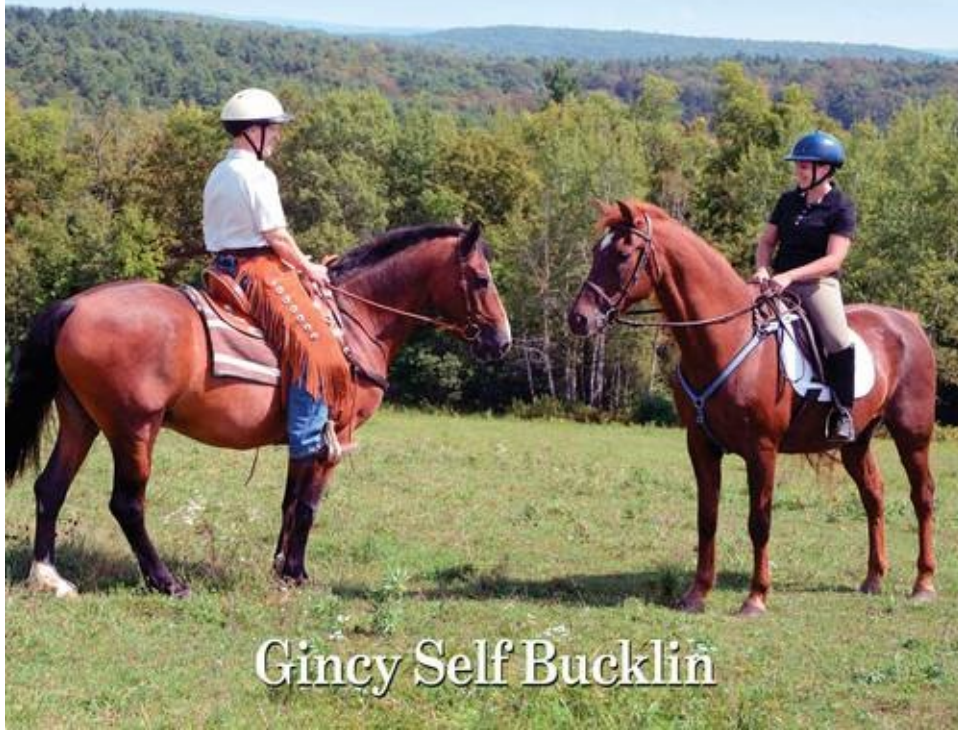


The Gentle Art of Horseback Riding

An innovative approach for riders
of all disciplines



Gincy Self Bucklin

The Gentle Art of Horseback Riding

Gincy Self Bucklin



Human Kinetics

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Human Kinetics

Website: www.HumanKinetics.com

United States: Human Kinetics

P.O. Box 5076

Champaign, IL 61825-5076

800-747-4457

e-mail: humank@hkusa.com

Canada: Human Kinetics

475 Devonshire Road Unit 100

Windsor, ON N8Y 2L5

800-465-7301 (in Canada only)

e-mail: info@hkcanada.com

Europe: Human Kinetics

107 Bradford Road

Stanningley

Leeds LS28 6AT, United Kingdom

+44 (0) 113 255 5665

e-mail: hk@hkeurope.com

Australia: Human Kinetics

57A Price Avenue

Lower Mitcham, South Australia 5062

08 8372 0999

e-mail: info@hkaustralia.com

New Zealand: Human Kinetics

P.O. Box 80

Torrens Park, South Australia 5062

0800 222 062

e-mail: info@hknewzealand.com

E5498

Several years ago my daughter Karen asked me what my life's goal was. Without really thinking about it, I answered, "To change the way riding is taught at the novice level." She said, "I'd like to help you." And so, with her help, the non-profit organization What Your Horse Wants was born. Whether or not I will attain my goal in my lifetime remains to be seen, but whatever work toward that end is accomplished through this book owes much to her help and support. And so I dedicate this book to my wonderful daughter, Karen Stoddard Hayes.

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Preface

Riding is a sport that differs in many ways from most other sports, both in our understanding of it and in how it is performed.

To begin with, riding is not one sport, but many, each with its own levels of competition. For example, the two major disciplines in the United States, English and Western, are further subdivided into many categories. Dressage, hunter, and saddle seat are English categories; reining, cutting, and barrel racing are Western. The enormous field of pleasure riding, with all its variations, rounds out the myriad activities that fall under the general term *riding*. Almost unique in the sport world, in nearly all disciplines women compete on an equal basis with men, and age is not a factor. In fact, being older can be an advantage.

