



## GUIDELINES FOR JUDGES

### TO THE FEI RULES FOR VAULTING

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## PREAMBLE

The present Guidelines for Judges are the **8th edition, effective 1st January 2012.**

All other texts covering the same matter issued previously are superseded.

Although this booklet sets out the detailed Rules of the FEI governing International Vaulting Events, it must be read in conjunction with the Statutes, the General Regulations ("GRs"), the Veterinary Regulations ("VRs") and the "Guidelines/Handbook for Judges" and any other FEI Rules & Regulations.

Every eventuality cannot be provided for in these Rules. In any unforeseen or exceptional circumstances, it is the duty of the Ground Jury to make a decision based on common sense, and fairplay thus reflecting as closely as possible the intention of these Rules and of the GRs and any other FEI Rules and Regulations.

For the sake of brevity these Rules use 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 [hay/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 period 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 constitute 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 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, three judges 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, two judges 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 two judges 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 Annex1 of the Guidelines.

If two judges give the score A, B, C or D the average of the two scores is taken for the final result of the test for that specific score. (Example: By 6 judges in the panel two of them will give the Horse Score, the Score A. These two scores are averaged and represents the Score A.)

### 1.2. Explanation of the Marks

There must be a clear picture in the mind of what each mark 'looks like'. This together with saying the corresponding words for a mark, i.e. 'fairly bad', 'sufficient' help one 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 deduction.

### 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

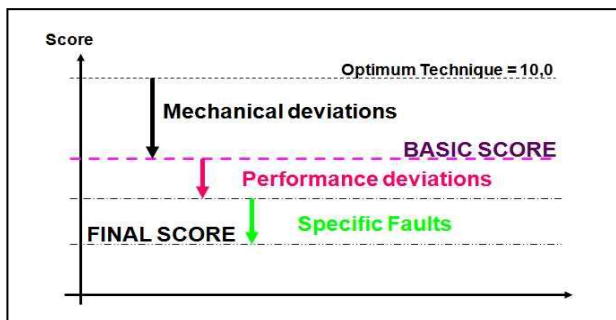
#### 1.4.1. Overall picture of an exercise

It is the responsibility of the judges 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 of execution of the elements and of the transitions that connect the combination of movements



### 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 of points 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 off.

#### 1.5.2. Deviations from the optimal performance

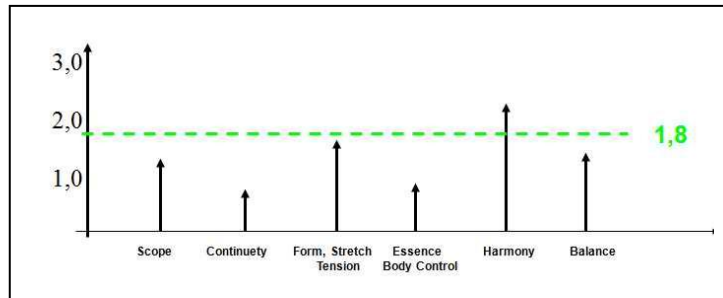
All faults in performance are penalized according to their degree and are subtracted from the basic score of the respective exercise.

##### 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

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






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






1.5.3. Landing: must be controlled and balanced with knees slightly bent, knees and ankles hip width apart, feet facing forward.

**1.6. Nomenclature**

A clear diction is essential when describing exercises.

Positions are related to the way the horse goes – they have the ending ...	... ways	
	<b>frontways</b>	The vaulter stands facing <b>in</b> direction of the horses way
	<b>rearways</b>	The vaulter stands facing <b>against</b> direction of the horses way
	<b>sideways in</b>	If the determination is not exact enough, in, out, up or down has to be added
	<b>sideways out</b>	
	<b>frontways up</b>	If this rule is not applicable the <b>position of the head</b> determines the position

	<p><b>Rearways up</b></p>	
<p>Movements are related to the <b>Vaulters body</b> they have the ending ...</p>	<p><b>... ward</b></p>	
	<p><b>Frontways backward</b></p>	
	<p><b>Rearways forward</b></p>	
<p>Some movements have <b>special names</b> like ...</p>	<p><b>Delphinsalto</b></p>	<p>"frontways forward to rear inward somersault"</p>
	<p><b>Auerbachsalto</b></p>	<p>"rearways backward to front inward somersault"</p>

## 2. HORSE SCORE

### 2.1. General

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

If more than one Individual Vaulters or Pas-de-Deux is on one Horse, the General Impression of the Entry and Salute 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. 0.0011-0.0015 down; 0.0016-0.0019 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 a horse that 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 through the whole 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 happy 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 being transmitted into the gait and into every aspect of the forward movement.

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

### 2.2.5. Straightness

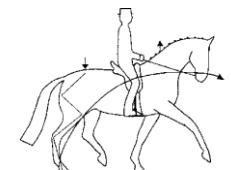
A horse is said to be straight when its forehead is in line with its hindquarters; its longitudinal axis is in line with the straight or curved track it is following.

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

### 2.2.6. Collection Engagement and Balance

The aim of all gymnastic training is to create a horse which is useful and ready and willing to perform. For the horse to meet these conditions, **its weight, plus that of the 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, the **regularity** and lightness of the three-beat pace - originating from the acceptance of the bridle with a supple poll and in the engagement of the hindquarters with an active hock action. The ability to maintain the **same rhythm** and a natural balance is important.

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

The horse should always remain **straight** and remain 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 throughout the body and the elasticity.
- 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 outside foot (left foot when the horse is cantering to the right). The lunger to walk in a very small circle. The Lunger stands at the top of a triangle with the horse's front and back feet forming the base. The lunger stands in the middle. They are connected by the reins to the front and by the whip to the rear.

If the horse is a little sluggish, it is so that you are more behind the horse; or, if the horse is moving too fast, you can move more towards the head – again in a sideways movement – and raise the whip in front of the nose as a barrier.

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; if the rhythm needs to be slowed down, or the length of the strides needs to be shortened, the lunger may move



of the circle and rotate around the horse. Though not ideal, it is acceptable for the lunger to be on a circle concentric to that of the horse.

The front and back of the lunger should be facing towards the horse's front and back feet respectively.

It is acceptable to move a little to the side, but you should always remain in front of the horse's nose as a barrier.

more towards the head; the lunger may also move the whip from the shown position, pointing it in front of the horse's nose in such a situation.

#### **2.4.2. Side Reins**

With the side reins properly adjusted, the horse can carry its nose correctly in front of the vertical, but when it tries to push the nose forward and out, it is compelled to over bend.

#### **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 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, with aids given by squeezing or turning the hand (half-halts) - no 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 in an angle of about 45 degrees, pointing towards the horse's hocks, 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, to express disagreement. The voice is an important aid in lungeing and should be used (as described above) to change the way of going, without constantly impacting the horse.

#### **2.4.4. Gel Pads (Art. 719.2.9)**

The Gel Pad (only one authorized) must be out of an elastic springy material.

## Entry, Exit and Salute

### 2.4.5. Salute - Lunge and Horse

#### Entry

- Correct leading of the horse
- Correct manner of holding the lunge line
- Entry of the lunge in step with the horse; at the shoulder of the horse
- 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 time of the salute and all the vaulters have left the circle

#### Trotting Round

- Leading the horse to the circle line with a tight and untwisted lunge line
- Trotting the horse on the circle line, [in working trot](#).

#### 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.

### ~~2.4.6. Salute - Vaulters~~

#### ~~Entry~~

- ~~• Natural approach, all vaulters in step with each other in harmony with the rhythm of the music~~
- ~~• Proper spacing between the vaulters~~

#### ~~Salute~~

- ~~• Salute without show effect~~
- ~~• The whip is handed over to the lunge and all the vaulters leave the circle~~

## 2.5. Score for the Horse

<b>Quality of the Canter</b>	Pace	Rhythm	Regularity of strides, Three beat with clear moment of suspension	A 1	<b>30%</b>
		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	<b>25%</b>
		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		
<b>Vault Ability of the horse</b> Understanding between horse and lunger	Submission	Submissiveness	Attention and Confidence, Acceptance of the bridle, Harmony and lightness, No tongue problems No sign of stress or anxiety	A 3	<b>20%</b>
		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	<b>15%</b>	
<b>General</b>	Salute - Lunger and Horse	Entry: correct leading the horse, Salute: Horse demonstrate good behaviour, Presentation and Equipment, <a href="#">correct trot round.</a>	A 5	<b>10%</b>	



Within each score (A1 to [A5](#)) several deficiencies are described; if only one of these deficiencies is present it will lead to the relevant score. If several deficiencies are present the score will obviously be lower.

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.

