

PONY CLUB AUSTRALIA Inc.



RULES FOR DRESSAGE

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Pony Club Australia



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Disclaimer:

Although this booklet sets out the detailed Dressage Rules, preference should be made to the EA and FEI Dressage Rules for any eventuality not covered in this Rule Book. In any unforeseen or exceptional circumstances, it is the duty of the official/s responsible to make a decision in a sporting spirit and in accordance with the intention of these rules.

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PREAMBLE

These Dressage Rules are effective as from this date, all other text covering the same matter (i.e. other editions or amendments) issued previously are superseded.

Although this booklet sets out the detailed Dressage Rules, preference should be made to the EA and FEI Dressage Rules for any eventuality not covered in this Rule Book. In any unforeseen or exceptional circumstances, it is the duty of the official/s responsible to make a decision in a sporting spirit and in accordance with the intention of these rules.

The competitor is ultimately responsible for knowing these rules and complying with them. The appointment of a steward or official, whether or not provided for in these rules, does not absolve the competitor from such responsibility.

Copies of the relevant rules may be downloaded from the PCA website.

www.ponyclubaustralia.com.au





A. CONDITIONS OF ENTRY

As per Schedule.

Each State must ensure that the Horse and Rider Combination is competent and eligible at the level at which they have been nominated.

A.1. Acceptance of the Rules

- A.1.1. All members of PCA shall accept and be bound by these rules
- A.1.2. Making an entry for any event constitutes implicit acceptance of these Rules for Dressage
- A.1.3. Competitors are responsible for knowing and complying with these rules

A.2. General

- A.2.1. Code of conduct
Refer to PCA Code of Conduct. Copies of relevant rules are available at www.ponyclubaustralia.com.au.

A.3. Protests

- A.3.1. Only the Team Manager or his/her authorised agent or the competitor is entitled to lodge an objection.
- A.3.2. Objections must be made in writing and lodged with the secretary, accompanied by a fee of \$50.00 stipulated in the competition rules, not later than half an hour after the happening that gave rise to the objection, or in the case of qualifications of a competitor, not later than half an hour before the start of the contest. The Organising committee will adjudicate upon the objection and their decision will be final

A.4. Abuse of Horse/Pony

- A.4.1. Welfare of the Horse
Refer to the PCA Code of Welfare for Horses.
Copies of relevant rules are available at www.ponyclubaustralia.com.au
- A.4.2. Any abuse to the horse will not be tolerated.
- A.4.3. Abuse can be defined as intentionally acting in a way which may cause pain or unnecessary discomfort to a horse.
- A.4.4. An act of abuse can be any of the following:
 - to whip or beat a horse excessively
 - to use spurs, or to jab the horse in the mouth with the bit, excessively or persistently
 - to compete using an obviously exhausted, lame or injured horse

- to abnormally sensitise any part of a horse
- to leave a horse without adequate food, drink and exercise
- to subject a horse to any kind of electric shock device
- to 'rap' a horse anywhere in or outside the grounds or the event

A.4.5. The sighting of any blood during a test, whether wet or dry, will entail elimination. There is no appeal against this decision.

A.5. Doping & drug testing

A.5.1. Drug testing of horses and/or riders may be carried out at any time under the PCA policy.

Copies of relevant rules are available at www.ponyclubaustralia.com.au.

A.6. Definitions

A.6.1. A Dressage event composes one or more competitions between individual mounted competitors, performing specified Dressage tests

A.6.2. Terminology

bell includes any device used to signal to a competitor

level refers to the standards of tests available. The levels are:

- Preliminary
- Novice
- Elementary
- Medium

State refers to State or Territory

competition area includes the competition arena and immediate surrounding area

warm-up and exercise areas refer to the entire area covered by the Park, Centre, Oval, Showground or similar area where an event is advertised as being held

categories refers to events held for the following groupings:

horse refers to Horses and Ponies

A.7. Liability

A.7.1. The following disclaimer must be printed on all entry forms, schedules and programs:

Neither the Organising Committee of any competition to which these rules apply nor the PCA accepts any liability for any accident, damage, injury or illness to horses, owners, riders, grounds, spectators or any other person or property whatsoever.

A.8. Membership requirements

- A.8.1. All competitors must be fully qualified and financial PC members as per State requirements.

A.9. Competition/Bridle Identification Numbers

- A.9.1. Back or bridle numbers as per Schedule
- A.9.2. Riders should ride in front of the judges with identification numbers clearly visible
- A.9.3. Riders are not required to stop and report to the judge
- A.9.4. Numbers to be visible at all times when mounted, including exercise areas

A.10. Gear Check

- A.10.1. A gear check is required for each test
- A.10.2. All competitors must present to the gear steward
- A.10.3. Gear check must be conducted either prior to or immediately after the test
- A.10.4. Failure to have a gear check may incur elimination



B. DRESS, SADDLERY AND EQUIPMENT

B.1. Standards for Dress, Saddlery & Equipment

Full PC uniform as per state/national requirements.

B.1.1. Headgear

B.1.1.1. Competing riders must wear head gear applicable to their level of competition. Approved safety headgear is to be worn at all times when training or practising at an event.

B.1.1.2. Current approved safety headgear are:

- AS/NZS 3838 (Current Australian Standard)
- EN 1384 (Current European Standard)
- ASTN F1163 (Current US Standard)

B.1.2. Footwear

B.1.2.1. Whilst mounted, all riders must wear riding boots with smooth soles and heels.

B.1.2.2. Footwear allowed

- Boots (with smooth soles)
- Short boots (black or brown only)
- Short boots with matching coloured gaiters
- Short boots with matching coloured gaiters with black or brown hunting tops
- Long brown boots
- Long boots with hunting tops
- Long black boots (Top Boots)

B.1.3. Gaiters/Chappettes

B.1.3.1. Gaiters may only be worn with short boots with smooth soles and heels

B.1.3.2. The exposed side of the gaiter must be full grain leather

B.1.3.3. The gaiters must match the colour of the boots which must be black or brown

B.1.3.4. Gaiters may have hunting tops which must be brown or black

B.1.3.5. Suede on the exposed side is not permitted

B.1.4. Spurs

B.1.4.1. Are optional.

B.1.4.2. If worn the end must be blunt/smooth, i.e. without rowels, in order to prevent wounding a horse.

B.1.4.3. The shank must be pointing only to the rear, not more than 3.5 cm long, and if curved, must be worn with the shank directed downwards only.

B.1.5. Whip

- B.1.5.1. A whip, not exceeding 1.2 metres in its entirety (including the tassel), may be carried and used by a competitor in tests at all events including all Championships

B.1.6. Saddlery and Equipment

The following defines the legality of saddles, bridles, nosebands, bits (snaffle and bridoon), saddle cloths and other equipment worn by the horse. It identifies the areas within which certain equipment is or is not permitted. It lists gear that is not permitted at all on a horse within the boundaries of an event venue. This section also explains the exemption scheme which allows riders with a disability to compete in competitions with gear that may otherwise not be legal.

- B.1.6.1. Only saddlery and equipment specified below is permitted in Official Dressage competitions and warm-up and exercise areas. It is the competitor's responsibility to abide by the following rules. Failure to comply may entail elimination. Competitors are required to present to the gear steward whose role and responsibilities are detailed.

B.1.6.2. Saddle

An English type saddle is compulsory. Saddle covers (such as sheepskin or rain covers etc.) shall not be used in a test. Risers and Gelpads are acceptable providing they are comfortable for the horse with rider mounted.

B.1.6.3. Bridles, Nosebands and Bits

This sub-section is in two divisions – 1st division refers to a snaffle bridle and 2nd division refers to a double bridle. Within each of these sub-sections are the components that make up each of these bridles.

