



Dressage & Western Dressage • Music & Choreography • Exhibition Riding

# FREESTYLE

The **ULTIMATE GUIDE** to Riding, Training,  
and Competing to Music



**SANDRA  
BEAULIEU**  
BEGIN THE  
DANCE





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*Note from the Publisher:* In chapters 4 and 5, the author used the official terms as preferred by the USDF and WDAA respectively. What may appear to be inconsistency in terminology simply reflects the differences in language between the two organizations.

- Choose whether you want to begin your canter/lope work on your horse's good lead to gain confidence or start with the more difficult lead to get it over with!

## Putting a Routine Together

In the next two chapters I have included sample choreography for the required movements through Fourth Level dressage (p. 70) and Level 4 Western dressage (p. 126). These ideas are meant to inspire you as you piece together your Freestyle. I recommend that you download and print multiple copies of the Blank Arena Diagram Sheets, available on the *Freestyle* book resources page at [beginthedance.com](http://beginthedance.com), to draw out the movements you want to try with your horse.



Scan to see  
book resources.

The following methods can be used to piece together your choreography. They can also be used when creating an exhibition Freestyle, once you know your arena measurements and what type of routine you want to do. Typically, exhibition Freestyles are performed in a large arena without any letters/markers. Some riders set up corner markers as props to help them scale the ring to their routine and music. This is particularly helpful if you are unable to practice in a large arena. (See more about planning and performing exhibition Freestyles in Part Three, p. 222.)

### Put Pen to Paper

My preferred way to brainstorm Freestyle choreography is with pen and paper (fig. 3.17). I like to use my Blank Arena Diagram pages (find them on the *Freestyle* book resources page at [beginthedance.com](http://beginthedance.com)).



**3.17** It is helpful to use different color pens or markers for the walk, trot/jog, and canter/lope so that you can easily distinguish between the movements as you plan your Freestyle choreography.

com) or you can just start from scratch on a blank sheet of paper. I keep all my pages for one Freestyle together on a clipboard, and I draw the movements out using simple symbols, which you'll see in the next chapter—each gait has an assigned color, and I use dots and dashes to help distinguish different movements within the gaits.

It can be very helpful to have your coach or a friend draw out your choreography as you try different sequences while you are riding. It is very easy to forget a new routine or sequence by the time you untack and put away your horse! You will change your routine many times, so have extra pages on hand to sketch new ideas or start over when needed.

It is always helpful to have someone video you as you are trying out choreography. A video also allows you to time your movements, as explained in the next method.



## Time Your Movements

Timing your movements works really well for people who pay close attention to detail and have a technical mind. This method can be tedious and time-consuming, but is ideal if you are unable to video yourself riding on a regular basis (fig. 3.18). (I personally prefer hand-drawing and “going with the flow” during the creative process.) It is a good way forward for the adult amateur rider who may only ride her horse once a week due to work or family commitments and who has a trainer who rides her horse for her. This gives the rider a way to work on her Freestyle when she is not able to be at the barn—she can draw out choreography and use the timing to help choose her music.

As you listen to music that has an interesting sequence, such as a rise and fall that sounds like a

good extended trot, “time” the song to your horse’s movements to see if it will be a good fit. Going through this process at home helps you narrow down your choreographic and musical choices so that when you do ride your horse, you have a more productive Freestyle session.

Here’s how to get started:

1 First, have someone video your horse at a working walk, trot/jog, and canter/lope around the arena, as well as while performing all lengthened gaits and the additional test movements you would like to include.

2 At home, watch the video and use a stopwatch to time all of the movements. Write down how long it takes you to ride the individual pieces of the test: short side, long-side, diagonal, center-line, circles, and so on.



Scan to see  
book resources.



**3.18** Amy and Ozzy ride through their basic movements while I use the stopwatch on my phone to time them. Having the movements timed will make editing Amy’s Freestyle easier.

### Training Level Example

The following list contains timed movements for a real Training Level horse so you can see what your notes might look like.

#### Walk (fig. 3.19)

- Working Walk Letter to Letter (S-E): 8 seconds
- Working Walk Short Side (M-H): 16 seconds
- Working Walk Long Side (F-M): 32 seconds
- Free Walk Long Diagonal (K-X-M): 24 seconds
- Free Walk Short Diagonal (K-B): 18 seconds

