



Tarago Sporting Association Incorporated (TSAI) Training
Dressage Rules & Regulations 2013

"Anything forced and misunderstood can never be beautiful"
Xenophon 400 BC

Principle #1

All TSAI events adhere to the requirements of the Royal Society for Prevention of Cruelty to Animals policies and procedures.

Principle #2

Horses are to be treated with dignity, respect, and compassion.

Principle #3

Horses must be presented as sound in both body and mind.

Principle #4

The preferred way of going is natural, correct, and without exaggeration.

Principle #5

Shoeing is intended only for the protection of the foot and its structure.
Barefoot horses are both welcomed and encouraged where practical.

Principle #6

Handlers & riders are expected to use training techniques and equipment that conform to the highest humane standards.

Principle #7

Exhibitors have a duty to conduct themselves in an orderly, responsible and sportsmanlike manner.

Principle #8

The TSAI is affiliated with BitlessInc and welcomes and encourages Bitless and Bridle less riding.

Chapter 1: Objects and General Principles of TSAI Training Dressage

101 Object of TSAI Training Dressage

- The **object of TSAI Training Dressage** is the ongoing education of horse and rider.
- The **result of TSAI Training Dressage** is a calm, supple, loose and flexible horse who is confident, attentive and keen. These qualities result in perfect understanding between horse and rider.

- These qualities are recognised by:

freedom and regularity of the gaits.

harmony, lightness and ease of the movements.

balance of the forehand and the engagement of the hindquarters, resulting in impulsion.

acceptance of the rider and tack, with confidence and cooperation throughout and without any tenseness or resistance.

- The horse gives the impression of doing what is requested of him on his own accord.
- The horse is confident and attentive, cooperating with the rider, maintaining straightness on a straight line and bending accordingly on curved lines.

102 Principles of TSAI Training Dressage

- All gaits show purity, freedom, regularity, suppleness, and activity, with looseness and balance.
- The hindquarters are active responding to the subtle aids of the rider, thereby giving life and spirit to the whole of the horses' body.
- The horse displays a natural and harmonious balance emotionally, mentally and physically.
- The horse responds with calmness, ease and precision, resulting in lively impulsion and flexibility.
- The horse is visibly free from the effects of inaccurate aids of the rider.
- In all work, even at the halt, the horse is "on the aids" with forward intention.
- The horse moves under the weight of the rider, away from the leg and into the required outline.
- If a bridle is worn, a horse is "in the bridle" when he accepts light and soft contact.
- The horse is in the required outline regardless of if a bit or bridle is worn or not, when;
 - the neck is raised and arched according to the stage of training and the extension or collection of the gait.
 - the head is slightly in front of the vertical, with a relaxed poll being the highest point of the neck.
- Cadence is the natural result of harmony between horse and rider showing balance, impulsion and fluid yet distinctive steps.
- Cadence is shown in all variation of gaits and throughout exercises and movements.
- Purity of the gaits is fundamental to dressage.

Chapter 2: TSAI Training Dressage Judging Terms explained

The following is an explanation of the comments that may be used on the Judging sheets.

Above the bridle (only when a bridle is used)

- A head position which causes the horse to avoid acceptance of the contact by putting his muzzle forward and upward, also usually retracting the poll.
- Bulging is evident at the base of the neck, with overdevelopment of the underside of the neck.

Activity

- Energy, vigour or liveliness shown through a calm, peaceful demeanour.

Against the bridle/aids

- The horse becomes rigid or unyielding in the back, neck, head or jaw.
- Due to rider error.

Alignment

- The lining up of the horse's body parts from tail to poll.

Balance

- Harmonious distribution of the collective weights of horse and rider where the support of the core muscles is proportionally distributed through the 4 corners of the body allowing the horse to move with freedom.
- No matter the stage of development of the horse, the horse is fluid and straight and supple with ease and regularity.

Basics

- Correct foundation of the progressive training of the horse, independent of the execution of specific test movements.
- Correctness of the basics is indicated by improvement in
 - the quality of the gaits.
 - the gymnastic ability and physique of the horse.
 - co-operation between horse and rider.

Beat

- A footfall within a gait.
- A hoof, or pair of hooves, striking the ground.
- By this definition, the walk has four beats, the trot two, and the canter three.

Behind the Bridle/Behind the Aids/Behind the Leg

- the horse retracts or shrinks back from the bit/contact, avoiding stepping forward into the contact.
- The horse does not go forward into the rider's hand due to discomfort or rider error.
- The head may or may not be behind the vertical.

Behind the Vertical

- The head position in which the horse's nostrils fall behind the imaginary vertical line dropped from the horse's eye (i.e. chin toward the chest).
- NOT the same as behind the bridle.

Bend

- The laterally arced position in which the horse's body appears to form an even

curve from tail to poll.

- Examples of faulty bend are bending only at the base of the neck, toward the wrong direction, or in the quarters.

Biomechanics

- The application of the principles and techniques of physical mechanics to the structure, function, and capabilities of the horse and rider.
- “The way that muscles move bones to produce and sustain various forms of action; as regards the horse, mainly locomotion; as regards the rider, mainly position and giving of gait.” (Baron H. von Blixen-Finecke)

Blocked

Impaired in function and elasticity due to emotional distress, muscular rigidity or confusion.

Bobbing

- A rhythmic up-and-down or backward and forward action of the horse’s head and neck that is not part of the normal mechanics of the gait.
- It may be caused by the past use of gadgets, by constraint, or by lameness.

Broken Neckline

- The horse is artificially flexed at the third vertebra.
- The top of the horse’s neck from the poll to the third vertebra is flat.
- The horse is put in a false frame.

Cadence

- The marked accentuation of the tempo and (musical) beat arising from spring and elasticity.

Camped

- The hind legs placed out behind the horse’s body; not engaged.
- Not to be confused with “parked” when used in reference to the halt.

Carriage

- The posture of the horse.

Chewing the Bit (only when using a bit)

- Movement of the horse’s mouth when gently and softly mouthing the bit often causing secretion of saliva for a wet mouth due to relaxation of the jaw but ONLY when the whole horse’s body shows relaxation.
- The horse is released in the poll.
- Not to be confused with a snapping or grinding of the teeth and /or with snapping of the teeth due to tension of the horse or rider.
- It is acceptable if the clicking of a horse’s teeth is in time to the horse’s movements and if the horse’s body shows relaxation.

Clarity

- Marked distinction between the footfalls of a gait.

Closed or Square Halt

- The horse is secure in balance and attitude.
- Hind legs are sufficiently under the body.

Collected/Collection

- Relative to working and medium gaits, the strides are shorter (yet powerful) and higher in the wither and shoulder. There is a shift of weight to the hindquarters and the strides are shorter and elevated.

- The outline of the horse appears shorter from hip to poll with a decompressed neck rising unrestrained from a lifted topline as the result of an engaged undercarriage.
- At all gaits, the horse shows a more uphill carriage and greater impulsion than in his working gaits. The horse's outline appears shorter from nose to hip with the neck rising and stretching unrestrained out of lifted withers.
- At walk, a gait distinguished mainly by the elevation of the horse's topline (with neck stretched upward and forward), and by the shortening of the stride relative to the working walk.

Confidence • The boldness and self-assurance with which the horse performs and the trust in his partnership with the rider.

Connection

- The absence of blockage, breaks, or slackness in the circuit that joins horse and rider together in a single harmonious unit.
- The unrestricted flow of energy and influence from the rider to (and throughout) the horse, and back to the rider. See "Throughness."

Constrained

- Forced or compelled against the will. Not necessarily the same as restrained. (The horse may be constrained to bend or flex, or to move forward at speed.)

Constricted

- Limited by constraint, restraint, or sustained muscular contraction.
- Held together, forcefully shortened, or physically tight.

Contact

Correct contact, or acceptance of contact, is determined by the elasticity of the connection between horse and rider.

Correctness

- Dressage judges deal with correctness only indirectly, that is, to the degree that it affects the purity or quality of the gait.
- Breeding classes address correctness directly.

Counter-Canter

- In canter the horse is on the left rein while leading with the right leg or on the right rein leading with the left leg.
- Counter-canter is executed only in collected canter and the horse remains bent in the direction of the leading leg.

Crookedness

- Lack of parallelism of the spine to line of travel (haunches to the left or right of the spinal column of the horse), or to line of reference (eg. while leg-yielding, the haunches are leading or trailing).
- Misalignment of the horse's body parts appropriate to the movement.
- Lack of directness of line of travel (weaving, drifting or wobbling) in the execution of the movement.

Cross-Canter

- The leading front leg does not match the leading hind leg.
- Same as "disunited."

Definition

- Distinction, clear demarcation.
- Usually used in reference to transitions.

