

December 2017

THE COLLECTION

The Monthly Newsletter of the Iowa Dressage and Combined Training Association

MERRY CHRISTMAS!

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Affiliate

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If you want to get involved in a committee, please contact one of the members listed!

PUBLISHING RATES for Clinics, Show Bills, & other ANNOUNCEMENTS

ANNOUNCEMENTS include clinics and shows. Member rates apply to clinics and shows sponsored by an individual IaDCTA member. Nonmember rates apply to clinics and shows sponsored by groups other than the IaDCTA.

CHANGE OF HAND is our classified advertising section. Each item is limited to a maximum of 20 words per month and each member is limited to 2 items per month.

CALENDAR OF EVENTS is our listing of local and regional events. It includes only the event name, date and contact information.

MARKETPLACE is our advertising for professionals and facilities. Submit any size listing for inclusion for the same rates as above. Ad placement will depend on size. A discount of \$10.00 per month applies to full page ads running for 6 consecutive months. Send all materials and announcements to:

Email: collectioneditor@hotmail.com

Mail: Katie Barrowcliff, 1330 44th St. Unit A, Marion, IA 52302

Please send payment for any submissions to Katie at the above address.

Materials are due by the 25th of each month and will not be printed until payment is received.

	Members	Nonmembers
Full Page	\$30.00	\$45.00
Half Page	\$25.00	\$35.00
Quarter Page	\$10.00	\$25.00
Business Card	\$7.00	\$15.00
Change of Hand	Free	\$5.00
Calendar of Events	Free	\$5.00
Marketplace	\$30.00	\$30.00
E-mail Blast	\$10.00	\$10.00



The following forms can be found
on the IaDCTA website
(www.iadcta.org):

- * Show Recognition Contract
 - * Membership Form
- * Betsy Coester Guidelines and Application
 - * Year-End Award Guidelines
 - * Sponsorship Form
 - * Meeting Minutes

*IaDCTA is a USDF
Group Member
Organization (GMO),
and all members are
automatically USDF
Group Members
(GMs). For USDF
Participating
Membership,
members must apply
directly to USDF.*

We're Online:

**www.iadcta.org or
visit our Facebook
page**



December 2017

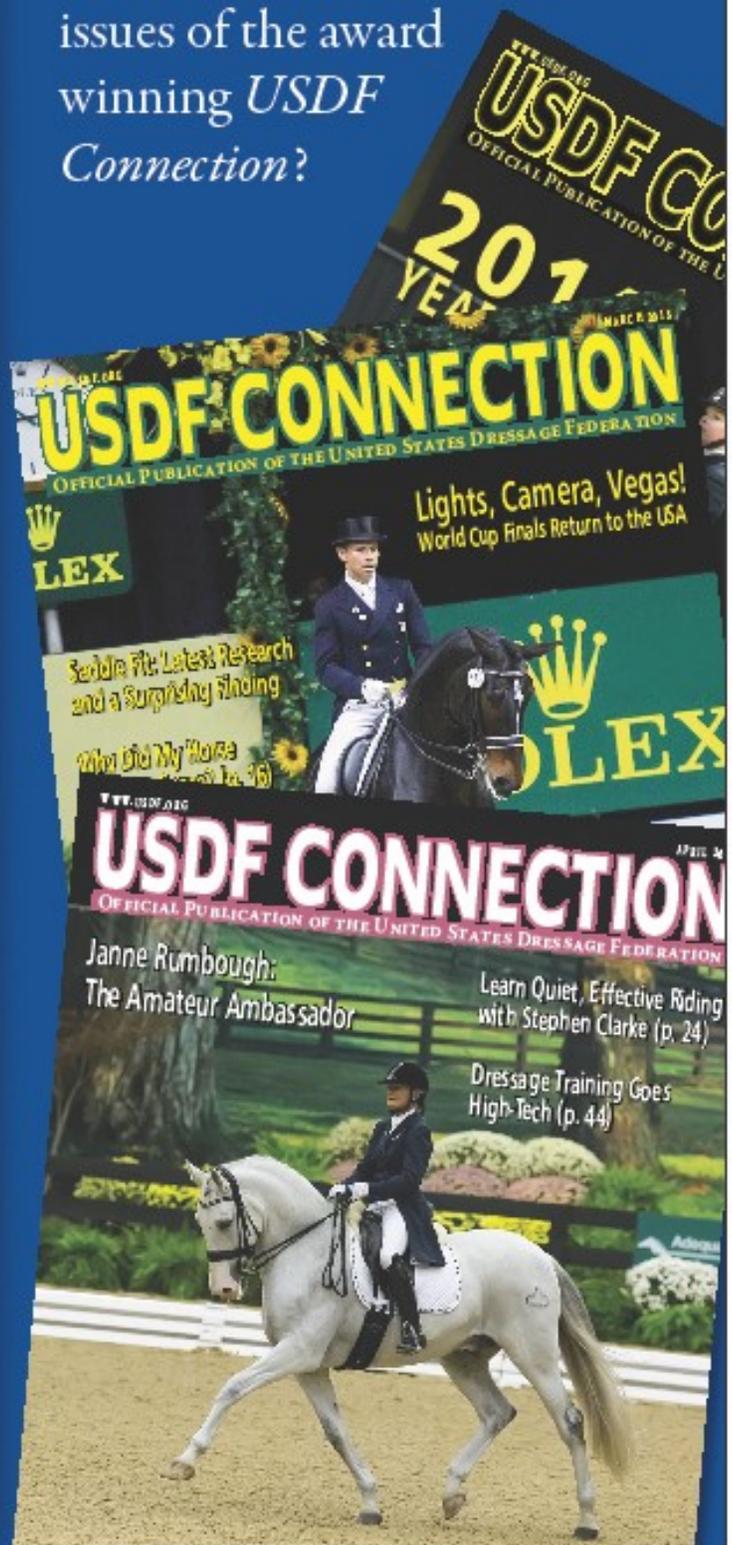
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 2017 USDF Convention; Lexington, KY	2 2017 USDF Convention; Lexington, KY
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25 MERRY CHRISTMAS!	26	27	28	29	30
31						

