

2016 MN FFA Horse Judging Contest

Official Placings and Reasons

Class 1 – Aged QH Geldings

Placing: 4-3-1-2

Cuts: 3-3-5

I placed this class of Aged Quarter Horse Geldings 4-3-1-2. 4 showed the most overall combination of balance, structure, and muscle definition.

When comparing 4 and 3 in my top pair, 4 stood on a straighter column of bone and was wider through the floor of his chest. Additionally, his hip was longer and fuller when viewed from the side. Granted, 3 had a more even topline than 4, but this was not enough to place him over 4.

In the middle pair 3 over 1, 3 was stronger and shorter over the topline and had more shine to his coat. 3 had more muscle definition through the shoulder and hip and was wider from stifle to stifle from the back. I realize that 1 did divide into thirds more evenly, but this doesn't make up for his lack of quality found in 3 today.

Moving into my bottom pair, 1 over 2, as 1 was a more balanced individual when viewed from the side, and was more evenly proportionate from wither to elbow and elbow to foot. 1 was a heavier muscled individual and had more spring of rib than 2. I appreciated that 2 had more quality about his head being shorter from eye to muzzle, but lacked the maturity, muscle definition and mass seen in 1. I have to leave 2 at the bottom of the class today for being the leanest, lightest muscled horse in the class today as well as lacking balance being downhill when viewed from the side.

These are the reasons this class of Aged Quarter Horse Geldings was placed 4-3-1-2.

Class 2 – Aged QH Geldings

Placings: 1-4-3-2

Cuts: 4-2-1

I placed this class of Aged Quarter Horse Geldings, 1-4-3-2, starting the class with the sorrel showing the best overall combination of balance, structural correctness, muscle capacity and quality.

In my top pair, 1 goes over 4 because horse 1 was shorter and stronger over his topline. 1 was a thicker muscled gelding being wider from stifle to stifle and having a more correct turn over his hip. He was wider through the chest having more muscle definition throughout. And finally, 1 showed more bloom and vigor to his coat. I recognize that 4's neck tied in higher and cleaner to his chest, but found 4 to be a little too stretched out over his topline.

Advancing to the middle pair, 4 over 2. 4 was leaner and longer through the neck with a cleaner tie into his chest. 4 was more even from wither to croup and had a smoother blend to his body parts. 4 was

shorter from eye to muzzle and tighter through the throatlatch. I realize 3 was a heavier made horse, but he wasn't as balanced or as eye appealing as 4.

Wrapping up this class is the bottom pair of geldings where 3 edged out 2. 3 was a longer hipped gelding being fuller and squarer through his hip. Additionally, 3 was a longer and leaner necked gelding with more eye appeal. 3 was straighter through his front legs and had a more correct set to his hocks. We left 2 at the bottom of the class today for being a plainer made gelding with the least amount of balance, structural correctness, and size.

This is why I placed this class of Aged Geldings, 1-4-3-2.

Class 3 – Aged QH Mares

Placings: 4-2-3-1

Cuts: 2-3-5

Based on the criteria of balance, structural correctness, and muscling, the class of Aged Quarter Horse mares was placed 4 - 2 - 3 - 1. This class had a close top pair, close middle pair, and an easy bottom horse.

4 being the top horse, portrayed the best balance, dividing more evenly into thirds. Additionally, she had a more level topline. In the top pair, 4 was over 2 as she had greater capacity of muscling from end to end and was more correct in the set of her hind legs. She had and a longer, cleaner neck that had a higher tie-in to the chest. I do grant that 2 was wider through the chest and from stifle to stifle, however, leave her second as 4 was the higher quality mare showing the shiniest coat and having the smoothest overall blending of body parts.

Moving to the middle pair, 2 was over 3 being that she was more correctly balanced displaying a shorter back. 2 had more muscling, especially from the front and was wider through the chest and buttocks. Though I recognize that 3 stood on a straighter column of bone in her front legs, she placed under 2 as she lacked the overall muscle capacity and balance found in 2.