Disunited (Canter)

- The leading front leg does not match the leading hind leg.
- Same as “cross canter”

Dragging

The toe of any foot touches the ground to leave a drag or scuff mark before flight arc of any foot or combination of feet during any movement.

Elasticity

The power to stretch and spring back with fluidity.

Elevation

The raising of body of the horse through a decompressed neck rising unrestrained from a lifted topline as the result of an engaged undercarriage.

Engagement

- Balance and self carriage relative to the conformation of the horse.
- The horse is loading the hind legs – shifting weight to the hind quarters. More carrying power on the hind quarters.
- More ease of all movements.
- Cadence becomes pure.
- The horse carries himself in a more natural balance with increased ease of movement.
- Unification of energy and ability through a circle of motion.

Evasion

- Avoidance of correctness or purpose of the movement, or the influence of the rider often without active resistance or disobedience.
- Bit evasions are means of avoiding contact with the bit.

Expression

Cadence with jubilation or joie de vie (love of life)

Extended/Extension

- Stretching and lengthening of the outline and stride of the horse in all gaits.
- The horse covers as much ground as possible with each stride, but maintains nearly the same tempo.

Falling in/Falling on inside Shoulder/Falling out/Falling over outside shoulder

- Lateral deviation of the shoulders involving loss of balance.

Figure

- Geometrical component of a dressage test, such as a circle, change of rein, figure of eight.

Flexibility

- The ability to move the body freely.
- Suppleness.

Flexion

- Articulation of a joint or joints so that the angle between the bones is decreased.
- “Longitudinal flexion” – the ability of the horse to lengthen and shorten his frame by stretching and contracting the muscles and joints from hind to front.
- “Lateral flexion” -- the ability of the horse to lengthen and shorten his frame by stretching and contracting the muscles and joints from side to side.

Forward

- A direction.

- Where the horse goes, but not how he gets there.

Frame

The outline of the horse.

Freedom

The ease of movement within the horse.

Free Walk

- The horse's stride and frame are lengthened.
- The horse is allowed complete freedom to lower and stretch his neck and head forward.
- If the movement is on a long rein, some contact/elasticity in the rein is maintained.
- If the movement is on a loose rein, there is a loop in the rein or reins are held at the buckle and there is no contact.
- If no bridle is used then the horse must still lower and stretch his neck and head forward.

Gait

- Any of the various foot movements of a horse, as a walk, trot, canter, or gallop.

Half-Halt

A call to attention – an 'excuse me' to the horse before a movement/transition is performed.

Hollow Back

- Sagging or collapsed back caused by slackness of the back and belly muscles, or by sustained contraction of the back muscles.
- Lacks spring.
- Impedes motion and elasticity.

Hurried/Hasty/Quick/Rushed/Rapid

Undesirable tempo

Impulsion

The natural desire of the horse to carry himself forward.

Inside

- The direction toward which the horse is/should be positioned or bent.
- The side of the horse that is toward the centre of an arena or an arced movement.

Irregular

- Impure, un-level, or uneven.
- Can be momentary or pervasive.
- May or may not be due to unsoundness or incorrect riding.

Late

- Ill-timed aids causing a delayed response by the horse.
- Usually applied to transitions.

Late Behind

In flying changes, the hind legs change after the forelegs.

Lateral

To the side, as in flexion, bend, suppleness, or direction of movement.

Lengthening

Elongation of the stride and the outline of the horse.

Lift

The height to which the legs are raised.

Lightness

- A component of self carriage and cadence.
- A way of going.
- Softness in response to the aids.
- Soft contact through the reins.

Long and low

- Carriage in which the horse lowers and stretches his neck and head as he reaches forward and downward.
- In order to stretch long and low, the horse must come under behind and relax and stretch his back.

Longitudinal

In the lengthwise dimension, from back-to-front or front-to-back.

Marching

Purposefulness in the steps of the walk.

Medium (Walk, Trot, Canter)

A gait with a longer stride than the working gait, and a shorter stride than the extended gait.

Mobility

- Easy manoeuvrability and nimbleness of the horse showing agility.
- Often achieved through longitudinal or lateral exercise.

Movement

- The manner in which the horse moves over the ground.
- Test Movement: a section of a dressage test to be evaluated with one score on a score sheet.
- Dressage Movement: An exercise, as opposed to a figure, pattern, transition, or combination of those. Dressage movements are: leg-yielding, rein-back, shoulder-in, travers, renvers, half-pass, canter, flying changes, pirouettes, turn-on-the haunches, passage, piaffe.

Nodding

The natural motion of the horse's neck and head as the result of the energy created from the hind end through a decompressed spine.

Obedience

Willingness to perform the movement, transition, or figure correctly when asked by the rider.

On the Aids

Subtle connection between horse and rider resulting in a quiet responsiveness whatever is asked of the horse by the rider.

On the Bit

Supple and quiet acceptance of contact when using a bit.

On the Forehand

Disproportionate weight on the front quarters of the horse.

Outline

The carriage, posture, profile, or silhouette of the horse from the rear hooves to the nose.

Outside

- The direction away from which the horse is/should be positioned or bent.

- The side that is away from the centre of an arena or an arced movement.

Overbent

- Excessive lateral displacement of the neck relative to the body, occurring in the neck itself or at the back of the neck, causing a lack of apparent uniformity of the lateral curve of the horse.
- Not the same as overflexed.

Overflexed

Behind the vertical, due to excessive longitudinal flexion in the poll and/or upper joints of the neck.

Overstep/Overstride/Overtrack

The placement of the hind foot in front of the print of the forefoot.

Over-Turned

Turned more than 180 degrees in a half-pirouette or more than 360 degrees in a full pirouette.

Parked

- The hind legs placed out behind the horse's body and the front legs placed in front of the body. See Camped
- Used in reference to the halt.

Pivoting

Twisting the foot rather than lifting the foot.

Poll

- The highest point of the horse's skull (the occipital crest).
- In common dressage usage, "flexion at the poll" refers to the lateral or longitudinal flexion of the two joints immediately behind the poll (see "flexion").

Position

- The lateral flexion behind the poll so that the horse "looks" to the side, "position right" or "position left."
- The posture of the rider.

Punching

Any exaggerated or artificial action of the forelegs.

Purity

The correctness of the order and timing of the footfalls and phases of a gait.

Pushing out

Hind legs operating too far behind the horse, pushing backwards more than carrying. (See Strung-out).

Quality

- Freedom/amplitude, elasticity, fluency, etc. of a gait.
- Not the same as "purity" or "correctness."

Reach

Refers to the forward extension of the hind limbs, fore limbs, and neck of the horse or any one of these individually.

Regularity

- Correctness of gait and steadiness in rhythm.
- No fluctuation in rhythm.
- Irregularities may be momentary or pervasive and may be due to unsoundness or incorrect riding.

- In the Collective mark for Gaits, regularity addresses freedom, correct footfall and steadiness.

Relaxation

- Refers to the horse's and rider's emotional state -- contentment.
- Refers to the horse's and rider's mental state -- calmness without anxiety or nervousness.
- Refers to the horse's and rider's physical state – fluid muscle motion without tension.
- Emotional, mental and physical relaxation go hand in hand.

Resistance

- Opposition between horse and rider.
- Can be momentary or pervasive.

Rhythm

The sequence of footfalls and phases of a given gait.

Rocking/Rocking Horse Canter

A canter with lack of engagement, lack of ground coverage and excessive animation or too much “up and down”.

Round

The topline of the horse is convex from tail to poll.

- The ribcage is released.
- The abdominal muscles are engaged.
- The hindquarters release down and under
- The forehand lightens to some extent.

Schwung (Borrowed from the German)

The condition in which the energy created by the hind legs is transmitted through a “swinging back” and manifested in the horse's elastic, whole-body movement. (See “swinging back”.)

Scope

Range of ability, athleticism and agility.

Self-Carriage

The horse carries himself with ease in a balanced manner without the need of the rider's support.

Slack

- In reference to the condition of the musculature of the horse's body – lack of muscle tone.
- In reference to the reins – lack of contact.

Snatching

- Grabbing the reins by either horse or rider.
- Picking up any leg in a jerky motion or excessively high.

Speed

- How fast the horse covers ground.
- The horse's speed can be increased through increasing the length of stride, the tempo, the flight time or any combination of these.
- Not to be confused with “impulsion.”
- Increased tempo does not mean increased speed.

Sticky

- Inability to lift the feet off the ground or delayed impulsion.

Stiff/Stiffness

- Lack of elasticity and/or suppleness.
- Inability to effectively use the musculature or flex the skeleton to the degree and in the manner necessary to perform the required task.

Straightness

- Parallelism of the spine to line of travel (haunches neither to the left nor to the right of the spinal column of the horse), or to line of reference (leg yielding – haunches neither leading nor trailing).
- Alignment of body parts appropriate to the movement.
- Directness of line (no weaving/ drifting/ wobbling) in execution of movement.

