

Equestrian Australia Limited



**NATIONAL DRESSAGE RULES – FREESTYLE SECTIONS & ANNEXES**

This shortened version of the Australian Dressage Rules contains the rules most pertinent to **FREESTYLES**. Note that the rules in their entirety as per the full rulebook always apply.

Effective  
1 January 2021

**CLEAN VERSION**

The Equestrian Australia National Dressage Rules may also be found on the Equestrian Australia website: [www.equestrian.org.au](http://www.equestrian.org.au)

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## Table of Contents

### Freestyle Sections and Annexes .....Error! Bookmark not defined.

Preamble.....	4
Glossary and definitions .....	4
SECTION 1    GENERAL CONDITIONS .....	7
1.1        Acceptance of the rules .....	7
1.2        Code of Conduct for the Welfare of the Horse .....	7
1.3        Abuse of the horse ( <i>Article 142, FEI General Regulations and EA rules</i> ).....	8
1.4        Bleeding .....	9
1.5        Protests, reports, appeals and Yellow Warning Cards .....	9
1.6        Anti-doping and medication control .....	10
1.7        Conflict of interest.....	10
SECTION 2    PACES AND MOVEMENTS.....	12
2.1        Objects and general principles .....	14
2.2        The halt.....	15
2.3        The walk .....	16
2.4        The trot .....	19
2.5        The canter.....	22
2.6        The rein back.....	26
2.7        The transitions .....	27
2.8        The half-halts .....	27
2.9        Changes of directions .....	27
2.10       Figures .....	28
2.11       Leg-yielding .....	30
2.12       The lateral movements .....	32
2.13       The pirouette, the half-pirouette and turn on the haunches .....	37
2.14       The passage .....	40
2.15       The piaffe.....	41
2.16       Impulsion.....	42
2.17       The collection .....	43
2.18       The position and aids of the rider .....	46
SECTION 4    CONDITIONS OF ENTRY.....	48
4.1        Authority to determine eligibility of horse and/or rider for competition.....	48
4.2        Entry of horses and riders.....	48
4.3        Scratchings/Withdrawals .....	48

<b>4.4</b>	<b>Gear check .....</b>	<b>48</b>
<b>4.5</b>	<b>Youth events.....</b>	<b>48</b>
<b>4.6</b>	<b>Types of competitions at Official events .....</b>	<b>49</b>
<b>4.7</b>	<b>Types of competitions at Restricted events .....</b>	<b>49</b>
<b>4.8</b>	<b>Conditions of Entry for horses and ponies for all levels of Competitive and Participation competition</b>	<b>50</b>
<b>4.9</b>	<b>Upgrading points.....</b>	<b>55</b>
<b>4.10</b>	<b>Downgrading of horses/ponies .....</b>	<b>56</b>
<b>4.11</b>	<b>Conditions of Entry for Participation competitions .....</b>	<b>56</b>
<b>4.12</b>	<b>Hors Concours (HC).....</b>	<b>57</b>
<b>4.13</b>	<b>Declaration .....</b>	<b>57</b>
<b>4.14</b>	<b>Conditions of Entry table .....</b>	<b>58</b>
<b>SECTION 8</b>	<b>FREESTYLES .....</b>	<b>60</b>
<b>8.1</b>	<b>Entry, salute and timing .....</b>	<b>60</b>
<b>8.2</b>	<b>Music .....</b>	<b>60</b>
<b>8.3</b>	<b>How to judge a Freestyle – Guidelines for Judges.....</b>	<b>61</b>
<b>8.4</b>	<b>Artistic marks.....</b>	<b>61</b>
<b>8.5</b>	<b>Execution of movements .....</b>	<b>61</b>
<b>8.6</b>	<b>Omissions or movements of a higher level .....</b>	<b>62</b>
<b>8.7</b>	<b>Execution of movements below requirements .....</b>	<b>62</b>
<b>8.8</b>	<b>Incorrect execution of any kind .....</b>	<b>63</b>
<b>8.9</b>	<b>Mistakes of the rider .....</b>	<b>63</b>
<b>8.10</b>	<b>Scoring of Freestyles.....</b>	<b>63</b>
<b>8.11</b>	<b>Table for Marking Omissions and Incorrect Execution in Freestyles .....</b>	<b>64</b>
<b>8.12</b>	<b>EA Levels – Compulsory/Permitted/Not Permitted movements for Freestyles.....</b>	<b>69</b>
<b>8.13</b>	<b>FEI Levels - Compulsory/Not Permitted movements for Freestyles.....</b>	<b>71</b>
<b>ANNEXES.....</b>		<b>74</b>
<b>Annex A</b>	<b>Dressage arenas and Diagrams of the geometry of riding movements .....</b>	<b>74</b>
<b>Annex B</b>	<b>FEI guidelines for pre- and post-competition training techniques.....</b>	<b>78</b>
<b>Annex C</b>	<b>Hot weather policy.....</b>	<b>80</b>
<b>Annex D</b>	<b>Arena familiarisation and altered circumstances at EA events .....</b>	<b>86</b>
<b>Annex F</b>	<b>Notes for dressage competitors .....</b>	<b>87</b>
<b>Annex J</b>	<b>Directives for assessing the degree of difficulty in Freestyle tests at FEI level .....</b>	<b>92</b>

To be read in conjunction with the EA General Regulations and other EA policies and By-Law available on the EA website [www.equestrian.org.au](http://www.equestrian.org.au) - These rules are effective from 1 Jan 2021. From this date on, all other texts covering the same matter are superseded

## Preamble

The following rules have been adopted by Equestrian Australia (EA) and must be followed by all affiliated organisations conducting dressage events on behalf of EA or under EA rules. They follow as closely as possible the rules laid down by the Fédération Equestre Internationale (FEI). Some FEI rules have been modified to suit Australian conditions. If issues arise which are not covered in the EA rules then the FEI rules apply. In the event of a conflict between EA rules and FEI rules, the FEI rules will prevail. Any modified EA rules do not apply in a FEI-sanction event.

These rules cannot provide for every eventuality. In any unforeseen or exceptional circumstances, it is the duty of the appropriate official(s) to make a decision in a sporting spirit and adhere as closely as possible to the intention of these rules.

Notwithstanding anything stipulated in these rules, the Equestrian Australian Dressage Committee (EADC) has full discretion and complete authority to omit, amend and interpret these rules in their absolute discretion and to give or to withhold any explanation of its decision.

These rules refer to EA dressage, FEI dressage at EA events, and Eventing dressage. For the rules relating to FEI-sanctioned dressage events refer to the FEI rules at [www.fei.org](http://www.fei.org).

## Glossary and definitions

Below is a list of commonly used abbreviations and acronyms used throughout this rulebook.

### Glossary of abbreviations and acronyms

AOR	Amateur Owner Rider
CDI	Concours de Dressage International
CDI-W, Y, J or P	Concours de Dressage International including World Cup, Young Riders, Juniors, Ponies
CEO	Chief Executive Officer
EA	Equestrian Australia Ltd
EADC	Equestrian Australia Dressage Committee
EADOC	Equestrian Australia Dressage Officials Committee
EOC	Error of Course
FEI	Federation Equestre Internationale
HC	Hors Concours
JSC	Judges Sub Committee
NF	National Federation (e.g. Equestrian Australia)
NO	National Office (of EA)
OC	Organising Committee
PE	Para-Equestrian
PR	Person Responsible
SDA	State Dressage Authority (e.g. State Dressage Committee)
YH	Young Horse

## Definitions

Below is a list of definitions of commonly used terms:

- a) a **dressage test** is a series of prescribed movements performed by horse and rider and assessed by dressage judges
- b) a **dressage competition** is one or more horse and rider combinations performing the same prescribed test and assessed by dressage judges to determine the winner and ranking of performance
- c) a **dressage event** is comprised of one or more competitions between individual mounted competitors, performing specified dressage tests
  - an **Official event** is an event approved by the EA, conducted by an EA affiliated club or organisation, and comprised of Competitive and/or Participation competitions
  - a **Competitive** competition is one where grading points can be accrued and recorded
  - a **Participation** competition is one where grading points are not accrued and recorded
- d) a **Restricted event** is an event comprised of any level of test, conducted by an EA club for its own club members only and/or club activities for club members against invited EA members to a maximum level of Participation competition, up to and including current Novice test and Para-Equestrian tests
- e) the **bell** includes any device used to signal to a competitor
- f) **level** refers to the standards of tests. (See rule 4.8.2 *Definition of levels*)
- g) **Organising Committee** (OC) refers to an EA-affiliated organisation, group, society or body held to be responsible for the management of any dressage event
- h) **competition area** includes the competition arena and immediate surrounding area
- i) **exercise area** refers to the entire area covered by the park, centre, oval, showground or similar area where an event is being held
- j) **warm-up area** refers to an area designated by the OC as being the warm-up area for competitions
- k) **FEI-level** tests refer to FEI level tests run under EA rules; FEI tests refer to FEI tests run at FEI sanctioned events
- l) **horse** refers to horses and ponies unless 'pony' is otherwise specified
- m) **pony** refers to ponies not exceeding 149cm with shoes or 148cm without shoes
- n) a **Combination** refers to a horse or pony and rider combination
- o) a **Ground Jury** is made up of all of the officiating judges for an event or a competition
- p) the **Chef d'Equipe** is a person assigned to be the manager of a team
- q) **FEI-sanctioned event** refers to events that have approval from the FEI, i.e. CDI-W, Y, J or P or CDIPE
- r) a **Steward** is a trained, and currently accredited FEI or EA official responsible for ensuring that the event is conducted in accordance with the rules
- s) the **Chief Judge** is the judge positioned at C for the competition
- t) a **gear check** is having the horse and rider's equipment and attire inspected to ensure it complies with the rules
- u) Eventing Dressage – Refer to the National Eventing Rules - <https://www.equestrian.org.au/eventing-rules>
- v) **Horse Identification Numbers** are important and compulsory at events for the purpose of horse identification and can for example relate to bridle number and saddlecloth number

### **Equestrian Australian Dressage Committee (EADC)**

The EADC operates under the powers delegated to it by Section 2 of the EA Committee By-Law. The EADC reports to the EA Board. In summary it has the following responsibilities:

- a) to formulate the strategic direction of the sport of dressage in Australia and facilitate its implementation
- b) to advise and offer recommendations to the Board on national rules and policies for the sport of dressage (including Para-Equestrian)
- c) to implement FEI policy and rules applicable to the sport
- d) to work cooperatively with the High Performance Manager, National Performance Director, State Dressage Authorities and other key stakeholders
- e) in conjunction with the National Education guidelines, maintain, train and appoint adequate numbers of national and FEI-qualified officials, who must be members of EA
- f) establish sub-committees for the sport subject to approval by National Board (e.g. the Equestrian Australia Dressage Judges Committee)
- g) promote and facilitate conduct of the sport in Australia within EA National policy
- h) facilitate the development of the sport for all participants, from youth riders to international level, within the framework of the EA strategic plan
- i) assist in raising funds within the framework of national policy of the Board

### **Equestrian Australian Dressage Officials Committee (EADOC)**

The EADOC reports to the Equestrian Australia Dressage Committee (EADC) and is responsible for contributing to the development of policy and monitoring application of policy for the following:

- a) encouragement, support and ongoing education of dressage judges
- b) assessment and accreditation examinations of national dressage judges, including Para-Equestrian, in Australia
- c) selection, development of programs and mentoring of suitable National A level dressage judges who wish to become FEI accredited
- d) act as the final arbiter in issues related to judging standards and judges which have not been resolved by State Dressage Authorities (SDA) (These do not include cases that would be subject to a disciplinary tribunal established under the EA Disciplinary By-Law or related to the EA Member Protection Policy)
- e) assist in the development and implementation of the National Judges Seminars list
- f) assist in the conduct of national and international forums for judges, judge educators and mentors

## SECTION 1 GENERAL CONDITIONS

### 1.1 Acceptance of the rules

- a) all members of the EA shall accept and be bound by these rules
- b) making an entry for any event constitutes implicit acceptance of these rules
- c) competitors are responsible for knowing and complying with these rules. It remains the full responsibility of the rider to comply with the equipment rules as outlined
- d) breach of the rules may entail elimination unless other penalties are stipulated
- e) EA Dressage rules apply from the time the horse arrives on the grounds

### 1.2 Code of Conduct for the Welfare of the Horse

The following code has been developed by the FEI and adopted by the EA:

#### 1. At all stages during the preparation and training of competition horses, welfare must take precedence over all other demands

- a) *good horse management* — Stabling, feeding and training must be compatible with good horse management and must not compromise welfare of the horse. Any practices that could cause physical or mental suffering, in or out of competition, will not be tolerated
- b) *training methods* — horses must only undergo training that matches their physical capabilities and level of maturity for their respective disciplines. They must not be subjected to any training methods which are abusive, cause fear or for which they have not been properly prepared
- c) *farriery and tack* — Foot care and shoeing must be of a high standard. Tack must be designed and fitted to avoid the risk of pain or injury
- d) *transport* — During transportation, horses must be fully protected against injuries and other health risks. Vehicles must be safe, well ventilated, maintained to a high standard, disinfected regularly and driven by competent staff. Competent handlers must always be available to manage the horses
- e) *transit* — All journeys must be planned carefully and horses permitted regular rest periods with access to food and water in line with FEI guidelines

#### 2. Horses and riders must be fit, competent and in good health before they are permitted to compete

- a) *fitness and competence* — Participation in competition must be restricted to fit horses and riders of proven competence
- b) *health status* — No horse showing symptoms of disease, lameness, significant ailments or pre-existing clinical conditions should compete or continue to compete if its welfare would be compromised. Veterinary advice must be sought whenever there is any doubt
- c) *doping and medication* — Abuse of medication and doping is a serious welfare issue and will not be tolerated. After any veterinary treatment, sufficient time must be permitted for the horse's full recovery before competition
- d) *surgical procedures* — Any surgical procedures that threaten a competing horse's welfare or the safety of other horses and/or riders must not be permitted
- e) *pregnant/Recently foaled mares* — A mare must not compete after their fourth month of pregnancy or with foal at foot
- f) *misuse of aids* — Abuse of a horse using natural riding aids or artificial aids (e.g. whips, spurs, etc) will not be tolerated

### **3. Events must not prejudice horse welfare**

- a) *competition areas* — horses must only be trained and compete on suitable and safe surfaces. All obstacles must be designed with the safety of the horse in mind
- b) *ground surfaces* — All ground surfaces which horses walk, train or compete on must be designed and maintained to reduce factors that could lead to injuries. Particular attention must be paid to the preparation, composition and upkeep of surfaces
- c) *extreme weather* — Competitions must not take place in extreme weather conditions if the welfare or safety of the horse may be compromised. Provision must be made for cooling horses quickly after competing in hot or humid conditions. (Refer to Annex C EA Hot Weather Policy)
- d) *stabling at events* — Stables must be safe, hygienic, comfortable, well-ventilated and of sufficient size for the type and disposition of the horse. Appropriate feed and clean bedding, fresh drinking water and washing-down water must always be available
- e) *fitness to travel* — After competition a horse must be fit to travel in accordance with the FEIs guidelines

### **4. Every effort must be made to ensure that horses receive proper attention after they have competed and that they are treated humanely when their competition careers are over**

- a) *veterinary treatment* — Veterinary expertise must always be available at an event. If a horse is injured or exhausted during a competition, the rider must dismount and a veterinarian must check the horse
- b) *referral centres* — Wherever necessary, the horse should be collected by ambulance and transported to the nearest relevant treatment centre for further assessment and therapy. Injured horses must be given full supportive treatment before transport
- c) *competition injuries* — The incidence of injuries sustained in competition should be monitored. Ground surface conditions, frequency of competitions and any other risk factors should be examined carefully to indicate ways to minimise injuries
- d) *euthanasia* — If injuries are sufficiently severe, the horse may need to be euthanased by a veterinarian as soon as possible on humane grounds and with the sole aim of minimising suffering
- e) *retirement* — Every effort should be made to ensure that horses are treated sympathetically and humanely when they retire from competition

### **5. The FEI urges all those involved in equestrian sport to attain the highest possible levels of education in their areas of expertise relevant to the care and management of the competition horse**

## **1.3 Abuse of the horse (Article 142, FEI General Regulations and EA rules)**

No person may abuse a horse during an event or at any other time. 'Abuse' means an action or omission that causes or is likely to cause pain or unnecessary discomfort to a horse, including without limitation any of the following:

- a) whipping or beating a horse excessively
- b) subjecting a horse to any kind of electric shock device
- c) using spurs excessively or persistently
- d) jabbing the horse in the mouth with the bit or any other device
- e) competing on an exhausted, lame or injured horse
- f) 'rapping' a horse
- g) abnormally sensitise or desensitise any part of a horse
- h) leaving a horse without adequate food, drink or exercise
- i) using any device or equipment which causes excessive pain to the horse if it knocks down an obstacle



### 1.3.1 Reporting of abuse

Anyone witnessing an incident of abuse must report it in the form of a written protest (see EA General Regulations *Article 163*) in confidence to the OC immediately who will refer the matter on their behalf within 14 days to the State Branch authority to initiate action. Competitors are alerted to the fact that, as well as FEI and EA General Regulation 142, cruel application of spurs, whips or bits is illegal in some Australian states and territories.

### 1.3.2 Unable to fulfil the requirements of the test

Where the Judge at C is of the opinion that the horse and rider combination are not able to fulfil the requirements of the level of the test; and/or the performance is not in the best interests of the horse's welfare due to extreme tension, and/or shows abusive riding, the combination will be eliminated. There is no appeal against this decision.

## 1.4 Bleeding

- a) if the Judge at C sights fresh blood anywhere on the horse during the test, they will stop the horse to check. If the horse shows fresh blood, it will be eliminated. The elimination is final. If the judge clarifies through examination that the horse shows no fresh blood, the test may resume.
- b) the sighting of any fresh blood on the horse at the gear check prior to or during the test will entail elimination. There is no appeal against this decision. If a gear check is carried out after the rider has completed the test, and the Steward or gear checker discovers fresh blood in the horse's mouth or any part of the horse's body, they are to inform the Judge at C, who will eliminate the horse and rider
- c) if the Steward or gear checker discover fresh blood in the horse's mouth or in the area of the spurs at the end of the test, they inform the Judge at C, who will eliminate the horse. If the Steward or gear checker discover fresh blood anywhere else on the horse's body at the end of the test, the horse is not automatically eliminated, but the Judge at C may eliminate the horse
- d) a veterinarian may inspect the horse after elimination to decide if the horse is fit to continue in another test and inform the OC in writing of the decision prior to that test. The veterinarian's opinion is final

### 1.4.1 Protective covering

Any form of protective skin covering on the horse such as plaster/tape/belly band covering or towel, whether the skin is broken or not, is strictly forbidden at an event and will entail elimination if used. Refer to 5.17.

## 1.5 Protests, reports, appeals and Yellow Warning Cards

Officials and competitors need to abide by the Codes of Conduct as contained in the EA Member Protection Policy. Refer to the EA General Regulations Articles 163, 164 and 165, EA Codes of Conduct, EA Member Protection Policy and its associated Attachment D1 Complaints Procedures, EA Disciplinary By-laws at [www.equestrian.org.au](http://www.equestrian.org.au) for processes.

Refer to EA General Regulations *Article 169.6.3* for the potential penalty in relation to complaints about incorrect behaviour towards event officials or any other party connected with the event (e.g. other rider, journalist, public member, etc).

### 1.5.1 A Yellow Warning Card may be imposed on the parties concerned or the Person Responsible (PR) for the following:

- a) abuse of horse (an action or omission involving the mistreatment of a horse). Any incidents considered to be serious Abuse of the Horse may be better dealt with through the formal Protest procedure as outlined in Dressage Rule 1.3.1. However, it is possible to both issue a Yellow Warning Card and pursue formal protest procedure

- b) abuse of an Official (including abusive or bullying behaviour directed to an Official and conduct directed toward an Official that denigrates the Official)
- c) failure to follow a direction of an Official relating to compliance with these rules
- d) serious infringements involving Abuse of Horse, Abuse of an Official or failure to follow a direction relating to compliance with these Rules must incur a Yellow Warning Card, unless lodged as a formal protest and subject to EA General Regulations (see above)

**1.5.2 An Official for the purpose of awarding a Yellow Warning Card is any of the following:**

- an FEI or National-accredited Steward
- an EA Technical Delegate
- an FEI-accredited Judge
- an EA National Judge Educator

An Official may issue a Yellow Warning Card only when officiating at an Event. They can be given either by hand or any other suitable means and will state the reason for the Yellow Warning Card-

The Official who awards the Yellow Warning Card must notify the Person Responsible, the Ground Jury where applicable and the CEO of the State Branch where the incident occurred of the Yellow Warning Card as soon as possible.

