

# The Reader

*CenterLine Dressage is a Group Member Organization of USDF. CLD members are automatically members of the United States Dressage Federation.*

## IMPORTANT NOTICE FOR DRESSAGE EXHIBITORS, OFFICIALS & MANAGERS!

The Federation Equestre Internationale (FEI) has notified all National Federations that NEW dressage tests have been issued for the following levels, effective January 1, 2009:

- Prix St. Georges
- Intermediaire I
- Intermediaire I Freestyle
- Intermediaire II
- Grand Prix
- Grand Prix Special
- Grand Prix Freestyle
- All Junior Tests (including Preliminary, Team, Individual, & Freestyle Tests)
- All Young Rider Tests (including Preliminary, Team, Individual, & Freestyle Tests)
- Young Rider Grand Prix Test



These new test versions must be used by all USEF-Licensed Dressage Competitions beginning January 1, 2009, and for all 2009 USEF High Performance, USEF National, and NAJYRC qualifying and championships. Of particular note to Young Riders, the Prix St. Georges Test will now be used as the Team Test (not the Individual Test), and a new Individual Test has been issued and must be used.

FEI tests are available for free download from the FEI website at this link: [http://www.fei.org/Disciplines/Dressage/Organisers/Pages/Dressage\\_Tests.aspx](http://www.fei.org/Disciplines/Dressage/Organisers/Pages/Dressage_Tests.aspx)

### CALENDAR OF EVENTS

(For more info on all events please see the CLD online calendar.)

#### **February 7 - 8**

Jennifer Kotylo Body Awareness Clinic  
@ Pratense Farms, Chatham  
Contact: Paula Briney 217.652.1635

#### **March 7 - 8**

Lilo Fore Symposium  
@ StarWest,  
Contact: Alice Martin, Clinic Organizer  
alice.martin@mac.com

#### **March 28 - 29**

Jayne Ayers Clinic  
@ Woodland View Farm, Mapleton  
Contact: CJ Baker, Clinic Organizer  
prctack@sbcglobal.net

#### **August 29 - 30**

CLD Classic I & II  
@ State Fair Grounds

CLD EDUCATION DAY AND ANNUAL AWARDS BANQUET



Education Day 2008 was highlighted by a two-day clinic and speech given by Lilo Fore. Eight riders enjoyed near perfect weather for instructive and fun lessons given by one of the world's best. CLD is happy to note that Ms. Fore will be returning to our area the first weekend of March, 2009.

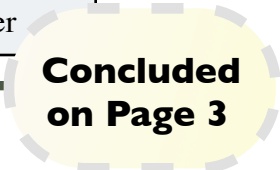
Dinner at Indigo was a great success and fun. The food was lovely, the door prizes were plentiful, and spirits were high as the crowd of approximately 65 applauded the winners of the 2008 Year End Awards. Congratulations to all of year end award winners!

Introductory Level	Scores	Average	Horse & Rider
Champion Schooling	69.00 & 66.50	67.750	Bandana V & Hailey Phillips
Champion AA	67.50 & 66.50	67.000	Guinevere & Nancy Spear
Champion Jr/YR	80.50 & 79.50	80.000	Knight Hawk & Hailey Phillips

Training Level	Scores	Average	Horse & Rider
Champion Schooling	58.261 & 56.100	57.181	Bandana V +/- & Hailey Phillips
Champion AA	63.60 & 56.80	60.200	Wakan & Kelley Clausing
Champion Jr/YR	61.304 & 59.130	60.217	Knight Hawk & Hailey Phillips

First Level	Scores	Average	Horse & Rider
Champion Open	73.680 & 71.316	72.498	Faramon & Paula Briney
Reserve Open	68.158 & 67.667	67.912	Chambord & Paula Briney
Champion Novice	63.684 & 61.053	62.368	Wakan & Kelley Clausing
Champion AA	74.211 & 70.526	72.368	Zholani & Brenda Zeitler
Champion Jr/YR	65.789 & 63.684	64.736	Regal Heir & Kate Fargo

