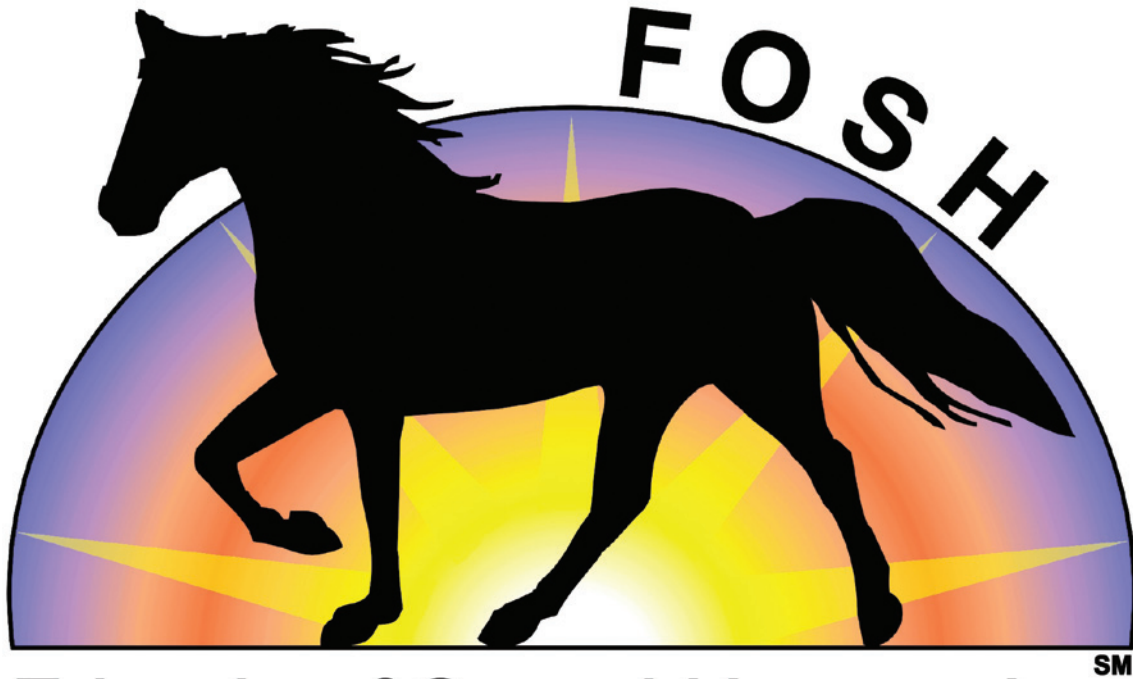


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Friends of Sound Horses, Inc.

**Independent Judges
Association Manual
for
Gaited Dressage**



**Independent Judges Association
FOSH**

**6614 Clayton Road, #105
St. Louis, MO 63117**

www.FOSH.info • www.foshgaitedsporthorse.com

Effective January 1, 2022 FOSH Copyright

*The Independent Judges Association is a subset of Friends of Sound Horses
IJA trains and licenses judges for gaited pleasure horses
IJA trains and licenses judges for Gaited Dressage*

First published January 1, 2009

FOSH Sound Principles

Principle #1

All FOSH events adhere to the requirements of the Horse Protection Act.

Principle #2

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

Principle #3

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

Principle #4

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

Principle #5

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

Principle #6

Handlers & riders are expected to use training techniques and equipment that conform to the highest humane standards as recognized by the general equestrian community.

Principle #7

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

FOSH is a national leader in the promotion of natural, sound gaited horses and in the fight against abuse and soring of Tennessee Walking Horses. For more information about FOSH or to become a member, please visit www.fosh.info or call 800-651-7993.

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Philosophy

All horses and riders can benefit from Dressage.

The IJA Manual for Gaited Dressage or Dressage for Gaited horses was written for any breed of gaited horse.

No Breed specific nomenclature is used.

No breed is identified by the signature or defining gait for the breed.

The terms used are common to all horses and common to Dressage.

Intermediate gait is used to replace trot.

The Tests were developed to provide a level playing field for all gaited breeds.

Changes in gait and movement occur in areas that do not provide an advantage to one breed.

FOSH and IJA strive to support the horse through rider awareness of the horse emotionally, mentally and physically.

Independent Judges Association Manual for Gaited Dressage

Effective January 1, 2022



TABLE OF CONTENTS

	FOSH Sound Principles
Chapter 1	Independent Judges Association – General Information
Chapter 2	General Program Information
Chapter 3	Objects and General Principles of Gaited Dressage
Chapter 4	Dressage Judging Terms
Chapter 5	Standards
Chapter 6	Protocol and Judging Procedures
Chapter 7	Execution and Judging of Test
Chapter 8	Dress (Tack and Attire)
Chapter 9	Freestyle Competition
Chapter 10	Gait Descriptions for Gaited Horses
Chapter 10A	Gaited Horses included in the IJA Rule Book
Appendix 1	Dressage Arena
Appendix 2	Common Abbreviations for Scribes
Appendix 3	Current IJA Rule Book (re Dressage)
Appendix 4	2 Gait Dressage Tests A,B,C,D,E – English and Western
Appendix 5	Introductory Level Tests 1,2,3,4 – English and Western
Appendix 6	Training Level Tests 1,2,3,4 – English and Western
Appendix 7	First Level Tests 1,2,3,4,5 – English and Western
Appendix 8	Second Level Tests 1,2,3,4 – English and Western
Appendix 9	Freestyle Tests

“Anything forced and misunderstood can never be beautiful”

Xenophon 400 BC

Chapter 1: Independent Judges Association - General Information

101 The IJA Program

In 1998, the Independent Judges Association was founded as a subset of Friends of Sound Horses. The IJA was created to provide a source of trained and qualified gaited pleasure horse judges to preside at open, saddle club and gaited breed specific shows.

102 Purpose of the IJA Rule Book

The IJA is a subset of FOSH. FOSH issues a Rule Book, known as the IJA Rule Book that will be followed by all IJA judges hired by show managers. The Rule Book provides the standard by which gaited horses included in this Rule Book must be judged.

103 Purpose of the IJA Gaited Dressage Manual

The IJA Gaited Dressage Manual is an addition to the IJA Rule Book and deals with the discipline of Dressage. The IJA Gaited Dressage Manual provides the standards to be used at any FOSH/IJA Gaited Dressage competition.

104 Relationship of Dressage Organizing Committee or Show Management to Judges

All contacts between show managers and judges are conducted as personal business transactions. Stipends for judging services and incidental expenses are arrived upon between the judge and the show manager.

105 Individual Requirements to Hold an IJA License (IJA Rule Book Chapter 1)

- Prospective IJA judges must complete the IJA professional training seminar prior to licensure.
- They must have held a license with another recognized equine licensing program, or must complete a minimum of three shows where walking or Gaited Horses are predominant, as an apprentice under a licensed judge. At least two of those shows must take place under an IJA judge. Apprentice judging is done at the expense of the candidate.
- All judges and apprentices, attend a professional training seminar every 3 years.
- All judges and apprentices must successfully complete a test on the current rules.
- All judges and apprentices must pay a yearly licensing fee.

106 Difference between an IJA License and an IJA Gaited Dressage License

- An IJA Gaited Dressage License is not the same as an IJA Judges License. The requirements for and IJA license and an IJA Gaited Dressage license are different.
- Holding an IJA judges license or an IJA Apprentice license does not constitute holding an IJA Gaited Dressage License.
- An individual may hold one or both licenses.

107 Restrictions on Personal Conduct for IJA Gaited Dressage Judges

- IJA Gaited Dressage judges may hold a license with only one walking horse licensing body.
- The HPA record of a candidate for an IJA Gaited Dressage license must be clear of any upheld violation for five years prior to application.
- IJA Gaited Dressage licensed judges must have no violations of the Horse Protection Act, either federal or HIO violations. An upheld violation will result in the removal of the IJA license. The license will never be reissued.
- Licenses will not be granted to prospective judges or renewed for existing judges if there is any conduct not in concert with the FOSH statement of purpose, including owning, training or exhibition of so-called performance (stacked and chained) Tennessee Walking Horses or placing any horse in training with a stacked walking horse trainer.

108 Categories of IJA Gaited Dressage Licenses

There are 4 Categories of IJA Gaited Dressage Licenses

- Candidate
- Learner
- IJA Gaited Dressage Judge
- Senior IJA Gaited Dressage Judge.

109 IJA Gaited Dressage Candidate

To be considered as a candidate for an IJA Gaited Dressage License, an individual must:

- Have a clear HPA record for five years prior to application
- Not have horses in training with any individual who trains padded or chained Big Lick Tennessee Walking Horse.
- Declare that their involvement with horses is in accordance with the FOSH vision of a sound, naturally gaited horse.
- Must adhere to the FOSH Sound Principles
- Must not have had a license removed by any other horse licensing body
- submit an application to the IJA Director of Judges stating for Gaited Dressage

110 IJA Gaited Dressage Learner Status

In order to obtain IJA Gaited Dressage Learner Status, the candidate must:

- Satisfy the IJA requirements for Candidate Status.
- Be 25 years old.
- Attend an IJA Gaited Dressage professional training seminar including the apprentice judging at the seminar.
- Successfully pass the required test or tests.
- Pay the required fees.

111 IJA Gaited Dressage Judge

In order to obtain an IJA Gaited Dressage License, the candidate must:

- Satisfy the conditions required for the IJA Gaited Learner Status
- Successfully complete the prescribed apprentice requirements (**Apprentice requirements may vary depending upon prior experience and licenses of the candidate.**)
- Requirements may include but are not limited to:
- Apprentice a minimum of Gaited Dressage competitions under a licensed IJA Gaited Dressage judge OR apprentice a minimum of 2 shows with a Dressage judge licensed by a credible (acceptable to the Director of Judges) organization.
- Act as a scribe at a minimum of 3 Dressage competitions or Gaited Dressage Competitions.
- Pay the required licensing fee. Fees for professional training vary from year to year depending on the seminar, its location and other related costs. All costs are borne by the judge or applicant.
NOTE: If an IJA Gaited Dressage candidate currently holds a license with a credible Dressage licensing body, the credentials will be evaluated by the IJA Director of Judges.

112 IJA Senior Gaited Dressage Judge

Status as an IJA Senior Gaited Dressage Judge is an honor.

The decision to confer Senior Gaited Dressage status will be recommended to the FOSH Board of Directors by the IJA Director of Judges. The decision is that of the FOSH Board of Directors.

In order to be considered as an IJA Senior Gaited Dressage Status, the candidate must

- Hold an IJA Gaited Dressage license
- Have an extensive history in gaited horse as well as dressage
- Be recommended by a minimum of 5 respected members of the dressage or gaited horse community.

113 Evaluation of Apprentice Gaited Dressage Judges

- The officiating judge must submit to the Director of Judges a written evaluation of the apprentice and a recommendation concerning the ability of the individual to judge Gaited Dressage.
- If, in the opinion of the Director of Judges, the recommendations indicate that more experience as an apprentice is needed, the prospective judge will be advised of the number of additional shows required before he may again be considered for a license.
- The evaluations are confidential and will not be shared with the apprentice.

114 Period of Licensure

- The IJA license for Gaited Dressage is issued for a period of one year only.
- Judges must be invited each year to reapply for a license.

115 Removal of a License for Cause

An IJA Gaited Dressage license can be removed by the action and vote of the Director of Judges and three members of the board of FOSH.

Grounds for removal of a license include:

- incompetence regarding ability or willingness to adhere to the IJA Manual for Gaited Dressage.
- violations of professional conduct
- the acceptance of money, remuneration or other gratuities 120 days prior to a show or within 120 days after a show from exhibitors or trainers after having served as an judge where these individuals competed or were represented
- solicitation of business for training, selling or brokering a horse while an official at a show; failure to arrive at a show grounds at the appointed hour, except in a bona fide emergency;
- failure to abide by the terms of the contract entered into with show management.
- failure to pass a written test on IJA Gaited Dressage
- failure to pay annual licensing fees within 60 days of the due date
- failure to attend mandatory professional training
- the removal of a judge's credentials from any other organization for incompetence, violations of drug policy, cruelty to animals or ethical violations
- conviction including misdemeanor, for any form of inhumane treatment to animals
- fraudulent representation of personal qualifications or licenses held with other organizations.

116 Reissuing Licenses

If an IJA Gaited Dressage license has been removed for cause, it will not be reissued at any time.