Continuing to the final pair, 3 placed over 1 being that she possessed a stronger, shorter topline, more muscle capacity, and had a shorter ear with a more feminine head. 3 was a more mature mare with wider spring to her rib and depth in her heart girth. I note that 1 had a higher quality coat, straighter legs, and a cleaner neck tie-in to her chest. However, 1 was the least balanced mare being very downhill, was the lightest muscled, and lightest boned mare in the class today. She did not portray enough of the qualities that are looked for in an aged Quarter Horse mare to merit her any higher placing today.

For these reasons, the class of aged Quarter Horse mares was placed 4 - 2- 3 - 1, based on balance, structural correctness, and muscling.

Class 4 – Hunter Under Saddle**Placings: 4-1-2-3****Cuts: 4-1-3**

Today I placed this class of hunter under saddle 4-1-2-3.

Upon consideration of my top pair, I placed 4 over 1, 4 traveled with a longer lower frame, being longer strided and having a more consistent flatter topline. Furthermore, 4 moved down the rail straighter, had full attention to the rider and needed minimal assistance from the rider.

I do grant that 1 showed more energy and purposeful stride at the trot rather than 4.

In my intermediate pair of 1 over 2, I recognized that 1 moved forward into the trot with more hindquarter impulsion and moved willingly without hesitation. In addition, 1 had a longer, more ground covering stride in the canter both directions

Now moving to my bottom pair I did place 2 over 3, realizing that 2 was more responsive and softer through the bridle. 2 also had a freer moving shoulder, showing more extension of stride in gaits and showed more impulsion and drive of hock. However I had to penalize 2 for picking up the wrong lead in the first direction.

Finally, it is 3 who I criticize and place at the bottom of the class for being the least suitable to purpose, requiring the most restraint from the rider, having an inconsistent topline, rougher transitions and was simply not broke. 3 was the poorest performer of the class today.

Therefore, the hunter under saddle class is placed 4-1-2-3.

Class 5 – Reining**Placings: 2-4-1-3****Cuts: 4-3-6**

I place this class of Reining 2-1-4-3, placing 2 at the top of the class as 2 was a more athletic player who exhibited the most willingness to perform.

In the top pair, I placed 2 over 1 because 2 more correctly performed all maneuvers in the pattern. 2's circles from fast to slow showed more difference and 2 had crisper lead changes. Furthermore, 2 ran harder in the rundowns and stopped with his haunches closer and more committed to the ground.

Moving on to my middle pair, 4 placed over 1, because 4 showed a more workmanlike attitude and had the least penalties within the pattern. 4 performed more correct circles, with smoother lead changes. The sorrel also showed more eagerness from rollback to rollback. I do grant that 1 had more speed while circling, especially to the right.

In discussing the bottom pair I place 1 over 3, due to the fact 1 had the least amount of penalties. 1 had smoother, deeper stops and showed more speed in the pattern. 1 was more efficient and more willing to perform his lead changes in the figure 8.

I criticize 3 for flopping leads multiple times throughout the pattern and being the least athletic horse in the class. Additionally, 3 had bouncy stops and showed more restraint from the rider on the tightest, least obedient rein in the class today.

For these reasons I placed Reining 2-4-1-3.

Class 6 – Horsemanship

Placings: 1-2-4-3

Cuts: 2-3-3

I place this class of Horsemanship 1-2-4-3, starting the class with rider 1 who displayed the most overall finesse while performing the pattern.

