

THE BAROQUE EQUESTRIAN GAMES™

*Rewarding, Teaching & Celebrating
The Elegance & Artistry of Classical Horsemanship*



Competition Rules

Revision 1.2
July 2015

PREFACE

These Competition Rules are maintained by the Baroque Equestrian Games & Institute, and are subject to amendments and additions as deemed necessary. The most recent version will always be available on our website: <http://baroquegames.net/index.php/games/rulebook>
In the event of any discrepancy between this document and the online version, the latter will take precedence.

For further information, please contact us at: Info@BaroqueGames.com

<u>Version</u>	<u>Date</u>	<u>Summary of Significant Changes</u>
First Edition	April 4, 2013	n/a
Revision	April 10, 2013	<i>Eliminated restrictions on number of Ground Work Patterns and number of Classical Schooling Patterns that a horse can enter on any given competition day.</i>
Revision	June 14, 2013	<i>Increased time allowed for Musical Presentations Revised required movements for Musical Presentations Additions to Resources (Appendix K)</i>
Revision	July 29, 2015	<i>Appendix updated links to 2015 BEGI Patterns</i>

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ARTICLE 1: OVERVIEW

1.1 Introduction

The Baroque Equestrian Games is an artistic riding discipline and competition that upholds and rewards the principles/qualities practiced by the Classical Schools of Horsemanship as outlined by the Masters of Equitation during the Renaissance and Baroque periods. These qualities are lightness, relaxation, suppleness, self-carriage, balance, and brilliance. The mission of this competition is to celebrate and uplift the Art of Classical Horsemanship. The sponsoring thought for The Baroque Equestrian Games is that of an Artistic Competition honoring Classical Horsemanship while at the same time combining the arts of Music, Choreography, and Design (tack and attire).

All tests, presentations, and maneuvers in the Baroque Equestrian Games Competition are ridden with softness and elegance confirming an effortless picture of harmony between the horse and the rider. The goal is to produce Art in Motion, and in the words of La Gueriniere, "Art speaks for itself."

The Games are comprised of four Sections: Ground Work, Classical Schooling, Mounted Maneuvers, and Musical Presentation. Within each Section there are four Phases of training: *Initiate, Equilibre, Rassembler, and Haute Ecole.*

As the competitions grow, divisions may be added including Junior, Amateur, Open, Breed Specific, etc. Additional sections or subsections may be added, e.g., Pas de Deux and Quadrille.

1.2 The Sections

- a. **Ground Work (In-Hand).** Ground Work was an essential part of the education of the young horse in the great Classical schools. The exercises in the test patterns prepare the young horse before beginning work under saddle, and continue to help all horses by improving balance, increasing suppleness, and developing responsiveness. (See Article 2)
- b. **Classical Schooling,** This Section is based upon the traditional schooling figures used in the great historic Classical Schools of Horsemanship. These movements formed the foundation of their systematic training – the education and physical strengthening of the horse, and instruction in the aids and development of feel in the rider. Rather than being just a series of lines and curves, the Patterns in-and-of-themselves are designed to advance the horse and rider through the Phases of Training. (See Article 3)

- c. **Mounted Maneuvers.** The Maneuvers are based upon the games played in the Classical Schools of bygone years, providing “real-life” testing of the principles learned by horse and rider, and focusing on balance, relaxation and responsiveness. This is a non-timed event, and speed may be penalized if it interferes with relaxation and elegance. The Patterns incorporate the movements from the Classical Schooling Section in the corresponding Phase of Training. (See Article 4)
- d. **Musical Presentation.** Reminiscent of the gala equestrian displays created for the Royal Courts of Europe, the Musical Presentation Section is a freestyle artistic celebration combining music and costume in a dance between horse and rider. Contestants may choose any theme, any music, and any choreography, provided they incorporate the movements from the Classical Schooling Pattern in their corresponding Phase of training. (See Article 5)

1.3 The Phases of Training

- a. **Initiate** (*meaning “commencement,” pronounced “ih-NISH-ee-uht”*). This Phase represents the first level of training for horse and rider. Included are exercises in walk, trot, and halt, with circles, loops, changes of direction, and square turns.
- b. **Equilibre** (*meaning “balance,” pronounced “eh-kee-LEE-bruh”*). Building on the Initiate, this consists of walk, trot, and canter, and introduces the beginning lateral work of shoulder-in and turn around the forehand, as well as demi-volte at the walk, and the rein back.
- c. **Rassembleur** (*meaning “to gather.” pronounced “rah-som-BLEH”*). This Phase includes all the movements of Equilibre, but at a greater degree of collection. Adds change of lead through walk, lateral movements of renvers, travers, and half pass, and half-pirouette at the canter.
- d. **Haute Ecole** (*meaning “high school,” pronounced “oat EYH-coal”*). Culminating in full collection, this Phase adds the movements of half pass zig-zag, flying change of lead, piaffer, passage, and full canter pirouette.

1.4 General Requirements

- a. All riders and handlers (and horse owner, if other than rider/handler) must be current Members of The Baroque Equestrian Games & Institute. (*See Appendix J*)
- b. All horses must have a Competition Record Number with The Baroque Equestrian Games & Institute. (*See Appendix J*)

- c. Each horse may be entered into only one Phase of Training for the course of a given competition.
- d. Each horse may be *ridden* by only one rider in the course of a given competition.
- e. A horse entered in both the Ground Work Section and any of the riding Sections may be *handled* by one person and *ridden* by a different person at the same competition.

1.5 Horses

- a. All breeds and crosses are eligible.
- b. All horses must be sound, in good health, and have a current negative Coggins report. Any horse deemed unsound, unfit, or excessively stressed may be dismissed from any Section, or from the entire competition, at the sole discretion of the judge.
- c. Minimum age requirements for horses are as follows:
 - Ground Work – 3 years
 - Initiate – 3 ½ years
 - Equilibre – 4 years
 - Rassembler – 5 years
 - Haute Ecole – 7 years

Age is calculated by actual birth month/year, or if unknown, as stated on Coggins report.

- d. Braiding of manes or tails is optional. Any style is allowed.

1.6 Handlers & Riders

- a. Handlers may compete with more than one horse.
- b. Riders may compete with more than one horse, but each horse may be entered in only one Phase of Training per competition.
- c. Juniors may not handle or ride stallions.

