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Dressage to Music

Judging Freestyles

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Agenda for session

1. Technical Marks
2. Artistic Marks
3. Choreography
4. Degree of Difficulty
5. Music and Interpretation
6. General Directives
7. Failures of Music
8. Considering all Aspects

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Technical Marks

The marks for technical execution depends only on the quality of the performance of the movement, as in standard tests.

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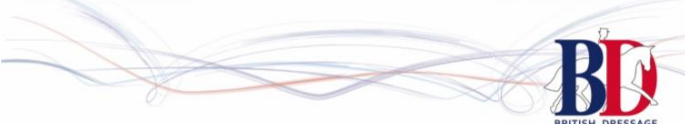


Simple Guidance for all levels – pt 1

- Be sure you check the sheet and know what all the compulsory movements are
- Ensure you brief your writer before you start
- Be clear to say the movement (inc left and right, or canter and trot) that you want the mark allocated to
- Give a mark every time each of the compulsory movements are performed
- Note extra marks that might need to be given at the end of the test. i.e. Some marks include all the canter as well as a circle. Transition mark in novice needs to consider all transitions, so give them all a mark unless you have a good memory!

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Simple Guidance for all levels - pt 2

- If you are not able to easily identify the movement being performed (ie what looks like a working trot but may have been intended as a medium trot), make a note of it and if you get to the end of the test and there is no mark for that movement then you would have to assume that the movement has been attempted
- Since it was barely recognisable, the mark you would be giving is likely to be insufficient.
- If a movement is not performed then a 0 will be given, but before you give this just ask yourself whether there might have been a poor performance of that movement that you could give a mark for?

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Simple Guidance for all levels - pt 3

- Also if the movement says canter including a circle then if the circle is not done, then a low mark is still possible as part of the movement has been achieved
- The "Final mark" column needs to be left for the scorers to use in case of marks having a coefficient so think about how you use the sheet

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At the end of the test – pt 1

- Go down the sheet and give a mark for each technical movement (which will be derived from an average of the marks already given for each individual exercise shown). It might be possible that the writer can do this with marks that are clear, but be sure to brief them. It is the judges responsibility to ensure that the sheet is correctly filled out.
- If the writer is able to do this it means you can concentrate on the artistic marks. This can help being a little quicker, but be sure to check the technical marks if needed

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At the end of the test – pt 2

- If a 7.0 and a 6.0 is given for a movement then your mark will be 6.5. If a 7.0 and 6.5 is given, you will need to make a decision over which mark to give (the writer should then leave it blank for your decision)
- At the higher levels it can get a little more complicated ie the piaffe box may look like this **8.0, 8.0, 8.0, 4.0, 7.5, 7.0, 9.0**. Now we have to be a mathematician?
- If I had given these scores in a test, my feeling would be that it is the equivalent of all 8s with one of the piaffes showing a problem resulting in a 4.0.

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At the end of the test – pt 3

- I think it would be fair to give a 7.5 as the overall mark (Actually if you add it all up and divide by 6 it actually comes to 7.35). Its important to learn to develop a feeling for these situations
- If you had only seen 3 attempts, **8.0, 8.0, 4.0** , then the influence of the mistake has a greater effect and the final mark is more likely to be a 6.5 or even a 7.0 (Actually if you add it all up and divide by 3 it actually comes to 6.66)

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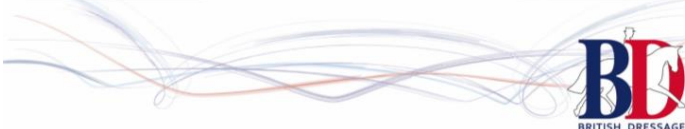


Assessing / Recording the Artistic Marks

Horse Name	Rhythm Energy Elasticity	Harmony	Choreography	Degree of Difficulty	Music
Freddy	7.5	8.0	8.0	8.5	9.0
Silver	6.0	7.0	7.0	7.0	7.0
Misty					
Sid					

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Artistic Marks

- The first mark for **Rhythm, Energy and Elasticity** would be related to the **Paces and Impulsion** marks of a normal test.
- The second mark is for **Harmony** and would be related to the **Submission and Rider** mark of a normal test
- These 2 marks need to be reflective of the technical side of the test, as would be in the judging of normal tests

