



FEI VAULTING GUIDELINES

to the FEI VAULTING RULES

**10th edition, effective 1 January 2022**

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# MEMO

Part I of the Guidelines 2022 has been restructured to avoid redundancies and to gather the information that belongs together in one place so that it can be found more easily.(See Part 1. Object and General Principles of Vaulting)

The FEI Vaulting Technical Committee implemented a judging system that consisted of setting up a score using a Reference score and General deductions. In the first phase of the implementation, this system is to be used for the Technical exercise "Cartwheel movement from neck to back" and for Free Test exercises only.

In the second phase, the methodology to evaluate exercises using the Reference score system will also be applicable to Compulsory exercises and the remaining four Technical exercises as of January 2023.

The description and scoring of the Compulsory exercises for 2023 can be found as Annex III to these Guidelines 2022, to give the community time to become familiar with this system. The descriptions and scoring of the four remaining Technical exercises will be published on the FEI website in due time.

Our sport is developing rapidly, and the Guidelines need to reflect this development by supplying a more professional, detailed and precise system for setting up the scores.

The main goal was to add more details, clarifications and meaningful reference scores for the exercises, which would ensure a more consistent judging and at the same time provide a more detailed guidance for athletes.

PREAMBLE .....	5
1. OBJECT AND GENERAL PRINCIPLES OF VAULTING .....	7
1.1. General .....	7
1.2. Ground Jury .....	7
1.3. Time, Music, Bell .....	7
1.4. Explanation of the Marks .....	9
2. HORSE SCORE .....	10
3. SCORING EXERCISES .....	25
3.1. Types of Elements in Vaulting .....	25
3.2. Glossary of the Biomechanical Terms .....	25
3.3. Scoring Compulsory Test and Technical Exercises other than Cartwheel movement from neck to back ..	26
3.4. Scoring Free Test and Technical Exercise Cartwheel movement from neck to back .....	28
3.4.1. General Criteria .....	28
3.4.2. Essence of an exercise .....	28
3.4.3. Reference Scores and General Deductions (set-up of the scores) .....	28
3.4.4. Harmony with the Horse .....	30
3.4.5. Body Control & Posture.....	31
3.4.6. Quality of Movement .....	31
3.4.7. Balance.....	32
3.4.8. Flexibility.....	32
3.5. Specific Deductions in Compulsory (Comp) and Technical (Tech) Exercises .....	33
3.6. Falls in Free Test and Technical Test .....	34
3.7. Counting the Canter Strides .....	35
3.8. Landing on the Ground.....	35
4. COMPULSORY TEST .....	36
4.1. General .....	36
Squad Comp 1 Test .....	36
Squad Comp 2 Test .....	36

Squad Comp 3 Test .....	36
Individual Comp 1 Test .....	36
Individual Comp 2 Test .....	37
Individual Comp 3 Test .....	37
Individual Comp FEI Challenge I/II (See FEI Vaulting World Challenge rules) .....	37
Additional exercises: .....	37
Pas de Deux Comp Test .....	37
<b>4.2. Description of the Compulsory Exercises and Scoring Criteria.....</b>	<b>37</b>
4.2.1. Vault-on .....	37
4.2.2. Basic Seat .....	39
4.2.3. Flag .....	40
4.2.4. Flag without arm .....	41
4.2.5. Mill .....	43
4.2.6. Half Mill.....	44
4.2.7. Scissors Forward .....	46
4.2.8. Swing Forward legs closed .....	48
4.2.9. Scissors Backward .....	49
4.2.10. Swing Backwards legs open, followed by dismount to the inside .....	50
4.2.11. Stand .....	52
4.2.12. Free Kneel .....	54
4.2.13. Flank 1 <sup>st</sup> part .....	54
4.2.14. Swing off from the seat astride to the outside.....	56
4.2.15. Flank 2 <sup>nd</sup> part.....	57
<b>5. FREE TEST .....</b>	<b>59</b>
<b>5.1. Requirements of the Free Test.....</b>	<b>59</b>
Squad Free Test 1 .....	59
Squad Free Test 2 .....	59
Individual Free Test .....	59
Pas-de-Deux Free Test 1 .....	59
Pas-de-Deux Free Test 2 .....	59
<b>5.2. Structure Groups of Free Test Exercises.....</b>	<b>59</b>
<b>5.3. Criteria for the Technique Score .....</b>	<b>59</b>
5.3.1. Performance .....	59
5.3.2. Degree of Difficulty - General .....	60
Degree of Difficulty - Individuals.....	61
Degree of Difficulty - Squads.....	61
Degree of Difficulty - Pas de Deux.....	61
<b>5.4. Artistic Score .....</b>	<b>62</b>
5.4.1. General .....	62
Squad Free Test - scoresheet .....	63
Individual Free Test 2* and 3* level - scoresheet .....	64
Individual Free Test 1* and Children 1* & 2* level - scoresheet.....	65
Pas de Deux Free Test - scoresheet.....	66
5.4.2. C1 - Variety of Exercises – Individuals .....	67
5.4.3. C2 - Variety of Positions - Individuals .....	69
5.4.4. C1 - Variety of Exercises - Squads .....	71
5.4.5. C2 - Variety of Position – Squads .....	71
5.4.6. C3 – Unity of Composition – Individuals, Squads, Pas de Deux .....	71
5.4.7. C4 – Music Interpretation – Individuals, Squads, Pas de Deux .....	72
5.4.8. Deductions from Artistic Score .....	74
<b>6. TECHNICAL TEST .....</b>	<b>75</b>
6.1. General .....	75
6.2. Requirement of the Technical Test .....	75
6.3. Scoring of the Technical Test .....	75

6.3.1.	Technical Exercises .....	75
6.3.2.	Performance of additional Exercises.....	75
6.4.	Description of the Technical Exercises and Scoring Criteria .....	75
6.4.1.	Kneelling forward to Stand Backwards (Balance).....	75
6.4.2.	Cartwheel Movement from Neck to Back (Time/Coordination) .....	77
6.4.3.	Lower Arm Stand (Strength) .....	79
6.4.4.	Mount to Reverse Shoulder Stand (Jumping Force) .....	80
6.4.5.	Stand Split Backwards (Suppleness).....	82
6.5.	Artistic Score .....	83
	Annex I Digree of Difficulty .....	86
	Annex II Code of Comments.....	90
	Annex III Compulsory exercises valid as of January 2023 .....	90

## **PREAMBLE**

The present Guidelines for Judges are the **10th edition updates, effective 1 January 2022**

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

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

#### Compulsory Test:

- Horse Score 25%
- Score for Exercises 75%

#### Free Test

- Horse score 25%
- Technique Score 50%
- Artistic Score 25%

#### Technical Test

- Horse score 25%
- Score for Exercises 50%
- Artistic Score 25%

### 1.2. Ground Jury

Ground Jury may consist of 2, 4, 6 or 8 judges. (see Vaulting Rules Chapter IV – Officials)

If the Jury consists of 2 judges they must be Level 2 and higher.

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

The President of the Ground Jury and/or Technical Delegate is responsible to distribute the judges at CVIs and higher level events based on following rules:

- A judge Level 1 is eligible to judge only Horse Score, Exercise Score (Test 1, 2, 3) and Technique Score (Performance, Degree of Difficulty)
- Each Judge should be assigned evenly to all of the scores during the event, if possible
- In all tests of one competition the judges need to remain the same. (e.g. the same judges judge all Tests in the Female Individual competition)

2 judges		
	Judge Table A	Judge Table B
	score A = 50%	score B = 50%
Compulsory	Horse, Exercises	Horse, Exercises
Free Test	Horse, Technique, Artistic	Horse, Technique, Artistic

4 judges				
	Judge Table A	Judge Table B	Judge Table C	Judge Table D
	score A = 25%	score B = 25%	score C = 25%	score D = 25%
Compulsory	Horse	Exercises	Exercises	Exercises
Free Test	Horse	Technique	Artistic	Technique
Technical Test	Horse	Tech Exercises	Artistic	Tech Exercises

6 judges						
	Judge Table A	Judge Table B	Judge Table C	Judge Table D	Judge Table E	Judge Table F
	score A1	score B	score C1	score A2	score D	score C2
Compulsory	Horse	Exercises	Exercise	Horse	Exercises	Exercises
Free Test	Horse	Technique	Artistic	Horse	Technique	Artistic
Technical Test	Horse	Tech Exercises	Artistic	Horse	Tech Exercises	Artistic

8 judges								
	Judge Table A	Judge Table B	Judge Table C	Judge Table D	Judge Table E	Judge Table F	Judge Table G	Judge Table H
	score A1	score B1	score C1	score D1	score A2	score B2	score C2	score D2
Compulsory	Horse	Exercises	Exercise	Exercise	Horse	Exercise	Exercise	Exercise
Free Test	Horse	Technique	Artistic	Technique	Horse	Technique	Artistic	Technique
Technical Test	Horse	Tech Exercises	Artistic	Tech Exercises	Horse	Tech Exercises	Artistic	Tech Exercises

### 1.3. Time, Music, Bell

#### Horse Score

The judging begins with the entrance into the arena and ends after the final Landing of the (last) Vaultler on the ground. If more than one Individual Vaultler or Pas-de-Deux enter together to vault on the same Horse, the Entry, Salute and Trot Round (until the bell signal) will be taken into account for all Vaultlers on that Horse.

#### Compulsory Test

The time allowed for the Test begins the moment the first Vaultler touches the surcingle, the pad or the Horse and ends with the time limit. An Exercise already in progress at the time limit, when the bell rings, may be finished and will be scored.

**Technical Test**

The time allowed for the Test begins the moment the Vaulters touches the surcingle, the pad or the Horse. Scoring Technical Exercises ends with the time limit; scoring Performance ends after the final Landing on the ground; scoring Artistic ends with the time limit; except for a dismount that is executed right after the bell, if no further exercise is shown before dismounting: this will be evaluated for the last sequence in T1.

**Free Test**

The time allowed for the Test begins the moment the Vaulters touches the surcingle, the pad or the Horse. The judging ends after the final Landing on the ground.

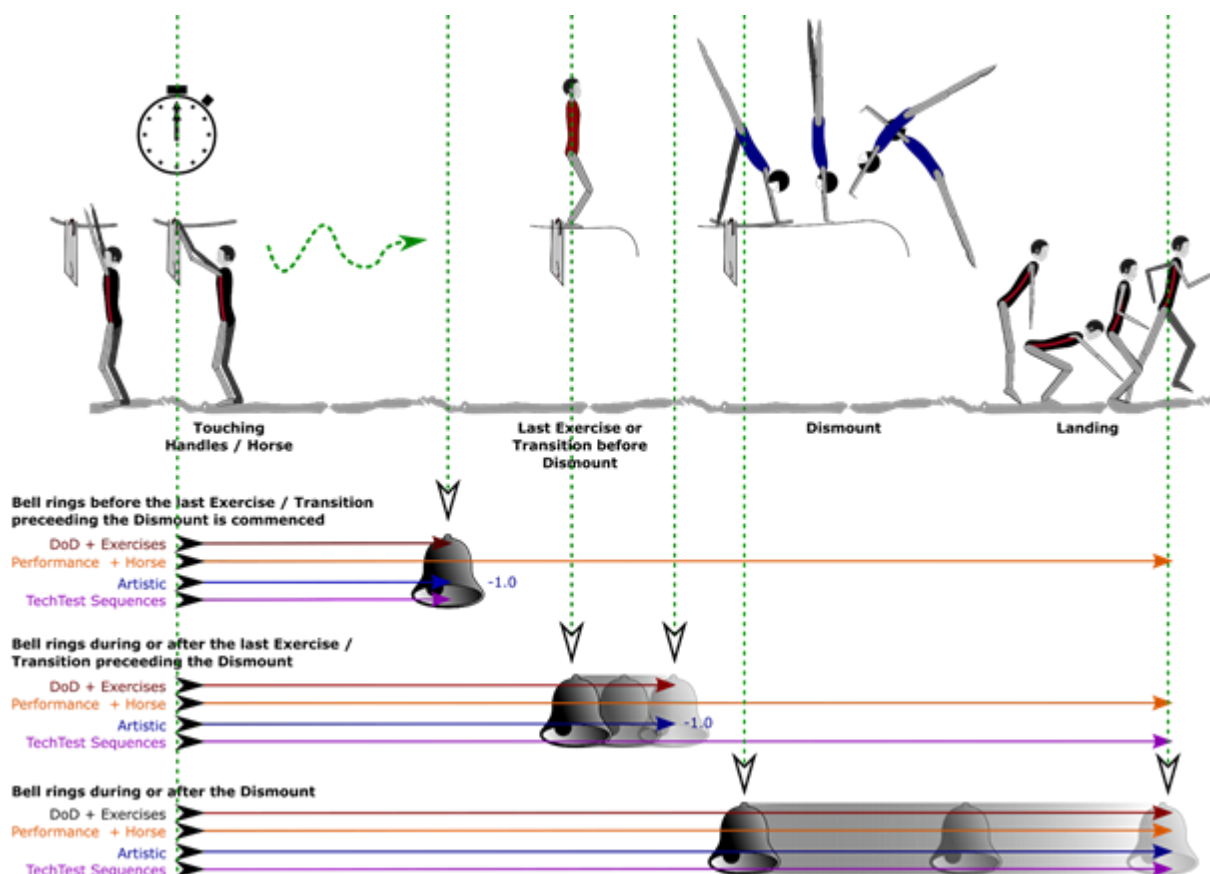
Elements (static and dynamic exercises or transitions) already in progress at the time limit, when the bell rings, may be finished and will be included in all scores.

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

- **In Individual Competition** when the Vaulters loses contact with the Horse, the time and music are stopped (no bell) and resume when the Vaulters touches the handles, pad or Horse again. The test must be continued within 30 seconds.
- **In Squad and Pas-de-Deux Competition** when all Vaulters lose contact with the Horse (the Horse is empty), the time and music are stopped (no bell) and resume when the Vaulters touches the handles, pad or Horse again. The test must be continued within 30 seconds.

**All Tests**

If a Vaulters 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. The timing resumes, when the Vaulters touches the handles, pad or Horse again. The test must be continued within 30 seconds after the signal to resume.





## **1.4. Explanation of the Marks**

The Judges implement the scoring as laid down in these Guidelines and evaluate the shown Tests using the scale of scores described below:

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 or as a result of deductions.

## 2. HORSE SCORE

### 2.1. General

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

If more than one Individual Vaulters or Pas-de-Deux enter together to vault on the same Horse, the Entry, Salute and Trot Round (until 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 lunger 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 immediately on the lunger's aids without the slightest resistance or hesitation.

### Canter of a Vaulting Horse

The horse goes forward in a canter with obvious impulsion from the hindquarters to develop the muscles towards the collected canter with an uphill tendency and accurate engagement of the hindquarters."

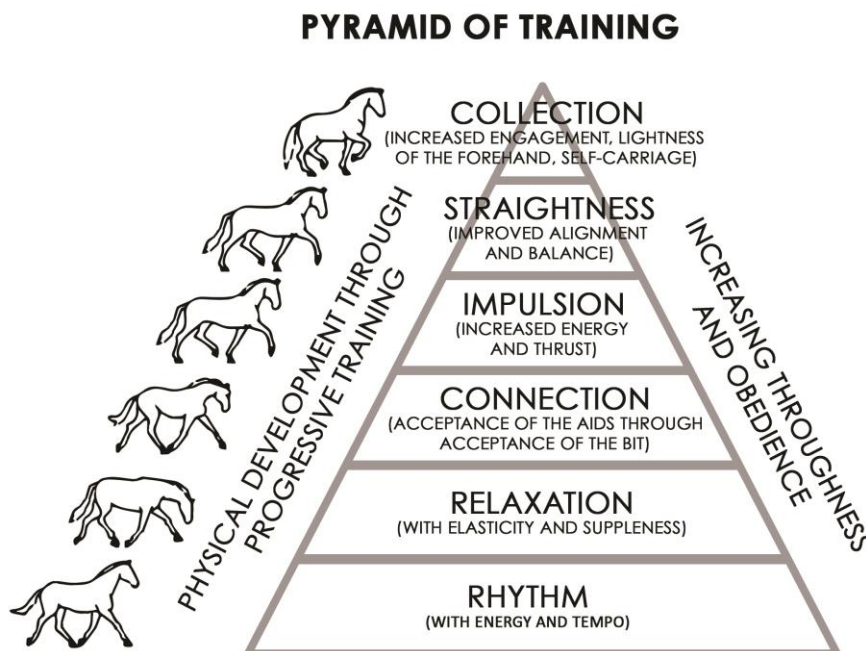
### 2.2. Quality of Canter and Throughness (quality of training)

#### 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

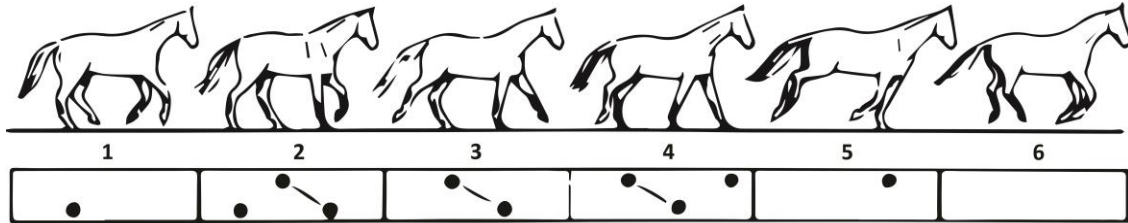
- Development of understanding and confidence, focusing on rhythm, relaxation and connection;
- Development of pushing power, focusing on relaxation, connection and acceptance of the bit, impulsion and straightness;
- Development of carrying power, focusing on impulsion, straightness and collection.



**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**

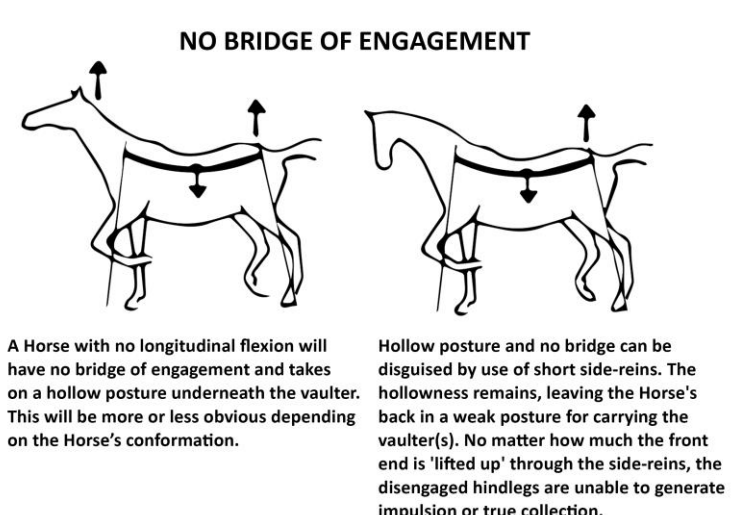
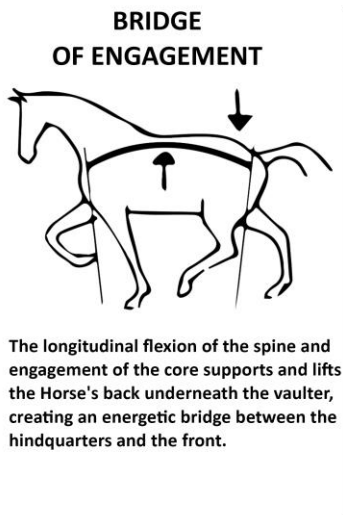


**2.2.2. RELAXATION (WITH ELASTICITY AND SUPPLENESS)**

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 Vaulters/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).

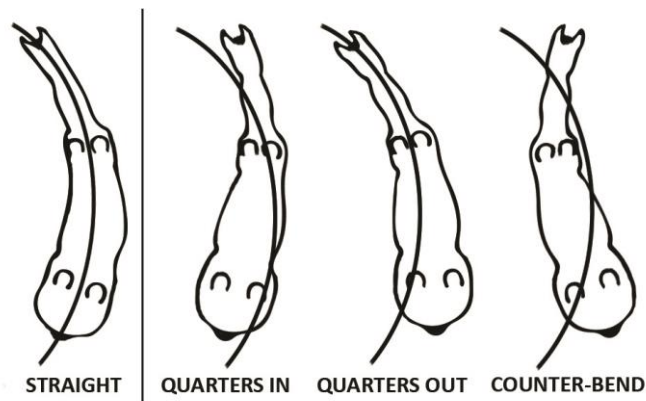


**2.2.4. IMPULSION**

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 forehead.

### 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 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.

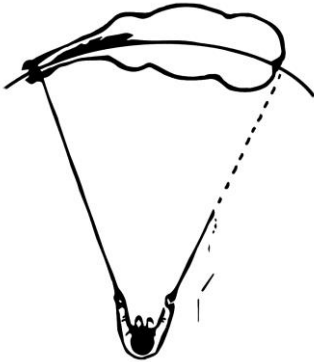
### 2.4.1. Lunger's Position

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.



#### **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 Vaulteur. 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.

<b>Quality of Canter and Thoroughness</b>	<ul style="list-style-type: none"> <li>• Rhythm: Regularity, energy, equal length of strides, clear 3-beat, clear moment of suspension.</li> <li>• Relaxation: Relaxation and suppleness through the whole body of the Horse. Relaxed swinging back. Relaxed neck. Positive muscle tone.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> </ul>	A1	60 %												
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Rhythm 10 %</th> <th style="text-align: center;">Relaxation 10 %</th> <th style="text-align: center;">Connection 10 %</th> <th style="text-align: center;">Impulsion 10 %</th> <th style="text-align: center;">Straightness 10 %</th> <th style="text-align: center;">Collection 10 %</th> </tr> </thead> <tbody> <tr> <td style="height: 20px;"></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table>			Rhythm 10 %	Relaxation 10 %	Connection 10 %	Impulsion 10 %	Straightness 10 %	Collection 10 %						
	Rhythm 10 %			Relaxation 10 %	Connection 10 %	Impulsion 10 %	Straightness 10 %	Collection 10 %							
<b>Vault Ability of the Horse</b>	<ul style="list-style-type: none"> <li>• Willingness/obedience: No resistance or hesitation. Alert and responsive to the lunger's aids. Harmony and lightness.</li> <li>• Balance in tempo (forth/back): Constant correct pace, tempo, and energy without speeding up or slowing down.</li> <li>• Balance in circling (in/out): Constant circle of min. 15 m. diameter without falling in or out.</li> </ul>	A2	25 %												
	Deductions: see listed below														
<b>Lunging</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>	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**

<b>Basic Score</b>	<b>Description</b>	<b>Observation</b>
<b>Up to 10 Points</b>	Rhythm absolutely regular and expressed with energy. Length of strides equal throughout the performance. Always clear 3 beat canter with clear moment of suspension.	<ul style="list-style-type: none"> <li>• True rhythm of gait</li> <li>• Clear moment of suspension</li> <li>• Rhythm expressed with energy</li> <li>• Equal stride lengths</li> <li>• Footfalls always correct</li> <li>• Tempo suitable and regular</li> <li>• Hind legs active</li> <li>• Horse in balance</li> </ul>
<b>Up to 8 Points</b>	Rhythm regular, expressed with moderate energy. Length of strides mostly equal throughout performance. 3 beat canter with recognizable moment of suspension.	<ul style="list-style-type: none"> <li>• Mostly true rhythm of gait</li> <li>• Suspension evident</li> <li>• Rhythm expressed with moderate energy</li> <li>• Footfalls mostly correct</li> <li>• Tempo mostly suitable and regular</li> <li>• Hind legs mostly active</li> <li>• Horse appears in balance</li> </ul>
<b>Up to 6 Points</b>	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.	<ul style="list-style-type: none"> <li>• Changes in rhythm of gait</li> <li>• Not always clear 3 beat canter</li> <li>• Lacking energy or rushing slightly</li> <li>• Slight interruption of correct footfalls</li> <li>• Tempo varies</li> <li>• Hind legs lacking activity causing rhythm faults</li> <li>• Horse mostly in balance</li> </ul>
<b>Up to 4 Points</b>	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.	<ul style="list-style-type: none"> <li>• Rhythm of gait not clear</li> <li>• Appears 4 beat for most of performance</li> <li>• Rhythm lacking energy or rushing</li> <li>• Interruption of correct footfalls</li> <li>• Tempo varies</li> <li>• Hind legs lacking activity causing severe rhythm faults</li> <li>• Horse rarely in balance</li> </ul>
<b>Up to 2 Points</b>	Rhythm irregular (appears to be 4-beat canter) throughout the performance, length of stride is unclear throughout the performance.	<ul style="list-style-type: none"> <li>• Rhythm of gait unclear</li> <li>• Appears 4 beat throughout performance</li> <li>• Correct footfalls not evident</li> <li>• Lack of energy</li> <li>• Hind legs severely lacking activity causing severe rhythm faults</li> <li>• Horse not in true balance</li> </ul>



**Basic Score – Relaxation**

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

**Basic Score - Connection**

<b>Base Score</b>	<b>Description</b>	<b>Observation</b>
<b>Up to 10 Points</b>	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.	<ul style="list-style-type: none"> <li>• Clear connection through bridge of engagement (flexed)</li> <li>• Soft mouth</li> <li>• Horse nose line at vertical or slightly in front of vertical</li> <li>• Side reins showing soft connection</li> <li>• Lunge line contact soft and adjustable in constant contact with lunger</li> </ul>
<b>Up to 8 Points</b>	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.	<ul style="list-style-type: none"> <li>• Connection through bridge of engagement mostly shown (flexed)</li> <li>• Soft mouth</li> <li>• Horse nose line mostly at vertical, can be slightly in front or behind vertical</li> <li>• Side reins mostly showing connection</li> <li>• Lunge line contact soft and adjustable mostly in contact with lunger</li> </ul>
<b>Up to 6 Points</b>	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).	<ul style="list-style-type: none"> <li>• Connection is not always shown through bridge of engagement (hollow)</li> <li>• Mouth dry and open, moments of tongue out showing tension, but not over the bit.</li> <li>• Horse nose line fluctuates in front and/or behind vertical</li> <li>• Side reins mostly showing stiffness or no connection</li> <li>• Lunge line: contact not established, loose, or bracing lunge line</li> </ul>
<b>Up to 4 Points</b>	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).	<ul style="list-style-type: none"> <li>• Connection is not shown through bridge of engagement (very hollow)</li> <li>• Mouth open and/or bracing on side reins.</li> <li>• Tongue out and showing tension for most of performance, or tongue over the bit.</li> <li>• Nose well in front of nose line (no connection or bridge)</li> <li>• Nose behind vertical with side reins tight or with no contact</li> <li>• Lunge line: no contact, constantly looped, or braced</li> </ul>
<b>Up to 2 Points</b>	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.	<ul style="list-style-type: none"> <li>• Connection is not shown through bridge of engagement (very hollow)</li> <li>• Mouth open and/or bracing on side reins.</li> <li>• Tongue out and showing tension throughout performance</li> <li>• Nose well in front of nose line (no connection or bridge)</li> <li>• Nose well behind vertical with side reins tight or with no contact</li> <li>• Lunge line: no contact, constantly looped, or braced</li> </ul>

**Basic Score - Impulsion**

Base Score	Description	Observation
<b>Up to 10 Points</b>	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"> <li>• Energy through from behind</li> <li>• Hind legs 'carrying' and coming underneath the Horse's centre of gravity</li> <li>• Horse has elastic steps</li> <li>• Croup low</li> <li>• Horse keeps the same eagerness and energy throughout the performance.</li> </ul>
<b>Up to 8 Points</b>	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"> <li>• Energy mostly through from behind</li> <li>• • Hind legs mostly 'carrying' coming underneath the Horse's centre of gravity</li> <li>• Horse keeps the same eagerness and energy throughout most of the performance.</li> </ul>
<b>Up to 6 Points</b>	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"> <li>• Energy is not always shown</li> <li>• • Hind legs are lagging, 'pushing' as opposed to 'carrying' (croup high).</li> <li>• Horse does not show elastic steps</li> <li>• Horse shows lack of energy or lack of eagerness to carry himself forward (stalling)</li> <li>• Horse mostly runs on the forehand</li> <li>• Horse rushing</li> </ul>
<b>Up to 4 Points</b>	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"> <li>• • Energy is mostly not shown</li> <li>• Horse shows clear lack of energy and desire</li> <li>• Horse appears to be struggling</li> <li>• Horse clearly runs on the forehand</li> <li>• Horse running</li> </ul>
<b>Up to 2 Points</b>	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"> <li>• Energy is not shown</li> <li>• • Hind legs are lagging</li> <li>• Little or no elasticity</li> <li>• Horse is struggling in the gait</li> </ul>