117 Relationships between Judges and Exhibitors – Conflict of Interest

- An IJA judge may not judge an exhibitor or horse where there has been a contractual relationship (either oral or written) between the judge or a member of the judge's immediate family and the exhibitor or owner of the horse within 120 days of the event. Contractual relationships include the sale of a horse, the buying of a horse, the leasing of a horse, the training of a horse, the boarding of a horse, the exercise of a horse or consulting by either the judge or the exhibitor. Restricted situations do not include clinics that are open to the general public
- IJA judges may not officiate in any classes in which a member of their family or a horse owned by the immediate family is competing, or in which clients and/or their horses are competing.
- IJA judges who own or are employed by a business may not judge any horse or exhibitor that boards, is trained or takes instruction at the business.
- IJA judges may not judge any class where an exhibitor is the owner or employee of a business at which the judge boards, trains or takes instruction.
- IJA judges may not knowingly be the houseguest of any exhibitor or trainer scheduled to participate in an event where the judge is scheduled to officiate for 60 days prior to the event.
- IJA judges may not participate in aisle parties during horse shows, or pre-event activities with the exception of supervised presentations made to the general public relative to the explanation of IJA rules and standards.
- IJA judges may not take meals, receive gifts, or take part in any activity that would put their objectivity at risk.
- No exhibitor may compete in a class where a member of their family is the judge.
- If an IJA judge feels a conflict of interest exists in relation to a horse or person they must advise the steward that they cannot judge that particular horse or person. The entry fees for this horse or by/for this person must be refunded and this horse or person may not participate.

118 Scope of Authority of Gaited Dressage Judges

- The sole purpose is to judge the performance of horses and riders.
- Judges must sign each score sheet and initial all changes before turning it in to show management. Score sheets must be signed in ink or permanent gel substance.

Chapter 2: General Program Information

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

Dressage is traditionally ridden with English Tack and Attire. Respecting the spirit of the definition of Dressage as well as the background of many gaited breeds, some IJA Dressage Tests may be ridden in Tack and Attire that is Traditional to the gaited breed, or may be ridden in tack and attire that is non traditional to Dressage (e.g. Western or Saddle Seat).

With the agreement of Show Management, this exception applies to:

- **The 2 Gait Dressage tests (A, B, C)**
- **Introductory Level Tests (1, 2, 3 and 4)**
- **All Western Dressage Tests**

201 Statement of Purpose

FOSH desires to avoid the excesses and extremes in both training and exhibition that have come to be associated with some gaited breeds.

202 Artificial Appearance

Gaited Horses competing in Gaited Dressage must exhibit a style of movement that appears completely natural for the conformation of the horse. Entries that exhibit an artificial way of going, to include “hang time” while in forward motion, crampy movement, twisting or wringing of the hocks, pointing or other characteristics of a horse that would be considered to be laboring rather than forward moving, will be severely penalized and may be eliminated from competition. Entries exhibiting any way of going such as described may be excused because of “Bad Image”.

203 Schooling Shows

The primary purpose of a schooling show is education. The organizing committee determines if all IJA Gaited Dressage Guidelines regarding Dress (Tack and Attire) will be followed OR if more casual dress is acceptable.

204 Local Options

- Show officials may offer Local Option Classes.
- Local Options Classes may include but are not limited to “Dressage in Hand” or “Suitability for Dressage”.
- Although these classes may be judged on criteria provided by show management, they must adhere to the FOSH Sound Principles.

205 Registration Requirements

Any Gaited horse, registered or unregistered, may compete in IJA Gaited Dressage.

206 Exhibition of Stallions

- Unmanageable stallions must be excused from the ring and/or warm-up area.
- Decisions as to the manageability of stallions are at the discretion of the judge or steward.
- Stallions may not be ridden by youth (17 and under).

207 Traditional Tack

- IJA Gaited Dressage respects the individuality and traditions of each gaited breed regarding tack and attire.
- Competitors who wish to compete in traditional tack and attire for their breed may do so at IJA Gaited Dressage competitions under the following conditions:
 - Show Management agrees.
 - The judge can see the outline of the body of the horse.
 - The judge can see the outline of the body of the rider.
- **This exception applies to:**
 - **the 2 Gait Dressage tests (A, B, C)**
 - **Introductory Level Tests (1, 2, 3 and 4)**

208 Special Exceptions to Tack, Equipment and Attire

- Special exceptions to tack, equipment and attire may be made to accommodate those with religious reasons or with a physical handicap.
- Special exceptions may include, but are not limited to, split riding skirts for women and special arrangements to accommodate those with a physical handicap.
- Requests for approval of such exceptions must be submitted to Show Management (who will notify IJA of the request) prior to participation in competition.
- The exhibitor may not compete without IJA approval of the request.

209 Allowable Training Aids on Show Grounds (Warm Up Ring)

- Although not allowed in competition, certain equipment is allowed on the show grounds and in the warm up ring.
- Non-weighted bell boots may be used in the warm up ring.
- It is prohibited for horses to stand in stalls wearing bell boots, side reins, draw reins, or any equipment that covers the lower leg.
- Refer to Chapter 8 for other allowable training aids in Warm-up Ring.

210 Fitness to Compete

- All horses must be serviceably sound for competition purposes; i.e. they must not show evidence of lameness or broken wind.
- At the discretion of the judge, horses with complete loss of sight in one eye may be found serviceably sound.

211 Age of Horse for Competition Purposes

- Horses must be three years old to compete in IJA Gaited Dressage.
- Horses must be three years old to compete at the Introductory Level and the Two Gait Tests.
- Horses must be four years old to compete at the Training Level.
- All horses become one year old on January 1 unless otherwise specified in Registry Rules.
- Registry rules to determine the age of horses apply at IJA Gaited Events.

212 Scope of Authority for Inspections

- All breeds of horses are included under the federal law known as the Horse Protection Act.
- Any animal on the grounds of an IJA Gaited Dressage Competition may be inspected and palpated by a licensed DQP or licensed veterinarian for evidence of soring, at any time while on the show grounds. Further, the IJA judge reserves the right to excuse from competition any horse displaying unsoundness or bad image even if such horses have passed an HIO or USDA inspection.
- The judge's decision as to whether or not the horse presents an acceptable appearance for public exhibition is final. Horses excused by a judge may, at the discretion of the judge, be returned to the inspection area for re-inspection.

213 Prohibited Substances

- Any foreign substance found on the leg of any gaited horse from the knee to the coronary band is prohibited. This includes dyes, French chalk, lubricants, or medications.
- The use of plastic wrap is prohibited on all gaited horses. Although an injury at a show may require that the limb of a horse be wrapped in plastic, a veterinarian's certificate of need will be required for the horse to remain on the show ground. Once the limb has been so wrapped the horse is ineligible for any further competition.
- Tails may not be "gingered" or the rectum otherwise interfered with in order to increase the appearance of high tail set.
- Any form of medication, either prescription or "natural" as in herbal or homeopathic, that could alter the deportment of the horse or enhance performance is prohibited, with the exception of drugs like Ventiplum whose purpose is intended to ease an animal's breathing difficulties in the event of heaves or allergic conditions. Such medications require a certificate of veterinary need.

214 Prohibited Appliances

- Any device that is not primarily protective and may be considered an artificial training device is prohibited.

215 Prohibited Conduct

- Unsportsmanlike or intimidating language or conduct is prohibited.
- Conduct at any time that in any manner appears directed at influencing judging or the outcome of any competition is prohibited.

216 Recognition of Suspension

- Individuals and horses appearing on USDA or HIO suspension lists for violation of the Horse Protection Act are automatically ineligible for competition at IJA Gaited Dressage competitions.

217 Abusive Practices

- Abusive practices of any sort will not be tolerated.

Chapter 3: Objects and General Principles of Gaited Dressage

300 General

- IJA Gaited Dressage adheres to the dressage terminology included in the IJA Manual for Gaited Dressage (Chapter 4 Dressage Judging Terms) and the IJA Rule Book (Chapter 12).
- Any IJA Gaited Dressage Competition must adhere to the description of the gaits, movements and figures in the IJA Manual for Gaited Dressage.
- Any amendment to IJA Gaited Dressage will be effective when published in Manual for Gaited Dressage and/ or the Independent Judges Association Rule Book.

301 Object of Gaited Dressage

- The **object of Dressage** is the ongoing education of horse and rider.
- The **result of Dressage** is a calm, supple, loose and flexible horse who is confident, attentive and keen. These qualities result in perfect understanding between horse and rider.
- These qualities are recognized by:
 - freedom and regularity of the gaits.
 - harmony, lightness and ease of the movements.
 - overall balance, lightness of the forehand and engagement of the hind quarters resulting in impulsion.
 - acceptance of the bridle, with submissiveness throughout and without any tenseness or resistance.
- The horse gives the impression of doing what is requested of him on his own accord. The horse is confident and attentive, cooperating with the rider, maintaining straightness on a straight line and bending accordingly on curved lines.

302 Principles of Gaited Dressage

- All gaits show freedom, regularity, and suppleness with activity and balance.
- The hindquarters are active responding to the subtle aids of the rider, thereby giving life and spirit to the whole of the horses' body.
- The horse displays a natural and harmonious balance emotionally, mentally and physically.
- The horse responds with calmness, ease and precision, resulting in lively impulsion and flexibility.
- The horse is visibly free from the paralyzing effects of inaccurate aids of the rider.
- In all work, even at the halt, the horse is "on the aids" with forward intention.
- The horse moves under the weight of the rider, away from the leg and into the hand.
- A horse is "on the bit when he seeks light and soft contact. He accepts the bit without tension or resistance. The neck is carried in accordance with the over all posture depending on the stage of training of the horse. The highest point of the neck is a released poll. The nose is carried slightly in front of the vertical.
- Cadence is the natural result of harmony between horse and rider showing balance, impulsion and fluid yet distinctive steps.
- Cadence is shown in all variation of gaits and throughout exercises and movements.
- Quality of the gaits is fundamental to dressage.

Chapter 4: Dressage Judging Terms

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

Activity– Energy, vigor or liveliness shown through a calm, peaceful demeanor.

Against the Bit – The horse becomes rigid or unyielding in the neck, head or jaw. Due to rider error.

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

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

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

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

Behind the Bit/ Behind the Aids/ Behind the Leg – An evasion in which the horse retracts or shrinks back from the bit/contact, avoiding stepping forward into the contact. The horse does not go forward into the rider's hand due to discomfort or rider error. The head may or may not be behind the vertical. The legs may or may not be lagging.

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

Bend – The laterally arced position in which the horse's body appears to form an even curve from tail to poll. Examples of faulty bend are bending only at the base of the neck, toward the wrong direction, or in the quarters.

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

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

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

Broken Neckline – The horse is artificially flexed at the third vertebra. The top of the horse's neck from the poll to the third vertebra is flat. The horse is put in a false frame.

Cadence – The marked accentuation of the tempo and (musical) beat arising from springiness and elasticity.

Camped – The hind legs placed out behind the horse's body; not engaged. Not to be confused with "parked" when used in reference to the halt.

Carriage – The posture of the horse.

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

Clarity – Marked distinction between the footfalls of a gait.

Closed or Square Halt – The horse is secure in balance and attitude. Hind legs are sufficiently under the body.

Collected Collection (Walk, Intermediate Gait, or Canter) – Relative to working and medium gaits, the strides are shorter (yet powerful) and higher in the wither and shoulder. There is a shift of weight to the hind quarters and the strides are shorter and elevated. The outline of the horse appears shorter from hip to poll with a decompressed neck rising unrestrained from a lifted topline as the result of an engaged undercarriage. At all gaits, the horse shows a more uphill carriage and greater impulsion than in his working gaits. The horse's outline appears shorter from bit to hip with the neck rising and stretching unrestrained out of lifted withers. At walk, a gait distinguished mainly by the elevation of the horse's topline (with neck stretched upward and forward), and by the shortening of the stride relative to the working walk.

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

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

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

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

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

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

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

Cross-Canter – The leading front leg does not match the leading hind leg. Same as “disunited.”

Definition – Distinction, clear demarcation. Usually used in reference to transitions.

Disobedience – Willful determination to avoid doing what is asked, or determination to do what is not asked.

Disunited (*Canter*) – Same as “cross canter”

Dragging – The lagging of any foot or combination of feet during any movement.

Elasticity – The power to stretch and spring back with fluidity.

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

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

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

Expression – Cadence with jubilation or joie de vie.

Extended Extension (*Walk, Intermediate gait or Canter*) – Stretching and lengthening of the outline and stride of the horse in all gaits. The horse covers as much ground as possible with each stride, but maintains nearly the same tempo.

