

# **Dressage Ireland Ltd.**

## **The Rule Book**

### **INTRODUCTION**

Every eventuality cannot be provided for in these Rules. In any unforeseen or exceptional circumstances it is the duty of the relevant officials to make a decision in a sporting spirit, approaching as near as possible the intention of these Rules.

If any of these Rules are found to be invalid, that invalidity will not affect the remainder of the rules.

These rules relate to all competitions affiliated to Dressage Ireland Ltd, and to all competitions run under the rules of Dressage Ireland Ltd.

**THE WELFARE OF THE HORSE**

## **Code of Conduct issued by the FEI**

- a) In all Equestrian sports the horse must be considered paramount.
- b) The well being of the horse shall be above the demands of breeders, trainers, riders, owners, dealers, organisers, sponsors or officials.
- c) All handling and veterinary treatment must ensure the health and welfare of the horse.
- d) The highest standards of nutrition, health, sanitation and safety shall be encouraged and maintained at all times.
- e) Adequate provision must be made for ventilation, feeding, watering and maintaining a healthy environment during transportation.
- f) Emphasis should be placed on increasing education in training and equestrian practices and promoting scientific studies in equine health.
- g) In the interests of the horse, the fitness and competence of the rider shall be regarded as essential.
- h) All riding and training methods must take account of the horse as a living entity and must not include any technique considered by the FEI to be abusive.
- i) National Federations should establish adequate controls in order that all persons and bodies under their jurisdiction respect the welfare of the horse.
- j) The National and International Rules and Regulations in equestrian sport regarding the health and welfare of the horse must be adhered to not only during National and International events but also in training. Competition Rules and Regulations shall be continually reviewed to ensure such welfare.

## **RULES FOR NATIONAL DRESSAGE COMPETITIONS**

### **1. Definition.**

A dressage competition is composed of one or more classes between mounted competitors, performing specified Dressage tests.

## **2. Dressage Ireland Ltd. Memberships.**

In order to be eligible to ride in affiliated competitions or own a registered horse/pony, it is necessary to be a member of Dressage Ireland. There is no lower age limit to register as a rider. Subscriptions run for twelve months from January 1<sup>st</sup> to 31<sup>st</sup> December each year, however, **new members** may join from the 1<sup>st</sup> November. For health and safety reasons registered owners of horses or ponies must be 18 years or over.

## **3. Horse/Pony Registration.**

Before being eligible to enter a horse or pony for an affiliated Dressage competition it must be registered with Dressage Ireland. There is no lower height limit for registration but horses/ponies must be four years old or over. **The age is taken from 1<sup>st</sup> January in the year of birth.** Ponies wishing to be selected for National or International Pony Classes must supply a valid height certificate to the selectors on request.

**Full registration for horses and ponies runs from January 1<sup>st</sup> to 31<sup>st</sup> December annually. Those registering for the first time in November or December will be registered until the end of the following year (registered members of Eventing Ireland can join at a discounted fee) If a horse's registration has lapsed no points or qualifications can be gained, and they will not be given retrospectively.**

### **4a. Equine Influenza Vaccination.**

**Valid passport must accompany the horse/pony to all competitions and be produced on request: failure to comply with these requirements is a Dressage Ireland Ltd. disciplinary offence and will debar the horse from competing at the event for which it has been entered.**

In order to register with Dressage Ireland, a horse/pony must have a valid Vaccination Certificate, which undeniably relates to the horse, completed, signed and stamped by a veterinary surgeon, who is not the owner of the animal stating that he has received a basic primary vaccination against Equine Influenza.

As and from January 2005 all horses and ponies for which an F.E.I. Passport or a National Passport, approved by the F.E.I., has been issued must have the vaccination section completed and endorsed by a veterinary surgeon stating that it has received two injections for primary vaccination against equine influenza, given between 1 and 3 months apart. In addition, a booster vaccination must be administered within each succeeding 6 months (+/- 21 days) following the second vaccination of the primary course. None of these injections must have been given within the preceding 7 days including the day of competition or of entry into the competition stables.

The above are the minimum requirements for influenza vaccination. The primary course and subsequent booster vaccinations should be given according to the manufacturer's instructions that will fall within the stipulation of the F.E.I. ruling.

It is the owner's/rider's responsibility to ensure that the Vaccination Certificate is up to date throughout the season. This certificate must be produced on demand, on penalty of elimination.

**4b.** Under EU regulations a valid passport must be carried at all times whilst the horse is being transported.

### **5a) Graded Classes. For registered riders on registered horses.**

Graded classes are Divided into **six** standards; Preliminary, Novice, Elementary, Medium, Advanced Medium, and Advanced. **FEI tests at Prix St Georges and above are also used.**

### **5b Confined Classes. For non registered horses.**

Classes using **Introductory** and Pony Club tests or tests designated 'ungraded' in the programme are classified as confined and are open to members of Dressage Ireland on unregistered horses. (Grading points or qualifications for championships are not awarded for these Classes, but in all other respects they are run in accordance with rules for graded classes).

### **5c. Unregistered Classes. For non registered riders or horses**

Shows may also run unregistered classes, i.e. for non-members on unregistered horses; however, all unregistered riders must pay a daily affiliation fee to cover insurance.

## **6 Tests**

### **6a) Dressage tests in use.**

All tests used should be **current Dressage Ireland, FEI** or British Dressage tests.

### **6b) Freestyle and Freestyle to Music tests.**

Only British Dressage test Sheets for Freestyle Tests at **Preliminary**, Novice, Elementary, Medium, Advanced Medium, Prix St Georges and Grand Prix levels are used. These tests may be ridden either with or without music. No grading points are given for any freestyle competition, whether with or without music. In all other respects they are run in accordance with graded classes of the comparative level.

Tests will be timed from the move off after the first halt until the halt before the final salute. Halts must be shown at the beginning and the end of all freestyle tests, and **these must be on the centre line facing the judge.**

Tests should be timed to run approximately 15 seconds under the specified time to allow for a slight variation in the running speed of CD players. Two penalty points will be deducted from the final total if a test exceeds the time allowed or is more than 30 seconds shorter than the stated time. The music may start either before the entry at 'A' or after the first halt and salute. **No more that 20 seconds of introductory music may be played before the entry at 'A'**

Any faults in the reproduction of the music at a competition should be taken into account by the judge. Judges have the authority to re-start a competitor should the music fail for any reason.

Test sheets are available at all levels, and each includes a list of compulsory movements and a list of optional movements. If included, movements of a higher standard will be penalised by the deduction of two points each time they are performed.

### ***F.E.I Three Day Event Tests.***

When used in Affiliated Dressage Competitions, these tests come under the Rules for National Tests except that all trot work must be executed as instructed on the score sheets.

## 7. Availability of tests.

Copies of **Dressage Ireland tests can be downloaded free from [dressageireland.ie](http://dressageireland.ie)** British Dressage tests may be purchased from the Dressage Ireland Ltd. secretary (stocks allowing) or Dressage Ireland Ltd. Or direct from British Dressage, Stoneleigh Park, Kenilworth, Warwickshire CV8 2RJ. Also from [www.dressageDiagrams.com](http://www.dressageDiagrams.com)

## 8. Points System.

Horses are graded on a points system. Points will be awarded against the percentage achieved, in accordance with the scales below:

<b>60 - 61.99%</b>	-	<b>1 Point</b>
<b>62 - 63.99</b>	-	<b>2 Points</b>
<b>64 - 65.99</b>	-	<b>3 Points</b>
<b>66 - 67.99</b>	-	<b>4 Points</b>
<b>68 - 69.99</b>	-	<b>5 Points</b>
<b>70 - 71.99</b>	-	<b>6 Points</b>
<b>72 +</b>	-	<b>7 Points</b>

All horses/ponies obtaining the percentages shown above will be allocated points regardless of placing and prize money.

Points are awarded in 'unrestricted' registered classes in accordance with the above scales providing that the judge, on the day, is qualified to judge at that level.

Freestyle tests and classes restricted to Pony, Junior and Young Riders [or otherwise restricted] do not qualify for grading points or qualification for championships, i.e. National winter finals and National championships.

## 9. Grades of horses.

Horses may compete only to the level they are graded at or higher. The points limit for each grade is as follows:

Preliminary	- up to 49 points.
Novice	- up to 124 points.
Elementary	- up to 199 points.
Medium	- up to 299 points.
Advanced Medium	- up to 374 points.
Advanced	- open to any horse.

**Ponies ridden by riders under 16 years of age may continue to compete at Medium level once 299 points are achieved but must compete in the section for category 2 riders.**

Riders/owners must keep a note of points won at each affiliated show, and should not enter classes for which they are no longer eligible.

## **10. Downgrading.**

This is only permitted under exceptional circumstances, and is entirely at the discretion of the Board of directors of Dressage Ireland Ltd.

Applications for downgrading must be made in writing, accompanied by a €30 fee, to the secretary. **Each downgrading is for one year for the nominated rider and needs to be applied for again for the following year.**

## **11. Imported Horses.**

Owners of imported horses must apply to the Dressage Ireland Ltd Board of Directors for grading. Proof of age, foreign registration papers and any results, will be required. The Board reserve the right to review the grading of imported horses at any time, once they have been seen in competition.

Imported horses are not eligible for automatic downgrading. If owners do not wish to accept imported grading points, then these horses, and their records, must be assessed by the Board of Directors of Dressage Ireland Ltd.

## **12. Grading of horses Training Abroad.**

**Horses, which go abroad for training and compete in National competitions abroad, will NOT be categorised as imported horses on their return to Ireland. However, full competition results must be regularly sent to the Dressage Ireland Office as the appropriate number of points, according to results achieved, will be added to the points the horse had when it left Ireland. It is the rider's responsibility to ensure that they apply for permission to compete abroad in the correct manner.**

## **13. International Competitions.**

International Dressage Competitions are run in accordance with the rules as laid down by the Federation Equestrian International (FEI).

Annual International Championships are held for the four categories of competitors, senior, young rider, junior and pony.

## **14. Selection. For qualification percentages please check the website on a regular basis**

### **14a) Senior.**

Riders wishing to compete at International Competitions **must** apply to Dressage Ireland for permission. They must also fill in form 'A' supplied by the Board of directors and keep them fully notified of all their plans and results. After each competition the rider must return full official results of all relevant classes to the Dressage Ireland office. Prior to International competition the riders must apply to Horse Sport Ireland for a competition licence for themselves and an FEI Passport for their horse.

**Riders and horses in all disciplines, competing internationally, must also be registered with the FEI.**

**Forms are available on the Horse Sport Ireland web site -**

**[www.horsesportireland.ie](http://www.horsesportireland.ie) & Dressage Ireland web sites or from the secretary of Dressage Ireland.**

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Riders wishing to compete at international competitions are advised to refer to the Dressage Ireland International Riders information leaflet available, on the website.

Further information on venues, invitations and competitions can be obtained by accessing the F.E.I. website [www.horsesport.org](http://www.horsesport.org) and the Horse Sport Ireland web site: [www.horsesportireland.ie](http://www.horsesportireland.ie)

Young riders, juniors and pony riders wishing to compete internationally, or to represent Ireland, should apply to the board of Dressage Ireland.

#### **14b) Young Riders.**

Competitors may take part in Young Rider competitions from the beginning of the year of their 16th birthday until the end of the year of their 21st birthday. Their horse must be over 14.2 1/4 hh (148 cm) in height, at least 6 years of age and must not have taken part under a senior competitor in any Grand Prix at a C.D.I.O. Championship, Regional or Olympic Games, or have been placed in the top 5 under a senior competitor in a Grand Prix at a C.D.I during the preceding or current year. They must be members of Dressage Ireland Ltd.

**Competitions are of Prix St. Georges Level at the European Young Rider Championships.**

#### **14c) Juniors.**

Competitors are eligible to take part in Junior International Competitions from the beginning of the year of their 14th birthday until the end of the year of their 18th birthday. They may ride ponies up to the end of the year of their 16th birthday. **Competitions are of Advanced Medium level.**

#### **14d) Ponies.**

Competitors are eligible to take part in Pony Competitions from the beginning of the year of their 12th Birthday until the end of the year of their 16th Birthday. They must ride ponies, which do not exceed 148 cm without shoes, and 149 cm with shoes.

**Competitions are at Medium level.**

N.B. Riders cannot compete in European Pony and Junior Championships, in the same year.

#### **14e) Rider Categories**

**Category 1 riders, are those who have never competed at Medium level.**

**Category 2 riders, are those who have competed at Medium level or above.**

**RIDERS MUST DECLARE THEIR CATEGORY ON EVERY SHOW ENTRY FORM**

**At regional shows all categories of rider entered into Preliminary and Novice classes will be judged by the same judge(s), but results will be divided into category 1 and 2 sections.**

**At National Championships and National Winter Finals, Preliminary, Novice and Elementary class results will be divided into category 1 and 2 sections and depending on numbers 'may' be judged by the same judges.**

**No rider restrictions apply in Young Horse or Potential Dressage Horse classes.**

## **SPORTSMANS**

**Dressage Ireland has rolled out a new membership initiative for 2011, specifically aimed at our amateur members and supporters over the age of 21.**

**The 'Sportsman's' membership allows horse and rider combinations to continue competing at the level at which they are comfortable for as long as they choose without gaining points.**

**Membership (\*) will always run from January to December each year.**

**Riders and horses would compete in either the Sportsman A (preliminary) or Sportsman B (novice) sections at all affiliated shows.**

**Entries are to be made into the normal Preliminary / Novice classes and Sportsman members will be riding within the Preliminary / Novice classes, but the result will be taken separately into a Sportsman section.**

**It is therefore vital that the membership number and the letters SA or SB are included on all show [entry forms](#), and the show secretaries check the cards at the show.**

***Sportsman members are entitled to the full benefits of Dressage Ireland membership*, including regional training and competing at regional and national festivals and championships, and will even be able to compete to represent their regional teams at the National Championships. Their results will be recorded; however, no points will be gained for their horses.**

## **16. Entries for regional and national shows**

Entries must

- Be made on an official entry form
- Be accompanied by the correct fees
- Include the Dressage Ireland registration number for each horse/ rider/owner where applicable
- A horse may only be ridden once in any class at National Championships and Finals.
- Riders must state on their entry form **which category they are and which section of each class they are entering.**
- Entry fee for each class is given in the schedule. Entries received without entry fees, without the registration/membership numbers, late or verbally will not be accepted.

- It is the responsibility of the Owner/Rider to ensure that the horse is eligible to compete in the class for which it is entered. Failure to enter in the correct class will result in a €10.00 fine.
- Making an entry to an affiliated Dressage competition constitutes acceptance of the rules.
- All horses must wear competition numbers whilst being ridden or exercised at affiliated competitions.
- The show secretary must be informed of any change of rider from the original entry. It is the responsibility of the owner/rider to obtain their starting time(s) as per the schedule.

