

VAULTING ASSOCIATION OF SOUTH AFRICA



VAULTING GUIDELINES

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PREAMBLE

The present Guidelines for Judges must be read together with the VASA Vaulting Rules, the FEI Vaulting Rules, the FEI Guidelines to the Vaulting Rules and the FEI Code of Points.

In any unforeseen or exceptional circumstances, it is the duty of the Ground Jury to make decisions based on common sense and fair play, thus reflecting as closely as possible the intention of the VASA Vaulting Rules and SAEF General Regulations.

1. OBJECT AND GENERAL PRINCIPLES OF VAULTING

1.1 General

Every test receives four scores with equal value according to the special demands of the test.

Compulsory Test

SCORE		COEFFICIENTS
A	Horse Score	25%
B	Exercises	25%
C	Exercises	25%
D	Exercises	25%

Free Test

SCORE		COEFFICIENTS
A	Horse Score	25%
B	Technique	25%
C	Artistic	25%
D	Technique	25%

Technical Test

SCORE		COEFFICIENTS
A	Horse Score	25%
B	Exercises	25%
C	Artistic	25%
D	Exercises	25%

Ground Jury

The Judging Panel / Ground Jury may consist of 2, 3 or 4 judges.

Refer to the Vaulting Rules 708 and 722.1 regarding the Distribution of judges for any Vaulting Event in South Africa. Also see Annex 2.

1.2 Explanation of marks

There must be a clear picture in the Judge's mind of what each mark looks like. This, together with saying the corresponding words for a score, i.e. fairly bad or sufficient helps the judge to use the scale consistently.

10	Excellent	9	Very good	8	Good
7	Fairly Good	6	Satisfactory	5	Sufficient
4	Insufficient	3	Fairly Bad	2	Bad
1	Very Bad	0	Not performed		

A zero can also be as a result of deductions.

1.3 The optimal quality of an exercise

The points of optimal quality of an exercise include:

- Optimal essence and mechanics
- Optimal performance

1.4 Scoring criteria

Overall picture of an exercise

It is the responsibility of the judge to comprehend the following points as an overall picture:

- Consideration of the Horse
- Harmony of the movements with the Horse
- Security and balance

With reference to the freestyle exercises:

- Harmony of the movements with the Horse
- Sequence of exercises as a whole
- Degree of difficulty and execution of the exercises and transitions and their combinations.

Basic score

Deviations from the optimal mechanics which are deducted from the score of 10.

Performance faults / deductions and specifics faults

Deviations from the optimal performance.

The deductions for the different items should not be added or simply averaged as this would lead to too low of a score. The correct way is to build a weighted average with the more important deductions considered to a higher degree. Some of the base scores already include major mechanical and performance deviations.

1.5 Deviations from the optimal quality of an exercise

Deviations from the optimal quality of an exercise will receive deductions. The deduction depends on whether the fault was evaluated as a mechanical fault or a performance fault only.

Deviations from the optimal mechanics

The achievement of an optimal technique is the most important criteria of an exercise. The mechanical faults of the compulsory exercises receive deductions and they are stated in some examples as a basic score from which further deductions may be taken.

Deviations from the optimal performance

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

Performance faults include:

- Lack of scope
- Delay between exercises
- Lack of continuity
- Lack of form and posture
- Lack of body control and tension
- Lack of harmony with the horse

Deductions for	Minor Faults	Medium Faults	Major faults
	Up to 1 point	1 to 2 points	2 to 3 points
Scope	Satisfactory	Poor	Not performed
Continuity	With small interruptions	With delays	Many interruptions
Stretch & tension	Minor deviations	Obvious deviations	Without form & stretch
Essence & body control	Slight deviations	Poor posture	Absence of control
Harmony with horse	Lack of suppleness	Movements against the rhythm of the horse's strides	Avoiding a fall on the horse or hitting the horse
Balance	Slight deviations	Correcting of position	Changing of position

Landings

Landings must be controlled and balanced with knees slightly bent. Knees, ankles and feet must be hip width apart.

2. HORSE SCORE

2.1 GENERAL

Judging the Horse Score begins with the entrance into the arena and ends when the Vaulters touches the ground after the final dismount.

If more than one Individual Vaulters or Pas-de-Deux enter together to vault on the same Horse, the Entry, Salute and Trot Round (until the bell signal) will be taken into account for all Vaulters on that Horse.

The maximum score is 10 points. The calculated Horse Score will be rounded off to the third decimal.

A1 is the general quality of the gait and training level of the Horse as it is shown in the performance, A2 is the execution of the performance and behaviour of the Horse, and A3 is the quality of the lunging and communication between Lunger and Horse, including entry, salute and trot round.

The overall aim of training is to develop a Horse that is “Through” and willing and able to obey immediately on the Lunger’s aids without the slightest resistance or hesitation.

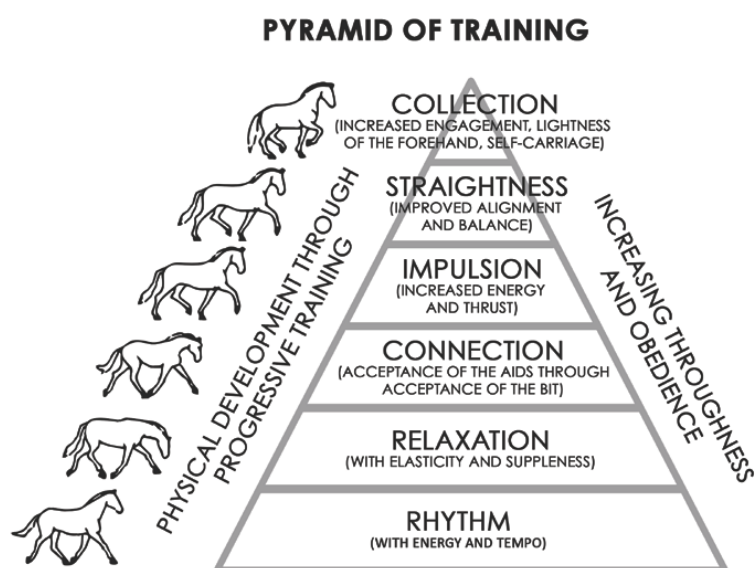
2.2 QUALITY OF THE GAIT AND THROUGHNESS (quality of training)

Training Scale Guidelines

The training scale is the most important guideline for trainers, riders, lungers and judges.

The training scale is separated into three parts:

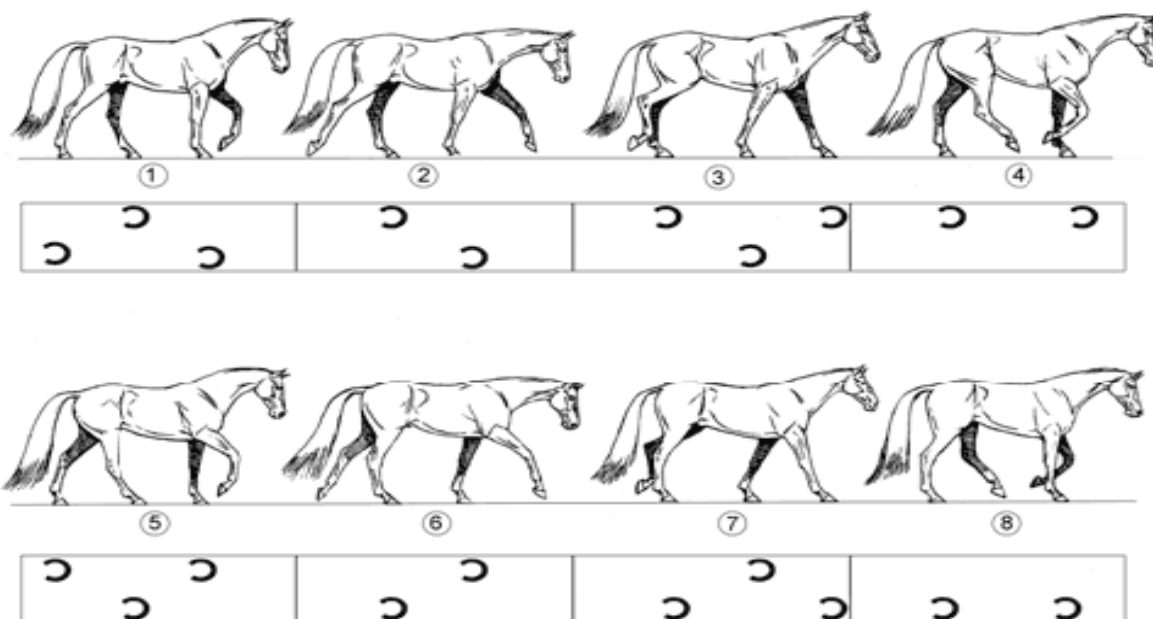
- Development of understanding and confidence, focusing on rhythm, suppleness and contact;
- Development of pushing power, focusing on suppleness, contact and acceptance of the bit, impulsion and straightness;
- Development of carrying power, focusing on impulsion, straightness and collection.



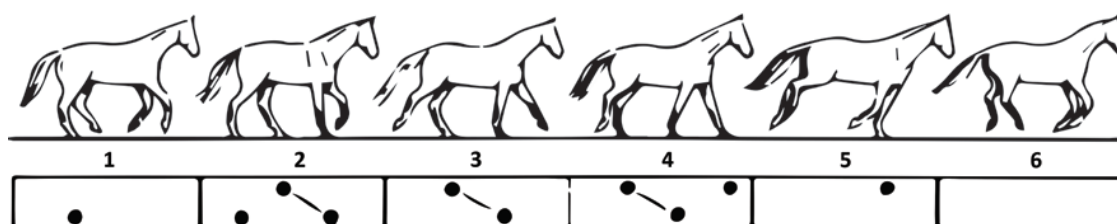
RHYTHM (WITH ENERGY AND TEMPO)

Rhythm is the term used for the characteristic sequence of footfalls and timing of a pure walk, pure trot, and pure canter with clear beat and clear moment of suspension (not in walk). The rhythm should be expressed with energy and in a suitable and consistent tempo, with the Horse developing the ability to remain in the balance and self-carriage appropriate to its level of training.

Correct footfalls in the walk



Correct footfalls in left canter

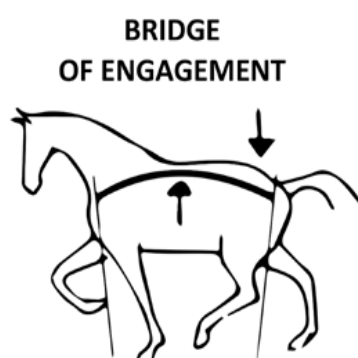


RELAXATION (WITH ELASTICITY AND SUPPLENESS)

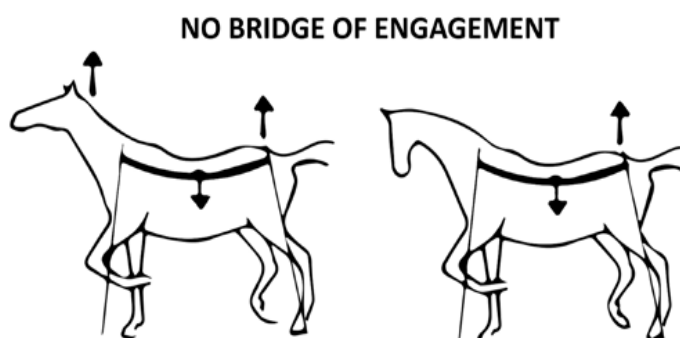
Relaxation refers to the Horse's mental state (calmness without anxiety or nervousness), as well as to its physical state (the absence of negative muscle tension). Usually the mental and physical states go hand in hand. The Horse learns to accept the influence of the vaulter/lunger without becoming tense. The Horse acquires positive muscle tone, so that it moves with elasticity, a supple swinging back, and a relaxed neck.

CONNECTION

Connection through the body to the contact on the side reins (acceptance of the bit or cavesson) through acceptance of the aids) is achieved, when the energy generated in the hindquarters by the driving aids flow through the whole body of the Horse and is received in the side reins and lunge line, referred to as the 'bridge of engagement'. The contact to the bit or cavesson must be elastic and adjustable. Acceptance of the bridle is identified by the Horse's quiet chewing. This activates the salivary glands, so that the mouth becomes moist, and production of saliva is often evident. The softly moving tongue should remain under the bit (when a bit is used).



The longitudinal flexion of the spine and engagement of the core supports and lifts the Horse's back underneath the vaulter, creating an energetic bridge between the hindquarters and the front.



A Horse with no longitudinal flexion will have no bridge of engagement and takes on a hollow posture underneath the vaulter. This will be more or less obvious depending on the Horse's conformation.

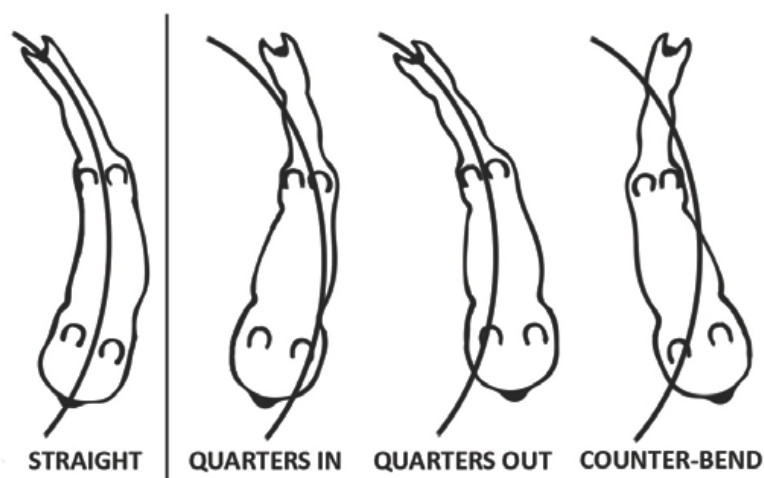
Hollow posture and no bridge can be disguised by use of short side-reins. The hollowness remains, leaving the Horse's back in a weak posture for carrying the vaulter(s). No matter how much the front end is 'lifted up' through the side-reins, the disengaged hindlegs are unable to generate impulsion or true collection.

IMPULSION

Impulsion (increased energy and thrust). Impulsion is the term used to describe the transmission of an eager and energetic, yet controlled, propulsive thrust generated from the hindquarters into the athletic movement of the Horse. Impulsion is associated with a phase of suspension. It is measured by the Horse's engagement of its hind legs and desire to carry itself forward with a lowering of the croup, elasticity of its steps, suppleness of its back, and increased lightness of the forehand.

In the walk there is no moment of suspension and so no true impulsion.

STRAIGHTNESS



Straightness (improved alignment and balance). A Horse is said to be straight, when the footfalls of the forehand and the hindquarters are appropriately aligned on straight and curved lines, and when its longitudinal axis is in line with the track on which it is lunged. This allows the Horse to load both front legs equally, engage both hind legs evenly, keep the body vertical (no leaning), and prepares the Horse for collection. This process improves the lateral as well as the longitudinal balance of the Horse.

COLLECTION

Collection (increased engagement, lightness of the forehand, self-carriage). The Horse shows collection, when it lowers and engages its hindquarters, and shortens and narrows its base of support, resulting in lightness and mobility of the forehand. Because the centre of mass is shifted backward, the forehand is lightened and elevated; the Horse has "uphill" tendency. The Horse's neck is raised, arched and the whole top line is stretched. The Horse shows shorter, powerful cadenced steps and strides. Elevation must be the result of, and relative to, the lowering of the hindquarters. This is called relative elevation. A training problem is indicated if the Horse raises its neck without displacing its centre of mass to the rear and lowering the hindquarters. This is called absolute elevation and can, if pervasive, adversely affect the Horse's health.

2.3 VAULTABILITY OF THE HORSE (execution)

The Horse must give the impression of carrying out the test of its own accord and stay in true balance and self-carriage. There is a picture of harmony and lightness throughout the test.

Willingness/obedience

The Horse is working with no resistance. The Horse is focused on the lunger's aids, constantly alert to the lungers signals and responding instantly with no hesitation to discrete aids.

Balance in tempo (forth/back)

The Horse is working with constant pace, tempo and energy without speeding up or slowing down in response to external factors. Balance in tempo (A2) should be distinguished from Rhythm (A1), e.g. the Horse may show poor rhythm with not always a clear 3-beat canter (lower A1), but may still work with completely consistent speed and energy (higher A2). Or it may show an excellent rhythm with clear 3-beat canter and clear moment of suspension (higher A1), but the speed changes repeatedly throughout the performance in response to exercises (lower A2).

Balance in circling (in/out)

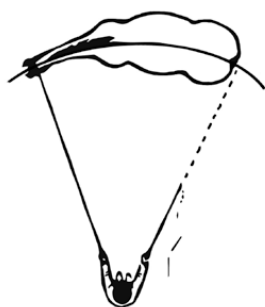
The Horse is working on a constant circle of min. 16 m. diameter without falling in or out of the circle.

2.4 LUNGING CRITERIA

The lunging should always reflect an easy and effortless collaboration and communication between the lunger and the horse

Lunger's Position

The lunger should be in an upright position with good posture, straight back, relaxed shoulders and head upright facing the Horse. Both arms should be relaxed, in front of the lunger, softly bent at the elbows, and with the hands held at a level below the lunger's shoulders and above the waist. Hands and wrists should be without tension.



The lunger should stand in the centre of the circle and rotate around the left foot when the horse is cantering to the left, the right foot when the Horse is cantering to the right. Though not ideal, it is acceptable for the lunger to walk in a very small circle concentric to that of the Horse. However, this may affect the score for lunging.

The lunger stands at the top of a triangle and the front and back of the Horse form the base. The lunger should be facing towards the Horse's middle. They are connected by the lunge line to the front and by the whip to the rear.

If the circle line or the engagement or speed of the Horse needs to be corrected, the lunger may change position accordingly and may move the whip from the shown position. However, this may affect the score for lunging.

Lunging Aids

All vaulting aids should be applied correctly and discretely.

Lunge Line

- The lunge line takes the place of the rider's rein aids. It may be held with the line running to the Horse held between the fourth and fifth finger (as a rider) or between the thumb and second finger (as a driver).
- The lunger's elbow should be softly bent.
- Like rein aids while riding, signals should be given smoothly and as softly as possible to get the desired response. The aids should be given by squeezing or turning the hand (half-halts) - not pulling or hanging on the lunge line.

Lunge Whip

- The lunge whip takes the place of the rider's legs. When the whip is not used for the purpose of giving the necessary aids, it should be held at an angle of about 45 degrees or higher, pointing towards the Horse's croup.
- The Horse should accept the whip as an aid without showing fearful reactions, while remaining alert and responsive to the aids.
- The Horse must be encouraged to have freedom of forward movement.
- The whip should not be used to drive the Horse forward continuously, as aids are intended for changing the way of going and should not constantly impact the Horse.
- If the lunger goes toward the Horse to adjust equipment, the lash should be gathered, and the whip turned backward, so that it does not interfere with the Horse.

Lunger's Voice

- The voice is mainly used for transitions, praise, to call the Horse's attention, and/or to express mild disagreement.
- The voice is an important aid in lunging and should be used (as described above) to change the way of going without constantly impacting the Horse.

Side Reins

With the side reins properly adjusted, the horse can carry its nose correctly on or slightly in front of the vertical.

Presentation and Equipment

- ✓ The Horse must be turned out for athletic competition with correctly adjusted bridle and correct position of surcingle and padding/pad.
- ✓ All straps are attached or hidden. All other equipment (boots, bandages, etc.) must be properly fitted.
- ✓ Excessive decorations distracting from the performance are discouraged.
- ✓ Lunger should be appropriately dressed. Suitable footwear must be worn. Gloves are allowed. Excessive decorations distracting from the performance are discouraged. Props, hats, etc. are not allowed.

2.5 ENTRY, SALUTE AND TROT ROUND

The entry, salute and trot round should be performed in a smooth flow from entering the arena till striding off into canter and approach by vaulter.

Interruptions in flow or undue delay will incur a deduction - see below.

Entry and Salute - Lunger and Horse

Entry

- For correct entry, the lunger should lead the Horse into the arena in trot on a straight line towards judge at A (if the arena permits).
- The Horse should move willingly in a controlled manner with the lunger at the level of the Horse's left shoulder.
- The lunge lead may be held in either or both hands. A correct halt directly from trot is shown at or near the centre of the circle.

Salute

- For a correct salute, the Horse should show good behaviour, stand quietly and straight in relation to judge at A from the halt during the salute.
- The Horse must stand square.
- The lunger and vaulters salute judge at A, who returns the salute.

Trot Round

While the Vaulters leave the centre of the circle, the lunger should direct the Horse to move straight onto the line of the circle with a tight and untwisted lunge line.

The Lunger is allowed to lead the Horse onto the circle, however, this will earn a lower score.

The circle should be no smaller than 15 m. in diameter. With no undue delay upon reaching the 15 m. circle, at the aids of the lunger, the Horse should move into working trot, and the horse must trot on the circle until Judge at A signals with the bell.

After the bell and with no undue delay, at the aids of the lunger, the Horse should make a smooth transition into the correct gait, walk or canter (see below). Before the canter transition, a short halt or walk strides are allowed.

2.6 SCORE FOR THE HORSE

THE WALK HORSE SCORE

In E Grade (Comp Test and Free Test) as well as in D Grade (Free Test only) the tests are performed in walk.

