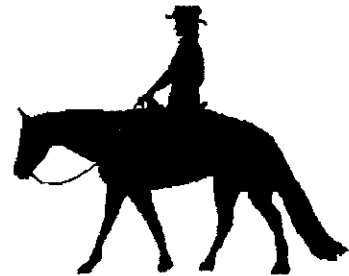


***Kansas Youth  
Horse Judging  
Manual***



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In Memory  
F. E. Bliss  
June 10, 1930 - September 25, 1994



Photo courtesy of Ray and Joyce Bankston, Dalco Photography

F. E. Bliss was an internationally recognized judge and was an approved judge in most of the major breed associations, as well as the NCHA and NRHA. F. E. was a strong supporter of Kansas youth programs and greatly enjoyed passing on his knowledge to young horse enthusiasts.

## **Comments From the Author**

This is the first of a two-part manual. The second part will cover Hunter Hack, Western Riding, Trail and Equitation. The manual is intended to be a starting point for youth interested in judging. In order to keep current, participants will need to check with association guidelines. As a note to leaders, there is an accompanying Leaders Training Manual which will assist you in preparing youth for judging. This should be available late 1995 or early 1996.

## **Acknowledgments**

Several people have assisted with the preparation of this manual and I am deeply grateful for their input and help. Julie Buzby, for contributing the example reasons at the end of each chapter; Dr. Jane Pruitt and Jason Turner for their proofreading and suggestions; Kevin Pool for his suggestions and input during the initial preparation, and Kim Rothwell for the many hours she spent preparing this manual.

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# Chapter I

## General Information

### Introduction

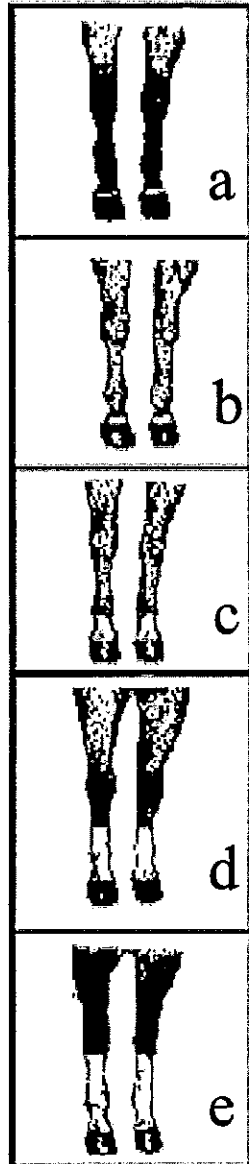
This manual was developed to provide a starting point in establishing the skills necessary to successfully judge horses. It is intended to provide general information which can be applied to most breeds and classes of horses. As the student progresses in his/her ability, it may be necessary to consult with breed association guidelines regarding specific class requirements.

Horse judging will require a general background in horses. The background information is necessary in order to distinguish animals from one another, and to highlight desirable and undesirable traits. For those competing in judging contests, knowing the animals correct color (Table 1.1) and markings (Figures 1.1 and 1.2) will not only help you visualize classes when preparing class reasons, but it will help convince officials that the class was described and seen correctly. Likewise, a general knowledge about the conformation (Figure 1.3) of the horse, as well as about the common blemishes and unsoundnesses (Table 1.2), will be beneficial in describing and comparing animals in a class. In addition, this information is beneficial to anyone involved in purchasing horses for personal use. Finally, individuals judging horses must be familiar with the criteria used in appraising conformation and performance classes. This is essential for gaining the ability to critically compare horses within a class, as well as comparing each to an ideal type.

This section will establish a basic understanding of conformation, horse colors, markings, common unsoundnesses and blemishes. This information is necessary if an individual is going to be able to accurately identify and critique an animal.

Table 1.0 Common Horse Colors	
Color	Description
Bay	Body hair color ranges from tan to reddish brown. Bays have six black points on the body; the mane, tail and on the lower legs. Some may have points on the tip of the ear.
Brown	Body color ranges from light brown to dark brown, mane and tail are usually black. Dark brown horses are distinguished from black horses by light areas found around the muzzle, eyes and flank. Brown horses do not have "reddish" body color and thus are distinguishable from bays.
Chestnut	Body color is dark or "brownish red." Mane and tail are similar color or flaxen.
Dun	Body color ranges from light tan to light red. Lower legs, mane and tail are darker in color (e.g. Red Dun - light reddish body color with dark red mane, tail and lower legs)
Gray	Body color ranges from light gray to dark gray depending on the amount of white hair mixed in with darker hair. Mane, tail and lower legs are usually black.
Grulla	Body color is smoky or mouse-colored. Mane, tail and lower legs are usually black. Color results from specific hair color, not mixture of differently colored hairs as with roans.
Palomino	Body color is yellowish ranging from gold to copper in color. Mane and tail are white.
Roan	Body color ranges from reddish (red roan) to bluish (blue roan) in color. Body color results from mixture of red and white hairs or mixture of black and white hairs. Usually mane, tail and lower legs are color of darker hair.
Sorrel	Body is reddish in color with mane and tail of similar color or flaxen. Legs are same color as body.

Figure 1.0 Common Leg Markings



- a. **Coronet** - narrow white marking around the coronet above the hoof.
- b. **Half Pastern** - white marking encompassing half of the pastern.
- c. **Pastern** - white marking covering entire pastern.
- d. **Sock (Half-Stocking)** - white marking covering approximately half the cannon bone and entire pastern.
- e. **Stocking** - white marking extending from below the knee to the coronet.

**Figure 1.1 Common Face Markings**



1. Star - white marking on forehead.



2. Snip - white marking between nostrils.



3. Strip - narrow white marking between forehead and nostrils.



4. Star & Strip - white marking on forehead with narrow strip extended to nostrils.



5. Bald face - a very broad blaze.



6. Blaze - broad white marking extending the length of the face.



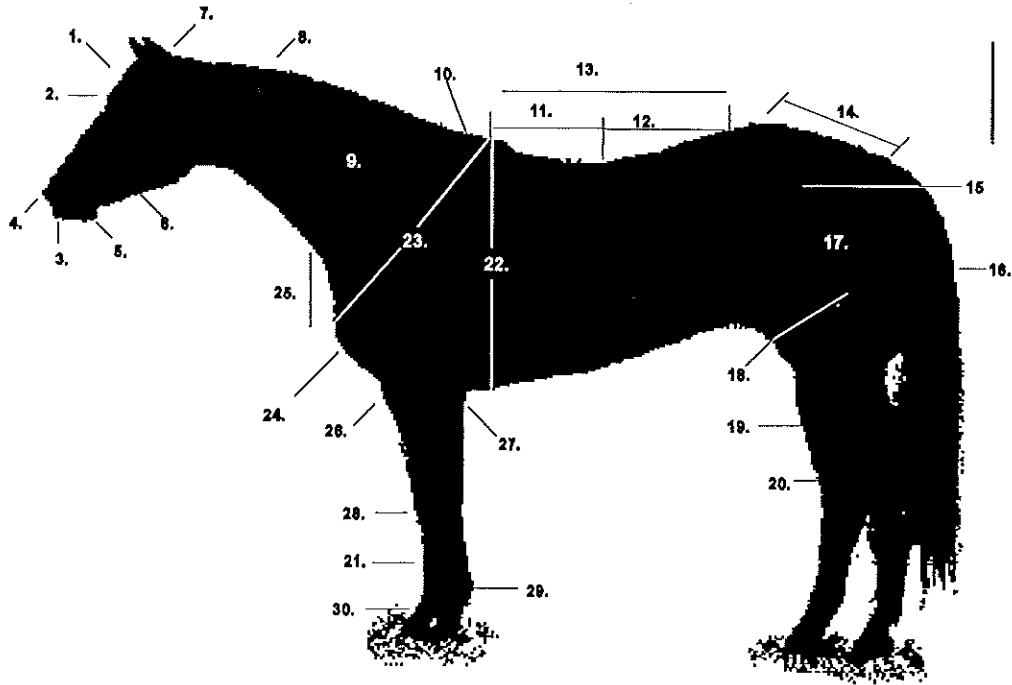
7. Star, Strip and Snip - white marking on forehead extending with narrow strip to white marking between nostrils.



8. Disconnected star, strip and snip.



Figure 1.2 Parts of the Horse



- |                  |                           |
|------------------|---------------------------|
| 1. Forehead      | 16. Point of the buttock  |
| 2. Eye           | 17. Quarters              |
| 3. Muzzle        | 18. Stifle                |
| 4. Nostril       | 19. Gaskin                |
| 5. Chin          | 20. Hock                  |
| 6. Jowl or cheek | 21. Cannon                |
| 7. Poll          | 22. Barrel                |
| 8. Crest         | 23. Shoulder              |
| 9. Neck          | 24. Point of the shoulder |
| 10. Withers      | 25. Chest                 |
| 11. Back         | 26. Forearm               |
| 12. Loin         | 27. Elbow                 |
| 13. Top line     | 28. Knee                  |
| 14. Croup        | 29. Fetlock               |
| 15. Hip          | 30. Pastern               |

Table 1.1 Common Blemishes and Unsoundness (See figure for locations)

Term	Description
Bog spavin (11)	A soft filling of the natural depression of the hock due to distension of the joint capsule. Located on the inside and to the front of the hock.
Bone spavin (12)	Heritable trait which leads to lameness. Is a bony enlargement on the inside and to the front of the hock, where the base of the hock tapers into the cannon bone.
Bowed tendons (6)	A thickened enlargement of any one or all of a group of tendons and ligaments (usually the superflexor tendon, deep flexor tendon and suspensory ligament) which occupy the posterior space in the cannon region between knee and fetlock joint or between hock and fetlock joint. Most commonly seen on the front legs.
Capped hocks, knees and elbows (Shoe boil) (5) (15)	Swellings located on the point of joints which are caused by injuries that result in excess synovial fluid secretion.
Curb (16)	An enlargement just below the point of the hock due to ligament injury.
Fistula (3)	An inflamed condition usually associated with the withers region.
Forging	A defective way of travel where bottom of forefoot is struck by the toe of the ipsilateral hind foot during stride.
Founder (19)	Also called "laminitis." A serious ailment of the fleshy laminae. Exact causes unknown, but is associated with overeating, overwork or uterine inflammation following foaling.
Heaves	Respiratory ailment characterized by forced exhalation.
Hernia (9)	Protrusion of an internal organ through the wall of containing cavity. Generally associated with intestinal protrusion through abdominal muscle.
Parrot Mouth (2)	Overshot jaw (incisors meet improperly).
Poll-evil (1)	An inflamed condition associated with the poll.
Ring bone (17)	Bony enlargement near coronary band which may involve pastern joint or coffin joint. Usually associated with injury (stress) and poor conformation.
Side bone (8)	An ossification of the lateral cartilage usually seen in front feet. Generally associated with excess stress or concussion and poor conformation.
Splint (7)	A calcification between the splint and cannon bones induced by injury or stress. Generally seen on inside of front legs.
Stifled (10)	Dislocation of patella which causes for fixation of leg in an extended position
Sweeney (4)	Atrophy of shoulder muscles due to paralysis of supracapsular nerve.
Toe & Quarter Crachs (13, 18)	A split in the toe or quarter area of the hoof wall.

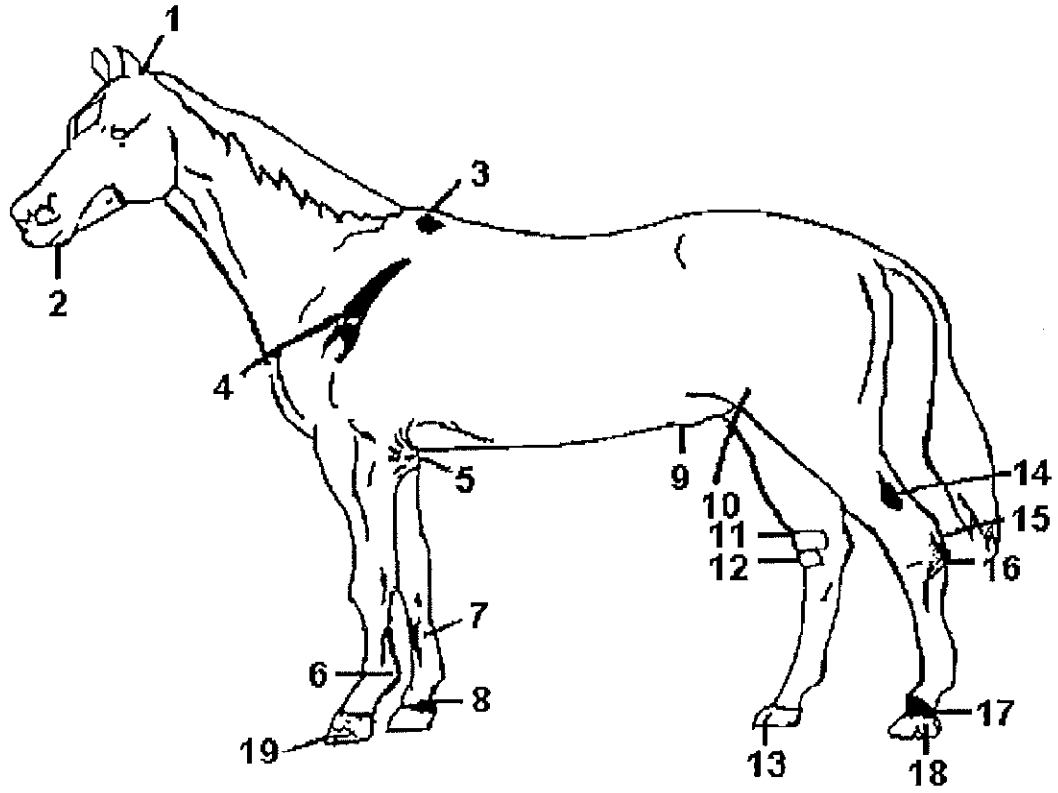


Figure 1.3. Locations of some common blemishes and unsoundnesses. Refer to Table 1.1 for description.

## Chapter II

### Developing a Set of Reasons

Defending the placing can be the most challenging and rewarding experience encountered by a judge. A successful defense is characterized by an organized presentation of pertinent facts delivered in an articulate and confident manner. Once the student has developed into a successful horse judge, he/she has acquired the ability to make keen observations, and to clearly and confidently express his/her thoughts. These skills will be valuable the rest of their lives.

Judging contests normally consist of 4-8 halter and performance classes of four animals each. Contestants receive scores based on how they placed a particular class as compared to how contest officials placed the class. The closer the contestant's opinion is to the officials', the higher the score received. A correct placing receives a score of 50 points. Points are deducted from 50 for placings which differ from the official placing. The amount deducted is based on the relative difference between the animals being judged. Thus, points or cuts are assigned to each pair; top (1 vs 2), middle (2 vs 3), and bottom (3 vs 4) within a class. A small cut indicates that the animals being compared are very similar, while large cuts indicate that considerable and obvious differences exist. Cuts can range from one to seven points, with the sum of the 3 cuts never totaling over fifteen points. Table 2.0 contains the description of cuts as outlined by the National Collegiate Horse Judging Coaches Association.

Table 2.0. Description of cuts.	
Cut	Description
1.	Horses are extremely similar with no obvious argument why one is placed over the other. Placing will be strictly a matter of personal preference. Officials will vary in their placings.
2.	Horses are very close, but an argument can be made for 1 based on one or two advantages. The majority of officials will agree on the placing, while half of the contestants could logically switch the pair.
3.	Horses are of similar quality, but a strong argument can be made for placing one over the other. Logical placing is based on one animal possessing several distinct advantages and/or one animal exhibiting several faults. All officials will agree and approximately 2/3 of the contestants will find the placing.
4.	Horses are not of similar quality and switches cannot be logically argued. All officials and 90% of the contestants would correctly see the placing.
5.	Horses exhibit extreme differences and placing is obvious to everyone on first quick observation. Pair consists of an inferior animal and a consistent winner. Only the inexperienced would miss placing.
6.	Horses are not even comparable. Pair would consist of a champion caliber animal/performance and an animal/performance not of show quality.
7.	Largest cut. Horses are worlds apart. Pair would consist of world champion caliber and non-show quality caliber, or animal which is disqualified for lameness.

To determine scores for placings, a total of six comparisons between animals or performances must be made. These are:

1 vs 2, 1 vs 3, 1 vs 4, 2 vs 3, 2 vs 4, 3 vs 4

If the comparison is correct, that is, if the contestant's placing is the same as the officials, there is no point deduction. If the comparison differs from that of the official, a deduction is made. If a simple switch is made within a pair, the amount deducted is equal to the cut assigned to that pair. If the switch is major, the deduction will be the sum of either 2 or 3 cuts. The following example point calculations will illustrate.

Cuts                    2       5       2  
 Official placing 1st 2 2nd 1 3rd 4 4th 3

Placing #1: 1-2-3-4

Score tabulation

<u>Comparison</u>	<u>Official</u>	<u>Contestant</u>	<u>Point Deduction</u>
1 vs 2	2 over 1	1 over 2	-2
1 vs 3	1 over 3	1 over 3	0
1 vs 4	1 over 4	1 over 4	0
2 vs 3	2 over 3	2 over 3	0
2 vs 4	2 over 4	2 over 4	0
3 vs 4	4 over 3	3 over 4	-2
		<b>Total</b>	<b>-4</b>
			<b>Score 46</b>

Placing #2: 3-4-2-1

1 vs 2	2 over 1	2 over 1	0
1 vs 3	1 over 3	3 over 1	(-5+-2) -7
1 vs 4	1 over 4	4 over 1	-5
2 vs 3	2 over 3	3 over 2	(-2+-5+-2) -9
2 vs 4	2 over 4	4 over 2	(-2+-5) -7
3 vs 4	4 over 3	3 over 4	-2
		<b>Total</b>	<b>-29</b>
			<b>Score 21</b>

Placing #3: 1-3-4-2

1 vs 2	2 over 1	1 over 2	-2
1 vs 3	1 over 3	1 over 3	0
1 vs 4	1 over 4	1 over 4	0
2 vs 3	2 over 3	3 over 2	-9
2 vs 4	2 over 4	4 over 2	-7
3 vs 4	4 over 3	3 over 4	-2
		<b>Total</b>	<b>-20</b>
			<b>Score 30</b>

In contests with eight classes there will be a total of 400 (8 X 50) points possible from placing. It is extremely important that contestants check and recheck their placing card before it is handed in. In most contests the following mistakes result in a "0" placement score:

1. Failure to have contestant number recorded on card.
2. Failure to have placing written on card.
3. Failure to record placing on correct card.

KANSAS STATE UNIVERSITY SCHOOL OF AGRICULTURE	
Department of Animal Sciences and Industry	
CONTESTANT NUMBER	<u>JA</u>
CLASS	<u>#2 Aged Paint Mares</u>
PLACINGS:	
First	<u>3</u>
Second	<u>2</u>
Third	<u>1</u>
Fourth	<u>4</u>

Figure 2.1. Example of a correctly filled out card.

### Reasons

In addition to points received for placings, contestants will earn points during reasons. Reasons are where contestants have the chance to present and defend their placing of a class. A maximum score of 50 is assigned for an excellent set of reasons. Normally, in a contest of eight classes, contestants will give reasons on a total of four classes. Therefore, a third of the points earned (200 out of 600 total possible points from placing and reason scores) will be from reasons.

When scoring a set of reasons, officials evaluate the reasons in five basic areas which include:

*Organization* - Reasons should be delivered in a clear, logical sequence. Reasons can be divided and delivered in the following logical sequence:

1. Opening statement
2. Top pair
3. Middle pair
4. Bottom pair
5. Bottom animal
6. Closing statement

The goal of the contestant is to methodically review the class and to convey to the official the major points which dictated their placing. The reasons' presentation should be to the point that officials can "see" the class and the logic behind why the contestant derived their placing. The delivery must consist of why one animal is placed over another. Therefore, contestants must use comparative terminology and not descriptive terminology. For example, saying she had heavy muscling does not convey anything to the official as to why the mare placed over another, it simply describes her muscle pattern. Stating that the mare had heavier muscling conveys to the official one reason the placement was made. Example terms are listed at the end of each section which will help develop the vocabulary necessary to become successful in the reasons' room.

