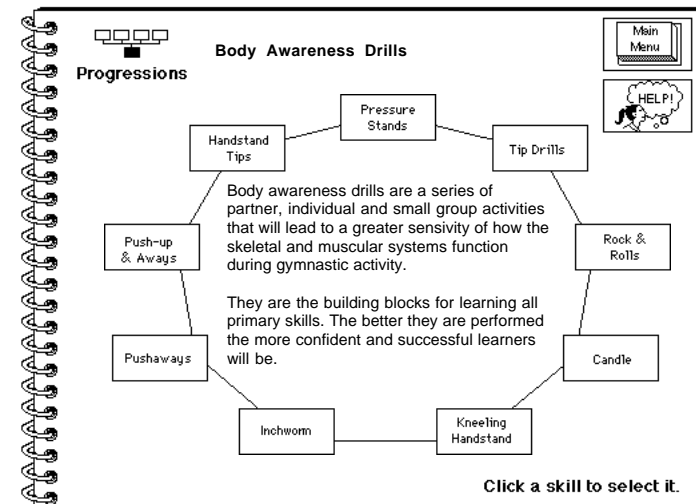
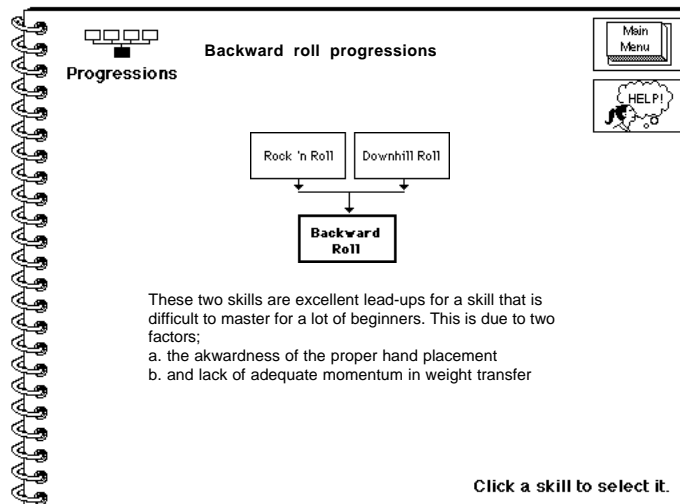
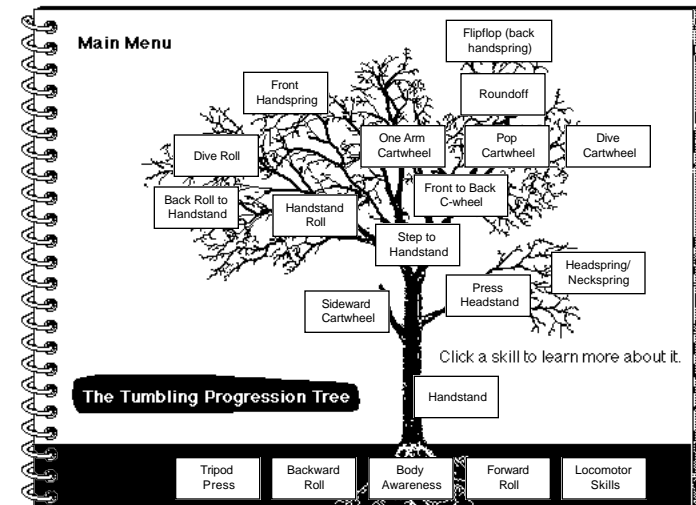



Tumbling Techniques





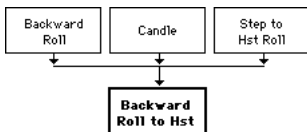
Tumbling Techniques



Progressions

Backward Roll to Handstand Progressions




```

graph TD
    A[Backward Roll] --> D[Backward Roll to Hst]
    B[Candle] --> D
    C[Step to Hst Roll] --> D
    
```



The backward roll to a handstand demands backward rolling power and maintenance of the candle body shape as the arms are extended. This skill uses the same arm, shoulder and torso actions as the handstand roll, but in reverse function. The handstand roll is performed with eccentric contractions and the backward roll to handstand is performed with concentric actions.

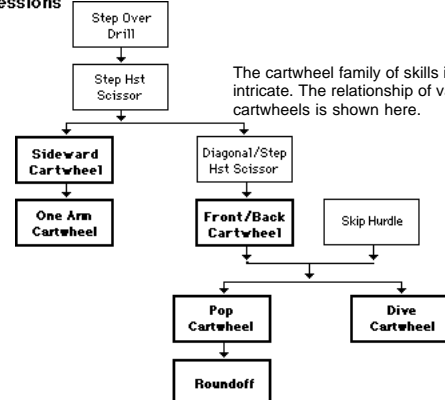
Click a skill to select it.



Progressions

Cartwheel Progressions




```

graph TD
    A[Step Over Drill] --> B[Step Hst Scissor]
    B --> C[Sideward Cartwheel]
    B --> D[Diagonal/Step Hst Scissor]
    C --> E[One Arm Cartwheel]
    D --> F[Front/Back Cartwheel]
    D --> G[Skip Hurdle]
    F --> H[Pop Cartwheel]
    F --> I[Dive Cartwheel]
    H --> J[Roundoff]
    
```



The cartwheel family of skills is quite intricate. The relationship of various types of cartwheels is shown here.

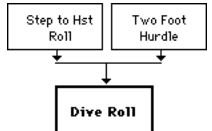
Click a skill to select it.



Progressions

Dive Roll Progressions




```

graph TD
    A[Step to Hst Roll] --> C[Dive Roll]
    B[Two Foot Hurdle] --> C
    
```



The dive roll should be performed as closely as possible to a handstand roll. Emphasis should be placed rotating the body to place the performer near a handstand position, NOT upon distance during the diving phase.

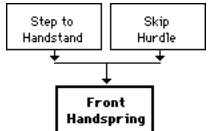
Click a skill to select it.



Progressions

Front Handspring Progressions




```



graph TD
    A[Step to Handstand] --> C[Front Handspring]
    B[Skip Hurdle] --> C
    
```

Once the step to the handstand and a skip hurdle are mastered and the learner has some experience with springing from the hands (pop cartwheel or roundoff) they are ready for the front handspring.

Click a skill to select it.

Tumbling Techniques

**Progressions**






Forward Roll Progressions

```
graph TD; A[Rock 'n Roll] --> D[Forward Roll]; B[Candle] --> D; C[Downhill Roll] --> D; E[Inchworms] --> D;
```

The forward roll requires some abdominal strength and experience in controlling descent from an inverted position. These progressions are useful in that regard.

Click a skill to select it.

**Progressions**






Handstand Progressions

```
graph TD; A[Standing Tips] --> D[Handstand]; B[Pressure Stand] --> D; C[Kneeling Handstand] --> D; D[Candle] --> D; E[Push Away] --> D; F[Push-up & Away] --> D;
```

There are numerous progressions used to teach the handstand. These particular skills are all referred to as "body awareness drills." They are of exceptional value in developing the learner's sensitivity necessary to achieve proper alignment for a solid handstand.

Click a skill to select it.


**Progressions**





Headspring Progressions

```
graph TD; A[Mousetrap] --> D[Headspring]; B[Press Headstand] --> D;
```

Click a skill to select it.

**Progressions**

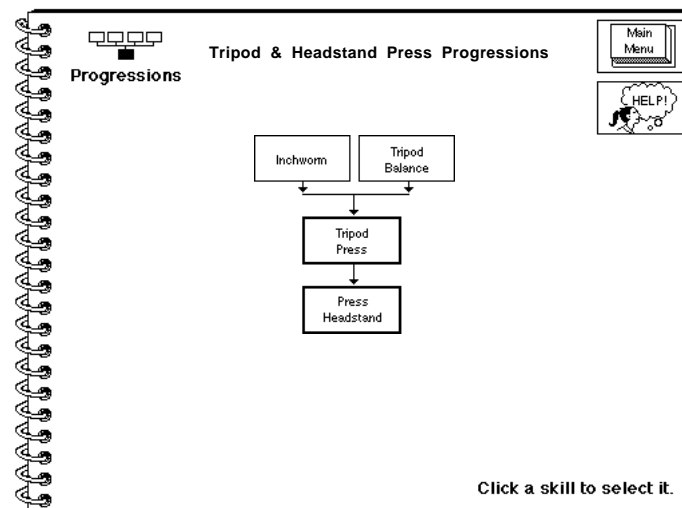
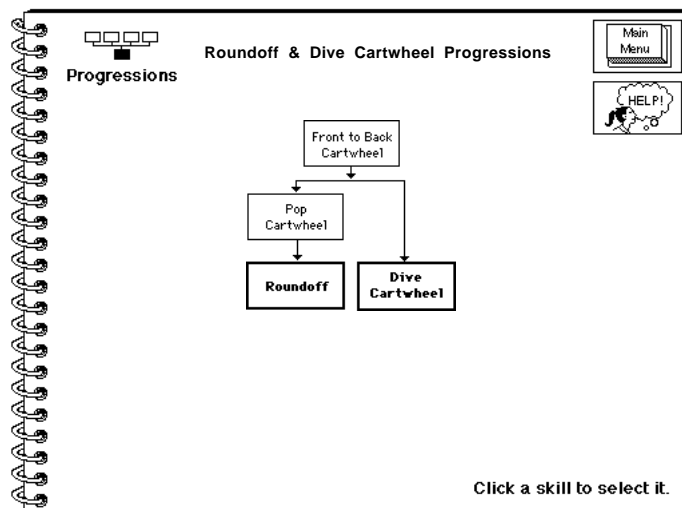
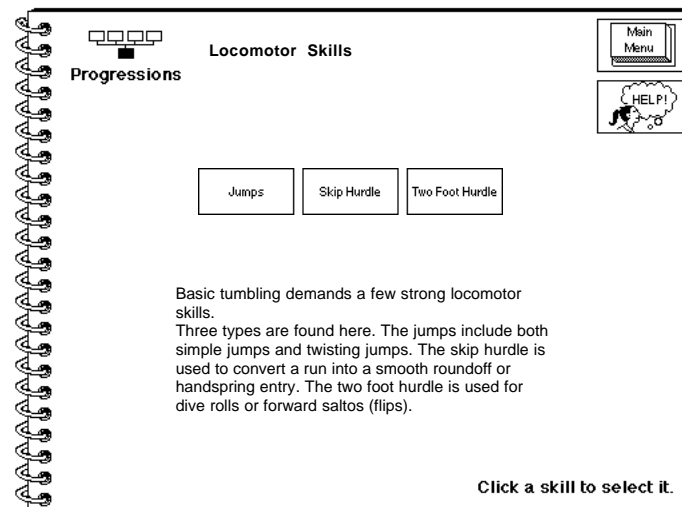
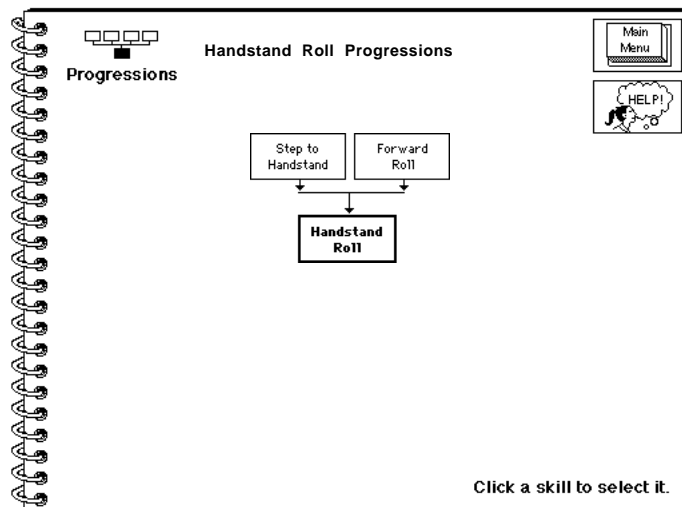


Step to Handstand Progressions


```
graph TD; A[Push Up & Aways] --> D[Step to Handstand]; B[Wall Handstand] --> D; C[Half-Wall Handstands] --> D;
```

Click a skill to select it.



Tumbling Techniques

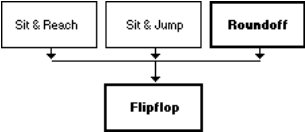


Tumbling Techniques



Progressions








Progressions for the flipflop include:

1. Sit with rounded back and reach/extend (knees, hips and arms) to a single spotter
2. Sit and jump to single spotter
3. The snap down phase of the roundoff

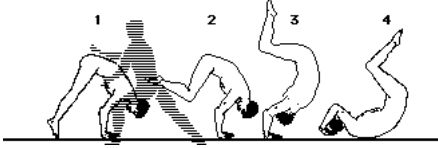
Click a skill to select it.



Spotting




Forward roll spot




Spotting a forward roll is not necessary if proper progressions are utilized. However, learning to spot a forward roll will prepare you to learn to spot a handstand forward roll or a front somi.

The spotter should position himself even with the spot where the performers hands will be placed (1/3 body length).


The near hand is extended palm up and placed on the near hip.



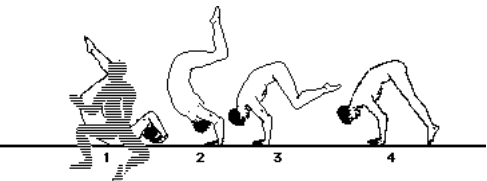
Return




Spotting




Backward roll spot




Spotting the backward roll is not always necessary. The progressions (such as the inclined roll and the rock and roll) are excellent preparation for the backward roll. If spotting is required, there are two spotting techniques commonly employed. Each of these have great value for providing experience for spotting higher level skills, such as the backward roll to handstand and the backward somi. The hip spotting techniques used to spot backward roll and backward rolls to a handstand are focused on here.




Return



Spotting




Roundoff Spot



Hand spotting a roundoff is rare, but a necessary step in preparation to later spot roundoff, flipflops or roundoff, back somis, etc.


Key points in spotting a roundoff include...

a. **SPEED**; the performer is moving from a run and a skip hurdle, the spotter needs to be in position slightly beyond where the hands will be placed. Have the performer run and skip hurdle into a cartwheel a few times to check for hand placement consistency.





Return

Tumbling Techniques


Spotting


Front Handspring Spot







The spot for a front handspring is unlike any spotting technique mentioned elsewhere in this stack... however, there are some similarities.


First, positioning is identical to the roundoff—the spotter should be even with where the hands will be placed on the mat. He should be either side of the intended line of direction.

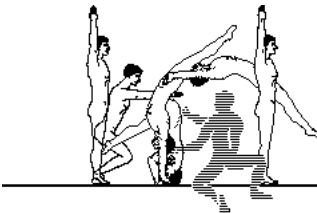





Spotting


Headspring/ Neckspring Spotting







In spotting the headspring, the spotter drops to one knee at a point just beyond where the performer will place the hands. This position is between 1/3 and 1/2 of a body length.


The spotter reaches for the performers near shoulder with his near hand in a palm-up position. The spotter should make contact as the performers hands touch the floor. The spotter's second hand reaches across the performers lower back to the far hip.

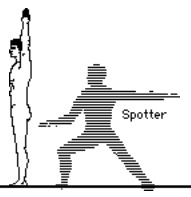






Spotting


Flipflop Spot







SPOTTING: The spotter(s) stand beside and behind the performer. The near hand is placed on the back of the performers near thigh (palm up). The far hand reaches across the lower back (palm up). After the performer has passed through the handstand the spotter may place the far hand under the rib cage to assist the performer in the chest piking action to a stand. Proper progressions must have been successfully completed before performing a flipflop with or without a spot.

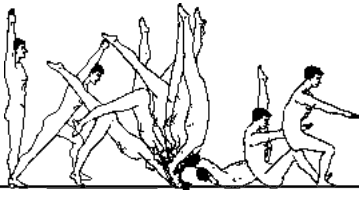






Spotting


Handstand Roll Spot






Spotting the handstand roll is a combination spotting two skills; the step to handstand and the forward roll. Please see spotting information on these skills for more information.




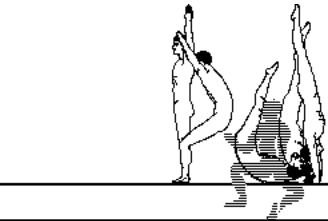


Tumbling Techniques


Spotting


Back Roll to Handstand Spot







The spotter should kneel at a position even with the spot where the performer's seat will contact the mat. The near hand is extended palm up and reaches under the hips across the performer's lower back to the far hip.


The far hand is placed palm down on the near hip as the hands touch. Encourage the performer to rock his hips upward above the hands and to keep the eyes focused on the knees and hips. Guide







Spotting

Cartwheel Spot







Spotting a cartwheel, be it sideward, front to back, one armed, a dive or a pop cartwheel is similar to spotting a step to a handstand. The spotter positions himself between where the performer will take his last step and where he will place the hands. As the last step is taken the spotter moves into action...


[Dive C-wheel Note...](#)

The cartwheel spotting sequence can be animated frame by frame only. There are 9 frames for this skill.


Click the movie button to begin...

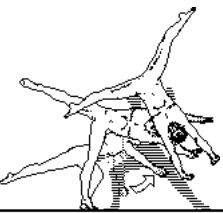





Spotting


Dive Cartwheel Note







The spot for the dive cartwheel is not vastly different from any basic cartwheel. The major difference is that the tumbler will be moving at an accelerated pace from a run and a skip hurdle. It takes some practice to get in the proper position and the hands in at the proper time. The positioning aspect is mentioned in detail in the spotting section for roundoffs.


The proper timing of the spotters hand placement is essential in







Spotting


Tripod/Headstand Spot







In spotting either a tripod balance, tripod press or press to headstand. The spotter should position himself behind the performer in a kneeling posture. The spotter's shoulders should be on the same level as the performer's hips. Grasp the hips bones of the performer and provide stability/guidance to prevent them from falling forward or backward.

Be careful however to avoid becoming the performers crutch. Do







Tumbling Techniques



Spotting


Step to Handstand Spot






The step to handstand spotting sequence can be animated frame by frame only. There are 10 frames for this skill.

Click the movie button to begin...





Return



Spotting


Dive Roll Spot






The dive roll spotting sequence can be animated frame by frame only. There are 13 frames for this skill.


Click the movie button to begin...

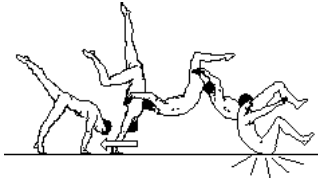


Return




Errors






The most common error in performing front handsprings concerns not pushing tall through the handstand. Most beginners tend to "pull" on the floor in an effort to speed up rotation. Some even duck the head as if performing a forward roll. The illustration shows the direction the performer should NOT be pushing in. Using this techniques will result in the performer passing through an inefficient handstand and descent is immediate, oftentimes resulting in an abrupt landing! Remember- the hips should be pushed away from the hands as the handstand is attained.

Return




Errors

Handstand Support




Light Pressure


Heavy Pressure



YES



Thumb Support
NO




Cupped Hand
NO

Balance or control in the handstand is maintained at the wrists by increasing or decreasing the pressure applied on the floor by the fingertips. If the body parts above the hands are held stable, the body as a whole will react to the application of force. When balancing on the feet - exactly the same thing is done with the toes.

The pressure on the hands should be felt under the knuckles and on the digits. NOT only on the digits or only on the heels of the hands.

Return



Tumbling Techniques



Errors

Dive Roll Error

Main
Menu





Incorrect
Correct

Care must be taken with performing the dive roll. The location where the hands are placed relative to the performers hips is of utmost importance. If performers strive for distance instead of height and rotation serious injury may result. DO NOT perform "circus style" acts where distance is the focus.

The hands should be placed below the hips or center of gravity as the ground is regained. A common error in all rolls from a handstand position (and this is one of those...) is placing the hands too far beyond the center of gravity. This can place the



Return



Errors

Tripod and Headstand Errors


Main
Menu

Correct
Incorrect

A common error when performing headstands/tripods is the formation of a wide base that has minimal depth. The proper base is in the shape of an equilateral triangle and has both width and depth. Often a novice performer will form a base that is one dimensional (width). Balance is easily lost forwards or backwards with such a base because there is little leverage available.

Return



Errors

Forward Roll Errors

Main
Menu







Figure 1, Unrolling
Figure 2, Rolling Brick

Two errors commonly occur during the forward roll:

1. "Unrolling" (Fig. 1); after the shoulders contact the mat the stomach muscles are relaxed and the shoulders remain on the mat as the spine and hips successively regain the mat. This results in no forward momentum and the performer cannot finish the roll to the feet.
2. "Rolling Brick" (Fig. 2); This error may occur as the head or shoulders touch the mat or even before either touches. The performer simply contracts the opposing (back) muscles after passing the inverted position. This type of roll looks and sounds






Return



Errors

Flipflop Errors

Main
Menu

Correct
Poor
Poorer
Awful
Call 911!

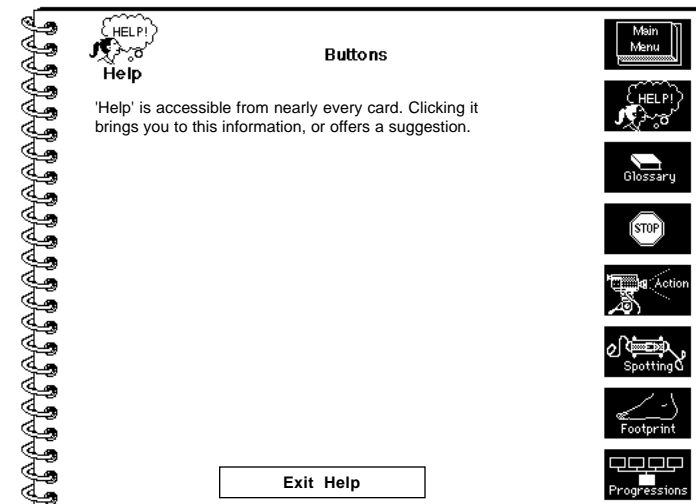
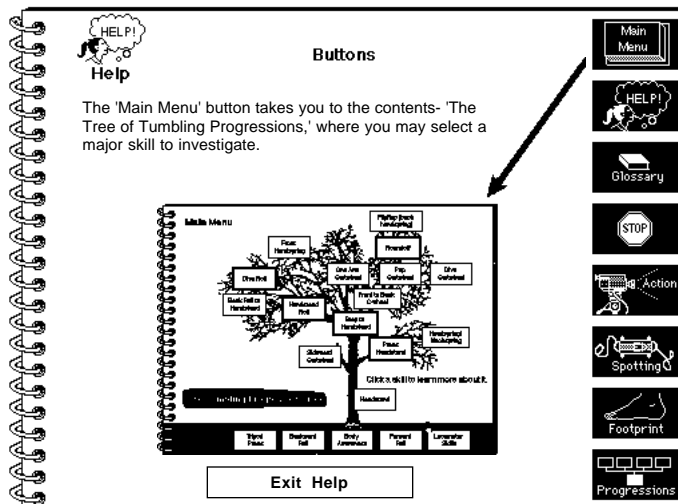
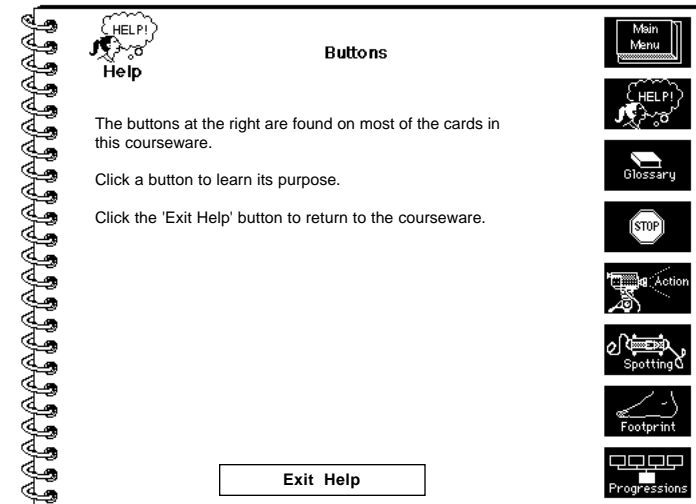
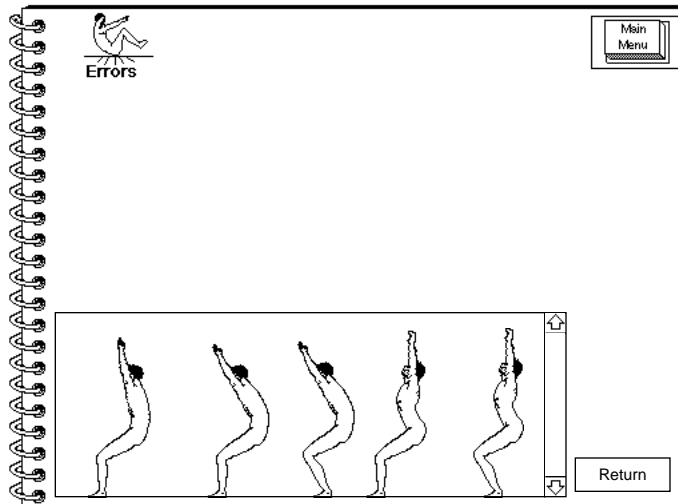
THE SIT should be executed so that the knees remain over the ankles and the shoulders remain above the hips. The back should be rounded NOT arched. Can you see the errors in the incorrect sits above?

The poor knee positions (Awful & Call 911) prevent any substantial force to be exerted backward.

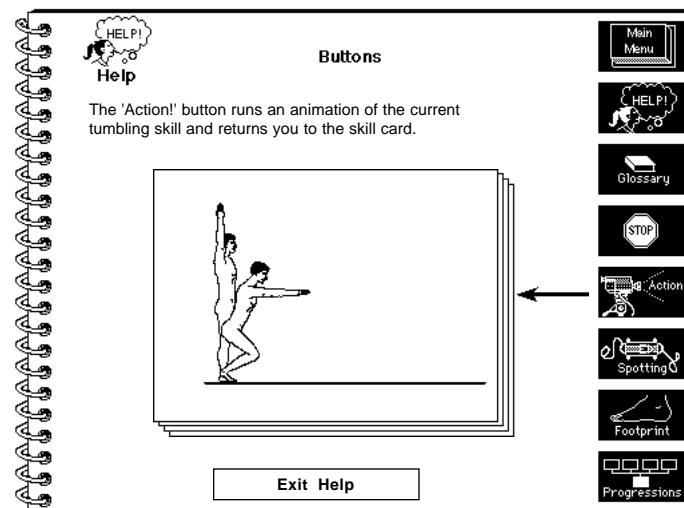
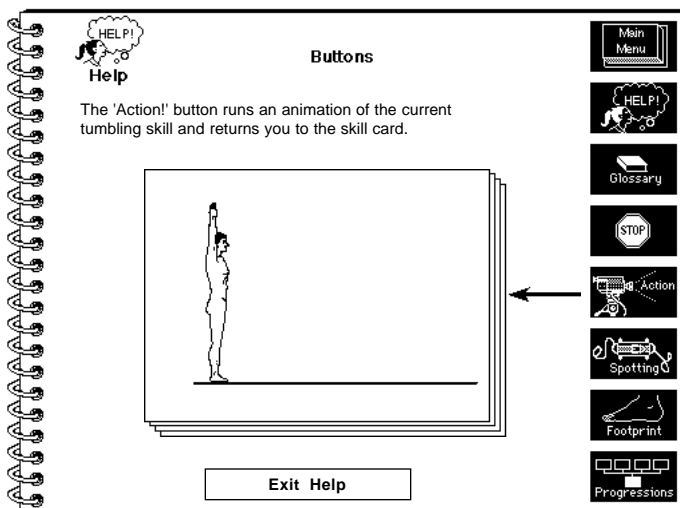
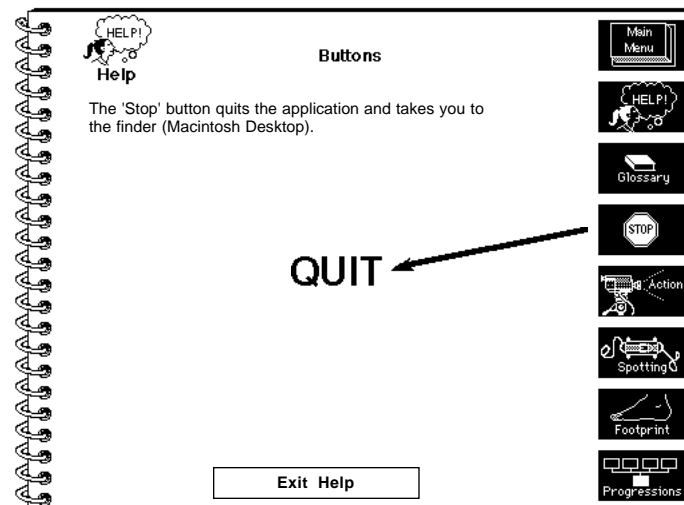
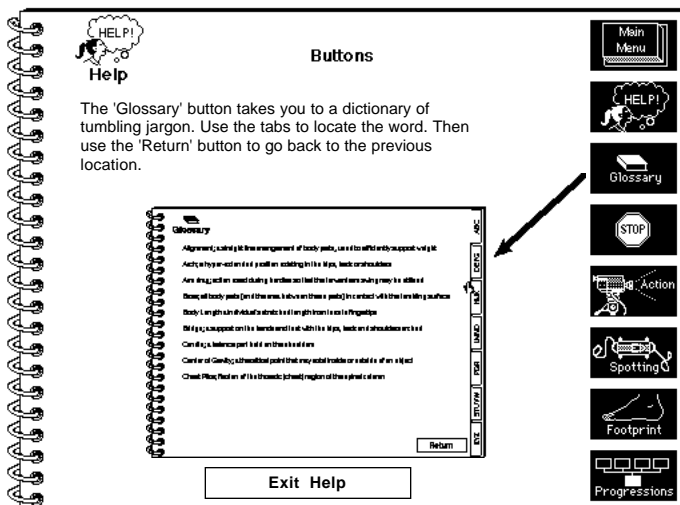
The poor shoulder position (Poor & Awful) can cause high jumps and loss of power.

Return

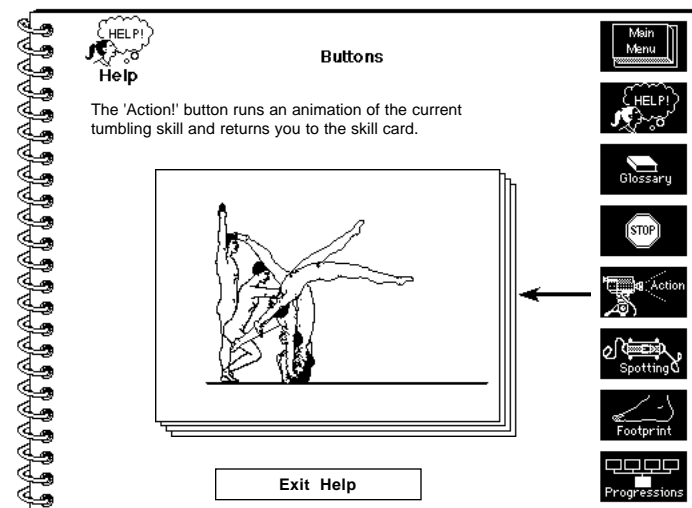
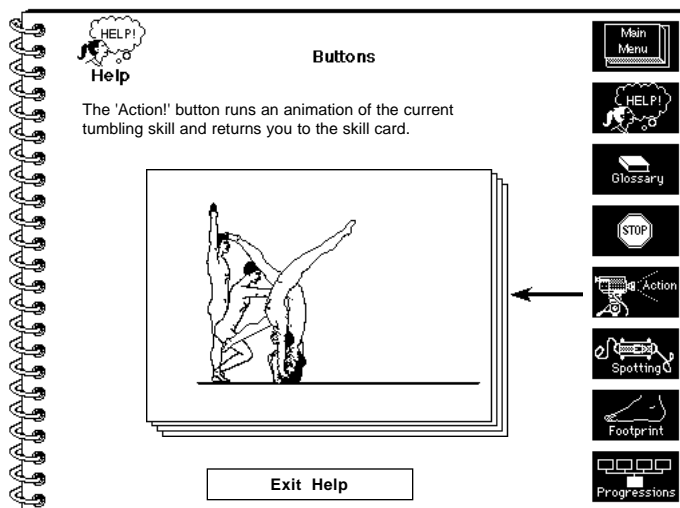
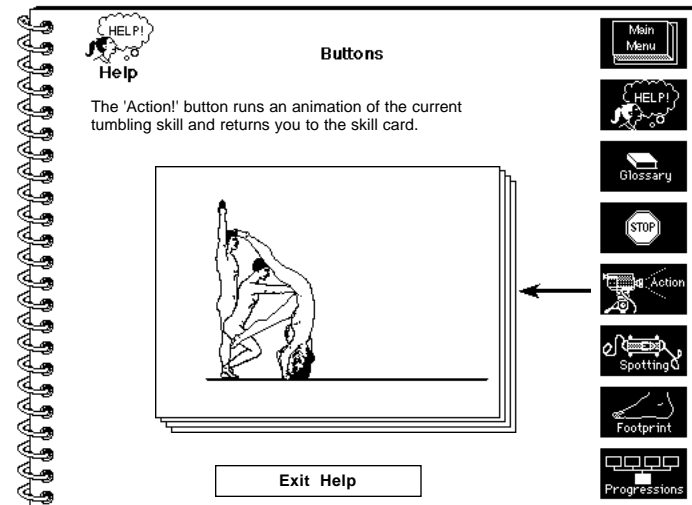
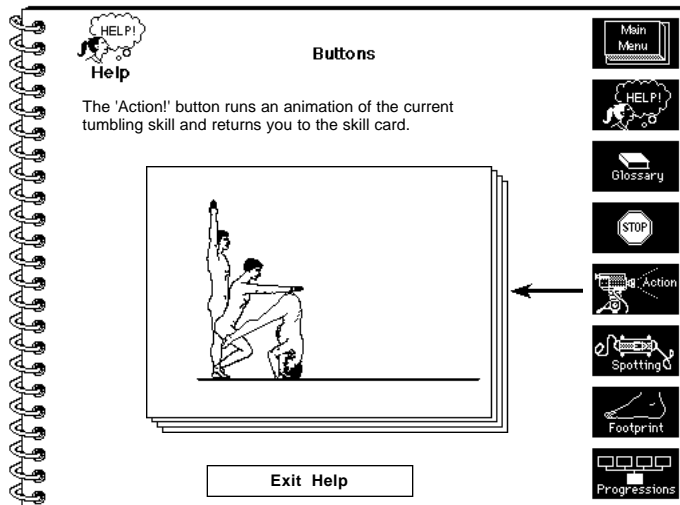
Tumbling Techniques



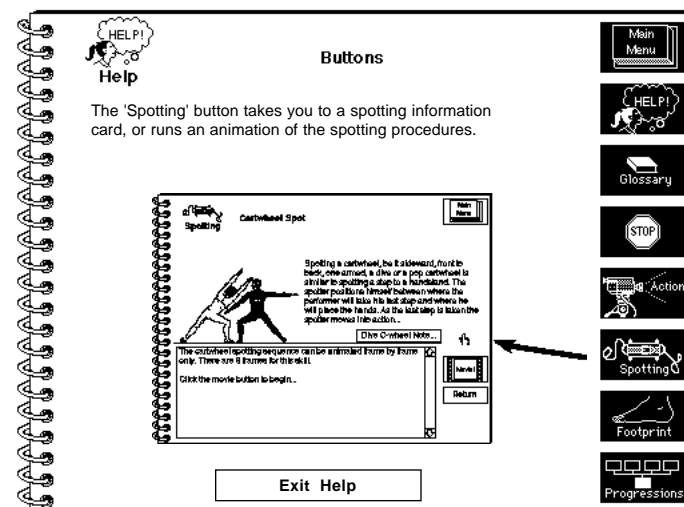
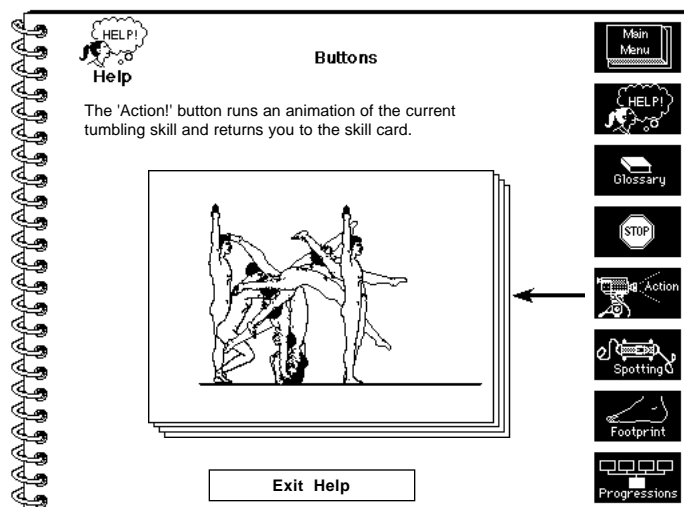
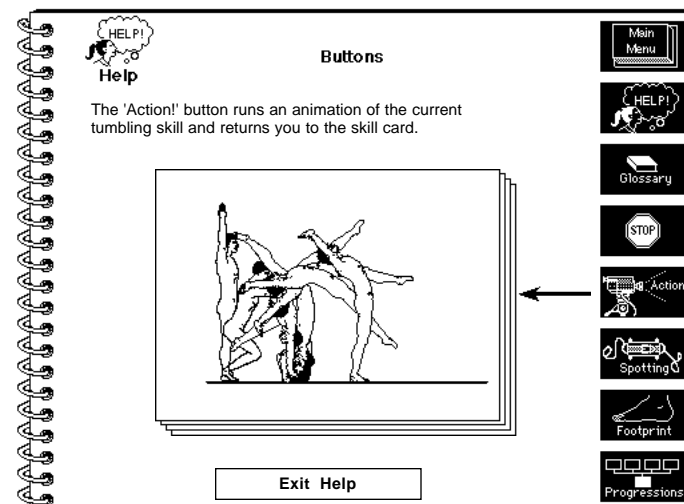
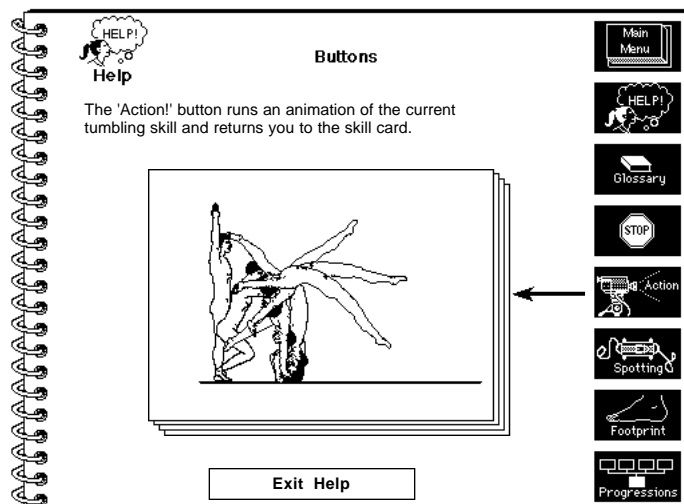
Tumbling Techniques



Tumbling Techniques



Tumbling Techniques



Tumbling Techniques

Help

The 'Footprint' button takes you to information about the foot and hand placements and their relationship to each other.

Buttons

Forward Roll Footprint

The footprint of the forward roll demonstrates the proper relationship between the hands and the placement of the feet and/or shoulders. If the hand touches the landing surface at all, it is light. Then the weight is transferred onto the shoulders and down the vertebrae of the spine column. It is worth noting that the hands and shoulders both contact the

Return

Main Menu

HELP!

Glossary

STOP

Action

Spotting

Footprint

Progressions

Exit Help

Help

The 'Progressions' button takes you to an option card where you may select lead-up skills for the current skill.

Buttons

Backward roll progressions

These two skills are excellent lead-up for a skill that is difficult to master for a lot of beginners. This is due to two factors:
1. the placement of the proper hand placement
2. and lack of adequate momentum in weight transfer

Click a skill to select it.

Return

Main Menu

HELP!

Glossary

STOP

Action

Spotting

Footprint

Progressions

Exit Help

Info

More Candle Info

Footprint

SPOTTING: The spotter should stand between the elbows of the performer and allow the performer to push UPWARD against his hands to lift the hips and legs into position. Any pressure from the performer with one or both feet in any direction other than upward should not be encouraged. If the performer cannot easily grasp the idea... (it IS difficult at first...) Pull them up into position and press

Return

Main Menu

Info

Wall Handstand Info


Shoulder Girdle Elevation

The wall handstand may be attempted after successfully completing the push away and push-up & away body awareness drills. The hands should be placed with the fingertips touching the wall to ensure good alignment. In this position the shoulder girdle must be elevated (see shoulder girdle elevation) and the spinal column must be stretched to get the center of gravity above the

Return

Main Menu

Tumbling Techniques


Info

Half-wall Handstand Info

Main Menu

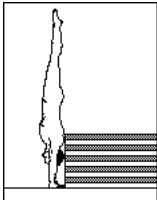
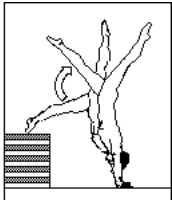




Figure 1

Figure 2





The half-wall handstand (Fig.1) may be attempted after successfully completing the wall handstand. The hands should be placed with the fingertips touching the wall. In this position the shoulder girdle must be elevated and the spinal column must be stretched to get the center of gravity above the hands.

Return


Info

Shoulder Girdle Actions InfoCard

Main Menu

Elevation


Depression

Hollow

Arch

The shoulder girdle is the region of the upper body formed by the upperarm (humerus), collarbone (clavicle) and shoulderblade (scapula). The region is capable of many actions, some are very important to tumbling. The terms used in this stack are diagramed above.


Return


Info

Bridge Info

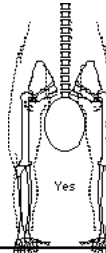
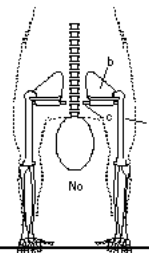
Main Menu

Return


Info

Handstand Shoulder Girdle Elevation Infocard

Main Menu


Yes

No


During the handstand, proper alignment mechanics require that the shoulder girdle (shoulder joint composed of the humerus (a), scapula (b) and clavicle (c)) be elevated. In common language the shoulders should be shrugged upward so that the ears are covered by the shoulder muscles (deltoids).

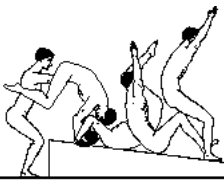
Return

Tumbling Techniques




Downhill Roll Forward
InfoCard






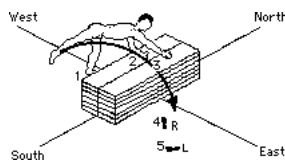
The use of an incline may be employed for teaching several skills but, it is of extraordinary value for forward and backward rolls. The angle of the mat is only slightly above horizontal (15 to 30 degrees). How much of an incline is needed really depends on the skill and abdominal strength of the student. The incline allows gravity to assist the learner to a greater extent.

Return




Step-over Cartwheel
InfoCard






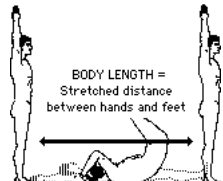
"STEP OVER" CARTWHEEL PROGRESSION
Using a folded panel mat, a padded vaulting board or similar low barrier—
To perform a left-sided cartwheel;
1. Facing "east": Step with leading (left) foot toe pointing east
2. Turn to face "north", placing same side (left) hand on mat with

Return



Body Length
InfoCard






Forward or Backward rolls


BODY LENGTH = Stretched distance between hands and feet

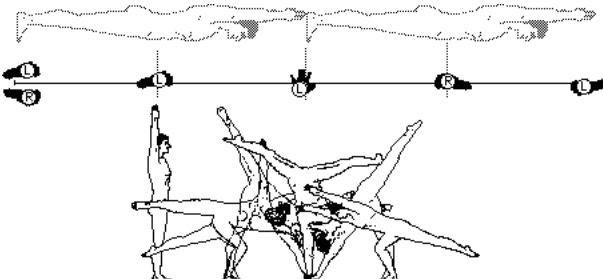
The term "body length" is used alot in this stack. A persons body length is an individual thing, it depends solely upon their personal skeletal structure. This term is used to avoid fixed lengths... (7 feet, for example would not apply for both an adult and a seven year old). Both forward and backward rolls will cover about a "body length" if performed properly.

Return



One arm cartwheel footprint
Footprint





The footprint of the one arm cartwheel is very similar to the front to back cartwheel. The supporting hand is placed just slightly on the short side of a body length. The hips must be pushed high above the hand. (note illustration at left)

Return

Tumbling Techniques

Back roll to handstand footprint

Footprint

Spotter

The backward roll to handstand footprint is exactly like the backward roll footprint except that the performer may choose to step down or lower both feet simultaneously from the handstand. The distance from feet to hands is about 2/3 of a body length.

Main Menu

Return

Backward roll footprint

Footprint

The backward roll footprint above is formed by the feet at the starting position, the seat, spine and back muscles, hands and feet. The sit occurs about an arms length behind the toes original position. The hands are placed shoulder width apart a bit behind the head (small gray circle depict the heads footprint). The feet will regain the floor about 1/3 of a body length behind the hands. The

Main Menu

Return

Cartwheel Footprint Comparison

Footprint

Sideward Cartwheel

Front to Back C-wheel, Dive C-wheel, & Pop C-wheel

One Arm Cartwheel

Roundoff

This card allows a comparison of the footprints of most of the members of the cartwheel family. Click the name of the cartwheel that you want more details on.

Main Menu

Return

Handstand

Footprint

Light Pressure

Heavy Pressure


Shoulder Width

The handstand footprint is quite simple. Hands are shoulder width, index fingers pointing forward- fingers are spread. Body weight is distributed so that most weight is supported by the most distant 3/4 of the hands. The weight should not be supported on the heels of the hands.

Main Menu


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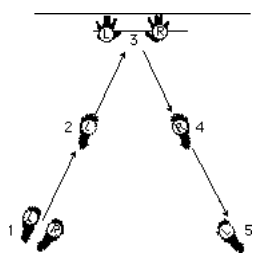
Tumbling Techniques



Footprint

Diagonal Step to Handstand Scissor Down Cartwheel



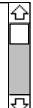


DIAGONAL STEP TO HANDSTAND SCISSOR DOWN


The step to handstand scissor down can be easily modified to create a fluid cartwheel with good direction and alignment. A left sided cartwheel (steps with left foot);

a. begins at six o'clock and ends at six.

b. begins at seven o'clock and ends at five.




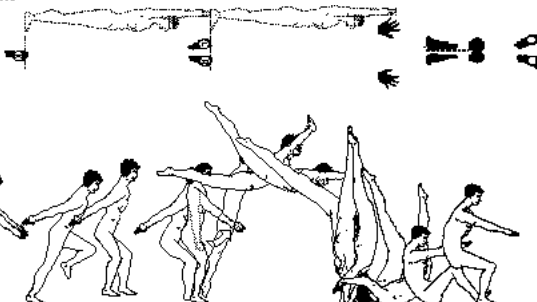
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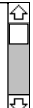
Footprint

dive roll footprint






The footprint of a dive roll is a combination of the two foot hurdle and the handstand roll, except that there is no step into the handstand. This is an IDEAL. A beginner SHOULD NOT focus on reaching a body length away from the point of takeoff. The most important aspect to stress with beginners in this area is that of rolling onto the shoulders and back in front of the fingertips.




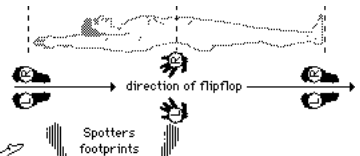
Return




Footprint

Flipflop Footprint






The flipflop should cover about a body length from the standing position to the point where the feet touch down. The hands should land approximately a half body length behind the starting position. The hands should be turned slightly inward so that the index fingers point towards one another. The spotter should stand with




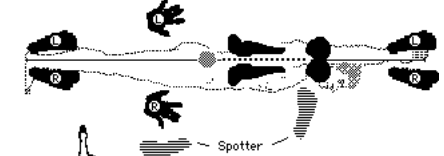
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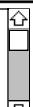
Footprint

Forward Roll Footprint






The footprint of the forward roll demonstrates the proper relationship between the hands and the placement of the head and/or shoulders. If the head touches the tumbling surface at all, it is lightly. Then the weight is transferred onto the shoulders and down the vertebrae of the spinal column. It is worth noting that the head and shoulders both contact the



Return

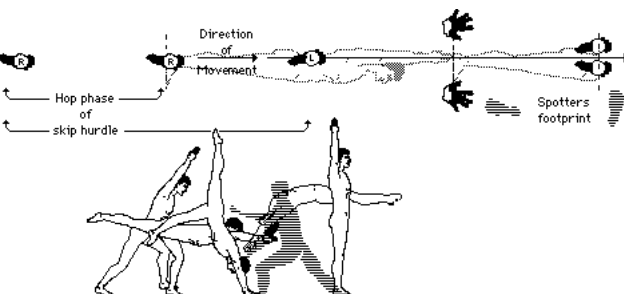
Tumbling Techniques



Footprint

Front Handspring Footprint

Main Menu




Direction of Movement

Hop phase of skip hurdle

Spotter's footprint

For additional power a skip hurdle step with a forward arm swing precedes the front handspring (during the hop phase). The hurdle step should be long and low (about a body length). The step and reach distances are almost identical to the step handstand.

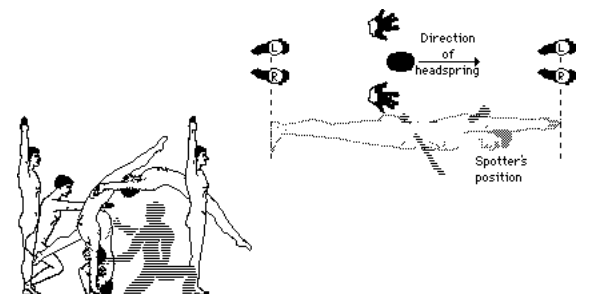
Return



Footprint

Headspring/ Neckspring Footprint

Main Menu




Direction of headspring

Spotter's position

Both the headspring and the neckspring will cover approximately a body length when properly executed. The hands and head are placed into a triangle similar to the headstand, except the head/neck is positioned almost between the hands.

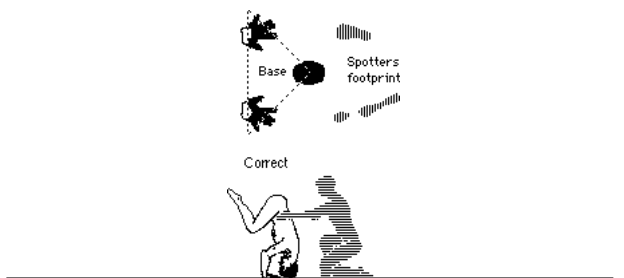
Return



Footprint

Press Headstand Footprint

Main Menu




Base

Spotter's footprint

Correct

The correct (and incorrect) hand and head placements are depicted above. The hands should be about shoulder width. The fingers should be spread and the index fingers should point forward. The head should be placed in front of the fingertips. The hands will be visible to the performer. A proper headstand will have a base shaped like a triangle. The

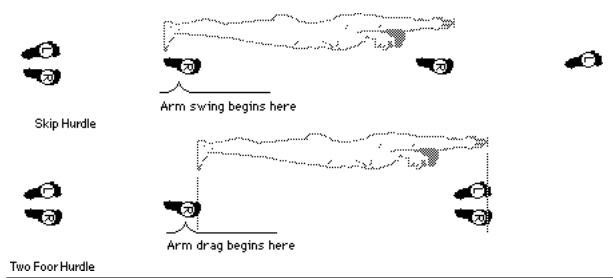
Return



Footprint

Hurdle Footprint Comparison

Main Menu



Skip Hurdle

Arm swing begins here


Two Foot Hurdle

Arm drag begins here

The hurdle step depicted below is only from one step, but most tumblers will use about 3 steps leading into the hurdle. The skip hurdle depicted above is used by a

Return

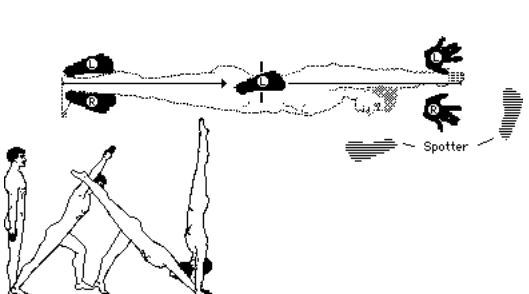
Tumbling Techniques



Footprint


Step to Handstand Footprint

Main Menu



In stepping to a handstand there is an easy way to ensure that alignment is maintained. The performer should eventually aim for specific placement targets for the feet and hands. In stepping to a handstand the stepping foot will touchdown about one-half body length away. Then the hands will land another half body length beyond that point. Total distance traveled? Like the rolls, one body

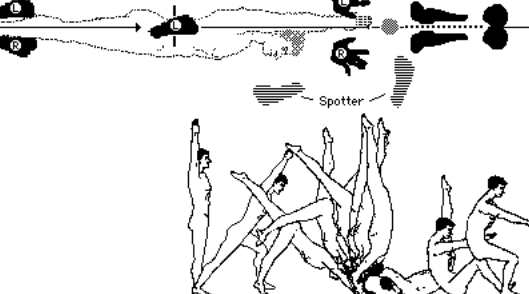
Return



Footprint

Step to Handstand Roll Footprint

Main Menu



The step to handstand roll is simply a combination of a step to handstand and a stretched forward roll.

Return


Arm Swings for Jumps

☐ Step Animation


☒ Full Animation

Main Menu

Forward



Russian (Reverse)



There are two major types of arms swings used in tumbling; the forward lift and the reverse or "Russian lift". Both are effective lifting actions. However, the Russian is much more effective for forward rotating skills. The most often used action in the forward lift. It is used in back somis, back handsprings, and other skills such as dive rolls and dive cartwheels. The Russian lift is used widely in dive rolls, front somis, aerial cartwheels and aerial walkovers. Most animations in this courseware use the forward arm swing.

