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# Judging Terminology for AQHA Classes



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## Stock Type Halter



### Overall Conformation/Balance

- Added advantage in his profile
- Cleaner, more expressive profile
- Displayed more uniformity of design
- From the front he stands on a bigger column of bone, wraps a greater amount of muscling around his forearm while v-ing up more predominately in his pectoral region. From the side he has a longer neck that ties higher into a more angulated shoulder with more depth of heart and flank a shorter stronger back and a higher amount of muscling under his tail.
- Had more pleasing conformation
- He illustrates a prettier profile because he has a tighter throatlatch, ties a trimmer neck more neatly into sharper withers.
- Longer bodied, deeper hearted and bigger hipped
- He was a longer patterned individual
- He was a more modern individual being longer pattern and standing taller at the withers thus bigger in his total body outline.
- More modern in his design and appearance
- More modern profiling, standing taller at the withers and longer, cleaner neck that tied into a more sloping shoulder and a higher stronger back.
- More proportional from end to end
- More uniform appearance
- Showed more size and dimension to his total outline
- Smoother blending from back to coupling and coupling to croup
- More overall body capacity
- Cleaner more expressive profile
- Smoother blending throughout
- More... top to bottom and end to end
- More striking in the profile
- Consistent with the type that placed above him
- Was cleaner made from front to back
- More overall body capacity
- Bigger outlined individual
- Neck was set into a more angled shoulder
- Taller statured
- Stood taller at her wither
- More dramatically angulated shoulder
- Longer in his hip, shorter in his back, and showed more depth of heart girth and hind rib, indication more body capacity
- Deeper flanked
- Longer, more sloping shoulder

- Had a more desirable slope to her shoulder and was nearer and sharper at her withers.
- Showed more quality and balance by possessing a longer, cleaner neck that attached higher into a shorter, stronger back
- More desirable balanced
- He had more chiseled features about the muzzle while being shorter and wider in the face, tighter in the throatlatch, longer cleaner and higher attaching in the neck. With a shorter back longer more sloping underline, deeper heart and flank, and more desirable angle to the hock, he easily is the most complete individual.
- He was more correct in his combination of balance and muscling as he was a smoother blending individual from front to rear who was shorter and stronger in his back and more correctly turned in his croup.
- Higher degree of balance and symmetry
- His shortness of back, length of underline, and depth of heart better combine to give him a more balanced appearance when viewed from the side.
- He ties a longer cleaner neck higher into a more laid-back shoulder. This allows him to have a shorter stringer back in relation to a longer underline, while also having a greater length of hip.
- More prominent withers which extends further into his back, thus giving him a shorter, stronger back in relation to a longer, more sloping underline.
- Exhibited a more correctly angled shoulder and more prominent withers, thus giving her a short stronger back in relation to a longer underline.
- She gains the edge in quality and balance. She is shorter from eye to muzzle, cleaner through her throatlatch and possesses a longer, cleaner neck. This combines with a more angulated shoulder giving her a shorter back in relation to a longer more sloping underline.
- More correctly balanced from end to end
- Taking balance to a higher degree
- He has more balance and symmetry because he has a longer cleaner neck that ties into a more desirable angle to his shoulder, more depth of heart and he's squarer hipped.
- He was shorter over his back in comparison to his underline giving him a more balanced appearance when viewed from the side.
- Quality to a higher degree
- Showed more overall quality
- More youthful appearance
- Stands on a straighter column of bone

#### Faults

- Lacked the positive characteristics of those placed above him
- Poorly balanced
- Rough
- Plain
- Lacked quality

### Head/Neck/Topline

- Presented a shorter ear
- Was more feminine as she showed more shape and quality to her face, while carrying that femininity back to a thinner and trimmer throatlatch and neck.
- His neck tied into a more dramatically sloped shoulder, was shorter from wither to coupling and more correctly turned over the croup, giving him a longer hip.
- Blended smoother from neck to shoulder
- He is cleaner through his throatlatch and higher in his neck to chest attachment
- He is stronger over the loin, is squarer hipped and is thus more preferred in the shape of his croup
- More extension through the neck
- More ideal in his topline, having a longer cleaner neck that attached higher to his chest with a shorter stronger back while having a more ideal turn in the croup topped off with a more desirable set to the hock.
- More defined eye
- More attractive head and neck
- More feminine headed
- Cleaner headed
- Smaller eared
- More quality to her head and neck
- Showed more strength from withers to loin
- Neck ties higher into his withers
- Blended smoother from neck to shoulder
- He shows a more desirable turn to his croup and a fuller hup when viewed at the profile
- Had a higher neck to chest attachment
- Was more correct in the shape of his neck
- Tighter and cleaner throatlatch
- Longer, more sloping croup
- Longer croup
- Exhibited more topline levelness
- Sharper withered
- Longer, smoother shoulder
- Greater length of hip
- More correctly turned over the croup
- Higher neck to chest tie in
- Wider from eye to eye
- More desirable turn to his croup

### Faults

- Plainest featured
- Common about head
- Quick over the croup

- Ran excessively downhill
- Course-headed
- Thick throatlatch

#### Shoulder/Barrel/Hip

- He has a more desirable angle to his shoulder, more depth of heart and is bigger hipped
- He has more length of hip, depth of heart, and is squarer hipped
- Longer more tapering underline
- Longer smoother shoulder
- When viewed from the side, he has more slope to his shoulder, is leveler from wither to croup and longer hipper.
- Deeper hearted
- Squarer hipped
- Wider chest
- More spring of fore rib
- more correct turn over the croup

