

Levels of Competition

U.S. levels

Dressage in the United States is governed by the following groups, which set standards and rules for the sport:

- United States Equestrian Federation (USEF)
- United States Dressage Federation (USDF)
- United States Equestrian Team (USET)
- Federation Equestre Internationale (FEI).

These organizations standardize tests and rules of competitions and set standards of judging.

In the United States, there are six levels of competition. Each is successively harder than the preceding one. All lead to the international levels of competition.

The objectives and standards of the Dressage Levels are as follows.

Introductory Level

USDF Introductory Level Tests provide an opportunity for the horse and/or rider new to dressage to demonstrate the elementary skills. All trot work is to be ridden rising. The rider should maintain light but steady contact except at the free walk, in which the horse is allowed complete freedom to lower and stretch out its head and neck. The tests have been designed to encourage correct performance and to prepare the horse for transition to USEF tests.

USEF Levels

Training Level

Training Level introduces the rider and horse to the basic principles of dressage competition. This level requires “obedience” to the **aids** of the rider without fight or **evasion** when ridden on light contact. The rider is searching for free, rhythmic, and forward movement. The horse should be relaxed and obedient, stretching into the bit in a calm, receptive manner.

First Level

First Level determines that the correct foundation is being laid for successful training of the riding horse. The horse should move

forward freely in a relaxed manner and with **rhythm**. First Level tests require not only the “obedience” and “relaxation” qualities of the Training Level, they require that the horse shows “soft response” to the aids. Examples of this are softening of the lower jaw, some flexion at the poll, **lateral** bending, lengthening at the **trot** and **canter**, and quiet **transitions**.

Second Level

Second Level determines that the horse has acquired, in addition to those qualities of the First Level, a degree of suppleness, balance, and **impulsion**. In the Second Level tests, the rider must now add “accuracy” and be able to put the horse to the aids, i.e., put the horse on the bit and keep it there without fight or evasion and without shortening the strides. The neck must be relaxed with the nose slightly in front of the vertical.

Third Level

The Third Level tests are of medium difficulty, and their purpose is to establish that the horse has acquired a greater degree of suppleness, balance, and lightness in hand than at Second Level. The horse also must remain reliably on the bit, producing more impulsion through further strength in the haunches and relaxation of the back and poll; this enables the rider to collect and extend the horse’s gaits. Third Level tests require that the proper foundation for **collection** and distinction between the paces has been attained by the horse.

Fourth Level

The Fourth Level tests are of medium difficulty and designed to determine that the horse has acquired a high degree of suppleness, impulsion, balance, and lightness while always remaining reliably on the bit; that its movements are straight, energetic, and **cadenced** and the transitions precise and smooth. The Fourth Level horse must show complete obedience, relaxation, collection, and **extension**. The horse must go fully on the bit without evasion of any kind. Such a horse is prepared to proceed to the

International Level tests upon completion of this level.

International levels

Following satisfactory completion of Fourth Level, the horse proceeds to the International Levels governed by the FEI. These are used in all countries showing advanced dressage.

Prix St. Georges

The first test is Prix St. Georges, which is a test of medium standard. This level shows the horse's submission to all demands in the execution of classical equitation. The horse shows a standard of physical and mental balance and development, which enables it to perform with harmony, lightness, and ease.

Intermediate Competition 1

Next is Intermediate 1, which is a test of advanced standards. The object of this test is to lead horses on to the more demanding exercises of the Intermediate 2.

Intermediate Competition 2

Intermediate 2 is a second test of advanced standards. The object of the test is to ease the path for horses that are on their way to, but not yet ready for, the Grand Prix and its fundamental "airs and graces" of the classical high school.

Grand Prix

The Grand Prix test is of the highest standard. The Grand Prix is a competition of artistic equitation. It brings out the horse's perfect lightness, with a total absence of resistance and complete development of impulsion. The test includes the school paces and all the fundamental airs of the classical high school. However, the classical high school leaps (courbette, capriole, levade), which are obsolete in many countries, are not part of this test.

Grand Prix Special

The Grand Prix Special is a test of the same standard as the Grand Prix, although slightly shorter and more concentrated. In this test, the transitions are especially important.

