



www.CoventryEquestrianCenter.com



Sept 21 Is the next Coventry Dressage
Schooling show judge ~Lisa Hall
Sonador dressage show ~ July 13th
Horse on Course Dressage dates -
July 27th, August 24th, September 7th
Horse on Course Hunter dates -
July 19-20, Sept. 13-14, October 4-5.

We have two riders entered in the Horse on Course Dressage Show on
July 27th and we can take one more horse!

Here is the Facebook account of our schooling show on June 29th -

<https://www.facebook.com/media/set/?set=a.772638329423462.1073741842.168359289851372&type=1>

Dana Fiore, our judge from the last show, comes to Coventry weekly to give lessons. Lessons cost \$85.00 if you are interested. She typically comes

Tuesday afternoon but this week she is coming
Wednesday morning. Let Kristin know if you are
interested in taking a lesson. This week, next or...?



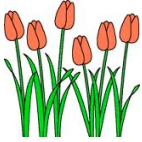
Brach says Happy
Independence day everyday!!



Dressage equals Training!!!!!!!

Some how I need to get it out to the equestrian community that the word dressage simply means ~ the gymnastic training of the horse, or training of the horse. So, all horses and riders benefit with the simple knowledge of learning how to bend their horse laterally, from side to side, the value of putting the horse straight for balance and having a horse soft in the jaw so it is not against the bit and round in the top line. When a 'dressage' rider goes to the show they are being judged on how well they have trained the horse both to the left and to the right at all three gaits. I tell riders all the time, George Morris the top hunter rider in the world does "dressage" only he calls it flat work. ~ Continued....below ~





15 Riding Tips from George Morris

(I mean 15 training / dressage tips from the main man...)

Legendary rider and coach George Morris shares classically correct riding principles. By [Sandra Oliynyk](#). This article originally appeared in the April 2014 issue of Practical Horseman. I have shortened it... for this newsletter...

George Morris speaks to auditors and riders at his Horsemastership Training Session in January.

The Olympic silver medalist and former U.S. show-jumping coach started some days quizzing the young riders gathered around him on topics such as the German Training Scale—rhythm, looseness, contact, impulsion, straightness and collection. His mission was to share some of the classically correct riding principles he has learned over the past 65 years with the riders participating in the eighth annual George H. Morris Horsemastership Training Session at the Palm Beach International Equestrian Center in Wellington.

“What’s important is you develop a system based on correct classics,” he told them and the 100–150 auditors who attended daily.

1. Create Impulsion

“The hind leg is where it starts,” he said. A rider breaks up resistance in the horse by encouraging his hind legs to come forward and under his body. When that happens, the horse’s croup starts to drop. Then the base of the neck, where it attaches to the shoulder, comes up. As a consequence, the horse’s head drops and he starts to round.

George told them to keep their hands up over the withers in a straight line with the bit. ...he said to one rider as he walked beside her and lifted her hands. “This is contact.”

It’s important to take and give, he added. “When I feel the outside rein and the horse comes back, I instantly give.”

2. Keep Him Straight

Throughout the week, George reminded riders to use inside legs at the girth to press the horses into the outside reins to develop and maintain straightness, which is necessary for back-to-front collection.

There are two types of straightness - The first is the bottom line of the horse. Does his left hind hoof fall into the print of his left fore and his right hind into the print of his right fore? Most horses naturally go in a little haunches-in. The second type of straightness is the horse’s top line, from the dock of the tail to his poll.

On a straight line, the horse needs to be tracking straight, and on a circle, he must be bent in accordance with the curved line. Many riders overbend their horses, making them crooked, he said.

3. Carry the Hand

To ask a horse to round, George said he uses an “old-fashioned French system with my hands. I show [the horse] an early lesson that he can’t get his head higher than my hand. ... I’m keeping my hand up and driving him forward with my inside leg, very much on the outside rein. When he’s in a beautiful place with his neck arched and round, I soften and lower my hand.”

When the horse softened in the mouth, George told the rider to be sure to give with her hands as a reward.

4. Make Every Transition Count

work on transitions between gaits, “make every transition count.” He wanted the horses uphill in the transition and in front of the leg. During walk–halt transitions, he instructed riders to



Screen shot from video of The Master riding Matty. Will get one of him over fences. Did I already say, George, The Master, who does dressage or flat work... said Matty does perfect flying lead changes!!!!

use four parts of their bodies to ask for the halt: back, seat, legs and hands. He told them to stretch in their spines which gives them power, keep their legs on and close their hands. When the horses responded, he said the riders should give a little with their aids.

5. Establish Rhythm With Cavalletti

During the flatwork, George had the riders trot over cavalletti to help create a regular rhythm. In one variation, riders trotted over two cavalletti set on a short bending line. They alternated bending and direction helping to supple the horses.

6. Supple with Lateral Work

In each of the flatwork sessions, George instructed the riders to do a variety of basic lateral work—leg-yield and shoulder-fore—and then more complex movements—shoulder-in, shoulder-out, haunches-in and the even more-advanced half-pass.

The work encourages a horse to be submissive to the rider's legs and breaks up his resistance behind so he becomes more supple.

riders worked on shoulder-fore, in which the horse's inside hind leg tracks between the two front legs and the angle of his front end is less than 15 degrees. Going to the left, George told them to move both hands to the inside a few inches and use the inside left leg to bend and push the horses to the right rein. If a horse started to stiffen on the inside rein, he said to very delicately play with it.

Then they rode haunches-in and alternated between the two movements every few strides. "Get that horse dancing behind," George said. Then they rode a working trot to re-establish impulsion, changed direction and repeated the lateral work.