Stride

- Cycle of movement of all four legs in the gait
- Length of stride - the amount of ground covered in one cycle.

Strung Out

- Lack of engagement.
- Lack of good carriage and connection from hind to fore,
- Too elongated - longitudinal imbalance.

Stuck

A foot remains on the ground longer than necessary, thus breaking the rhythm of the movement.

- Usually refers to turn on haunches or pirouette.

Submission

- The cooperative effort between horse and rider.
- Attention, willingness and confidence, lightness and ease of movement, resulting in acceptance of the aids.

Suppleness

- Pliable and flexible.
- Determined by the length of the tendons, ligaments and muscles, and the configuration of the joint faces.

Suspension

The moment or phase in which the horse has no feet on the ground.

Swinging

The displacement of the haunches and/or shoulders from side to side.

Swinging Back

The way in which the horse's trunk muscles function – with springy tension rather than rigidity or slackness – which creates the impression that the horse's back swings and allows the energy produced by the hind legs to be efficiently transmitted forward through the horse.

Swinging Head

The horse's muzzle moves left-and-right in a see-sawing motion.

Tempo

- Beats per minute (as would be determined by a metronome).
- Rate of repetition of the rhythm of the gait.

Tense

- Referring to the horse's emotional state – fear, apprehension.
- Referring to the horse's mental state – anxious, nervous.

- Referring to the horse's physical state – strained, impaired fluency of movement.
- To contract or shorten muscles.
- Referring to the rider's emotional state – fear, apprehension.
- Referring to the rider's mental state – anxious, nervous
- Referring to the rider's physical state – strained, contracted, rigid limbs, impaired fluency of movement with and within the horse.

Throughness

- An unrestricted flow of energy that allows supple, elastic, unblocked movement.
- The unrestricted flow of energy through the horse's body.
- A continuous cycle of unrestricted energy that originates from the horse's desire to function with ease.
- An ease of motion resulting from a horse that is connected on an emotional, mental and physical level.
- The aids freely influence all parts of the horse.
- Synonymous with the German term "Durchlaessigkeit," or "throughlettingness".
- See "connection".

Chapter 3: Standards

300 General

- The purpose of Dressage is to demonstrate that the horse has been systematically trained to be responsive to the aids, accepting of the bit and/or bridle, is forward moving and supple, is capable of clean transitions, is confident, and is able to execute with precision a series of gymnastic exercises at prescribed locations as required by the test.
- The well being of the horse, freedom, consistency of tempo and continuity of movement are paramount.
- The primary purpose of the TSAI Training Dressage is to measure the training of the horse and to indicate areas where improvement can be made or increased attention is required.
- The placing of the horse is secondary to the educational opportunity that the ride should provide.
- The scores should reflect the quality of training based upon the following principles as it pertains to the level under which the horse and rider are competing: Degree of Suppleness; Elasticity of Impulsion; Quality of Rhythm; Degree of Straightness; Partnership between horse and rider; Quality of Collection

301 TSAI Philosophy

The TSAI Philosophy of Training Dressage:

- Believes that all breeds of horses are capable of Dressage
- Believes that all breeds of horses will benefit from Dressage.
- Respects the universality of Dressage
- Adapts and applies the Principles of Classical Dressage for all horses.
- Reinforces the aspects of Dressage that are true for all horses.

302 Movement

The manner in which the horse moves over the ground

Test Movement

- A section of a dressage test to be evaluated with one score on a score sheet.

Dressage Movement:

- An exercise rather than a figure, pattern, transition, or combination of those.
- Traditional Dressage movements include: leg yielding, rein-back, shoulder-in, travers, renvers, halfpass, flying changes, pirouettes, turn-on-the haunches, piaffe, passage.

Extended Movement

- Stretching and lengthening of the outline and stride of the horse while maintaining connection and balance.
- An increased phase of suspension at the trot and canter.
- The horse covers as much ground as possible with each stride, but maintains nearly the same tempo.

Collected Movement

- A movement where the horse is “gathered together”.
- The strides are shorter (yet powerful) and the legs are more elevated.
- The outline of the horse appears shorter from nose to hip and the neck rises and stretches unrestrained out of lifted withers.

- Movement at the walk shows elevation of the horse's carriage with the neck stretched upward and forward, and a shortened stride.

At the trot the horse trots with well marked, cadenced and shorter steps, with a proud head and neck carriage. The hind quarters are lowered and should carry more of the horse's weight which enables the horse's shoulders to move with greater ease and fluency.

- At the canter the horse shows a more uphill balance with greater impulsion. The head should not be behind the vertical.

303 The Walk

- The walk is a marching pace in a regular four time beat.
- Each foot both leaves and strikes the ground independently.
- The footfall sequence is left hind, left front, right hind, right front. To create the proper timing, a hind foot is always one-half stride ahead of the front foot. (When the left hind foot first hits the ground the left foreleg is halfway through its stride putting the left foreleg hoof even with the right foreleg when the right foreleg is vertical.)
- The hind legs track straight over the tracks of the front feet. The back foot may reach the track of the front foot on the same side (tracking up) or over step the track of the front foot (overstride).
- There is a pronounced vertical head nod that begins in the vicinity of the shoulder and involves the whole neck and head, not just the head alone.
- The regularity combined with full relaxation must be maintained throughout all walk movements.
- The following walks are recognised:

Working Walk

- The walk which the horse would naturally offer when moving with purpose.
- The working walk is a slow, even four beat walk.
- The head and neck are lowered as the horse stretches into the rider's hand showing relaxation and acceptance of the bit/bridle/rider.
- The horse is calm and relaxed.
- The horse moves in an energetic but calm way, with stride length between collected and medium movement.

Medium Walk

- The frame and stride of the horse is lengthened and the neck oscillates with moderate rein contact.

Collected Walk

- The horse shows a more uphill carriage and greater impulsion.
- There is an elevation of the horse's topline with the neck stretched upward and forward. The stride is shorter than in the working or medium walk.
- The strides are shorter and there is a shift of weight to the hindquarters. The horse is higher in the wither and shoulder.

Free Walk

- The horse is allowed complete freedom to lower the neck and head and allow stretch through the entire top line.

The horses' stride and frame are lengthened to the maximum natural ability of the horse.

- If the movement is on a long rein, some contact is maintained. If the movement is on a loose rein, there is a loop in the rein and there is no contact. If the movement is performed bridle less then the horse must lower and lengthen the neck and head forward and show stretch through the entire topline.

304 The Trot

- The trot is a two beat gait. The footfall is left fore and right hind, followed by a moment of suspension, right fore and left hind followed by a moment of suspension.

The trot should be light and cadenced with regular strides.

The transition should be without hesitation.

The quality of the trot is commented on in the collective marks. It is judged by freedom and regularity and evenness of strides. The quality of the trot originates in a supple back and well engaged hindquarters combined with the ability to maintain the same rhythm and natural balance.

- The horse is straight on straight lines and correctly bent on curved lines.
- The following trots are recognised:

Working trot

- The trot the horse would offer naturally when trotting with purpose and the horse carries his head in front of the vertical line with the poll being the highest point.
- The horse remains balanced and goes forward with even, light and active strides.

Lengthening of strides

This is a variation between the working and medium trot in which a horse's training is not developed enough for medium trot.

Collected trot

- The horse, remaining "on the bridle" or "in balance", moves forward with the neck raised and arched.
- The hocks are engaged and maintain cadence and energetic impulsion which enables the shoulders to move with greater mobility; thus demonstrating complete self-carriage.
- The horse's strides are shorter than at the other trots, without losing elasticity and cadence.

Medium trot

- This trot has more connection and suspension than the working trot.
- Without hurrying, the horse moves forward with clearly lengthened strides and impulsion.
- The horse carries his head more in front of the vertical with a little more stretch of the neck than in collected and working trots.
- The strides are balanced and unconstrained.

Extended trot

- The horse covers as much ground as possible.
- Without hurrying, the strides are lengthened to the utmost with the heel of the forefoot landing first then the toe, whilst remaining calm, light and straight as a result of greater impulsion from the hindquarters.
- The rider allows the horse the freedom to lengthen the frame in order to cover more ground.
- The whole movement should be well balanced and the transition back to collected trot should be smoothly executed.

305 The Canter

- The canter is a three beat gait. To the right, the footfall is left hind, left diagonal (simultaneously left fore and right hind), right fore, followed by a moment of suspension with all four feet in the air before the next stride begins.
- The canter should be light and cadenced with regular strides.
- The transition should be without hesitation.
- The quality of the canter is commented on in the collective marks. It is judged by freedom and steadiness. The quality of the canter originates in a supple back and well engaged hindquarters combined with the ability to maintain the same rhythm and natural balance.
- The horse is straight on straight lines and correctly bent on curved lines.
- The following canters are recognised:

Working canter

- The canter the horse would offer naturally when moving with purpose.
- The horse remains balanced and goes forward with even, light and active strides.