All FEI tests must be ridden from memory. By the time a horse and rider have reached these levels, their talents lie solely in the art of dressage. Actually, when advancing to collected medium and extended gaits in Second Level, the rider should decide whether the horse's talents lie in dressage. If not, the horse's training should be directed to other areas.

How to Ride Dressage

This manual deals only with basic dressage. To compete and excel from Second Level upward, you should have a regular teacher and ride under a recognized authority on dressage. A dressage teacher should pass the same requirements as a dressage judge: be able to ride a horse at the level of his or her judging and to have trained a horse to that level.

Where to get dressage training

The best way to learn any sport is to take lessons from someone who knows the game. Seek dressage instruction from a dressage rider. It is important that your teacher have a working knowledge of dressage principles. Also, riding is dependent upon feeling and sensitivity. To know a movement is correct, you must learn how it feels when it is correct. Only someone who has been there and felt the movement can help you.

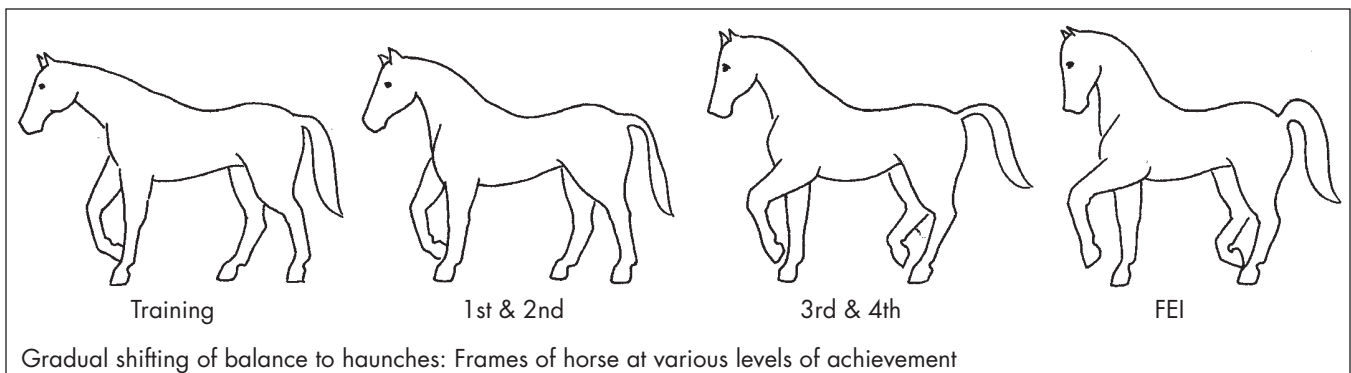
Periodically, have an experienced person on the ground tell you when something is

correct. That person can see if the horse is moving forward in its tracks—if its head is in the correct position, and if the horse is bent and positioned correctly.

As you have read in this manual, the horse goes progressively from (1) “accepting contact” to (2) “accepting the bit” to (3) “on the bit” to (4) remaining reliably on the bit. Following are sketches of the **frame** of the horse at different achievement levels.

Don’t expect your horse to advance more than one level per year. This is the very best it can do. Also, don’t be disappointed if it doesn’t progress as fast as that. Do, however, demand that every advancement be correct and as nearly perfect as possible.

Local dressage organizations hold clinics, during which expert instructors teach. Usually, the public is invited to watch and learn. Often, you can ride your horse in a lesson for a fee. Such organizations and the contact for each are listed in the “Resources” section of this manual (page 27).



General Rules

Because not every situation can be provided for in a set of rules, it is the duty of the judge (or jury) to make a decision in a sporting spirit to comply with the intention of the rules. For circumstances not specifically covered in this manual, refer to “Resources” on page 27.