The Yellow Warning Card is to be delivered personally during the Period of the Event. If after reasonable efforts the Person Responsible cannot be notified during the Period of the Event that they have received a Yellow Warning Card, the Person Responsible must be notified in writing within fourteen (14) days of the Event. A Yellow Warning Card may be issued in addition to any other sanction(s) that may be issued in accordance with the EA General Regulations and/or the relevant Sport Rules.

**1.5.3** It is preferable for a Parent/Guardian to be present when a rider under the age of 18 is issued with the Yellow Warning Card.

**1.5.4** Should the same Person Responsible receive one (1) or more Yellow Warning Card(s) at the same or any other Event (whether Australian or International) within one year of the award of the first Yellow Warning Card, the matter shall be referred to the State Branch CEO who shall determine whether to refer the Person Responsible to a Judicial Committee

**1.5.5** The Official who awards that Yellow Warning Card, will advise the State Branch CEO (from the State the event occurred in) and State Dressage Committee (from the State that the event occurred in) of the issue of Yellow Warning Card/s and the reasons for its issue within 48 hours after the delivery of the Yellow Warning Card to the Person Responsible. The State Branch CEO shall advise EA within 72 hours thereafter. EA will arrange for the Yellow Warning Card issued to be entered into its national database.

**1.5.6** A Yellow Warning Card is a decision arising from the field of play and as such there is no Appeal against the issuing of a Yellow Warning Card

**1.6 Anti-doping and medication control**

Horses and riders may be subject to random in-competition testing. Refer to the EA and FEI Equine Anti-doping and Medication Control Rules (EADMC) and the EA (Rider) Anti-doping Policy. For more information visit [www.equestrian.org.au](http://www.equestrian.org.au), [www.fei.org](http://www.fei.org) or [www.asada.gov.au](http://www.asada.gov.au).

**1.7 Conflict of interest**

For the guidelines relating to any conflict of interest, refer to EA General Regulations, *Article* 158 and please note the following additions as detailed below.

**1.7.1 People may *not* officiate as a judge of an event if:**

- a) they are officiating as a veterinary officer for the same event
- b) they are a member of the Appeal Committee for the same event
- c) they are a Chef d'Equipe or team official for competitors entered in the event

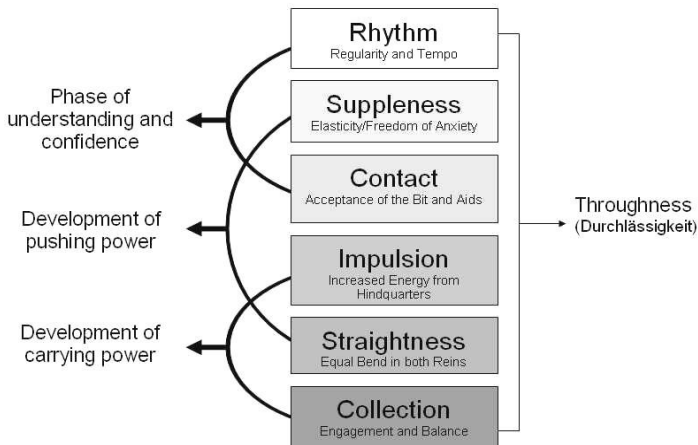
**1.7.2 People may *not* officiate as a judge of a competition if:**

- a) a rider in the competition is a family member
- b) they are in a National Elite Squad and are asked to judge a fellow member of the same squad in a Grand Prix competition
- c) they have given or ridden in a riding clinic within 2 weeks prior to the event and a rider, coach or horse who has participated in that clinic will be in the competition
- d) they are providing or receiving private billeted accommodation from/to a competitor scheduled to be in the competition they are judging
- e) they are an owner or part owner of a horse taking part in that competition
- f) they regularly give or receive training/coaching from/to a horse and/or rider taking part in the competition
- g) they have a financial interest in a horse in the competition
- h) they are an employee or employer of a competitor in the competition
- i) when accepting judging invitations, a judge must declare a conflict of interest in any person or horse who has entered if, within 12 months immediately preceding the event, they have:
  - trained
  - owned/part owned
  - or had any other business interest in that horse and/or rider
- j) Judge Educators/Mentors must also follow these principles when carrying out shadow judging/sit-in

## SECTION 2 PACES AND MOVEMENTS

This section details the paces and movements required in dressage and is taken from the FEI Rules for Dressage Events. Please refer to the *FEI Dressage Handbook Guidelines for Judging* for further assistance for judges and riders.

**The Training Scale** is a German-based training system. It the most important guideline for trainers and riders for developing correctly trained dressage horses. It consists of 6 parts, or building blocks, that must be taken in conjunction with each other. The 6 parts are outlined below:



### 1. **Rhythm** (*Takt*)

This refers to the regularity, which is the correct sequence and timing of the footfalls.

### 2. **Suppleness** (*Losgelassenheit*)

Suppleness and relaxation. The complete absence of tension and is an essential aim of the preliminary training phase. Relaxation is meant in both the mental and physical sense.

**3. Contact (*Anlehnung*)**

Contact is a soft, steady, connection between the rider's hands and horse's mouth. The horse should go rhythmically forward from the rider's driving aids and 'seek' a contact with the rider's hands.

**4. Impulsion (*Schwung*)**

This term is used to describe the transmission of energy from the hindquarters being transmitted into the athletic movement of the horse.

**5. Straightness**

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

**6. Collection**

To enable a horse to be collected correctly, all the former criteria must be fulfilled. The aim of collection is to improve the balance and equilibrium of the horse, and to develop and increase the horse's ability to lower and engage the quarters for the benefit of the lightness and mobility of the forehand. If the carrying capacity of the hindquarters is sufficiently developed, the horse is then in a position to move in balance and self-carriage in all three paces.

## 2.1 Objects and general principles

The object of dressage is the development of the horse into a happy athlete through harmonious education. As a result it makes the horse calm, supple, loose and flexible, but also confident, attentive and keen, thus achieving perfect understanding with its rider. These qualities are demonstrated by:

- the freedom and regularity of the paces
  - the harmony, lightness and ease of the movements
  - the lightness of the forehand and the engagement of the hindquarters, originating in a lively impulsion
  - the acceptance of the bridle, with submissiveness throughout and without any tenseness or resistance
- 
- a) the horse thus gives the impression of doing of its own accord what is required of him. Confident and attentive, submitting generously to the control of the rider, remaining absolutely straight in any movement on a straight line and bending accordingly when moving on curved lines
  - b) the walk is regular, free and unconstrained
  - c) the trot is regular, free, supple and active
  - d) the canter is united, light and balanced. The hindquarters are never inactive or sluggish. They respond to the slightest indication of the rider and thereby give life and spirit to all the rest of its body
  - e) by virtue of a lively impulsion and the suppleness of the joints, free from the paralysing effects of resistance, the horse obeys willingly and without hesitation and responds to the various aids calmly and with precision, displaying a natural and harmonious balance both physically and mentally
  - f) in all the work, even at the halt, the horse must be 'on the bit'. A horse is said to be 'on the bit' when the neck is more

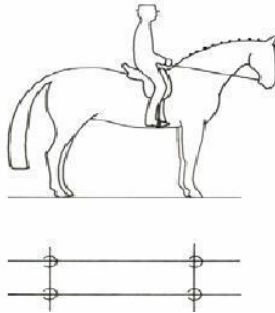
or less raised and arched according to the stage of training and the extension or collection of the pace, accepting the bridle with a light and consistent, soft, submissive contact. The head should remain in a steady position, as a rule slightly in front of the vertical, with a supple poll as the highest point of the neck, and no resistance should be offered to the rider

- g) cadence is shown in trot and canter and is the result of the proper harmony that a horse shows when it moves with well-marked regularity, impulsion and balance. Cadence must be maintained in all the different trot or canter exercises and in all the variations of these paces
- h) the regularity of the paces is fundamental to dressage

## **2.2 The halt**

- a) at the halt, the horse should stand attentive, engaged motionless, straight and square with the weight evenly distributed over all four legs. The neck should be raised, the poll as the highest point and the nose line slightly in front of the vertical. While remaining 'on the bit' and maintaining a light and soft contact with the rider's hand, the horse may quietly chew the bit and should be ready to move off at the slightest indication of the rider
- b) the halt must be shown for at least 3 seconds
- c) the halt should be shown throughout the salute
- d) the halt is obtained by the displacement of the horse's weight to the hindquarters by a properly increased action of the seat and legs of the rider, driving the horse towards a softly closed hand, causing an almost instantaneous but not abrupt halt at a previously fixed place. The halt is prepared by a series of half halts

- e) the quality of the paces before and after the halt is an integral part of the assessment



### 2.3 The walk

- a) the walk is a marching pace in a regular 4-time beat (left hind, left fore, right hind, right fore) with equal intervals between each beat. This regularity combined with full relaxation must be maintained throughout all walk movements
- b) when the foreleg and the hind leg on the same side move almost on the same beat, the walk tends to become an almost lateral movement. This irregularity, which might become an ambling movement, is a serious deterioration of the pace
- c) the following walks are recognised: Collected, Medium, Extended and Free
- d) there should always be a clear difference in the attitude and over-tracking in these variations
- e) a 'step' in walk constitutes one step by a foreleg



### **2.3.1 Medium walk**

Medium walk is a clear, regular and unconstrained walk of moderate lengthening. The horse, remaining 'on the bit', walks energetically but relaxed, with even and determined steps, the hind feet touching the ground in front of the hoof prints of the fore feet. The rider maintains a light, soft and steady contact with the mouth, allowing the natural movement of the head and neck.

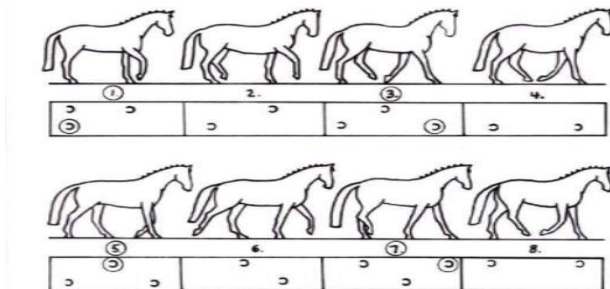
### **2.3.2 Collected walk**

In the collected walk, the horse, remains 'on the bit', moves resolutely forward, with its neck raised and arched and showing a clear self-carriage. The head approaches the vertical position and a light contact is maintained with the mouth. The hind legs are engaged with good hock action. The pace should remain marching and vigorous, the feet being placed in regular sequence. The steps cover less ground and are higher than at the medium walk, because all the joints bend more markedly. The collected walk is shorter than the medium walk, although showing greater activity.

### **2.3.3 Extended walk**

In the extended walk, the horse covers as much ground as possible, without haste and without losing the regularity of the steps. The hind feet touch the ground clearly in front of the footprints of the fore feet. The rider allows the horse to stretch out the head and neck (forward and downwards) without losing contact with the mouth and control of the poll. The nose must be clearly in front of the vertical.

**The walk is a pace in 4-beat rhythm with 8 phases - (numbers in circles indicate the beat)**



### **2.3.4 Free walk on a long rein**

The free walk on a long rein is a pace of relaxation in which the horse is permitted enough freedom to lower and stretch out his head and neck while the rider maintains a light contact through the rein.

### **2.3.5 Stretching on a long rein**

In order to execute the exercise 'stretching on a long rein' correctly:

- a) the rider allows the horse to take the reins gradually and smoothly as the horse stretches his neck forward and downward
- b) the mouth should reach more or less to the horizontal line corresponding with the point of the shoulder
- c) a light, elastic and consistent contact with the rider's hands must be maintained
- d) the horse covers as much ground as possible, without haste and with losing the regularity of his steps, the hind feet touching the ground clearly in front of the foot prints of the forefeet
- e) during the retake of the reins the horse must accept the contact without resistance in the jaw, mouth or poll

## **2.4 The trot**

- a) the trot is a 2-beat pace of alternate diagonal legs (left fore and right hind leg together and vice versa) separated by a moment of suspension
- b) the trot should show free, active and regular steps
- c) the quality of the trot is judged by the general impression, i.e. the regularity and elasticity of the steps, the cadence and impulsion in both collection and extension. This quality originates from a supple back and well-engaged hindquarters, and by the ability to maintain the same rhythm and natural balance within all variations of trot
- d) all trot-work is executed 'sitting', unless otherwise indicated in the test concerned
- e) the following trots are recognised: Working, Lengthening of Steps, Collected, Medium and Extended

### **2.4.1 Working trot**

The working trot is a pace between collected and medium trot, in which a horse's training is not yet developed enough and ready for collected movements. The horse, showing proper balance and remaining 'on the bit', goes forward with even elastic steps and good hock action with the hind feet touching the ground in front of the hoof prints of the front feet. The expression 'good hock action' underlines the importance of an impulsion originating from the activity of the hindquarters.

### **2.4.2 Collected trot**

The horse, while remaining 'on the bit', moves forward with the neck raised and arched. The hocks, being well engaged and flexed, must maintain an energetic impulsion, enabling the shoulders to move with greater mobility, thus demonstrating complete self-carriage. The horse's steps are shorter than in the other trots, but

elasticity and cadence are not lessened.

### **2.4.3 Medium trot**

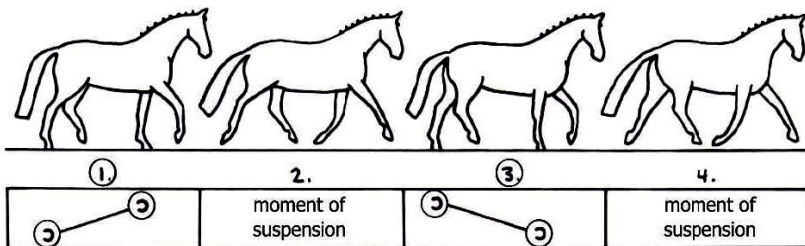
The medium trot is a pace of moderate lengthening compared to extended trot, but 'rounder' than the latter. Without hurrying the horse goes forward with clearly lengthened steps and with impulsion from the hindquarters. The rider allows the horse to carry the head a little more in front of the vertical than at the collected and the working trot, and to lower the head and neck slightly. The steps should be even, and the whole movement balanced and unconstrained.

### **2.4.4 Extended trot**

In the extended trot, the horse covers as much ground as possible. Without hurrying the steps are lengthened to the utmost as a result of great impulsion from the hindquarters. The rider allows the horse to lengthen the frame with a controlled poll, and to gain ground. The fore feet should touch the ground on the spot towards which they are pointing. The movement of the fore and hind legs should reach equally forward in the moment of the extension. The whole movement should be well balanced and the transition to collected trot should be smoothly executed by taking more weight on the hindquarters.

### **2.4.5 Lengthening of steps**

In the national (EA) tests for Preliminary and Novice and the test for 4-year-old horses, 'lengthening of steps' is required. This is a variation between the working and medium trot in which a horse's training is not developed enough for medium trot.



**The trot is a pace in 2-beat rhythm with 4 phases - (Numbers in circles indicate the beat.)**

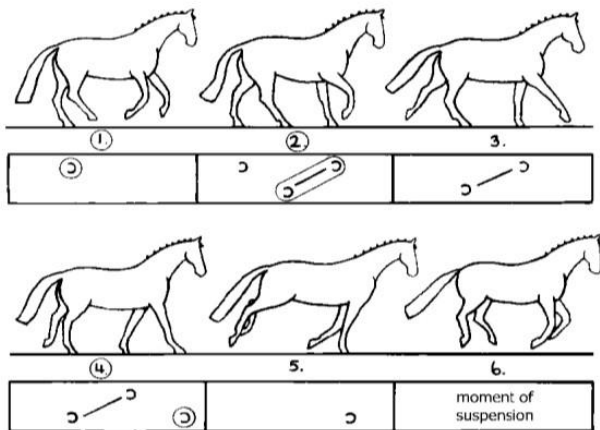
#### **2.4.6 Stretching on a long rein**

- a) the 'stretching on a long rein' exercise gives a clear impression of the 'throughness' of the horse and proves its balance, suppleness, obedience and relaxation. In order to execute the exercise 'stretching on a long rein' correctly, the rider must lengthen the reins as the horse stretches gradually forward and downward
- b) as the neck stretches forward and downwards, the mouth should reach more or less to the horizontal line corresponding with the point of the shoulder
- c) an elastic and consistent contact with the rider's hands must be maintained
- d) the pace must maintain its rhythm, and the horse should remain light in the shoulders with the hind legs well engaged
- e) during the retake of the reins the horse must accept the contact without resistance in the mouth or poll

## **2.5 The canter**

- a) the canter is a 3-beat pace where, in canter to the right, the footfalls are as follows: left hind, left diagonal (simultaneously left fore and right hind), right fore, followed by a moment of suspension with all four feet in the air before the next stride begins
- b) the canter should be moved into without hesitation, and always with light, cadenced and regular strides
- c) the quality of the canter is judged by the general impression, i.e. the regularity and lightness of the steps and the uphill tendency and cadence originating from the acceptance of the bridle with a supple poll and in the engagement of the hindquarters with an active hock action – and by the ability of maintaining the same rhythm and a natural balance, even after a transition from one canter to another. The horse should always remain straight on straight lines and correctly bent on curved lines
- d) the following canters are recognised: Working, Lengthened Strides, Collected, Medium, Extended and including Counter Canter, Simple Change of Leg and Flying Change of Leg.

**The canter is a pace in 3-beat rhythm with 6 phases - (Numbers in circles indicate the beat.)**



### 2.5.1 Working canter

The working canter is a pace between the collected and the medium canter, in which a horse's training is not yet developed enough and ready for collected movements. The horse shows natural balance while, remaining 'on the bit', and goes forward with even, light and active strides and good hock action. The expression 'good hock action' underlines the importance of an impulsion originating from the activity of the hindquarters.

### **2.5.2 Collected canter**

In the collected canter the horse, remaining 'on the bit', moves forward with its neck raised and arched. The hocks, being well engaged, maintain an energetic impulsion, enabling the shoulders to move with greater mobility thus demonstrating complete self-carriage and an uphill tendency. The horse's strides are shorter than in the other canters, without losing elasticity and cadence.

### **2.5.3 Medium canter**

The medium canter is a pace between working and extended canter. Without hurrying the horse goes forward with clearly lengthened strides and impulsion from the hindquarters. The rider allows the horse to carry the head a little more in front of the vertical than in the collected and working canter and at the same time allows him to lower the head and neck slightly. The strides should be balanced and unconstrained.

### **2.5.4 Extended canter**

In the extended canter the horse covers as much ground as possible. Without hurrying, the strides are lengthened to the utmost. The horse remains calm, light and straight as a result of great impulsion from the hindquarters. The rider allows the horse to lengthen the frame with a controlled poll and to gain ground. The whole movement should be well balanced and the transitions to collected canter should be smoothly executed by taking more weight on the hindquarters.

### **2.5.5 Lengthening of strides**

In the national (EA) Novice tests and the test for 4-year-old s, 'lengthening of strides' is required. This is a variation between the working and medium canter in which a horse's training is not developed enough for medium canter.



### **2.5.6 Counter-canter**

The counter-canter is a balancing and straightening movement that must be executed in collection. The horse canters in correct sequence with the outside foreleg leading with positioning to the side of the leading leg. The foreleg should be aligned to the same track as the hind leg.

### **2.5.7 Simple change of leg at the canter**

Simple change of leg at the canter is a movement which, after a direct transition out of the canter into a walk, with 3 to 5 clearly defined walk steps, a transition is made into the other canter lead.

### **2.5.8 Flying change of leg**

- a) the flying change is performed in one stride with the front and hind legs changing at the same moment. The change of the leading front leg and hind leg takes place during the moment of suspension. The aids should be precise and unobtrusive
- b) the aim of the flying changes is to show the reaction, sensitivity and obedience of the horse to the aids for the change of leg
- c) flying changes of leg can also be executed in series, for instance at every 4th, 3rd, 2nd or at every stride
- d) the horse, even in the series of changes, remains light, calm and straight with lively impulsion, maintaining the same rhythm and balance throughout. In order not to restrict or restrain the lightness and fluency and groundcover of the flying changes of leg in series, enough impulsion must be maintained

### **2.5.9 Give and retake the reins in canter**

Giving and retaking the reins is a test of self-carriage and whether or not the contact is correct.

