

Driven Dressage

Sara Schmitt



Sara Schmitt and Tino
Photo provided by Sara Schmitt

Overview

- Introductions
- How to Communicate with Officials
- Training Scale
- Definition and Purpose of the Levels
- Essence of movements
- Modifiers
- Questions

Sara Schmitt

- ADS “r” judge
- USEF “S” judge
- 2014 Coach for World Para Equestrian Driving Championships Singles Bronze medalist team
- Highest Placing American at 2003 FEI World Pony Driving Championships
- Grand Prix dressage trainer & rider



Sara Schmitt and Kaboom
Photo provided by Sara Schmitt

How to communicate with show officials

- Make polite conversation
- Officials have conflict of interest rules they have to maintain.
- If you want to have a conversation about some aspect of the competition or approving the horse **always** make sure there is a second official involved in the conversation..
- Do not talk to officials about horse sales or teaching during the competition.

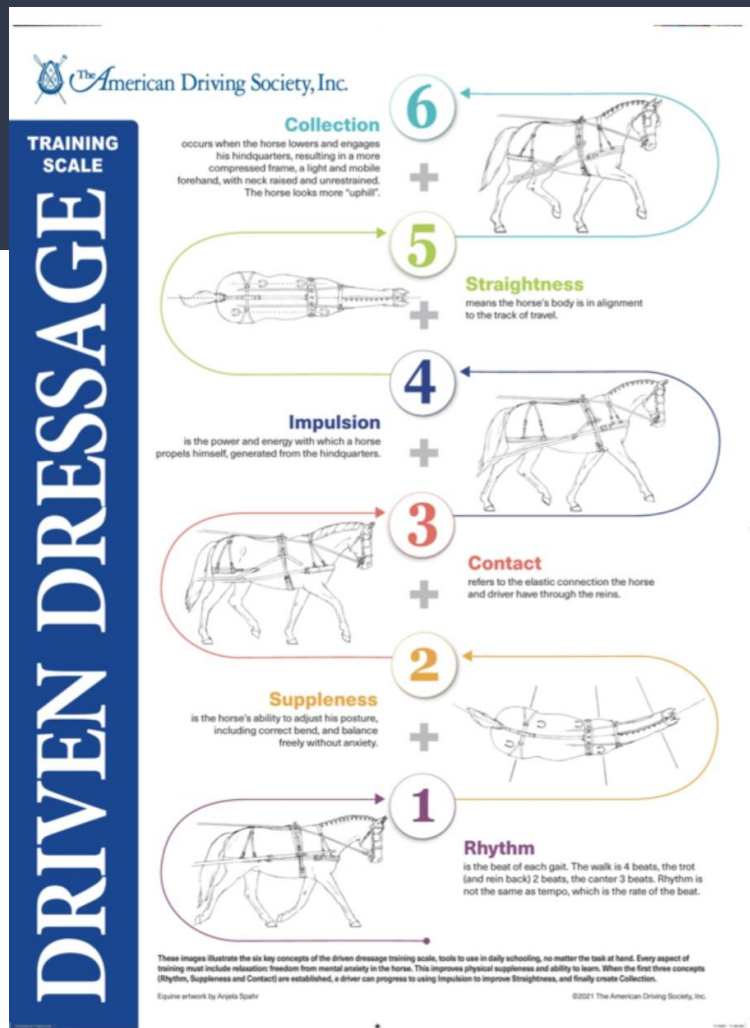


Photo provided by Shelly Temple

Training Scale

- Relaxation/Rhythm
- Suppleness/Looseness
- Contact/Connection
- Impulsion
- Straightness
- Collection

https://www.americandrivingsociety.org/content.aspx?page_id=586&club_id=548049&item_id=14183



Relaxation/Rhythm

Rhythm: a strong, regular, repeated pattern of movement or sound

Tempo: the rate or speed of motion or activity

Relaxation: the state of being free from tension and anxiety.