The most important way in which riding differs from other sports is rarely considered. If you take up kayaking and paddle so badly that you drift all over, the kayak doesn't care. If you play golf badly, slicing the ball into the water hazard, it doesn't hurt the ball. But if you ride even a little bit badly, you make the horse uncomfortable. If you ride very badly, you damage the horse both emotionally and physically, often for life.

Although horses, taken separately, are every bit as individual as humans, they all share certain characteristics. By understanding the horse and how to relate to him physically, mentally, and emotionally, you will find that learning the fundamentals of riding can be relatively simple, confidence inspiring, and fun.

On the assumption that you care about horses, the goal of this book is to help you to ride well, not just after years of training, but right from the start. Or if you have been riding and are not satisfied with your skills, this book will help you to improve as quickly as possible. Instructors, especially of novice riders, will find that following this method not only is horse friendly but also produces a *good rider* in the shortest possible time. (This does not mean 6 months, but less than 5 years, as opposed to the 25 years that tradition says is the time needed.)

Before we go on, we need a definition of a good rider, one who is riding correctly. It simply means that the rider can ride in a way that is *comfortable for both rider and horse* and do all the basic movements—walk, trot, canter, and make turns and transitions—plus anything that both have been trained to do, without difficulty or resistance by the horse. In current mainstream riding of any discipline, the first few lessons for a novice student go something like this: She is introduced to the horse in the somewhat threatening confinement of the stall, then to grooming, tacking, and leading. Next she is mounted in the saddle and given stirrups and reins. She is shown how to ask the horse to go, stop, and turn and often how to trot and post. Occasionally she is put on the longe (the horse is on long line held by the instructor, around whom he circles) so that she does not have to try to control the horse. But often, especially in camps and similar programs, several beginners are turned loose together to struggle with all this new information.

Attempting to take in such a tremendous amount of material in a short period is a bit like learning your numbers and how to add and subtract, all in the same one-hour lesson. Add in the psychological aspect of working with an extremely large and strange animal, *which you are expected to control*, and

on whom you are trapped like a cat in a tree, 6 or 7 feet above the ground. It speaks volumes for the kindness of horses that so many people, after this sort of experience, continue to ride.

I learned to teach many years ago using this method, along with the accompanying maxims like “Horses are stupid,” “Don’t be a passenger; show him who’s boss!” and “You have to fall off three times before you can call yourself a good rider!” (This last statement is like saying you have to be in three fender benders before you can call yourself a good driver!) Then about 35 years ago I started to realize that there had to be a better way, and I’ve been working to develop a better system ever since.

There is only one kind of mistake, that is, the fundamental mistake. Regardless of how advanced the exercise, if the performance is defective, one can directly trace that fault to a lack in the fundamental training of either the horse or the rider.—Erik Herbermann

Taking a Different Approach

My approach is called “How Horses Want You to Teach.” In this system, *the horse is the real teacher*. Only he knows whether what the rider or handler is doing is correct, that is, whether she is making it easy for him to perform the desired action. The corollary to this is that if the horse *doesn’t* perform the desired action, or performs it incorrectly, that means that *the rider* is asking incorrectly.

If a rider continues to incorrectly ask the horse to perform an action, she is practicing her mistakes, which is confirming her bad habits. *This is the primary reason most people take so long to learn to ride well.* The second reason is that there is an element of fear in riding for all novices, often unrecognized by both the student and the instructor.

Upon meeting the horse, the rider has fear of the horse himself—a large, unfamiliar animal. The instructor knows that old Buddy is a gentle, safe creature, so it doesn’t occur to her that anyone could be afraid of him. But to the novice, Buddy is more like a bear—a tame bear, but nonetheless a bear—and scary. Often the first thing the rider is told is that she must never go behind him, because he might kick! Once she is mounted, the rider now has the fear of being trapped up there, with no safe way to get back to the ground. A psychologist friend tells me that it is a kind of claustrophobia. This creates a physical reaction of clutching to hang on, especially with the seat and legs. The innate fear of the animal and of being trapped or falling leads to the typical tense, awkward beginner seat, which, if not dealt with at the very start, can be extremely difficult to change. Just as being able to move while remaining grounded and in good balance is a necessary skill for most sports, so a good seat, which allows the rider to be centered and grounded, is the foundation of correct riding. Conversely, everything that is built on an incorrect beginner seat will be wrong!