### **17. Declarations.**

On arrival at a competition, all riders must declare their **intention to compete to the show secretary**. In addition, they must report to the steward (**where present**), for the appropriate arena at least 15 minutes before their allotted time. It is the competitors' responsibility to ensure that they arrive at the arena at the correct time for their test, and that the judge has seen their number.

### **18. Hors Concours.**

Members wishing to compete Hors Concours in any class must make this request on their entry form and obtain permission from the Organiser of the Competition concerned. They will not be eligible for any Points, Prizes or Prize money, and the score need not be shown on the scoreboard. Horse and rider must be registered with Dressage Ireland and must comply with Dressage Ireland rules in all respects.

Under no circumstances may a rider declare to be Hors Concours after the class commences. Those riding Hors Concours will not gain any points.

### **19. Withdrawals.**

If for any reason a competitor cannot compete at a Dressage Show the Organiser/Secretary must be informed as soon as possible and at least before the start of the competition.

The organiser may report to the Central Office anyone who does not take part yet fails to withdraw in accordance with the above paragraph. Failure to comply with this rule renders the Owner/Rider liable to a fine of €30

Once the test has been completed (i.e. the final halt at the end of the test) it is not permissible to withdraw or retire.

### **20. Refund of Entry Fees.**

- A) No refund will be made to those withdrawing after the close of entries.
- B) 50% of total entry fees will be returned to those who withdraw before the close of entries.
- C) In the event of a competition being cancelled, organisers are entitled to retain up to 25% of each entry fee to cover costs. The remainder to be refunded to all entrants including those who withdrew before close of entries.

### **21. Starting times.**

These must be obtained from the Dressage Ireland (Regional) web sites, show secretary or as per schedule instructions.

### **22. Prize money and rosettes.**

The amount of prize money at National Championships and Finals must be stated in the schedule and is unrestricted. Once stated, this can only be reduced in the event of entries falling below the minimum scale for rosettes as set out below. If there are no more than 2 competitors in a class, prize money should only be awarded if the winner has achieved the relevant qualifying score.

Prize money not picked up on the day will be forfeit.

Rosettes must be given to the following minimum scale for competitions, but organisers may give more if they wish.

All Grades:

1st	1 - 4 starters
2nd	5 - 8 starters
3rd	9 - 12 starters
4th	13 - 16 starters
5th	17 - 20 starters
6th	21 - 24 starters
7th	Over 25 starters.

## 23 Prize giving

Competitors (in correct dress - as per Dressage Ireland Ltd. Rules) must attend the Prizegivings when requested by the Organiser, or make sure that they are represented. Failure to attend may entail the forfeiture of prize money, rosettes and other awards.

## 24 Equipment - The Rider.

### 24 a) Dress.

**Advanced and above:** Uniform, Tailcoat with Top hat or; Black / Navy Blue coat, correctly tied white / cream stock, with hunting cap or bowler hat or crash cap. Riders should note when **competing in England that protective hats (3 point harness to current safety standards) must be worn by all riders at all times, including exercising, warm up and competition up to and including advanced medium level.** N.B. At the Discretion of the Organiser, competitors may be permitted to ride without coats in excessively hot weather, but a suitable shirt that fastens at the neck, with at least short sleeves (not bright or multi-coloured) with a tie or correctly fastened stock must be worn.

### **Other tests:**

Uniform or black / navy blue or tweed coat with correctly tied stock, white American collar or shirt and tie, hunting cap, bowler hat or crash cap or dressage topper. Only white / cream stocks with black / navy coats or coloured stocks with tweed coats are correct. A plain, dark coloured waterproof may be worn in wet weather.

Body protectors may be worn

### 24 b) Hats.

Please note that as of 1<sup>st</sup> January 2013 it will be compulsory for riders to wear a riding hat/crash cap to a suitable safety standard. Such a hat will of PAS 015,

**EN1384, BSEN1384, ASTM F1163, SNELL E2001 or any new standard that meets or exceeds those stated.**

During 2012 it will be compulsory for anyone mounted on a horse at an affiliated Dressage competition to wear a hat. Failure to do so will entail a €30 fine payable to the organiser. **Hats or** Crash cap covers should be black, brown or navy blue. Uniform hats are allowed. B.S.I. standard hats or such other protective headgear as may reasonably be expected to offer a similar or higher level of protection are recommended by Dressage Ireland, but are not compulsory.

If a hat comes off during a test it must be replaced immediately; either the competitor may dismount or the hat may be handed to them. The test will be restarted at the beginning of the movement during which it came off. There will be no penalty for an error of course but if the hat is not replaced the competitor will be eliminated.

Dressage Ireland strongly recommends that all riders wear riding hats/crash caps to a suitable safety standard. **Such a hat will of PAS 015, EN1384, BSEN1384, ASTM F1163, SNELL E2001 or any new standard that meets or exceeds those stated.**

#### **24 c) Breeches/ Jodhpurs.**

Must be white, cream or beige, except when worn with official uniform, when they may be of the uniform colour.

#### **24 d) Gloves.**

Gloves must be worn. **White, Beige or cream gloves are strongly preferred.**

#### **24 e) Boots.**

Must be black or brown and may be top boots or Jodhpur boots. Gaiters will be allowed providing they are indistinguishable from the Jodhpur boots in colour and **leather**, and carry no decorations of any sort **except discreet manufacturer's logo studs.**

#### **24 f) Spurs.**

Spurs must be worn as a pair (except when riding side saddle) from Advanced level upwards. Metal spurs with round hard plastic or metal knobs are allowed.

The **metal** band round the heel must be smooth and there must be a shank on the back of the heel pointing towards the rear. **The end should be clearly horizontal to the ground or pointing downwards. Swan necked spurs are permitted subject to the above restriction.** There is no restriction on the type of shank, and rowels are permitted provided that they are fitted vertically and are free to rotate.

Rowels, which have points, must have rounded ends.

Excessive use of spurs is forbidden

Spurs may not be worn upside down

Spurs that have a smooth rotating rubber or plastic ball on the shank are permitted.

Only blunt spurs without rowels may be worn in Young Horse classes

Swan neck spurs are permitted

**Dummy spurs are permitted.**

#### **24 g) Whips.**

It is permitted to carry a whip in all National classes except Finals and Championships or at the request of the selectors.

A whip may not be carried when riding an FEI pony, junior or young rider test.

Whips are permitted in all 4 year old classes including Championships

A whip may always be carried by ladies riding side saddle, but at no time may more than one whip be carried during a test or warming up - unless as permitted equipment for a 'carded' disabled rider.

- When saluting, competitors must take the reins and whip, if carried, in one hand. The free hand should be lowered to the rider's side and the rider should nod the head.
- Gentlemen may salute in the same manner, or if they wish, they may remove and lower their hat with their free hand before nodding.
- May not be picked up if dropped during a test.
- Excessive use of the whip at any time is forbidden, and it should never be used or carried in a manner, which affects other horses. .
- Must not be used in a manner or of a length that affects other riders.

**WHIPS AT CHAMPIONSHIPS: It is permitted to carry a whip in the working in area ONLY. It is forbidden, under penalty of elimination, to carry a whip of any kind IN THE ARENA and the whip must be dropped before entering the SPACE around the competition arena, or the rider will receive 4 penalty points per judge.**

#### **24 h) Tricolour on Jacket.**

Only riders who have been selected to represent Ireland officially in a team competition, or as a nominated individual at a championship are entitled to wear the tricolour on their breast pocket.

### **25. Equipment - The Horse.**

**COMPETITION NUMBERS.** Horses must wear their competition number at **ALL** times at a show. **In order to assist the judges and stewards numbers should be worn on both sides.**

#### **25 a) Saddles**

Saddles must be worn and be of English or Continental style and must be black, brown, grey or navy. Side saddles and treeless saddles are permitted. Western style **traditional Iberian or Arabian** or brightly coloured saddles are not permitted. Stirrup leathers and irons are compulsory and must be attached to the saddle and used in the conventional way. The rider's boots must not be fixed to the stirrup iron by any mechanical means **and if used without Dressage Ireland Ltd. Dispensation, will result in elimination.**

#### **25 b) Saddle Covers**

Saddle covers are not permitted under any circumstances, except during riding in, or as permitted equipment by a “carded”, disabled rider.

A gel pad/**memory foam** seat saver is permitted, provided that it is unobtrusive and matches the colour of the saddle.

Other types of seat saver, including sheepskin / fur fabric are not permitted, unless with written dispensation from the Dressage Ireland office.

Treeless saddles are permitted.

### **25 c) Tricolour saddle Cloths**

A competitor representing Ireland may wear a tricolour saddlecloth badge **only if sanctioned by the Board of DRESSAGE IRELAND LTD. In writing.**

Those selected for ‘Friendly Internationals’ may wear a tricolour saddlecloth badge but permission must be sought from the Board of Dressage Ireland. They must not be worn **at any other time** when riding abroad in Regional or National (i.e. British) Championships.

Logos on each side of the saddlecloth are permitted but must not exceed 200 square cm (approx. 14cm x 14cm)

### **25 d) Bridles**

Bridles should be used as follows:

**Preliminary and Novice:** Ordinary snaffle bridle.

**Elementary, to Advanced:** Ordinary snaffle bridle or double bridle.

**P.S.G to G.P. tests that are ridden under National rules:** Snaffle or double. Double bridles may be requested by the selectors.

**International P.S.G. to G.P. tests under F.E.I. rules: DOUBLE BRIDLE**

The “Micklem” multi bridle is permitted. **It must be used with a permitted bit and without the plastic bit clips.**

### **25 e) Permitted Bits, Tack and Equipment.**

#### **Snaffle**

Only the bits illustrated in these rules are permitted. Where there is any doubt, guidance should be sought from Dressage Ireland.

Bridles may not be decorated with tassels or any additions to the normal configuration.

Discreet padding of the bridle at the poll or noseband is permitted.

1. Ordinary snaffle with double-jointed mouthpiece
2. Ordinary snaffle with double-jointed mouthpiece (French Link)
3. Ordinary snaffle with jointed mouthpiece with Lozenge
4. Ordinary snaffle with jointed mouthpiece
5. Ordinary snaffle with rotating middle section.
6. Racing Snaffle (D ring)
7. Egg-butt snaffle
  - a without cheeks
  - b with cheeks
8. Other type of snaffle with cheeks
9. Snaffle with upper cheeks only

- 10. Rubber, leather or plastic snaffle jointed or unjointed
- 11. Unjointed snaffle
- 12. Hanging cheeks egg butt snaffle or loose ring hanging snaffle

Bits of rubber, nylon or other synthetic materials are permitted.

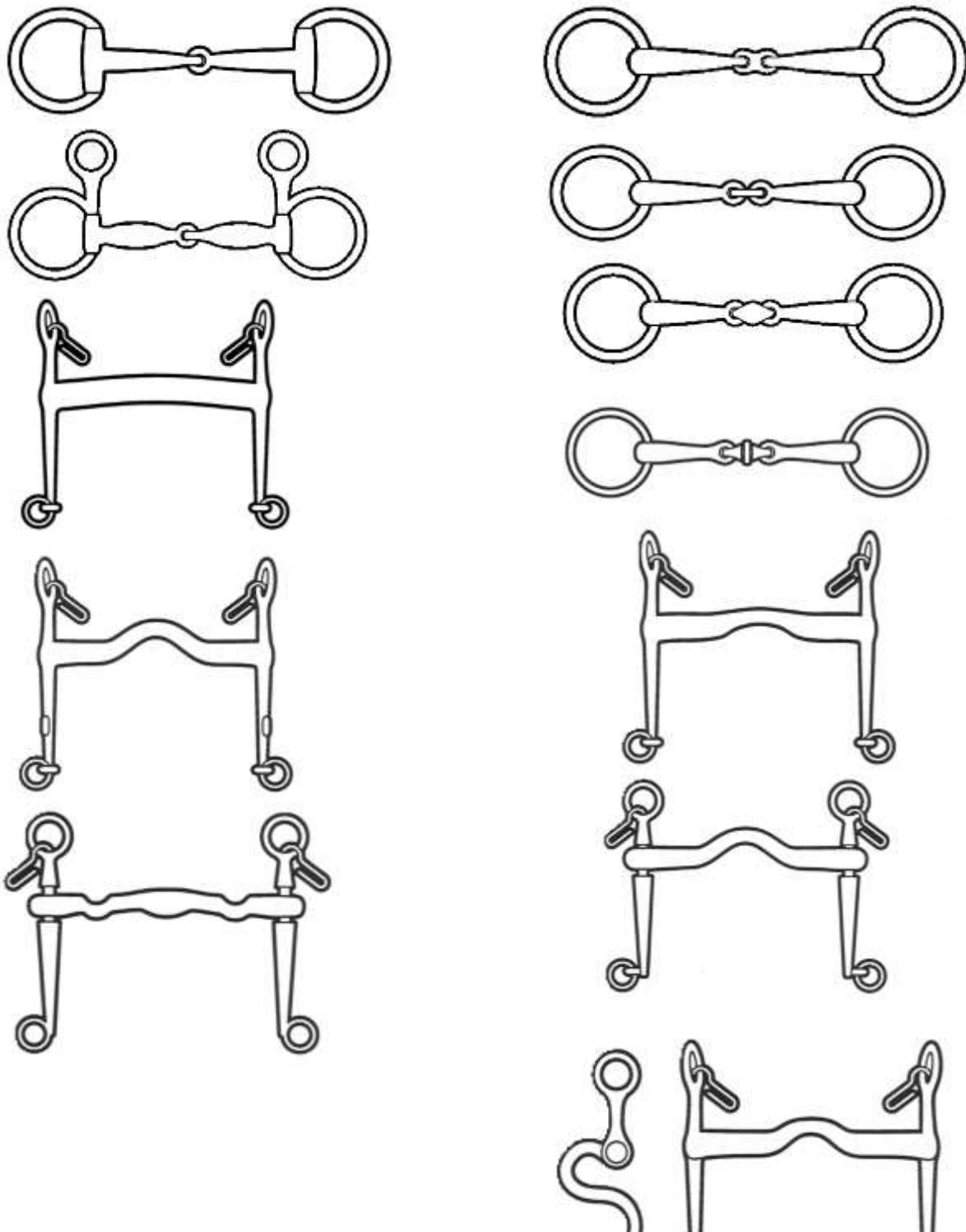
Bits must be used in their manufactured condition without any addition to/on any part. Only the bits that are illustrated are permitted, they may be used with any of the cheeks or rings illustrated.

It is permitted to use two reins with a snaffle bit. Plastic bits with a cylindrical joint are permitted.