January 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 HAPPY NEW YEAR!	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28 laDCTA Year End Award Banquet	29	30	31			

Did you know that as a member...

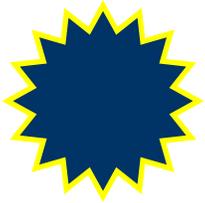
...you will receive complimentary issues of the award winning *USDF Connection*?



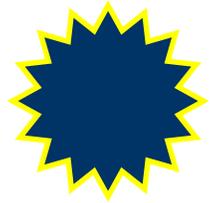
GMO
GROUP
MEMBER
ORGANIZATION

USDF

YOUR CONNECTION TO THE LOCAL
DRESSAGE COMMUNITY



2017 IaDCTA



YEAR END AWARDS BANQUET

January 28, 2018

At the

West Des Moines

Country Club

See flyer for more details!

*Annual Meeting for 2018 and
2017 Awards Banquet
Sunday, January 28, 2018*



Location: Des Moines Golf and Country Club Time: 12:30-4 pm
1600 Jordan Creek Pkwy. West Des Moines, IA 5026 Cost: \$30.00
Directions- Exit 121 off I 80 west, north on Jordan Creek to stoplight, entrance on west side of road

All selections include coffee, tea, or milk, hors d'oeuvres, and dessert.

Vegetarian Ziti Pasta

Zucchini, Yellow Squash, Red Onion, Mushrooms, Eggplant, Tomato-Herb Cream Sauce

Sautéed Chicken Florentine Salad GF

Romaine lettuce, Spinach, Bacon, Mushrooms, Mandarin Oranges, Red Onion, Ranch Dressing. Chicken can be removed for a vegetarian option.

The following also served with freshly baked bread and salad.

Beef Stroganoff

Beef Tenderloin Tips, Onion, Mushrooms, Garlic, Red Wine, Demi-Glaze, Sour Cream, Fresh Dill, Pastry Marquee Shell.

Prosciutto Stuffed Chicken GF

Asparagus, Asiago Cheese, Sun-Dried Tomatoes, Marsala Cream Sauce.

Please join us. Cash Bar Available

All reservations must be paid for prior to the banquet in order to order meal.