Rhythm and tempo are physical aspects that a driver can influence directly in the moment

Relaxation comes from the mentality of the horse and the confidence of the driver to encourage the horse to release any tension or anxiety



Maggie O'leary and Pedr
Photo provided by Sara Schmitt

Suppleness/Looseness

Suppleness: The ability to bend without stiffness

- How do muscles work?
- Needs to be equally supple both left and right
- How does suppleness affect performance?
- Suppleness creates elasticity



Sara Schmitt and Hayley
Photo provided by Sara Schmitt

Contact/Connection

Contact: “The **connection** through the reins between the Athlete’s hand and the Horse’s mouth.” (CD-28 Article 954.17.3)

Contact needs to be:

Steady and reaching to bit to use whole body **not** just in a frame

Engaged and pushing through body to contact to gain further engagement/impulsion



Sara Schmitt and HB Dschafar
Photo provided by Sara Schmitt

Impulsion

"The willingness of the Horse to go forward energetically at all times and to respond quickly and evenly to changes of pace. The horse must remain in balance while maintaining the same tempo with strides of equal size" (CD-28 Article 954.17.4)

IMPULSION	Desire to move forward. Elasticity of steps. Relaxation of back. Engagement of hindquarters.
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ADS dressage score sheet

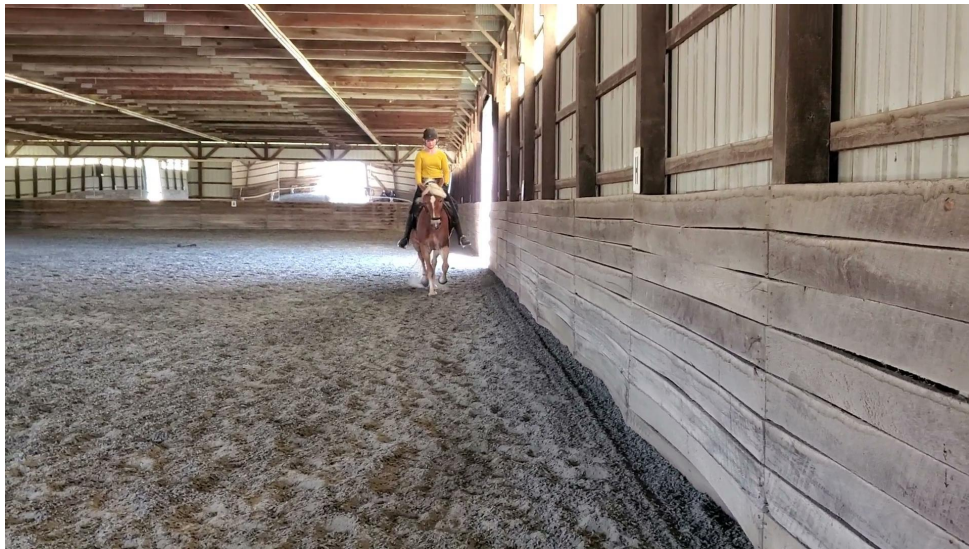


Sara Schmitt and Shanghai
Photo provided by Sara Schmitt

Straightness

"Carrying the head, neck, and body in a straight line with the weight evenly divided among the legs. One curved lines the hind legs needs to follow the footprints of the forefeet (no escaping or swinging out.)"
(CD-28 Article 954.17.5)

Alignment whether tracking straight or on a curved line



Collection

“Roundness and engagement with good hock action, elevated poll allowing the shoulders to move with ease. The Horse’s energy is contained in a more deliberate pace than the Working Trot. The haunches are more compressed, the croup is lowered and the forehand elevated to the same degree. The stride is shorter but more powerful than the Working Trot and the front legs will move from the shoulder with greater agility resulting in lightness and greater mobility throughout. The neck should be more arched. The shortening of the frame is not and never should be a result of pulling back but rather of asking and allowing the Horse to move forward into the Athlete’s hand.” (CD-28 Article 954.17.6)

Collection

- Engagement - ability to carry weight on hindquarters and push forward over topline
- The stride is more cadenced



Sara Schmitt and Tino
Picture provided by Sara Schmitt

Essence of Movements

- Establish what the most difficult part (**the essence**) of each movement
- What is the essence during one-handed movements?
 - Is the essence the figure itself or that you're using one hand?