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The Truly Artistic Marks

- The next 3 marks – **Choreography, Degree of Difficulty and Music** (just **Choreography and Music** in Novice and Elementary) are the real artistic marks
- They are slightly less related to the technical side than the 2 marks previously mentioned, but you will see as we discuss more in detail there is still some clear connection to the technical side
- Degree of Difficulty** (when it is included) has more connection to the technical side than choreography and music

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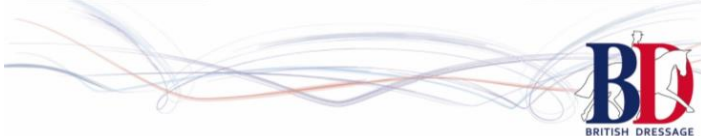


Choreography

- Though this has less connection to the technical side, mistakes and resistances will clearly affect the flow of the routine which will have a detrimental effect on the score
- The choreography needs to flow and demonstrate easily identifiable movements. The patterns should not be made more complicated than the horse and rider can show with ease and fluency

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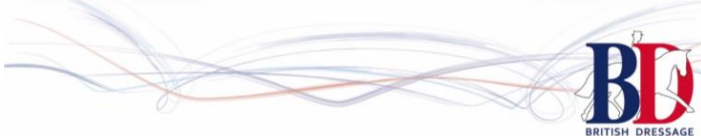


Choreography – Aspects to Consider

- Use of whole arena
- Symmetry
- Interesting but flowing
- Balanced between straight and curved lines
- Movements being clearly shown and being linked together in an Original and Creative way
- Balanced between the 3 paces
- It is good to show horse's highlights, but overdoing this can unbalance the programme

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Degree of Difficulty

- Only relevant at Medium and above
- It is important to remember that this is about well calculated risks. It is more closely related to the technical marks
- The rider has to find the balance between risk and capability
- If only the basic requirements of a standard test are shown then this mark is usually 6 or 6.5
- For this mark to be higher, the rider needs to successfully perform movements that are more difficult than in a standard test
- Difficult movements that do not succeed (which would result in low technical marks) will affect this mark in a negative way

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Degree of Difficulty – Aspects to consider when awarding higher marks

- Repetition of the harder movements of the test
- Combinations of movements
- Difficult lines
- Difficult transitions
- Movements with reins in one hand (max 4 movements allowed)
- More than minimum numbers of flying changes and piaffe

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Degree of Difficulty – Medium Level examples

- Shoulder-in off the track, on $\frac{3}{4}$ or centre line
- Changing a movement on the left into one on the right - e.g. left circle into right shoulder in or half pass, left to right shoulder in.
- Half passes more acute or for longer distance than in the test
- Counter change of hand in trot
- Medium trot into shoulder in or half pass
- Medium trot on two consecutive short diagonals
- Counter canter on a more difficult curved line (standard curve would be considered as $\frac{1}{2}$ 20m circle) or being maintained longer
- Medium canter into counter canter
- Simple change on line away from track, straight lines or centre line
- Simple change into counter canter

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Degree of Difficulty – Advanced Medium Level examples

- Shoulder-in off the track - on $\frac{3}{4}$ or centre line
- Changing movements from left to right
- Half pass at a more acute angle than in the tests at the level
- Single counter changes of hand in canter
- Extended trot into shoulder in or half pass
- Extended trot on two consecutive short diagonals
- Counter canter on a more difficult curved line or maintained longer
- Extended canter into counter canter
- Flying change into counter canter
- Repeated flying changes on a circle or curve (5 strides between or more)
- Up to four movements with reins in one hand

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Degree of Difficulty – PSG or Inter 1 examples

- Appropriate repetition of more difficult movements
- A greater number of sequence changes than the compulsory minimum
- Sequence changes on curved lines or centre line
- A steep angle in the half pass, or counter changes of hand performed equally well to both sides in either trot or canter
- Movements on lines away from the rails such as shoulder in on centre or quarter lines
- Extended canter followed by a half pirouette (Prix St Georges) full pirouette (Intermediare I)
- Difficult transitions such as extended canter to extended or collected walk. Halt to Extended trot

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Degree of Difficulty – PSG or Inter 1 examples ctd

- Up to four movements with reins in one hand
- A line of tempi changes (above the number required) on a curved line, into extended canter, into a pirouette and back to tempi changes. This would be an example of meeting several aspects of degree of difficulty. It would be showing more than minimum numbers, difficult lines and in a combination of several movements. This would be deemed very difficult, but it also has to be successful or it would not be considered a well calculated risk

