



THE BAROQUE EQUESTRIAN GAMES & INSTITUTE™

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

Glossary of Paces, Figures and Terms for Haute Ecole Phase

Goals to achieve in the Haute Ecole Phase:

To culminate in full collection, thus creating a picture of harmony and graceful living art. The ability for the horse to maintain collection 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 maneuverability of the horse's balance. A high degree of flexibility must be evident in the execution of Full-Passes and Square Voltes. Horse and rider reach a level of collection and flexibility which creates inspiring gracefulness.

Paces and Figures in the Haute Ecole Phase:

- **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 producing 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 producing lightness in the rider's hands.

- **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 producing lightness in the rider's hands.

- **Circles (10M).**

The rider should create bending in the horse's body to duplicate the circumference of 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 and maintain the bend.

- **Halt.**

In response to the rider's lifting the horse's neck the horse arrives at a standstill by shifting its balance from the rider's hands to the hindquarters.

- **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 shoulder and shifting its weight to the hindquarters.

- **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.

- **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.
- **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.
- **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.
- **Full Pass.**
This movement is comprised of the same attributes of the Half Pass, however the horse moves across the full diagonal of the arena.
- **8M Square Volte in Ranvers or Travers.**
The horse performs an 8M square as the rider maintains the horse in a Ranver or Traver position. This exercise can be done in all three gaits.
- **Change of Lead.**
The horse changes leads in the canter during the moment of suspension between strides.
- **Pirouette.**
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. 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.
- **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.

Terms of Classical Horsemanship:

- **Balance.**
The degree of collection required for the specific situation to encourage the horse to sustain its energy and position without the support of the rider.
- **Brilliance.**
Conspicuous presence, talent and expressiveness.
- **Collection.**
The process use to bring the horse in to balance. The horse elevates the shoulders and shifts the weight of its body to the hindquarters.
- **Quality of Bend.**
The horse is able to bend its entire body in order to follow the circumference of the circle or curved line without losing lateral balance.
- **Flexibility.**
The ability to bend laterally and longitudinally throughout the body without the loss of movement.
- **Lightness.**
The rider uses and the horse responds to very light, almost imperceptible aids.
- **Pliability.**
The horse's body becomes soft from the pressure of the leg and hand of the rider.
- **Relaxation.**
The rider and the horse are free from tension. The horse shows confidence and suppleness in its way of moving.
- **Roundness.**
The rider gathers the horse's energy between the leg and hand and as a result the horse brings its hind legs further under the body and softens its neck.
- **Self-carriage.**
The horse sustains movement and balance without the support from the rider.
- **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.
- **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.
- **Lateral balance on the track.**
The horse maintains the haunches in line with the shoulders on the track without leaning or drifting left or right.
- **Alignment of horse's shoulders.**
The ability of the rider to laterally influence the horse's shoulders in order to turn or direct the horse onto a new the track.