Send this portion with check made out to Iowa Dressage and Combined Training Association **by Jan 20** to
Nena Denman 21248 360th Street Earlham, IA 50072 (515) 834-2839 by 1/2/2017

Your name- Please print _____

Number of guests total _____ Phone Number _____

Veg Pasta _____ Salad _____ Beef _____ Chicken _____

2018 IaDCTA Absentee Ballot

(To be used only if you will not attend the year-end banquet on January 28, 2018)

Voting guidelines: You must be a 2018 member of the IaDCTA to vote.

Single membership (one vote); Family membership (2 votes); Junior membership, 18 and under – no vote.

STEP 1: Vote for Board of Directors

STEP 2: Vote for Officers **NOTE: Any officer vote MUST be for a current or newly elected member of the board of directors. Any officer vote that is not for a current or newly elected in step 1 will not be counted.**

STEP 3: Vote for 2018 Beneficiaries

STEP 4: Mail your ballot to address at bottom to be received by 1/18/18.

<p>STEP 1: Board of Directors – vote for three (Three Year Terms, Each)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>Nena Denman</td><td style="width: 50px;"></td></tr> <tr><td> </td><td></td></tr> <tr><td>Cari Steincamp</td><td></td></tr> <tr><td>Emily Stout</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> </table> <p>Board of Directors – vote for two (One year terms, Each)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>Melinda Antisdell</td><td style="width: 50px;"></td></tr> <tr><td>Julie Kuhle</td><td></td></tr> <tr><td>Carol Linnan</td><td></td></tr> <tr><td>Barb Zukowski</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> </table>	Nena Denman				Cari Steincamp		Emily Stout		Write-in		Write-in		Write-in		Melinda Antisdell		Julie Kuhle		Carol Linnan		Barb Zukowski		Write-in		Write-in		<div style="text-align: center;">  <p>IaDCTA</p> </div> <p style="text-align: center;">2018 Existing Term: Amy Stoneking</p> <p style="text-align: center;">2018/2019 Existing Terms: Robin Sprafka, Britni Taylor, Amanda Towery</p>						
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<p>STEP 2: Officers – (One Year Term Each)</p> <p>President – vote for one</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td> </td><td style="width: 50px;"></td></tr> <tr><td>Write-in</td><td></td></tr> </table> <p>Vice President – vote for one</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td> </td><td style="width: 50px;"></td></tr> <tr><td>Write-in</td><td></td></tr> </table> <p>Secretary – vote for one</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td> </td><td style="width: 50px;"></td></tr> <tr><td>Write-in</td><td></td></tr> </table> <p>Treasurer – vote for one</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>Nena Denman</td><td style="width: 50px;"></td></tr> <tr><td>Write-in</td><td></td></tr> </table>			Write-in				Write-in				Write-in		Nena Denman		Write-in		<p>STEP 3: 2018 Beneficiary – vote for one. The organization attaining the highest number of votes will become the IaDCTA 2018 Beneficiary.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>Aspire</td><td style="width: 50px;"></td></tr> <tr><td>Dressage Foundation</td><td></td></tr> <tr><td>HART</td><td></td></tr> <tr><td>Miracles in Motion</td><td></td></tr> <tr><td>One Heart Equestrian</td><td></td></tr> <tr><td>Wesley Woods Camp</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> <tr><td> </td><td></td></tr> </table>	Aspire		Dressage Foundation		HART		Miracles in Motion		One Heart Equestrian		Wesley Woods Camp		Write-in			
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Wesley Woods Camp																																	
Write-in																																	

Signature _____

**Step 4: Please mail your completed ballot to:
Amy Stoneking, 690 Rock Island Ave, Apt. 4, PO Box 278 Martensdale, IA 50610
Absentee ballots must be received by 1/18/2018.**



Membership New/Renewal & Horse/Rider Nomination Form

The Iowa Dressage & Combined Training Association (IaDCTA) is a USDF Group Member Organization (GMO). By joining IaDCTA, you become a USDF/GMO Member. USDF Participating Membership requires a separate USDF submission.

The membership and horse nomination year is from December 1 to November 30 of the following year.

Member Information: The member listed below will be the prime USDF/GMO member. Please print clearly.

Name: _____ Birthdate _____

Address (house/street): _____

City/state/zip _____

Phone: _____ Email: _____

Membership Type:

All Adult, Junior, and Family Memberships of IaDCTA will receive the IaDCTA Collection electronically and the USDF Connection magazine. In addition, members may compete in parts of USDF recognized competitions and are eligible for IaDCTA Year-End Awards. Only members can accrue volunteer hours for Year End Awards. Family Memberships receive two votes for IaDCTA Elections (By-laws age limits). Please circle one category below. Continue on the back as needed.

