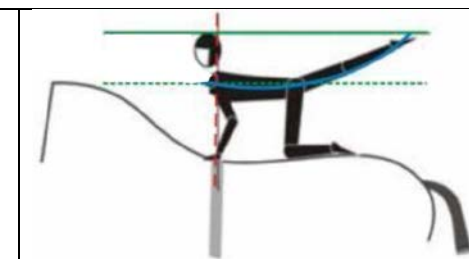
The exercise completes in the bench position.

Essence:

Harmony with the Horse

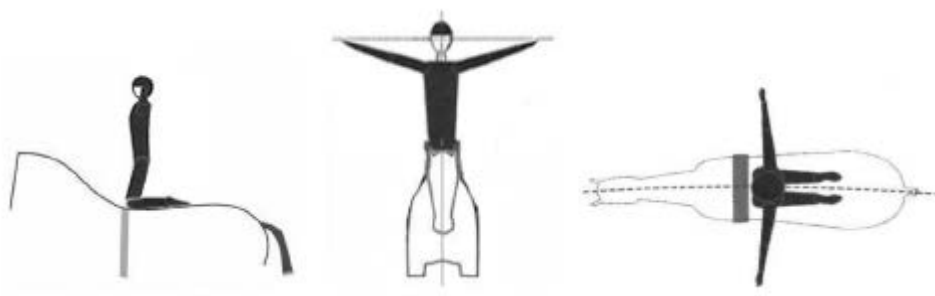
Balance and Suppleness (particularly shoulder, hip)

Basic Scores:

10		<p><u>Correct mechanics with described elevation and even arc of the top line, totally absorbing the canter in the joints.</u></p>
-----------	---	--

8		<p><u>Correct mechanics but with lower elevation (foot at eye level).</u></p>
6		<p><u>Correct mechanics but with little elevation.</u></p>
5		<p><u>Right hip extremely turned outward throughout</u></p>
4		<p><u>Extremely broken arc of the top line (kink).</u></p>

3.5.15. Free Kneel



Mechanics:

From seat astride, the Vaulters comes softly to kneel simultaneously with both legs. The lower legs lie flat on the pad, parallel with the horse's spine, hip width apart. The toes are stretched. The Vaulters weight is evenly spread from knees to toes.

The handles are simultaneously released as the Vaulters rises into a free kneeling position, forming a vertical line through the shoulder and hip. The shoulders are parallel to the shoulder line of the Horse. The canter movement is absorbed through the legs and the upper body. The arms are extended immediately and stretched outward along the frontal plane with the tips of the fingers at eye level. Upon completion of the static position, the arms are lowered towards the handles which the Vaulters takes simultaneously with both hands. Head remains up, looking forward, while the Vaulters slides smoothly with straight legs into an astride position.

Essence:

Harmony with the Horse

Balance and Posture

The essence of the free kneel is the ability to maintain the balance in an unstable equilibrium on the Horse. Deductions for loss of balance will depend on whether the fault is a minor, medium or major one.

Basic Scores:

<u>10</u>	<u>Erect upper body forming a vertical line through shoulders and hips, hips, with weight evenly spread from knees to toes.</u>
<u>5</u>	<u>Upper body about 45° in front of the vertical.</u>

Deductions:

<u>Up to 1 point</u>	<u>Lower legs not parallel with the Horse's spine</u> <u>Lower legs wider than hips</u> <u>Slow build up</u>
<u>1 point</u>	<u>For each stride less than four, strides are not counted before the exercise is set up or displayed (Letter C)</u>
<u>Up to 2 points</u>	<u>For distributing the weight unevenly between knees and toes</u>
<u>2 points</u>	<u>Retaking the handles once (Letter R)</u> <u>Repeating the exercise (e.g trot)</u>

4. FREE TEST

4.1. General

The time allowed for the Test begins the moment the first Vaulteer touches the surcingle, the pad or the Horse and ends with the time limit. The judging ends when the last Vaulteer touches the ground after the final dismount.

Only exercises (static or dynamic exercises or dismounts) already in progress at the time limit, when the bell rings, may be finished and will be included in the evaluation for Technique and Artistic Scores.

All following exercises and dismounts starting after the time limit will be considered in the Performance Score, including deductions for falls, but not in the Degree of Difficulty and Artistic Score. If dismounts or other exercises are commenced after the bell, there will be a 1-point deduction from the Artistic Score.

4.2. Free Test – Scores

See Vaulting Rules Art. 731.3

Score		Coefficients
A	Horse Score	25 %
B	Technique	25 %
C	Artistic	25 %
D	Technique	25 %

4.3. Requirements of the Free Test

4.3.1. Squad Free Test 1 (Vaulting Rules Art. 740.3)

A Squad Free Test 1 may include single, double and triple exercises, with a maximum of 6 static triple exercises. 20 free style exercises will be considered in the Degree of Difficulty.

4.3.2. Squad Free Test 2 (Vaulting Rules Art. 740.4)

A Squad Free Test 2 includes single, double and triple exercises. 25 free style exercises will be considered in the Degree of Difficulty.

4.3.3. Individual Free Test (Vaulting Rules Art. 745)

An Individual Free Test includes static and dynamic exercises. 10 Free style exercises will be considered in the Degree of Difficulty.

4.3.4. Pas-de-Deux Free Test 1 (Vaulting Rules Art. 751)

The Pas-de-Deux Free Test includes single mounts, single dismounts and double exercises. During the performance, both Vaulters must remain in contact with the Horse, the handles or each other (except for free jumps). Single exercises on the Horse are not scored in the Degree of Difficulty. 10 Free style exercises will be considered in the Degree of Difficulty.

4.3.5. Pas-de-Deux Free Test 2 (Vaulting Rules Art. 751)

The Pas de Deux Free Test includes single mounts, single dismounts and double exercises. During the performance, both ~~vaulter~~Vaulters must remain in contact with the Horse, the handles or each other (except for free jumps). Single exercises on the Horse are not scored in the Degree of Difficulty. 13 Free style exercises will be considered in the Degree of Difficulty.

4.4. Structure Groups of Free ~~Test Style~~ Exercises

4.4.1. Structure of the Free ~~Test Style~~ Exercises

Free ~~test Style~~ Exercises are self-defined exercises within the Vaulting Rules and Code of Points and are fixed by biomechanical laws.

4.4.2. The Structure Groups are listed in the “Code of Points 2017 to the FEI Vaulting Rules”.

Static Exercises

A static exercise is one in which the ~~vaulter~~Vaulter's body is not displaced 'relative to another system' - the Horse.

“Body” can be more exactly expressed by “Centre of Gravity”, and even more exactly by “entire number, or at least the vast majority of points of mass”.

Requirements of static exercises are:

- Vaulteer's body (Centre of Gravity) is not displaced,

- Equilibrium is maintained,
- The exercise is held for at least 3 canter strides,
- Harmony with the Horse's movement is maintained.

Definition of Triple Static Exercise:

The Centre of Gravity of all 3 Vaulters does not move in relation to the Horse for a minimum of 3 canter strides.

4.4.3. Dynamic Exercises

A dynamic exercise is one in which the/a Body, or "Centre of Gravity", or the "Vast Majority of Points of Mass" is/are displaced 'relative to another system – the Horse'.

The impulse for a displacement (movement) comes from:

- Muscle power,
- Kinetic (movement) energy.

Requirements of dynamic exercises are:

- Body is moving / displaced
- Vaulters must remain perpendicular above a line defined by the initial to the final supporting contact of the exercise. Otherwise the movement is out of control. An example would be a poorly performed cartwheel.
- Control is determined by the relative length of time that the exercise or movement is perpendicular to the area of support.

To keep a dynamic exercise under control it must maintain a perpendicular relation to the support area.

4.5. Criteria for the Technique Score

In CVI1* Competitions (Children, Junior and Senior), the Technique Score represents only the Performance of the Free Style Exercises.

In CVI2* and higher-level Competitions (Children, Junior, Young Vaulters and Senior), the Technique Score is comprised of the Performance Score (70%) and the Difficulty Score (30%).

4.5.1. Performance

The maximum Score is 10 points. Scoring may be in tenths. The final Performance score will be computed to the 3rd decimal.

Judging the Performance begins with the moment the first Vaulters touches the surcingle, the pad or the Horse and ends with touching the ground after the final dismount of the last Vaulters.

The interaction between movements of the Horse and the perfect performance of the ~~vaulters~~Vaulters with optimal effectiveness is to be scored:

- mechanics
- exact and correct form of movement,
- security and balance of all elements of exercises,
- form and body control, posture and stretch of the body,
- continuity, flow of movements,
- scope: elevation, extension, width, amplitude of movement,
- consideration of the Horse
- In all Free Tests the **Average System** must be used.

Average System

For each exercise not performed excellently (10), deductions of 1 to 10 points will be given.

If between two exercises a movement with less difficulty than an easy exercise is not excellently performed (transition), a deduction must be given. This deduction could be included in the deduction from the following exercise or written down separately. The same applies to an interruption in the performance (waiting too long to perform the next exercise).

