

THE READER



CenterLine Dressage is a Group Member Organization of USDF founded in 1972. CLD members are automatically members of the United States Dressage Federation.

HEADLINES

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JUNE 28

Letter from the President

by Judy Nordstrom, President

Dear CLD members and friends,

Spring is in the air and how welcome it is! It is time to start thinking about getting spring shots scheduled and getting our horse's coggins tests up to date, especially if you plan on doing any showing. I don't know about you but I cannot wait to give my horse a bath! Speaking of show preparation, our first schooling show, Icebreaker is coming up on April 26th which is a good way to start off the show season and it's a great opportunity to reconnect with others in our horse community. We are holding a Dressage Scribe School in conjunction with ARAB Inc. under the direction of Leslie Burket. There will be a pre-show classroom session, hands on during the day, and a post-show wrap-up. This is a great opportunity to learn the skills of a scribe and play an important role in our future shows.

I attended the freestyle clinic given by Melanie Michalak at Pratense Farm the last weekend of March. We were blessed with a beautiful, sunny day and had a lot of fun riding our horses to the beat of the music. Thank you to Paula Briney for hosting this clinic jointly sponsored by CLD and The Pony Club.

At the end of this month Star West will be hosting the CLD Education Days with Christoph Hess. We are very fortunate to have this international expert and educator of professionals. Hess currently holds the positions of Head of Instruction and Head of the Personal Members Department at the DOKR, where he's been employed since 1978. This will be an educational event not to be missed.

There are many exciting upcoming events that I know I'm making a point of putting on my calendar! I hope to see many of you at these fun and educational venues!

Happy spring,

Judy Nordstrom, President

CLD Winter Potluck Lectures Review Part I

by Kelly Griffith, Vice - President

The two CLD Winter Potluck lectures in February were an excellent opportunity to get out of the bitter winter weather, enjoy great food, friends, and increase our knowledge in the sport we all love. Sometimes in our busy lives we do not take the time to read or study the important dressage concepts, or if we do, it is not always enough to help us fully understand the concepts we are trying to learn. I found both of the lectures to be interesting, educational, and applicable to my daily riding. Here are some of the key highlights I really appreciated from each of the lectures.

“The Training Pyramid” (Lecture by Kate Fleming-Kuhn)

As Kate said from the beginning, we are all familiar with the Training Pyramid, and even some of us have been quizzed about it by our trainers in our lessons. Rhythm, Relaxation, Connection, Impulsion, Straightness, and Collection. What we often miss, however, is how each of the components is interrelated. I appreciated the explanation of the pyramid components, why each component is essential to the development of the dressage horse, and what happens when we are not achieving one of the components (ie, what signs will we see if the horse is not relaxed or if the horse is not straight). As Kate explained each component, we also had the opportunity to watch some videos of horses/riders, so we could see for our own eyes what it looks like when the training pyramid components are being met, and when they are not. Watching the videos and the listening to the discussions that followed really helped me see how the components are interrelated and how critical this training pyramid is to the development of our equine athletes.

I will share my notes with you, although I recognize it is impossible to include everything we discussed (and challenging to fully explain the videos or diagrams).

RHYTHM is the regularity of steps.

Walk is 4 beat with no suspension

Problems: lateral, different length strides, unlevel, lame (or rein lame)

Pure walk will have V (saw video to demonstrate the V in a pure walk; saw video to demonstrate a lateral walk)

Problems in this gait are the hardest to fix.

Trot: 2 beat symmetrical, diagonal supported gait, suspension

Problems: No suspension, uneven, passage like

Easiest to develop; hardest to mar

Canter: 3 beat asymmetrical

Problems: 4 beat, no suspension, negative disassociation, lack of spread between hindlegs-between beat 1 and 2

Usually riding forward will correct these problems

CLD Winter Potluck Lectures Review Part I

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RELAXATION is mental and physical-the absence of physical tension

Elasticity/suppleness

Tail swinging side to side-relaxation

Tail and mouth tend to tell the story about whether or not the horse is relaxed

Lengthen and shorten frame

Rhythm and relaxation go together: for example, a lateral walk if a sign of tension; Is the horse willing to stretch? Maybe not ready in beginning; Is the horse making transitions that show he is relaxed? Look at mouth

CONNECTION is the state in which there is no blockage, break or slack in the circuit that joins horse and rider into a single harmonious unit

This used to be labeled "Contact"

Most think of mouth to hand and vice versa

This is only part (a tiny part) of the connection received in the rider's hands (not retracting-this would be front to back riding)