B.1.6.4. Snaffle Bridle

A snaffle bridle is compulsory in all tests up to and including Elementary level. A snaffle bridle is optional at Medium level.

B.1.6.5. Nosebands

All of the following nosebands are illustrated in Appendix 2.

- B.1.6.5.1. It is compulsory to have one only of the following nosebands on a snaffle bridle:

- dropped noseband
- cavesson noseband
- flash noseband, also known as a Hanoverian noseband.

- crossed noseband, also known as a Grackle or Mexican noseband

B.1.6.5.2. Nosebands may never be so tightly fixed as to harm the horse. Officials should not loosen the noseband, but request the rider to do so. If the rider refuses and the official thinks the noseband is still too tight, the Ground Jury should be approached to make a ruling.

B.1.6.5.3. Padding under the noseband is permitted as long as it is securely attached.

B.1.6.6. Bits

B.1.6.6.1. Only snaffle bits having the following features are approved for use in Dressage. Snaffle bits shall be composed of

- metal or
- metal and rubber (flexible rubber bits are not permitted) or
- metal and synthetic material
- snaffle bits and bridoons made only of metal must meet the following
- all parts of the bit coming into the horse's mouth must be of metal (not necessarily the same metal)
- the diameter of the mouthpiece of both the snaffle bit and the bridoon must be such so as not to hurt the horse
- mouthpieces may be the same thickness or tapered towards the centre or central joints
- all parts coming into the horses mouth shall be rounded, smooth and not ridged, sharp or corrugated

Keeping within the definition above, some of the types of bits permitted are described and illustrated in Appendix 3.

B.1.6.6.2. Also permitted but not illustrated

- half moon – port-mouth – curved
- rubber or synthetic bit – both jointed and unjointed
- sweet iron bit

B.1.6.7. Double Bridle

B.1.6.7.1. A double bridle consists of a bridoon (snaffle) and a curb bit

Section B. Dress, Saddlery and Equipment

- B.1.6.7.2. A pelham bit is not permissible in any dressage test
- B.1.6.8. Bridoon
- B.1.6.8.1. Must be made of metal or rigid plastic and may be covered with rubber (flexible rubber bits are not permitted)
- B.1.6.8.2. If metal bits are used all parts of the bit coming into the horse's mouth must be of metal (not necessarily the same metal)
- B.1.6.8.3. The mouth piece must be of a diameter so as to not to hurt the horse
- B.1.6.8.4. Permitted bridoon bits should be one of illustration 1, 2, 3 or 8 listed at the end of this section under "snaffle"
- B.1.6.9. Curb
- B.1.6.9.1. Pelham bits are not permitted at any time. The curb bit must be of a type as detailed in Appendix 3. The limits of the dimensions of the curb bits allowable are as follows
- the curb must be made of metal or rigid plastic and may be covered with rubber (flexible rubber bits are not permitted)
 - the lever arm of the curb bit below the mouthpiece should not measure more than 10 cm when the mouthpiece is at the uppermost position
- B.1.6.10. Noseband
- B.1.6.10.1. Only a cavesson noseband shall be used with a double bridle
- B.1.6.11. Optional Items (not compulsory)
- lip strap (Illustration 12)
 - leather cover for curb chain (Illustration 13)
 - rubber cover for curb chain (Illustration 14)
- B.1.7. Not Allowed at an Event/Venue
- blinkers
 - hoods
 - bit guards (leather/rubber circular gadgets that stop the bit pulling through)
 - bearing, running or balancing reins either lungeing or riding and may incur elimination from the event

Section B. Dress, Saddlery and Equipment

- any other equipment which the Ground Jury, TD or Chief Steward may determine is against the intent and general principles of Dressage. (eg tongue ties, stirrup tie downs)
- nasal strips

B.1.8. Allowed in Warm-Up and Exercise Area but NOT Competition Area

B.1.8.1. The following gear is permitted in the Warm-up and Exercise Area but (with the exception of whip) are not allowed past the gear steward into the competition area. Non compliance may incur elimination.

- running martingales (with a snaffle bridle)
- boots and bandages
- rubber over-boots (eg Easy Boot/Mac boot)
- saddle covers (eg sheepskin or rain covers etc)
- ear muffs

B.1.8.2. A double bridle can be used in the Warm-Up and Exercise Area, by any level competitor

B.2. Lungeing

B.2.1. Wherever possible a designated area should be set aside for lungeing.

B.2.2. Only one lunge rein may be used

B.2.3. Two single direct side reins may be used

B.2.4. Failure to comply will entail elimination



C. TESTS

The following sections aim to give a rider information about the conduct permitted and/or not permitted and the penalties that may be incurred during the riding of a test.

C.1. Arena Requirements

- C.1.1. Must be as safe as possible
- C.1.2. Should be level and separated from the public (including photographers and video operators) by a distance all round of 15 metres if possible but at least 10 metres
- C.1.3. Should consist of a low fence about 0.3 metres high
- C.1.4. If rope and steel pegs are used, the rope should be kept taut and any sharp elements of the pegs should be covered
- C.1.5. Are to be placed at least 10 metres apart, preferably 15 metres if room permits
- C.1.6. Should be positioned where judges are not facing the sun.
- C.1.7. Alternate arena construction can be plastic chain or plastic pipe.
- C.1.8. The centre line marks at D, X, G etc are no longer required
- C.1.9. The letters placed around the arena should be clearly visible and be placed about 0.5 metres outside the arena fence
- C.1.10. The letter A placed in line (not offset) with C at least 10 metres (preferably 15 metres) back from the arena to allow horses a straight track to enter the arena

C.2. Entering the Arena

- C.2.1. Riding with the reins in both hands is compulsory in all Dressage competitions. The exceptions to this rule are:
 - C.2.1.1. Leaving the arena after the final salute
 - C.2.1.2. During a Freestyle test as part of the degree of difficulty
 - C.2.1.3. Sports CONNECT (riders with an exemption).
- C.2.2. After bell has sounded, the competitor should enter the arena at A as soon as possible
- C.2.3. Failure to enter the arena within 45 seconds of the bell being sounded will entail elimination
- C.2.4. Entering the arena at A before the starting signal has been given may entail elimination
- C.2.5. Judging commences with the entry at A
- C.2.6. Judging is not influenced by any actions of the competitor prior to their entrance at A
- C.2.7. At the salute competitors must take the reins in one hand.

- C.2.8. A whip may be held in either hand at the salute
- C.2.9. Judging ceases when the horse moves forward from the final salute
- C.2.10. After the final salute the competitor should leave the arena in walk on a long rein at A
- C.2.11. The competitor must be mounted on leaving the arena at A

C.3. Dismounting

- C.3.1. Riders must be mounted on entering and leaving the arena on penalty of elimination
- C.3.2. If, after entering the arena a rider dismounts without a reason acceptable to the judge, no marks will be given to the movement. A dropped whip, hat, spectacles etc may be handed to a rider. However, in the case of a dropped whip it is preferable that this is done at the end of the test and when the rider has left the arena
- C.3.3. In the case of a fall of horse or rider, the rider will not be eliminated unless the horse leaves the arena with all four feet
- C.3.4. Riders may be assisted to catch their horse, adjust their saddlery and equipment or to remount. Riders will be penalised by the effect of the fall on the execution of the movement concerned and if appropriate in the collective marks
- C.3.5. If, as a result of a fall, a rider is in an unconscious or semi-conscious state and on regaining consciousness does not appear fit to compete, the Chief Judge, in consultation with the TD/Chief Steward and a medical officer, if available, has the right to use their discretion to not allow the rider to compete for 24 hours from the time of the fall. There is no appeal against this decision unless a medical certificate is provided confirming that the rider is fit to continue in competition

