

Directives for FEI Para Dressage Freestyles

1. General Directives

Technical Marks:

The mark for the Technical Execution depends on the quality of performing the compulsory movements of the test. Scoring is as in standard tests. The Judge gives a mark (full and half marks are allowed) for each single movement shown. If the Athlete performs a movement several times, the Judge has to give several single marks, which then will be averaged by the Judge to a final mark for this movement at the end of the performance. The total for the Technical Execution is found by adding the final marks for each movement multiplied by their coefficients.

Deductions have to be made according to Art. 8430.3.2 FEI Para Dressage Rules.

Execution of Movements:

- **All Grades:**
 - o **Halts:** The first and the last Halt and Salute have to be shown on the centre line in the direction of C. Mistakes before the first Halt and Salute have to be considered.
 - o **Walk:** Walk should be shown twenty (20) meters consecutively on a straight or curved line. Turns-on-the-haunches (180°) in Medium Walk or ½ Walk Pirouettes (180°) in Collected Walk may be embedded.
- **Grade IV:**
 - o **Counter Canter** should be shown twenty (20) meters consecutively on a straight line (on the 1st or 2nd track along the long side of the arena) or on curved lines (circle lines, loops, corners).
 - o **The Changes-of-canter-lead** can be shown from Counter Canter to Counter Canter.
- **Grade V:**
 - o **Extensions:** Extended Trot on the circle line or through two (2) corners is only regarded as Medium Trot.
 - o **Lateral Work:**
 - Zig-zag Half Passes in Collected Trot and Canter are allowed. The angles of the Half Passes are at the Athlete's discretion. A badly performed Flying Change directly after a Half Pass in Collected Canter affects the mark for the Half Pass.
 - Travers or Renvers are allowed as additional part of the choreography, but do not substitute for the compulsory Half Passes.

Artistic Marks:

The five Artistic Marks are scored by full, half or decimal marks and multiplied by their coefficients:

1. Rhythm, Energy, Elasticity
2. Harmony
3. Riding Skills
4. Choreography
5. Music and Interpretation of Music

The total of the Artistic Marks is found by adding the five final marks multiplied by their coefficients.

Deductions:

- Eight (8) points each time a not allowed movement is deliberately shown
- Zero point five percentage points (0.5%) for Time Penalty if the performance is longer or shorter than the stipulated time. A margin of ten (10) seconds should be allowed without deduction of points.

The Artistic Marks should correspond with the Technical Marks, in general will be higher than Technical Marks, Choreography and Music Marks should be the decisive marks for the really good performances.

The Artistic Marks can be lower if the "Additionally Allowed Movements" go wrong or if there are penalties for Disallowed Movements and/or Time and/or Exceeding Allowed Movements and/or Movements left out.

"Additionally Allowed Movements" cannot be judged in the Technical Marks. Therefore, showing them can only be reflected in the Artistic Marks.

- If they are well performed, it enhances the Artistic Marks and confirms the marks already given or makes them slightly higher.
- If they are **NOT** well performed:
 - They will be penalised.
 - **Every mark** can be affected.

N.B.: In Grade I and III also the 1st mark (Rhythm) will be affected if they show extra paces.

2. Specific Directives for FEI Para Dressage Freestyles

The Artistic Marks #1 (Rhythm, Energy, Elasticity) and #2 (Harmony) are “classical” Dressage Riding marks and do not need further directives.

2.1. Riding Skills: Equestrian feel and skill of the rider, accuracy, clarity and fluency of movements.

Is linked to the Harmony and the Choreography Marks.

- **Equestrian feel and skill of the rider:**
 - o Applying the Training Scale.
 - o Response of the Horse to the Athlete’s “aids”.
- **Accuracy:**
 - o Correctness of execution of movements as described in the FEI Dressage Handbook.
 - o Correct sizes, distances, number of movements as described in the compulsory movements for the Technical Mark for each Grade.
- **Clarity and fluency:**
 - o Movements and patterns must be clear and easy to identify.
 - o Logical structure and cohesive design.

When these points are established throughout the Freestyle, the base score should be 7.0.

The score should go up:	The score should go down:
<ul style="list-style-type: none"> - When there is good harmony between the Athlete and the Horse - When the movements are correctly executed according to the Dressage Principles and the requirements as set up in the Technical Mark for each Grade - When the Judge can easily follow the structure and identify the movements shown. 	<ul style="list-style-type: none"> - When resistances and disobediences make it difficult to follow the structure - When the movements are not correctly executed according to the Dressage Principles and the requirements as set up in the Technical Mark for each Grade. - When the structure is confusing, and the movements cannot be easily identified.

2.2. CHOREOGRAPHY: Use of Arena. Inventiveness. Creativity. Suitability for the Horse.

Is linked to the Riding Skills Mark.

- **Use of Arena:**
 - o Using space in its entirety.
 - o Distributing elements throughout the arena.
 - o Equality of right and left rein work.
 - o Balanced use of paces
- **Inventiveness and Creativity:**
 - o Combination of elements in an imaginative/surprising way.
 - o Interesting and uncommon lines – off the first track, e.g. between the quarter lines, short diagonals, transitions not at letters.
 - o Not “test-like”: not showing the movements in the same location as in standard tests.
 - o Balance and distribution of compulsory and “Additionally Allowed Movements”.