Falling in/ Falling on inside/ Shoulder Falling out/ Falling over outside shoulder – Lateral deviation of the shoulders involving loss of balance.

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

Flexibility – The ability to move the body freely. Suppleness.

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

Forward – A direction. Where the horse goes, but not how he gets there.

Frame – The outline of the horse.

Freedom – The ease of movement within the horse.

Free Walk – The horse’s stride and frame are lengthened. The horse is allowed complete freedom to lower and stretch his neck and head. If the movement is on a long rein, some contact is maintained. If the movement is on a loose rein, there is a loop in the rein and there is no contact.

Gait – Any of the various foot movements of a horse, as a walk, intermediate gait, canter, or gallop.

Half-Halt – A call to attention.

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

Hurried/ Hasty/ Quick/ Rushed/ Rapid – Undesirable tempo.

Impulsion – The natural desire of the horse to carry himself forward.

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

Intermediate Gait – The gait between the walk and the canter. The gait considered the signature gait of the breed.

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

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

Late Behind – In flying changes, the hind legs change after the forelegs.

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

Lengthening – Elongation of the stride and the outline of the horse.

Lift – The height to which the legs are raised.

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

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

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

Marching – Purposefulness in the steps of a gait.

Medium (*Walk, Intermediate Gait, Canter*) – A gait with a longer stride than the working gait, and a shorter stride than the extended gait.

Mobility – Easy maneuverability and nimbleness of the horse showing agility. Often achieved through longitudinal or lateral exercise.

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

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

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

On the Aids – Subtle connection between horse and rider resulting in a quiet responsiveness.

On the Bit – Supple and quiet acceptance of contact.

On the Forehand – Disproportionate weight on the front quarters of the horse.

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

Outside – The direction away from which the horse is/should be positioned or bent. The side that is away from the center of an arena or an arced movement.

Overbent – Excessive lateral displacement of the neck relative to the body, occurring in the neck itself or at the back of the neck, causing a lack of apparent uniformity of the lateral curve of the horse.

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

Overstep/ Overstride/ Overtrack – The placement of the hind foot in front of the print of the forefoot.

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

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

Pivoting – Twisting the foot rather than lifting the foot.

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

Position – The lateral flexion behind the poll so that the horse “looks” to the side, “position right” or “position left.” The posture of the rider.

Punching – Any exaggerated or artificial action of the forelegs.

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

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

Quality – Freedom/amplitude, elasticity, fluency, etc. of a gait. Not the same as “purity” or “correctness.”

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

Regularity – Correctness of gait and steadiness in rhythm. No fluctuation in rhythm. Irregularities may be momentary or pervasive and may be due to unsoundness or incorrect riding. In the Collective mark for Gaits, regularity addresses freedom and steadiness.

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

Resistance – Opposition between horse and rider. Can be momentary or pervasive.

Rhythm – The sequence of footfalls and phases of a given gait.

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

Round – The topline of the horse is convex from tail to poll. The ribcage is released. The abdominal muscles are engaged. The hindquarters release down and under. The forehand lightens to some extent.

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

Scope – Range of ability, athleticism and agility.

Self-Carriage – The horse carries himself with ease in a balanced manner without the need of the rider’s support.

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

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

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

Sticky – Inability to lift the feet off the ground or delayed impulsion.

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

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

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

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

Stuck – A foot remains on the ground longer than necessary, thus breaking the rhythm of the movement. Usually refers to turn on haunches or pirouette

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

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

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

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

Swinging Back – The way in which the horse’s trunk muscles function – with springy tension rather than rigidity or slackness – which creates the impression that the horse’s back swings and allows the energy produced by the hind legs to be

efficiently transmitted forward through the horse.

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

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

Tense – Referring to the horse's emotional state – fear, apprehension. Referring to the horse's mental state – anxious, nervous. Referring to the horse's physical state – strained, impaired fluency of movement. To contract or shorten muscles.

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

Tilting – Tipping or cocking the head or body.

Topline – The line of musculature from horse's tail to ear.

Track/Tracks – A hoof print leaves a mark. The following hoof print or hoof prints may be in the same line or in a different line. Each line is a track. There may be two tracks, three tracks or four tracks. May refer to a line of travel. May refer to a lateral movement. Direction of travel, as in "track right" (when all corners are right turns, right hand is toward the center of the arena) or track left. The path next to the rail in an arena.

Tracking Up – The hind feet step into the tracks of the forefeet.

Trailing – One side of the body is left behind. For example – "trailing hind legs", "trailing haunches."

Uberstreichen (*No English Synonym*) – The brief release of the contact, wherein the rider in one clear motion extends the hand(s) forward along the crest of the horse's neck, then rides for several strides without contact. Its purpose is to demonstrate that even with loose rein(s), the horse maintains carriage, balance, gait and tempo.

Uphill – Referring to the horse's longitudinal balance. The horse is higher in the forehead than the croup.

Wide Behind – The horse travels with the hind feet further apart than the forefeet.

Working (*Walk, Canter*) – A gait in which the horse goes in an energetic but calm way, with a length of stride between that of the collected and medium gaits.

Chapter 5: Standards

500 General

- The purpose of Dressage is to demonstrate that the horse has been systematically trained to be responsive to the aids, accepting of the bit, is forward moving and supple, is capable of clean transitions, is not resistant, and is able to execute with precision a series of gymnastic exercises at prescribed locations as required by the test.
- The well being of the horse, freedom, consistency of tempo and continuity of movement are paramount.
- The primary purpose of the dressage test at a FOSH sanctioned show is to measure the training of the horse and to indicate areas where improvement can be made or increased attention is required.
- The placing of the horse is secondary to the educational opportunity that the ride should provide.
- The scores should reflect the quality of training based upon the following principles as it pertains to the level under which the horse and rider are competing: Degree of Suppleness; Elasticity of Impulsion; Quality of Rhythm; Degree of Straightness; Acceptance of Contact; Quality of Collection
- IJA Gaited Dressage applies to all gaited breeds.
- IJA Gaited Dressage recognizes that each gaited breed has a unique walk.
- IJA Gaited Dressage recognizes that each gaited breed has the equivalent of the working walk.
- IJA Gaited Dressage recognizes that each gaited breed has a unique intermediate gait that is not the trot.

501 IJA Philosophy

The IJA Philosophy of Dressage for Gaited Horses:

- Recognizes and respects the uniqueness of each gaited breed and each gaited horse.
- Recognizes and respects the similarity between gaited breeds and gaited horses.
- Believes that all gaited breeds and all gaited horses are capable of Dressage
- Believes that all gaited breeds and all gaited horses will benefit from Dressage.
- Respects the universality of Dressage
- Adapts and applies the Principles of Classical Dressage for gaited horses.
- Reinforces the aspects of Dressage that are true for all horses.

502 Movement

The manner in which the horse moves over the ground

Test Movement

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

Dressage Movement:

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

Extended Movement (will be included in future IJA Dressage Tests)

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

Collected Movement (will be included in future IJA Dressage Tests)

- A movement where the horse is “gathered together”.
- The strides are shorter (yet powerful) and the legs are more elevated.
- The outline of the horse appears shorter from bit to hip and the neck rises and stretches unrestrained out of lifted withers.
- Movement at the walk shows elevation of the horse’s carriage with the neck stretched upward and forward, and a shortened stride.
- At the canter the horse shows a more uphill balance with greater impulsion. The head should not be behind the vertical.

503 The Walk

- The walk is a marching gait in a regular four time beat.
- Each foot both leaves and strikes the ground independently.
- The footfall sequence is left hind, left front, right hind, right front. To create the proper timing, a hind foot is always one-half stride ahead of the front foot. (When the left hind foot first hits the ground the left foreleg is

half way through its stride putting the left foreleg hoof even with the right foreleg when the right foreleg is vertical.)

- The rear legs track straight over the tracks of the front feet. The back foot may reach the track of the front foot on the same side (capping or tracking up) or over step the track of the front foot (overstride).
- There is a pronounced vertical head nod that begins in the vicinity of the shoulder and involves the whole neck and head, not just the head alone.
- The regularity combined with full relaxation must be maintained throughout all walk movements.
- The following walks are recognized:

Working Walk

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

Medium Walk

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

Collected Walk

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

Free Walk

- The horse is allowed complete freedom to lower the neck and head and allow stretch through the entire top line. The horses' stride and frame are lengthened to the maximum natural ability of the horse.
- If the movement is on a long rein, some contact is maintained. If the movement is on a loose rein, there is a loop in the rein and there is no contact.

504 The Intermediate Gait

- Each gaited breed has an individual intermediate gait. (see Chapter 10)
- The intermediate gait of all gaited breeds is a four beat gait without suspension.
- The intermediate gait should show free, active and regular steps.
- The quality of the intermediate gait is commented on in the collective marks. It is judged by freedom and steadiness. The quality of the intermediate gait originates in a supple back and well engaged hindquarters combined with the ability to maintain the same rhythm and natural balance.
- The following intermediate gaits are recognized:
 - Working
 - Lengthened

505 The Canter

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

Working canter

- The canter the horse would offer naturally with some contact.

- The horse remains balanced and goes forward with even, light and active strides.

Lengthening of strides

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

Collected canter

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

Medium canter

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

Extended canter

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

Counter-Canter

- A good counter canter needs a degree of collection to show balance and straightness.
- The horse canters in correct sequence with the outside foreleg leading and a slight positioning in the direction of the lead.
- The forelegs should be aligned on the same track as the hind legs.

Simple change of leg at the canter

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

Collected canter

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

Round and Low

- At all gaits, round and low, will be developed on the 20 meter circle.
- Smoothly taking the rein, the horse stretches his neck and head forward and down, stretching over its back in a round frame, while maintaining a rhythmic gait and contact with the bit.
- The quality of stretch over the back, forward and downward into a light contact while maintaining balance and quality of gait.

506 The Halt

- The halt is the transition to a still posture. It is a cessation of movement.
- The horse is straight, square, relaxed and immobile with the weight on all 4 legs. The horse relaxed but attentive as it waits to respond to the aids of the rider.
- While remaining "on the bit" and maintaining a light and soft contact with the rider's hand, the horse may quietly chew the bit and should be ready to move off at the slightest indication of the rider.

507 The Reinback

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

508 The Transitions

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

509 The Half-Halts

- Every movement or transition should be invisibly prepared by a half-halt.
- The half-halt is an almost simultaneous, coordinated action of the seat, legs and hands of the rider. The goal is increasing the attention and balance of the horse.

510 The Changes of Direction

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

511 The Figures

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

Volte

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

Serpentine

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

Figure of Eight

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

512 Leg Yielding

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

513 The Lateral Movements

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

Shoulder-in

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

Travers

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

Renvers

- The horse is ridden with a slight but uniform bend around the inside leg of the rider.
- The horse maintains cadence at a constant bend.
- The front quarters remain on the track and the hindquarters are carried outwards.
- The horse's front legs travel straight forward along the line of travel.
- The horse's outside hind leg is on the first track by itself to the outside of the ring (inside of bend see Chapter 4)
- The horse's inside hind leg and outside front leg are on the second track.
- The horse's inside front leg is on the third, a track of its own, toward the centre of the ring.
- The horse's head is facing in the direction of the movement.
- From front and from behind three tracks are visible.

Half-pass:

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

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

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

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

Turn on the haunches from walk (180 degrees)

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

The pirouette (half-pirouette)

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

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

515 The Impulsion/ The Submission

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

- The ultimate expression of impulsion is shown through the horse's soft and swinging back guided by a gentle contact with the rider's hand.

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

Submission

- Submission is the cooperative effort between horse and rider.
- Submission does not mean subordination.
- Attention, willingness and confidence, lightness and ease of movement result in acceptance of the aids.
- The degree of submission is demonstrated by the way the horse accepts the bridle either with a light and soft contact and a supple poll, or with resistance or evasion.
- Signs of nervousness, tension or resistance are taken into consideration by the judges in marks for the movement as well as in the collective mark for "submission".
- Fulfilling the requirements of the movements of a Dressage test is a criteria of submission.

516 The Collection

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

517 The Position and Aids of the Rider

- All the movements should be obtained with invisible aids and without apparent effort of the rider.
- The rider should be well-balanced, elastic, sitting deep in the centre of the saddle and smoothly joining the rhythm of the horse downwards.
- Preferably the heels should be the lowest point.
- The upper part of the body should be easy, free and erect on the vertical.
- The hands should be carried steady and low and close together, with the thumb as the highest point.
- The seat should move independently of the hands.
- The elbows should be close to the body, enabling the rider to follow the movement of the horse smoothly and freely.
- The elbows should be in alignment with the corners of the horse's mouth.
- The effectiveness of the riders' aids is reflected in the precision of the required movements.
- Riding with both hands is obligatory in IJA Gaited Dressage tests.
- In Freestyle tests, riding with reins in one hand is allowed up to four movements.
- When leaving the arena at a walk on a long rein, the rider may ride with one hand.