Return


Arm Swings for Jumps

☐ Step Animation


☒ Full Animation

Main Menu

Forward

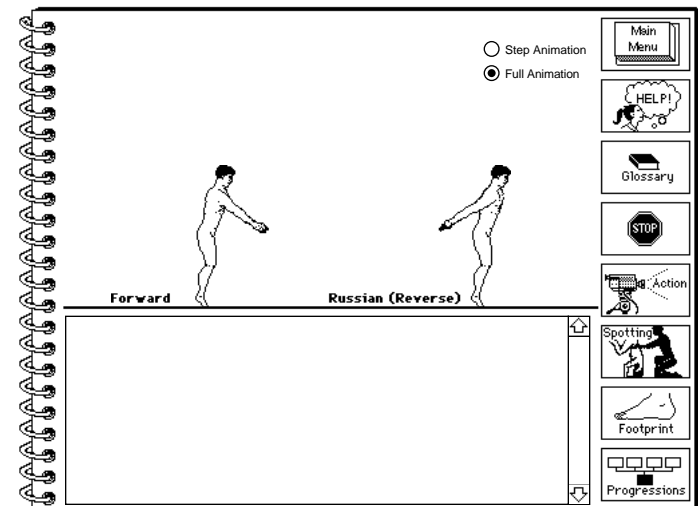
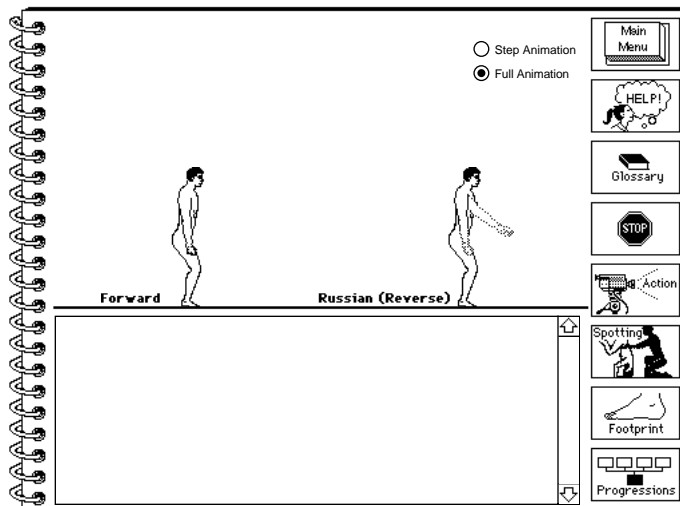
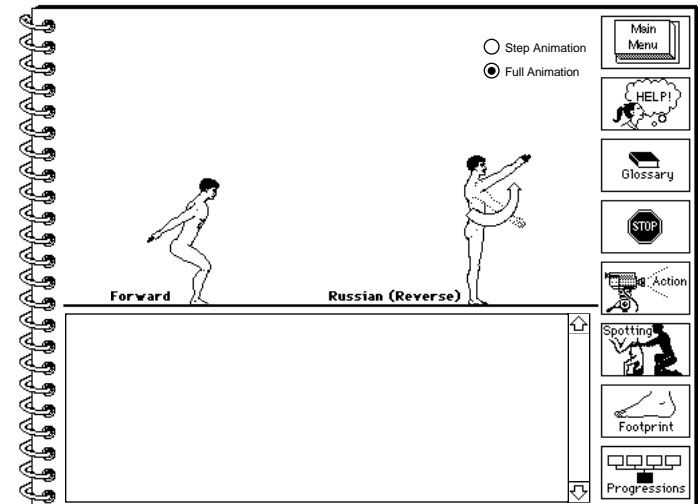
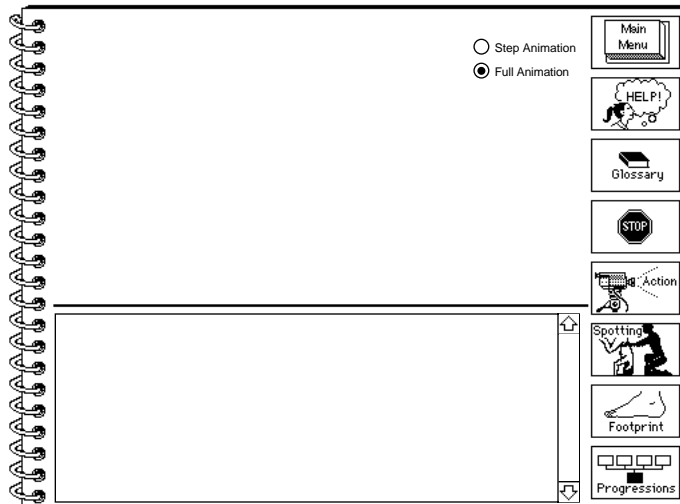


Russian (Reverse)

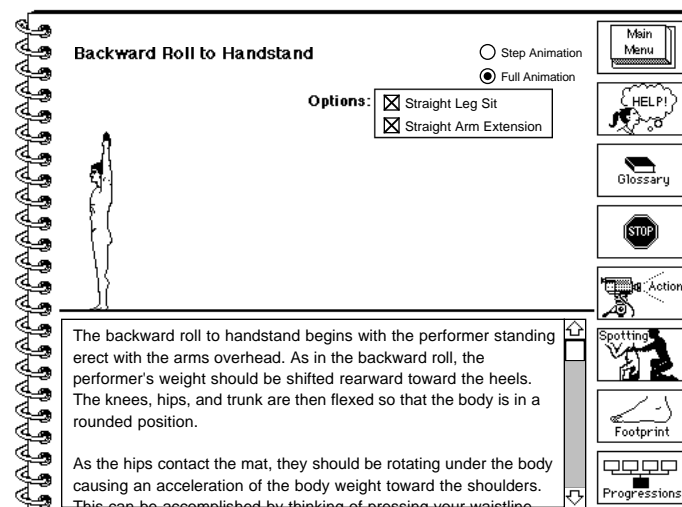
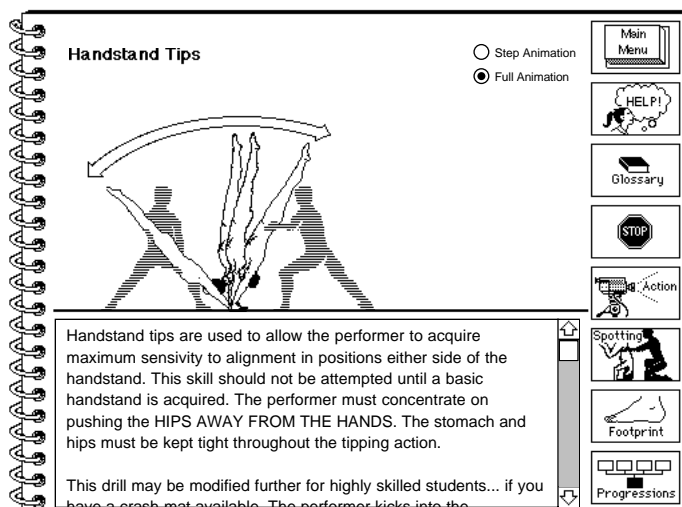
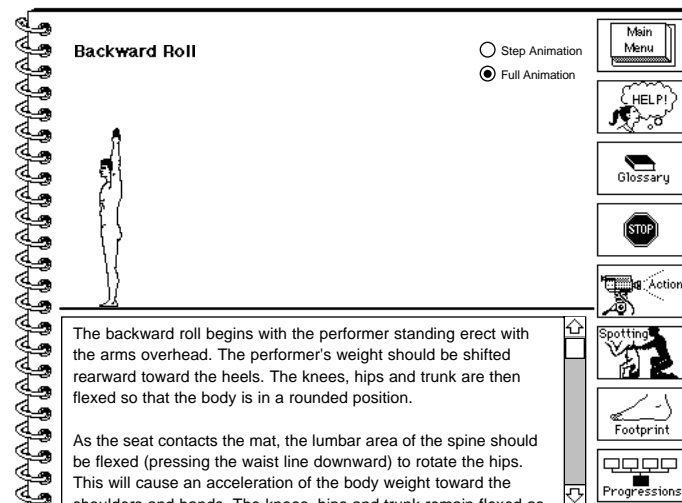
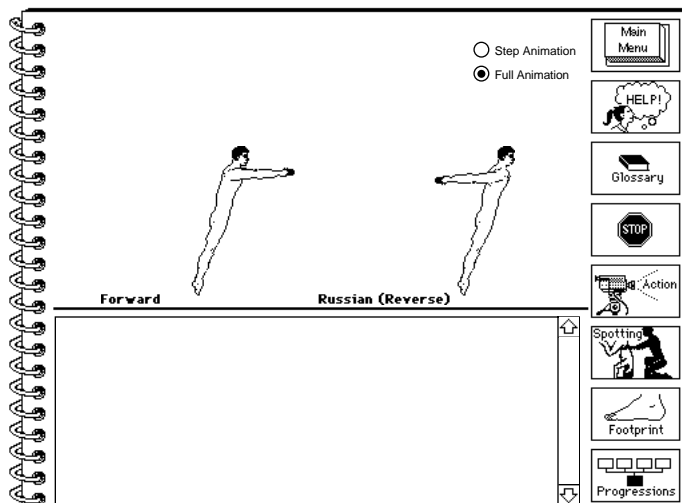


Return

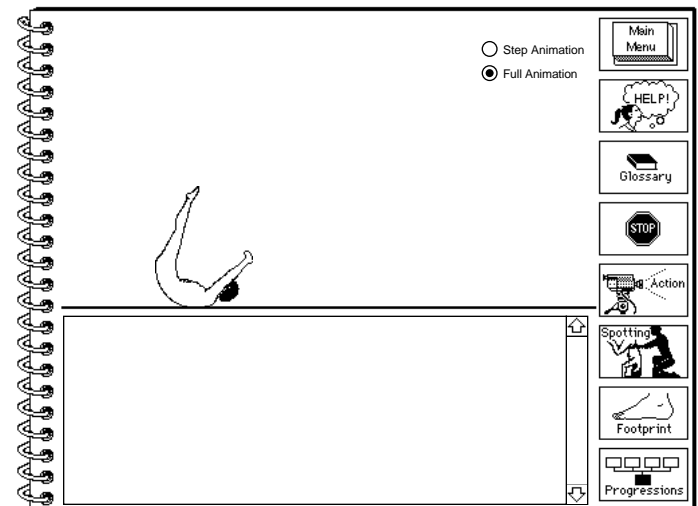
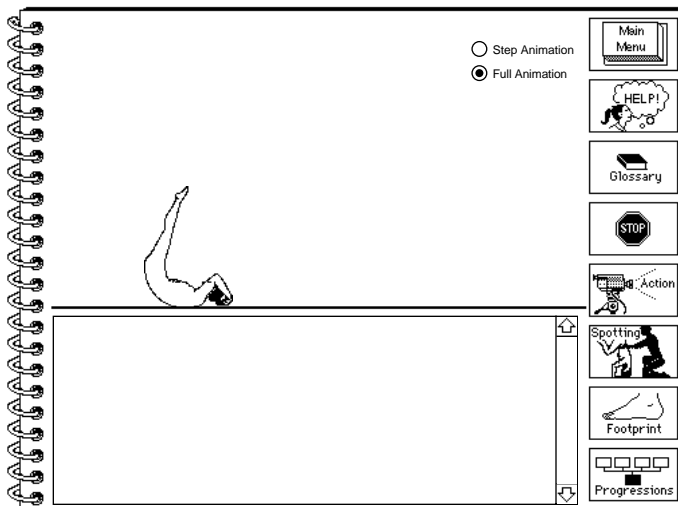
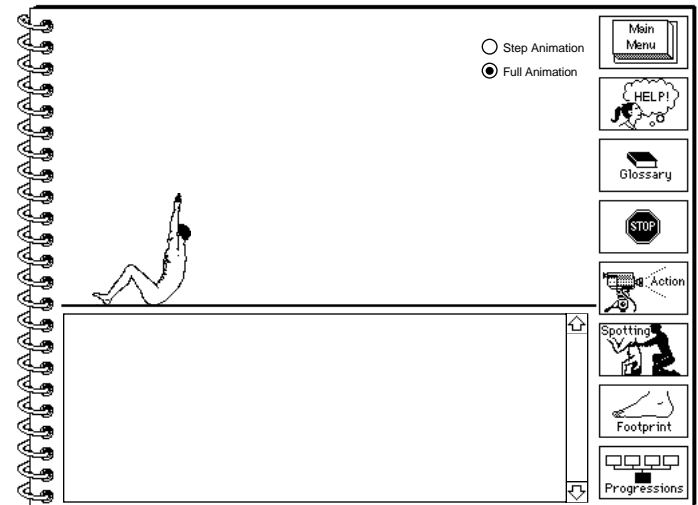
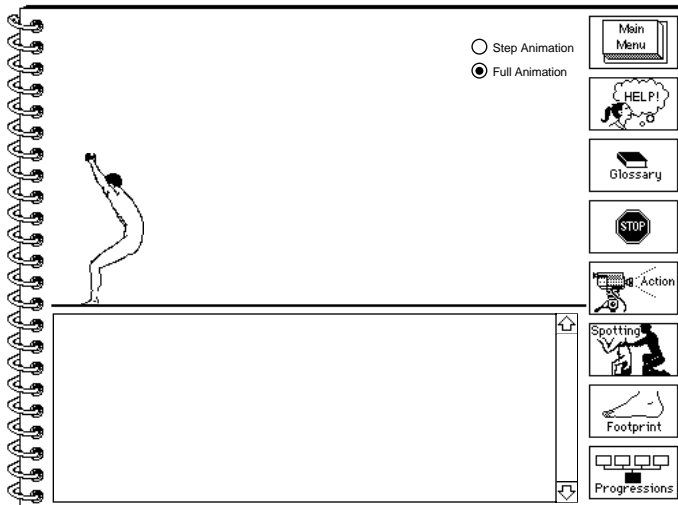
Tumbling Techniques



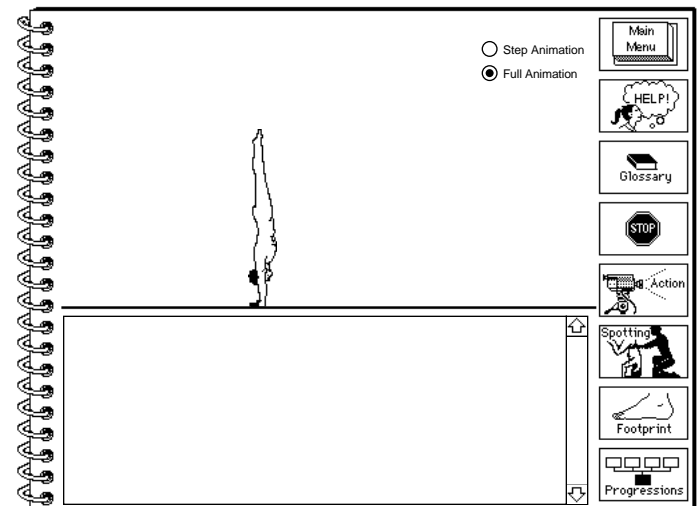
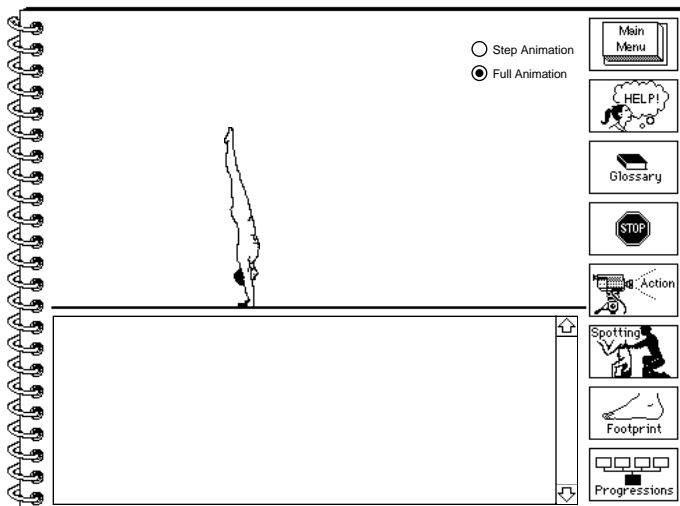
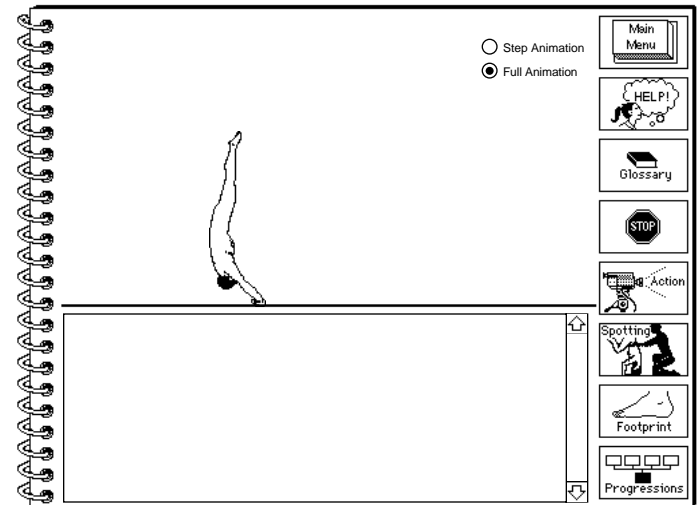
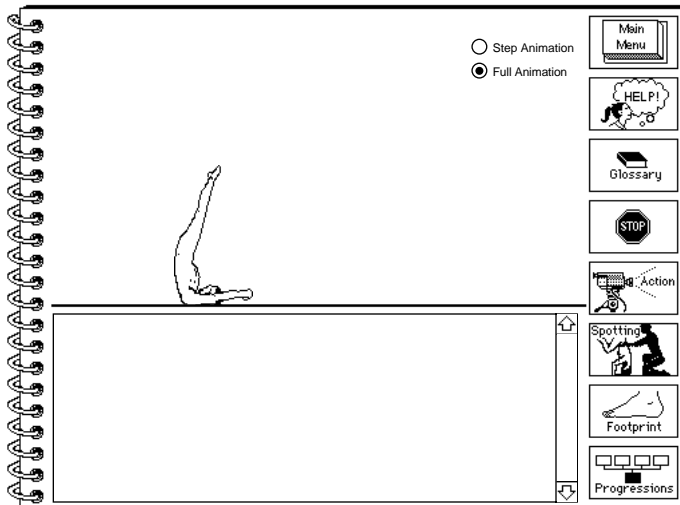
Tumbling Techniques



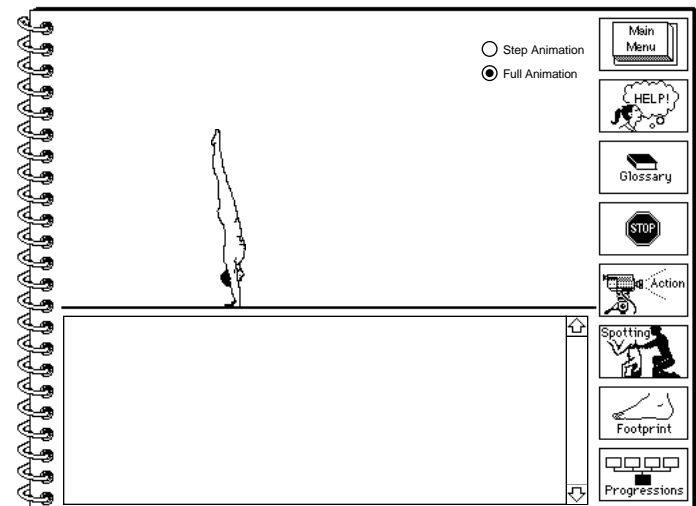
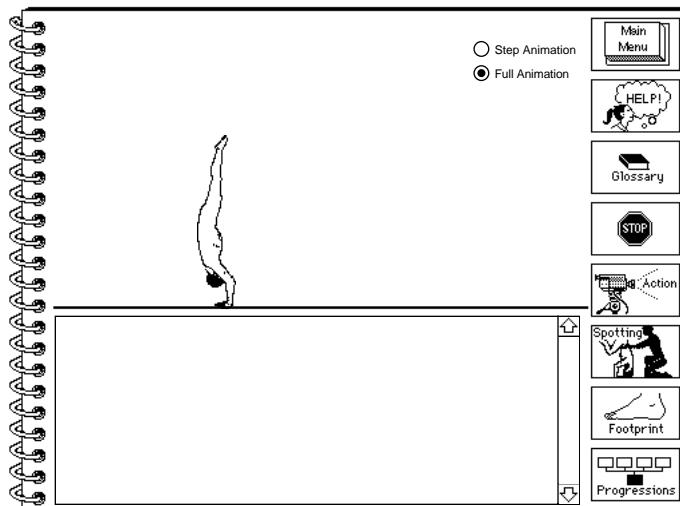
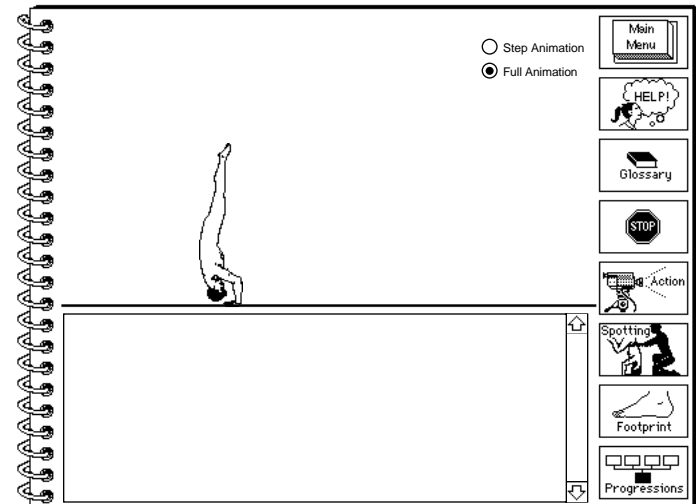
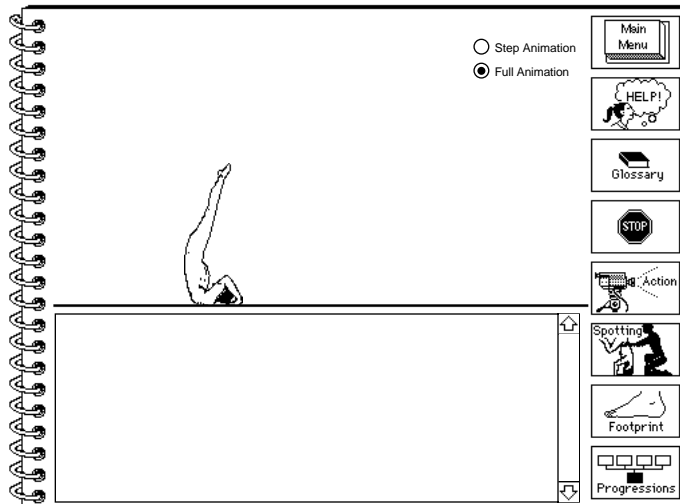
Tumbling Techniques



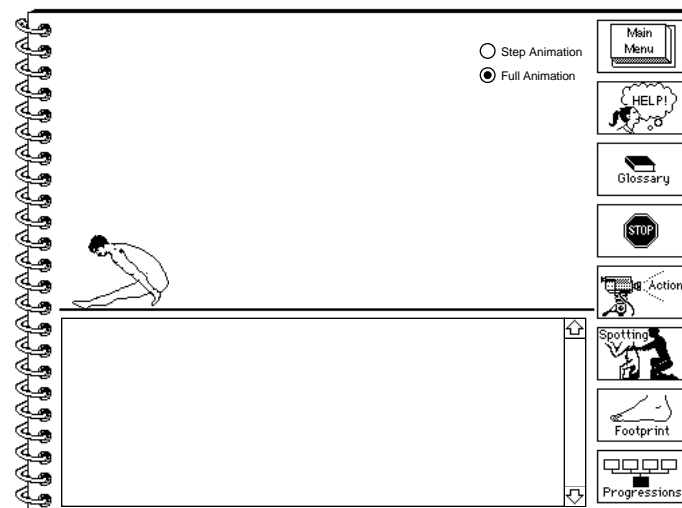
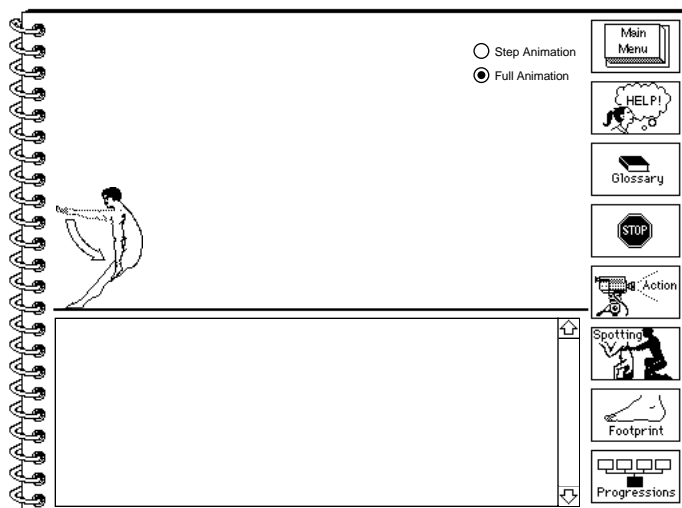
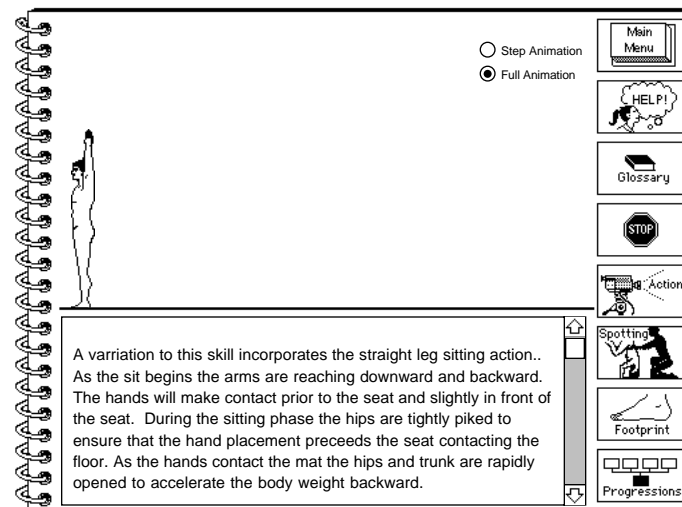
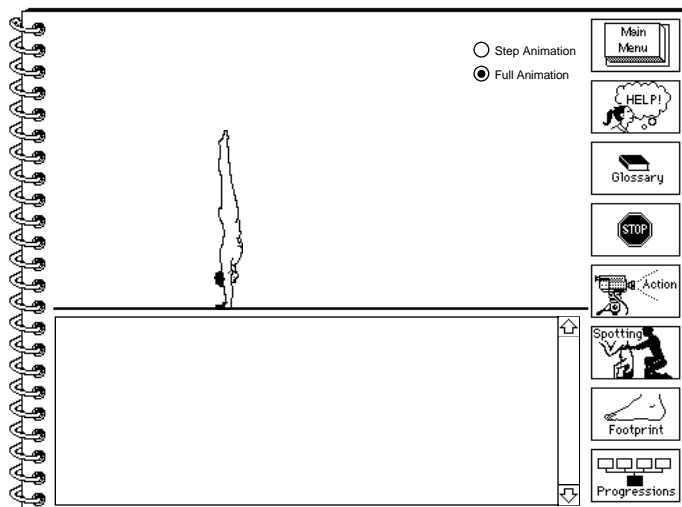
Tumbling Techniques



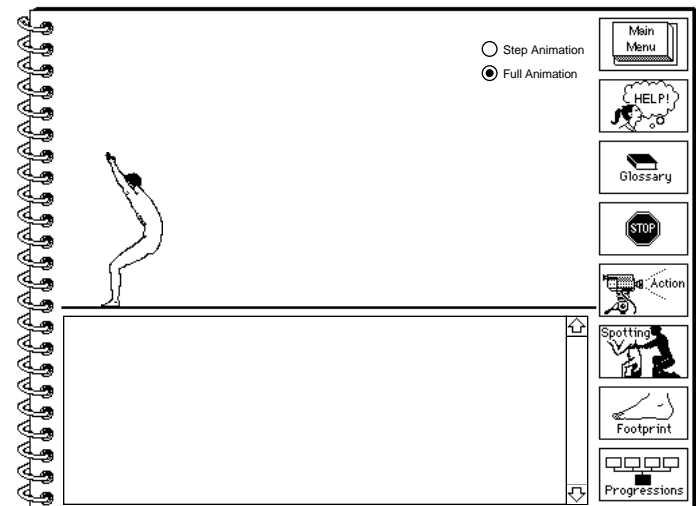
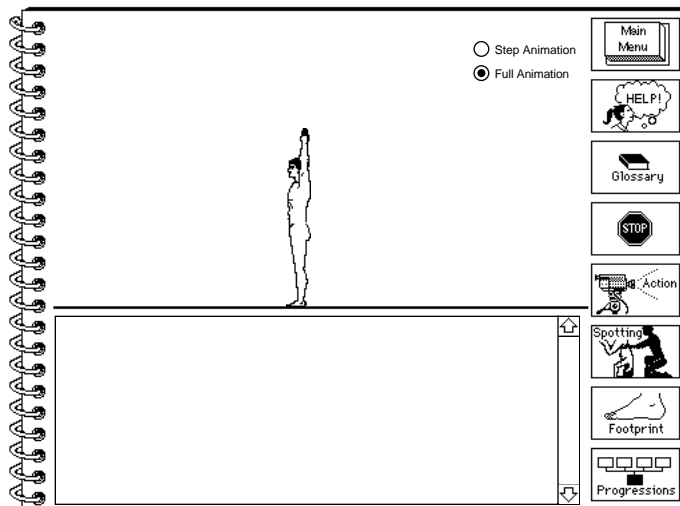
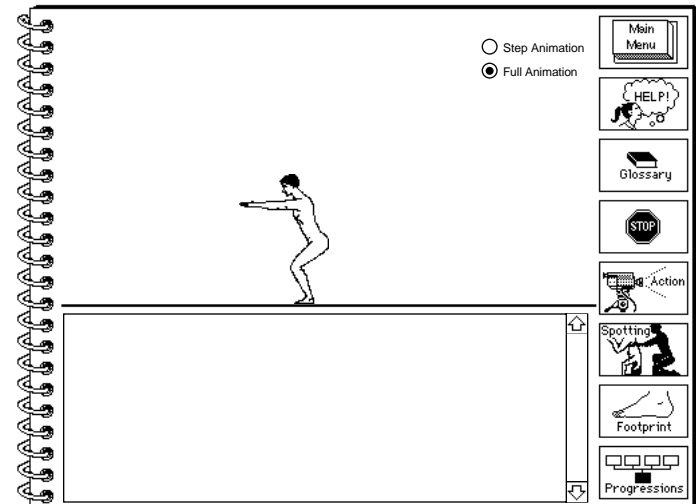
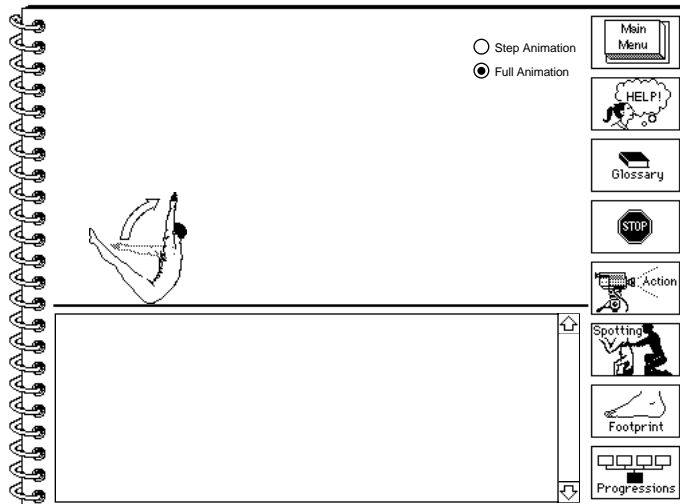
Tumbling Techniques



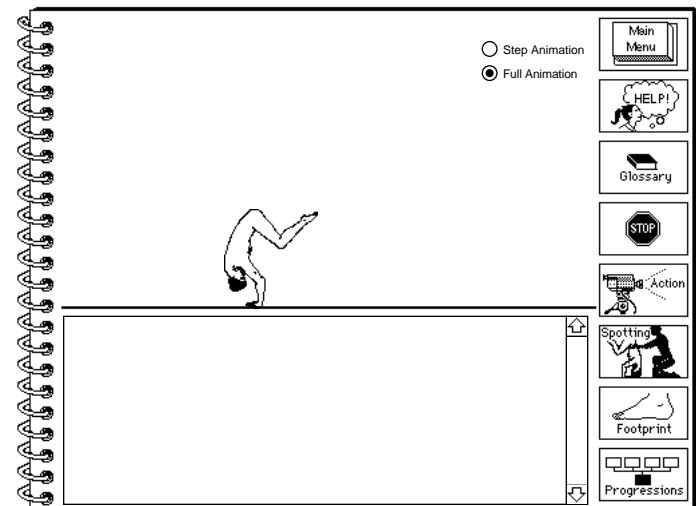
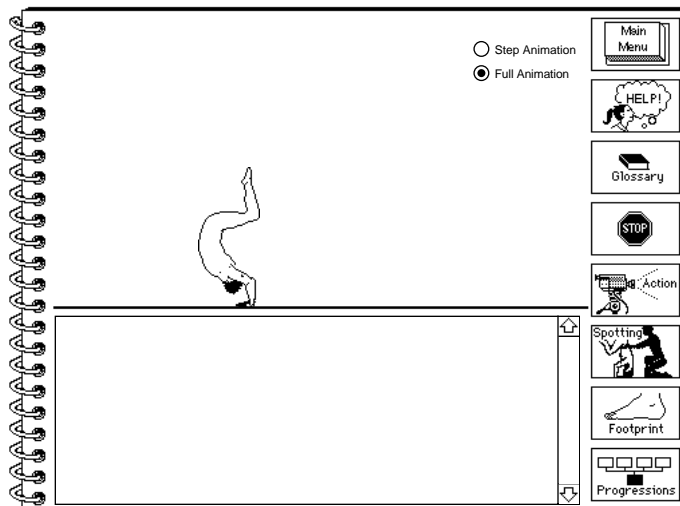
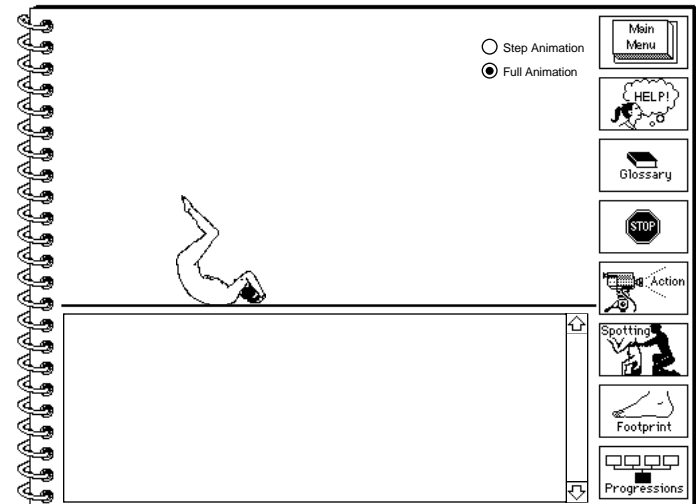
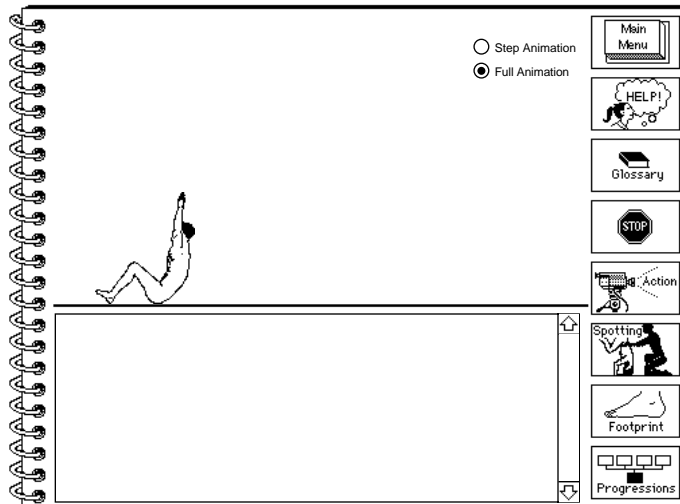
Tumbling Techniques



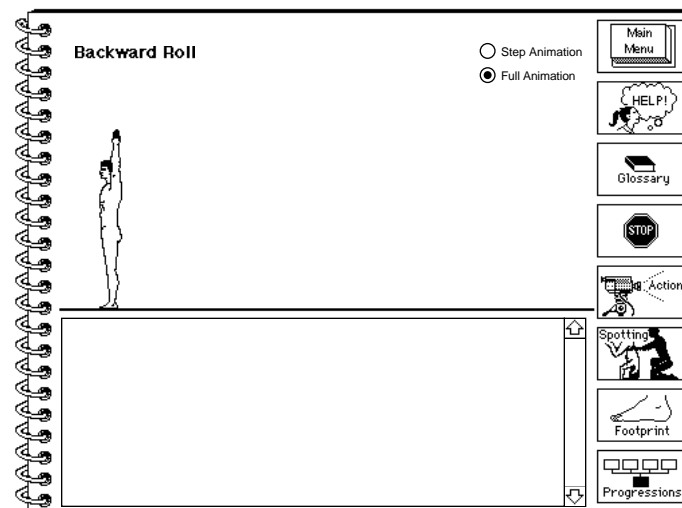
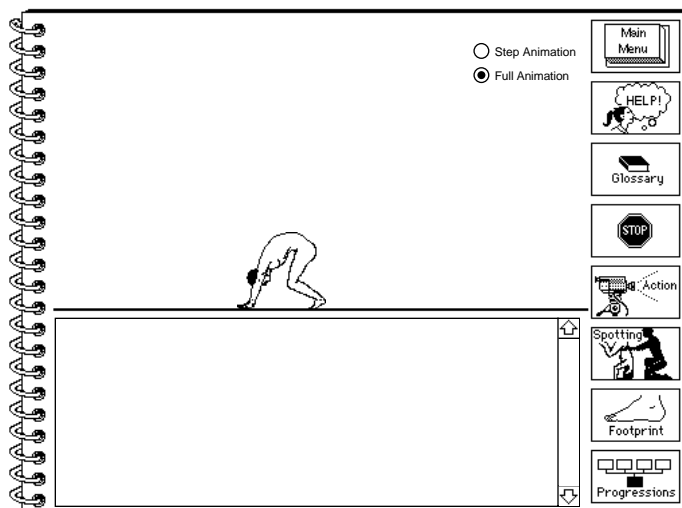
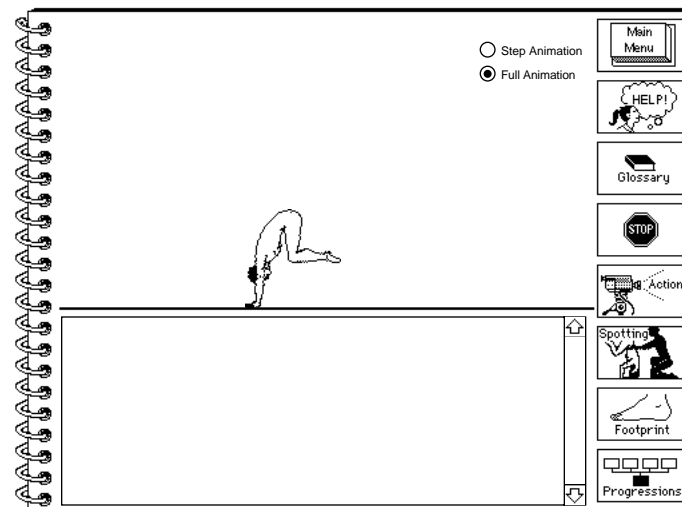
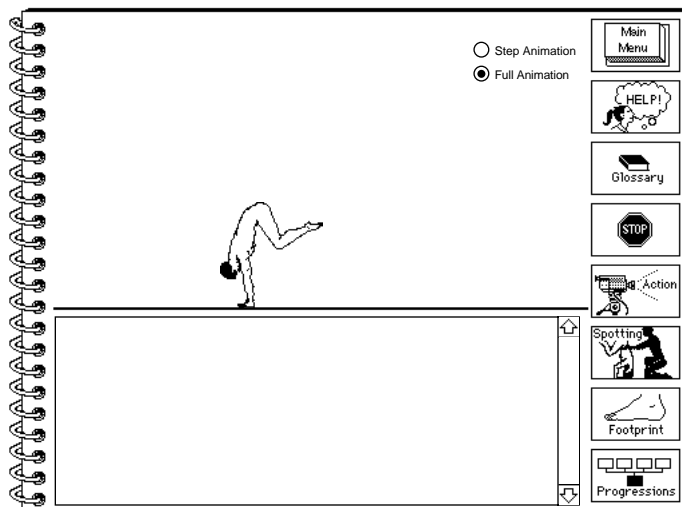
Tumbling Techniques



Tumbling Techniques



Tumbling Techniques



Tumbling Techniques

Candle

☐ Step Animation
☒ Full Animation

Main Menu

HELP!

Glossary

STOP

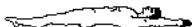
Action

Spotting

Footprint

More...

Progressions



The candle is a basic building block for future learning. It provides a learning experience for both static alignment and hip and trunk rotation (as in rolls or flips).

In performing a candle, the performer should lie in a supine posture with the arms extended either side of the head. Ideally the back of the hands should be placed on the floor. From this position the performer should bend at the knees and hips and lift the legs above the hips. ~~Then the performer should bend in the trunk (chest~~

☐ Step Animation
☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

Spotting

Footprint

Progressions



☐ Step Animation
☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

Spotting

Footprint

Progressions



☐ Step Animation
☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

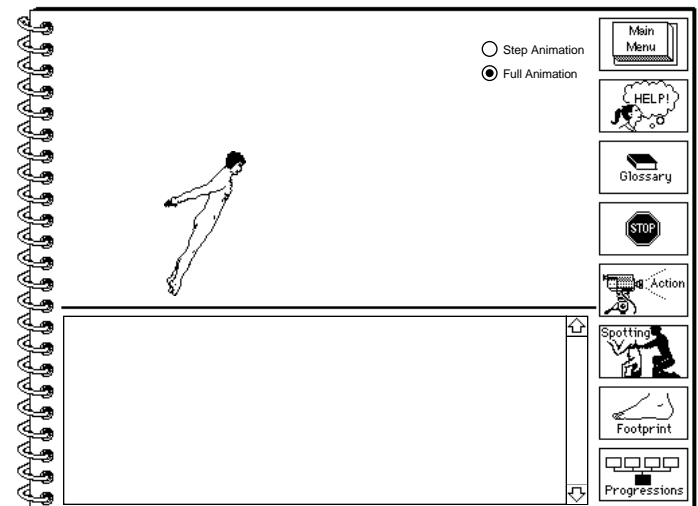
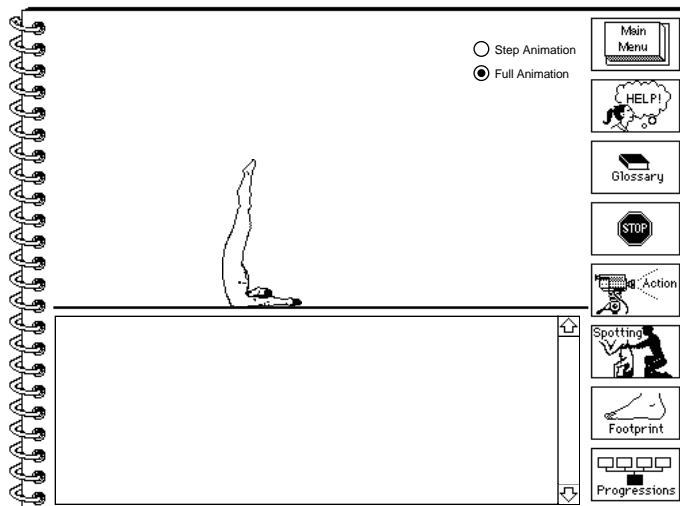
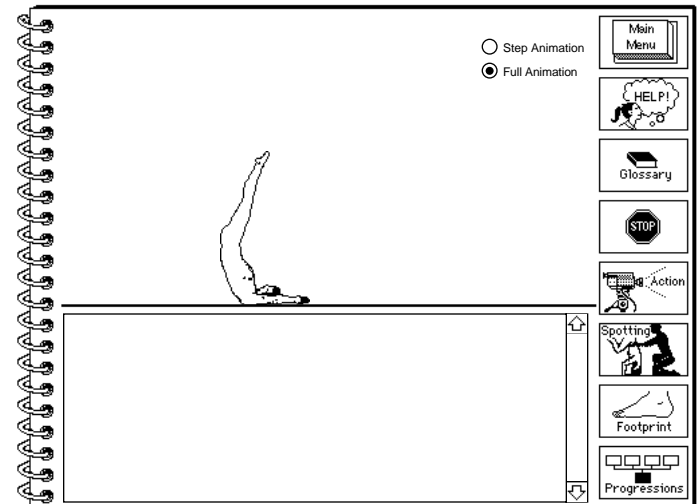
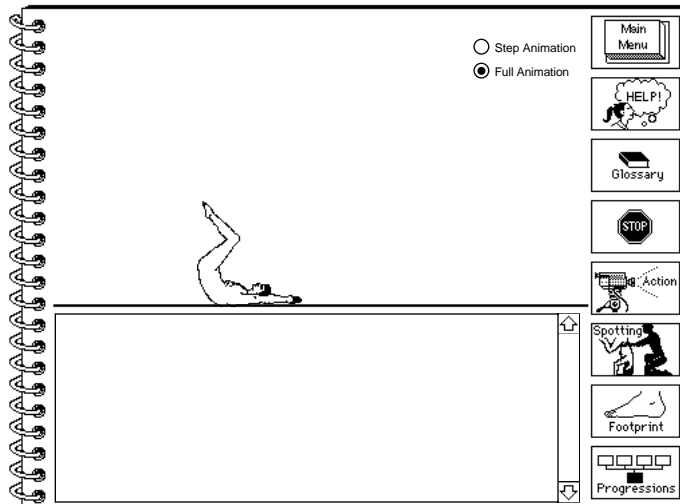
Spotting

Footprint

Progressions

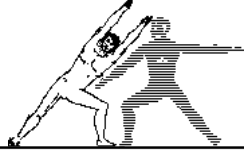


Tumbling Techniques











Tumbling Techniques

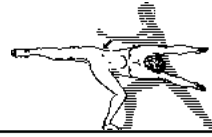
☐ Step Animation
☒ Full Animation











The spotter's near hand is placed PALM UP on the tumbler's near hip.

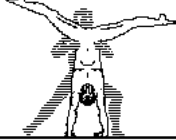
☐ Step Animation
☒ Full Animation











the far hand is placed PALM DOWN on the opposite hip...


☐ Step Animation
☒ Full Animation











The spotter should move with the performer through the handstand.

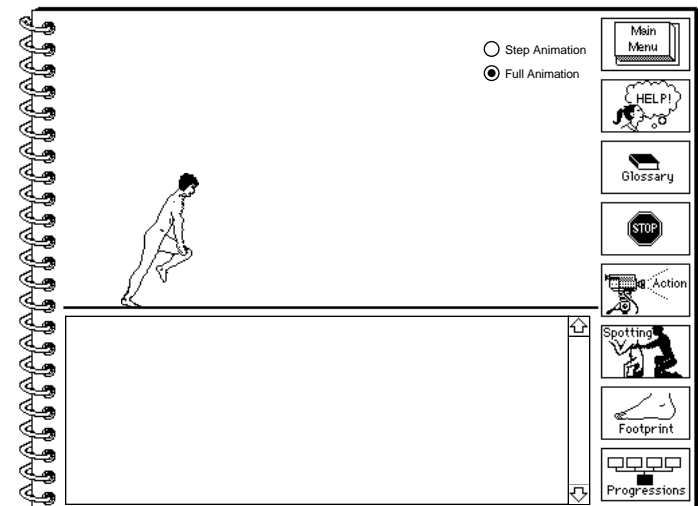
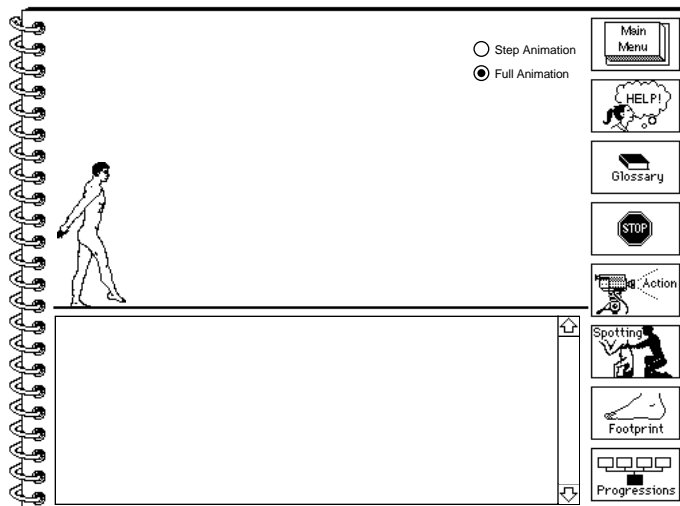
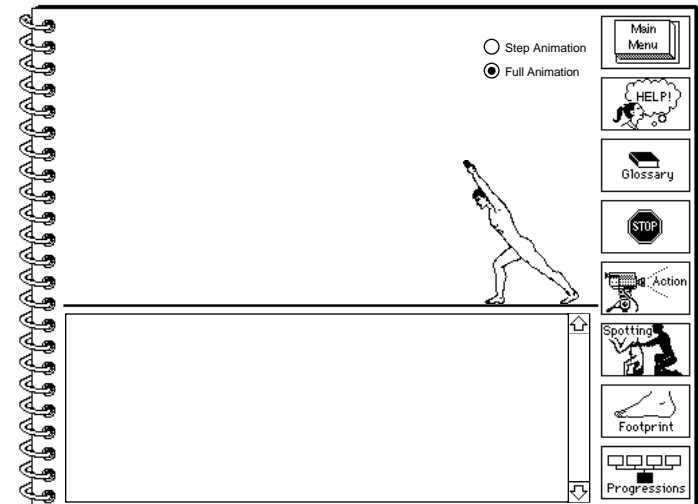
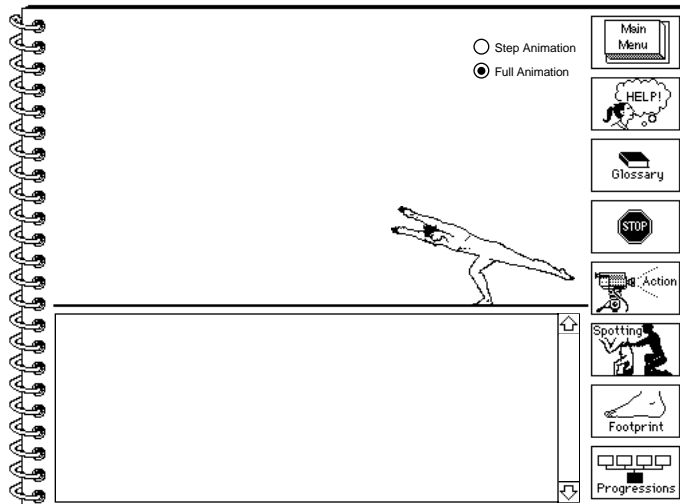









☐ Step Animation
☒ Full Animation

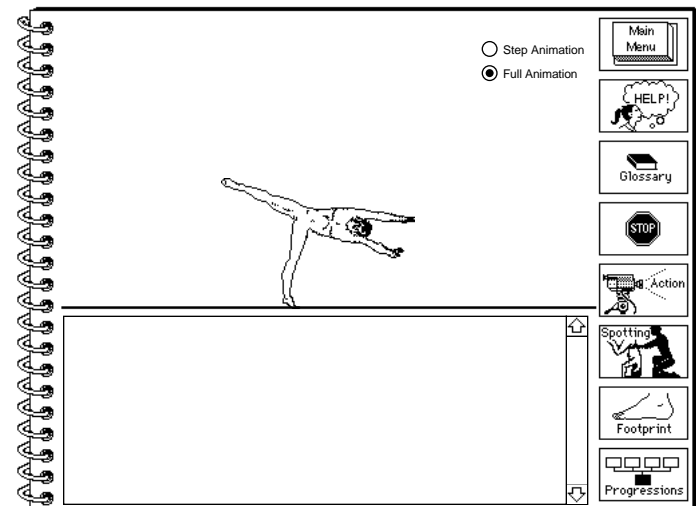
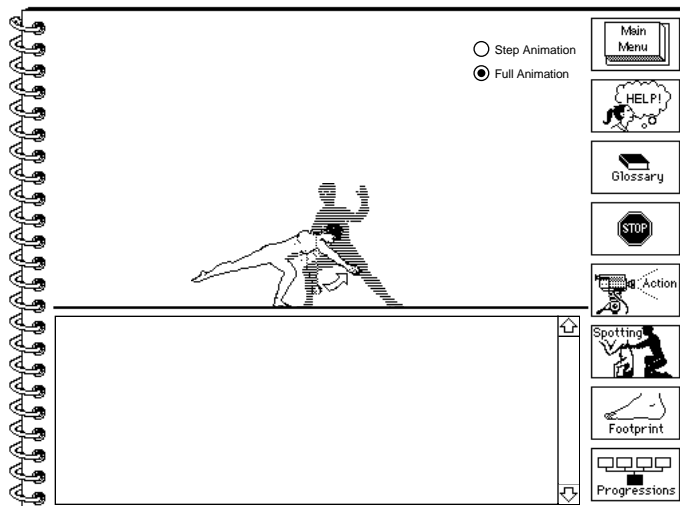
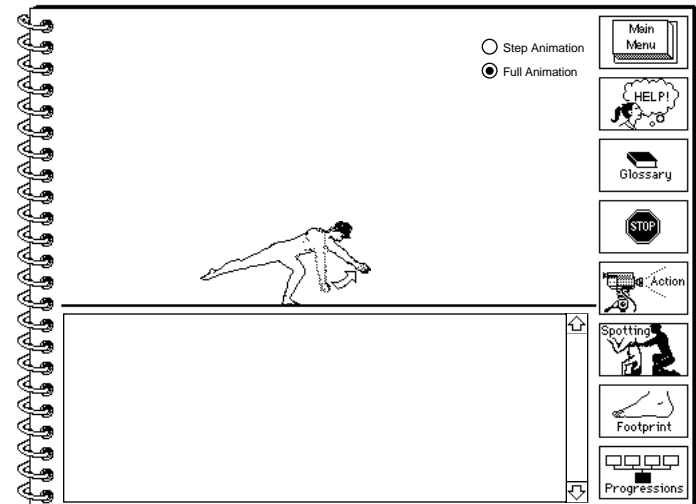
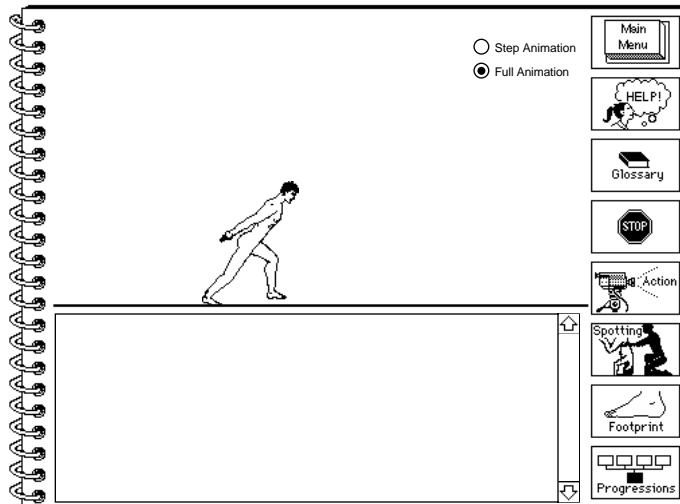


