

**MALAYSIAN**

**JUMPING**

**EQUITATION**

**MANUAL**

## INTRODUCTION

The formal establishment of Showjumping Jumping Equitation as a National discipline has led directly to the production of this National Manual. It has been compiled using material from the Australian Jumping Equitation Manual, where Jumping Equitation competitions have been held for some years. It was formulated in response to the need to aid improvement in the technique of both horse and rider in showjumping, to promote quality showjumping and to encourage novice horses and riders in the jumping field (hunters, eventers, showjumpers, pony club members, adult riders).

While the forward seat has been around for almost a century and applied to showjumping by Caprilli, the equitation system was developed in the USA in the 1950's. The founders of Equitation system of training and competition were people such as Gordon Wright, Bill Steinkraus, George Morris, Bertalan De Nemethy, Frank Chapot. These are world-renowned Showjumping riders, coaches and Olympians. Most of the American Showjumping Olympians and World Championship winners are competitors who have competed in Equitation as junior riders, which provided a sound basis from which to progress.

The system outlined in this manual has been devised to suit Malaysian conditions with the intention of presenting it in a straightforward manner, so that it can be easily implemented. Developing Jumping Equitation is a process of carefully building strong foundations, eventually leading to more complex and sophisticated competition. It is advised that all bodies commencing the introduction of Jumping Equitation begin simply and only progress to the more difficult competitions as rider proficiency demands.

It is the intention to review the manual from time to time as the standard improves, with a view to elaborating on the set of guidelines.

This manual was originally written by Peter Abisheganaden and Lorna Fisher in 2001. It was updated in 2011 by Peter Abisheganaden. Copyright remains with the authors.

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## REFERENCES

- Equestrian Federation of Australia - Australian Jumping Equitation Manual
  - Morris, G.H. - Hunter Seat Equitation
  - White-Mullin, Anne Jane - Judging Hunters & Hunter Seat Equitation
  - E.F.A. Victorian Branch - Jumping Equitation Video
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## **JUMPING EQUITATION IN BRIEF**

Equitation is simply a system of correct riding. It is a system that caters for all riders regardless of natural ability.

Emphasis is placed on coordinating and training both horse and rider in the safest most effective manner.

Natural talent is not enough to become a complete rider, trainer or teacher. As many of us with less talent know, it is impossible to become proficient in this sport without disciplined guidance and hard work.

This system enables everyone to become stylish and effective riders, which in turn produces good trainers and teachers.

## SECTION A:

## TECHNICAL DETAIL

### REGULATIONS FOR OFFICIAL COMPETITIONS

- (a) All Riders must be registered with the Equestrian Association of Malaysia.
- (b) All horses must be registered with Equestrian Association of Malaysia.
- (c) PARTICIPATION:

**Junior Rider:** A person may compete as a Junior Rider until the end of the year in which they reach 16 years of age.

**Senior Rider:** A person may compete as a Senior Rider from the beginning of the calendar year in which they reach 16 years of age.

**Young Rider:** A person may compete as a Young Rider until the end of the calendar year in which they reach 21 years.

**Masters:** A competitor who is 40 years of age or over.

- (d) A Rider may not compete as a Junior and Senior at the one event unless specified otherwise in the schedule.
- (e) A horse may be entered in competitions for Juniors and Seniors at the one event unless specified otherwise in the schedule. The horse may be ridden in both sections, but not by the same rider.
- (f) A rider may compete on more than one horse per class, but may only place on the nominated horse which must be ridden first.
- (g) A rider may compete at 2 consecutive levels at any event.

## TYPES OF JUMPING EQUITATION COMPETITIONS

The following classes have been designed to give show organizers a choice of classes to offer all standards of Jumping Riders.

These competitions are to be judged on the ability of the rider only. Tests to be used are listed in Appendix 1.

1. EQUITATION OVER FENCES

Riders jump a course of 8 to 12 fences (including one combination). No flat tests are required.

In *Championship Classes* after the first round up to the top 10 placed competitors return for a ride-off over the original course.

Placings are made on the marks attained in the second round.

2. MEDAL CLASS

Riders jump a course of 8 to 12 fences including one combination. Up to the top 10 placed riders return to perform a series of tests from Appendix 1. The marks from this ride-off will decide the final placings. A rider may only compete in one medal class per day.

3. EQUITATION ON THE FLAT

No fences are jumped in this competition. Flat classes are judged on the riders position and control as pertaining to jumping. The ride-off for placings may include tests from Appendix 1 nos. 1-12.

4. COMBINED EQUITATION

All riders must perform between 3 and 6 tests taken from Appendix 1. Immediately on completion of the flatwork section the rider jumps a course consisting of 8 to 12 fences including one combination.

## **RULES FOR JUMPING EQUITATION COMPETITIONS:**

### **1. Penalties**

The following penalties apply and are deducted from the score:

|                              |             |
|------------------------------|-------------|
| 1 <sup>st</sup> disobedience | 8           |
| 2 <sup>nd</sup> disobedience | 8           |
| 3 <sup>rd</sup> disobedience | elimination |
| Knock down of rail           | 8           |

### **2. Practice Ring**

The organizers must provide at least one vertical and one oxer in the exercise area. The obstacles must be flagged and only jumped in one way. The Steward must be observant of the exercise area.

### **3. Dress and Presentation**

A helmet or riding hat with a three-point harness must be worn. The presentation mark for riders must be judged on the general appearance as they enter the ring and await the bell. Neatness is the first requisite. The mark is for the overall impression of a well-groomed rider on a well-groomed horse with correctly fitted and clean gear.

Whips, spurs and gloves are optional. No whip may exceed 76 cm.

### **4. The Arena and Course**

The course plan and/or the flatwork tests required must be displayed at least 30 minutes before each class.

The Arena must be a minimum of 60 m x 30 m and the course must be marked by start and finish flags. The obstacles must be numbered. The course may be walked by competitors. All competitors must salute the Judge.

Dimensions of obstacles: see Appendix 2.

### **5. Falls**

A fall of horse or rider will incur elimination. If this occurs during the ride-off in a medal Class or Championship Class, the competitor will be placed last of all those chosen to ride-off.

### **6. Control of horse**

At the discretion of the judge, any rider not having their mount under control shall be dismissed from the ring and be eliminated from the class.

### **7. Number of competitors**

If there are more than 30 competitors entered for a class, the class may be divided.

**8. Attendants**

No rider's attendants shall be allowed in the ring, except at the request of the Judges.

**9. Hors Concours (HC)**

An Hors Concours entry is subject to the same scoring as a regular entry, however, such an entry is not eligible for placing. Organizers have the right to refuse Hors Concours entries.

**10. Rapping**

It is forbidden to rap horses. If any rapping is confirmed between the day before the first competition and the end of the show, the horse and rider will be banned from all competitions still to be held and any prizes won must be handed back.