#### Trot (fig. 3.20)

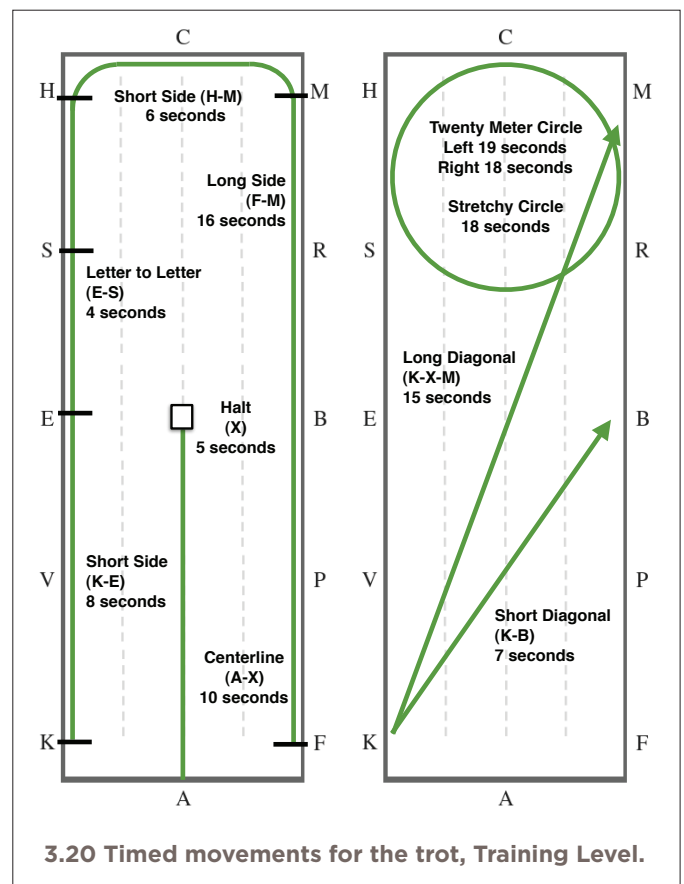
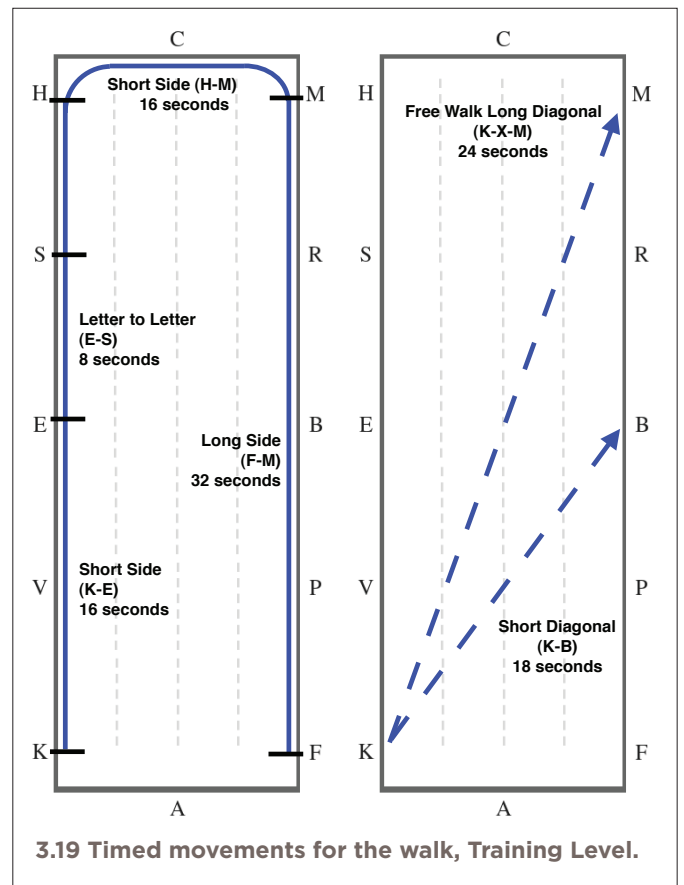
- Working Trot Letter to Letter (S-E): 4 seconds
- Working Trot Long Side (F-M): 16 seconds
- Working Trot Diagonal (K-X-M): 15 seconds
- Working Trot Short Side (H-M): 6 seconds
- Stretchy Trot 20-Meter Circle: 18 seconds
- Working Trot 20-Meter Circle: *Left 19 seconds,*  
*Right 18 seconds*
- Trot Centerline (A-X): 10 seconds
- Halt: *Hold for 5 seconds*

#### Canter (fig. 3.21)

- Working Canter 20-Meter Circle: *Left 16 seconds,*  
*Right 15 seconds*
- Working Canter Short Side (K-E): 8 seconds
- Working Canter Letter to Letter (E-S): 4 seconds

### FREESTYLE TIP

For comfort, wear sneakers instead of your riding boots when walking through your Freestyle routine.





Working Canter Long Side (F–M):

16 seconds

Working Canter Half Diagonal (K–B):