Second Level	Scores	Average	Horse & Rider
Champion Schooling	61.081 & 58.600	59.841	Feenkonig & Nancy Spear
Champion Open	64.762 & 63.158	63.960	Faramon & Paula Briney
Champion Novice	62.791 & 61.429	62.110	ZLA Pepets Regalo & Katie Keim
Champion AA	70.000 & 67.632	68.816	Zholani & Brenda Zeitler



<b>Second Level</b>	<b>Scores</b>	<b>Average</b>	<b>Horse &amp; Rider</b>
Champion Jr/YR	57.231 & 55.263	56.247	Regal Heir & Kate Fargo
<b>Third Level</b>	<b>Scores</b>	<b>Average</b>	<b>Horse &amp; Rider</b>
Champion Open	67.436 & 63.846	65.641	Banditaa+ & Marilyn Weber
Champion Novice	73.953 & 71.790	72.872	Kelly & Martin Kuhn
Champion AA	64.419 & 63.953	64.189	Lerro & Deb Klamen
<b>Fourth Level</b>	<b>Scores</b>	<b>Average</b>	<b>Horse &amp; Rider</b>
Champion Open	66.818 & 65.682	66.250	Focus Shalimor +// & Marilyn Weber
Reserve Open	63.902 & 61.591	62.746	Bandana V +// & Marilyn Weber
Champion Novice	68.864 & 66.279	67.571	Firgrove Paladin & Shelia McElwee
Reserve Novice	59.07 & 57.209	58.139	Lerro & Deb Klamen
<b>Prix St. George</b>	<b>Scores</b>	<b>Average</b>	<b>Horse &amp; Rider</b>
Champion Open	63.500 & 63.250	63.375	Firgrove Paladin & Shelia McElwee

<b>James Kuhn Yr./Jr. High Point</b>	<b>Cheryl Finke Memorial Freestyle</b>
Friedensfest & Emily Layeski	Frazuhr & Lisa Riseman
<b>Linda S. Lotto</b>	<b>IBN Calif</b>
Zholani & Brenda Zeitler	Zholani & Brenda Zeitler

MEMBERSHIP RENEWAL NOW DUE

Special renewal rates for the 2009 membership year have now expired. If you have not renewed for this year, please submit your membership form (located on the next page) promptly. Horse nomination form on page 16.



### CenterLine Dressage New Member & Renewal Form

(Membership year is December 1 through November 30)

Name: \_\_\_\_\_ USDF #: \_\_\_\_\_

Name: \_\_\_\_\_ USDF #: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ ZIP: \_\_\_\_\_

Telephone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Birth Date for Youth Members (21 & Under): \_\_\_\_\_

<input checked="" type="checkbox"/>	Renewal:	<input type="checkbox"/>
<input type="checkbox"/>	New Member:	<input type="checkbox"/>

MAIL TO: Kate Fleming-Kuhn 1736 S. Farmingdale Rd.  
New Berlin, IL 62670

Membership Type	Details	Totals
Individual Membership	Cost: \$42  Includes 1 Reader, 1 Vote, USDF Membership (requires separate form)	\$ _____
Junior Membership (21 & under)	Cost: \$25  Includes 1 Reader, 1 Vote, USDF Membership, (requires separate form)	\$ _____
Family Membership	Cost: \$61  Includes 1 Reader, 2 Vote, 2 USDF Membership, (requires separate form)	\$ _____
	<b>Total Dues:</b>	\$ _____

**Please mail to:**

Kate Fleming-Kuhn  
CLD Membership Secretary  
1736 South Farmingdale Road

## NOTES ON JANE SAVOIE CLINIC

BY CJ BAKER

The following are notes taken by CJ Baker on an October 2008 clinic with Jane Savoie. CJ may well have taken writing lessons from Janet Fitch, who has filled these same pages with her notes on previous clinician's wisdom. Enjoy!

Jane Savoie is a wonderful clinician. I learned so much in two days of auditing. Below are my notes from the clinic. I have tried to organize the notes according to the training scale. I hope it will enhance you and your horse's relationship. The horses were great variety from Training Level to Grand Prix. USDF and Jane Savoie put on a great clinic. I hope my notes will help you have a better ride and the reminder of the USDF Pyramid of Training helpful.