Contestants are encouraged to develop their own style of delivery and to use a broad spectrum of terminology. This will help prevent from giving a standardized set of reasons. Learning how to use a Thesaurus will greatly improve a contestants' reasons. Be careful not to use terminology which is considered slang, or terminology which is not standard amongst horsemen. This can be a problem for beginners coming from a meat animal background.

It is important that contestants learn to visualize classes when they are giving reasons. This, combined with a good vocabulary, will prevent contestants from giving a "canned" set of reasons. This refers to reasons in which the delivery form and terminology is consistent and only the animals change. The ability to give reasons while visualizing the class takes practice. In the contestants' early judging career it will be necessary to write down reasons and memorize them for presentation. As contestants gain experience and develop confidence they should be encouraged to discuss the class from their mental image of the class, rather than from a memorized set of reasons.

*Relevancy* - Reasons should reflect actual differences in the pair and should be predominated by the major points which were used to separate the pair. Contestants should not confuse or distort the official's "view" of the class by incorporating comparative or descriptive phrases of trivial points which were irrelevant in determining the placing of the class.

*Accuracy* - The most important criteria evaluated in a set of reasons is their accuracy. The contestants must tell the truth and include the major points used to place a class. The omission of a major point will leave a question in the officials mind as to whether or not the contestants actually saw the class and will result in a point deduction. Likewise, an inaccurate description or the inclusion of points which did not exist will leave serious doubt as to the contestants ability to evaluate a class, and will result in a major point deduction. Contestants must learn to focus on the major points which separate a particular class. Complete and accurate sets of reasons will result in high scores, even when the contestants' placing does not match the official placing. It is important to realize that a low placing score does not necessarily mean that a contestant will receive a low reasons score. Recognize that it probably is not possible to talk your way out of a total bust of a class, but points missed in close pair switches can be recouped in the reasons room. Similarly, do not think that high scores in placings will result in high scores in reasons. It is not uncommon for beginners to place a class correctly, and fail to bring out during their reasons the major points of why they placed the class the way they did.

*Terminology* - As eluded to earlier, contestants need to use terminology which is correct and industry accepted. With the exception of the opening statement and the description of the bottom animal, comparative phrases should be used.

*Presentation* - Reasons should be delivered in a poised, confident manner, but should never convey arrogance. Loud, boisterous, arrogant deliveries are not desirable and will be penalized. Likewise, timid deliveries will not convey confidence in placing and this will be reflected in a lower reasons score. Presentations should be delivered in a relaxed, conversational manner. Grammar should be correct with proper pronunciation and enunciation of words and syllables. Short pauses should follow periods and commas, and longer pauses should follow paragraphs.

Reasons are limited to two minutes. Remember, officials are listening to many sets of reasons. Lengthy sets of reasons filled with irrelevant points will bore them and stress their concentration, not conducive for a high reasons score. Thus, contestants must be organized in their thoughts and stay tuned to the major points. The following table lists penalties assigned to lengthy reasons.

Table 2.2. Reasons penalties.

<u>Time</u>	<u>Penalties</u>
2:01 - 2:10	-1
2:11 - 2:20	-3
2:21 - 2:30	-6
2:30 +	-10

## Dress

Although the judging contest is not a fashion show, contestants must keep in mind that they are trying to make an impression and project a professional image. Thus, clothing should be appropriate for someone judging a horse show. Showing up at a contest wearing T-shirt and tennis shoes will make an impression on the official, however not necessarily the impression you want to make. Rather, pressed jeans, western boots, long-sleeved shirt or blouse (with collar), and yes, even a tie and jacket are appropriate.

## Note Taking/Organization

It is important, especially for beginners, that an efficient method of note taking be developed. Contestants will not have the time during or between classes to write down a detailed description of the class. Therefore, notes will be taken and used later to develop a set of reasons. The following diagram illustrates one way to organize your notes. Notice that opposing pages are kept together, one page for taking notes during the class, the opposing page for organizing the reasons. At the top of the note taking page write down the class number and name. This should be done prior to entering the arena. After placing the class on your card, record the same placing at the top of the page and double check for correctness.

When the class actually begins, write down each animal's description (and/or rider's description) according to the number they were assigned in the class. Again, it should be emphasized that most beginning judges can recall the class better when using descriptions of the animals (palomino vs bay) rather than using numbers (2 vs 3). Next as you finish looking at the class, record specific facts about each animal or performance which will help you decide placings.



Class #2 Aged Bred Horses (Breeders' Choice)		Class #2 Aged Bred Horses 3-2-1-4	
Placing: 3-2-1-4			
1 Bay, Tennessee	2 Sorrel, solid	3/4	1/4
Balanced face with nice	Good muscle in Ears	Headset muscle	single jaw center...
shoulder & strong spleen	midst of the side	widest side of the	semisolid neck
light muscle, like	orange colored neck	longer neck bulging	desirable muscling
richness in definition	is clear	stronger gaiting	like with in than
like femininity	like balance	front femoral muscle	visible & deeper view of
	area implies	stronger neck structure	strong
	feminine view	about not neck	extra strength on neck
		inward neck lining	fits
		equal muscle	
		strong structural correct	front stronger looking
2 Sorrel overco	2 Sorrel, nice, wide eye	3/4	1/4
My muscle strength	like femininity	longer & more sloping	scalloped framed ears
My femoral (most)	extremely good	shoulder muscle	least feminine - 6/8
My balance (most)		side on to a center	hd
stronger eye, and	Nicely muscled neck	stronger outline	and more structurally in-
neck	small neck	more depth across	correct more apply
		neck	solid & thick neck
	stands splays, faded		
	correct hunched		
	worst building neck		
	Added		
		more muscling	

Figure 2.2. Example notebook set up for reason's preparation.

The facts should reflect the important criteria used to separate placings, not trivial points. For example, in a halter class you would evaluate differences between animals in the areas of muscling, structural correctness, quality, sex character, breed character and way of going. It isn't important to record something for each category for each pair comparison, rather record only those which were major determinants in placing one animal over the other.

Once you have developed an efficient way to take notes, you'll be able to concentrate on the class, which will enable you to better visualize the class while preparing your reasons and actually presenting your reasons to the official.

### Opening Statement

Contestants want to make a good first impression on the official, therefore, the opening statement takes on some importance. Opening statements minimally contain the class title and the contestants' placing of the class ("Sir, I place this class of aged Quarter Horse geldings 4-3-1-2"). As contestants gain experience and confidence, the opening statement can include a brief summation of the class. Some examples include:

Realize that mistakes made in the opening statement can be serious and result in a lower reason's score because it sets up early in the reasons that the contestant may not have seen the class clearly. Therefore, beginners should stick to a simple straight forward opening statement.

Following the opening statement, the contestant will go through three comparisons (1 vs 2, 2 vs 3, and 3 vs 4) which are organized into three segments or paragraphs during the reasons. In each comparison the contestants should state that particular pairs placing and then give the pertinent facts as to why the animals placed the way they did. Remember, these are comparisons and therefore comparative phrases are used, not descriptive phrases. The facts brought out within a comparison, are normally done so in order of their importance in deciding the placing. The contestant must give facts along with their observation. For example, if muscling was a major consideration in separating the first and second place animals, it is not sufficient to say "3 was heavier muscled than 2". Although this comment is comparative, it is not convincing. If mare 3 had significantly more muscling than 2 it would be more convincing to say "3 was a heavier muscled mare than 2 having greater width from stifle to stifle, a longer - deeper tying forearm and gaskin...". This not only states one reason why the placing was made, it lists specific details to back it up.

The contestant now proceeds on to other pertinent facts within the pair. When switching criteria or category, the contestant should incorporate a transition word: typically words such as furthermore, additionally, in addition, moreover, also, besides, further, are used. Thus, the contestant could proceed as "Furthermore, the overo mare displayed a higher degree of femininity than did the solid sorrel having more refinement about her head and neck...". Moving on to the third fact - "In addition, 3 was a better balanced mare having lengths of head, neck, topline and hip which were nearly equal". If there is a grant for the second place mare it is given prior to proceeding to the middle pair. The words used in this type of transition include recognize, understand, realize, admittedly, and acknowledge. The closing in this pair example might be "Admittedly, 2 was a more structurally correct mare standing straighter, especially when viewed from behind".

When moving to the next comparison the contestant normally states that they are moving on to the next segment in their reasons - "In moving to the middle pair..." "Moving on to my next pair...". The contestant then proceeds in a similar fashion as presented in the first comparison: "In moving to my next pair, I did place 2 over the bay tobiano mare as she did follow most in type to the first place mare in having more refinement about her head, more definition and bulge through her stifle when viewed from behind, and was v'ed up deeper in her pectoral region when viewed from the front. In addition, 2 stood straighter all the way around and traveled cleaner at both the walk and jog. I do realize that 1 was stronger over her topline than was 2".

In the final pair, the contestant describes why the 3rd place animal was placed over the 4th place animal, and proceeds with a brief explanation of why the 4th placed animal was at the bottom of the class. Finally, the contestant should conclude the reasons with a closing statement. This will acknowledge to the official that you have completed your reason

*"Beginning with the individual who dominated the class in terms of muscling, balance and femininity, I place this class of aged Paint mares 3-2-1-4"*

*"3, the overo, was a heavier muscled mare than was 2 having greater width from stifle to stifle, a longer - deeper tying forearm and gaskin. Furthermore, the overo mare displayed a higher degree of femininity than did the sorrel mare having more refinement about her head and neck. In addition, 3 was a better balanced mare having lengths of head, neck, topline and hip which were nearly equal. Admittedly, 2 was a more structurally correct mare standing straighter, especially when viewed from behind".*

*"In moving to my next pair, I did place 2 over the bay tobiano mare as she did follow most in type to first place mare. 2 had more refinement about her head, more definition and bulge through her stifle when viewed from behind, and v'ed up deeper in her pectoral region when viewed from the front. In addition, 2 stood straighter all the way around and traveled cleaner at both the walk and jog. I do realize that 1 was stronger over her topline than was 2".*

*"In moving to my final pair, I did place 1 over 4 as she displayed a more desirable slope to her shoulder which extended further into her back contributing to a stronger topline. In addition, she was a deeper barreled mare. Although 4 was a heavier muscled mare than 1, 4 was the smallest framed mare, and was the least feminine mare in the class having the coarsest head, and she stood the most structurally incorrect being splay footed when viewed from the front and stood sickle-hocked when viewed from the side. Therefore I did leave her last in this class of aged Paint mares.*

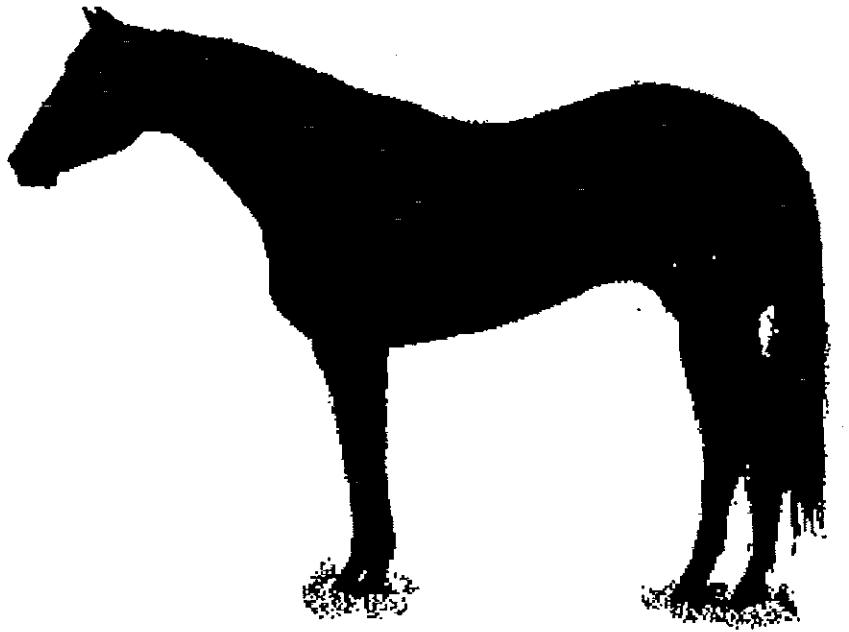
*"For these reasons I placed this class 3-2-1-4. Thank you"*

Reason scores can range from 0 to 50. Table 2.3 lists scores which are typical of different performance levels.

Table 2.3. Common scores for reasons of different levels.

<u>Performance</u>	<u>Score Range</u>
Good to excellent	46 - 50
Above average to good	41 - 45
Average	36 - 40
Below average	31 - 35
Poor	30 & below

## Chapter III Conformation



### Introduction

Visual appraisal is commonly, and mistakenly, approached from a negative view point. That is, rather than basing the evaluation of an animal on how many positive traits or attributes the animal possesses, beginners tend to focus on the negative traits which are more easily identified. This tends to keep the individual from seeing the whole picture. In order to consistently place halter horses correctly, an individual must be able to evaluate each animal in the areas of *balance, structural correctness, muscling, quality, sex character, breed character and way of going*. The animal which exhibits the greatest number of positive traits (and least number of negative traits) most closely approaches the ideal and is placed at the top of the class.

In order to evaluate an animal fairly, the judge must develop a consistent system in which to evaluate an animal. Each animal should be evaluated by the same criteria and in the same manner. Generally animals are evaluated from a profile first, then the front and rear views. After viewing the profile, front and rear of the animal from a distance, it is permissible to move in for a close inspection. In order to see the complete picture it is important to view animals at a distance which allows the individual to see the whole picture. Standing too close will cause for the individual to focus in on a particular trait. It is suggested that the class be evaluated from a distance of at least 20 feet during the initial evaluation.

## BALANCE

Balance is the overall symmetry of an animal and is one of the most important of the evaluation criteria. Balance is evaluated by viewing the profile of the animal. When viewing the horse, his body should appear symmetrical with all of his parts blending smoothly together. There are several ways to evaluate balance and these are illustrated in the following diagrams.

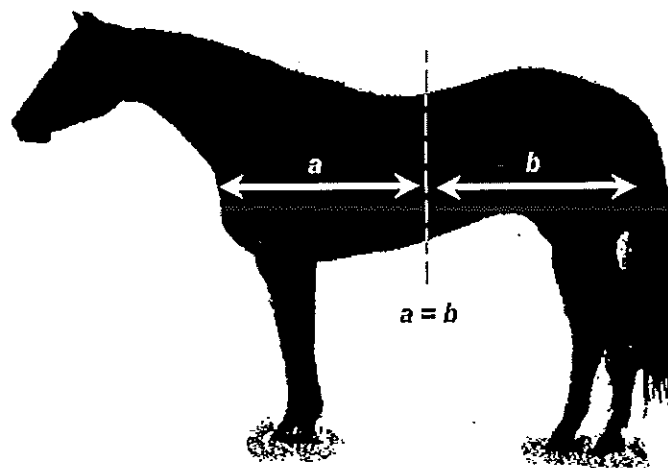


Figure 3.0. A well balanced horse can be divided into two equal halves. Although not the most common method, many beginners can visualize "halves" better than thirds. A horse should not appear more massive in the forequarter than in the hindquarter (or vice versa). Rather a horse with a well developed forequarter should have a well developed hindquarter.



Desireable -  $Hd \approx N \approx T \approx H$

Undesirable -  $Hd \neq N \neq T \neq H$

Figure 3.1. This illustration depicts the more common and more correct way to evaluate balance. A horse that is balanced should have lengths of head (Hd), neck (N), topline (T) and hip (H) which are nearly equal. Similarly, a balanced horse can have his body divided such that the lengths from the point of the shoulder to the barrel (a), from the barrel to the point of the croup (b), and from the croup to the point of the buttocks (c), are equal.

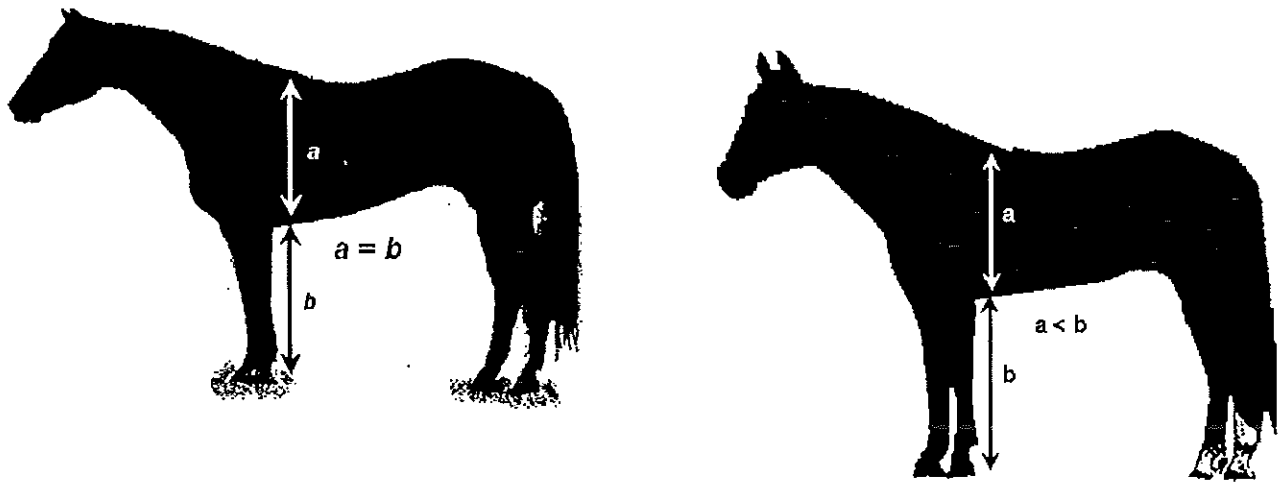


Figure 3.2. In addition to balance from head to tail, a well balanced horse should have a similar distance in the girth (a) as from the underline to the ground (b). Horses which appear shallow-hearted, or to have extremely long legs are not considered well balanced.

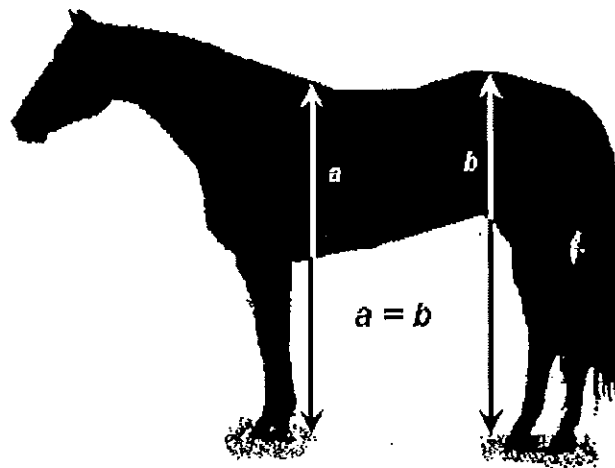


Figure 3.3. The final consideration in evaluating balance is in determining how level the horse is over his top. A horse which is balanced is similar in height from the ground to the withers (a) as from the ground to the croup (b). A horse that stands 'up-hill' or 'down-hill' is not well balanced.

## Structural Correctness

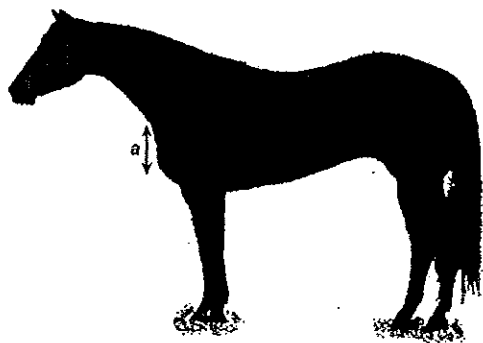
It is important to evaluate all animals for structural correctness. This includes conformation of the feet and legs, as well as how each of the different parts (neck, shoulder, topline etc.) of the horse fit together.

### Head

The horse's head will be discussed further under sex character and breed character, however there are several points to look for: Refinement, which is best evaluated through cleanliness of muzzle and lack of coarseness through the face. Eyes which are large and set wide apart are desirable, while 'pig eyes' (small-narrow set eyes) are undesirable. The ears should be small to medium in size and appear alert.