Category Fee- **Adult (\$45.00)** **Junior (\$35.00)** **Family (\$60 Primary + \$10 Each Additional)**

Name- Additional family members	Birthdate(s)
_____	_____
_____	_____

Horse/Rider Nominations: \$15.00 per Horse/Rider/Discipline Combination Horses may be nominated multiple times for different disciplines. Please see guidelines posted in the IaDCTA Handbook.

Rider	Horse Name (For points, horse must be shown under the name below)	Discipline (Circle one)
_____	_____	_____ Dressage/Eventing/ Western Dressage
_____	_____	_____ Dressage/Eventing/ Western Dressage

➤ **MAKING A DONATION TO IA DCTA:** *IaDCTA is a 501 (c)(3) non-profit organization. All donations are tax-deductible.*

Amount: _____ (If applicable) In Memory of/On Behalf of: _____

_____ **IaDCTA Betsy Coester Memorial Grant Fund for Education** – Fund supports grants for tuition at educational events.

_____ **IaDCTA General Fund** – Donations used to further IaDCTA’s commitment to educating its members.

Checks payable to “IaDCTA” **Total Due:** _____ **Check#** _____ **Date** _____

Memberships can be mailed to: Nena Denman, Upland Farms, 21248 360th Street, Earlham, IA 50072-8016

Building Power in Relaxation

AUTHOR: HUBERTUS SCHMIDT

PUBLISH DATE: SEP 17, 2009

Hubertus Schmidt, a top German professional, explains how to make your horse active and cadenced without losing relaxation.

The dressage horse who retains his relaxation at the highest levels of collection is the ideal. He is dynamic and elastic, swinging, steady and beautiful to watch. The rider doesn't have to push or work too hard. He just sits quietly because his horse is well balanced. Relaxation is not only physically beneficial for the horse's muscles, tendons and bones, but it is also beneficial for his interior—for his heart. Relaxation is the first goal that we strive for from the beginning of the horse's training. However, a lot can go wrong when the rider tries to collect his horse and make him more active and expressive. Tension creeps in because the collected work is much more difficult than the warm-up, in which the horse is a little bit on the forehand.

For me, the key to having relaxation at the highest level is being absolutely sure that you have it in the warm-up—that you develop looseness and suppleness before you start any collected work. If your horse hasn't achieved these qualities in the easy work, achieving them in the more difficult work is impossible. When you look at some of the Grand Prix horses in the warm-up area of a horse show, you can be fairly sure that some of them never really relaxed and stretched. As a result, the rider asks for collection, and the horse gets higher and shorter in the neck and tense in the back. He may show something that looks like cadence, but the horse is not lower behind with active hind legs and a swinging back. All Grand Prix riders—amateurs and professionals alike—have this challenge, which is why I work on it so conscientiously.

I try to make my horse powerful, active and cadenced in the most difficult movements without losing his supple and swinging back.

The Warm-Up

Whether I'm riding a 4-year-old or a Grand Prix horse, the first 15 minutes of my warm-up is essentially the same:

1. I start with the posting trot. A spectator wouldn't be too impressed with my initial trot work because it may be a little on the forehand and have no cadence. My horse may be flat because I'm not asking for activity. I'm just doing loosening exercises. Later when I ask for collection, he won't look like the same horse. He'll get an 8 for his collected trot, but for now it is very normal looking.
2. I pay special attention that the horse is straight on straight lines and curved on bent lines—that his hind legs follow the bridle to the right and the left equally so that he doesn't have a stiff side in which the haunches swing out.
3. My horse follows the bit to a solid contact. Warm-up is not only for loosening but also for developing this steady contact with the bit. From the beginning, when I pick up my reins in the walk and posting trot I expect the contact to be steady. I don't like loose reins or keeping the horse behind the vertical. It's very important that your horse be low in the neck and reaching forward toward the bit.
4. During this time, I ride him on a bent line to get him on the outside rein so when I give the inside rein in *Überstreichen* he stays on the outside rein and maintains the inside bend.

