

Pony Club Association NSW Guide to JUMPING EQUITATION



JUMPING EQUITATION MANUAL

Revised April 2015

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PREFACE

This guide to Jumping Equitation is to help provide valuable information for riders, instructors, judges and pencilers.

A clear guideline for judges in order to maintain uniformity and a high level of quality in the competition arena.

This is not intended as a definitive text on the subject but as a helpful guide to those listed above, plus clubs wishing to hold such events.

The Pony Club Association of NSW has been hosting Jumping Equitation State Championships since 1999

These competitions were originally held in conjunction with the State Showjumping Championships, but as it grew in popularity it needed to have a championship of its own. The Jumping Equitation Championship is usually held in May at a different venue around NSW each year.

Jumping Equitation at Pony Clubs in NSW is run and taught to encourage better riding and training of horses.

Jumping Equitation was formulated in response to the need to aid improvement in the technique of both horse and rider in showjumping, to promote quality jumping.

Jumping Equitation provides a sound basis in the early stages of a horse's and rider's development from which to progress.

Most of the American Showjumping Olympians and World Championship winners are competitors who have competed in Equitation as junior riders.

SECTION A

RULES FOR JUMPING EQUITATION COMPETITIONS

At the PCA NSW State Championships the classes are run in age groups:-

Under 13 years starting height 75cm

13 and under 15 years starting height 85cm

15 and under 17 years starting height 90cm

17 and under 25 years starting height 95cm

1. Penalties

The following penalties apply and are deducted from the score:

1 st disobedience	4
2nd disobedience	8
3rd disobedience	elimination
Knockdown of rail	4

2. Practice Arena

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

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 tests required must be displayed at least an hour before each class. The Arena must be a minimum of 70m x 40m 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.

5. Falls

A fall of horse or rider will incur elimination no points are retained. If this occurs during the ride-off in a 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 should be divided.

8. Attendants

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

9. **Hors Concours (HC)**

A 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.

NOTE: All Jumping Equitation competitions must be conducted in accordance with the Rules and Regulations for Showjumping of the F.E.I., E.A. & PCA NSW



SECTION B:

NOTES FOR COMPETITORS

At the competition

1. GEAR & DRESS – clean, neat and appropriate tack
2. WALK course. Check for tests and learn these before walking the course
3. ENTER the ring in working trot or a 2 point or light 3 point canter
4. PROCEED to judge/s – halt and salute. Allow time for the judges to do the presentation mark
5. BELL after receiving the bell PREPARE with a 2 point or a light 3 point seat – canter circle and then begin.
6. FINISH with a complete circle at the end of the round and a smooth downward transition from a 2 point or a light 3 point position and leave the arena in walk.
7. COLLECT SCORESHEET after completion of the class

RIDER POSITION:

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 slightly turned out to establish contact with the calf
- The leg is held just behind the back edge of the girth
- Thighs lie flat.
- 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 flying changes 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 and maintaining rider position. 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.

TWO POINT SEAT POSTION

In the 2-point seat the two main points of contact are the rider's 2 legs with the weight well in the heels. The seat bones are out of the saddle but the seat must be positioned over the centre of the saddle at all times. The 2-point seat the rider's upper body angle is forward, with the shoulder no further forward than the knee.

Use: over obstacles and on straight and bending lines, if the horse is correctly educated and balanced.

LIGHT THREE POINT SEAT POSTION

Light 3 point seat is similar in appearance to the 2 point seat, in that the upper body angle remains in the forward position, but may come back a shade. However the rider has lowered the front of the seat into the saddle for a 3rd point of contact.

Use: into turns to adjust the horse's pace in a smooth manner and gain more balance or control on a line as part of a half halt.

THREE POINT SEAT POSTION

The 3 point seat's 3rd point of contact is the seat bones as well as the 2 lower legs. The upper body is still slightly ahead of vertical, so that the rider is still "with the motion" in jumping length stirrups.

Use: allows the use of stronger leg aids when the horse is disobedient e.g. shying/refusing at an obstacle or bolting, where the upper body acts as a brake.