C.4. Test Time

- C.4.1. With the exception of freestyles, dressage tests are not timed
- C.4.2. Times printed on the test sheets are to be used only as a guide

C.5. Resistance/Disobedience

- C.5.1. Any resistance which prevents the continuation of the test for a period exceeding 20 seconds shall be penalised by elimination. This does not include remounting after a fall
- C.5.2. A horse leaving the arena with all four feet during a test between the time of entry and the time of exit at A will be eliminated

C.6. Freestyle Tests

- C.6.1. Freestyle tests are timed from when the horse moves forward after the first halt until the salute at the final halt

C.7. Unauthorised Assistance

- C.7.1. Any intentional outside intervention by voice, signs etc is considered assistance to a rider or horse and is penalised by elimination
- C.7.2. The use of the voice by the rider in any way, or clicking the tongue once or repeatedly, is a serious fault, involving the deduction of at least 2 marks from those that would otherwise have been awarded for the movement where this occurred; not all judges will deduct marks as not all judges may have heard the sound
- C.7.3. Where background music is provided by organisers riders are not permitted to request specific music, or music at specific times

C.8. Riding in Competition, Warm-Up and Exercise Areas

- C.8.1. No horse, either ridden or led, may enter the competition arena, except when actually competing in a competition, or where specific permission is given by the OC (eg arena familiarisation) on penalty of elimination
- C.8.2. This rule applies also when competition arena/s are erected on the day/s preceding an event
- C.8.3. Where an arena is a permanent fixture this rule applies once the OC has deemed it to be a competition arena and this time should be publicly advertised

C.9. Errors of Course

- C.9.1. Every error of the course, whether the bell is sounded or not, must be penalised
 - C.9.1.1. The first by 2 marks
 - C.9.1.2. The second by 4 additional marks and
 - C.9.1.3. The third by elimination. However, if time permits and the type of event or competition is appropriate the Chief Judge may invite the rider to continue the test to the end with the marks being awarded in the ordinary way. In such a case it is not necessary for the collective marks to be completed
- C.9.2. The use of voice etc is not an error of course.
- C.9.3. It is not always necessary to ring the bell when an error of course is detected. Below are instances that will and will not require the sounding of the bell. However, not all cases can be quoted and it is the Chief Judge who will decide to sound the bell or not. In arriving at the decision not to ring the bell the judge must consider the effect this will have on the next movement.

- C.9.4. The Chief Judge must be aware of the effect of one movement on the next and where mirror images occur in order to be prompt in notifying the competitor. Some examples of where the Chief Judge may or may not need to ring the bell to signify an error may include:
- C.9.5. The Chief Judge will ring the bell when a competitor
- turns right instead of left
 - omits a movement
 - when a movement is the first of a mirror image and the competitor rides
 - rising trot instead of sitting trot
 - an incorrect size circle
 - enters the arena at the incorrect gait
- C.9.6. The Chief Judge need not ring the bell
- when the final halt is at X instead of G and vice versa
 - at the salute, not taking the reins in one hand
 - competitor makes a transition from medium trot to collected walk at V instead of K
 - cantering up the centre line from A, makes a pirouette at D instead of at L
 - does rising trot instead of sitting trot and vice versa
- C.9.7. The competitor is shown by the Chief Judge the point at which they are to re-take the test which could be a movement prior to where the error occurred. Judging will re-commence when the rider reaches the point where the error of course occurred.
- C.9.8. In principle a competitor is not allowed to repeat a movement of the test unless the Chief Judge decides on it being an error of course (rings the bell). If, however, the rider has started the execution of a movement and attempts to do the same movement again, the judges must consider only the first movement shown and at the same time penalise for an error of course.
- C.9.9. Each judge must have the same number of errors marked on their sheets with a suitable notation explaining where the error was made. The Chief Judge must make the final decision as to the number of errors if there is a discrepancy.
- C.9.10. If the Judges have not noted an error, the competitor has the benefit of the doubt.

C.10. Lameness

- C.10.1. In the case of marked lameness, the Chief Judge informs the competitor that they are eliminated
- C.10.2. A horse will not be eligible to compete in any further competitions for the rest of that day
- C.10.3. There is no appeal against this decision

C.11. Awards and Placings

C.11.1. Ribbons to 5th placing in each test, including warm up event.

C.11.2. Ribbons to 3rd place for teams.

C.11.3. Sashes and Medals to 3rd place overall for individuals and teams.



D. TESTS AND MARKING

D.1. Scale of Marks

D.1.1. Under both FEI and EA rules, the scale of marks is as follows:

10	excellent	5	sufficient
9	very good	4	insufficient
8	good	3	fairly bad
7	fairly good	2	bad
6	satisfactory	1	very bad
		0	not executed

'not executed' means that practically nothing has been performed.

D.2. Execution of Tests

D.2.1. All movements contained in tests must be:

- executed in the order laid down by the test sheet
- carried out at a specified point of the arena
- executed when the rider's body is above this point

D.2.2. Judges should keep in mind that if competitors do not execute the movement exactly as mentioned above, the movement should still attract a mark above 0.

D.3. Allocation of Marks and Scoring

D.3.1. Each judge must allot from 10 – 0 marks for each numbered movement

D.3.2. These marks are then added together and any penalty marks are deducted

D.3.3. It is essential that all penalty marks are deducted from each individual judges score before they are totalled

D.3.4. Total marks percentages for each judge must be clearly shown in results lists and on notice boards, together with the total percentage obtained all to three decimal places as per FEI rules

D.3.5. A remark must be given for a mark of 5 or below

D.3.6. A remark for all marks is recommended

D.3.7. Any alterations to marks must be initialled by the judge

D.3.8. If a mark has not been recorded and the judge cannot recall the movement, or cannot be found, the mark allotted should be the average of the collective marks at the end

D.4. Errors of Course (Refer also to C.9)

- D.4.1. Each judge must have the same number of errors marked on their sheets
- D.4.2. A suitable notation is required on the test sheet as to where the error was made
- D.4.3. If there is a discrepancy the Chief Judge must make the final decision as to the number of errors and in which movements they occurred
- D.4.4. If the judges have not noted an error, the competitor has the benefit of the doubt
- D.4.5. Errors of course will be penalised as follows:
 - 1. first error: minus 2 marks
 - 2. second error: minus 4 extra marks
 - 3. third error: elimination

D.5. Use of Voice

- D.5.1. The use of the voice in any way whatsoever, or clicking the tongue once or repeatedly, is a serious fault, involving the deduction of at least 2 marks from those that would otherwise have been awarded for the movement where this occurred



E. ROLES OF OFFICIALS

E.1. Ground Jury

- E.1.1. The Ground Jury consists of the judges of the event.
- E.1.2. They must not have a conflict of interest
- E.1.3. The Ground Jury is responsible for
 - the technical judging of all individual and team competitions
 - the allocation and verification of final placings in a competition
 - settling all problems that may arise during the course of the event
 - referring any case which is beyond its jurisdiction to the Appeal Committee
 - referring any case within its jurisdiction but which it considers deserving of penalties not in the jurisdiction of the Ground Jury to the Appeal Committee
 - referring to the Appeal Committee any matter not requiring an immediate decision for the purpose of judging the competition
- E.1.4. At the completion of judging the Chief Judge/TD/person authorised by OC of a competition must, prior to the formal posting of placings, be given the original of the score sheet which must include riders' and horses' names, individual judge's marks, overall total, percentage and provisional placing
- E.1.5. The Chief Judge/TD/person authorised by OC will quickly scan the document and when satisfied, sign and show the time of official posting of placings
- E.1.6. All members of a Ground Jury must remain at the event for at least 30 minutes after the official placings have been posted for the competitions that they have judged
- E.1.7. The members of the Ground Jury may not take into account any unofficial advice or observations from persons who are not members of the Ground Jury, or anything they know beforehand of the competitors or their horses
- E.1.8. At events where a TD/Chief Steward has not been appointed it is recommended that the OC nominate an official to assist with any technicalities that may arise

