



FEI VAULTING GUIDELINES

to the FEI VAULTING RULES

9th edition, effective 1st January 2016
updates effective "date to be confirmed" ~~6~~
~~March 2017~~

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PREAMBLE

The present Guidelines for Judges are the **9th edition updates, effective 6th March 2017 (tbc)**.

All other texts covering the same matter that were issued previously are superseded.

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

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

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

FEI CODE OF CONDUCT FOR THE WELFARE OF THE HORSE

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

1. General Welfare:

a) Good Horse management

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

b) Training methods

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

c) Farriery and tack

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

d) Transport

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

e) Transit

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

2. Fitness to compete:

a) Fitness and competence

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

b) Health status

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

c) Doping and Medication

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

d) Surgical procedures

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

e) Pregnant/recently foaled mares

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

f) Misuse of aids

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

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

a) Competition areas

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

b) Ground surfaces

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

c) Extreme weather

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

d) Stabling at Events

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

4. **Humane treatment of Horses:**

a) Veterinary treatment

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

b) Referral centres

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

c) Competition injuries

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

d) Euthanasia

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

e) Retirement

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

5. **Education:**

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

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

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

1. OBJECT AND GENERAL PRINCIPLES OF VAULTING

1.1. General (Vaulting Rules Article 730)

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

1.1.1. Compulsory Test:

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

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

1.1.2. Free Test

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

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

1.1.3. Technical Test

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

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

1.1.4. Ground Jury

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

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

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

1.2. Explanation of the Marks

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

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

A Zero can also be a result of deductions.

1.3. The optimal quality of an exercise

The points of an optimal quality of an exercise include:

- optimal essence and mechanics
- optimal performance

1.4. Scoring criteria

1.4.1. Overall picture of an exercise

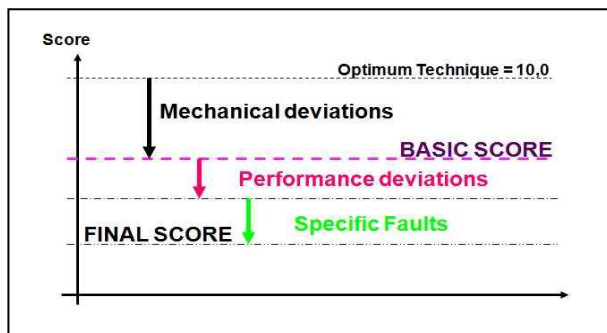
It is the responsibility of the judge to comprehend the following points as an overall picture:

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

And for the freestyle exercises:

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

1.4.2. Set-up of a Score



Basic Score

Deviations from the optimal mechanics.

Performance faults and deductions

Deviations from the optimal performance.

Specific faults

Additional deviations stated in the Rules.

1.5. Deviations from the optimal quality of an exercise

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

1.5.1. Deviations from the optimal mechanics

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

1.5.2. Deviations from the optimal performance

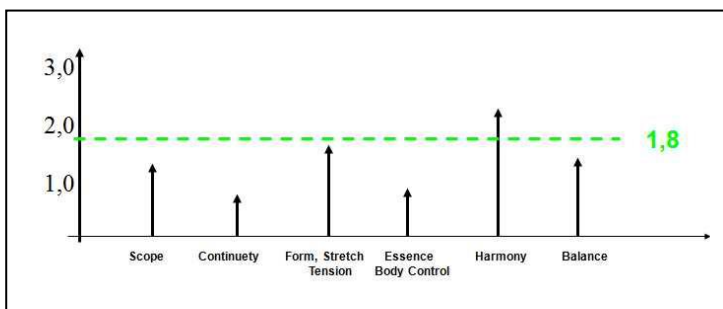
All faults in performance are penalized according to their degree and are subtracted from the basic score of the respective exercise.

Performance faults include:

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

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

The deduction for the different items should not be added or simply averaged as this would lead to too low of a score. The correct way is to build a weighted average with the more important (bigger) deductions considered to a higher degree.



1.5.3. Landings

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

2. HORSE SCORE

2.1. General

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

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

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

2.2. Training Scale

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

The training scale is separated into three parts:

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

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

2.2.1. Rhythm

The Regularity and Tempo

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

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

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

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

2.2.2. Suppleness

Elasticity and Freedom from Anxiety

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

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

Indicators of suppleness are:

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

2.2.3. Contact

Acceptance of the Bit and Aids / Self-carriage

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

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

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

Indicators of good contact are:

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

2.2.4. Impulsion

Increased Energy from Hindquarters

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

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

2.2.5. Straightness

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

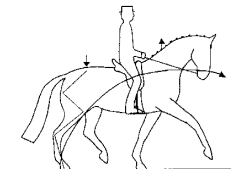
Straightness is necessary in order for the weight to be evenly distributed over the two halves of the body. If the Horse is straight, the hind legs will push exactly in the direction of the centre of gravity.

2.2.6. Collection

Engagement and Balance

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

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



Correct Collection

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

2.3. The Canter

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

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

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

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

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

Quality of the Canter:

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

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

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

Essence of the working canter:

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

2.4. Lunging criteria

2.4.1. Lunger's Position

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

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



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

2.4.2. Side Reins

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

2.4.3. Lunging Aids

Lunge Line

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

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

Lunge Whip

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

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

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

Lungers Voice

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

2.4.4. Gel Pads (Art. 719.2.97)

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

2.5. Entry, Salute and Trot Round

2.5.1. Salute - Lunger and Horse

Entry

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

Salute

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

Presentation and Equipment

- Turn-out of the Horse

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

2.5.2. Trot Round

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

2.6. Score for the Horse

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

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

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

For A4 and A5 one score is given

In the scores A1 to A5 scoring may be in tenths. The maximum score is 10 points

If the Ground Jury consists only of 2 judges (CVI1*) and the judges give all scores, an overall Horse Score may be given.