Dress

The open competition dress code for Training through the Fourth Level is a short riding coat, a tie (choker or stock tie), breeches or jodhpurs, hunt boots or jodhpur boots, and an approved riding helmet. Riders with long hair should wear hairnets. Gloves, half-chaps, spurs (English type and rowels must turn), and whips are optional. See *4-H Horse Contest Guide* (PNW 574) for specific guidelines.*

Saddlery and equipment

An English hunt-type or dressage saddle with stirrups is required. For the Training Level through Third Level tests, a plain snaffle bridle and regular cavesson, a **dropped noseband**, a **flash noseband** (a combination of cavesson and dropped), or a crossed noseband made entirely of leather or leatherlike material (except for buckles) is mandatory. For more information and illustrations, see *The 4-H Horse Project* (PNW 587), page 103.

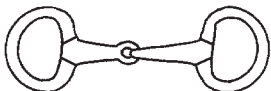
Martingales of any kind, bearing side or running reins, seat covers, boots or bandages of any kind, bit guards, and any form of blinders are forbidden while competing or during warmup. Running martingales, boots, bandages, and side reins are permitted during warmup **only when longeing**.

*See U.S. Equestrian rules for equipment options/changes for Third Level and above.

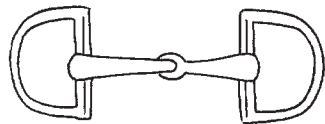
Permitted snaffles (required Training through Second Level, optional in Third)



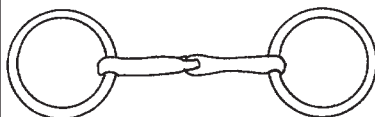
A. Rubber unjointed ordinary snaffle



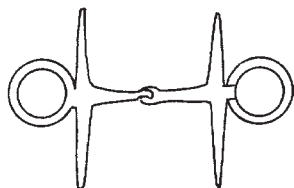
B. Eggbutt snaffle



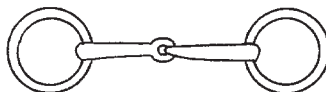
C. Dee snaffle



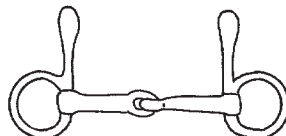
D. Ordinary snaffle with single jointed mouthpiece



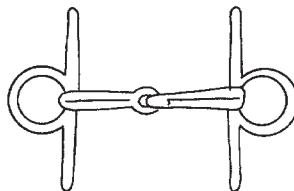
E. Fulmer snaffle



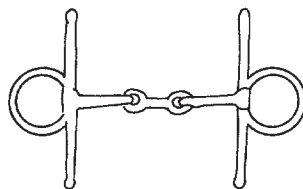
F. Small ring snaffle



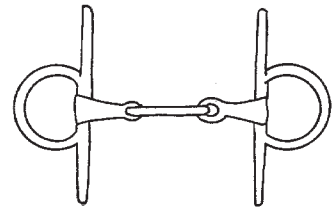
G. Snaffle with upper cheeks only



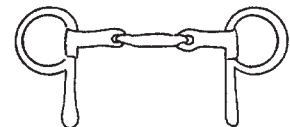
H. Full cheek French snaffle



I. Full cheek double-jointed



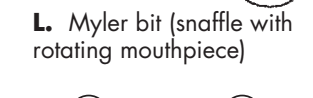
J. Dr. Bristol mouthpiece, any cheek



K. Half-cheek double-jointed with lower cheeks



L. Myler bit (snaffle with rotating mouthpiece)



M. Baucher snaffle

Note: These snaffles may be covered with rubber or leather providing the bit is made of metal or rigid plastic. Flexible rubber bits are not allowed.

All bits must be smooth and solid. Twisted, wire, and roller bits are prohibited.

Dressage competitions

Dressage competitions are open to all 4-H members riding horses, ponies, or mules. You can request tests from your local Extension office. Tests may be read but must be limited to reading the movement as it is written. A movement may be read only once. Repeating of movements or other instructions may constitute unauthorized assistance and could be cause for elimination. If there is reasonable doubt the rider heard the original call, it may be repeated without penalty.