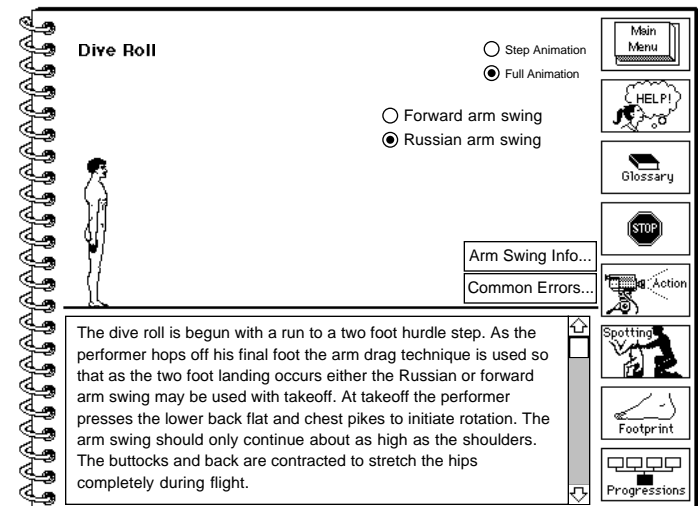
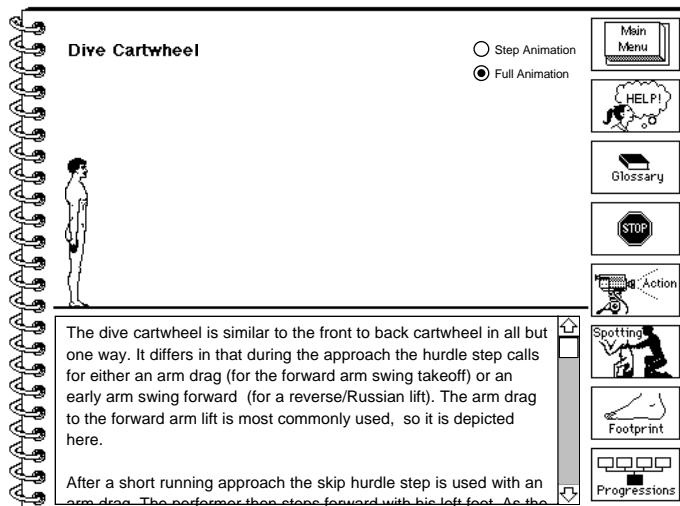
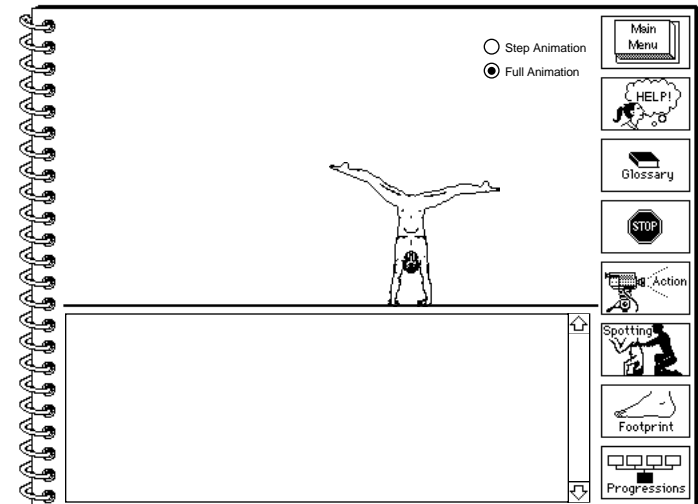
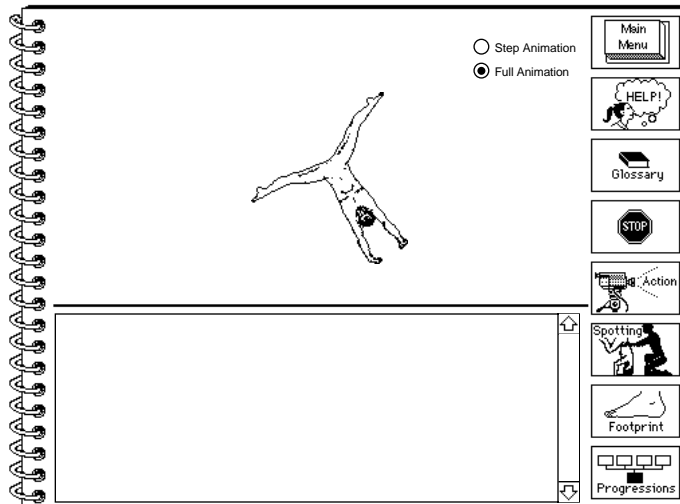
Tumbling Techniques



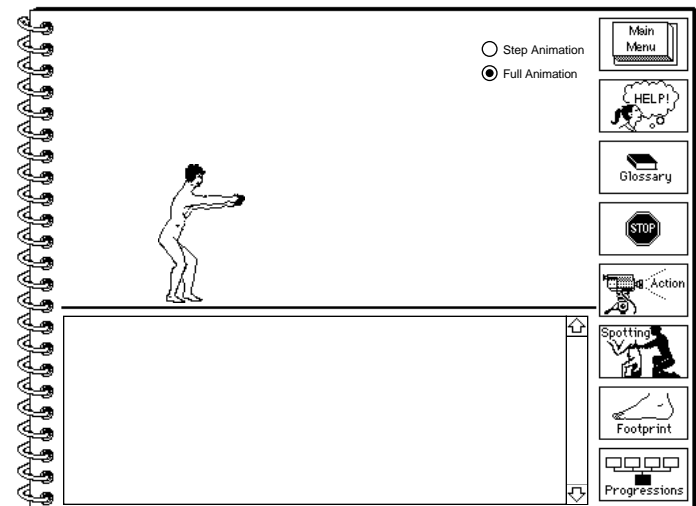
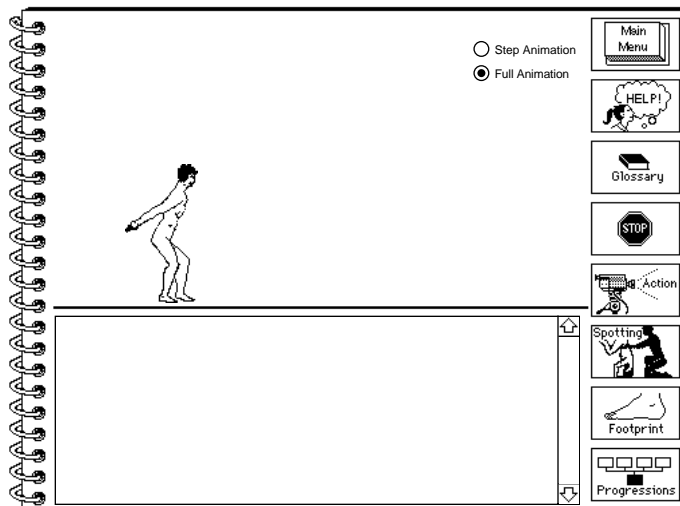
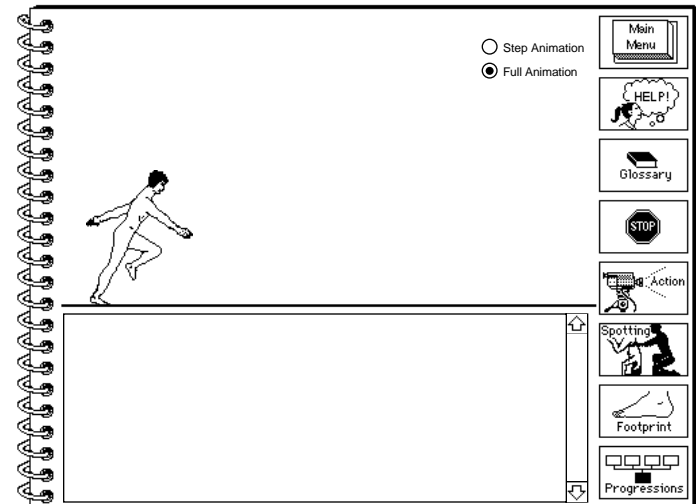
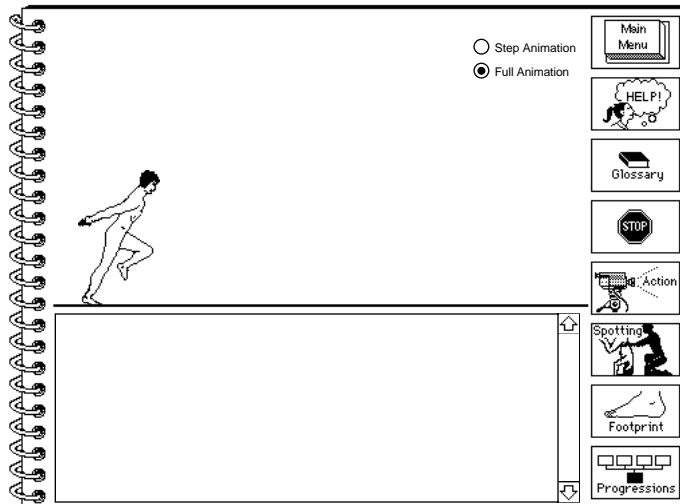
Tumbling Techniques



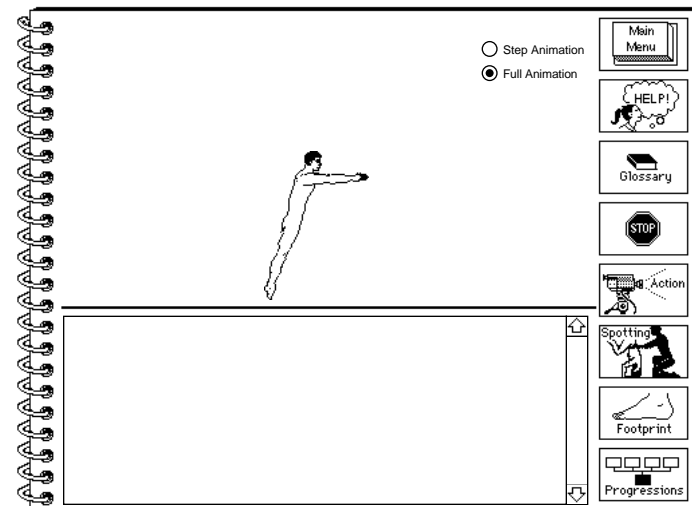
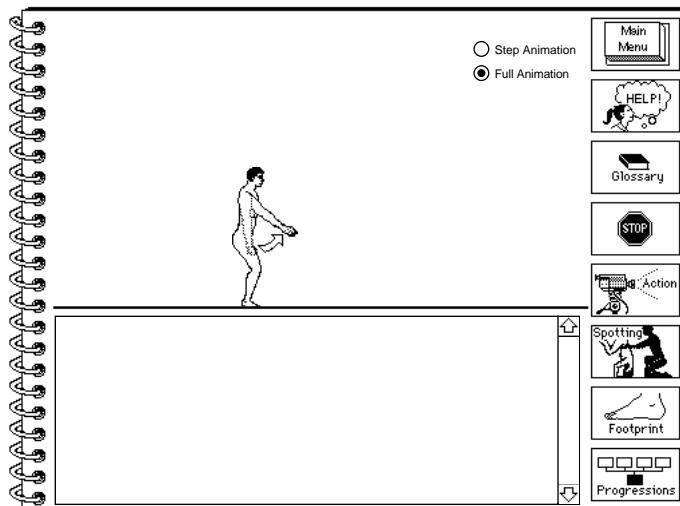
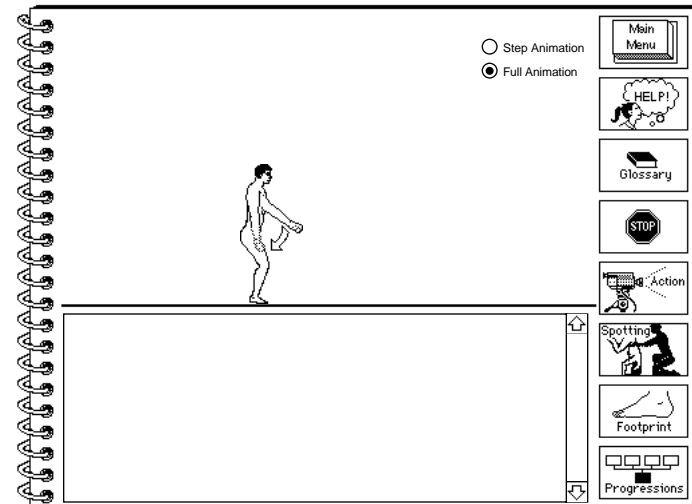
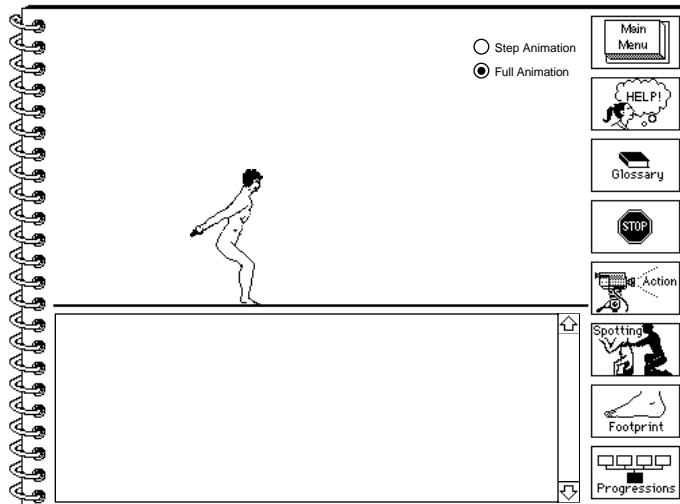
Tumbling Techniques



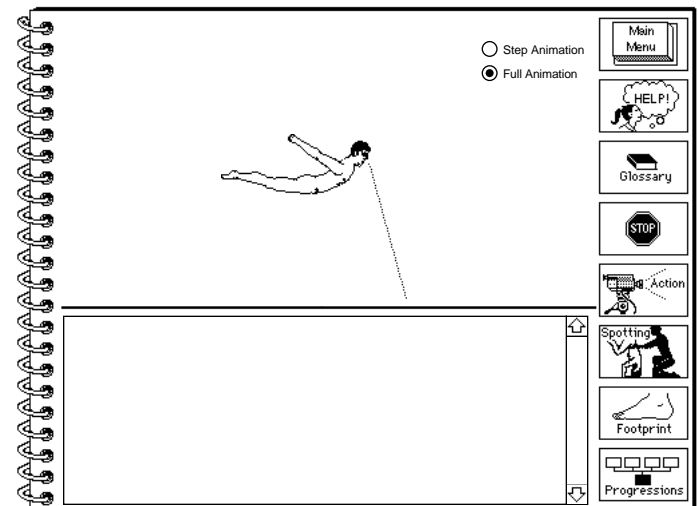
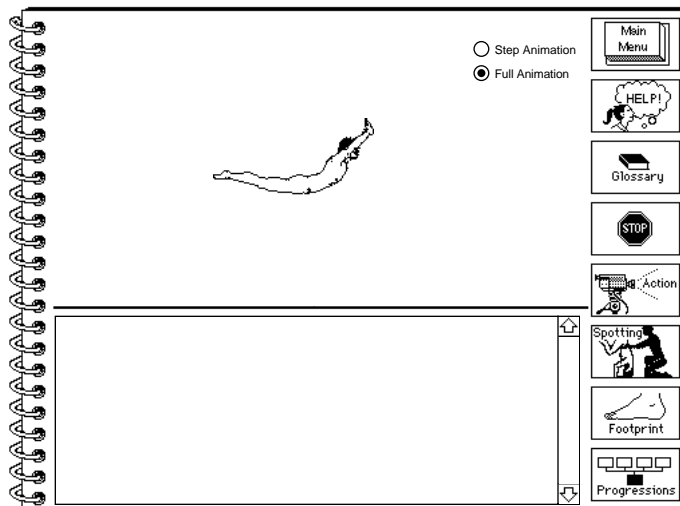
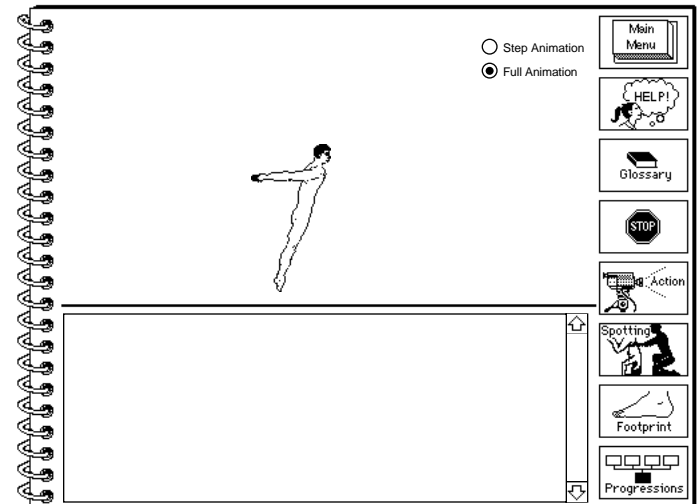
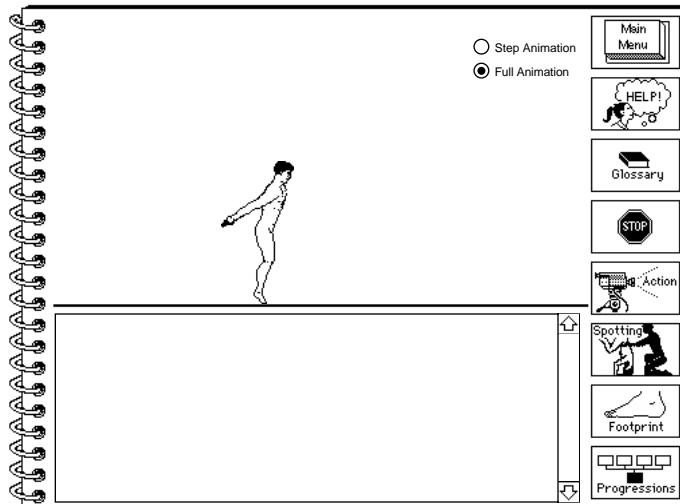
Tumbling Techniques



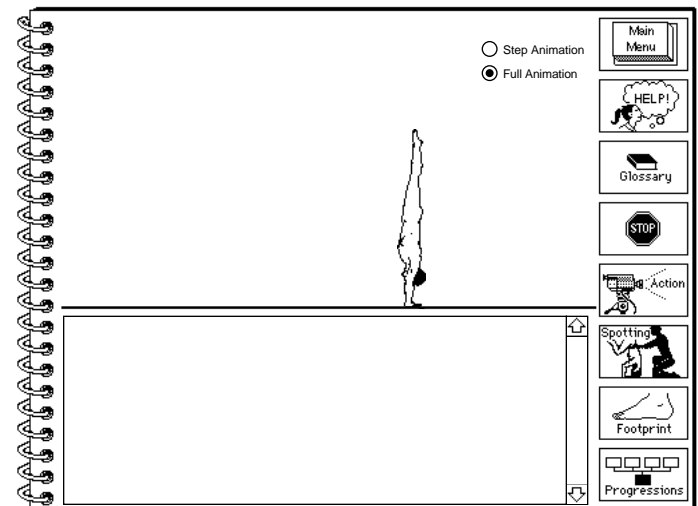
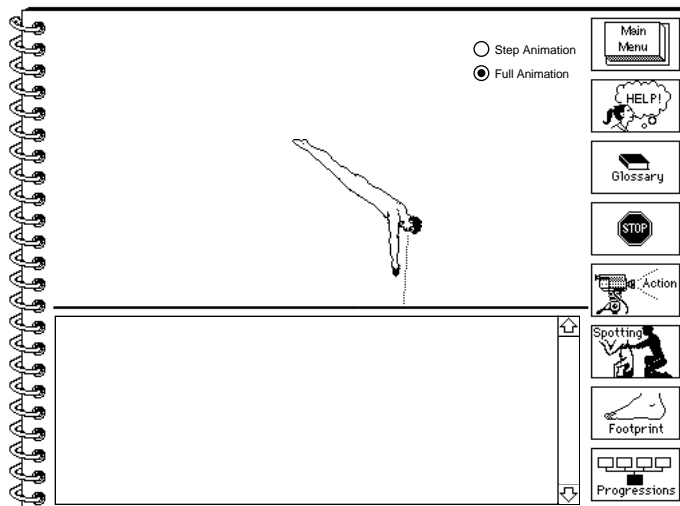
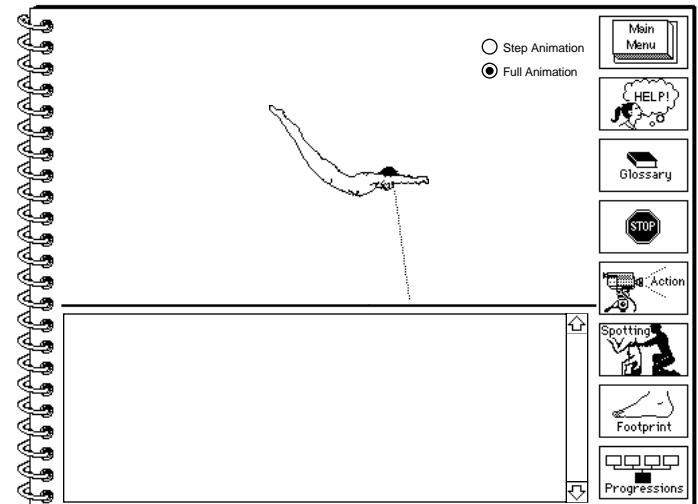
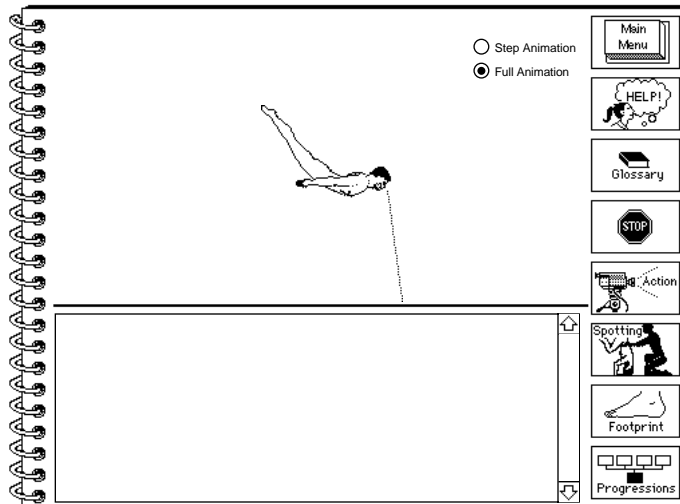
Tumbling Techniques



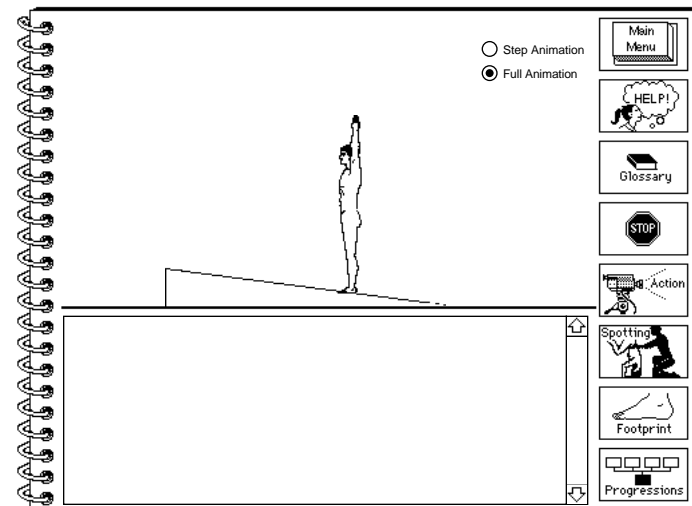
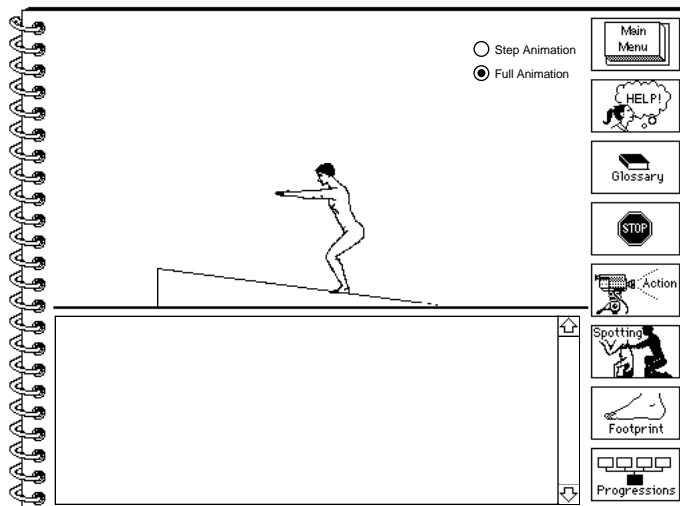
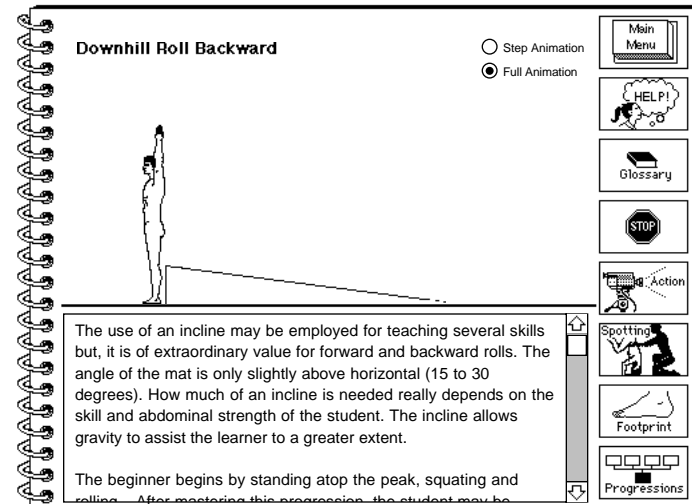
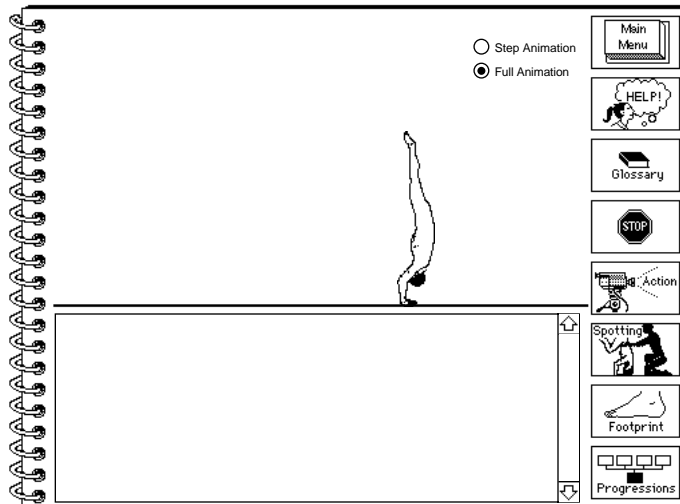
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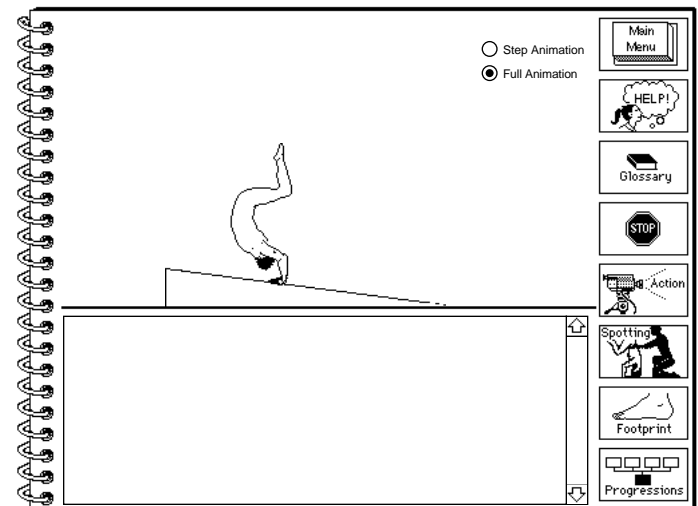
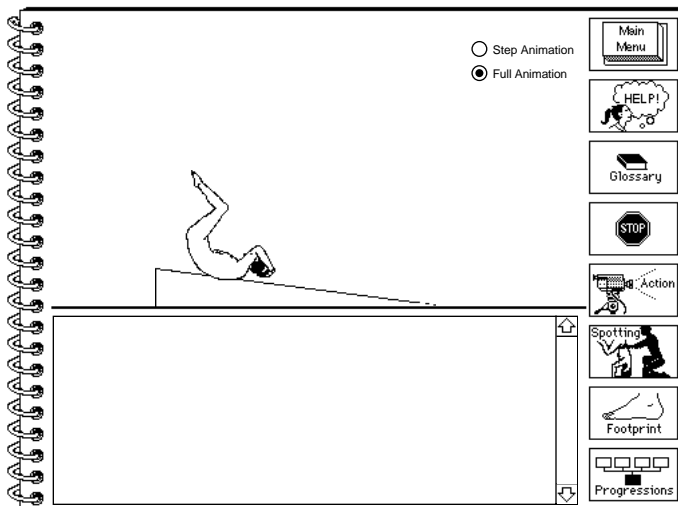
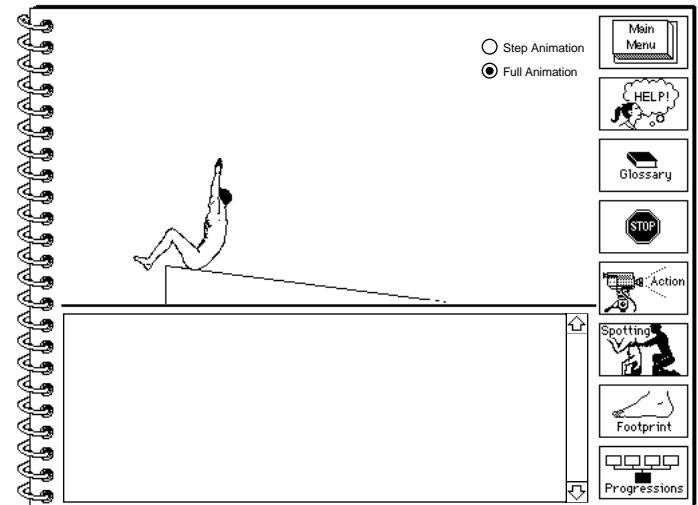
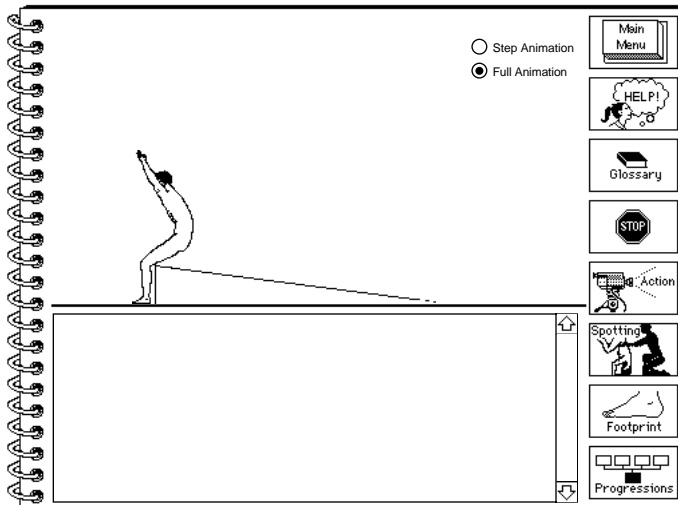
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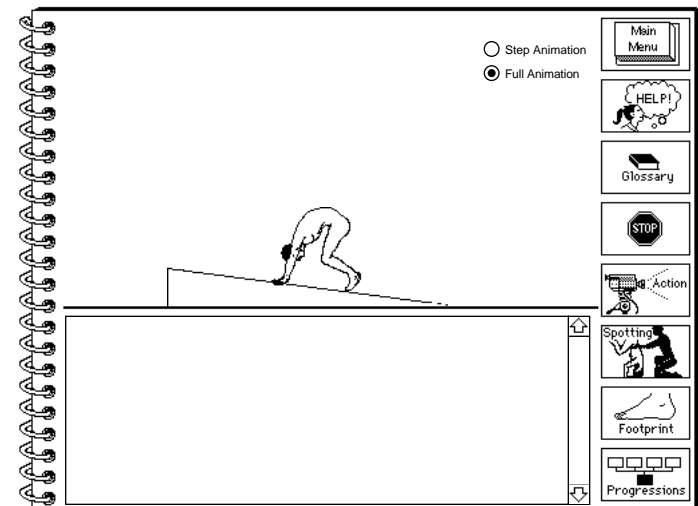
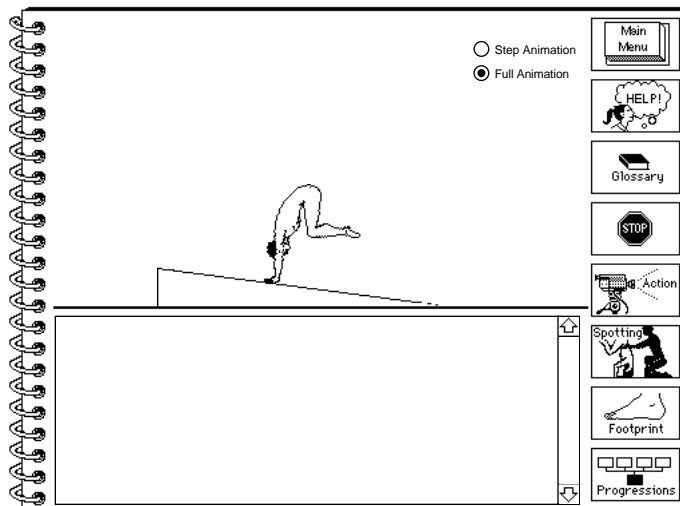
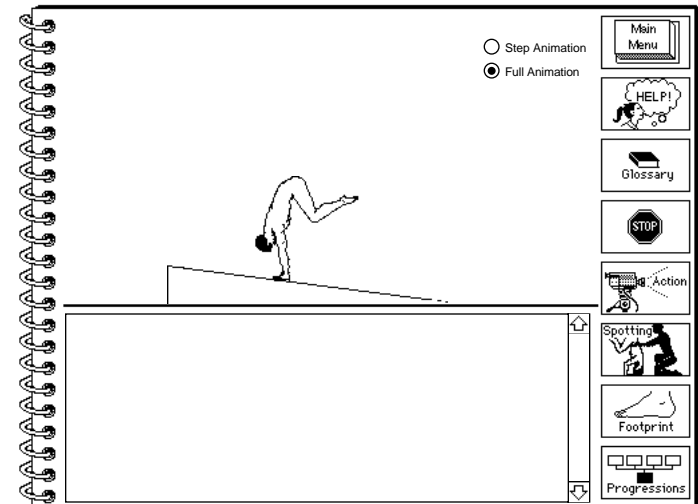
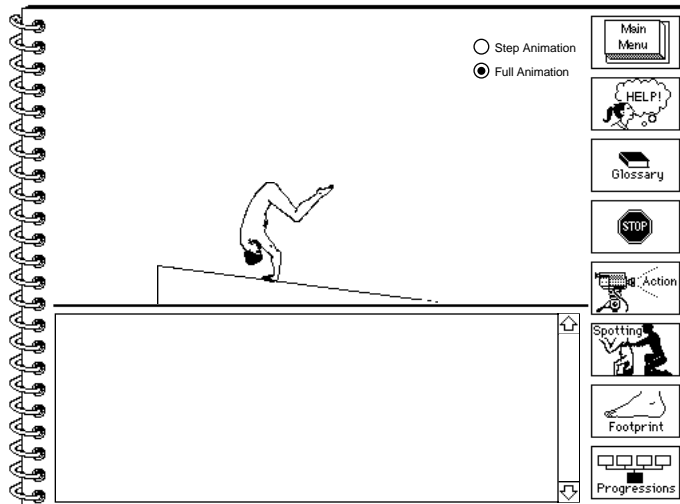
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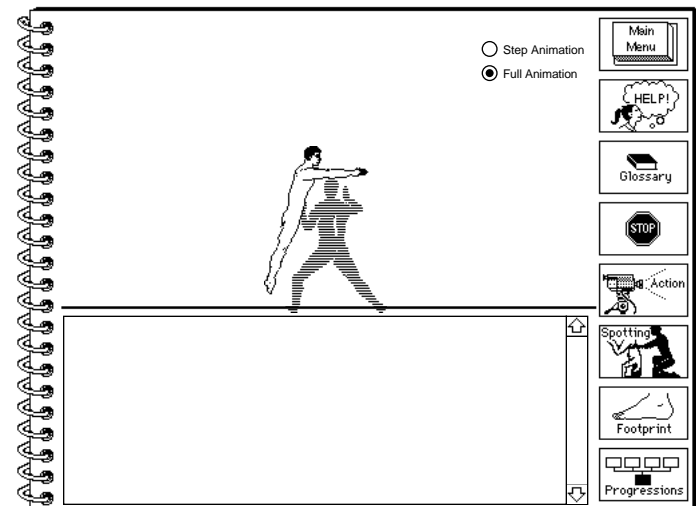
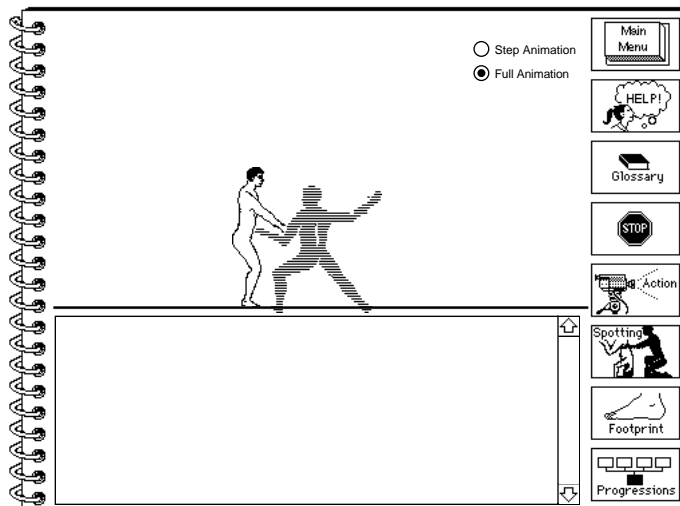
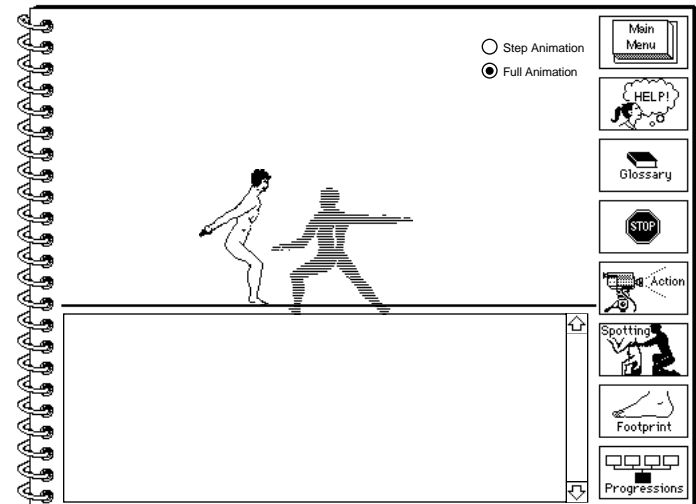
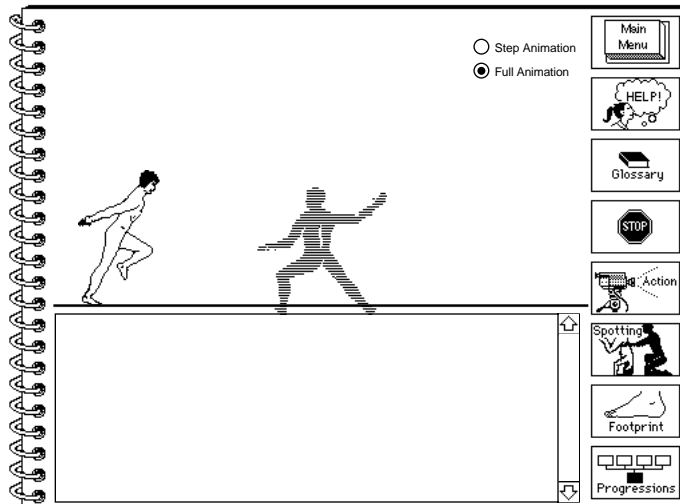
Tumbling Techniques



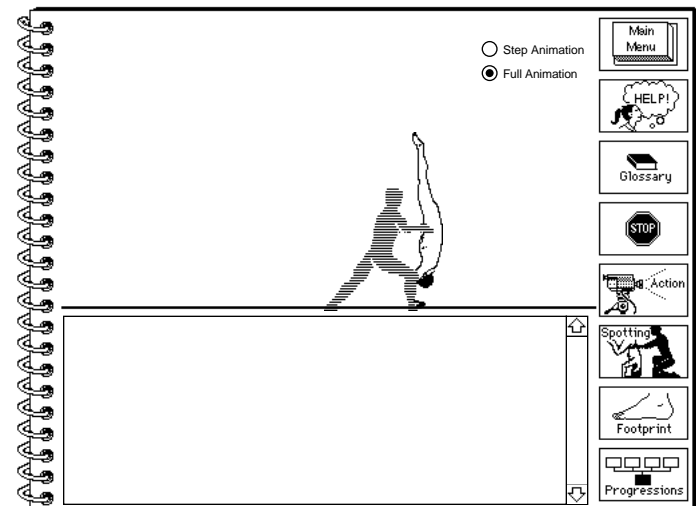
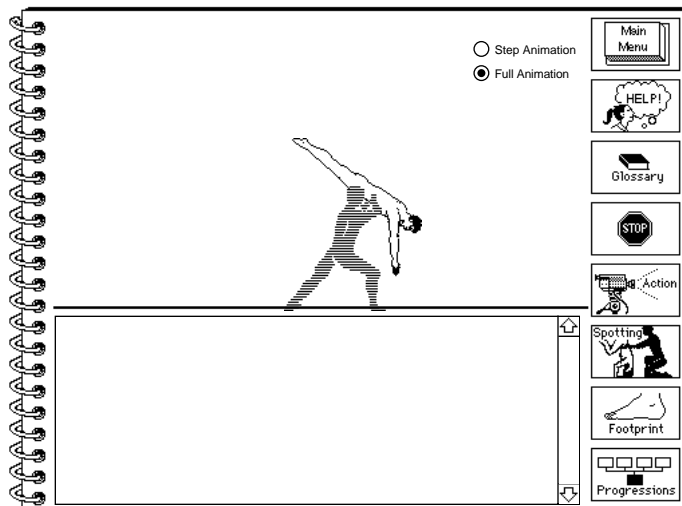
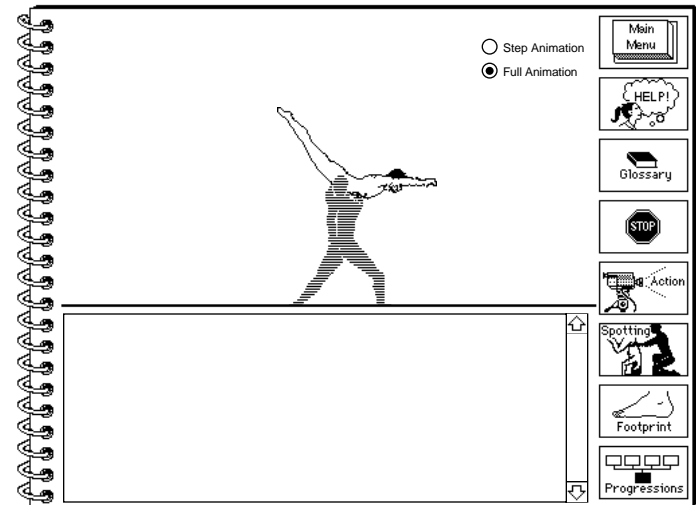
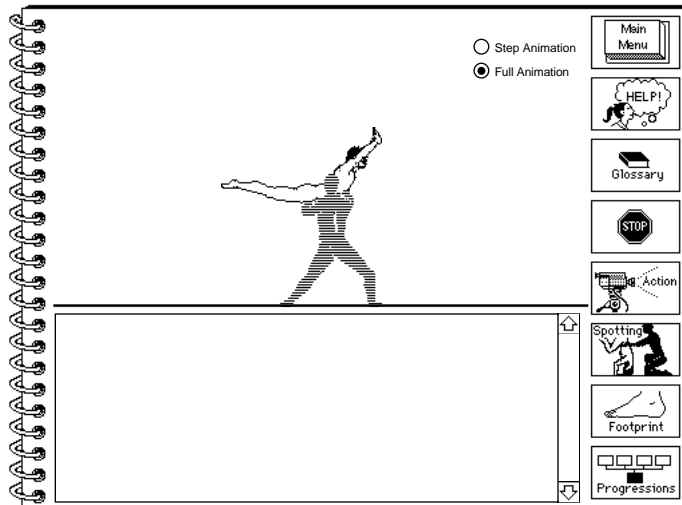
Tumbling Techniques



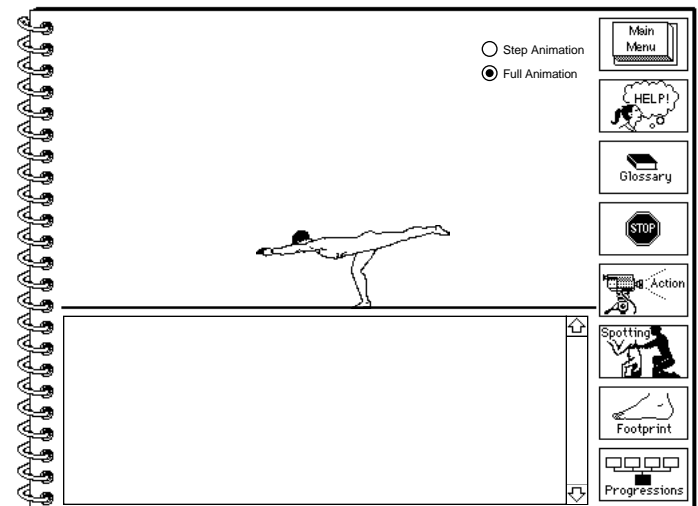
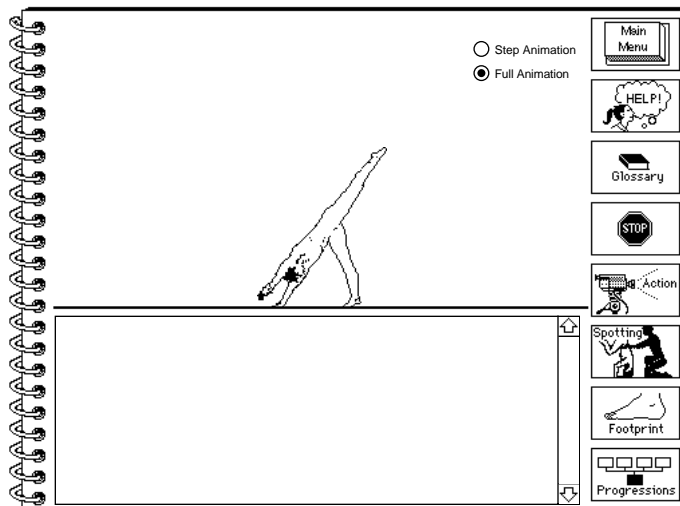
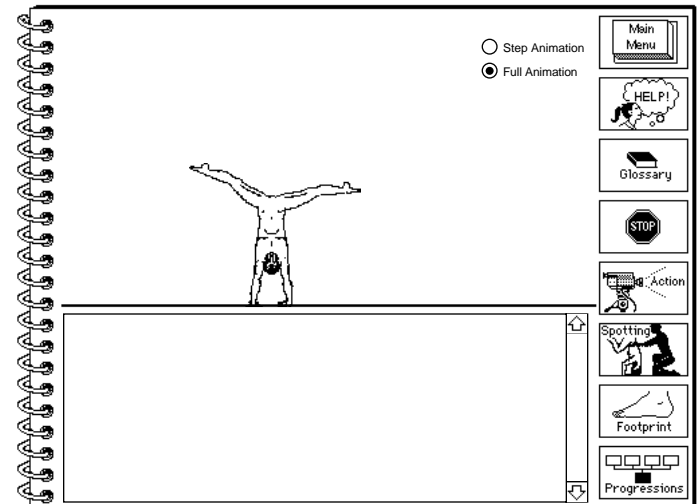
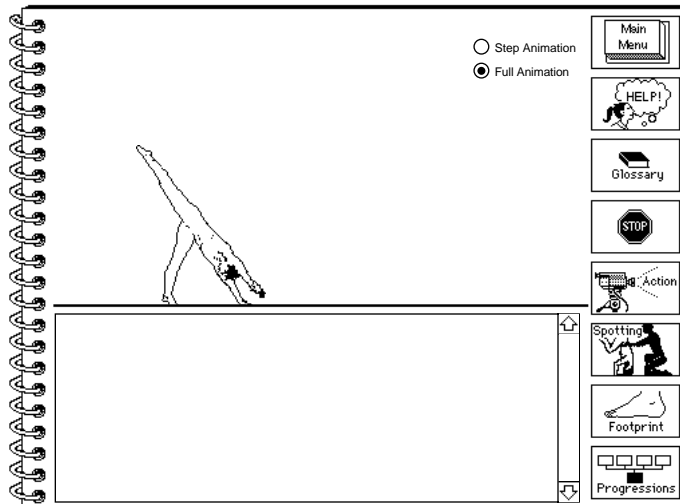
Tumbling Techniques



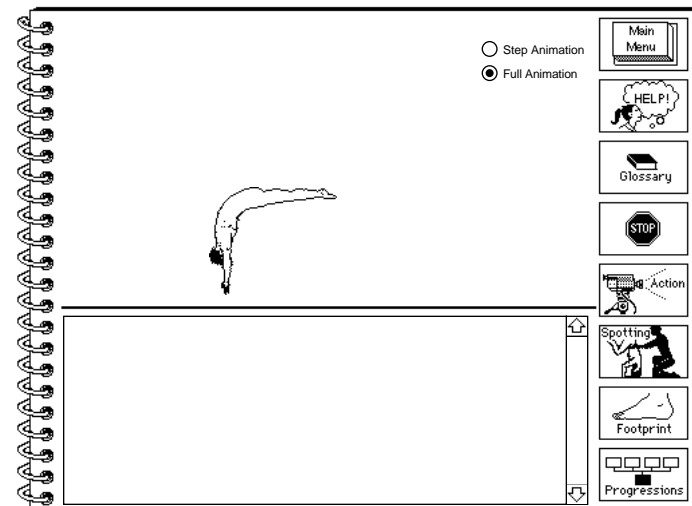
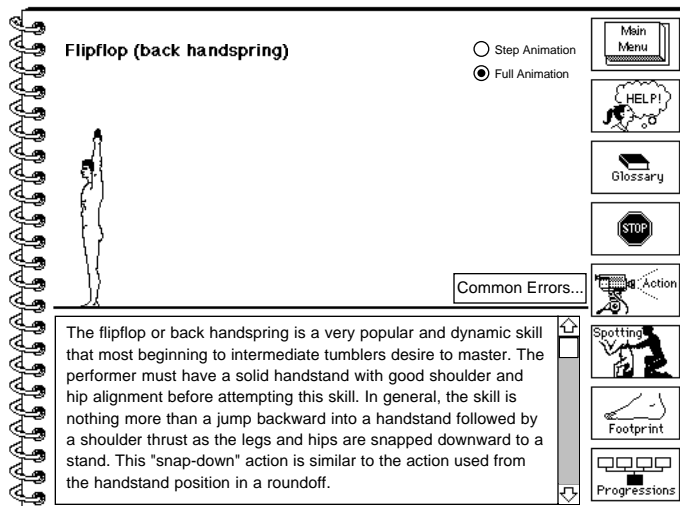
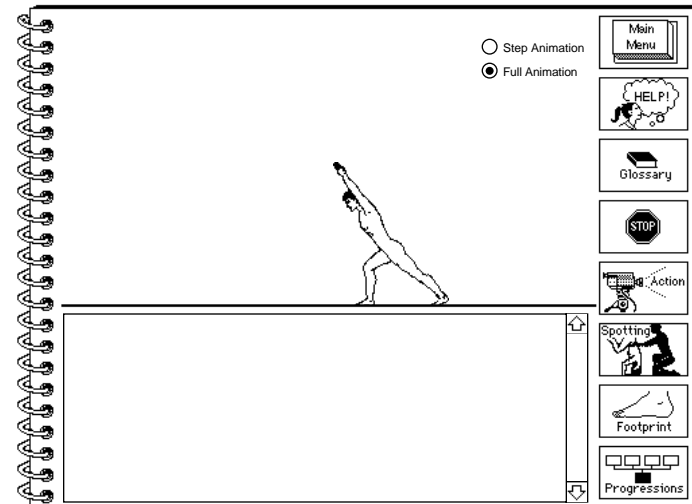
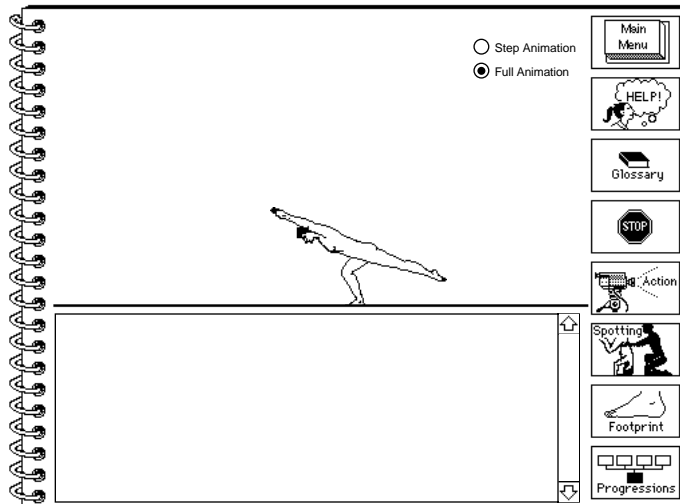
Tumbling Techniques



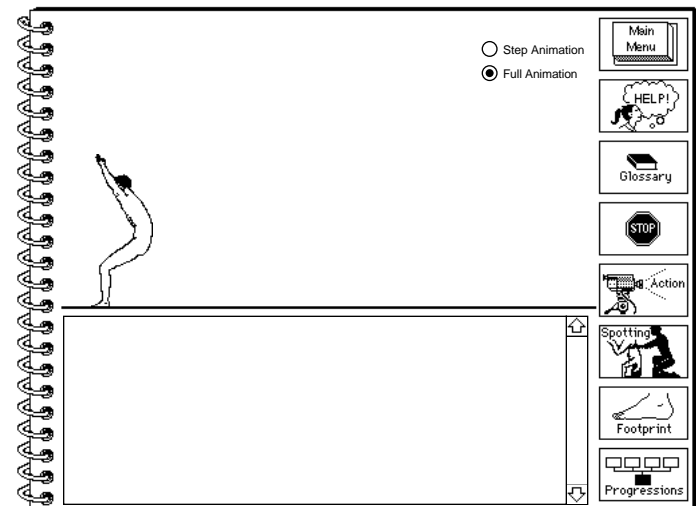
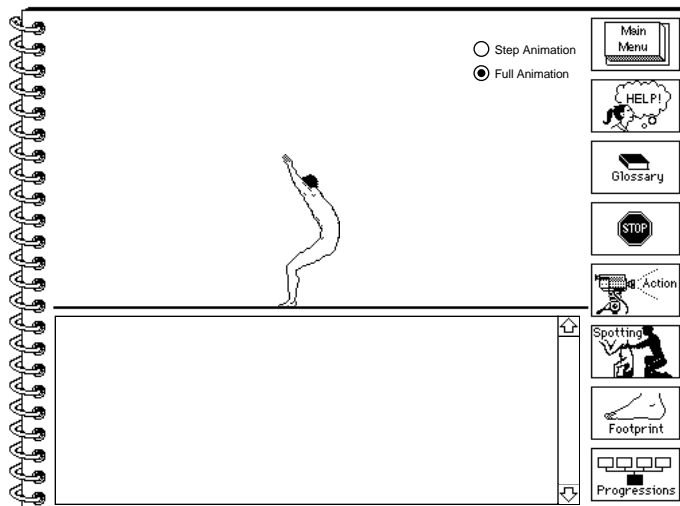
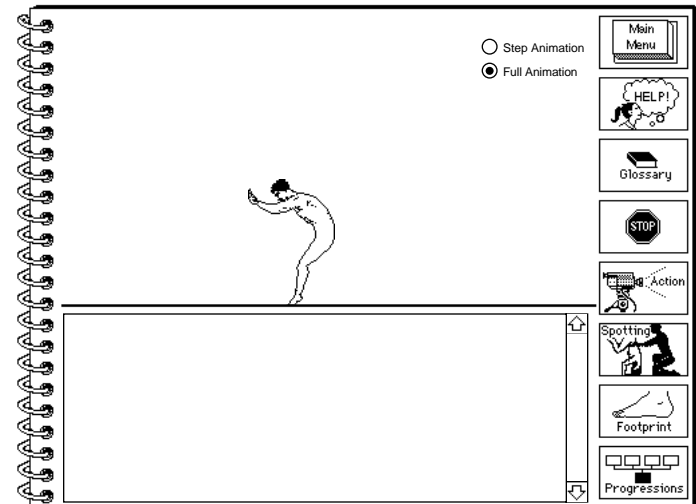
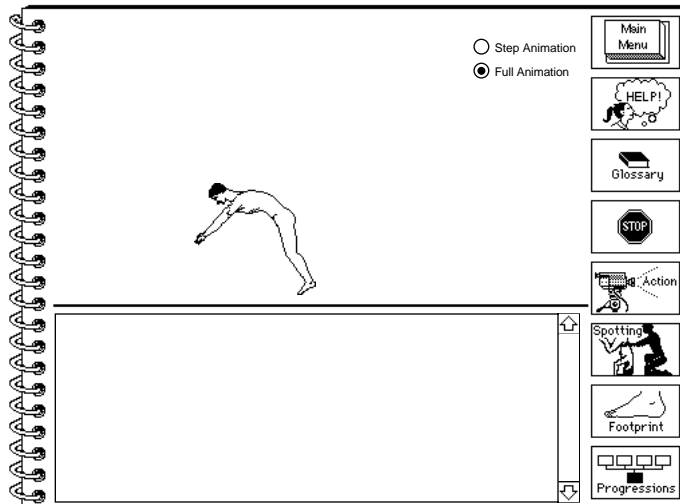
Tumbling Techniques