**NOTE: All Jumping Equitation competitions must be conducted in accordance with the Rules and Regulations for Showjumping of the F.E.I. and the E.A.M. other than the above.**

# **JUMPING EQUITATION COMPETITION**

## **APPENDIX 1**

1. ADJUSTMENT OF STIRRUPS (Halt, Walk)
2. RIDE WITHOUT STIRRUPS OR DROP & PICK UP STIRRUPS
3. PICK UP STIPULATED LEAD
4. TURN ON THE FOREHAND
5. CHANGE LEAD THROUGH TROT
6. WALK TO CANTER
7. CANTER FIGURE OF EIGHT (Flying Change or Simple Change)
8. COUNTER CANTER
9. FLYING CHANGE
10. REIN BACK (Maximum of 4 strides)
11. TURN ON HAUNCHES
12. HALT
13. JUMP A FENCE FROM THE TROT
14. HALT BETWEEN FENCES EXCEPT IN COMBINATIONS
15. JUMP A FENCE WITHOUT STIRRUPS
16. DROP & PICK UP STIRRUPS BETWEEN FENCES
17. PERFORM A RELATED DISTANCE IN A STIPULATED NUMBER OF STRIDES  
(i.e. Jump a five non-jumping stride distance in six non-jumping strides, or, jump a six non-jumping stride distance in five non-jumping strides)
18. JUMP A FENCE ON AN ANGLE (e.g. Figure of Eight)
19. JUMP AT THE COUNTER CANTER

|                                  |                                                |
|----------------------------------|------------------------------------------------|
| <b>MEDAL CLASS:</b>              | Tests 1 – 19 inclusive                         |
| <b>OPEN MEDAL CLASS:</b>         | Tests 1 – 6, 12 – 16                           |
| <b>INTERMEDIATE MEDAL CLASS:</b> | Tests 1 – 10, 12 – 19                          |
| <b>JUNIOR MEDAL CLASS:</b>       | Tests 1 – 19 (Depending on standard of rider). |

## **SECTION B:    NOTES FOR COMPETITORS**

### **HOW TO COMPETE**

1.     GEAR & DRESS – clean, neat and appropriate tack. Helmets must have a safety harness. Matching mini chaps and jodhpur boots may be worn instead of long boots.
2.     CHECK COURSE PLAN AND/OR TEST - be aware of judging requirements and mandatory lines.
3.     WALK course – this is encouraged, but is not compulsory.
4.     ENTER in working trot or a 2-point or 3-point canter
5.     PROCEED to judge – halt and salute
6.     PREPARE with a 2-point or a 3-point canter circle and await the bell  
FINISH with a circle at the end of the round and a smooth downward transition from a 2-point or a 3-point position and walk/trot out
7.     COLLECT SCORESHEET after completion of the class.
8.     DISCUSS COMMENTS is necessary to understand and improve.

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# **CORRECT TECHNIQUE**

Basic position is divided into four principal parts.

1. The leg from the knee down, which is your SECURITY
2. The BASE OF SUPPORT which includes thigh and seat
3. The UPPER BODY which is everything above the base including the eyes
4. Arms and hands.

The rider must maintain supple hip, knee and ankle joints to allow the angles to open and close as the horse moves.

The perfect Equitation round should be one of rhythm, fluency and precision. If these components of the “invisible ride” are not achieved, then look for what is causing the jarring note.

## **LEGS**

- The ball of the foot is positioned on the stirrup
- The heel is down and in just behind the girth
- The toe is out a shade to establish contact with the calf and the inner knee bone
- The leg is held just behind the back edge of the girth
- Thighs lie flat gripping no more tightly than the knee or calf. Contact with the horse should be evenly distributed between calf, inner knee bone and thigh. Called an EDUCATED grip.
- The ankle must be flexible.

The leg position does not alter in flatwork or jumping work, slow work or in fast work; in fact, the only time when it is appropriate for the leg to be out of this position is when it is being used behind the girth for lateral work and control of the quarters. Your leg aid therefore is not a constant movement but rather an altering of degrees of pressure.

## **EYES**

The rider's head should be up and eyes looking to line, vision parallel to the ground. Good eyes are vital for directional control. The eyes only may be dropped when checking diagonals or leads in beginner classes, but it is preferable to know these by feel.

## **SEAT POSITIONS**

An Equitation round is ridden with the motion. The seat should be versatile, making appropriate use of the 2-point and 3-point seat as necessary.

### **2-Point Seat Position**

In the 2-point seat the two main points of contact are the rider's two legs with the weight well in the heels, the seat bones are a little out of the saddle but the seat **MUST** be positioned over the center of the saddle at all times. The 2-point seat is directly related to the rider's upper body angle and an independent balanced seat cannot be achieved unless the rider's upper body angle is forward, with the shoulder no further forward than the knee.

The 2-point seat should be used on straight lines and shallow curves as the horse should be properly educated to be responsive to light leg aids.

Correct use: is the horse is travelling in a controlled, smooth and balanced fashion.

Incorrect use: if you cannot maintain your horse travelling smoothly and in balance with the 2- point you should sink into 3-point.

### 3-Point Seat Position

The crotch 3-point seat is similar in appearance to the 2-point position, but the rider sinks his contact into the saddle for the third point of contact. The upper body angle may vary between a forward position (Crotch 3-Point Seat) and a little more toward the vertical (Bone/Buttocks 3-Point Seat.)

Correct use: when 2-point does not maintain control, smoothness and balance.

Incorrect use: where it would have been sufficient to use more discrete aids in 2-point to maintain balance and smoothness.

Obviously, given comparable rounds, the round demonstrating the use of the most discrete aids will place higher.

### HANDS

Hands should be placed above and slightly in front of the withers, two or three inches apart. The hand, positioned half way between horizontal and vertical encourages a combination of strength and softness. The contact should be elastic, with a straight line from elbow to the bit.

Releases:

There are several choices determined by the level of skill of the rider and level of education of the horse:-

- (a) **Long crest release with mane** – the elbow angle opens until the hands reach approximately one-half of the way up the crest. The aim of this release is to stabilize the rider's upper body, prevent abuse of the horse's mouth and to develop the horse's correct jumping technique. For beginner riders.
- (b) **Long crest release** – reaches the same place but without mane, with hands either on top or on either side of the crest. This release is used when extra support is no longer needed. For intermediate riders.



- (c) **Short crest release** – the elbow angle opens a little with the hands moving 5 cm to 7 cm up the crest enough to allow the horse to use its head and neck. For intermediate riders.



- (d) **Automatic release** – hands follow a direct line towards the horse's mouth maintaining a steady contact with the bit, and independent of the crest and neck. An advanced rider technique.



## UPPER BODY

The upper body is held with the shoulder no further forward than the knee. The rider's angle is closed by the horse as he jumps. The back is flat, the shoulders square and relaxed and the head held up. The upper body must be held over the leg. The hip should not be either in front or behind the lower leg., if it is, balance is not achieved and the rider cannot be in motion with his horse.

\* \* \* \* \*

# INCORRECT RIDER TECHNIQUE - DEFINITIONS

## 1. LEG POSITION

### **Stirrup Long/Stirrup Short**

When the angles between the foot, lower leg and thigh are too open or too closed, the stirrup is too long or too short.

### **Stirrup on Toe**

The stirrup is under the toes of the foot instead of under the ball of the foot. Easier to lose stirrup, support minimized.

### **Stirrup Home**

The stirrup is under the arch of the foot instead of the ball of the foot. Prevents elasticity and flexion of the ankle.

### **Standing in Stirrups**

Rider balances weight in the stirrup, losing flexibility of ankle, knee and hip.

### **No Weight in Stirrup**

Rider has insufficient weight through leg into stirrup. Prevents rider absorbing the movement of the horse.

### **Loss of Stirrup**

Rider loses stirrup during any part of the course – lacks security.