### Neck

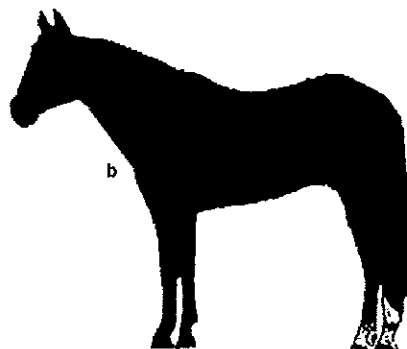
The neck ties into the head at the throatlatch. This area should be trim as horses which are thick or coarse through the throatlatch have less eye appeal and are less desirable. The neck should be relatively long and tie in high in the chest. If the neck ties in properly, as depicted in Figure 3.4, the chest will appear very deep (a). Necks which appear to tie in at the floor of the chest are undesirable (b).



Desireable

Neck appears long & is appropriate for body size, as described under 'balance'.

Neck ties in high creating an appearance of depth (a) through chest.



Undesireable

Neck ties in low (b), creating an appearance of a shallow chest (lacks depth through chest).

Figure 3.4. A long neck which ties in cleanly at the throatlatch and comes high out of the chest is desirable. Horses which have length and refinement of the neck have more eye appeal and are generally thought of as having more agility.

## Shoulder

The horse's shoulder should be long and sloping. Length is measured from the point of the shoulder to the point of the withers. The slope of the shoulder ideally forms a 45-50 degree angle with a line perpendicular to the ground. Figure 3.5 depicts the correct way to appraise the length and slope of the shoulder. A long sloping shoulder as depicted in this illustration will result in a horse with a longer stride, and a horse which can efficiently absorb shock. Horses with straight shoulders are shorter-strided and more uncomfortable to ride.

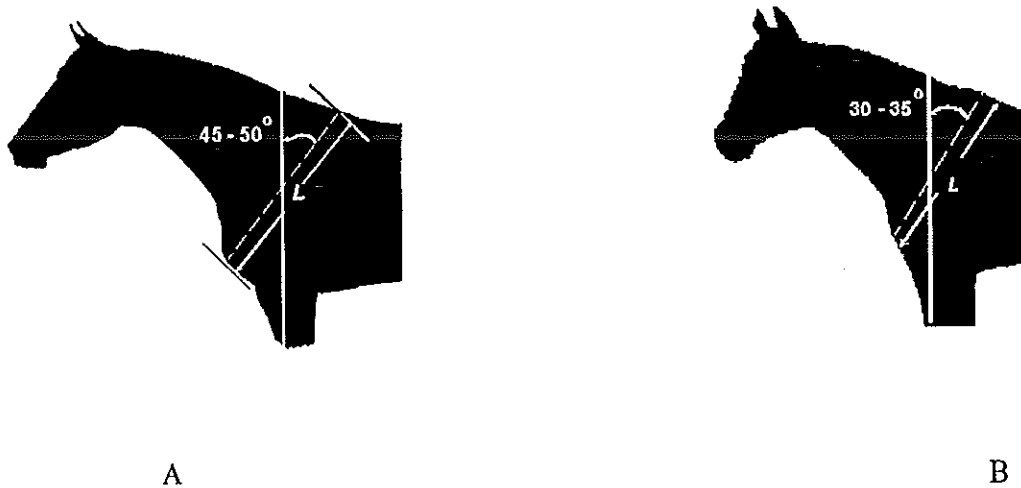


Figure 3.5. Illustration of proper site and method to evaluate length and slope of shoulder. 'A' depicts a desirable length and slope, while 'B' depicts a straight shoulder.

## Topline

Generally, a horse with a long-sloping shoulder will have a short topline. A short topline is desirable because shortness denotes strength of top, and a top which will withstand the stresses of riding. Figure 3.6 illustrates the difference between horses with strong and weak toplines.

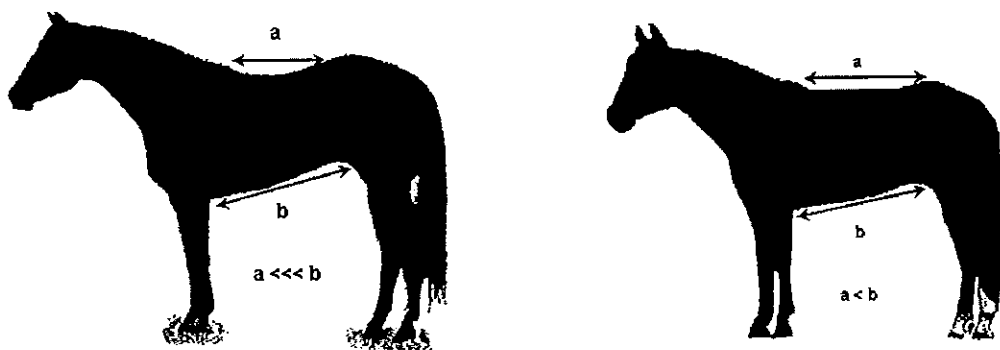


Figure 3.6. When viewing a horse for strength or correctness of the topline, the topline should appear relatively short in comparison with the animals underline. Horses which are long in the loin will appear to have toplines and underlines of similar length.



## Croup/Hip

The horse's croup and hip should be long and of a gentle slope. Horses which are steep in the croup are undesirable. The length and slope of the hip is measured similarly to that of the shoulder, measuring length from the point of the hip to the point of the buttock.

Horse appears balanced and has good length of hip which also is of gentle slope.

Horse appears unbalanced and is long through the topline and is short through croup and hip.

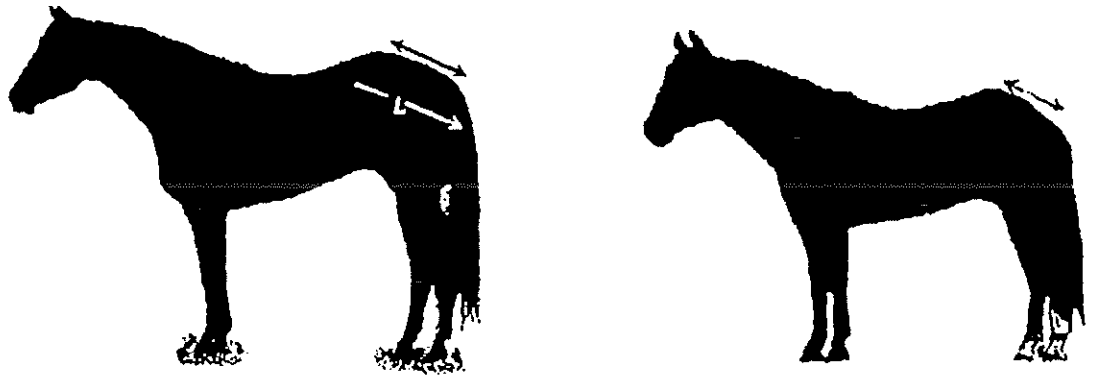


Figure 3.7. The hip should be long (L) when measured from the point of the hip to the point of the buttock and have a gentle slope.

## Front Legs

From a profile, the horse's front legs should appear straight as depicted in Figure 3.8. When a line is drawn from the shoulder to the ground, the line will pass down the leg of a structurally correct horse. If a horse is over-in-the-knees (Buck-kneed) or behind-in-the-knees (Calf-kneed), the knees will appear ahead or behind this line, respectively (Figure 3.8).

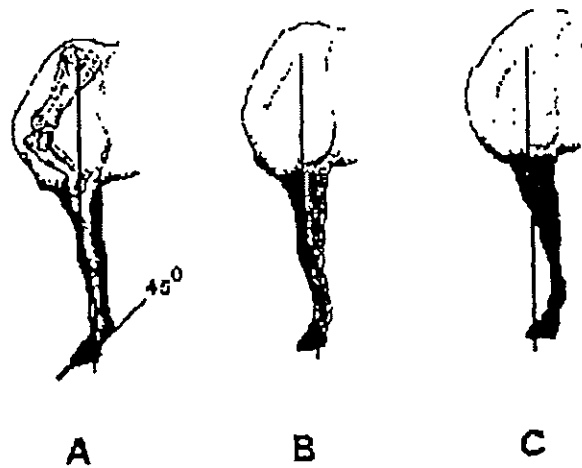


Figure 3.8. Illustrations of correct (A), buck-kneed (B), and calf-kneed (C) front leg structure.

When viewing the leg structure from the front of the animal, again, the legs should appear straight. A line drawn from the point of the shoulder to the ground should pass down the middle of the leg and hoof. This gives the illusion of having an equal amount of mass (leg) on either side of the line. When one side appears to have more mass than the other, a fault exists where the bones of the leg do not fall into a straight line (Figure 3.9).



Figure 3.9. Conformational faults commonly seen in front legs of horses. (A) Correct, (B) Splay-footed, (C) Pigeon-toed, (D) Bench kneed, (E) Knock kneed.

### Rear Legs

A horse standing square, which is conformationally correct in the hind leg can have a line dropped from the point of the buttocks to the ground and it will pass down the back of the cannon bone when viewed from a profile. Horses which have too much angulation in the hock (sickle-hocked) will appear to stand too far underneath themselves, while horses which lack angulation through the hock will appear camped out behind or post-legged (Figure 3.10). Similarly, when viewing the rear legs from behind the animal, the legs should appear straight. Two common conformational faults of the hind legs are when the hocks are either too far apart (bandy-legged) or too close together (cow-hocked) (Figure 3.11).

### Muscle

When evaluating muscle, a judge must think in terms of quantity and quality. Muscle should be evaluated at anatomical sites where major muscle groups are found. These include the shoulder, chest or pectoral region, quarters, forearm and gaskin. Quantity is best evaluated by assessing the overall volume of muscling present in a given area. This can be done by looking at the depth, width and length of muscling. Quality is evaluated by looking at the length and smoothness of muscling. Horses which have the short-bunchy type of muscle pattern are undesirable and are thought to be less agile and not as fluid as those horses with long smooth muscle patterns (Figure 3.13).

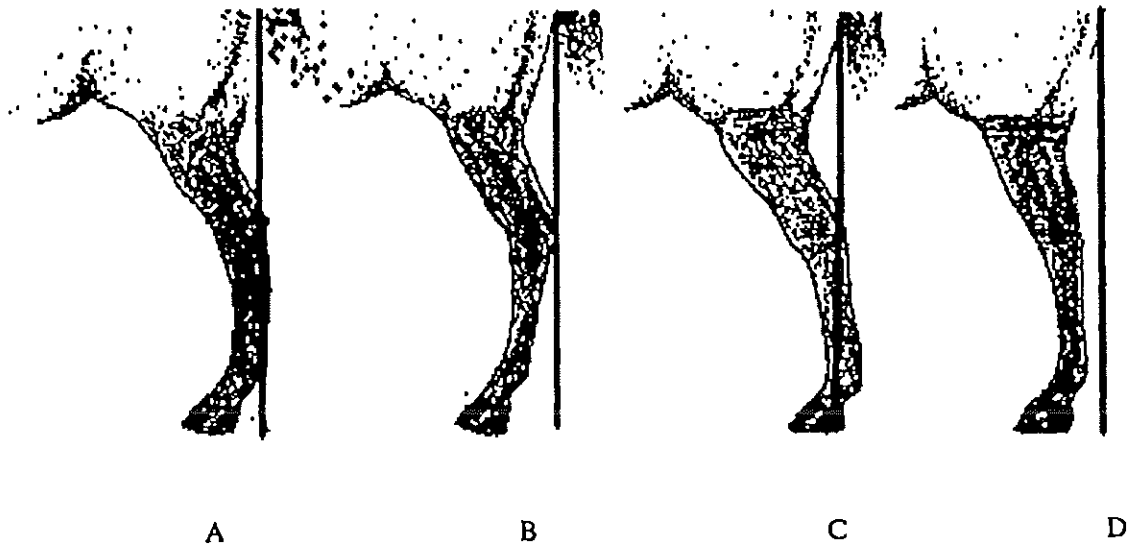


Figure 3.10. Illustration of correct (A) and incorrect [Sickle-hocked (B), Camped-out-behind (C), Post-legged (D)] hind leg structure when viewing the horses profile.

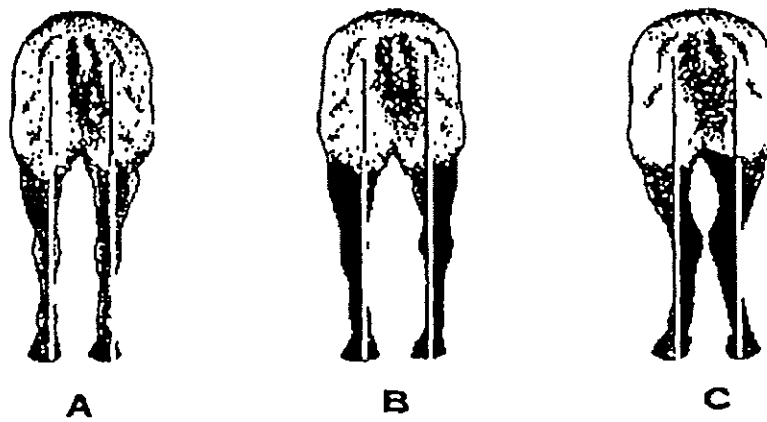


Figure 3.11. Illustrations of correct (A) and incorrect [Bandy-legged (B) and Cow-hocked (C)] conformation when veiwing the hind legs from the rear.

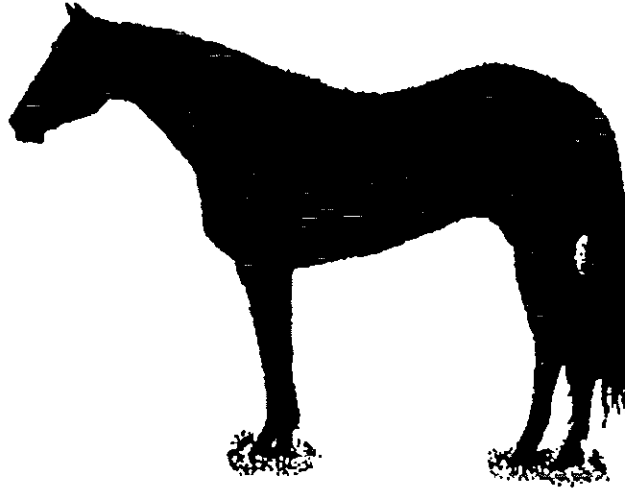


Figure 3.12. Muscle evaluation from a profile should include an assessment of muscle volume. In the shoulder and stifle regions this is best evaluated by looking at the depth and width of the muscle in these areas. Length and overall definition of the forearm and gaskin should be considered as well.

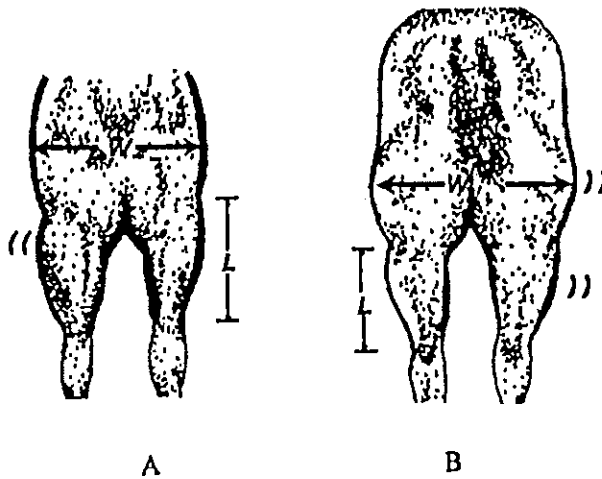


Figure 3.13. (A) When viewing a horse from the front view, a correctly muscled horse should have adequate depth and width (W) through the chest, form a deep inverted V in the pectoral region, and have a forearm which shows definition and sufficient length (L) to tie in deep at the knee. A horse which appears flat through the chest or a horse which has a short-bunch forearm is not desirable. (B) When viewing a horse from the rear view, the muscle at the stifle should be deep and wide. In a correctly muscled horse, the stifle is the widest (w) point when viewed from the rear. The gaskin, both outer and inner, should show definition and have sufficient length (L) to tie down deeply into the hock.

## Quality

Quality is often difficult to describe, however it generally refers to refinement of head, neck, feet, joints, legs, bones and hair. Horses of high quality have lots of eye appeal and show vigor and bloom. Horses which are coarse, meaty in the joints and lacking bloom, are of poor quality and are undesirable.

## Sex Character

Sex character is an important evaluation criteria and simply means that stallions should be masculine and mares should be feminine. The best place to evaluate sex character on a horse is at the head and neck. Stallions should have a massive jaw (Figure 3.14.A) and have a muscular appearance through the neck. Mares should show refinement (Figure 3.14.B) through the head, throatlatch and neck.

## Breed Character

A horse should be representative of the breed from which he is registered. A Quarter Horse has different breed characteristics than does an Arabian or Morgan, and would not be expected to place well in a halter class designed for one of those breeds. Students are encouraged to seek breed association guidelines to determine each breed's specific characteristics.

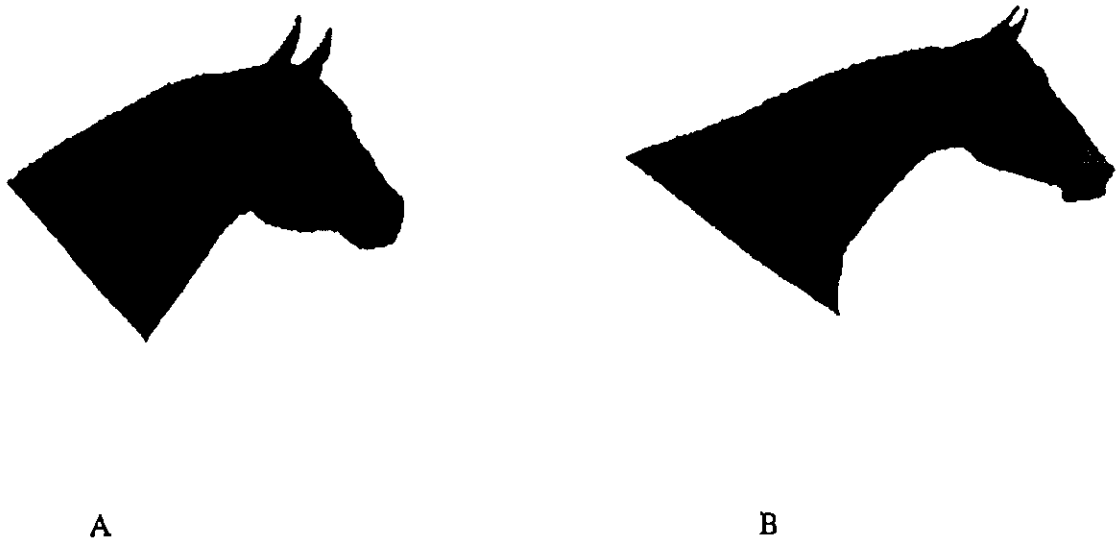


Figure 3.14. While both mares and stallions should show refinement and quality about the head and neck, stallions (A) should display a masculine appearance through the head and neck, while mares (B) should emanate femininity through the head and neck.

## Way of Going

The last criteria to be evaluated is way of going, or how the horse travels. Often, deviations in structural correctness result in abnormal types of travel. Ideally, when a horse travels, his legs and feet move in a long, straight and fluid path. There should not be interference between any of the limbs, and the stride should not be short and choppy. Figure 3.15 depicts common foot fall patterns of horses with common structural faults.