Up to 2 points	• for minor faults
3 to 5 points	• for medium faults
6 to 10 points	• for major faults
10 points	• collapse of an exercise which affects the comfort of the Horse

- These deductions will be averaged by the number of counted exercises (E, M, D and R exercises).
- Not-held exercises and falls will not be considered in the total number of exercises used to compute the average. For not-held exercises there is no automatic deduction; if it is not well performed, a deduction up to 10 points will be given

Landing on the Ground

Requirements for good landing and absorbing the landing forces:

- Centre of Gravity above the supporting feet
- Knees slightly bent
- Knees and ankles hip-width apart
- Upper body slightly bent forward in the absorption phase of the landing before coming back to a natural upright position
- Spine in natural upright position
- No arch in the lower back
- Arms may be extended in front in order to keep chest up in the landing while moving forward
- Running in the direction of the Horse’s way, or the way induced by a correct landing of the respective dismount, is allowed.

Deductions for poor mechanics in the dismount exercises:

Up to 5 points	<ul style="list-style-type: none"> • For poor landing
-----------------------	--

Falls

A fall is a movement out of control **which results in the ~~vaulter~~Vaulter touching the ground**. Falls can be considered in two categories:

- Biomechanical: refers to the definition of “fall” (a “movement out of control),
- Judicial: refers to the way the rules address or define “fall”, and the manner of dealing with it according to the rules.

Falls will be recorded by the Technique Judge and penalised by a deduction from the Performance Score (The deduction for a fall is not averaged but is deducted at the end. See Example for Average System following).

Time, Music and Bell

- In Individual Competitions when the ~~vaulter~~Vaulter loses contact with the Horse, the time and music are stopped – no bell. The test must be continued within 30 seconds.
- In Squad and Pas-de-Deux Competitions when all ~~vaulter~~Vaulters lose contact with the Horse, (the Horse is empty) the time and music are stopped – no bell. The test must be continued within 30 seconds.
- If a Vaulter is unable to continue immediately after a fall or returns to the line, the judge will ring the bell. The time and music are stopped, and the test is interrupted. The test must be continued within 30 seconds after the signal to resume.

Falls are categorised in the table below:

Category	Description	Squad	Individual Free test	Pas-de-Deux
Fall level 1a	An unexpected move in which all Vaulters come rapidly and without control to the ground, caused by a loss of balance; landing out of balance and unable to maintain upright equilibrium on both feet (no contact with the Horse/equipment), during or at the end of the test. The Horse is empty One single deduction for all Vaulters involved	2.0	2.0	2.0
Fall level 1b	An unexpected move in which one of the Vaulters in PdD/one or two Vaulters in Squad come(s) rapidly and without control to the ground, caused by a loss of balance; landing out of balance and unable to maintain upright equilibrium on both feet (no contact with the Horse/equipment/Vaulter on the Horse). The Horse is not empty One single deduction for all Vaulters involved	1.0	/	1.0
Fall level 2a	Caused by a loss of balance, all Vaulters fall to the ground, landing out of balance but able to maintain upright equilibrium on both feet, (no contact with the Horse/equipment), during or at the end of the test. The Horse is empty One single deduction for all Vaulters involved	1.0	1.0	1.0
Fall level 2b	Caused by a loss of balance, one of the Vaulters in PdD/one or two Vaulters in Squad fall to the ground, landing out of balance but able to maintain upright equilibrium on both feet (no contact with the Horse/surcingle/pad/Vaulter on the Horse) during or at the end of the test. The Horse is not empty One single deduction for all Vaulters involved	0.4	/	0.6
Fall level 3	Caused by a loss of balance, a Vaulter comes rapidly off the Horse with only their feet touching the ground and still in contact with the Horse/surcingle/pad/other Vaulter on the Horse and remounts onto the Horse. Ground jump after a loss of balance	0.4	0.6	0.6
Fall level 4	Ground jump with more than one touchdown with feet before remounting onto the Horse.	0.4	0.6	0.6
Fall level 5a	After a dismount, the Vaulter is not able to maintain equilibrium on both feet and touches the ground with other parts of the body <u>(other than hand(s))</u> . (plus, deduction for bad mechanics of the dismount)	0.4 <u>0.2</u>	0.4	0.4
Fall level 5b	After a dismount, the Vaulter is not able to maintain equilibrium on both feet and also touches the ground with hand(s) . <u>(plus, deduction for bad mechanics of the dismount)</u>	<u>0.1</u>	<u>0.2</u>	<u>0.2</u>

The Falls are recorded on the score sheet by writing down an "F" and the deduction

Example for Average SystemIndividual Free Test

D 3 E 2 R 8 2 D 2 ⊖ 3 M 1 D 5 (F 1,0) 3 D D 2 (F 2,0) E D R 5 D M 3 M 2 (F 0,4)

Sum of Falls: 1,0 + 2,0 + 0,4 = 3,4

Number of exercises:	E	2
	M	3
	D	7
	R	<u>2</u>
Total		14

Deductions: 41

Average Deductions: 41 deductions / 14 exercises = 2,929

Average subtracted from 10,0	10,000	
	<u>- 2,929</u>	7,071

Deductions for falls: 3,400

Performance Score **3,671**

Explanations:

In this example two elements (below E) received deductions (2, 3) which are added to the deductions for the exercises.

One D-exercise was not held and received a deduction (3) for poor performance.

During the performance there were three falls, one of them after the dismount. In the record the falls are circled or put into brackets to make clear they are not part of the averaged performance deductions.

The deductions for the falls are added in a separate box (1,0 + 2,0 + 0,4 = 3,4) and deducted from the performance score at the end.

4.5.2. Difficulty

The maximum score is 10 points. Scoring may be in tenths.

Judging of the Degree of Difficulty begins with the moment the first Vaulters touches the surcingle, the pad or the Horse and ends with the time limit.

The Difficulty of an exercise depends on the demands on the following conditions:

- Co-ordination
- Balance
- Harmony with the Horse
- Number and security of holding points
- Purenness of the relevant structure
- Strength
- Flexibility

The higher the demand on all of the above, the higher is the Degree of Difficulty.

No points are awarded for:

- Static exercises held for less than three canter strides
- Free Test - exercises started after the time limit
- Exercises from the relevant Compulsory test
- Exercises not performed in canter
- Repetition of any of the same exercise
- Assisted Mounts and Dismounts from the ground

In the "Code of Points to the FEI Vaulting Rules", several free style exercises with their degree of difficulty are listed.

Risk Exercises in Individual Free Test

D-Exercises will become Risk-Exercises (R):

- If the shown exercise is a variation of an existing D-Exercise but performed with much more difficulty (higher demand on conditions). e.g.: A somersault is a D-Exercise, but a somersault with two turns becomes a R-Exercise.
- Variations of existing D-Exercises, the difficulty of which could not be increased e.g.: handstand with one arm.
- If there is a very difficult build-up or build-down of D exercises.
- If a series of D-Exercises is performed in immediate succession (the build-down is the build-up of the next exercise).

Pas de Deux Free Test

Exercises to be counted in the Degree of Difficulty

- The mount and dismount of each ~~vaulter~~Vaulter,
- Double exercises,
- 2 static exercises being shown simultaneously: the most difficult one is scored,
- 1 static and 1 dynamic exercise are performed simultaneously: each exercise receives a separate Difficulty score, (only if the ~~vaulter~~Vaulters are not in contact with each other)
- 2 dynamic exercises from different structure groups are performed (f.eg. one ~~vaulter~~Vaulter performs a roll, while the other one performs a ground-jump): each exercise receives a separate Difficulty score,
- 2 dynamic exercises from the same structure group are performed (f.eg. two similar ground-jumps): the most difficult one is scored.
- Single exercises on the Horse are not scored in the Degree of Difficulty.

4.5.3. Artistic Score

The Artistic Score is judged on the following criteria:

Judging of the Artistic Score begins the moment the first Vaulter touches the surcingle, the pad or the Horse and ends with the time limit.

The maximum score is 10 points. Scoring may be in tenths.

- In the Squad competition 1 assisted mount and 1 assisted dismount from the ground are allowed without penalty. Each additional occurrence of assisted mount and/or assisted dismount from the ground will incur 0.5 deduction from the overall artistic score.

4.5.4. Decorative Accessories/props.

Decorative Accessories must be made of soft, cloth-like and/or pliable material. They must not, in any way, compromise the safety of either the Horse or the Vaulter(s). (One example of a non-allowable Accessory is sharp and/or pointed hair accessories made out of a hard material).

The Vaulter's face must be visible to the judge(s): No masks nor complete face paint is allowed. (A maximum of one-quarter of the face may be painted).

Props are not allowed in the arena(s). Props are any article carried or worn into the arena which are detachable from the Vaulter(s) or Lunger, for example: Belts (worn on the outside of the dress), hats, capes, dress alterations to enhance the grip, gadgets (including lights) are strictly forbidden in the arena.

The Lunger's attire must be clean and neat and should complement the Vaulter's attire whenever practical.