### 2.5.1. Pace – the Marks (Score A 1)

<b>10</b>	<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>
<b>9</b>	<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>

<b>8</b>	<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><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>
<b>7</b>	<p>A horse that 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 a little tense.</p> <p><u>Contact:</u> Light contact, but head carriage is not always quiet. A bit tight in the neck for some moments.</p>
<b>6</b>	<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 quiet steady. Self-carriage is limited. The neck is tilted at times.</p>

<b>5</b>	<p>A 5 applies to horses that demonstrate 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, the self-carriage is very limited. The neck is tilted most of the time.</p>
<b>4</b>	<p>A horse with a stiff earthbound pace and 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>
<b>3</b>	<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 with a high degree of tension and resistance.</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>

<b>2</b>	<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>
<b>1</b>	<p>Extremely disobedient. Only a few canter strides in the entire movement. Completely out of the lunge's control.</p>
<b>0</b>	<p>No canter strides shown throughout the entire movement.</p>

### 2.5.2. Impulsion– the Marks (Score A 2)

<b>10</b>	<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>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>
<b>9</b>	<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>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 good natural balance. Uphill tendency.</p>
<b>8</b>	<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><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>
<b>7</b>	<p>A horse that achieves a 7 for its paces will be regular but will have less freedom and lightness of the shoulders and less mobility and activity in the hindquarters.</p> <p><u>Impulsion</u> Fairly good energetic and activity.</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 still more developed. Uphill tendency could be improved.</p>
<b>6</b>	<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>Impulsion</u> Should show more energetic, active strides, with more ground cover.</p> <p><u>Straightness</u> Not consistently straight and lacking bend 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 jump with more engagement and should carry more weight. The natural balance is limited. Needs to show more uphill tendency.</p>
<b>5</b>	<p>A 5 applies to horses that demonstrate 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><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 high.</p>
<b>4</b>	<p>A horse with 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><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>
<b>3</b>	<p>Showing strong resistance and/or several trot steps or disunited canter strides.</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>
<b>2</b>	<p>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>
<b>1</b>	<p>Extremely disobedient. Only a few canter strides in the entire movement. Completely out of the lunge's control.</p>
<b>0</b>	<p>No canter strides shown throughout the entire movement.</p>

### 2.5.3. 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 forehead.

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

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

<b>10</b>	<p>The horse gives the impression of carrying out the test of its own accord and stays in a true balance and self-carriage. There is a picture of harmony and lightness throughout the test.</p> <p><u>Submissiveness</u> Absolute willingness to perform the test in harmony with the lunge.</p> <p><u>Regularity</u> Absolute regular canter throughout the entire test.</p> <p><u>Circling</u> Absolute constant circle of not less than 16 m diameter.</p>
<b>9</b>	<p><u>Submissiveness</u> Absolute willingness to perform the test in harmony with the lunge.</p> <p><u>Regularity</u> Absolute regular canter throughout the entire test.</p> <p><u>Circling</u> Absolute constant circle of not less than 16 m diameter.</p>
<b>8</b>	<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>
<b>7</b>	<p>Basically the lunge is able to direct a mostly obedient horse through the test without visible tension. Most of the time the horse is in front of the lunge's aids and stays in balance and self-carriage. There may have been a slight disturbance during in test.</p> <p><u>Submissiveness</u> Without resistance.</p> <p><u>Regularity</u> Regular canter throughout the entire test.</p> <p><u>Circling</u> Most of the time constant circle of not less than 16 m diameter.</p>
<b>6</b>	<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, 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 on the exercises.</p> <p><u>Circling</u> Most of the time the circle line is not less than 16 m in diameter.</p>
<b>5</b>	<p>The horse is clearly disobedient or uneducated. It does not accept the aids of the lunge or lacks confidence and understanding of the given aids.</p> <p><u>Submissiveness</u> There is some resistance.</p>

	<p>Tongue problems.</p> <p><u>Regularity</u> Not regular canter. Horse reacts to the exercises.</p> <p><u>Circling</u> The diameter of the circle changes but most of the time is not less than 15 m in diameter.</p>
<b>4</b>	<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>
<b>3</b>	<p><u>Submissiveness</u> A lot of resistance, bad behaviour and not fully under the lunge's control (bucking, kicking, etc.).</p> <p><u>Regularity</u> Not regular canter. Many 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>
<b>2</b>	<p><u>Submissiveness</u> Very disobedient. Out of the lunge's control.</p> <p><u>Regularity</u> More than one round in trot and/or disunited canter and/or counter canter.</p> <p><u>Circling</u> All of the time, the diameter of the circle is 15 m in diameter or less.</p>
<b>1</b>	<p><u>Submissiveness</u> Extremely disobedient. Completely out for the lunge's control.</p> <p><u>Regularity</u> Most of the entire 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>
<b>0</b>	No canter strides shown.

#### 2.5.4. Lunging– the Marks (Score A 4)

<b>10</b>	<p>Correct aids, nearly invisible</p> <p>Appropriate use of the whip,</p> <p>Lunge line is straight demonstrating contact (the lunge may sag a bit according to the weight of the lunge line),</p> <p>Stationary lunge, appropriate dress</p>
<b>9</b>	<p>Correct aids,</p> <p>Appropriate use of the whip,</p> <p>Lunge line is not always straight demonstrating contact (the lunge may sag a bit according to the weight of the lunge line),</p> <p>Stationary lunge, appropriate dress</p>
<b>8</b>	<p>Correct aids,</p> <p>Appropriate use of the whip,</p> <p>Lunge line is not always straight demonstrating contact (the lunge may sag a bit according to the weight of the lunge line),</p> <p>Lunge moves in a very small circle (approx. 1 m diameter)</p>

<b>7</b>	There is some lack of effectiveness in 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)
<b>6</b>	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)
<b>5</b>	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
<b>4</b>	Lunger disturbs the horse consistently, 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
<b>3</b>	Very hard aids, Excessive use of the whip, Lunge line is always loose, Lunger walks with the horse,
<b>2</b>	Result of several faults
<b>1</b>	Result of several faults
<b>0</b>	Result of several faults

### 2.5.5. Salute Lunger and Horse – the Marks (Score A 5)

<b>10</b>	Correct Entry Salute with the horse standing quietly on all four legs Correct trotting round Equipment correct
<b>5</b>	Not entering in a straight line Horse constantly moving around during the salute Horse disobedient ( <del>starts cantering after only a few trot strides, etc.</del> ) Equipment untidy / loose straps etc
<b>3</b>	Horse not under control of the lungers, Horse moving around excessively during the salute Horse disobedient, it takes very long to show the trot round Equipment has to be adjusted



### 3. COMPULSORY TEST

#### 3.1. General

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

In the Squad Competition the 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 on the horse the other vaulters perform their compulsories without waiting for the bell.

In the Pas-de-Deux 1\* Competition the 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. 739.2)

Exercises to be shown:

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

##### 3.3.2. Squad Comp 2 Test (Art. 739.3)

Exercises to be shown:

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

##### 3.3.3. Squad Comp 3 Test (Art. 739.4)

Exercises to be shown:

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

##### 3.3.4. Individual Comp 1 Test (Art. 744.2)

Exercises to be shown:

1. Vault on
2. Basic Seat
3. Flag
4. Stand
5. Swing Frontways legs closed

6. Half Mill
7. Swing Rearways legs open followed by dismount to inside

### 3.3.5. Individual Comp 2 Test (Art. 744.3)

Exercises to be shown:

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

### 3.3.6. Individual Comp 3 Test (Art. 744.4)

Exercises to be shown:

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

### 3.3.7. Pas de Deux Comp Test (Art. 750.2)

Exercises to be shown:

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

## 3.4. Specific faults with penalties and deductions

<b>1 point</b>	<ul style="list-style-type: none"> <li>• Failure to kneel before the Flag and Stand (Letter K)</li> <li>• Each landing (Dismount) other than on both feet only (Letter D)</li> </ul>
<b>2 points</b>	<ul style="list-style-type: none"> <li>• Repeating immediately a Compulsory exercise without leaving the horse (Letter R)</li> <li>• Incorrect order of an exercises followed by the correct repetition without leaving the horse</li> <li>• 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.</li> <li>• A fall between two exercises (the deduction will be applied to the next exercise)</li> </ul>
<b>Score 0</b>	<ul style="list-style-type: none"> <li>• Coming off the horse during a Compulsory exercise without the prescribed dismount</li> <li>• Each compulsory exercise shown by a vaulter in the wrong order and not corrected</li> <li>• Repeating a compulsory exercise twice</li> <li>• Retaking grips twice</li> <li>• Each exercise performed other than in canter and not repeated</li> <li>• Turning the Scissors in the wrong direction</li> <li>• For all exercises of a vaulter when he performed the vault-on with help</li> <li>• In Squad competition for each compulsory exercise</li> </ul>

	performed after the time limit (an exercise having been started just before the time limit will still be scored)
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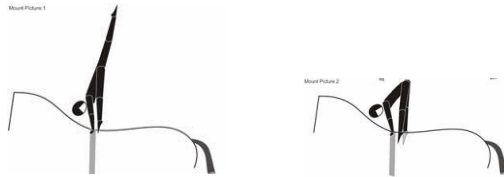
**3.5. Description of the Compulsory Exercises and Scoring Criteria**

**3.5.1. Vault-on**

**Mechanics:**

The vault-on leads to the frontways 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:**

<b>10</b>		<ul style="list-style-type: none"> <li>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 on the highest point parallel to the shoulder axis of the horse.</li> </ul>
<b>8</b>		<ul style="list-style-type: none"> <li>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 on the highest point parallel to the shoulder axis of the horse.</li> </ul>
<b>6</b>		<ul style="list-style-type: none"> <li>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 grips. Hips and shoulders are on the highest point parallel to the shoulder axis of the horse.</li> </ul>
<b>5</b>		<ul style="list-style-type: none"> <li>Shoulders are below the grips, on the inside of the surcingle at the highest point of the vault-on. The centre of gravity reach the level of the horse's back.</li> </ul>

**Deductions:**

<b>Up to 1 point</b>	<ul style="list-style-type: none"> <li>• Hips and shoulders are not parallel to those of the horse when the vaulter springs up</li> <li>• Left leg is not stretched down and the hip is not bent</li> <li>• Right leg is not stretched in the hip</li> <li>• Landing off centre; having to correct the seat position.</li> <li>• Landing too far back and having to correct the seat position</li> </ul>
<b>Up to 2 points</b>	<ul style="list-style-type: none"> <li>• Touching the horse's back with the foot</li> <li>• Shoulders are higher than hips in the highest point of the vault-on.</li> </ul>

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



**Essence:**

Harmony with the horse  
Seat, Balance and Posture

**Basic Scores:**

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

**Deductions:**

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

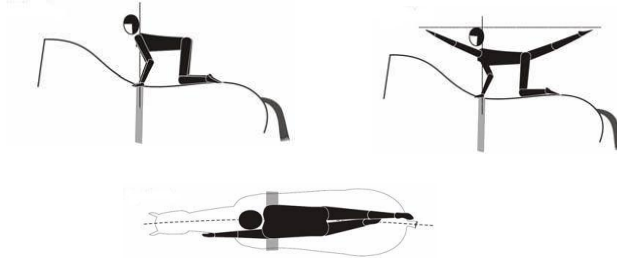
**3.5.3. Flag**

**Mechanics:**

From seat astride, the vaulter comes to the 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, taking an equal weight spread 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 Vaulters' shoulder and hip, ideally a horizontal from fingertip to head level and toes). Right hand holds the grip. The shoulders are directly above the grips 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 takes his right leg and left arm down, takes the grip, pushes the weight on his arms, then stretches the left leg down and slides softly into seat astride.