### Double Bridle

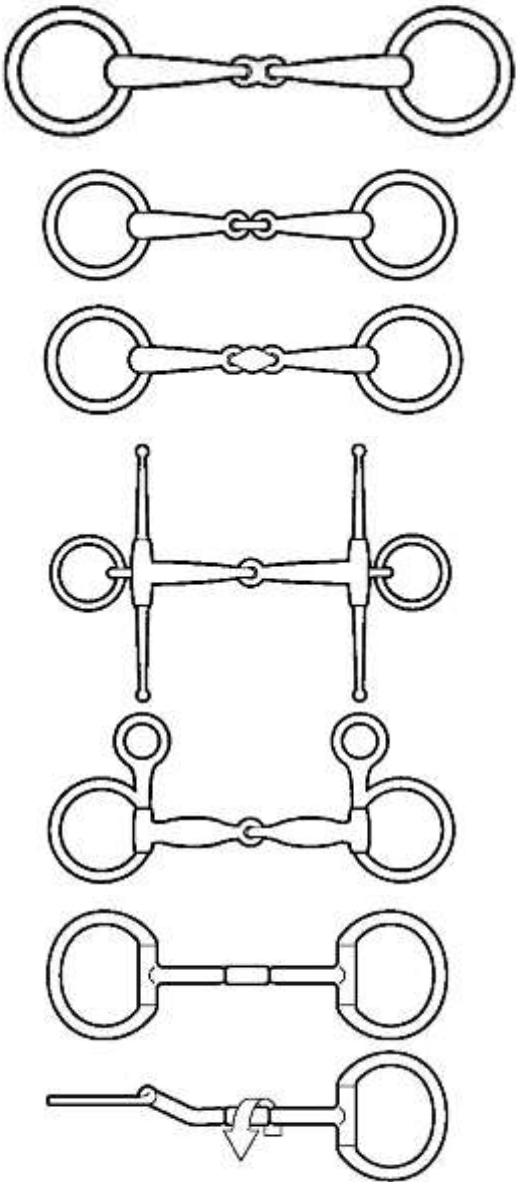
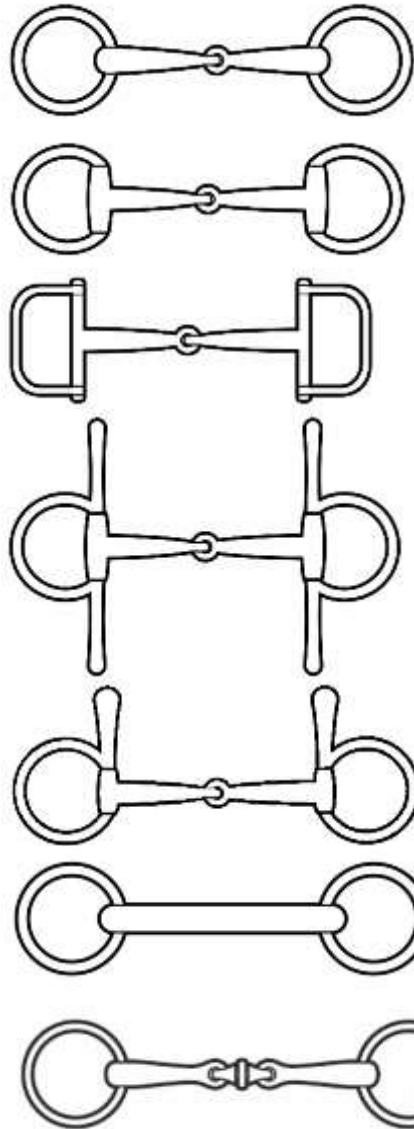
Bits should follow the configuration of those illustrated below.

#### Various double bridle bits





**Various snaffle bridle bits**



Bits must be used in their manufactured condition without any addition to/on any part. **The upper cheek must not be longer than the lower** cheek. The lever arm of the curb is limited to 10cm in length (**below the mouthpiece.**) and the ring of the bridoon bit must not exceed 8cm in diameter. .

All competitors are advised to check their FEI Rule Book before taking part in a competition run under FEI rules.

## PERMITTED TACK AND EQUIPMENT

A quick guide for Judges. Please note that some rules vary slightly, when tests are being ridden under the rules of a different discipline.

### Key to symbols

**p** – Permitted      **x** – Forbidden      **c** – Compulsory

### Dressage Ireland rules for Dressage & Dressage with Jumping

	Snaffle	Double	*Whip	Spurs	Flash/Drop ** Grakle/Mexican	*Commander
<b>Prelim &amp; Novice</b>	<b>p</b>	<b>x</b>	<b>p</b>	<b>p</b>	<b>P</b>	<b>p</b>
<b>Elementary</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>p</b>
<b>Medium</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>p</b>
<b>Adv Medium</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>p</b>
<b>FEI Junior 3 DE</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>c</b>	<b>p</b>	<b>p</b>
<b>FEI Senior 3 DE</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>c</b>	<b>p</b>	<b>P</b>
<b>Advanced</b>	<b>p</b>	<b>p</b>	<b>p</b>	<b>c</b>	<b>P**</b>	<b>p</b>
<b>National PSG, Int I, II, GP &amp; GPS</b>	<b>P</b>	<b>p</b>	<b>p</b>	<b>c</b>	<b>x</b>	<b>p</b>
<b>F.E.I PSG, Int I, II, GP &amp; GPS</b>	<b>x</b>	<b>c</b>	<b>p</b>	<b>c</b>	<b>x</b>	<b>x</b>

\* Whips and commanders are not allowed in Finals, Championships or at the Selectors request.

\*\* A flash / drop/ **grakle / Mexican** may only be used with a snaffle.

Tack stewards should refrain from inserting a hand into the horse's mouth before the rider enters the competition arena and should wear disposable surgical gloves. The rider may request that the bit is checked after the test is ridden if they feel their horse may get upset. If the bit in use is in question, the bridle should be removed

following the test. In the event of the bit proving illegal the horse will be eliminated from the competition.

#### **25 f) Nosebands.**

It is obligatory to use a noseband.

The following nosebands are permitted with a snaffle bridle: Cavesson; Dropped; Flash; and Crossed / Mexican [Grackle]

Only one of these types may be used at any one time.

Drop nosebands and flash straps must lie in the chin groove.

Rope or sheepskin nosebands are not allowed.

A cavesson noseband only, **MUST** be used with a double bridle.

**Nosebands must not cause discomfort.**

#### **25 g) Bitguards.**

Are not permitted.

#### **25 h) Other tack.**

Martingales, bearing, side or running reins of any kind are forbidden, as are bandages, boots, nasal strips and any sort of blinkers. A breastplate is permitted. **Reins with elastic inserts are not permitted.** Tongue straps are not permitted. Cruppers are permitted but are not allowed for tests run under F.E.I. rules.

Neck straps may be used in Preliminary, ~~and~~ unaffiliated **and four year old young horse classes and Young horse GROUP classes** and while riding in, but are not permitted in classes of Novice standard upwards. Balancing straps (a loop on the front of the saddle) are permitted.

Any decoration of the horse with extravagant items, such as ribbons flowers glitter, etc. in the mane or tail or applied to the coat is forbidden. Discrete red bows in the tail are permitted for horses that kick.

#### **25 i) Fly fringes, gauzes and ear-covers.**

Fly fringes, gauze's and ear covers which cover any part of the horse's head may be worn when riding-in but not during a Test. Head shakers will be allowed to wear a specific type of nose net during warm up and competition with a dispensation certificate from Dressage Ireland. Applications should be made to the Dressage Office for details. **Nose nets must be discreet, black, brown or white and cover the nose only, leaving the bit and mouth visible.** ~~However - n~~ **Nose nets are not permitted under F.E.I. rules which MAY be applied to certain competitions in Ireland.**

#### **25 j) Anti Fly Impregnated browbands and fly repellent discs.**

Anti fly impregnated browbands and fly repellent discs are permitted while riding in and during a test,

#### **26. Warming up.**

At all shows only the rider competing on the horse will be permitted to ride it. While exercising any horse, whether competing or not, only the permitted tack (as per rule 19 a-i inclusive) may be used. Horses warming up for Preliminary and Novice tests may wear only snaffle bridles. Boots and bandages **neck straps and whips** are allowed

whilst warming up **at any level**. Failure to remove disallowed **equipment** ~~these~~ prior to entering the arena entails elimination.

At no time during warm up or competition should an owner, lessee, authorised agent or rider produce a stallion without taking adequate precautions to ensure that other members of Dressage Ireland Ltd or the public are not put at risk of injury. **Stallion sashes [worn by the rider], or identification tags on the bridle, are compulsory and must be clearly worn at all times when mounted. (Due regard for safety must be taken by every rider, regardless of the sex of their horse).**

Lunging – the lunge rein may be attached to the bit or lunge cavesson and two reins are permissible. Side reins may be used attached to either side of the saddle or girth (not between the horses front legs) The rider may be mounted while the horse is being lunged and may hold the reins. Running or balancing reins of any kind may not be used. Warming up in anything other than the permitted tack will entail elimination of both horse owner/rider from all classes on that day, and a fine of €30 payable to the organiser. Anyone seeing this rule being breached should immediately report the occurrence to the organiser or secretary who will be empowered to enforce elimination. **This must be reported in the show incident book and to the board of Dressage Ireland Ltd.**

If at any time during a competition run under Dressage Ireland Ltd. Rules, a horse is seen behaving in a dangerous manner, which could threaten the safety of other competitors or spectators, a steward, organiser or Dressage Ireland Ltd. official, is authorised to **demand** the removal of this horse from the venue. **Such removal must be reported in the show incident book and to the board of Dressage Ireland Ltd.**

### **27. Incorrect dress or equipment.**

Anyone entering the arena with incorrect saddlery, dress or equipment, for the appointed class or in any other way failing to comply with the rules, **may be allowed to complete the test, but will be eliminated.**

### **28. Competitors conduct.**

Riders and owners of competing horses and their attendants must, under penalty of elimination, obey any reasonable request or Direction given to them by an official, and they must, in particular, be careful not to do anything liable to upset or hinder the undisturbed progress or safety of the competition.

### **29. Competitors Responsibility.**

It is the responsibility of the competitor to ensure that all saddlery and equipment conforms with the rules, whether or not there is a tack steward present.

### **30. Riding in Collecting Ring or Practice Areas/Arenas.**

In order to extend courtesy to other riders and to prevent accidents, it is customary to practice the following conduct:

- 30 a)** Pass left hand to left hand when meeting another rider coming in the opposite Direction, unless he / she is in counter canter in which case you should give way, by circling.

- 30 b)** Do make tack adjustments outside the arena if possible or near the middle of the arena, without obstructing the outside track, diagonal or centre lines.
- 30 c)** To avoid an accident; do announce by voice or knocking on the door, that you intend to enter an indoor practice arena.
- 30 d)** Do ensure that your use of the whip does not upset a passing horse.
- 30 e)** Do not halt or walk on the outside track but always leave room for other riders to pass.
- 30 f)** Do not lunge in practice arenas without permission of the organiser and only if there is sufficient room, and in a place that does not cause inconvenience to other riders.
- 30 g)** Do not gallop horses in the vicinity of the collecting ring or test arenas.
- 30 h)** Riders with impaired vision should wear a white armband whilst warming up as an indication to other riders
- 30 i)** **Trainers or other pedestrians should NOT stand in the warm up/collecting rings but at the sides and should minimize disruption to other riders when helping their clients**

### **31. Commanders.**

- A) It is permissible for all tests run under Dressage Ireland Ltd. rules to be commanded except at Finals and Championships, or unless stated otherwise in the schedule.
- B) Where commanders are allowed it is the responsibility of the competitor to ensure that only the printed text or extracts from it are read out, and no other form of assistance is given. Failure to observe this rule may entail elimination.
- C) Repetition of any part of the text may incur an error of course if used to redirect a competitor in process of making such an error.
- D) Commanders should be careful when multiple arenas are running and position themselves to avoid disturbing other riders.

### **32. Outside assistance.**

Any outside assistance by voice, signs, etc designed to help a competitor improve their performance during a test will entail elimination.

### **33. Entering Arena before the Signal to Start.**

Under normal circumstances no horse either ridden or led may enter any arena, other than the practice arena, except when actually competing in a contest, on penalty of elimination. Competitors must wait until the Judge has sounded the horn, rung the bell, or in some other way signified that he / she may start, before entering the arena. Once the signal has been given, competitors have 45 seconds to enter the arena at 'A'. Entering before the signal to start or failure to start within 45 seconds will result in a 2 mark penalty per judge being awarded.

Where a class is held on an artificial surface or the construction of the arena makes it impossible for the competitor to ride round the outside before the judges signal to enter

is sounded, he/she may, on the instruction of the Organiser and/or Judge, ride inside the arena. Where a 40m x 20m arena has been created within a 60m x 20m arena the competitor should be permitted to ride in the entire arena. Depending on the circumstances, riders have the option of "entering at A from inside or outside the arena".

**It is not permitted to enter the arena during a break or whilst the judge is not present.**

### **34. Execution of test.**

All movements must follow one another in the order laid down in the Test. In a movement, which must be carried out at a certain point of the arena, it is at the moment when the rider's body is above this point that the movement must be executed. All tests will be ridden with both hands except where stated otherwise on the test sheets. In all tests up to and including Elementary, transitions may be progressive except where stated otherwise on the test sheets. In simple changes the upward transition is always direct.

A competitor is not allowed to repeat a movement or put in an extra circle or loop, unless the Judge decided that an error of course has been made, and sounds the horn or bell. If, however, the rider has started a movement and tries to do the same movement again, the Judge must consider the first movement only and, at the same time, penalise for an error of course.

Riding the wrong test. **A rider who starts the wrong test for the class must be allowed to restart, as long as they can do so immediately. They will be penalised for a first error of course.** However, if this is not possible and both judge and organiser agree, the competitor will be allowed to enter the arena again later and perform the test hors concours.

### **35. Para-equestrian Dressage Riders.**

Any rider with a physical disability, which prevents him/her from riding the test in accordance with the rules, should apply to the Para Equestrian committee or Riding for the disabled (RDA) for classification by a qualified Para Equestrian/RDA International/National Classifier.

Following classification, a dispensation card for the rider will be issued stating exactly what changes to the tack or equipment are allowed for the rider named on the card. On entering each competition the rider should send a copy of both sides of the card to the organisers who should pass it on to the relevant judge/s. Such competitors must be capable of riding in and competing in the facilities as provided for all the other competitors.

Riders with a disability requiring additional equipment who do not have a dispensation card may apply to the board of Dressage Ireland for a temporary dispensation letter, which must be photocopied and sent in with each entry. Such riders must enter and compete H/C until classified.

### **36. Salute.**

Competitors must take the reins, and whip if carried, in one hand. The free hand should be lowered to the rider's side and the rider should nod the head. Gentlemen may salute in the same manner, or if they wish they may remove and lower their hat with the free hand, before nodding. **Para equestrian riders may always salute simply by nodding the head.**

### **37. Reins in one hand during Test.**

The reins, and whip if carried, should be held in the outside hand, with the inside arm held down by the riders side.

### **38. Sitting and Rising.**

For all tests at Elementary level and below used at dressage Ireland competitions trot work may be executed sitting or rising. At medium level and above all trot work must be executed sitting. In all FEI tests trot work must be executed as instructed on the score sheets.