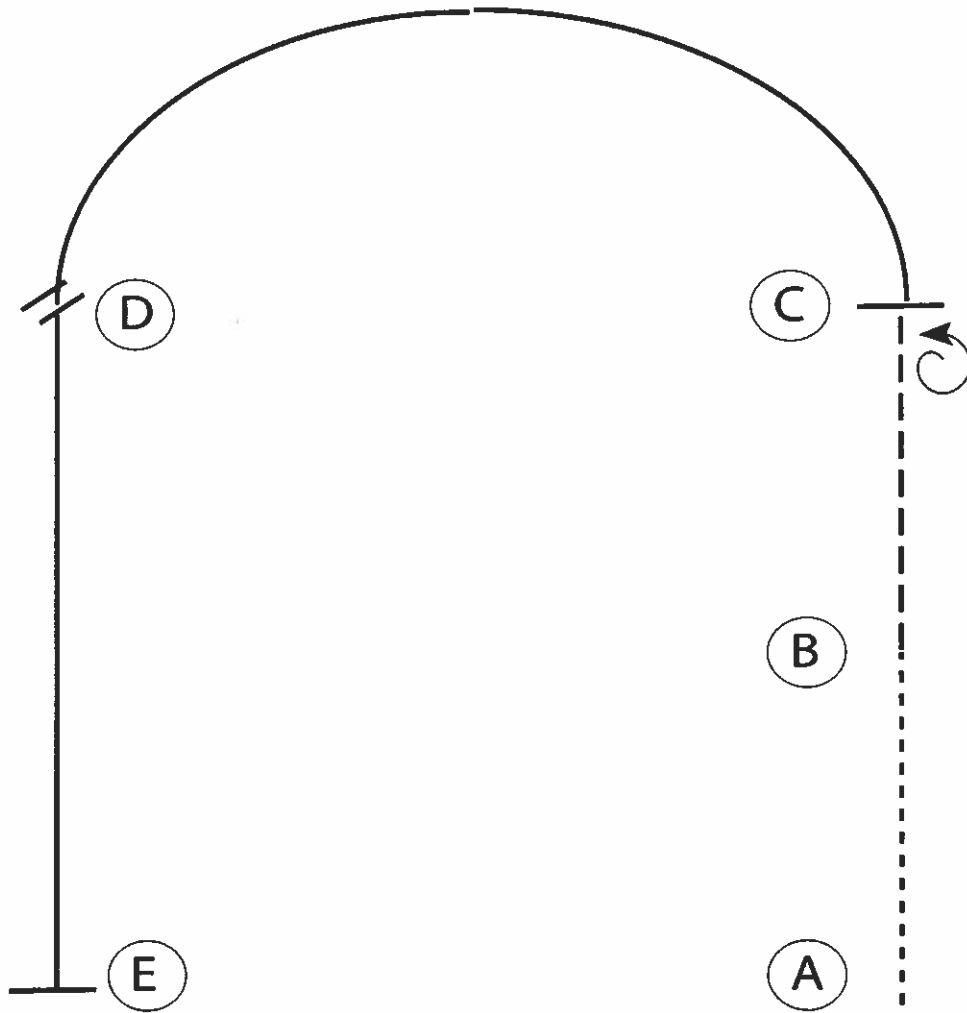
1 was quieter than 2 with her hands as she maneuvered through the pattern, especially at each halt. Furthermore, her pivot on the pattern was more precise as the horse turned flatter and held a pivot foot with more correctness. I recognize that 2 performed a faster lead change, but nonetheless remains second as her lower leg position wasn't as solid as rider 1.

When comparing 2 over 4, I found 2 to be a more consistent performer showing her horse on a slightly longer rein. 2 also was smoother in her halts on pattern and was found to be softer in her upper body position when riding on the rail. I recognize that 4 had a more solid leg position displaying a deeper heel, but her tighter rein on pattern led to rougher transitions than 2.

Finally, in the bottom pair I found 4 over 3. 4 hit her transitions more accurately on pattern, especially through the lead change which was smoother and quicker than 3. 4 was a more confident horseman as she rode with more eye appeal sitting taller and squarer in her saddle. I leave 3 at the bottom of the class today as her pattern wasn't as smooth as the rest of the class. She fought more with her horse on pattern as the horse displayed an open mouth when handled by the rider.

It is for these reasons I placed this class of Horsemanship 1-2-4-3.

HORSEMANSHIP



Be ready at A.

1. Walk A to B.
2. Jog B to C.
3. At C, stop and perform a 360 degree turn to the left on the hindquarters.
4. Lope on the left lead in a half circle to D.
5. At D, perform a lead change and continue to E.
6. Stop at E.