When a competitor makes an **error of the course** (takes a wrong turn, omits a movement, etc.), the judge (or jury) gives warning by ringing the bell or blowing a whistle. The judge may then show the rider the point at which the test is to be resumed, and leave the rider to continue. Every “error of the course,” whether the bell is rung or not, must be penalized as follows:

1. First time—2 points
2. Second time—4 points

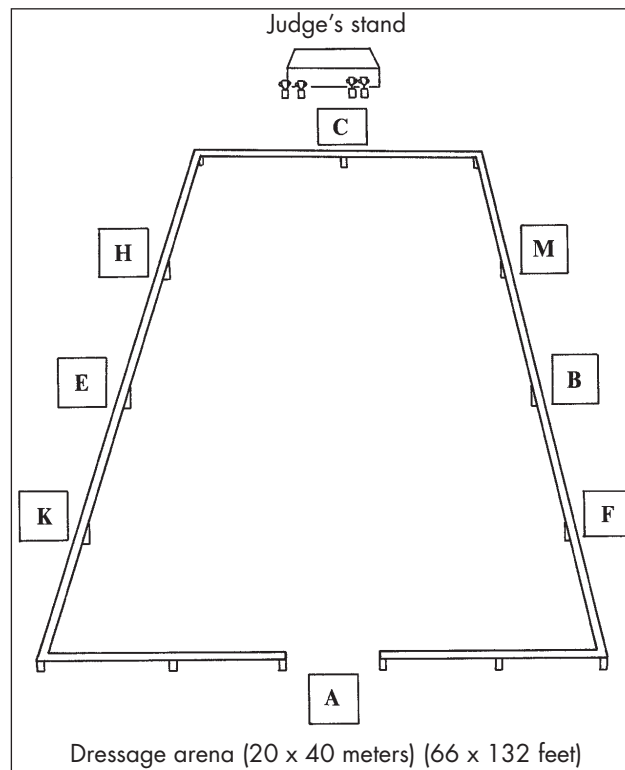
3. Third time—The rider is eliminated. He or she may continue the performance with scores not to count.

Horses should be clean and in good condition as stated in other 4-H contest rules. Their manes may be braided or left natural with no penalties or advantages.

Arenas

All tests are ridden in either the small arena (20 by 40 meters) or the large arena (20 by 60 meters) (1 meter equals 3.3 feet). The enclosure itself should consist of a low fence about 0.30 meter high, with part of the fence at A easy to remove, so competitors can enter and leave in a suitable way.

Letters outside the arena should be placed about 0.50 meter (18 inches) from the fence and clearly marked. It is permissible to decorate the letters and the judge’s stand with flowers and greenery. The judge’s stand should be 5 meters (16 feet) from the end of the arena, opposite the letter C. The arena should be on ground as level as possible, with safe footing, free of rocks and obstructions. See **Dressage arena** in the glossary for an illustration of standard and small arenas.



Riding Your Training Level Test

The following steps describe the proper procedure for a dressage test.

1. Report.

Report early enough before your assigned ride time to check in with the show office and accustom your horse to the grounds and show arena.

2. Know the test.

You may ride from memory or have it read aloud. If you choose to have a reader, you are responsible for any errors that occur from incorrect reading or from your not hearing the reader.

3. When to begin the test.

When the previous competitor has made his or her final salute, you may begin your warm-up around the outside of the dressage arena. When the signal is given by the judge (bell or whistle), you have 45 seconds to enter the arena at A.

Do not rush. Plan your turn onto the center line, keeping a straight line to X, and looking toward the judge's stand at all times. Remember, your legs, not your reins, keep the line straight. Your trot should be calm and forward, relaxed and obedient. Your horse should stretch into the bit in a calm, receptive manner.

4. Halt.

The halt should be square and immobile in preparation for the salute. The horse should be quiet and accept the bit calmly.

5. Salute.

If you are carrying a whip, put it, along with both reins, into one hand. Drop the other hand to your side, and acknowledge the judge with a nod of your head. Return your hand to the reins, adjust your grip of the whip, and prepare to go forward at the trot after the judge returns the salute.