In order to execute the exercise correctly, the rider moves his hands forward along the neck for the number of strides specified in the test, giving up the contact with the horse's mouth. The horse maintains the same position of head and neck throughout the exercise.

### **2.6 The rein back**

- a) the rein back is a rearward diagonal movement with a two-beat rhythm but without a moment of suspension
- b) each diagonal pair of legs is raised and returned to the ground alternatively, with the forelegs aligned on the same track as the hind legs
- c) during the entire exercise, the horse, should remain 'on the bit', maintaining its desire to move forward.
- d) anticipation or precipitation of the movement, resistance to or evasion of the contact, deviation of the hindquarters from the straight line, spreading or inactive hind legs and dragging forefeet are serious faults
- e) the steps are counted as each foreleg moves back
- f) after completing the required number of steps backward, the horse should show a square halt, or move forward in the required pace immediately
- g) in tests where a rein back of one horse's length is required, it should be executed with 3 or 4 steps
- h) a rein back series (*Schaukel* or see-saw) is a combination of two rein backs with walk steps in between. It should be executed with fluent transitions and the required number of steps

## **2.7 The transitions**

The changes of pace and variations within the paces should be exactly performed at the prescribed marker. The cadence (except in walk) should be maintained up to the moment when the pace or movement is changed or the horse halts. Transitions within the pace must be clearly defined whilst maintaining the same rhythm and cadence throughout. The horse should remain light in hand, calm and maintain a correct position. The same applies to transitions from one movement to another, for instance from the passage to the piaffe and vice-versa.

## **2.8 The half-halts**

Every movement or transition should be invisibly prepared by barely perceptible half-halts. The half-halt is an almost simultaneous, coordinated action of the seat, the legs and the hand of the rider, with the object of increasing the attention and balance of the horse before the execution of the movements or transitions to lower and higher paces. In shifting slightly more weight onto the horse's hindquarters, the engagement of the hind legs and the balance on the haunches are improved for the benefit of the lightness of the forehand and the horse's balance as a whole.

## **2.9 Changes of directions**

In changes of direction, the horse should adjust the bend of its body to the curvature of the line it follows, remaining supple and following the indications of the rider, without any resistance or change of pace, rhythm or speed. Changes of direction can be executed in the following ways:

- a) right angle turns including riding through the corner (one quarter of a volte of approx 6 m diameter)
- b) short and long diagonal
- c) half-voltes and half-circles, with changes of rein

- d) half-pirouettes and turn on the haunches
- e) serpentine loops
- f) counter changes of hand in zigzag\* where the horse should be straight for a moment before changing direction.

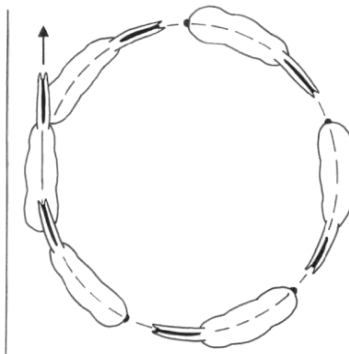
\* Zigzag: a movement containing more than two half-passes with changes of direction. See rule 2.12.5

## 2.10 Figures

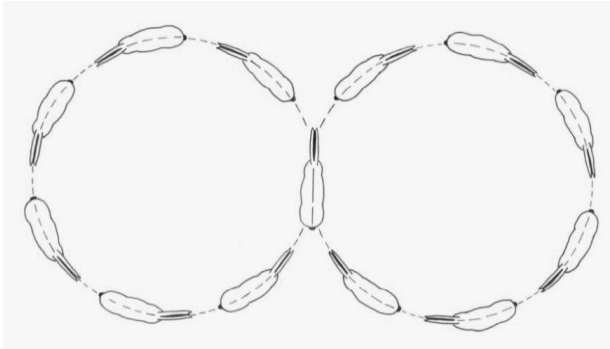
The figures asked in dressage tests are the voltes, serpentines and the figures of eight.

### 2.10.1 Volte

The Volte is a circle of 6, 8 or 10 metres diameter. If larger than 10 metres it is a circle.



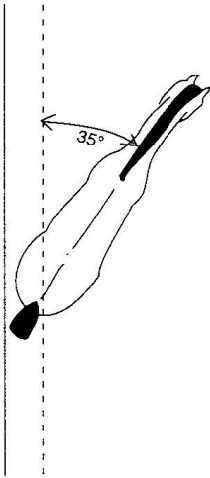




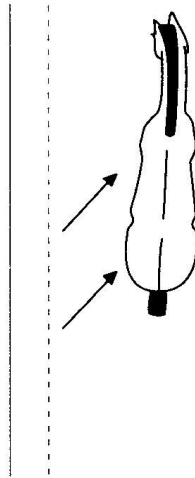
## 2.11 Leg-yielding

- a) the aim of leg-yielding is to demonstrate the suppleness and lateral responsiveness of the horse
- b) the exercise is performed in working trot
- c) the horse is almost straight, except for a slight flexion at the poll away from the direction in which it moves, so that the rider is just able to see the eyebrow and nostril on the inside
- d) the inside legs pass and cross in front of the outside legs
- e) leg-yielding should be included in the training of the horse before it is ready for collected work
- f) Later on, together with the more advanced shoulder-in movement, it is the best means of making a horse supple, loose and unconstrained for the benefit of the freedom, elasticity and regularity of its paces and the harmony, lightness and ease of its movements

- g) leg-yielding can be performed 'on the diagonal', in which case the horse should be as nearly as possible parallel to the long sides of the arena, although the forehand should be slightly in advance of the hindquarters. It can also be performed 'along the wall', in which case the horse should be at an angle of about 35 degrees to the direction in which they are moving



**Leg yielding along the wall**



**Leg yielding on the diagonal**

## **2.12 The lateral movements**

- a) the main aim of lateral movements (except leg-yielding) is to develop and increase the engagement of the hindquarters and thereby also the collection
- b) in all lateral movements (i.e. shoulder-in, travers, renvers, half-pass) the horse is slightly bent and moves with the forehand and the quarters on different tracks
- c) the bend or flexion must never be exaggerated so that it impairs the rhythm, the balance and fluency of the movement
- d) in the lateral movements, the pace should remain free and regular, maintaining a constant impulsion, yet it must be supple, cadenced and balanced. The impulsion is often lost because of the rider's preoccupation with bending the horse and pushing it sideways

### **2.12.1 Shoulder-in**

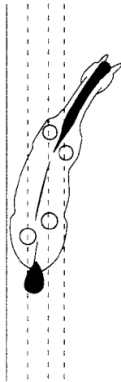
The shoulder-in exercise is performed in collected trot. The horse is ridden with a slight but uniform bend around the inside leg of the rider, maintaining engagement and cadence at a constant angle of approximately 30 degrees. The horse's inside foreleg passes and crosses in front of the outside foreleg; the inside hind leg steps forward under the horse's body weight following the same track of the outside fore leg, with the lowering of the inside hip. The horse is bent away from the direction from which it is moving (see Illustration 1).

### **2.12.2 Travers**

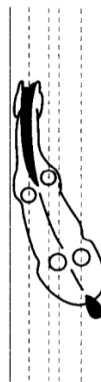
- a) the aim of the travers is to show a fluent collected trot movement on a straight line and a correct bend. Front and hind legs are crossing, balance and cadence are maintained
- b) this exercise can be performed in collected trot or collected canter



- c) the horse is slightly bent around the inside leg of the rider but with a greater degree of bend than the shoulder-in
- d) a constant angle of approximately 35 degrees should be shown (from the front and from behind one sees 4 tracks)
- e) the forehand remains on the track and the quarters are moved inwards
- f) the horse's outside legs pass and cross in front of the inside legs. The horse is bent in the direction of movement
- g) to start the travers, the quarters must leave the track or, after a corner or circle, are not brought back onto the track
- h) at the end of the travers, the quarters are brought back on the track (without any counter-flexion of the poll/neck) as one would finish a circle (see illustration 2)



**Shoulder in** (illustration 1)



**Travers** (illustration 2)

### 2.12.3 Renvers

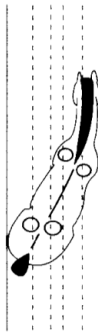
- a) the aim of renvers is to show a fluent, collected trot movement on a straight line with a greater degree of bend than in shoulder-in. The fore and hind legs cross, balance and cadence are maintained
- b) in the renvers the hindquarters remain on the track while the forehand is moved inward.
- c) this is the inverse movement in relation to travers
- d) to finish the renvers the forehand is aligned with the quarters on the track. Otherwise, the same principles and conditions that apply to travers are applicable as at renvers (see illustration 3)
- e) the horse is slightly bent around the leg of the rider
- f) the horse's outside legs pass and cross in front of the inside legs
- g) the horse is bent in the direction in whilst it is moving (see illustration 3)

### 2.12.4 Half-pass

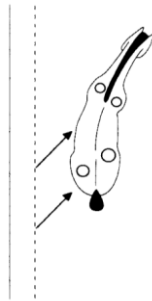
The half-pass is a variation of travers, executed on a diagonal line instead of along the wall. It can be performed in collected trot or collected canter.

- a) the aim of half-pass in *trot* is to show a fluent, collected trot movement on a diagonal line with a greater degree of bend than in shoulder-in
- b) in the half-pass the fore and hind legs cross, balance and cadence are maintained
- c) the aim of half-pass in *canter* is to both demonstrate and develop the collection and suppleness of the canter by moving fluently forwards and sideways without any loss of rhythm, balance or softness and submission to the bend

- d) the horse should be slightly bent in the direction in which it is moving and bent around the inside leg of the rider
- e) the horse should maintain the same cadence throughout the whole movement. In order to give more freedom and mobility to the shoulders, it is of great importance that the impulsion is maintained, especially the engagement of the inside hind leg
- f) in the half-pass the horse's body is nearly parallel to the long side of the arena with the forehand slightly in advance of the hindquarters (see illustration 4)



**Renvers** (illustration 3)



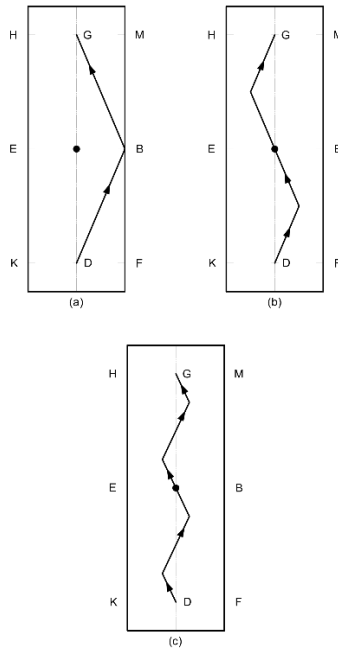
**Half-Pass** (illustration 4)

### 2.12.5 Counter changes of hand

This is a change of direction within half pass whether in trot or canter

- a) a single counter change is when the horse goes, for example, in half pass to the right and then changes direction and goes in half pass to the left (Diagram a below)
- b) two counter changes in trot or canter would mean that the horse goes for example to the right, to the left and then again to the right (Diagram b below)

In the Grand Prix, the zig zag in canter is 5 half passes either side of centre line which is 4 counter changes of hand.



## **2.13 The pirouette, the half-pirouette and turn on the haunches**

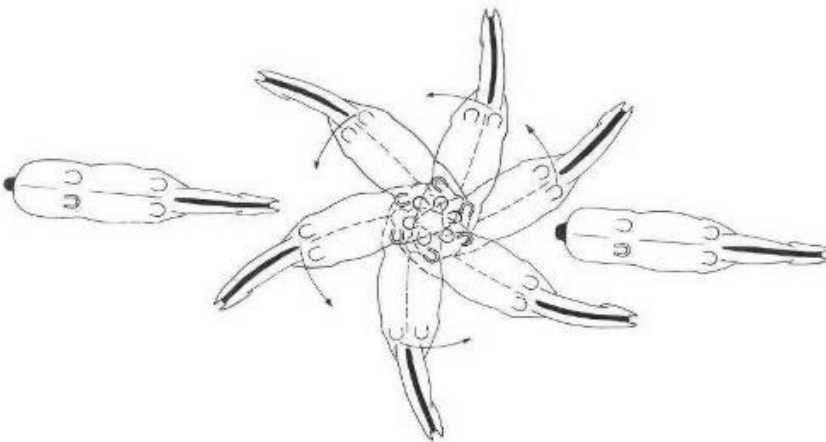
### **2.13.1 Pirouette/Half-pirouette**

The aim of the pirouette and half-pirouette in canter is to demonstrate the willingness of the horse to turn around the inside hind leg on a small radius, slightly bent in the direction of the turn while maintaining the activity and the clarity of the canter, the straightness and the balance before and after the figure, and clear canter strides during the turn. In the pirouette or half-pirouette in canter, the judges should be able to recognise a real canter stride although the feet of the diagonal – inside hind leg, outside front leg – are not touching the ground simultaneously.

- a) the pirouette is a turn of 360 degrees/180 degrees executed on 2 tracks, with a radius equal to the length of the horse and the forehand moving round the haunches
- b) pirouettes/half-pirouettes are usually carried out at collected walk or canter but can also be executed at piaffe
- c) in the pirouette/half-pirouette the fore feet and outside hind foot move round the inside hind foot. The inside hind leg describes a circle as small as possible
- d) at whatever pace the pirouette/half-pirouette is executed, the horse is slightly bent in the direction in which it is turning, remaining 'on the bit' with a light contact, turning smoothly around, maintaining sequence and timing of footfalls of that pace. The poll stays the highest point during the entire movement
- e) during pirouettes/half-pirouettes the horse should maintain its activity (walk also included) and never move backwards or sideways
- f) in executing the pirouette or the half-pirouette in canter, the rider should maintain lightness of the horse while accentuating the collection. The hindquarters are well engaged and lowered

and show a good flexion of the joints. An integral part of the movement is the canter strides before and after the pirouette. The strides should show an increased activity and collection before the pirouette and the balance being maintained at the end of the pirouette

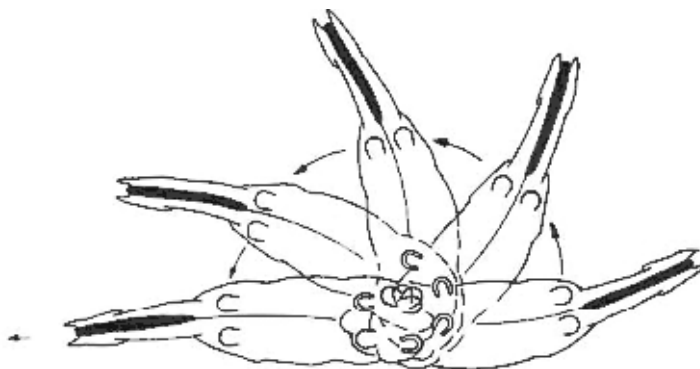
- g) the quality of pirouettes/half-pirouettes is judged according to the suppleness, lightness, cadence and regularity, and the precision and smoothness of the entrance and exit
- h) pirouettes/half-pirouettes at canter should be executed in 6 to 8 strides (full pirouette) and 3 to 4 strides (half-pirouette)



**A full pirouette** (illustration 5)

### 2.13.2 Half-pirouette in walk (180 degrees)

The half-pirouettes in walk (180 degrees) are executed out of collected walk with the collection being maintained throughout the exercise. When the horse exits the half-pirouette it returns to the initial track without crossing the hind legs.



**A half pirouette** (illustration 6)

### 2.13.3 Turn on the haunches from walk (180 degrees)

For younger horses that are still not able to show collected walk, the 'turn on the haunches' is an exercise to prepare the horse for collection. The 'turn on the haunches' is executed out of medium walk prepared by half halts to shorten the steps a little to improve the ability to bend the joints of the hindquarters. The horse does not halt before or after the turn. The 'turn on the haunches' can be executed on a larger radius (approx. 0.5 m) than the pirouette in walk, but the demands of the concerning rhythm, contact, activity and straightness are the same.

#### **2.13.4 Turn on the haunches from halt to halt (180 degrees)**

To maintain the forward tendency of the movement, 1 or 2 forward steps at the beginning of the turn are permitted. The same criteria apply as for the turn on the haunches from walk.

#### **2.14 The passage**

The passage is a measured, very collected, elevated and cadenced trot. The aim of passage is to demonstrate the highest degree of collection, cadence and suppleness in the trot.

- a) the passage is characterised by a pronounced engagement of the hindquarters, a more accentuated flexion of the knees and hocks, and the graceful elasticity of the movement. Each diagonal pair of feet is raised and returned to the ground alternately, with cadence and a prolonged suspension
- b) in principle, the height of the toe of the raised foreleg should be level with the middle of the cannon bone of the other foreleg. The toe of the raised hind leg should be slightly above the fetlock joint of the other hind leg
- c) the neck should be raised and gracefully arched with the poll as the highest point and the nose line close to the vertical. The horse should remain light, and soft 'on the bit' without altering the cadence. The impulsion remains lively and pronounced
- d) Irregular steps with the hind or front legs, swinging the forehand or the hindquarters from one side to the other as well as jerky movements of the forelegs or the hind legs or dragging the hind legs or double beat in the moment of suspension are serious faults



## 2.15 The piaffe

The piaffe is a highly collected, cadenced, elevated diagonal movement giving the impression of remaining in place. The aim of piaffe is to demonstrate the highest degree of collection while giving the impression of remaining in place.

- a) in the piaffe the horse's back is supple and elastic. The hindquarters are lowered; the haunches with active hocks are well engaged, giving great freedom, lightness and mobility to the shoulders and forehand. Each diagonal pair of legs is raised and returned to the ground alternately, with spring and an even cadence
- b) in principle, the height of the toe of the raised foreleg should be level with the middle of the cannon bone of the other supporting foreleg. The toe of the raised hind leg should reach just above the fetlock joint of the other supporting hind leg
- c) the neck should be raised and gracefully arched, with the poll as the highest point. The horse should remain 'on the bit' with a supple poll, maintaining a contact. The body of the horse should move in a supple, cadenced and harmonious movement
- d) piaffe must always be animated by a lively impulsion and characterised by perfect balance. While giving the impression of remaining in place there may be a visible inclination to advance, this being displayed by the horse's eager acceptance to move forward as soon as it is asked
- e) moving even slightly backwards, irregular or jerky steps with the hind or front legs, no clear diagonal steps, crossing either the fore or hind legs or swinging either the forehand or the hindquarters from one side to the other, getting wide behind or in front, moving too much forward or double-beat rhythm are all serious faults.