2.6.1. Pace – the Marks (Score A 1)

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

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

2.6.2. Impulsion– the Marks (Score A 2)

<p>10</p>	<p>The Horse's pace is absolutely regular, and the Horse is moving with great freedom in an uphill direction with light and mobile shoulders produced from active hindquarters. The movement of the Horse flows through the whole body</p> <p>If the horse is supple, energetic and ground covering and carries itself in a very good balance, with the hind legs giving the impression of stepping under the horse's body producing the lightness and mobility of the shoulders, then the judge has to give a mark in the high range - 8's, 9's and 10's.</p> <p><u>Impulsion</u> Very energetic and active strides.</p> <p><u>Straightness</u> Completely straight and correctly bent on the circle line.</p> <p><u>Collection:</u> Fully engaged hind legs landing clearly in front of the prints of the front feet and carrying weight. Giving the impression of an excellent natural balance. Uphill tendency.</p>
<p>9</p>	<p>The Horse's pace is absolutely regular and the Horse is moving with great freedom in an uphill direction with light and mobile shoulders produced from active hindquarters.</p> <p>If the horse is supple, energetic and ground covering and carries itself in a very good balance, with the hind legs giving the impression of stepping under the horse's body producing the lightness and mobility of the shoulders, then the judge has to give a mark in the high range - 8's, 9's and 10's.</p> <p><u>Impulsion</u> Very energetic and active strides.</p> <p><u>Straightness</u> Completely straight and correctly bent on the circle line.</p> <p><u>Collection:</u> Very well engaged hind legs landing clearly in front of the prints of the front feet and carrying weight. Giving the impression of a very good natural balance. Uphill tendency.</p>
<p>8</p>	<p>The Horse's pace is not only absolutely regular but the impression is that the Horse is moving with great freedom in an uphill direction with light and mobile shoulders produced from active hindquarters.</p> <p>If the horse is supple, energetic and ground covering and carries itself in a really good balance, with the hind legs giving the impression of stepping under the horse's body producing the lightness and mobility of the shoulders, then the judge has to give a mark in the high range - 8's, 9's and 10's.</p> <p><u>Impulsion</u> Energetic and active strides.</p> <p><u>Straightness</u> Completely straight and correctly bent on the circle line.</p> <p><u>Collection:</u> Well-engaged hind legs landing clearly in front of the prints of the front feet and carrying weight. Giving the impression of a good natural balance. Uphill tendency.</p>
<p>7</p>	<p>A Horse that achieves a 7 will be regular but will have less freedom and lightness of the shoulders and less mobility and activity in the hindquarters.</p> <p>There may be a need for greater suppleness in the back with more fully engaged hind legs. However, the energy produced is enough to allow the horse to perform the exercise fairly well with a certain amount of ease and fluency.</p> <p><u>Impulsion</u> Fairly good energetic and active strides.</p> <p><u>Straightness</u> Not fully straight and correctly bent on the circle line.</p> <p><u>Collection:</u> Engagement, natural balance and cadence could be more developed. Uphill tendency could be improved.</p>

<p>6</p>	<p>A 6 applies to a Horse that is somewhat limited within its correct pace. Keep in mind, that if the loss of regularity is only momentary due to a loss of balance, it should be considered more as a submission problem.</p> <p>If the horse performs the test giving the impression of being rather flat - caused by some lack of activity engagement and lightness, then the impulsion is only satisfactory.</p> <p><u>Impulsion</u> Should show more energetic, active strides, with more ground cover.</p> <p><u>Straightness</u> Not consistently straight and lacking bent on the circle line. Flexion of the neck is too much to the inside or the outside.</p> <p><u>Collection:</u> Hind legs should demonstrate more engagement and should carry more weight. The natural balance is limited. Needs to show more uphill tendency.</p>
<p>5</p>	<p>A 5 applies to a Horse that demonstrates a stiff earthbound pace that lacks freedom and elasticity. Usually because of those problems, the Horse ends up losing a clear three-beat canter.</p> <p>A 5 applies to a horse that demonstrates a stiff, lazy and/or earthbound paces, lacking activity in the hind quarters, and/or dragging the hind legs, and with limited ground cover.</p> <p><u>Impulsion</u> Lacking energy, activity and ground cover.</p> <p><u>Straightness</u> Often crooked and lacks bend on the circle line. Exaggerated flexion of the neck.</p> <p><u>Collection:</u> Engagement, cadence and natural balance are very limited. Canter looks tired, flat or the croup is too high.</p>
<p>4</p>	<p>A stiff earthbound pace and lack of freedom and elasticity. The Horse does not demonstrate a clear three-beat canter most of the time.</p> <p>The horse demonstrates a stiff, lazy or just hurried and earthbound canter with the hind legs placed out behind. The neck always bent to the inside or outside.</p> <p><u>Impulsion</u> Lacking energy and the desire to move forward.</p> <p><u>Straightness</u> Always very crooked. Neck is bent.</p> <p><u>Collection:</u> Hind legs are placed out behind. Lack of engagement, cadence and natural balance. Too much on the forehand.</p>
<p>3</p>	<p>Showing strong resistance and/or several trot steps or disunited canter strides. The horse is very unbalanced, showing no desire to go forward. The neck always bent to the inside or outside.</p> <p><u>Impulsion</u> Without any energy and the desire to move forward.</p> <p><u>Straightness</u> Always very crooked. Neck is bent.</p> <p><u>Collection:</u> Horse is very unbalanced.</p>
<p>2</p>	<p>Showing very strong resistance and/or shows many trot steps or disunited canter strides.</p> <p>Completely unbalanced horse, showing very strong resistance and/or shows many trot steps or disunited canter strides.</p> <p><u>Impulsion</u> Without energy and the desire to move forward.</p>

	<p><u>Straightness</u> Always very crooked. Neck is bent.</p> <p><u>Collection:</u> Horse is completely unbalanced.</p>
1	Extremely disobedient. Only a few canter strides in the entire movement. Completely out of the lunger's control.
0	No canter strides shown throughout the entire movement.

2.6.3. Submission – the Marks (Score A 3)

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

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

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

10	<p>The Horse gives the impression of carrying out the test of its own accord and stays in true balance and self-carriage. There is a picture of harmony and lightness throughout the test.</p> <p><u>Submissiveness</u> Absolute willingness to perform the test in harmony with the lunger.</p> <p><u>Regularity</u> Absolute regular canter throughout the entire test.</p> <p><u>Circling</u> Absolute constant circle of not less than 16 m diameter.</p>
9	<p><u>Submissiveness</u> Absolute willingness to perform the test in harmony with the lunger.</p> <p><u>Regularity</u> Absolute regular canter throughout the entire test.</p> <p><u>Circling</u> Absolute constant circle of not less than 16 m diameter.</p>
8	<p><u>Submissiveness</u> There is no resistance at all.</p> <p><u>Regularity</u> Absolute regular canter throughout the entire test.</p> <p><u>Circling</u> Absolute constant circle of not less than 16 m diameter.</p>

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

2.6.4. Lunging– the Marks (Score A 4)

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

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

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

Deductions:

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

3. COMPULSORY TEST

3.1. General

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

In the Squad Competition vaulter 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 at that time, 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.

3.2. Compulsory Test – Scores

See Vaulting Rules Art. 731.2

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

3.3. Requirements of the Tests

3.3.1. Squad Comp 1 Test (Art. 739.3)

Exercises to be shown:

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

3.3.2. Squad Comp 2 Test (Art. 739.4)

Exercises to be shown:

1. Vault on
2. Basic Seat
3. Flag
4. Mill
5. Scissors Forward
6. Scissors Backward
7. Stand
8. Swing off from seat astride to the inside

3.3.3. Squad Comp 3 Test (Art. 739.5)

Exercises to be shown:

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

3.3.4. Individual Comp 1 Test (Art. 744.3)

Exercises to be shown:

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

3.3.5. Individual Comp 2 Test (Art. 744.4)

Exercises to be shown:

1. Vault on
2. Basic Seat
3. Flag
4. Mill
5. Scissors Forward
6. Scissors Backward
7. Stand
8. Swing off from seat astride to the inside

3.3.6. Individual Comp 3 Test (Art. 744.5)

Exercises to be shown:

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

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

Exercises to be shown:

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

3.4. Specific faults with penalties and deductions

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

Description of the landing on the ground, see point 4.5.1

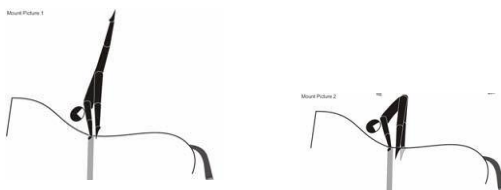
3.5. Description of the Compulsory Exercises and Scoring Criteria

3.5.1. Vault-on

Mechanics:

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

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



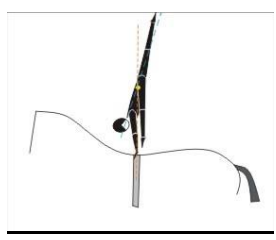
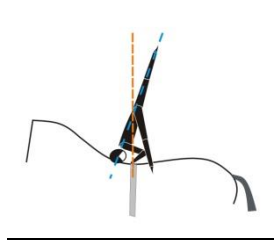
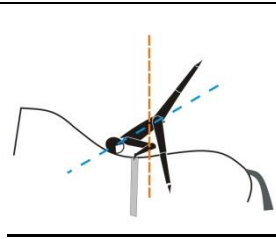
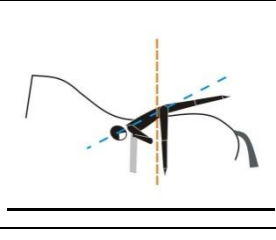
After jumping on both feet, the right leg swings up immediately, as high as possible, lifting the pelvis higher than the head, while the left leg remains stretched down. The shoulders and hips are parallel to the shoulder axis of the Horse. When the pelvis is at the highest possible point, the vaulter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

Essence:

Harmony with the Horse

Height and position of the centre of gravity

Basic Scores:

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

Deductions:

Up to 1 point	<ul style="list-style-type: none"> Hips and shoulders are not parallel to those of the Horse when the vaulter springs up Left leg is not stretched down, and the hip is not bent (Left leg is at a 90-degree angle or less from the ground) Right leg is not stretched in the hip at the point of maximum elevation. Landing off centre or too far back away from the surcingle; having to correct the seat position.
Up to 2 points	<ul style="list-style-type: none"> Pushing off the Horse's back with the foot to gain further height Touching the horse on the top of the back without disruption of the movement Shoulders are higher than hips at the highest point of the vault-on. Right leg is delayed on the move up (disruption of the movement)
Up to 3 points	<ul style="list-style-type: none"> Left leg is not stretched down and is at an angle of greater than 90 degrees from the ground.

<ul style="list-style-type: none"> • 3 points if left leg is moved up into the red corridor • 2 points if left leg is moved into the orange corridor • 1 point if left leg is moved into the yellow corridor 	
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3.5.2. Basic Seat

Mechanics:

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

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

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

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

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





Essence:

Harmony with the Horse
Seat, Balance and Posture

Basic Scores:

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

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

Deductions:

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

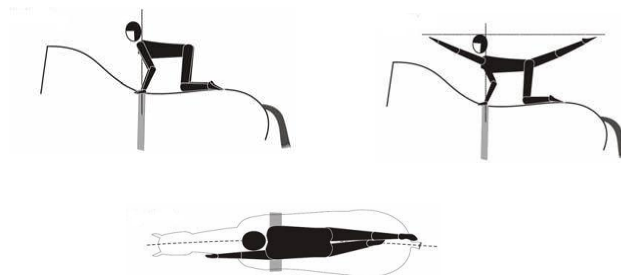
3.5.3. Flag

Mechanics:

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

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

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



At all Comp Tests 1:

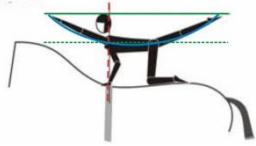


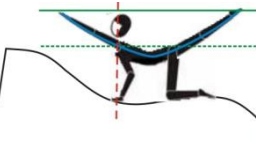
The exercise completes in the bench position

Essence:

Harmony with the Horse

Balance and Suppleness (particularly shoulder and hip)

Basic Scores:

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

Deductions:

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

3.5.4. Mill

Mechanics:

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

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

The Mill is performed in a four-stride count.

First Phase of Mill

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



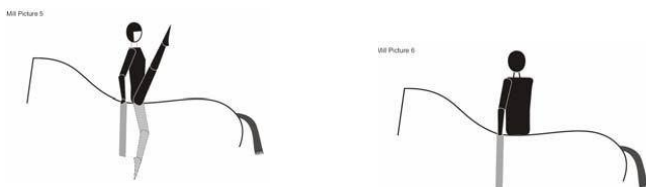
Second Phase of Mill

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



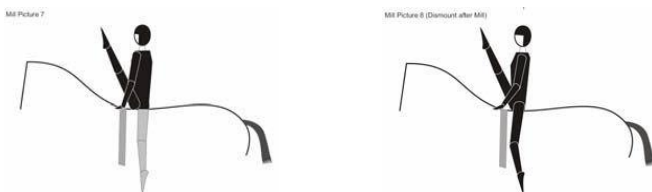
Third Phase of Mill

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



Fourth Phase of Mill

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


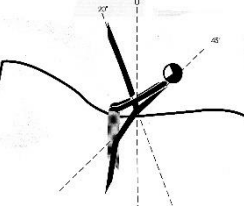
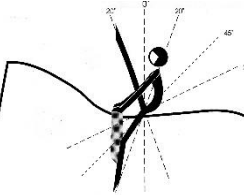


Essence:

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

Basic Scores:

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

Deductions:

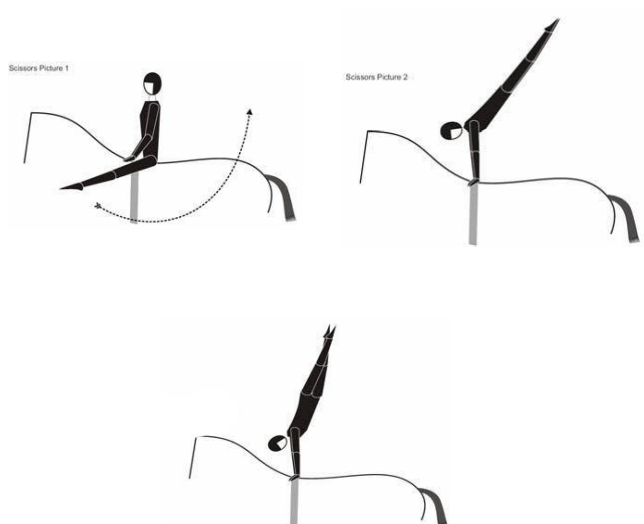
1 point	<ul style="list-style-type: none"> • Each rhythm failure in the Mill (Letter T)
Up to 2 points	<ul style="list-style-type: none"> • Inside or outside seat incorrect • Upper body does not turn simultaneously with the leg • Buttocks leaving the Horse before or after the backward seat • Resting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

3.5.5. Scissors Forward

Mechanics:

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

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




Essence:

Harmony with the Horse

Coordination of the scissor movement and height

Basic Scores:

<p>10</p>		<ul style="list-style-type: none"> • Correct technique (the hips are turned by a quarter of turn by the point of maximum elevation) and nearly a handstand position.
<p>7</p>		<ul style="list-style-type: none"> • Straight axis of the body at 45° and correct technique (the hips are turned by a quarter of turn by the point of maximum elevation).
<p>5</p>		<ul style="list-style-type: none"> • Straight axis of the horizontal body and correct technique (the hips are turned by a quarter of turn by the point of maximum elevation).
<p>5</p>		<ul style="list-style-type: none"> • Without an active forward and backward movement of each leg ("Propeller Scissors").
<p>5</p>		<ul style="list-style-type: none"> • The legs do not pass near each other by the point of maximum elevation.