1.7 Attire

- a. Ground Work, Classical Schooling, and Mounted Maneuvers

- Vest or doublet of any style or period, worn over a long-sleeved shirt of solid color.
 - Period jackets, frock coats, or sleeved doublets are also allowed, provided they are of a simple, understated design such as those worn during the schooling sessions of the Classical Schools.
 - Breeches or pants of any style or period, color to coordinate with shirt and vest or coat.
 - Riding boots of any style, or formal polainas/half-chaps, to coordinate with the rest of attire.
- b. Musical Presentation. The Musical Presentation Section is intended to create a visually stimulating pageantry of attire and tack. There are no requirements and no restrictions, and the extent of decoration and embellishment is limited only by one's imagination. Themes can include historical, cultural, fantasy, futuristic, etc.
- c. Helmets
- Riders 17 of age and under must wear a helmet at all times when mounted. Failure to do so will result in immediate disqualification from all Sections.
 - For riders of 18 years of age or older, helmets are recommended, though not required, when mounted.

1.8 Tack and Equipment

- a. Style: Any style of tack is allowed, including English, Western, heritage, traditional, sidesaddle, etc. Saddles, pads, bridles, breast collars, cruppers, etc., must match in style and be in good and safe condition.
- b. Bits: Horses may be ridden in any bit that helps to balance the horse without creating tension or pain. This includes snaffles, pelhams, curbs, and full bridles. Horses may also be ridden in bitless bridles, bosal hackamores, or Classical cavessons.
- d. Nosebands: Standard nosebands are allowed, but not required. Nosebands may not be used to forcibly prevent the horse from opening its mouth. Flash, drop and crank nosebands are not allowed.
- f. Breast collars, breastplates, and cruppers are allowed.
- g. Martingales, tie downs, and draw reins are not allowed.

- h. Leg wraps or boots of any kind are not allowed in Ground Work, Classical Schooling, and Mounted Maneuvers Sections. In the Musical Presentation Section, wraps or boots may be used only to the extent to which they are a part of the overall costume, and provided they do not create any artificial or enhanced movement of the horse.
- i. Competitor numbers are to be placed on the left rear corner of the saddle pad, or the left side of the bridle or cavesson at the brow band.
- j. Further specifications for the Sections:
 - Ground Work: The horse is to be shown in a Classical training cavesson; no bits are allowed. The Handler is to use a lunge line of adequate length, and of a neutral color such as beige, brown, or black. Lunge whips or dressage whips are optional.
 - Classical Schooling and Mounted Maneuvers: Tack should be understated and/or formal, rather than overly decorated.
 - Musical Presentation: Elaborate, lavish, and decorated tack is encouraged and rewarded. However, it is important that the horse's head, neck, body, and legs not be so obscured as to prevent the judge from scoring the qualities and attributes. If the judge is unable to assess the horse, this will result in an automated reduction of points. (For example, a horse completely covered from head to tail in a Medieval-style barding would fully obscure the judge's view.)

1.9 Aids

- a. Voice aids are allowed.
- b. Handlers and Riders may carry one whip of any length, which may be used to signal, encourage, or softly touch the horse. However, whips may not be used to hit or slap the horse in any fashion during the competition, warm up, or at any time on the event grounds. Violations will be cause of immediate disqualification of horse and handler from all Sections.

Whips may be carried in the Classical School tradition (upright in one hand above the withers), or laid back across the Rider's left or right thigh and extending to the flank of the horse. Two whips are not allowed.

- c. Spurs are allowed but should be used with discretion. Excessive use of spurs may result in penalties or disqualification at the sole discretion of the judge.

1.10 Arena, Apparatus, Swords

- a. The arena size for all Sections is 20m x 40m.
- b. For the Ground Work, Classical Schooling and Musical Presentation Sections, the arena is marked with letters as shown in *Appendix H*.
- c. The Apparatus for the Mounted Maneuvers Section consists of:
 - Three columns with hinged targets
 - One combination ring stand/target stand
(See *Appendix G*)
- d. Placement of the Apparatus within the arena will vary for each Phase of training, as shown in *Appendix G*.
- e. Riders in the Equilibre, Rassembler & Haute Ecole Phases of the Mounted Maneuvers shall provide their own practice swords. Swords may be constructed of plastic, wood or metal, but must be blunted without sharp edges.

1.11 Procedures

- a. Order of go and times will be emailed and/or posted in advance.
- b. The Ring Steward will inform handlers/riders when they are next to go.
- c. A bell or whistle will sound, indicating that the handler/rider has 30 seconds to enter the arena and begin the Pattern. If the handler/rider fails to enter the arena within the allotted time, he/she may either be allowed to enter at the end of the class if time permits, or may be disqualified from that test Pattern; determination is at the sole discretion of the judge. If any handler/rider is given the option to go at the end of a class for a given test Pattern, and additional handlers/riders also fail to enter the arena on time, then those additional handlers/riders must also be allowed to go at the end.
- d. If the handler/rider makes an error and goes off course, the judge will have a bell or whistle sounded to alert the handler/rider; then will explain the error and allow the handler/rider to resume the Pattern. Points will be deducted from the score at the judge's discretion. Only two such errors are allowed.
- e. If the contestant makes a third error and goes off course, this will result in an automatic elimination from that Pattern.

- f. If the horse leaves the arena with all four feet before completing the Pattern, this will result in automatic elimination from that Pattern.
- g. If the horse steps outside the arena with one, two, or three feet before completing the Pattern, this will result in point(s) deduction and/or elimination from that Pattern, at the sole discretion of the judge.
- h. If the horse and/or handler fall, this may result in deduction of points and/or elimination from that Pattern, at the sole discretion of the judge.

ARTICLE 2: GROUND WORK SECTION

2.1 General Requirements of the Ground Work Section

- a. There are no pre-requisites for entering the Ground Work Section.
- b. There are three test Patterns of progressive difficulty; horses may be entered in more than one Pattern.
- c. Horses may be entered in the Ground Work Section alone, or they may go on to compete in the riding Section(s).
- d. Horses are to be shown in a Classical cavesson; no bits allowed.
- e. Handlers are encouraged to memorize their test Pattern; however, an assistant may read the Pattern aloud if desired.

