

# **AUSTRALIAN JUMPING EQUITATION MANUAL**

**EQUESTRIAN AUSTRALIA**

# AUSTRALIAN JUMPING EQUITATION MANUAL

Revision 3 – October 2008

## CONTENTS

<b>PREFACE</b>		<b>Page 02</b>
<b>SECTION A</b>	<b>TECHNICAL DETAILS</b> <i>Regulations</i> <i>Types of Jumping Equitation Competitions</i> <i>Rules for Jumping Equitation Competitions</i> <i>APPENDIX 1</i>	<b>Page 03</b>
<b>SECTION B</b>	<b>COMPETING</b> <i>Correct Technique</i> <i>Incorrect Technique</i> <i>South African Equestrian Federation – Hints on Riding</i> <i>FEI SYTLE JUMPING COMPETION - Guidelines</i> <i>List of International Judges &amp; Course Designers</i> <i>APPENDIX 2 – Dimensions of obstacles</i>	<b>Page 10</b>
<b>SECTION C</b>	<b>JUDGING</b> <i>Understanding the scoresheet</i> <i>Scoresheet</i> <i>Medal class jump off scoresheet</i>	<b>Page 30</b>
<b>SECTION D</b>	<b>REALITY EQUITATION</b> <i>Sit with the Judge –</i> <i>Ben Netterfield, Katrina Dukats, Rory Scallon, Megan Joerg</i>  <i>Listen to the Trainer -</i> <i>Missy Clarke</i>	<b>Page 39</b>
<b>SECTION E</b>	<b>CLASSIC JUMPER CLASS</b> <i>Correct Jumping Technique of Horse</i> <i>Judging Classic Jumpers</i> <i>Incorrect Jumping Technique of Horse</i> <i>CLASSIC JUMPER SCORESHEET</i> <i>HUNTER JUMPER RULES</i>	<b>Page 46</b>
<b>SECTION F</b>	<b>LIST OF REFERENCE BOOKS</b>	<b>Page 53</b>

First edition printed in March 1994, revised May 1999, second revision May 2006

## PREFACE

The purpose of this manual is to create a comprehensive set of standards for everyone who judges Jumping Equitation. There is a clear need for a tool such as this due to the continuing and rapid growth of our sport. We need to have clear guidelines for judges in order to maintain uniformity and a high level of quality in the competition ring.

It is hoped that by adding this uniformity throughout Australia that we will not only raise the standard of riding, training, and judging, but we will also be able to continue to extend participation in our sport throughout the riding community.

This is not intended as a definitive text on the subject – this material is intended to be a starting point of thought and discussion during clinics and between peers. It is the intention to review the manual from time to time, with a view to elaborating on the set of guidelines.

## IN AUSTRALIA

In 1992 the Equestrian Federation of Australia Inc formally established Jumping Equitation as a National discipline and this led directly to the production of this National Manual in 1994. It has been compiled using material from Victoria, Queensland and New South Wales, where Jumping Equitation competitions have been held for some years. It was formulated in response to the need to aid improvement in the technique of both horse and rider in showjumping, to promote quality showjumping and to encourage novice horses and riders in the jumping field (hunters, eventers, showjumpers, pony club members, adult riders).

While the forward seat has been around for almost a century and applied to showjumping by Caprilli, the equitation system was developed in the USA in the 1940's. The founders of Equitation system of training and competition were people such as Gordon Wright, Bill Steinkraus, George Morris, Bertalan De Nemethy, Frank Chapot. These are world renowned Showjumping riders, coaches and Olympians. Most of the American Showjumping Olympians and World Championship winners are competitors who have competed in Equitation as junior riders, which provided a sound basis from which to progress.

The system outlined in this manual has been devised to suit Australian conditions with the intention of presenting it in a straight forward manner, so that it can be easily implemented. Developing Jumping Equitation is a process of carefully building strong foundations, eventually leading to more complex and sophisticated competition. The Federation Internationale Equestre (FEI) has issued guidelines for International competition and these have been included in this manual.

*"A demanding Grand Prix jumper course is often a particularly difficult line involving big fences, difficult distances, a combination and a turn that must be executed with great precision. Yet each of these elements can be isolated and mastered in simpler form in schooling long before we face them all together and in a more complex version during competition."*

William Steinkraus

## **SECTION A: TECHNICAL DETAIL**

### ***REGULATIONS FOR OFFICIAL COMPETITIONS***

All Riders must be financial members of Equestrian Australia.

All horses must be registered with Equestrian Australia.

#### **PARTICIPATION:**

**Junior Rider:** A person may compete as a Junior Rider from the beginning of the calendar year in which they reach 12 years of age until the end of the year in which they reach 18 years of age.

**Senior Rider:** A person may compete as a Senior Rider from the beginning of the calendar year in which they reach 16 years of age.

**Young Rider:** A person may compete as a Young Rider from the beginning of the calendar year in which they reach 16 years until the end of the calendar year in which they reach 21 years.

**Masters:** A competitor who is 40 years of age or over.

A Rider may not compete as a Junior and Senior at the one event unless specified otherwise in the schedule.

A horse may be entered in competitions for Juniors and Seniors at the one event unless specified otherwise in the schedule. The horse may be ridden in both sections, but not by the same rider.

A rider may compete on more than one horse per class, but may only place on the nominated horse, which must be ridden first.

A rider may compete at 2 consecutive levels at any event.

## **TYPES OF JUMPING EQUITATION COMPETITIONS**

The following classes have been designed to give show organizers a choice of classes to offer all standards of Jumping Riders.

These competitions are to be judged on the ability of the rider only. Tests to be used are listed in Appendix 1.

**1. EQUITATION OVER FENCES**

Riders jump a course of 8 to 12 fences (including one combination). No flat tests are required.

**2. MEDAL CLASS**

Riders jump a course of 8 to 12 fences including one combination. Up to the top 10 placed riders return to perform a series of tests from Appendix 1. The marks from this ride off will decide the final placing. A rider may only compete in one medal class per day.

**3. EQUITATION ON THE FLAT**

No fences are jumped in this competition. Flat classes are judged on the rider's position and control, and may include tests from Appendix 1.

**4. COMBINED EQUITATION**

A combined equitation round consists of 3 to 5 tests, taken from Appendix 1 of this manual, which are incorporated into a jumping course of 8 to 12 obstacles including a combination. Each task should become an integral part of the course.

If required one or two tests on the flat may be ridden before the rider commences the course.

## **RULES FOR JUMPING EQUITATION COMPETITIONS**

### **1. Penalties**

The following penalties apply and are deducted from the score:

1 <sup>st</sup> disobedience	4
2 <sup>nd</sup> disobedience	8
3 <sup>rd</sup> disobedience	elimination
Knockdown of rail	4

### **2. Practice Ring**

At least one vertical and one oxer in the practice area must be provided. The obstacles must be flagged and only jumped in one way. A Steward must be present in the practice area.

### **3. Dress and Presentation**

A helmet or riding hat with harness as currently approved by Australian or European helmet standards must be worn. The presentation mark for riders must be judged on the general appearance as the combination enter the ring and await the bell. Neatness is the first requisite. The mark is for the overall impression of a well groomed rider on a well groomed horse with correctly fitted and clean gear. Whips and spurs are optional. No whip may exceed 76cm.

### **4. The Arena and Course**

The course plan and/or the flatwork tests required must be displayed at least an hour before each class. The Arena must be a minimum of 60m x 30m and the course must be marked by start and finish flags. The obstacles must be numbered. The course may be walked by competitors. All competitors must salute the Judge. Dimensions of obstacles: see Appendix 2.

### **5. Falls**

A fall of horse or rider will incur elimination no points are retained. If this occurs during the ride-off in a Medal Class or Championship Class, the competitor will be placed last of all those chosen to ride-off.

### **6. Control of Horse**

At the discretion of the Judge, any rider not having their mount under control shall be dismissed from the ring and eliminated from the class.

### **7. Number of competitors**

If there are more than 30 competitors entered for a class, the class must be divided.

### **8. Attendants**

No attendant shall be allowed in the ring, except at the request of the Judges.

### **9. Hors Concours (HC)**

An Hors Concours (HC) entry is subject to the same scoring as a regular entry, however, such an entry is not eligible for placing. Organisers have the right to refuse HC entries.

### **10. Rapping**

It is forbidden to rap horses. If any rapping is confirmed between the day before the first competition and the end of the show, the horse and rider will be banned from all competitions still to be held and any prizes won must be handed back.

**NOTE:** All Jumping Equitation competitions must be conducted in accordance with the Rules and Regulations for Showjumping of the F.E.I. and the E.F.A. other than the above.

## **JUMPING EQUITATION COMPETITION**

### **APPENDIX 1 – TESTS**

1. adjustment of stirrups – at the halt / at the walk
2. drop and pick up stirrups – at the halt/at the walk
3. ride without stirrups – riders must be allowed to option to cross stirrups
4. pick up a stipulated lead – from the walk/trot to the canter
5. change lead through the trot
6. downward/upward transition at a marker
7. change of leads on a line
8. executed serpentine at the trot or canter
9. execute figure of eight at the trot/canter with simple changes
10. canter on counter lead (i.e. counter canter)
11. turn on haunches from the walk
12. turn on the forehand
13. halt and rein back (maximum 4 strides)
14. hand gallop
15. flying change – on a straight line or as part of a figure of eight
16. jump a fence from the trot – may include downward transition at a marker
17. show long/short crest release over fence
18. show gallop between two fences
19. jump a fence from the hand gallop
20. jump a fence on an angle
21. show a stipulated number of strides between two fences
22. show a short turn between two fences

## Guidelines for Tests in Appendix 1

These guidelines are to ensure that riders know what judges are looking for.

1. **Adjustment of stirrups:** May be at the halt or the walk: to take up stirrups to correct length for jumping. Foot must remain in stirrup the whole time.

*Faults: foot taken out of stirrup*

2. **Drop and pick up stirrups:** at the halt/at the walk

*Faults: looking down, stirrups tangled*

3. **Ride without stirrups:** riders must be allowed the option to cross stirrups.

*Faults: unstable, gripping with the knees*

4. **Pick up a stipulated lead:** from the walk/trot to the canter:

*Faults :wrong lead, rough transition, dropping back to trot or walk*

5. **Change lead through the trot:**

*Faults :wrong lead, rough transitions*

6. **Downward/upward transition at a marker:**

*Faults: No change, change not at marker*

7. **Change of leads on a line:** Effective use of aids to perform straight, smooth transitions

*Faults: crookedness, resistance, coming off line, wrong leads, lack of symmetry*

8. **Execute serpentine at the trot and/or canter:** Effective use of aids demonstrating correct bending and transitions

*Faults: wrong bending, no change of bend, rough transitions, uneven pattern, uneven loops*

9. **Execute figure of eight at the trot/canter with simple changes:**

**At the trot:** Use aids to demonstrate bending in both directions with one horse length of straightness between circles demonstrating change of diagonals. At left diagonal, rider should be sitting the saddle when left front leg is on the ground; at right diagonal, rider should be sitting the saddle when right front leg is on the ground; when circling clockwise at a trot, rider should be on left diagonal; when circling counterclockwise, rider should be on the right diagonal.

*Faults: wrong bending, bending only in neck or haunches, not following forehand, rider on wrong diagonal, circles not same size, centre point varies*

**At the canter:** Use aids to demonstrate correct bending with a smooth transition from one lead to another. The horse should be straightened for one horse length between circles with the horse bent properly on the canter departures. This is a change whereby the horse is brought back into a walk or a trot, and restarted into the canter on the opposite lead. Figures to be commenced in centre of two circles so that one change of lead is shown.

*Faults: wrong leads, incorrect bending, circles not the same size, centre point varies*



- 10. Canter on counter lead i.e. counter canter:** Effective use of aids to produce balanced counter canter with horse bent slightly toward the lead.

*Faults: wrong bend, haunches falling sideways rushing, weight on forehand, rider forward*

- 11. Turn on haunches from the walk:** Effective use of aids demonstrating a correctly bent turn with the rhythm and sequence of footfalls of the walk maintained. Must be done from the walk, NOT the halt. Judge should specify whether turn should be 90, 180, 270, or 360 degrees.

*Faults: losing rhythm, backing, sticking a step with the hind legs, crossing the legs one behind the other.*

- 12. Turn on the forehand:** Effective use of aids to produce a smooth turn with even step. Horse should be bent around the rider's inside leg, moving away from the outside leg. Forehand should stay in place but horse should pick his feet up with each step.

*Faults: backing, resistance, walking forward or sideways, or pivot*

- 13. Halt and rein back (maximum 4 strides):** Effective use of aids to half smoothly and straight. Then back in a straight line with even strides. A halt should be from 4-6 seconds.

*Faults: horse resistances, crookedness, unevenness, abruptness in the halt*

- 14. Hand gallop:** Use aids effectively to perform gallop with longer rhythmic strides. Rider belongs in half seat/2point contact at the hand gallop.