5		<ul style="list-style-type: none"> No <u>quarter</u> turn by the point of maximum elevation.
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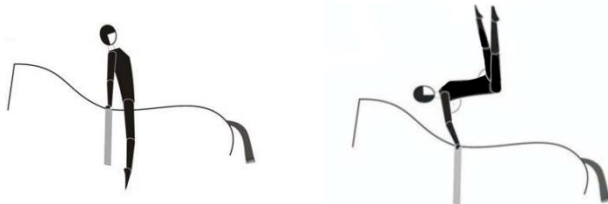
Deductions:

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

3.5.6. Scissors Backward

Mechanics:

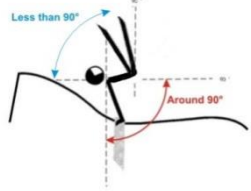
From seat backward on the Horse, the vaulter swings the stretched legs upward, with the hips and feet reaching the highest possible point at the same time. The arms are extended to attain maximum elevation, and the angle between arms and torso is as great as possible. Without interruption in this movement,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

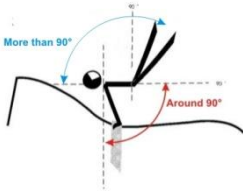
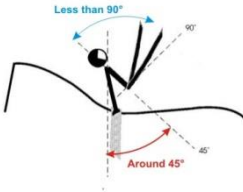
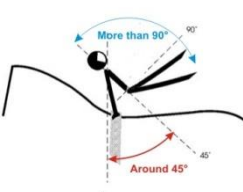
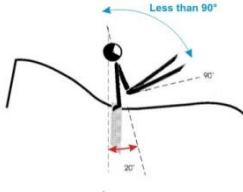
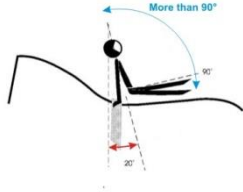


Essence:

Harmony with the Horse
 Coordination of the scissor movement and height

Basic Scores:

10		<ul style="list-style-type: none"> Angle of vertical line to upper body around 90° and with an angle of legs to upper body less than 90°.
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<p>9</p>		<ul style="list-style-type: none"> • Angle of vertical line to upper body around 90° and with an angle of legs to upper body more than 90°.
<p>8</p>		<ul style="list-style-type: none"> • Angle of vertical line to upper body around 45° and with an angle of legs to upper body less than 90°.
<p>7</p>		<ul style="list-style-type: none"> • Angle of vertical line to upper body around 45° and with an angle of legs to upper body more than 90°.
<p>6</p>		<ul style="list-style-type: none"> • Angle of vertical line to upper body 20° and with an angle of legs to upper body less than 90°.
<p>5</p>		<ul style="list-style-type: none"> • Angle of vertical line to upper body 20° and with an angle of legs to upper body more than 90°.

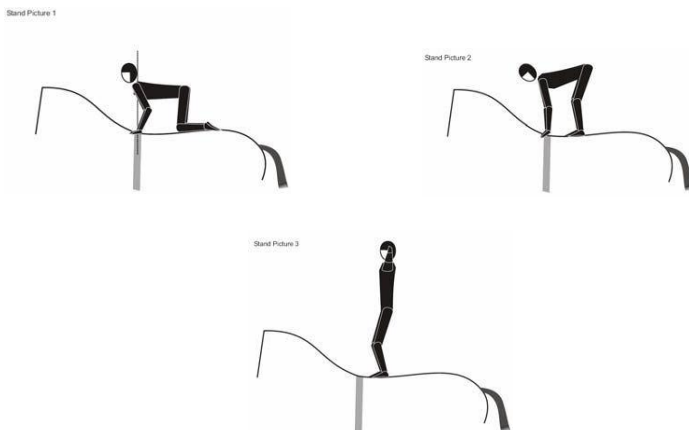
Deductions:

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

3.5.7. Stand

Mechanics:

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



At all Comp Tests 1:

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

Essence:

Harmony with the Horse

Balance and Posture

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

Basic Scores:

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

Deductions:

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

3.5.8. Flank 1st Part

Mechanics:

A straight axis of the body which nearly reaches the vertical is the essence of the optimal mechanics of the Flank. A straight line continues throughout the body from the arms to the feet. A straight body axis is the main criteria for judging (an arched back can be deceiving and can simulate a higher elevation).

From seat astride, the stretched legs are swung upward to reach nearly a handstand position with the arms extended to attain maximum elevation. Without interruption in movement, at the point of maximum elevation, the hips are bent sharply so the legs come down to a near vertical position, creating a "pike," during which the hips are momentarily over the surcingle. The vaulter slides softly into an erect sideways seat inside position, making contact with the Horse first with the outside of the lower right leg.

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

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



Essence:

Harmony with the Horse
Height and Position of Centre of Gravity

Basic Scores:

<p>10</p>		<ul style="list-style-type: none"> • Straight axis from arms to closed legs with an angle of nearly 90° to the upper line of the Horse. With a maximum arm extension; soft and correct landing to the sideways seat.
<p>7</p>		<ul style="list-style-type: none"> • Straight axis from shoulders to closed legs with an angle of 45° to the upper line of the Horse. Arms are stretched after reaching the highest point; soft and correct landing to the sideways seat.
<p>5</p>		<ul style="list-style-type: none"> • Straight axis from shoulders to closed legs with an angle of 20° to the upper line of the Horse. Arms are bent throughout the movement.

Deductions:

Up to ½ point	<ul style="list-style-type: none"> In Squad Comp Test 3: Badly performed leg over and back to seat astride
Up to 2 point	<ul style="list-style-type: none"> An arched back depending on its degree of performance: arched or sagging waistline during extension; broken back line Lack of arm extension Hips turn before the shoulders and hips are in a horizontal line as the vaulter comes to side seat Interruption in the movement
Up to 3 points	<ul style="list-style-type: none"> Collapse onto the Horse’s neck

3.5.9. Flank 2nd Part

Mechanics:

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




Essence:

Harmony with the Horse
Height and Position of Centre of Gravity

Basic Scores:

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

5		<ul style="list-style-type: none"> • Straight axis from shoulders to closed legs with an angle below 30° to the upper line of the Horse.
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Deductions:

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

3.5.10. Half Mill

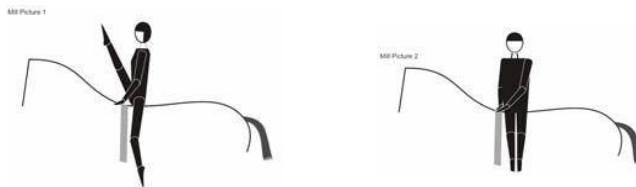
The ½ Mill has 2 phases. The first phase is performed in a four-stride count, followed immediately by the second phase.

Mechanics:

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

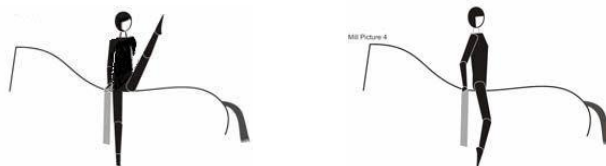
First Phase of Half Mill:

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



Second Phase of Half Mill:

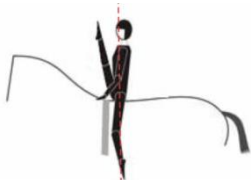

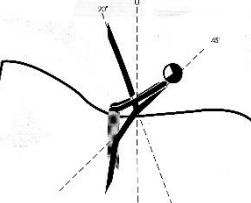
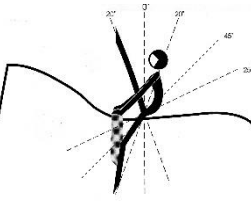
The left leg is carried over the Horse's croup. Phase 2 ends sitting backward. The hands change position on the handles.