In the excitement of the moment, the rider might not be consciously aware of her fear. But her body senses it and doesn’t like it. I call it the roller-coaster mentality. People are often smiling or laughing as they board a roller coaster, but their bodies are screaming and clutching the handrails in sheer terror during the ride. When the ride is over, boosted by the adrenaline rush, they go back and do it again. But, no matter how much fun they are having, *they can’t stop their bodies from going into panic mode*. You sometimes see riders doing quite advanced things, such as barrel racing or fox hunting, from ver

tense positions. Their bodies have never gotten over the initial fear, and their minds have never recognized it. ~~But you can be sure the horse is aware of the fear!~~

Obviously, then, a student's early experiences on the horse have a major impact on how long she will take to learn to ride well. This book gives you a proper foundation and helps you advance more quickly through the process.

If you can sit up, you can learn to ride a quiet horse correctly and safely. To do so, your body must be able to follow the movements of the horse's body. You have all the tools you need preprogrammed into your body and brain. The action of the horse's back under your seat bones duplicates the movements that are created by your own legs while walking or running on your own, so following the horse's movements when riding is as natural to humans as walking and running.

In addition to following the horse's movements, you must be able to relate to and understand other beings and be willing to learn. We use these skills all the time to function in human society. In fact, one advantage of learning to ride, especially when young, is that it is excellent training in executive skills and parenting. Because of the horse's size, it is impossible to totally control him physically. You can use force, but if your demands are too great or you cause too much pain, he can react in ways that can severely injure or even kill you. You can only truly control a horse to the extent and in the same way you control other people (that is, by earning his affection, trust, and respect so that he *wants* to please you).

Laying a Proper Foundation

In my program, the basics are a major departure from common admonitions to sit up straight, keep the heels down, and so on. Correct position comes as a *result* of correct basics and arises from a centered, grounded seat. The path to becoming a good rider, as defined previously, begins with the three basics of riding and a series of exercises called the seven steps.

My three basics are to develop a good relationship with the horse based on mutual affection, trust, and respect; learn to move around on the ground and to sit on the horse in a way that is comfortable for you both; and learn to communicate with the horse, including and especially understanding what *he* is saying to *you*.

The seven steps are a series of exercises based on yoga and similar disciplines. They are a proven method of dealing with stress resulting from fear. The seven steps help you quickly center and ground in case of trouble. Among the keys to the success of my riding program, these steps are introduced in the first lesson and rehearsed until they become second nature.

The three basics and the seven steps are explained in detail in chapter 2 and are explored and applied throughout the book. If you dedicate yourself to using these tools, following the order of instructions in the chapters, and following the guidance of experienced horses and instructors, you will almost surely become a good rider and enjoy the process as well.

Acknowledgments

A great many people have contributed to *The Gentle Art of Horseback Riding*. The members of the board of directors of What Your Horse Wants (WYHW), Karen Hayes, Meg Kluge, and Kim Mastrianni contributed many ideas and much hard work. My agents, Mike and Pat Snell answered all my questions, even the stupid ones. My editors, Tom Heine and Carla Zych, put up with my foibles patiently and supported me at every stage of the publication process. I am grateful to Charlotte Kneeland, Jessica Jahiel, and George Morris for taking time from their busy lives to provide kind remarks for use in the promotional materials for the book and to Bill Steinkraus for allowing me to quote him in the jumping chapter.

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And last, but by no means least, love and thanks to my husband, Sam Bunker, for his kindness and patience during the long process of getting a book ready for publication.

Chapter 1

Starting Out Right

Author's note: In the interest of clarity, throughout the book horses are referred to with male pronouns and humans with female pronouns. My apologies to any female horses or male humans who might be offended by this convention, which I borrowed from Mary Wanless. Those who think horses should be referred to as "it" will not understand this book.

Welcome to the world of horses. Horseback riding is a wonderful way of life. I call it that because it becomes a way of life for those who have learned to love it, and I'd like to make it as easy as possible for you to become one of us.

