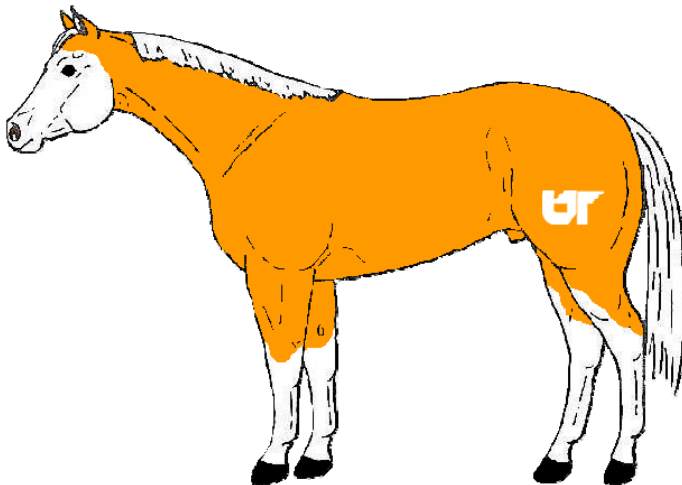


TENNESSEE 4-H



HORSE JUDGING GUIDE

TENNESSEE 4-H HORSE JUDGING GUIDE

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May this judging guide serve as a tool to aid in the development of Tennessee youth to gain experience and improve their horse judging skills. The following pages outline potential classes one might see in a judging contest, along with halter and performance terminology, sample sets of reasons, and other necessary information to gain a competitive edge.

Special thanks and acknowledgement to:

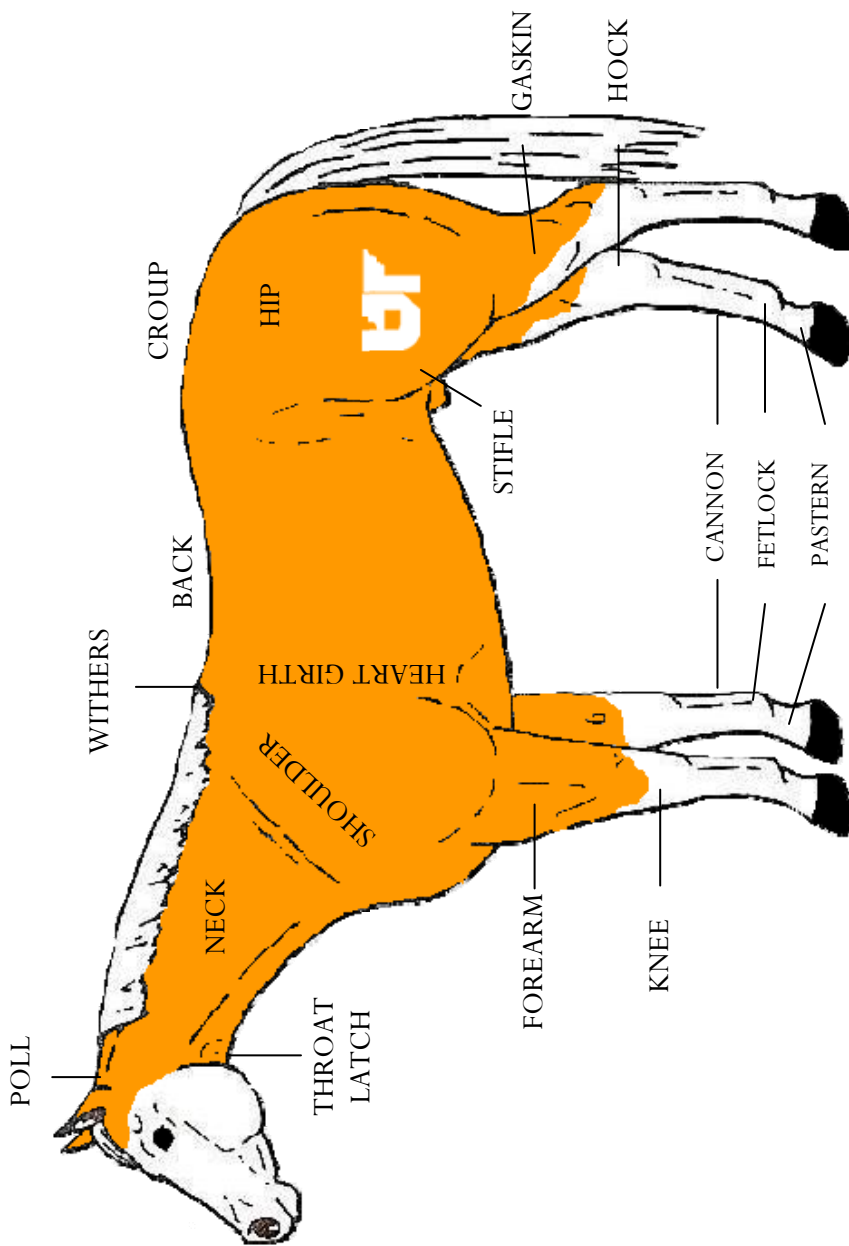
- American Paint Horse Association for permission to use excerpts from the 2009 Official APHA Rule Book.
 - 2009 UT Horse Judging Team for preparation of terminology and reasons.
-

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PARTS OF THE HORSE



BASIC COAT COLORS

BLACK: Body color true black without light areas; mane and tail black.

BROWN: Body color brown or black with light areas around muzzle, eyes, flank and inside upper legs; mane and tail black.

BAY: Body color ranging from tan, through red, to reddish-brown; mane and tail black; black on lower legs.

SORREL: Body color reddish or copper-red; mane and tail usually same color as body, but may be flaxen (“sorrel” applies to stock breeds; genetically sorrels are same as chestnuts).

CHESTNUT: Body color dark red or brownish-red; mane and tail usually dark red or brownish-red, but may be flaxen.

GRAY: Mixture of white with any other colored hairs; often born solid-colored and gets lighter with age as more white hairs appear.

PALOMINO: Body color golden yellow; mane and tail white.

BUCKSKIN: Body color yellowish or gold; mane and tail black; usually black on lower legs.

DUN: Body color yellowish or gold; mane and tail may be black or brown; has dorsal stripe and usually has zebra stripes on legs, and transverse stripe over withers.

RED DUN: A form of dun with body color yellowish or flesh colored; mane and tail red or reddish, flaxen, white or mixed; has dorsal stripe and usually stripes on legs and withers.

GRULLO: Body color smoky or mouse-colored (not a mixture of black and white hairs, but each hair mouse-colored); mane and tail black; black on lower legs; usually has dorsal stripe.

RED ROAN: More or less uniform mixture of white and red hairs on the body, but red on head and lower legs.

BLUE ROAN: More or less uniform mixture of white and black hairs on the body, but darker on head and lower legs.

MARKINGS

SNIP: Any white marking between the nostrils.

STAR: Any white marking on the forehead.

STRIP: Narrow white marking extending vertically down the bridge of nose.

BLAZE: Vertical white marking of medium, uniform width extending down the length of the face.

STAR AND STRIP: Any white marking on the forehead with a strip down the nose; do not have to be connected.

STAR, STRIP, AND SNIP: Any white marking on the forehead with a strip down the bridge of nose and between the nostrils;

BALD FACE: An extended blaze; may extend out and around the eyes and down to the upper lip, including the nostrils.

CORONET: Narrow white marking just around the coronet just above the hoof.

HALF PASTER: White marking that includes only half the pastern above the coronet.

PASTER: White marking that includes the entire pastern.

SOCK: Fully white marked area extending from the coronet half-way up the cannon bone on either the forelegs or hind legs.

STOCKING: An extended sock; fully marked area up to the knee on the foreleg and up to the hock of the hind leg.

WHAT IS HORSE JUDGING?

Horse Judging is the evaluation of the conformation and performance traits of a horse. Conformation classes are in reality a “beauty” contest. Conformation is determined by beauty (style, quality and balance), structural correctness, blending of body parts, and muscle design. Each breed would have their “ideal” or standard of excellence to evaluate conformation.

Performance classes allow the horse to express their athletic ability by executing specific performance maneuvers as determined by the class or event. The horse is then evaluated based on that performance as compared to the “ideal” and other horses in the class.

The knowledge gained will allow the 4-H members to evaluate breeding stock and assist with selecting horses to keep or sell. The 4-H member will be able to recognize outstanding performances of particular horses. Horse Judging helps in the development of a keen eye to evaluate the usefulness of a horse for a particular purpose.

OBJECTIVES OF 4-H HORSE JUDGING

1. Improve knowledge of conformation and performance traits of various breeds of horses.
2. Improve reasoning and decision making ability.
3. Improve speaking skills by orally defending placings.
4. Participate in a competitive team event.

A 4-H JUDGE WILL LEARN:

1. Purpose and usefulness of the various breeds of horses.
2. How conformation and the blending of body parts affect the ultimate performance of a horse.
3. Rules and regulations of various events and classes within specific horse breeds.
4. To effectively make decisions.
5. Think and speak confidently under pressure.
6. Develop an appreciation for horses and horse people.
7. Develop a greater understanding of horse breeding and developmental training necessary to make a champion.

QUALITIES OF A GOOD HORSE JUDGE

1. Knowledge and understanding of the vast ideals and standards associated with differing breed types.
2. Acute powers of observation and reasoning.
3. Accuracy and promptness in making comparisons and conclusions.
4. Effective defense of placings through oral reasons.
5. Unfailing honesty.
6. Ability to accentuate the positive in each horse.
7. Professionalism while making decisions under pressure.
8. Desire to sustain the strength of the industry.

A SYSTEMATIC APPROACH TO JUDGING

Horse judging contest classes will have four (4) horses per classes. Each horse should be evaluated on its own merit and in relation to the rest of the class. Typical judging procedure for a halter class at a horse judging contest is as follows:

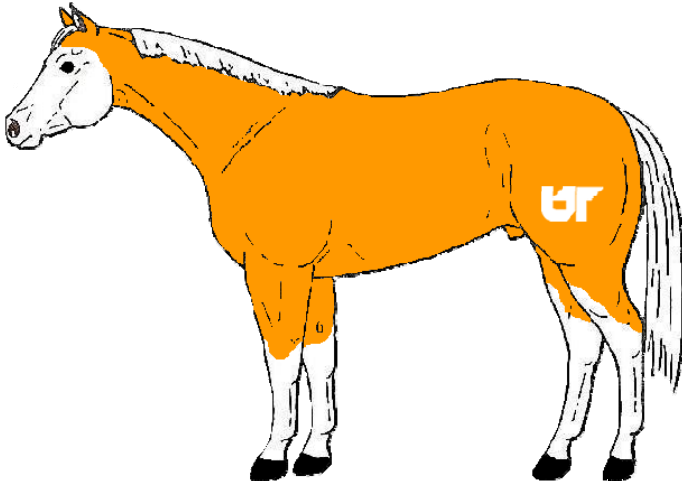
1. Side View (Profile)
2. Front View
3. Rear View
4. Tracking
5. 3/4 View for close inspection
6. Side View (Profile)
7. Submitting Placing Cards

This procedure will take 15-18 minutes depending on the size of the contest. A 4-H member must learn to evaluate the horses in the amount of time allotted. The well-trained judge will have plenty of time to place the class and take appropriate notes.

HELPFUL TIPS

1. Judge positively at all times, and give the horse credit where credit is deserved.
2. Be confident in your knowledge of the class and your placing.
3. Keep it simple. Make your easiest decisions first, while concentrating more time on the more difficult placings.
4. Look at the big picture and judge the horse for its merit within the class. Don't overwhelm yourself with all the minor faults.
5. In close placings, always go with your first impression.
6. Stay far enough away from the class to adequately view and compare all four horses.

EVALUATING CONFORMATION
(HALTER, IN HAND, MODEL AND
BREEDING CLASSES)



CONFORMATION

There are several elements that can be used to describe a horse's overall conformation regardless of breed or discipline. These include: balance, structural soundness, quality, breed and sex characteristics and muscling. It is crucial to take each one of these elements into consideration and judge on the positive in order to place that particular class in order of the most suitable and fit individuals.

BALANCE: From the profile, a horse should be equally divisible into three equal parts:

1. The area of the shoulder;
2. The area of the barrel or thorax;
3. The area of the hindquarters.

However, we should take into consideration all the parts of the horse to determine overall balance. Within those three sections, a horse should have a long sloping shoulder; a short, strong back relative to a longer underline; and a long, relatively level croup. Additionally, the horse's neck should be long, clean, and proportional to the entire horse, and the length of the front legs should be approximately the same in depth of heart girth. A horse with the described characteristics will be able to travel in a longer and freer moving stride while being able to maintain its own balance in negotiating obstacles. Deviations from that balance will likely cause difficulty for an individual to perform ideally; shortened stride and limited flexibility.

CONFORMATION

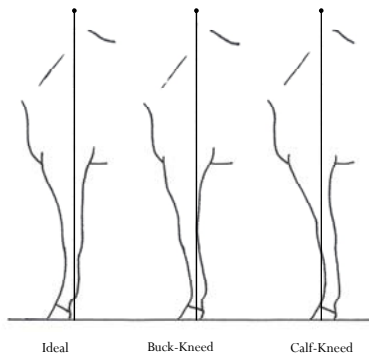
STRUCTURE: Conformation of any breed of horse is directly related to skeletal structure, including the bones and ligaments. The skeletal structure not only serves as protection for the vital organs, but also provides the general framework which gives the body shape, and will ultimately decide that individual's balance and ability to perform. There are three terms here that become relevant when relating form to function.

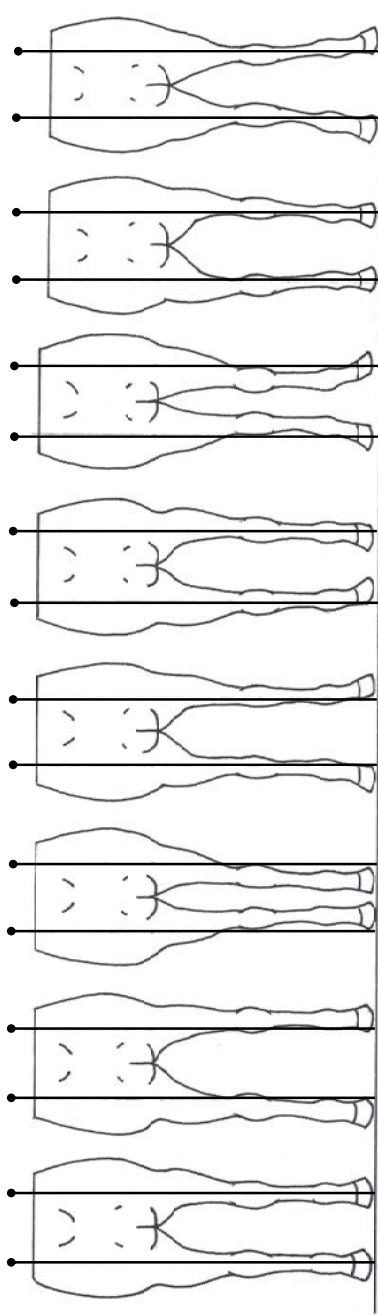
1. Unsoundness is defined as any deviation or fault in structure or function that will directly interfere with the ability to perform as intended.
2. A Blemish is an abnormality that does not affect the performance of a horse; instead, is only a cosmetic fault.
3. Serviceably sound indicates that even though a horse may have a deviation in structure, it only has a limited effect on performance or function.

Structure of a horse should be evaluated from all directions (front, rear, and side views), taking into consideration:

1. Circumference and strength of bone;
2. Straightness or correctness;
3. Symmetry of bone;
4. Correctness of angles.

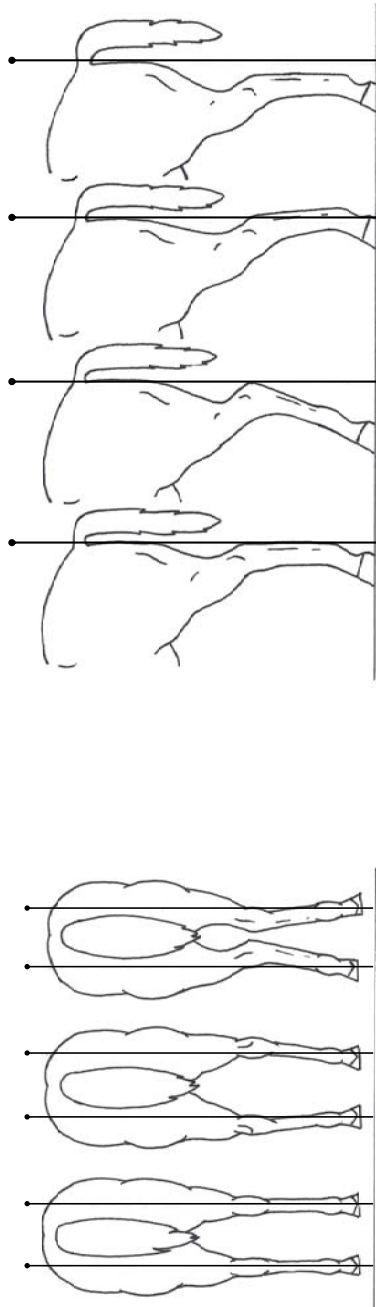
Use the following figures to evaluate and compare common structural deviations from the ideal.





Ideal Base Wide Base Narrow Toes Out Pigeon Toed Toes Out Base Narrow Knock-Kneed

Toes Out



Ideal Bow-Legged Cow-Hocked Ideal Sickie Hocked Camped Out Post-Legged

CONFORMATION

QUALITY: Quality of a horse refers to the refinement of feet, legs, bone, and hair, and encompasses balance, style, and refinement to produce a horse that is pleasing to the eye and acceptable to evaluate. The general standards of quality in horses will be largely determined by breed and sex characteristics, and therefore, the rationale for selecting a horse based on quality will likely be different from one person to the next. However, a high quality horse should possess the following characteristics that are blended into an eye appealing individual: refinement of the head and neck, cleanness of bone, absence of blemishes and structural deviations, and quality of muscling and condition.