Essence:

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

Basic Scores:

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

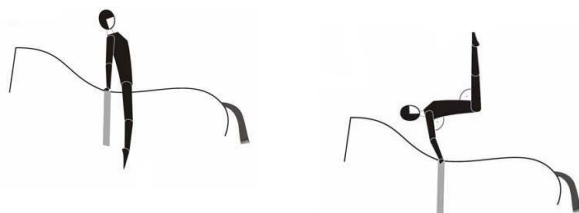
Deductions:

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

3.5.11.Swing Backward legs open followed by dismount to inside

Mechanics:

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



Dismount to inside

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

Note:

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

Essence:

Harmony with the Horse

Coordination of swing movement and height

Basic Scores:

<p>10</p>		<ul style="list-style-type: none"> • Angle of vertical line to upper body around 90° and with an angle of legs to upper body less than 90°.
<p>9</p>		<ul style="list-style-type: none"> • Angle of vertical line to upper body around 90° and with an angle of legs to upper body more than 90°.
<p>8</p>		<ul style="list-style-type: none"> • Angle of vertical line to upper body around 45° and with an angle of legs to upper body less than 90°.
<p>7</p>		<ul style="list-style-type: none"> • Angle of vertical line to upper body around 45° and with an angle of legs to upper body more than 90°.

6		<ul style="list-style-type: none"> Angle of vertical line to upper body 20° and with an angle of legs to upper body less than 90°.
5		<ul style="list-style-type: none"> Angle of vertical line to upper body 20° and with an angle of legs to upper body more than 90°.

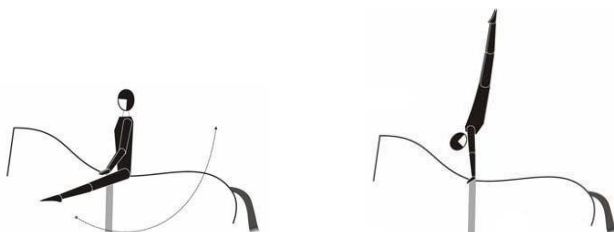
Deductions:

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

3.5.12. Swing Forward legs closed

Mechanics:

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



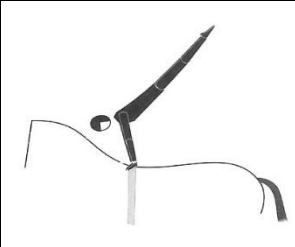

Note: A straight axis of the body which reaches the vertical is the essence of the optimal mechanics of this exercise. A straight line continues throughout the body from the arms to the feet. A straight body axis is the main criteria for judging, as an arched back can be deceiving and can simulate a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

Essence:

Harmony with the Horse
Height and Position of Centre of Gravity

Basic Scores:

10		<ul style="list-style-type: none"> Straight body axis from arms to shoulder with an angle of nearly 90° to the upper line of the Horse (handstand position). Arms in maximum extension. Soft and centred landing to seat astride.
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7		<ul style="list-style-type: none"> • Straight body axis from shoulders to feet, with an angle of 45° to the upper line of the Horse. Arms in maximum extension. Soft and centred landing to seat astride.
5		<ul style="list-style-type: none"> • Straight body axis from shoulders to feet with an angle of 20° to the upper line of the Horse. Arms are bent throughout the movement. Soft and centred landing to seat astride.

Deductions:

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

3.5.13.Swing off from seat astride to the inside

Mechanics:


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

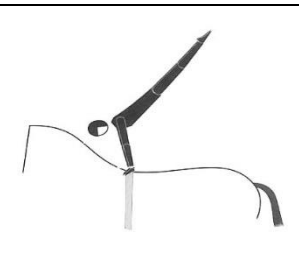



Essence:

Harmony with the Horse
 Height and position of centre of gravity

Basic Scores:

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

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

Deductions:

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

3.5.14. Swing off from seat astride to the outside

Mechanics:


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





Essence:

Harmony with the Horse
 Height and position of centre of gravity

Basic Scores:

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

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

Deductions:

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

4. FREE TEST

4.1. General

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

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

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

4.2. Free Test – Scores

See Vaulting Rules Art. 731.3

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

4.3. Requirements of the Free Test

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

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

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

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

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

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

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

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

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

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

4.4. Structure Groups of Free Style Exercises

4.4.1. Structure of the Free Style Exercises

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

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

Static Exercises

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

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

Requirements of static exercises are:

- Vaulter's body (Centre of Gravity) is not displaced,
- Equilibrium is maintained,

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

Definition of Triple Static Exercise:

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

4.4.3. Dynamic Exercises

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

The impulse for a displacement (movement) comes from:

- Muscle power,
- Kinetic (movement) energy.

Requirements of dynamic exercises are:

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

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

4.5. Criteria for the Technique Score

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

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

4.5.1. Performance

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

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

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

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

Average System

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

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

Up to 24 points	• for minor faults
35 to 57 points	• for medium faults
68 to 100 points	• for major faults
10 points	• collapse of an exercise which affects the comfort of the Horse

- These deductions will be averaged by the number of counted exercises (E-, M-, D- and R-exercises).
- Not-held exercises and falls will not be considered in the total number of exercises used to compute the average. For not-held exercises there is no automatic deduction; if it is not well performed, a deduction up to 10 points will be given
- [Any single assisted mount and/or dismount from the ground will receive an automatic deduction of 5 - medium fault. \(Degree of difficulty will not be counted, see 4.5.2 Degree of Difficulty\)](#)
- [In Squad competition, any Vaulters running next to the horse without the intention of mounting on to the horse will receive an automatic deduction of 5 - medium fault](#)

Landing on the Ground

Requirements for good landing and absorbing the landing forces:

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

Deductions for poor mechanics in the dismount exercises:

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

A fall is a movement out of control. Falls can be considered in two categories:

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

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

Time, Music and Bell

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

Falls are categorised in the table below:

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

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

Example for Average System

Individual Free Test

D 3 E 2 R 8 2 D 2 $\text{\textcircled{D}}$ 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.			

4.5.2. Difficulty

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

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

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

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

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

No points are awarded for:

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

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

Risk Exercises in Individual Free Test

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

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

Pas de Deux Free Test

Exercises to be counted in the Degree of Difficulty

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

4.5.3. Artistic Score

The Artistic Score is judged on the following criteria:

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

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

4.5.4 Decorative Accessories/props.

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

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

Props are not allowed into-in the arena(s). Props are any article carried or worn into the arena which are detachable from the Vaulter(s) or Lunger.

