

A Guide for Successful Competitive Horse Judging

J.C. Heird and D.J. Denniston



Dedication to Kenneth E. Atkinson

Kenneth E. Atkinson was an internationally renowned businessman, philanthropist, community activist, and long-time equine enthusiast. A former President of the Roundup Riders of the Rockies, Mr. Atkinson served the equine industry in Colorado in many ways, including as Chairman of the Equine Services Advisory Board and member of the Equine Orthopaedic Research Center at Colorado State University. His contributions of expertise, experience, time and funds have vaulted Colorado State University's equine programs to among the best in the world. We take great pride in remembering and honoring Mr. Atkinson and his invaluable contributions to Colorado State University's Equine Science program through this dedication.

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PREFACE

Being a member of any competitive judging team strengthens analytical, communication and decision-making skills. One also develops personal confidence, perseverance and dedication and has the opportunity to learn the importance of teamwork on a winning team. Horse judging programs are available at several levels including, but not limited to: 4-H, FFA, Junior Collegiate, and Senior Collegiate teams. Most competitive horse judging contests consist of several classes including halter and performance events. Contestants are required to place classes of 4 horses and defend their placing in a short and concise set of oral reasons. Reasons classes may be chosen from any of the classes presented in the contest; therefore, the contestant is required to be familiar not only with the criteria by which classes are to be placed but also with the proper terminology for discussing the class in the form of a set of reasons.

This bulletin is written with the intent to provide competitive horse judging contestants with a basis by which they may construct a set of oral reasons over several of the classes commonly seen in horse judging contests. It is the assumption of the author that the reader has a basic understanding and knowledge of the horse including conformation, and also has the guidance of a coach to aid in the use of this manual.

The following chapters contain: 1) a short description of several chosen classes 2) sample reasons terms applicable to each class and 3) a sample set of reasons using appropriate terminology and format. This certainly is not a strict guideline by which reasons are to be presented, but instead is an aid for the judging student when beginning to present reasons. The student is strongly encouraged to use this manual as a map for success, but is also encouraged to intertwine their own creativity, individuality and style into making their own set of reasons. With that in mind, good luck to all of you and enjoy your experience as part of a competitive horse judging team.



ACKNOWLEDGEMENTS

This bulletin is the product of many years of experience in coaching judging teams. Dr. James C. Heird is the original author of this compilation. His initial work began in 1962 and the bulletin underwent several revisions including his latest in 1992 at Colorado State University (CSU). Since 1992, several aspects of competitive horse judging contests have changed including the classes judged and reasons classes. As such, another revision was overdue. The current revision includes updated chapter content to reflect changes in the horse industry, several new chapters, and updated sets of reasons and terms.

In the compiling of this guide there are many people who have both directly and indirectly contributed their thoughts, inspiration, and encouragement. Being a member of a competitive horse judging team (Colorado State University; 1992) was the most influential and enjoyable experience of my life. As such, I am greatly indebted to the past coach of the CSU Horse Judging Team (my predecessor) who is both a role model and a dear friend. Thank you, Tina Anderson.

Further, several members of my past competitive judging teams have contributed their originality and individuality to make this bulletin so beneficial. I would like to recognize the New Mexico State University horse judging teams from 1998-2000 and the 2002 Congress, World, and Arabian Nationals Champion judging team from Colorado State University. The students who have contributed to this bulletin are too numerous to mention but their contributions are appreciated.

Lastly, I would like to thank two women who spent countless hours typing, editing, and formatting this bulletin into the final product you have in your hands: Elaine Luethold and Jackie Whittemore.

David J. Denniston, Ph.D.

Colorado State University Judging Team Coach, 2001 to present



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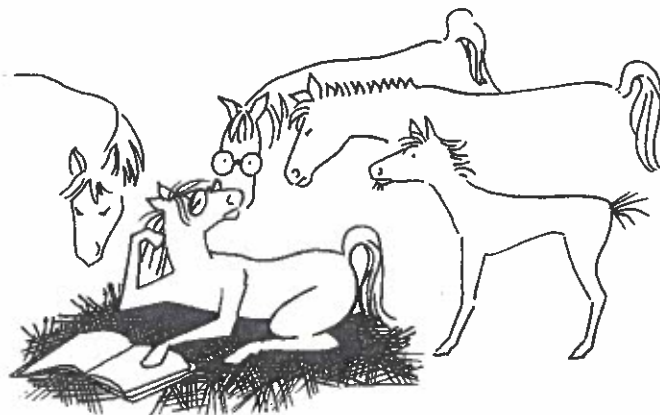
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USE OF THIS HORSE JUDGING MANUAL

This manual is a guide for developing a successful horse judging team. No attempt has been made to establish a standard for each breed because types within each breed change frequently. Terms, suggestions and drawings are included that can be used to describe any individual regardless of type or style established by a breed organization. The body parts and structural diagrams as well as structural deviations are the same for all breeds. Criteria for judging are universal rules that have withstood the test of time. Obviously, there are many ways to develop and coach judging teams. However, the suggestions outlined here have been successful for this author.



CHARACTERISTICS OF A SUCCESSFUL JUDGE

All successful judges have the following characteristics:

1. Ability to develop a clear mental picture of the breed "ideal," and to recognize undesirable traits.
2. Ability to employ deductive reasoning, and incorporate practical considerations in a positive manner.
3. Mental and physical stamina necessary to make logical decisions under pressure.
4. Ability to effectively defend the placing of a class.

CHAPTER 1

COACHING THE HORSE JUDGING TEAM

Introduction

Regardless of level of competition (4-H, FFA or Collegiate), the coaching of a horse judging team most often determines the success of the team. Certainly, the actual competition is the least important long-term benefit to being a member of a competitive horse judging team. Being a member of any competitive judging team strengthens analytical, communication, and decision-making skills. One also develops personal confidence, perseverance and dedication and has the opportunity to learn the importance of teamwork on a successful team. However, winning in competition is the primary objective of most team members. The development of a team's competitive personality is the coach's primary objective. There is no right or wrong way to coach a judging team. There are universally acceptable methods for coaching, but adjustments are to be made as each individual team progresses. A coach must also adjust his or her coaching methods to fit the personalities and skill levels of the individuals and of the team as a whole.

Time has proven that students who participate in horse judging teams have become more mature and confident individuals compared to individuals not having the judging team experience. The experience generally influences all areas of the individual's lives, including their business, education and personal relationships.

Individuals are more likely to become successful leaders and are generally more self-confident. They learn to evaluate situations and experiences effectively prior to making judgments. In other words, successful judging team members usually learn to "look before they leap." Many potential employers call the university looking for students to work for them and more often than not, they prefer to hire individuals who have participated in a competitive judging program. Individuals having gone through a judging program are proven team players and are sought after for their ability to communicate both written and orally.

Styles and preferences often change in the horse industry. Just as styles and preferences change in society, so too will change the way horses are evaluated and judged as "ideal." Horse styles and preferences are primarily dictated by the horse industry. Therefore, it is imperative for a good coach of a competitive horse judging team to stay abreast of the industry and the industry trends. Information provided to all students should be the same.



The way this information is presented and then implemented is the difference between a winning and a losing program. The coach is responsible for presenting the information in a clear and understandable manner appropriate to the age and skill level of the team.

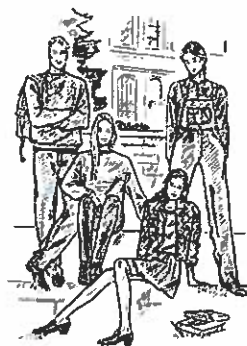
In the Beginning

Coaches must recognize they are working with numerous variables when beginning with a new team. Each individual's personality (including the coach's), level of maturity, and past experiences with horses and other teams provide the combination of assets and liabilities that are shaped to form a team. The coach is more of an influence in making those "individuals" a "team" than any other factor. It is the coach's task to build confidence and enthusiasm.

Leaders will develop naturally within a team. Utilization of these individuals to build enthusiasm among the other team members is the mark of a successful coach. Regardless of the strength and leadership of individual members, the coach must be the nucleus for support and guidance. Confidence must be developed on the first day, and will grow throughout the entire training period. Even if the team does not have outstanding individuals, they can be more successful than teams that have one or two outstanding individuals because they work together and learn from each other. Some teams may have several out-standing individuals, but if they do not work together and complement each other, they will never be a winning team. And, as a coach it is always more fulfilling to work with a team that gets along and enjoys the judging experience than a team plagued with infighting and conflict.

Horse judging students can come from almost any background and be successful. However, they must be willing to accept information and criticism of their performance. It is the coach's responsibility to determine how much criticism each individual on a team can take without affecting the team member's confidence. In other words, some individuals may be better able to accept criticism than others and this should be determined early. In addition, they must use hard facts instead of intuition to make thoughtful decisions. A team member should never "guess" at making a placing. The coach's responsibility is to provide the team members with all of the information needed to make an educated decision. At the same time, each team member must maintain a solid level of commitment, self-motivation, and competitive spirit as well as, able to cope with the pressure of competition.

Coaches must encourage team members to make their own decisions and must be objective in evaluating the student's performance. A coach cannot determine what an individual knows and what they do not know if they are cheating or copying placing from another team member. Additionally, it is impossible for a coach to determine how a team member is doing on a certain class if they are not marking their own cards but instead marking the card of their neighbor. Some criticism is necessary, but it should not instill feelings of self-doubt. A coach should encourage open discussion, but not tolerate obstinacy. Students that tend to "argue" with their coach are notoriously less successful in



competition. The team member must accept the coach's decision as final and correct. However, there is room for discussion about the coach's decision. From these discussions, students will learn and benefit from their mistakes. Each student that places a class differently from the coach must automatically assume that they are wrong and the coach is right. However arrogant or unfair this may appear, this is the best basis for students to assess their performance, and they must depend upon the coach to provide that basis.

Students who have past judging experience can be a challenge for a coach as they advance on to upper division teams. For example, a 4-H judging team member now judging at a junior college can be a challenge for that junior college judging team coach because they have already been coached to judge horses a certain way. It is the responsibility of the new coach to make clear to that individual that they now must be flexible and change the way they judge to match his or her new coach's style. This student will often use phrases such as "well, I've always been taught" or "my old coach told me." As a coach, you must make it clear that things have changed and in order to be successful on this team, the individual must be flexible and open minded. Unless all team members place classes alike, they will not win. If the entire team's placing disagrees with the coach's, then likely the coach is at fault. Most likely, the coach provided the team with incorrect or inadequate information. Conversely, should one team member place the class incorrectly, he/she must accept that responsibility, because each was exposed to the same information with which to make a decision. A coach must recognize immediately statements such as, "I thought," "Yeah, but,"

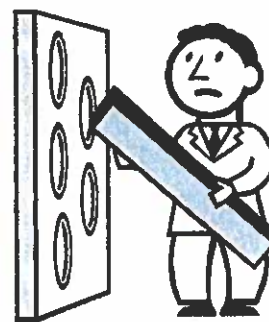
and/or "I don't like" as argumentative, and must understand that this student's mind is probably closed with respect to that particular class. Unless the student opens his/her mind, they will no longer learn and this should be communicated to the individual.

Defining the Basics

The success of any team will be determined by the coach's ability to communicate, and the team's capacity to understand. Confusion must be avoided at all cost. As most new coaches will discover, and most veterans know, their ability to coach a team, and the success of that team, depends upon their ability to convey the correct and current information. The logical transmission of information in a clear, concise manner is what horse judging really is a think-tank game – much like the childhood task of fitting geometric figures into matching slots. There are certain requirements a horse must possess to be "ideal." A square peg cannot fit into a round hole.

Each breed association has spent a great deal of time, effort and money to establish the "ideal" for their breed. The coach's role is to define, describe and/or illustrate the "ideal" in a manner that each team member understands. After sufficient instruction, the student must "see" this "ideal." The team must then compare each animal in the class to the "ideal," and in a positive, logical process, place the animal most similar to the "ideal" at the top of the class, and so forth until the last animal is placed.

As the coach begins to practice with a team, he/she must keep in mind that classes must be very place able. Classes should



never be comprised in such a way that the coach is unable to place and/or describe them. Designing classes that emphasize the "ideal," in the beginning, will teach students what to look for, thus avoiding confusion.

Students go through three phases when learning to judge horses:

- 1. Most of what they see and hear is clear and they have very little difficulty placing the classes and understanding their mistakes. During this phase, they make decisions based upon fundamentals. At this point, they do not have sufficient information to become confused.**



- 2. In the second phase, they become far too analytical and fail to see the "big picture." They are confused by an abundance of minute points, unimportant to the basic question "which is the best horse?"**
- 3. In the third phase, they eventually resolve the confusion and become successful at grasping the "big picture." Horses are placed in the classes based upon major points, with an acute awareness of the minute details.**

A student in the second phase, immediately prior to or during competition, usually does not compete successfully. It is difficult to coach any student during this phase. Essentially, the student must return to the basics.

The coach can assist a team in this phase by designing classes that place emphasis on the areas responsible for the confusion. For example, if a team is having trouble seeing balance in the halter, than the coach should put together a halter class in which balance is the major factor in placing the class correctly. It is also important for the coach to remind the team about the three phases, and provide encouragement and support for those in the second phase.

Students will switch placings in a class with close pairs. There is essentially nothing wrong with an incorrect placing between close pairs. It is an excellent place for a student to score more points while presenting oral reasons. A close pair is no place to teach a lesson. Students should recognize the close pair and learn to spend time in their reasons describing the differences between the pair of horses.

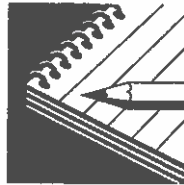
However, they should not stress over the placing of the close pair. Instead, the coach should emphasize the success of the team member in recognizing the close pair and placing the other two horses in their correct position.

The Contest

Coaches have a variety of methods available to instill confidence in the team and to minimize avoidable errors due to nervousness during contests

Check, Double Check, and Triple Check:

Numerous contests have been lost because a student wrote down the wrong placing, or even worse, forgot to fill out a card. The coach must emphasize that cards are checked, double-checked and triple-checked before being collected by group leaders. It is a good practice for the student to write their placing on a note sheet in the back of their notebook, and then on the placing card. Not marking or mis-marking a card is a mental error for which there is no excuse.



Put Up and Shut Up: Students will be penalized if their reasons are longer than two minutes. Therefore, they must learn to prioritize and state the strongest points of their case in a concise manner. Shouting at the reasons taker will not make their case any more convincing, and neither will talking longer the two minutes. A good, projected volume and short, crisp terms will be most effective.



Tubes and Cubes: If the student is having a difficult time placing a class, they can resort to a crude guideline that refers to general body shapes. In conformation classes, short, dumpy animals and tall narrow ones are candidates for bottom.



The Placing is There: Each class in a well-managed contest is selected with a placing in mind, and very few contest managers have time or are inclined to make up "trick" classes. Contest classes are not put together to establish trends or confuse students. Contests are intended to be educational experiences. Once the student learns that judging is logical, there is no need to panic over a class. Coaches should teach students to look for the most logical placings first, and get "the big picture." Coaches, however, should not teach team members to try to second guess the officials. Students should stick to the basics, remember what their coach has taught them and place classes only according to those learned lessons.

First or Last: Coaches often teach teams the philosophy that a particular animal should be placed either first or last, because "it doesn't fit anywhere else." Logically, an animal considered for first then rejected, should be placed second.

If It's Hard for One, It's Hard for All:

Although the student may not agree, when a class is hard for them, it is probably difficult for everyone else. Again, logic must be the motivating force, or the student will not maintain a positive, confident attitude. This is especially true with a difficult class. The more difficult a class, the more the student must judge on the positive rather than the negative. The good team, with a positive attitude, will look upon a difficult class as an opportunity to win the contest. Some classes are inherently difficult for students because of the nature in which they are judged. For example, the scored classes (i.e., reining, western riding, and trail) are often easier for most students to learn to judge than the more subjective classes such as western pleasure and hunter under saddle.



The Bomb: Even when students feel they totally reversed a placing, it's important that it does not affect their ability to judge the next class. Once the class is judged, it's over. They must learn to put that class behind them and move on, or the end result will be a disaster. A coach should emphasize that once a student has turned in a card, there is nothing he/she can do to change their placing. Move on – make the points up in the reasons room.



The Final Exam: The final exam is the contest, and the team should be as well prepared for that contest as for any examination. When they are well pre-pared, they should not be nervous about judging. In fact, the well-prepared team will look forward to the competition. The morning of the contest is a time to relax. The student should remain relaxed throughout the judging phase of the contest. The time to become aggressive will be when giving reasons, hours later. When walking into a contest the student should feel as though he/she is walking into a test for which they already have all of the answers.

Indeed if the coach has prepared the team properly, all possible scenarios in each of the classes will have already, at some point, been presented and explained to the student. Therefore, the team really should have all of the answers.

Infighting: When there are personality conflicts among members of the team, it is absolutely essential that these be resolved at the onset. Successful teams are made up of individuals who can work together, and more than likely, end up



being good, lasting friends. Infighting can lead to the demise of a talented team.

Don't Be Too Early: Contests are designed to give coaches and teams plenty of time to register. Arriving 15 to 20 minutes prior to starting will give the team time to get comfortable with their surroundings. Getting there an hour ahead of time will just give students an opportunity to get nervous, bored or tired of sitting. Also, make sure the team has eaten a full breakfast before the contest. They should not be distracted by hunger while judging, and, more than likely will not

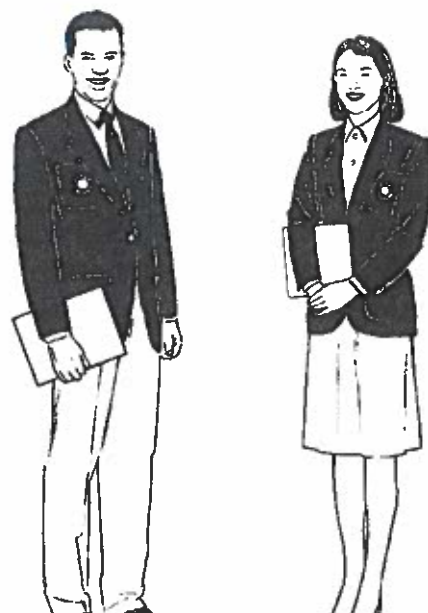
experience a gourmet meal during the contest break.



Dress for Success:

Dressing professionally and in good taste projects and image of confidence and

poise. If a person looks professional, more than likely they will feel like professionals. The student that looks like they know what they are doing can be very intimidating to those who do not dress or act professionally. Make sure your team projects a confident, professional image at all times, not only for themselves, but also for the institution and/or program they represent.



CHAPTER 2

REASONS

Introduction

Oral reasons are an integral part of a horse judging contest. Reasons serve the purpose of offering the contestant a chance to defend and orally explain to an official judge the reasons and the logic behind their placing. Reasons are an opportunity for a student to express their individuality. They can learn more quickly and correctly by listening to several sets of very good reasons, then developing their own style. Some students may feel more comfortable giving what is known as a “canned” set of reasons, meaning that the form and word usage is basically the same from one set to the next - only the horses change. These students must be made to realize that they will probably receive a “canned score” and never develop a style that captures the attention of a reasons taker. Canned sets of reasons often don’t describe the horses or the class accurately and will not be rewarded in the reasons room despite presentation or speaking style.

After a team member’s presentation of reasons in either oral or written form, the coach should carefully point out both the good and bad points. A coach must watch for the “canned set;” the liar, where the student makes up faults or attributes about the horses in order to “fluff” his set; and the killer, where the student relentlessly criticizes the lower placed horses. A coach should also be sure that the student is comparing the horses in a set of reasons and not just describing them.

During early practice sessions, before the student leaves the room, the coach should

give them a score, along with major points to work on for the next practice. A card should be given to the student that summarizes the coach’s critique. Most students usually are too preoccupied or nervous to listen to what the coach has to say in the reasons room. As time allows, a coach may opt to give the student a few items to change in their reasons and re-present in 15 minutes. This ensures that the student understands the corrections to be made and he/she is more likely to remember those corrections in future sets.

Students must be encouraged, if they are going to enjoy giving reasons. Teach it that way, and they will project the same attitude when giving reasons. Students who enjoy giving reasons are fun to listen to and the fact that they enjoy giving reasons becomes abundantly clear while listening to each set.

Good points to encourage are use of original terms or phrases, clear, concise speaking, and an overall positive appearance. The projection of a positive forceful attitude to the reasons taker will not only wake him/her up after a long afternoon of listening, but will encourage them to give the student a higher score.

The reasons room is where a student can salvage an average placing if they are able to clearly and logically explain the placing. This is not to say one can completely misplace the class and then talk their way out of it – that is just not possible. However, it is



possible for a student to switch a pair and defend the placing intelligently to the satisfaction of a reasons judge. To do this, though, the student must tell the truth and not lie about the horses in an attempt to receive a higher score. Coaches should remind students that this is the art of judging and there is no right or wrong answer. There may indeed be two different ways to place a class and justification for either one. The job of the student in a set of reasons is to clearly explain and convince the reasons taker that their placing is justifiable.

Oral Reasons

Learning to orally defend a placing need not be a difficult task for the student to grasp. All they really need to know is why they placed the class the way they did, and have a reasonable command of the English language. The whole purpose behind the presentation of reasons, besides the obvious defense of the placing, is to give the reasons taker a clear picture of what you saw.

To be an effective judge, it is absolutely necessary to present reasons clearly and concisely. Further, it is essential to absorb and retain a mental image of the good and bad points of an animal. These attributes come only with practice, time, and experience. A judge is seriously handicapped without the appropriate vocabulary to convey decisions accurately, concisely and effectively.

Reasons are scored from 0 to 50 points. Seventy-five percent of the score is based upon accuracy. Therefore, it is necessary to accurately describe each animal and compare any animal to those placed above and below. Twenty-five percent of the score is based upon oral presentation. This includes organization and the ability to orally express thoughts clearly and enthusiastically.

Three additional points *critical* for obtaining a high score on reasons are:

1. One must speak with conviction. They must convey a sincere belief that their placing is correct. Speaking with conviction means that you truly communicate with the reasons taker, rather than just quoting terms. Needless to say, this will convince the official that you have "seen" the class. Students should remember that it is very possible the reasons taker has placed the class similar to their placing and both may be different than the official placing on the class. It is very possible for a student to talk a very high score on a placing that is not a 50.
2. Reasons must be grammatically correct. The reasons giver should pause at commas and periods. New paragraphs require a longer pause. This will allow the official to comfortably, mentally visualize the student's placings.
3. Reasons must be presented in two minutes or less. First and most important, there are penalties for talking longer than two minutes (See Official Hand-book of the National Horse Judging Team Coaches' Association, 2000). Secondly, there is no need to talk longer than two minutes. The official becomes bored and the reasons giver is probably discussing trivial points.

Reasons can be sub-divided into five basic parts; all important to the overall score:

1. **Opening Statement.** This is the first impression the official has of the student's speaking ability. In the opening statement, the student should describe the most obvious aspect of the



class, and/or briefly summarize the class. This statement must be descriptive. It is risky to use terms such as obvious, close or difficult, because the reasons taker may not agree. However, when you are absolutely "sure" of your placing, such terms could improve your score. Use terms and expressions that are unique and different without getting away from familiar terms.

2. **Comparisons.** Reasons are given to justify placing of one animal over another. Therefore, comparisons between pairs will constitute the bulk of a set of reasons. Each class is placed on a positive evaluation of 3 to 5 main points. Include each of these points in your comparisons. It is permissible, and a good idea in a close pair, to describe the pair together and compare them to the other animals in the class. Do this prior to making any comparisons between relatively similar animals. Again, keep reasons fundamental. Do not use terms or phrases that are not common to the industry.

3. **Grants.** Grants are positive statements about the horse placed below another. For example, when horse 2 is placed 2nd and under horse 1, your grant for 2 allows you to tell the reasons taker what you favored in 2 over 1 even though the horse is placed 2nd. Grants should be used whenever possible, but if there were no differences, it is permissible to state that no differences were observed. Synonyms for the word "grant" are desirable and will set your reasons apart from the average. Use words such as realize, admit, render, saw, noticed, etc.



Grants should never repeat anything that has already been stated in the comparison(s).

4. **Criticisms.** Criticisms are utilized to describe the animal's faults as they relate to the "ideal." They are used in the body of reasons only when a problem cannot be described by comparisons and grants. The last-placed animal is always criticized. Further, the last-placed animal is compared to those placed above and to the "ideal." Criticisms are a chance to demonstrate to the reasons taker that you know the "ideal." It is risky to be overly critical of the last-placed animal, because the animal may not have been placed last by the officials.
5. **Transitions.** Often, the most neglected part of a set of reasons is transitional terms. Transitions are words or phrases that make reasons flow. Almost everyone uses terms like "furthermore" and "in addition." Use transitions that are unique. A list of transitional terms is found in Chapter 14, *Learn to Use a Thesaurus*.

If questions follow a set of reasons, the contestant should place thought into each question before responding and if he/she does not know the answer to a question it is often better to respond by simply saying "I don't know the answer to that question at this time," than to make up an answer and be wrong.

One always begins reasons with the placing. However, the most important aspect of giving reasons is the opening statement and the top pair, because by this time, the official has established in their mind the range for your score. Thus, this portion must be smooth and accurate. The last impression



the official has of your presentation is the manner in which you handle the bottom pair and last-placed animal. Make certain your reasons end as strong as or stronger than you started. Always cover the main points and anything unusual in each pair. Describe animals only enough for identification. For example, use 1 as opposed to **Number 1**. Use specifics only as needed, and never include your personal opinion. State only what you have observed to be true.

Remember, a perfect set of reasons should describe and compare the class so clearly and accurately that even if the official had never seen the class, he/she would be able to look at the animals and identify them based upon your reasons.

Taking Notes on a Class

The beginning student should first submit reasons in written form. This will provide an opportunity for them to elaborate and describe the reasons for their placings without the pressure of oral presentation. Further, it will permit organization and reorganization until the student is confident they can recognize a good set of reasons. Additionally, the coach should correct the student's written reasons for both accuracy and grammar. This allows a coach to set a precedence of what is to be expected when the student begins presenting reasons orally. In general, this requires approximately two weeks of relatively intensive training. These written sets should be as long and/or concise as necessary. In the next series of workouts, students should continue to write reasons, and then memorize them for presentation.

Although memorization at the contest is not recommended, memorizing the first few sets of reasons in practice will assist the student in developing their own style as well as, their confidence. Students should be "weaned" from their written reasons and

from memorizing their reasons over a period of 2-3 weeks of intense practice.

Students then learn to organize their thoughts by taking clear, concise notes of the class. In halter, sufficient time is provided for the student to objectively place the class. The remaining time should be devoted to taking notes, especially of details one is not likely to remember. Students should be encouraged to take the most notes on the pairs that are close. If for instance, a halter class contains an easy top and bottom placed horse then the student should spend most of their time taking complete notes and noticing detail on the middle pair.

In performance classes, the student should spend as much time as possible watching the class, but should at times jot down certain attributes or faults they saw during the class. Students should be reminded that in performance events, one can not correctly give reasons on horses they don't see. So, more time should be spent watching the horses and getting the class placed correctly than taking a complete set of notes while the horses are performing. At the conclusion of the class, they can more fully describe the animals in their notes. Over time, some students will not feel the need to take a great deal of notes. The coach should not be concerned about notes as long as the student's ability to give reasons does not suffer.

In competitive judging, students are often required to give reasons several hours after they placed a class. Under these circumstances, it is necessary for the student to take notes as they judge. These notes may be used as an aid for preparation of reasons, but cannot be used during presentation.



One should not take notes until they have studied the class and observed the differences among individuals. Only after making these observations and placing the class should the student take notes.

It is generally helpful for the beginner to include in their notes something unique about the animals that might aid in visualizing the class later.

Example:

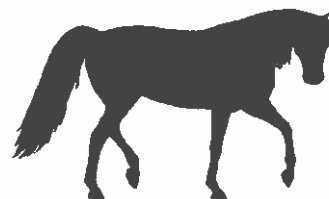
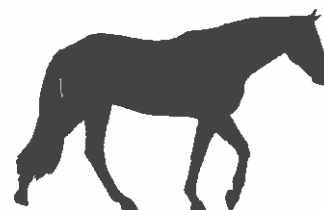
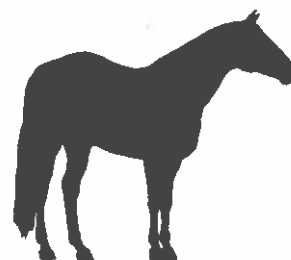
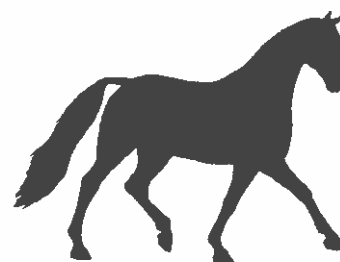
- 1 – freeze brand on left hip
- 2 – bay with star and snip
- 3 – handler in red blouse
- 4 – solid back

Each person will develop their own method of taking notes. The important thing is to get the essential information into your notes for your reasons. Many students develop a shorthand method for taking notes. This is especially critical in the scored classes. Many students can give reasons on the reining and western riding simply by studying their score sheet and shorthand.

It is always important to write your order of placing at the top of each page. *Be certain* this agrees with the placing on the card turned into the officials. This is a great second check. After the placing, describe in your notes distinguishing characteristics of each animal. The major reason you placed a specific animal first should be recorded first. List factors in order of importance.

In placing a class of four animals, there are three pairs. For example, in a placing, 1-2-3-4, 1-2 are the top pair, 2-3 are the middle pair and 3-4 are the bottom pair. Thus, the next step is to list reasons why 1 was placed over 2. These reasons should also be listed in order of importance. In some pairs, it will be necessary to grant some considerations to the

bottom animal in a pair. Each pair is handled like the first pair, i.e., reasons are listed why one animal was placed over another followed by grants to the lower-placed animal of the pair. When discussing the bottom-placed animal, it is necessary to list the main reasons for placing the animal in that position.



The following is a sample set of notes:

Aged Mares Placings: 3-2-4-1

Excellent quality in entire class

- 3- Sorrel mare with blaze and right-hind stocking
- 2- Bay mare with a star
- 4- Large black mare, had a buck-stitched halter
- 1- Lightest muscled, least balanced
- 3/2- Nicer balanced; shorter back; longer underline; longer, trimmer neck; more breed character about head; shorter ear; more prominent jaw; straighter, more correct-moving mare
- 2- Heavier-muscled
- 2/4- Heaviest muscled stifle, gaskin, forearm, V-ed up more, nicer balanced, more level croup, shorter back, longer underline
- 4- Taller, moved straighter and more correctly
- 4/1- Larger, heavier-muscled, taller, longer legged, thicker through stifle, gaskin, forearm, straightest most correct moving in class
- 1- Shows more bloom to hair coat, smallest, lightest-muscled, lacked balance

The person who has an organized set of notes has a definite advantage in preparing reasons.

Presenting Oral Reasons

It is important the student learn early in judging training to organize their thoughts so that those thoughts can be presented in a logical manner. Organization of reasons should follow the same pattern used in taking notes, i.e., the important facts are presented first. However, each person should develop

an individual approach that is convenient to their way of speaking. Reasons should vary in their terminology; not be monotonous due to repetition.

The following is a list of guidelines to prepare oral reasons:

1. Refer to your notes only when *necessary*. Learn to *visualize* the animals.
2. Always orally prepare a set of reasons in their entirety before making revisions. This will prevent one from spending more time on the top animals than the bottom animals. When preparing reasons, work them all the way from top to bottom.
3. As previously mentioned, use *comparative* terms. **Note:** Most of these terms are adjectives ending in "er." *Never* use indefinite words such as better, good, etc. They explain nothing about the class and do not explain why one animal is superior to another.
4. Good organization is essential. Start at the head and go to the rear. Start with the first maneuver and work through the pattern in the reining.
5. *Never memorize* or write your entire set of reasons. Always think about the class; as you talk, *visualize*.
6. Do not learn one set of reasons and attempt to apply it to every class. *Remember*, no two animals or two classes are identical. This is the "canned" set.
7. Stand 4 to 5 steps away from the official to whom you are presenting your reasons. Dress professionally and make every effort to appear at ease.



8. Talk in a *slightly* louder than ordinary voice. *Do not shout*. Be confident and enthusiastic, but pleasant.
9. Always start your reasons by giving your placings. Assume that the official does not have your card. Example: I placed this class of Morgan stallions 1-2-3-4. Then proceed with your reasons.
10. Always be prepared to answer questions. When the class is readily visualized, answering questions is easy. However, do not answer incorrectly. It is better to say "I don't know" than to be wrong.
11. The ability to give good reasons takes hours of practice; it does not come easily. Here are some suggestions:
 - a. PRACTICE giving reasons to other people.
 - b. PRACTICE reading sample sets of reasons as though you were making a presentation.
 - c. PRACTICE giving reasons to a mirror.
 - d. PRACTICE your reasons using a tape recorder or video recorder so they can be critiqued.

To be successful in presenting reasons takes time and practice and will only become second nature when the student is comfortable with the terms and format. There is an old saying that "practice makes perfect." After coaching several judging teams, I have come to adapt this saying to read "perfect practice makes perfect." Unless a contestant delivers every set of reasons with the same conviction and confidence, they will not improve very quickly.

I often use the analogy of shooting free throws in



preparation for a basketball game. A basketball player has a much greater chance of making a free throw in a game situation if he has practiced shooting free throws. Also, the player should always practice shooting free throws with the intention of making a basket every time he shoots the ball rather than only "half trying" some of the time. Similarly, when giving reasons students will not succeed unless they give an abundant number of reasons sets. Also, they must practice with the intent to give a "50" set of reasons every time rather than practicing giving sets of reasons which will be scored at a "30." With that in mind, the following chapters will begin to build the reader's vocabulary toward what will soon become the perfect set of reasons.



CHAPTER 3

CONFORMATION AND STRUCTURE

Conformation is the physical appearance of an animal due to the arrangement of muscle, bone and other body tissue. There is no perfectly conformed horse except in the eye of the artist. However, each breed organization has their "ideal" horse (Figures 3-1 to 3-5). Therefore the breed "ideal" is the place to start. Prior to comparing two or more horses, it is essential to have a mental

picture of the "ideal" horse of the breed. It is not the judge's place, and especially not the college and 4-H judging team member's place to decide what is "ideal." The purpose of judging, either in competition or as a selection tool, is to find within a group of horses, the horse most typical of the "ideal" of that breed, the second closest, third closest, etc.