2.2 Goals of the Ground Work Section

The goals of the Ground Work Section are to give the young, un-started horse confidence when moving forward, softening, and bending, and to help all horses improve balance, increase suppleness, and develop responsiveness. Ground Work was an integral part of the on-going training of all horses in the historic Classical schools.

The horse should gain relaxation as it becomes accustomed to handling, and as it learns to respond to signals from voice, whip, line and cavesson. Changes of direction teach the horse to move forward, light pressure of the cavesson teaches responsiveness and softening, circles and transitions bring greater balance, spirals cause the horse to engage the inside hind leg and bend the body. As a result of these figures, the horse's natural talent and expressiveness will be revealed.

2.3 Paces in the Ground Work Section *(See Appendix B for descriptions)*

Pattern 1: School Walk, School Trot, Halt

Patterns 2 & 3: School Walk, School Trot, School Canter, Halt

2.4 Figures & Movements in the Ground Work Section *(See Appendix C for descriptions)*

Pattern 1: Change of Direction, Circle (10M)

Patterns 2 & 3: Change of Direction, Circle (15M), Spiral In / Spiral Out

2.5 Scoring of the Ground Work Section *(See Appendix A for Definitions of Terms)*

Scoring is based on the harmony between horse and handler; the degree to which the horse embodies the qualities of relaxation, suppleness, lightness, self-carriage, balance, and brilliance; and the degree to which the handler exhibits gracefulness, subtlety, and effectiveness. *(See Appendix A for Definitions of Terms, and Appendix D, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)* Additional points are earned for conformation and abilities that are ideally suited to the higher collection of Classical riding.

ARTICLE 3: CLASSICAL SCHOOLING SECTION

3.1 General Requirements of the Classical Schooling Section

- a. There are no pre-requisites for entering the Classical Schooling Section.
- b. There are four Phases of Training (Initiate, Equilibre, Rassembler and Haute Ecole); each horse may be entered in only one Phase of Training during the course of any given competition.
- c. Horses may be entered in the Classical Schooling Section alone, or they may go on to compete in Mounted Maneuvers and/or Musical Presentation. (The Classical Schooling Section is a pre-requisite for these other riding Sections.)
- d. Within each Phase of Training there are three test Patterns of progressive difficulty; horses may be entered in more than one Pattern.
- e. Riders are encouraged to memorize their test Pattern; however, an assistant may read the Pattern aloud if desired.
- f. Scoring is based on the harmony between horse and rider, and the degree to which they embody the qualities of lightness, relaxation, suppleness, self-carriage, balance, and brilliance. *(See Appendix A for Definitions of Terms, and Appendix E, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)*

3.2 Classical Schooling Initiate Phase

3.2.1 Goals of the Classical Schooling Initiate Phase

The goals of the Initiate Phase are to balance and strengthen the young horse under the recently added weight of the rider. The horse should show a steady balance, lightness and responsiveness to the rider's legs and seat at walk and trot. By performing transitions and square turns the horse lifts the shoulders and begins to find balance with the hind legs. These exercises should also create responsiveness to the rider's aids. The rider starts to create pliability in both directions by riding circles, changes of direction, and loops. Before creating flexibility the horse must understand to soften from the pressure of the rider's leg and hand. The horse starts to find balance and suppleness as the rider begins to seek gracefulness

3.2.2 Paces in the Classical Schooling Initiate Phase

(See Appendix B for full detailed descriptions)

School Walk

School Trot

Halt

3.2.3 Figures and Movements in the Classical Schooling Initiate Phase

(See Appendix C for full detailed descriptions)

Circle (20M)

Loop Figure

Square Turn

3.2.4 Scoring of the Classical Schooling Initiate Phase

Scoring is based on the harmony between horse and rider, and the degree to which they embody the qualities of lightness, relaxation, suppleness, self-carriage, balance, and brilliance. *(See Appendix A for Definitions of Terms, and Appendix E, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)*

3.3 Classical Schooling Equilibre Phase

3.3.1 Goals of the Classical Schooling Equilibre Phase

The goals of the Equilibre Phase are to confirm the balance of the horse in all three gaits, while increasing lightness, suppleness, and collection. The horse should show a clear balance at the walk, trot, and canter as well as increased lightness through the shift of balance to its hind legs. By performing turns around the forehand the rider improves the suppleness of the horse and also gains more control of the hindquarters. Flexibility and collection are created by the introduction of the shoulder-in at the trot and canter. In the rein back, the sensitivity to the rider's seat is increased. The exercises in this phase should render the horse more flexible and improve collection, and in so doing, the horse and rider will begin to find gracefulness.

3.3.2 Paces in the Classical Schooling Equilibre Phase

(See Appendix B for full detailed descriptions)

School Walk

School Trot

School Canter

Halt

3.3.3 Figures and Movements in the Classical Schooling Equilibre Phase

(See Appendix C for full detailed descriptions)

Circles (20M, 15M, 10M)
Demi-Volte
Haunches In (see Travers)
Loop Figure
Rein Back
Shoulder In
Square Turn
Travers (Haunches In)
Turn around the Forehand

3.3.4 Scoring of the Classical Schooling Equilibre Phase

Scoring is based on the harmony between horse and rider, and the degree to which they embody the qualities of lightness, relaxation, suppleness, self-carriage, balance, and brilliance. *(See Appendix A for Definitions of Terms, and Appendix E, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)*

3.4 Classical Schooling Rassembler Phase

3.4.1 Goals of the Classical Schooling Rassembler Phase

The goals of the Rassembler Phase are to develop freedom and expressiveness while maintaining relaxation in movements of increasing collection. The horse should show confidence finding a collected balance and lightness at this phase. The Travers, Renvers, and Half-Passes will increase flexibility and render the gaits of the horse free and expressive. In the canter pirouettes the ability to collect the canter must be visible. By releasing the reins at the halt, the rider demonstrates the relaxation of the horse and the ability to transition from activity to immobility. Gracefulness becomes effortless as horse and rider reach unity in the work.