#### Faults

- Steeper shoulder
- Lighter muscled shoulder
- Narrow when viewed from the front
- Lacks depth of barrel
- Shallow hearted

#### Muscle

- More bulge and ripple to the hip, stifle and gaskin
- Greater circumference of forearm
- He was especially more expressive showing more width through his stifle and dropping down to a more bulging inner and outer gaskin and extending forward to a fuller loin and heavier muscled shoulder.
- He was more correct in his combination of muscle and balance. He was more three-dimensional in his hindquarter being longer, more powerful through his hip and exhibited a longer, lower tying muscle pattern.
- Her muscling started higher and carried lower
- More dimension from end to end
- More expansion to inner and outer gaskin
- More flaring gaskin
- More groove and dimple over the croup
- More powerful from every angle
- More substance from end to end
- Possessing a higher degree of muscling
- Ran a higher volume of muscle from end to end



- Longer hipped carrying more muscling into the lower portion of his quarter
- She was powerfully muscled from end to end, having more circumference to her forearm. As I move back, I find she is deeper hearted and longer through the hip while being wider from stifle to stifle, with more bulge and dimension to her inner and out gaskin.
- Wrapping more muscling around
- Heavier muscled as is most easily noticed through the circumference of his forearms and gaskins
- More shape to stifle
- Length and depth to hip
- More explosive
- Greater length of hip
- Longer, more athletic in his muscle pattern
- Showed more tone and power of muscling from end to end
- He showed a greater total volume of muscling over his larger frame
- Was more powerfully muscled in his shoulder, loin, hip, and through the plane of his stifle.
- Fuller through his forearm and shoulder, and was more powerfully muscled in his quarter, dropping down into a more flaring gaskin
- Was especially more muscular, showing more width through his stifle, dropping down to more bulging gaskins both inside and out and extending forward to a fuller loin and a heavier-muscled shoulder.
- Showed more thickness through the center of her stifle in relation to the point of her hip
- More three dimensional in her muscle pattern
- Larger circumference of forearm
- More bulge to inner and outer gaskin
- Showed more expression of muscling
- Carried more muscle to her lower hind quarter
- Bulge to hip, stifle and gaskin
- He has a higher volume of muscle from end to end as he has more flare to his forearms and more expression to his gaskin and stifles.
- More muscle delineation to his shoulder and hip
- Larger volume
- Fuller through the gaskin
- Widest from stifle to stifle

#### Faults

- Lacked muscle quality
- Narrow throughout the stifle
- Lacked circumference
- Weaker muscled

- Lacked depth

#### Feet and Legs

- Cannons extend more from the bottom of the knee
- Dropped a straighter line from hip to hock to heel
- Square column of bone
- Standing more square on all four corners
- Stood on a more rugged, durable bone type
- Straighter down the knee
- Straighter from hip to hock to heel
- Was deeper and wider at the heel
- Stood on more substance of bone
- Stood and tracked on a wider, truer base
- Stood more correction on all four pasterns
- Stood more correctly on hind legs
- Stood straighter from knee to toe and hock to heel
- Had more substance of hoof
- Had more sloping pastern
- When viewed from the side she stood straighter and tret on her front legs
- Straighter down the hocks

#### Faults

- Close at the docks
- Soft in knees
- Stands back at the knees
- Stand narrow at the base
- Stands on a lighter bone

#### Tracking/Movement

- Traveled with more symmetry to his stride
- Tracked with more base width
- Tracked straighter both to and away
- Was truer tracking, showing less deviations from the front and rear views
- Shows less deviations from the front and rear
- Showed more movement in shoulder
- Sounder moving

#### Faults

- Choppy about their stride
- Unsound
- Heavy on the forehand



## Western Pleasure

### Brokeness/Manners

- Appeared to have a softer mouth with more feel
- More broke in the face
- Softer in the mouth and face, thus allowing him to have more flex to his poll
- Moved into the bridle
- He was ridden on a longer, more giving rein, was more relaxed in his poll, supple in his neck and was more responsive to the rider, requiring less adjustment.
- More problem free individual
- Remained in the bridle with minimal visible cues
- Showed a higher degree of control
- More accepting of the bit and the rider's cues
- Required less guiding and handling from the rider
- Went on the loosest, most trusting length of rein
- Reversed with less bridle-rein contact
- Worked at a more desirable speed
- Works off the bridle more correctly maintaining collected forward motion and a level topline
- Transitions were more functionally correct
- Transitions softer and smoother
- More prompt in both his upward and downward transitions
- More consistent in his rate of speed at all three gaits
- Better able to maintain the called gaits
- Was more consistent in the speed of his lope
- More consistent and desirable in his rate of speed at all three gaits
- More fluid in his transitions
- Was a more consistent performer
- More consistent about his rail position \*\*\*
- Reversed with more ease
- Calmer, more relaxed throughout the class
- Had more show ring presence
- Was more natural and relaxed at the walk
- Stayed more correctly in the bridle and in between the bridle
- Was more positive in his attitude
- More accepting of the bit and the rider's cues
- Backed quicker and straighter
- Had more presence
- Most consistent individual
- Maintained a level topline