George also pointed out that all horses have a stiff side and that "our goal is to make both sides the same as possible. Crooked horses can't be collected." You do this by working on circular tracks and figure eights, especially in lateral work.

7. Spiral In and Out

To continue to supple the horses throughout their bodies, George had the riders spiral in on three circles at the canter. They used their outside legs to displace the horses' haunches in while bending them around the inside legs. If a horse resisted, the rider could use a leading inside rein and an outside neck rein. When the horses relaxed a little, George said the riders could give slightly with their inside reins while the outside reins remained more solid. Then they spiraled back out. After the three circles, the riders went straight. They repeated the exercise a few times in one direction, and then they changed direction and repeated it.

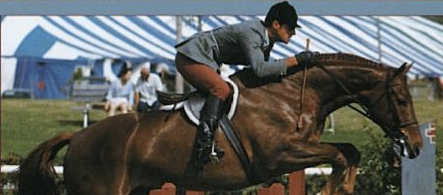
8. Counter-Canter to Collect and Balance

Throughout the week, George had the riders do one of his favorite exercises in the canter: Ride a half-turn and maintain the counter-canter in the opposite direction. He likes it because it collects and balances the canter. So riders on the right lead rode a half-circle back to the rail so they were traveling to the left still on the right lead. The outside left leg (now to the inside of the circle) was behind the girth regulating pace, the critical inside leg was at the girth and the inside right

HUNTER SEAT EQUITATION

THIRD EDITION

GEORGE H. MORRIS
FOREWORD BY CONRAD HOMFELD



Funny, I was in the process of doing this newsletter, and Sue brought George's book to her last session at Coventry for all to read - buy George's book on Amazon.... Adriana and I have an autographed copy because Adriana rode with George twice on the magical Mister Matthew and, in addition, George rode Matty twice! (BTBR Or, Big Time Bragging Rights)



The Master talking to the auditors at the clinic we attended and Adriana cantering Matty in the background. He always complimented them, hmmm! She was in perfect form! And, the horse not so bad either ~ lol

rein played, giving and taking, relaxing when the horse softened in the jaw. "That inside rein is desperate to give," George said. Riders made a few of these half-turns to change direction, maintaining the counter-canter. The work also helped the horses start to be in self-carriage. "Self-carriage is where a horse holds himself, maintaining his own balance and impulsion."

9. Stay Straight in Flying Changes

George said that many horses today do not sit down during flying changes but are high in their croups and sulky. To fix that, he had the riders make big half-turns, sitting down in the turn so the horses would learn to accept the seat and not pull the riders out of the saddle...

10. Lighten Up

Any time the riders were galloping or jumping, George encouraged them to be light on their horses' backs with their hip angles closed and their upper bodies forward about 30 degrees. This allowed for a smoother and softer ride and kept them from disturbing their horses' self-carriage. "Watch [Olympian] Nick Skelton," George said. "He is a master because so much of the time, he's over his horse letting his horse do his job."

11. Ride with Pace To the Base

George had the riders warm up over a small triple-bar jump set on the short side of the arena. He wanted them to get sufficient pace to the jump, cut the corner a little and let the horses go forward to it. "As I let the horse go forward, I measure the fence," he said. When the riders saw a distance, he told them to ride forward past it just a bit so the horse jumped up from the base of the fence. "Pace to the base," he explained.

The final day, George had them gallop a long approach to a vertical, get to the base of the jump and then relax the reins. This work would teach the horse to leave from the deeper distance by rocking back onto his haunches and jumping up. He then learns to jump round and careful, which helps his bascule—the "holy grail of jumping," George said.

12. Practice What is Difficult

After getting the horses forward over the triple bar, George had the riders work over a liverpool to a vertical jump that was set on a bending line to the right. He said riders too often try to protect their horses and "keep them in cocoons" rather than do the work that is hard.

13. Let Go Out of the Turn

George explained the nuances of riding a turn. At the apex of a big rollback turn from one large oxer to another, the rider should be relaxing and letting go of the horse and focusing on the line and distance to the next fence. If the horse is not listening to the half-halt or is cross-cantering by the time he reaches the turn's apex, a rider needs to return home and practice—"that's homework," George said. Problems like this can't be fixed on course in the show ring.

14. Keep Riding to a Difficult Distance

When one of the riders missed her distance to the jump, George said, "If the distance is difficult people, work it out. Don't quit." He told her to hold the horse a little and use leg to help him. A rider can't get to the off-stride and be soft with her leg and hand, he said.

Horses for Lease ~ Coventry has several horses for lease. Learn your flat work/ dressage/ Yoga for Horses,... and develop riding skills as you get to practice regularly and not have to own a horse! Contact Kristin



15. Stay Positive

When some horses had trouble and refused on the final day's jumping course, George reminded the riders not to be tentative because a horse will sense that and question whether or not he should jump. "The relationship between horse and rider is closer than any two beings, even if you're married," he said, adding, "When a horse gets tentative, you don't get tentative. That's the kiss of death. ... You get positive."

George concluded the week's training session by explaining that its goal is to encourage a professional rider's mentality through the whole spectrum of horse care. "The basis of this clinic was classically correct riding."

YOGA FOR THE HORSE
~ OR, THE GYMNASTIC TRAINING FOR ALL HORSES
(who would have thunk!)

<https://www.facebook.com/photo.php?fbid=10152589124398945&set=a.128103188944.98696.708613944&type=1&theater>



Do you have horse show anxiety or stage fright? Want to harness those fears & transform them into exuberant brilliance? Coming soon, a clinic at Coventry for over coming stage fright! This is going to be fun!!

August 22 ~ Animal Communicator Sheryl Blumenthal, at Coventry, she IS amazing!!