5. In the warm-up, I want to be sure I can stretch my horse down to the bit with a long neck in any situation. Ideally, I only have to give a half halt, be a little lighter in the hand and push in front to ask the horse to follow the bit down and forward. The horse that you can stretch is really loose and good in the back. Later, I'll want to be sure that he can stretch in collection--that I can make the neck higher or stretch him lower and longer in the neck even in the most collected movements.

6. I also do trot-canter and canter-trot transitions. I know my warm-up is over when I can do perfect transitions between a relaxed working trot and a relaxed working canter such that the horse's neck is low, and he is either in front of or exactly on the vertical. If he comes behind for a moment, it's not bad, but it's important that the horse not become short in the neck or behind the vertical, in general.

I pay special attention to the downward transitions from working canter to working trot, making sure that he doesn't get shorter in the neck or slower in the tempo. I don't think of it as a transition backward but rather from gait to gait. Our upward transitions between working trot and working canter must stay totally to the bit, not higher or lower, shorter, slower or running into the canter. The horse must keep the same flexion and bend and the same forward momentum.

This sounds very simple, but if you ask a few Grand Prix riders about the difficulty of these "simple" transitions, you will find that no one thinks it's easy. The transitions between working canter and working trot show a lot about the training. If I can do them well, I know I can start to prepare for the collection. I'll usually reach my warm-up goal with a Grand Prix horse in about 15 minutes. However, if my horse has had a few days or even weeks off, he may be a little hot--running and strong in the hand--and it may take a week or more before he is really through the back enough (relaxed, soft and easy) to ask for much collection. I could go back to working piaffe, passage

and pirouette in only a few days, but the quality would not be good enough. Dressage training is not like training a dog. If I say "sit" 10 times, my dog learns to sit, but horses need to stretch and loosen their muscles and become strong. To do a good piaffe with low hindquarters requires throughness, suppleness and power. After time off, it's not possible for them to do it. With an older Grand Prix horse, it may take longer than 15 minutes of warm-up because the work of lowering the hindquarters is difficult. With a 5-year-old, I might need a half hour of warm-up and then do 15 to 20 minutes of collection. With a new horse that isn't used to my system, the entire ride may be warm-up.

Asking for Collection

After the warm-up, I prepare for collection by doing transitions forward and backward that skip a gait, such as from canter to walk and walk to canter. Then, step-by-step, I use half halts and dressage movements in trot and canter to ask for more collection, cadence and swinging. If the horse is really through and using his back, my request for more collection works perfectly:

- I shorten the reins a bit and stay still with my hands;
- I push the horse forward a bit with the leg against the hand and sit a little heavier;
- If the horse is through, he can't move forward, so he moves uphill, starts swinging through the back, becomes more active behind and shows more cadence.

When the stride is lengthened and shortened, the heavy point—or the center of gravity—changes, and the horse needs to be able to stay in balance. The balanced horse in collection will carry himself when you give the reins in *Überstreichen*; he won't change his frame or his speed. Then we stretch again. As I increase the power and

collection, I monitor my horse's relaxation so I maintain the looseness and the suppleness.

When I push the horse to add cadence and power to get his haunches more active and lower, he may get stronger and hotter. If that happens, I once again get him relaxed by making him a little lower and more reaching. I go more freely forward for a few steps and then ask for the higher collection again. I do the piaffe, passage, or pirouette only when the trot and canter are good enough. Eventually, he will accept the higher collection without losing his relaxation.

When You Lose the Back

When things go wrong, the problem is often with the bridge of muscle from the hindquarters to the bit. The horse is not really in front of the leg. The rider loses the quality of the contact and is unable to collect his horse on the outside rein. You will realize you have lost the quality when your horse is not forward or swinging and he becomes uncomfortable to sit.

Instead of becoming more active, his stride becomes smaller. Most horses stiffen against the hand and get too high in the neck, and then the rider has to hold the collection with his hands. However, some horses get too low and behind the vertical. These are both symptoms of a problem with the bridge of muscle from the hind legs to the bit.

As soon as this line is disturbed, one way or the other (too high or too low), you'll want to go back to getting your horse lower in the neck, in front of the leg and reaching forward to the bit with the nose in front again so you can collect him on the outside rein.