Elastic, adjustable, fluid interaction

Acceptance of the aids/bit

Saliva-white foamy=relaxed; over production=cavesson might be tight not foamy=sign of tension

(Diagram of Connection)

Connection FAULTS: horse too light; horse behind the bit (behind the leg, not going forward, contracting neck); horse above the bit (neck tense, back hollow, hindlegs not bending); horse against the bit (stiff and

braced, no elasticity in the neck, too heavy); uneven contact (stronger in one hand, lighter in the other-caused by lack of straightness and suppleness)

The first three components (rhythm, relaxation, and connection) are the "familiarizing" phase—beginning of horse/rider focus

IMPULSION is energy, thrust (trot, canter)

Increase phase of suspension

Steps elevated, but remain elastic (back supple)

Problems: watched a video (horse was lacking impulsion, but on a more basic level the horse needed to be pushed more forward to help with rhythm)

STRAIGHTNESS

Improved alignment and balance

Forehand and hindlegs are in a line (on straight or curved lines)

Shoulder in/Shoulder fore

Hollow vs. stiff side

Hindlegs take even more weight; prepares horse for collection

Improves lateral and longitudinal balance

A CROOKED HORSE IS ALWAYS ON THE FOREHAND!!!!

Indicators if you are on the right track:

Even contact; circle easy to ride on both reins; horse allows rider to sit square

Note, a crooked rider cannot straighten a horse (we tend to list to the weaker, hollow side)

CLD Winter Potluck Lectures Review Part I

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Up to this point, we have been developing the pushing power.....now for Collection.

COLLECTION is increased engagement; lightness of forehand and self-carriage

Hindquarters narrow (narrowing of the base)

Horse more uphill

Aids more invisible

Horse carries: self in relative elevation

(forehand elevates, hindquarters lower)

As we go up the pyramid, we should be increasing the throughness and obedience of the horse and increasing his physical development.

END OF NOTES

I hope all who attended the lecture enjoyed it as much as I did. Analyzing and discussing the videos truly broadened my understanding of the training pyramid and how each of the components plays a crucial role in the correct development of the dressage horse. There were many wonderful "take home" points, but if I had to pick one, it would be "a crooked horse is always on the forehand." The importance of proper rider position and straightness of the horse continues to resonate with me and has had a positive influence on my riding since the lecture.

Heartland Equine Western Dressage Demo & Clinic

April 13th 2014, 1 pm

The purpose of this clinic is to introduce attendees to western dressage, and answer any questions they may have about the discipline, and also to help guide competitors toward their first completion.

What is Western Dressage?

Western Dressage integrates the principles of dressage with western tradition in traditional stock tack with the purpose of enjoying a safe, pleasurable, versatile and useful working horse.

Western dressage tests provide the opportunity for horse and rider to demonstrate growth through a series of progressive elements by advancing from test to test and level to level as they develop in physical skill, mental maturity. Competitions are both rewarding and educational with judges providing scores and offering feedback for each element as well as for collective marks demonstrated throughout the test, providing the horse and rider with a systematic and progressive system of training.

Just as in traditional dressage, western dressage should exhibit impulsion originating from the horses

hindquarters and transmitted without resistance through a supple topline to a light, soft contact with the rider's hand(s). The horse should exhibit rideability, willingness, pure gaits, lightness, calmness and steadiness. It should move freely forward, laterally, and to the rear via a willingness to work off the hindquarters which enables the western horse to be a useful working partner. A western dressage rider should be attentive and tactful. They should use clear, effective subtle aids coupled with a confident seat and light, responsive hands in communication with their horse. A western dressage partnership should communicate a happy, harmonious, horse and rider relationship.

The clinician, Marilyn Weber has is the owner/trainer of Walleb Arabians which was established in 1980 and is located near Carlinville IL. She has trained many western and trail horses throughout her career, and switched her focus to dressage in the 90's. In past years she combined her interests, and has been teaching and judging Western Dressage. Most recently Marilyn attended the Western Dressage, Train the Trainers event in North Carolina, and also was the coordinator for the Western Dressage clinic at the IL Horse Fair. Marilyn is dedicated to helping riders develop a great working partnership with their horses.

Counting on Circles

by Alice Martin

Over the years I have repeated to my students: if I only had one school figure I could use to train my horse, the figure I would choose would be the circle. It is used at every level and for every horse, regardless of breed or type.

We shall assume that you know how to make a good circle. You know that a circle is round, equidistant from a central point. You know that a circle can touch a straight line at only one point. You know that a circle begins and ends at the same point. You understand the geometry of the dressage arena, so you know how to place your circle in the arena accurately. You understand that decreasing the diameter of a circle increases the difficulty for the horse. Increasing the pace of the circle may or may not increase the difficulty depending on the correctness of the rider's seat and aids and the activity level of the horse.