(See FEI Rules 713.2.3 to 713.2.11)

4.6. Squad Free Test

STRUCTURE 50%	<p>Variety of Exercises</p> <ul style="list-style-type: none"> • A ratio between static and dynamic exercises. • A ratio between single-, double- and triple- exercises. • Selection of exercises, positions and transitions from different structure groups. 	C1	25 %
	<p>Variety of Position</p> <ul style="list-style-type: none"> • Variety in the position of exercises in relation to the Horse and in the direction of the movements. • Balanced use of space; use of all areas of the Horse's back, neck and croup, including ground jumps. • Equal participation of all vaulterVaulters, not over using any one or two vaulterVaulters. 	C2	25 %
CHOREOGRAPHY 50%	<p>Unity of Composition</p> <ul style="list-style-type: none"> • Smooth transitions and movements demonstrating connection and fluidity. • Avoidance of an empty Horse • Selection of elements and sequences to be in Harmony with the Horse. • Exercises not overweighing the horse. 	C3	20 %
	<p>Music Interpretation</p> <ul style="list-style-type: none"> • Deep engagement to a fully developed musical concept. • Captivating Interpretation of music. • High variety of expression in answer to different and changing musical elements. • Complexity of body language and multi-directional gestures and moves. 	C4	20 %
	<p>Creativity & Originality</p> <ul style="list-style-type: none"> • Use of unique elements, sequences, transitions, positions and combinations of exercises. • Highlights • Individuality 	C5	10 %

4.7. Individual Free Test 2* and 3* level

STRUCTURE 35 %	<p>Variety of Exercises</p> <ul style="list-style-type: none"> • The ratio between static and dynamic exercises. • Selection of exercises, positions and transitions from different structure groups/groupings. 	C1	20 %
	<p>Variety of Position</p> <ul style="list-style-type: none"> • Variety in the position of exercises in relation to the Horse and in the direction of the movements. • Balanced use of space; use of all areas of the Horse's back, neck and croup including inside and outside of the Horse. 	C2	15 %
CHOREOGRAPHY 65 %	<p>Unity of Composition & Complexity</p> <ul style="list-style-type: none"> • Selection of elements and sequences to be in Harmony with the Horse. • Smooth transitions and movements demonstrating connection and fluidity. • High complexity of elements, sequences, transitions, positions and combinations of exercises • Capacity to control and link movements and positions in unstable equilibrium. Freedom of movement. • 	C3	35 %
	<p>Music Interpretation</p> <ul style="list-style-type: none"> • Deep engagement to a fully developed musical concept. • Captivating Interpretation of music. • High variety of expression in answer to different and changing musical elements. • Complexity of body language and multi-directional gestures and moves. 	C4	30 %

4.8. Individual Free Test 1* and Children 1* & 2*

STRUCTURE 55 %	<p>Variety of Exercises</p> <ul style="list-style-type: none"> • The ratio between static and dynamic exercises. • Selection of exercises, positions and transitions from different structure groups/groupings. 	C1	30 %
	<p>Variety of Position</p> <ul style="list-style-type: none"> • Variety in the position of exercises in relation to the Horse and in the direction of the movements. • Balanced use of space; use of all areas of the Horse's back, neck and croup including inside and outside of the Horse. 	C2	25 %
CHOREOGRAPHY 45 %	<p>Unity of Composition</p> <ul style="list-style-type: none"> • Selection of elements and sequences to be in Harmony with the Horse. • Smooth transitions and movements demonstrating connection and fluidity. • Capacity to control and link movements and positions in unstable equilibrium. Freedom of movement. 	C3	35 %
	<p>Music Interpretation</p> <ul style="list-style-type: none"> • Deep engagement to a fully developed musical concept. • Captivating Interpretation of music. • High variety of expression in answer to different and changing musical elements. • Complexity of body language and multi-directional gestures and moves. 	C4	10 %

4.9. Pas-de-Deux Free Test

STRUCTURE 50%	<p>Variety of Exercises</p> <ul style="list-style-type: none"> • A ratio between static and dynamic exercises. • Selection of exercises, positions and transitions from different structure groups. • Only double exercises, mounts and dismounts considered. 	C1	25 %
	<p>Variety of Position</p> <ul style="list-style-type: none"> • Variety in the position of exercises in relation to the Horse and in the direction of the movements. • Balanced use of space; use of all areas of the Horse's back, neck and croup, including ground jumps. • A balance in the different positions of the two vaulterVaulters 	C2	25 %
CHOREOGRAPHY 50%	<p>Unity of Composition</p> <ul style="list-style-type: none"> • Smooth transitions and movements demonstrating connection and fluidity. • Selection of elements and sequences to be in harmony with the horse • Avoidance of an empty Horse. 	C3	20 %
	<p>Music Interpretation</p> <ul style="list-style-type: none"> • Deep engagement to a fully developed musical concept. • Captivating Interpretation of music. • High variety of expression in answer to different and changing musical elements. • Complexity of body language and multi-directional gestures and moves. 	C4	20 %
	<p>Creativity & Originality</p> <ul style="list-style-type: none"> • Use of unique elements, sequences transitions, positions and combinations of exercises. • Highlights • Individuality 	C5	10 %

The scores C1 to C5 will be written down on the score sheet and the scoring office will calculate it.

4.10. C1-Variety of Exercises – Individuals

The individual ~~free test freestyle~~ should include a great variety of structure groups and/or individual exercises, demonstrating the broad technical and physical capability of the ~~vaulter~~Vaulter.

C1 structure groups as well as individual exercises (as defined in the Code of Points) are assigned to groups- Each group contains multiple structure groups which represent a similar technical or physical capability.

Basic Score 10 for C1

A 10 is given if the minimum requirement for each defined group is met. It is the artistic freedom of each ~~vaulter~~Vaulter to show more exercises from the defined groups #1 to #10.

C1 is a calculated score based on the definition of the minimum requirements for the score of 10, taking any possible deductions or deviations from the score 10 into account, where applicable. (See below defined scoring rules and defined deductions).

C1 Groups:

Group #1 to #5 represent static exercises; Group #6 to #10 dynamic exercises. It is possible that one exercise is counted for more than one group.

Group #	Structure group/Exercise included	Relates to structure groups within Code of Points	Comment	Minimum Requirement
1	SIT HANGING Exercise KNEE BENCH (incl. Flags etc.) LIE (on chest, front, side, back etc.)	1.1 1.6-01 only 1.2 1.4 1.7	<ul style="list-style-type: none"> Splits and lying exercises, which show suppleness (e.g. splits in lying positions) can be counted to group #2 as well. 	1 exercise
2	Group #2 represents exercises which show suppleness of the upper body, hips and/or legs SCALES STANDING EXERCISE (if one leg is raised horizontal or higher) SPLITS (in sitting or lying positions)	1.4-03 to 1.4-04 1.4-08 to 1.4-13 1.3-05 to 1.3-06 (D and R only) 1.1-04 only	<ul style="list-style-type: none"> Scales and Standing exercises are only counted into group #2 if one leg is in (at least) horizontal position or higher. Standing exercises and Splits can also be counted into group #4 if requirement for it is fulfilled. 	1 exercise
3	SUPPORT EXERCISES BACKBEND (BRIDGE)	1.5 1.3-10 only		1 exercise
4	("Head UP!") STANDING EXERCISES	1.3-01 to 1.3-09	<ul style="list-style-type: none"> One2 different standing exercises must be shown. Direction is not a differentiator. (e.g. stand on both legs facing sideways in or outside is considered the same). 	2-1 exercises
5	("Heads DOWN!") STANDING EXERCISES	1.3-12 to 1.3-18		2-1 exercises

	HANGING EXERCISE (Shoulder hang)	1.6-02 only		
6	JUMPING EXERCISES (on horse)	2.1-01 to 2.1-03	<ul style="list-style-type: none"> A Jump is counted into group #6 when DOD for the jump is at least M. If a Jump is shown with a half turn, then it is also counted to group #8 	1 exercise
7	<p>SWINGING EXERCISES (including any kind of leg circle and free high kicks 2.2-06)</p> <p>CARTWHEELS - Movements rotating around sagittal axis of the body (may be supported by lower arm, hands or through the shoulder etc.)</p> <p>SHOOT UP (on horse)</p>	2.2 2.4 2.8		2 exercises
8	<p>TURNS - Movements rotating around the body's longitudinal axis)</p> <p>ROLLS – Movements rotating around the lateral axis</p> <p>Jump through handstand sideways to chest roll</p> <p>SOMERSAULTS</p> <p>HANDSPRINGS</p>	2.3 2.1-03 2.7 2.6	<ul style="list-style-type: none"> A Turn is counted when at least a 180-degree turn is shown. Turns can be counted in combination with exercises of other groupings, etc. Jump with half-turn is counted into Group #6 and #8 2.1-03 is counted as a jump as well as a roll (chest roll) 	2 exercises
9	Mount & Dismounts with DOD of at least D		<ul style="list-style-type: none"> Dismount with DOD at least D will count into group #9 as well as in the respective other grouping 	Mount (0.5 point) & Dismount (0.5 points)
10	GROUND JUMP	3.1 – 3.7		1 Inside (0.5 point) & 1 Outside (0.5 point)

C1 Scoring Rules

- One exercise may satisfy the requirements for more than one group (e.g. ground jump around the handle would be counted in group #10 and #8, e.g. one-legged stand with other leg raised to horizontal or higher would be counted in group #2 and group #4)
- A static exercise must be held for 3 canter strides to be counted in a group.
- The mount on will be counted for the exercise shown at the end position (Please refer to the Code of Points 3.1 to 3.7), which can include a dynamic element as well. A mount on may count into more than one structure group, if applicable. (e.g. mount on with a roll into a kneeling position is counted into group #8 and group #1)
- A dismount will be counted for the dynamic structure group it belongs to (Please refer to Code of Points 4.1 – 4.4). It is possible that a dismount may count into more than one structure group, if applicable.
- Mounts and Dismounts if shown with a DOD of at least D will count into group #9 as well.

6. Where the requirement is to show more than one exercise, the ~~vaulter~~Vaulter must select two different exercises from the group. ~~(e.g., stand forward and stand backwards on both legs do not represent 2 different exercises of group #4)~~
7. Overuse of one exercise or of one group compared to other exercises or groups (e.g., showing multiple cartwheels) may result in a deduction from the C1 score.