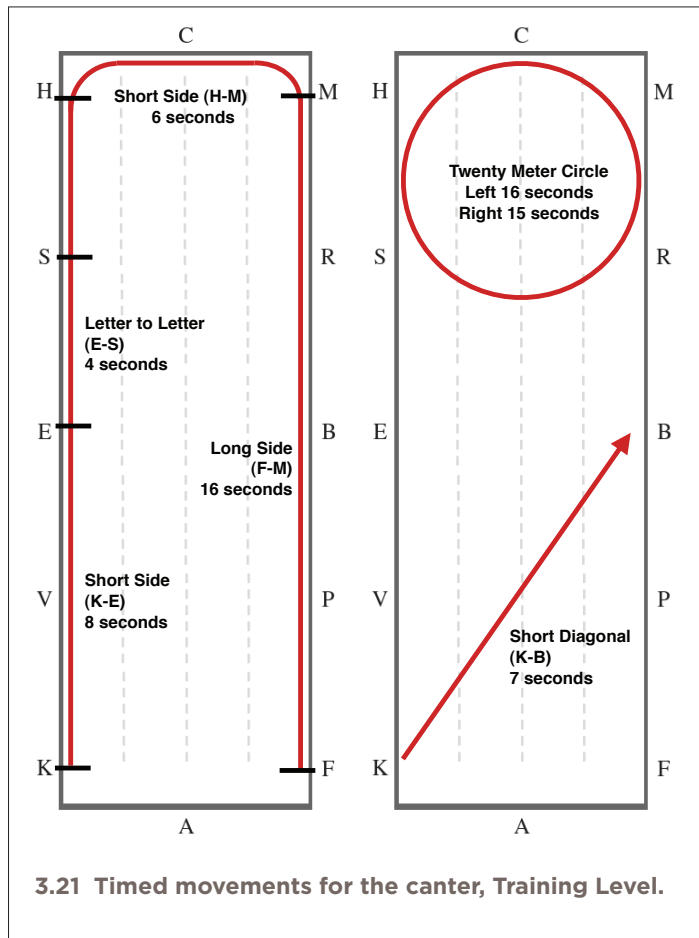
7 seconds

Once you have a solid database of all the timed movements you will need for your Freestyle, you can refer back to this information as you put together your choreography (fig. 3.22). Choose the movements you would like to include for your horse, draw them out in order, label each one with the timing, and then you can add them together to make sure your completed ride will be under the time allowed.

Timing your movements also comes in handy if you use the next method...

### Play “Horse”

To help save your horse’s energy and avoid frustrating him with endless



3.21 Timed movements for the canter, Training Level.



3.22 I’ve provided a Time Your Movements worksheet on the *Freestyle* resources page at [beginthedance.com](http://beginthedance.com). This will help you gather all the information you need for this step of the process.

schooling, I recommend piecing together your Freestyle routine on foot. For some of you, this might be a fun throwback to your younger days when you played “horse”! This is a great way to work out your choreography ideas while getting some exercise (figs. 3.23 A & B).

Instead of running around on foot in a large dressage arena, bring it down to scale by counting the number of strides it takes your horse to walk, trot, and canter down the long side and the short side and using that to form your dimensions. You can also use the information you gathered in the “Time Your Movements” section (see p. 62), and time yourself in your “small arena” to make sure you are matching your horse’s stride. “Draw” your



**3.23 A & B** It is so much easier to play “horse” than it is to run on a treadmill! “Draw” an arena to scale in the footing, and place markers to help with the timing of your movements before giving your routine a go.

arena in the footing, and place markers so that you can get a better feel for the space and timing of the movements you are exploring. Even if your timing doesn't match your horse's perfectly, this method is still a great way to run through different sequences as you hash out your entire routine. You can problem-solve areas that are not riding well when you practice with your horse. You can play with ending on a different lead or changing directions in different places...and your horse will be thankful that you didn't ride the same routine 10 times to get it right!

## First Steps: Creative Centerlines

The first centerline is your chance to make a great first impression and capture the attention of your audience. Your entrance will set the tone of your Freestyle, whether that is dramatic, upbeat, elegant, or ethereal (fig. 3.24). *Please* do not enter the ring without music! This can be the most exciting, dramatic, or even silly part of your Freestyle because you are not given a score for the entrance. It is the best way to say, “Here I am everyone! And *this* is what I am all about!”



## 5 Western Dressage Choreography

Western dressage has been steadily growing in popularity in the United States. It has opened up an exciting new avenue for riders to improve their skills and participate with horses of all breeds and abilities. In this chapter I will review choreography specific to the Western Dressage Association of America's (WDAA) Freestyle tests. Currently, the WDAA offers Freestyle tests starting at Basic through Level 4.

The WDAA Freestyle tests are updated every four years just like the USDF tests. The choreography included in this book is based on the 2017 Freestyle tests that will be updated in 2021. Go to [western-dressageassociation.org](http://western-dressageassociation.org) to review and download a copy of your Freestyle test.



Scan to visit  
the WDAA.

### Working/Free/Collected/ Extended Walk

Walk movements are included in every level. You can interchange the working walk for the collected walk in the diagrams in this section, and the free walk for the extended walk, depending on what level you are riding (figs. 5.2 A & B).

**Requirements:** You are required to show 20 meters of continuous walk for your working/collected walk

**5.1 Western dressage is fun!** Marsha Sapp is all smiles at a Western dressage show with Cobra. Marsha is a highly decorated competitor in the Western dressage world. She has won many World Championship titles and Horse of the Year honors. She also competes in regular dressage, demonstrating that each discipline complements the other.





and your free/extended walk. Note that your working walk must be *continuous*. This means that riding half of your working walk before the free walk and the rest afterward will not meet the requirements.

**Level:** All levels.

### Walk Choreography Tips

- If your horse has an excellent walk, use diagonals or bending lines to showcase the overstep and reach of his hind legs.
- If your horse has a poor walk, use centerlines, bending lines, and circles to showcase other strengths your horse may have, like straightness, relaxation, and rideability.
- You can divide the working/collected walk and the free/extended walk to add creativity and difficulty to your choreography. For example: ride the collected walk at the beginning of your test on your centerline before you pick up the canter. Later in your test, ride the extended walk directly from the trot to demonstrate your horse's ability to stay on your aids. Breaking up the walk can also work well with your music and add dimension to your Freestyle.

5.2 A & B Marsha and Dream demonstrate a clear stretch in the free walk (A). Dream was the USEF Horse of the Year Reserve Champion Western Dressage for Introductory Level in 2018. Frances Carbonnel and Jubilee Banjo demonstrate an extended walk required at the higher levels of Western dressage (B). They have earned a perfect "10" for this movement!