*Faults: extreme crookedness, quicker strides or resistance at hand gallop, no variation of speed, rider seated at hand gallop, loss of control.*

- 15. Flying change on a straight line or as part of a figure eight:** Flying changes should be clean and straight with the hind legs well separated. In the sequence of footfalls of the canter stride the hind legs change ahead of the forelegs.

*Faults: changing late behind/early, both hind legs jumping together, getting faster.*

- 16. Jump a fence at the trot: may include downward transition at a marker:** effective use of aids to ensure downward transition to trot should be exactly at marker; maintain the trot to the fence and jump fence at the trot, then canter away from the fence.

*Faults: transition too early or too late, fence jumped from canter or walk, break in gait after fence.*

- 17. Show long/short crest release:** over fence.

*Faults: too long/too short, too abrupt, contact resumed roughly*

- 18. Show hand gallop between two fences:** see task 14.

*Faults: crookedness, quicker strides or resistance, no variation of speed, rider seated ie not in 2 point, loss of control*

- 19. Jump a fence from the hand gallop:**

*Faults: not in hand gallop before fence, rough hands, behind motion, loss of control before or after fence*

**20. Jump fence at an angle:** must be less than 90 degree approach to fence and lead to be changed over fence for desired direction after fence (left or right).

*Faults: jumping fence at right angles, incorrect lead*

**21. Show a stipulated number of strides between two fences:** e.g. show five strides in a distance usually ridden in six strides (lengthening stride); or show six strides in a distance usually ridden in five strides (shortening stride). This task is usually on a bending line between two fences.

*Faults: incorrect number of non jumping strides; insufficient shortening or lengthening, uneven striding.*

**22. Show a short turn between two fences:**

*Faults: incorrect lead, wide track*

## **SECTION B: NOTES FOR COMPETITORS**

### ***HOW TO COMPETE***

Competitors must be members of the EFA (Consult your State Branch).

1. GEAR & DRESS – clean, neat and appropriate tack
2. NOMINATE – before closing of draw
3. WALK course
4. ENTER the ring in working trot or a 2 point or 3 point canter
5. PROCEED to judge – halt and salute
6. PREPARE with a 2 point or a 3 point crotch seat – canter circle and await the bell
7. FINISH with a circle at the end of the round and a smooth downward transition from a 2 point or a 3 point position and walk/trot out
8. COLLECT SCORESHEET after completion of the class

### ***CORRECT TECHNIQUE***

Basic position is divided into four principal parts.

1. The leg from the knee down which is your SECURITY
2. The BASE OF SUPPORT which includes thigh and seat
3. The UPPER BODY which is everything above the base including the eyes
4. Arms and hands

The rider must maintain supple hip, knee and ankle joints to allow the angles to open and close as the horse moves.

**The perfect Equitation round should be one of rhythm, fluency and precision. If these components of the “invisible ride” are not achieved then look for what is causing the jarring role.**

### ***LEGS***

- \* The ball of the foot is positioned on the stirrup
- \* The heel is down and in just behind the girth
- \* The toe is out a shade to establish contact with the calf and the inner knee bone
- \* The leg is held just behind the back edge of the girth
- \* Thighs lie flat gripping no more tightly than the knee or calf. The contact with the horse should be evenly distributed between calf, inner knee bone and thigh. Called an EDUCATED grip.
- \* The ankle must be flexible.

The leg position does not alter in flatwork or jumping work, slow work or in fast work; in fact, the only time when it is appropriate for the leg to be out of this position is when it is being used behind the girth for lateral work and control of the quarters. Your leg aid therefore is not a constant movement but rather an altering of degrees of pressure.

### ***EYES***

The rider's head should be up and eyes looking to line, vision parallel to the ground. Good eyes are vital for directional control. The eyes only may be dropped when checking diagonals or leads in beginner classes, but it is preferable to know these by feel.

## SEAT POSITIONS

An Equitation round is ridden with the motion. The seat must be versatile, alternating between 2-point and 3-point contact.

### 2-point Seat Position

In the 2-point seat the two main points of contact are the rider's two legs with the weight well in the heels, the seat bones are a little out of the saddle but the seat MUST be positioned over the centre of the saddle at all times. The 2-point seat is directly related to the rider's upper body angle and an independent balanced seat cannot be achieved unless the rider's upper body angle is forward, with the shoulder no further forward than the knee.

The 2-point seat should be used on straight lines and shallow curves as the horse should be properly educated to be responsive to light leg aids.

Correct use: if the horse is travelling in a controlled, smooth and balanced fashion.

Incorrect use: if you cannot maintain your horse travelling smoothly and in a balance with the 2-point you should sink into 3-point.

### Crotch 3 Point Seat Position

The crotch 3-point seat is similar in appearance to the 2-point position, but the rider sinks his crotch into the saddle for the third point of contact. The upper body angle remains in the forward position, but may come back a shade. Crotch 3-point is used on turns to adjust the horse's pace in a smooth manner.

Correct use: when 2 point does not maintain control, smoothness and balance

Incorrect use: where it would have been sufficient to use more discrete aids in 2-point to maintain balance and smoothness.

### 3-Point Seat Bone Position

A 3-point Seat has a third point of contact, the seat as well as the rider's two lower legs. This position is a little more toward the vertical, but is in no way as vertical as the upright seat, as this would put the rider out of balance. It is used for turns and approaches to fences where a little more stability and contact are required. This seat can provide the extra drive or restraint that may be needed beyond that available through hands and legs, e.g. when riding a spooky or difficult to control horse.

Correct use: where it is necessary to maintain control, balance and smoothness.

Incorrect use: where either 2 point or 3 point crotch would have been sufficient to maintain the horse's smoothness, balance and control.

### Buttock 3-Point Seat Position

The buttocks 3-point seat is the contact of the two legs and buttocks. The rider is now behind the horse's centre of gravity, as the upper body is behind the vertical. The seat can be advantageous in emergencies, e.g. bucking, baulking, shying or bolting. Buttock robs the round of fluidity and suppleness. Buttock 3-point will be penalized as it shows that there is a schooling problem.

Correct use: when 2-point, 3-point crotch and 3-point seat bone is insufficient to control, smoothness and balance.

Incorrect use: when use of any of the preceding positions would have been sufficient to control, balance and maintain horse's smoothness.

Obviously, given comparable rounds, the round demonstrating the use of the most discrete aids will place higher.

## HANDS

Hands should be placed above and slightly in front of the withers, two or three inches apart. The hand, positioned half way between horizontal and vertical encourages a combination of strength and softness. The contact should be elastic, with a straight line from elbow to the bit.

## Releases:

There are several choices determined by the level of skill of the rider and level of education of the horse:-

- a) Long crest release with mane – the elbow angle opens until the hands reach approximately one-third of the way up the crest. This release is used to stabilize the rider's upper body, prevent abuse of the horse's mouth and to develop the horse's correct jumping technique.
- b) Long crest release – reaches the same place but without mane, with hands either on top or on either side of the crest. This release is used when extra support is no longer needed.
- c) Short crest release – the elbow angle opens a little with the hands either on top or on either side of the crest. This release is used when extra support is no longer needed.
- d) Automatic release – hands follow a direct line towards the horse's mouth maintaining a steady contact with the bit, and independent of the crest and neck.

## UPPER BODY

The upper body is held with the shoulder no further forward than the knee. The rider's angle is closed by the horse as he jumps. The back is flat, the shoulders square and relaxed and the head held up. The upper body must be held over the leg. The hip should not be either in front or behind the lower leg, if it is, balance is not achieved and the rider cannot be in motion with his horse. The upper body should be with the motion but never ahead because this jeopardizes the rider's security.

## ***INCORRECT RIDER TECHNIQUE – DEFINITIONS***

### **1. LEG POSITION**

#### **Stirrup Long/Stirrup Short**

When the angles between the foot, lower leg and thigh are too open or too closed the stirrup is too long or too short.

#### **Stirrup on Toe**

The stirrup is under the toes of the foot instead of under the ball of the foot. Easier to lose stirrup, support minimized.

#### **Stirrup Home**

The stirrup is under the arch of the foot instead of the ball of the foot. Prevents elasticity and flexion of the ankle.

#### **Standing in Stirrups**

Rider balances weight in the stirrup losing flexibility of ankle, knee and hip.

#### **Insufficient Weight in Stirrups**

Rider has insufficient weight through leg into stirrup. Prevents rider absorbing the movement of the horse.

#### **Loss of Stirrup**

Rider loses stirrup during any part of the course – lacks security.

#### **Lacks Deep Heel**

The heel is up level with or higher than the toes, diminishing both the security and effectiveness of the rider. The heel should be down, below the level of the toes at all times.

#### **Toes turned in**

The toe is turned in too far e.g. parallel or 'pigeon-toed' causing decreased calf contact thus reducing stability.

**Toes turned out**

The toe is turned out too far causing the rider to use the back of the calf (rather than the inside of it) and pulling the knee away from the saddle. If spurs are worn, will give unintended aid.

**Fixed ankle**

The ankle is rigid, no longer acting as a shock absorber, often associated with forced heel depth.

**Loose Calf**

The lower leg swings backwards and forwards or “flaps” in and out, and this can be seen travelling between obstacles and/or over obstacles.

**Loose Knee**

Knee is not close to the saddle and acting in conjunction with calf and thigh.

**Knee Pivot**

The rider is gripping strongly with the knee instead of the whole leg, resulting in the lower leg swinging backwards or out sideways from the horse's sides while in the air over an obstacle.

**Rolling Thigh**

The thigh changes contact in a rolling motion backwards and forwards, thus reducing stability.

**Leg Forward**

If the stirrup leather is ahead of the girth the leg is too far forward thus causing the upper body to be thrust behind the motion between obstacles. This can be seen at the take off, where the upper body jack knifes over the lower leg which is too far forward or on landing where the upper body drops back.

**Leg Back**

The leg is too far back on the horse's side, and the stirrup leather is behind the vertical. When applying an aid this position creates instability and a falling forward of the upper body ahead of the motion.

**2. EYE CONTACT**

**Looking Down**

Rider looks down between obstacles or in the air. A particularly bad fault, as it affects both the rider's and the horse's balance.

**Not Looking to the Line**

Rider does not look to the line of obstacles he is approaching, which prevents holding an appropriate line and/or effects the take-off spot.

**Looking for Leads**

Rider looks down, drops head and/or tilts body to check canter lead. In inexperienced riders a minor fault.

**3. SEAT**

**Seat forward**

The position of the rider is ahead of the horse's motion, ie. the crotch is towards the pommel of the saddle instead of over the centre of the saddle. This can occur incorrectly attempting 2-point.

**Seat Back**

The position of the rider is behind the horse's motion, ie. the seat is too close to the cantle, instead of over the centre of the saddle. This may result in the seat and hand being abusive.

**Seat Too Far Out**

Rider's seat has too much clearance from the saddle.

**Inappropriate Use of 3 Point**

Use of the seat as a driving or restraining aid when not warranted

**Unstable**

Moving unnecessarily either laterally or longitudinally including bouncing.

**4. HANDS**

**Hands High**

When the hand is no longer slightly above and slightly in front of the wither. This then breaks the line of the contract with the horse's mouth. Over an obstacle it may prevent the horse from using its neck and head for balance.

**Hands Low**

Hands are too low if they fall below the line from the elbow to the mouth. This greatly reduces the elasticity of the contact. The hand that is too low causes the bit to work on the bars of the horse's mouth instead of on his corners, which can create resistance.

**Hands Back**

Hands behind the wither between obstacles.

**Hands Forward**

Hands too far ahead of wither between obstacles.

**Hands Uneven**

Hands are being held unevenly either one up or one down, one forward or one back.

**Hands Fixed**

The hands remain in a rigid position, not following the movement of the horse's head and neck between obstacles. This interferes with the horse's balance.

**Hands Rough**

Abusive use of the hands whether deliberate or accidental, eg. jabbing, sawing or using reins for balance.

**Elbows Out**

The riders elbows point out sideways. Prevent the riders arms from following the horse's movement and stops a straight line from elbow to mouth.

**Elbows Fixed**

The rider's elbows are rigid, no longer showing elasticity or following the horse's movement.

**Reins Long/Reins Short**

If hands are in correct position, reins are loose or horse is strung out./ If hands are in correct position, reins become too restrictive, preventing horse from using head and neck.

**Uneven Contact**

When the contract decreases or increases unnecessarily on one or both reins.

**Underrelease**

The rider's hands don't follow the movement of the horse's head and neck over the obstacle and may even pull back on the horse's mouth when jumping.

**Overrelease**

The rider throws the reins at the horse just before or at the point to take off or in the air which distracts the horse. It can also cause the horse to lower its forehead, becoming loose in front, take a deep spot or refuse.

## 5. UPPER BODY

### **Ahead of the Motion**

Upper body leans too far forward between obstacles, so the rider's balance is ahead of the horse's centre of gravity. A good rule of thumb is shoulder no further forward than the knee.