With those guidelines on the shape of the circle, we will review the responsibility of the rider to keep the spine of the horse over the circumference of the circle. A good circle is a whole body experience for horse and rider. To keep the horse perpendicular (not falling in or out) to the ground while superimposing the horse's spine over the outline of the circle requires a seat that is quiet and able to follow the gait of the horse without bouncing on the reins. It means you must have achieved enough control of your leg position to hold the shape and to regulate the tempo.

The classic aids for the circle require the rider's inside leg to be at the girth, the outside leg to be behind the girth with both heels lowered. The rider influences the lateral flow of the shoulders with the

thighs and the lateral flow of the hindquarters with the seat bones and legs. Both hands will move towards the inside of the circle, the outside hand never crossing the spinal column of the horse.

Ability to maintain tempo is the proof of the pudding. It is the proof there is a sustained connection from the legs of the rider to the hind legs of the horse, forward to the bit, and into the hands of the rider. Start with the 20 meter circle. Count out loud to hear the tempo. For most, the easiest gait to start with is the trot (because most beginning walks lack enough activity to keep the body of the horse on the line and generally speaking, more seats lack shaping ability at the canter than they do at the trot.)

While riding and counting aloud two or three 20m circles in the same place, ask yourself: Is it round? Is the tempo staying the same? Reverse and repeat. If you are successful at keeping the tempo both directions, keep counting. Now go large from A. Take the first diagonal (the easiest way for the horses to change rein) and go onto the 20m circle at C. Repeat, go large, take the first diagonal and go onto the 20m circle at A. Does the tempo stay the same whether you are on the circle left or right, going through the corner, on the straight line and while you are changing bend in the next corner?

As this gets more and more consistent either direction, you are ready to move to the Figure 8, two 20m circles of differing directions, with one horse's length of straightness parallel to the short sides in-between the two circles. Still counting aloud, if you hear that the count stays consistent throughout the repeated Figure 8's, you have the right stuff to handle any turn and circle in the Intro test—if you

Counting on Circles

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have enough activity to keep the horse perpendicular to the ground.

You can do this at the canter as well, changing leads through the trot between the quarter lines on the diagonal or by changing leads through the walk at X, if you have a more advanced horse. If your horse is doing flying changes, that is another option. Just keep your vocal metronome going. (It is easier to literally hear the beat than just to think it.)

When these 20m circles with a change of rein across the diagonal or on the Figure 8 are consistent in tempo, you can increase the difficulty by decreasing the size of the circle. You can start varying gaits on the different circles as well. This will only be successful if there is no diving in front in the downward transitions or roaring into the upward transitions.

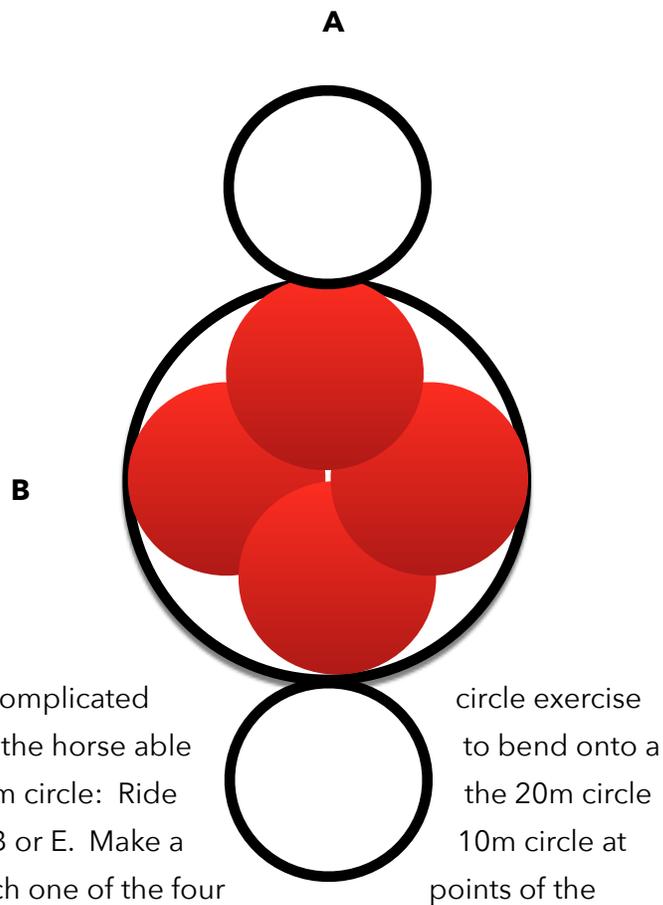
If you have a horse capable of bending onto a 10m circle, you can start changing rein through the circle. Ultimately you can do something really complicated keeping the count going and keeping the horse at least level through the transitions. Have fun and keep counting. "Hear" the tempo.