Walk	-----
Jog	- - - - -
Extended Jog	— — — —
Lope	—————
Lead Change	
Back	
Marker	ⓑ

PATTERN CLASS SCORE SHEET

CIRCLE DIVISION

CIRCLE CLASS
SHOWMANSHIP
HORSEMANSHIP
EQUITATION

YOUTH LEVEL 1 YOUTH 13 < YOUTH 14-18 AMATEUR LEVEL 1 AMATEUR SELECT AMATEUR

SHOW: _____
DATE: _____
JUDGE: _____

MANEUVERS

W.O.	ENTRY NUMBER	1	2	3	4	5	6	7	OF&P	SCORE	COMMENTS	SCORE	#	RAIL WORK	#	SCORE	RAIL WORK	#	
1																71			
2																70.5			
3																70			
4																69.5			
5																69			
6																68.5			
7																68			
8																67.5			
9																67			
10																66.5			
11																66			
12																65.5			
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RUN CONTENT:
 (ABOVE AVERAGE = (+)) (AVERAGE = (✓)) (BELOW AVERAGE = (-))
 FAULTS: (MINOR = m) (MAJOR = M) (SEVERE = S)

OVERALL FORM & PRESENTATION
 (E = EXCELLENT (90 - 100)) (VG = VERY GOOD (80 - 89))
 (G = GOOD (70 - 79)) (F = FAIR (60 - 69))

PATTERN CLASS SCORE SHEET

AMERICAN
QUARTER
HORSE
ASSOCIATION

CIRCLE DIVISION

CIRCLE CLASS
SHOWMANSHIP
HORSEMANSHIP
EQUITATION

YOUTH LEVEL 1 YOUTH 13 < YOUTH 14-18 AMATEUR LEVEL 1 AMATEUR SELECT AMATEUR

SHOW: _____
DATE: _____
JUDGE: _____

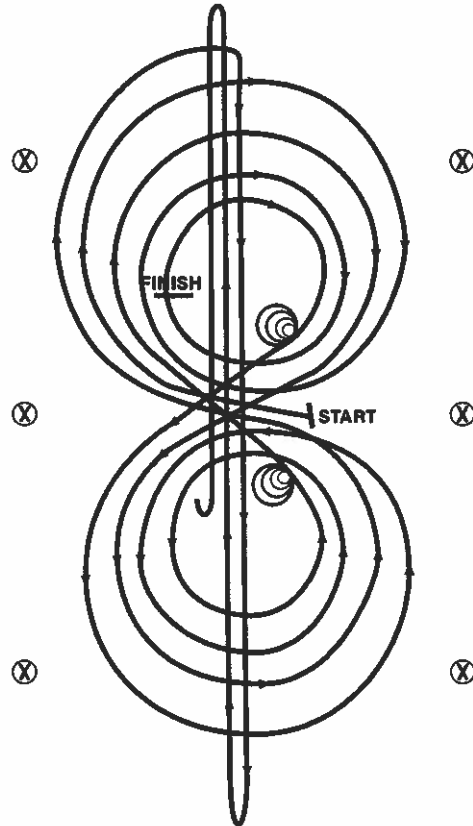
W.O. NUMBER	MANEUVERS							SCORE	OF&P	COMMENTS	SCORE	#	RAIL WORK	SCORE	#	RAIL WORK	SCORE
	1	2	3	4	5	6	7										
1	✓	✓	✓	✓	✓	✓	✓				81						71
2	✓	✓	✓	✓	✓	✓	✓				79						70.5
3	✓	✓	✓	✓	✓	✓	✓				74						70
4	✓	✓	✓	✓	✓	✓	✓				76						69.5
5																	69
6																	68.5
7																	68
8																	67.5
9																	67
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16																	63.5
17																	63
18																	62.5
19																	62
20																	61.5

1-2-4-3 2-3-3

OVERALL FORM & PRESENTATION
[E = EXCELLENT (90 - 100)] [VG = VERY GOOD (80 - 89)]
[G = GOOD (70 - 79)] [F = FAIR (60 - 69)]

RUN CONTENT:
(ABOVE AVERAGE = +) (AVERAGE = ✓) (BELOW AVERAGE = -) (F)
FAULTS: (MINOR = m) (MAJOR = M) (SEVERE = S)

REINING PATTERN 4



Horse must walk or stop prior to starting pattern.