Deductions:

Overuse of a group (if exercises are picked predominantly more from one group compared to the other groups selected)	0.5 to 1 point
Deviation from the expected ratio between static and dynamic exercises shown exceeds (approximately) a 40:60 / 60:40 ratio.	0.5 to 1 point
Missing Group (no exercise for a defined group is shown)	1.0 per group not shown
Missing minimum number of exercises shown per group	0.5 per exercise missing

4.11. C2-Variety of Position – Individuals

The individual ~~free test freestyle~~ should include a great variety of positions in relation to/on the horse and directions of movements in relation to the ~~vaulter~~Vaulter's body. The ~~free test freestyle~~ should also show a balanced use of space on the horse.

Base Score 10 for C2

A 10 is given if all required directions (6) and all required positions (6) are shown at least one time in the individual ~~free test freestyle~~. C2 is a calculated score based on the definition of the minimum requirements for the score of 10, taking any possible deductions or deviations from the score 10 into account, where applicable (see below defined scoring rules and defined deductions).

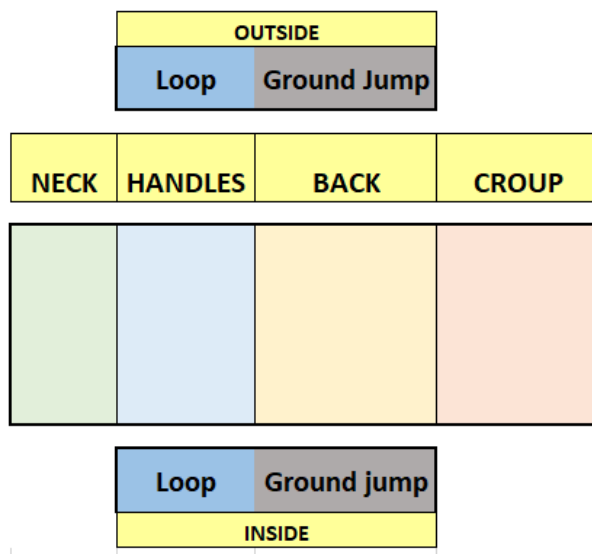
Required Directions:

	Direction	Definition as of Code of Points	Comment	Relates to
1	Forward	Vaulter is facing in same direction as the horse		Static exercise
2	Backward	Vaulter is facing in the opposite direction of the horse		Static exercise
3	Sideways In	Vaulter is facing towards the center of the circle		Static exercise
4	Sideways Out	Vaulter is facing towards the outside of the circle		Static exercise
5	Forward/Backward	Movement along the spine of the horse	e.g. roll forward or backward	Dynamic exercise
6	Inward/Outward	Movement across the spine of the horse.	e.g. cartwheel on the grip from the outside to the inside, jump with half a turn in or out	Dynamic exercise

Required Positions:

	Position	Comment
1	Neck	Neck is counted if the center of gravity is on/over the neck
2	Handles	Handles is counted if the centre of gravity is over the handles or on/over the surcingle
3	Back	Back is counted if the centre of gravity is over the back of the horse (saddle position)
4	Croup	Croup is counted if the center of gravity is over the croup
5	Inside	Counted if the exercise is either an inside ground jump or an exercise in the inside loop.
6	Outside	Counted if the exercise is either an outside ground jump or an exercise in the outside loop.

Graphic Horse Positions



C2 Scoring Rules:

1. One static exercise is counted for at least one position and one direction.
2. One dynamic exercise may be counted for its start position, end position and one direction.
3. The direction of a static exercise is determined if more than 70% of the body is facing that direction (measured by shoulder and hip axis).
4. A dismount has one start position and a dynamic direction (e.g. roll forward from knee position on back, position #3 and direction #5).
5. Mount on has one end position and may have one static and one dynamic direction (e.g. mount on into Prince backwards – position #3 and direction #6 and #2, e.g. mount on Prince, position #3 and direction #1).
6. For each direction and position not shown in the ~~free test freestyle~~ a deduction will be given.
7. The predominant use of one direction or one position will result in a deduction.
8. It is expected that the position "back" will be used more often than other positions on the horse Reason: The back is often the start and end position of dynamic exercises, and the neck and surcingle area have less carrying power and should not be overused). A ratio of more than 1:5 will be considered an overuse of the back position and will result in a deduction.

Deduction:

For each required direction and position not covered in the individual <u>free test freestyle</u> .	1.0 point
Overuse of one direction or position in relation to the total number of exercises shown (ratio over 1:3). Back position (ratio over 1:5)	Up to 1 point

4.12. Variety of Exercises in Squad (C1)

The squad free test freestyle should include a great variety of Structures and Combinations.

Structures – the Groups listed under 4.10. should be shown.

Combinations – the Combinations below should be shown:

- Single exercises: only one Vaulters on the horse

- Double exercises:

- Double supporting exercises: one Vaulters supports a significant part of the weight of the other one
- Double combined exercises: two individual exercises performed at the same time, with little or no weight of one ~~vaulter~~Vaulters supported by the other one

- Triple exercises:

- Triple supporting exercises: two Vaulters support a significant part of the weight of another one; the weight of the third ~~vaulter~~Vaulters (flyer) is mainly supported by one or two others
- Triple semi-combined exercise: a supported double exercise in combination with a single exercise
- Triple combined exercises: three individual exercises performed at the same time, with little or no weight of any ~~vaulter~~Vaulters supported by the others

For an excellent Variety in Structure the following aspects are also considered:

- excellent complexity: Double or Triple exercises with a very high demand on complexity of the posture and/or balance of the supporting base (e.g. free standing base, or flying exercise supported by standsplit...)

- excellent coordination: Double or Triple exercises with high demand on coordination between the Vaulters (complex build up/build down, combination of simultaneous complex dynamic exercises)

- excellent supporting or stabilizing sequences: sequences where the supporting or stabilizing base executes a change in posture, Level and/or Direction while supporting.

4.13. Variety of Position in Squad (C2)

The squad free test freestyle should cover a great variety of Positions, Directions and Levels, with a fairly even participation of all ~~vaulter~~Vaulters in the various Roles.

Positions – all positions listed under 4.11. should be used

Directions – all directions listed under 4.11. should be shown

Levels – all Levels below should be shown:

- Low Level: lying, sitting, support and similar

- Medium Level: kneeling, bench and similar

- Upper Level: high bench, stand and similar

For an excellent Variety of Position, the Level below is also considered:

- Aerial Level : any move in which the whole body of the flyer is higher than the head of the Upper Level supporting base. Examples: static or dynamic flying exercise on standing base, where the body of the flyer is higher up than the head of the base.

Roles – the Roles below should be spread fairly evenly among the squad members:

- Supporting base: supporting the weight of another ~~vaulter~~Vaulters

- Stabilizing base: stabilizing the supporting base

- Flyer: weight of the Vaulters is mainly supported by one or two other others
- Individual performer: showing an individual exercise with very little or no weight supported by another Vaulters.

4-12-4.14. C3- Unity of Composition for Individuals, Squads and Pas-de-Deux

Basic scores:

10	<u>Excellent</u> --- Excellent selection of elements and sequences continuously demonstrating a fluid connection in harmony with the horse.
6	<u>Satisfactory</u> --- Appropriate selection of elements and sequences mainly demonstrating a fluid connection in harmony with the horse.
3	<u>Fairly bad</u> --- Poor selection of elements and sequences rarely demonstrating a fluid connection in harmony with the horse.
0	NO HARMONY WITH THE HORSE

4-13-4.15. C4 -Music Interpretation - Individuals, Squads and Pas-de-Deux

The following table shows the basic scores for C4 Music Interpretation. For each section, the expected level of performance is summarized with a general description and a list of observations is provided. The observations give a guidance of what to look for per basic score box. It is not expected that all observations are shown but most of them should apply, to score the highest point of each box. Otherwise the lower points of the box should be selected for the score.

Basic Scores:

Base Score	Description	Observation
Up to 10 Points	<p>Deeply engaged vaulter<u>Vaulter/s</u>.</p> <p>Captivating interpretation of music.</p> <p>High level and variety of expression in answer to different musical elements.</p> <p>Incarnation of a character or the music by the vaulter<u>Vaulter/s</u></p>	<ul style="list-style-type: none"> • Vaulter/s immerse/s <u>him</u> themselves in the music, and performance is deeply linked with the music • Performed moves and sequences that serve the artistic concept. • Creative body language, with complex, multi-directional gestures and moves, (conveying /expressing/communicating) the concept/musical universe. • Performance is adjusted to changes in rhythm, tempo and style within the music when they occur. Sequences of elements and moves continuously in excellent match to the music. • Vaulter/s <u>is/are</u> very expressive, generous, totally committed throughout the performance and show/s variety in interpretation, presence and emotional engagement.
Up to 8 Points	<p>Engaged vaulter<u>Vaulter/s</u></p> <p>Significant interpretation of some musical elements, matching body language.</p>	<ul style="list-style-type: none"> • Artistic concept can be clearly identified and recognized during most parts of the performance. • Artistic concept is outlined through the moves and body-language.