**Dressage Today* is currently running a good series called "Dressage 101" that nicely explains the figures, one each month. Look in your January 2014 issue for the exposition of the circle.

**TEMPO

Rate of repetition of the rhythm, the strides, or of the emphasized musical beats—beats per minute, as may be measured by a metronome (in walk and trot, the footfalls of both forelegs are typically counted [two beats per stride], and in canter the footfall of the leading foreleg is typically counted [one beat per stride]). From USDF's "2011 Glossary of Judging Terms".



A complicated circle exercise for the horse able to bend onto a 10m circle: Ride at B or E. Make a 10m circle at each one of the four points of the circle to the inside. If you can keep tempo consistent from the 20m bend to the 10m, then you are ready to throw in a 10m circle to the outside, every time you cross the centerline. You are doing Figure 8's with 10m bends twice per 20m circle. Change rein through the circle from B to E and repeat on the other rein.

Scribe Clinic @ IceBreaker, April 26

A Win-Win Opportunity

- Do you want to learn a new skill that will help you competitively?
- Do you want to help out fellow dressage competitors?
- Do you want to learn more about dressage competition?
- Do you want to be eligible for a free lemon shake-up?

The world needs more dressage scribes! CenterLine Dressage and ARAB, Inc. are co-sponsoring a scribe school at the April 26, 2014 IceBreaker Schooling Show.

The Illinois State Fairgrounds hosts the second largest Arabian dressage show in the nation. They need two scribes for five days to take care of their entry of over 200 dressage horses for the ARAB, Inc./Illinois Arabian Horse Club Show followed by the Region XI Dressage Championships, May 28 - June 1, 2014.

Leslie Burket of Chesterfield, MO is leading the scribe school on Saturday, April 26. There will be a pre-competition opening session and then real scribing for judge Gayla Sargent. Every scribe school class member will have the opportunity to scribe for all the classes that day and to actually scribe the test that riders take home for at least one class. At the end of all classes, there will be a short wrap-up session.



ARAB Inc/CLD Scribe Clinic Saturday, April 26, 2014

Please RSVP to Leslie at suebob@il.net or by calling 636.346.1561

Come out and join us. We welcome everyone – and look forward to having an insightful and informative event!

CLD Winter Potluck Lectures Review Part 2

by Kelly Griffith, Vice - President

“School Figures” (Lecture by Martin Kuhn)

The title of this lecture interested me, as I have always struggled with riding accurate figures. When I study diagrams it seems so easy, but in practice I find it much harder to ride accurate figures. I realized one lecture was not going to magically make me able to ride perfect figures, but I knew there would be great information in this lecture.

Martin began by asking why we should ride correct figures. I confess, I had thought about some of the benefits, but I had not considered them all.

Correctly ridden figures help improve the following:

- Obedience to the rider's legs
- Even acceptance of both hands
- Impulsion (even thrusting)
- Maintenance of suitable tempo (beats per minute)
- Straightness in horse
- Even positioning and bend
- Stability at withers and base of neck
- Relaxed and swinging back
- Horse's carrying ability

As I was trying to take notes, I thought to myself, “wow, this reinforces why I should strive to make accurate figures.” We have all been told for years to ride certain figures, but maybe we have not considered all of the benefits we gain by simply riding accurate figures. Martin continued by pointing out how accurate school figures promote more precise riding, more obedient horse, and better control and planning for the rider. Riding curved lines gives us the ability to work on the horse's agility, flexibility, and gymnasticizing of the

inside hindleg. When transitions are added, we can improve the horse's thrust power.

We next explored the types of school figures and changes of rein, along with some common mistakes. Martin included diagrams and photos to better illustrate these for us. Changes of direction include diagonals, change of direction out of the circle, and changes of direction through the circle. Some common mistakes include a crooked diagonal line, horse falling on the inside shoulder, horse bulging out on the outside shoulder, hindquarters swinging in or out, incorrect bend, and loss of balance.