3.4.2 Paces in the Classical Schooling Rassembler Phase

Collected Walk
Collected Trot
Collected Canter
Halt

3.4.3 Figures and Movements in the Classical Schooling Rassembler Phase

Circle (10M)
Demi-Volte
Half Pass
Haunches In – See Travers
Haunches Out – See Renvers
Loop
Pirouette (one-quarter and one-half)
Rein Back
Release Reins
Renvers (Haunches Out)
Shoulder In
Square Turn
Travers (Haunches In)
Turn around the Forehand
Zig Zag Half Pass

3.4.4 Scoring of the Classical Schooling Rassembler Phase

Scoring is based on the harmony between horse and rider, and the degree to which they embody the qualities of lightness, relaxation, suppleness, self-carriage, balance, and brilliance. *(See Appendix A for Definitions of Terms, and Appendix E, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)*

3.5 Classical Schooling Haute Ecole Phase

3.5.1 Goals of the Classical Schooling Haute Ecole Phase

The goals of the Haute Ecole Phase are to culminate in full collection, thus creating a picture of harmony and grace – true living art. The ability for the horse to maintain a collected balance through the different exercises should be obvious. The rider also demonstrates the capability to ride the horse mainly by the use of the seat. Piaffer, Passage and Canter Pirouettes will help the horse achieve full collection and will create more responsiveness from the horse to the rider's seat. As a result of these movements the horse gains a clear understanding of working with the hind legs under the weight of the rider. The harmony between horse and rider must be evident in the execution of Full-Pass, Half Pass, Counter Half Pass, and Lead Changes. Horse and rider reach a level of balance and flexibility, which creates fluid gracefulness.

3.5.2 Paces in the Classical Schooling Haute Ecole Phase

Collected Walk
Collected Trot
Collected Canter
Halt

3.5.3 Figures and Movements in the Classical Schooling Haute Ecole Phase

Change of Lead
Circles (10M half)
Half Pass
Full Pass
Passage
Piaffer
Pirouette
Rein Back
Shoulder In
Square Turn
Travers (Haunches In)
Zig Zag Half Pass

3.5.4 Scoring of the Classical Schooling Haute Ecole Phase

Scoring is based on the harmony between horse and rider, and the degree to which they embody the qualities of lightness, relaxation, suppleness, self-carriage, balance, and brilliance. *(See Appendix A for Definitions of Terms, and Appendix E, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)*

ARTICLE 4: MOUNTED MANEUVERS SECTION

4.1 General Requirements of the Mounted Maneuvers Section

- a. To be eligible to enter the Mounted Maneuvers, contestants must have successfully completed a Pattern in the Classical Schooling Section. (If a contestant was eliminated in Classical Schooling, he may request permission from the judge for a non-scored schooling ride in the Mounted Maneuvers. The decision to allow or disallow this request is at the sole discretion of the judge.)
- b. There are four Phases of Training (Initiate, Equilibre, Rassembler and Haute Ecole); Horse and rider must be entered in the same Phase of Training for all riding Sections during the course of any given competition.
- c. Patterns in the Mounted Maneuvers Section incorporate various movements from the corresponding Phase of Training in the Classical Schooling Section.
- d. Riders are encouraged to memorize their test Pattern; however, an assistant may read the Pattern aloud if desired.
- e. Riders in the Equilibre, Rassembler and Haute Ecole Phases must supply their own swords (plastic, wood or metal, no sharp edges).
- f. Scoring is based on maintaining a graceful and effortless manner, focusing on the qualities of relaxation, lightness, suppleness, self-carriage, balance, and brilliance. Maintaining these qualities is more important than accuracy in the tasks. In addition to the standard scores for each movement, separate scores will be awarded for accuracy and gracefulness in each task (striking the targets, piercing the rings). *(See Appendix A for Definitions of Terms, and Appendix F, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)*

4.2 Mounted Maneuvers Initiate Phase

4.2.1 Goals of the Mounted Maneuvers Initiate Phase

The goals of the Initiate Phase are to balance and strengthen the young horse under the recently added weight of the rider. The horse should show a steady balance, lightness and responsiveness to the rider's legs and seat at walk and trot. By performing transitions and square turns the horse lifts the shoulders and begins to find balance with the hind legs. These exercises should also create responsiveness to the rider's aids. The rider starts to create pliability in both directions by riding circles, changes of direction, and loops. Before creating flexibility the horse must understand

to soften from the pressure of the rider's leg and hand. The horse starts to find balance and suppleness as the rider begins to seek gracefulness. The Apparatus tasks demonstrate the quality of the training, the confidence of the horse, and the coordination of the rider.

4.2.2 Paces in the Mounted Maneuvers Initiate Phase

(See Appendix B for full detailed descriptions)

School Walk
School Trot
Halt

4.2.3 Figures and Movements in the Mounted Maneuvers Initiate Phase

(See Appendix C for full detailed descriptions)

Half-Circle (10M)
Loop Figure
Square Turn

4.2.4 Tasks and Apparatus of the Mounted Maneuvers Initiate Phase

In the Initiate Phase, the rider holds the reins in both hands. After halting at each Apparatus, the reins are placed in one hand, and the rider's free hand is used to push down the target or grasp the ring. *(See Appendix H for Arena & Apparatus)*

4.2.5 Scoring of the Mounted Maneuvers Initiate Phase

Scoring is based on maintaining a graceful and effortless manner, focusing on the qualities of relaxation, lightness, suppleness, self-carriage, balance, and brilliance. Maintaining these qualities is more important than accuracy in the tasks. In addition to the standard scores for each movement, separate scores will be awarded for accuracy and gracefulness in each task (striking the targets, piercing the rings). *(See Appendix A for Definitions of Terms, and Appendix F, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)*

4.3 Mounted Maneuvers Equilibre Phase

4.3.1 Goals of the Mounted Maneuvers Equilibre Phase

The goals of the Equilibre Phase are to confirm the balance of the horse in all three gaits, while increasing lightness, suppleness, and collection. The horse should show a clear balance at the walk, trot, and canter as well as increased lightness through the shift of balance to its hind legs. The exercises in this phase should render the horse more flexible and improve collection, and in so doing, the horse and rider will begin to find gracefulness. The Apparatus tasks demonstrate the quality of the training, the confidence of the horse, and the coordination of the rider.