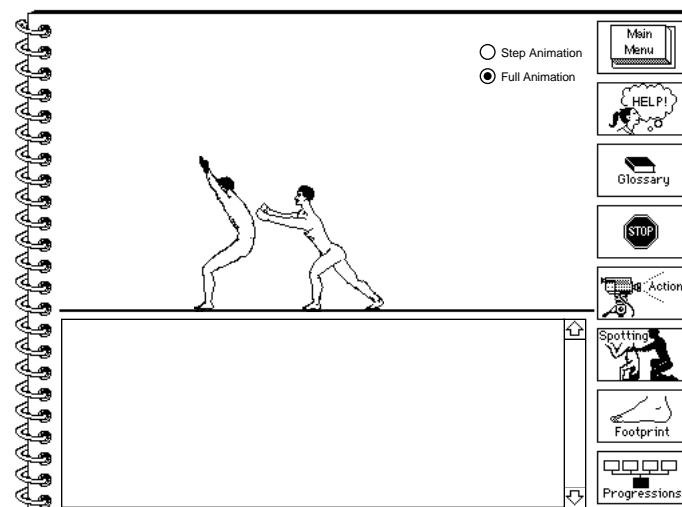
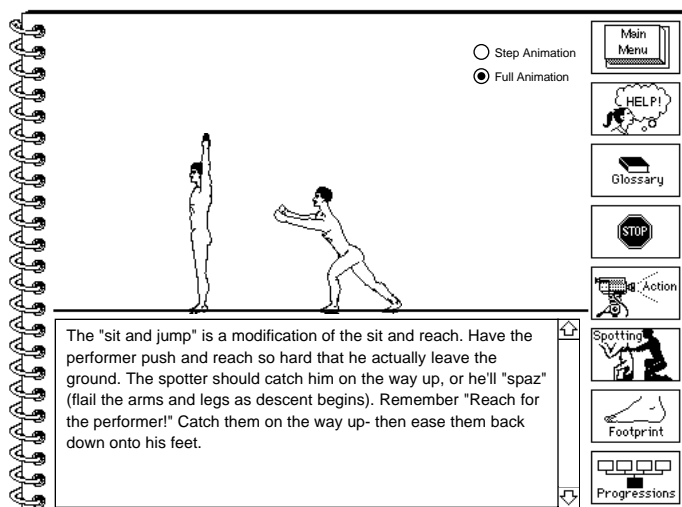
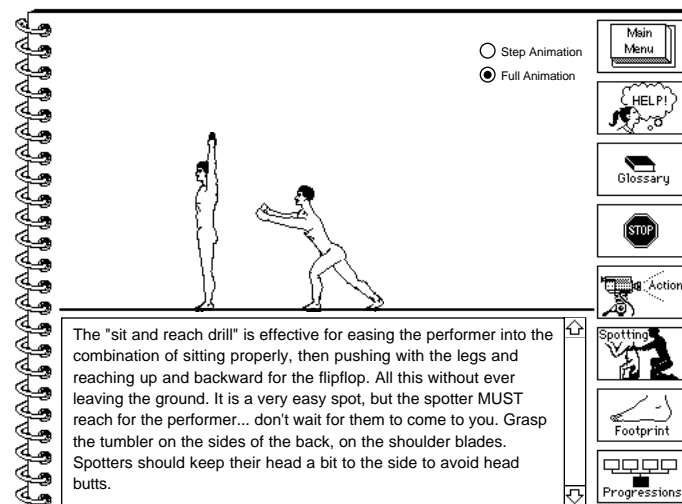
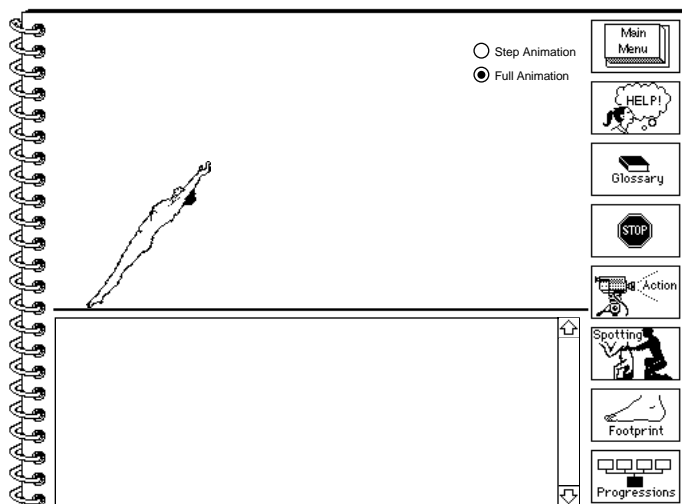
Tumbling Techniques



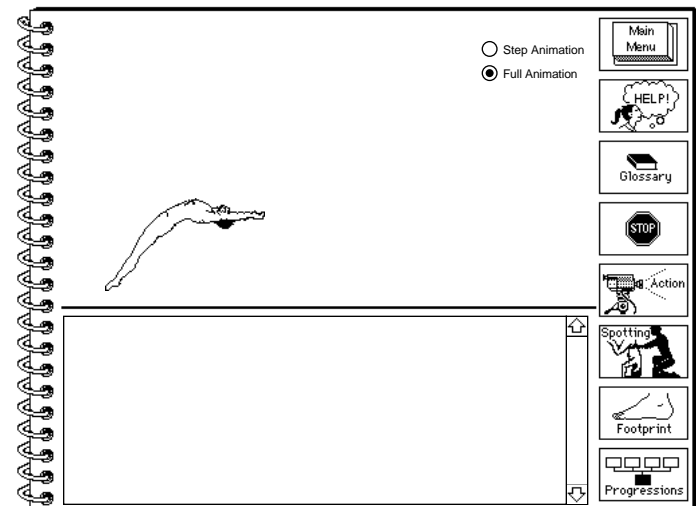
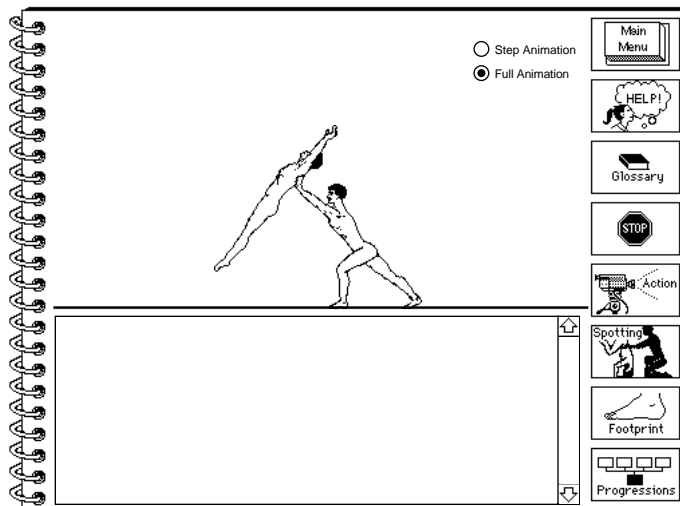
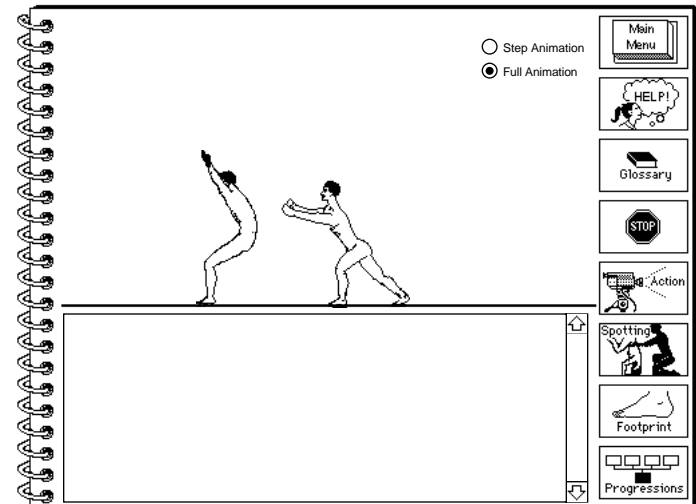
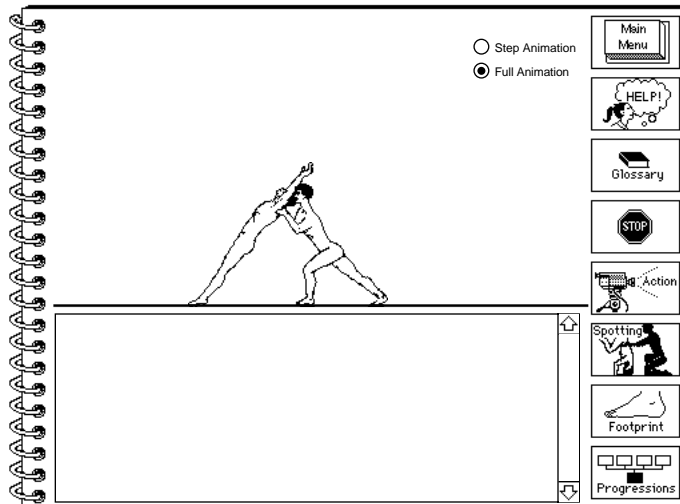
Tumbling Techniques



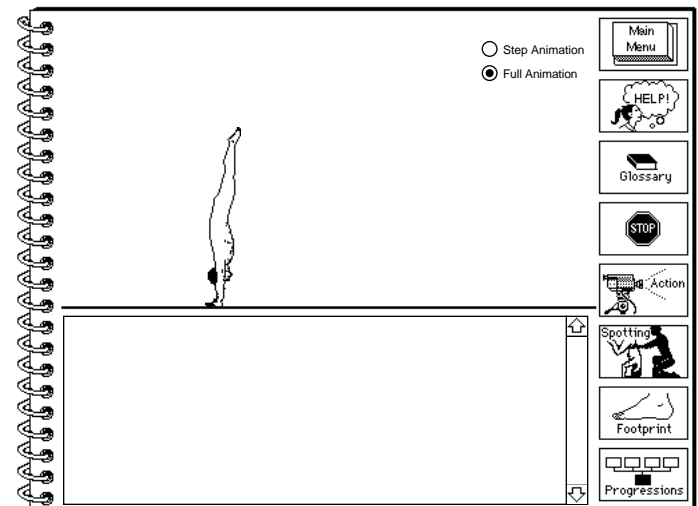
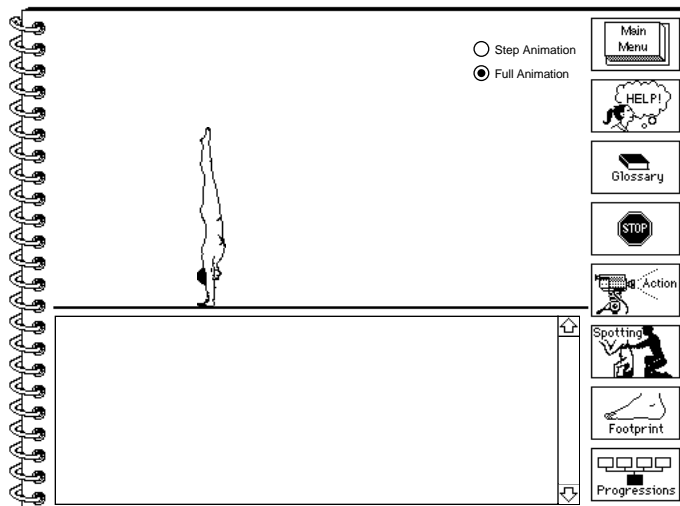
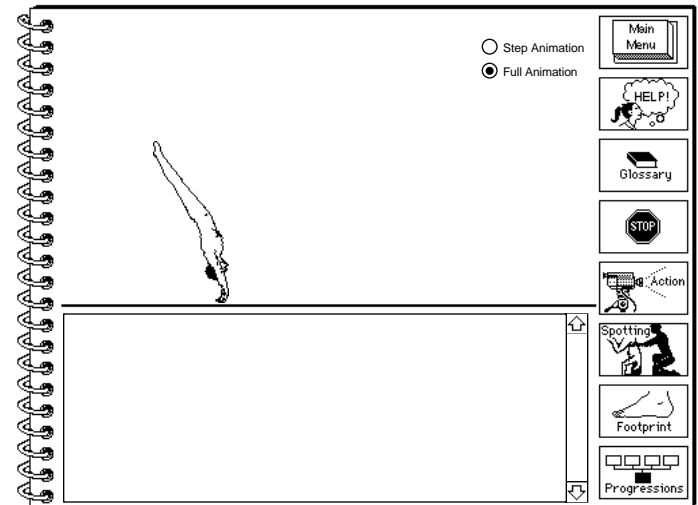
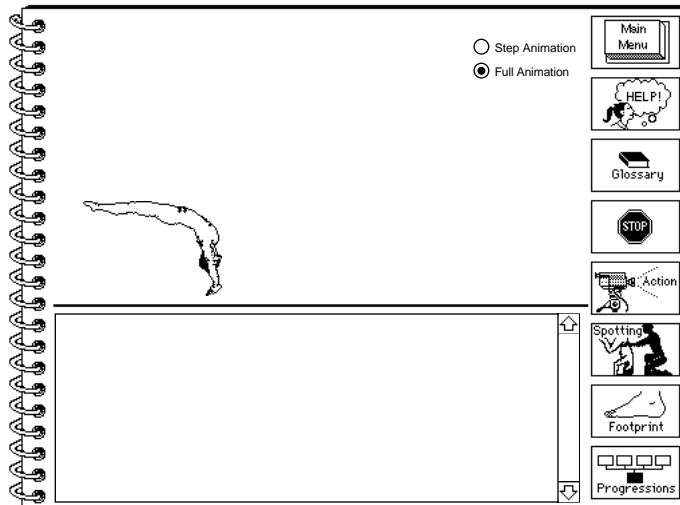
Tumbling Techniques



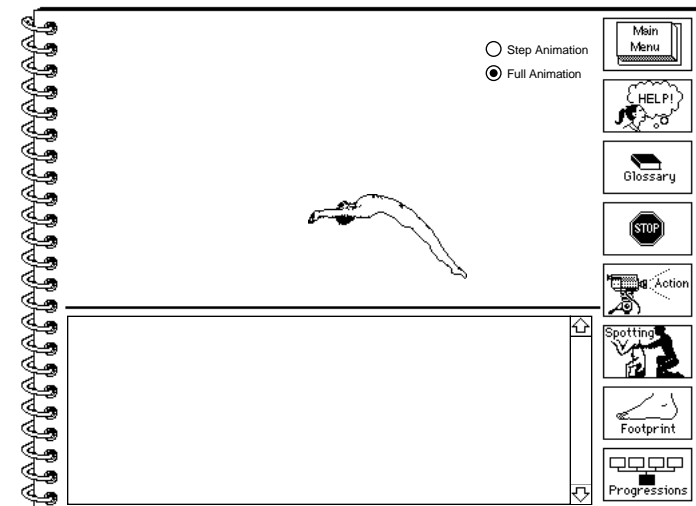
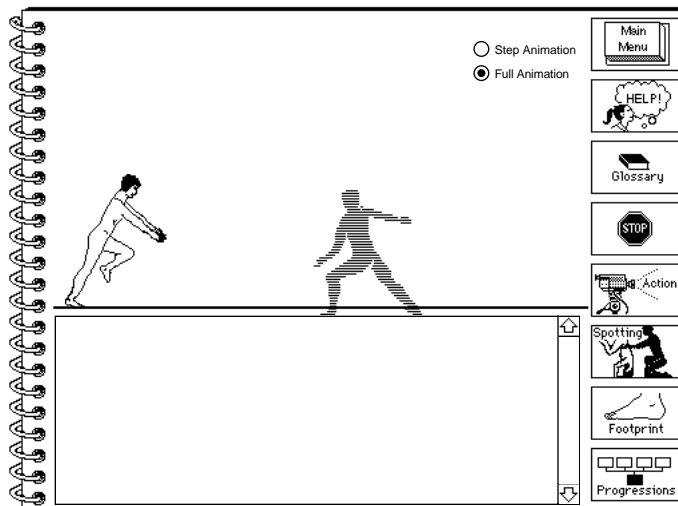
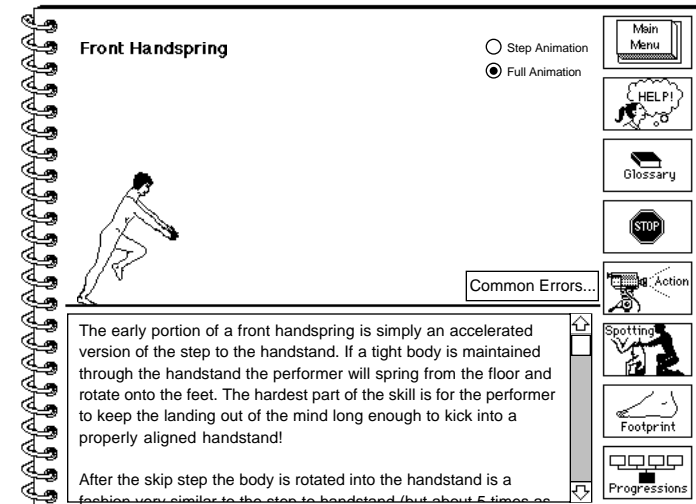
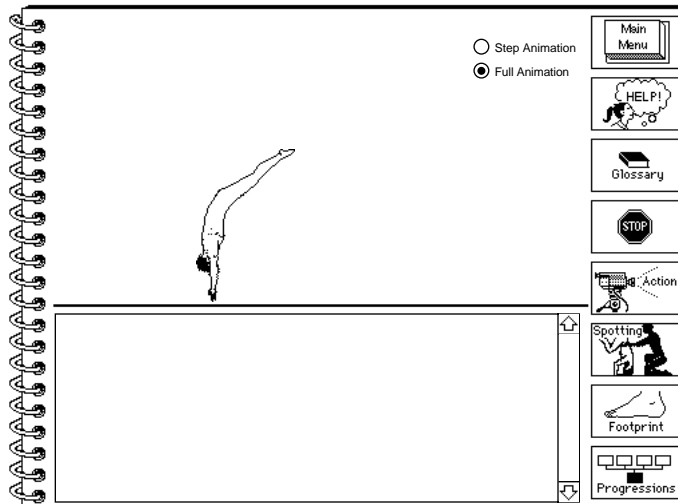
Tumbling Techniques



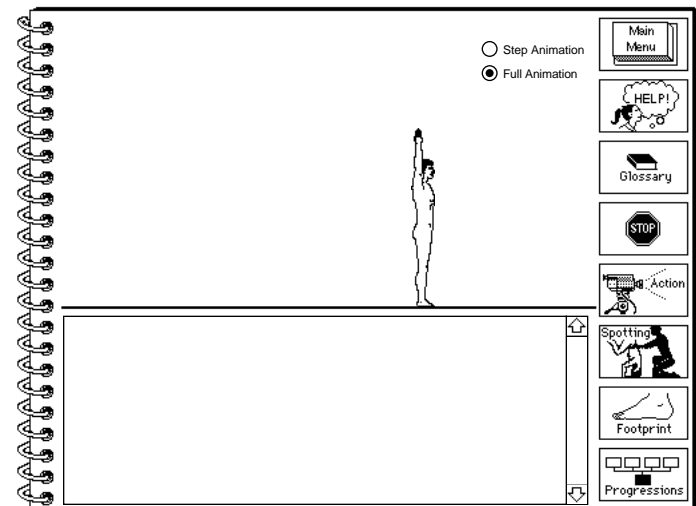
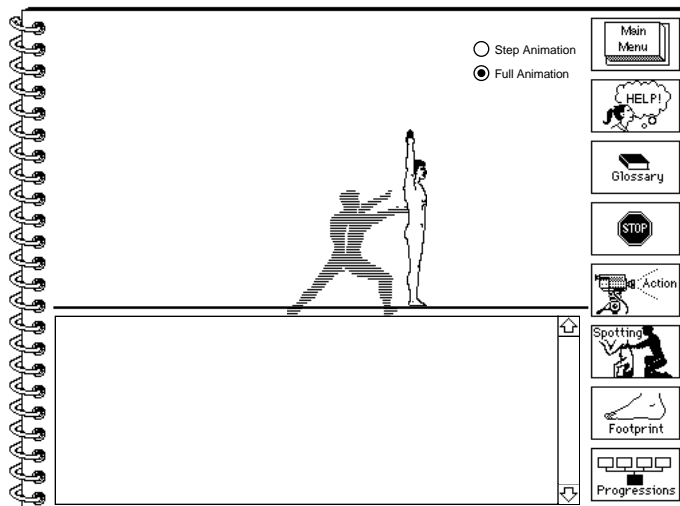
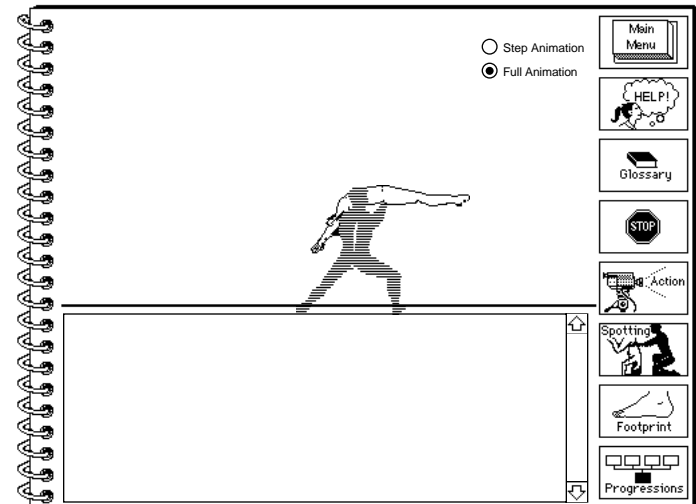
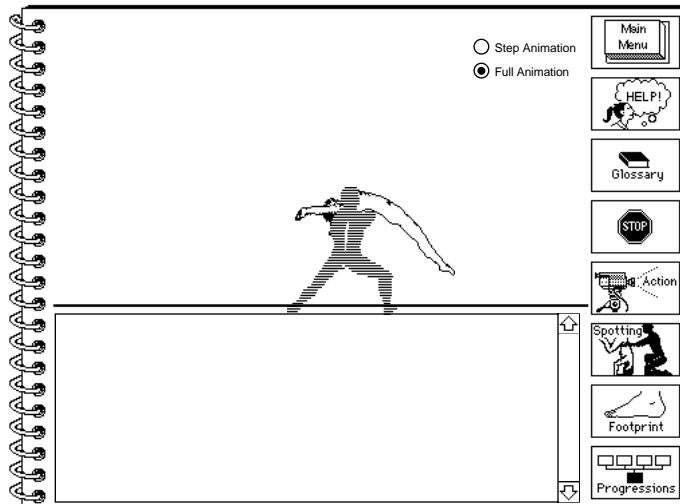
Tumbling Techniques



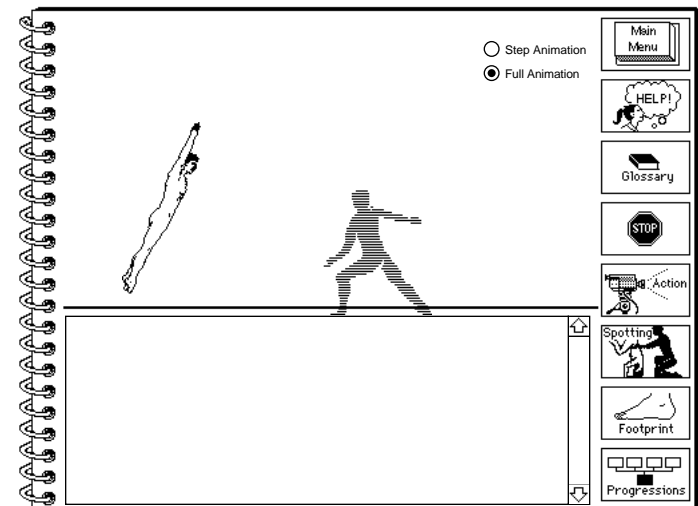
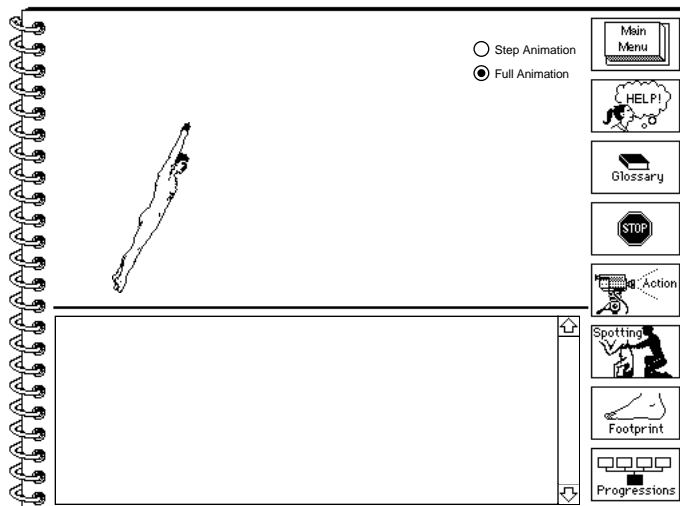
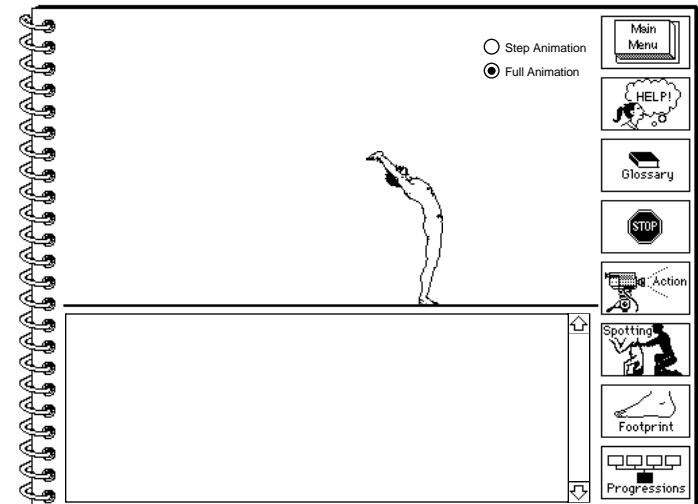
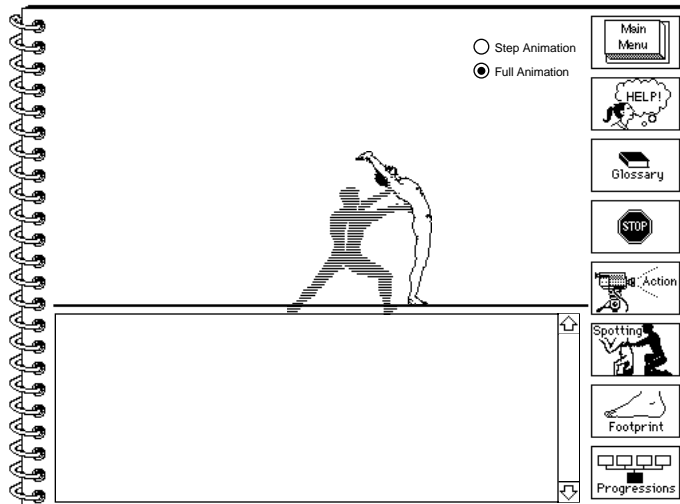
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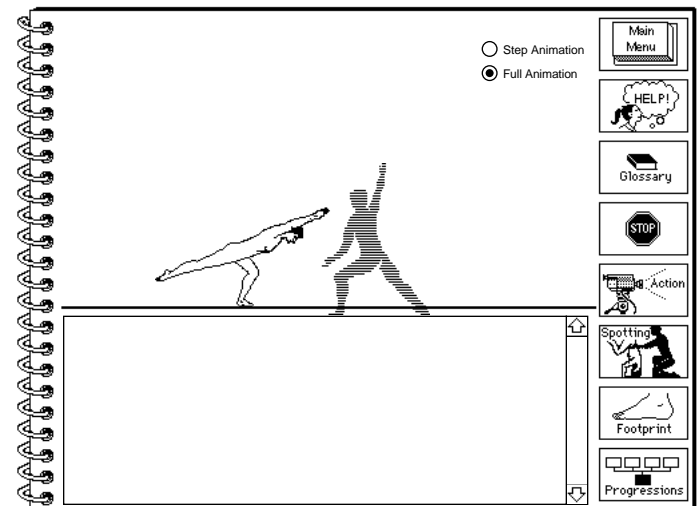
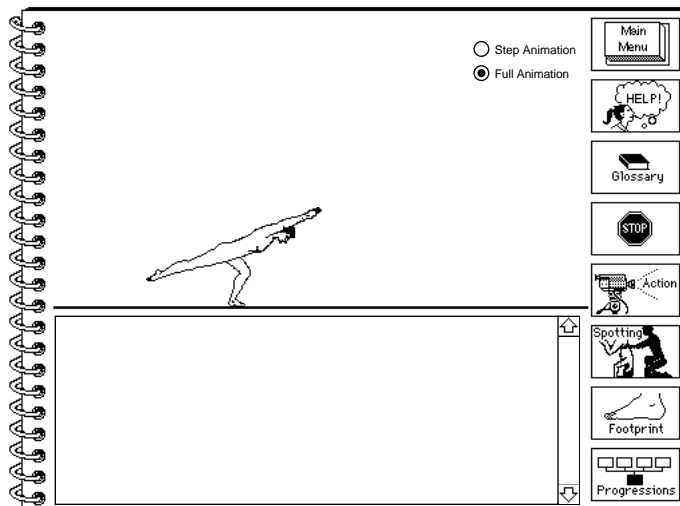
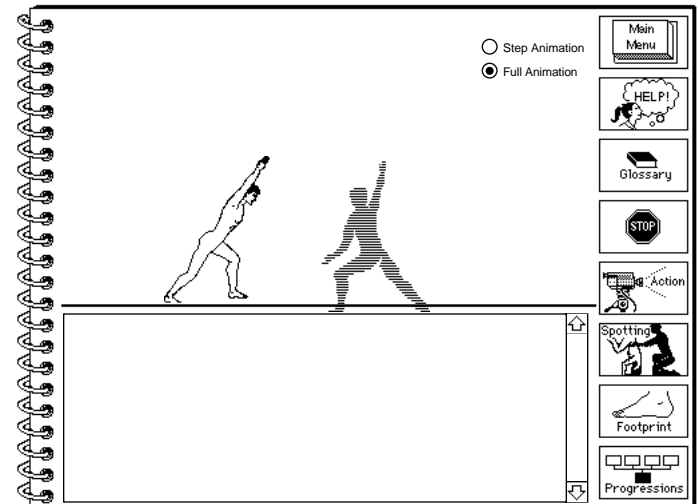
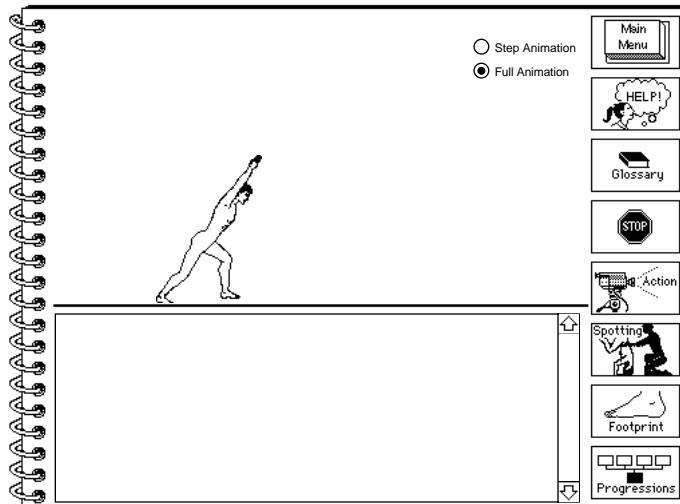
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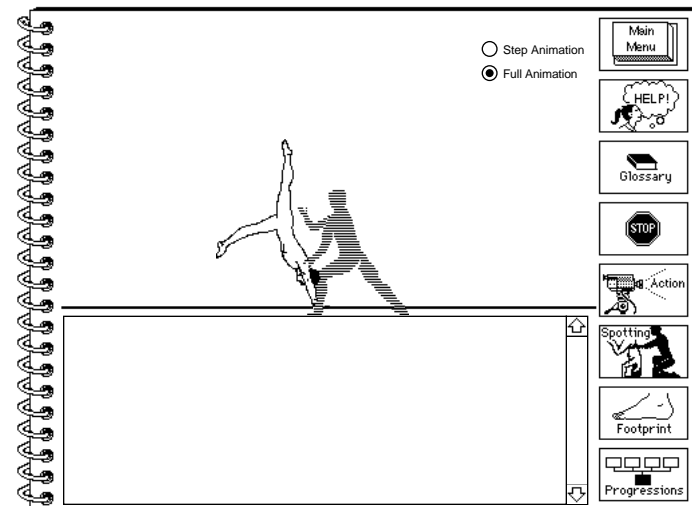
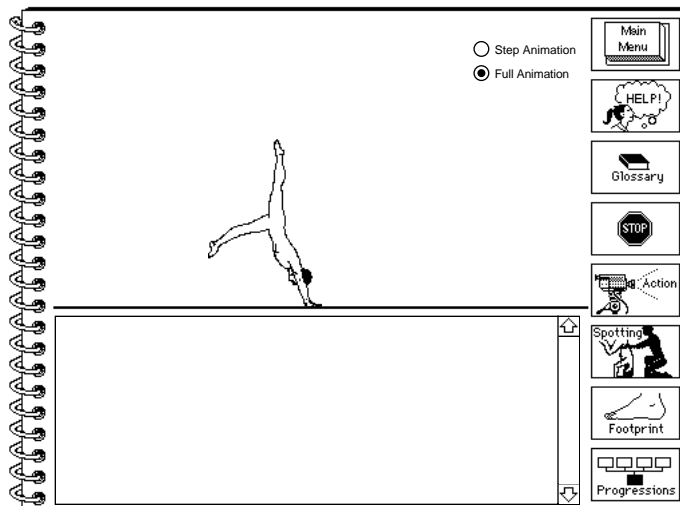
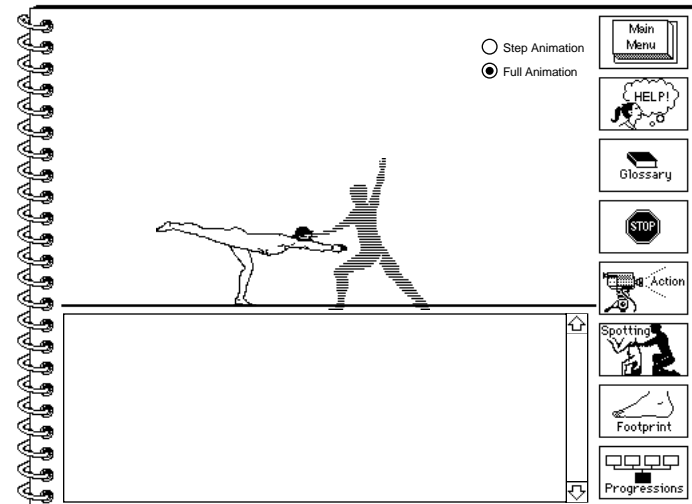
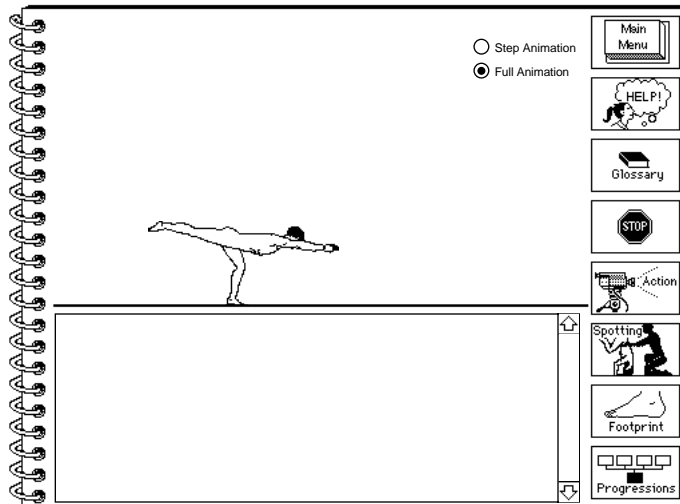
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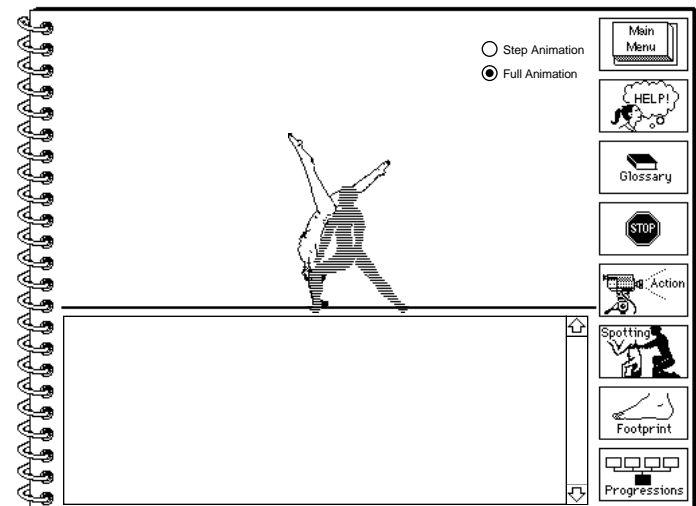
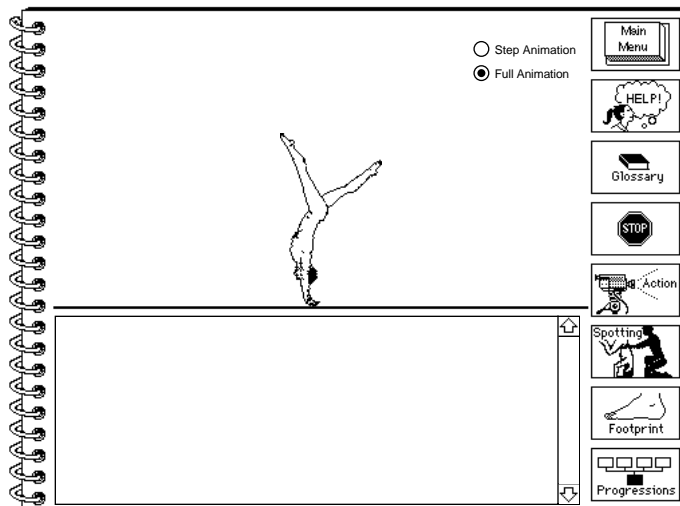
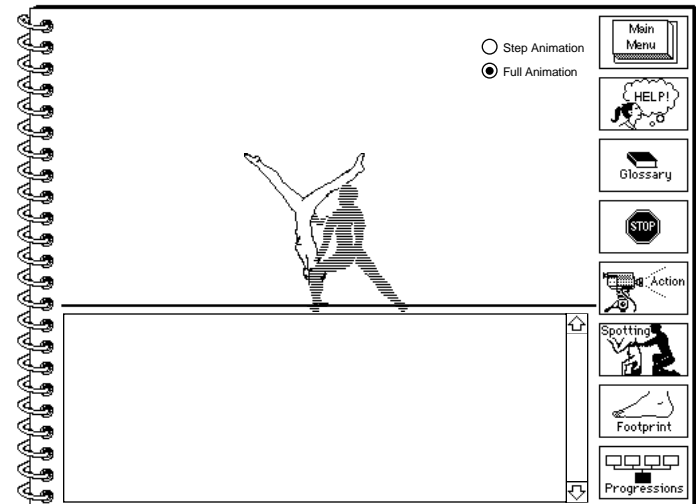
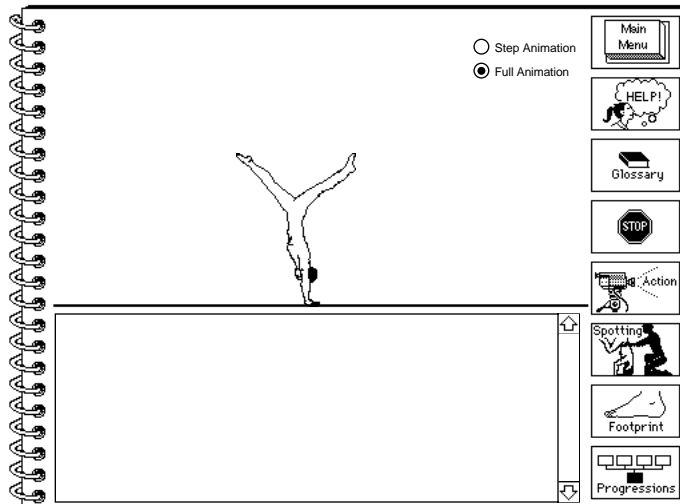
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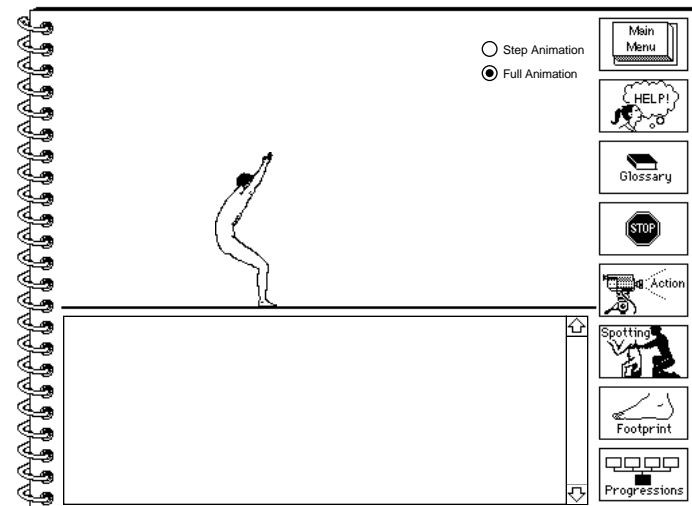
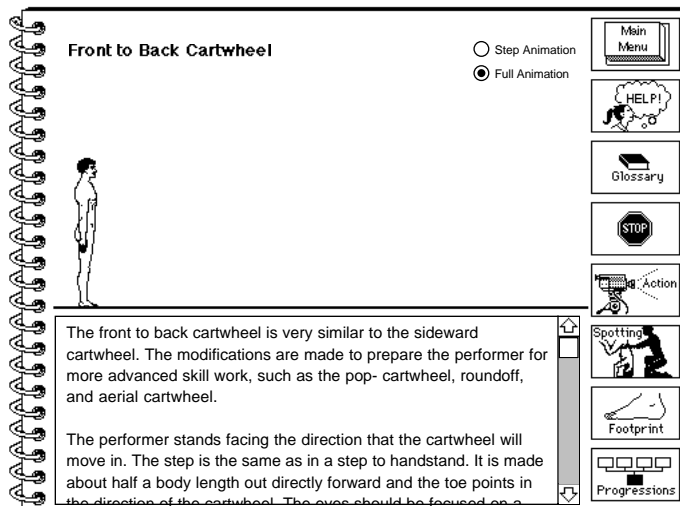
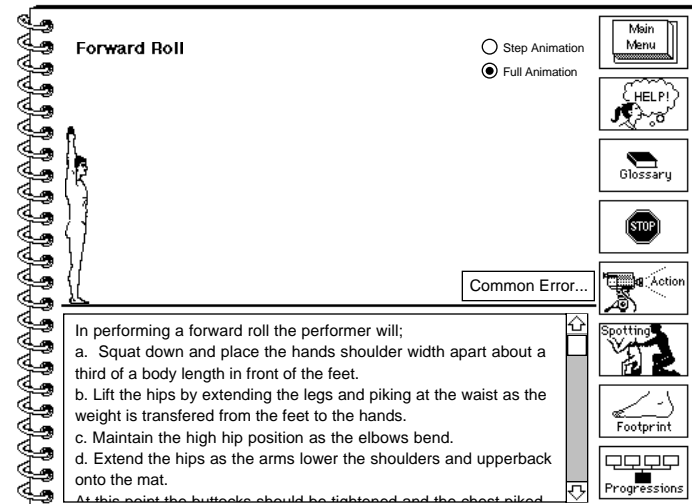
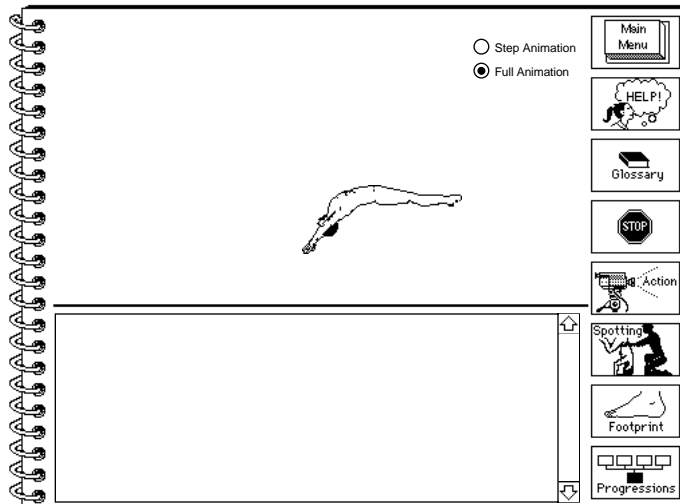
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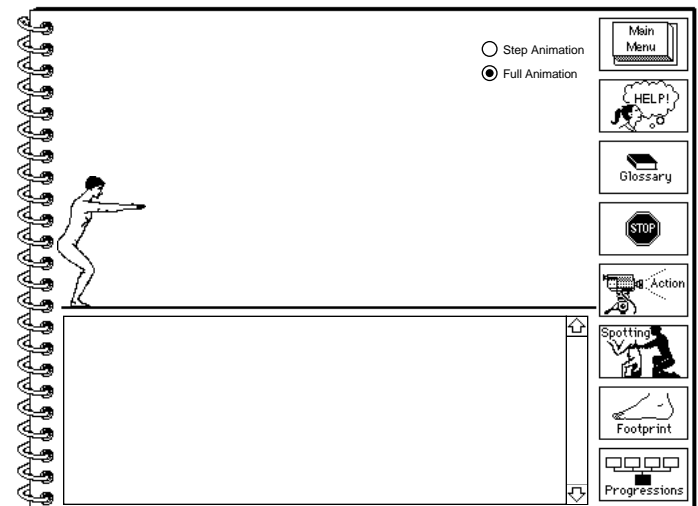
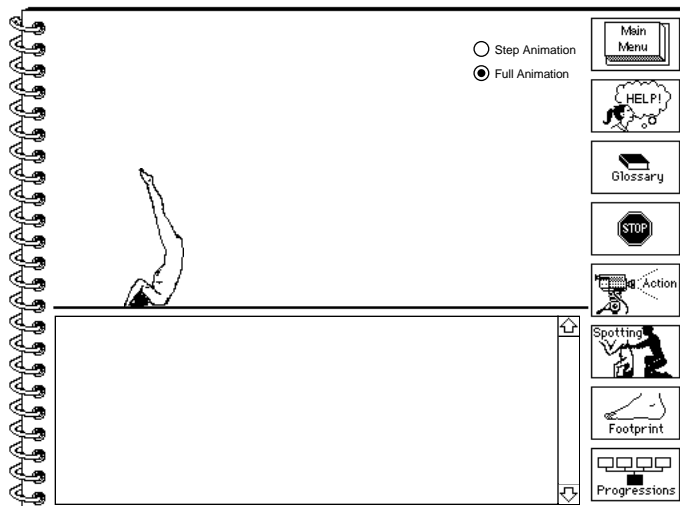
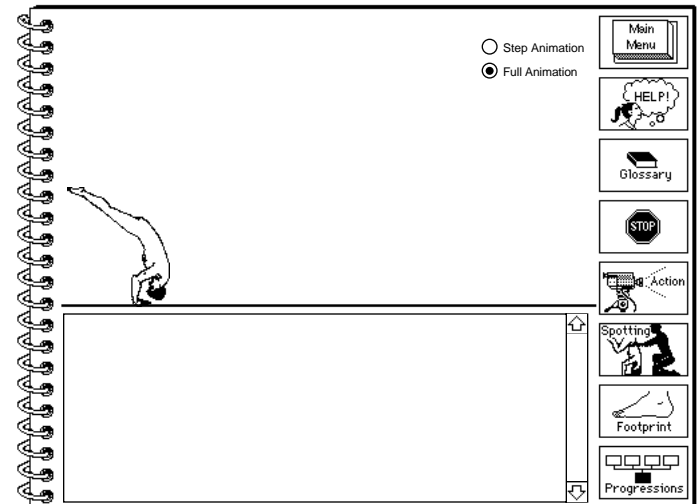
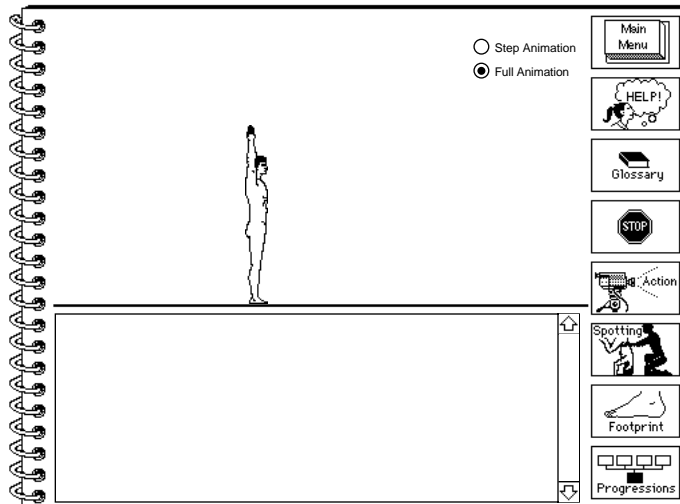
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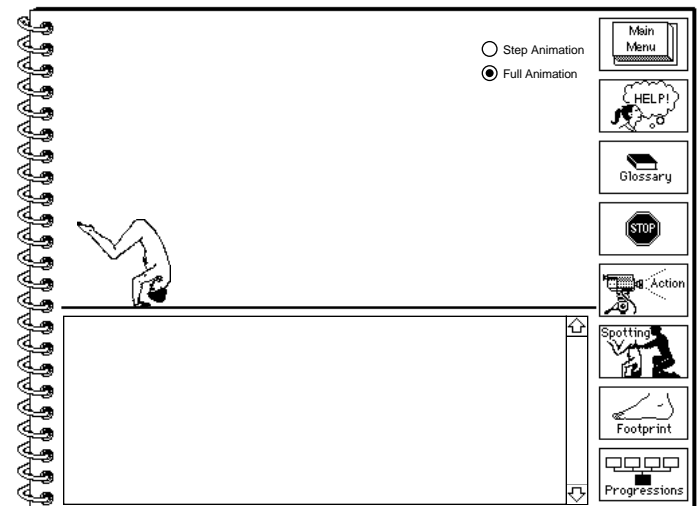
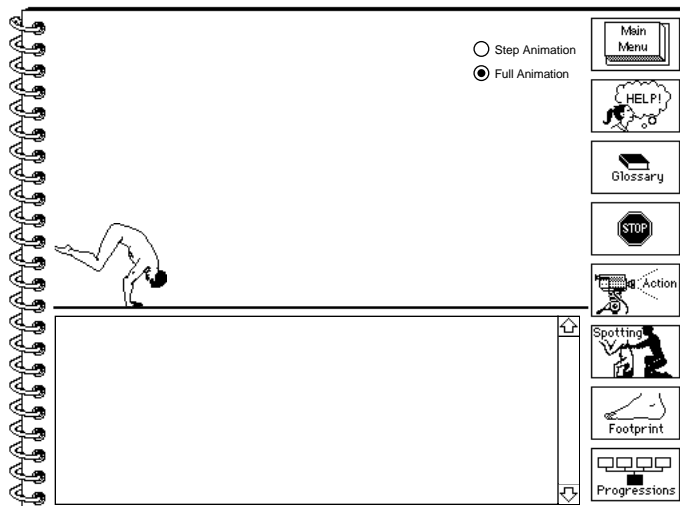
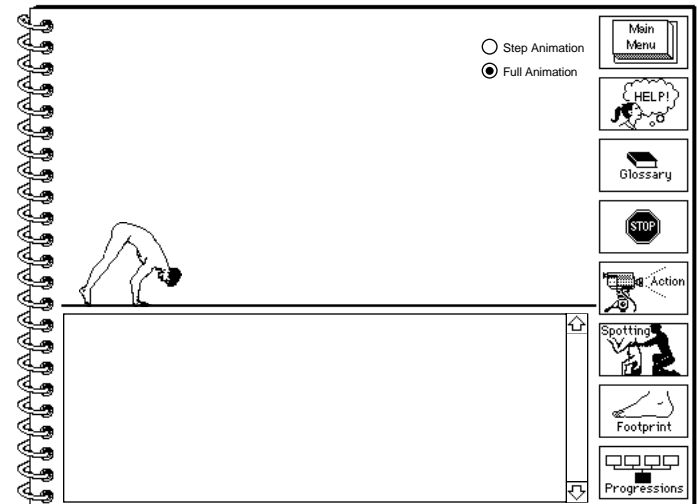
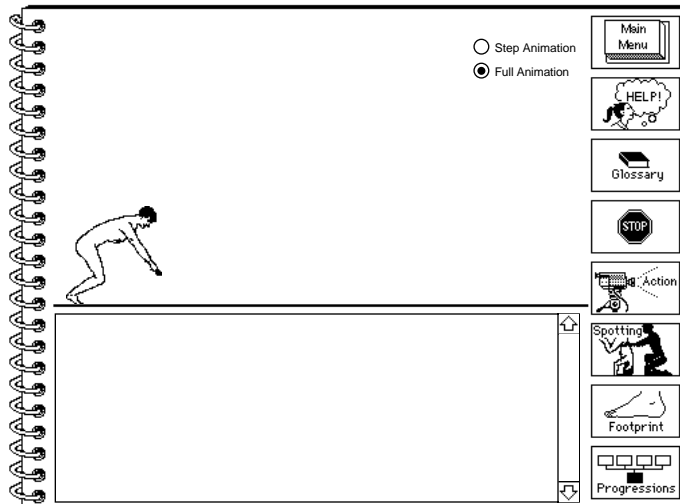
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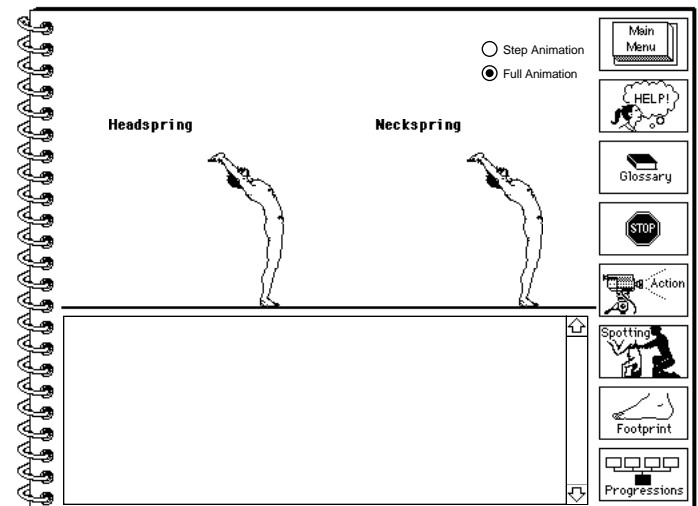
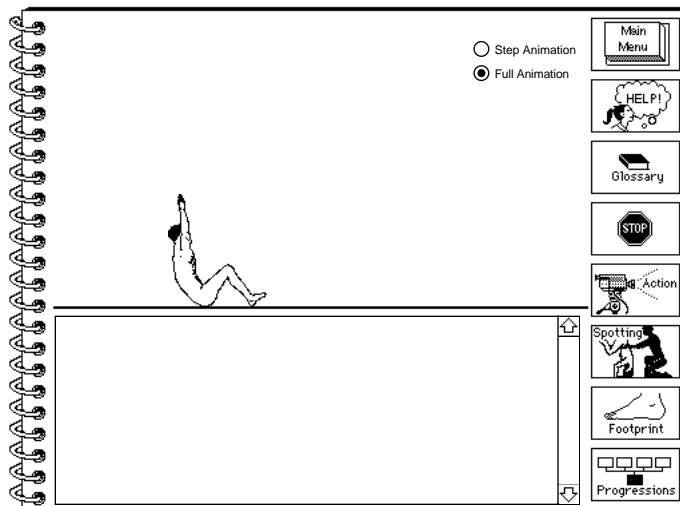
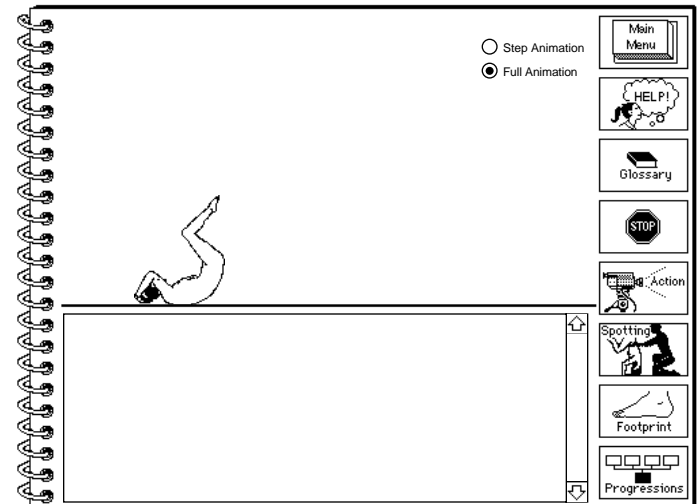
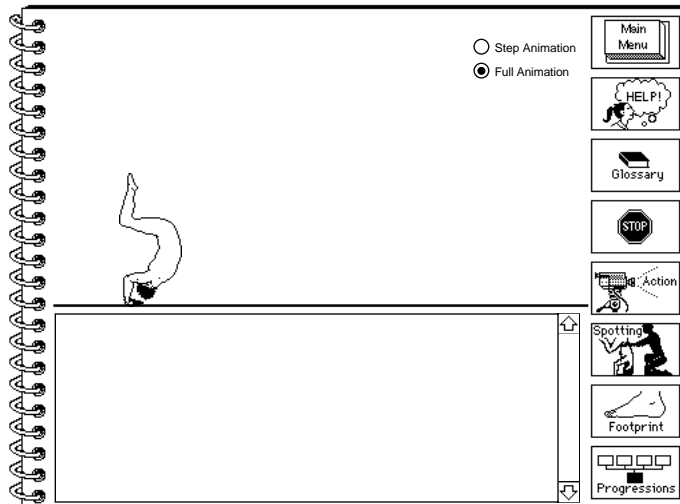
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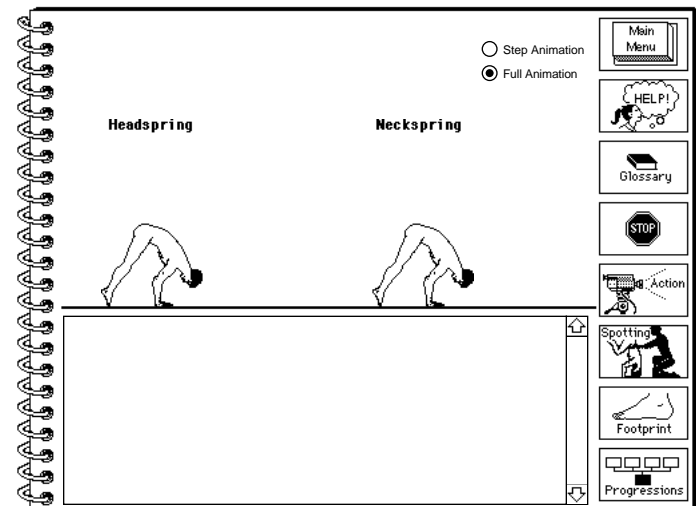
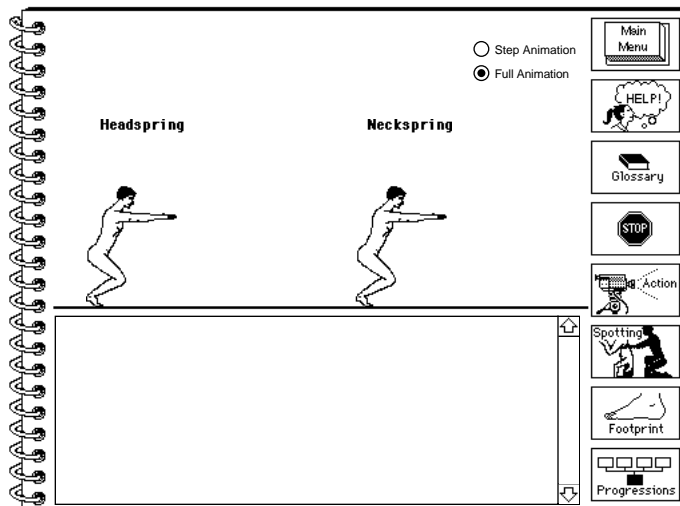
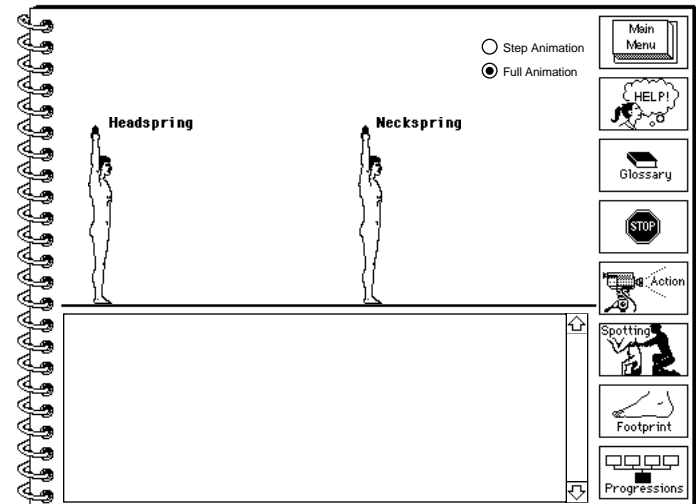
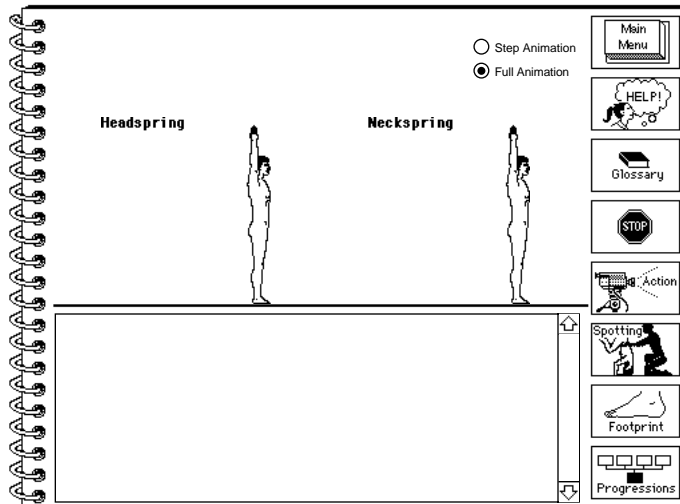
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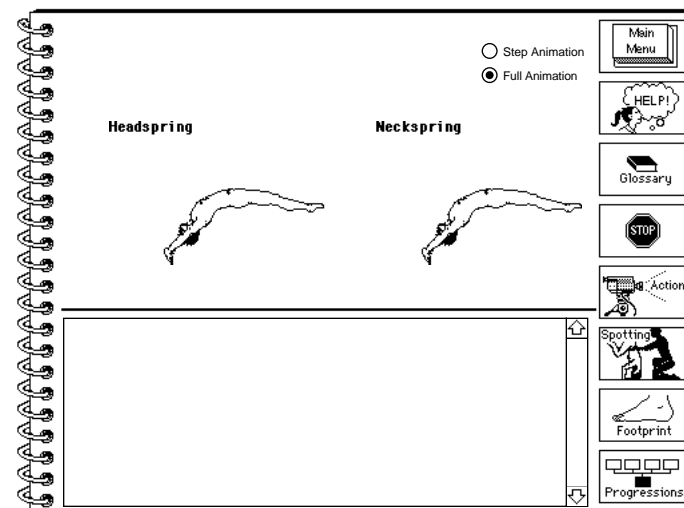
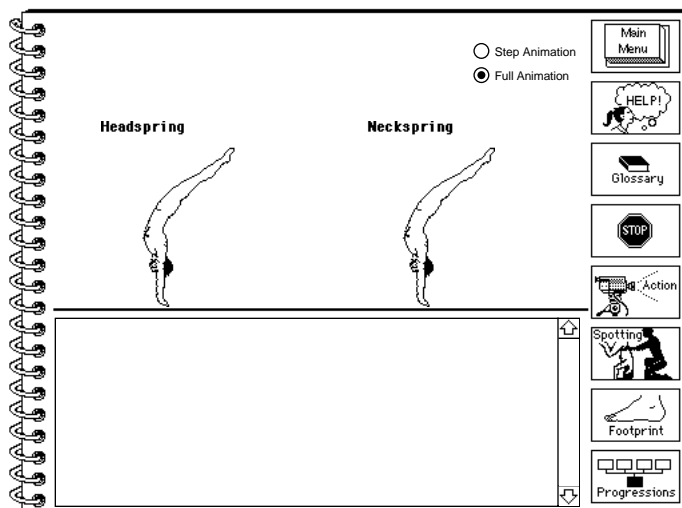
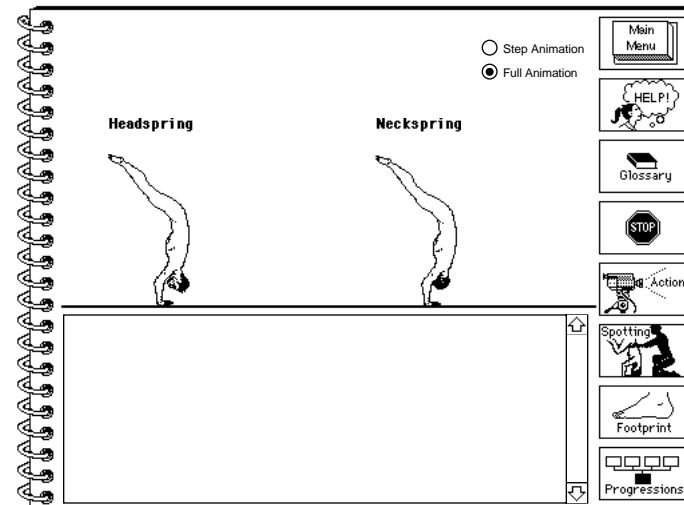
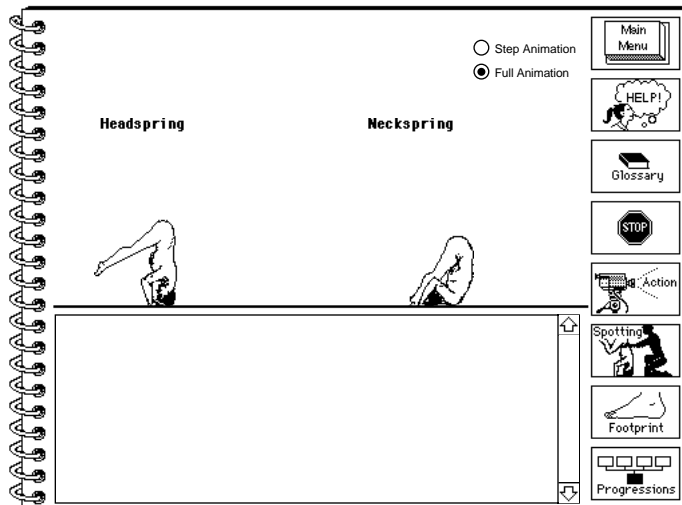
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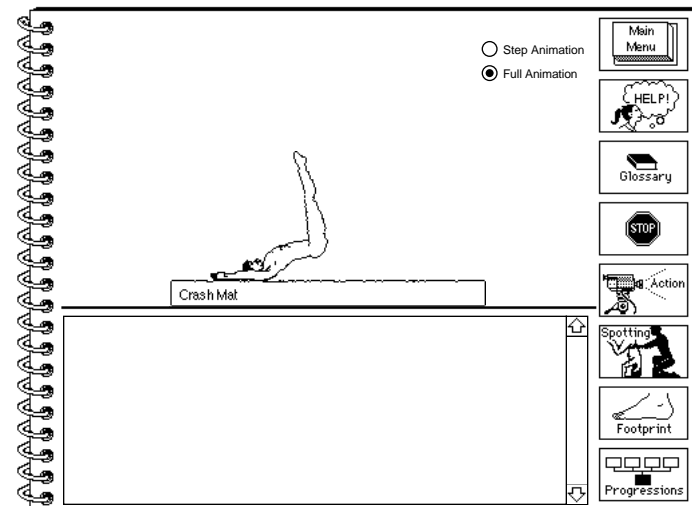
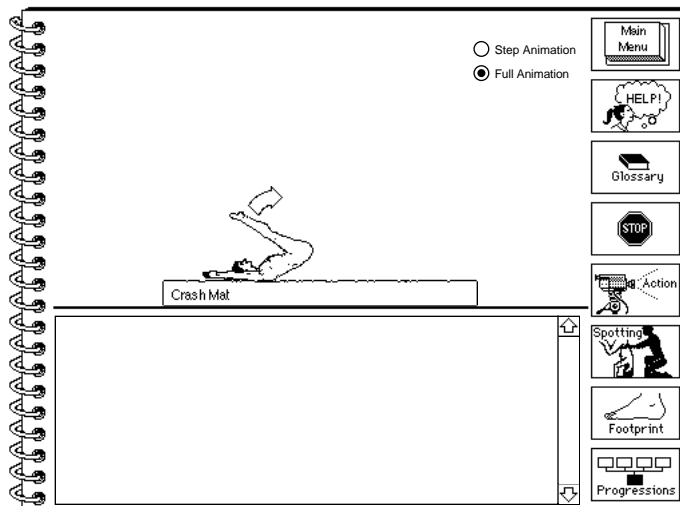
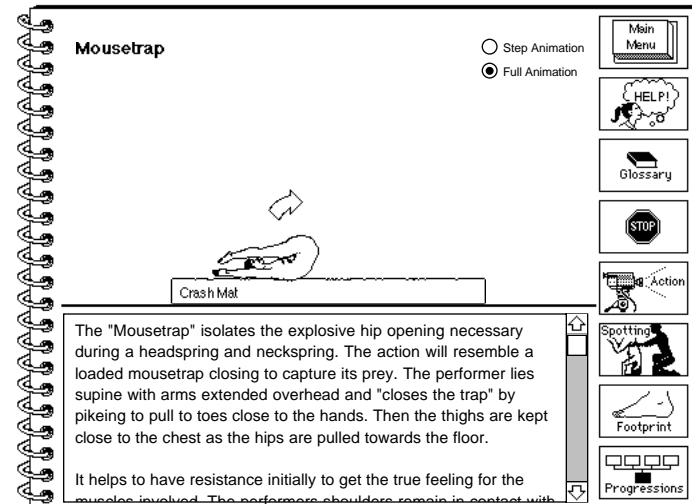
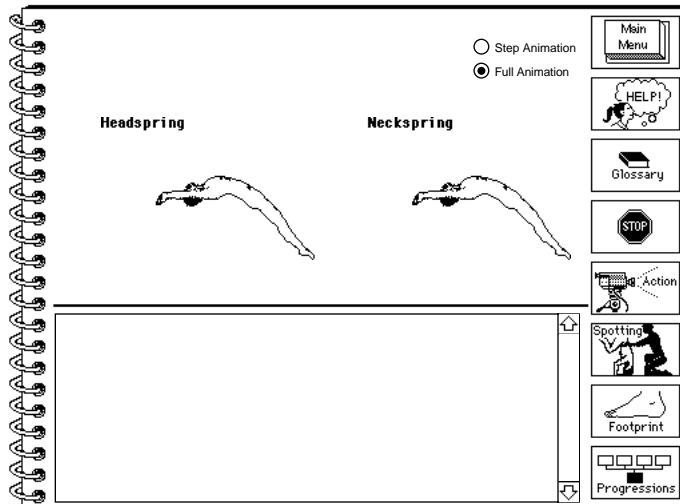
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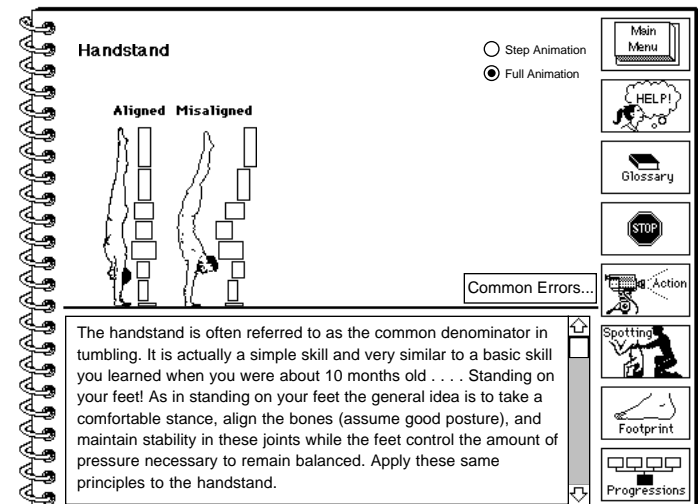
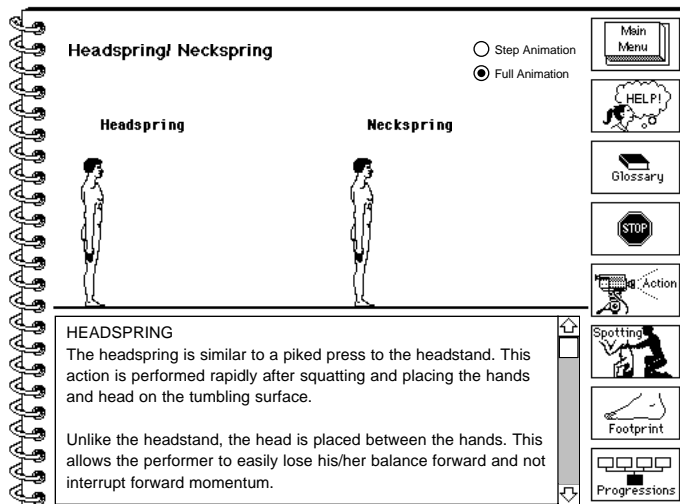
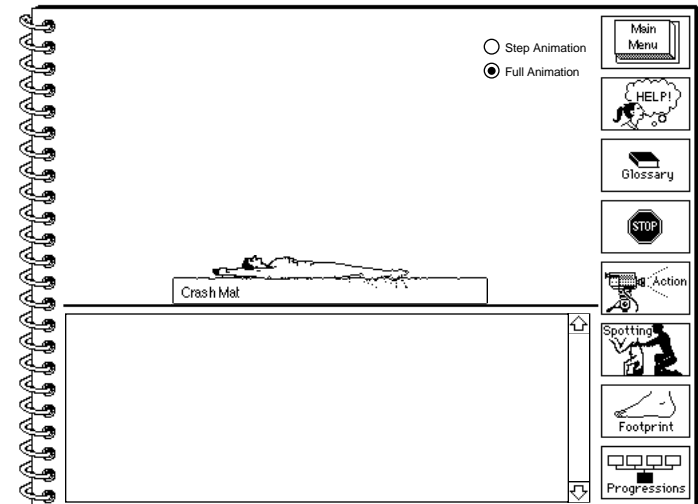
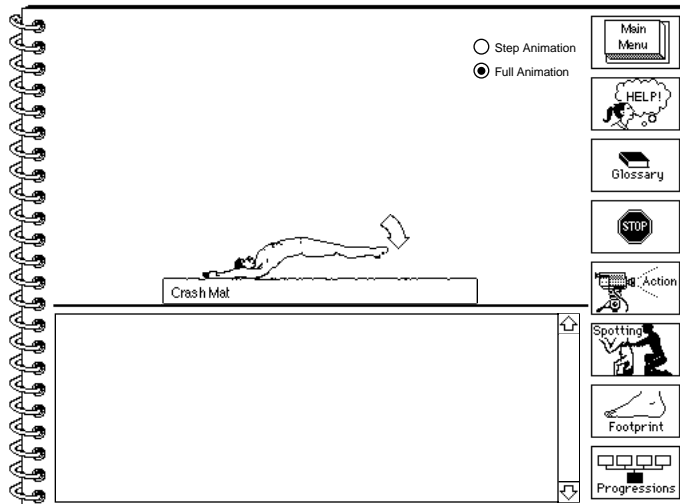
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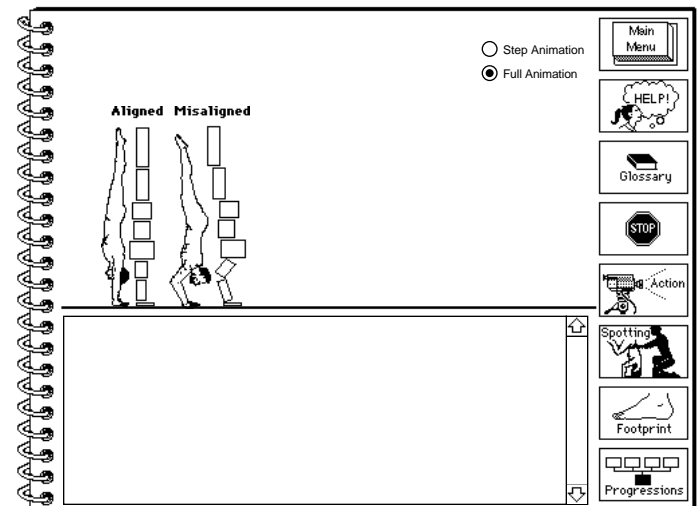
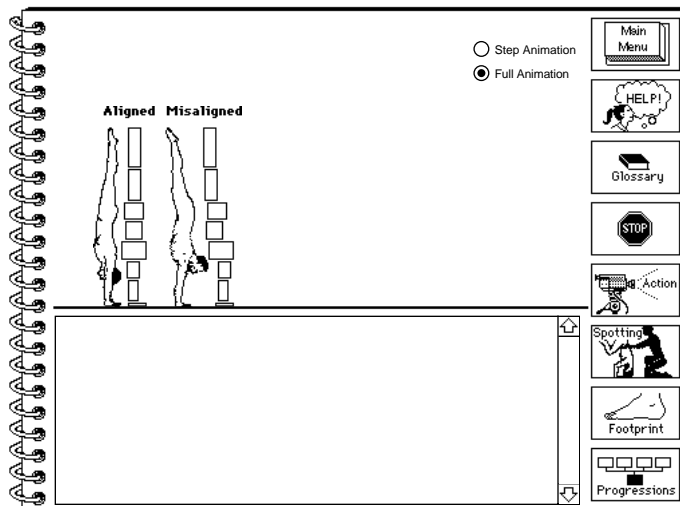
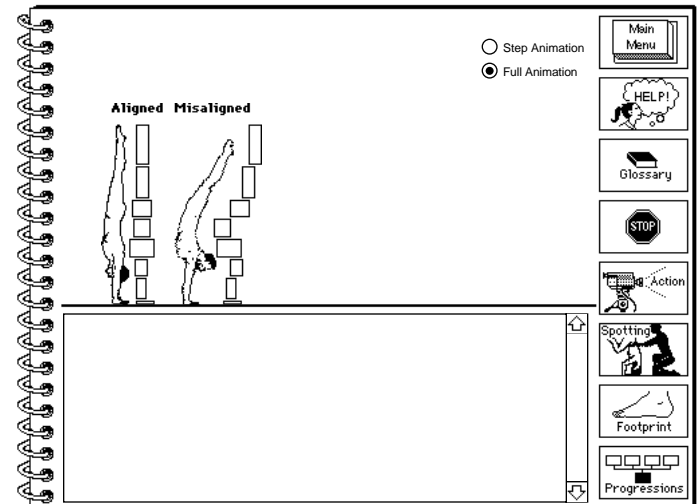
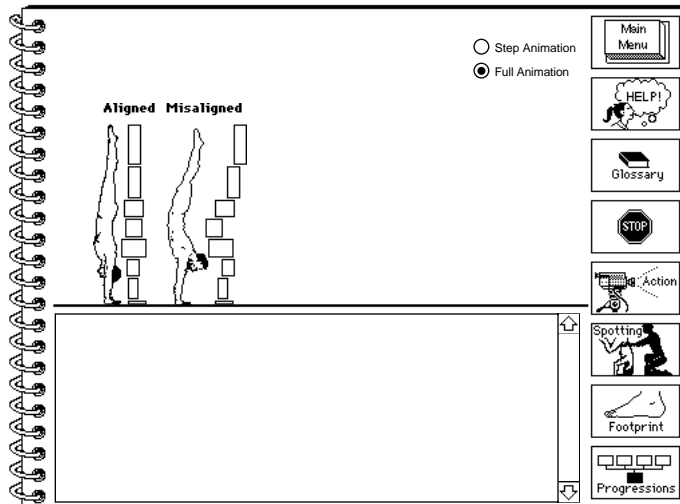
Tumbling Techniques