For A1, four scores are given between 0 – 10, one decimal is allowed, and the average of the four scores counts as A1. For A2 and A3, one score is given between 0 – 10 for each, one decimal is allowed.

Quality of the Walk	Rhythm	Regularity, energy, equal length of strides, clear 4 beat walk.		A1 40%
	Relaxation	Relaxation and suppleness through the whole body of the Horse. Relaxed swinging back. Relaxed neck. Positive muscle tone.		
	Connection	Bridge of engagement. Flexed back and engaged core. Energy from hindquarters flow through the body to a soft and flexible connection on the side reins and lunge line.		
	Straightness	Relative straightness on the circle line. Hind legs follow footfalls of front legs. Body is vertical. The Horse is aligned with the circle through the whole body.		
Vault Ability of the Horse	<ul style="list-style-type: none">• Willingness/obedience: no resistance or hesitation. Alert and responsive to the lunger’s aids. Harmony and lightness.• Balance and tempo: constant correct pace, tempo and energy without speeding up or slowing down.• Balance in circling (in/out): constant circling of minimum 15 m without falling in or out.			A2 40%
	Deductions: see listed below			
Lunging	<ul style="list-style-type: none">• The lunging should reflect an easy and effortless collaboration and communication between the lunger and the Horse. Correct and discrete use of aids. Correct position and posture. Appropriate dress. Well-adjusted equipment.• Entry, salute, and trot round: should be performed in a smooth flow from entering the arena, till striding in walk and till the Vaulters touches the Horse.			A3 20%
	Deductions: see listed below			

THE CANTER HORSE

In all other Grades (D Grade Comp Test, C Grade (CVI 1*), B Grade (CVI 2*) and A Grade (CVI 3*)) the tests are performed in the canter.

For A1, six scores are given between 0-10, one decimal is allowed, and the average of the six scores counts as A1. For A2 and A3, one score is given between 0-10 for each, one decimal is allowed.

Quality of Canter and Thoroughness 60%	<ul style="list-style-type: none">• Rhythm: Regularity, energy, equal length of strides, clear 3-beat, clear moment of suspension.• Relaxation: Relaxation and suppleness through the whole body of the Horse. Relaxed swinging back. Relaxed neck. Positive muscle tone.• Connection: Bridge of engagement. Flexed back and engaged core. Energy from hindquarters flow through the body to a soft and flexible connection on the side reins and lunge line.• Impulsion: Self carriage with elastic steps, suppleness, and engagement of hindquarters. Energy created with the hind legs well underneath Horse's center of gravity (carrying, not pushing). Lifting of forehand (uphill tendency) and lowering of croup.• Straightness: 'Relative' straightness on the circle line. Hind legs follow footfalls of front legs. Body is vertical. The Horse is aligned through the whole body.• Collection: Lowered, engaged hindquarters and croup. Shortening and narrowing of base of support resulting in lightness and mobility of the forehand. Whole topline is stretched. Shorter, powerful, energetic strides. <table><tr><td>Rhythm</td><td>Relaxation</td><td>Connection</td><td>Impulsion</td><td>Straightness</td><td>Collection</td></tr><tr><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>	Rhythm	Relaxation	Connection	Impulsion	Straightness	Collection								A1 60%
Rhythm	Relaxation	Connection	Impulsion	Straightness	Collection										
Vault Ability of the Horse 25%	<p>Willingness/obedience:</p> <ul style="list-style-type: none">• No resistance or hesitation.• Alert and responsive to the lunger's aids.• Harmony and lightness. <p>Balance in tempo (forth/back):</p> <ul style="list-style-type: none">• Constant correct pace, tempo, and energy without speeding up or slowing down. <p>Balance in circling (in/out):</p> <ul style="list-style-type: none">• Constant circle of min. 15 m. diameter without falling in or out. <table><tr><td>Deductions:</td><td></td><td></td><td></td><td></td><td></td></tr></table>	Deductions:							A2 25%						
Deductions:															
Lunging	<p>The lunging should reflect an easy and effortless collaboration and communication between the lunger and the horse.</p> <ul style="list-style-type: none">• Correct and discrete use of aids.• Correct position and posture.• Appropriate dress.• Well-adjusted equipment.• Entry, salute, and trot round: Should be performed in a smooth flow from entering the arena till stride off into canter and untill the vaulter touches the Horse. <table><tr><td>Deductions:</td><td></td><td></td><td></td><td></td><td></td></tr></table>	Deductions:							A35%						
Deductions:															

Quality of Canter and Throughness (quality of training) (Score A1)

Basic Scores for A1*Basic Score - Rhythm*

Basic Score	Description	Observation
Up to 10 Points	Rhythm absolutely regular and expressed with energy. Length of strides equal throughout the performance. Always clear 3 beat canter / 4 beat walk with clear moment of suspension (where applicable).	<ul style="list-style-type: none"> • True rhythm of gait • Clear moment of suspension • Rhythm expressed with energy • Equal stride lengths • Footfalls always correct • Tempo suitable and regular • Hind legs active • Horse in balance
Up to 8 Points	Rhythm regular, expressed with moderate energy. Length of strides mostly equal throughout performance. 3 beat canter / 4 beat walk with recognizable moment of suspension (where applicable).	<ul style="list-style-type: none"> • Mostly true rhythm of gait • Suspension evident • Rhythm expressed with moderate energy • Footfalls mostly correct • Tempo mostly suitable and regular • Hind legs mostly active • Horse appears in balance
Up to 6 Points	Rhythm mostly regular but lacking energy or rushing slightly. Length of strides somewhat variable throughout the performance. 3 beat canter / 4 beat walk not always clear, and moment of suspension no longer evident (where applicable).	<ul style="list-style-type: none"> • Changes in rhythm of gait • Not always clear 3 beat canter • Lacking energy or rushing slightly • Slight interruption of correct footfalls • Tempo varies • Hind legs lacking activity causing rhythm faults • Horse mostly in balance
Up to 4 Points	Rhythm mostly irregular and/or lacking energy (appears to be 4-beat canter where applicable) and/or rushing. Length of strides vary throughout the performance. Moment of suspension not evident or very inconsistent (where applicable).	<ul style="list-style-type: none"> • Rhythm of gait not clear • Appears 4 beat for most of performance • Rhythm lacking energy or rushing • Interruption of correct footfalls • Tempo varies • Hind legs lacking activity causing severe rhythm faults • Horse rarely in balance
Up to 2 Points	Rhythm irregular (appears to be 4-beat canter where applicable) throughout the performance, length of stride is unclear throughout the performance.	<ul style="list-style-type: none"> • Rhythm of gait unclear • Appears 4 beat throughout performance • Correct footfalls not evident • Lack of energy • Hind legs severely lacking activity causing severe rhythm faults. • Horse not in balance

Basic Score - Relaxation

Basic Score	Description	Observation
Up to 10 Points	Completely relaxed and supple Horse throughout the performance. Horse works with positive muscle tone. No signs of tension or stress.	<ul style="list-style-type: none"> • Completely relaxed expression • Good elasticity of steps • Freedom from anxiety • Positive muscle tone • Swinging back with true bridge of engagement evident • Tail carried in a relaxed manner • Rhythmical breathing • Physical and mental relaxation shown throughout
Up to 8 Points	Relaxed and supple Horse throughout most of the performance. Mostly no tension or stress through the body. Mostly swinging back and relaxed neck.	<ul style="list-style-type: none"> • Relaxed expression • Elasticity of steps • Freedom from anxiety • Relaxed neck • Swinging back • Tail carried mostly in a relaxed manner • Mostly rhythmical breathing • Physical and mental relaxation shown throughout most of the performance
Up to 6 Points	Relaxation and suppleness not shown throughout performance. Signs of lack of suppleness. Some tightness in back and neck.	<ul style="list-style-type: none"> • Expression showing some anxiety and tension • Some tension in neck carriage • Some tightness in back • Some agitated tail carriage
Up to 4 Points	Relaxation and suppleness not shown throughout performance. Many signs of lack of suppleness.	<ul style="list-style-type: none"> • Expression showing anxiety and tension most of the time • Clear tension in neck carriage. • Clear tightness in back and/or hollow back • Clear agitated tail carriage
Up to 2 Points	Relaxation and suppleness not shown. Very tense.	<ul style="list-style-type: none"> • Expression showing anxiety and tension throughout. • Severe tension through the neck. • Severe tightness in back (completely hollow) • Very agitated tail carriage

Basic Score - Connection

Base Score	Description	Observation
Up to 10 Points	Clear bridge of engagement. The energy generated in the hindquarters by the driving aids flow through the whole body of the Horse and is received in the side reins and on the lunge line for the entire performance.	<ul style="list-style-type: none"> • Clear connection through bridge of engagement (flexed) • Soft mouth • Horse nose line at vertical or slightly in front of vertical • Side reins showing soft connection • Lunge line contact soft and adjustable in constant contact with lunger
Up to 8 Points	Minor losses of bridge of engagement. The energy generated in the hindquarters by the driving aids flow through the whole body of the Horse and is received in the side reins and on the lunge line for most of the performance.	<ul style="list-style-type: none"> • Connection through bridge of engagement mostly shown (flexed) • Soft mouth • Horse nose line mostly at vertical, can be slightly in front or behind vertical • Side reins mostly showing connection • Lunge line contact soft and adjustable mostly in contact with lunger
Up to 6 Points	The energy is not always generated by the hindquarters through the whole body of the Horse. Contact to side reins and lunge line is not always evident (moments of Horse evading contact by shortening the neck or placing nose above or behind vertical).	<ul style="list-style-type: none"> • Connection is not always shown through bridge of engagement (hollow) • Mouth dry and open, moments of tongue out showing tension, but not over the bit. • Horse nose line fluctuates in front and/or behind vertical • Side reins mostly showing stiffness or no connection • Lunge line: contact not established, loose, or bracing lunge line
Up to 4 Points	The energy is not generated by the hindquarters through the whole body of the Horse. Contact to side reins and lunge line is not evident through most of the performance (Horse clearly evades contact by shortening the neck or placing nose above or behind vertical).	<ul style="list-style-type: none"> • Connection is not shown through bridge of engagement (very hollow) • Mouth open and/or bracing on side reins. • Tongue out and showing tension for most of performance, or tongue over the bit. • Nose well in front of nose line (no connection or bridge) • Nose behind vertical with side reins tight or with no contact • Lunge line: no contact, constantly looped, or braced
Up to 2 Points	The energy is not generated by the hindquarters through the whole body of the Horse. Contact to side reins and lunge line is not evident. Horse is not on the bit at any time.	<ul style="list-style-type: none"> • Connection is not shown through bridge of engagement (very hollow) • Mouth open and/or bracing on side reins. • Tongue out and showing tension throughout performance • Nose well in front of nose line (no connection or bridge) • Nose well behind vertical with side reins tight or with no contact • Lunge line: no contact, constantly looped, or braced

Basic Score – Impulsion (this does not apply to the Walk Horse Score)

Base Score	Description	Observation
Up to 10 Points	The Horse shows a desire to carry himself forward, with elastic steps, suppleness of the back (swing), and engagement of the hindquarters. Energy created by the hindquarters with the hind legs coming well underneath the Horse's centre of gravity, creating a lifting of the forehand (Uphill tendency) throughout the whole performance. Croup low.	<ul style="list-style-type: none"> • Energy through from behind • Hind legs 'carrying' and coming underneath the Horse's centre of gravity • Horse has elastic steps • Croup low • Horse keeps the same eagerness and energy throughout the performance.
Up to 8 Points	The Horse shows a desire to carry himself forward, with elastic steps, suppleness of the back (swing), and engagement of the hindquarters. Energy created by the hindquarters with the hind legs coming well underneath the Horse's centre of gravity, creating a lifting of the forehand (Uphill tendency) throughout most of the performance.	<ul style="list-style-type: none"> • Energy mostly through from behind • Hind legs mostly 'carrying' coming underneath the Horse's centre of gravity • Horse keeps the same eagerness and energy throughout most of the performance.
Up to 6 Points	The Horse does not always show a desire to carry himself forward, and not always with elastic steps. Mostly lacking energy, having to be driven by the lunge, or mostly running on the forehand. Horse rushing rather than engaged from behind. Suppleness of the back (swing) is not always visible, and the hind legs are not coming under the Horse's centre of gravity, but more 'pushing' the hindquarters up (croup high) rather than 'carrying' (croup low).	<ul style="list-style-type: none"> • Energy is not always shown • Hind legs are lagging, 'pushing' as opposed to 'carrying' (croup high). • Horse does not show elastic steps • Horse shows lack of energy or lack of eagerness to carry himself forward (stalling) • Horse mostly runs on the forehand • Horse rushing
Up to 4 Points	The Horse does not show a desire to carry himself forward, with a stiffness in the steps, the back shows no suppleness (swing). Clearly lacking energy, having to be driven constantly by the lunge, or clearly running on the forehand.	<ul style="list-style-type: none"> • Energy is mostly not shown • Horse shows clear lack of energy and desire • Horse appears to be struggling • Horse clearly runs on the forehand • Horse running
Up to 2 Points	The Horse shows absolutely no desire to carry himself forward, with a stiffness in the steps, the back shows no suppleness (swing) the hind legs are not coming under the Horse's centre of gravity. No energy, having to be constantly driven by the lunge, or constantly running on the forehand.	<ul style="list-style-type: none"> • Energy is not shown • Hind legs are lagging • Little or no elasticity • Horse is struggling in the gait

Basic Score - Straightness

Base Score	Description	Observation
Up to 10 Points	The Horse has 'relative' straightness on the circle line. The hind legs follow in the footfalls of the front legs. The Horse is aligned through its whole body on the line of travel. Body vertical.	<ul style="list-style-type: none"> • Straight through body • Hind legs following the footsteps of the front legs • Horse in balance equally on both side of its body • Equal weight distribution over all legs • Body vertical
Up to 8 Points	The Horse mostly has 'relative' straightness on the circle line. The hind legs follow in the footfalls of the front legs. The Horse is mostly aligned through its whole body on the line of travel. Body almost vertical.	<ul style="list-style-type: none"> • Mostly straight through body • Hind legs following the footsteps of the front legs with minimal deviation • Horse mostly in balance equally on both side of its body • Mostly equal weight distribution over all legs (slight leaning is acceptable), head not or slightly tilted • Body leaning slightly to inside
Up to 6 Points	The Horse's 'relative' straightness on the circle line is not always evident. The hind legs deviate from the footfalls of the front legs for parts of the performance. The Horse is not always aligned through its whole body on the line of travel. Body not always vertical, but showing some leaning in.	<ul style="list-style-type: none"> • Not always straight through body • Hind legs deviate from footsteps of the front legs • Haunches/quarters out or haunches/quarters in • Body moderate leaning in • Head moderately crooked/tilted.
Up to 4 Points	The Horse's 'relative' straightness on the circle line is not evident. The hind legs deviate from the footfalls of the front legs for most of the performance. The Horse is rarely aligned through its whole body on the line of travel. Body clearly leaning in.	<ul style="list-style-type: none"> • Not straight through body • Hind legs mostly deviate from footsteps of the front legs • Haunches/quarters out or haunches/quarters in for most of the performance • Body clearly leaning in • Head clearly crooked/tilted • Clear changes of line of travel.
Up to 2 Points	The Horse's 'relative' straightness on the circle line is not evident. The hind legs deviate from the footfalls of the front legs throughout the entire performance. The Horse is not aligned through its whole body on the line of travel. Body not vertical.	<ul style="list-style-type: none"> • Not straight through body • Hind legs deviate from footsteps of the front legs • Haunches/quarters out or haunches/quarters in for the entire performance. • Severe leaning in • Head very crooked/tilted • Severe changes of line of travel.

Basic Score – Collection (does not apply to the Walk Horse)

Base Score	Description	Observation
Up to 10 Points	The Horse shows collection by lowering and engaging its hindquarters, and shortening and narrowing its base of support, resulting in lightness and mobility of the forehand. Because the centre of mass is shifted backward, the forehand is lightened and elevated; the Horse feels more "uphill." The Horse's neck is raised and arched, and the whole top line is stretched. Shorter and powerful steps and strides. Elevation must be the result of, and relative to, the lowering of the hindquarters. This is called relative elevation.	<ul style="list-style-type: none"> • Clear uphill • Hind legs carrying (not pushing) • Narrow base of support • Poll at the highest point • Top line stretched • Lightness of gait and forehand mobile
Up to 8 Points	The Horse shows increased collection by lowering and engaging its hindquarters, and some shortening and narrowing of its base of support, resulting in some lightness and mobility of the forehand. Because the centre of mass is starting to shift backward, the forehand becomes lighter and more elevated; the Horse feels more "uphill." The Horse's neck is starting to raise and become more arched, and the top line is becoming longer. Shorter steps and strides. In developing collection, the Horse's poll is not always at the highest point.	<ul style="list-style-type: none"> • Mostly uphill • Hind legs carrying (not pushing) • Narrowing base of support • Poll at the highest point for most of performance • Horse clearly developing collection • Top line stretching • Forehand shows increasing lightness
Up to 6 Points	The Horse is starting to develop collection. Lacking some engagement over the back. The hind legs not always carrying. The Horse does not always appear uphill. The poll fluctuates between high and low as Horse tries to balance while developing collection. Strides are shortened through tension or slower pace rather than collection.	<ul style="list-style-type: none"> • Not always uphill • Hind legs trailing at times (not always carrying) • Base of support is not narrow • Poll position fluctuates for parts of performance • Horse is starting to show collection • Top line not always stretched • Forehand shows moderate lightness
Up to 4 Points	The Horse shows little collection. Pace slow and inactive, or running clearly on forehand. Lacking engagement over the back (stiff or hollow). The hind legs trail rather than carry. The Horse does not appear uphill. The poll may be the highest point, but not through the bridge of engagement.	<ul style="list-style-type: none"> • Downhill tendency • Hind legs trailing (not carrying) • Base of support is wide • Poll position fluctuates for most of performance • Horse is barely starting to develop collection • Top line not stretched • Forehand shows minimal lightness
Up to 2 Points	The Horse shows no collection. Pace slow and restricted, or running on forehand. Lacking engagement over the back. The hind legs trail and do not carry. The Horse does not appear uphill. The poll may be the highest point, but not through the body, and/or the poll is low. The Horse is on the forehand, no lightness of gait.	<ul style="list-style-type: none"> • Downhill • Hind legs trailing (not carrying) • Pace slow, lacking energy • Base of support is wide • Poll position fluctuates for most of performance • Horse shows no collection

		<ul style="list-style-type: none"> • Top line not stretched over bridge of engagement. • On the forehand, shows no lightness
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Vaulting Ability of the Horse (execution) (Score A2)

The score for Vault Ability includes attention and confidence, harmony, lightness and ease of movement, and acceptance of aids. The Horse must give the impression of carrying out the test of its own accord and stay in true balance and self-carriage.

Putting the tongue out (clearly visible) with open mouth and hard contact on side reins/lunge line, keeping it above the bit or drawing it up altogether, grinding the teeth, ears pinned back, or agitation of the tail, are all signs of nervousness, tension or resistance on the part of the Horse and must be taken into account. The Horse softly chewing or licking its mouth is not a sign of tongue tension.

Basic Scores for A2	Description	Observation
Up to 10 Points	The Horse gives the impression of carrying out the test of its own accord and stays in true balance and self-carriage. There is a picture of harmony and lightness throughout the test.	<u>Willingness/obedience</u> Absolute willingness to perform the test in harmony with the lunger. <u>Balance in tempo</u> Absolutely regular pace and energy throughout the entire test. <u>Balance in circling</u> Absolute constant circle of not less than 16m diameter.
Up to 8 Points	The lunger is able to direct a mostly obedient Horse through the test without clear tension. Most of the time the Horse is alert and responsive to the lunger's discrete aids and stays in balance and self-carriage. Good harmony and ease of movement.	<u>Willingness/obedience</u> Without resistance or hesitation. <u>Balance in tempo</u> Regular pace and energy throughout the entire test. <u>Balance in circling</u> . Most of the time a constant circle of not less than 16m diameter.
Up to 6 Points	The Horse goes through the test more or less obediently, but gives the impression of moments of tension or resistance. Loss of lightness and harmony. The Horse is not always responsive to the lunger's aids and not always in balance and self-carriage.	<u>Willingness/obedience</u> There is some resistance or hesitation. <u>Balance in tempo</u> . Some changes in pace and energy. <u>Balance in circling</u> The diameter of the circle changes, but most of the time it is not less than 15m in diameter.
Up to 4 Points	The Horse is clearly disobedient or uneducated. It does not always accept the aids of the lunger or lacks confidence and understanding of the given aids.	<u>Willingness/obedience</u> . Several moments of resistance. <u>Balance in tempo</u> . Several changes in pace and energy. <u>Balance in circling</u>

		Most of the time, the diameter of the circle is 15 m in diameter or less.
Up to 2 Points	The Horse is very disobedient or uneducated. It does not accept the aids of the lunger throughout the entire test.	<u>Willingness/obedience</u> Very disobedient with clear resistance. Out of the lunger's control. <u>Balance in tempo</u> Pace and tempo is constantly changing. <u>Balance in circling</u> The diameter of the circle is constantly 15m in diameter or less, or the Horse is constantly moving in and out of the circle.