Chapter 6: Protocol and Judging Procedures

600 General

- At FOSH/IJA Gaited Dressage competition, the IJA Guidelines (Manual) for Gaited Dressage will be the standard used.
- If the IJA Guidelines (Manual) for Gaited Dressage does not agree with the IJA Rule Book, the IJA Rule Book will supersede the IJA Guidelines (Manual) for Gaited Dressage.
- Judges will follow established protocol in all Gaited Dressage competitions.
- Any Gaited horse, whether registered or not, is eligible to compete in IJA Gaited Dressage Competition.

601 Inspection of Horses

Any horse on the grounds of an IJA Gaited Dressage Competition may be inspected and palpated by a licensed DQP or licensed veterinarian.

602 Age of Horse for Competition Purposes

- Horses must be three years old to compete in IJA Gaited Dressage.
- Horses must be three years old to compete at the Introductory Level and the Two Gait Tests.
- Horses must be four years old to compete at the Training Level.
- All horses become one year old on January 1 unless otherwise specified in Registry Rules.
- Registry rules to determine the age of horses apply at IJA Gaited Events.

603 Exhibition of Stallions

- Unmanageable stallions must be excused from the ring and/or warm-up area.
- Decisions as to the manageability of stallions are at the discretion of the judge or steward.
- Stallions may not be ridden by youth (17 and under)

604 ATSM Helmets

- The use of ATSM helmet is recommended for all riders.
- Juniors must wear correctly fitted approved protective headgear at all times when mounted. The harness must be securely attached. This rule applies even if they turn 18 during a competition season.

605 Cross Entering

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

606 Footing

- In extreme wet and muddy/slick conditions where footing is unstable to the horse, permission may be given, for all horses/ponies to wear boots or bandages in the competition arena.
- Competitors must be given sufficient advance notice.
- Permission must be announced clearly and frequently at the beginning of a class.
- A sign must also be posted in the stabling area, secretary's office and warm-up areas.
- The decision is solely the responsibility of the rider whether he/she wishes to use this option.
- Officials or show management may request the removal of any boots or bandages as part of the compulsory tack check that follows each ride.

607 Breaks

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

608 Dismissal from Ring or Warm Up Arena.

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

609 Judges and Officials

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

610 Physical Requirements for Judges

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

611 Multiple Judges for Training Purposes

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

- three along the outside of the short side, a maximum of five (5) meters and a minimum of three (3) meters from the arena
- the President at C on the centre line
- two at M and H, 2.50 meters on the outside of the long sides.

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

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

612 Riding Outside the Ring Prior to a Test

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

613 Use of the Competition Arena for Practice.

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

Chapter 7: Execution and Judging of Tests

700 Competition Number

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

701 Competition Times

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

702 Disqualification from a Competition

A competitor shall be disqualified under the following circumstances:

- misrepresentation of entry or inappropriate entry
- abuse and or cruelty
- if a horse's tongue is tied down

703 Calling Tests

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

704 The Salute

- Riders must take the reins in one hand (either left or right).
- A lady rider shall let one arm drop loosely along her body and then incline her head in a slight bow.
- A gentleman rider shall remove his hat and let his arm drop loosely along his body.
- Riders with safety harness are not required to remove their hat and may render the salute as does the lady rider.
- The military salute is only permissible when riding in uniform.
- In freestyle classes, the initial and final salutes must be made inside the arena and with the horse and rider facing the judge at C.

705 Falls

In the case of a fall of horse and/or rider in the competition arena, the rider will be eliminated immediately.

706 Dismounting

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

707 Resistance

Any resistance, which prevents the continuation of the test for longer than 20 seconds, will result in elimination.

708 Elimination from a Class

An entry shall be eliminated under the following circumstances:

- Evidence of blood on the horse (Environmental causes such as insect bites shall not normally be cause for elimination)
- Use of illegal equipment
- Failure to submit to a tack check as required
- Contravention of dress rules

- Unauthorized assistance
- Three errors of course
- Fall of horse and / or rider during the test in the competition arena
- Exceeding 20 seconds to enter arena after start of music in the freestyle test
- Rider removing his/her hat during a freestyle test (other than at the initial and final halts/salute)
- Performing movements above the level of freestyle shown
- Resistance of more than 20 seconds in the test
- Dangerous / unruly behavior of horse
- Late entry into arena after the soggma; is sounded (exceeding 45 seconds)
- All four feet of the horse leave the arena
- Scoring less than 40% of the total marks obtainable in the test
- Lameness
- Subsequent offences of failing to wear correct horse number in competition or while out of the stall may result in possible elimination or disqualification at the discretion of the ground jury.

709 Use of Voice

- The use of the voice in any way whatsoever or clicking the tongue once or repeatedly is a serious fault and must be penalized by the deduction of at least two marks from the movement in which it occurs.
- The use of the voice will incur deduction of marks each time it is used but does not constitute elimination, nor should it be scored as an error of test or error of course. For example, a judge awarding eight (8) to a movement must deduct two (2) or more points from the given mark (e.g. 8 becomes 6, comment: voice).

710 Unauthorized Assistance:

- Any outside intervention by voice, signs, etc. is considered unauthorized assistance, is prohibited, and will be cause for elimination.
- Any assistance around the competition arena prior to entering (at A) is not considered unauthorized assistance.
Exception: Horse may not be led.

711 Errors and Penalties

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

712 Penalty Points:

- first time - deduct 2 points;
- second time - deduct 4 points;
- third time - the competitor is eliminated although he/she may continue his performance to the end, the marks being awarded in the ordinary way.
- If the judge has not noted an error, the competitor has the benefit of the doubt.
- If there is more than one judge, and not all have noted an error(s) on a test, the judge at C shall decide whether or not error(s) must be applied to the test.
- The penalty points are deducted on each judge’s sheet from the total points obtained by the competitor.
- The judge may stop a test and/or allow a competitor to restart a test from the beginning or from any appropriate point in the test if, in his/her opinion, some unusual circumstance has occurred to interrupt a test.
- In the case of a rider’s music failing during a freestyle test and in cases where there is no back-up system, the rider can with permission of the judge leave the arena.
- There should be minimum interference with the starting times of the other riders and the affected rider should return

to complete or restart his/her test during a scheduled break in the competition or at the end of the competition. After conferring with the rider, the judge or show committee chairperson, will determine when the rider should return to the arena. The rider may decide whether to restart the test from the beginning or to commence from the point where the music failed.

713 Lameness

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

714 Judging a Test

- **Judges are personally responsible for their decisions and classifications. They may not take into account any advice or observations by others or anything they know beforehand of the competitors or horses.**
- A horse who leaves the arena with all four feet during a dressage competition between the time of entry and the time of exit at "A" will be **eliminated**.
- A test begins with the entry at A and ends after the final salute.
- After the sound of the bell (or whistle or designated signal) the competitor should enter the arena at A as soon as possible.
 - Exceeding 45 seconds before entering the arena after the designated signal has sounded will result in elimination.
 - In the event a horse enters the arena before the starting signal, the judge may advise the rider to exit and commence the test again.
 - The mark for the entrance will indicate a deduction of two points with the remark "Rider entering the ring prior to the start signal. *"
 - **NOTE:** This is not to be considered an error or course.
- **Execution of Movements**
 - If a movement must be carried out at a certain point of the arena, it must be executed at the moment when the rider's body is above that point.
 - In all levels, the rider should strive to maintain the cadence of a gait up to the moment when the gait is changed or the horse halts.
 - In the lower (easier) levels, care should be taken that the transitions do not become rough and abrupt.
 - The more difficult the test, the greater is the degree of precision demanded in it.
- The mark for each movement should first establish the fact of whether the movement is performed **sufficiently** (5 or above) or **insufficiently** (4 or below)
- Half points are allowed
- If a problem appears once, it may be treated lightly by the judge; if it appears successively, he will score it more harshly each time, (e.g. nodding, stumbling, shying, etc.)
- Grinding of the teeth and wringing of the tail are signs of tenseness or resistance on the part of the horse and should be considered in the marks for each movement where they appear as well as in the Collective Marks. Horses, who get their tongues over the bit or perform with an open mouth, shall be marked down.

715 Scoring Standards

- All movements and certain transitions from one to another, are indicated on the judge's sheets.
- Half marks acceptable
- The scale of marks is as follows:
 - 10 Excellent
 - 9 Very good
 - 8 Good
 - 7 Fairly good
 - 6 Satisfactory
 - 5 Sufficient
 - 4 Insufficient
 - 3 Fairly bad
 - 2 Bad
 - 1 Very bad
 - 0 Not executed - "Not executed" - practically nothing of the required movement has been performed.

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

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

716 Marking Score Sheets

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

717 Scoring and Placings

- After each performance and after each judge has given his/her collective marks; the judges' sheets are given to the scorers. The marks are multiplied by the corresponding co-efficient where applicable and then totaled. Penalty points incurred for errors in the execution of the test are then deducted on each judge's sheet. **NOTE:** All scores in both technical and freestyle dressage tests must be calculated to the third decimal. Not fewer or more.
- The **total score for the placing is obtained** by adding the total points. With more than one judge, the sum total determines the placing. If there are two or more judges, the total points awarded by each judge will be published separately in addition to the total score.
- As there are no duplicate score sheets, scorers must record the total marks for movements and the score for Collective Marks, as well as penalty points of each test on a master sheet prior to posting scores, as a record for protests, ties and championships.
- **Individual placings and ties:** In all competitions the winner is the competitor having the highest total points, the second the one with the next highest total points and so on. **In case of a tie** the competitor with the highest marks received under the Collective Marks shall be declared the winner. When the scores for Collective Marks tie, the tie shall be determined on the basis of the score for the free walk..
- Ties in classes, which involve prize money, shall remain tied for the purpose of dividing prize money and then be broken as described above..
- Judges shall give only whole marks in technical tests. See Chapter 9 for Freestyle Tests.
- Any horse receiving less than 40% of the total marks obtainable in a test will be eliminated from that class.
- Any horse receiving less than 50% in that class shall not be eligible for awards, ribbons or prizes.
- Only One Horse In The Class – Scoring and Awards:
 - When there is only one horse in a class, ribbons and prizes shall be awarded in accordance with the following chart of percentages:
 - 1st 60% or higher
 - 2nd 57% to 59.9%
 - 3rd 54% to 56.9%
 - 4th 51% to 53.9%
 - No ribbons or prizes shall be awarded below 4th position

718 Non-Championship Competitions – Awards and Scoring

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

Chapter 8: Dress (Tack and Attire)

NOTE: The object of Dressage is the ongoing education of horse and rider. Dressage is traditionally ridden with English Tack and Attire.

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

In addition to traditional Dressage competition, Western Dressage, Western Style Dressage and Cowboy Dressage are accepted. Acceptable tack and attire may differ each association. The IJA Manual for Gaited Dressage does not include tack and attire for Western Dressage or Cowboy Dressage. Please check rules of Tack and attire for each competition.

800 General

- Juniors must wear correctly fitted approved protective headgear at all times when mounted. The harness must be securely attached. This rule applies even if they turn 18 during a competition season. A junior may be asked to dismount to allow an inspection of their headgear.
- Correctly fitted and approved protective headgear is encouraged for all exhibitors.
- In all IJA Gaited Dressage competitions, individual breed rules regarding grooming and trimming will be respected.
- Manes may be natural or braided.
- Dress and equipment should be neat and clean.
- Spurs must be worn in matching pairs. **Exception:** Side saddle riders.
- Protector bands that keep spurs in place are permitted.
- Sharp spurs are prohibited. A spur must be smooth and not have any sharp edges, but the rowel does not have to be perfectly circular. If the steward rubs the spur against the inside of his/her arm and it feels soft/blunt/smooth, than the spur is acceptable. If the spur is found to be sharp, the rider will be asked to change them. Failure to comply with this request will result in elimination.
- Protective vests are allowed in all competition.

801 Traditional Tack

- IJA Gaited Dressage respects the individuality and traditions of each gaited breed regarding tack and attire.
- Competitors who wish to compete in traditional tack and attire for their breed may do so at IJA Gaited Dressage Competitions under the following conditions:
 1. Show Management agrees.
 2. The judge can see the outline of the body of the horse.
 3. The judge can see the outline of the body of the rider.

