



FEI VAULTING GUIDELINES

to the FEI VAULTING RULES

**11th edition, effective 15 January 2025**

Printed in Switzerland

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## Table of Contents

<b>PREAMBLE .....</b>	<b>7</b>
<b>1. OBJECT AND GENERAL PRINCIPLES OF VAULTING .....</b>	<b>8</b>
<b>1.1. General.....</b>	<b>8</b>
<b>1.2. Ground Jury.....</b>	<b>8</b>
<b>1.3. Time, Music, Bell.....</b>	<b>8</b>
<b>1.4. Explanation of the Marks .....</b>	<b>10</b>
<b>2. HORSE SCORE.....</b>	<b>11</b>
<b>2.1. General.....</b>	<b>11</b>
<b>2.2. Quality of Canter and Quality of Training.....</b>	<b>11</b>
2.2.1. Rhythm (with energy and tempo) .....	12
2.2.2. Relaxation (with elasticity and suppleness) .....	12
2.2.3. Connection .....	12
2.2.4. Impulsion .....	13
2.2.5. Straightness .....	13
2.2.6. Collection .....	13
<b>2.3. Vault Ability of the Horse (execution) .....</b>	<b>13</b>
2.3.1. Willingness and obedience .....	14
2.3.2. Balance in tempo and consistency (forwards/backwards) .....	14
2.3.3. Balance in circling (left/right) .....	14
<b>2.4. Lunging criteria .....</b>	<b>14</b>
2.4.1. Lungers' Position .....	14
2.4.2. Lunging Aids .....	15
2.4.3. Side Reins .....	15
2.4.4. Presentation and Equipment .....	15
<b>2.5. Entry, Salute, and Trot Round.....</b>	<b>15</b>
<b>2.6. Score for the Horse .....</b>	<b>16</b>
2.6.1. Quality of Canter Quality of training (Score A1) .....	18
2.6.3. Vault Ability of the Horse (Score A2) .....	24
2.6.4. Lunging (Score A3) .....	28
<b>3. SCORING EXERCISES.....</b>	<b>30</b>
<b>3.1. Types of Elements in Vaulting .....</b>	<b>30</b>
<b>3.2. Glossary of the Biomechanical Terms .....</b>	<b>31</b>
<b>3.3. Scoring of the exercises .....</b>	<b>32</b>
3.3.1. General Criteria.....	32
3.3.2. Essence of an exercise .....	32
3.3.3. Reference Scores and General Deductions (set-up of the scores) .....	32
3.3.4. Harmony with the Horse.....	34
3.3.5. Body Control & Posture .....	34
3.3.6. Quality of Movement.....	35
3.3.7. Balance .....	35
3.3.8. Flexibility.....	36
<b>3.4. Specific Deductions in Compulsory (Comp) and Technical (Tech) Exercises.....</b>	<b>36</b>
<b>3.5. Falls in Free Test and Technical Test .....</b>	<b>37</b>
<b>3.6. Counting the Canter Strides .....</b>	<b>38</b>
<b>3.7. Landing on the Ground .....</b>	<b>38</b>
<b>4. COMPULSORY TEST.....</b>	<b>39</b>
<b>4.1. General.....</b>	<b>39</b>

<b>4.2. Description of the Compulsory Exercises and Scoring Criteria</b>	<b>40</b>
4.2.1. Vault-on	41
4.2.2. Basic Seat	45
4.2.3. Flag	47
4.2.4. Flag without arm	51
4.2.5. Mill	51
4.2.6. Half Mill	54
4.2.7. Scissors Forward	55
4.2.8. Scissor Backward	60
4.2.9. Swing Backward, followed by dismount to the inside	63
4.2.10 Stand	66
4.2.11. Free Kneel	70
4.2.12. Flank 1 <sup>st</sup> part	71
4.2.13. Flank 1 <sup>st</sup> part followed by dismount to the inside	74
4.2.14. Swing forward	74
4.2.15 Swing off from seat astride to the outside	75
<b>5. FREE TEST</b>	<b>79</b>
<b>5.1. Requirements of the Free Test</b>	<b>79</b>
Squad Free Test 1	79
Squad Free Test 2	79
Individual Free Test	79
Pas-de-Deux Free Test 1	79
Pas-de-Deux Free Test 2	79
<b>5.2. Structure Groups of Free Test Exercises</b>	<b>79</b>
<b>5.3. Criteria for the Technique Score</b>	<b>79</b>
5.3.1. Performance	79
5.3.2. Degree of Difficulty - General	81
Degree of Difficulty - Individuals	81
Degree of Difficulty - Squads	82
Degree of Difficulty - Pas de Deux	82
<b>5.4. Artistic Score</b>	<b>83</b>
5.4.1. General	83
Squad Free Test Artistic Summary	84
Individual Free Test Artistic Summary	88
Pas de Deux Free Test Artistic Summary	92
5.4.2. CoH – Consideration of the Horse, and Harmony with	95
5.4.3. C1 - Variety of Exercises – Individuals	96
5.4.3. C2 - Variety of Positions - Individuals	98
5.4.5. C1 - Variety of Exercises – Squads	101
5.4.6. C1 - Variety of Exercises – Pas de Deux	102
5.4.7. C2 - Variety of Positions, Space, Levels and Roles – Squads and Pas de Deux	102
5.4.8. C3 – Unity of Composition & Complexity – Individuals, Squads, Pas de Deux	105
5.4.9. C4 – Music Interpretation/Expression/Body Language – Individuals, Squads, Pas de Deux	108
5.4.10. Deductions from Artistic Score	110
<b>6. TECHNICAL TEST</b>	<b>112</b>
<b>6.1. General</b>	<b>112</b>
<b>6.2. Requirement of the Technical Test</b>	<b>112</b>
<b>6.3. Scoring of the Technical Test</b>	<b>112</b>
6.3.1. Technical Exercises	112
6.3.1. Performance of additional Exercises	112
<b>6.4. Description of the Technical Exercises and Scoring Criteria</b>	<b>112</b>
6.4.1. Stand Backward (Balance)	112
6.4.2. Cartwheel Movement from Neck to Back (Time/Coordination)	115
6.4.3. Lower Arm Stand Sideways (Strength)	119
6.4.4. Mount to Reverse Shoulder Stand (Jumping Force)	121
6.4.5. Stand Split Backward (Suppleness)	125

6.5	<b>Artistic Score</b> .....	129
<b>Annex I Degree of Difficulty</b> .....		<b>133</b>
	<b>Degree of Difficulty in Individual Vaulting Free Test</b> .....	133
	<b>Degree of Difficulty in Squad Free Test 1</b> .....	134
	<b>Degree of Difficulty in Pas-de-Deux Test 1 – Junior 2*</b> .....	136
	<b>Degree of Difficulty in Pas-de-Deux Test 2 – Senior 2* and Senior 3*</b> .....	136
<b>Annex II Code of Comments</b> .....		<b>137</b>
<b>PREAMBLE</b> .....		<b>5</b>
<b>1.</b>	<b>OBJECT AND GENERAL PRINCIPLES OF VAULTING</b> .....	<b>6</b>
1.1.	<b>General</b> .....	6
1.2.	<b>Ground Jury</b> .....	6
1.3.	<b>Time, Music, Bell</b> .....	6
1.4.	<b>Explanation of the Marks</b> .....	8
<b>2.</b>	<b>HORSE SCORE</b> .....	<b>9</b>
2.1.	<b>General</b> .....	9
2.2.	<b>Quality of Canter and Quality of Training</b> .....	9
2.2.1.	Rhythm (with energy and tempo) .....	10
2.2.2.	Relaxation (with elasticity and suppleness) .....	10
2.2.3.	Connection .....	10
2.2.4.	Impulsion .....	10
2.2.5.	Straightness .....	10
2.2.6.	Collection .....	11
2.3.	<b>Vault Ability of the Horse (execution)</b> .....	<b>11</b>
2.3.1.	Willingness and obedience .....	11
2.3.2.	Balance in tempo (forth/back) .....	11
2.3.3.	Balance in circling (in/out) .....	11
2.4.	<b>Lunging criteria</b> .....	<b>11</b>
2.4.1.	Lunger's Position .....	12
2.4.2.	Lunging Aids .....	12
2.4.3.	Side Reins .....	13
2.4.4.	Presentation and Equipment .....	13
2.5.	<b>Entry, Salute, and Trot Round</b> .....	<b>13</b>
2.6.1.	Quality of Canter Quality of training (Score A1) .....	15
2.6.3.	Vault Ability of the Horse (execution) (Score A2) .....	21
2.6.4.	Lunging (Score A3) .....	23
<b>3.</b>	<b>SCORING EXERCISES</b> .....	<b>24</b>
3.2.	<b>Types of Elements in Vaulting</b> .....	<b>24</b>
3.2.	<b>Glossary of the Biomechanical Terms</b> .....	<b>24</b>
3.3.	<b>Scoring of the exercises</b> .....	<b>25</b>
3.3.1.	General Criteria .....	25
3.3.2.	Essence of an exercise .....	25
3.3.3.	Reference Scores and General Deductions (set-up of the scores) .....	26
3.3.4.	Harmony with the Horse .....	27
3.3.5.	Body Control & Posture .....	27
3.3.6.	Quality of Movement .....	28
3.3.7.	Balance .....	28
3.3.8.	Flexibility .....	29
3.4.	<b>Specific Deductions in Compulsory (Comp) and Technical (Tech) Exercises</b> .....	<b>29</b>
3.5.	<b>Falls in Free Test and Technical Test</b> .....	<b>30</b>

3.6.	Counting the Canter Strides .....	31
3.7.	Landing on the Ground .....	31
<b>4.</b>	<b>COMPULSORY TEST.....</b>	<b>32</b>
4.1.	General.....	32
4.2.	Description of the Compulsory Exercises and Scoring Criteria.....	33
4.2.1.	Vault on.....	34
	The whole movement needs to be performed fluently.....	34
4.2.2.	Basic Seat.....	38
4.2.3.	Flag.....	40
4.2.4.	Flag without arm .....	44
4.2.5.	Mill .....	44
4.2.6.	Half Mill.....	47
4.2.7.	Scissors Forward .....	48
4.2.8.	Scissor Backward .....	53
4.2.9.	Swing Backward, followed by dismount to the inside .....	56
4.2.10.	Stand.....	59
4.2.11.	Free Kneel .....	63
4.2.12.	Flank 1 <sup>st</sup> part .....	64
4.2.13.	Flank 1 <sup>st</sup> part followed by dismount to the inside .....	67
4.2.14.	Swing forward .....	67
4.2.15.	Swing off from seat atride to the outside .....	68
<b>5.</b>	<b>FREE TEST .....</b>	<b>72</b>
5.1.	Requirements of the Free Test.....	72
	Squad Free Test 1.....	72
	Squad Free Test 2.....	72
	Individual Free Test .....	72
	Pas-de-Deux Free Test 1 .....	72
	Pas-de-Deux Free Test 2 .....	72
5.2.	Structure Groups of Free Test Exercises.....	72
5.3.	Criteria for the Technique Score.....	72
5.3.1.	Performance.....	72
5.3.2.	Degree of Difficulty - General.....	74
	Degree of Difficulty - Individuals.....	74
	Degree of Difficulty - Squads.....	74
	Degree of Difficulty - Pas de Deux .....	75
5.4.	Artistic Score.....	76
5.4.1.	General .....	76
	Squad Free Test 1 – scoresheet – 1* Squads.....	76
	Squad Free Test 2 – scoresheet – 2* juniors, seniors and 3* Squads.....	77
	<b>Ticking the boxes at the Individual's scoresheet is not mandatory.....</b>	<b>78</b>
	Individual Free Test 1* – scoresheet.....	78
	Individual Free Test 2* and 3* – scoresheet.....	80
	Pas de Deux Free Test 1 – 1* – scoresheet.....	81
	<b>Pas de Deux Free Test 2 – 2* Juniors and Seniors and 3* Seniors – scoresheet .....</b>	<b>81</b>
5.4.2.	– CoH – Consideration of the Horse, and Harmony with the Horse.....	83
5.4.3.	– C1 – Variety of Exercises – Individuals .....	84
5.4.3.	– C2 – Variety of Positions – Individuals.....	86
5.4.5.	– C1 – Variety of Exercises – Squads .....	88
5.4.6.	– C1 – Variety of Exercises – Pas de Deux .....	88
5.4.7.	– C2 – Variety of Positions – Squads and Pas de Deux.....	88
5.4.8.	– C3 – Unity of Composition & Complexity – Individuals, Squads, Pas de Deux .....	91
5.4.9.	– C4 – Music Interpretation/Expression/Body Language – Individuals, Squads, Pas de Deux.....	94
5.4.10.	Deductions from Artistic Score .....	96

<b>6.— TECHNICAL TEST .....</b>	<b>97</b>
<b>6.1.— General.....</b>	<b>97</b>
<b>6.2.— Requirement of the Technical Test .....</b>	<b>97</b>
<b>6.3.— Scoring of the Technical Test.....</b>	<b>97</b>
6.3.1.— Technical Exercises.....	97
6.3.1.— Performance of additional Exercises .....	97
<b>6.4.— Description of the Technical Exercises and Scoring Criteria.....</b>	<b>97</b>
6.4.1.— Stand Backward (Balance).....	97
6.4.2.— Cartwheel Movement from Neck to Back (Time/Coordination) .....	100
6.4.3.— Lower Arm Stand Sideways (Strength).....	104
6.4.4.— Mount to Reverse Shoulder Stand (Jumping Force) .....	106
6.4.5.— Stand Split Backward (Suppleness).....	110
<b>6.5 — Artistic Score .....</b>	<b>113</b>
<b>Annex I Degree of Difficulty .....</b>	<b>117</b>
Degree of Difficulty in Individual Vaulting Free Test.....	117
Degree of Difficulty in Squad Free Test 2 .....	118
Degree of Difficulty in Pas-de-Deux Test 1 — Junior 2* .....	120
Degree of Difficulty in Pas-de-Deux Test 2 — Senior 2* and Senior 3* .....	120
<b>Annex II Code of Comments.....</b>	<b>121</b>

## **PREAMBLE**

The present Guidelines for Judges are the **11th edition updates, effective 1 January 2025**<sup>4</sup>

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.

Terms with a capitalized first letter are defined in the Vaulting Rules, in the GRs or in the Statutes.

# 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 Vaultler 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.

- When the Vaultler loses contact with the Horse, the time and music are stopped (no bell) and resume when the Vaultler touches the handles, pad or Horse again. The test must be continued within 30 seconds.

### **Free Test**

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

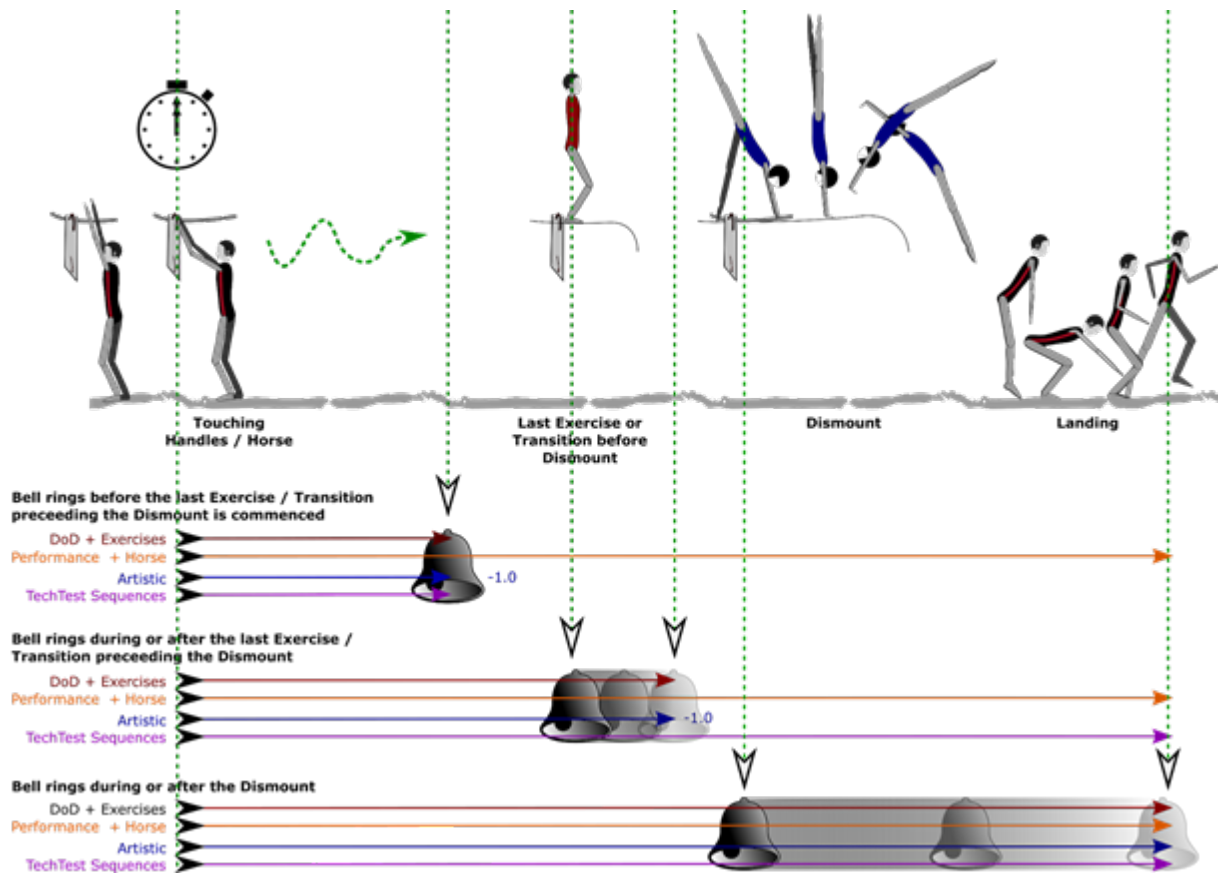
Elements (static and dynamic exercises or transitions) already in progress at the time limit, when the bell rings, may be finished and will be included in all scores.

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

### **All Tests**

If a Vaultler 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 Vaultler 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

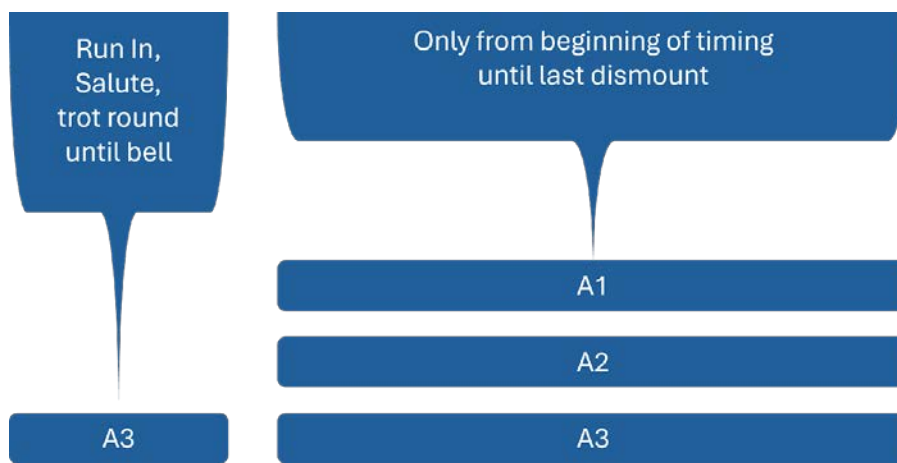
Judging of the Horse Score begins with the entrance into the arena and ends when the Vaulters touches the ground after the final dismount.

If more than one Individual 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 Vaulters on that Horse.

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

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

#### General clarification what is judged at what point of the performance:



#### Canter of a Vaulting Horse

The Horse goes forward in a canter with energetic strides, clear impulsion from the engaged hindquarters, easy soft connection through the body, supple lifted back, lightness of the forehand, clear uphill tendency with a flexible mobile neck, the nose at or slightly in front of the vertical, and the poll as the highest point

### 2.2. Quality of Canter and Quality of Training

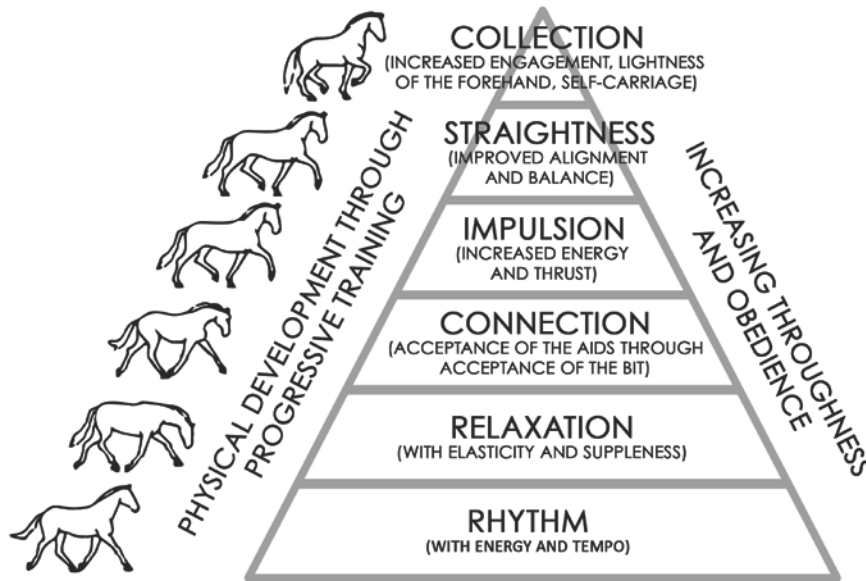
#### Training Scale Guidelines

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.

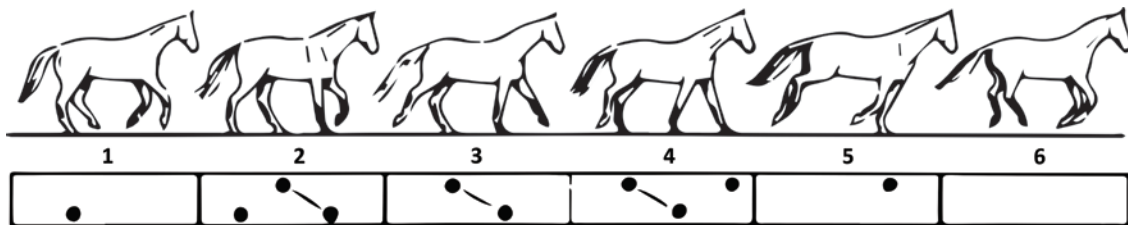
## PYRAMID OF TRAINING



### 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

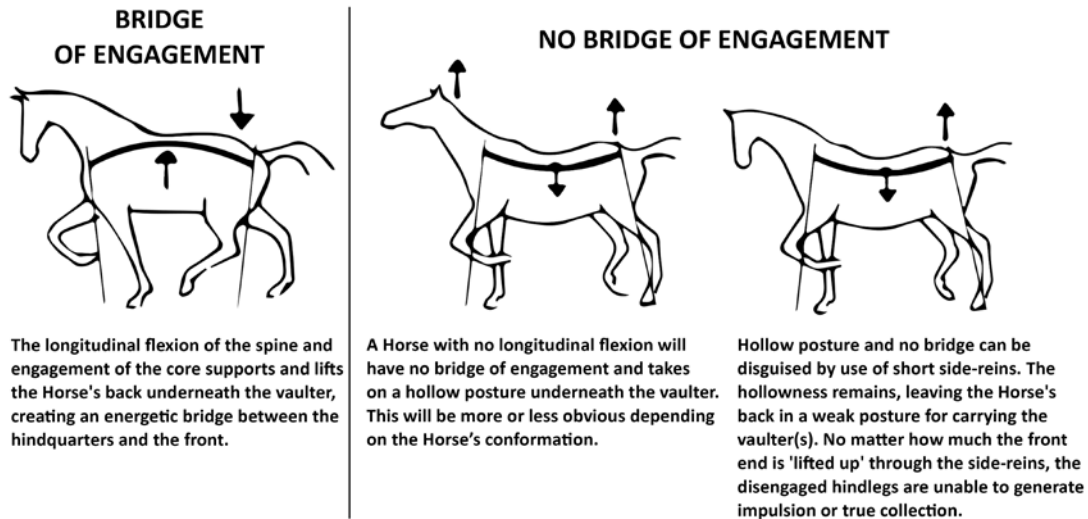


### 2.2.2. Relaxation (with elasticity and suppleness)

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 Vaultler/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).

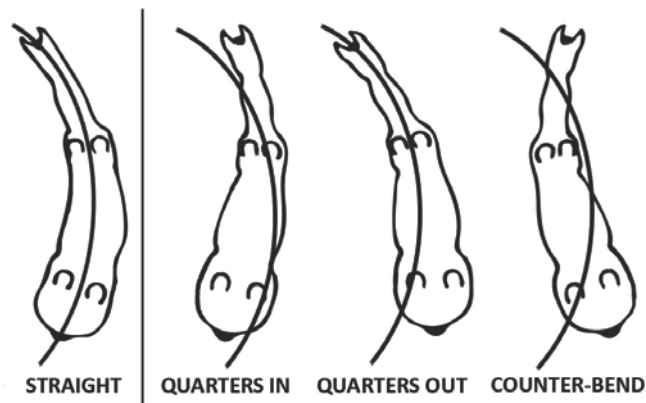


### 2.2.4. Impulsion

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 forehand.

### 2.2.5. Straightness

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



### 2.2.6. Collection

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

## 2.3. Vault Ability of the Horse (execution)

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

### 2.3.1. **Willingness and obedience**

The Horse looks comfortable and is working with lightness and harmony and no sign of 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. No adverse reactions or reluctance to perform (e.g. signs of stress, teeth grinding, tail swishing, etc.)

### 2.3.2. **Balance in tempo and consistency (forwards/backwards) ~~(forth/back)~~**

The Horse is working with constant pace, tempo and energy without speeding up or slowing down.

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 (left/right) ~~(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.

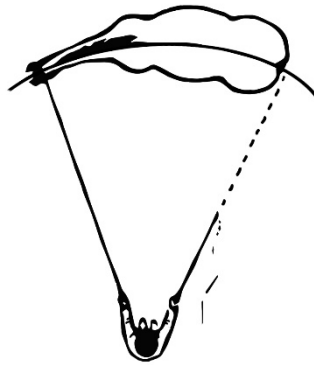
### 2.4.1. **Lunger's Position**

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 corrections. 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 Vaulteer. Interruptions in flow or undue delay will incur a deduction - see below.

**Entry**

For correct entry, the lunge 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 lunge 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 lunge and Vaulters salute judge at A, who returns the salute.

The salute should be performed within the first 30 sec.

**Assessment of trot (trot round)**

While the Vaulters leave the centre of the circle, the lunge should direct the Horse to move straight onto the line of the circle with a tight and untwisted lunge line. They may lead the Horse onto the circle, however this will earn a lower score.

At the aids of the lunge, the Horse must show a minimum of a quarter round of working trot with a clear two-beat trot rhythm, to be assessed by the judges. It is permitted for the Horse to halt, walk, and/or canter before showing the trot round. The Judge at A signals to the Lunge when the Horse is assessed fit to compete.

After the bell, at the aids of the lunge the Horse should make a smooth transition into canter. Before the canter transition, a short halt or walk strides are allowed. At the latest 30 sec after the bell, the first exercise must be commenced. Within the 30 sec, adjustment of equipment (e.g. length of side reins) is allowed.

The Horse is scored during the entry, salute and assessment of the trot.

If the performance has not commenced at the time limit, Judge at A may ask the lunge to start.