Deductions for A2

	Individual test	Squad / Pas-de-Deux test
The Horse is up to 4 strides in trot/disunited canter/cantering on the wrong leg	2 points	1 point
The Horse is more than 4 strides in trot/disunited canter/cantering on the wrong leg	4 points	2 points
Interruption (disobedience/reaction from the Horse, reaction to exercise, Horse stopping, Horse running, etc.)	Minor: 1-2 points Medium: 2-4 points Major: 4-6 points	Minor: 0.5-1 point Medium: 1-2 points Major: 2-4 points
Interruption for adjustment of equipment	5 points	5 points
Vaulters(s) running alongside the horse without the intention to mount on: - Up to two rounds (exception if there is an assisted mount or dismount) - Two rounds or more	n/a	2 points 3points

A deduction is given each time an error occurs in the test. If a deduction is given, it should be mentioned on the score sheet. The same penalty may be given several times. If multiple errors occur in one incidence (e.g. bucking followed by trot steps before transition back into canter) then they will be scored as one deduction

Lunging (Score A3)

Basic Scores for A3 Basic Score	Description
Up to 10	Correct and discrete aids, Appropriate discrete use of the whip Lunge line is straight demonstrating contact (the lunge may sag a bit according to the weight of the lunge line) Stationary lunger, very good posture, appropriate dress
Up to 8	Correct aids, but clearly visible Appropriate but less discrete use of the whip Lunge line is not always straight demonstrating contact (the lunge may sag a bit according

	to the weight of the lunge line) Lunger moves in a very small circle (approx. 1 m diameter) Good posture, appropriate dress
Up to 6	Not always correct aids, or aids not effective Marked use of the whip Lunge line is often loose and/or twisted Lunger moves in a small circle (approx. 1-2 m diameter) Posture not always correct
Up to 4	Lunger disturbs the Horse Constant use of the whip/aids, or whip/aids not used when necessary (passive) Lunge line is always loose or very hard contact Lunger moves in a circle more than 3 m in diameter
Up to 2	Result of several faults

Deductions for A3 (regarding Entry, Salute and Trot Round)

	Deduction
Minor interruption (minor disobedience/reaction from the Horse, salute not centred, Horse not standing straight/still, etc)	0.1 - 0.2 points
Medium interruption (medium disobedience/reaction from the Horse, circle not entered in trot, lunge line and equipment not tidy, in appropriate use of aids, Horse canters less than 1 round before or during trot round, etc)	0.2 – 0.5 points
Major interruption (major disobedience/reaction from the Horse, Horse stopping, Horse running, trot round too small or not even shown, etc) The lunger uses excessive time after the salute before showing the trot round (slow to reach the circle, slow to transition to trot, canter, walk, canters more than 1 round before or during the trot round, etc) The lunger leads the Horse onto the circle after the salute.	0.5 – 1.0 point
The lunger does half a circle or moves around the arena before he/she and the Horse arrive at the centre of the circle.	1 point

A deduction is given each time an error occurs in the test. If a deduction is given, it should be mentioned on the score sheet. The same penalty may be given several times. If multiple errors occur in one incidence (eg Horse bucking in trot round followed by several canter strides before transition back into trot) then they will be scored as one deduction.

COMPULSORY TEST

3.1 GENERAL

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

In the Squad Competition, Vaulters 1 shows every compulsory exercise and is then followed by Vaulter 2 and so on.

In the Individual Competition, if more than one Vaulter is competing on the Horse at that time, each Vaulter performs their compulsories, following the dismount of the prior Vaulter, without waiting for the bell.

In the Pas-de-Deux (C Grade / CVI 1*) Competition, Vaulter 1 shows every compulsory exercise and is then followed by Vaulter 2.

3.2 COMPULSORY TEST - SCORES

See also the VASA Vaulting Rules.

SCORE		COEFFICIENTS
A	HORSE SCORE	25%
B	EXERCISES	25%
C	EXERCISES	25%
D	EXERCISES	25%

3.3 REQUIREMENTS OF THE TESTS

E Grade Squad Comp Test - Exercises to be shown:

1. Vault on into pike position
2. Basic seat
3. Half flag
4. Push up
5. Leg over / side seat
6. Stand
7. From seat astride push away to outside

D Grade Squad Comp Test - Exercises to be shown:

1. Vault on
2. Basic seat
3. Half flag
4. Push up
5. Leg over / side seat
6. Forward swing
7. Kneel
8. From seat astride push away to outside

C Grade Squad Comp (CVI 1*) Test - Exercises to be shown:

1. Vault on
2. Basic seat
3. Flag
4. Stand
5. Swing forward legs closed
6. Half Mill
7. Swing backwards legs open, followed by dismount to inside

B Grade Squad Comp (CVI 2*) Test - Exercises to be shown:

1. Vault on
2. Basic seat
3. Flag
4. Mill
5. Scissors forward
6. Scissors backward
7. Stand
8. First part of flank, push off to the inside

A Grade Squad Comp (CVI 3*) Test - Exercises to be shown:

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

E Grade Individual Comp test - Exercises to be shown:

1. Vault on into pike position
2. Basic seat
3. Half flag
4. Push up
5. Leg over / side seat
6. Stand
7. From seat astride push away to outside

D Grade Individual Comp test - Exercises to be shown:

1. Vault on
2. Basic seat
3. Half flag
4. Push up
5. Leg over / side seat
6. Forward swing
7. Kneel
8. From seat astride push away to outside

C Grade Individual (CVI 1*) Comp test - Exercises to be shown:

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

B Grade Individual (CVI 2*) Comp test - Exercises to be shown:

1. Vault on
2. Basic seat
3. Flag
4. Mill
5. Scissors forward
6. Scissors backward
7. Stand
8. Flank 1st part, push off to inside

A Grade Individual (CVI 3*) Comp test - Exercises to be shown:

1. Vault on
2. Flag
3. Mill
4. Scissors forward
5. Scissors backward
6. Stand
7. Flank 1st part
8. Flank 2nd part

C Grade (CVI 1*) Pas-de-Deux Comp Test - Exercises to be shown:

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

3.4 SPECIFIC FAULTS WITH PENALTIES AND DEDUCTIONS

Up to 0.5 points	<ul style="list-style-type: none"> For poor landing
1 point	<ul style="list-style-type: none"> Failure to kneel before the Flag and Stand (Letter K) Each landing (Dismount) other than on both feet only (Letter D) – in addition to the deduction for poor landing.
2 points	<ul style="list-style-type: none"> Repeating immediately a Compulsory exercise without leaving the Horse (Letter R) Incorrect order of an exercise followed by the correct repetition without leaving the Horse (eg in 3* competition if basic seat is shown before the flag – 2 point off the flag) If the Horse does not canter / walk during an exercise or any part of the exercise, the Vaulters may repeat the whole exercise for a score and will be penalised with a deduction of 2 points for repetition (Letter R) A fall between two exercises (the deduction will be applied to the next exercise).
Score 0	<ul style="list-style-type: none"> Coming off the Horse and losing contact during a Compulsory exercise without the prescribed dismount Each compulsory exercise shown by a Vaulters in the wrong order and not corrected Repeating a compulsory exercise twice Retaking the handles twice Each exercise performed other than in canter / walk and not repeated Turning the Scissors in the wrong direction For all exercises of a Vaulters when he/she performed the vault-on with help In Squad competition for each compulsory exercise performed after the time limit (an exercise having been started just before the time limit will still be scored).

Description for the landing on the ground see point 4.5 below.

3.5 DESCRIPTION OF THE COMPULSORY EXERCISES AND SCORING CRITERIA

Below is a comprehensive description of all the Compulsory Exercises – from E Grade to A Grade (CVI 3*). The **VASA** Guidelines will provide – in each exercise – the mechanics of the Exercise, the Essence of the Exercise and lastly, how the exercise is judged.

ASSISTED VAULT ON INTO PIKE POSITION

This vault-on is only performed in E Grade (at the walk).

Mechanics:

This is a dynamic exercise and as such none of the positions should be held and the Vaulters should move smoothly through the 3 positions:

Position No 1

Vaulters jumps with both feet off the ground. The Assistant is only allowed to support the straight left leg. No positioning or holding on the horse by the Assistant. Vaulters mounts into a pike position, both hands on the handle. The Vaulters lands 20cm behind the surcingle. Legs are straight and closed and toes are pointed. Shoulders are slightly in front of the handles, with the weight on the hands. Vaulters moves immediately in position 2 **without holding** position 1.

Position No 2

The Vaulters shifts the centre of gravity (weight) immediately above the shoulder axis, sliding feet towards the surcingle, most of the weight should be carried by the arms.

Position No 3

The vaulter then opens the legs and then slides gently down into the seat astride position. Upper body must be in an upright position.

**Position no 1****Position no 2****Position no 3****Essence of the exercise:**

- Harmony with the Horse
- Height and position of the centre of gravity
- Co-ordination

Basic Scores:

10	After jumping on both feet and with the support of the assistant, the vaulter brings him/herself into the pike position and the slides softly into seat astride with the upper body erects. Straight body axis, nearly reaches the vertical. Centre of gravity (Hips) vertical over the shoulders. Shoulder axis is parallel to the shoulder axis of the horse. Arms are slightly bent and supporting most of the weight. Legs are straight and feet as close together as possible. Legs should be about 20cm behind the surcingle. The shoulder does not touch the neck of the Horse.
8	A straight body axis which reaches about 70*. Shoulder axis not parallel to the shoulder axis of the Horse. Shoulder touches the horse's neck but is corrected further on. Legs are slightly too far back (between 30 to 60cm behind the surcingle).
6	Body axis reaches less than 30*. Legs are slightly open. Centre of gravity is too far back (90cm behind the surcingle). The shoulder touches the horse's neck permanently and is twisted.
4	Shoulders are below the handles. No support of arms. Vaulter is hanging on the handles. Legs are open, bent and at the end of the pad (90cm behind the surcingle). Too much support from the assistant (putting the vaulter into a position).
2	Shoulders are below the handles. No support of arms. Vaulter is hanging on the handles. Legs wide open, bent and at the end of the pad (more than 90cm behind the surcingle) Too much support from the assistant (putting the vaulter into a position). Toes digging into horse.

Deductions:

1 point	<ul style="list-style-type: none"> Legs not together
Up to 2 points	<ul style="list-style-type: none"> If arms are not extended enough
2 points	<ul style="list-style-type: none"> If centre of gravity is less than 30 degrees Going onto one knee
3 points	<ul style="list-style-type: none"> Holding position 1 – not static exercise
ZERO	<ul style="list-style-type: none"> Mounting onto knees before going into position 1 No Pike position shown Due to sum of deductions

BASIC SEAT

This Exercise is performed in all the Compulsory Tests other than A Grade (CVI 3*) Individual.

Mechanics:

The Vaulters sits astride and centred directly behind the surcingle, with the legs down and in contact with the Horse, forming a straight vertical line through the shoulders, hip and heel.

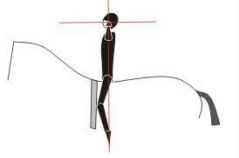


The Vaulters's shoulders are parallel to the handles. The arms are extended and stretched outward along the frontal plane with the tips of the fingers at eye level. Legs are down and the front of the knees, ankles and toes form a straight line facing nearly forward. Upon completion of the static exercise, the vaulter takes the handles with both hands simultaneously.

In order to achieve balance, the Vaulters must sit correctly without gripping or contracting his muscles. His back should remain supple and relaxed so that it can adequately absorb the concussions of the horse's hooves. The controlled relaxation of the vaulters's back also aids in the vaulters ability to follow the horse's movement. He/she should establish a 3point seat where 2/3's of the weight is distributed equally on the two seat bones and 1/3 on the thighs. The torso should be held upright with the top of the pelvis tipping forward slightly. This allows the lumbar spine to have a slightly concave curvature. This curvature should be natural and unforced. It should not be mistaken with the negative hollowing of the back. Hollowing of the back creates tension and removes the seat bones from the pad, which impedes the vaulters ability to absorb the shock of the horse's movement. The basic seat is a passive movement that follows the horse's movement perfectly.

**Essence of the exercise:**

- Harmony with the Horse
- Seat, Balance and posture

Basic Score:

10		3 point seat with torso up right, legs down and in contact with the Horse, forming a straight vertical line with the shoulder, hip and heel and following the Horse's movement perfectly
8		3 point seat with torso up right, legs down and in contact with the Horse, forming a straight vertical line with the shoulder, hip and heel. The Horse's movement is not absorbed totally and the pelvis lifts slightly.
6		3 point seat with torso up right. The Horse's movement is not absorbed sufficiently, and the pelvis lifts up significantly.
5		Legs too far forward – Chair seat
4		Extremely arched back – Fork seat

Deductions:

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

HALF FLAG (Flag without arms)

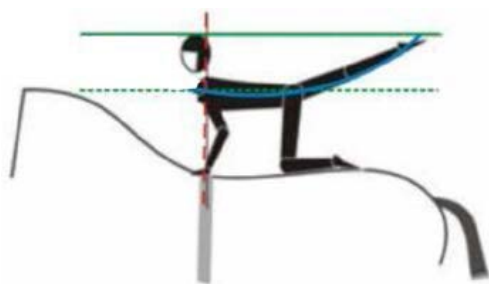
This Exercise is performed in E Grade and D Grade only.

Mechanics:

From seat astride, the Vaulters comes to kneel with both legs simultaneously, landing with the legs diagonally across the Horse's back. The left knee is left of the Horse's spine and the left toes are right of the Horse's spine.

The lower leg remains in permanent contact with the Horse's back, and the weight is spread evenly from knee to toe.

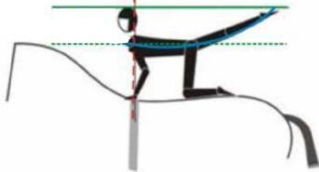
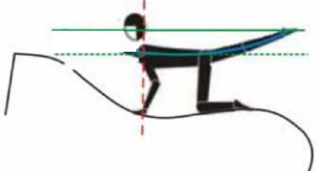
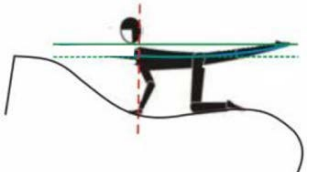
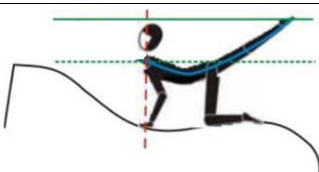
Head remains up facing forward. The right leg is raised and stretched to an even line, with the foot at least above the Vaulters hip. Both hands hold on top of the handles. The shoulders are directly above the handles; hips and shoulders of the Vaulters are parallel to those of the Horse. There is an even arc in the Vaulters body from the neck through the foot. Upon completion of the static position, the Vaulters brings his right leg down. The Vaulters supports his weight on his arms, stretches the left leg down and slides softly into seat astride.



Essence of the exercise:

- Harmony with the Horse
- Seat, balance and posture

Basic scores:

10		Correct mechanics with described elevation and even arc of the top line, totally absorbing the canter in the joints.
8		Correct mechanics but with lower elevation (foot at eye level).
6		Correct mechanics but with little elevation.
5		Right hip extremely turned outward throughout
4		Extremely broken arc of the top line (kink).

Deductions:

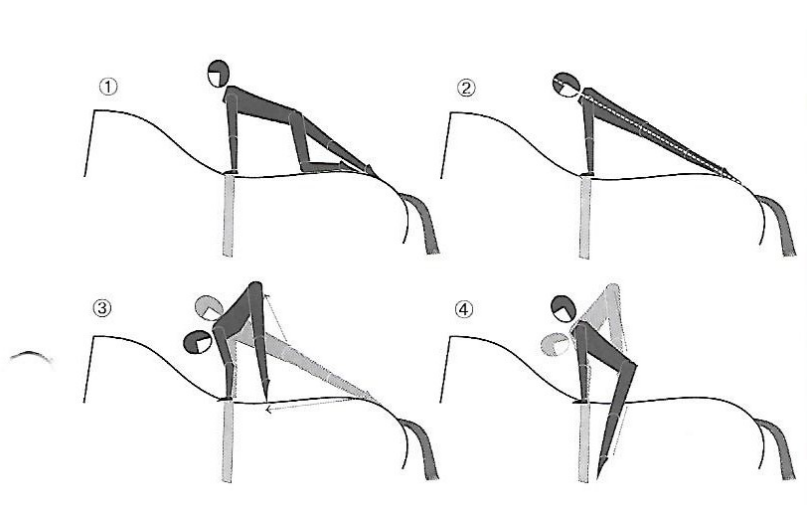
1 point	<ul style="list-style-type: none"> Each stride less than 4. Strides are not counted before the exercise is set up or displayed
Up to 2 points	<ul style="list-style-type: none"> Supporting leg is not entirely in contact with the horse (knee to toe) Shoulders are significantly higher than the hips
2 points	<ul style="list-style-type: none"> Repeating the half flag (e.g. horse trots). This exercise can be repeated from a bench or seat astride position

PUSH UP

This Exercise is performed in the Compulsory Test of the E Grade and D Grade only.

Mechanics:

On completion of the half flag while still in the bench position the Vaulters stretches the right leg down towards the croup of the Horse and then the left leg follows. Both legs must then be together. Position must be held for 4 strides. A straight line should run from head in neutral position, through the body to the toes. The tops of the feet must be flat on the horse with toes stretched. Arms should be straight with most of the weight on the handles. Hands must be on the top of the handles. From this position the hips are pulled up and forward with the legs sliding along the Horse, aiming for the hips to be nearly above the handles in a pike position, then sliding softly into the seat astride.

**Essence of the exercise:**

- Harmony with the Horse
- Core body strength
- Straightness and body tension

Basic Scores:

10	A straight line from neutral head position through the body to the toes. Legs are together and top of feet are flat on horse with toes stretched. Arms are straight and weight on handles. Position held for 4 strides
7	Almost a straight line from neutral head position through the body to the toes. Legs almost together and top of feet flat on horse with toes stretched.
5	No straight line from neutral head position through the body to the toes. Arched back with lack of abdomen tension. Legs not together and feet not flat.

Deduction:

Up to 2 points	<ul style="list-style-type: none"> Hands in not in correct position on top of handles Loss of control/hard landing on coming into the seat
Up to 1 point	<ul style="list-style-type: none"> Lack of hip elevation in slide to seat Legs not together

LEG OVER/SIDE SEAT

This Exercise is performed in the Compulsory Test for E Grade and D Grade only.

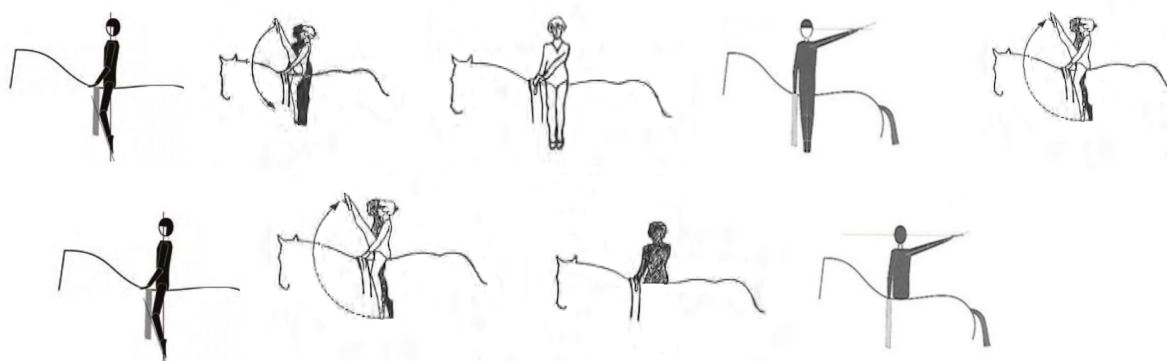
Mechanics:

The side seat is an exercise in which the Vaulters never abandons the seat position in any phase. The side seat is included in the normal leg over.

From seat astride the Vaulters lifts the outside leg over the handles to the inside in a semi circle. Once facing the inside the Vaulters releases the left hand and lifts the left arm. The left arm is extended and stretched towards the Horses hind legs along the frontal plane. Fingertips are at eye level. Shoulder axis is parallel/ in line with the Horses spine. Legs are together, stretched down and in contact with the horse.

The seat is held for 4 strides (counting starts when the arms are stretched to the side) The left hand then retakes the handle and carries the left leg over the handle to seat astride followed by leg over (right leg) to the outside (without any counting).


Then same to exercises is performed to the the outside with the right hand and right leg.



Essence of the exercise:

- Harmony with the Horse
- Seat, Posture, Suppleness, Scope and Timing

Basic Scores:

10		The upper body and leg nearly vertical. Exercises is held for 4 strides once arm has been extended. The Vaulter never abandons the seat position in any phase. Shoulder axis is parallel/in line with the Horse's spine. Legs are together, stretched down and in contact with the Horse.
7		The upper body and leg nearly vertical. Exercises is held for 4 strides once arm has been extended. The seat is abandoned in some positions. Shoulder axis is not exactly parallel/in line with the Horse's spine. Legs stretched down, together and in contact with the Horse.
5		The upper body slightly arched or rounded back and leg at less than 45 degrees. Exercises is held for 4 strides once arm has been extended. The seat is abandoned in more than 2 positions. Shoulder axis is not exactly parallel/in line with the horse's spine. Legs are not stretched down and together and not always in contact with the Horse.