### **39. Leaving the Arena.**

**Riders must leave the arena (after the final salute) at walk on a long rein at an appropriate place.**

Under national rules, a horse is eliminated if, during a test, it leaves the arena when the surround is 9 inches high or more and continuous. Where the surround is less than 9 inches, and is marked by boards or similar, no marks shall be given for the movement where the horse places all four feet outside the arena. Where a line marks the arena only or intermittent boards, it is left to the discretion of the judge as to the marks deducted. Any horse leaving the arena not under control will be eliminated and, for this purpose, the test begins when the horse enters at 'A' and finishes when it moves off from the final salute.

### **40. Falling/ dismounting during a test.**

In the case of **a fall of horse and/or rider, the competitor will be eliminated.** Riders may compete in any following classes or in the same class on another horse, should the rider declare to be fit to ride. **Any fall must be fully reported in the show accident book.**

If, after the rider has entered the arena, he/she dismounts without a reason acceptable to the judges, no marks will be given for the movement.

### **41. Resistance.**

- A) Any horse failing to enter the arena within **45 seconds** of the bell being sounded will have a 2 mark penalty per judge awarded. Prolonged failure to enter for significantly more than 45 seconds may lead to elimination.
- B) Any horse refusing to continue the test for a period of 20 consecutive seconds during the course of a test shall be eliminated

#### **42. Grinding teeth and tail swishing.**

Grinding the teeth and swishing the tail may be signs of nervousness, tenseness, or resistance on the part of the horse and may be taken into account by the judges in their marks for the movements concerned, as well as in the appropriate collective mark at the end.

#### **43. Voice.**

The use of the voice is prohibited and will be penalised by the loss of two marks from those that would have been awarded for the movement in which this occurred.

#### **44. Errors of course.**

When a competitor makes an 'error of course' (takes the wrong turn, omits a movement etc) the judge at 'C' warns him by sounding the bell. The judge then explains the error to the rider, and if necessary the point at which he must take up the test again and the next movement to be executed, then leaves him to continue by himself.

However, in some cases when, although the competitor makes an 'error of course', the sounding of the bell would unnecessarily impede the fluency of the performance - for instance if the competitor makes a transition from working trot to medium walk at V instead of K, or makes a transition to canter at F instead of A, it is up to the judge at C to decide whether to sound the bell or not. In fairness to the competitor, it is recommended that the bell should be rung when a movement is executed at the wrong marker, if there is the possibility of a similar mistake when the movement is repeated on the other rein.

However, if the bell is not sounded at an error of course and the test requires the same movement to be repeated, and the rider makes the same error again, the rider is only penalised ONCE.

If the judge for any reason does not realise until the competitor has left the arena that one or more movements have been omitted he must:

- i) Adjust as necessary the position of his marks and comments on his sheet to accord with the movements actually performed.
- ii) Give to each of the movements not executed a mark equal to the average of the collective marks entered at the bottom of his sheet (averaged to the nearest whole number, point 5 to be rounded upwards).
- iii) Record the penalty for error of course.

#### **45. Penalties for Errors of Course.**

Every 'error of course', whether the bell is sounded or not, must be penalised except as in rule 43. The scribe must denote the movement concerned with a clear 'ASTERISK' opposite the movement, and a tick in the box below. It's the responsibility of the judge to check that this is done, and that the total mark for errors to be deducted, is clearly shown.

- The first time by 2 points.
- The second time by 4 points.  
(These points are cumulative so, after two errors of course 6 points are deducted).

- The third time by Elimination. **The judge may allow the competitor to finish the test with the marks being awarded in the ordinary way. However they will inform the rider that they are eliminated, and it will be marked clearly on their sheet.**

#### **46. Errors of test.**

When a competitor makes an 'error of test' (trots rising instead of sitting, at the salute does not take the reins in one hand, etc) he must be penalised as for an 'error of course'. In principle a competitor is not allowed to repeat a movement of a test unless the president of the jury decides on an error of course (and sounds the bell). If, however the rider has started the execution of a movement and tries to do the same movement again, the judges must consider the first movement shown only, and at the same time penalise for the error. If the judge / jury has not noted an error, the competitor will have the benefit of the doubt. The penalty points are deducted on each judge's sheet from the total points gained by the competitor.

#### **47. Time.**

The approximate time given on each test sheet is for guidance only. Time penalties are not awarded under Dressage Ireland Ltd. or FEI Rules, except for freestyle tests.

#### **48. Lameness.**

In the case of marked lameness, the **judge at C** informs the rider that he is eliminated. There is no appeal against his decision.

In national tests however, if there is doubt as to the soundness of a horse, the competitor will be allowed to complete the test and any unevenness of pace will be severely penalised.

#### **49. Scoring-Method.**

Each judge may allot from 0-10 points for each numbered movement. These marks are then added together and any penalty marks are deducted. It is essential that all penalty marks be deducted from the individual totals before these are added together. Under both FEI and Dressage Ireland Ltd. rules the judges' marks are totalled to find the final mark. In the event of equality of total marks, the collective marks should be added together and the horse with the higher collective marks shall take the higher placing. If the total of the collective marks is also equal the horses concerned shall be given the same placing, and grading points in accordance with that placing.

#### **50. Scale of Marks.**

Under both FEI and Dressage Ireland Ltd rules the scale of marks is as follows:

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

The marks 10 to 0 must be awarded where the performances warrant their use. By 'not executed' is meant that nothing of the required movement has been performed.

## 51. Guidelines for awarding of marks:

- **10 EXCELLENT:** All the requirements of the training scale are fulfilled to their utmost. The movements are performed with excellent precision, exactly on the correct lines from marker to marker
- **9. VERY GOOD:** All of the requirements of the training scale are fulfilled. The movements are performed with very good precision, exactly on the correct lines from marker to marker
- **8. GOOD:** All the requirements of the training scale are regarded as good. Movements are performed accurately, following the correct lines
- **7. FAIRLY GOOD:** All of the requirements of the training scale are regarded as fairly good. Movements are performed fairly accurately, following the correct lines
- **6. SATISFACTORY:** Either the movements are performed with accuracy and precision, but with some weaknesses within the training scale, or the movements are lacking accuracy and precision, but still demonstrating good qualities of the training scale
- **5. SUFFICIENT:** Either the movements are performed fairly accurately, but there are some clear weaknesses within the training scale, or there are some fairly serious mistakes, movements are inaccurate but still demonstrating satisfactory qualities of the training scale
- **4. INSUFFICIENT:** Either the movements are performed fairly accurately, but there are some serious weaknesses within the training scale, with some obvious errors within the movement, or movements may be very inaccurate but still demonstrate sufficient qualities of the training scale
- **3. FAIRLY BAD:** Inaccurately performed movements with serious problems within the training scale
- **2. BAD:** Inaccurately performed movements with severe problems within the training scale
- **1. VERY BAD:** Movements performed are barely recognisable. Showing severe resistance throughout, i.e. rearing, running backwards, etc.
- **0. NOT EXECUTED:** Movements not performed. No fragment of the movement is performed.

**Half marks from 0.5-9.5 may also be used both for movements and collective marks in tests of PSG – GP standard, all FEI Para tests and FEI U21 tests at the discretion of the judge.**

**Coefficients** At no time is a mark out of 20 (e.g. 15 / 17 etc) given: a mark out of 10 is given by the judge and then doubled by the scorer. It is the scorer's responsibility to ensure that all movements carrying coefficients are scored correctly.

## 52. Judges Sheets.

Marking sheets, one per horse per Judge, will be required. **Irish and FEI test sheets can be downloaded free from [www.dressageireland.ie](http://www.dressageireland.ie) and [www.FEI.org](http://www.FEI.org) British dressage sheets** ~~and~~ may be purchased from British Dressage (or Dressage Ireland Ltd., stocks permitting).

**N.B. British Dressage Ltd. tests are protected by copyright. Photocopying is not permitted. British Dressage Ltd will take legal action against offenders.**

Competitors taking part in two dressage classes on the same day - judged by the same judge - shall not have access to their judging sheets before competing in the second contest.

Judges' marking sheets, with remarks duly signed by the Judge, must be treated as confidential until given to the competitor, when they become his or her private property. The organisers of a competition are not obliged to make public any figures other than the total marks and percentage score awarded, and the classification of results, although they are at liberty to do so, should they wish.

It is the responsibility of riders who leave a show before their sheets / rosettes are released to make arrangements with the secretary to forward them. **It is suggested that competitors leave a LARGE A4 STAMPED ADDRESSED ENVELOPE with their name, the name of their horse/s, and classes entered with the show secretary.**

## **GENERAL RULES.**

### **53. Acceptance of the Rules.**

Making an entry for an affiliated dressage Ireland competition constitutes acceptance of these rules, and binds an entrant to abide by them.

It is the responsibility of owners and riders to ensure that horses are eligible to compete in the classes for which they are entered.

### **54. The judge's decision is final.**

In all cases the judge's decision is final.

(A) Any complaint against a judge must be made in writing to the Dressage Ireland board of directors, not later than fourteen days after the relevant competition.

(B) A minimum of three members of the judge's sub-committee shall investigate any complaint or query, giving details to the judge concerned, who may reply prior to, or at any investigation. A report will then be made to the board.

(C) The board may ask for a judge to be re-tested, or remove him / her from the official panel.

### **55. Objections.**

Only a member who is the owner, agent or rider of a horse taking part in a competition may lodge an objection.

Objections must be made to the secretary of the competition. They must be made in writing and accompanied by a deposit of €30, not later than one hour after the after the final results are put onto the scoreboard, or, in the case of objection to the qualification of a horse or competitor, not later than the end of the class, and before results are posted.

The senior dressage judge present should adjudicate whenever possible. If this is not possible the objection should immediately be referred to the dressage Ireland office, for consideration by the disciplinary sub committee.

If the objection can be dealt with amicably on the day, with decisions made in agreement by the show secretary and parties involved, then it need go no further other than a report to the board of directors.

However, any objection(s) needing further discussion will be referred to the board of Dressage Ireland for a decision.

The parties involved will be allowed to make written submissions to the board.

The deposit will be forfeited, unless the objection is upheld, or it is decided that there were good and reasonable grounds for the lodging of an objection.

**Appeals against scoring errors must be made within one hour of the score sheets being released.**

**56. Discipline.**

**I. Conduct and Discipline.**

Every member of Dressage Ireland Ltd. has, by the completion of his membership application form, agreed to be bound by the memorandum and articles of association of Dressage Ireland Ltd. and all rules, regulations and bye-laws made hereunder, and has agreed that the decisions of the board, and other competent authorities of Dressage Ireland Ltd. given in accordance therewith, shall be final and binding upon him.

Any member of Dressage Ireland Ltd. participating in any way at any F.E.I or affiliated dressage competitions in any Country who conducts him or herself in a disgraceful manner or in a manner, which may bring the name of Dressage Ireland Ltd. into disrepute, shall be guilty of a breach of the rules.

It is the responsibility of every member at all times to ensure that he or she is familiar with the rules or any amendments made.

**II. The Steward.**

1. Where possible the organiser or secretary shall nominate in advance responsible people to act as stewards
2. **If, in the opinion of a steward or dressage Ireland official any member of Dressage Ireland Ltd., rider, competitor, owner, trainer or any other person taking part in any competition or any person assisting any member rider, competitor, owner or trainer has been guilty of dangerous riding or lunging or a breach of the rules, they will be informed that such behavior is dangerous/incorrect and asked to stop. Failure to do so will entail elimination from all classes on that day. In addition the incident will be reported to the board of Dressage Ireland in writing and be written up in the 'Show incident book'.**
3. **On the day any or all of the following penalties may be imposed:**
  - a) A reprimand.
  - b) Disqualification of the horse and / or rider from any / all classes on the day[s]
  - c) Suspend the horse and / or rider from taking **any** further part in any class at the competition.

**Any intervention required by the steward/organiser/committee member/senior judge shall be reported to the board of Dressage Ireland in writing within seven days, and written into the show incident book. The board of Dressage Ireland may decide to take extra actions.**

**57. Show accident book.**

**Each show must have an accident book to record full details of accidents that happen. See appendix.**

**58. Show incident book.**

Each show organiser MUST have a SHOW INCIDENT BOOK in which to record serious breaches of the rules which have to be notified to the board of Dressage Ireland

**III. The disciplinary Sub-Committee.**

(Which shall consist of any three members of the board of Dressage Ireland Ltd. not personally involved with any of the parties.)

1. If it appears to the sub-committee that any person, at any time, may have been guilty of a breach of these rules, or on the referral to it by a steward of a matter under 1) above, or on the receipt by the sub-committee of a complaint against a member of Dressage Ireland Ltd., rider, competitor, owner, trainer, or any person assisting a member, rider, competitor, owner or trainer the sub-committee may deal with the matter in accordance with the procedure set out in 2 below or if in its opinion the matter is sufficiently serious refer it to be dealt with by the Board of Dressage Ireland Ltd.
2. If the committee decides to deal with the matter itself, it shall communicate in writing the substance of the allegations to the person against whom they are made and will afford that person the opportunity of making representations whether orally by himself or in writing. Another person may not represent such person. The committee shall then determine whether there has been a breach of these rules and if in its opinion there has been such a breach to impose all or any of the following penalties:
  - a) A reprimand.
  - b) Disqualification of a horse and /or competitor from any specific affiliated competition in which it has taken part.
  - c) Suspension of the horse and / or competitor, owner, trainer or other person participating in any competition for a period not exceeding two years to commence no later than nine months from the disciplinary sub-committee's decision. Such a suspension will apply to any dressage competitions organized by Dressage Ireland, British Dressage or the FEI.
  - d) Fine not exceeding €130. Any person assisting or inciting a rider, owner, judge, or member to contravene the rules or act in a manner which might bring the name of Dressage Ireland into disrepute, shall be considered as having committed an offence and may be subject to similar disciplinary action.

**59. Suspension**

The Dressage Ireland board of directors will uphold suspensions, imposed by the F.E.I. on any horse and / or rider, and they will automatically be suspended from national events.

**60 a. Dressage Ireland members must follow as closely as possible to the FEI code of conduct for the welfare of the horse. (See page 2)**

## **EXCERPTS FROM THE FEI CODE OF CONDUCT FOR THE WELFARE OF THE HORSE**

The FEI requires all those involved in international equestrian sport to adhere to the FEI's code of conduct and to acknowledge and accept that at all times the welfare of the horse must be paramount and must never be subordinated to competitive or commercial influences.

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

### **Good Horse management**

Stabling, feeding and training must be compatible with good horse management

and must not compromise welfare. Any practices which could cause physical or mental suffering, in or out of competition, will not be tolerated.

### **Training methods**

Horses must only undergo training that matches their physical capabilities and level of maturity for their respective disciplines. They must not be subjected to any training methods which are abusive or cause fear or for which they have not been properly prepared.