## 2.16 Impulsion

- a) impulsion is the term used to describe the transmission of an eager and energetic, yet controlled, propulsive energy generated from the hindquarters into the athletic movement of the horse. Its ultimate expression can be shown only through the horse's soft and swinging back guided by a gentle contact with the rider's hand
- b) speed, of itself, has little to do with impulsion; the result is more often a flattening of the paces. A visible characteristic is a more pronounced articulation of the hind leg, in a continuous rather than staccato action. The hock, as the hind foot leaves the ground, should first move forward rather than being pulled upwards, but certainly not backwards
- c) a prime ingredient of impulsion is the time the horse spends in the air rather than on the ground. Impulsion is, therefore, seen only in those paces that have a period of suspension
- d) impulsion is a precondition for a good collection in trot and canter
- e) if there is no impulsion, then there is nothing to collect

### 2.16.1 Submission

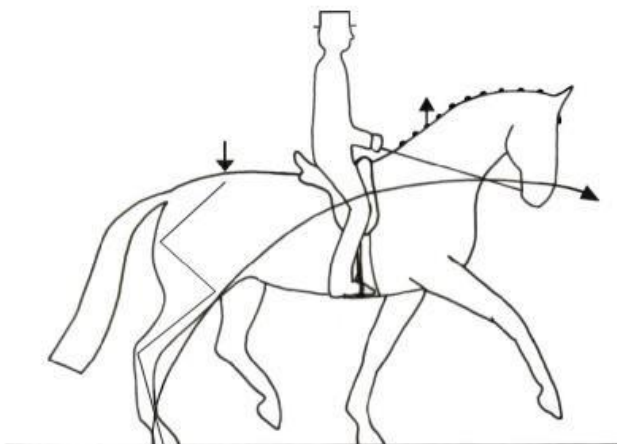
- a) fulfilling successfully the main requirements/movements of a dressage test is the main criterion for submission
- b) submission does not mean subordination, but an obedience revealing its **presence** by a constant attention, willingness and confidence in the whole behaviour of the horse, as well as by the harmony, lightness and ease that is displayed in the execution of the different movements

- c) the degree of submission is also demonstrated by the way the horse accepts the bit with light and soft contact and a supple poll. Resistance to, or evasion of, the rider's hand by being either 'above the bit' or 'behind the bit' demonstrates lack of submission. The main contact with the horse's mouth must be through the snaffle bit
- d) putting out the tongue, keeping it above the bit or drawing it up altogether, as well as grinding the teeth or agitation of the tail, are mostly signs of nervousness, tension or resistance on the part of the horse and must be taken into account by the judges in their marks for the movement concerned, as well as the collective mark for 'submission'
- e) the guiding thought for judges when considering submission is willingness; the horse understands what is being asked of it and is confident enough in the rider to react to the aids without fear or tension
- f) the horse's straightness, uphill tendency and balance enable it to stay in front of the rider's legs and go forward into an accepting and self-carrying contact with the bit. This is what really produces the picture of harmony and lightness

## **2.17 The collection**

- a) the aim of the collection is to:
  - further develop and improve the balance and equilibrium of the horse, which has been more or less displaced by the additional weight of the rider
  - develop and increase the horse's ability to lower and engage its hindquarters for the benefit of the lightness and mobility of its forehand
  - add to the 'ease and carriage' of the horse and to make it more pleasurable to ride

- b) collection is characterised by the 'ease and carriage' of the horse, as well as a lively impulsion, originating from the activity of the hindquarters
- c) collection is developed through the use of half halts and the use of the lateral movements shoulder-in, travers, renvers and half-pass
- d) collection is improved and achieved by the use the seat and legs and containing hands to engage the hind legs. The joints bend and are supple so that the hind legs can step forward under the horse's body
- e) however, the hind legs should not be engaged so far forward under the horse that they shorten the base of support excessively, thereby impeding the movement. In such a case, the line of the back would be lengthened and raised too much in relation to the supporting base of the legs, the stability would be impaired and the horse would have difficulty in finding a harmonious and correct balance
- f) on the other hand, a horse with an over-long base of support, which is unable or unwilling to engage its hind legs forward under its body, will never achieve acceptable collection
- g) the position of the head and neck of a horse at the collected paces is naturally dependent on the stage of training and, to some degree, on its conformation. It is distinguished by the neck being raised without restraint, forming a harmonious curve from the withers to the poll, with the poll being the highest point, and the nose slightly in front of the vertical
- h) at the moment the rider applies his aids to obtain a momentary and passing collecting effect, the head may become more or less vertical
- i) the arch of the neck is directly related to the degree of collection



**Illustration of collection**

## **2.18 The position and aids of the rider**

- a) all the movements should be obtained with imperceptible aids and without apparent effort of the rider. The rider should be well balanced, elastic, sitting deep in the centre of the saddle, smoothly absorbing the movement of the horse with their loins and hips, supple thighs with the legs steady and stretched well down. The heels should be the lowest point. The upper part of the body should be tall and supple. The contact should be independent from the rider's seat. The hands should be carried steadily close together, with the thumb as the highest point and a straight line from the supple elbow through the hand to the horse's mouth. The elbows should be close to the body. All of these criteria enable the rider to follow the movements of the horse smoothly and freely
- b) the effectiveness of the rider's aids determine the precise fulfilment of the required movements of the tests
- c) there shall always be the impression of harmonious cooperation between horse and rider.
- d) riding with both hands is obligatory in tests. Apart from the halt and salute, where the rider must take the reins in one hand, a discreet 'pat on the neck' for a well performed exercise, or for reassurance, is perfectly acceptable (as is the situation of a rider needing to wipe a fly from their eye, or other situations such as adjusting clothing, saddle pads etc)
- e) however, if the rider intentionally takes the reins into one hand in order to use either the reins or the other hand to produce more impulsion from the horse, or to promote applause from the spectators during the test, it will be considered a serious fault and will be reflected in the mark for both the movement and the collective mark for 'Rider'
- f) riding with reins in one hand is permitted, however, in the Freestyle tests

- g) when leaving the arena at a walk on a long rein after having finished the test, the rider may, at their own discretion, ride with only one hand

#### **2.18.1 Use of voice**

The use of the voice or clicking the tongue repeatedly as an aid is a serious fault, which will incur a penalty as per 3.16

## **SECTION 4 CONDITIONS OF ENTRY**

### **4.1 Authority to determine eligibility of horse and/or rider for competition**

EA or affiliated organization conducting the dressage competition(s) on behalf of EA shall be empowered to refuse any entry, with or without stating reasons. They shall be the sole judges of the eligibility according to these rules of any horse or rider to compete in any particular level and may transfer any entry of any such horse or rider to any lower or higher-ranking level.

### **4.2 Entry of horses and riders**

After the close of entries:

- a) any change of rider must be notified, in writing, to the OC no later than 40 minutes prior to the start of the competition. The change must be for a legitimate reason and is at the discretion of the OC  
However, a rider of a horse may not be changed if another rider has ridden the horse on the day, either in warm-up or in a competition
- b) after the close of entries a competitor may only substitute a horse with the approval of the OC and no later than 48 hours before the start of an event
- c) the draw position cannot be changed without the permission of the OC or the C judge
- d) the draw is to be strictly adhered to and changes can only be made by the OC or the C judge
- e) any rider who rides out of order in the draw without the approval from the OC or C judge will be eliminated
- f) riders with two horses in the draw must compete in the order that the horse/rider combination is drawn
- g) a horse may only be ridden by one rider for the entire event except for promotional competitions (e.g. Derby)
- h) a horse may only be entered and compete once in each Competitive or Participant competition (including a HC entry)
- i) the number of horses per competitor is at the discretion of the OC

### **4.3 Scratchings/Withdrawals**

In regards to any scratching or withdrawing from a test or competition:

- a) a competitor may withdraw any or all of the horses that he/she has entered, subject to the Conditions of Entry
- b) a refund may only be made if documented proof (i.e. veterinary or medical certificate) is produced within 24 hours of the completion of the event to the Event Secretary
- c) a refund shall be a minimum of 50% of the entry fee

### **4.4 Gear check**

- a) a gear check is compulsory for each test and failure to have a gear check will entail elimination
- b) all competitors must present to the Steward or gear checker
- c) unless otherwise specified in the schedule or on the notice board the gear check for each test will take place prior to each test
- d) however, in circumstances where a horse is unsettled then the combination may request to have a gear check after their test – refer also to rule 6.5.1e, 6.5.1f
- e) failure to have a gear check will incur elimination
- f) the bit inspection should not be checked until after the test unless requested by the competitor

### **4.5 Youth events**

Competitions and activities for riders aged 10–21 years on horses (from 8 years for pony riders) are generally known in Australia as 'youth' events. Young Rider, however, is a specific age category of FEI Competition. Other FEI categories include Children, Juniors, and Pony Riders. Refer to the EA General Regulations, *Article 124 for the age groups*

Youth events may be offered at any level of competitive dressage



#### 4.6 Types of competitions at Official events

The following types of competitions may be held at any Official event conducted by an EA affiliated body:

- a) **Official Competitive competitions** using current official EA tests from Preliminary to Grand Prix, including Freestyle tests and Young Horse tests. Competitions may be limited to rider age groupings (e.g. Juniors, Young Riders) or to ponies or AOR riders only
- b) **Participation competitions** using EA tests from Preparatory to Novice level (including Freestyles)
- c) In addition, EA Para Dressage tests and FEI Para-Equestrian-level tests may be used in participation competitions (including Freestyles). See Section 11 *Para-Equestrian dressage* for further detail

##### 4.6.1 Amateur Owner Rider (AOR)

Amateur Owner Rider (AOR) is a division of Official Competitive riders. All amateur owner riders must meet the following criteria:

- a) the rider must be a Competitive member of their state branch of Equestrian Australia
- b) the horse must have a life registration with Equestrian Australia
- c) the horse/pony registration lodged with Equestrian Australia must reflect the name of the amateur owner rider as owner or part-owner of the horse. Leased horses are eligible if the amateur owner rider competitor is reflected as the lessee on the EA horse registration of that horse
- d) the rider's principle source of income must not be obtained from sponsorship, breeding, breaking, training, riding and/or coaching any horse or rider for the previous 2 years
- e) the horse/pony must be primarily ridden and trained by the rider/owner
- f) the rider must be aged 21 and over – can enter in the calendar year in which they turn 21
- g) the division is for Official Competitive competitions. The Organising Committees may run this division at any level (ideally at all levels Preliminary - GP) and it can be run either within the competition or separately
- h) Organising Committees must designate the AOR on the draw if there is a separate competition conducted within the one competition
- i) for a State/Regional/Club Leader Board it would be ideal to select several events at which scores will count towards the annual Leader Board
- j) if the OC receives evidence that the rider is in breach of these rules then this rider will forfeit any awards and prizes

#### 4.7 Types of competitions at Restricted events

Clubs affiliated with their EA State Branch may hold restricted events:

- a) competitions may include any level of EA test from Preparatory to Grand Prix and Para-Equestrian, but are restricted to the conducting club's members only
- b) competition may also include club activities for club members against invited EA members to a maximum level of Participation competition (~~see rule 3.13b~~) up to and including the current Novice tests and all Para-Equestrian tests
- c) EA Dressage Rules apply to these events as per General Regulations Art 100

#### 4.8 Conditions of Entry for horses and ponies for all levels of Competitive and Participation competition

- a) the Condition of Entry rules must be adhered to otherwise the entry may be declined by the OC or the combination eliminated if there is a protest. All Official events and Official competitions, whether Competitive or Participation, are conducted under EA rules. They are sponsored by, or run on behalf of EA. Please refer to the EA General Regulations for membership requirements for Official competitions
- b) it is an offence under the EA Disciplinary By-Law for a rider to compete a horse/pony below its graded level
- c) to promote development, all Official EA events/competitions (including FEI-level competitions) are open to both horses and ponies. The exceptions to this are the Australian Dressage Championships, State Dressage Championships and Australian and State Pony Championships. Exceptions for Young and Junior rider competitions are to be approved by EADC
- d) in Official Competitive and Participation competitions any pony entries received may compete in any order in the competition
- e) separate prizes may be awarded for horses and ponies. It is strongly recommended that if there are three ponies or more in a competition, that the ponies are awarded prizes separately
- f) organisers may still schedule and advertise separate pony competitions, particularly if a test is expected to be oversubscribed, or anticipate sufficient entries in a test from both ponies and horses (i.e. up to 35 of each) which is too many to be judged by the same judge in a single day
- g) if Para-Equestrian riders are included in an Official competition but regarded as a separate competition, then they should be grouped together at the beginning or at the end of the draw (e.g. Grade 4 and Grade 5)

##### 4.8.1 Requirements for horses and ponies for Official Competitive competitions

Horses and ponies entered for Official Competitive competition:

- a) must be registered with EA and owned by a current financial EA member. EA registration papers must be made available on the day of competition
- b) must have a current Dressage Performance Card/Competition Licence (see rule 4.8.3.4)
- c) horses and ponies competing up to and including **advanced**:
  - must only enter and compete in 2 consecutive levels per an event (regardless of number of days)
  - can enter and compete in no more than 3 tests in one day. This may include a Freestyle or Young Horse competition
- d) for horses and ponies competing **PSG and above**:
  - can enter and compete in no more than 2 FEI-level tests per day and no more than 2 consecutive FEI levels per event. This includes a Freestyle test. If competing in an EA FEI test horses can only compete in one other EA test on the day
  - a horse that has competed PSG may only compete in one Advanced level test on the same day

#### 4.8.2 Definition of levels table

Level	Tests
Preparatory	4 current EA tests
Preliminary	3 current EA tests
Novice	3 current EA tests
Elementary	3 current EA tests
Medium	3 current EA tests
Advanced	3 current EA tests
Prix St Georges	FEI PSG
Intermediate I	FEI Intermediate I
FEI Medium Tour (Intro GP)	FEI Intermediate A, FEI Intermediate B
Intermediate II	FEI Intermediate II
Grand Prix	FEI Grand Prix FEI GP Special and FEI GP U25 Test

#### 4.8.3 Table of starting possibilities for levels and freestyles

Level of national competition for horse and rider combinations (only 2 consecutive levels permitted)	Level of Freestyle horse and rider combinations can compete in
Preparatory/Preliminary	Nil
Preliminary/Novice	Novice
Novice/Elementary	Novice or Elementary
Elementary/Medium	Elementary or Medium
Medium/Advanced	Medium or Advanced
Advanced/Prix St Georges	Advanced or Intermediate
Prix St Georges/Intermediate I	Intermediate
Intermediate I/Medium Tour (refer to Definition of Levels)	Intermediate or Medium Tour (not both)
Medium Tour/Intermediate II (refer to Definition of Levels)	FEI Medium Tour
Intermediate II/U 25 GP	Grand Prix
Intermediate II, Grand Prix, Grand Prix Special	Grand Prix

#### Additional notes:

- FEI Young Rider tests/competition is equivalent to Prix St Georges level
- FEI Pony tests/competition is equivalent to Elementary level
- FEI Junior tests/competition is equivalent to Medium level
- Intermediate Freestyle competition is limited to combinations that have achieved at least 58% in the Prix St Georges or Intermediate I
- Grand Prix Special competition is limited to the 15 highest-placed combinations in the Grand Prix. Such combinations must have achieved at least 60% in the Grand Prix competition
- Medium Tour Freestyle competition is limited to combinations who have achieved at least 58% in the Intermediate A or the Intermediate B
- Grand Prix Freestyle is limited to combinations that have achieved at least 58% in the Grand Prix and 60% at FEI-sanctioned events

- h) at FEI-sanctioned events the FEI Prix St Georges and/or FEI Intermediate I competitions are the qualifying tests for the FEI Intermediate Freestyle
- i) The FEI level GPCDN held at FEI sanctioned events in Australia is open to combinations that have on two occasions (in the 12 months prior to close of entries) achieved 60% at level
- j) at FEI-sanctioned events the FEI Grand Prix competition is the qualifying test for the FEI Grand Prix Freestyle

#### 4.8.3.1 Grading points for entries

In relation to a horse or pony's grading points when entering a competition:

- a) grading is assessed as at the closing date of entries
- b) where an event is cancelled/postponed:
  - if the event can be re-scheduled within 6 weeks of the original date then a horse or pony may compete at the level they were as at the closing date of entries for the original event
  - if the event is rescheduled more than 6 weeks from the original date and in the meantime the horse or pony has been upgraded, the horse must compete at its new graded level

#### 4.8.3.2 Eligibility of horses, ponies and combinations for each level

In Official Competitive competitions the following criteria apply at the closing date of entries (see table below):

Graded level	Eligibility of Horses and Ponies for each level
<b>National Level Competitions</b>	
Preliminary/Novice	Horses/ponies with less than 40 upgrading points gained in Elementary and above
Elementary	Horses/ponies with less than 40 upgrading points gained in Medium and above
Medium	Horses/ponies with less than 40 upgrading points gained in Advanced and above
Advanced	Horses/ponies with less than 30 upgrading points gained in FEI competitions
Prix St Georges and Intermediate I tests including FEI Young Rider tests	Combinations must have achieved 60% or above on 2 occasions in Official Advanced competitions to be eligible to compete PSG, Intermediate 1. In the event that the competitions are held at the one event, they must be judged by a different panel of judges
Intermediate A and B	Combinations must have gained at least 60% in an Official Intermediate I competition to compete in Intermediate A and B or Intermediate II
Intermediate II and EA Grand Prix, including U25 Grand Prix	Combinations must have gained 60% on two occasions in Intermediate A, B or Intermediate II to be eligible to compete Grand Prix and U25 Grand Prix. For GP CDNs held in conjunction with FEI Sanctioned events see Rule 4.8.3.i)
FEI National Competitions	Horses and riders providing proof of previous experience at the FEI level may apply to the EADC to waive qualification scores

<b>FEI-sanctioned Competitions - CDI PSG, Inter I, A, B, Intermediate II, GP, CDI U25, CDIY, CDIJ &amp; CDIP</b>	
Within Australia	Refer to rule 10.16.3
Outside Australia	Combinations wishing to represent Australia overseas at FEI sanctioned events outside of Australia refer to rule 10.16.2

NOTE: For new combinations at FEI levels from Prix St Georges to CDN Grand Prix, horses and riders providing proof of previous experience at the FEI level may apply to EADC to waive qualification scores based on evidence provided

#### **4.8.3.3 Heights of horses and ponies**

In regards to the heights for horses and ponies:

- a) horses must exceed 149cm with shoes or 148cm without shoes
- b) ponies must not exceed 149cm with shoes or 148cm without shoes
- c) ponies must comply with the Equestrian Australia Measuring Rules
  - to compete in official events at Regional Championships, State Championships, National Championships, Young Pony or CDI Events
  - State Branches are to provide measuring services to competitors at Regional Championships, State Championships, National Championships, Young Pony and CDI Events and are encouraged to provide further opportunities for measuring throughout the State where possible
  - Measuring Certificate is to be sighted (electronic copy) at entry or the height is to be recorded prior to competing at the event
- d) ponies 8 years and over may be eligible for a Life Measurement Certificate. Refer to rule 13 in the EA Measuring Rules
- e) a pony without a current EA Measuring Certificate may be questioned by any Judge or Club Official and served with a "Request to Measure", with a notation provided to the State Branch. The pony must be measured before being permitted to compete in official pony tests. They may still compete in open events.
- f) The SDA will determine if a transfer from horse to pony status or from pony to horse status is required and advise the EA State Branch accordingly.
- g) All current grading points will transfer with a change in status
- h) A new Dressage Card/Competition Licence will be issued.

NOTE: Current EA Measuring Rules apply

#### **4.8.3.4 Age of horses/ponies**

In regard to the age of horses and ponies:

- a) horses/ponies must be aged 3 years or over to be eligible for a Dressage Performance Card/Competitor Licence. To be eligible for a Dressage Performance Card/Competition Licence, the age of the horse is determined by its natural birthday
- b) horses/ponies must be aged 5 years or over to be eligible to compete in Para-Dressage.
- c) the calculation of the age of horse/pony depends on the hemisphere where the horse/pony was born. The country of birth is used to determine the age of the horse/pony
- d) for horses born in the Southern Hemisphere, and all Young Horses (see rule 9.1b) age is assessed from August 1 of the year of birth. For horses born in the Northern Hemisphere age is assessed from January 1 of the year of birth.

e) the following formula is to be used to calculate the age of horses:

- A = age (in years)
- C = current year
- B = year of birth

Born	Before and until 31 July	Before and until 31 July	From and after 1 August
	From and after 1 August	$A = C - B$	$A = C - B + 1$
		$A = C - B - 1$	$A = C - B$

#### 4.8.3.5 Ages of horses and ponies for FEI-level tests at EA events and FEI-sanctioned events in Australia and internationally

Horses/ponies of any origin may take part provided they are aged as per the following table:

<b>6 years</b> and over	FEI Pony tests, FEI Junior tests
<b>7 years</b> and over	FEI Prix St Georges, FEI Young Rider tests, FEI Young Rider Freestyle, Intermediate I and Intermediate Freestyle (EA events and FEI- sanctioned Events)
<b>8 years</b> and over	Intermediate A, Intermediate B, Intermediate II, Medium Tour Freestyle, FEI Grand Prix, FEI Grand Prix Special, FEI Grand Prix Freestyle (EA events and FEI sanctioned events)
<b>FEI-Young Horses</b>	Age for all Young Horses is assessed from 1 August, regardless of where they were born

#### 4.8.3.6 Age and eligibility of imported horses/ponies

In relation to age and eligibility:

- horses born in the Northern Hemisphere must be at least 7 years of age on 1 January to be eligible to enter FEI and FEI levels (excluding FEI Pony Tests), and 8 years to enter Grand Prix
- horses born in the Southern Hemisphere must be at least 7 years of age on 1 August to be eligible to enter FEI and FEI levels (excluding FEI Pony Tests), and 8 years to enter Grand Prix
- an imported horse/pony must be graded by the SDA, and owners of the horse/pony registered with a foreign National Federation must:
  - provide the SDA with written evidence of overseas performances. If the horse/pony does not have any performances and is to be competed at FEI level, the requirement as set out in rule 4.8.3.2 must be completed. Refer also to rule 4.8.3.5

#### 4.8.4 Age eligibility of riders

Riders may enter **Official** competitions:

- from the start of the calendar year they turn 10 years of age when riding horses
- from the start of the calendar year they turn 8 years of age when riding ponies
- provided they are a Junior or Senior financial member of EA in the appropriate category

##### 4.8.4.1 Age categories used in EA Youth Competitions

- Junior Rider is eligible to compete from the start of the year they turn 10 (the year they turn 8 if riding a pony) to the end of the year they turn 18
- a Young Rider is eligible to compete in Young Rider competitions from the start of the year in which they turn 16 years of age to the end of the year they turn 21
- a Young Rider or a Junior Rider is eligible to compete in their respective Young Rider competitions or Junior competitions and Official competitions on the same horse at the same event but no more than 3 tests per day (refer also to rule 4.8.4)

- d) a Junior of the appropriate age may enter and compete in Junior and Young Rider competitions at the same event, providing they ride a different horse in each competition
- e) all riders may ride in Young Pony competitions from the year they turn 10 and Young Horse competitions from the year they turn 12

#### **4.8.4.2 Riders of Stallions**

- a) Riders under 18 years of age competing on a stallion must comply with the Stallion Safe Practices Policy which can be found here - <https://www.equestrian.org.au/stallion-safe-practice> - and the application form can also be found on this page

#### **4.8.5 Horse Identification numbers and Stallion ID at events**

Horse Identification numbers are compulsory for identification purposes and must be used at all times at an event so that the horse can be identified by all Officials including Stewards.