At all Comp Tests 1:

The exercise completes in the bench position

**Essence:**

Harmony with the horse

Balance and Suppleness (particularly shoulder and hip)

**Basic Scores:**

<b>10</b>		<ul style="list-style-type: none"> <li>• Correct mechanics with elevation and without broken arc of the top line, totally absorbing the canter in the joints.</li> </ul>
<b>7.8</b>		<ul style="list-style-type: none"> <li>• Correct mechanics but with poor elevation.</li> </ul>
<b>6</b>		<ul style="list-style-type: none"> <li>• Correct mechanics but with no elevation.</li> </ul>
<b>5</b>		<ul style="list-style-type: none"> <li>• Right hip extremely turned throughout</li> </ul>
<b>4</b>		<ul style="list-style-type: none"> <li>• Extremely broken arc of the top line (kink).</li> </ul>

**Deductions:**

<b>1 point</b>	<ul style="list-style-type: none"> <li>• Arm and leg are not raised simultaneously</li> <li>• Right leg is stretched down before it is raised</li> <li>• Each stride less than four; strides are not counted before the exercise is set up or displayed (Letter C)</li> <li>• Failure to kneel before the flag (Letter K)</li> <li>• Making contact with the horse's neck with the hand, without loss of form in Flag (Letter N)</li> <li>• In Comp Test 1 the Vaulter does not complete exercise in a bench position</li> </ul>
<b>Up to</b>	<ul style="list-style-type: none"> <li>• Supporting down leg is not entirely in contact with the horse (knee to toes).</li> </ul>

<b>2 points</b>	<ul style="list-style-type: none"> <li>Shoulders higher than the hips</li> </ul>
<b>2 points</b>	<ul style="list-style-type: none"> <li>Right hand not <del>on top of</del> <u>holding</u> the grip (<del>only in contact with the surcingle</del>)</li> <li>for retaking the grips once (Letter R)</li> </ul>

### 3.5.4. Mill

#### **Mechanics:**

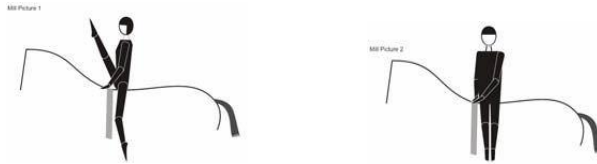
The mill is an exercise in which the vaulter never abandons the seat position in any phase. From seat astride the vaulter makes a complete rotation on the horse's back in four evenly-timed phases. Each leg is stretched and carried over the horse in a high, wide arc (like a semi-circle). The opposite 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 grips is up to the Vaulter.

The Mill is performed in a four-stride count.

#### First Phase of Mill

The right leg is carried over the horse's neck. Each grip 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.



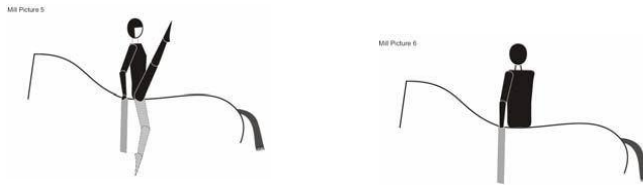
**Second Phase of Mill**

The left leg is carried over the horse's croup. Phase 2 ends with the vaulter sitting rearways. The hands change position on the grips.



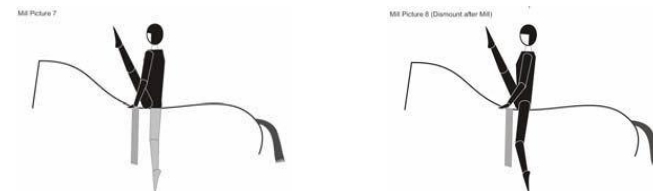
**Third Phase of Mill**

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 grips.



**Fourth Phase of Mill**

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



harmony with the horse

Seat, Posture, Suppleness, Scope and Timing

**Basic Scores:**

<p><b>10</b></p>		<ul style="list-style-type: none"> <li>• Upper body and leg nearly vertical.</li> </ul>
<p><b>7</b></p>		<ul style="list-style-type: none"> <li>• Upper body nearly vertical, leg approximately 45°.</li> </ul>

<b>5</b>		<ul style="list-style-type: none"> <li>Leaning too far back with upper body</li> </ul>
<b>4</b>		<ul style="list-style-type: none"> <li>Round back (more than 45° behind the vertical).</li> </ul>

**Deductions:**

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

**3.5.5. Scissors - 1<sup>st</sup> part**

**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 so the legs pass closely at an equal distance from the ground at nearly the point of maximum elevation. The first part is fulfilled by landing softly, erect and centred in seat rearways.







**Essence:**

Harmony with the horse  
 Coordination of the scissor movement and height



**Basic Scores:**

<b>10</b>		<ul style="list-style-type: none"> <li>• Correct technique (the hips are turned by a quarter of turn at the point of maximum elevation) and nearly a handstand position.</li> </ul>
<b>7</b>		<ul style="list-style-type: none"> <li>• Straight axis of the body by 45° and correct technique (the hips are turned by a quarter of turn at the point of maximum elevation).</li> </ul>
<b>5</b>		<ul style="list-style-type: none"> <li>• Straight axis of the horizontal body and correct technique (the hips are turned by a quarter of turn at the point of maximum elevation).</li> </ul>
<b>5</b>		<ul style="list-style-type: none"> <li>• Without an active forward and backward movement of each leg ("Propeller Scissors").</li> </ul>
<b>5</b>		<ul style="list-style-type: none"> <li>• <a href="#">The legs do not pass near each other at the apex. Handstand position before turning the hips. No quarter turn at the point of maximum elevation the legs do not pass near each other at the point of maximum elevation.</a></li> <li>• <a href="#">No quarter turn at the point of maximum elevation.</a></li> </ul>

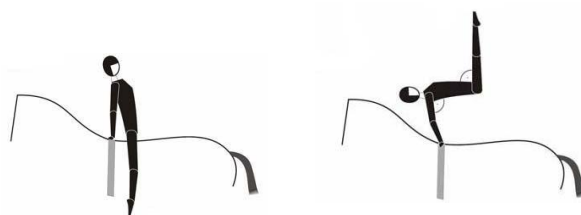
**Deductions:**

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

**3.5.6. Scissors - 2<sup>nd</sup> part**

**Mechanics:**

From seat rearways 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 at 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 frontways.

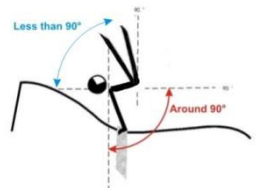
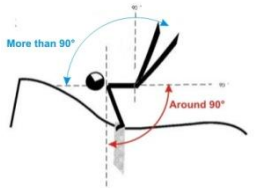
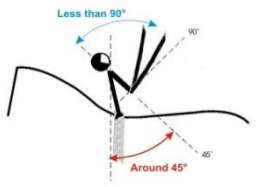
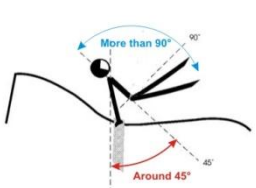
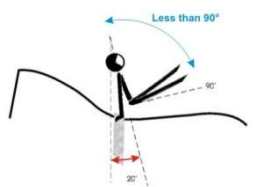


**Essence:**

Harmony with the horse

Coordination of the scissor movement and height

**Basic Scores:**

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

<b>5</b>		<ul style="list-style-type: none"> <li>• Angle of vertical line to upper body 20° and with an angle of legs to upper body more than 90°.</li> </ul>
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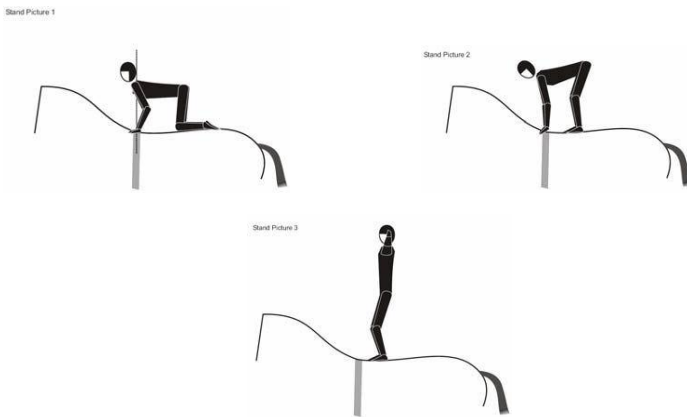
**Deductions:**

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

**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 grips are simultaneously released as the vaulter rises into a high standing position, forming a straight line through the shoulder, hip and heel. Immediately the arms are extended 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 grips 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 was completed in seat astride and not in the bench position, the fault is avenged in the score for the flag.

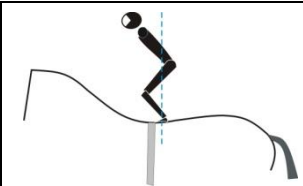
**Essence:**

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

**Basic Scores:**

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

<b>Up to 1 point</b>	<ul style="list-style-type: none"> <li>Feet and/or knees not facing forward</li> <li>Feet wider than hips</li> <li>Feet in step position</li> </ul>
<b>1 point</b>	<ul style="list-style-type: none"> <li>For each stride less than four, strides are not counted before the exercise is set up or displayed (Letter C)</li> <li>For failure to kneel before the stand (Letter K)</li> </ul>
<b>2 points</b>	<ul style="list-style-type: none"> <li>For retaking the grips once (Letter R)</li> </ul>

**3.5.8. Flank - First Part (back to seat astride)**

**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 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.

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. Grips are released and retaken as the leg passes.