Tumbling Techniques



Tumbling Techniques




Tumbling Techniques

Handstand Roll

☐ Step Animation
☒ Full Animation

Options: ☐ Straight arm roll
☒ Bent arm roll




The step to a handstand roll is a combination of the step to handstand and the stretched forward roll. The movements into the handstand duplicate the step to handstand.

The difference begins as the handstand position is attained. The fingertip pressure is reduced to allow the body to tip past vertical WHILE maintaining alignment. At this point the buttocks are flexed to keep the hips straight while chest piking and hollowing the shoulder girdle. The head is tucked to see the belly button and


Main Menu
HELP!
Glossary
STOP
Action
Spotting
Footprint
Progressions

☐ Step Animation
☒ Full Animation




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Spotting
Footprint
Progressions

☐ Step Animation
☒ Full Animation



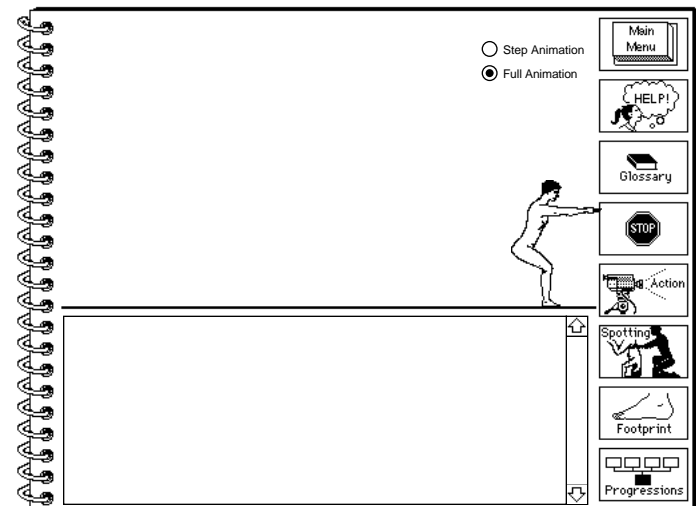
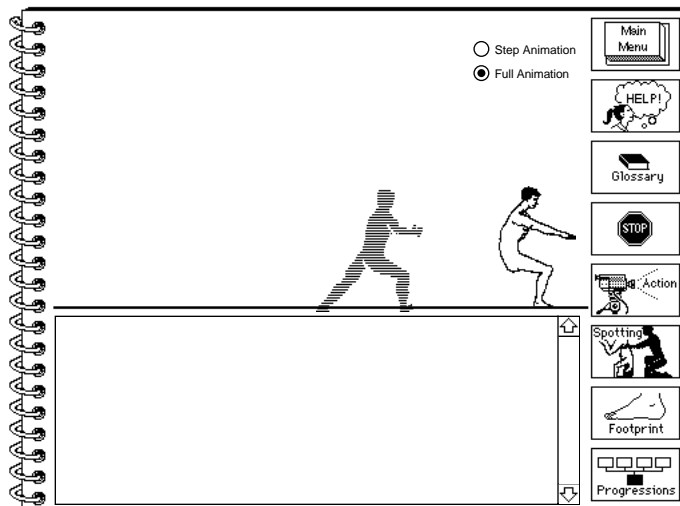
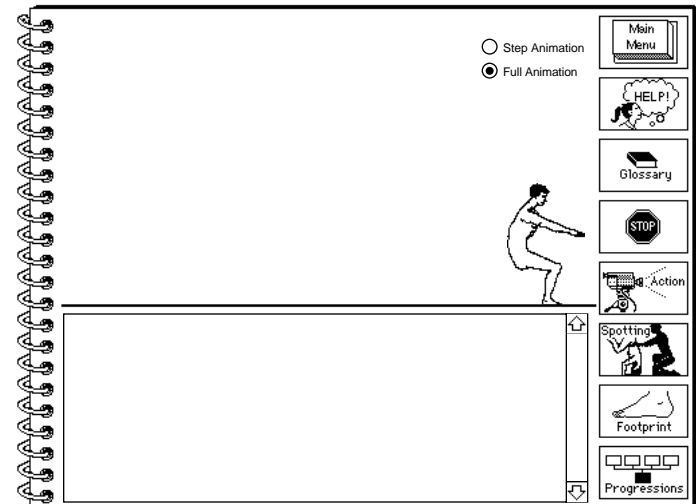
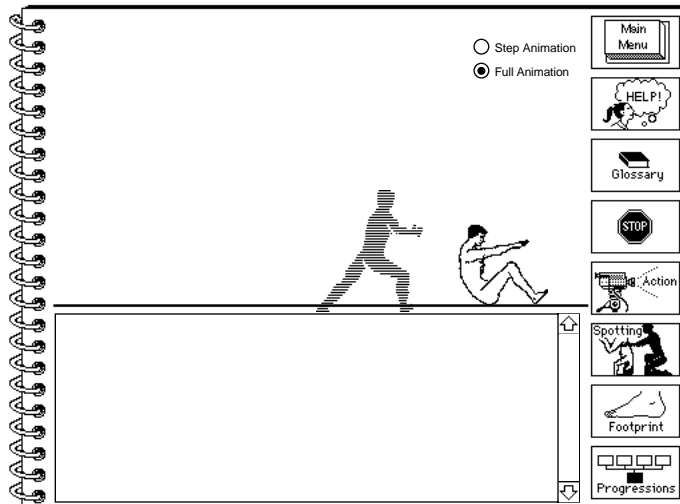
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HELP!
Glossary
STOP
Action
Spotting
Footprint
Progressions

☐ Step Animation
☒ Full Animation

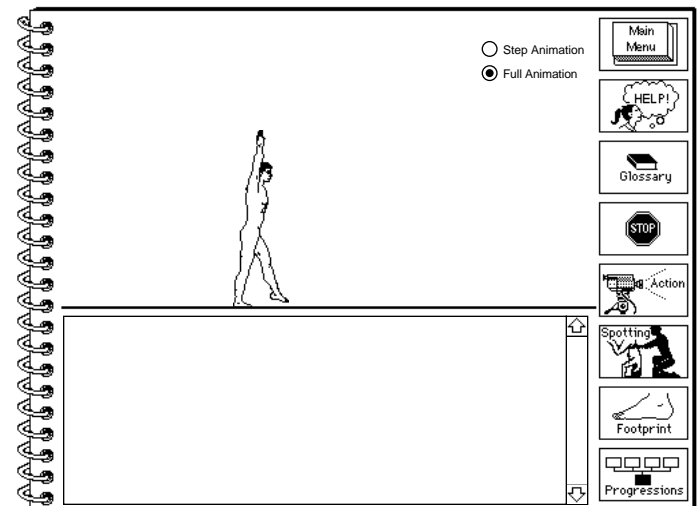
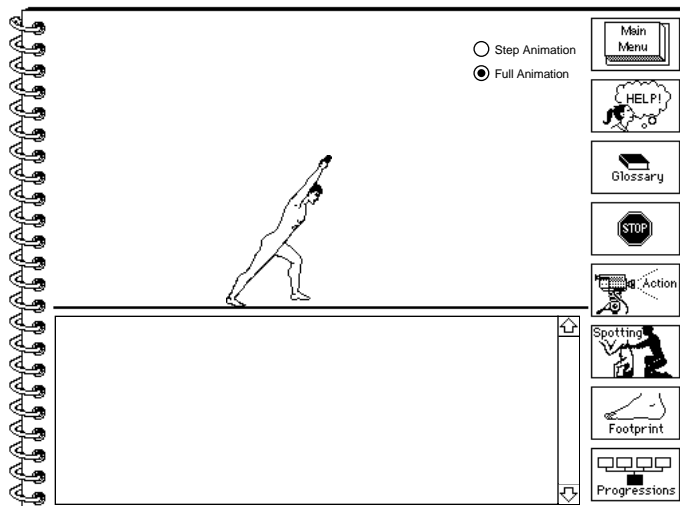
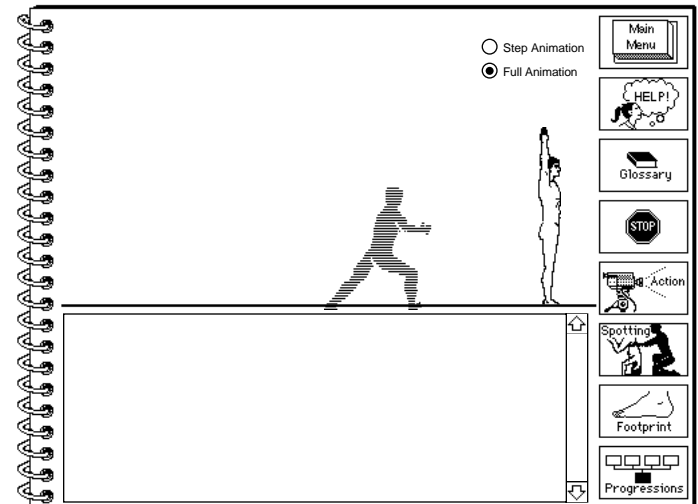
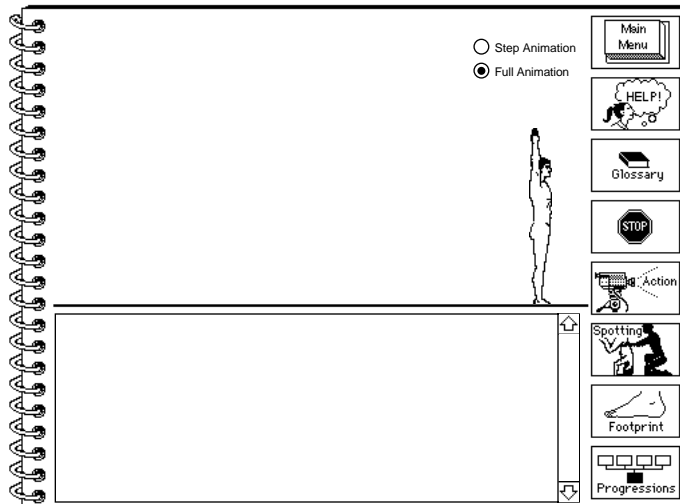


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HELP!
Glossary
STOP
Action
Spotting
Footprint
Progressions

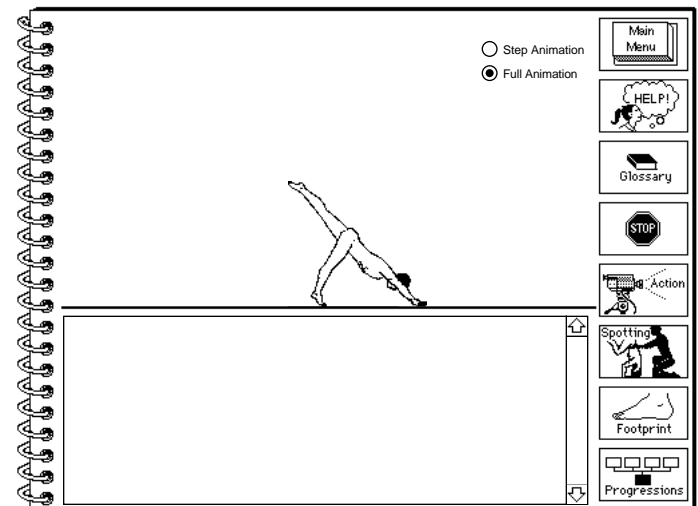
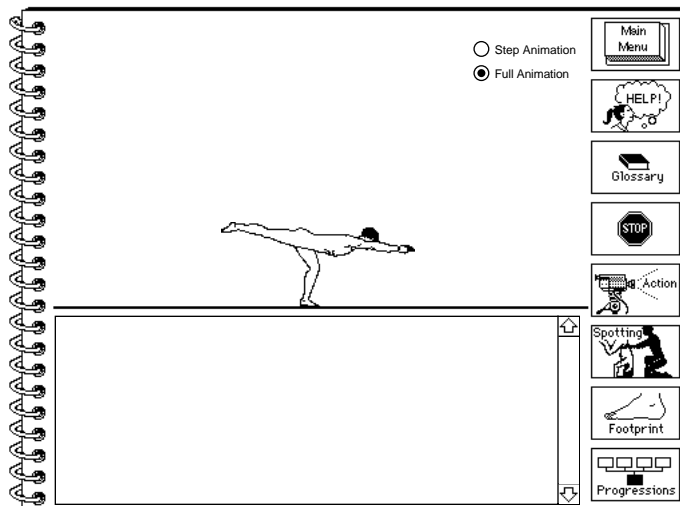
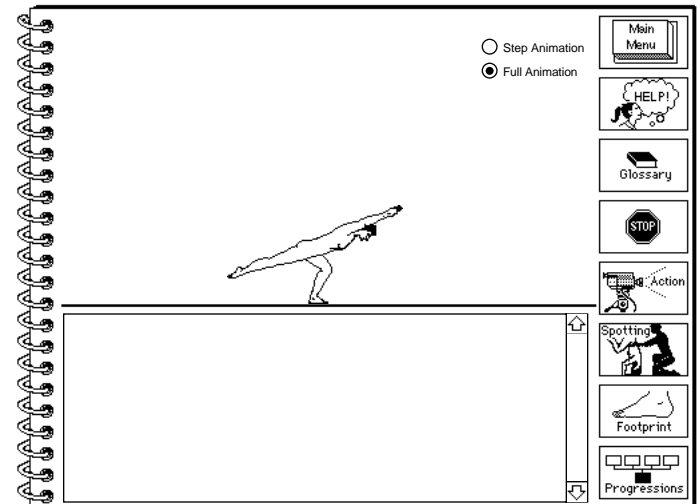
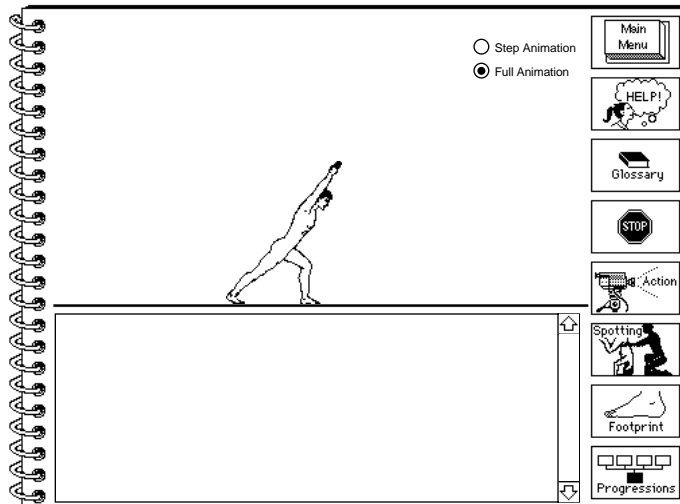
Tumbling Techniques