### **Lacks Deep Heel**

The heel is up level with or higher than the toes, diminishing both the security and effectiveness of the rider. The heel should be down, below the level of the toes at all times.

### **Toes turned in**

The toe is turned in too far e.g. parallel or 'pigeon-toed', causing decreased calf contact thus reducing stability.

### **Toes turned out**

The toe is turned out too far causing the rider to use the back of the calf (rather than the inside of it) and pulling the knee away from the saddle.

### **Fixed ankle**

The ankle is rigid, no longer or lack of acting as a shock absorber, often associated with forced heel depth.

### **Loose Calf**

The lower leg swings backward and forwards or 'flaps' in and out, and this can be seen travelling between obstacles and/or over obstacles.

### **Loose Knee**

Knee is not close to the saddle and acting in conjunction with calf and thigh.

**Knee Pivot**

The rider is gripping strongly with the knee instead of the whole leg, resulting in the lower leg swinging backwards or out sideways from the horse's sides while in the air over an obstacle.

**Rolling Thigh**

The thigh changes contact in a rolling motion backwards and forwards, thus reducing stability.

**Leg Forward**

If the stirrup leather is ahead of the girth the leg is too far forward thus causing the upper body to be thrust behind the motion between obstacles. This can be seen at the take off, where the upper body jack knifes over the lower leg which is too far forward or on landing where the upper body drops back.

**Leg Back**

The leg is too far back on the horse's side, and the stirrup leather is behind the vertical. When applying an aid, this position creates instability and a falling forward of the upper body ahead of the motion.

**2. EYE CONTACT****Looking Down**

Rider looks down between obstacles or in the air. A particularly bad fault, as it affects both the rider's and the horse's balance.

**Not Looking to the Line**

Rider does not look to the line of obstacles he is approaching, which prevents holding an appropriate line and/or effects the take-off spot.

**Looking for Leads**

Rider looks down, drops head and/or tilts body to check canter lead.

**3. SEAT****Seat Forward**

The position of the rider is ahead of the horse's motion, i.e. the crotch is towards the pommel of the saddle instead of over the center of the saddle. This can occur when incorrectly attempting 2-point.

**Seat Back**

The position of the rider is behind the horse's motion, i.e. the seat is too close to the cantle, instead of over the center of the saddle. This may result in the seat and hand being abusive.

**Seat Too Far Out**

Rider's seat has too much clearance from the saddle.

**Inappropriate Use of 3-Point**

Use of the seat as a driving or restraining aid when not warranted.

**Unstable**

Moving unnecessarily either laterally or longitudinally, including bouncing.

**4. HANDS****Hands High**

When the hand is no longer slightly above and slightly in front of the wither. This then breaks the line of contact with the horse's mouth. Over an obstacle it may prevent the horse from using its neck and head for balance.

**Hands Low**

Hands are too low if they fall below the line from the elbow to the mouth. This greatly reduces the elasticity of the contact. The hand that is too low causes the bit to work on the bars of the horse's mouth instead of on his corners, which can create resistance.

**Hands Back**

Hands behind the wither between obstacles.

**Hands Forward**

Hands too far ahead of wither between obstacles.

**Hands Uneven**

Hands are being held unevenly, either one up or one down, one forward or one back.

**Hands Fixed**

The hands remain in a rigid position, not following the movement of the horse's head and neck between obstacles. This interferes with the horse's balance.

**Hands Rough**

Abusive use of the hands whether deliberate or accidental, e.g. jabbing, sawing or using reins for balance.

**Elbows Out**

The rider's elbows point out sideways. Prevent the riders arms from following the horse's movement and stops a straight line from elbow to mouth.

**Elbows Fixed**

The rider's elbows are rigid, no longer showing elasticity or following the horse's movement.

**Reins Long**

If hands are in correct position, reins are loose or horse is strung out.

**Reins Short**

If hands are in correct position, reins become too restrictive, preventing horse from using head and neck.

**Uneven Contact**

When the contact decreases or increases unnecessarily on one or both reins.

**Under-release**

The rider's hands don't follow the movement of the horse's head and neck over the obstacle and may even pull back on the horse's mouth when jumping.

**Over-release**

The rider throws the reins at the horse just before or at the point to take off or in the air, which distracts the horse. It can also cause the horse to lower its forehand, becoming loose in front, take a deep spot or refuse.

**Ahead of the Motion**

Upper body leans too far forward between obstacles, so the rider's balance is ahead of the horse's center of gravity. A good rule of thumb is shoulder no further forward than the knee.

**Perching**

This is a most precarious position as the rider is ahead of the horse's motion at take off and in the air and throws weight onto the horse's forehand. It can cause a horse to prop, refuse or have faults in front, and diminishes the rider's control.

**Behind the Motion**

The rider uses weight rather than leg as a driving aid between obstacles by sitting or leaning behind the horse's center of gravity.

**Round Shoulders**

Shoulders are forward and chest is not open, which impairs balance and reduces mobility of shoulders and elbows.

**Roached Back**

Rider has collapsed in the stomach causing lower back to round. Usually seen in the weak rider.

**Hollow Back**

Also known as sway back and is usually seen in beginners forcing their bodies into a position in an effort to maintain balance. Is characterized by stiffness.

**Stiff**

Obvious rigidity and lack of suppleness of the upper body causing or caused by tenseness.

**Twisting**

The upper body and or seat rotates in the saddle with the canter.

**Leaning on corners (in or out)**

The rider leans to one side or the other around the corners. This presents a balance problem for both the rider and horse.

**Jackknife**

A fault over the obstacle where the leg is thrust forward and the upper body is thrown forward to catch up, which disrupts the horse's balance.

**Ducking (left/right)**

The rider's body is thrown left/right in the direction of the horse's shoulder while over the obstacle and this can cause unevenness in the horse's form over an obstacle. It can also result in the horse jumping to one side of the obstacle.

**Opening Angle too soon**

Rider opens hip angle too soon over the obstacle.

**Dropping Back**

The seat is thrust back behind the motion as the horse lands (often caused by letting the lower leg slip forward). The horse may be hit in the mouth and/or back.

**Getting Left**

The rider's upper body flies back in the air and causes abuse to the horse's back or mouth, and can seriously impair his confidence. It is often a result of being behind the motion on approach.

**5. CONTROL****Under-riding**

The rider is being too passive on a horse that is allowed to run on without using restraining aids, or the rider is too passive on a horse lacking impulsion without using forward aids.

**Over-riding**

The rider is using forward aids more strongly than is necessary i.e. causing the horse to go too fast or forcing mistakes, or the rider is using restraining aids too strongly restricting the horse's forward movement.

**Abuse of Horse**

Excessive or improper use of hand, leg, seat, voice or artificial aids.

**Dangerous Riding**

When the rider appears to be intermittently losing control of the horse e.g. jacking up, excessive reeving.

**Head Up**

The horse holds its head too high and therefore does not use its back or neck properly. Many 'head up' problems can be traced to mouth and back problems – often caused by the rider's hands and lack of balance or lack of training!

**Over bent**

The horse holds its head behind the vertical.

**Open Mouth**

The horse's mouth is open, obviously resisting the rider's hand.

**Pulling**

The horse places undue weight in the rider's hands.

**On Forehand**

The horse has too much weight on the shoulders and forelegs.

**Strung Out**

The horse's hindquarters are not engaged, therefore the horse has an elongated appearance.