Figure 3-1. The "ideal" Quarter Horse.

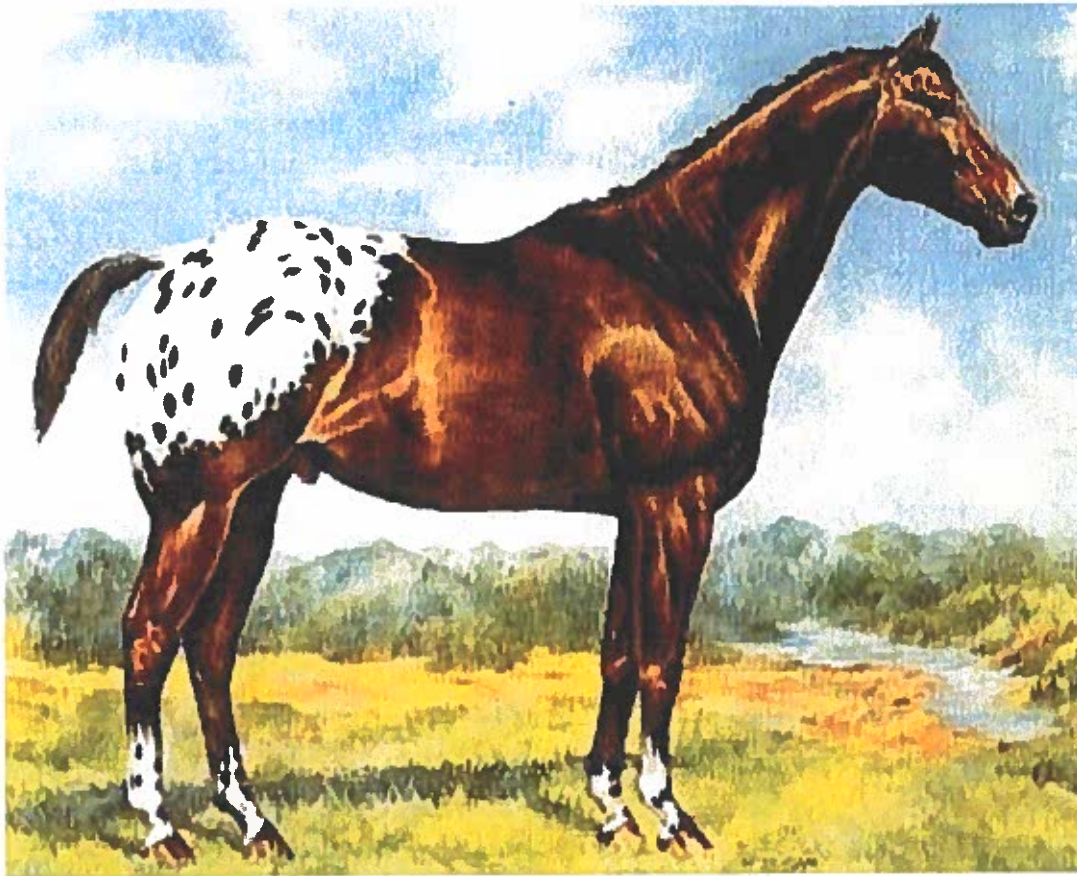


Figure 3-2. The “ideal” Appaloosa.



Figure 3-3. The “ideal” Arabian.

Original painting by Gladys Brown Edwards

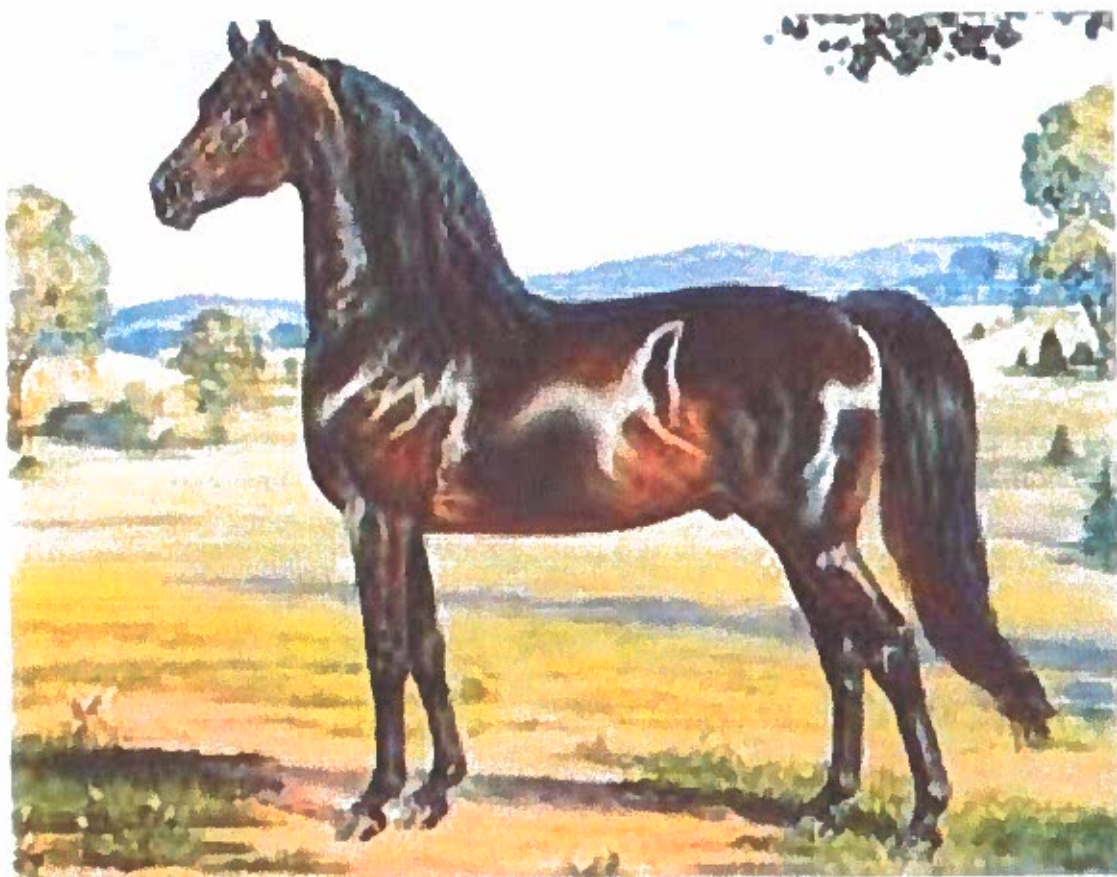


Figure 3-4. The "ideal" Morgan stallion.

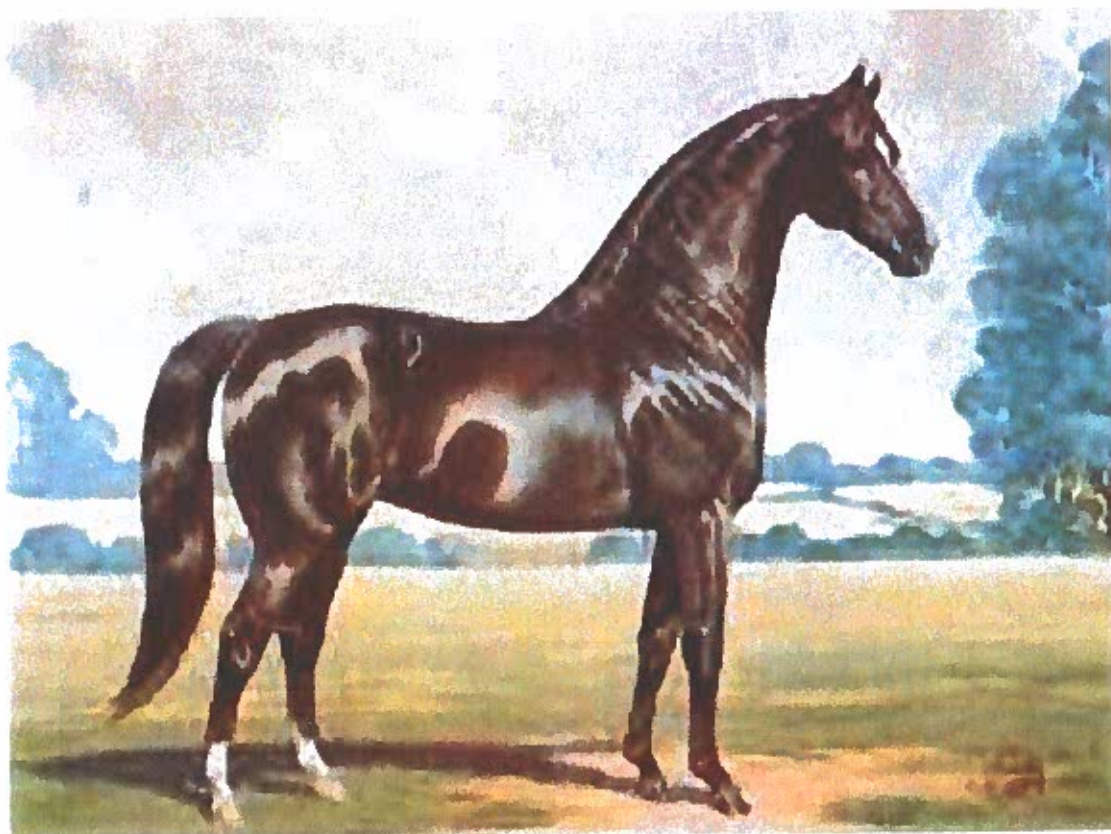


Figure 3-5. The "ideal" Morgan mare.

Unfortunately, in current times, the “ideal” horse may not possess the optimal conformation for all performance events and quite often it doesn’t. In other words, the ideal halter horse may not (and often does not) fit the ideal for the hunter under saddle class. This is a problem, not only for the competitive judging team member, but for the experienced horse show judge. It is essential to judge horses in a conformation class based upon their conformation merit that day. Similarly, it is imperative to judge a hunter under saddle horse based on their movement that day and not their conformation compared to the ideal halter horse.

Do not attempt to predict the potential riding qualities of an individual being shown in a conformation class. This tendency is

called “crystal balling” and is often about as accurate as having your future read at the county fair. After all, there are performance classes where an animal’s ability to perform under saddle

can be judged (i.e., western pleasure and hunter under saddle – both discussed later). A judge or judging team member must be sufficiently trained to know the ideal in each of the classes he/she is asked to judge that day.

The purpose of this chapter is to acquaint the horseman with basic facts that will help in evaluating two or more animals. This discussion will be limited to facts derived from research data.

To understand conformation, one must understand the skeleton, the framework of the horse. Horsemen tend to talk about long heads, short backs, long backs, short hips, low knees, short cannons and high hocks.

There are three skeletons in (Figure 3-6). Which is the tallest of the three skeletons? Obviously, the one at the bottom. However, there is more to these three skeletons than meets the eye. As this chapter is read, an effort will be made to make the reader think about what they see or think they see in these three skeletons.

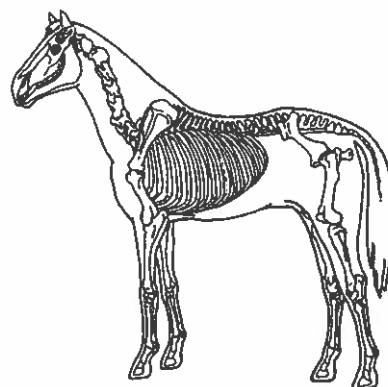
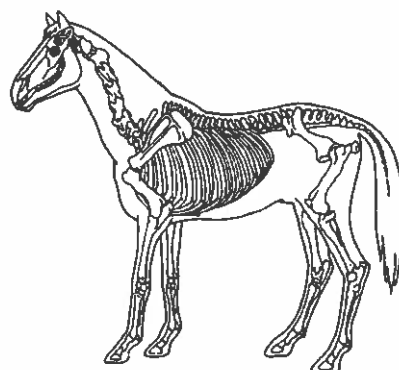
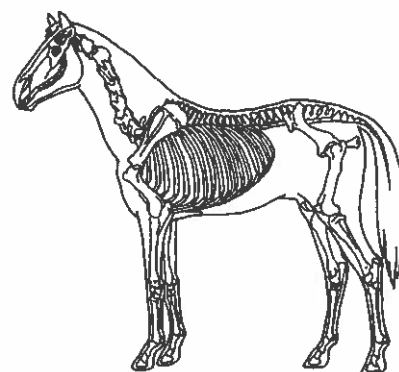


Figure 3-6. Varying heights.

A really competent judge must have a thorough understanding of all parts of the horse, and the function of each of those parts (Figure 3-7).

Halter is a class whose sole purpose is to evaluate the conformation of the horse. The exhibitors' actions are not to be taken into consideration. The four criteria upon which conformation is to be evaluated are as follows: balance, muscling, breed and sex characteristics and structural correctness. Each of these are described in detail below.

Balance

Balance is the most important of the four criteria to be evaluated during the halter class. Balance refers to the harmonious blending of all of the horse's body parts and is evaluated by studying the horse's throatlatch and neck, angle of shoulder, withers, barrel and quarter. Balance is one of the most difficult criteria to teach young people to see.

However, the systematic approach presented here should aid coaches in teaching their team members to see a balanced horse.

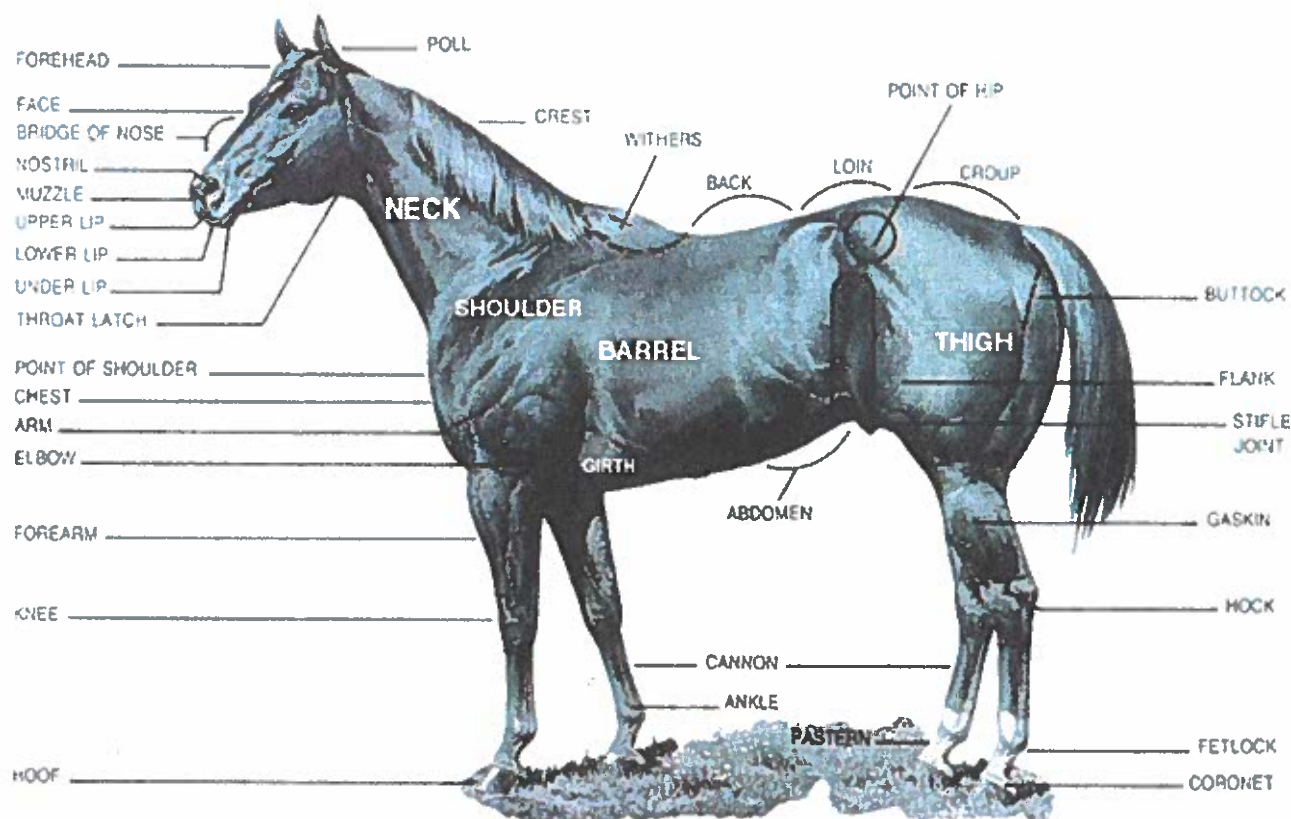


Figure 3-7. Parts of the

Throatlatch and Neck

The neck is an important conformational part to consider when judging. The throatlatch, which is from ear to ear, should be trim and refined regardless of breed. However the depth of the throatlatch is usually equal to one-half the length of the head. If a horse is thick and coarse in the throatlatch, flexion at the poll will be restricted. This will prevent the horse from carrying its head in a vertical position during training because of an inability to breathe correctly.

Most judges give preference to horses with a long, thin neck, when in reality they should select horses with the appropriate top to bottom line neck ratio. The top line is the distance from the poll to the withers and the bottom line is the distance from the throatlatch to the neck-shoulder junction at the chest (Figure 3-9). The ideal would be approximately a 2 to 1 ratio of the top to bottom line of the horse's neck. This process of selection would prevent judges from making incorrect assumptions when comparing tall and light-muscled horses to short and heavier-muscled horses. Invariably, a horse that is short and heavily muscled will have a shorter, thicker neck than a taller horse with less muscle. The neck is proportional to the horse's overall length and height. Certainly, shorter horses will always have shorter necks than horses that are tall.

The determining factor in the ratio of the top to bottom line of the neck is the slope of the horse's shoulder. As the shoulder becomes more sloping, the top line becomes longer in relation to the bottom

line. Conversely, as the shoulder becomes straighter, the ratio of the top to bottom line becomes smaller (Figure 3-9). As the ratio deviates toward 1:1, the horse appears to have a short, square, boxy neck. When two horses of the same frame size are compared, one with a normal neck and one with a short-appearing neck, both horses will have the same length in the bottom line of their necks. Obviously, the withers of a straighter-shouldered horse are more forward and; thus, the top line is shortened. Straightening the shoulder has little, if any, effect on the length of the bottom line of the neck.

Shoulder

All horses are basically proportional, but not necessarily balanced. Balance is the single most important characteristic in equine selection. Balance is determined by the skeletal structure. Thus, when judging, it is important to attempt to visualize and evaluate the skeleton of the horse underneath muscle and other tissues. Nothing is more critical to balance than slope of the shoulder. Slope of shoulder changes drastically when the angle of shoulder is increased or decreased. Not only does the top to bottom line ratio of the neck change, but the ratio of length of back to length of underline also changes. As the shoulder becomes straighter the withers move forward, which results in a longer back from withers to coupling. Length of underline from elbow to stifle is not affected by a change in shoulder angle; thus, the straight-shouldered horse's body has the appearance of a tube.

It is ideal to have a short top line and a long under line. However, it is incorrect to

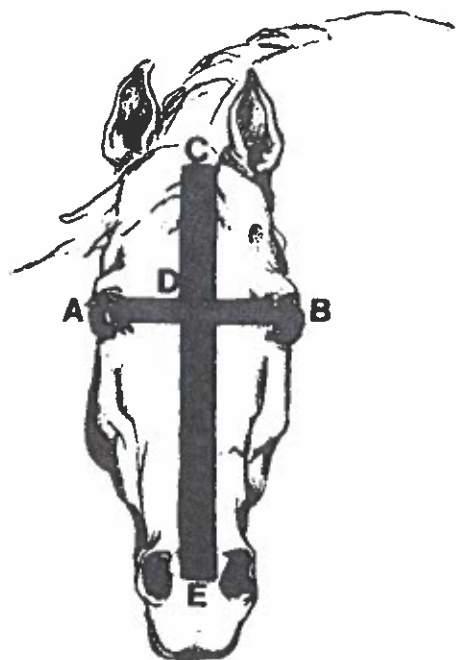


Figure 3-8. The horse's head is proportional. The distance from A to B is equal to the distance from C to D and one-half the distance from D to E.

compare 14.2 hand horses to 17 hand horses because horses of different sizes should not have the same length of body or underline. The long back coincides with the short neck of the straight-shouldered horse. When the shoulder is straight, the other angles of the

horse's body will be straight. Thus, the horse will have a short, steep croup, a straight stifle and straight pasterns (Figure 3-9).

In addition to overall balance, slope of shoulder influences length of stride. Thus, the straighter the shoulder, the shorter the stride. Angle of shoulder and angle of pastern serve to absorb shock when the horse moves. The straight-shouldered horse will be shallow-hearted, as measured from the top of the withers to the chest floor. While the balanced horse has legs that are approximately the same length as depth of heart, the straight-shouldered horse's legs will be longer than his depth of heart (Figure 3-9). A straight shouldered horse will always be a rough riding horse. Straight-shouldered horses are also more likely to have soundness problems over time as they will undoubtedly have to take more steps in their lifetime to cover the same distance as a horse with a desirably sloped shoulder.

In general, the angle of the pastern will correspond to the angle of the shoulder (Figure 3-9). A horse that has too much slope to its pasterns is undesirable and is said to be *coonfooted*. This condition can become so severe that the horse's fetlocks hit the

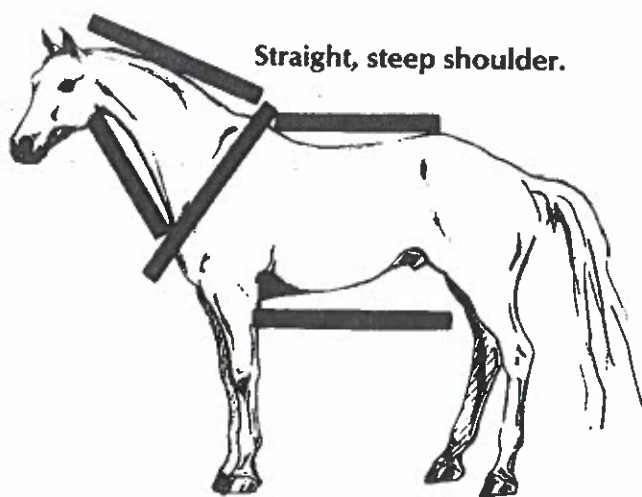
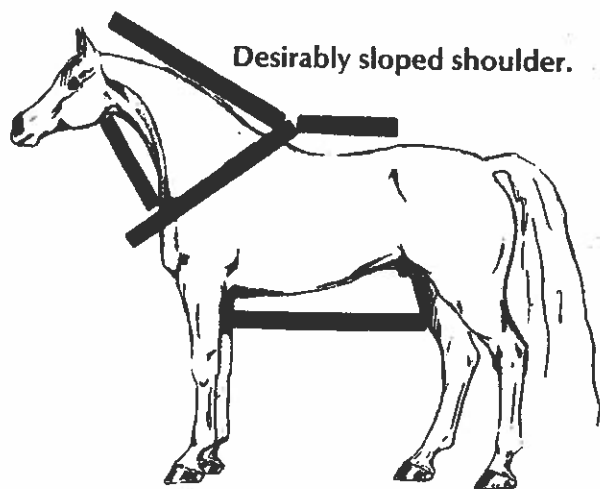


Figure 3-9. Slope of shoulder determines top to bottom line ratios of the neck and body.

ground as the horse moves. The ideal slope of the shoulder is approximately 45 to 50 degrees. However, shoulder angles will vary from the ideal. The judge should not be overly demanding for an exact degree of slope of shoulder, but should concentrate on balance and a blending of structures.

Withers

The ideal withers are sharp, prominent and slightly higher than the horse's hind-quarters or croup. A properly balanced horse will appear to be downhill from front to back (higher at the withers compared to the point of croup). This is much preferred to a downhill appearance from back to front.

When the withers are higher than the croup, the hindquarters are positioned more under the body and contribute to the athletic ability of the horse. Strength of top line and loin muscles over the kidneys are also important

in athletic ability and soundness of the horse.

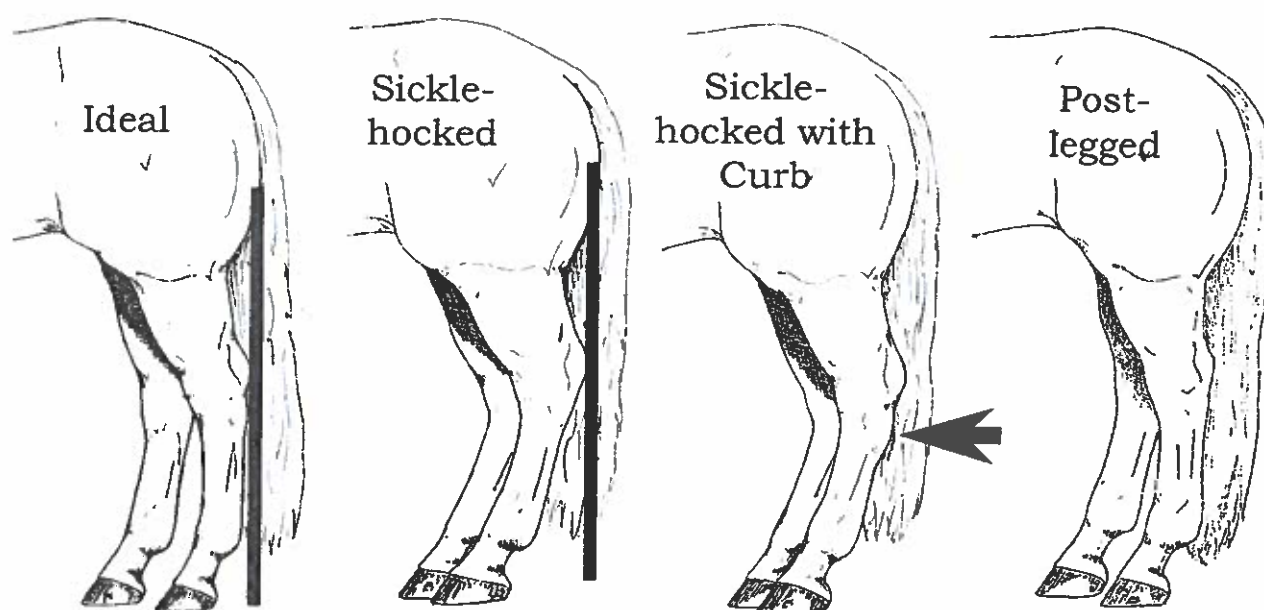
Barrel

The judge should evaluate spring of rib and depth of heart, since these are indicative of capacity. Again, these measurements will be proportional. However, some horses will have a more pinched effect and less of a rounded, convex look to their rib cages.

Hindquarters

Regardless of breed, the hindquarters should appear square, when viewed from the side (Figure 3-10). How the upper corners of the square are filled will depend upon breed. The flatter and more level the croup, the more likely that horse will move with a vertical action behind and less of a horizontal action. The horse with a steep croup will move with his legs more collected under his body. The ideal horse has a quarter that is as full and as long from across the horizontal

Figure 3-10. Structure of the hind limb as viewed from the side.



plane of the stifle as it is from the point of hip to point of buttocks. When a horse has a V-shaped quarter, it is due to limited muscling and/or a straight stifle.

Muscle

Muscling is an important criterion in judging many conformation classes, especially stock horse classes, i.e., Appaloosa, Quarter Horse and Paint Horse. It is important to realize that muscling is proportional, i.e., as one muscle in the body increases in size/mass, total muscle mass increases. The correct horse is a balanced athlete that is muscled uniformly throughout. In a study utilizing beef cattle, weight of certain individual muscles were highly correlated with other individual muscles as well as total muscle mass. Similar correlations were observed with horses confirming the fact that muscling is proportional in the horse (McCann et. al, 1988); (Table 3-1).

Table 3-1. Simple Correlation Coefficients with Equine Biceps Femoris Weight.

Item	r
Round muscle weight	.93*
Round total weight	.94*
Gaskin circumference	.89*
Quarter width	.83*
Extensor carpi radialis weight	.82*

*P<0.01

From McCann, J.S., et al. 1988. Skeletal bone and muscle proportionality in small- and large-framed mature horses of different muscle thickness. *J. Equine Vet. Sci.* 8:255-261.

When muscling is visually appraised at the forearm, gaskin and rear quarter, it will reflect the same relative degree of muscling at other anatomical points. Thus, the common dogma in the industry that a horse can be heavier muscled in the rear quarters than the forequarter is unfounded.

Muscling is most commonly evaluated through the chest, forearm, gaskin, and stifle. When viewing the horse's chest from the

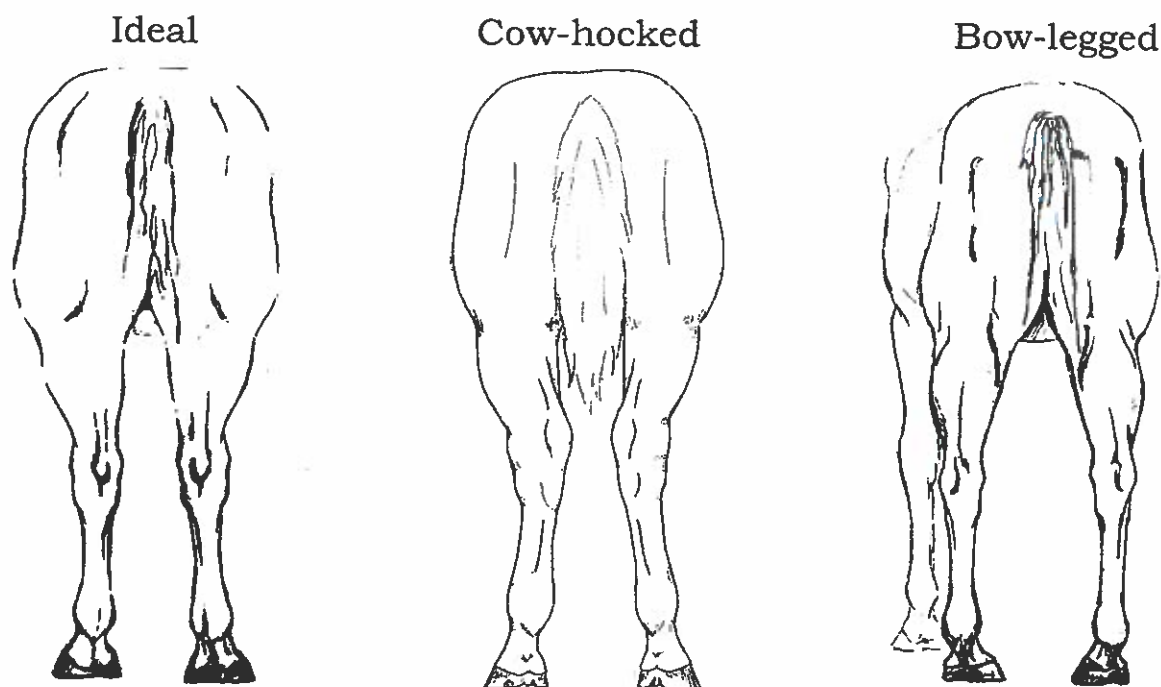


Figure 3-11. Structure of the hind limb as viewed from the rear.

front it should give the overall appearance of forming a "V." Judges should also evaluate muscling through the forearm and gaskin as the horse does not naturally deposit any fat in these two places; therefore everything seen in the forearm and gaskin of the horse is undoubtedly muscle. The horse should display a flaring forearm and gaskin muscle and horses that are overly light and flat through these two parts are light muscled. When viewed from behind, the horse should be wider from stifle to stifle compared to point of hip to point of hip. This gives the horse the appearance of being heavy muscled when viewed from behind.

The judge should keep in mind that horses should be adequately muscled but muscling should not hinder the overall balance and quality of the individual.

Frame

Heird, et al. (1979) showed that not only is muscling proportional, but that other components of the body were also proportional across sex. For example, there are no significant differences in length of head, width of head, length of neck and height at withers as a percentage of body length regardless of sex of horses (Table 3-2).

These data were evaluated by age across sex to determine that as a horse matures, knee to ground and hock to ground distance becomes a smaller percentage of height at withers (Table 3-3). Thus, a young horse has a higher percentage of his total height in length of leg than a mature horse.

When those same measurements are taken and divided by height at withers, the same

results were obtained, i.e., there were no differences among mares, stallions or geldings in length of head, width of head and length of neck. A difference was observed between stallions and the other two sexes. The distance from hock to ground, knee to

Table 3-2. Least Squares Means for the Effects of Sex on Body Proportion (percentage of body length).

Measurement	CV% ^T	Stallions	Mares	Geldings
Length of head	3.55	38.05 ^a	37.51 ^a	38.03 ^a
Width of head	3.93	14.44 ^a	14.43 ^a	14.28 ^a
Length of neck	6.58	48.18 ^a	47.94 ^a	47.99 ^a
Distance from elbow to ground	5.07	60.97 ^a	58.92 ^b	59.13 ^b
Distance from knee to ground	4.27	31.08 ^a	30.07 ^b	30.12 ^b
Length of hock	4.02	40.71 ^a	40.69 ^b	39.29 ^b
Height of withers	3.09	99.32 ^a	98.42 ^a	98.16 ^a

^TCoefficient of variation in percent

^{a,b}Means within rows with different superscripts are different (P<0.05).

Adapted from Heird, J.C., C.B. Ramsey and D.H. Hurley, 1979. Relationship of height at withers and body length to other body measurements. Presented at the 6th ENPS Symposium.

Table 3-3. Least Squares Means for the Effects of Sex on Body Proportion (percentage of height at withers).

Measurement	CV% ^T	Stallions	Mares	Geldings
Length of head	3.30	38.31 ^{a,b}	38.13 ^b	38.75 ^a
Width of head	3.94	14.55 ^a	14.67 ^a	14.55 ^a
Length of neck	6.33	48.57 ^a	48.73 ^a	48.89 ^a
Distance from elbow to ground	3.70	61.38 ^a	59.87 ^a	60.25 ^{a,b}
Distance from knee to ground	3.42	31.29 ^a	30.55 ^b	30.69 ^b
Length of hock	4.02	40.71 ^a	40.69 ^b	39.29 ^b
Distance from hock to ground	2.80	40.99 ^a	40.32 ^b	40.3 ^b

^TCoefficient of variations in percent

^{a,b}Means within rows with different superscripts are different (P<0.05).