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

(See FEI Rules 713.2.3 to 713.2.~~8~~11)

Squad Free Test

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

Individual Free Test

STRUCTURE 35 %	<p>Variety of Exercises</p> <ul style="list-style-type: none"> • The ratio between static and dynamic exercises. • Selection of exercises, positions and transitions from different structure groups/groupings. 	C1	20 %
	<p>Variety of Position</p> <ul style="list-style-type: none"> • Variety in the position of exercises in relation to the Horse and in the direction of the movements. • Balanced use of space; use of all areas of the Horse's back, neck and croup including inside and outside of the Horse. 	C2	15 %
CHOREOGRAPHY 65 %	<p>Unity of Composition</p> <ul style="list-style-type: none"> • Smooth transitions and movements demonstrating connection and fluidity. • Selection of elements and sequences to be in Harmony with the Horse. 	C3	25 %
	<p>Music Interpretation</p> <ul style="list-style-type: none"> • Deep engagement to a fully developed musical concept. • Captivating Interpretation of music. • High variety of expression in answer to different and changing musical elements. • Complexity of body language and multi-directional gestures and moves. • Ability to transfer the character of the music. • Power of expression • Character of movements, gestures. • Dress well-matched to the theme. • Movements in harmony with the music. 	C4	20 %
	<p>Creativity & Originality</p> <ul style="list-style-type: none"> • Use of unique elements, sequences, transitions, positions and combinations of exercises. • Complexity of elements, sequences, transitions, positions and combinations of exercises • Highlights • Individuality 	C5	20 %

Pas-de-Deux Free Test

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

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

C1-Variety of Exercises – ~~C1~~ for Individuals

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

~~For~~ 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.

Base Score 10 for C1

A 10 is given if the minimum requirement for each defined group is met. It is the artistic freedom of each vaulter 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 (see below defined scoring rules and defined deductions) or deviations from the score 10 into account, where applicable.

~~C1 is a calculated score, representing the deviation of the minimum requirement for a 10 including any additional mark downs (see below defined deductions) if applicable.~~

C1 Groups:

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

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

	STANDING EXERCISES	1.3-12 to 1.3-18		
	HANGING EXERCISE (Shoulder hang)	1.6-02 only		
6	JUMPING EXERCISES (on horse)	2.1-01 to 2.1-03	<ul style="list-style-type: none"> A Jump is counted to group #6 when DOD for the jump is at least M. If a Jump is shown with a half turn then it is also counted to group #8 	1 exercise
7	SWINGING EXERCISES (including any kind of leg circle and free high kicks 2.2-06) CARTWHEELS - Movements rotating around sagittal axis of the body (may be supported by lower arm-, hands or through shoulder etc.) SHOOT UP (on horse)	2.2 2.4 2.8		2 exercise
8	TURNS - Movements rotating around the body's longitudinal axis) ROLLS – Movements rotating around the lateral axis Jump through handstand sideways to chest roll SOMERSAULTS HANDSPRINGS	2.3 2.1-03 2.7 2.6	<ul style="list-style-type: none"> A Turn is counted when at least a 180-degree turn is shown. Turns can be counted in combination with exercises of other groupings, etc. Jump with half-turn is counted into #6 and #8 2.1-03 is counted as a jump as well as a roll (chest roll) 	2 exercise
9	Mount & Dismounts with DOD of at least D		<ul style="list-style-type: none"> Dismount with DOD at least D will count into group #9 as well as in the respective other grouping 	Mount (0.5 point) & Dismount (0.5 points)
10	GROUND JUMP	3.1 – 3.7		1 Inside (0.5 point) & 1 Outside (0.5 point)

C1 Scoring Rules

- One exercise may satisfy the requirements for more than one group (e.g. ground jump around the handle would be counted in group #10 and #8, e.g. one legged stand with other leg raised to horizontal or higher would be counted in group #2 and group #4)
- A static exercise must be held for 3 canter strides to be counted in for 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. It is possible that a mount on counts into more than one structure group if applicable (e.g. mount on with a roll into a kneeling position is counted to group #8 and group #1)

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 is counted into more than one structure groups, if applicable.
5. Mounts and Dismounts if shown with a DOD of at least D will be counted into group #9 as well.
6. Where the requirement is to show more than one exercise, the vaulter must select two different exercises from the group (e.g., stand forward and stand backwards on both legs do not represent 2 different exercises of group #4)
7. Overuse of one exercise or of one group compared to other exercises or groups (e.g., showing multiple cartwheels) can may result in a deduction from the C1 score.

Deductions:

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

C2-Variety of Position – C2 for Individuals

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

Base Score 10 for C2

A 10 is given if all required directions (6) and all required positions (6) are shown at least one time in the individual freestyle.

C2 is a calculated score based on the definition of the minimum requirements for the score of 10, taking any possible deductions (see below defined scoring rules and defined deductions) or deviations from the score 10 into account, where applicable.

Any other score is calculated by taking off the defined deductions (see below) from the score of 10 originated by a deviation of the minimum requirement for a 10.

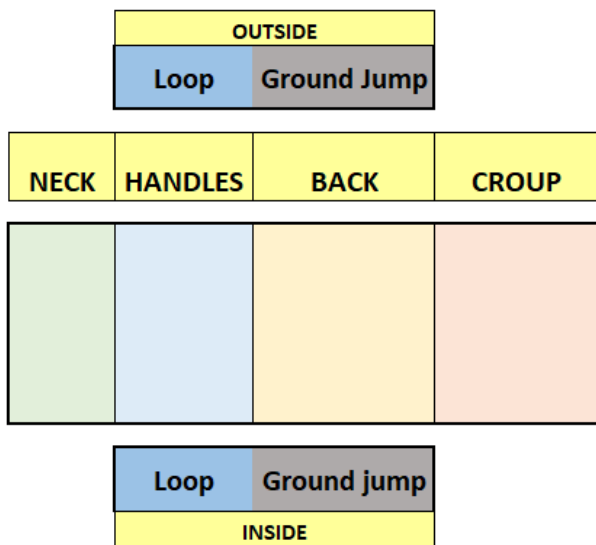
Required Directions:

	Direction	Definition as of Code of Points	Comment	Relates to
1	Forward	Vaulter is facing in same direction as the horse		Static exercise
2	Backward	Vaulter is facing in the opposite direction of the horse		Static exercise
3	Sideways In	Vaulter is facing towards the center of the circle		Static exercise
4	Sideways Out	Vaulter is facing towards the outside of the circle		Static exercise
5	Forward/Backward Turn/Rotation	Movement around the horizontal axis with the front or back of the vaulter moving toward the direction of the turn	e.g. roll forward or backward	Dynamic exercise

6	Inward/Outward TurnRotation	Movement around the vertical axis <u>axis</u> directed towards the middle (inward) or from the middle (outward) or into/from something	e.g. cartwheel on the grip from the outside to the inside, jump with half a turn in or out	Dynamic exercise
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Required Positions:

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



C2 Scoring Rules:

- One static exercise is counted for at least one position and one direction.
- One dynamic exercise may be counted for its start position, end position and one direction.
- The direction of a static exercise is determined if more than 70% of the body is facing the direction (measured by shoulder and hip axis).
- A dismount has one start position and a dynamic direction (e.g. roll forward from knee position on back, position #3 and direction #5).
- Mount on has one end position and may have one static and one dynamic direction (e.g. mount on into Prince backwards – position #3 and direction #6 and #2, e.g. mount on Prince, position #3 and direction #1).
- For each direction and position not shown in the freestyle a deduction will be given.
- The pPredominantly use of one direction or one position will lead into a deduction.
- It is expected that the position "back" will be used more often used than other compared to other positions on the horse R(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 more than 1:5 will be counted-considered as overuse of the back position and will lead into a deduction.

