

# Information on Quadrilles

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This information was taken from USDF guidelines and has been put together as a guide only to assist riders (and judges).

- All quadrilles will enter the ring in single file. The entry is not judged.
- The halt and salute must face the judge.
- Timing and judging start on the move off after the initial halt and salute.
- Judging quadrille has its own special principles, concepts, and considerations. The judge should realize that the horses on any given team often are not at the same level of training.
- Throughout the body of the test, the judge concentrates on:
  - Spacing (longitudinal and lateral)
  - Synchronisation (timing of turns, circles, transitions, crossovers, pass-throughs)
  - Alignment (longitudinal and lateral)
- With additional attention to (especially in the collective marks):
  - Impulsion (if negative, may deduct from the element as well as in the collectives)
  - Submission (obedience to aids in order to perform patterns accurately is as important as the dressage sense of submission being "on the bit")
  - Performance as a group

## Judging

- There is no set spacing that teams must use, and it can change from movement to movement. But whatever is chosen, the spacing must be maintained by all.
- Use of trained quadrille judges is recommended. However, any dressage judge from the current USEF

## Collective Marks

- Spacing: Consistency in maintaining distance between horses, laterally and longitudinally.
- Synchronisation & Alignment: Uniformity and precision in changing direction or moving from one figure to another, as well as in the execution of all movements and figures.
- Impulsion: Degree of energy adequate for the level.
- Submission: Degree of acceptance of the riders' aids, adequate for the level.
- Performance as a Group: Ability to perform with uniform quality and in a harmonious, cooperative manner.

## ELEMENTS OF QUADRILLE FREESTYLE

- *Compulsory Elements*: All of the required elements for the level that are listed on the score sheet, whether movement, figure, pace or transition.
- *Dressage Movements*: An exercise as opposed to a figure, transition or a pattern. Dressage Movements are leg yields, rein-back, shoulder-in, travers, renvers, turn on haunches, half-pass (trot or canter), flying change, pirouette (walk or canter), piaffe, and passage.
- *Figures*: Geometrical component of a dressage test such as circle, serpentine, and figure-of-eight.
- *Transitions*: Changes between two different gaits or from one pace to another within the same gait.
- *Combinations*: Direct connection of any movement or figure with another movement or figure.
- *Patterns*: Geometric design formed in the arena when movements, figures and transitions are combined.

## UNDERSTANDING ARTISTIC IMPRESSION

### Choreography

- **Design**: The layout and construction of the pattern and combination of patterns.
- **Balance**: Use of space; the comprehensive use of the entire arena.
- **Direction**: Suitable balance between left and right.
- **Creativity** (including degree of difficulty): The non-test-like nature and ingenuity of the patterns and combinations.
- **Difficulty**: Exceeding the requirement for the standard test of the same level.

### Musicality

- **Rhythm/tempo**: Appropriateness of rhythm and tempo to the gaits of the horses.
- Cohesiveness
- Music selections are from one genre, style or theme.
- Phrasing & dynamics
- Choreography reflects changes in the music.

## Choreography

- The team must enter in single file, however it may employ any pattern it chooses to come to the halt, and it may halt in any configuration it wishes.
- The beginning and end of the quadrille (halt and salute) must be executed facing C.
- Each competitive level has specific compulsory elements (listed on the score sheet) that must be performed.
- The team can include mirror image, side-by-side, and in-line positioning.
- The horses should be shown to best advantage, commensurate with the level of training, and maximizing their strengths.
- Creativity and degree of difficulty in the composition are rewarded.
- The choreography should utilize the entire arena as imaginatively as possible, with a suitable balance between left and right.
- Movements, figures and their placement should be obvious to the judge.
- The letters of the arena serve as markers only. Movements or figures need not be executed at the letters, however, the choreographic construction should be clear and logical.
- Any element included in the freestyle program must be performed by all members of the team. • Most required elements must be shown on both hands (directions), however each member is not required to show it on both hands. This does NOT apply to GAITS. Trot and canter must be shown on both hands (Training Level and above). Walk is not required on both hands.
- Inclusion of dressage movements above the comparable dressage level will incur a penalty of four points from
- "Total Technical Execution." This deduction will be taken for each such forbidden movement, but not for each recurrence of the same forbidden movement.