### **Farriery and tack**

Foot care and shoeing must be of a high standard. Tack must be designed and fitted to avoid the risk of pain or injury.

### **Transport**

During transportation, horses must be fully protected against injuries and other health risks. Vehicles must be safe, well ventilated, maintained to a high standard, disinfected regularly and driven by competent staff.

### **Transit**

All journeys must be planned carefully, and horses allowed regular rest periods with access to food and water in line with current FEI guidelines.

### **Health status**

No Horse showing symptoms of disease, lameness or other significant ailments or pre-existing clinical conditions should compete or continue to compete when to do so would compromise its welfare. Veterinary advice must be sought whenever there is any doubt.

### **Doping and Medication**

Abuse of doping and medication is a serious welfare issue and will not be tolerated. After any veterinary treatment, sufficient time must be allowed for full recovery before competition.

### **Misuse of aids**

Abuse of a Horse using natural riding aids or artificial aids (e.g. whips, spurs, etc.) will not be tolerated.

### **Knowledge and education**

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

This Code of Conduct for the Welfare of the Horse may be modified from time to time and the views of all are welcomed. Particular attention will be paid to new research findings and the FEI encourages further funding and support for welfare studies.

## **61. Doping Control**

**The competition organisers reserve the right to carry out random tests at any time in accordance with the standard operating procedure prescribed in the Veterinary/Medical Rules of the FEI. A refusal to submit a horse for taking a sample for analysis or to allow sampling of a rider shall constitute a breach of this rule. All matters under this rule resulting in referral for disciplinary action will be brought before**

the Board of Dressage Ireland for national level and the HSI disciplinary committee for international level.

**Members are advised to keep up to date with veterinary and medical regulations regarding permissible drugs for horses/athletes by looking at the FEI web site [www.fei.org](http://www.fei.org) at regular intervals or speaking to an FEI veterinary surgeon/medical officer.**

**Once on the web site look under the heading - Clean Sport.**

**Under the heading - Veterinary go down to “Doping and controlled medication”.**

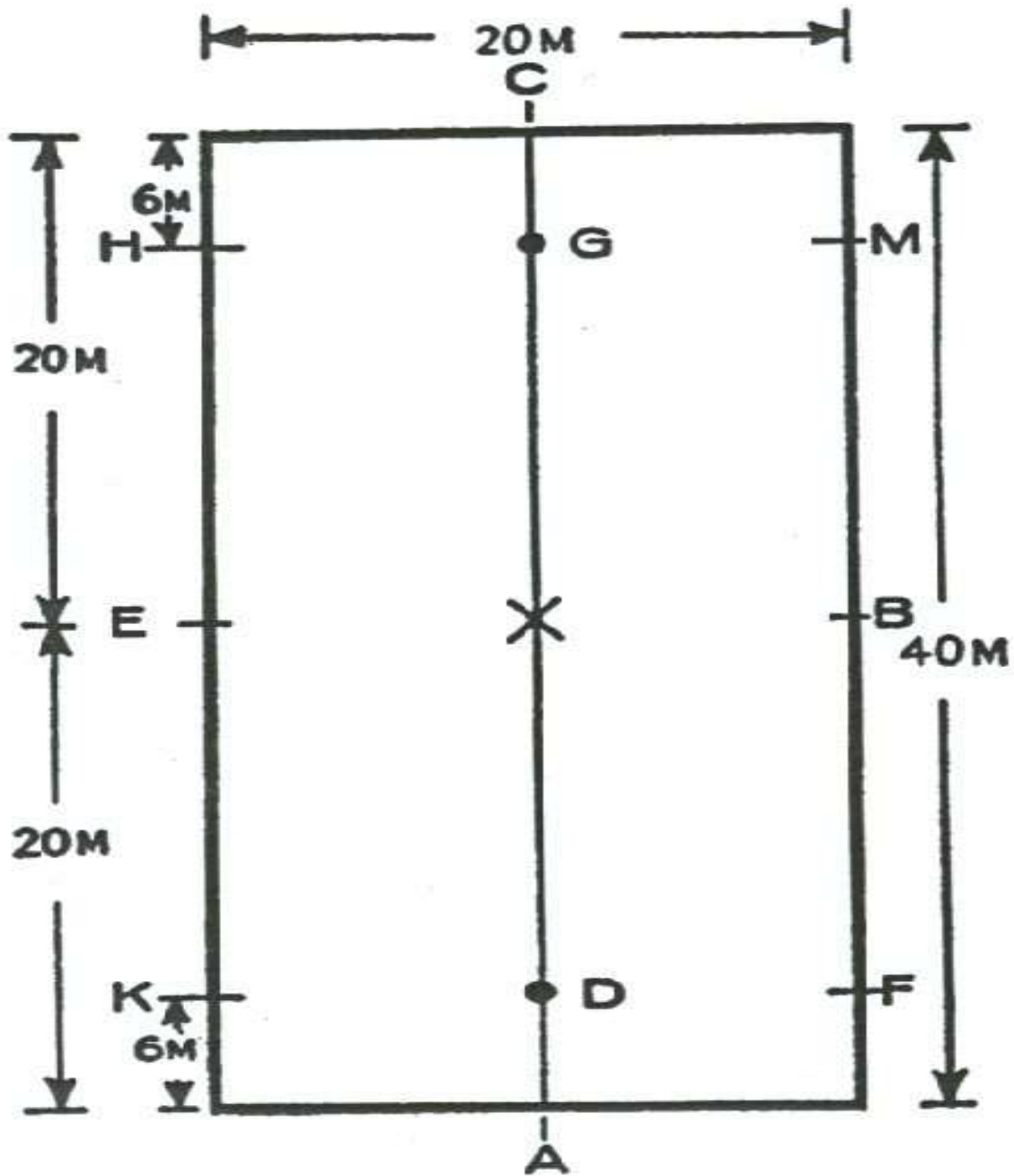
## **62. Insurance.**

Third Party Legal Liability Insurance [full evidence of insurance is available on request] covers All Dressage Ireland Ltd. affiliated competitions. Non-members competing in unregistered classes must pay a temporary insurance premium on the day.

## **63. Liability.**

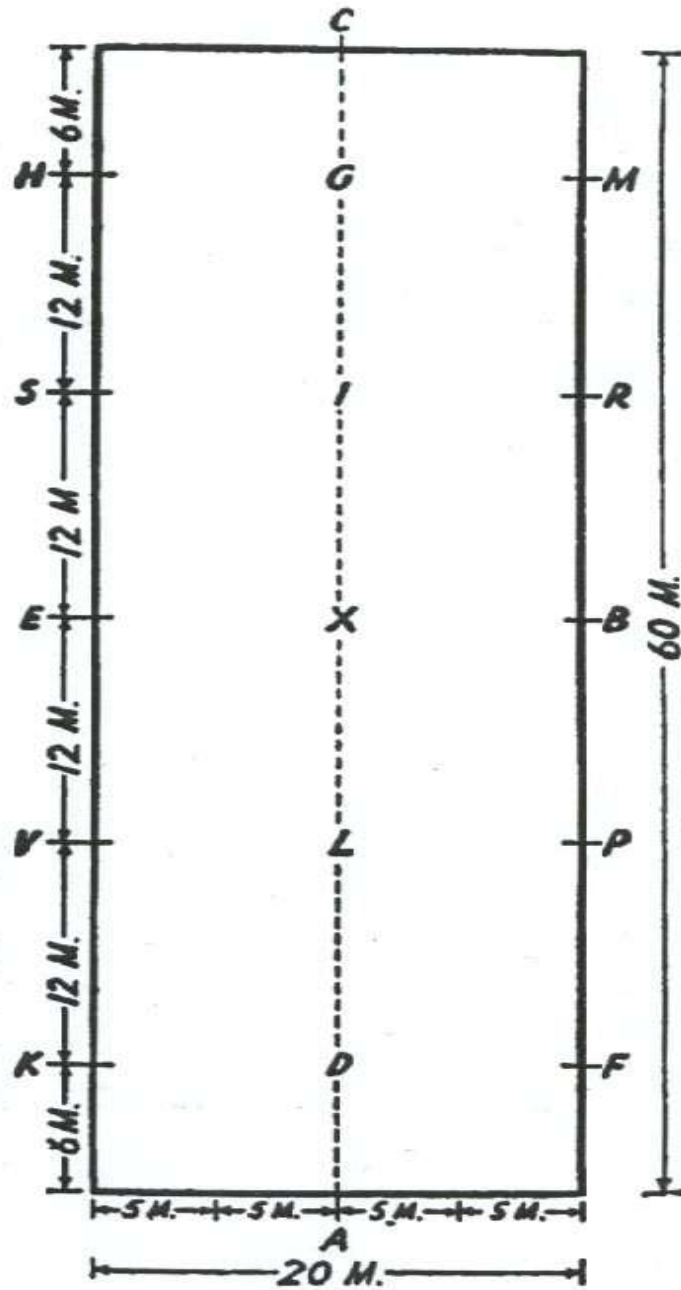
Save for the death or personal injury caused by the negligence of the organisers or anyone for whom they are in law responsible, neither the organisers of any competition to which these rules apply nor Dressage Ireland Ltd., nor any agent, employee or representative of these bodies accepts any liability for any accident, loss, damage, injury or illness to horses, owners, riders, spectators, land or any other person whatsoever, whether caused by their negligence, breach of contract or in any way whatsoever.

64a). Plan of 20x40 arena



*The length of the diagonal from corner to corner is 44.72m.*

64b) Plan of 20x60 arena



The length of the diagonal from corner to corner is 63.27m

ARENAS

## 65. Layout.

Arenas should be set out to the dimensions shown in the diagrams on pages 20 and 21.

Wherever possible the arena should be level and separated from the public by a distance all round of 15 metres for International competitions and at least 10 metres for other events if more room is not available.

Adjacent arenas should be a minimum of 5 metres apart, and preferably 10 metres

Roping may be used around the arenas when necessary to prevent intrusion. The arenas may be marked in the following ways:

- A By a continuous surround of white boards. **To be officially continuous the boards at A must be removed when the bell goes to start a test and replaced once the rider has entered the arena. On completing the test the boards at A are removed whilst the rider leaves the arena and then replaced until the bell for the next competitor goes.**
- B By intermittent white boards placed at each corner and opposite each marker and should be equally spaced to mark the dimensions of the arena.

A centre line is recommended, but is left to the discretion of the Organising Committee. When a centre line is used it should be clear, but discreet, and D-L-X-I-G should NOT be marked.

In the case of artificial surfaces a centre line **can** be rolled.

## 66. Markers.

The outer markers must be clearly visible with the letters displayed in black or white. They should be placed about 50 cms outside the arena. Pegs between 1' and 2' in length should be placed close to the outside of the arena boards, showing not less than 6" above them, opposite each outside marker.

A gap of about one metre each side of the centre line must be left at A to form an entrance, and the A marker placed far enough back, 10 metres if possible, to allow the horses to enter the arena on a straight track.

## 67. Inspection of Arenas.

It is the ultimate responsibility of the judges to check that the arena is satisfactory and have it modified at their discretion.

## **NOTES ON THE INTERPRETATION OF DRESSAGE TEST SHEETS.**

### 68. Turns and Circles.

A rider in movement along the outer track will continue along it on the same rein, without alteration of pace or manner of riding, until instructed to do otherwise. If required to leave the track and return to it (e.g. when circling), the rider will continue along the track in the same manner of going as he left it and on the same rein unless instructed to do otherwise. For a simple 'Turn right (or left) the rider will change direction through 90 degrees by riding a quarter of a small circle (as at a corner) beginning before reaching the marker and finishing on a line at right angles to the track and directly opposite the marker. For 'Turn right (or left) at any marker the rider will turn in a similar manner but will finish on the outer track. (N.B. - the horse must not begin by swinging out in the opposite direction and then cross the line of approach.)

### **69. Change of pace at a given marker.**

The horse should make the first step in the new pace as the rider passes the marker. (It follows that when the transitions are progressive they must begin before reaching the marker). Where a movement requires medium or extended canter followed by a transition to collected trot, some collection in canter should be shown just before the transition. Where a transition is required at the end of a diagonal it should be executed on the end of the diagonal while the horse is still straight.

### **70. Simple Change of leg at the Canter.**

This is a change of leg where the horse is brought back immediately into walk and after approximately one horse's length [three to five walk steps] is restarted immediately into canter, with the other leg leading.

The walk steps should be clearly shown, and correct.

A simple change is always through the walk.

If walk steps are **not** required the movement should be described as a '**change of leg / lead through the trot**' and **NOT** as a simple change.

### **71. Give and Re-take the Reins / Stroke the Horses Neck.**

The rider pushes forwards both hands to clearly release the contact and then retake it.

The movement of the hands should be continuous and achieved over two or three strides.

As this is a test of 'self carriage' the horse should stay in balance, keeping the rhythm, level of engagement, suppleness of the back, and accept the restoration of contact without any loss of submission.

### **72. Leave the Arena**

After the final salute the rider should move off from the halt at a walk on a long rein, and leave the arena at an appropriate place.

### **73. Free walk on a Long Rein.**

Free walk on a long rein is a pace in which the horse is allowed complete freedom to lower and stretch out his head and neck while the rider maintains a light contact through the rein. The horse covers as much ground as possible, without haste and without losing the regularity of his steps.

The hind feet must touch the ground clearly in front of the footprints of the forefeet.

### **74. Canter on a long rein.**

The horse is allowed the freedom to lower and stretch his head and neck forward and down, while the rider maintains a light contact through the reins.

The horse should continue to canter in the same rhythm, with suppleness of the back and self carriage.

### **75. Duration of Judging.**

The judging begins when the rider enters at A and finishes when the rider moves off from the final salute.

## **F.E.I. Definitions of Paces and Movements**

## **76. Object and General Principles.**

1. The object of Dressage is the development of the horse into a "happy athlete", through harmonious education. As a result it makes the horse calm, supple, loose and flexible, but also confident, attentive and keen, thus achieving perfect understanding with his rider.
2. These qualities are revealed by:
  - The freedom and regularity of the paces.
  - The harmony lightness and ease of the movements.
  - The lightness of the forehand and the engagement of the hindquarters, originating from a lively impulsion.
  - The acceptance of the bridle, with submissiveness throughout, and without any tenseness or resistance.
3. The horse thus gives the impression of doing of his own accord what is required of him. Confident and attentive he submits generously to the control of the rider, remaining absolutely straight in any movement on a straight line and bending accordingly when moving on curved lines.
4. The walk is regular, free and unconstrained. The trot is free, supple, regular, sustained and active. The canter is united, light, and cadenced. The hindquarters are never inactive or sluggish. The horse responds to the slightest indication of the rider and thereby gives life and spirit to all the rest of his body.
5. By virtue of a lively impulsion and the suppleness of the joints, free from the paralyzing effects of resistance, the horse obeys willingly and without hesitation and responds to the various aids calmly and with precision, displaying a natural and harmonious balance both physically and mentally.
6. In all the work, even at the halt, the horse must be "on the bit". A horse is said to be "on the bit" when the hocks are correctly placed and the neck is more or less raised and arched according to the stage of training and the extension or collection of the pace, accepting the bridle with a light and soft contact and submissiveness throughout. The head should remain in a steady position, as a rule slightly in front of the vertical, with a supple poll as the highest point of the neck, and no resistance should be offered to the rider.
7. Cadence is shown in trot and canter, and is the result of the proper harmony that a horse shows when it moves with well-marked regularity, impulsion and balance. Cadence must be maintained in all the different trot exercises and in all the variations of trot.
8. The rhythm that a horse maintains in all the paces is fundamental to dressage.