Deduction:

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

Unity of Composition — **C3 - Unity of Composition** for Individuals, Squads and Pas-de-Deux

Basic scores:

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

C4 - Music Interpretation - Basic Scores: Description for Individuals, Squads and Pas-de-Deux

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

Basic Scores:

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

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

10	Excellent	----- impression, expression, interpretation & harmony throughout
9	Very Good	----- impression, expression, interpretation & harmony throughout
8	Good	----- impression, expression, interpretation & harmony throughout

7	Fairly Good	impression, interpretation & harmony throughout
6	Satisfactory	impression, interpretation & harmony for most of performance
5	Sufficient	impression, interpretation & harmony for part of performance
4	Insufficient	interpretation and harmony during performance
3	Background Music	limited expression and harmony
2	Background Music	very limited expression and harmony
1	Background Music	no interpretation and harmony during performance
0	No Music	no music

C5-Creativity & Originality – ~~C5 for~~ Individuals, Squads and Pas-de-Deux

Basic scores:

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

Deductions from Artistic Score Squad Free Test:

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

Deductions from Artistic Score Individual Free Test

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

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

5.1. General

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

5.2. Technical Test – Scores

See Vaulting Rules Art. 731.4

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

5.3. Requirements of the Technical Test

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

5.4. Score for the Exercises

5.4.1. Technical Exercises

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

Specific faults of the Technical Exercises with penalties and deductions

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

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

For falls see point 5.6.

5.4.2. Performance of additional Exercises

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

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

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

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

5.4.3. Deductions for falls

Falls

A fall is a movement out of control. Falls can be considered in two categories:

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

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

Time, Music and Bell

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

Falls in Technical Tests are categorised in the table below:

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

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

5.5. Description of the Technical Exercises and scoring criteria

5.5.1. KNEELING FORWARD TO STAND BACKWARDS (Balance)

Stand backwards with static arm position.

Mechanics:

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

The vaulter springs into stand backwards behind the surcingle.

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

Stand is to be held for four canter strides. [The Technical Exercise is completed after the 4th canter stride. Faults after the 4th canter stride will be marked as performance faults \(e.g. fall within the 5th canter stride\).](#) [BDR1].

Essence

Harmony with the Horse

Balance and Posture at landing backwards

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

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

Basic Scores

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

Deductions:

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

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

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

Mechanics:

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

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

Essence:

Harmony with the Horse

Coordination of the roll movement and balance

Basic Scores:

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

Deductions:

Up to 0,5 points	<ul style="list-style-type: none"> The legs are in the final position down, but not full in contact with the Horse's shoulder
1 point	<ul style="list-style-type: none"> Hand/foot touches the neck

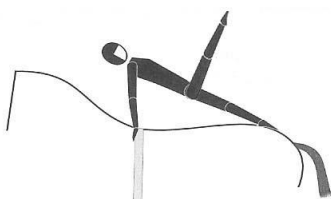
1 to 2 points	<ul style="list-style-type: none"> • Open legs during the roll • Legs are in full contact with the Horse's shoulder before the body is in an upright position (legs are pulling the body into an upright position giving the impression of a tilt movement and not a roll movement).
2 points	<ul style="list-style-type: none"> • Gripping the pad • Hands take hold of the handles before the upper body is upright • Movement is off centre

**5.5.3. PUSH UP BACKWARD
(Strength)**

Mechanics:

The exercise is supported by both arms and one leg. Hands are on the top of the handles. The vaulter's body is facing upwards and forms a straight line from the supporting leg to the head. The head is the extension of the longitudinal body axis. The other leg is raised at a right angle to the vaulter's body.

To be held for 4 canter strides.



Essence:

Harmony with the Horse
Balance and Posture

Basic Scores:

10		<ul style="list-style-type: none"> • Straight longitudinal axis of the head, body, and supporting leg. The angle between the upper body and the supporting leg is 180 degrees. The angle between head, upper body and raised leg is 90 degrees to upper body. Arms are stretched.
7		<ul style="list-style-type: none"> • Straight or lightly broken (convex like a bridge) longitudinal axis of the head, body, and supporting leg. The angle between the upper body and the supporting leg is 180 degrees. The angle between head, upper body and/or supporting leg to the raised leg is 45° degrees. Arms are stretched.
5		<ul style="list-style-type: none"> • Straight or lightly broken (convex like a bridge) longitudinal axis of the head, body, and supporting leg. The angle between the upper body and the supporting leg is 180 degrees. Arms are stretched. The angle of raised leg is below 45° to the upper body or supporting leg.
4		<ul style="list-style-type: none"> • Broken longitudinal axis of the head, body, and supporting leg. The angle between the upper body and the supporting leg is less than 180 degrees. Arms are stretched. Leg is raised above the supporting leg.

Deductions:

Up to 1 point	<ul style="list-style-type: none"> • Head in position other than in the longitudinal axis of the body and supporting leg.
1 point	<ul style="list-style-type: none"> • Hips not parallel to the shoulders and croup of the Horse. • For each missing canter stride (Letter C)
2 points	<ul style="list-style-type: none"> • Position of hands other than described

5.5.4. SHOOT-UP MOUNT (Jump force)

Shoot-up Mount from the inside (or outside) to seat backwards on the Horse’s neck.
 May be shown as a mount or as a ground jump.

Mechanics

The shoot-up movement of the body is around the horizontal axis. During the first part of the rotation, the centre of gravity approaches the highest point with bent hips. After powerful stretching movements of the hip and shoulder joints, the centre of gravity will lead vertically away from the rotation point.

From the jump, the body is turned and the roll movement is initiated immediately, lifting the centre of gravity fluently as high as possible over the surcingle. Following the impulsion, the axis of the shoot-up movement is nearly horizontal and nearly parallel to the shoulder axis of the Horse.

During the entire shoot-up movement, the vaulter’s shoulders, hips and the roll axis are parallel.

The landing after the shoot-up is in an upright seat backwards on the Horse’s neck with both legs in front of the surcingle.



Essence

- Harmony with the Horse
- Coordination of movement and landing
- Height and position of the centre of gravity

Basic Scores:

10	<ul style="list-style-type: none"> • Coordinated movement through handstand position with a soft landing backwards on the neck.
7	<ul style="list-style-type: none"> • Shoot-up movement with the body from shoulders to feet nearly straight at the highest point. Shoulders and/or arms are not stretched
6	<ul style="list-style-type: none"> • By stretching the hips, a basic shoot-up movement is initiated and the centre of gravity moves upward. The body from shoulders to feet is not straight at the highest point. Shoulders and/or arms are not stretched.
5	<ul style="list-style-type: none"> • No shoot-up movement, by stretching the hips and the shoulders. is initiated (only a roll mount)
4	<ul style="list-style-type: none"> • Roll axis is nearly vertical, which entails dislocation towards either the inside or the outside of the Horse.