### **Premise**

Historically, the training of the horses was developed mainly for military purposes. Horses were, and still are to this day, a valuable economic and cultural asset. Therefore, it makes good sense to train them with humane and careful methods based on the nature and physiology of the horse, so that they are able to lead long, healthy, and useful lives. These methods were refined for centuries – the earliest surviving evidence are books by the Greek general and horseman Xenophon (ca. 400 B.C.) – and have become known as “Classical Horsemanship.” Unfortunately, there have been many instances when these traditions have been violated in different cultures and by various individuals.

Horses are no longer used for military purpose (except in very rare instances) but have become our partners in equestrian sports. However, the nature of the horse – even taking into consideration modern scientific revelations – has remained essentially the same. Classical principles have not lost their validity; on the contrary, they will help us produce a dressage horse that can truly be a work of art.

To ensure that classical principles and traditions are honored and adhered to in our present-day culture, the Pyramid of Training (Training Scale) evolved as a means to illustrate the different steps/concepts which are essential ingredients in the correct training of a horse. It is important to realize that these ‘steps’ are interrelated. One is not supposed to perfect each ‘step’ before attempting the next, but rather use them as reference for understanding the general progression and interactive development from the beginning of training to its culmination.

### **Rhythm (with Energy & Tempo)**

Rhythm is the term used for the characteristic sequence of footfalls and timing of a pure walk, pure trot, and pure canter. The rhythm should be

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expressed with energy and in a suitable and consistent tempo, with the horse remaining in the balance and self-carriage appropriate to its level of training.

### **Jane Savoie on Rhythm**

Thinking Forward – mental forward – Both horse and rider.

The horse is responsible to stay forward – don't wear yourself out. They can feel a fly, they can feel your leg.

The horse is responsible to stay within the set rhythm and tempo.

Speed variations in all lateral work: shoulder-in, medium, or shoulder-in to piaffe.

Jane told many students to Twinkle, Twinkle, Twinkle on the inside rein for the give and take of the inside rein. Think rhythm - use your aids, etc. in the horse rhythm.

### **Relaxation (with Elasticity & Suppleness)**

Relaxation refers to the horse's mental state (calmness without anxiety or nervousness), as well as his physical state (the absence of negative muscular tension). Usually, the mental and physical states go hand in hand. The horse learns to accept the influence of the rider without becoming tense. He acquires positive muscle tone so that he moves with elasticity and a supple, swinging back, allowing the rider to bend him laterally as well as lengthen and shorten his frame.

A horse showing the correct responses when allowed to chew the reins out of the hands is relaxed.

### **Jane Savoie on Relaxation**

Flexion Exercises – 0 is Neutral, +1 is one inch to the inside, -1 is one inch to the outside or counter flexed, +7 is 7 inches to the inside, etc.

Flexion Exercise - +7 to +1, 3 times then wait 7-8 strides to see if the horse gets suppler.

Flexion Exercise - +1 to -1, 3 times then wait 7-8 strides to see if the horse gets suppler.

Inside rein with outside rein support – use inside rein – turn the key – pinky to withers – For +1 flexion at the poll = Indirect Rein – This helps unlock the poll – If you have a whip allow it to roll up your thigh as you “turn the key” – Use indirect rein on the inside rein with inside leg. Always remember to use inside leg with indirect rein.

+7 Flexion – Use turn the key – indirect rein – instant use outside reins back to 0 or +1 – 3 times – 7 or 8 strides and again.

Shoulder Fore is ½ a Shoulder In

1st Position is the Feeling of Shoulder Fore but less than ½ of a Shoulder Fore.

1st Position, Shoulder-Fore, Shoulder-In – Hind legs stay on the same place on the rail – parallel to the rail not on angle, this is only for the forehand.

To allow the neck to fall down – visualize the horse reaching down to eat grass.

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Work done in tension is worthless.

Half-Pass is inside leg / outside rein – step into the inside stirrup – Don't push with the outside leg.

Prepare for Half-Pass by start of a bend like a 10 meter circle.

Bend nose to tail.

