

THE HORSE'S MOUTH

JANUARY 2017

MI-SHO Announcements

MISHO Awards Banquet will be held at the Four Points Sheraton in Fairview Heights with a buffet luncheon being served. WE NEED TO KNOW HOW MANY TO SERVE so you must pre-register. Email your RSVP to ksaulle@yahoo.com

MISHO is a **USDF Group Member Organization (GMO)**. This means you can join USDF for a fraction of the regular membership but still receive all the benefits of membership to include a subscription to Dressage Connection Magazine and access to ETRAK training library. If you are interested, mark the box on your membership form. Its only \$20!

GRANT PROGRAM

Yes we still have grant money available. Any current MI-SHO member is eligible for \$50 toward any clinic in which they are riding. Your only requirement is to volunteer 2 hours at any not-for profit organization and write an article for this newsletter about what you learned.

See the **Grant Program** page for further details and a grant application.

MISHO is looking for new **board members**. Want to join an interesting group of horse enthusiasts? The MI-SHO board meets the second Monday of the month at a local restaurant to discuss upcoming events and promote equine education. Contact a current board member for more details. We'd love to have your help.

The MISHO board would like to thank retiring board members: President Whitney Hopkins and Treasurer Lynn Coehoorn. Thanks for all you do to make MISHO great!



Become a member today and stay connected with your local dressage community!

By joining, you also gain full access to an extensive online database dedicated to dressage education.



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2017

SHOW SCHEDULE

Organizers: get us
your show

Registrations!

*Check the MI-SHO Web
page for updated Show
Schedules and links to
show bills. Shows will
be added throughout
the year!*

*Rated USDF Shows/Rated USEA Events
(not MISHO recognized)*

**Check the MI-SHO web site for
the 2017 Rules. Make sure you
know the rules for your division!**

PROVISIONAL Calendar—More Shows to
be added!

JANUARY

7-8 - Irish Fox H/J

29 - MISHO Banquet

FEBRUARY

4-5 - Irish Fox H/J

MARCH

3-5 - IL Horse Fair

APRIL

1-2 - Irish Fox H/J

8-9 - Ridgefield H/J

15 - (Easter Weekend)

27-30 – (ROLEX)

MAY

6 - (6-7) - Penny Oaks HT)

13 - (12-14 – Mill Creek HT)

27 – (Memorial Weekend)
(26-28 Mays Daze HT)

JUNE

3 - 4 – Ridgefield H/J
(2-4 – SLADS Summer Festival)
(1-4 - IEA Horse Trial)

10 – (10-11 – Queeny Park HT)

24 - (23-25 Midsouth Pony Club HT)
(24-25 Centerline Dressage Classic)

JULY

15 - (14-16 Champagne Run HT)

AUGUST

5 - (5-6— Catalpa HT)

19 - (19 – Kirkwood Dressage Show)

SEPTEMBER

2 - ((1-3 KY Classique HT)

4 - (Labor Day)

9 - (9-10 – Dunnabeck HT)

16-17 – MISHO SHOW*

23-24 – Ridgefield H/J

30 - (30-1 - JumpStart HT)

OCTOBER

7 - (6-9 SLADS Fall Classic)
(6-8 Heritage Park HT)

21 - (18-22 Hagyard Midsouth 3
Day)

28 – Irish Fox H/J

NOVEMBER

11-12- Irish Fox H/J

Moray Nicholson Clinic by Kate Saulle

Yes, I am one of those people. I love to take lessons, watch lessons, take clinics and audit clinics. I'm a junkie. So, when my normal dressage instructor and my regular jump instructor told me I should ride with Moray Nicholson, I was in. Moray was coming to Royal Oaks Equestrian Center for a three day clinic.

A little background on me and my horse. I am an Eventer (which in my mind equates to a person who is torn between many disciplines so chooses the one with lots of options). I ride an 18 year old pinto mare named Lexie. I bought Lexie 2 years ago to help with my courage over fences and figured we would sort out our dressage together. Things went a bit astray for us when Lexie was diagnosed with EPM this fall, which left her with a slight left hind end weakness. This clinic seemed a perfect fit for us since Moray Nicholson is a British Horse Society Instructor, Professional Course Designer and Builder for British Eventing and a British Dressage judge. Moray immediately noticed Lexie's hind end and went about giving me tips to help strengthen it and improve our overall performance. He was quick to point out he didn't want to change the way I rode, he wanted to give me more tools to achieve my goals. His insight into the training process (calling Lexie out for having some big holes in her early training) and his understanding of the mechanics of the horse's movement made for fantastic rides throughout the weekend. I came away from the clinic feeling like I didn't need to start over, I just needed to rewrite some chapters, edit some parts of my ride and spend the winter working! This was a theme with him throughout the weekend. Work on your strengths, improve your weaknesses

and work to your potential.

As I stated at the beginning, I am a clinic/lesson fanatic. One of the things that I have struggled with over the years is being able to reproduce what I learn and ride under instruction when I get home alone. It can lead to feelings of not improving, I'm getting nowhere and why am I so bad at riding. Let's face it, many of us feel that way. I struggle with too much negative mental talk. One of the things I promised myself, was that when I went to the Moray clinic I was not going to list my faults, be self-deprecating and focus on the things I struggle with. No, I was going to be positive, show my strengths and focus on what I do well. It worked! My time during and after this clinic has been some of my most productive riding in ages. Thanks to Morays great coaching and insightful instruction I came home not feeling overwhelmed but feeling really ready to go to work. This is much needed for this time of year when the weather is frightful and the riding sometimes not delightful.

So, my advice to all, go take a lesson, leave your baggage at the ingate, and have a great winter.