## **77. The Halt.**

- a) At the halt the horse should stand attentive, motionless and straight, with the weight evenly distributed over all four legs, being by pairs abreast with each other. The neck should be raised, the poll high and the head slightly in front of the vertical. While remaining 'on the bit' and maintaining a light and soft contact with the rider's hand, the horse may quietly chew / champ the bit, and should be ready to move off at the slightest indication of the rider.
- b) The halt is obtained by the displacement of the horse's weight to the hindquarters by a properly increased action of the seat and legs of the rider, driving the horse towards a more and more restraining but allowing hand, causing an almost instantaneous but not abrupt halt at a previously fixed place.

## **78. The Walk.**

- a) The walk is a marching pace in which the footfalls of the horse's feet follow one another in a regular four-time beat. This regularity, combined with full relaxation, must be maintained throughout all walk movements.
- b) When the foreleg and the hind leg on the same side move almost on the same beat, the walk tends to become an almost lateral movement. This irregularity, which might become an ambling / pacing movement, is a serious deterioration of the pace.
- c) It is at the pace of walk that the imperfections of dressage are most evident. This is also the reason why a horse should not be asked to walk 'on the bit' at the early stages of training. A too precipitated collection will not only spoil the collected walk, but the medium and the extended walks, as well.
- d) The following walks are recognised: collected walk, medium walk, extended walk, and free walk. There should always be a clear difference in the attitude and over-tracking in these variations.

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

**MEDIUM WALK.** A free, regular and unconstrained walk, of moderate lengthening. The horse, remaining "on the bit", walks energetically but calmly, with even and determined steps, the hind feet touching the ground in front of the hoof prints of the fore feet. The rider maintains a light, soft and steady contact with the mouth, allowing the natural movement of the head and neck.

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

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

## 79. The Trot

- A. The trot is a pace of “two time” on alternate diagonal legs (left fore and right hind leg and vice versa) separated by a moment of suspension.
- B. The trot, always with free, active and regular steps, should be moved into without hesitation.
- C. The quality of the trot is judged by the general impression, i.e. the regularity and elasticity of the steps, the cadence and impulsion in both collection and extension. This quality originates from a supple back and well-engaged hindquarters, and by the ability of maintaining the same rhythm and natural balance, even after a transition from one trot to another

The following trots are recognized; working trot, lengthening of steps, collected trot, medium trot and extended trot.

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

**COLLECTED TROT.** The horse, remaining “on the bit”, moves forward with his neck raised and arched. The hocks, being well engaged and flexed, must maintain an energetic impulsion, enabling the shoulders to move with greater ease in any direction. The horse's steps are shorter than in the other trots, without losing elasticity and cadence, and he is lighter and more mobile.

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

**EXTENDED TROT.** The horse covers as much ground as possible. Maintaining the same cadence, the steps are lengthened to the utmost as a result of great impulsion from the hindquarters. The rider allows the horse, remaining “on the bit” without leaning on it, to lengthen the frame with a controlled poll, and to gain ground. The fore feet should touch the ground on the spot towards which they are pointing. The movement of the fore and hind legs should be similar [parallel] in the forward movement of the extension. The whole movement should be well balanced and the transition to collected trot should be smoothly executed by taking more weight on the hindquarters.

**All trot work must be executed sitting unless otherwise indicated on the test concerned.**

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

### **80. The Canter.**

- 1) The canter is a pace of three time, where at canter to the right, for instance, the footfall is as follows; left hind, left diagonal (simultaneously left fore and right hind), right fore, followed by a moment of suspension with all four feet in the air before the next stride begins.
- 2) The canter, always with light, cadenced and regular strides should be moved into without hesitation.
- 3) The quality of the canter is judged by the general impression, the regularity and lightness of the three time pace and the uphill tendency and cadence originating from the acceptance of the bridle with a supple poll and in the engagement of the hind quarters with an active hock action - and by the ability of maintaining the same rhythm and a natural balance, even after a transition from one canter to another. The horse should always remain straight on straight lines and correctly bent on curved lines.
- 4) The following canters are recognised: working canter, lengthening of strides, collected canter, medium canter and extended canter.

**WORKING CANTER.** This is a pace between the collected and the medium canters, in which a horse's training is not yet developed and ready for collected movements. The horse shows himself properly balanced, while remaining 'on the bit', and goes forward with even, light, and cadenced strides and good hock action. The expression "good hock action" underlines the importance of an impulsion originating from the activity of the hindquarters, and does not mean that collection is required at working canter.

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

**COLLECTED CANTER.** The horse, remaining "on the bit" moves forward with his neck raised and arched. The collected canter is marked by the lightness of the forehand and the engagement of the hindquarters: i.e. is characterised by supple, free and mobile shoulders and very active quarters. The horse's strides are shorter than at the other canters, but he is lighter and more mobile.

**MEDIUM CANTER.** This is a pace between the working and the extended canters. The horse goes forward with free, balanced and moderately extended strides and an obvious impulsion from the hindquarters. The rider allows the horse, remaining "on the bit" to carry his head a little more in front of the vertical than at the collected and working canters, and allows him at the same time to lower his head and neck slightly. The strides should be long and as even as possible. And the whole movement balanced and unconstrained

**EXTENDED CANTER.** The horse covers as much ground as possible. Maintaining the same rhythm, the strides are lengthened to the utmost, whilst remaining calm, light and straight as a result of great impulsion from the hindquarters. The rider allows the horse,

remaining "on the bit" without leaning on it, to lower and extend his head and neck, the tip of the nose pointing more or less forward.

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

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

**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 walk steps, an immediate transition is made into a canter with the other leg leading.

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

## **81. THE REIN BACK**

- 1) The rein back is an equilateral, retrograde [backward] movement in which the feet are raised and set down by diagonal pairs. The feet should be well raised and the hind feet remain in line.
- 2) At the preceding halt, as well as during the rein back the horse, although standing motionless and moving backwards respectively, should remain "on the bit", and maintain his desire to move forward.
- 3) Anticipation or precipitation of the movement, resistance to or evasion of the hand, deviation of the hindquarters from the straight line, spreading or inactive hind legs and dragging fore feet are serious faults.
- 4) If in a dressage test a trot or canter is required after a rein back, the horse should move off immediately into this pace, without a halt or an intermediate step.
- 5) See-saw is a combination of two rein backs with walk steps in between. It should be executed with fluent transitions and the required number of steps.

## **82. THE TRANSITIONS.**

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

B] The same applies to transitions from one movement to another, for instance from the passage to the piaffe and vice versa.

C] The primary requirement is that transitions are fluent. The higher the level of test the greater the emphasis is of them being direct. Therefore **PROGRESSIVE** transitions at the lower levels can still earn high marks, but from **ELEMENTARY** onwards the highest marks should be reserved for the fluent, direct transitions.

**83. THE HALF HALT.** The half-halt is a hardly visible, almost simultaneous, co-ordinated action of the seat, the legs and the hand of the rider, with the object of increasing the attention and balance of the horse in the execution of several movements or transitions to lower and higher paces. In shifting slightly more weight onto the horse's quarters, the engagement of the hind legs and the balance on the haunches are facilitated, for the benefit of the lightness of the forehand, and the horse's balance as a whole.

#### **84. THE CHANGES OF DIRECTION.**

- 1) At changes of direction, the horse should adjust the bend of his body to the curvature of the line he follows, remaining supple and following the indications of the rider, without any resistance or change of pace, rhythm or speed.
- 2) Changes of direction can be executed in the following ways:
  - a) When changing direction at right angles, for instance when riding corners, the horse should describe one quarter of a circle of approximately 6 metres diameter, at collected and working paces.
  - b) When changing direction in the form of counter-change of hand, the rider changes direction by moving obliquely either to the quarter line, or the centre line, or to the opposite long side of the arena, after which he returns on an oblique line to the line he was following when he started the movement.
  - c) At the counter-change of hand the rider should make the horse straight an instant before changing direction.
  - d) When, for instance, at counter-change of hand at half pass to either side of the centre line, the number of metres or strides to either side is prescribed in the test, it must be strictly observed and the movement executed symmetrically.

**85. THE FIGURES.** The figures asked for in Dressage tests are the Voltes, the Serpentine and the Figure of Eight.

1. **Volte.** The volte is a circle of 6, 8 or 10 metres diameter, if larger than 10 meters one uses the term Circle, stating the diameter.

**2.Serpentine.** The **Serpentine with several loops touching the long side of the arena consists of half circles connected by straight lines**~~consists of. half circles connected by a straight line.~~ When crossing the centre line the horse should be parallel to the short side. Depending on the size of the half circles, the straight connection varies in length.

**Serpentines with one loop on the long side of the arena are executed with a specified distance (e.g. 5m, 10m) distance from the track.**

**Serpentines around the centre line are executed between the quarter lines.**

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

**86. WORK ON TWO TRACKS.** A distinction must be made between the following movements;

- a. Leg yielding
- b. Shoulder-in
- c. Travers
- d. Renvers
- e. Half pass.

**The aim of movements on two tracks is:**

1. To improve the obedience of the horse to the co-operative aids of the rider;
2. To supple all parts of the horse, thereby increasing the freedom of his shoulders and the suppleness of his quarters, as well as the elasticity of the bond connecting the mouth, the poll, the neck, the back and the haunches.
3. To improve the cadence and bring the balance and pace into harmony.

**Leg yielding.** The horse is almost straight, except for a slight flexion at the poll away from the direction in which he moves, so that the rider is just able to see the eyebrow and nostril on the inside. The inside legs pass and cross in front of the outside legs.

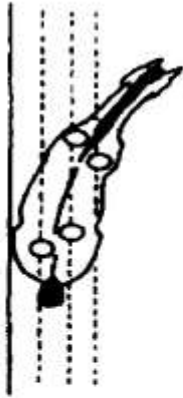
Leg yielding should be included in the training of the horse before he is ready for collected work. Later on, together with the more advanced movement of shoulder-in, it is the best means of making a horse supple, loose and unconstrained, for the benefit of freedom, elasticity and regularity of his paces, and the harmony, lightness and ease of movements.

Leg yielding can be performed "on the diagonal", in which case the horse should be as near as possible parallel to the long side of the arena, although the forehand should be slightly in advance of the quarters. It can also be performed "along the wall", in which case the horse should be at an angle of 35 degrees to the direction in which he is moving. [see diagrams 5 and 6]

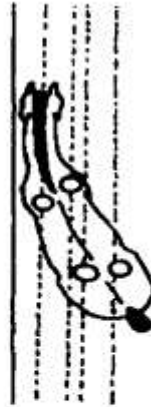
## **87. LATERAL MOVEMENTS**

- 1) The aim of lateral movements is to develop and increase the engagement of the hindquarters and thereby also the collection.
- 2) In all lateral movements - shoulder-in, travers, renvers, and half pass - the horse is slightly bent and moves with the forehand and the quarters on two different tracks.
- 3) The bend or flexion must never be exaggerated so that it impairs the balance and fluency of the movement concerned.
- 4) In the lateral movements, the pace should remain free and regular, maintained by a constant impulsion, yet it must be supple, cadenced and balanced. The impulsion is often lost, because of the rider's preoccupation mainly in bending the horse and pushing him sideways.

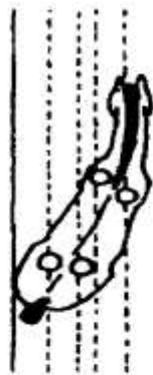
1) *Shoulder in*



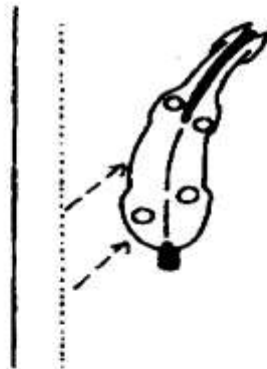
2) *Travers*



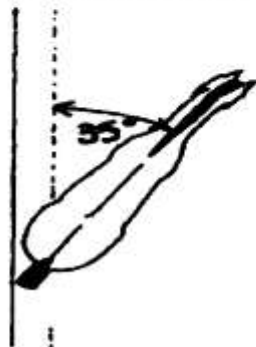
3) *Renvers*



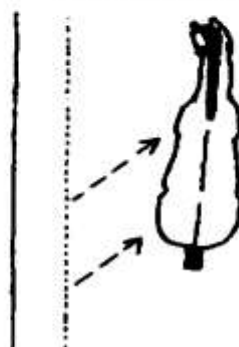
4) *Half-Pass*



5) *Leg-yielding along the wall*



4) *Leg-yielding on the diagonal*



**SHOULDER-IN.** The horse is slightly bent round the inside leg of the rider. The horse's inside foreleg passes and crosses in front of the outside leg; the inside hind leg is placed in front of the outside leg. The horse is looking away from the direction in which he is moving.

Shoulder-in, if performed in the right way, with the horse slightly bent round the inside leg of the rider, and at the correct tracking, is not only a suppling movement, but also a collecting movement, because the horse, at every step, must move his inside leg underneath his body and place it in front of the outside leg, by lowering his inside hip. [see diagram 1]

**TRAVERS.** The horse is slightly bent round the inside leg of the rider. The horse's outside legs pass and cross in front of the inside legs. The horse is looking in the direction in which he is moving [see Dressage Ireland Ltd.agram2]

**RENVERS.** This is the inverse movement in relation to Travers, with the tail instead of the head to the wall. Otherwise the same principles and conditions are applicable as at the Travers. [See diagram 3]

**HALF-PASS.** The Half-pass is a variation of Travers, executed "on the diagonal" instead of "along the wall". The horse should be slightly bent round the inside leg of the rider in order to give more freedom and mobility to the shoulders, thus adding ease and grace to the movement, although the forehand should be slightly in advance of the quarters. The outside legs pass and cross in front of the inside legs. The horse is looking in the direction in which he is moving and should maintain the same cadence throughout the whole movement.

In order to give more freedom and mobility to the shoulders, which adds to the ease and grace of the movement it is of great importance, not only that the horse is correctly bent and thereby prevented from protruding his inside shoulder, but also to maintain the impulsion, especially the engagement of the hind leg. [See figure 4]

In the canter, the movement is performed in a series of forward sideways elevated strides.