**Basic Score - Straightness**

Basic Score	Description	Observation
<b>Up to 10 Points</b>	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"> <li>• Straight through body</li> <li>• Hind legs following the footsteps of the front legs</li> <li>• Horse in balance equally on both side of its body</li> <li>• Equal weight distribution over all legs</li> <li>• Body vertical</li> </ul>
<b>Up to 8 Points</b>	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"> <li>• Mostly straight through body</li> <li>• Hind legs following the footsteps of the front legs with minimal deviation</li> <li>• Horse mostly in balance equally on both side of its body</li> <li>• Mostly equal weight distribution over all legs (slight leaning is acceptable), head not or slightly tilted</li> <li>• Body leaning slightly to inside</li> </ul>
<b>Up to 6 Points</b>	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"> <li>• Not always straight through body</li> <li>• Hind legs deviate from footsteps of the front legs</li> <li>• Haunches/quarters out or haunches/quarters in</li> <li>• Body moderate leaning in</li> <li>• Head moderately crooked/tilted.</li> </ul>
<b>Up to 4 Points</b>	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"> <li>• Not straight through body</li> <li>• Hind legs mostly deviate from footsteps of the front legs</li> <li>• Haunches/quarters out or haunches/quarters in for most of the performance</li> <li>• Body clearly leaning in</li> <li>• Head clearly crooked/tilted</li> <li>• Clear changes of line of travel.</li> </ul>
<b>Up to 2 Points</b>	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"> <li>• Not straight through body</li> <li>• Hind legs deviate from footsteps of the front legs</li> <li>• Haunches/quarters out or haunches/quarters in for the entire performance.</li> <li>• Severe leaning in</li> <li>• Head very crooked/tilted</li> <li>• Severe changes of line of travel.</li> </ul>

**Basic Score - Collection**

<b>Basic Score</b>	<b>Description</b>	<b>Observation</b>
<b>Up to 10 Points</b>	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"> <li>• Clear uphill</li> <li>• Hind legs carrying (not pushing)</li> <li>• Narrow base of support</li> <li>• Poll at the highest point</li> <li>• Top line stretched</li> <li>• Lightness of gait and forehand mobile</li> </ul>
<b>Up to 8 Points</b>	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"> <li>• Mostly uphill</li> <li>• Hind legs carrying (not pushing)</li> <li>• Narrowing base of support</li> <li>• Poll at the highest point for most of performance</li> <li>• Horse clearly developing collection</li> <li>• Top line stretching</li> <li>• Forehand shows increasing lightness</li> </ul>
<b>Up to 6 Points</b>	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"> <li>• Not always uphill</li> <li>• Hind legs trailing at times (not always carrying)</li> <li>• Base of support is not narrow</li> <li>• Poll position fluctuates for parts of performance</li> <li>• Horse is starting to show collection</li> <li>• Top line not always stretched</li> <li>• Forehand shows moderate lightness</li> </ul>
<b>Up to 4 Points</b>	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"> <li>• Downhill tendency</li> <li>• Hind legs trailing (not carrying)</li> <li>• Base of support is wide</li> <li>• Poll position fluctuates for most of performance</li> <li>• Horse is barely starting to develop collection</li> <li>• Top line not stretched</li> <li>• Forehand shows minimal lightness</li> </ul>
<b>Up to 2 Points</b>	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"> <li>• Downhill</li> <li>• Hind legs trailing (not carrying)</li> <li>• Pace slow, lacking energy</li> <li>• Base of support is wide</li> <li>• Poll position fluctuates for most of performance</li> <li>• Horse shows no collection</li> <li>• Top line not stretched over bridge of engagement</li> <li>• On the forehand, shows no lightness</li> </ul>

**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.

<b>Basic Scores for A2 Basic Score</b>	<b>Description</b>	<b>Observation</b>
<b>Up to 10 Points</b>	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><u>Willingness/obedience</u>                      Absolute willingness to perform the Test in harmony with the lunger.  <u>Balance in tempo</u>                      Absolutely regular pace and energy throughout the entire Test.  <u>Balance in circling</u>                      Absolute constant circle of not less than 15 m diameter.</p>
<b>Up to 8 Points</b>	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.	<p><u>Willingness/obedience</u>                      Without resistance or hesitation.  <u>Balance in tempo</u>                      Regular pace and energy throughout the entire Test.  <u>Balance in circling</u>                      Most of the time a constant circle of not less than 15 m diameter.</p>
<b>Up to 6 Points</b>	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.	<p><u>Willingness/obedience</u>                      There is some resistance or hesitation.  <u>Balance in tempo</u>                      Some changes in pace and energy.  <u>Balance in circling</u>                      The diameter of the circle changes, but most of the time it is not less than 15 m in diameter.</p>
<b>Up to 4 Points</b>	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.	<p><u>Willingness/obedience</u>                      Several moments of resistance.  <u>Balance in tempo</u>                      Several changes in pace and energy.  <u>Balance in circling</u>                      Most of the time, the diameter of the circle is 15 m in diameter or less.</p>
<b>Up to 2 Points</b>	The Horse is very disobedient or uneducated. It does not accept the aids of the lunger throughout the entire Test.	<p><u>Willingness/obedience</u>                      Very disobedient with clear resistance. Out of the lunger's control.  <u>Balance in tempo</u>                      Pace and tempo is constantly changing.  <u>Balance in circling</u>                      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.</p>

**Deductions for A2**

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

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**

<b>Basic Score</b>	<b>Description</b>
<b>Up to 10</b>	Correct and discrete aids, Appropriate discrete 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, very good posture, appropriate dress
<b>Up to 8</b>	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
<b>Up to 6</b>	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
<b>Up to 4</b>	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
<b>Up to 2</b>	Result of several faults

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

	<b>Deduction</b>
<ul style="list-style-type: none"> <li>Minor interruption (minor disobedience/reaction from the Horse, salute not centred, Horse not standing straight/still, etc.)</li> </ul>	0.1-0.2 points
<ul style="list-style-type: none"> <li>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 &lt;1 round before or during trot round, etc.)</li> </ul>	0.2-0.5 points
<ul style="list-style-type: none"> <li>Major interruption (major disobedience/reaction from the Horse, Horse stopping, Horse running, trot round too small or not even, etc.)</li> <li>The lunger uses excessive time after the salute before showing the trot round (slow to reach the circle, slow to transition to trot, canters &gt;1 round before or during trot, etc.)</li> <li>The lunger leads the Horse onto the circle after the salute</li> </ul>	0.5-1 points
<ul style="list-style-type: none"> <li>The lunger does half a circle or moves around the arena before he/she and the Horse arrive at the centre of the circle</li> </ul>	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. SCORING EXERCISES

#### 3.1. Types of Elements in Vaulting

##### Static exercise:

- A significant part of the body mass doesn't move/is not displaced relatively to the Horse.
- The CoG should have nearly the same distance to the ground, because parts of the body absorb the up and down movement of the Horse.
- The exercise is held for at least one complete canter stride in Compulsory Test and in the Technical Exercises, and for the defined number of strides in Free Test and the Additional Exercises in Technical Test.

##### Dynamic exercise:

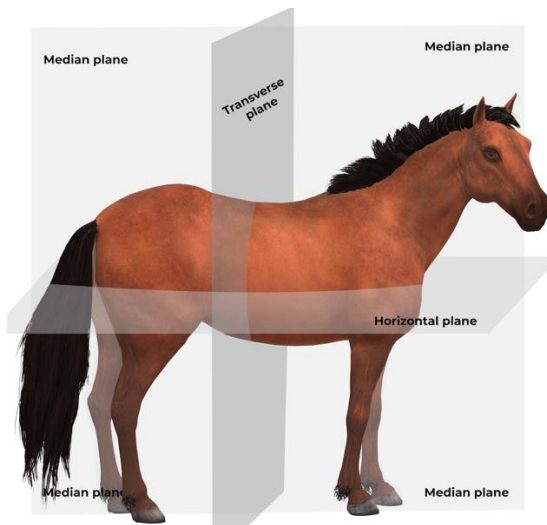
- A significant part of the body mass (vast majority of points of mass) is in motion/moves along an identifiable trajectory (motion path).
- The movement is intentional and controlled

##### Transition:

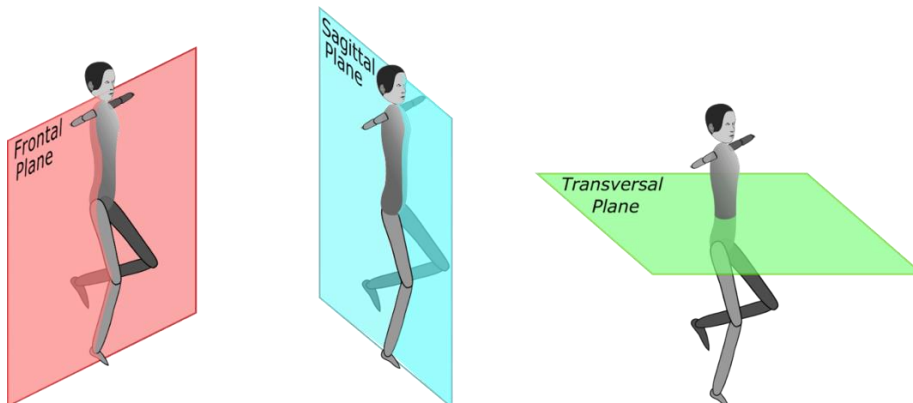
- Element that is not counted for DoD in Free Test or as Additional exercise in Technical Test, but for Performance and Artistic (except for C1).

#### 3.2. Glossary of the Biomechanical Terms

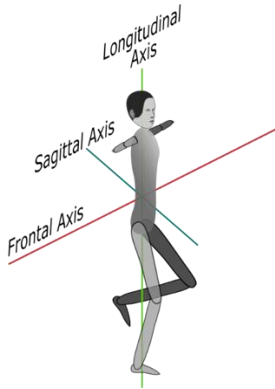
##### Planes Horse's body



##### Planes Human's body



**Axis Human's body**

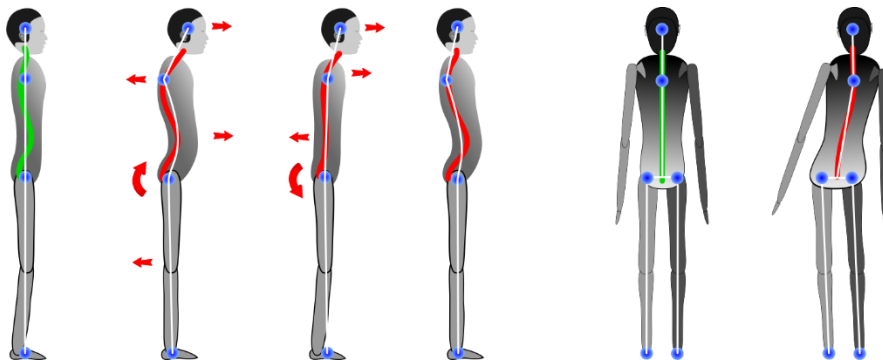


**Physiological posture:**

Posture means the position of the body in space and has the purpose of maintaining the body in balance and under control during static as well as dynamic movements/exercises.

It is maintained through the contraction of muscles and through continuous adjustment of neuromuscular type.

In the physiological posture of the upper body, the spinal column is stretched upwards from the base of the sacrum, on the sagittal plane, with three physiological curvatures which are formed along the line of the center of gravity.



**3.3. Scoring Compulsory Test and Technical Exercises other than Cartwheel movement from neck to back**

For **Compulsory exercises and Technical exercises** other than Cartwheel movement from neck to back: refer to the Basic scores and deviations below. The scoring for these exercises remains unchanged for the season 2022 (see MEMO at the beginning of these Guidelines).

The System with Reference scores will be implemented for the Compulsory exercises and the remaining Technical exercises as of January 2023.

The description and scoring of the Compulsory exercises which are going to be implemented as of 2023 are published in Annex III to these Guidelines 2022.

**The optimal quality of an exercise**

The points of an optimal quality of an exercise include:

- optimal essence and mechanics
- optimal performance

**Scoring**

**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 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).

**Set-up of a Score**



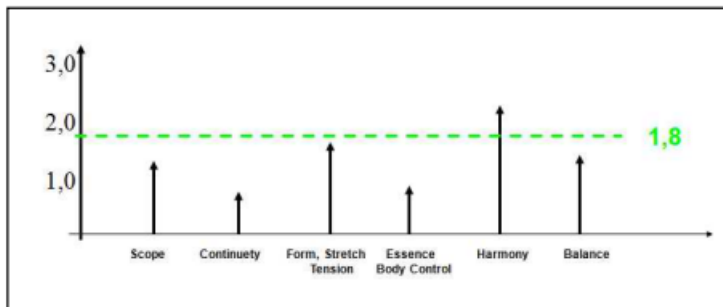
**Basic Score**

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

**Performance faults/Deductions and Specific faults**

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.



**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.

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.

**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 exercises,
- lack of continuity
- lack of form and posture
- lack of body control and tension
- lack of harmony with the Horse

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

### 3.4. Scoring Free Test and Technical Exercise Cartwheel movement from neck to back

#### 3.4.1. General Criteria

All vaulting exercises can be assessed using the five general criteria below:

- Harmony with the Horse
- Body Control & Posture
- Quality of Movement
- Balance
- Flexibility

Each criterion and its requirements are described in the tables under the point 3.4.3. "Reference Scores and General Deductions".

#### 3.4.2. Essence of an exercise

The Essence of an exercise is explained by 2 to 3 of the above mentioned general criteria.

For **Compulsory and Technical exercises**, these general criteria are listed at the top of their description in the corresponding section of these Guidelines.

**For Free Test exercises**, the general criteria vary depending on the structure group that the exercise belongs to. Free Test exercises are exercises that comply with the definition in point 3.1. "Types of Elements in Vaulting" and are not listed as Compulsory or Technical Exercises in the Guidelines. The description and categorization of the Free Test Exercises are laid down in the Code of Points.

"Harmony with the Horse" is the most important criterion for all exercises.

#### 3.4.3. Reference Scores and General Deductions (set-up of the scores)

For **Technical exercise Cartwheel movement from neck to back** refer to the specific Reference scores and deviations related to the exercise (see Technical Test sections of these Guidelines).

Cases not covered by these specific descriptions, can be dealt with according to the tables with the description of each General Criteria below (Harmony with the Horse, Body Control & Posture, Quality of Movement, Balance, Flexibility).

**Reference score scoring rules:**

- The Reference score is set between the score for the chosen box and the score for the next lower box; **decimals can be used within this range**
- Once the Reference score is chosen, **Specific deductions** apply (e.g. missing canter stride...).
- Furthermore, an **Additional deduction** for deviations not linked to the essence apply, for a total amount of **maximum 1 point** (e.g. arm not stretched in flag or basic seat, bent knee in mill, loose toes in swinging exercises...).

For **Free Test** exercises refer to the tables below: the judges focus on the Essence of each exercise, and refer to the tables for 2 to 3 General Criteria that reflect the Essence.

For all exercises, additional deductions can be applied for deviations that are not related to the Essence of the exercise (maximum 1.0 point in total).

**Examples:**

**a. A minor deviation linked to the Essence** of the exercise would entail a Reference Score of 8, which means a Deduction of 2 (out of 10) for its Performance.

**b. Additional deviations that are not linked to the Essence**, will increase the Deduction to be recorded for the exercise, by maximum 1 point (all together for each exercise).

An exercise with a minor deviation linked to the Essence (a.) + additional deviations (b.), may receive a Deduction of  $2 + 1 = 3$  for its Performance.

**Example - Sideways stand:** the Essence is Harmony with the Horse, Balance and Body Control / Posture: the Vaulters shows slight tension in upper body and/or legs during static phase and a minor lack of absorption during build up or build down -> Reference score 8.0 or Deduction 2; furthermore the arms are too low -> additional Deduction from Reference Score 0.3 => Score 7.7 or Deduction of 2 to 3.

**Example - Backward roll from neck to back:** the Essence is Quality of Movement and Balance: the Vaulters lands on their flat back (major deviation from optimal mechanics) -> Reference score 4 or Deduction of 6; furthermore the legs are fairly bent -> additional Deduction from Reference score 0.6 => Score 3.4 or Deduction between 6 and 7.

**NOTE:** For Compulsory and Technical Exercises Deductions can be expressed in decimals; in Free Test and Additional Exercises in Technical Test, deductions are recorded in tenths.

**Legend:**

✓ Requirements : must be fulfilled to obtain the corresponding Reference score

— Deviations: these deviations are already accounted for in the corresponding Reference score. The score is the same if the Vaulters shows one or more deviations listed for that score

□ Notes: describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions).

### 3.4.4. Harmony with the Horse

<p><b>Description</b>          Establishing a smooth and harmonious connection with the horse and minimizing the forces exerted on the Horse by anticipating, absorbing the movement of the Horse and accelerating/decelerating smoothly and in rhythm with the horses movement at all times.          Consideration of the Horse by adapting the technique and mechanics of an exercise to the build and training level of the Horse, to ensure the Horse is able to carry the exercise, without its comfort and balance being disturbed.           (Rhythmic Ability, Reaction Ability, Adaptation Ability)</p>	
<p><b>Indicators</b>          Size of supporting area, distribution of weight over the entire supporting area, landing on and pushing off the Horse, acceleration and slowing down of body weight, use of Horse's movement.</p>	
<p>Ref. Score <b>10</b>          Or Deduction 0</p>	<ul style="list-style-type: none"> <li>✓ Uses the maximum required supporting area AND weight evenly spread</li> <li>✓ Completely smooth and harmonious connection with the Horse, by absorbing the movement of the Horse</li> <li>✓ In rhythm at all times</li> <li>✓ Acceleration and Pushing Off: exerting no more pressure than necessary for excellent mechanics</li> <li>✓ Landing and Slowing Down: completely soft and harmonious</li> </ul>
<p>Ref. Score <b>8.0</b>          Or Deduction 2</p>	<p>Minor Deviations:</p> <ul style="list-style-type: none"> <li>✓ In rhythm at all times</li> <li>— Uses nearly the maximum supporting area AND weight almost evenly spread</li> <li>— Smooth connection with the Horse, by absorbing the movement of the Horse almost completely</li> <li>— Acceleration and Pushing Off: putting slightly more pressure on the Horse than necessary</li> <li>— Landing and Slowing Down: not completely soft and harmonious</li> </ul>
<p>Ref. Score <b>6.0</b>          Or Deduction 4</p>	<p>Medium Deviations:</p> <ul style="list-style-type: none"> <li>— Does not use the maximum supporting area most of the time AND sometimes unsteady</li> <li>— Occasionally not absorbing the movement of the Horse.</li> <li>— Sometimes out of rhythm</li> <li>— Acceleration and Pushing Off: exerting abrupt pressure on the Horse (caused by pushing or pulling)</li> <li>— Landing and Slowing Down: fairly hard</li> </ul>
<p>Ref. Score <b>4.0</b>          Or Deduction 6</p>	<p>Major Deviations:</p> <ul style="list-style-type: none"> <li>— Severe collapse on the Horse</li> <li>— Significant disturbance of the comfort or balance of the Horse</li> <li>— Considerable changes of size/shape/place of the supporting area throughout</li> <li>— Very unsteady during the whole exercise</li> <li>— Very little connection with the Horse and very poor absorption throughout.</li> <li>— Completely out of rhythm throughout</li> <li>— Landing and Slowing Down: very hard</li> </ul>

### 3.4.5. Body Control & Posture

<b>Description</b> Coordination of action of muscles, maintaining a physiological posture and body control throughout the exercise. (Body Orientation, Coupling Ability, Strength)	
<b>Indicators</b> Symmetry, body alignment, body stability, body tension	
Ref. Score <b>10</b> Or Deduction 0	<ul style="list-style-type: none"> <li>✓ Physiological posture and required body alignment: Correct</li> <li>✓ Required Position: Correct</li> <li>✓ Excellent body tension precisely measured to control the posture and position, without any additional unnecessary tension</li> </ul>
Ref. Score <b>8.0</b> Or Deduction 2	<b>Minor Deviations:</b> <ul style="list-style-type: none"> <li>– Physiological posture and required body alignment: slightly shifted or twisted or tilted</li> <li>– Required Position: fairly correct</li> <li>– slightly inelastic, more tension than necessary</li> </ul>
Ref. Score <b>6.0</b> Or Deduction 4	<b>Medium Deviations:</b> <ul style="list-style-type: none"> <li>– Physiological posture and required body alignment: shifted, tilted, twisted, wrong angle, direction,...</li> <li>– Required Position: clearly deviates</li> <li>– Loss of control</li> </ul>
Ref. Score <b>4.0</b> Or Deduction 6	<b>Major Deviations:</b> <ul style="list-style-type: none"> <li>– Physiological posture and required body alignment: Significantly shifted, tilted and/or twisted, wrong angles, direction, ...</li> <li>– Required Position: poorly fulfilled</li> <li>– Significant loss of control</li> </ul>

### 3.4.6. Quality of Movement

<b>Description</b> Execution of movement with correct mechanics, trajectory and scope, in a controlled, fluid motion, with precision and accuracy.  (Spatial Awareness, Kinesthetic Ability, Strength, Mobility)	
<b>Indicators</b> Trajectory (motion path), sequence, fluidity and timing of movement.	
Ref. Score <b>10</b> Or Deduction 0	<ul style="list-style-type: none"> <li>✓ Mechanics:correct</li> <li>✓ Timing:correct</li> <li>✓ Excellent fluidity</li> <li>✓ Trajectory (motion path) of the body:correct</li> </ul>
Ref. Score <b>8.0</b> Or Deduction 2	<b>Minor Deviations:</b> <ul style="list-style-type: none"> <li>– Mechanics:minor deviation (e.g. minor lack of scope)</li> <li>– Timing:a part of the movement slightly delayed or ahead</li> <li>– Minor lack of fluidity</li> <li>– Trajectory (motion path) of the body: very close to being correct</li> </ul>
Ref. Score <b>6.0</b> Or Deduction 4	<b>Medium Deviations:</b> <ul style="list-style-type: none"> <li>– Mechanics:medium deviations</li> <li>– Timing:parts of the movement delayed or ahead</li> <li>– Medium interruption of fluidity</li> <li>– Trajectory (motion path) of the body:medium deviations</li> </ul>

Ref. Score Or Deduction	<b>4.0</b> 6	<b>Major Deviations:</b> –Mechanics:major deviations –Timing:several significant deviations in timing –Signification interruption of fluidity –Trajectory (motion path) of the body: major deviations
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### 3.4.7. Balance

<b>Description</b> Keeping the entire body in equilibrium and/or restore this state, during a static or dynamic element.  (Balance Ability, Rhythm, Movement Anticipation)		
<b>Indicators</b> Relation between CoG and supporting area, placement/changes of supporting area, Stability of CoG		
Ref. Score Or Deduction	<b>10</b> 0	✓ CoG: stable above the supporting area throughout ✓ Supporting area: unchanged throughout
Ref. Score Or Deduction	<b>8.0</b> 2	<b>Minor Deviations:</b> ✓ Supporting area: unchanged throughout –CoG: slightly unstable during a short moment , but remaining above the supporting area
Ref. Score Or Deduction	<b>6.0</b> 4	<b>Medium Deviations:</b> –CoG: significant instability with moderate amplitude, but above the supporting area –Supporting area: small changes of size/shape/place of the supporting area
Ref. Score Or Deduction	<b>4.0</b> 6	<b>Major Deviations:</b> –CoG: very unstable, repeatedly not above supporting area (out of balance) –Supporting area: considerable change of size/shape/place of the supporting area

### 3.4.8. Flexibility

<b>Description</b> Combines the passive flexibility of joints and muscles, and the active flexibility needed to hold the position for a certain amount of time (Flexibility, Strength)		
<b>Indicators</b> Angle of required movement scope		
Ref. Score Or Deduction	<b>10</b> 0	✓ At maximum of required scope.
Ref. Score Or Deduction	<b>8.0</b> 2	<b>Minor Deviations:</b> –Around 80% of required scope. –Uneven flexibility in different parts of the body <input type="checkbox"/> The required scope shall not be reached by lowering the quality of the posture/position.
Ref. Score Or Deduction	<b>6.0</b> 4	<b>Medium Deviations:</b> –Just above half of required scope. –Flexibility in some of the involved joints clearly lower than in others
Ref. Score Or Deduction	<b>4.0</b> 6	<b>Major Deviations:</b> –Less than half of required scope. <input type="checkbox"/> Stiffness may stop the Vaultler from achieving sufficient mechanics



### 3.5. Specific Deductions in Compulsory (Comp) and Technical (Tech) Exercises

<b>Up to 0,5 points</b>	<b>Comp&amp;Tech</b>	<ul style="list-style-type: none"> <li>Poor Landing (Letter L)</li> </ul>
<b>1 point</b>	<b>Comp</b>	<ul style="list-style-type: none"> <li>Failure to kneel (Letter K) before the Flag and Stand</li> <li>Landing other than on both feet only after a dismount (Letter F)</li> </ul>
<b>2 points</b>	<b>Comp&amp;Tech</b>	<ul style="list-style-type: none"> <li>Repetition (Letter R) : repeating an exercise or parts of it immediately, without leaving the Horse. In static exercises a repetition is given once the build up has started (e.g. in Stand: after having released the grips once, retaking them and releasing them again). In dynamic exercises a repetition is given once the Energy phase has started (e.g. in Flank: swinging the legs forward and up twice)</li> </ul>
	<b>Comp</b>	<ul style="list-style-type: none"> <li>Repetition (Letter R): incorrect exercise, followed by the correct one. (e.g. in 3* Compulsory Test, if Basic seat is shown before the flag – 2 points off the Flag)</li> <li>A fall between two exercises (Letter F) : the deduction will be applied to the second exercise.</li> </ul>
<b>Score 0</b>	<b>Comp&amp;Tech</b>	<ul style="list-style-type: none"> <li>Exercise not shown</li> <li>Repeating an exercise twice</li> <li>Each exercise or part of it performed in the wrong pace of the Horse and not repeated</li> <li>For all exercises of a Vaulteer when they performed the vault-on with help</li> <li>Exercises starting after the time limit</li> <li>Coming off the Horse during an exercise (except for mounts)</li> <li>Losing contact with the Horse during a mount</li> </ul>
	<b>Comp</b>	<ul style="list-style-type: none"> <li>Each exercise shown by a Vaulteer in the wrong order and not corrected</li> <li>Performing an exercise in the wrong direction</li> </ul>

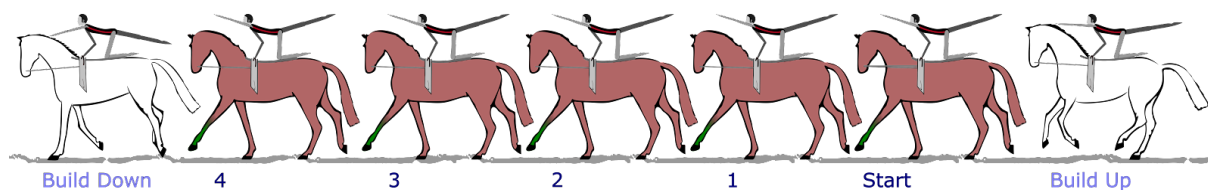
### 3.6. Falls in Free Test and Technical Test

Falls are categorised in the table below:

Fall Level	Description	Squad	Pas-de-Deux	Individual Free Test	Individual Tech Test
1a	An unexpected move in which the/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	5.0
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		
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	3.0
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		
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	2.0
4	Ground jump with double touchdown with both feet before remounting onto the Horse.	0.4	0.6	0.6	2.0
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 than the hand(s).  <input type="checkbox"/> This does not include the deductions for the preceding dismount	0.2	0.4	0.4	2.0
5b	After a dismount, the Vaulter is not able to maintain equilibrium on both feet and also touches the ground with hand(s).  <input type="checkbox"/> This does not include the deductions for the preceding dismount	0.1	0.2	0.2	1.0

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

### 3.7. Counting the Canter Strides



Once a static position is displayed, the count of the canter strides starts the next time that the Horse's back is in the lowest position and the inner front leg moves forward (see picture).

### 3.8. Landing on the Ground

All Landings must be controlled and balanced, absorbing the landing forces:

**Mechanics:**

- 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 physiologically correct, upright position (lower back neither arched or rounded)
- Spine in physiological upright position
- No arch in the lower back
- Arms may be extended in front, in order to maintain the balance and keep the chest up in during the Landing, while moving forward
- After absorption, briefly jumping up is allowed
- Run in the direction induced by a correct Landing of the respective dismount.



**Deduction for incorrect Landing:**

<b>Up to 0,5 points</b>	<b>Compulsory Test</b>	<ul style="list-style-type: none"> <li>● Poor Landing (Letter L)</li> </ul>
<b>Up to 5 points</b>	<b>Free Test/Technical Test</b>	<ul style="list-style-type: none"> <li>● Poor Landing (Letter L)</li> </ul>

In case of a Fall at Landing, the deduction for incorrect Landing is included in the deduction for the Fall.