HANDS

Hands should be placed above and slightly in front of the withers, as wide as the horse's mouth is wide. The Hand, positioned with the thumb on top and little finger on the outside of the rein 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 on top of the horse's crest.
- c) Short crest release – the elbow angle opens a little with the hands on top of the horse's crest just in front of the horse wither.
- 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.

One of the above releases must be shown over every jump.

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 positioned 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 is 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. Opening the angles too much.

Insufficient Weight in Stirrups

Rider has insufficient weight through leg into stirrup and loses stirrups. 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, it 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.

Knee Pivot

The rider is gripping strongly with the knee, 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 affects 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, i.e. the seat 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, i.e. the seat is too close to the cantle, instead of over the centre of the saddle.

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 contact 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 or over the obstacles. This interferes with the horse's balance.

Hands Rough

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

Elbows Out

The rider's elbows point out sideways. Prevent the rider's 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 incorrect position, reins become too restrictive, preventing horse from using head and neck.

Uneven Contact

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

Under Release

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.

Over Release

The rider throws the reins at the horse just before or at the point of 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.

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.

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 e.g. canter, trot, and 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**Under Riding - Forward**

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

Under riding - 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 – above the bit**

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's neck is over bent and his head is then 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, looking to the outside of the corner or circle.

Bulging (Lugging)

The horse does not travel straight, and over bends its body through the corners. Bulging can also occur on a line between obstacles where the horse loses balance or evades the rider's 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 disunited 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.



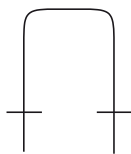
Cut Corner

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.

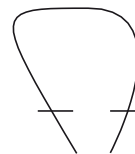


Drifting Out

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.



CORRECT



INCORRECT

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. This is 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 e.g., scrambling legs or desperate unorthodox jumping attempts, including impossibly long or short distances.

SECTION C

JUMPING EQUITATION COMPETITION

APPENDIX 1 – TESTS

Commonly used Tests.

All these tests can be used on course without disrupting the flow of the course.

1. show long/short crest release over fence
2. show increase of pace between two fences
3. jump a fence from the hand gallop
4. jump a fence on an angle
5. show a stipulated number of strides between two fences
6. show a short turn between two fences

Alternative Tests.

1. adjustment of stirrups – at the halt / at the walk. (To be done before starting the jumping round)
2. drop and pick up stirrups – at the halt/at the walk (To be done before starting the jumping round)
3. pick up a stipulated lead – from the walk/trot to the canter
4. change lead through the trot
5. downward/upward transition at a marker
6. canter on counter lead (i.e. counter canter)
7. halt and rein back (maximum 4 strides) (to be done after the finish or before the start)
8. flying change
9. jump a fence from the trot. (Preferably this test at Fence 1)



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 twisted

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

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

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

Faults: wrong lead, rough transitions

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

Faults: No change, change not at marker

6. **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

7. **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.

8. **Halt and rein back (maximum 4 strides):** Use aids effectively 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

9. **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.

10. **Show long/short crest release:** over oxer/vertical.

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

11. **Show hand gallop between two fences:** see task 12.

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

12. 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

13. 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 90 degrees/straight, incorrect lead

14. 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, but the goal is to lengthen/shorten the stride length (not change the line).

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

15. Show a short turn between two fences:

Faults: wide track, incorrect lead



SECTION D: FOR JUDGES

ON JUDGING

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

- know the Rules in general and in particular, those governing the competition before them;
- ensure that the scoresheet reflects their decisions;
- it is important that one does not prejudge a class – e.g. 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.

Remembering 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.

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 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 four sections:

- The rider's physical input to the round, each aspect of the rider's position is given a mark.
- The way the horse is travelling during the round, over the jumps and between the jumps is marked.
- The "tests" (See Appendix 1) that are given to the riders to perform during their rounds are marked. 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. The test, which are to be shown on the course plan, are marked out of 10. For a Combined class, 4 tests are usually sufficient.
- Jumping Penalties

Same as per a Table A showjumping competition.

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.

All penalties are recorded in this section, with the appropriate fence number.