### Walk Choreography Choices

#### Long Diagonal

A long diagonal is low on difficulty and creativity; however, it is a good choice to showcase a ground-covering walk (fig. 5.3). Ride toward the judge for full effect. You can also ride half of your diagonal in a working or collected walk to make it less test-like.

#### Short Diagonal

A short diagonal helps you prepare for upward transitions at corner letters and allows you to combine with other movements to save on time (fig. 5.4).



### Bending Line

A long bending line will showcase your horse's overstep and rideability. It will keep you in the same direction, and you can use the quarterlines for added creativity or difficulty (fig. 5.5).

### 20-Meter Half-Circle

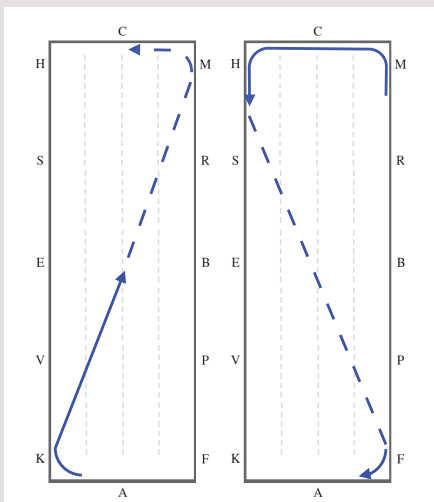
Use a 20-meter half-circle to demonstrate your horse's suppleness, relaxation, and obedience at

the walk. Place the circle in front of the judge for added difficulty and combine with short diagonals and turns for creativity (fig. 5.6).

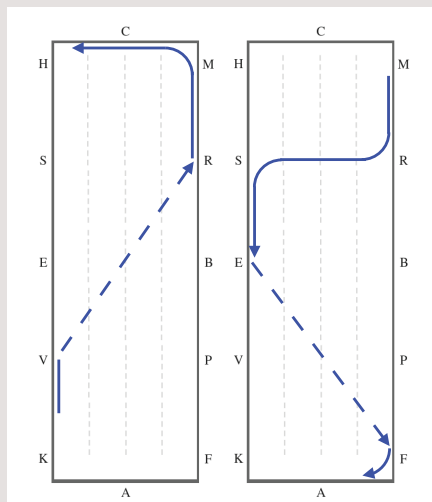
### Centerline

Use the centerline to showcase straightness and camouflage a lack of overstep (fig. 5.7). The judge at "C" will not be able to see overstep, but remember a judge on the side of the arena will.

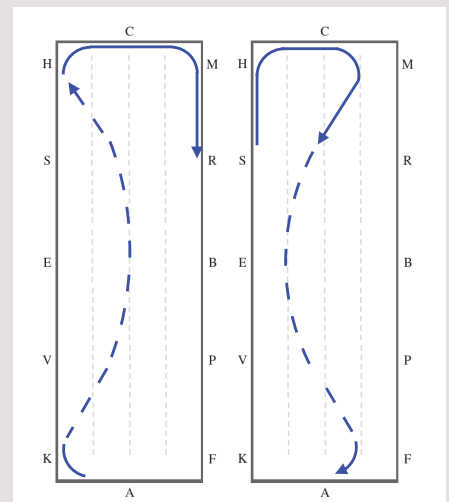
## WORKING/FREE/COLLECTED/EXTENDED WALK



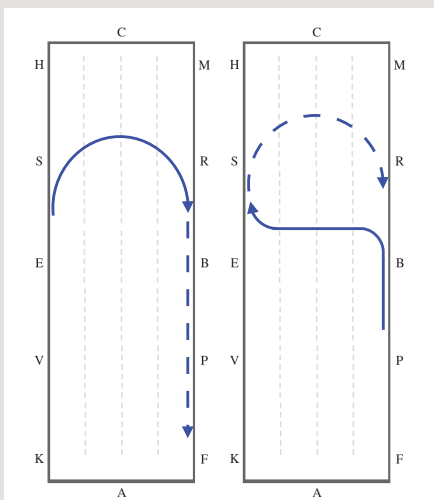
5.3 Examples of working/collected walk (solid line) and free/extended walk (dashed line) on the long diagonal.



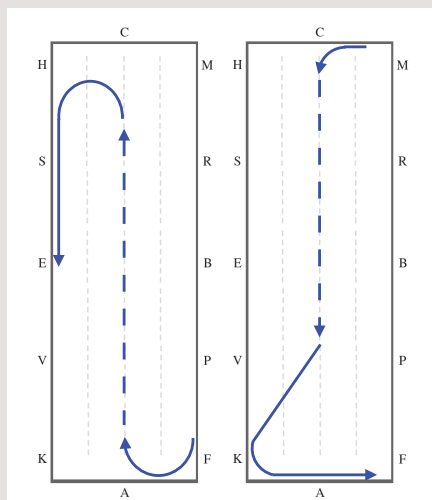
5.4 Examples of working/collected walk and free/extended walk on the short diagonal.