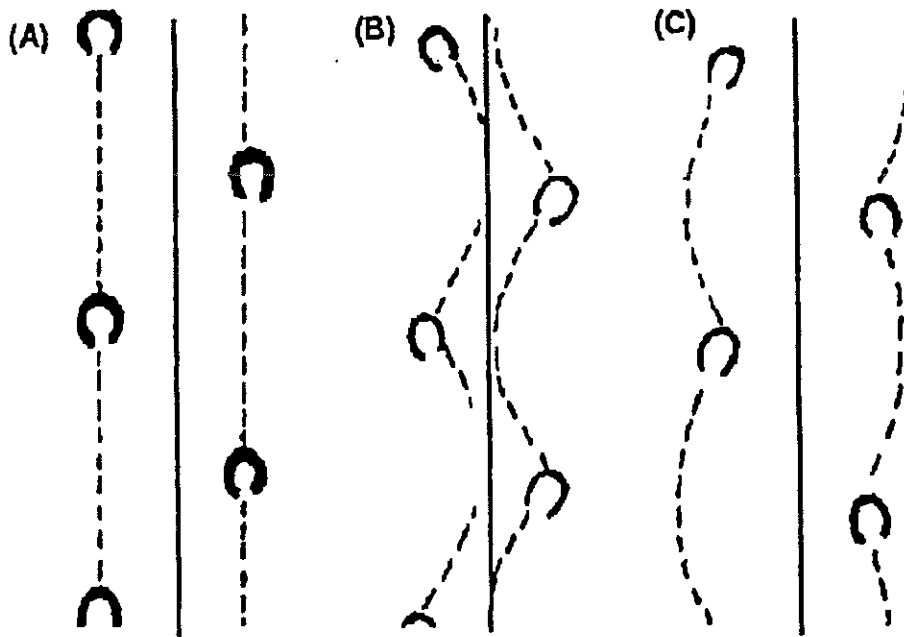


Figure 3.15. Foot fall patterns for structurally correct (A) and structurally incorrect (B,C) horses. Horses which are base-wide or splay-footed will wing in as shown in B. Horses which are base-narrow or pigeon-toed will paddle as shown in C.

## Reason's Terms: Halter

### General Appearance

Advantages	Disadvantages
<p>Was larger (tell how or where) Shows more refinement and style More athletic in appearance Represents the ideal Arabian (Morgan, etc.) She was a more balanced, refined and feminine mare; she showed the classic features which are the trademark of the Arabian (Morgan) breed...</p> <p>More alert and attentive expression More stylish More substance of muscle and bone Longer and flatter over the croup More nearly level over the croup (Very desirable in some breeds) The best combination of... Overwhelmed the class with his (her) balance, size, and muscling Dominated the class in terms of her heavy muscling, structural correctness and overall balance Most symmetrical in design Combined quality, muscling, structural correctness, balance, and style to the highest degree Most eye appealing Possessed size and scale Starting with (1-4) as he/she did dominate the class in that she/he was...</p>	<p>Short, off type mare Light muscled, off balanced gelding (mare, stallion) Absence of balance and quality Smallest, least balanced horse in the class Coarsest made, lightest muscled and most narrow based</p>

<b>Balance</b>	
<b>Advantages</b>	<b>Disadvantages</b>
<p>           Showed more balance in conformation by being...            Exhibited more balance            Longer more sloping shoulder            Has a more desirable slope to her shoulder, and is neater and sharper at her wither            Exhibited a more correctly angled shoulder, and more prominent withers, which extended further into her back, thus giving her a shorter, stronger back in relation to a longer underline            More angulation to the shoulders            Larger mare that is deeper in her chest floor            Deeper barreled horse            Showed greater capacity in the heart girth            More spring of rib and depth of heart            Deeper ribbed, wider chested            Wider ribbed            More arch of rib              Longer in rib, shorter in his back, and showed more depth of heart girth and hind rib indicating more body capacity            Taller at the withers and showed more uniformity of height from the croup to the withers            Shorter backed gelding that is longer in his underline            Deeper flanked            More powerful topline            Was shorter and stronger over the top            Stronger coupled            Closer coupled            Fuller in his/her loin            Longer wider croup            A nicer turn of the croup            Had a stronger back in relation to his underline due to his more sloping shoulder and longer, flatter croup         </p>	<p>           Shallow through the heart girth (barrel)            Did not have the capacity and depth of those I placed above him            He is narrow in his chest and shallow in the heart girth            Long back            Was long and weak over the topline            Steep shoulder and croup            Has a short steep croup            Has coarse shoulders            Has a short, straight shoulder            Is too straight in the shoulders            Mutton withered            Thick withers            Course at the withers            Less prominent over the withers            Low backed, weak loin, high hips            Weak through the back and loin            Had a long, weak back in relation to his underline         </p>



## Head and Neck

Advantages	Disadvantages
<p>Was more sharply chiseled about the head</p> <p>Brighter about the eyes</p> <p>Broader between the eyes <i>or</i> wider from eye to eye</p> <p>Was shorter from eye to muzzle</p> <p>More prominent, larger, brighter eye</p> <p>Cleaner, and shorter through the muzzle</p> <p>Shorter ear</p> <p>More erect ear</p> <p>Was tighter in the throatlatch, which tied higher into her/his shoulder</p> <p>Cleaner throatlatch coupled with a longer, smoother neck</p> <p>Thinner about the throatlatch and cleaner down her neck</p> <p>Had a longer, leaner neck</p> <p>Exhibited more presence and quality through the head and neck</p> <p>More elegant and refined head and neck</p> <p>More expressive about the eyes and ears</p> <p>More prominent through the jaw</p> <p>Larger more flaring nostrils</p> <p>Longer, more arching neck that rose out of a more angular shoulder</p> <p>Had a longer, more gracefully arched neck, which exhibited more scope from the base of the neck</p> <p>More gracefully arching neck</p> <p>More proudly arching neck</p> <p>Greater definition to the jugular groove</p> <p>Displayed more arch to the neck and scope to the poll</p> <p>Quality about the head</p> <p>Stylish in appearance</p> <p>Short, more chiseled muzzle</p> <p>Larger, brighter eye</p> <p>More refined muzzle</p> <p>Longer, cleaner neck which tied in higher and smoother into shoulder</p>	<p>Least attractive</p> <p>Longer, coarser, plainer headed</p> <p>Coarse head</p> <p>Narrow between the eyes</p> <p>Smaller eye</p> <p>Large coarse muzzle</p> <p>Thick throatlatch</p> <p>Heavier, thicker through the throatlatch</p> <p>Too thick at base of neck</p> <p>Low neck attachment</p> <p>Chesty neck</p> <p>Short thick neck that tied low into the shoulder</p> <p>Lacked quality as he...</p> <p>Less refinement about...</p> <p>Smaller eye lacking desirable expression</p> <p>Less stylish in appearance</p> <p>Displayed an absence of quality, in that he/she was...</p> <p>Short, thick neck</p> <p>Lower neck attachment</p>

## Muscling

Advantages	Disadvantages
<p>He showed a greater total volume of muscling over his larger frame</p> <p>Was heavier and more bulging in her muscle pattern</p> <p>Exhibited more ripple and bulge of muscling</p> <p>Was more powerfully muscled in his shoulder, loin, hip and through the plane of his stifle</p> <p>Spread a greater total volume and mass of muscling over his larger frame</p> <p>Fuller through his forearm and shoulder and was more powerfully muscled in his quarter</p> <p>Was heavier muscled showing more width through the stifle dropping down to more bulging gaskins both inside and out...</p> <p>Stood on a wider, more desirable foundation</p> <p>Carried more powerful muscling in her chest</p> <p>Was more prominently V-ed <i>or</i> V-ed up deeper in front</p> <p>Longer and strong about the hip</p> <p>Exhibited more muscle development in her quarter</p> <p>Was more uniformly muscled in the hind leg, being thicker and more bulging through her stifle and gaskin</p> <p>Showed more total dimension to her hip evidence by being longer, flatter over the croup and having more width and depth through the hind leg</p> <p>She showed more thickness at center of the stifle in relation to the point of the hip</p> <p>Wider from stifle to stifle</p> <p>Was more vast and bulging through the outside and inside gaskin</p> <p>His/her muscling ties in lower in the hocks</p> <p>Stronger in the stifles</p> <p>Longer, smoother muscled quarter and gaskin</p> <p>More definition of long, clean, smoother muscling</p> <p>Longer, fuller, more sloping shoulder</p> <p>Possessed a more desirable slope</p> <p>Longer, fuller more sloping shoulder</p> <p>Showing more expression of muscling</p> <p>More prominent withers</p> <p>Shorter back in relation to a longer tapering underline</p> <p>Deeper through heart</p> <p>More nearly level from top wither to top of croup</p> <p>Shorter back, stronger loin more relatively level over croup</p> <p>Larger, more total circumference of heart</p> <p>More strongly muscled over loin</p> <p>More massively muscled</p> <p>More evenly turned over croup</p>	<p>Was the narrow-based horse, lacking the heavy, massive muscling of the ideal</p> <p>Narrow chested, close traveling horse</p> <p>Lacked volume and dimension through the hip, gaskin and stifle</p> <p>Flat chested</p> <p>Was flat from the V muscling and exhibited a muscling from end to end</p> <p>Showed equal width between the top of the hip and through the stifle when viewed from the rear</p> <p>Short hip</p> <p>Spread less volume and mass of muscling over his large frame</p> <p>Weak through the gaskin inside and out</p> <p>Light muscled, being wider at the top of the hip when viewed from the rear</p> <p>Has a low tail setting</p> <p>Short in the underline</p> <p>Long coupled</p> <p>Steep in angle of shoulder</p> <p>Less desirable in that...</p> <p>Long backed weaker over loin</p> <p>Shallow heart girth</p> <p>Steeper croup</p> <p>Shorter in croup</p> <p>Narrow chest</p> <p>Shallow hindquarters</p>

## Structure

Advantages	Disadvantages
<p>Stands straighter and more structurally sound            Is more structurally correct by being...            Stood on straighter legs            Stood wider both fore and aft, with all fours set squarely beneath him/her            Stands more squarely on the feet            Stood more structurally correct through the hocks and front legs            Cleaner about the knees and hocks, with a finer and flatter cannon bone            Cannons more centrally located below the knee            Cannon bones coming more nearly out of the center of the knee            It was also very apparent that she stood with her cannon bones extended more squarely from the center of her knee            Stands on shorter cannons            Stood on more rugged, durable type bone            Possesses a heavier, dense bone            More substance of bone            Stood on a straighter front column of bone            Knees and hocks are closer to the ground            More correct angle at the hock            Was wider between the hocks as viewed from the rear            Cleaner at the hocks            More sloping pasterns            Straighter legged            His joints were free of blemishes            Cleaner in the legs            Cleaner in underpinnings            More athletic in appearance            Knees, hocks lower to the ground            Straighter from knees and hocks            More symmetrical, cannons more perpendicular to the ground            Stood on a straighter column of bones as...            More substance of bone            Wider from hock to hock</p>	<p>Structurally incorrect, being...            Stood crooked and structurally unsound            Straighter in the pasterns            Steep pasterns            Longer, weaker in the pasterns            Was post legged            Bench kneed            Pigeon toed            Cow-hocked (stood close to the hocks)            Is a sickle hocked stallion            Crooked through the front legs with the cannon bone coming out of the side of the knees            Cannons came out of the side of her knees            Had long weak cannons with splints and had wind pulls through her fetlocks and hocks            Calf kneed (back at the knees)            Buck kneed (stands over at the knees)            Splay footed            Is a flat-footed mare            Stood on too small of hoof for his size            Cracked, brittle hoofs            Hoof was narrow at the heel            Contracted at the heel            Stood on too fine of bone for her massive size            Has a coarse bone            Round coarse boned            Has too fine of bone            Has too light of bone            Puffy about the knees and hocks            Was stocked up behind or stacked up in all fours            Joints were puffy and swollen            Coarse in underpinnings            Lacked definition of tendons            In at the hocks and out at the toes            Out at hocks in at the toes            Knees (cannons) offset...            Lateral deviation at hock            Wing in            Wing out            Over at the knees            Viewed side was somewhat sickled hocked            Finer substance of bone            Knees, hocks higher from ground            Lack substance of bone            Not as structurally correct as stood wide at chest narrow at base</p>

## Way of Going

Advantages	Disadvantages
<p>Was a wider traveling mare</p> <p>Moves out straighter and more correct at the walk (trot)</p> <p>Tracked out straighter with a longer stride</p> <p>Straighter truer stride</p> <p>Exhibited more length at walk</p> <p>Moved with a more athletic stride, showing greater drive off his hocks</p> <p>Longer, ground covering stride</p> <p>Longer, softer stride horse</p> <p>More forceful stride</p> <p>Moved out with a longer stride showing more freedom of movement</p> <p>Longer, more reaching stride</p> <p>Freer moving having a bolder, longer stride</p> <p>More fluid</p> <p>Sounder moving mare</p> <p>Exhibited more brilliance on the move with a light way of going and a naturally high tail carriage</p> <p>More energetic in her movements</p> <p>More flexion to the hocks and more elevation and reach from the forehead</p> <p>More animation at the trot</p> <p>More flash and animation on the move</p> <p>Moved with light and airy motions</p> <p>Moved with a proud way of going</p> <p>More flexion of the knee and hock with more reach</p> <p>Shows more action at the walk (trot)</p> <p>More knee and hock action</p> <p>More forward impulsion</p> <p>More collected stride</p> <p>Greater freedom of movement</p>	<p>Appeared to be the least athletic</p> <p>Appeared to be a rough moving horse</p> <p>Was a coarser moving individual</p> <p>Lacked the length of stride when compared to</p> <p>Walks close at the ankles</p> <p>Interfered with himself as he trotted out</p> <p>Traveled close and interfered at the walk and trot</p> <p>Walks (trot) close</p> <p>Crosses over</p> <p>Does not travel straight and true</p> <p>Moves stiff</p> <p>Paddled out with right front leg</p> <p>Winged in</p> <p>Small, being choppy and short in her stride</p> <p>Tracked shorter and choppier</p> <p>Lacks animation and style</p> <p>Has a rough pounding gait</p> <p>Short legged, poorly moving</p> <p>Limped on the right hind leg</p> <p>Favored the left hind leg</p> <p>Sluggish moving</p> <p>Moved more sluggishly</p> <p>Exhibited more rotation at the hocks with traveling</p> <p>Tracked with more deviation from a straight plane of motion</p> <p>Rolling at the hocks</p> <p>Long weak pasterns</p> <p>Short, steep pasterns</p>

## Aged Quarter Horse Mares

Beginning with the individual who dominated the class in terms of muscling, balance and femininity, I place this class of Aged Quarter Horse Mares 3-2-1-4.

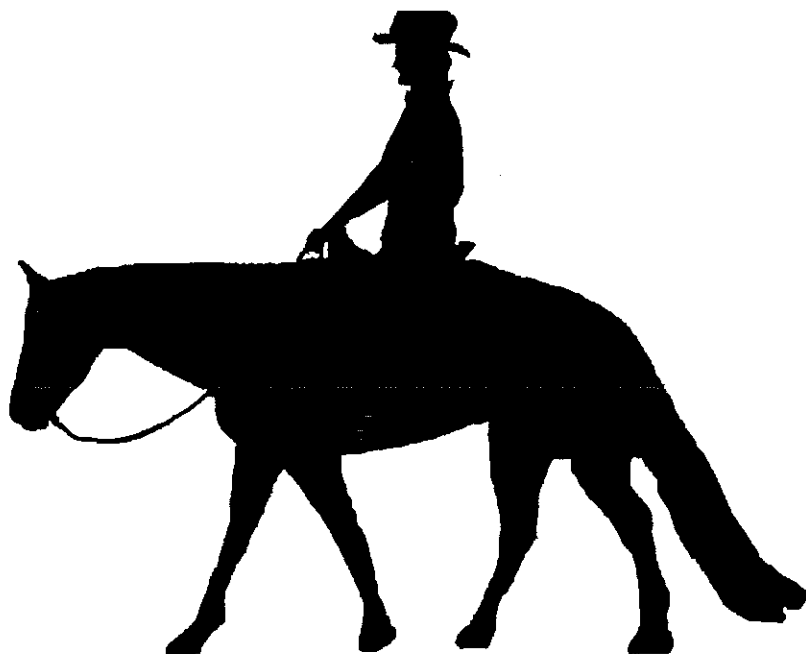
In my top pair I did place 3, the palomino, over 2, as she did spread the greatest abundance of muscling over her largest frame. She was the widest from stifle to stifle, exhibited the greatest circumference of gaskin, and the heaviest muscled loin. Moreover, she was the deepest V'ed up front, with her forearm muscling tying lowest at the knee. In addition, she displayed the boldest spring of rib and greatest depth of heart, and did stand on the widest, most desirable foundation. However, I do concede that 2, the sorrel with the wide blaze, did present a more even turn to her croup.

Moving to my middle duo, I did place 2 over 1, as 2 followed 3 more closely in terms of total dimension of muscle. She showed more bulge, flare and expression throughout the quarter, stifle and gaskin, and did exhibit a greater length of hip. Additionally, she presented a more correct angulation to her shoulder and more prominent withers which extended further into her back, thus, giving her a shorter, stronger back in relation to a longer, more tapering underline. further, she did present a more correct angulation to her pasterns and stood on more durable bone, although I grant that 1 did exhibit sharper chiseled features about the head and a cleaner throatlatch.

Concluding with my bottom pair, I did place 1, the grey, over 4, the brown, as 1 was a more symmetrical individual, dividing herself more evenly into thirds when viewed from the side. She was more feminine about the head, being wider between the eyes, shorter down the bridge of the nose, and more refined about the muzzle. Moreover, she showed a longer, leaner neck, which tied in higher at the shoulder. Furthermore, she did stand more structurally correct when viewed from both the front and the side, on a straighter column of bone. Although I must grant that 4 was closer coupled, and did stand taller at the withers, I must fault 4 and leave her at the bottom of the class today as she was the lightest muscled individual in the class, with the coarsest head and neck and she did stand sickle hocked when viewed from the side.

It is for these reasons that I place this class of Aged Quarter Horse Mares, 3-2-1-4.

## Chapter IV Western Pleasure



### Introduction

Western pleasure is a performance event in which horses are judged on their performance, condition and conformation. Eighty percent of the evaluation is on the animals performance. According to most breed association guidelines, a good pleasure horse is one shown on a reasonably loose rein that has a free-flowing stride of reasonable length which is in accordance with his conformation.

More specifically, the western pleasure horse covers a reasonable amount of ground with minimal effort being put forth. Ideally, he moves with a balanced-flowing motion, showing collection and consistency throughout the performance. The head and neck are carried in a relaxed-natural position, with the poll level with, or slightly above the point of the withers. The head remains level with the poll, and flexed such that the nose is vertical, to slightly in front of the vertical. The horse maintains a bright alert expression showing responsiveness to the rider while maintaining smoothness of gaits during transitions. These traits are maintained when the horse is asked to extend. Maximum credit is given to the horse which maintains a level topline while exhibiting collection, a flowing-balanced stride, and a willing-responsive attitude. These attributes give the horse the appearance of being a pleasure to ride.

From this description it is obvious that there are several criteria which must be evaluated when selecting western pleasure horses. Although the terminology may differ between different judging texts and breed association guidelines, the criteria used to evaluate performance horses include *functional correctness, quality of movement, willingness, and brokenness.*

## **Functional Correctness**

Functional correctness includes the ability of the horse to pick up and maintain the proper gait, as well as the trueness or correctness of each gait; the ability to maintain a desirable head carriage; proper upward and downward transitions; and maintaining a proper rate of speed. The four gaits which are evaluated in the western pleasure class are the walk, jog, lope and back. In addition, horses may be asked to extend the walk or jog. The walk should be a flat-footed, ground-covering four beat gait. It is desirable that the walk be alert, rather than slow and sluggish.

The desirable jog is a soft, fluid, two-beat diagonal gait which is balanced and symmetrical. Balance and symmetry are evaluated by observing the length or distance each diagonal covers during the course of the stride. Walking behind, thus not maintaining a true two beat gait, should be penalized as should traveling 'short' in one of the diagonals which gives the appearance of being unbalanced.

The lope should be a comfortable three beat gait performed at a speed which is a natural way of going. When moving to the left the horse should be on the left lead. While moving to the right the horse should be on the right lead. A horse which is 'trotting' behind or moving in a four beat gait should be penalized as it is not a true lope.