	<p>Good level of expression in conjunction with musical elements and good variety.</p>	<ul style="list-style-type: none"> The performance is mostly adjusted to changes in rhythm, tempo, or style within the music when they occur. Vaulter/s occasionally show/s convincing facial expression, gestures and body language, matching the music and artistic concept. Interpretation is sometimes disconnected when performing highly complex elements or sequences. Vaulter/s show/s good expression, variety in interpretation and demonstrates some emotional engagement.
<p>Up to 6 Points</p>	<p>Partially engaged Vaulter/s.</p> <p>Basic interpretation of musical elements.</p> <p>Low level of expression in conjunction with musical elements, lacking variety.</p>	<ul style="list-style-type: none"> Simple artistic concept can be identified but is only illustrated during few parts of the performance. Simple body language sometimes connected with the music. Mostly simple gestures shown during stable and static positions. Some moves are in line with the rhythm/beat and/or melody of the music but Vaulter/s is not responding to changes in rhythm, tempo or style within the music. When showing dynamic elements and complex moves the focus is mostly on the execution of elements with little focus on rhythm/tempo/melody of the music. Vaulter/s show/s some expression but does not demonstrate emotional engagement.
<p>Up to 4 Points</p>	<p>Executing Vaulter/s.</p> <p>Very limited/rudimentary/fairly poor interpretation of musical elements and body language.</p>	<ul style="list-style-type: none"> An attempt to implement an artistic concept can be recognized but it is not clearly identifiable. Simple body language mostly not connected with the music. Main focus is on execution of the elements. Almost no focus on rhythm/tempo/melody of the music. Inexpressive postures and moves.
<p>Up to 2 Points</p>	<p>Inexpressive vaulter/s.</p> <p>No interpretation of musical elements.</p>	<ul style="list-style-type: none"> Artistic concept cannot be identified. Very little body language and not matching the selected music. No identifiable link with the music No expression
<p>0 Points</p>	<p>No Music is played</p>	

4.14.4.16. C5-Creativity & Originality – Squads and Pas-de-Deux

Basic scores:

10	Excellent – Many of the elements and sequences are unique and unusual. Some highlights.
6	Satisfactory – Some of the elements and sequences are unique and unusual. One highlight.
3	Fairly bad – Some individuality but no highlights.
0	No individuality and no highlights.

Deductions from Artistic Score Squad Free Test:

0.5 of a point	<ul style="list-style-type: none"> For each additional assisted mount and/or dismount than allowed (see Art 4.5.3)
1 point	<ul style="list-style-type: none"> For any exercises, including the dismounts, commenced after the time limit (the bell) Not mounting again after a fall where the Horse is empty (no final dismount)
1 point	<ul style="list-style-type: none"> Squad Free Test 1 more than 6 static triple exercises Dress not compliant with Art 713.2.3 to 713.2.8 DRESS CODE
2 points	<ul style="list-style-type: none"> For each vaulterVaulter not performing at least one exercise in addition to the Vault-on in the Free Test

Deductions from Artistic Score Individual Free Test

1 point	<ul style="list-style-type: none"> For any exercise, including the dismount, commenced after the time limit (the bell) Not mounting again after a fall where the contact with the Horse is lost (no final dismount) Dress not compliant with Art 713.2.3 to 713.2.8 DRESS CODE
----------------	---

Deductions from Artistic Score Pas-de-Deux Free Test

1 point	<ul style="list-style-type: none"> For any exercises, including the dismounts, commenced after the time limit (the bell). Not mounting again after a fall where the Horse is empty (no final dismount) Dress not compliant with Art 713.2.3 to 713.2.8 DRESS CODE
----------------	--

5. TECHNICAL TEST

5.12. General

The five required Technical Exercises are listed below. New exercises may be found on the FEI Website

5.13. Technical Test – Scores

See Vaulting Rules Art. 731.4

Score		Coefficients
A	Horse Score	25 %
B	Exercises	25 %
C	Artistic	25 %
D	Exercises	25 %

5.14. Requirements of the Technical Test

The Technical Test consists of ~~five~~ technical exercises and additional ~~free test freestyle~~ exercises, chosen by the Vaultler. The Technical Exercises may be shown in any order. (See Art. 746.1)

- ~~Individual Senior 3* Vaultlers must show all five of the technical exercises.~~
- ~~Individual 2* Young Vaultlers must show three of the five technical exercises, in any order. If more than three technical exercises are shown, the first three performed will be scored as the technical exercises and any others will be counted as additional ~~free test freestyle~~ exercises.~~

5.15. Score for the Exercises

5.15.1. Technical Exercises

For each technical exercise a score according to the scoring criteria is given (see 5.3). The maximum score for each Technical Exercise is 10 points. Scoring may be in tenths.

Specific faults of the Technical Exercises with penalties and deductions

1 point	<ul style="list-style-type: none"> • for each stride less than the strides required for the relevant static technical exercises; the strides are not counted before the exercise is set up or displayed (Letter C)
2 points	<ul style="list-style-type: none"> • a collapse on the Horse • repeating a technical exercise immediately after the first attempt • If the Horse does not canter (e.g. falls into trot) during an exercise, the vaulterVaultler may repeat the whole exercise for a score and will be penalized with a deduction of 2 points for repetition.
<u>Up to 3 points</u>	<ul style="list-style-type: none"> • a collapse on the horse
Score 0	<ul style="list-style-type: none"> • for each technical exercise which is not performed • repeating a technical exercise twice • Each exercise not performed in its entirety at canter. • Fall during a technical exercise

If the Vaultler comes off the Horse during a technical exercise, the score for this exercise is Zero. In this case, a repetition of the Technical Exercise is not possible.

For falls see point 5.6.

5.15.2. Performance of additional Exercises

The quality of the performance of the additional exercises and transitions must be considered in the Score for Exercises as a separate score. These exercises and any deductions will be recorded as in the Free Test (average system).

Judging of the Performance begins with the moment the Vaultler touches the surcingle, the pad or the Horse and ends with touching the ground after the final dismount of the Vaultler.

However, only the exercises shown or started before the end of the time limit will be considered for the total number of exercises.

The average of the deductions will be calculated to three decimals.

5.15.3. Deductions for falls

Falls

A fall is a movement out of control **which results in the ~~vaulter~~Vaulter touching the ground**. Falls can be considered in two categories:

- Biomechanical: refers to the definition of “fall” (a “movement out of control),
- Judicial: refers to the way the rules address or define “fall”, and the manner of dealing with it according to the rules.

Falls will be recorded by the Exercise Judge and penalised by a deduction from the Performance Score. The deduction for a fall is not averaged but deducted at the end. (See Example for Average System). If a fall occurs during a technical exercise the score is zero for the technical exercise. No additional penalty for that fall will be taken against the performance score.

Time, Music and Bell

- In Individual (Technical Test) when the ~~vaulter~~Vaulter loses contact with the Horse, the time and music are stopped – no bell. The test must be continued within 30 seconds.
- If the Vaulter is unable to continue immediately after a fall, the judge will ring the bell; the time and music are stopped, and the test is interrupted. The Test must be continued within 30 seconds after the signal to resume.

Falls in Technical Tests are categorised in the table below:

Category	Description	Individual Tech Test
Fall Level 1a	An unexpected move in which the Vaulter comes rapidly and without control to the ground, caused by a loss of balance, landing out of balance and is unable to maintain upright equilibrium on both feet (no contact with the Horse/equipment), during or at the end of the test. Horse is empty	5.0
Fall level 2a	Caused by a loss of balance, the Vaulter falls to the ground, landing out of balance but able to maintain upright equilibrium on both feet (no contact with the Horse/equipment/) during or at the end of the test. Horse is empty	3.0
Fall level 3	Caused by a loss of balance, the Vaulter comes rapidly off the Horse with only his feet touching the ground , while still in contact with the Horse/surcingle/pad and remounts onto the Horse. Horse not empty	2.0
Fall level 4	Ground jump with more than one touchdown with the feet before remounting onto the Horse.	2.0
Fall level 5a	After a dismount, the Vaulter is not able to maintain equilibrium on both feet and touches the ground with other parts of his body.	4.0 <u>2.0</u>
<u>Fall level 5b</u>	<u>After a dismount, the Vaulter is not able to maintain equilibrium on both feet and also touches the ground with hand(s).</u>	<u>1.0</u>

The falls are recorded on the score sheet by writing down a “F” and the deduction.

5.16. Description of the Technical Exercises and scoring criteria

5.16.1. KNEELING FORWARD TO STAND BACKWARDS

(Balance)

Stand backwards with static arm position.

Mechanics:

Kneeling forward on the Horse's back, behind the surcingle, with both lower legs parallel to each other and to the Horse's spine and with the legs hip-width apart. The upper body is upright and the arms are in a free position.

The ~~vaulter~~Vaulter springs into stand backwards behind the surcingle.

A 180 degrees rotation is completed prior to landing softly in a stand backwards. Arms must be static, in any position. (See description of compulsory exercise STAND for mechanics).

Stand is to be held for ~~two~~ three canter strides. The Technical Exercise is completed after the 2nd 3rd canter stride. Faults after the 2nd 3rd canter stride will be marked as performance faults (e.g. fall within the 3rd 4th canter stride).

Essence

Harmony with the Horse

Balance and Posture at landing backwards

The essence of the stand backwards is the ability to maintain the balance in an unstable equilibrium on the Horse.

Loss of balance is judged depending on whether the fault is a minor, medium or major one.