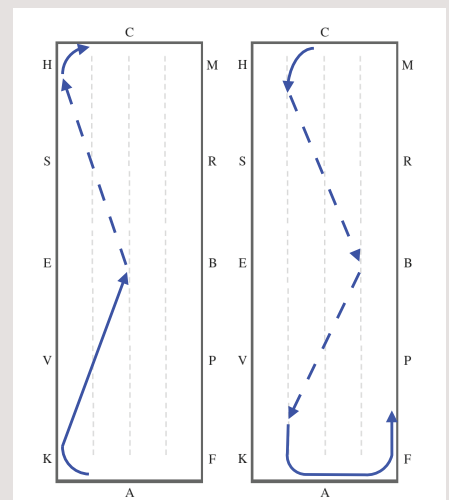
5.5 Examples of working/collected walk and free/extended walk on bending lines using the centerline and quarterlines.



5.6 Examples of working/collected walk and free/extended walk on a 20-meter half-circle.



5.7 Examples of working/collected walk and free/extended walk on the centerline.



5.8 Examples of working/collected walk and free/extended walk on a "V" diagonal.

### “V” Diagonal

Riding a “V” shape showcases overstep and straightness. Make it less test-like by riding between the quarterlines or riding half of the “V” in the free walk and half in the working walk (fig. 5.8).

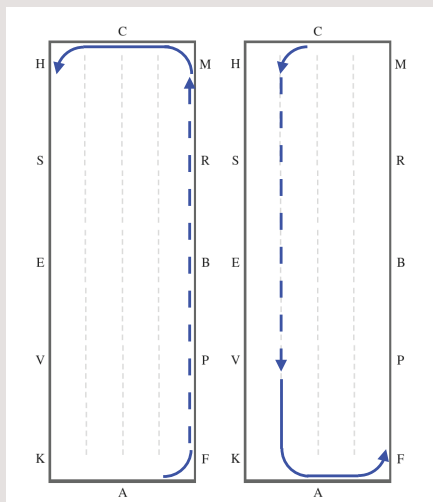
### On the Rail or Quarterline

Walking on the rail has a low degree of difficulty, but it might be beneficial if your horse tends to

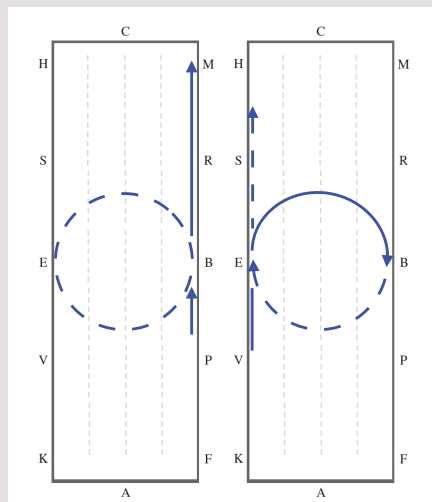
wander. Raise the difficulty by riding on the quarterline (fig. 5.9).

### 20-Meter Full Circle

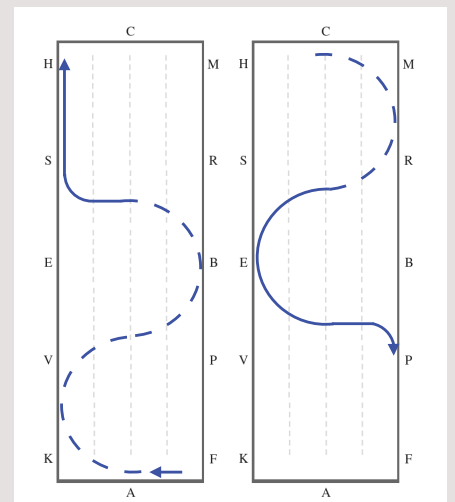
Use a full circle if your horse tends to rush on straight lines. Add creativity by riding half the circle in free walk and half in working walk; add difficulty by riding the circle in the center of the arena (fig. 5.10).



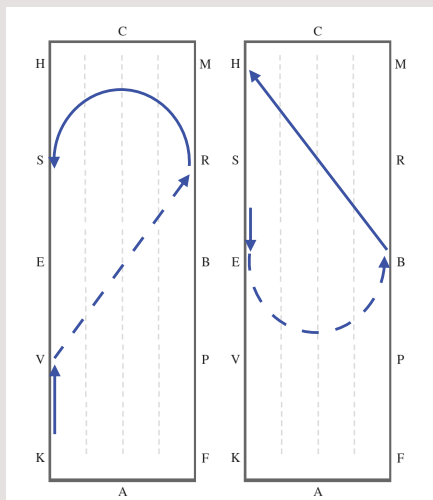
5.9 Examples of working/collected walk and free/extended walk on the rail and quarterline.



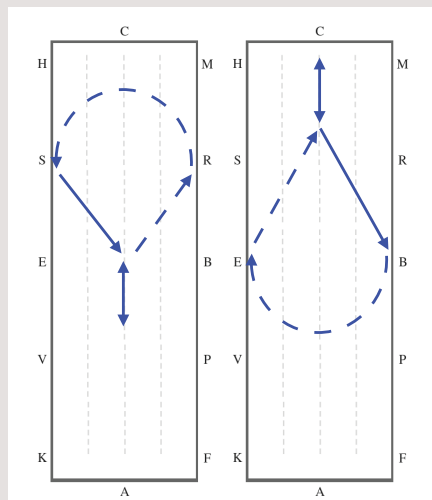
5.10 Examples of working/collected walk and free/extended walk on a 20-meter circle.