A-F F-X-H H-C	Continue Working Trot Diagonal, Reins In one Hand for a few steps over X Continue Working Trot	Quality of Trot, rein handling, regularity
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Modifiers

- Modifiers are the “non-essence” parts of the movement
- The “**non-essence**” part of the movement includes
 - Promptness/accuracy
 - Supplesness
 - Straightness
 - Correct mechanics of the movement

A X	Enter, Working Trot Halt, Salute	Straightness on centerline, balance in transition, quality of halt, immobility
X C C-M-B	Proceed Working Trot Track right Continue Working Trot	Transition, acceptance of contact, rhythm, quality of Trot
B E E-K-A	Turn Right Turn Left Continue Working Trot	Acceptance of contact and correct lateral bend and straightness

What is the Essence? What are the Modifiers?

6	X XCHS	Working Trot circle right 20m Working Trot	Rhythm, tempo, bending, impulsion, accuracy
7	S-I I-R	Working Trot half circle left 20m Half circle right 20m	Rhythm, impulsion, bending, straightness on the centre line at I, accuracy

9	A	40m Circle Right Working Canter Transition to Working Trot in last 1/4 of Circle	Quality of Working Canter, regularity, transition
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8	F-B B-E E-K	Working Trot 40m Half Circle by Trot Stretching the Frame Working Trot	Stretching the frame, transitions, regularity
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Trot – Halt – Reinback – Trot



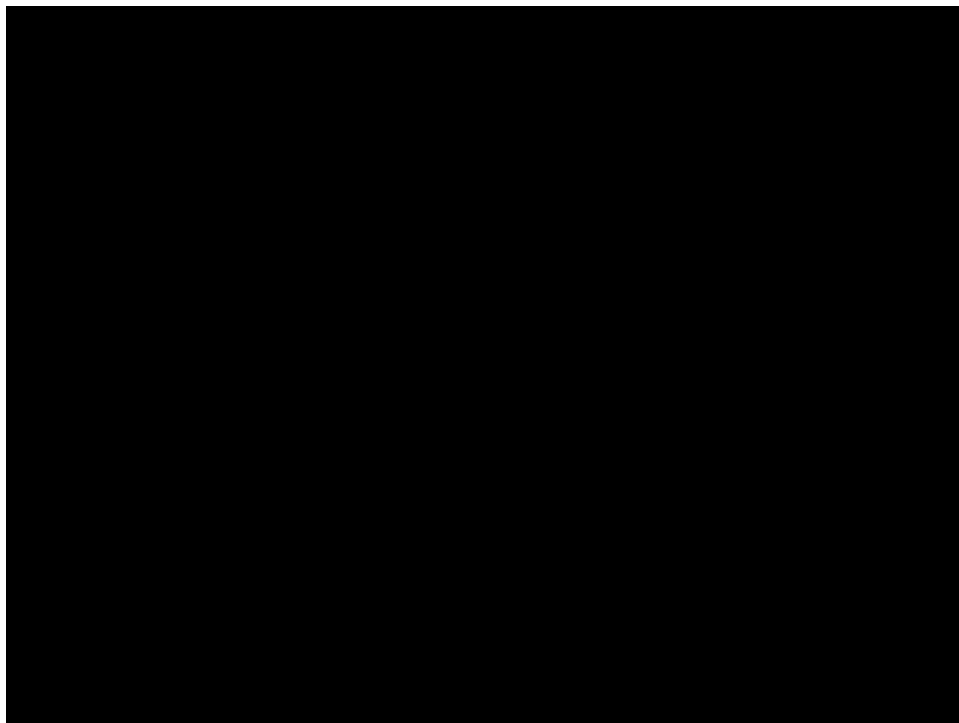
One Handed Deviation



Medium Trot Intermediate Level



Trot – Halt – RB – Trot – Halt



Questions?

Collected Trot