**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 Quality of Training</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. Nose line at or slightly in front of vertical.</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 %
	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 and obedience: Comfortable. Harmony and lightness. Alert and responsive to the lunger’s aids. No resistance or hesitation. Alert and responsive to the lunger’s aids. Harmony and lightness.</li> <li>• Balance in tempo (forth/back): Constant correct tempo (pace 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 %
	Willingness and obedience 50 %	Balance in tempo 25 %	Balance in circling 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 Vaultier touches the Horse.</li> </ul>						A3	15 %
	Deductions: see listed below							

### 2.6.1. Quality of Canter ~~Q~~Quality of training (Score A1)

#### Reference Score for A1

#### Reference Score – Rhythm

Reference Score	Description	Observation
<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>

**Reference Score – Relaxation**

Reference Score	Description	Observation
<b>Up to 10 Points</b>	Completely relaxed and supple Horse throughout the performance. Horse works with positive muscle tone. No signs of tension.	<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 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>

**Reference Score - Connection**

Reference Score	Description	Observation
<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 - only briefly</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 momentarily in front and/or behind vertical</li> <li>• Side reins mostly showing stiffness or no connection</li> <li>• Lunge line: contact not always 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 the performance, or tongue over the bit.</li> <li>• Nose line mostly clearly in front of vertical (no connection or bridge)</li> <li>• Nose mostly clearly 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>

**Reference Score - Impulsion**

Reference 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>

**Reference Score - Straightness**

Reference 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 almost 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 close to 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>• <u>Medium deviation of H</u>hind legs <u>deviate</u> 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>• <u>Major deviations of H</u>hind legs <u>mostly deviate</u> 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>• <u>Major deviations of H</u>hind legs <u>deviate throughout</u> 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>

**Reference Score - Collection**

Reference Score	Description	Observation
<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>• 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>• 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>• 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>• 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 being comfortable and carrying out the Test of its own accord.~~

~~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, stress 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.~~

**Reference Score for ~~Willingness and obedience~~**

<b>Reference Scores</b>	<b>Description</b>
<b>Up to 10 Points</b>	<del>Absolute willingness to perform the Test in harmony with the lunge. Impression of carrying out the Test of its own accord. Harmony and lightness.</del>
<b>Up to 8 Points</b>	<del>Without resistance or hesitation. Most of the time the Horse is alert and responsive to the lunge's discrete aids with no reluctance. Good harmony.</del>
<b>Up to 6 Points</b>	<del>There is some resistance or hesitation (Horse is reluctant to move forward). Loss of lightness and harmony. The Horse is not always responsive to the lunge's aids.</del>
<b>Up to 4 Points</b>	<del>Several moments of resistance. The Horse is clearly unwilling to move forward, disobedient or uneducated. It does not always accept the aids of the lunge or lacks confidence and understanding of the given aids.</del>
<b>Up to 2 Points</b>	<del>Very disobedient with clear resistance. Out of the lunge's control. The Horse is very unwilling, disobedient or uneducated. It does not accept the aids of the lunge throughout the entire Test.</del>

**Reference scores for ~~Balance in tempo~~**

<b>Reference Scores</b>	<b>Description</b>
<b>Up to 10 Points</b>	<del>Absolutely regular tempo (pace and energy) throughout the entire Test.</del>
<b>Up to 8 Points</b>	<del>Regular tempo (pace and energy) throughout the entire Test.</del>
<b>Up to 6 Points</b>	<del>Some changes in tempo (pace and energy).</del>
<b>Up to 4 Points</b>	<del>Several changes in tempo (pace and energy).</del>
<b>Up to 2 Points</b>	<del>Pace/tempo is constantly changing (pace and energy).</del>

**Reference Scores for ~~Balance in circling~~**

<b>Reference Scores A</b>	<b>Description</b>
<b>Up to 10 Points</b>	<del>Absolutely constant circle of not less than 15 m diameter.</del>
<b>Up to 8 Points</b>	<del>Most of the time a constant circle of not less than 15 m diameter.</del>
<b>Up to 6 Points</b>	<del>The diameter of the circle changes, but most of the time it is not less than 15 m in diameter.</del>



<b>Up to 4 Points</b>	Most of the time, the diameter of the circle is 15 m in diameter or less.
<b>Up to 2 Points</b>	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.

The score for Vault Ability looks at the cooperation and the specific skills of a vaulting horse. This partial score includes attention and confidence, harmony, lightness and ease of movement, and acceptance of aids. The horse should give the impression of being comfortable and carrying out the test of its own accord. That means that a vaulting horse is assessed not only by its movement quality, its level of training and its condition, but also by how it carries out the task in relation with vaulting athletes and their exercises. That reflects the harmony between the lunger, the vaulters and the horse on the one hand, and on the other hand it is also a sign of the horse's overall suppleness and willingness to perform with the vaulter(s) as a vaulting horse.

Regardless of the exercises shown, the horse canters with a secure balance and constant pace, gives the impression of working independently, willingly and obediently, and handles the requirements both with ease and in good coordination with the vaulters and lunger while maintaining a constant circle line.

The core areas are:

- **Willingness and obedience**
- **Balance in tempo and consistency (forwards/backwards)**
- **Balance in circling (left/right)**

**Willingness and obedience**

- Attentive, willing to cooperate, obedient
- The horse is performing the test of its own accord
- Consistent in all exercises
- Concentrated in reacting to the aids/responsive to the aids
- In harmony with the vaulter, lunger and external influences, showing ease/lightness
- No adverse reactions or indicators of stress

<b>Reference Score</b>	<b>Description</b>
<b>Up to 10 Points</b>	<u>Optimal fulfillment of the criteria or with slight deviations. The horse appears relaxed, focused, and willing to cooperate. It shows absolute willingness to perform in harmony with the lunger and the vaulter(s) and gives the impression of carrying out the Test of its own accord throughout the entire duration. It reacts attentively to the aids, completes each task given by the vaulter(s) with the impression of excellent harmony and lightness while maintaining optimal self-carriage.</u>
<b>Up to 8 Points</b>	<u>Most of the time the horse is relaxed, focused and willing to cooperate and is alert and responsive to the lunger's aids and the vaulters exercises with no reluctance. Mostly in good harmony and lightness with good self-carriage.</u>
<b>Up to 6 points</b>	<u>Some clear resistance or hesitation. Loss of lightness and harmony. The Horse is not always responsive to the lunger's aids. Some nervousness or minor reactions of the horse to external influences</u>
<b>Up to 4 Points</b>	<u>Several clear moments of resistance. The Horse is clearly unwilling to move forward, disobedient, or uneducated. It does not always accept the aids of the lunger or lacks confidence and understanding of the requirements of a vaulting horse and the given aids. Clear nervousness or major reactions of the horse to external influences</u>
<b>Up to 2 Points</b>	<u>Very disobedient with clear and constant resistance. Out of the lunger's control. The Horse is very unwilling, disobedient, or uneducated. It does not accept the aids of the lunger and the vaulters throughout the entire Test.</u>

**Balance in tempo and consistency (forwards/backwards)**

- Constantly appropriate and consistent tempo in relation to the exercises performed by the vaulters (without “slowing down” or “rushing away”)
- Consistent engagement, pace, and energy regarding the performance

<b><u>Reference Score</u></b>	<b><u>Description</u></b>
<b><u>Up to 10 Points</u></b>	<u>Optimal fulfillment of the criteria or with slight deviations. The horse shows outstanding balance through a consistent pace and energy in all situations and maintains its self-carriage in an absolute regular tempo under the different exercises of the vaulter(s) throughout the entire test.</u>
<b><u>Up to 8 Points</u></b>	<u>The horse shows good balance through a mostly consistent pace, tempo and energy in most situations and mostly maintains its self-carriage in a regular tempo under different exercises of the vaulter(s). The horse may slow down or speed up marginally while reacting only on specific exercises.</u>
<b><u>Up to 6 points</u></b>	<u>The horse is reluctant to move forward or slows down significantly while reacting on some exercises and shows some changes in tempo (pace and energy).</u>
<b><u>Up to 4 Points</u></b>	<u>The horse is reluctant to move forward or slows down significantly while reacting on several exercises of the vaulter(s) and shows several changes in tempo (pace and energy).</u>
<b><u>Up to 2 Points</u></b>	<u>The horse is unable to keep the same pace and energy and is constantly clearly compensating its lack of balance related to the exercises of the vaulter(s) in significant changes in tempo (pace and energy).</u>

**Balance in circling (left/right)**

- Maintaining the balance on both sides in relation to the exercises shown by the vaulter(s)
- Keeping a constant circle line (without fluctuations inwards or outwards) demanded by the performance
- Constant length of lunge, without sagging unsteady lunge with a circle diameter of at least 16m

<b><u>Reference Score</u></b>	<b><u>Description</u></b>
<b><u>Up to 10 Points</u></b>	<u>Optimal fulfillment of the criteria or with slight deviations. The horse canters on an absolute constant circle line that appears to be not less than 16m diameter. It balances out all occurring weight shifting related to the vaulting exercises and maintains the same track throughout the entire test.</u>
<b><u>Up to 8 Points</u></b>	<u>Most of the time the horse canters on a constant circle line that appears to be not less than 16m diameter. It balances out most of the occurring weight shifting related to the vaulting exercises and mostly maintains the same track in the test. The horse may leave the circle line marginally while compensating and balancing out only specific exercises.</u>
<b><u>Up to 6 points</u></b>	<u>The horse sometimes needs to compensate in some exercises of the vaulter(s) by moving away from the circle line. While generally showing a circle line, some changes of the circle line are clearly visible.</u>
<b><u>Up to 4 Points</u></b>	<u>The horse is clearly compensating in several exercises of the vaulter(s) by moving in and out of the circle and thus is not showing a constant circle line. Or the circle appears to be smaller than 16m diameter throughout the entire test.</u>
<b><u>Up to 2 Points</u></b>	<u>The horse is unable to maintain the same circle line and keeps losing track while compensating its lack of balance related to the exercises of the vaulter(s) thus is constantly moving in and out of the circle. Or the circle appears to be smaller than 15m diameter throughout the entire test.</u>

**Deductions for A2**

	<b>Individual Test</b>	<b>Squad / Pas-de-Deux Test</b>
The Horse is up to 4 strides in trot/disunited canter/cantering on the wrong leg	2 points	1,5 points
The Horse is more than 4 strides in trot/disunited canter/cantering on the wrong leg	4 points	3 points
<b>Major interruptions:</b> e.g. Horse stops, walks, bucks, leaps forward, turns around, moves backwards...	4 - 6 points	3 - 5 points
Interruption for adjustment of equipment during performance	Up to 4 points	Up to 4 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)**

**Reference Scores for A3**

Reference Score	Description
Up to 10	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
Up to 8	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 during part of the performance (approx. 1 m diameter) Good posture, appropriate dress
Up to 6	Not always correct aids, or aids not always effective Marked use of the whip Lunge line is often loose and/or twisted Lunger moves in a small circle during most of the performance (approx. 1-2 m diameter) Posture not always correct
Up to 4	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 during most of the performance
Up to 2	Result of several faults

Lunging includes the technique of lunging, the coordination of the aids, the posture of the lunger and the lungers position on the circle. The run-in, the salute, the release onto the circle, the trot round and the lunging throughout the performing of the test should be carried out correctly, appropriately, fair to the horse and in harmonious cooperation with the horse and the vaulter.

Core areas are:

- Giving aids
- Posture and location
- Appearance

**Giving aids**

- Confident in the technique of lunging
- Confident coordination of giving aids
- Appropriate, correct, and sensitive use of aids
- Framing the horse with the aids
- Appropriate use of aids: lunge, whip, and voice

**Posture and location**

- Upright posture with bent elbows, upper arms close to the upper body
- Optimal centering and position of the lunger
- Natural, relaxed, and appropriate movements while turning

**Appearance**

- Harmonious and trusting communication between lunger, horse and vaulter
- Confident in handling horse, lunge, and whip
- Appropriate, professional use and application of equipment
- Appropriate clothing

<u>Reference Score</u>	<u>Description</u>
<u>Up to 10 Points</u>	<u>Optimal fulfillment of the criteria or with slight deviations. Correct, sensitive and appropriate use of the aids throughout the entire test with the lunge line always in place (slight deviation may depend on the weight and material of the lunge line), centered lunging, guidance with excellent posture, absolute confidence in appearance and appropriate clothing.</u>
<u>Up to 8 Points</u>	<u>Mostly correct, sensitive use of the aids with the lunge line mostly in place, mostly centered position, mostly correct posture, mostly confident appearance, and appropriate clothing.</u> <u>Lunger walks during a part of the performance (approx. 1m diameter).</u>
<u>Up to 6 points</u>	<u>Posture and handling of the aids and equipment not always correct. Some ineffective aids or clearly inappropriate use of the whip. Lunge line is often loose and/or twisted.</u> <u>Lunger walks during the entire performance (approx. 2 m diameter). Posture several times not correct and several times not efficient.</u>
<u>Up to 4 Points</u>	<u>Significant deviations in the correct use of the lunging aids. Imprecise and/or poorly responsive aids from the lunger. Lunger disturbs the horse.</u> <u>Constant excessive use of the whip or aids not used when required. Lunge is loose/on the ground throughout the entire test. Hard contact or hard lunging hand is used as punishment or as a false aid. Lack of harmony between the lunger and the horse. Nervousness or unnatural movements of the lunger that do not serve the purpose to give any lunging aids. Inappropriate, insecure behavior.</u> <u>Or if one of the following occurs:</u> <ul style="list-style-type: none"> <li>• <u>Small circle throughout (under 15m diameter)</u></li> <li>• <u>4-beat-canter throughout</u></li> <li>• <u>Lunger walking excessively or constantly (approx. 3m)</u></li> </ul>
<u>Up to 2 Points</u>	<u>Result of several faults</u>

#### **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,</li> <li>•</li> </ul>	0.2-0.5 points
<ul style="list-style-type: none"> <li>• Major interruption (major disobedience/reaction from the Horse trot round clearly too small or not even, 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

#### 3.12. Types of Elements in Vaulting

##### Static exercise:

- A significant part of the body mass doesn't move/is not displaced relatively to the Horse.
- A static exercise can include a movement part (e.g. moving legs in handstand, prince with moving upper body).
- The Center of Gravity should have nearly the same distance to the ground as parts of the body absorb the up and down movement of the Horse.
- The exercise is held for at least one complete canter stride or more (in the required canter).
- Exercise is to be held:
  - in Compulsory for four canter strides or more
  - in all other tests for three canter strides or more

##### 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 independently of any velocity.
- The movement is intentional and controlled .
- A dynamic exercise can include a short static part (building up the press handstand where part of the dynamic exercise is held for 1 or two canter strides).

##### Transition exercise:

- Is a dynamic element connecting 2 exercises.

##### Elements which are not counted as an exercise:

- Element who connects 2 exercises in the most easiest way.
- In freetest, static exercises held for less than the required canter strides.
- Exercises started after a time limit.
- An exercise performed in other pace than canter.

##### ~~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.~~
  - ~~• Compulsory exercises are to be held for four canter strides.~~
  - ~~• Technical Test exercises are to be held for three canter strides.~~
  - ~~• Free Test exercises are to be held for three canter strides.~~
  - ~~• Additional exercises in Technical Test are to be held for three canter strides~~

##### ~~Dynamic exercise:-~~

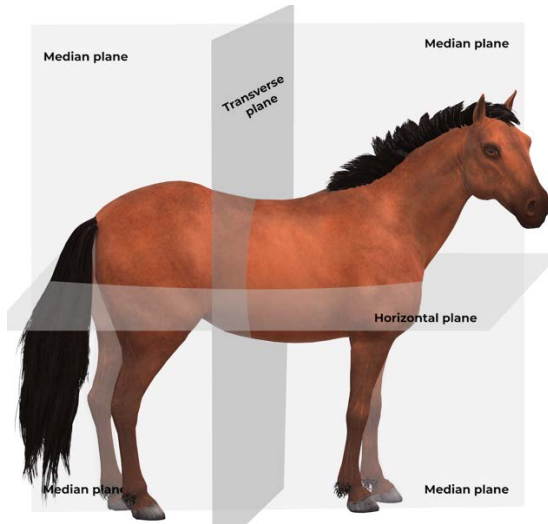
- ~~• A significant part of the body mass (vast majority of points of mass) is in motion/moves along an identifiable trajectory (motion path).~~
- ~~• The movement is intentional and controlled~~

##### ~~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).~~

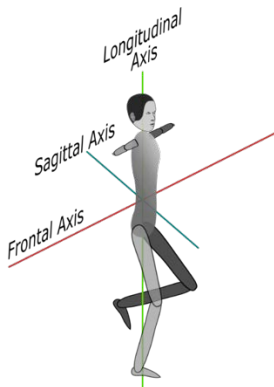
### 3.2. Glossary of the Biomechanical Terms

#### Planes Horse's body



#### Planes Human's body

#### Axis Human's body

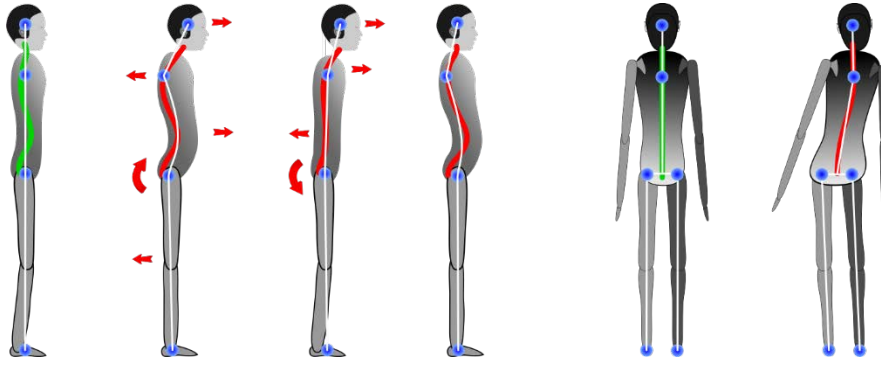


#### Physiological posture:

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 of the exercises

#### 3.3.1. 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”.

#### 3.3.2. 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.

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

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).

**3.3.4. 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>

**3.3.5. Body Control & Posture**

<p><b>Description</b>                  Coordination of action of muscles, maintaining a physiological posture and body control throughout the exercise. Ability to achieve active postural adjustments to perform a specific movement or position.                  (Body Orientation, Coupling Ability, Strength)</p>	
<p><b>Indicators</b>                  Symmetry, body alignment, body stability, body tension</p>	
<p>Ref. Score <b>10</b>                  Or Deduction 0</p>	<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>
<p>Ref. Score <b>8.0</b>                  Or Deduction 2</p>	<p><b>Minor Deviations:</b></p> <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 Or Deduction	<b>6.0</b> 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 Or Deduction	<b>4.0</b> 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>

### 3.3.6. 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 Or Deduction	<b>10</b> 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 Or Deduction	<b>8.0</b> 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 Or Deduction	<b>6.0</b> 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> <ul style="list-style-type: none"> <li>– Mechanics: major deviations</li> <li>– Timing: several significant deviations in timing</li> <li>– Signification interruption of fluidity</li> <li>– Trajectory (motion path) of the body: major deviations</li> </ul>

### 3.3.7. 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	<ul style="list-style-type: none"> <li>✓ CoG: stable above the supporting area throughout</li> <li>✓ Supporting area: unchanged throughout</li> </ul>
Ref. Score Or Deduction	<b>8.0</b> 2	<b>Minor Deviations:</b> <ul style="list-style-type: none"> <li>✓ Supporting area: unchanged throughout</li> <li>– CoG: slightly unstable during a short moment , but remaining above the supporting area</li> </ul>
Ref. Score Or Deduction	<b>6.0</b> 4	<b>Medium Deviations:</b> <ul style="list-style-type: none"> <li>– CoG: significant instability with moderate amplitude, but above the supporting area</li> <li>– Supporting area: small changes of size/shape/place of the supporting area</li> </ul>

Ref. Score Or Deduction	<b>4.0</b> 6	<b>Major Deviations:</b> <ul style="list-style-type: none"> <li>– CoG: very unstable, repeatedly not above supporting area (out of balance)</li> <li>– Supporting area: considerable change of size/shape/place of the supporting area</li> </ul>
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**3.3.8. 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> <ul style="list-style-type: none"> <li>– Around 80% of required scope.</li> <li>– Uneven flexibility in different parts of the body</li> <li>○ The required scope shall not be reached by lowering the quality of the posture/position.</li> </ul>
Ref. Score Or Deduction	<b>6.0</b> 4	<b>Medium Deviations:</b> <ul style="list-style-type: none"> <li>– Just above half of required scope.</li> <li>– Flexibility in some of the involved joints clearly lower than in others</li> </ul>
Ref. Score Or Deduction	<b>4.0</b> 6	<b>Major Deviations:</b> <ul style="list-style-type: none"> <li>– Less than half of required scope.</li> <li>○ Stiffness may stop the Vaultler from achieving sufficient mechanics</li> </ul>

**3.4. 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>1 point</b>	<b>Comp&amp;Tech</b>	<ul style="list-style-type: none"> <li>• For each missing canter stride at the static exercises</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.                             <ul style="list-style-type: none"> <li>• <b>In static exercises</b> a repetition is given any time after the build up has started                                     <ul style="list-style-type: none"> <li>• E.g. in Stand: releasing the grips once, retaking them and releasing them again is repetition.</li> <li>• E.g. in the Flag without arm can be repeated from bench or seat astride position.</li> </ul> </li> <li>• <b>In dynamic exercises</b> a repetition is given once the Energy phase has started                                     <ul style="list-style-type: none"> <li>• E.g. in Flank: swinging the legs forward and up twice.</li> </ul> </li> </ul> </li> <li>• The compulsory vault-on or the technical test mount to shoulderstand is scored with a deduction for repetition:                             <ul style="list-style-type: none"> <li>○ when the Vaultler loses contact with the Horse before the end of the jump phase. (taking and releasing the handles)</li> <li>○ when the Vaultler comes off the Horse without losing contact during any phase of the exercise</li> </ul> </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 after the end of the jump phase</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>

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

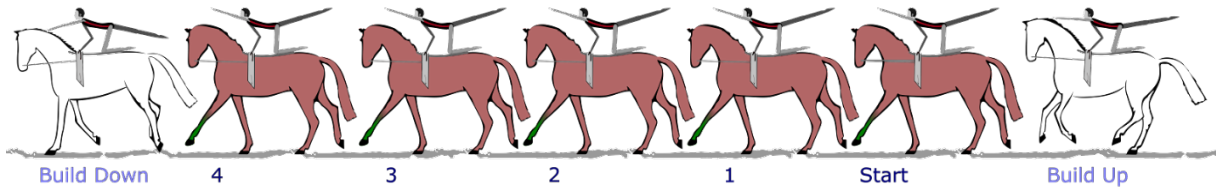
Falls are categorised in the table below:

Fall Level	Description	Squad	Pas-de-Deux	Individual Free Test	Individual Tech Test
1a	An unexpected move in which the/all Vaulteer/s 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/Vaulteer 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/Vaulteer 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 Vaulteer comes rapidly off the Horse with only their feet touching the ground and still in contact with the Horse/surcingle/pad/other Vaulteer 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 Vaulteer is not able to maintain equilibrium on both feet and touches the ground with other parts of the body than the hand(s).  ☞ This does not include the deductions for the preceding dismount	0.2	0.4	0.4	2.0

5b	After a dismount, the Vaultler is not able to maintain equilibrium on both feet and also touches the ground with hand(s).  ☐ This does not include the deductions for the preceding dismount	0.1	0.2	0.2	1.0
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The Falls are recorded on the score sheet by writing down an "F" and the deduction.

### 3.6. Counting the Canter Strides



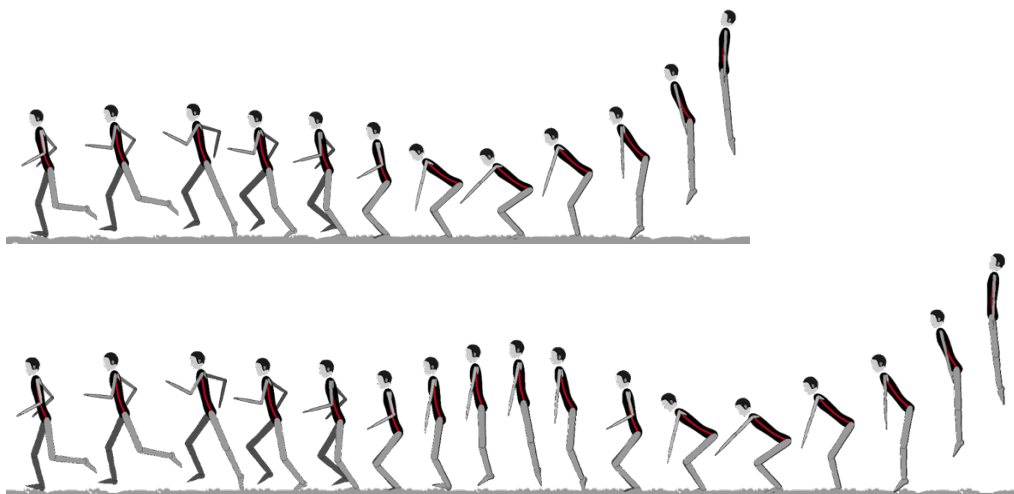
Once a static position is displayed, the count of the canter strides starts the next time that the Horse's back is in the lowest position and the inner front leg moves forward (see picture).

### 3.7. 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:

Up to 0,5 points	Compulsory Test	• Poor Landing (Letter L)
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Up to 5 points	Free Test/Technical Test	• Poor Landing (Letter L)
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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
6. Half Mill
7. Swing Backward, 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 1<sup>st</sup> 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
6. Half Mill
7. Swing Backward, 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 1st 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 1st part (back to the seat astride)
8. Swing off from the seat astride to the outside

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

Additional exercises:

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
6. Half Mill
7. Swing Backward, followed by dismount to inside

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

**Vocabulary to describe the deviations in the reference scores:**

**Score Word**



9	Slight deviation
8	Minor deviation
7	Small deviation
6	Medium deviation
5	Significant deviation
4	Major deviation

Cases not covered by the specific descriptions below, 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) see article 3.3. Scoring of the exercises.

#### 4.2.1. Vault-on

**Essence:**

Harmony with the Horse  
 Quality of Movement  
 Body Control & Posture

**Mechanics:**

The Vault-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 Vaultler jumps off with both feet side by side, close to the Horse. The upper body is upright.

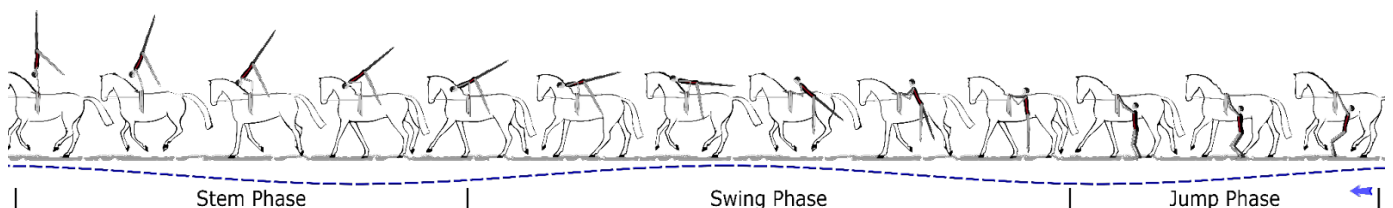
2. The right leg is in line with the upper body and swings up as high as possible. On the way up (Swing & Stem) the left leg bends at the hip to remain pointing down.