BREED CHARACTER: It is simply unfair to evaluate horses of differing breeds by applying the ideals of a single breed across all horses. Every breed has specific characteristics making that breed unique as compared to others. Therefore, it is important to become familiar with those specific breed characteristics in order to select the appropriate traits. Unique characteristics of the Arabian breed include a “dish-face”, as well as a long, arching neck. However, it is ideal for a stock-type horse to be straight down the bridge of the nose and to have a long, tapering neck that is level from poll to withers. Moreover, a horse’s way of going, or “gait”, can be representative of a particular breed. The Tennessee Walking Horse is another unique breed characteristic, in which they perform at a “Running Walk”.

CONFORMATION

SEX CHARACTER: Much like breed characteristics, there are differences to evaluate among stallions, mares, and geldings. Quality and refinement throughout are still desired, but a horse should still be represented as being either masculine or feminine. The stallion, due to testosterone, should possess masculinity by having massive, more muscular jaws, heavier muscling, and larger circumference of bone, while still having an acceptably clean neck. Mares, of course, should express more femininity; they may not be as powerfully muscled or as coarse as the stallion. Instead, they are cleaner and more refined about the head and neck, and should have an acceptable depth of heart to be efficient producers. The gelding is neither of the two, but should still possess adequate refinement, muscling, and representation of breed character.

MUSCLING: Muscling is another element of conformation when evaluating horses, however, the ideals of such can greatly vary not only among breeds, but also the specific horseman. For example, the quality of muscling will be different when comparing a stock-type horse, such as the Quarter Horse, to a saddle-type horse like the Arabian. Generally speaking, a horse of any breed is desired to have long, clean, well defined muscling that is proportional to the overall size of the horse.

JUDGING CONFORMATION CLASSES

In general, evaluating conformation is universal across breeds. However, it is crucial to be aware of the “ideals” for each breed and know the requirements and terminology of each class in order to place them correctly. Depending on what breed or discipline is being judged, classes where conformation is judged may be called any of the following:

- Halter (ex. Stock type breeds , Walking Horses)
- In Hand (ex. Walking Horses, Arabians, Morgans, Saddlebreds)
- Model (ex. Walking Horses, Saddlebreds, Hunters)
- Breeding (ex. Hunters, Arabians)

In a judging contest, the typical format is to evaluate the four horses individually as they are standing. Movement or way of going is then evaluated as the horses “track” or “move down the line” at walk and trot, and should display the natural gait respective to its breed. Generally, these types of classes are all judged on conformation and movement, however, suitability and finish may also be considered depending on the type of class. In some breeds and disciplines, Model classes do not require the horse to track or move down the line because movement and way of going are not considered (i.e.. Tennessee Walking Horses and Saddlebreds). It is in the best interest of the 4-H youth members to refer to the breed organization rule books for more detailed explanations of the requirements for specific classes they will potentially be asked to judge.

EVALUATING PERFORMANCE

(GENERAL)



INTRODUCTION

Performance classes are intended to showcase a horse's or rider's ability and athleticism to execute particular tasks that are common to an everyday use. Performance is evaluated in two ways; either the horse's performance or the rider's performance. Classes that judge the rider's performance are known as equitation (english tack) or horsemanship (western tack).

In most judging contests, all attire and tack are declared legal; however it is in the best interest of the 4-H youth members to refer to breed association handbooks as well as the Tennessee 4-H Horse Show Rules and Regulations for more detailed explanations.

There are nine basic performance classes that a Tennessee 4-H horse judging member should be prepared to evaluate. These classes are typically used in horse judging contests in Tennessee, and consist of:

- Western Pleasure
- Western Horsemanship
- Western Riding
- Reining
- Hunter Under Saddle
- Hunt Seat Equitation
- Hunter Hack
- English Pleasure (Tennessee Walking Horses)
- Plantation Pleasure (Tennessee Walking Horses)

EVALUATING
WESTERN PLEASURE



WESTERN PERFORMANCE GAITS

1. WALK: A natural, flat-footed, 4-beat gait with each foot hitting the ground independent of one another. The horse should move in a straight line with an alert expression and reasonable length of stride that promotes a soft and comfortable ride.
2. JOG: A smooth, ground covering, 2-beat diagonal gait, with the horse working from one set of diagonal pairs to the next. The horse should move in a square and balanced frame with obvious forward momentum.
3. EXTENDED JOG: Same 2-beat diagonal gait as the regular jog, yet the horse covers more ground by extending its stride, not speed.
4. LOPE: Easy and rhythmical 3-beat gait, and must be performed on the correct lead. Horses moving to the left should be on the left lead; horses moving to the right should be on the right lead. The horse should lope in a straight line with a natural, collected stride, and appear relaxed and smooth.

WESTERN PLEASURE

Western pleasure classes are typically judged according to stock type breed organization rules and requirements such as the American Quarter Horse Association (AQHA) or American Paint Horse Association (APHA) at 4-H judging contests. When evaluating a Western Pleasure horse, emphasis shall be placed on performance, manners, condition and, to some degree, conformation. All horses will be judged at the walk, jog, lope, back and on all transitions from one gait to the next. Horses must work both ways of the arena at all three gaits to demonstrate their ability with different leads. At the option of the judge, horses may be asked to extend the jog, or lope, one or both ways of the ring. Horses are required to back easily and stand quietly.

The Western Pleasure horse should appear to be pleasing to ride, not only in terms of smoothness of movement, but also in manners. Ideally, the pleasure horse would exhibit a free flowing stride with adequate extension from the shoulder, while remaining in a state of self-carriage or collection. All gaits, as called for in the Western Pleasure class, should be performed smoothly with the appropriate cadence and speed in order to achieve “suitability to purpose”. Credit shall be given to good movers, manners and a willing attitude, as reflected in the horse’s ears, mouth, tail, and way of going.

FAULTS OF THE WESTERN PLEASURE HORSE

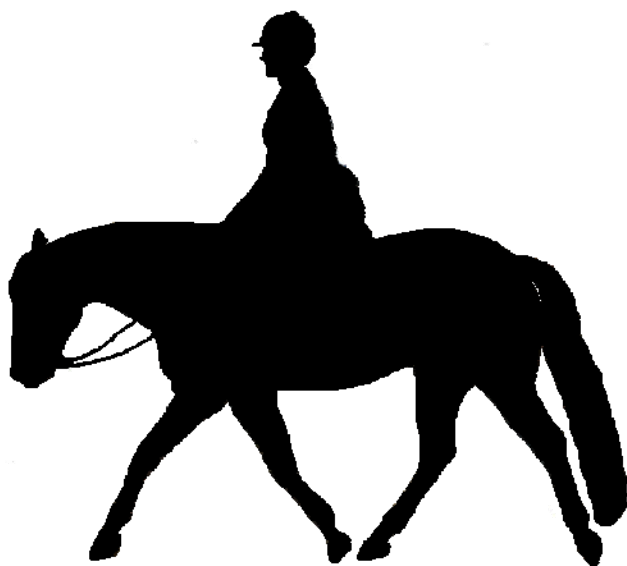
FAULTS TO BE SCORED ACCORDING TO SEVERITY:

- Excessive speed (any gait)
- Being on the wrong lead
- Breaking gait
- Excessive slowness in any gait; loss of forward momentum
- Failure to take appropriate gait when called for
- Touching horse or saddle with free hand
- Head carried too high to too low (tip of ear below the withers)
- Over-flexing or straining of the neck so the nose is carried behind the vertical
- Excessive nosing out
- Opening mouth excessively
- Stumbling
- Use of spurs forward of cinch
- If a horse appears sullen, dull, lethargic, emaciated or overly tired
- Quick or choppy stride
- If reins are excessively draped to the point that light contact is not maintained
- Overly canted at the lope (when the outside hind foot is further to the inside of the arena and the inside front foot

FAULTS WHICH SHALL BE CAUSE FOR DISQUALIFICATION (EXCEPT IN AQHA NOVICE AMATEUR OR NOVICE YOUTH CLASSES):

- Changing hands or two hands on reins, except when shown with a hackamore or snaffle bit
- More than one finger between the reins
- Head carried too low (tip of ear consistently below the withers)
- Over-flexing or straining of the neck so the nose is consistently carried behind the vertical

EVALUATING
HUNTER UNDER SADDLE



HUNTER PERFORMANCE GAITS

1. WALK: A natural, flat-footed, 4-beat gait with each foot hitting the ground independent of one another. The horse should move in a straight line with an alert expression and reasonable length of stride that promotes a soft and comfortable ride.
2. TROT: A 2-beat diagonal gait, comprised of long, low, ground-covering strides. The shoulders should be freely reaching and knees should remain relatively flat with a sweeping motion across the ground. Smoothness and length of stride are more critical than speed.
3. EXTENDED TROT: Same 2-beat diagonal gait as the regular trot, yet the horse covers more ground by extending its stride, not speed.
4. CANTER: Rhythmic 3-beat gait that is performed smoothly with a long, low, ground covering stride, and on the correct lead.
5. HAND GALLOP: Obvious lengthening of stride from the Canter with a noticeable increase in speed, yet remain controlled at all times.

HUNTER UNDER SADDLE

Hunter Under Saddle classes may be judged according to requirements and standards set by either stock type breed organizations (ex. AQHA) or the United States Equestrian Federation (USEF) standards at 4-H horse judging contests. Whether it is a stock type or USEF hunter class, the Hunter Under Saddle horse is judged on performance, condition and suitability to purpose, with emphasis being placed on manners, movement, and attitude. All horses will be judged at the walk, trot, canter, back and on all transitions from one gait to the next.

The Hunter Under Saddle horse should move with a forward reaching stride from the shoulder which appears to be effortless and smooth with as little knee action as possible. All gaits should be consistently exhibited with a lengthened stride, and with the proper cadence. The quality of movement and consistency should be major considerations in the evaluation of each horse. Ideally, the hunter horse should be obedient, possess a bright expression, and should respond willingly to the rider with light contact from the legs and hands. Transitions should be prompt and smooth with no hesitation.

Horses must work both ways of the arena at all three gaits to demonstrate their ability with different leads. At the option of the judge, horses may be asked to extend the walk, trot, or to hand gallop, one or both ways of the ring. Horses are required to back easily and stand quietly.

Stock Type vs. USEF Hunter Under Saddle

Stock type hunter under saddle horses move in a much lower frame with the top line level from poll to withers and the head is positioned slightly in front of, or on, the vertical. USEF hunters under saddle will have a slightly elevated frame with the neck slightly above horizontal and their movement is more forward.

FAULTS OF THE HUNTER UNDER SADDLE HORSE

FAULTS TO BE SCORED ACCORDING TO SEVERITY:

- Quick, short or vertical strides
- Being on the wrong lead and/or wrong diagonal at the trot
- Breaking gait
- Excessive speed at any gait
- Excessive slowness at any gait; loss of forward momentum
- Failure to take appropriate gait when called for
- Head carried too high or too low (poll below the withers)
- Over-flexing or straining of the neck so the nose is carried behind the vertical
- Excessive nosing out
- Failure to maintain light contact with the horse's mouth
- Stumbling
- If a horse appears sullen, dull, lethargic, emaciated or overly tired
- Consistently showing too far off the rail

FAULTS WHICH SHALL BE CAUSE FOR DISQUALIFICATION, EXCEPT IN NOVICE AMATEUR OR NOVICE YOUTH CLASSES:

- Head carried too low (poll is consistently carried below the withers)
- Over-flexing or straining of the neck so the nose is consistently carried behind the vertical

EVALUATING
WESTERN HORSEMANSHIP



WESTERN HORSEMANSHIP

The Western Horsemanship class is designed to evaluate the rider's ability to execute, in harmony with their horse, a set of maneuvers prescribed by a particular pattern with precision and smoothness while displaying poise and confidence, and maintaining a balanced and functionally correct position in the saddle. The ideal horsemanship pattern is ridden with extreme precision with the horse and rider working in unison through subtle aids and cues. The horse's head and neck should be carried in a relaxed, natural position, with the poll level with or just above the withers. Light contact with the reins should be maintained at all times, and the horse should present a willing attitude, with the head held close to the vertical (not carried behind the vertical or excessively nosed out).

Each exhibitor will work the pattern individually, and upon completion by the entire class, rail work will be performed at least one direction of the arena at the walk, jog, and lope.

BASIC APPEARANCE AND POSITION OF RIDER:

The position of a rider can have a major effect on the performance of a horse, and their ability to negotiate a given pattern effectively. During both the pattern work and rail work, the rider should appear natural and confident, riding with balance and correct position regardless of the maneuver or gait being performed. Exhibitors who maintain the proper position through all gaits and maneuvers should receive more credit.

1. Maintain an upright position, sitting in the center of the saddle and the horse's back with the legs hanging down to form a straight line from the rider's ear, through the shoulder, hip, and touching the back of the heel or ankle, with the heels lower than the toes at all times.

WESTERN HORSEMANSHIP

2. Maintain secure contact with the saddle from seat to inner thigh, and light contact from knee to mid-calf.
3. The knees should point forward and remain closed with no space between the knees and saddle.
4. The feet may be placed completely in the stirrup with the boot heel touching the stirrup, or may be placed with the ball of the foot in the center of the stirrup.
5. Toes should point forward or only slightly turned outward.
6. Hands and arms should be held in a relaxed manner with the upper arm straight with the body and lower arm bent at the elbow to form a straight line with the horse's mouth.
7. Elbows should be held close to the body at all times.
8. The free arm may be either bent (similar to the rein hand) or straight down by the rider's side, but should not be stiff or animated.
9. The rider's wrist should be straight, with the hand held about 30 to 45 degrees inside the vertical and carried just above or slightly forward of the saddle horn.
10. The reins should be adjusted to maintain light contact with the horse's mouth at all times. Excessively loose or tight reins should be penalized.
11. The rider's head should be held with the eyes forward, looking in the direction of movement, and the chin up.
12. The exhibitor should not crowd other exhibitors on the rail, and should pass to the inside of the arena.
13. Reversing on the rail should be done so to the inside of the arena.

WESTERN HORSEMANSHIP

APPEARANCE OF HORSE:

The general appearance of the horse should always be taken into consideration as an indicator of proper management and preparation. The horse should appear fit and carry the appropriate amount of weight for the body size. A horse that appears to be sullen, lethargic, emaciated, or overly tired should be penalized. All tack should fit the horse properly, be neat and in good working repair.

PERFORMANCE

The performance should be executed accurately and precisely as written, with smoothness and a reasonable amount of promptness. Though an increased speed of maneuvers adds to the degree of difficulty, accuracy and precision should not be sacrificed.

1. The horse should track straight and at the proper cadence for each gait.
2. Transitions should be smooth and prompt, both in the pattern and on the rail.
3. Circles should be round with the horse slightly arced to the inside, and of appropriate size as allowed by the pattern.
4. The stop should be straight, square and smooth, executed promptly with the rider's cues.
5. The back should be straight and responsive with little cuing from the rider.
6. Turns should be smooth, continuous and complete before the next maneuver is initiated. The horse should ideally pivot on the inside hind leg and step across with the front legs when executing a turn on the haunches.
7. Lead changes, either simple or flying, should be executed smoothly and at the prescribed location as called for by the pattern. Simple changes require breaking to a walk or jog from one to three strides, while flying changes are simultaneous front to rear without a break in gait.

WESTERN HORSEMANSHIP

SUGGESTED SCORING SYSTEM:

This scoring system is based on a 20-point scale, with 10 points allocated to the appearance of horse and exhibitor, and the other 10 points to the performance of the pattern. Rail work can be used to break ties or adjust a close placing.

Score of 20: Excellent equitation; Smooth, precise, and prompt pattern.

Score of 18-19: Excellent performance with one minor fault of either appearance or performance.

Score of 16-17: Good performance with one minor fault of either appearance or performance.

Score of 14-15: Average performance that lacks precision or promptness; Obvious equitation flaws; 2-3 minor faults of either appearance or performance.

Score of 12-13: One major fault or several minor faults of either appearance or performance leading to ineffective communication with the horse.

Score of 10-11: Two major faults or many minor faults of either appearance or performance.

Score of 6-9: Several major faults or one severe fault of either appearance or performance; Complete lack of riding ability.

Score of 1-5: One or more severe faults in either appearance or performance, but avoids disqualification.

FAULTS WESTERN HORSEMANSHIP

FAULTS OF EXHIBITOR AND HORSE:

- Loose, dirty or poor fitting clothes or hat; loss of hat.
- Poorly fitting or dirty equipment.
- Poorly groomed or conditioned horse.
- Stiff, artificial or inappropriate body, leg, arm and/or head position.
- Staring at judge or at horse to check leads; severe turning of the head.
- Reins too short/long or uneven.
- Excessive cuing with reins and/or legs.
- Loose leg with open knee, or toes pointed down
- Poor position of exhibitor in saddle, legs too forward/back

FAULTS OF THE PERFORMANCE:

- Wrong lead or break of gait for a few strides.
- Flat or uneven circles; or counter-arcng by horse.
- Stopping rough, crooked or dropping hip.
- Backing sluggishly, crooked or with poor manners.
- Failure to maintain pivot foot, stepping behind with front legs when turning or failure to complete entire turn.
- Showing resistance when cued or reined.
- Hesitation in maneuvers during the pattern or on the rail, unless specified.
- Imprecise pattern work or rough transitions.
- Head carried too high or too low (tip of ears below withers).
- Head carried behind the vertical or excessive nosing out.

FAULTS OF WESTERN HORSEMANSHIP

SEVERE FAULTS OF EXHIBITOR AND HORSE:

- Touching horse.
- Grabbing the saddle horn or any other part of the saddle.
- Cuing with the end of the romal.
- Spurring in front of the shoulder.