### Faults

- Shows resistance in the bridle

### Quality of Movement

- Distinct in way of going
- Had a more rhythmic stride
- Had a softer foot-to-ground contact
- More consistent beats of stride
- Was less canted on the rail
- Was more cadenced and collected in the beats of his stride
- More sweep to his hock
- Had more drive from behind
- Was slower legged
- Hit the ground with a softer stride
- Stuck her hind leg more underneath her body
- Was less labored in her stride
- Was a cleaner mover
- Moved with knees and hocks closer to the ground
- Had more cadence and collection at all 3 gaits
- He's slower legged and more deliberate in the placement of his foot
- Was more attractive down the rail
- Kept his hocks more underneath his body
- Had more fluidness to her stride
- Was freer in his shoulder
- More forward motion at the walk
- More distinct beats of jog
- Was squarer jogging
- Squarer in the beats of his jog
- Flatter kneed at the jog
- He showed a more ground covering stride when asked to extend the jog
- He extended more readily into his extended jog and the proceeded to have a longer, softer stride
- Showed more split to hind legs at the lope
- Deeper hocked at the lope
- Showed a higher degree of difficulty at the lope
- Showed more sweep to his hock at the lope
- Stepped into the lope with more ease
- Was deeper loping
- Took a longer step up front at the lope
- He elevates his back with keeping his shoulders erect, allowing him to drive more underneath himself with his hocks during each stride at the lope

- More collected as he had more drive and impulsion from behind, thus allowing him to have more lift to his shoulder, while following through with a flatter knee
- Has more engagement from his hindquarters, more elevation with his back and shoulder, thus allowing him to be flatter kneed.
- He exhibited more self-carriage, showing more elevation to his back allowing him to drive more from the stifle and shoulder, consequently giving him a longer, more sweeping stride.
- He has more sweep to his hock, was more raised with his back and withers, thus enabling him to have a flatter knee.
- He shows more overall cadence and collection as he lifts his back and drives deeper with his hocks allowing him to be squarer jogging and deeper loping while moving down the rail with a slower and flatter stride
- He swung more freely from his hip, was rounder backed and consequently followed through with a flatter stride up front.
- He took talent to the highest degree being more lifted in his back, deeper in his hock, steady framed, and higher in his wither allowing a flatter knee with a slower leg for more self-carriage.
- He was more correctly hinged from his hip, had more elevation with his back and as a result, had a flatter stride.
- He has more drive and impulsion with his hindquarters, more lift and utilization of his back and withers and is freer with his shoulder, thus allowing him to have a more elegant step up front.
- He remains the softest, and freest through his shoulder, allowing him to reach more with his forearm and remain more natural through his head and neck.
- He was more elevated in his neck allowing him to be softer and lighter on his forehand.
- He extended freer from his shoulder and stifle while possessing a softer and lighter stride.
- Kept more round in his frame, while being slow legged
- Showed the most self-carriage especially at the lop as he shows more drive and impulsion while showing reach up front

#### Faults

- Quicker legged, showing more knee especially at the lope

#### Frame/Head Carriage/Head Set

- Consistent in his frame and pace
- Had fewer frame deviations
- Held his nose more correctly in front of the vertical
- Works off the bridle more correctly maintaining collected forward motion and a level top line
- Was rounder backed
- Was more consistent in his head placement
- Steadier in his frame

- Was leveler framed from poll to wither
- Was more acceptable in her frame
- Maintained a higher, stronger back position at the lope
- More natural frame being more relaxed at the poll
- Had a higher degree of self-carriage...
- He remained more level over his topline, more natural in his headset, and traveled on a longer, freer more trusting length of rein while requiring less obvious cues from the rider
- He was a more consistent and relaxed performer who maintained a more correct frame, being leveler in his topline, while also being slower legged and working on a longer, more trusting length of rein

#### Faults

- Loses his frame and became more strung out in his stride especially at the lope to the right

## Hunter Under Saddle

### Brokeness/Manners

- Is more supple and soft on the bridle especially when asked to back, thus showing a higher degree of brokeness with less resistance and hesitation to the bit
- Looks straighter through the bridle
- Softer in the bridle
- Relaxed and willing
- More relaxed head and neck allowing him to move more desirably...
- More positive in his expression being more forward at the ear and relaxed especially through his poll and neck
- Maintained proper contact from hand to mouth
- More functionally correct in maintaining...
- More willing

### Faults

- Exhibits more tension through head/neck/body

### Quality of Movement

- Longer, lower stride
- More engagement behind
- More evenness of gait
- Simply a freer mover that covers more ground...
- Tracks up hind foot to or beyond front track
- More balanced and cadenced in stride showing less hesitation between strides at the canter
- Deeper tracking individual whose rear step surpasses his front
- More balanced in his gaits
- More ideal way of going and being freer slowing in his movement
- Uses hip to drive more form behind and stay more collected
- More rhythmical
- Shows more engagement from the hip
- More even in length of each stride
- Was better suited for the purpose
- Reaches more through shoulder
- Takes a more purposefully stride
- Propels himself more effortlessly
- Move with knees and hocks closer to the ground
- Longer and more even in his stride
- Moved with a lower center of gravity
- Exhibits more self-carriage and carries himself across the ground in a more rhythmical motion