## 4. COMPULSORY TEST

### 4.1. General

Each Compulsory exercise receives a mark; decimals are allowed.

In the Squad Competition Vaulters 1 shows every Compulsory exercise and is then followed by Vaulter 2 and so on.

In Individual Competition, if more than one Vaulter is competing on the Horse and they run in together, each Vaulter performs their compulsories, following the dismount of the prior Vaulter, without waiting for the bell.

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

If the Horse canters on the right hand, all Compulsory exercises are laterally reversed.

### Squad Comp 1 Test

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

### Squad Comp 2 Test

Exercises to be shown:

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

### Squad Comp 3 Test

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

### Individual Comp 1 Test

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

## Individual Comp 2 Test

Exercises to be shown:

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

## Individual Comp 3 Test

Exercises to be shown:

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

## Individual Comp FEI Challenge I/II (See FEI Vaulting World Challenge rules)

Additional exercises:

1. Flag without arm
2. Free Kneel

## Pas de Deux Comp Test

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

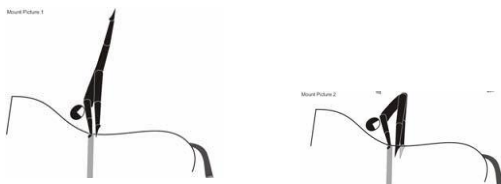
## 4.2. Description of the Compulsory Exercises and Scoring Criteria

### 4.2.1. 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



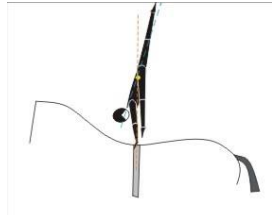
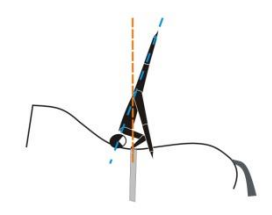
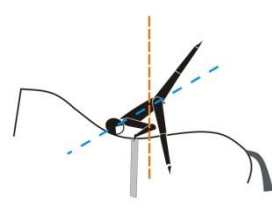
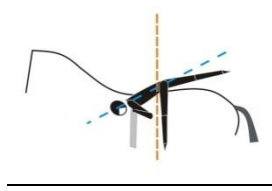
After jumping on both feet, the right leg swings up immediately, as high as possible, lifting the pelvis higher than the head, while the left leg remains stretched down. The shoulders and hips are parallel to the shoulder axis of the Horse. When the pelvis is at the highest possible point, the Vaultler 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

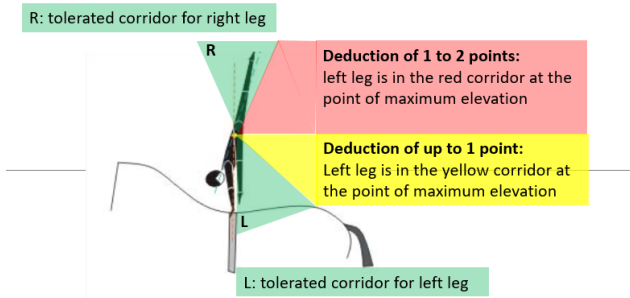
**Basic Scores:**

<p><b>10</b></p>		<p>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>
<p><b>8</b></p>		<p>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>
<p><b>6</b></p>		<p>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>
<p><b>5</b></p>		<p>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.</p>

**Deductions:**

<p><b>Up to 1 point</b></p>	<p>Hips and shoulders are not parallel to those of the Horse when the Vaultler 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>
<p><b>Up to 2 points</b></p>	<p>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>
<p><b>1 to 2 points</b></p>	<ul style="list-style-type: none"> <li>Left leg is within the red corridor (see Mount Graph below)</li> </ul>

Mount Graph



4.2.2. Basic Seat

**Mechanics:**

The Vaulter 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 Vaulter'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 their muscles. Their back should remain supple and relaxed, so it can adequately absorb the Horse's movement.

The Vaulter 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 Vaulter takes the handles with both hands simultaneously.





**Essence:**

Harmony with the Horse  
Seat, Balance and Posture

**Basic Scores:**

<b>10</b>		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
<b>8</b>		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.
<b>6</b>		Three-point seat with torso upright. The Horse's movement is absorbed satisfactorily.

<b>5</b>		Extreme legs forward or "Chair Seat".
<b>4</b>		Extreme arched back "Fork Seat".

**Deductions:**

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

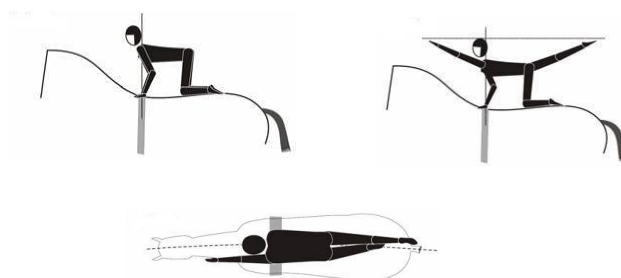
**4.2.3. Flag**

**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 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's body from the hand through the foot. Upon completion of the static exercise, the Vaulter simultaneously brings their right leg and left arm down, taking hold on the top of the handle. Vaulter supports their weight on their arms, stretches the left leg down and slides softly into seat astride.



**At all Comp Tests 1:**

The exercise completes in the bench position

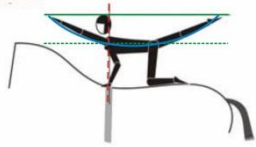



**Essence:**

Harmony with the Horse

Balance and Suppleness (particularly shoulder and hip)



**Basic Scores:**

<b>10</b>		Correct mechanics with elevation and without broken arc of the top line, totally absorbing the canter in the joints.
<b>8</b>		Correct mechanics but with lower elevation (finger tips and toes are at eye level).
<b>6</b>		Correct mechanics but with no elevation.
<b>5</b>		Right hip extremely turned outward throughout
<b>4</b>		Extremely broken arc of the top line (kink).

**Deductions:**

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

**4.2.4. 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

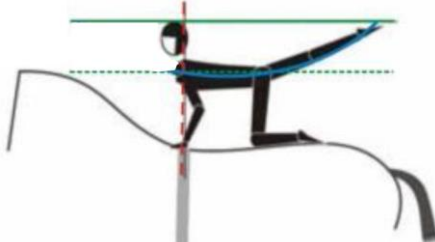
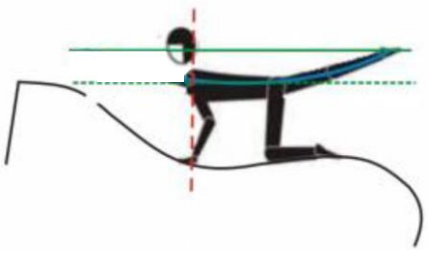
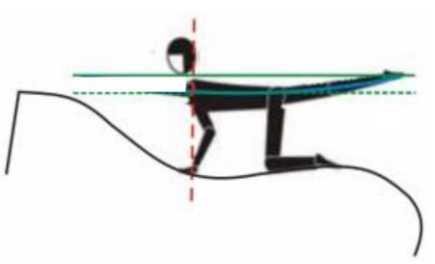
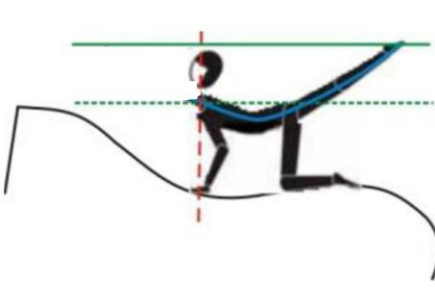
the static position, the Vaultler brings their right leg down. The Vaultler supports their weight on their arms, stretches the left leg down and slides softly into seat astride.

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:**

<p>10</p>		<p>Correct mechanics with described elevation and even arc of the top line, totally absorbing the canter in the joints.</p>
<p>8</p>		<p>Correct mechanics but with lower elevation (foot at eye level).</p>
<p>6</p>		<p>Correct mechanics but with little elevation.</p>
<p>5</p>		<p>Right hip extremely turned outward throughout</p>
<p>4</p>		<p>Extremely broken arc of the top line (kink).</p>

**Deductions:**

<p><b>1 point</b></p>	<ul style="list-style-type: none"> <li>• Right leg is stretched down before it is raised</li> <li>• Each stride less than four; strides are not counted before the exercise is set up or displayed (Letter C)</li> </ul>
<p><b>Up to 2 points</b></p>	<ul style="list-style-type: none"> <li>• Shoulders are behind the handles</li> <li>• Supporting down leg is not entirely in contact with the Horse (knee to toes).</li> <li>• Shoulders are significantly higher than the hips</li> </ul>

<b>2 points</b>	<ul style="list-style-type: none"> <li>Repeating the flag (e.g trot) (Flag can be repeated from a bench or seat astride position.)</li> </ul>
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## 4.2.5. Mill

### Mechanics:

The mill is an exercise in which the Vaultler never abandons the seat position in any phase. From seat astride, the Vaultler 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 Vaultler.

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 Vaultler sitting in a sideways seat inside position, facing at a right angle to the shoulder axis, legs together and in contact with the Horse.



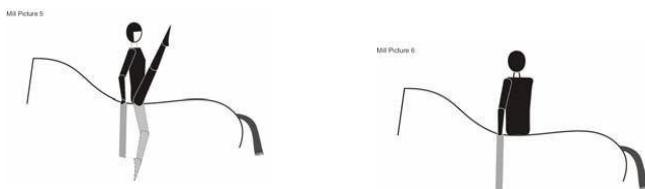
### Second Phase of Mill

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



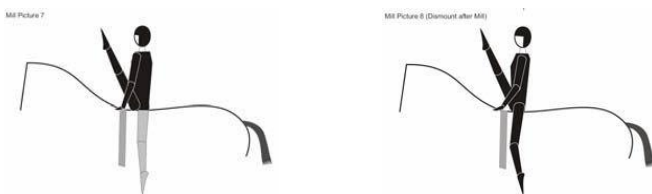
### Third Phase of Mill

The right leg is carried over the croup. Phase 3 ends with the Vaultler 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 Vaultler facing forward in astride position.



**Essence:**

Harmony with the Horse

Seat, Posture, Suppleness, Scope and Timing

**Basic Scores:**

Elevation shown on the picture refers to the angle between the leg and the lower back, of all leg passes on average.

10		Upper body and leg nearly vertical.
7		Upper body nearly vertical, leg approximately 45°.
5		Leaning too far back with upper body
4		Round back (more than 45° behind the vertical).

**Deductions:**

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

**4.2.6. Half Mill**

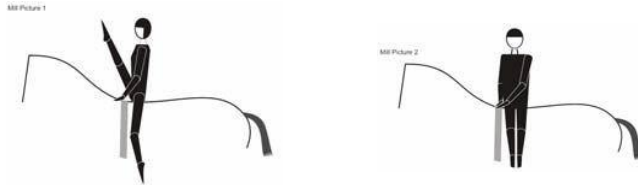
The ½ Mill has 2 phases. The first phase is performed in a four-stride count, followed immediately by the second phase.

**Mechanics:**

The ½ Mill has 2 phases. The Vaultler 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.

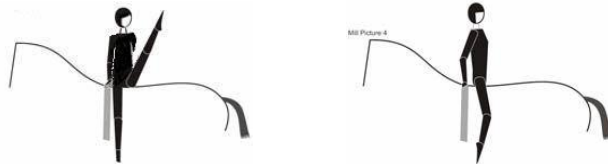
**First Phase of Half Mill:**

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 Vaultler 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:**

Elevation shown on the picture refers to the angle between the leg and the lower back, of all leg passes on average.

<p><b>10</b></p>		<p>Upper body and leg nearly vertical.</p>
<p><b>7</b></p>		<p>Upper body nearly vertical, leg approximately 45°.</p>
<p><b>5</b></p>		<p>Leaning too far back with upper body</p>

<b>4</b>		Round back (more than 45° behind the vertical).
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**Deductions:**

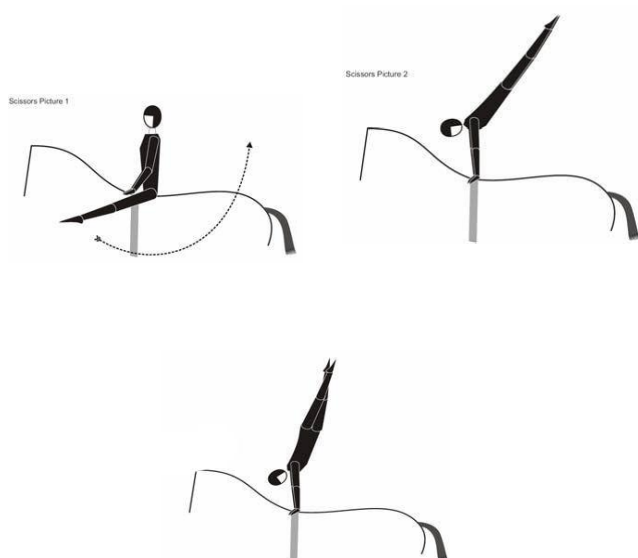
<b>1 point</b>	<ul style="list-style-type: none"> <li>• Rhythm failure between the 1st and 2nd phase. (Letter T)</li> <li>• Buttocks leaving the horse before backward seat</li> </ul>
<b>Up to 2 points</b>	<ul style="list-style-type: none"> <li>• Inside seat incorrect</li> <li>• Upper body does not turn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

**4.2.7. 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.



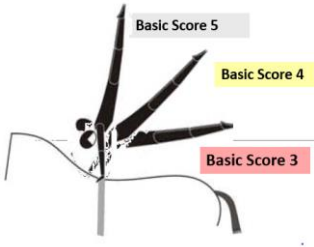
**Essence:**

Harmony with the Horse

Coordination of the scissor movement and height

**Basic Scores:**

<p><b>10</b></p>		<p>Correct technique (the pelvis is turned by a full quarter of turn by the point of maximum elevation) and nearly a handstand position.</p>
<p><b>7</b></p>		<p>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).</p>
<p><b>5</b></p>		<p>Straight axis of the horizontal body and correct technique (the pelvis is turned by a quarter of turn by the point of maximum elevation).</p>
<p><b>5</b></p>		<p>Without an active forward and backward movement of each leg ("Propeller Scissors").</p>
<p><b>5</b></p>		<p>The legs do not pass near each other by the point of maximum elevation.</p>

	<p>No turn of the pelvis by the point of max elevation, the following basic scores apply.</p>
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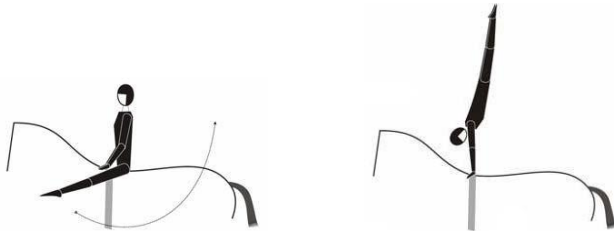
**Deductions:**

<p><b>Up to 2 point</b></p>	<ul style="list-style-type: none"> <li>• Landing off centre or too far back.</li> <li>• Interruption in the movement</li> <li>• Lack of arm extension</li> <li>• Gaining height by muscle power instead of swing force</li> <li>• 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.)</li> </ul>
<p><b>Up to 3 points</b></p>	<ul style="list-style-type: none"> <li>• Collapse onto Horse's neck</li> </ul>

**4.2.8. 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 Vaultler 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.

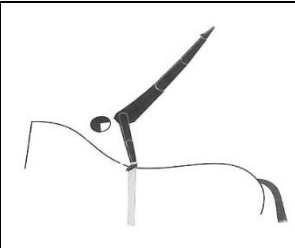

**Essence:**

Harmony with the Horse  
 Height and Position of Centre of Gravity

**Basic Scores:**

<p><b>10</b></p>		<p>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.</p>
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<b>7</b>		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.
<b>5</b>		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:**

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

**4.2.9. Scissors Backward**

**Mechanics:**

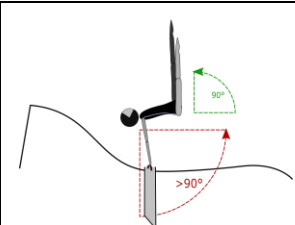
From seat backward on the Horse, the Vaultler swings the stretched legs upward, with the hips and feet reaching the highest possible point at the same time. The arms are extended to attain maximum elevation, and the angle between arms and torso is as great as possible. Without interruption in this movement, the turn of the hips to the right is initiated at the point of maximum elevation. The Vaultler'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.

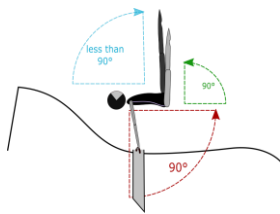
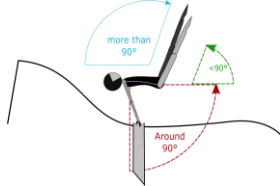
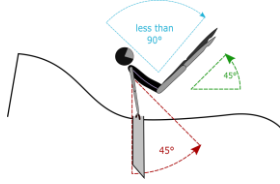
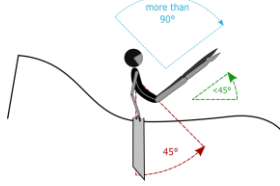
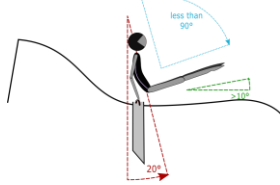
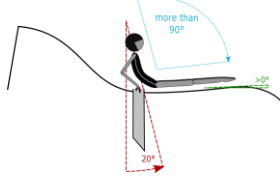


**Essence:**

Harmony with the Horse  
Coordination of the scissor movement and height

**Basic Scores:**

<b>10</b>		Angle of vertical line to upper body more than 90°, and angle of legs to upper body around 90° (legs to horizontal around 90°)
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9		Angle of vertical line to upper body around 90°, and angle of legs to upper body less than 90° (legs to horizontal around 90°)
8		Angle of vertical line to upper body around 90°, and angle of legs to upper body more than 90° (legs to horizontal around 45°)
7		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°)
6		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°)
5		Angle of vertical line to upper body 20°, and angle of legs to upper body less than 90° (legs to horizontal more than 10°)
4		Angle of vertical line to upper body 20°, and angle of legs to upper body just above 90° (legs around horizontal)

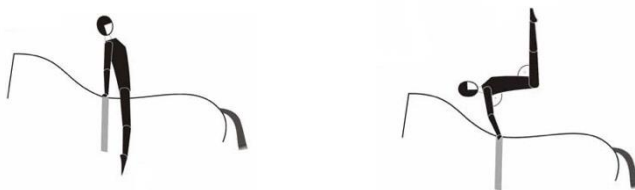
**Deductions:**

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

**4.2.10. Swing Backward legs open, followed by dismount to the inside**

**Mechanics:**

From seat backward, the Vaulteer 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 Vaulteer softly returns to seat backward.



**Dismount to inside**

The 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><b>10</b></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><b>9</b></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><b>8</b></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><b>7</b></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>

<b>6</b>		Angle of vertical line to upper body around $45^\circ$ , and angle of legs to upper body more than $90^\circ$ (legs to horizontal less than $45^\circ$ )
<b>5</b>		Angle of vertical line to upper body $20^\circ$ , and angle of legs to upper body less than $90^\circ$ (legs to horizontal more than $10^\circ$ )
<b>4</b>		Angle of vertical line to upper body $20^\circ$ , and angle of legs to upper body just above $90^\circ$ (legs around horizontal)

**Deductions:**

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

**4.2.11. Stand**

**Mechanics:**

From seat astride, the Vaulter 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 Vaulter 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 Vaulter takes the handles simultaneously with both hands. Head remains up, looking forward, while the Vaulter 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.

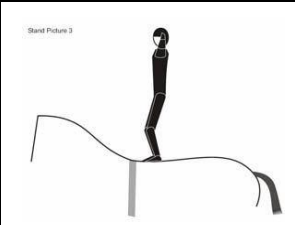
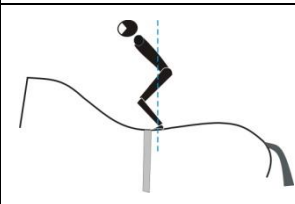
**Essence:**

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.

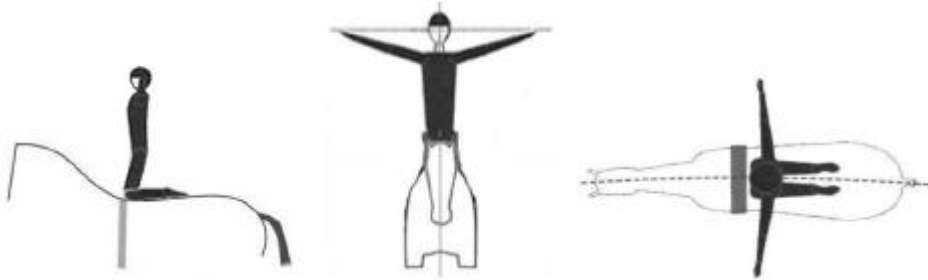
**Basic Scores:**

<b>10</b>		Erect upper body forming a vertical line through shoulders, hips and ankle with knees in optimum extension.
<b>5</b>		Upper body about 45° in front of the vertical.

**Deductions:**

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

### 4.2.12. Free Kneel



**Mechanics:**

From seat astride, the Vaulter 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 Vaulter’s weight is evenly spread from knees to toes.

The handles are simultaneously released as the Vaulter 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 Vaulter takes simultaneously with both hands. Head remains up, looking forward, while the Vaulter 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:**

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

**Deductions:**

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

### 4.2.13. Flank 1<sup>st</sup> 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

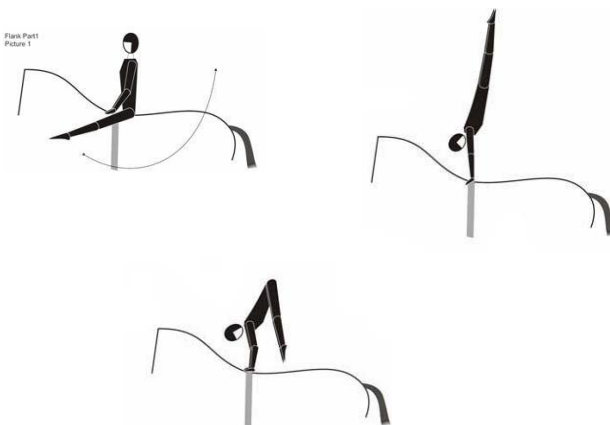
From seat astride, the stretched legs are swung upward to reach nearly a handstand position with closed legs and the arms extended to attain maximum elevation. Without interruption in movement, at the point of maximum elevation, the hips are bent sharply so the legs come down to a near vertical position, during which the hips are momentarily over the surcingle creating a "pike,". The Vaultler 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. Theirface may still be facing slightly forward.

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

From inside seat the Vaultler 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 Vaultler rotates their pelvis and their 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 Vaultler 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.

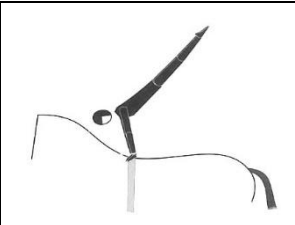




**Essence:**

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

**Basic Scores:**

<b>10</b>		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
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<b>7</b>		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
<b>6</b>		Straight axis from shoulders to closed legs with an angle of 20° to the horizontal line of the Horse.
<b>5</b>		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:**

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

**4.2.14. Swing off from the seat astride to the outside**

**Mechanics:**

From seat astride, the Vaultler swings to nearly a handstand position with closed legs, arms extended to attain maximum elevation. At maximum arm extension, the Vaultler 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.


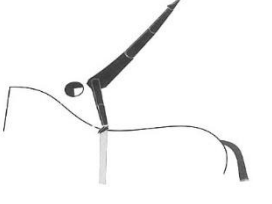



**Essence:**

Harmony with the Horse  
Height and position of centre of gravity



**Basic Scores:**

<b>10</b>		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.
<b>9</b>		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.
<b>7</b>		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.
<b>5</b>		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:**

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

**4.2.15. Flank 2<sup>nd</sup> part**

**Mechanics:**




From the inside of the seat the Vaultler swings the stretched, closed legs upward to reach a handstand position with the arms extended to attain maximum elevation. At maximum arm extension, the Vaultler 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		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		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		Straight axis from shoulders to closed legs with an angle below 45° to the horizontal line of the Horse.
5		Straight axis from shoulders to closed legs with an angle below 30° to the horizontal line of the Horse.

**Deductions:**

<b>Up to 1 point</b>	In the inside seat, swinging backward with one leg only to get elevation
<b>1 point</b>	Legs are not closed throughout Landing other than on both feet only (Letter D)
<b>Up to 2 points</b>	An arched back depending on its degree of performance: arched or sagging waistline during extension; broken back line Lack of arm extension
<b>2 points</b>	Holding the handles till landing

## 5. FREE TEST

### 5.1. Requirements of the Free Test

#### Squad Free Test 1

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.

#### Squad Free Test 2

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

#### Individual Free Test

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

#### Pas-de-Deux Free Test 1

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 Test exercises will be considered in the Degree of Difficulty.

#### Pas-de-Deux Free Test 2

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. 13 Free Test exercises will be considered in the Degree of Difficulty.

### 5.2. Structure Groups of Free Test Exercises

All information regarding Structure Groups and Judging also the Free Test exercises are in the Chapter 3 "Scoring Exercises".

### 5.3. Criteria for the Technique Score

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

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

#### 5.3.1. Performance

The maximum Score is 10 points. Scoring may be in tenths. The overall Performance score will be computed to the 3<sup>rd</sup> decimal.

Judging the Performance begins the moment the (first) Vaulters touches the surcingle, the pad or the Horse. The judging ends after the final Landing on the ground of the last Vaulters..

In all Free Tests the **Average System** must be used.

#### **Average System**

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

The deductions for transitions can 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).

For Deductions refer to the Chapter "Scoring Exercises", point 3.6. Reference Scores and General Deductions

- These deductions will be averaged by the number of counted exercises (E, M, D and R exercises).

- Not-held static 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; depending how they are performed, a deduction up to 10 points will be given.

**Falls**

A Fall is a movement out of control **which may result in the Vaulters touching the ground and is assessed depending on its severity.**

The 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 below.

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

For categories of the Falls refer to the point 3.6. "Falls in Free Test and Technical Test".

**Example for Average System**

Individual 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>
	Deductions for falls:		7,071
			<u>3,400</u>
Performance Score			<b>3,671</b>
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.			

**5.3.2. Degree of Difficulty - General**

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 can be assessed using the five general criteria listed in Chapter 3. "Scoring Exercises":

The higher the demand regarding the five general criteria, 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

## FEI VAULTING GUIDELINES 2022

- Exercises from any Compulsory test, never mind of the positions of the arms
- Exercises not performed in canter
- Repetition of the same exercise
- Mounts and Dismounts assisted from the ground

In the "Code of Points", several Free test exercises with their Degree of Difficulty are listed.  
See also Annex II. Degree of Difficulty

### **Degree of Difficulty - Individuals**

The exercises are divided, into four Degrees of Difficulty.

Only the 10 exercises with the highest Degree of Difficulty will be scored as follows:

Risk exercise (R)	1,3 points
Difficult exercise (D)	0,9 points
Difficult exercise (M)	0,4 points
Difficult exercise (E)	0,0 points

### **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 considerably higher difficulty (higher demand on general criteria). e.g.: A somersault is a D-Exercise, a somersault with two turns becomes a R-Exercise.
- Variations of existing D-Exercises, the difficulty of which cannot be increased e.g.: handstand on one arm.
- If the build-up or build-down of a D exercises is very difficult.
- If a series of D-Exercises is performed in immediate succession (the build-down is the build-up of the next exercise).

### **Degree of Difficulty - Squads**

The exercises are divided, into three Degrees of Difficulty.

#### **Squads Free Test 1**

Only the 20 exercises with the highest Degree of Difficulty will be scored as follows:

Difficult exercise (D)	0,5 points
Medium exercise (M)	0,3 points
Easy exercise (E)	0,1 points

#### **Squads Free Test 2**

Only the 25 exercises with the highest Degree of Difficulty will be scored as follows:

Difficult exercise (D)	0,4 points
Medium exercise (M)	0,3 points
Easy exercise (E)	0,1 points

### **Degree of Difficulty - Pas de Deux**

The exercises are divided, into three Degrees of Difficulty.