6. Depart from X.

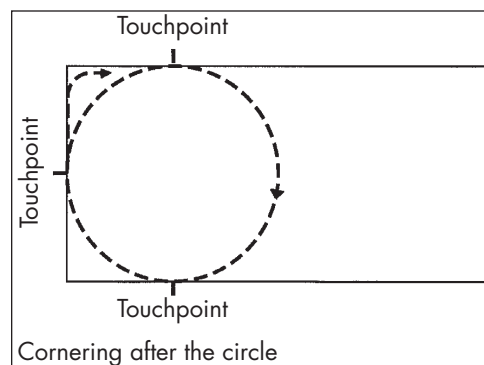
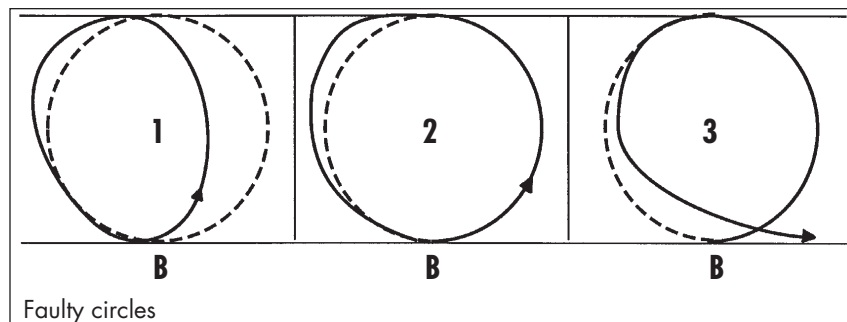
Proceed with a calm, forward, obedient trot; remember to continue with the same straight line you had approaching X. Plan a good balanced turn at C; ride deep into corners with your outside leg behind the girth to bend hindquarters around the inside leg; keep your horse straight going down track.

7. Circles.

In the Training Level, circles are 20 meters. Circles have only four touch points. The horse should be bent around the inside leg, looking in the direction it is traveling. The outside leg and rein maintain the proper size of the circle, not allowing the horse to swing its haunches out and fall into the corners or into the circle, thus making it smaller. A common fault of circles executed at Training Level tests is making them egg-shape.

8. Impulsion.

Making the horse travel faster is commonly mistaken for creating impulsion. Impulsion is thrust, created by the horse's desire to move forward with energy and elasticity of the steps. It is created by the relaxation



of the horse's back, done without the horse speeding up. Impulsion will be created if the horse is submissive to the rider. Submissiveness is evident if the horse accepts the bit and is attentive and confident.

9. Gaits

Walk. The walk is a marching gait in which footfalls follow one another in "four time." In Training Level, the horse demonstrates a medium walk and a free walk on a long rein.

The *medium walk* should be free, regular, and unconstrained, with moderate lengthening. The horse should remain on the bit, walking energetically, calmly, with the hind feet touching the ground in front of the footprints of the forefeet. The rider should maintain a soft and steady contact with the horse's mouth.

The *free walk* is a gait of relaxation in which the horse is allowed complete freedom to lower and stretch out its head and neck.

Working trot. A gait of "two time" on alternate diagonal legs separated by a movement of suspension. The trot should be free, active, and with regular steps. The quality of the trot is judged by the general impression and the regularity and elasticity of the steps, which originate from a supple back and well-engaged hindquarters, and maintain the same rhythm and natural balance. In the dressage test, the sitting trot is kept at the same pace and impulsion as when posting, except that the rider remains seated.

Working canter. The horse shows itself properly balanced and remaining "on the bit" and goes forward with free, balanced, and moderately extended strides and with an obvious impulsion from the hindquarters. It avoids a "four-beat" canter, a common fault often seen in this gait. The horse should be straight, with the inside hind foot in the same track as the inside front foot. Haunches should not be allowed to swing to the inside or outside of the track. When asking for a canter depart, the horse should be bent, at the poll, to the inside rein, looking in the direction it is going.

10. Transitions.

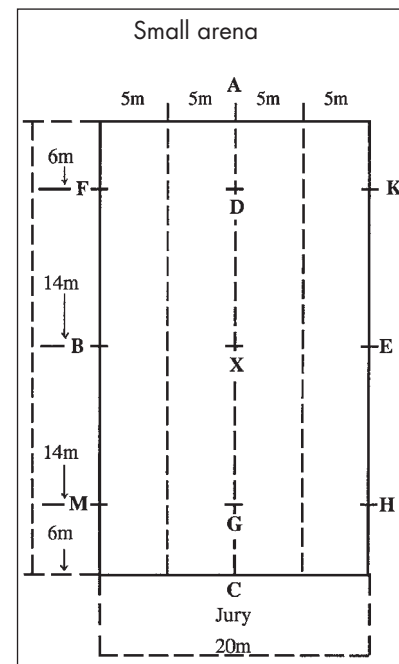
All transitions, up or down, should be smooth, distinct, and with impulsion. The rider must use as much leg as hand in order to achieve a nice transition. The leg maintains the forward movement necessary for the horse to move smoothly into the next gait and keep a rhythmic pace.