- Tracks more up into his front foot print
- Takes an even stride behind and/or up front
- Deeper hocked
- More collected and thus has more forward motion
- Balanced at all three gaits
- Freer mover
- More functionally correct
- Stayed more collected, helping to propel himself forward
- Reaches more through his shoulder and steps up from behind
- Deliberate in the placement of his foot
- More hindquarter impulsion
- More supple, freer striding individual who exhibited more forward motion
- Ideal way of going
- Free flowing movement
- More on the bridle allowing him to rock back on his haunches
- Longer, more sweeping stride
- Longer more extended stride
- Traveled with more impulsion
- Had deeper engagement with his hindquarters
- More consistent in his speed
- More purposeful stride
- Longer more fluid, sweeping stride
- Smoother, more consistent in the beats of his stride
- Covered more ground in fewer strides
- Drove more effectively from the hocks
- Traveled in a more distinct manner
- More effortless and fluid stride
- Exhibited a greater length of stride while moving lower to the ground
- More extension from the shoulder
- Reached further at the trot
- More drive and forward momentum at the center
- She was more correctly hinged in her shoulder and hip consequently lifting her back more, thus enabling her to strike off into the canter with more reach off her forehead, and a deeper stride behind.
- He reached further from the shoulder while being flatter at the knee and working with more drive and impulsion from behind.
- He was freer moving, landing on the ground lighter and softer.
- Had more engagement, being round backed, balanced, and driving his hind legs underneath him.
- Bolder mover that showed more length of stride as well as more impulsion and drive with his hocks.

- More ground covering in his stride while being a bolder mover that showed more drive and impulsion from behind while being freer in his shoulder.
- Excelled the class in talent with his self-carriage and way of going. To expand, he was more lifted in the back, freer in the shoulder and hip allowing for more ground to be covered in fewer strides thus being more suitable to purpose.
- Bolder mover, more purposeful stride
- More impulsion allowing him to have more lift at the wither reaching out further with his shoulder dropping that down to a flatter knee
- Lighter in his hoof to ground contact having more sweep and loft.
- More pengilous motion with his hips
- Freer flowing at the walk
- Suspension
- More elegant mover
- Had more finish to his stride
- Ideal way of going
- Flow in movement
- Uses hip to drove more from behind and stay more collected
- More rhythmical
- Engagement from hip
- Even in length of stride
- Better suited for the purpose
- Overall shows more length of stride

#### Faults

- He was ridden thrown away causing him to be heavy on the forehand and flat in the back
- Lacks extension and drive from gaskin and hindquarter having no forward impulsion
- Limited range of motion in his shoulder
- Was short, quick and upright in shoulder.
- Propper and stilty at the trot. \*\*\*

#### Frame

- He's more suitable to purpose showing more overall length of stride combined with a more desirable frame that is leveler from poll to wither with his nose more correctly in front of the vertical
- Was consistent in his frame even through his downward transitions.
- Moved out with a lower frame
- More naturally relaxed at the poll
- Longer, lower frame
- Level from poll to wither
- More correctly in front of the vertical
- Consistent in his frame through downward transitions

- Moved out with a lower frame
- Naturally relaxed at the poll
- Longer, lower frame

#### Faults

- Bowed in his frame
- Used his head/neck as a balancing aid.

#### Overall

- Bolder mover, more purposeful stride
- More impulsion
- More lift at the wither
- Reaches out further with shoulder, dropping down to a flatter knee
- Lighter in his hoof-to-ground contact
- More sweep and lift
- Freer flowing at the walk



## Reining

### Brokeness/Manners

- He is more broke because he completed a quicker and more precise pattern on a looser rein with less visible cues from the rider.
- Showed greater control of the arena by staying more within the markers while displaying smoother and more balanced circles.
- Was less restricted in all parts of the pattern
- Rider had a greater degree of handle on the horse, this requiring less reining and leg cues.
- Exhibited the more complete picture of control smoothness and speed
- Executed the most accurate pattern
- Settled easier
- Ran the more challenging pattern
- Was more timely in his executions
- Works more efficiently and with a more cooperative attitude
- Showed more willingness and precision in executing the prescribed pattern
- Stood calmer after backing



### Spins

- More balanced spins
- Pivoted over inside leg more correctly
- More ideal cross over in front
- Held a more stationary pivot foot during his faster flatter spins
- Held a lower center of gravity during his faster spins
- Showed more finesse in his spins
- More precisely executed spins
- More cadenced in spins
- Walked more forward into his spins
- Lower, flatter in frame during spins
- Had more agility in crossing over firing his spins
- Had more speed in his revolutions
- Was more correct in shutting down his spins
- Less resistant to begin his spins
- Had sharper, more balanced spins
- Stopped squarer out of spins
- Turned faster in his spins with his front end loose and low
- Was faster and more correct in his spins crossing over in front with more speed and maintained a more accurate pivot foot

- Maintained a more stationary pivot foot while providing more reach and extension from inside front and crossing more cleanly from the outside front.
- Greater sharpness to his spins, turning more ideally over his haunches while maintaining a lower center of gravity
- Fastest, flattest spinning who maintained a lower center of gravity while gaining more speed with each revolution.
- Spun harder, pivoting more correctly over his hind foot
- Cleaner crossover while remaining more even in his shoulders and more appropriately arched in his spin providing a higher degree of balance.
- Showed more lateral control, crossing over flatter and faster up front and maintaining a more stationary pivot foot
- Turned faster in his spins with his front end loose and low
- He was faster and flatter in his spins as he reached around further up front and increased speed with each revolution
- Was a more balanced spinner who maintained a lower center of gravity.
- Had more speed to his revolution as well as more agility in crossing over. More controlled and agile in spinning, shifting weight more to her haunches making her forehand more maneuverable resulting in faster, cleaner spins.

#### Fault

- Lacked impulsion in his spins being too backed off of the bridle.