The positive points from the first part of the score sheet are the SUBTOTAL and any penalty points are deducted from this mark. The resulting figure is known as the 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 rider needs to present to the judge/s for them to be able to see closely to give a mark for PRESENTATION. This mark 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. PCANSW equipment rules for Equitation apply.

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.

OFFICIAL JUMPING EQUITATION SCORE SHEET

Class	Number of Rider.....						Placing				
Name of Horse.....											
Major Fault Minor Fault						Mark (out of 10)	Positive Comments				
PRESENTATION AND GEAR											
LEG POSITION – Loose calf-knee/loss of stirrup/lacks deep heel/leg too far forward or back/stirrups - too long - too short/stirrup on toe/stirrup home											
EYE CONTACT – Not looking at line/looking down											
SEAT – Unstable/Inappropriate use of 2 point or 3 point/too far forward or too far back in saddle											
HANDS – Rough/fixed/under-release/too high - too low/uneven/reins too long – too short											
UPPER BODY – Getting left/behind motion/ahead of motion/stiff/twisting/ducking/leaning out											
RHYTHM AND TEMPO – Break in gait/uneven – erratic/leaving out strides/adding strides/too fast – too slow											
CONTROL – Refusal/under riding (passive)/over riding/horse pulling/on forehand/above bit											
APPROACH AND LINE – Not following track/cut corner/drifted out/incorrect bend on lines/wrong lead/cross cantering/weaving											
TAKE OFF – Deep spot/long spot/not in centre of fence/propping											
SUB TOTAL											
LESS PENALTIES											
SCORE											
MARK FOR TESTS	1	2	3	4	5						
FINAL SCORE											

PENALTIES			
Knockdown	4		
1 st disobedience	4		
2 nd disobedience	8		
3 rd disobedience	Elimination	E	
Fall of horse/rider Off Course	Elimination	E	
TOTAL PENALTIES			

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

Judge's Signature:

.....

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.

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 1/160th 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 equitation round should be smooth and flowing in a balanced rhythmical canter, with invisible aids, smooth transitions, correct take off distances, horse and rider together at all times.
4. 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.
5. Be careful not to overrate scores. 10 is excellent (perfect) and this is rarely achieved for a whole round, but is possible e.g. Eyes. 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.

6. 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. You must be organised and concentrating when the class starts and already have in your mind what standard you are looking for in regard to the horse and rider.

The longer you deliberate about the marks, the less accurate you are likely to be. Remember that below 5 is "insufficient" or worse and that 5 and over is "sufficient". Do not discuss the marks with your penciller, it is your responsibility to make the decisions.

7. Check that all PENALTIES have been recorded in the box on the scoresheet.
8. The positive points from the first part of the score sheet are the SUBTOTAL then the penalties are deducted from this mark. This mark is shown as the SCORE.
9. 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 towards a trot fence then s/he is not eliminated but marked 4 marks (unsatisfactory) or less. A score can only be given for the first attempt at a task. If the task is in no way executed then it is acceptable to give a 0 (zero) mark, but, refer to point 4 in regard to degree of execution in making your judgement.

The total marks for the tests are added to the SCORE to give the FINAL SCORE * (this can be done by the scorer).

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:

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

2. Judges Box

Introduce yourself to the event organiser, the penciller, announcer, others present.

Check

1. that the penciller has a list of riders, score sheets, course plan
2. if course plan is not in the Judges box, collect from Course Designer when walking the course
3. that all obstacles can be seen clearly from Judges box and in particular from judge's seat
4. that start and finish can be clearly seen from judge's seat
5. 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 Course Designer before any changes are made.

1. introduce yourself to Course Designer and collect course plan if not already available
2. check course plan for compliance with the Rules of the competition
3. check that course plan is displayed for riders and includes all tasks required
4. walk track checking fences for flags, whether fences are legally built
5. decide aspects of visibility/judge ability – especially if fence is to be jumped at an angle
6. if a fence is not clearly visible from Judges 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 Judges box.
7. check that marshal has list of riders and course plan and has voice communication with Judges box.
8. check that steward is in place to supervise practice arena.