Basic Scores

10	<ul style="list-style-type: none"> Upon landing, erect upper body forming a vertical line through the shoulders, hips and ankle with knees in optimum extension and standing position in total balance.
8	<ul style="list-style-type: none"> Upon landing, the upper body is near the vertical and the knees are extended at least 90 degrees.
5	<ul style="list-style-type: none"> Upon landing, the upper body is about 45 degrees in front of the vertical, and the knees are extended less than 90 degrees
0	<ul style="list-style-type: none"> No stand backwards position is shown (not even for one stride) No spring into stand backwards from kneeling forwards landing only on feet. No spring into stand backwards from kneeling forwards (turn of 90 degrees or less). Coming off the Horse (fall) during the exercise (repetition is not possible)

Deductions:

Up to 1 point	<ul style="list-style-type: none"> Not landing with both feet simultaneously (one foot after the other)
1 point	<ul style="list-style-type: none"> For each missing canter stride (Letter C)
Up to 2 point	<ul style="list-style-type: none"> 180 degrees turn not completed Step(s) after landing

5.16.2. ROLL FORWARD FROM THE CROUP TO SEAT FORWARD ON THE NECK (Timing/Coordination)

The forward roll is a rotation around the lateral axis. During the roll movement, there are momentary points of contact between the body and the supporting area.

Mechanics:

The movement starts from kneeling forward on the croup or back pad. Both hands are flat on the pad or the croup. During the entire roll movement, the head remains centred and the ~~vaulter~~Vaulter's spine follows the spine of the Horse. The legs are closed and stretched during the roll movement and open for the landing.

The final position is an upright seat facing forward on the Horse's neck. ~~Both hands must take hold of the handles immediately after.~~ The legs are in front of the surcingle in full contact with the Horse's shoulder and the upper body is nearly in an upright position.

Essence:

Harmony with the Horse

Coordination of the roll movement and balance

Basic Scores:

10	<ul style="list-style-type: none"> Fulfilment of the correct mechanics in harmony with the Horse.
7	<ul style="list-style-type: none"> Head is not centred Movement is not fluid and continuous.
5	<ul style="list-style-type: none"> The roll on the Horse begins below the vaulterVaulter's cervical area of the spine (vaulterVaulter lands on their back). Interrupted movement by lying on the flat back.

Deductions:

Up to 0,5 points	<ul style="list-style-type: none"> The legs are in the final position down, but not full in contact with the Horse's shoulder
1 point	<ul style="list-style-type: none"> Hand/foot touches the neck
1 to 2 points	<ul style="list-style-type: none"> Open legs during the roll Legs are in full contact with the Horse's shoulder before the body is in an upright position (legs are pulling the body into an upright position giving the impression of a tilt movement and not a roll movement).
2 points	<ul style="list-style-type: none"> Gripping the pad Hands take hold of the handles before the upper body is upright Movement is off centre

5.16.3. LOWER ARM STAND (Strength)

Mechanics:

The exercise is a head-down-stand supported by one lower arm and one hand with the ~~vaulter~~Vaulter's body nearly 90 degrees to the horizontal line of the horse.

Each hand holds a separate handle; the weight is mainly supported by the lower arm and is evenly spread out between handle to the elbow; lower arm flat on the pad. The elbow of the other arm is nearly vertical over the supporting hand, which is holding on top of the handle. The ~~vaulter~~Vaulter's chest is facing either to the outside or the inside of the circle. If the exercise is performed on the lower right arm, then the ~~vaulter~~Vaulter's chest is facing to the inside of the circle. If it is performed on the lower left arm, then the ~~vaulter~~Vaulter's chest is facing to the outside of the circle. The shoulder line and pelvis of the ~~vaulter~~Vaulter are in line with the longitudinal axis of the horse. The head is an extension of the longitudinal axis of the body. The ~~vaulter~~Vaulter's legs are stretched up and closed for an optimum score. If the ~~vaulter~~Vaulter's legs are in any other position, the maximum score will be 8 or lower. (see deductions)

To be held for ~~four (4)~~ three (3) canter strides. The count begins at the first static position of the legs.

- If the legs are closed, highest possible score 10
- If the legs are open and held static in any position/variation, highest possible score 8 (deduction of 2 points, see deductions)

Essence:

- Harmony with the horse
- Balance and posture

Basic Scores:

10	<ul style="list-style-type: none"> • Straight longitudinal axis of the stable body from the shoulders to the feet, nearly at the vertical. Arms are holding while absorbing the movement of the canter. The knees, heels and toes of both stretched and the legs stay together. Hips, knees, and feet are facing correctly sideways (inside/outside).
9	<ul style="list-style-type: none"> • Minor deviation of the described body position: Slightly overstretched and/or slightly sagging waistline with little movement visible throughout the whole body. • Hips are bent so that body is not vertical • Body turned, twisted or leaning to any side
7	<p>Medium deviation of the described body position:</p> <ul style="list-style-type: none"> • A arched back and/or visible sagging waistline with movement visible throughout the whole body • Hips are slightly bent so that body is not vertical • Body turned, twisted or leaning to any side
5	<p>Major deviation of the described body position:</p> <ul style="list-style-type: none"> - Arched back and/or sagging waistline with movement visible throughout the whole body. - Hips are clearly bent so that the vaulterVaulter's body is not vertical - Body turned, twisted or leaning to any side
0	No Lower Arm Stand position shown (not even for one stride)

Deductions:

Up to 1 points	<ul style="list-style-type: none"> • Legs are not closed throughout (intention of the vaulterVaulter to hold legs together is visible, legs are only opened shortly)
1 point	<ul style="list-style-type: none"> • each missing canter stride
2 points	<ul style="list-style-type: none"> • legs are held apart in any other static position than closed.
3 points	<ul style="list-style-type: none"> • hand not held on top of handle

**5.16.4. MOUNT TO REVERSE SHOULDER STAND
(Jumping Force)**

(May be shown as a mount or as a ground jump, inside or outside)

Mechanics:

The mount to reverse shoulder stand is an exercise starting from the ground by jumping with both feet from a forward position. The hands grip one handle. The knees, heels and toes stay close together from the moment the feet leave the ground. During the first part of the elevation, the center of gravity will move vertically away from the ground with the legs in a tuck position. While rising, the shoulders begin to move in the direction of the horse’s back and the hips lift higher than the shoulders. The shoulder that is closer to the horse must land softly on the horse’s back while the hips are moving further upward. In a fluent move one hand changes to the other handle so that each hand a separate handle. Immediately after the vaulter’s shoulder has landed, the hips, knees and feet are stretched up and out of the tuck position. The vaulter’s shoulders stay parallel with the axis of the shoulders of the horse. The vaulter’s chest is facing toward the horse’s neck. Both upper arms are held close to the vaulter’s upper body. The final position is the reverse shoulder stand on the horse’s back. This position must be reached within the third canter stride from the start of the jump phase. In the final position, the exercise is to be held for a minimum of ~~two~~ three canter strides with legs closed.

Essence:

- Harmony with the horse
- Coordination of movement and landing

Basic Scores:

10	<ul style="list-style-type: none"> • Fluent movement with clearly visible rising center of gravity with a soft landing on the horse’s back within the third canter stride. The reverse shoulder stand is held for a minimum of two canter strides
8	<ul style="list-style-type: none"> • Center of gravity not rising immediately. • Vaulter lands on lower part of the shoulder blade and then moves into reverse shoulder stand position.
7	<ul style="list-style-type: none"> • The execution to reach the final position takes four canter strides.
5	<ul style="list-style-type: none"> • Executing the shoulder stand with open legs. • The execution to reach the final position takes five canter strides.
4	<ul style="list-style-type: none"> • Vaulter raises one leg after the other (90 degrees open or more). The execution to reach the final position takes longer than five canter strides. • The final position is reached through lying sideways on the horse’s side and from there to the shoulder stand.
0	<ul style="list-style-type: none"> • Vaulter is landing flat on their back on the horse’s back, neck or surcingle before moving into reverse shoulder stand • Landing in the Shoulder Hang sideways before moving into reverse shoulder stand • Final position reached, but shoulder stand not held for at least one full canter stride

Deductions:

Up to 1 points	<ul style="list-style-type: none"> • The upper arms are not held close to the upper body (executed on the lower arm) • Legs not in tuck position • In reverse shoulder stand the spine/pelvis is not parallel to the shoulders of the horse • Briefly touching the surcingle to gain balance
1 point	<ul style="list-style-type: none"> • For each a missing canter stride <u>in the reverse shoulder stand</u>(Letter C)-one missing canter • Taking hold on both handles from the beginning
Up to 2 points	<ul style="list-style-type: none"> • Vaulter’s knees/feet are apart on the way up into the tuck position • The Legs touch the horse or the surcingle on the way up
3 points	<ul style="list-style-type: none"> • Collapse

**5.16.5. STAND SPLIT BACKWARDS
(Suppleness)**

Stand Split backwards on the back of the Horse, both hands flat on the back/pad/croup.

Mechanics

The entire sole of the supporting foot is on the Horse's back. The stretched supporting leg is in line with the Horse's vertical axis. The stretched leg points upward and forms a line with the down leg. The shoulder of the ~~vaulter~~Vaulter is parallel to the lateral axis of the Horse.

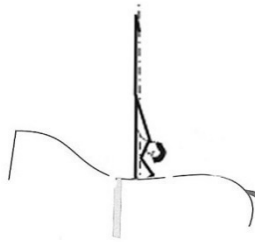
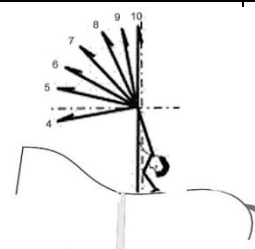
To be held for ~~four (4)~~ three (3) canter strides

Essence:

Harmony with the Horse

Suppleness

Basic Scores

10	 <ul style="list-style-type: none"> The angle between the legs is 180°. The angle between the upper body and the supporting leg is not more than 20°.
	