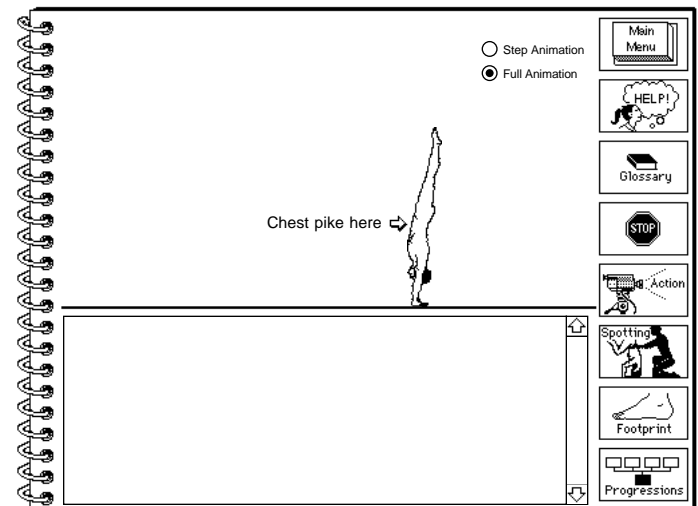
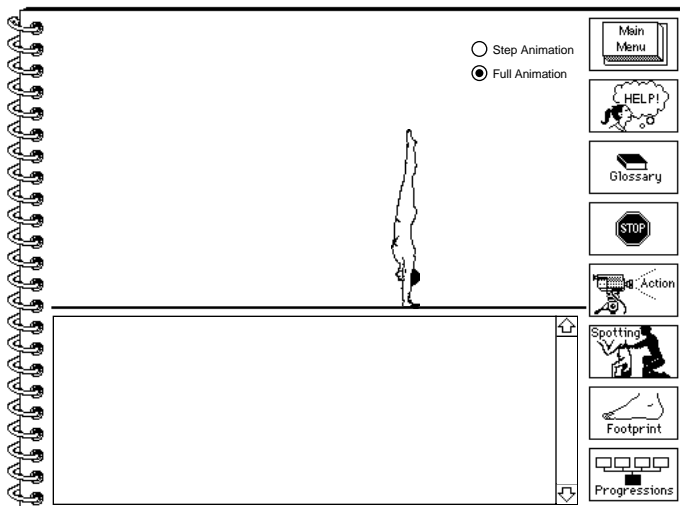
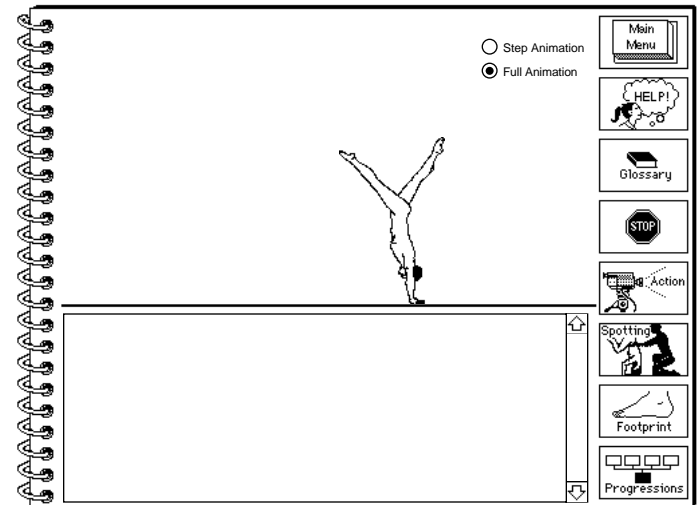
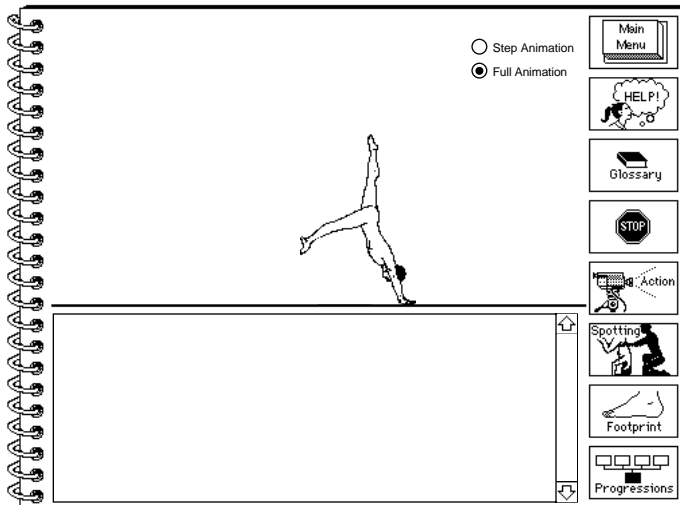
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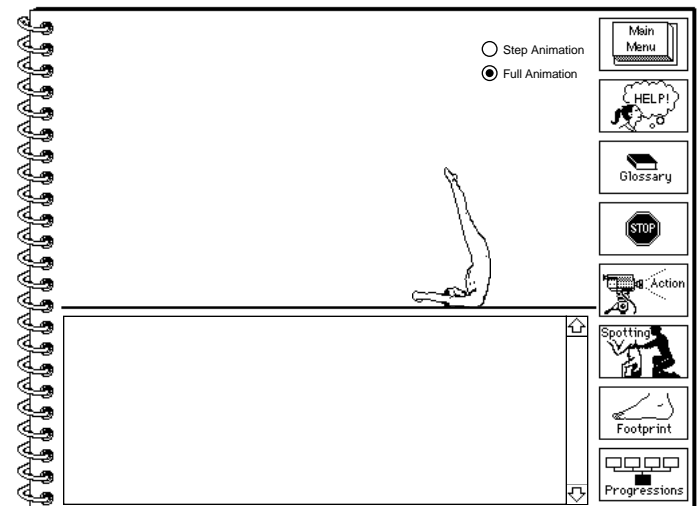
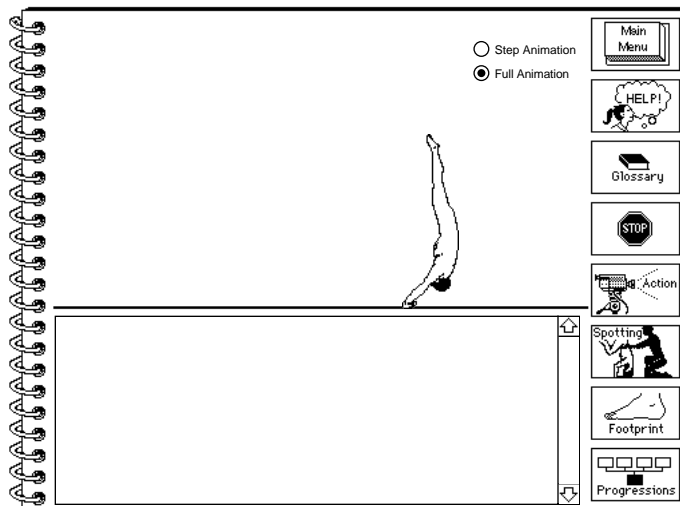
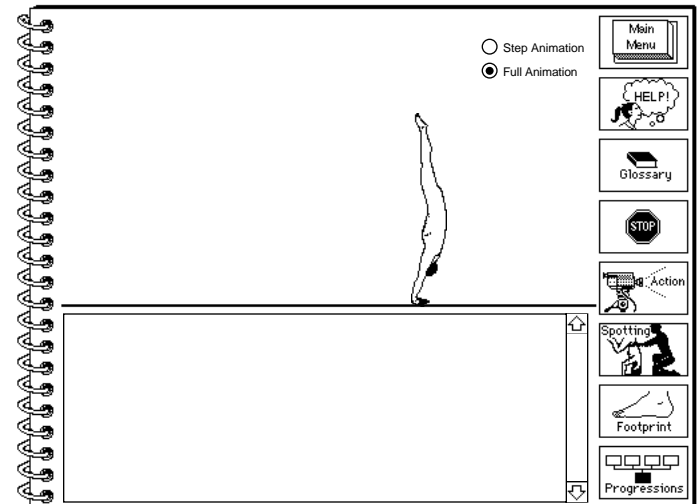
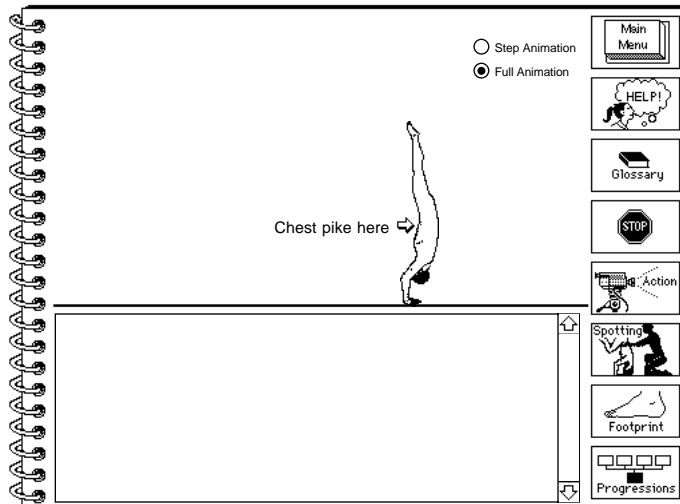
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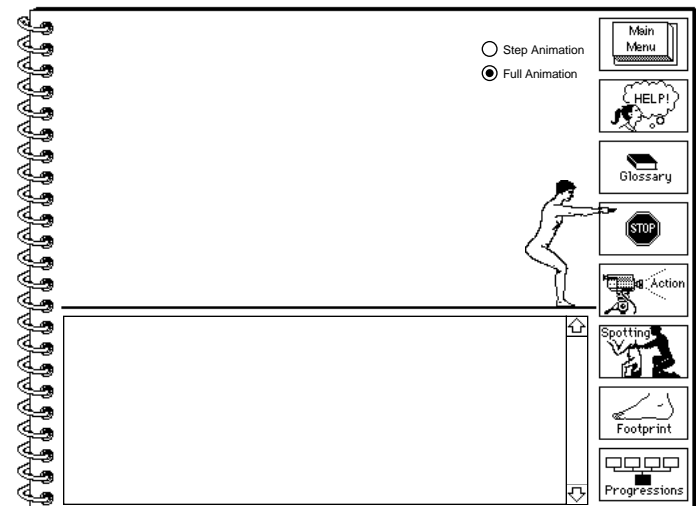
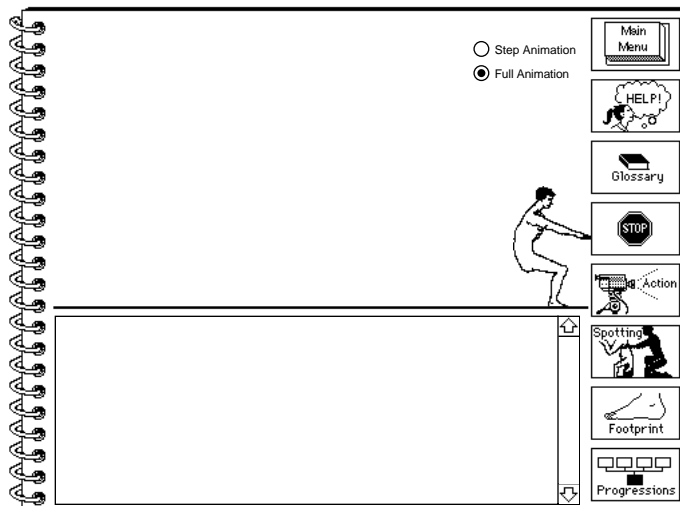
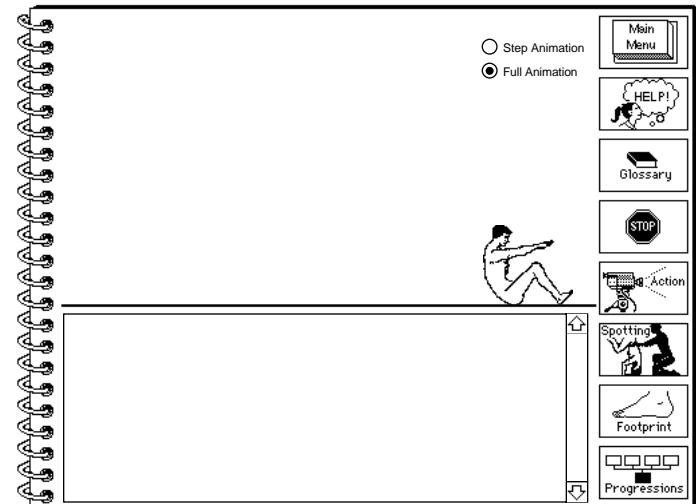
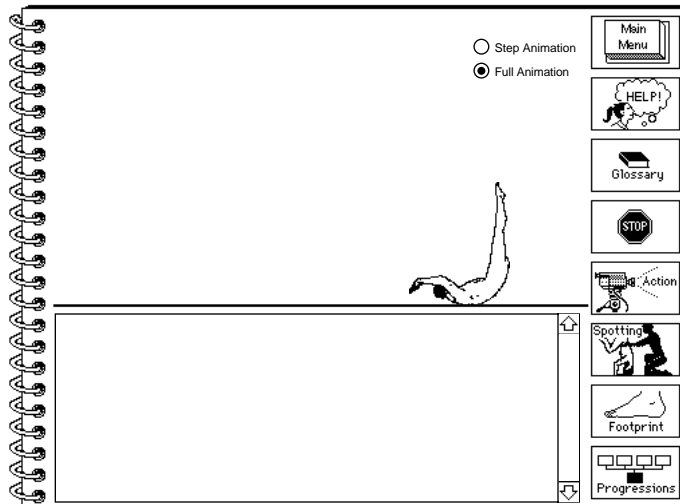
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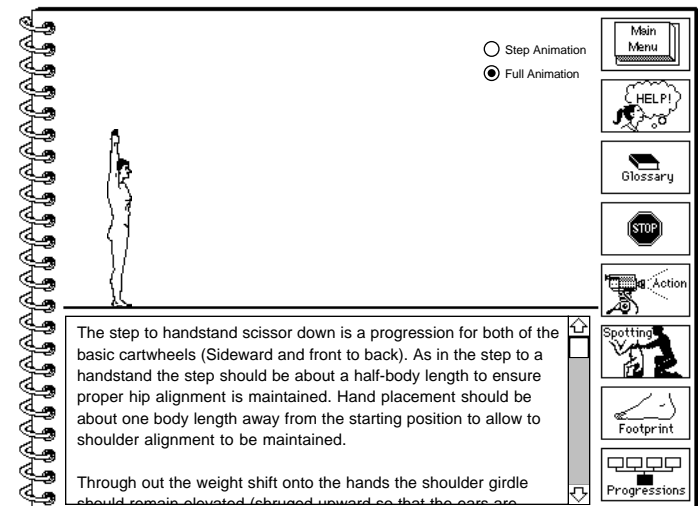
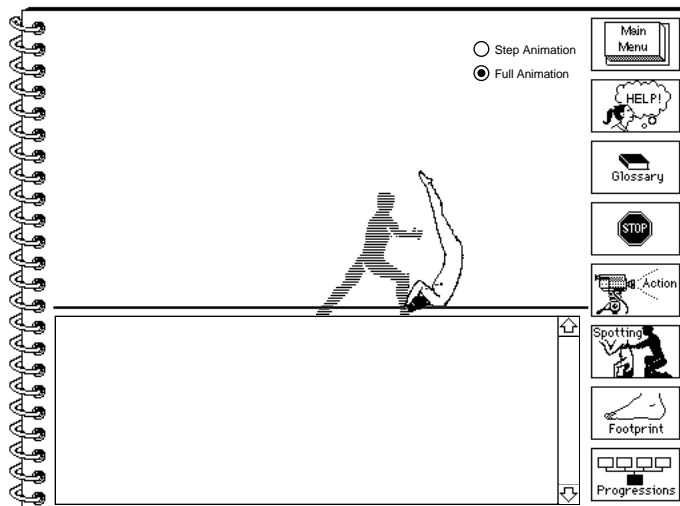
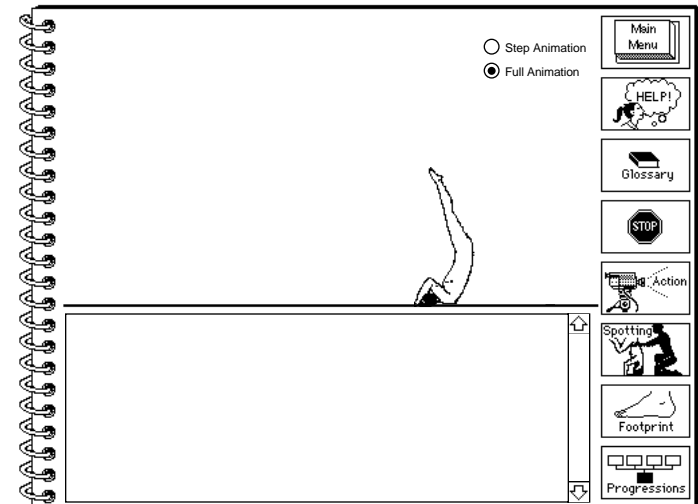
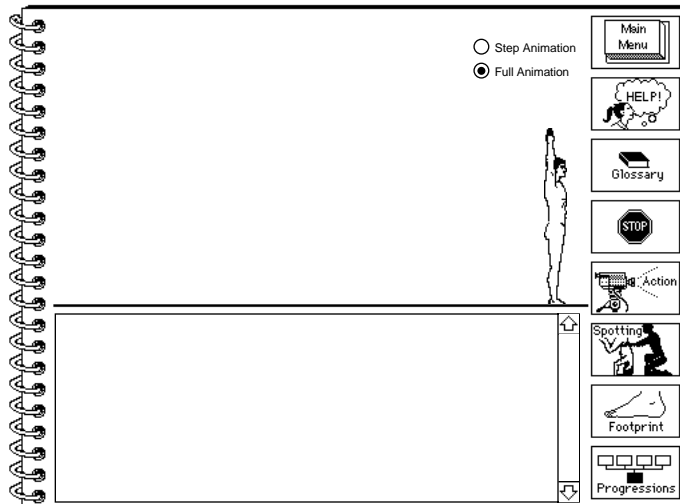
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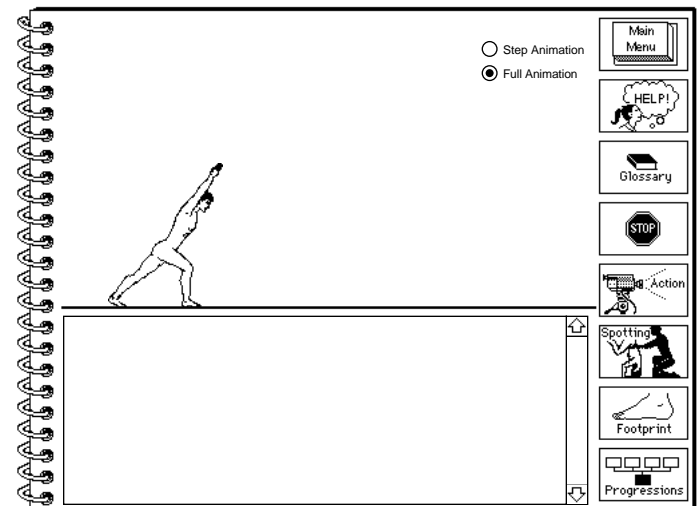
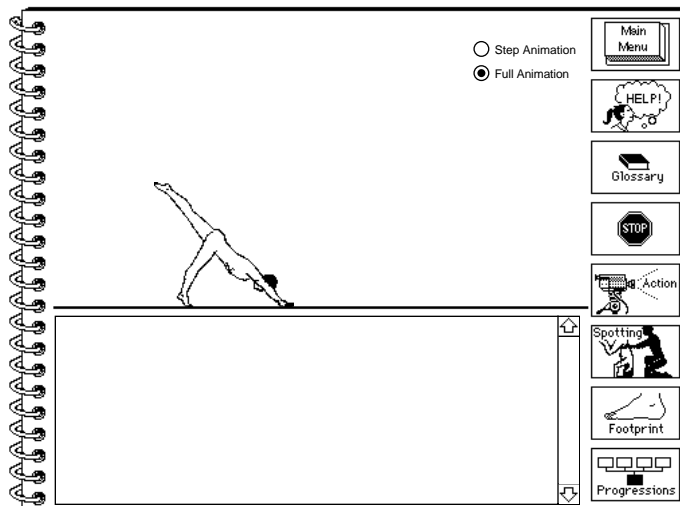
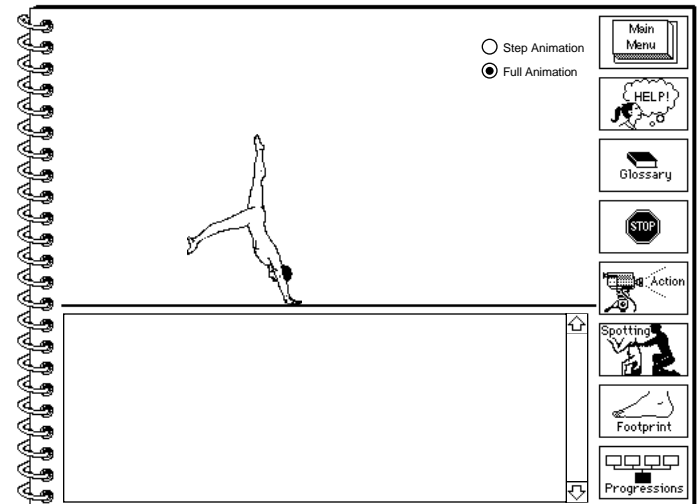
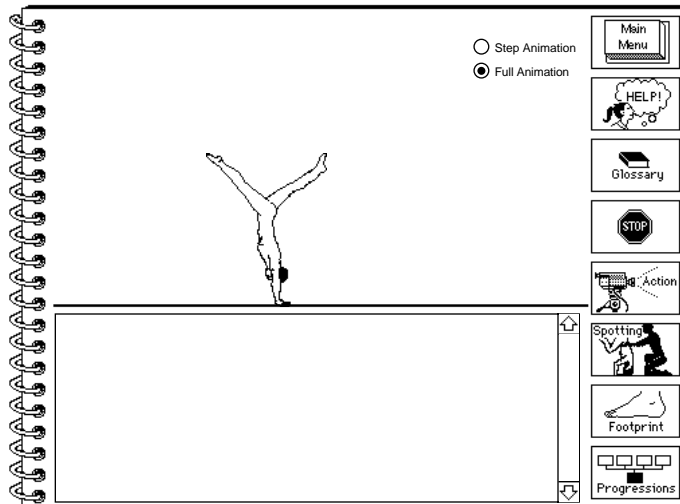
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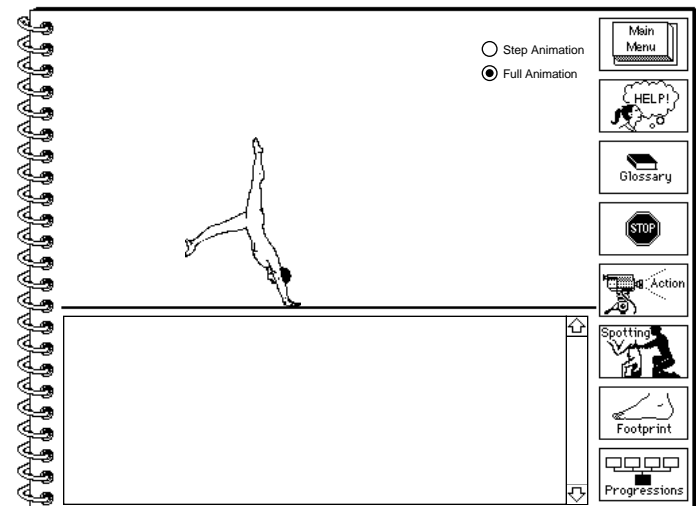
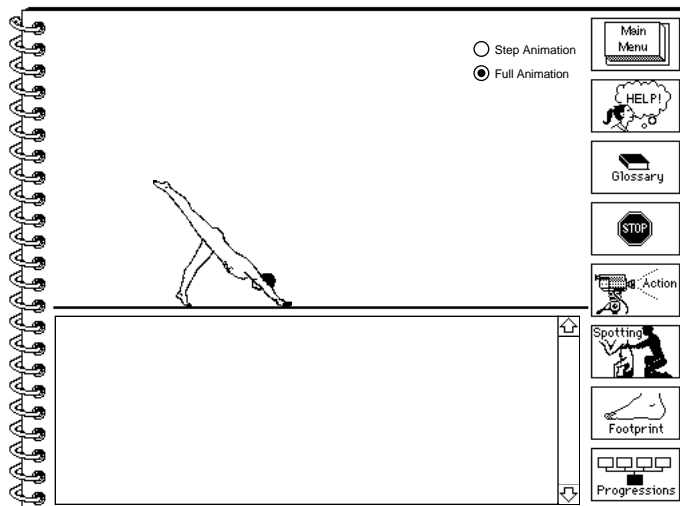
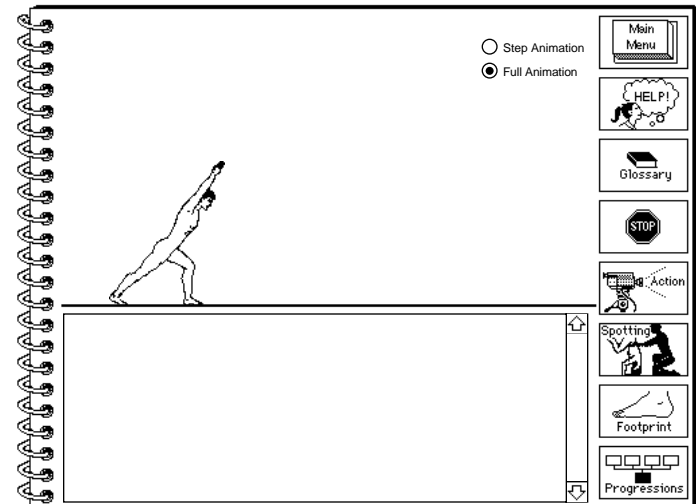
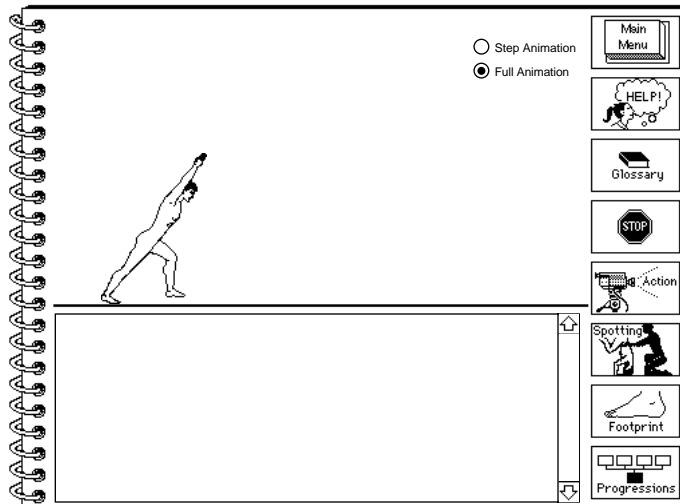
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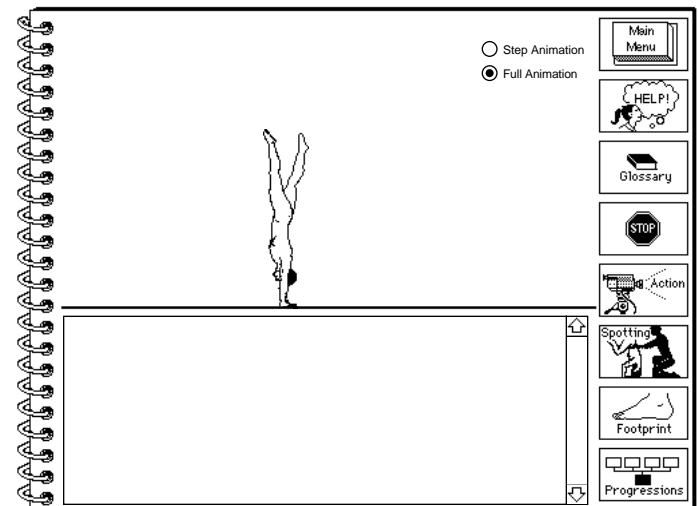
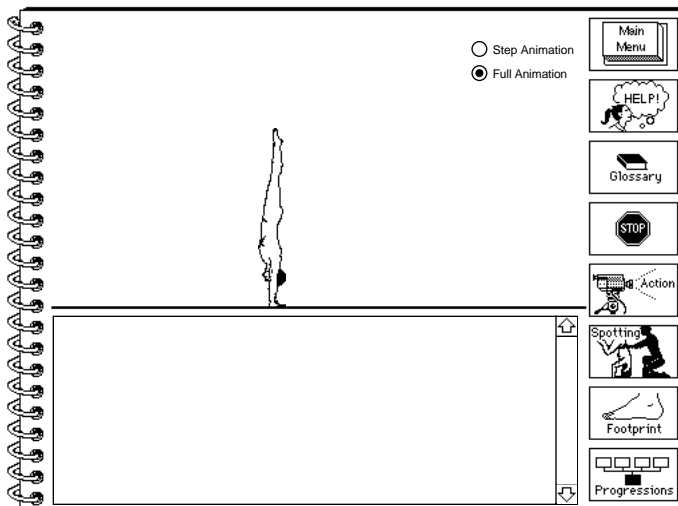
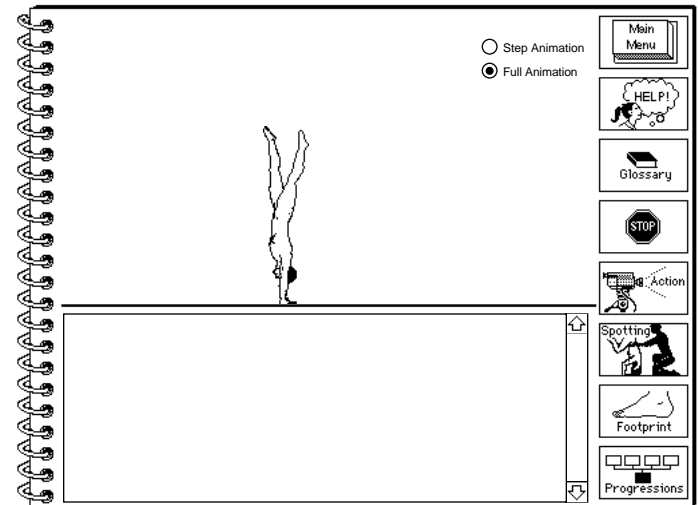
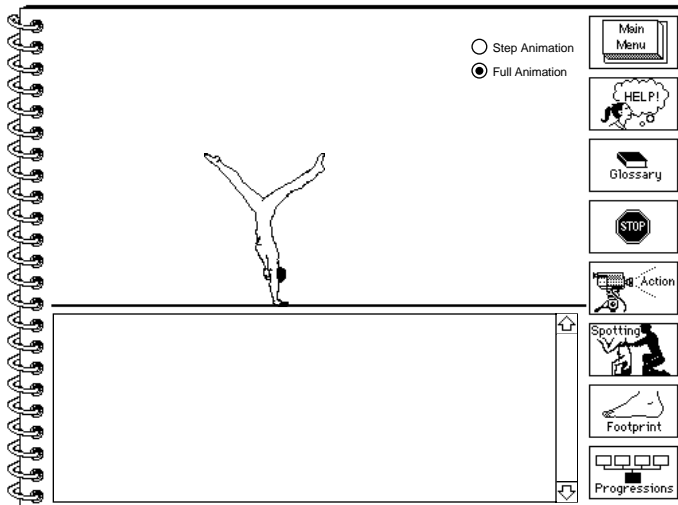
Tumbling Techniques



Tumbling Techniques



Tumbling Techniques



Tumbling Techniques

Jumps

☐ Step Animation
☒ Full Animation

Main Menu
 HELP!
 Glossary
 STOP
 Action
 Spotting
 Footprint
 Progressions

Arm swings...

In this skills animation four basic jumps are displayed. In each jump the performer will use the forward arm swing. Both twisting jumps initiate the twist from the ground as the arms are swung upward. The shoulders and hips should turn in the direction of the intended twist. The head should remain neutral. The trunk should be stretched throughout the airborne phase.

JUMP 1/2 TWIST

In the 1/2 twist a moderate shoulder turn upon takeoff is all that is required to complete the twist. At least 1/4 turn should be

☐ Step Animation
☒ Full Animation

Main Menu
 HELP!
 Glossary
 STOP
 Action
 Spotting
 Footprint
 Progressions

Jump 1/2 Twist **Jump Full Twist**

☐ Step Animation
☒ Full Animation

Main Menu
 HELP!
 Glossary
 STOP
 Action
 Spotting
 Footprint
 Progressions

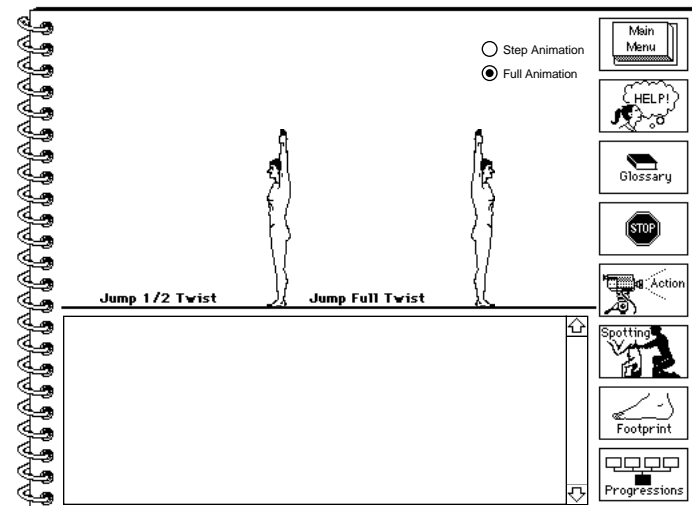
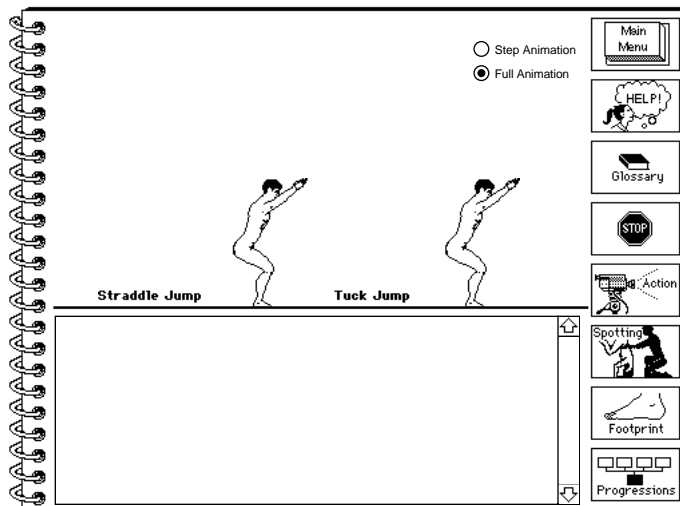
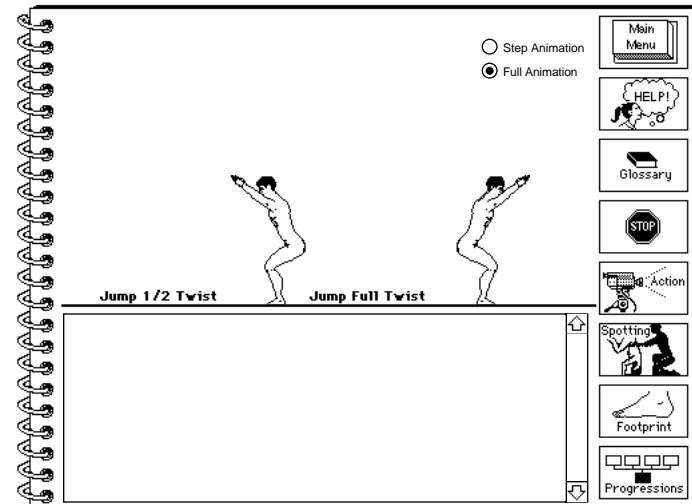
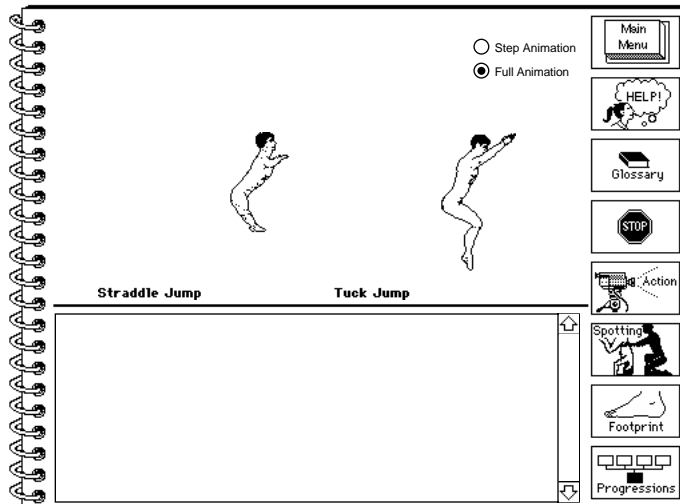
Straddle Jump **Tuck Jump**

☐ Step Animation
☒ Full Animation

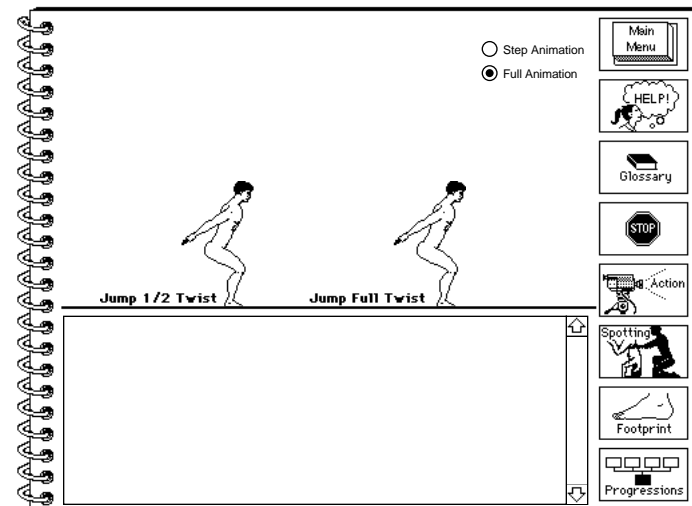
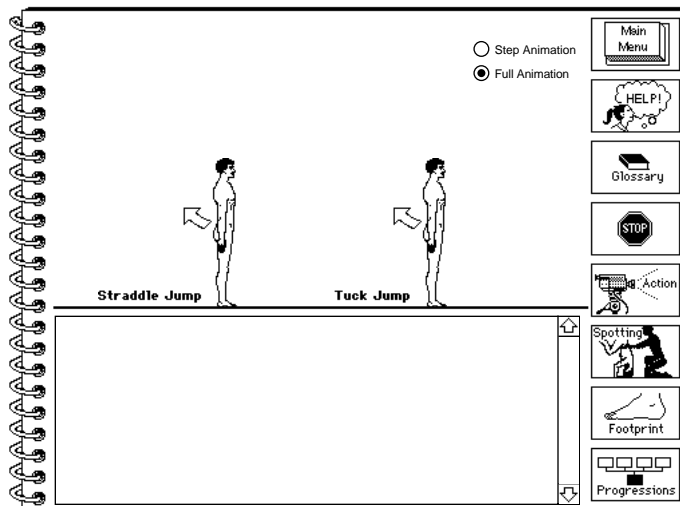
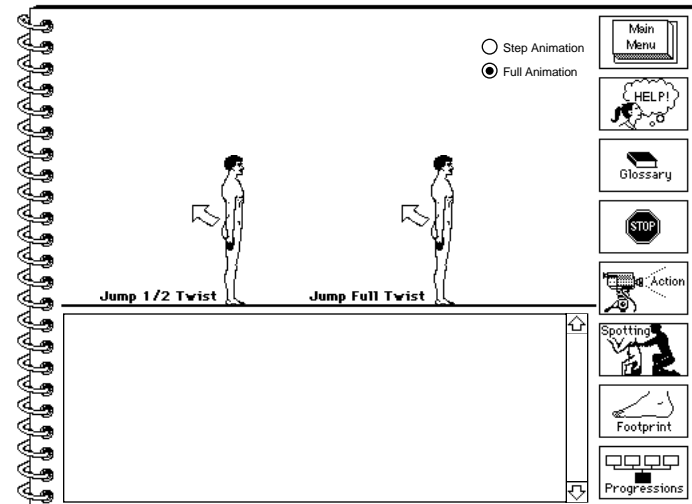
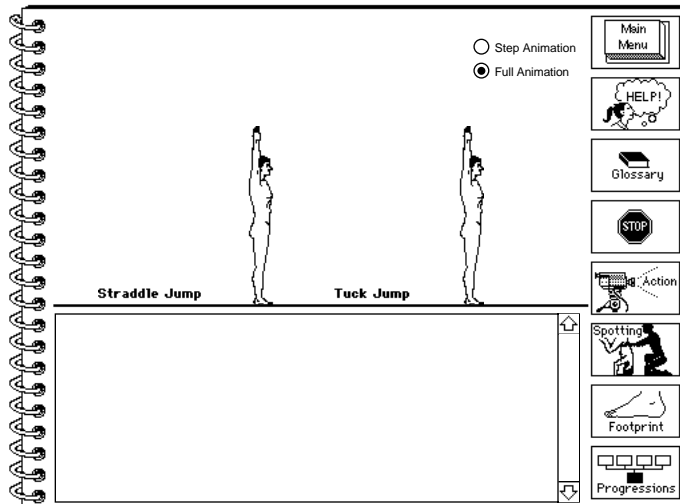
Main Menu
 HELP!
 Glossary
 STOP
 Action
 Spotting
 Footprint
 Progressions

Jump 1/2 Twist **Jump Full Twist**

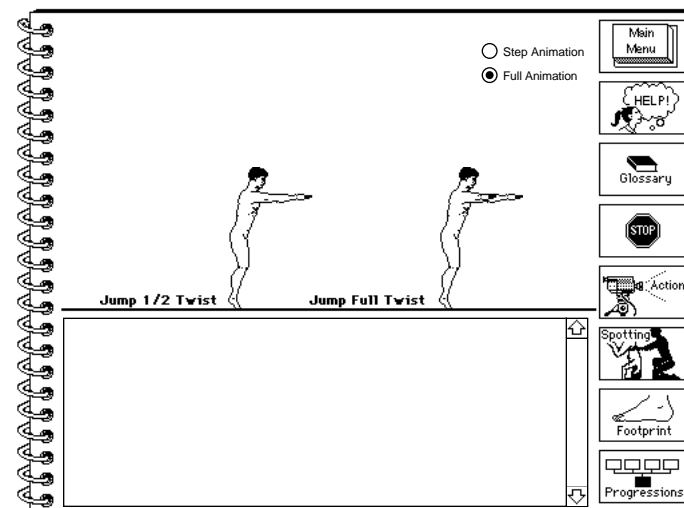
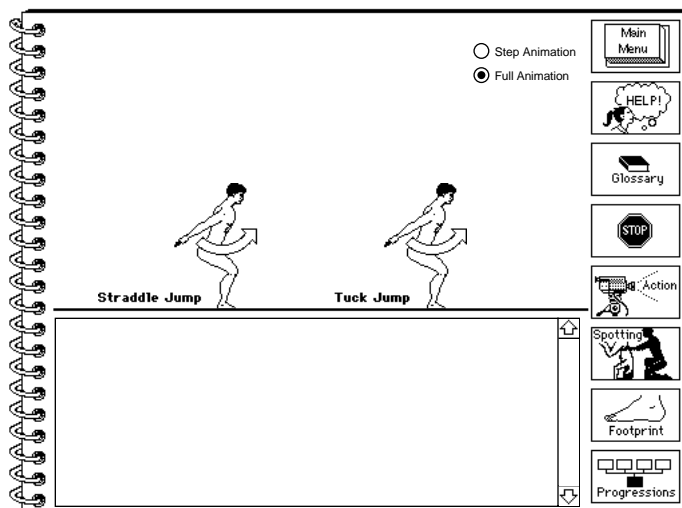
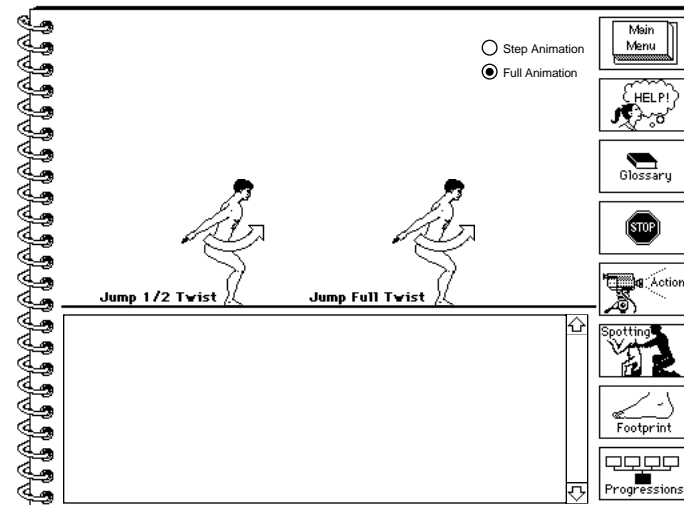
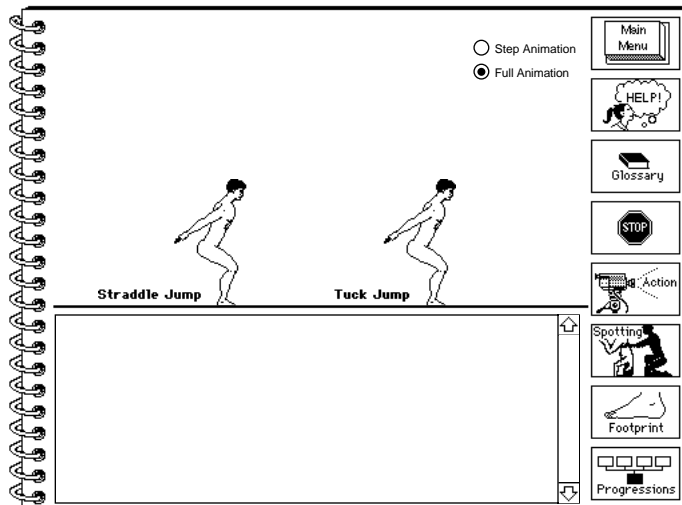
Tumbling Techniques



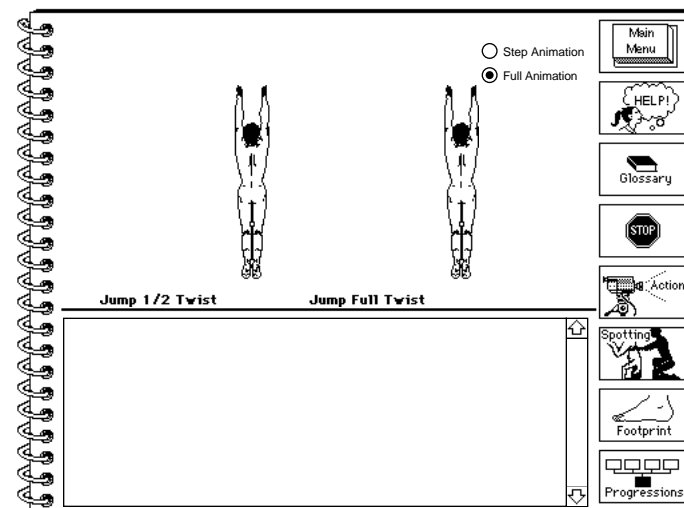
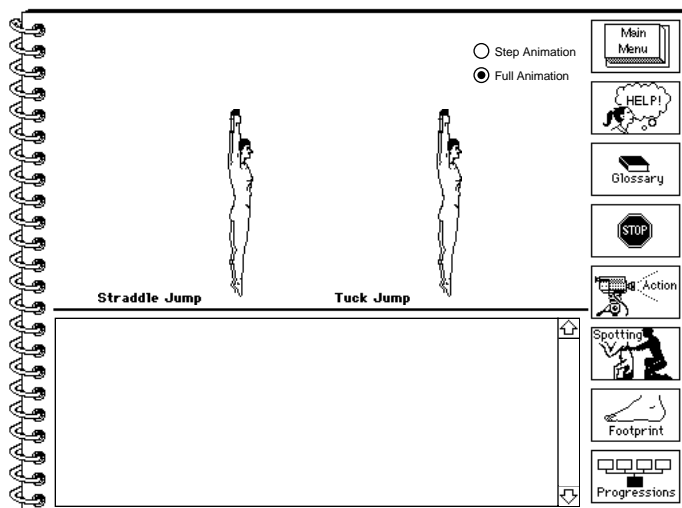
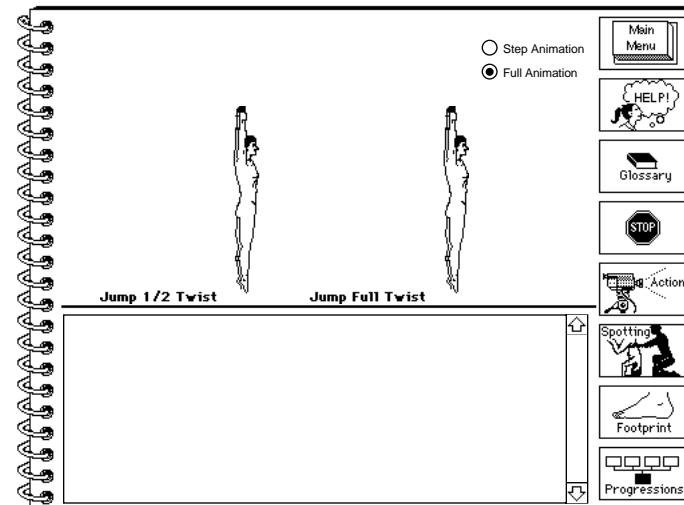
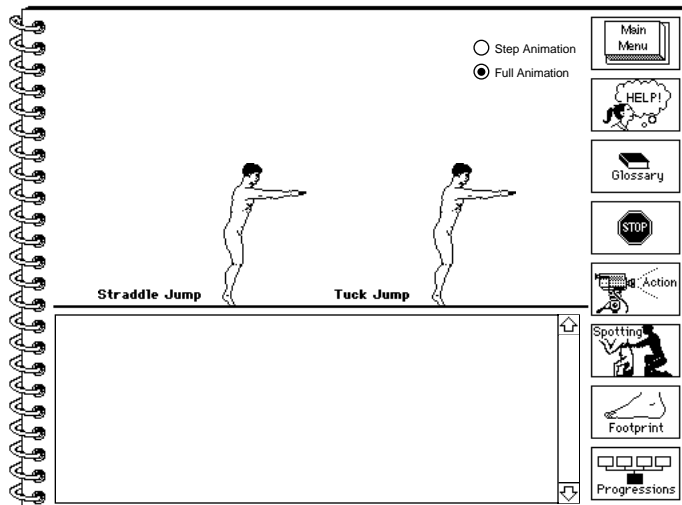
Tumbling Techniques



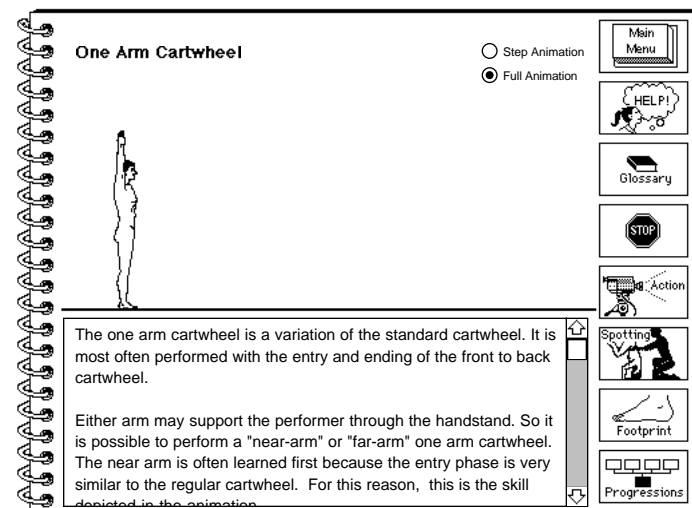
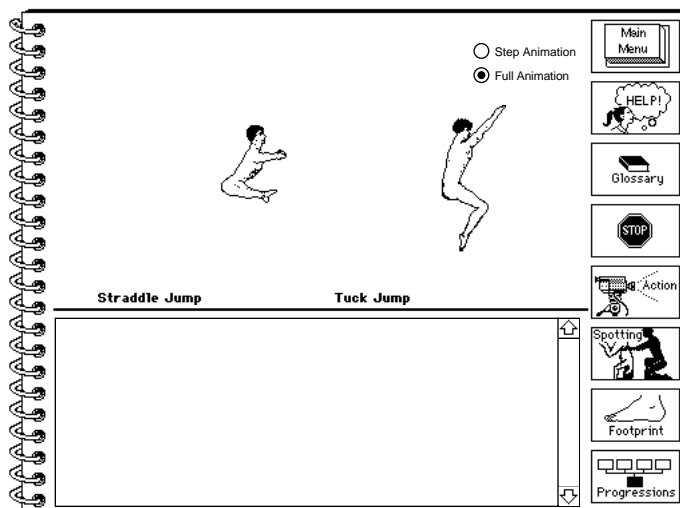
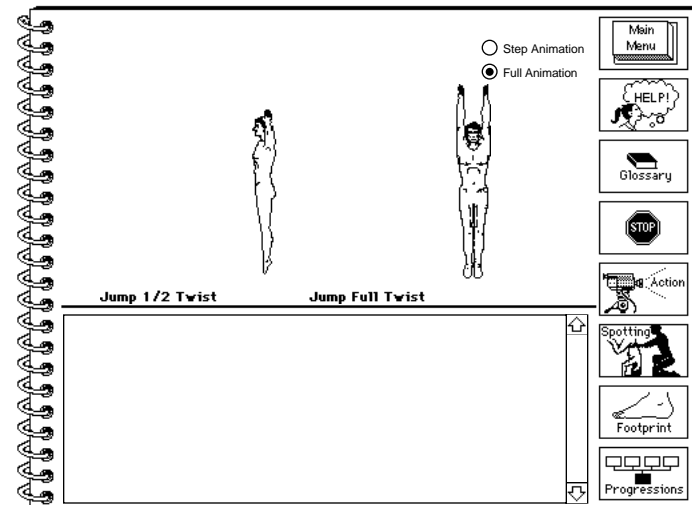
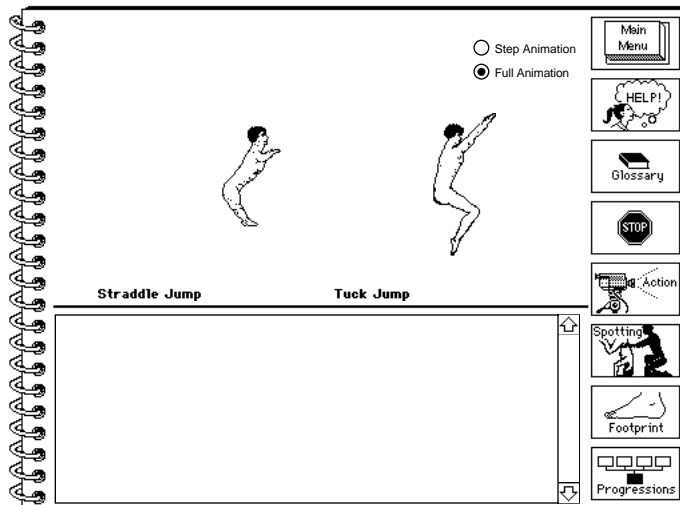
Tumbling Techniques



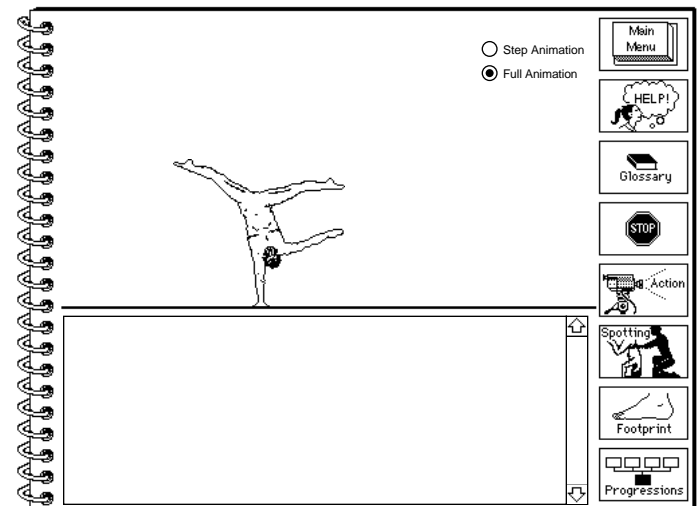
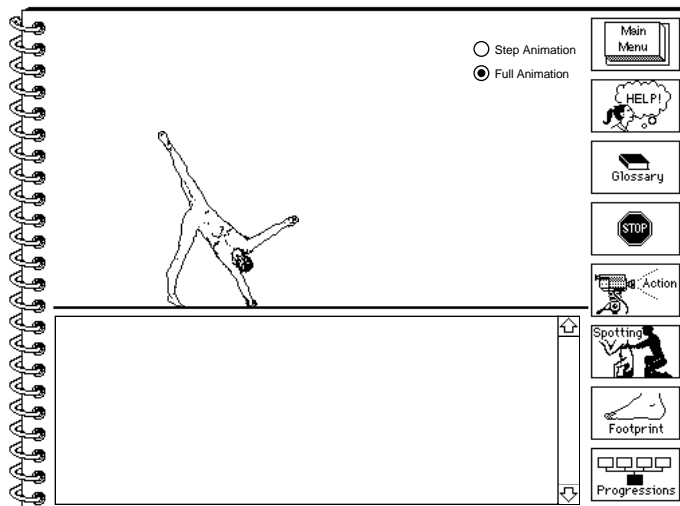
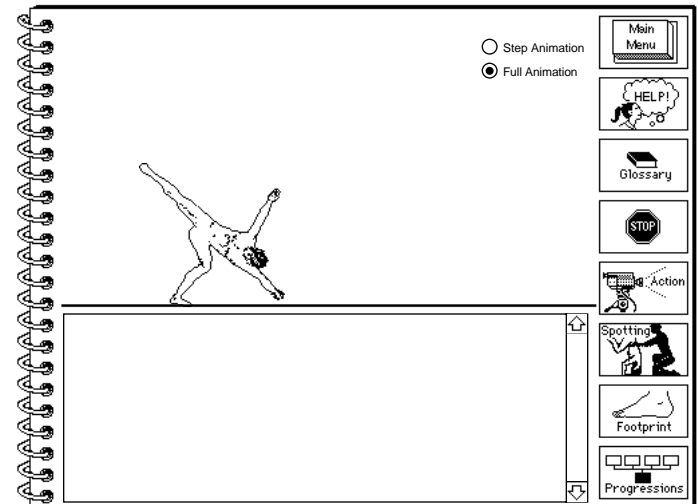
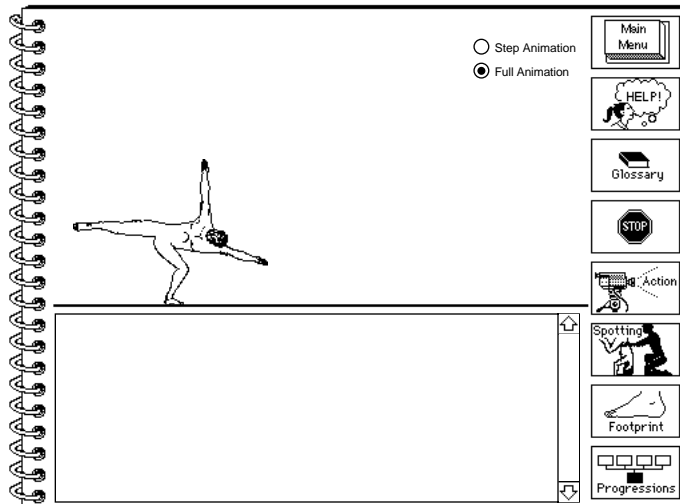
Tumbling Techniques



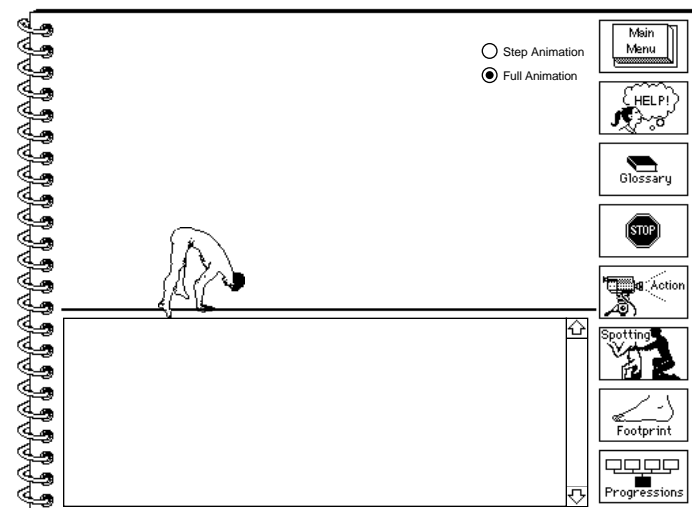
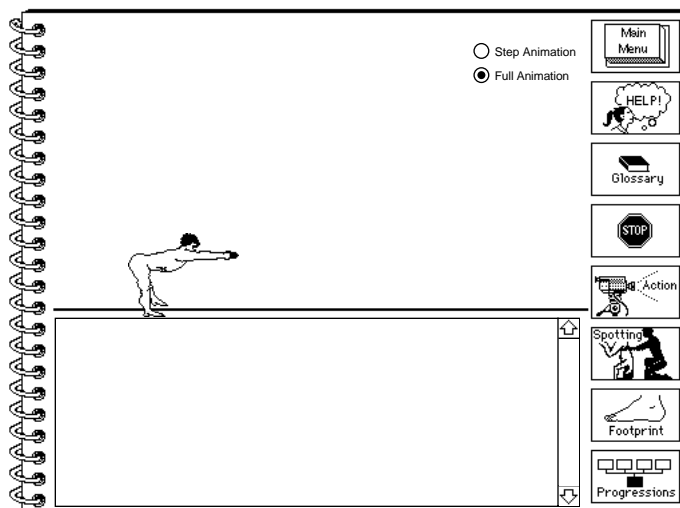
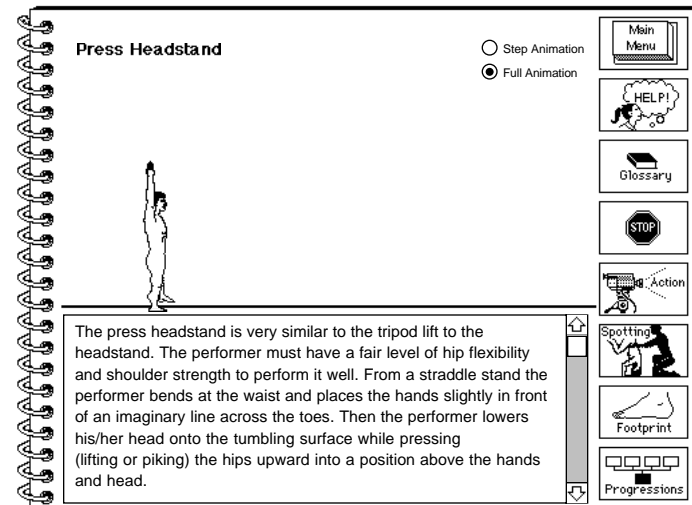
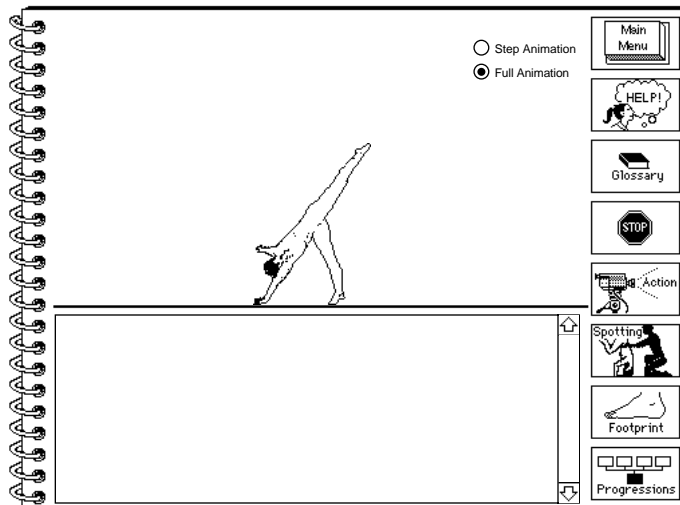
Tumbling Techniques



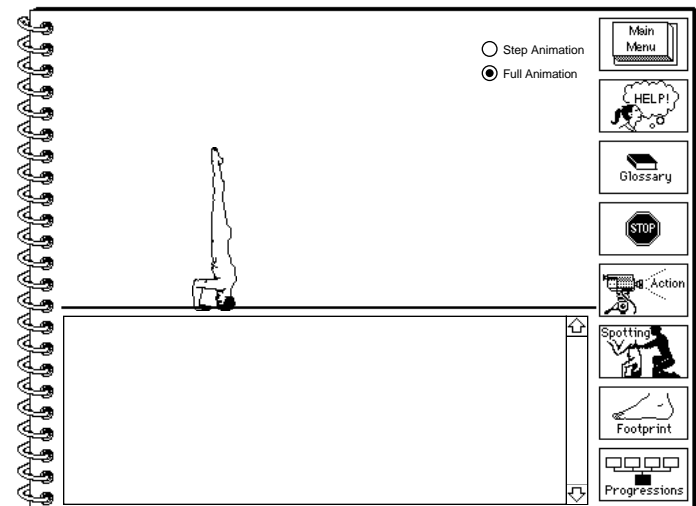
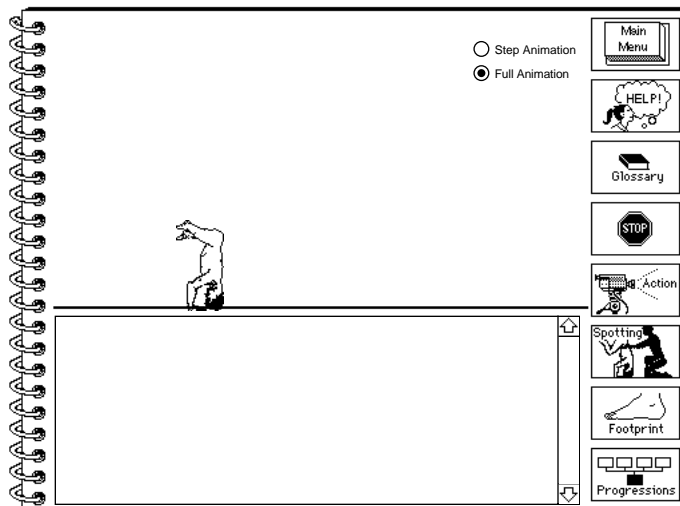
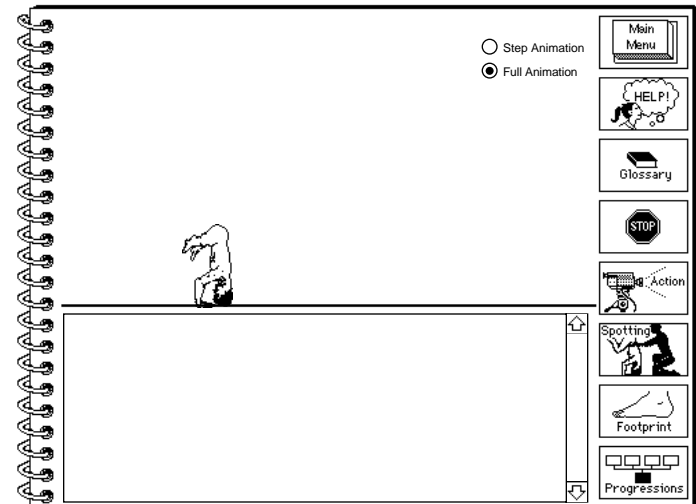
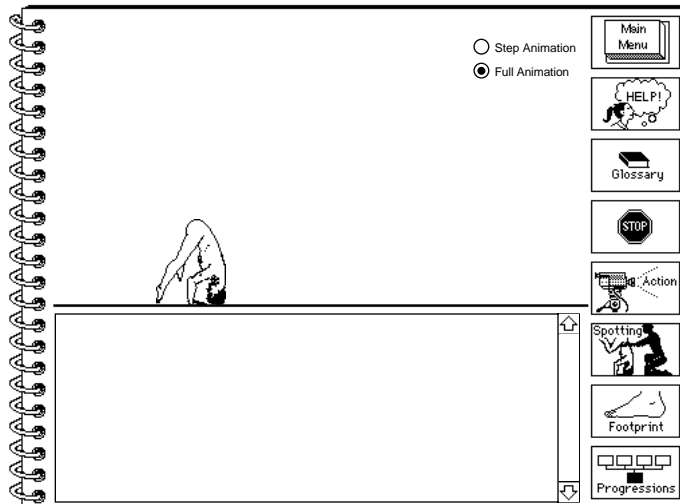
Tumbling Techniques



Tumbling Techniques



Tumbling Techniques



Tumbling Techniques

Pushaway

☐ Step Animation
 ☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

Spotting

Footprint

Progressions



The pushaway is designed to sensitize the shoulders and trunk to changing forces while aligning. From a pushup position with the shoulder blades pressed apart and the buttocks contracted, the performer should concentrate on pressing the hips away from the hands. The eyes should be focused on the heels of the hands, but the head should not be lifted. The performer will finish in a prone position. All body parts should touch down simultaneously. (Don't belly flop!)