SEVERE FAULTS OF THE PERFORMANCE:

- Omitting or adding maneuvers.
- Turing the wrong way.
- Kicking at other horses, exhibitors, and/or judge.
- Severe disobedience (bucking, rearing, pawing).

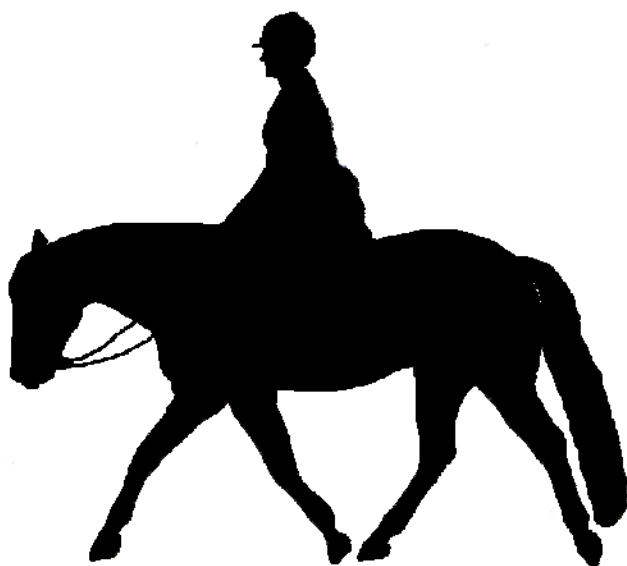
DISQUALIFICATIONS:

- Knocking over a cone or working on wrong side of cones.
- Willful abuse.
- Excessive schooling or training.
- Fall by horse or rider.
- Illegal use of hands on reins.
- Use of prohibited equipment

FAULTS WHICH SHALL BE CAUSE FOR DISQUALIFICATION (EXCEPT IN AQHA NOVICE AMATEUR OR NOVICE YOUTH CLASSES):

- Head carried too low (poll is consistently carried below the withers).
- Over-flexing or straining of the neck so the nose is consistently carried behind the vertical.

EVALUATING
HUNT SEAT EQUITATION



HUNT SEAT EQUITATION

The Hunt Seat Equitation Flat class is designed to identify the rider who displays proper position and effective, yet positive, communication with their mount. Communication between horse and rider should be achieved through subtle cues and aids, but should not be obvious. Poise and confidence should be displayed by both horse and rider while completing the pattern smoothly and precisely. The poll should be level with, or slightly above the withers, and the head should not be carried behind the vertical or excessively nosed out, giving the appearance of intimidation or resistance. As with all English classes, light contact with the reins should be maintained at all times, and the horse should present a willing attitude.

Most 4-H judging contests have each exhibitor perform a 'test' or pattern individually that tests the riders skill, and upon completion by the entire class, rail work will be performed at least one direction of the arena at the walk, posting trot, and canter. Riders may also be asked to perform a working walk, sitting trot, extended trot, extended canter, counter canter and hand gallop.

Similar to Hunter Under Saddle, Equitation may be judged according to stock type or USEF rules. However, at most horse judging contests, Hunter Equitation classes are judged according to stock type rules. In USEF Equitation on the Flat classes, riders are judged on the rail both ways of the ring and the riders may be asked to do additional testing (i.e.. halt, perform a lead change, counter canter, etc..) at the judge's discretion to break ties (i.e.. there is no pattern).

HUNT SEAT EQUITATION

IDEAL POSITION OF THE RIDER

Equitation is judged on the rider's effect on their horse, and therefore, communication with the horse is crucial to one's success in this class.

1. The eyes should be looking forward and in the direction of movement, with the chin up and shoulders back.
2. The leg should be placed behind the horse's girth with the knee and toe on the same vertical line.
3. The toe should be turned out slightly with the iron on the ball of the foot, heels down, and calf of leg in contact with the horse.
4. Hands should be held just over and slightly in front of the withers, and in a direct line from the rider's elbow to the horse's mouth. The rider should always have contact with the horse's mouth.
5. The forearms and wrists should be straight and the thumbs should be just inside the vertical, only a couple of inches apart.
6. The upper body should be in three-point position for Equitation classes at most gaits, although a two-point position (upper body is 20 degrees in front of the vertical) should be displayed at the hand gallop.
7. In three-point position, the riders legs and seat are all in contact with the horse.
8. The horse should be properly bent with it's body slightly curved around the rider's inside leg around turns.
9. Impulsion should be maintained around turns and the horse should not be allowed to drop its weight on the inside shoulder.

HUNT SEAT EQUITATION GAITS

1. WALK: The walk should be slow and slightly contained. The rider should have contact with the horse's mouth.
2. WORKING WALK: Should be workmanlike as it is more animated and lively than the walk. The rider should have contact with the horse's mouth and slight flexion.
3. SITTING TROT: A decreased pace is displayed as it should appear smooth and still. The rider should have slightly more contact with the horse's mouth and their should be more flexion than in the regular trot.
4. POSTING TROT: The pace should be a regular trot where the rider posts on the proper diagonal (which is out of the seat when the horse's outside leg is forward).
5. EXTENDED TROT: The stride should be lengthened, but the pace should not increase. The horse's head and neck may reach out slightly with a slightly longer rein, yet direct contact with the mouth remains.
6. CANTER: The canter should be a ground covering working canter with the inside leg leading. The rider should remain in three point position with the seat and leg in contact with the horse. Contact with the horse's mouth should remain with the rider's flowing soft arm and hands.
7. EXTENDED CANTER: The stride should be lengthened with the rider sitting slightly deeper in the saddle. The riders contact with the horse's mouth should remain, but should be lighter.

HUNT SEAT EQUITATION GAITS (CONT'D.)

8. COUNTER CANTER: The horse's leading leg is the outside leg with the normal pace and balance of the canter being maintained by the rider.
9. HAND GALLOP: A very forward moving canter with a longer, looser frame. The rider should be in two point position encouraging the horse's forward movement.

Additional Tests May Include:

- Halt
- Back
- Riding without stirrups
- Turn on the forehand
- Turn on the haunches

HUNT SEAT EQUITATION

SUGGESTED SCORING SYSTEM:

In a horse judging contests where a pattern is used, this scoring system can be used to help the 4-H member score the 4 exhibitors. The scoring system is based on a 20-point scale, with 10 points allocated to the appearance of horse and exhibitor, and the other 10 points to the performance of the pattern. Rail work can be used to break ties or adjust a close placing.

Score of 20: Excellent equitation; Smooth, precise, and prompt pattern.

Score of 18-19: Excellent performance with one minor fault of either appearance or performance.

Score of 16-17: Good performance with one minor fault of either appearance or performance.

Score of 14-15: Average performance that lacks precision or promptness; Obvious equitation flaws; 2-3 minor faults of either appearance or performance.

Score of 12-13: One major fault or several minor faults of either appearance or performance leading to ineffective communication with the horse.

Score of 10-11: Two major faults or many minor faults of either appearance or performance.

Score of 6-9: Several major faults or one severe fault of either appearance or performance; Complete lack of riding ability.

Score of 1-5: One or more severe faults in either appearance or performance, but avoids disqualification.

FAULTS OF HUNT SEAT EQUITATION

FAULTS OF EXHIBITOR AND HORSE:

- Losing a stirrup
- Twisted rein or stirrup leather
- Fixed hands set in an immobile position and not following the motion of the horse's head
- Reins too short/long or uneven.
- Excessive cuing with reins and/or legs.
- Looking down (ie. For leads, diagonals)
- Poor transitions between gaits
- Stirrup length too long or too short
- Hollow or arched back
- Rounded or roached back
- Heels not down
- Pinching with the knee
- Standing in the stirrups
- Tack or attire not fitted properly and/or dirty

SEVERE FAULTS OF EXHIBITOR AND HORSE:

- Grabbing any other part of the saddle or grabbing mane
- Cropping or spurring in front of the shoulder

FAULTS OF HUNT SEAT EQUITATION

FAULTS OF THE PERFORMANCE:

- Wrong lead (unless counter cantering as specified by the pattern) or break of gait for a few strides
- Posting on the wrong diagonal
- Flat or uneven circles; or counter-arcng by horse
- Stopping rough, crooked or dropping hip
- Backing sluggishly, crooked or with poor manners
- Failure to maintain pivot foot, stepping behind with front legs when turning or failure to complete entire turn
- Showing resistance when cued or reined
- Hesitation in maneuvers during the pattern or on the rail, unless specified

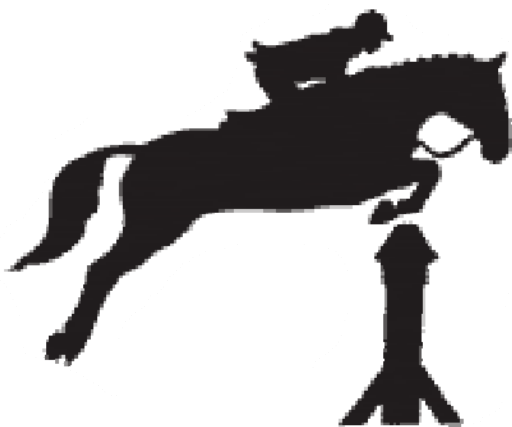
SEVERE FAULTS OF THE PERFORMANCE:

- Omitting or adding maneuvers
- Turing the wrong way
- Head carried too high or too low (holding poll below withers)
- Head carried behind the vertical and over flexed
- Kicking at other horses, exhibitors, and/or judge
- Severe disobedience (bucking, rearing, pawing)

DISQUALIFICATIONS:

- Knocking over a cone or working on wrong side of cones
- Willful abuse
- Excessive schooling or training
- Fall by horse or rider
- Illegal use of hands on reins
- Use of prohibited equipment (although all equipment may be considered legal in a judging contest)

EVALUATING
HUNTER HACK



HUNTER HACK

The Hunter Hack horse should move in the same style as Hunter Under Saddle, however, a slightly more elevated head carriage is acceptable in order for the horse to maintain adequate vision of the jump course ahead. Horses are first required to jump two fences, two feet (2') to two feet, six inches (2'6") in height, and spaced in increments of twelve feet (36' minimum). After jumping, horses are then shown on the rail at the walk, trot, and canter both ways of the ring.

The Hunter Hack class will be judged 70% on performance and 30% on rail work, emphasizing an even hunter pace, manners, way of going and jumping style. Preference will be placed for those horses which maintain an even pace with a free-flowing stride, and approach the fences squarely, jumping at the center of the fence. At all times, safety should be considered a major factor in the performance. Horses that present an unsafe jumping style or performance which endangers the horse and/or rider should be heavily penalized, including:

1. Charging the fences.
2. Incorrect lead around the end of the course or cross-cantering.
3. Balking at fences.
4. Jumping a fence too early.
5. Twisting over fences.
6. Covering the fence too close to standards.

**All penalties and faults found in the section of Hunter Hack were adopted from the 2009 Official APHA Rule Book. USEF Hunter Hack is judged according to different rules and standards.

HUNTER HACK

SUGGESTED SCORING SYSTEM:

Scoring should be on the basis of 0-100 and can be ranked approximately as follows.

90-100: Excellent performer and good mover that jumps with cadence, balance and style.

80-89: Good performer that jumps reasonably well; or an excellent performer that commits a few minor faults.

70-79: Average performer and fair mover with no serious faults, but lacks style and cadence; or a good performer that commits a few minor faults.

60-69: Poor movers that make minor mistakes; cross canter, fair or average movers that have one or two poor fences, but no major faults.

50-59: Commits one major fault, refusal, trot, or drops a leg.

30-49: Commits two or more major faults, including front or hind knock downs and refusals, or jumps in such a manner that otherwise endangers the horse and/or rider.

10-29: Avoids elimination but jumps in such an unsafe and dangerous manner as to preclude a higher score.

ELIMINATIONS:

1. A total of 3 disobediences which can include any of the following: refusal, stop, run-out, or extra circle).
2. Jumping an obstacle before it is reset.
3. Bolting from the arena.
4. Off course.
5. Deliberately addressing an obstacle.
6. Horse and/or rider falling

FAULTS OF HUNTER HACK

FAULTS TO BE SCORE ACCORDING TO SEVERITY:

- Being on the wrong lead and/or diagonal at the trot.
- Excessive speed or slowness.
- Breaking gait.
- Failure to take gait when called.
- Head carried to high or too low.
- Excessively nosing out or behind the vertical.
- Opening mouth excessively.
- Stumbling.

SEVERE FAULTS:

1. Knockdowns: Any knockdown of poles or standards.
2. Refusal: When a horse stops in front of an obstacle (whether or not the obstacle is knocked down or altered), it is a refusal unless the horse then immediately jumps the obstacle without backing one step. If one step is taken backwards, it is a refusal. After refusal, if horse is moved toward the obstacle but does not attempt to jump, it is considered another refusal.
3. Run-out: Occurs when the horse evades or passes the obstacle to be jumped; jumps and obstacle outside its limiting markers; or when the horse or rider knocks down a flag, standard, wing, or other element limiting the obstacle (without obstacle being jumped).
4. Loss of forward motion: Failure to maintain trot, canter or gallop after crossing starting line, except when it is a refusal, a run-out or when due to uncontrollable circumstances, such as when an obstacle is being reset.
5. Unnecessary circling on course: Any form of circle or circles, whereby the horse crosses its original track between two consecutive obstacles anywhere on course, except to retake obstacle after refusal or run-out.

EVALUATING
REINING



REINING

Reining is another pattern class that is worked individually, highlighting the athletic ability of a horse through a series of circles, spins, and sliding stops, the signature move of the Reining horse.

“To rein a horse is not only to guide him, but also to control his every movement. The best reined horse should be willingly guided or controlled with little or no apparent resistance and dictated to completely. Any movement on his own must be considered a lack of control. All deviations from the exact written pattern must be considered a lack of or temporary loss of control; and therefore, a fault that must be marked down according to severity of deviation. After deducting all faults set here within, against execution of the pattern and the horse’s overall performance, credit should be given for smoothness, finesse, attitude, quickness and authority of performing various maneuvers, while using controlled speed with raises the difficulty level and makes him more exciting and pleasing to watch to an audience.” – 2009 APHA Rulebook

****All penalties, faults, and patterns found in the section of Reining were adopted from the 2009 Official APHA Rule Book.**

REINING

SUGGESTED SCORING SYSTEM:

Due to the fast pace of a reining class, it is very important to institute an objective scoring method to be accurate and consistent.

Reining is scored on the basis of 0-infinity, with a score of 70 denoting an average performance. Individual maneuvers are scored in ½ point increments from a low of -1 ½ to +1 ½ (0 denoting a correct maneuver, but with no degree of difficulty). All maneuver scores and penalties will be applied to 70 to formulate the final score and placing.

The following will result in a no score:

- Willful abuse of an animal in the show ring and/or evidence that an act of abuse has occurred prior to or during the competition.
- Use of illegal equipment, including wire on bits, bosals or curb chains.
- Use of illegal bits, bosals or curb chains.
- Use of tack collars, tie-downs or nosebands.
- Use of whips or bats.
- Use of any attachment which alters the movement or circulation of the tail.
- Failure to dismount and/or present horse and equipment to judge for inspection if requested.
- Disrespect or misconduct by exhibitor.

Excess rein may be straightened at any place a horse is allowed to be completely stopped during the pattern. The free hand may be allowed to hold the romal provided it is at least 16" from the rein hand. Use of the free hand to alter tension of the romal will be considered the use of two hands, and a score of 0 will be applied.

REINING

The following will result in a score of 0:

- Use of more than index or first finger between the reins.
- Use of two hands (except in snaffle bit and hackamore classes) and changing hands on reins.
- Failure to complete pattern as written.
- Performing maneuvers other than in specified order.
- Inclusion of maneuvers not specified, including, but not limited to:
 - Backing more than 2 strides.
 - Turning more than 90 degrees.
 - Exception: a complete stop in the 1st quarter of a circle after a canter departure is not to be considered an inclusion of maneuver; a 2-point break of gait penalty will apply.
- Equipment failure that delays the completion of pattern including dropping a rein that touches the ground while in motion.
- Balking or refusal of command where pattern is delayed.
- Running away or failing to guide where it becomes impossible to discern whether the exhibitor is on pattern.
- Jogging in excess of one-half circle or one-half the length of the arena.
- Overspins of more than 1/4 of a turn.
- Fall to the ground by horse or rider.

The following will result in a 5-point penalty:

- Spurring in front of the cinch.
- Use of either hand to instill fear or praise.
- Holding saddle with either hand.
- Blatant disobedience including kicking, biting, bucking, rearing, and striking.

REINING

The following will result in a 2-point penalty:

- Break of gait
- Freeze-up in spins or rollbacks.
- On walk-in patterns, failure to stop or walk before executing a canter departure.
- On run-in patterns, failure to be in the canter prior to reaching the first marker.
- If a horse does not completely pass the specified marker before initiating the stop position.

Starting or performing circles out of lead will be judged as follows:

- Each time a horse is out of lead or had a delayed change of lead, a 1-point penalty is applied. The penalty for being out of lead is accumulative and the judge will deduct one penalty point for each quarter of the circumference of a circle or any part thereof that a horse is out of lead. A delayed change of lead is a 1-point penalty from one stride to $\frac{1}{4}$ of circumference of a circle and is also cumulative beyond that point.
- A delayed change of lead up to one stride will result in a $\frac{1}{2}$ -point penalty.

Jogging Penalties:

- Starting a circle at a jog or exiting rollbacks at a jog up to 2 strides results in a $\frac{1}{2}$ -point penalty.
- Jogging beyond 2 strides but less than half of a circle or half the length of the arena results in a 2-point penalty.

Spin Penalties:

- Over or under spinning up to $\frac{1}{8}$ of a turn results in a $\frac{1}{2}$ point penalty.
- Over or under spinning up to $\frac{1}{4}$ of a turn results in a 1-point penalty.