#### **Pas De Deux Free Test 1**

Only the 10 exercises with the highest Degree of Difficulty will be scored as follows:

Difficult exercise (D)	1 points
Medium exercise (M)	0,5 points
Easy exercise (E)	0,0 points

### **Pas De Deux Free Test 2**

Only the 13 exercises with the highest Degree of Difficulty will be scored as follows:

Difficult exercise	(D)	0,8 points
Medium exercise	(M)	0,4 points
Easy exercise	(E)	0,0 points

### **Exercises to be counted in Pas de Deux Free Test:**

The mount and dismount of each Vaulters and Double exercises:

- 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 Vaulters do not support or stabilize each other)
- 2 dynamic exercises from different structure groups are performed (f.eg. one Vaulters performs a roll, while the other one performs a ground-jump): each exercise receives a separate Degree of 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.

## **5.4. Artistic Score**

### **5.4.1. General**

#### **The Artistic Score is judged on the following criteria:**

Judging of the Artistic Score begins the moment the first Vaulters 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 mount and 1 dismount assisted from the ground are allowed without penalty. Each additional mount and/or dismount assisted from the ground will incur 0.5 deduction from the overall Artistic score.

#### **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 Vaulters(s). (One example of a non-allowable Accessory is sharp and/or pointed hair accessories made out of a hard material).

The Vaulters'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 Vaulters(s) or Lungeur, 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 Lungeur's attire must be clean and neat and should complement the Vaulters's attire whenever practical.

**Squad Free Test - scoresheet**

<b>STRUCTURE 50%</b>	<p><b>Variety of Exercises</b></p> <p>A ratio between static and dynamic exercises.</p> <p>A ratio between single-, double- and triple- exercises.</p> <p>Selection of exercises, positions and transitions from different structure groups.</p>	C1	<b>25 %</b>
	<p><b>Variety of Position</b></p> <p>Variety in the position of exercises in relation to the Horse and in the direction of the movements.</p> <p>Balanced use of space; use of all areas of the Horse's back, neck and croup, including ground jumps.</p> <p>Equal participation of all Vaulters, not over using any one or two Vaulters.</p>	C2	<b>25 %</b>
<b>CHOREOGRAPHY 50%</b>	<p><b>Unity of Composition &amp; Complexity</b></p> <p>Selection of elements and sequences to be in Harmony with the Horse.</p> <p>Smooth transitions and movements demonstrating connection and fluidity.</p> <p>High complexity of elements, sequences, transitions, positions and combinations of exercises</p> <p>Capacity to control and link movements and positions in unstable equilibrium. Freedom of movements Avoidance of an empty Horse</p> <p>Exercises not overweighing the horse.</p>	C3	<b>30%</b>
	<p><b>Music Interpretation</b></p> <ul style="list-style-type: none"> <li>• Deep engagement to a fully developed musical concept.</li> <li>• Captivating Interpretation of music.</li> <li>• High variety of expression in answer to different and changing musical elements.</li> <li>• Complexity of body language and multi-directional gestures and moves.</li> </ul>	C4	<b>20 %</b>

**Individual Free Test 2\* and 3\* - scoresheet**

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



**Individual Free Test 1\* and Children 1\* & 2\* - scoresheet**

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

**Pas de Deux Free Test - scoresheet**

<b>STRUCTURE</b> 50%	<p><b>Variety of Exercises</b></p> <p>A ratio between static and dynamic exercises.</p> <p>Selection of exercises, positions and transitions from different structure groups.</p> <p>Only double exercises, mounts and dismounts considered.</p>	C1	<b>25 %</b>
	<p><b>Variety of Position</b></p> <p>Variety in the position of exercises in relation to the Horse and in the direction of the movements.</p> <p>Balanced use of space; use of all areas of the Horse's back, neck and croup, including ground jumps.</p> <p>A balance in the different positions of the two Vaulters</p>	C2	<b>25 %</b>
<b>CHOREOGRAPHY</b> 50%	<p><b>Unity of Composition &amp; Complexity</b></p> <p>Selection of elements and sequences to be in Harmony with the Horse.</p> <p>Smooth transitions and movements demonstrating connection and fluidity.</p> <p>High complexity of elements, sequences, transitions, positions and combinations of exercises</p> <p>Capacity to control and link movements and positions in unstable equilibrium. Freedom of movements</p> <p>Selection of elements and sequences to be in harmony with the horse</p> <p>Avoidance of an empty Horse.</p>	C3	<b>30%</b>
	<p><b>Music Interpretation</b></p> <ul style="list-style-type: none"> <li>• Deep engagement to a fully developed musical concept.</li> <li>• Captivating Interpretation of music.</li> <li>• High variety of expression in answer to different and changing musical elements.</li> <li>• Complexity of body language and multi-directional gestures and moves.</li> </ul>	C4	<b>20 %</b>

The scores C1 to C4 will be written down on the score sheet and the scoring office will calculate it.

### 5.4.2. C1 - Variety of Exercises – Individuals

The individual Free Test should include a great variety of structure groups and/or individual exercises, demonstrating the broad technical and physical capability of the Vaulteer.

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 Vaulteer 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	<b>SIT HANGING Exercise</b> <b>KNEE BENCH</b> (incl. Flags etc.) <b>LIE</b> (on chest, front, side, back etc.)	1.1 1.6-01 only 1.2 1.4 1.7	<ul style="list-style-type: none"> <li>Splits and lying exercises, which show suppleness (e.g. splits in lying positions) can be counted to group #2 as well.</li> </ul>	1 exercise
2	Group #2 represents exercises which show suppleness of the upper body, hips and/or legs  <b>SCALES</b>  <b>STANDING EXERCISE</b> (if one leg is raised horizontal or higher)  <b>SPLITS</b> (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"> <li>Scales and Standing exercises are only counted into group #2 if one leg is in (at least) horizontal position or higher.</li> <li>Standing exercises and Splits can also be counted into group #4 if requirement for it is fulfilled.</li> </ul>	1 exercise
3	<b>SUPPORT EXERCISES</b>  <b>BACKBEND (BRIDGE)</b>	1.5  1.3-10 only		1 exercise
4	<b>("Head UP!") STANDING EXERCISES</b>	1.3-01 to 1.3-09	<ul style="list-style-type: none"> <li>One standing exercise must be shown. Direction is not a differentiator. (e.g. stand on both legs facing sideways in or outside is considered the same).</li> </ul>	1 exercise
5	<b>("Heads DOWN!") STANDING EXERCISES</b>  <b>HANGING EXERCISE</b> (Shoulder hang)	1.3-12 to 1.3-18  1.6-02 only		1 exercise
6	<b>JUMPING EXERCISES</b> (on horse)	2.1-01 to 2.1-03	<ul style="list-style-type: none"> <li>A Jump is counted into group #6 when DOD for the jump is at least M.</li> <li>If a Jump is shown with a half turn, then it is also counted to group #8</li> </ul>	1 exercise

<b>7</b>	<b>SWINGING EXERCISES</b> (including any kind of leg circle and free high kicks 2.2-06)	2.2		2 exercises
	<b>CARTWHEELS</b> - Movements rotating around sagittal axis of the body (may be supported by lower arm, hands or through the shoulder etc.)	2.4		
	<b>SHOOT UP</b> (on horse)	2.8		
<b>8</b>	<b>TURNS</b> - Movements rotating around the body's longitudinal axis	2.3	<ul style="list-style-type: none"> <li>A Turn is counted when at least a 180-degree turn is shown.</li> <li>Turns can be counted in combination with exercises of other groupings, etc. Jump with half-turn is counted into Group #6 and #8</li> <li>2.1-03 is counted as a jump as well as a roll (chest roll)</li> </ul>	2 exercises
	<b>ROLLS</b> - Movements rotating around the lateral axis			
	Jump through handstand sideways to chest roll	2.1-03		
	<b>SOMERSAULTS</b>	2.7		
	<b>HANDSPRINGS</b>	2.6		
<b>9</b>	<b>Mount &amp; Dismounts with DOD of at least D</b>		<ul style="list-style-type: none"> <li>Dismount with DOD at least D will count into group #9 as well as in the respective other grouping</li> </ul>	Mount (0.5 point) & Dismount (0.5 points)
<b>10</b>	<b>GROUND JUMP</b>	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.
- Where the requirement is to show more than one exercise, the Vaultier must select two different exercises from the group.
- 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

### 5.4.3. C2 - Variety of Positions - Individuals

The individual Free Test should include a great variety of positions in relation to/on the horse and directions of movements in relation to the Vaulters' body. The Free Test 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 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).

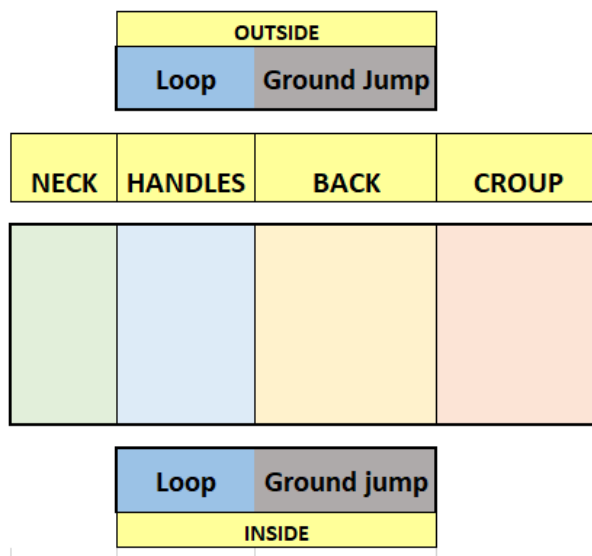
**Required Directions:**

	<b>Direction</b>	<b>Definition as of Code of Points</b>	<b>Comment</b>	<b>Relates to</b>
<b>1</b>	<b>Forward</b>	Vaulter is facing in same direction as the horse		Static exercise
<b>2</b>	<b>Backward</b>	Vaulter is facing in the opposite direction of the horse		Static exercise
<b>3</b>	<b>Sideways In</b>	Vaulter is facing towards the center of the circle		Static exercise
<b>4</b>	<b>Sideways Out</b>	Vaulter is facing towards the outside of the circle		Static exercise
<b>5</b>	<b>Forward/Backward</b>	Movement along the spine of the horse	e.g. roll forward or backward	Dynamic exercise
<b>6</b>	<b>Inward/Outward</b>	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 backward – 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 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 Free Test.	<b>1.0 point</b>
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)	<b>Up to 1 point</b>

**5.4.4. C1 - Variety of Exercises - Squads**

The Squad Free Test 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 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 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 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.

**5.4.5. C2 - Variety of Position – Squads**

The Squad Free Test should cover a great variety of Positions, Directions and Levels, with a fairly even participation of all 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 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.

**5.4.6. C3 – Unity of Composition – Individuals, Squads, Pas de Deux**

**Basic scores:**

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

### 5.4.7. C4 – Music Interpretation – Individuals, Squads, 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 Vaulters/s.</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 Vaulters/s</p>	<ul style="list-style-type: none"> <li>• Vaulters/s immerse/s him themselves in the music, and performance is deeply linked with the music</li> <li>• Performed moves and sequences that serve the artistic concept.</li> <li>• Creative body language, with complex, multi-directional gestures and moves, (conveying /expressing/communicating) the concept/musical universe.</li> <li>• 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.</li> <li>• Vaulters/s is/are very expressive, generous, totally committed throughout the performance and show/s variety in interpretation, presence and emotional engagement.</li> </ul>
Up to 8 Points	<p>Engaged Vaulters/s</p> <p>Significant interpretation of some musical elements, matching body language.</p> <p>Good level of expression in conjunction with musical elements and good variety.</p>	<ul style="list-style-type: none"> <li>• Artistic concept can be clearly identified and recognized during most parts of the performance.</li> <li>• Artistic concept is outlined through the moves and body-language.</li> <li>• The performance is mostly adjusted to changes in rhythm, tempo, or style within the music when they occur.</li> <li>• Vaulters/s occasionally show/s convincing facial expression, gestures and body</li> </ul>



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

### 5.4.8. Deductions from Artistic Score

#### **Deductions from Artistic Score Squad Free Test:**

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

#### **Deductions from Artistic Score Individual Free Test**

<b>1 point</b>	<ul style="list-style-type: none"> <li>For any exercise, including the dismount, commenced after the time limit (the bell)</li> <li>Not mounting again after a fall where the contact with the Horse is lost (no final dismount)</li> <li>Dress not compliant</li> </ul>
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#### **Deductions from Artistic Score Pas-de-Deux Free Test**

<b>1 point</b>	<ul style="list-style-type: none"> <li>For any exercises, including the dismounts, commenced after the time limit (the bell).</li> <li>Not mounting again after a fall where the Horse is empty (no final dismount)</li> <li>Dress not compliant with</li> </ul>
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## 6. TECHNICAL TEST

### 6.1. General

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

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

### 6.2. Requirement of the Technical Test

The Technical Test consists of technical exercises and additional Free Test exercises, chosen by the Vaulters. The Technical Exercises may be shown in any order.

- Individual Senior 3\* Vaulters must show all five of the Technical exercises, in any order.
- Individual 2\* Young Vaulters must show three of the five technical exercises of their choice, 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 exercises.

### 6.3. Scoring of the Technical Test

#### 6.3.1. Technical Exercises

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

Specific faults in the Technical Exercises with penalties and deductions are listed in Chapter 3 "Scoring exercises" under point 3.5. "Specific Deductions in Compulsory (Comp) and Technical (Tech) Exercises".

#### 6.3.2. Performance of additional Exercises

The Performance of the additional exercises and transitions must be considered in the Score for Exercises as a separate score. These exercises and the corresponding deductions will be recorded as per the Free Test (Average system).

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

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.

#### **Falls**

A Fall is a movement out of control **which results in the Vaulters touching the ground** and is assessed depending on its severity.

For categories of the Falls refer to the point 3.6. "Falls in Free Test and Technical Test".

The 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 is deducted at the end. See Example for Average System in Free Test.

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

### 6.4. Description of the Technical Exercises and Scoring Criteria

#### 6.4.1. Kneelling forward to Stand Backwards (Balance)

Stand backward with static arm position.

#### **Essence**

Harmony with the Horse

Balance and Posture at landing backward

**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 Vaultler springs into stand backward behind the surcingle.

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

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

The essence of the stand backward 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**

<b>10</b>	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.
<b>8</b>	Upon landing, the upper body is near the vertical and the knees are extended at least 90 degrees.
<b>5</b>	Upon landing, the upper body is about 45 degrees in front of the vertical, and the knees are extended less than 90 degrees
<b>0</b>	No stand backward position is shown (not even for one stride) No spring into stand backward from kneeling forwards landing only on feet. No spring into stand backward from kneeling forwards (turn of 90 degrees or less). Coming off the Horse (fall) during the exercise (repetition is not possible)

**Deductions:**

<b>Up to 1 point</b>	Not landing with both feet simultaneously (one foot after the other)
<b>1 point</b>	For each missing canter stride (Letter C)
<b>Up to 2 point</b>	180 degrees turn not completed Step(s) after landing

## 6.4.2. Cartwheel Movement from Neck to Back (Time/Coordination)

### **Essence:**

Harmony with the Horse  
Quality of movement  
Body control and posture

### **Mechanics:**

The Cartwheel movement is a dynamic exercise and comprises 4 phases:

1. Energy phase starts with the stand backward on the neck on one foot, hands on top of the handles
2. Rising phase starts when feet lose contact with the neck
3. Lowering phase starts when lowering the first (swinging) leg
4. Landing phase starts when touching the Horse's back with the foot of the first leg

### **Energy phase:**

**Starting position of the exercise:** standing backward on one foot (second and supporting leg) on the Horse's neck, both hands holding on top of the handles, the first leg (swinging leg) is stretched and pointing down. The arms are extended and remain stretched during the energy phase.

The first leg is swung upwards. The second leg pushes off the neck and follows clearly delayed.

### **Rising, Lowering phase:**

During the Rising phase (from the moment the second leg loses contact with the Horse) and the Lowering phase (until the first leg touches the Horse) the distance between the legs remains consistent and open wide. (see graphics). The main focus is on the consistency of the angle between the legs, which ensures that the movement remains fluid.

The center of gravity moves up above the center of the supporting surface (supporting hands).

During the rising and lowering phase, the legs are moving fluently and remain stretched, while the upper body executes a smooth swing and turn. The Vaulters moves through a balanced split-legged handstand position, with the hip axis parallel to the longitudinal axis of the Horse at the beginning of the Lowering phase; arms, shoulders, hips and upper body are aligned. As the vaulter turns the arms twist and cross, the first leg bends in the hip joint and the legs are lowered slowly and under control.

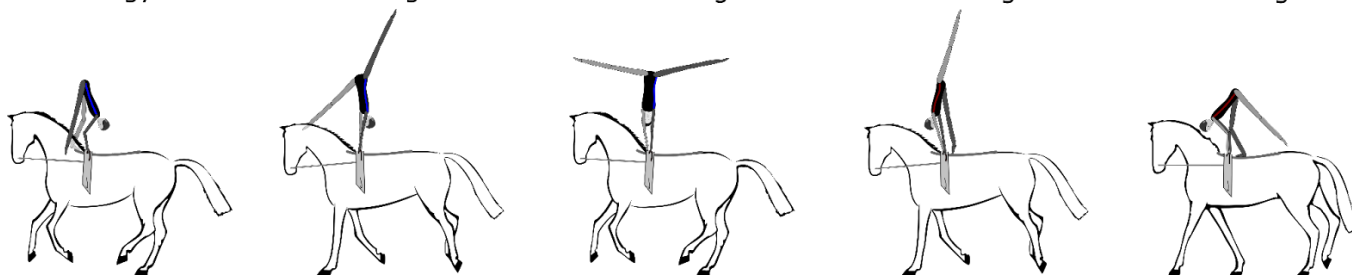
During all phases, the cartwheel movement is executed along the Horse's median plane, with a physiologically correct posture and straight body line.

### **Landing phase:**

The first leg lands softly onto the sole of the foot, in a controlled one leg standing position with both hands on the handles, forward on the horse's back, absorbing the movement of the horse. The second leg follows in a controlled and fluid movement.

**End position of the exercise:** The cartwheel ends when the Vaulters has shown a forward standing position on the first leg, on the Horse's back, for at least one canter stride. From the hip to the toes the first leg is in a position similar to the one described for the compulsory exercise Stand, and it softly absorbs the canter movement; both hands are holding on top of the handles. At the same time, the second leg is stretched and pointing down, and the angle between the second leg and the vertical needs to be less than 45 before moving on to the next element.

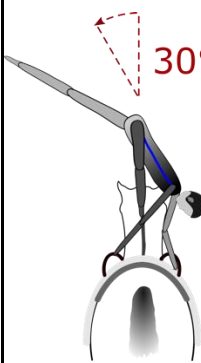
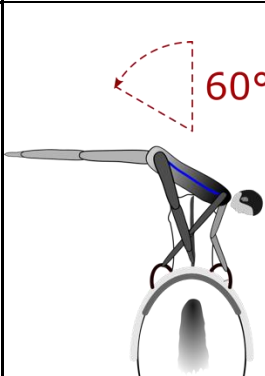
Start Energy Phase    Start Rising Phase    Start Lowering Phase    Start Landing Phase    End Landing Phase



**Reference scores:**

- ✓ required
- deviation entailing corresponding Reference Score

<p><b>10</b></p>		<ul style="list-style-type: none"> <li>✓ The Cartwheel movement is fluid, uninterrupted and harmonious with the Horse's movement.</li> <li>✓ The Vaulter's center of gravity remains over the center of the supporting area and the whole body moves along the median plane of the Horse throughout.</li> <li>✓ Correct posture</li> <li>✓ The arms are extended and remain stretched during the Rising phase.</li> <li>✓ At the beginning of the Lowering phase, the vaulter's hip axis is parallel to the longitudinal axis of the Horse.</li> <li>✓ During the Rising and Lowering phase, once both legs have lost contact with the Horse, and at the beginning of the Lowering phase, until the first leg touches the Horse, the distance between the legs remains consistent and open wide.</li> <li>✓ Landing: soft onto the Horse's back with the sole of the foot of the first leg.</li> </ul>
<p><b>8</b></p>		<ul style="list-style-type: none"> <li>✓ The Cartwheel movement is fluid, uninterrupted and harmonious with the Horse's movement.</li> <li>✓ During the Rising and the Lowering phase the distance between the legs remains consistent and open wide until the Landing phase.</li> <li>✓ Landing: soft onto the Horse's back with the sole of the foot of the first leg.</li> <li>— The Vaulter's center of gravity is above the center of the supporting area, but some parts of the body are not totally in line with the median plane (upper body less than 45° of the median plane)</li> <li>— Minor deviation from the physiologically correct posture and straight body line of the Vaulter</li> <li>— The arms and legs are not necessarily fully stretched during Rising and Lowering phase.</li> <li>— At the beginning of the Lowering phase, the Vaulter's hip axis is not completely parallel to the longitudinal axis of the Horse.</li> </ul>

<p>6</p>		<ul style="list-style-type: none"> <li>- The Cartwheel movement has a medium interruption in the movement of one or both legs.</li> <li>- The angle between the legs during the Rising and Lowering phase is too narrow, preventing the Vaulter from executing a fluid and continuous rotation.</li> <li>- The Vaulter's center of gravity is not always above the center of the supporting area, and some parts of the body are not in line with the median plane (angle between upper body and median plan 30°)</li> <li>- Medium deviation from the physiologically correct posture and straight body line of the Vaulter</li> <li>- Medium deviations in leg and arm extension during Rising phase.</li> <li>- At the beginning of the Lowering phase, there is a significant angle between the vaulter's hip axis and the longitudinal axis of the Horse (not parallel).</li> <li>- Landing: medium deviation in control</li> </ul>
<p>4</p>		<ul style="list-style-type: none"> <li>- The Cartwheel movement has a major interruption in the movement of one or both legs.</li> <li>- The Vaulter's center of gravity is never above the center of the supporting area, and the body is not in line with the median plane (angle between upper body and median plane 60°).</li> <li>- Major deviation from the physiologically correct posture and straight body line of the Vaulter</li> <li>- Major deviations in leg and arm extension during Rising and Lowering phase.</li> <li>- During the Rising and the Lowering phase the distance between the legs varies significantly.</li> <li>- Landing: hard onto the Horse's back with the sole of the foot of the first leg</li> </ul>
<p>0</p>		<ul style="list-style-type: none"> <li>- Landing other than described:             <ul style="list-style-type: none"> <li>• not on the sole of first foot only (e.g. landing directly in prince position)</li> <li>• second leg before the first leg</li> <li>• Not facing forward: more than 45° between the direction of the first leg (indicator = direction of the knee) and the Median plane of the Horse. (landing with the foot/knee turned out more than 45°)</li> </ul> </li> <li>- Using other parts of the body than hands and feet for support</li> </ul>

### 6.4.3. Lower Arm Stand (Strength)

**Essence:**

Harmony with the horse  
Balance and posture

**Mechanics:**

The exercise is a head-down-stand supported by one lower arm and one hand with the 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 Vaulters 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 Vaulters chest is facing to the inside of the circle. If it is performed on the lower left arm, then the Vaulters chest is facing to the outside of the circle. The shoulder line and pelvis of the Vaulters are in line with the longitudinal axis of the horse. The head is an extension of the longitudinal axis of the body. The Vaulters legs are stretched up and closed for an optimum score. If the Vaulters legs are in any other position, the maximum score will be 8 or lower. (see deductions)

To be held for 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)

**Basic Scores:**

<b>10</b>	<ul style="list-style-type: none"> <li>• 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).</li> </ul>
<b>9</b>	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
<b>7</b>	Medium deviation of the described body position: 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
<b>5</b>	Major deviation of the described body position: <ul style="list-style-type: none"> <li>- Arched back and/or sagging waistline with movement visible throughout the whole body.</li> <li>- Hips are clearly bent so that the Vaulters body is not vertical</li> <li>- Body turned, twisted or leaning to any side</li> </ul>
<b>0</b>	No Lower Arm Stand position shown (not even for one stride)

**Deductions:**

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

**6.4.4. Mount to Reverse Shoulder Stand (Jumping Force)**

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

**Essence:**

Harmony with the horse  
 Coordination of movement and landing

**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 horses back and the hips lift higher than the shoulders. The shoulder that is closer to the horse must land softly on the horses 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 Vaulters shoulder has landed, the hips, knees and feet are stretched up and out of the tuck position. The Vaulters shoulders stay parallel with the axis of the shoulders of the horse. The Vaulters chest is facing toward the horses neck. Both upper arms are held close to the Vaulters upper body. The final position is the reverse shoulder stand on the horses back, hands are on the handles. 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 three canter strides with legs closed.



**Basic Scores:**

<b>10</b>	<ul style="list-style-type: none"> <li>• 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 three canter strides.</li> </ul>
<b>8</b>	<ul style="list-style-type: none"> <li>• Center of gravity not rising immediately.</li> <li>• Vaulters lands on lower part of the shoulder blade and then moves into reverse shoulder stand position.</li> </ul>
<b>7</b>	<ul style="list-style-type: none"> <li>• The execution to reach the final position takes four canter strides.</li> </ul>
<b>5</b>	<ul style="list-style-type: none"> <li>• Executing the shoulder stand with open legs.</li> <li>• The execution to reach the final position takes five canter strides.</li> </ul>
<b>4</b>	<ul style="list-style-type: none"> <li>• Vaulters raises one leg after the other (90 degrees open or more). The execution to reach the final position takes longer than five canter strides.</li> <li>• The vaulters' hiptouches the horse and/or pad before reaching the final position</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>• Vaulters is landing flat on their back on the horse's back, neck or surcingle before moving into reverse shoulder stand</li> <li>• Landing in the Shoulder Hang sideways before moving into reverse shoulder stand</li> <li>• Final position reached, but shoulder stand not held for at least one full canter stride</li> </ul>

**Deductions:**

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

### 6.4.5. Stand Split Backward (Suppleness)

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

**Essence:**

Harmony with the Horse

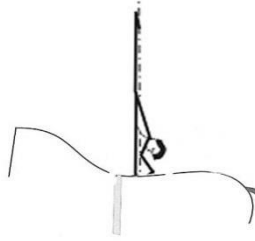
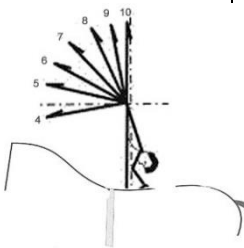
Suppleness

**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 Vaulteer is parallel to the lateral axis of the Horse.

To be held for three (3) canter strides.

**Basic Scores**

<b>10</b>	 <p>The angle between the legs is 180°. The angle between the upper body and the supporting leg is not more than 20°.</p>
	

**Deductions:**

<b>1 point</b>	For each missing canter stride (Letter C)
<b>Up to 2 points</b>	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

### 6.5. Artistic Score

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

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

The Artistic Score is judged on the following criteria:

<b>STRUCTURE</b> <b>40%</b>	<p><b>Selection of Elements/Sequences/Transitions</b></p> <p>Use of unique, original elements, sequences, transitions and/or high complexity of elements, sequences, transitions or a combination of them within the sequences of the technical exercises.</p>	T1	<b>40%</b>
	<p><b>Unity of Composition</b></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	<b>30%</b>
<b>CHOREOGRAPHY</b> <b>60%</b>	<p><b>Music Interpretation</b></p> <p>Deep engagement to a fully developed musical concept.</p> <p>Captivating Interpretation of music.</p> <p>High variety of expression in answer to different and changing musical elements.</p> <p>Complexity of body language and multi-directional gestures and moves.</p>	T3	<b>30%</b>

<b>1 point</b>	<ul style="list-style-type: none"> <li>• For any exercises, including the dismount, commenced after the time limit (bell)</li> <li>• Not remounting after a fall where the contact with the Horse is lost (no final dismount).</li> </ul>
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**T1 Scoring Individual Senior 3\***

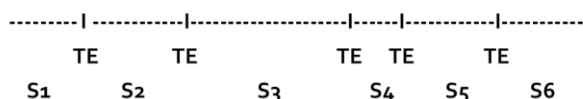
1. The Technical Test is divided into six sequences, the first from the mount to the first Technical Exercises, 4 sequences from one Technical Exercise to the next one and finally from the last Technical Exercise to the dismount.
2. Each of the sequence receives a score. This score represents the following criteria  
Difficulty and/or Originality and individuality of an element and/or sequences of elements and/or transitions
3. If the Vaultler starts immediately with the first Technical Exercise, 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 Vaultler 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	<b>6,167</b>

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**

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

**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. Lack of connectivity (disruption) will have a negative impact on the Artistic score.

Note:

- After the end of the time limit, only the dismount will be evaluated for the last sequence.