Deductions:

Up to 2 points	<ul style="list-style-type: none"> • Insufficient elevation of the leg • Hips turning after legs have changed position • Angle of legs to upper body less than 90 degrees • Buttocks leaving the horses back
1 point	<ul style="list-style-type: none"> • Not facing directly to the inside or the outside • Unstable resting legs • Hand touching horse or pad

STAND

This Exercise is performed in E Grade (in the walk), C Grade (CVI 1*), B Grade (CVI 2*) and A Grade (CVI 3*).

Mechanics:

From seat astride, the Vaulter comes softly to kneel simultaneously with both legs and immediately hops softly to both feet. Head remains up, looking forward. The feet remain stationary with the weight evenly distributed over the entire sole of the foot throughout the exercise. Feet are close at hip width and point forward. The handles are simultaneously released as the Vaulter rises into a high standing position, forming a straight line through the shoulder, hip and heel. The arms are extended immediately and stretched outward along the frontal plane with the tips of the fingers at eye level. Upon completion of the static exercise, the arms are lowered alongside the body and the Vaulter takes the handles simultaneously with both hands. Head remains up, looking forward, while the Vaulter slides smoothly with straight legs into a seat astride position.

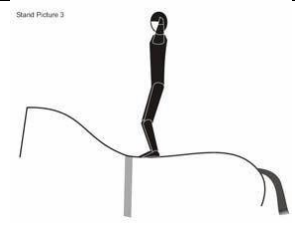
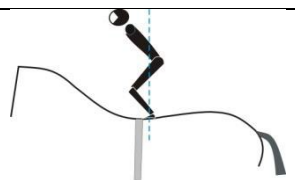
NB: where the Stand follows from the bench position (after the Flag), if the Flag is completed in seat astride and not in the bench position, the fault is taken/deducted from the score of the Flag.



Essence of the exercise:

- Harmony with the Horse
- Balance and posture
- The essence of the stand is the ability to maintain the balance in the unstable equilibrium of the Horse. Loss of balance is judged depending on whether the fault is a minor, medium or major one.

Basic Scores:

10		Erect upper body forming a vertical line with shoulders, hip and ankle with knees in optimum extension.
5		Upper body about 45 degrees in front of the vertical line.

Deductions:

Up to 1 point	<ul style="list-style-type: none"> • Feet and knees not facing forward • Feet wider than hips • Feet in step position • Slow build up
1 point	<ul style="list-style-type: none"> • For each stride less than four, strides are not counted before the exercise is set up or displayed (Letter C) • Failure to kneel before the stand (Letter K)
Up to 2 points	<ul style="list-style-type: none"> • For lifting the heels during the whole exercise
2 points	<ul style="list-style-type: none"> • Retaking the handles once (Letter R) • Repeating the stand (eg when horse trots or canters) • Stand can be repeated from a stand, kneeling or seat stride position
ZERO	<ul style="list-style-type: none"> • For retaking the handles twice

FROM SEAT ASTRIDE PUSH AWAY TO THE OUTSIDE

This Exercise is performed in E Grade and D Grade only.

Mechanics:

From seat astride the Vaulters performs a $\frac{1}{4}$ mill by carrying the stretched left leg over the Horse's neck, in a high wide arc to the outside seat. The Vaulters pushes, with closed legs and stretched hips against the outside grip upwards and away from the Horse. He/she releases the handles upwards and lands in the required landing position.



Landing Positions:

Both feet must land at the same time, parallel to hips with knees bent at 90 degrees and upper body bent slightly forward with arms in front (balance). As the Vaulters lands he/she jumps off the ground with both feet facing towards the Horse's head.

NOTE: There is no separate score for the landing position. Faults in the landing will be deducted from the dismount exercise.



Essence of the exercise:

- Harmony with the Horse

VAULT-ON

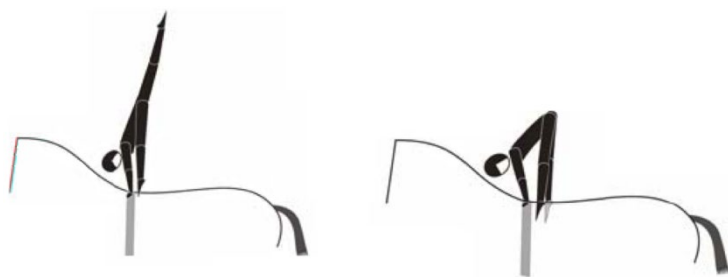
This Exercise is performed by D Grade, C Grade (CVI 1*), B Grade (CVI 2*) and A Grade (CVI 3*).

Mechanics:

The vault-on leads to the forward seat (basic seat) on the Horse. It comprises 4 phases:

1. Jump phase
2. Swing phase
3. Stem phase
4. Lowering phase.

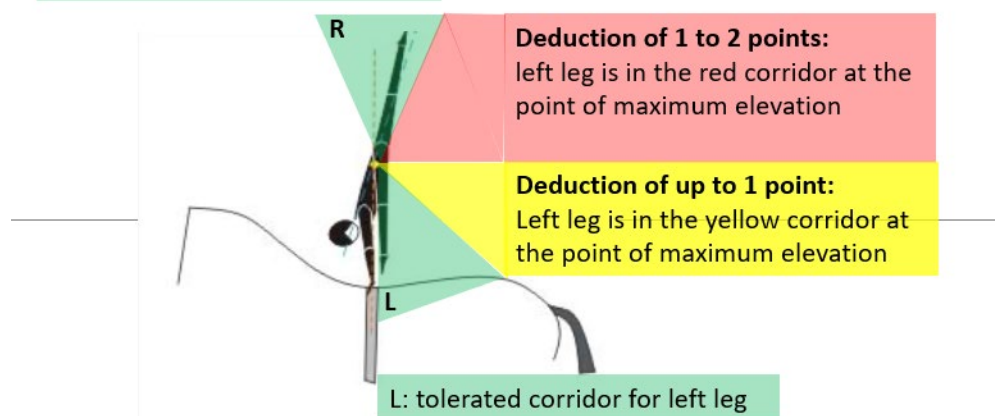
After jumping on both feet, the right leg swings up immediately, as high as possible, lifting the pelvis higher than the head, while the left leg remains stretched down. The shoulders and hips are parallel to the shoulder axis of the Horse. When the pelvis is at the highest possible point, the Vaulters lowers the stretched right leg and lands softly, erect and centred in the seat astride with the upper body vertical.




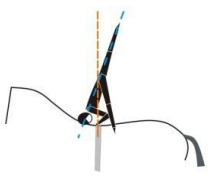
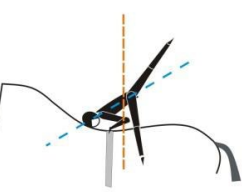
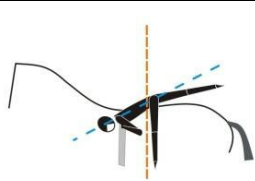
Essence of the exercise:

- Harmony of the horse
- Height and centre of gravity

R: tolerated corridor for right leg



Basic Scores:

10		A handstand position with a straight axis of the body which nearly reaches the vertical. Legs are split with the right leg on the vertical line and the left leg down. Hips and shoulders are at the highest point parallel to the shoulder axis of the Horse.
8		A straight body axis which reaches about 70° but arms are not extended. Legs are split on the vertical line with the left leg down. Support is on the hands, only. Hips and shoulders are at the highest point parallel to the shoulder axis of the Horse.
6		A straight body axis which reaches less than 30° but arms are not extended. Legs are split on the vertical line with the left leg down. Centre of gravity is not above the handles. Hips and shoulders are at the highest point parallel to the shoulder axis of the Horse.
5		Shoulders are below the handles, on the inside of the surcingle at the highest point of the vault-on. The centre of gravity reaches the level of the Horse's back.

Deductions:

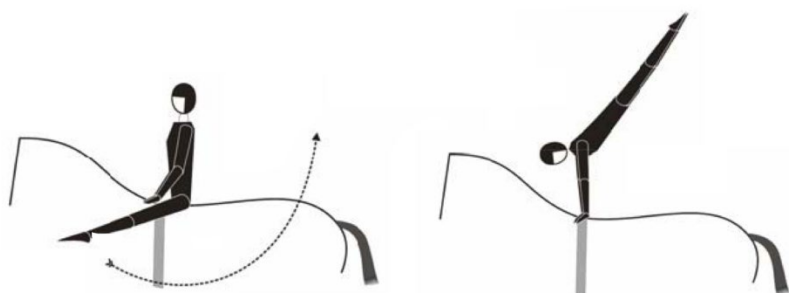
Up to 1 point	<ul style="list-style-type: none"> Hips and shoulders are not parallel to those of the Horse when the Vaulter springs up Left leg is not within the yellow corridor (see graph above) Right leg is not stretched in the hip at the point of elevation Landing off centre and too far back having to correct the seat position
Up to 2 points	<ul style="list-style-type: none"> Touching the Horse on the top of the back or croup with or without disruption of the movement Shoulders are higher than hips at the highest point of the vault-on. Right leg is delayed on the move up (disruption of the movement)
1 to 2 points	<ul style="list-style-type: none"> Left leg is within the red corridor (see graph above)

FORWARD SWING

This Exercise is performed in D Grade and C Grade (CVI 1*).

Mechanics:

From seat astride the stretched legs swing upward to reach nearly a handstand position (legs closed), with arms extended to attain maximum elevation. Without interruption in the movement, at the point of maximum elevation, the Vaulters returns softly to seat astride.



Note: A straight axis of the body which reaches the vertical is the essence of the optimal mechanics of this exercise. A straight line continues throughout the body from the arms to the feet. A straight body axis is the main criteria for judging, as an arched back can be deceiving and can simulate a higher elevation.

This is a dynamic exercise and must not be held.

Essence of the exercise:

- Harmony with the horse
- Height and position of centre of gravity

Basic Scores:

10		Straight body axis from arms to shoulder with an angle of nearly 90° to the horizontal line of the Horse (handstand position). Arms in maximum extension. Soft and centred landing to seat astride.
7		Straight body axis from shoulders to feet, with an angle of 45° to the horizontal line of the Horse. Arms in maximum extension. Soft and centred landing to seat astride.
5		Straight body axis from shoulders to feet with an angle of 20° to the horizontal line of the Horse. Arms are bent throughout the movement. Soft and centered landing to seat astride.

Deductions:

1 point	<ul style="list-style-type: none"> Legs are not closed throughout
Up to 2 points	<ul style="list-style-type: none"> Arched back depending on its degree of performance: arched or sagging waistline during performance; broken back line Lack of arm extension Interruption in the movement
Up to 4 points	<ul style="list-style-type: none"> Collapsing on the Horse's neck Head / shoulders and chest resting on neck
ZERO	<ul style="list-style-type: none"> Swinging up and going into a shoulder stand and held, instead of a forward swing position

KNEEL

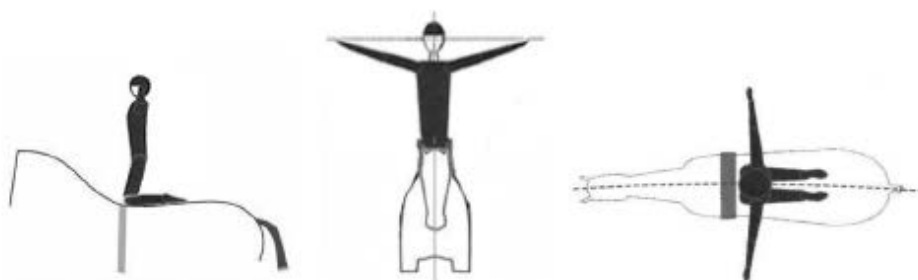
This Exercise is only performed in D Grade.

Mechanics:

From seat astride, the vaulter comes softly to kneel simultaneously with both legs. The lower legs lie flat on the pad, parallel with the Horse's spine, hip width apart. The toes are stretched. The vaulter's weight is evenly spread from knees to toes.

The handles are simultaneously released as the Vaulter rises into a free kneeling position, forming a vertical line through the shoulder and hip. The shoulders are parallel to the shoulder line of the Horse. The canter movement is absorbed through the legs and the upper body. The arms are extended immediately and stretched outward along the frontal plane with the tips of the fingers at eye level. Upon completion of the static position, the arms are lowered towards the handles which the Vaulter takes simultaneously with both hands.

Head remains up, looking forward, while the vaulter slides smoothly with straight legs into an seat astride position.

**Essence of the exercise:**

- Harmony with the horse
- Balance and Posture
- The essence of the free kneel is the ability to maintain the balance in an unstable equilibrium on the Horse. Deductions for loss of balance will depend on whether the fault is a minor, medium or major one.

Basic Scores:

10	Erect upper body forming a vertical line through shoulders and hips, with weight evenly spread from knee to toes. The lower legs lie on either side of the Horse's spine. The arms are stretched out to the sides with the hands in a straight line with the vaulter's ears/eyes.
5	The upper body is not in an upright position. The arms are stretched out to the sides but are higher or lower than a straight line with vaulter's ears/eyes.

Deductions:

Up to 1 point	<ul style="list-style-type: none"> • Lower legs not parallel with the Horse's spine • Lower legs wider than hips • Slow build up
1 point	<ul style="list-style-type: none"> • For each stride less than four, strides are not counted before the exercise is set up or displayed (Letter C)
Up to 2 points	<ul style="list-style-type: none"> • Buttocks leaning back towards the heels • Upper body position not upright – leaning back • For distributing the weight unevenly between knees and toes
2 points	<ul style="list-style-type: none"> • For retaking the handles once (Letter R) • Repeating the exercise (e.g trot)
ZERO	<ul style="list-style-type: none"> • For retaking the handles twice

FLAG

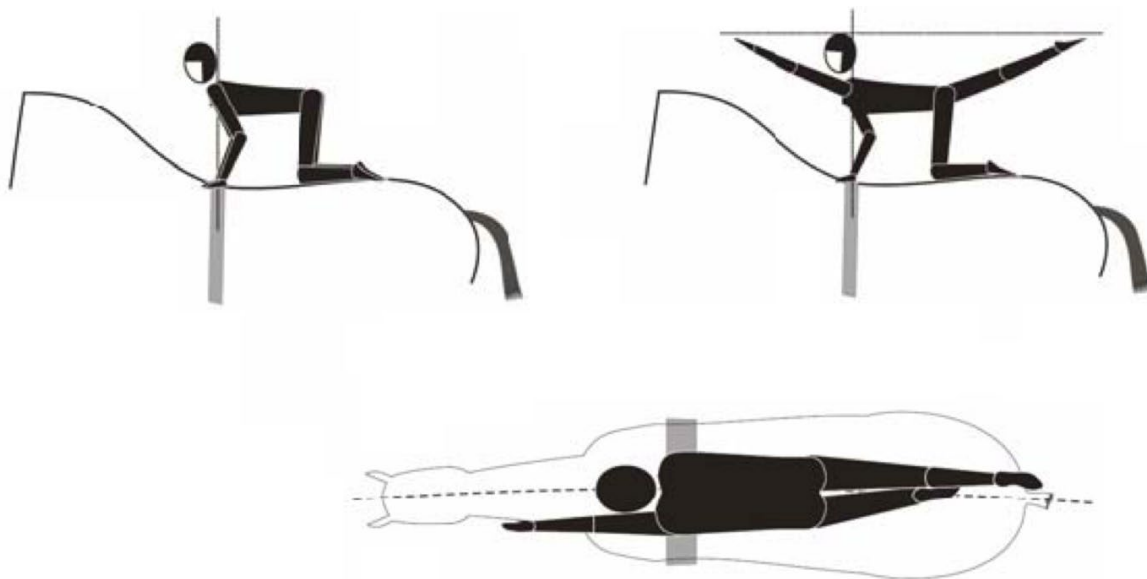
This Exercise is performed in C Grade (CVI 1*), B Grade (CVI 2*) and A Grade (CVI 3*)

Mechanics:

From seat astride the vaulter comes to kneel with both legs simultaneously. The weight is spread equally over the lower legs.

The lower left leg, from knee to toe, remains in permanent contact with the horse's back. The head remains up, facing forward. The right leg and left arm are raised simultaneously and stretched to an even horizontal line (at least above the vaulter's shoulder and hip, ideally to a horizontal line from fingertip through head level to toes). The right hand holds the handle. The shoulders are directly above the handles and hips and shoulders are parallel to the ground. There is an even arc in the vaulter's body from the hand through to the foot.

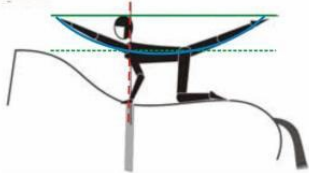
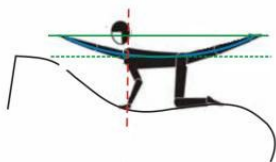

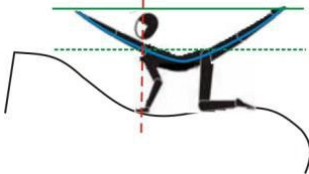
Upon completion of the static exercise, the vaulter simultaneously takes the right leg and left arm down, takes hold of the top of the handles, pushes the weight onto both arms, then stretches the left leg down and slides softly into seat astride.



Essence of the exercise:

- Harmony with the horse
- Balance and suppleness – particularly shoulders and hips

Basic Scores:

10		Correct mechanics with elevation and without broken arch of the top line, totally absorbing the canter in the joints
7		Correct mechanics but with poor elevation
6		Correct mechanics but with no elevation
5		Right Hip extremely turned outwards throughout the exercise
4		Extremely broken arc of the top line (Kink)

Deductions:

1 point	<ul style="list-style-type: none"> • Arm and leg not raised simultaneously • Right leg is stretched down before it is raised • Each stride less than 4, strides not counted before the exercise is set up (Letter C) • Failure to kneel before the flag (Letter K) • Making contact with the Horse's neck without losing form in the flag (Letter N) • The Vaulters does not complete exercise in the bench position (for C Grade only, CVI 1*)
Up to 2 points	<ul style="list-style-type: none"> • Supporting down leg is not entirely in contact with the Horse (Knees to toes). • Shoulders higher than the hips
2 points	<ul style="list-style-type: none"> • Right hand not on top of the handle (only in contact with the surcingle) • For retaking the handles once (Letter R) • Repeating the flag (eg trot) – flag can be repeated from bench or seat astride position

HALF MILL

This exercise is only performed in C Grade (CVI 1*)

Mechanics:

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

The Vaulters may not abandon his seat position during either phase. Each leg is stretched and carried over the Horse in a high, wide arc (like a semi-circle), while the opposite leg remains stationary, down and in contact with the Horse. The upper body stays erect, centred, and nearly vertical in each phase. Head and body turn to follow the movement with each pass of the leg.

First phase of the Half Mill:

The right leg is carried over the Horse's neck. Each handle is released and retaken in turn as the leg passes. Phase 1 ends with the Vaulters sitting in a sideways seat inside position, facing at right angles to the axis of the shoulders, legs together and in contact with the Horse.

MM Picture 1

***Second Phase of the Half Hill:***

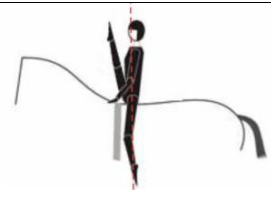


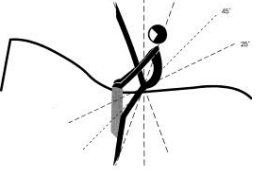
The left leg is carried over the Horse's croup. Phase 2 ends with Vaulters sitting backwards. The hands change position on the handles



Essence of the exercise:

- Harmony with the horse
- Seat, Posture, Suppleness, Scope and Timing

Basic Scores:

10		Upper body and leg nearly vertical.
8		Upper body nearly vertical and leg approximately 45 degrees.
5		Leaning too far back with upper body.
4		Round back more than 45 degrees behind the vertical

Deductions:

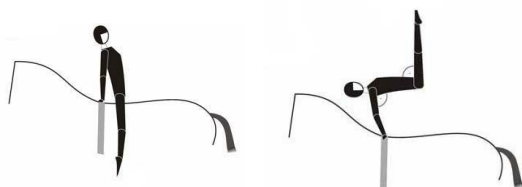
1 point	<ul style="list-style-type: none"> Rhythm failure between 1st and 2nd phase (Letter T) Buttocks leaving the Horse before backward seat.
Up to 2 points	<ul style="list-style-type: none"> Inside seat incorrect Upper body does not turn simultaneously with the leg Resting leg unstable Insufficient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

SWING BACKWARD LEGS OPEN FOLLOWED BY DISMOUNT TO INSIDE

This Exercise is performed in C Grade (CVI 1*) only.

Mechanics:

From seat backwards the Vaulters swings stretched and open legs (hip width) upwards with the hips and the feet reaches the highest possible point at the same time. The arms are extended to attain maximum elevation and the angle between body and arms is as great as possible. The vaulter then softly returns to seat backwards

**Discount to the inside:**

The Vaulters then performs a ¼ mill carrying the stretched left leg over the Horse's croup in a high wide arch to inside seat. The Vaulters, whilst holding the inside handle rotates to facing forward. He/she releases the handles and lands with nearly closed legs and continues in the same direction as the Horse.