**Incorrect Bend**

The horse is not bent in the direction of travel.

**Bulging (Lugging)**

The horse does not travel straight, but bends its body. Occurs on a line between obstacles where the horse loses balance or evades the rider's aids, by pushing against the leg and rein to deviate from the straight line.

**Wrong Lead**

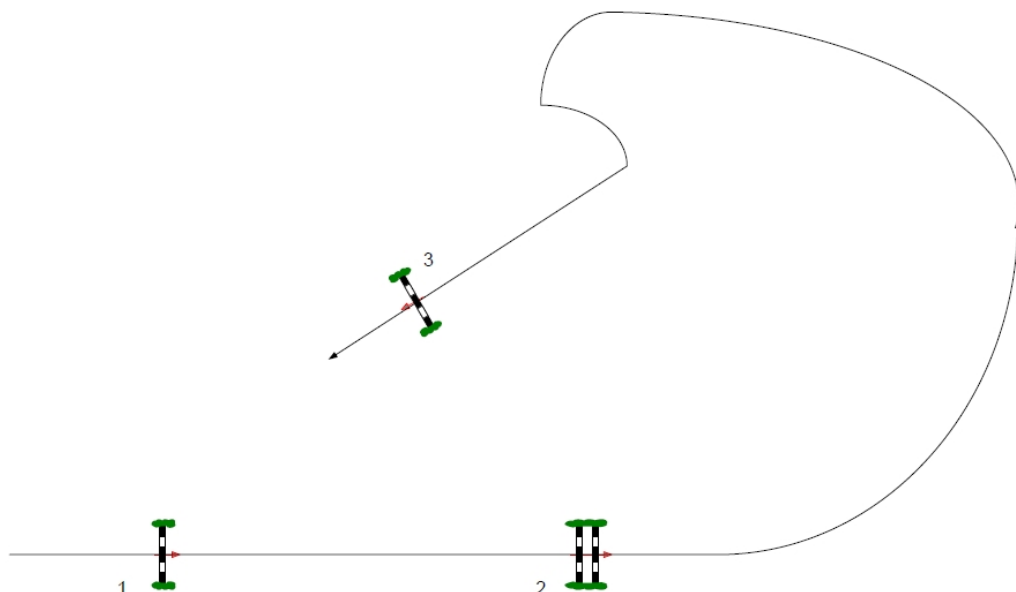
The horse canters on the wrong lead around a turn. This is preferable to cross-canter, unless the horse only cross-canters for a couple of strides and then goes to correct lead. The horse that either lands in correct lead or does a successful flying change will place above both cross-canter and wrong lead.

**Cross Canter (or disunited canter)**

This occurs when the forehand is cantering on a different rein to the hindquarters, producing a disjointed appearance and causing the horse to be unbalanced.

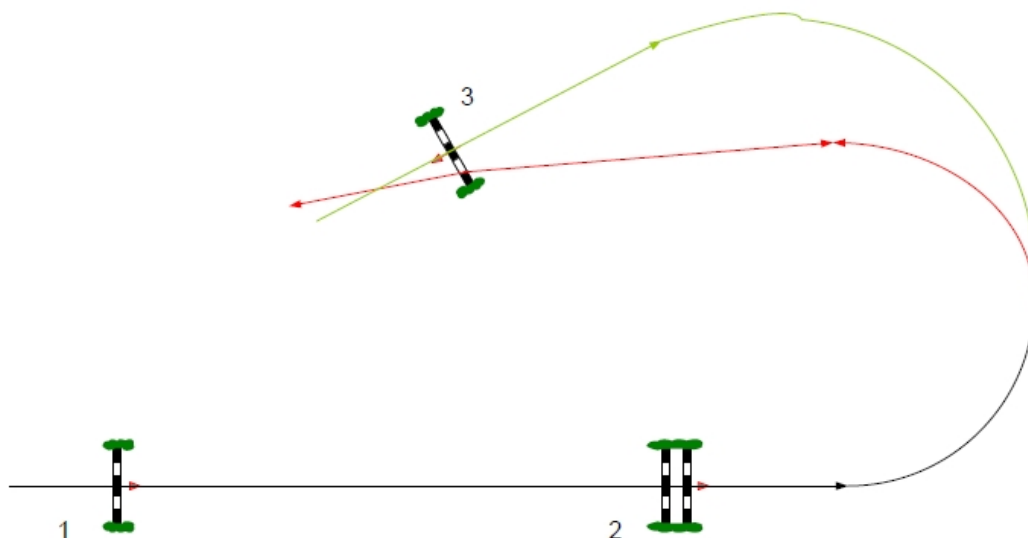
**Not Following Track**

Rider deviates from the ideal track.



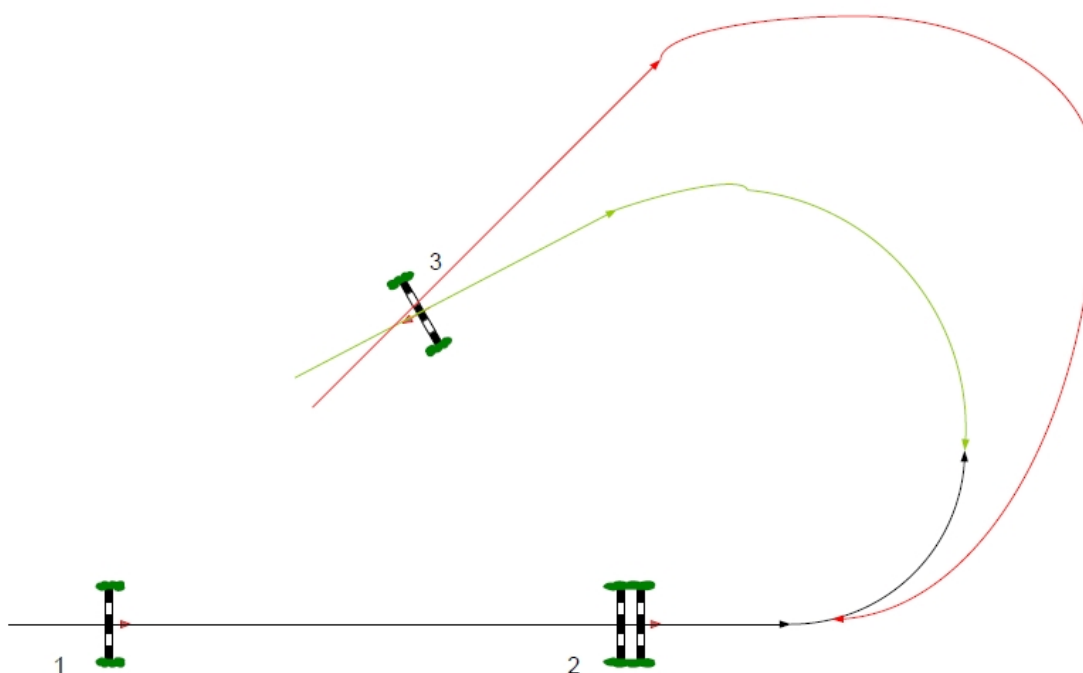
### Cut Corner

The horse (rider) cuts the corner into an obstacle or line of obstacles. This can be caused by bad eye contact, or evasion of lack of application of inside lateral aids. It can cause a horse to be unbalanced on take-off, and to jump to one side of the obstacle or to run out.