Lengthening of strides

This is a variation between the working and medium canter in which a horse's training is not developed enough for medium canter.

Collected canter

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- The strides are balanced and unconstrained.

Extended canter

- The horse covers as much ground as possible.
- Without hurrying, the strides are lengthened to the utmost, whilst remaining calm, light and straight as a result of greater impulsion from the hindquarters.
- The rider allows the horse the freedom to lengthen the frame in order to cover more ground.
- The whole movement should be well balanced and the transition to collected canter should be smoothly executed.

Counter-Canter

- A good counter canter needs a degree of collection to show balance and straightness.
- The horse canters in correct sequence with the outside foreleg leading and a slight positioning in the direction of the lead.

- The forelegs should be aligned on the same track as the hind legs.

Simple change of leg at the canter

This is a movement in which, after a direct transition out of the canter into a walk, with 3 to 5 clearly defined steps, an immediate transition is made into the other canter lead.

Simple change of leg through the trot

This is a movement in which, after a direct transition out of the canter into a trot, with 3 to 5 clearly defined steps, an immediate transition is made into the other canter lead.

Round and Low

- At all gaits, round and low, will be developed on the 20 metre circle.
- Smoothly taking the rein (if bridle is used), the horse stretches his neck and head forward and down, stretching over its back in a round frame, while maintaining a rhythmic gait and balance. Elastic contact is maintained if using a bridle.
- The quality of stretch over the back, forward and downward into a light contact while maintaining balance and quality of gait.

306 The Halt

- The halt is obtained by the displacement of the horse's weight onto the hindquarters resulting from a properly increased action of the seat and legs of the rider that drives the horse towards a soft closed hand when using a bridle. The result is an almost instantaneous but not abrupt ceasing of movement at a previously determined place.
- The horse stands attentive, engaged, motionless and straight, with the weight evenly distributed over all four legs and hind and forelegs in alignment.
- The neck is raised, the poll high and the head slightly in front of the vertical.
- While remaining "on the bridle" or on the aids and maintaining a light and soft contact with the rider's hand (if using a bridle), the horse should be ready to move off at the slightest indication of the rider.

307 The Reinback

- The reinback is a rearward diagonal movement with a two beat rhythm but without a moment of suspension.
- Each diagonal pair of legs is raised and returned to the ground alternatively, with the forelegs aligned on the same track as the hind legs.
- Throughout the reinback, the horse remains "on the bridle", or on the aids, maintaining the desire to move forward.
- Anticipation or precipitation of the movement, resistance to or evasion of the contact, deviation of the hindquarters from the straight line, spreading or inactive hind legs and dragging fore feet are serious faults.
- After completing the required number of steps backward, the horse shows a halt and moves forward immediately in the required gait.
- A correctly executed reinback shows fluent transitions and the required number of steps.

308 The Transitions

- The changes of gait and variations within the gait should be performed at the prescribed marker.

- The cadence/rhythm of a gait should be maintained up to the moment when the gait is changed or the horse halts.
- Transitions within the gaits must be clearly defined and maintain the same rhythm and cadence throughout.
- The horse remains light, calm and maintains a correct position.
- Transitions from one movement to another remain in balance, calm and in the correct position.

309 The Half-Halts

- Every movement or transition should be invisibly prepared by a half-halt.
- The half-halt is an almost simultaneous, coordinated action of the body, seat, legs and hands (if using a bridle) of the rider. The goal is to increase the attention and balance of the horse.

310 The Changes of Direction

- At changes of direction, the horse adjusts the bend of his body to the curvature of the line it follows.
- The horse remains supple.
- The horse follows the aids of the rider, without any resistance or change of gait, rhythm or speed.
- Changes of direction can be executed in the following ways:
 - Right angle turn including riding through the corner (one quarter of a volte of approx. 6 m. diameter)
 - Short and long diagonals.
 - Half voltes and half circles, with change of rein
 - Half pirouettes and turn on the haunches
 - Serpentine loops
 - Counter changes of hand in zigzag*. The horse should be straight for a moment before changing direction.
 - ***Zigzag:** A movement containing more than two half passes with changes of direction.

311 The Figures

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

Volte

- The volte is a circle of 6, 8, or 10 metres diameter.
- When larger than 10 meters, the term circle is used and the diameter stated.

Serpentine

- The serpentine consists of half circles connected by a straight line with several loops touching the long side of the arena.
- When crossing the centreline the horse should be parallel to the short side.
- Depending on the size of the half-circles the straight connection varies in length.
- Serpentines with one loop on the long side of the arena are executed 5 m. or 10 m. from the track.
- Serpentines around the outside track are executed between the quarter lines.

Figure of Eight

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

312 Leg Yielding

- The aim of leg yielding is to demonstrate the suppleness and lateral responsiveness of the horse.
- The exercise may be performed at the walk, trot and the canter. In tests the exercise is performed at the walk and trot.
- The horse is almost straight, except for a slight flexion at the poll away from the direction in which he moves, so that the rider is just able to see the eyebrow and nostril on the inside.
- The inside legs pass and cross in front of the outside legs.
- Leg yielding can be performed “on the diagonal”. The horse is as nearly as possible parallel to the long sides of the arena, although the forehand is slightly in advance of the hindquarters.
- Leg yielding can be performed “along the wall”. The horse is at an angle of about 35 degrees to the direction in which he is moving.

313 The Lateral Movements

- The main aim of lateral movements is to develop and increase the engagement of the hindquarters and thereby also the collection.
- In all lateral movements shoulder-in, travers, renvers, and half-pass, the horse is slightly bent and moves on different tracks.
- The bend or flexion must never be exaggerated so that it does not impair the balance and fluency of the movement.
- In the lateral movements, the gait should remain free and regular, maintaining a constant impulsion, yet it must be supple, cadenced and balanced. The impulsion is often lost because of the rider’s preoccupation with bending the horse and pushing him sideways.

Shoulder-in

- The horse is ridden with a slight but uniform bend around the inside leg of the rider.
- The horse maintains cadence at a constant bend.
- The hindquarters remain on the track and the forehand is carried inwards.
- The horse’s hind legs track straight forward along the line of travel.
- The horse’s outside hind leg is on the outside track.
- The horse’s inside hind leg and outside front leg are on the second track.
- The horse’s inside front leg is on the third track, a track of its own, toward the centre of the bend.
- The horse’s head is facing in the direction of the bend.
- From front and from behind three tracks are visible.

Travers

- The horse is ridden with a slight but uniform bend around the inside leg of the rider, but with a slightly greater degree of bend than in shoulder-in.
- The horse maintains cadence at a constant bend.
- The front quarters remain on the track and the hindquarters are carried inwards.

- The horse's front legs track straight forward along the line of travel.
- The horse's inside hind leg is on the first track by itself to the inside.
- The horse's outside hind leg and inside front leg are on the second track.
- The horse's outside front leg is on the third, a track of its own, toward the centre of the bend.
- The horse's head is facing in the direction of the movement.
- From front and from behind three tracks are visible.

Renvers

- The horse is ridden with a slight but uniform bend around the inside leg of the rider.
- The horse maintains cadence at a constant bend.
- The front quarters remain on the track and the hindquarters are carried outwards.
- The horse's front legs travel straight forward along the line of travel.
- The horse's outside hind leg is on the first track by itself to the outside of the ring.
- The horse's inside hind leg and outside front leg are on the second track.
- The horse's inside front leg is on the third, a track of its own, toward the centre of the ring.
- The horse's head is facing in the direction of the movement.
- From front and from behind three tracks are visible.

Half-pass:

- Half-pass is a variation of travers, executed on a diagonal line rather than along the wall.
- It can be performed in walk, trot or canter.
- The horse is slightly bent in the direction in which he moves.
- The horse is bent around the inside leg of the rider.
- The horse maintains the same cadence and balance throughout the whole movement.
- In order to give more freedom and mobility to the shoulders of the horse, the impulsion is maintained, especially the engagement of the inside hind leg.
- The body of the horse is nearly parallel to the long side of the arena with the forehand slightly in advance of the hindquarters.
- The outside legs of the horse pass and cross in front of the inside legs.

314 The Pirouette, the Half Pirouette and the Turn on the Haunches

Turn on the haunches from halt to halt (180 degrees)

- To maintain the forward tendency of the movement, 1 or 2 steps forward at the beginning of the turn are permitted.
- During the turn the horse moves around a point whereby the inner hind leg remains close to that point while stepping around the point in a clear four-beat rhythm.
- The front legs and the outside hind leg move around the inner hind leg which is lifted and lowered in rhythm, clearly in the direction of the centre of gravity and meets the ground in the same spot or only slightly in front thereof.
- After the completion of the turn, the horse is brought back to the track in a forward sideward manner before the second halt.
- The horse returns to the track without the hind legs crossing.
- When executing the turn, the horse is flexed in the direction of the turn.