E.2. Appeal Committee

- E.2.1. An Appeal Committee must be appointed for National Championships
- E.2.2. It shall consist of a President and an even number of other persons
- E.2.3. The Appeal Committee is responsible for inviting any person deemed necessary to help it reach a decision
- E.2.4. The following may not serve as a member of the Appeal Committee
 - judges of the competition pertaining to the protest
 - owners of horses entered in the event

- coaches of competitors entered in the event
 - competitors entered in the event
 - close relatives of those listed above
 - Team Managers or other officials of teams entered in the event
 - TD
 - any person with a conflict of interest
- E.2.5. The decision of the Appeal Committee is final.

E.3. Technical Delegate

- E.3.1. A TD must be appointed for all National Championships and is recommended for Regional Championships etc.
- E.3.2. Travel, accommodation and out of pocket expenses will be the responsibility of the OC
- E.3.3. A TD must be appointed by the organising committee for National Championships.
- E.3.4. The TD is responsible for
- approval of all administrative arrangements for the event from the time of appointment (no later than six weeks prior to the start of the event) to the end of the event
 - inspection of the grounds and arenas and be satisfied that the technical details are in accordance with the rules and procedures
 - assisting the Ground Jury to supervise the technical conduct of the event after indicating to the President of the Ground Jury, where approached, that the arrangements are satisfactory
 - instructing the OC to make any alterations to the arena or to any technical detail associated with the conduct of the event as is considered necessary
 - approving the final results
 - furnishing a report within 21 days after the completion of the event to the PCA.

E.4. Team Manager

- E.4.1. Where State or National teams are entered, a Team Manager must be appointed by his/her state.
- E.4.2. The Team Manager is responsible for
- managing the selected team of riders representing their State or Nation
 - managing the communication with travelling squad prior to arrival at competition venue
 - distributing the team uniform if applicable

- attending Team Manager meetings before and during the event and conveying relevant information to riders and their appropriate coaches
 - within the prescribed time-frame declaring in writing details of the team to the OC
 - collection and return of freestyle tapes/CDs
 - ensuring the riders are aware of any changes in the official draw and anticipated delays in competition arenas
- E.4.3. All communication with the OC, including protests on behalf of the team must be done through the Team Manager

E.5. Gear Steward

- E.5.1. It is the responsibility of the OC to provide a gear steward.
- E.5.2. It is the ultimate responsibility of the competitor to comply with the rules relating to gear.
- E.5.3. If a rider does not have their gear checked by the appointed gear check steward, they may incur elimination at the discretion of the Ground Jury, Appeal Committee or TD.
- E.5.4. Every consideration must be given to not disturbing the harmony of the horse and rider prior to them entering the competition area
- E.5.5. The gear steward should **NOT** alter any gear. If gear is too loose or incorrectly fitted, the rider or their agent should make the necessary adjustments
- E.5.6. The Gear Steward is responsible for
- the **legality** of the dress, saddlery, equipment.
 - checking the gear of each competitor for each test
 - the exception to this rule is if the bit and/or bridle is in question
 - in which case any inspection should be done immediately after the completion of the test
 - if this inspection requires the removal of the bridle, a head collar/halter should be made available for this purpose
 - any removal of gear should be done by the rider
 - ensuring that a competitor's gear check is completed to allow sufficient time for them to proceed to the competition arena and adhere to the time draw
 - consulting the TD or in their absence, a member of the Ground Jury, if doubt exists regarding any item of saddlery or equipment
 - having a 1.2 metre gauge (tube, rod, tape measure, mark on fence etc) accessible to ensure compliance of competitor's whip
 - using disposable surgical gloves – one pair for each horse - if inspecting the bridle (mouth area)
- E.5.7. Refer to EA Gear Rules for a graph of allowable items of dress, saddlery and equipment.

E.6. Chief Steward

- E.6.1. Where a TD is not appointed it is the Chief Steward who will undertake many of a TD's responsibilities.
- E.6.2. A Chief Steward is authorised to undertake any of the following duties. However, this list is not exhaustive.
- arrange for gate to grounds to be unlocked or open at least 1.5 hours before competitions begin
 - brief stewards on their duties
 - meet judges on arrival, introduce their pencilers and assign to respective arenas
 - ensure that test papers are being regularly collected from judges
 - ensure that scoresheets are updated
 - ensure that competitions are running to time
 - attend to the welfare of sponsor(s) if present
 - marshal winning competitors to receive awards
 - ensure at presentation, public expression of thanks to owner of site, judges, sponsors, helpers, etc.



F. JUDGES

F.1. Positioning of Judges on Arena

F.1.1. Bearing in mind the need to fully observe all movements, the placement of judges around the arena should be as close as possible to the guide below:

Judge	Outdoor Arena	Indoor Arena
C	Maximum 5m/ Minimum 3m back	Preferably minimum 3m back
M/H	Maximum 5m/ Minimum 3m back 2.5m in from long side	Preferably minimum 3 m back 2.5m in from long side
B/E	Maximum 5m/ Minimum 3m back	Preferably minimum 3m back

- F.1.2. The positioning of judges allows for different aspects of the same movement to be obtained
- F.1.3. It is encouraged that, judges of D level and above should be positioned at B or E when two or more judges are being used
- F.1.4. Judges below this level may, if they feel confident, be positioned on the long side
- F.1.5. If judges of a lower level are not yet confident, shadow judging on the side positions should be encouraged in order to gain confidence
- F.1.6. In keeping with the aforementioned statement the judge on the long side should be allotted their position first
- F.1.7. Keep in mind the position of the sun when placing judges at E or B

F.2. Judges Position on Arena

- F.2.1. Chief judge is positioned at C
- F.2.2. Second judge may be positioned at B, E, M or H

F.3. Inspection of Arenas

- F.3.1. The judge/s must physically inspect the arena to ensure that:
- F.3.1.1. The arena is of a satisfactory standard and if necessary have it modified
- F.3.1.2. The marker letters are the correct distance from the outside of the arena (about 0.5 metre)

- F.3.1.3. The letter A should be placed at least 10 metres back from the entry
- F.3.1.4. This marker must not be put to one side but should be centred to be in line with C
- F.3.2. Once the competition has commenced, the conditions must stay (as far as possible) the same for the following horses.