**Essence:**

Harmony with the horse  
Height and Position of Centre of Gravity

**Basic Scores:**

<b>10</b>		<ul style="list-style-type: none"> <li>• Straight axis from arms to closed feet with an angle of 90° to the upper line of the horse. With a maximum arm extension; soft and correct landing to the sideways seat.</li> </ul>
<b>7</b>		<ul style="list-style-type: none"> <li>• Straight axis from shoulders to closed feet 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.</li> </ul>
<b>5</b>		<ul style="list-style-type: none"> <li>• Straight axis from shoulders to closed feet with an angle of 20° to the upper line of the horse. Arms are bent throughout the movement.</li> </ul>

**Deductions:**

<b>Up to 2 point</b>	<ul style="list-style-type: none"> <li>• An arched back depending on its degree of performance: arched or sagging waistline during extension; broken back line</li> <li>• Lack of arm extension</li> <li>• Hips turn before the shoulders and hips are in a horizontal line as the vaulter comes to side seat</li> <li>• Interruption in the movement</li> </ul>
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<b>Up to 3 points</b>	<ul style="list-style-type: none"> <li>• Collapse onto the horse's neck</li> </ul>
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### 3.5.9. Half Mill

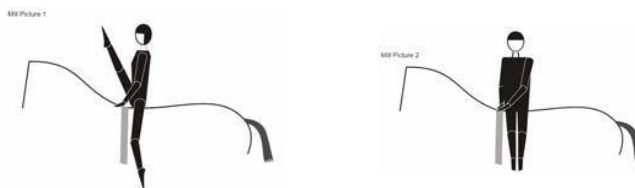
The ½ Mill has 2 phases. The first phase is performed in a four-stride count, followed immediately by the second phase.

#### **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.

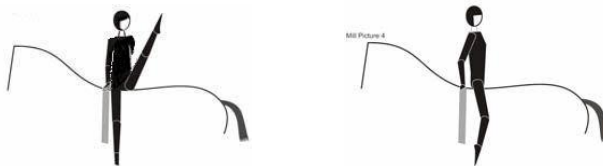
#### **First Phase of Half Mill:**

The right leg is carried over the horse neck. Each grip 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 rearways. The hands change position on the grips.

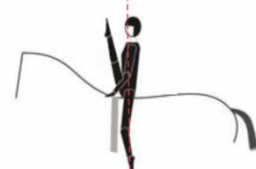

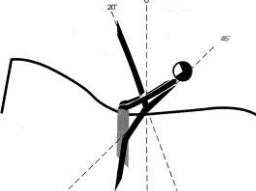
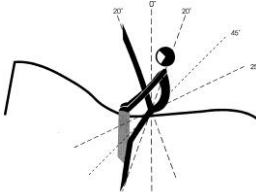


#### **Essence:**

Harmony with the horse

Seat, Posture, Suppleness, Scope and Timing

**Basic Scores:**

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

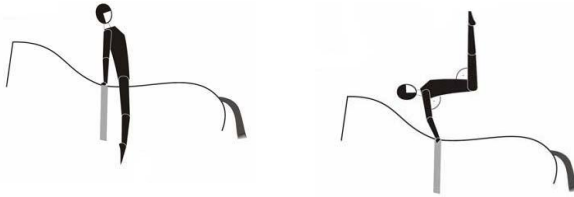
**Deductions:**

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

### 3.5.10. Swing rearways legs open followed by dismount to inside

#### **Mechanics:**

From seat rearways, 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. Then the vaulter softly returns to seat rearways.



#### **Dismount to inside**

The vaulter then performs a reverse  $\frac{1}{4}$  mill by carrying the stretched left leg over the horse's croup, in a high wide arc to inside seat. The Vaulter, whilst holding the inside grip, rotates to facing forward. With closed legs and stretched hips the vaulter pushes against the grips upwards and away from the horse. He releases the grips 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 rearways.

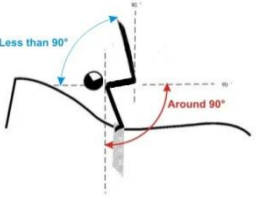
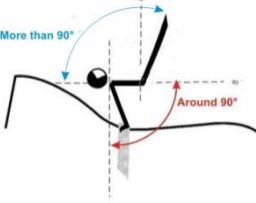
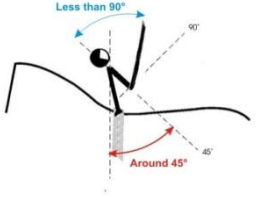
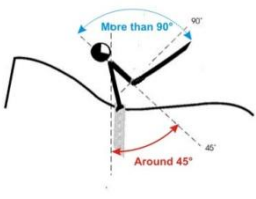
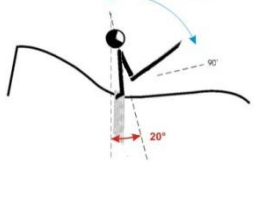

#### **Essence:**

Harmony with the horse

Coordination of swing movement and height



**Basic Scores:**

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

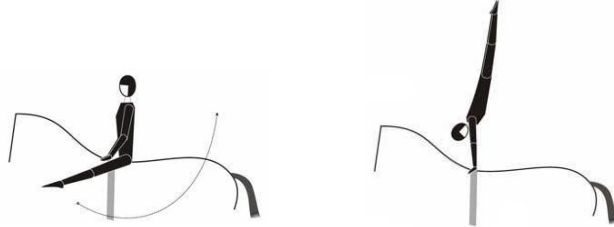
**Deductions:**

<p><b>Up to 1 point</b></p>	<ul style="list-style-type: none"> <li>• Not correct dismount to the inside</li> </ul>
<p><b>1 point</b></p>	<ul style="list-style-type: none"> <li>• Legs closed at the highest point of swing.</li> </ul>
<p><b>Up to 2 points</b></p>	<ul style="list-style-type: none"> <li>• Pushing the stomach up to show an imaginary height</li> </ul>
<p><b>Up to 3 points</b></p>	<ul style="list-style-type: none"> <li>• Landing heavily</li> <li>• Collapse onto elbows / horse's neck</li> </ul>

**3.5.11. Swing Frontways legs closed**

**Mechanics:**

From seat astride the stretched legs swing upward to reach 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:**

<b>10</b>		<ul style="list-style-type: none"> <li>• Straight body axis from arms to shoulder with an angle of 90° to the upper line of the horse (handstand position). Arms in maximum extension. Soft and centred landing to seat astride.</li> </ul>
<b>7</b>		<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<b>5</b>		<ul style="list-style-type: none"> <li>• 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.</li> </ul>

**Deductions:**

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

### 3.5.12. 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 grips, 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:**

<b>10</b>		<ul style="list-style-type: none"> <li>• Straight axis from arms to closed feet with an angle of 90° to the upper line of the horse, with additional elevation and a maximum arm extension in the flight phase; soft and correct landing inside.</li> </ul>
<b>7</b>		<ul style="list-style-type: none"> <li>• Straight axis from shoulders to closed feet 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.</li> </ul>
<b>5</b>		<ul style="list-style-type: none"> <li>• Straight axis from shoulders to closed feet with an angle of 20° to the upper line of the horse. Arms are bent throughout the movement; soft and correct landing inside.</li> </ul>

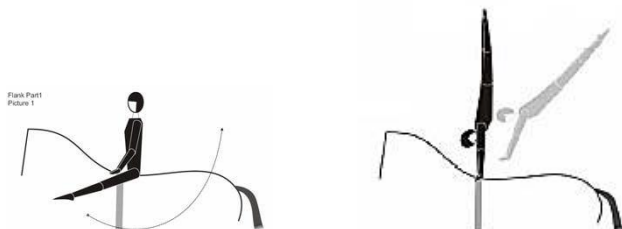
**Deductions:**

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

### 3.5.13. Swing off to the outside from seat astride

#### **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 grips, and as a result of shoulder repulsion, attains additional elevation and maximum flight, landing to the outside of the horse, facing forward, on both feet.






**Essence:**

Harmony with the horse

Height and position of centre of gravity

**Basic Scores:**

<b>10</b>		<ul style="list-style-type: none"> <li>• Straight axis from arms to closed feet with an angle of 90° to the upper line of the horse, with additional elevation and a maximum arm extension in the flight phase; soft and correct landing outside.</li> </ul>
<b>7</b>		<ul style="list-style-type: none"> <li>• Straight axis from shoulders to closed feet 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.</li> </ul>
<b>5</b>		<ul style="list-style-type: none"> <li>• Straight axis from shoulders to closed feet with an angle of 20° to the upper line of the horse. Arms are bent throughout the movement; soft and correct landing outside.</li> </ul>

**Deductions:**

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

## 4. FREE TEST

### 4.1. General

If an exercise has begun just before the time limit, the exercise or combination in progress may be finished.

If the dismounts are commenced immediately (in individual vaulting within 3 canter strides) without further intermediate static exercises, the dismounts will be included in the evaluation for the score without penalty.

### 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.

#### 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.

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

An Individual Free Test includes static and dynamic exercises.

#### 4.3.4. Pas-de-Deux Free Test (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 grips or each other. Single exercises on the horse are not scored in the 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 fixed by biomechanical laws.

#### 4.4.2. 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 3 canter strides,
- Harmony with the horse's movement is maintained.

##### **Definition of Triple Static Exercise:**

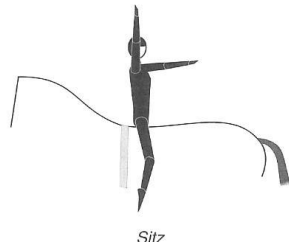
The Centre of Gravity of all 3 Vaulters does not move in relation to the horse for a minimum of 3 canter strides.