802 Saddle

- A plain English black or brown saddle with stirrups.
- An English type saddle with or without a tree but without a horn, swell, gallerie, or open gullet.
- Australian, Baroque, Endurance, McClellan, Spanish, Stock or Western saddles are not permitted nor are modified versions of these saddles. **Exception See 801 Traditional Tack**
- Leather or fabric/synthetic saddles are permitted.
- Breast Strap – black or brown (optional)
- Saddle Pad – square or rounded, conservative colour

803 Bridle

- All bridles must be correctly fit the horse.
- Reins must be black or brown in colour.
- Cavessons and nosebands may be traditional, or flash, dropped, crescent and crossed.
- Bitless Bridles are allowed

804 Bits

- All metal bits must be smooth
 - The edges of any mouthpiece or of the center links must not be sharp.
 - Bits with sharp edges are illegal.
- Twisted wire and roller bits are prohibited.
- Wrapping of bits (mouthpieces) is prohibited
- At the Introductory, Training and First Levels, only snaffle bits are allowed.
- At the higher levels ordinary snaffle or double bridle is optional.

- The maximum inside diameter of the snaffle ring must be no larger than 10.16cm (4") or smaller than 3.5 cm (1.38").
- Where the mouthpiece connects to the cheek or ring, the diameter of the snaffle mouthpiece must be such as not to hurt the horse.
- Allowable Snaffle Bits (mouthpieces may be synthetic or wrapped in latex)
 - Loose ring snaffle
 - Snaffle with jointed mouthpiece where middle piece should be rounded
 - Egg-butt snaffle
 - Racing snaffle D-ring
 - Egg-butt snaffle with cheeks
 - Loose ring snaffle with cheeks
 - Snaffle with upper cheeks only
 - Boucher
 - Fulmer
 - Straight bar snaffle with mullen mouth and with eggbutt rings.
 - Snaffle with rotating mouthpiece
 - Double jointed with roller in the centre section.
- Bridoon and Curb bits
 - Must be of metal or rigid plastic and may be covered with rubber (flexible rubber bits are not permitted).
 - The lever arm of the curb bit is limited to 10cm (3.94") (length below the mouthpiece).
 - The lever arm of the curb bit below the mouthpiece should not measure more than 10 cm when the mouthpiece is at the uppermost position.
 - The diameter of the mouthpiece of the bridoon must be thick enough not to hurt the horse.
 - The inside diameter of the bridoon ring must not exceed 8cm (3.15").
- Allowable bits for double bridles only
 - Loose ring bridoon bit
 - Bridoon bit with jointed mouthpiece where the middle piece should be rounded
 - Egg-butt bridoon bit
 - Bridoon bit with hanging cheeks
 - Curbs
 - Half-moon curb bits
 - Curb bit with straight cheeks and port
 - Curb bit with port and sliding mouthpiece (Weymouth)
 - A curb bit with rotating lever arm is also allowed
 - Curb bit with S-curved cheeks
 - Curb chain (metal or leather or a combination)
 - Leather cover for curb chain
 - Rubber cover for curb chain

805 Spurs

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

806 Whips

- A whip is optional at all levels.
- The total length of the whip (including lash) must not exceed 42 inches.
- A standard longeing whip may only be used in the schooling area.

807 Dressage Attire

- Gloves (either dark or white) are suggested
- Coat -dark hunt style or dressage style coat
- Females – White or cream ratcatcher style shirt with stock pin of silver or gold.
- Males - collared shirt with tie
- Breeches – white, gray, beige or cream
- Boots – high English either field or dress (including rubber boots styled as hunt boots)
- Hunt cap
- **Exception See 801**

808 Inappropriate Tack, Equipment and Attire for Competition

- Double Bridle at Introductory, Training and First Level
- Curb bit except when used with a double bridle at higher levels
- Saddle Seat style ribbons
- Dangling earrings, loose bracelets etc (safety issue)
- Tail coats (at lower levels)
- Top hats (at lower levels)

809 Equipment for Competition not Requiring Permission

- Breastplates, foregirths, girth covers and cruppers
- Double bridles, when allowed or required, must have a cavesson noseband only.
- Boots or bandages are only permitted in primary or schooling shows or in prize giving ceremonies.

810 Approved Equipment for Competition Requiring Permission

- Ear nets (fly hoods) that do not cover the eyes
- Non-restrictive nose fly guards are allowed
 - **NOTE:** *Riders may be asked to dismount and remove or have their groom remove their horse's face/nose covering at the compulsory tack check to allow a thorough inspection of the net, fly guard and ear covers and bits.*
- In extreme muddy/wet conditions boots/bandages may be permitted at the discretion of the judge.

811 Equipment Permitted in the Warm-up Area

- Non-weighted bell boots or bandages
- Two-way communication devices. May not be used in competition.
- Seat savers

812 Equipment Forbidden Anywhere on the Show Grounds

The use of any of the following will result in elimination.

- It is prohibited for horses to stand in stalls wearing bell boots, side reins, draw reins, or any equipment that covers the lower leg.
- Gadgets designed to affect the performance of the horse are prohibited (e.g. bit burrs).
- Martingales of any kind, bit guards with burrs, tongue ties, any form of blinkers, hoods, bearing, running or balancing reins
- **Exception:** *Equipment designed to facilitate the comfort of the horse is permitted in the stable. (For example ear plugs would be allowed in the stable but never in the warm-up or in competition)*
- Telescoping Whip

Chapter 9: Freestyle Competition

900 General

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

901 Freestyle Protocol

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

902 Music

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

903 Freestyle Movements.

- There are compulsory technical movements for each level of freestyle.
- Compulsory movements for each level can be found in Appendix 8.
- Compulsory movements are indicated on the freestyle score sheets available from IJA Gaited Dressage.

904 Timing

- Each test must be performed within the time indicated on the score sheets.
- Timing of the test begins at the first stride after the salute which is made inside the dressage arena and facing the judge.
- Timing ends at the final salute.
- Any movements after the 5 minute time limit will not be scored.
- There is a 2 point deduction from the Artistic score if time limit exceeds 5 minutes.
- Anything before the beginning or after the end of the test has no effect on the marks.

905 Freestyle Penalties

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

906 Freestyle Scoring

- A freestyle test is scored out of 200.
- There are 2 sections to the Score Sheet for a Freestyle Test.
 - Technical execution section (Compulsory Movements - left side of test sheet
 - Artistic Impression component - right side of test sheet.
- The coefficient for each movement is applied to both the technical and artistic sections.
 - Coefficients are clearly marked in the column titled Coefficient in both technical and artistic sections.

- Once the coefficients have been calculated, the technical section and the artistic sections are individually totaled.
- Each section is then divided by 100 to arrive at a percentage score for each section.
- The technical and artistic percentage scores are added together and divided by 2 for a final percentage score.

907 Ties

- The entry achieving the highest score will be declared the winner of the class.
- In the case of a tie, the higher score for artistic presentation will determine the winner.

Chapter 10: Gait Descriptions

The following are gait descriptions for a variety of gaited breeds. Specific breed terminology for gaited breeds is not used in the IJA Manual for Gaited Horses. The terminology used in this manual is based on international accepted dressage competition terms

1000 Gaited Horses

- Gaited horses are a subset of horses of various breeds where the intermediate (middle) gait is a gait without suspension.
- There are at least 30 breeds of gaited horses in North America.
- Gaited horses are frequently referred to as “soft-gaited”.

1001 Gait and Gaiting

- The Webster dictionary defines gait as “any of the various foot movements of a horse, as a walk, single-foot, rack, amble, trot, pace, canter or gallop” and as “a style of foot movement said of horses.
- There may be as many “gaits” as there are gaited breeds of horses.
 - Each breed has a name and description of their distinct gaits.
- Gait or gaiting requires participation of the horse’s whole body. The combination of conformation, brain, nervous system and muscles determines or impacts movement.

1002 The Intermediate Gait

- No matter the gaited breed, the intermediate gait is a 4 Beat Gait
- Categories of 4 beat intermediate gaits:
 - **Lateral 2 beat gait** - pace
 - **Lateral 4 beat gaits** –Stepping pace, slick pace, broken pace, sobreadanndo
 - **Square 4 beat gaits** – walk, running walk, fino, corto, largo, rack, tolt, paso llano, single foot, even gait, square gait, saddle, picada, amble
 - **Diagonal 4 beat gaits** – troche, batida, broken trot, fox trot
 - **Diagonal 2 Beat** – trot, trote

1003 Gait Description and Standards

The gait descriptions and standards of the following breeds are taken from the current IJA Rule Book

- Florida Cracker Horse
- Gaited Morgan
- Gaited Spanish Mustang
- Mangalarga Marchador
- Missouri Fox Trotter
- Mountain Horse – there are a variety of Mountain horse rules. IJA includes
 - Rocky Mountain Horses
 - United Mountain Horse
- Paso Fino Horse
- Peruvian Horse (Paso)
- Racking Horse
- Spotted Saddle Horse
- Tennessee Walking Horse
- Tiger Horse

The gait descriptions and standards for the following breed is not included in the IJA Rule Book and has been taken from the current Rules for the breed

- Kentucky Mountain Saddle Horse and Spotted Mountain Horse - KMSHA/SMHA

1004 Gaits of the Florida Cracker Horse

Walk

- An even 4-beat gait, quiet, calm, yet alert.
- This gait is best represented by the Cracker Horse’s demeanor as he enters a herd of cattle.

Ranch Pace

- A slow lateral pacing gait
- Natural and uninhibited
- This gait is best represented by the Cracker Horse’s demeanor as he travels across a pasture approaching a herd of cattle

Traveling Pace

- A fast lateral pacing gait.
- This gait is best represented by the Cracker Horse's demeanor as he rapidly and smoothly traverses long distances

Lope

- A 3 beat cadence.
- The lope is balanced and unhurried and never appears labored.

Hand Gallop

- A fast 4-beat extended cadence.
- This gait is best represented by the Cracker Horse's demeanor as he chases cattle.

Shoeing Regulations

- A horse may be shown unshod (barefoot).
- All four feet must have the same type of shoe of the same material, weight, and thickness, although front and back hooves maybe shod in different sizes.
- Shoes must be factory made keg shoes and must not exceed $\frac{3}{4}$ inch width in all locations on the shoe, and must not exceed $\frac{3}{8}$ in thickness in all locations on the shoe.
- Sliding plates may be used, not to exceed 1 inch in width.

Grooming Standards

- The appearance is one of a traditional working horse.
- The horse will be clean and have a groomed mane and tail
- Bridle paths, clipped ears, clipped muzzle and hair extensions are not allowed as these are not consistent with the natural appearance of the traditional working horse.

1005 Gaited Morgan

Gaits

Trail Walk

- The trail walk has equal weight in judging with each other gait in the class.
- The ability to transition from the highest performance level in the class to a completely relaxed walk is an important indication of the correct mentality and temperament.
- The trail walk is an authentic four beat walk, suitable for use on the trails.
- The walk must be calm, relaxed, and ridden in every division with clearly observable slack in the reins.
- Reins at all time must droop in a "U" with the lowest point noticeably lower than the point of attachment to the bit.
- Entries in the Country Trail Pleasure division execute the trail walk with reins preferably on the buckle.
- There is to be no sign of animation, nervousness, or the need for restraint.
- The head and neck should be lowered from the position that is maintained at show and pleasure gait.
- The horse should stretch into the rider's hand, indicating relaxation and acceptance of the bit.
- Horses that are unable to move from the gait into a relaxed, natural walk, or horses that must be restrained by the reins from accelerating to faster speed or gait, or horse who appears to "jig" while trail walking, must be severely penalized in judging

Show Gait

- The show gait is a collected, evenly timed four beat gait performed at moderate speed, with stride and action appropriate for the division.
- The show gait must be collected and smooth with no exaggeration in form or execution. The sequence of the footfall is rhythmic and cadenced.

Pleasure Gait

- This gait is an evenly timed four beat gait with the greatest speed, stride, collection and action in any division.
- There must be a distinct difference in the speed demonstrated at the Show Gait and Pleasure Gait, although speed must not come at the expense of form and correct foot falls. Horses that do not exhibit a distinct difference in speed between the show walk and the pleasure gait must be penalized.
- The ability of the horse to demonstrate forward movement, with speed and action appropriate for the division, while remaining in correct form, is of primary importance at gait.
- The Pleasure Gait is not called for in the Country Trail Pleasure Division.

Canter or Lope

- The canter or lope must be a three beat gait that is relaxed and ground covering but not fast.