- **Suitability for the Horse:**
 - Highlighting the Horse’s strengths.
 - Combining movements according to the Horse’s quality.
 - “Harmonious” patterns and combinations– not too difficult for the Horse (and Athlete).

When these points are established throughout the Freestyle, the base score should be 7.0.

The score should go up:	The score should go down:
<ul style="list-style-type: none"> - When the arena is used in its entirety. - When the right and left rein work is balanced. - When there are good combinations of movements with an element of surprise. - When the design is not “test-like”. - When there are clear highlights. 	<ul style="list-style-type: none"> - When the movements are only placed in one part of the arena. - When the work on one rein is too dominant. - When the movements are too “test-like” and conservative (“boring”). - When a movement is omitted or not shown over the required distance. - When the patterns and combinations are too confusing and too difficult.

2.3. MUSIC and INTERPRETATION of MUSIC

MUSIC:

- **General Remarks:**
 - Music is *not scored on the likes or dislikes* of the judge, but on a very specific set of criteria.
 - The music score equates to everything that happens *before* the show in terms of music selection and how it is assembled.
 - This score can be affected by the Technical Execution.
- **Suitability** – Main criterion in assessing the score for Music:
 - The music should enhance the Horse’s way of moving or at least not detract from it.
 - It should fit the character of the Horse
 - It should be level-appropriate
- **Cohesiveness** – Modifier:
 - The various selections in the Freestyle have to feel unified. They may be connected by genre, theme or instrumentation.
 - Genre: A style of music like jazz, classical, rock and roll, etc.
 - Theme: A unifying quality or idea such as Elvis, children’s music, etc.
 - Instrumentation: The musical instruments used in the composition whether a small combo, full symphony or the highlighting of a particular instrument.
 - If there is a question as to cohesiveness, the benefit of the doubt goes to the Athlete.
- **Seamlessness** – Modifier:
 - Editing refers to how the music is cut (edited); sometimes in the body of the music; usually heard on the pace transitions.
 - Nothing should disrupt the flow of music.
 - Abrupt cuts disturb the flow of the music.
 - Short fades take the edge off a cut.
 - Overly long fades will leave movements or transitions unsupported.
 - Freestyles should not end with music that fades.

INTERPRETATION OF MUSIC:

- **General Remarks:**
 - Interpretation is *the relationship between the music and the movement*
 - Interpretation equates to what happens *during* the performance.

- **Music Expresses Paces** – Main criterion in assessing the score for Interpretation of Music:
 - How the music’s rhythm and tempo relate to the paces
 - Beat is the underlying pulse of the music; a footfall within a pace
 - Rhythm is a repeated pattern of sounds (music); timing and sequence of footfalls
 - Tempo is the rate of the beat (music); rate of repetition of the rhythm (equine)
 - Matching music with the paces’ tempo shows the clearest *relationship between music and movement*.

- **Phrasing and Dynamics** – Modifier:
 - Dynamics refers to the variations in the intensity (loudness and softness) of the music.
 - Forte means loud; Crescendo is building to loudness; Piano means soft; Decrescendo is building to softness.
 - Phrasing is the manner in which sequences of notes are grouped to form units of melody.
 - The movements and the music’s dynamics and phrasing should reflect each other.
 - Places to expect proper use of phrasing:
 - First halt and salute
 - First movement with first change of music
 - Lengthenings, mediums, extensions in Trot and Canter
 - Changes of paces and transitions
 - Final halt and salute

- **Miscellaneous Notes:**

- After the bell, the Athlete has 60 seconds to signal to start the music. Once the music starts, the Athlete has 30 seconds to enter the arena.
- Entry music is not compulsory but enhances the performance and should introduce the theme or genre.
- Walk music can be relaxed but can still have energy.
- Lyrics are permitted but should not be overly distracting.
- Music must cease at the final salute.
- Exit music is not permitted.

- **Conclusion – Assessing Music and Interpretation of Music:**

- The likes and dislikes of the Judge do not determine this score.
- The **Main Criteria** are:
 - Suitability
 - Music Expresses Paces
- **Modifiers** are:
 - Cohesiveness
 - Seamlessness
 - Phrasing and Dynamics

When the music is suitable and matches with all 3 paces, the base score should be 7.0.

The score should go <u>up</u> :	The score should go <u>down</u> :
<ul style="list-style-type: none"> - When the music suits and matches the Horse’s type and all paces shown. - When the chosen music or the combination of different pieces of music creates a positive and cohesive overall impression. - When the changes of music go together with the changes of the paces. - When special movements or tempo variations within the paces are clearly marked by the music. 	<ul style="list-style-type: none"> - When the music does not suit or match the Horse’s type and not all the paces. - When the changes of music do not go together with the changes of the paces. - When special movements or tempo variations within the paces are not marked – “Background Music”. - When the Athlete is ahead or behind the music and finishes before or after the music finishes.