### **Behind the Motion**

The rider uses weight rather than leg as a driving aid between obstacles by sitting or leaning behind the horse's centre of gravity.

### **Getting Left**

The rider's upper body flies back in the air and causes abuse to the horse's back or mouth, and can seriously impair his confidence. It is often a result of being behind the motion on approach or jumping from a long spot.

### **Round Shoulders**

Shoulders are forward and chest is not open, which impairs balance and reduces mobility of the shoulders and elbows.

### **Roached Back**

Rider has collapsed in the stomach causing lower back to round. Usually seen in the weak rider.

### **Hollow Back**

Also known as sway back and is usually seen in beginners forcing their bodies into a position in an effort to maintain balance. It is characterised by stiffness.

### **Stiff**

Obvious rigidity and lack of suppleness of the upper body causing or caused by tenseness.

### **Twisting**

The upper body and/or seat rotates in the saddle with the canter.

### **Leaning on corners (in or out)**

The rider leans to one side or the other around the corners. This presents a balance problem for both the rider and horse.

### **Perching**

This is a most precarious position as the rider is ahead of the horse's motion at take off and in the air which throws weight onto the horse's forehead. It can cause a horse to prop, refuse or have faults in front, and diminishes the rider's control.

### **Jackknife**

A fault over the obstacle where the leg is thrust forward and the upper body is thrown forward to catch up, which disrupts the horse's balance.

### **Ducking (left/right)**

The rider's body is thrown left/right in the direction of the horse's shoulder while over the obstacle and this can cause unevenness in the horse's form over an obstacle. It can also result in the horse jumping to one side of the obstacle.

### **Opening Angle too soon**

Rider opens hip angle too soon over the obstacle.

### **Dropping Back**

The seat is thrust back behind the motion as the horse lands (often caused by letting the lower leg slip forward.) The horse may be hit in the mouth and/or back.



## 6. RHYTHM AND TEMPO

### Fast

A horse that travels too quickly over the ground will tend to leave out strides producing long spots, bad corners and an unattractive round.

### Slow

If the tempo is too slow the horse is likely to add strides in related lines. Every horse will need a different pace according to his size and stride.

### Breaking Gait

The horse changes from canter to another pace when not required eg. canter, trot, canter. NB: A simple change of lead in beginner class is not penalised as breaking gait.

### Uneven

In its lesser form, it is shortening and lengthening of canter stride instead of an even metered stride i.e., 10 strides – 12 strides to 8 strides etc. This would be uneven.

## DIAGRAMS

### Even



### Uneven



### Erratic

The horse continually changes pace, so there is no consistency in the rhythm and tempo throughout the round.

### Leaving Out Strides

Horse does less strides than is required in a related distance e.g., puts 2 strides in a 3 stride line.

### Adding Strides.

Horse does more strides than is required in a related distance e.g, puts 6 in a 5 stride line.

## 7. CONTROL

### Underriding Forward

The rider is being too passive on a horse that is allowed to run on without using restraining aids.

### Underriding Backward

The rider is too passive on a horse lacking impulsion without using forward aids.

### Overriding Forward

The rider is using forward aids more strongly than is necessary i.e. causing the horse to go too fast or forcing mistakes.

### Overriding Backward

The rider is using restraining aids too strongly restricting the horse's forward movement.

### Abuse of Horse

Excessive use of hand, leg seat or artificial aids.

### Dangerous Going

When the rider appears to be intermittently losing control of the horse e.g. jacking up, excessive reeving.

## 8. APPROACH & LINE

### Head up

The horse holds its head too high and therefore does not use its back or neck properly. Many “head up” problems can be traced to mouth and back problems – often caused by the riders’ hands and lack of balance or lack of training!

### Over bent

The horse holds its head behind the vertical.

### Open Mouth

The horse’s mouth is open, obviously resisting the rider’s hand.

### Pulling

The horse places undue weight in the rider’s hands.

### On Forehand

The horse has too much weight on the shoulders and forelegs.

### Strung Out

The horse’s hindquarters are not engaged, therefore the horse has an elongated appearance.

### Incorrect Bend

The horse is not bent in the direction of travel.

### Bulging (Lugging)

The horse does not travel straight, but bends its body. Occurs on a line between obstacles where the horse loses balance or evades the riders aids, by pushing against the leg and rein to deviate from the straight line.

### Wrong Lead

The horse canters on the wrong lead around a turn. This is preferable to cross-canter. Unless the horse only cross canters for a couple of strides and then goes to the correct lead. The horse that either lands in correct lead or does a successful flying change will place above both cross-canter and wrong lead.

### Cross Canter (or dismissed canter)

This occurs when the forehand is cantering on a different rein to the hindquarters, producing a disjointed appearance and causing the horse to be unbalanced.

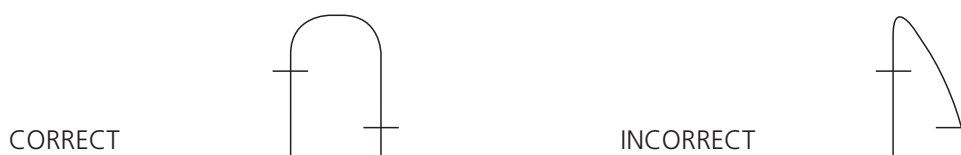
### Not Following Track

Rider deviates from the ideal track.



### Cut Corner

The horse cuts the corner into an obstacle or line of obstacles. This can be caused by rider not looking to line, an evasion of, or lack of application of inside lateral aids. It can cause a horse to be unbalanced on take-off, jump to one side of the obstacle or to run out.



### Drifting Out

When a horse drifts on a corner he is no longer following a fluent track. It is a lateral evasion of a rider's aids or the lack of outside lateral aids. Often drifting is caused by rider not looking to the line.



### Weaving

The track taken by the horse between obstacles deviates left and right from the direct line. It is often seen where a horse is looking for more room before take off or when tentative on approach.

## 9. TAKE OFF Off Centre

The horse leaves the ground left or right of the middle. The horse does not jump the middle of the obstacle.

### Deep Spot

The horse takes off too close to the obstacle. Often caused by weak or backward riding.

### Long Spot

The horse takes off too far away from the obstacle. This is a reflection on the rider's control and can be quite dangerous.

### Propping

Appears to be pushing from the obstacle during the approach and take off. Can be caused by too deep a take off spot, or a weak rider allowing the horse to shorten stride, or a horse attempting to stop.

### Dangerous

Risky eg, scrambling legs or desperate unorthodox jumping attempts, including impossibly long or short distances.

## SOUTH AFRICAN NATIONAL EQUESTRIAN FEDERATION

Reprinted with their kind permission

### SEAT ON THE FLAT

Rider sits erect and rides "in balance", ie his weight is directly over his feet, with shoulder, hip and heel in line, longer stirrups. (If the horse were to be removed from under him, he would remain standing and not fall over). The body inclines forward when trotting with stirrups.

Head up, eyes looking ahead.

Hands carried with thumbs uppermost "as if carrying a plate of soup", whole hand supple. Straight line, elbow-hand-bit feeling like an elastic band shoulder to bit. Hands completely steady, particularly at the trot. Elbows open and close like a hinge. Consistency of contact is very important.

Reins held with fingers closed. Seen from the side, no finger bone should be visible. Thumb holds the rein onto the index finger. This allows the use of fingers for subtle finger aids.

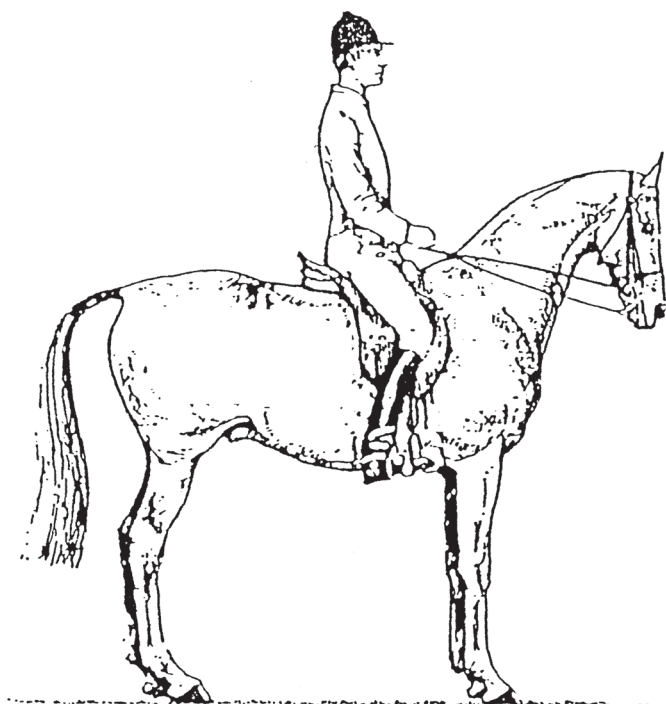
To achieve best hand position, hang arms relaxed at sides, shut fingers till nails touch palms. Bend elbows and bring hands forward as required.

Rider's weight sinks through relaxed knees and ankles down into his heels. Knees low. A deep seat gives maximum control. Legs rest on horse's side like wet cloths when not giving aids.

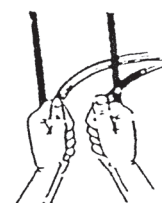
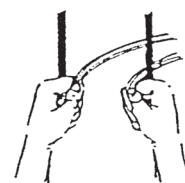
If rider grips, his seat will be shallow and the horse either made tense or unresponsive to the rider's leg.

Angle of feet - not turned out more than the thigh. Soles of feet flat as if standing on the ground.

A good rider achieves maximum performance from minimum visible effort.



*Correct hand position.  
Thumbs uppermost. Straight  
line with forearm*



*Incorrect  
Tense.  
hollow wrists*



*Incorrect  
Hands  
facing  
downwards*

## GOOD POINTS

### The Approach

With shorter stirrups, rider leans forward with shoulder, knee and toe in line maintaining light contact with saddle. No daylight shows beneath him. Remember the "three soft joints" - ankle, knee and hip. Rider's weight sinks down into deep heels.

### The Jump

As horse rises, upper body/thigh angle closes as rider folds like a book at the hip. Back remains flat. Eyes forward. From the hip down, legs remain unchanged.

If arms stay relaxed, hands will be drawn forward as horse needs more rein.

### The Descent

Angles open again on landing, returning to shoulder, knee and toe line.

Rider's position immediately on landing should be identical to position before take-off, ie lightly seated, secure and ready to give aids without delay.

Rider should not "fold" forward because he:

- (a) thinks the horse is going to take off; or
- (b) thinks he should take off, but because the horse is taking off. In fact he should be able to do this blindfolded! Once he has mastered this skill he will virtually never be left behind.

### Note

In advanced show jumping the rider will need to cope with the modern technical courses involving distance problems with stride adjustments. On a horse that becomes unbalanced or strong he may need to sit upright on the approach for maximum control.

## BAD POINTS

### The Approach

Rider bends forward at the waist (not hips) with rounded back. Result - "behind the movement".

### The Jump

Rider opens and stiffens knees ("jumping ahead") accentuating daylight triangle.

Rider stiffens ankles, putting weight on ball of foot causing knees to rise, and so loses deep heel and secure leg position. While rider's legs are employed to hold him in a perched position leg aids cannot be given.

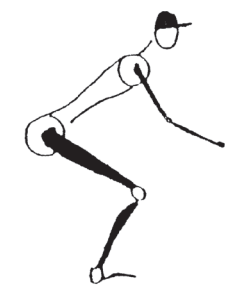
### The Descent

Rider remains perched on landing instead of retaining the "three soft joints" (ankle, knee and hip) and sinking into same position as on approach.

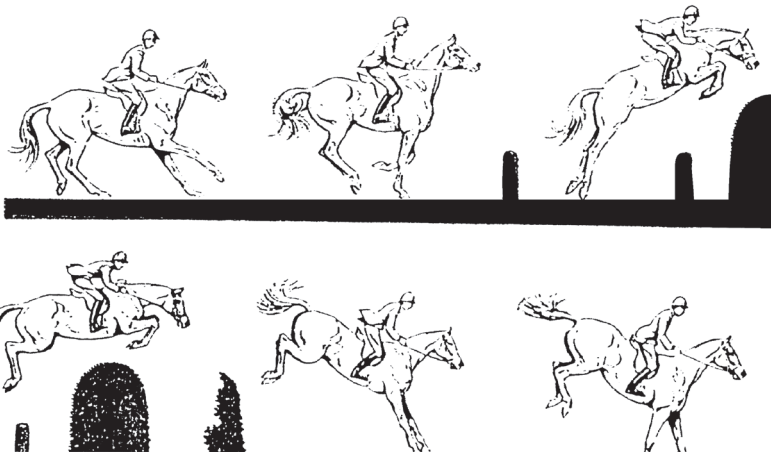
### Hands

Throwing reins away on or before take-off, creating unnecessary loop in reins over jump and sudden loss of contact.