F.4. Protocol for Organisers of Dressage Events in the Appointment of Judges

- F.4.1. Invite judges as early as possible prior to the competition
- F.4.2. Confirm all arrangements discussed in writing as soon as possible after the initial phone conversation
- F.4.3. Send the judge a copy of the draw as soon as it is available so that you are not embarrassed on the day by finding that the judge has a 'conflict of interest' and cannot judge a relative or pupil
- F.4.4. Advise judges of full details of the competition including tests, starting and finishing times, lunch arrangements and expenses to be paid at time of initial contact
- F.4.5. Make sure the invited judge has a phone number to ring on the day in the event of their being delayed
- F.4.6. Give the judge detailed instructions of where to report and who to ask for at the beginning of the day
- F.4.7. An appointed official must be a 'judge host' to liaise with judges through out the day
- F.4.8. At the beginning of the day judges need to
 - F.4.8.1. be met on arrival
 - F.4.8.2. have a cup of tea or coffee available on arrival
 - F.4.8.3. be introduced to their penciller/writer
 - F.4.8.4. be told their arena number and location
 - F.4.8.5. be told their judging position
 - F.4.8.6. be given a final list of competitors and times showing all scratchings
 - F.4.8.7. know who is to act as the TD or as Ground Jury members
 - F.4.8.8. be advised of arrangements for morning and afternoon tea, plus lunch
 - F.4.8.9. be given a cheque or cash for travel expenses (if applicable)
- F.4.9. No judge should be expected to judge more than 40 horses in a day
- F.4.10. No judge should judge more than 30 horses in any one competition
- F.4.11. No judge should be expected to judge for more than 2 hours without a fifteen minute break

- F.4.12. If a judge is required to judge more than one competition, there needs to be a minimum of 30 minutes between the last horse in one competition and the first horse in the next
- F.4.13. Judges must stay on the grounds for a period of at least 30 minutes after the posting of the placings, so the results should be collated as quickly as possible
- F.4.14. A quiet area should be made available, away from the score board, where judges can be given access to a duplicate copy of the full result sheet and individual judges marks for their perusal

F.5. Protocol for Judges Accepting Invitations to Judge

- F.5.1. When accepting invitations to judge, a judge must declare their interest in any person or horse who may enter that they may have
- trained
 - owned/part-owned
 - had any other business interest
- F.5.2. Within the 12 months immediately preceding the event. This enables the OC to allocate judges to competitions in which they have no conflict. Even if the rider competes HC, a judge with a conflict of interest is unable to officiate in that competition.
- F.5.3. Check details that are important to you and advise organisers of your requirements at the time of first contact
- F.5.4. Be definite and clear about your expectations. This does NOT include continually judging at only highest level of accreditation
- F.5.5. Ask for a contact name, phone number and e-mail address and request that details be confirmed in writing within the next fortnight
- F.5.6. Follow up two weeks prior to the competition if arrangements have not already been confirmed
- F.5.7. Let the organisers know of any unavoidable changes to your availability as soon as possible
- F.5.8. Your commitment to judge is paramount and should only be broken if circumstances beyond your control intervene
- F.5.9. Should such circumstances arise, try to provide organisers with the name of a replacement who is willing to take your place
- F.5.10. Arrive at the venue 30 minutes before starting time
- F.5.11. Have your rulebook with you
- F.5.12. Advise the organisers prior to the day of the competition if you are bringing your own penciller/writer
- F.5.13. Advise the organisers if you require a car (if applicable)
- F.5.14. Remember the dressage event is a joint effort between organisers, competitors and judges and all deserve to be treated with equal respect and courtesy

F.6. Conflict of Interest

- F.6.1. Sometimes a conflict of interest may not be defined in this document. However, it is up to each official to make a decision that is unbiased, ethical and with integrity.
- F.6.2. The cause of this conflict normally lies in the nature and closeness of a perceived relationship with a competitor or owner
- F.6.3. It is difficult to cover all circumstances in one rule without taking the risk of prejudicing fair-minded behaviour and unduly preventing volunteers from participating in official functions
- F.6.4. We have to rely on the fairness and commonsense expected from all involved
- F.6.5. Persons May NOT Officiate as a Judge at an Event
- if they are officiating as a Veterinary Official for the event
 - they are a member of the Appeal Committee
 - if they are a Team Manager or team official for competitors entered in the event
- F.6.6. Persons Who May NOT Officiate as a Judge of a Competition
- an owner or part owner of a horse taking part in that competition
 - the regular trainer of a horse and/or rider taking part in the competition
 - a person having a financial interest in a horse taking place in the competition
 - a close relative of a rider or owner of a horse in the competition
 - an employer or employee of a competitor in the competition
 - any person having held a riding clinic within 2 weeks prior to an event may not judge any horse and or rider who participated in that clinic

F.7. Elimination

- F.7.1. Statutory Elimination by Dressage Judges
- performing a test with improper saddlery
 - performing a test with whip(s) or illegal spurs
 - marked lameness
 - leaving the arena completely with all four feet between the time of entry and the time of exit at A, providing that the arena is fully enclosed
 - resistance which prevents the continuation of the test for a period longer than 20 seconds
 - third error of course on test
- F.7.2. Discretionary Elimination by Dressage Judges
- failing to enter the arena within 45 seconds of the starting signal
 - entering the arena before the starting signal has been given
 - performing a test with incorrect items of dress
 - receiving unauthorised assistance
- F.7.3. Lameness
- F.7.3.1. If there is doubt as to the soundness of the horse, the competitor will be allowed to complete the test, and any unevenness of pace

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will be severely penalised. The judge(s) will report the matter to the Technical Delegate who will decide if the horse shall be permitted to continue in the competition. If the horse is so lame that in the opinion of the judge(s) it ought not to be asked to complete the test, the judge(s) may, without appeal, eliminate the competitor.



G. PACES AND MOVEMENTS

G.1. Objects and General Principles

The object of Dressage is the development of the horse into a happy athlete through harmonious education

The objects and general principles of Dressage are the harmonious development of the physique and ability of the horse

As a result it makes the horse calm, supple, loose and flexible, but also confident, attentive and keen, thus achieving perfect understanding with his rider

These qualities are revealed by

- the freedom and regularity of the paces
- the harmony, lightness and ease of the movements and
- the lightness of the forehand and the engagement of the hind quarters, originating in a lively impulsion

The acceptance of the bridle, with submissiveness throughout and without any tenseness or resistance.

The horse thus gives the impression of doing of his own accord what is required of him. Confident and attentive he submits generously to the control of his/her rider, remaining absolutely straight in any movement on a straight line and bending accordingly when moving on curved lines.

His walk is regular, free and unconstrained. His trot is free, supple, regular, sustained and active. His canter is united, light and cadenced. His quarters 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 his body.

By virtue of a lively impulsion and the suppleness of his 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.

In all his 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, and he accepts the bridle with a light and soft contact and submissiveness throughout.

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.

Cadence is shown in trot 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 exercises and in all the variations of trot.

The rhythm that a horse maintains in all his paces is fundamental to Dressage.

G.2. Paces

G.2.1. The Halt

At the halt, the horse should stand attentive, motionless and straight, with the weight evenly distributed over all four legs, being by pairs abreast with each other. The neck should be raised, the poll high and the head 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 champ the bit and should be ready to move off at the slightest indication of the rider.

The halt is obtained by the displacement of the horse’s weight on the quarters by a properly increased action of the seat and legs of the rider, driving the horse towards a more and more restraining but allowing hand, causing an almost instantaneous but not abrupt halt at a previously fixed place.

G.2.2. The Walk

The walk is a marching pace in which the footfalls of the horse’s feet follow one another in ‘four time’, (left hind, left fore, right hind, right fore), well marked and maintained in all work at the walk. There is no moment of suspension as there is always at least one foot on the ground.

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.

It is at the pace of walk that the imperfections of dressage are most evident. This is also the reason why a horse should not be asked to walk “on the bit” at the early stages of his training. A too-precipitated collection will not only spoil the collected walk, but the medium and the extended walk as well.

The following walks are recognised: Collected Walk, Medium Walk, Extended Walk and Free Walk.

G.2.2.1. Collected Walk

The horse, remaining ‘on the bit’, moves resolutely forward, with his neck raised and arched and showing a clear self-carriage. The head approaches the vertical position, the light contact with the mouth being maintained. The hind legs are engaged with good hock action. The pace should remain marching and vigorous, the feet being placed in regular sequence. Each step covers less ground and is higher than at the medium walk, because all the joints bend more markedly, showing clear self-carriage. In order not to become hurried or irregular, the collected walk is shorter than the medium walk, although showing greater activity.