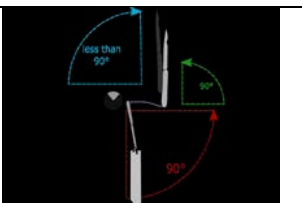
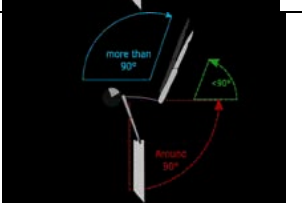
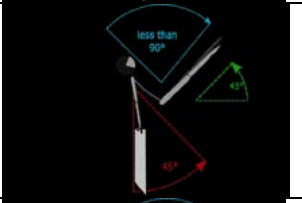
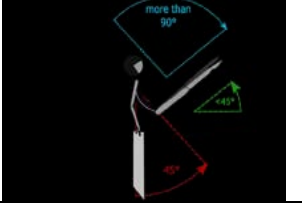
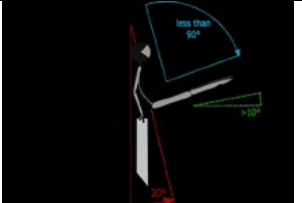
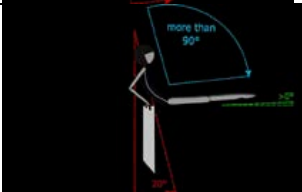
NOTE: There is no separate score for the dismount. Faults in the dismount will be deducted from the swing backwards.

Essence of the exercise:

- Harmony with the horse
- Co-ordination of swing movement and height

Basic Score:

10		Angle of vertical line to upper body around 90 degrees and with an angle of legs to upper body less than 90 degrees.
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9		Angle of vertical line to upper body around 90 degrees and with an angle of legs to upper body more than 90 degrees.
8		Angle of vertical line to upper body around 45 degrees and with an angle of legs to upper body less than 90 degrees.
7		Angle of vertical line to upper body around 45 degrees and with an angle of legs to upper body more than 90 degrees.
6		Angle of vertical line to upper body around 20 degrees and with an angle of legs to upper body less than 90 degrees.
5		Angle of vertical line to upper body around 20 degrees and with an angle of legs to upper body more than 90 degrees.
4		Angle of vertical line to upper body 20%, and angle of legs to upper body is just above 90 degrees (legs around horizontal)

Deductions

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

MILL

This Exercise is performed in B Grade (CVI 2*) and A Grade (CVI 3*)

Mechanics:

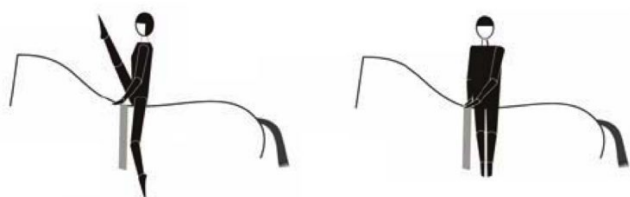
The mill is an exercise in which the Vaulters never abandons the seat position in any phase. From the seat astride the Vaulters makes a complete rotation on the Horse's back in 4 evenly timed phases. Each leg is stretched and carried over the Horse in a high wide arc (like a semi circle). The opposite leg remains stationery, down and in contact with the Horse. The upper body stays erect, centred, and nearly vertical in each phase. Head and body rotate with each pass of the leg.

The moment of release or retaking the handles is up to the Vaulters.

The Mill is performed in a four-stride count.

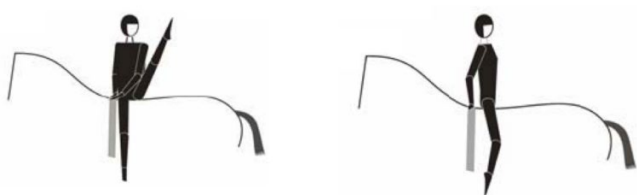
First Phase of the Mill

The right leg is carried over the Horse's neck. Each handle is released and retaken in turn as the leg passes. Phase 1 ends with the Vaulters sitting in a sideways seat inside position, facing at a right angle to the shoulder axis, legs together in contact with the Horse.



Second Phase of the Mill

The left leg is carried over the Horse's croup. Phase 2 ends with the vaulter sitting backwards. The hands change position on the handles.



Third Phase of the Mill

The right leg is carried over the croup. Phase 3 ends with the Vaulters sitting sideways seat outside position facing at a right angle to the shoulder axis, legs together and in contact with the Horse. The hands change position on the handles.





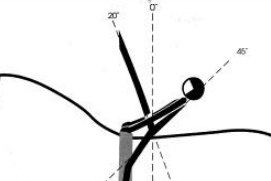
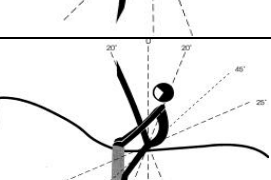
Fourth Phase of the Mill

The left leg is carried over the Horse's neck. Each handle is released and retaken as the leg passes. Phase 4 ends with the Vaulter facing forward in a seat astride position.

**Essence of the exercise:**

- Harmony with the horse
- Seat, Posture, Suppleness, Scope and Timing

Basic Score

10		Upper body and leg nearly vertical
7		Upper body nearly vertical and leg at 45 degrees
5		Leaning too far back with upper body
4		Round back – more than 45 degrees behind the vertical

Deductions:

1 point	<ul style="list-style-type: none"> • Each rhythm failure
Up to 2 points	<ul style="list-style-type: none"> • Inside or outside incorrect • Upper body does not turn simultaneously with the leg • Stationary leg unstable • Insufficient elevation of the leg

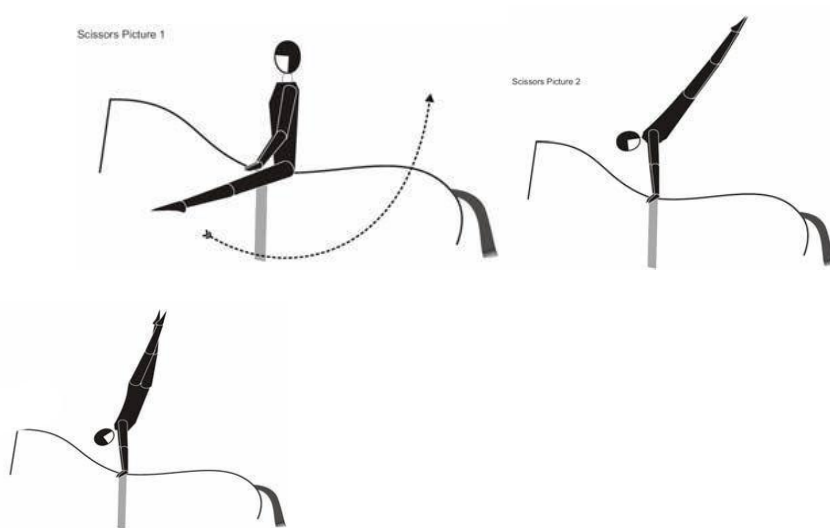
SCISSORS FORWARD

This Exercise is performed in B Grade (CVI 2*) and A Grade (CVI 3*)

Mechanics:

The movement of the scissors is a rotation around the vertical body axis with a simultaneous reciprocal stretched movement of the legs. The scissors has two phases and in both phases the rotation of the body is finished before the Vaulters lands softly, erect and centred in seat astride.



From seat astride, the stretched legs swing upward to reach nearly a handstand position with the arms extended to attain maximum elevation. Without interruption in this movement, the hips turn to the left by a quarter of a turn so the legs pass closely at an equal distance from the ground by nearly the point of maximum elevation. The 1st phase is fulfilled by landing softly, erect and centred in seat backwards.


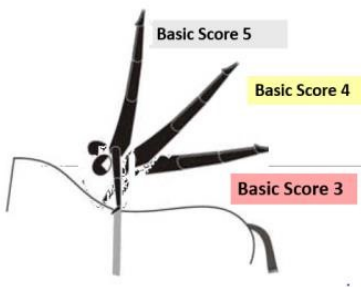


Essence of the exercise:

- Harmony with the horse
- Co-ordination of the scissor movement and height

Basic Scores:

10		Correct technique. The hips are turned by a ¼ of a turn by the point of maximum elevation and nearly in a hand stand position
7		Straight axis of the body by 45 degrees and correct technique. The hips are turned by a ¼ of a turn by the point of maximum elevation

5		Straight axis of the horizontal body and correct technique. The hips are turned by a $\frac{1}{4}$ of a turn by the point of maximum elevation
5		The legs do not pass each other at the apex. Handstand position before the turning of the hips. No $\frac{1}{4}$ turn by the point of maximum elevation.
5		No $\frac{1}{4}$ turn by point of maximum elevation.
5		Without active forward and backward movement of each leg (Propeller scissors).
		No turn to the inside at nearly max elevation, the above basic scores will apply.

Deductions:

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

SCISSORS BACKWARD

This Exercise is performed in B Grade (CVI 2*) and A Grade (CVI 3*).

Mechanics

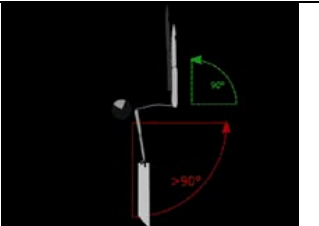
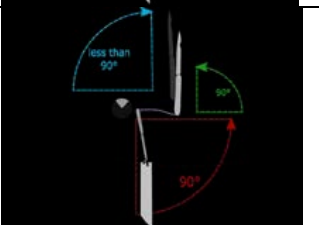
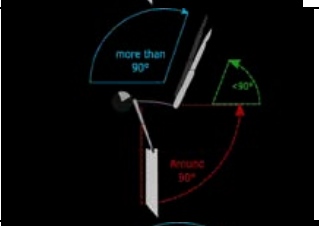
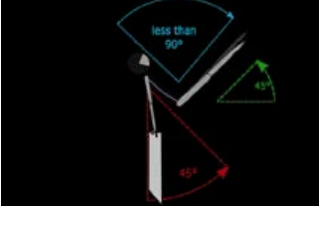
From seat backwards on the Horse, the Vaulter swings the stretched legs upwards, with the hips and feet reaching the highest possible point at the same time. The arms are extended to attain maximum elevation and the angle between arms and torso is as great as possible. Without interruption in this movement the hips turn to the right, so the legs pass closely and cross at nearly the point of maximum elevation. The Vaulter's legs describe a high arc with both feet at equal distance from the ground. The 2nd phase is fulfilled by landing softly, erect and centred in seat forward.

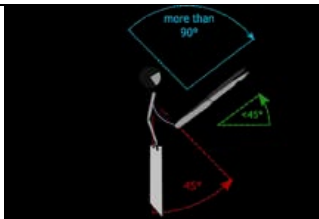
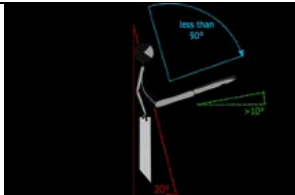
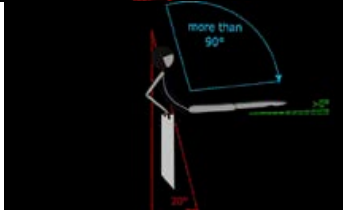


Essence of the exercise:

- Harmony with the horse
- Co-ordination of the scissor movement and height

Basic Scores:

10		Angle of vertical line to upper body more than 90°, and angle of legs to upper body around 90° (legs to horizontal around 90°)
9		Angle of vertical line to upper body around 90°, and angle of legs to upper body less than 90° (legs to horizontal around 90°)
8		Angle of vertical line to upper body around 90°, and angle of legs to upper body more than 90° (legs to horizontal around 45°)
7		Angle of vertical line to upper body around 45°, and angle of legs to upper body less than 90° (legs to horizontal more than 45°)

6		Angle of vertical line to upper body around 45°, and angle of legs to upper body more than 90° (legs to horizontal less than 45°)
5		Angle of vertical line to upper body 20°, and angle of legs to upper body less than 90° (legs to horizontal more than 10°)
4		Angle of vertical line to upper body 20°, and angle of legs to upper body just above 90° (legs around horizontal)

Deductions:

Up to 2 points	<ul style="list-style-type: none"> • Landing off centre or too far back • Pushing stomach up to show imaginary height • Gaining height by muscle power instead of swing force • The turn is initiated after the point of maximum elevation
Up to 3 points	<ul style="list-style-type: none"> • Landing heavily • Collapse

FLANK 1ST PART

This Exercise is performed in B Grade (CVI 2*) as part of the dismount and also in A Grade (CVI 3*).

Mechanics:

A straight axis of the body which nearly reaches the vertical, followed without interruption by a pike position movement at the point of max elevation is the essence of the optimal mechanics of the flank. A straight line continues throughout the body from the arms to the feet. A straight body axis (an arched back can be deceiving and can simulate a higher elevation) together with the pike movement with legs pointing down in a nearly vertical position is the main criteria for judging.

From seat astride, the stretched legs are swung upward to reach nearly a handstand position with closed legs and the arms extended to attain max elevation. Without interruption in movement, at the point of maximum elevation, the hips are bent sharply so the legs come down to a near vertical position, during which the hips are momentarily over the surcingle creating a “pike”. Then softly the Vaulter makes contact with the Horse, first with the outside of the lower right leg, and moves softly into an erect sideways seat inside position. His face may still be facing slightly forward.

In A Grade (CVI 3*) Squad Test – leg over, back to seat astride

From inside seat the Vaulters carries the stretched right leg over the Horse's neck in a high, wide arc (like a semi-circle). The upper body remains erect and nearly vertical, while the left leg remains down and in contact with the Horse with no change in position. Handles are released and retaken as the leg passes.

In B Grade (CVI 2*) Compulsory test – dismount to the inside



From the inside seat the Vaulters rotates the pelvis and his/her core to facing forward. After a fluent, short moment of contact with the horse, with the outside of the upper right leg and with closed legs and stretched hips, the vaulter pushes against the handles upwards and backwards (max of one track to the side, away from the horse). The handles are released and the vaulter lands with legs hip width apart, hips and shoulders parallel to the horse's shoulders. The upper body slightly bent forwards in the absorption phase of the landing and continues in a controlled run in the same direction as the horse.

**Essence of the exercise:**

- Harmony with the Horse
- Height and position of centre of gravity
- Movement from a straight axis into a pike

Basic Scores:

10		Straight axis from arms to closed feet with an angle of 90° to the horizontal line of the horse. With a max arm extension, soft and correct landing to the sideways seat
7		Straight axis from shoulders to closed feet with an angle of 45° to the horizontal line of the horse. Arms are stretched after reaching the highest point; soft and correct landing to the sideways seat

6		Straight axis from shoulders to closed feet with an angle of 20° to the horizontal line of the horse. Arms are bent throughout the movement
5		Straight axis from shoulders to closed legs parallel with an angle of 5° or less to the horizontal line of the horse. Arms are slightly bent, with some but minimal distance to the surcingle

Deductions:

Up to ½ point	<ul style="list-style-type: none"> In A Grade Squad: badly performed leg over and back to seat astride.
1 point	<ul style="list-style-type: none"> In B Grade Comp Test: not showing a correct sideways seat inside position before beginning of the dismount to the inside No push off the surcingle during the dismount Legs are not closed throughout
Up to 2 points	<ul style="list-style-type: none"> Arched back depending on its degree of performance. Arched or sagging waistline during extension; broken back line Interruption of movement Lack of arm extension applies if basic score is 7 and above Hips turn before the shoulders and hips are in a horizontal line as the vaulter comes to side seat (applied to a basic score of 6 and above) Pike not performed according to description in Mechanics.
Up to 3 points	<ul style="list-style-type: none"> Collapse onto horse's neck

FLANK 2nd PART

This Exercise is only performed in A Grade (CVI 3*).




Mechanics:

From the inside of the seat the Vaulter swings the stretched, closed legs upward to reach a handstand position with the arms extended to attain maximum elevation. At maximum arm extension, the Vaulter pushes against the handles and as a result of shoulder repulsion attains additional elevation and maximum flight, landing to the outside, facing forward, on both feet.

**Essence:**

- Harmony with the Horse
- Height and Position of Centre of Gravity

Basic Scores:

10		Straight axis from arms to closed feet with an angle of 90° to the upper line of the horse, with additional elevation and a maximum arm extension in the flight phase
9		Straight axis from arms to closed legs with an angle of nearly 90° to the horizontal line of the Horse, with no visual additional elevation in the flight phase.
7		Straight axis from shoulders to closed feet with an angle of 45° to the upper line of the horse. Arms are stretched after reaching the highest point
5		Straight axis from shoulders to closed feet with an angle below 30° to the upper line of the horse. Arms are bent throughout the movement

Deductions:

Up to 1 point	<ul style="list-style-type: none"> • In the inside seat, swinging backwards with one leg only to get elevation
1 point	<ul style="list-style-type: none"> • Legs are not closed throughout • Landing other than on both feet only (Letter D)
Up to 2 points	<ul style="list-style-type: none"> • Arched back depending on its degree of performance. Arched or sagging waistline during extension. Broken back line • Lack of arm extension
2 points	<ul style="list-style-type: none"> • Holding the handles till landing

FREE TEST

4.1 GENERAL

The time allowed for the test, begins the moment the first Vaulter touches the surcingle, the pad or the horse and ends with the time limit. The judging ends when the last vaulter touches the ground after the final dismount.

Only exercises (static or dynamic or dismounts) already in progress at the time limit when the bell rings, may be finished and will be included in the evaluation for the Technique and Artistic scores.

All following exercises and dismounts starting after the time limit will be considered in the Performance Score, including deductions for falls, but not in the Degree of Difficulty or Artistic Score.

Any exercise or dismount commenced after the bell will incur a 1 point deduction from the Artistic Score.

A movement from the Compulsory Test may not be used in the Free Test in the same grade, unless it is performed in a different direction or position.

4.2 FREE TEST - SCORES

See VASA Vaulting Rules.

Score		Coefficients
A	Horse Score	25%
B	Technique	25%
C	Artistic	25%
D	Technique	25%

4.3 REQUIREMENTS OF THE FREE TEST

Squad Free Test – E Grade

The Free Test for E Grade Squad is performed in the walk.

E Grade only single and double exercises are allowed and there will be a 1 point deduction given from Artistic score for each triple exercise performed.

There is no degree of difficulty score and 100% Performance Score only. Refer to the scoring sheets. (www.vaultingsa.co.za)

Squad Free Test – D Grade and B Grade (CVI 2*)

The Free Test for D Grade Squad is performed in the walk. The Free Test for B Grade (CVI 2*) is performed in the canter.

Includes single, double and triple exercises with a max of 6 triple exercises.

20 freestyle exercises will be considered in the Degree of Difficulty and there is a 1 point deduction given from the Artistic score for any triple exercises performed over the 6 allowed.

Squad Free Test – C Grade (CVI 1*)

In C Grade (CVI 1*) Squad there is no Degree of Difficulty and the Technique Score consist 100% Performance Score only.

Includes single, double and triple exercises with a max of 6 triple exercises.

20 freestyle exercises will be considered and there is a 1 point deduction given from the Artistic Score for any triple exercises performed over the 6 allowed.

Squad Free Test – A Grade (CVI 3*)

Includes single, double and triple exercises.

25 freestyle exercises will be considered in the Degree of Difficulty.

Individual Free Test

An Individual Free Test includes static and dynamic exercises.

In D Grade, B Grade (CVI 2*) and A Grade (CVI 3*) 10 freestyle exercises to be considered in the Degree of Difficulty.

In E Grade and C Grade (CVI 1*) there will be no Degree of difficulty score and the Technique Score consists 100% of the Performance Score.

The Technique score for B Grade (CVI 2*) and A grade (CVI 3*) will be 70% Performance and 30% Degree of Difficult.

The Technique score for D Grade will be 80% for Performance and 20% Degree of Difficulty.

In E Grade and D Grade the Free Test is performed at the walk.

Pas de Deux Free Test

Include single mounts, single dismounts and double exercises. During the performance both the Vaulters must remain in contact with the Horse, the handles or each other except for free jumps. SINGLE exercises on the horse are not scored in the Degree of Difficulty.

In E Grade Pas-de-Deux (walk) the Free Test is performed in the walk. There is no Degree of Difficulty and the Technique Score is made up of only the Performance Score.

In D Grade Walk Pairs, the Free Test is performed in the walk. 10 freestyle exercises will be considered in the Degree of Difficulty. The Technique score will be 80% Performance and 20% Technique.

In C Grade (CVI 1*) Pas-de-Deux, there is no Degree of Difficulty and the Technique Score consists purely of the Performance score.

In B Grade (CVI 2*) Pas-de-Deux, 10 freestyle exercises will be considered in the Degree of Difficulty.

In A Grade (CVI 3*) Pas-de-Deux, 13 freestyle exercises will be considered in the Degree of Difficulty.

4.4 STRUCTURE GROUPS OF FREE TEST EXERCISES

Structure of the Free Test Exercises

Free test Exercises are self-defined exercises within the Vaulting Rules and Code of Points and are fixed by biomechanical laws.

Structure Groups – See FEI Code of Points

Static Exercises

A static exercise is one in which the vaulter's body is not displaced 'relative to another system' – the Horse.

'Body' can be more exactly expressed by 'Centre of gravity', and even more exactly by 'entire number, or at least the vast majority of points of mass'. Additional holding points other than described will reduce the Degree of Difficulty.