4.3.2 Paces in the Mounted Maneuvers Equilibre Phase

(See Appendix B for full detailed descriptions)

School Walk
School Trot
School Canter
Halt

4.3.3 Figures and Movements in the Mounted Maneuvers Equilibre Phase

(See Appendix C for full detailed descriptions)

Circles (10M, half-15M)
Loop Figure
Square Turn

4.3.4 Tasks and Apparatus of the Mounted Maneuvers Equilibre Phase

In the Equilibre Phase, the reins are held in the left hand, and the sword held in the right. As the rider passes by each Apparatus, he uses the sword to complete the tasks of striking down the targets and piercing the ring. In this Phase it is permissible for the rider to occasionally use both hands on the reins to assist the horse. *(See Appendix H for Arena & Apparatus)*

4.3.5 Scoring of the Mounted Maneuvers Equilibre Phase

Scoring is based on maintaining a graceful and effortless manner, focusing on the qualities of relaxation, lightness, suppleness, self-carriage, balance, and brilliance. Maintaining these qualities is more important than accuracy in the tasks. In addition to the standard scores for each movement, separate scores will be awarded for accuracy and gracefulness in each task (striking the targets, piercing the rings). Excessive use of two hands on the reins may result in deduction of points, at the sole discretion of the judge. *(See Appendix A for Definitions of Terms, and Appendix F, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)*

4.4 Mounted Maneuvers Rassembler Phase

4.4.1 Goals of the Mounted Manuevers Rassembler Phase

The goals of the Rassembler Phase are to develop freedom and expressiveness while maintaining relaxation in movements of increasing collection. The horse should show confidence finding a collected balance and lightness at this Phase. Gracefulness becomes effortless as horse and rider reach unity in the work. The Apparatus tasks demonstrate the quality of the training, the confidence of the horse, and the coordination of the rider.

4.4.2 Paces in the Mounted Maneuvers Rassembler Phase

Collected Walk
Collected Trot
Collected Canter
Halt

4.4.3 Figures and Movements in the Mounted Maneuvers Rassembler Phase

Circles (8M, half-10M)
Half Pass
Loop
Pirouette (one-quarter)
Square Turn
Travers (Haunches In)

4.4.4 Tasks and Apparatus of the Mounted Maneuvers Rassembler Phase

In the Rassembler Phase, the reins are held in the left hand, and the sword held in the right. As the rider passes by each Apparatus, he uses the sword to complete the tasks of striking down the targets and piercing the ring. *(See Appendix H for Arena & Apparatus)*

4.4.5 Scoring of the Mounted Maneuvers Rassembler Phase

Scoring is based on maintaining a graceful and effortless manner, focusing on the qualities of relaxation, lightness, suppleness, self-carriage, balance, and brilliance. Maintaining these qualities is more important than accuracy in the tasks. In addition to the standard scores for each movement, separate scores will be awarded for accuracy and gracefulness in each task (striking the targets, piercing the rings). Use of two hands on the reins will result in deduction of points. *(See Appendix A for Definitions of Terms, and Appendix F, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)*

4.5 Mounted Maneuvers Haute Ecole Phase

4.5.1 Goals of the Mounted Maneuvers Haute Ecole Phase

The goals of the Haute Ecole Phase are to culminate in full collection, thus creating a picture of harmony and grace – true living art. The ability for the horse to maintain a collected balance through the different exercises should be obvious. The rider also demonstrates the capability to ride the horse mainly by the use of the seat. Horse and rider reach a level of harmony, balance and flexibility, which creates fluid gracefulness. The Apparatus tasks demonstrate the quality of the training, the confidence of the horse, and the coordination of the rider.

4.5.2 Paces in the Mounted Maneuvers Haute Ecole Phase

- Collected Walk
- Collected Trot
- Collected Canter
- Halt

4.5.3 Figures and Movements in the Mounted Maneuvers Haute Ecole Phase

- Change of Lead
- Half Pass
- Passage
- Piaffer
- Pirouette (quarter and half)

4.5.4 Tasks and Apparatus of the Mounted Maneuvers Haute Ecole Phase

In the Haute Ecole Phase, the reins are held in the left hand, and the sword held in the right. As the rider passes by each Apparatus, he uses the sword to complete the tasks of striking down the targets and piercing the ring. *(See Appendix H for Arena & Apparatus)*

4.5.5 Scoring of the Mounted Maneuvers Haute Ecole Phase

Scoring is based on maintaining a graceful and effortless manner, focusing on the qualities of relaxation, lightness, suppleness, self-carriage, balance, and brilliance. Maintaining these qualities is more important than accuracy in the tasks. In addition to the standard scores for each movement, separate scores will be awarded for accuracy and gracefulness in each task (striking the targets, piercing the rings). Use of two hands on the reins will result in deduction of points. *(See Appendix A for Definitions of Terms, and Appendix E, "Pattern Sequence & Attributes," for details on the scoring criteria for each movement.)*

ARTICLE 5: MUSICAL PRESENTATION SECTION

5.1 General Requirements of the Musical Presentation Section

- a. To be eligible to enter the Musical Presentation, contestants must have successfully completed a Pattern in the Classical Schooling Section. (If a contestant was eliminated in Classical Schooling, he may request permission from the judge for a non-scored schooling ride in the Musical Presentation. The decision to allow or disallow this request is at the sole discretion of the judge.)
- b. There are four Phases of Training (Initiate, Equilibre, Rassembler and Haute Ecole); Horse and rider must be entered in the same Phase of Training for all riding Sections during the course of any given competition.
- c. Contestants may choose any theme, any music, and any choreography, incorporating the movements from the Classical Schooling Section in their corresponding Phase of Training.
- d. Riders are required to memorize their Musical Presentation rides, and may not have an assistant reading aloud.
- e. Riders may compete on more than one horse; however, they must have a unique and different Musical Presentation (including different costume, music, and choreography) for each horse.

5.2 Costumes and Tack for the Musical Presentation Section

Costume, attire, and tack may be of any type or style, including ancient, recent historic, cultural, fantasy, futuristic, etc. Creative, beautiful and artistic presentations are encouraged and rewarded.