**Deduction:**

<b>1 point</b>	Dismount performed after the time limit
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## **Annex I Degree of Difficulty**

### **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. 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**

<b>D-Exercises</b>		<b>M-Exercises</b>		<b>Total Score</b>
	<b>Score</b>		<b>Score</b>	
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**

<b>D-Exercises</b>		<b>M-Exercises</b>		<b>Total Score</b>
	<b>Score</b>		<b>Score</b>	
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 II 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 counting error in Technical Test exercises
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
F	1 point	for each landing other than on both feet
R	2 points	Repeating or retaking the handles once

A - Arms	KZ - Knees	SC - Scope
AB - Arched Back	L - Landing	SH - Shoulders
AL - Alignment	LA - Legs Apart	SI - Side Seat
B - Balance	LD - Late Dismount	SL - Slow
CO - Collapse	LF - Legs Forward	SP - Suppleness
CS - Chair Seat	LH - Lands Heavily	ST - Step(s)
CT - Control	LT - Late Turn	SX - Stretch
D - Dismount	LZ - Legs	TD - Twisted
DL - Down Leg	MX - Mechanics	TH - Touched Horse
E - Elevation	NC - Not Clear of Horse	TI - Turned In
FH - Front High	OC - Off Center	TL - Tilting
FK - Frog Kick	OH - Off Horse	TW - Time Wasted
FL - Flight	P - Posture	TZ - Toes
FT - Feet	PB - Push Back	UE - Uneven Elevation
H - Head	PD - Pad	UR - Uneven Rhythm
HA - Handles	PK - Pike	UW - Uneven Width
HH - Hit Horse	PT - Partial Turn	W - Wrap
HM - Harmony	Q - Quick	X - Extension
HZ - Hands	RB - Rounded Back	
INT - Interruption		

**Annex III Compulsory exercises valid as of January 2023****Description of the Compulsory Exercises and Scoring Criteria****1. Vault-on****Essence:**

Harmony with the Horse  
Quality of Movement  
Body Control & Posture

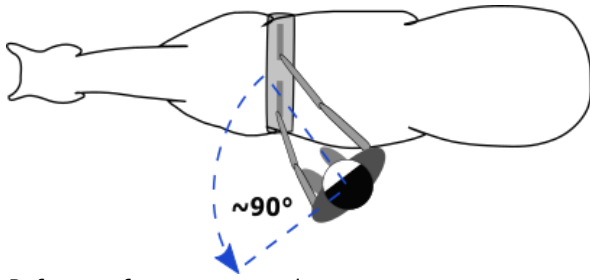
**Mechanics:**

The Mount-on is a dynamic exercise and comprises 5 biomechanical phases:

- |    |                |  |
|----|----------------|--|
| 1. | Jump phase     | starts when touching the surcingle                                     |
| 2. | Swing phase    | starts when feet lose contact with ground                              |
| 3. | Stem phase     | starts when pushing with arms  |
| 4. | Lowering phase | starts when lowering the Center of Gravity                             |
| 5. | Landing Phase  | starts when touching Horse (with legs, pelvis), ends with seat astride |

**1.** With both hands touching any part of the surcingle the vaulter jumps off with both feet side by side, close to the Horse. The upper body is upright.

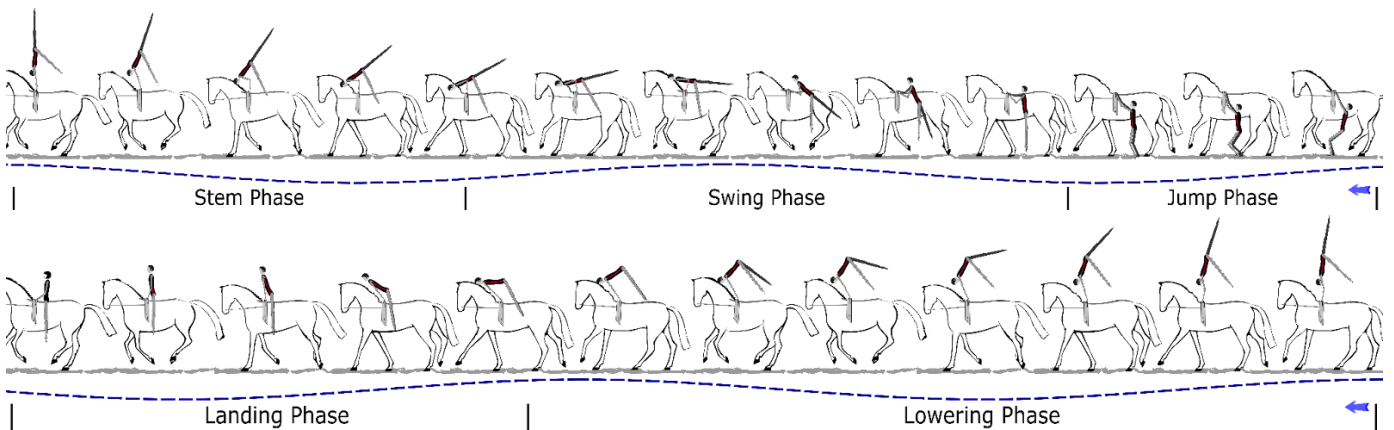
**2.** The right leg is in line with the upper body and swings up as high as possible. On the way up (Swing & Stem) the left leg bends at the hip to remain pointing down.  
During the Jump and Swing phase, the vaulter's shoulders and pelvis are in a right angle with the movement plane: see pictures.



Reference for movement plane

3. At the beginning of the Stem phase, the Vaulter changes from pulling to pushing with their arms. The right leg remains in line with the upper body, as the Vaulter reaches a balanced, vertical handstand position with a straight body axis. Pelvis and shoulders are parallel to the shoulder axis of the Horse.
4. Following a momentary handstand position, the Vaulter moves the shoulders forward to keep the Center of Gravity above the middle of the supporting area (hands) while absorbing the canter movement with the arms and maintaining the arm extension. The right leg and body are lowered slowly in a controlled, fluid and well balanced movement, with a constant speed.
5. Soft erect and centred Landing in the seat astride with the upper body vertical.

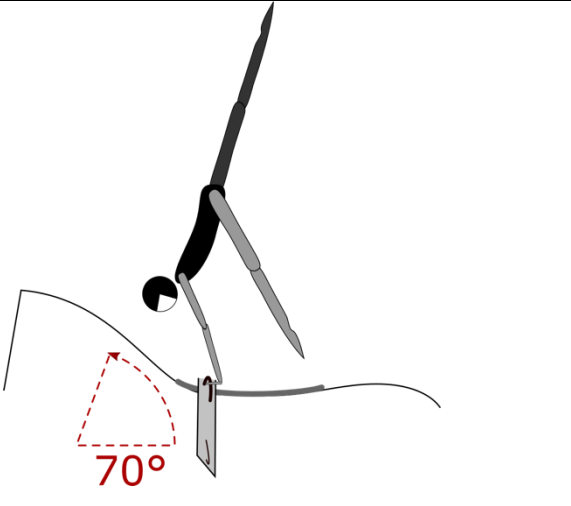
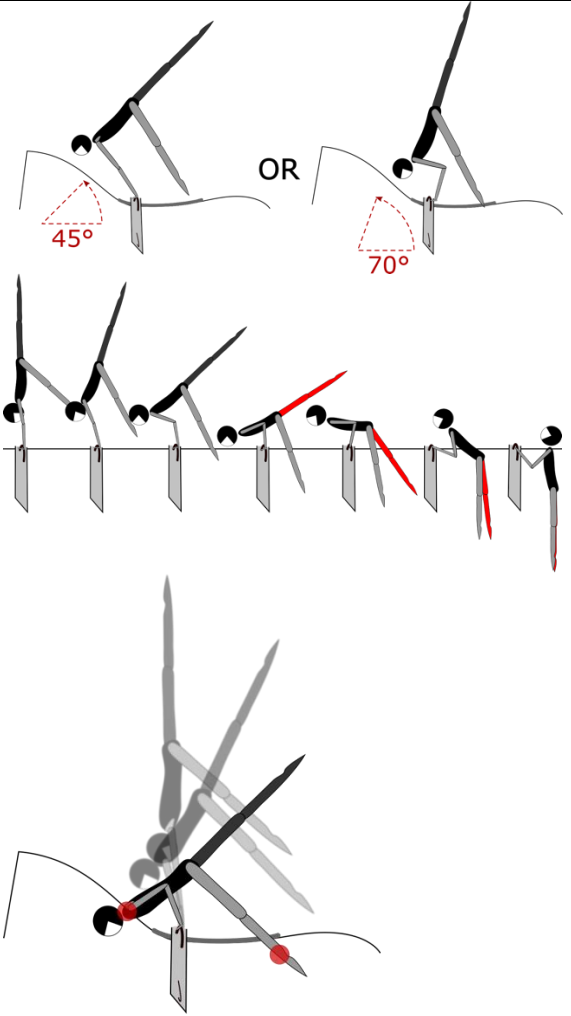
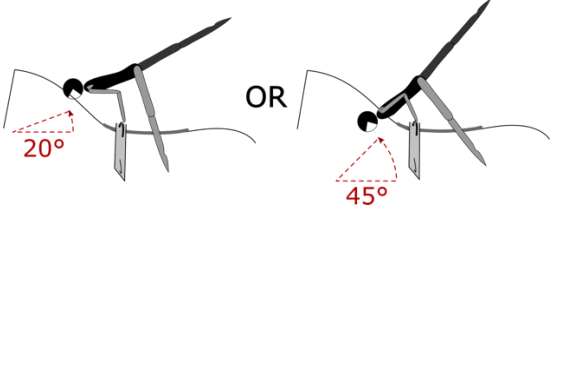
The whole movement needs to be performed fluently.



**Reference Scores:**

- ✓ required for Reference Score
- deviation entailing maximum the corresponding Reference Score
- ☞ note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

<b>10</b>		<ul style="list-style-type: none"> <li>✓ Correct Jump phase</li> <li>✓ At the highest point, angle between upper body and horizontal 90° (vertical)</li> <li>✓ At the highest point, maximum arm and shoulder extension</li> <li>✓ At the highest point, the Center of Gravity is above the middle of the supporting area (hands)</li> <li>✓ At the highest point, the shoulders are parallel and the pelvis is nearly parallel to the shoulder axis of the Horse; the body axis is straight.</li> <li>✓ The angle between the left leg and the pelvis/upper body is maximal 45°</li> <li>✓ Right leg is in line with the upper body throughout the swing and stem phase</li> <li>✓ Correct lowering and landing</li> <li>✓ Correct movement flow and balance</li> </ul>
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<p>9</p>		<ul style="list-style-type: none"> <li>✓ Correct Jump phase</li> <li>✓ At the highest point, the Center of Gravity is above the middle of the supporting area (hands)</li> <li>✓ At the highest point, the shoulders are parallel and the pelvis is nearly parallel to the shoulder axis of the Horse; the body axis is straight.</li> <li>✓ The right leg is in line with the upper body throughout the swing and stem phase</li> <li>✓ Correct lowering and landing</li> </ul> <ul style="list-style-type: none"> <li>— Angle between upper body and horizontal 70°</li> <li>— At the highest point: Maximum arm extension (not including shoulders)</li> <li>— Minor irregularity in movement flow</li> </ul>
<p>8</p>		<ul style="list-style-type: none"> <li>✓ Correct Jump phase</li> <li>✓ At the highest point, center of gravity is above the middle of the supporting area and straight body axis</li> <li>✓ At the highest point, the shoulders are parallel and the pelvis is nearly parallel to the shoulder axis of the Horse; the body axis is straight.</li> <li>✓ Shoulders are higher than the handles</li> <li>✓ Support is on the hands only</li> <li>✓ Centered landing</li> </ul> <ul style="list-style-type: none"> <li>— Minor irregularity in movement flow</li> <li>— At the highest point:             <ul style="list-style-type: none"> <li>• nearly full arm extension AND angle between upper body and horizontal: 45°</li> <li><b>OR</b></li> <li>• Medium arm extension AND angle between upper body and horizontal: 70°</li> </ul> </li> <li>— Swing phase: the right leg is not in line with the upper body (slightly delayed)</li> <li>— Touching the Horse/surcingle during the Swing and Stem phase with another part of the body than the hands (shoulder, foot...) without using this contact to push off.</li> </ul>
<p>7</p>		<ul style="list-style-type: none"> <li>✓ Centered landing</li> <li>— Vaulter does not jump off with both feet simultaneously or side by side (step position...)</li> <li>— At the highest point:             <ul style="list-style-type: none"> <li>• medium arm extension AND angle between upper body and horizontal 20°</li> <li><b>OR</b></li> <li>• minimal arm extension AND angle between upper body and horizontal 45°</li> </ul> </li> <li>— Medium irregularity in movement flow</li> </ul>

<p>6</p>		<ul style="list-style-type: none"> <li>✓ Centered landing</li> <li>– At the highest point:             <ul style="list-style-type: none"> <li>• minimal arm extension AND angle between upper body and horizontal 20°</li> <li><b>OR</b></li> <li>• no arm extension AND angle between upper body and horizontal 45°</li> </ul> </li> <li>– <b>– Swing phase:</b> the vaulters shoulders and pelvis are not in a right angle with the movement plane, and turned towards the Horse slightly more than necessary.</li> <li>– Landing on the Horse too far back</li> <li>– <b>– Stem phase:</b> pushing off the Horse, with a part of the body other than hands/arms, with or without disruption of the movement (foot, shoulder...)</li> <li>– Major irregularity in movement flow (interruption)</li> <li>– <b>– Swing phase:</b>, the vaulter jumps to a support position, with the right leg pointing down. During the Stem phase, the Vaulter swings up the right leg (major delay)</li> </ul>
<p>5</p>		<ul style="list-style-type: none"> <li>– The centre of gravity reaches the level of the Horse’s back</li> <li>– Swing phase: the Vaulter’s shoulders and pelvis are not in a right angle with the movement plane, and turned towards the Horse more than described in the mechanics.</li> <li>– Shoulders are higher than hips at the highest point</li> <li>– Landing on the Horse is too far back</li> <li>– No Stem and Lowering phase</li> <li><input type="checkbox"/> Body alignment may have deviations</li> </ul>
<p>4</p>		<ul style="list-style-type: none"> <li>– <b>– Jump and Swing phase:</b> pelvis and shoulders are turned completely facing the Horse.</li> <li>– Mount without Stem phase, and vaulter needs 4 canter strides or more to get to sitting position on the Horse.</li> <li>– Movement with major interruptions and significant loss of body control</li> <li>– <b>– Stem phase:</b> strongly pushing off the Horse, with a part of the body other than hands/arms, with or without disruption of the movement (foot, shoulder...)</li> <li>– Severe collapse on the Horse, significant disturbance of the comfort or balance of the Horse</li> <li><input type="checkbox"/> Body alignment may have significant deviations</li> </ul>
<p>3</p>		<ul style="list-style-type: none"> <li>– Mount without Stem phase, and vaulter needs 5 canter strides or more to get to sitting position on the Horse.</li> </ul>
<p>0</p>		<ul style="list-style-type: none"> <li>– Coming off the Horse during the Vault-on and losing contact with the Horse;</li> <li><b>OR</b></li> </ul>

		coming off the Horse during the Vault-on more than once.
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**Deductions :**

Up to <b>1.5</b> point		<ul style="list-style-type: none"> <li>• deduction to be applied if the angle between the left leg and the upper body exceeds 45° (see picture)</li> </ul>
<b>2</b> points		<ul style="list-style-type: none"> <li>• <b>Repetition (letter R) :</b> <ul style="list-style-type: none"> <li>○ Incomplete attempt - coming off the Horse before having completed the mount, while remaining in contact with at least one grip; steps between the first and the second attempt allowed.</li> <li>○ Touching the grips and releasing them once, before the first attempt</li> </ul> </li> </ul>

## 2. Basic Seat

**Essence:**

Harmony with the Horse  
Balance  
Body Control & Posture

**Mechanics:**

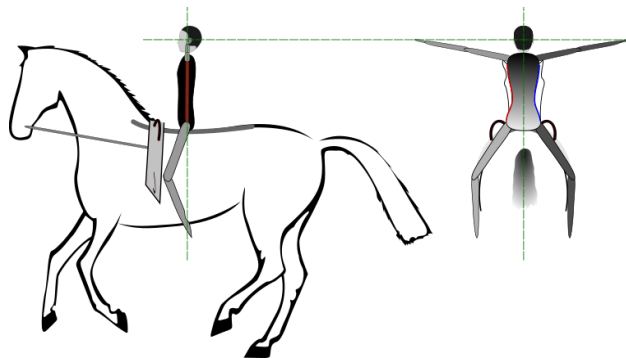
The Basic Seat is a static exercise and comprises 3 biomechanical phases:

1. Build up phase starts from the seat astride
2. Static phase starts when the static position is displayed
3. Build down phase starts upon completion of the static phase

**1.** From the seat astride, the Vaulteer takes the arms out to the side; head faces forward

**2.** The upper body is in a physiologically correct posture (including shoulders, thorax, spine and pelvis). The ears, shoulders, hip joints and ankles form a vertical line along the Frontal plane. Most of the inside of the legs (including the knees and the middle of the lower leg (are in contact with the pad/Horse). The Vaulteer establishes a three-point seat, where 2/3 of the weight is distributed equally on the two sitting bones ischial) and 1/3 on the thighs. A strong core will hold the upper body in the neutral position while allowing the hips to remain relaxed as they absorb the movement of the Horse. The feet are pointed downwards. The arms are stretched to each side along the Frontal plane, with the fingertips at eye level. The body is supple and free from any tension other than the muscle action needed to absorb the canter and to maintain the described posture. The Vaulteer is in a stable, controlled and supple position.

**3.** Upon completion of the static phase, the Vaulteer simultaneously brings their arms down, while continuing to fully absorb the canter, facing forward. The Vaulteer takes hold on the top of the handles.



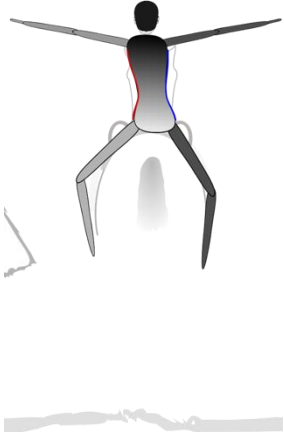
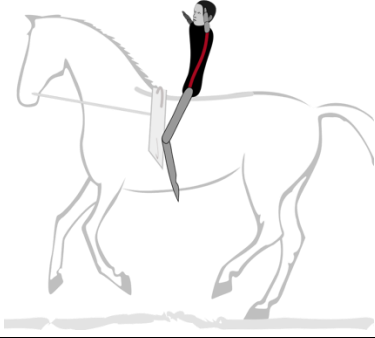
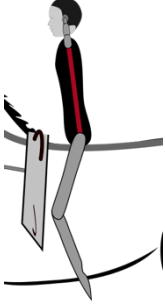
**Reference Scores:**

✓ required for Reference Score

— deviation entailing maximum the corresponding Reference Score

☒ note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

<p><b>10</b></p>		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct balance</li> <li>✓ Correct posture upper body</li> <li>✓ Correct position of the legs</li> <li>✓ Correct build up and down</li> </ul>
<p><b>9</b></p>		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct balance</li> <li>✓ Correct posture upper body</li> <li>✓ Correct position of the legs</li> <li>— Minor deviations in build up and down</li> </ul>
<p><b>8</b></p>		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct balance</li> <li>✓ Correct posture upper body</li> <li>— Minor deviations in position of the legs</li> </ul>
<p><b>7</b></p>		<ul style="list-style-type: none"> <li>— Fairly correct absorption</li> <li>— Loss of balance with minor amplitude and duration (no more than one canter stride)</li> <li>— Minor deviation from correct posture upper body</li> <li>— Fairly correct build up and down</li> </ul>

<p>6</p>		<ul style="list-style-type: none"> <li>– Medium lack of absorption, ischial bones significantly lifting off the Horse once</li> <li>– Medium deviations from correct posture upper body</li> <li>– Medium deviations from correct position of the legs</li> </ul>
<p>5</p>		<ul style="list-style-type: none"> <li>– Lack of balance with significant amplitude throughout</li> <li>– Medium deviation from correct posture upper body, leaning too far back AND medium deviation from correct position of the legs (e.g. chair seat)</li> </ul>
<p>4</p>		<ul style="list-style-type: none"> <li>– Insufficient absorption, ischial bones lifting off the Horse more than once</li> </ul>

### 3. Flag

**Essence:**

Harmony with the Horse  
 Body Control & Posture  
 Balance

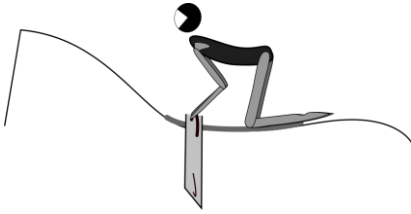
**Mechanics:**

The Flag is a static exercise and comprises 3 biomechanical phases:

1. Build up phase                      starts from the seat astride
2. Static phase                         starts when the static position is displayed
3. Build down phase                 starts upon completion of the static phase

**1.** From the seat astride, the Vaulter comes to bench position (see pic. 1) with both legs simultaneously, landing with the legs diagonally across the Horse’s back. The left knee is slightly left of the Horse’s spine and the left foot is slightly to the right of the Horse’s spine.  
 Head faces forward. From a bench position the right leg and left arm are raised simultaneously and stretched to an evenly curved line above horizontal. The lower leg remains in permanent contact with the Horse’s back, and the weight is spread equally across the lower leg.

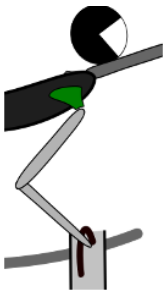




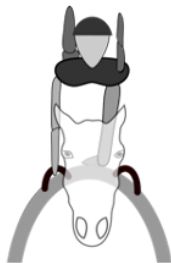
Pic. 1

2.

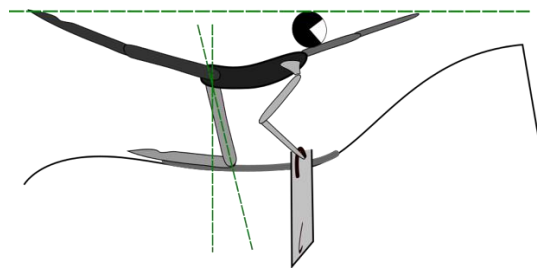
- The Static phase and the count of the canter strides starts when the static position is displayed.
- The right hand holds on top of the handle
- The shoulder blades are flat. The right shoulder blade is stabilized by muscle force with the maximal possible distance between the spine of the Vaulter and their shoulder blade (see picture 2).
- The right shoulder joint is at approximately the same height as the hip joint. When there is the greatest distance between the vaulter's upper body and the Horse's back, the right shoulder is above the surcingle.
- The Vaulter faces forward and the head is centered with the chin is higher than the shoulders.
- The shoulders, thorax and pelvis are parallel to the back of the Horse (3). The spine links the lines of the straight arm and leg in a smooth regular and stabilized arc (see picture 5).
- The middle longitudinal line through the body follows the Horse's bending on the circle and the Vaulter's spine is in line with the median plane of the Horse (see picture 4).
- The right leg is not rotated in the hip joint.
- The fingertips and toes are level with the highest point of the head and the shoulder blades and right knee joint are approximately the same height (see picture 5).
- The weight is evenly spread over the left lower leg which is mostly flat on the pad; if a minor part of the lower leg and/or the foot is behind the pad, that part should be stretched but doesn't need to be in contact with the Horse's back.
- During the whole static phase the upper line maintains the same distance to ground (see picture 6) and the movement is to be absorbed by the joints of the supporting arm (the shoulders, elbows and wrists - not the shoulder blades and thorax) and by the legs (hips and knee - not pelvis or spine) (see picture 7). The angle of the left thigh varies depending on the canter phase of Horse. In the canter phase When there is the greatest distance between the vaulter's upper body and the Horse's back, the left hip joint is slightly behind the left knee (see picture 5).
- The Vaulter is in a stable, controlled and balanced position throughout the exercise.
- The counting of the canter strides ends when the Build Down phase starts

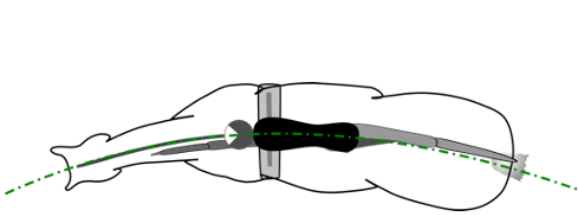


Pic. 2

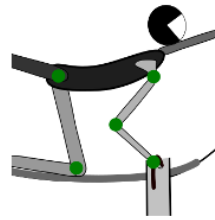


Pic. 3





Pic.5



Pic.6



Pic. 7

3. Upon completion of the Static phase, the Vaulters simultaneously brings their right leg and left arm down, taking hold on the top of the handle. Vaulters supports their weight on their arms, stretches the left leg down and slides softly into the seat astride.

**For Compulsory Tests 1:**

The exercise ends in the bench position

**Reference Scores:**

✓ required for Reference Score

— deviation entailing maximum the corresponding Reference Score

☒ note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

<p>10</p>		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct balance</li> <li>✓ Correct posture in shoulders, thorax and pelvis</li> <li>✓ Upper body, arm and leg stable</li> <li>✓ Correct alignment of body along the Horse's spine</li> <li>✓ Elevation of fingertips and toes at the level of the highest point of the head; the head is centered and the chin is higher than shoulders.</li> <li>✓ Correct position of the shoulders (above or slightly behind the surcingle)</li> <li>✓ Correct build up and down</li> </ul>
<p>9</p>		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct balance</li> <li>✓ Correct posture in shoulders, thorax and pelvis</li> <li>✓ Upper body, arm and leg stable</li> <li>✓ Correct position of the shoulders (above or slightly behind the surcingle)</li> <li>✓ The chin is higher than the shoulders</li> </ul> <p>— Elevation of foot and hand at the level of the highest point of the head, but slightly uneven</p> <p>— Right leg AND left arm slightly out of alignment compared to the Horse's spine.</p>
<p>8</p>		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct balance</li> <li>✓ Upper body, arm and leg stable</li> <li>✓ Correct position of the shoulders (above or slightly behind the surcingle)</li> <li>✓ The chin is higher than the shoulders</li> </ul> <p>— Minor deviation from correct posture in shoulders or pelvis</p>

<p>7</p>		<ul style="list-style-type: none"> <li>— Elevation of foot and hand at eye level</li> <li>— Weight unevenly spread over left lower leg</li> <li>— Loss of balance with minor amplitude and duration (one canter stride)</li> <li>— Minor deviation from correct posture in thorax, shoulders or pelvis</li> <li>— Upper body stable with minor lack of stability in arm and leg</li> <li>— Right leg and left arm clearly out of alignment compared to the Horse's spine</li> <li>— Elevation of foot and hand at eye level, may be uneven; the chin is higher than the shoulders</li> <li>— Shoulders clearly in front/behind surcingle</li> <li><input type="checkbox"/> Build up and build down may have minor deviations which are included in the Reference Score</li> </ul>
<p>6</p>		<ul style="list-style-type: none"> <li>— Medium deviations from correct posture of thorax, shoulders or pelvis turned out, too high, too low ...</li> <li>— Arm and leg clearly unstable</li> <li>— Significant deviation in alignment of the body with the spine of the Horse</li> <li>— Elevation of fingertips and toes at chin level, may be uneven; chin may be lower than shoulders.</li> <li><input type="checkbox"/> Build up and build down may have medium deviations which are included in the Reference Score</li> </ul>
<p>5</p>		<ul style="list-style-type: none"> <li>— Medium lack of absorption in shoulder or leg (angle between thigh and vertical almost unchanged)</li> <li>— Lack of balance with significant amplitude throughout.</li> <li>— Medium to Major deviations from correct posture of shoulders, thorax AND pelvis not in line: turned out, too high, too low, hollow back...</li> <li>— Lack of stability/tension in body, arm and leg</li> <li>— Elevation of finger tips and toes horizontal or just above and/or angle between the thigh and the vertical too wide</li> </ul>
<p>4</p>		<ul style="list-style-type: none"> <li>— Major lack of absorption in shoulder or leg (angle between thigh and vertical unchanged throughout).</li> <li>— Major loss of balance causing significant change of position</li> <li>— Significant lack of stability/tension</li> <li>— Severe collapse</li> </ul>

	<ul style="list-style-type: none"> <li>— Elevation of finger tips and toes below horizontal and/or angle between the thigh and the vertical very wide (pelvis very close to left foot)</li> <li>□ Build up and build down may have major deviations which are included in the Reference Score</li> </ul>
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## 4. Flag without arm

### Mechanics:

The Flag without arm is executed according to the description of the Flag, except for the position of the left arm according to the adjustments mentioned below:

1. **Build up phase:** ... From a bench position the right leg is raised and stretched to an evenly curved line above horizontal.
2. **Static phase:** ...Both hands hold on top of the handles. The shoulder blades are flat and stabilized by muscle force with the maximal possible distance between the spine of the Vaulter and the shoulder blades (see picture 2 for Flag). The shoulder joints are at approximately the same height as the hip joint. When there is the greatest distance between the vaulter's upper body and the Horse's back, the shoulders are above the surcingle. The Vaulter faces forward and the head is centered with the chin higher than the shoulders. The shoulders, thorax and pelvis are parallel to the back of the Horse (see picture 3). The line of the spine and the leg form a smooth regular and stabilized arc (see picture 5 for Flag). ...
3. **Build down phase:** Upon completion of the Static phase, the Vaulter brings their right leg down. ...