Turn on the haunches from walk (180 degrees)

- The same criteria apply as for the turn on the haunches from halt to halt. However, the horse does not come to a halt before and after the turn.
- Before starting the turn, the steps of the walk should be shortened.

The pirouette (half-pirouette)

A turn of 360 degrees (180 degrees) executed on two tracks, with a radius equal to the length of the horse and the forehand moving round the haunches.

- Pirouettes (half-pirouettes) are usually executed at collected walk or canter.
- In the pirouette (half-pirouette) the forefeet and the outside hind foot move round the inside hind foot, which forms the pivot and should return to the same spot, or slightly in front of it, each time it leaves the ground.
- At whatever gait the pirouette (half-pirouette) is executed, the horse is slightly bent in the direction in which he is turning; remains "on the bit" or on the aids; and turns smoothly while maintaining the sequence of the footfall of the gait.
- The poll stays the highest point during the entire movement.
- During the pirouettes (half-pirouettes) the horse maintains his impulsion.
- The horse does not move backward or deviate sideways.
- In executing the pirouette or the half-pirouette in **canter**, the rider maintains perfect lightness with the horse while accentuating the collection.
 - The hindquarters are engaged and lowered and show a good flexion of the joints.
 - An integral part of the movement is the quality of the canter strides before and after the pirouette.
 - In the canter pirouette a real canter stride should be recognizable although the feet of the diagonal hind leg and outside front leg may not touch the ground simultaneously.
 - Pirouettes in canter should be executed in 6 to 8 strides (full pirouette) or 3 to 4 strides (half pirouette).
 - The quality of the pirouette (half pirouette) is judged according to the suppleness, lightness, precision and smoothness of the execution.
 - Increased activity straightness and collection are required before entering the pirouette. The balance must be maintained as the horse exits the pirouette.

315 The Impulsion/ The Submission

Impulsion is the natural desire of the horse to carry himself forward.

- The ultimate expression of impulsion is shown through the horse's soft and swinging back.
- Speed, of itself, has little to do with impulsion; the result is more often a flattening of the gaits.
- The hind leg comes further under the horse with a greater degree of flexion in the joints producing fluid motion.
- Impulsion is a precondition for a good collection - if there is no impulsion, there is nothing to collect.

Submission

- Submission is the cooperative effort between horse and rider.
- Submission does not mean subordination.
- Attention, willingness and confidence, lightness and ease of movement result in acceptance of the aids.

- The degree of submission is demonstrated by the way the horse accepts what is asked of him/her either with a light and soft contact and a supple poll, or without resistance or evasion.
- Signs of nervousness, tension or resistance are taken into consideration by the judges in marks for the movement as well as in the collective mark for “submission”.
- Fulfilling the requirements of the movements of a Dressage test is a criteria of submission.

316 The Collection

- Relative to working and medium gaits, the strides are shorter (yet powerful) and the horse is higher in the withers and shoulder.
- There is a shift of weight to the hindquarters and the strides are shorter and elevated.
- The outline of the horse appears shorter from hip to poll with a decompressed neck rising unrestrained from a lifted topline as the result of an engaged undercarriage.
- At all gaits the horse shows a more uphill carriage and greater impulsion than in his working gaits.
- The horse’s outline appears shorter from bit to hip with the neck rising and stretching unrestrained out of lifted withers.
- The aim of the collection of the horse is:
 - To further develop and improve the balance and equilibrium of the horse which has been affected by weight of the rider.
 - To develop and increase the horse’s ability to lower and engage his hindquarters in order to achieve lightness and mobility of his forehand.
- Collection is developed through the use of shoulder-in, travers, renvers and half pass.
- Collection is improved and achieved by engaging the hind legs, with the joints bent and supple, stepping forward under the horse’s body.
- The hind legs should not be engaged too far forward under the horse, as this would shorten the base of support excessively, and thereby impede the movement. In such a case, the line of the back would be lengthened and raised too much in relation to the supporting base of the legs, the stability would be impaired and the horse would have difficulty in finding a harmonious and correct balance.
- A horse with an overlong base of support, which is unable or unwilling to engage his hind legs forward under his body, will never achieve an acceptable collection.
- The position of the head and neck of a horse at the collected gaits is naturally dependent on the stage of training and, in some degree, on his conformation. It is distinguished by the neck being raised unrestrained, forming a harmonious curve from the withers to the poll, which is the highest point, with the nose slightly in front of the vertical.

317 The Position and Aids of the Rider

- All the movements should be obtained with invisible aids and without apparent effort of the rider.
- The rider should be well-balanced, elastic, sitting deep in the centre of the saddle (or horse if riding bareback) and smoothly joining the rhythm of the horse downwards.
- Preferably the heels should be the lowest point.
- The upper part of the body should be easy, free and erect on the vertical.

- The hands should be carried steady and low and close together, with the thumb as the highest point.
- The seat should move independently of the hands.
- The elbows should be close to the body, enabling the rider to follow the movement of the horse smoothly and freely.
- When using reins the elbows should be in alignment with the corners of the horse's mouth.
- The effectiveness of the riders' aids is reflected in the precision of the required movements.
- Riding with both hands is optional in TSAI Dressage tests.
- In Freestyle tests, riding with reins in one hand is also allowed.
- When leaving the arena at a walk on a long or loose rein, the rider may ride with one hand.

Chapter 4: Protocol and Judging Procedures

400 General

- Judges will follow established protocol in all TSAI Dressage competitions.
- Any horse, whether registered or not, is eligible to compete in TSAI Dressage Competitions.

401 Inspection of Horses

Any horse on the grounds of a TSAI Dressage Competition may be inspected and palpated by a qualified Equine Body Worker or licensed veterinarian.

402 Age of Horse for Competition Purposes

- Horses must be three years old to compete in TSAI Dressage competitions.
- Horses must be three years old to compete at the Introductory Level.
- Horses must be four years old to compete at any other Level.
- All horses are aged according to the 1st August each year as is standard in Australia.
- Proof of birth may be requested and competitors must provide this if approached by a TSAI official.

403 Exhibition of Stallions

- Unmanageable stallions must be excused from the ring and/or warm-up area.
- Decisions as to the manageability of stallions are at the discretion of the judge or TSAI official.
- Stallions may be ridden by youth (17 and under) providing the partnership between horse and rider and manageability is evident as per the above points.

404 Approved Safety Helmets

- The use of a helmet is mandatory for all riders.
- All riders must wear correctly fitted approved protective headgear at all times when mounted. The harness must be securely attached.

405 Cross Entering

- More than one rider may ride the same horse/pony at a competition providing the horse/pony is not entered by two or more riders in the same class.
- The riders can both be juniors or amateurs or open or any mixture of these providing they are not in the same class.
- The horse/pony must not compete against itself.
- The horse may compete at any level up to a maximum of four tests per day.

406 Footing

- In extreme wet and muddy/slick conditions where footing is unstable to the horse, permission may be given, for all horses/ponies to wear boots or bandages in the competition arena.
- Competitors must be given sufficient advance notice.
- Permission must be announced clearly and frequently at the beginning of a class.
- A sign must also be posted in the parking/yard area, secretary's office and warm-up areas.

- The decision is solely the responsibility of the rider whether he/she wishes to use this option.
- Officials or show management may request the removal of any boots or bandages as part of the compulsory tack check that follows each ride.

407 Breaks

When possible, a break of about 10 minutes should be provided after every one (1) or two (2) hours to harrow or level or to water in order to reconstitute the surface of the ground.

408 Dismissal from Ring or Warm Up Arena.

- A judge will dismiss from the arena any horse whose actions threaten to endanger the horse, rider, handler, other exhibitors, other horses, officials or spectators.
- Stewards will order from the warm-up area any horse whose actions threaten to endanger the rider, handler, other exhibitors, officials or spectators.

409 Judges and Officials

- In advance of the competition, all judges must receive copies of the tests they will judge and a prize list of the show if prizes are to be awarded.
- All officials, judges, stewards and scribes must be appropriately dressed (shorts, tank tops etc. are not acceptable).
- Judges must be on the grounds 20 minutes (minimum) before their first class.
- Stewards must be on the grounds 30 minutes (minimum) before the first ride of each day.
- Judges' scribes must be on the grounds 30 minutes (minimum) before their first class.
- Ribbon & Award Presenters should dress neatly and in accordance with the dignity of the ceremony. (No shorts, tank tops, jeans, etc.)
- It is desirable that all riders should appear fully dressed (spurs are optional) and mounted for prize giving.