*The rider's position seen from the side - if the lower leg is on the girth the heel is down the rider is secure on his seat no matter how the horse jumps the fence.*



correct position



## FEDERATION EQUESTRE INTERNATIONALE

### STYLE JUMPING COMPETITIONS (CSIS)

#### Art 100-233

#### Definition

If riding is varied, the submission, the correct harmony and the horse's style on the one hand, the discretion, precision and the rider's style on the other hand, must be defined to allow competitions to be judged.

##### 1. The rider

The judge shall establish which rider has the best position and who, from his level of riding and his use of the aids, is the more competent to solve with precision, rightness and discretion the various technical difficulties placed throughout the course.

The obstacles' sequence, the curves and the transitions will be executed as softly as possible with discreet aids, and shall give an impression of serenity. The rider will master the difficulties of the course without ever being overcome by them.

##### 2. The horse

To judge and in order to establish a classification, the judge will assess the conformation, the paces, the jumping aptitude, the dressage level and the performance of each horse in its entirety.

An excellent style horse must in its conformation correspond to its breed, have supple, regular and sufficient paces. It must be quiet, relaxed, well schooled, appear very easy to ride, move with lightness in a right attitude (highness of neck corresponding with the engagement of the hind quarter).

The horse's balance over the obstacle, as well as on the flat during its round, will be an important judging element. A strict respect for a light contact with the mouth will be evident if there is good balance.

*The jumping style:*

The horse must have a bascule over the obstacle: it must pull its shoulders up, the knees well in front of him, symmetrically and at the same level; the head and neck must stretch forward slightly down; the hind legs clearing the obstacle well. The horse must keep straight on the jump, without twisting and neither the fore nor the hind legs must move sideways.

The horse must be well groomed, clean, its coat shining, preferable well turned out. Leathers must be clean and supple, tack gear discreet.

##### 3. The Course and Obstacles

The course will comprise approximately twelve obstacles with one or several combinations and lines of two, three and four obstacles with a number of strides to be respected. Distances between obstacles shall be short or long. There could be compulsory turning points, transitions to trot and to walk, halts, rein-backs, obstacles to be jumped from the trot or from a counter-canter, changes of legs, in-out fences, compulsory number of strides on curves or any other assignment allowing the judges to assess the complete submission of the horse.

The rider walks into the arena and salutes. He goes near the jury box for the judges to be able to give the presentation mark.

When the bell rings, the rider proceeds at the canter and executes a complete circle on the true lead at the best location for him to cross the start line (if any) and jump the first obstacle on a straight line.

Having finished his round, the rider crosses the finishing line (if any) and executes a complete circle at the canter then progressively proceeds to trot and leaves the arena at the trot when possible.

*Execution of the course*

The rider shall do his best to respect compulsory numbers of strides and to clear all technical difficulties while riding in a classical and discreet way, perfectly mastering the impulsion, the balance and the rhythm of his horse. The rider shall respect an easy contact with the horse's mouth, necessary variations shall be finely measured out.

During the round, the horse shall be in muscular harmony.

The highness of neck corresponding with its level of collection shall give the horse the harmonious attitude as required.

Knock downs and refusals will be penalized.

**Art 100-234**

**Judgment**

**1. The rider**

Judges shall try to find out the rider who has the best position and who, by his attitude and level of riding, is the most capable to deal with the technical encountered during the course.

The rider must have a good balance, more or less near his saddle depending upon the course. He must be down on his articulations, heels down, legs in contact acting gently and on purpose. Likewise he will take jumps softly. The loins will be tense, the upper part of the body slightly bent forward, shoulders supple and arms flexible. Hands will be just in front of the withers, held one near the other.

Judges shall appreciate that sometimes arms unbend and hands move forwards, showing the rider does not "hang up on the horse's mouth", especially over the obstacle. Hands must give the impression that they only indicate the direction and have only a light contact with the mouth.

The rider must look where he is going, before, during and after jumping an obstacle.

The sequence of obstacles, curves and transitions must be executed as softly as possible and gives an impression of serenity.

The rider will master the difficulties of the course without ever being overcome by them.

All the rider's initiatives, even if leading to some slight mistake, shall be set higher than a passive attitude letting a failure linger during the entire course.

**2. The Horse**

Judges must look for as many qualities as possible.

The horse must be well groomed, clean, its coat shining. Leathers must be clean and supple, well assorted to the horse's colour, bit and stirrups must be glistening. The saddle pad must be discreet and nothing must clash with the general harmony (no bright colour).

The horse's paces as well as his expression are likewise important. Ideally, he should not trot with high knee action, nor stand badly. He must move lightly and graciously. His canter must be supple, in a natural and relaxed balance. He must be in no way heavy on the hand.

One of the more important criteria of judging is the style of the horse over the obstacle. He must pull his shoulders up, both knees well parallel in front of him. His head and neck must stretch forward slightly down, in order to balance the jump well. The horse must keep straight over the jump, without twisting and must jump in the middle of the obstacle. His expression must show that he likes to jump and the jumps must appear to be executed effortlessly.

An excellent style competition horse should not be nervous nor hot nor difficult.

### **3. The Jury**

The jury is composed of three judges, one of them being president remains in the jury box, both other members must be on the ground. One of the three must be foreign to the host nation. They will each be assisted by a secretary. Two of the three shall be International Style Judges.

Each ground judge gives style and tactics marks in accordance with the score sheet. See Annex 1a & 1b. Both marks are communicated to the Jury box with the assistance of a score board. The president establishes the placing on the score sheet as Annex 1c.

The president gives the results to the speaker who in turn announces them.

The jury is responsible for checking that the present rules are respected as well as for judging the competitions (Art. 100-235) and establishing the riders' placing in accordance with the present regulations.

When possible, there should be a speaker who can comment on the performance of each rider in order to keep the public interested. For this purpose he should receive information from the judges.

After consulting with the members, the jury president takes all necessary decisions with regard to the technical part of the competition.

The foreign judge writes a report to be sent to the FEI Secretary General. In this report will also be mentioned every incident, objection or modification to the schedule.

### **4. The Secretariat**

There must be one secretary on the jury box to help the president and one secretary each for the ground judges.

### **5. Score Sheets**

The score sheets (Annex 1) are to be used by the judges. They will not part with them, but may allow the chefs d'équipe to consult them at the jury box and will give them to the O.C. to file.

## **Art 100-235**

## **Marks**

Ground judges shall give marks as follows:

- 1) Style and presentation on an ideal score of 50 points
- 2) Tactics on a total of 50 points

The president collects both above marks and deducts penalty points (knock downs, refusals, time allowed exceeded, etc)

### List of the most important faults with regard to the rider's attitude

- \* Heels high
- \* Legs forward
- \* Bumping in the saddle
- \* Shaking the body
- \* Body too forward or backward with legs backward or forward
- \* Chin and head forward
- \* Looking down or not in the right direction
- \* Chest and back fixed
- \* Arms and elbows fixed
- \* Hands not steady
- \* Pulling on the horse's mouth



- \* Frequent bad approach to obstacles
- \* Back not straight
- \* Body too forward or backward with legs in place
- \* Neck fixed
- \* Shoulders rounded
- \* Bent wrists
- \* Open fingers
- \* Hands too high
- \* Elbows too squared
- \* Slightly bad approach to obstacles
- \* Stirrup leathers too long
- \* Knees and feet looking outward

List of the most important faults with regard to the rider's technique.

- \* Refusal
- \* Do not execute the compulsory assignments
- \* Dangerous approach to obstacles
- \* Important change in rhythm or cadence
- \* Wrong stride
- \* Uncontrolled horse
- \* Lack of straightness
- \* Behind or above the bit
- \* Disunited canter or on the wrong lead
- \* Resistance or kicking between obstacles
- \* Knock downs
- \* Slight change of rhythm
- \* Wrong flexion

CSIS:

Date:

Rider	Horse	No.
STYLE	Remarks	Mark
<b><u>During the round</u></b>		
<b>General balance</b>		...../10
Suppleness	.....	
Head position (looking ahead)	.....	
Upper body position	.....	
Arm position	.....	
Action on the reins	.....	
Seat	.....	
Leg position	.....	
Leg aids	.....	
Foot position	.....	
Pressure on the stirrups		...../10
<b><u>During the round</u></b>		
<b>General balance</b>		...../10
Suppleness	.....	
Head position (looking ahead)	.....	
Upper body position	.....	
Action on the reins	.....	
Seat	.....	
Leg position	.....	
Leg aids	.....	
Foot position	.....	
Pressure on the stirrups		...../10
<b>Turn out – Leathers – Rider</b>		...../10
<b>Total Score</b>		...../50

**CSIS**

**Date:**

Rider	Horse	No.
TACTICS	Remarks	Mark
<p>Style of Horse</p> <p>General Style of Horse ...../10</p> <p>Quietness, straightness .....</p> <p>Impulsion .....</p> <p>Rhythm and cadence .....</p> <p>Acceptance of aids .....</p> <p>Jump (back, forelegs, hind legs) .....</p> <p>...../10</p>		
<p>Rider</p> <p>Execution of the lines &amp; curves .....</p> <p>Estimation of distances, rhythm of canter .....</p> <p>Approach of obstacles (bad jumps) .....</p> <p>...../10</p>		
<p>Penalties</p> <p>Assignments: 4 points per uncompleted compulsory number of strides:</p> <p>Obst. No. ....</p> <p>Obst. No. ....</p> <p>Obst. No. ....</p> <p>.....</p> <p>Canter on the curve .....</p> <p>Transition to trot .....</p> <p>Proceed to canter on the correct lead .....</p> <p>Compulsory turning point(s) .....</p> <p>Halt and rein back</p> <p style="text-align: right;">x 4 = .....</p>		
Total score		...../50

**CSIS**

**Date:**

Rider	Horse	Mark
<b>Style Mark</b>		...../50
<b>Tactics</b>		...../50
<b>Total</b>		...../100
<b>Deductions</b>		
Knock downs	x 4= .....	
1 <sup>st</sup> refusal	3 pts= .....	
2 <sup>nd</sup> refusal	6 pts= .....	
Exceeding the time allowed	x 1= .....	
<b>Total to be deducted</b>		.....
<b>Total Score</b>		.....
<b>PLACING</b>		.....

## FIRST LIST OF INTERNATIONAL JUDGES AND COURSE DESIGNERS

The first list of International Judges and Course Designers suggested to the FEI includes persons who have, in four countries, initiated the style jumping competitions with FEI agreement:

- Organized and judged the competition
- Thought about, standardized, planned a common philosophy for the style jumping competition concept
- Permitted at last to obtain a general consensus that worked to everybody's satisfaction, especially during the last two events held in Lugarno (SUI), 17, 18, 19 May 1996 and Fontainebleau (FRA) 21 & 22 September 1996.

All are founder members of the style jumping competition system and are able to take the best decisions at an event, to judge international competitions and to design the different kinds of courses to the satisfaction of everybody.

The list was produced with the approval of all founders of the discipline.

### International Style Judges

DEPAEPE Julian	BEL
MAGHERMAN Alex	BEL
MUSETTE Jean-Paul	BEL
VAN DE CASTEELE Bart	BEL
BLANQUET Alain	FRA
CADIOU Pascal	FRA
CAPLAIN Jean Louis	FRA
COLOT Jean-Louis	FRA
VAN DER VENNE Harry	NED
WILMER Sjra	NED
CLAVEL Raymond	SUI
ROBBIANNI Giorgio	SUI
WEIER Paul	SUI

### International Style Course Designers

DEPAEPE Julian	BEL
MAGHERMAN Alex	BEL
VAN DE CASTEELE Bart	BEL
BLANQUET Alain	FRA
CADIOU Pascal	FRA
COLOT Jean-Louis	FRA
LARGILLIERE Gerard	FRA
VASQUEZ Patrick	FRA
PETERSEN Olaf	GER
VANROOVERT Jef	NED
ROBBIANNI Giorgio	SUI
WEIER Paul	SUI

## JUMPING EQUITATION COMPETITION

### APPENDIX 2

Dimensions of obstacles for National Classes for various levels of competition.

A minimum of 50% of the obstacles in each course must be built to these heights.

For age classes:

JUNIOR DIVISION:	12-18 years	
HEIGHTS:	.85m x .90m	1.00m x 1.15m
	(2'9" x 3')	(3'3" x 3'9")
SENIOR DIVISION:	18 years plus.	
HEIGHTS:	1.05m x 1.20m	1.05m x 1.20m
	(3'6" x 4')	(3'6" x 4')
YOUNG RIDER DIVISION:	16-21 years.	
HEIGHTS:	1.05m x 1.15m	1.05m x 1.20m
	(3'3" x 3'9")	(3'6" x 4')
MASTERS DIVISION:	40 years plus.	
HEIGHTS	.90m x 1.05m	
	(3' x 3'6")	

### **RECOMMENDED:**

For		
PRELIMINARY:	.70m x .85m	
	(2'3" x 2'9")	
NOVICE:	.90m x 1.05m	
	(3' x 3'6")	
OPEN:	1.05m x 1.20m	
	(3'6" x 4')	

## **SECTION D: FOR JUDGES**

### **ON JUDGING**

The judge's task is to rank the competitors in the class before her from first to last.