As noted in the preface, riding encompasses Western and English styles and numerous subcategories such as jumpers, dressage, and saddle seat for English riders, and cattle cutting, reining, and barrel racing for Western, which involve their own goals, horses, and equipment. Noncompetitive riders have many opportunities for riding just for the fun of it. So once you've perfected your basic skills, you can find an area that suits you. Refer to the appendix at <http://tinyurl.com/d8pv7nz> for information about many of the more common disciplines.

One of the best things about riding is that you don't have to be an outstanding athlete to ride well or even to compete effectively. There are two reasons for this. First, it is the horse that is the athlete! The bulk of the rider's job is to communicate to the horse the nature of the task and then to make it as easy as possible for the horse to perform it by riding in such a way that she doesn't interfere with him. You'll learn how to do this as you work your way through this book.

The second reason is that the human body is born knowing how to ride. Unlikely as it sounds, human skeletons and horse skeletons are very similar and are programmed to move in much the same way, even though horses move on four legs and humans on two. So when you are sitting on the horse's back, with his and your spines more or less connected, your body receives the same messages from the horse's hind legs as it would receive from your own legs. Therefore, following the movements of the horse comes naturally. You need to take other factors into account, though, if you are to become a good rider, and we'll deal with those at some length.

Because riding is so natural to the body, anyone who can sit in a chair can ride. Therefore, people who have physical disabilities can enjoy riding. In fact, in the 1950s, Lis Hartel, a Danish woman paralyzed by polio from the knees down, as well as being affected in her arms and hands, won the silver medal in dressage in the 1952 and 1956 Olympics. The year 1952 was the first that women were allowed to compete, and Ms. Hartel was the first woman to share the Olympic podium with men. She later founded Europe's first therapeutic riding center, and riding is now a recognized form of therapy for those with physical disabilities. Riding can also be enjoyed well into old age. I have known many people who rode actively, even cross country and over fences, in their 80s and 90s. Riding correctly requires far less effort than walking, which of course is why people started riding in the first place and

one reason people still enjoy it today.

Body Type and Riding

Having a body with a low center of gravity makes balancing, and thus riding, much easier for both rider and horse. The ideal body shape for riding is shortwaisted and long legged, with calf and thigh nearly equal in length, of moderate weight, with not too much of it above the rider's center. However, by no means do all successful riders have the same perfect build. There are many choices of disciplines, and with the desire to learn, accompanied by good instruction, virtually anyone can learn to ride well enough so that both she and the horse enjoy it. Add to that determination and patience and the result can be a successful competitor as well.

Why You Need Professional Instruction

Although this book will guide you in your riding career, riding is definitely not a sport that you can learn solely from books, especially in the beginning. When you are starting out, somebody knowledgeable has to be there to communicate with and guide both you and the horse until you develop several basic skills. If you and the horse are to be safe and comfortable, you will require many hours of fairly constant supervision followed by regular checkups for some time thereafter.

You should plan to take at least one lesson per week, and two would be better in order to keep your body from forgetting too much in between. However, taking lessons too often usually means that you are trying to learn too much too fast, which results in confusion. Also, your mind and body do a lot of learning in the "empty spaces" between lessons. You can finish a lesson having not really been able to perform as you wished, and then find in the next lesson that your body has figured it out in the interim. Your early lessons should involve a lot of repetition using different exercises so that you learn various aspects of the same skill before moving on to the next. Because every horse is unique in the way he feels and responds, you should also ride the same horse while learning the basic skills before changing to a new mount.

Private lessons are usually offered either for one hour or a half hour. I think that as a beginner, you get the most benefit from a one-hour private lesson, which allows some time for working on the ground—an important part of developing confidence and a good relationship with the horse. Also, getting mounted and getting everything adjusted correctly takes about 10 minutes, so a half-hour lesson doesn't leave much time for new work. A lesson that runs much longer than an hour, unless you are fairly advanced, is probably overkill in terms of information input. Later on, once you have a good understanding of your basic seat on the horse, an hour-long semiprivate lesson is more congenial and allows you and the other student to observe each other's learning processes.