- At the canter seen in English classes, the frame should be more collected and round.
- At the lope seen in western classes, the frame is more relaxed and long rather than round. The gait must be smooth and controlled.
- It is not shown with animation.
- A “flat” canter or lope that moves the legs but shows no engagement of the back is to be penalized.
- Pumping of the reins is severely penalized.
- Canter/lope departs must be clean and executed without steps of any intermediate gait. The horse shall pick up the correct lead for the way of the ring without the rider demonstrating excessive or obvious cues.

1006 Gaited Spanish Mustang

General Notes for All Gaits

- In collection (round form), a smooth natural gait exhibiting balance and cadence with a natural headset.
- In extension (far reaching form), a smooth natural gait exhibiting balance and cadence with a natural headset. This gait must be ground covering with forward propulsion.
- Horses in gaited classes should not be judged on type of gait, but rather on how well the individual gait is performed. i.e. a diagonal gaiter, or lateral gaiter each should have equal opportunity to win a class if it presents the best execution of its specific gait and presentation of the requirements.

Walk

- An even Four-beat gait, quiet, calm, yet alert.
- This gait must be ground covering.

Two Beat Gaits

- Trot - An even 2-beat diagonal gait to be presented in a quiet ground-covering manner.
- Pace - An even 2-beat lateral gait performed in a smooth rhythmic manner to be presented in a quiet ground-covering manner. Quality of the individual pace performed by each horse and its overall presentation should be one of pleasing cadence symmetry, roundness, smooth and a joy to ride.

Four Beat Gaits (Lateral or Diagonal)

- Any broken gait is acceptable, when performed in a smooth, rhythmic manner. However, quality of the individual gait performed by each horse and its overall presentation should be one of pleasing cadence, symmetry, roundness, smoothness and a joy to ride. Every gaited Spanish Mustang is an individual and its gait will be unique to that individual. Some gaited Spanish Mustangs may have a slow gait, as well as a fast gait, which may have different footfalls sequence.

Canter/Lope

- A round smooth 3 beat cadence on a loose rein with natural headset and natural collection. Should appear relaxed and effortless.

Hand Gallop

Should be ground covering but not labored or hurried, with a natural headset.

Grooming Standards

- The Spanish Mustang is a Natural horse and will be presented that way.
- The horse will be presented clean and well groomed.
- Bridle paths, clipped ears, clipped muzzles are discouraged but not counted down upon, as horses presented such may also show in open shows.
- Hair extensions or any form of enhancements other than coat conditioners, clear hoof polish, and braiding for English classes, are prohibited.

1007 Mangalarga Marchador

Gait

Walk

4 beat with as much overstep of the front hoof print by the hind hoofprint as possible

Marcha

- marched gait
- symetric

- low speed
- in four-time with alternate support of the lateral and diagonal members, intercalated with the distinct three-time legged support pace of the breed.
- Ideal characteristics
- Regular
- elastic, with distinct foot falls occurring to each stride
- balanced, always with advances of diagonal support a little bit larger than the lateral members
- smooth nodding movement with the neck
- good flexibility of the joints.

Canter

- Three beat gait
- Smooth
- Comfortable
- Ground covering
- Correct

1008 Missouri Fox Trotter

Gaits

Flat Foot Walk

- This is a square 4 beat gait.
- There is reach in every stride from both front and rear legs.
- There is an overstride of the front track with the rear legs but there must be no sense of cramped motion or laboring from the hocks.

Fox Trot

- This gait is performed in a stylish manner with emphasis placed on collection.
- The Missouri Fox Trot gait is a diagonal gait.
- The horse walks in front and trots behind.
- There is reach in the stride both front and rear.
- A rhythmic beat of hooves and a head nod in time with the rhythm of the horse is most desirable.
- The ears should indicate the step and rhythm and the tail should also move in motion with the tempo of the gait.
- Excessive wringing of the ears or of the tail should be scrutinized and evaluated as to whether or not it is part of the horse's natural way of going or whether it indicates an artificiality to the horse or an indication of bad temper. If the latter is believed to be the case, the judge must penalize the horse.
- The back feet must slide while trotting rather than executing a characteristic snap as seen in traditional trotting horses.
- Ears must be relaxed during the execution of the gait.
 - There must be a noticeable rhythmic execution which begins at the tip of the nose and continues throughout the topline to the tip of the tail. T
 - The horse should appear to have a motion that can best be described as a forward moving ripple.
- An overstride is acceptable as long as the horse travels straight from all four corners and executes an authentic fox trot.
- A "trappy or hocky" way of going is to be severely penalized.
- Excessive elevation in the Fox Trotting Horse is not desirable.

Canter (used for both English and Western)

- This is a three beat gait performed on a straight track.
- The canter is a forward moving gait not a speed gait.
- There is a roll to the canter but no pumping of the reins or attempts to lift the forehand through use of the reins.
- Entries are collected and comfortably in hand.
- Horses that canter crookedly will be penalized

1009 Mountain Horse – Rules of the Rocky Mountain Horse Association

Gait - General

- The Rocky Mountain Horse naturally demonstrates a smooth, ambling gait that glides forward.
- The horse moves out in a lateral gait in which one can count four distinct hoof beats that produce a cadence of near equal rhythm.

- The speed may vary, but the four beat rhythm remains constant.
- The gait may technically be described as the simultaneous but asynchronous motion of the legs of the same side of the body followed by the movement of the legs on the opposite side of the body. The gait is initiated by the hind leg. The length of stride for both should be nearly equal.
- The Rocky Mountain Horse moves his feet with minimal ground clearance and minimal knee and hock action. Because this gait does not waste motion, it enables the horse to travel long distances with minimal tiring.
- When Judging the RMH, the highest emphasis is to be placed on the consistently smooth, even, four beat lateral gait and the horse's ability to maintain form.
- The length of stride at the RM Pleasure Gait ranges from "capping" to a maximum of 18 inches of overstride.
- Horses should move in a relaxed, smooth, rhythmic rolling motion.
- The toe shall break no higher than the top of the ankle, or the heel no higher than mid cannon bone.
- Strong emphasis should be placed on the smoothness of gait and smoothness of ride when performing.
- The RMH is a pleasure horse.
- The RMHA **MUST** perform 3 distinct gaits: The Trail Walk, Show Walk, and the Rocky Mountain Pleasure Gait in all regular classes.

Trail Walk

- The Trail Walk is a calm, relaxed natural walk.
- The horse should remain relaxed ridden on a loose rein.
- During the Trail Walk, one hand on the rein is acceptable.

Show Walk

- The Show Walk is an even four beat lateral gait that is executed in a slow, smooth rhythmic fashion.
- Horse should look alert and carry head proudly in the bridle.
- Its' feet should move forward in an even, non exaggerated form.

Rocky Mountain Pleasure Gait

- The Rocky Mountain Pleasure Gait is an even four beat lateral gait with a **moderate but noticeable** increase in speed.
- There must be a distinct upward transition in speed from the Show Walk.
- Horses who do not show a distinct change in speed must be disqualified.
- The RMH must maintain form through the transition.

1010 Mountain Horse – Rules of United Mountain Horse

Gait - General

- The gait of the Mountain Horse ranges from what is technically referred to as a "stepped rack" with minimal lift and suspension, to a true rack when performed with the greatest speed and animation.
- The gait has traditionally been described as a "saddle gait" and a "single foot."
- It should be gliding, smooth and forward moving.
- While the gait may demonstrate power and stride, the gait is not executed in the looser style of a running walk, in a squarer fox trot, or with the suspension and hock action of the Saddlebred.
- There is little or no headshake and minimal hock action.
- Trailing of the hocks is to be penalized as a disunited way of going.
- Some Mountain Horses execute the gait with a degree of termino, which is not to be penalized, so long as it is not the result of conformational deficiency or causes the gait not to be one of forward movement.
- The ideal Mountain Horse head set under saddle should range from the face being close to vertical to at an angle of about 45 degrees. Overtucking shall be penalized, as is "nosed-out" and "strung out."

Trail Walk

- The trail walk has equal weight in judging with each other gait in the class.
- The ability to transition from the highest performance level in the class to a completely relaxed walk is an important indication of the correct Mountain Horse mentality and temperament.
- The trail walk is an authentic four beat walk, suitable for use on the trails.
- The walk must be calm, relaxed, and ridden with clearly observable slack in the reins.
- Reins at all times must be in a "U" with the lowest point noticeably lower than the point of attachment to the bit.

Show Gait

- The show gait is a collected, evenly-timed four beat Mountain Horse gait performed at moderate speed, with stride and action appropriate for the division.
- The show walk must be collected and smooth with no exaggeration in form or execution.
- The sequence of the footfall is rhythmic and cadenced.

Pleasure Gait

- The Mountain Horse Pleasure Gait is an evenly-timed, four beat gait with the greatest speed, stride, collection and action in any division.
- There must be a distinct difference in the speed demonstrated at the Show Gait and the Pleasure Gait, although speed must not come at the expense of form and correct footfall.
- Horses that do not exhibit a distinct difference in speed between the show walk and the pleasure gait must be penalized.
- The ability of the horse to demonstrate forward movement, with speed and action appropriate for the division, while remaining in correct form, is of primary importance at this gait.

Canter or Lope

- The canter or lope must be a three beat gait that is relaxed and ground covering but not fast.
- At the canter seen in English classes, the frame should be more collected and round.
- At the lope seen in Western classes, the frame is more relaxed and long rather than round.
- The gait must be smooth and controlled.
- It is not shown with animation.
- A “flat” canter or lope that moves the legs but shows no engagement of the back is to be penalized.

Presentation of Entries

- Mountain Horses are generally shown with a natural appearance.
- Manes, tails and forelocks are not clipped or pulled.
- A short bridle path may be trimmed at the exhibitor’s discretion.
- The tail set should be natural.
- Braids, ribbons, glitter or other enhancements are not permitted on mane, tail, body or hooves unless the entry is competing in a costume or parade class.
- Mountain Horses exhibited in non-traditional events, such as over fences or dressage, may either follow the braiding traditions found in those disciplines or choose to exhibit with full manes and tails.
- Roached manes are permissible only in working classes, such as cutting, trail obstacle or reining

1011 Paso Fino

Classic Fino

- Classic Fino is an evenly spaced four beat lateral gait.
- The horse must be willing, natural, smooth, animated, exciting, and must execute the gait with brilliance and style.
- The horse must be in balance and must perform at the most collected form possible without losing naturalness and harmony of gait.
- The collection may vary on the age and style of the horse.
- The horse must maintain its carriage and quickness of footfall throughout the entire class.
- Any tendency to mix gaits, the loss of even cadence, lack of smoothness caused by the up and down or side to side movement of the horse’s croup should be penalized.
- Head shaking, opening of the mouth, pinning of the ears, switching of the tail, or continuous help from the rider to encourage the horse to work, should be heavily penalized.

Paso Corto

- The Paso Corto is an evenly spaced four beat lateral gait with collection and animation.
- The horse must have a proud carriage and a powerful presence.
- The gait style must have good flexion of all four legs and the horse must be balanced, supple and willing.
- All of the qualities like quiet croup, good quiet headset, acceptance of the bridle, good tracking (straight), no croup movement, smoothness, responsiveness must be part of the judge’s criteria.

Paso Largo

- Paso Largo is the extension form of the Paso Corto.
- The horse should maintain the same picture and balance at this speed.

- The horse must maintain the gait without losing the drive or collection form of the Paso Corto. The transition must be executed with ease and relatively quickly.
- It is not a race but there must be a clear difference in the change of the forward speed between the Paso Collected Walk

Collected Walk

- It is not shown with animation.
- The collected walk is an evenly timed four beat gait where the horse maintains its collected form, exhibiting a correct headset, in a controlled manner.

Flat Walk

- A correct flat walk is a must.
- The flat walk is an evenly spaced four beat lateral gaits
- The horse must be willing, natural, extremely smooth (choppy gaits must be penalized), well mannered and comfortable in the bridle.
- The rider must appear to be comfortable in the saddle.
- Horses that are not at ease while flat walking should be penalized.

1012 Peruvian Horse (Paso)

Gaits

- walk
- paso llano
- sobreandando
- A pace shall be penalized
- A trot or pasitrote shall be very heavily penalized.
- No premium shall be placed upon speed.
- Occasionally the Judge may wish to see the **width of the thread** (variation of speed in which a horse maintains a pure gait of a particular horse. However, the horse which can move the fastest is not necessarily the best horse.