Deductions:

1 point	<ul style="list-style-type: none"> • Steps in ground jump • Landing with inside or outside leg behind the surcingle (on the Horse’s back) • The hips touch the Horse or the surcingle.
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**5.5.5. STAND SPLIT BACKWARDS
(Suppleness)**

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

Mechanics

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

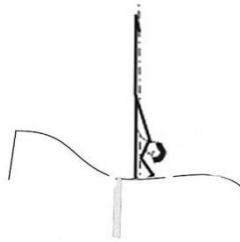
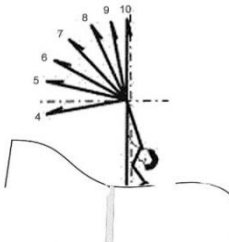
To be held for 4 canter strides

Essence:

Harmony with the Horse

Suppleness

Basic Scores

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

Deductions:

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

5.6. Artistic Score

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

Judging of the Artistic Score begins with 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:

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

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

- The Tech 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.
- Each of the sequence gets a score. This score represents the following criteria

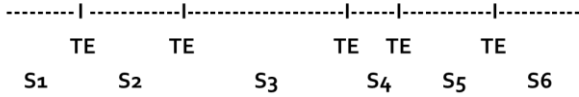
Difficulty and/or Originality and individuality of an element and/or sequences of elements and/or transitions

~~3. If the vaulter starts immediately with the first Technical Exercises, the first sequence gets-receives a score of-5.~~

~~3.4. If~~

~~When a Technical Exercise is not performed, the missing sequence will be scored zero.gets-a-zero-~~

Example 1



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

Build-Up and Build-Down of Technical Exercises:

~~The build-up and build-down of the Technical exercises belongs in the Artistic Score.~~

- ~~• The Technical Exercises have a defined beginning and ending in the description of the exercises.~~
- ~~• The build-up and build-down of the Technical Exercises represents Artistry: Variety of Exercises, Unity of Composition, Creativity and Originality.~~

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

Base Score T1

Base Score 10 – 9.0	<p>The sequence consists of two or more exercises/transitions where at least one meet two the following requirements:</p> <ul style="list-style-type: none"> o Complex (high) and/or Original (very good) o Good to excellent connectivity and good to excellent fluidity shown o R-Exercise is shown <p><u>Note:</u> Showing major disruptions can bring the score down.</p>
Base Score 8.5 – 8.0	<p>The sequence consists of two or more exercises/transitions where at least one meet two the following requirements:</p> <ul style="list-style-type: none"> o Complex (medium to high) and/or Original (good to very good) o Connected with no major disruptions and good fluidity <p><u>Note:</u> Showing major disruptions can bring the score down.</p>
Base Score 7.5 – 6.0	<p>The sequence consists of one or more exercises/transitions where at least one meets the following requirements:</p> <ul style="list-style-type: none"> o Complex (medium to high) and/or Original (good) o Lack of connectivity but no major disruptions <p><u>Note:</u> <i>One difficult exercise shown in between tech exercises represents a certain ability of the vaulter especially within a tech test. Depending on the grade of difficulty as well as the connectivity shown the score should be higher or lower within the base score range but not negative.</i></p>

	<u>Note: Showing major disruptions can bring the score down.</u>
<u>Base Scores 7.0 - 5.5</u>	<p>- <u>The sequence consists of one or more exercises/transitions where at least one meets the following requirements:</u></p> <ul style="list-style-type: none"> o <u>Not complex (easy to medium)</u> o <u>Not original</u> o <u>Connected with no major disruptions and good fluidity</u> <p>- <u>No additional exercise but one small transition to connect one technical exercise, showing very good connectivity and can show a level of complexity. e.g: Needle backwards shown after knee forward stand backward, can have a high level of complexity if shown in a fluent and connected way).</u></p> <p><u>Note: showing major disruptions can bring the score down</u></p>
<u>Base Scores 5.0 – 3.5</u>	<p>- <u>The sequence consists of one or few exercise/transitions which are</u></p> <ul style="list-style-type: none"> o <u>Not complex (very easy to medium)</u> o <u>Not original</u> o <u>Low level of connectivity with some disruptions, shows medium to low fluidity</u>
<u>Base Score 3.0 - 1.0</u>	<p>- <u>No additional exercises/transitions in the sequence, major lack or no connectivity, including major disruptions between each technical exercise.</u></p>

**Annex I
Distribution of Judges**

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

At **Continental Championships**, a Jury composed of **eight** Members is highly recommended

1. Four Judges

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

Squad Competition	Judges Table A	Judges Table B	Judges Table C	Judges Table D
	Score A	Score B	Score C	Score D
Test 1	Judge 1	Judge 2	Judge 3	Judge 4
	Horse	Exercises	Exercises	Exercises
Test 2	Judge 2	Judge 3	Judge 4	Judge 1
	Horse	Technique	Artistic	Technique
Test 3	Judge 3	Judge 4	Judge 1	Judge 2
	Horse	Technique	Artistic	Technique

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

2. Six Judges

The Judges are referred to as 1 to 6.

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

3. Eight Judges

The Judges are referred to as 1 to 8.

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

With one R-Exercise

		1 R + 0 D	1 R + 1 D	1 R + 2 D	1 R + 3 D	1 R + 4 D	1 R + 5 D	1 R + 6 D	1 R + 7 D	1 R + 8 D	1 R + 9 D
0 M		1,3	2,2	3,1	4,0	4,9	5,8	6,7	7,6	8,5	9,4
1 M		1,7	2,6	3,5	4,4	5,3	6,2	7,1	8,0	8,9	
2 M		2,1	3,0	3,9	4,8	5,7	6,6	7,5	8,4		
3 M		2,5	3,4	4,3	5,2	6,1	7,0	7,9			
4 M		2,9	3,8	4,7	5,6	6,5	7,4				
5 M		3,3	4,2	5,1	6,0	6,9					
6 M		3,7	4,6	5,5	6,4						
7 M		4,1	5,0	5,9							
8 M		4,5	5,4								
9 M		4,9									

With two R-Exercises

			2 R + 0 D	2 R + 1 D	2 R + 2 D	2 R + 3 D	2 R + 4 D	2 R + 5 D	2 R + 6 D	2 R + 7 D	2 R + 8 D
0 M			2,6	3,5	4,4	5,3	6,2	7,1	8,0	8,9	9,8
1 M			3,0	3,9	4,8	5,7	6,6	7,5	8,4	9,3	
2 M			3,4	4,3	5,2	6,1	7,0	7,9	8,8		
3 M			3,8	4,7	5,6	6,5	7,4	8,3			
4 M			4,2	5,1	6,0	6,9	7,8				
5 M			4,6	5,5	6,4	7,3					
6 M			5,0	5,9	6,8						
7 M			5,4	6,3							
8 M			5,8								

With three R-Exercises

				3 R + 0 D	3 R + 1 D	3 R + 2 D	3 R + 3 D	3 R + 4 D	3 R + 5 D	3 R + 6 D	3 R + 7 D
0 M				3,9	4,8	5,7	6,6	7,5	8,4	9,3	10,0
1 M				4,3	5,2	6,1	7,0	7,9	8,8	9,7	
2 M				4,7	5,6	6,5	7,4	8,3	9,2		
3 M				5,1	6,0	6,9	7,8	8,7			
4 M				5,5	6,4	7,3	8,2				
5 M				5,9	6,8	7,7					
6 M				6,3	7,2						
7 M				6,7							

Degree of Difficulty in Squad Free Test 1

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

Degree of Difficulty in Squad Free Test 2

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

Degree of Difficulty in Pas-de-Deux Test 1

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

Degree of Difficulty in Pas-de-Deux Test 2

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

Annex III**Code of Comments**

Abbreviations that may be used by judges to give feedback

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

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