Adapted from Heird, J.C., C.B. Ramsey and D.H. Hurley, 1979. Relationship of Height at Withers and Body Length to Other Body Measurements. Presented at the 6th ENPS Symposium.



ground, and elbow to ground was longer for stallions than for mares or geldings (Table 3-4).

In a study by McCann et al., 1988, measurements were taken on 12 horses prior to slaughter. For the study, six large-framed and six small-framed horses were selected. Data are presented in Table 3-5. As expected there was a significant difference in frame sizes between the two groups with the larger framed horses having higher measurements in each of the variables of interest. Further, within each frame size, three horses were light muscled and three were heavily muscled. There was a significant difference in muscling within the two groups with the horses classified as heavy muscled having greater muscle measurement values compared to those classified as light muscled (Table 3-6). Length of long bones of the front and rear legs is significantly correlated to height at withers. Thus, it was found that horses are proportional; i.e., large-framed horses have longer heads than small-framed horses, although both are proportionally the same at wither height (Tables 3-7 to 3-11).

Willoughby, et al., (1975), compared measurements as a percentage of wither height for Arabians, Thoroughbreds, Standardbreds, Quarter Horses, Morgans and Appaloosas. Although the data were not statistically analyzed, the results appear similar among breeds (Table 3-12). From these data, a number of traditional beliefs with respect to body proportions among breeds appear to have little or no basis.

Thus, it appears that horses are proportional. Horses that have long heads are tall, and horses that have short cannons are short. It is important that the judge learn to evaluate skeletal conformation. It is impossible to use comparisons of long bones and make accurate

conclusions. Each horse must be evaluated individually.

Regardless of these data, there are skeptics who believe horses are not proportional. Three skeletons were displayed at the beginning of this chapter (Figure 3-6). Obviously, they were of different heights and are not proportional. The skeleton at the bottom is obviously taller and the skeleton in the middle is the shortest. However, similar bones in each skeleton are exactly the same length. This is a rather extreme example of non-proportional horses, which is due to a change in angles of the three skeletons, not in bone length. Consequently, where differences in proportionality occur, there has to be a structural reason and the good judge will see these differences as a lack of balance. He should visualize the skeleton, rather than the outward appearance. The good judge can see balance and proportionality. We can learn to listen to what our eye tells us as judges. Base decisions upon fact rather than industry dogma.

Breed and Sex Characteristics

Breed characteristic refers to the quality of the individual when compared to others within his breed. In simple terms, Quarter Horses should look like Quarter Horses and Arabians should look like Arabians. Horses in the halter class should best represent and display all of the ideal characteristics of that breed. Sex characteristics refer to the representation of characteristics deemed desirable to a gender of horse. Stallions shown in halter should look like stallions not geldings. Mares should be extremely feminine and have a great deal of refinement. Geldings are not breeding animals, but should no doubt display quality and characteristic of their breed. An in-depth

Table 3-4. Least Squares Means for the Effects of Age on Body Proportions (percentage of height at withers).

Age (mos).	Head length	width	Length of neck	Elbow to ground	Knee to ground	Hock to ground	Length of body
<3	36.1 ^a	13.9 ^a	40.1 ^a	68.0 ^a	37.4 ^a	47.2 ^a	86.1 ^a
3-6	38.0 ^b	15.0 ^b	45.8 ^b	66.1 ^a	36.3 ^a	46.3 ^a	91.5 ^d
6-12	38.7 ^b	15.0 ^b	47.6 ^{b,c}	61.9 ^{b,c}	32.5 ^b	42.9 ^b	100.0 ^{b,c}
12-18	37.9 ^b	14.5 ^b	49.4 ^c	62.7 ^b	32.2 ^b	42.5 ^b	100.0 ^{c,d}
18-24	37.9 ^b	14.4 ^{a,b}	46.9 ^{b,c}	59.6 ^c	31.8 ^b	40.9 ^c	97.9 ^c
24-36	38.4 ^b	14.6 ^b	48.9 ^{b,c}	60.9 ^c	30.7 ^c	40.8 ^c	40.1 ^c
36-48	38.1 ^b	14.7 ^b	48.6 ^{b,c}	59.9 ^c	39.7 ^c	40.1 ^c	101.8 ^{d,e}
48 & above	38.0 ^b	14.8 ^b	49.6 ^c	60.0 ^c	30.3 ^c	40.1 ^c	104.3 ^e

^{a,b,c}Means within columns with different superscripts are different ($P < 0.05$).

Adapted from Heird, J.C., C.B. Ramsey and D.H. Hurley, 1979. Relationship of height at withers and body length to other body measurements. Presented at the 6th ENPS Symposium.

Table 3-5. Live Body Measurements Relative to Frame.

Item (cm)	Frame		Pooled (S.E.)
	small	large	
Wither height	146.8	157.4*	1.43
Elbow to fetlock	84.4	92.2*	1.92
Knee to fetlock	21.7	24.6*	0.74
Hock to fetlock	27.4	29.8*	0.70
Head length	54.2	57.0*	0.61

*Means differ ($P < 0.05$) for frame size.

From McCann, J.S. et al. 1988. Skeletal bone and muscle proportionality in small- and large-framed mature horses of different muscle thickness. J. Equine Vet. Sci. 8:255-261.

Table 3-6. Live Body Measurements Relative to Thickness of Muscling.

Item (cm)	Muscling		Pooled (S.E.)
	light	heavy	
Chest width	37.7	40.5	1.50
Rear quarter width	52.9	56.9*	1.56
Forearm circumference	44.9	59.9*	1.28
Gaskin circumference	41.2	48.1*	1.02
Head width	22.1	23.5*	0.24
Head length	54.7	56.6*	0.61

*Means differ ($P < 0.05$) for thickness of muscling.

From McCann, J.S., et al. 1988. Skeletal bone and muscle proportionality in small- and large-framed mature horses of different muscle thickness. J. Equine Vet. Sci. 8:255-261.

Table 3-7. Simple Correlation Coefficients Between Withers Height and Skeletal Measurements.

Item	r
Scapula	.85**
Humerus	.85**
Radius	.95**
Metacarpal	.69*
Femur	.86**
Tibia	.85**
Rib depth	.84**

* $P < 0.05$

** $P < 0.001$

From McCann, J.S., et al. 1988. Skeletal bone and muscle proportionality in small- and large-framed mature horses of different muscle thickness. J. Equine Vet. Sci. 8:255-261.

description of ideal breed and sex characteristics begins by looking at the horse's head.



Table 3-8. Body Measurements Expressed as a Percentage of Withers Height for Small and Large Framed Horses.

Item (cm)	Frame Size (%)		Pooled (S.E.)
	small	large	
Head	36.2	36.9	0.48
Elbow to fetlock	57.5	58.6	1.04
Knee to fetlock	14.8	15.6	0.49
Hock to fetlock	18.7	19.0	0.38
Scapula	31.8	31.5	0.39
Humerus	21.5	21.6	0.39
Radius	25.3	26.1*	0.23
Femur	26.2	26.4	0.37
Tibia	25.4	25.6	0.36

*Means differ ($P < 0.05$) for frame size.

From McCann, J.S., et al. 1988. Skeletal bone and muscle proportionality in small- and large-framed mature horses of different muscle thickness. *J. Equine Vet. Sci.* 8:255-261

Head

An effort will be made to define and describe the various parts of the horse's body, beginning with the head. In general, there is no physiological benefit to the horse having a "pretty" head. Ugly-headed horses are able to breathe, see, hear and ingest food. Basically, an ugly head functions as well as a beautiful head. However, most people do not want to own an ugly-headed horse, so selection is based upon beauty. What makes a head pretty and/or attractive? Certainly, the set of the ears, shape of the eye, size of the nostril, depth of the mouth and overall proportionality of the head is important to a concept of beauty. Basically the ears will be proportional to the horse's head. In fact, as the reader progresses, it will become apparent that the various parts of the horse are always proportional. However, the placement of the ears will not always be

the same. It is important that the ears sit squarely on top of the head, that they point forward and have an attractive, alert appearance. Some horse's ears turn outward, some turn inward and some are positioned on the side of the head and are flop-eared and so on. Any deviation in placement or carriage detracts from the beauty of the head, thus from the beauty of the horse.

When you measure a horse from the poll to a horizontal line drawn between the eyes, this distance will be approximately one-half the distance from the horizontal line to the midpoint of the nostril. Thus, the eyes will be positioned one-third of the distance from the horse's poll to the muzzle. When the width of the horse's head across the orbit of the skull is measured, the distance should be almost identical to the distance from the poll to the horizontal line drawn between the eyes (Figure 3-8). Horse's heads are proportional. Consequently, length of heads is the same percentage of height for both tall and short horses. Goubaux and Barrier (1904) have presented other interesting proportions in their book *The Exterior of the Horse*. For example, head length is equal to the length of the shoulder, and equal to the distance from the point of the hock to the ground. In addition, height of withers is equal to two and one-half times the length of the head.

The head has certain qualities that are important when evaluating other factors. For example, the experienced horseman can look at the eye and tell a great deal about an individual's potential disposition.

During evolution, the eye has moved from the front of the horse's head to the side, which provides a more rounded arc of vision (about 300 degrees.) Large, quiet, soft eyes usually indicate a quiet, docile disposition. A small *pig-eye* is indicative of a horse that is usually somewhat sullen and difficult to train. The horse with excessive white around the eye is very often nervous and flighty. This is characteristic of some breeds. Obviously, this anatomical characteristic is not the reason for these differences in disposition, but merely associated with other genotypic and phenotypic characteristics. What is the perfect eye? Look for a bright, tranquil eye that has a soft, kind expression.

Even though many breed enthusiasts discuss the need for a large, flaring nostril to facilitate adequate intake of air, there appears to be no scientific data for this statement. Many judges and breeders talk about the need for a large nostril in order for the horse to breathe properly. It is the feeling of the author that there has never been a horse with a nostril too small to restrict intake of air. Most horses breathe satisfactorily, regardless of size of nostril. However, nostril size has an effect on the horse's overall beauty.

For beauty's sake, the horse should have a well-defined jaw. Stallions will have a slightly larger, deeper jaw than mares, indicative of secondary male sexual characteristics. There are distinct differences among breeds and lines of horses with respect to depth of the mouth. This is indicative of the "lightness" of a horse's mouth, i.e., softness of responsiveness

during training and is commonly referred to as being light, soft, tough or hard. The more shallow the mouth, the softer and more reactive a horse and vice-versa. Some breeders believe a deeper mouth is indicative of "breeding." In fact, in the 1800's, shallow-mouthed horses were discriminated against by the Calvary because it indicated a more flighty, responsive horse. Obviously, trainers of reiners and cutters prefer a shallow mouth. When examining mouths, the horse show judge should ensure that the horse is not *parrot mouthed* or *monkey mouthed*. However, in judging contests, all mouths are considered sound and are not considered in the placing.

Shape of the muzzle contributes to the beauty of the horse. There are distinct differences in shape of the chin and jaw in their definition and refinement. The pretty-headed horses always will have a well-defined muzzle flaring into a refined chin and prominent jaw.

Table 3-9. Cannon and Splint Bone Measurements.

Item	Mean \pm S.E.
Metacarpal:	
Wall area, cm ²	7.65 \pm .42
Medullary area, cm ²	1.41 \pm .23
Bone circumference, cm	10.96 \pm .36
Total area, cm ²	9.21 \pm .65
Large and small metacarpal weight, kg	1.00 \pm .58
Metatarsal:	
Wall area, cm ²	8.80 \pm .46
Medullary area, cm ²	1.50 \pm .17
Bone circumference, cm	11.36 \pm .43
Total area, cm ²	10.30 \pm .51
Large and small metatarsal weight, kg	1.32 \pm .08

From McCann, J.S., et al. 1988. Skeletal bone and muscle proportionality in small- and large-framed mature horses of different muscle thickness. J. Equine Vet. Sci. 8:255-261.

Structural Correctness

Structural correctness refers to the straightness and correctness of the horse's limbs. When viewed from the front, side, and rear views the horse should appear straight on his feet and legs and any deviation to the ideal should be taken into consideration when placing the halter. The judge should also pay close attention to the horse when traveling as often times travel will confirm a structural deviation.

Feet and Legs

Structure of feet and legs is a major area of consideration in judging. When standing beside the horse and viewing the hind leg, the judge drops an imaginary line from the point of the buttocks to the ground. Ideally, that line should touch the hocks, run parallel to the cannon bone and be slightly behind the heel. The horse with too much angle to his hocks is *sickle hocked*, and the horse that is

straight in his hocks is *post-legged* (Figure 3-10). Ideally, when viewed from the rear, any horse, regardless of breed, should be widest from stifle to stifle. When viewing the horse's hind leg from behind, another imaginary line from the point of the buttocks to the ground should bisect the gaskin, hock and hoof (Figure 3-11). It is not critical that a horse be perfectly straight from the ankles down as viewed from the rear. In fact, most horses naturally stand with their cannons parallel and toe out slightly from the ankles down. This allows a horse's stifle to clear his ribcage in flight, resulting in a longer-strided, freer-moving horse. However, when a horse is bowed-in at the hocks and the cannon bones are not parallel, it is *cow-hocked*. The horse that is cow-hocked will have a tendency to be weak in the major movements that require work off the haunches such as stopping, turning, sliding, etc. Occasionally, there are horses that actually toe-in behind and are *bow-legged*, most of these are very poor athletes (Figure 3-11).

When viewing the front legs from the side, a horse that is "over at the knees" is *buck-kneed*, and the horse that is "back at the knees" is *calf-kneed* (Figure 3-12). Obviously, calf-kneed is the most serious condition, since the knee will have a tendency to hyper-extend (bend backward). From the front, the horse should stand on a straight column of bone with no deviation. An imaginary line from the point of the shoulder to the toe should bisect the knee, cannon bone and hoof. The hoof should point straight ahead. When a horse *toes out*, it is splay-footed and this horse will always

Table 3-10. Simple Correlation Coefficients with Live Cannon Circumference.

Carcass bones	r
Large and small metacarpal circumference	.74**
Large metacarpal	
Wall area	.73**
Perimeter	.70*
Total area	.65*
Medullary area	.28
Cannon and splint bone weight	.59*
Front cannon length	.34

*P<0.05

**P<0.001

From McCann, J.S., et al. 1988. Skeletal bone and muscle proportionality in small- and large-framed mature horses of different muscle thickness. J. Equine Vet. Sci. 8:255-261.

Table 3-11. Simple Correlation Coefficients of Live Measurements.

Item	Body length	Head length	Elbow fetlock	Knee fetlock	Hock fetlock	Head width	Chest width	Quarter width	Heart girth	Fore. circ.	Gaskin circ.	Cannon circ.	Wither cond.
Wither height	.62*	.77**	.88***	.81***	.87***	.21	.54	.45	.55	.51	.50	.64	.74**
Body length		.87***	.47	.42	.32	.59*	.64*	.68**	.74**	.47	.71**	.47	.09
Head length			.65*	.55	.47	.48	.73**	.71**	.83***	.60*	.68*	.48	.34
Elbow to fetlock				.88***	.78**	.04	.43	.38	.43	.40	.43	.28	.68*
Knee to fetlock					.76**	.01	.21	.12	.32	.28	.25	.22	.64*
Hock to fetlock						.10	.36	.01	.35	.31	.20	.58*	.82***
Head width							.38	.66*	.65*	.81**	.80**	.36	.10
Chest width								.53	.71*	.59*	.50	.54	.05
Quarter width									.64*	.58*	.84**	.30	.07
Heart girth										.75**	.83***	.34	.31
Forearm circumference											.75**	.52	.27
Gaskin circumference												.28	.22
Cannon circumference													.38

*P<0.05 **P<0.01 ***P<0.001

From McCann, J.S., et al. 1988. Skeletal bone and muscle proportionality in small- and large-framed mature horses of different muscle thickness. J. Equine Vet. Sci. 8:255-261.

Table 3-12. Measurements and Proportions (percent of wither heights).

	Arabian		Thoroughbred		Standardbred		Quarter Horse		Morgan		Appaloosa	
	male	female	male	female	male	female	male	female	male	female	male	female
Length, head	39.1	38.7	38.5	38.1	39.7	39.4	39.6	40.1	39.6	39.4	39.5	39.1
Length, ear (externally)	12.0	11.9	11.8	11.7	12.1	12.0	12.0	12.2	12.1	12.0	12.1	12.0
Girth, neck (at throat)	49.3	47.0	50.1	46.2	49.3	46.0	54.4	51.2	51.5	48.1	51.2	47.3
Height, elbow	59.8	60.1	60.1	60.4	59.8	60.1	59.0	59.4	59.3	59.5	59.2	59.5
Height, knee (top of pisiform)	31.2	31.1	31.5	31.5	31.2	31.2	30.9	30.8	31.0	30.9	30.9	30.9
Girth, forearm	31.2	30.4	30.9	30.0	30.6	29.7	33.7	32.8	32.1	31.2	31.9	31.0
Width, croup (max.)	33.2	34.3	33.5	34.5	33.4	34.5	36.8	37.9	34.5	35.6	34.5	35.6
Length, hip to hock (projected)	58.4	58.6	59.4	59.7	60.3	60.6	60.4	60.7	58.8	59.1	59.6	59.8
Girth, gaskin (max.)	27.0	26.6	27.5	26.9	27.3	26.7	30.0	29.4	28.3	27.7	28.3	27.7
Height, hock	40.1	40.0	39.9	39.9	39.6	39.6	39.3	39.3	39.8	39.8	39.5	39.6

wing-in. When a horse *toes-in*, it is pigeon-toed and that horse will always *paddle out* (Figure 3-13). The most serious of these is the horse that *wings-in*, because it has a tendency to interfere, i.e., strike its legs with the opposite hoof as it travels. If the cannon bone is off-centered to the outside, it is *bench-kneed*. It is essential for the judge to

recognize structural defects. In order to do this, the judge must first understand what is ideal (correct). There are many structurally incorrect horses that are sound, but few unsound horses that are structurally correct. A complete list of structural deviations follows.



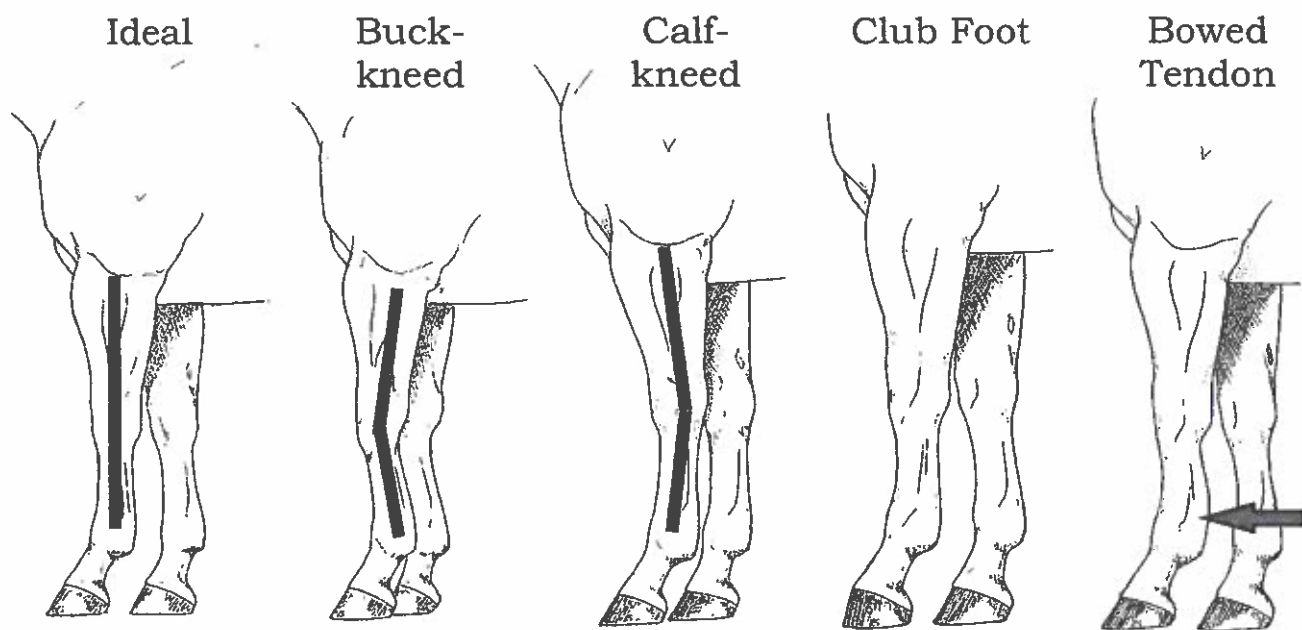


Figure 3-12. Structure of the fore limb as viewed from the side.

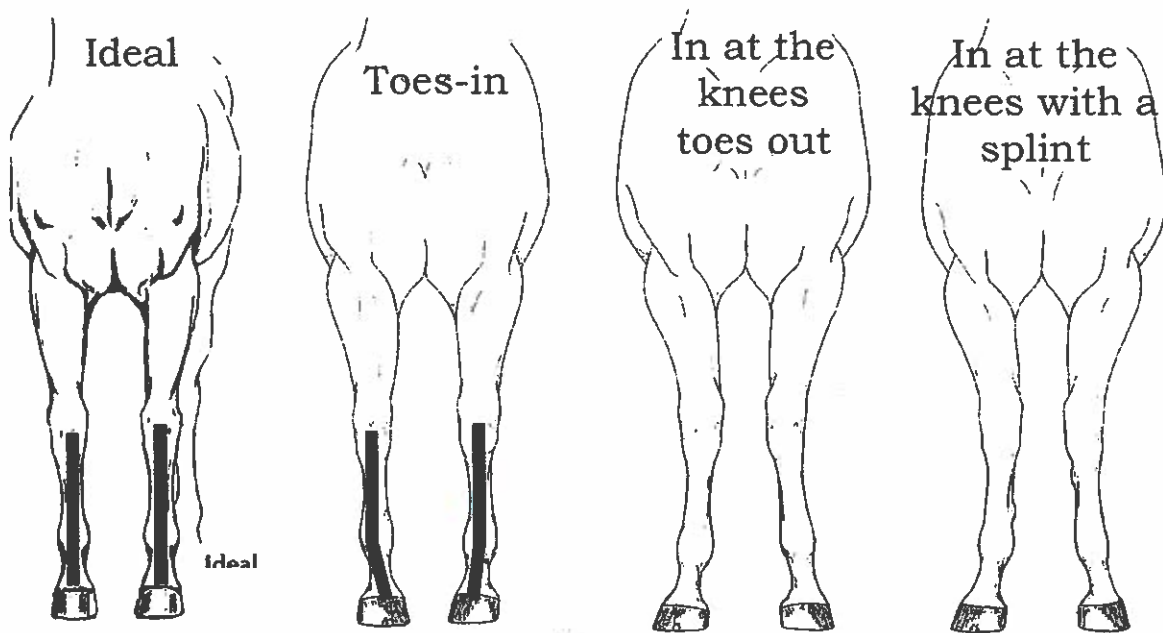


Figure 3-13. Structure of the fore limb as viewed from the front.

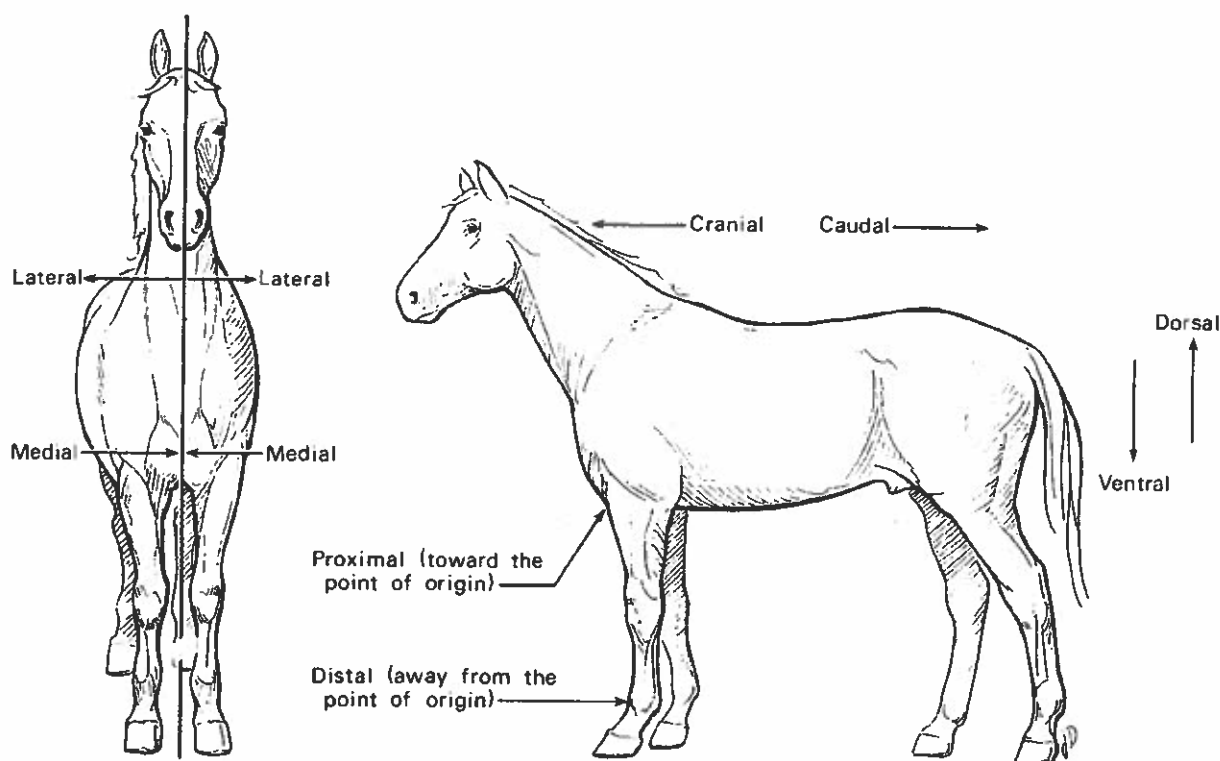
Soundness and Structure

(Figures 3-14 and 3-15)

An *unsoundness* is defined as any deviation in structure that interferes with the usefulness of an individual. Horses should be serviceably sound. In young animals, there should be no indication of defects in conformation that may lead to unsoundness. Judges must know and recognize normal structure and function before they can identify unsoundnesses. Many horses will have blemishes, but not be unsound. A *blemish* is an abnormality that may detract from the appearance of the animal, but does not affect its serviceability.

A judge should be familiar with all common unsoundnesses and learn to recognize them. At the same time, competitive judges must keep in mind that soundness is not taken into consideration in most halter classes. Therefore, they should not spend an inappropriate amount of time, in a contest, looking for and worrying about unsoundnesses. This is not to be confused with structural correctness, which is one of 3 or 4 major considerations used in placing halter classes.

Some definitions and locations of unsoundnesses and blemishes are given on the following pages.



From Pickett, B.W., R.P. Amann, A.O. McKinnon, E.L. Squires and J.L. Voss. 1989. Management of the Stallion for Maximum Reproductive Efficiency II. Anim. Reprod. Lab. Bull. No. 5. Colorado State University, Fort Collins, CO 80523.

Figure 3-14. Terms used to describe direction or position within an animal.

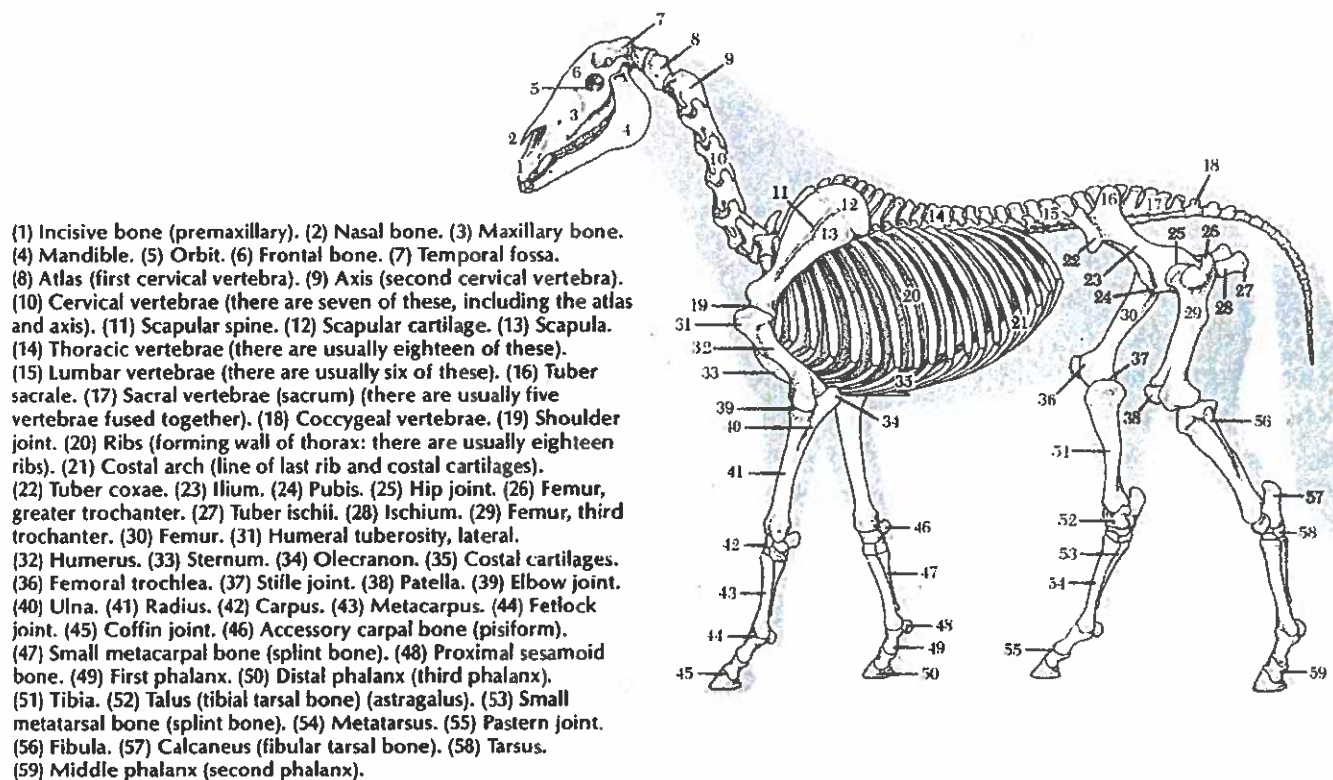


Figure 3-15. Skeletal system of the horse.

From *Horses: A Guide to Selection, Care, and Enjoyment*. By J. Warren Evans. Copyright © 1981 by W.H. Freeman and Company. Reprinted with permission.

Structural Deviations, Unsoundnesses And Blemishes In The Horse

Bench kneed – “offset knees” – The cannon bone is offset to the lateral side and is not in a straight line from the radius.

Bog Spavin – An enlargement of the hock due to distention of the joint capsule. Soft and fluctuant to the touch, does not usually cause lameness.

Bone Spavin – An arthritis and exostosis usually involving medial and anterior surface of tarsal bones.

Bowed tendon – Excessive stretching and tearing of the flexor tendons, usually in the front legs. In the early stages, there is generally swelling and acute lameness.

Bow-legged – The hocks are too far apart. (Figure 3-11).

Buck-kneed – “knee sprung” or “over at the knees” This is a forward deviation of the carpus (Figure 3-12).

Bucked Shins – Periostitis of the dorsal surface of the 3rd metacarpal bone.

Calf-kneed – Backward deviation of the carpus or carpal joints (Figure (3-12).

Capped Elbow – (shoe boil) bursitis - Resulting from injury to point of the ulna.

Capped Hock – Bursitis at the point of the hock.

Contracted Tendons – Inability to extend the fetlocks and phalangeal joints due to shortening of flexor tendons. May be hereditary and/or nutritional in origin.

Coon-footed – Pasterns too long and sloping, causing a weakness due to strain on the tendons, sesamoid bones and suspensory ligament.

Cow-hocked – The limbs are base-narrow to the hock, and base-wide from the hock to the feet. The hocks are too close, point toward one another, and the feet are widely separated (Figure 3-11).

Curb – An enlargement on the posterior aspect of the hock (fibular tarsal bone) with swelling of the plantar ligament, usually traumatic in origin.

Fistula – (sinus of the withers) - A continuous draining area on the withers or shoulder usually due to trauma.

Heaves – pulmonary emphysema – Characterized by exertive expiratory effort with “heaves groove” developing. Most pronounced after exercise.

Laminitis – An inflammatory process of the lamina of the foot. The chronic form will show alterations in hoof wall growth resulting in rings.

Monkey Mouth – An undershot upper jaw.

Osselets – A traumatic arthritis of the fetlock joint with distention of volar pouch.

Paddle-out – A traveling condition of the toed-in horse, where the foot “paddles” to the outside even though it breaks over the inside toe and lands on the inside wall.

Parrot Mouth – Overlapping of the upper incisors with failure of proper occlusion.

Pig-eyed – Eyes are placed low on the head, limiting the field of vision. Eyes are small, unattractive, and give an expression of laziness and stubbornness.

Post-legged – When viewed from the side, there is very little angle between the tibia and

femur, and the hock joint is correspondingly straight. This predisposes the horse to bog spavin and upward fixation of the patella (Figure 3-10).

Ringbone – Periostitis of proximal and/or distal phalanges, usually 1st and 2nd, may involve progressive arthritis.

Sickle-hocked - The angle of the hock joint is decreased so that the horse is standing under the hock down. A horse so affected is predisposed to curb. This condition is most obvious when the horse is viewed from the side (Figure 3-10).

Side bone – Ossification and enlargement of the collateral cartilages, usually visible proximal to coronary band.

Splint – An enlargement, usually on the medial surface of the 3rd metacarpal bone. It may involve the 2nd metacarpal bone and the interosseous ligament, bone proliferation, periostitis or actual fracture of the bones.

Stifled – Upward fixation of the patella over the medial trochlea of the femur, usually intermittent.

Stringhalt – Exaggerated, involuntary flexion of the hock joint when the horse is moving.

Sweeney – Atrophy of the infra- and suprascapular muscles usually from injury to the suprascapular nerve.

Thoroughpin – Tenosynovitis of tarsal sheath enclosing deep digital flexor tendons of the hind leg.

Toed-in – “pigeon-toed” – The toes point inward towards each other causing greater stress on the outside of the limb (Figure 3-13).

Toed-out - “splay-footed” – The toes point outward away from each other causing

greater stress on the inside of the limb (Figure 3-13).

Wind Puff – Synovial swelling of joints or tendon sheaths, usually in fetlock area.