410 Physical Requirements for Judges

- Judging may be done from a car providing there is a good view of the arena
A separate hut or platform may be provided for the judge and it must be raised not less than 0.50 meters above the ground in order to give the judges a good view of the arena.
- If using a hut the judge must have a table and a chair.
- A scribe must be provided for each judge.
- If computer scoring is available, the booth/hut must be large enough to accommodate three people.

411 Multiple Judges for Training Purposes

If there are five judges officiating at the same class they will be placed as follows:

- three along the outside of the short side, a maximum of five (5) meters and a minimum of three (3) meters from the arena
- the President at C on the centre line
- two at E and B, on the long side, a maximum of five (5) metres and a minimum of three (3) metres from the arena.

If there are three judges officiating at the same class they will be placed as follows:

- two at H and B OR M and E., a maximum of five (5) meters and a minimum of three (3) meters from the arena.
- the President at C on the centre line

412 Riding Outside the Ring Prior to a Test

- If the competition is held indoors, the arena should be at a minimum of 2 meters from the wall.
- If space does not permit riding around the outside of the arena, the competitor will be allowed to enter the arena for a period of sixty (60) seconds before the bell is sounded. After the bell has sounded and if practical, competitors must leave the arena before commencing their test.

413 Use of the Competition Arena for Practice.

- A practice arena of 20 by 40 meters or 20 by 60 meters (must be the same size as for the classes being held) must be available at least 30 minutes before the first ride of the competition.
- If a practice arena is not available, competitors must be permitted to exercise their horses in the competition arena.
- A time schedule indicating times for training must be provided.
- If a competitor/horse uses the competition arena at any time other than during his performance or during the time indicated for exercising, the competitor will be **disqualified**.

Chapter 5: Execution and Judging of Tests

500 Competition Number

- When issued the horse's competition number must be worn by the horse or rider/handler anywhere outside the stall from the time that the number is issued until the end of the competition so that officials can identify the horse.
- Failure to display this number will incur a warning for the first offense and, in the case of second or subsequent offenses, possible elimination or disqualification at the discretion of the judge or ground jury.

501 Competition Times

- Competitors cannot be required to ride ahead of their scheduled times.
- As a matter of courtesy for the efficient running of a competition, competitors should be aware that they may be asked, with due notice, to advance their show times.

502 Reporting to the Judge

Competitors must report to the judge prior to their ride in the following ways:

- personally either mounted or leading their horse approach the judge who sits on the right hand side of the car or judging table
- riding past the judge clearly showing the judge their competition number for identification
- sending a representative to the judge to identify the competitor

503 Disqualification from a Competition

A competitor shall be disqualified under the following circumstances:

- misrepresentation of entry or inappropriate entry
- abuse and or cruelty
- if a horse's tongue is tied down
- There is any signs of blood on either the horse or rider

504 Calling Tests

- All tests may be called during the competition
- If tests are called, it is the responsibility of the competitor to arrange for a person to call the test.
- Lateness and errors in announcing the test will not relieve the rider from "error penalties".
- Calling the tests is limited to reading the movement without adding anything else which might assist the rider.
 - This includes announcing the command for a movement more than twice.
 - Failure to comply with this ruling will involve elimination of the competitor.
 - It is the responsibility of the Judge and scribe (the jury) to monitor this.
- All callers must be neatly attired; tank tops and short shorts are prohibited.
- Callers must position themselves in such a manner so as to not obstruct the view of the judge(s).
- Tests may be called in the competitor's own language.
- All freestyle tests must be ridden from memory.

For the hearing impaired tests may be called via headsets and this will be monitored by a TSAI official to ensure the above requirements are met. Please note on your entry form is this is a requirement for your entry.

505 Salute

Where tests require a salute or salutes

- When using reins, riders must take the reins in one hand (either left or right) the exception to this is riders who have an exemption.
- The rider shall let one arm drop loosely along their body and then incline their head in a slight bow.
- When carrying a whip the rider must not drop the hand that is carrying the whip.
- The military salute is only permissible when riding in uniform.
- In freestyle classes all salutes must be made inside the arena and with the horse and rider facing the judge at C.

506 Falls

In the case of a fall of horse and/or rider in the competition arena, the rider will be allowed to finish the test at a later time providing the horse and/or rider has been cleared by the TSAI official of the day that both are fit to do so.

In this case the rider may ride the whole test but will only be judged from the point at which the previous test was interrupted with the scores/comments previously recorded left as they are.

507 Dismounting

If after entering the arena, a rider dismounts without a reason acceptable to the judge, no marks will be given for the movement in which this occurs.

508 Resistance

Any resistance or event, which prevents the continuation of the test for longer than 20 seconds, will result in elimination – this is at the judges discretion.

509 Elimination from a Class

An entry shall be eliminated under the following circumstances:

- Evidence of blood on the horse (Environmental causes such as insect bites shall not normally be cause for elimination)
- Use of illegal equipment
- Failure to submit to a tack check as required
- Contravention of dress rules
- Unauthorized assistance
- Three errors of course
- Exceeding 20 seconds to enter arena after start of music in the freestyle test
- Rider removing his/her hat during a freestyle test
- Performing movements above the level of freestyle shown
- Lack of continuation of the test than 20 seconds in the test at the judge's discretion
- Dangerous / unruly behaviour of horse or rider.
- Late entry into arena after the bell is sounded (exceeding 45 seconds)

- All four feet of the horse leave the arena
- Lameness
- Subsequent offences of failing to wear correct horse number in competition or while out of the stall may result in possible elimination or disqualification at the discretion of the ground jury.

510 Unauthorized Assistance

- Any outside intervention by voice, signs, etc. is considered unauthorised assistance, is prohibited, and will be cause for elimination.
- Any assistance around the competition arena prior to entering (at A) is not considered unauthorised assistance.
- Horses may be led providing the handler is there as a confidence builder and safety provider and the rider can show that they are responsible for the steering and control of the horse.

511 Errors and Penalties

- When a competitor makes an "**error of the course**" (takes the wrong turn, omits a movement, etc.) the judge sounds the bell.
 - The judge shows the competitor (if necessary) the point at which he/she must take up the test again and the next movement to be executed. The competitor is left to continue by him/herself.
 - In some cases when, although the competitor makes an "error of the course", the sounding of the bell would unnecessarily impede the fluency of the performance, it is up to the judge to decide whether to sound the bell or not.
- When the competitor makes an "**error of the test**" (at the salute does not take the reins in one hand, etc.) he/she must be penalised as for an "error of the course".
- A competitor is not allowed to repeat a movement of the test unless the judge decides on an error of course (rings the bell). If, however, the rider has started the execution of a movement and tries to do the same movement again, the judge must consider the first movement shown only and, at the same time, penalise for an error of course.
- If the bell is not sounded at an error of test in which the movement is repeated and the error occurs again, only the first error is recorded.

512 Penalty Points:

- first time - deduct 2 points;
- second time - deduct 4 points;
- third time - the competitor is eliminated although he/she may continue his performance to the end, the marks being awarded in the ordinary way.
- If the judge has not noted an error, the competitor has the benefit of the doubt.
- If there is more than one judge, and not all have noted an error(s) on a test, the judge at C shall decide whether or not error(s) must be applied to the test.
- The penalty points are deducted on each judge's sheet from the total points obtained by the competitor.
- The judge may stop a test and/or allow a competitor to restart a test from the beginning or from any appropriate point in the test if, in his/her opinion, some unusual circumstance has occurred to interrupt a test.

- In the case of a rider's music failing during a freestyle test and in cases where there is no back-up system, the rider can with permission of the judge leave the arena.
- There should be minimum interference with the starting times of the other riders and the affected rider should return to complete or restart his/her test during a scheduled break in the competition or at the end of the competition. After conferring with the rider, the judge or show committee chairperson, will determine when the rider should return to the arena. The rider may decide whether to restart the test from the beginning or to commence from the point where the music failed.

513 Lameness

- In the case of marked lameness, the judge or show committee chairperson informs the competitor that he/she is eliminated.
- There is no appeal against this decision.

514 Judging a Test

- **Judges are personally responsible for their decisions and classifications. They may not take into account any advice or observations by others or anything they know beforehand of the competitors or horses.**
- A horse who leaves the arena with all four feet during a dressage competition between the time of entry and the time of exit at "A" will be **eliminated**.
- A test begins with the entry at A and ends after the final salute.
- After the sound of the bell (or whistle or designated signal) the competitor should enter the arena at A as soon as possible.
 - Exceeding 45 seconds before entering the arena after the designated signal has sounded will result in elimination.
 - In the event a horse enters the arena before the starting signal, the judge may advise the rider to exit and commence the test again.
 - The mark for the entrance will indicate a deduction of a point with the remark "Rider entering the ring prior to the start signal. *

NOTE: This is not to be considered an error or course.