- a) two numbers are required to be worn when competing – one on each side of the horse - preferably attached to both sides of the saddlecloth, or both sides of the bridle and must be clearly legible
- b) the Horse Identification Number must also be worn as described whenever the horse is being ridden/lunged/led/tethered or grazed from the time of their arrival on the grounds until the end of the event
- c) identification numbers shall be discreet on white background, the colour of the numbers may vary
- d) green stallion identification discs or number holders as issued by EA must be worn by stallions at all times at an event
- e) identification must be clearly displayed on both sides of the stallion's head (attached to bridle or halter) or both sides of the saddle cloth: as per EA regulations
- f) horse Identification numbers must be worn in addition to stallion discs, either as the EA issued green bridle identification number holder or the green EA issued stallion disc identification plus horse ID number

Failure to correctly wear Horse Identification Numbers will incur the following:

- g) when led, grazed, lunged or ridden on the grounds. An initial verbal warning followed by the issuing of a Yellow Warning Card for further non-compliance
- h) if the horse does enter in the competition arena not wearing correct identification numbers, -2 points per judge is deducted

#### **4.9 Upgrading points**

Riders must be aware of the following in regards to upgrading points:

- a) a Competitor Licence /Dressage Performance Card must be held to acquire upgrading points
- b) a horse or pony must be registered with EA to acquire grading points
- c) upgrading points are only accrued at levels ABOVE the horse or pony's current grading (e.g. if horse is graded Preliminary/Novice it can only gain upgrading points in Elementary and above)
- d) for upgrades up to and including Medium level, a horse or pony must gain 40 upgrading points in levels higher than their current grading, to be graded at the next consecutive level (e.g. if a horse currently graded Preliminary/Novice, competes Elementary, Medium or above and gains 40 grading points at these higher levels the horse is then upgraded to Elementary). A horse/pony needs at least 30 upgrading points to upgrade from Medium to Advanced
- e) a horse/pony can only be upgraded one level at a time
- f) horses and ponies are graded on a points system based on percentage gained in tests
- g) points are accrued when the horse or pony gains 61% or above in Official Competitive competitions from Elementary level and above
- h) points gained at Official competitions outside Australia will also be counted

- i) when, for any reason, the height of a horse/pony changes and they are required to change from a pony to a horse (or vice versa), the grading and any upgrading points of the horse/pony shall be retained in the new category
- j) upgrading points are accrued for all Official competitive competitions regardless of any age restriction

#### **4.9.1 Awarding of upgrading points**

In relation to the awarding of points:

- a) upgrading points are awarded for ALL Official Competitive competitions, including youth competitions (with the exception of Freestyle, Young Horse and Participation competitions), regardless of any restrictions (e.g. age and breed of horse, etc)
- b) upgrading points are awarded based on percentage only regardless of placing
- c) points gained are determined as:
  - between 61% to 62.999% = 1 point
  - between 63% to 64.999% = 2 points
  - between 65% to 66.999% = 3 points
  - between 67% to 68.999% = 4 points
  - between 69% to 70.999% = 5 points
  - between 71% to 72.999% = 6 points
  - 73% and over = 7 points

#### **4.10 Downgrading of horses/ponies**

Applications for downgrading of horses/ponies for any category of competition must be directed to the relevant SDA and the following apply:

- a) applications for downgrading must be made in writing with supporting documentation
- b) an application to downgrade a horse/pony must be made or endorsed by the registered owner or lessee
- c) each request will be considered separately and, on its merit
- d) the decision to downgrade and to what level is entirely at the discretion of the SDA
- e) downgrading may occur only once in the duration of a rider's partnership with the horse/pony
- f) downgrading may occur more than once in a horse/pony's lifetime but must not occur more than once in a 2-year period
- g) will only apply to those graded at least Elementary level and above
- h) must not exceed a maximum of three levels (e.g. Advanced to Novice refer to rule 4.8.2 for definition of levels)
- i) if the horse is ridden by someone other than the rider for whom the downgrade is requested, it must compete at its previous level and any grading points earned will be awarded in relation to that previous level
- j) when a downgrade is granted the combination must fulfil any criteria regarding eligibility of horses/ponies for each level as outlined in 4.8.3.2

#### **4.11 Conditions of Entry for Participation competitions**

For riders wishing to compete in Participation level competitions:

- a) refer to the EA General Regulation for membership requirements
- b) the minimum age for riders on ponies is from the start of the year in which they turn 8 and on horses from the start of the year in which they turn 10
- c) one rider per horse is permitted at any event
- d) please refer to your state authority in relation to state-specific membership requirements
- e) refer to the EA General Regulations for any horse/pony registration requirements
- f) there is no restriction on the height of the horse/pony
- g) if a horse/pony is graded, it may only compete at its graded level or higher, or HC at a lower level



#### **4.11.1 General**

Other items to note for Participation-level competitions:

- a) only clubs or organisations affiliated with EA are eligible to conduct Participation competitions
- b) competitions are conducted under the rules of EA with some minor exceptions as mentioned in 4.11 (e.g. height, age)
- c) Participation activity is limited to a maximum Novice level and includes Para-Equestrian competitions (refer to rule 11.4)
- d) Participation competitions do not attract grading points
- e) Participation competitions can be conducted in conjunction with Competitive competitions
- f) affiliated organisations restricting competitions to their members only and using EA tests may only classify such competitions as Restricted events
- g) where the same test is offered for more than one membership category (e.g. Competitive and Participation) each entire competition must be judged separately
- h) each category may be conducted consecutively

#### **4.12 Hors Concours (HC)**

In relation to competing as Hors Concours riders please note:

- a) horses/ponies may compete HC at any level
- b) HC entries must be declared in writing prior to the start of the competition
- c) horses/ponies entered HC are not eligible for any prize or prize money
- d) grading points will not be awarded
- e) for Official Competitive and Participant competitions all HC entries must comply in every way with the rules governing EA competitions
- f) a horse may only be entered and compete once in each Competitive or Participant competition (including HC entry)

#### **4.13 Declaration**

It is obligatory in some events that competitors declare their intention of competing or withdrawing in order to ensure the smooth running of the schedule of competitions. The details of such requirement must be shown in the schedule.

#### 4.14 Conditions of Entry table

Conditions of Entry table		OFFICIAL COMPETITIVE COMPETITION		OFFICIAL PARTICIPATION COMPETITION	YOUNG HORSE and PONY COMPETITIONS
		HORSE	PONY		
HORSE or PONY	Height	exceeding 149 cm with shoes, 148cm without shoes	not exceeding 149 cm with shoes, 148cm without shoes	may be open height or split horses /ponies depending on OC requirements	<b>Horse:</b> exceeding 149 cm with shoes, 148 cm without shoes  <b>Pony:</b> not exceeding 149cm with shoes
	EA registered	Yes	Yes	No	Yes
	Performance Card/ Competition Licence available from date of 3rd birthday	Yes	Pony Dressage Card and current measurement cert	No	Yes
	Official bridle number	Yes	Yes	No	Yes
	Grading points	Yes	Yes	No	Official but no grading points
	Min age of horse and birthdates  FEI ages as of: 1 August – Sth. Hem 1 January – Nth. Hem	EA Tests: 3 FEI Tests: 7 Grand Prix: 8	EA Tests: 3 FEI Pony Tests: 6	As per Competitive	YH: 4, 5, or 6 on 1 August only
RIDER	Age – Minimum	Start of year turn 10	Start of year turn 8	Same as Competitive	YH: start of year turn 12
	Age – Maximum	Nil	Nil	Same as Competitive	YH: Nil
	EA Membership	Yes	Yes	must be financial with EA (Participation or higher) or with host club	Yes
	Host club membership	Not Required	Not Required		Not Required

<b>TESTS</b>	<b>Consecutive levels entered</b>	Max 2	Max 2	Max 2	Max 2
	<b>Max EA tests In one day</b> (includes Official, Participation, Freestyles,	Max 3	Max 3	Max 3	Max 3
	<b>Max FEI tests in one day</b> (including Freestyles)	Max 2	Max 2	Max 2	Max 2

## **SECTION 8 FREESTYLES**

This section is for Freestyle competitions which are dressage competitions performed to music chosen by the rider. There is a list of compulsory movements at each level that must be performed.

### **8.1 Entry, salute and timing**

- a) freestyle tests are timed
- b) the rider must signal the sound technician after the bell has been rung
- c) once the bell has sounded the rider has 45 seconds, plus 30 seconds of entry music to enter the arena (total of 75 seconds)
- d) not giving the signal for the music to start within 45 seconds of the bell will incur a penalty of 0.5% from each judge
- e) entering the arena after 30 seconds of music will incur a penalty of 0.5% from each judge. Further failure to enter after 90 sec = elimination
- f) if there is no entry music this will not entail elimination, but it will affect the artistic mark
- g) if the rider enters the arena clearly late, 0.5% shall be deducted by each judge from the score
- h) the music must cease at the final salute
- i) at the beginning and end of a Freestyle test a halt for the salute is compulsory and must be shown on the centre line in the direction of C
- j) the test time starts after the first halt and stops at the final salute
- k) if the test is clearly shorter or longer than the stipulated time limit on the test sheet, a penalty of 2 points from each judge will be incurred, from the total artistic marks. For FEI freestyles -0.5% from the total artistic percentage
- l) slight failure to perform within the given time (approx. 10 seconds) should be treated generously without a deduction of marks, especially if unusual circumstances (such as external distractions or bad conditions of the ground) occur

### **8.2 Music**

#### **8.2.1 Technical failure**

In the case of a rider's music failing during a Freestyle test:

- a) where there is no back-up system, the rider can, with the permission of the Chief Judge, leave the arena
- b) the Chief Judge, after conferring with the rider, will determine when the rider must return to the arena
- c) there should be minimum interference with starting times of other riders
- d) the affected rider should return to complete or restart their test during a scheduled break in the competition or at the end of the competition or as directed by the President of the Ground Jury
- e) the rider may decide whether to take up the test at the point where the music failed, or to start again
- f) if the rider chooses to start again, all marks on the sheet must stay as originally given up to that point
- g) when the music failed, and from then on judge as normal
- h) if the music stops towards the end and all the technical marks have been already filled in by the judge, then the judge will judge on the music up to that point
- i) if the music stops half-way and the rider does not have another CD and all technical requirements
- j) have not been completed the rider must retire

#### **8.2.2 Guidelines for riders and OCs**

- a) music must be provided on a CD or otherwise as specified by the OC (e.g. USB stick)
- b) riders have the right to request the OC for a sound check on their music
- c) it is recommended that riders have a back-up copy of their music with them at the event.
- d) each music source must clearly show the name of the rider and horse
- e) it is recommended to have a timekeeper/course watcher, especially in FEI-level Freestyle tests

### 8.3 How to judge a Freestyle – Guidelines for Judges

The judge must be confident the writer knows all the compulsory movements and how to record the marks.

- a) half marks (0.5) for the technical may be used at the discretion of the Judge
- b) 0.1 decimals may be used for the artistic marks at the discretion of the Judge
- c) a mark should be given each time a compulsory movement is shown. This mark must be placed in the relevant area on the test sheet
- d) as some compulsory movements will be shown more than once, therefore gaining more than one mark, there could be several marks for one required movement
- e) at the completion of each test the Judge will decide the final mark to be awarded for each movement e.g. for flying changes a horse is awarded 6.0,7.0,7.0, 6.0 (divide the total of the 4 marks by 4 to come to the final mark = 6.5)

### 8.4 Artistic marks

The five artistic marks are scored by 0.1 increments (i.e. 7.8) and multiplied by their coefficients:

- 1) Rhythm, Energy and Elasticity
- 2) Harmony between rider and horse
- 3) Choreography
- 4) Degree of Difficulty
- 5) Music and interpretation of the music

The total of the artistic performance is found by adding the five final marks, multiplied by their coefficients.

All artistic marks are more or less dependent on the quality of the technical execution. It is especially important that the artistic marks for the following should correlate with the technical score:

- Rhythm, Energy and Elasticity
- Harmony between rider and horse
- Degree of Difficulty

This means, if a Freestyle shows a high degree of difficulty but the technical execution is incorrect, especially the marks for harmony and degree of difficulty have to be lowered. On the other side, if the quality of the execution is high but the degree of difficulty is low, the degree of difficulty mark cannot be increased significantly.

In addition, the marks for the following can be negatively influenced in cases of resistance, disobedience and disturbance:

- Choreography
- Music and interpretation of the music

If the music does not match the paces, transitions or the final salute, the mark for music must be reduced.

For further deductions in the case of omissions or a wrong execution see below.

### 8.5 Execution of movements

Please refer to each freestyle sheet at relevant level for the compulsory movements required. They are available on the EA website.

- a) **Entry** – Novice, Elementary, Medium – the entry must be at the walk or the trot. All other levels may enter at the canter. Mistakes before the first salute have to be taken into account
- b) **Halts** – The first and the last halt and salute have to be shown on the centre line in the direction of C
- c) **Walk** – Walks should be shown as specified in the test and must be consecutive. Walk pirouette may be embedded into the collected walk
- d) **Leg yield** – Novice – one change of direction in leg yield may be shown on either rein, providing that the change of direction is clearly shown on a straight line, and the angle and flexion of the leg yield are shown correctly

- e) **Trot** – counter changes of hand (see table 8.11 and rule 2.12.5. for restrictions) – the angles are left to the rider's discretion
- f) **Change of rein through trot** – Novice – only 3 to 4 steps of trot
- g) **Canter** – counter changes of hand (see table 8.11 and rule 2.12.5 for restrictions) – the angles of half passes is at the rider's discretion. However, half passes shown below the steepness of the relevant standard tests will be regarded as very easy
- h) **Travers/Renvers** (see table 6.11 for restrictions at each level) are permitted as part of the choreography but do not substitute any required half passes
- i) **Canter pirouettes** – canter pirouettes (half and full) must be shown from collected canter and lead to collected canter
- j) **Canter pirouettes** performed from/into halt, walk or piaffe are counted in the required pirouettes only if they are in addition to a correct pirouette as specified in 8.5 (i). If they are the only ones shown to either side, the technical mark has to be below 5 and the marks for choreography and degree of difficulty cannot be higher than 5.5. A combination of pirouettes left/right should at least have 3-4 canter strides in between
- k) **Double pirouettes** should be judged as one movement and not given the average mark of the two single pirouettes. Piaffe pirouettes can be shown in many ways: from 90° - 360°, or as a fan with changes of direction. More than 360° in one direction is not recommended in a well -balanced choreography
- l) **Piaffe pirouettes** (in addition to the requested piaffe with a number of 10 straight steps) are scored technically as a piaffe, each time shown
- m) **Passage half passes** (only in addition to a requested passage with a minimum of 15m on one track) are scored technically as a passage each time it is shown. They can be shown as single half passes in one direction or as a “zig-zag”. They should be executed at least 5m sideways to make them recognisable
- n) **Piaffe pirouettes** and **half passes in passage** can only be counted as a difficulty if well executed (7 and above)

## 8.6 Omissions or movements of a higher level

- a) if a compulsory movement has been left out completely and **deliberately**, the judge has to give a zero (0) for this movement
- b) the scores for both choreography and degree of difficulty cannot be higher than **maximum 5.5**
- c) it is up to the judge to go lower with these two marks if more than one movement has been left out
- d) if a competitor **deliberately** shows movements of a higher level not mentioned in the test sheet no mark for the technical execution of that movement is possible
- e) the scores for both choreography and degree of difficulty cannot be higher than **maximum 5.5**
- f) it is up to the judge to go lower with these two marks if more than one movement of a higher level has been **deliberately** shown
- g) the combination **will not** be eliminated for showing a movement of a higher level

### 8.6.1 Examples of movement of a higher level – refer to table 8.11 and 8.12

## 8.7 Execution of movements below requirements

*If shown deliberately without having been shown correctly at least once*

- a) walk – clearly less than what is required in the test – 20m and/or 10m
- b) passage - clearly less distance than what is required in the test. Must have at least 1 x 15m passage
- c) piaffe – clearly less than 1 x 10 straight piaffe steps
- d) half instead of full pirouette
- e) deliberately not enough flying changes in a series
- f) not being able to show the required number of changes due to a mistake or resistance of the horse will not automatically reduce the marks for choreography and degree of difficulty but must reduce the technical mark and can reduce the mark for harmony

## 8.8 Incorrect execution of any kind

- i.e. a movement has been shown but in the wrong way which means a mark for *technical execution is possible*
- a) in the event of the movements in 8.12 being **deliberately** shown (not as a result of a mistake), the mark for the technical execution of that movement cannot be higher than **maximum 4.5**
  - b) the scores for both choreography and degree of difficulty cannot be higher than **maximum 5.5**
  - c) it is up to the judge to go down with these two marks if more than one movement has **deliberately** been shown in an incorrect way in regard to the Freestyle rules

### 8.8.1 Exceeding the requirements deliberately

***Regardless of this movement having also been shown correctly – no averaging of marks will occur***

The logic for the judge should be that something that has been shown earns more than something that has not been shown (=0). By way of example, if a rider does a triple pirouette and a correct double pirouette on the right rein, the rider is not eliminated. But the final mark for the right pirouette must be below 5 no matter how well the correct right pirouette has been executed. This horse gets more (below 5) than if the right pirouette had not been executed at all (0).

Choreography and degree of difficulty would achieve a maximum 5.5. Judges can still go lower for these 2 marks and that is up to the judge. The main thing is they cannot be higher.

Refer to Table 8.11 and 8.12 for EA Freestyle rules

### 8.8.2 Execution not according to the rules

*(if shown **deliberately**, without having been shown correctly at least once)*

**Some examples below:**

#### **Paces**

- a) walk not shown on straight or curved lines but only performed clearly as lateral movement (e.g. as shoulder-in, half pass etc)
- b) extended trot only shown on a circle line or through two corners
- c) collected canter without showing 8 m volte (FEI Pony Freestyle – movement 13)

#### **Movements**

- d) Piaffe only shown as a pirouette
- e) Passage only shown as half pass

## 8.9 Mistakes of the rider

*Deduction in the mark for Harmony = the rider's mark*

In the event of the following being shown the harmony mark should be reduced by **0.5**:

- a) influencing the public with the hand
- b) removing the hat

The judge has to deduct **1.0** point in cases when the rider tries to influence the public with his hands and or the hat more frequently.

If the rider influences the horse with the hat, this should lead to an insufficient **technical** score for the respective movement/s.