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Degree of Difficulty – Grand Prix examples

- Double pirouettes, or more than 1 revolution (exceeding 2 is not permitted)
- Steep angled half passes with counter changes of hand performed equally well in both directions
- Canter-passage-canter
- Greater numbers of changes than standard. Two-time changes into one-time changes. Performed on curved lines
- Piaffe showing more than the compulsory no. of steps or performed in a pirouette
- Half passes in trot followed by half passes in passage or vice versa

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Degree of Difficulty – Grand Prix examples ctd

- Passage shown in half pass, particularly with changes of direction
- Difficult transitions. Halt to piaffe- passage or extended and vice versa.
- Up to four movements with reins in one hand
- Combinations of the difficult movements i.e. pirouettes in combination with extended or with a line of changes
- Example of great difficulty - circle of 2 tempis into a double pirouette, out in 1 tempis on a circle back into a double pirouette

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Music and Interpretation

- The music mark is not so closely related to the technical marks, but disturbances and resistance will affect the fluency of the interpretation of the music
- The greater the quality of the horses rhythm, the more possibilities there are for good interpretation of the music, resulting in a more positive influence on this mark
- A harmonious partnership will obviously show greater ability to interpret the music
- If the music does not match the different paces, transitions, or come to a clear conclusion, then the music mark has to be reduced
- Personal musical taste of the judge is not relevant

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Music and Interpretation – Points to Consider

- Suitability of music for horse and rider
- It should enhance the performance and not distract from it
- Good to note a theme or a musical style that runs throughout the test
- Does the beat, rhythm and tempo match all 3 paces or is it just background music?
- Transitions from one pace to another should be seen with the music and the joins of the music should be smooth
- Highlights in the music to match or emphasise a movement should be noted, i.e. transitions within the pace, pirouettes

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Music and Interpretation – Points to Consider ctd

- The rider should ride to the music, keeping the horse in a consistent rhythm to the music. If the horse's rhythm is varied then it clearly can't match music that keeps a consistent rhythm/ tempo
- Music should give the impression of a complete performance and as such have a clear beginning, middle and end with a climax from the music rather than it just fading out or being cut off
- There is no rule regarding vocals, but they should not be excessive or distract from the performance

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General Directives – pt 1

- Entry must be within 20 seconds of the music starting
- If the test is clearly above or below the required time then 2 marks will be deducted (slight differences should be considered with more leniency in case of equipment / timing problems)
- If a compulsory movement is omitted then the choreography and degree of difficulty will be mostly thought to be 5 or 5.5 as well as a 0 for the movement

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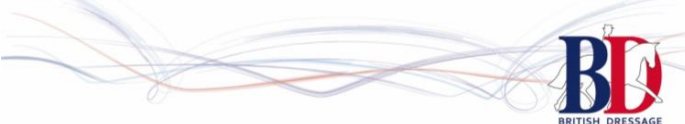


General Directives – pt 2

- If a performance completely omits to show a movement to the set requirements (eg 20 m trot circles instead of 15m in a novice test, too few changes in a sequence in PsG, or half instead of full pirouette in Int 1) then that movement would be deemed as insufficient and marked accordingly, as well as the choreography being negatively influenced and the degree of difficulty being no more than 5.5
- A halt at the beginning and end of the test is required and must be facing the judge at C
- If a prohibited movement is performed then in BD tests it will receive a 2 point penalty off the total score and no more than 5.5 in degree of difficulty and choreography

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General Directives – pt 3

- Take care you are certain of what is prohibited and what is permitted (check the guidelines set out on BD website)
- If the hat is removed during a movement then its a 2 mark penalty in BD tests (other than in the halt)
- Reins in one hand for more than permitted times will result in deduction in degree of difficulty and choreography

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Failures in Music

- If a CD fails to work and a back up is available then a competitor may immediately restart
- If there is no back up to hand, the competitor may be able to return in a break or at the end of the class having solved the issue, with permission of the judge
- If a test is restarted, through a music fault then all technical marks up to the point in the music failure will remain unchanged and the judge will continue judging from the part in the test when the test was stopped

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Failures in Music ctd

- Riders are responsible for having a cd in working order and it is sensible for them to have a back up
- Consider very carefully whether problems are a fault in a cd or within the system from the show
- It is not permitted for a rider to ride to someone else's music without permission from the rider to whom the music is licensed to

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