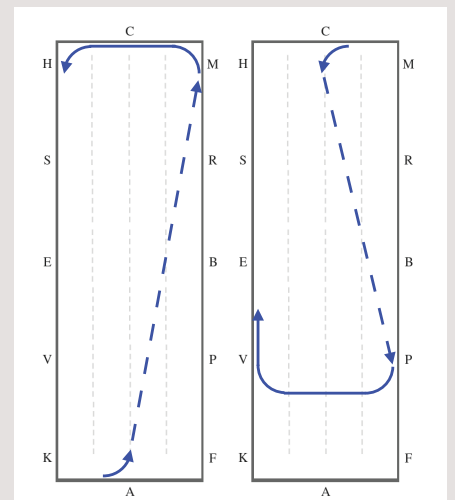
5.11 Examples of working/collected walk and free/extended walk on a serpentine loop.



5.12 Examples of working/collected walk and free/extended walk with a half-turn.



5.13 Examples of working/collected walk and free/extended walk with a teardrop shape.



5.14 Examples of working/collected walk and free/extended walk from centerline to corner.



### Serpentine Loop

Riding a serpentine loop has a high degree of difficulty and demonstrates creativity. You can ride half in your working/collected walk and half in the free/extended walk (fig. 5.11). Ride smaller loops, depending on your level—look for the minimum-sized circles allowed to use as your guideline.

### Half-Turn

Use short diagonals to enter or exit a half-circle in walk as a way to change direction and prepare for an upward transition (fig. 5.12).

### Teardrop

A teardrop shape is a creative way to showcase a good quality walk. Add transitions on the centerline for a higher degree of difficulty (fig. 5.13).

### Centerline to Corner

Use your centerline as the starting point for a diagonal line toward or away from the judge (fig. 5.14).

## 20-Meter Jog Circles

There are limited options available for incorporating 20-meter circles in a routine, but I have included diagonals and transitions to help you find creative ways to include them in your Freestyle test (fig. 5.15).

**Requirements:** You must show a 20-meter jog circle in both directions.

**Level:** Basic Level.

### 20-Meter Jog Circle Choreography Tips

- Ride your circle(s) at “C,” in front of the judge, so that he or she can clearly see good bend and balance.
- Ride your circle at “E” where you do not have as many walls to guide you.

- Include lope transitions before or after the circle to demonstrate your horse’s responsiveness to the aids.
- Ride a figure eight to demonstrate a smooth change of bend.
- Use figures such as a serpentine loop or a short diagonal before or after the circle to help your horse prepare for or exit the circle.

### 20-Meter Jog Circle Choreography Choices

#### On the End

Give the judge a clear view of your horse’s bend by riding your circle at “C” (fig. 5.16).

#### In the Middle

Riding your circle in the center of the arena demonstrates better balance and steering (fig. 5.17).



5.15 Marsha and Dream show good energy and a level topline for their 20-meter circle. Notice that Dream is competing in a Dr. Cook Bitless Bridle. In Western dressage you are allowed to use bitless bridles, bosals, and hackamores, in addition to regular bridles.



7.4 I have taken my horses to the Equine Affaire in West Springfield, Massachusetts, for many years. I often participate in the breed demonstrations to help promote the Friesian and Andalusian breed organizations. Douwe knows a lot of tricks and likes to perform for smaller, intimate audiences. In a very small demo ring that was intended for lectures and standing horses only, he was able to showcase his work on the pedestal, his Spanish walk, rear, “smile,” “pose,” and piaffe in-hand for the audience.



7.5 The Isaac Royal Equestrian Theater in Dover-Foxcroft, Maine, was a small venue that included enormous variety and entertainment. Students Tia Tondrea, Morgan Cameron, and Laura Hosmer (left to right) perform together in a pas de trois with horses that were all bred on the farm. All three horses were by a Lipizzan stallion of the Conversano line.

or include certain movements. Focus on choosing music that will connect with your audience and showcase your horse’s personality...and yours too!

Music with lyrics can be a lot of fun; I recommend that you choose “PG-rated” songs in case you have young children in your audience. You don’t want to exit the ring only to face unhappy parents!

## Ideas for Performance Venues

Over the years I have performed at a variety of venues, and they all have their pros and cons (fig. 7.4). You may have little (or no) choice as to where you can perform your exhibition Freestyle, but if you are open-minded, you can find a way!

## Start Local

Smaller venues are more personal, allowing the audience to really connect with you and your horse (fig. 7.5). The environment is less intense for a horse that might be new to performing, or one that is bothered by a lot of noise and excitement.

You may also consider organizing your own small event so that you can control the environment for optimal performance. Ask other riders to participate in a fundraiser or holiday spectacle, and see who joins in on the fun!

## Small Venues

- Open House for a local stable.
- Seasonal or holiday performance.

- Fundraiser for a non-profit organization.
- Student recital at a lesson barn where everyone can participate.
- Horse shows (lunch or evening entertainment).
- Local school or kids program (it as an educational opportunity!)
- Local fair, festival, or parade.

### Go Big!

Larger venues typically have better sound systems, footing, lighting, and organization. The lighting (spotlights and traveling lights) could pose a problem to horses that have not been exposed to them before. Larger venues are generally indoors to avoid complications with the weather.



**7.6** Lindsey Partridge performs in the Coliseum at Equine Affaire in West Springfield, Massachusetts. Her Thoroughbred partner Trivia Time seems to enjoy the larger venue and room to show off a variety of impressive props!