• Execution of Movements

- If a movement must be carried out at a certain point of the arena, it must be executed at the moment when the rider's body is above that point.
- In all levels, the rider should strive to maintain the cadence of a gait up to the moment when the gait is changed or the horse halts.
- In the lower (easier) levels, care should be taken that the transitions do not become rough and abrupt.
- The more difficult the test, the greater is the degree of precision demanded in it.
- The mark for each movement should establish the fact of whether the movement is performed to the best of the combinations ability (3), sufficiently (2) or insufficiently (1) (see scoring standards below for descriptions).
- If a problem appears once, it may be treated lightly by the judge; if it appears successively, he will score it more harshly each time, (e.g. nodding, stumbling, shying, etc.)

- Grinding of the teeth and wringing of the tail are signs of tenseness or discomfort on the part of the horse and should be considered in the marks for each movement where they appear as well as in the Collective Marks.

When using a bit, horses, who get their tongue over the bit or perform with an open mouth, shall be marked down.

515 Scoring Standards

- All movements and certain transitions from one to another, are indicated on the judge's sheets.
- The scale of marks is as follows:
 - 3 Excellent – The entire test movement has been performed with accuracy, balance, harmony, cooperation and partnership between horse and rider.
 - 2 Satisfactory – The test movement has been performed with some loss of accuracy, balance or harmony, or there has been some loss of cooperation and partnership between horse and rider.
 - 1 Insufficient – communication between horse and rider has broken down and either the rider is operating on a tense or rigid level or the horse is not understanding what is required of him/her
 - 0 Not executed - "Not executed" - nothing of the required movement has been performed.

Collective marks are awarded after the competitor has finished his/her performance for:

- Paces
- Impulsion
- Submission
- The rider's position, seat and use and effect of the aids

516 Marking Score Sheets

- All score sheets must be in ink and the judge must initial any changes in marks.
- Before the judge's scores are handed over for totalling, all movements must be marked and the sheets must be signed by the judge; otherwise, the sheet must be returned to the judge for further verification.
- Judges' marked sheets must be treated as confidential, until given to the competitor, when they become his or her private property.
- Competitors can ask for their judging sheets on the completion of the class.
- The organisers of a competition are not obliged to make public any figures other than the total scores of each judge and the placings of the results.

517 Scoring and Placings

- After each performance and after each judge has given his/her collective marks; the judges' sheets are given to the scorers. The marks are multiplied by the corresponding co-efficient where applicable and then totalled.

Penalty points incurred for errors in the execution of the test are then deducted on each judge's sheet. **NOTE:** All scores in both technical and freestyle dressage tests must be calculated to the second decimal. Not fewer or more.

- The **total score is obtained** by adding the total points. With more than one judge, the sum total determines the total score. If there are two or more judges, the total points awarded by each judge will be published separately in addition to the total score.
- As there are no duplicate score sheets, scorers must record the total marks for movements and the score for Collective Marks, as well as penalty points of each test on a master sheet prior to posting scores, as a record for protests, ties and championships.

For TSAI Training Dressage there are two categories of scoring – Training and Competition

Any Club running a TSAI Training Dressage event must notify their intent of which or both scoring category/ies they intend to use.

Where a club offers both categories of scoring, entrants may choose under which category they are riding and if a choice is not made on the entry form then Training will be the default.

Category 1 - Training

In all training events, the entrant is always competing against themselves as there are no placings only achievement levels as follows

- 90% - 100% - a purple coloured ribbon is awarded
- 80% - 89.99% - a royal blue coloured ribbon is awarded
- 70% - 79.99% - a red coloured ribbon is awarded
- 60% - 69.99% - a white ribbon is awarded
- 50% - 59.99% - a green ribbon is awarded
- 40% - 49.99% - a light blue ribbon is awarded
- 0 – 39.99% - a brown encouragement ribbon is awarded.

Riders may choose to ride in the Training category either as Assisted or Unassisted.

- In the Assisted option they may be:
 - Led by a handler on a lead line
 - Given directions by the caller in addition to those written on the test sheet
 - Ride unaided using directional cones for the test
 - There will be no penalties for choosing the Assisted option

No prize money or prizes will be awarded for the Training category.

Category 2 – Competition

Individual placings and ties: In all competitions the winner is the competitor having the highest total points, the second the one with the next highest total points and so on.

In case of a tie the competitor with the highest marks received under the Collective Marks shall be declared the winner. When the scores for Collective Marks tie, the tie shall be determined on the basis of the score for the free walk..

- Ties in classes, which involve prize money, shall remain tied for the purpose of dividing prize money and then be broken as described above..
- Judges shall give only whole marks in technical tests. See Chapter 9 for Freestyle Tests.
- Any horse receiving less than 50% in that class shall receive an encouragement ribbon.
- Only One Horse In The Class – Scoring and Awards:
 - When there is only one horse in a class, ribbons and prizes shall be awarded in accordance with the following chart of percentages:
 - 1st 75% or higher
 - 2nd 67% to 74.9%
 - 3rd 58% to 66.9%
 - 4th 50.1% to 57.9%
 - No ribbons or prizes shall be awarded below 4th position

520 Non-Championship Competitions – Awards and Scoring

- Championships or high point awards may be awarded at each level and/or for any combination of levels/divisions.
- A competition division or level championship may not be determined by the results of one class.
- For a level championship to be offered, there must be two or more classes held in that level.
- Champion and reserve champion are established by totalling the horse/rider combination percentages achieved in the designated classes which must have been identified in the prize
- In the event of a tie, the rider with the highest single percentage score is declared the winner.
- In classes which comprise a championship, as designated by the competition organising committee the horse must obtain 60% or better in at least one of these designated classes to be made champion, or 58% or better in one of these designated classes to be made reserve champion.

Chapter 6: Dress (Tack and Attire)

NOTE: The object of Dressage is the ongoing education of horse and rider.

Dressage is traditionally ridden with English Tack and Attire.

Respecting the spirit of the definition of Dressage as well as the background of many breeds, some TSAI Training Dressage Tests may be ridden in Tack and Attire that is Traditional to the breed OR in tack and attire that is not traditional to Dressage (e.g. Western or Stock Saddle seats).

600 General

- All competitors **MUST** wear correctly fitted approved protective headgear at all times when mounted. The harness must be securely attached. A competitor may be asked to dismount to allow an inspection of their headgear.
- In all TSAI Dressage competitions, individual breed rules regarding grooming and trimming will be respected.
- Manes may be natural or braided.
- Dress and equipment should be neat and clean.
- Spurs must be worn in matching pairs. **Exception:** Side saddle riders.
- Protector bands that keep spurs in place are permitted.
- Sharp spurs are prohibited. A spur must be smooth and not have any sharp edges, but the rowel does not have to be perfectly circular. If the steward rubs the spur against the inside of his/her arm and it feels soft/blunt/smooth, than the spur is acceptable. If the spur is found to be sharp, the rider will be asked to change them. Failure to comply with this request will result in elimination.
- Protective vests are allowed in all competition.
- Boots/shoes with a heel must be worn.

Where riding shoes with laces are worn, gaiters must be worn to prevent laces being caught up on stirrups. Where shoes with laces are worn and stirrups are not used for bareback or bareback pad riding then gaiters are optional.

601 Traditional Tack

- TSAI Dressage Competition respects the individuality and traditions of each breed regarding tack and attire.
- Competitors who wish to compete in traditional tack and attire for their breed may do so at TSAI Dressage Competitions

Competitions under the following conditions:

1. Show Management agrees.
2. The judge can see the outline of the body of the horse.
3. The judge can see the outline of the body of the rider.

602 Saddle.

The following applies:

- All saddles must correctly fit the horse.
- An English type saddle with a tree is permitted.
- Side Saddles are permitted

- Baroque, Endurance, Spanish, Stock, Western and Treeless saddles are permitted however the position that these saddles place the rider may put the rider at a disadvantage to correctly apply aids for dressage.
- Leather or fabric/synthetic saddles are permitted.
- Breast Plate – black or brown (optional)
- Saddle Pad – square or rounded.
- Monkey grips are permitted.
- Bareback pads with No stirrups are permitted.
- Bareback (no saddle) is permitted.

603 Bridle

The following applies

- All bridles must be correctly fit the horse.
- Cavessons and nosebands may be traditional, or flash, dropped, crescent and crossed.
- Bitless Bridles are allowed.
- Training Halters are allowed either leather, pvc or rope.
- Cordeo is allowed
- Bridle less (no bridle) is permitted
- War Bridles are not permitted
- Any Bitless bridle with metal over the nose or under the jaw are not permitted.

604 Bits

Where bits are used, TSAI training dressage follows the rules of Bitless Inc as listed here below.