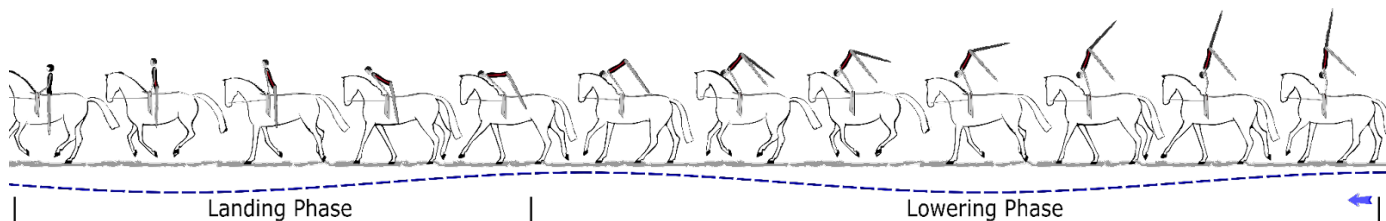
3. At the beginning of the Stem phase, the Vaultler changes from pulling to pushing with their arms. The right leg remains in line with the upper body, as the Vaultler reaches a balanced, vertical handstand position with a straight body axis. Pelvis and shoulders are parallel to the shoulder axis of the Horse.

4. Following a momentary handstand position, the Vaultler 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.



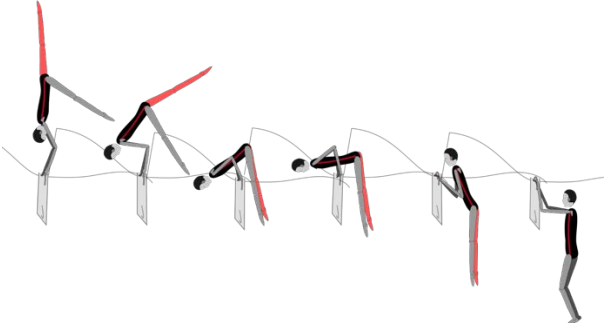
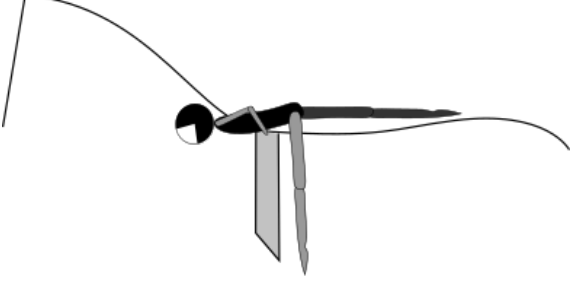
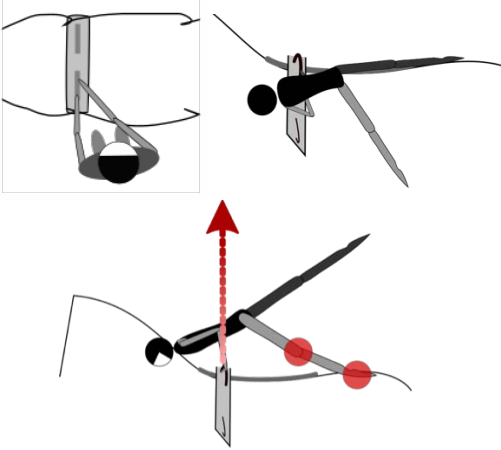


Reference Scores:

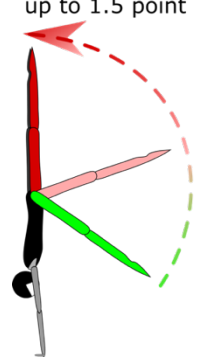
- ✓ required for Reference Score
- deviation entailing maximum the corresponding Reference Score
- note describing additional deviations that are also included in the corresponding Reference Score (and do not entail additional deductions)

<p>10</p>		<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>
<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>   <li>— Angle between upper body and horizontal 70°</li> <li>— At the highest point: Maximum arm extension (not including shoulders)</li> <li>— Slight 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>✓ Centred landing</li>   <li>— Minor irregularity in movement flow</li> <li>— At the highest point:</li> </ul>

		<ul style="list-style-type: none"> <li>• Maximum 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> <ul style="list-style-type: none"> <li>– Swing phase: the right leg is not in line with the upper body (minor delay)</li> </ul> <ul style="list-style-type: none"> <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>
7		<ul style="list-style-type: none"> <li>– Small deviation in 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> </ul>
6		<ul style="list-style-type: none"> <li>– Medium deviation in landing</li> <li>– Medium irregularity in movement flow (short interruption)</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>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>– <b>Swing and Stem phase:</b> during the Swing phase the Vaulter jumps to a support position, with the right leg</li> </ul>

		<p>pointing down. During the Stem phase, the Vaulter swings up the right leg (major delay)</p>
<p>5</p>		<ul style="list-style-type: none"> <li>– The centre of gravity reaches the level of the Horse's back</li> <li>– Uncentered landing</li> <li>– Shoulders are higher than hips at the highest point</li> <li>– No Stem and Lowering phase</li> </ul> <p>○ Body alignment may have deviations</p>
<p>4</p>		<ul style="list-style-type: none"> <li>– <b>Swing phase:</b> pelvis and shoulders are turned completely facing the Horse.</li> <li>– Major irregularity in movement flow (significant interruption, loss of body control...)</li> <li>– <b>Stem phase:</b> Major 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>– <b>Swing phase :</b> Mount without Stem phase, and Vaulter needs 3 canter strides to get to sitting position on the Horse.</li> <li>– Severe collapse on the Horse, major disturbance of the comfort or balance of the Horse</li> </ul> <p>○ Body alignment may have significant deviations</p>
<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>	<p>See also Specific deductions</p>	<ul style="list-style-type: none"> <li>– Coming off the Horse during the Vault-on and losing contact with the Horse;</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>– coming off the Horse during the Vault-on more than once.</li> </ul>

**Deductions :**

<p>Up to <b>1 .5 point</b></p>	 <p>up to 1.5 point</p> <p>up to 0.5 point</p>	<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>
<p><b>2 points</b></p>	<p>See also Specific deductions</p>	<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>

**4.2.2. Basic Seat**

**Essence:**

Harmony with the Horse

Balance

Body Control & Posture

**Mechanics:**

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

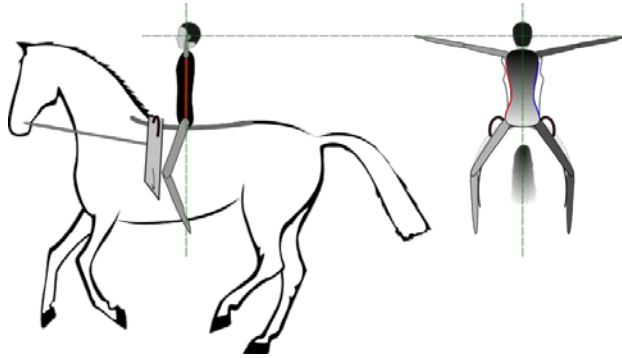
1. Build up phase starts from the seat astride
2. Static phase starts when the static position is displayed
3. Build down phase starts upon completion of the static phase

1. From the seat astride, the Vaultler 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 Vaultler 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 Vaultler is in a stable, controlled and supple position.

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.



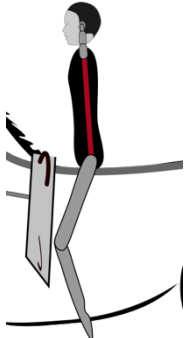
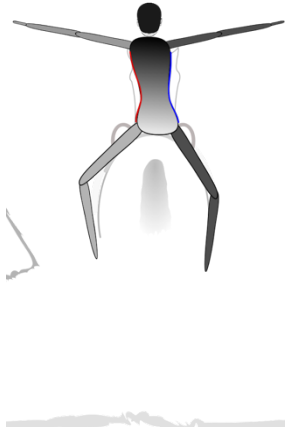
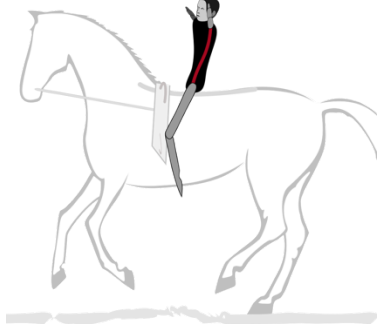
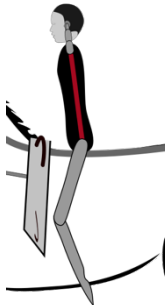
**Reference Scores:**

✓ 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 upper body</li> <li>✓ Correct position of the legs</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 upper body</li> <li>✓ Correct position of the legs</li> <li>— Slight deviations in build up and down</li> </ul>
<p>8</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> <li>— Minor deviations in build up OR build down</li> </ul>

7		<ul style="list-style-type: none"> <li>— Fairly correct absorption</li> <li>— Loss of balance (no more than one canter stride)</li> <li>— Small deviation from correct posture of the upper body or position of the legs</li> <li>— Small deviation in build up AND build down</li> </ul>
6		<ul style="list-style-type: none"> <li>— Medium lack of absorption, ischial bones lifting off the Horse once</li> <li>— Medium deviation from correct posture upper body</li> <li>— Medium deviation from correct position of the legs</li> </ul>
5		<ul style="list-style-type: none"> <li>— Lack of balance with significant amplitude</li> <li>— Significant 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>
4		<ul style="list-style-type: none"> <li>— Insufficient absorption, ischial bones lifting off the Horse more than once</li> </ul>

#### 4.2.3. Flag

**Essence:**

Harmony with the Horse

Body Control & Posture

Balance

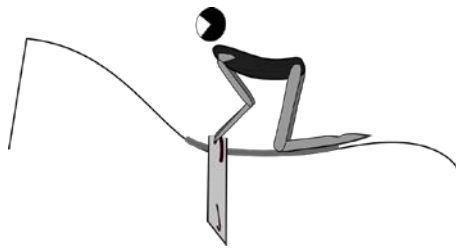
**Mechanics:**

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 Vaultler comes to bench position (see picture) 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.

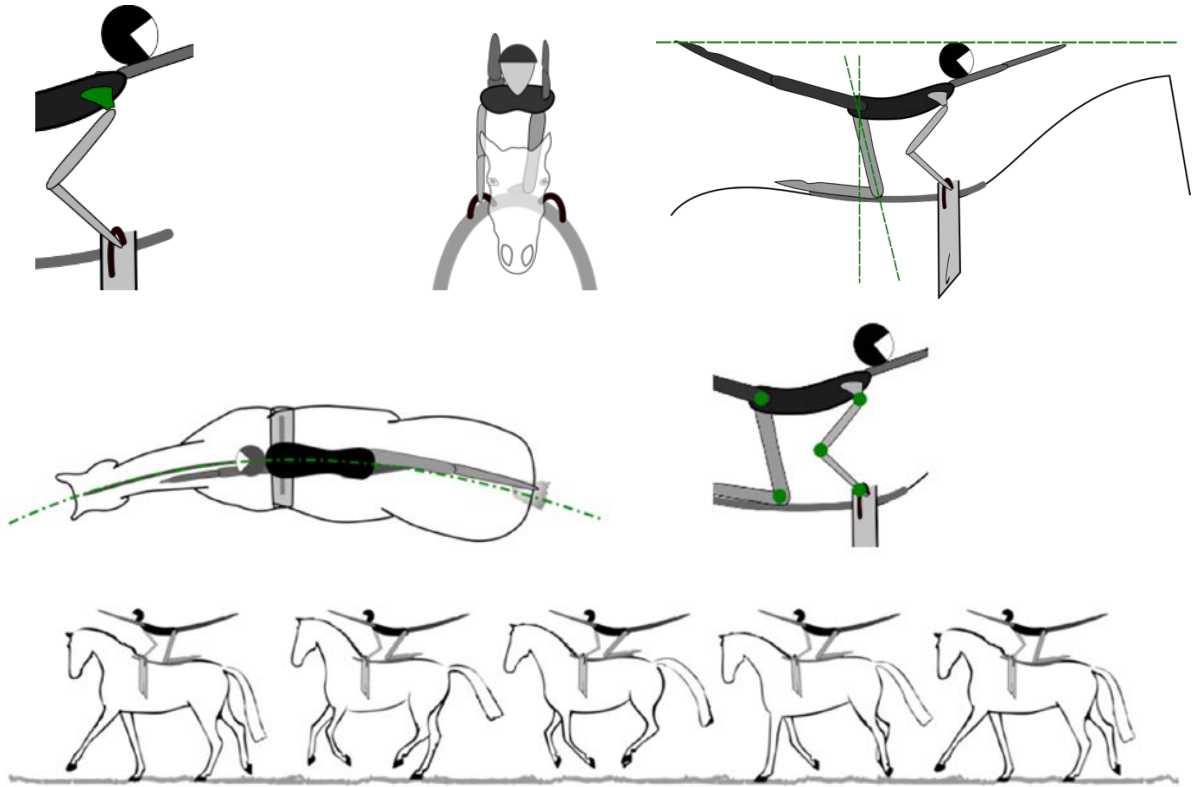
Head faces forward. From a bench position the right leg and left arm are raised simultaneously and stretched to an evenly curved line above horizontal. The lower leg remains in permanent contact with the Horse's back, and the weight is spread equally across the lower leg.



**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 Vaultler and their shoulder blade.
- The right shoulder joint is at approximately the same height as the hip joint. To absorb the movement of the Horse, the Vaultler's shoulders move (forward and backwards and up and down) relative to the surcingle throughout the exercise. The Vaultler's shoulders are above the surcingle when there is the greatest distance between the Vaultler's upper body and the horse's back.
- The Vaultler 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. The spine links the lines of the straight arm and leg in a smooth regular and stabilized arc.
- The middle longitudinal line through the body follows the Horse's bending on the circle and the Vaultler's spine is in line with the median plane of the Horse.
- The right leg is not rotated in the hip joint.
- The fingertips and toes are level with the highest point of the head.
- 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 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. The angle of the left thigh varies depending on the canter phase of Horse. In the canter phase when there is the smallest distance between the Vaultler's upper body and the Horse's back, the left hip joint is slightly behind the left knee.
- The Vaultler is in a stable, controlled and balanced position throughout the exercise.
- 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 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 the seat astride.

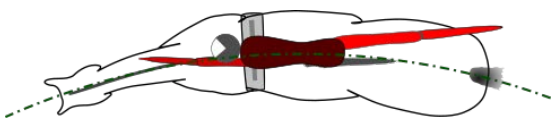
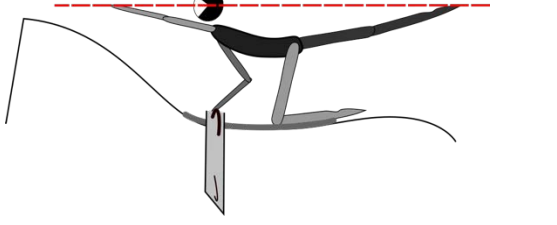
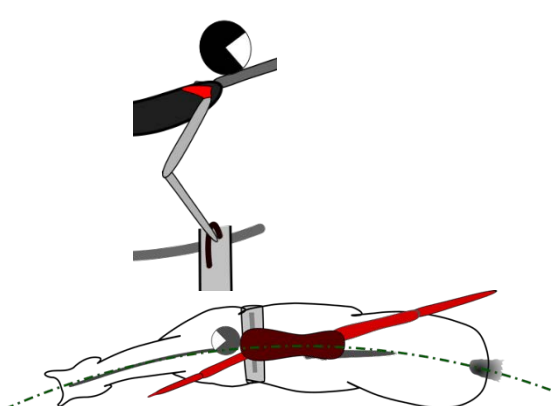
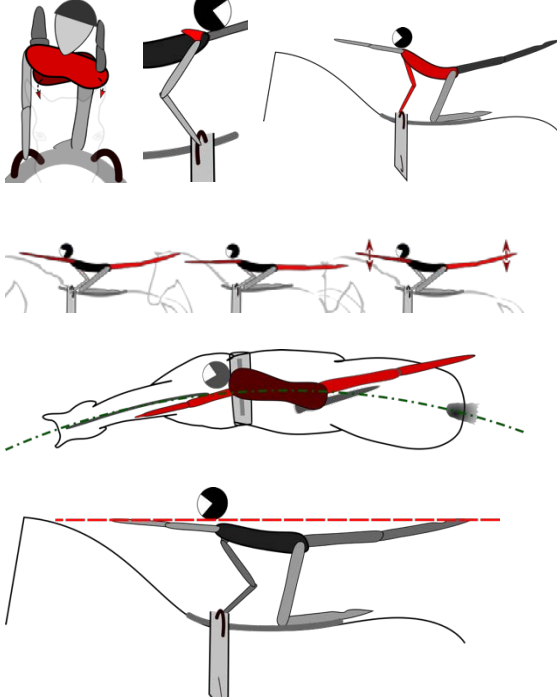
**For Compulsory Tests 1:**

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)

10		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct balance</li> <li>✓ Correct posture in shoulders, thorax lumbar spine 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>
9		<ul style="list-style-type: none"> <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>

		<ul style="list-style-type: none"> <li>- Slight deviation in absorption</li> <li>- Elevation of foot and hand at the level of the highest point of the head, but slightly uneven</li> <li>- Right leg AND left arm slightly out of alignment compared to the Horse's spine.</li> </ul>
8		<ul style="list-style-type: none"> <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> <li>- Minor deviation in absorption</li> <li>- Minor deviation from correct posture in thorax, lumbar spine or pelvis</li> <li>- Elevation of foot and hand at eye level</li> </ul>
7		<ul style="list-style-type: none"> <li>- Weight unevenly spread over left lower leg</li> <li>- Loss of balance with small amplitude and duration (one canter stride)</li> <li>- Small deviation from correct posture in thorax, lumbar spine or pelvis</li> <li>- Upper body stable with small 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> </ul> <p>⦿ Build up and build down may have small deviations which are included in the Reference Score</p>
6		<ul style="list-style-type: none"> <li>- Medium deviations from correct posture in thorax, lumbar spine or pelvis turned out, too high, too low ...</li> <li>- Arm and leg clearly unstable</li> <li>- Medium 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>- lack of balance</li> </ul> <p>⦿ Build up and build down may have medium deviations which are included in the Reference Score</p>

<p>5</p>		<ul style="list-style-type: none"> <li>— Significant lack of absorption in shoulder or leg (angle between thigh and vertical almost unchanged)</li> <li>— Significant deviations from correct posture of upper body 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 lack of stability/tension</li> <li>— Severe collapse / loss of balance</li> <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> </ul> <p>○ Build up and build down may have major deviations which are included in the Reference Score</p>

#### 4.2.4. 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:

**2. Build up phase:** From a bench position the right leg is raised and stretched to an evenly curved line above horizontal.

**3. 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). ...

**4. Build down phase:** Upon completion of the Static phase, the Vaulter brings their right leg down. ...

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

##### Deductions FLAG and FLAG WITHOUT ARM:

<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, or leg and arm not raised simultaneously.</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>•</li> </ul>

#### 4.2.5. 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

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.

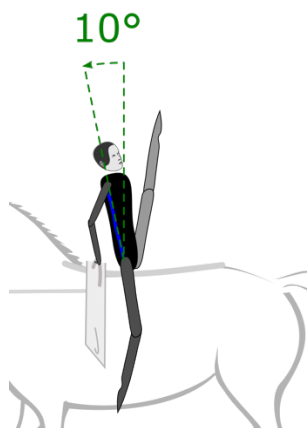
During the whole exercise the Vaultler remains in a correct, balanced sitting position, in a physiological posture. The ears, shoulders, hip joint and ankle of the resting leg form a vertical line. The feet are pointed. During the leg passes, the upper body may lean back at a maximum angle of 10° behind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

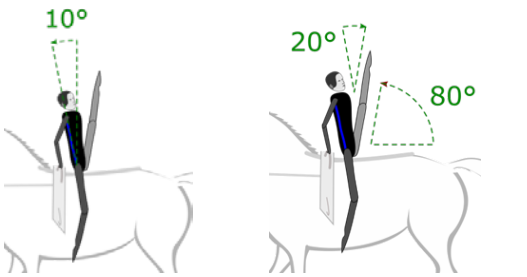
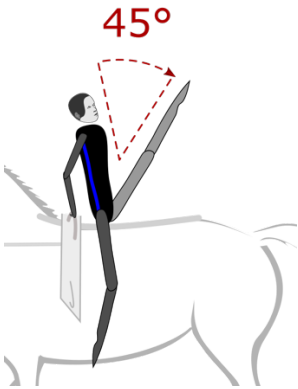
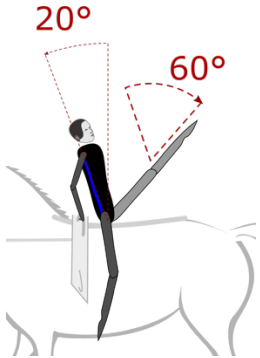


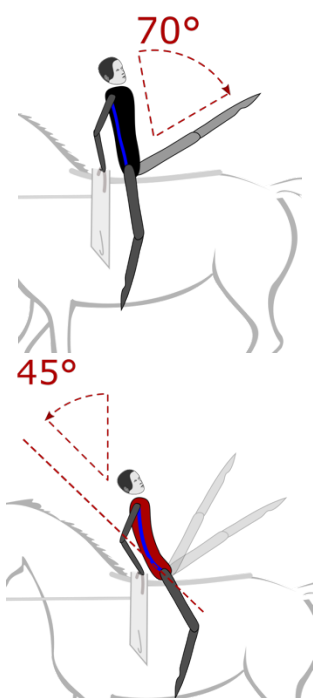
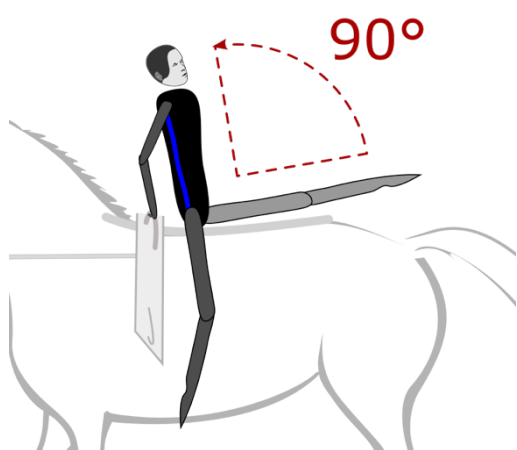
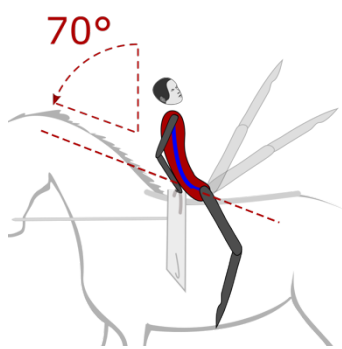
**Reference Scores:**

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)

<p>10</p>	 <p>Upper body position</p> <p>Angle between leg and upper body</p>	<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct posture of upper body in excellent balance 10°</li> <li>✓ Angle between leg and upper body 20°</li> <li>✓ Excellent fluidity</li> <li>✓ Head, shoulders and pelvis rotate simultaneously</li> </ul>
<p>9</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>✓ Head, shoulders and pelvis rotate simultaneously</li> <li>✓</li> <li>— Nearly excellent fluidity with slight changes in speed</li> </ul>
<p>8</p>		<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>
<p>7</p>		<ul style="list-style-type: none"> <li>✓ Correct posture, with moments of small 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>

<p>6</p>		<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> </ul> </li> <li>OR</li> <li>• Angle between vertical and pelvis 45°</li> <li>- Leg moving up and down, lack of fluidity</li> <li>- Medium delay between rotation of head, shoulders and pelvis</li> <li>- Angle in hip joint 70°</li> </ul>
<p>5</p>		<ul style="list-style-type: none"> <li>- Significant variations in speed, fluidity</li> <li>- Angle in hip joint 90°</li> </ul>
<p>4</p>		<ul style="list-style-type: none"> <li>- Angle between vertical and pelvis 70°</li> </ul>

**Deductions:**

<p><b>1 point</b></p>	<ul style="list-style-type: none"> <li>• For each phase with one or more rhythm failures (Letter T)</li> </ul>
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**4.2.6. 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>	• Rhythm failure between the 1st and 2nd phase (Letter T)
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**4.2.7. Scissors Forward**

**Essence:**

Harmony with the Horse  
 Quality of Movement  
 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.

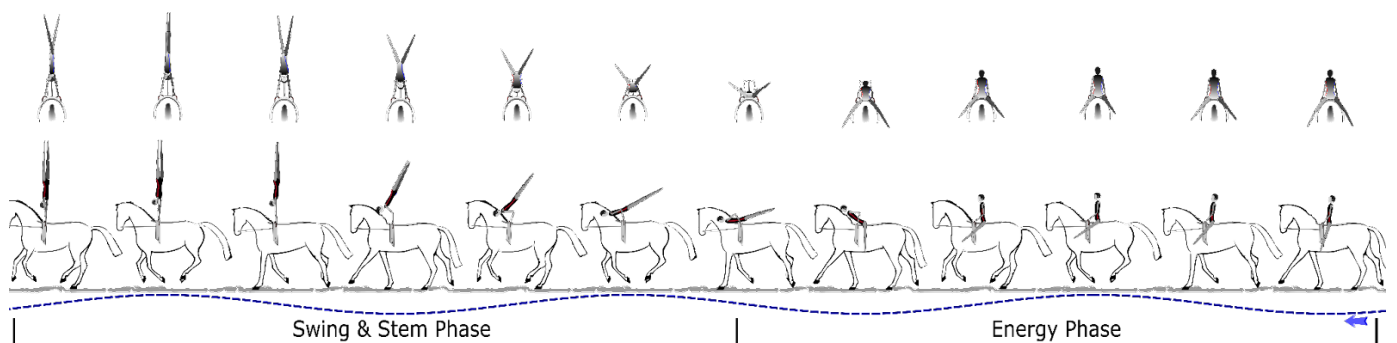
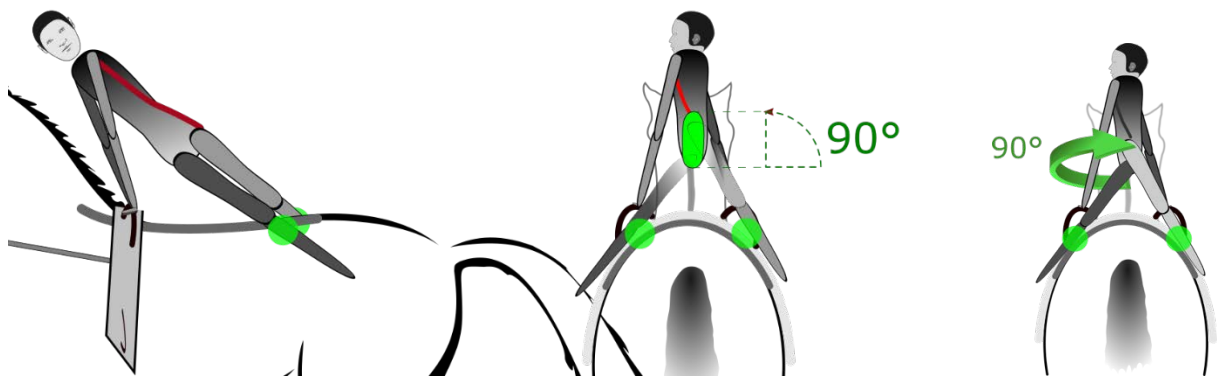
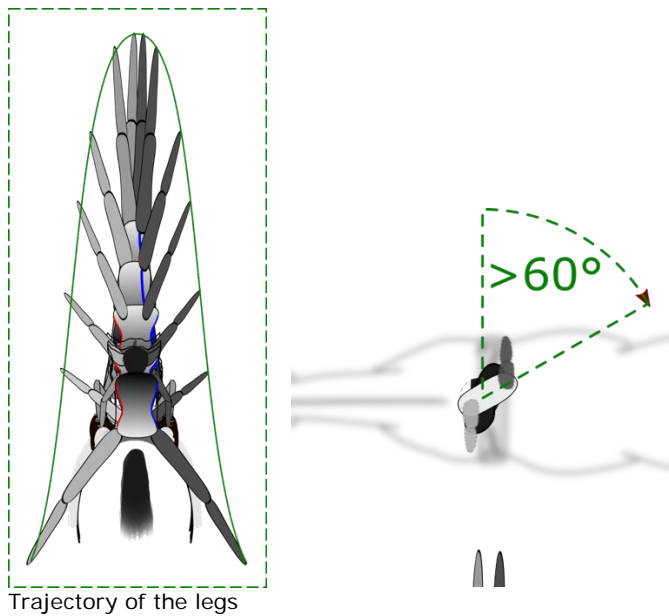
2. The Vaultler simultaneously:

- 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), 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 (see picture)

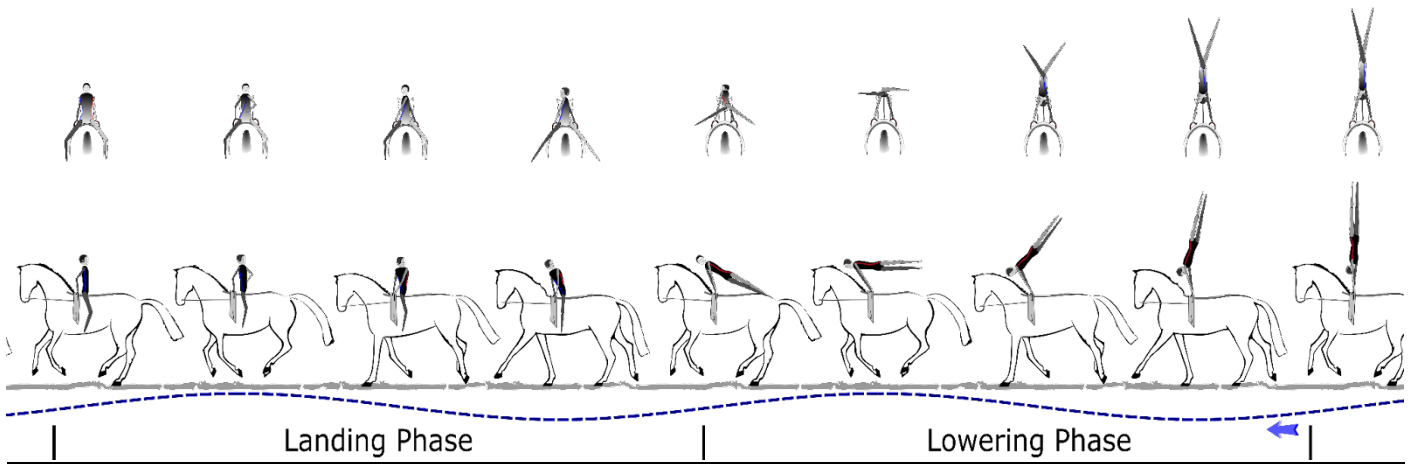
3. The Vaultler:

- 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 (see picture). The Vaultler completes the rotation while sliding softly into an erect backward seat.