Big or important events typically have an application process in order to be allowed to perform. Search for contact information and the appropriate paperwork that you will need to fill out for the event. I highly recommend that you attend the event *before* you decide to apply. Get a feel for the atmosphere, check out the stable area, and talk to some of the performers to determine if your horse would do well at that particular event.

### Larger Venues

- Equine expositions (for example: Equine Affaire, Theater Equus, Everything Equine).
- High-profile horse shows (lunch or evening entertainment).
- Fairs or festivals.
- International Liberty Horse Association competitions ([libertyhorseassociation.com](http://libertyhorseassociation.com)).

### Choreography

Choreography for an exhibition Freestyle offers you the flexibility to use your imagination! However, too many options can be overwhelming as you start to plan your routine. Keep in mind that certain movements will look better in a large arena than a small one. It depends largely on where your audience is sitting. When you are riding in a small arena with a small audience, try to include movements that look really good up close. Try to face your audience for lateral movements and remember to make eye contact. Routines in a large arena work well with high-energy movements, large canter circles, extended trot, and multiple riders. In a coliseum-type arena, your audience will be all around you. Be mindful that your routine uses the





7.7 Rovandio shows off his expressive rear for our *Chicago* routine. I like to replace my whip cues with fun hand gestures in my liberty performances whenever possible.

entire space and shows symmetry so your entire audience gets to see you from all angles. A spotlight will help the audience focus on your horse and make a large arena seem more intimate.

## Incorporate Trick and Liberty Training

Have you taught your horse how to bow or rear (fig. 7.7)? Perhaps you work with your horse at liberty and want to showcase your skills on the ground in front of an audience. It can be challenging to mix riding, liberty, and tricks together, but the end result can be very entertaining and fun for both you and your horse.

In my experience, the most challenging part about a liberty routine is smoothing out the transitions between movements. Untacking your horse,

### FREESTYLE TIP

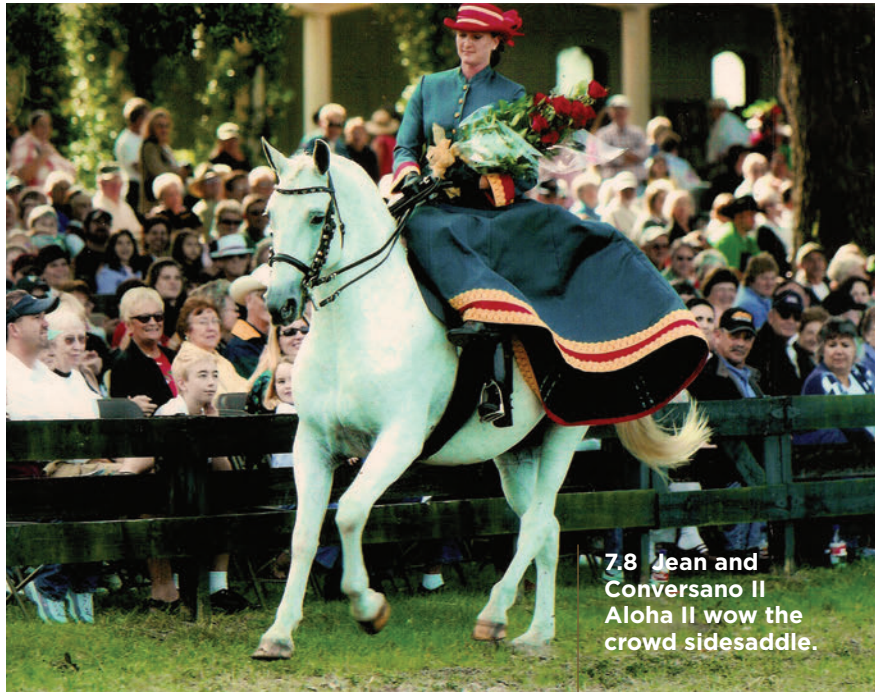
Check with the event management about the time available for setup, performance, and tear down (if you have additional props) for your Freestyle. Even if the show staff gives you as much time as you want, keep in mind that you will lose the attention of your audience if your routine is too long. No matter how good you are, the audience eventually stops paying attention. I try to keep my routines under 10 minutes when I am incorporating riding, bridleless riding, and liberty into one performance. If I am just riding, I keep it around five or six minutes.

## FREESTYLE WITH JEAN THORNTON

### Tell us something special about you and your horse.

JT: I had been looking for a horse for over a year—more than 300 videos and almost 100 horses in person—when I finally found Conversano II Aloha II (“Lou”). The second I saw him on video, I knew he was “The One.” I was just getting over the heartbreak of losing my Thoroughbred to navicular, and I was looking for a horse who was brave enough to be exuberant with his front end. When I saw Lou emerge from the forest with his knees high and his head higher, trumpeting like a king’s coach horn, I was smitten. I booked a flight to see him immediately and found my way to the tiniest of towns in the Ozark Mountains: Parthenon, Arkansas. It sounds like a metropolis, but it consisted of a one-room, hundred-year-old wooden post office that hadn’t been painted in 20 years. It was so remote that Lou’s breeder, Annie Holmes, claimed she had seen an Ivory-Billed Woodpecker, thought to be extinct at the time.