G.2.2.2. Medium Walk

A clear, regular and unconstrained walk of moderate lengthening. The horse, remaining ‘on the bit’, walks energetically but calmly, with even and determined steps, the hind feet touching the ground

in front of the footprints of the fore feet. The rider maintains a light, soft and steady contact with the mouth.

G.2.2.3. Extended Walk

The horse covers as much ground as possible, without haste and without losing the regularity of his steps, the hind feet touching the ground clearly in front of the footprints of the fore feet. The rider allows the horse to stretch out his head and neck without, however, losing contact with the mouth.

G.2.2.4. Free Walk

The free walk is a pace of relaxation in which the horse is allowed complete freedom to lower and stretch out his head and neck.

G.2.3. The Trot

The trot is a pace of 'two time' on alternate diagonal legs (near left fore and right hind leg together and vice versa) separated by a moment of suspension. The trot, always with free, active and regular steps, should be moved into without hesitation.

The quality of the trot is judged by the general impression, the regularity and elasticity of the steps –originated from a supple back and well engaged hind quarters – and by the ability of maintaining the same rhythm and natural balance, even after a transition from one trot to another.

All trot-work is executed 'sitting', unless otherwise indicated in the test concerned.

The following trots are recognised: Collected Trot, Working Trot, Medium Trot and Extended Trot.

G.2.3.1. Collected Trot

The horse, remaining 'on the bit', moves forward with his neck raised and arched. The hocks, being well engaged, maintain an energetic impulsion, thus enabling the shoulders to move with greater ease in any direction. The horse's steps are shorter than in other trots, but he is lighter and more mobile.

G.2.3.2. Working Trot

This is a pace between the collected and the medium trot, in which a horse, not yet trained and ready for collected movements, shows himself properly balanced and, remaining 'on the bit', goes forward with even, elastic steps and good hock action. The expression 'good hock action' does not mean that collection is a required quality of working trot. It only underlines the importance of an impulsion originating from the activity of the hind quarters.

G.2.3.3. Medium Trot

This is a clear pace between the working and the extended trot, but more 'round' than the latter. The horse goes forward with free and moderately lengthened steps and an obvious impulsion from the hind quarters, keeping the same character as it has in the working trot. The rider allows the horse, remaining "on the bit", to carry his head a little more in front of the vertical than at the collected and the working trot, and allows him at the same time to lower his head and neck slightly. The steps should be even, and the whole movement balanced and unconstrained.

G.2.3.4. Extended Trot

The horse covers as much ground as possible. Maintaining the same cadence, he lengthens his steps to the utmost as a result of great impulsion from the hind quarters. The rider allows the horse, remaining 'on the bit', without leaning on it, to lengthen his frame 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 be similar (parallel) in the forward 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 hind quarters.

G.2.4. The Canter

The canter is a pace of 'three time', where at canter to the right for instance, the footfalls follow one another (left hind, left fore and right hind simultaneously, right fore, followed by a moment of suspension with all four feet in the air) before the next stride begins.

The canter, always with light, cadenced and regular strides, should be moved into without hesitation.

The quality of the canter is judged by the general impression, the regularity and lightness of the three time pace – originating from the acceptance of the bridle with a supple poll and in the engagement of the hind quarters 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.

The cadence in the transitions from medium canter as well as from extended canter to collected canter should be maintained.

The following canters are recognised: Collected Canter, Working Canter, Medium Canter and Extended Canter including Counter Canter, Simple Change of Leg and Flying Change of Leg at the Canter.

G.2.4.1. Collected Canter

The horse, remaining “on the bit”, moves forward with his neck raised and arched. The collected canter is marked by the lightness of the forehand and the engagement of the hind quarters: ie is characterised by supple, free and mobile shoulders and very active quarters. The horse’s strides are shorter than at the other canters, but he is lighter and more mobile.

G.2.4.2. Working Canter

This is a pace between the collected and the medium canter, in which a horse, not yet trained and ready for collected movements, shows himself properly balanced and, remaining “on the bit”, goes forward with even, light and cadenced strides and good hock action. The expression “good hock action” does not mean that collection is a required quality of working canter. It only underlines the importance of an impulsion originating from the activity of the hind quarters.

G.2.4.3. Medium Canter

This is a pace between the working and the extended canter. The horse goes forward with free, balanced and moderately extended strides and on obvious impulsion from the hindquarters. The rider allows the horse, remaining “on the bit”, to carry his head a little more in front of the vertical than at the collected and working canter, and allows him at the same time to lower his head and neck slightly. The strides should be long and as even as possible, and the whole movement balanced and unconstrained. The horse covers as much ground as possible. Maintaining the same rhythm, he lengthens his strides to the utmost, without losing any of his calmness and lightness, as a result of great impulsion from the hindquarters. The rider allows the horse, remaining “on the bit”, without leaning on it, to lower and extend his head and neck, the tip of his nose pointing more or less forward.

G.2.4.4. Counter-Canter (“False Canter”)

This is a movement where the rider, for instance on a circle to the left, deliberately makes his horse canter with the right canter lead (with the fore leading). The counter-canter is a balancing movement. The horse maintains his natural flexion at the poll to the outside of the circle, and the horse is positioned to the side of the leading leg. His conformation does not permit his spine to be bent to the line of the circle. The rider, avoiding any contortion causing contraction and disorder, should especially endeavour to limit the deviation of the quarters to the outside of the circle, and restrict his demands according to the degree of suppleness of the horse.

G.2.4.5. Simple Change of Leg

This is a change of leg where the horse is brought back immediately into walk and, after three to five steps, is restarted immediately into a canter with the other leg leading.

G.2.4.6. Flying Change of Leg or Change of Leg in the Air

This change of leg is executed in close connection with the suspension which follows each stride of the canter. Flying changes of leg can also be executed in series, for instance at every 4th, 3rd, 2nd or at every stride. The horse, even in the series, remains light, calm and straight with lively impulsion, maintaining the same rhythm and balance throughout the series concerned. In order not to restrict or restrain the lightness and fluency of the flying changes of leg in series, the degree of collection should be slightly less than otherwise at collected canter.

G.2.5. The Rein-Back

The rein-back is an equilateral, retrograde movement in which the feet are raised and set down by diagonal pairs. The feet should be well raised and the hind feet remain well in line.

At the preceding halt as well as during the rein back the horse, although standing motionless and moving backwards respectively, should remain "on the bit", maintaining his desire to move forward.

Anticipation or precipitation of the movement, resistance to or evasion of the hand, deviation of the quarters from the straight line, spreading or inactive hind legs and dragging fore feet are serious faults.

If in a dressage test a trot or canter is required after a rein-back, the horse should move off immediately into this pace, without a halt or an intermediate step.

G.2.6. The Transitions

The changes of pace and speed should be clearly shown at the prescribed marker, they should be quickly made, yet must be smooth and not abrupt. The cadence of a pace should be maintained up to the moment when the pace is changed or the horse halts. 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.

G.2.7. The Half-Halt

The half-halt is a hardly visible, 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 several movements or transitions to lower and higher paces. In shifting slightly more weight onto the horse's quarters, the engagement of the hind legs and the balance on the haunches are facilitated, for the benefit of the lightness of the forehand and the horse's balance as a whole.

G.2.8. Changes of Direction

At changes of direction, the horse should adjust the bend of his body to the curvature of the line he follows, remaining supple and following the indications of the rider, without any resistance or change of pace, rhythm or speed.