The judge must:

- know the Rules in general and in particular, those governing the competition before her;
- ensure that the scoresheet reflects her decisions;
- be impartial and honest.

There are many books that have been written by very knowledgeable riders, trainers and judges – indeed, a list of books is included in this manual so that judges, riders and trainers can expand their knowledge of Equitation. To become a Jumping Equitation judge, you must attend a two day clinic and pass a written examination. So it is not possible to do more than touch on some aspects of judging in this Manual. Completing the Scoresheet; Understanding the Scoresheet and The Judge's Check List give some detail for an understanding of the system of judging.

### **UNDERSTANDING THE SCORE SHEET**

The score sheet aims to be self explanatory. Major faults are in bold print, and these are to be more heavily penalised than minor faults. The rider's faults shown during the round are to be underlined or circled on the score sheet as an explanation for the mark given. All the faults listed on the score sheet are described in this Manual.

The score sheet can be divided into two sections – the first gives the rider's physical input to the round and the second section tells what actually happened during the round. A test may ask a rider to show a definite change of pace, such as showing gallop pace between two fences and thus jumping the second from the gallop; or to show an increase of pace in order to have (say) five non jumping strides between two fences. The ability of the rider to perform any test effectively will be reflected not only in the mark for the test but all through the score sheet.

Knockdowns are 4 penalty points per fence down. The first refusal is 4 penalty points, the second refusal is 8 penalty points and the third refusal is elimination. No points are retained after elimination.

The positive points from the first part of the score sheet are the sub-total and any penalty points are deducted from this mark. The resulting figure is known as the SCORE.

The tests, which are to be shown on the course plan, are marked out of 10. For a Combined class, 4 tests are usually sufficient. PLEASE NOTE: if a competitor does not perform the test as required, e.g. the horse canters through a trot fence, then s/he is NOT eliminated but marked 4 marks (Unsatisfactory) or less for that test. It is acceptable to give a zero (0) mark. A score can only be given for the first attempt at a task. If the task is not executed then the score is 4 or less.

The total marks for the tests are added to the SCORE to give the FINAL SCORE.

### **SEPARATING EQUAL SCORES**

To place those riders who have equal final scores the scoresheet should be read downwards from the top – ignoring the mark for presentation – until one of the riders has a higher mark. For example, two or more riders may have an equal final score, and the mark for Leg is the same, the mark for Eyes is the same but one rider has a higher mark for Seat. This rider will be placed higher than the others and so on until the ties are broken.

## MARKS

The mark for PRESENTATION should be given by the time the combination have gone through the start flags. This mark is given for a pleasing impression. The rider should be wearing appropriate clothing, neat and well fitting; the horse should be fitted with tack that is clean, appropriate and well fitting. Boots and bandages are allowed and so are all types of bits except those prohibited in the showjumping rules.

When marking the TESTS precision is important and should be rewarded with high marks. A rider who is bold and takes risks when performing a test, to show brilliance and horsemanship, should be rewarded with high marks. However, the rider may make a mistake when taking a risk and must wear the consequences, a low mark, for any mistake.

LEG POSITION and RHYTHM & TEMPO are very important so the mark is doubled. If the competitor drops back from the canter to the trot, i.e. breaks gait, this is a serious fault and should be reflected in the mark for both leg and rhythm.

To take the words from the FEI Definitions for the Style Competition:

***All movements should be obtained without apparent effort of the rider. She should be well balanced, with loins and hips supple, thighs and legs steady and well stretched downwards.***

***The horse thus gives the impression of doing of his own accord what is required of him.***

Therefore an ideal equitation round should be smooth and flowing, with invisible aids, smooth transitions, no hesitations or rails, no misses of distance, horse and rider together at all times.



EQUESTRIAN AUSTRALIA

**JUMPING EQUITATION SCORESHEET**

Class \_\_\_\_\_

Name of Rider \_\_\_\_\_

Name of Horse \_\_\_\_\_

--	--	--	--	--	--	--	--	--	--	--	--

Major Fault Minor Fault	Mark (out of 10)	Positive Comments					
Presentation and Gear							
<b>LEG - Ineffective/ loss of stirrup/ loose calf or knee/ lacks deep heel/ leg too far forward or back/</b> stirrups too long or too short/ stirrup on tip of toe or home	x2						
<b>EYE CONTACT - Not looking at line/ looking down/ looking for leads</b>							
<b>SEAT - inappropriate use of 2 pont or 3 point/ unstable/ too far forward or too far back in saddle/ uneven</b>							
<b>HANDS - Rough/ fixed/ under-release/ elbows fixed/ throwing reins away/ inappropriate bit/ too high/ too low/ uneven/ reins too long or too short/ over-release</b>							
<b>UPPER BODY - Getting left (a miss)/ behind motion/ ahead of motion/ stiff twisting/ ducking/ leaning out</b>							
<b>RHYTHM AND TEMPO - Lacking impulsion/ break in gait/ uneven - erratic/ rushing/</b> leaving out strides/ adding strides/ too fast/ too slow	x2						
<b>CONTROL - Refusal/ resisting aids/ under-riding (passive)/ overriding (active)/</b> horse pulling/ on forehand/ above bit							
<b>APPROACH AND LINE - Not follow track/ wrong lead/ disunited/ cut corner/ drifting/</b> incorrect bend and lines/ weaving							
<b>TAKE OFF - deep spot/ long spot/</b> not centre of fence/ propping							
Knockdown 4	SUB TOTAL	Placing					
1st disobedience 4							
2nd disobedience 8							
3rd disobedience Elimination	LESS PENALTIES						
Fall or horse/ rider Elimination							
SCORE - Marks can only be given for first attempt at test							
MARKS FOR TESTS	1	2	3	4	5	6	
<b>FINAL SCORE</b>							

SCALE OF MARKS				
10 = excellent	8 = good	6 = satisfactory	4 = insufficient	2 = bad
9 = very good	7 = fairly good	5 = sufficient	3 = fairly bad	1 = very bad

Judge's Signature .....

## MEDAL CLASS RIDE OFF SCORESHEET

(for Judges use only)

TEST	RIDER					
	1	2	3	4	5	6
1						
2						
3						
4						
5						
Overall Impression						
TOTAL						
Deduct DISOBEDIENCES						
TOTAL						
PLACING						

The number of tests is at the Judge's discretion, however, it is suggested that there is a minimum of 3 and a maximum of 5 tests.

Each test is written in the order that it will be performed.

All tests have a value of 10 and will take into consideration Position, Pace and Control.

Disobedience, rails down – deductions as per standard scoresheet.

### SCORING FOR MEDAL CLASSES

1. The first qualifying round will be scored using the standard scoresheet. Scores from the qualifying round will not carry over into the rider off, will all riders starting on an equal basis.
2. Up to 10 riders will ride off.
3. The ride off will be conducted over a modified course including a maximum of 5 tests.
4. No scoresheet will be handed out, but a numerical score will be given.

## Completing the Scoresheet

1. The mark for presentation should be given by the time the combination have gone through the start flags. This mark is given for a pleasing impression. The rider should be wearing appropriate clothing, neat and well fitting; the horse should be fitted with tack that is clean and well fitting. Boots and bandages are allowed and so are all types of bits except those prohibited in the showjumping rules.

This mark is a small part of the total – so don't agonise over giving an 8 or 9. With 4 tests included in the competition the 1 mark difference is only 1/160<sup>th</sup> of the total.

2. Judging commences the moment the rider enters the ring – immediately record obvious faults such as stirrup too long/too short. Check for position problems that will apply throughout the whole round – have them noted immediately.
3. An ideal round is smooth and flowing, with no misses of distances, invisible aids, smooth transitions, no hesitations or rails, rider and horse together at all times.

A rider who is unaware that s/he is making an error is not as good as the rider who is aware s/he's making an error and tries to rectify it, but doesn't succeed. However, the rider who rectifies the error but is a little rough in doing so is not as good as the rider who rectifies the error subtly. Best of all is the rider who makes few or no errors.

4. Be careful not to overrate scores. 10 is excellent (perfect) and this is rarely achieved for a whole round. Low marks should be substantiated with appropriate comments or underlining of the Faults on the scoresheet.

**The scoresheet shows major faults in bold, which are to be more heavily penalised than minor faults.**

5. As judge you must have a mental picture of what you are looking for. The first horse sets the standard of your marks for the whole class. It may be the best round or the worst round.

Be careful not to give a 5 or 6 for something that is quite good. If you do and a poor round occurs, you will either have to give very low marks or risk not having sufficient differential between quite good and quite bad rounds. Equally, if you give very good marks for quite a good round you may not have enough marks left for a very good round. The first horse is always a hard one to mark, so you must be organised and concentrating when the class starts.

A good rule of thumb when judging rhythm and tempo is that if it looks too fast and hurried then it is, and if it looks too slow, it is.

The longer you deliberate about the marks, the less accurate you are likely to be. Remember that under 5 is a fail and that 5 and over is a pass. Do not discuss the marks with your penciller, it is your responsibility to make the decisions.

6. Knockdowns are 4 penalty points per fence down. The first refusal is 4 penalty points, the second refusal is 8 penalty points and the third is elimination.

The positive points from the first part of the score sheet are the sub total then the penalties are deducted from this mark. This mark is shown as the Score.

7. The tests, which are to be shown on the course plan, are marked out of 10. Four tests are usually sufficient. Please note: if a competitor canters through a trot fence then s/he is not eliminated but marked 4 marks (unsatisfactory) OR LESS. It is acceptable to give a 0 (zero) mark. A score can only be given for the first attempt at a task. If the task is not executed then the score is 4 or less.

The total marks for the tests are added to the Score to give the Final Score.

8. It is important that one does not prejudge a class – eg Oh Johnny Jumper is in this – he is usually a good rider. On the day he may or may not be the best rider – there may be other riders who rode the better round.

Remember the code of ethics in being a judge, your actions reflect on the system itself. A Jumping Equitation Judge is expected to be fair and impartial.

### **Communication with Penciller**

Be clear and concise in your terminology so that the penciller records your decisions correctly. If you use the boxes at the top of the scoresheet as numbered fences get the penciller to number them or if you use them only as a memory jogger explain how you want this done.

It is the judge's responsibility to ensure that the scoresheets are completed correctly and all marks are recorded.

## CHECK LIST – FOR THE JUDGE

### 1. Attire and Arrival

The judge must:

- be properly attired, i.e. formally dressed.
- arrive in Jury box at least ½ hour before the course is open for walking.

### 2. Jury Box

Introduce yourself to OC person, the penciller, announcer, others present.

*Check*

- that penciller has a list of riders, score sheets, course plan
- if course plan is not in Jury box, collect from CD when walking the course
- that all obstacles can be seen clearly from Jury box and in particular from judge's seat
- that start and finish can be clearly seen from judge's seat
- check that arrangements have been made for score sheets to be added up

### 3. Walk Course

**If Judge has any problems with the fences or track, discuss with CD before any changes are made.**

- introduce yourself to Course Designer and collect course plan if not already available
- check course plan for compliance with the Rules of the competition
- check that course plan is displayed for riders and includes all tasks required
- walk track checking fences for flags, whether fences are legally built
- decide aspects of judgeability – especially if fence is to be jumped at an angle
- if a fence is not clearly visible from Jury box arrange for a person from the ring crew to signal to the Jury if it is disturbed. This person must have voice communication with Jury box.
- check that marshal has list of riders and course plan and has voice communication with Jury box.
- check that steward is in place to supervise practice arena.

### 4. Return to Jury Box

*Check*

- Judge needs – list of riders, course plan with tasks listed
- penciller needs – list of riders, score sheets with class number
- Announcer needs – list of riders, the time that the class is to start so that s/he can assist the marshal to start the class.

### 5. Running of the class

- Judge must control the bell and ensure that the penciller is completing the score sheet correctly
- The judge must ensure that each horse/rider combination is correctly identified so that the score sheet correctly records the round.
- That score sheets are being added up in box or sent to scorer.
- At the end of the class, the judge must ensure that the list of placegetters is provided to the announcer.
- Judge must ensure that the scoresheets are signed.

**Judge attends presentation to**

- **congratulate riders**
- **to sash placegetters if requested**
- **congratulate course designer**

## REALITY EQUITATION

### Judging Notes

#### Sit with the Judge

- Ben Netterfield  
EFA Junior Equitation Final 2000
- Katrina Dukats  
2005 Pony Club NSW State Jumping Equitation Championship
- Rory Scallon  
EFA Junior Equitation Final 2004
- Megan Joerg  
EFA Junior Equitation Final 2002
- Leo Conroy From the USA  
The Judge's View

#### Listen to the Trainer

- Missy Clark of New York  
Let's Reward Good Riding

## EFA Junior Equitation Final Competition - 2000

Report by **Ben Netterfield**

Competitors and parents alike often ask me what do I look for as an equitation judge. Well the short answer is this: 'a rider and horse combination that is well balanced, have a mutual understanding of each others needs and abilities and make every aid or change seem effortless – which should reflect your training and / or groundwork. The rider is effective and sympathetic and has a clear understanding of what the course and tasks are asking of them.