☐ Step Animation
 ☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

Spotting

Footprint

Progressions



☐ Step Animation
 ☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

Spotting

Footprint

Progressions



☐ Step Animation
 ☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

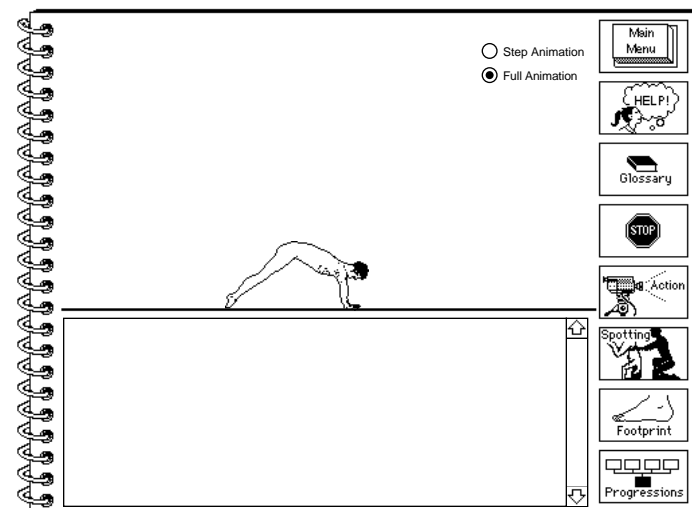
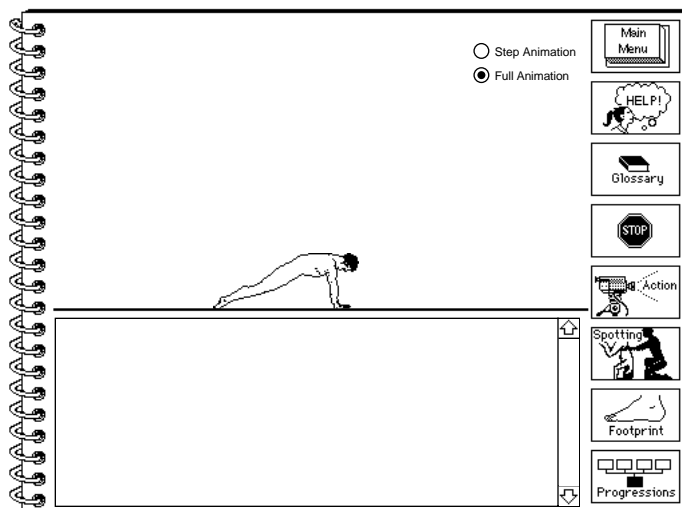
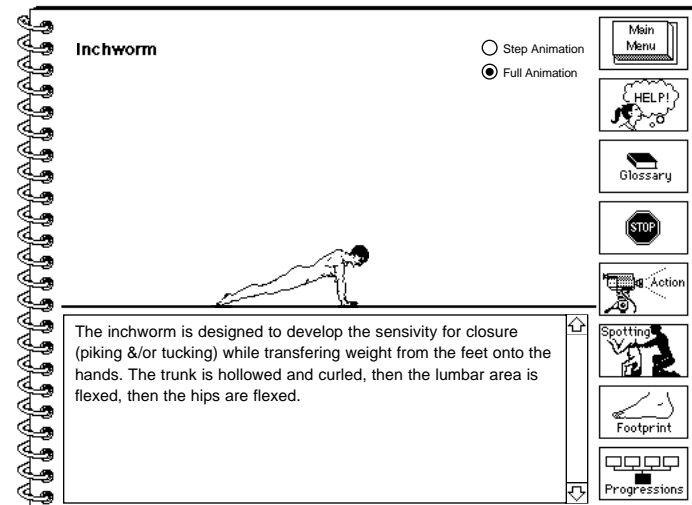
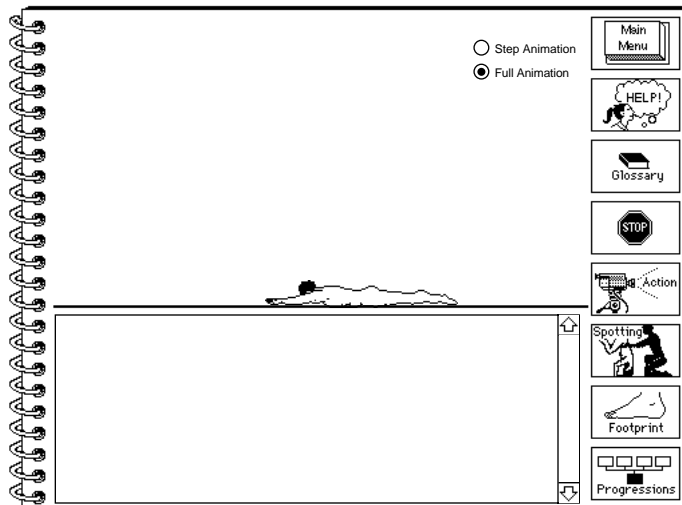
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Footprint

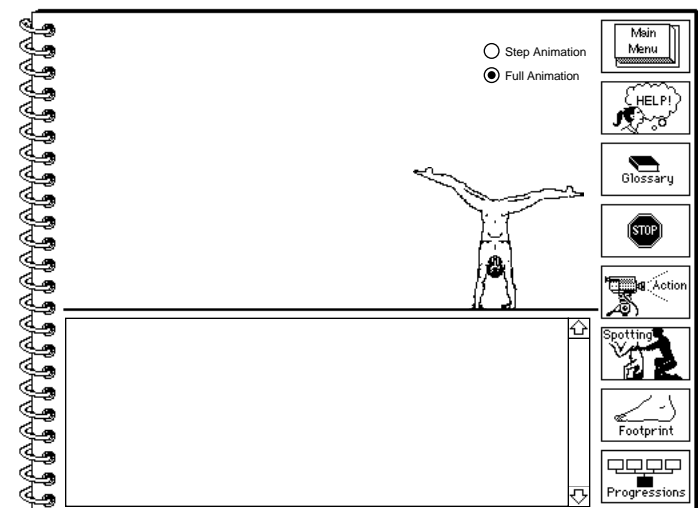
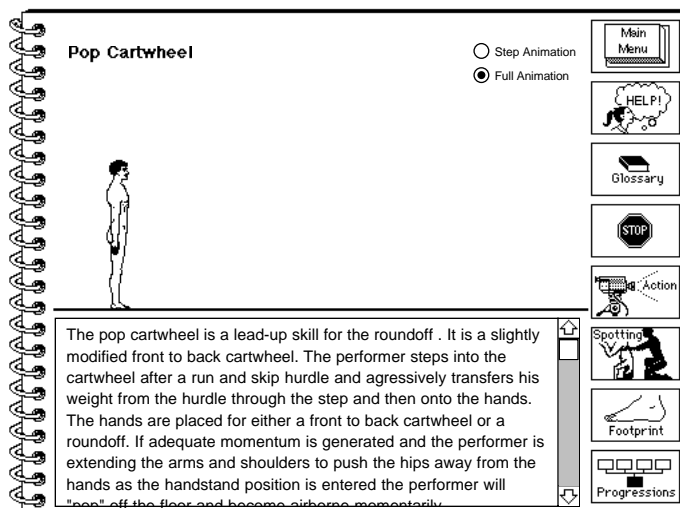
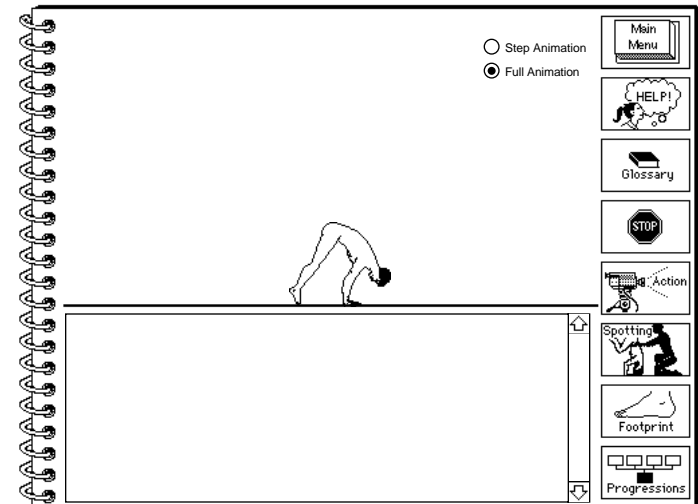
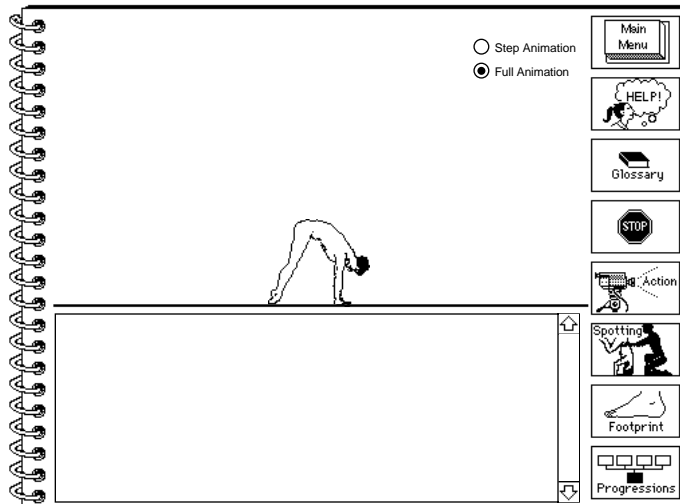
Progressions



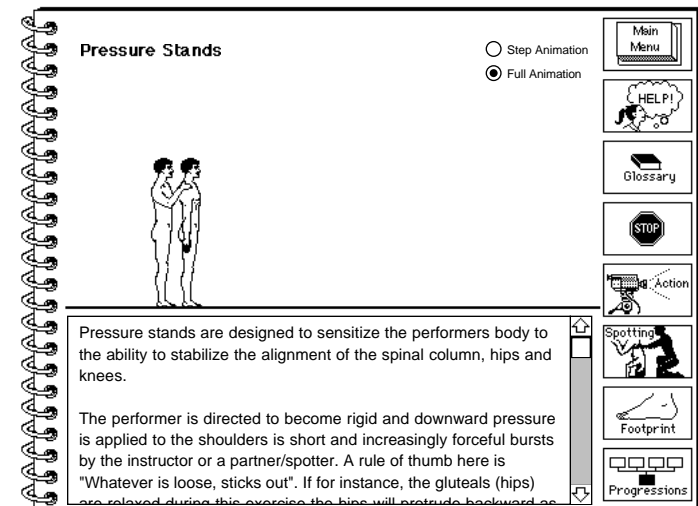
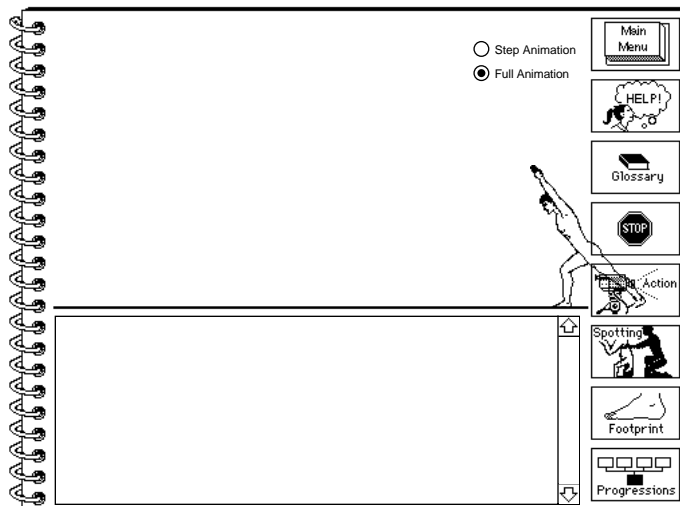
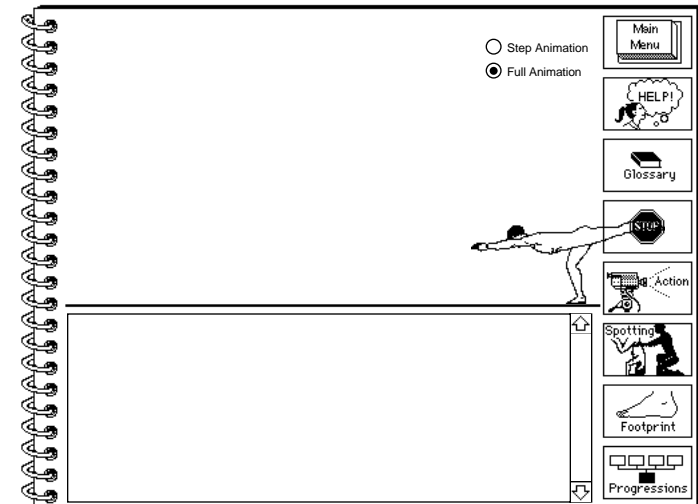
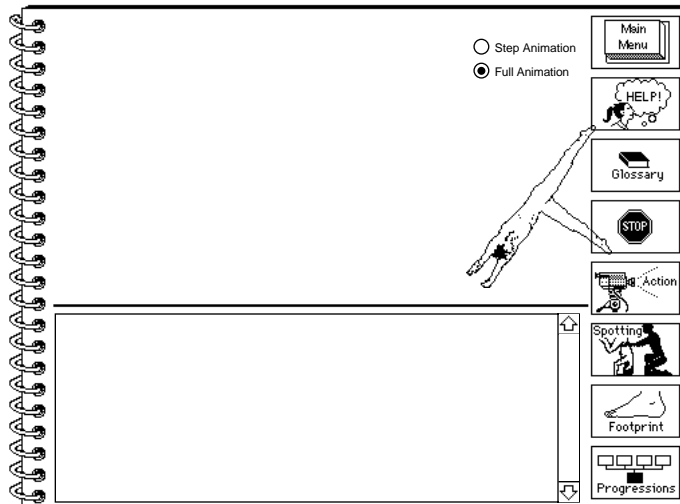
Tumbling Techniques



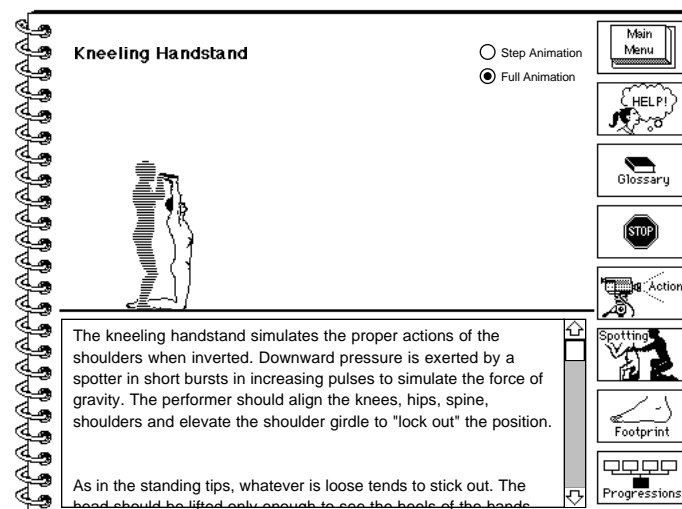
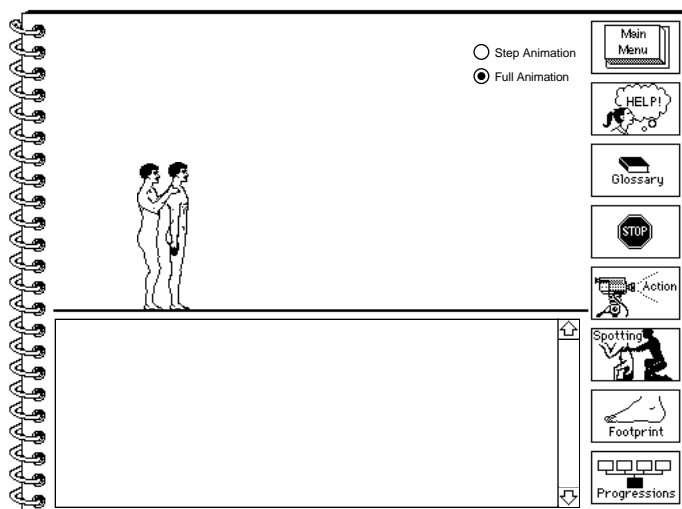
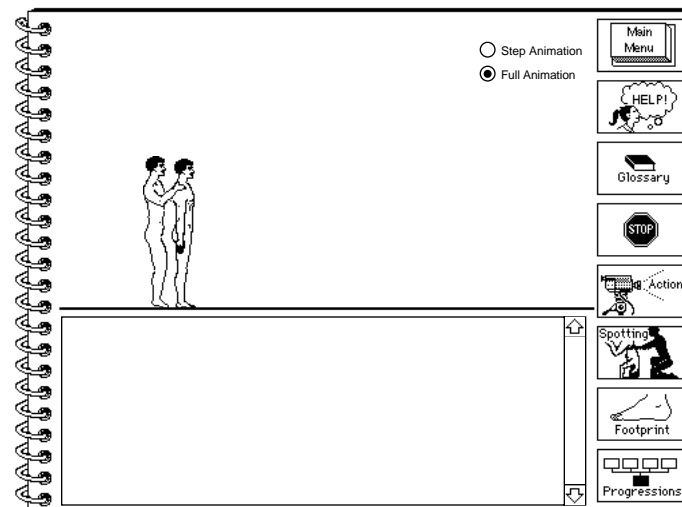
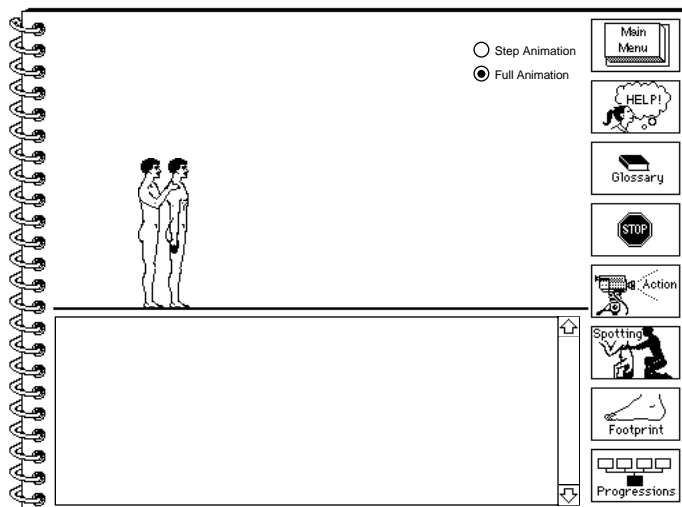
Tumbling Techniques



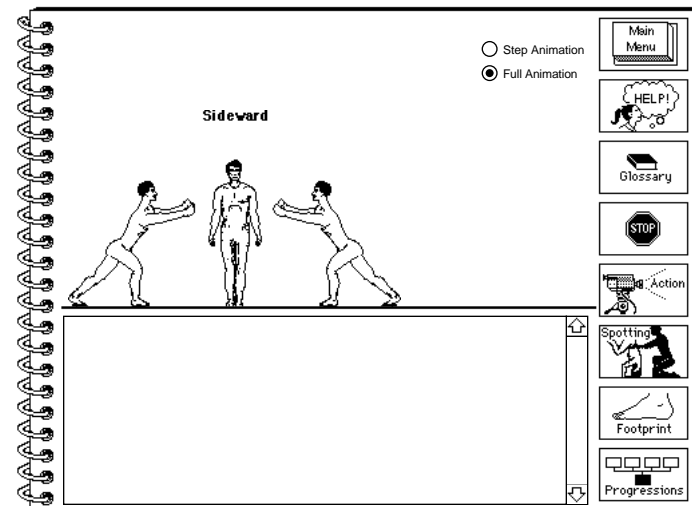
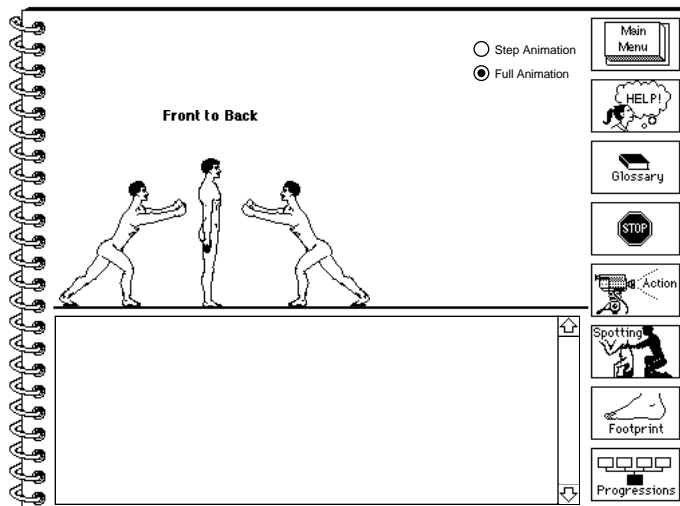
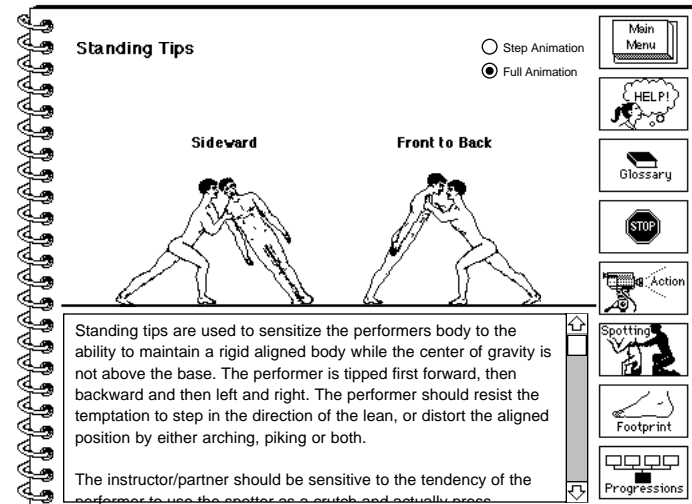
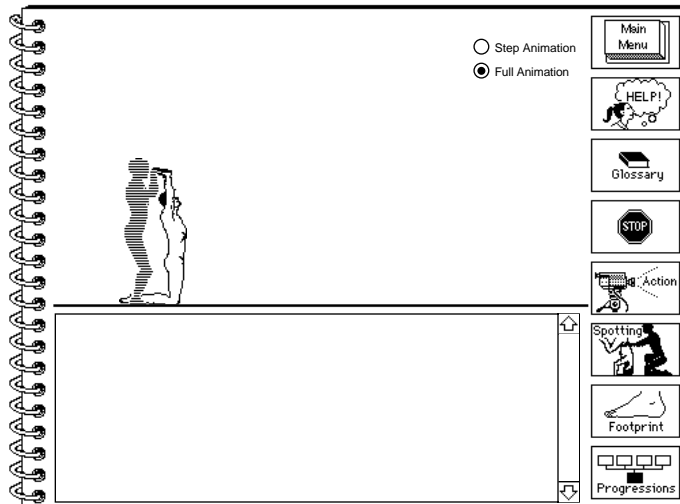
Tumbling Techniques



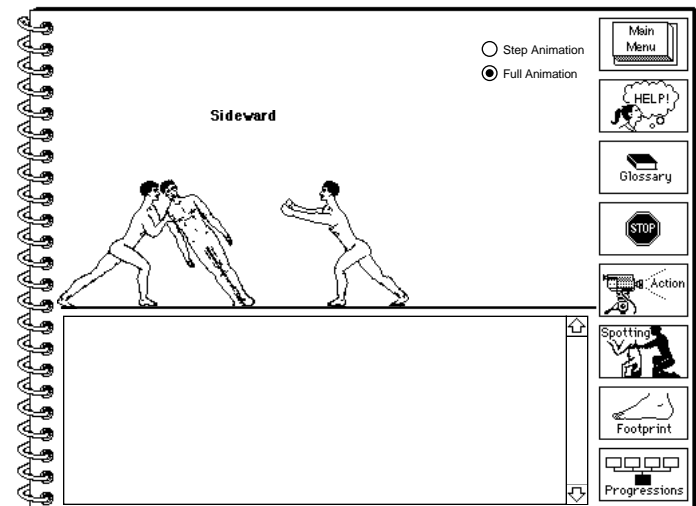
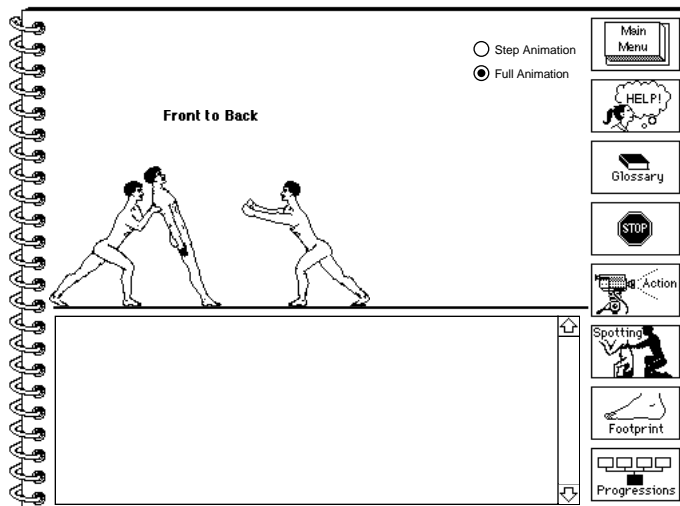
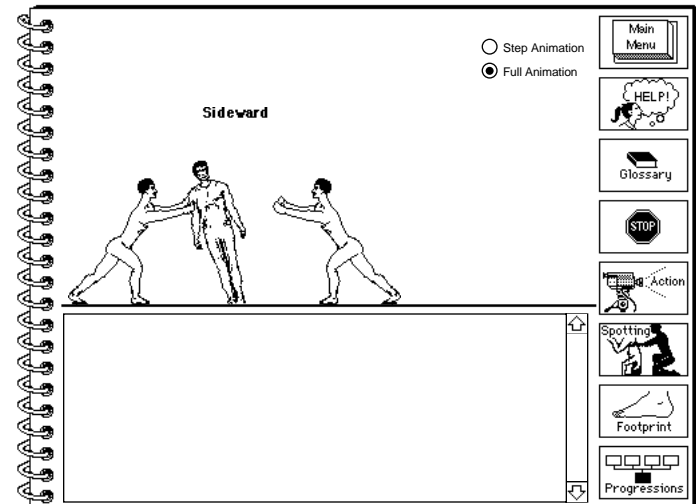
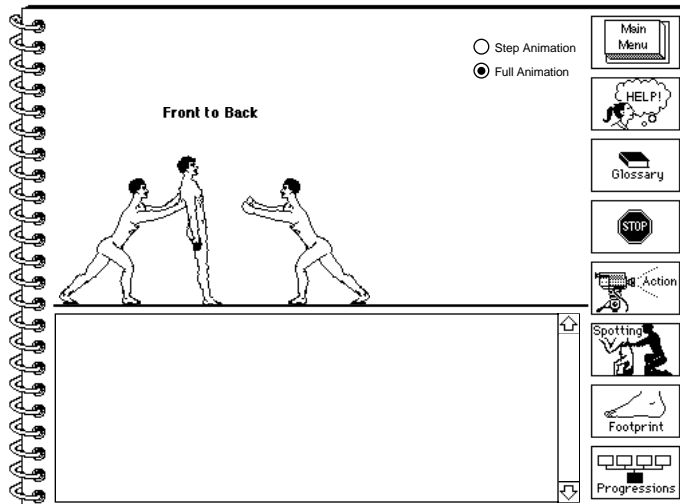
Tumbling Techniques



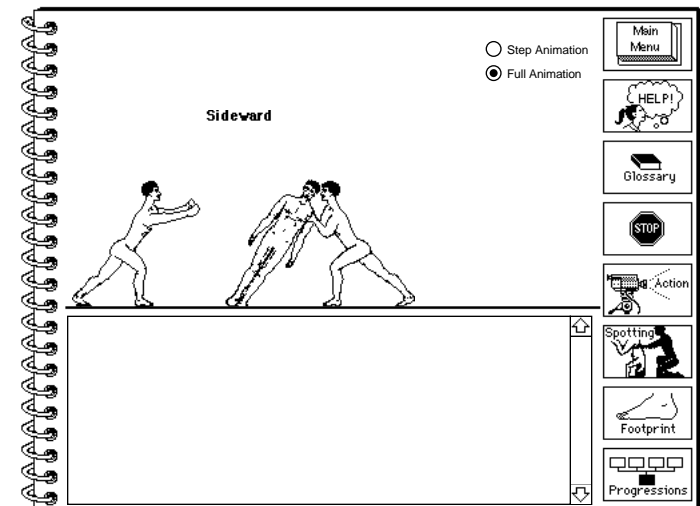
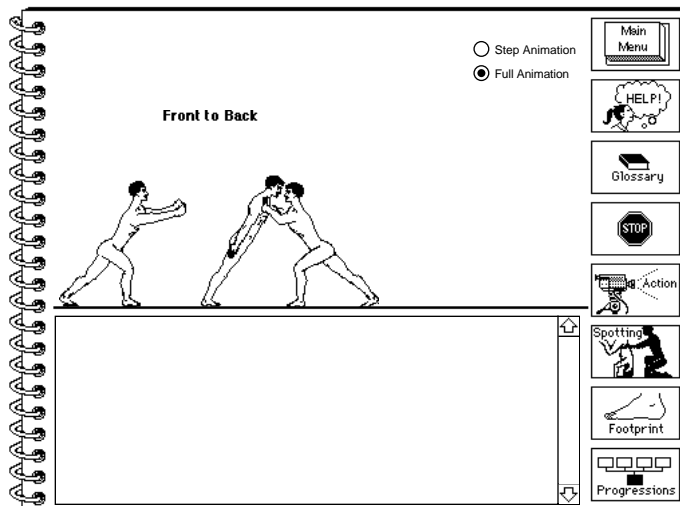
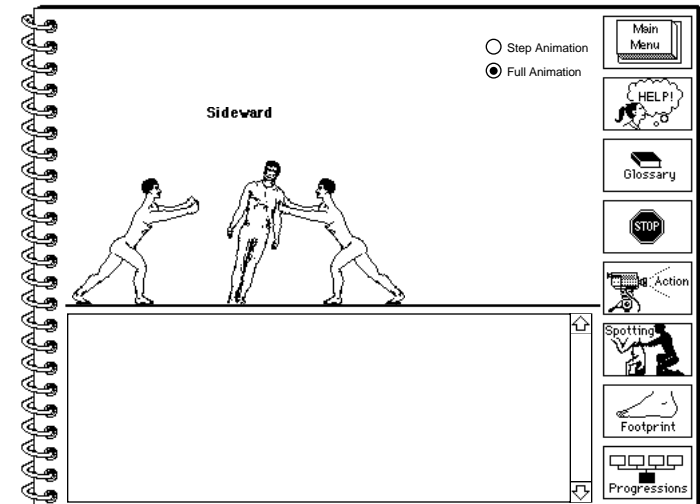
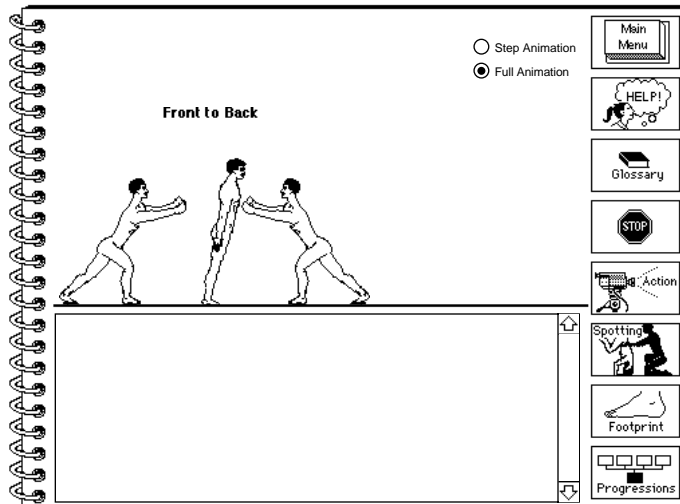
Tumbling Techniques



Tumbling Techniques




Tumbling Techniques



Tumbling Techniques

Push-up & Aways

☐ Step Animation
☒ Full Animation




The "Pushup and Away" sequence is basically the same drill as the pushaway drill, but the performer approaches the handstand while extending. Most beginners attempt to pull themselves over their hands at this stage. They must learn to maintain alignment and press the hips AWAY from the hands.

The body shape should not be distorted (arched or piked) during the shoulder alignment. The spotter(s) position themselves either side of the performer and place their hands on the ribcage and the


Main Menu
HELP!
Glossary
STOP
Action
Spotting
Footprint
Progressions

☐ Step Animation
☒ Full Animation




Main Menu
HELP!
Glossary
STOP
Action
Spotting
Footprint
Progressions

☐ Step Animation
☒ Full Animation



Main Menu
HELP!
Glossary
STOP
Action
Spotting
Footprint
Progressions

☐ Step Animation
☒ Full Animation



Main Menu
HELP!
Glossary
STOP
Action
Spotting
Footprint
Progressions

Tumbling Techniques

Rock'nRoll

☐ Step Animation
 ☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

Spotting

Footprint

Progressions



The "Rock'nRoll" is a repetitive drill combining the first half of the backward roll and the last half of the forward roll in a rhythmical manner.

From a sitting position the student rocks backward while maintaining a rounded back. The hands are placed in a position to duplicate the backward roll and the student attempts to support some weight on the hands while holding the knees and hips high.

After a momentary pause the shoulders and back are lowered

Roundoff

☐ Step Animation
 ☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

Spotting

Footprint

Progressions



The roundoff is a skill that a tumbler uses to transform his forward movement (the run) into backward movement (such as a flipflop). The skill is similar to a front to back cartwheel except that as the performer enters the handstand it is with much greater velocity, and the legs close near the handstand and remain joined until the landing.

As the performer passes through the handstand the arms and shoulders are extended forcefully and the performer swings off the

☐ Step Animation
 ☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

Spotting

Footprint

Progressions



☐ Step Animation
 ☒ Full Animation

Main Menu

HELP!

Glossary


STOP

Action

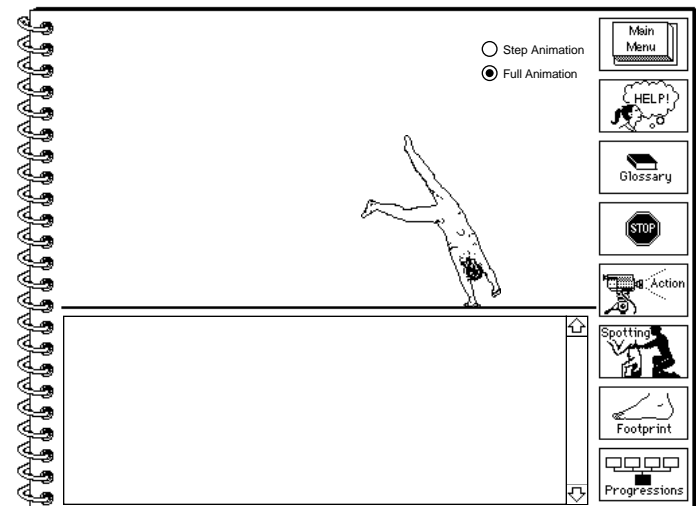
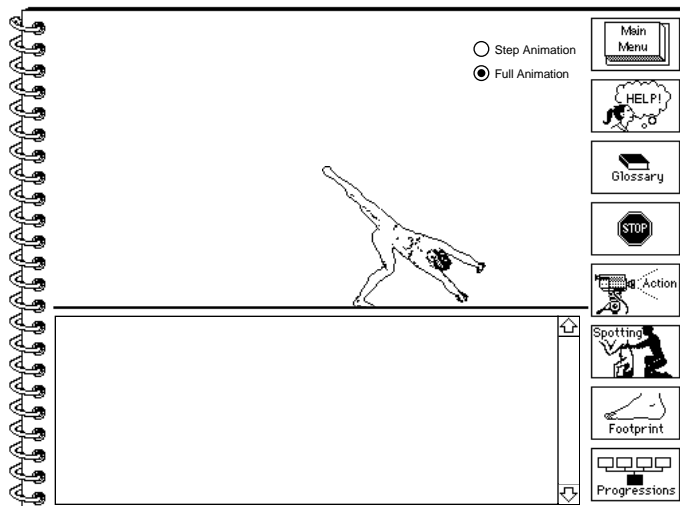
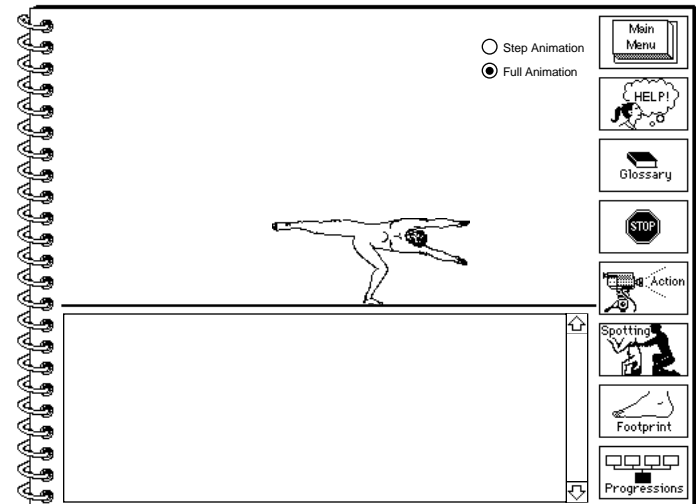
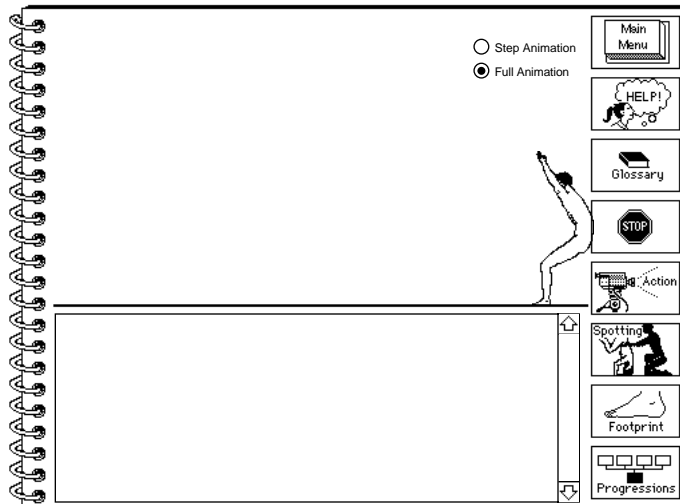
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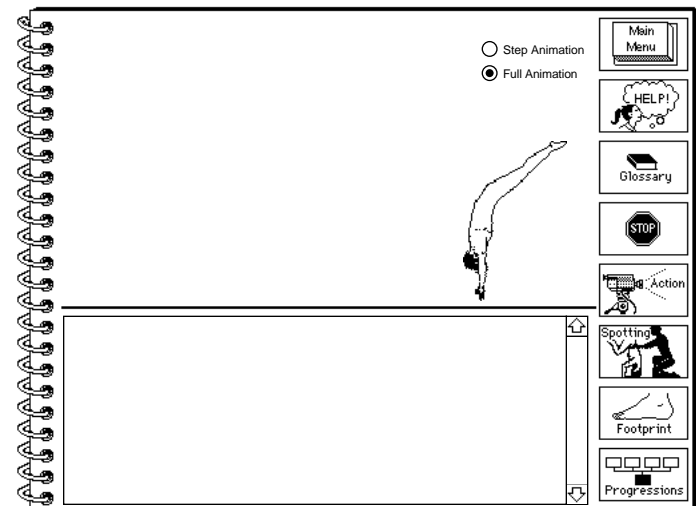
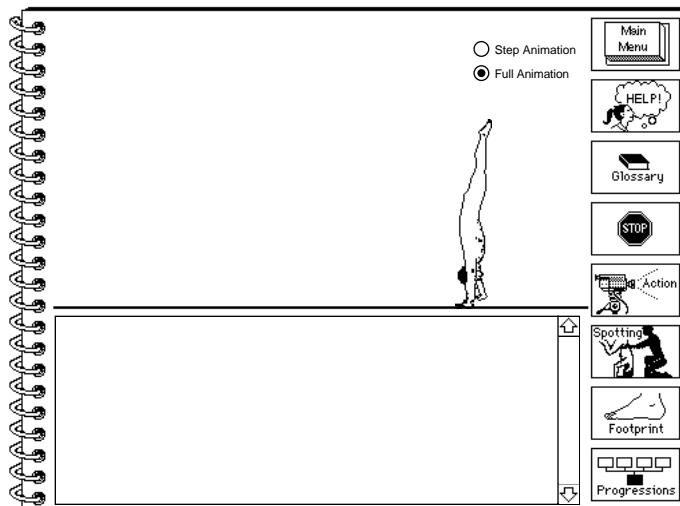
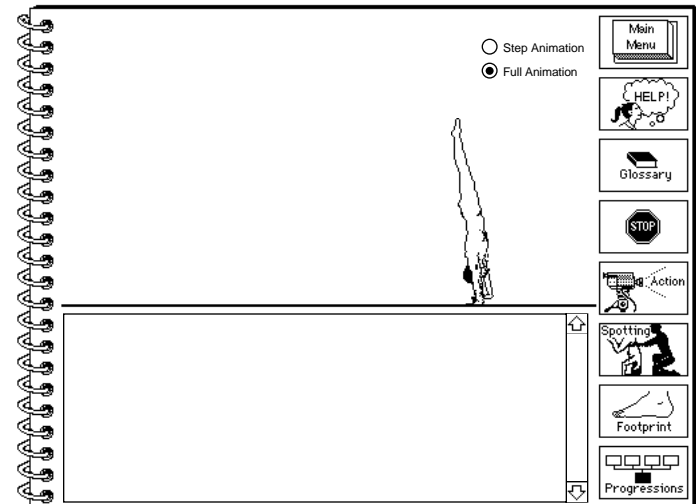
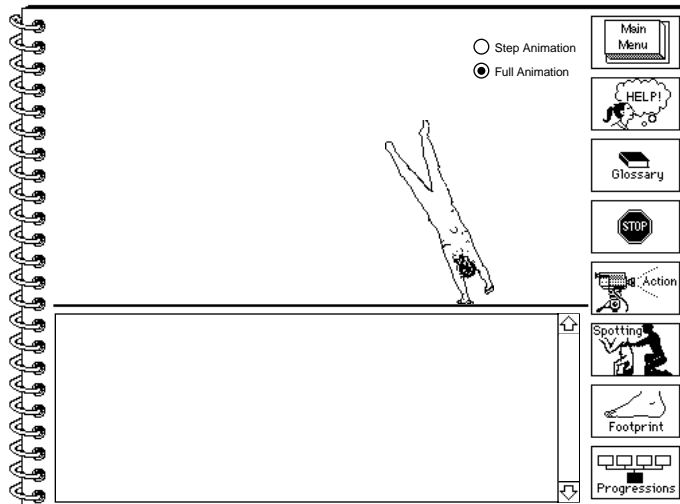
Progressions



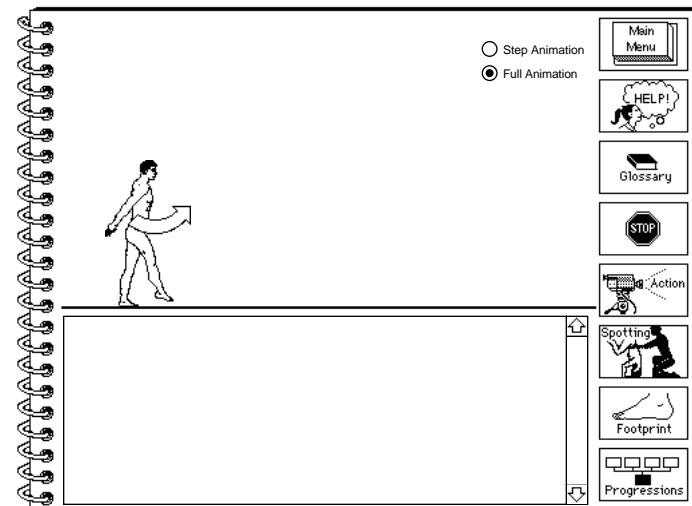
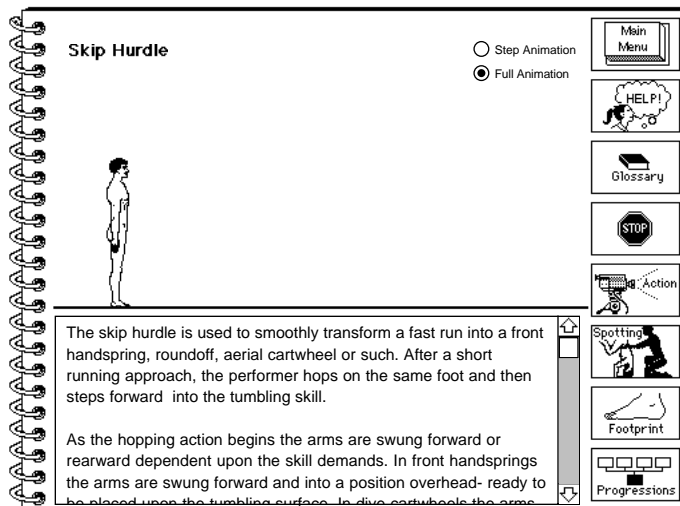
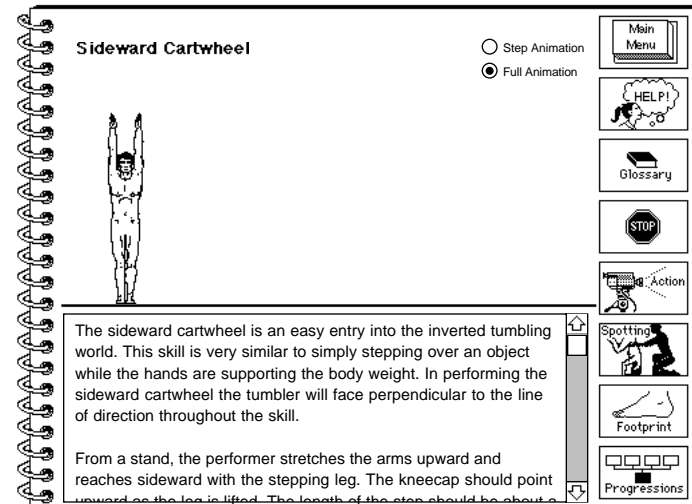
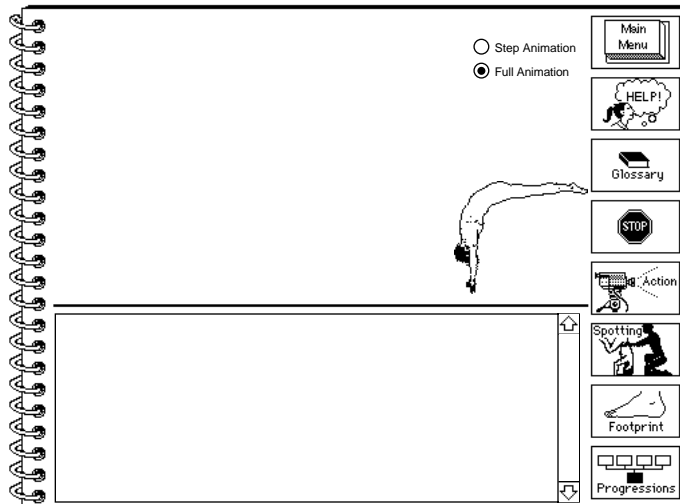
Tumbling Techniques



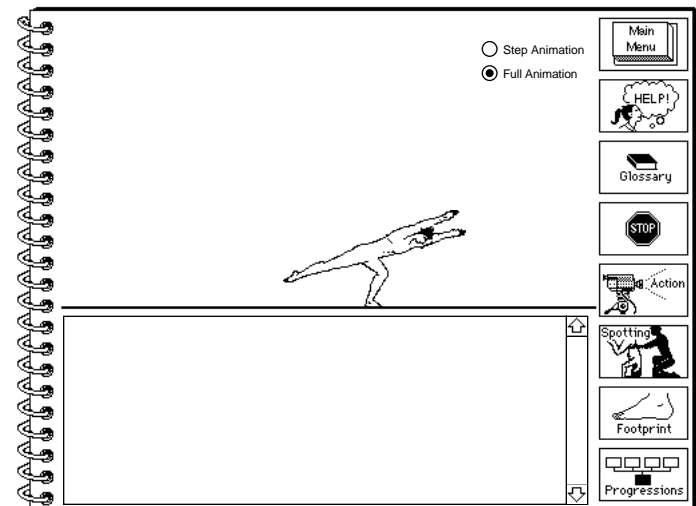
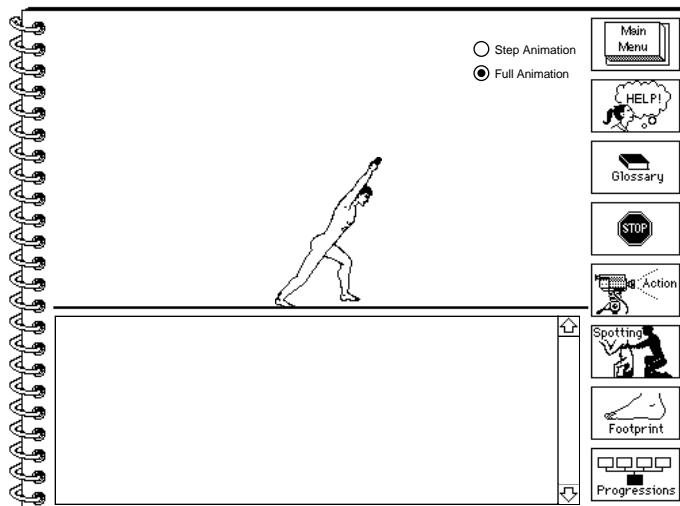
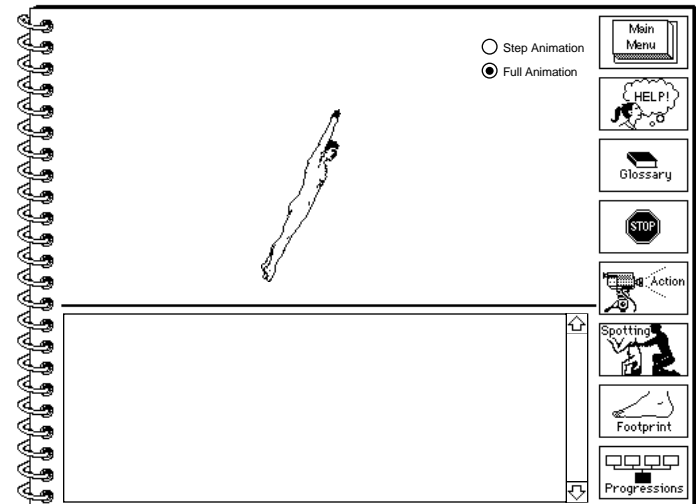
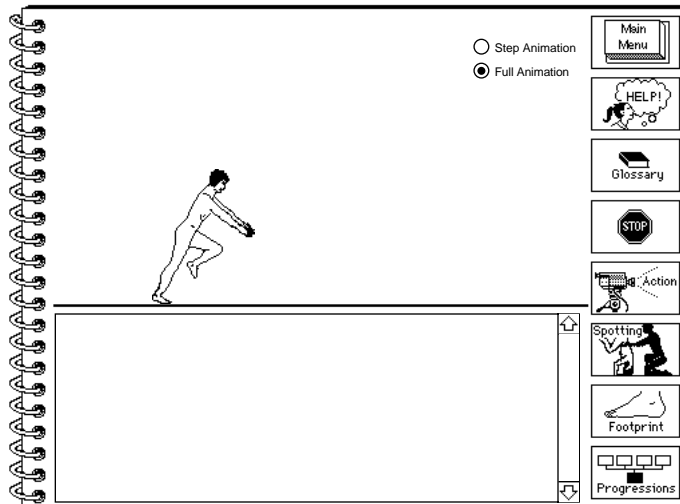
Tumbling Techniques



Tumbling Techniques




Tumbling Techniques



Tumbling Techniques

Step to Handstand

☐ Step Animation
☒ Full Animation



The keys to successful performance of the step to handstand are:

- a. the step should be about a half-body length to ensure proper hip alignment is maintained.
- b. the hand placement should be about one body length away from the starting position to allow shoulder alignment to be maintained.
- c. throughout the weight shift onto the hands the shoulder-girdle should remain elevated (shrugged upward so that the ears are covered by the shoulders) and the performer must resist all

Main Menu

HELP!

Glossary

STOP


Action

Spotting

Footprint

Progressions

☐ Step Animation
☒ Full Animation



Main Menu

HELP!

Glossary

STOP


Action

Spotting

Footprint

Progressions

☐ Step Animation
☒ Full Animation



Main Menu

HELP!

Glossary

STOP


Action

Spotting

Footprint

Progressions

☐ Step Animation
☒ Full Animation



Main Menu

HELP!