Considerations When Judging Gait

Smoothness

- The smoothest horse is the one which communicates the least movement to the rider. The movement of the hind legs makes a key contribution to the smoothness of the Peruvian Horse.
- This movement should be fluid and rhythmical.
- The legs should reach well under the horse very little lift of hock action.
- Key to judging smoothness: minimum movement of rider's head, shoulders, knees and ankles; minimum movement of horse's head, mane, back, croup and tail.

Termino

- Termino is a rolling of the front limbs top the outside during extension.
- It should originate in the shoulders, be associated with a free, fluid movement of the shoulder girdle and be executed with good extension.
- The hoof should return squarely to the ground.
- The height of the knee action varies considerably among individual horses and must be evaluated in accordance with the smoothness of ride, collection, elegance and harmony of movement.
- Termino should not be accomplished at the expense of smoothness or advance.

Advance

- The Peruvian Horse should move with a long fluid stride which should easily "cap", overlap or pass the print left by the front foot on the same side.
- The preferred overstep is between "capping" and 12 inches.

Brio (Presence) and Collection

- Brio is an eagerness to perform, combined with an alert, impressive bearing which commands attention and cannot be induced through training.
- It comes from within and does not require prodding.
- A horse with brio is constantly alert and aware of what is going on around him. He performs with enthusiasm

and interest. Brio is not to be confused with nervousness, agitation or unruly behavior.

- The carriage proper to a Peruvian Horse is natural and majestic. It must not make the horse tight or stingy in his movements.
- The poll should be the highest point and the profile should be near the vertical.

Grooming Standards

- All horses should have the hair neatly clipped the ears, the muzzle and jaws, the fetlocks and the coronary band.
- Manes, forelocks and tails shall be long, full and natural – no bridle paths.
- Hooves should be clean and smooth and neatly trimmed.
- Geldings may have roached manes and forelocks.

1013 Racking Horse

Gait – General

- The Racking Horse must be shown in a collected frame.
- The rider must appear to be relaxed and the gait should be smooth so that there is no visible disruption of the rider in the saddle.
- Although a racking horse may exhibit a long rear stride, the overall picture must be one of balance.
- The action of the front legs must include a curved rolling line.
- A Racking Horse that exhibits correct execution of the gaits and a balance between front and rear action must be tied over horses that possess spectacular front action or rear action in a unilateral manner.
- The judge will reward the well balanced performer.
- Exaggerated head nods are not desirable in the Racking Horse.
- Exaggerated hock action is not desirable.
- A leg that follows a straight line and appears to point is to be severely penalized in the overall evaluation

Show Walk

- The show walk is a four beat gait that must be smooth, collected and slow.
- This is an easy going gait but must display style and grace.
- The horse should appear to be alert and must be mounted up in the bridle for English classes and in the Western divisions must exhibit a head set appropriate for a Western horse not used in stock work.

The Unique Gait

- The Rack is often referred to as a single foot.
- The gait is a four beat gait and each foot hits the ground in a moment of individual action.
- The footfall is one foot down and three feet in various phases of elevation.
- The result of this gait is a ride that can be best described as shock-absorbed.
- Judges will evaluate the quality of the rack based on stylish execution, speed appropriate to form and action that does not appear to be artificial or contrived.
- Racking Horses are shown in three distinct gaits - the show walk, the slow rack and the fast rack.

Slow Rack

- The slow rack remains a relaxed gait with a four beat count.
- Any tendency to fox trot, trot or pace must be severely penalized.
- The horse should travel on a straight track and bend appropriately through the curves.
- The rider should not allow the hind legs to trail out or for the horse to go crookedly on the track. The gait must be smooth and form is more important than speed.

Fast Rack

- The fast rack exhibits the same form as the slow rack but with an increase in speed. However, form must not be sacrificed for speed and the gait must continue to display style, action and smoothness.

1014 Spotted Saddle Horse

Gaits

The Show Walk

- The Show Walk is a four beat flat footed walk to be executed naturally by the horse with the speed determined by both the rhythm and stride appropriate for the particular horse.
- There must be nothing artificial about the walk.

- The four beat gaits such as the flat walk must be consistent and smooth.
- It is forward moving and is generated by impulsion from the hindquarters.
- The horse's position on the rail is straight
- Evidence of jerky or choppy execution will be penalized.

The Show Gait

- The Show Gait is the intermediate gait.
- There is a noticeable increase in speed from the Show Walk.
- Any four beat gait is acceptable including the fox trot, the running walk, the Paso Fino, the broken amble, the saddle gait, or single foot, the rack, and the stepping pace.
- The horse exhibits an extremely smooth and consistent gait.
- The rider appears to be motionless in the saddle and aids invisible.
- The hard pace and any tendency to trot is to be eliminated
- The horses are shown with a light rein and a natural head carriage, appropriate to the conformation of the horse. Horses that are shown with a tight rein are to be severely penalized.

The Lope or Canter

- This is not a speed gait, but collected and three beat.
- The horse is on the bit and under control.
- The horse must be on the correct lead. Horses not on the correct lead will be severely penalized.
- Excessive speed and pumping of the reins at the lope or canter will be severely penalized

1015 Tennessee Walking Horse

Gaits

Working Walk (sometimes referred to as a dog walk)

- The working walk is a slow, even four beat walk.
- The head and neck are lowered as the horse stretches into the rider's hand showing relaxation and acceptance of the bit.
- At the working walk the horse is clam and relaxed. here is no need for restraint on the part of the rider and there is observable slack in the reins.

Flat Walk

- The flat walk is a bold, ground covering gait that is even and four beat.
- Each foot must both leave and strike the ground independently and be accompanied by a pronounced vertical head nod that begins in the vicinity of the shoulder and involves the whole neck and head, not just the head alone.
- The footfall sequence is left hind, left front, right hind, right front. To create the proper timing, a hind foot is always one-half stride ahead of the front foot. (When the left hind foot first hits the ground the left foreleg is half way through its stride putting the left foreleg hoof even with the right foreleg when the right foreleg is vertical.)
- The horse appears to pull with his front legs and drive from his rear legs.
- The rear legs track straight over the tracks of the front feet and must appear to move effortlessly.
- The action of the back foot stepping over the track of the front foot is known as overstride and is preferred over tracking up or capping.
- A Tennessee Walking Horse nods its head in rhythm with the cadence of its feet. This head motion, along with overstride, are important factors to be considered in judging walking horse classes.
- The flat walk is not a speed gait and should be much slower than the running walk.

Running Walk

- The running walk is a smooth, gliding gait with the same footfall as the flat walk but with an increase in speed and stride. Speed however, must never be tied over form.
- The gait is natural to the breed and must not appear to be artificial in execution.
- The running walk is executed freely showing "a looseness in motion".
- The running walk should appear to be a pleasure for both horse and rider.
- The horse pulls with its front feet and drives well under itself with his hind quarters.
- The horse continues to nod its head while executing the running walk. The head nod must originate in the shoulder and continue up the neck column. A head that merely pecks or a head that remains stationary is incorrect.
- When relaxed, some Tennessee Walking Horses flop their ears or click their teeth in rhythm with the gait.

Unless these actions appear to be the result of discomfort or improper biting, they will not be penalized.

Canter and Lope

- The canter in English classes or the lope in Western classes is smooth, collected, economical and straight on both leads. The horse is not walking behind but cantering on both ends with a three beat count and a rolling motion.
- The horse canters or lopes on the correct lead for the direction of the ring unless a counter canter is requested.
- The horse remains comfortably in hand at the canter or lope.
- Judges may ask for the canter or lope to be extended. The stride is increased in length rather than speed.

Hand Gallop

- Judges may request a hand gallop in some classes in the Western Division. .
- The hand gallop is a four beat gait.
- There is an observable difference in speed and length of stride between the lope and the hand gallop
- The hand gallop is maintained on a loose rein with no attempt by the horse to break into a full run.

1016 Tiger Horse

Gait Division

- The purpose of the Gait Division is to judge and reward horses that display excellence of their four-beat intermediate gaits.
- Horses must display a natural four-beat intermediate gait that is the horse's preferred way of going.
- All gaits from the fox-trot to the stepping pace are acceptable, but the most even, and smoothest gaits are to be preferred.
- Smooth transitions from one gait to another and good range in gaits are most desirable. All horses competing in the Tiger Horse Association Award Program must be barefoot or trail shod with hoof and shoe length suitable for sustained long distance travel.

Gait

- The Ideal four-beat gait should be as near to even in timing as is possible.
- The horse should cap or show moderate overstride, with some horses showing more overstride as speed increases.
- The horse will show enough lift in front to cover uneven ground.
- The stride of a Tiger Horse should be medium in length.
- Smoothness is of great importance and the horse should be checked for smoothness at the walk, transition from the walk to the four-beat gait, and at the four-beat gait.
- Any "up and down" or "back and forth" movement indicates lack of smoothness.
- The ideal is the smoothest possible ride with the largest possible range in gait.

Grooming Standards

- Tiger Horses are to be shown as naturally as possible.
- Tail and mane extensions are not allowed.
- Braiding, roaching or trimming is only to be practiced if necessary for showing in other disciplines.

1017 Kentucky Mountain Saddle Horse and Spotted Mountain Horse

(Not included in the IJA Rule Book)

Gait - General

- The natural four beat gait of the KMSHA/SMHA horse is a saddle gait referred to as a "stepped rack."
- The gait must be a natural, evenly timed, consistent, four beat gait with moderate, not excessive speed.
- Any tendency toward pace, stepping pace, foxtrot or canter or lope (other than in classes where a canter or lope is called for) is to be severely penalized.
- Gait must be executed in such a manner that is observed as smooth to ride. Any appearance of roughness or signs that the rider is bouncing vertically in the saddle or having to stand in the stirrups to avoid the appearance of bouncing must be severely penalized.
- The gait can be executed with a natural, free flowing lift and suspension to speed and animation depending on the division in which the horse is exhibited.
- It should be rolling, smooth and forward moving, not seem jerky or forced.
- While execution of the gait may demonstrate power and stride the gait is NOT executed in the looser style

as the running walk of the Tennessee Walking Horse, or in a diagonal four beat as the Foxtrotter, or with the suspension and hock action of the Saddlebred. There is little or no head nod, and minimal hock action.

- Trailing of the hocks is to be penalized as a disunited way of going.
- Horses are to be balanced in movement as viewed from the profile, with a reaching rolling action from the forelegs and a driving propulsion from the hind limbs.
- Some horses execute the gait with a small degree of termino which is not to be penalized, so long as it is not the result of conformational deficiency or causes the gait not to be one of forward flowing movement.
- Horses are to be judged on their ability to maintain form and execute each gait correctly. Gaits must be smooth, consistent and evenly timed.
- Any discernible vertical bounce on the part of the rider is to be penalized.

Trail Walk

- The Trail Walk is an authentic, natural four beat walk, suitable for use on the trails.
- The walk must be calm, relaxed, and ridden in every division with clearly observable slack or light contact in the reins.
- Nervous, agitated, unwilling, unresponsive, or unruly horses are to be severely penalized as are those who show mouth distress, the need for undue restraint on behalf of the rider, and resistance's to the rider's aids.
- The entry should appear tractable & willing. They should stand quietly in the lineup and be able to back up in a straight line with no resistance.

Show Gait

- A collected, evenly-timed natural four beat gait which smoothly evolves out of the Trail Walk.
- The Show Gait is performed at slow to moderate speed,(but not as fast or to replace the speed of the Pleasure Gait) with stride and action appropriate for each of the divisions. The Show Gait must be collected and smooth with no exaggeration in form or execution.
- The sequence of the footfall is a rhythmic and cadenced four beat gait.

Pleasure Gait

- An evenly-timed (one, two, three, four), four beat gait with the most speed, stride, collection and action of any division.
- There must be a distinct difference in the slower speed demonstrated at the Show Gait in transition to the faster Pleasure Gait, although speed must not come at the expense of form and correct footfall.
- Horses that do not exhibit a distinct difference in speed between the Show Gait and the Pleasure Gait must be penalized.
- The ability of the horse to demonstrate forward movement, with speed and action appropriate for each of the divisions, while remaining in correct form is of primary importance during this gait.

Canter or Lope.

- The Trail Walk is always used as the transitional gait is for the canter or lope.
- The canter or lope must be a three beat gait that is relaxed and ground covering but not fast.
- In English classes, the frame should be more collected and round but is not to reflect the "rocking chair canter.
- At the lope the frame is more relaxed and long rather than round.
- The gait must be smooth and controlled.
- It is not shown with animation.
- A "flat" canter or lope that moves the legs but shows no engagement of the back is to be penalized.