Here's how I control this situation:

1. I bend my horse on circles to the left and to the right. My legs influence him on this bent line so that he accepts the outside rein. The German books say to give a half halt on the outside rein, which sounds simple, but achieving this is a big problem for most riders. Horses don't always accept that outside rein, especially in difficult situations such as in the half pass left when the horse really is more often steady on the inside left rein instead of the outside right one. It is easier said than done, but it's definitely easiest to achieve acceptance of the outside rein while on a bent line rather than a straight line.

2. Next, I ask the horse to lower his neck and reach forward. The neck must be low before I can get him forward and reaching with his nose in front again. If the horse is collected, he will carry himself and stay the same for two or three steps, but after that, he should follow the hand down and forward to restore the bridge of muscle. If he doesn't want to reach down and forward (and that often happens at the beginning) then I continue to half halt and push him rounder and lower in the neck.

Ideally, if you start with young horses, you never have to be in a situation where the horse is short in the neck or behind the vertical, but it happens. For example, after an extended trot on the diagonal, I ask my horse for collection. The transition doesn't work because his neck gets high and short, he comes behind the vertical and his hind legs are out behind him. I feel I have to make the neck low as soon as possible. I push him together in a half halt that may make him even shorter in the neck and behind the vertical. Then I push him with both legs through to the outside rein in the bend of the corner with a few steps that are passagey and try to lower his neck and get him in front of the vertical again.

My goal is that I am always able to make my horse lower and more forward-reaching without him losing his balance. This ability is especially important in the movements with the highest collection—piaffe, passage and pirouette. Ninety percent of riders are not able to lower the horse's neck in piaffe or passage. When my student is having this problem in piaffe, for example, I ask him to bend to the right while staying in piaffe, bend to the left in piaffe and then lower the neck. The important point is that the bend helps the horse to accept the outside rein and once again go in front of the leg. Then the high level movements will be loose and swinging. They will look easy.

Living near Paderborn, Germany, Hubertus Schmidt started riding with his father and a local instructor in 1976. He also rode in clinics in Warendorf with masters such as Harry Boldt, Reiner Klimke and Johann Hinneemann. He has specialized in dressage during the last 10 years. Since then, he has trained 13 horses to Grand Prix. He also won the German Professional Championship four years in a row (1997 to 2000). In 2003, he and his mare, Wansuela Suerte, won the "B" Grand Prix Freestyle at the Aachen horse show with a score of 76.76 percent.

Thanks to Schmidt's student, Oded Shimoni, for his assistance in interpreting Schmidt's precise meanings in the English language.

Pyramid of Training



Dressage Training Exercises to Calm Your Hot Horse

AUTHOR: LAUREN SPRIESER

PUBLISH DATE: JUN 17, 2011

The best Grand Prix dressage horses make the work look effortless. They can coil and release their energy from the lightest touch, make seamless transitions from neat, crisp collection to breathtaking extension. That kind of power often comes at a price.



Lauren Sprieser and Ellegría, a 10-year-old Westfalen mare trained to Grand Prix. | SusanJStickle.com

The best Grand Prix dressage horses make the work look effortless. They can coil and release their energy from the lightest touch, make seamless transitions from neat, crisp collection to breathtaking extension. That kind of power often comes at a price; many top upper-level dressage horses are hot horses, sensitive rides.

And that's not just the case at Grand Prix. Many dressage horses, from green to the Federation Equestre Internationale (FEI) levels, have a more high-energy nature that

can, at times, be a challenge to channel for dressage riders. Pushing the limits of control with a hot horse can result in big scores in your dressage tests, but it can also be a big risk. Here are a few tips and dressage training exercises that can help you manage this type of hot horse.

Turn up the Heat

"Hot" can mean different things to different dressage riders. Some hot horses carry tension and energy, but they do it consistently, unlike a spooky horse who can be sensible one moment and explosive the next. Some hot horses internalize their energy and shut down, getting balky or behind the leg; others take over, overpowering their riders or themselves and getting fast. Identifying what type of "hot" your horse is dictates how you, as a dressage rider, manage it.

I've always had a soft spot in my heart for the hotties and have had lots of them. My first successful FEI horse was a Trakehner gelding named Bellinger, who could be spectacular, assuming you could keep him in the ring. Billy wasn't spooky by nature. Certainly, there were things he'd give the hairy eyeball to, but he always had a little too much go and it manifested itself in great tension in his back.