## **88. The turn on the haunches. The pirouette and half pirouette**

1. **Turn on the haunches from halt to halt. (180 degrees).** To maintain the forward tendency of the movement, 1 or 2 forward steps at the beginning of the turn are permitted. 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 sideways manner before the second halt. The horse returns to the track without the hind legs crossing. When executing the turn, the horse should be flexed in the direction of the turn.

2. **Turn on the haunches from walk (180 degrees)** The same criteria apply as for the turn on the haunches from halt to halt. The only difference is that 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.

**3. The Pirouette. (Half Pirouette** is a circle [half circle] executed on two tracks, with a radius equal to the length of the horse, and the forehand moving around the haunches.

A] Pirouettes (half pirouettes) are usually carried out at collected walk or canter, but can also be executed at piaffe.

B] At 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.

C] At whatever pace the pirouette (half pirouette) executed, the horse, slightly bent to the direction in which it is turning, should, remaining "on the bit" with a light contact, turn smoothly round, maintaining the exact cadence and sequence of footfalls of that pace. The poll stays the highest point during the entire movement.

D] During the pirouette (half pirouettes) the horse should maintain his impulsion, and never in the slightest way move backwards or deviate sideways. If the inside foot is not raised and returned to the ground in the same rhythm as the outside hind foot, the pace is no longer regular.

E] In executing the pirouette or half pirouette in canter, the rider should maintain perfect lightness of the horse while accentuating the collection. The hindquarters are well engaged and lowered and show a good flexion of the joints.

F] An integral part of the movement is the canter strides before and after the pirouette. These should be characterised by an increased activity, straightness and collection before the pirouette; and the movement having been completed, by the balance being maintained as the horse proceeds.

G] The quality of the pirouettes (half pirouettes) is judged according to the suppleness, lightness, cadence and the regularity, and to the precision and smoothness of the transitions; pirouettes (half pirouettes) at canter are judged according to the balance, the elevation and the number of strides (6 - 8 for a full pirouette, 3 - 4 for a half pirouette, are desirable).

### **89. The Passage**

a] This is a measured, very collected, very elevated and very cadenced trot. It is characterised by a pronounced engagement of the hindquarters, a more accentuated flexion of the knees and hocks, and the graceful elasticity of the movement. Each diagonal pair of feet is raised and returned to the ground alternately, with cadence and a prolonged suspension.

B] In principle, the height of the toe of the raised foreleg should be level with the middle of the cannon bone of the other foreleg. The toe of the raised hind leg should be slightly above the fetlock joint of the other hind leg.

C] The neck should be raised and gracefully arched with the poll as the highest point and the head close to the vertical. The horse should remain light and soft, "on the bit" and be able to go smoothly from the passage to piaffe and vice-versa, without apparent effort and without altering the cadence, with the impulsion always being lively and pronounced.

D] Irregular steps with the hind legs, swinging the forehand or the quarters from one side to the other, as well as jerky movements of the forelegs or the hind legs, or dragging the hind legs, are serious faults.

## 90 The Piaffe

A] The piaffe is a highly collected, cadenced, elevated diagonal movement giving the impression of being on the spot. The horse's back is supple and elastic. The quarters are slightly lowered; the haunches with active hocks are well engaged, giving great freedom, lightness and mobility to the shoulders and forehand. Each diagonal pair of feet is raised and returned to the ground alternately, with an even cadence.

B] In principle, the height of the toe of the raised foreleg should be level with the middle of the cannon bone of the other foreleg. The toe of the raised hind leg should reach just above the fetlock joint of the other hind leg.

C] The neck should be raised and arched, the head vertical. The horse should remain, "on the bit" with a supple poll, maintaining a light and soft contact on a taut rein. The body of the horse should move up and down in a supple, cadenced and harmonious movement.

D] The piaffe must always be animated by a lively impulsion and characterised by perfect balance. While giving the impression of being in place, there may be a visible inclination to advance, this being displayed by the horse's eager acceptance to move forward as soon as it is asked.

Moving even slightly backwards, irregular steps with the hind legs, crossing of either the fore or hind legs, or swinging either the forehand or the quarters from one side to the other, are serious faults.

**A movement with hurried, unlevel or irregular steps, without cadence or spring cannot be called a true piaffe.**

## 91. The Collection

- 1) The aim of the collection of the horse is:
  - a) To further develop and increase the balance and equilibrium of the horse, which has been more or less displaced by the additional weight of the rider.
  - b) To develop and increase the horse's ability to lower and engage his quarters for the benefit of the lightness and mobility of his forehand.
  - c) To add to the "ease and carriage" of the horse and make him more pleasurable to ride.
- 2) Collection is developed through the use of shoulder-in, travers, renvers and last, but not least, half pass and especially half halts.
- 3) Collection is, in other words, improved and achieved by engaging the hind legs, with the joints bent and supple, forward under the horse's body by a temporary but often repeated action of the seat and legs of the rider, driving the horse forward towards a more or less stationary restraining hand, allowing just enough impulsion to pass through.

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

However, the hind legs should not be engaged too far forward under the horse, as this would shorten the base of support excessively, and thereby impede the movement. In such a case, the line of the back would be lengthened and raised in relation to the supporting base of the legs, the stability would be impaired and the horse would have difficulty in finding a harmonious and correct balance.

On the other hand, a horse with too long a base of support, which is unable or unwilling to engage his hind legs forward under his body, will never achieve an acceptable collection, originated in the activity of the quarters.

The position of the head and neck of a horse at the collected paces is naturally dependent on the stage of training and, to some degree, on his conformation. It should however, be distinguished by the neck being raised unrestrained, forming a harmonious curve from the withers to the poll, being the highest point, with the head slightly in front of the vertical.

However, at the moment the rider applies his aids in order to obtain momentary and passing collecting effort, the head may become more or less vertical.

## **92 The Submission / the impulsion**

1. **Submission** does not mean subordination, but an obedience revealing its presence by a constant attention, willingness and confidence in the whole behavior of the horse as well as by the harmony, lightness and ease he is displaying in the execution of the different movements.

The degree of submission is also manifested by the way the horse accepts the bridle; with a light and soft contact and a supple poll, without resistance to, or evasion of, the rider's hands; not being either "above the bit" or "behind the bit" respectively.

2. Putting out the tongue, keeping it above the bit or drawing it up altogether, as well as grinding the teeth and swishing the tail are mostly signs of nervousness, tension or resistance on the part of the horse and must be taken into account by the judges in their marks for the movement concerned, as well as in the collective mark for "submission".

Straightness is also an important part of submission. A horse is straight when the hind feet follow the tracks of the fore feet on straight and curved lines and when the horse shows equal and submissive bend in both directions.

**The fulfilling of the main requirements / movements of a dressage test is a main criterion of submission.**

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

4. Speed, of itself, has little to do with impulsion: the result is more often a flattening of the paces. A visible characteristic is a more pronounced articulation of the hind leg, in a continuous rather than staccato action. The hock, as the hind foot leaves the ground, should first move forward rather than being pulled upward, but certainly not backwards. A prime ingredient of impulsion is the time a horse spends in the air rather than on the ground: in other words, an added expression within the paces, always provided that there is a clear distinction between the collected trot and the Passage. Impulsion is, therefore, seen only in those paces that have a period of suspension; therefore impulsion is a precondition for good collection in trot and canter.

**If there is no impulsion, then there is nothing to collect.**

### **93 The Position and Aids of the Rider**

1. All the movements should be obtained with invisible aids and without apparent effort of the rider. The rider should be well balanced, with his loins and hips supple, thighs and legs steady and well stretched downwards. The upper part of the body easy, free and erect, with the hands low and close together without, however touching each other or the horse, and with the thumb as the highest point, the elbows and arms close to the body, enabling the rider to follow the movements of the horse smoothly and freely, and to apply his aids imperceptibly. This is the only position making it possible for the rider to school his horse progressively and correctly.
2. Not only are the aids of the hand and the legs, but also of the seat of great importance in dressage. Only the rider, who understands how to contract and relax his loin muscles at the right moment, is able to influence his horse correctly.
3. Riding with both hands is obligatory in tests at all National and International Dressage events. However, when leaving the arena at a long rein, after having finished the performance, the rider may at his own discretion, ride with only one hand. Riding with reins in one hand is however permitted in the Freestyle Tests.
4. The use of the voice in any way whatsoever, or clicking the tongue once or repeatedly, is a serious fault, involving the deduction of at least two marks from those that would otherwise have been awarded for the movement where this occurred.

### **94 The Training Scale**

Judges are looking for a systematic approach to training and with that in mind the following training scale should be constantly referred to when assessing a horse's way of going.

#### **1. RHYTHM – The Regularity and Tempo**

- The first step of the training scale that should be established is the rhythm.
- The rhythm is the regularity of the beat in all paces.

- The regularity is the correct sequence of the footfall, and the tempo is the speed of the rhythm.
- Steps and strides in each variation of the pace should cover equal distances and also be of equal duration, remaining in a constant tempo.
- The rhythm should also be maintained through the transitions within a pace and in all turns, also in the corners, as well as on straight lines.
- No exercise can be “good” if the horse is losing the rhythm, which is often a sign of incorrect training. In order to judge the correctness of rhythm, the judge must understand how the horse moves in the basic paces.

## 2. **Suppleness – Elasticity and Freedom from Anxiety**

- Suppleness, together with rhythm, is an essential aim of the preliminary training phase.
- Even if the rhythm is maintained, the movement cannot be considered correct unless the horse is working through its back, and the muscles are free from tension.
- Suppleness is a central theme throughout the schooling. It should never be neglected and should be constantly checked and reinforced.
- Only if the horse is physically and mentally free from tension or constraint, can it work with suppleness and use itself fully.
- The horse’s joints should bend and straighten equally on both sides of its body, and with each step or stride.
- The horse should convey the impression that it’s putting its whole mind and body into its work.
- Lack of suppleness can take many different forms, e.g. tightness of the back, severely agitated tail, rhythm faults, hind legs lacking activity, a tense and dry mouth and crookedness.

### **Indications of suppleness:**

- A content happy expression – freedom from anxiety
- The elasticity of the steps – the ability to stretch and contract the musculature smoothly and fluently
- A quiet mouth gently chewing the bit with an elastic content
- A swinging back with the tail carried in a relaxed manner
- Soft and rhythmical breathing, showing that the horse is mentally and physically relaxed

- The best confirmation and proof of the suppleness is that when the reins are given, the horse stretches the neck downward and forward to the bit, without losing rhythm or balance

## **2. CONTACT – Acceptance of the Bit and Aids / Self Carriage**

Contact is the soft, steady connection between the rider's hand and the horse's mouth. The horse should go rhythmically forward from the rider's driving aids and "seek" contact with the rider's hand, thus "going into" the contact.

**"The horse seeks the contact, and the rider provides the contact"**

- A correct, steady contact allows the horse to find its balance under the rider and a good rhythm in all paces.
- The poll should always be the highest point of the neck, except when the horse is being ridden forward / downward with longer reins
- The contact must result from the energy of the active hind legs being transferred over a swinging back, to the bit.
- It is totally wrong to try to obtain contact by pulling back with the hands
- This way of riding will always stop the energy coming through from behind.
- The horse should go forward confidently into the contact, in response to the rider's driving aids.

### **Indications of good contact are:**

- The horse steps forward to the bit through a straight and supple poll
- The horse accepts an elastic contact with a quiet mouth, gently chewing the bit.
- The tongue is not visible
- The poll is the highest point
- The line of the nose is in front of the vertical, and, in highly collected exercises, at the vertical
- In medium and extended paces there should be visible lengthening of the frame

### **Judges should always differentiate between:**

1. **Nose behind the vertical**, which is caused by hands being used too strongly. This fault may result either from a momentary mistake in applying the aids or it may be a symptom of long-term incorrect schooling

2. **Behind the bit, dropping the contact**, when the horse refuses to accept the bit. Often associated with this is a flexion of the vertebrae further down the neck, rather than at the poll

3. **Broken arch in the neck**. This occurs as a result of the rider attempting to establish the contact by using the hands in a backward direction. The highest point of the neck is no longer at the poll, but a point further back, usually between the second and third vertebrae.

4. **Leaning on the bit**. Because the horse is not working sufficiently from behind, it seeks support from the rider's hands, using them as a "fifth leg"

5. **Against the hand, above the bit**. The horse's nose is well in front of the vertical. This horse will not flex at the poll and uses the muscles on the underside of the neck to resist the hand, while at the same time stiffening and hollowing the back

**When judging whether a horse is correctly accepting the contact or "on the bit", it is not enough to look only at the head and neck. Judges need to look at the whole horse, its position and carriage and, in particular, the way it moves.**

#### **4. IMPULSION – Increased Energy from the Hindquarters**

- Impulsion is the transmission of controlled, propulsive energy generated from the hindquarters into the athletic movement of the eager horse
- Its ultimate expression can be shown only through the horse's soft and swinging back and is guided by a gentle contact with the rider's hand
- Impulsion should not be confused with "action" which refers to the horse's inherent ability to take expressive, ground-covering trot steps
- If the horse is working with impulsion, the moment of suspension will be more pronounced, however it should not be too exaggerated because this is associated with incorrect 'hovering' steps that result from tension, a stiff back and resistance
- The most important criteria of impulsion is the time the horse spends in the air, rather than on the ground
- Impulsion is therefore seen only in those paces that have a period of suspension
- Therefore impulsion is only possible in the trot, canter, piaffe and passage
- There can be no impulsion in the walk, because there is no moment of suspension; therefore in walk we talk about **ACTIVITY**
- Impulsion is about the desire to go forward with the energy and carrying power that is produced from behind, and goes through to the bridle, through a supple and swinging back

- Impulsion allows the horse to move in a powerful and athletic way and to show elastic and expressive movement
- The impulsion is of good quality if the hocks are carried energetically forward and upward, immediately after the feet leave the ground, rather than being carried only upward, or being drawn backward
- The movement is absorbed by the horse's back muscles, so that the rider can sit softly and go with the movement
- Impulsion is a question of training, the rider using the horse's natural paces and adding looseness, forward thrust and suppleness
- If the horse is pushed so hard that it quickens its steps, the moment of suspension is shortened because it puts its feet down sooner. In this case, even if the regularity is maintained, the tempo is too fast and the impulsion will suffer as a result
- Speed itself has little to do with impulsion, and results more often in a flattening of the paces
- The desire to go forward with hind legs that push actively, and that clearly over track, is necessary in extensions
- The horse covers more ground in medium and extended trot and canter, the hind legs swinging through and forward in the moment of suspension
- The development and improvement of the impulsion is fundamental, and it's important for the development of the forward thrust and the carrying power of the hindquarters
- Impulsion is also a prerequisite for straightening the horse and for collection