REINING

In patterns requiring a run-around, failure to be on the correct lead when rounding the end of the arena will be penalized as follows:

- For 1/2 the turn or less, 1-point penalty.
- For more than 1/2 the turn, 2-point penalty

There will be a 1/2-point penalty for failure to remain a minimum of 20 feet from the wall or fence when approaching a stop and/or roll-back.

Maneuver Scores:

+ 1 1/2: Excellent

+ 1: Very Good

+ 1/2: Good

0: Average (Correct, but no degree of difficulty)

- 1/2: Poor

- 1: Very Poor

- 1 1/2: Extremely Poor

FAULTS OF REINING

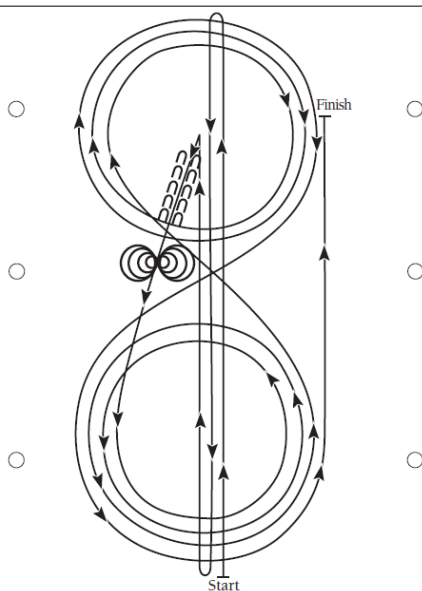
Faults against the horse to be scored accordingly, but not to cause disqualification:

- Opening mouth excessively when wearing bit.
- Excessive jawing, opening mouth, or head raising on stop.
- Lack of smooth, straight stop on haunches; bouncing or sideways stop.
- Refusing to change leads.
- Anticipating signals.
- Stumbling.
- Backing crooked or sideways.
- Knocking over markers

Faults against the rider to be scored accordingly, but not to cause disqualification:

- Losing stirrup.
- Any unnecessary aid given by the rider such as unnecessary talking, spurring, quirting, jerking of reins, etc.
- Failure to run circles or figure 8 within markers is not considered a fault.

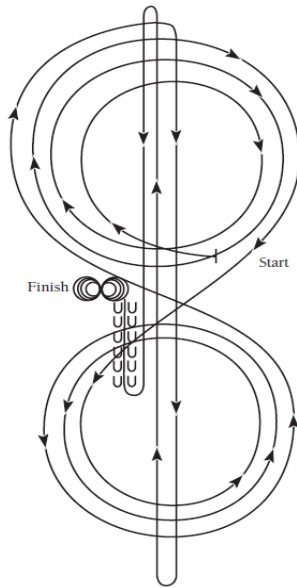
REINING PATTERN NUMBER 1



1. Run at speed to the far end of the arena past the end marker and do a left rollback-no hesitation.
2. Run to the opposite end of the arena past the end marker and do a right rollback-no hesitation.
3. Run past the center marker and do a sliding stop. Back up to center of the arena or at least ten feet (3m). Hesitate.
4. Complete four spins to the right. Hesitate.
5. Complete four and one-quarter spins to the left so that horse is facing left wall or fence. Hesitate.
6. Beginning on the left lead, complete three circles to the left: the first circle large and fast; the second circle small and slow; the third circle large and fast. Change leads at the center of the arena.
7. Complete three circles to the right: the first circle large and fast; the second circle small and slow; the third circle large and fast. Change leads at the center of the arena.
8. Begin a large fast circle to the left but do not close this circle. Run straight up the right side of the arena past the center marker and do a sliding stop at least twenty feet (6.09m) from wall or fence. Hesitate to demonstrate the completion of the pattern.

Rider may dismount and drop bridle to the designated judge.

REINING PATTERN NUMBER 2



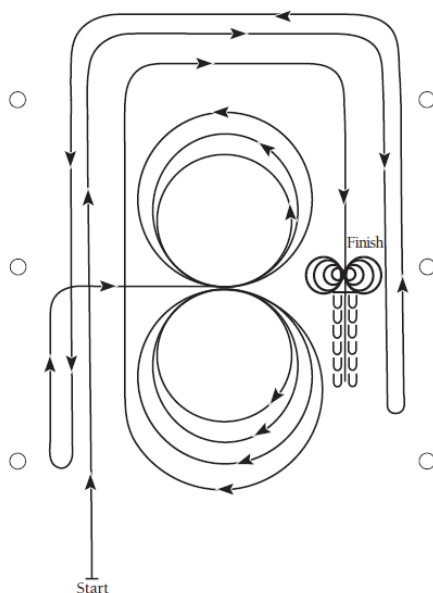
Horses may walk or trot to the center of the arena.

Beginning at the center of the arena facing left wall or fence.

1. Beginning on the right lead, complete three circles to the right: the first circle small and slow; the next two circles large and fast. Change leads at the center of the arena.
2. Complete three circles to the left: the first circle small and slow; the next two circles large and fast. Change leads at the center of the arena.
3. Continue around previous circle to the right. At the top of the circle, run down the middle to the far end of the arena past the end marker and do a right rollback-no hesitation.
4. Run up the middle to the opposite end of the arena past the end marker and do a left rollback-no hesitation.
5. Run past the center marker and do a sliding stop. Back up to the center of the arena or at least ten feet (3m). Hesitate.
6. Complete four spins to the right. Hesitate.
7. Complete four spins to the left. Hesitate to demonstrate the completion of the pattern.

Rider may dismount and drop bridle to the designated judge.

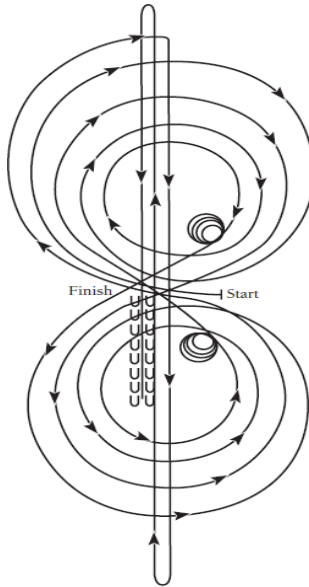
REINING PATTERN NUMBER 3



1. Beginning lope straight up the left side of the arena, circle the top end of the arena, staying at least twenty feet (6.09m) from the walls or fence, run straight down the opposite or right side of the arena past the center marker and do a left rollback-no hesitation.
2. Continue straight up the right side of the arena, circle back around the top of the arena, staying at least twenty feet from the walls or fence, run straight down the left side of the arena past the center marker and do a right rollback-no hesitation.
3. Continue up the left side of the arena to the center marker. At the center marker, the horse should be on the right lead. Guide the horse to the center of the arena on the right lead and complete three circles to the right: the first two circles large and fast; the third circle small and slow. Change leads at the center of the arena.
4. Complete three circles to the left: the first two circles large and fast; the third circle small and slow. Change leads at the center of the arena.
5. Begin a large fast circle to the right but do not close this circle. Continue up the left side of the arena, circle the top of the arena, staying at least twenty feet from the walls or fence, run straight down the opposite or right side of the arena past the center marker and do a sliding stop. Back up at least ten feet (3m). Hesitate.
6. Complete four spins to the right. Hesitate.
7. Complete four spins to the left. Hesitate to demonstrate completion of the pattern.

Rider may dismount and drop bridle to the designated judge.

REINING PATTERN NUMBER 4



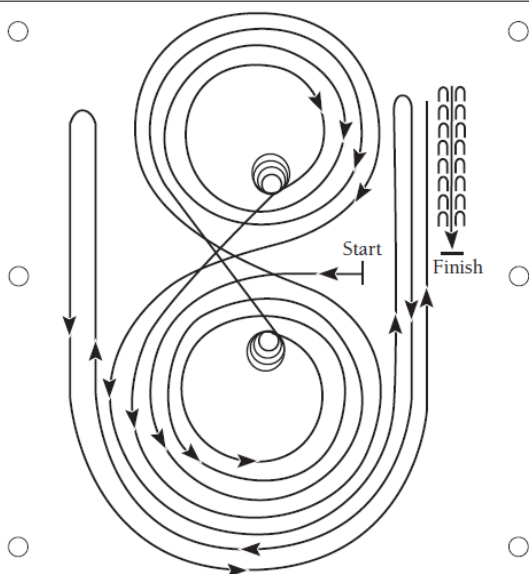
Horses may walk or trot to the center of the arena

Beginning at the center of the arena facing left wall or fence.

1. Beginning on the right lead, complete three circles to the right: the first two circles large and fast; the third circle small and slow. Stop at the center of the arena. Hesitate.
2. Complete four spins to the right. Hesitate.
3. Beginning on the left lead, complete three circles to the left: the first two circles large and fast; the third circle small and slow. Stop at the center of the arena. Hesitate.
4. Complete four spins to the left. Hesitate.
5. Beginning on the right lead, run a large fast circle to the right, change leads at the center of the arena, run a large fast circle to the left, and change leads at the center of the arena.
6. Continue around previous circle to the right. At the top of the circle, run down the middle to the far end of the arena past the end marker and do a right rollback-no hesitation.
7. Run up the middle to the opposite end of the arena past the end marker and do a left rollback-no hesitation.
8. Run past the center marker and do a sliding stop. Back up to the center of the arena or at least ten feet. Hesitate to demonstrate completion of the pattern.

Rider may dismount and drop bridle to the designated judge.

REINING PATTERN NUMBER 5



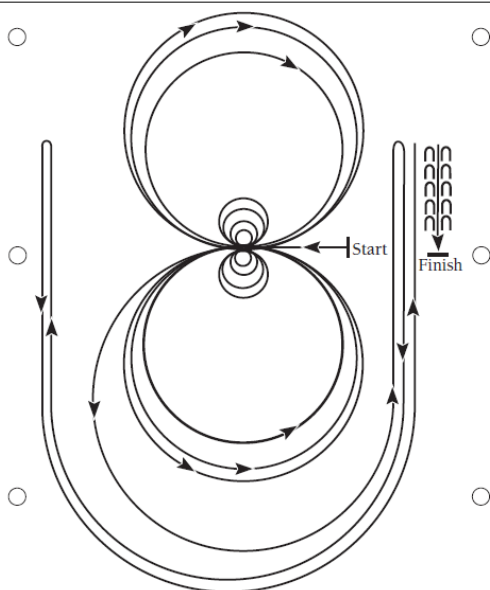
Horses may walk or trot to the center of the arena.

Beginning at the center of the arena facing left wall or fence.

1. Beginning on the left lead, complete three circles to the left: the first two circles large and fast; the third circle small and slow. Stop at the center of the arena. Hesitate.
2. Complete four spins to the left. Hesitate.
3. Beginning on the right lead, complete three circles to the right: the first two circles large and fast; the third circle small and slow. Stop at the center of the arena. Hesitate.
4. Complete four spins to the right. Hesitate.
5. Beginning on the left lead, run a large fast circle to the left, change leads at the center of the arena, run a large fast circle to the right, and change leads at the center of the arena.
6. Continue around previous circle to the left but do not close this circle. Run up the right side of the arena past the center marker and do a right rollback at least twenty feet (6.09m) from the wall or fence-no hesitation.
7. Continue around previous circle to the left but do not close this circle. Run up the left side of the arena past the center marker and do a left rollback at least twenty feet (6.09m) from the wall or fence-no hesitation.
8. Continue back around previous circle but do not close this circle. Run up the right side of the arena past the center marker and do a sliding stop at least twenty feet (6.09m) from the wall or fence. Back up at least ten feet (3m). Hesitate to demonstrate completion of the pattern.

Rider may dismount and drop bridle to the designated judge.

REINING PATTERN NUMBER 6



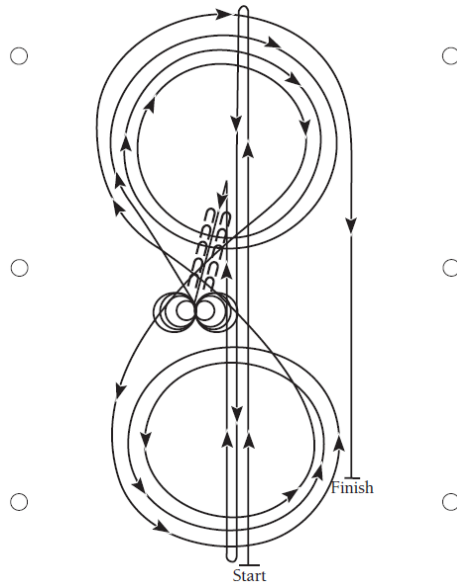
Horses may walk or trot to the center of the arena.

Beginning at the center of the arena facing the left wall or fence.

1. Complete four spins to the right. Hesitate.
2. Complete four spins to the left. Hesitate.
3. Beginning on the left lead, complete three circles to the left: the first two large and fast; the third circle small and slow. Change leads at the center of the arena.
4. Complete three circles to the right: the first two circles large and fast; the third circle small and slow. Change leads at the center of the arena.
5. Begin a large fast circle to the left but do not close this circle. Run up the right side of the arena past the center marker and do a right rollback at least twenty feet (6.09m) from the wall or fence-no hesitation.
6. Continue back around previous circle but do not close this circle. Run up the left side of the arena past the center marker and do a left rollback at least twenty feet (6.09m) from the wall or fence-no hesitation.
7. Continue back around previous circle but do not close this circle. Run up the right side of the arena past the center marker and do a sliding stop at least twenty feet (6.09m) from the wall or fence. Back up at least ten feet (3m). Hesitate to demonstrate the completion of the pattern.

Rider may dismount and drop bridle to the designated judge.

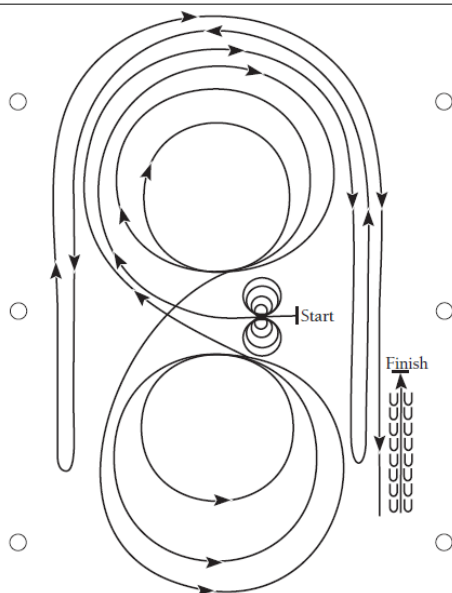
REINING PATTERN NUMBER 7



1. Run at speed to the far end of the arena past the end marker and do a left rollback-no hesitation.
2. Run to the opposite end of the arena past the end marker and do a right rollback-no hesitation.
3. Run past the center marker and do a sliding stop. Back up to the center of the arena at least ten feet (3m). Hesitate.
4. Complete four spins to the right. Hesitate.
5. Complete four and one-quarter spins to the left so that horse is facing left wall or fence. Hesitate.
6. Beginning on the right lead, complete three circles to the right: the first two circles large and fast; the third circle small and slow. Change leads at the center of the arena.
7. Complete three circles to the left: the first two circles large and fast; the third circle small and slow. Change leads at the center of the arena.
8. Begin a large fast circle to the right but do not close this circle. Run straight down the right side of the arena past the center marker and do a sliding stop at least twenty feet (6.09m) from the wall or fence. Hesitate to demonstrate completion of the pattern.

Rider may dismount and drop bridle to the designated judge.

REINING PATTERN NUMBER 8



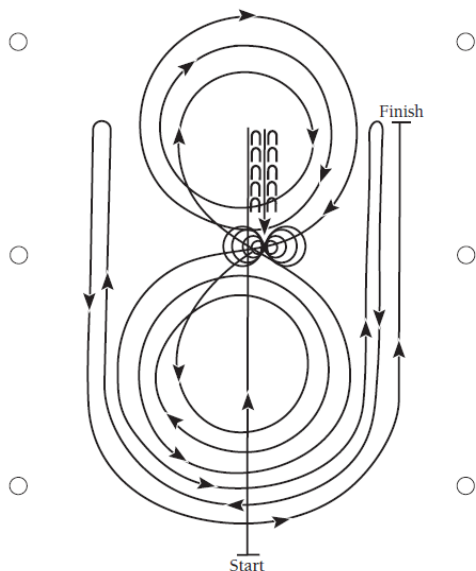
Horses may walk or trot to the center of the arena.

Beginning at the center of the arena facing the left wall or fence.

1. Complete four spins to the left. Hesitate.
2. Complete four spins to the right. Hesitate.
3. Beginning on the right lead, complete three circles to the right: the first circle large and fast; the second circle small and slow; the third circle large and fast. Change leads at the center of the arena.
4. Complete three circles to the left: the first circle large and fast; the second circle small and slow; the third circle large and fast. Change leads at the center of the arena.
5. Begin a large fast circle to the right but do not close this circle. Run straight down the right side of the arena past the center marker and do a left rollback at least twenty feet (6.09m) from the wall or fence-no hesitation.
6. Continue back around the previous circle but do not close this circle. Run down the left side of the arena past the center marker and do a right rollback at least twenty feet (6.09m) from the wall or fence-no hesitation.
7. Continue back around the previous circle but do not close this circle. Run down the right side of the arena past the center marker and to a sliding stop at least twenty feet (6.09m) from the wall or fence. Back up at least ten feet (3m). Hesitate to demonstrate completion of the pattern.

Rider may dismount and drop bridle to the designated judge.