For Billy, I had two forces to deal with: the physical tension he carried through his back and neck and the mental tension that showed up in all three gaits, but especially the walk. Suppling work taught him to let go in his body. I dealt with his mental nerve by always keeping my leg on, not only so he'd stay in front of it, but because he liked the pressure and knowing I was there. Billy also did best schooling with a low neck. If I could put his neck down, it freed his back and kept him from bracing.

Ellegria, my current Grand Prix horse, is different. She has the same mental tension as Billy, maybe even more, but in a claustrophobic kind of way. Ella gets tight and builds, but if I keep my aids too close, she panics and backs off. She also needs to keep her neck up. A low neck makes her feel closed in. She needs to feel my aids, of course, but for her, a light touch and a more open, free neck have been the solution to keeping her confident and relaxed in the ring.

My Dutch Harness Horse, Victorious, is different still. Midgey hates the leg- it's like he's ticklish, and he's a little explosive. Plus, his breed type makes riding his body a challenge since his conformation is bred for pulling with the neck up and the back down, instead of the more traditional thrusting-from-the-hindlegs dressage-type.

Riding Midgey when he was young required a bit of courage. At the beginning of every ride, I had to take a big deep breath and put my leg on, come hell or high water, and leave it there until he relaxed into it, all without getting run away with.

Forward, Not Fast

The one thing all horses, hot or not, have in common is that they must stay in front of the rider's leg. Impulsion is different from speed, though, and as some hot horses prefer "go" to "whoa," it's easy to forget that the horse still needs to feel the leg aid and move forward from it.

When dealing with a hot horse who's behind the leg, first you have to ask yourself: Is he behind the aids because he doesn't respond to the aids or because he has a bad response to the aids like getting quicker instead of bigger? Or is he behind the aids because I can't apply the aids without getting an explosion? If your horse is ticklish like Midgey, the first step is teaching him to accept that your leg is going to be there no matter what.

Exercise One-Spiral in on the circle: Moving in and out on the circle can help teach your horse to accept the leg. You can perform this movement in trot or canter and will find you prefer one over the other, depending on how your horse responds.

1. On a 20-meter circle, pick up the canter or trot.
2. With your outside leg, move the circle in to 18 meters. Then, with your inside leg, press it back out to 20.
3. If the horse gets tight or runs, use the circle lines to control the speed; perhaps you have to bring the circle in to 15 meters or even 12.

The young or unbalanced horse might struggle with those tighter lines and fall out of the canter. If he does, don't be in a rush to get him back to the canter. Take time. And it's always best to fix a tight, on-the-forehand, running canter by going back to the trot and starting over. It's easier to pick up a good canter than to fix a bad one.

Exercise Two-Leg yield on the diagonal: Once you can put your leg on, it's time to make sure your horse is in front of it.

1. Start a leg yield or half pass on the diagonal from the corner. Begin in normal working trot.
2. Slowly build it to finish the line in medium trot.
3. Keep the rhythm and tempo as your first priorities. Your horse is not to get quicker, merely bigger in his movement.

Using the sideways movement helps regulate that tempo. Georg Theodorescu once told me, "A horse can't run away when he's crossing his legs!"

Letting Go

The hot horse is often a tight horse, and freeing his back is crucial for both his physical and mental relaxation. "Sideways" is your friend here, too.

Exercise Three-head-to-the-wall leg yield: One of my absolute favorite exercises is the head-to-the-wall leg yield.

1. Trotting down the long side, turn your horse's head to the rail as you leg yield him alongside it, haunches to the inside, shoulders on the rail. It should look like a haunches-in with no bend, on at least three tracks if not four, and there should be the tiniest suggestion of outside flexion.
2. Ride your horse straight before the corner. If you're schooling in an indoor, be careful of your arena wall, you don't want him to hit his head.

The rail does your "whoa" for you. Your horse shouldn't want to exit the arena, so as you apply more driving leg, he should take bigger steps sideways. And crossing the hind legs loosens and lifts the low back.

Exercise Four-leg yield on a circle: If your horse is uncomfortable doing this exercise on the rail, you can leg yield around a circle line, too.

1. Imagine he is a carousel horse with a pole through his belly button.
2. Put that pole on the circle line, and, keeping his body quite straight, ride his shoulders to the inside of the line, haunches to the outside.
3. Make sure the circle stays 20 meters and that he doesn't cut in to decrease the angle of leg yield you're asking for.