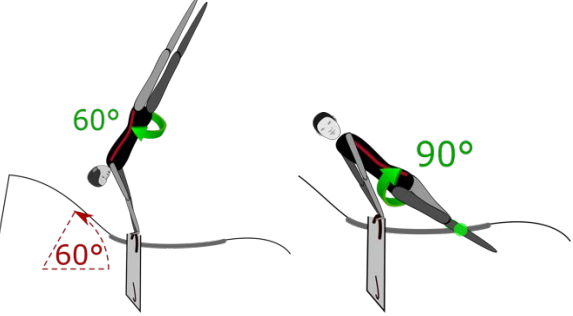
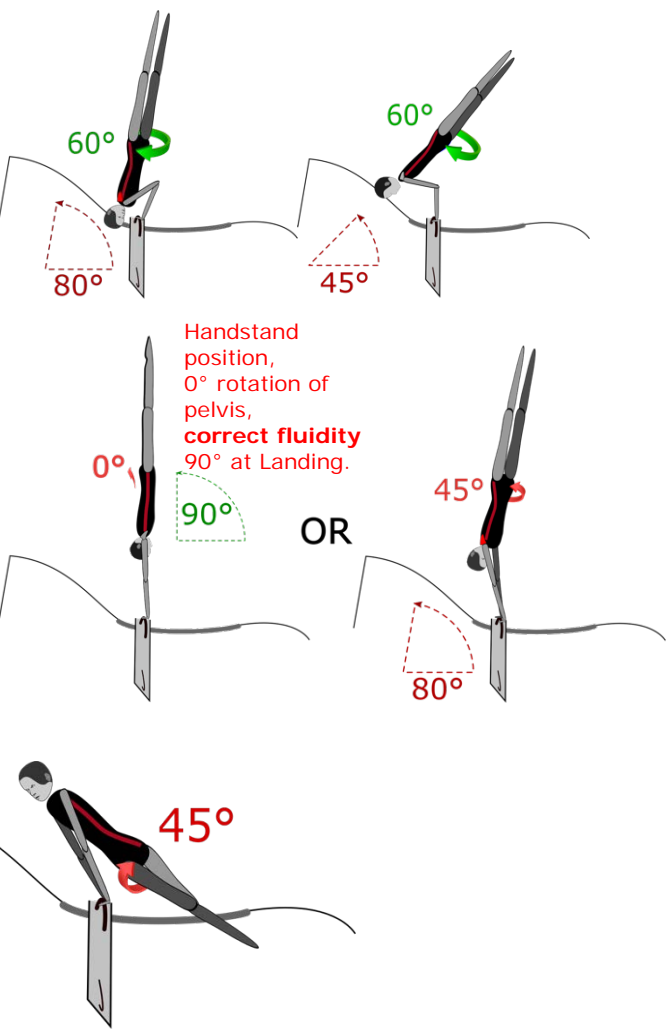
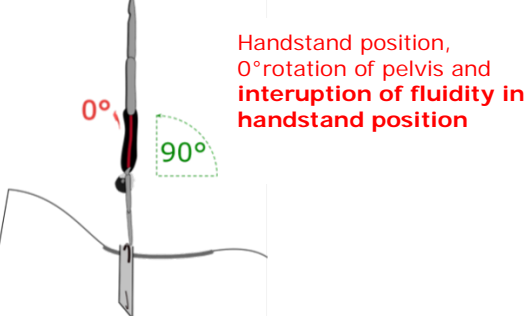




**Reference Scores:**

- ✓ 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>✓ At the highest point: maximum arm and shoulder extension AND Angle between upper body and horizontal: 90°</li> <li>✓ Rotation of pelvis before lowering phase: 60°</li> <li>✓ 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 <del>with right in front and left in the back</del></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° 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> <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 slight deviations in the trajectory and width of the legs, to step position</li> <li>— Slow and almost fully controlled lowering</li> <li>— Slight irregularity in fluidity</li> </ul>

<p>8</p>		<ul style="list-style-type: none"> <li>✓ Rotation of pelvis before lowering phase: 60°</li> <li>✓ At the beginning of the Landing phase, rotation of the pelvis 90°</li> <li>— At the highest point: Maximum arm extension (not including shoulders) AND Angle between upper body and horizontal: 60°</li> <li>— Body Control and Posture: with minor deviations, such as slight hollow back</li> <li>— Slow and fairly controlled lowering</li> <li>— Soft landing but slightly uncentered</li> <li>— Minor 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>OR</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>OR</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. <b>Correct movement fluidity.</b></li> <li>— Legs pass one another, with small deviations in the trajectory and width of the legs; one leg lowered sooner than the other one.</li> <li>— Small deviation in control of 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> <li>— Small 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>• 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), interruption of fluidity in handstand position.</b></li> </ul> </li> <li>OR</li> </ul>

		<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>— 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>— Medium deviation of leg movement</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</p> <p>— Medium irregularity in fluidity</p> <p>— Fairly Hard landing</p>
5		<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 significant 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> <p>— Significant irregularity in fluidity</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>— Major irregularity in fluidity</p>

		— Severe collapse on the Horse, major disturbance of the comfort or balance of the Horse
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#### 4.2.8. Scissor 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 Vaulteur generates energy by taking the legs backward and then swinging them forwards and up while moving the upper body backward.

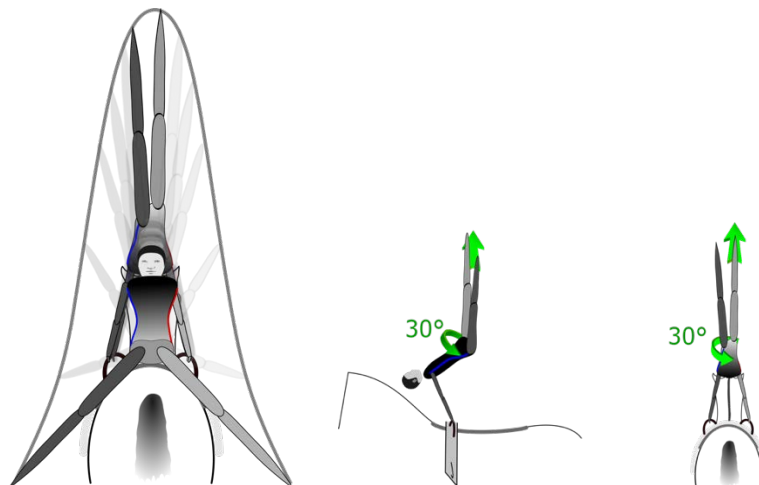
2. As soon as the body loses contact with the Horse (except for the hands) the legs are stretched. The Vaulteur simultaneously:

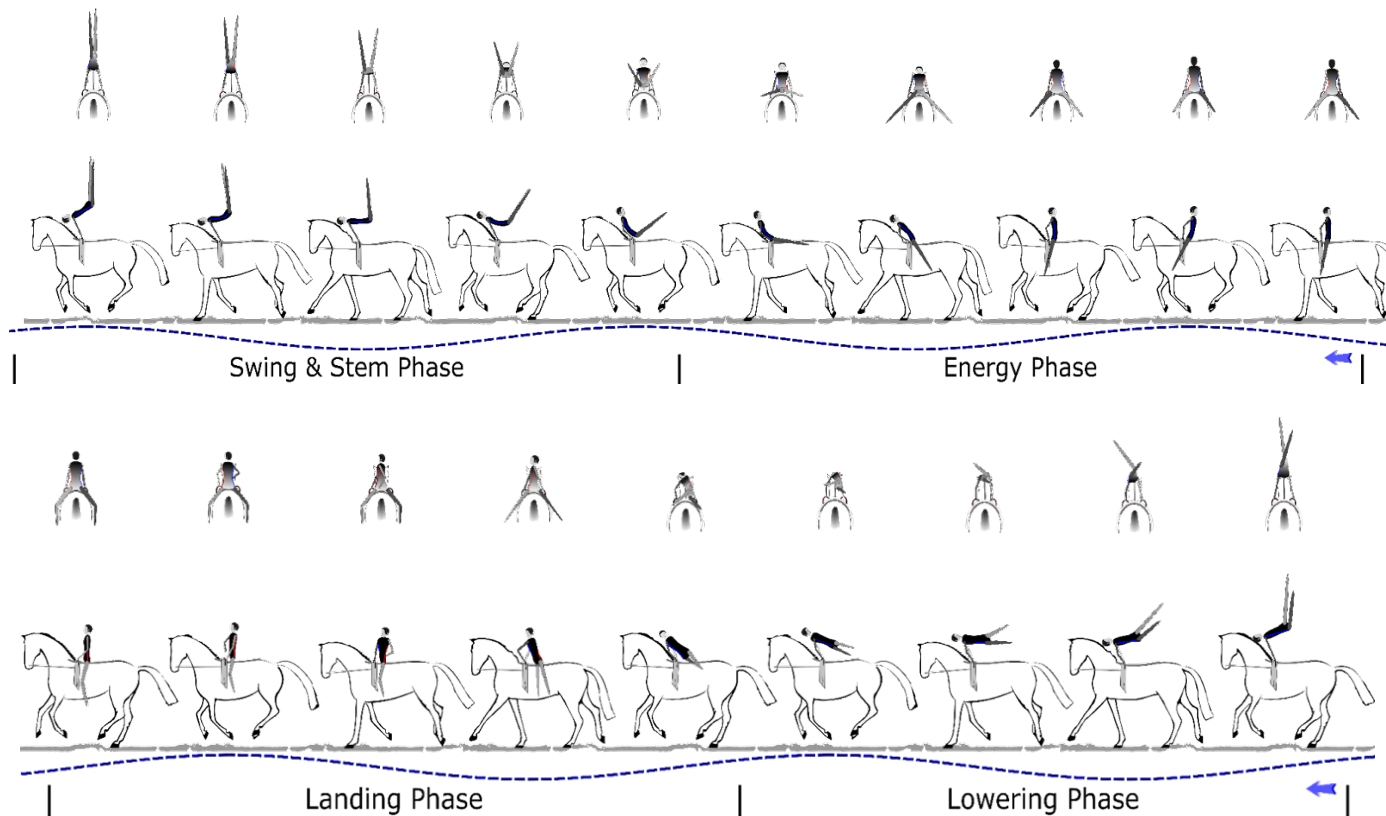
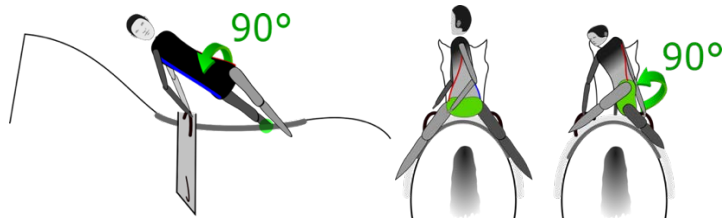
- swings up (to the point of maximum elevation) with a leg movement according to picture 2 (never closed), where the upper body is above the horizontal, the arms are fully extended and the legs are close to the vertical; by the time the Lowering phase commences, the pelvis is turned by an angle of at 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), and this movement is initiated by the highest point and completed during the Lowering phase.
- pelvis continue the rotation.
- the Vaulteur 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 Vaulteur absorbs the canter movement with the fairly straight arms throughout

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

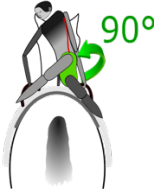
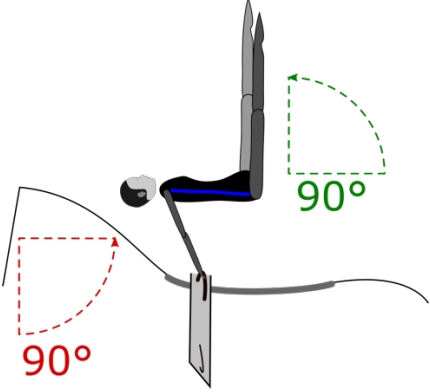
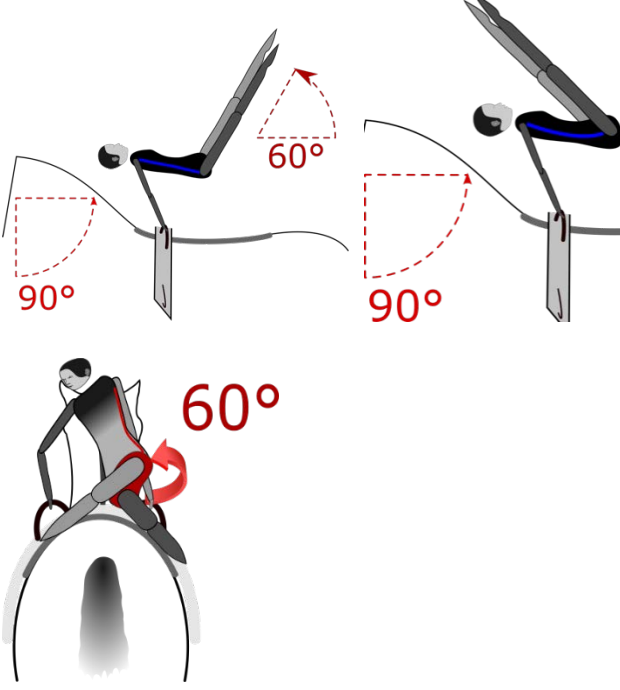
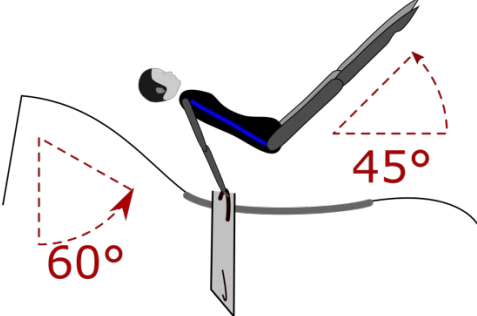




**Reference Scores:**

- ✓ 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)

10			<ul style="list-style-type: none"> <li>✓ Angle between vertical line and upper body: more than 90° AND angle between legs and horizontal 90°</li> <li>✓ Full arm extension at the highest point</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>
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9		<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>
8		<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>
7		<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 small 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 small 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>— Fairly Hard landing</li> </ul> <ul style="list-style-type: none"> <li>— Medium deviation in leg movement (e.g. medium leg dropping)</li> </ul> <ul style="list-style-type: none"> <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>— Collapse</li> <li>— Major 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>

**4.2.9. Swing Backward, followed by dismount to the inside**

**Essence:**

Harmony with the Horse  
 Quality of Movement  
 Body Control & Posture

**Mechanics:**

The Swing Backward, 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 Vaultler 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 Vaultler simultaneously: swings up (to the point of maximum elevation) with a leg movement according to picture 2 of the Scissors backward, where the upper body is above the horizontal, the arms are fully extended.

3. Thereafter: The Vaultler 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 Vaultler absorbs the canter movement with the fairly straight arms throughout.

4. The Vaultler 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 Vaultler 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 Vaultler releases the handles and performs a correct Landing (as described).

The Swing Backward as well as the Dismount to the inside shall 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)

10		<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>✓ Full arm extension at the highest point</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>
9		<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</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 small deviations, such as slight hollow back</li> <li>— Fairly uncontrolled lowering</li> <li>— Fairly soft landing, but uncentered; 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>— Fairly Hard landing</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> <li>— Landing: Significant uncentered but fairly soft</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 irregularity movement fluidity</li> <li>— Severe collapse on the Horse, Major 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>
	<ul style="list-style-type: none"> <li>•</li> </ul>

**4.2.10 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 - \* **In 1\*** compulsory the Stand starts from bench position
2. Static phase starts when the static position is displayed
3. Build down phase starts upon completion of the static phase and ends in seat astride.

**1.** From the seat astride\*, the Vaultler 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.

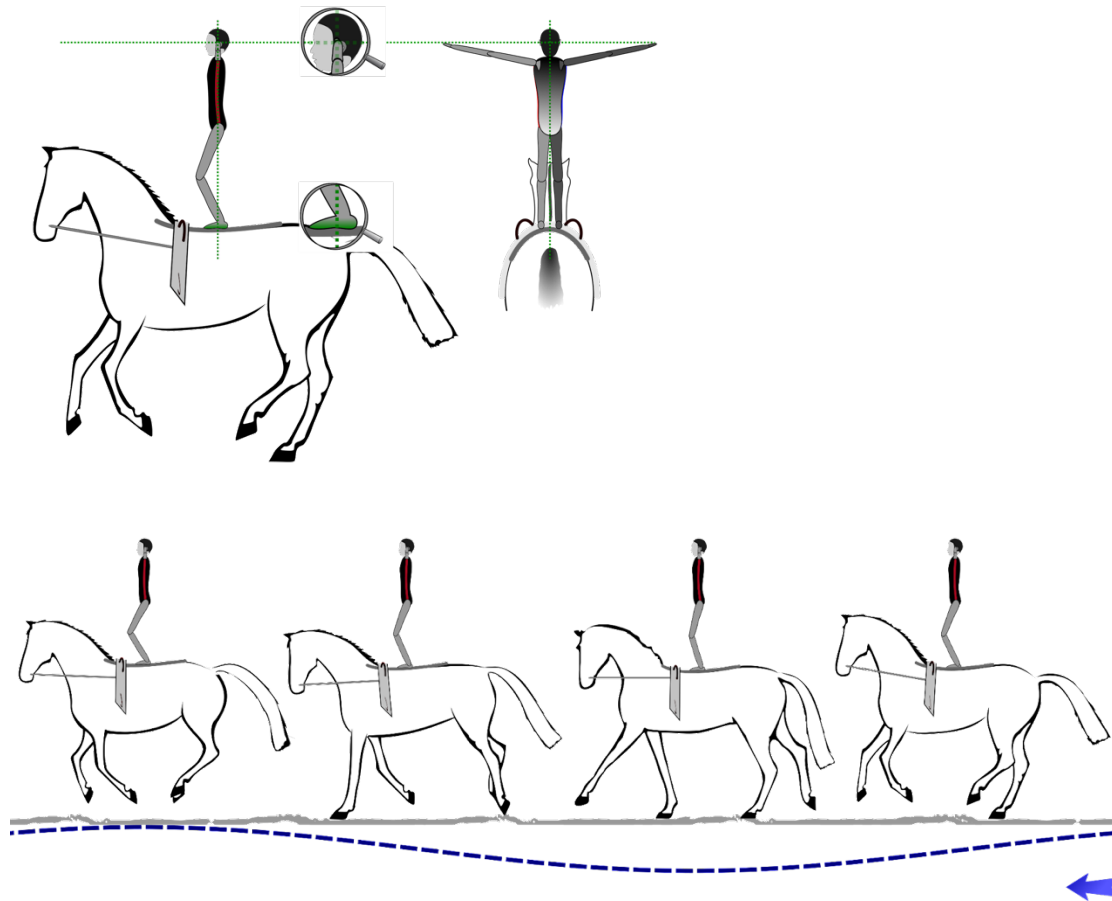
After hopping to both feet, the handles are simultaneously released, as the Vaultler rises into an upright standing position and takes the stretched arms out to the side (while rising or once having reached the standing position).

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 Vaultler, mainly through the joints from feet to hip. The joints of the legs are bent just as much as necessary for absorbing the changes of the elevation of the Horse's back.
  - The upper body remains in a physiologically correct posture. The shoulders, pelvis and the feet stay in a transversal plane of the horse 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 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.

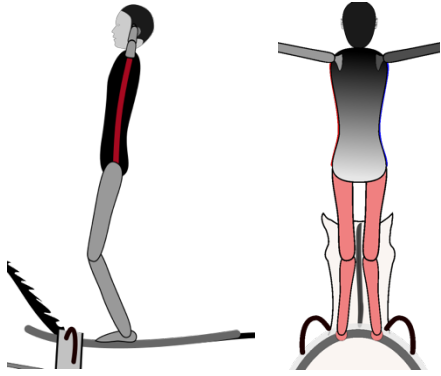
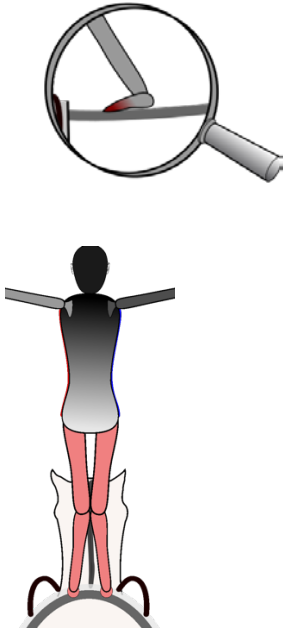
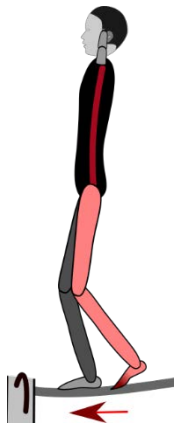

The Vaultler takes hold on the top of the handles, supports some of their weight on their arms, stretches the legs down and slides softly into the seat astride.

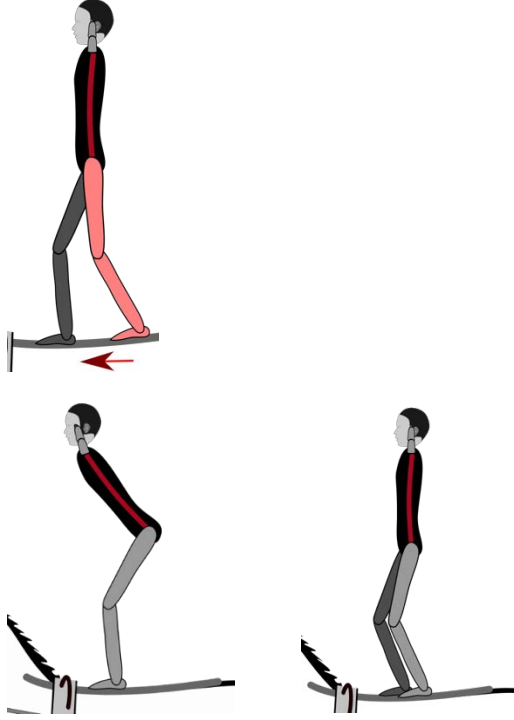
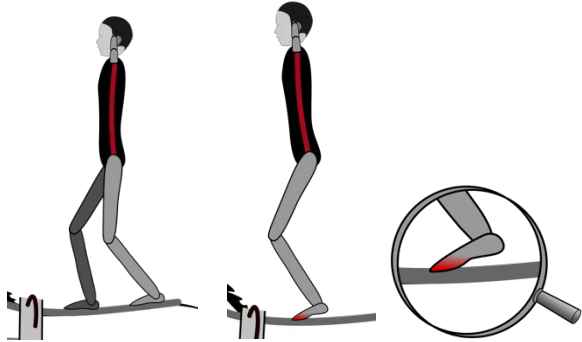
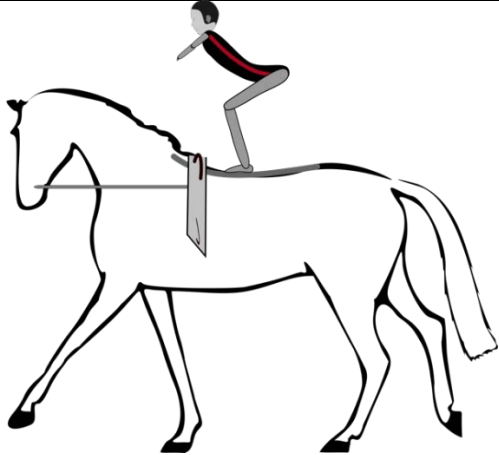


**Reference Scores:**

- ✓ 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		<ul style="list-style-type: none"> <li>✓ Absorption: Correct</li> <li>✓ Balance and Stability: The weight is evenly spread over the soles throughout the exercise (including Build up &amp; down)</li> <li>✓ Posture: Correct</li> </ul>
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<p>9</p>		<ul style="list-style-type: none"> <li>✓ Absorption: Correct</li> <li>✓ Balance and Stability: The weight is evenly spread over the soles throughout the Static phase</li> <li>– Balance and Stability: A slight deviation during Build up or build down</li> <li>– Posture: leaning slightly forward or back</li> <li>– Posture: Legs not completely parallel to median plane (e.g. knees or feet not hip width apart – slightly too wide, too narrow)</li> </ul>
<p>8</p>		<ul style="list-style-type: none"> <li>– Absorption: minor lack of absorption (e.g. minor tension in upper body and/or legs during static phase)</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>– Posture: 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>– Posture: Knees closer together or wider than feet</li> </ul>
<p>7</p>		<ul style="list-style-type: none"> <li>– Balance and Stability: small step (short step) and immediately back</li> <li>– Balance and Stability: too much weight on toes, heels or one foot (~2 canter strides) during any phase of the exercise.</li> </ul>
<p>6</p>		<ul style="list-style-type: none"> <li>– Absorption: Medium lack of absorption, not in rhythm</li> </ul>