We drove her old Ford Bronco with missing windows up the mountainside to a barbed-wire fence in the road. She rolled into a clearing and called into the green, still forest. Out of nowhere, Lou bolted out of the woods and ran right up to us. I felt like a child looking up at the long beard of Santa Claus when I saw his long, sloping shoulder. Annie tied Lou to the bumper of her car and drove up the side of the mountain to a corral on a steep slope where I rode him in a cavalry saddle. It was only the third time anyone had been on his back and he was *perfect!* I was enamored with his charming personality. I couldn’t possibly negotiate his price, as it was



7.8 Jean and Conversano II Aloha II wow the crowd sidesaddle.

plainly obvious he was the horse for which I had been searching for so long.

### What inspired you to create an exhibition Freestyle?

JT: I had ridden Lou in several parades and performed musical Freestyle demonstration rides at horse expos through the Midwest. When I moved to Florida, Tina Laferriere introduced me to sidesaddle riding, and I began looking for a venue where I could ride sidesaddle. There isn’t much available in the show ring, and it occurred to me that a musical Freestyle would allow me the opportunity to provide an entertaining exhibition performance.

### Did you have a goal in mind for this particular Freestyle?

JT: From the very beginning this ride was created to be a Grand Prix sidesaddle musical

Freestyle. It was my music editor's idea to use Strauss and enter at the walk as a nod to the Spanish Riding School, since Lou is a Lipizzan.

**How long did it take you to put together your Freestyle, from start to finish ?**

JT: My music editor visited and took videos while I was riding, then edited the music and choreographed the ride. Even though I play piano, guitar, violin, flute, hand bells, and sing in two choirs, there is a lot to know about music editing! You have to have the right software, and you have to know how to use it. Fortunately, I had a great music editor who did all the hard work for me. It only took her several weeks, from start to finish, which is very fast.

**Did you hire a Freestyle designer or did you create it yourself?**

JT: My professional music editor's name was Christine McDonald.

**What musical theme/songs did you choose for your Freestyle?**

JT: Classical music, specifically Strauss.

**What elements were you hoping to include?**

JT: It was a prerequisite to include everything from the Grand Prix as it was my intention to compete with the routine as well.

**Tell us about your costume inspiration.**

JT: My costume was made professionally by a company called Fairy Bee. I wanted the costume to be of a traditional style but also to be colorful enough to entertain a modern audience.

**What unique challenges did you face along the way?**

JT: Riding Grand Prix is hard enough when you're astride, but to have both of your legs

on one side and nothing but a cane on the other side is quite difficult. The cane is slow and cumbersome and far less sensitive than my leg, so it's hard to give accurate cues. Fortunately Lou was trained to understand my seat, and he had an outstanding desire to please me.

**What was the most memorable part of your exhibition experience?**

JT: Riding at what was then a venue called The Continental Acres was a magical day. It was an equestrian's paradise, it was my thirtieth birthday, and after the performance, my darling husband surprised me with a beautiful bouquet of red roses. I could not have had a better birthday. Handling four reins, a cane, and a dozen roses wasn't easy, but fortunately, left to his own devices, Lou would volunteer to do a canter pirouette toward the cane, so that's what I let him do! Even if it was a performance of his own choosing, he couldn't have been more beautiful doing it.

**Is there anything you would have done differently?**

JT: I would have found other avenues that might have enabled me to share the performance with more people. I didn't realize what a brief moment in time that special demonstration ride would be.

**What advice would you give to someone creating an exhibition Freestyle?**

JT: Try to have a clear theme with all the pieces of music relating to your costume and, hopefully, even to your horse's body type and personality.





A



B

7.9 A & B The first horse I tried riding with wings was Vienna (A). She was a Lipizzan mare that was born and raised at Isaac Royal Farm and trained by my friend Lydia Spencer. It took many years of training for me to be able to ride Douwe bridleless with wings (B). In the beginning I rode him with his bridle and side reins to help him stay steady and balanced while I figured out how to coordinate my aids with the wings. Eventually I felt confident enough to ride him bridleless in a round pen...and then finally at a performance.

getting your props set up or taken down, and setting up your horse for dramatic movements like the rear takes planning and forethought. You will likely need an assistant (or two or three!) to help clear tack out of the arena, manage the gate, and set up and tear down your props.

Dramatic movements like the rear, lying down, or the bow work very well as a grand finale to help indicate that your routine is finished. However, when your horse is tense or not quite reacting to your aids, you may find that it is difficult to hit your musical cues. If your horse isn't reliable in big tricks or liberty movements, it might be better to keep them in the middle of your routine, and give yourself a space in the music so that you don't feel rushed. It is also important to be in tune with your horse: If he is acting like he is not going to cooperate, it is sometimes best to skip a movement you planned and move on. Otherwise, the audience can start to feel uncomfortable if they can see the horse is resisting or taking too long to do the movement.

## Adding Unique Props

Riding with props is an excellent test of your riding skills and your horse's training. Riding with one hand as you wield a sword or hold a flag requires independent balance and excellent timing of the aids.

I discuss costumes in detail in chapter 8 (see p. 246), which will be related to the props you use for your performance Freestyle, but here are a few ideas for props that are always popular with crowds:

- Wings (figs. 7.9 A & B).
- Sword (fig. 7.10).
- Flags (fig. 7.11).
- Garrocha pole (fig. 7.12).