Glossary

STOP

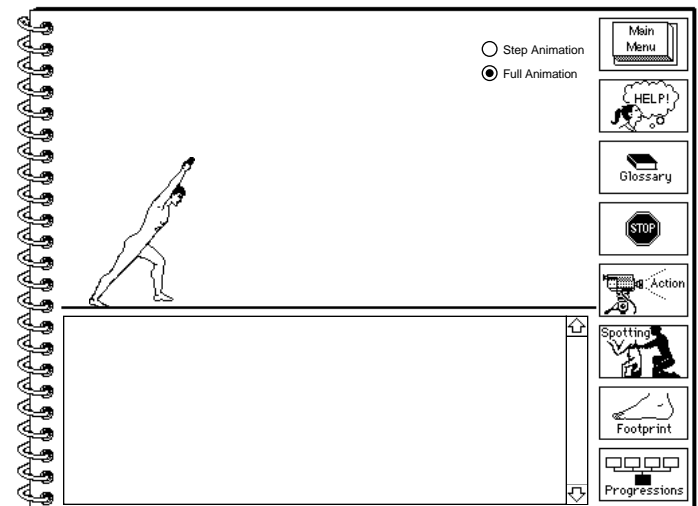
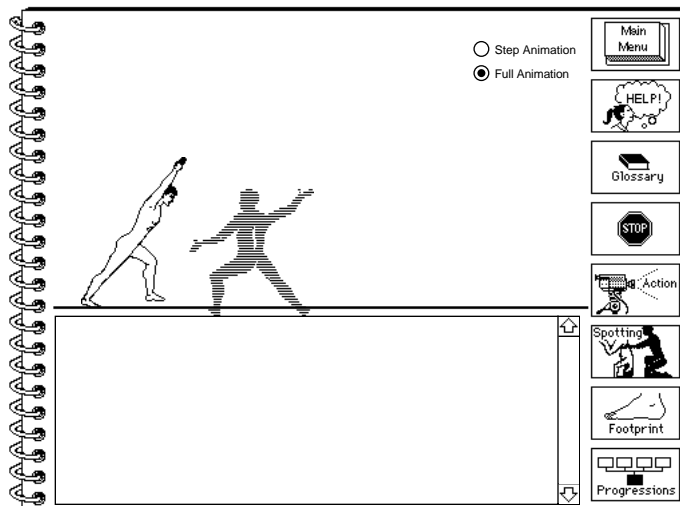
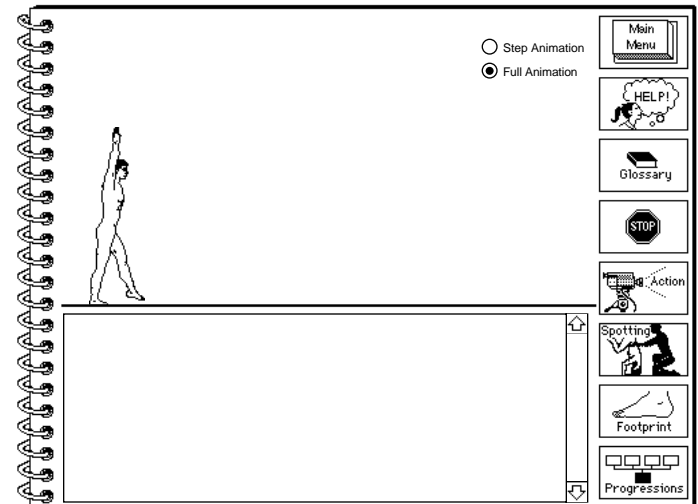
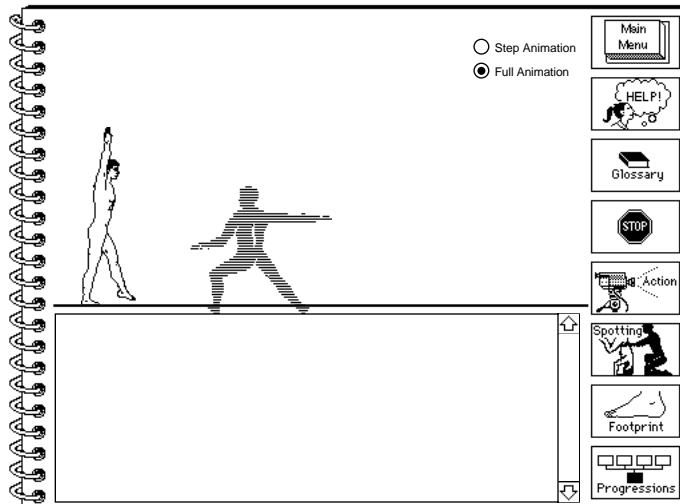
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Spotting

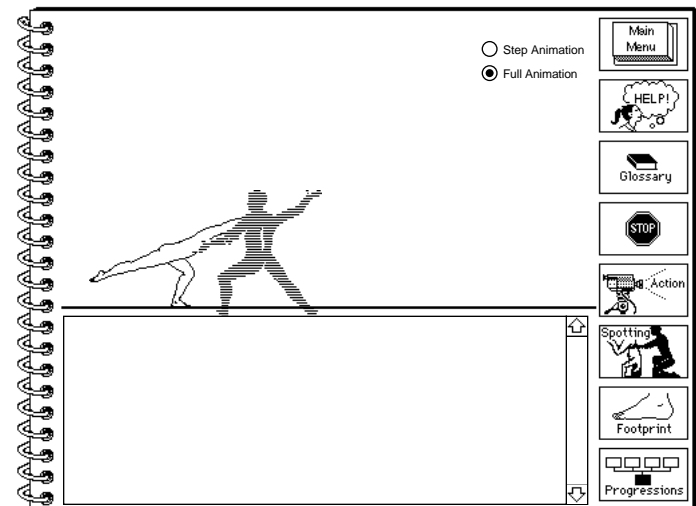
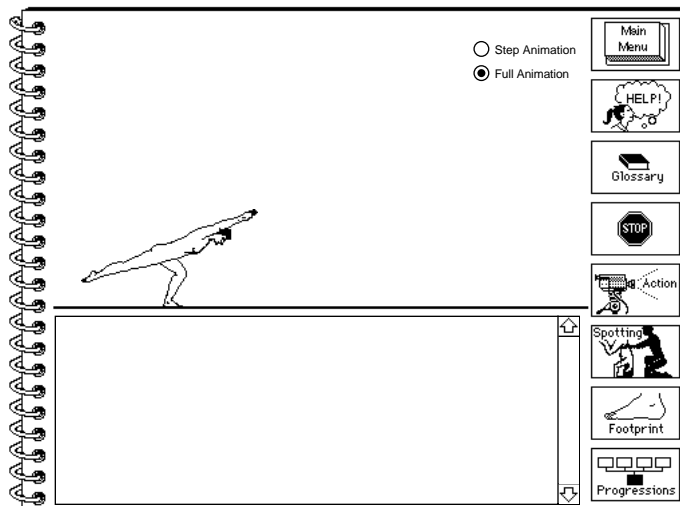
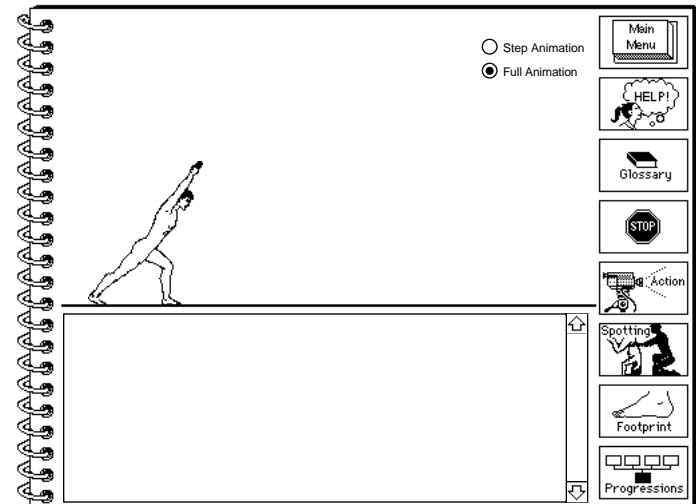
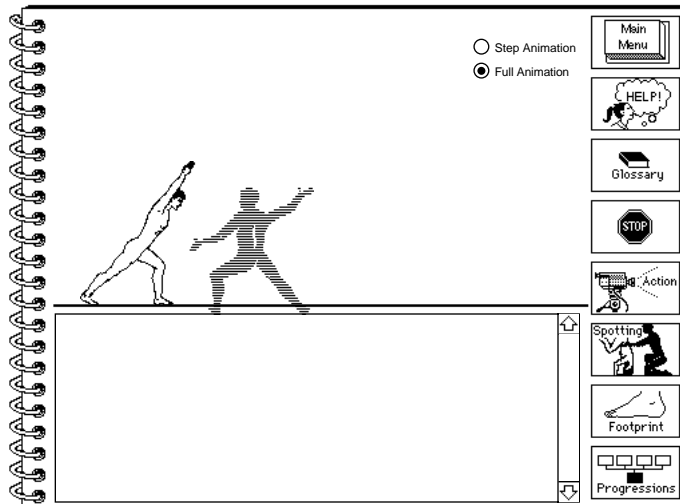
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Progressions

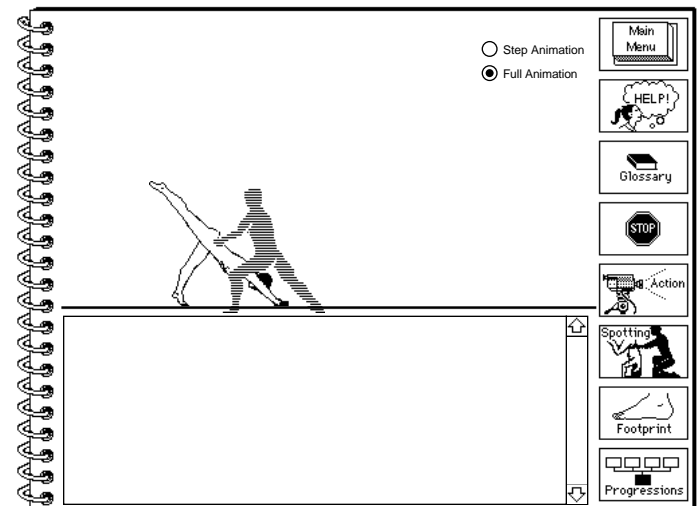
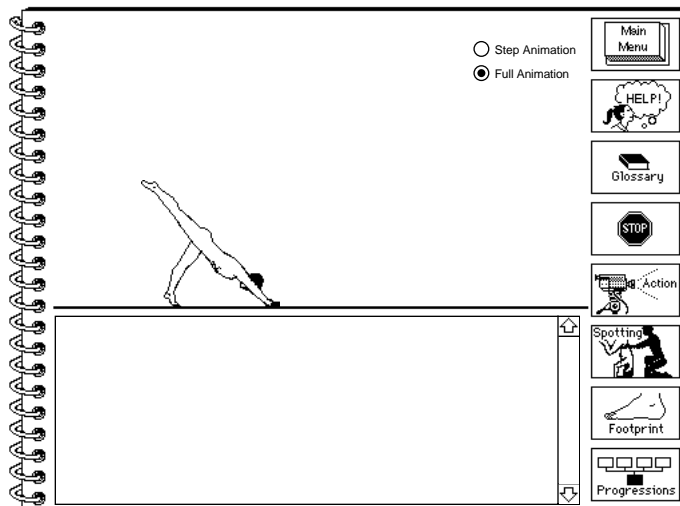
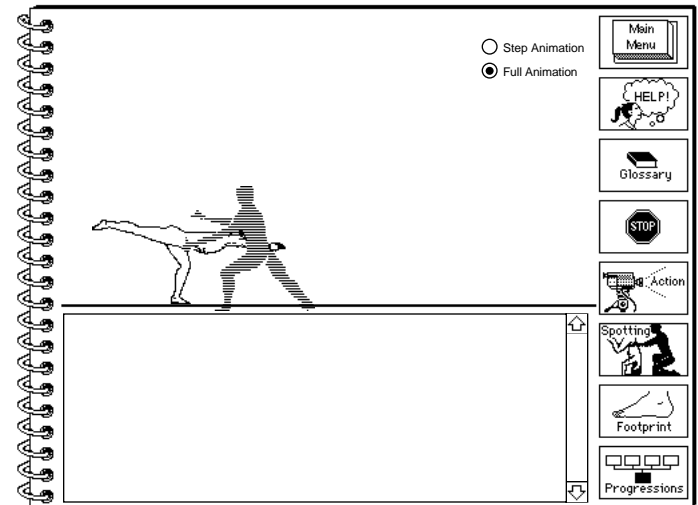
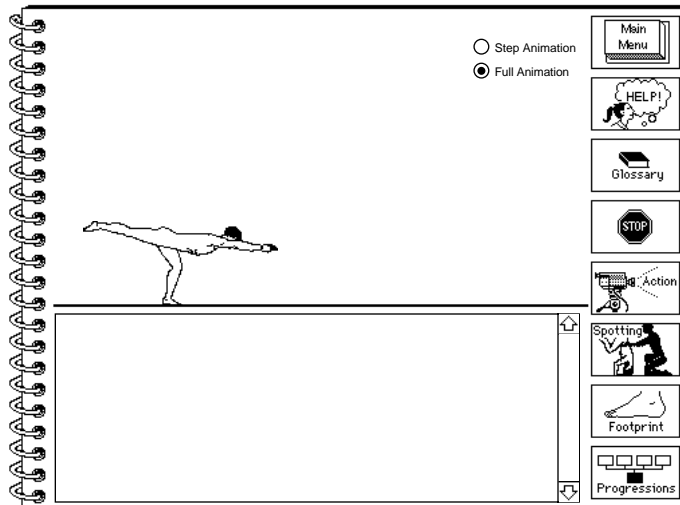
Tumbling Techniques



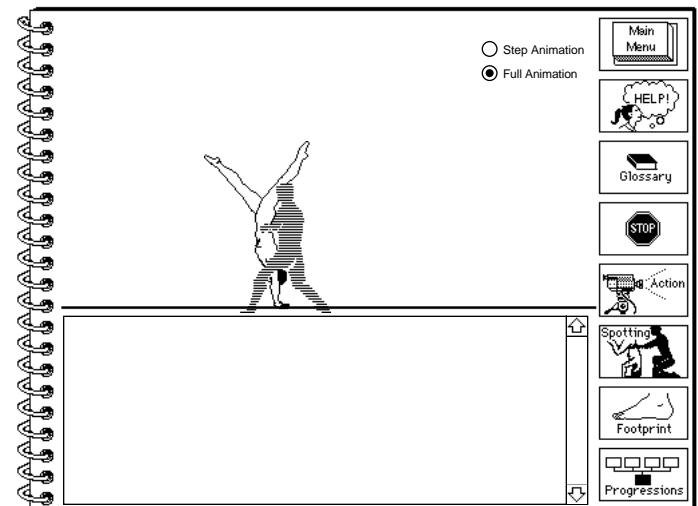
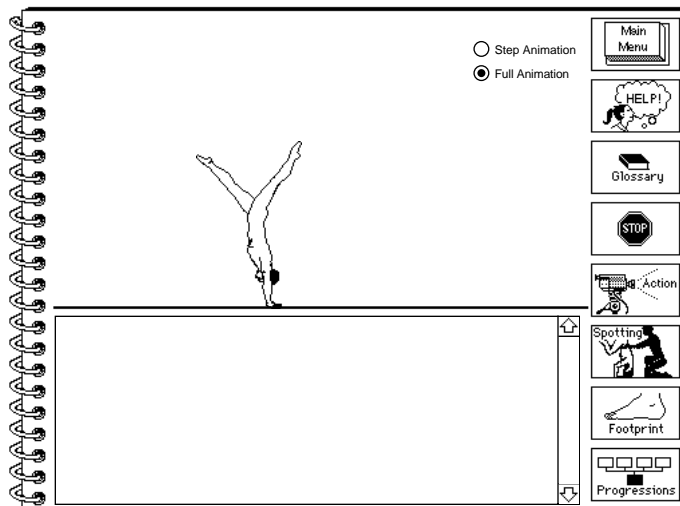
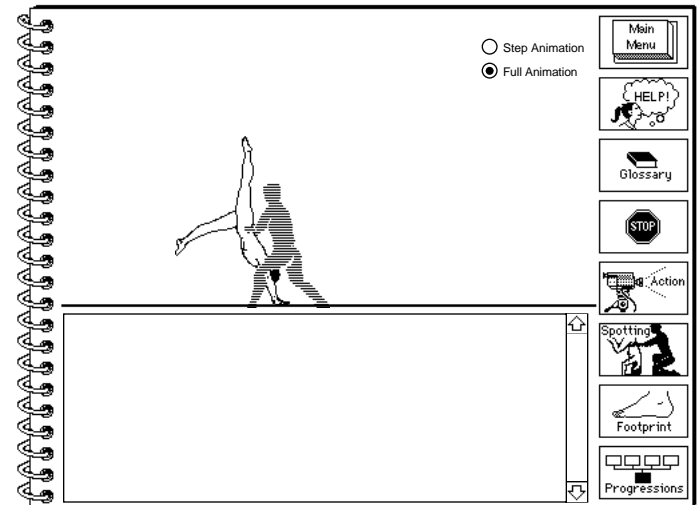
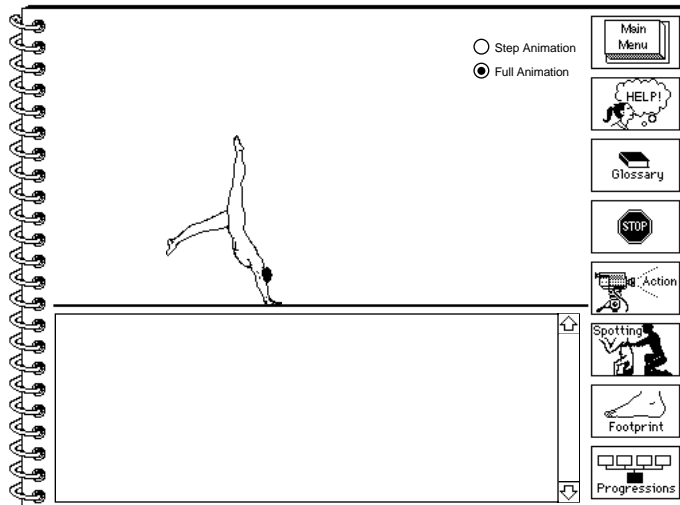
Tumbling Techniques



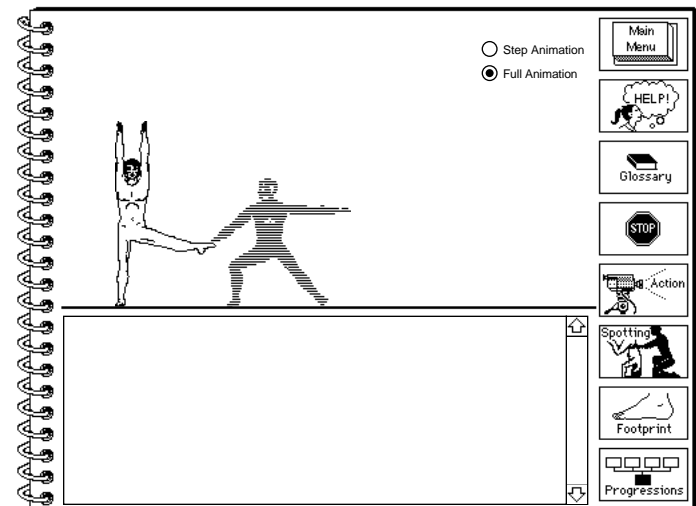
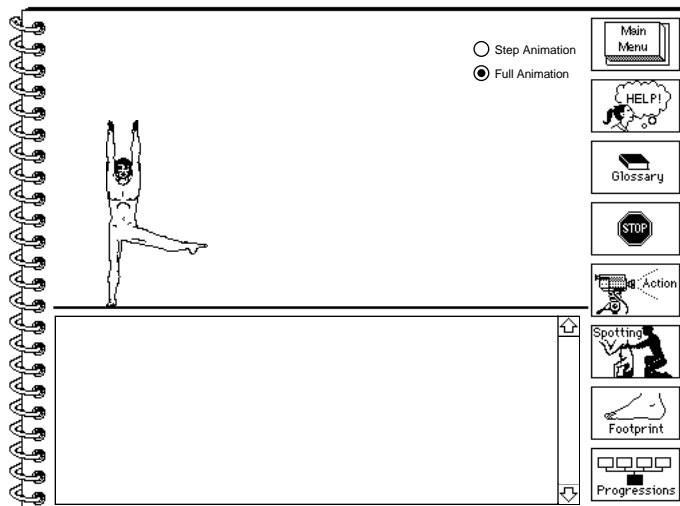
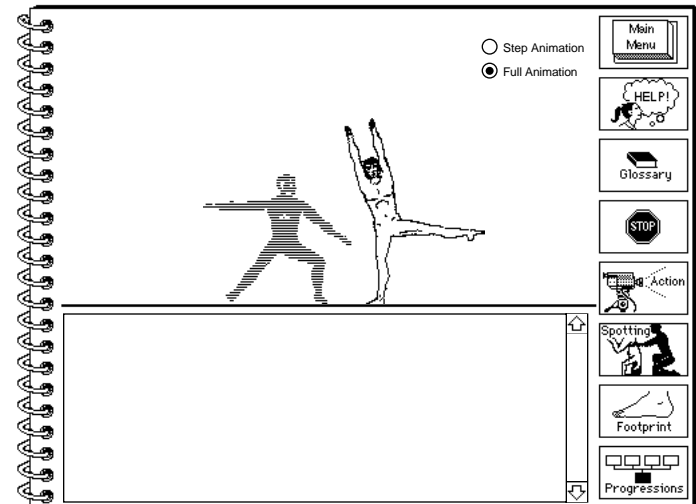
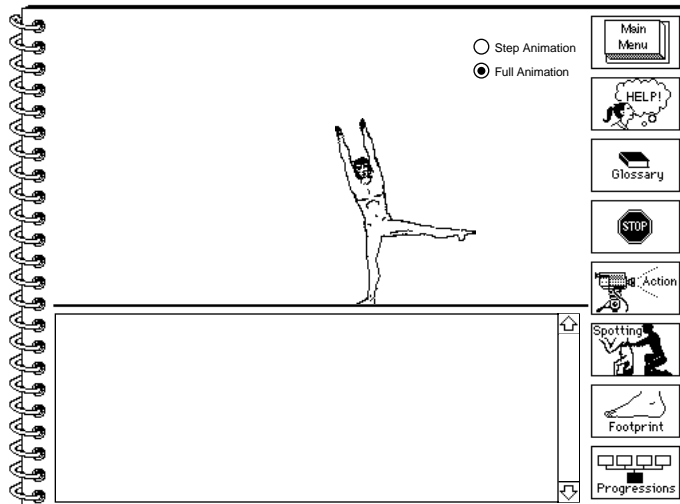
Tumbling Techniques



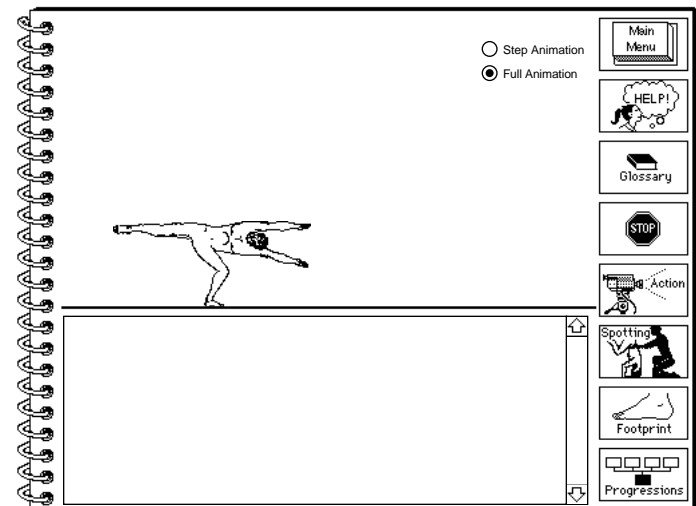
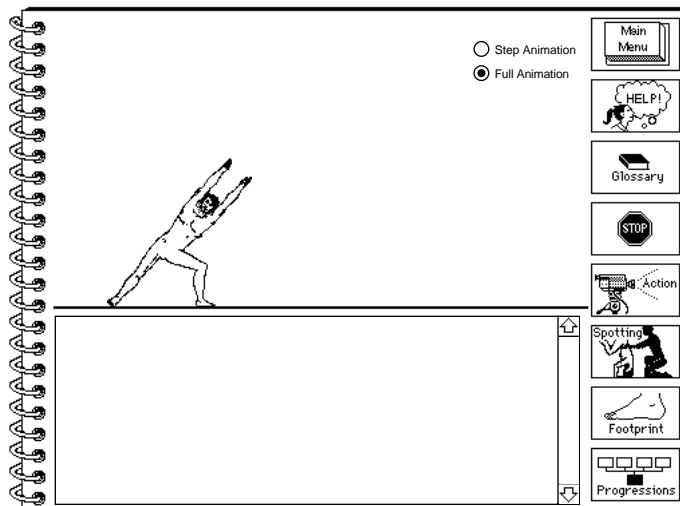
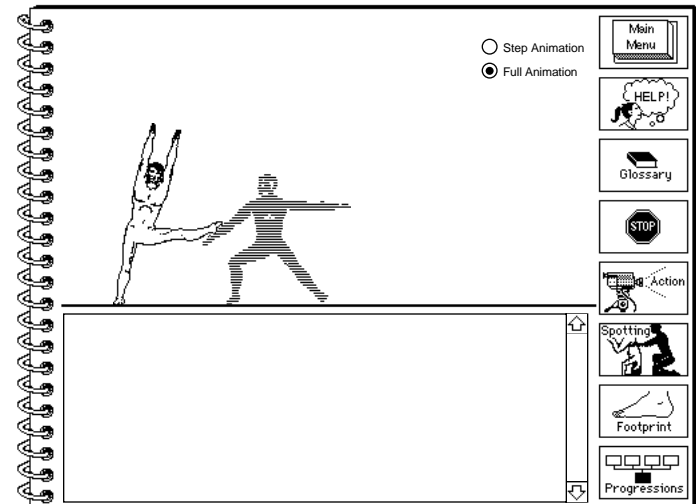
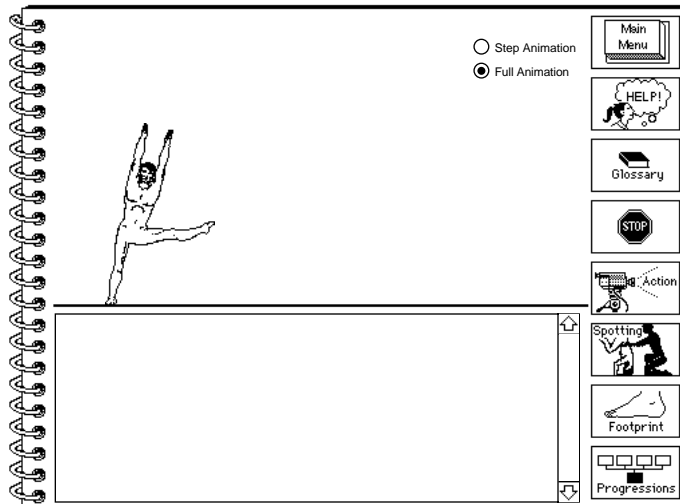
Tumbling Techniques



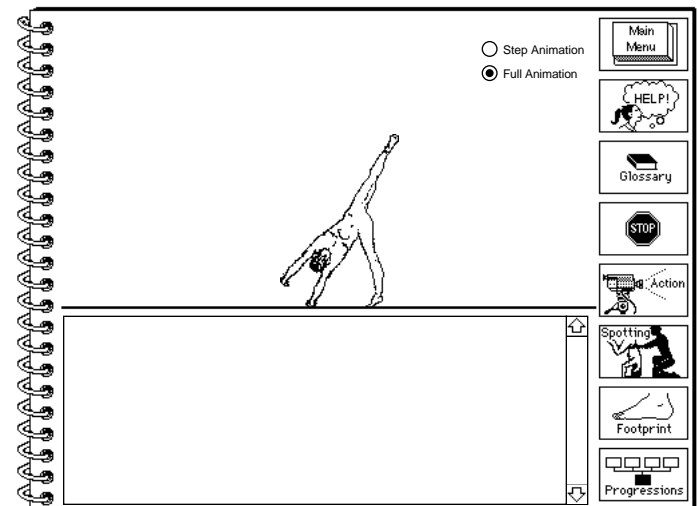
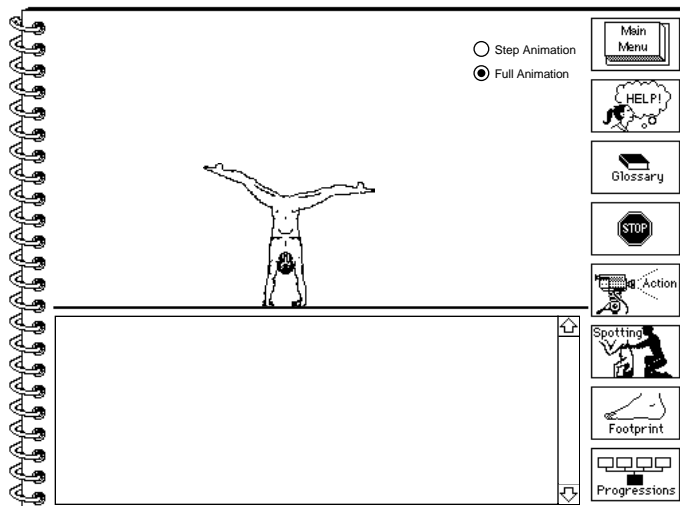
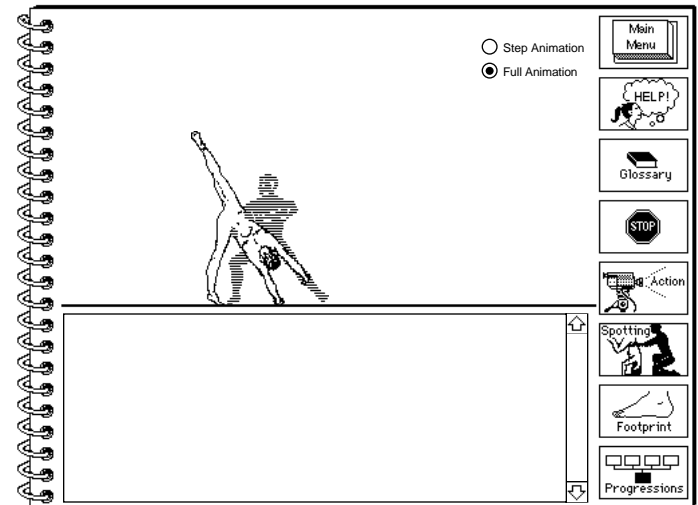
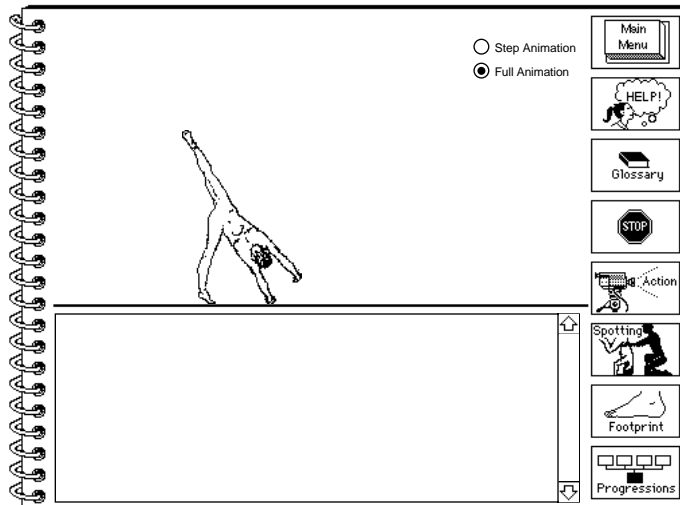
Tumbling Techniques



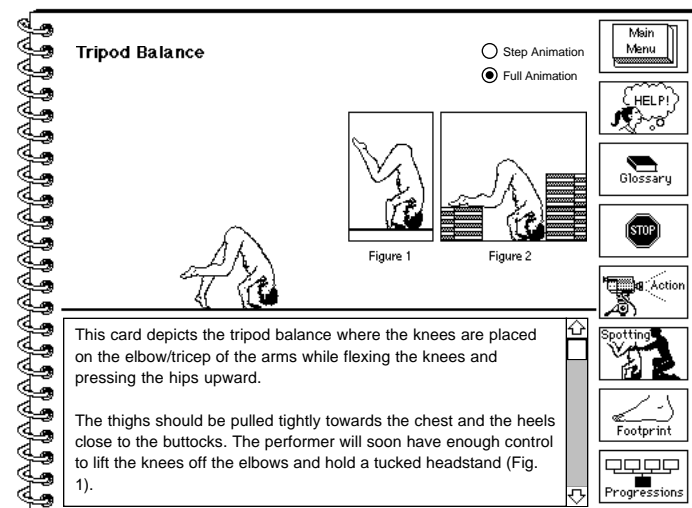
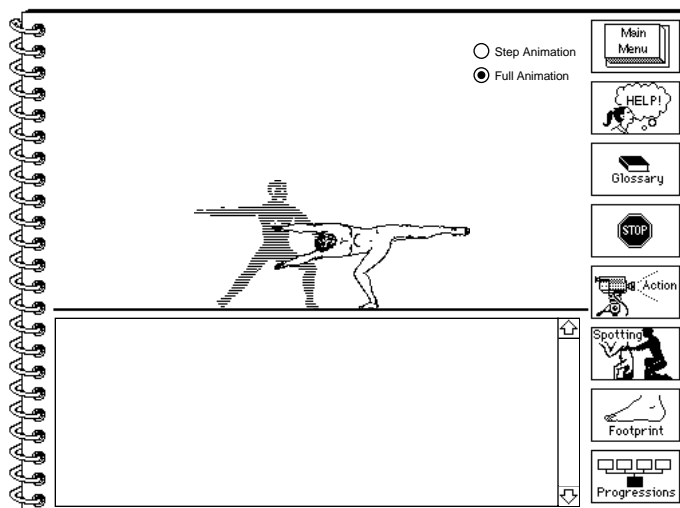
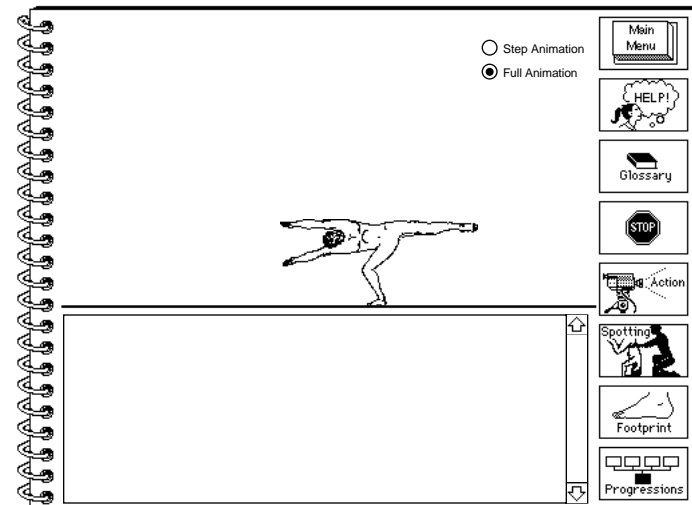
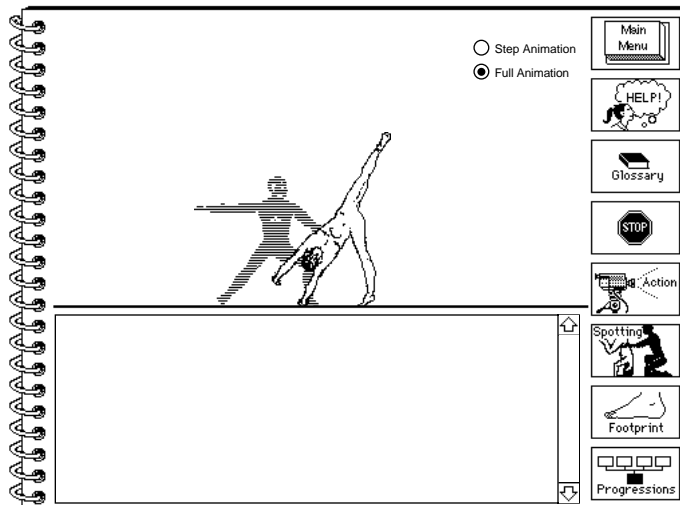
Tumbling Techniques



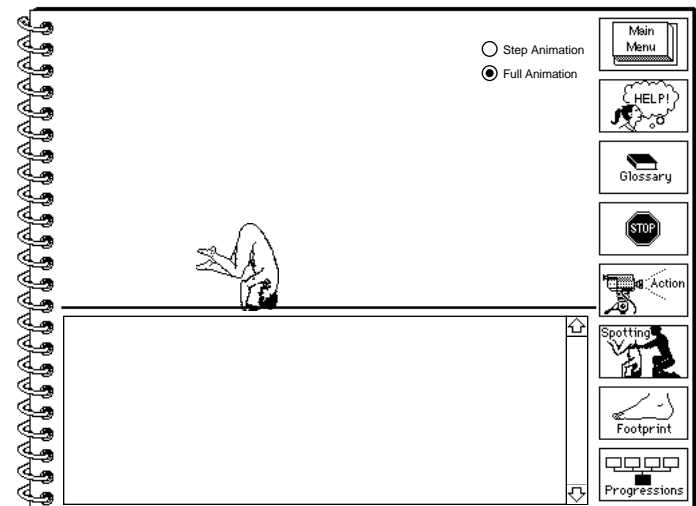
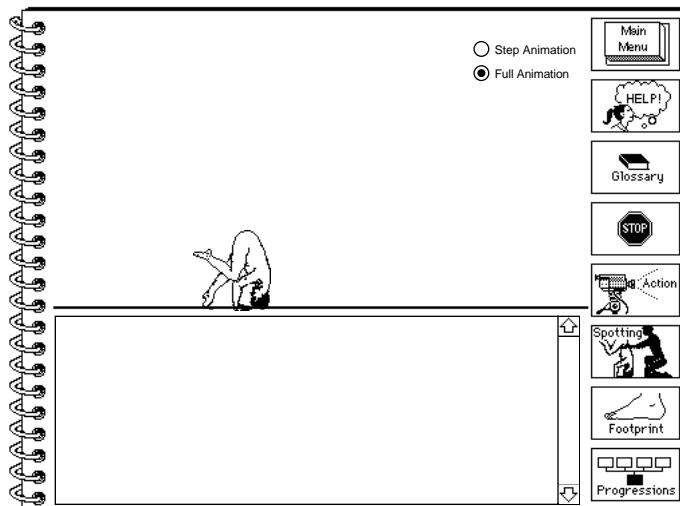
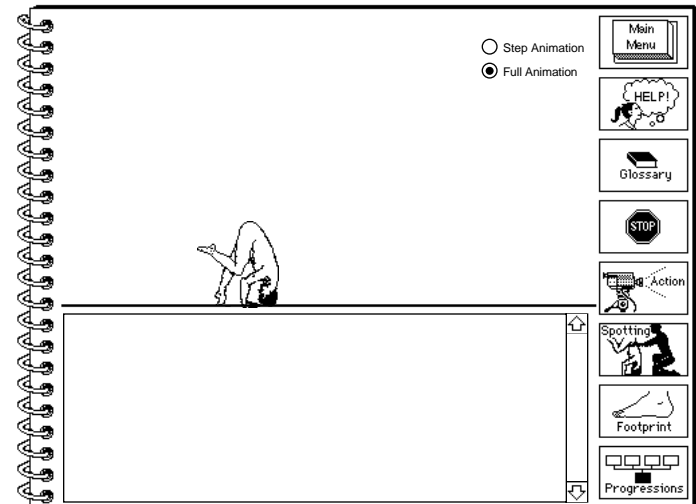
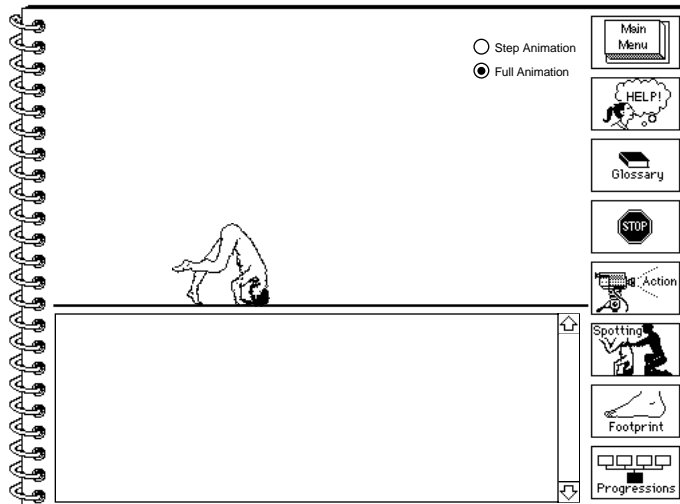
Tumbling Techniques



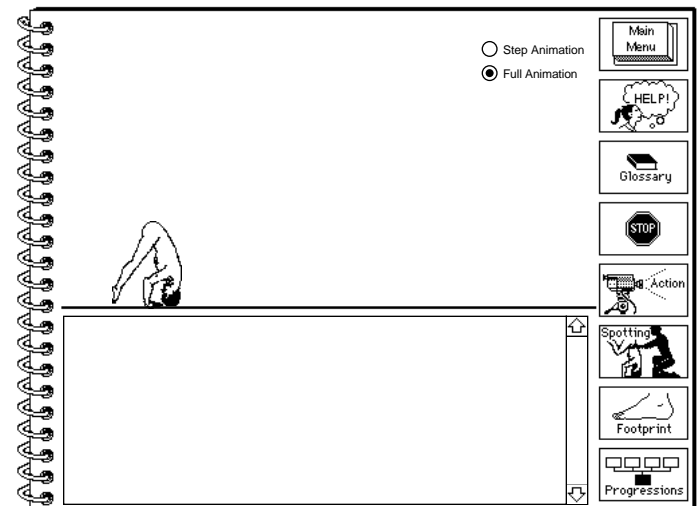
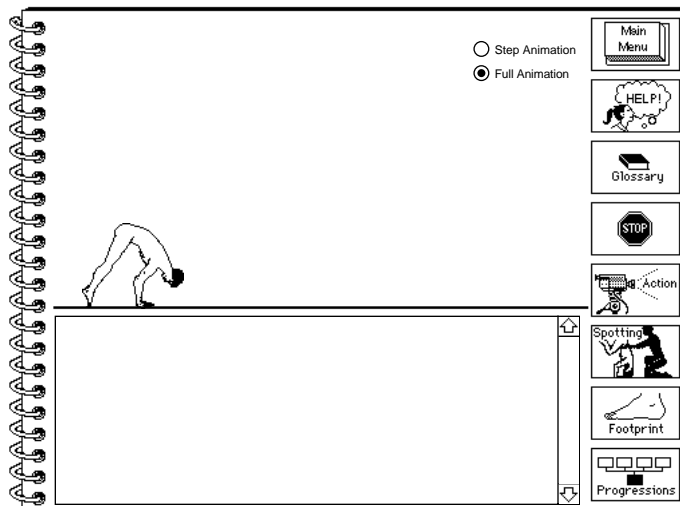
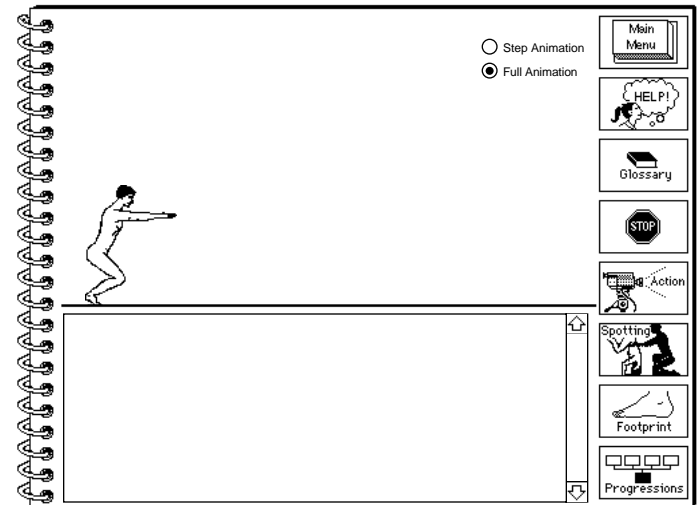
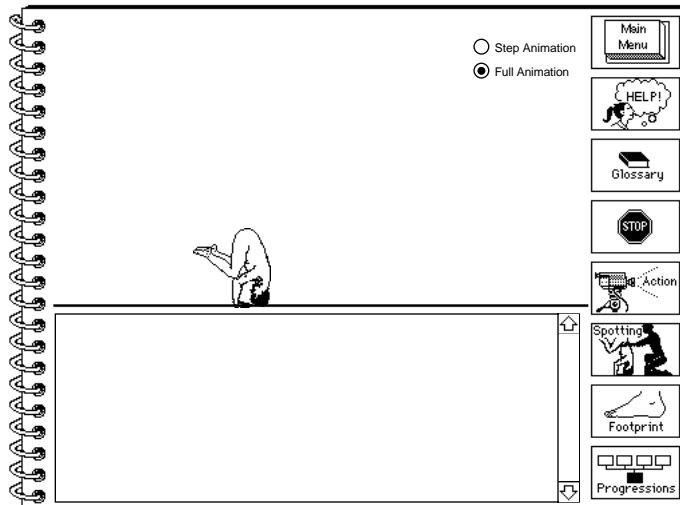
Tumbling Techniques



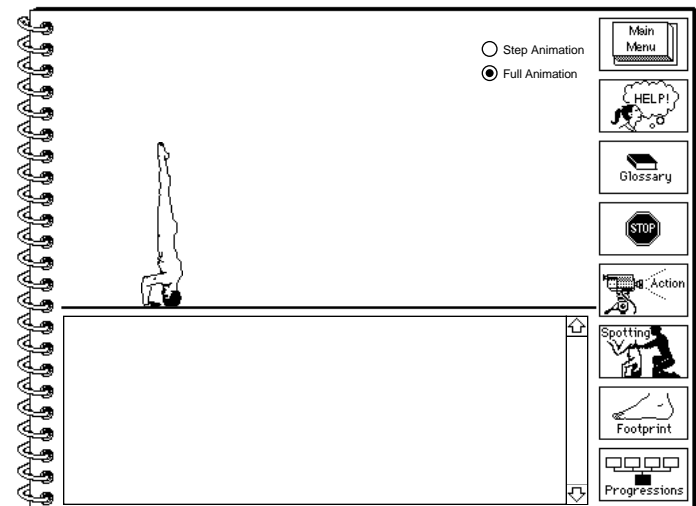
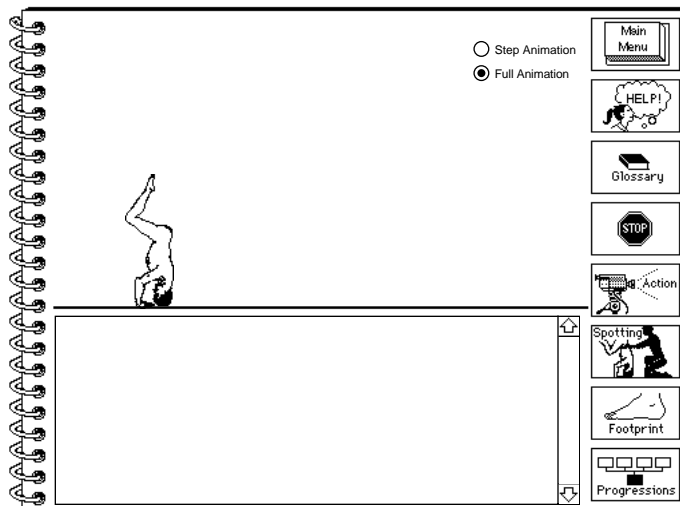
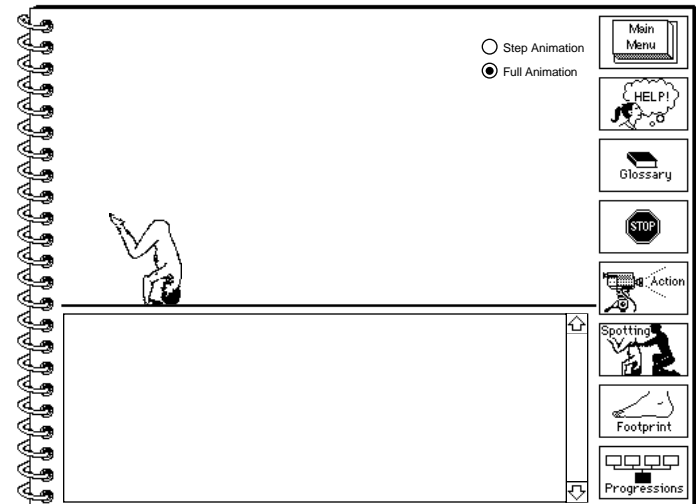
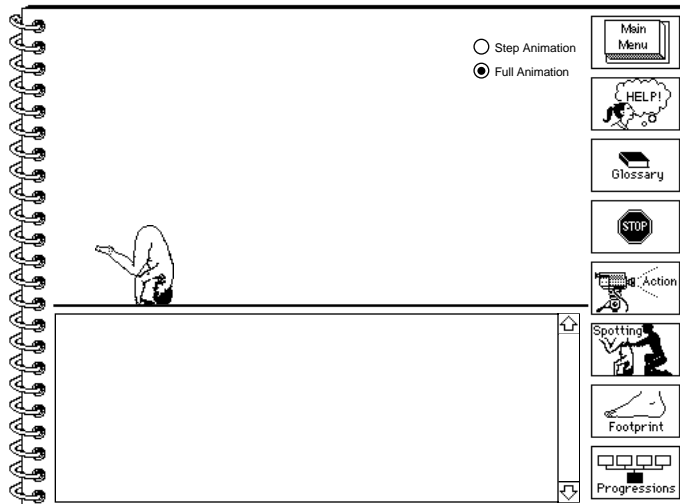
Tumbling Techniques



Tumbling Techniques



Tumbling Techniques



Tumbling Techniques

Tripod Press

☐ Step Animation
☒ Full Animation

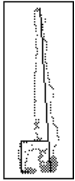



Figure 1

From a stand the performer will squat and place the hands on the mat about an arm's length away. As the weight is transferred onto the hands the performer should gently lower the head to the mat. Contact should be on the front-central portion of the skull. The head should be placed in front of the hands so that the hands are visible to the performer when the head is placed down. The hands should be placed so that the elbows are located above the hands. The elbow and shoulder angles should both be about 90 degrees (Fig. 1). The shoulder girdle should be depressed and the

[Main Menu](#)
[HELP!](#)
[Glossary](#)
[STOP](#)
[Action](#)
[Spotting](#)
[Footprint](#)
[Progressions](#)

Two Foot Hurdle


☐ Step Animation
☒ Full Animation



The two foot hurdle step is simply a jump from one foot onto two with an appropriate arm swing. The hurdle should be long and low and directed by a forceful push from the last step. The action upon landing is an impulse action. That is- the knees, ankles and hips should be in the process of extending as contact with the tumbling surface occurs. They should not continue to bend and absorb force, and they should not be fully extended as contact occurs.


[Main Menu](#)
[HELP!](#)
[Glossary](#)
[STOP](#)
[Action](#)
[Spotting](#)
[Footprint](#)
[Progressions](#)

☐ Step Animation
☒ Full Animation



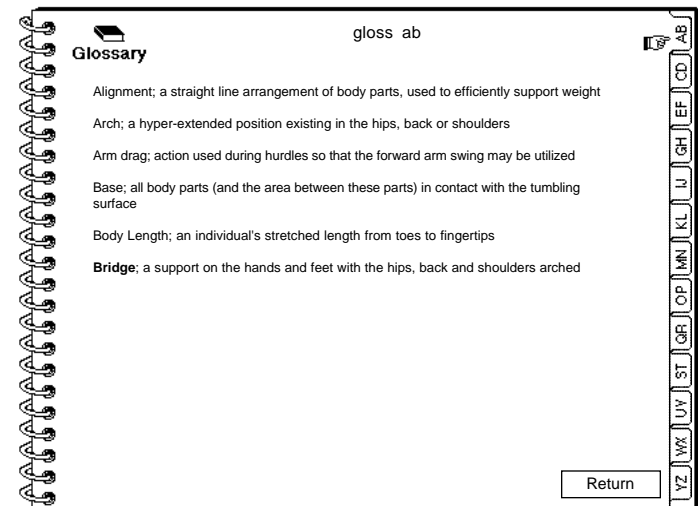
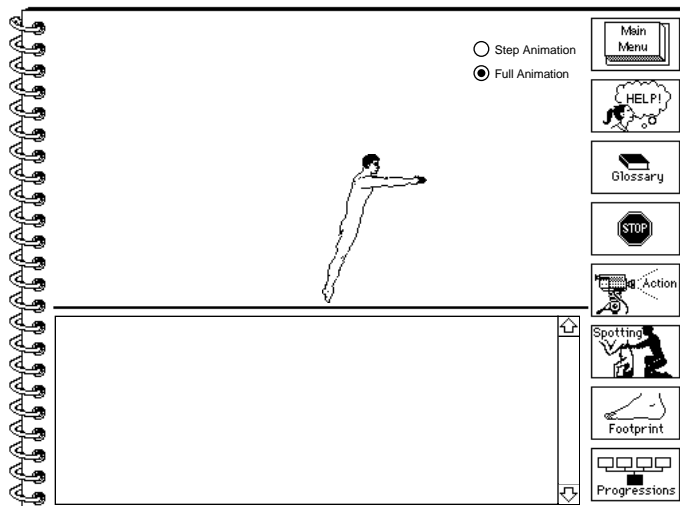
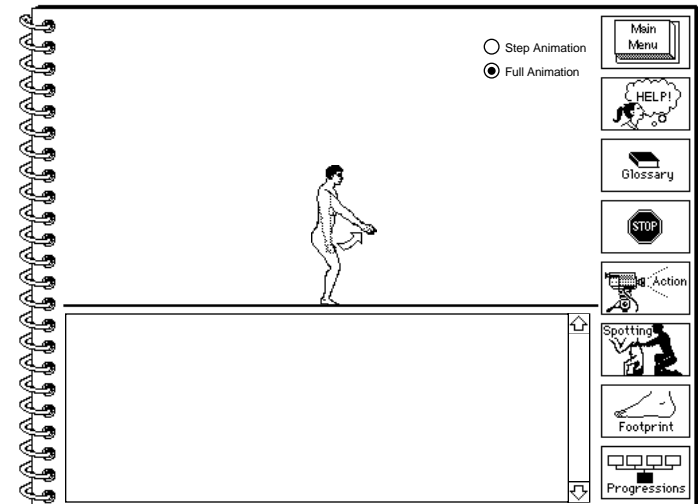
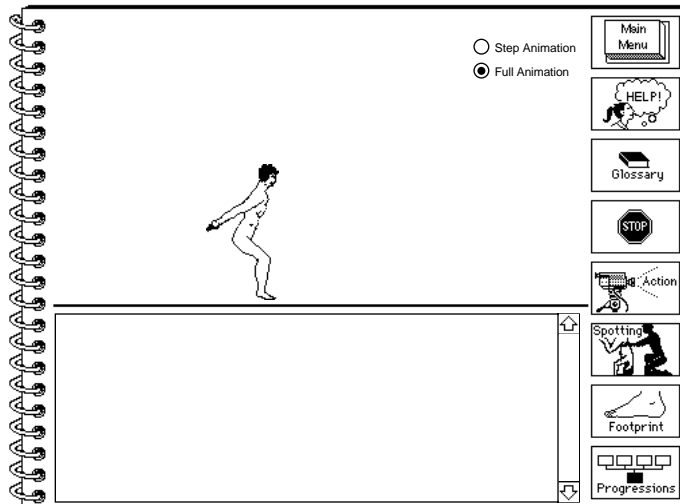
[Main Menu](#)
[HELP!](#)
[Glossary](#)
[STOP](#)
[Action](#)
[Spotting](#)
[Footprint](#)
[Progressions](#)

☐ Step Animation
☒ Full Animation




[Main Menu](#)
[HELP!](#)
[Glossary](#)
[STOP](#)
[Action](#)
[Spotting](#)
[Footprint](#)
[Progressions](#)


Tumbling Techniques



Tumbling Techniques



gloss cd



Glossary

Candle; a balance part held on the shoulders

Center of Gravity; a theoretical point that may exist inside or outside of an object

Chest Pike; flexion of the thoracic (chest) region of the spinal column

Drag (arm); moving both arms backward to a position behind the hips.

Draw; anterior pelvic rotation combined with hyperextension of the lumbar area.

YZ

WX

UV

ST

QR

OP

MN

KL


J

GH


EF

CD

Return



gloss ef



Glossary

Elevation; in referring to the shoulder girdle, lifting the shoulders to align the bones of the shoulder region.

Far hand; the spotter's hand farthest from a performer (opposed to near hand)

Forward armswing; raising the arms forward quickly from the hips to a point above the shoulders (occurs as jump begins)

YZ

WX

UV

ST

QR

OP

MN


KL

J


GH

EF

Return



gloss gh



Glossary

Gluteals; term used to describe the muscle tissue of the buttocks

Hip Draw; contracting the lower back muscles to arch the lower back while piking the hips (used in presses to head and handstands)

Hollow; contracting the pectorals (chest muscles) to pull the shoulders forward

Hurdle; a hop from one foot onto the same foot, followed by a step (skip hurdle) or from one foot onto two feet (two foot hurdle)

YZ

WX

UV

ST

QR

OP

MN

KL

J

GH

Return



gloss ij



Glossary

Impulse action; a large force exerted over a short time period, commonly used in punching actions... (for example a roundoff+rebound)

Inchworms; a drill used in teaching the pressing action

YZ

WX

UV

ST

QR

OP


MN

KL


J

Return

Tumbling Techniques



gloss kl



Glossary

Kneeling handstand; drill focusing on shoulder and hip alignment

Lumbar: vertebral region of the spine between the pelvis (hips) and the thoracic (rib cage) area.

Lunge; a stride position, (forward or sideward) with one knee flexed commonly seen preceeding scales

YZ

WX

UV

ST


QR

OP


MN

KL

Return



gloss mn



Glossary

Mousetrap; progression used for head/neck-springs to focus on the explosive opening action

Movement pattern; a frequently occuring combination of joint actions

Near hand; the spotter's hand closest to a performer (as opposed to far hand)

YZ

WX

UV


ST

QR


OP

MN

Return



gloss op



Glossary

Overhead arm swing; extending the arms overhead from a position above the shoulders

Pancake; a seated position with the hips flexed and the legs straddled

Pike; a position with the hips bent and knees extended

Pirouette; a pivot forward or backward while supported in the handstand position

Planche; a position of flexion in the shoulders, also a strength part held in this position

Pop Cartwheel; a front to back cartwheel performed such power that the performer becomes airborne after pass through the handstand. (hybrid of cartwheel and roundoff)

Pressure stand; a body awareness drill used to develop alignment of the hips and spinal column

Punch front; forward salto usually performed immediately following a back somi-type skill

Push aways; a body awareness drill used to focus on alignment through the shoulders while supporting weight on the hands

Push-up and aways; same as above but even more weight is supported by the hands

YZ

WX

UV

ST

QR

OP

Return



gloss qr



Glossary

Repulsion; impulse rebound from either the hands or feet.

Russian arm swing; raising the arms quickly rearward to about shoulder height

YZ

WX


UV

ST

QR

Return

Tumbling Techniques

gloss st

Glossary

Shoulder Girdle; the region of the body composed of the collarbone, shoulder blade and upper arm

Skip Hurdle; a locomotor skill used in preparation for a tumbling accelerator such as a roundoff

Spot; lending assistance to a performer during the execution of a skill

Som; commonly referred to as a flip, an airborne somersault, either forward or backward

Straddle; a position with the legs separated laterally (hip abduction)

Stride; legs separated with one leg flexed at the hips and one hip hyperextended (as in a split)


Tip drills; a body awareness drill used to develop alignment of the hips and spinal column

Tuck; a position with the hips and knees flexed

Two foot Hurdle; following a run a jump from one foot onto two used prior to dive rolls, somis

[Return](#)


[YZ](#) [WX](#) [UV](#) [ST](#)

gloss uv

Glossary

[Return](#)


[YZ](#) [WX](#) [UV](#)

gloss wx

Glossary

[Return](#)

[YZ](#) [WX](#)

gloss yz

Glossary

[Return](#)

[YZ](#)