		<ul style="list-style-type: none"> <li>— Balance and Stability: too much weight on toes, heels or one foot during a significant amount of time (~3 canter strides) during any phase of the exercise.</li> <li>— Balance and Stability: big step and immediately back</li>   <li>— Balance and Stability: small step and stay</li> <li>— Balance and Stability: small hop with both feet</li> <li>— Posture: upper body 45° in front of the vertical</li> </ul>
5		<ul style="list-style-type: none"> <li>— Balance and Stability: most of the weight is on toes, heels or one foot during most of the exercise</li> <li>— Balance and Stability: big step and stay</li> <li>— Balance and Stability: big hop with both feet</li> </ul>
4		<ul style="list-style-type: none"> <li>— Absorption: major lack of absorption ( e.g. minimal absorption throughout the whole exercise)</li> <li>— Balance and Stability: major loss of balance: major jump affecting the comfort of the Horse, continuously stepping, hopping/jumping tmore than wice</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:**

1 point	<ul style="list-style-type: none"> <li>• For failure to kneel before the Stand (letter K)</li> </ul>
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**4.2.11. Free Kneel**

**Essence:**

Harmony with the Horse  
Balance  
Body Control & Posture

**Mechanics:**

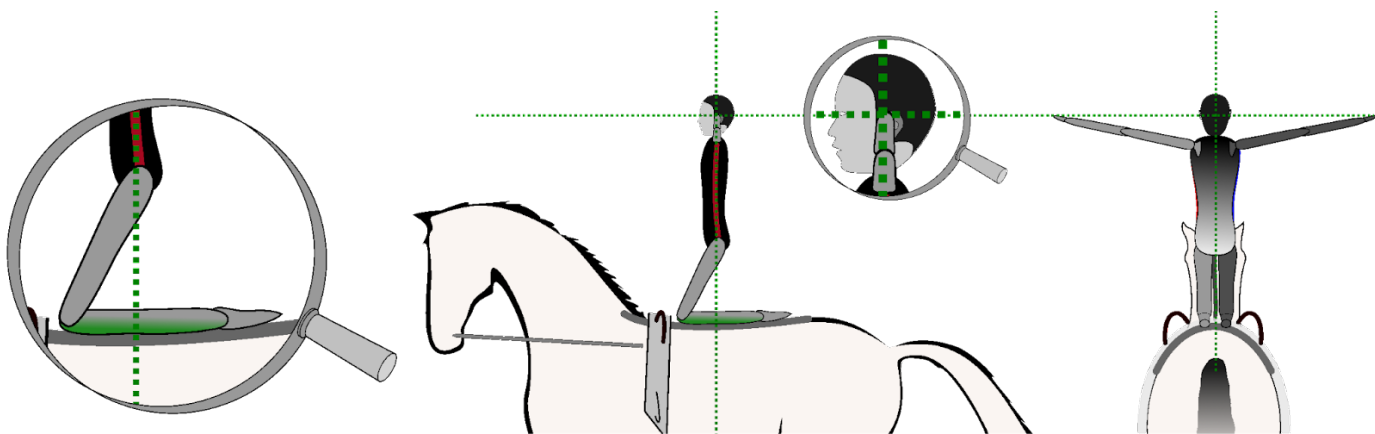
The Free Kneel is a static exercise and comprises 3 biomechanical phases:

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 Vaultler comes to bench position with both legs simultaneously, while constantly absorbing the Horse's canter. The handles are simultaneously released, as the Vaultler 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 Vaultler, 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. 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
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Up to 2 points

Weight unevenly spread over lower legs

**4.2.12. 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

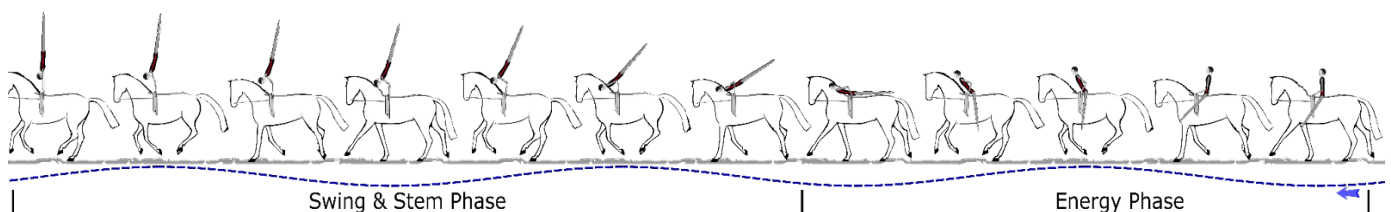
1. From the seat astride with the hands on the handles, the Vaultler generates energy by taking the legs forward and up, and then swinging the legs down and backward while moving the upper body forward and down.

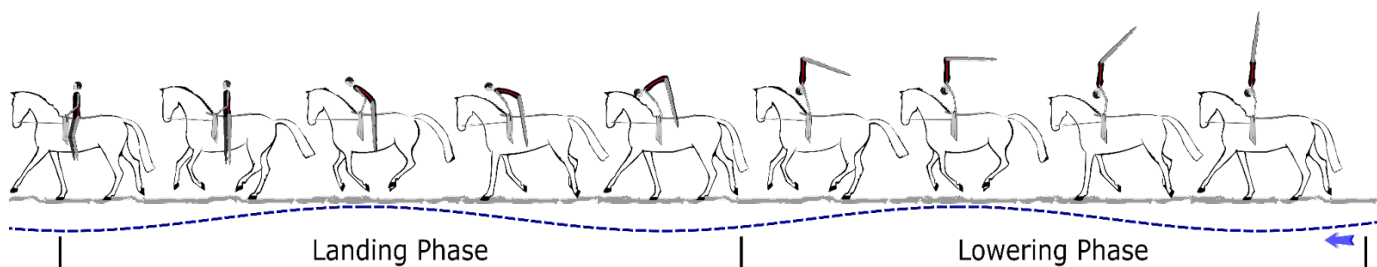
2. As soon as the body loses contact with the Horse (except for the hands on the handles) the legs are stretched, in line with the longitudinal axis of the Vaultler and swung upwards fluently, to reach a vertical handstand position, with fully extended arms and shoulders. The upper body is maintained 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 Vaultler 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 Vaultler 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 Vaultler slides softly into an erect sideways seat inside, shoulder axis slightly turned forward.

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 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.



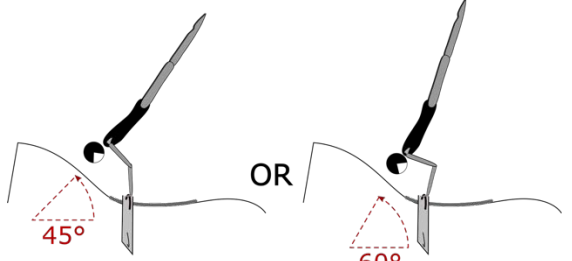
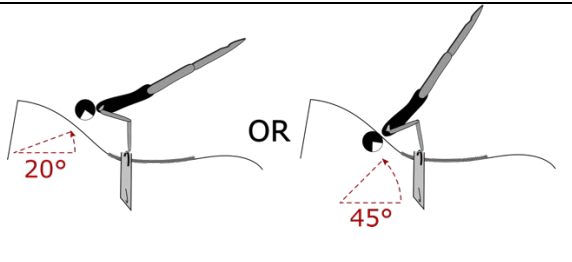
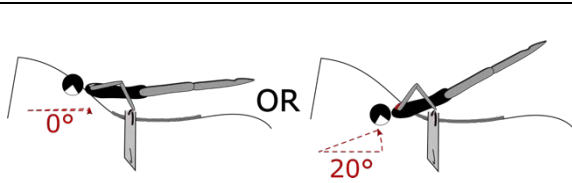
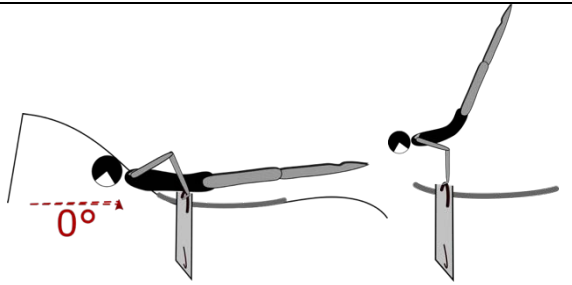


**Reference Scores:**

- ✓ 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)

10		<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>
9		<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>— Slight irregularity in fluidity</li> </ul>
8		<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>— Minor irregularity in fluidity</li> </ul>



7		<ul style="list-style-type: none"> <li>— At the highest point:             <ul style="list-style-type: none"> <li>• Intermediate 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>— Small irregularity in fluidity</li> <li>— Body Control and Posture: small deviations such as hollow back, not in line with longitudinal axis of the Horse...</li> </ul>
6		<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, incorrect body alignment, such as longitudinal axis not straight, shoulders and/or pelvis not parallel to the surcingle</li> <li>— Fairly hard landing</li> </ul>
5		<p>At the highest point:</p> <ul style="list-style-type: none"> <li>• Minimal arm extension AND angle between upper body and horizontal: 0°</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>• No arm extension AND angle between upper body and horizontal: 20°</li> </ul>
4		<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, major disturbance of the comfort or balance of the Horse</li> </ul>
3		<ul style="list-style-type: none"> <li>— Weight supported on shoulder throughout the exercise</li> </ul>

**Deductions :**

<p><b>Up to 0,5 point</b></p>	<ul style="list-style-type: none"> <li>• deviations from described leg over and back to seat astride</li> </ul>
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<b>Up to 1 point</b>	In Comp Test 2: deviations from described dismount to the inside
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#### 4.2.13. 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 at point 4.2.12.

**Phase 5 - Dismount to the inside:** starts from inside seat with the shoulder axis slightly turned forward. With closed legs, the Vaultier 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 Vaultier 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>	• Deviations from described Dismount to the inside
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#### 4.2.14. Swing forward

**Essence:**

Harmony with the Horse  
Quality of Movement  
Body Control & Posture

**Mechanics:**

The Swing Forward 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 Vaultier 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 Vaultier 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 Vaultier 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 shall be performed fluently.

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

#### 4.2.15 Swing off from seat astride to the outside

**Essence:**

Harmony with the Horse  
Quality of Movement  
Body Control & Posture

**Mechanics:**

The Swing off from seat astride 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. 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                       |

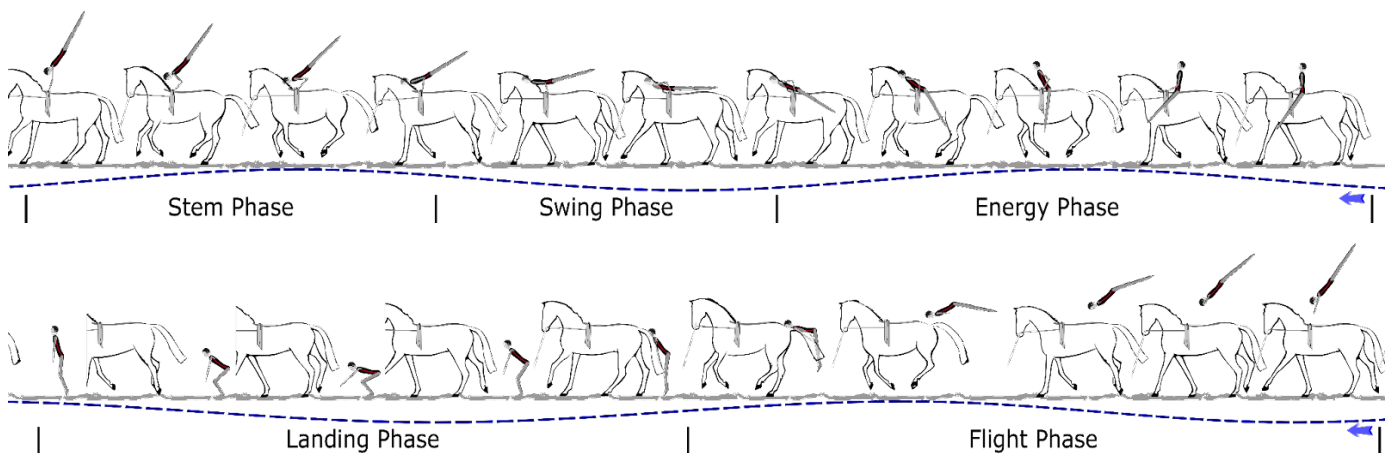
1. From the seat astride with the hands on the handles, the Vaulteur generates energy by taking the legs forward and up, and then swinging the legs down and backward while moving the upper body forward and down.

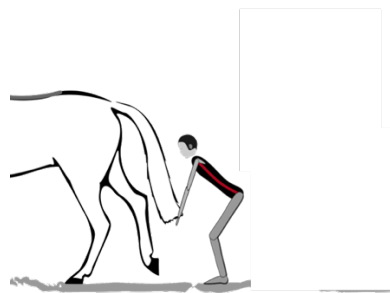
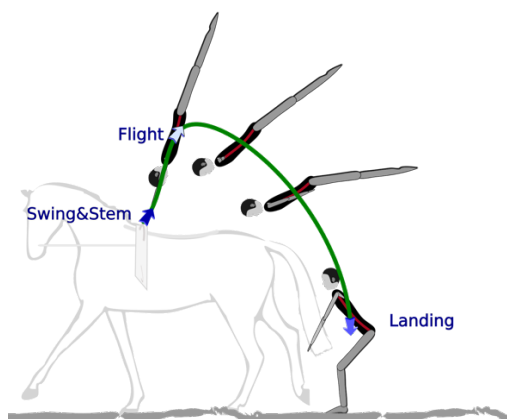
2. As soon as the body loses contact with the Horse (except for the hands on the handles) the legs are stretched and closed, in line with the longitudinal axis of the Vaulteur and swing upwards. The upper body is maintained in a physiologically correct posture throughout. At an angle between 80° and 90° to the horizontal, the Vaulteur simultaneously pushes against the handles with both arms.

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

Legs remain stretched throughout the Flight phase. The arms are nearly straight and without tension; the elbows and wrists can be slightly bent. The arms can be in any position/direction, as long as they are symmetric and fulfil a fluid movement that is in harmony with the movement of the body.

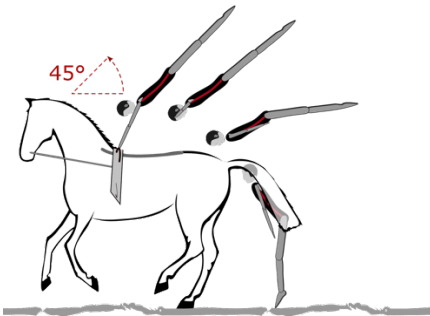
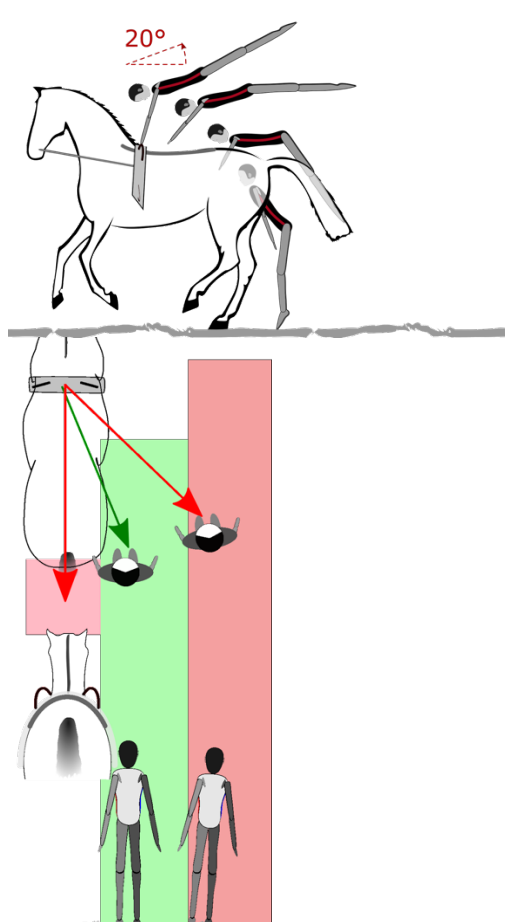
4. Correct Landing, next to the Horse's track.

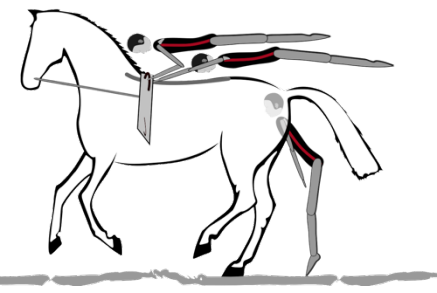
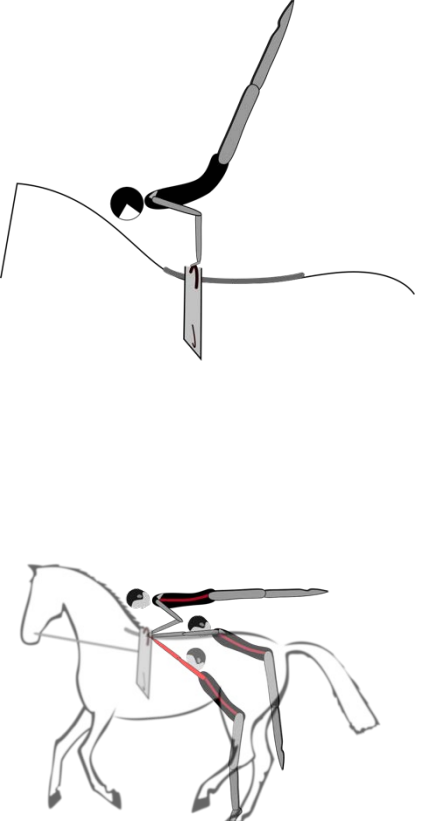




Trajectory of flight phase

<p>10</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: between 80° and 90°</li> <li>✓ Pushing off with both arms simultaneously without delay</li> <li>✓ Flight phase: Correct</li> <li>✓ Correct fluidity</li> <li>✓ Body Control / Posture: Correct</li> <li>✓ Legs closed during the stem and flight phase</li> <li>✓ Correct Landing</li> </ul>
<p>9</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, but slightly delayed</li> <li>– Flight phase: 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>– Pushing off with minor delays</li> <li>– Minor irregularity in fluidity</li> <li>– Legs slightly open</li> </ul>

<p>7</p>		<ul style="list-style-type: none"> <li>— At the end of the Stem Phase, Intermediate arm extension AND angle between upper body and horizontal: 45°</li> <li>— Body Control / Posture: Minor 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> </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>— Pushing off at the horizontal or later</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>— Touching the pad during the flight phase</li> <li>— Landing: Vaulters lands farther to the outside of the Horse than correct or behind the horse</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> </ul>
<p>4</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, major disturbance of the comfort or balance of the Horse</li> </ul>
<p>3</p>		<ul style="list-style-type: none"> <li>— Holding the handles till Landing</li> <li>— Landing on the Horse and <b>sliding off without interruption</b></li> </ul>
<p>0</p>		<ul style="list-style-type: none"> <li>— Landing on the Horse and leaving it <b>after a clear interruption</b></li> </ul>

## 5. FREE TEST

### 5.1. Requirements of the Free Test

#### Squad Free Test 1

A Squad Free Test 1 apply to all Squads 1\* and may include single and double exercises. There is no Degree of Difficulty score for Squads Free test 1.

#### Squad Free Test 2

A Squad Free Test 2 apply to all Squads 2\* (junior, senior) and 3\* and may includes single, double and triple exercises. 25 free style exercises will be considered in the Degree of Difficulty for Senior Squads and 20 free style exercises for Junior Squads. ~~Triple exercises are limited by the time allowed. For detail see article 5.4.9.~~

#### 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. For Pas de Deux 1\*, there is no Degree of Difficulty score. For 2\* Juniors and 2\* Seniors, 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.

#### Definition:

Single exercises refer to exercises, where only one Vaulters is carried by the horse.

Double exercises refer to exercises, where two Vaulters are carried by the horse.

Triple exercises refer to exercises, where three Vaulters are carried by the horse.

### 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.
- **The free test mount-on** is scored with a deduction for repetition:
  - ~~when the Vaulteur loses contact with the Horse before the end of the jump phase. (taking and releasing the handle).~~
  - When the vaulteur loses contact with the horse without having started the attempt to mount. (taking handles and releasing them)
  - Deduction of 2 points will be deducted from the performance of mount-on. The deduction needs to be given for each occasion.

**Falls**

A Fall is a movement out of control **which may result in the Vaulteur 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>
			7,071
Deductions for falls:			<u>3,400</u>



Performance Score  
**3,671**

Explanations:

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

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

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

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

### 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
- 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
Medium exercise	(M)	0,4 points
Easy exercise	_____ (E)	0,0 points

### Risk Exercises in Individual Free Test:

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

#### Increase of the difficulty :

- If the shown exercise is a variation of a described 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.)
- If two or more exercises are performed in immediate succession making one or more of them more difficult, then the exercise(s) can get a higher difficulty.

- 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 2 – JUNIORS

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 – SENIORS

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

##### 1\* Juniors and Seniors – No Degree of Difficulty

##### 2\* Juniors + 2\* Seniors:

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 – ~~2\* Seniors and~~ 3\* Seniors

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 scored for Degree of Difficulty in Pas de Deux Free Test:

- The mount and dismount of each Vaulters.
- **Single** exercises on the Horse **are not scored** in the Degree of Difficulty.
- 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 Vaultler 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.

**Exercises to be scored for Degree of Difficulty in Squad Free Test:**

- The mount and dismount of each Vaultler.
- **Single** exercises (static and dynamic) **are all scored**.
- Double and Triple exercises:
  - static exercises being shown simultaneously: the most difficult one is scored,
  - 1 static and 1 dynamic exercises are performed simultaneously: each exercise receives a separate Difficulty score, (only if the Vaultlers do not support or stabilize each other
  - 2 dynamic exercises from different structure groups are performed (f.eg. one Vaultler 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.

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

The Vaultler'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 Vaultler(s) or Lunger, for example: Belts (worn on the outside of the dress), hats, capes, dress alterations to enhance the grip, gadgets (including lights) are strictly forbidden in the arena.

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

Squad Free Test 1 ~~—scoresheet = 1\*~~ Squads Artistic Summary

Consideration of the Horse	<p>Consideration of the Horse</p> <p>Selection of elements and sequences to be in Harmony with the Horse based on weight, composition, balance and contact/liaison.</p> <p>Exercises not overloading the Horse.</p>	G0H	20%
STRUCTURE	<p>Variety of Exercises</p> <p>A ratio between static and dynamic exercises.</p> <p>Use of single and double exercises. Triple exercises are not allowed. Selection of combinations</p> <p>Selection of exercises, positions and transitions from different structure groups.</p>	G1	25%
	<p>Variety of Position</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 and neck.</p> <p>Fairly even participation of all Vaulters.</p> <p>Fairly even participation in roles and artistic involvement.</p>	G2	20%
GHO REG GRA PHY	Unity of Composition	G3	

	<p>Smooth transitions and movements demonstrating flow, control, and connection:</p> <p>Elements, sequences, transitions, positions, direction, and combinations of exercises demonstrating freedom of movement:</p> <p>Avoidance of an empty Horse</p>		20%
	<p>Music Interpretation / Body Language / Expression</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>	G4	15%

Squad Free Test 2 – scoresheet – 2+ juniors, seniors and 3+ Squads

			Squad 2+	Squad 3+
STRUCTURE	<p>Consideration of the Horse</p> <p>Selection of elements and sequences to be in Harmony with the Horse based on weight, composition, balance and contact/liaison:</p> <p>Exercises not overloading the Horse:</p>	CoH	20%	20%
	<p>Variety of Exercises</p> <p>A ratio between static and dynamic exercises:</p>	G1	20%	10%

	<p>Use of single and double exercises. Triple exercises are allowed.</p> <p>Selection of combinations</p> <p>Selection of exercises, positions and transitions from different structure groups.</p>			
	<p>Variety of Position</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 and neck including ground jumps.</p> <p>Fairly even participation of all Vaulters.</p> <p>Fairly even participation in roles and artistic involvement.</p>	G2	10%	10%
CHOREOGRAPHY	<p>Unity of Composition &amp; Complexity</p> <p>Smooth transitions and movements demonstrating flow, control, and connection.</p> <p>Elements, sequences, transitions, positions, direction, and combinations of exercises demonstrating complexity and freedom of movement.</p> <p>Avoidance of an empty Horse</p>	G3	25%	30%
	<p>Music Interpretation / Body Language / Expression</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>	G4	25%	30%

	<del>Complexity of body language and multi-directional gestures and moves.</del>			
--	--	--	--	--

<b>Test 1</b>	<b>Test 2-2*</b>	<b>Test 2-3*</b>
---------------	------------------	------------------

<b>CoH</b>	<b>CoH - Consideration of the Horse</b>		
	<b>20%</b>	<b>20%</b>	<b>20%</b>
	Selection of elements and sequences to be in Harmony with the Horse based on weight, composition, balance, and contact/liaison. Exercises not overloading the Horse.		

<b>Structure</b>	<b>C1 Variety of Exercises</b>		
	<b>25%</b>	<b>20%</b>	<b>10%</b>
	A ratio between static and dynamic exercises. Selection of combinations. Selection of exercises, positions, and transitions from different structure groups. Use of single and double exercises.		
	Triple exercises are not allowed.	Triple exercises are allowed.	
	Selection of combinations Selection of exercises, positions and transitions from different structure groups		

<b>Structure</b>	<b>C2 Variety of Position, Space and Roles</b>		
	<b>20%</b>	<b>10%</b>	<b>10%</b>
	Variety in positions	Variety in positions, directions and levels	
	Balanced use of areas	Balanced use of areas and levels	
	-	Ground jumps included	
Fairly even participation of all vaulters Fairly even participation in roles			

<b>Choreography</b>	<b>C3 Unity of Composition &amp; Complexity</b>		
	<b>20%</b>	<b>25%</b>	<b>30%</b>
	Smooth transitions and movements demonstrating flow, control, and connection. Elements, sequences, transitions, positions, direction, and combinations of exercises demonstrating freedom of movement.		
	-	Demonstrating Complexity	
Avoidance of an empty Horse.			

<b>Choreography</b>	<b>C4 Music Interpretation / Body Language / Expression</b>		
	<b>15%</b>	<b>25%</b>	<b>30%</b>
	Deep engagement to a fully developed musical concept Captivating Interpretation of music High variety of expression in answer to different and changing musical elements Complexity of body language and multi-directional gestures and moves		

~~Ticking the boxes at the Individual's scoresheet is not mandatory.~~

**Individual Free Test 4\* ~~scoresheet~~ Artistic Summary**

Ticking the boxes at the Individual's scoresheet is not mandatory.