5.3 Music and Narrative for the Musical Presentation Section

Music selection may be of any style or genre. Contestants may include an optional narration about their presentation. This narration may precede or accompany the music, and must be recorded as an overlay in the same file as the music. The narration can be informative in nature (historic context, the character portrayed, the costume period, etc.) or may be a creative story line. Narrations are to be about the presentation ride itself, not about the rider, horse, breeder, handler, etc. Recorded music must be provided in accordance with the specifications listed in a given competition's prize list.

5.4 Choreography for the Musical Presentation Section

Choreography must include the minimum number of required movements from the corresponding Phase of Training. These movements may be ridden in any order or combination, but should be obvious and clear in their presentation in order to receive a score.

5.5 Time Limits in the Musical Presentation Section

The maximum time allotted for each Musical Presentation (from beginning of music/narration until the final halt) is:

- Initiate – 5 minutes
- Equilibre – 7 minutes
- Rassembler – 7 minutes
- Haute Ecole – 7 minutes

If a rider does not finish in the allotted time, any un-performed required movements will receive the lowest score.

5.6 Scoring of the Musical Presentation Section

Scoring is based on maintaining a graceful and effortless manner, incorporating the qualities of lightness, relaxation, suppleness, self-carriage, balance, and brilliance. (*See Appendix A for Definitions of Terms.*) Additional scores are given for the creativity and detail of costume and tack, the selection of music and optional narration, and how all these elements blend in artistic harmony.

5.7 Musical Presentation Initiate Phase

Required Movements – see Appendix G

5.8 Musical Presentation Equilibre Phase

Required Movements – see Appendix G

5.9 Musical Presentation Rassembler Phase

Required Movements – see Appendix G

5.10 Musical Presentation Haute Ecole Phase

Required Movements – see Appendix G

ARTICLE 6: CLASSICAL HORSE & RIDER RAIL CLASS

6.1 General Requirements of the Classical Horse & Rider Rail Class

- a. There are no pre-requisites for entering the Classical Horse & Rider Rail Class.
- b. There are two Phases of Training (Initiate & Equilibre); each horse may be entered in only one Phase of Training during the course of any given competition.
- c. The arena size for the Rail class will vary from competition to competition, depending on the venue. Within the arena there will be three pedestals approximately 4 feet high, placed approximately 15 meters apart. When directed, contestants will loop between these pedestals.
- d. Scoring is based on the harmony between horse and rider, and the degree to which they embody the qualities of lightness, relaxation, suppleness, self-carriage, balance, and brilliance, as well as the elegance and effectiveness of the rider's seat. (*See Appendix A for Definitions of Terms.*)

6.2 Classical Horse & Rider Initiate Phase

6.2.1 Goals of the Classical Horse & Rider Initiate Phase

The goals of the Initiate Phase are to balance and strengthen the young horse under the recently added weight of the rider. The horse should show a steady balance, lightness and responsiveness to the rider's legs and seat at walk and trot. By performing transitions and square turns the horse lifts the shoulders and begins to find balance with the hind legs. These exercises should also create responsiveness to the rider's aids. The rider starts to create pliability in both directions by riding circles, changes of direction, and loops. Before creating flexibility the horse must understand to soften from the pressure of the rider's leg and hand. The horse starts to find balance and suppleness as the rider begins to seek gracefulness

6.2.2 Paces, Figures & Movements in the Classical Horse & Rider Initiate Phase

(See Appendices B & C for full detailed descriptions)

School Walk
School Trot
Half Circle
Halt
Loop Figure
Square Turn

6.3 Classical Horse & Rider Equilibre Phase

6.3.1 Goals of the Horse & Rider Equilibre Phase

The goals of the Equilibre Phase are to confirm the balance of the horse in all three gaits, while increasing lightness, suppleness, and collection. The horse should show a clear balance at the walk, trot, and canter as well as increased lightness through the shift of balance to its hind legs. By performing turns around the forehand the rider improves the suppleness of the horse and also gains more control of the hindquarters. The exercises in this phase should render the horse more flexible and improve collection, and in so doing, the horse and rider will begin to find gracefulness. (*See Appendix A for Definition of Terms.*)

6.3.2 Paces, Figures & Movements in the Classical Horse & Rider Equilibre Phase

(See Appendices B & C for full detailed descriptions)

- School Walk
- School Trot
- School Canter
- Halt
- Loop Figure
- Square Turn

APPENDIX A: DEFINITIONS OF TERMS

Balance – The horse sustains a steady rhythm and does not lean into the rider’s hand or the handler’s line for support.

Brilliance – Conspicuous presence, talent and expressiveness.

Collection – The horse elevates the shoulders and shifts the weight of its body to the hindquarters.

Flexibility – The ability to bend laterally and longitudinally throughout the body without the loss of movement.

Lightness – The rider or handler uses and the horse responds to very light, almost imperceptible aids. There is a very light or even loose contact from the rider’s hand to the bit, or the handler’s line to the cavesson.

Pliability – The horse’s body becomes soft from the pressure of the leg and hand of the rider.

Relaxation – The rider or handler and the horse are free from tension. The horse shows confidence and suppleness in its way of moving.

Roundness – The horse maintains the hind legs under the body in a compact frame, without tension or shortness of gaits. The neck follows the roundness of the body with the poll at its highest point.

Self-carriage – The horse sustains movement and lightness without support from the rider or handler.

Softness of Aids – The rider’s ability to coordinate the aids (Seat, Legs, Hands and Voice) with subtlety and competence so that the horse can respond with minimal effort from the rider.

Straightness – The horse shows the ability to bend equally on both sides of the body.

Suppleness – The horse is relaxed and pliable throughout the body, molding to the rider’s aids or the handler’s signals.

Use of the Seat – The ability of the rider to follow the movement of the horse, as well as engage the hindquarters. The balance of the horse is influenced by the weight of the rider’s upper body.

APPENDIX B: PACES *(alphabetical)*

Halt - Ground Work. When on a straight line and the handler is at the horse's shoulder, the handler gently lifts the hand with the line, the horse follows this action by slightly lifting the head and shoulders and comes to a standstill by shifting its balance to the hindquarters. When on a circle, the handler steps backwards to direct the horse to turn in and face the handler. At the same time, the handler gently lifts the hand holding the line, the horse follows this action by slightly lifting the head and shoulders and comes to a standstill by shifting its balance to the hindquarters.