The Reference Scores and graphics for Flag apply, except for the position of the left arm, that is to be handled according to the above adjustments.

### Deductions :

<p><b>Up to 1 point</b></p>	<ul style="list-style-type: none"> <li>• Deviations from correct build up and down, such as right leg is stretched down before it is raised.</li> </ul>
<p><b>1 point</b></p>	<ul style="list-style-type: none"> <li>• Failure to kneel before the Flag without Arm (Letter K)</li> </ul>
<p><b>2 points</b></p>	<ul style="list-style-type: none"> <li>• One or both hands on surcingle but not on top of the handles</li> <li>• Repeating the Flag without Arm (e.g trot); Flag without Arm can be repeated from a bench or seat astride position.</li> </ul>

## 5. Mill

### Essence:

Harmony with the Horse  
 Body Control & Posture  
 Flexibility

### Mechanics:

The Mill comprises 4 biomechanical phases:

- |    |                 |                                   |
|----|-----------------|-----------------------------------|
| 1. | First leg pass  | starts from the seat astride      |
| 2. | Second leg pass | starts from sideways seat inside  |
| 3. | Third leg pass  | starts from seat backward         |
| 4. | Fourth leg pass | starts from sideways seat outside |

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1. The first leg pass starts from seat astride in a position similar to Basic seat. The right leg is stretched and carried over the Horse's neck. The first leg pass ends with the Vaultler sitting in sideways seat inside.
2. The second leg pass starts from sideways seat inside and the left leg is carried over the Horse's croup to backward seat.
3. The third leg pass starts from backward seat and the right leg is carried over the Horse's croup to sideways seat outside.
4. The fourth leg pass starts from sideways seat outside and the left leg is carried over the Horse's neck to seat astride.

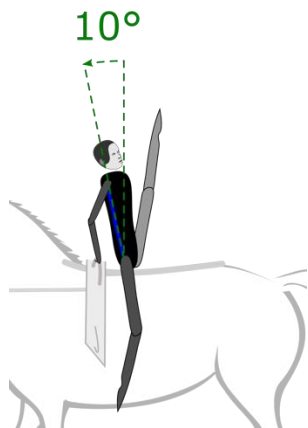
During the whole exercise the Vaultler remains in a correct, balanced sitting position, in a physiological posture. The ears, shoulders, hip joint and ankle of the resting leg form a vertical line. The feet are pointed. During the leg passes, the upper body may lean back at a maximum angle of 10° behind the vertical, in order to remain in balance (see picture).

For seat astride and backward seat, see Basic seat.

In sideways seat, the Vaultler's shoulder axis is parallel to the Horse's spine and is facing inside; legs together with most of the legs' backside in contact with the Horse.

All leg passes are executed in a high, wide and symmetric arc (see picture), with maximum elevation and ample movement scope. The movements are fluid, controlled and carried out with a constant speed. Each handle is released and retaken in turn as the leg passes. The moment of release or retaking the handles is up to the Vaultler. The hands are either on a handle or free and not in contact with the pad or the Horse. The head, shoulders and pelvis rotate simultaneously.

The Mill is performed in a four-stride rhythm.



**Reference Scores:**

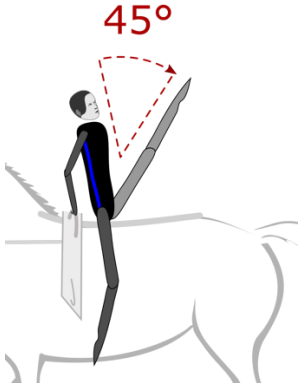
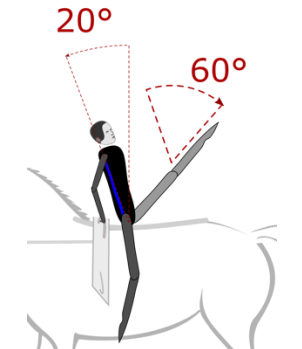
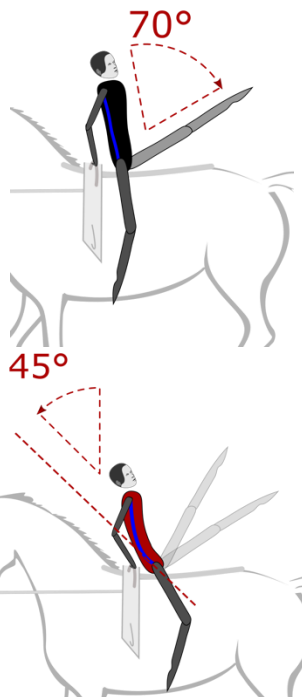
The elevation shown on the pictures refers to the angle in the hip joint between the leg and the lower back; the score for the Mill is an average of the evaluation for each phase.

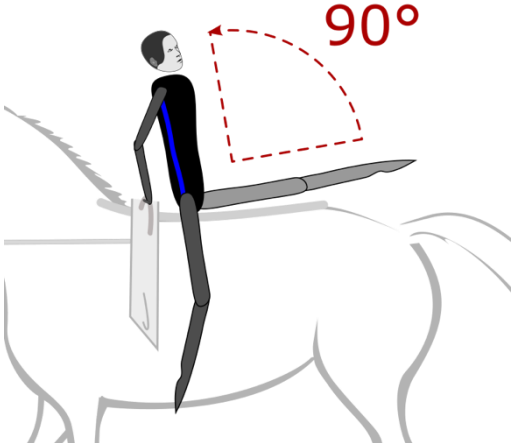
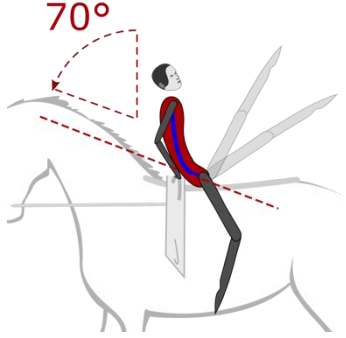
✓ required for Reference Score

— deviation entailing maximum the corresponding Reference Score

🗨 note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

10	<p>The diagram shows a vaultler in a sideways seat on a horse. A dashed vertical line represents the vertical axis. A dashed line from the vaultler's upper body to the vertical axis indicates a 20-degree lean backward. The vaultler's legs are positioned over the horse's back, and their hands are on the handles.</p>	<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct posture of upper body in excellent balance</li> <li>✓ Angle between leg and upper body 20°</li> <li>✓ Excellent fluidity</li> <li>✓ Head, shoulders and pelvis rotate simultaneously</li> </ul>
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9		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct posture of upper body in excellent balance</li> <li>✓ Angle between leg and upper body 20°</li> <li>✓ Head, shoulders and pelvis rotate simultaneously</li> <li>– Nearly excellent fluidity with slight changes in speed</li> </ul>
8		<ul style="list-style-type: none"> <li>– Correct posture, with moments of minor loss of balance and deviations in position of resting</li> <li>– One minor deviation in absorption: only connected to the Horse via one sitting bone (instead of both) during a short moment</li> <li>– Angle between leg and upper body 45°</li> <li>– Good fluidity with minor changes in speed</li> <li>– Minor delay between rotation of head, shoulders and pelvis.</li> </ul>
7		<ul style="list-style-type: none"> <li>✓ Correct posture, with moments of minor loss of balance and deviations in position of resting leg</li> <li>• Fairly correct posture with upper body maximum 20° behind the vertical AND angle in hip joint 60°</li> </ul>
6		<ul style="list-style-type: none"> <li>– Medium deviation in absorption, not continuously connected with the Horse via the sitting bones, which are both lifting off/losing contact with the Horse</li> <li>– Posture of upper body and balance: <ul style="list-style-type: none"> <li>• Strongly pulling on the grips</li> <li><b>OR</b></li> <li>• Angle between vertical and pelvis 45°</li> </ul> </li> <li>– Leg moving up and down fluidity</li> <li>– Medium delay between rotation of head, shoulders and pelvis</li> <li>– Angle in hip joint 70°</li> </ul>

5		<ul style="list-style-type: none"> <li>— Significant variations in speed, fluidity</li> <li>— Angle in hip joint 90°</li> </ul>
4		<ul style="list-style-type: none"> <li>— Angle between vertical and pelvis 70°</li> </ul>

<b>1 point</b>	<ul style="list-style-type: none"> <li>• For each phase with one or more rhythm failures (Letter T)</li> </ul>
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## 6. Half Mill

### Mechanics:

The Half Mill comprises 4 biomechanical phases:

1. First leg pass starts from the seat astride
2. Second leg pass starts from sideways seat inside

The Half Mill consists in executing the First leg pass and the Second leg pass of Mill.

The Reference Scores and graphics for Mill apply accordingly.

### Deductions :

<b>1 point</b>	<ul style="list-style-type: none"> <li>• Rhythm failure between the 1st and 2nd phase (Letter T)</li> </ul>
----------------	---

## 7. Scissors Forward

### Essence:

Harmony with the Horse  
 Movement quality  
 Body Control & Posture

**Mechanics:**

The Scissors forward is a dynamic exercise that comprises 4 biomechanical phases:

- |     |                            |   |
|-----|----------------------------|---|
| 1.  | Energy phase               | starts in seat astride and includes the backswing   |
| 2.  | Swing phase and Stem phase | the Swing phase starts when body loses contact with Horse and the hands are the only point of contact; the Stem phase starts when the Center of Gravity (CoG) is above the supporting surface |
| 3.  | Lowering phase             | starts after the point of maximum elevation   |
| 4.. | Landing phase              | starts when touching the Horse and ends in backward seat  |

**1.** From the seat astride with the hands on the handles, the Vaultler generates energy by taking the legs forward and up, and then swinging the legs down and backward while moving the upper body forward and down. The hands are on the handles.

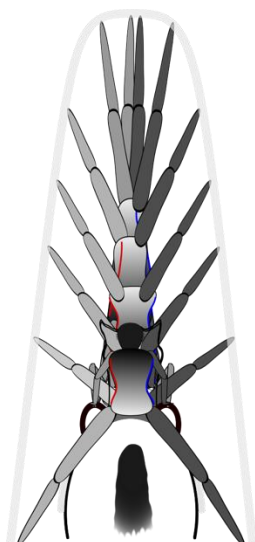
**2.** The Vaultler simultaneously:

- swings up to the point of maximum elevation with a leg movement, legs apart, according to picture 1, where the body is in an almost vertical position (around 90° to the horizontal) with fully extended arms and shoulders; as soon as the body loses contact with the Horse (except for the hands) the legs are stretched.
- smoothly initiates a controlled and continuous rotation around the vaultler's longitudinal axis; the rotation starts by the beginning of the Stem phase (when the CoG is above the supporting surface)
- executes the scissors movement with the legs: legs pass one another closely at an equal distance from the ground; they reach a step position (feet apart - see picture 1), with the right leg in the front, the left leg in the back; the scissors movement is initiated by the highest point of the Stem phase and completed at the very beginning of the lowering phase.
- the pelvis is turned by an angle of at least 60° by the time the Lowering phase commences (picture 2)

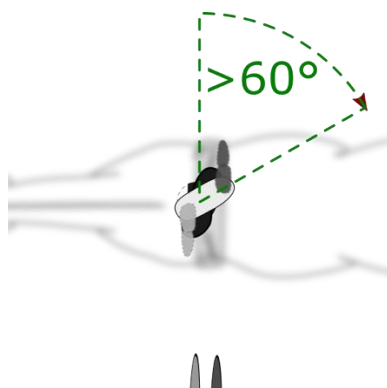
**3.** The Vaultler:

- lowers the CoG in a controlled, fluid and well balanced movement, with a constant speed; the shoulders move forward and the CoG remains above the supporting surface. The legs remain in step position.
- during the Lowering phase, the distance between the feet reaches the width of the Horse
- absorbs the canter movement with the fairly straight arms

**4.** The Vaultler softly touches the pad with the straight legs; by that time the pelvis has fulfilled a rotation of at least 90° degrees (picture 3). The Vaultler completes the rotation while sliding softly into an erect backward seat.

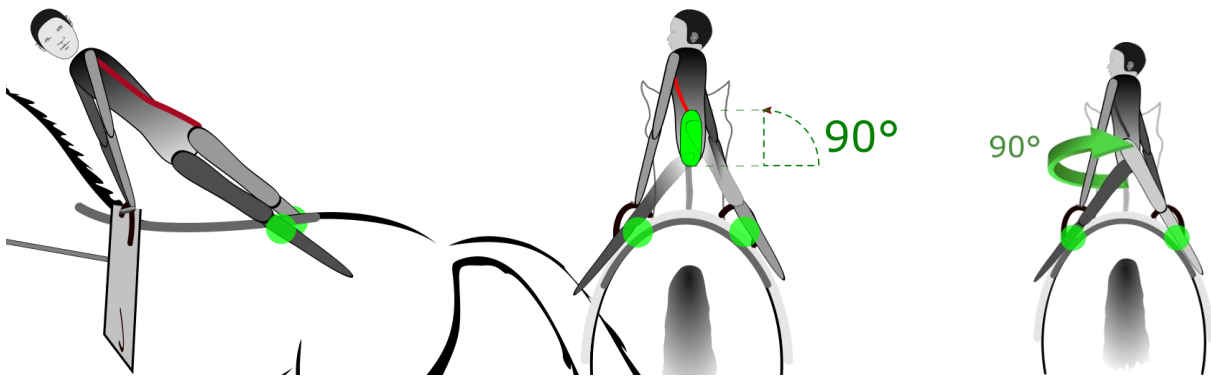


Picture 1 - Trajectory of the legs

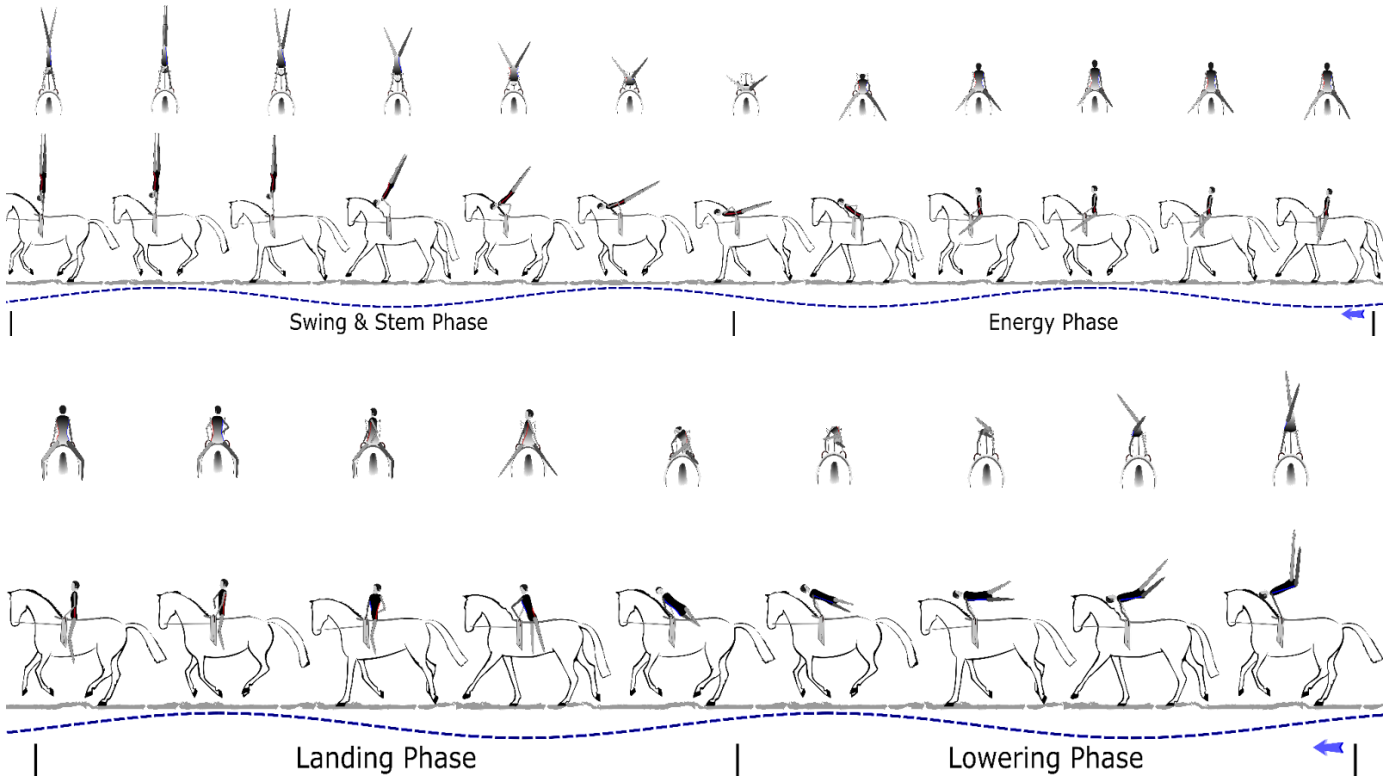


Picture 2





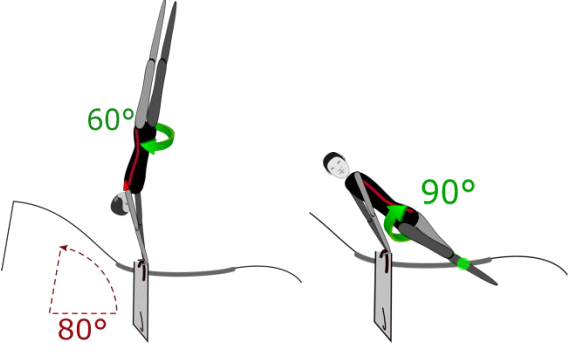
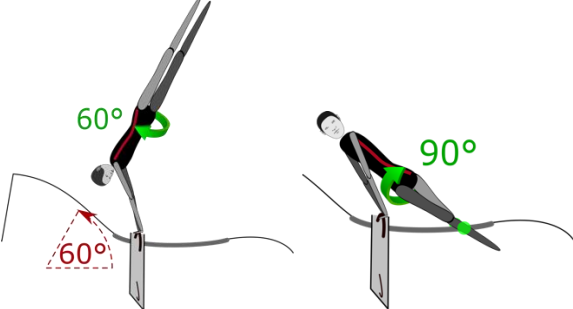
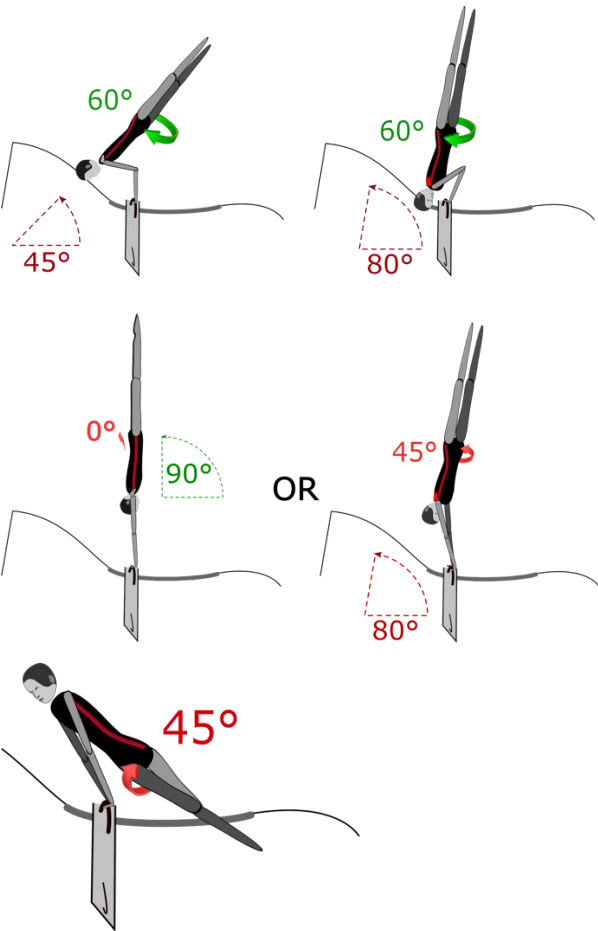
Picture 3

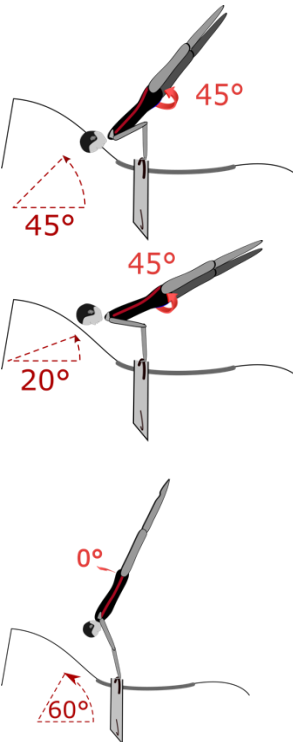
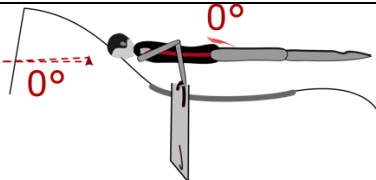


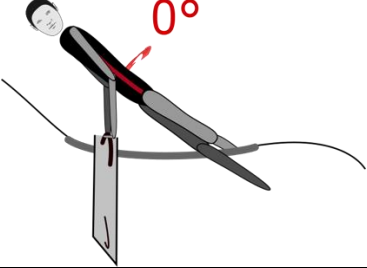
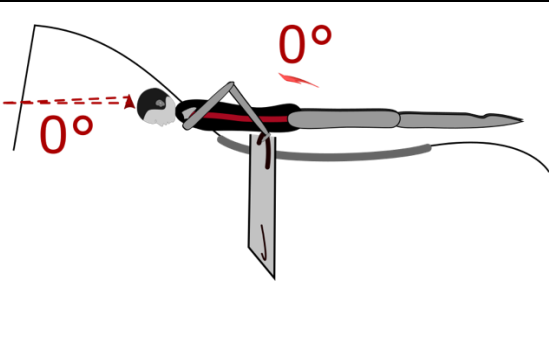
**Reference Scores:**

- ✓ required for Reference Score
- deviation entailing maximum the corresponding Reference Score
- ☒ note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

<b>10</b>		<p>✓At the highest point: maximum arm and shoulder extension AND Angle between upper body and horizontal: 90°                  ✓Rotation of pelvis before lowering phase: 60°</p> <p>✓Legs pass one another closely at an equal distance from the ground; they reach a step position (feet apart - see picture 1), with the right leg in the front, the left leg in the back with right in front and left in the back                  ✓Body Control and Posture: Correct                  ✓Slow, controlled and balanced lowering</p>
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		<ul style="list-style-type: none"> <li>✓At the beginning of the Landing phase, rotation of the pelvis 90° AND fluently sliding to correct backward seat.</li> <li>✓Soft and centered landing</li> <li>✓Correct movement fluidity</li> </ul>
<p>9</p>		<ul style="list-style-type: none"> <li>✓Rotation of pelvis before lowering phase: 60°</li> <li>✓Body Control and Posture: Correct</li> <li>✓By the point of contact, rotation of the pelvis 90°</li> <li>✓Soft and centered landing</li> </ul> <ul style="list-style-type: none"> <li>–At the highest point: Maximum arm extension (not including shoulders) AND Angle between upper body and horizontal: 80°</li> <li>–Legs straight and pass one another, with minor deviations in the trajectory and width of the legs, to step position</li> <li>–Slow and almost fully controlled lowering</li> <li>–Minor irregularity in fluidity</li> </ul>
<p>8</p>		<ul style="list-style-type: none"> <li>✓Rotation of pelvis before lowering phase: 60°</li> <li>✓Body Control and Posture: Correct</li> </ul> <ul style="list-style-type: none"> <li>✓At the beginning of the Landing phase, rotation of the pelvis 90°</li> </ul> <ul style="list-style-type: none"> <li>–At the highest point: Maximum arm extension (not including shoulders) AND Angle between upper body and horizontal: 60°</li> <li>–Slow and fairly controlled lowering</li> <li>–Soft landing but slightly uncentered</li> <li>–Medium irregularity in fluidity</li> </ul>
<p>7</p>		<ul style="list-style-type: none"> <li>–At the highest point:             <ul style="list-style-type: none"> <li>• Medium arm extension AND Angle between upper body and horizontal: 45° AND Rotation of pelvis before lowering phase: 60°</li> </ul> </li> <li><b>OR</b></li> <li>• Minimal arm extension (not including shoulders) AND Angle between upper body and horizontal: 80° AND Rotation of pelvis before lowering phase: 60°</li> <li><b>OR</b></li> <li>• Maximum arm and shoulder extension AND Angle between upper body and horizontal: 90° AND Rotation of pelvis before lowering phase: 0° AND at the beginning of the Landing phase, rotation of the pelvis 90°, soft landing, fluently sliding to correct backward seat. correct movement fluidity</li> </ul> <ul style="list-style-type: none"> <li>–Legs pass one another, with medium deviations in the trajectory and width of the legs; one leg lowered significantly sooner than the other one.</li> <li>–Body Control and Posture: with medium deviations, such as slight hollow back</li> <li>–Fairly uncontrolled lowering</li> <li>–At the beginning of the Landing phase, rotation of the pelvis 45°</li> <li>–almost soft landing, but uncentered; fluently sliding to correct backward seat.</li> </ul>

		<p>— Major irregularity in fluidity</p>
<p>6</p>		<p>— At the highest point:</p> <ul style="list-style-type: none"> <li>• Medium arm extension AND Angle between upper body and horizontal: 20° AND Rotation of pelvis before lowering phase: 45°</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>• Minimal arm extension AND Angle between upper body and horizontal: 45° AND Rotation of pelvis before lowering phase: 45°</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>• Medium arm extension AND Angle between upper body and horizontal: 60° AND Rotation of pelvis before lowering phase: 0°</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>• Maximum arm and shoulder extension AND Angle between upper body and horizontal: 90° AND Rotation of pelvis before lowering phase: 0° AND at the beginning of the Landing phase, rotation of the pelvis less than 90°, <b>sliding to backward seat with interruption(s), medium lack of fluidity.</b></li> </ul> <p>— Medium deviation of leg movement: legs closed during the Swing phase...</p> <p>— Body Control and Posture: medium deviation such as hollow back, kink in shoulders or hips, not in line with longitudinal axis of the Horse, lack of tension in the legs ...</p> <p>— Hard landing</p>
<p>5</p>		<p>— At the highest point: Minimal arm extension AND Angle between upper body and horizontal: 0° AND Rotation of pelvis before lowering phase: 0°</p> <p>— Legs with major deviations in the trajectory and width of the legs: legs both piked, "helicopter", one leg is dropped during the Lowering phase...</p> <p>— At the beginning of the Landing phase, rotation of the pelvis 0°</p>

		
4		<p>—At the highest point: No arm extension AND Angle between upper body and horizontal: 0° AND Rotation of pelvis before lowering phase: 0°</p> <p>—Body Control and Posture: Major deviations such as significant hollow back, kink in shoulders or hips, not in line with longitudinal axis of the Horse, lack of tension in the legs, ...</p> <p>—Severe collapse on the Horse, Significant disturbance of the comfort or balance of the Horse</p>

## 8. Scissors Backward

### Essence:

Harmony with the Horse  
 Quality of Movement  
 Body Control & Posture

### Mechanics:

The Scissors backward is a dynamic exercise and comprises 4 biomechanical phases:

- |    |                      |  |
|----|----------------------|--|
| 1. | Energy Phase         | starts from seat backward  |
| 2. | Swing and Stem Phase | starts when the body loses contact with Horse and the hands are the only point of contact; |
| 3. | Lowering Phase       | starts after the point of maximum elevation  |
| 4. | Landing Phase        | starts when touching the Horse with a leg and ends in seat astride                         |

**1.** From seat backward, the vaulter generates energy by taking the legs backward and then swinging them forwards and up while moving the upper body backward.