When changing direction at right angles, for instance when riding corners, the horse should describe one quarter of a circle of approximately 6 metres diameter at collected and working paces.

When changing direction in form of counter-change of hand, the rider changes direction by moving obliquely either to the quarter line or the centre line or to the opposite long side of the arena. They then return on an oblique line to the line he was following when he started the movement.

At the counter-change of hand the rider should make his horse straight an instant before changing direction.

When, for instance, at counter-change of hand at half-pass to either side of the centre line, the number of metres or strides to either side is prescribed in the test, it must be strictly observed and the movement be executed symmetrically.

G.3. Figures

G.3.1. Volte

The Volte is a circle of 6, 8 or 10 metres diameter. If larger than 10 metres, one uses the term Circle stating the diameter.

G.3.2. Serpentine

The serpentine consists of half circles connected by a straight line. When crossing the centre line the horse should be parallel to the short side. Depending on the size of the half-circles the straight connection varies in length.

G.3.3. Figure of Eight

This figure consists of two exact voltes or circles of equal size as prescribed in the test, joined at the centre of the eight. The rider should make his horse straight an instant before changing direction at the centre of the figure.

G.3.4. Work on Two Tracks

A distinction must be made between the following movements

- leg yielding
- shoulder-in
- travers
- renvers
- half pass

The aims of the movements on two tracks are

- to improve the obedience of the horse to the cooperative aids of the rider
- to supple all parts of the horse, thereby increasing the freedom of his shoulders and the suppleness of his quarters, as well as the elasticity of

the bond connecting the mouth, the poll, the neck, the back and the haunches

- to improve the cadence and bring the balance and pace into harmony
- to develop and increase the engagement of the quarters and thereby also the collection

G.3.5. Leg-Yielding

The horse is almost straight, except for a slight flexion at the poll away from the direction in which he moves, so that the rider is just able to see the eyebrow and nostril on the inside. The inside legs pass and cross in front of the outside legs. Leg-yielding should be included in the training of the horse before he is ready for collected work. Later on, together with the more advanced movement shoulder-in, it is the best means of making a horse supple, loose and unconstrained, for the benefit of the freedom, elasticity and regularity of his paces and the harmony, lightness and ease of his movements.

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 quarters. 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 he is moving (see illustration 5).

G.3.6. The Lateral Movements

The additional aim of lateral movements is to develop and increase the engagement and thereby also the collection.

In all lateral movements – shoulder-in, travers, renvers, half-pass – the horse is slightly bent and moves with the forehand and the quarters on two different tracks.

The bend or flexion must never be exaggerated so that it impairs the balance and fluency of the movement concerned.

At the lateral movements, the pace should remain free and regular, maintained by a constant impulsion, yet it must be supple, cadenced and balanced. The impulsion is often lost, because of the rider's preoccupation mainly in bending the horse and pushing him sideways.

In all lateral movements the side to which the horse should be bent is the inside. The opposite side is the outside.

G.3.7. Shoulder-In

The horse is slightly bent round the inside leg of the rider. The horse's inside foreleg passes and crosses in front of the outside leg, the inside hind leg is placed in front of the outside leg. The horse is looking away from the direction in which he is moving. Shoulder-in, if performed in the right way, with the horse slightly bent round the inside leg of the rider, and at the correct angle, is not only a suppling movement but also a collecting movement, because the horse at every step must move his inside hind leg underneath his body and place it in front of the outside, with lowering of his inside hip.

G.3.8. Travers

The horse is slightly bent round the inside leg of the rider. The horse's outside legs pass and cross in front of the inside legs. The horse is looking in the direction in which he is moving.

G.3.9. Renvers

This is the inverse movement in relation to travers, with the tail instead of the head to the wall. Otherwise the same principles and conditions are applicable as at the travers.

G.3.10. Half-Pass

This is a variation of travers, executed "on the diagonal" instead of "along the wall". The horse should be slightly bent round the inside leg of the rider in order to give more freedom and mobility to the shoulders, thus adding ease and grace to the movement although the forehand should be slightly in advance of the quarters. The outside legs pass and cross in front of the inside legs. The horse is looking in the direction in which he is moving. He should maintain the same cadence and balance throughout the whole movement. In order to give more freedom and mobility to the shoulders, which adds to the ease and grace of the movement, it is of great importance, not only that the horse is correctly bent and thereby prevented from protruding his inside shoulder, but also to maintain the impulsion, especially the engagement of the inside hind leg.

G.4. The Collection

The aim of the collection of the horse 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
- to develop and increase the horse's ability to lower and engage his quarters for the benefit of the lightness and mobility of his forehand
- to add to the "ease and carriage" of the horse and to make him more pleasurable to ride

The best means to obtain these aims are the lateral movements, travers, renvers and, last but not least, shoulder-in as well as half-halts.

Collection is, in other words, improved and effected by engaging the hind legs, with the joints bent and supple, forward under the horse's body by a temporary but often-repeated action of the seat and legs of the rider, driving the horse forward towards a more or less stationary or restraining hand, allowing just enough impulsion to pass through.

Collection is consequently not achieved by shortening of the pace through a resisting action of the hand, but instead by using the seat and legs to engage the hind legs further under the horse's body.

However, the hind legs should not be engaged too far forward under the horse, as this would shorten the base of support too much, and thereby impede the movement. In such a case, the line of the back would be lengthened and raised 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.

On the other hand, a horse with a too long base of support, unable or unwilling to engage his hind legs forward under his body, will never achieve an acceptable collection, characterised by “ease and carriage” as well as a lively impulsion, originated in the activity of the quarters.

The position of the head and neck of a horse at the collected paces is naturally dependent on the stage of training and, in some degree, on his conformation. It should, however, be distinguished by the neck being raised unrestrained, forming a harmonious curve from the withers to the poll, being the highest point, with the head slightly in front of the vertical. However, at the moment the rider applies his aids in order to obtain a momentary and passing collecting effect, the head may become more or less vertical.

G.5. The Submission

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 he is displaying in the execution of the different movements. The degree of submission is also manifested by the way the horse accepts the bridle with a light and soft contact and a supple poll, or with resistance to or evasion of the rider's hand being either “above the bit” or “behind the bit” respectively.

Putting out the tongue, keeping it above the bit or drawing it up altogether, as well as grinding the teeth and swishing the tail are mostly signs of nervousness, tenseness 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 in the collective mark for “submission” (no 3).

Impulsion is the term used to describe the transmission of an eager and energetic, yet controlled, propulsive energy generated from the hind quarters into the athletic movement of the horse. Its ultimate expression can be shown only through the horse's soft and swinging back to be guided by a gentle contact with the rider's hand.

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.

A prime ingredient of impulsion is the time the horse spends in the air rather than on the ground: in other words, an added expression within the paces, always provided that there is a clear distinction between the collected trot and the passage. Impulsion, is, therefore, seen only in those paces that have a period of suspension.

G.6. The Position and Aids of the Rider

All the movements should be obtained without apparent effort of the rider who should be well balanced, with their loins and hips supple, thighs and legs steady and well stretched downwards. The upper part of their body easy, free and erect, with the hands low and close together without, however, touching either each other or the horse and with their thumb as the highest point the elbows and arms close to the body, enabling the rider to follow the movements of the horse smoothly and freely and to apply their aids imperceptibly. This is the only position making it possible for the rider to school their horse progressively and correctly.