Wing-in – A traveling condition of the toed-out horse, commonly causing limb interference.

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CHAPTER 4

HALTER

Use of Chart in Making Placings

Judging is an effort to find the animal most like the "ideal." It is a positive process. When evaluating a class of halter horses, there are four major criteria:

1. BALANCE AND/OR QUALITY
2. MUSCLING
3. BREED AND SEX CHARACTERISTICS
4. STRUCTURAL CORRECTNESS

By evaluating a class only on these criteria it is possible to use a chart to aid in placing the class. Rank the individuals in the class from 1 to 4 on each criterion, i.e., **BALANCE**, then **MUSCLING**, **BREED AND SEX CHARACTERISTICS**, and then **STRUCTURAL CORRECTNESS**. Total the numbers allotted for each criterion, for each horse, and the horse with the smallest total is placed first in the class. Suppose a class was evaluated as follows for the four main criteria (Table 4-1).

This class is placed 1-2-3-4.

Table 4-1. System for Placing a Class of Halter Horses

Horse	Balance	Muscling	Structure	B & S Characteristics	Total Points
1	1 st	2 nd	1 st	1 st	5
2	2 nd	1 st	2 nd	2 nd	7
3	3 rd	4 th	3 rd	3 rd	13
4	4 th	3 rd	4 th	4 th	15

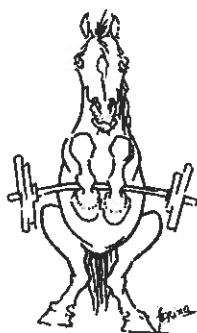
Suggested Terms for Comparing Halter Horses

GENERAL APPEARANCE

1. The best combination of ...
2. 1 combined to a higher degree, muscling and balance
3. Overwhelmed the class with his balance, size and muscling
4. Dominated the class in terms of her heavy muscling, structural correctness, and overall balance
5. Heavier-muscled, nicer-balanced mare
6. Showed more balance and symmetry
7. Had a smoother blending of all body parts
8. Alert, with all parts blending smoother and more sym-metrically
9. Showed more refinement and style
10. More athletic in appearance
11. She was a more balanced, refined and feminine mare
12. More alert and attentive expression
13. More stylish
14. More substance of muscle and bone
15. All horses in today's class possessed superior quality
16. Simply had more presence
17. Due to her advantage in muscling and overall quality

BALANCE

1. Longer, more sloping shoulder
2. Had a more desirable slope to her shoulder, and was neater and sharper at her withers
3. Exhibited a more correctly angled shoulder and more prominent withers, thus giving her a shorter, stronger back in relation to a longer underline
4. More angle to her shoulder
5. Larger mare that was deeper in her chest
6. Deeper-barreled horse
7. Showed greater capacity in her heart girth
8. More spring of rib and depth of heart
9. Deeper-ribbed, wider-chested
10. More prominent withers, with a more functional top to bottom line ratio
11. Longer in his hip, shorter in his back, and showed more depth of heart girth and hind rib, indicating more body capacity
12. Shorter-backed gelding that was longer in his underline
13. She was longer in her underline and shorter on top
14. Deeper-flanked
15. More powerful topline
16. Shorter-topped
17. Was shorter and stronger over the top
18. Wider-topped, showing a more powerful loin
19. Stronger-coupled
20. Closer-coupled
21. Higher at his withers



22. Fuller in his loin
23. Longer, wider croup
24. A nicer turn of the croup
25. Higher tail set
26. Straighter and smoother over the top
27. More horizontal over her croup
28. Stronger, more horizontal over his back, loin and croup
29. Had a shorter back in relation to his underline due to his more sloping shoulder and longer, flatter croup
30. Showed more strength from withers to loin
31. His shortness of back, length of underline, and depth of heart combined to give him a more balanced appearance as viewed from the side
32. Exhibited more balance, with all parts blending smoothly and symmetrically
33. He was shorter over his back in comparison to his underline giving him a more balanced appearance when viewed from the side
34. He was shorter and stronger over his back with a more complimentary length to his underline
35. She had a longer more sloping neck which tied in higher to a more desirably sloped shoulder
36. She was shorter and stronger over her back in comparison to her underline
37. He was more desirably sloped at his shoulder consequently being shorter over his back in comparison to his underline and giving a more balanced appearance on the profile
38. He was thinner and trimmer through his throatlatch and neck which tied in higher to his more desirably sloped shoulder

39. He shows a more desirable turn to his croup and a fuller hip when viewed at the profile
40. She was more desirably sloped at the shoulder consequently putting down a softer and longer stride at both the walk and the jog
41. He was fuller through his quarter and showed a more desirable turn to his croup when viewed from the side
42. She had a more desirable turn to her croup thus displaying a longer more powerful hip
43. He showed more balance being shorter over his back and stronger over his loin
44. His more correctly angled shoulder tied in neater and sharper about the withers
45. He was shorter backed in relation to his more complimentary length of underline
46. Was tighter in the throatlatch, and had a neck that tied higher into his shoulder
47. Trimmer throatlatch coupled with a longer neck
48. Thinner about the throatlatch and leaner down her neck
49. Had a longer, leaner neck
50. More shallow through the throatlatch
51. Higher tying from his neck into his shoulder
52. More naturally arched neck
53. Longer, more arched neck that rose out of a more angulated shoulder
54. Had a longer, more gracefully arched neck, which exhibited more scope from the base of his neck to his throatlatch
55. Trimmer, more gracefully arched neck

Key words for balance: shorter, stronger, sloped, thinner, trimmer, fuller

HEAD AND NECK

1. Was more refined about her head
2. Sharper-chiseled features
3. Was more sharply chiseled about his head
4. Noticeably deeper chiseled from eyes to muzzle
5. Was especially shorter from eyes to nose
6. Shorter-headed
7. Shorter down the bridge of his nose
8. Shorter-faced
9. Brighter about her eyes
10. Broader between his eyes
11. More width between her eyes
12. Wider between her eyes
13. Wider from eye to eye
14. More prominent, larger, brighter eye
15. Shorter down the bridge of her nose
16. More refined and shorter about his muzzle
17. Shorter, neater ear
18. More erect ear
19. Exhibited more presence and quality through her head and neck
20. More elegant and refined head and neck
21. Typier, more sculptured face
22. Had more active, alertly poised ears and a larger, more lucid eye
23. Finer-featured
24. More chiseled head
25. Possessed a more prominent jaw which tapered down to a more delicate and finely chiseled muzzle
26. More expressive about her eyes and

- ears
27. Shorter distance from his eye to his muzzle
 28. Shorter from her eye to her muzzle, having a more pronounced jaw that tapered down to a more refined, delicate muzzle
 29. More prominent through her jaw
 30. Larger more flaring nostrils
 31. Exhibited a more attractive, masculine head
 32. Showed more breed character and femininity
 33. Showed more breed character about her head and neck
 34. Showed more femininity
 35. Showed more refinement about her head
 36. The mare was more refined and stylish
 37. She exhibited more overall style and beauty
 38. Showed more masculinity
 39. He had a larger, more bulging jaw
 40. More prominent, deeper jaw
 41. More bulge and prominence of jaw
 42. More alert about his head, showing a brighter eye
 43. She was the most feminine mare in the class showing the most shape to her face and the thinnest and trimmest throatlatch of any other
 44. He was the most masculine stallion being the widest through the jaw and having the biggest brightest eye of any
 45. He showed more chiseled features about his head and neck having a bigger, brighter, more alert eye and being much more prominent about his jaw and sharper about his ears

46. She was more feminine as she showed more shape and quality through her face and carried that femininity back to a thinner and trimmer throatlatch and neck
47. She had a wider, kinder, brighter eye that added to her more feminine features
48. He was a more masculine stallion having the most shape and quality to his face while being wider and more prominent through his jaw
49. He was more masculine being more chiseled in his muzzle and jaw
50. He combined more deeply chiseled facial features about his head with a more prominent jaw
51. She was the most feminine mare in the class having the kindest eye and quite simply put, she was the prettiest when viewed from all angles

Key words for head and neck: feminine, shape, thin, trim, masculine, bright, kind, wider, prominent

MUSCLING

1. Showed more tone and power of muscling from end to end
2. He showed a greater total volume of muscling over his larger frame
3. Was heavier and more bulging in her muscle pattern
4. A more expressively-muscled stallion
5. Exhibited more ripple and bulge of muscling
6. Had more muscling from end to end



7. Was more powerfully muscled in his shoulder, loin, hip and through the plane of his stifle
8. Spread a greater total volume and mass of muscling over his larger frame
9. Fuller through his forearm and shoulder, and was more powerfully muscled in his quarter, dropping down into a more flaring gaskin
10. Was especially more muscular, showing more width through his stifle, dropping down to more bulging gaskins both inside and out, and extending forward to a fuller loin and a heavier-muscled shoulder
11. More length to her hip
12. Stood on a wider, more desirable foundation
13. Wider-chested, wider-walking mare
14. Carried more powerful muscling in her chest
15. More powerfully fronted
16. More evidence of V muscling
17. Was more prominently "V-ed"
18. Trimmer and neater in her V muscling
19. V-ed up deeper in front
20. Longer and stronger hipped horse
21. Exhibited more muscular development in her quarter
22. Had a more uniformly, athletically muscled hind leg
23. Was more uniformly muscled in her hind leg, being thicker and more bulging through her stifle and gaskin
24. Showed more total dimension to her hip, evidenced by being longer and flatter over her croup and having more width and depth through her hind leg
25. She showed more thickness through the center of her stifle in relation to the points of her hip
26. Thicker, heavier-muscled stifle
27. Was wider through the lower third of her hip, while possessing an especially heavier-muscled gaskin
28. Was more vast and bulging through the outside and inside gaskin
29. Heavier-muscled forearm
30. Stronger in his stifle
31. Heavier-muscled thigh
32. Carried more volume of muscling to the upper, central and lower portions of his hip
33. Heavier-muscled stallion that was particular wider from stifle to stifle
34. Wider fore and aft
35. Stood out wider both fore and aft
36. This combined to give her more volume and substance
37. More dimension to his quarter, a quarter that was wider from stifle to stifle
38. When viewed from the front was wider and more prominently "V-ed"
39. Showed more tone and power of muscling being taller at the withers, deeper at the heartgirth and more "V-ed" up front
40. He was more obviously powerful through his shoulder leading down to a more flaring forearm
41. She showed more flaring and bulging forearms and gaskins
42. She was wider from stifle to stifle when viewed from behind
43. He was wider and more powerfully built being heavier muscled from end to end
44. He showed more circumference of

- muscling about his forearm and gaskin and was wider from stifle to stifle
45. She was heavier muscled through the chest, forearms, gaskins, and stifle
 46. She had a greater mass of muscling spread out over a larger frame
 47. He was more uniform in his muscling pattern while still carrying the most amount of muscle of any horse in the class

Key words for muscling: powerful, flaring, bulging, wider, heavier, uniform, smooth, circumference

STRUCTURE

1. Stood straighter and more structurally sound
2. Was more structurally correct by being...
3. Squarer-placed legs
4. Stood on straighter legs
5. Stood wider both fore and aft, with all four legs set squarely beneath him
6. Was more structurally correct through his hocks and front legs
7. Cleaner about his knees and hocks, with a finer and flatter cannon bone
8. Cannon bones coming more nearly out of the center of his knee
9. She stood with her cannon bones extending more squarely from the center of her knee
10. Stood on shorter cannons
11. Stood on more rugged, durable type bone
12. Possessed a heavier, denser bone
13. More substance of bone
14. Stood on a straighter front column of bone
15. Knees and hocks were closer to the ground
16. More correct angle at the hock
17. Was wider between the hocks as viewed from the rear
18. Longer more sloping pasterns
19. Straighter-legged
20. More defined tendons
21. Hooves more proportional to her body size
22. When viewed from the side, she dropped a straighter line from her point of buttock, to her hock, through her cannon and down to the ground
23. When viewed from the side she stood straighter and truer on her front legs
24. He stood on a straighter column of bone with his cannons stemming straighter out of his knee when I viewed him from the front
25. He was straighter when viewed from the front showing less deviation of his cannons from the midline of his knee
26. He was more desirably structurally correct on his front feet when viewed from the front as 2 toes out
27. He was straighter and truer on his back legs as 3 was slightly cow hocked when viewed from behind
28. He was straighter on his front legs which was evident when he walked and jogged to me
29. He showed more slope to his pasterns and consequently when on the move puts down a softer and truer stride
30. She was the most structurally correct filly in the class being straighter and squarer on her front feet and legs and

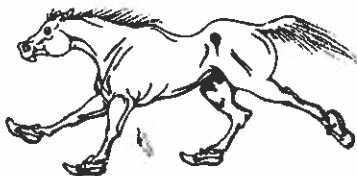


carrying that correctness to her hind end where she dropped the straightest line from her point of buttock to the ground when viewed from the side

Key words for structural correctness:
straighter, truer, squarer

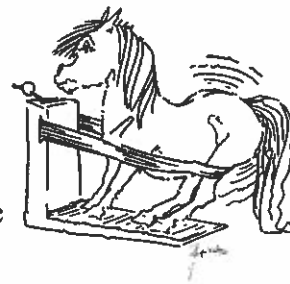
WAY OF GOING

1. Moved out with more clearance between her knees and hocks
2. Was a wider-traveling mare
3. Moved out straighter and more correct at the walk (trot)
4. Tracked out straighter with a longer stride
5. Straighter, truer stride
6. Exhibited more length and spring at the walk
7. Moved with a more athletic and agile stride showing greater drive off his hocks
8. Moved with greater softness of stride
9. Longer, more efficient ground-covering stride
10. Longer, softer-strided horse
11. More forceful stride
12. Moved out with a longer stride showing more freedom of movement
13. More direct stride
14. A prompt stride
15. Longer, further reaching stride
16. Freer moving, having a bolder, longer stride
17. More fluid
18. Sounder moving mare
19. Softer moving horse
20. More coordinated mover
21. More flexion to the hocks and more



elevation and reach from the forehead

22. More flexion of the knee and hock, with more reach
23. Lifted his knees and drove with his hocks
24. More forward impulsion
25. More collected stride
26. More stylish on the move
27. Showed more movement and freedom of motion in his shoulder
28. More athletic and agile stride
29. When on the move, she exhibited more beauty and presence, possessing a more floating stride
30. Drove from behind with more hock action



Suggested Terms for Criticizing Halter Horses

GENERAL APPEARANCE

1. Short, off-type mare
2. Light-muscled, off-balanced gelding
3. Lacked balance and quality
4. Smallest, least-balanced horse in the class
5. Rough-made mare lacking femininity
6. Lacked the style and quality of the other mares
7. Coarsest made, lightest-muscled, and most narrow based
8. Lacked the style and presence

BALANCE

1. Shallow-middled, light-quartered stallion

2. Shallow through the heart girth (barrel)
3. Lacked the capacity and depth of those I placed above him
4. He was narrow in his chest and shallow in the heart girth
5. Shallow-hearted
6. Long-backed
7. Was long and weak over the topline
8. Steep shoulder and croup
9. Had a short, straight shoulder
10. Mutton-withered
11. Weak through the back and loin
12. Had a long, weak back in relation to his underline

HEAD AND NECK

1. Least attractive
2. Longer, coarser, plainer headed
3. Coarse head
4. Long face
5. Narrow between the eyes
6. Duller, smaller eye
7. Large, coarse muzzle
8. Thick throatlatch
9. Heavier, thicker through the throatlatch
10. Low neck attachment
11. Cresty neck
12. Neck joined low into steeper shoulders
13. Short, thick neck that tied low into the shoulder
14. Small, unattractive eye

MUSCLING

1. Was the narrowest-based horse, lacking the muscling of the top placed horses
2. Narrow chested, close-traveling horse

3. Lacked volume and dimension through the hip, gaskin and stifle
4. Flat chested
5. Showed equal width between the top of the hip and through the stifle when viewed from the rear
6. Short hipped
7. Had less volume and mass of muscling over his large frame
8. Weak through the gaskin both inside and out
9. Slight through the forearm, gaskin and stifle
10. Lacked stifle (or gaskin, forearm etc.) muscling
11. Long-coupled

STRUCTURE

1. Structurally incorrect, being ...
2. Stood crooked
3. Shorter, straighter in the pasterns
4. Had short, steep pasterns
5. Longer and weaker in the pasterns
6. Was post-legged
7. Bench-kneed
8. Pigeon-toed
9. Cow-hocked (stood close at the hocks)
10. Was a sickle-hocked stallion
11. Calf-kneed (back at the knees)
12. Buck-kneed (stands over at the knees)
13. Splay-footed
14. Stood on a hoof too small for his size
15. Contracted at the heel
16. Round, coarse boned
17. Puffy around the knees and hocks
18. Lacked definition of tendons
19. Club-footed
20. Mule-footed

WAY OF GOING

1. Was the least athletic
2. Was a rougher-moving horse
3. Lacked the length of stride when compared to...
4. Walked close at the ankles
5. Did not travel straight
6. Paddled out with the right front leg
7. Winged-in
8. Tracked shorter and choppier
9. Lacked animation and style
10. Had a rough gait
11. Short legged, poorly moving
12. Exhibited more rotation to the hocks while traveling
13. Tracked with more deviation from a straight plane of motion
14. Long, weak pasterns

Sample Sets of Halter Reasons

SIR, I PLACED THE AGED STALLIONS 2-3-1-4.

All of the horses in today's class were of superior quality.

After analyzing the top pair, I preferred 2 over 3, due to his balance, muscling and overall appearance. 2 had a shorter, neater ear, a brighter, kinder eye and a more flaring nostril. Also, 2 was much cleaner in his throatlatch, more prominent at his withers, shorter in his back in relation to his underline, and heavier-muscled in his shoulder, loin, hip and through the plane of his stifle. In addition, 2 was the most athletic mover in the class.

I'm fully aware that 3 appeared to be a bigger, larger-boned stallion that was taller at the withers.

With respect to the middle pair, I placed 3

over 1. 3, the Palomino, was a taller, more upstanding stallion that stood more structurally correct on his feet and legs. 3 possessed a much longer, trimmer neck that tied higher to a more desirably sloped shoulder. Also, 3 moved out with a longer stride, showing more movement and freedom of motion in his shoulder when at the walk and trot.

I acknowledge that 1 was obviously a thicker-made, heavier-muscled stallion that was wider from stifle to stifle.

After closely analyzing the bottom pair, I'm fully aware that both 1 and 4 were the most structurally incorrect stallions in today's class; nevertheless, I placed 1 over 4 due to his advantage in muscling and over-all quality. 1 displayed a heavier-muscled forearm and shoulder, stronger loin and a longer, thicker, more bulging hindquarter. 1 was also much wider from stifle to stifle and exhibited more circumference of muscling in his gaskin. Aside from this, 1 was a flashier stallion from head to tail that simply had more presence in the ring.

I grant 4 was a taller stallion.

In closing, I easily placed 4 at the bottom of the class, because he was the plainest, coarsest, most structurally incorrect stallion in the class. 4 possessed a small, unattractive eye, was thick about the throat latch and had the dullest hair coat in the class.

Furthermore, 4 simply lacked the style and presence of the three stallions I placed above him.

Sir, it is for these reasons that I placed the Aged Stallions 2-3-1-4.

I PLACED THE AGED QUARTER HORSE MARES 1-2-4-3.

I started this class with a pair of higher quality, nicer-balanced mares, and placed the plain, light-muscled grey mare at the bottom.

In analyzing the top pair, I favored 1, the bay mare with 2 rear stockings, over 2.

1 was a typier, nicer-balanced, heavier-muscled mare that simply showed a nicer blending of all body parts. She was a stronger-topped mare that was longer in her hip, and when viewed from behind, was wider from stifle to stifle showing more inside and outside muscling of the gaskin. She was deeper V-ed through her chest. Aside from this, 1 also displayed a longer, leaner neck, a tighter throatlatch, and more expressive eye. Furthermore, 1 exhibited more length and spring when at the walk and trot.

I'm aware that 2 stood on flatter more blemish-free bone with her knees and hocks closer to the ground.

In reference to the middle pair, I placed 2, the Palomino mare over 4, because like 1, she was a higher quality, nicer-balanced mare that showed a nicer profile when viewed from the side. She was shorter in her back in relation to her underline, stronger over the loin, and more level over her croup. 2 stood wider and stronger both in the front and behind, being especially wider through the lower 1/3 of her quarter and more heavily-muscled through her gaskin. She also appeared to be taller, having more height at the withers and standing on a longer cannon. Moreover, she displayed more prominence to her withers, a longer, cleaner neck, and was noticeably deeper chiseled from eye to muzzle, being especially shorter and cleaner about the muzzle.

I credit 4 for moving out with a longer, freer stride, when on the move.

In focusing on the bottom pair, in a relatively easy placing, I preferred 4, the brown mare, over 3. When viewed from the side, she was deeper through her barrel, shorter along her topline, and flatter over her croup. 4 was also heavier-muscled through her shoulder, forearm, and throughout her quarter, being especially wider from stifle to stifle. It was also very apparent that she stood with her cannon bones extending more squarely from the center of her knees and exhibited a straighter, truer stride when at the walk and trot.

It was obvious that 3 was a taller mare. However, in closing I faulted the grey mare and placed her at the bottom of the class because she was plain, light-muscled, and simply lacked the quality and presence of those mares I placed above her.

For these reasons, 1-2-4-3 is the way I placed the aged Quarter Horse mares.

I PLACED THIS CLASS OF QUARTER HORSE GELDINGS 2-1-3-4.

I started the class with 2, because he dominated the class due to his volume of muscling.

In the top pair, I placed 2, the sorrel with 2 rear socks, over 1, the bay. 2 was a stouter made, wider-based, more powerfully built gelding. He was a heavier-muscled gelding that was more prominently V-ed in his chest floor, showed more bulging muscle to his forearm as well as to the inside and outside of his gaskin. He showed more strength from withers to loin, and more dimension to his quarter, a quarter that was wider from stifle to stifle. 2 was deeper through the heart girth with greater circumference of

barrel. He stood out wider both fore and aft with all 4 legs setting squarely on the corners of his body. He stood on more substance of bone and a more rugged and durable type frame. He stood on a shorter cannon bone with his knees and hocks closer to the ground and moved with a more athletic and agile stride showing greater drive off his hocks as he moved at the trot.

I concede that 1 was a taller gelding that moved with a longer stride.

Coming to the middle pair, I favored 1 over 3. 1 combined to a higher degree, muscling, balance and size. 1 was a taller gelding showing greater height at the top of his withers. He was longer-bodied showing greater length of neck and hip. His shortness of back, length of underline and depth of heart combined to give him a more balanced appearance as viewed from the side. 1 exhibited a more desirable slope of shoulder and pastern, and moved with a more elongated, ground covering stride at the walk and trot. In addition, he had a greater total volume and mass of muscling over his larger frame.

I grant that 3 was a more fit gelding.

In the bottom pair, I placed 3 over 4. 3, the chestnut gelding, was a more stylish, eye appealing, higher quality gelding. He showed greater length from his poll to his withers, was shorter over his back in relation to his longer underline and more level over his croup giving him a more ideal profile when viewed from the side. He showed greater muscle expression, as he was fuller through his forearm and shoulder and was more powerfully muscled in his quarter, dropping down into a more flaring gaskin. He was lighter conditioned, as he was leaner about the neck and throatlatch, and more prominent about the withers. Furthermore,

he stood more structurally correct on his feet and legs, and moved with greater softness of stride.

I readily admit that 4, the grey, was a slightly taller gelding. Nevertheless, I criticized him and placed him at the bottom of the class because he was a narrow-based, shallow-bodied, light-muscled gelding that lacked the balance and substance of those I placed above him. He was straight in his shoulder and pastern and moved with the shortest and choppiest stride in the class.

For these reasons, I placed this class of geldings 2-1-3-4.

I PLACED THIS CLASS OF AGED QUARTER HORSE MARES 1-2-3-4.

I found a top pair of high quality, refined and feminine mares in 1 and 2 and left the coarser, lower quality horses in 3 and 4 at the bottom.

In drawing your attention to the top pair, it's 1 over 2. 1 combined to a higher degree, quality, balance and muscling. She exhibited more refinement and femininity about her head, was more tapered in her muzzle and shorter from eye to nose. Furthermore, she was cleaner through her throatlatch, while possessing a larger, brighter eye. Also, she possessed a more desirably shaped neck that tied-in higher at her shoulder, allowing her a more desirable top to bottom line ratio. Finally, she possessed a greater total volume of muscle over a larger frame, especially evident in her more bulging forearm and gaskin.

In the middle pair, it is 2 over 3. 2 was a higher quality, nicer-balanced and more structurally correct mare. She showed more femininity through her more sharply chiseled

facial features while being cleaner and trimmer through her throatlatch with a neck that blended in more desirably at her correctly angled shoulder. Along with this, she was more prominent in her withers, thus giving her a more balanced appearance when viewed from the side. Furthermore, she stood with her cannon bones coming more out of the center of her knees with a more desirable set to her hocks.

Due to the difference in quality of 2 and 3, I found no obvious grant for 3.

Dropping to a bottom pair of lower quality horses, I favored 3 over 4 as 4 best combined balance and muscling. In addition, she possessed a longer, more desirably sloping shoulder, thus giving her a shorter, stronger back in relation to her longer underline. Furthermore, she was fuller and showed more tone and expression of muscling through her shoulder and fore-arm while also exhibiting a longer, squarer and more desirably shaped hip.

I am aware that 4 tracked out straighter and truer at the walk and trot, but I faulted her and placed her last as she was the poorest quality mare in the class. She was coarse and plain through her head and neck, steep in her shoulder, weak over her top line and was the lightest-muscled mare in the class.

It is for these reasons I placed the aged mares 1-2-3-4.

I PLACED THIS CLASS OF AGED QUARTER HORSE MARES 4-2-3-1.

I found a definite top pair of higher quality, stylish mares in 4 and 2, and left 3 and 1 at the bottom, since they simply lacked the femininity and balance of the top pair.

In analyzing the top pair, I placed 4 over 2 because she was more balanced, feminine and structurally correct. The bay mare possessed a larger, more lucid eye with sharper, more chiseled features about the head. Her well-sloped shoulder gave her a more functional top to bottom line ratio. Finally, she stood on a straighter column of bone as evidenced by her softer, truer-tracking stride.

I did see that 2 was the heaviest-muscled mare in the class.

In emphasizing quality and muscling, I preferred 2 over 3 in the middle pair. 2 showed more femininity with a finer featured face and a longer, leaner neck, which tied higher and more desirably into her well-sloped shoulder. This longer, more desirably sloping shoulder, coupled with her greater length of hip, gave her a more balanced appearance. Finally, she was heavier-muscled, with more mass and volume spread over her entire frame.

I fully realize that 3 showed less deviation from the midline when traveling.

In a close bottom pair, I placed 3 over 1. 3 was heavier-muscled and more structurally correct. She was deeper V-ed through the chest, with a larger and more expressive forearm extending back to a more prominent gaskin. Moreover, the sorrel was more structurally correct standing on a straighter, squarer foundation bone.

I must admit that 1 showed a greater slope to her shoulder.

However, I must criticize 1 and leave the palomino at the bottom of the class as she was the lightest-muscled and least structurally correct. She was flat over her forearms and gaskins, and toed-out severely in front.

It is for these reasons that I placed the aged mares 4-2-3-1.

I PLACED THIS CLASS OF 2-YEAR-OLD QUARTER HORSE STALLIONS

1-4-3-2.

I started this class with 1, as he simply dominated with his overall combination of quality, balance, muscling and masculinity.

In focusing your attention on the top pair, I easily placed 1 over 4 as he was the higher quality stallion. He showed more taper to his muzzle while exhibiting a wider more prominent jaw. Furthermore, he was cleaner through the throatlatch with a longer, more arched neck, which set higher on his more ideally sloped shoulder. This, along with his shortness of back and greater length of hip, gave him a more balanced appearance when viewed from the side. Finally, he was heavier-muscled from end to end, deeper V-ed in the chest, and fuller through his lower hindquarter.

Due to the obvious difference in quality, I could find no allowance for 4 over 1.

Moving to a closer middle pair, I chose 4 over 3, since he more closely followed the standard established by the top horse. The black's more laid back shoulder gave him a shorter, stronger, more functional top line in relation to his longer underline. In addition, he stood more structurally correct as his cannon bones came more squarely out of the center of his knees.

I credited 3 for being more masculine about the head and neck.

Directing your attention to the bottom pair, I preferred the more masculine and more expressively muscled 3 over 2. He showed more masculinity with a larger, brighter eye and more massive jaw tying into a cleaner

throatlatch and a longer, more scooping neck. Additionally, he showed more definition of muscling, was larger and more expressive in the forearms and gaskins and wider from stifle to stifle.

I acknowledge that 2 displayed more angulation to his pasterns.

However, this is where it ends for the grey stallion, as he was the least balanced, lightest muscled and least masculine in the class. He was straight in his shoulder, longer over his top line and flatter in his forearms and gaskins.

Sir, it is for these reasons that I placed this class 1-4-3-2.

I PLACED THIS CLASS OF AGED QUARTER HORSE MARES 4-3-2-1.

4 overwhelmed the class with her quality, balance, femininity and quality.

In the top pair, I chose 4, the bay, over 3, the sorrel, because 4 commanded more attention with her greater display of balance, femininity and quality. She showed a tighter, trimmer throatlatch in combination with more chiseled features about her head, lending to her femininity. She also showed a more balanced appearance, and her longer, leaner neck flowed more evenly into a more correctly sloping shoulder. Complimenting this, her shorter, stronger back blended more squarely into a fuller and stronger hip. Finally, she was a heavier-muscled mare, which was especially evident in her forearms and gaskins.

I realize that 3 was a truer-tracking, softer moving mare.

In directing your attention to the middle pair, I chose 3 over 2 as she possessed a more balanced and muscular frame. Her balance was obvious as she exhibited a shorter top

line in relation to an immense underline. Furthermore, she had greater volume and depth of muscling over her frame, in addition to showing a wider, more deeply V-ed chest.

I admit 2 was more structurally correct, standing on straighter front legs.

In finishing with the bottom pair, I placed 2 over 1, as 2 simply was higher quality, nicer balanced and structurally more correct. She was more balanced, possessing a more functional top to bottom line ratio.

Furthermore, she stood straighter on shorter front and rear cannons.

I did see that 1 had a longer, leaner neck with a tighter, cleaner throatlatch, and overall was a more feminine mare. However, I criticized, and placed her last because she lacked the balance and muscling the other mares possessed. She showed a steep shoulder and a long back. In addition, she was hollow in her hip and hindquarter, and stood severely cow-hocked.

It is for these reasons that I placed today's class 4-3-2-1.

I PLACED THE AGED MARES 1-2-3-4.

I found there to be a top horse in 1 who combined to a higher degree balance, muscling and quality. At the other end, I found a bottom horse in 4 who was the least balanced, poorest structured horse in the class.

Beginning with the top pair, I easily placed the more feminine and nicer balanced 1 over 2. 1 was more balanced when viewed from the side being shorter and stronger over her back in comparison to her longer more tremendous length of underline. She was also fuller through her quarter giving her an overall more balanced appearance at the profile. Additionally 1 was a heavier

muscled mare being wider and more powerful through her chest floor and uniformly distributing this muscle pattern by having fuller and more flaring gaskins and fore-arms. Simply put, she was the nicest balanced, highest quality, heaviest muscled mare in the class.

I will grant that 2 tracked straighter at the trot.

Advancing on to a closer decision in the middle pair, I elected to use the more feminine and higher quality 2 over 3. 2 showed more shape and refinement to her face having a kinder, brighter eye being the most attractive headed horse from all views. Also, she was thinner and trimmer through her throatlatch and neck that tied in higher to a more desirably sloped shoulder. These traits in combination gave her a longer and softer stride at both the walk and the trot. Furthermore, she was wider from stifle to stifle when I viewed her from behind and carried more overall muscling. Finally, at the walk and the trot she tracked truer and straighter than 3 as 3 winged in up front.

I will grant 3 was more structurally correct on her hind legs.

Closing with an easy decision in the bottom pair, it is 3 over 4. 3 was a nicer balanced mare being more desirably sloped at her shoulder; consequently, she was shorter and stronger over her back in comparison to her longer underline. Her superiority in balance was also evident on the move as 3 tracked with a softer, longer, straighter stride at both the walk and trot. 3 was also more structurally correct than 4 as 4 was over at the knees up front and cow hocked behind. Also to her advantage was the fact that 3 was more desirably sloped at her pasterns.

Due to the differences in quality, I could find no grant for 4. 4 was the easiest decision in



the Aged Mares today as she was the poorest balanced, most structurally incorrect mare in class. She was straight through her shoulder and long over her topline at the profile. Also at the profile, she was straight through her pasterns and over at the knees up front. Additionally, she was cow hocked behind and was the poorest quality mare today, so she's bottom.

It is for these reasons, the placing of the Aged Mares is 1-2-3-4.



CHAPTER 5

WESTERN PLEASURE

One of the most controversial classes in the equine industry today is the Western Pleasure class. Western Pleasure has changed tremendously over the past 10 years and with that change must come a change in the way the class is judged. Horses in the Pleasure class are asked to perform three gaits (walk, jog, lope), both directions of the arena, followed by a line-up in the middle of the arena at which time the horses will be asked to back several steps. It should be noted immediately that Western Pleasure is NOT a class to judge speed of travel nor is it a class to judge the placement of a horse's head.



Western Pleasure is an event judged on a horse's ability to be a pleasure to ride. To be a pleasure to ride, a horse must be broke and quiet, soft and smooth and go with little restraint. In addition, the horse must meet the requirements of the

class.

Presented in The Official Handbook of the American Quarter Horse Association (see References) is the description of the requirement. A good pleasure horse has a free-flowing stride of reasonable length in keeping with his conformation. He should cover a reasonable amount of ground with little effort. Ideally, he should have a balanced, flowing motion. He should carry his head and neck in a relaxed, natural

position, with his poll level with, or slightly above, the level of the withers. He should not carry his head behind the vertical, giving the appearance of intimidation, or be excessively nosed out, giving a resistant appearance. His head should be level with his nose slightly in front of the vertical, having a bright expression with his ears alert. He should be on a reasonably loose rein, but still have light contact and control. He should be responsive, yet smooth, in transitions when called for. When asked to extend, he should move out with the same flowing motion. Maximum credit should be given to the flowing, balanced and willing horse that gives the appearance of being fit and a pleasure to ride.