Requirements of static exercises

- Vaulters body (centre of gravity) is not displaced;
- Equilibrium is maintained;
- The exercise is held for at least 3 canter strides or 4 walk strides; and
- Harmony with the Horse's movement is maintained.

Definition of Triple Static Exercise

The centre of gravity of all 3 Vaulters does not move in relation to the horse for at least 3 canter strides or 4 walk strides.

Dynamic Exercises

A dynamic exercise is one in which the/a body, or 'centre of gravity' or the 'vast majority of points of mass' is/ are **displaced** 'relative to any system - the Horse'.

The impulse for a displacement (movement) comes from: muscle power and kinetic (movement) energy.

Requirements of dynamic exercises are:

- Body is moving (displaced);
- Vaulter must remain perpendicular above a line defined by the initial to the final supporting contact of the exercise. Otherwise the movement is out of control. An example would be a badly performed cartwheel; and
- Control is determined by the relative length of time that the exercise or movement is perpendicular to the area of support.

To keep a dynamic exercise under control it must maintain a perpendicular relation to the support area.

4.5 CRITERIA FOR THE TECHNIQUE SCORE

The Technique Score in A Grade (CVI 3*) and B Grade (CVI 2*) is comprised of the Performance Score (70%) and the Difficulty score (30%).

The Technique score in D Grade is comprised of the Performance Score (80%) and the Difficulty (20%).

In E Grade and C Grade (CVI 1*) the Technique Score represents only the Performance of the free style exercises as there is **no Degree of Difficulty**.

Performance

The maximum score is 10 points. Scoring may be in tenths. The final Performance score will be computed to the 3rd decimal.

Judging the performance begins with the moment the first Vaulters touches the surcingle, the pad or the Horse and ends with touching the ground after the final dismount of the last vaulter.

The interaction between movements of the Horse and the perfect performance of the Vaulters with optimal effectiveness is to be scored:

- Mechanics
- Exact and correct form of movement
- Security and balance of all elements of exercises
- Form and body control, posture and stretch of body, continuity and flow of movements
- Scope – elevation, extension, width, amplitude of movement
- Consideration of the horse
- In all free tests the **average system** must be used.

Average System

For each exercise not performed excellently (10), deductions of 1 to 10 points will be given.

If between 2 exercises a movement with less difficulty than an easy exercise is not excellently performed (transition), a deduction must be given. This deduction could be included in the deduction for the following exercise or written down separately. The same applies to an interruption in the performance (waiting too long to perform the next exercise).

Up to 2 points	For minor faults
3 to 5 points	For medium fault
6 to 10 points	For major faults
10 points	Collapse of an exercise which affects the comfort of the horse

These deductions will be averaged by the number of counted exercises (E, M, D, R exercises).

Not held exercises or falls are not be considered in the total number of exercises used to compute the average.

For not held exercises there is no automatic deduction, if it is not performed well a deduction up to 10 points will be given.

Landing on the ground

Requirements for a good landing and absorbing the landing forces:

- Centre of gravity above the supporting feet
- Knees slightly bent
- Knees and ankles hip width apart
- Upper body slightly bent forward in the absorption phase of the landing before coming back to a natural upright position
- Spine in natural upright position
- No arch in the lower back
- No bending forward at the waist
- Arms may be extended in front in order to keep the chest up in landing whilst moving forward
- Running in the direction of the horse's way or the way induced by a correct landing of the respective dismount is allowed.

Deductions for poor mechanics in the dismount exercises:

- Up to 5 points for poor landing

See example for Average System following:

Example of Average system for Individual Free Test

D3 E2 R8 2 D2 D3 M1 D5 (F1.0) 3 D D2 (F2.0) E D R5 D M3 M2 (F0.4)

Sum of falls $1.0 + 2.0 + 0.4 = 3.4$

Sum of deductions for falls $(1 + 2 + 0.4 = 3.4)$

Deductions 41

Number of exercises: $E \times 2 / M \times 3 / D \times 7 / R \times 2 = \text{Total } 14$

Average deductions: $41 \text{ deductions} / 14 \text{ exercises} = 2.929$

Average subtracted from 10.0 $10 - 2.929 = 7.071$

Less deductions for falls 3.400

Performance score = 3.671

In this example two elements (below E) received deductions (2.3) which are added to the deductions for the exercises.

One D exercise was not held and received a deduction (3) for bad performance.

During the performance there were three falls, one after the dismount. In the record the falls should be put between brackets or in a circle to make clear that they are not part of the averaged performance deductions.

The deductions for these falls were added together separately $(1.0 + 2.0 + 0.4 = 3.4)$ and deducted from the performance score at the end.

Time, Music and the Bell

- In Individual Competitions when the Vaulters lose contact with the Horse, the **time and music is stopped – no bell**. The Test must be continued within 30 seconds.
- In Squad and Pas-de-Deux Competitions when all the Vaulters lose contact with the Horse, the horse is empty, **the time and music is stopped – no bell**. The test must be continued within 30 seconds.
- If the Vaulters are unable to continue immediately after a fall or returns to the line/the centre of the circle to remount, the Judge at A will ring the bell, the time and music is stopped, and the test is interrupted. The test must be continued within 30 seconds after the signal/bell to resume.

Falls

A fall is a movement out of control **which results in the Vaulters touching the ground**. Falls can be considered in two categories:

- Biomechanical: refers to the definitions of “fall” (a “movement out of control”);
- Judicial: refers to the way the rules address or define “fall” and the manner of dealing with it according to the Rules.

Falls will be recorded by the Technique Judge and penalized by a deduction from the Performance Score (the deduction for a fall is not averaged but is deducted at the end).

Falls are categorized in the table below. The falls are recorded on the score sheet by writing down an F and the deduction

TABLE FOR FALL DEDUCTIONS – Squad / Individual / Pas De Deux

Category	Description	Squad	Individual	Pas de deux
Fall 1A	An unexpected move in which all Vaulters / Vaulter come rapidly & without control to the ground caused by a loss of balance, landing out of balance & unable to maintain an upright equilibrium on both feet (no contact with the Horse/equipment) during or at the end of the test. The Horse is empty . One single deduction for all Vaulters involved	2.0	2.0	2.0
Fall 1B	An unexpected move in which one of the Vaulters in a PDD or one/two Vaulters in a Squad come rapidly & without control to the ground caused by a loss of balance, landing out of balance & unable to maintain an upright equilibrium on both feet (no contact with the Horse/equipment/Vaulter on the Horse). The Horse is not empty . One single deduction for all Vaulters involved.	1.0	None	1.0
Fall 2A	Fall caused by a loss of balance & all Vaulters/Vaulter falls to the ground, landing out of balance but able to maintain an upright equilibrium on both feet (no contact with the Horse/equipment) during or at the end of the test. The horse is empty . One single deduction for all Vaulters involved.	1.0	1.0	1.0
Fall 2B	Fall caused by a loss of balance & one of the Vaulters in a PDD or one/two Vaulters in a Squad fall to the ground, landing out of balance but able to maintain an upright equilibrium on both feet (no contact with the horse/ equipment/vaulter/s on the horse) during or at the end of the test. The Horse is not empty. One single deduction for all Vaulters involved.	0.4	None	0.6
Fall 3	Fall caused by a loss of balance when a Vaulter comes rapidly off the horse with only their feet touching the ground whilst still in contact with the Horse/surcingle/pad or other vaulter on the horse and remounts onto the horse. Ground jump after loss of balance.	0.4	0.6	0.6
Fall 4	Ground jump with more than one touch down before remounting.	0.4	0.6	0.6
Fall 5a	After a dismount, the Vaulter is not able to maintain equilibrium on both feet and touches the ground with other parts of the body other than the hand/s. Plus a deduction for bad mechanics for the dismount.	0.2	0.4	0.4
Fall 5b	After a dismount, the Vaulter is not able to maintain equilibrium on both feet and then touches the ground with hand/s. Plus a deduction for bad mechanics for the dismount.	0.1	0.2	0.2

Difficulty

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

Judging of the Degree of Difficulty begins with the moment the first Vaulters touches the surcingle, the pad or the Horse and ends with the time limit.

The difficulty of an exercise depends on the demands on the following conditions:

- Co-ordination
- Balance
- Harmony with the horse
- Number and security of holding points
- Pureness of the relevant structure
- Strength
- Flexibility

The higher the demand on the above, the higher the Degree of Difficulty.

No points will be awarded for:

- Static exercises held for less than 3 canter strides / 4 walk strides (counts)
- Free test – exercises started after the time limit
- Exercises from the Compulsory Test
- Exercises not performed in canter or walk
- Repetition of any of the same exercises
- Assisted mounts or Assisted dismounts from the ground in all canter rounds of Individual / Pas de deux

In the FEI “Code of Points to the FEI Vaulting Rules”, free style exercises with their Degree of Difficulty are listed.

Risk exercises in the Individual Free Test

D exercises (D) will become Risk exercises (R):

- If the shown exercise is a variation of an existing D exercise but performed with much more difficulty (higher demand on conditions) e.g. a somersault is a D exercise, but a somersault with 2 turns becomes a R exercise;
- Variations of existing D exercises where the difficulty of which could not be increased e.g. a handstand with one arm;
- If there is a very difficult build up or down of a D exercise;
- If a series of D exercises are performed in immediate succession (the build down is the build up to the next exercise); and
- If Risk move is performed very badly it could be scored as a D exercise.

Pas-de-Deux Free Test

Exercises to be counted in the Degree of Difficulty

- The mount and dismount of each Vaulters
- Double exercises
- 2 static exercises being shown simultaneously – the most difficult one is scored
- 1 static and 1 dynamic exercise is performed simultaneously – each exercise receives a separate difficulty score (only if the Vaulters are not in contact with each other)

- 2 dynamic exercises from different structure groups are performed (e.g. one vaulter performs a roll, while the other vaulter performs a ground jump). Each exercise receives a separate difficulty score
- 2 dynamic exercises from the same structure group are performed (e.g. two similar ground jumps) the most difficult is scored
- Single exercises on the Horse are not scored in the Degree of Difficulty.

Artistic Score

The Artistic Score is judged on the following criteria:

- Judging of the artistic score begins with the moment the 1st Vaulter touches the surcingle, pad or Horse and ends with the time **limit**.
- The maximum score is 10 points. Scoring may be in tenths.
- In the Squad Competition 1 assisted mount and 1 assisted dismount from the ground are allowed without penalty in canter rounds. Each additional occurrence of assisted mount and/or dismount from the ground will incur 0.5 deduction from the **overall** artistic score.

4.6 SQUAD FREE TEST

C Grade (CVI 1*), B Grade (CVI 2*) and A Grade (CVI 3*) levels.

STRUCTURE 50%	Variety of exercises <ul style="list-style-type: none"> • A ratio between static and dynamic exercises. • A ratio between single-, double-, and triple- exercises. • Selection of exercises, positions and transitions from different structure groups 	C1	25%
	Variety of positions <ul style="list-style-type: none"> • Variety in the positions of exercises in relation to the Horse and in the direction of movements. • Balanced use of space; use of all areas of the Horse's back, neck and croup, including ground jumps. • Equal participation of all Vaulters, not overuse any one or two Vaulters. 	C2	25%
CHOREOGRAPHY 50%	Unity of Composition <ul style="list-style-type: none"> • Smooth transitions and movements demonstrating connection and fluidity. • Avoidance of an empty Horse. • A selection of elements and sequences to be in harmony with the Horse. • Exercises not overweighing the Horse. 	C3	20%
	Music Interpretation <ul style="list-style-type: none"> • Deep engagement to a fully developed musical concept. • Captivating Interpretation of music. • High variety of expression in answer to different and changing musical elements. • Complexity of body language and multi-directional gestures and moves. 	C4	20%
	Creativity and Originality <ul style="list-style-type: none"> • Use of unique elements, sequences, transitions, positions and combinations of exercises • Highlights • Individuality 	C5	10%

Squad Free Test for E Grade level

C1 – Structure Groups (45%)

Static moves					Dynamic moves				
1	2	3	4	5	6	7	8	9	10
Sitting Kneeling Lying Bench Hanging	Scale Splits (Supple)	Supported Backbend	Standing Head up	Standing Head down	Jumps	Cartwheels Swings	Roll Turn Somersault (Rotation)	Mount Dismount	Ground Jump
2	1	1	1	1	0	1	2	1	0

C2 – Direction and Position (45%)

DIRECTION	PERFORMED	POSITION	PERFORMED
FWD (0.5)		NECK (1.0)	
BWD (1.0)		HANDLES (1.0)	
INSIDE (1.0)		CROUP (1.0)	
OUTSIDE (1.0)		BACK (0.5)	
FRONT TO BACK (1.0)		LOOPS (1.0)	
SIDE TO SIDE (1.0)			

C3 – Choreography (10%)

CHOREOGRAPHY	COMMENTS:	
Smooth transitions		
Freedom of movement		
Interpretation of music		
Harmony with the horse		

Squad Free Test for D Grade level

C1 – Structure Groups (40%)

Static moves					Dynamic moves				
1	2	3	4	5	6	7	8	9	10
Sitting Kneeling Lying Bench Hanging	Scale Splits (Supple)	Supported Backbend	Standing Head up	Standing Head down	Jumps	Cartwheels Swings	Roll Turn Somersault (Rotation)	Mount Dismount	Ground Jump
2	1	1	1	1	0	1	2	1	0

C2 – Direction and Position (40%)

DIRECTION	PERFORMED	POSITION	PERFORMED
FWD (0.5)		NECK (1.0)	
BWD (1.0)		HANDLES (1.0)	
INSIDE (1.0)		CROUP (1.0)	
OUTSIDE (1.0)		BACK (0.5)	
FRONT TO BACK (1.0)		LOOPS (1.0)	
SIDE TO SIDE (1.0)			

C3 – Choreography (20%)

CHOREOGRAPHY	COMMENTS:	
Smooth transitions		
Freedom of movement		
Interpretation of music		
Harmony with the horse		

4.7 INDIVIDUAL FREE TEST B GRADE (CVI 2*) AND A GRADE (CVI 3*) LEVEL

STRUCTURE 35%	Variety of Exercises <ul style="list-style-type: none"> The ratio between static and dynamic exercises. Selection of exercises, positions and transitions from different structure groups/groupings. 	C1	20%
	Variety of Positions <ul style="list-style-type: none"> Variety in the positions of exercises in relation to the Horse and in the direction of movements. Balanced use of space, use of all areas of the Horse's back, neck and croup, including ground jumps to the inside and the outside of the Horse. 	C2	15%
CHOREOGRAPHY 65%	Unity of Composition <ul style="list-style-type: none"> Selection of elements and sequences in Harmony with the Horse. Smooth transitions and movements demonstrating connection and fluidity. High complexity of elements, sequences, transitions, positions and combinations of exercises. Capacity to control and link movements and positions in an unstable equilibrium. Freedom of movement. 	C3	35%
	Music Interpretation <ul style="list-style-type: none"> Deep engagement to a fully developed musical concept. Captivating Interpretation of music. High variety of expression in answer to different and changing musical elements. Complexity of body language and multi-directional gestures and moves. 	C4	30%

4.8 INDIVIDUAL FREE TEST C GRADE (CVI 1*) AND CHILDREN (12 – 14) AT B GRADE (CVI 2*)

STRUCTURE 55%	Variety of Exercises <ul style="list-style-type: none"> The ratio between static and dynamic exercises. A selection of exercises, positions and transitions from different structure groups. 	C1	30%
	Variety of Positions <ul style="list-style-type: none"> Variety in the positions of exercises in relation to the horse and in the direction of movements. Balanced use of space, use of all areas of the horse's back, neck and croup Including ground jumps to the inside and the outside of the Horse. 	C2	25%
CHOREOGRAPHY 45%	Unity of Composition <ul style="list-style-type: none"> Selection of elements and sequences in harmony with the Horse. Smooth transitions and movements demonstrating connection and fluidity. Capacity to control and link movements and positions in an unstable equilibrium. Freedom of movement. 	C3	35%
	Music Interpretation <ul style="list-style-type: none"> Deep engagement to a fully developed musical concept. Captivating Interpretation of music. High variety of expression in answer to different and changing musical elements. Complexity of body language and multi-directional gestures and moves. 	C4	10%

Individual Free Test for E Grade level

C1 – Structure Groups (45%)

Static moves					Dynamic moves				
1	2	3	4	5	6	7	8	9	10
Sitting Kneeling Lying Bench Hanging	Scale Splits (Supple)	Supported Backbend	Standing Head up	Standing Head down	Jumps	Cartwheels Swings	Roll Turn Somersault (Rotation)	Mount Dismount	Ground Jump
2	1	1	1	1	0	1	2	1	0

C2 – Direction and Position (45%)

DIRECTION	PERFORMED	POSITION	PERFORMED
FWD (0.5)		NECK (1.0)	
BWD (1.0)		HANDLES (1.0)	
INSIDE (1.0)		CROUP (1.0)	
OUTSIDE (1.0)		BACK (0.5)	
FRONT TO BACK (1.0)		LOOPS (1.0)	
SIDE TO SIDE (1.0)			

C3 – Choreography (10%)

CHOREOGRAPHY	COMMENTS:	
Smooth transitions		
Freedom of movement		
Interpretation of music		
Harmony with the horse		

Individual Free Test for D Grade level

C1 – Structure Groups (40%)

Static moves					Dynamic moves				
1	2	3	4	5	6	7	8	9	10
Sitting Kneeling Lying Bench Hanging	Scale Splits (Supple)	Supported Backbend	Standing Head up	Standing Head down	Jumps	Cartwheel s Swings	Roll Turn Somersault (Rotation)	Mount Dismount	Ground Jump
2	1	1	1	1	0	1	2	1	0

C2 – Direction and Position (40%)

DIRECTION	PERFORMED	POSITION	PERFORMED
FWD (0.5)		NECK (1.0)	
BWD (1.0)		HANDLES (1.0)	
INSIDE (1.0)		CROUP (1.0)	
OUTSIDE (1.0)		BACK (0.5)	
FRONT TO BACK (1.0)		LOOPS (1.0)	
SIDE TO SIDE (1.0)			

C3 – Choreography (20%)

CHOREOGRAPHY	COMMENTS:	
Smooth transitions		
Freedom of movement		
Interpretation of music		
Harmony with the horse		

4.9 PAS-DE-DEUX FREE TEST

C Grade (CVI 1*), B Grade (CVI 2*) and A Grade (CVI 3*) levels

STRUCTURE 50%	Variety of Exercises <ul style="list-style-type: none"> A ratio between static and dynamic exercises. Selection of exercises, positions and transitions from different structure groups Only double exercises, mounts and dismounts considered 	C1	25%
	Variety of Positions <ul style="list-style-type: none"> Variety in the positions of exercises in relation to the horse and in the direction of movements. Balanced use of space, use of all areas of the horse's back, neck and croup, including ground jumps. A balance in the different positions of the two Vaulters. 	C2	25%
CHOREOGRAPHY 50%	Unity of Composition <ul style="list-style-type: none"> Smooth transitions and movements demonstrating connection and fluidity. A selection of elements and sequences to be in Harmony with the Horse. Avoidance of an empty Horse. 	C3	20%
	Music Interpretation <ul style="list-style-type: none"> Deep engagement to a fully developed musical concept. Captivating Interpretation of music. High variety of expression in answer to different and changing musical elements. Complexity of body language and multi-directional gestures and moves. 	C4	20%
	Creativity and Originality <ul style="list-style-type: none"> Use of unique elements, sequences, transitions, positions and combinations and exercises. Highlights. Individuality. 	C5	10%

Pas-de-Deux Free Test for E Grade level

C1 – Structure Groups (45%)

Static moves					Dynamic moves				
1	2	3	4	5	6	7	8	9	10
Sitting Kneeling Lying Bench Hanging	Scale Splits (Supple)	Supported Backbend	Standing Head up	Standing Head down	Jumps	Cartwheels Swings	Roll Turn Somersault (Rotation)	Mount Dismount	Ground Jump
2	1	1	1	1	0	1	2	1	0

C2 – Direction and Position (45%)

DIRECTION	PERFORMED	POSITION	PERFORMED
FWD (0.5)		NECK (1.0)	
BWD (1.0)		HANDLES (1.0)	
INSIDE (1.0)		CROUP (1.0)	
OUTSIDE (1.0)		BACK (0.5)	
FRONT TO BACK (1.0)		LOOPS (1.0)	
SIDE TO SIDE (1.0)			

C3 – Choreography (10%)

CHOREOGRAPHY	COMMENTS:	
Smooth transitions		
Freedom of movement		
Interpretation of music		
Harmony with the horse		

Pas-de-Deux Free Test for D Grade

C1 – Structure Groups (40%)

Static moves					Dynamic moves				
1	2	3	4	5	6	7	8	9	10
Sitting Kneeling Lying Bench Hanging	Scale Splits (Supple)	Supported Backbend	Standing Head up	Standing Head down	Jumps	Cartwheels Swings	Roll Turn Somersault (Rotation)	Mount Dismount	Ground Jump
2	1	1	1	1	0	1	2	1	0

C2 – Direction and Position (40%)

DIRECTION	PERFORMED	POSITION	PERFORMED
FWD (0.5)		NECK (1.0)	
BWD (1.0)		HANDLES (1.0)	
INSIDE (1.0)		CROUP (1.0)	
OUTSIDE (1.0)		BACK (0.5)	
FRONT TO BACK (1.0)		LOOPS (1.0)	
SIDE TO SIDE (1.0)			

C3 – Choreography (20%)

CHOREOGRAPHY	COMMENTS:	
Smooth transitions		
Freedom of movement		
Interpretation of music		
Harmony with the horse		

4.10 C1-VARIETY OF EXERCISES – Individuals

The individual free test should include a great variety of structure groups and/or individual exercises, demonstrating the broad technical and physical capability of the Vaulters.