End Half-Pass in Shoulder-Fore

Bend nose & tail – Leg yield, 4 steps, back Half-Pass 4 steps, etc.

More bend in Half-Pass

Crest of neck L & R – indirect rein L & R

+I to -I crest flip for pole & neck suppleness

+I to +7 – 3x then 7 strides nothing but +I flexion

Test Suppleness by the weight of the rein will stay the same if the head goes down. Did the hindquarters stay in line?

In down transitions – you need be at the walk speed in miles per hour before the transitions.

Suppling – Suppleness – in all exercise +I flexion to -I flexion

Horses tend to stiffen to the outside rein. Good to do reserve Half-Halts.

Use Suppleness + I to -I and +I to +7 for breaking the tension.

### **Connection (Acceptance of the Bit Through Acceptance of the Aids)**

The energy generated in the hindquarters by the driving aids must flow through the whole body of the horse and is received in the rider's hand. The

contact to the bit must be elastic and adjustable, creating fluent interaction between horse and rider with appropriate changes in the horse's outline.

Acceptance of the bit is identified by the horse quietly chewing the bit. This activates the salivary glands so that the mouth becomes moist and production of saliva is evident. The softly moving tongue should remain under the bit.

The quality of the connection and balance can be evaluated by 'ueberstreichen,' releasing the reins (to demonstrate self carriage) or by allowing the horse to chew the reins out of the hands (to demonstrate relaxation).

### **Jane Savoie on Connection**

Walk and canter – elbows – straight and bend as the horse moves. Like rowing. Elastic elbows. Jane was heard singing "Row, Row, Row, Your Boat" many times.

Make sure the horse's nose is not nodding in, in walk and canter.

Reins are your connection to you dance partner. It would be rude to drop your dance partner.

Posting or rising trot – Hands are like the hinge on a door – Hands are pushed down as you go up in rising trot. To practice on the ground, use a chair, stand in riding position and put hands on the top of the chair and post as hands stay in one place on the top of the chair. Observe how as you go up, your elbows have to move to allow your hands to stay on the

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chair.

Reins “walk and canter” – Reins are two sticks that push forward all the time.

Horse should nod up & down not in & out.

You can bridge your reins to help you even out the weight in both reins. The lead rein will help with the bridge to show the way.

Both elbows & hands make a V.

Ride in 2-Point to help elbows & hands to follow – Jockey arms for canter

Canter push sticks out especially in the 3rd beat of the canter; otherwise you pull the horse onto it’s forehand more & more. If the horse’s head nods in, you are not following with your hands.

Two calf pressure means to put the neck-head down. Jane worked this exercise for a high-headed horse. They started at halt with a treat as a reward. The horse got the idea and then they went on to all gaits. It worked. Close Leg – Steady Pressure – Neck should go down if not go back to halt driving neck down.

Halt to calf pressure – Open fingers when head goes down to the ground.

Neck is the same as the back but in front of you.

When correct the horse comes up at the withers, relaxes, arches and lowers the neck, opens the throatlatch.

Horse must be supple on the inside rein and connected on the outside rein.

Alternate a connecting Half-Halt with a Reserve Connecting Half-Halt.

For Stretchy circle – Must have a connecting half-halt then allow fingers to open and allow the stretch.

Release – Loop inside rein – horse should stay the same position for 2-3 strides.

Connect the horse from back to front.

Use indirect rein with leg always! Left leg, left indirect rein – turn the key by the withers.

Half-Halt or Half-Go – Close both Legs for energy, close outside hand, then vibrate inside rein as needed, to maintain the bend, and then soften. This should take about 3 seconds or about as long as it takes to take a breath in and out.

Horses need to learn to come forward through the closed outside rein, neck is allowed to fall down.

The horse should step through outside hand.

Feel with the Half-Halt or Half Go you are adding power not subtracting.

Soften after the Half Go – Allow the neck to fall down and the back to come up.

To help learn Half-Halt or Half Go – Do 20 meter circle with two 6-meter circles – Add or engage into the 6-meter circles. Close both legs to add energy, inside leg & rein for bend, outside rein for the rein of opposition. 6 meters at walk is about 3 seconds.