The walk is a natural, flat-footed, 4-beat gait. The horse must move straight and true at the walk. The horse must be alert at the walk, with a stride of reasonable length in keeping with his size.

The jog is a smooth, ground-covering 2-beat diagonal gait. The horse works from one pair of diagonals to the other pair. The jog should be square, balanced and with a straight, forward movement of the feet. Horses walking with their back feet and trotting on the front are not considered performing the required gait. When asked to extend the jog, he moves out with the same smooth way of going.

The lope is an easy, rhythmic 3-beat gait. Horses moving to the left should lope on the left lead. Horses moving to the right should lope on the right lead. Horses traveling at a 4-beat gait are not considered to be performing at a proper lope. The horse should lope with a natural stride and appear relaxed and smooth. He should be ridden at a speed that is a natural way of going. The head should be carried at an angle that is natural and suitable to the horse's conformation at all gaits.

Western pleasure classes are placed on four main criteria:

1. BROKE AND QUIET
2. SOFT AND SMOOTH
3. FUNCTIONALLY CORRECT
4. CONSISTENCY AND QUALITY

The first thing a horse needs to be in the Western Pleasure class is **BROKE AND QUIET**. If the pleasure horse is not broke and quiet than he cannot effectively be evaluated on the other three criteria. Broke and quiet denotes a horse that is free from major and minor refusals to the rider such as bucking, rearing, balking, mouthing the bit, ringing of the tail and pinning of the ears. Once it is determined the horse in the Pleasure class is broke and quiet, it is time to judge the horse on the way he/she moves.

The Pleasure horse should move in a **SOFT AND SMOOTH** manner. This denotes a horse that hits the ground light and soft on all four feet and travels with some drive and impulsion from behind. It should be noted that Pleasure horses will not travel with as much drive and length of

stride as the Hunter Under Saddle horse, yet they should remain cadenced and smooth at all three gaits shown.



FUNCTIONALLY

CORRECT Western Pleasure horses are those which pick up gaits when called for and do not show any deviation from those gaits throughout the class. Breaks of gait and wrong leads are evidence that a horse in the Pleasure class is not very functionally correct. Horses that travel with the tip of their ears below the point of their withers are also not functionally correct and should be judged accordingly.

CONSISTENCY AND QUALITY is important in the Western Pleasure class and should be of consideration when judging. A Pleasure horse that shows consistency and quality is one who gives the appearance of being a "pleasure" to ride. These horses are expressive, natural, attractive, and appear as if they are enjoying their work. They offer an overall pleasing picture when viewed on the rail. The horse that is consistent in his/her quality of movement should be given credit.

Western Pleasure horses should travel on a reasonably loose and trusting rein while remaining cadenced at all three gaits. He/she should remain level over the topline from poll to croup while still driving from behind with his/her hocks. Credit should be given to horses that remain consistent throughout the class and don't show any deviations from the correct form and frame. Credit is given to the horse that is expressive and appears to be enjoying his work in the Western Pleasure class.

Competitive judging team students should be reminded that Western Pleasure is a class to judge how horses move on the rail and emphasis should be placed on just that. Rules in the respective breed's rule-book should be followed; however, judging students should not look for horses to commit errors and be disqualified. On the contrary, they should always judge horses on the positive looking for what a horse does well. When giving oral reasons on the Western Pleasure class it is important that students emphasize movement of the horses and keep their reasons concise and accurate.

Faults

1. Rider changing hands on reins
2. Two hands on reins (unless showing with a snaffle or hackamore)
3. More than one finger between reins
4. Touching horse or saddle with free hand or use of spurs or romal forward of the cinch
5. Wrong leads
6. Excessive speed or slowness (any gait), losing forward flow in his motion
7. Breaking gait
8. Failure to assume the appropriate gait when called for
9. Touching horse or saddle with free hand
10. Head carried too low or too high (tip of ear below the withers)
11. Excessive nosing out or flexing behind the vertical
12. Opening mouth excessively
13. Excessive stumbling or falling
14. If the horse appears sullen, dull, lethargic, emaciated, drawn, or overly tired
15. Quick or choppy-strided

16. Overflexing or straining neck in head carriage

It is possible to use a chart to aid in placing a Western Pleasure class. Rank the individuals in the class from 1 to 4 on each criterion, i.e., **BROKE and QUIET, SOFT and SMOOTH, FUNCTIONALLY CORRECT, and CONSISTENCY and QUALITY**. Total the numbers allotted for each criterion for each horse, and the horse with the smallest total is placed first in the class. Suppose a class was evaluated as follows for the four main criteria (Table 5-1):

Table 5-1. System for Placing a Class of Western Pleasure Horses

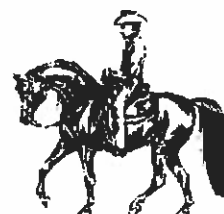
Horse	Broke & Quiet	Soft & Smooth	Functionally Correct	Consistency & Quality	Total points
1	4 th	3 rd	4 th	4 th	15
2	3 rd	4 th	3 rd	3 rd	13
3	2 nd	2 nd	2 nd	1 st	7
4	1 st	1 st	1 st	2 nd	5

This class would be placed 4-3-2-1.

Western Pleasure Reasons Terms

MOVEMENT:

1. He remained more level over his topline, more natural in his headset, and traveled on a longer, freer, more trusting rein
2. He was the quietest and most broke horse today, consequently being the most willing to his riders aids and cues
3. He loped his way to first with his more stylish way of going
4. He elevates his back while keeping his shoulders erect, allowing him to drive more underneath himself with his hocks during each stride at the lope
5. He is the most cadenced horse at the jog showing the finest two beat jog of any of the horses in the class today
6. He slips down the rail with more style and ease hitting the ground lighter and softer on all four, being the nicest mover in class today
7. He shows more brilliance and style as he jogs along the far rail at a more two beat gait
8. He hits the ground lighter and softer with each stride flaunting his more stylish way of going
9. He was the most willing horse staying soft and supple through his mouth and round and elevated through his back consequently having the most correct three beat lope of any other
10. He remains the softest, and freest through his shoulders, allowing him to reach more with his forearm and remain natural through his head and neck
11. He drove harder from behind with his hocks enabling him to lift his lead shoulder and consequently having a longer lead leg
12. She had softer hoof to ground contact which made for a more eye appealing ride
13. He drove more naturally off his hock allowing for a longer, cleaner stride at the lope
14. He was softer and smoother at the jog leading into a quieter and more cadenced lope to the left
15. She shows more cadence at the jog enabling her to have a more precise 2 beat diagonal gait
16. Not only is she more steady about her head carriage but she is also more level over her entire topline giving her a more fluid stride
17. He was the freest through his mouth and the most natural through his neck allowing him to flaunt his more willing, and pleasurable attitude
18. He had a more functional topline being more level from poll to croup allowing him to keep his head in a more natural position and working off of a more trusting rein
19. He extended more readily into his extended trot and then proceeded to have the longest, softest stride of any in the class
20. He was the more cadenced individual evidenced by the fact that he had a truer 2 beat jog and 3 beat lope
21. He showed more elevation to his back allowing him to drive more off his hocks and become flatter at the knee



- with every stride slipping down the rail with more brilliance and flare
22. He was more desirable in his headset as he showed more flexion at the poll and traveled along the rail on a more desirable drape of rein
23. He showed more freedom of movement and more drive from behind, having lighter hoof to ground contact at all three gaits
24. He was simply a more polished and finished performer who remained more steady and correct throughout the duration of the class
25. He slipped across the ground staying lower and more level while showing greater reach of forearm at the walk, the jog, and especially the lope
26. He was more elevated in his neck, allowing him to be softer and lighter on his forehand
27. He was more cadenced at the lope, complimenting his more stylish way of going
28. She was a flashier more stylish horse who slipped down the rail in a more cadenced manner while keeping a more nearly level headset
29. He extended freer from his shoulder and stifle while possessing a softer and lighter stride
30. She slipped down the rail in a more desirable 2 beat jog both directions of the ring having the most fluid motion at the jog of any horse in the class today
31. He was freer through the shoulder and stifle allowing him to be flatter kneed at the jog and display a more cadenced 2 beat gait
32. She was the longest, freest moving horse in the class today
33. She rounds her back and drives her hocks up more beneath her at the lope
34. She showed more definite diagonals at the jog and had a more definite 3 beat lope
35. He showed a more ground covering stride when asked to extend the jog
36. He was a freer moving horse from the shoulder, allowing him to have a longer stride being especially eye appealing at the extended jog
37. She remained more in frame maintaining a more level line from poll to wither to croup and moving with more flexion at the poll
38. He had more style and balance as he traveled both directions of the ring, consequently being the more cadenced of the pair
39. He possesses the quality of movement paramount to place first in the Western Pleasure class
40. When asked to extend the jog, he moves out with the freest, flattest stride
41. He was a more polished, stylish performer who traveled down the rail showing more brilliance and style especially at the extended jog, having the nicest extended jog of any horse in the class
42. She was simply an easier moving horse who showed more ability and a more pleasure like disposition
43. He slipped down the rail in a more collected fashion at a more ideal speed at the jog
44. He hits the ground the lightest of any of the horses in class today, evident by him driving from behind and reaching from the shoulder with his forearm



Key words for movement: level, natural, free, quiet, broke, willing, style, elevates, cadence, lighter, softer, supple, round, rhythm

BROKE AND QUIET:

1. He was the most broke and quiet horse, being the most willing to respond to his riders aids and cues
2. He was more correct and responsive when asked to back, evident by him dropping off the bit and backing quicker and straighter
3. She worked more readily off the bridle and was the most responsive horse in the class
4. He was a more broke and honest performer, being more correct and quicker in picking up his lead to the left
5. He was the most broke horse in class today, remaining willing and pleasurable going both ways of the ring
6. He is quieter about the mouth, and looks straighter through the bridle reins especially at the lope
7. He is the most broke of the pair, showing the most response to his rider
8. He was more broke and quiet, being quieter about his mouth and tail especially when traveling down the far rail to the left
9. He was the more broke and quiet horse of the pair, responding to his riders aids and cues with a more willing and responsive attitude

Key words for broke and quiet: willing, pleasurable, quiet

FUNCTIONAL CORRECTNESS:

1. He was more functionally correct, evident by him maintaining the prescribed gaits throughout the class,

especially at the lope when traveling to the left by the in gate

2. He was cleaner in his upward transitions when tracking the second way of the arena
3. He was the more functionally correct horse of the pair, evident by him being more prompt in picking up the correct lead when asked to lope to the right, as 1 takes two strides on the left lead before being corrected by his rider on the far rail
4. She maintained a more level headset when asked to pick up the lope going the 2nd direction of the arena
5. She had a smoother upward transition from jog to lope the first way of the ring
6. He was more correct and level in the placement of his head going both directions of the ring, but especially and noticeably to the left at the jog
7. The gray horse was more level in his upward transition to the lope going the second way of the ring
8. He is more timely in both his upward and downward transitions, both ways of the arena
9. He was the more functionally correct individual, as he was more correct in maintaining the gait commanded
10. He was quicker and smoother in all of his transitions, working off a lighter, softer, more trusting rein
11. He was more functionally correct by more readily extending the jog when asked to do so by his rider, and being more correct in maintaining the gait until asked to change
12. She was more correct in maintaining the extended jog to the right as the black horse breaks to the lope for three strides



13. He was more correct in maintaining the jog to the right as 1 breaks gait to the lope from the jog for three strides
14. She was more correct in maintaining the right lead when loping the second way of the ring
15. He was more functionally correct by maintaining the correct lead when loping to the right
16. Simply put he was the more finished pleasure horse, evident by his more trusting rein and natural, stylish way of going

Key Words for functional correctness:
correct, lead, gait, maintained, trusting

Sample Western Pleasure Reasons

SIR, I PLACED THE WESTERN PLEASURE 1-2-3-4.

I found there to be a top horse in 1 who was the most cadenced horse at both the jog and lope, and a bottom pair of horses in 3 and 4 who were the least broke today.

Beginning with the top pair, it is easily 1 over 2. One was more cadenced at the jog showing a more correct 2 beat diagonal gait. Additionally he remained more level over the topline and more erect through his shoulders, allowing him to drive more from behind and display a more cadenced 3 beat lope. Furthermore, 1 was more correct in his transition from the jog to the lope the second direction of the arena.

I did see that 2 was a faster backing horse.

Advancing on to the middle pair, I confidently used 2 over 3. The bay with two white hind socks was a more broke horse being quieter about the mouth and tail, and showing more responsiveness to his rider's

aids and cues. Additionally he was more prompt and accurate in his transition from the walk to lope the first direction of the arena. 2 was also a more cadenced horse at the lope, being more level over his top-line and hitting the ground lighter and softer on all fours.

I will grant 3 was more correct in his transition from the walk to the jog the 2nd way of the arena.

Moving on to a bottom pair of horses who were the least broke in the class, I placed 3 over 4. 3 was more correct in remaining at the jog the first direction of the arena. He was also quieter about the tail at the lope to the right. 3 was a more cadenced jogging horse evident by him hitting the ground softer and driving more off his hocks producing a more cadenced diagonal gait.

I will grant 4 was a straighter backing horse when asked to do so by his rider. However, I fault the palomino and used him bottom, as he was the poorest moving and least willing horse today. He was the least cadenced horse at the jog the first direction of the pen as he broke to the walk several times. In addition to this, he was the most animated about his tail at the lope and appeared to be the least willing to his rider's aids and cues. It is for these reasons, Sir, that I placed the Western Pleasure 1-2-3-4.

SIR, I PLACED THE WESTERN PLEASURE 1-3-2-4.

1 dominated the class as he best combined the greatest manners with the highest quality of movement. Easily remaining at the bottom was 4 who simply was not broke.

In analyzing the top pair, it is 1 over 3. 1 slips down rail with the most engagement of his hindquarters, consequently creating the

longest stride with the softest hoof-to-ground contact. Furthermore, the chestnut maintains the quietest mouth and the steadiest frame, thus giving the appearance of the most willing performer and the most pleasurable ride.

I realize that 3 was quicker in his transitions, especially the second way of the arena, which brings me to the middle pair where 3's superior way of going places him over 2.

3 drives deeper with his hocks thus allowing him to round his back in a more collected manner and more easily propel himself into his longer, more rhythmic stride. The bay most noticeably demonstrates more cadence at the jog and a more fluid, freer stride at the lope.

Granted, 2 did look straighter through the bridle, and it is his manners and consistency that places him over 4 in the bottom pair.

2 is a more compliant performer requiring less handling from his rider. He expresses a more positive attitude through his ears and quieter tail and is more accepting of the bit. Additionally, the gray maintains a more naturally flexed poll and a more level topline. But, most importantly, he was more fundamentally correct in maintaining gait while walking to the right.

I concede that 4 did have a more fluid and cadenced stride; however, the palomino needed excessive checking from his rider and broke gait several times while walking the second way of the arena.

For these reasons, I placed the Western Pleasure 1-3-2-4.

References

Official Handbook of the American Quarter Horse Association, 2002.



CHAPTER 6

HUNTER UNDER SADDLE

Hunter Under Saddle classes also are placed on four criteria:

1. BROKE AND QUIET
2. SOFT AND SMOOTH
3. WAY OF GOING
4. FUNCTIONALLY CORRECT

Use a chart to aid in placing this class (Table 6-1).

Table 6-1. System for Placing a Class of Hunter Under Saddle Horses

Horse	Soft & Smooth	Way of Going	Broke & Quiet	Func- tionally Correct	Total Points
1	3 rd	2 nd	2 nd	3 rd	10
2	1 st	1 st	1 st	2 nd	5
3	4 th	4 th	4 th	4 th	16
4	2 nd	3 rd	3 rd	1 st	9

This class would be placed 2-4-1-3.

The routine for the Hunter Under Saddle class is very similar to that of the Western Pleasure class discussed in the previous chapter. The horses in the Hunter Under Saddle class will be asked to perform three gaits (walk, trot, canter) both directions of the arena followed by a line-up in the middle of the arena at which time the horses will be asked to back several steps. They also may be asked to extend the trot. The walk should be a forward, working walk, rhythmical and flat-footed. Extremely slow and/or "jiggy" walks are penalized. The trot is a long, low, ground-covering, cadenced and balanced gait. Smoothness is more essential than speed. Extreme speed and/or excessive knee action is faulted. The canter should be smooth, free moving, relaxed and straight on both leads. The stride should be suitable to

cover ground. Over-collected, 4-beat canter or excessive speed is also faulted. The hand gallop should be a definite lengthening of stride with a noticeable difference in Speed. The horse should be under control at all times and execute a balanced stop when asked to do so.

Throughout the class, hunters under saddle should move in a long, low frame, with the ability to lengthen their stride and cover ground. They should be obedient, alert and responsive to their riders. Horses with quick, short strides are faulted. Additionally, horses that move in an artificial frame and are overflexed and behind the bit or travel with their poll below their withers also are also faulted. Horses should be serviceably sound. Judges should emphasize free movement and manners.

Just as in the Western Pleasure Class, horses that perform on the rail must first be **BROKE AND QUIET**. Broke and quiet horses are free from major and minor refusals and give the appearance of being quiet and willing to the rider's aids and cues. Once it is determined the horse is broke and quiet the horses are then evaluated on the quality of their movement. **SOFT AND SMOOTH** movers are Hunter Under Saddle horses that move in a cadenced manner and hit the ground light and soft on all four feet when traveling.

Hunters should move with a large amount of impulsion from behind and should travel with a



long, bold stride. **FUNCTIONALLY CORRECT** horses are those that are correct when performing all three gaits. Horses that break gait and pick up wrong leads are not functionally correct and should be judged accordingly. **QUALITY AND WAY OF GOING** are important when evaluating the Hunter Under Saddle horse. Hunters should show a great deal of quality and style and should fit the part of an English horse. These horses will have a big, long, bold stride and when traveling (especially at the trot) should flatten out at the knee and cover a large amount of ground. The canter will be longer strided than the lope of the western horse; however, it should be noted that Hunter Under Saddle horses should still be broke and quiet and level over the topline when traveling at all three gaits. The ideal hunter horse will also travel with his head in a natural and expressive manner.

Hunter Under Saddle horses should travel with slight contact from the rider while remaining cadenced at all three gaits. He should remain level over the topline from poll to croup and should drive from his hocks with a great deal of impulsion. Credit should be given to horses that remain consistent throughout the class and don't show any deviations from correct form and frame. Credit is also given to the horse that is expressive and appears to be enjoying his work in the Hunter Under Saddle class.

Competitive horse judging team students should be reminded that the Hunter Under Saddle class is a class to judge how horses move on the rail and emphasis should be placed on just that. Rules should be followed, but the student should be careful not to be trained only to eliminate horses during the class. The horses must be judged going both directions of the arena and neither way is more important than another.

Students should judge all horses on the positive and evaluate those things that each horse does better than another. When giving oral reasons on the Hunter Under Saddle class it is critical the student emphasizes movement of the horses in their reasons and keeps their reasons concise, accurate, and comparative.

Hunter Under Saddle Reasons Terms

MOVEMENT:

1. He remained more level over his topline while driving more from behind, showing the most impulsion off his hocks of any horse in the class
2. He reached further from the shoulder while being flatter at the knee and working with more drive and impulsion from behind
3. She looked squarer through the bridle while remaining more level over her topline, working on a lighter more trusting rein with less rider adjustment
4. He was a freer moving gelding landing on the ground lighter and softer on all fours
5. She was a stylish, more consistent mover who traveled down the rail with a bolder, brisker stride both directions of the arena
6. He was bolder and freer in his action moving flatter over the knee with every stride at the trot
7. She was the softest and most fluid traveling horse in class today
8. He was a more collected moving horse, being rounder over his back and driving more from his hocks at the canter



9. He presented a more precise picture of cadence and softness at both the trot and canter
10. He was a lighter, softer traveling horse up front, allowing him to drive more from behind and be the longest strided horse today
11. She is a bolder, brisker moving horse who maintains more extension and elongation of stride as well as more impulsion from behind
12. She moves out in a more pendulum like motion at the trot, allowing her to have a flatter more ground covering stride
13. He showed more drive and impulsion from behind, allowing him to get flatter at the knee and travel with a more pendulum like motion at the trot
14. She was lighter on the forehand allowing her to drive with more impulsion from behind
15. She is the most cadenced horse at the trot showing the nicest two beat gait of any of the horses in today's class
16. She was a softer, more stylish moving horse who had the biggest, boldest stride of the class
17. He was more elevated in his back, allowing him to drive more from the stifle and shoulder and consequently putting down a longer, more sweeping stride
18. He slipped down the rail and had a more fluid way of going
19. He was a more consistent and cadenced performer traveling with a more desirable 2 beat trot and 3 beat canter both directions of the ring
20. The brown horse was a more stylish individual who remained more collected throughout the class
21. He slipped down the rail, both directions of the arena, showing more brilliance and style with every stride
22. She showed less knee action at the trot allowing her to flaunt her longer more sweeping stride
23. She had a longer, more sweeping stride and maintained softer hoof to ground contact throughout
24. He traveled in a more collected fashion and at a more ideal speed throughout the class at the canter
25. He remained freer through his shoulder and flatter at the knee, giving him a more pendulum like motion at the trot
26. He was a bolder moving individual who was freer in the shoulder allowing for a longer stride
27. The gray had the overall advantage in movement, reach and length of stride
28. He offers a squarer way of going at the trot, with a more 2 beat gait, as he shows more brilliance when trotting down the rail
29. He had a more functional topline in that he was more level from poll to wither to croup at all gaits
30. He moved flatter at the knee showing less animation of stride
31. He was an easier moving horse who showed more ability and maintained a



more hunter type frame both directions of the arena

32. He traveled with a more pendulum like motion at the trot, allowing him to flaunt his more sweeping stride
33. He was simply a flashier horse whose traits combined to allow for a more polished performance
34. He had a longer, more ground covering stride as he lengthened equally from both the shoulder and stifle being the squarest moving horse at the trot today
35. She maintained more distance with each stride and combined this length of stride with boldness of movement to be the nicest moving horse in class today
36. He maintained a higher level of collection, keeping his hocks more beneath him and driving out with more impulsion
37. She slipped along the rail with a longer, more ground covering stride
38. He is a more rhythmic, bolder moving horse who shows more reach of forearm at all gaits

Key words for movement: level, drive, impulsion, reach, flat, square, free, light, soft, bold, brisk, round, cadence, extension, pendulum, longer, sweeping

BROKE AND QUIET:

1. She was a more broke and quiet mare working on a lighter rein and requiring less checking and fixing from her rider
2. She was a more pleasant and willing performer, and worked off a looser rein



3. She traveled at a more ideal speed at the canter, both directions of the arena, giving the appearance of being more willing and responsive to her rider's cues
4. He dropped off the bit quieter and faster when asked to back, and backed in a more 2 beat fashion
5. He was ridden on a more trusting rein and showed more natural flexion to the poll, especially at the canter to the left
6. He was more available to his rider as evidenced by his smoother transitions both ways of the ring
7. He was more attentive to his rider's aids and cues in that he transitioned from trot to canter to the right in a more desirable manner

Key words for broke and quiet: pleasant, willing, responsive, trusting, natural, attentive, desirable

FUNCTIONAL CORRECTNESS:

1. She was a more consistent performer both ways of the ring
2. Furthermore, she was more consistent over her topline, more prompt in her transitions and traveled with more flex to her poll
3. He was smoother in his downward transition from the canter to the walk going the 2nd direction of the arena
4. He was more responsive to his riders aids and cues, being more prompt and exact in his transitions of gaits
5. He was a more consistent and honest performer today being more correct in picking up his lead to the left
6. He was more correct and prompt in his transition from the trot to canter
7. He was more consistently level over his topline both directions of the ring

Key words for functional correctness:
consistent, prompt, honest

Sample Hunter Under Saddle Reasons

SIR, I PLACED THE HUNTER UNDER SADDLE 1-2-3-4.

I found there to be a top pair of highly consistent horses in 1 and 2 and left the horse who left the most to be desired, 4, at the bottom of the class.

Beginning with the top pair, I placed 1 over 2, as 1 was a bolder, brisker moving horse who maintained more extension through-out the duration of the class. He had a longer, more ground covering, and more purposeful stride complementing his more stylish way of going.

I did realize that 2, the gray, was a more consistent horse who remained more level over his topline.

Advancing on to the middle pair it is 2 over 3, as 2 was an easier moving horse who showed more ability and maintained a more hunter type frame. Additionally, he was a more cadenced horse who traveled with a more pendulum like motion at the trot allowing him to flaunt his more sweeping stride. Furthermore, 2 was a more consistent horse, remaining more level over his topline, more natural in his headset, and traveling with a more fluid movement.

I will grant that 3 showed more length of stride at the trot.

Moving on to the bottom pair, it is easily 3 over 4 as 3 had a longer, more purposeful stride. He slipped across the ground staying lower, and more level, while showing greater reach of forearm at the walk, the trot and the canter. He was simply a flashier moving horse whose traits combined to allow for a more polished performance.

Now I do realize that 4 had a smoother transition to the canter going the second way of the ring.

However, I faulted him and must place him bottom, as he was the poorest moving horse in the class. He lacked the cadence and consistency I favored in the top three horses and appeared to cause the most restraint on the part of his rider.

It is for these reasons, I placed the Hunter Under Saddle 1-2-3-4.

MA'AM, I PLACED THE HUNTER UNDER SADDLE 4-1-3-2.

I found a top pair of bigger, bolder movers in 4 and 1, and left the poorer quality 3 and 2 at the bottom.

Focusing your attention on the top pair, it is 4 over 1. 4 covered the most ground as he stepped out with the longest, most sweeping

stride that originated from his greater impulsion from his rear quarters. Furthermore, the black conveyed a more positive attitude through his ears and in his softer jaw.

I realize that 1 maintained a more level topline, which brings me to the middle pair where 1's higher quality of movement places him over 3.

1 floated down the rail with more drive off his hocks thus creating a more supple back and a smoother, more elongated stride with a flatter knee. The bay was also more cadenced in his softer, more graceful trot. Moreover, he transitioned upward more quickly.

I admit that 3 backed more readily over his tracks when asked and it is his manner that places him over 2 in the bottom pair. 3 demonstrated more consistency throughout

the class in both his frame and his movement. The buckskin more correctly picked up his right-lead lope while he remained quieter about the bit and worked off a more trusting level of contact. Additionally, his poll was more desirably flexed and remained more in line with his withers.

Granted, 2 presented a longer, flatter stride; however, I left him fourth as he picked up the wrong lead the second way of the arena and simply was the least broke and least consistent of the class.

For these reasons, I placed the Hunter Under Saddle 4-1-3-2.

References

Official Handbook of the American Quarter Horse Association, 2002.

Rule Book of the USA Equestrian, 2002.

CHAPTER 7

HUNTER HACK

Hunter Hack is a class whose purpose is to judge a horse's form and athletic ability over fences. The Hunter Hack horse should move in the same style as a working hunter.

Horses are first required to negotiate two fences two feet three inches (2'3") to three feet (3') in height. At the conclusion of individual fence work, horses judged in the Hunter Hack class are seen on the rail at the walk, trot and canter.

Hunter Hack is judged 70 percent over



fences and 30 percent on the rail. This means the class should be placed over fences and rail work may be used to break close ties. Each of the two jumps is scored on the basis of 0-10

with a score of 0 being representative of failure to complete the jump and 10 being a flawless fence. The hand gallop and stop is also scored from 0-10. So, when judging Hunter Hack classes, it is best to divide the over fence work into three equal parts: 1) THE FIRST JUMP, 2) THE SECOND JUMP, and 3) THE HAND GALLOP AND STOP for a possible total in the Hunter Hack of 30 points.

When scoring the Hunter Hack horse over fences several criteria should be taken into consideration. First, form over fences is extremely important. The correct Hunter Hack horse should negotiate the fences with style and use of his head and neck, often referred to as scope. Basculé is a term to

describe the roundness of a horse's body over the fence. Credit is given to the horse who "rounds up" over the fences and displays basculé form.

Horses should also bring their knees up to their chest when jumping over fences, and horses who fail to do this are referred to as hanging. If a horse brings his knees up to his chest in an uneven fashion the horse is referred to as splitting. The approach to the fence is important to the overall outcome. The horse should approach the fence in an even cadence and his pace should not change between fences. The horse should be attentive and interested in the jump ahead and should take the fence in stride as if it wasn't even an obstacle in his path. Credit is given to the horse that approaches the fence with style and expression without a significant change of pace.

Horses that are short to fences are referred to as chipping, which may prove to be dangerous and should be scored low. Horses may also take off long to a fence, which is not as dangerous as being short to fences, but certainly is not ideal. Refusal fences are to be scored 0 after the first refusal. Three refusals to a fence results in a 0 for the entire course. Jumps do not have to be set on a line. But, when fences are set in a line, strides between fences become extremely important in the outcome of the second fence. With each stride being approximately 12 feet in length, fences are set apart in increments of 12 feet. For example, if two fences are set 60 feet apart and there is six feet allowed for landing of the first fence and

six feet allowed for take-off to the second fence, there is 48 feet remaining between the two jumps. 48 feet divided by 12 feet per stride determines that two fences set 60 feet apart allows for 4 strides between the two jumps. Should horses add a stride between fences they will most likely be short to the second fence and should be scored accordingly. If a horse runs between fences and eliminates a stride, this could also create a dangerous second fence.

Leads to the fences are dependant on where the course begins. The horse should not change leads prior to jumping fences and doing so throws the horse off balance. Horses should also not change leads between fences although the lead he chooses between jumps is trivial. When the horse completes the second fence, the lead he lands on is not of importance until he rounds the end of the arena. The horse must be on the proper lead when hand galloping around the end of the arena or the result is a 0 score for the hand gallop and stop maneuver. Upon completion of the fence work the horses will be asked to retire to the rail and complete work at the walk, trot and canter one or both directions of the arena. The walk should be a forward, working walk, rhythmical and flat-footed. Extremely slow and/or "jiggy" walks are faulted. The trot is a long, low, ground-covering, cadenced and balanced gait. Smoothness is more essential than speed. Extreme speed and/or excessive knee action is faulted. The canter should be smooth, free-moving, relaxed and straight on both leads. The stride should be suitable to cover ground. An over-collected, 4-beat canter or

excessive speed is faulted. The hand-gallop should be a definite lengthening of stride with a noticeable difference in speed. The horse should be under control at all times and execute a balanced stop without sliding. Again, the rail work is only to be used to break ties between horses or possibly switch close pairs, but the student is encouraged to remember that Hunter Hack is a class to judge horses over fences.

When the competitive horse judging student is presenting oral reasons over the Hunter Hack class, emphasis should be placed on how the horses negotiate the

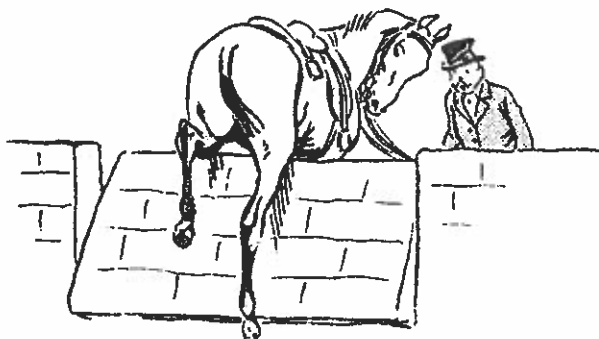
fences. Discussion within pairs should compare horse's approach to the fences, form over the jumps, strides between fences, and differences between hand gallops and stops. Rail work should be discussed if

it is applicable although the majority of time in a Hunter Hack set of reasons should be spent on discussing the horse's ability over fences.

Hunter Hack Reasons Terms

APPROACH:

1. He approached the fence in a more willing manner remaining in a more cadenced 3 beat canter
2. He more accurately measured each jump as evidenced by him entering and exiting with equal distances on both sides
3. He remained at a constant speed and stride while approaching the fence
4. She was more expressive, alert, and aware while approaching the first fence



5. He showed more style and interest in the canter approach to the fence
6. She was more functionally correct between the fences as she did not change leads before the second fence
7. He was quieter and more willing between fences
8. She showed a more even pace and more confidence between the two 4 stride fences
9. He was more correct in the placement of strides between fences
10. She showed more style and grace between the fences, appearing to take both in a more natural and confident manner
11. He entered and exited each jump with equal distance on both sides
12. She traveled in a more rhythmical hunter pace
13. He was more alert and up-right in his headset when approaching the fences
14. She moved more readily up to the fences

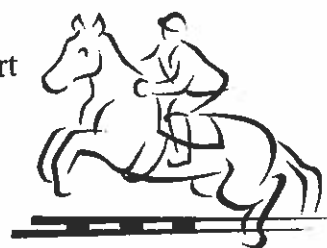
Key words for the approach to a fence: willing, cadenced, constant, expressive, alert, aware, style, interest, functionally correct, leads, quiet, even, confidence, equal, rhythmical, upright

STYLE OVER FENCES:

1. He approached the fence more nearly between the standards, tucking his legs, anchoring his neck, thus showing more lift and elevation in his back as he cleared the plane of the jump
2. He was the most ideal in his frame as he passed over the jumps



3. She showed more scope and style when passing over the fences
4. He showed more scope over the fence evidenced by him utilizing his neck to a higher degree
5. He tucked his knees to a higher degree, showing more confidence as he passed over the first jump
6. He performed each of his jumps more between the center of the standards and with more style throughout
7. He was more correct over the jumps, tucking his knees and enabling him to stay free of faults and ticks, especially over the second fence
8. He lifted his shoulders with more strength and power over each jump allowing for a more graceful and stylish fence
9. He was rounder in his frame over each jump allowing him to hit the ground lighter and softer on all fours
10. He was more correct in picking his spot to leave the ground allowing for a more fault free fence
11. He was more expressive and alert over each fence
12. He was more correct in planning for the second fence allowing for an easier and more stylish jump
13. He rounded his back with more athleticism, and showed more ease and finesse over both fences
14. She showed more correct form and focus over each fence



Key terms for form over fences: tucking, anchoring, scope, style, lifted, round, expressive, alert

HAND GALLOP AND STOP:

1. He moved around in a more cadenced 3 beat canter, stopping more squarely at the cone
2. She was quieter and more willing exiting the second fence, moving right up into the hand gallop, and stopping more responsively at the cone
3. He was easier and more responsive to stop at the cone when asked to do so by the rider
4. She was more controlled and cadenced in the hand gallop
5. She showed more style and control in the hand gallop around to the stop
6. Most importantly, he was more correct in his choice of leads during the hand gallop around the end of the arena in the approach to the stop
7. He stopped with more style and ease, being softer and more responsive to the rider
8. She exited the second fence on the correct lead and carried that lead in a more correct fashion up to the stop at the cone
9. When asked to stop, he stopped more squarely and remained quieter until asked to move off by his rider
10. She stopped and settled in a quicker and more willing fashion

Key words for the hand gallop and stop: square, quiet, willing, responsive, cadenced, style, control, soft, correct

Sample Hunter Hack Reasons

***SIR, I PLACED THE HUNTER HACK
1-2-3-4.***

I found there to be a top pair of horses in 1 and 2 who showed the most style and grace over each of the fences and a bottom horse in 4 who was the most functionally incorrect in the class today.