### Drifting Out

When a horse drifts on a corner he is not longer following a fluent track. It is a lateral evasion of a rider's aids or the lack of outside lateral aids. Often drifting is caused by bad eye contact.



**Weaving**

The track taken by the horse between obstacles deviates left and right from the direct line. It is often seen where a horse is looking for more room before take off or when tentative on approach.

**6. RHYTHM AND TEMPO****Fast**

A horse that travels too quickly over the ground will tend to leave out strides producing long spots, bad corners and an unattractive round.

**Slow**

If the tempo is too slow the horse is likely to add strides in related lines. Every horse will need a different pace according to his size and stride.

**Breaking Gait**

The horse changes from canter to another pace when not required e.g. canter, trot, canter. N.B.: A simple change of lead in beginner class is not penalized as breaking gait.

**Uneven**

In its lesser form, it is shortening and lengthening of canter stride instead of an even metered stride, i.e. 10' strides – 14' strides to 8' strides etc. this would be uneven:

**Erratic**

The horse continually changes pace, so there is no consistency in the rhythm and tempo throughout the round.

**Leaving Out Strides**

Horse does less strides than is required in a related distance e.g. put 2 strides in a 3 stride line, if there is a stipulated number of strides demanded in the test.

**Adding Strides**

Horse does more strides than is required in a related distance e.g. put 6 strides in a 5 stride line, if there is a stipulated number of strides demanded in the test.

**7. TAKE OFF****Off Center**

The horse leaves the ground left or right of the middle. The horse does not jump the middle of the obstacle.

**Deep Spot**

The horse takes off too close to the obstacle. Often caused by weak or backward riding.

**Long Spot**

The horse takes off too far away from the obstacle. This is a reflection on the rider's control and can be quite dangerous.

**Propping**

Appears to be pushing from the obstacle during the approach and take off. Can be caused by too deep a take off spot, or a weak rider allowing the horse to shorten stride, or a horse attempting to stop.

**Dangerous**

Risky e.g. scrambling legs or desperate unorthodox jumping attempts, including impossibly long or short distances.

# JUMPING EQUITATION COMPETITION

## APPENDIX 2

Dimensions of obstacles for national Classes for various levels of competition.

A minimum of 50% of the obstacles in each course must be built to these heights.

For age classes:

|                       |                                |
|-----------------------|--------------------------------|
| JUNIOR DIVISION:      | 12-16 years                    |
| HEIGHTS:              | 0.60 m x 1.0 m                 |
| SENIOR DIVISION:      | 16 years plus                  |
| HEIGHTS:              | 0.60 m x 1.20 m                |
| YOUNG RIDER DIVISION: | 21 years and under             |
| HEIGHTS:              | 0.60 m x 1.20 m                |
| MASTERS DIVISION:     | 40 years plus                  |
| HEIGHTS:              | 0.60 m x 1.20 m<br>(3' x 3'6") |

### RECOMMENDED:

|               |                 |
|---------------|-----------------|
| For           |                 |
| BEGINNERS:    | 0.60 m x 0.90 m |
| INTERMEDIATE: | 0.80 m x 1.00 m |
| OPEN          | 0.90 m x 1.20 m |

It is imperative that the judge has a clear view of the approach to every obstacle and of the obstacles, preferably giving a side view of as many obstacles as possible. The location of the judging area allows for shelter from the elements as much as possible, particularly the sun.

If there is any uncertainty about the course, consult or use a design from the manual.

## **COURSE DESIGNING FOR DIFFERENT LEVELS**

### **BEGINNER**

- One change of rein
- Some related distances on a straight line
- A combination is optional, but must be a double of not less than 2 strides (not set on a related line)
- Very simple fill.

### **INTERMEDIATE**

- Several changes of rein
- Related lines 3-6 strides
- 1-2 stride combination set in related lines.

### **OPEN** (seen as a preparation for showjumping)

- changing of direction over obstacles
- tighter turns
- some distance problems
- more bending lines
- trebles

### **RELATED DISTANCES** - Distance to be calculated on 12' (3.50 m) for horses

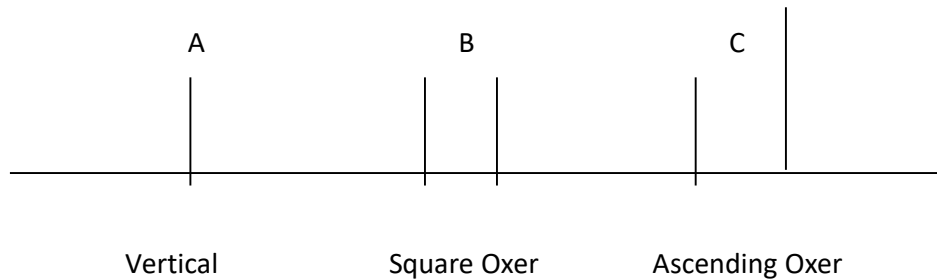
3 strides – 14.50 m  
4 strides – 18.00 m  
5 strides – 21.50 m  
6 strides – 25.00 m

Decrease distances for obstacles under .9 m in height.

All measurements must be taken using a tape measure, between obstacles up to six (6) strides apart.

## DISTANCES FOR COMBINATIONS

TABLE OF FAIR DISTANCES BETWEEN ELEMENTS OF A COMBINATION  
IN NORMAL CONDITIONS. FOR ONE OR TWO STRIDES.



| FIRST FENCE<br>TYPE OF FENCE | A<br>VERTICAL | B<br>SQUARE OXER | C<br>ASCENDING OXER |
|------------------------------|---------------|------------------|---------------------|
| A<br>VERTICAL                | 7.60<br>10.60 | 7.50<br>10.50    | 7.40<br>10.40       |
| B<br>SQUARE OXER             | 7.60<br>10.60 | 7.40<br>10.40    | 7.30<br>10.30       |
| C<br>ASCENDING OXER          | 7.70<br>10.70 | 7.60<br>10.50    | 7.50<br>10.50       |

The Course Designer may alter these distances according to:-

- class of horses, type of competition
- sloping ground, deep going, sharp turns
- ascending ground, construction of obstacle (solid, filling ..... ).

PONY DISTANCES: The following chart illustrates distances for combinations .9 m and over for ponies 13.2-14.2 hands. It is suggested for 12.2 and 13.2 hand high pony competitions, that the distances below be reduced by 30 centimetres (1') in a one stride combination and 60 centimetres (2') in a two stride combination. Because a pony's stride varies so much, it is much safer not to have a spread in the middle or at the end of a combination of a one stride distance.

| FIRST FENCE<br>TYPE OF FENCE | A<br>VERTICAL                    | B<br>SQUARE OXER        | C<br>ASCENDING OXER     |
|------------------------------|----------------------------------|-------------------------|-------------------------|
| A<br>VERTICAL                | 7.25m (24')<br>7.2610.25 m (34') | 7 m (23')<br>10 m (33') | 7 m (23')<br>10 m (33') |
| B<br>SQUARE OXER             | 7 m (23'6")<br>10.25 m (34')     |                         |                         |
| C<br>ASCENDING OXER          | m (24')<br>10.5 m (34'6")        | 10 m (33')              | 10 m (33')              |

## **SECTION D:                   NOTES FOR JUDGES**

- (a) Judges should be on the recognized list held by the Equestrian Association of Malaysia.
- (b) Where possible two judges and competent pencillers should be used
- (c) Judges should not be approached by competitors or spectators and be located well clear of distractions
- (d) Judges are responsible to ensure that the course is suitable and safe for competition prior to commencing judging
- (e) Report recommendations/feedback to committee
- (f) Judges must use correct terminology at all times.