##### **Structure Groups of static exercises:**

- Sitting exercises        stabile equilibrium
- Kneeling exercises    stabile equilibrium
- Scale exercises        labile equilibrium
- Supported exercises   labile and stabile
- Hanging exercises    stabile equilibrium
- Flying exercises        passive
- Lying exercises        active

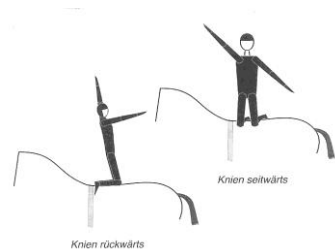
##### **Sitting exercises**

are elements, where at least the seat and/or the back of the upper legs have to provide the support for the centre of gravity.



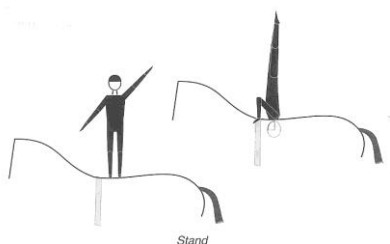
##### **Kneeling exercises**

are elements, where one or both lower legs form the support for the centre of gravity.



##### **Standing exercises**

The essence of the stand is the ability to maintain the balance in an unstable equilibrium on the horse. The body load is transferred via the lower or upper limbs but also by the shoulders, neck or head to the support area, whereas pressure is exerted on them. The centre of gravity is above the supporting area. The upper body is in a nearly vertical position.



### Scales

The upper body and lower body form a horizontal line. The support area could be the lower and/or upper limbs.



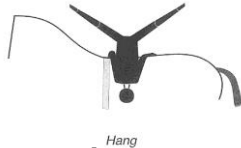
### Supported exercises

are elements where the shoulder axis is above the support area. The body load is transferred via the upper limbs to the support area, whereas pressure is exerted on them. The centre of gravity is below the shoulder axis.



### Hanging exercises

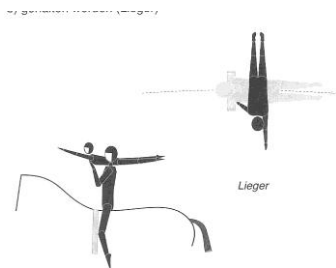
are elements where the shoulder axis is below the holding point. The body load is transferred via the upper or the lower limbs to the holding points, whereas pressure is exerted on them by pulling.



### Lying exercises

are elements where the supporting area is at least the trunk in an almost horizontal position. The position of the person is determined by the vaulter.

The body is extended in nearly a straight line from the head to the feet.





### Flying exercises

are elements where a vaulter is supported by another vaulter or vaulters and does not have contact with the horse.



#### 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.

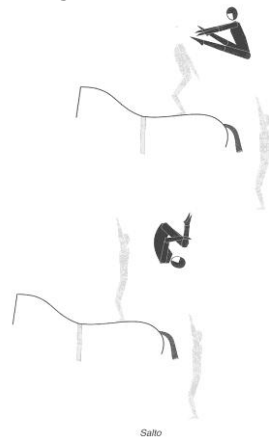
#### Requirements of dynamic exercises are:

- Body is moving / displaced
- Vaulter 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 badly 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.

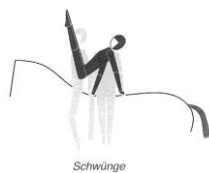
### Jumps

are elements where the vaulter moves upward by exerting force against a point of support and quickly stretches the supporting limbs, i.e. the centre of gravity gains height against the force of gravity.



### Swinging exercises

are elements where through quick swinging movements of individual parts of the body, enough kinetic energy is generated to move the entire vaulter's body.



## Turns

Turns are movements around one of the three axes. Combined turns are turns around more than one axis. They usually have corresponding names (such as twist turns). They are in an order corresponding to the three axes.

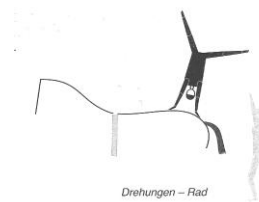
### 1. Twists

Twists are turns around the **vertical** body axis.



### 2. Cartwheels

Cartwheels are handsprings around the **sagittal** axis.



### 3. Turns around the lateral axis

#### 3.1 Rolls

Rolls are turns around the **lateral** axis where constant contact with the support is kept.



#### 3.2 Handsprings (Jump)

Handsprings are turns around the lateral axis where there is contact with the support only after 180 degrees.

#### 3.3 Somersaults (Jump)

Somersaults are free turns around the lateral axis where contact with the support is only made after a turn of at least 360 degrees.

#### 4.5. Criteria for the Technique Score

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

In CVI2\* and higher level Competitions (Junior and Senior), the Technique Score is divided into 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 3<sup>rd</sup> decimal.

The interaction between movements of the horse and the perfect performance of the vaulter 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 Test the **Average System+** must be used.

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 for following exercise or written down separately. The same applies to an interruption in the performance (waiting too long to perform the next exercise).

<b>Up to 4 points</b>	<ul style="list-style-type: none"> <li>• for minor faults</li> </ul>
<b>5 to 7 points</b>	<ul style="list-style-type: none"> <li>• for medium faults</li> </ul>
<b>8 to 10 points</b>	<ul style="list-style-type: none"> <li>• for major faults</li> </ul>
<b>10 points</b>	<ul style="list-style-type: none"> <li>• Fall <u>onto the horse</u> or collapse of an exercise which affect the comfort of the horse</li> </ul>

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

#### **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 in vaulting occur in the following categories:

- Falls during the performance - **Category A Falls:**

The deductions for this falls will be considered in the Score for Performance (deduction at the end, not averaged).

- Falls from the horse not losing the contact with the horse
- Ground jumps with more than one touch down
- Falls on landing

- Falls with an interruption of the test - **Category B Falls:**

These interruptions will be penalised by a deduction from the score of the whole test (from the average of the Scores A to D).

- The individual vaulter loses contact with the horse (the clock is stopped)
- The horse is empty in Squad and Pas-de-Deux competitions (the clock is stopped)

Time, Music and Bell

- In Individual Competitions when the vaulter loses the 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 loose contact with the horse, the horse is empty, the time and music are stopped – no bell. The test must be continued within 30 seconds.

- The Vaulteer 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 in Squad Free Test:

#### Category A Falls

Deductions from the Performance Score (not averaged)

<b>0,1 point</b>	<ul style="list-style-type: none"> <li>• Falls after landing on the ground caused by bad landings or bad mechanics</li> </ul>
<b>0,5 points</b>	<ul style="list-style-type: none"> <li>• Each fall off the horse losing the contact with the horse, but the horse is not empty</li> <li>• Fall off the horse to the ground without losing contact</li> <li>• Taking one step or more in the ground jump</li> <li>• Ground jump when both feet do not hit the ground simultaneously</li> <li>• More than one touch down before remounting the horse</li> </ul>

#### Category B Falls

Deductions from the Score A to D

(noted by the judge on A on his score sheet)

<b>1,0 point</b>	<ul style="list-style-type: none"> <li>• For each occurrence when the horse is empty during the performance– all vaulters on the horse lost the contact with the horse (the clock is stopped)</li> </ul>
<b>Elimination</b>	<ul style="list-style-type: none"> <li>• Third fall (before dismount)</li> </ul>

**Falls in Individual Free Test:****Category A Falls**

Deductions from the Performance Score (not averaged)

<b>0,5 – 1,0 points</b>	<ul style="list-style-type: none"> <li>Falls on the ground after the final dismount caused by bad landings or bad mechanics</li> </ul>
<b>1,0 point</b>	<ul style="list-style-type: none"> <li>Fall off the horse to the ground without losing contact</li> <li>Taking one step or more in the ground jump</li> <li>Ground jump when both feet do not hit the ground simultaneously</li> <li>More than one touch down before remounting the horse</li> </ul>

**Category B Falls**Deductions from the Score A to D  
(noted by the judge on A on his score sheet)

<b>1,0 point</b>	<ul style="list-style-type: none"> <li>For each fall when the individual vaulter loses contact with the horse (the clock is stopped)</li> </ul>
<b>Elimination</b>	<ul style="list-style-type: none"> <li>Third fall (before dismount)</li> </ul>

**Falls in Pas-de-Deux Free Test:****Category A Falls**

Deductions from the Performance Score (not averaged)

<b>0,5 – 1,0 points</b>	<ul style="list-style-type: none"> <li>Falls on the ground after the final dismount caused by bad landings or bad mechanics</li> </ul>
<b>1,0 point</b>	<ul style="list-style-type: none"> <li>Fall off the horse to the ground without losing contact</li> <li>Taking one step or more in the ground jump</li> <li>Ground jump when both feet do not hit the ground simultaneously</li> <li>More than one touch down before remounting the horse</li> <li><a href="#">Each fall of a vaulter off the horse losing the contact with the horse, but the horse is not empty.</a></li> </ul>

**Category B Falls**Deductions from the Score A to D  
(noted by the judge on A on his score sheet)

<b>1,0 point</b>	<ul style="list-style-type: none"> <li>For each occurrence when the horse is empty during the performance of the Pas-de-Deux- both vaulters lost the contact with the horse (the clock is stopped)</li> </ul>
<b>Elimination</b>	<ul style="list-style-type: none"> <li>Third fall (before dismount)</li> </ul>

**Example:****Individual Free Test**

D 3 E 2 R 8 2 D 2 D 3 M 1 D 5 (FA) 3 D D 2 (FB) E D R 5 D M 3 M 2 (FA)

FA Falls: 10 / 5

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

Deductions: 41

Average Deductions:  $41 / 14 = 2,929$ 

Subtracted from 10,0	7,071
Deductions for FA falls: 15 / 10 =	<u>1,500</u>
Performance Score	<b>5,571</b>

**Explanations:**

In this example two elements (below E) received deductions (2, 3) which are added to the deductions for the exercises. One D-exercise was not held and received a deduction (3) for bad performance.

One fall category A (FA) was during the performance and another one after the final dismount (FA). The deductions for these falls were written down in a separate box (10 and 5 for 1,0 point and 0,5 points deductions).

In the record the falls (FA or FB) should put in a circle or into brackets to make clear they are not part of the averaged performance deductions.

The deductions for the FA falls were not included in the averaged deductions but subtracted at the end.