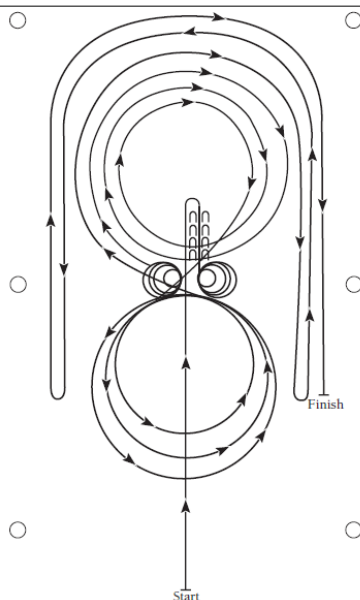
REINING PATTERN NUMBER 9



1. Run past the center marker and do a sliding stop. Back up to the center of the arena or at least ten feet (3m). Hesitate.
2. Complete four spins to the right. Hesitate.
3. Complete four and one-quarter spins to the left so that horse is facing the left wall or fence. Hesitate.
4. Beginning on the left lead, complete three circles to the left: the first circle small and slow; the next two circles large and fast. Change leads at the center of the arena.
5. Complete three circles to the right: the first circle small and slow; the next two circles large and fast. Change leads at the center of the arena.
6. Begin a large fast circle to the left but do not close this circle. Run up the right side of the arena past the center marker and do a right rollback at least twenty feet (6.09m) from the wall or fence-no hesitation.
7. Continue back around the previous circle but do not close this circle. Run up the left side of the arena past the center marker and do a left rollback at least twenty feet (6.09m) from the wall or fence-no hesitation.
8. Continue back around previous circle but do not close this circle. Run up right side of the arena past the center marker and do a sliding stop at least twenty feet (6.09m) from the wall or fence. Hesitate to demonstrate completion of the pattern.

Rider may dismount and drop bridle to the designated judge.

REINING PATTERN NUMBER 10



1. Run past the center marker and do a sliding stop. Back up to the center of the arena or at least ten feet (3m). Hesitate.
2. Complete four spins to the right. Hesitate.
3. Complete four and one-quarter spins to the left so that the horse is facing the left wall or fence. Hesitate.
4. Beginning on the right lead, complete three circles to the right: the first two circles large and fast; the third circle small and slow. Change leads at the center of the arena.
5. Complete three circles to the left: the first circle small and slow; the next two circles large and fast. Change leads at the center of the arena.
6. Begin a large fast circle to the right but do not close this circle. Run down the right side of the arena past the marker and do a left rollback at least twenty feet (6.09m) from the wall or fence-no hesitation.
7. Continue back around the previous circle but do not close this circle. Run down the left side of the arena past the center and do a right rollback at least twenty feet (6.09m) from the wall or fence-no hesitation.
8. Continue back around previous circle but do not close this circle. Run down the right side of the arena past the center marker and do a sliding stop at least twenty feet (6.09m) from the wall or fence. Hesitate to demonstrate completion of the pattern.

Rider may dismount and drop the bridle to the designated judge.

EVALUATING
WESTERN RIDING



WESTERN RIDING

Western Riding is neither a stunt nor a race, but it should be performed with reasonable speed. It is the performance of a sensible, well-mannered, free and easy moving horse. The horse will be judged on quality of gaits, flying lead changes, response to the rider, manners, disposition, and intelligence.

Credit shall be given for and emphasis placed on smoothness, even cadence of gaits (i.e., starting and finishing the pattern with the same cadence), and the horse's ability to perform flying lead changes simultaneously (front to rear), precisely at the center point between markers, and easily. The horse should have a relaxed head carriage showing brokenness and response to the rider's hands, with a moderate flexion at the poll. The horse may be ridden with light contact or a reasonable loose rein. Tail carriage shall be natural, and the horse should cross the log at both the jog and lope without breaking gait or radically changing stride.

****All penalties, faults, and patterns found in the section of Western Riding were adopted from the 2009 Official APHA Rule Book.**

WESTERN RIDING

SUGGESTED SCORING SYSTEM:

The Western Riding scoring system is dictated much in the same way as Reining with a score of 70 denoting an average performance, however with the range being 0-100. Similarly, the quality of individual maneuvers are considered in ½-point increments in a range of + 1 ½ (Excellent) to – 1 ½ (Extremely Poor).

The following results in a 5-point penalty:

- Out of lead beyond the next designated change area (Note: failures to change leads, including cross-cantering, at two consecutive change areas would result in 10 penalty points).
- Kicking out.
- Blatant disobedience.

The following results in a 3-point penalty:

- Not performing the specific gait (jog or lope) or stopping when called for in the pattern, with 10 feet (3m) of the designated area.
- Break of gait at the lope.
- Simple change of leads, up to three.
- Out of lead prior to the designated change from the cone to the previous change area or out of lead after the designated change from the cone to the next designated area.
- Additional lead changes anywhere in the pattern (except when correcting an extra change or incorrect lead departure).
- In patterns one and three, failure to start the lope within 30 feet (9.14m) after crossing the log at the jog.
- Break of gait at walk or jog for two or more strides.

WESTERN RIDING

The following will result in a 1-point penalty:

- Break of gait at walk or jog up to two strides.
- Hitting or rolling log.
- Out of lead for more than 1 stride either side of the center point between markers.
- Splitting the log (log between the two front or two hind feet) at the lope.

The following will result in a ½-point penalty:

- Tick or light touch of log.
- Hind legs skipping or coming together during a lead change.
- Non-simultaneous lead change (front to hind or hind to front).

The following will result in disqualification (0 score):

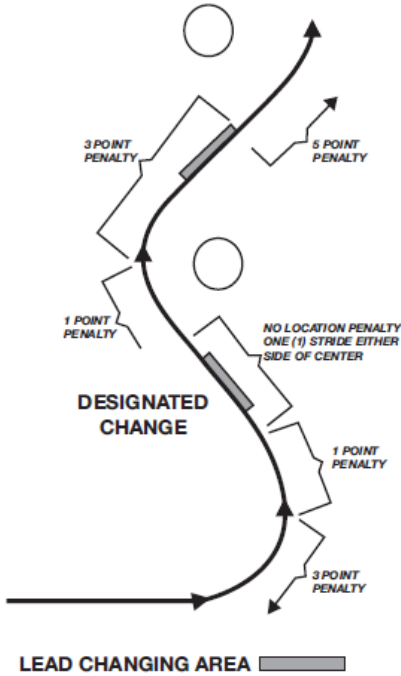
- Fall to ground by horse or rider.
- Illegal equipment.
- Willful abuse.
- Off course.
- Knocking over markers.
- Completely missing log.
- Major refusal – stop and back more than 2 strides or 4 steps with front legs.
- Major disobedience – rearing, schooling.
- Failure to start lope prior to end cone in patterns 1, 3 and 5.
- Upon execution of 4 simple lead changes (defined as a stop or hesitation of forward motion) and/or failure to change leads.

FAULTS OF WESTERN RIDING

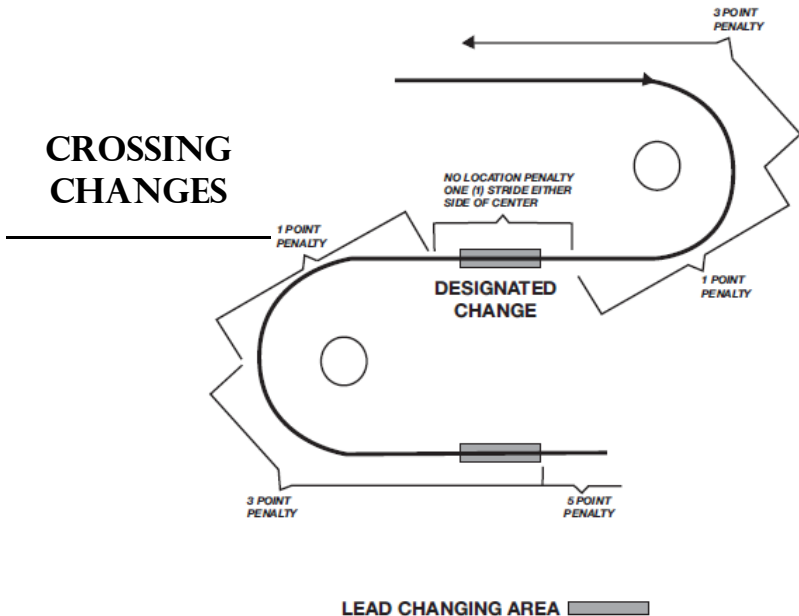
THE FOLLOWING ARE CONSIDERED FAULTS AND SHOULD BE JUDGED ACCORDINGLY IN MANEUVER SCORES:

- Opening mouth excessively.
- Anticipating signals or early lead changes.
- Stumbling.
- Head carried to high or too low (tip of ears below withers).
- Excessively nosing out or behind the vertical.

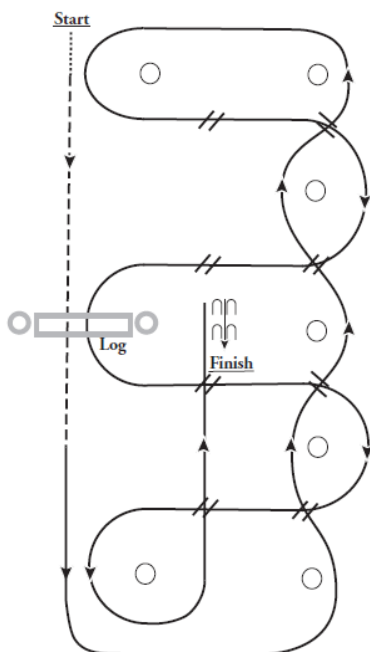
LOCATION PENALTIES FOR DESIGNATED CHANGE



LINE CHANGES

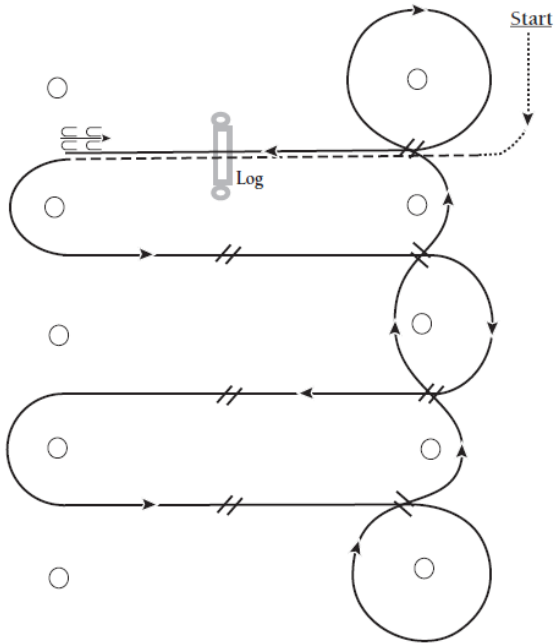


WESTERN RIDING PATTERN NUMBER 1



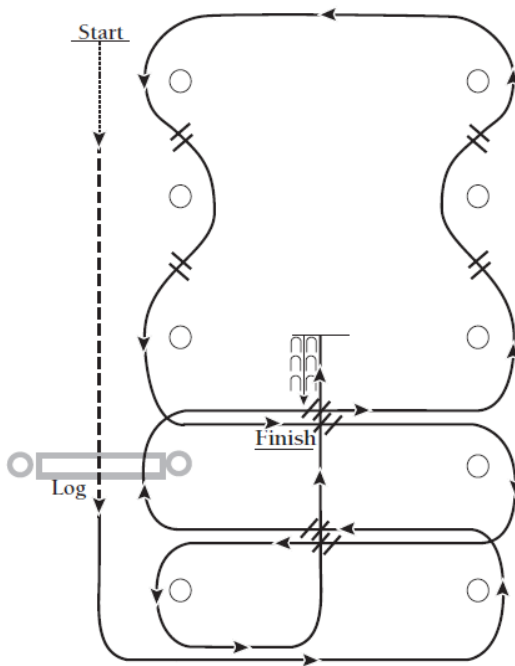
1. Walk and jog over log.
2. Transition to lope and lope around end.
3. First line change.
4. Second line change.
5. Third line change.
6. Fourth line change and lope around the end of arena.
7. First crossing change.
8. Second crossing change.
9. Lope over log.
10. Third crossing change.
11. Fourth crossing change.
12. Lope up the center, stop and back.

WESTERN RIDING PATTERN NUMBER 2



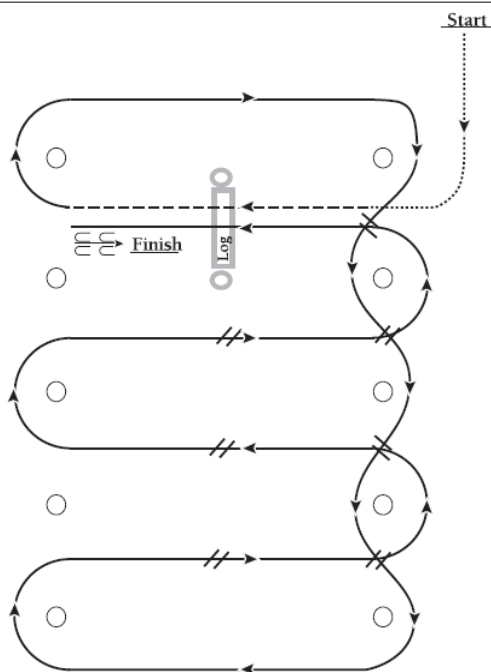
1. Walk, transition to jog, jog over log.
2. Transition to lope.
3. First crossing change.
4. Second crossing change.
5. Third crossing change.
6. Circle and first line change.
7. Second line change.
8. Third line change.
9. Fourth line change and circle.
10. Lope over log.
11. Lope, stop and back.

WESTERN RIDING PATTERN NUMBER 3



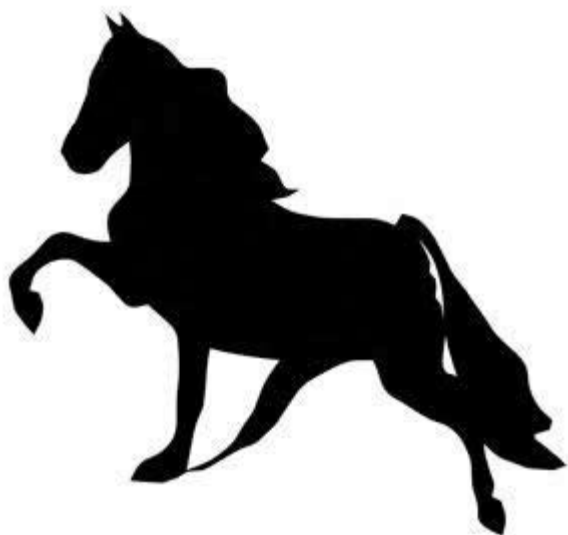
1. Walk halfway between markers; transition to jog, jog over log
2. Transition to lope, lope to left around end.
3. First crossing change.
4. Lope over log.
5. Second crossing change.
6. First line change.
7. Second line change.
8. Third line change.
9. Fourth line change.
10. Third crossing change.
11. Fourth crossing change.
12. Lope up the center, stop and back.

WESTERN RIDING PATTERN NUMBER 4



1. Walk, transition to jog, jog over log.
2. Transition to lope, lope to right around end.
3. First line change.
4. Second line change.
5. Third line change.
6. Fourth line change.
7. First crossing change.
8. Second crossing change.
9. Third crossing change.
10. Lope over log.
11. Lope, stop and back.

EVALUATING
PLANTATION PLEASURE OF
THE TENNESSEE WALKING HORSE



PLANTATION PLEASURE

The Tennessee Walking Horse Plantation Pleasure class is often judged at horse judging contests in Tennessee and is a potential class at other regional and national contests as well. The Plantation Walking Horse is shown in either English (English Plantation) or Western (Western Plantation) tack and attire. Additionally, these classes may be two-gait, with only the Flat Walk and Running Walk gaits exhibited, or may also include the Canter. The Plantation Walking Horse should have a steady, well behaved manner at all times, and should be responsive and prompt to the rider at all cues.

The Walking Horse should move freely in each gait and proceed in a smooth, fluid and rhythmic manner. At all gaits, the horse should be ridden with light contact from the reins and, like any other pleasure horse, should exhibit flexion at the poll. Stiff front or rear leg motion, stumbling, buckling knees, lack of rhythmic timing, pointing, or favoring a particular leg, excessive bumping of the horse, or any tendency to rack, pace, trot or other deviation from the true walk are not typical of the breed. A horse that has not performed all required gaits (functionally incorrect) shall not be placed over a horse that has performed all gaits (functional correctness).

GAITS OF PLANTATION PLEASURE

1. FLAT WALK: The Flat Walk should be a square, easy 4-beat gait, and the horse should nod the head in rhythm with every stride. The forelegs should move straight, breaking at the knees and reaching forward in an elevated arc. The rear legs should follow through close to the ground, comfortable and overstepping the front tracks. Stiff-legged front or rear leg animation and an irregular gait are not typical of the Walking Horse and should be penalized.
2. RUNNING WALK: The Running Walk should be a smooth, gliding, overstepping 4-beat gait exhibiting extension of stride and accelerated head motion. Horses exhibiting an exaggerated, hesitating way of going, with a tendency to point with the front feet, are not in appropriate form. Twisting of the hocks or stiff-legged rear leg motion shall also be penalized.
3. CANTER: The Canter should be a smooth and straight 3-beat gait executed on the correct lead relative to the direction of travel. Horses at the canter should exhibit a rolling, “rocking-chair” motion. Exaggerated bumping or “pumping” of the horse at the canter is not considered good form, and should be penalized.

FAULTS OF PLANTATION PLEASURE

FAULTS TO BE SCORED ACCORING TO SEVERITY:

- Excessive speed.
- Breaking gait.
- Inconsistency in gait.
- Pacing or Racking.
- Incorrect leads.
- Rotating or twisting of the hocks.
- Unresponsive to the rider's cues.

TAKING NOTES
EFFECTIVELY FOR
ORAL REASONS

TAKING NOTES

The following section is to be used as a guideline for effectively taking notes on any class. Considering these guidelines, an individual should always be able to adapt and find the method that is most comfortable to use.