Halt - Under Saddle. In response to the rider's seat, the horse comes to a standstill by shifting its balance to the hindquarters, while bringing the hind legs forward and closer to its center of balance. The shoulders of the horse are elevated and the rider finds lightness in the contact.

Collected Canter. The horse maintains the same attributes as the school canter, but with added activity of the hind legs, slower tempo, and increased collection and lightness in the rider's hands.

Collected Trot. The horse maintains the same attributes as the school trot, but with added activity of the hind legs, slower tempo, and increased collection and lightness in the rider's hands.

Collected Walk. The horse maintains the same attributes as the school walk, but with added activity of the hind legs, slower tempo, and increased collection and lightness in the rider's hands.

School Canter. The horse canters in a natural relaxed tempo, yet energetically from the hindquarters and elevated in front. The horse must step under its body with the hind legs without putting weight on the rider's hands (or the handler's line).

School Trot. The horse trots in a natural relaxed tempo, with enough activity to track up to the front hoof prints, while maintaining roundness through its body. With a light contact the rider (or handler) preserves the horse in its natural frame.

School Walk. The horse walks in a natural relaxed tempo, with enough activity to track up to the front hoof prints while maintaining roundness through its body. With a light contact the rider (or handler) preserves the horse in its natural frame.

APPENDIX C: FIGURES & MOVEMENTS *(alphabetical)*

Change of Direction - Ground Work. The handler steps back and the horse turns in to face the handler. As the horse approaches the handler, the handler steps to the opposite to direct the horse in the change of direction.

Change of Lead. The horse changes leads in the canter during the moment of suspension between strides.

Circles - Ground Work (20M, 15M, 10M, 10M half). The handler marks the center of the circle, the line becomes the radius, and the horse should travel on the circumference in a steady but soft connection from the line to the cavesson.

Circles - Under Saddle (20M, 15M, 10M). By directing the horse's shoulders as we do in the square turns, we bring the horse onto the circle. At the same time the rider's leg aids encourage the horse's hind legs to find and track on the circumference of the circle. As a result, the horse bends its body.

Demi-Volte. The horse steps sideways around the hindquarters, following the circumference of a half circle as it bends its body in the direction of the movement. A change of direction is the result of this figure.

Full Pass This movement is comprised of the same attributes as the Half Pass, however the horse moves obliquely across the full diagonal of the arena.

Half Pass - This lateral movement is comprised of the same attribute as Travers (the horse is bent towards the direction of movement), but the forelegs track on the diagonal line.

Haunches In (see Travers)

Haunches Out - See Renvers

Loop Figure - The rider directs the horse into the curves of the loop in the same manner as he would ride a circle, adding change(s) of bend. The alternating bending through the figure creates more suppleness, improves the balance of the horse, and increases responsiveness.

Passage. This movement is a more suspended and elevated trot, the rider uses the seat and leg aids simultaneously, creating more activity from the horse's hind legs and increased collection.

Piaffer. The horse trots in place by elevating the shoulders and stepping with the hind legs under the weight of the rider. A change of balance to the hindquarters is the result from the horse pushing up into the rider's seat rather than forward.

Pirouette (one-quarter, one-half and full) – The horse steps sideways in a circle. The croup stays on the center or base of the circle while the inside hind leg acts as a pivot around which the horse turns while the shoulders stay on the outside circumference of the circle. The horse should maintain the three-beat rhythm of the canter. This circle should not exceed the length of the horse's body. The horse is collected through the use of the rider's seat and directed in a lateral movement by the hands and legs.

Rein Back – The horse steps backwards in response to the combination of the rider's seat and hands. The horse should also change its balance by lifting the shoulders and shifting its weight to the hindquarters.

Release Reins – The horse remains at the halt as the rider gradually releases the reins to the point of holding the buckle. Once the horse shows that he can sustain the halt, the rider proceeds to gently pick up the reins to the original position.

Renvers (Haunches Out) – The rider lifts and positions the horse's shoulders to the inside, while using the leg and seat aids to engage the inside (closest to center of arena) hind leg and to encourage the horse's hindquarters forward on the track. This creates bend (towards the direction of movement / towards the outside of the arena) and causes the horse to step under the rider's center of balance. This movement is similar to the Shoulder In, but with the horse bent in the opposite direction.

Shoulder In. The rider lifts and positions the horse's shoulders to the inside, while using the leg and seat aids to engage the horse's inside hind leg and encourage the hindquarters forward on the track. This creates bend (away from the direction of movement / towards the inside of the arena) and causes the horse to step under the rider's center of balance.

Spiral In / Spiral Out – Ground Work. The size of a circle is progressively reduced or enlarged in a spiraling pattern. By gradually shortening the line, the handler puts light pressure on the cavesson, the horse follows the pressure and begins to spiral in. As the spiral size decreases, the handler positions himself towards the hind end and signals the horse to engage the inside hind leg, which helps the horse find the bend of the smallest circle. In the spiral out, the handler gradually lengthens the line and positions himself towards the horse's shoulder, resulting in the horse releasing the bend and moving towards the larger circle.

Square Turn. The rider lifts and directs the shoulders of the horse in the direction of the turn; the horse moves away from the rider's outside leg as the rider teaches the horse to balance on its inside hind leg.

Travers (Haunches In). The rider lifts the horse's shoulders and maintains them on the track, while using the leg and seat aids to engage the outside hind leg. As a result, the horse moves the hindquarters onto the inside track. This creates bend (towards the direction of movement / towards the inside of the arena) and causes the horse to step under the rider's center of balance.

Turn around the Forehand. The horse steps sideways around the shoulders in a circular motion; the hind legs subscribe a circle with a radius no larger than the length of the horse, while the front legs continue in the rhythm of the walk in a circle no wider than the horse's shoulders.

Zig Zag Half Pass - The horse performs a Half Pass from quarter line to quarter line. On reaching the quarter line the rider changes direction and Half Passes to the other quarter line (in the canter a change of lead is performed before alternating directions).

APPENDIX D: GROUND WORK PATTERN SEQUENCE & ATTRIBUTES

The links below will take you to listings of the sequential movements and scoring attributes for each Pattern. Note that in addition, detailed illustrated Pattern diagrams are available online to BEGI Members.