**2.** As soon as the body loses contact with the Horse (except for the hands) the legs are stretched.

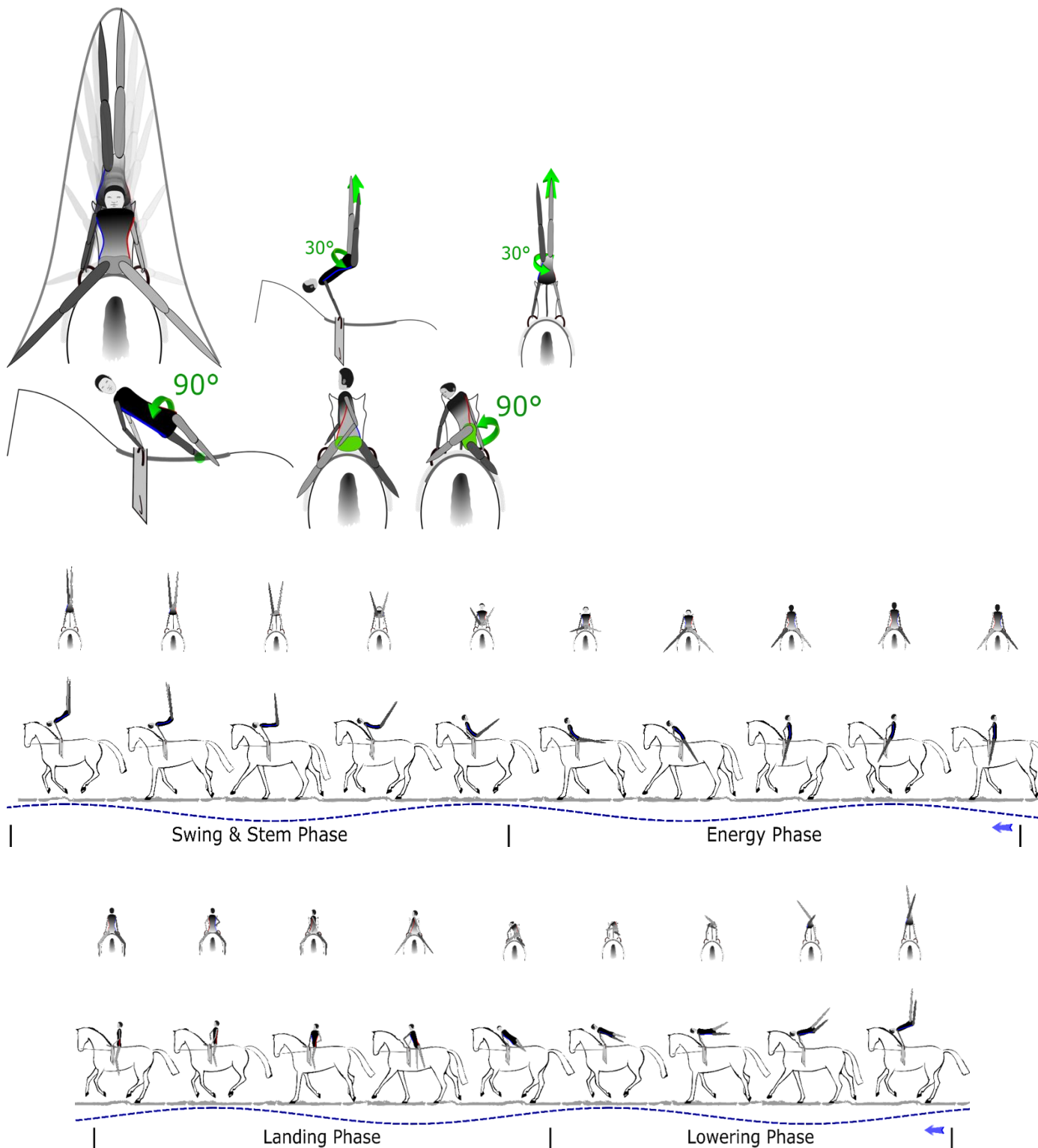
The Vaulter simultaneously:

- swings up (to the point of maximum elevation) with a leg movement according to picture 2 (never closed), where the upper body is above the horizontal, the arms are fully extended and the legs are close to the vertical; by the time the Lowering phase commences, the pelvis is turned by an angle of at least 30° while the left leg is pushed up along the vertical to reach the point of maximum elevation.

**3.** Thereafter:

- the legs pass one another (picture 2), and this movement is initiated by the highest point and completed during the Lowering phase.
- the Vaulter lowers the CoG in a controlled, fluid and well balanced movement, with a constant speed and moves; the CoG remains above the supporting surface (surcingle).
- the distance between the feet reaches the width of the Horse
- the Vaulter absorbs the canter movement with the fairly straight arms throughout

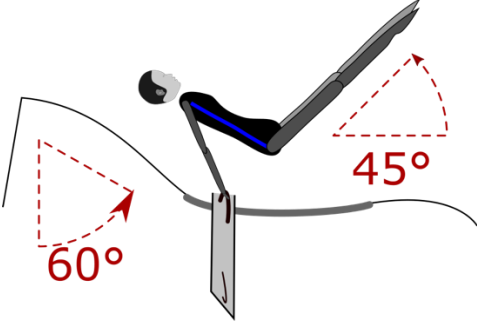
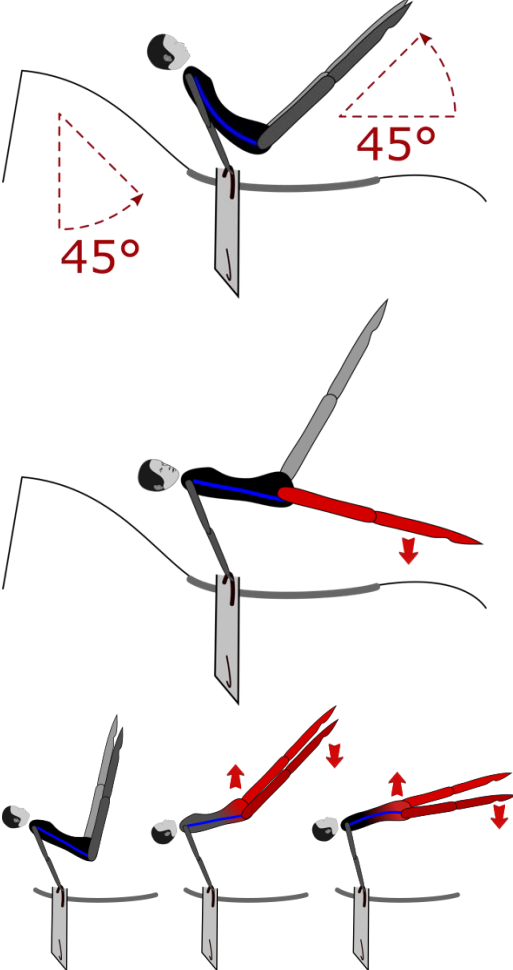
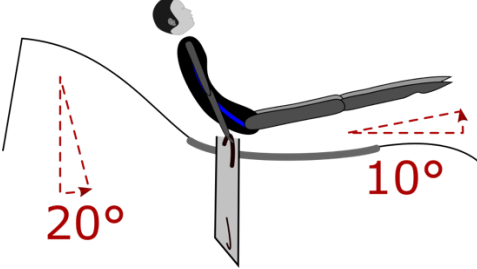
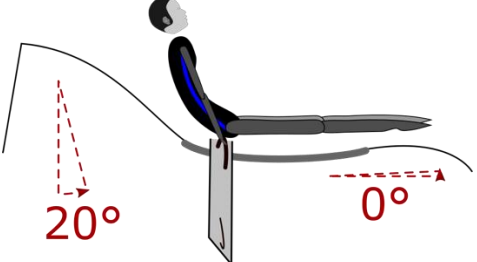
**4.** The Vaulter softly touches the pad with the straight legs; by that time the pelvis has fulfilled a rotation of at least 90° degrees. The Vaulter completes the rotation while sliding softly into an erect seat astride.



**Reference Scores:**

- ✓ required for Reference Score
- deviation entailing maximum the corresponding Reference Score
- ☒ note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

<p>10</p>		<ul style="list-style-type: none"> <li>✓ Angle between vertical line and upper body: more than 90° AND angle between legs and horizontal 90° ( full arm extension)</li> <li>✓ Rotation of pelvis before lowering phase: 30°</li> <li>✓ Body Control and Posture: Correct</li> <li>✓ Correct leg movement</li> <li>✓ Slow, controlled and balanced lowering</li> <li>✓ At the beginning of the Landing phase, rotation of the pelvis 90°</li> <li>✓ Soft and centered landing AND fluently sliding to correct seat astride.</li> <li>✓ Correct movement fluidity</li> </ul>
<p>9</p>		<ul style="list-style-type: none"> <li>✓ Rotation of pelvis before lowering phase: 30°</li> <li>✓ Body Control and Posture: Correct</li> <li>✓ Correct leg movement</li> <li>✓ Slow, controlled and balanced lowering</li> <li>✓ At the beginning of the Landing phase, rotation of the pelvis 90°</li> <li>✓ Soft and centered landing AND fluently sliding to correct forwards seat.</li> <li>✓ Correct movement fluidity</li> <li>— Angle between vertical line and upper body: 90° AND angle between legs and horizontal 90° (full arm extension)</li> </ul>
<p>8</p>		<ul style="list-style-type: none"> <li>— Angle between vertical line and upper body: just below 90° AND angle between legs and horizontal 60° ( full arm extension)</li> <li>— Rotation of pelvis before lowering phase: 10°</li> <li>— Body Control and Posture: Fairly correct</li> <li>— Minor deviation in leg movement (e.g. minor leg dropping)</li> <li>— Slow and fairly controlled lowering</li> <li>— At the beginning of the Landing phase, rotation of the pelvis 60°</li> <li>— Soft landing but slightly uncentered when facing forward</li> <li>— Minor irregularity in movement fluidity</li> </ul>

<p>7</p>		<ul style="list-style-type: none"> <li>- Angle between vertical line and upper body: 60° AND angle between legs and horizontal 45°</li> <li>- Rotation of pelvis before lowering phase: 0°</li> <li>- Body Control and Posture: with minor deviations, such as slight hollow back</li> <li>- Fairly uncontrolled lowering</li> <li>- At the beginning of the Landing phase, rotation of the pelvis 45°</li> <li>- Fairly soft landing, but uncentered when facing forward; sliding to correct forwards seat with minor interruption in fluidity.</li> </ul>
<p>6</p>		<ul style="list-style-type: none"> <li>- Angle between vertical line and upper body: 45° AND angle between legs and horizontal 45°</li> <li>- Body Control and Posture: medium deviation</li> <li>- Medium irregularity movement fluidity</li> <li>- Hard landing</li>   <li>- Medium deviation in leg movement (e.g. medium leg dropping)</li>   <li>- Pelvis pushed up by quickly extending the legs in the hip joints, causing an interruption in fluidity.</li> </ul>
<p>5</p>		<ul style="list-style-type: none"> <li>- Angle between vertical line and upper body: 20° AND angle between legs and horizontal 10°</li> </ul>
<p>4</p>		<ul style="list-style-type: none"> <li>- Angle between vertical line and upper body: 20° AND angle between legs and horizontal 0°</li> <li>- Body Control and Posture: Major deviations</li> <li>- Major deviation in leg movement</li> <li>- Major irregularity movement fluidity</li> <li>- Severe collapse on the Horse, Significant disturbance of the comfort or balance of the Horse</li> <li>- At the beginning of the Landing phase, rotation of the pelvis 0°</li> </ul>

## 9. Swing Backward legs open, followed by dismount to the inside

**Essence:**

Harmony with the Horse  
 Quality of Movement  
 Body Control & Posture

**Mechanics:**

The Swing Backward legs open, followed by dismount to the inside is a dynamic exercise and comprises 5 biomechanical phases:

1. Energy Phase starts from upright seat backward
2. Swing and Stem Phase starts when the body loses contact with Horse and the hands are the only point of contact
3. Lowering Phase starts after the point of maximum elevation
4. Landing Phase starts when touching the Horse with a leg
5. Dismount to the inside starts in seat backward and ends with landing on the ground

**1.** From upright seat backward, the vaulter generates energy by taking the legs backward and then swinging them forwards and up while moving the upper body backward.

**2.** As soon as the body loses contact with the Horse (except for the hands) the legs are stretched. The Vaulter simultaneously: swings up (to the point of maximum elevation) with a leg movement according to picture 2 of the Scissors backward (legs never closed), where the upper body is above the horizontal, the arms are fully extended and the legs are close to the vertical and open throughout, at hip width apart at the highest point.

**3.** Thereafter: The Vaulter lowers the CoG in a controlled, fluid and well balanced movement, with a constant speed and moves; the CoG remains above the supporting surface (surcingle). The Vaulter absorbs the canter movement with the fairly straight arms throughout.

**4.** The Vaulter softly touches the pad with the straight legs, while sliding softly into an upright seat backward.

**5.** Leg pass from backward seat to inside seat with the shoulder axis slightly turned forward, according to the criteria set for Mill. With closed legs, the Vaulter simultaneously turns to facing forward and stretches the arms and hips, then pushes against the handle(s) upwards and off the Horse (maximum of one track to the inside). The Vaulter releases the handles and performs a correct Landing (as described).

The Swing Backward legs closed as well as the Dismount to the inside shall be performed fluently.

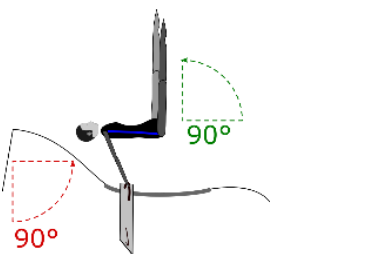
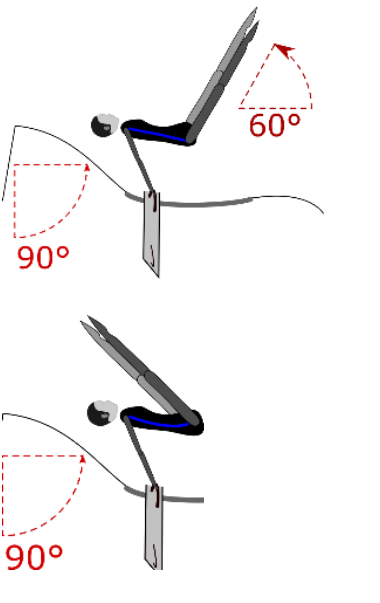
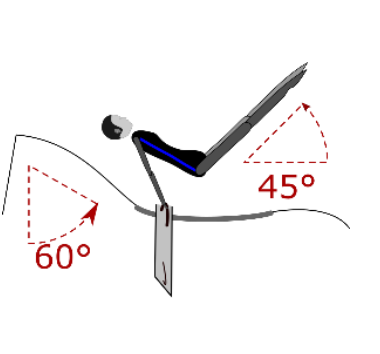
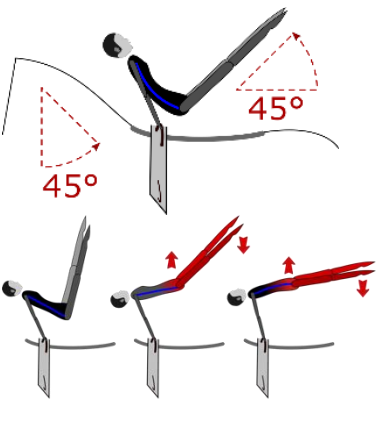
The Reference Scores and graphics for Scissors Backward that are not linked to the rotation apply.

**Reference Scores:**

- ✓ required for Reference Score
- deviation entailing maximum the corresponding Reference Score
- 🗨 note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

<b>10</b>		<ul style="list-style-type: none"> <li>✓ Angle between vertical line and upper body: more than 90° AND angle between legs and horizontal 90° ( full arm extension)</li> <li>✓ Body Control and Posture: Correct</li> <li>✓ Slow, controlled and balanced lowering</li> <li>✓ At the beginning of the Landing phase, rotation of the pelvis 90°</li> <li>✓ Soft and centered landing AND fluently sliding to correct Seat backward</li> <li>✓ Correct movement fluidity</li> </ul>
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<p>9</p>		<ul style="list-style-type: none"> <li>✓Body Control and Posture: Correct</li> <li>✓Correct leg movement</li> <li>✓Slow, controlled and balanced lowering</li> <li>✓Soft and centered landing AND fluently sliding to correct seat backward.</li> <li>✓Correct movement fluidity</li> <li>→Angle between vertical line and upper body: 90° AND angle between legs and horizontal 90° (full arm extension)</li> </ul>
<p>8</p>		<ul style="list-style-type: none"> <li>→Angle between vertical line and upper body: just below 90° AND angle between legs and horizontal 60° (full arm extension)</li> <li>→Body Control and Posture: fairly correct</li> <li>→Slow and fairly controlled lowering</li> <li>→Soft landing but slightly uncentered when facing forward</li> <li>→Minor irregularity in movement fluidity</li> </ul>
<p>7</p>		<ul style="list-style-type: none"> <li>→Angle between vertical line and upper body: 60° AND angle between legs and horizontal 45°</li> <li>→Body Control and Posture: with minor deviations, such as slight hollow back</li> <li>→Fairly uncontrolled lowering</li> <li>→Fairly soft landing, but uncentered when facing forward; sliding to correct Backward seat with minor interruption in fluidity.</li> </ul>
<p>6</p>		<ul style="list-style-type: none"> <li>→Angle between vertical line and upper body: 45° AND angle between legs and horizontal 45°</li> <li>→Body Control and Posture: medium deviation</li> <li>→Medium irregularity movement fluidity</li> <li>→Hard landing</li> <li>→Pelvis pushed up by quickly extending the legs in the hip joints, causing an interruption in fluidity.</li> </ul>

5		<ul style="list-style-type: none"> <li>→Angle between vertical line and upper body: 20° AND angle between legs and horizontal 10°</li> </ul>
4		<ul style="list-style-type: none"> <li>→Angle between vertical line and upper body: 20° AND angle between legs and horizontal 0°</li> <li>→Body Control and Posture: Major deviations</li> <li>→Major irregularity movement fluidity</li> <li>→Severe collapse on the Horse, Significant disturbance of the comfort or balance of the Horse</li> </ul>

**Deductions :**

<b>Up to 1 point</b>	<ul style="list-style-type: none"> <li>• Deviations from described Dismount to the inside</li> </ul>
<b>1 point</b>	<ul style="list-style-type: none"> <li>• Legs are not open at the highest point</li> </ul>

## 10. Stand

**Essence:**

Harmony with the Horse  
Balance  
Body Control & Posture

**Mechanics:**

The Stand is a static exercise and comprises 3 biomechanical phases:

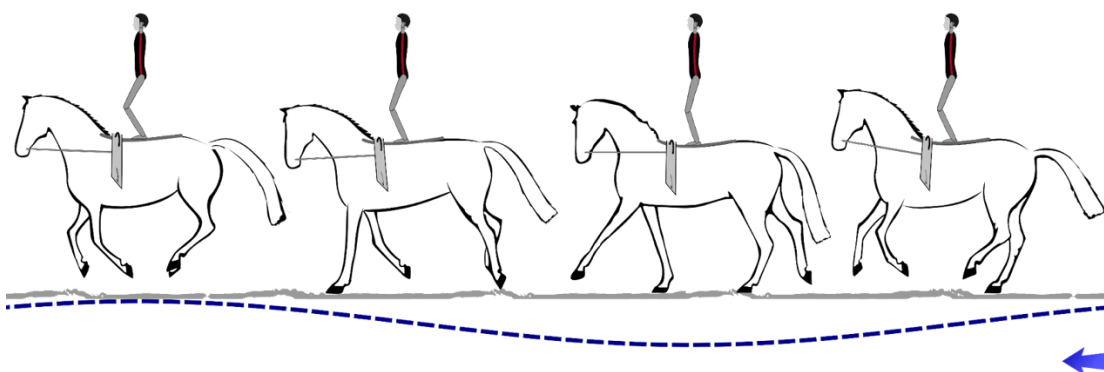
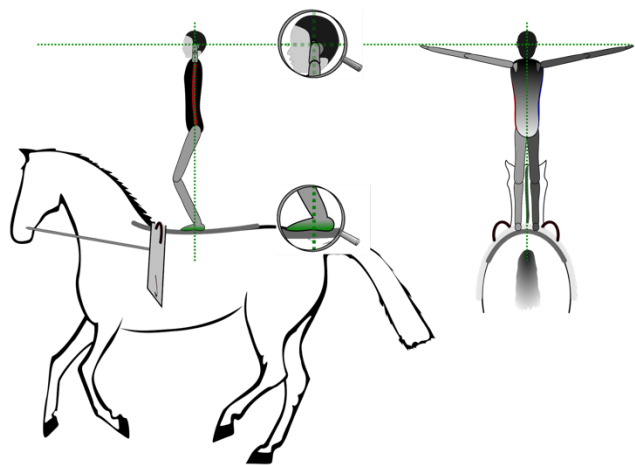
1. Build up phase starts from the seat astride
2. Static phase starts when the static position is displayed
3. Build down phase starts upon completion of the static phase

**1.** From the seat astride\*, the Vaulter comes to bench position, with both legs simultaneously and immediately hops to both feet with the pelvis as high up as possible, while constantly absorbing the horse's canter. After hopping to both feet, the handles are simultaneously released, as the Vaulter rises into an upright standing position and takes the stretched arms out to the side (while rising or once having reached the standing position). Head faces forward throughout.

- 2.** The Static phase and the count of the canter strides starts when the static position is displayed.
- The canter movement is absorbed by the Vaulter, mainly through the joints from feet to hip. The joints of the legs are bent just as much as necessary for absorbing the changes to the elevation of the Horse's back.
  - The upper body remains in a physiologically correct posture. The shoulders, pelvis and the middle of the feet stay in a transversal plane parallel to the surcingle.
  - The legs are parallel to the median plane of the Horse (see picture). The knees and feet are at hip width and point forward. The feet remain stationary and the weight is evenly distributed over the entire soles of both feet throughout.
  - The arms are stretched to each side along the frontal plane, with the fingertips at eye level.
  - The body remains supple and free from any tension other than the muscle action needed to absorb the canter and to keep the described posture. The Vaulter is in a stable and controlled position.
  - The counting of the canter strides ends when the Build down phase starts.

**3.** Upon completion of the static phase, the Vaulter simultaneously brings their arms down, while continuing to fully absorb the canter, facing forward. The Vaulter takes hold on the top of the handles, supports some of their weight on their arms, stretches the legs down and slides softly into the seat astride.

\* Stand in 1\* compulsory starts from bench position



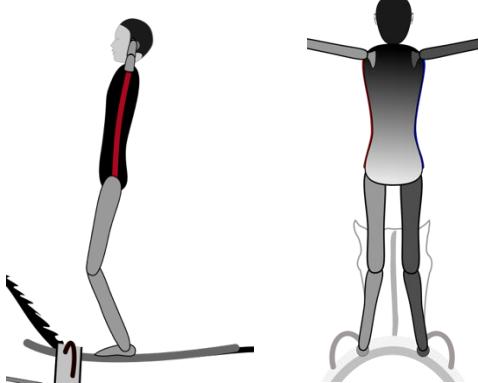
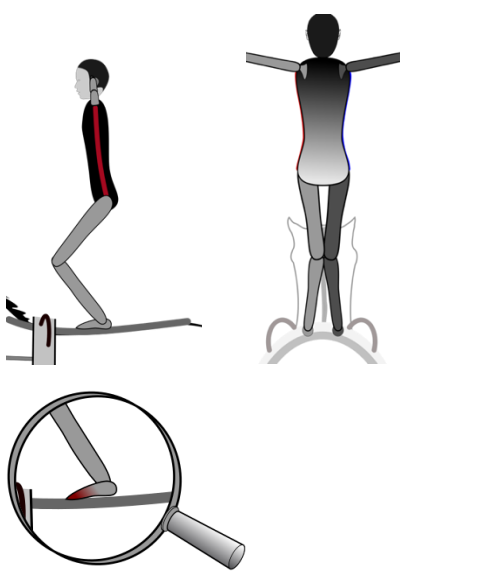

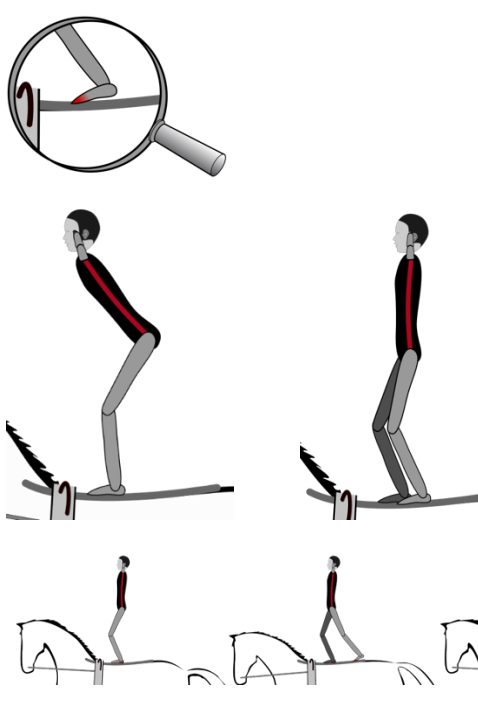
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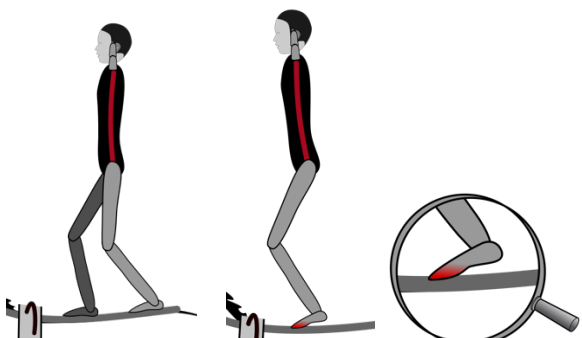
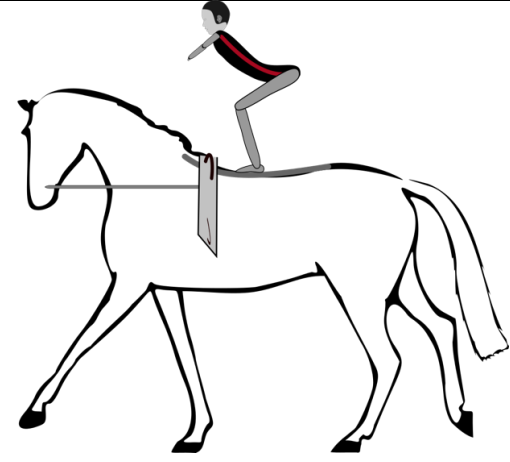
✓ required for Reference Score

— deviation entailing maximum the corresponding Reference Score

🗨 note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

<p><b>10</b></p>	<p>The illustration shows four horses in a line, each with a vaulter on its back. A magnified circular inset shows a close-up of the horse's hoof, with a green dot indicating the correct contact point.</p>	<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Balance and Stability: The weight is evenly spread over the soles throughout the exercise (including Build up &amp; down)</li> <li>✓ Correct posture</li> </ul>
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<p>9</p>		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Balance and Stability: The weight is evenly spread over the soles throughout the Static phase</li> <li>– Balance and Stability: A minimal deviation during Build up or down</li> <li>– Posture: leaning slightly too far back</li> <li>– Legs not parallel to median plane (e.g. feet wider than hip width apart) "</li> </ul>
<p>8</p>		<ul style="list-style-type: none"> <li>– Absorption: slight tension in upper body and/or legs during static phase</li> <li>– Minor lack of absorption during build up or build down</li> <li>– Balance and Stability: weight unevenly spread over the feet for a short moment (~1 canter stride) during any phase of the exercise.</li> <li>– Posture: minor deviation in arms and/or shoulders position</li> <li>– Upright standing position, but the joints of the legs are bent more than necessary for compensating the change in elevation of the Horse's back.</li> <li>– Knees closer together than feet</li> </ul>
<p>7</p>		<ul style="list-style-type: none"> <li>– Balance and Stability: small step (shorter than one foot) and immediately back</li> </ul>
<p>6</p>		<ul style="list-style-type: none"> <li>– Lack of absorption, not in rhythm</li> <li>– Balance and Stability: too much weight on toes, heels or one foot during a significant amount of time (~2 canter strides) during any phase of the exercise.</li> <li>– Balance and Stability: big step (longer than the Vaulter's foot) and immediately back</li> <li>– Balance and Stability: small step (shorter than the Vaulter's foot) and stay in step position</li> <li>– Posture: upper body more than 45° in front of the vertical</li> </ul>

<p>5</p>		<ul style="list-style-type: none"> <li>– Balance and Stability: most of the weight is on toes, heels or one foot throughout the whole exercise</li> <li>– Balance and Stability: big step (longer than the Vaulter’s foot) and stay in step position</li> </ul>
<p>4</p>		<ul style="list-style-type: none"> <li>– Minimal absorption throughout the whole exercise</li> <li>– Balance and Stability: major loss of balance: significant jump affecting the comfort of the Horse, continuously stepping</li> <li>– Posture: upper body more than 45° in front of the vertical AND major deviations from the physiologically correct position of the spine</li> </ul>

**Deductions :**

<p><b>Up to 1 point</b></p>	<ul style="list-style-type: none"> <li>• Slow build up or build down</li> </ul>
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## 11. Free Kneel

**Essence:**

Harmony with the Horse  
Balance  
Body Control & Posture

**Mechanics:**

The Free Kneel is a static exercise and comprises 3 biomechanical phases:

- |    |                  |  |
|----|------------------|--|
| 1. | Build up phase   | starts from the seat astride                 |
| 2. | Static phase     | starts when the static position is displayed |
| 3. | Build down phase | starts upon completion of the static phase   |

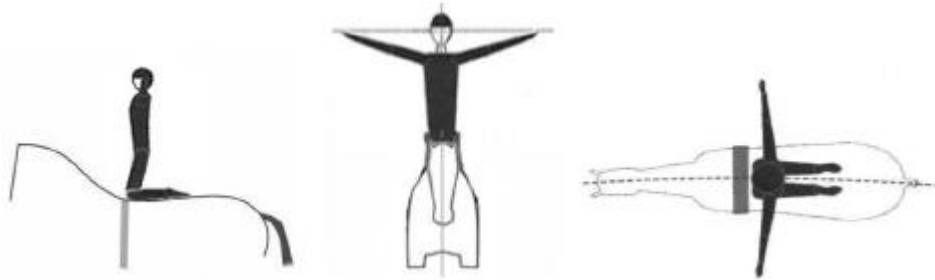
**1.** From the seat astride, the Vaulter comes to bench position with both legs simultaneously, while constantly absorbing the Horse's canter. The handles are simultaneously released, as the Vaulter rises into an upright kneeling position and takes the stretched arms out to the side (while rising or once having reached the kneeling position). Head faces forward throughout.