In both of these exercises, tempo is crucial. Just like in the leg-yield crescendo, you want your horse to build his length of stride, not get quick or hurried. Take your time.

The Brain Game

Keeping your hot horse mentally cool is as big a challenge as working with his body, if not more so. You can't tell your horse, "Hey, you dummy, relax!" But you can find what he likes and what sets him off and manage him accordingly, both at home and away from the farm.

Some horses go stir crazy from a lack of exercise. Turnout is a blessing for so many reasons, but if it's not an option for your horse, maybe he needs to be worked twice a day, one normal workout session, followed by a hack or some light work in the afternoon. Billy always liked being longed in Vienna reins. When he was in peak competition fitness, he'd work in those a few afternoons a week, but not for long.

Silly as it may seem, some horses like having a toy. Midgey has a Jolly Ball that I hang from the barn ceiling on an old lead rope. When he's happy and relaxed, he cuddles with it; when he's stressed out, he bites it or throws it around. Having an outlet helps reduce his stress.

Knowing your horse away from home helps keep horse shows from becoming a stressful event. I always do my best to get all my horses into the competition rings before the show starts because even the most reasonable and experienced show horse can find something scary. With my tight horses, I make the rounds to the show rings the last thing I do in schooling. I work them first so they're already relaxed and supple by the time I get to the competition arena. I want them to associate that dressage ring with calm, relaxed confidence.

At shows, I often see people hand-walking their horses. I've never found this helpful. I have more control from the saddle, and my horse needs to be relaxed under saddle, not merely in-hand. I haven't found a positive correlation between the two. Billy, as an example, was the king of the CDI vet jog. He happily floated along, quiet and docile as can be, then would proceed to be an absolute lunatic under saddle. The two were totally different things.

Cool and Confident Together

Ultimately, horses are herd animals and read the emotional status of their herdmates to know when there's danger lurking ahead. When you set foot in the irons, you become a part of your horse's herd. When you tense, he expects trouble. When you keep cool, he takes confidence from you.

It's easy to let your own emotions get in the way when working with a hot horse. Just relax already, you want to shout at him. Keep your frustrations in check and be relaxed for him. He'll follow your lead. And when the going gets tough, when it's hot and humid, or on the final day of a long dressage show, you know that your horse will still be hot to trot.

Members and Horse Nominations 2018

Updated 11/26/2017

*Rookie- First year of IaDCTA or USDF GMO membership

Junior Member

Numbers are supplied to the best of current knowledge

Member	IaDCTA #	USDF #	Horse Nomination
12/01/17 Rhea Allen	10411	201898	
12/01/17 Melinda Antisdell	10189	43022	
12/01/17 Mary Curran	10108	17057	
12/01/17 Nena Denman	10111	7624	
12/01/17 Lauren Doty#	10496	215746	
12/01/17 Mala Erickson	10413	167003	12/01/17 Trusted
12/01/17 Leonard Foley	10167	family	
12/01/17 Molly Foley	10168	family	12/01/17 Athaena*M*/ATA
12/01/17 Patricia Foley	10169	12072	12/01/17 Athaena "M"/ATA
12/01/17 Mary Hanson	10484	161944	
12/01/17 Michele Kalsem	10487	42849	
12/01/17 Julie Kuhle	10130	43616	
12/01/17 Tracy O'Dell	10437	73994	
12/01/17 Lois Pienkos	10430	26700	
12/01/17 Carmen Pierce*	10485	214562	
12/01/17 Catherine Ross-Garron	10422	206061	12/01/17 Ghiradelli
12/01/17 Tamara Swor*	10474	67335	
12/01/17 Derith Vogt	10309	114270	
12/01/17 Barbara Zukowski	10166	16104	

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To encourage & support interest in dressage & combined training by providing:

- ◇ Educational Opportunities
- ◇ Competitions
- ◇ Information
- ◇ Acting as liaison with USDF & USEA
- ◇ Marketing of all laDCTA activities throughout the state & region.

In Brief

Letters to the Board— laDCTA is welcoming its *Collection* readers to submit any concerns or kudos to collectioneditor@hotmail.com.

Change of Hand— Due to members not notifying editor when items sell, all items will run for two months and then be removed unless member notifies *Collection* editor.

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