A set of short simple notes will be helpful in organizing your set of oral reasons. Notes are to be used as a study aid before giving your reasons to the judge; they are not meant to be read to the judge. Instead, notes should help you recall or re-make a mental picture of each horse of a given class. It is helpful to note the color and markings of each horse to assist you in recalling individuals when giving oral reasons.

In competitive judging, students are often required to give their reasons several hours after they have placed a class. Under these circumstances, it is necessary for the student to take quality notes on a class as they judge. These notes are used only as an aid in remembering a class and should never be used when formally presenting reasons.

In taking notes, the beginner often finds it helpful to indicate anything special about the individual horses that might help them to visualize the class at a later time. It is also important to take sufficient notes while you are evaluating the classes. Each person will probably develop his or her own method of taking notes, but the most important thing is to get the essential facts into your set of notes. Many judges develop a type of shorthand method for note taking that will allow them to spend more time viewing the class instead of writing.

TAKING NOTES

In placing a class of four animals, there will be three pairs. For example, in a placing of 1-2-3-4, the top pair is 1-2, the middle pair is 2-3, and the bottom pair is 3-4. After recording the placing of the class, the next step is to list the reasons you placed 1 over 2 in the top pair. These reasons should be listed in order of importance. Oftentimes, there will be a need to grant some considerations to the lower placed individual in a pair, which should be listed at this point. Each following pair is handled just like the first pair, in that you list the reasons you placed one animal over another, and then your grants to the lower placed individual of that pair. However, in your bottom placed individual of the class, it is necessary to list the main reason(s) for placing it at the bottom of the class.

SAMPLE NOTES

Class: Quarter Horse Mares (1-2-3-4)

Reasons for Placing	Grants	Faults
1/2: Balance, feminine, shorter coupled, stylish front, sharper withers, leveler croup, heavier muscled in shoulder and stifle	2/1: Straighter tracking	2: Lacks style and quality, steeper croup, lighter muscled
2/3: Longer cleaner neck, deeper heart, correct in knees and hocks, truer tracking	3/2: Larger framed, greater mass	3: shorter thicker neck, base narrow, cow hocked
3/4: Refined head, leveler topline, stronger bone, larger gaskins	4/3: None	4: Coarsely made, lighter muscled, smallest frame



PRESENTING
ORAL REASONS

ORAL REASONS

Oral reasons are a comparative explanation that should reflect the major points of a class which influenced and affected your final placing of a particular class. A good judge must not only have a complete knowledge of the ideal type, but also be able to give effective and accurate reasons for his or her placing. By the time a judge reaches his or her final decision, they should be able to justify the placing with reasons.

Giving oral reasons will help you to:

1. Develop a system for analyzing a class of horses.
2. Think and speak more clearly on your feet.
3. Improve your speaking poise and presentation.
4. Improve confidence in your voice.
5. Develop memory

Developing a set of oral reasons should be an extension of taking notes. If you follow the previous guidelines on taking notes, you will be able to save time and energy that you can focus presenting your reasons.

REASONS OUTLINE CHECKLIST:

- ⊗ Give full name of class and your placing.
Sir, I placed this class of Quarter Horse Mares 1-2-3-4.
- ⊗ Given an opening statement to highlight the class.
I found 1 at the top of the class for combining balance, femininity and muscle to the highest degree.
- ⊗ Top Pair (Reasons for 1/2; Grants for 2/1; Faults of 2)
- ⊗ Middle Pair (Reasons for 2/3; Grants for 3/2; Faults of 3)
- ⊗ Bottom Pair (Reasons for 3/4; Grants for 4/3)
- ⊗ Reasons (criticisms) for placing 4 last.
- ⊗ Closing Statement.
Sir, it is for these reasons that I have placed this class of Quarter Horse Mares 1-2-3-4.

RULES FOR ORAL REASONS

RULES FOR DEVELOPING REASONS:

1. Learn to visualize the horses as you saw them.
2. Reasons should be organized in a logical manner that is easy for the official to follow.
3. Always prepare the entire set of reasons. Do not spend more time on the top pair than you do on the bottom pair.
4. Use comparative terms; not descriptive.
5. Never use indefinite words such as good, better, etc. They do not explain why one horse is superior to the next.
6. Never memorize your reasons. Always think about and visualize the class as you talk.
7. Avoid “canned” sets of reasons for each class. There are no two horses alike and no two classes alike.
8. Do not sacrifice well-known, straight forward terminology that you understand for big fancy words.
9. Just as you judge on the positive in each horse, talk about the positive points more than the negative points
10. Always speak the truth. It is the most important factor in giving reasons. Do not make up points that are not true or relevant.

RULES FOR PRESENTATION OF REASONS:

1. You should be neat, presentable and well-dressed.
2. Portray confidence with correct posture, yet remain relaxed.
3. Talk in a slightly louder than ordinary voice. This will be determined by the size of room you are speaking in, but do not shout.
4. Stand approximately 4-5 steps from the reasons official.
5. You must “sell” your opinion to the official, so give your reasons with enthusiasm, sincerity, clarity, and inflection. Make the official want to listen to you.
6. Be courteous and polite, and never fail to thank the judge upon completion of your reasons.

RULES FOR ORAL REASONS

Train yourself so that you are able to give a good set of reasons. To be able to give a good set of reasons takes hours of practice; it does not come easy. Remember, the perfect set of reasons has never been given – try to be the first to give a perfect set. Here are some suggestions to improve your reasons:

1. PRACTICE giving reasons to other people.
2. PRACTICE giving reasons in front of the mirror.
3. PRACTICE giving reasons to your horse, a tree...anything.
4. PRACTICE with a video recorder so you can see/hear yourself.
5. PRACTICE all the way through a set, even if you get stuck.
6. PERFECT PRACTICE MAKES PERFECT!

REASONS TIMING AND PENALTIES:

Reasons must be given within a 2-minute period, but be cautious to make your set too short, lacking substance. The penalties for going over 2 minutes are as follows:

2:00.1 - 2:10.0	1 Point
2:10.1 - 2:20.0	2 Points
2:20.1 - 2:30.0	3 Points
2:30.1 - Or More	<u>4 Points</u>
	10 Points Total

SAMPLE SETS OF REASONS

The following sample sets of reasons are to be used as guidelines in one's development to effectively organize the relevant points from placing a class and make smooth transitions within and between class pairs. It is important to note that there are multiple styles of reasons considered to be acceptable for one's presentation at a judging contest.

QUARTER HORSE GELDINGS I

Sir/Madam, I liked this class of Quarter Horse Geldings 4-3-1-2. I started with 4, the chestnut, finding a more correct combination of balance, structural correctness, and muscling.

In my top pair, I chose 4 over 3, as 4 was a heavier muscled individual, being wider from shoulder to shoulder, more powerfully muscled in the V of the chest of heavier in the shoulder, arm, and forearm. In addition, 4 showed a deeper heart, with a shorter stronger back moving into more three dimensional hindquarters, having more length over the top of the croup and more depth down the hip. 4 also provided a bigger hind leg, being more expressive and dimensional in both inner and outer gaskins. Ideally, I would like to see 4 be leaner through the neck, and I grant that 3 was more refined about the head and cleaner through the throatlatch.

Moving to my middle pair, I chose 3 over 1, as 3 was a taller patterned, longer profiling, larger volume individual who was smoother blending from front to rear having a more athletic muscle patter and being cleaner through the neck. 3 also showed a shorter back in relation to a more sloping underline. Yes, 1, tracked off a wider base and was straighter hock to heel, even still, 3 was more uniform in design and exhibited more style.

In my bottom pair, I placed 1 over 2 as 1 was more eye appealing in his profile, having a longer neck, shorter back, and more substantial muscling in the shoulder and gaskins. There is no question that 2 was smoother through the throatlatch, however, 1 simply showed more overall balance and quality.

2, the bay, is my bottom horse. While I appreciate that 2 was well muscled, I criticize 2 for being the coarsest built individual in the class. Furthermore, 2 simply lacked the balance to place any higher.

Thank you.

QUARTER HORSE GELDING II

Sir/Madam, I liked this class of Quarter Horse Geldings 1-3-4-2. I started with 1, the bay, finding a more correct combination of balance, structural correctness, and muscling.

In my top pair, I chose 1 over 3, as 1 was smoother blending from front to rear having a cleaner throatlatch and a longer neck that tied higher into a more sloping shoulder. In addition, 1 had a smoother neck to wither junction and better slope to the pasterns. Ideally I would like to see 1 be straighter knee to toe, and I grant that 3 stood on a wider base on a more correct column of bone.

Moving to my middle pair, I chose 3 over 4, as 3 was a more powerfully built individual being wider from shoulder to shoulder, more powerfully muscled in the V of the chest of heavier in the shoulder, arm, and forearm. In addition, 3 had a shorter stronger back leading into more three dimensional hindquarters, having more length over the top of the croup and more depth down the hip. 3 also provided a bigger hind leg, being more expressive and dimensional in both inner and outer gaskins. Yes, 4, was cleaner about the head and neck, even still, 3 exhibited more overall size.

In my bottom pair, I placed 4 over 2, as 4 was more dimensional in his total outline being more proportional front to rear. 4 also had a longer neck that tied higher into the shoulder. There is no question that 2 was more substantially built, nevertheless, 4 was cleaner and more eye appealing in his profile.

2, the sorrel, is my bottom horse. While I appreciate 2's athletic muscling, I criticize 2 for being the least proportional in the class. Furthermore, 2 simply lacked the balance to place any higher.

Thank you.

2 YR-OLD HALTER MARES

Sir/Madam, I liked this class of 2 year old mares 3-1-4-2. I started with 3, the CN, finding a more correct combination of balance, structural correctness, and femininity.

In my top pair, I chose 3 over 1, as 3 was more correctly formed in her overall make-up in that she had a longer, leaner neck tying higher into a more sloping shoulder coupled with a shorter stronger back and more three dimensional hindquarters having more length over the top of the croup and more depth down the hip. 3 also was a heavier muscled individual being especially expressive and dimensional in both inner and outer gaskins. Ideally I would like to see her track off a wider, more correct base behind, and I grant that 1 stood on a more correct column of bone in the rear.

Moving to my middle pair, I chose 1 over 4, as 4 exhibited a higher degree of femininity about the head, and was more cleanly chiseled about the face with a more refined muzzle. In addition, 1 had a deeper heart with a more sloping underline moving into a stronger loin. 1 also showed a more athletic muscle pattern, having more width from shoulder to shoulder and stifle to stifle. Yes, 4, had a more correct slope to her rear pasterns, even still, 1 was simply more complete from end to end.

In my bottom pair, I chose 4 over 2 as 4 was a taller patterned individual who displayed more balance through a more level topline, being stronger and more horizontal over the back, loin, and croup. 4 also stood more correctly on thee hocks being straighter hock to heel. There is no question that 2 was cleaner through the throatlatch, nevertheless, 4 displayed a better combination of balance and structural correctness.

2, the palomino, is my bottom horse. While I appreciate that 2 showed more stock type, I criticize 2 for lacking size and dimension in her total outline in addition to having the least developed muscling. Furthermore, 2 simply lacked the balance to place any higher.

Thank you.

TWH IN-HAND MARES

Hello, I placed this class of Tennessee Walking Horse Mares in hand 2-4-3-1. I had a definite top pair in 2 & 4 as they exemplified the most breed character and were the typier two horses out of the 4.

In my top pair I placed 2 the dapple gray over 4 as she had a more expressive head and her neck tied in deeper into her chest than 4's. 2 had a more correct angle of the shoulder and shorter back relating to a longer underline, and was more correct in the setting of her hocks in relation to her lower leg structure. 2 was overall more balanced in her muscling and more feminine in her features. However I do grant that 4 had a better tying in of the loins in relation to her croup.

My middle pair consisted of placing 4 the chestnut with the star and snip over 3 as 4's cannon bones came straighter out of her knees in relation to 3's and her pasterns were shorter so as the angle of the hoof was more desirable. 4 also had a deeper barrel and was stronger in her loins than 3. She was also longer in her hip than 3. I grant that 3 was more correct in her rear leg structure when viewed from the side.

Last my bottom pair consisted of 3 the palomino over 1 as 3 was cleaner in her throatlatch and had a more feminine overall appearance. 3 had a stronger forearm and was also a more forward moving horse in the running walk. She also had a longer underline tying into stronger stifles and, as well, had a straighter column of bone in the rear. I do admit that 1 was a straighter tracking horse in the walk.

I placed 1 the bay with the sock at the bottom of the class as she lacked femininity in her body structure and was not as streamlined and sleek as desired in the breed standard. She was a shorter necked horse and was slightly pigeon toed in the front. She was also more heavily muscled in the rear than in her front, but she did track out straighter with a longer stride at the walk, but paddled in the front at the running walk due to being pigeon toed.

These are my reasons for placing this class of Tennessee Walking Horse Mares in hand 2-4-3-1.

Thank you.

WESTERN PLEASURE I

Sir/Madam, I liked this class of Western Pleasure 1-2-3-4. I started with 1, the bay, finding a more correct combination of quality of movement, cadence, and consistency.

In my top pair, I chose 1 over 2 as 1 was a more obedient individual, working off a more giving drape of rein and requiring less adjustment at all gaits. 1 also was a flatter kneed, squarer jogging, deeper loping individual, who was more preferred in frame maintaining a more rounded spine. I did not fail to realize that 1 could have shown more cadence at the lope, however, 1 simply showed more consistency in frame and manners.

Moving to my middle pair, I chose 2 over 3, as 2 was a slower-legged individual who bent deeper into the corners showing more lateral flexion thus maintaining a more upright shoulder position contributing to a steadier, more efficient stride. Yes, 3, required less adjustment at the lope, even still, 2 was more correctly hinged in the shoulder and hip, consequently lifting the back more, thus enabling 3 to step off into the lope with a flatter knee and deeper hock.

In my bottom pair, I chose 3 over 4 as 3 was a more consistent performer requiring less adjustment throughout the class, being freer from breaking gait and smoother and the downward transitions. There is no question that 4 maintained a slower, more western pleasure type stride, nevertheless, 3 showed more willing manners being more obedient and responsive to the rider's aids and cues.

Thank you.

WESTERN PLEASURE II

Sir/Madam, I liked this class of Western Pleasure 4-3-1-2. I started with 4, the black, finding a more correct combination of quality of movement, consistency, and coordination.

In my top pair, I chose 4 over 3 as 4 was a slower legged individual who showed more forward motion at the walk and cadence at the jog. In addition, 4 showed more contrast between the jog and the extended jog, lengthening the stride without quickening the gait. 4 also showed more rhythm at the lope. Ideally I would like to see 4 require less adjustment on the rail at the canter, and I grant that 3 was more relaxed in the face and poll and supple in the rider's hands.

Moving to my middle pair, I chose 3 over 1, as 3 was more ground covering at the walk and was a flatter kneed, squarer jogging, deeper loping individual, who was more preferred in frame maintaining a more rounded spine. In addition, 3 was more correctly hinged in the shoulder and hip, consequently lifting the back more, thus enabling 3 to step off into the lope with a deeper hock while working off a more giving drape of rein. Yes, 1 maintained a more level topline, even still, 3 bent deeper into the corners showing more lateral flexion thus maintaining a more upright shoulder position contributing to a steadier, more efficient stride.

In my bottom pair, I chose 1 over 2, as 1 exhibited a higher degree of difficulty, moving down the rail with a longer, more free-flowing stride and a more fluid and athletic way of going. 1 also showed more rhythm and cadence at all gaits and more overall consistency.

2, the dun, is my bottom horse. I appreciate that 2 worked off a giving rein, however, I criticize 2 for showing the least contrast between the jog and extended jog and for simply lacking the consistency to place any higher.

Thank you.

HUNTER UNDER SADDLE I

Sir/Madam, I liked this class of Hunter Under Saddle 2-4-1-3. I started with 2, the palomino, finding a more correct combination of quality of movement, rhythm, and coordination.

In my top pair, I chose 2 over 4, as 2 showed more overall rhythm and cadence, slipping more easily down the rail with a longer more free flowing stride at the trot. In addition, 2 was more correctly hinged in the shoulder and hip, consequently, lifting the back more, thus enabling 2 to step off into the canter with a flatter knee and deeper hock. 2 also showed a more consistent head carriage with a more giving rein. Ideally, I would like to see 2 show more willing behavior at the canter, and I grant that 4 was more relaxed in the face and poll and supple in the riders hands.

Moving to my middle pair, I chose 4 over 1 as 4 showed more hunter type being more correctly driven off the rider's legs into the hands creating a picture more complete in balance and engagement. Furthermore, 1 exhibited a higher degree of self carriage, showing a longer, looser stride with a more fluid and athletic way of going. 4 also worked off a longer, looser rein and showed a lower, more relaxed head carriage at the trot. Yes, 1 showed more cadence in the hind end at the canter, however, 4 simply had more reach and stride creating a more eye appealing performance.

In my bottom pair, I chose 1 over 3 as 1 was a more consistent and cadenced individual, having softer foot-to-ground contact and more fluidity and smoothness at both the trot and canter. 1 also was lighter on the forehand and exhibited a more rounded back, moving deeper behind. There is no question that 3 showed more flexion at the poll resulting in a more consistent headset, nevertheless, 1 simply was more expressive in the gaits being more rhythmic and coordinated.

3, the buckskin, is my bottom horse. While I appreciate that 3 showed a long stride at the trot in the 2nd direction, I criticize 3 for being the least cadenced of the class at both the trot and canter. Furthermore, 3 simply lacked the quality of movement to place any higher.

Thank you.

HUNTER UNDER SADDLE II

Sir/Madam, I liked this class of Hunter Under Saddle 3-2-1-4. I started with 3, the chestnut, finding a more correct combination of quality of movement, consistency, and hunter under saddle type.