Deductions:

1 point	<ul style="list-style-type: none"> For each missing canter stride (Letter C)
Up to 2 points	<ul style="list-style-type: none"> The centre of gravity is outside of the supporting area. Shoulder axis is not parallel to the horizontal axis of the Horse. Supporting foot is in contact with the surcingle Gripping the pad

5.17. Artistic Score

The maximum score is 10 points. Scoring may be in tenths.

Judging of the Artistic Score begins with the moment the Vaulteer touches the surcingle, the pad or the Horse and ends with the time limit.

The Artistic Score is judged on the following criteria:

STRUCTURE 40%	<p>Selection of Elements/Sequences/Transitions</p> <p>Use of unique, original elements, sequences, transitions and/or high complexity of elements, sequences, transitions or a combination of them within the 6 sequences of the technical exercises.</p>	T1	40%
	<p>Unity of Composition</p> <p>Smooth transitions and movements demonstrating connection and fluidity of all exercises (technical exercises and additional exercises) shown within the technical test.</p> <p>Seamless integration of technical exercises into the technical test overall demonstrating efficiency, connection and fluidity.</p> <p>Selection of elements and sequences to be in harmony with the horse</p> <p>Balanced use of space and directions.</p>	T2	30%
CHOREOGRAPHY 60%	<p>Music Interpretation</p> <ul style="list-style-type: none"> • Deep engagement to a fully developed musical concept. • Captivating Interpretation of music. • High variety of expression in answer to different and changing musical elements. • Complexity of body language and multi-directional gestures and moves. 	T3	30%

1 point	<ul style="list-style-type: none"> • For any exercises, including the dismount, commenced after the time limit (bell) • Not remounting after a fall where the contact with the Horse is lost (no final dismount).
----------------	---

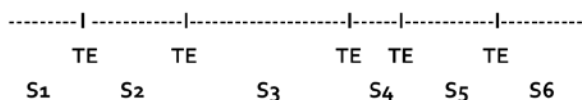
T1 Scoring_ Individual Senior 3*

1. The Technical Test is divided into six sequences, the first from the mount to the first Technical Exercises, 4 sequences from one Technical Exercise to the next one and finally from the last Technical Exercise to the dismount.
2. Each of the sequence receives a score. This score represents the following criteria
Difficulty and/or Originality and individuality of an element and/or sequences of elements and/or transitions
3. If the ~~vaulter~~Vaulter starts immediately with the first Technical Exercises, the first sequence receives a score of 5.
4. If a Technical Exercise is not performed (not shown at all), the missing sequence will be scored zero.

T1 Scoring Individual 2* Young Vaulters

1. The Technical Test is divided into four sequences, the first from the mount to the first Technical Exercise shown, 2 sequences from one Technical Exercise to the next one, and finally from the last Technical Exercise to the dismount.
2. Each of the four sequences receive a score. This score represents the following criteria: Difficulty and/or Originality and individuality of an element and/or sequences of elements and/or transitions.
3. If the vaulter/Vaulter starts immediately with the first Technical Exercise, the first sequence receives a score of 5.
4. If any of the three required Technical Exercises are not performed (not shown at all), the missing sequence will be scored zero.

Example 1



	S1	S2	S3	S4	S5	S6	T1 Score
Complexity and/or Originality and/or Uniqueness of the sequence	5,5	6	8	7,5	4	6	6,167

The scores T1 to T3 will be written down on the score sheet and the scoring office will calculate it.

For Individual 3* Vaulters, the total score for T1 is the average of the 6 sequences calculated to 3 decimals.

For Individual 2* Young Vaulters, the total score for T1 is the average of the 4 sequences calculated to 3 decimals.

Base Score T1

Up to 10	- The sequence consists of one or more exercises/transitions where at least one meets the following requirements: <ul style="list-style-type: none"> o Very Complex and/or Original (very good to high) and/or R-Exercise is shown o good to excellent connectivity
Up to 8	- The sequence consists of one or more exercises/transitions where at least one meets the following requirements: <ul style="list-style-type: none"> o Complex and/or Original o some to good connectivity depending on the complexity of the exercise shown.
Up to 6	- The sequence consists of one or more exercises/transitions where at least one meets the following requirements: <ul style="list-style-type: none"> o Moderate complexity and/or originality o shows some connectivity with no major disruptions (medium fluidity) <p>E.g one transition to connect technical exercises but showing good connectivity, can lead to a positive score.</p>
Up to 4	- The sequence consists of one exercise or transition which is <ul style="list-style-type: none"> o Low complexity or originality o Represents low level of connectivity with some disruptions.
Up to 2	- No additional exercises/transitions – no complexity in the sequence, major lack or no connectivity, including major disruptions between each technical exercise.

Number of Exercises required per base score

Base Score	Number of Exercises
Up to 2	NO exercise or transition
Up to 4	ONE exercise or transition
Up to 6	ONE or MORE exercises or transitions where at least ONE meets criteria
Up to 8	ONE or MORE exercises or transitions where at least ONE meets increased criteria compared to "Up to 6"
Up to 10	ONE or MORE exercises or transitions where at least ONE meets increased criteria compared to "Up to 8"

Complexity: refers to the degree of difficulty of the exercise or the risk a transition may incur. Also a combination of multiple transitions might represents a certain complexity within the technical test.
 E.g. Going from tech exercise "Knee forward to Stand Backwards" directly into "Stand Split backwards" represents a transition with some risk.

Originality: exercises, transitions and/or the combination of them which may be unique. Originality can also come from an artistic element supporting music interpretation.

Connectivity: refers to the smooth connection between two exercises or transitions where no interruptions can be seen and the harmony with the horse is sustained.

Note:

- After the bell, only the dismount will be evaluated for the last sequence.
- A late dismount is penalized with one point according to the Guidelines
- Lack of connectivity – disruptions can bring the score down.

Annex I

Distribution of Judges

For each competition the distribution of the judges could be fixed separately. The President of the Ground Jury and/or Technical Delegate must use these distribution of judges charts for all CVIs and higher level events.

At **Championships**, the Jury must consist of **eight** Members.

1. Four Judges

The Judges are referred to as 1, 2, 3 and 4.

Squad Competition	Judges Table	Judges Table	Judges Table	Judges Table
	Score A	Score B	Score C	Score D
Test 1	Judge 1	Judge 2	Judge 3	Judge 4
	Horse	Exercises	Exercises	Exercises
Test 2	Judge 2	Judge 3	Judge 4	Judge 1
	Horse	Technique	Artistic	Technique
Test 3	Judge 3	Judge 4	Judge 1	Judge 2
	Horse	Technique	Artistic	Technique
Individual Competition	Judges Table	Judges Table	Judges Table	Judges Table
	Score A	Score B	Score C	Score D
Test 1	Judge 4	Judge 2	Judge 1	Judge 3
	Horse	Exercises	Exercises	Exercises
Test 2	Judge 1	Judge 3	Judge 2	Judge 4
	Horse	Technique	Artistic	Technique
Test 3	Judge 2	Judge 4	Judge 3	Judge 1
	Horse	Technique	Artistic	Technique
Test 4	Judge 3	Judge 1	Judge 4	Judge 2
	Horse	Technique	Artistic	Technique
Pas-de-Deux Competition	Judges Table	Judges Table	Judges Table	Judges Table
	Score A	Score B	Score C	Score D
Test 1	Judge 4	Judge 2	Judge 1	Judge 3
	Horse	Technique	Artistic	Technique
Test 2	Judge 3	Judge 1	Judge 2	Judge 4
	Horse	Technique	Artistic	Technique

2. Six Judges

The Judges are referred to as 1 to 6.

Squad Competition	Judges Table A	Judges Table B	Judges Table C	Judges Table D	Judges Table E	Judges Table F
	Score A 1	Score B	Score C-1	Score A-2	Score D	Score C-2
Test 1	Judge 1	Judge 2	Judge 3	Judge 4	Judge 5	Judge 6
	Horse	Exercises	Exercises	Horse	Exercises	Exercises
Test 2	Judge 2	Judge 3	Judge 4	Judge 5	Judge 6	Judge 1
	Horse	Technique	Artistic	Horse	Technique	Artistic
Test 3	Judge 3	Judge 4	Judge 5	Judge 6	Judge 1	Judge 2
	Horse	Technique	Artistic	Horse	Technique	Artistic

Individual Competition	Judges Table A	Judges Table B	Judges Table C	Judges Table D	Judges Table E	Judges Table F
	Score A 1	Score B	Score C-1	Score A-2	Score D	Score C-2
Test 1	Judge 5	Judge 2	Judge 3	Judge 1	Judge 6	Judge 4
	Horse	Exercises	Exercises	Horse	Exercises	Exercises
Test 2	Judge 6	Judge 3	Judge 4	Judge 2	Judge 5	Judge 1
	Horse	Technique	Artistic	Horse	Technique	Artistic
Test 3	Judge 1	Judge 6	Judge 5	Judge 3	Judge 4	Judge 2
	Horse	Technique	Artistic	Horse	Technique	Artistic
Test 4	Judge 2	Judge 5	Judge 6	Judge 4	Judge 1	Judge 3
	Horse	Technique	Artistic	Horse	Technique	Artistic

Pas-de-Deux Competition	Judges Table A	Judges Table B	Judges Table C	Judges Table D	Judges Table E	Judges Table F
	Score A 1	Score B	Score C-1	Score A-2	Score D	Score C-2
Test 1	Judge 4	Judge 2	Judge 6	Judge 1	Judge 3	Judge 5
	Horse	Technique	Artistic	Horse	Technique	Artistic
Test 2	Judge 5	Judge 1	Judge 3	Judge 2	Judge 6	Judge 4
	Horse	Technique	Artistic	Horse	Technique	Artistic

3. Eight Judges

The Judges are referred to as 1 to 8.