We continued to discuss the curved line school figures including, corners, circles, half circles returning to the track, loops on the long side, serpentines, and figure eights. Some of the common mistakes include the “egg shaped” circle, horse falling on the inside shoulder, horse bulging out on the outside shoulder, hindquarters swinging in or out, incorrect bend, and loss of balance. With regard to corners it is important to remember it is a quarter of a circle and well ridden corners help supple and balance the horse, in addition to preparing the horse for the next movement. **USE YOUR CORNERS!!**

Lastly, we learned centerlines and quarterlines can improve a horse's straightness, obedience to the aids, as well as his impulsion. Some common faults are losing balance or impulsion turning onto the line, horse falling onto the inside shoulder, and a horse bulging out of the outside shoulder. These faults might cause an overcorrection by the rider, which would cause the line to be crooked.

CLD Winter Potluck Lectures Review Part 2

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This lecture motivated me to work on the accuracy of my school figures and changes of rein. My motivation is not just for the sake of riding better figures, but more effective use of these figures to gymnasticize the horse. I know I will need to continue to improve the accuracy of my figures, and I appreciated the lecture to get me motivated!

I want to thank Kate Fleming-Kuhn and Martin Kuhn for their willingness to share important fundamentals with all of us. I want to thank all who attended for bringing delicious food to share and for the great discussions at both of the lectures.

Club Officers & Personnel (Full list and mailing addresses online)			
President	Judy Nordstrom	217/626-1518	president@
Vice-President	Kelly Griffith	217/637-0884	vice-pres@
Treasurer	Katie Keim	217/652-1855	treasurer@
Secretary	Leslie Burket	636/346-1561	secretary@
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Membership Secretary	Kelly Griffith	217/637-0884	membershipsecretary@
Awards Chair	Lisa Lehr/ Teresa Litchfield		awards_chair@
Web Site	Moiety Design		kuhn@moietyenterprises.com



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

Reader Preference		
<input checked="" type="checkbox"/>	Paper Copy:	<input type="checkbox"/>
<input type="checkbox"/>	Digital Copy:	<input type="checkbox"/>

Membership Type	Details	Totals
Individual Membership	<p>\$45</p> <p>Includes 1 Reader, 1 Vote, USDF Membership, Discounts at CLD Shows, Discounts on Advertising, Horse Nomination (requires separate form)</p>	\$ _____
Junior Membership (21 & under)	<p>\$25</p> <p>Includes 1 Reader, 1 Vote, USDF Membership, Discounts at CLD Shows, Discounts on Advertising, Horse Nomination (requires separate form)</p>	\$ _____
Family Membership	<p>\$65</p> <p>Includes 1 Reader, 2 Vote, 2 USDF Membership, Discounts at CLD Shows, Discounts on Advertising, Horse Nomination (requires separate form)</p>	\$ _____
Total Dues:		\$ _____

Please send to:

Kelly Griffith
 CLD Membership Secretary
 membershipsecretary@centerlinedressage.com
 5351 S. Cantrall Creek Road
 Cantrall IL 62625

Revised: 1.23.13

CLD Horse Nominations Due!!!

Only the following combinations are eligible for 2014 awards, renew today at centerlinedressage.com/nomination/: Most up-to-date listing available online.

Horse's Name	Rider's Name	Status
Charlie B	Kimberly Jones	Confirmed
Punky	Kimberly Jones	Confirmed
Gold Diggerr	Chrissie Simpson	Confirmed
Desert Fox	Emily Raynor	Confirmed
Rubin Raphael	Judy Ethell	Confirmed
Champion's Devito	Paige Schlicksup	Confirmed
Ghinger Ale	Judy Nordstrom	Confirmed
Greystoke	Martin Kuhn	Confirmed
Westerstorm	Debra Klamen	Confirmed
Westerstorm	Kate Fleming-Kuhn	Confirmed
Zlatan M.Ge	Ida Noll	Confirmed
Zlatan M.Ge	Kate Fleming-Kuhn	Confirmed
Renaissance Man	Paula Briney	Confirmed
Willemina	Paula Briney	Confirmed
RV Still Standing +//	Helena Rosse	Confirmed
Rejoice	Marissa Fitch	Confirmed
Focus Shalimor +//	Marilyn Weber	Confirmed
Forte WF	Marilyn Weber	Confirmed
Shenanigans Too +//	Marilyn Weber	Confirmed
ASR Fadls Willie	Marilyn Weber	Confirmed
ASR Fadls Willie	Jayme Geisler	Confirmed
ZIA Pepets Regalo	Katie Keim	Confirmed
HH Footloose	Katie Keim	Confirmed
Winspo	Allison Gerlt	Confirmed
Endeavor	Allison Gerlt	Confirmed