11. Change of rein.

The rider changes direction across the diagonal. As the horse's nose comes to the wall letter where the turn begins, bend it with the inside leg and rein to make a smooth arc into the diagonal line. Maintain the horse straight and steady. At X, change the horse's bend and the rider's posting diagonal; continue to the next corner letter and bend smoothly onto the track. You have completed a change of direction.

12. Completion.

All tests are finished with a final halt and salute after turning down the center line. This salute is done exactly as the beginning one. Wait for the judge to nod before leaving the arena on a loose rein. You may continue down the center line, turn at C and go along the track, or simply turn to the track from X in order to leave the arena at A. Always exit at the walk.



How the Test Is Judged

Your percentage score will be posted by the show committee as soon as the class is completed. The judge evaluates your ride based on the following manner of scoring.

Each movement is scored on 0 to 10 points. The points are totaled and divided by the possible number of points to give you a percentage score. The distribution of points and the judge's opinion are shown in the chart.

| Points | Rating | The Judge's Opinion |
|--------|---------------------|--|
| 10 | Excellent | Perfect; no improvement possible (rarely given) |
| 9 | Very good | Movement hard to fault, but not quite perfect (rarely given) |
| 8 | Good | Outstanding; lovely to watch (occasionally given) |
| 7 | Fairly good | Performed nicely, movement above average |
| 6 | Satisfactory | Movement correct |
| 5 | Marginal/sufficient | Okay, neither good nor bad, noncommittal score |
| 4 | Insufficient | Performed but lacking in precision and/or control |
| 3 | Fairly bad | No precision, little control or response to aids |
| 2 | Bad | No response to aids |
| 1 | Very bad | No control |
| 0 | Not performed | Rarely given |

Causes for elimination

Horse and rider combination shall be eliminated from the competition under the following circumstances:

1. Misrepresentation of entry
2. Dress code violations (at the discretion of the Ground Jury)
3. Use of illegal equipment
4. Unauthorized assistance
5. Third error of the course
6. Horse's tongue tied down
7. Late entry into the arena (must enter within 45 seconds)
8. All four feet of the horse leave the area during the test
9. Cruelty
10. Marked lameness
11. Resistance of longer than 20 seconds (balking)
12. Concern for safety of rider, other exhibitors, or their entries
13. Performing movements which are not allowed
14. Evidence of blood on a horse in the competition arena or outside the arena

15. Failure to wear competitor number
16. Any situation in which nonconformity to a direct rule can be cited

More on how the test is judged

1. In judging a test, each movement should be scored to establish whether the movement is performed insufficiently (4 points or below) or sufficiently (5 or above).
2. Accuracy should be a bigger factor if the error avoids the difficulty of the maneuver.
3. Repetitive problems (shying, stumbling, tail-wringing, etc.) should be scored more harshly each time they appear.
4. If the horse grinds its teeth or wrings its tail, these are signs of tenseness or resistance and should be considered in the marks for each movement as well as the collective marks.
5. If the horse and/or rider falls, the competitor will not be eliminated. The rider will be penalized by the effect of the fall on the execution of the movement being performed and also in the collective marks.