Squad Competition	Judges Table A	Judges Table B	Judges Table C	Judges Table D	Judges Table E	Judges Table F	Judges Table G	Judges Table H
	Score A 1	Score B-1	Score C-1	Score D-1	Score A-2	Score B-2	Score C-2	Score D 2
Test 1	Judge 1	Judge 2	Judge 3	Judge 4	Judge 5	Judge 6	Judge 7	Judge 8
	Horse	Exercises	Exercises	Exercises	Horse	Exercises	Exercises	Exercises
Test 2	Judge 2	Judge 3	Judge 5	Judge 6	Judge 7	Judge 8	Judge 1	Judge 4
	Horse	Technique	Artistic	Technique	Horse	Technique	Artistic	Technique
Test 3	Judge 3	Judge 4	Judge 6	Judge 5	Judge 8	Judge 7	Judge 2	Judge 1
	Horse	Technique	Artistic	Technique	Horse	Technique	Artistic	Technique
Individual Competition	Judges Table A	Judges Table B	Judges Table C	Judges Table D	Judges Table E	Judges Table F	Judges Table G	Judges Table H
	Score A 1	Score B 1	Score C 1	Score D 1	Score A 2	Score B 2	Score C 2	Score D 2
Test 1	Judge 5	Judge 2	Judge 3	Judge 7	Judge 1	Judge 8	Judge 4	Judge 6
	Horse	Exercises	Exercises	Exercises	Horse	Exercises	Exercises	Exercises
Test 2	Judge 6	Judge 3	Judge 4	Judge 1	Judge 2	Judge 7	Judge 8	Judge 5
	Horse	Technique	Artistic	Technique	Horse	Technique	Artistic	Technique
Test 3	Judge 7	Judge 4	Judge 6	Judge 5	Judge 3	Judge 1	Judge 2	Judge 8
	Horse	Technique	Artistic	Technique	Horse	Technique	Artistic	Technique
Test 4	Judge 8	Judge 5	Judge 3	Judge 2	Judge 4	Judge 6	Judge 7	Judge 1
	Horse	Technique	Artistic	Technique	Horse	Technique	Artistic	Technique
Pas-de-Deux Competition	Judges Table A	Judges Table B	Judges Table C	Judges Table D	Judges Table E	Judges Table F	Judges Table G	Judges Table H
	Score A 1	Score B 1	Score C 1	Score D 1	Score A 2	Score B 2	Score C 2	Score D 2
Test 1	Judge 4	Judge 6	Judge 3	Judge 1	Judge 2	Judge 5	Judge 7	Judge 8
	Horse	Technique	Artistic	Technique	Horse	Technique	Artistic	Technique
Test 2	Judge 6	Judge 1	Judge 5	Judge 2	Judge 7	Judge 3	Judge 8	Judge 4
	Horse	Technique	Artistic	Technique	Horse	Technique	Artistic	Technique

Annex II

Degree of Difficulty in Individual Vaulting Free Test

The 10 most difficult exercises should be taken into consideration for the degree of difficulty in the individual free test freestyle. The maximum score for degree of difficulty is 10.

DOD	Multiplier
R	1.3
D	0.9
M	0.4
E	0

Degree of Difficulty in Squad Free Test 1

D-Exercises		M-Exercises		Total Score	E-Exercises	
	Score		Score			Score
20	10,0	0	0,0	10,0	0	0,0
19	9,5	1	0,3	9,8	1	0,1
18	9,0	2	0,6	9,6	2	0,2
17	8,5	3	0,9	9,4	3	0,3
16	8,0	4	1,2	9,2	4	0,4
15	7,5	5	1,5	9,0	5	0,5
14	7,0	6	1,8	8,8	6	0,6
13	6,5	7	2,1	8,6	7	0,7
12	6,0	8	2,4	8,4	8	0,8
11	5,5	9	2,7	8,2	9	0,9
10	5,0	10	3,0	8,0	10	1,0
9	4,5	11	3,3	7,8	11	1,1
8	4,0	12	3,6	7,6	12	1,2
7	3,5	13	3,9	7,4	13	1,3
6	3,0	14	4,2	7,2	14	1,4
5	2,5	15	4,5	7,0	15	1,5
4	2,0	16	4,8	6,8	16	1,6
3	1,5	17	5,1	6,6	17	1,7
2	1,0	18	5,4	6,4	18	1,8
1	0,5	19	5,7	6,2	19	1,9
0	0,0	20	6,0	6,0	20	2,0

Degree of Difficulty in Squad Free Test 2

D-Exercises		M-Exercises		Total Score	E-Exercises	
	Score		Score			Score
25	10,0	0	0,0	10,0	0	0,0
24	9,6	1	0,3	9,9	1	0,1
23	9,2	2	0,6	9,8	2	0,2
22	8,8	3	0,9	9,7	3	0,3
21	8,4	4	1,2	9,6	4	0,4
20	8,0	5	1,5	9,5	5	0,5
19	7,6	6	1,8	9,4	6	0,6
18	7,2	7	2,1	9,3	7	0,7
17	6,8	8	2,4	9,2	8	0,8
16	6,4	9	2,7	9,1	9	0,9
15	6,0	10	3,0	9,0	10	1,0
14	5,6	11	3,3	8,9	11	1,1
13	5,2	12	3,6	8,8	12	1,2
12	4,8	13	3,9	8,7	13	1,3
11	4,4	14	4,2	8,6	14	1,4
10	4,0	15	4,5	8,5	15	1,5
9	3,6	16	4,8	8,4	16	1,6
8	3,2	17	5,1	8,3	17	1,7
7	2,8	18	5,4	8,2	18	1,8
6	2,4	19	5,7	8,1	19	1,9
5	2,0	20	6,0	8,0	20	2,0
4	1,6	21	6,3	7,9	21	2,1
3	1,2	22	6,6	7,8	22	2,2
2	0,8	23	6,9	7,7	23	2,3
1	0,4	24	7,2	7,6	24	2,4
0	0,0	25	7,5	7,5	25	2,5

Degree of Difficulty in Pas-de-Deux Test 1

D-Exercises		M-Exercises		Total Score
	Score		Score	
10	10,0	0	0,0	10,0
9	9,0	1	0,5	9,5
8	8,0	2	1,0	9,0
7	7,0	3	1,5	8,5
6	6,0	4	2,0	8,0
5	5,0	5	2,5	7,5
4	4,0	6	3,0	7,0
3	3,0	7	3,5	6,5
2	2,0	8	4,0	6,0
1	1,0	9	4,5	5,5
0	0,0	10	5,0	5,0

Degree of Difficulty in Pas-de-Deux Test 2

D-Exercises		M-Exercises		Total Score
	Score		Score	
13	10,0	0	0,0	10,0
12	9,6	1	0,4	10,0
11	8,8	2	0,8	9,6
10	8,0	3	1,2	9,2
9	7,2	4	1,6	8,8
8	6,4	5	2,0	8,4
7	5,6	6	2,4	8,0
6	4,8	7	2,8	7,6
5	4,0	8	3,2	7,2
4	3,2	9	3,6	6,8
3	2,4	10	4,0	6,4
2	1,6	11	4,4	6,0
1	0,8	12	4,8	5,6
0	0,0	13	5,2	5,2

Annex III**Code of Comments**

Abbreviations that may be used by judges to give feedback

Letter	Deduction	Description
C	1 point for each canter stride missing	counting error in compulsories: - basic seat, flag, stand, counting error in technical test exercises: - kneeling forward to stand backwards, push up backward, stand split backwards
K	1 point	failure to kneel before flag or stand
N	1 point	leaning on the horse's neck without loss of form in flag
T	1 point for each timing fault	rhythm failure in mill
D	1 point	for each landing other than on both feet
R	2 points	Repeating or retaking the handles once

AL – Alignment	LD – Late Dismount	T - Timing
AB – Arched Back	L – Legs	TZ - Toes
A - Arms	LA – Legs Apart	TG - Touched Ground
B - Balance	LF - Legs Forward	TH- Touched Horse
Co - Collapse	LT - Late Turn	TR - Transition
CD – Come Down	MX – Mechanics	TI - Turned In
CT - Control	M - Mount	UE - Uneven Elevation
D - Dismount	NC - Not Clear of Horse	UR - Uneven Rhythm
DL - Down Leg	NH - Not Held	UW - Uneven Width
E - Elevation	OC - Off Center	W - Wrap
X - Extension	OH - Off Horse	
⊖ – Fall	PB - Push Back	-1H – First Half
⊖D – Fall after Dismount	PD - Pad	2H – Second Half
FT - Feet	PK - Pike	
FL - Flight	P - Posture	INT - Interruption
F - Form	Q - Quick	
FK - Frog Kick	R - Repeat	
FH - Front High	SC - Scope	
G - Ground Jump	SK - Security	
H - Head	SH - Shoulders	
HH - Hit Horse	SS - Side Seat	
HM – Harmony	SL - Slow	
HZ - Hands	ST - Stiff	
K - Kneel	SX - Stretch	
KZ - Knees	SP - Suppleness	
LH - Lands Heavily	TW - Time Wasted	