Same exercise at the trot by 10-meter circle Add to medium trot in 10-meter circle. Close both legs to add energy, outside rein, inside rein, then soften.

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Say Add 3x with Half-Halt then outside rein – Vibrate inside rein and then soften.

Unilateral Half-Halt from “The Complete Training of Horse & Rider”

Contacting Half-Halt

Preparation Half-Halt

Even in the Reins Half-Halt

Putting the Horse on the Bit Half-Halt

Over the Back Half-Halt

Half-Halt is an Aid

Length of neck is the same length of the back leg coming up and under the horse.

Do a reverse Half-Halt.

Half-Halt – Steady Legs

Hands – Softly closed or firmly closed

20-meter circle – at least 3 half-halts

In Half-Halt they should fill you're outside rein with more outside hind leg coming more under the horse.

Contact – Clear Release of inside rein should stay at least 2 strides.

### **Impulsion (Increased Energy & Thrust)**

Impulsion is the term used to describe the transmission of an eager and energetic, yet controlled, propulsive thrust generated from the hindquarters into the athletic movement of the horse. Impulsion is associated with a phase of suspension such as exists in trot and canter, but not in walk. It is measured by the horse's desire to carry himself forward, the elasticity of his steps, suppleness of his back, and engagement of

his hindquarters. Impulsion is necessary to develop medium paces, and later on, with the added ingredient of collection, extended paces.

### **Jane Savoie on Impulsion**

Get your horse up in the bridle from energy from the haunches.

Use lengthening ½ circle with ½ half steps on other ½ of the circle.

Inside leg asks for impulsion to activate inside hind leg.

Bend + Lateral = Engagement of the Hindquarters

2 legs for transitions – don't let your legs go too far back.

1 leg for engagement

Steps better Driving Aids

Aid as light as a fly – no hand

Make horse reactive to the aid

Retest with a feather light aid

Not Better – Fix It

Surge From Behind – Rear Wheel

Drive – Surge from a whisper of an aid.

Black and White, no shades of Gray

Also Voice, Seat

Reactivity to your separate aids, 2 legs, inside leg, voice, & seat.

Feel forward through the body – Feel the horse become uphill.

Use the revolution of your hips to engage and keep the horse engaged.

Ask forward through the body but don't allow forward through the front, to lift from

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withers, neck and poll.

### **Straightness (Improved Alignment & Balance)**

A horse is said to be straight when the footfalls of the forehand and the hindquarters are appropriately aligned on straight and curved lines and when his longitudinal axis is in line with the straight or curved track on which he is ridden. By nature every horse is crooked, hollow on one side and stiff on his other side, thereby using one side of his body somewhat differently from the other. This also causes uneven contact in the reins. Appropriate gymnastic exercises develop the horse's symmetry. This allows him to engage both hind legs evenly and prepares him for collection. This process improves the lateral as well as the longitudinal balance of the horse.

### **Jane Savoie on Straightness**

Canter flying change halt or walk.

Counter canter makes sure opposite lead leg shoulder is in. Not falling out. This helps make counter canter more collected and off the forehand.

Always ride in 1st Position

### **Collection (Increased Engagement, Lightness of the Forehand, Self-Carriage)**

The horse shows collection when he lowers and engages his hindquarters—shortening and narrowing his base of support, resulting in lightness and mobility of the forehand. Because of the

center of mass is shifted backward, the forehand is lightened and elevated; the horse feels more 'uphill'. The horse's neck is raised and arched and the whole top line is stretched. He shows shorter, but powerful, cadenced, steps and strides. Elevation must be the result of, and relative to, the lowering of the hindquarters. This is called 'Relative Elevation.' It indicates a training problem if the horse raises his neck without displacement of his center of mass to the rear. This is called 'Absolute Elevation' and can, if pervasive, adversely affect the horse's health and his way of going. Collection with 'Relative Elevation' will enhance the horse's self-carriage, so that he can be ridden almost entirely off the seat, and the aids of the legs and especially those of the hands can become very light.

### **Jane Savoie on Collection**

Outside rein is your collecting rein.