The most important aspect of having a good equitation round lies with the rider. A well balanced and correct position is important, but more important is an effective position. This gives the rider a clear path of communication with their horse, therefore allowing them to control the round, not just be a glorified passenger. Be the 'decision maker' and this was what I was looking for when I arrived at the Sydney Royal 2000 to judge the EFA Junior Equitation.

Judging and riding is all about understanding the course. As usual, John Vallance, the course designer had put together a challenging track which was going to make the rider think carefully and have planned their round. If you wanted to do well in the class you wouldn't be able to just canter up to each fence with a great position and hope for the best.

Let's look at some of the tasks which sorted the men from the boys so to speak.

The first task required competitors to do 8 strides from fence 2 to fence 3. The distance walked just short of a standard 8 strides. The main thing to remember here was that most related lines early in a course ride slightly longer than they walk especially if you are a little nervous and haven't let your horse open up. Most riders in the class didn't do too badly down this line. It was pleasing to see the riders generally get this task under their belt without too much trouble.

The second task of the round followed fence 4b and as soon as you looked at the line it was obvious that a little planning was going to be required. The main reason being on landing after fence 4b there was a lovely fence right in front of you, just inviting you to canter down and jump it, unfortunately it wasn't the next fence. Fence 5 was on a slight curve to the left. The distance was a fairly standard 5 strides so that wasn't the problem. It was mainly the fact of keeping horse and rider focussed on fence 5 not fence 8. Eyes, guiding reins and a well-balanced upper body were

what was needed for this line. Some in the class found this easy, some fell into the trap.

When walking the course, the next 4 fences we knew would be the real test for this class. After fence 5 you continued on the left rein around to fence 6. This was the beginning of the 3<sup>rd</sup> task, to increase the tempo from fence 6 to fence 7a. To fully understand the implications of this task we need to have a look at what followed it. Fence 7a was the first part of the double that has been jumped previously as fences 4a and 4b. The same double had caused few problems the first time through. Fence 7b was followed by a direct straight line to fence 8. The distance to fence 8 was roughly 50-90cms more than it had been from fence 4b to 5, a nice 5 stride distance. But between 7b to 8 the task asked for 6 strides. This line would be a tough test.

So back to fence 6, the increase in tempo had to be done properly or disaster would soon follow. The importance in the increase in tempo and how it was done and where the riders decided to complete this task and bring the horse back to a working canter greatly influenced the way the next task was achieved. The rider's position through the double would have a great influence on the rider getting the horse to really wait and be prepared – and to react quickly enough to do the next line correctly. These four fences and 2 tasks in particular would show us our winners.

The thinking, effective rider with a good stable position was able to put their plan into action. A plan was so important there, because there was no room in those two tasks to fly by the seat of your pants and hope that somehow it would all work out. It required an educated balanced horse with a rider who understood the problems and rose up to meet them. In other words, a real rider – no passengers in sight. This section of the course summarised for me what we are looking for in our equitation riders. I'm glad to report that these are just some of the qualities that were to come out of this class. It certainly was wonderful to me as a judge seeing all these different skills being tested and riders in turn throwing up the correct answers. It also shows those hours at home practicing the simple things correctly; put into action at the show gives you the effortless ride in the ring. Making it all worthwhile!

## Sit with the Judge – 2005 Pony Club NSW Jumping Equitation Championships

By Katrina Dukats

I recently had the great pleasure of judging at the Pony Club Assn of NSW State Jumping Equitation Championships at Dubbo. There were full fields in each of the four age groups with two judges marking each competition. I will talk about one of the two Combined classes I judged – the 12 years and Under on the Sunday morning with Anita Gibson as co-judge.

When I walk the course I visualise my ideal round – left or right rein through the start flags, where 2 point or 3 point seat should be used, where the tempo should be steady, where the rider should move the horse forward, what are the tasks and how should the rider prepare for these.

So after one walk of the course, the two judges met, discussed the options that are open to the rider and set the same criteria in the judge's minds for a top ride. At Dubbo, the judges sat on opposite sides of the ring so each judge had a quite different view for some of the fences so let's go through the 12 years and under course from the view of the judge sitting in the aisleway.

The riders came from the entry gate directly to me, saluted and then trotted across the ring to Anita and saluted her. The bell was rung and as judges, we had expected the rider to turn left, canter down to the end of the ring, curve left and approach the start on the left rein giving a really nice approach to fence #1. However, more than half the class cantered back across the ring, turned hard right, cantered six strides and then had to make an immediate turn back the way they had come to approach fence #1. A number jerked their horse's mouth to achieve this, most horses were unbalanced and the rider was flustered. And all this before they had even started the course.

The first task was to make a tight turn from fence #2 to #3 on the right rein. To get a good mark for this task, the judges wanted to see - #2 jumped on the left side of the fence, the horse to land on the right leg, the rider to look where they were going, to use 2 point seat and an opening rein during the first part of the turn and to sit with leg on to achieve a nice jump over fence #3. So we actually wanted to see quite a lot! Preparation before #2, a change of leg if the horse landed on the left leg and a positive ride to avoid a stop at #3.

Fence #4 was on a right hand turn so right lead was necessary here. After fence #4, we expected to see a

change of leg, either simple change or flying change at the corner, then left lead with at least 10 strides in 2 point seat with the rider moving the horse up to fence #5, a big solid oxer. Problems shown here were horses that were disunited and the rider making no attempt to fix the problem, riders that sat in heavy 3 point seat while the horse's stride became shorter and shorter so that when they arrived at the oxer it was a very big effort for the horse to jump, which meant a number of riders were left behind the motion and gave their horse a jab in the mouth. For those riders who got their horse travelling forward with a little increased tempo, on the correct lead with the rider out of the saddle in 2 point, fence #5 came up and went in a smooth arc of horse and rider – together. It was this particular section of the course that showed the judges who were the 'sitters' and who were the 'riders'.

After #5 a turn to the right brought up the double of verticals, with the 'sitters' often left at the B fence. A straight line to fence #7 led to the next task, up the tempo between #7 and #8. This was a fairly long stretch but was on a right hand curve. Judges looked for preparation before #7, horse to land on correct leg or if on wrong lead then leg to be changed pretty quick smart, rider to rise to 2 point, tempo to increase (that was what was asked!) all the way around the curve – then a smooth transition downwards in tempo and in seat to approach fence #8 and the last task. Problems here – no increase in tempo or only for a few strides, no 2 point seat shown, transition downwards was jerky with a number of riders showing rough hands.

Finally the last task – show 6 strides between fences #8 and #9. This was very difficult. As expected there were ponies rather than horses in this group and they ranged in size from hardly there at all to galloways. Anita and I had decided that those who really made the effort to get the striding were to be rewarded even though they did not actually get the six. A high scorer on this task was the eventual champion. Tom was riding a galloway sized pony so it was reasonable to assume that the horse could make the striding. The approach over #8 was nice and controlled and the rider was obviously making a direct line to #9 which he would jump at an angle. But the pony's strides started to shorten and it soon became clear that if the rider did nothing the pony would pop in the extra stride as had been done by so many other ponies in the class. The rider did do something, he kicked on and even though the take



off for the fence was long, the rider had completed the task requested – he had ridden the distance in six strides. Both Anita and I turned to our pencillors and said ‘now that’s a 9” – Tom had demonstrated that he was a rider not a ‘sitter’.

The judge’s task is to judge the winner from within the group in the class on the day. Everyone has a good day and a bad day. The score sheet needs to reward those who try hard, but most of all, to reward those who are the best on the day.

## **EFA Junior Equitation Competition**

### **SYDNEY ROYAL FINAL, Thursday, 15th April, 2004**

By **Judge Rory Scallon**

The course set for this year’s Final was uncomplicated, and as it turned out, a sufficient test of this year’s qualifiers. The focus of questions asked by the course designer was that of understanding distances. Four tasks were set with a total of nine jumping efforts. The course was flowing and most competitors managed to ride the track given without much trouble. The rate at which competitors were moved through the arena added some tension to their efforts along with having to perform at such a daunting venue.

I will now go through the course step by step to help the competitors understand what was expected of them.

Entry and salute (first impressions go a long way)

Most competitors presented well. Because of nerves some competitors failed to acknowledge the three judges.

Prior to starting competitors were expected to establish a forward, rhythmical canter that would be maintained throughout their course. Many competitors did not establish sufficient canter to fence 1.

Fence 1 to 2. (Task One) This was a bending line to be ridden in seven equal strides on the left lead.

Many competitors did not have sufficient canter to fence 1 and therefore had to compensate to fence 2. Although everyone started on the left lead to fence 1, there were a surprising number who landed on the right lead and made little or no attempt to correct this. Achieving the seven strides also seemed too much task for most of the competitors. Other errors were not jumping the middle of the fences and not approaching each fence in a straight line. This continued throughout the course, but I will not mention it again.

Fence 3 to 4. (Task Two) The turn from fence 2 to 3 was straight forward , left lead with ample room to regain rhythm. Most competitors looked through this turn but many failed to jump the straight line. Again striding was a problem and should not have been.

Fence 5a to 5b. A one stride combination which was rideable for most competitors, however this element proved a major distraction for the next task, with many riders taking too much time after 5b to achieve 400mpm for their third task.

Fence 5b to 6. (400mpm) Right lead bending line to be ridden at 400mpm. Many riders appeared to decide to move up to 400mpm once they had landed from 5b and taken a few strides. Judges were looking for smooth transition to larger strides and for that to be maintained to fence 6. Competitors offered a variety of interpretations with a handful succeeding in showing 400mpm for the distance. I felt this to be the hardest task as many of the horses lacked this level of schooling.

Fence 7 to 8. (Task Four) Six strides between Fence 7 and 8. From fence 6 to 7 the turn was more acute ,but still a rhythm could be maintained. Many riders fell into the trap of approaching the finish without enough consideration for the final task . Many that achieved the six strides did so with five large and one very compressed stride.

#### Summary

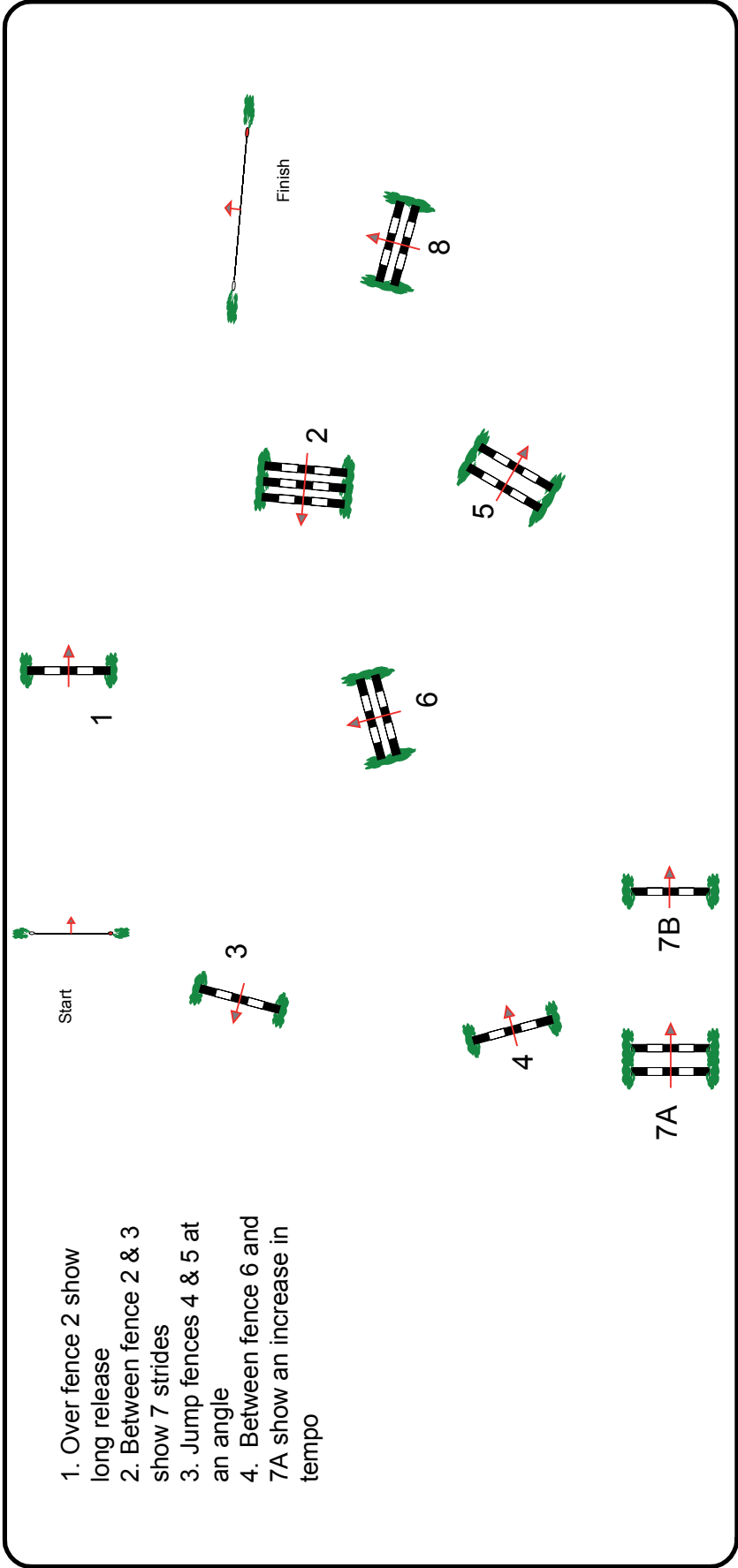
The overall impression of the equitation round should be one of elegant, effortless balance and rhythm. The expectation that riders at this level should have independent positions was not generally met. By this I mean that many of the competitors were not able to allow forward motion over obstacles resulting in the horse’s ability being compromised. (Pulling back on the reins to balance yourself over a fence does not allow your horse to bascule).