Beginning with the close top pair, I elected to use 1 over 2, primarily as 1 was more correct in choosing his departure point at the first fence. 1 approached the first jump with more style and in a more even cadence and picks his departure spot with more confidence and experience. He is rounder over the fence and lands lighter and softer on all fours. Additionally 1 has the most correct and controlled hand gallop of the class and follows this with the squarest and most even stop.

I did see that 2 showed more correct form over the second fence.

Moving on to an easier decision in the middle pair, it is 2 over 3. 2 showed the most form over the second fence as he tucks his knees, elevates his shoulders, rounds his back and shows the most scope of any horse today. He is also the more expressive horse of the pair over both fences and is more correct in avoiding contact with the second fence as 3 rubs the fence with his front right limb.

I will grant that 3 showed more impulsion in the hand gallop approaching the stop.

Lastly, in the bottom pair it is easily 3 over 4. 3 was more correct and showed more style over each of the fences. More importantly, however, is the fact that 3 was more correct in demonstrating a right lead around the end of the arena in the approach to the stop and



throughout the hand gallop. He also is the squarer stop-ping horse of the two.

I grant 4 was more rhythmic in his approach to the first fence.

However, I criticize 4 and easily leave him bottom, as he shows the poorest form over fences. He chips in to the first fence, hangs his front limbs over the jump, and hits the ground the hardest of any horse. Additionally he passes over the second fence off center, near the left standard. Most detrimentally, however, is the fact that he takes the wrong lead around the end of the arena in his approach to the stop.

It is for these reasons I placed the class of Hunter Hack 1-2-3-4.

I PLACED TODAY'S CLASS OF HUNTER HACK 1-2-3-4.

I found a high quality top pair in 1 over 2, a logical third in 3, and an easy bottom in 4.

Opening with my very athletic top pair, it is interest which places 1 over 2. The tall sorrel was more alert in his expression when approaching the first fence as he required less guidance from his rider. In addition to this, he looked straighter through the bridle when rounding the final corner and came to a more willing halt at the cone while remaining more level over his topline.

It is true that 2 was more level at the knees over the second fence and it is his greater overall jumping ability which places him easily over 3 in my middle pair.

The lighter bay with 3 white socks was by far the more stylish performer as he was more elevated through his shoulder and more round through his back to allow for greater lift and tuck of the forearm. Additionally, he used his neck to his greater advantage as he stretched further with his front end to

produce a more evenly rounded arc over the oxer.

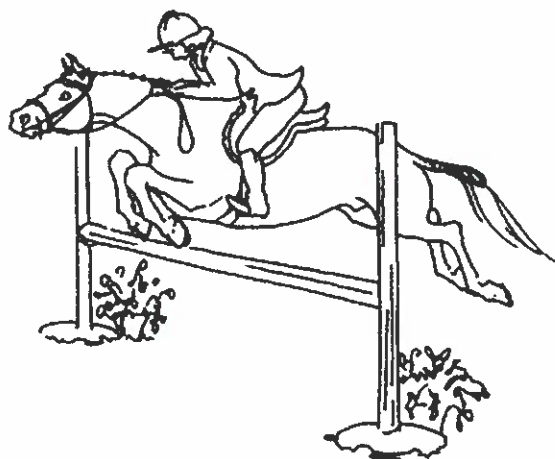
I will grant the 3 was quieter in the hand gallop.

In coming to my bottom pair it is 3 over 4 as the smaller, darker bay was undoubtedly the safer performer. He more correctly completed the line in the four strides and cleared the second fence with much greater ease.

Yes, 4 was tighter with his front end over the first jump.

However, the gray added a stride down the line forcing him to chip in to the second fence resulting in a severe hit by his left front leg, so he is the easy bottom.

It is for these reasons I placed the Hunter Hack, placed 1-2-3-4.



References

Official Handbook of the American Quarter Horse Association, 2002.

Judging Working Hunters. 1986. American Quarter Horse Association.

Rule Book of The American Horse Show Association, Inc., 1990-91.

CHAPTER 8

WESTERN RIDING

Western Riding is a class to judge the ability of a horse to perform a pattern that requires several changes of lead. One of several patterns may be ridden, all of which require the horse to perform lead changes, pass over a log at both the jog and lope, and demonstrate a stop and back. Scoring is based on a scale of 0 to 100 with 70 denoting an average performance. Similar to the reining, a score (see scoring below) is assigned to each maneuver (lead change) and a penalty, if applicable, may also be assigned to the same change.

Penalties are described in several rule books in great detail and judging students should be extremely familiar with these penalties to ensure successful scoring of Western Riding. Some of these penalties (but not all) are listed below. Upon completion, scores and penalties are added or subtracted from 70 and a final score is assigned to the pattern. The horse with the highest cumulative score wins the Western Riding.

Western Riding is an event where the horse is judged on quality of gaits, lead changes at the lope, response to the rider, manners, and

disposition. The horse should perform with reasonable speed, and be sensible, well-mannered, free and easy moving.



The Western Riding horse should change leads in a precise and smooth manner. Lead changes should be at the center point of the markers and penalties are associated with

early or late changes.

Credit is given to horses that perform lead changes in the prescribed "change area." The Western Riding horse should be quiet and responsive while changing leads and credit is given to horses that remain straight in their body position.



Lead changes should be simultaneous (change in front and behind at the same time) and penalties are associated with delayed changes of lead. Credit is given to a horse that performs a simultaneous lead change with a high level of difficulty. Animation about the tail and mouth while changing leads is a fault to be scored accordingly. The perfect lead change is one in which the judge must look to see whether or not the horse indeed changed leads. Quiet, precise, and simultaneous changes are plus scores in the Western Riding class. While crossing over the log, the horse should remain fault-free and penalties are associated with ticks and hits to the log. The stop and back should be crisp and correct with the horse being responsive to the rider's cues.

Some of the judging criteria applicable to judging the Western Riding class in a competitive horse judging contest are detailed below. Please note that this list is not comprehensive and students should obtain a current copy of a breed rulebook to be sure they are staying atop of the ever-changing rules associated with Western Riding. Again, this list is not comprehensive

and was current at the time this bulletin was printed.

Scoring

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

Scoring will be on a basis of 0-100 with 70 denoting an average performance.

SCORING GUIDELINES TO BE CONSIDERED

Points will be added or subtracted from the maneuvers on the following basis, ranging from plus 1.5 to minus 1.5: -1.5 extremely poor, -1 very poor, -.5 poor, 0 average, +.5 good, +1 very good, +1.5 excellent. Maneuver scores are to be determined independently of penalty points.

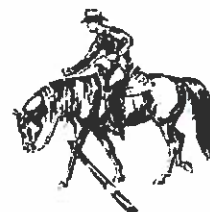
A contestant shall be penalized each time the following occur:

Five (5) points

1. Out of lead beyond the next designated change area (note: failures to change, including cross-cantering. Two consecutive failures to change would result in two five (5) point penalties)
2. Blatant disobedience including kicking out, biting and bucking

Three (3) points

1. Not performing the specific gait (jog or lope) or stopping when called for in the pattern, within 10 feet (3 meters) of the designated area
2. Break of gait at the lope
3. Simple change of leads
4. Out of lead at, or before, the marker prior to the designated change area or out of lead at, or after, the marker after the designated change area
5. Additional lead changes anywhere in pattern (except when correcting an extra change of incorrect lead)
6. In pattern one and three failure to start the lope within 30 feet (9 meters) after crossing the log at the jog
7. Break of gait at walk or jog, for more than two strides



One (1) point

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

One-half (1/2) point

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

Disqualified - 0 score

1. Illegal equipment
2. Willful abuse
3. Off course
4. Knocking over markers



5. Completely missing log
6. Major refusal – stop and back more than 2 strides or 4 steps with front legs
7. Major disobedience – rearing, schooling
8. Failure to start lope prior to end cone in patterns #1 and #3
9. Four or more simple lead changes and/or failures to change leads

Credits

1. Changes of leads, hind and front simultaneously
2. Change of lead near the center point of the lead change area
3. Accurate and smooth pattern
4. Even pace throughout
5. Easy to guide and control with rein and leg
6. Manners and disposition
7. Conformation and fitness

The following characteristics are considered faults and should be judged accordingly in maneuver scores

1. Opening mouth excessively
2. Anticipating signal
3. Stumbling

When a competitive judging student is presenting an oral set of reasons on the Western Riding class, emphasis needs to be placed on quality of lead changes. As mentioned earlier, Western Riding is a class whose sole purpose is to judge lead changes; therefore, the student must discuss differences in how horses change leads when giving reasons. Penalties should be emphasized and the student should be extremely specific when talking about lead changes. For example, a horse may change leads well during the first 4 changes and not change as nicely through the final half of the

pattern. Horses may also change leads one direction better than another.

Penalties associated with lead changes should be specific and a description should be given as to which change the penalty was acquired. This descriptiveness will gain the student points when discussing the Western Riding class.

Western Riding Reasons Terms

PASSING OVER THE LOG:

1. He was cleaner and more precise over the log
2. She passed over the jog log more in stride
3. He was more expressive, attentive and careful in the placement of his strides over the log at the lope
4. She was more correct in remaining penalty-free over the log
5. He was cleaner in his pass over the log at the jog
6. He was cleaner at both passes over the log and more precise in the placement of his strides
7. She passed over the log in a more natural manner at the lope
8. She was more correct in maintaining the lope when passing over the log at the lope
9. He passed over the log with less hesitation at the lope

Key words for passing over the log:
cleaner, precise, expressive, careful, correct

LEAD CHANGES:

1. He was more correct in his changes, changing leads more simultaneously both up front and behind
2. She changed leads with more style and ease down the line every six strides



3. He was more correct in the placement of his lead changes, especially his 1st and 3rd change in the serpentine
4. She was more correct in changing leads both up front and behind, especially from left to right
5. He has the most simultaneous final change of any as he changes more precisely both before and aft
6. He was the flattest and most effortless lead changer of the class having the prettiest 1st and 4th change down the line
7. She drove more from her hindquarters which allowed for a more fluid and stylish change
8. She was flatter in each of her lead changes and had them placed more nearly in the center of the cones down the line
9. He was more timely in his lead changes as he laid down his 4 changes every six strides down the line
10. He performed the most natural lead changes maintaining a straight body alignment from his shoulder to his hip
11. He required less set up from his rider in each of his changes down the line
12. He was a more consistent horse down the short line, changing leads every five strides while being a truer and straighter tracking horse in the long line
13. He was more confident as he traveled down the line, displaying more even changes between each of the cones
14. She is more precise in the placement of her 2nd and 3rd changes down the short line
15. His lead changes required little set up from his rider as evidenced by his rider's quiet hands and legs
16. He showed more confidence down the line as he changed leads with more equal distance between the cones
17. He had a more controlled and fluid 3rd change down the line, remaining quieter and less animated about his head and tail, and requiring less assistance by his rider
18. 3 appeared to be a more experienced changer, changing leads with more confidence and superiority down the line
19. She is straighter in her body through the serpentine, being straighter from her shoulder to the point of her hip while changing leads
20. He is more consistent in simultaneously changing both before and aft through the line, and especially during the 2nd and 4th change
21. He is the highest quality and precise changer in the class
22. He is more elevated in his shoulder, rounder in his back and drives more from his hock, producing a more fluid change when asked to do so by his rider
23. He displays a more desirable rate down the line, changing leads every six strides while remaining supple through his mouth and poll
24. He is a higher quality, more natural changing horse who shows the highest degree of difficulty by being the straightest through the serpentine
25. He maintained a more collected frame and thus had more fluid and sweeping changes
26. She was a flatter and more stylish changing horse showing more athletic ability throughout the pattern but especially down the line of 4 changes



27. He changed more precisely between the cones in the line changes
28. He was more correct in putting down his changes between the cones down the line
29. He was more correct in performing the prescribed number of lead changes as 3 adds a change between the 3rd and 4th change down the line
30. He showed higher quality changes keeping his poll, wither, and croup more level and properly aligned
31. He changed leads more simultaneously up front and behind, avoiding late change penalties through the serpentine changes
32. He looked straighter through the bridle while changing leads
33. He remained straighter through his frame while changing leads showing a higher level of difficulty throughout the pattern
34. He was quieter about his mouth and tail when changing leads
35. He had a higher quality change, remaining quieter about his mouth and tail through the pattern
36. She showed more expression throughout the pattern
37. He performed his changes on a more nearly straight line, showing a higher level of difficulty throughout the pattern
38. He had a more polished and stylish performance, displaying the nicest lead changes of any horse in the class
39. He was more exact in the placement of his changes down the line, changing leads every six strides in a more correct and polished manner

Key words for lead changing: correct, simultaneous, exact, prompt, stylish, quiet, quality, polished, precise, straight

Sample Western Riding Reasons

SIR, I PLACED THE WESTERN RIDING 1-2-3-4.

I found there to be a top pair of horses in and 2 who were the most accurate and simultaneous in their lead changes and a bottom pair of horses in 3 and 4 who lacked the precision and athletic ability of the top pair.

Beginning with the close top pair, I placed 1 over 2. 1 was more correct and stylish in his changes down the line, especially his 1st and 3rd changes as 2 has a delayed change of lead by 1 stride. He was also more correct in the placement of his 1st and 3rd serpentine change, and was cleaner with his pass over the log at the lope. 1 was a more fluid changing horse, especially when changing leads from left to right.

I will admit 2 was more correct in the placement of his final line change.

Moving on to an easier decision in the middle pair, it is 2 over 3. 2 was a more simultaneous and quieter changing horse. He was more correct in simultaneously changing both up front and behind especially in his 1st and 4th changes down the line as 3 drags his hind lead. Furthermore, 2 was more correct in the placement of his 3rd and 4th serpentine changes after passing over the log at the lope. 2 was also quieter about his mouth and tail when performing his back at the conclusion of the pattern.

I did see 3 was cleaner over the log at the jog as 2 ticks with his front right.

Closing with a bottom pair of horses who both hit the log at the lope, I elected to use 3



over 4. 3 was more fluid and precise in the placement of his 2nd change down the line as 4 has a delayed change of lead beyond 1 stride. Additionally 3 was more correct and simultaneous in his 1st change of leads in the serpentine. He was a quieter horse who was more level over his topline while changing leads, especially from right to left.

I do admit that 4 was quieter about the tail when backing.

However, I fault 4 and can place him no higher than bottom as he was the least simultaneous changing horse today. He was extremely delayed in his 2nd change of leads down the line and was animated about his tail while performing his 4th change. In addition to this he was the least accurate in his 1st change of leads in the serpentine. Quite frankly, he was the least broke and poorest lead changing horse of the four.

It is for these reasons, sir, I placed the Western Riding 1-2-3-4.

MA'AM, I PLACED THE WESTERN RIDING 3-4-2-1.

The class divided itself into a top who dominates in terms of willingness and responsive changes, and a bottom who simply accumulates the most penalty points and negative maneuver scores.

Now, in an easy decision in the top pair, I chose 3 over 4. The sorrel with the 3 hind socks overwhelms the class in terms of his ease and style. But more specifically, he performs more natural, effortless lead changes thus negotiating the pattern in an easier fashion, neither diving to nor rushing through the markers. In addition to this, he is smoother over the log especially at the lope, and moves straighter down the line.

Due to the vast differences in the pair, I could find no suitable grants for 4 over 3.

Yet in a closer decision in the intermediate pair, I elected to use 4 over 2. The bay mare exhibits smoother, more simultaneous lead changes with less hesitation and anticipation. For example, her changes are placed more nearly at the center of the cone, while at the same time driving deeper with her hocks, which allows her to round more through her spine. To compliment her way of going, she takes the log more nearly in stride and starts and finishes the course at the same pace.

There's no doubt that 2 is more responsive when asked to stop and smoother at the back.

So, it is this preciseness, combined with his overall crispness, that places him over 1 in the bottom pair. The gray changed leads more precisely at the center point between the markers. His freeness of shoulder allows him to be smoother and flatter in his lead changes. As an added bonus, he is also quieter in the line changes, being more responsive to the rider and more simultaneous in his changes both front and hind.

Indeed, 1 stops more squarely at the cone and backs more readily over his tracks.

Unfortunately, the fact remains he fails to change hind leads through 3 markers and anticipates the lead changes, losing cadence and elevating his frame.

Therefore 1 places last in the Western Riding marked 3-4-2-1.

Reference

Official Handbook of the American Quarter Horse Association, 2002.



CHAPTER 9

REINING

Reining has quickly become one of the most popular equine events. Reining is one of the most entertaining events at a horse show. To its credit, it is one of the most objective classes for a judge to evaluate. The reining class is one of a few classes that have a scoring system set up in order to evaluate each horse in an objective manner and assign each run a score that reflects the ability of the horse. This scoring system helps to eliminate the subjectivity seen in judging other classes.

Reining is judged on the ability of a horse to perform a pattern provided to the judging student prior to the start of the class.

Patterns may vary yet the maneuvers the horse performs are generally the same and include: spins, stops, rollbacks, circles, figure eights and backing. These maneuvers will be called for in a variety of orders and combinations depending on the pattern that is assigned to the class.

Scoring of the reining pattern is to be from 0 – infinity with a score of 70 denoting an average run. Each maneuver is scored and penalties are recorded (see Scoring). Every reining pattern can be broken down into 6 to 10 maneuvers. For each maneuver in the pattern, there is a “score box” and a



NRHA JUDGES SCORE CARD JUDGE _____ DATE _____ CLASS _____ **PATTERN #4**
 EVENT _____
 MANEUVER SCORES -1.5 EXTREMELY POOR -1 VERY POOR -.5 POOR 0-AVERAGE .5-GOOD 1-VERY GOOD
 1.5 EXCELLENT

ENTRY #	POSITION	MANEUVER	1	2	3	4	5	6	7	8	COMPO	PENAL	SCORE
											-SITE	-TIES	
		PENALTY											
		70											
		SCORE	0	+1/2	+1/2	-1/2	0	+1/2	+1/2	+1/2		1 1/2	70 1/2
		PENALTY											
		70											
		SCORE											
		PENALTY											
		70											
		SCORE											
		PENALTY											
		70											
		SCORE											

NRHA Judge's Score Sheet

Figure 9-1. Sample score card for recording points and/or penalties.
 From: NRHA Judge's Guide. Edition II. National Reining Horse Association, Coshocton, OH.

“penalty box” (Figure 9-1).

The two sets of rules most often used when judging reining are those from the National Reining Horse Association (NRHA).

General Judging Rules

To rein a horse is not only to guide him, but also to control his every movement. The best-reined horse should be willingly guided or controlled with little or no apparent resistance and dictated to completely. Any movement on his own must be considered a lack of control. All deviations from the exact written pattern must be considered a lack of, or temporary loss of, control and therefore a fault that must be marked down according to severity of deviation.

After deducting all faults, set here with-in, against execution of the pattern and the horse’s overall performance, credit should be given for smoothness, finesse, attitude, quickness and authority of performing various maneuvers, while using controlled speed which raises the difficulty level and makes him more exciting and pleasing to watch to an audience. The official guide-line for application of the rules for judging shall be as specified in the NRHA Judges Guide.

SCORING

NOTE: Below is a list of rules for Reining that apply to competitive horse judging contests. This is not a complete list of rules – some have been omitted for simplicity. For a complete list of show rules for Reining, please see a current NRHA Rulebook.

The scoring will be on a basis of 0 – Infinity, with 70 denoting an average performance. The individual maneuvers are scored in ½ point increments from a low of – 1½ to a high of +1½ with a score of 0 denoting a maneuver that is correct with no degree of difficulty.

The following will result in no score:

1. Abuse of an animal in the show arena and/or evidence that an act of abuse has occurred prior to or during the exhibition of a horse in competition



Excess rein may be straightened at any place a horse is allowed to be completely stopped during a pattern. When using a romal, no fingers between the reins are allowed. The free hand may be used to hold the romal provided it is held at least 16” from the reining hand and in a relaxed position. Use of the free hand while holding the romal to alter the tension or length of the reins from the bridle to the reining hand is considered to be the use of two hands, and a score of 0 will be applied.

The following will result in a score of 0:

1. Use of more than index or first finger between the reins
2. Use of two hands (exception in Snaffle Bit or Hackamore classes designated for two hands) or changing hands
3. Use of romal other than as outlined
4. Failure to complete pattern as written
5. Performing the maneuvers other than in specified order
6. The inclusion of maneuvers not specified, including, but not limited to:
 - backing more than 2 strides
 - turning more than 90 degrees

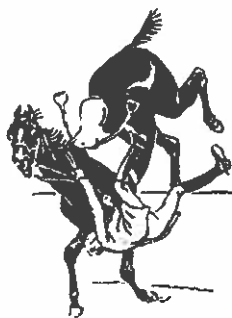
(Exception: a complete stop in the 1st quarter of a circle after a canter departure is not to be

considered an inclusion of maneuver; a 2 point break of gait penalty will apply.)

7. Equipment failure that delays completion of pattern including dropping a rein that comes in contact with the ground while the horse is in motion
8. Balking or refusal of command where pattern is delayed
9. Running away or failing to guide where it becomes impossible to discern whether the entry is on pattern
10. Jogging in excess of one-half circle or one-half the length of the arena
11. Overspins of more than $\frac{1}{4}$ turn
12. Fall to the ground by horse or rider.

The following will result in a 5-point penalty:

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



The following will result in a 2-point penalty:

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

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

1. Each time a horse is out of lead, a judge is required to penalize by 1 point. The penalty for being out of lead is accumulative, and the judge will add 1 penalty point for each $\frac{1}{4}$ of the circumference of a circle or any part thereof that a horse is out of lead.
2. A judge is required to penalize a horse $\frac{1}{2}$ of a point for a delayed change of lead by one stride.
3. Deduct $\frac{1}{2}$ point for starting circle at a job or exiting rollbacks at a jog up to 2 strides. Jogging beyond 2 strides, but less than $\frac{1}{2}$ circle or $\frac{1}{2}$ the length of the arena, deduct 2 points.
4. Deduct $\frac{1}{2}$ point for over or under spinning up to $\frac{1}{8}$ of a turn; deduct 1 point for over or under spinning up to $\frac{1}{4}$ of a turn.
5. In patterns requiring a run-around, failure to be on the correct lead when rounding the end of the arena will be penalized as follows: for $\frac{1}{2}$ the turn or less, 1 point, for more than $\frac{1}{2}$ turn, 2 points.
6. There will be a $\frac{1}{2}$ point penalty for failure to remain a minimum of 20 feet from wall or fence when approaching a stop and/or rollback.
7. Judges shall be the sole person responsible to determine if a rider has correctly completed the pattern as written.

The reining horse should be athletic and should display a level of control that is unparalleled to that seen in any other class. There should be no resistance of the horse to



the rider and a lack of control is severely faulted. Credit is to the horse that displays a great deal of athleticism, finesse, quickness, confidence and style when performing each of the maneuvers in the pattern.

MANEUVERS

When **spinning**, the reining horse should remain level over his topline, cross over in front, maintain a stationary inside pivot foot behind, and remain straight through his body. Credit is given for speed. Failure to cross over up front and arced body position in spins are considered faults and are scored accordingly. Horses that over or under spin are assigned a penalty based on severity.

When **stopping**, the horse should stop hard and deep and slide up under himself with his hocks. This should be done while the horse remains supple through the face and free up front. Faults to the horse in the stop are stiffness, crookedness, resistance and failure to slide.

There are four separate parts to the **rollback** that should be evaluated: the approach, the stop, the rollback itself and how the horse exits the maneuver. The approach should be patient and any hesitation or anticipation in the approach should be considered when assigning a score. The reining horse should run hard and fast into the stop and not anticipate the cue to stop by the rider. When performing the rollback, the horse should snap over the hindquarters in a quick fashion and complete a full 180-degree turn.

Faults to be considered in the rollback are stiffness, failure to complete the roll-back, and overall resistance. When exiting the rollback, the reining horse should exit at a canter. Penalties are associated with the failure of a horse to correctly exit a rollback and also should be considered when scoring

the maneuver. The horse should exit the rollback in an aggressive manner and show no hesitation to the next maneuver. Credit is given to horses that exit in a quick and responsive manner.

When evaluating the reining horse in his **circles**, credit should be given to horses that are aggressive and fast in their large and fast circles, and respond quickly and smoothly to come back to their rider in their small and slow circles. It is imperative that the reining horse's large/fast circles and small/slow circles show appropriate size and speed differentiation.

Responsiveness is key in circles and horses should be willing to respond to their riders. Body position of the horse in the circle should be with the horse arced slightly to the inside. The horse's nose may also be tipped to the inside. Incorrect body position, failure to be aggressive in circles, and failure to respond to the rider when asked to perform small/slow circles are faults to be scored accordingly.

Figure eights include lead changes and these lead changes should be smooth and responsive. They should be performed where they are called for in the pattern and penalties are associated with late and early



lead changes. There should be no animation of the horse when performing the change, and as a matter of fact, a good change is one in which the judge must look to see if the horse indeed changed leads. Figure eights should be run in an aggressive manner and credit is given to speed, accuracy in circles, quality of change, and responsiveness to rider.

When the reining horse **backs** it should be done in a quick and responsive manner. Again, credit is given for speed but this

should not be sacrificed for correctness. The back should be performed over the tracks left when the horse stopped and responsiveness is key in the back. The horse should remain supple through the face and responsive to the bit. Faults to be scored accordingly in the back are resistance to the bit, excessive slowness, and overall lack of willingness.

When the judging student presents oral reasons for Reining, the reasons should reflect the excitement the class offers. The student should display a higher level of enthusiasm and energy when discussing Reining. Reining is "action packed" and reasons should reflect that action. Fluctuations in the student's voice and annunciation are imperative in Reining reasons. Emphasis should be placed on differences of how horses perform maneuvers, keeping in mind that not all maneuvers need be discussed in every pair. The student should only discuss those maneuvers that differ between horses in each pair. For ease of understanding, it is helpful to the reasons taker if the student discusses the pattern in the order of which the maneuvers were performed. Because of the number of maneuvers in the reining class, reasons may become long and the student is again cautioned to be aware of the two-minute time limit when preparing oral reasons on Reining.

Suggested Terms for Comparing Reining Horses

OPENING STATEMENTS

1. Exhibited the most agility and control
2. Ran the fastest pattern with more control and authority
3. He showed more willingness and precision in executing the prescribed pattern

4. For the most part he accomplished more in his pattern
5. He simply got more done
6. He was more fundamentally correct throughout the pattern
7. She ran a more vigorous and demanding pattern with a more positive expression
8. Exhibited more athletic ability and handled the pattern with less difficulty
9. Rider had a greater degree of handle on the horse, thus requiring less reining and leg cues
10. Showed more finesse and quickness in the pattern
11. Was more stylish in the pattern, which was a more definite, well-blended combination of fast and hard and slow and soft
12. Her pattern was quicker, and more correct and she was obviously the top horse in today's class
13. Placed at the top of the class because she exhibited more complete control, smoothness, and speed
14. Was a more naturally athletic horse, and was a better mover, holding a steadier rhythm and cadence
15. The pattern was more accurate as she ran with more effort and control
16. He was a more suitable reiner, accepting the rider's control without resistance
17. Accepted the rider's contact, staying lighter and more supple through his neck and jaw
18. Flowed through the pattern
19. More accurate in his pattern
20. More exciting
21. Showed more finesse and control
22. More relaxed throughout pattern



23. He attacked each maneuver with a higher level of aggression, while maintaining a manner of confidence and ease throughout his pattern
24. She mastered her pattern with a higher degree of aggression and authority
25. She possessed a more intense level of aggression, in a more willing and responsive manner
26. She was the most athletic performer, who simply got more done (accomplished more)
27. He dominated the class, exhibiting the most desirable combination of aggression and control
28. She exhibited the most aggression and ran the most demanding pattern
29. She demanded the most attention, as she combined to the highest degree style and aggression
30. He was the most responsive and willing performer
31. He simply accumulated the least penalty points

STOPS AND ROLLBACKS

1. More controlled, ideal stops
2. Stopped deeper into the ground
3. Dropped his hocks deeper into the ground
4. Her stops were deeper and more completely shut-down
5. His stops were more stylish, being deeper with a longer slide
6. Deeper, straighter slides
7. Performed a more correct sliding stop
8. Had longer slides
9. Stopped in a more relaxed manner
10. Was more confident in his stops
11. Was a smoother, longer-stopping horse
12. Exhibited a more controlled and relaxed, sliding stop
13. Stopped squarer
14. Worked off his haunches and maintained movement in his front end, allowing him to have a more relaxed stop
15. Dropped his hindquarter deeper into the ground while keeping his front legs relaxed, allowing him to execute a more correct sliding stop
16. He slid further in the stops with his hindquarters more squarely beneath him, and his head more tucked, as he stayed relaxed with his front legs
17. His stops were executed with him more relaxed through the mouth, poll, neck and loin
18. Was a smoother stopping horse that stayed more relaxed and supple down his spine, which allowed him to slide further
19. Moved into the stop with greater authority and confidence, sinking deeper, curving his spine and crawling up front, thus sliding further and smoother
20. Used the ground more, stopped deeper and stayed down in the stop longer
21. She was a softer, prettier moving mare, with stops that were deep and long
22. She was more correct and responsive in the stops, which were longer, harder and deeper



23. He eased down into the dirt, holding both hocks steady in his longer slides, while moving more up front
24. Stopped with his haunches deeper in the ground, walking further up front
25. He charged more aggressively into all three stops, shutting down more completely with each stop
26. He stopped harder and deeper, driving his haunches more under his body, while curving his spine and crawling more up front
27. He drove his haunches more underneath his body, while remaining looser and lower up front, allowing him to make more effective use of the ground
28. He slid further and smoother
29. He stopped more responsively, flexing more at the poll, and walking more up front
30. He curved his spine, maintained the freedom of his shoulder, which allowed him to stride out (walk out) in front before snapping back quicker and cleaner over his haunches
31. He set his hocks, and walked in front, stopping deeper and sliding further
32. Ran harder from rollback to rollback
33. Rolled back more over his haunches
34. Performed his rollbacks in a more correct and willing manner
35. Performed more correct rollbacks with them being more over his haunches
36. Performed a more correct 180 degree rollback
37. Rolled over his hocks more correctly, with a more stationary pivot foot
38. Rolled back cleaner over her hocks
39. Rolled back harder over her hocks
40. Kept his hocks underneath him more in each rollback, pushing off with greater power and drive
41. As he executed his rollback, he showed more control and aggression
42. He approached his stop with more speed and in a more aggressive manner, completely shut down, rolled over his hocks in a quicker, smoother fashion and snapped out of his roll-backs with more power
43. He is more correct in exiting his rollback in the correct gait and lead
44. He is more correct in entering his stops on the correct lead and maintaining that lead until asked differently by his rider
45. He attacked his stops with the most authority, sliding his hocks further underneath him and consequently producing the longest sliding stop
46. He ran more aggressively into his run downs and then proceeded to stop breaking more at his loin, remaining looser through his jaw and freer up front
47. He stopped his way into first place by curving at the loin and flexing at the poll allowing him to better utilize the ground beneath him
48. He enters his stops with more speed, sinking deeper, curving his spine, and crawling up front, thus allowing him to slide further and smoother
49. He set his hocks more squarely beneath him in his stops which allowed him to rollback quicker and cleaner
50. He set his hocks more squarely beneath him in his final stop which

allowed him to back quicker and straighter without any hesitation

51. He showed more confidence in his stops, plunging his haunches deeper into the ground while remaining soft and supple in front, producing the longest sliding stops of any horse in today's class
52. He remained freer through his shoulders in his stops, allowing him to slide further and smoother and producing an overall higher quality stop
53. He approaches his stop with more speed and completely shuts down, with his hocks nearly coming in contact with the ground
54. He is more aggressive to his stop, while still remaining patient and supple during his approach
55. He is the most consistent stopping horse as he stops equally hard in all three stops
56. He is supple and soft through his stop, remaining responsive through his mouth, curving his spine, and driving his hocks underneath him with more power
57. He is more correct through his stop, remaining straighter through the bridle and sliding further
58. He is quicker and sharper through his rollbacks, spinning over his hocks and snapping out of his stop in a more aggressive manner
59. He stopped harder and deeper as he sunk into the ground with his hocks while remaining more supple up front
60. He is more correct in exiting his rollbacks, snapping out with more drive off his hocks

61. He is more correct in his approach being more aggressive and completely shutting down through his stop.
62. He is the hardest, deepest stopping horse today, producing the most effective sliding stop
63. He is the most confident in his stop and rollback, stopping the hardest, snapping around his hocks, and powering out of his rollback in the most aggressive manner of the four
64. He is more correct in exiting his second rollback as 1 trots out less than two strides
65. He snaps harder out of his stops with the willingness and drive to avoid any penalty points
66. She broke more at the loin in all of her stops while remaining free up front and utilizing the ground more effectively with each stop
67. He is much more patient in waiting for the cue to stop in his approach, being expressive and aware of his location in the pen
68. He makes better use of the pen, remaining a good distance from the wall and powering to the end of the arena before beginning his stop
69. He is more correct in his approach, being patient, expressive, and willing down the long side of the pen

Key words for stops and rollbacks:

hardest, deepest, snap, drive, willingness, approach, completely shuts down, rolls, power, crawling, further, smoother, sinks, sits down, supple, patient, straighter, responsive, soft, correct, effective

RUNS

1. Drove out harder in the runs, stopped smoother and slid further
2. Moved more freely into the rollback, driving out harder over his hocks
3. Ran with greater speed and dispatch from end to end, rolling back cleaner over his hocks
4. Ran harder with less hesitation into his stops
5. Ran with more authority and aggressiveness into her stops
6. Ran harder, with less anticipation, in the straight-aways
7. Came out of her rollbacks with more speed