It is difficult to say exactly how much riding lessons should cost, and there are enormous variations in what they do cost. Maintaining healthy and well-trained horses and buying appropriate insurance in today's litigious society make riding an expensive proposition, so it is understandable that equestrian sports are never cheap. An unscientific survey of barns around the United States found prices that

ranged from \$25 to \$200 for a one-hour lesson; those on the upper end of the range generally are for specialized upper-level skills rather than introductory lessons. There are regional variations, because the costs of feed, hay, and land vary according to location. Barns in urban areas typically charge more than those in rural districts. People with more elaborate barns and arenas sometimes charge more in order to maintain their fancier facilities. In areas with lots of competition, some barns keep prices down to attract customers. The quality of horses and the quality of their care vary enormously from stable to stable. At some barns, the beginners are taught by less experienced instructors who charge less per hour but might not have as much to offer. But keep in mind that those who charge the most are not always the best teachers.

We can make some generalizations, however. Private lessons are generally the most expensive, followed by semiprivate and then group lessons. Group lessons, which include more than three riders mean that each rider gets much less individual attention, so they might not be a bargain. If you are a beginner, you should take either private or semiprivate lessons. In the case of the latter, if at all possible in the early stages there should be a qualified assistant so that each horse is under the control of an experienced handler.

Lessons for Children

Except for some of the early exercises, the techniques presented in this book are generally more appropriate for children older than 7 or 8. For younger children, leadline or longeing, especially on a bareback pad, will develop balance and confidence, as will vaulting games such as jumping off at the walk or riding sidesaddle. I have found that children who try to learn control work, especially using the reins, at an early age, because of changes in their growing bodies and the intellectual aspects of riding, almost always form bad habits that are difficult to change. I learned to ride very young and didn't develop good hands until I was in my 30s. On the other hand, children who started control work later generally catch up to and pass their contemporaries who started young. This is not true, of course, of the child whose parent is an instructor, since she is exposed to riding and horses continuously and gradually rather than in a weekly or semiweekly lesson.

Finding the Right Instructor

Probably the most important choice you will make in your riding career is your first instructor, so you need to spend adequate time and research to find the best one available in your area. This is also true if you have ridden before, things didn't go well, and you need help to get back on the right track.

Unfortunately, the traditional method of teaching basic skills, used by many instructors, has made riding one of the worst-taught sports at the basic level. Typically, riders are introduced to many skills before either their minds or their bodies are ready, resulting in bad habits that are very difficult to change. As a consequence, students often spend many years trying to unlearn reactions and behaviors they developed in their early lessons, and many never do learn to ride correctly, or, more important, safely!

In most sports, your instructor will take you at a pace that allows you to learn one basic skill fairly well before trying to build on it. When I took up golf, for some time I was allowed to use only one club until my swing was reasonably consistent and correct. Unfortunately, in riding it is not uncommon to see a student trying to learn to use the reins before she has balance, one of the first basic skills. In an attempt to get her own balance, she frequently pulls on the reins in a way that hurts and unbalances the horse and at the same time interferes with her ability to develop her own balance correctly. Because she is hurting the horse and sending incorrect messages as well, the horse will not respond as she expects and might even resist aggressively, which negatively affects her attitude toward the horse and riding.

Not every instructor will teach in the manner I describe in this book, but that does not mean she is not a good instructor. Gather information from reliable sources, and evaluate the instructor in person.

Do Your Research

Many people think they have to choose a discipline right at the start, but there is very little difference between English and Western at the basic levels. All horses walk, trot, canter, turn, and stop; these basics are taught in all disciplines (except in some gaited horse disciplines where the trot is usually replaced by one of the smoother four-beat gaits). It's best to find out what discipline is most common in your area, because it is most likely to have the best instructors.

You can look up stables online to get started because most reputable stables and instructors will have websites. If at all possible, find a stable that teaches Centered Riding, which is used in all disciplines and uses your body's innate skills, resulting in the most correct and secure position. You can find certified instructors in your area as well as other information at the websites of the American Riding Instructors Association (ARIA; www.riding-instructor.com) and Centered Riding (www.centeredriding.org).

Another good way to find more information is to visit your local tack shop and get into a conversation with the owner or one of the salespeople who seems knowledgeable. They should give you several choices rather than being too insistent about any one stable, unless the choices in your area are very limited. Ask not only about larger stables but about any smaller, "backyard" stables that they would recommend. Occasionally you find an excellent beginner instructor who for one reason or another is not associated with a large stable but prefers to teach on a few trustworthy horses she keeps at home. You do need to be careful, because some people with very poor teaching skills offer lessons to help pay for the upkeep of their horses.