The fall during the performance when the vaulter lost contact with the horse (fall category B – FB) was written down in the record but not computed in the performance score. The judge at table A will do a mark on his score sheet and the deduction for this fault will be subtracted from the average score A to D.

**4.5.1. Difficulty**

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

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 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 Compulsory test
- exercises not performed in canter
- repetition of any of the same exercise

In the "Code of points" is an assortment of free exercises with their degree of difficulty 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 built-up or build-down.
- 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,
- 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 Difficulty.

**4.5.2. Artistic Score**

The Artistic Score is judged on the following criteria:

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

**Squad Free Test**

<b>STRUCTURE</b> 50%	<b>Variety of Exercises</b> <ul style="list-style-type: none"> <li>• <u>An even</u>A balance between static and dynamic exercises.</li> <li>• A balance between single-, double- and triple- exercises.</li> <li>• Selection of exercises and transitions from different structure groups.</li> <li>• Selection of appropriate structure groups in harmony with the Horse.</li> <li>• Exercises not overweighing the horse.</li> <li>• <u>Calculated risk</u>.</li> <li>• Equal participation of all vaulters, not over-using any one or two vaulters.</li> </ul>	C1	25 %
	<b>Variety of Position</b> <ul style="list-style-type: none"> <li>• Variety in the position of exercises in relation to the horse and in the direction of the movements.</li> <li>• Balanced use of space; use of all areas of the horse's back, neck and croup, including ground jumps <u>to the inside and outside</u>.</li> </ul>	C2	25 %
<b>CHOREOGRAPHY</b> 50%	<b>Unity of Composition</b> <ul style="list-style-type: none"> <li>• Smooth transitions and movements demonstrating connection and fluidity.</li> <li>• <u>Complication-Complexity</u> of build up and build down of freestyle exercises.</li> <li>• Avoidance of an empty horse</li> <li>• Selection of transitions to be in Harmony with the Horse.</li> </ul>	C3	20 %
	<b>Music Interpretation</b> <ul style="list-style-type: none"> <li>• Ability to transfer the character of the music.</li> <li>• Power of expression</li> <li>• Character of movements, gestures.</li> <li>• <u>Costume Dress</u> well-matched to the theme of the music.</li> <li>• Movements in harmony with the music.</li> </ul>	C4	20 %
	<b>Creativity &amp; Originality</b> <ul style="list-style-type: none"> <li>• Use of unique transitions; exercises, positions, combinations and sequences of exercises.</li> <li>• Highlights</li> <li>• Individuality</li> </ul>	C5	10 %



**Individual Free Test**

<b>STRUCTURE</b> 50%	<b>Variety of Exercises</b> <ul style="list-style-type: none"> <li>• An <del>even</del> balance between static and dynamic exercises.</li> <li>• Selection of exercises and transitions from different structure groups.</li> <li>• Selection of appropriate structure groups in harmony with the Horse.</li> <li>• <del>Calculated risk.</del></li> </ul>	C1	25 %
	<b>Variety of Position</b> <ul style="list-style-type: none"> <li>• Variety in the position of exercises in relation to the horse and in the direction of the movements.</li> <li>• Balanced use of space; use of all areas of the horse's back, neck and croup, including ground jumps <del>to the inside and outside.</del></li> </ul>	C2	25 %
<b>CHOREOGRAPHY</b> 50%	<b>Unity of Composition</b> <ul style="list-style-type: none"> <li>• Smooth transitions and movements demonstrating connection and fluidity.</li> <li>• <del>Complication-Complexity</del> of build up and build down of freestyle exercises.</li> <li>• Selection of transitions to be in Harmony with the Horse.</li> </ul>	C3	20 %
	<b>Music Interpretation</b> <ul style="list-style-type: none"> <li>• Ability to transfer the character of the music.</li> <li>• Power of expression</li> <li>• Character of movements, gestures.</li> <li>• <del>Gestume-Dress</del> well-matched to the theme of the music.</li> <li>• Movements in harmony with the music.</li> </ul>	C4	20 %
	<b>Creativity &amp; Originality</b> <ul style="list-style-type: none"> <li>• Use of unique transitions; exercises, positions, combinations and sequences of exercises.</li> <li>• Highlights</li> <li>• Individuality</li> </ul>	C5	10 %

**Pas-de-Deux Free Test**

<b>STRUCTURE</b> 50%	<b>Variety of Exercises</b> <ul style="list-style-type: none"> <li>• <a href="#">An even</a> balance between static and dynamic exercises.</li> <li>• Selection of exercises and transitions from different structure groups.</li> <li>• Selection of appropriate structure groups in harmony with the Horse.</li> <li>• <a href="#">Calculated risk</a>.</li> <li>• Only double exercises, mounts and dismounts considered.</li> <li>• A balance in the different positions of the two vaulters.</li> </ul>	C1	25 %
	<b>Variety of Position</b> <ul style="list-style-type: none"> <li>• Variety in the position of exercises in relation to the horse and in the direction of the movements.</li> <li>• Balanced use of space; use of all areas of the horse's back, neck and croup, including ground jumps <a href="#">to the inside and outside</a>.</li> </ul>	C2	25 %
<b>CHOREOGRAPHY</b> 50%	<b>Unity of Composition</b> <ul style="list-style-type: none"> <li>• Smooth transitions and movements demonstrating connection and fluidity.</li> <li>• <a href="#">Complication-Complexity</a> of build up and build down of freestyle exercises.</li> <li>• Avoidance of an empty horse.</li> <li>• Selection of transitions to be in Harmony with the Horse.</li> </ul>	C3	20 %
	<b>Music Interpretation</b> <ul style="list-style-type: none"> <li>• Ability to transfer the character of the music.</li> <li>• Power of expression</li> <li>• Character of movements, gestures.</li> <li>• <a href="#">Costume Dress</a> well-matched to the theme of the music.</li> <li>• Movements in harmony with the music.</li> </ul>	C4	20 %
	<b>Creativity &amp; Originality</b> <ul style="list-style-type: none"> <li>• Use of unique transitions; exercises, positions, combinations and sequences of exercises.</li> <li>• Highlights</li> <li>• Individuality</li> </ul>	C5	10 %

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

**Music Interpretation:** In case no music is played, the score for music interpretation will be zero

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

<b>1 point</b>	<ul style="list-style-type: none"> <li>• Exercises or combinations other than the final dismounts after the bell.</li> <li>• After a fall category FB not mounted again (no final dismount)</li> </ul>
<b>1 point</b>	<ul style="list-style-type: none"> <li>• Squad Free Test 1</li> <li>• More than 6 static triple exercises</li> </ul>
<b>2 points</b>	<ul style="list-style-type: none"> <li>• For each vaulter not performing at least one exercise in addition to the Vault-on in the Free Test</li> </ul>

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

<b>1 point</b>	<ul style="list-style-type: none"> <li>• If the dismount is not commenced within 3 strides after the final bell (<a href="#">an exercise may be finished before the three stride count starts</a>):-</li> <li>• After a fall category FB not mounted again</li> </ul>
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	(no final dismount)
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**Deductions from Artistic Score****Pas-de-Deux Free Test**

<b>1 point</b>	<ul style="list-style-type: none"><li>• Exercises or combinations other than the final dismounts after the bell.</li><li>• After a fall category FB not mounted again (no final dismount)</li></ul>
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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

#### 5.3.1. Individual Tech Test

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

### 5.4. Specific faults at the Technical Exercises with penalties and deductions

<b>1 point</b>	<ul style="list-style-type: none"> <li>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)</li> </ul>
<b>2 points</b>	<ul style="list-style-type: none"> <li>a collapse on the horse</li> <li>repeating a technical exercise immediately after the first attempt</li> <li>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.</li> </ul>
<b>Score 0</b>	<ul style="list-style-type: none"> <li>for each technical exercise which is not performed</li> <li>repeating a technical exercise twice</li> <li>each exercise not performed in its entirety at canter.</li> </ul>

In case of coming off the horse and losing contact during a technical exercise the score for this exercise will be given with the accordant deductions. Judge A will give the deduction of 0,5 points for the Fall Category B from the Score A-D.

For falls see point 5.6.

### 5.5. Description of the Technical Exercises and scoring criteria

#### 5.5.1. Jump force - Shoot-up Mount

Shoot-up Mount from the inside or outside to seat rearways on the horse's neck.

It may be shown as a mount or as a ground jump.

##### **Mechanics**

The shoot-up movement is a movement of the body around the lateral 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 move vertically away from the rotation point.

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

During the entire movement, the vaulter's shoulders, and hips are parallel.

The landing after the shoot-up is in an upright seat rearways on the horse's neck with both legs down and in contact with the horse's shoulders.

**Essence**

Harmony with the horse

Coordination of shoot-up movement

Height and position of the centre of gravity

**Basic Scores:**

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

**Deductions:**

<b>1 point</b>	<ul style="list-style-type: none"> <li>Steps in ground jump</li> <li>Landing with inside or outside leg in front of the surcingle</li> <li>The hips touch the horse or the surcingle.</li> </ul>
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**5.5.2. TIMING/COORDINATION -**

**Roll Forward**

Roll forward from the croup to seat forward on the neck

The forward roll is a rotation around the lateral axis. During the roll movement 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. 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 with legs down and in contact with the horse’s shoulder. To complete the forward roll both hands must take hold on the grips after the legs are in front of the surcingle and the upper body is in an upright position.

**Essence:**

Harmony with the horse

Coordination of the roll movement and balance

**Basic Scores:**

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

**Deductions:**

<b>1 point</b>	<ul style="list-style-type: none"> <li>Hand/foot touches the neck</li> </ul>
<b>1 to 2 points</b>	<ul style="list-style-type: none"> <li>Open legs during the roll</li> </ul>
<b>2 points</b>	<ul style="list-style-type: none"> <li>Gripping the pad</li> <li>Hands take hold of the grips before the upper body is upright</li> <li>Movement is off center</li> </ul>

**Cartwheel**

**Mechanics:**

Starting from the horses neck, both hands are on top of the grips or alternatively one hand may be on the pad. The arms are stretched. The stretched first leg is swung upwards in a vertical line, followed by the second leg (supporting leg), clearly later in time, and is to remain stretched throughout the rotation. The centre of gravity moves with stretched hips vertically over the supporting hands. At the highest point, the vaulters’ hip axis is parallel to the longitudinal axis of the horse. Both legs move fluently, and remain stretched throughout. Landing: The 1st leg landing almost straight onto the sole of the foot absorbing the movement.