### **A.       PREPARATION**

- 1. Arrive early with a clear head!
- 2. Decide where to judge from: a judge's stand or the arena.
- 3. When approached to judge, ask the organizers to forward the judging sheet to the penciller or organize your own so that they are familiar with the terminology to be used.
- 4. If two judges are available, they may judge alternate competitors to keep the event flowing or conduct two classes concurrently. In the event of a class being split, both judges may conduct a final jump off, or merely have two winners. (Refer to methods of Running Classes – Notes for Organizers.)
- 5. You must check the course and make sure that the combination and distances are correct and the track is flowing and all obstacles are safe prior to commencing judging.
- 6. Judges should not be approached by competitors or spectators during the official walking of the course and/or during the class unless to clarify questions that are mandatory in the test.
- 7. A copy of the plan of the course must be displayed for intending competitors.

## B. COMMUNICATION WITH PENCILLER

1. Be clear and concise, making sure of your terminology.
2. When instructing penciller, first name category, then problem and then obstacle number, if applicable.

|      |              |              |                                                                                     |
|------|--------------|--------------|-------------------------------------------------------------------------------------|
| i.e. | CATEGORY     | PROBLEM      | OBSTACLE                                                                            |
|      | Leg Position | Loose Calf   |  |
|      | Eyes         | Looking Down | 3                                                                                   |

3. Alternatively the top section of the score sheet may be used by placing symbols in the boxes – see alternative use of score sheet page .
4. (a) If it is an obvious problem that will occur throughout the round, e.g. stirrups too long, use the recurring problem symbol (  ).  
(b) If an error occurs for a third time, use the recurring problem symbol (  ) in the third column.  
(a) If an error occurs between obstacles, mark the problem, e.g. 3-4, 6-7.
5. It is imperative that the judge/penciller/scorer does not alter any of the scores given once the round has been marked and the sheet given to the scorer for totalling. Any alterations during judging should be initialled by the judge.

## C. JUDGING

1. The judges scores on various aspects of the performance of a horse and rider by giving each section a score out of 10.
2. Jumping faults will be noted and deducted from the final score.
3. The “incorrect technique” definitions outline the major faults to be judged.
4. It is not necessary to record a problem for every obstacle, but it is important to record the major problems throughout the round.
5. Marking the relevant technique problem provides an explanation of the score given at the end of the round.
6. Remember the code of ethics involved in being a judge, as your actions reflect on the system itself. We will all at some time be in the position of judging our friends or pupils, in which case we are expected to be fair and impartial.
7. It is important that one does not prejudge a class e.g. “Oh Johnny Jumper in this – he will/should win or will/should place”. On the day, others may perform far better or he may be riding an inexperienced horse for a schooling round.

8. Judging commences as soon as the rider enters the ring – immediately record obvious faults such as stirrup too long/too short.
9. Check for position problems that will pertain to the whole round – have them noted immediately, e.g. hands uneven.
10. When judging a round, it is important to note the main fault at any time (at or between obstacles) and if this is a recurring problem, remember to include this when giving your marks in each category.
11. Keep in mind that there are a variety of categories to mark at the completion of the round so make a mental note to look for each of them at some time during the performance
12. Now you can concentrate on problems related to specific area of the course i.e. Approach & Line, Rhythm & Tempo, Take off etc.

A good rule of thumb when judging rhythm and tempo is that if it looks too fast and hurried it is, and if it looks too slow, it is – this is important as often the size of horses varies and so consequently do the number of strides between obstacles, making it not sufficient to just count strides.

13. If an equality of points occurs, the tie shall be broken by a count back, starting with the first sections: the mark for leg position, Eye Contact and so on down the judging sheet until the tie is broken.
- By following this step by step approach to judging one can see a more overall picture of the performance rather than getting bogged down on one or two major faults thus reducing the possibility of missing faults.

#### D. SETTING A STANDARD AND GIVING MARKS

1. You must have a mental picture of what you are looking for. The first horse sets the standard of your marks for the whole class. It may be the best or the worst round. Be careful not to give a 5 or 6 for something quite good. If you do and a poor round occurs, you will either give very low marks or if you give just poor marks, you will not have enough difference between the quite good and the quite bad rounds. Likewise, if you give very good marks for a quite good round, you will not have enough marks left for a very good round. The first horse is always a hard one to mark, so you must be organized and concentrating when the class starts.

The longer you take making decisions about marks, the less accurate you are likely to be and the more flustered you will become by holding up the class. It is usually the mediocre marks which are the hardest to decide upon. Remember that under 5 is a fail and 5 and over is a pass.

2. Low marks must be substantiated with the appropriate comments, e.g.

| Score        | Obstacle                               | Comment | Note                                                                                        |
|--------------|----------------------------------------|---------|---------------------------------------------------------------------------------------------|
| <div>4</div> | <div>3</div>                           | Head Up | = mark too low                                                                              |
| <div>3</div> | <div>3</div> <div>4</div> <div>→</div> | Head Up | <div>3-4</div> Wrong flexion <div>5-7</div> Long Lead<br>= many problems<br>marks justified |
| <div>7</div> | <div>1</div>                           | Head Up | <div>5-6</div> Cut Corner<br>= mark justified                                               |

**Differentiate whether a problem occurs throughout the round (compared with once or twice).**

3. Be careful not to overrate scores. 10 is excellent (perfect) and this is rarely achieved for a whole round. It would unlikely also that a combination which scored 4-5 10's should place only 4<sup>th</sup>/5<sup>th</sup> in a class.

4. A GUIDE TO MARKING

The rider who is unaware he is making an error is not as good as the rider who is aware he's making an error and tries to rectify it, but doesn't succeed. However, the rider who rectifies the error but is a little rough in doing so is not as good as the rider who rectifies the error subtly. But best of all is the rider who makes little or no error.

5. Remember to add your positive comments to the score sheet and sign it, before passing it on to the scorer for totalling.

**CONCLUSION: The judging sheet should be an accurate reflection of the round judged, so as to be as educational as possible.**

**E. MEDAL CLASSES & COMBINED EQUITATION CLASSES**

1. Judges may choose tests from the 19 indicated in appendix 1. They must be careful to choose tests appropriate to the standard of the Medal Class - Junior, Intermediate, Open. Judges in Medal Classes may need to lower the height of the obstacles to correspond with the degree of difficulty of the test.
2. For Combined Equitation classes, choose 3-6 Flatwork Tests from Appendix 1. A separate scoresheet for the flatwork is used as well as the standard scoresheet for the Equitation over fences. All tests have a value of 10 marks.
3. Tests should be posted outside the marshalling area and secretary's office a minimum of one (1) hour before the class. However, it is recommended that they are advertised in the program.

**SCORING FOR MEDAL CLASSES**

1. The first qualifying round will be scored using the standard scoresheet. Scores from the qualifying round will not carry into the ride-off, with all riders starting on an equal basis.
2. Up to 10 riders will ride off.
3. The ride-off will be conducted over a modified course including a maximum of 5 tests.
4. The overall standard of round is marked out of 10 using a multiplying factor of 2 and will take into consideration Position, Pace and control.
5. Disobediences - deductions as per standard scoresheet.
6. No scoresheet will be handed out, but a numerical score will be given.