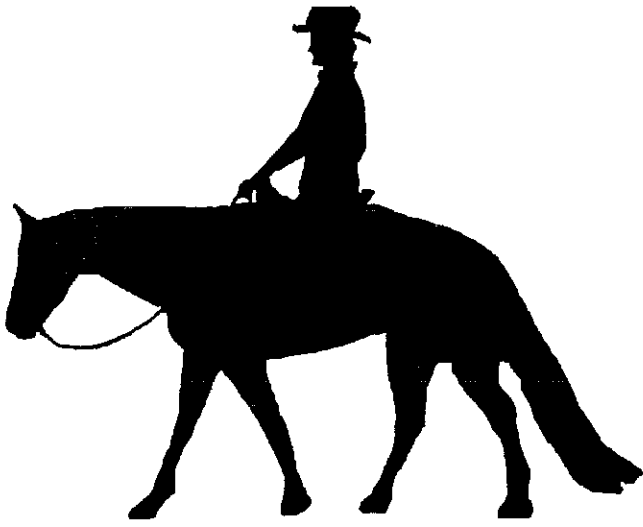
All gaits should appear relaxed and soft, which again give the impression of being comfortable and pleasurable to the rider. The horse must also show proper collection. When collected, the horses' frame is shortened and rounded with the hindquarters clearly coming up under the horses body.

Horses should move in all gaits with a natural rate of speed. Excessively slow or fast rates of speed are undesirable and should be penalized. Upward and downward transitions should be executed promptly and smoothly. The back should be performed in a straight line without resistance.

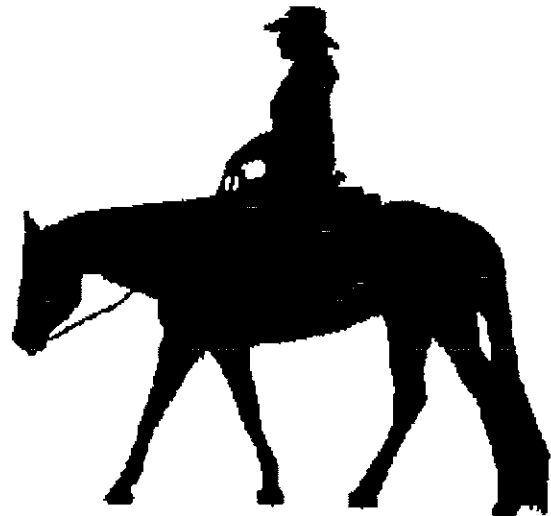
## **Quality of Movement/Willingness**

Quality of movement has already been eluded to under functional correctness, in that gaits must be performed with proper cadence and balance to be of desirable quality. Horses which move true while exhibiting softness when hitting the ground are desirable. Likewise, horses which maintain a 'level top' and a collected frame are more apt to move with desirable quality.

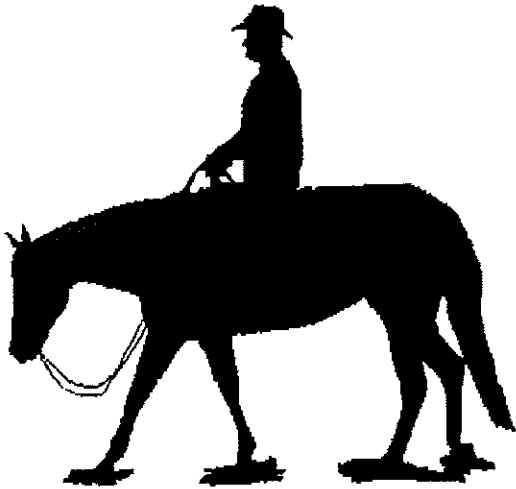
Willingness is a measure of the horses attitude or temperament. Horses should move with an alert easy going expression as indicated by the behavior of the ears, mouth and tail. Pinned ears, excessive mouthing of the bit or opening of the mouth, and excess wringing of the tail are indications of a poor or sour attitude. Horses which move in a consistent manner and rate of speed on a reasonably loose rein are indicative of having a willing attitude.



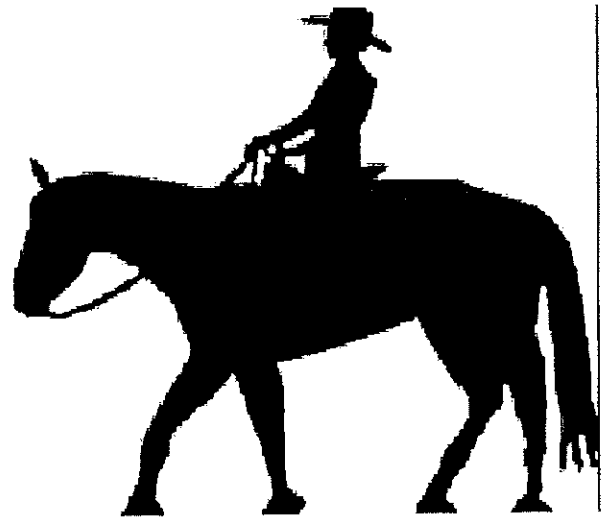
A



B



C



D

Figure 4.1. Horses which move with collection, balance and level top (A,B) appear more pleasurable to ride than horses with low head carriage (C) or horses lacking collection (D). Notice the balance in diagonals in A and B and the level appearance in comparison, D appears uncollected and "hollow" over his topline.



A broke horse will respond promptly and without resistance to subtle cues from the rider. Any type of resistance is indicative of a horse not being broke. Likewise a horse which moves uncollected or inconsistent is indicative of a lack of training.

Twenty percent of the class evaluation is on conformation and condition. It is desirable that horses be structurally correct and athletic in appearance. Further, horses should be in moderate flesh and exhibit an alert 'happy' expression. Horses which appear sullen, dull, lethargic, drawn, overly tired or emaciated are undesirable and should be severely penalized.

Table 4.1 Faults and disqualifications during Western Pleasure.	
Disqualification	To be penalized according to severity
Changing hands on reins or using two hands on reins (with curb bit) More than index finger between reins Head carriage which remains below the acceptable point for five strides or more.	Being on wrong lead Breaking gait Excessive speed or slowness at any gait Touching horse or saddle with free hand Head carriage which is either too low or high Excessive nosing out or flexing behind the vertical Opening mouth excessively Excessive switching of the tail Stumbling or falling Use of spurs in front of cinch Excessively loose or tight reins Quick or choppy strides Sullen, lethargic, or drawn emaciated appearances Four beating when a lope is called for Three beating when a jog is called for

<sup>a</sup> Breed associations vary, thus, when judging specific breeds check their association guidelines.

Western Pleasure	
Advantages	Disadvantages
Walk	
Smoother, ground covering Softer and more distinct Collected in that (describe leg action) Level from poll to withers to croup Flatter topline (maintained) More desirable head carriage Quieter at the bit More relaxed rein	Rough, hesitant Mouthed bit Lack attentiveness to ques of rider Lacked consistence Slow, sluggish Reluctant to perform Less desirable speed
Trot	
More distinct, two beat cadence Collected Soft Smoothness of movement Smoother and rhythmic in trot being Truer moving in diagonals Cadenced	Knees and hocks displayed excessive vertical action Not as true in diagonals or correct Lacked distinction
Lope	
Truer, three beat cadence More collection More engagement in hindquarters Smoother, collected maintaining more correct and consistent head carriage	Gained momentum at each stride Lack collection Strung out Behind the vertical Did not maintain true three beat cadence Four beat Excessive speed Excessive slowness
Opening Statement	
More consistent More responsive Most willing to work Attentive, willing expression Demonstrated most cooperative attitude Best framed Most correctly framed Most modern Alert Smoother in movement Quietest in mannerisms Most efficient in movement, gait transitions Smoothness of movement, with consistence and responsiveness to rider Displayed a more cooperative and willing attitude	

<b>General Statements</b>	
<p>More consistent and efficient throughout the performance            More willing to work            Quieter at the bit            Responsive to the cues of the rider            Softer at the walk            Distinct and smoother at the trot            More collected at the lope            Worked at a more desirable speed            More desirable head carriage            Backed straighter and quicker            Worked quieter            Backed freer and easier            More nearly level from poll through his withers to croup            Traveled with more relaxed rein            Being more willing, attentive throughout performance            Displayed a more cooperative attitude was quieter at bit as...            More natural head carriage            Smoother, quicker, willing in upward, downward transitions            More efficient and exact in both directions of travel (on rail)            Most responsiveness to ques of rider as evidenced by being smoother and quicker in gait transitions</p>	<p>Lacked consistency            Fighting the bit, switching the tail            Rough in his way of going            Unresponsive to the rider            Rough at the walk in that...            Was rough and lacked distinction at the trot            Worked at an excessive speed            Slow to make the transitions through the gaits            Too high in his head carriage            Nosed out on the more            Out at the nose and backed flexion at the poll            Unwilling to back            Wrong lead            Became more excited as the work progressed            Inconsistent            Gained momentum with each stride</p>
<b>Back</b>	
<p>More willing            Backed in a more willing attitude            Backed in a freer, easier manner            Backed with less mouthing of the bit</p>	<p>Hesitated and swished his tail excessively when asked to back            Raised his head, and mouthed the bit, lacking flexion and give to the bit when asked to back            Backed crooked and unwillingly            Opens his mouth when asked to back</p>
<b>Transitions</b>	
<p>Quicker to make the transitions through the gaits            Smoother transitions            Smoother and quicker in his transactions from the walk to canter            Accepted transitions with less resistance            Smoother, faster, and more prompt transitions            He was more prompt and exact in the transition of gaits            Stopped squarely and easily            Took leads without hesitation            Responsive to his rider's commands            Was more responsive to the rider's aids and cues</p>	<p>Has slow transitions            Has rough transitions            Was slow and ill in the transition of gaits, throwing his head and wringing his tail</p>

<b>Transitions (con't)</b>	
<p>Showed more response to his rider, picking up his leads quickly and more correctly going both ways in a quieter fashion</p> <p>Showed more response to his rider picking up his leads quicker and more correctly</p>	
<b>Quiet</b>	
<p>Was quieter and calmer going both ways of the ring</p> <p>Showed to give a more pleasing rider, as she was more relaxed</p> <p>Going both ways of the ring in a quieter and calmer fashion</p>	<p>Seems unpleasant</p> <p>Anticipates rider's commands</p> <p>Hard mouthed, fights the bit</p> <p>Fighting bit</p> <p>Was an unwilling performer, evidenced by his wringing his tail and chewing the bit</p> <p>Excessively mouthed the bit</p> <p>Poorly mannered about the head</p> <p>Showed the least ability and the worst pleasure horse disposition</p>
<b>Attitude</b>	
<p>More acceptance to the bit evidenced by being quieter at the bit</p> <p>More willing and obedient</p> <p>More alert and attentive</p> <p>Appears more pleasant</p> <p>More pleasant and willing attitude</p> <p>Expressed a kinder, more agreeable attitude</p> <p>Exhibited more style and collection at all gaits</p> <p>Moved with more style and elegance having a freer, more fluid and floating stride showing more extension of the shoulders and drive off the hocks</p>	
<b>Rein</b>	
<p>Moved on the loosest rein with the softest contact from his rider</p> <p>Traveled straighter down the rail at a more desirable speed</p> <p>More desirable drape of rein</p> <p>Leveler over the topline, more perpendicular in his head set as he went straighter down the rail on a much longer, trusting rein</p> <p>Showed more flexion at the poll, looking straighter through the bridle while working off a looser rein</p> <p>Went on the longest rein with the softest contact</p> <p>Showed more suppleness through the head, neck and shoulders</p> <p>Showed more suppleness through the poll</p>	

### Headset

Looked straighter through the bridle  
Was more mindful of the bit and did carry his head more vertical to the ground  
Carried his head with his eyes more nearly level to his withers  
His head was held more nearly perpendicular to the ground  
Carries a more natural flex at the poll  
More relaxed through the jaw yet more attentive about the head and ears  
Her head held closer to the vertical and more perpendicular to the ground  
Was more up in the bit  
Nicer head set traveling with more flexion to the poll  
Held head nearer to vertical and showed more alertness and expression about the head  
Carries head more desirably  
Carried his head in a more natural way  
Was most nearly level from the poll through the withers and to the croup at a higher percentage of time

## Western Pleasure

Placing at the top of the class, the individual who was most modernly framed and displayed, the most cooperative and willing attitude, I place this class of Western Pleasure 3-4-1-2.

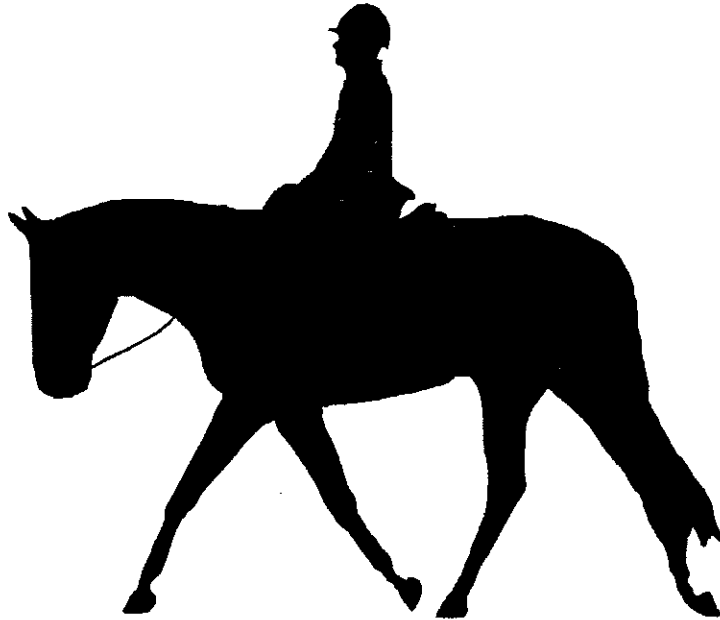
In my initial pair, I did place 3, the red roan over 4, the sorrel with the white sock, as 3 was the most efficient in both movement and transitions. He did reach out further from the shoulder, while simultaneously showing the most engagement of the hindquarters, thus, giving him the smoothest, most rhythmic stride. Additionally, he did present the most horizontal line from his poll through his withers to his croup, coupled with the most vertical break of the poll. Furthermore, he was the quickest to make both his upward and downward transitions, going both ways on the rail. Although I must admit that 4 did back in a straighter fashion.

Moving to my middle pair, I did place 4 over 1, the gray, as 4 did exhibit a truer 2-beat jog, and a more cadenced and collected lope. Additionally, he was more responsive to the cues of the rider, as evidenced by his smoother and quicker gait transitions, and more willing attitude while backing. Likewise, he did work on a more desirable length of rein, while looking straighter through a bridle as he traveled down the rail. However, I do concede that 1 did maintain a more natural headset throughout the class.

In my concluding pair, I did place 1 over 2, the sorrel with 3 white socks, as 2 did exhibit more energy and purpose of stride. 1 was brighter and more alert, and worked at more desirable speeds. He did present a smoother, more ground covering walk, and was truer in his diagonals at the jog. Additionally, he reached his hocks further underneath of himself at the lope, and maintained a flatter and more correct topline. While I would agree that 2 was quieter at the bit, I had to fault 2 and place him at the bottom of the class for showing an absence of propulsion from the hindquarters at the lope, and thereby four-beating. Moreover, 2 had a tendency to overflex at the poll and carry his head well below a horizontal plane through his topline.

It is for these reasons that I place this class of Western Pleasure 3-4-1-2.

## Chapter V Hunter Under Saddle



### Introduction

Hunter under saddle, like western pleasure, is a performance event in which the horses are judged on their performance, condition and conformation. Although hunters under saddle are similar to western pleasure horses in that they should be a pleasure to ride, there should be no question as to the type of horse being judged. As most judging texts and breed association guidelines specify, the hunter under saddle should be suitable to purpose. They should have the appearance and way of going which suggests that they could perform on a hunt, rather than in a western pleasure class. They should move in a longer, lower frame than does the good western pleasure horse. The hunter under saddle should have the ability to lengthen stride and cover ground as would be expected when following hounds cross country.

As discussed with the western pleasure horse, the hunter under saddle can be evaluated by the criteria; *functional correctness, quality of movement, willingness, and brokenness*. As stated in the western pleasure section, functional correctness includes the ability of the horse to pick up and maintain proper gaits, perform upward and downward transitions, maintain desirable frame and head carriage, and proper rates of speed. The hunter under saddle is judged both directions of the arena at the walk, trot and canter.

**Functional Correctness**

The walk should be a flat-footed, four beat gait in which the horse covers adequate ground. Horses which walk with short-choppy strides, or walk excessively slow, should be penalized. Hunters under saddle should trot with a two beat cadence while showing a balanced stride. The trot should be longer in stride and cover more ground than the western pleasure horse's jog. This is done without excessive speed which is penalized.

The canter is a three beat gait which is free flowing, relaxed and soft. The stride and speed is appropriate for horses used on a hunt. Horses which are excessively slow or fast, and horses moving in a four beat gait are to be penalized. The hand gallop necessitates that the horse lengthen his stride and rate of speed, but the horse should remain obedient and under control at all times. When asked to stop the horse should come to a stand still and remain quiet until asked to move forward or to back.

When asked to back, the back should be responsive to riders cues, and performed in a straight line. When horses are asked to reverse, the horse should be turned away from the rail.

While taking into account the differences in frame and stride between hunter under saddle and western pleasure horses, quality of movement, willingness and brokenness should be evaluated in hunter under saddle as described in the western pleasure section.

Table 5.1 Faults and disqualifications during hunter.	
<b>Some common faults to be scored accordingly:</b>	
Being on wrong lead. Excessive slowness or fastness. Breaking gait. Failure to take called for gait. Head carriage excessively low or high. Nosing out or flexing behind the vertical. Opening mouth excessively. Stumbling or falling. Excess switching of tail. Sullen, lethargic, drawn or emaciated appearances. Four beating when a canter is called for. Three beating when a trot is called for	



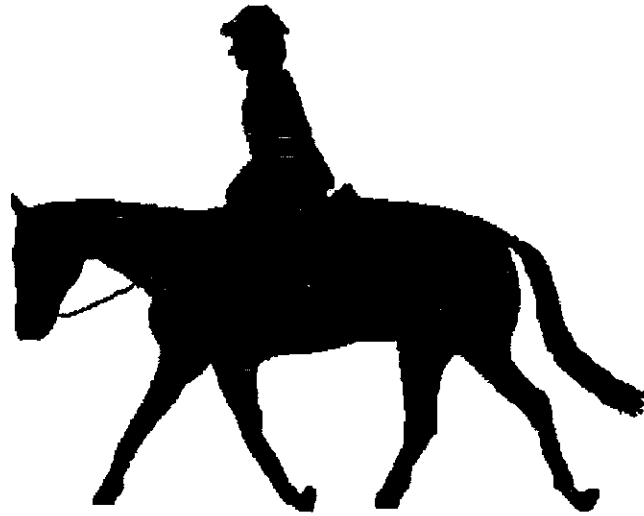


Figure 5.2. (a) Hunter under saddle showing a desirable long low frame with a long flowing stride. Head carriage is acceptable. (b) Hunter under saddle showing an undesirable hunter frame and length of stride.

Hunter Under Saddle	
Advantages	Disadvantages
Movement	
Was more rhythmic and cadenced at the trot Longer, more sweeping stride Bolder Distinct two beat Ground covering Longer, lower frame Knees and hocks closer to ground Longer, more extended stride Truer in diagonals Truer, three beat cadence Traveled with more impulsion Deeper engagement with hindquarters Consistent in speed More elegant in movement or strides	Shorter stride in trot Excessive vertical action in knees and hocks Lacked impulsion Lacked engagement Lacked trueness in diagonals Traveled with excessive speed on the rail Gained momentum at each stride
Mouth	
Maintained lighter contact Maintained proper contact Remained level from poll to withers Being quieter about mannerisms of the head	Over flexed at the poll Behind the bit Evasive to rider hands

General Terms

Was better suited for the purpose  
 Hunter stride or hunter way of going  
 More elegant and graceful in its movement  
 Did show more drive and impulsion from behind  
 Freer moving in her shoulder as she did show  
     more extension of stride in all her gaits  
 Showed more impulsion and drive off his hocks  
 Was a lighter, softer traveling horse that showed  
     more spring and animation of stride  
 Longer, more ground covering, purposeful stride  
 Showed more spring and flash in his movements  
 Bolder moving horse that showed more length of  
     stride as well as more impulsion and drive off  
     his hocks  
 Maintained more extension and fluency  
     throughout the duration of the class  
 Kept his hocks well underneath him showing  
     greater drive from the hocks  
 Moved forward into the trot with more hindquarter  
     impulsion, more willingly without hesitation  
 More sweeping trot (or did show more sweep to  
     the trot)  
 Showed more energy and purpose of stride  
 Long, stylish stride, traveling with more elegance  
     and gracefulness  
 Longer, lower, horizontal stride showing more  
     brilliance as he moved down the rail  
 Longer more ground covering stride  
 Traveled with more length and spring to his stride  
 Exhibited greater forward impulsion from the  
     hindquarters while at the canter  
 Was more elegant in movement

## Hunter Under Saddle

Finding 3 to be the individual most clearly suited to purpose, I place this class of Hunter Under Saddle 3-1-2-4.