Beginning at the center of the arena facing the left wall or fence.

1. Beginning on the right lead, complete three circles to the right: the first two circles large and fast; the third circle small and slow. Stop at the center of the arena.
2. Complete four spins to the right. Hesitate.
3. Beginning on the left lead, complete three circles to the left: the first two circles large and fast; the third circle small and slow. Stop at the center of the arena.
4. Complete four spins to the left. Hesitate.
5. Beginning on the right lead, run a large fast circle to the right, change leads at the center of the arena, run a large fast circle to the left, and change leads at the center of the arena.
6. Continue around previous circle to the right. At the top of the circle, run down the middle to the far end of the arena past the end marker and do a right rollback - no hesitation.
7. Run up the middle to the opposite end of the arena past the end marker and do a left rollback - no hesitation.
8. Run past the center marker and do a sliding stop. Back up to the center of the arena or at least 10 feet (3 meters). Hesitate to demonstrate completion of the pattern.

Rider may drop bridle to the designated judge.

REINING SCORE SHEET PATTERN 4



MANEUVER SCORES: - 1 1/2 Extremely Poor, - 1 Very Poor, - 1/2 Poor, 0 Correct, + 1/2 Good, + 1 Very Good, + 1 1/2 Excellent

		MANEUVER DESCRIPTION	3 CR Oo	4SR	3 CL Ooo	4SL	8 R	RRB	LRB	S & B	PENALTY TOTAL	SCORE
		MANEUVER	1	2	3	4	5	6	7	8		
DRAW	EXHB #	PENALTY									→	
		SCORE										
DRAW	EXHB #	PENALTY									→	
		SCORE										
DRAW	EXHB #	PENALTY									→	
		SCORE										
DRAW	EXHB #	PENALTY									→	
		SCORE										
DRAW	EXHB #	PENALTY									→	
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DRAW	EXHB #	PENALTY									→	
		SCORE										
DRAW	EXHB #	PENALTY									→	
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DRAW	EXHB #	PENALTY									→	
		SCORE										
DRAW	EXHB #	PENALTY									→	
		SCORE										
DRAW	EXHB #	PENALTY									→	
		SCORE										

JUDGES SIGNATURE _____

REINING SCORE SHEET PATTERN 4

AMERICAN
QUARTER
HORSE
ASSOCIATION

MANEUVER SCORES: - 1 1/2 Extremely Poor, - 1 Very Poor, - 1/2 Poor, 0 Correct, + 1/2 Good, + 1 Very Good, + 1 1/2 Excellent

DRAW	EXHB #	MANEUVER DESCRIPTION	3 CR	4SR	3 CL	4SL	8 R	RRB	LRB	S & B	PENALTY TOTAL	SCORE
			OOo		OOo							
		MANEUVER	1	2	3	4	5	6	7	8		
1	Beg	SCORE	+1/2	-1 ^{po}	0	+1/2	-1/2	0	0	0	2	67 1/2
2	Sor	SCORE	0	1/2	+1/2	+1/2	+1/2	+1/2	0	0	1/2	72
3	Beg	SCORE	0	1/2	1	1/2	1	0	0	-1/2	4	65 1/2
4	Sor	SCORE	0	-1/2	0	+1/2	0	0	0	0		70
		SCORE										
		SCORE										
		SCORE										
		SCORE										
		SCORE										
		SCORE										
		SCORE										
		SCORE										

Placings - 2-4-1-3 JUDGES SIGNATURE _____
Cuts - 4-3-6

2016 MN State Horse Evaluation

Individual Identification Key

Breeds

1. B

2. C

3. A

4. B

5. C

6. A

7. A

8. A

9. C

10. A

11. D

12. B

13. D

14. B

15. B

16. C

17. D

18. B

19. A

20. D