Equitation is the science of helping your horse be as productive as possible. Good luck in the future.

# Sydney Royal Easter Show

Class No.: Equitation Competition against the clock Thursday, April 04, 2002 Start: 13:40

Table: A	Speed: 0 m/min	Obstacles:	1st Jump-off:	2nd Jump-off:
National RG:	Length: 0 m	Efforts:	Length: 0 m	Length: 0 m
FEI RG / Art:	Time allowed: #DIV/0! sec	Penalty sec:	Time allowed: #DIV/0! sec	Time allowed: #DIV/0! sec
Height: 1.10 m	Time limit: #DIV/0! sec	Closed combination:	Time limit: #DIV/0! sec	Time limit: #DIV/0! sec



Course Designer  
 John Vallance Aus

## EFA JUNIOR EQUITATION FINAL 2002

Report from **Judge Megan Joerg**

It was my pleasure to judge again at the Final of the EFA Junior Equitation Competition at the 2002 Sydney Royal Easter Show along with Cynthia Job-Parker and Ben Netterfield. The standard of horse and rider has improved steadily throughout the years. This year was no exception. There were some very good displays of horsemanship and some fabulous horses.

This year the tasks set by John Vallance proved to be deceptively difficult. They were quite challenging and sorted out the competitors decisively. The first test was a long crest release over fence #2, a triple bar off a corner away from the exit gate. This then led to complications as the next task was to show seven strides between fences #2 and #3. Not many riders scored well in this task. It was way more difficult than it appeared.

The third test was to jump fences #4 and #5 at an angle. Some riders misinterpreted the line and made the distance very difficult. This particular task showed the riders who had had experience in jump-offs. The distance rode very well if the fences were angled correctly. This proved difficult for some of the riders. This is a skill that is vital if one is to be competitive in showjumping so I feel that it is a valuable task to be tested in Equitation classes. Some tried a little too hard and some lost their line. Some riders had very clever horses who helped them out enormously and then there were some very clever riders who helped their horses by keeping good eye contact and a steady even rhythm to the fence.

The last test was to show an increase in tempo between fences #6 and #7A. There was plenty of room to show this task well but very few riders took advantage of the situation and rode extremely conservatively. Riders should be able to show an understanding of the different seats required for an increase in tempo but unfortunately this was not obvious in this competition. The few who did 'go for it' scored very well. Jumping Equitation is effective yet stylish riding. The judges are looking for 'riders' not 'passengers' and this particular task revealed who was who very well. Again this is a skill that needs to be honed if the riders wish to be competitive in showjumping classes.

John Vallance's course rode well and sorted the riders out without too many disappointments. I find judging these classes both challenging and rewarding. It is very encouraging to see the standard of riding becoming

more effective and positive as these riders are the future of showjumping in Australia. The attention to detail of the presentation is to be commended. The gear does not have to be new but it does have to be spotless to score well. I fully understand that there is a dedicated team of workers behind the scene so they need to be congratulated too!

In draw order the ten winners were :

Bree Harker, Eleebana; Kristy Lee Hogan, Werrington; Kim Cameron, Dubbo; Jason Twomey, Tumut; George Johnson, Nelson; Amanda Jakins, Armidale; Tod Hinde, Bega; Alison Lucas, Lakesland; Aaron Hadlow, Koonawarra; and Lauren Hartog, Castlereagh.

## THE JUDGE'S VIEW – by LEO CONROY

An extract from the US magazine "Horse Show"

*Former AHSA Assistant Executive Director, Leo Conroy is an "R" rated Hunter, Jumper, and Hunter Seat Equitation Judge. He also serves as Vice Chairman of the Hunter Seat Equitation Committee and a member of both the Junior Hunter Committee and the AHSA Board of Directors.*

Firstly keep in mind that classes are judged on a curve, and exhibitors should remember that everything is evaluated in context. For instance, we all know that picking up the wrong lead is a major mistake, but in a class where everyone does it, it becomes less so. Many times picking the winners comes down to comparing who made the least glaring mistakes.

### The First Impression

When judging, one of the things I always take into account is the very first impression a rider makes. This is very important. First impressions are lasting, and you only get one chance to make it good.

The first thing a rider should be aware of is turnout. Clothes that fit properly, and are cleaned and pressed with a horse to match make a big difference. Better to be five points ahead going into the ring than five points behind.

The more savvy riders are rarely late into the ring, and they also work on creating a positive impression when beginning his or her round over fences. Entering the ring, after saluting the judge, they convey a solid sense of purpose by picking up a strong yet fluid canter and proceeding right to the first fence. The rider who is late into the ring, takes too long in his or her circle, or rides tentatively to the first fence usually proves a disappointment elsewhere on course. But one error does not a disaster make. If you make a mistake, you should not give up on the whole round. Better to leave the ring having done more right than wrong, than to give up and have a bad trip turn into a total disaster. Striving for more right than wrong leaves the judges feeling sympathetic, while giving up completely simply leaves a negative impression. Remember, there are usually a number of classes to compete in on a given day; you'll undoubtedly run into the judges in a later class, and you'll want to leave them with a good first impression.

### Delivering showmanship

This all adds up to producing a rather untenable, unquantifiable quality that is intrinsic to every winning

performance – showmanship. It's the ability to separate yourself from the pack, to shine out from other riders. Let me illustrate what I'm talking about. Recently I had the opportunity to judge an entire day of equitation with Mrs. Betty Oare, a judge I very much respect. The course designer was Richard Jeffrey. Richard believes in setting courses that provide the riders with multiple options. This enables them to then decide how to ride the course in the way that best suits themselves and their mount.

In our Medal Test, Betty and I brought four riders back into the ring and asked them to jump a portion of the original course in a revised order. We also asked them to hand-gallop a jump. The first three riders all did a nice job, however they rode very conservatively. The fourth to test, our leader up until then, convinced us we had made the right choice. This rider opted for the more economical, yet more difficult approach to the jumps. And her hand-gallop was dramatic. When she completed her test, she had clearly demonstrated not only exceptional horsemanship but also equal showmanship.

When judging, what one expects to see is, as much as anything, determined by the level of the rider before you. For example, most judges would agree that a rider with educated hands can be a pleasure to watch. This rider can turn his horse in the air to make the inside turns or shorter options without causing the horse to invert or jump poorly. But when this is attempted by a rider whose base position is not quite secure enough, the short release becomes a punishment. The rider is stiffing his horse off the ground, and that is a major error.

Riders and trainers should remember there is more than one ribbon per class. I would rather see a rider take the longer, more conservative route to a fence, do it well, and risk getting beat for first than attempt something he or she is not ready for and really get themselves into trouble.

### No Excuses

As I stated at the beginning, judging is a subjective and therefore imperfect exercise. As such it leads itself easily to criticism. Very often the judge is the most easily employed excuse. Exhibitors and trainers must realise that no one wants you to do well more than the judge. Judges love to pin classes where the winners are clear cut. Unfortunately that does not always happen. It is much easier to simply say the judge "doesn't like me" than it is to admit one needs work and further improvement.

Obviously it's counter productive when we make excuses for necessary improvement. In my experience, the best riders and trainers do not get bogged down in excuses. Their competitive nature has them coming back to try harder in the next class or at the next show. And those are the types of riders likely to find themselves at the top of my judge's card.

## When Judging Equitation, 'Let's Reward Good Riding!'

**Equitation should be judged as the hybrid of hunter and jumper riding, says this top trainer.**

By **Missy Clark**

Along with many jumpers and a few hunters, I train riders and horses for the junior equitation divisions; I trained 2001 Stabgate.com/ASPCA Maclay Finals winner Brian Walker (who also came second in that year's Eisers & Pessoa/AHSA Medal Finals and USET East Coast Talent Search. In 2000, three of the top Maclay Finals competitors were from my barn, and I co-trained Medal Finals and USET East Coast Talent Search winner Sarah Willeman. I'm a big proponent of equitation's importance in the hunter/jumper world, which is why I'm concerned that some judges aren't pinning the discipline as the hybrid of hunter and jumper riding (perhaps even more closely related to the jumpers than the hunters) that it's intended to be. Instead, they're judging equitation as if it were an end in itself, using a cookie-cutter formula derived strictly from the hunter ring and in doing so, they're rewarding mediocre riding and hurting our sport.

Let me explain what I mean. My teaching goal is to give my students a base of correct, effective horsemanship. Their heels are down, they're in the front of the saddle, their reins are the correct length, and they're relaxed and going with-not behind-the motion of the horse. To me, this is a universal seat that that equips them to be good riders in either the hunter or jumper ring. They can produce a smooth, flowing hunter round-or a jumper round whose tighter turns and more technical distances require them to package their horses and take off from deeper spots.

Sure, there are differences in form between the hunter ring and the jumper ring, but those variations are minute. When you watch the best jumper riders - such as Peter Wylde, Ian Millar, or Beezie Madden - on a grand prix course, you see the same smooth continuity that you do in a good hunter round. (Want an example from the junior ranks? My student Sarah Willeman came third in the BET/AHSA National Individual Junior Jumper Championship and was on the winning team in the BET/AHSA Prix de States Team Championship the same week she won the Medal.)

My horses also benefit from a "hybrid" approach designed to be good training for either ring. When I was showing frequently, I schooled my own hunters and jumpers alike because the same flatwork and gymnastics that made my jumpers light and adjustable (including counter-canter for balancing and lateral work, such as half-pass, for suppling) worked for the hunters, too: for instance, if a hunter was a little quick off the ground, I could add a stride in the line and lighten him with the bend. After jumper-type schooling, my hunters found the side-diagonal-side-diagonal hunter courses a piece of cake. (And, contrary to some trainers' opinions, jumper-style schooling didn't "take the jump away" from my hunters!) Now, a similar program makes my students' equitation horses more rideable, increasing their options for coping in the ring if a line or distance doesn't work out according to plan.

So if equitation is about a good rider on a rideable horse, it makes sense that competitors should be judged on the overall quality of their performance in the ring, not on mechanical and arbitrary criteria for striding and distance.

Good riding means "rolling the dice a little harder": riding with more pace and taking the more difficult track around the course, taking more chances to produce an outstanding ride. As part of such a forward trip, the rider might find a deep spot at the base of an oxer as preparation for a tight landing turn. That's perfect, right? But plenty of judges (particularly those without much jumper-ring background) don't see it that way. They want X strides on the line and a takeoff X feet from the base of the fence and they mark down for anything else - whatever the quality of the round. They reward posed riders on easy-to-stay-with flat jumpers (I cringe when I hear one of these described as "the perfect equitation horse") who play it safe by taking the long approaches and sitting down all the way around. That kind of judging encourages mediocrity.

So what could help bring the judging standards for equitation more consistently into line with the discipline's real goal? More active trainers in the judge's booth, for one thing, yet I know that most of my colleagues, like myself, just don't have enough hours in the day to get our judge's cards. Meanwhile, we need more good clinics, like the one held in 2001 in Palm Beach, for equitation-judge candidates: There, qualified judges scored and commented on a demo equitation class including George Morris (Olympic show-jumping veteran and author of *Hunter Seat Equitation*), Sydney Olympics jumper-squad alternate Todd Minikus, and top international jumper rider (and former junior equitation star) McLain Ward. Each rider tried to be more brilliant than the last over risky options like hand-galloping the long approach to an oxer or taking off deep to a fence to create an inside turn to the next line. And they got bonus points if they succeeded! That's the kind of good riding the equitation divisions need to encourage.

George won on the flat, by the way, and McLain won the jumping phase.