Flying Change – New Outside Strong “Robert Doverism” “Snatch a Fly from the Air” with the outside rein, soften new inside rein forward – inside rein is left forward.

One tempi's Robert Doverism – “Milk to Cow”

All flying changes – Leg should be like a window shield wiper – back and then forward.

Road to flying changes is work on walk to canter.

For Pirouette – 10-meter circle straighten – then 3 ½ steps – Haunches in to start,

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use mostly your body position – less outside leg

Medium with legs – Collection with tummy control

Low neck & small steps in Pirouette – Control the inside hind leg – Prepare with ½ steps.

For Collection

Horse shows nose to tail shortening or pole to tail

The horse is more packaged

Raised withers

Lowered croup

Hind legs have more bend and are coming forward

Loading the hind legs

The horse touches the ground lighter with the front legs

Frequent Transactions – Skipping a gait is a good way to teach collection. i.e. walk-canter or halt-trot.

Downward transitions still sit – Tighten tummy

Down transitions still your seat, outside rein

Decrease size of circle

Collection – Collecting Half-Halt – 3 Strides Half-Halt – Take – Give – then ½ steps

3 Strides Take-Give

Seat, leg then hand

Time with hind leg on the ground – just as it is ready to lift

Seat bone higher or pushes Forward when the inside hind leg is on the ground.

In canter inside hind leg is 2nd beat

Collecting Half-Halt

Maintain rhythm/tempo

Decrease the ground covered by 50% - Take – Give for 3 Strides in the rhythm of the inside hind leg.

Collection – 2-hand release – the horse should stay at the same collection and feel for at least 2 strides. Check your collection – 2-hand release.

Coil the Spring of the Hind legs on Short Side – then soften on the long side to go – Keep doing Collecting Half-Halts.

Never punish in flying change.

Train Piaffe 1st before Passage

Piaffe in 2 tracks: Shoulder In, Haunches In, This helps a horse that is wide behind.

½ Steps – Touch him on the top of the croup with the whip – Feel the push from behind.

Collected Trot – 1 Step Walk – Collected Trot – etc.

Walk-Piaffe After Collected Trot – 1 Step Walk – Collected Trot

Piaffe both legs back

Canter – Trot – Half-Pass – Zig-Zag

Break it down after each new direction, go straight in Haunches Fore, ½ Haunches In then Canter Flying Change – Control new inside leg,

Half-Pass – Turn to centerline in Shoulder Fore after Haunches Fore – Neck to new inside Counter Flying Change.

When you do collecting

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half-halts and collecting transitions be mindful to shorten your reins as the horse packages himself.

The horse's croup lowers, similar to a dog starting to sit down using the hips.

Use 1st position to keep the horse honest and not unloading the hind legs.

Go Collect-Medium-Collect to Refresh the Gait.

Even in rein back you should feel the horse coming into your hands.

For a horse too rolled over the bit:

Close your Legs

Lift Reins – Forward to the ears – In 1 stride – Wave – Smooth – Quick – Quiet – Think about placing the bit in front of the horse

Trot ½ Steps

Prepare for changes with 3 strides of canter on the spot then change then canter on the spot. New outside rein firm – quickly – give new inside rein.

Working pirouette is a 10-meter circle – think haunches in position outside hand down, inside hand up and light and vibrate.

When you lift your hands make sure you move your hands thought the horse ears. Do this with legs on. Then take reins down quietly; don't hit the horse in the mouth with the reins. It is one smooth motion within only one stride  
High Low Low High

Getting into and out of the pirouette – Canter on the spot 3 strides.

Use 1st Position all the time.

## Ongoing Pursuit of Obedience & Harmony

### Throughness

Throughness is an equestrian term which means the supple, elastic, unblocked, connected state of the horse's musculature and a willing mental state that permits an unrestricted flow of energy from back to front and front to back (circle of the aids), which allow the aids/influences to go through all parts of the horse. A horse is said to be 'through' when, by virtue of a lively impulsion and the suppleness of his joints, free from the paralyzing effects of resistance, he obeys willingly and without hesitation and responds to the various aids calmly and with precision, displaying a natural and harmonious balance both physically and mentally. These qualities are the hallmark of a correctly schooled horse.