Bitless Inc does not encourage the use of bits on any horse, at any time. However, to assist those Members and Guests who are in the process of transitioning away from bits, or using bits only to meet competition rules, Bitless Inc permits the following:

Permitted bits are correctly fitted, single rein snaffles (no leverage).

Rings may be loose, eggbutt, dee with half or full cheeks. No separate bridle and rein rings or other leverage settings.

Shanks, gags, curb chains/straps, and multiple bits are not permitted.

Permitted Mouthpieces

Mouthpieces may be straight bar, mullen mouth, single, double or multi jointed, without twists, barbs, players or other protrusions.





Permitted Bit Rings and Cheeks

Rings may be loose, eggbutt, dee with half or full cheeks. No separate bridle and rein rings or other leverage settings.

Shanks, gags, curb chains/straps, and multiple bits are not permitted.



605 Spurs

- Spurs are optional at all levels.
- Blunt English style with a shank that points downward and with a smooth arm.
- Blunt rowelled spurs - the rowel must not be fixed.

606 Whips

- A whip is optional at all levels.
- The total length of the whip (including lash) must not exceed 1.2 metres.
- Only one whip is permitted to be carried
- A standard longeing whip may only be used in the schooling area.

607 Gear Check

It is the entrants responsibility to ensure that their gear complies with the rules.

Upon arrival at the venue all entrants must report to the Secretary's office to complete a liability form and present the following for inspection:

- Bridles with a bit for bits accepted under BitlessInc rules see 604 above
- Approved Bitless bridles see 603 above
- Whips for measuring if using a whip.

Upon successful inspection a coloured wristband/id token will be issued current for the event day only, showing that a liability form and partial gear check has been completed.

Before presenting to the judge for their test all entrants must complete a gear check with the appointed official of the day. A gear check will consist of:

- Liability form signed
- Approved Bit
- Approved Bitless Bridle
- Approved Whip length
- For all of the above a wristband/id tag will be present.
- Approved Saddlery
- Approved Helmet including secured fastenings

The appointed official of the day will note on their master sheet that the gear check was completed. Before any % or placings are given the master sheet will be checked to ensure a gear check was complete.

Should any entrant change their gear after receiving a gear check they must re-report to the appointed official and recheck their gear. Failure to do so will incur elimination from all tests ridden after the change.

Chapter 7: Freestyle Competition

700 General

- Freestyles can be performed at any Level.
- There is no minimum time limit but all tests must be finished in 5 minutes.
- Any competitor may enter a freestyle at the same level they have entered a TSAI Training Dressage test
- No horse may be entered in two levels of freestyle at the same competition
- No horse may be entered in a level of freestyle either higher or lower than the two consecutive levels of tests in which they compete at the same competition.

Freestyle Protocol

- It is the responsibility of the rider to put his/her ride together and to incorporate all the required movements in the time allowed.
- Riders are not required to submit a written copy of their freestyle.
- A rider must enter the arena within 20 seconds of the music starting.
- The test time will start after the rider moves forward after the halt.
- A halt for the salute is compulsory at the beginning and end of a freestyle test.

702 Music

- The rider must provide the show organiser with two functioning copies of their freestyle music which can be played on a CD player, MP3 or IPod and not just on a computer.
- Organisers are encouraged to list sound system requirements and acceptable media formats in the prize list.
- If music is on a CD, rider should also have a copy on MP3 or Ipod in case the competition management does not have CD equipment.
- It is recommended the rider check with the competition secretary prior to arriving at the competition as to what system will be available
- The rider is responsible for making sure they do a sound check at a time convenient to the organiser.
- Each rider (if he/she so desires) will be permitted a representative in the sound system booth to supervise the handling of the music.
- In case of technical failure of the playing of the music. The performance will be halted and started from the beginning.

703 Freestyle Movements.

- There are compulsory technical movements for each level of freestyle.
- Compulsory movements are indicated on the freestyle score sheets available from TSAI.

704 Timing

- Each test must be performed within the time indicated on the score sheets.
- Timing of the test begins at the first stride after the salute which is made inside the dressage arena and facing the judge.
- Timing ends at the final salute.
- Any movements after the 5 minute time limit will not be scored.
- There is a 2 point deduction from the Artistic score if time limit exceeds 5 minutes.

- Anything before the beginning or after the end of the test has no effect on the marks.

705 Freestyle Penalties

- Since the ride is judged as a whole, no errors can occur.
- Movements performed after the maximum time allowed will not be considered by the judges, and the ride will be penalised after the multiplication of coefficient for the Artistic Impression by the deduction of 2 points.
- Movements performed before the initial halt and salute are not scored.
- Movements performed above the level will suffer a 4 point deduction in the technical section of the test.

Chapter 8 ARENAS

801 General

The arena, flat and level, must be 60 (or 40) meters long and 20 meters wide.

- The difference in elevation across the diagonal or length should not exceed 0.50 meters.
- The difference in elevation along the short side of the arena should not exceed 0.20 meters.
- If possible, the arena must be predominantly of sand.
- Outdoor competitions – where possible the interior of the enclosure should not be less than 15 meters from the public.
- The enclosure should consist of a fence.
- The part of the fence at A should be easy to remove, to let the competitors in and out of the arena.
- The rails of the fence should prevent the horse's hooves from entering.

802 Letters

- The letters should be placed outside the enclosure about 0.50 meters from the fence.
- Letters should be clearly marked.
- It is advisable to place a special mark on the inside of the fence itself, level with and in addition to the letter.
- The part of the fence at A can remain open.
- The letter A must be placed at least 5 meters from the arena but up to 15 meters is permitted.
- Arena fence conditions must be the same for all competitors in a class.

803 Centre Line

- The centre line, throughout its length should be clearly marked
- The marks should not frighten the horses.
- It is recommended that the centre line be rolled or raked.

804 Warm Up Arena

- A Warm Up Arena should be provided.
- Outdoors - at least 10 meters away from the competition arena.

805 Inexpensive Practice Rings

Letters

- 8 for Small Ring
- 12 for Standard Ring
- Can be made with black tape, or stenciled and painted on 20 litre white buckets (from feed stores or super market, hardware stores), white chemical drums or white cones.
- The letters are read more easily if repeated 3 times on each bucket, drum or cone.
- The buckets are most useful right side up so as to allow filling with sand, stones or dirt to prevent being blown over by the wind, similarly filling drums with water or sand to ensure stability.

Edge of Ring:

- To use the least equipment possible, set the letters on the line and mark the four corners with two rails (boards, jump rails, PVC pipe) each.
- These can be placed on the ground.
- If there is enough material, place a rail on the ground between each of the letters (12 rails for a small ring and 16 for a Standard ring)

806 Competition Arena on a Budget

Letters

- Letters should be visible over height of whatever railing is used.
- If made with care, the same letters as used with a practice ring can be used for competition.

Edge of the arena

Boards

- Can be stood on edge with spikes (or wedged attached pieces of wood) to form a continuous edge. If spikes are used then the top of the spike must not exceed the height of the board.

PVC Pipe

- 1 ½ inches or 2 inches in diameter PVC can be purchased from local plumbing suppliers, larger hardware stores and building supplies in lengths of 10 or 20 feet.
- May be set through the holes in concrete blocks.
- Blocks can be painted with letters.

Holders for PVC Pipe

- The pipe should be held approximately 1 foot (30 cm) above the ground.
- Pipe may be held in place by white plastic buckets, white wastebaskets or cones with holes or notches cut in the sides or on Jump Bloks

Appendix A Common Abbreviation for Scribes

Common Abbreviations for Scribes	
abr abrupt	lat lateral
@ at	ld lead
ang angle	L left
att attentive	let letter
bk back	not not square
b/f before	obv obvious
b/t/n between	ord ordinary
cad cadence	outs outside
cant canter	outw outward
c-l centerline	pos position
O circle	prec precise
col collected, collection	reg regular
cor corner	res resistance
crkd crooked	R right
dpt depart	rhy rhythm
diag diagonal	sal salute
dir direction	satis satisfactory
disob disobedience	serp serpentine
eng engaged	sh/in shoulder in
ext extended	sl,slt slightly
flex flexed, flexion	sm small
f/hand forehand	str straight
forw forward	□ square
gd good	swg swing
ht halt	thru through
ha haunches	trans transition
h-in hunches in	trans ↑ up transition
hd tilt head tilt	trans ↓ down transition
h/legs hind legs	tr trot
hur hurried	tu ha turn on haunches
imob immobility	tu for turn on forehand
imp impulsion	unstd hd unsteady head
inattn inattentive	vert vertical
incomp incomplete,	v very
ins inside	volte
inw inward	wv weaving
irreg irregular	w/ with
lg legs	wr wrong
lk imp lacks impulsion	