#### Runs/Stops/Rollbacks

- Showed less anticipation of stops and thus was freer from scotching
- His stops were more stylish, being deeper and longer
- Deeper, straighter slides
- Drove out harder in the runs, stopped smoother and slid further
- Showed more acceleration in the rundowns
- Ran down with greater acceleration
- Stopped squarer
- Remained more mobile in front in his stops\more arched though his back in his stops
- Freer on his forehand
- Stopped deeper with his socks more underneath his body
- Longer, deeper stops
- Got more in the ground
- Had more length to his stops
- Ran harder form rollback to rollback
- Cleaner crisper in both rollback
- Was a higher quality stopper as he broke more correctly in his loin, consequently allowing his to drop his hocks deeper into the ground while having more lift to his shoulder and more mobility on his forehand.
- Because he breaks more readily at the poll and loin his is able to drop his hocks deeper into the ground and remain more mobile on his forehand.

- He dropped his hindquarters deeper into the ground, flexing his loin more, thus he had a longer, deeper sliding stop.
- He dropped his hocks deeper and straighter into the ground while staying more relaxed and mobile off his forehand.
- Breaks more readily over his loin while driving his haunches more into the ground giving him the most correct sliding stop.
- His stops were deeper and more completely shut-down
- Worked off his haunches and maintained movement on his front legs relaxed, allowing him to execute a more correct sliding stop.
- Dropped his hindquarters deeper into the ground while keeping his front legs relaxed, allowing him to execute a more correct sliding stop.
- Drove haunches deep into the ground while being more supple through his back and shoulders and more relaxed in his forehead resulting in a longer more correct stop.
- He ran more aggressively into his run downs and then proceeded to stop, breaking more at his loin, remaining looser through his jaw and freer up front.
- He is much more patient in waiting for the cue to stop in his approach.
- Drove harder in the runs, stopped smoother and slid further.
- Sank his hocks deeper into the ground while being more arched through his back and freer on his forehand, thus producing a higher degree of difficulty in a more ground consuming slide.
- Got more in the ground during his stops by breaking more at the loin while keeping his hocks more underneath his body.
- Ran harder, with less hesitation into all stops where he stayed more flexed at the poll and rounder backed which enabled him to remain more mobile on his forehand.
- Expressing more suppleness through his back and remained more relaxed through this forehand and poll enabling him to provide more balance in his stops.
- Ran harder with less hesitation into his tops, having longer, deeper stops while being more mobile on his forehand and cleaner and crisper in his rollbacks.
- He is more correct in exiting his rollbacks snapping out with more drive off his hocks.
- Ran with greater speed and dispatch from end to end, rolling back cleaner over his hocks
- More explosive in his rollbacks, rolling over haunches with more authority.
- Crawled more free up front especially in his sliding stops
- Snapped quicker over his tracks at the right rollback

#### Faults

- Stiff and resistant in stops
- Ran through his stops
- Stopped on his front end
- Came out of his stops early
- Anticipated the stops setting up early at each end.

#### Circles/Lead Changes/Rundowns

- Ran harder with less anticipation in the straight away
- Freer from excessive speed during his runs
- More impulsion in the rundowns
- More aggressive in his straight-aways
- His figure eights were more symmetrical
- More sure footedness in his circles
- More effectively contrasted hard and fast and soft and slow
- Changed leads more near the top of his circles
- Dropped down with more fluidness into the small slows
- Had more evenly shaped small slow circles
- Performed a more immediate lope departure out of circles
- Opened his stride which allowed for more speed to his large fast circles
- More pliable in his circles while having more arch to his neck, shoulder and hip
- Was more concentric in his circles and showed more size variation to his circles
- Smoother, more fluid in his changes when performing the figure eights
- Because he remains more upright on his inside shoulder he shows a higher degree of difficulty and has a more desirable arc to his body, while showing more size variation to his circles.
- Was more balanced in his circle, opening his stride without hesitation in the fast circle while slowing down more promptly for more evenly shaped small circles.
- He was more desirable in the arc of his body through his circle, tipping his nose slightly to the inside, while still looking straight through the bridle and being responsive to the slightest rider cue.
- She was the most responsive horse when asked to come back to a slow circle, noticed by her dropping off the bit and the willingness to respond to her rider's cues.
- He made the most use of the pen being round, accurate, and large in the large fast circles, while still remaining accurate in the placement of his slower rounder small circles.
- He produces a more accurate figure eight, showing more drive into his circles and a more exact lead change located in the center of the arena.
- Sacrificed speed for control
- Freer floating when completing his large and fast circles

#### Faults

- Nosed out in circles causing him to drop his shoulder in his inside.
- Had more tension in his head and neck resulting in less arc and poorer quality of movement

#### Overall

- Athletic
- Obedience
- Utilization of hocks

- Controlled aggression
- Had more degree of difficulty and authority
- Overpowered the class with athletic ability
- Ran the faster pattern
- Showed more pattern precision
- Excelled in running the more challenging pattern
- Simply got more done
- Accumulated fewer penalty points
- He showed more willingness and precision in executing the prescribed pattern
- Ran the more aggressive pattern without sacrificing control
- He ran a more aggressive pattern by combining faster, flatter spins over a more stationary pivot foot with circles that show more size and speed variation. Over and above this he ran harder into his stops, dropping his hindquarters deeper into the ground for longer sliding stops and snapping over his hocks quicker in his rollback.
- He was a higher quality mover, driving deeper with his hocks and being more cadenced at the lope, this allowed him to run harder into his stops, break more correctly over the loin and maintain his cadence on the forehand for a longer sliding stop.
- A harder running individual in the large fast circles with a greater size and speed variations in the small slows. He possessed the drive from behind to build the momentum to lay a longer track while being freer up front in his stops.
- Set down a stationary pivot foot and revolved around it at a higher rate of speed while crossing over up front and being leveler in his top line. When stopping, he possessed the front-end freedom to be longest and straighter in his slides.