In my top pair, I placed 3 over 2 as 3 showed more style, moving out with a bolder, more determined stride and a lower frame. In addition, 3 showed more forward impulsion with more float at the trot and rhythm at the canter. 3 also had a higher degree of difficulty being more consistent in stride and frame. Ideally I would like to see 3 maintain a more level topline at the canter, and I grant that 2 showed more flexion in the poll allowing 2 to be flatter in his movement.

Moving to my middle pair, I chose 2 over 1 as 2 bent deeper into the corners showing more lateral flexion, thus maintaining a more upright shoulder position contributing to a steadier, more efficient stride. In addition, 2 performed with a higher degree of difficulty covering the ground along the rail with a longer, more free-flowing stride. 2 also showed more flow at the gaits with softer foot-to-ground contact and displayed more fluidity at both the trot and canter.

In my bottom pair, I place 1 over 4 as 1 was more functionally correct having more consistency in stride and frame being freer striding with more forward motion. There is no question that 4 moved with a softer stride, nevertheless, 1 showed more overall cadence to the gaits.

4, the black, is my bottom horse. I appreciate that 4's gaits improved in the second direction, however, I criticize 4 for stumbling in the first direction and simply lacking the style and the quality of movement to place any higher.

Thank you.

HUNTER HACK I

Sir/Madam, I placed this class of Hunter Hack 1-4-3-2. I started with 1, the grey, finding a more correct combination of consistency, control, and jumping ability. I began my class with the horse that surpassed the other individuals in style and jumping ability by placing 1 over 4, as 1 was a more athletic jumper being squarer in departure and more centrally located over the fences. 1 also showed more overall focus over the jumps. I did not fail to realized the 4 had a more consistent head carriage and required less adjustment on the rail nevertheless, 1 moved with a longer, looser stride and pushed off more evenly with both hind legs over the jumps while maintaining a more arched spine.

Moving to my middle pair, I chose 4 over 3, as 4 was a more consistent individual having a steadier stride and more correct form over the fences. Furthermore, 4 executed a smoother lead change and was more correctly centered between the jumps. 4 also was smoother in transition and more relaxed throughout the course.

In my bottom pair, I chose 3 over 2 as 3 was a flatter, freer mover who required less adjustment and had more desirable lines between fences. 3 also performed the correct number of strides between the fences.

2, the bay, is my bottom horse. I appreciate that 2 became more relaxed on the rail, however, I criticize 2 for being a short strided and tight reined individual who added a stride down the line and thus lacked the consistency and hunter talent to place any higher.

Thank you.

HUNTER HACK II

Sir/Madam, I placed this class of Hunter Hack 4-2-1-3, ending the class with 3, the most unprepared hunter that lacked appropriate form.

In my top pair of 4 over 2, 4 completed the performance with more fluidness and scope for the pattern, and scaled the fences in a cleaner and more rounded frame bringing the knees tighter into the body, arching the spine and driving with more force from the hind legs. Additionally, 4 was more effective at achieving the correct number of strides between the fences, and was as well a bolder mover on the rail covering more ground with greater ease.

Drawing your attention to my middle pair, I did place 2 over 1 finding that 2 displayed a higher degree of skill for the event by accepting the course with a more willing and eager attitude. 2 approached the fences in a straighter line of travel, jumped and landed more evenly over the 2nd fence, whereas 1 chipped in and clipped the poles with the front feet. I will grant that 2 was a more stylish mover on the rail, however the quality of the completed course took precedence.

In my concluding pair, I found 1 to have the advantage over 3 being a more suitable and safer performer. Overall, 1 completed a more fluid pattern of consistent speed and, in fact, committed fewer faults. Where 3 committed a refusal of the 1st fence and finally jumped too early on the second attempt, 1 was more prepared with the appropriate speed and stride length to clear the fence easily. I would also like to add that 1 was more prompt to gain the correct lead around the end, making a safer turn to the halt.

Finding no relevant grants for 3 over 1, I criticize and place 3 last for being both the most unsafe and unprepared individual, committing more faults and performing with a nervous and hesitant attitude.

Sir/Madam, it is for these reasons that I have placed this class of Hunter Hack, 4-2-1-3.

Thank you.

REINING I

Sir/Madam, I liked this class of Reining 2-4-3-1. I started with 2, the grey, finding a more correct combination of finesse, consistency, and pattern precision.

In my top pair, I chose 2 over 4 as 2 worked with a more pleasing attitude and stopped with more authority, dropping the hocks deeper into the ground, sliding further and straighter in a deeper track while maintaining more front end mobility. In addition, 2 was a flashier spinner, flexing the loin, rocking back over the hocks, being more accurate with the placement of each front foot while maintaining a more stationary pivot foot.

2 also showed more control and contrast in the circles and was more willfully guided throughout the class. Ideally I would like to see 2 run with more authority and I grant that 4 ran a more difficult and demanding pattern by adding speed.

Moving to my middle pair, I placed 4 over 3 as 4 was more athletic being a straighter and deeper sliding individual who also showed more speed contrast between the large fast and small slow circles. Furthermore, 4 showed less anticipation in the rundowns, and was more prompt in loping out of the rollbacks, contributing to an excellent left rollback in which 4 dropped back over the hocks and pushed off more quickly. Yes, 3 was freer from shying in the pattern, even still, 4 ran with more attitude and authority.

In my bottom pair, I placed 3 over 1 as 3 showed more pleasing manners, being more willfully guided throughout the class. 3 also showed more pattern precision being smoother throughout all maneuvers. There is no question that 1 laid down more even circles, nevertheless, 3 simply displayed more finesse while completing the pattern.

1, the bay, is my bottom horse. I appreciate that 1 performed circles that were correct in size, shape, and symmetry; however, I criticize 1 for earning overspin penalties in both directions and a five point penalty for rearing. Furthermore, 1 simply lacked the pattern precision to place any higher.

Thank you.

REINING II

Sir/Madam, I have placed the Reining class in the order 1-3-2-4. I placed 1, the sorrel gelding first because overall, he exhibited the best combination of accuracy, willingness and finesse in running the pattern.

In my top pair, I placed 1 over 3 as 1 executed the large circles with greater speed, and therefore, a higher degree of difficulty. 1 also performed the roll backs without the slightest hesitation, sitting back on his hocks and snapping through the turn with his front end on a straight line. 1 also showed to be a more graceful spinner, keeping his plant foot stationary and his head set low and straight. Finally, 1 also proved to have a longer, smoother sliding stop, sitting low on his hocks, with his head low, and pulling himself through the stop with his front end. The ease with which 1 appeared to perform the maneuvers really set him apart from the rest of the class.

In my middle pair, I placed 3 over 2 because 3 demonstrated both a higher level of difficulty due to increased speed and a greater willingness to perform. 3 had a longer, deeper slide and entered the stop with more speed. 3 crossed his front feet more smoothly in the spins and snapped through the roll backs with greater authority whereas 2 exited the rollbacks at a jog for the first couple steps. While 2 showed slightly more uniform and even circles, the overall pattern performance of 3 was more precise. In addition, 2 failed to stay 20 feet from the wall when approaching the rollback.

In my bottom pair I placed 2 over 4 as 2 showed greater willingness and performed the pattern more correctly. 2 executed correct, even circles and did not break gait in transition from the larger to the smaller circles. In addition, 2 performed a correct sliding stop and had a smooth backup. While 4 did perform well in the slide and had correct rollbacks, the penalties accrued due to a break in gait when transitioning from the large to the small circles and failure to change leads when the pattern directed resulted in its being placed last in the class.

Thank you.

WESTERN RIDING I

Sir/Madam, I liked this class of Western Riding 4-1-2-3. I started with 4, the chestnut, finding a more correct combination of brokenness, smoothness, and consistency.

I began my class with the horse that excelled over the other individuals in all elements of the pattern by placing 4 over 1, as 4 performed more willing lead changes, being more exact in the placement of the changes while maintaining more forward motion. 4 also required less effort from the rider, being more rhythmic and coordinated throughout the patten. I did not fail to realize that 1 was smoother in the transition from jog to lop, however, 4 was a softer moving, slower legged individual who showed more communication with the rider.

Moving to my middle pair, I chose 1 over 2 as 1 was more simultaneous in the crossing and line changes and required less dictation from the rider to change leads. Yes, 2 was freer from skipping in the changes, even still, 1 showed more uniformity to the pattern and worked off a more willing drape of rein.

In my bottom pair, I chose 2 over 3, as 2 maintained a more consistent pace throughout the pattern and placed the changes more effectively between the cones. There is no question that 3 was cleaner jogging over the log, nevertheless, 2 was smoother throughout the maneuvers, showing more pattern desirability.

3, the sorrel, is my bottom horse. I appreciate that 3 moved smoothly, however, I criticize 3 for accumulating multiple lead change and break of gait penalties. Furthermore, 3 was an inconsistent, tight-reined individual, that failed to express western riding talent.

Thank you.

WESTERN RIDING II

Sir/Madam, I placed this class of Western Riding 4-3-1-2, ending the class with the most penalized and least suitable individual.

In my top pair, it is 4 over 3 in that 4 was the more consistent performer from start to finish, jogging off more promptly, covering the log in an easier manner, and maintaining a more level topline with more forward motion through the lead changes. Indeed, 4 was more precise and functionally correct in the placement of its lead changes, whereas 3 received a 3-point penalty for a simple change of lead on the 4th line change. I will admit that 3 accepted the cue to back with a quieter attitude, and it was this positive attitude which gave 3 the advantage to be placed over 1 in my middle pair.

In considering my middle pair of 3 over 1, 3 loped off with more collection while being guided more easily with a longer drape of rein. Through the crossing changes, 3 was more prompt and willing to change leads maintaining a straighter line of travel and being quieter with the tail. Moreover, 3 stopped more promptly and proceeded to back more quickly being quieter with the bit.

In my concluding pair of 1 over 2, 1 simply completed the pattern with fewer penalties and was an overall more efficient performer. 1 more accurately executed the line side changes in the proper location between the cones, and was more simultaneous front to rear through the crossing changes, while covering the log more cleanly. I will grant that 2 carried more appropriate flexion from the poll with the nose held more near the vertical.

Nevertheless, the issue of acquiring the most penalties, being early on the 1st, 2nd, and 4th line changes while committing a skip change on the 3rd, could not merit 2 a higher placing and, therefore, is last.

Sir/Madam, it is for these reasons that I have placed this class of Western Riding, 4-3-1-2.

Thank you.

TWH PADDED 2-GAIT

Sir/Madam, I placed this class of Padded 2-Gait 3-4-1-2. I started with 3 the black, finding a more correct combination of quality of motion, smoothness, and Walking Horse type.

In my top pair, I chose 3 over 4 as 3 was a more stylish individual who provided more show ring presence with a more desirable head nod and a more balanced stride. In addition, 3 was softer in his ground contact while maintaining more snap to the knees and displayed a stronger hock which enabled 3 to be lighter on his forehand. 3 also showed more energy and enthusiasm, being more prompt about the gaits. Ideally I would like to see 3 exhibit more consistency at the running walk in the 2nd direction, and I grant that 4 provided a more uniform stride at the running walk in both directions.

Moving to my middle pair, I chose 4 over 1 as 4 was a more consistent individual, working with a smoother, more relaxed stride. 4 also provided more flow in both gaits, being freer about the shoulder. Yes, 1 showed more hind end propulsion down the rail, even still, 4 was more obedient and responsive to the rider's aids and cues.

In my bottom pair, I chose 1 over 2, as 2 expressed more animation in the gaits, being more fluid at the flat walk, and bolder and more rhythmic at the running walk, thus showing more walking horse talent.

2, the black, is my bottom horse. I appreciate that 2 was consistent; however, I criticize 2 for rolling out of the knees and simply lacking the flow and cadence to place any higher.

Thank you.

TWH PLANTATION PLEASURE

Hello, I placed this class of Plantation Pleasure 4-3-1-2. I had a definite top pair in 4 & 3 as they were the steadiest and most honest performers in the class.

In my top pair I placed 4 the black with the star and snip over 3 as he had the most show ring presence and moved in a more collected manner over 3. 4 was more consistent in the head shaking trait of the breed which stayed in cadence with the running walk. 4 had more length of stride exhibited by the hock action in the rear legs, and more readily yielded to the rider's cues and aids. However I do grant that 3 stopped more squarely and easily.

My middle pair consisted of placing 3 the black and white spotted over 1, as 3 accepted transitions with less resistance and also looked straighter through the bridle. 3 had a more definite four beat running walk. She also had more correct movements at the flat walk as she did not sacrifice conformation for speed. I grant that 1 was more animated at the flat walk.

Last my bottom pair consisted of 1 the chestnut with the stocking over 2, as 1 was a lighter, softer traveling horse and also engaged the hindquarters more in the running walk. 1 also accepted transitions with less resistance and also took leads without hesitation. He was more consistent in his head shaking trait as well. I do admit that 2 was a straighter tracking horse in the flat walk.

I placed 2 the bay with the blaze at the bottom of the class as she lacked animation and style in her movements related to the breed standard. She anticipated the rider's cues and did not accept transitions readily. 2 was the least responsive to the bit, and required the most restraint from the rider. She did however travel down the rail straighter at the flat walk than 1.

These are my reasons for placing this class of Plantation Pleasure 4-3-1-2.

Thank you.

TERMINOLOGY
FOR REASONS

GENERAL TERMINOLOGY

OPENING PAIRS:

- In reference to the middle pair
- Coming to the bottom pair
- Proceeding to
- Moving to
- Drawing your attention to
- In regards to
- In discussing the middle pair, I favored...
- In analyzing the top pair
- In closing, I preferred to leave 4 at the bottom due to...
- Focusing your attention on
- In the top pair, 2 excelled to the top of the class
- Being the heaviest muscled and nicest balanced, it is 2 over 4 in the top pair
- With emphasis on manner and way of going, 1 is placed over 2 in the middle pair
- Continuing to the bottom pair
- In discussing the middle pair
- Finally, in the bottom pair
- In justifying my middle pair
- After closely analyzing the bottom pair
- Now, in closing

GENERAL TERMINOLOGY

CONNECTIVE TERMS:

- In addition
- Moreover
- Plus
- Besides this
- Also
- Furthermore
- Additionally
- Over and above
- Aside from this
- Beyond this
- In accordance with
- Supplementing
- It was also apparent that
- He/she had the advantage being
- Accompanying
- Accordingly
- Analogous to this
- Goes hand in hand with
- Nevertheless
- However, at the same time
- Owing to the fact that

GENERAL TERMINOLOGY

GRANTS:

- I realize
- I allow
- I concede
- I recognize
- I fully realize
- I appreciate the fact
- I am aware
- I am conscious of
- I do respect
- I admit
- Indeed, ...
- I do not disregard the fact
- I acknowledge
- I agree
- I do honor the fact
- I noticed and admit
- I certainly credit
- I realize and appreciate the fact
- It was obvious and I am aware of
- It was also apparent

GENERAL TERMINOLOGY

ACTION WORDS:

- Exhibited
- Displayed
- Showed
- Demonstrated
- Performed
- Possessed
- Executed
- Presented
- Accomplished a greater degree of...
- Maintained
- Traveled
- Tracked
- Expressed
- Maneuvered
- Portrayed

HALTER TERMINOLOGY

GENERAL STATEMENTS:

- Combines, to a higher degree, muscling, balance and size
- Overwhelmed the class with his/her balance, size and muscling
- Dominated the class in terms of his/her muscling, structural correctness and overall balance
- Shows more balance and symmetry
- Was larger framed standing taller at the withers
- Smoother blending from front to rear
- Alert, with all parts blending smoothly and symmetrically
- Shows more refinement and style
- Nicer profiling
- More athletic in his/her appearance
- Best represents the ideals for that breed
- Was a typier individual, being...
- Simply had more presence in the ring
- Was better fit and conditioned for this particular class
- More rugged and durable type of frame
- Due to his/her advantages in muscling and overall quality...
- More substance of muscle and bone
- Was more uniform in design
- Showed more size and dimension to his/her total outline.
- Had a more modern and dimensional outline
- Showed more desirable type
- Had more pleasing conformation
- More complete from end to end
- Had more class and eye appeal, being...

HALTER TERMINOLOGY

HEAD & NECK:

- Displayed more character about the head
- Sharper chiseled features about the head
- Was more sharply-chiseled about the head
- Was shorter and more sharply chiseled from eyes to muzzle
- Was shorter down the bridge of the nose
- More depth from eye to jaw
- Brighter, more attentive eyes
- More lucid eyes
- More intelligent appearing, being...
- Wider from eye to eye
- Was more expressive about the eyes
- Displayed more masculinity/femininity/refinement
- Finer featured, being...
- More prominent through the jaw
- Larger, more flaring nostrils
- Typier, more refined/chiseled head
- Shorter, neater ear
- More proportional about the head, tapering down to a more refined muzzle
- Was tighter/cleaner in the throatlatch
- Had a more naturally arching neck which tied higher into the shoulder
- Trimmer throatlatch coupled with a longer, smoother tying neck
- Longer neck that rose out of a more angulated shoulder
- More elegant and refined about the head and neck
- Showed more breed character, being...