It is not always a good idea to ask for recommendations from your friends who ride, especially if they are more experienced. Your requirements for an instructor might be quite different from your friends' requirements, and it could cause some ill feeling if you reject their choices. Unless you have had a good deal of recent experience, beware of the friend who offers to take you riding on her other horse. Very often the horse is not accustomed to strangers and reacts accordingly. I can't count the number of people I have met who, when we got on the subject of riding, related horror stories of being thrown or otherwise frightened on borrowed horses, which resulted in their giving up riding altogether.

Visit the Stables

When you call to arrange to visit the stables, ask about the program. Look for places with certified instructors who talk about getting to know your horse and developing correct basics, starting with balance. In any case, ask about the teaching experience of the instructors who teach beginners. Many staff members at stables think that the instructor with the least experience should be in charge of the beginner program, whereas in reality, because of the importance of developing confidence and a secure foundation, the instructor of beginners should be mature and very knowledgeable.

Be sure that the stable teaches many people in your age group and at your level of experience. Ask about the number of students in a group lesson. Even if you start with private lessons, you should eventually join a group both for the social aspects and to learn from watching others, but the group should be small if you are to get the attention you need, and also for safety. Be careful of stables that seem to emphasize competition because the tendency might be to hurry you to get you into the show ring.

If you rode as a child or teenager but have not ridden for many years, plan on going back to the beginning and starting again, even if you were quite advanced. You will progress more quickly than someone with no experience, but if you try to pick up where you left off, you might be in for a rude awakening. Both your body and mind are very different, and things that you found fun and easy as a child might be terrifying and difficult for the adult you have become.

Try to visit the stable during the week in mid- to late morning to get a feel for the atmosphere, or call and see when lessons at the level you are interested in will be taking place. Arrive early so that you can see whether students get their own horses ready or the horses are brought out to them. If the latter is the case, are arrangements in place for instruction in horse handling on the ground? If they are preparing their own horses, ask how many lessons they have had. Do they seem comfortable with what they are doing, or do they seem to expend a lot of energy trying to control the horses? Are they being supervised or is qualified help available nearby? Do they lead their horses to the riding area? If so, do they look comfortable?

Ask for a tour through the barn area and notice how the horses respond when spoken to. Your guide should treat the horses as friends, and they should come to the door of the stall in a friendly manner. One angry horse doesn't mean much, but if they are all unfriendly it does not speak well for the way they are treated.

The riding ring, and in fact the whole stable area, while it doesn't have to be new or fancy, should be organized and uncluttered. A horse that gets tangled up in loose equipment can panic and become extremely dangerous to anyone nearby.

Watch a Lesson

Because the horse is the athlete, it is essential that he be comfortable and happy. A jumper rider was once asked, "How do you get a horse to jump a six-foot fence?" (Six feet is much higher than most horses can jump easily.) The answer was "You make it the easiest thing for him to do." This is a far more serious answer than it appears at first: *Making it easy for the horse to do what you want is what successful riding is all about.* Therefore, you should look for horses who seem to be doing what they are told and seem to be happy about it.

At the same time, the *riders* should not appear to be struggling. They might not look absolutely perfect, but they should look balanced and comfortable with whatever they happen to be doing. They should also look as though they are enjoying themselves and feel safe and successful. A rider who can only walk but does it correctly is riding better and will become a good rider sooner than one who can canter but does it badly.

The instructor's approach should be quiet and positive. Aggressive instructors create a fear reaction in the best riders, and fear is a notable block to learning.

When the students are ready to ride, pay particular attention to the way they mount. Mounting can be a very dangerous part of riding, especially for the novice. Part of this is due to the way the horse is handled, and part of it is due to the way the rider mounts. A beginning rider should always be assisted during the mount. The horse should be held, and for most riders and horses, a mounting block should be used. This is more for the benefit of the horse than the rider because, with all the pull on one side, mounting is tricky for the horse even if the rider is skilled.

It is customary and necessary to tighten the girth just before mounting, but it should not be done aggressively or with too much force. A very tight girth is unnecessary and very uncomfortable for the horse. If many of the horses show signs of being frightened or angry when the girth is tightened, either in their facial expressions or by attempting to kick, this shows lack of consideration and understanding on the part of the staff, and such insensitive treatment can predispose the horse to aggressive behavior when the rider makes a mistake.