## 8.10 Scoring of Freestyles

- a) In the case of equality (ties) in a Freestyle test for the first 3 places, the higher artistic marks will decide on the better placing. In the case of equality for remaining places the riders are given the same placing
- b) interim scores/final scores for Freestyles must show both technical and artistic marks for each judge

### 8.11 Table for Marking Omissions and Incorrect Execution in Freestyles

- a) Clearly above/below required time limit: Deduction of 0.5 percentage points from total of Artistic Score
- b) Technical Marks: Half marks (0.5)
- c) Artistic Marks: Decimals (0.1) may be used

			Final Technical Mark	Choreography	Degree of Difficulty
<b>GEN</b>	Deliberate OMISSION of a compulsory movement		0	Max 5.5	Max 5.5
	Showing <u>deliberately</u> a movement of a HIGHER LEVEL		No mark possible	Max 5.5	Max 5.5
	<b>NOT ELIMINATION ANYMORE</b>				
	<b>INCORRECT EXECUTIONS (see below)</b>				
	EXCEEDING requirements <u>deliberately</u>		Below 5	Max 5.5	Max 5.5
	<b>Regardless of any other correct execution</b>		<b>No average mark</b>	Max 5.5	Max 5.5
	Execution <u>deliberately</u> NOT ACCORDING TO RULES		Below 5	Max 5.5	Max 5.5
	<b>Applies only if movement has not been shown correctly at least 1x</b>				
	Execution <u>deliberately</u> + clearly BELOW REQUIREMENTS		Below 5	Approp	Diminished
	<b>Applies only if movement/pace has not been shown correctly at least 1x</b>				
	Examples: <u>clearly</u> less than 20m walk consecutively				
	Clearly less than 15m				
	Clearly less than 15m passage				
	Not enough changes in a required sequence				
	1/2 pirouette instead of required full pirouette				
<b>Pony</b>	1/2 walk pirouette embedded in collected walk	Permitted			
	Serpentine in trot and/or canter	Permitted			
	Zig-zags in trot	Permitted			
	Travers/Renvers (does not replace half passes)	Permitted			
	Double-volte in trot and/or canter	Permitted			
	<b>The compulsory 8m canter volte must be shown in true canter, otherwise below 5</b>				
	Examples of. movements of a HIGHER LEVEL - if <u>deliberately</u> shown:				
	Flying change, canter half pass., canter pirouette, piaffe, passage		No mark possible	Max 5.5	Max 5.5
	EXCEEDING requirements <u>deliberately</u> :				
	<b>Regardless of any other correct execution</b>				
	<u>Clearly</u> more than 1/2 pirouette in walk		Below 5	Max 5.5	Max 5.5



			Final Technical Mark	Choreography	Degree of Difficulty
	Execution <u>deliberately</u> NOT ACCORDING TO RULES:				
	<b>Applies only if movement/pace has not been shown correctly at least 1x</b>				
	Walk executed on 2 tracks (as shoulder-in/half pass)		Below 5	Max 5.5	Max 5.5
	Extended trot only on circle line or through 2 corners		Below 5	Max 5.5	Max 5.5
	Collected canter without compulsory volte in true canter		Below 5	Max 5.5	Max 5.5
<b>JNR</b>	Flying changes in a series of 5 and more	Permitted			
	Canter half passes with 1 counter change of hand	Permitted			
	Examples for movements of a HIGHER LEVEL - if <u>deliberately</u> shown:				
	Canter pirouette, piaffe, passage		No mark possible	Max 5.5	Max 5.5
	EXCEEDING requirements <u>deliberately</u> :				
	<b>Regardless of any other correct execution</b>				
	<u>Clearly</u> more than 1/2 pirouette in walk		Below 5	Max 5.5	Max 5.5
	Flying changes in a sequence of 4 and less:				
	> Final mark for the flying changes to left and right		Below 5	Max 5.5	Max 5.5
	Half passes in canter with more than 1 counter change				
	> Final mark for the half passes to left and right		Below 5	Max 5.5	Max 5.5
<b>JNR</b>	Execution <u>deliberately</u> NOT ACCORDING TO RULES:				
	<b>Applies only if movement/pace has not been shown correctly at least 1x</b>				
	Walk executed on 2 tracks (as shoulder-in/half pass)		Below 5	Max 5.5	Max 5.5
	Extended trot only on circle line or through 2 corners		Below 5	Max 5.5	Max 5.5
<b>YR</b>	Zig-zags in canter	Permitted			
	Combination half pass – 1/2 canter pirouette	Permitted			
	1/2 canter pirouette from/to halt, walk, <u>in addition to required pirouette</u>	Permitted			
	Examples for movements of a HIGHER LEVEL - if <u>deliberately</u> shown:				
	Flying changes in sequence of 2 and/or 1 tempi, piaffe, passage		No mark possible	Max 5.5	Max 5.5
	EXCEEDING requirements <u>deliberately</u> :				
	<b>Regardless of any other correct execution</b>				
	<u>Clearly</u> more than 1/2 (180°) pirouette in canter		Below 5	Max 5.5	Max 5.5
	Execution <u>deliberately</u> NOT ACCORDING TO RULES:				
	<b>Applies only if movement/pace has not been shown correctly at least 1x</b>				
	1/2 canter pirouette not min. 1x from/into canter		Below 5	Max 5.5	Max 5.5
	Execution of walk/extended trot: see JUN				

			Final Technical Mark	Choreography	Degree of Difficulty
INT	Combination half pass - canter pirouette	Permitted			
	Canter pirouette from/to halt, walk, <u>in addition to required pirouette</u>	Permitted			
Examples for movements of a HIGHER LEVEL - if <u>deliberately</u> shown:					
	Flying changes in sequence of 1 tempi, piaffe, passage		No mark possible	Max 5.5	Max 5.5
EXCEEDING requirements <u>deliberately</u> :					
<b>Regardless of any other correct execution</b>					
	Clearly more than a full (360°) pirouette in canter		Below 5	Max 5.5	Max 5.5
Execution <u>deliberately</u> NOT ACCORDING TO RULES:					
<b>Applies only if movement/pace has not been shown correctly at least 1x</b>					
	Full canter pirouette not min. 1x from/into canter		Below 5	Max 5.5	Max 5.5
	Walk executed on 2 tracks (as shoulder-in/half pass)		Below 5	Max 5.5	Max 5.5
	Extended trot only on circle line or through 2 corners		Below 5	Max 5.5	Max 5.5
Execution <u>deliberately</u> + clearly BELOW REQUIREMENTS					
<b>Applies only if movement has not been shown correctly at least 1x</b>					
	1/2 (180°) instead of full (360°) pirouette in canter		Below 5	Approp	Diminished
	Deliberately not enough changes in a required sequence		Below 5	Approp	Diminished
GP	Piaffe pirouette in addition to a straight piaffe	Permitted	Judged as piaffe		
	Passage half pass in addition to a straight passage	Permitted	Judged as passage		
	Canter pirouettes max. 2x 360° continuously	Permitted	Judged as 1 movement		
	Canter pirouette from/to halt, walk, <u>in addition to required pirouette</u>	Permitted	Judged as pirouette		
	Combination half pass - canter pirouette (max. 2x)	Permitted			
EXCEEDING requirements <u>deliberately</u> :					
<b>Regardless of any other correct execution</b>					
	Clearly more than a double (2x 360°) pirouette in canter		Below 5	Max 5.5	Max 5.5
Execution <u>deliberately</u> NOT ACCORDING TO RULES					
<b>Applies only if movement/pace has not been shown correctly at least 1x</b>					
	Piaffe <u>only</u> shown as a pirouette		Below 5	Max 5.5	Max 5.5
	Passage <u>only</u> shown as a half pass		Below 5	Max 5.5	Max 5.5
	Full canter pirouette not min. 1x from/into canter		Below 5	Max 5.5	Max 5.5
	Walk executed on 2 tracks (as shoulder-in/half pass)		Below 5	Max 5.5	Max 5.5
	Extended trot only on circle line or through 2 corners		Below 5	Max 5.5	Max 5.5
Execution <u>deliberately</u> + clearly BELOW REQUIREMENTS					

	<b>Applies only if movement has not been shown correctly at least 1x</b>				
	1/2 (180°) instead of full (360°) pirouette in canter		Below 5	Approp	Diminished
	Deliberately not enough changes in a required sequence		Below 5	Approp	Diminished

			Final Technical Mark	Choreography	Degree of Difficulty
<b>EA LEVELS – Examples of movements of a higher level DELIBERATELY executed</b>					
<b>NOV</b>	Walk pirouette			Max 5.5	
	Shoulder-in			Max 5.5	
	Half pass in trot and canter			Max 5.5	
	Flying changes			Max 5.5	
<b>ELEM</b>	Half pass in trot and canter			Max 5.5	Max 5.5
	Flying changes			Max 5.5	Max 5.5
	Counter changes of hand in trot and canter			Max 5.5	Max 5.5
<b>MED</b>	More than 1 counter canter change of hand in trot		Below 5 for each half pass in either direction	Max 5.5	Max 5.5
	More than 1 counter change of hand in canter Final mark for half passes to left and right		Below 5	Max 5.5	Max 5.5
	Flying changes in sequence Final mark for flying changes		Below 5	Max 5.5	Max 5.5
<b>ADV</b>	More than 2 counter changes of hand in trot		Below 5 for each half pass in either direction	Max 5.5	Max 5.5
	More than 1 counter change of hand in canter		Below 5 for each half pass in either direction	Max 5.5	Max 5.5
<b>MED TOUR</b>	Transitions passage/piaffe/passage or vice versa shown in continuum Final mark for transitions		Below 5	Max 5.5	Max 5.5
	Piaffe in fan pirouette only and no other correct piaffe shown		Below 5	Max 5.5	Max 5.5
<b>Applies only if movement has NOT been shown correctly at least 1x</b>					
<b>NOV</b>	Walk executed on two tracks		Below 5	Max 5.5	Max 5.5
<b>ELEM</b>	Walk executed on two tracks		Below 5	Max 5.5	Max 5.5
	Extended trot only shown on a circle line or through two corners		Below 5	Max 5.5	Max 5.5
<b>MED</b>	Walk executed on two tracks		Below 5	Max 5.5	Max 5.5
	Extended trot only shown on a circle line or through two corners		Below 5	Max 5.5	Max 5.5
<b>ADV</b>	Walk executed on two tracks		Below 5	Below 5	Below 5
	Extended trot only shown on circle line or through two corners		Below 5	Below 5	Below 5
<b>MISTAKES OF RIDER</b>				<b>Harmony Mark</b>	
	Rider removing his hat before end of Freestyle			Deduction of 0.5 p	
	Rider influencing public with his hand			Deduction of 0.5 - 1 p	
	Rider influencing horse with hand or hat		Below 5 for movement	Deduction of 1 p	

## 8.12 EA Levels – Compulsory/Permitted/Not Permitted movements for Freestyles

MOVEMENT	Novice (Competitive and Participation level)			Elementary			Medium			Advanced		
	Compulsory	Permitted	Not Permitted	Compulsory	Permitted	Not Permitted	Compulsory	Permitted	Not Permitted	Compulsory	Permitted	Not Permitted
<b>HALT</b>												
Entry and halt - beginning and end	✓			✓			✓			✓		
<b>WALK</b>												
Medium –	✓10m min			✓10m min								
Collected –							✓10m min			✓10m min		
Extended –							✓20m min			✓20m min		
Free – Consecutive	✓20m min			✓20m min								
Half turn on the					✓							
Half Pirouette								✓			✓	
Pirouette			x									
<b>TROT</b>												
Working	✓											
Collected				✓			✓			✓		
Moderate lengthen	✓											
Medium				✓								
Extended							✓			✓		
Working Trot – 10m circle left	✓							✓				
Shoulder-in left and			x	✓			✓			✓		
Half-Pass left and			x			x	✓			✓		
Counter change of			x			x		✓1 only			□2 only	
Leg-yield	✓	✓			✓							
Travers			x		✓			✓			□	
Renvers			x		✓			✓			□	
4 loop serpentine		✓										
Passage and/or Piaffe			x			x			x			x
Transition			x			x			x			x
Passage/Piaffe/Passa												
6m Volte			x			x			x			x

MOVEMENT	Novice (Competitive and Participation level)			Elementary			Medium			Advanced		
	Compulsory	Permitted	Not Permitted	Compulsory	Permitted	Not Permitted	Compulsory	Permitted	Not Permitted	Compulsory	Permitted	Not Permitted
<b>CANTER</b>												
Collected left and				✓			✓			✓		
Working	✓											
Moderate lengthen	✓											
Medium				✓								
Extended							✓			✓		
Change of lead through trot – left and right	✓				✓							
6m Volte			x			x			x			x
Simple change of leg left-right and right-left				✓								
Canter – 10m circle left and right					✓			✓				
Canter – 15m circle left and right	✓											
Single flying change of leg – left-right, right-left			x			x	✓				✓	
Flying change of leg every 2nd stride			x			x			x			x
Flying change of leg every 3rd stride			x			x			x		min 3	
Flying change of leg every 4th stride			x			x			x	min 3		
Flying change of leg			x			x			x			x
Half-Pass – left and						x	✓					
Counter-Canter left and right		✓		✓				✓			✓	
Counter change of hand			x			x		1 only			✓1 only	
Pirouette			x			x			x			x
Half-Pirouette – left and right			x			x			x	max 2m		
Double Pirouette			x			x			x			x
Triple Pirouette			x			x			x			x

### 8.13 FEI Levels - Compulsory/Not Permitted movements for Freestyles

MOVEMENT	FEI Ponies		FEI Juniors		FEI Young Rider		FEI Intermediate I		FEI Medium Tour		FEI Grand Prix	
	Compulsory	Not Permitted	Compulsory	Not Permitted	Compulsory	Not Permitted	Compulsory	Not Permitted	Compulsory	Not Permitted	Compulsory	Not Permitted
<b>HALT</b>												
Entry and halt at beginning and end	✓		✓		✓		✓		✓		✓	
<b>WALK</b>												
Collected – Consecutive	20m min		20m min		20m min		20m min		20m min		20m min	
Extended – Consecutive	20m min		20m min		20m min		20m min		20m min		20m min	
Half-Pirouette in collected walk left and right	✓	Not full pirouettes		Not full pirouettes								
<b>TROT</b>												
Collected	✓		✓									
Extended	✓		✓		✓		✓		✓		✓	
Collected 8m circle left and right		Permitted										
Shoulder-in left and right	12m min		12m min		12m min		12m min					
Half-Pass left and right	✓	Counter change	✓	Counter changes	✓	Counter changes	✓		✓		✓	
<b>CANTER</b>												
Collected		Permitted	✓									
Extended	✓		✓		✓		✓		✓		✓	
Collected 8m circle left and/or right	✓			Permitted								
Counter-canter left and right	20m min											
Simple change of leg – left- right, right-left	✓			Permitted								

MOVEMENT	FEI Ponies		FEI Juniors		FEI Young Rider		FEI Intermediate I		FEI Medium Tour		FEI Grand Prix	
	Compulsory	Not Permitted	Compulsory	Not Permitted	Compulsory	Not Permitted	Compulsory	Not Permitted	Compulsory	Not Permitted	Compulsory	Not Permitted
Single flying change of leg – left-right, right-left		x	✓			Permitted						
Flying change of leg every 4th stride		x		x	✓ min 5							
Flying change of leg every 3rd stride		x		x	✓ min 5		✓ min 5					
Flying change of leg every 2nd stride		x		x		x	✓ min 5		✓ min 5		✓ min 5	
Flying change of leg every stride		x		x		x		x	✓ min 5		✓ min 9	
Half-Pass – left and right		x	✓	Only 1 counter change	✓	Counter changes permitted	✓		✓		✓	
Half Pass in Passage		x		x		x		x				
Half-Pirouette – left and right		x		x	✓							
Single Pirouette – left and right		x		x		x	✓		✓		✓	
Double pirouette – left and		x		x		x		x		x		
Triple Pirouette		x		x		x		x		x		x
Passage – min 15m on one track		x		x		x		x	✓		✓	
Piaffe 8-10 straight steps		x		x		x		x	✓			
Piaffe – min 10 straight steps		x		x		x		x			✓	
Piaffe – half pirouette – left and/ or right		x		x		x		x				



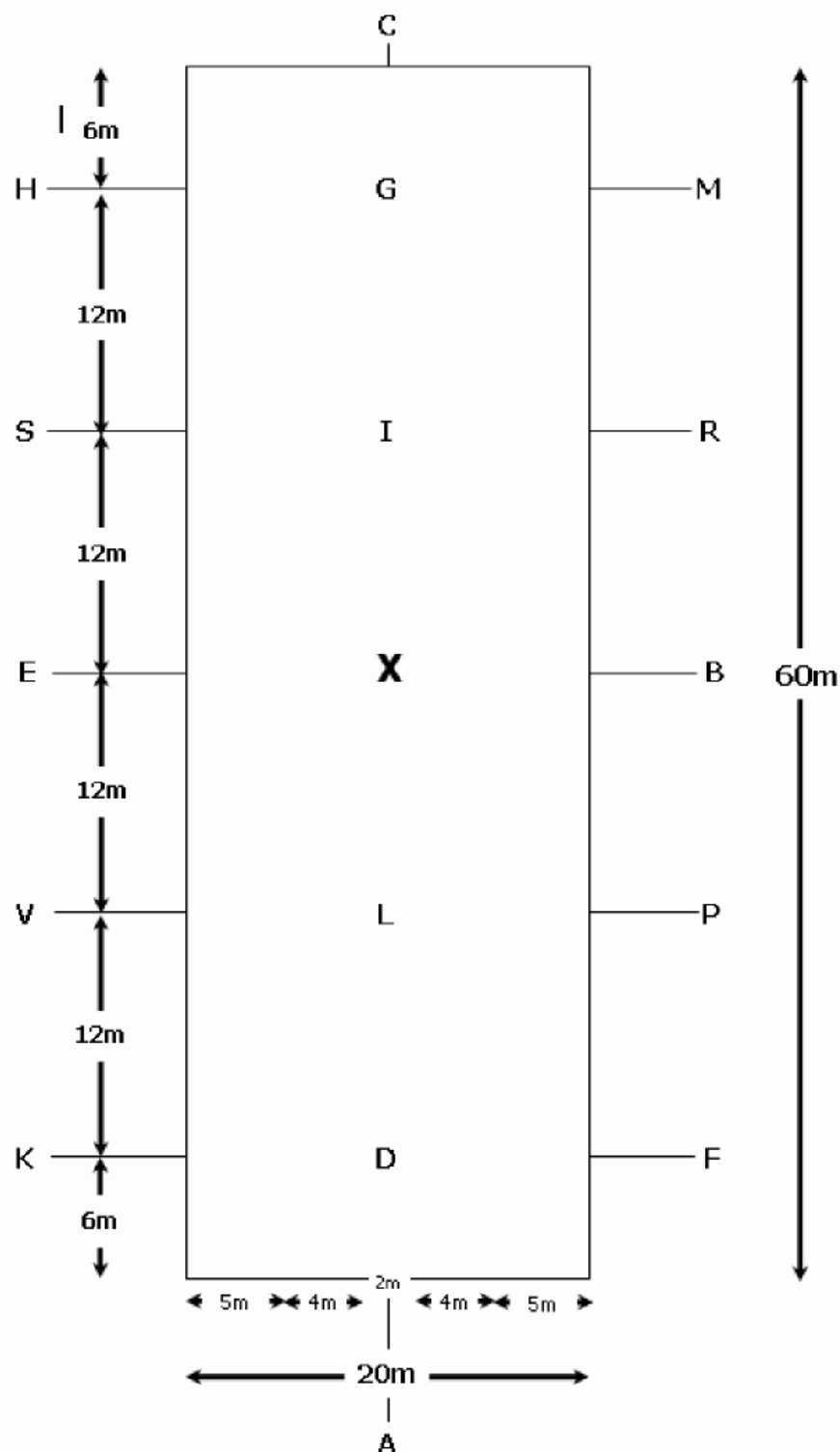
Transitions from piaffe/passage and/or passage to piaffe remove		x		x		x		x	✓			
Piaffe/Passage/Piaffe or Passage/Piaffe/Passage in a continuous sequence		x		x		x		x		x	✓	

## ANNEXES

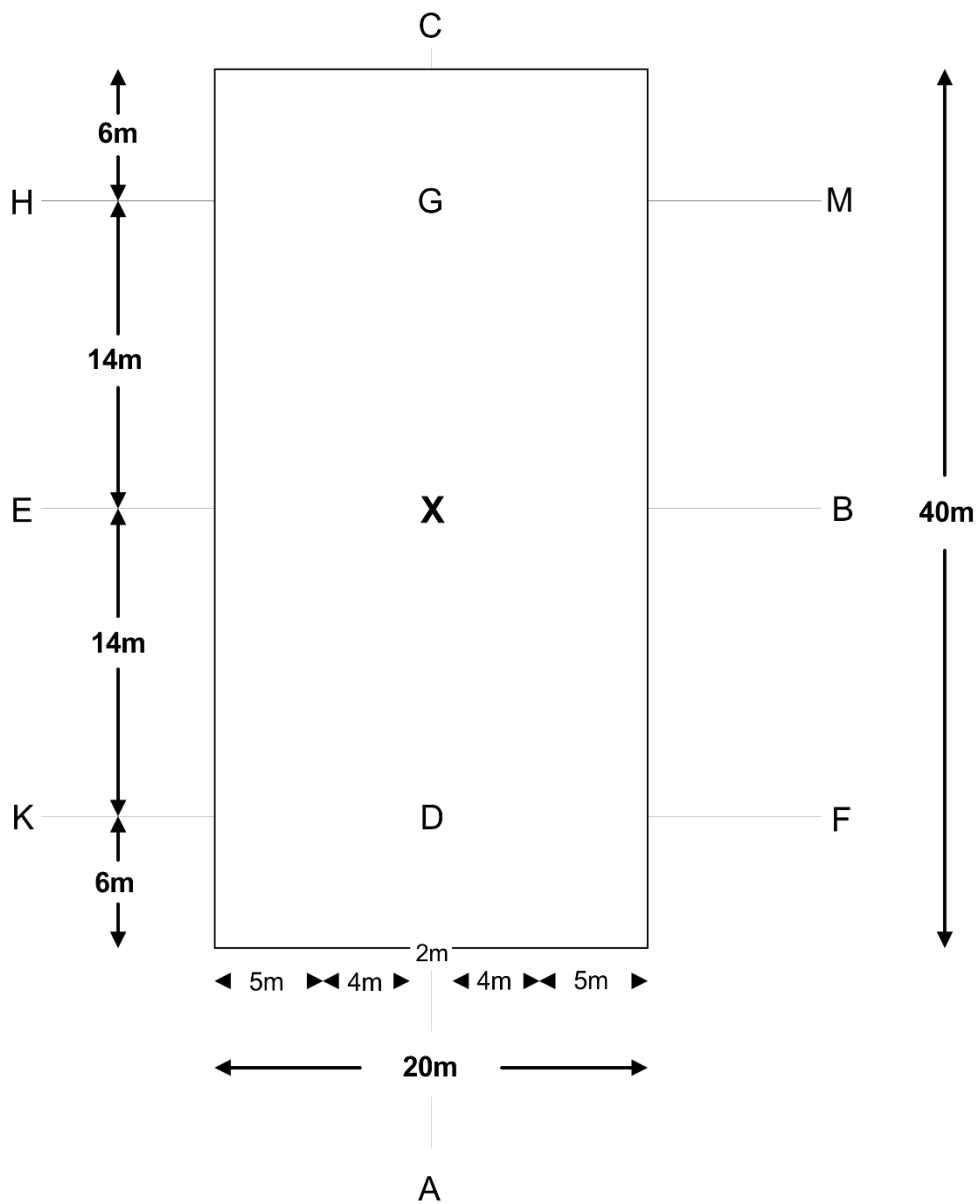
### Annex A Dressage arenas and Diagrams of the geometry of riding movements

Below are diagrams of a 60 m x 20 m and 40 m x 20 m dressage arena showing the measurements between markers and marker position. Note entrance must be minimum of 2 metres and no greater than 4 metres.