Top trainer Missy Clark has expanded from North Run, her longtime base in upstate New York, to include a new farm in Warren, Vt., near the Sugarbush show grounds. Missy's mother, Doris Clark, will continue to teach at North Run.

This article was taken from the September 2001 issue of *Practical Horseman* magazine.

## SECTION F: CLASSIC JUMPER CLASS

The two main reasons for promoting Classic Jumper Classes are:

1. To develop better schooled, smoother, safe jumping, more balanced and confident horses, having a better foundation with which to move into showjumping or eventing, ridden by smoother, more balanced and analytical riders.
2. To provide a competitive opportunity for less aggressive, timid and/or green riders and/or horses without overfacing them and thereby endangering their enthusiasm for the sport of competitive riding or their natural confidence-building processes.

### CORRECT JUMPING TECHNIQUE OF THE HORSE

The horse should appear mentally relaxed and physically supple, and should be responsive and obedient to the riders aids when approaching an obstacle.

The canter must be well maintained in a consistent rhythm and even tempo, because the quality of the canter produces the quality of the jump.

On approaching the obstacle the horse should lower its head a little, lengthen the neck and engage its hocks, which helps to develop impulsion by bringing the hindquarters more under the body.

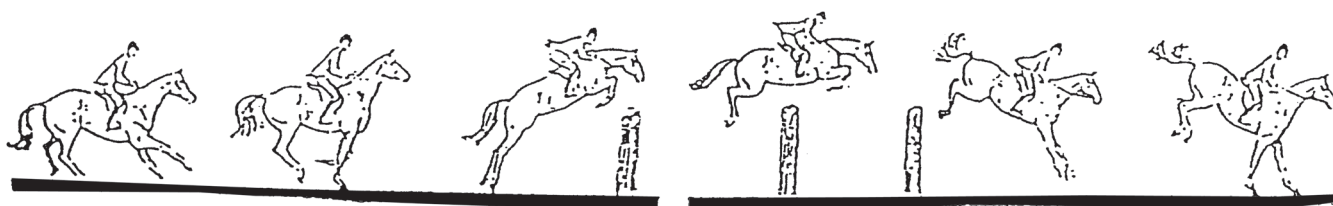
Once the hocks are engaged the hindquarters will lower and the forehead will become elevated somewhat, to create energy like a "coiled spring".

On take off the horse will leave the ground by pushing off the hocks (the energy in the spring is released) and maintain a rounded frame, called "Bascule", through the air.

The shoulders, knees and fetlocks should be folded up with the head and neck stretched out, back rounded and hind legs well tucked up and out behind in a following manner.

On landing, the horse should re-balance itself ready for the next obstacle.

The whole picture should be of a smooth flowing and rounded technique at a consistent pace suited to the size of obstacles. The horse should stay straight on lines, bend through its entire body through corners and its position should be round and on the bit between obstacles.



- Horse lowers head and neck and begins to engage hocks
- Hocks engaged and forehead raised. Like a coiled spring ready for take off
- Spring released, horse shows very good bascule
- Horse stretching neck from withers and shoulders
- Horse maintaining good follow through with hind legs
- Horse landing with good balance ready for departure to next obstacle



## JUDGING CLASSIC JUMPERS

Judging Classic Jumpers is a positive emphasising style of jumping, manners, and a quietly smooth flowing way of going. A good round should look like it was a quiet relaxed pleasure ride for both horse and rider, with no signs of tenseness or insecurity.

Some important points for the Judge to concentrate on:

1. IMMEDIATE IMPRESSION of quality of horse the more refined, the better: good turnout of both horse and rider – overall nice picture is important for good impression, but should only add bonus points to a good performance, not override a poor one.
2. WAY OF MOVING: even pace with rhythmic strides that look long, easy, low to the ground, the less knee action the better.
3. BALANCE: carriage with light but definite contact, preferably with head near vertical, nice flexion at poll, but not overbent, behind the bit, rooting, too heavy on the bit, or gaping the mouth open. Horse should carry himself rather than rely too much on the rider's support: horse's head and neck should be bent properly toward the inside of each turn.
4. MANNERS: or politeness of horse to rider – should be kind in the bridle and waiting for directions rather than "taking over" and possible pulling the rider past the ideal take-off spot.
5. PACE: flowing, rhythmic steady pace should be established smoothly while in the opening circle or early in a long, direct approach to the first fence and maintained as steadily as possible throughout entire course, with stride adjustments made as subtly as possible:

SPEED SHOULD BE CONSTRUCTIVE just enough for a horse to put in the proper number of strides between the fences of a measured line. The Judge should be concerned with counting the number of strides a horse does in the lines because, if the course is measured properly and consistently, taking more or less than the intended number of strides usually indicates a severe break in the desired even rhythm. However common sense should prevail, and a horse that comfortably adds a stride down a line of 5 or more strides should not be penalised so much as adding a stride. In a 1,2,3 or 4 stride line adding becomes a more serious fault and should be penalised more severely.

6. LEAD CHANGES should be made as smoothly and unobtrusively as possible.
7. CROSS-CANTERING should be penalised lightly: Completely missing a lead change, more heavily, (but not as severely as mechanically bad jumping form); kicking out sourly at the rider's leg would be considered a fairly major fault: At the unrecognised level, simple lead changes through the trot should be allowed, as a smooth simple change would be preferable to missing a change and approaching the next fence unbalanced or disunited.

### OVER THE FENCES:

1. Ideally, the horse should arrive to each fence on an even, smooth flowing stride and jump out of the stride without a lot of noticeable adjustment from the rider, or any quick, choppy strides in front of the fence.
2. It is primarily the job of the rider to guide his horse to the most ideal take-off spot by judging and subtly adjusting his pace and length of stride, but a really good hunter will jump in good form from almost any spot: Theoretically for hunter, the ideal take-off and landing spots are as far away from the base of the fence as the fence is high, making a symmetrical area or parabola.



3. The Judge's eye should quickly go from the take-off spot to the horse's knee, which should be tidy, even and above the horizontal from elbow to knee, (not so important that the lower legs from knee to hoof be folded up tight to the forearm, but should be clearing the fence generously).
4. Next the Judge's eye should go quickly over the top line from head to tail, looking for the proper bascule – head down, neck rounded into loose not stiff shoulders, back following arc of jump (straight across fence, not diving to either side), with the hindquarters tipping up generously to follow the same arc, hind legs trailing tidily behind, preferable without twisting to either side or jerking up towards belly.
5. The landing should be smooth, with no head throwing, bucking or scooting off, and should stay with the rhythm of the entire course.

## **INCORRECT HORSE TECHNIQUE – DEFINITIONS**

(Refer to A.J. White Mullin and G.H. Morris)

Form Fault Definitions

### **1. FRONT END FAULTS (LEGS)**

#### **Loose**

The horse does not fold its front legs tightly when jumping. The forearm is still brought up horizontally but below the knee the foreleg and fetlock are not folded tightly.

#### **Hanging**

When a horse hangs one or both legs from the shoulder, rather than bringing the forearm up horizontal. It may or may not fold the lower part of the foreleg.

#### **Uneven**

Both forelegs are not brought up and folded evenly.

#### **Reaching**

The horse tries to clear the obstacle by stretching its front legs forward - beyond their normal position in the air – often in a quick frantic movement.

#### **Flailing**

The horse tries to gain inches in the air by paddling its front legs

#### **Screwing**

The horse lifts its forelegs to one side or the other, instead of folding them up in the line with its body.

#### **Diving**

The horse stretches its front legs so far forward in an effort to clear the rails that it appears to be diving toward the ground.

#### **Cutting Down**

The horse unfolds its legs early on the far side of the obstacle, landing closer to the centre of the obstacle the far side that its take off was to the centre on the near side. Cutting down demonstrates a lack of scope.

### **2. BACK AND FAULTS**

#### **Clenching**

The horse brings its hind legs tightly up under its body as opposed to correctly opening up behind

#### **Screwing**

The horse swings his hind legs right or left instead of them following directly behind the line of its body.

**Loose**

The hind legs hang down rather than being lifted and folded.

**Uneven**

The horse's back legs are not brought up evenly.

**3. BASCULE**

**Flat**

The horse's back is flat and stiff rather than round and supple (arched).

**Hollow**

The horse's back is inverted and stiff.

**4. FLIGHT PATH**

**Drifting (left or right)**

The horse takes off at one point and lands, after drifting left or right at a different point on the far side of the obstacle

**Uneven Arc**

(a) Early Peak – the horse takes off and the highest point of arc is reached before the centre of the obstacle and it lands closer than the take off spot

(b) Late Peak – the horse takes off and reaches the highest point of its arc after the centre of the obstacle and lands further away than its take off spot.

**Quick Off the Ground**

The horse appears to shoot off the ground instead of athletically springing in a relaxed manner. This is characterised by the horse's front feet quickly departing the ground in the take off stride, rather than maintaining the same rhythm the horse had on its approach..

**5. Rhythm & Tempo**

**Fast**

If the horse looks fast or the round looks dangerous because of excessive speed then the pace is inappropriate for the course.

**Slow**

If the horse looks too slow or the round appears dull from little pace then the horse's pace is inappropriate for the course.

**Uneven**

The horse appears to change rhythm, tempo or the length of stride, giving the appearance of speeding up and slowing down.

**Erratic**

Can be seen when the horse is travelling unevenly to extremes of fast and slow.

**Breaking Gait**

The horse changes from canter to trot / walk at an inappropriate time, ie. during the course.

## 6. Bend

### **Incorrect Bend**

Head Up  
Over Bent  
Strung Out  
On the forehand  
Bulging

Definitions in Equitation Section

### **Inverted**

The horse displays stiffness through the back as it lacks longitudinal bend from poll to tail

## 7. Approach & Line

Cut Corner  
Drifting Out  
Pulling  
Wrong Lead  
Cross Canter

Definition in Equitation Section

### **Switching Leads**

The horse does a flying change and swaps leads unnecessarily on a line.

## 8. Honesty

### **Jacking Up**

The horse refuses to go forward, eg. Baulking at the "in Gate".

### **Running On**

The horse runs away with rider at same point during the course eg. Bolting.

### **Shying**

The horse quickly moves away from some object. (sometimes imagined) in the ring, this is a mild form of bolting which usually lasts a second or two and involves sideways rather than straight forward movement.

### **Rearing**

The horse is resisting forward movement stands on its hind legs.  
The ultimate expression of a horse which is unwilling to go forward.

### **Pig Rooting**

The horse kicks his back legs up, either whilst cantering or when engaged in an upward or downward transition.

## 9. TAKE OFF

Off Centre  
Deep Spot  
Long Spot  
Propping  
Dangerous

As per Equitation Section

HORSE'S NAME	FRONT END	BACK END	FLIGHTPATH & BASCULE	CANTER QUALITY	MANNERS & EDUCATION OVERALL IMPRESSION	SUB TOTAL	LESS JUMPING PENALTIES	TOTAL	AWARD

## **HUNTER JUMPER RULES**

The competition will be judged on the horse. The course will consist of 10 obstacles including a combination. All oxers will be rising oxers and the track will encourage a hunting pace so that the speed for the competition will be 400 metres per minute. The competition will be judged under Table A. Horses which exceed the time allowed will be penalized by 1 penalty per commenced 4 seconds.

The first refusal will be penalized by 4 penalties, the second refusal is penalized by 8 penalties and the third refusal will result in elimination. A horse which is eliminated is not eligible for any prize.

Bonus points will be allocated as per the Rules for Classic Jumpers. From this score any penalty points will be deducted to give a score for that ride. The horse with the highest score is the winner. In the event of equality of points, the horse with the time closest to, but under, the time allowed will be the winner. If there is equality of points and time the horses share the placing.

Note: these classes are not official showjumping classes.

## LIST OF REFERENCE BOOKS

- The Judge is Back  
Randy G. Roy with Carolyn E. Vaillancourt  
Publisher: Rylin Enterprises
- Hunter Seat Equitation  
George H. Morris  
Publisher: Doubleday & Co.
- Anne Kursinski's Riding & Jumping Clinic  
Anne Kursinski with Miranda Lorraine  
Publisher: Doubleday Equestrian Library
- Judging Hunters and Hunter Seat Equitation  
Anna Jane White Mullin  
Publisher: Arco Publishing, New York
- Winning – a Training & Showing Guide for Hunter Seat Riders  
Anna Jane White-Mullin  
Publisher: Trafalgar Square Publishing, Vermont
- Winning Ways - Lessons for Juniors from the top trainers  
Margaret J. Cannell  
1994 pub. Howell Book House, New York Or  
Maxwell Macmillan Canada Inc, Ontario
- Reflections on Riding & Jumping – Winning Techniques for Senior Riders  
William Steinkraus  
Publisher:
- The Handbook of Jumping Essentials – Francois Lemaire de Ruffieu  
The Stephen Greene Press, Lexington,  
Massachusetts USA
- FEI Dressage Handbook  
Guidelines for Judging  
Available from EFA National office