C1 structure groups as well as individual exercises (as defined in the Code of Points) are assigned to groups- Each group contains multiple structure groups which represent a similar technical or physical capability.

Basic Score 10 for C1

A 10 is given if the minimum requirement for each defined group is met. It is the artistic freedom of each Vaulters to show more exercises from the defined groups #1 to #10.

C1 is a calculated score based on the definition of the minimum requirements for the score of 10, taking any possible deductions or deviations from the score 10 into account, where applicable. (See below defined scoring rules and defined deductions).

With regards to E Grade and D Grade (where the Free Tests are performed in the walk) no jumping is allowed and, as such, no ground jumps are allowed either.

C1 Groups

Group #1 to #5 represent static exercises; Group #6 – #10 represent dynamic exercises. It is possible that one exercise is counted for more than one group.

Group #	Structure group / Exercises include	Relates to structure groups within code of points	Comments	Min requirements
1	Sit Hanging Knee Bench (including flag etc) Lie (on chest, front, side, back etc)	1.1 1.6 – 01 only 1.2 1.4 1.7	Splits & lying exercises which show suppleness (e.g. splits in lying position) can be counted to group #2	1 exercise
2	Represents exercises which show suppleness of the upper body, hips and/or legs Scales Standing exercises (if one leg is raised horizontal or higher) Splits (in sitting or lying positions)	1.4-03 to 1.4-04 1.4-08 to 1.4-13 1.3-05 to 1.3-06 D and R only 1.1-04 only	Scales & standing exercises are only counted into group #2 if one leg is in at least in a horizontal position or higher. Standing & split exercises can also be counted into group #4 if requirement for it is fulfilled.	1 exercise

3	Support exercises Backbend (bridge)	1.5 1.3-10 only		1 exercise
4	Stand exercises Head up	1.3-01 to 1.3-09	2 different stand exercises must be shown. Different directions Stand on both legs facing sideways in or outside is the same.	1 exercise
5	Stand exercises Head down Hanging exercise (shoulder hang)	1.3-12 to 1.3-18 1.6-02 only		1 exercise
6	Jumping exercises (on horse)	2.1-01 to 2.1-03	A jump is counted into group #6 when the DOD is at least a M. If the jump is shown with half a turn then it is also counted to group #8.	1 exercise
7	Swinging exercises (including any kind of leg circle and free high kicks (2.2-06) Cartwheels – movements rotating around sagittal axis of the body (may be supported by lower arm, hands or through the shoulder etc) Shoot up (on the horse)	2.2 2.4 2.8		2 exercises
8	Turns – movements rotating around the body's longitudinal axis Rolls – movements rotating around the lateral axis Jump through handstand sideways to chest roll Somersaults Handsprings	2.3 2.1-03 2.7 2.6	A turn is counted when at least a 180 degree turn. Turns can be counted in combination with exercises of other groups etc. Jumps with a half turn are counted into group #6 and group #8. 2.1-03 is counted as a jump as well as a roll (chest roll)	2 exercises

9	Mounts and dismounts with DOD of at least D		Dismounts with DOD of at least D will count into group #9 as well as in the respective other grouping.	Mounts 0.5 Dismounts 0.5
10	Ground Jump	3.1 to 3.7		1 x inside 0.5 1 x outside 0.5

C1 - Scoring Rules

- One exercise may satisfy the requirements for more than one group (e.g. ground jump around the handle would be counted in group #10 and #8, e.g. one-legged stand with other leg raised to horizontal or higher would be counted in group #2 and group #4)
- A static exercise must be held for 3 canter strides or 4 walk counts (strides) to be counted in a group.
- The mount on will be counted for the exercise shown at the end position (Please refer to the Code of Points 3.1 to 3.7), which can include a dynamic element as well. A mount on may count into more than one structure group, if applicable. (e.g. mount on with a roll into a kneeling position is counted into group #8 and group #1).
- A dismount will be counted for the dynamic structure group it belongs to (please refer to Code of Points 4.1 – 4.4). It is possible that a dismount may count into more than one structure group, if applicable.
- Mounts and Dismounts if shown with a DOD of at least D will count into group #9 as well.
- Where the requirement is to show more than one exercise, the Vaulters must select two different exercises from the group (e.g., stand forward and stand backwards on both legs do not represent 2 different exercises of group #4).
- Overuse of one exercise or of one group compared to other exercises or groups (e.g., showing multiple cartwheels) may result in a deduction from the C1 score.

Deductions:

Overuse of a group (if exercises are picked predominately more than one group compared to the other groups selected)	0.50 to 1 point
Deviation from the expected ratio between static and dynamic exercises shown exceeds approx. a 40:60 / 60:40 ratio	0.50 to 1 point
Missing group (no exercise for a defined group is shown)	1 point for each group not shown
Missing min number of exercises shown per group	0.50 per exercise missing

4.11 C2 – VARIETY OF POSITION – Individuals

The individual free test should include a great variety of positions in relation to/on the horse and directions of movements in relation to the Vaulters' body. The free test should also show a balanced use of space on the horse.

Base Score 10 for C2

A 10 is given if all required directions (6) and all required positions (6) are shown at least one time in the individual free test C2 is a calculated score based on the definition of the minimum requirements for the score of 10, taking any possible deductions or deviations from the score 10 into account, where applicable (see below defined scoring rules and defined deductions).

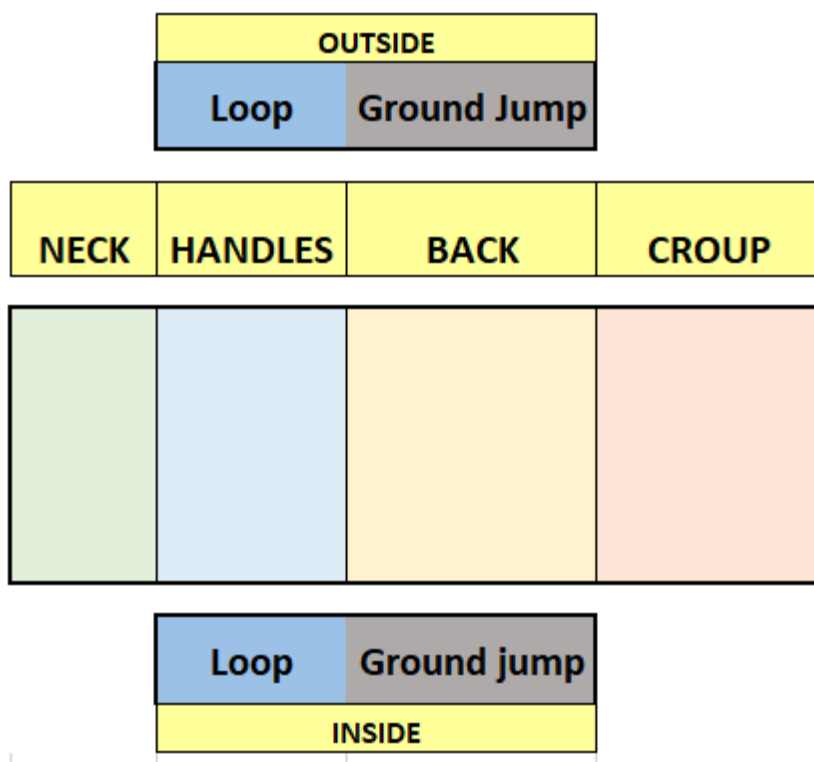
Required Directions

	Direction	Definitions as per code of points	Comment	Relates to
1	Forward	Vaulter is facing in the same direction as the horse		Static exercise
2	Backward	Vaulter is facing in the opposite direction of the horse		Static exercise
3	Sideway in	Vaulter is facing towards the centre of the circle		Static exercise
4	Sideways out	Vaulter is facing towards the outside of the circle		Static exercise
5	Forward/Backwards	Movement along the spine of the horse	e.g. roll forward or backwards	Dynamic exercise
6	Inward/Outward	Movement across the spine of the horse	e.g. cartwheel on the grip from the outside to the inside jump with a ½ turn in or out	Dynamic exercise

Required Positions

	Position	Comment
1	Neck	Neck is counted if the centre of gravity is on/over the neck
2	Handles	Handles is counted if the centre of gravity is over the handles or on/over the surcingle
3	Back	Back is counted if the centre of gravity is over the back of the horse (saddle position)
4	Croup	Croup is counted if the centre of gravity is over the croup
5	Inside	Counted if the exercise is either an inside ground jump or an exercise in the inside loop
6	Outside	Counted if the exercise is either an outside ground jump or an exercise in the outside loop

Graphic horse positions



C2 Scoring Rules:

1. One static exercise is counted for at least one position and one direction.
2. One dynamic exercise may be counted for its start position, end position and one direction.
3. The direction of a static exercise is determined if more than 70% of the body is facing that direction (measured by shoulder and hip axis).
4. A dismount has one start position and a dynamic direction (e.g. roll forward from knee position on back, position #3 and direction #5).
5. Mount on has one end position and may have one static and one dynamic direction (e.g. mount on into Prince backwards – position #3 and direction #6 and #2, e.g. mount on Prince, position #3 and direction #1).
6. For each direction and position not shown in the freestyle a deduction will be given.
7. The predominant use of one direction or one position will result in a deduction.
8. It is expected that the position “back” will be used more often than other positions on the horse Reason: The back is often the start and end position of dynamic exercises, and the neck and surcingle area have less carrying power and should not be overused). A ratio of more than 1:5 will be considered an overuse of the back position and will result in a deduction.

Deductions:

For each required direction and position not covered in the individual freestyle	1.0 point
Overuse of one direction or position in relation to the total number of exercises shown ratio over 1:3 Back position ratio over 1:5	Up to 1 point

4.12 C 1 - VARIETY OF EXERCISES (Squad)

The squad freestyle should include a great variety of Structures and Combinations.

Structures – the Groups listed under C1 groups should be shown.

Combinations – the Combinations below should be shown:

- **Single exercises:** only one Vaulters on the horse
- **Double exercises:**
 - Double supporting exercises: one Vaulters supports a significant part of the weight of the other one
 - Double combined exercises: two individual exercises performed at the same time, with little or no weight of one Vaulters supported by the other one
- **Triple exercises:**
 - Triple supporting exercises: two Vaulters support a significant part of the weight of another one the weight of the third Vaulters (flyer) is mainly supported by one or two others
 - Triple semi-combined exercise: a supported double exercise in combination with a single exercise
 - Triple combined exercises: three individual exercises performed at the same time, with little or no weight of any Vaulters supported by the others

For an excellent Variety in Structure the following aspects are also considered:

- excellent complexity: Double or Triple exercises with a very high demand on complexity of the posture and/or balance of the supporting base (e.g. free standing base, or flying exercise supported by standsplit)
- excellent coordination: Double or Triple exercises with high demand on coordination between the Vaulters (complex build up/build down, combination of simultaneous complex dynamic exercises)
- excellent supporting or stabilizing sequences: sequences where the supporting or stabilizing base executes a change in posture, Level and/or Direction while supporting.

4.13 C2 – VARIETY OF POSITIONS - Squad

The Squad freestyle should cover a great variety of positions, direction and levels, with fairly even participation of all Vaulters in the various roles.

Positions – all positions listed under C2 should be used

Directions – all directions listed under C2 should be shown

Levels – all Levels below should be shown:

- **Low Level:** lying, sitting, support and similar
- **Medium Level:** kneeling, bench and similar
- **Upper Level:** high bench, stand and similar

For an excellent variety of position, the level below is also considered:

- **Aerial Level:** any move in which the whole body of the flyer is higher than the head of the upper level supporting base.
- **Examples:** static or dynamic flying exercise on standing base, where the body of the flyer is higher up than the head of the base.

Roles – the roles below should be spread fairly evenly among the squad members:

- **Supporting base:** supporting the weight of another Vaulters
- **Stabilizing base:** stabilizing the supporting base
- **Flyer:** weight of the Vaulters is mainly supported by one or two other others
- **Individual performer:** showing an individual exercise with very little or no weight supported by another Vaulters.

4.14 C3 – UNITY OF COMPOSITION - Individuals, Squads and Pas-de-Deux

Basic scores

10	Excellent Excellent selection of elements and sequences continuously demonstrating a fluid connection in harmony with the horse
6	Satisfactory Appropriate selection of elements and sequences mainly demonstrating a fluid connection in harmony with the horse
3	Fairly bad Poor selection of element and sequences rarely demonstrating a fluid connection in harmony with the horse
0	No harmony with the horse

4.15 C4 – MUSIC INTERPRETATION - Individuals, Squads and Pas-de-Deux

Basic Scores

Base score	Description	Observation
Up to 10 points	<ul style="list-style-type: none"> Deeply engaged vaulter/s Captivating interpretation of the music High level and variety of expression in answer to different musical elements Incarnation of a character or the music for the vaulter/s 	<ul style="list-style-type: none"> Vaulter/s immerse/s him/themselves in the music ad performance is deeply linked with the music Performed moves and sequences that serve the artistic concept Creative body language with complex, multi directional gestures ad moves (conveying/ expressing/communicating) the concept/musical universe Performance is adjusted to changes in the rhythm, tempo and style within the music when they occur. Sequences of elements and moves continuously matching the music Vaulter/s is/are very expressive, generous and totally committed throughout the performance ad show variety in interpretation, presence and emotional engagement
Up to 8 points	Engaged vaulter/s	Artistic concept can be clearly identified and recognized during most parts of the performance

	<ul style="list-style-type: none"> Significant interpretation of some musical elements and matching body language Good level of expression in conjunction with musical elements and good variety 	<ul style="list-style-type: none"> Artistic concept is outlined through the moves and body language The performance is mostly adjusted to changes in rhythm, tempo or style within the music when they occur Vaulter/s occasionally show convincing facial expressions, gestures and body language matching the music and artistic concept Interpretation is sometimes disconnected when performing highly complex elements or sequences Vaulter/s shows good expression, variety in interpretation and demonstrates some emotional engagement
Up to 6 points	<ul style="list-style-type: none"> Partially engaged vaulter/s Basic interpretation of musical elements Low level of expression with musical elements lacking variety 	<ul style="list-style-type: none"> Simple artistic concept can be identified but is only illustrated during a few parts of the performance Simple body language sometimes connected with the music. Mostly simple gestures shown during stable and static exercises Some moves are in line with the rhythm/beat/or melody of the music but the vaulter/s are not responding to changes in rhythm, tempo or style within the music When showing dynamic elements and complex move the focus is mostly on the execution of elements with little focus on the rhythm/tempo/melody of the music Vaulter/s show some expression but do not demonstrate emotional engagement
Up to 4 points	<ul style="list-style-type: none"> Executing vaulter/s Very limited/rudimentary and fairly poor interpretation of musical elements and body language 	<ul style="list-style-type: none"> An attempt in implementing an artistic concept but it is not clearly identifiable Simple body language and mostly not connected with the music The main focus is on execution of the elements and almost no focus on rhythm, tempo or melody of the music No expressive postures and moves
Up to 2 points	<ul style="list-style-type: none"> Inexpressive vaulter/s No interpretation of musical elements 	<ul style="list-style-type: none"> Artistic concept cannot be identified Very little body language and not matching the selected music No identifiable link with the music' No expression
0 points	No music is played	

4.16 C5 – CREATIVITY AND ORIGINALITY - Squads and Pas-de-Deux

Basic scores

10	Excellent - Many of the elements and sequences are unique and unusual. Some highlights
6	Satisfactory - Some of the elements and sequences are unique and unusual. One highlight
3	Fairly bad - Some individuality but no highlights
0	No individuality and no highlights

Deductions from Artistic Score – Squad Free Test:

Up to 0.50 points	For each additional assisted mount and/or dismount after the 1 st allowed
1 point	For any jumps performed in walk rounds
1 point	For any exercise, including the dismounts, commenced after the time limit (the bell) Not mounting again after a fall where the horse is empty – no final dismount
1 point	In D, C and B Grade more than 6 static triple exercises In E grade for any triple exercises Dress not compliant with Rules relating to Vaulters dress code
2 points	For each vaulter not performing at least one exercise in addition to the mount on in the free test

Deduction from Artistic Score - Individual Free Test:

1 point	For any jumps performed in walk rounds
1 point	For any exercises, including the dismount, commenced after the time limit Not mounting again after a fall where contact with the horse is lost – no final dismount
1 point	Dress not compliant with Rules relating to Vaulters dress code

Deduction from Artistic Score – Pas-de-Deux Free Test

1 point	For any jumps performed in the walk rounds
1 point	After the time limit, exercises or dismounts other than in progress at the time limit (the bell). Not mounting again after a fall where the contact with the Horse is lost – no final dismount
1 point	Dress not compliant with Rules relating to Vaulters dress code

3. TECHNICAL TEST

5.1 GENERAL

The five required Technical Exercises are listed below. New exercises may be found on the FEI website.

5.2 TECHNICAL TEST SCORES

Score		Coefficients
A	Horse Score	25%
B	Exercises	25%
C	Artistic	25%
D	Exercises	25%

5.3 REQUIREMENTS OF THE TECHNICAL TEST

The Technical Test consists of technical exercises and additional freestyle exercises chosen by the Vaulters. The Technical Exercises may be shown in any order.

- Individual Senior 3* vaulters must show all 5 of the technical exercises;
- Individual 2* Young vaulters must show 3 of the 5 technical exercises in any order. If more than the 3 technical exercises are shown, the 1st three performances will be scored as the technical exercises and any others thereafter will be counted as additional freestyle exercises.

5.4 SCORE FOR THE EXERCISES

Technical Exercises

For each technical exercise a score according to the scoring criteria is given. The maximum score for each Technical Exercise is 10 points. Scoring may be in tenths.

Specific faults for the Technical Exercises with penalties and deductions

1 point	<ul style="list-style-type: none"> • For each stride less than the 4 strides required for all static technical exercises. The strides are not counted before the exercise is set up or displayed (Letter C).
2 points	<ul style="list-style-type: none"> • A collapse on the Horse; • Repeating a technical exercise immediately after the first attempt; • If the horse does not canter (e.g. falls into the trot) during an exercise, the Vaulters may repeat the whole exercise for a score and will be penalized with a deduction of 2 points for repetition
Up to 3 points	<ul style="list-style-type: none"> • A collapse on the Horse.
Score 0	<ul style="list-style-type: none"> • For each technical exercise which is not performed • Coming off the horse during a technical exercise without the prescribed dismount • Repeating a technical exercise twice • Each exercise not performed in its entirety at the canter

If the Vaulters comes off the horse during a Technical Exercise the score for this exercise is Zero. In this case a repetition of the technical exercise is not possible.

Performance of additional Exercises

The quality of the performance of the additional exercises and transitions must be considered in the Score for Exercises as a separate score. These exercises will get a deduction as in the Free Test (average system).

Judging of the Performance begins with the moment the Vaulters touches the surcingle, pad or Horse and ends with the touching the ground after the final dismount of the Vaulters.

However, only the exercises shown or started before the end of the time limit will be considered for the total number of exercises.

The average of the deductions will be calculated to 3 decimals.

Deductions for falls

Falls

A fall is a movement out of control **which results in the Vaulters touching the ground**. Falls can be considered in 2 categories:

- Biomechanical: refers to the definition of “fall” (a movement out of control)
- Judicial: refers to the way the rules address or define “fall” and the manner of dealing with it according to the rules.

Falls will be recorded by the Exercise Judge on the score sheet by writing down an “F” plus the deduction and penalized from the performance score. The deduction for the fall is not averaged but deducted at the end. If a fall occurs during a technical exercise the score is zero for the technical exercise. No additional penalty for that fall will be taken against the performance score.

Falls in technical test are categorized in the table below:

Category	Description	Individual Tech Test
Fall 1a	An unexpected move in which the Vaulters come rapidly and without control to the ground caused by a loss of balance, landing out of balance and unable to maintain an upright equilibrium on both feet (no contact with the Horse/equipment) during or at the end of the test. The Horse is empty .	5.0
Fall 2a	Fall caused by a loss of balance, the Vaulters falls to the ground landing out of balance but is able to maintain an upright equilibrium on both feet (no contact with the Horse, equipment) during or at the end of the test. The Horse is empty .	3.0
Fall 3	Fall caused by a loss of balance the Vaulters comes rapidly off the Horse with only his/her feet touching the ground while still in contact with the Horse, pad or surcingle and remounts the horse. The Horse is not empty .	2.0
Fall 4	Ground jump with more than one touch down before remounting onto the Horse.	2.0

Fall 5a	After a dismount, the Vaulters is not able to maintain equilibrium on both feet and touches the ground with other parts of the body.	2.0
Fall 5B	After a dismount, the Vaulters is not able to maintain equilibrium on both feet and touches the ground with hand/s.	1.0

The falls are recorded on the score sheet by writing down a “F” and the deduction.