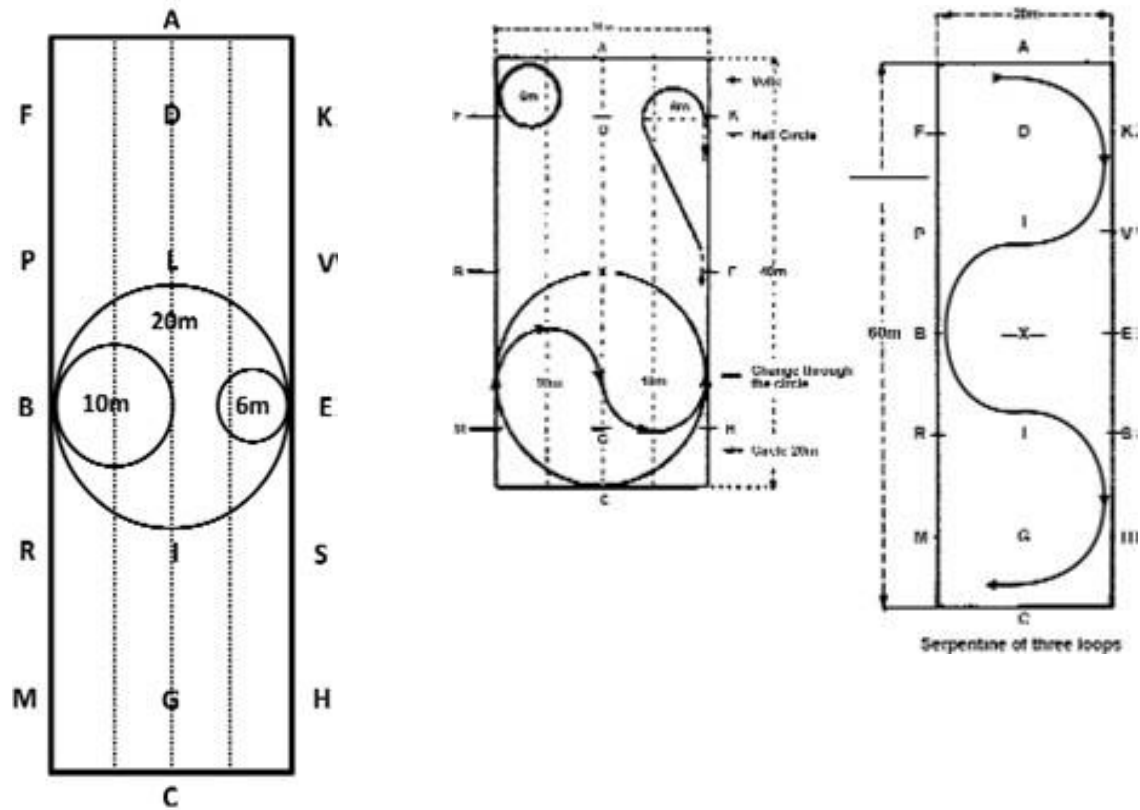
#### A 60 m x 20 m dressage arena

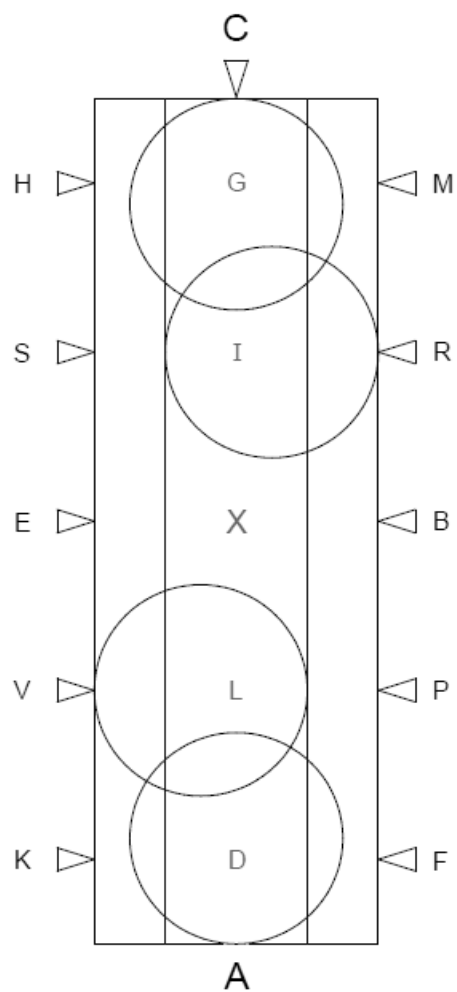


**A 40 m x 20 m dressage arena**



## Geometry - the different size circles

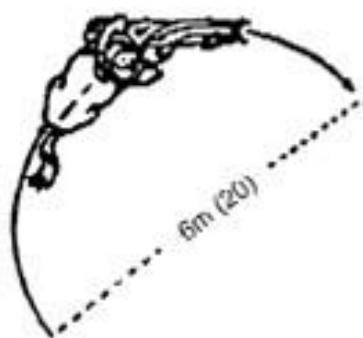




15 m circles



Turning Corner



Volte

## **Annex B      FEI guidelines for pre- and post-competition training techniques**

(position of the horse's head in stretching)

### **1. Background**

The use of correctly executed stretching techniques, both before and after training and competition, is recognised as an important and long-established practice in almost every physical sport. In equestrian sport it is used for the on-going suppleness and health of the horse.

### **2. Permitted stretches**

Stretching principally involves the lengthening of the horse's ligaments and muscles (soft tissue) and can be done at the halt (statically) or in motion (dynamically). Riders should aim to stretch all the relevant groups of muscles within the horse's body, especially the muscles involved in hind leg locomotion, but the part that will be most visual to both stewards and the public will most likely be the horse's neck.

Neck stretches may take several different forms. 'Long, deep and round' (see diagram 1), 'low, deep and round' (see diagram 2) and 'long and low' (see diagram 3) are just three commonly used examples but there are other variations involving both longitudinal and lateral flexion which result in different neck positions.

### **3. Extreme flexion**

In assessing the position of the head carriage the steward will be mindful of each horse's natural conformation, especially in relation to native breeds or ponies, and will therefore use discretion in determining this.

Deliberate extreme flexions of the neck involving either high, low or lateral head carriages, should only be performed for very short periods. If performed for longer periods, the steward will intervene.

Movements which involve having the horse's head and neck carriage in a sustained or fixed position should only be performed for periods not exceeding approximately 10 minutes without change. Change may constitute a period of relaxation and lengthening or a movement which involves stretching the head and the neck of the horse.

Diagram 1  
**Long, deep and round**

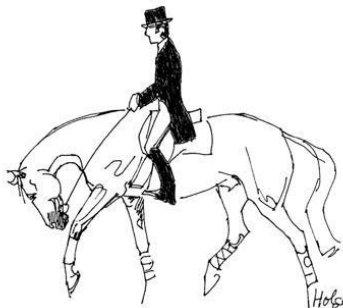


Diagram 2  
**Low, deep and round**

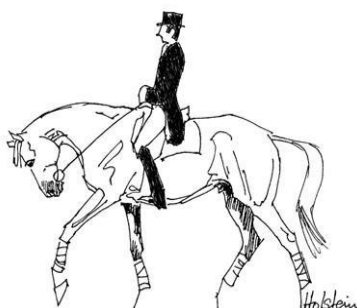
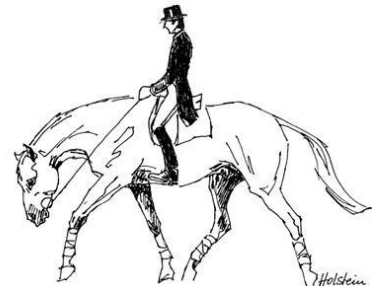


Diagram 3  
**Long and low**



It is the steward's responsibility to ensure that riders respect the above procedure and intervene if required.

#### **4. Variation of stretches and neck positions**

Stretches of the horse's neck may be specific and appropriate to each horse and equestrian discipline, but no single neck position should be maintained which may lead to tiredness or stress.

#### **5. Method of achieving stretches**

It is imperative that stretching should be executed by unforced and non-aggressive means. By 'unforced' it is meant that the rider is not permitted to use rough, or abrupt aids or apply constant unyielding pressure on the horse's mouth through a fixed arm and hand position. It is the responsibility of the steward to intervene if these requirements are not respected.

#### **6. Action by the steward in the case of incorrect flexion of the head and neck**

The steward will intervene should they observe:

- neck stretching achieved through forced, or aggressive riding
- the use of extreme flexion if it does not comply with the above
- a rider deliberately maintaining a sustained fixed head and neck carriage longer than approximately 10 minutes
- in cases when the horse is in a state of general stress and/or fatigue

The steward may also ask the rider to walk for a certain period in situations where the rider's stress may cause undesired riding.

#### **7. Maximum duration of pre-competition warm-up and post-competition cool down periods**

Only in exceptional circumstances and with the permission of the Chief Steward, may a training session exceed one hour. The training session must include a number of relaxation periods.

Riding the horse at the walk whether prior to, or following the training session, is not considered to be part of the one hour training session. There should be at least one-hour break between any training/warm-up periods.

Repetition movements carried out in the practice arena, following a rider's performance in the competition arena, may not exceed a period of 10 minutes.

#### **8. Exercise / Training arena**

All training sessions, including pre-competition warm-up, may only be performed in the official training arena while under the supervision of stewards. Use of a training arena outside the official training period, and/or in an unsupervised arena, may at the discretion of the Ground Jury lead to the rider's disqualification.

During competition preparation periods, and the duration of the competition itself, the Chief Steward must be present in the training arena, or be in a position to observe the training arena at events where numerous training arenas are in use.

If the Chief Steward is unable to be present himself, it is their responsibility to ensure that a steward with the required experience and knowledge is appointed to supervise the training arena.

## Annex C Hot weather policy

### C.1 Horses

Horses exercising and competing in hot environmental conditions can be affected by heat stress. When environmental heat conditions are adverse, exercising horses require appropriate cooling measures to safeguard their welfare. The primary responsibility for the welfare of horses competing and exercising during hot weather lies with the rider of the horse. Riders must always take action to prevent, manage and treat heat stress in their horses. Event organisers are responsible for providing adequate facilities and information that riders need to safeguard the welfare of horses. Access to ice and cooling water during competition is a compulsory requirement that arises under certain environmental conditions.

To assess the risk of heat stress in horses, the FEI uses the Wet Bulb Globe Temperature (WBGT) Index. WBGT information is published on the Bureau of Meteorology (BOM) website under their Thermal Comfort Observations webpages (see [http://www.bom.gov.au/info/thermal\\_stress/](http://www.bom.gov.au/info/thermal_stress/).) WBGT information is published on the BOM website for each Australian state and territory with regional indices.

Wet Bulb Globe Temperature (WBGT) from Temperature and Relative Humidity																																																	
		Temperature (°C)																																															
		20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																	
Relative Humidity (%)	0	15	16	16	17	18	18	19	19	20	20	21	22	22	23	23	24	24	25	25	26	27	27	28	28	29	29	30	31	31	32	32	32	32															
	5	16	16	17	18	18	19	19	20	21	21	22	22	23	24	24	25	26	26	27	27	28	29	29	30	31	31	32	33	33	34	35	35	35															
	10	16	17	17	18	19	19	20	21	21	22	23	23	24	25	25	26	27	27	28	29	30	30	31	32	32	33	34	35	36	36	37	37	37															
	15	17	17	18	19	19	20	21	21	22	23	23	24	25	26	26	27	28	29	29	30	31	32	33	33	34	35	36	37	38	39	39	39	39	39														
	20	17	18	18	19	20	21	21	22	23	24	24	25	26	27	27	28	29	30	31	32	32	33	34	35	36	37	38	39	39	39	39	39	39	39														
	25	18	18	19	20	20	21	22	23	24	24	25	26	27	28	28	29	30	31	32	33	34	35	36	37	38	39	39	39	39	39	39	39	39	39														
	30	18	19	20	20	21	22	23	23	24	25	26	27	28	29	29	30	31	32	33	34	35	36	37	38	39	39	39	39	39	39	39	39	39	39														
	35	18	19	20	21	22	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	39	39	39	39	39	39	39	39	39	39	39														
	40	19	20	21	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	39	39	39	39	39	39	39	39	39	39	39	39														
	45	19	20	21	22	23	24	25	26	27	27	28	29	30	32	33	34	35	36	37	38	39	39	39	39	39	39	39	39	39	39	39	39	39	39														
	50	20	21	22	23	23	24	25	26	27	28	29	30	31	33	34	35	36	37	38	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39														
	55	20	21	22	23	24	25	26	27	28	29	30	31	32	34	35	36	37	38	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39														
	60	21	22	23	24	25	26	27	28	29	30	31	32	33	35	36	37	38	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39														
	65	21	22	23	24	25	26	27	28	29	31	32	33	34	36	37	38	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39														
	70	22	23	24	25	26	27	28	29	30	31	33	34	35	36	38	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39														
75	22	23	24	25	26	27	29	30	31	32	33	35	36	37	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39															
80	23	24	25	26	27	28	29	30	32	33	34	36	37	38	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39															
85	23	24	25	26	28	29	30	31	32	34	35	37	38	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39															
90	24	25	26	27	28	29	31	32	33	35	36	37	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39															
95	24	25	26	27	29	30	31	33	34	35	37	38	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39															
100	24	26	27	28	29	31	32	33	35	36	38	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39	39															
Note: This table is compiled from an approximate formula which only depends on temperature and humidity. The formula is valid for full sunshine and a light wind																																																	

Note: This table is compiled from an approximate formula which only depends on temperature and humidity. The formula is valid for full sunshine and a light wind



WBGT	Example °C: RH%	Recommendations for competitions	Required cooling Facilities/methods
<28	30:45	No changes needed to the competition format or timing.	<ol style="list-style-type: none"> <li>1. Access to least 2 wash bays with freely running water via hoses.</li> <li>2. Shaded areas/shelters.</li> <li>3. <b>Not:</b> each horse may need to be hosed with 2 hoses for 20–40 minutes if heat stressed.</li> </ol>
28–30	29:60	Some precautions to reduce heat load on horses will be necessary such as: <ul style="list-style-type: none"> <li>• use shaded areas for competition and warm up areas</li> <li>• avoid non-grassed riding surfaces</li> <li>• reduction in overall effort (shorter distance, less jumping efforts, etc)</li> <li>• competition PA announcements</li> </ul>	<ol style="list-style-type: none"> <li>1. Access to least 2 wash bays with freely running water via hoses.</li> <li>2. Shaded areas/shelters.</li> <li>3. <b>NOTE:</b> each horse may need to be hosed with 2 hoses for 20–40 minutes if heat stressed.</li> </ol>
30–33	30:65	Additional precautions to those above to limit overheating of horses will be necessary. <ul style="list-style-type: none"> <li>• The timing of events/competition should be considered. Competitions <b>should</b> be held in cooler parts of the day (between 7 am – 11 am and/or after 4 pm).</li> <li>• Avoid non-grassed riding surfaces</li> <li>• Competition PA announcements.</li> <li>• CCI ** and CCI *** Eventing horses require <b>AGGRESSIVE COOLING MEASURES</b></li> </ul>	<ol style="list-style-type: none"> <li>1. Access to least 2 wash bays with freely running water via hoses.</li> <li>2. Shaded areas/shelters.</li> <li>3. <b>Mandatory provision of ad lib ice for use in cooling horses. AGGRESSIVE COOLING MEASURES ARE COMPULSORY FOR CCI **/*** EVENTING HORSES</b></li> <li>4. <b>NOTE:</b> each horse may need to be hosed with 2 hoses for 20–40 minutes if heat stressed.</li> </ol>

>33	32:60	<p>These environmental conditions are very high risk and are probably not compatible with safe competition.</p> <p><b>Further veterinary consultation/advice will be required before continuing.</b></p> <ul style="list-style-type: none"> <li>• The timing of events/competition should be considered. Competitions or the 'high exertion phase' of the event <b>must</b> be held during cooler parts of the day (between 7 am –11.00 am and/or after 4 pm).</li> <li>• <b>Higher level competitions should be run in the coolest part of the day.</b></li> <li>• Schedule the most demanding competition/competition phases when it is cooler.</li> <li>• The lower level competitions generally make lower demands on horses.</li> <li>• Avoid non-grassed riding surfaces</li> <li>• <b>Competition PA announcements – frequently repeated. (See below)</b></li> </ul>	<ol style="list-style-type: none"> <li>1. Access to least 2 wash bays with freely running water via hoses.</li> <li>2. Shaded areas/shelters.</li> <li>3. <b>Mandatory provision of ad lib ice for use in cooling horses. AGGRESSIVE COOLING MEASURES ARE COMPULSORY FOR <u>ALL HORSES</u></b></li> </ol> <p>Additional requirements for eventing competitions:</p> <ol style="list-style-type: none"> <li>4. A shaded area with misting fans</li> <li>5. A veterinarian to monitor horses.</li> </ol>
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## C.2 Competition PA heat risk announcements

- a) explanations of the 6-minute threshold (see Rule C3.2 below) in any demanding exercise (not just Cross Country exercise), as being pivotal in heat overload
- b) encouraging riders to pre-cool their horses by hosing them before riding to place lower demands on the horse's cooling system while they work
- c) encouraging abbreviated warm-ups to lighten the load on the horses' cooling systems
- d) explanations of aggressive cooling until the horse's temperature returns to 38°C
- e) encouraging the use of ice and a shaded area with misting fans, to cool horses after exercise
- f) encouraging hydration of every horse with cool clean water, salt and electrolytes
- g) encourage riders to 'house' resting horses in shaded areas and/or on grass surfaces

## C.3 Key principles

Any organiser of an event to be held in hot weather must understand the following key principles:

### C.3.1 Humidity and heat – a dangerous mix causing heat overload

Combinations of high heat and humidity impact severely on a horse's main cooling mechanism of sweating and evaporation. A heat stressed horse can have multiple organ failure; it may collapse and die.