CIRCLES

1. Showed more size and speed variation to her circles
2. Ran harder and faster circles
3. Ran with more control and confidence in his circles
4. His circles were performed more in the center of the arena
5. Performed her circles in a more correct and precise manner
6. Held his nose to the inside of the circle
7. Ran rounder circles
8. Rated the circles more uniformly
9. Dropped back more obediently into the slow circles, holding his body correctly, while keeping a more steady pace
10. Circled with a more correct arc of his body
11. Performed his circles in a quieter and calmer manner
12. Ran flatter, smoother circles
13. Showed more arc of his body, setting his nose more to the inside of each circle
14. Was more balanced in his circles, staying lighter and more responsive between the reins with his neck, shoulder and hip more correctly arced
15. Circled with her head, shoulder and hip more desirably arced in the direction of the circles
16. Showed more variation in size and speed of circles
17. Exhibited greater contrast in the speed and size of the circles
18. Showed greater control by staying more within the markers while displaying smoother and more balanced circles
19. Had a more correct degree of flex through his neck and shoulder
20. She was softer in the bridle, following a lighter rein, and showed more precision in her circles
21. Ran his circles with more speed, and was more fluid in the lead changes
22. Was more balanced in his circles, opening his stride without hesitation in the fast circles, while slowing down more promptly for the more evenly shaped small circles
23. His figure eight was more symmetrical
24. Flowed through the circles
25. Kept his nose tipped to the inside his circles
26. He performed his circles with a more obvious combination of hard and fast, and slow and soft

27. She executed her lead changes more precisely in the center of the pen
28. She ran her circles with more variation in size and speed, while maintaining a more natural arc of her body
29. She tipped her nose more desirably to the inside of both sets of circles
30. He entered into the larger, faster set of circles with more speed and aggression, and he slowed down more responsively into his smaller, slower set
31. He ran harder and faster into his large circle and returned easily into his softer, slower small circles
32. He drove harder and faster into his large fast circles while slowing down more responsively in his small slows
33. He was more aggressive to his large fast circles and more willing to come back to his rider in his small slow set
34. He was the most aggressive horse through his circles, displaying the most drive and impulsion through his fast circles, yet still with the most control and authority
35. He was more desirable in the arc of his body through his circle, tipping his nose slightly to the inside, while still looking straight through the bridle reins and being responsive to the slightest rider aid or cue
36. She ran with greater speed and dispatch into her large fast circles and was more responsive in dropping back in her small slows
37. She was the most responsive horse when asked to come back to a slow circle, noticed by her dropping off the bit and the willingness to respond to her rider's aids and cues

38. He shows the most circumference to his circles making the greatest use of the pen today
39. He makes the most use of the pen being round, accurate, and large in his large fast circles, while still remaining accurate in the placement of his slower, yet still rounder small circles
40. She was more ambitious through her large fast circles and more responsive and correct through her small slows
41. He drives into his first large, fast circle in a more aggressive manner, slows down to his small slow circle with more ease, and then approaches his stop in a more patient manner waiting for his next command
42. He is more correct in maintaining his right lead when performing his circles to the right
43. He ran into his large, fast circles in a more aggressive manner and maintained that manner into his run around, preceding his stops
44. He pours himself into the large, fast circles with more speed, remains erect through his shoulders, while still being more correct in the arc of his body, with his nose being tipped slightly to the inside of the circle, and is simply the most expressive through his circles today



Key words for circles: drive, ambition, aggressive (not aggression), fast, slow, speed, responsive, control, arc, willing, center

FIGURE 8 AND LEAD CHANGES

1. Crisper and more direct lead changes
2. More prompt and exact lead changes

3. Exhibited smoother, more simultaneous lead changes with less anticipation and hesitation
4. Was more proficient in his lead changes, stops and turns
5. Exhibited more natural, effortless lead changes
6. Changed leads with greater dispatch
7. He drives into his 8 with more speed, approaches the lead change with patience, and produces a more effective, prettier change to the right lead
8. He is more correct in his change, being more simultaneous in changing both before and aft
9. He powers into his 8, approaches the center of the arena without anticipation, and responds to his riders cue to change leads in a more willing and responsive manner
10. He is more correct in the placement of his change, placing it more nearly in the center of the pen
11. 3 performed a more correct lead change when exiting his circles to the left and approaching his 1st rollback
12. He is more patient and responsive when approaching his lead change to the latter half of his figure 8
13. He charged more aggressively into his figure eight, showing less anticipation to the change of lead in the center of the pen
14. He produces a prettier figure 8, showing more drive into his circles and a more correct exact lead change more nearly in the center of the pen
15. He was more correct in the placement of his lead changes which were laid down more precisely in the center of the arena

16. He pours himself into his figure 8 with more drive and impulsion, is upright and correct in his shoulders when approaching the center of the pen, and is more patient and responsive when asked to change lead and direction to the right.
17. He is more correct in his leads through his circles, and when asked to change, is more correct in changing simultaneously and more promptly in the center of the pen

Key words for 8's and lead changes:

correct, patient, effective, simultaneous, waits, placement, center, responsive, drive, lead

SPINS

1. Turned faster in his spins with his front end loose and low
2. Kept a lower center of gravity in his faster spins
3. Faster spins while remaining lower, holding a more stationary pivot foot
4. Held his body straighter in the spins, with his pivot foot in place, while staying looser and lower in front as he reached around
5. Each of his spins were faster than the preceding one
6. Stayed lower and more level in his spins, crossing over cleaner with more reach, while maintaining a lower center of gravity
7. Faster flatter spins with her pivot foot firm to the ground
8. Greater sharpness to his spins, turning more ideally over his haunches, while maintaining a lower center of gravity
9. Flatter, more consistent spins



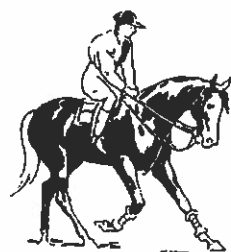
10. Smoother, flatter spins
11. He stayed down lower in his more brilliant spins
12. Faster spins
13. She put in snappier spins
14. Had more flexion to his hocks, maintaining a lower center of gravity while spinning
15. More correct and agile spins in terms of his planting the pivot foot, shifting his weight more to his haunches, making his forehand maneuverable, exhibiting cleaner, faster spins
16. Showed more snap to her spins
17. He spun harder and faster, crossing his front legs with more rhythm and cadence and planting his pivot foot more solidly on the ground
18. He spun harder, rapidly gaining speed with each revolution
19. He spun harder, driving with more momentum from his hindquarter, while maintaining a more stationary pivot foot
20. He executed his spins with more style, remaining looser and lower up front, while spinning more rapidly
21. He spun faster and flatter, maintaining a more stationary pivot foot, crossing over cleaner in front, gaining speed (accelerating) with each revolution
22. Stayed lower and more level in his spins
23. He remained lower and more level through his spins, crossing over cleaner with more reach while maintaining a more stationary pivot foot (especially in his spins to right)
24. He was faster and flatter in his spins as he reached around further up front and increased speed with each revolution
25. There is no doubt 3 is a faster spinning horse, unfortunately, he over spins both sets of spins
26. He was more exact and prompt in shutting down his spins after exactly four revolutions to the right
27. He is the fastest spinning horse who gains more momentum with each revolution
28. He was a faster, flatter spinning horse who increased his speed in his spins to the right with each revolution
29. She was more exact in spinning exactly four revolutions to the right
30. He was more patient in entering the arena, waiting for the cue to begin his spins from his rider in a more expressive and willing manner
31. 2 had a more correct set of spins, stopping precisely after the 4th revolution
32. He laid down his first set of spins with more flare and vigor, and improved with each revolution to the right. He then continued his willingness in his spins to the left, maintaining a more stationary pivot foot and laying down the hardest, fastest four spins of any horse in the pen today
33. He is the most expressive in his spins, laying down his spins with more willingness, being lower to the ground, crossing over cleaner with the most reach up front. Simply put, he is the prettiest spinner of the four.
34. He executed his spins with more finesse as he was looser and lower up front with a cleaner cross over
35. He spun harder and faster and gained speed with each revolution especially in his spins to the right

36. He spun in a more willing manner and kept his nose more correctly tipped to the inside while maintaining a more stationary pivot foot and being more correct in completely shutting down after exactly four revolutions
37. He laid down a more correct set of spins as he maintained a more stationary pivot foot and had a cleaner cross over up front
38. He spins with a lower center of gravity as he remains more horizontal to the ground
39. He produced the nicest spins of any as he shifted his weight to his hind-quarters and spun around gaining speed with every revolution
40. He set more over his hocks and crossed over cleaner up front, gaining speed with each revolution especially in his spins to the right
41. He crossed over with more cadence, gaining speed with each revolution and maintaining a more stationary pivot foot
42. He remains erect through his shoulders while spinning, allowing him to cross over up front much cleaner and spin at a faster rate. He is simply more correct in his body position as the 1 horse is the sloppiest spinning horse today

Key words for spins: lower, level, faster, increasing speed, stationary, responsive, expressive, willing, exact, prompt, accurate, crossing over, freer

BACKING

1. Was a faster backing horse
2. Backed more readily over his tracks
3. Faster, straighter backing, settled more easily
4. Lowered his head,



tucked his nose and backed straighter and squarer over his hocks

5. Backed faster, and with more ease
6. Flexed her poll, relaxed her jaw and backed in a straighter fashion
7. Was a faster, straighter backing horse
8. Was more willing to settle after backing

MANNERS

1. Was more responsive to a milder cue
2. Settled easier
3. Worked more efficiently, with a more cooperative attitude
4. Was a more willing worker that performed in a more positive manner
5. More readily yielded to his rider's cues and aids
6. Moved on a looser rein with less restraint on the part of his rider
7. Performed with greater willingness
8. Was quieter about the mouth and tail
9. Was a more willing worker and was more easily controlled by her rider
10. Was quieter and calmer
11. Performed her duties in a more workmanlike manner showing more response and obedience to her rider
12. Stood calmer after backing
13. Showed more response to the rider
14. Was quieter at the bit
15. Was a more suitable reiner, as he was more broke
16. Performed duties on a looser rein

Suggested Terms for Criticizing Reining Horses

GENERAL STATEMENTS

1. He lacked the overall correctness and finesse of those I placed above him



2. Lacked the control, finesse and style
3. Was the least willing, least athletic horse in the class
4. He appeared to be out of control

STOPS

1. Did not stop
2. Failed to stop
3. Came out of his stops early
4. Was heavy on his front end
5. Ran through his stops
6. Was bouncy in his stops
7. Stopped on his front end
8. Extremely rough in his stops
9. Flipped his head in the stops
10. Crooked stops
11. Came out of each stop too soon

RUNS

1. Anticipated in the runs
2. Was sluggish and resistant in the runs
3. Ran slow and with greater resistance
4. Required more spurring going into the stops
5. Anticipated the stops, setting up early at each end
6. Bolted into each run and was uncontrollable
7. Took the bit and bolted coming out of the rollbacks
8. Flipped his head and ran away in the runs



CIRCLES

1. Dropped his shoulder, drifted in and out of the circles
2. Flipped her head, swinging her body off course in the circles

3. Was stiff, lacked the desirable arc in her body
4. Lacked variation in size and speed
5. Was slow and unwilling in the circles
6. Shouldered out in each circle
7. Was over-bent in the circles, shouldering out each way
8. Was high and chargy
9. She was out of control in the circles

LEAD CHANGES

1. Was late in his change of leads
2. Anticipated the lead changes, dropping his shoulder to the inside of the new circle
3. Was chargy and rough in the lead changes
4. Changed leads early each time
5. Dragged the lead $\frac{3}{4}$ the way around the first circle
6. Dragged his hind lead change $\frac{1}{4}$ of the third circle
7. Missed a lead 3 strides going into his second circle

SPINS

1. Lost her pivot foot, ending the spins far off center
2. Hopped around in the spins
3. Backed out of his spins
4. Walked out of the spins
5. Came up and out of the spins too soon
6. Froze-up in the spins and quit her rider
7. Shouldered out of the spins
8. Was over-bent in the spins, losing his pivot foot, thus spinning over his middle
9. Was elevated and non-aggressive in the first set of spins

10. Stuck in the second set of spins

ROLLBACKS

1. Was slow and awkward in his rollbacks
2. Rolled back over his middle
3. Hung in the left rollback

BACK

1. Refused to back
2. Was hesitant to back
3. Dragged her front legs when backing
4. Flipped his head and wrung his tail when asked to back

MANNERS

1. Was unwilling and resentful throughout the class
2. Wrung his tail
3. Flipped her head
4. Opened his mouth and chewed the bit throughout the duration of the pattern
5. Constantly mouthed the bit
6. Lacked a positive expression and willingness
7. Did not yield to the rider's demands
8. Required undue restraint on the part of the rider
9. Required the most restraint
10. Was ridden on the tightest, least obedient rein



to do was to go to the other end and place 4 in the bottom as the only mare in the class also happened to be the poorest spinning and stopping horse today.

Beginning with the top pair I placed 1 over 2 as 1 ran a more fundamentally correct pattern. He remained lower and more level through his spins, crossing over cleaner up front while maintaining a more stationary pivot foot with both his four spins to the right, in addition to, and especially, his four spins to the left. Furthermore, he approached his stops in a more aggressive manner, sinking deeper, curving his spine, and crawling up front, thus allowing him to slide further and smoother, and simply put, he produced a prettier sliding stop.

I do readily admit that 2 was more correct in exiting his 2nd rollback as 1 trots out less than two strides.

Advancing on to a closer middle pair, I placed the more athletic 2 over 3. 2 ran harder and faster into his large fast circles and slowed down more responsively into his small slows. More importantly, 2 was more correct in maintaining his right lead when performing his circles to the right as 3 drops out of lead for 1¼ circles.

Yes sir, I did see that 3, the buckskin, was a faster, flatter spinning horse who was also harder stopping. Unfortunately for him, the points he earned in his stops and spins were lost in his circles and he must place in the bottom pair, yet still over 4.

3's pattern more typified the top horse. He was a faster, flatter spinning horse who also maintained a more stationary pivot foot. In addition to this, he ran faster and harder to his stops, completely shut down, rolled over his hocks in quicker, smoother fashion and exploded with power into his next maneuver.

Sample Reining Reasons

SIR, I PLACED THE REINING 1-2-3-4.

I found there to be a top horse in 1 as he ran the fastest pattern, yet with the most control and authority. I then found the easiest thing

He simply attacked each maneuver in a more aggressive fashion.

Yes, I did see that 4 was more correct in maintaining her right lead when performing her circles to the right.

However, I faulted the chestnut mare and placed her bottom as she was the poorest spinning and stopping horse today. She was most elevated in her spins and failed to cross over up front. Additionally she was the only horse in the class who failed to perform a correct sliding stop, so I placed her bottom.

Sir, it is for these reasons I confidently placed the reining 1-2-3-4.

.....

References

NRHA 2002 Handbook, National Reining Horse Association.

Official Handbook of the American Quarter Horse Association, 2002.



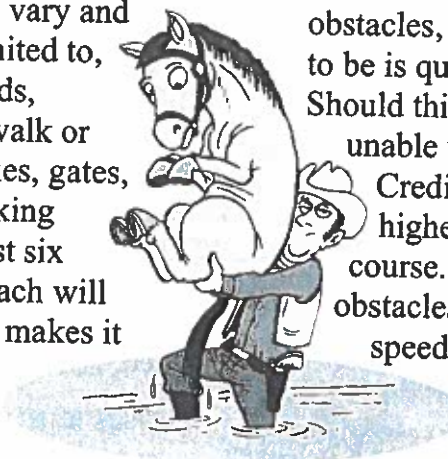
CHAPTER 10

TRAIL

Trail is a class that judges how a horse maneuvers through several obstacles on a trail course. Obstacles may vary and may include, but are not limited to, such things as: water hazards, serpentine obstacles at the walk or jog, bridge, side passes, boxes, gates, walk/trot/lope overs, or backing obstacles. Generally, at least six obstacles will be used and each will be scored individually - this makes it possible for a horse to score low on one obstacle while earning a high score on the next.

Horses that score low at one obstacle should not be eliminated from consideration in placing. Scoring of obstacles is to be on a scale of $-1\frac{1}{2}$ to $+1\frac{1}{2}$ with 0 being average. Penalty points are also applicable in Trail and scores for each obstacle are based on the overall appearance with emphasis placed on the horse's manners, response to the rider, correctness, and overall attitude.

Obstacles are placed in a variety of locations and orders as determined by the creator of the course. Patterns are given to competitive judging students prior to the start of the Trail class and horses need to perform the course in exactly the order with which the course denotes. Any deviation from the course is to be considered in the overall score. Gaits to be performed between obstacles shall be specific in the drawing of the pattern.



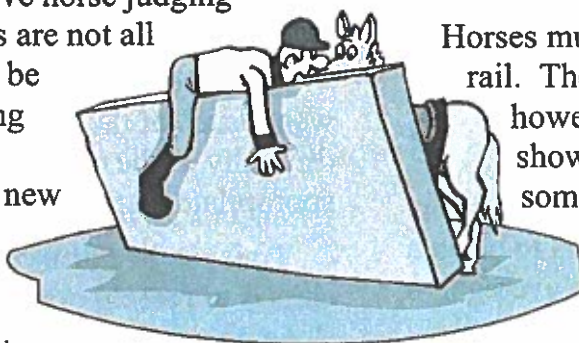
Obviously in a class that requires the horse to maneuver through several difficult obstacles, the first thing the trail horse needs to be is quiet, patient, willing and responsive. Should this not be the case, the horse will be unable to negotiate the obstacles correctly.

Credit is given to horses that display a higher level of difficulty while on course. Accuracy when maneuvering obstacles should not be sacrificed for speed. Excessive slowness and penalties are taken into consideration when assigning scores. The judging student should weigh each of the penalties according to the difficulty of the obstacle and assign an appropriate maneuver score.

Trail can be one of the most enjoyable classes to present oral reasons on as the student's creativity can play a major factor on the score assigned to the student. When talking about the Trail class in a set of reasons, the student need not discuss every obstacle maneuvered while on course but only those that are applicable to the pair at hand. For example, if the student is discussing the pair of horses 1 over 2 and there were no differences in how the two horses negotiated the bridge, then there is no reason to discuss the bridge in that pair. However, if 1 negotiated the bridge

with more style and expression than 2, and their scores on that obstacle reflected that difference, the student should discuss the bridge. Trail reasons tend to be long and the student should be aware of the two-minute time limit when preparing Trail reasons. Emphasis when talking the Trail class should be placed on accuracy in the pattern and the avoidance of penalties on each of the obstacles on course. It is helpful to the reasons taker if the student discusses the Trail course in the order in which the horses maneuvered through the obstacles, keeping in mind time should be spent on differences within the pairs and not just a discussion about how the horse completed the course.

The following are some of the guidelines and rules for judging the Trail class that apply to a competitive horse judging contest. These rules are not all inclusive. It should be noted that the scoring system for the Trail class was relatively new at the time this bulletin was printed. Therefore, there is no doubt going to be changes in the rules/penalties for judging the Trail. It is highly recommended that the competitive judging student and/or coach of a competitive judging team obtain a copy of the current rulebook and rules for judging the Trail class. It is imperative that the student and/or coach stay abreast of changes in rules associated with all classes in a competitive horse-judging contest.



Scoring

This class is judged on the performance of the horse over obstacles, with emphasis on manners, response to the rider, and quality of movement. Credit is given to horses negotiating the obstacles with style and some degree of speed providing correctness is not sacrificed. Horses should receive credit for showing attentiveness to the obstacles, the capability of picking their own way through the course when obstacles warrant it, and the willingness to respond to the rider's cues on more difficult obstacles.

Horse shall be penalized for any unnecessary delay while approaching or negotiating the obstacles. Horses with artificial appearance over obstacles should be faulted.

Horses must not be required to work on the rail. The course must be designed, however, to require each horse to show the three gaits (walk, jog, lope) somewhere between obstacles as a part of its work and quality of movement, and cadence should be considered as part of the maneuver score. Gait between obstacles shall be at the discretion of the judge.

Suggested scoring will be on the basis of 0-infinity, with 70 denoting an average performance. Each obstacle will receive an obstacle score that should be added or subtracted from 70 and is subject to a penalty that should be subtracted. Each obstacle will be scored on the following basis, ranging from plus 1½ to minus 1½: -1½ extremely poor, -1 very poor, -1/2

poor, 0 correct, +1/2 good, +1 very good, +1½ excellent. Obstacle scores are to be determined and assessed independently of penalty points. Penalties are assessed per occurrence as listed below.

The following will result in a score of 0:

- Use of more than one finger between reins
- Use of two hands (bit for two hands) or changing hands on reins; except for junior horses shown with hackamore or snaffle bit, only one hand may be used on the reins, except that it is permissible to change hands to work an obstacle
- Use of romal other than as outlined
- Performing the obstacles other than in specified order
- No attempt to perform an obstacle
- Equipment failure that delays completion of pattern
- Touching the horse on the neck to lower the head, or use of free hand to instill fear or praise
- Fall to the ground by horse or rider

The following will result in a reduction of ½ point:

- Each tick of log, pole, cone or obstacle

The following will result in a reduction of 1 point:

- Each hit of or stepping on, a log, pole, cone or obstacle
- Break of gait at walk or jog for two strides or less
- Both front or hind feet in a single-strided slot or space
- Skipping over or failing to step into required space
- Split pole in lope-over

The following will result in a reduction of 3 points:

- Break of gait at walk or jog for more than 2 strides
- Out of lead or break of gait at lope (except when correcting an incorrect lead)
- Knocking down an elevated pole, cone, barrel, plant obstacle, or severely disturbing an obstacle

The following will result in a reduction of 5 points:

- Dropping slicker or object required to be carried on course
- First refusal, balk, or attempting to evade an obstacle by shying or backing more than 2 strides away

The following will result in a reduction of 5 points (plus entry cannot place over another entry that completes the course correctly):

- Stepping outside the confines of; falling or jumping off an obstacle (back through, bridge, side pass, box, water box)
- Loss of control or letting go of gate
- Blatant disobedience (kicking out, bucking, rearing, striking)
- Riding outside designated boundary marker of the course
- Failure to ever demonstrate correct lead or gait, if designated
- Failure to enter, exit, or work obstacle from correct side or direction
- Failure to complete obstacle
- Failure to perform correct line of travel within or between obstacles



- Second refusal, balk, or attempting to evade an obstacle by shying or backing more than 2 strides away

Trail Reasons Terms

WALK/TROT OVERS

1. He was more patient in picking his way through the walk overs, being more cautious and aware of the placement of each of his limbs
2. He was more expressive in the walk overs, taking the time to look and observe the obstacle before picking his course through
3. He was the cleanest through the walk overs, avoiding each of the cavalettis with more ease
4. She passed over the walk overs with less difficulty being the most cautious and responsive horse through this obstacle
5. He was the most aware of the placement of his feet in the walk overs, consequently avoiding any rubs or ticks
6. He approaches the walk overs with more curiosity and willingness, enters the obstacle with more care and patience, and responds to his rider with the lightest aids and cues of any horse in class today
7. He approaches the walk overs with more expression, dropping off the bit and looking at the placement of the cavalettis. He enters and exits the obstacle the cleanest of any horse today.
8. He is the most expressive horse about his eyes and ears when approaching the walk overs, showing more interest and care in his work
9. He is the most careful horse of any, being more patient and cautious about passing over the walk overs
10. He is the most efficient through the walk overs being the cleanest and quickest at this obstacle
11. He sacrifices speed for caution and awareness as he passes through the obstacle the cleanest of any horse in the class today
12. He is the quietest horse through the walk overs as he waits for his rider to instruct and pass him over the cavalettis; the cleanest of any
13. He is the quietest through the walk overs and he allows his rider to carefully set him up and proceeds to pick his path through the obstacle with the most precision and care of any of the four horses
14. He is the only horse to take care in his work and look and observe the obstacle before taking on his tasks, consequently, being the cleanest through the obstacles, especially the walk and trot overs
15. He allows his rider to set him up for the walk overs and then carefully and diligently picks his path through the obstacle
16. He appears to be the most willing and careful horse in class, as he takes the time to pick his path through the walk overs
17. He takes the trot overs more in stride, making the obstacle look easy and effortless
18. He takes the trot overs more naturally in stride, passing over each cavalettis cleaner and more correct

Key words for walk/trot overs: patient, picks, cautious, aware, placement,



expressive, looks, observes, clean, ease, responsive, curiosity, willingness, careful, efficient

GATE

1. He is quieter at the gate, allowing his rider to open and pass through more efficiently
2. He is quieter in his approach to the gate, allowing his rider to set him up and is more efficient in passing through more diligently
3. He is more correct in sidepassing to and from the gate, avoiding rubbing the obstacle
4. He is the quickest and quietest through the gate
5. He is the poorest through the gate, as he wrings his tail and is the most unwilling horse to complete such an easy obstacle
6. He is quieter about his mouth and tail, consequently being deemed the most patient horse in class today
7. He is quieter and more patient at the gate, allowing his rider to set him up to pass through the gate fault free
8. He is the most expressive through the gate
9. He performs the gate with a higher level of difficulty, opening the gate just enough for horse and rider to pass through cleanly

Key Words for the gate: quieter, open, pass through, approach, efficient, sidepass, correct, rubs, quick, patient, expressive



BRIDGE

1. He was more expressive when approaching the bridge and continued this willing attitude as he passed over the obstacle
2. He was quieter about his mouth and tail when approaching and passing over the bridge
3. He was brighter about his eye, and more expressive about his ears and face when approaching and completing the bridge obstacle
4. He was more patient, curious, and aware when completing the bridge obstacle
5. He was more careful and aware about his foot placement on the bridge
6. He passed over the bridge more efficiently, staying in the center of the obstacle and not hesitating to or over

Key Words for the bridge: quieter, expressive, willing, brighter, patient, curious, aware, careful, efficient

BACK THRUS

1. He was quieter and more patient when backing through the L
2. He was more cautious of the cavalettis when backing through the L, waiting for his rider to guide him safely through the obstacle
3. He backed off the bit quicker and straighter through the first part of the L, waited for his rider to set him up for the 90 degree turn and continued to back through the L with more ease and style
4. He was more responsive to the bit when asked to back, being patient, supple and expressive through the obstacle

5. He was quieter and more responsive to his rider's aids and cues especially when making the tight 90 degree turn in the back thru
6. He was cleaner through the back thru being more cautious about his foot placement and more responsive to his rider's guide
7. He allows his rider to guide him through the back thru with more ease and style, making the obstacle look effortless and meriting credit
8. He was more patient and willing to obey his rider evident by him being quieter about his mouth and tail

Key words for the back through: quieter, patient, cautious, waiting, safely, straighter, ease, style, responsive, cleaner, guiding, effortless, willing

BOX

1. He was cleaner when entering the box, spins his 360 with more efficiency and exits the box in a cleaner fashion
2. He was much cleaner in and out of the box
3. He was more careful and cautious when trotting into the box and turns around in the box with more style and ease
4. He picks his way into the box avoiding contact with the cavalettis, makes a stylish 360 turn and is just as careful to exit
5. He chooses his path into the box with more caution and carefulness avoiding faults at such an easy obstacle
6. He is more stylish in the turn around, not to mention cleaner in and out of the box
7. He shows more care and precision in choosing his path in and out of the box

8. He lays down his 360 turn in the box quicker, while still keeping care and caution a priority

Key words for the box: cleaner, efficient, careful, cautious, style, chooses his path, precision

SIDEPASS

1. He sidepasses the log quicker and with more care
2. He is more accurate and correct in his sidepass, crossing over cleaner up front and keeping the log directly underneath his center of gravity
3. He is more accurate and correct in his sidepass, keeping the log more nearly below his riders foot and crossing over up front
4. He is cleaner in the sidepass, completing a true sidepass to the left
5. He is quicker to accomplish the sidepass, showing a higher level of difficulty as he crosses over up front and avoids contact with the brush
6. He shows more style when completing his sidepass with his front and hind end moving together to the left and crossing over both before and aft

Key words in the sidepass: quicker, care, accurate, crossing over cleaner

Sample Trail Reasons

SIR, I PLACED THE TRAIL 1-2-3-4.

I found there to be a top pair of horses in 1 and 2 who maneuvered the course the most efficiently and with the fewest penalties, and a bottom horse in 4 who had three extremely poor obstacles.

Beginning with the close top pair, I elected to use 1 over 2 as one was more correct in negotiating the gate. He side-passed to the



gate in a faster, more correct manner and placed his rider in a position to open and pass through the gate with more ease. 1 was also more careful at the walk overs, taking his time to pick and choose his course over the obstacle remaining free of any penalties. Additionally, 1 was cleaner when backing through the L, as 2 ticks the obstacle several times.

I will admit, 2 was cleaner and more efficient when turning in the box.

Advancing on to the middle pair, it is easily 2 over 3. 2 was more correct in remaining on the bridge when passing over the obstacle and showed more interest in his work. He was cleaner and faster at the box and showed more response to his rider throughout the course. Finally 2 was cleaner over the final trot overs as 3 ticks the obstacle several times and displayed a lack of interest at that obstacle.

I did see, however, that 3 was cleaner when backing through the L.

Moving on to an easy decision in the bottom pair, I confidently placed 3 over 4. 3 was cleaner and more correct at three key obstacles: the walk overs, the back through, and the final trot overs. 3 was cleaner over the walk overs showing more attention and care when passing over the logs.

Additionally 3 was more patient when backing through the L allowing him to remain penalty-free. Furthermore, 3 remained more willing at the end of the course, evident by his being cleaner over the final trot overs.

Due to the obvious differences in quality, I have no allowances for 4.

I criticized 4 and placed him bottom as he was the least patient, caring, and attentive horse today. He accumulated the most penalties at the walk overs and proceeded

through the course with the same lack of care and attention. He was disinterested in the back through, hitting and ticking several logs. He ended the course as poorly as it started by hitting several logs at the final trot overs.

Sir, it is for these reasons I placed the Trail 1-2-3-4.

SIR, I PLACED TODAY'S CLASS OF TRAIL AT 4-3-2-1.

I found an obvious top horse that negotiated the course with the fewest penalties and a bottom horse that accumulated the most total penalty points.

Drawing your attention to the top pair, it is 4 over 3. The black easily wins today's class as he is the cleanest horse overall. He is more stylish and correct in positioning his rider to open the gate and is also cleaner in the walk overs. More importantly, he is more correctly cadenced and fluid through the right lead lope overs.

I acknowledge that 3 is cleaner when stepping over the logs and exiting the box.

Moving into a more expressive middle pair that both accumulate break of gait penalties, it is 3 over 2. 3 places over 2 in the middle pair as he more correctly stays in the boundaries of the chute obstacle.

I do realize that 2 is more stylish, passing through the gate and over the walkovers thereafter.

Moving into a penalty plagued bottom pair, it is 2 over 1. Realizing the chestnut has a severe penalty for stepping outside the boundary of the chute he is still more cautious and clean over each of the other obstacles to have an overall cleaner course.



I realize that 1 more correctly stays in the course boundaries when loping into the chute, however he has a severe break of gait in the beginning of the pattern, several hits in the box and final jog overs and consequently accumulates the most penalty points overall.

Therefore Trail places 4-3-2-1.

I PLACED THE TRAIL 4-3-2-1.

As I draw your attention to the top pair, it is 4 over 3. I chose the black horse for being the most proficient performer in today's class. He remains the cleanest throughout the course incurring only 1 penalty point in the final jog overs.

I will fully admit fact that the roan shows more style and expression throughout the course.

Moving on to the middle pair it is 3 over 2. I realize that the roan ticks several logs in the right lead lope overs. However, 3 remains on a more correct line of travel when entering the chute, requiring less checking from his

rider as well as being cleaner over the last obstacle.

I do recognize the fact that the chestnut was the most attentive, responsive horse in today's class in and out of each maneuver, despite the fact that he ticks several logs in the chute.

In the bottom pair of less correct performers on course, I choose the chestnut over 1 primarily as he is cleaner in the right lead lope overs and in and out of the box and over the final jog overs. Simply put, he incurred less penalty points.

I will recognize that the sorrel with the 3 white socks does have a more correct line of travel when loping into the chute.

However, he is the least correct performer in today's class thus placing him last in the Trail marked 4-3-2-1.

References

Official Handbook of the American Quarter Horse Association, 2002.

CHAPTER 11

WESTERN HORSEMANSHIP AND HUNT SEAT EQUITATION

Western Horsemanship and Hunt Seat Equitation are judged very similarly and therefore will be discussed together in this chapter. Both classes are designed to judge



the ability of the rider to work with the horse in a "team-like" fashion and complete to the best of their ability, a pattern

and rail work. It should be noted immediately that both Western Horsemanship and Hunt Seat Equitation are to be judged on the ability of the rider.

Conformation of the horse is not to be a factor in ones placing of either class. The ability and quality of movement of the horse is to be judged in the Western Pleasure and Hunter Under Saddle classes and therefore should not be a placing factor in the Western Horsemanship or Hunt Seat Equitation.

Both Horsemanship and Equitation are to be judged 70-75% on the accuracy and completion of a pattern and 25-30% on rail work. The class procedure usually requires that each rider ride a prescribed pattern and then proceed to work on the rail. Some breed organizations, show organizations, etc., require that the rider ride the rail work first, and then a test or pattern. Regardless of the procedure, the class can be judged the same way. Once the pattern is scored, the rail work is used to break any ties or extremely close scores from the pattern work.

Consequently, the class is to be placed on the pattern work and any ties from the pattern can then be broken on the rail work. The pattern is to be determined by the judge (or contest officials) prior to the time of the class and all contestants in a horse judging contest will be aware of the pattern well before the start of the class.

Scoring

Each contestant will ride the pattern individually and scoring of the pattern is on the basis of 0-20 with the following guidelines being applied to the score to be assigned:

- | | |
|-------|---|
| 19-20 | The perfect run. Excellent pattern. Absolutely correct position. No deviation from the ideal. The ideal rider does everything correctly with style. |
| 17-18 | The near perfect run. May lack the style or beauty of 19-20. Very correct position. Excellent pattern. |
| 15-16 | The excellent run. Correct pattern. Good to excellent position; some beauty and style. |
| 13-14 | The good run. Pattern basically correct. Good position. This run lacks sparkle. Nothing wrong, just not exciting. |
| 11-12 | Small error in pattern. Errors in position. No sparkle. Errors are beginning to outweigh the good. |
| 9-10 | Major pattern or position error. |

7-8 Major error in both pattern and position, leads, gaits, etc.