PS Moray is coming back and I will be there. Come watch or ride, you won't regret it.



MI-SHO ANNUAL HORSE SHOW

The annual Hunter Show was a bit soggy but we did manage to hold the lower level divisions. Thanks to our upper level riders for volunteering at the show and participating in the Fun classes. We made it interesting for them by making them change horses in egg and spoon and adding a jump off in the water ride.

Walk Trot

Champion Isabella Boyd on Wildwych Hazel

Reserve Champion Lily West on Reserve Balck Tie Affair

Adult Cross Rails

Champion Hero Ground Zero ridden by Jessica Hausman

Reserve Champion Curraugh Mon ridden by Becky Russe

Children's Cross Rails

Criminal Mind ridden by Olivia Urban

Reserve Champion Phantom of the Opera ridden by Jordyn Ginestra



Short Stirrup

Champion Fly Me to the Moon ridden by Ellie West

Reserve Champion Wild Witch Hazel ridden by Charlotte Rowe

Beginner Rider

Champion Minstrel's Song ridden by Lauren Bardill

Reserve Champion Phantom of the Opera ridden by Hanna Walpole



Fun Class Participants—Water Ride/Egg and Spoon



L Judges Clinic: Dressage Collective Marks

By Lynn Coehoorn

Do you understand the collective marks as they appear on your dressage score sheet? I recently attended the third session of the L Judges clinic and we spent 2 full days discussing and practice judging just the collective marks.

The score sheet tells you exactly what is judged in each section and in fact the judge will underline what they considered was the reason they came to the number you were given. They may or may not make further remarks, but usually its only to clarify what the specific issue is. Fore instance , if you were having an issue in one gate they may underline “suppleness of the back” and then write “in trot”.

Gaits are just that; how well the horse performs in each gait. Freedom is range of motion, scope, reach, elasticity and amplitude of each gait. Regularity is correct foot fall, rhythm (not tempo) and soundness of each gait. In their mind the judge will score each gait and them average them out to come up with a score.

Think of **Impulsion** as what’s happening in the hind end of the horse. Its what makes the horse look really good. Besides the items that are listed, is the horse willing to move, moves with a spring and suspension, engaging the hind end and has proper flexion of the limbs. I can tell you there was not one demonstration horse that did not get supple-

ness of the back underlined. How can you tell if a horse is supple? There should be a gentle swinging of the tail and an absence of tension. What remarks will you see? “lacks energy”, “earthbound”, “lacks suspension”, “hurried temp”

Submission is what’s happening in the front end of the horse. Its what makes the rider’s cues look effortless. Attention and confidence: The horse responds promptly to the rider’s aids, ears attentive to the rider and not distracted by surroundings. Ac-

COLLECTIVE MARKS				
GAITS (Freedom and regularity)		1		
IMPULSION (Desire to move forward, elasticity of the steps, suppleness of the back, engagement of the hindquarters)		2		
SUBMISSION (Willing cooperation, harmony, attention and confidence, acceptance of bit and aids, straightness, lightness of forehand and ease of movements)		2		
RIDER's POSITION AND SEAT (Alignment, posture, stability, weight placement, following mechanics of the gaits)		1		
RIDER's CORRECT AND EFFECTIVE USE OF THE AIDS (Clarity, subtlety, independence, accuracy of test)		1		

ceptance of Bit: the horse goes forward confidently into the contact without resistance or evasion. Sometimes this is seen through a head wobble/tilt or has an open mouth/tongue out/grinding their teeth or lack of /incorrect bending. The truth comes out when you perform the free walk or stretchy trot circle. If the horse's head comes up, it is not submissive. It's head should drop down and out as it reaches for the bit that you are releasing. Problems in this section can be caused by balance, impulsion/energy or rider interference so look for those types of remarks.

Notice that Impulsion and Submission have a double coefficient. It's the essence of a correctly moving dressage horse.

The 2015 test update broke the rider scores into two sections. **Rider's Position** is essential to a correctly moving horse. That means alignment that's not only sitting up straight but also not leaning to one side. You've heard it all before: a straight line ear/shoulder/hip/heel and a straight line from your hand to the horse's mouth. You need to strive for posture with a neutral spine not one with a collapsed or arched back. Stability is created through your core muscles that allows you to absorb the movement of the horse without throwing off the balance of the horse. (do not head bob). The rider should sit with weight distributed equally on both seat bones. A rider who is collapsed on one side is not sitting equally. (This is SO me!) Finally following mechanics is the ability to ride in harmony with the mechanics of each gait and have hands that can act independently to maintain a steady, elastic connection with the horse's mouth.

Riders Aids must be subtle but effective.

The training of the horse appears to be following the principles established by the pyramid of training. The rider has the correct concept of connection or "on the bit". The judge

is concerned with how the rider uses aids that are subtle, not obvious or intentionally rough. Were the movements correct, accurate, bend was correct and the horse reacted correctly to the aids. Possible remarks would be "conflicting aids", "restrictive hands". Finally was the test ridden accurately and thereby fulfill the criteria of the movements; geometry (size and shape of circles/corners) and lateral movements (correct angle and bend)

FURTHER REMARKS are the judges main communication to the rider and will address the main issue(s) or problems they observed. They will address the basics as outlined by the pyramid of training. They cannot/will not attempt to teach. Only point you to where you need to work further.

Judges will be thinking about the collected marks as they are scoring each movement of the test. So they are running a mental tally

Submission and Rider Aids are related.

RESISTANCE VS EVASION

Resistance—does all the movements but is above the bit/ hollow backed, stiff or behind the bit.

Evasion—does not perform movement or evades the difficulty of the movement

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