### Physical Development & Conditioning

Throughout the horse's training, the muscle development and conditioning should be addressed in order to progress without physical or mental harm toward the fulfillment of the horse's potential. The healthy horse's physique develops in a discipline – specific way, which allows him to perform increasingly demanding exercises with increasing ease. The correctly developed musculature protects the joints, tendons, and ligaments and contributes to the horse's longevity.

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### **Jane Savoie on Ongoing Pursuit of Obedience & Harmony - Thoroughness & Physical Development & Conditioning**

You are either Training the Horse or Un-training. Always!

The Horse is responsible to stay forward – don't wear yourself out. They can feel a fly, they can feel your leg.

Horses learn by association, link something positive.

Horse learns from comfort & discomfort.

Showing – It is always a good idea to walk by the judges stand in both directions at a walk and also stand straight in front of judges stand to give your horse the opportunity to see what it will look like from the arena.

Outside rein control allowing the canter but they should be able to canter through a closed outside hand.

In down transitions – you need be at the walk speed in miles per hour before the transitions.

Work around a problem – non-conversational – don't fight with your horse – it will never get better – BE CLEVER – break down problems into baby steps.

Work done in Tension is a waste of time.

### **Jane Savoie on Developing a Better Rider**

Make Rewards obvious reward should be as much as the correction.

Work on Ground for Independent Hands – Tummy Rub and Pat the Head at the same time etc.

Ride with Light Maintenance - Legs & Reins

If you have a problem with more weight in one stirrup irons than the other, Visualize Dismounting on the opposite side.

Tighten Tummy Muscles to Slow Down – Tighten the Tummy Muscles in the same way you would to do a Sit Up.

Repetition is the way to Skill.

Breath – Inhale from tummy not with high shoulders – Exhale you feel your seat get heavier.

Inhale feel from tummy not shoulder.

Canter – Push Your Inside Seat Bone through the horses Inside Ear – Push Both Hands to the horse's mouth.

Let the horse be a problem solver. Do the opposite if they do something you don't like until they find the middle.

Exhale feel seat get heavier.

Inhale shoulders down

Exhale seat dissolves into the horse.

Relax the back of the knee if you leg is too far back.

Weight in Heels – Down – Level not up and Level. Think Heels down and then level. Never up.

The Rider can take Reins – Left & Right but not across the withers.

Look for even ears – level ears.

The Rider's Seat Controls –

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### Forward, Speed, Length of Stride

Canter – You need to follow even for slow down. Slow down through a tighten tummy.

Your head is 1/7th of your upper body weight. To get your head straight, look at the sky, and then let your head fall normal. Then look Left then Right.

Image there are arrows pointing from your seat bones.

Free Walk or Rest Halt to Release a build up of Lactic Acid.

Have student halt when you explain. Ask them to repeat it to you to see if they understand.

Think Jockey Arms for Canter

Use the revolution of your hips to engage and keep the horse engaged.

Walk – Marches

Trot – Swings

Canter – Springs

Benign Antagonism – Always be smarter than your horse.

Set Horse up for success – do easy side first.

For downward transitions use your back (like when you tighten your tummy in a sit up) and outside rein.

The Riders Back Controls

Rhythm

Speed

Length of Stride

Downward Transition

Break up movements into Baby Steps

Ride Baby Steps

Details make Baby Steps Easy before putting it all together.

Outside Rein Controls

Speed Control

Turning Rein

Connecting Rein

Collecting Rein

Both hands can go L or R but not across the withers.

Repetition is the mildest form of correction.

Horses need to thrive on the praise you give them.

With a problem or hot horse – Simplify the exercise – start up through the training scale.

Your riding needs to change from Left Brain to Right Brain where it is so commonly used it is intuitive.

In Half-Halts fill the each hand with each hind leg.

In Canter Rock Your Seat Back Lean Back then bring your shoulders even with your hips for a straight up & down in your seat.

Outside Hand – Helps Recycles to Energy.

Aids must be Answered Now

Horses Train You to be Dull – Don't let it happen.

Repetition is the Mother of Skill.