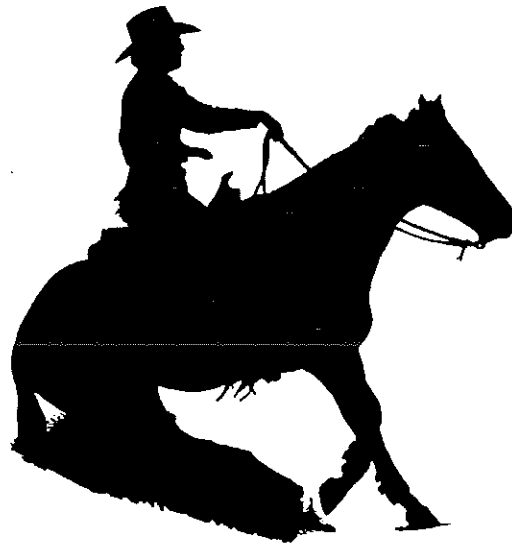
In my initial pair, I did place 3, the dark bay, over 1 as 3 was a bolder moving individual, presenting the most energy and purpose of stride. 3 did lengthen most equally from shoulder to stifle, achieving greater length with each stride. Additionally, 3 moved forward into both the trot and the canter with more engagement from the hindquarters. Furthermore, 3 was most nearly level from poll to withers, and did work with the most correct contact maintained by the rider. I will concede, however, that 1 was quicker to pick up his leads, especially when tracking to the right.

Proceeding to my middle pair, I did place 1, the brown with the white star, over 2, the sorrel, as 1 did follow 3 more closely in terms of quality of movement. 1 was a longer strided, freer moving individual who traveled with more impulsion at all gaits. Additionally, 1 was more consistent in speed and more obedient to the rider's commands, backing truer and straighter, while flexing correctly at the poll. However, I must concede that 2 maintained a more perpendicular headset throughout.

Moving in my third and final pair, I did place 2 over 4, as 2 did present more sweep to his trot as he tracked straighter down the rail. Additionally, he was more collected at the canter, and more correct in his head carriage, thus, putting him in a lower, more even frame. Further, he was quieter at the bit and tail, going both ways of the ring in a calmer and more pleasant fashion. While I recognize that 4 was quicker in his downward transitions, hardly does this compensate for the fact that 4 moved with excessive vertical action in his knees and hocks, was consistently nosed out, and was strung-out at the canter.

It is for these reasons that I place this class of Hunter Under Saddle 3-1-2-4.

## Chapter VI Reining



### Introduction

The judging guidelines presented herein are those described by the National Reining Horse Association (NRHA). Breed association guidelines may utilize a slightly different scoring system and different patterns of work. Students should refer to these specific guidelines when events don't use NRHA procedures. However, students learning the NRHA scoring system will be able to judge reining in any of the recognized breed shows.

As stated in the NRHA handbook "To rein a horse is not only to guide him, but also to control his every movement. The best reined horse should be willfully 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 accordingly to severity of the deviation. After deducting all faults against the execution of the pattern and the horses 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 the run more exciting and pleasing to watch to an audience".

The reining event is scored based on a well defined system of maneuver scores and penalty points. The performance scores range from 0 to infinity, with 70 denoting an average performance. Each maneuver is scored independently from the other maneuvers performed during the pattern. The basic maneuvers include circles, spins and stops (in conjunction with rollbacks, backing and run downs). Each is scored on the basis of 1/2 point increments ranging from -1 1/2 to +1 1/2. The more resistance or unwilling the horse appears during a maneuver, or the more the maneuver lacks smoothness and finesse, the lower the maneuver score. The more the maneuver is done with controlled speed and authority or aggressiveness while maintaining willingness, the higher the maneuver score.

Table 6.1. Maneuver Scores.	
Score	Description
-1 1/2	Extremely poor. Very unwilling, rough, lacking finesse.
-1	Very poor. Unwilling, some roughness and lack of finesse.
-1/2	Poor. Some resistance.
0	Correct. Maneuver lacked authority, controlled speed.
+1/2	Good. Maneuver displayed some aggression and speed.
+1	Very Good. Maneuver was done with authority and controlled speed.
+1 1/2	Extremely Good. Maneuver was performed with a high degree of authority and controlled speed.

Beginners are not to confuse low maneuver scores with penalty scores which are described in the next section. Maneuver scores only describe how the maneuver was performed in terms of the quality of the maneuver. The following table contains questions which can be asked during performance of the basic maneuvers to aid the beginner in assigning maneuver scores.

Table 6.2. Some points to consider when determining a maneuver score.
Did the horse appear to be willfully guided? Was there resistance from the horse to the riders cues? Were the maneuvers performed with controlled speed and authority? Were the maneuvers performed with smoothness and finesse? Was there deviation (size & speed) between the large-fast and small-slow circles? Was the change of speed performed at the close of the circle? Were the circles symmetrical and performed in desired location? Did the horse remain geographically stable while spinning?

In addition to the assignment of maneuver scores, penalties are assigned during the course of the pattern for specific faults incurred. These are:

**The following will result in no score:**

- willful abuse of animal in show arena;
- use of illegal equipment, including wire on bits, bosals or curb chains;
- use of any attachment which alters the movement of and/or circulation of the tail;

**The following will result a score of 0:**

- use of more than index or first finger between reins;
- use of two hands on reins or changing hands;
- illegal use of romal;
- failure to complete pattern as written;
- performing the maneuvers other than in specified order;
- inclusion of maneuvers not specified;
- equipment failure that delays completion of pattern;
- balking or refusal of command where pattern is delayed;
- running away or failing to guide where it becomes impossible to discern whether the entry is on pattern;
- jogging in excess of one-half circle or one-half the length of the arena while starting a circle, circling or exiting a roll back;
- over spins of more than a 1/4 spin;
- fall to the ground by horse or rider;

Note that scores of 0 can be placed, but no scores can not.

**The following will result in a 5 point reduction:**

- spurring in front of cinch;
- use of free hand to instill fear;
- holding saddle with free hand.

Break of gait will be penalized 2 points. Freezing up in spins or rollbacks will be penalized 2 points.

**Scoring Leads:**

**Circles** - Starting circles or figure eights out of lead and delayed lead changes will be judged as follows: Delayed change of lead by one stride (before change of direction) will be penalized 1/2 point. From start to 1/4 circle, deduct 1 point. From start to 1/2 circle deduct 2 points. From start to 3/4 circle deduct 3 points and for full circle in wrong lead deduct 4 points. Thus for patterns with three circles, failure to change lead could result in 12 penalty points (Figure 6.1).

**Run downs** - After closing circle and before beginning run down center of arena the horse must change lead. Failure to change within one stride is deducted 1/2 point. Failure to change after one stride but where lead is changed prior to next maneuver, results in a 1 point deduction. Failure to change prior to next maneuver results in a 2 point deduction. If the horse changes lead after closing circle and then changes again, there is no point deduction because no lead is specified during a run down. Likewise, during a run-around no lead is specified until the horse rounds the end of the arena. If the horse is not on the correct lead when rounding the end of the arena deduct 1 point if changed prior to the center of the arena. If the horse fails to change after the center of the arena deduct 2 points. Similarly if the horse rounds the arena in the correct lead and then switches after passing the center of the arena, and rounds the end of the arena in the correct lead deduct one point. Again during the straight away, no lead is specified so the horse can change leads without incurring a penalty (Figure 6.2).

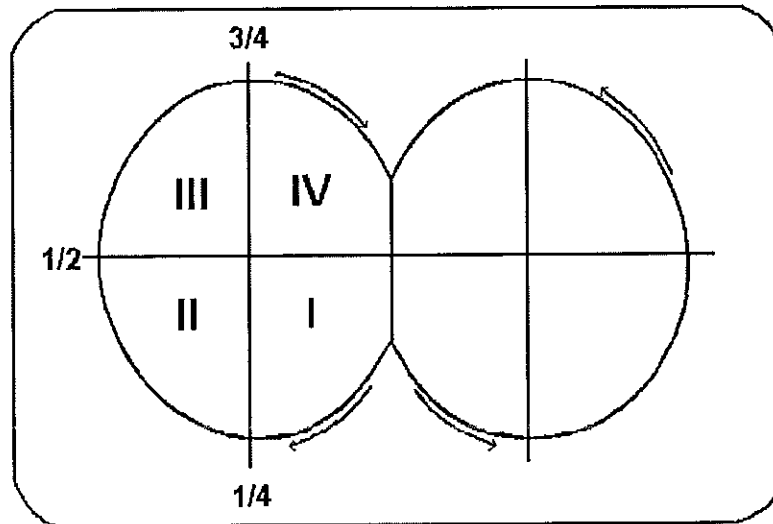


Figure 6.1. Diagram showing deductions for incorrect leads during circles. For each 1/4 circle traveled in wrong lead, deduct 1 point. For late change (< 1 stride), deduct 1/2 point.

#### **Failure To Use Markers/Jogging**

There will be a penalty of 1/2 point for failure to remain a minimum of 20 feet from wall or fence when approaching a stop and/or rollback.

Deduct 2 points for failure to go beyond markers.

Deduct 1/2 point for starting circle at a jog or exiting rollbacks at a jog up to 2 strides. Jogging beyond 2 strides but less than 1/2 circle or 1/2 the length of the arena, deduct 2 points.

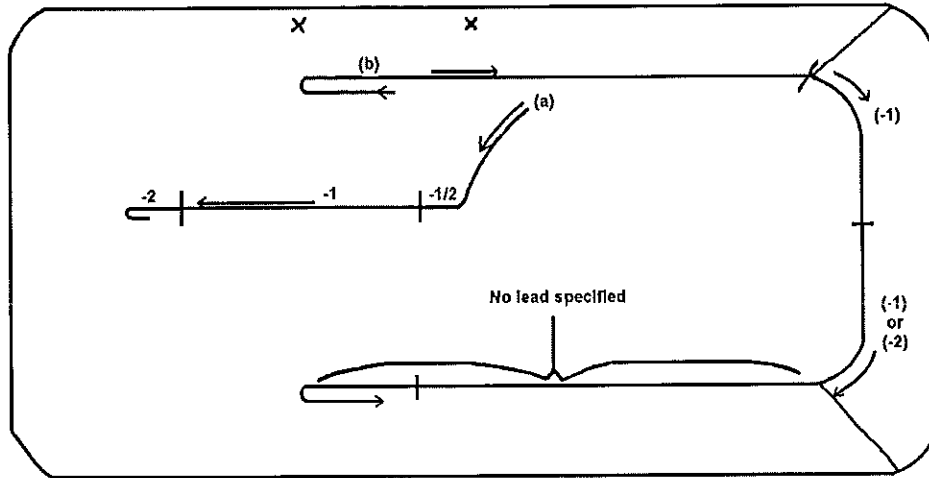


Figure 6.2. Diagram showing deduction for incorrect leads during run-downs and run-arounds. After closing circle and before beginning a run down the center of the arena, the horse must change leads. Deduct 1/2 point for late change (< 1 stride), deduct 1 point if a change is made after 1 stride and before next maneuver deduct 2 points if not changes prior to next maneuver. Note once lead is changed after circle, horse can change back with no point deduction as no lead is specified on run down. Similarly, on run-arounds, horse must be in correct lead when rounding arena (hatched area). If in wrong lead when entering area, but in correct lead before center, deduct 1 point, if incorrect entire way, deduct 2 points. If correct when entering area, but incorrect after center and before leaving area, deduct 1 point.



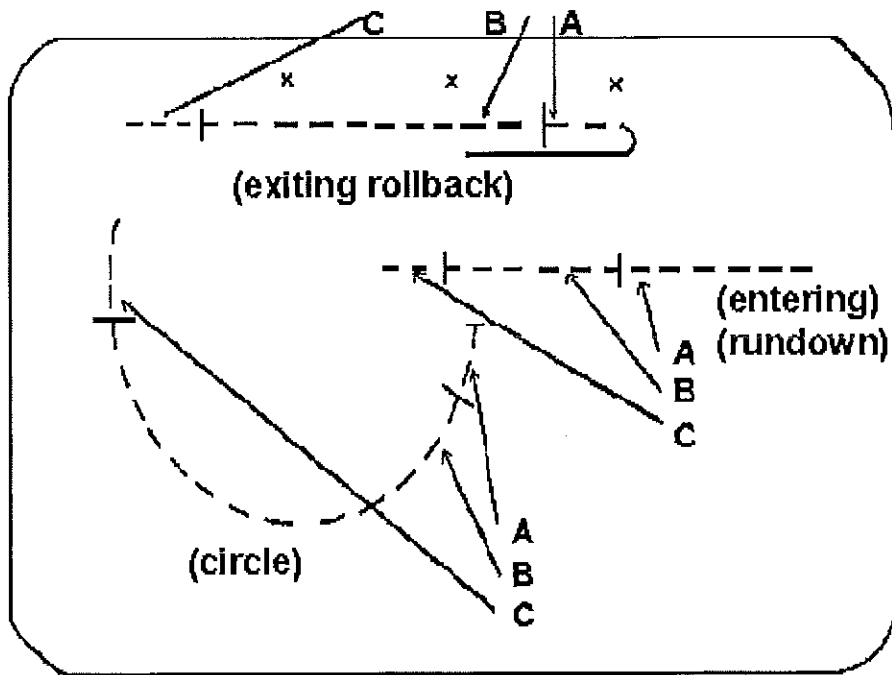


Figure 6.3. Diagram showing point deductions for horses jogging. If horse jogs up to 2 strides (A) when exiting a rollback, beginning a rundown (past first marker), or starting a circle, deduct 1/2 point. Deduct 2 points if horse jogs greater than two strides (B) but less than 1/2 a circle or 1/2 the length of the arena. Score the horse a zero if horse jogs over a 1/2 circle (C) or the entire length of the arena.

## Spins

During spins deduct 1/2 point for over or under spinning up to 1/8 of a turn and deduct 1 point for over or under spinning up to one-quarter of a turn. Deduct 2 points for under spinning up to 1/2 of a turn (Figure 6.4).

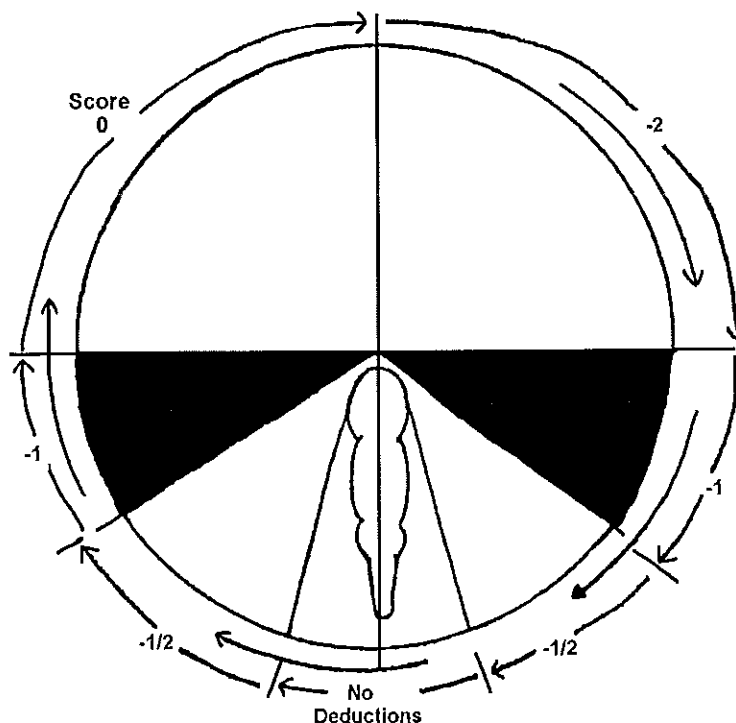


Figure 6.4. Scoring Penalties during spins. Deduct 1/2 point if horse over or under spins up to 1/8 of a turn. Deduct 1 point for over or under spinning up to 1/4 of a turn. Deduct 2 points for under spinning up to 1/2 of a turn. If horse over spins past a 1/4 of a turn, score horse zero.

NRHA JUDGES SCORE CARD

Judge \_\_\_\_\_

Event \_\_\_\_\_ Date \_\_\_\_\_ Class \_\_\_\_\_

MANEUVER SCORES

-1.5 Extremely Poor -1 Very Poor -.5 Poor 0 Average +.5 Good +1 Very Good +1.5 Excellent

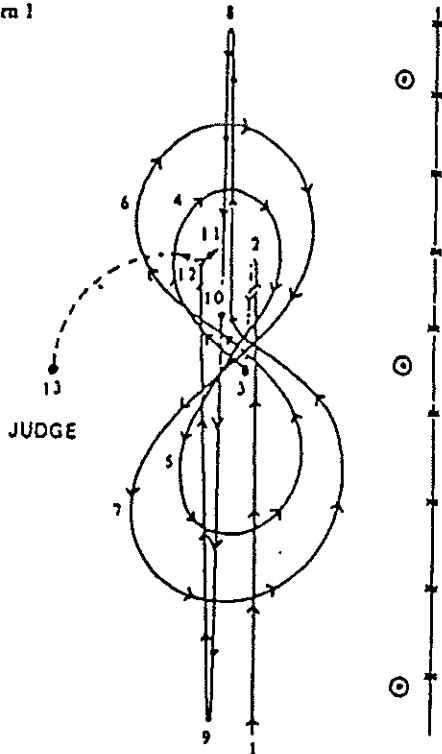
Maneuver	1	2	3	4	5	6	7	8	Penalties	Score
PENALTY 70 SCORE									↓	
PENALTY 70 SCORE									↓	
PENALTY 70 SCORE									↓	
PENALTY 70 SCORE									↓	
PENALTY 70 SCORE									↓	
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PENALTY 70 SCORE									↓	
PENALTY 70 SCORE									↓	
PENALTY 70 SCORE									↓	

Figure 6.5. NHRA Judges Score Card.

## Patterns

These patterns are from the 1992 revision of the Kansas 4-H Horse Show Guidelines. They are listed as examples only. When participants begin judging they should verify prior to the contest which source of reining patterns (4-H, AQHA, NRHA, etc.) will be utilized during the contest.

Reining  
Pattern 1

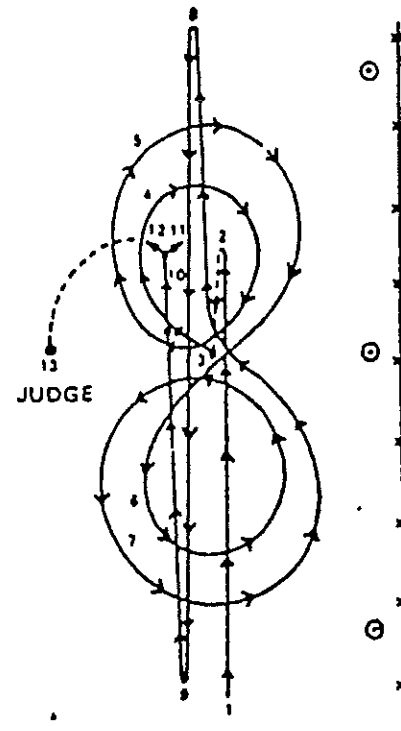


**MANDATORY MARKER  
ALONG FENCE OR WALL**

Ride pattern as follows:

1. to 2. Run with speed, past center marker.
2. Stop and back up to center of pattern.
3. Settle horse for approximately 10 sec. Start lope. Figure 8 should be made inside the end markers.
4. & 5. Ride small Figure 8 at a slow lope.
6. & 7. Ride a larger Figure 8 at a faster lope.
8. Left roll back over hocks (should be made past far end marker).
9. Right roll back over hocks (should be made past far end marker).
10. Stop, (should be made past center marker) let horse settle, and in approximate area of stop do the pivots.
11. Pivot, right or left, no more than 90 degrees.
12. Pivot opposite direction, not more than 180 degrees.
13. Walk to judge and stop for inspection until dismissed.
14. The bridle may be dropped at the judge's discretion.