## **F. ACCREDITATION OF JUDGES**

### **Required Performance Levels:**

1. Should be NCAS Level 1 instructors, or
2. Should be riders or instructors who have at least seven (7) years experience at 1.20 m level jumping (mini prix) or higher.

There are three levels of judging:

**LEVEL 1 JUDGE:** PCF, Adult Riders, gymkhanas, Unofficial Shows, Beginner Classes

- (a) Pre-requisites
  - attend 2 judging Clinics
  - gain experience pencilling for accredited judges
  - shadow judge with a Level 1 judge or higher.
  - be examined at the second Clinic
  - attend at least one update per year.
- (b) Examination
  - judge several horses
  - complete a written paper on rules, terminology, recognise basic faults, course designing, requirements of judges at a basic level.

**LEVEL 2 JUDGE:** - as above, plus open shows Intermediate and Open classes

- (a) Pre-requisites
  - be a Level 1 judge for 2 years
  - attend 1 judging Clinic at which examined
- (b) Examination
  - judge several horses
  - complete a written paper – including simple course designing, show an understanding of the inter-relationship between faults (e.g. the control section).

**LEVEL 3 JUDGE:** - as above, plus Championship, Medal and Combined Equitation Classes

- (a) Pre-requisites
  - be a Level 2 Judge for 2 years
- (b) Examination
  - as above, but being able to note subtle differences between rounds
  - demonstrate course designing skills and a knowledge of Medal class requirements.

**\*\* Attendance at refresher courses every 2 years is required. Failure may result in the judge being withdrawn from the Official list.**

## SECTION E: NOTES FOR COACHES

### INTRODUCTION

Only through consistent and explicit use of clearly defined terms may a sound and disciplined relationship of communication exist between rider and teacher.

Principles should be taught in a constructive sequence using standard terminology which is concise and simple yet covering a range of equestrian applications. Make sure terminology is clearly explained to students before using it in a lesson.

This relationship is of paramount importance, establishing a basis of confidence from which progress, ability and attitude mature.

### SAFETY

Safety MUST come first, when teaching any riding discipline.

Proper riding apparel must be worn with particular attention being paid to the correct helmet with harness and boots. (Matching mini chaps and jodhpur boots are allowed.)

Safety is not just having the correct equipment however, because important as they are, a helmet and boots will not prevent a broken arm or leg if one should suffer a fall.

The rider MUST also learn safety through the correct techniques of position.

### CONFIDENCE

- Confidence is essential in sound training and must be guarded rigorously!

Types of confidence

- (a) Confidence in the rider and their ability to control the horse safely
- (b) Confidence in the teacher's credentials and knowledge of what is best for the students
- (c) Most importantly knowledge that the riders are not being asked to do more than they are physically or mentally capable of.

### FEAR

Recognize fear - there are two types of fear - physical and mental.

- (a) Physical - afraid of being hurt
- (b) Mental - fear of making a mistake.

Never discuss fear - work around it. Convince rider tactfully that the situation is surmountable (ref: Confidence). Sometimes it is necessary with mental fear to be aggressive in your approach - make sure you assess your student carefully and thoroughly before using a forceful manner.

## OVERMOUNTING

We must advise when a horse is unsuitable - of course advice is not always heeded, but it must be tactfully noted anyway.

If there is no alternative, suggest ways to improve the suitability of the horse:

- Feeding. Cut down grain.
- Work it down on the lunge or using an experienced rider.
- Turn it out as opposed to stabling
- Bit it differently – martingale or any other equipment which may be useful.

**Note: The rider who is mounted on an unsuitable horse, encounters the following:**

- (a) Fear and loss of confidence!**
- (b) Total distraction!**

## ONE THING AT A TIME

For easier rapid progression, teach one thing at a time. The person's mind can only think of one thing at a time and his/her concentration should be encouraged in this direction.

- (a) Habits are quickly and easily established if they are focused upon slightly and given specific emphasis.
- (b) Although repetition of a single point may seem boring and slow, it is the SUREST way to success!

**EXAMPLE:** If you are doing an exercise for eye control it is hard to ignore the heel that is up – but you have to and then deal with the heel in a separate exercise.

## CORRECTIONS

- (a) Always correct fundamental errors first
- (b) When correcting faults, be positive and be generous with praise when there is an improvement.

## EXPLANATION – DEMONSTRATION – OBSERVATION

- (a) EXPLANATION
  - When being brief allow riders to continue working
  - When introducing new material or a lengthy explanation bring the class in, so that they can concentrate on YOU!
  - Be clear, articulate and consistent with terms used in this system – Detail does matter!
  - If unsure of terminology – FIND OUT!
  - Make sure all riders can hear you at all times – if need be, use an amplifier
  - Be sure your class understands your explanations.

(b) DEMONSTRATION

- Be very clear about your own ability and the horse you choose to demonstrate on. If unsure about the results, DON'T RISK IT.
- The demonstration produces a model of the required performance or skill. You can give a mounted or unmounted demonstration by using students. It is important that the demonstration is correctly executed.

(c) OBSERVATION

- A lot can be learned by observing good and bad points, at horse shows, video other members of your lesson.
- Make sure the instructor acts as translator so that incorrect interpretations are not made.

## REPETITION

- In guaranteeing reward, repetition solidifies confidence, providing of course the repetitive procedures used are conventionally sound.
- To REPEAT the basic body control exercises ensures the rider has a good foundation which must combine SECURITY, CONTROL and FORM.

## HABITS

- Key word for hearing is "HABIT", at first everything is hard, next it becomes easier, then habitual, and only then does it have a chance to be beautiful.
- To do something automatically is to do it out of "HABIT"!
- PRIMARY GOALS - to get all the basics out of the way and make them automatic. Then one's concentration is free to work at finesse.
- ONLY when the rider's physical instrument has been disciplined enough to be ignored, can all his mental energies be devoted to his horse and his horse's evasion and how best to correct them in an expedient fashion.

## EXERCISES

- This SYSTEM is an exercise system of teaching riding!
- The "Exercise" does the work after the theory has been made thorough:  
EXPLANATION  
DEMONSTRATION  
OBSERVATION  
REPETITION (PRACTICE)
- The simple sequence works like this:-
  - explanation of theory (Kiss Principle: Keep It Simple)
  - application, correction, demonstration, or observation (mental picture)
  - application, correction, repetition (BRAINWASHING to form good "habits").

## AVOIDING WASTE MOTION

Any Aid that could be diminished or any function that could be displaced by a subtle and more effective one comes under the category of waste motion or overriding.

Train the rider and horse along the following lines –

|                        |               |        |
|------------------------|---------------|--------|
| ASK                    | TELL          | MAKE   |
| (leg pressure, weight) | (spur, cluck) | (whip) |

The horse will quickly learn to respond to the lighter aid as he knows that a severe aid is sure to follow if he is not obedient! Note – whip is to be used to reinforce the leg aid, not to abuse horse.

## DETAIL

In each exercise finish off in a pre-conceived fashion, requiring discipline from both horse and rider i.e. the rider must smoothly stop the horse and make it stand and only after standing still go back to a trot.

## RIDER'S EMOTION

- Teach a rider to react to the horse using “REASON” not “EMOTION”
- The punishment must fit the crime
- Punishment is only useful if it achieves a positive result.