10A: Gaited Horses Included in the IJA Rulebook

What is a Gaited Horse?

A Gaited horse is a horse whose intermediate gait is does not have suspension. Some gaited horses trot, but in competition with other gaited horses, they perform the intermediate gait common to the breed. Gaited horses are often referred to as soft gaited meaning the ride or gait is smooth and comfortable for the rider.

BREED PROFILE

Florida Cracker

The Florida Cracker Horse, like the cattle breed of the same name, traces its ancestry to Spanish stock brought to Florida in the 1500's. The Spanish left some of their cattle, horses and hogs to make room for their collected treasures. The genetic heritage of the Cracker Horse is derived from the Iberian Horse of early sixteenth century Spain and includes blood of the North African Barb, Spanish Sorraia and Spanish Jennet (gaited). Its genetic base is generally the same as that of the Spanish Mustang, Paso Fino, Peruvian Paso, Criolla and other breeds developed from the horses originally introduced by the Spanish into the Caribbean Islands, Cuba and North, Central and South America.

The free roaming Cracker Horses evolved over a long period of time by natural selection. They were molded and tempered by nature and a challenging environment into horses that ultimately were to have a large part in the emergence of Florida as a ranching and general agriculture state. Florida cowmen were nicknamed "Crackers" because of the sound made by their cow whip cracking the air. This name was also given to the small agile Spanish Horse essential for working Spanish cattle. Over the years, Cracker Horses have been known by a variety of names: Chicksaw Pony, Seminole Pony, Marsh Tackie, Prairie Pony, Florida Horse, Florida Cow Pony, Grass Gut and others. The efforts of a few ranching families have saved the Cracker Horse has been kept from extinction.

Gaited Morgans

Few horsemen have not heard the story of the stocky, stylish little stallion, *Figure*, destined to become known by this owner's name, Justin Morgan. General Stonewall Jackson's favorite horse, a Morgan, called *Little Sorrel*, or *Fancy*, was a ground covering, smooth gaited, "pacer" -- most likely a singlefooter. Many Morgan breeders are surprised to find new foals gaiting in the paddock. Due to the **mysteries of the genetic code of gait**, non-gaited mares and stallions routinely produce gaiting offspring. Unofficial breed estimates state that from **10 to 20 percent of all Morgans** perform some sort of intermediate gait! The gaits produced range from a true singlefoot, to a high action rack to a form of a running walk.

Gaited Spanish Mustang

The Spanish Mustang Registry was founded in 1957 to preserve the remaining descendants of the horses brought to the new world by the Conquistadors. Its descendants explored the new world during the Spanish Conquests, expanded Native American life, fought in the Indian wars, ran pony express routes, helped settle the continent, worked ranches and cattle drives. The breed is versatile with many performing varying degrees of lateral and diagonal four beat gaits. Many times one individual will perform true walk, trot, and canter, plus any number of diagonal and or lateral gaits. The breed is a pleasure mount showing interested and forward attitude and "quiet" ambition. The Spanish Mustang is a hardy and sound breed.

Kentucky Mountain Saddle Horse and Kentucky Spotted Mountain Horse

Like all Mountain Horses, Kentucky Mountain Saddle Horses and Kentucky Spotted Mountain Horses have a gentle temperament, a willing disposition and a smooth, comfortable, natural and distinct four beat gait under saddle. There are 2 size categories: horses 14.2 hands or larger at maturity are Class A, and horses from 11 to 14.1 hands at maturity are Class B. They are of medium bone reflecting their heritage as an all round utility horse. Horses registered as Kentucky Mountain Saddle Horses may be any solid body color but possess limited white markings. Horses with significant white markings known as (tobiano, overo, sabino, etc.) are registered as Kentucky Spotted Mountain Horses. All gaits are natural, evenly timed, consistent, smooth and four beat with moderate speed. The natural four beat gait of the KMSHA/SMHA horse ranges from what is technically referred to as a "**stepped rack**" with minimal lift and suspension, to a true rack when performed with speed and animation. The gait has traditionally been described as a "saddle gait" or "single foot." Execution of the gait may demonstrate power and stride with little or no head nod and minimal hock action. Some KMSHA/SMHA horses execute the gait with a small degree of termino (winging out from either side of the forelegs), which is not in itself to be penalized, so long as it is not the result of conformational deficiency or causes the gait not to be one of forward motion.

Mardalargo Marchador

The Mangalarga Marchador is a beautiful horse, exhibiting classic Spanish conformation and charm. Originating in Brazil, no other breeds have been tossed into the Mangalarga Marchador. The Spanish Jennets have died out, and the Marchador is probably the purest surviving remnant of that breed. The gait is remarkably fast and smooth - a gait in which the horse moves its feet alternately laterally and diagonally with moments in which triple support can be verified. Due to the triple support, the marcha gives a very comfortable ride with little friction. The Mangalarga Marchador neither trots nor paces, and naturally goes from the marching gait into a canter. If the horse marches on level ground at a normal rhythm, the tracks of the two hind feet will cover or pass slightly beyond the tracks of the front feet. When the horse places the feet diagonally and with moments of triple support, the gait is called **marcha batida**. If the horse moves the feet laterally and separately and also has moments of triple support, it is called **marcha picada**. The reason for so much preoccupation with the marcha is that this gait is unique in the world.

Missouri Fox Trotter

The Missouri Fox Trotter was developed in the rugged Ozark Mountains during the nineteenth century by settlers who needed smooth-riding, durable mounts that could travel at a comfortable, surefooted gait for long distances. Pioneers who crossed the Mississippi River to settle in the Ozarks came mostly from the hills and plantations of Kentucky, Tennessee and Virginia. They brought their finest possessions, including their best saddle stock whose breeding included Arabian, Morgan and plantation horses from the deep South. Later American Saddlebred, Tennessee Walking and Standardbred breeding was added. It became apparent that horses able to perform the easy, broken gait called the "fox trot" were the most useful in the rocky, forest-covered hills of the Ozarks, and selective breeding of the fox trot gait began.

The **Fox Trot** is basically a diagonal gait like the trot, but the horse appears to walk with its front legs and trot with his hind legs. Because of the back feet's sliding action, rather than the hard step of other breeds, the rider experiences little jarring action and is quite comfortable to sit for long periods of time without posting.

Mountain Horses

Kentucky's native gaited Mountain Horses include Rocky Mountain Horse, Kentucky Mountain Saddle Horse, Mountain Pleasure Horse and Kentucky Spotted Mountain horses. Although horses may be registered in more than one Mountain Registry, each breed is distinct with their own history and regulations.

Paso Fino Horse

The Paso Fino's journey to the Americas began more than 500 years ago with the importation of Andalusians, Spanish Barbs from North Africa, and smooth-gaited Spanish Jennets to the "New World" by Spanish Conquistadors. Horses were selectively bred for stamina, smooth gait and beauty. Awareness of the Paso Fino didn't spread to the USA until after WWII.

The Paso Fino is born with a unique gait unique - smooth, rhythmic, purposeful, straight, balanced in flexion and synchronous front to rear, resulting in comfort and smoothness for the rider. It is an evenly-spaced four-beat lateral gait with each foot contacting the ground independently in a regular sequence at precise intervals. The Paso Fino gait is performed at three speeds with varying degrees of collection: **Classic Fino** (full collection, with rapid footfall and little forward motion); **Paso Corto** (full to moderate collection with moderate speed, unhurried, medium stride); **Paso Largo** (fastest speed, minimal collection, longer stride).

Peruvian Horse (Paso)

The judicious fusion of several Old World breeds (Spanish Jennet, African Barb and Andalusian) provided the foundation for the Peruvian horse. Once established, the Peruvian Horse was maintained in its native country as a closed population, isolated by geography and the dedication of its creators. It is of medium size, between 14.1 and 15.2 hands, with a powerful build. He has an abundant mane, curly or straight hair and may be solid colored (chestnut, black, brown, bay, buckskin, palomino, gray, roan or dun). Peruvian Paso are shown without shoes.

The Peruvian Horse exhibits action typified by lift combined with "termino," a movement of the front legs similar to the loose outward rolling of a swimmer's arms in the crawl.

The **Paso Llano** is an equally spaced, four beat gait. The **Sobreandando** is usually faster and slightly more lateral than the Paso Llano.

Racking Horse

Since the time America began, the Racking Horse has been legendary for its beauty, stamina and calm disposition. The popularity grew strong on the great southern plantations before the Civil War when it was realized

it could be ridden comfortably for hours because of its smooth, natural gait. In 1975, an act of legislature declared the Racking Horse to be Alabama's State horse. Considered a 'light' horse, the Racking Horse is attractive and gracefully built with a long sloping neck, full flanks, well boned, smooth legs, and finely textured hair. Colors may be black, bay, sorrel, chestnut, brown, gray, yellow, cremello, buckskin, dun, palomino, roan, champagne, and even spotted.

The "**Rack**" of the Racking Horse is a bi-lateral four-beat gait which is neither a pace nor a trot. It is often called a "single-foot" because only one foot strikes the ground at a time. The rack is natural to the Racking Horse and is not to be confused with breeds where the "rack" is an artificially achieved gait resulting from special training.

Rocky Mountain Horse

There is little written documentation of the history of the Rocky Mountain Horse. The Rocky Mountain Horse originated in the United States in the late 1800s, in the foothills of the Appalachian Mountains of eastern Kentucky. During the late 1800s and early 1900s, horses were not a luxury, but a necessity. The rural inhabitants of eastern Kentucky considered these saddle horses to be horses for all seasons - sure-footed, easy-gaited and worked hard, every day. They were not owned by wealthy people, received no special care, and most of the weak ones did not survive.

The Rocky Mountain Horse Association's (RMHA) rendition of breed history states a gaited colt was brought from the Rocky Mountain region of the United States to the foothills of the Appalachian Mountains around 1890. Oral history indicated he was chocolate-colored with flaxen mane and tail, and possessed a superior gait. Sam Tuttle, considered the man most responsible for the survival of the Rocky Mountain Horse, primarily used a stallion named TOBE who passed on his gait and disposition.

The Rocky Mountain Horse naturally moves in a relaxed, smooth ambling gait. It is a lateral gait with four distinct hoof beats producing near equal rhythm. Although the speed varies, the rhythm is constant. The RMHA **MUST** perform 3 distinct gaits: **Trail Walk** (calm, relaxed natural walk. on a loose rein), **Show Walk** (even four beat lateral gait executed in a slow, smooth rhythmic fashion) and **Rocky Mountain Pleasure Gait** (even four beat lateral gait with a moderate but noticeable increase in speed.)

Spotted Saddle Horse

The Spotted Saddle Horse can trace its roots back to the history of horses that escaped from ships as they crashed on our shorelines. These horses were often spotted, naturally gaited and possessed the strength and stamina necessary for war use. By the end of the Civil War, many imported "gaited" types of horses were present in the United States. Selective mating of these gaited horses with the spotted horses resulted in the production of the smooth-gaited, colorful horse that came to be known as the Spotted Saddle Horse.

Spotted Saddle Horses include a variety of gaited breeds that meet the color requirements of the respective color registries and which perform an intermediate gait other than a trot. Individual Spotted Saddle Horses perform gaits that are unique to their breeding, but all are a smooth and easy gait.

Tennessee Walking Horse

A light horse breed founded in middle Tennessee, the Tennessee Walking Horse is a composition of Narragansett and Canadian Pacer, Standardbred, Thoroughbred, Morgan and American Saddlebred stock. Although originally bred as a utility horse, the TWH is a pleasure horse with an alert and willing attitude. They are calm, quiet, responsive, relaxed, obedient, willing, and smooth with good manners.

The **Flat Walk** is a bold, ground covering gait that is even and four beat where each foot leaves and strikes the ground independently and is accompanied by a vertical head nod that involves the whole neck and head. The **Running Walk** is natural and must not appear artificial. It is a smooth, gliding gait with the same footfall as the flat walk but an increase in speed and stride. Some TWH flop their ears or click their teeth in rhythm with the gait.

Tiger Horse

The Tiger Horse is a gaited breed with a color preference. In addition to a walk and canter, the Tiger Horse must perform an even, natural intermediate four-beat gait.

Although any base coat color is acceptable, the ideal Tiger Horse exhibits visible Tiger characteristics and coat pattern. Tiger characteristics include: prominent white sclera around the iris of the eye; striped hooves; parti-colored, or mottled skin and coat patterns. Common coat patterns include Leopard; Blanket with or without spots; Roan with or without spots; and Snowflake.



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