I prefer to start students on a horse wearing a bareback pad rather than a saddle because it is easier for most students to find balance and relaxation without worrying about stirrups. However, this is not current practice at most stables, so if the riders are in the saddle, the instructor should spend time making sure everyone's stirrups are correctly adjusted and even.

All the riders should be settled before they start. If there are other riders in the ring, they should not ride in any way that threatens or interferes with the less experienced riders. This is partly a matter of safety and partly one of courtesy. You might not think the latter important, but if lack of consideration of others is tolerated, it will affect everyone's enjoyment.

When watching a lesson, look for an instructor with a clear plan, calm and happy horses, and engaged and comfortable riders.



The instructor should have an obvious lesson plan, which she may discuss with students beforehand. Generally the first part of the lesson is spent reviewing and making sure everyone is riding as correctly as possible. Nobody should look either unsafe or insecure. The second part of the lesson might be new work or continuation of something that the students are working on. The lesson should end on a positive note for all concerned.

It is a good idea to visit several stables before making up your mind, since once you are committed to a program it can be difficult and perhaps awkward to change. Observe carefully and let your common sense guide you. First and foremost, the program should look and feel safe because it is almost impossible to learn to ride correctly if you're scared. However, the students should not seem bored, although sometimes a lesson might appear rather slow to the observer. There is an enormous amount to learn about horses and riding, and a good instructor can impart information that challenges the students without pushing them beyond their abilities. Remember that choosing an instructor is probably the most important decision you will make about riding, so it is well worth taking the time to get it right.

Riding Attire

Nearly all teaching stables have some sort of dress code because safety has a lot to do with what you wear. However, you should be able to dress safely and comfortably for your early lessons without a big outlay of cash.

Helmets and Shoes

The most important safety item and (except for show clothes) often the most expensive is the helmet. Although disciplines in which jumping is not a part often do not require them, I consider this unsafe. Of the three people whom I knew personally who died of head injuries incurred while riding, none were jumping, and one was riding her own old quiet horse at the walk. A teaching stable that takes beginners should have safe, adjustable helmets available for loan during your early lessons.

Shoes are the other safety item both while riding in the saddle and while on the ground. They should support and protect your feet while allowing flexibility in the ankles. The soles should be fairly smooth, and they should have low heels. If the soles are leather, the heels should be rubber to avoid

slipping on the ground. If possible they should just cover your ankle, offering both protection from the stirrup and some support. If you buy taller ones, which cover your ankle and lower shin, be very careful about the way you adjust the laces. If they are too tight in the ankle area they will interfere with flexion, making it hard for you to follow the horse's movements. Although some riders think they look cool, I advise you to avoid high rubber riding boots, for the same reason. If your instructor will be starting you on a bareback pad, you can wear any solid footgear that ties or straps on because stirrups are not a factor.

Clothing

Pants should be stretchy and loose enough in the seat area to allow for following the horse's movement. Their second purpose is to protect the inside of your lower leg from being chafed by the stirrup leather, especially in English saddles, so the lower pant leg should be fairly snug. Avoid pants that have a thick inseam for the same reason. Stretch jeans or leggings work well for most people. If you are very sensitive, you can wear tights or knee socks to protect your lower legs. Be sure to tell your instructor if you have discomfort because the tension it causes can lead to further problems. Once you have committed to riding, there are many articles of clothing to choose from for comfort and leg protection, but most of them are expensive and unnecessary for beginners.

There are lots of scratchy things around a stable, including some horses who like to nibble lovingly on you. For that reason it's best to wear a shirt that has sleeves that cover your shoulders and upper arms.

Cold-Weather Gear

One of the more dangerous things you can do is to ride when you are cold. Cold produces tension, which you are often unaware of until the horse, who is also cold, makes a sudden move that you can't follow.

Your jacket should be warm but not so bulky that the instructor can't see what your body is doing. Layering with long underwear, vests, and sweaters keeps you warm and also allows you to strip down if necessary.