## **5. STRAIGHTNESS – Equal Bend on Both Reins**

- The development of impulsion and straightness is essential to prepare the horse for collection and to make it more supple
- Straightening the horse is a “never ending” task, since every horse has some degree of natural crookedness
- The horse is straight when its forehead is in line with its hindquarters, that is, when its longitudinal axis is in line with the straight or curved track it is following
- Straightening a horse means that the horse has to be able to be bent and flexed on both reins equally

- **The main reasons for straightening a horse are:**
  - a. To help the horse to stay healthy and sound through evenly distributing weight on both sides
  - b. To prepare the horse for collection.
  - c. Only a straight horse can push and collect effectively, using its hind legs equally and having an even contact in both reins
  - d. Only if the horse is straight can it be supple and “through” equally in both directions
  - e. If the horse is straight, the hind legs will push towards the centre of gravity

## **6. COLLECTION – Engagement and Balance**

### **The aim of collection is:**

- To further develop and improve the equilibrium of the horse, which has been more or less displaced by the additional weight of the rider
- To develop and increase the horse’s ability to lower and engage its hindquarters for the benefit of the lightness and mobility of its forehand
- To add to the “ease of carriage” of the horse, thereby making it more pleasurable to ride
- Collection is developed through the use of half-halts and the lateral movements of shoulder-in, travers, renvers and half pass
- Collection is improved and achieved by the use of the seat and legs, with a containing hand, to engage the hind legs
- The joints bend and are supple, so that the hind legs can step forward under the horse’s body
- However, the hind legs should not be engaged so far forward under the horse, that they shorten the base of support excessively, thereby impeding the movement
- In such a case the line of the back would be lengthened and raised too much, in relation to the supporting base of the legs, the stability would be impaired

and the horse would have difficulty in finding a harmonious and correct balance

- On the other hand, a horse with an over-long base of support, which is unable or unwilling to engage its hind legs forward under its body, will never achieve acceptable collection, characterized by "ease of carriage" as well as a lively impulsion originating from the hindquarters
- The position of the head and neck of a horse at the collected paces is naturally dependent on the stage of training and, to some degree, on its conformation
- It is distinguished by the neck being raised without restraint, forming a harmonious curve from the withers to the poll, which is the highest point, with the nose slightly in front of the vertical
- At the moment that the rider applies his aids to obtain a momentary and passing collecting effect, the head may become more or less vertical
- The arch of the neck is directly related to the degree of collection

**Correct Collection:**

- The more intensive bending of the hind legs leads to the centre of gravity being shifted further backwards
- This results in the increased lightening of the forehand
- Through the systematic development of collection, the horse will show enhanced quality of the natural paces
- Through the increased Engagement of the hind legs and lightness of the shoulders, the paces will appear lighter and freer
- Through the development of impulsion, the paces will show more cadence
- It is only through true development of collection that breathtaking extensions can be produced correctly
- The collected horse gives the impression of moving "uphill"
- The steps and strides become shorter but activity / impulsion is sustained and makes the horse's movement appear more cadenced

**"From the collection you take the energy into extension; from extension you take the impulsion into collection"**

**The degree of collection required in the tests at each level is that which enables the horse to perform the required movements with ease and fluency.**

**Therefore insufficient collection results in a loss of submission because the horse is not able to perform the movements with ease and fluency.**

### **The Overall Aim of the Training Scale:**

- Being “through” or “letting the aids through” means that the horse is prepared to accept the rider’s aids obediently, and without tension
- The horse should respond to the driving aids without hesitation, its hind legs swinging through, and actively creating pushing power
- At the same time the rein aids should be “allowed through” from the mouth, via the poll, neck and back, to the hindquarters, without being blocked by tension at any point
- The horse is “through” when it remains supple during all exercises, responds to the rider’s aids, accepts half halts without any hesitation or resistance and listens to the lightest aids of the rider
- Throughness allows the rhythm to be maintained consistently in all three paces
- Only if the horse moves with suppleness can the energy from the hindquarters pass forward through the horse’s body
- Also, without suppleness, the restraining aids cannot act, via the mouth, poll, neck and back on the hindquarters
- Any problems in the contact, that is unsteadiness or stiffness in the connection between the rider’s hand and the horse’s mouth, will interfere with the horse’s ability to let the aids come through
- A horse that works with impulsion, supple through its back, and swinging through with its hind legs, will be in a better position to allow both driving and the restraining aids to come through
- Not until the horse becomes completely straight can it accept half halts equally on both reins and go more positively into the contact in response to the rider’s driving aids, without its hind legs escaping to the side
- The straightness, in its turn, is absolutely essential for collection and consequently for the correct carriage of the head and neck
- If the horse responds correctly to the exercises in collection, by stepping forward with both hind legs equally in the direction of the centre of gravity, and by taking more weight on the hindquarters, this is an indication that it has achieved a high degree of “throughness”

**All items of the training scale are components of the “COLLECTIVE MARKS” of standard dressage tests. Therefore, the judges must always check the elements of the training scale when awarding the “COLLECTIVE MARKS”**

## **JUDGES**

### **95 Appointment**

All judges judging affiliated classes must be on the Official Judges Panel. They are appointed by the organisers of competitions, or by the Judges Committee.

## 96 Foreign Judges

Foreign Judges may be invited to judge at affiliated Dressage Competitions if suitably qualified. The Board of directors should be informed of such invitations.

## 97 Positioning of Judges

A jury usually consists of 2, 3 or 5 judges.

The five points around the arena where Judges may be positioned are: along the short side, on the outside of and 5m from the arena. The president (C) on the elongation of the centre line, the two others (M and H) in from and on the inside of the elongation of the long sides. Side judges (B and E) should be placed on the outside of and 5m from the arena at B and E.

There should always be a judge at C but the Jury may decide the positioning of the other members of the Jury. A jury of two Judges may be positioned close together either side of the elongation of the centre line, or one at C and one at E or B.

## 98 Judging Restrictions

The following restrictions for affiliated dressage competitions should be observed. -

- a) The judge should not be the owner of or have a financial interest in any horse in the class.
- b) The judge should not be a close relative of a rider or owner.
- c) No judge should judge a horse at Advanced level, which has been in his or her ownership within 2 years of the date of the competition.
- d) No judge should judge a horse up to and including Advanced Medium, if that horse has been in their ownership within one year of the date of the competition concerned.
- e) No judge should judge a musical freestyle if they have participated in the making of a musical tape used by a competitor in this class.
- f) When accepting an invitation to judge at Championships, judges must declare the names of any horses/riders in which they have any interest.
- g) Judges, writers, course keepers or other persons within earshot of the judge, may not write up for publication any aspect of the class concerned.

## 99 Standards at which Judges may officiate.

**List 1** Tests of all levels. For Grand Prix and Intermediaire 11 [non-qualifiers] one list 1 judge is required but for Grand Prix where possible two Judges would be desirable. Potential Young horse classes. All Eventing

**List 2A** All tests up to and including Intermediaire 1, Potential Young Horse classes. All Eventing

**List 2** All tests up to and including Prix St Georges, Potential Young Horse Classes. All Eventing

**List 3A** All tests up to and including Advanced Medium, All Eventing

**List 3** All tests up to and including Medium, Open Intermediate Eventing, **may do all eventing with dispensation..All Eventing**

- List 4** All Tests up to and including Elementary. **Up to Open Intermediate eventing.**~~Also Novice, Intermediate and Open Intermediate Horse Trials~~
- List 5** All tests up to and including Novice. **Up to Eventing Novice and Open Novice eventing** tests. All riding club and Pony Club tests
- List 6** All Introductory and Preliminary Tests. **Up to Novice eventing.**~~Eventing Pre-Novice, Open Pre-Novice and Intro classes.~~ Riding club tests up to and including Novice standard and Pony Club Tests.

## Appendix 1

### **Notes for Judges – Assessment of tests: [by courtesy of the 2007 FEI Dressage Handbook – Guidelines for Judging]**

- The judge's main tasks are to set standards, to enhance the quality of dressage riding and to help riders and trainers by scoring and commenting on marks
- Judge what is seen on the day, in that test, and that performance
- Judge movement after movement according to the classical principles of dressage
- This means forgetting all past experiences with that rider and / or his horse
- No external influences should affect the scoring
- Approach the marking with goodwill
- Avoid developing merely a "fault" registration machine attitude
- Reward the highlights with high marks
- Try to differentiate, as a mark of 8 means [only] "good" and a 4 "insufficient", and the range is from 10 [excellent] to 0 ["not executed"]
- The responsibility of the dressage judge is to record what takes place in the arena, and to be fair in assessing each movement of the test
- The judge's expectation, and mental image, of the collection required at each level must be especially clear
- Collection, often a misinterpreted word, is the ultimate goal in riding
- Every horse, from a young age, until it is correctly trained to the limits of its ability, will have a degree of collection [an ability to bend the joints of the hindquarters] even in working paces
- The degree of collection required at each of the levels is just enough so that the horse can perform its test, and the movements in it, with ease and fluency
- Judges need to encourage riders to be bold, and take risks
- If the risks are successful, they should give high marks
- Risk taking invites brilliance, but may lead to mistakes

- Mistakes sometimes occur as a result of a loss of balance or confusion between the horse and rider, as opposed to when the rider misrepresented the movement, or went off course
- When the judge sees a mistake, he first thinks of the mark that he was going to give for the movement
- Then he has to adjust the mark he would have otherwise have given, according to the gravity of the mistake
- Precision is very important and needs to be rewarded, as it adds to the degree of difficulty of the test.
- In the case of outside disturbances [noisy children, loose horse or dog, severe wind / noise, etc., forgive a horse's momentary lack of attention on the first occurrence
- The basic principles must always prevail and these are to fulfil the requirements of the training scale

A horse has to be obedient, but before that, the man must understand the needs of the horse.

[Xenophon – 420 B.C.]

## **Appendix 2. Doping and medication.**

**Dressage Ireland Ltd work under the authority of Horse Sport Ireland regarding doping and medication issues. They in turn use the guidelines set by the Irish Sports Council and the FEI with regard to athletes.**

### **National Testing Programme**

**The Irish Sports Council manages the National Testing Programme for National Governing Bodies of Sport in accordance with the [WADA](#)**

**International Standard of Testing.** Under the National Testing Programme both urine and blood testing are completed. Testing can be completed either in-competition or out-of-competition.

In-Competition Testing is "*the period commencing twelve (12) hours before a competition in which the athlete is scheduled to participate through the end of such competition and the sample collection process related to such competition.*" In-competition takes place after the athlete has finished competing for the day.

For in-competition testing the Anti-Doping Officer (or other nominated person) acts as an Event Contact Person to liaise with testers. Full details of the role of the Event Contact Person is outlined in the **Event Contact Person Handbook.**

Out-of-Competition Testing is "*any period which is not in-competition.*" Out-of-competition testing usually takes place at the residence or training grounds of athletes on the Registered Testing Pool or the training grounds of teams.

## **Doping control**

**Dressage Ireland follows the FEI principles and practice with regard to fair play and doping control.**

Excerpt from the FEI rules:

Equestrian sport derives its credibility and public acceptance from the concept of **fair play**, the idea that the best athlete or team should win fairly and squarely, having competed under equitable conditions and under rules that are fair and applied evenly with true competence. To be valid and meaningful, competition results must be achieved on a level playing field.

Doping and the inappropriate use of normal medications present a serious threat to the integrity and reputation of our sport, because they give athletes an unfair advantage and threaten the welfare of horses. Therefore, it is the responsibility of the entire equine community: **athletes, veterinarians, grooms, managers, coaches, owners, officials**, and our **National Federations** to join together to help combat doping and the inappropriate use of medications through better education and increased vigilance.

Equestrian sport is a unique case of a sport that involves animal and human athletes working together as a team. The FEI's Clean Sport Campaign is a coordinated effort at many levels to provide all our stakeholders with the information and tools necessary to address the issue of doping and inappropriate medication usage head on. We hope the campaign will also serve as a call to action to all to reaffirm their commitment to **fair play** and **horse welfare**. The concept of Clean Sport is

**about much more than a new list of prohibited substances and a new rulebook. It's also about better judgment, professionalisation of the officials that regulate our sport and consistency of decisions. It's a complete package and its success depends on everyone playing their part to maintain that level playing field.**

### **Appendix 3.**

#### **INCIDENT AND ACCIDENT BOOKS**

##### **SHOW ACCIDENT BOOK**

**Each Dressage Ireland Ltd show must have an official accident book. Full details of accidents must be filled in including witness statements. Details must be forwarded on to the Board of Dressage Ireland Ltd.**

##### **SHOW INCIDENT BOOK**

**Each region of Dressage Ireland must have a show incident book where serious breaches of the rules that have been reported to the board of Dressage Ireland Ltd are to be noted.**

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- 40. Falling/dismounting during test.
- 41. Resistance.
- 42. Grinding teeth and tail swishing.
- 43. Voice.
- 44. Errors of course.
- 45. Penalties for error of course.
- 46. Errors of test.
- 47. Time.
- 48. Lameness.
- 49. Scoring-Method.
- 50. Scale of Marks.
- 51. Guidelines for giving marks.
- 52. Judges Sheets.

#### **GENERAL RULES.**

- 53. Acceptance of the Rules
- 54. Judges decision Final
- 55. Objections.
- 56. Conduct and discipline.
- 57. Show accident book.
- 58. Show incident book.
- 59. Suspension
- 60. Welfare.
- 61. Doping Control – Riders  
Also see appendix 2 &3.

- 62. Insurance.
- 63. Liability

### **ARENAS**

- 64. 20 x 40 & 20 x 60 arena plans.
- 65. Layout
- 66. Markers
- 67. Inspection of Arenas

### **NOTES ON THE INTERPRETATION OF DRESSAGE TEST SHEETS**

- 68. Turns and Circles
- 69. Change of pace at a given marker
- 70. Simple Change
- 71. Give and Re-take the Reins/Stroke the Horses Neck
- 72. Leave the Arena at A
- 73. Free walk on a Long Rein
- 74. Canter on a long rein
- 75. Duration of Judging

### **F.E.I. DEFINITIONS OF PACES AND MOVEMENTS**

- 76. Object and General Principals
- 77. The Halt
- 78. The Walk
- 79. The Trot
- 80. The Canter
- 81. The Rein Back
- 82. The Transitions
- 83. The Half-Halt
- 84. The Changes of Direction
- 85. The Figures
- 86. Work on Two Tracks
- 87. The Lateral Movements
- 88. The Pirouette and Half Pirouette
- 89. The Passage
- 90. The Piaffe
- 91. The Collection
- 92. The Submission/the impulsion
- 93. The Position and Aids of the Rider
- 94. The Training Scale

### **JUDGES**

- 95. Appointments
- 96. Foreign Judges
- 97. Positioning of Judges
- 98. Judging Restrictions
- 99. Standards at which Judges may officiate

DI Rulebook. Valid 1 January 2012

**Appendix 1 Notes for judges.**

**Appendix 2 Doping and medication**

**Appendix 3 Incident and accident books.**