4. Return to Jury Box

Check

1. Judge needs – list of riders, course plan with tasks listed and a bell.
2. Penciller needs – list of riders, score sheets with class number, pens and spare score sheets.
3. 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

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

Judge attends presentation to

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

Sydney Royal Easter Show

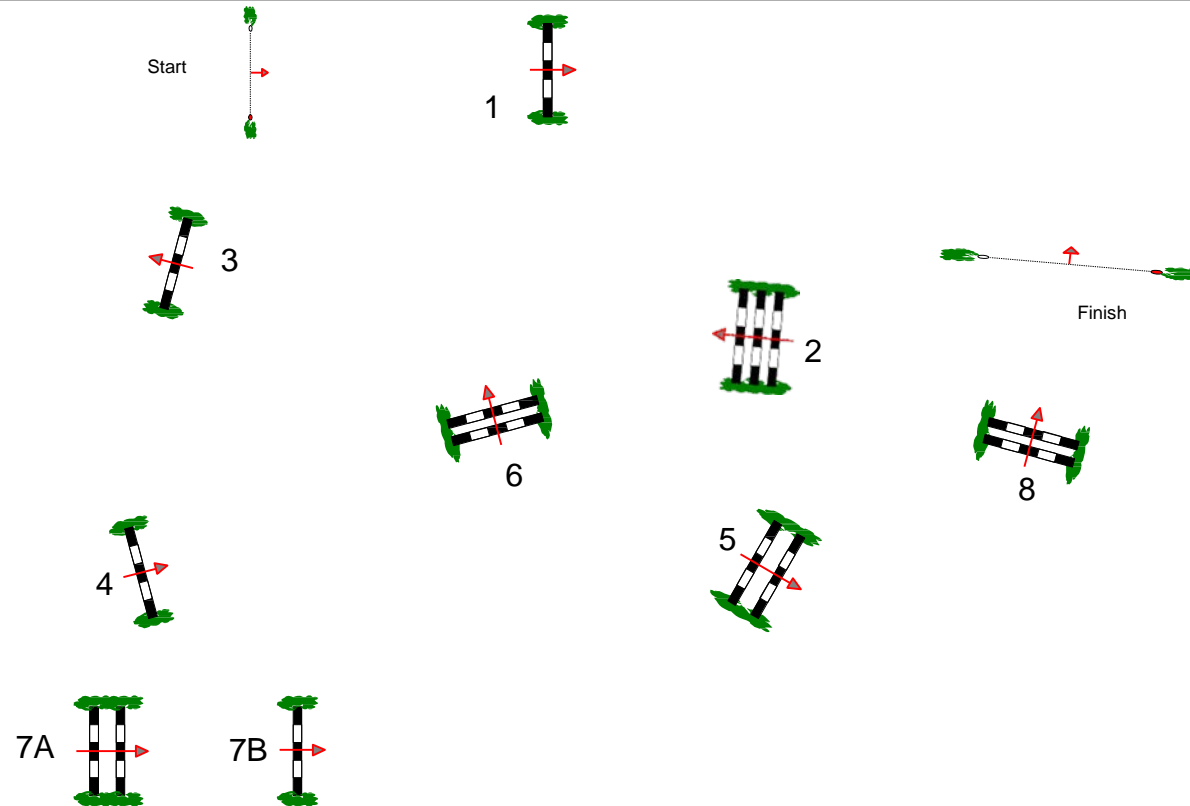
Class No.: Equitation

One round Competition not against the clock

Thursday, April 04, 2002

Start: 13:40

1. Over fence 2 show long release
2. Between fence 2 & 3 show 7 strides
3. Jump fences 4 & 5 at an angle
4. Between fence 6 and 7A show an increase in tempo



Course Designer
John Vallance (Aus)

SECTION E

CORRECT JUMPING TECHNIQUE OF THE HORSE

The horse should appear mentally relaxed and physically supple, and should be responsive and obedient to the rider's 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

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 END 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, i.e. during the course.

6. **Bend**

Incorrect Bend

Head Up
Over Bent
Strung Out
On the forehand
Bulging

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

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, e.g. baulking at the “in Gate”.

Running On

The horse runs away with rider at same point during the course e.g. 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. This is 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