Reining  
Pattern 2

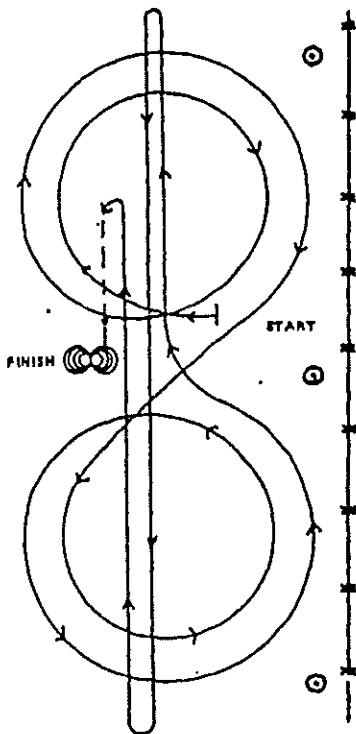


**MANDATORY MARKER  
ALONG FENCE OR WALL**

Ride pattern as follows:

1. to 2. Run with speed, past center marker.
3. Stop and back up to center of pattern.
4. Settle horse for approximately 10 seconds. Start lope. Circles should be made inside the end markers.
5. & 6. Ride two circles to the right, first circle small—should be slow—and second circle larger and faster.
7. & 8. Ride two circles to the left, first circle small and slow, second circle larger and faster.
9. Left roll back over hocks (should be made past far end marker).
10. Right roll back over hocks (should be made past near end marker).
11. Stop (should be made past center marker). Let horse settle, then in approximate area of stop, do the pivots.
12. Pivot right or left no more than 90 degrees.
13. Pivot opposite direction, no more than 180 degrees.
14. Walk to judge and stop for inspection until dismissed.
15. The bridle may be dropped at the judge's discretion.

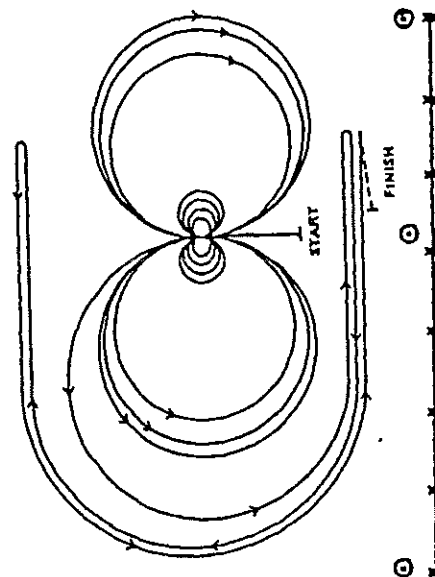
Reining  
Pattern 3



MANDATORY MARKER  
ALONG FENCE OR WALL

1. Begin at center of the arena. Complete two circles to the right. The first circle small and slow, the second circle large and fast.
2. Change leads at the center of the arena.
3. Complete two circles to the left. The first circle small and slow—the second circle large and fast.
4. Change leads at the center of the arena.
5. Run to the far end of the arena—past end marker and do a left rollback—no hesitation.
6. Run to opposite end of arena—past end marker and do a right rollback—no hesitation.
7. Run past center of arena and do a sliding stop.
8. Back straight to the center of the arena. Hesitate.
9. Complete four spins to the right.
10. Complete four spins to the left.
11. Hesitate to demonstrate the completion of the pattern.
12. The bridle may be dropped at the judge's discretion.

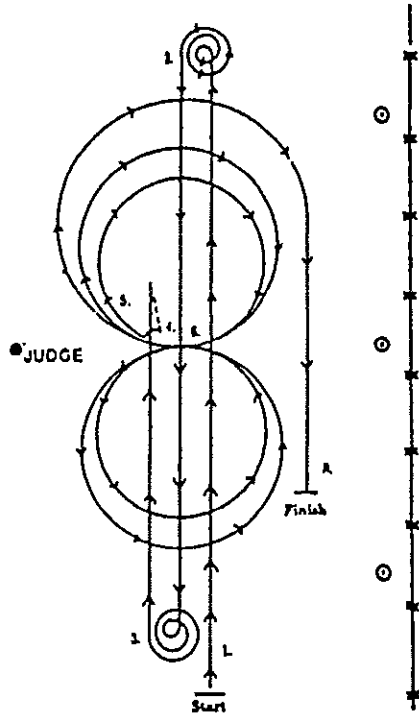
Reining  
Pattern 4



MANDATORY MARKER  
ALONG FENCE OR WALL

1. Walk in to the center of the arena and complete four spins to the right. Hesitate.
2. Complete four spins to the left. Hesitate.
3. Begin on the left lead, complete two large, fast circles to the left. One small, slow circle to the left; change leads.
4. Complete two large, fast circles to the right, and one small, slow circle to the right; change leads.
5. Begin a large, fast circle to the left. Do not close this circle, but run down the side past the center marker and do a right roll back at least twenty feet from the wall or fence.
6. Continue back around previous circle, run down opposite side of the arena past center marker and do a left rollback at least twenty feet from the wall or fence.
7. Continue back around previous circle. Do not close this circle, but run down the side past center marker and do a sliding stop. Back straight to the center of the arena or at least ten feet.
8. Hesitate to demonstrate the completion of the pattern.
9. The bridle may be dropped at the judge's discretion.

Reining  
Pattern 5

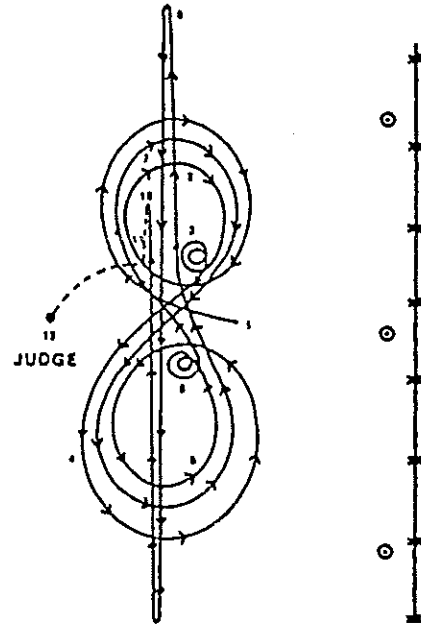


MANDATORY MARKER  
ALONG FENCE OR WALL

Ride pattern as follows:

1. Run to the far end of the arena, stop and do 2½ spins to the left—no hesitation.
2. Run to the opposite end of the arena, stop and do 2½ spins to the right—no hesitation.
3. Run past center of arena, do sliding stop, no hesitation, back over slide tracks to center, hesitate.
4. Make a ¼ pivot to the left to face left wall—hesitate.
5. Begin on right lead and make two circles to the right, the first small and slow, the second large and fast. Change leads at center of arena.
6. Make two circles to the left, first small and slow, the second large and fast. Change leads at the center of arena.
7. Begin a large fast circle to the right. Do not close this circle, but run straight down the side past the center, do a sliding stop. (Stop to be at least 20 feet from wall or fence.)
8. Walk to judge and stop for inspection until dismissed.
9. The bridle may be dropped at the judge's discretion.

Reining  
Pattern 6



MANDATORY MARKER  
ALONG FENCE OR WALL

Ride pattern as follows:

1. Starting in the center of the arena make a large fast circle to the right.
2. Draw the circle down to a small circle until you reach the center of the arena—stop.
3. Do a double spin to the inside of the small circle in the center of the arena—at end of spins horse should be facing the left wall—slight hesitation.
4. Begin on left lead and make a large fast circle.
5. Then a small circle, again drawing it down to the center of the arena—stop—no hesitation on these stops.
6. Do a double spin to the inside of the circle—slight hesitation—horse to be facing left wall.
7. Begin on right lead and make a fast figure 8 over the large circles—close the eight—and change leads.
8. Run to far end of arena and do a left roll back.
9. Run to opposite end of the arena and do a right roll back.
10. Run back past center of the arena and do a sliding stop. Hesitate.
11. Back over slide tracks.
12. Finish. Walk to judge for inspection and dismissal.
13. The bridle may be dropped at the judge's discretion.

Reining	
Advantages	Disadvantages
General Statements	
<p>Exhibited the most agility and control</p> <p>Ran the pattern with more control and authority</p> <p>Showed more willingness and precision in executing the prescribed pattern</p> <p>Was simply more fundamentally correct throughout the pattern</p> <p>Ran a more difficult and demanding pattern and yet showed a more positive expression</p> <p>Exhibited more athletic ability and handle throughout the pattern</p> <p>Rider had a greater degree of handle on the horse, thus requiring less excessive reining and leg cues</p> <p>Showed more finesse and quickness in the pattern</p> <p>Was more stylish in the pattern which was a more definite, well-blended combination of fast and hard, and slow and soft</p> <p>Pattern was quicker, flashy and more correct and was obviously the top horse in today's class</p> <p>Placed at the top of the class because exhibited a more complete picture of control, smoothness and speed</p> <p>Was a more natural athletic horse, holding a steadier rhythm and cadence</p> <p>The pattern was more accurate and ran with more effort and control from horse and rider</p> <p>Was a more suitable reiner, being more broke, accepting the rider's control without hesitation</p> <p>Accepted the rider's contact, staying lighter and more supply through his neck and jaw</p>	<p>Lacked the overall correctness and finesse of those</p> <p style="padding-left: 40px;">I placed above him</p> <p>Lacked the control, finesse and style</p> <p>Lacked the polish, control and style that a knowledgeable horseman would have preferred</p> <p>Was the least willing, most unathletic horse in the class</p> <p>Showed to be in the least control by his rider</p>
Stops	
<p>More controlled ideal stops</p> <p>Fell deeper into the ground</p> <p>Melted deeper into the ground</p> <p>Stopped with haunches deeper in the ground</p> <p>Stops were more stylish, being deeper and longer</p> <p>Deeper, straighter slides</p> <p>Performed a more sliding stop</p> <p>Had longer slides</p> <p>Stopped in a more relaxed manner</p> <p>Was more confident in his stops</p>	<p>Did not stop</p> <p>Failed to stop</p> <p>Came out of his stops early</p> <p>Was heavy on his front end</p> <p>Failed to completely stop on every stop</p> <p>Ran through his stops</p> <p>Was bouncy in his stops</p> <p>Stopped on his front end</p> <p>Extremely rough in his stops</p> <p>Flipped his head in the stops</p>

Stops (con't)	
<p>Was a smoother, longer stopping horse</p> <p>Exhibited a more controlled and relaxed sliding stop</p> <p>Stopped off haunches and maintained movement in front end, allowing a more relaxed stop</p> <p>Dropped hindquarters deeper into the ground while keeping front legs relaxed, allowing a more correct, sliding stop</p> <p>Melted in the ground as he slid further in the stops with the hindquarters more squarely beneath him and his head was more tucked as he stayed relaxed with his front legs</p> <p>Stops were executed with him being more over his haunches and more relaxed through the mouth, poll, neck and loin</p> <p>Was a smoother stopping horse that stayed more relaxed and supple down his spin thus allowing him to also slide further</p> <p>Moved into the stop with greater authority and confidence, sinking deeper, curving spin, and crawling up front thus sliding further and smoother</p> <p>Used the ground more, digging deeper, staying down in the stop longer</p> <p>Was a softer pretty moving mare with stops that were deep and long</p> <p>For she was more correct and responsive in the stops, which were longer, harder and deeper</p>	<p>Crooked stops</p> <p>Stopped short, splaying out thus losing his balance in the stops</p> <p>Did not use the ground efficiently when stopping, as he stopped on his front end while popping out</p> <p>of the ground too early each time</p> <p>Came out of each stop too soon</p>
Runs	
<p>Drove out harder in the runs, stopped smoother and slid further</p> <p>Moved more freely into the rollback driving out harder over the hocks</p> <p>Ran with greater speed and dispatch from end to end, rolling back cleaner over the hocks</p> <p>Ran harder with less hesitation into his stops</p> <p>Ran with more authority and aggressiveness into her stops</p> <p>Ran harder with less anticipation in the straightway</p> <p>Did show more acceleration in the run downs</p>	<p>Anticipated in the runs</p> <p>Was sluggish and resistant in the runs</p> <p>Ran slow and with greater resistance</p> <p>Required more spurring going into the stops</p> <p>Anticipated the stops, setting up early at each end</p> <p>Bolted into each run and was uncontrollable</p> <p>Took the bit and bolted coming out of the rollbacks</p> <p>Flipped his head and ran away in the runs</p> <p>Changed leads continuously, anticipating going into each stop</p>



Circles	
<p>Showed more size and speed variation to her circles</p> <p>Ran harder and faster circles</p> <p>Ran with more control and confidence in his circles</p> <p>His circles were performed in a more correct and precise manner</p> <p>Held his nose to the inside of the circle</p> <p>Rated the circles more uniformly</p> <p>Drops back more obediently into the slow circles, holding his body correctly, while keeping a more steady pace</p> <p>Circles with a more correct arc through his body</p> <p>Performed his circles in a quieter and calmer manner</p> <p>Ran flatter and smoother circles</p> <p>Showed a more released arc through his body setting his nose more to the inside of each circle</p> <p>Was more balanced in his circles, staying lighter and more responsive between the reins, with his neck, shoulder, and hip more correctly arched</p> <p>Circled with her head, shoulder, and hip more desirably arched in the direction of the circles</p> <p>Showed more in size and speed of circles</p> <p>Exhibited greater contrast in speed and size of the circles</p> <p>Displayed smoother and more balanced circles</p> <p>Had a more correct degree of flex through his neck and shoulder</p> <p>Head was softer in the bridle, following a lighter rein in her more precisely executed circles</p> <p>Opened his stride without hesitation in the fast circles while slowing down more promptly into more evenly shaped small circles</p>	<p>He scurried around in a choppy, frantic manner in the circles</p> <p>Dropped his shoulder, drifting in and out of the circles</p> <p>Flipped her head, swinging her body off course in the circles</p> <p>Was stiff, lacking the desirable arc through her body</p> <p>Lacked size and speed variation</p> <p>Was slow and unwilling in the circles</p> <p>Shouldered out in each circle</p> <p>Was over bent in the circles, shouldering out each way</p> <p>Was high and chargey</p> <p>She was out of control in the circles</p>
Lead Changes	
<p>Crisper and more direct lead changes</p> <p>More prompt and exact lead changes</p> <p>Exhibited smoother, simultaneous lead changes with less anticipation and hesitation</p> <p>Was more proficient in his lead changes stops and turns</p> <p>Exhibited more natural, effortless lead changes</p>	<p>Was late in his changes of leads</p> <p>Anticipated the lead changes, dropping his shoulder to the inside of the new circle</p> <p>Was chargey and rough in the lead changes</p> <p>Changed leads early each time</p> <p>Drug the lead 3/4 the way around the first circle</p> <p>Drug the hind lead change 1/4 of the way around the third circle</p> <p>Missed a lead 3 strides into his second circle</p>

Spins	
<p>Turned faster in the spins with his front end loose and low</p> <p>Kept a lower center of gravity in his faster spins</p> <p>Faster spins while remaining flat and holding a more stationery pivot foot</p> <p>Held his body straighter in the spins keeping his pivot foot in place while staying loose and lower in front as he reached around</p> <p>Stayed down more being leveler in the spins, crossing over cleaner with more reach</p> <p>Faster flatter spins with her pivot foot planted in the ground</p> <p>Staying leveler and smoother</p> <p>Greater sharpness to his spins, turning more ideally over his haunches</p> <p>Flatter, more consistent spins</p> <p>Smoother, flatter spins</p> <p>Faster spins</p> <p>Presented faster spins around a more stationary pivot foot</p> <p>Had more flexion to his hocks, maintaining a lower center of gravity while spinning</p> <p>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</p>	<p>Lost her pivot foot, ending the spins far off center</p> <p>Hopped around in the spins</p> <p>Loped around in the spins</p> <p>Backed out of his spins</p> <p>Came up and out of the spins too soon</p> <p>Hung in the spins</p> <p>Froze up in the spins and quit her rider</p> <p>Shouldered out of the spins</p> <p>Was over bent in the spins, losing his pivot foot, thus spinning over his middle</p> <p>Was too elevated, and unaggressive in the first set of spins</p> <p>Stuck in the second set on spins</p>
Rollbacks	
<p>Ran harder from rollback to rollback</p> <p>Rolled back more over his haunches</p> <p>Performed his rollbacks in a more correct and willing manner</p> <p>Performed more correct rollback with them bring more over his haunches</p> <p>Performed a more correct 180 rollback</p> <p>Rolled over the hocks more correctly with a more stationery pivot foot</p> <p>Exhibited more snap to the rollbacks</p> <p>Rolled back cleaner over the hocks</p> <p>Rolled back harder over the hocks</p> <p>Stayed down in the bridle as he reached around cleaner and faster, peeling off into the lead with less hesitation</p> <p>Kept his hocks underneath him more in each rollback; pushing off with greater power and drive</p>	<p>Was slow and awkward in his rollbacks</p> <p>Rolled back over his middle</p> <p>Hung in the left rollback</p> <p>Stuck in the right rollback going away from the gate</p>

Back	
<p>Was a faster and cleaner backing horse  Backed more readily over his tracks  Faster, straighter back and settled more readily  Lowered his head, tucked his nose, and backed straighter and squarely over the hocks  Backed faster and with more ease  Flexed per poll, relaxed her jaw and backed in a straighter fashion  Was a faster, straighter backing horse  Backed free and easier</p>	<p>Did not back  Refused to back  Was hesitant to back  Drug her front legs when backing  Flipped his head and wrung his tail when asked to back</p>
Manners	
<p>Was more responsive  Settled easier  Works more efficiently and with a more cooperative attitude  Was a more willing worker that performed in a more positive manner  More readily yielded to his rider's cues and aids  Moved on a looser rein with less restraint on the part of his rider  Performed with greater willingness  Was quieter about the mouth and tail</p>	<p>Was ill and resentful throughout the class  Wrung his tail  Flipped her head  Opened his mouth and chewed the bit throughout the duration and the pattern  Constantly mouthed the bit  Lacked a positive expression and willingness  Did not yield to the riders demands  Required undue restraint on the part of the rider  Required the most restraint  Was ridden on the tightest, least obedient rein</p>

## Reining

I place this class of Reining horses 4-3-2-1, finding 4 to be the individual who was most willfully guided through the prescribed pattern.

In my first pair, I did place 4, the dark bay, over 3, as 4 did exhibit the most agility and athletic ability throughout his performance. He was the most correct in his spins, in terms of planting a pivot foot, shifting his weight to his haunches, thus, allowing him to cross over most correctly in front while staying lowest and flattest. Additionally, he did stop longest and deepest in the ground, sliding the straightest, and possessed the most snap to his 180 degree rollbacks. Moreover, he did back more readily over his tracks, showing the most suppleness of the head neck and shoulders and obedience to the rider. However, I must grant that 3, the black, did perform more crisp and natural lead changes.

With regards to my intermediate pair, I did place 3 over 2, the brown with the white stripe, as he did perform the pattern in a more aggressive and confident, yet correct manner. He did rate his circles more uniformly and exhibited greater contrast in both the speed and size of the circles, while presenting a more correct arc through his body, setting his nose more to the inside. Additionally, he did show more acceleration in his rundowns. His haunches did melt deeper into the ground during his stops, while his front end maintained motion, thus allowing for a more correct and relaxed stop. I concede, nonetheless, that 2 did show less anticipation throughout the pattern.

In my final pair, I did place 2 over 1, as 2 was more accepting of the riders contact and cues throughout the pattern. He was faster in his spins while remaining flat and maintaining a more stationery pivot foot. In addition, he ran harder from rollback to rollback and stayed down in the bridle as he reached around cleaner and faster, peeling off more correctly into the correct lead. Furthermore, was more balanced in his circles, performing them more in the center of the arena. While I realize that 1 was a longer sliding individual, hardly does this compensate for the fact that he shouldered out and was four-beating at the lope in his circles, was late in his lead changes, and lost his pivot foot during his second set of spins, thus ending them off center.