Think you are your horse's physical therapist.

When you have a problem – break it down to baby steps

No Horse is steady on the bit. Use Layering the Half-Halts to help steady your horse.

Professional Riders ride from Half-Halt to Half-Halt.

Amateur Riders ride movement to movement.

Half-Halt is the Doorway to Anything.

The Horse is Responsible to stay within the set Rhythm and Tempo.

Horse must respond to feather light aids.

Reward – Praise – Must be more than the corrections.

Image a Box Around Your Hands – Stay Forward in the Work Area

Visualize in detail what you want!

Are you training or un-training? You are doing one or the other always.

**Club Officers & Personnel**  
(Full list and mailing addresses online)

<b>President</b>	Tracey Walker	217/496-3837	president@centerlinedressage.com
<b>Vice-President</b>	Elena Voigt	618/995-2720	vice-pres@centerlinedressage.com
<b>Treasurer</b>	Kate Fleming-Kuhn	217/546-9400	treasurer@centerlinedressage.com
<b>Secretary</b>	Janet Fitch	217/355-1658	secretary@centerlinedressage.com
<b>Newsletter Editors</b>	Pinky Noll & Kelley Clausing	217/787-7317	reader2@centerlinedressage.com
<b>Awards Chair</b>	Marilyn Weber	618/753-3446	awards_chair@centerlinedressage.com
<b>Web Site</b>	Moiety Design		moietyenterprises@mac.com
<b>At Large Members (Odd Years)</b>	Paula Briney, Martin Kuhn, Elena Voigt, Marilyn Weber		

**CLD Advertising Rates**

(see detailed info & photo policy online [www.centerlinedressage.com/advertising](http://www.centerlinedressage.com/advertising))

<b>Reader Page Ads</b>	Full Page	\$50 Non-Member	\$25 Member
	Half Page	\$25 Non-Member	\$12.50 Member
	¼ Page or Less	\$12 Non-Member	\$6 Member

**Photographs (original preferred) can be included in your ad. They can be black and white or color, but they will be black and white in the printed READER. Page Ads Up for 1 Month**

<b>Reader Classified Ads</b>	50 words or less	\$5 Non-Member	\$3 Member
	Additional 25 words	\$2 Non-Member	\$1 Member

**No Photographs Classified Ads Up for 1 Month**

**Web Advertising** Basic Classified Web Ad included in any Reader Package! See online for more details.

**CLD Horse/Rider Nomination Form**



**CenterLine Dressage**

Name of Horse: \_\_\_\_\_  
 Name of Rider: \_\_\_\_\_  
 Name of Owner: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_  
 ZIP: \_\_\_\_\_ Telephone: \_\_\_\_\_

**! NOTE !**  
 As award nomination fees are now part of membership fees both rider & owner must be current members of CLD.

E-mail: \_\_\_\_\_

Have you paid your current dues? (circle one) **YES** **NO**

Has this Horse/Rider combination shown with CLD in previous years?  
 (circle one) **YES** **NO**

If yes, when & what levels? \_\_\_\_\_

MAIL TO: Marilyn Weber  
 3662 Hagaman Rd.  
 Chesterfield, IL. 62630

At what level, category, and division do you expect to show?

<b>Level</b> (you may choose more than one)	<b>Category</b> (you may choose more than one; only one award may be won per level)	<b>Division</b> (you may choose only one)
Intro	Junior/Young Rider	Schooling Division
Training		
First		
Second	Adult Amateur	
Third		
Fourth		
PSG	Novice	Open Division
I-1		
I-2		
Grand Prix		
Musical Freestyle		

**For descriptions of each Division & Category please see the full form online**

CLD Year-End awards are for specific Horse/Rider combinations. Each horse or rider must be nominated separately. Forms must be received **BEFORE** scores will be counted and membership fees must be current.



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# DEADLINE FOR READER ITEMS



Items for publication or inclusion in the READER should be received by the editor by the 15th of the month. Items for THE READER, activity forms, etc should be sent with a check for the charges, if any, to:

THE READER  
c/o Pinky Noll  
1190 Williams Blvd.  
Springfield, IL. 62704