#### Faults

- Incurs a 1 point penalty
- Rough in his exits

## Western Riding

### Brokeness/Manners

- More willing in effort from the rider to change
- Kept a more accurate pace down the line
- Was capable of easier positioning
- Negotiated a more fault free pattern
- Was more solid steady and honest
- Showed more pattern desirability
- Required less dictation to change leads
- Showed more communication between horse and rider
- Showed less framing up by the rider prior to changing
- Worked the pattern on a looser rein
- More fluidity over the log at both gaits
- Less anticipation of the changes
- Less obvious cueing from the rider
- More communication between horse and rider
- His lead changes required little set up from his rider as evidenced by his rider's quiet hands and legs
- Was quieter through his ears and tail through lead changes
- Quieter about his tail
- Quiet hands and legs of rider



### Faults

- He was artificial in his appearance
- Irritable about the mouth and tail

### Quality of movement/Quality of Changes and/or Pattern

- Simultaneous changes with more fluidity and flow
- Maintained straighter boded when making changes
- Showed more ability
- Flatter changes
- Simply unchallenged in terms of consistency and quality of movement
- Used the full dimensions of the pen
- Had more pattern desirability
- Better able the perform the pattern as drawn
- Showed more pattern symmetry
- Maintained a more consistent pace through the pattern
- Placed his changes more centered between the cones
- Stayed more upright in his shoulder
- Traveled straighter lines though the serpentine

- Concurrent in his changes
- Less animated in his changes
- More effortless throughout all changes
- Better position when changing leads
- More fluid changes both across the center and down the line
- Higher quality change who remains flatter underneath
- More preferred in his changes being more correctly broken at the poll, more closed at the mouth, and leveler from poll to wither while staying closer to the cones down the line.
- Drove more from her hindquarters which allowed for a more fluid and stylish change while performing the most natural changes by maintaining a straight body alignment from her shoulder to her hip
- He possessed more self-carriage being lifted in his back, deeper in his hock, and higher in his wither allowing him to be forward in his changes while exhibiting a steady frame and pace.
- He was a higher quality mover who stayed more forward as he maneuvered the line with flatter and more forward changes that were more precise in the placement between the cones.
- He had more self-carriage, as he was more correctly hinged in his shoulder and hip thus allowing him to lift his back and either giving him a more drive through the hindquarters resulting in, more forward and fluid changes.
- He drove more from his hindquarters which allowed for a more fluid and stylish change.
- She was flatter in each of her lead changes and had them placed more near the center of the cones down the line.
- He was more confident as he traveled down the line displaying more even changes between each of the cones
- He is a higher quality, more natural changing horse who shows the highest degree of difficulty by being the straightest through the line.
- He maintained a more collected frame thus had more fluid and sweeping changes
- He remained straighter through his frame while changing leads showing a higher level of difficulty throughout the pattern.
- While moving down the line was flatter and more forward in the changes switching more simultaneously from front to rear.
- Traveled with the softer stride, leading with the flattest knee to produce the smoothest, most fluid changes both across the center and down the line, most noticeably from right to left
- He performed a more desirable pattern, maneuvering the log both times with more ease, and placing his changes more centrally between the cones combined with a more level frame, a longer drape of rein and slower stride.

#### Crossing the Log

- Covered the log both times with more ease.

- He was more expressive, attentive and careful in the placement of his strides over the log at the lope
- More rhythmic in crossing the log
- Passed over the log in a more natural manner at the lope
- Cleaner and more evenly cadenced while jogging over the log.
- Rated more correctly in his approach to the log.
- She was more correct in remaining penalty-free over the log.

#### Faults

- Least precise.



## Equitation/Horsemanship

### Hand Placement

- Quiet hands
- Effective use of hands

### Faults

- Uneven
- Busy
- Too far forward
- Too far back
- Too near the pommel
- Too wide
- Too narrow
- Too high



### Body Position

- Correct alignment from elbow to horse's mouth
- Unison with horse
- Erect position
- Even shoulders
- Upright through shoulder to heel
- "torso"



### Form and Effectiveness

- Connection
- Connection between horse and rider
- Shows more lower leg contact being more connected with her horse
- Best overall combination of horse and rider
- Horse and rider working in unison throughout the pattern
- Horse/rider pair

### Pattern

- Symmetrical arch
- Open and lengthen stride in hand gallop
- Executed a more well thought out plan
- Horse traveled through the rider's plan
- Rider had a better plan with more precision in the transitions
- More crisp in their transitions especially seen at the transition between the collected and extended jog (horsemanship)

## Hunter Hack

### Brokeness/Manners

- He's more obedient to the rider's cues
- More willing to change leads
- Consistently obedient
- He shows more authority at the jumps
- He showed more brilliance over the jumps
- More enthusiasm when approaching the fences
- More authority throughout the course
- Brilliance and style of motion
- Galloped to the jumps with more brilliance
- Approached fences with more confidence and less hesitation
- Showed less hesitation prior to takeoffs at each fence