<b>STRUCTURE</b>	<b>Consideration of the Horse</b>	<p><b>Consideration of the Horse</b></p> <ul style="list-style-type: none"> <li>Selection of elements and sequences to be in Harmony with the Horse based on weight, composition, balance.</li> <li>Exercises not overloading the Horse.</li> </ul>	G6 H	<b>20%</b>																														
	<b>Variety of Exercises</b>	<p><b>Variety of Exercises</b></p> <ul style="list-style-type: none"> <li>The ratio between static and dynamic exercises.</li> <li>Selection of exercises, positions and transitions from different structure groups.</li> </ul> <table border="1" style="width: 100%; text-align: center; font-size: small;"> <tr> <td>G1</td><td>G2</td><td>G3</td><td>G4</td><td>G5</td><td>G6</td><td>G7</td><td>G8</td><td>G9</td><td>G10</td> </tr> <tr> <td>Static sitting</td><td>Static flexibility</td><td>Static support</td><td>Static Stand - up</td><td>Static Stand - down</td><td>Dynamic jump</td><td>Dynamic Swing</td><td>Dynamic Rotation</td><td>Dynamic Mount/ Dism</td><td>Dynamic group jump</td> </tr> <tr> <td>• L-S-K-H</td><td>• supplems</td><td>• backbend • support</td><td>• stand (head up)</td><td>• stand (head down)</td><td>• jump on horse</td><td>7.1. - swing 7.2. - swing</td><td>8.1. - turns/rot 8.2. - turns/rot</td><td>C - D mounts d. - D dismounts</td><td>• inside</td> </tr> </table>	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	Static sitting	Static flexibility	Static support	Static Stand - up	Static Stand - down	Dynamic jump	Dynamic Swing	Dynamic Rotation	Dynamic Mount/ Dism	Dynamic group jump	• L-S-K-H	• supplems	• backbend • support	• stand (head up)	• stand (head down)	• jump on horse	7.1. - swing 7.2. - swing	8.1. - turns/rot 8.2. - turns/rot	C - D mounts d. - D dismounts	• inside	G1	<b>25%</b>
		G1	G2	G3	G4	G5	G6	G7	G8	G9	G10																							
	Static sitting	Static flexibility	Static support	Static Stand - up	Static Stand - down	Dynamic jump	Dynamic Swing	Dynamic Rotation	Dynamic Mount/ Dism	Dynamic group jump																								
• L-S-K-H	• supplems	• backbend • support	• stand (head up)	• stand (head down)	• jump on horse	7.1. - swing 7.2. - swing	8.1. - turns/rot 8.2. - turns/rot	C - D mounts d. - D dismounts	• inside																									
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	<p style="color: red;">• Complexity of body language and multi-directional gestures and moves.</p>		
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<b>Test 1*</b>	<b>Test 2*</b>	<b>Test 3*</b>
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<b>CoH</b>	<b>CoH - Consideration of the Horse</b>		
	<b>20%</b>	<b>20%</b>	<b>20%</b>
	Selection of elements and sequences to be in Harmony with the Horse based on weight, composition, balance, and contact/liaison. Exercises not overloading the Horse.		

<b>Structure</b>	<b>C1 Variety of Exercises</b>																																																												
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<b>Choreography</b>	<b>C3 Unity of Composition &amp; Complexity</b>		
	<b>20%</b>	<b>25%</b>	<b>30%</b>
	Smooth transitions and movements demonstrating flow, control, and connection. Elements, sequences, transitions, positions, direction, and combinations of exercises demonstrating freedom of movement.		
	no complexity necessary		demonstrating complexity
	<b>C4 Music Interpretation / Body Language / Expression</b>		
<b>15%</b>	<b>25%</b>	<b>30%</b>	
Deep engagement to a fully developed musical concept Captivating Interpretation of music High variety of expression in answer to different and changing musical elements Complexity of body language and multi-directional gestures and moves			

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

			2*	3*																																															
<b>Consideration of the Horse</b>	<p><del>Consideration of the Horse</del></p> <p><del>Selection of elements and sequences to be in Harmony with the Horse based on weight, composition, balance.</del></p> <p><del>Exercises not overloading the Horse.</del></p>	CoH	20%	20%																																															
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	<p><del>concept:</del></p> <p><del>Captivating Interpretation of music:</del></p> <p><del>High variety of expression in answer to different and changing musical elements:</del></p> <p><del>Complexity of body language and multi-directional gestures and moves:</del></p>			<p><del>30%</del></p>
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Pas de Deux Free Test ~~Artistic Summary 4~~ ~~1\*~~ ~~scoresheet~~

	Test 1	Test 2-2*	Test 2-3*
<b>CoH</b>	<b>CoH - Consideration of the Horse</b>		
	20%	20%	20%
	Selection of elements and sequences to be in Harmony with the Horse based on weight, composition, balance, and contact/liaison.  Exercises not overloading the Horse.		
<b>Structure</b>	<b>C1 Variety of Exercises</b>		
	25%	20%	10%
	A ratio between static and dynamic exercises. Selection of combinations. Selection of exercises, positions, and transitions from different structure groups.		
	<b>C2 Variety of Position, Space and Participation</b>		
	20%	10%	10%
	Variety in the position of exercises in relation to the Horse and in the direction of the movements  Balanced use of space; use of all areas of the Horse's back and neck  Fairly even participation in roles		
<b>Choreography</b>	<b>C3 Unity of Composition &amp; Complexity</b>		
	20%	25%	30%
	Smooth transitions and movements demonstrating flow, control, and connection.  Elements, sequences, transitions, positions, direction, and combinations of exercises demonstrating freedom of movement.		
	no complexity necessary	demonstrating complexity	
	Avoidance of an empty Horse.		
	<b>C4 Music Interpretation / Expression / Artistic Involvement</b>		
	15%	25%	30%
	Deep engagement to a fully developed musical concept Captivating Interpretation of music  High variety of expression in answer to different and changing musical elements Complexity of body language and multi-directional gestures and moves  Fairly even participation in artistic involvement.		

<b>Consideration of the Horse</b>	<b>Consideration of the Horse</b> <ul style="list-style-type: none"> <li>Selection of elements and sequences to be in Harmony with the Horse based on weight, composition, balance and contact/liaison.</li> <li>Exercises not overloading the Horse.</li> </ul>	CoH	20%
<b>ST R US TP RE</b>	<b>Variety of Exercises</b>	C1	25%

<b>CHOREOGRAPHY</b>	<ul style="list-style-type: none"> <li>• A ratio between static and dynamic exercises.</li> <li>• Selection of combinations</li> <li>• Selection of exercises, positions and transitions from different structure groups.</li> </ul>		
	<p><b>Variety of Position</b></p> <ul style="list-style-type: none"> <li>• Variety in the position of exercises in relation to the Horse and in the direction of the movements.</li> <li>• Balanced use of space; use of all areas of the Horse's back and neck.</li> <li>• Fairly even participation in roles and artistic involvement.</li> </ul>	€2	<del>20%</del>
	<p><b>Unity of Composition</b></p> <ul style="list-style-type: none"> <li>• Smooth transitions and movements demonstrating flow, control, and connection.</li> <li>• Elements, sequences, transitions, positions, direction, and combinations of exercises demonstrating freedom of movement.</li> <li>• Avoidance of an empty Horse</li> </ul>	€3	<del>20%</del>
	<p><b>Music Interpretation / Body Language / Expression</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>	€4	<del>15%</del>

~~Pas de Deux Free Test 2 – 2\* Juniors and Seniors and 3\* Seniors – scoresheet~~

			<del>2*</del>	<del>3*</del>
<b>Consideration of the Horse</b>	<p><b>Consideration of the Horse</b></p> <ul style="list-style-type: none"> <li>• Selection of elements and sequences to be in Harmony with the Horse based on weight, composition, balance and contact/liaison.</li> <li>• Exercises not overloading the Horse.</li> </ul>	€0H	<del>20%</del>	<del>20%</del>
<b>ST R US TU RE</b>	<b>Variety of Exercises</b>	€1	<del>20%</del>	<del>10%</del>

<b>CHOREOGRAPHY</b>	<ul style="list-style-type: none"> <li>• A ratio between static and dynamic exercises.</li> <li>• Selection of combinations</li> <li>• Selection of exercises, positions and transitions from different structure groups.</li> </ul>			
	<p><b>Variety of Position</b></p> <ul style="list-style-type: none"> <li>• Variety in the position of exercises in relation to the Horse and in the direction of the movements.</li> <li>• Balanced use of space; use of all areas of the Horse's back and neck including ground jumps.</li> <li>• Fairly even participation in roles and artistic involvement.</li> </ul>	C2	10%	10%
	<p><b>Unity of Composition &amp; Complexity</b></p> <ul style="list-style-type: none"> <li>• Smooth transitions and movements demonstrating flow, control, and connection.</li> <li>• Elements, sequences, transitions, positions, direction, and combinations of exercises demonstrating complexity and freedom of movement.</li> <li>• Avoidance of an empty Horse</li> </ul>	C3	25%	30%
	<p><b>Music Interpretation / Body Language / Expression</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	25%	30%

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

### 5.4.2. -CoH – Consideration of the Horse, and Harmony with the Horse

Consideration of the Horse, and Harmony with the Horse addresses the partnership between the Vaulters and the Horse. Reference scores address how the Vaulters adapts to the training level and the current physical / mental / emotional state of the Horse.

For Squads: If triples are included, it is recommended that triples do not exceed more than 1/3 of the time of the Freestyle.

#### Reference scores:

Up to 10 Points	Excellent consideration	<p>✓ <b>Weight:</b> the weight carried by the Horse, positions and movements of the Vaulters match the Horse all the time.</p> <p>✓ <b>Composition:</b> test conceived and presented in full harmony with the Horse's build, training level and canter quality on the circle.</p> <p>✓ <b>Balance:</b> static combinations and dynamic exercises should not affect balance of the Horse.</p> <p>✓ <b>Contact/Liaison/Collaboration:</b> The Vaulters' movements do not affect the Horse's balance, canter movement, body alignment or ability to remain on the chosen circle line.</p>
Up to 8 Points	Good consideration	<p>✓ <b>Weight:</b> the weight carried by the Horse, positions and movements of the Vaulters match the Horse at any time.</p> <p>✓ <b>Composition:</b> test conceived and presented in full harmony with the Horse's build, training level and canter quality on the circle.</p> <p>– <b>Balance:</b> static combinations and dynamic exercises are mostly balanced and mostly not affecting balance of the Horse.</p> <p>– <b>Contact/Liaison/Collaboration:</b> The Vaulters' movements do not significantly affect the Horse's balance, canter quality, body alignment or ability to remain on the chosen circle line.</p>
Up to 6 Points	Satisfactory consideration	<p>– <b>Weight:</b> the weight carried by the Horse, position and movement of the Vaulters mostly matches the Horse's training level, but during a short amount of time, the Horse is somewhat overloaded and/or struggles to maintain a consistent canter.</p> <p>– <b>Composition:</b> test contains some exercises/combinations that may not match the Horse's build or training level and affect its canter movement on the circle.</p> <p>– <b>Balance:</b> static combinations and dynamic exercises sometimes affect balance of the Horse.</p> <p>– <b>Contact/Liaison/Collaboration:</b> The Vaulters' movements sometimes affect the Horse's balance, canter quality, body alignment or ability to remain on the chosen circle line. The Horse reacts to an exercise at least once.</p>
Up to 4 Points	Insufficient consideration	<p>– <b>Weight:</b> the weight carried by the Horse, position and movement of the Vaulters often does do not match the Horse. The Horse is overloaded by the test and struggles to maintain a consistent canter several times.</p> <p>– <b>Composition:</b> test contains many exercises/combinations that do not match the Horse's build or training level and affects canter quality and circling.</p> <p>– <b>Balance:</b> static combinations and dynamic exercises frequently affect the balance of the horse.</p> <p>– <b>Contact/Liaison/Collaboration:</b> The Vaulters' movements clearly disturb the Horse's balance, canter quality, body alignment or ability to remain on the chosen circle line. The Horse reacts to exercises several times.</p>
Up to 2 Points	Bad consideration	<p>– <b>Weight:</b> the weight carried by the Horse, positions and movements of the Vaulters constantly do not match the Horse during most of the test. The Horse is overloaded by the test and struggles to maintain a consistent canter throughout the test.</p>

		<p>— <b>Composition:</b> test contains numerous exercises/combinations that do not match the Horse's build or training level and significantly affects canter quality and circling.</p> <p>— <b>Balance:</b> static combinations and dynamic exercises affect balance of the Horse.</p> <p>— <b>Contact/Liaison/Collaboration:</b> The Vaultler's movements often disturb the Horse's balance, canter movement, body alignment or ability to remain on the chosen circle line. The Horse repeatedly reacts to exercises.</p>
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### 5.4.3. 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 Vaultler.

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.

#### ~~Reference 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 Vaultler 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).~~

~~Expected ratio between static and dynamic exercises is approximately 40:60 / 60:40.~~

#### 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 the 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 D<sub>o</sub>ΘD for the jump is at least M or is 30 cm or higher (regardless of landing positions).</li> <li>If a Jump is shown with a half turn, then it is also counted to group #8</li> </ul>	1 exercise (Not required for 1*)
7	<b>SWINGING EXERCISES</b> (including any kind of leg circle and free high kicks 2.2-06)  <b>CARTWHEELS</b> - Movements rotating around sagittal axis of the body (may be supported by lower arm, hands or through the shoulder etc.)  <b>SHOOT UP</b> (on Horse)	2.2  2.4  2.8		1 exercise
8	<b>TURNS</b> - Movements rotating around the body's longitudinal axis  <b>ROLLS</b> – Movements rotating around the lateral axis  Jump through handstand sideways to chest roll  <b>SOMERSAULTS</b>  <b>HANDSPRINGS</b>	2.3  2.1-03  2.7  2.6	<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>	1 exercise
9	<b>Mount or 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>	1 exercise (not required for 1*)
10	<b>GROUND JUMP</b>	3.1 – 3.7		1 exercise (not required for 1*)

**C1 Scoring Rules:**

Reference 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 Vaulters 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).

Expected ratio between static and dynamic exercises is approximately 40:60 / 60:40.

- 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 can be counted into group #8 and group #9 depending on DoD)
4. 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.
  5. Mounts and/or Dismounts if shown with a DOD of at least D will count into group #9 as well.
  6. 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
Overuse of static or dynamic exercises.	0.5 to 1 point
For 1*, 2* and 3* - Missing Group (no exercise for a defined group is shown)	1.0 per group not shown

**Examples for deductions:**

- In 1\* we have 7 groups counts for score of 10. If one out of 7 required groups is missing, end score will be 9.
- In 2\* and 3\* we have 10 groups required for score of 10. If one out of 10 required groups is missing, end score will be 9, if two are missing, end score will be 8 and so on.

**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 Vaultler's 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:**

	Direction	Definition as of Code of Points	Comment	Relates to
1	Forward	<del>Vaulter is facing in same direction as the Horse</del> <u>Horse and Vaultler face the same way</u>	<u>Unless you are in head-down position</u>	Static exercise
2	Backward	<del>Vaulter is facing in the opposite direction of the Horse</del> <u>Vaultler faces the opposite way than the Horse</u>	<u>Unless you are in head-down position</u>	Static exercise
3	Sideways In	<del>Vaulter is facing towards the center of the circle</del> <u>Vaultler faces towards the middle of the circle</u>		Static exercise
4	Sideways Out	<del>Vaulter is facing towards the outside of the circle</del> <u>Vaultler faces to outside of the Horse/circle</u>		Static exercise
5	Forward/Backward	Movement along the spine of the Horse	e.g. roll forward or backward	Dynamic exercise
6	Inward/Outward	Movement across the spine of the Horse.	e.g. cartwheel on the grip from the outside to the inside, jump with half a turn in or out	Dynamic exercise

**Examples:**

When the Vaultler is in a "head-down" position (shoulderhang, shoulderstand, handstand...), the opposite is the case.

Sideways in/out: the static direction of the Vaultler is determined by the part of the body that is supported by the limbs linked to the supporting surface: e.g. shoulder axis in handstand, or hip axis in stand.

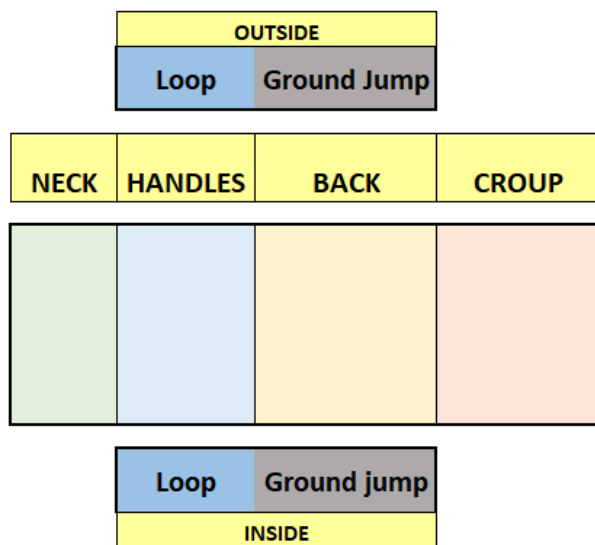
When the Vaultler is lying: the position of the head indicates the direction.

In Freestyle and in the additional exercises in Technical Test, other directions can be chosen (for example standing in a 45° angle to the spine of the Horse); this does not automatically entail a deduction for performance, unless there is a deviation according to the General Criteria for Execution.

**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 or Outside	Counted if the exercise is either a ground jump or an exercise in the 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 in relation to the total number of exercises shown.	<b>Up to 1 point</b>
Overuse of one position in relation to the total number of exercises shown	<b>Up to 1 point</b>

**5.4.5. C1 - Variety of Exercises – Squads**

~~All combinations should be shown. They may be performed as doubles or triples; triples are not required.~~

~~Expected ratio between static and dynamic is approximately 40:60/60:40.  
Test 1: Use of single and double exercises. Triple exercises are not allowed.~~

~~Test 2: Use of single, double and triple exercises are allowed. Triple exercises are not required.~~

~~**Single exercise:** only one Vaultler on the Horse~~

~~**Double exercises:** two Vaultlers on the Horse~~

- ~~• **Double Supporting exercise:** one Vaultler supports the full weight of the other one~~
- ~~• **Double Stabilized exercise:** one Vaultler stabilizes or/and partially supports their partner's weight in order to balance or support them~~
- ~~• **Double individual exercise:** two individual exercises performed simultaneously without supporting contact between the Vaultlers (static/static, static/dynamic, dynamic/dynamic).~~

~~**Triple exercises:** three Vaultlers on the Horse~~

- ~~• **Triple supporting exercise :** one (or two) Vaultler(s) support the full weight of the Flyer; if one Vaultler supports the full weight of the Flyer, the third one stabilizes the supporting base~~
- ~~• **Triple semi-combined:** a double exercise (supported or assisted) in combination with an individual exercise~~
- ~~• **Triple individual exercise:** three individual exercises performed at the same time, with little or no weight of any Vaultler supported by the others~~

~~Selection of excercises, and elements from different structure groups.~~

~~Single~~

- ~~• **Single exercises:** only one Vaultler on the Horse~~

~~Supporting~~

- ~~• **Double supporting exercises:** one Vaultler supports the full weight of the other one  
**OR**  
**Triple supporting exercises:** One (or two) Vaultler(s) support the full weight of the third one (flyer).; if one Vaultler supports the full weight of the flyer, that Vaultler is assisted or stabilized by a stabilizing base.~~

~~Stabilized~~

- ~~• **Double stabilized exercises:** one Vaultler stabilizes or/and partially supports their partner's weight in order to balance or support them.~~

~~Combined~~

- ~~• **Double combined exercises:** two individual exercises (two static exercises /or one static and one dynamic exercise) performed simultaneously without lifting/support contact between the Vaultlers.  
**OR**~~
- ~~• **Triple combined exercises:** three individual exercises performed at the same time, with little or no weight of any Vaultler supported by the others. (At least one static exercise)  
**OR**~~
- ~~• **Triple semi-combined exercise:** a supported double exercise in combination with a single individual exercise~~

~~Combined dynamics~~

- ~~• Combined dynamics: two (or three) dynamic exercises performed at the same time.~~

#### 5.4.6. C1 - Variety of Exercises – Pas de Deux

All combinations should be shown.

##### Double exercises: two Vaulters on the Horse

- Double Supporting exercise: one Vaulter supports the full weight of the other one
- Double Stabilized exercise: one Vaulter stabilizes or/and partially supports their partner's weight in order to balance or support them
- Double individual exercise: two individual exercises performed simultaneously without supporting contact between the Vaulters (static/static, static/dynamic, dynamic/dynamic).

##### Supporting

- ~~• Double supporting exercises: one Vaulter supports the full weight of the other one.~~

##### Stabilized

- ~~• Double stabilized exercises: one Vaulter stabilizes or/and partially supports their partner's weight in order to balance or support them.~~

##### Combined

- ~~• Double combined exercises: two individual exercises (two static exercises /or one static and one dynamic exercise) performed simultaneously without lifting/support contact between the vaulters.~~
- ~~• Combined dynamics: two dynamic exercises performed at the same time.~~

#### 5.4.7. C2 - Variety of Positions, Space, Levels and Roles – Squads and Pas de Deux

**Positions** – all positions listed under 5.4.34. should be used.

**Directions** – all directions listed under 5.4.34. should be shown

**Levels** – all Levels below should be shown:

- ~~• **Low Level:** Stabilizing Vaulter \*, Assisted Vaulters\* and Individual Vaulter in any position in contact with the Horse.~~
- ~~• **Def:** All vaulters are in contact with the Horse/ Pad / Surcingle in any position (lying to stand) in single, double and triple.~~

##### Exception:

Assisted jumps with a Stabilizing Vaulter lower than upright stand, are in **low level**, if the **CoG** of the Assisted Vaulter doesn't rise higher than the **head** of the stabilizing Vaulter. If the CoG rise higher, it will be considered as a **Medium Level**.

- ~~• **Medium Level\*\*:** A Supporting vaulter in a bench (low and high) kneeling (handles, loops, pad and similar), stand (in loop/loops) is lifting a flyer.~~

~~Supporting Vaulter in > Bench (low and high), kneeling (handles, loops, pad and similar), stands (in loop(s)) + Flying Vaulter.~~

- ~~• **Def:** Medium level is defined by the positions of the **Supporting Vaulter** during a lift in kneeling, bench, high bench, stands in loop(s) and similar position. The lifted Vaulter (flyer) is not in contact with the Horse ( doesn't matter how high the Flying Vaulter is lifted)~~

##### Exception:

**High Hand to hand/feet or toss** with CoG of the flyer extended as his potential maximum above the head of **supporting Vaulter in a medium level position**, become an **Upper level**.

- **Upper Level:** An upright standing supporting vaulter is lifting a flyer.  
Supporting Vaulter\*\*\* → in an upright standing position + Flying Vaulter's (point of contact and CoG or toss) **not completely above** the head
- Def: Upper level is defined by the position of the **Supporting Vaulter** in stand during a lifting. The lifted Vaulter (flyer) is not in contact with the Horse and not above the head of **Supporting Vaulter**.
- **Aerial Level:** Supporting Vaulter → in an upright standing position + Flying Vaulter (point of contact and CoG or toss) **completely above** the head.
- Def: Any move in which the whole body of the flying Vaulter is higher than the head of the Upper Level Supporting Vaulter. Examples: static or dynamic flying exercise on standing base, where the body of the Flying Vaulters is higher up than the head of the base.

Exceptions to Levels:

- \* Assisted jumps with a Stabilizing Vaulter lower than upright stand, are in **low level**, if the **CoG** of the Assisted Vaulter doesn't rise higher than the **head** of the stabilizing Vaulter. If the CoG rise higher, it will be considered as a **Medium Level**.
- \*\* **High Hand to hand/feet or toss** with CoG of the flyer extended as his potential maximum above the head of **supporting Vaulter in a medium level position**, become an **Upper level**.
- \*\*\* Assisted jumps with a Stabilizing Vaulter in upright stand, are in **Upper level**, if the **CoG** of the Assisted Vaulter rise above the head of the stabilizing Vaulter. If the CoG rise lower, it will be considered as a **Medium Level**.

Roles

- **Supporting Vaulter:** supporting the complete weight of another Vaulter
- **Flyer:** weight of the Vaulter is mainly supported by one or two other vaulters
- **Stabilizing Vaulter:** stabilizing another vaulter the supporting Vaulter (Squads only) or Assisted Vaulter
- **Assisted Vaulter:** is assisted by a Stabilizing Vaulter who helps the Assisted Vaulter to keep their balance but is not supporting most of their full weight (only part of it)
- **Flyer:** weight of the Vaulter is mainly supported by one or two other others
- **Individual performer:** showing an individual exercise without being assisted/stabilized by another Vaulter.

Reference scores – Squads - Participation in Roles **and Artistic Involvement:**

Reference Score	Description	Observation
Up to 10 Points	Excellent balance in participation	<ul style="list-style-type: none"> <li>✓ All Vaulters take turns as a “supporting or stabilizing” and “flying or assist<u>ed</u>ing” Vaulter</li> <li>✓ All Vaulters <b>contribute substantially</b> to the test; they <b>equally</b> participate in the <u>artistic involvement/composition of the test</u>.</li> </ul>
Up to 8 Points	Good balance in participation	<ul style="list-style-type: none"> <li><b>Several</b> Vaulters take turns as a “supporting or stabilizing” and “flying or assisting” Vaulter.</li> <li>— All Vaulters <b>contribute to the <u>test</u>artistic involvement</b>.</li> <li>— <b>Several</b> Vaulter(s) can be slightly <b>unbalance</b> in the artistic involvement. There is still <b>the impression of a good contribution</b> throughout the test.</li> </ul>

		<ul style="list-style-type: none"> <li>— <b>Several</b> Vaultler(s) can be slightly <b>unbalanced</b> in participation.</li> </ul>
<b>Up to 6 Points</b>	<b>Satisfactory balance in participation</b>	<ul style="list-style-type: none"> <li>— Several Vaultlers take turns as a <b>stabilizing and assisting</b> Vaultler.</li> <li>— <b>Only one Vaultler acts as a flyer</b>, however all Vaultlers actively contribute to the test.</li> <li><del>— The artistic involvement is unbalanced between the Vaultlers.</del></li> <li>— The participation involvement is <b>unbalanced</b> between the Vaultlers.</li> </ul>
<b>Up to 4 Points</b>	<b>Some overuse in participation</b>	<ul style="list-style-type: none"> <li>— One or more Vaultler(s) convey(s) the impression of contributing <b>considerably more</b> to the test - <b>in roles, and/or artistic involvement.</b></li> <li>— One or more Vaultler(s) are clearly propping and stabilising, and the other(s) flying and being assisted disproportionately.</li> <li>— The participation involvement is <b>clearly unbalanced</b> between the Vaultlers.</li> </ul>
<b>Up to 2 Points</b>	<b>Clear overuse in participation</b>	<ul style="list-style-type: none"> <li>— <b>One Vaultler is the main actor/participant</b> of the test.</li> <li><del>— while the contribution of the other(s) is/are very minor in roles and artistic involvement.</del></li> </ul>

Reference scores – Pas de Deux - Participation in **R**oles ~~and artistic Involvement.~~

Reference Score	Description	Observation
<b>Up to 10 Points</b>	<b>Excellent balance in participation</b>	<ul style="list-style-type: none"> <li>✓ Both Vaultlers take turns as a “supporting or stabilizing” and “flying or assist<del>ing</del>” Vaultler</li> <li>✓ Both Vaultlers <b>contribute substantially</b> to the test; <del>they equally participate in the artistic involvement.</del></li> </ul>
<b>Up to 8 Points</b>	<b>Good balance in participation</b>	<ul style="list-style-type: none"> <li>✓ Both Vaultlers take turns as a “supporting or stabilizing” and “flying or assisting” Vaultler</li> <li>— Both Vaultlers <b>contribute to the test but with slight unbalance in participation.</b> <del>artistic involvement.</del></li> <li><del>— The Vaultlers can be slightly unbalanced in the artistic involvement. There is still the impression of a good contribution throughout the test.</del></li> </ul>
<b>Up to 6 Points</b>	<b>Satisfactory balance in participation</b>	<ul style="list-style-type: none"> <li>— Both Vaultlers take turns as a <b>stabilizing and assist<del>ing</del></b> Vaultler.</li> <li>— <b>Only one Vaultler acts as a flyer</b>, however both Vaultlers actively contribute to the test.</li> </ul>



		<p>— The <u>artistic-participation</u> involvement is <b>unbalanced</b> between the Vaulters.</p>
<b>Up to 4 Points</b>	<b>Some overuse in participation</b>	<p>— One Vaulters conveys the impression of contributing <b>considerably more</b> to the test. <del>-in roles and/or artistic involvement.</del></p> <p>— One Vaulters is clearly propping and stabilising, and the other is flying and being assisted.</p>
<b>Up to 2 Points</b>	<b>Clear overuse in participation</b>	<p>— <b>One Vaulters is the main actor/participant</b> of the test.</p> <p>— while the contribution of the <b>other is very minor</b> in roles, <del>and artistic involvement.</del></p>

**Deductions:**

<u>For each required direction and position not covered.</u>	<b>1.0 point</b>
<u>For each level not shown</u>	<b>1.0 point</b>
<u>Overuse of one direction in relation to the total number of exercises shown.</u>	<b>Up to 1 point</b>
<u>Overuse of one position in relation to the total number of exercises shown</u>	<b>Up to 1 point</b>

**5.4.8. C3 – Unity of Composition & Complexity – Individuals, Squads, Pas de Deux**

Flow, Control, Complexity, connection and Freedom of Movement.