Time, Music and Bell

- In Individual (Technical Test) when the Vaulters loses contact with the Horse, the time and music are stopped – no bell. The test must be continued within 30 seconds;
- If the Vaulters is unable to continue immediately after a fall, the judge will ring the bell, the time and music will be stopped, and the test is interrupted. The test must be continued within 30 seconds after the signal to resume.

5.5 DESCRIPTION OF THE TECHNICAL EXERCISES AND SCORING CRITERIA

KNEELING FORWARD TO STAND BACKWARDS (Balance)

Stand backwards with static arm position.

Mechanics:

Kneeling forward on the Horse's back, behind the surcingle, with both lower legs parallel to each other and to the Horse's spine and with the legs hip-width apart. The upper body is in an upright position and the arms are in a free position.

The Vaulters springs into stand backwards behind the surcingle.

A 180 degrees rotation is completed prior to landing softly in a stand backwards. Arms must be static, in any position. (See description of compulsory exercise STAND for mechanics).

Stand is to be held for three canter strides. The Technical Exercise is completed after the 3rd canter stride. Faults after the 3rd canter stride will be marked as performance faults (e.g. fall within the 4th canter stride).

Essence:

Harmony with the Horse.

Balance and Posture at landing backwards.

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

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

Basic score:

10	<ul style="list-style-type: none"> Upon lading, erect upper body forming a vertical line through the shoulders, hips and ankles with knees in optimum extension and standing position in total balance
8	<ul style="list-style-type: none"> Upon landing, the upper body is near the vertical and the knees are extended at least 90 degrees
5	<ul style="list-style-type: none"> Upon landing, the upper body is about 45 degrees in front of the vertical, and the knees are extended less than 90 degrees
ZERO	<ul style="list-style-type: none"> No stand backward position is shown (not even for one stride) No spring into stand backwards from kneeling forwards, landing only on feet No spring into stand backwards from kneeling (turn of 90 degrees or less) Coming off the horse (fall) during the exercise (repetition is not possible)

Deductions:

Up to 1 point	<ul style="list-style-type: none"> Not landing with both feet simultaneously (one foot after the other)
1 point	<ul style="list-style-type: none"> For each missing canter stride
Up to 2 points	<ul style="list-style-type: none"> 180 degree turn not completed Step/s after landing

ROLL FORWARD FROM THE CROUP TO SEAT FORWARD ON THE NECK (Timing/Coordination)

The forward roll is a rotation around the lateral axis. During the roll movement, there are momentary points of contact between the body and the supporting area.

Mechanics:

The movement starts from kneeling forward on the croup or back pad. Both hands are flat on the pad or the croup. During the entire roll movement, the head remains centred and the Vaulters' spine follows the spine of the Horse. The legs are closed and stretched during the roll movement and open for the landing.

The final position is an upright seat facing forward on the Horse's neck. The legs are in front of the surcingle in full contact with the Horse's shoulder and the upper body is nearly in an upright position.

Essence:

Harmony with the Horse.

Coordination of the roll movement and balance.

Basic Score:

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

Deductions:

Up to 0.50 points	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> The legs are down in the final position, but not fully in contact with the Horse's shoulder
1 point	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Hand/foot touches the Horse
1 to 2 points	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Open legs during the roll Legs are in full contact with the horse's shoulder before the body is in an upright position (legs are pulling the body into an upright position giving the impression of a tilt movement and not a roll movement)
2 points	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Gripping the pad Hands take hold of the handles before the upper body is upright Movement is off centre

LOWER ARM STAND (Strength)

Mechanics:

The exercise is a head-down-stand supported by one lower arm and one hand with the Vaulters' body nearly 90 degrees to the horizontal line of the Horse.

Each hand holds a separate handle; the weight is mainly supported by the lower arm and is evenly spread out between handle to the elbow; lower arm flat on the pad. The elbow of the other arm is nearly vertical over the supporting hand, which is holding on top of the handle. The Vaulters' chest is facing either to the outside or the inside of the circle. If the exercise is performed on the lower right arm, then the Vaulters' chest is facing to the inside of the circle. If it is performed on the lower left arm, then the Vaulters' chest is facing to the outside of the circle. The shoulder line and pelvis of the Vaulters are in line with the longitudinal axis of the horse. The head is an extension of the longitudinal axis of the body. The Vaulters' legs are stretched up and closed for an optimum score. If the Vaulters' legs are in any other position, the maximum score will be 8 or lower. (see deductions)

To be held for three (3) canter strides. The count begins at the first static position of the legs.

- If the legs are closed, highest possible score 10
- If the legs are open and held static in any position/variation, highest possible score 8 (deduction of 2 points, see deductions)

Essence:

Harmony with the Horse

Balance and posture

Basic Scores:

10	<ul style="list-style-type: none"> • Straight longitudinal axis of the stable body from the shoulders to the feet, nearly at the vertical. Arms are holding while absorbing the movement of the canter. The knees, heels and toes of stretched and the legs stay together. Hips, knees and feet are facing correctly sideways (inside/outside)
9	<ul style="list-style-type: none"> • Minor deviation of the described body position. Slightly overstretched and/or slightly sagging waistline with little movement visible throughout the whole body • Hips are bent so that body is not vertical • Body turned, twisted or leaning to any side
7	<ul style="list-style-type: none"> • Medium deviation of the described body position • An arched back and/or visible sagging waistline with movement visible throughout the whole body • Hips are slightly bent so that the body is not vertical • Body turned, twisted or leaning to the side
5	<ul style="list-style-type: none"> • Major deviation of the described body position • An arched back and/or visible sagging waistline with movement visible throughout the whole body • Hips are clearly bent so that the body is not vertical • Body turned, twisted or leaning to the side
ZERO	<ul style="list-style-type: none"> • No lower arm stand position shown (not even for one stride)

Deductions:

Up to 1 point	<ul style="list-style-type: none"> Legs are not closed throughout (intention of the vaulter to hold legs together is visible, and legs are only held open for a short time)
1 point	<ul style="list-style-type: none"> Each missing center stride
2 points	<ul style="list-style-type: none"> Legs are held apart in any other static position than closed
3 points	<ul style="list-style-type: none"> Hand not held on top of handle

MOUNT TO REVERSE SHOULDER STAND (Jumping Force)

(May be shown as a mount or as a ground jump, inside or outside)

Mechanics:

The mount to reverse shoulder stand is an exercise starting from the ground by jumping with both feet from a forward position. The hands grip one handle. The knees, heels and toes stay close together from the moment the feet leave the ground. During the first part of the elevation, the center of gravity will move vertically away from the ground with the legs in a tuck position. While rising, the shoulders begin to move in the direction of the horse's back and the hips lift higher than the shoulders. The shoulder that is closer to the horse must land softly on the horse's back while the hips are moving further upward. In a fluent move one hand changes to the other handle so that each hand a separate handle. Immediately after the Vaulter's shoulder has landed, the hips, knees and feet are stretched up and out of the tuck position. The Vaulter's shoulders stay parallel with the axis of the shoulders of the horse. The Vaulter's chest is facing toward the horse's neck. Both upper arms are held close to the Vaulter's upper body. The final position is the reverse shoulder stand on the horse's back. This position must be reached within the third canter stride from the start of the jump phase. In the final position, the exercise is to be held for a minimum of two three canter strides with legs closed.

Essence:

Harmony with the horse

Coordination of movement and landing

Basic Scores:

10	<ul style="list-style-type: none"> Fluent movement with clearly visible rising centre of gravity with a soft landing on the horse's back within the 3rd canter stride. The reverse should stand is held for a min of 2 canter strides
8	<ul style="list-style-type: none"> Centre of gravity not rising immediately Vaulter lands on lower part of the shoulder blade and then moves into reverse shoulder stand position
7	<ul style="list-style-type: none"> The execution to reach the final position takes 4 canter strides
5	<ul style="list-style-type: none"> The execution to reach the final position takes 5 canter strides Executing the shoulder stand with open legs
4	<ul style="list-style-type: none"> Vaulter raises one leg after the other (90 degrees open or more) The execution to reach the final position takes 5 canter strides The final position is reached through lying sideways on the horse's side and from there to shoulder stand
ZERO	<ul style="list-style-type: none"> Vaulter is landing flat on their back on the horse's back, neck or surcingle before moving into reverse shoulder stand Landing in the shoulder hand position sideways before moving into reverse shoulder stand Final position is reached, but shoulder stand is not held for at least 1 full center stride

Deductions:

Up to 1 point	<ul style="list-style-type: none"> The upper arms are not held close to the upper body (executed on the lower arm) Legs not in tuck position In reverse shoulder stand the spine/pelvis is not parallel to the shoulder of the horse Briefly touching the surcingle to gain balance
1 point	<ul style="list-style-type: none"> For missing canter stride in the reverse shoulder stand Taking hold on both handles from the beginning
Up to 2 points	<ul style="list-style-type: none"> Vaulter's knees/feet are apart on the way up into the tuck position The leg touches the Horse or surcingle on the way up

STAND SPLIT BACKWARDS (Suppleness)

Stand Split backwards on the back of the Horse, both hands flat on the back/pad/croup.

Mechanics

The entire sole of the supporting foot is on the Horse's back. The stretched supporting leg is in line with the Horse's vertical axis. The stretched leg points upward and forms a line with the down leg. The shoulder of the Vaulter is parallel to the lateral axis of the Horse.

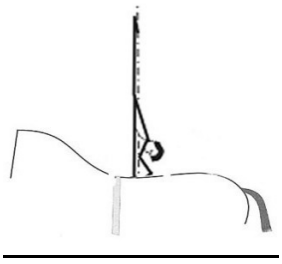
To be held for four (4) three (3) canter strides

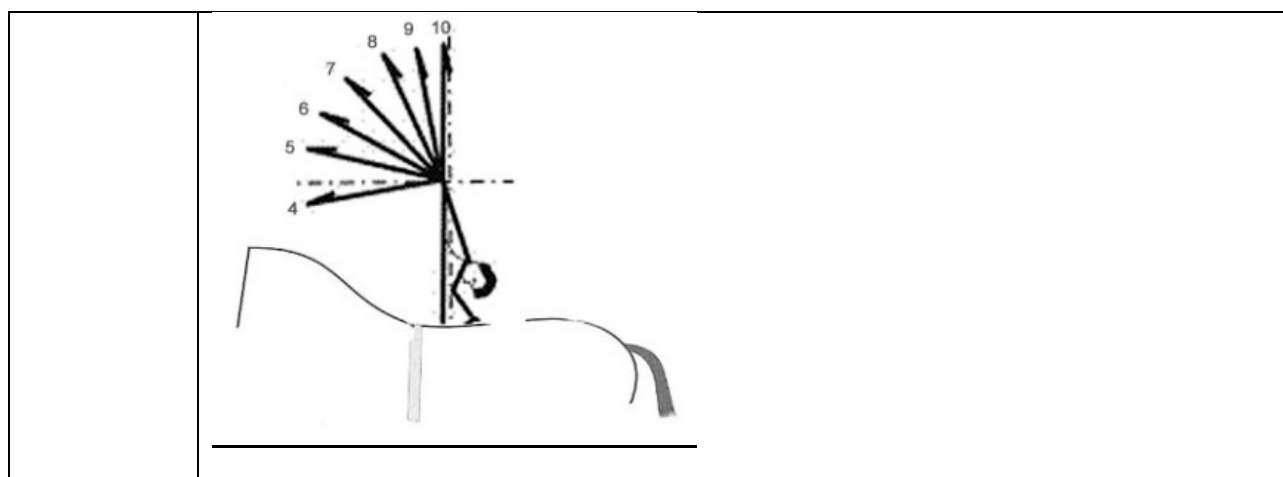
Essence:

Harmony with the Horse

Suppleness

Basic Scores

10	 <p>The angle between the legs is 180 degrees</p> <p>The angle between the upper body and the supporting leg is not more than 20 degrees</p>
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Deductions

1 point	<ul style="list-style-type: none"> For each missing canter stride
Up to 2 points	<ul style="list-style-type: none"> The centre of gravity is outside of the supporting area Shoulder axis is not parallel to the horizontal axis of the horse Supporting foot is in contact with the surcingle Gripping the pad

5.6 ARTISTIC SCORE

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

Judging the artistic score begins with the moment the Vaulter touches the surcingle, pad or horse and ends with the **time limit**.

The Artistic Score is judged on the following criteria:

STRUCTURE 40%	Selection of Elements/Sequences/Transitions Use of unique, original elements, sequences, transitions and/or high complexity of elements, sequences, transitions or a combination of them within the 6 sequences of the technical exercises.	T1	40%
CHOREOGRAPHY 60%	UNITY OF COMPOSITION Smooth transitions and movements demonstrating connection and fluidity of all exercises (technical exercises and additional exercises) shown within the technical test. Seamless integration of technical exercises into the technical test overall demonstrating efficiency, connection and fluidity. Selection of elements and sequences to be in harmony with the horse Balanced use of space and directions.	T2	30%

	MUSIC INTERPRETATION Deep engagement to a fully developed musical concept. Captivating Interpretation of music. High variety of expression in answer to different and changing musical elements. Complexity of body language and multi-directional gestures and moves.	T3	30%
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Deductions

1 point	<ul style="list-style-type: none"> For any exercise, including the dismount, commenced after the time limit Not remounting after a fall where the contact with the horse is lost – no final dismount
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T1 Scoring Individual Senior 3*

- The Technical Test is divided into six sequences, the first from the mount to the first Technical Exercises, 4 sequences from one Technical Exercise to the next one and finally from the last Technical Exercise to the dismount.
- Each of the sequence receives a score. This score represents the following criteria Difficulty and/or Originality and individuality of an element and/or sequences of elements and/or transitions
- If the vaulter starts immediately with the first Technical Exercises, the first sequence receives a score of 5.
- If a Technical Exercise is not performed (not shown at all), the missing sequence will be scored zero.

T1 Scoring Individual 2* Young Vaulters

- The Technical Test is divided into four sequences, the first from the mount to the first Technical Exercise shown, 2 sequences from one Technical Exercise to the next one, and finally from the last Technical Exercise to the dismount.
- Each of the four sequences receive a score. This score represents the following criteria: Difficulty and/or Originality and individuality of an element and/or sequences of elements and/or transitions.
- If the Vaulter starts immediately with the first Technical Exercise, the first sequence receives a score of 5.
- If any of the three required Technical Exercises are not performed (not shown at all), the missing sequence will be scored zero.

Example 1

.....					
	TE	TE	TE	TE	TE
S1	S2	S3	S4	S5	S6

	S1	S2	S3	S4	S5	S6	T1 Score
Complexity and/or Originality and/or Uniqueness of the sequence	5,5	6	8	7,5	4	6	6,167

The scores T1 to T3 will be written down on the score sheet and the scoring office will calculate it.

For Individual 3* Vaulters, the total score for T1 is the average of the 6 sequences calculated to 3 decimals.

For Individual 2* Young Vaulters, the total score for T1 is the average of the 4 sequences calculated to 3 decimals.

Base Score T1:

Up to 10	The sequence consists of one or more exercises/transitions where at least one meets the following requirements: <ul style="list-style-type: none"> • Very Complex and/or Original (very good to high) and/or R-Exercise is shown • Good to excellent connectivity
Up to 8	The sequence consists of one or more exercises/transitions where at least one meets the following requirements: <ul style="list-style-type: none"> • Complex and/or Original • Some to good connectivity depending on the complexity of the exercise shown.
Up to 6	The sequence consists of one or more exercises/transitions where at least one meets the following requirements: <ul style="list-style-type: none"> • Moderate complexity and/or originality • Shows some connectivity with no major disruptions (medium fluidity) E.g one transition to connect technical exercises but showing good connectivity, can lead to a positive score.
Up to 4	The sequence consists of one exercise or transition which is o Low complexity or originality <ul style="list-style-type: none"> • Represents low level of connectivity with some disruptions.
Up to 2	No additional exercises/transitions – no complexity in the sequence, major lack or no connectivity, including major disruptions between each technical exercise.

Number of Exercises required per base score:

Base Score	Number of Exercises
Up to 2	NO exercise or transition
Up to 4	ONE exercise or transition
Up to 6	ONE or MORE exercises or transitions where at least ONE meets criteria
Up to 8	ONE or MORE exercises or transitions where at least ONE meets increased criteria compared to “Up to 6”
Up to 10	ONE or MORE exercises or transitions where at least ONE meets increased criteria compared to “Up to 8”

Complexity: refers to the degree of difficulty of the exercise or the risk a transition may incur. Also, a combination of multiple transitions might represent a certain complexity within the technical test. E.g. Going from tech exercise “Knee forward to Stand Backwards” directly into “Stand Split backwards” represents a transition with some risk.

Originality: exercises, transitions and/or the combination of them which may be unique. Originality can also come from an artistic element supporting music interpretation.

Connectivity: refers to the smooth connection between two exercises or transitions where no interruptions can be seen and the harmony with the horse is sustained.

Note:

- After the bell, only the dismount will be evaluated for the last sequence.
- A late dismount is penalized with one point according to the Guidelines
- Lack of connectivity – disruptions can bring the score down.

ANNEX I*Code of Comments***Abbreviations that may be used by judges to give feedback**

Letter	Deduction	Description
C	1 point for each canter stride missing	Counting error in compulsories – basic seat, flag, stand; Counting error in technical test exercises – kneeling forward to stand backwards, stand-split backwards
K	1 point	Failure to kneel before flag or stand
N	1 point	Leaning on the Horse's neck without loss of form in flag
T	1 point for each timing fault	Rhythm failure in mill
D	1 point	For each landing other than on both feet
R	2 points	Repeating or retaking the handles once

Useful abbreviations:

AL – alignment	H – head	OH – off Horse	SK – suppleness
AB – arched back	HH – hit horse	PB – push back	TW – time wasted
A – arms	HM - harmony	PD – pad	TZ – toes
B – balance	HZ – hands	PK – pike	TG – touched ground
Co – collapse	KZ – knees	P - posture	TH – touched Horse
CD – come down	LH – lands heavily	Q – quick	TR - transition
CT – control	LD – late dismount	R - repeat	TI – turned in
D – dismount	L – legs	SC - scope	UE – uneven elevation
E – elevation	LA – legs apart	SK – security	UR – uneven rhythm
FT – feet	LT – late turn	SH - shoulders	UW – uneven width
F – form	MX - mechanics	SS – side seat	W – wrap
FK – frog kick	M – mount	SL – slow	X – extension
FH – front high	NC – not clear of Horse	ST – stiff	INT - interruption
G – ground jump	OC – off centre	SX - stretch	

ANNEX 2

Distribution of Judges

For each competition, the distribution of the judges could be fixed separately. The President of the Ground Jury and/or Technical Delegate must try to ensure that the judges get an opportunity to judge the various aspects of the Test, where possible.

If the Ground Jury consists of up to 4 Judges, each Judge will give one score.

If the Ground Jury consists of 3 judges, the following will apply:

Compulsory Test	Free Test	Technical Test
Horse – Judge A	Horse – Judge A	Horse – Judge A
Exercises – Judge B	Technique – Judge B	Exercises – Judge B
Exercises – Judge C	Artistic – Judge C	Artistic – Judge C
Exercises - Average score of Judge B and C	Technique – Judge B	Exercises – Judge B

If the ground jury consists of 2 judges, one judge will give artistic and one judge will give technique which will be calculated by 2 and both judges will give a horse score which will be averaged. **This should only apply in extreme circumstances and wherever possible 3 judges should be used.**

Dispensation to use 2 judges and / or less than the minimum requirements as listed below can be requested from the NEC for special circumstances or very small entries at Provincial Graded shows.

A judge should be used to judge on all days of a particular Event. If there is good reason to only use a judge for part of the event, dispensation must be requested from the NEC with motivation.

E Grade Competitions

E grade must have a minimum of two judges at all Provincial shows.

If two judges are used, both judges will judge Exercises in the Compulsory Test and both judges will give a walk horse score (which will be averaged). For the Free Test, one judge will judge performance and one judge will judge artistic. Both judges will give a horse score which will be averaged.

If three judges are used, one judge will judge performance, one judge artistic and one judge walk horse.

D Grade Competition

D grade must have a minimum of three judges at all Provincial shows.

Two judges will judge compulsories and one judge for canter horse score. For the Free Test, there will be one judge for technique, one judge for artistic, and one judge for walk horse score.

Other Competitions

C grade must have a minimum of three judges (1* Judge for Horse; 2* Judges or higher for Exercises and Free Test Exercises) at all graded shows.

B grade must have a minimum of three judges (2* Judge or higher) at all Provincial graded shows.

A grade must have a minimum of three judges (3* Judge or National Judge) at all Provincial graded shows.

At all Provincial Championships there must be a minimum of three judges for D to A Grade (Technique, Artistic, Technical (A Grade) and horse scoring.

E Grade will be a minimum of two judges, one judge will judge performance and one judge will judge artistic. Both judges will give a horse score which will be averaged.

SA National classes must have a minimum of four judges for C to A grade. E and D grade must use three judges with two judges judging technique/performance and one judge artistic and one judge judging walk/canter horse score.

Where possible, an international Judge should be invited to judge at the Championships.

See the Judges Criteria and Guidelines (www.vaultingsa.co.za).