6 or less Off pattern. Horse balks, etc.

While accuracy of the pattern is extremely important, the student must also evaluate the rider's position and overall ability. Some of the general criteria to be evaluated in regards to the rider's position and ability are described below. Then, some specific criteria to basic position, hands, and position in motion are detailed.

When evaluating the Horsemanship or Equitation rider, one should look at the natural aids of the rider and how the rider uses each to maneuver the horse. Recall at this time the natural aids of the rider as being seat, hands, legs, voice and eyes. The rider should sit deep into the saddle with little movement or separation of the rider from the seat of the saddle. He/she should also sit tall with his/her upper body and should drop a straight line from the shoulder through the back and to the hip. This line should continue from the point of the rider's hip to the back of the heel forming a straight line from the shoulder through the hip and to the back of the heel. Any deviation from this line at any gait is a fault in the position of the rider. The rider should use his/her hands as little as possible during the pattern and rail work. Excessive use of the reins in maneuvering the horse is to be taken into consideration when scoring the pattern. Hands should remain quiet and all cues should be subtle.

The rider in the Horsemanship and Equitation should have strong legs at all gaits and legs should be used to guide the horse through the pattern work more than the rider's hands. Legs should be quiet and excessive movement of legs during any gait is to be penalized. The rider is also permitted

to use his/her voice to a small degree during the Horsemanship/Equitation in order to aid in the maneuvering of the horse through the pattern. Excessive voice is not necessary and should be taken into consideration when scoring the pattern; however, subtle voice cues from the rider in manipulating the horse through different gaits is permitted. The rider's eyes should always look up and around. Riders should be looking where they are going especially around corners and in circles and turns. Riders who look down consistently through the pattern should be penalized as looking down tends to cause the rider to "slump" with his / her shoulders.

Western Horsemanship

BASIC POSITION

The rider should sit in the saddle with legs hanging straight and slightly forward to the stirrups. The stirrup should be just short enough to allow the heels to be lower than the toes. The body should always appear comfortable, relaxed and flexible. The feet may be placed "home" in the stirrup with the boot heel touching the stirrup, or may be placed less deep in the stirrup. Riding with toes only in the stirrup will be penalized.

HANDS

Both hands and arms shall be held in a relaxed, easy manner with the upper arms in a straight line with the body. Whichever hand is holding the reins, that arm should be bent at the elbow. When using a romal, the rider's off hand shall be around the romal with at least 16 inches of slack. Some movement of the arm is permissible, but excessive pumping will be penalized. Hands are to be around the reins. One finger between the reins is permitted when using split reins, but not with a romal. Reins are to be carried immediately above or slightly in front of the saddle horn. Only one hand is to





be used for reining and that hand shall not be changed. Reins should be carried so as to have

light contact with the horse's mouth.

Furthermore, only slight movement of the reins will be permitted to guide the horse. In the event a horse is shown with a snaffle bit or hackamore, it is permissible for a rider to show with two hands on the reins.

POSITION IN MOTION

Rider should sit to jog and not post. At the lope, he/she should be close to the saddle. All movements of the horse should be governed by the use of imperceptible aids. Exaggerated shifting of the rider's weight is not desirable.

Hunt Seat Equitation

The same scoring system used for Western Horsemanship can be used for Hunt Seat Equitation. Obviously, it is important that the judge have an idea of the correct position and/or seat and be able to score each pattern based upon the description in the scoring system.

THE CORRECT HUNT SEAT POSITION

The rider should have a workmanlike appearance, seat and hands light and supple, conveying the impression of complete control, ready for any emergency.

BASIC POSITION

The eyes should be up and shoulders back. Toes should be at an angle best suited to rider's conformation, ankles flexed in, heels down, calf of leg in contact with the horse and slightly behind the girth. Iron is placed on the ball of the foot.

HANDS

The hands should be over and in front of the horse's withers, knuckles 30 degrees inside the vertical, hands slightly apart and making a straight line from the horse's mouth to the rider's elbow. Method of holding the reins is optional, and bight of reins may fall on either side. However, all reins must be picked up at the same time.

POSITION IN MOTION

At the walk and slow trot, the body should be vertical; posting trot, inclined forward; canter, halfway between the posting trot and the walk; galloping and jumping, more inclination than posting trot.

It should be noted the differences between the Hunt Seat Equitation and the Western Horsemanship. Diagonals are a requirement in the Hunt Seat Equitation and are to be scored accordingly. Riders should be comfortable in picking up and changing diagonals as required by the pattern or on the rail. Diagonals are only demonstrated at the rising trot and the rider is to "rise and fall with the leg on the wall." This constitutes the rhythm with which the rider is to be posting. When on the rail, the rider should

be seated when the horse's outside front leg hits the ground and should be rising (posting) from the saddle when the horse's leg is "rising" from the ground and in stride.



Another gait that may be called in the Hunt Seat Equitation, not called in the Western Horsemanship, is the sitting trot. This is simply a trot in which the rider will sit the trot rather than post. These differences should be kept in mind when judging the Hunt Seat Equitation.

PATTERNS

Patterns for the Horsemanship/Equitation may consist of any of a number of maneuvers which may include (but is not limited to): circles, stops, any of the three gaits in combination, changes of lead, spins, straight line, transitions of any of the three gaits in combination and demonstration of proper diagonals in Hunt Seat Equitation (see below).

Riders in either class should be neatly and cleanly dressed. Contest officials will notify contestants prior to the start of the class whether all tack and attire the riders are using is to be considered legal. If this is the case, the contestant should not take tack and attire into consideration in placing the class and should only judge the class on accuracy of the pattern and quality of rail work.

Western Horsemanship and Hunt Seat Equitation can be chosen as reasons classes at a competitive horse judging contest. They are, however, often performance classes that are to be judged by the contestants and it is therefore imperative the contestant be familiar with the scoring of both classes prior to the day of the contest. Many video tapes are available commercially to aid the coach in the discussion of either class and this is strongly encouraged by the author. It is also important to teach judging students how to effectively judge Western Horsemanship and Hunt Seat Equitation as they become extremely important in the industry as two of the most popular and competitive classes among youth and amateur riders. A small list of reasons terms and a sample set of reasons follows. Again, please keep in mind this is certainly not an inclusive list of reasons terms but simply an example that can then be expanded upon by the contestant.

Suggested Terms for Comparing Equitation and Horsemanship Riders



PATTERN

1. He was more correct in his pattern, being quicker about picking up his leads and quieter about his cues
2. She was more correct in her pattern, showing more shape to her circle and more correct placement of her final stop
3. She was more accurate in the placement of her second stop, placing her in more proper position for her departure into her left lead
4. She was more precise in her turn around, avoiding contact with the second marker
5. He was more stylish about his first departure at the jog as 3 was extremely crooked and delayed
6. He was faster in his turn around, spinning over his hocks with more flare and setting himself up more properly for his departure into his circle to the right
7. She was more correct in the placement of her simple lead change at marker two
8. He was more precise in his flying lead change from his circle to the left and into his circle to the right
9. He was more correct in maintaining the proper gait when loping down the straightaway to the final marker
10. He was more correct in maintaining the proper lead when performing his circle to the left
11. She was more accurate in the placement of her circle, being more nearly between the second and third marker

12. He was more correct in pushing his horse forward in the down ward transition to the jog after the third marker
13. He was straighter in his lope from the first to the second marker
14. 2 had the advantage of accuracy and precision throughout the pattern, especially evident in his lope line from the third to the fourth marker
15. She was more correct in picking up and maintaining the proper diagonal in her trot circle to the right
16. He was more correct in changing diagonals after his circle to the left and prior to his straight line trot to the third marker

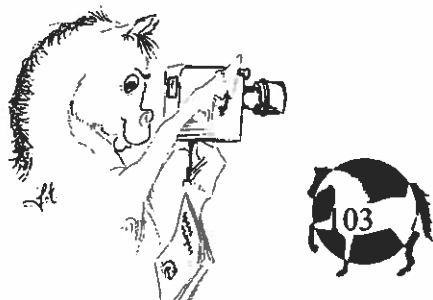
Key terms for pattern work: correct, quicker, quieter, accurate, precise, stylish, faster, straighter

POSITION

1. He dropped a straighter line from his shoulder, through his hip, and to the back of his heel
2. He was quieter about his upper body when loping to the left on the rail
3. She was taller with her upper body and remained quieter about her hands, especially when transitioning from jog to lope
4. He was more correct in the placement of his eyes, especially when changing diagonals out of his circle
5. She had a stronger and quieter leg when loping down the straight line
6. He was quieter about his hands when changing leads out of his figure eight
7. She sat deeper in her saddle, giving

her a quieter appearance at all gaits and a strong seat overall

8. He was more correct in looking up and around his corners, consequently being taller and straighter about the placement of his shoulders
9. She used fewer and more subtle cues in changing leads when loping out of her circle to the left and approaching the straight line to the third marker
10. She was more correct in the placement of her eyes when performing her turn around and lope off
11. He was quieter about his hands in his flying lead change at the center marker
12. She was a more stylish rider who sat deeper and stronger in her saddle and was the quietest through her pattern
13. He was the most correct in the placement of his hands
14. She had a stronger leg, evident by her being able to keep her heels down throughout all gaits
15. He sat deeper in his saddle and drove his heels down in the stirrups to have the most correct heel position of any other rider in the class
16. She was more correct in looking around her circle, especially when changing diagonals
17. He was quieter with his free arm and was more correct about his upper body position
18. She was quicker and more stylish in picking up all diagonals
19. She presented the most desirable picture of horse and rider working in unison; she was a more effective rider, who showed her horse to its fullest potential



20. Executed her aids with more discretion, which complemented the overall appearance of control and harmony of horse and rider working together
21. Gave a more complete picture of horse and rider working in unison
22. Maintained a picture of confidence and control
23. Sat taller in the saddle, riding with more style and confidence
24. Showed a more elegant and correct posture
25. Maintained a smoother and more controlled ride throughout the class
26. Was a stronger, more capable, more confident rider
27. Carried her head up, was more alert, attentive and confident
28. Sat taller and more erect in the saddle, holding her head higher, while looking straighter through the horse's ears
29. Sat deeper in the saddle with her weight more evenly distributed
30. Was quieter and deeper seated
31. Steadier at the canter, sitting deeper in the saddle
32. More rhythmic and effortless in her position and steadier in her seat at the canter
33. Was squarer in the shoulders, yet more relaxed in her back, which allowed her to more easily absorb the concussion of the horse's motion
34. Was squarer with her shoulders and more correctly arched in her lower back
35. Maintained a more correct, straighter line from her shoulder through her hip to her heel
36. Had kinder, more sympathetic hands and was relaxed in her arms, which more easily allowed her to follow the movement of the horse's head at the walk and canter
37. Lighter, more effective hands, which encouraged her horse to have a more elegant head set with more flexion at the poll
38. More stable and educated hands
39. Maintained a horizontal line from bit to elbow
40. Smoother and more effective execution of the aids, showing more adaptability, sympathy and control
41. Had a more secure leg that maintained closer contact with the sides of the horse, which allowed her to be more discrete in her aids
42. Stronger, more effective leg with more angulation to the heel
43. A more solid heel
44. Carried more weight in her heel
45. More correct rotation of the leg, which allowed the toes to be pointed straight ahead
46. Maintained more contact with her upper leg, showing more angulation to her heels, with the toes pointed forward
47. Easier and more fluid posting at the trot
48. More effortless and rhythmic posting at the trot
49. More functionally correct, maintaining correct diagonals at the trot and correct leads at the canter
50. Was quieter with her hands and lower leg at the posting trot
51. Was smoother at the posting trot
52. Maintained a smoother and more controlled ride throughout the class
53. Posted more correctly with the motion of her horse



54. Stayed with her horse and sat the transitions more smoothly

Key words for position: straighter, quieter, taller, correct, stronger, deeper, stylish

Suggested Terms for Criticizing a Rider

1. Was a sloppier rider, with less control of her leg
2. Was round-shouldered
3. Carried his leg too far forward
4. Failed to maintain contact with the knee and thigh
5. Was rough and unsteady with her hands
6. Exhibited less balance and control
7. Took the wrong diagonal (lead) when trotting (cantering)
8. Was rough and behind her horse's motion at the posting trot
9. Was loose and uncontrolled in her lower leg, and failed to keep her weight in her heels
10. Lost her stirrup at the canter
11. Hung on her horse's mouth when posting
12. Had to look down to check her leads
13. Lacked control and confidence
14. Carried her hands too high and with her wrists broken
15. Continually kept her heel in her horse's side
16. Was loose with her elbows at the canter
17. Turned her toes out too far
18. Gripped with the back of her calf
19. Showed no control of her lower leg at the posting trot
20. Leaned forward and hunched her shoulders at the canter

Sample Western Horsemanship Reasons

I PLACED THE WESTERN HORSEMANSHIP 1-2-3-4.

There was a top rider in 1 who was the most correct and stylish rider of all and a bottom rider in 4 who had two major deviations from the pattern.

In the top pair, I placed 1 over 2 as 1 was more correct in the placement of his turn around at the second marker. Further-more, he was straighter and stronger through his upper body and was more correct in the placement of his leg. He drove his heel deeper into his stirrup having the most correct heel position of any rider in class today.

I will grant 2 was more correct in her departure to the jog at the first marker.

Advancing on to a closer middle pair, I placed 2 over 3. 2 was straighter in her initial departure into the pattern and proceeded to have the nicest stop at the second marker of any horse in the class today. Additionally she had a stronger leg than 3 and dropped a straighter, more correct overall line from her shoulder, through her hip, and to the back of her heel. She was steadier in her upper body at the final straight line lope in the pattern and ended the pattern with a quicker and straighter back at the final marker.

I did see 3 was quieter about his hands in the turn around.

Moving on to an easy decision in the bottom pair it is 3 over 4. 3 was more correct in his turn around as he avoided contact with the marker. Additionally, and more importantly, he was more correct in picking up the proper lead into his final straight line at the lope.



I will grant 4 was smoother in her final stop and back.

However, I faulted 4 and can easily use her bottom as she had two major faults in her pattern. First, due to poor preparation, she knocks over the marker in her turn around. Second, she picks up the wrong lead in her final straight line at the lope for three strides before correcting to the proper lead. Additionally, she is the most incorrect in her body position overall and therefore can go no higher than last. For these reasons, I placed the class of Western Horsemanship 1-2-3-4.

Sample Hunt Seat Equitation Reasons

MA'AM, I PLACED TODAY'S CLASS OF HUNT SEAT EQUITATION 2-3-4-1.

I found a top rider who presents a more desirable picture, working in unison with her horse while showing him more completely to his potential, and a bottom rider who goes off pattern on a horse who is so resistant it becomes impossible to evaluate her riding.

Drawing your attention to the top pair, it is 2 over 3, as 2 demonstrates the smoothest, most precise pattern and the most harmonious fashion. She maintains more control over her horse with quieter hands and guides him with almost imperceptible cues. She is smoother in her transitions and more subtle in her changes of diagonal through the pattern.

Given the vast differences in quality, I do not find a grant for 3

In the middle pair I placed 3 over 4 as she simply rides a more functionally correct pattern, executing the required two changes of diagonal down the long side of the pattern. She is additionally softer and more relaxed through her spine and performs a smoother reverse after completing her work on the rail.

I do concede that 4 is a more naturally talented rider and exudes a greater air of elegance and confidence when working.

Thus, I easily place 4 over 1 in the bottom pair. 4 rides with a stronger base of support, having more control over her lower legs. She is additionally more sympathetic and forgiving with her hands, more correctly maintaining the straight line from elbow to bit. She keeps her horse distinctly in the required gaits when working on the rail and is more prompt through her transitions.

I do concede that 1 drops her heel slightly lower.

However 1 is at the bottom of today's class as she rides a horse that is extremely unwilling and resistant and seals her fate when she goes off-pattern.

I placed today's class of Hunt Seat Equitation 2-3-4-1.

Reference

Official Handbook of the American Quarter Horse Association, 2002.

CHAPTER 12

SHOWMANSHIP

The AQHA handbook describes the showmanship class as follows: Only the showman is to be judged. The horse is merely a prop to show the ability of the showman. This performance class shall be judged strictly on the contestants' ability to fit and show in a halter class.

APPEARANCE OF HORSE



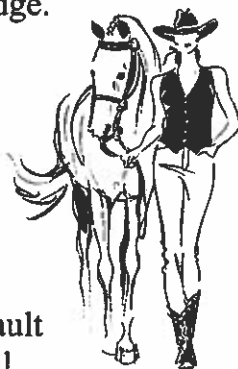
Hair coat is clean, well brushed. Mane, tail, foretop and wither tufts free of tangles and clean. It is prohibited to use any ornaments of the aforementioned. Hoofs trimmed properly. If shod, shoes must fit properly and clinches should be neat.

APPEARANCE OF EXHIBITOR

Clothes and person are neat and clean. Suitable western clothes.

SHOWING HORSE IN RING

Enter ring leading animal at an alert walk in a counter-clockwise direction, unless otherwise directed by the judge. Walk on animal's left side, holding lead shank in right hand, near halter. The remaining portion of the lead is held neatly and safely in the left hand. A tightly coiled or rolled lead shank will be considered a fault in showmanship. The animal should lead readily at a walk or trot. When moving the horse, be sure that the judge gets



a clear, unobstructed view of the horse's action. Allow the horse sufficient lead so that he can move freely, and in a straight line. Lead the horse from his left side the required distance, stop and turn to the right around the horse.

POSING

When posing your horse, stand toward the front facing the horse, but not directly in front of the horse, and always in a position where you can keep your eye on the judge. Do not crowd the exhibitor next to you when in a side-by-side position. Show the animal at all times, not yourself. Respond quickly to requests from the judge and other officials. Be courteous and sportsmanlike at all times. Recognize quickly, and correct faults of your horse. Keep showing until the entire class has been placed and has been excused from the ring.

Scoring

Even though showmanship can be a controversial class to judge, the same type of scoring system as that used in equitation can be used in showmanship. However, one change is sometimes necessary. The showmanship pattern can be divided into two parts. For example, walking to the judge and trotting back into line might be one part of a pattern, and the set-up for the judge the second part. Each part of the total pattern would be scored from 1-10. The total score would be 1 to 20.

- 10 The perfect run. Excellent pattern. Absolutely correct

- showmanship. No deviation from the ideal. The beautiful showman who does everything correctly with style.
- 9 The near perfect run. May lack the style or beauty of a 10. Very correct showmanship, excellent pattern.
- 8 The excellent run. Correct pattern, good to excellent showmanship. Some beauty and style.
- 7 The good run. Pattern basically correct. Good showmanship. This run lacks sparkle. Nothing wrong, just not exciting.
- 6 Small error in pattern. Errors in showmanship. No sparkle. Errors are beginning to outweigh the good.
- 5 Major pattern or showmanship errors.
- 4 Major errors in both pattern and showmanship.
- 3 & below Off pattern, horse refuses to trot, etc.

Reference

Official Handbook of the American Quarter Horse Association, 2002.

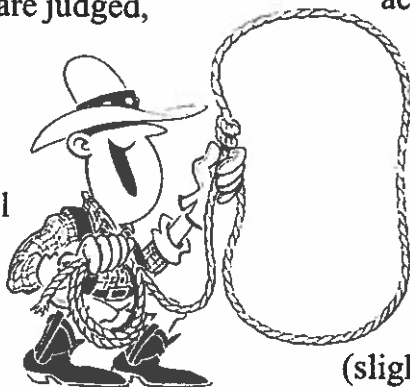


CHAPTER 13

ROPING

Calf and Dally Team Roping

While most people believe roping is solely a timed event, many breed associations offer roping events that are judged. When roping events are judged, time is not taken into consideration. Similarly the roper and his/her actions are also not directly judged. Instead the instinct and overall performance of the horse is the primary judging criteria in the calf and daily team roping events. Because roping runs occur very quickly, it is impossible to establish an intricate scoring system (like that of the reining) by which to score roping runs. Instead, roping runs are traditionally assigned a subjective score from 60-80. Most equipment (tack and bits) is legal in the roping events although some exceptions exist. If roping is to be part of in a competitive horse judging contest, students can as always assume all tack and attire as legal.



walk into the roping box, turn around, stand quietly but alert and ready, and be prepared to leave the box only at the roper's cue. The horse should not leave the box on its own accord.

Scoring should begin as the horse approaches the box, and the judge should evaluate how willingly the horse enters and is turned around. The horse should remain alert but ready. A horse should not be faulted for being mildly anxious to leave the box (slight dancing) but should be faulted for rearing. As a rule of thumb, the horse should not be faulted for being ready in the box unless both front feet come off the ground at the same time. If the horse refused to enter the box at all, the run should be severely faulted. The roper should not ask the horse to enter the box until the judge is prepared to judge. The horse's manners while entering the box and behind the barrier are an important part of the overall run. As the horse enters the box, he may turn around in either direction. Most ropers will back their horse into the corner opposite the front of the chute.

Calf Roping

The calf roping horse is to be judged on manners in the box and behind the barrier, speed to calf, rating calf, stopping, working the rope and its manners while the roper is returning to the horse after the tie has been made. Breaking up the calf roping run into several parts allows a more objective evaluation of each run. When evaluating the calf roping horse behind the **box and barrier**, the horse should be under the roper's control at all times. The horse should

A horse that resists turning around or requires the roper to re-position the horse several times should be faulted 3-5 points in the overall score for the run. Once properly positioned, the horse should stay alert. A horse that looks off to one side or another should be faulted if not paying attention to its work. If roping is included in a judging contest, it is most likely that the barrier will not be used. However, if the barrier is used

then it should be judged. A horse that breaks the barrier should be faulted. Note that the previous statement reads "a horse that breaks the barrier." If the barrier is broken because the steer is delayed leaving the chute and the roper misjudged the steer's departure than the horse should not be faulted as much as a horse that takes control and bolts out of the chute without a cue from the roper. Either way, the judge should evaluate the horse's departure out of the box after the roper calls for the chute. The horse that enters the box calmly, turned around by cue of the roper, stands flat-footed, alert, and in anticipation of breaking is an above average horse in the box and behind the barrier and should receive credit.

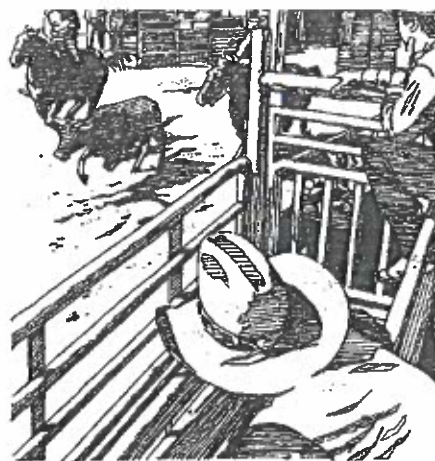
The horse should break from the box with **speed toward the calf** in one smooth, continuous motion, ideally with the topline of the horse being level. The calf roping horse should then run quickly to the calf and put the roper in a position to best catch the calf. Ideally the horse should be almost directly behind the calf. A horse off to the calf's right side makes for a difficult throw. The judge should evaluate how hard and quick the horse runs to the calf and how well he goes to the correct position and **rates the calf**. The horse that gets out run by the calf should be faulted. Similarly, the amount of effort required by the roper to get his horse into the correct position should be taken into consideration.

Once the calf is caught, the horse should **stop hard and deep**. While the stop of the horse need not be a sliding stop, the stop should be a fluid, hard, deep sinking stop. The horse that is resistant through the stop or becomes sticky should not receive as much credit as the horse that stops in a fluid motion and is soft through the face. Once the horse is stopped and the roper has dismounted, one

of the more important aspects of the calf roping run begins.

Calf roping is the only equine event that involves the horse working on his or her own without any assistance. Because of this, **working the rope** is an important aspect of the calf roping score. Once the calf is caught and the roper has dismounted, the horse should back up until the roper reaches and throws the calf to the ground to tie. While the roper is tying the calf, the horse should keep the rope taut in order to best enable the roper to tie the calf. The horse should remain quiet and attentive to the roper tying the calf. The horse that rubs the rope or looks off to either side in disinterest should be faulted. The horse should also keep the rope taut, but not drag the calf. While dragging the calf a minor distance (less than 10 feet) should not be severely faulted, a horse that excessively drags a calf should be faulted. Contrarily, a horse that drops the rope on the ground in a complete failure to keep the rope tight should be severely faulted. The horse should keep the rope tight until the **roper returns** to mount. Once the roper mounts and steps forward, the calf roping run is over and scoring should cease.

In the calf roping, the roper may throw only two loops and if two loops are thrown they must be attempted within one minute from the time the calf leaves the chute. By most association's rules, if the roper throws more than one loop, the roper must carry a second rope tied to the saddle and may not rebuild. If the roper fails to catch with either of two loops in the calf roping, he/she will



receive a no score. Any catch that holds on the calf is legal, but the rope must remain on the calf until the tie is completed and the roper has mounted. If the calf is not standing when the roper approaches to tie, the roper must re-throw the calf by hand and tie any three feet. Failure of the calf to stay tied until the roper has remounted and ridden forward also is cause for a no score. An overall score should be assigned to the calf roping run based on overall smoothness and completeness. Roping events are true performance events and the performance of the horse should be the primary judging criteria.

Heading

The heading horse shall be judged on: manners in the box and behind the barrier, rate of speed to the steer, ability of horse to rate, check, turn and set the steer in position for heeler, the turn and face, and the ability of the horse to work the rope. In regards of the horse's manners when entering the **box and behind the barrier**, all criteria discussed for the calf roping horse entering the box and behind the barrier apply.

The heading run becomes different from the calf-roping run from the time the horse breaks from the box. Ideally, the heading horse should leave the box on the left lead because the horse must turn the steer to the left after the roper has caught. The heading horse should then **run** from the box to just off of the steer's left hip and **rate** the steer until the header catches and dallies. The heading horse should not be positioned directly behind the steer. The heading horse should not duck off to the left prior to the roper throwing his rope. Ducking is a major fault and the overall run should be reduced by 3-5 points, depending on severity.

Similar to the calf roping horse, the heading horse that gets out-run should be faulted.



Setting the steer is one of the most important phases of the heading horse's run. After the header has roped the steer, dallies and picked up on his horse, the heading horse should drop his hind quarters slightly into the ground, slowing the steer's speed and turning his head to the left. The heading horse should then pivot on his left hind leg, come up out of the set and lead the steer off to the left. As the horse comes out of the set, he should have complete control of the steer, and the header should lead the steer off at a speed that is favorable for the heeler to get a good throw at the steer's heels.

Unlike the calf roping horse, the heading horse should not stay in the ground when setting the steer. The heading horse should pull the steer with his body and a horse that moves sideways with weight of the steer on his shoulders should be faulted. The horse that refuses to pull the steer should be faulted.

The final part of the heading run is the **face**. The heading horse should turn quickly to face the steer after the heeler has roped and dallied. When facing, the heading horse should come around flat, without rearing, and then stay back on the rope. When the face is complete, the heading horse should look straight down the rope and both the header's and heeler's ropes should then be taut. It is more preferable for the heading horse to pivot on its hindquarters when turning and facing rather than its front end. A horse that makes a quick, smooth, flat turn to face, while keeping the rope tight, should receive credit when assigning an overall score for the

heading run. When both ropes are dallied and both horses are facing the stretched steer, the run is completed.

Legal catches in the heading are both horns, half-head, and around the neck. Any figure eight catch or front leg in the catch is not legal. In regards to the heeler not being judged during the heading run, catch of the heeler must be a legal catch, defined as a catch which holds from behind the steer's shoulders and back, around the flank, or on one or both heels, but not by the tail only. Loss of the header's rope is cause for disqualification. The roper riding the heading horse being judged may throw only two loops. If more than one loop is thrown, the roper must recoil the rope and build an additional loop. If the roper fails to catch with the second loop, he/she will retire from the arena with a no score.

Heeling

The heeling horse shall be judged on manners in the box, rate of speed to the steer, ability of horse to track the steer and position the heeler to rope the heels of the steer, and the stop and stretch. In regards of the horse's manners when entering and in the **box**, all criteria discussed for the calf roping horse in the box apply. The heeling run becomes different from the calf roping run from the time the horse breaks from the box and begins to **rate** the steer.

The heeling horse will be judged primarily on ease of manner in which he turns and puts his heeler into position to throw the loop and stretch the steer. The heeling horse should break from the box quickly and gain a position at the steer's right hip. After the header catches and starts turning the steer to the left, the heading horse should then corner quickly and **track** the steer gaining a position directly behind the steer enabling the heeler

to effectively rope both heels. The heeling horse should track the steer without excessive guiding from the roper. The natural ability of the heeling horse to rate and track the steer should be evaluated.

Once the roper has thrown, the horse should **stop** hard and deep (see calf roping stop) stretching the steer's hind legs toward the heeling horse. When both ropes (header and heeler) are dallied and both horses are facing the stretched steer, the run is complete. Because judging the heeling should focus on the ability of the horse, whether the heeler catches one or both heels is trivial. A horse's score for the heeling run should not be faulted because its roper catches one versus two heels.

While judging the heeling horse, any catch made by the header not being judged which



holds from the neck forward, other than a front leg in the catch, is considered legal and acceptable. Loss of heeler's rope is cause for disqualification. The roper riding the heeling horse being judged may throw

only two loops. If more than one loop is thrown, the roper must recoil his/her rope and build an additional loop. If the roper fails to catch with the second loop, he/she will retire from the arena with a no score. Overall fluidness of the heeling run should be taken into consideration when scoring. Completeness, finesse and correctness are of the utmost importance.

Calf Roping Reasons

SIR, I PLACED THIS CLASS OF CALF ROPING 2-3-1-4.

I found a top pair of horses who are more naturally athletic and a bottom pair who are less proficient in their performance.

In my top pair, it is 2 over 3 as the sorrel stands much quieter in the box. He more easily and naturally positions himself behind the calf so as to allow for a quicker catch. Following this, he shows more authority in his stop, sinking his hindquarters deeper into the ground and more efficiently halts the calf in his tracks. He then keeps the rope tighter throughout the rope work.

Due to the outstanding performance of my top horse, I found no obvious grant for 3.

Moving to the middle pair it is 3 over 1, primarily as the gray stands much quieter in the box. He then breaks out of the box quicker and easier and more quickly positions himself behind the calf. Following this he stops harder. He is also more efficient in keeping the rope taut until the calf is tied.

I do realize that 1 is quicker to work the rope and shows more tension.

Moving to my bottom pair it is 1 over 4. 1 is much quicker to stop the calf and then more correctly stands while the calf is being tied. Additionally, 1 is more correct in avoiding contact with the rope while the roper is remounting.

I do realize that 4 stops harder, however I could not place him higher as he is fidgety in the box and fidgets with the rope as the calf is being tied.

Due to these reasons, I placed this class of calf roping 2-3-1-4.

SIR, I PLACED THIS CLASS OF CALF ROPING 2-3-1-4.

I found an easy top performer and an obvious bottom pair of less athletic individuals.

Directing your attention to an easy placing top pair, I chose the horse with the highest score as he had the most style. He stands quieter in the box and runs harder to the calf placing his rider in a more ideal position to rope and catch. Additionally 2 is more correct in working the rope while the calf is being tied.

I admit however, that 3 is more correct in and out of the box.

So, in the middle pair, he easily places over 1 in today's class and he is a more well-mannered performer in the box. He stands quieter and more flat-footed and waits patiently for a cue to break from his rider. While rating, 3 remains on the more correct side of the calf allowing his roper an easier catch. Additionally, he shows more attention to the calf when working the rope.

I had no grant for 1.

Moving on to the bottom pair, it is easily 1 over the bay. 1 more quickly positions himself behind the calf enabling his roper to gain a better position behind the calf to be caught. To complement this, he also shows more attention to the calf after the roper has thrown his loop.

I will admit however that 4 runs harder out of the box.

However, 4 is the least correct at rating his calf and the least interested in the calf while his roper is tying.

It is for these reasons that I place the calf roping 2-3-1-4.

CHAPTER 14

SUGGESTED CONNECTIVE TERMS, ETC.

To distinguish your reasons and make them unique, it is helpful to use terms that are different from everyone else's, and yet are very descriptive. Learn to use a Thesaurus. Following are lists of terms you may use. Be creative, but do not deviate from good, sound livestock terminology.

Grants

1. I realize
2. I allow
3. I concede
4. I recognize
5. I fully realize
6. I appreciate the fact
7. I am aware
8. I am conscious of
9. I do respect
10. I admit
11. Indeed, ...
12. I do not disregard the fact
13. I acknowledge
14. I agree
15. I do honor the fact
16. I noticed and admit
17. I saw
18. Certainly, I credit
19. I realize and appreciate the fact
20. It was obvious, and I'm aware of the fact
21. It was also very apparent

Transitional Terms

1. In addition
2. Moreover
3. Plus
4. Besides this, ...
5. Also,
6. Furthermore
7. Additionally
8. Over and above
9. Aside from this
10. Beyond this
11. In accordance with
12. Supplementing...
13. It was also very apparent
14. He/she had the advantage in being...
15. Accompanying
16. Accordingly
17. Analogous to this
18. Goes hand in hand with...
19. Nevertheless
20. However, at the same time, ...

ACTION WORDS

1. Exhibited
2. Displayed
3. Showed
4. Demonstrated
5. Performed
6. Possessed
7. Executed



8. Presented
9. Accomplished a greater degree of...

OPENING PAIRS

1. In reference to the middle pair...
2. Coming to the bottom pair...
3. Proceeding to...
4. Drawing your attention to...
5. Moving to...
6. In regards to...
7. In discussing the middle pair, I favored...
8. In analyzing the top pair...
9. In closing, I preferred to leave 4 at the bottom...
10. Focusing your attention on...
11. In the top pair, 2 excelled to the top of the class...

12. He combined to a higher degree...
13. Being the heaviest muscled and nicest balanced, it's 2 over 4 in the top pair
14. With emphasis on manners and way of going, 1 is placed over 2 in the middle pair
15. Continuing on to the bottom pair...
16. In discussing the middle pair...
17. Moving to the middle pair...
18. Finally, in the bottom pair...
19. Concerning the top pair...
20. In the final and bottom pair...
21. In justifying the middle pair...
22. After closely analyzing the bottom pair...

Now, in closing...

The responsibility of a judging team coach is enormous due to the influence coaches have on their students. This responsibility should be taken seriously with an equal degree of honesty and integrity.

Good luck!