For these reasons, I place this class of Reining horses 4-3-2-1.





**COOPERATIVE EXTENSION SERVICE, MANHATTAN, KANSAS**

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All educational programs and materials are available without discrimination on the basis of race, color, national origin, sex, age, or disability.

## Hunter Under Saddle

Finding 3 to be the individual most clearly suited to purpose, I place this class of Hunter Under Saddle 3-1-2-4.

In my initial pair, I did place 3, the dark bay, over 1 as 3 was a bolder moving individual, presenting the most energy and purpose of stride. 3 did lengthen most equally from shoulder to stifle, achieving greater length with each stride. Additionally, 3 moved forward into both the trot and the canter with more engagement from the hindquarters. Furthermore, 3 was most nearly level from poll to withers, and did work with the most correct contact maintained by the rider. I will concede, however, that 1 was quicker to pick up his leads, especially when tracking to the right.

Proceeding to my middle pair, I did place 1, the brown with the white star, over 2, the sorrel, as 1 did follow 3 more closely in terms of quality of movement. 1 was a longer strided, freer moving individual who traveled with more impulsion at all gaits. Additionally, 1 was more consistent in speed and more obedient to the rider's commands, backing truer and straighter, while flexing correctly at the poll. However, I must concede that 2 maintained a more perpendicular headset throughout.

Moving in my third and final pair, I did place 2 over 4, as 2 did present more sweep to his trot as he tracked straighter down the rail. Additionally, he was more collected at the canter, and more correct in his head carriage, thus, putting him in a lower, more even frame. Further, he was quieter at the bit and tail, going both ways of the ring in a calmer and more pleasant fashion. While I recognize that 4 was quicker in his downward transitions, hardly does this compensate for the fact that 4 moved with excessive vertical action in his knees and hocks, was consistently nosed out, and was strung-out at the canter.

It is for these reasons that I place this class of Hunter Under Saddle 3-1-2-4.

## Chapter VI Reining



### Introduction

The judging guidelines presented herein are those described by the National Reining Horse Association (NRHA). Breed association guidelines may utilize a slightly different scoring system and different patterns of work. Students should refer to these specific guidelines when events don't use NRHA procedures. However, students learning the NRHA scoring system will be able to judge reining in any of the recognized breed shows.

As stated in the NRHA handbook "To rein a horse is not only to guide him, but also to control his every movement. The best reined horse should be willfully 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 accordingly to severity of the deviation. After deducting all faults against the execution of the pattern and the horses 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 the run more exciting and pleasing to watch to an audience".

The reining event is scored based on a well defined system of maneuver scores and penalty points. The performance scores range from 0 to infinity, with 70 denoting an average performance. Each maneuver is scored independently from the other maneuvers performed during the pattern. The basic maneuvers include circles, spins and stops (in conjunction with rollbacks, backing and run downs). Each is scored on the basis of 1/2 point increments ranging from -1 1/2 to +1 1/2. The more resistance or unwilling the horse appears during a maneuver, or the more the maneuver lacks smoothness and finesse, the lower the maneuver score. The more the maneuver is done with controlled speed and authority or aggressiveness while maintaining willingness, the higher the maneuver score.



Table 6.1. Maneuver Scores.	
Score	Description
-1 1/2	Extremely poor. Very unwilling, rough, lacking finesse.
-1	Very poor. Unwilling, some roughness and lack of finesse.
-1/2	Poor. Some resistance.
0	Correct. Maneuver lacked authority, controlled speed.
+1/2	Good. Maneuver displayed some aggression and speed.
+1	Very Good. Maneuver was done with authority and controlled speed.
+1 1/2	Extremely Good. Maneuver was performed with a high degree of authority and controlled speed.

Beginners are not to confuse low maneuver scores with penalty scores which are described in the next section. Maneuver scores only describe how the maneuver was performed in terms of the quality of the maneuver. The following table contains questions which can be asked during performance of the basic maneuvers to aid the beginner in assigning maneuver scores.

Table 6.2. Some points to consider when determining a maneuver score.
Did the horse appear to be willfully guided? Was there resistance from the horse to the riders cues? Were the maneuvers performed with controlled speed and authority? Were the maneuvers performed with smoothness and finesse? Was there deviation (size & speed) between the large-fast and small-slow circles? Was the change of speed performed at the close of the circle? Were the circles symmetrical and performed in desired location? Did the horse remain geographically stable while spinning?

In addition to the assignment of maneuver scores, penalties are assigned during the course of the pattern for specific faults incurred. These are:

**The following will result in no score:**

- willful abuse of animal in show arena;
- use of illegal equipment, including wire on bits, bosals or curb chains;
- use of any attachment which alters the movement of and/or circulation of the tail;

**The following will result a score of 0:**

- use of more than index or first finger between reins;
- use of two hands on reins or changing hands;
- illegal use of romal;
- failure to complete pattern as written;
- performing the maneuvers other than in specified order;
- inclusion of maneuvers not specified;
- equipment failure that delays completion of pattern;
- balking or refusal of command where pattern is delayed;
- running away or failing to guide where it becomes impossible to discern whether the entry is on pattern;
- jogging in excess of one-half circle or one-half the length of the arena while starting a circle, circling or exiting a roll back;
- over spins of more than a 1/4 spin;
- fall to the ground by horse or rider;

Note that scores of 0 can be placed, but no scores can not.

**The following will result in a 5 point reduction:**

- spurring in front of cinch;
- use of free hand to instill fear;
- holding saddle with free hand.

Break of gait will be penalized 2 points. Freezing up in spins or rollbacks will be penalized 2 points.

**Scoring Leads:**

**Circles** - Starting circles or figure eights out of lead and delayed lead changes will be judged as follows: Delayed change of lead by one stride (before change of direction) will be penalized 1/2 point. From start to 1/4 circle, deduct 1 point. From start to 1/2 circle deduct 2 points. From start to 3/4 circle deduct 3 points and for full circle in wrong lead deduct 4 points. Thus for patterns with three circles, failure to change lead could result in 12 penalty points (Figure 6.1).

**Run downs** - After closing circle and before beginning run down center of arena the horse must change lead. Failure to change within one stride is deducted 1/2 point. Failure to change after one stride but where lead is changed prior to next maneuver, results in a 1 point deduction. Failure to change prior to next maneuver results in a 2 point deduction. If the horse changes lead after closing circle and then changes again, there is no point deduction because no lead is specified during a run down. Likewise, during a run-around no lead is specified until the horse rounds the end of the arena. If the horse is not on the correct lead when rounding the end of the arena deduct 1 point if changed prior to the center of the arena. If the horse fails to change after the center of the arena deduct 2 points. Similarly if the horse rounds the arena in the correct lead and then switches after passing the center of the arena, and rounds the end of the arena in the correct lead deduct one point. Again during the straight away, no lead is specified so the horse can change leads without incurring a penalty (Figure 6.2).

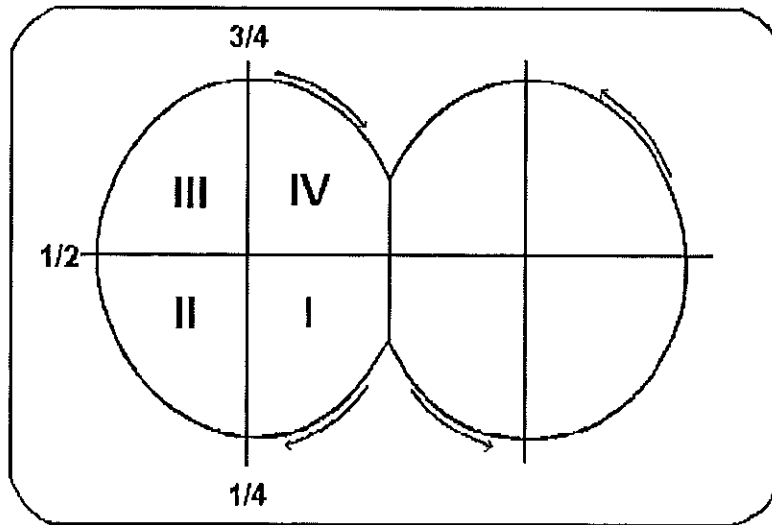


Figure 6.1. Diagram showing deductions for incorrect leads during circles. For each 1/4 circle traveled in wrong lead, deduct 1 point. For late change (< 1 stride), deduct 1/2 point.

**Failure To Use Markers/Jogging**

There will be a penalty of 1/2 point for failure to remain a minimum of 20 feet from wall or fence when approaching a stop and/or rollback.

Deduct 2 points for failure to go beyond markers.

Deduct 1/2 point for starting circle at a jog or exiting rollbacks at a jog up to 2 strides. Jogging beyond 2 strides but less than 1/2 circle or 1/2 the length of the arena, deduct 2 points.

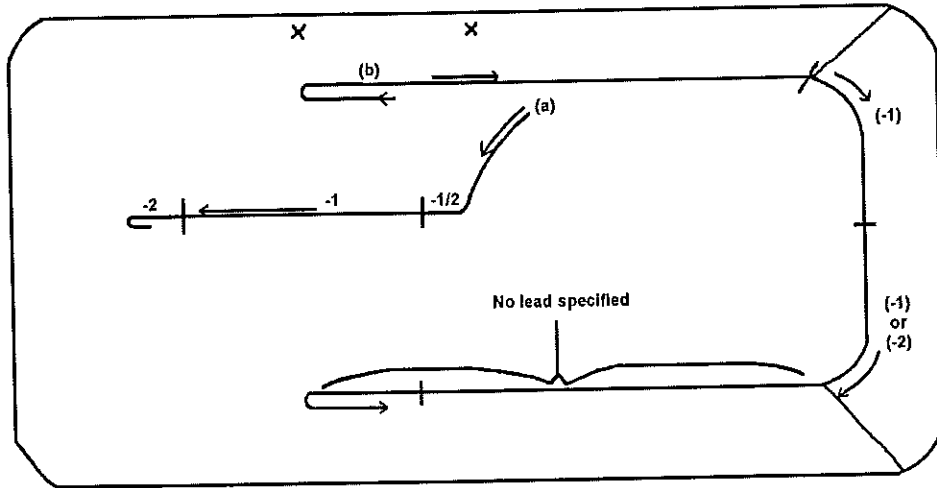


Figure 6.2. Diagram showing deduction for incorrect leads during run-downs and run-arounds. After closing circle and before beginning a run down the center of the arena, the horse must change leads. Deduct 1/2 point for late change (< 1 stride), deduct 1 point if a change is made after 1 stride and before next maneuver deduct 2 points if not changes prior to next maneuver. Note once lead is changed after circle, horse can change back with no point deduction as no lead is specified on run down. Similarly, on run-arounds, horse must be in correct lead when rounding arena (hatched area). If in wrong lead when entering area, but in correct lead before center, deduct 1 point, if incorrect entire way, deduct 2 points. If correct when entering area, but incorrect after center and before leaving area, deduct 1 point.

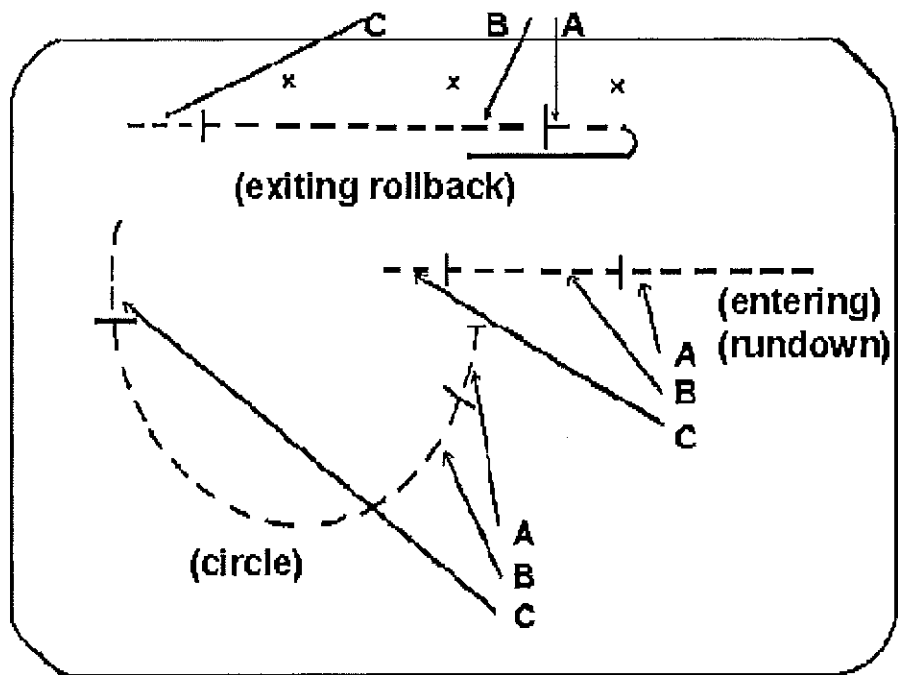


Figure 6.3. Diagram showing point deductions for horses jogging. If horse jogs up to 2 strides (A) when exiting a rollback, beginning a rundown (past first marker), or starting a circle, deduct 1/2 point. Deduct 2 points if horse jogs greater than two strides (B) but less than 1/2 a circle or 1/2 the length of the arena. Score the horse a zero if horse jogs over a 1/2 circle (C) or the entire length of the arena.

## Spins

During spins deduct 1/2 point for over or under spinning up to 1/8 of a turn and deduct 1 point for over or under spinning up to one-quarter of a turn. Deduct 2 points for under spinning up to 1/2 of a turn (Figure 6.4).

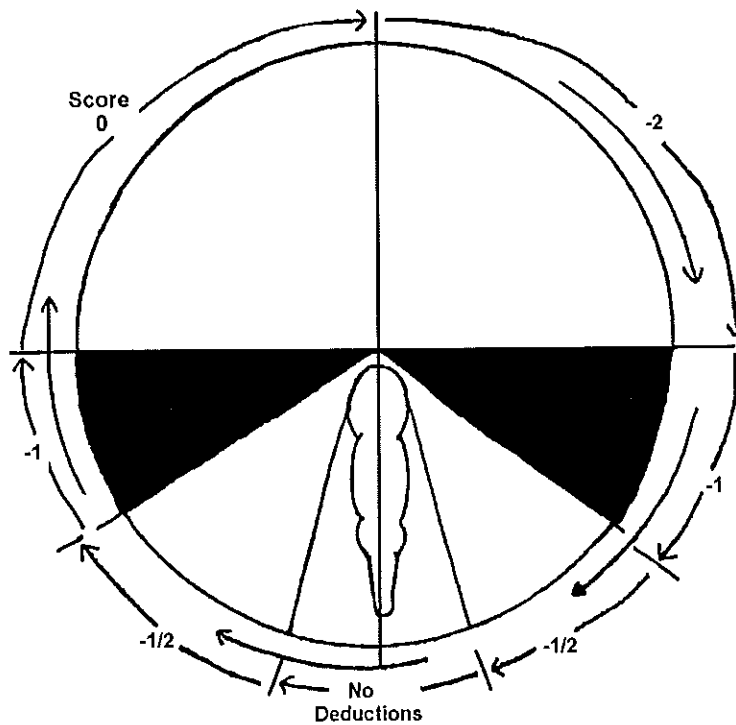


Figure 6.4. Scoring Penalties during spins. Deduct 1/2 point if horse over or under spins up to 1/8 of a turn. Deduct 1 point for over or under spinning up to 1/4 of a turn. Deduct 2 points for under spinning up to 1/2 of a turn. If horse over spins past a 1/4 of a turn, score horse zero.

NRHA JUDGES SCORE CARD

Judge \_\_\_\_\_

Event \_\_\_\_\_ Date \_\_\_\_\_ Class \_\_\_\_\_

MANEUVER SCORES

-1.5 Extremely Poor -1 Very Poor -.5 Poor 0 Average +.5 Good +1 Very Good +1.5 Excellent

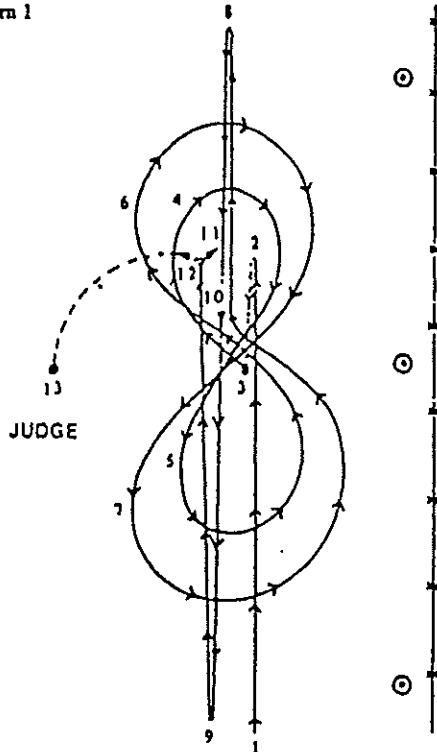
Maneuver	1	2	3	4	5	6	7	8	Penalties	Score
PENALTY 70 SCORE									↓	
PENALTY 70 SCORE									↓	
PENALTY 70 SCORE									↓	
PENALTY 70 SCORE									↓	
PENALTY 70 SCORE									↓	
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PENALTY 70 SCORE									↓	

Figure 6.5. NHRA Judges Score Card.

## Patterns

These patterns are from the 1992 revision of the Kansas 4-H Horse Show Guidelines. They are listed as examples only. When participants begin judging they should verify prior to the contest which source of reining patterns (4-H, AQHA, NRHA, etc.) will be utilized during the contest.

Reining  
Pattern 1

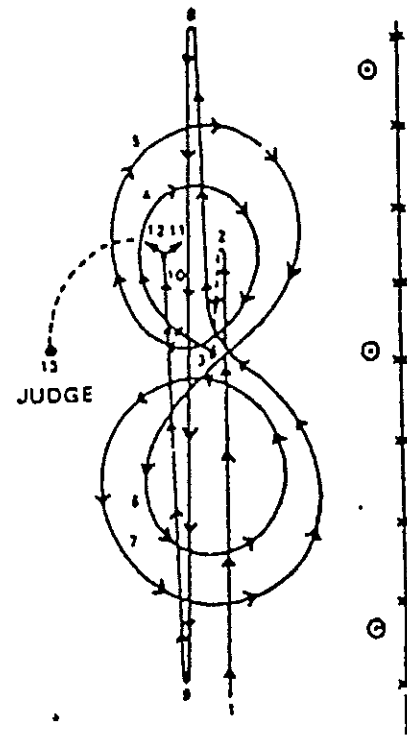


MANDATORY MARKER  
ALONG FENCE OR WALL

Ride pattern as follows:

1. to 2. Run with speed, past center marker.
2. Stop and back up to center of pattern.
3. Settle horse for approximately 10 sec. Start lope. Figure 8 should be made inside the end markers.
4. & 5. Ride small Figure 8 at a slow lope.
6. & 7. Ride a larger Figure 8 at a faster lope.
8. Left roll back over hocks (should be made past far end marker).
9. Right roll back over hocks (should be made past far end marker).
10. Stop, (should be made past center marker) let horse settle, and in approximate area of stop do the pivots.
11. Pivot, right or left, no more than 90 degrees.
12. Pivot opposite direction, not more than 180 degrees.
13. Walk to judge and stop for inspection until dismissed.
14. The bridle may be dropped at the judge's discretion.

Reining  
Pattern 2



MANDATORY MARKER  
ALONG FENCE OR WALL

Ride pattern as follows:

1. to 2. Run with speed, past center marker.
2. Stop and back up to center of pattern.
3. Settle horse for approximately 10 seconds. Start lope. Circles should be made inside the end markers.
5. & 6. Ride two circles to the right, first circle small—should be slow—and second circle larger and faster.
7. & 8. Ride two circles to the left, first circle small and slow, second circle larger and faster.
9. Left roll back over hocks (should be made past far end marker).
10. Right roll back over hocks (should be made past near end marker).
11. Stop (should be made past center marker). Let horse settle, then in approximate area of stop, do the pivots.
12. Pivot right or left no more than 90 degrees.
13. Pivot opposite direction, no more than 180 degrees.
14. Walk to judge and stop for inspection until dismissed.
15. The bridle may be dropped at the judge's discretion.