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|  | **Movements** | **Scoring criteria** | **Score** | **Observations** |
| 1 | Enter in trot on the centreline, stop, immobility, salute | Straightness and precision of entrance and immobility halt |  |  |
|  | Exercises at walk |  |  |  |
| 2 | Walk on straight line, 5 strides minimum | Impulsion and regularity of the gaits, straightness, contact and poll |  |  |
| 3 | At walk, make a figure of eight with 2 circles of the same diameter starting in the middle | Impulsion and regularity of the gait, contact and poll, flexion and bend |  |  |
| 4 | Halt, off track, enter walk | Straightness, engagement and immobility halt |  |  |
|  | Excersises in trot |  |  |  |
| 5 | Make three successive circles of 20, 15 and 10m with the right hand starting at an extended trot and progressively slowing to a working trot | Precision of circles, variation of amplitude of stride, contact and poll, balance and cadence |  |  |
| 6 | Make three successive circles of 20, 15 and 10m with the left hand starting at an extended trot and progressively slowing to a working trot | Precision of circles, variation of amplitude of stride, contact and poll, balance and cadence |  |  |
| 7 | In trot, make a figure of eight with two circles of the same diameter, starting in the middle | Precision of circles, contact and poll, balance, flexion and bend |  |  |
| 8 | Tempi change on the 3 sides (2 large, one small): extension on long sides and collection on short side | Precision of transitions, submission and suppleness of horse, contact and poll, correctness of trot |  |  |
| 9 | Halt, minimum of 3 sec. | Straightness, engagement and immobility halt |  |  |
| 10 | Enter in trot on straight line, 5 strides minimum | Fluent transition, straightness, suppleness of horse |  |  |
| 11 | Serpentine of 4 equal loops | Precision of loops, fluency and flexion and bend |  |  |
| 12 | Stop, immobility, salute | straightness of turn/line and halt, immobility |  |  |

Comments

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| 13 | Gaits, soupleness, tact | straightness, cadence and scope of each gait |  |  |
| 14 | Impulsion, submission | Absence of resistance, suppleness during movements, hindleg activity |  |  |
| 15 | Use and effect of rider aids | Overall posture, seat and suppleness of the rider |  |  |
| 16 | Artistic score | Harmony of presentation, evidence of movements and degree of difficulty of dressage |  |  |