Collective marks

These are given a coefficient; i.e., they are multiplied by 2 or 3 and added to the marks already totaled for the movements. Collective marks are scores for impression of the ride as a whole. They include:

1. Gaits (freedom and regularity)—multiplied by 2
2. Impulsion (desire to move forward, elasticity of the steps, suppleness of the back, engagement of hindquarters)—multiplied by 2
3. Submission (attention and confidence; harmony, lightness, and ease of movements; acceptance of the bridle; lightness of the forehead)—multiplied by 2
4. Rider's position and seat; correctness and effect of the aids—multiplied by 3

| 2007 Training Level Test 3 | | | | | | NO. 4-H | |
|--|---------------|---|----------------|---|-------|---|--|
| Purpose: To confirm that the horse's muscles are supple and loose and that it moves freely forward in a clear and steady rhythm, accepting contact with the bit. | | | | | | CONDITIONS: | |
| All trot work may be ridden sitting or rising, unless stated. | | | | | | Arena: Standard or Small | |
| Halts may be through the walk. | | | | | | Average Time: 5:00 (Std.) or 4:00 (Small) | |
| Introduce: Stretching circle at trot, 10m half circle at trot. | | | | | | Maximum Possible Points: 250 | |
| READER PLEASE NOTE: Anything in parentheses should not be read. | | | | | | | |
| | | | | | | Coefficient | |
| | TEST | DIRECTIVE IDEAS | POINTS | # | TOTAL | REMARKS | |
| 1 | A X | Enter working trot Halt, Salute Proceed working trot | 7 | | 7 | STRAIGHT C. LINE IMMOBILE + B. SLIGHTLY ↑ BIT | |
| 2 | C E X | Track left Turn left Circle left 20m | 7 | | 7 | Bal. Trans - TROT NICELY 4 WED. - good | |
| 3 | X B | Circle right 20m Turn right | 7 | | 7 | Ditto | |
| 4 | A 5 | Circle right 20m, developing right lead center first quarter of circle | | | | | |
| 4 | | (Score for transition) | 6 | | 6 | PROMPT - BRACING AGA. HAND | |
| 5 | | (Score for circle) | 6 | | 6 | nds. MORE JUMP HANDS SLIGHTLY R.A.E | |
| 6 | E-B B | Half circle 20m, near centerline working trot Straight ahead | 7 | | 7 | NICELY 4 WED INTO TROT STRAIGHT! | |
| 7 | A | Medium walk | 5 | | 5 | TRANS. UNBALANCED Tentative TROT - MORE | |
| 8 | K-B | Free walk | 5 ⁺ | 2 | 10 | RELAXED - nds TO MORE | |
| 9 | B-M M | Medium walk Working trot | 6 | | 6 | BETTER M.W. - TRANS WILTING | |
| 10 | C 11 | Circle left 20m, developing left lead center first quarter of circle | | | | | |
| 10 | | (Score for transition) | 5 | | 5 | PROMPT + ROUND | |
| 11 | | (Score for circle) | 6 ⁻ | | 6 | JUMP BELOW THE DIE. ND TO MAINTAIN STRAIGHT | |
| 12 | E-B B | Half circle 20m, near centerline working trot Straight ahead | 5 | | 5 | STUMBLER INTO TROT UNBAL - TROT BETTER B-C | |
| 13 | C Before C | Circle left 20m, rising trot, allowing the horse to stretch forward and downward Shorten the reins | 6 ⁻ | 2 | 12 | NICELY STRETCH - nds. TO REACH 4 WED MORE | |
| 14 | E X G | Half circle 10m to X Straight ahead Halt, Salute | 8 | | 8 | NICELY BENT + WED 1/2 0 - STRAIGHT C. ATTENTIVE | |
| <i>Leave arena at A in walk on a long rein</i> | | | | | | | |
| COLLECTIVE MARKS: | | | | | | | |
| GAITS (freedom and regularity) | | | 5 | 2 | 10 | Energize Walk Center nds. nice jump | |
| IMPULSION (desire to move forward, elasticity of the steps, suppleness of the back, engagement of the hindquarters) | | | 6 | 2 | 12 | | |
| SUBMISSION (attention and confidence, harmony, lightness and ease of movements, acceptance of the bridle, lightness of the forehead) | | | 6 ⁻ | 2 | 12 | Bal! | |
| RIDER (position and seat, correctness and effect of the aids) | | | 6 ⁺ | 3 | 18 | Legs!! | |
| FURTHER REMARKS: | | | | | | Subtotal: 149 | |
| Precisely Ridden, Demo. | | | | | | Errors: () | |
| Understanding of Dressage Basics. | | | | | | Total Points: 149 (Max: 250) | |
| Polish Trans; use Legs to maintain STRAIGHTNESS + | | | | | | 59.60% | |
| Impulsion thru out Test. Develop your OBVIOUS | | | | | | B | |
| Potential!! 😊 | | | | | | | |

Resources

Publications

A Young Person's Guide to Dressage by Jane Kidd. 1999. Compass Equestrian Ltd., Cadborough Farm, Oldberrow, Henley-in-Arden, Warwickshire, United Kingdom. 144 pages. ISBN 1-900667-55-X.