**Definitions:**

- **Flow:**  
The flow of the test is clear, light, easy and smooth.
- **Control:**  
The ability to make active postural adjustments and to direct the body and limbs to perform a specific movement intentionally.

- **Complexity:**  
An element or sequence is complex under the conditions below:

- Elaborate and outstanding way of assembling exercises, combinations, transitions, sequences, positions, directions,...
- A single element which stands out through outstanding difficulty achieved through, for example: very small supporting surface, several axes/directions, special position the Horse, unusual contact points between the Vaulters's body and the Horse or between Vaulters...,

For Pas de Deux and Squads:

- excellent **complexity:** Double or Triple exercises with a very high demand on complexity of the posture and/or balance of the supporting Vaulters (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.
- **Connection:**

Interaction between the Vaulters to coordinate their movements.  
 It allows movement to flow from one body to another in different ways, like - directing, following, imitating, counteracting etc.

- Freedom of Movement

Ability to cover and combine several positions, directions, orientations, and levels with static or/and dynamic elements/exercises in a creative, unique or unexpected use of space.  
 The Vaulters give a feeling to move unrestrained in balance, the distance with handles varies and comes close to its potential maximum.

**Reference Scores**

Score	Description	Observation
<p><b>Up to 10 Points</b></p>	<p><b>Seamless test demonstrating lightness with a floating effect.</b></p> <p><b>Consistent and skillful control throughout.</b></p> <p><b>Excellent level of complexity.</b></p> <p><b>Vaulter(s) are distinctively creative and move unrestrained with distance from the handles</b></p> <p><b>Meaningful and creative connection for Squad and Pas de Deux.</b></p>	<p>✓ <b>Flow:</b>                      Exercises are seamlessly connected creating an exemplary performance.                      The Vaulter(s) display flow, smoothness, lightness and a floating effect.</p> <p>✓ <b>Control:</b>                      Consistent control and skillful execution throughout the test.                      The entire test is performed with a high level of safety.</p> <p>✓ <b>Complexity:</b>                      Excellent use of complex positions, directions, exercises (including mounts and dismounts), combinations, transitions and sequences.</p> <p>✓ <b>Freedom of movement:</b></p> <ul style="list-style-type: none"> <li>o distinctly creative, unique or unexpected use of space. Exercises are combined differently and cover various directions, orientations and levels.</li> <li>o The Vaulter(s) move(s) unrestrained in balance. Voluntary and controlled moments of suspension between balanced moves.</li> <li>o The distance with the handles varies and comes close to its potential maximum.</li> </ul> <p><b><u>In Squad/Pas de Deux :</u></b></p> <p>✓ <b>Connection :</b></p> <ul style="list-style-type: none"> <li>o Meaningful and creative connection between Vaulters, who are united in a synergetic way.</li> <li>o Individual excellence serves the Squad's unity.</li> </ul>

<p><b>Up to 8 Points</b></p>	<p><b>Well-connected test with moments of hesitation.</b></p> <p><b>Elements are essentially controlled throughout the test.</b></p> <p><b>Predominantly complex.</b></p> <p><b>Vaulter(s) are creative and move(s) fairly unrestrained and with varying distance from the handles</b></p> <p><b>Essentially well connected for Squad and Pas de Deux.</b></p> <p>One fall with loss of contact and empty Horse = 8 max. (In case of one Fall with loss of contact and empty Horse (1a, 2a) 8.0 would be the maximum score for C3.)</p>	<p><b>— Flow:</b> Exercises are well connected. Good flow with moments of hesitation, with minor lack of flow and smoothness. There is some lightness and a floating effect but not fully consistent throughout.</p> <p><b>✓ Control:</b> All elements match the training level of the performing Vaulter(s) and are essentially controlled. The entire test is performed with a constant level of safety</p> <p><b>— Complexity:</b> Most of the time complex and creative positions, exercises (including mounts and dismounts), combinations, transitions and sequences are shown.</p> <p><b>— Freedom of movement:</b></p> <ul style="list-style-type: none"> <li>o Creative or uncommon use of space. Exercises are combined differently and cover various directions, orientations, diagonals and levels.</li> <li>o The Vaulter(s) move(s) fairly unrestrained in balance. Voluntary and controlled moments of suspension between balanced moves. The distance from the handles varies</li> </ul> <p><b><u>In Squad/Pas de Deux:</u></b></p> <p><b>✓ Connection :</b></p> <ul style="list-style-type: none"> <li>o Vaulters are essentially well connected, their interaction is meaningful, but not fully consistent.</li> <li>o Individual excellence mostly serves the Squad's unity.</li> </ul>
<p><b>Up to 6 Points</b></p>	<p><b>Flow visible, but sometimes interrupted</b></p> <p><b>Several elements are not performed in a controlled way.</b></p> <p><b>Occasionally complex.</b></p> <p><b>Vaulter(s) are occasionally creative and, mostly close to the handles</b></p> <p><b>Connection with little synergy beyond just stabilizing and/or supporting.</b></p> <p>Two or more falls with loss of contact and empty Horse = 6 max. In case of two or more Falls with loss of contact and empty Horse (1a, 2a) 6.0 would be the maximum score for C3.</p>	<p><b>— Flow:</b> Sometimes interrupted by lack of adequate transitions or by laborious build ups/downs. The Vaulter(s) show several lack of flow and smoothness in moves/transitions. Flow is sometimes visible.</p> <p><b>— Control:</b> Several elements do not match the training level of the performing Vaulter(s) and/or are not performed in a controlled way. Satisfactory level of safety.</p> <p><b>— Complexity:</b> The Vaulter(s) occasionally use(s) positions, directions, exercises (including mounts and dismounts), combinations, transitions and sequences with an average complexity</p> <p><b>— Freedom of movement:</b></p> <ul style="list-style-type: none"> <li>o Occasionally creative use of space, position and/or direction, and/or orientation, and/or Level during elements/exercises.</li> <li>o The Vaulter(s) mainly show(s) moves that can be performed in full balance, but without controlled moments of suspension between them.</li> <li>o The Vaulter(s) is/are mostly close to the handles.</li> </ul> <p><b><u>In Squad / Pas de Deux :</u></b></p> <p><b>— Connection:</b></p> <ul style="list-style-type: none"> <li>o Vaulters are disconnected on a few occasions, but they sometimes show some synergy beyond just stabilising and/or supporting each other.</li> <li>o Basic interaction between Vaulters.</li> <li>o Individuality rarely serves the Squad's unity.</li> </ul>

<p><b>Up to 4 Points</b></p>	<p><b>Frequent interruptions.</b></p> <p><b>Lack of control and level of safety begins to decreasing.</b></p> <p><b>No complex elements.</b></p> <p><b>No creativity, always close to the handles.</b></p> <p><b>Insufficient quality and variety of connection.</b></p>	<p><b>— Flow:</b> Repeated interruptions due to a lack of adequate transitions and laborious build ups/downs. Lack of flow and smoothness in moves/transitions. Very few sequences show a sufficient flow.</p> <p><b>— Control:</b> Many elements exceed the Vaulters’s capabilities and/or medium to major lack of control. Level of safety begins to decreasing...</p> <p><b>— Complexity:</b> No complex positions, exercises (including mounts and dismounts), combinations, transitions and sequences.</p> <p><b>— Freedom of movement:</b></p> <ul style="list-style-type: none"> <li>• No creative use of space, basic position and/or orientation and/or direction and/or level, during elements/exercises.</li> <li>○ The Vaulters(s) is/are always close to the handles.</li> </ul> <p><b>In Squad / Pas de Deux :</b></p> <p><b>— Connection:</b></p> <ul style="list-style-type: none"> <li>○ Insufficient quality and variety of connection with frequent interruptions.</li> <li>○ Vaulters mainly connected to stabilize each other with a clear lack of synergy.</li> </ul>
<p><b>Up to 2 Points</b></p>	<p><b>No fluidity, constant interruptions.</b></p> <p><b>Elements are not controlled and affect the Horse. Clear lack of safety throughout.</b></p> <p><b>Only very basic elements.</b></p> <p><b>No creativity and constantly unbalanced and pulling on the handles throughout</b></p> <p><b>Vaulters constantly struggle to stay connected.</b></p>	<p><b>— Flow:</b> No flow and smoothness, test constantly interrupted by lack of adequate move/transitions. Vaulters(s) constantly struggle(s).</p> <p><b>— Control:</b> Elements not performed in a controlled way, affecting the Horse Vaulters(s) over-taxed with the chosen exercises. Clear lack of safety throughout.</p> <p><b>— Complexity:</b> Only very basic positions, exercises (including mounts and dismounts), combinations, transitions.</p> <p><b>— Freedom of movement:</b></p> <p><b>No creative</b> use of space, <b>very basic</b> position and/or orientation and/or direction and/or level, during elements/exercises.</p> <p>Constantly unbalanced and pulling on the handles throughout</p> <p><b>In Squad / Pas de Deux :</b></p> <p><b>— Connection:</b> No quality and no variety. Vaulters are only connected to stabilize each other, which they struggle to achieve.</p>

**5.4.9. C4 – Music Interpretation/Expression/Body Language – Individuals, Squads, Pas de Deux**

The following table shows the Reference Score 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 Reference 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.

**Reference Scores:**

Score	Description	Observation
Up to 10 Points	<p><b>Deeply engaged Vaulters/s.</b></p> <p><b>Captivating interpretation of music.</b></p> <p><b>High level and variety of expression in answer to different musical elements.</b></p> <p><b>Incarnation of a character or the music by the Vaulters/s</b></p>	<ul style="list-style-type: none"> <li>• Vaulters/s immerse/s 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> <li>• <u>All Vaulters contribute substantially to the test; they equally participate in the artistic involvement.</u></li> </ul>
Up to 8 Points	<p><b>Engaged Vaulters/s</b></p> <p><b>Significant interpretation of some musical elements, matching body language.</b></p> <p><b>Good level of expression in conjunction with musical elements and good variety.</b></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 language, matching the music and artistic concept.</li> <li>• Interpretation is sometimes disconnected when performing highly complex elements or sequences.</li> <li>• <u>Vaulters/s show/s good expression, variety in interpretation and demonstrates some emotional engagement.</u></li> <li>• <u>Several Vaulters(s) can be slightly unbalanced in the artistic involvement. There is still the impression of a good artistic contribution throughout the test.</u></li> </ul>
Up to 6 Points	<p><b>Partially engaged Vaulters/s.</b></p> <p><b>Basic interpretation of musical elements.</b></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> </ul>

	<b>Low level of expression in conjunction with musical elements, lacking variety.</b>	<ul style="list-style-type: none"> <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>• <del>_____</del> Vaulters/s show/s some expression but does not demonstrate emotional engagement.</li> <li>• <del>_____</del></li> <li>• <u>The artistic involvement is unbalanced between the Vaulters.</u></li> </ul>
<b>Up to 4 Points</b>	<b>Executing Vaulters/s.</b> <b>Very limited/rudimentary/fairly poor interpretation of musical elements and body language.</b>	<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>
<b>Up to 2 Points</b>	<b>Inexpressive Vaulters/s.</b> <b>No interpretation of musical elements.</b>	<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>

- if Vaulters perform without music it might happen that the artistic concept could be recognized.

**5.4.10. Deductions from Artistic Score**

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

<b>0.5 of a point</b>	For each additional assisted mount and/or dismount than allowed
<b>1 point</b>	For any exercises, including the dismounts, commenced after the time limit (the bell) Not mounting again after a fall where the Horse is empty (no final dismount)
<b>1 point</b>	Free test 1 – for performing any triple exercises  Dress not compliant
<b>2 points</b>	For each Vaulters not performing at least one exercise in addition to the Vault-on in the Free Test

**Deductions from Artistic Score Individual Free Test**

<b>1 point</b>	For any exercise, including the dismount, commenced after the time limit (the bell) <del>Not mounting again after a fall where the contact with the Horse is lost (no final dismount)</del> <del>Dress not compliant</del>
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<b><u>1 point</u></b>	<p><u>Not mounting again after a fall where the contact with the Horse is lost (no final dismount)</u></p> <p><u>Dress not compliant</u></p>
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**Deductions from Artistic Score Pas-de-Deux Free Test**

<b>1 point</b>	<p>For any exercises, including the dismounts, commenced after the time limit (the bell).</p> <p>Not mounting again after a fall where the Horse is empty (no final dismount)</p> <p>Dress not compliant with</p>
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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".

#### 6.3.1. 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. Stand Backward (Balance)

Stand backward on the back of the Horse with a static arm position.

##### **Essence:**

Harmony with the Horse  
Balance



**Mechanics:**

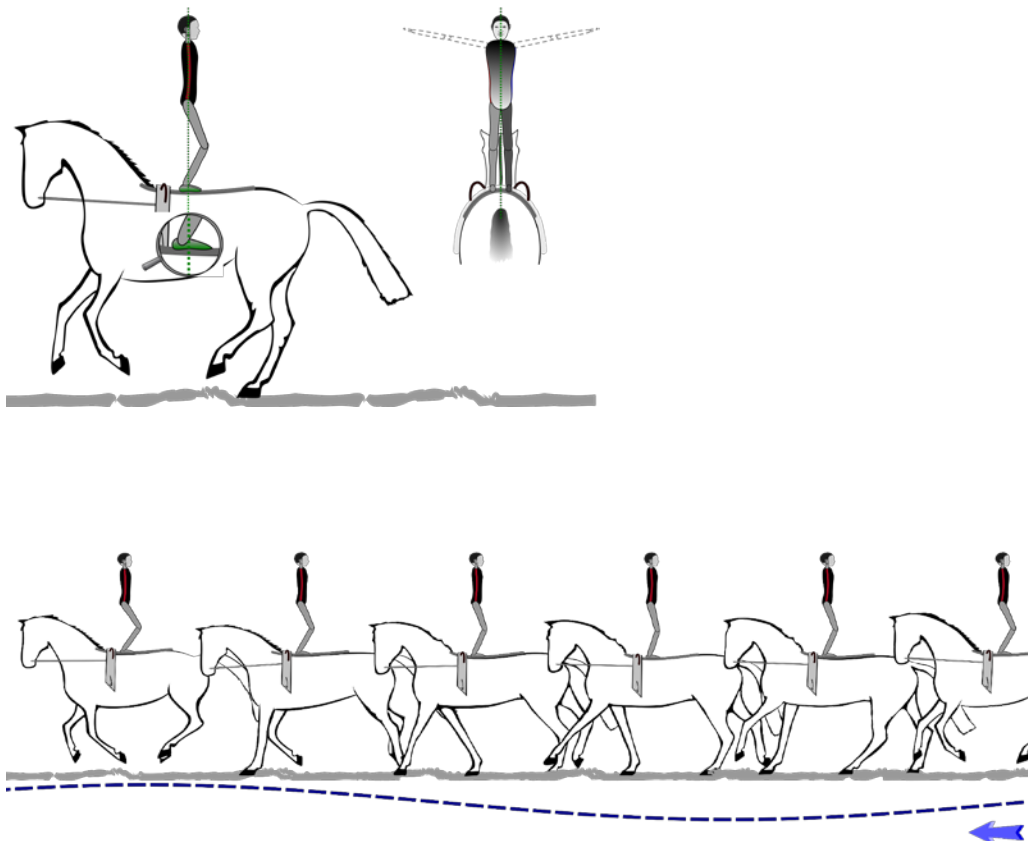
The Stand Backward is a static exercise and comprises one biomechanical phase:

1. The static phase starts when the static position is displayed

The Static phase and the count of the canter strides starts when the static position is displayed.

- The canter movement is absorbed by the Vaulters, mainly through the joints from feet to hip. The joints of the legs are bent just as much as necessary for absorbing the changes of the elevation of the Horse's back.
- The upper body remains in a physiologically correct posture. The shoulders, pelvis and the feet stay in a transversal plane parallel to the surcingle.
- The legs are parallel to the median plane of the Horse. The knees and feet are at hip-width and point backward. The feet remain stationary, and the weight is evenly distributed over the entire soles of both feet throughout.
- **The arms are in any static position.** 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 Vaulters is in a stable and controlled position.

Stand Backward is to be held for three canter strides and the exercise is completed after the 3rd canter stride. Faults after the 3rd canter stride will be marked as performance faults in the additional exercises (e.g. fall within the 4th canter stride)



**Reference scores:**

- ✓ required

— deviation entailing corresponding Reference Score

<p>10</p>		<ul style="list-style-type: none"> <li>✓ Absorption: Correct</li> <li>✓ Balance and Stability: The weight is evenly spread over the soles throughout the exercise</li> <li>✓ Posture: Correct</li> </ul>
<p>9</p>		<ul style="list-style-type: none"> <li>✓ Absorption: Correct</li> <li>✓ Balance and Stability: The weight is evenly spread over the soles throughout</li> <li>— Posture: leaning slightly forward or back</li> <li>— Posture: Legs not completely parallel to median plane (e.g. knees or feet not hip width apart – slightly too wide, too narrow )</li> </ul>
<p>8</p>		<ul style="list-style-type: none"> <li>— Absorption: minor lack of absorption (e.g. minor tension in the upper body and/or legs)</li> <li>— Balance and Stability: weight unevenly spread over the feet for a short moment (~1 canter stride)</li> <li>— Posture: minor deviation in arms and/or shoulders position</li> <li>— Posture: 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>— Posture: Knees closer together or wider 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>- Absorption: Lack of absorption, not in rhythm</li> <li>- Balance and Stability: too much weight on toes, heels or one foot (~2 canter strides)</li> <li>- Balance and Stability: big step and immediately back</li> <li>- Balance and Stability: small step and stay</li> <li>- Balance and Stability: a small hop with both feet</li> <li>- Posture: upper body 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 for most of the exercise</li> <li>- Balance and Stability: big step and stay</li> <li>- Balance and Stability: big hop and stay</li> </ul>
<p>4</p>		<ul style="list-style-type: none"> <li>- Absorption: Major lack of absorption ( e.g. minimal absorption throughout the whole exercise)</li> <li>- Balance and Stability: major loss of balance: major jump affecting the comfort of the Horse, continuously stepping, hopping/jumping more then twice</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>
<p>0</p>		<ul style="list-style-type: none"> <li>- Standing on the neck or surcingle with one or both feet throughout</li> </ul>

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 Horses 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 Vaultier 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 Vaultier turns the arms twist and cross, the first leg bends in the hip joint and the legs are lowered slowly and under control.

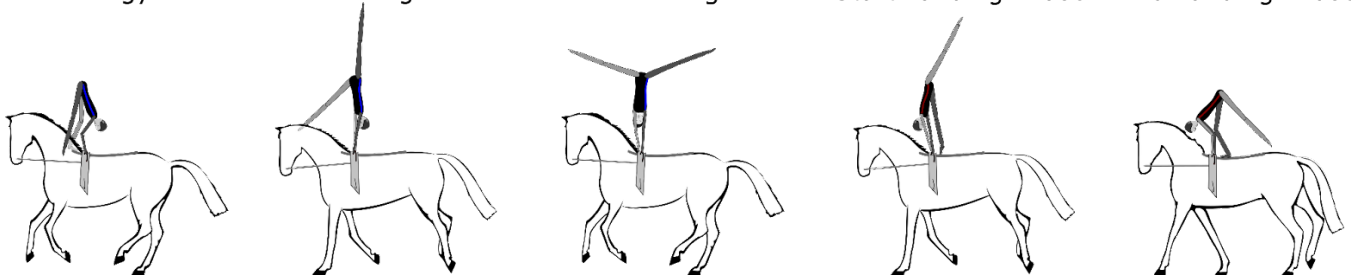
During all phases, the cartwheel movement is executed along the Horse's median plane, with a physiologically correct posture and straight body line.

**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.


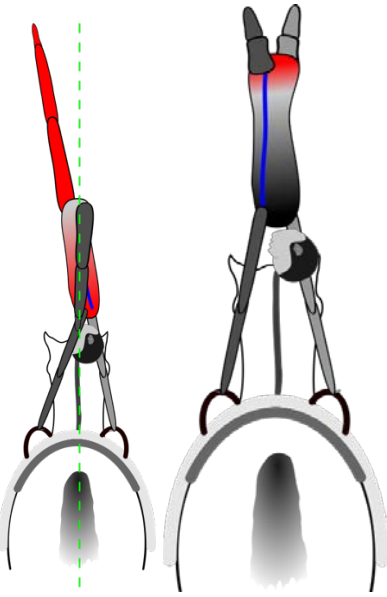

**End position of the exercise:** The cartwheel ends when the Vaultier has shown a forward standing position on the first leg, on the Horse's back, for at least one canter stride. Upon landing, the first leg is in a position similar to the one described for the compulsory exercise Stand from hip to toe, and it softly absorbs the canter movement; both hands are holding on top of the handles. The second leg can perform any position or movement, after it has passed below an angle of 45° relative to the horizontal.

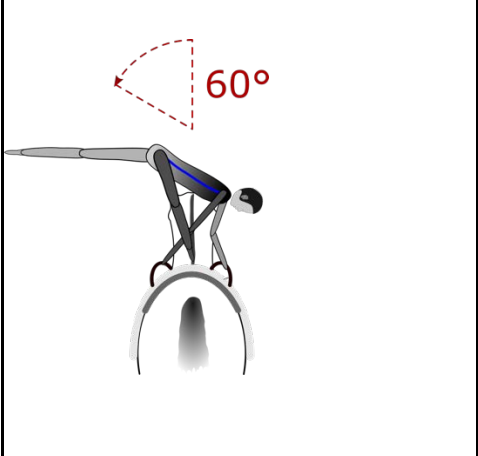
Start Energy Phase    Start Rising Phase    Start Lowering Phase    Start Landing Phase    End Landing Phase



**Reference scores:**

- ✓ required
- deviation entailing corresponding Reference Score

<p>10</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>8</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 10° 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>• showing the end position for less than 1 canter stride</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 Sideways (Strength)

**Essence:**

Harmony with the Horse  
Body Control & Posture  
Balance

**Mechanics:**

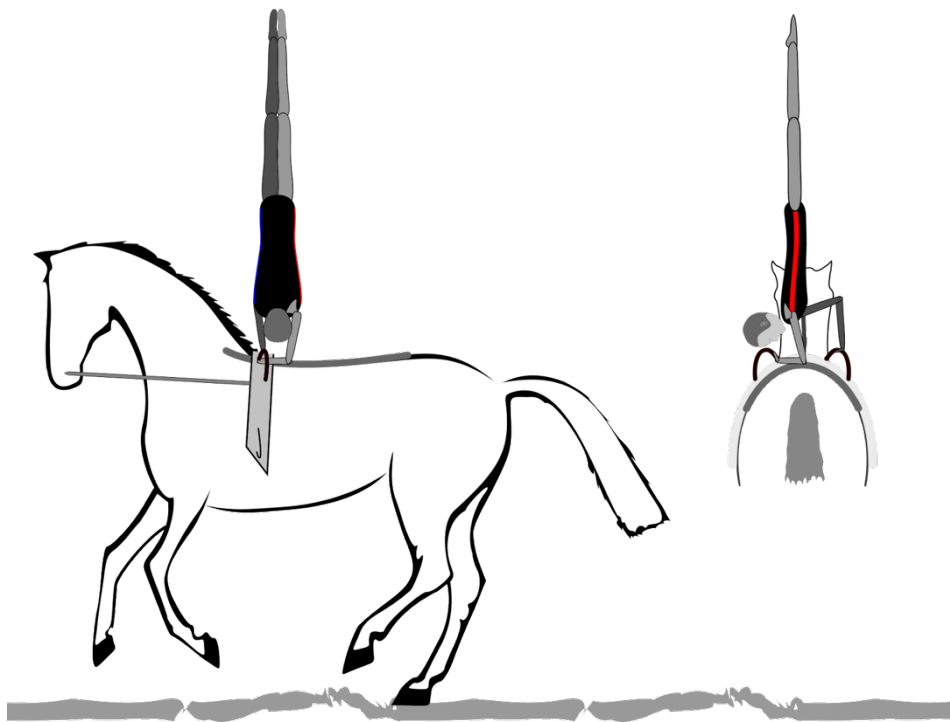
The **Lower Arm Stand Sideways** is a static exercise and comprises 1 biomechanical phase:

1. Static phase starts when the static position is displayed

The Static phase and the count of the canter strides start when the static position is displayed.

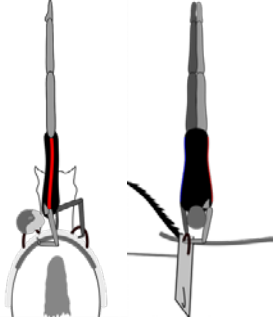
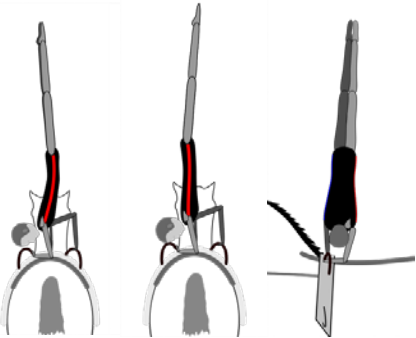
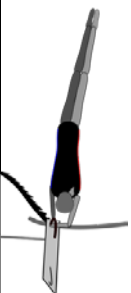

- Each hand holds a separate handle; one lower arm is flat on the pad.
- The weight is mainly supported by the lower arm of the arm in contact with the pad. The elbow of the other arm is above the supporting hand, which is holding on top of the handle.
- The center of gravity is above the middle of the supporting area
- The shoulder line and pelvis of the Vaulteur are parallel (physiological posture, including the head) and nearly parallel to the Horse's longitudinal axis.
- The Vaulteur's longitudinal axis is parallel to the Horse's median plane and in a 90° angle with the Horse's longitudinal axis.
- If the exercise is performed on the right lower arm, the Vaulteur's chest is facing to the inside of the circle. If it is performed on the left lower arm, the Vaulteur's chest is facing to the outside of the circle.
- The legs are stretched and closed throughout.