### Faults

- Greenest

### Quality of Movement/Functional Correctness

- He's more authoritative at the trot, covering more ground with fewer strides
- Is loftier in his stride as he has more light to his shoulder, a more reaching forearm with a more pointed toe and flat footed stride at the trot allowing him to also maintain a flatter knee.
- Excels the class for his quality on the flat and over fences. He possess the depth, drive and impulsion from behind to be lifted in the withers and steady in his topline. He took both rails in stride with a rounder bascule and a more ideal under-carriage being higher in his knees and hocks.
- He extends across the ground
- Smoother between jumps
- Extends more from the shoulder, traveling closer to the ground
- Took more appropriate strides between the fences
- Covered the course with a longer, freer flowing stride
- More organized over his fences
- His rhythm and pace were more suitable to the course
- Met the fences squarer and more in stride
- Approached with a linger more sweeping stride
- Drive and impulsion from behind
- Smoother, more forward fences
- More hunting ability
- Bolder mover
- Forward trot with more sweep and fluid in strid

### Faults

- Was fast in his pace on the rail
- Failed to complete the accurate number of strides between fences

### Form over Fences

- Shows more scope and care on the approach while still being more aggressive and more brilliant over the jump.
- Shows greater bascule and is more centered over the standards when reaching his arc.
- He was more direct in his approach, jumping more evenly off both hind legs, with a rounder form and more arc to his back
- He shows more bascule, rounding his back and reaching his arc in the middle of the jump
- Pulled his knees to his chin and flexed his ankles for a more ideal under carriage.
- Rounder bascule form tip of the ear to his tail.
- Scopier hunter
- Smoother arc
- Tighter in his undercarriage being more horizontal in his forearm and more even in his knee.
- More rounded in his back thus creating more symmetry to his jumps
- Exhibited a more ideal bascule
- Carried himself in a more balanced frame
- Approached the fences in a straighter line
- Exhibited a more ideal bascule
- Highest point of his arc being more centrally located over the fence
- Forearms held more parallel
- He tucked his front legs more neatly in front of his chest with roundness to his neck and back
- Held his knees higher than his elbow
- Make the distance between the fences
- Kept his heels close to his elbow
- More even in his forearms and knees
- Straighter to the center of each fence
- Rounder in form over the fences
- Greater arc to his back from wither to croup
- Tucked his knees more evenly and tighter
- Exhibited more correct hunter form over both fences and produced a more ideal bascule form the spot of departure through his landing, being more round in back with the highest point of his arc being more centrally located over the fence and his forearms were more nearly horizontal, expressing more evenness and elevation to knees.
- Trails with higher hocks over both fences
- He pulls his legs tight and has more flex to his ankles

- Tucked his knees tighter to his chest
- Kept his knees more parallel to his chest
- Jumps with his hocks more together
- Knees higher up under the chin
- More correct in his takeoff, rating his fences more correctly
- More nearly jumped the center of his fences
- Met the fences with more rhythm
- Had a more desirable line between the fences
- Pushed off of his socks more effectively having more drive over the fences
- Squarer in his departure
- Had more style over the fences
- His takeoff and landing points were equidistant from the center of the jump
- More evenly spaced in the approaches and departures
- Excels in this class for his quality on the flat and over fences
- Possessed more depth drive and impulsion from behind to be lifted in his withers and steady over his top line as he took the rails in stride with a rounder bascule with more ideal undercarriage having more tuck in his knees and hocks
- More authoritative over fences and transitioned more subtly to the stop
- Equivalent with take off and landing
- Square approach to fences
- Tuck
- Arch
- Soared
- Tighter tuck

#### Faults

- He lacks bascule over the jumps
- Too deep in the takeoff
- Long in his takeoff spot
- Chipped in
- Inverted back over both fences
- Left early for both fences

## Trail

### Brokenness/Manners/Quality of Movement

- He was more pleasing to his obstacle approach and departure and was more responsive to the rider's cues, which helped him accumulate more pattern points.
- Approached the obstacles in a more relaxed and willing manner
- Waited more for his riders commands
- Expressed more talent
- More easily guided
- Maintained more interest in each task
- Loped over poles in a smoother more relaxed fashion
- Had a more balanced stride
- Showed more agility
- Exhibited more extension of stride when jogging the poles
- More broke and preforms the pattern to a higher degree of difficulty. He works on a longer drape of rein and maintains a more consistent frame that is leveler from poll to withers to croup. He combines this with more agility though the obstacles being truer in his hoof placement in the jog overs and backing quicker through the L.
- Higher quality mover, loping the poles with more style
- Showed a higher degree of coordination
- More pleasing to the obstacle approach and departure
- More responsive to rider's cues
- Effective at each obstacle



### Quality of Pattern/Obstacle Negotiation

- Essentially more correct
- Accumulated less penalties
- Lowered his head, showing greater interest
- Was more effectively positioned by the rider
- Accumulated more obstacle points
- Accumulated more maneuver points
- Maintained a more pleasing frame and was looser reined during the back
- Was quicker turning in the box
- Stepped across the bridge with more interest and confidence
- More cadenced jogging through the serpentine
- Worked the course in less time
- Showed more curiosity and interest when crossing the bridge
- Accepted positioning more willingly when working the gate