Centered Riding by Sally Swift. 1985. St. Martin's Press, New York. 224 pages. ISBN 0-312-12734-0.

Common Sense Dressage: An Illustrated Guide by Sally O'Connor. 1990. Half Halt Press, Boonsboro, Maryland. 178 pages. ISBN 0-939481-21-9.

Dressage Essentials by Jane Kidd. 1999. John Wiley & Sons, Inc., Hoboken, New Jersey. 160 pages. ISBN 1-58245-001-3.

101 Arena Exercises: A Ringside Guide for Horse and Rider by Cherry Hill. 1995. Storey Books, North Adams, Massachusetts. 224 pages. ISBN 0-88266-316-X.

Practical Dressage Manual by Bengt Ljunquist. 1983. Half Halt Press, Boonsboro, Maryland. 164 pages. ISBN 0-939481-63-7.

Preparing for a Dressage Test by David Trott and Penny Hillsdon. 2001. J.A. Allen & Co., Ltd., London. (Allen Photographic Guides). 23 pages. ISBN 0-85131-807-X.

Progressive School Exercises for Dressage and Jumping: A Handbook for Instructors and Riders by Islay Auty. 2001. Half Halt Press, Boonsboro, Maryland. 94 pages. ISBN 1-872119-38-7.

Riding a Dressage Test by David Trott. 2001. J.A. Allen & Co., Ltd., London (Allen Photographic Guides). ISBN 0-581318-08-8.

Rule Book by the United States Equestrian Federation, Inc. (revised annually). Lexington, Kentucky (<http://www.usef.org/content/rules/ruleBook/2004/>).

Organizations

United States Equestrian Federation, Inc.
4047 Iron Works Parkway
Lexington, KY 40511
Phone: 859-258-2472
Fax: 859-231-6662

Oregon Dressage Society, Inc.
880 NE 25th Ave., Ste. 2 - PMB #173
Hillsboro, OR 97124
Phone: 503-681-2337
Fax: 503-681-3873
E-mail: office@oregondressage.com
Web: <http://www.oregondressage.com>

Oregon High School Dressage Program
E-mail: hiscooldressage@ods.com

Oregon Horseman Association (OHA)
c/o Sherry Hunter
25468 Jean's Road
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E-mail: sherrytg@aol.com

United States Dressage Federation (USDF)
220 Lexington Green Circle, Ste. 510
Lexington, KY 40503
Phone: 859-971-2277
Fax: 859-971-7722
Web: <http://www.usdf.org>

USDF Region 6 Junior/Young Rider
c/o Oregon Dressage Society, Inc.
880 NE 25th Ave., Ste. 2 - PMB #173
Hillsboro, OR 97124
Phone: 503-681-2337
Fax: 503-681-3873
E-mail: office@oregondressage.com
Web: <http://www.oregondressage.com>

Idaho Dressage and Eventing Association (IDEA)
Caroline Herrmann, Treasurer
P.O. Box 211
Hammett, ID 83627
208-591-0326
Web: <http://www.idahodressageandeventing.org>

Periodicals

Flying Changes
19502 NE 134th Place
Battleground, WA 98604
Phone: 360-687-0203
Fax: 360-687-4898
E-mail: mail@flyingchanges.com
Web: <http://www.flyingchanges.com>

EQUUS
P.O. Box 57919
Boulder, CO 80321-7919

Practical Horseman
P.O. Box 927
Farmingdale, NY 11737-9627

Dressage Today
656 Quince Orchard Rd.
Gaithersburg, MD 20878-9907

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