Lower Arm Stand Sideways is to be held for three canter strides and the exercise is completed after the 3rd canter stride. Faults after the 3rd canter stride will be marked as performance faults in the additional exercises (e.g. fall within the 4th canter stride)

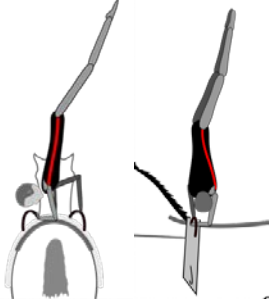

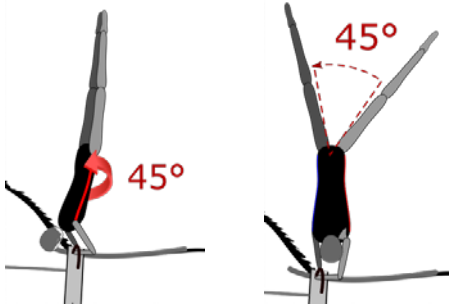


**Reference scores:**

- ✓ required
- deviation entailing corresponding Reference Score

10		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct posture</li> <li>✓ Correct alignment.</li> <li>Legs are stretched and closed.</li> <li>✓ Balance and Stability: Center of gravity is above the middle of the supporting surface throughout.</li> <li>✓ Correct leg position throughout</li> </ul>
9		<ul style="list-style-type: none"> <li>✓ Correct absorption</li> <li>✓ Correct posture</li> <li>✓ Correct alignment.</li> <li>✓ Balance and Stability: center of gravity is above the middle of the supporting surface throughout.</li> <li>— Balance and Stability: short loss of balance (around one stride) with slight amplitude.</li> <li>— Slight deviation in leg position throughout</li> </ul>
8		<ul style="list-style-type: none"> <li>— Minor upwards and downwards movement, compared to the Horse's back.</li> <li>— Minor deviation in posture: minor hollow back, sagging waistline</li> <li>— Longitudinal axis slightly leaning to the inside or outside of the circle.</li> <li>— Minor deviation from the 90° angle to the Horse's longitudinal axis</li> <li>— Hips minor bent.</li> </ul>
7		<ul style="list-style-type: none"> <li>— Small deviation from the 90° angle to the Horse's longitudinal axis AND the hips are <b>slightly</b> bent</li> </ul>
6		<ul style="list-style-type: none"> <li>— Medium upwards and downwards movement, compared to the Horse's back.</li> <li>— Medium deviation in posture: medium hollow back, sagging waistline</li> <li>— Balance and Stability: <ul style="list-style-type: none"> <li>• Most of the weight on the elbow throughout.</li> <li>• Loss of balance with medium amplitude.</li> </ul> </li> </ul>



5		<ul style="list-style-type: none"> <li>- Significant deviation in posture.</li> </ul>
4		<ul style="list-style-type: none"> <li>- Minimal absorption throughout: lower arm repeatedly lifting off the pad.</li> <li>- Major deviation in posture: major hollow back, sagging waistline</li> <li>- Hips strongly bent</li> <li>- Balance and Stability: Major loss of balance.</li> </ul>
0		<ul style="list-style-type: none"> <li>- Angle between the shoulder line and the Horse's longitudinal axis more than 45°</li> <li>- Angle between the thighs more than 45°</li> </ul>

**Deductions :**

3 Points	Hand not held on top of the handle but in the handle
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**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
- Quality of movement
- Body control and posture

**Mechanics:**

The **Mount to Reverse Shoulder Stand** comprises 3 biomechanical phases:

- 1. Jump phase** starts when the Vaulter jumps off
- 2. Swing phase** starts when feet lose contact with the ground
- 3. Landing Phase** starts when the top of the shoulder touches the Horse's back and ends when the shoulder stand position is reached

**1. Jump phase:** With the hands gripping **one or both handles**, the Vaultler jumps off with both feet side by side, close to the Horse. The upper body is upright.

**2. Swing phase:** The knees, heels, and toes stay close together from the moment the feet have left the ground and the upper body remains in a physiological posture. While rising, the shoulders move in the direction of the Horse’s back and the pelvis lifts higher than the shoulders. Only the arm that is closer to the Horse can touch it.

The center of gravity (CoG) moves up and over the Horse, along a Transversal plane of the Horse ~~(where the Vaultler jumps off)~~; the legs are first bent to a tuck position during the Swing phase.

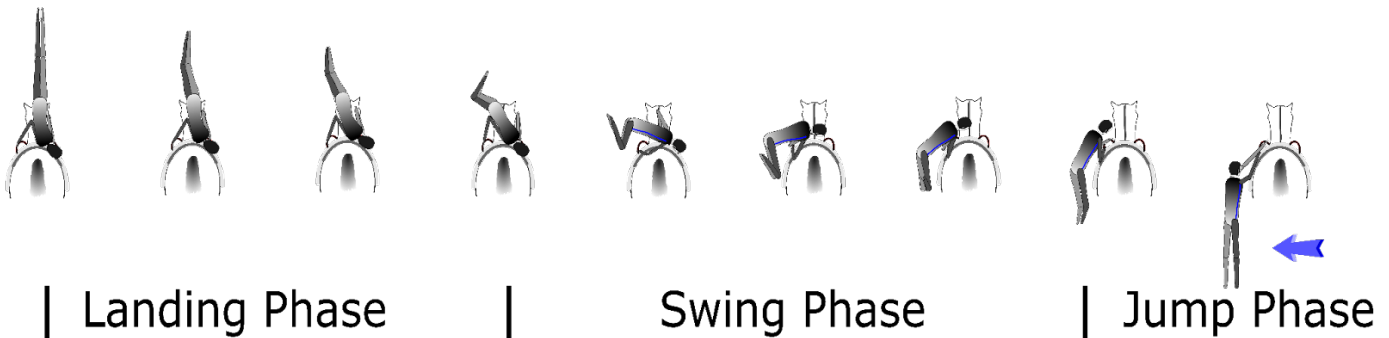
**3. Landing phase:** The top of the shoulder touches the Horse’s back, and the shoulder lands softly on the Horse’s back, while the hips keep moving further upward. If both hands were on one handle during the Jump phase, one hand changes to the other handle in a fluent movement so that each hand grips on a separate handle.

The legs straighten out by the end of the Landing phase in a fluent continuous movement.

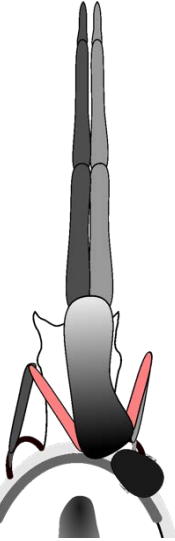
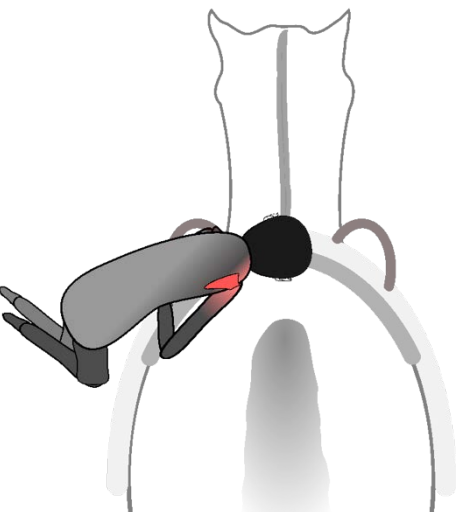
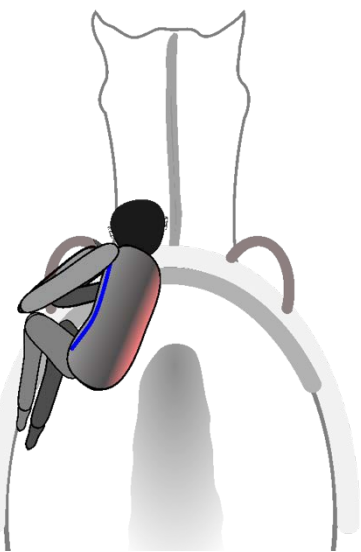
**The end position of the exercise:** balanced reverse shoulder stand on one shoulder, on the Horse’s back. The Vaultler’s Frontal plane is parallel with the Transversal plane of the Horse. The upper body is in a physiological posture, and the legs are vertical, closed, and straight. Both upper arms are close to the Vaultler’s upper body.

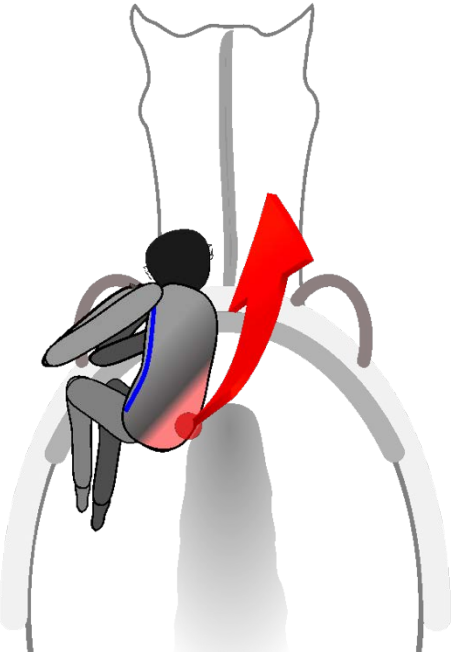
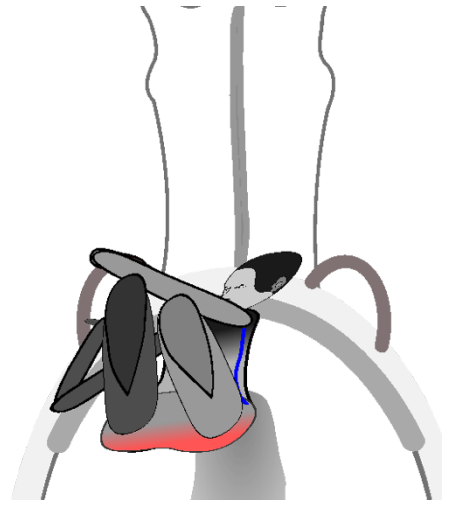
This position must be reached within the third canter stride from the start of the jump phase and is to be held for three canter strides with legs closed.

The **Mount to Reverse Shoulder Stand** is to be held for three canter strides and the exercise is completed after the 3rd canter stride. Faults after the 3rd canter stride will be marked as performance faults in the additional exercises (e.g. fall within the 4th canter stride)



10		<ul style="list-style-type: none"> <li>✓ Jump, Swing and Landing phase completed within 3 canter strides</li> <li>✓ Excellent fluidity,</li> <li>✓ CoG moves up along a Transversal plane of the Horse <del>(where the Vaultler jumps off)</del></li> <li>✓ In Jump and Swing phase: correct leg movement and posture.</li> <li>✓ <del>Soft Landing on the shoulder and correct absorption of the canter movement in shoulderstand.</del></li> <li>The Vaultler’s shoulder lands softly on the Horse’s back, and the body absorbs the canter movement during the shoulderstand.</li> <li>✓ In shoulderstand: correct posture.</li> <li>✓ End position: correct posture AND Vaultler’s Frontal plane is parallel with a Transversal plane of the Horse.</li> </ul>
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<p>9</p>		<ul style="list-style-type: none"> <li>— In Jump, Swing, and Landing phase: slight deviation in leg movement: heels, legs, and toes not closed throughout.</li> <li>— In shoulderstand: upper arms not close to the upper body.</li> <li>✓ End position: Vaulter's Frontal plane is parallel with the Transversal plane of the Horse.</li> </ul>
<p>8</p>		<ul style="list-style-type: none"> <li>— Minor deviation in fluidity</li> <li>— Minor deviation of the CoG from the optimal trajectory: minor travels back during the Swing and/or Landing phase; shoulder blade touches the Horse, but posture is correct in shoulderstand</li> <li>— In Jump, Swing or Landing phase: minor deviations in leg movement: heels, legs and toes not closed throughout</li> <li>— End position: minor deviation from correct posture, body alignment, or position;: the Vaulter's Frontal plane is not completely parallel with the Transversal plane of the Horse</li> </ul>
<p>7</p>		<ul style="list-style-type: none"> <li>— Jump, and Swing and Landing phase completed within 4 canter strides</li> </ul>
<p>6</p>		<ul style="list-style-type: none"> <li>— Medium deviation in fluidity</li> <li>— Travels back during the Swing and/or Landing phase; the <b>side of the torso/pelvis</b> touches the Horse (<b>without</b> pushing off)</li> <li>— A leg touches the Horse or surcingle during the Swing phase (<b>without</b> pushing off)</li> <li>— End position: medium deviation from required alignment of Vaulter's Frontal plane and the Transversal plane of the Horse: angle of 30°</li> </ul>

<p>5</p>		<ul style="list-style-type: none"> <li>— Jump, Swing and Landing phase completed within 5 canter strides</li> <li>— End position: .Significant deviation from the required alignment of Vaulters Frontal plane and the Transversal plane of the Horse: angle of 45°:</li> </ul>
<p>4</p>		<ul style="list-style-type: none"> <li>— Jump, Swing and Landing phase require more than 5 canter strides</li> <li>— Major deviation in fluidity</li> <li>— Travels back during the Swing and/or Landing phase; the <b>side of the torso/pelvis</b> touches the Horse (<b>with pushing off</b>)</li> <li>— A leg touches the Horse or surcingle during the Swing phase (<b>with pushing off</b>)</li> <li>— Vaulter raises one leg after the other (90 degrees or more between them)</li> <li>— Severe collapse on the Horse, significant disturbance of the comfort or balance of the Horse</li> <li>— End position: major deviation from the required alignment of Vaulters Frontal plane and the Transversal plane of the Horse: angle (turn) of less than 45°</li> </ul>
<p>0</p>		<ul style="list-style-type: none"> <li>— Vaulter landing flat on their back on the Horse's <u>s</u> back, neck, or surcingle before moving into reverse shoulder stand: <b>the thoracic spine (upper and center of the back) touching</b></li> <li>— Landing in the Shoulder Hang <b>sideways</b> before moving into reverse shoulder stand</li> <li>— Final position reached, but shoulder stand not held for at least one full canter stride</li> <li>— End position: excessive deviation from the required alignment of Vaulters Frontal plane and the Transversal plane of the Horse: angle (turn) of more than 45°</li> </ul>

**6.4.5. Stand Split Backward (Suppleness)**

**Essence:**

Harmony with the Horse  
 Suppleness  
 Balance

**Mechanics:**

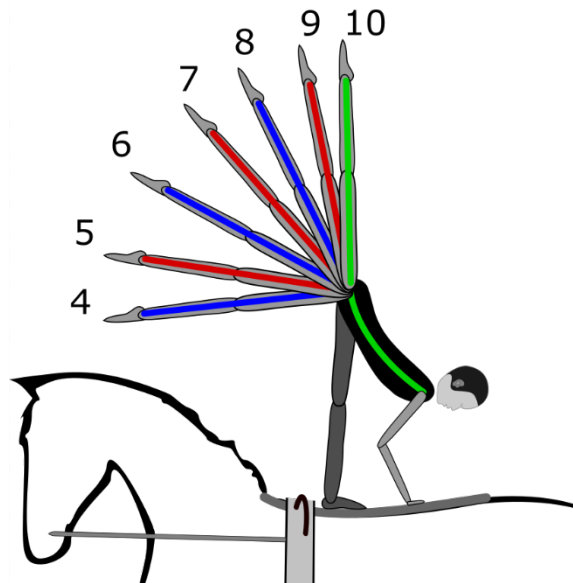
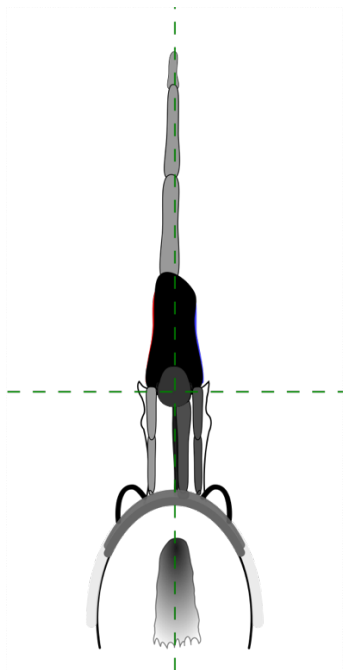
The Stand Split is a static exercise and comprises 1 biomechanical phase:

1. Static phase starts when the static position is displayed

The Static phase and the count of the canter strides start when the static position is displayed.

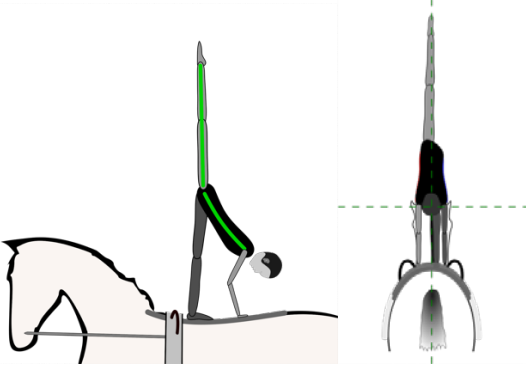
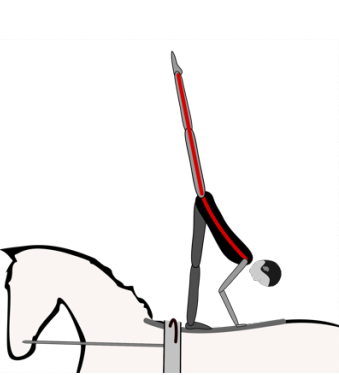
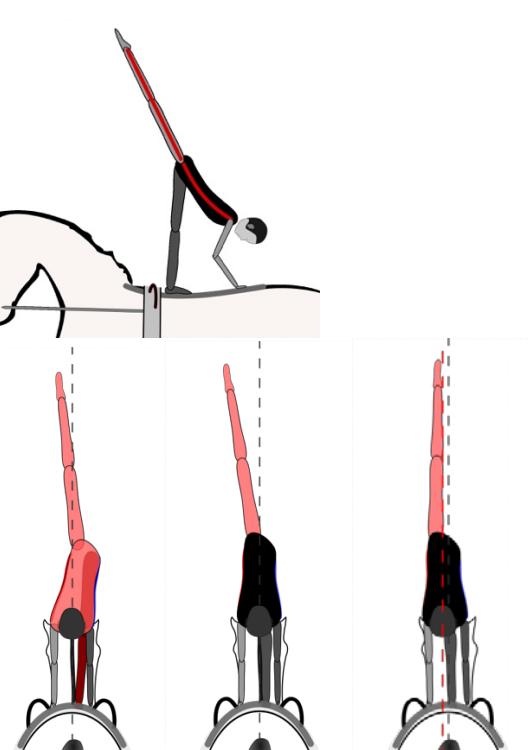
- The entire sole of the supporting foot is on the Horse's back. The supporting leg is straight; it is close and parallel to the Horse's Median plane and nearly vertical.
- The Center of gravity is in the Horse's Median plane.
- The hands are flat on the pad/back/croup in a Transversal plane of the Horse. The shoulders are also in a Transversal plane of the Horse.
- The playing leg is stretched and points upward close and parallel to the Horse's Median plane; the angle between the supporting leg and the horizontal is 90°.
- The upper body remains in a physiologically correct posture and in the Horse's Median plane.
- The canter movement is absorbed by the Vaulteer, especially through the arms and pelvis. The joints of the arms are bent just as much as necessary for absorbing the changes to the elevation of the Horse's back.

Stand Split Backward is to be held for three canter strides and the exercise is completed after the 3rd canter stride. Faults after the 3rd canter stride will be marked as performance faults in the additional exercises (e.g. fall within the 4th canter stride)

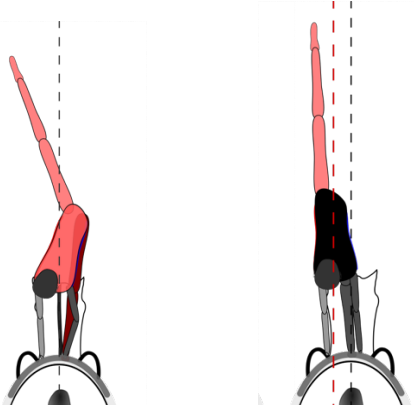
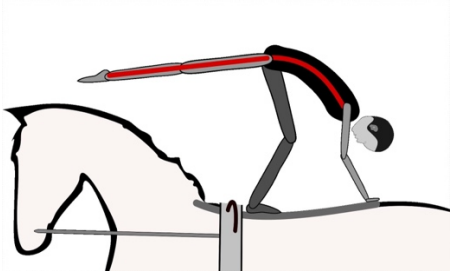
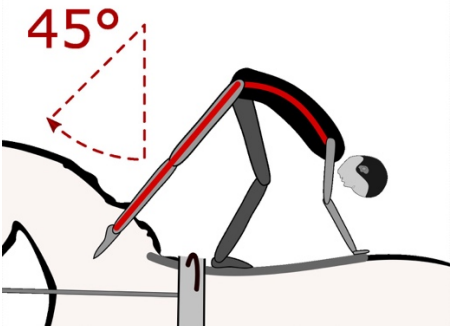


**Reference scores:**

- ✓ required
- deviation entailing corresponding Reference Score

<p>10</p>		<ul style="list-style-type: none"> <li>✓ Correct absorption, playing leg stable</li> <li>✓ Hand and supporting foot flat on the pad</li> <li>✓ Correct posture and alignment</li> <li>✓ Supporting leg straight</li> <li>✓ Angle between playing leg and horizontal: 90°</li> </ul>
<p>9</p>		<ul style="list-style-type: none"> <li>✓ Correct posture and alignment</li> <li>✓ Supporting leg straight</li> <li>— Angle between playing leg and horizontal: see picture</li> <li>— Playing leg moving slightly</li> </ul>
<p>8</p>		<ul style="list-style-type: none"> <li>✓ Supporting leg straight</li> <li>— Angle between playing leg and horizontal: see picture</li> <li>— Minor deviation in balance: center of gravity slightly off the Horse's Median plane</li> <li>— Minor deviation in the alignment of leg, pelvis or shoulders</li> </ul>

<p>7</p>		<ul style="list-style-type: none"> <li>— Angle between playing leg and horizontal: 45° (see picture)</li> <li>— Small deviation in the alignment of leg, pelvis or shoulders</li> <li>— Supporting leg slightly bent</li> </ul>
<p>6</p>		<ul style="list-style-type: none"> <li>— Angle between playing leg and horizontal: see picture</li> <li>— Medium movement of the playing leg during the whole exercise</li> <li>— Medium deviation in balance: center of gravity off the Horse's Median plane</li> </ul>
<p>5</p>		<ul style="list-style-type: none"> <li>— Angle between playing leg and horizontal: 90° (see picture)</li> <li>— Significant deviation in alignment of leg or shoulders</li> </ul>

		
<p>4</p>		<ul style="list-style-type: none"> <li>— Angle between playing leg and horizontal: just below horizontal</li> <li>— Major deviation in balance during the whole exercise</li> <li>— Major disturbance of the comfort or balance of the Horse</li> <li>— Supporting leg bent</li> </ul>
<p>0</p>		<ul style="list-style-type: none"> <li>— Angle between vertical and playing leg less than 45°</li> </ul>

Deductions :

<p><b>1 Point</b></p>	<p>Supporting foot is in contact with the surcingle</p>
<p><b>Up to 2 points</b></p>	<p>Gripping the pad</p>



**6.5 Artistic Score**

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

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

The Artistic Score is judged on the following criteria:

<b><u>COH</u></b>	<p><b><u>Consideration of the Horse</u></b></p> <ul style="list-style-type: none"> <li><u>Selection of elements to be in Harmony with the Horse based on weight, composition, balance and contact/liaison.</u></li> <li><u>Exercises not overloading the Horse.</u></li> </ul>	<b><u>COH</u></b>	<b><u>20%</u></b>
<b><u>STRUCTURE</u></b>	<p><b><u>Selection of Elements/Sequences/Transitions</u></b></p> <p><u>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.</u></p>	<b><u>T1</u></b>	<b><u>40%</u></b>
<b><u>CHOREOGRAPHY</u></b>	<p><b><u>Unity of Composition</u></b></p> <p><u>Smooth transitions and movements demonstrating connection and fluidity of all exercises (technical exercises and additional exercises) shown within the technical test.</u></p> <p><u>Seamless integration of technical exercises into the technical test overall demonstrating efficiency, connection and fluidity.</u></p> <p><u>Balanced use of space and directions.</u></p>	<b><u>T2</u></b>	<b><u>10%</u></b>
<b><u>CHOREOGRAPHY</u></b>	<p><b><u>Music Interpretation</u></b></p> <p><u>Deep engagement to a fully developed musical concept.</u></p> <p><u>Captivating Interpretation of music.</u></p> <p><u>High variety of expression in answer to different and changing musical elements.</u></p> <p><u>Complexity of body language and multi-directional gestures and moves.</u></p>	<b><u>T3</u></b>	<b><u>30%</u></b>

**Deductions:**

<b><u>STRUCTURE</u></b> <b><u>40%</u></b>	<p><b><u>Selection of Elements/Sequences/Transitions</u></b></p> <p><u>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.</u></p>	<b><u>T1</u></b>	<b><u>40%</u></b>
<b><u>CHOREOGRAPHY</u></b> <b><u>30%</u></b>	<p><b><u>Unity of Composition</u></b></p> <p><u>Smooth transitions and movements demonstrating connection and fluidity of all exercises (technical exercises and additional exercises) shown within the technical test.</u></p>	<b><u>T2</u></b>	<b><u>30%</u></b>

	<del>Seamless integration of technical exercises into the technical test overall demonstrating efficiency, connection and fluidity.</del>		
	<del>Selection of elements and sequences to be in harmony with the Horse</del>		
	<del>Balanced use of space and directions.</del>		
	<b>Music Interpretation</b>		
	<del>Deep engagement to a fully developed musical concept.</del>		
	<del>Captivating Interpretation of music.</del>		
	<del>High variety of expression in answer to different and changing musical elements.</del>	T3	<del>30%</del>
	<del>Complexity of body language and multi-directional gestures and moves.</del>		

<b>1 point</b>	<p>For any exercises, including the dismount, commenced after the time limit (bell)</p> <p>Not remounting after a fall where the contact with the Horse is lost (no final dismount).</p> <p><u>Dismount performed after the time limit.</u></p>
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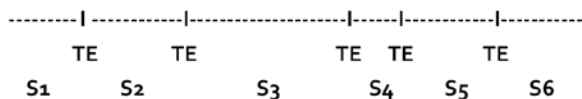
**T1 Scoring Individual Senior 3\***

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 Vaulters first mount is Technical Exercise, (example Mount to Shoulderstand) then 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 Vaulters first mount is a Technical Exercise, (example mount to Shoulderstand) then 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>	<ul style="list-style-type: none"> <li>- The sequence consists of <b>one or more</b> exercises/<del>transitions</del> where at least one 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> </li> </ul>
<b>Up to 8</b>	<ul style="list-style-type: none"> <li>- The sequence consists of <b>one or more</b> exercises/<del>transitions</del> where at least one 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> </li> </ul>
<b>Up to 6</b>	<ul style="list-style-type: none"> <li>- The sequence consists of <b>one or more</b> exercises/<del>transitions</del> where at least one 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> <p>E.g one <del>transition-exercise</del> to connect technical exercises but showing good connectivity, can lead to a positive score.</p> </li> </ul>
<b>Up to 4</b>	<ul style="list-style-type: none"> <li>- The sequence consists of <b>one</b> exercise <del>or transition</del> 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> </li> </ul>
<b>Up to 2</b>	<ul style="list-style-type: none"> <li>- <b>No additional exercises/<del>transitions</del> – no complexity</b> in the sequence, major lack or no connectivity, including major disruptions between each technical exercise.</li> </ul>

*Number of Exercises required per base score*

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

Up to 10	ONE or MORE exercises <del>or transitions</del> 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.

**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><del>1</del> point</b>	<del>Dismount performed after the time limit</del>
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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 2

### Senior Squads

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 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

FEI VAULTING GUIDELINES 2024

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 Pas-de-Deux Test 1 – Junior 2\***

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

**Degree of Difficulty in Pas-de-Deux Test 2 – Senior 2\* and Senior 3\***

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



**Annex 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	SA – Changes of Supporting Area
AB - Arched Back	L - Poor Landing	SC - Scope
AL - Alignment	LA - Legs Apart	SH - Shoulders
AS - Absorption	LD - Late Dismount	SI - Side Seat
B - Balance		SL - Slow
CH - Chin		
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
DW – Distribution of Weight		
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
FP – Flight Phase	PB - Push Back	
FT - Feet	PD - Pad	UE - Uneven Elevation
H - Head	PE – Pelvis pushed up	UR - Uneven Rhythm
HA - Handles	PK - Pike	UW - Uneven Width
HH - Hit Horse	PT - Partial Turn	W - Wrap
HM – Harmony	PO – Pushing of the Horse	X - Extension
HZ - Hands	Q - Quick	
INT - Interruption	RB - Rounded Back	