Unless cooling facilities equivalent to FEI standard are in place at an event, the FEI strongly recommends that riding activities be suspended when the WBGT Index reaches or exceeds 32–33°C.

### C.3.2 The 6-minute threshold – heat overload for horses working in the heat

Where the WBGT Index is high, horses that have just performed are at risk of suffering a dangerous temperature hike. When the WBGT Index is high, 6.0–6.5 minutes of continuous hard work (i.e. the 6-minute threshold) is pivotal in causing heat stress. Dressage horses do work extremely hard in both the warm up and in their tests. For showjumpers the effort is generally under 6 minutes, however for dressage and cross country, horses are at risk in heat because the effort will exceed 6 minutes.

Aggressive cooling (see below) should be used after a performance for a dressage horse when the WBGT is high, just as for horses coming off a cross country course.

### C.3.3 Wind flow (breeze) dramatically reduces heat overload

Wind flow significantly increases evaporation. The primary cooling mechanism for both horses and humans is evaporation of sweat. On hot days, events should be scheduled early or late, when better wind flow is likely and outside of peak temperature periods.

Horses *standing* in the sun without shade or wind flow in temperatures above 33°C start to accumulate heat. Horses *working* in the sun without wind flow at or above 33 °C are at risk.

#### **C.3.4 Surface area to body mass (SA:BM)**

As body mass increases, relative surface area decreases. An 80 kg rider will have a SA:BM = 1:40, but a 500 kg horse has a SA:BM = 1:100. Surface area to body mass ratio impacts negatively on a horse's ability to shed heat through evaporation. Greater muscling in some horses, such as dressage horses, lowers their SA:BM ratios and makes them less effective than other equine athletes at shedding heat.

#### **C.3.5 Arena and surfaces**

Shaded and grassy surfaces do not attract and retain as much heat as other surfaces that are soil-based or exposed to full sunlight. Horses restrained next to vehicles/floats/trucks parked on black asphalt, road base or sand are more susceptible to heat stress on hot days.

#### **C.3.6 Event planning**

Event organisers **must** conduct a risk management assessment if competitions/training days are to be held during hot conditions. Decisions and actions that may be considered include:

- alteration of time of day or time of year at which an event is run
- reduction in overall effort (shorter distance, less jumping efforts, etc)
- education of riders, grooms and officials
- provision of shade
- provision of adequate means of cooling horses, including ice, fans, hoses, water baths, etc
- provision of veterinary services for heat-stressed horses.

### **Appendix A**

#### **Aggressive cooling measures**

Aggressive cooling should be used where a horse's temperature is elevated after any demanding exercise such as dressage or cross country and when the WBGT Index is high.

Cooling includes use of high volumes of cold/ice water application, ice boots, repeatedly applying bucketfuls of iced/cold water, and repeatedly hosing and immediately scraping water as it warms on the horse's body.

Key areas to apply cooling/iced water to are the jugular veins (underside of neck), the femoral arteries (between hind legs) and the heat sink (lower abdomen). Aggressive cooling should continue until water is no longer heating up on the horse, or until the horse's temperature is back to a healthy 38° C (rather than heading up to a dangerous 40° C).

### **Appendix B**

#### **Anhydrosis in horses**

This condition is also called drycoatedness, or 'the puffs'. Only two species, humans and horses, rely on evaporating sweat to shed excess heat. Horses naturally have a very efficient cooling mechanism as part of their thermoregulation system.

Hindgut fluid reserve acts as a 'heat sink' (the hind gut stores 60 litres of fluid where some heat can be diverted to reduce damage to vital organs).

During humid weather when the relative humidity exceeds 85%, the efficiency of sweat evaporation from the skin decreases by 5% for every 2% increases in relative humidity, which greatly increases the risk of heat stress.

Some people think that when a horse's coat is dry or has only patchy sweat when worked on a hot day, this indicates that the horse is handling the heat. In fact, a dry coat is a cause for great concern as the horse could be losing the ability to sweat (anhidrosis), indicating a faulty or a completely broken cooling system. As a result the horse may suffer heat stroke and collapse.

Unlike dogs, horses are not designed to pant. When a horse pants or 'puffs' this means it is suffering heat stress and requires immediate cooling.

## Appendix C

### Cooling systems in horses

- **Evaporation and convection:** This makes up for 60% of cooling. Horses shed excess heat through sweating and having air moving over them. Horses standing in the sun without shade or wind flow (breeze) in temperatures above 33° C, start to accumulate heat.
- **Radiation and conduction:** Once the air temperature is over 33°C, even a horse at rest needs to shed heat. A horse that has a large size and mass finds this harder than smaller animals, or even a lighter framed horse.
- **Respiratory loss:** This makes up 15% of cooling for horses during exercise.

## Appendix D

### The FEI standard cooling facilities

To enable aggressive cooling to be carried out when the WBGT exceeds 32–33 °C, the following should be available at an event:

- multiple hoses and wash bays for cooling/hosing
- large bins (ideally wheelie bins) full of water and bags of ice for aggressive cooling
- free ice ad lib, an abundance of bags of ice for ice boots or for riders to add to water to cool horses after exercise
- a shaded area with misting fans
- an equine veterinarian

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- Dr Margot Seneque (B VSc, Hons, Grad Dip Animal Chiro).

Their assistance is greatly appreciated.

## References

- 1) *The effect of thermal environmental conditions on the health and performance of horses*, Dr David J Marlin (BSc, PhD), 2007
- 2) *Comfort Index: Impact of heat and humidity on competition horses*, Liz Owens for EADC, 2011
- 3) *Helping horses to handle the heat*, Dr John Kohnke (B.VSc)
- 4) *Better Coaching, Advanced Coaches' Manual*, Frank S Pyke, Australian Sports Commission

The impact of heat and humidity on dressage horses has been poorly understood by many in the industry in Australia. There have been instances of horses dying and/or requiring intensive veterinary care following dressage competition or clinics in such conditions in Australia.

Heat overload (heat stress or even heat stroke) occurs when an individual cannot shed sufficient heat to maintain a normal core temperature (38°C for a horse and 38°C for a person). Definitive research on this subject by Dr David Marlin recommends:

*'The Bureau of Meteorology (BOM) forecast is based on the temperature **in the shade**. The temperature for horses and riders warming up and competing **in the sun**, and for judges in cars, will be **much** higher than this.*

## **Annex D      Arena familiarisation and altered circumstances at EA events**

These are guidelines for competition organisers and judges (refer also to rule 3.7). The safety of horse and rider is paramount at all times.

### **Arena familiarisation**

- where possible, allow competitors a designated time to ride around and in the competition arenas on the day of the competition, if this has not been possible on the previous day
- if conditions are suitable, time may also be allocated during the day, but this will depend on the organisers and venue requirements
- OCs should specify the arena familiarisation arrangements in the competition draw and also specify at what pace horses are permitted to travel. For example, *Arenas will be available from 7.30 am to 8.15 am on the day of the competition for familiarisation. Please make sure that you ride only at (pace to be noted here by OC if there is a restriction)*
- warm-up areas should be supervised by a steward

### **Altered circumstances**

- if the wind becomes strong enough to blow down the arena surrounds, it is preferable to leave it on the ground, so that horses are not accidentally frightened when the arena blows down again. Obviously the conditions may be different for some riders in the competition but common sense should prevail
- if arenas or arena surrounds are covered in water either at the start of the day, or at some point later in the day, please arrange for riders to commence their tests from inside the arena. This gives the horses the opportunity to become familiar with the varying conditions in the arena
- some arenas have insufficient surrounding space and unsuitable footing for horses to work safely and comfortably around the outside before entering the test. In these circumstances please make sure that riders commence their tests from inside the arena

### **Protocol for entering the arena in exceptional circumstances**

If the area surrounding the competition arena is unsuitable for riding on, the Chief Judge, in consultation with the OC, will make a decision as to whether competitors will be permitted to commence their test from inside the arena. Such a decision *must* be announced at least 30 minutes prior to the commencement of the competition or, in the case of a sudden downpour, as soon as possible. Please note that this is Judge/OC/TD only decision.

If such approval is given the competitor is to enter the arena and when the bell has been rung (e.g. car horn sounded) the competitor is required to come down the centre line at A (via the shortest route) and judging commences once the rider is on the centre line.

The next horse in the competition can enter the arena as soon as the previous horse has left the arena.

## **Annex F                      Notes for dressage competitors**

At some stage every rider has had to compete for the first time. This is a step-by-step document that follows the order of preparation for both you and your horse. The majority of the information is procedure rather than rules. You should have a rule book handy at all times whilst competing.

There are various rules and sections from the EA Dressage rules referred to in this document. This document *must* be read in conjunction with the rules and is not intended to replace the rules.

Please make sure that you have read and are familiar with the EA Competitor's Code of Conduct.

### **F.1        Setting goals**

A lot of riders go to trainers with the expectation of becoming an Olympian or at least being able to ride like one. There is nothing wrong with being ambitious. However, with the help of your trainer you should set **achievable** short-term goals.

In this case, an achievable goal is that you are going to prepare for your first competition and ride at least one but hopefully two tests. To achieve this goal you might:

- a) set a time-frame of about two/three months in order to work towards that goal
- b) find a local competition where you feel within your comfort zone
- c) enter a test that suits your level of training and competency
- d) try to time your competition to coincide with training or practice days at the venue where you will be competing

### **F.2        Welfare of the horse**

Be aware of the EA's requirement for the welfare of the horse (refer to Section 1).

### **F.3        Membership/Registration requirements**

- a) refer to the EA General Regulations for membership requirements
- b) obtain an entry form for the competition you feel is appropriate
- c) the entry form will point out the conditions of entry which are fairly standard but sometimes may have some local rules

### **F.4        Entries**

- a) refer to Section 4 for information about entries
- b) keep a copy of your entry in order that you can refer back to it if necessary

### **F.5        Verifying which Preparatory and Freestyle tests apply**

There are different versions of Preparatory tests and Freestyles used throughout Australia. Therefore, you should obtain from the organisers of the event a copy of the test you have entered, including time permitted.

### **F.6        Learning the test**

Refer to the EA rule book for the diagram of the arenas. If a caller is used, you must still know the test. Refer to the EA rules for information.

## **F.7 Pre-Competition requirements**

Important paperwork required includes:

- a) EA Dressage Rules and test sheet which you should read. It is your responsibility to know the rules
- b) horse registration papers, if applicable
- c) the time draw from the event organiser
- d) conditions of entry for the local event and
- e) copy of entries
- f) check that your dress and the horse's equipment comply with the rules as the legality and use of some equipment is restricted to specific areas (see Section 5)

## **F.8 Transport requirements**

- a) do not leave it until the day of competition to see if your horse will load
- b) do you need to borrow a horse trailer? If so, try and arrange to have a practice run to the event venue
- c) is your vehicle legally able to tow the trailer?

## **F.9 Competition day**

- a) leave yourself plenty of time to arrive and be at the venue before you ride
- b) on arrival report to the event office and obtain your identification number if applicable
- c) check if there are any scratchings/withdrawals.
- d) if arenas are already going, are they running to time?
- e) check location of gear check area
- f) check location of your competition area, your warm-up and exercise areas
- g) locate the area set aside for lunging, if required
- h) keep hydrated at all times

## **F.10 Warm-up techniques**

For further information regarding warm-up techniques, please refer to Annex B, FEI Hyperflexion Guidelines, which is available on the FEI website [www.fei.org](http://www.fei.org)

### **F.10.1 Preparation and mounting**

- a) only the nominated rider can ride a horse at an event, with the exception of a groom who, when mounted, may walk on a comfortable long rein
- b) riders must be neatly dressed at all times when mounted. It is best that once you mount the horse you are correctly attired (see Section 5), with the exception of a competition jacket
- c) once you have finished your final warm-up go straight to the competition area via the Gear Steward

### **F.10.2 Etiquette for the warm-up arena**

As there are many horses warming up in a restricted area it is important that all riders have knowledge of the etiquette required in group riding. This ensures safe riding and achieves harmony in busy areas.

- a) safety is paramount and a collision should be avoided at all times
- b) before entering the warm-up area make sure the gateway and immediate track are clear
- c) riders should pass left shoulder to left shoulder when on the outside track
- d) when not on the outside track, e.g. on a diagonal line, riders should give way to horses on their left
- e) the more progressive gait has priority on the track (e.g. horses trotting should give way to horses cantering)
- f) a halt should not be on the track



- g) walking should not be on the track and does not have right of way
- h) trot has priority over walk
- i) canter has priority over trot
- j) lateral work has priority over **all** paces
- k) when circling, anticipate your return to the track so as to not stop the flow of other riders
- l) mounting, dismounting and gear adjustment should be done off the track
- m) consideration should be given to behaviour of other horses in the arena that may upset your horse
- n) it may be necessary to leave the area if your horse is upsetting others
- o) if a horse is upsetting the majority, an official should be sought with a view to requesting that horse's removal for safety's sake
- p) be aware of stallions wearing green stallion discs

### **F.10.3 Gear check**

Section 5 refers to the areas in which certain gear is allowable. Be familiar with these rules. Report to the gear check area 10 to 15 minutes before your test. Gear check is required before each test.

### **F.11 Entering the competition area**

Care must be taken to get no closer than 15 m, if possible, to the competition arena (as defined in Section 3) whilst there is a competitor in that arena.

### **F.12 Reporting to the judge and riding the test**

The time draw allocates you a time for riding. You cannot be forced to ride before this time. However, if the horse prior to you is scratched and you are ready to ride, consideration should be given to approaching the judge.

By presenting to the judge, even if you are early, you are indicating that you are ready to ride. Therefore, if you are not ready to enter the arena immediately, wait away from the competition area until such time as you are ready or your start time arrives. The reason for this is to allow all competitors equal warm-up time around the arena, therefore, not benefiting any particular combination.

#### **F.12.1 Reporting to the judge**

- a) if Horse Identification numbers have been issued there is no need to stop and talk to the judge; simply ride past each judge ensuring that your Horse Identification number can be clearly seen
- b) if you have a medical problem that restricts your hearing let the judge know so that they can make a clear indication when to start the test
- c) if Horse Identification numbers are not issued, once the horse before you leave the arena, progress to the Chief Judge at C and await instructions
- d) a judge's instruction may be 'I have a bell' or 'I will ring the bell and hold my hand out the window' to let you know when to enter the arena
- e) if you do not have a Horse Identification number make sure all judges know your name and the name of your horse
- f) once you have given this, recommence warming up around the arena
- g) once the judge rings the bell you have 45 seconds to enter the arena. The penalty is 2 marks per judge if this exceeded. If you are not sure if you heard the bell, circle again and re-present to the Chief Judge
- h) entering the arena before the bell may entail a penalty of 2 points per judge

#### **F.12.2 Riding the test**

- a) at the salute competitors must take the reins in one hand. A whip may be held in either hand at the salute
- b) the requirement is to only salute the Judge at C
- c) salute, then pick up the reins and continue when ready
- d) only at the salute at the beginning and end of a test and when exiting the arena may the reins be held in one hand (except for Freestyles as part of the degree of difficulty)
- e) in Preliminary and Novice tests a rider has the option of doing sitting or rising trot
- f) in all higher tests, trot work is executed sitting unless otherwise stated
- g) see Section 2 for the rules on how to perform a movement
- h) if riders elect to retire before the completion of a test, the protocol is to raise a hand to the judge at C (if safe to do so) indicating retirement and to leave the arena immediately

#### **F.13 Elimination and penalties**

Refer to Section 3 and Annex E for information on riding the test and the various penalties for errors of course and other types of penalties, including elimination.

#### **F.14 Callers and video operators**

- a) callers should stand with their back to the wind so riders can hear them. This can be at either E or B
- b) it is advisable for riders to have a predetermined subtle signal to give to their callers if they need the movement to be re-called
- c) riders must not speak to their callers but the rules permit the repeating once only of the calling of a movement
- d) calling with too loud a voice should be avoided
- e) videoing from the centre line at A gives you the reverse of the judge's point of view
- f) any recording or camera equipment and operators must be at least 10 m from the judge's car and not restrict the judges view

#### **F.15 After the competition**

- a) once the placings are posted for the test you rode you can pick up your test sheets
- b) check that there is a point in each box. If you are unsure of the result you can check the adding up
- c) if a protest is to be lodged it must be within 30 minutes of the posting of the placings
- d) officials and competitors need to abide by the Codes of Conduct as contained in the EA Member Protection Policy (located on the EA website  
<http://www.equestrian.org.au/sites/default/files/Equestrian%20Australia%20Member%20Protection%20policy.pdf>)
- e) if a rider would like to discuss their marks with the judge/s concerned then they should do this in a polite non-confrontational manner and have test sheets with them for reference. The discussion should take place in a private area. Refer to EA General Regulations 169.6.3 for the penalty in relation to incorrect behaviour towards event officials or any other party connected with the event (other rider, journalist, public, etc)
- f) if you are unable to stay at the event venue to collect your test the organisers will post the test to you if you provide a stamped, self-addressed envelope
- g) remember to thank the organisers before you leave the ground, it may encourage them to run another competition for you

## F.16 Role of stewards

Under EA and FEI rules stewards are required to stop riders if they have observed:

- a) neck stretching achieved through forced or aggressive riding
- b) the use of extreme flexion if it does not comply with the definition of stretching
- c) a rider deliberately maintaining a sustained fixed head or neck carriage longer than 10 minutes
- d) in cases where the horse is showing signs of general stress and/or fatigue

The steward may also ask the rider to walk for a certain amount of time in situations where the rider's stress may cause undesired riding (refer to Annex B).

A maximum duration of pre-competition warm-up of one hour is the standard; riders require permission from the Chief Steward (which will be granted only in exceptional circumstances) to extend a training session beyond one hour. The training session must include relaxation periods. They do not include walking on a loose rein, to or from stables, or for exercise prior to or post-test warmup.

Riders are also reminded that post-test repetition of movements may not exceed 10 minutes.

**NOTE:** Chief Steward in consultation with OC may reduce maximum duration due to welfare of horse e.g., extreme weather conditions

If you are competing at an FEI-approved event (i.e. CDI, CDIY, CDIJ, CDIP) it is essential that you make yourself aware of rules that specifically relate to FEI events. In particular, riders are reminded that no one, other than the rider may carry a whip in training or warm-up areas.

## **Annex J Directives for assessing the degree of difficulty in Freestyle tests at FEI level**

(as of 1.1.16 FEI Regulations)

### **Initial comments**

The assessment of the degree of difficulty in a Freestyle test cannot be made separately from the other technical and artistic scores. There is a close connection between the degree of difficulty and the technical execution. Lack of quality in the execution of the movement is considered a deficit in the performance ability of rider and/or horse. These must be taken into consideration as deductions in the degree of difficulty scoring.

The **basic requirements** of the Freestyle are achieved when the rider shows all compulsory movements listed in the test sheets for each level. The rider can increase the degree of difficulty and raise the score for their performance (when executed with technical correctness) by:

- a) appropriate repetition of single exercises, especially the exercises with a coefficient
- b) exceeding the minimum requirements of the exercises, such as number of simple and flying tempi changes or piaffe steps, but without exaggeration
- c) showing a steeper angle than requested in half passes possibly combined with changes of direction
- d) executing the movements on lines without the support of arena rails, such as on the inner track, the quarter or centre line, or on angled or curved lines, (e.g. circle or serpentine).
- e) well-chosen placing of movements in positions that make their execution more difficult: e.g. directly in front of the arena rails, as well as pirouettes directed outwards, possibly towards the spectators
- f) well-presented, clearly defined combinations of movements (e.g. half-passes in trot followed by half-passes in passage, flying changes every second stride immediately followed by changes every stride and vice versa)
- g) showing demanding and difficult transitions (e.g. piaffe or passage derived from the halt without prior development of impulsion; transition from walk or halt directly into a series of flying changes; significant but still harmonious transitions out of an extended pace to a highly collected exercise: e.g. extended trot to piaffe or extended canter to (half) canter pirouette or piaffe
- h) performing movements or transitions with the reins in one hand but without exaggeration

A **well-calculated** risk is demonstrated when the Degree of Difficulty corresponds to the potential and the level of training of rider and horse. A challenging, technically correct performance is a significant testimony of a high standard of riding ability and the training of the horse. On the other hand, obvious mistakes in the execution of the movements may reflect an over-asking by the rider of the horse, which means a badly calculated risk, and the score for the Degree of Difficulty has to be reduced.