The 2nd leg **may land** in any position **in harmony with the horse.**

**Deviations from the optimal quality**

One hand or both hands take(s) the side(s) of a/the grips(s). Using one or both elbows for support. Lack of straightness of legs. Not reaching the vertical line. Hip axis not parallel to the longitudinal axis of the horse. Interruption in movement fluency and/or insufficient leg stretching. Hard landing. Simultaneous landing on both feet.

**Essence:**

Harmony with the horse

Coordination of wheel movement and landing

Height of the centre of gravity

**Basic Scores:**

<b>10</b>		<ul style="list-style-type: none"> <li>Cartwheel movement is fluid, uninterrupted and legs do not hinder the movement of the horse. Centre of gravity remains over the supporting area and landing is soft onto the horse’s back.</li> </ul>
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<b>7</b>		<ul style="list-style-type: none"> <li>• Cartwheel movement is interrupted (one of both legs stop the movement). Centre of gravity is not above the supporting area.</li> </ul>
<b>4</b>		<ul style="list-style-type: none"> <li>• Cartwheel with piked hips, legs horizontal.</li> </ul>

**Deductions:**

<b>Score of 0</b>	<ul style="list-style-type: none"> <li>• Elbow(s) used throughout</li> </ul>
<b>2 points</b>	<ul style="list-style-type: none"> <li>• Landing other than on one foot</li> <li>• Collapsed on elbows</li> <li>• Movement is off center</li> </ul>

Hard landings will be penalised.

**5.5.3. SUPPLENESS - Stand Split**

**Stand Split** sideways on the horse's back facing inside or outside on the back of the horse, one hand on top of a grip, other hand flat on top of the back/pad.

**Mechanics**

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

To be held for 4 canter strides

**Essence:**

Harmony with the horse

Suppleness

**Basic Scores:**

<b>10</b>		<ul style="list-style-type: none"> <li>The angle between the legs is 180°. The angle between the upper body and the supporting leg is not more than 20°.</li> </ul>
		<ul style="list-style-type: none"> <li>The angle between the legs is 90° or less.</li> </ul>

**Deductions**

<b>1 point</b>	<ul style="list-style-type: none"> <li>Angle between upper body and supporting leg is greater than 20°.</li> </ul>
<b>Up to 2 points</b>	<ul style="list-style-type: none"> <li>The centre of gravity is outside of the supporting area, the vaulter holds its position by pulling on the grip.</li> <li>Shoulder axis is not parallel to the longitudinal axis of the horse.</li> </ul>
<b>2 points</b>	<ul style="list-style-type: none"> <li>Position of hands other than described</li> <li>Gripping the pad</li> </ul>



**5.5.4. BALANCE - Stand rearways with free arm movement**

Stand rearways on horse's back, facing backwards; arms may be in any position. (See description compulsory exercise Stand for mechanics).

To be held for 4 canter strides.

**Essence:**

Harmony with the horse

Balance and posture

**5.5.5. BALANCE - Stand sideways**

Stand sideways facing outwards with static arm position

**Mechanics:**

The feet remain stationary on the back of the horse with the weight evenly distributed over the entire sole of the foot throughout the exercise. The hip and the shoulder axis of the vaulter are parallel to the longitudinal axis of the horse. Feet are close to hip width apart and in right angle to the spine of the horse. The vaulter rises into a high standing position facing outwards forming a straight line through the shoulder, hip and heel.

To be held for 4 canter strides.

**Essence:**



Harmony with the horse

Balance and Posture

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

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

**Basic Scores:**

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

**Deductions:**

<b>1 point</b>	<ul style="list-style-type: none"> <li>Feet and/or knees not facing sideways</li> <li>Feet wider than hips</li> <li>Head position not in a right angle to the shoulder axis.</li> </ul>
<b>2 points</b>	<ul style="list-style-type: none"> <li>One foot is on the croup or on the surcingle (not on the pad)</li> <li>Hip or shoulder axis not parallel to the longitudinal axis of the horse.</li> </ul>

**5.5.6. STRENGTH - Shoulder stand rearways with closed legs**

**Mechanics:**

The vaulters left or right shoulder is on the horse’s back; both hands are on the grips. The centre of gravity is above the shoulder. The whole body is stretched, legs are closed and parallel to each other. Shoulder and hip axis of the vaulter are parallel to the longitudinal axis of the horse.

The exercise is to be held for 4 canter strides.

**Basic Scores:**

<b>5</b>	<ul style="list-style-type: none"> <li>If the supporting area is somewhere other than the shoulder (i.e. upper arm or chest).</li> </ul>
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**Deductions:**

<b>Up to 1 point</b>	<ul style="list-style-type: none"> <li>Minor deviations</li> </ul>
<b>Up to 3 points</b>	<ul style="list-style-type: none"> <li>Major deviations</li> </ul>

**5.5.7. STRENGTH - Push-up rearways**

**Mechanics:**

The exercise is supported by both arms and one leg. Hands are on the top of the grips. 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 vaulters body.

The exercise is to be held for 4 canter strides.





**Essence:**

Harmony with the horse  
Balance and Posture

**Basic Scores:**

<b>10</b>		<ul style="list-style-type: none"> <li>Straight longitudinal axis of the head, body, and supporting leg. The angle between the upper body and the supporting leg is 180 degrees. Angle between head, upper body and raised leg is 90 degrees to upper body. Arms are stretched.</li> </ul>
<b>7</b>		<ul style="list-style-type: none"> <li>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. Angle between head, upper body and/or supported leg, raised leg is 45° degrees. Arms are stretched.</li> </ul>

5		<ul style="list-style-type: none"> <li>• 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. Angle of raised leg is below 45° to the upper body or supported leg.</li> </ul>
4		<ul style="list-style-type: none"> <li>• 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 for all four strides. Arms are stretched. Leg is raised above the supported leg.</li> </ul>

**Deductions:**

<b>Up to 1 point</b>	<ul style="list-style-type: none"> <li>• Head in other position than in the longitudinal axis of the body and supporting leg.</li> </ul>
<b>1 point</b>	<ul style="list-style-type: none"> <li>• Hips not parallel to the shoulders and croup of the horse.</li> </ul>
<b>2 points</b>	<ul style="list-style-type: none"> <li>• Position of hands other than described</li> </ul>

## 5.6. Artistic Score

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

The Artistic Score is judged on the following criteria:

<b>STRUCTURE</b> 40%	<b>Variety of Exercises</b> <ul style="list-style-type: none"> <li>• High demand of build up and down of the Technical exercises.</li> <li>• A balance between static and dynamic exercises.</li> <li>• Calculated risk.</li> </ul>	C1	<b>30%</b>	<b>100%</b>	
	<b>Variety of Position</b> <ul style="list-style-type: none"> <li>• Variety in the position of additional exercises in relation to the horse and in the direction of the movements.</li> <li>• Balanced use of space; use of all areas of the horse's back, neck and croup, including ground jumps to the inside and outside.</li> </ul>	C2	<b>17.5%</b>		
<b>CHOREOGRAPHY</b> 45%	<b>Unity of Composition</b> <ul style="list-style-type: none"> <li>• Smooth transitions and movements demonstrating connection and fluidity.</li> <li>• Selection of transitions to be in Harmony with the Horse.</li> </ul>	C3	<b>17.5%</b>		<b>85%</b>
	<b>Music Interpretation</b> <ul style="list-style-type: none"> <li>• Ability to transfer the character of the music.</li> <li>• Power of expression</li> <li>• Character of movements, gestures.</li> </ul>	C4	<b>17.5%</b>		
	<b>Creativity &amp; Originality</b> <ul style="list-style-type: none"> <li>• Use of unique transitions; exercises, positions, combinations and sequences of exercises.</li> <li>• Highlights</li> <li>• Individuality</li> </ul>	C5	<b>17.5%</b>		
<b>PERFORMANCE</b> 15%	<b>Performance of Additional Exercises</b> <ul style="list-style-type: none"> <li>• Average of deductions for additional exercises.</li> </ul>	C6	<b>15 %</b>	<b>15%</b>	

### Performance of Additional Exercises:

The quality of the performance of the Additional Exercises must be considered on the score of the Technical Test. The maximum score is 10 points. Scoring may be in tenths.

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

- The Artistic Judge will have more time to focus on the Additional Exercises because they are analyzing the use and placement of the Additional Exercises.
- The Score for the Additional Exercises must be an average of the deductions. By calculating the average of the deduction, the true quality of each of the additional exercises will be reflected.

**Deductions from Artistic Score**

<b><u>1 point</u></b>	<ul style="list-style-type: none"> <li>• <a href="#">If the dismount is not commenced within 3 strides after the final bell (an exercise may be finished before the three strides count starts)</a></li> <li>• <a href="#">After a fall category FB not mounted again (no final dismount)</a></li> </ul>
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**Falls****Deductions for falls – Individual Tech Test****Category A Falls**

Deductions from the Artistic Score section (C6 - Performance) (not averaged)

<b>1,0 – 2,0 points</b>	<ul style="list-style-type: none"> <li>• Falls on the ground after the final dismount caused by bad landings or bad mechanics</li> </ul>
<b>2,0 points</b>	<ul style="list-style-type: none"> <li>• Fall off the horse to the ground without losing contact</li> <li>• Taking one step or more in the ground jump</li> <li>• Ground jump when both feet do not hit the ground simultaneously</li> <li>• More than one touch down before remounting the horse</li> </ul>

**Category B Falls**

Deductions from the Score A to D (noted by the judge on A on his score sheet)

<b>0,5 points</b>	<ul style="list-style-type: none"> <li>• For each fall when the individual vaulter loses contact with the horse (the clock is stopped)</li> </ul>
<b>Elimination</b>	<ul style="list-style-type: none"> <li>• Third fall (before dismount)</li> </ul>

**For details see point 4.5.1 and 5.4.****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 C1 to C6 and the deductions for a fall will be written down on the score sheet and the scoring office will calculate it.