<http://baroquegames.net/index.php/games/patterns>

D.1 [Ground Work Pattern One](#)

D.2 [Ground Work Pattern Two](#)

D.3 [Ground Work Pattern Three](#)

APPENDIX E: CLASSICAL SCHOOLING PATTERN SEQUENCE & ATTRIBUTES

The link below will take you to listings of the sequential movements and scoring attributes for each Pattern. Note that in addition, detailed illustrated Pattern diagrams are available online to BEGI Members.

<http://baroquegames.net/index.php/games/patterns>

E.1.1 [Initiate Classical Schooling Pattern One](#)

E.1.2 [Initiate Classical Schooling Pattern Two](#)

E.1.3 [Initiate Classical Schooling Pattern Three](#)

E.2.1 [Equilibre Classical Schooling Pattern One](#)

E.2.2 [Equilibre Classical Schooling Pattern Two](#)

E.2.3 [Equilibre Classical Schooling Pattern Three](#)

E.3.1 [Rassembleur Classical Schooling Pattern One](#)

E.3.2 [Rassembleur Classical Schooling Pattern Two](#)

E.3.3 [Rassembleur Classical Schooling Pattern Three](#)

E.4.1 [Haute Ecole Classical Schooling Pattern One](#)

E.4.2 [Haute Ecole Classical Schooling Pattern Two](#)

E.4.3 [Haute Ecole Classical Schooling Pattern Three](#)

APPENDIX F: MOUNTED MANUEVERS PATTERN SEQUENCE & ATTRIBUTES

The links below will take you to listings of the sequential movements and scoring attributes for each Pattern. Note that in addition, detailed illustrated Pattern diagrams are available online to BEGI Members.

<http://baroquegames.net/index.php/games/patterns>

- F.1 [Initiate Mounted Maneuvers](#)
- F.2 [Equilibre Mounted Maneuvers](#)
- F.3 [Rassembleur Mounted Maneuvers](#)
- F.4 [Haute Ecole Mounted Maneuvers](#)

APPENDIX G: MUSICAL PRESENTATION REQUIRED MOVEMENTS

<http://baroquegames.net/index.php/games/patterns>

- G.1 [Initiate Musical Presentation](#)
- G.2 [Equilibre Musical Presentation](#)
- G.3 [Rassembleur Musical Presentation](#)
- G.4 [Haute Ecole Musical Presentation](#)

APPENDIX H: ARENA AND APPARATUS DIAGRAMS

- H.1 [Arena \(Ground Work, Classical Schooling, Musical Presentation\)](#)
- H.2 [Arena - Mounted Maneuvers Initiate](#)
- H.3 [Arena - Mounted Maneuvers Equilibre](#)
- H.4 [Arena - Mounted Maneuvers Rassembler](#)
- H.5 [Arena - Mounted Maneuvers Haute Ecole](#)
- H.6 [Apparatus - Columns](#)
- H.7 [Apparatus - Ring Stand](#)

APPENDIX I: CLASSICAL HORSE & RIDER MOVEMENTS & ATTRIBUTES

- I.1.1 [Initiate Classical Horse & Rider Rail Class Sequence & Attributes](#)
- I.1.2 [Initiate Classical Horse & Rider Rail Class Illustrated Pattern](#)
- I.2.1 [Equilibre Classical Horse & Rider Rail Class Sequence & Attributes](#)
- I.2.2 [Equilibre Classical Horse & Rider Rail Class Illustrated Pattern](#)

APPENDIX J: ENROLLMENT FORMS

- J.1 BEGI Individual Membership Form
http://baroquegames.net/images/Membership/member_app.pdf
or
<http://baroquegames.net/index.php/membership>
- J.2 BEGI Horse Competition Record Number Form
http://baroquegames.net/images/Games/horsereg/horse_comp_record.pdf

APPENDIX K: RESOURCES

FOR THE HORSE:

Classical Cavessons:

- [Baroque Equestrian Games Online Store](#)
- El Sueno Espanol *** *Exclusive Distributor of BEGI Recommended Cavesson*
www.elsuenoespanol.com 305-812-5359; 417-683-9989 elsuenoespanol@aol.com
http://elsuenoespanol.com/store/product.php?id_product=84

Classical Dressage Saddles:

- Lemke Saddle Service
*** *"Deluxe Buffalo Dressage Saddle" puts rider in the ideal Classical position*
www.lemkesaddle.com 925-286-1433 sdlsaddles@aol.com
www.facebook.com/pages/Lemke-Saddle-Services-Inc/110972228921339?fref=ts

Decorative, Heritage and Exhibition Saddles:

- El Sueno Espanol *** *Exclusive US Distributor for Ludomar of Spain*
www.elsuenoespanol.com 305-812-5359; 417-683-9989 elsuenoespanol@aol.com
http://elsuenoespanol.com/store/category.php?id_category=86

Decorative Leather Bridles, Brow Bands, Breastplates, Barding etc:

- El Sueno Espanol *** *Custom Hand Crafted Designs*
www.elsuenoespanol.com 305-812-5359; 417-683-9989 elsuenoespanol@aol.com

Decorative Fabric Overlay Bridles, Brow Bands, Breastplates, Barding, etc.:

Decorative Saddle Pads:

- [Baroque Equestrian Games Online Store](#)
- El Sueno Espanol *** *Authorized Dealer for Ambleside Designs*
www.elsuenoespanol.com 305-812-5359; 417-683-9989 elsuenoespanol@aol.com

FOR THE RIDER:

Classical Vests, Doublets and Frock Coats:

Costumes:

Deerskin Breeches and Decorative Riding Pants:

- El Sueno Espanol *** Exclusive Authorized Dealer for Aanstadt Das Breeches
www.elsuenoespanol.com 305-812-5359; 417-683-9989 elsuenoespanol@aol.com

Hats

- Tall Toad *** Renaissance, Medieval, Historic and Custom Hats & Headdresses
www.talltoad.net 877-735-6307 hatsfromtoad@gmail.com

Swords:

- True Swords *** Synthetic Practice Sword
<http://www.trueswords.com/excellent-quality-modern-synthetic-dragon-training-sword-p-7050.html>

See the BEGI STORE for our custom apparel line:

- [Baroque Equestrian Games Online Store](#)