**2.** The Static phase and the count of the canter strides starts when the static position is displayed. The canter movement is absorbed by the Vaulter, mainly through the joints from feet to hip. The joints of the legs are bent just as much as necessary for absorbing the changes to the elevation of the Horse's back. The upper body remains in a physiologically correct posture. The shoulders and pelvis stay in a transversal plane parallel to the surcingle. The lower legs are parallel to the median plane of the Horse. The knees are at hip width apart. The knees and feet remain stationary and the weight is evenly distributed over the lower legs throughout.

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The arms are stretched to each side along the frontal plane, with the fingertips at eye level. The body remains supple and free from any tension other than the muscle action needed to absorb the canter and to keep the described posture. The Vaultler is in a stable and controlled position. The counting of the canter strides ends when the Build down phase starts.

**3.** Upon completion of the static phase, the Vaultler simultaneously brings their arms down, while continuing to fully absorb the canter, facing forward. The Vaultler takes hold on the top of the handles, supports some of their weight on their arms, stretches the legs down and slides softly into the seat astride.



**Reference Scores**

<b>10</b>	Upright upper body forming a vertical line through shoulders and hips, with weight evenly spread
<b>5</b>	Upper body about 45° in front of the vertical

**Deductions**

<b>Up to 1 point</b>	Lower legs not parallel with the Horse’s spine Knees wider than hips Build up slow or not fluid
<b>Up to 2 points</b>	Weight unevenly spread over lower legs

## 12. Flank 1<sup>st</sup> part

**Essence:**

Harmony with the Horse  
Quality of Movement  
Body Control & Posture

**Mechanics:**

The Flank 1st part is a dynamic exercise and comprises 4 biomechanical phases:

1. Energy Phase starts in seat astride and includes the backswing
2. Swing and Stem phase starts when the body loses contact with Horse and the hands are the only point of contact
3. Lowering phase starts at point of maximum elevation
4. Landing Phase starts when touching the Horse (with legs, pelvis), ends in a sideways seat inside.

**1.** From the seat astride with the hands on the handles, the Vaultler generates energy by taking the legs forward and up, and then swinging the legs down and backward while moving the upper body forward and down.

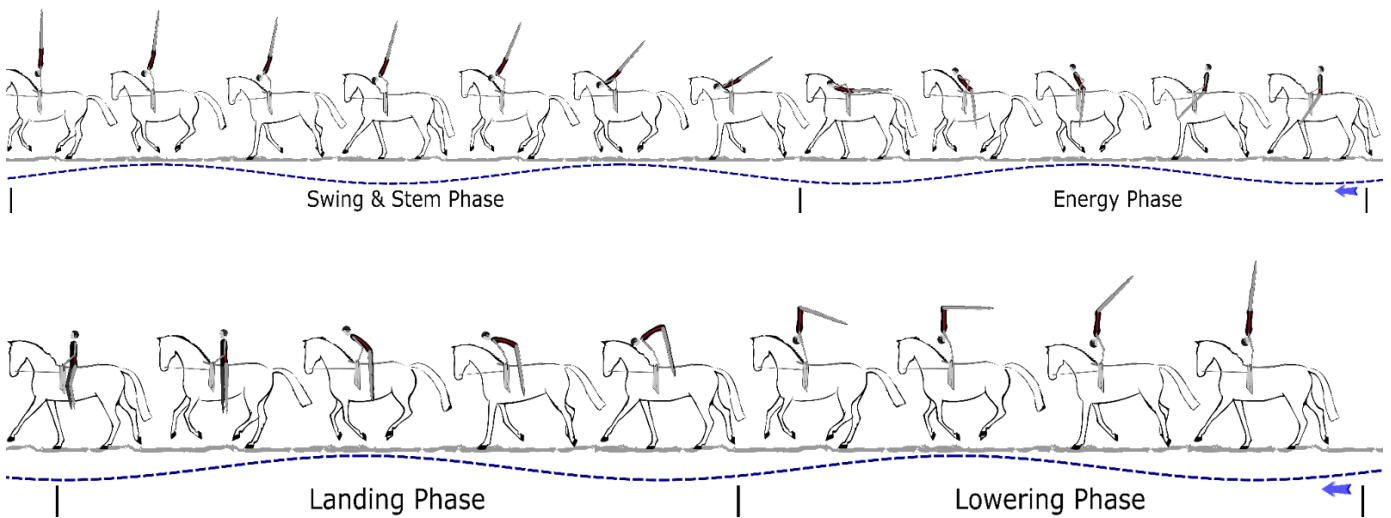
2. As soon as the body loses contact with the Horse (except for the hands on the handles) the legs are stretched, in line with the longitudinal axis of the vaulter and swung upwards fluently, to reach a vertical handstand position, with fully extended arms and shoulders. The upper body is maintained in a physiologically correct posture throughout. The pelvis and shoulder axis are parallel to the shoulder axis of the Horse.

3. Following a momentary handstand position, the Vaulter moves the shoulders forward to keep the Center of Gravity above the middle of the supporting area (hands) while absorbing the canter movement with the arms and maintaining the arm extension. The legs and body are lowered slowly with bent hips in a controlled, fluid and well balanced movement, with a constant speed and correct body alignment, along the longitudinal axis, and shoulders and pelvis in a right angle to the surcingle.

4. The Vaulter softly touches the pad on the inside of the Horse, close to the surcingle, with the outside of the right lower leg; the legs are closed, the pelvis and shoulder axis are parallel and facing the hands; the Vaulter slides softly into an erect sideways seat inside, shoulder axis slightly turned forward.

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

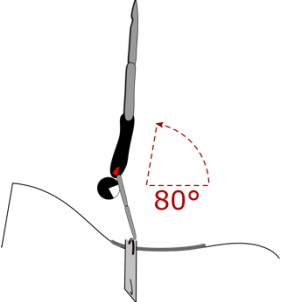
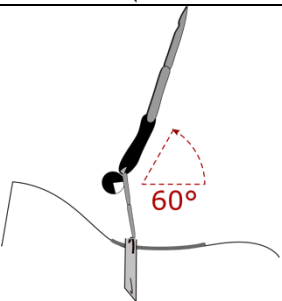
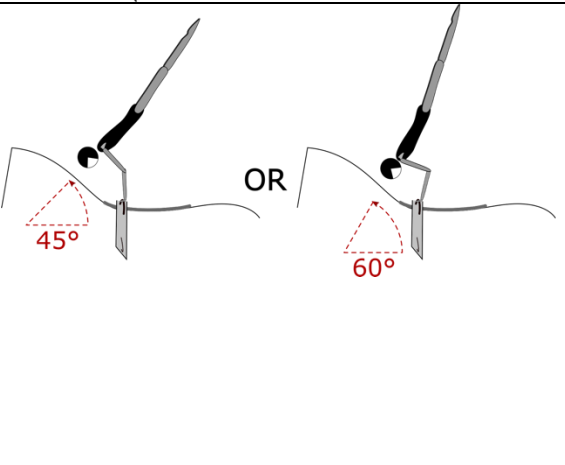
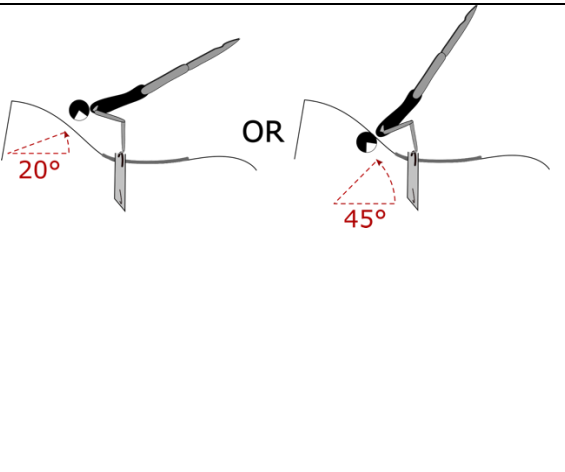
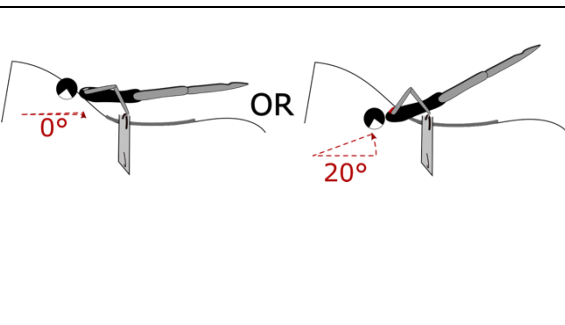
From inside seat the Vaulter carries the stretched right leg over the Horse's neck in a high, wide arc (like a semi-circle). The upper body remains upright in a physiologically correct position, while the left leg remains down and in contact with the Horse with no change in position. Handles are released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



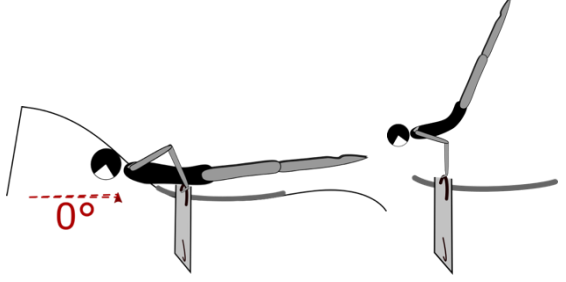
**Reference Scores:**

- ✓ required for Reference Score
- deviation entailing maximum the corresponding Reference Score
- ☞ note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

<b>10</b>		<ul style="list-style-type: none"> <li>✓ At the highest point: maximum arm and shoulder extension AND angle between upper body and horizontal: 90°</li> <li>✓ Correct Body Control / Posture</li> <li>✓ Slow, controlled lowering with a well balanced pike and soft landing in correct sideways seat inside</li> <li>✓ Correct fluidity</li> </ul>
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<p>9</p>		<ul style="list-style-type: none"> <li>✓ Correct Body Control / Posture</li> <li>✓ Slow, controlled lowering with a well balanced pike and soft landing</li> <li>– At the highest point: angle between upper body and horizontal: 80°</li> <li>– At the highest point: maximum arm extension (not including shoulders)</li> <li>– Minor irregularity in fluidity</li> </ul>
<p>8</p>		<ul style="list-style-type: none"> <li>✓ Correct Body Control / Posture</li> <li>✓ Slow, controlled lowering with a good / well balanced pike and soft landing</li> <li>– At the highest point: maximum arm extension AND angle between upper body and horizontal: 60°</li> <li>– Medium irregularity in fluidity</li> </ul>
<p>7</p>		<ul style="list-style-type: none"> <li>✓ Correct Body Control / Posture</li> <li>– At the highest point:             <ul style="list-style-type: none"> <li>• Maximum arm extension AND Angle between upper body and horizontal: 45°</li> </ul> </li> <li><b>OR</b></li> <li>• Medium arm extension AND Angle between upper body and horizontal: 60°</li> <li>– Lowering lacks some control and Landing not completely soft and harmonious</li> <li>– Medium irregularity in fluidity</li> </ul>
<p>6</p>		<ul style="list-style-type: none"> <li>– At the highest point:             <ul style="list-style-type: none"> <li>• Medium arm extension AND angle between upper body and horizontal: 20°</li> </ul> </li> <li><b>OR</b></li> <li>• Minimal arm extension AND angle between upper body and horizontal: 45°</li> <li>– Body Control / Posture: medium deviation such as hollow back, not in line with longitudinal axis of the Horse, medium lack of tension in the legs, incorrect body alignment, such as longitudinal axis not straight, shoulders and/or pelvis not parallel to the surcingle</li> <li>– Hard landing</li> </ul>
<p>5</p>		<ul style="list-style-type: none"> <li>At the highest point:             <ul style="list-style-type: none"> <li>• Minimal arm extension AND angle between upper body and horizontal: 0°</li> </ul> </li> <li><b>OR</b></li> <li>• No arm extension AND angle between upper body and horizontal: 20°</li> </ul>



<b>4</b>		<p>At At the highest point:</p> <ul style="list-style-type: none"> <li>—no arm extension AND angle between upper body and horizontal: 0°</li> <li>—Body Control / Posture: major deviations such as hollow back, not in line with longitudinal axis of the Horse, lack of tension in the legs, ...</li> <li>—Severe collapse on the Horse, significant disturbance of the comfort or balance of the Horse</li> </ul>
<b>3</b>		<ul style="list-style-type: none"> <li>—Stem and Lowering through shoulder stand</li> </ul>

**Deductions :**

<b>Up to 0,5 point</b>	<ul style="list-style-type: none"> <li>• In Squad Comp Test 3: deviations from described leg over and back to seat astride</li> </ul>
<b>Up to 1 point</b>	<p>In Comp Test 2: deviations from described dismount to the inside</p>

### 13. Flank 1<sup>st</sup> part followed by dismount to the inside

The Flank 1st part followed by dismount to the inside is a dynamic exercise and comprises 5 biomechanical phases.

**Phase 1 to 4:** see Flank 1st part.

**Phase 5 - Dismount to the inside:** starts from inside seat with the shoulder axis slightly turned forward. With closed legs, the Vaulter simultaneously turns to facing forward and stretches the arms and hips, then pushes against the handle(s) upwards and off the Horse (maximum of one track to the inside). The Vaulter releases the handles and performs a correct Landing.

The Reference Scores and graphics for Flank 1<sup>st</sup> part apply, and the Dismount to the inside is to be handled according to the above description.

**Deductions :**

<b>Up to 1 point</b>	<ul style="list-style-type: none"> <li>• Deviations from described Dismount to the inside</li> </ul>
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### 14. Swing Forward legs closed

**Essence:**

Harmony with the Horse  
 Quality of Movement  
 Body Control & Posture

**Mechanics:**

The Swing Forward legs closed is a dynamic exercise and comprises 4 biomechanical phases:

1. Energy Phase starts in seat astride and includes the backswing
2. Swing and Stem phase starts when the body loses contact with Horse and the hands are the only point of contact
3. Lowering phase starts at point of maximum elevation
4. Landing Phase starts when touching the Horse (with legs, pelvis), ends in seat astride

**1.** From the seat astride with the hands on the handles, the Vaulter generates energy by taking the legs forward and up, and then swinging the legs down and backward while moving the upper body forward and down. The hands are on the handles.

**2.** As soon as the body loses contact with the Horse (except for the hands on the handles) the legs are stretched, in line with the longitudinal axis of the vaulter and swung upwards fluently, to reach a vertical handstand position, with fully extended arms and shoulders and closed legs. The upper body is maintained in a physiologically correct posture throughout. The pelvis and shoulder axis are parallel to the shoulder axis of the Horse.

**3.** Following a momentary handstand position, the Vaulter moves the shoulders forward to keep the Center of Gravity above the middle of the supporting area (hands) while absorbing the canter movement with the arms and maintaining the arm extension. The legs and body are lowered slowly in a controlled, fluid and well balanced movement, with a constant speed and correct body alignment, along the longitudinal axis, and shoulders and pelvis in a right angle to the surcingle.

**4.** Soft, upright and centered Landing in the seat astride with the upper body vertical.

The Swing Forward legs closed shall be performed fluently.

The Reference Scores and graphics for Flank 1\* part apply, except for the Lowering phase, that is to be handled according to the above description.

**Deductions :**

<b>1 point</b>	• Legs are not closed at the highest point
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## **15. Swing off from the seat astride to the outside**

**Essence:**

Harmony with the Horse  
Quality of Movement  
Body Control & Posture

**Mechanics:**

The Swing off from seat astride to the outside is a dynamic exercise and comprises 4 biomechanical phases:

1. Energy Phase starts in seat astride and includes the backswing
2. Swing and Stem phase starts when the body loses contact with the Horse and the hands are the only point of contact
3. Flight phase starts when both hands lose contact with the handles
4. Landing Phase starts just before the feet touch the ground, ends with running out

1. From the seat astride with the hands on the handles, the Vaulter generates energy by taking the legs forward and up, and then swinging the legs down and backward while moving the upper body forward and down.

Phases 2 to 4 : see Flank 2nd part.

The Reference Scores and graphics for Flank 2nd part apply, except for the Energy phase, that is to be handled according to the above description.

**Deductions :**

<b>1 point</b>	• Landing other than on both feet only (Letter F)
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## **16. Flank 2<sup>nd</sup> part**

**Essence:**

Harmony with the Horse  
Quality of Movement  
Body Control & Posture

**Mechanics:**

The Flank 2nd part is a dynamic exercise and comprises 4 biomechanical phases:

1. Energy Phase starts in sideways seat inside and includes the backswing
2. Swing and Stem phase starts when the body loses contact with Horse and the hands are the only point of contact
3. Flight phase starts when both hands lose contact with the handles
4. Landing Phase starts just before the feet touch the ground, ends with running out

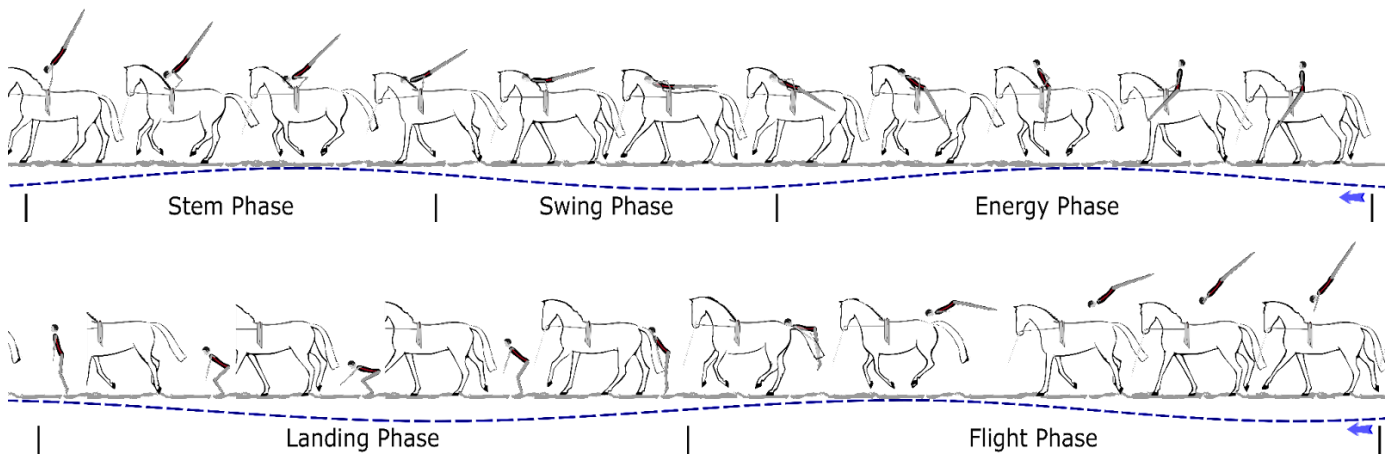
**1.** From the sideways seat inside with the hands on the handles, the Vaultler generates energy by taking the legs forward and up, and then swinging the legs down and backward while moving the upper body forward and down.

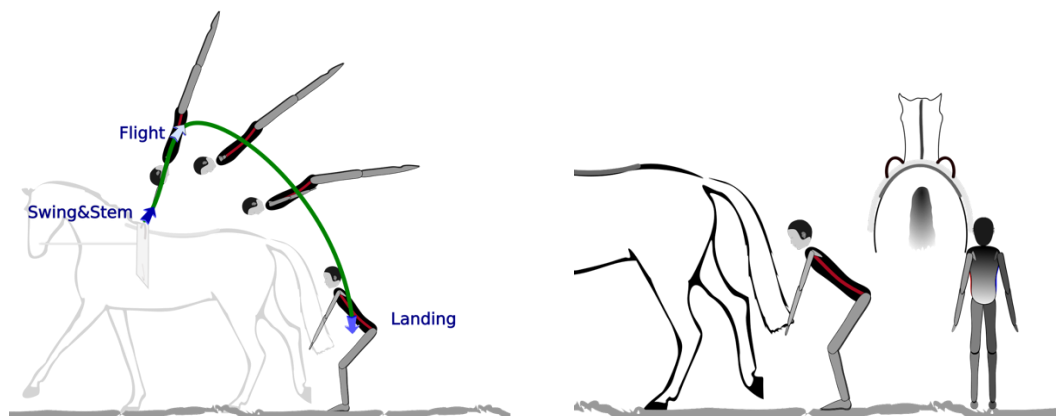
**2.** As soon as the body loses contact with the Horse (except for the hands on the handles) the legs are stretched, in line with the longitudinal axis of the Vaultler and swung upwards. The upper body is maintained in a physiologically correct posture throughout. At an angle of 80° to the horizontal, the Vaultler simultaneously pushes against the handles with both arms.

**3.** In the beginning of the Flight phase, the Vaultler gains some additional elevation, and continues in a fluent upwards and backward movement.

The arms and legs remain stretched throughout the Flight phase.

**4.** Correct Landing, next to the Horse's track.





Trajectory of flight phase

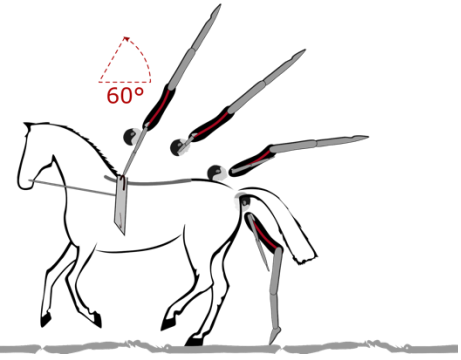
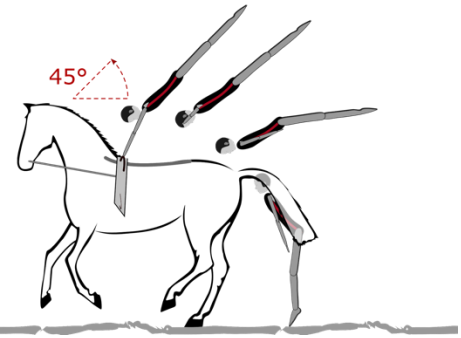
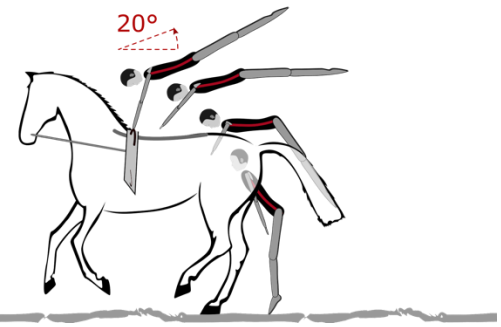
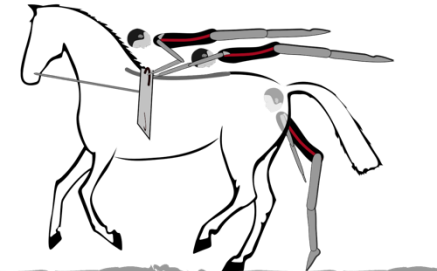
**Reference Scores:**

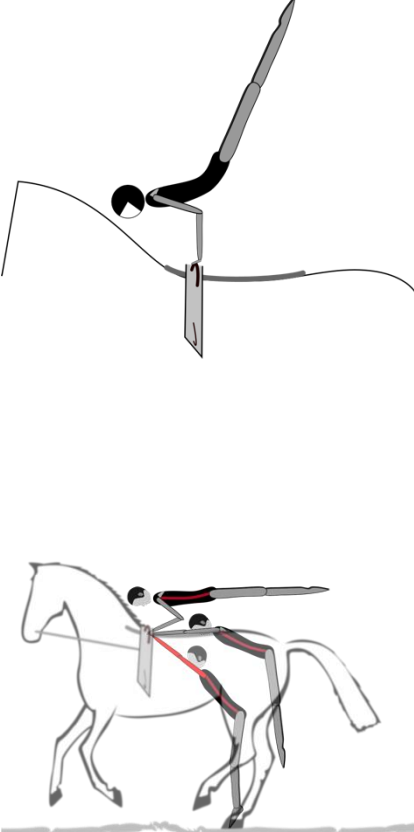
✓ required for Reference Score

— deviation entailing maximum the corresponding Reference Score

☒ note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

<p><b>10</b></p>		<ul style="list-style-type: none"> <li>✓ At the end of the Stem Phase, full arm extension AND angle between upper body and horizontal: 80°</li> <li>✓ Flight phase: Correct effectively pushing off with both arms simultaneously</li> <li>✓ Correct fluidity</li> <li>✓ Body Control / Posture: Correct</li> <li>✓ Legs closed throughout</li> <li>✓ Correct Landing</li> </ul>
<p><b>9</b></p>		<ul style="list-style-type: none"> <li>✓ At the end of the Stem Phase, full arm extension AND angle between upper body and horizontal: 80°</li> <li>✓ Correct fluidity</li> <li>✓ Body Control / Posture: Correct</li> <li>✓ Legs closed throughout</li> <li>✓ Correct Landing</li> <li>— Flight phase: pushing off with both arms simultaneously, fluent backward movement; no further elevation.</li> </ul>

<p>8</p>		<ul style="list-style-type: none"> <li>✓ Body Control / Posture: Correct</li> <li>– At the end of the Stem Phase, full arm extension AND angle between upper body and horizontal: 60°</li> <li>– Flight phase: pushing off with both arms simultaneously, backward movement; no further elevation.</li> <li>– Minor irregularity in fluidity</li> <li>– Legs slightly open</li> </ul>
<p>7</p>		<ul style="list-style-type: none"> <li>✓ Body Control / Posture: Correct</li> <li>– At the end of the Stem Phase, medium arm extension AND angle between upper body and horizontal: 45°</li> </ul>
<p>6</p>		<ul style="list-style-type: none"> <li>– At the end of the Stem Phase, medium arm extension AND angle between upper body and horizontal: 20°</li> <li>– Medium irregularity in fluidity</li> <li>– Body Control / Posture: Medium deviations in the posture of the spine (hollow back), shoulders or hips (not parallel to the shoulderline of the Horse), not in line with longitudinal axis of the Horse ...</li> <li>– Legs wide open, and/or with medium lack of tension</li> </ul>
<p>5</p>		<ul style="list-style-type: none"> <li>– At the end of the Stem Phase, minimal arm extension AND angle between upper body and horizontal: 0°</li> <li>– Flight phase: only backward</li> </ul>

<p><b>4</b></p>		<ul style="list-style-type: none"> <li>- No Stem phase AND angle between upper body and horizontal: 0°</li> <li>- Major irregularity fluidity</li> <li>- Body Control / Posture: Major deviations in the posture of the spine (hollow back), shoulders or hips (not parallel to the shoulderline of the Horse), not in line with longitudinal axis of the Horse ...</li> <li>- Legs with major lack of tension</li>   <li>- Severe collapse on the Horse, significant disturbance of the comfort or balance of the Horse</li> </ul>
<p><b>3</b></p>		<ul style="list-style-type: none"> <li>- Holding the handles till Landing</li> <li>- Landing on the Horse</li> </ul>

**Deductions :**

<p><b>Up to 1 poin</b></p>	<ul style="list-style-type: none"> <li>• swinging backward with one leg only to get elevation</li> </ul>
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