## Annex I Distribution of Judges

For each competition the distribution of the judges will be fixed separately.

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

### Four Judges

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

	Squad Competition	Individual Competition	Pas-de-Deux Competition	Table A	Table B	Table C	Table D
Test 1				<b>Judge 1</b>	<b>Judge 2</b>	<b>Judge 3</b>	<b>Judge 4</b>
	Comp Test	Comp Test	Comp Test	Horse	Exercises	Exercises	Exercises
			Free Test	Horse	Technique	Artistic	Technique
Test 2				<b>Judge 2</b>	<b>Judge 3</b>	<b>Judge 4</b>	<b>Judge 1</b>
	Free Test	Free Test	Free Test	Horse	Technique	Artistic	Technique
		Tech Test		Horse	Technical Exercises	Artistic	Technical Exercises
Test 3				<b>Judge 3</b>	<b>Judge 4</b>	<b>Judge 1</b>	<b>Judge 2</b>
		Comp Test		Horse	Exercises	Exercises	Exercises
	Free Test	Free Test		Horse	Technique	Artistic	Technique
		Tech Test		Horse	Technical Exercises	Artistic	Technical Exercises
Test 4				<b>Judge 4</b>	<b>Judge 1</b>	<b>Judge 2</b>	<b>Judge 3</b>
		Free Test		Horse	Technique	Artistic	Technique

### Six Judges

The Judges are referred to as 1 to 6.

	Squad Competition	Individual Competition	Pas-de-Deux Competition	Table A	Table B	Table C	Table D
Test 1	Comp Test	Comp Test	Comp Test	Judge 1 Horse	Judge 3 Exercises	Judge 4 Horse	Judge 6 Exercises
			Free Test	Judge 2 Horse	Judge 4 Technique	Judge 5 Horse	Judge 6 Technique
Test 2	Free Test	Free Test	Free Test	Judge 2 Horse	Judge 4 Technique	Judge 5 Artistic	Judge 1 Technique
		Team Test		Judge 3 Horse	Technical Exercises	Judge 6 Horse	Technical Exercises
Test 3	Free Test	Comp Test		Judge 3 Horse	Judge 6 Exercises	Judge 5 Horse	Judge 1 Exercises
		Free Test		Judge 4 Horse	Technique	Judge 6 Horse	Technique
Test 4		Team Test		Judge 4 Horse	Technical Exercises	Judge 5 Horse	Technical Exercises
		Free Test		Judge 1 Horse	Judge 3 Technique	Judge 4 Horse	Judge 5 Technique

**Eight Judges**

The Judges are referred to as 1 to 8.

		Squad Competition	Individual Competition	Pas-de-Deux Competition	Judges Table							
					A 1	A 2	B 1	B 2	C 1	C 2	D 1	D 2
Test 1				Judge 1	Judge 2	Judge 3	Judge 4	Judge 5	Judge 6	Judge 7	Judge 8	
	Comp Test	Comp Test	Comp Test	Horse	Exercises	Exercises	Exercises	Horse	Exercises	Exercises	Exercises	
			Free Test	Horse	Technique	Artistic	Technique	Technique	Horse	Artistic	Technique	
Test 2				Judge 2	Judge 3	Judge 4	Judge 5	Judge 6	Judge 7	Judge 8	Judge 1	
	Free Test	Free Test	Free Test	Horse	Technique	Technique	Artistic	Technique	Horse	Technique	Artistic	
		Tech Test		Horse	Technical Exercises	Artistic	Technical Exercises	Horse	Technical Exercises	Artistic	Technical Exercises	
Test 3				Judge 3	Judge 4	Judge 5	Judge 6	Judge 1	Judge 8	Judge 7	Judge 2	
		Comp Test		Horse	Exercises	Exercises	Exercises	Exercises	Horse	Exercises	Exercises	
	Free Test	Free Test		Horse	Technique	Technique	Artistic	Technique	Horse	Technique	Artistic	
		Tech Test		Horse	Technical Exercises	Technical Exercises	Artistic	Technical Exercises	Horse	Technical Exercises	Artistic	
Test 4				Judge 4	Judge 5	Judge 3	Judge 1	Judge 6	Judge 8	Judge 7	Judge 2	
		Free Test		Horse	Technique	Artistic	Technique	Horse	Technique	Artistic	Technique	



**Two Judges - only for CVI 1\***

The Judges are referred to as 1 and 2.

	Squad Competition	Individual Competition	Pas-de-Deux Competition	Table A		Table C
Test 1	Comp Test	Comp Test	Comp Test	Judge 1		Judge 2
				Horse Exercises		Horse Exercises
Test 2	Free Test	Free Test	Free Test	Judge 1		Judge 2
				Horse Technique (only Performance) Artistic		Horse Technique (only Performance) Artistic
Test 3	Tech Test	Comp Test		Judge 1		Judge 2
				Horse Exercises		Horse Exercises
				Horse Technique (only Performance) Artistic		Horse Technique (only Performance) Artistic
Test 4		Free Test		Judge 4 1		Judge 2
				Horse Technique (only Performance) Artistic		Horse Technique (only Performance) Artistic

Each of the two judges will give all scores, using a special score sheet.

**Annex II****Degree of Difficulty in Individual Vaulting Free Test****With no R-Exercise**

	<b>0 D</b>	<b>1 D</b>	<b>2 D</b>	<b>3 D</b>	<b>4 D</b>	<b>5 D</b>	<b>6 D</b>	<b>7 D</b>	<b>8 D</b>	<b>9 D</b>	<b>10 D</b>
<b>0 M</b>	0,0	0,9	1,8	2,7	3,6	4,5	5,4	6,3	7,2	8,1	9,0
<b>1 M</b>	0,4	1,3	2,2	3,1	4,0	4,9	5,8	6,7	7,6	8,5	
<b>2 M</b>	0,8	1,7	2,6	3,5	4,4	5,3	6,2	7,1	8,0		
<b>3 M</b>	1,2	2,1	3,0	3,9	4,8	5,7	6,6	7,5			
<b>4 M</b>	1,6	2,5	3,4	4,3	5,2	6,1	7,0				
<b>5 M</b>	2,0	2,9	3,8	4,7	5,6	6,5					
<b>6 M</b>	2,4	3,3	4,2	5,1	6,0						
<b>7 M</b>	2,8	3,7	4,6	5,5							
<b>8 M</b>	3,2	4,1	5,0								
<b>9 M</b>	3,6	4,5									
<b>10 M</b>	4,0										

## With one R-Exercise

		<b>1 R + 0 D</b>	<b>1 R + 1 D</b>	<b>1 R + 2 D</b>	<b>1 R + 3 D</b>	<b>1 R + 4 D</b>	<b>1 R + 5 D</b>	<b>1 R + 6 D</b>	<b>1 R + 7 D</b>	<b>1 R + 8 D</b>	<b>1 R + 9 D</b>
<b>0 M</b>		1,3	2,2	3,1	4,0	4,9	5,8	6,7	7,6	8,5	9,4
<b>1 M</b>		1,7	2,6	3,5	4,4	5,3	6,2	7,1	8,0	8,9	
<b>2 M</b>		2,1	3,0	3,9	4,8	5,7	6,6	7,5	8,4		
<b>3 M</b>		2,5	3,4	4,3	5,2	6,1	7,0	7,9			
<b>4 M</b>		2,9	3,8	4,7	5,6	6,5	7,4				
<b>5 M</b>		3,3	4,2	5,1	6,0	6,9					
<b>6 M</b>		3,7	4,6	5,5	6,4						
<b>7 M</b>		4,1	5,0	5,9							
<b>8 M</b>		4,5	5,4								
<b>9 M</b>		4,9									

## With two R-Exercises

			<b>2 R + 0 D</b>	<b>2 R + 1 D</b>	<b>2 R + 2 D</b>	<b>2 R + 3 D</b>	<b>2 R + 4 D</b>	<b>2 R + 5 D</b>	<b>2 R + 6 D</b>	<b>2 R + 7 D</b>	<b>2 R + 8 D</b>
<b>0 M</b>			2,6	3,5	4,4	5,3	6,2	7,1	8,0	8,9	9,8
<b>1 M</b>			3,0	3,9	4,8	5,7	6,6	7,5	8,4	9,3	
<b>2 M</b>			3,4	4,3	5,2	6,1	7,0	7,9	8,8		
<b>3 M</b>			3,8	4,7	5,6	6,5	7,4	8,3			
<b>4 M</b>			4,2	5,1	6,0	6,9	7,8				
<b>5 M</b>			4,6	5,5	6,4	7,3					
<b>6 M</b>			5,0	5,9	6,8						
<b>7 M</b>			5,4	6,3							
<b>8 M</b>			5,8								

## With three R-Exercises

				<b>3 R + 0 D</b>	<b>3 R + 1 D</b>	<b>3 R + 2 D</b>	<b>3 R + 3 D</b>	<b>3 R + 4 D</b>	<b>3 R + 5 D</b>	<b>3 R + 6 D</b>	<b>3 R + 7 D</b>
<b>0 M</b>				3,9	4,8	5,7	6,6	7,5	8,4	9,3	10,0
<b>1 M</b>				4,3	5,2	6,1	7,0	7,9	8,8	9,7	
<b>2 M</b>				4,7	5,6	6,5	7,4	8,3	9,2		
<b>3 M</b>				5,1	6,0	6,9	7,8	8,7			
<b>4 M</b>				5,5	6,4	7,3	8,2				
<b>5 M</b>				5,9	6,8	7,7					
<b>6 M</b>				6,3	7,2						
<b>7 M</b>				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 Free Test**

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