Most people forget about keeping their legs warm, which is a big mistake because legs have a lot of skin area relative to volume and therefore lose a lot of heat. Cold legs also make your feet cold, which prevents your whole shock-absorbing mechanism from working well. Wear layers on legs and feet under your pants and footgear sized to fit over the layers—tight shoes make your feet really cold. If you are using stirrups, make sure that they are large enough to accommodate larger footwear. Many products are made specifically for riding in cold climates. They are expensive, but worth it if you are committed to riding and want to be comfortable and safe.

Underwear for Women

If you are large breasted, working at the sitting trot can be uncomfortable, so you should have good support. Bras are made specifically for riding, which you can find on the web.

Your seat area must be free of tension in order for you to ride successfully. Underpants should fit snugly so that they do not bunch, and if you are wearing tight breeches you might not want to show a panty line. Again, there are specific garments for riding. Just be sure that they are not uncomfortably tight or restrictive of movement.

One thing you should *not* need in underpants is a padded crotch, such as athletes wear for bicycling. Your riding saddle, and the way you sit on it or on a bareback pad, should not cause any pressure whatsoever under the pubis (crotch) bone, which is not constructed to take pressure. If you have discomfort in that area, you need to change either the saddle or the way you are sitting on it.

Too Tight to Trot

Tight undergarments designed to streamline the silhouette have no place at the stables. In the 1960s, I had an adult rider who just couldn't seem to learn to sit the trot, even on the gentlest gaited horse. As a last resort, since in those days it was considered rather personal, I asked her what she was wearing for underpants. Turned out she was wearing a very tight panty girdle because she was afraid of chafing. I suggested that she try something different, and at her next lesson she sat the trot without difficulty. So we learn!

Underwear for Men

Obviously I have no firsthand experience with this subject, but my late husband was an excellent rider and lifelong horseman. He advised that men should wear boxer shorts, not jockey shorts. If the sensitive parts are supported in front of the crotch bone as with jockey shorts, you can be injured either by being thrown forward against the back of the pommel or by coming down on top of it. Boxer shorts allow the parts to lie to one side, in the hollow of the thigh, where they are far less exposed to risk. Most of the time, discomfort or injury to this part of the body stems from the mistakes that men make in their efforts to protect themselves.

Although the actions outlined in this chapter may seem like a lot of trouble, as with any new endeavor the effort you put into preparation will pay off later. The time you spend learning about riding and how to do things right is time well spent.

Chapter 2

The Real Tools for Success

If you are reading this book, chances are that you either haven't had much experience with horses or the experience you have had has not been successful. As you prepare to get close to the horse you will ride, physically and emotionally, we'd like to introduce you to some unique tools that will help you make riding a successful experience from the start.

We begin with the three basics, the foundation on which all your lessons are constructed. Then we explain the seven steps, a set of physical and mental preparations that will help you cope with the tensions that are inevitable in a sport unlike any other. We close out this chapter with some safety rules that will guide you in this new world you are entering.

You might be tempted to skip by this theoretical stuff and get to the fun part, but I assure you that you will have a lot more fun with the horse—and *he with you*—if you read this chapter pretty carefully, and bookmark it for reference, before going on.

Three Basics

If you have taken riding lessons before, or even read other books, you probably think of the basics as often-repeated commands such as “sit up straight,” “head up,” and “heels down.” These and similar instructions for beginners are actually the *result* of correct basics, because they are actions that your body does naturally when it is comfortable and secure, rather than guiding principles. So, what are the real basics? There are three of them, and your commitment to applying them will significantly affect what and how you will learn:

1. Build a partnership with the horse based on mutual affection, trust, and respect.
2. Move around the horse and sit on him, at all gaits and activities, in a way that is safe, comfortable, and nonthreatening to both you and the horse.
3. Communicate with the horse first by listening to him and then by talking to him so that you both understand each other's needs and desires.

Basic 1: Build a Caring, Trusting Partnership

This is by far the most important element in riding. Safety is always a major concern when horses are involved. By building a good relationship, you teach the horse that he can trust you to care for his welfare. In time the horse will learn to trust your motives in spite of your mistakes. A horse that feels his rider loves him will put up with all kinds of abuse resulting from ignorance and incompetence.

I used to meet a woman around town who always told me what a wonderful horse she had, how much she loved him, and how well behaved he was. I eventually saw her ride and was appalled at what a bad rider she was. She bounced on the horse's back at every step, and her hands jerked the reins. The horse looked terribly uncomfortable, but never in any way did he show it except by his rather sad, resigned

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