HALTER TERMINOLOGY

MUSCLING:

- Showed more tone and power of muscling from end to end
- Had a greater volume of muscling over a larger frame
- Was more expressive in muscling
- Showed more delineation of muscling
- Was longer, more athletically muscled
- Was more powerfully muscled in his/her shoulder, loin, hip and through the plane of his/her stifle
- Possessed a greater volume and mass of muscling from end to end
- Fuller through his forearm and shoulder, and was more powerfully muscled through his/her quarter, dropping down in to a more flaring gaskin
- Was more uniformly muscled in the hind leg, being thicker and more bulging through the stifle and gaskin
- Showed more total dimension to the hip, evidenced by being longer and flatter over the croup, having more width and depth through the hind leg
- Was especially more muscular, showing more width through the plane of the stifle, dropping down to more bulging gaskins, extending forward to a fuller loin and heavier muscled shoulder
- Was longer and stronger though the hip
- Was more heavily muscled, tying deeper with the forearm and gaskins into the leg
- Carried more powerful muscling through the chest
- More powerfully built
- More evidence of V-muscling in the chest
- Greater evidence of delineated pectoral muscling
- Was more prominently V-ed in the chest
- Showed more thickness though the center of the stifle
- More dimension through the quarter, standing wither from stifle to stifle

HALTER TERMINOLOGY

STRUCTURE:

- Stands straighter and more structurally sound
- Is more structurally correct, being...
- Squarer placed legs
- Stood on a wider, more desirable foundation
- Stood on a straighter column of bone
- Stood wider, with all four legs set squarely beneath
- Stood straighter through the front legs and hocks
- Cleaner about the knees and hocks
- Stood straighter with more symmetry between the knee and foot as viewed from the front
- Stands on shorter cannons
- Possessed a heavier, denser bone
- More substance of bone
- Knees and hocks closer to the ground
- More correct angle to the hocks
- Stood more squarely between the hocks as viewed from the rear
- Longer sloping, more appropriately angled pasterns
- More shapely foot that was wider and deeper at the heel
- Greater circumference of bone
- Straighter from knee to toe and hock to heel
- Straighter from hip to hock to heel
- Stood on a more correct column of bone
- More rugged and durable structure of bone
- Stood straighter through the front, with the cannons dropping more nearly from the center of the knees

HALTER TERMINOLOGY

WAY OF GOING:

- Moved out with more clearance between the knees and hocks
- Was a wider traveling individual
- Traveled straighter and more correct at the walk/trot
- Tracked out straighter with a longer stride
- Straighter, truer stride
- Exhibited more length and spring at the walk
- Moved with a more athletic and agile stride showing greater drive from the hocks
- Moved with greater softness of stride
- Longer, softer-striding mover
- Longer, further reaching stride
- Truer, more coordinated stride
- Freer moving, having a bolder, more purposeful stride
- More flexion of the knee and hock with more reach
- When on the move, exhibited more beauty and presence, possessing a more floating stride

WESTERN PLEASURE TERMINOLOGY

GENERAL STATEMENTS:

- More consistent and efficient throughout the performance
- More willing to work
- Quieter at the bit
- Responsive to the cues of the rider
- More attentive to the rider's cues
- Softer at the walk
- Distinct and smoother at the jog
- More collected at the lope
- Worked at a more desirable speed
- More desirable head carriage
- Back straighter and quicker
- Worked quieter
- Backed freer and easier
- More neatly level from poll through withers to croup
- Traveled with more relaxed rein
- Being more willing, attentive throughout the performance
- Displayed a more cooperative attitude
- More natural head carriage
- Smoother, quicker, willing in upward/downward transitions
- More efficient and exact in both directions of travel (rail)
- Most responsiveness to cues of rider as evidenced by...
- Worked/traveled on a longer drape of rein
- Performed on a more trusting rein
- Most broke, consistent and relaxed horse
- Was the most broke and honest performer of the class

WESTERN PLEASURE TERMINOLOGY

QUALITY OF MOVEMENT:

- Smoother, ground cover stride
- Softer and more distinct at the...
- More collected showing greater impulsion from the hocks
- Maintained a more level top line
- More distinct 2-beat cadence at the jog
- More engagement/impulsion/drive from the hindquarters
- Smoother and more collected, maintaining a more correct and consistent head carriage
- Smoother and more rhythmical at all gaits
- Truer moving diagonals

TRANSITIONS:

- Quicker to make the transitions through the gaits
- Smoother transitions
- Smoother and quicker in his transition from the _ to the __
- Accepted transitions with less resistance
- Smoother, faster, more prompt transitions
- Stopped squarely and easily
- Took leads with out hesitation
- More responsive to the rider's commands
- Was more responsive to the rider's aids and cues
- More prompt in picking up the correct lead

BACK:

- Backed with a more willing attitude
- Backed in a freer, easier manner
- Backed with less mouthing of the bit
- Backed more readily
- Backed straighter and more squarely
- Backed with more flexion at the poll

WESTERN PLEASURE TERMINOLOGY

MANNERISMS/ATTITUDE:

- Was calmer and quieter going both ways of the ring
- Showed to give a more pleasing/pleasurable ride
- Going both ways of the ring in a quieter and calmer fashion
- More acceptance to the bit evidenced by...
- More willing and obedient
- More alert and attentive
- Appears more pleasant
- More pleasant and willing attitude
- Expressed a kinder, more agreeable attitude
- Exhibited more style and collection at all gaits
- More mindful of the rider's cues
- Required less aid from the rider
- More broke appearance
- A steadier, nicer mannered horse
- Readily yielded to the rider's commands
- Moved with more style and elegance having a freer, more fluid and floating stride showing more extension from the shoulder and drive off the hocks

WESTERN PLEASURE TERMINOLOGY

REIN:

- Moved on the loosest rein with softer contact from the rider
- Traveled straighter down the rail at a more desirable speed
- More desirable drape of rein
- Traveled with a longer, more trusting rein
- Showed more flexion at the poll, looking straighter through the bridle while working off a looser rein
- Went on the longest rein with the softest contact
- Showed more suppleness through the head, neck, and shoulders
- More willfully guided with less contact from the rein

HEADSET:

- Looked straighter through the bridle
- Was more mindful of the bit and did carry his head more vertical to the ground
- Was consistently more level across the top line
- Head was held more nearly perpendicular to the ground
- Carries more natural flexion at the poll
- More relaxed and natural head carriage, being more level
- Nicer head set traveling with more flexion to the poll
- Held head nearer to the vertical and showed more alertness and expression about the head
- Carries the head more desirably, being...
- Carried his head in a more natural setting
- Was more nearly level from poll to withers to croup a higher percentage of the time

HUNTER UNDER SADDLE TERMINOLOGY

GENERAL STATEMENTS:

- Was better suited for the purpose
- More suitable to purpose
- More functionally correct, being...
- More elegant and graceful in movement
- Did show more drive and impulsion from behind
- Freer moving through the shoulder with more extension of stride
- Was a lighter, softer traveling horse that showed more spring of stride
- Longer, more ground covering, purposeful stride
- Showed more spring and flash in his way of going
- Bolder moving horse that showed more length of stride as well as more impulsion and drive from the hocks
- Maintained more extensions and fluency throughout the duration of the class
- Moved forward into the trot with more hindquarter impulsion with more willingness
- More sweeping trot
- Did show more sweep to the trot
- Showed more energy and purpose of stride
- Long, stylish stride, traveling with more elegance and gracefulness
- Longer, lower, horizontal stride showing more brilliance as he moved down the rail
- Longer, more ground covering stride
- Traveled with more length and spring to his stride
- Exhibited greater forward impulsion from the hindquarters while at the canter
- Was more elegant in movement

HUNTER UNDER SADDLE TERMINOLOGY

QUALITY OF MOVEMENT:

- Was more rhythmic and cadenced at the trot
- Longer, more sweeping stride
- Bolder
- Distinct 2-beat trot
- Ground covering
- Longer, lower frame
- Traveled with knees and hocks closer to the ground
- Longer, more extended stride
- Truer and more distinct diagonal pairs
- Traveled with more impulsion
- Deeper engagement with hindquarters
- Consistent in speed
- More elegant in movement/stride
- Was flatter kneed
- Traveled with softer contact on the ground
- Traveled at a more consistent, desirable rate of speed
- Moved out with a bolder, more determined stride
- Showed a higher degree of self carriage
- Exhibited a higher degree of difficulty, covering the ground with a longer, more free-flowing stride
- Slipped easily down the rail with a longer, more free-flowing stride
- Was more correctly driven off the rider's legs into the hands, creating a picture more complete in balance and engagement

REINING TERMINOLOGY

GENERAL STATEMENTS:

- Ran a more difficult and demanding pattern by adding speed
- Worked off a longer, more giving drape of rein
- Was more precise in execution of maneuvers
- Was more willfully guided through the pattern
- More finesse and quality throughout the pattern
- Exhibited a more pleasing attitude
- Required less adjustment throughout the class
- Showed more willingness and precision
- Ran with more authority, athleticism and control
- Was a freer, more stylish mover displaying a greater degree of athleticism
- Combined precision, smoothness, and control to a higher degree
- Greater reining ability
- Displayed more athletic ability and handle throughout the pattern
- Ran a more challenging pattern with fewer penalties and faults
- Was simply more fundamentally correct throughout the pattern
- Ran a more difficult and demanding pattern yet showed a more positive expression
- Rider had a greater handle on the horse, thus requiring less excessive rein and leg cues
- Showed more finesse and quickness throughout the pattern
- Exhibited a more complete picture of control, finesse and speed
- Was less restricted in all parts of the pattern
- The pattern was more accurate and was run with more effort and control from both horse and rider
- Stayed more upright in the shoulders throughout the maneuvers

REINING TERMINOLOGY

MANNERS:

- Worked more efficiently with a cooperative attitude
- Was a more willing worker
- More willfully guided, requiring less obvious cuing
- More readily yielded to the rider's cues
- More willing performer that worked with a more positive attitude
- Was quieter about the mouth and tail
- Was more relaxed in the face and poll, and supple in the rider's hands

STOPS:

- Were more stylish, being deeper and straighter
- Stopped squarer
- Stopped with a more preferred frame
- Remained more mobile in front during the stops
- Worked off the haunches and maintained more movement in the front end
- More pleasing in the stops, maintaining more desirable hind-quarter position, staying flatter in the front and being less elevated in the poll and shoulder
- Stopped harder and straighter with the hocks deeper in the ground
- Approached the stops with more speed, dropping the hocks deeper in the ground and sliding further with a freer shoulder
- Smoother stopping individual that stayed more relaxed and supple, thus allowing to slide further
- Was a smoother, longer stopping horse
- More controlled stops
- Stops were more stylish , being deeper and longer
- Stopper harder in a straighter, longer and more correct track

REINING TERMINOLOGY

RUN-DOWNS:

- Drove out harder in the runs, stopped smoother and slid further
- Ran harder without hesitation into the stops
- Ran with more authority into the stops
- Ran with great speed and athleticism into the stops
- Ran with more aggressiveness and impulsion from the hocks
- Ran with greater speed and dispatch from end to end, rolling back cleaner over the hocks
- Ran harder with less anticipation in the straightaway

CIRCLES/LEADS:

- More balance in the circles, staying lighter and more responsive between the reins
- More uniformity in the size of his circles
- Challenged with circles with greater speed and variation from large to small
- More balance in the figure 8, opening his stride without hesitation in the fast circles while slowing more promptly into more evenly shaped small circles
- Checked down more promptly to a smaller, slower circle with a more giving drape of rein
- Showed greater size and speed variation to the circles
- Dropped back more obediently into the slow circles, holding the body more correctly, while keeping a more steady pace
- Performed the circles in a more correct and precise manner
- Ran flatter and smoother circles
- Was more willfully guided
- Was appropriately arced to the center of his circles
- More prompt and exact in lead changes
- Flatter and simultaneous in his lead changes

REINING TERMINOLOGY

SPINS:

- Spun with a lower center of gravity
- Flatter, more consistent spins
- Held the pivot foot firmer in the ground while staying looser and lower in the front
- More exact and athletic in his spins, increasing speed with each turn
- Executed the spins with more precision
- Performed faster, flatter spins while remaining flat and holding a more stationary pivot foot
- Was more precise in the conclusion of his spins
- More ideally crossed over with the front legs while maintaining a stationary pivot foot
- Had a higher degree of difficulty in the spins, being faster with less adjustment from the rider

ROLLBACKS:

- Performed the rollbacks in a more correct and willing manner
- Rolled back more correctly over the hocks, departing in a straighter line
- Rolled back crisper/cleaner/harder over the hocks
- Departed into the lope with more ease
- Was snappier and more correct in his rollbacks

BACK:

- Backed more readily over his tracks
- Gave into the rein and backed straighter and softer
- Faster, straighter backing
- Settled more readily
- Lowered the head, tucked the nose and backed straighter and squarer over the hocks with less resistance

WESTERN RIDING TERMINOLOGY

MANY OF THE SAME TERMS FROM WESTERN PLEASURE CAN ALSO BE USED WHEN TALKING THE QUALITY OF MOVEMENT IN WESTERN RIDING.

GENERAL:

- Executed a more desirable pattern from start to finish
- Performed the pattern with more consistency of speed
- Performed the pattern at a more desirable pace
- Completed a cleaner pattern with fewer faults and penalties
- Displayed a higher degree of difficulty...
- Required less handling from the rider
- Showed more uniformity of pattern

LEAD CHANGES:

- Was more correct in the placement of lead changes
- Changed leads more precisely between the cones
- Showed less anticipation in the lead changes
- Changed leads more effortlessly remaining in a straighter line
- Was flatter and more forward in the lead changes
- Was softer and more prompt in the lead changes
- Required less dictation to change leads
- Changed leads with a more positive attitude, being quieter with the ears and tail
- Was more fluid through the lead changes, maintaining speed and forward motion
- Was a more willing lead changer...
- Was more precise and simultaneous in the lead changes
- Changed leads more correctly, being simultaneous front to rear
- Displayed a higher degree of coordination and rhythm through the lead changes
- Was more effortless in all changes
- Changed leads more uniformly between the cones

WESTERN RIDING TERMINOLOGY

LOG:

- Covered the log both times with more ease
- Covered the log with more confidence
- Was cleaner over the log
- Maintained more forward motion, being flatter over the log

TRANSITIONS:

- Was smoother in the transition from jog to lope
- Was more prompt in the transitions
- Transitioned from the jog to lope with a more willing attitude
- Showed less anticipation in the transitions
- Was more exact in the placement of transitions

HUNTER HACK TERMINOLOGY

GENERAL STATEMENTS:

- Had more hunter-type appearance over the fences
- Had more style and scope over the fences
- Completed the course with fewer faults
- Jumped the course with a more even pace and correct number of strides between the fences
- Combined form, correctness and safety to a higher degree
- Expressed more interest in the jumps
- Showed more scope over the fences
- Approached the fences in a more relaxed manner
- Met fences with more rhythm and cadence
- Took the fences in a smoother, more stylish manner
- Approached the fences with a longer, more sweeping stride
- Had a more even hunting pace throughout the course
- Jumped with more desirable form and momentum
- Looked through the bridle with more expression and interest in the course
- Displayed more hunting ability
- Met fences with less stride interruption
- Met fences with more rhythm

MANNERS:

- Expressed more willingness and thus was freer from refusals/ hesitations
- Freer from disobedience
- Required less adjustment to take the fences
- Was more relaxed throughout the course
- Was more responsive to the rider, approaching the fences with more confidence and in a straighter line

HUNTER HACK TERMINOLOGY

FORM:

- Approached fences in a squarer, more determined fashion
- More efficient in folding the knees and hocks
- More rounded spine, thus creating more symmetrical jumps
- More hindquarter impulsion in the takeoff
- Cantered straighter to the center of each fence
- More correct in the takeoffs, rating his fences more efficiently
- Showed more scope over the fences
- More symmetrical over the fences
- More evenly paced in the approach and departure
- Rounder in form over the fences
- Tucked the knees tighter and more evenly
- Smoother and more forward in the approach
- Pushed off the hocks more effectively, providing more drive over the fences
- Carried himself in a more balanced and correct frame
- Greater arc in his back from wither to croup
- Had greater lift to his shoulders
- Was softer and more symmetrical in his landings

EQUITATION & HORSEMANSHIP TERMINOLOGY

GENERAL:

- Accumulated more merits for the performance
- More effective communication between horse and rider
- Executed more precise maneuvers during the pattern
- Was a more efficient horse & rider pair throughout
- Performed the maneuvers in a more unified manner
- Was a more stylish, functionally correct pair

RIDER POSITION:

- Maintained a more balanced seat
- Sat more correctly in the center of the saddle, thus being more balanced
- Was more correct in frame from shoulder to heel
- Sat in the saddle with a more confident, yet relaxed posture
- Was a more functional rider being...
- Was a more stylish and functionally correct rider
- More correct in the placement of his/her hands
- Was more consistent and quieter with the hands
- Was quieter about the hands and elbows
- Was a more confident rider maintaining forward vision
- Maintained more contact with the seat of the saddle
- Quieter in the pelvis
- Had more upper body poise and finesse
- Rode with more calf contact
- Quieter with the legs
- Carried more weight in the heels
- Was able to achieve more leg contact
- Rode with a more stable knee

HOW TO FIGURE YOUR PLACING SCORE

OFFICIAL PLACING:

4 - 2 - 1 - 3

YOUR PLACING:

1 - 4 - 3 - 2

CUTS BETWEEN PAIRS:

2 - 4 - 2

Organize your tabulation sheet as follows:

CUTS	2 4 2
OFFICIALS	4 - 2 - 1 - 3
YOURS	1 - 4 - 3 - 2

Now ask yourself the following questions and compare your placing

	<u>Decision</u>	<u>Points Lost</u>
1. Did I place 4 over 2?	Yes	-0
2. Did I place 4 over 1?	No	-6
3. Did I place 4 over 3?	Yes	-0
4. Did I place 2 over 1?	No	-4
5. Did I place 2 over 3?	No	-6
6. Did I place 1 over 3?	Yes	-0

Total Points Lost	-16
Final Score (out of 50 points)	34

Good Luck!

SUMMARY

Always keep in mind that the standards of each discipline may change over time, along with applicable terminology, so keep yourself up to date on these changes.

We hope the “Tennessee 4-H Horse Judging Guide” serves as a useful tool in developing yourself to become proficient in evaluating horses and in becoming an exceptional horse judge.

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2009 UT Horse Judging Team (pictured l-r): Russell Kriewald-Coach, Mia Boyd, Victoria Tilson, Allison Erkman, Jennifer Hartman, and Caitlin Narramore.

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