- Was more efficient at each obstacle
- Cleaner negotiation of the obstacles
- Was more relaxed at the gate
- Had more lateral movement while side-passing
- Side passed more evenly from front and behind
- Took the obstacle in the more correct number of strides
- Showed more bend and flex allowing him to be more fluid in the serpentine
- More correct in foot placement over the poles
- Showed more elevation in his legs while loping the elevated poles
- Negotiated the turn in the box with more ease
- Was quicker and more careful when backing the chute
- Backed through the cones with more speed and ease
- Showed more agility jogging through the serpentine
- Displayed more obstacle negotiation
- Was lower and flatter in his 360 degree turn
- Freer from ticks and rubs while working the course.
- Quicker to work the gate because he was more correct in his body position
- Cleaner when jogging over the poles
- Showed less resistance when asked to back
- Backed straighter through the chute
- Was especially more collected over the poles
- More fluid in the execution of his maneuvers
- Completes with speed without sacrificing control
- Had fewer penalties while working the course
- Agility, finesse, curiosity
- More agility through obstacles being truer in hoof placement

#### Faults

- Lacked momentum on the approach to the poles during the trot-overs
- Fails to progress in a timely manner
- Hurries off of the bridge
- Worked the obstacle in a manner other than careful and cautious
- Because the individual was somewhat tight reined he could not receive a higher maneuver score

## Heading

### Box

- Alert and attentive in the box
- Sets up more quietly in the box
- Was more calm and attentive in the box
- Quiet and aware in the box
- Alert and aware

### Run and Rate

- Kept up with the steer
- Kept cow in close proximity
- Used less anticipation to the rider's cues
- Sped up quicker in his rate to the steer
- Stayed more at the steers hip
- Better rating of the steers actions



### Face Up

- Snapping around more quickly

### Faults

- Was sluggish when facing the steer

## Tie Down

### Box and Barrier

- Respected the barrier
- Settled down quicker in the box
- Controlled and responsive in the box

### Faults

- Was more anxious in the box
- Late in his departure from the box
- Was more nervous in the box



### Run and Rate

- Better positioning when rating the calf
- More challenging run
- In close proximity to the calf's hip
- More precise in his positioning to the calf

### Fault

- Got left behind
- Was poor in his rating of the calf

### Stop

- Stopped more straight and square

### Working the Rope

- More control when working the rope
- Kept a tighter rope in a more stationary position
- More controlled and trusting with the rope

### Faults

- More untrustworthy when working the rope
- Left slack in the rope

### Overall

- Best combination of responsiveness and control
- Kept his eye on the calf
- Alert and aware of the calf
- More authority and eagerness
- More tuned in to the calf
- Was more captured attention to the calf
- More relaxed with the rider's cues



## Working Cow

### Boxing and Barrier

- Showed more control of the cow when boxing
- Was more on his hocks during the boxing
- Showed more control while boxing being that he held/cut/boxed the cow with more agility

### Turns

- Running down the fence harder turning with more agility and freedom

### Circling

- Kept closer in the proximity to the cow's flank when making turns/circles.
- Drove to center and controlled in circles

### Overall

- Exhibited more cow sense
- Natural ability
- Maintained more control
- Was more accurate in his rating of the cow
- Showed more controlled aggression when working the cow
- Had a more appropriate working advantage
- Executed cow work with a higher degree of difficulty
- More/less challenged by the cow
- Ran harder with the utmost control of the cow
- "cowy" and "catty"
- Excellent form and position
- Eye appeal
- More credit earning run



### Faults

- Had lack of control
- Excessive reining, spurring, handling
- Open mouth
- Poor natural ability/cow sense
- Loss/poor in his form when working the cow
- Lacked control of cow

## Connective Terms

- Additionally
- Also
- An added bonus
- As a result
- As well
- Aside from this
- At the same time
- Beyond this
- Consequently
- Decided advantage
- Definitely
- Furthermore
- Gave the advantage
- Had the advantage
- He does not disappoint me
- However
- In addition
- Moreover
- In particular
- Just as critical in my mind
- Let us not forget the fact that
- Likewise
- More importantly
- Most complete in
- Most evident in
- Plus
- So
- Therefore
- This doesn't change the fact that
- To add to this
- To compliment this
- Undoubtedly
- I could safely say...
- Without question
- Gave 3 the edge
- Building on this
- But this alone doesn't get her out of fourth
- As I turn to the class
- The bottom line is

- However, I can overlook these faults
- Certainly preferred
- In differing my top pair of...
- Distinct advantage in...
- More appropriately combined
- I had no alternative but to place him fourth due to...
- More fundamentally correct
- Keeping this in mind
- Did not hesitate to leave him fourth
- Logically
- She too
- The problem is
- Potentially
- Elected
- Especially
- Gives up
- Excels the class
- I felt comfortable
- To be more specific...
- More ideal
- Along with this
- Quite easily gives 1 the edge
- Certainly
- Combined disadvantages
- Definite 2 pair class
- The complements the fact
- Even so
- To put it simply
- Mainly
- Despite these criticisms
- Immense
- Contrasting types
- Higher percentage
- Coupled with the fact
- Expanding on this...
- In turn

#### Grants

- Acknowledge
- Admit
- Agree
- Am aware

- Appreciate the face
- Certainly
- Concede
- Granted
- I could safely say
- Indeed
- It was obvious
- Now there's no doubt
- On one hand, on the other hand
- Realize
- Recognize
- It's true
- I understand
- I readily admit
- Without a doubt

#### Grant to Criticism

- Above all
- But I left him
- But that's where it ends
- However
- I can't hide the fact
- I criticized him
- I did not fail to realize
- Nevertheless
- Not only, but he is also
- On a minor point
- Still
- Unfortunately
- But, disappointingly
- Regardless
- Knowing this
- The problem is
- Marked her fourth