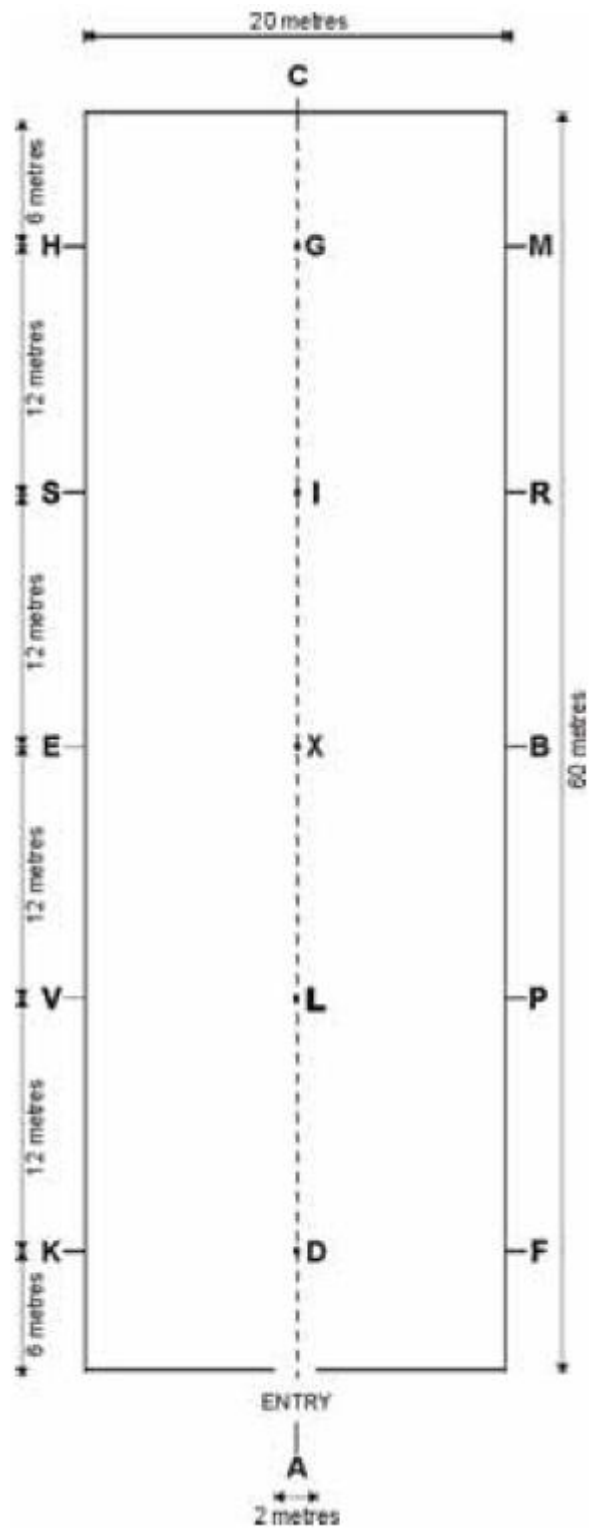
Not only the aids of the hand and the legs but also of the seat are of great importance in dressage. Only the rider who understands how to contract and relax their loin muscles at the right moment is able to influence their horse correctly.

- G.6.1. Riding with both hands is obligatory at all international dressage events, not only when executing any of the official dressage tests published by the fei but also when executing any national test that might be inserted in the program of the same event. However, when leaving the arena at a walk on a long rein, after having finished their performance, the rider may, at their own discretion, ride with only one hand
- G.6.2. Riding with reins in one hand is however permitted in the Freestyle Tests



APPENDIX 1

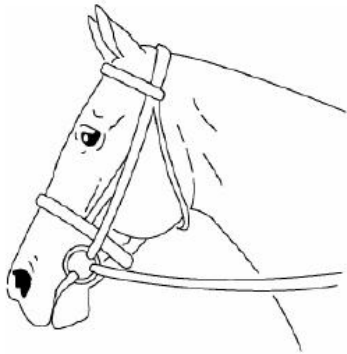
DIAGRAM OF DRESSAGE ARENA



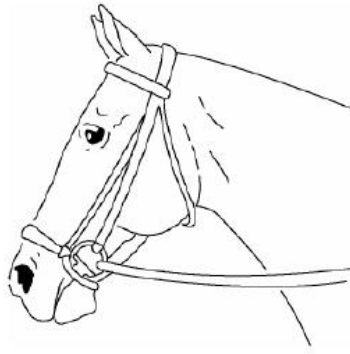


APPENDIX 2

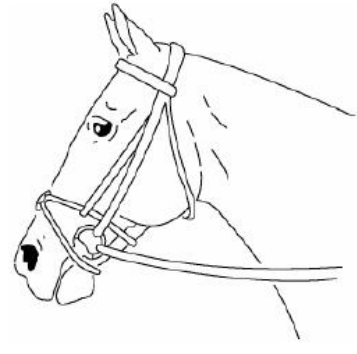
DIAGRAM OF PERMITTED NOSEBANDS



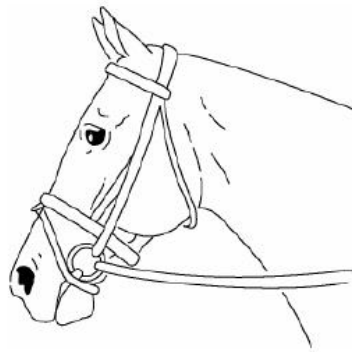
Cavesson



Dropped



Grackle
(Crossover or Mexican)



Hanoverian (Flash)

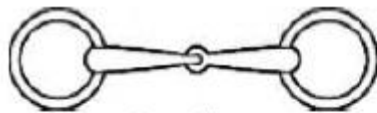


Combination noseband/bridle

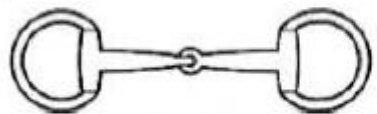


APPENDIX 3

DIAGRAM OF PERMITTED BITS



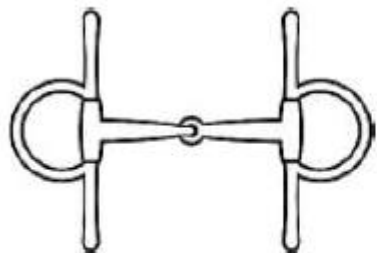
Loose Ring



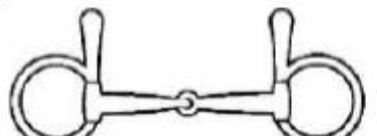
Egg-butt



Racing "D" Ring



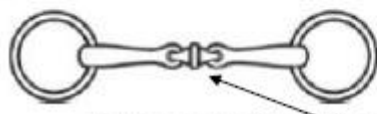
Egg-butt snaffle with cheeks



Egg-butt snaffle with upper cheeks only



Straight bar, also permitted with mullen mouth and egg-butt rings

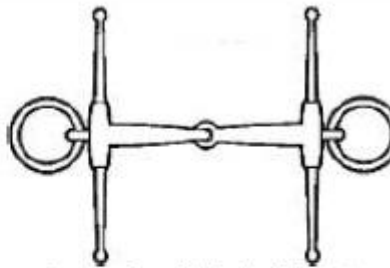


Rotating centre piece

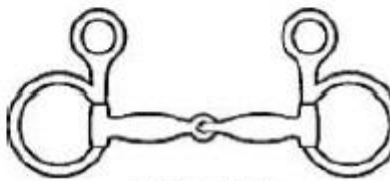
Rotating action



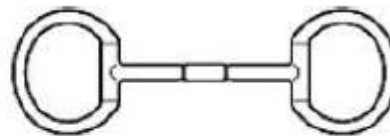
Joined mouthpiece, where middle piece should be rounded



Loose ring with cheeks (Fulmer)



Hanging cheek



Rotating centre piece