*EXAMPLE:* The horse is not in front of rider's leg and has not responded to leg pressure, spur or cluck –

- (1) apply the whip behind the leg to reinforce leg aid .....the horse is now obedient, conclusion positive result!
- (2) Yell, rant, rave and beat the horse .....horse becomes confused and over excited .....conclusion negative result!

## USE OF LOW OBSTACLES

- 0.75 m (2'6") or less
- Habits established over low obstacles will remain as obstacles are raised

|               |   |                                                    |
|---------------|---|----------------------------------------------------|
| Confidence    | ) |                                                    |
| Good habits   | ) | Only obtainable through jumping modified obstacles |
| Concentration | ) |                                                    |

|                                |   |                            |
|--------------------------------|---|----------------------------|
| Problems related to confidence | ) | work on exercises over low |
| Position                       | ) | obstacles                  |

## **SECTION F: NOTES FOR ORGANISERS**

### **ORGANISING A JUMPING EQUITATION SHOW**

#### **1. DATE**

Check with the E.A.M. to ensure that your anticipated date does not clash with another similar competition within the same region. If the competition includes events for Juniors, check with local clubs to avoid clashes. Consider the time of the year – weather, the state of the ground, the time in relation to other events, etc. – all play a major part in determining whether competitors will turn up.

#### **2. VENUE**

If indoors, ensure that the arena is large enough to allow competitors to perform with confidence. An indoor School which is less than 30 metres wide will present real problems both for course building and for competition. There should be provision for judging from the middle of the long side of the arena. This should be separate from the viewing area.

If outdoors, ensure that the arena is level with either well grassed or provided with an all-weather surface, e.g. sand, tan bark, etc. There must also be provision for a Practice Area containing two obstacles and sufficient space for several to warm-up safely reasonably close to the arena. Both the arena and the practice Area should be surrounded by a rope or rail fence to clearly indicate their boundaries.

#### **3. ORGANISATIONS TO BE NOTIFIED**

- E.A.M. – Application for approval. Also obtain scoresheets.
- Ambulance – Apply as early as possible. A doctor should also be available on call. The phone number of the doctor, nearest hospital and the vet should be readily available to the organisers.
- The Press - The Show should be widely publicised. There are free columns in many magazines and newspapers which list forthcoming events. Many of the journalists who have regular columns will mention events if requested. Advertisements should also be placed in the livestock columns.
- Programs should be distributed to saddlery shops, feed stores, shows, pony clubs, adult rider clubs, jumping clubs and any other related organisations.

#### **4. PERSONNEL**

- Judges: The E.A.M. will supply a list of recognised judges if you do not have the Jumping Equitation Manual which contains the list. It is vital that approved judges be used for open competitions. Judges and other officials should be engaged as early as possible as many people are in constant demand. Where possible two judges and competent pencilers should be used. Judges should not be approached by competitors or spectators and be located well clear of distractions. Judges are responsible to ensure that the course is suitable and safe for competition prior to commencing judging.

- Pencillers: should be supplied with a scoresheet some days before the event, so that they are thoroughly conversant with the layout.
- Scorer: a scorer is required to add marks and put sheets in order while the event is in progress to facilitate efficiency.
- Course builder: The course MUST be built according to the principles set out in the Manual. The aim of Jumping Equitation cannot be achieved if the course does not allow the competitor to perform in the desired manner.
- Marshall: The Marshall MUST be provided with a blackboard, chalk, duster, loudhailer and list of the entries. The draw for order of competition should be placed on the board as early as possible.
- Arena Officials: People must be available to rebuild obstacles when necessary.
- Commentator: A good commentator will make the day interesting but not intrude.
- Parking/Gatekeeper: It is important to employ a well organised person who ensures that the space is wisely used.
- Hospitality: somebody MUST be given the task of ensuring that all workers, officials, and sponsors are frequently provided with refreshments.

## 5. FOLLOW UP

Ensure that all people who have been involved in the day are thanked on the day and that letters of thanks are sent as soon as possible. Send results to the E.F.A. Branch Office and Press immediately so that they can be published. Report recommendations/feed back to Committee.

### PLUS

1. Advertise a starting time on the program
2. Entries close 15 minutes before judging commences
3. A draw to be made and advertised on a board at the gate
4. If over 25 competitors, the class may need to be split into two events.

Classes will be selected by the Show Organisers based on:-

- (a) will be competitors you wish to cater for
- (b) the number of competitors you expect to attend
- (c) the standard of the show you are organising e.g.
  - (i) PC or Adult Riding Club or Unofficial
  - (ii) Open Jumping Show
  - (iii) Official/Jumping Equitation Show
- (d) availability of ground crew e.g. judges, course designers & builders, ring stewards
- (e) equipment standard and availability
- (f) space availability
- (g) time availability

- (h) prize money – where prize money is provided, the following formula is suggested
- |     |                 |                          |      |                 |                          |
|-----|-----------------|--------------------------|------|-----------------|--------------------------|
| (i) | 1 <sup>st</sup> | 33% of total prize money | (ii) | 1 <sup>st</sup> | 30% of total prize money |
|     | 2 <sup>nd</sup> | 25%                      |      | 2 <sup>nd</sup> | 25%                      |
|     | 3 <sup>rd</sup> | 17%                      |      | 3 <sup>rd</sup> | 20%                      |
|     | 4 <sup>th</sup> | 12%                      |      | 4 <sup>th</sup> | 15%                      |
|     | 5 <sup>th</sup> | 8%                       |      | 5 <sup>th</sup> | 10%                      |
|     | 6 <sup>th</sup> | 5%                       |      |                 |                          |

## METHODS OF RUNNING CLASSES

### 1. One Judge – one Class

### 2. Two Judges – two Classes

e.g. 2 different classes can be run over the same course if the height of the course is to be the same for each class.

Senior Equitation .75 m (2'6") and Junior Equitation .75 m (2'6"). One Judge will judge the seniors and another Judge will judge the Juniors. The riders will present themselves to the judges alternately. One Senior rider competes, then one Junior, then another Senior etc.

### 3. One or two Judges judging two Classes (Back to Back)

A rider jumps 2 rounds over the same course, one round leading straight on from the other.

The Judge judges the rounds as 2 separate classes.

e.g. Round A – Senior Equitation .75 m (2'6")  
Round B – Classic Jumper Class .75 m (2'6")

### 4. Two Judges – one Class

Judges judge alternate riders, e.g. one judge judges the odd numbers, the other the even numbers. This can cut down on the time taken to complete a big class. The top 3 rounds from each judge will then be called back to jump-off and are judged again by both judges to decide the final 6 placings.

e.g. Championship class.

\* \* \* \* \*

## **AN EXAMPLE OF A JUMPING EQUITATION DAY PROGRAM**

|         |                               |                 |
|---------|-------------------------------|-----------------|
| Class 1 | Junior Equitation over Fences | .85 m x .90 m   |
| Class 2 | Senior Equitation over Fences | .85 m x .90 m   |
| Class 3 | Junior Championship           | .90 m x 1.05 m  |
| Class 4 | Senior Championship           | .90 m x 1.05 m  |
| Class 5 | Junior Medal Class            |                 |
| Class 6 | Senior medal Class            |                 |
| Class 7 | Classic Jumper Class          | 1.05 m x 1.15 m |