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Cigar whisky ... see all ... Day care child doctor ... see all ... Chair kerusi ... see all ... Patriotic boy ... see all ... Track panther ... see all ... Shirt t shirt ... see all ... Moving human ... see all ... Engagement cartoon ... see all ... Economy demand economy ... see all ... Dollars icon ... see all ... Friendly family ... see all ... Backpack 3 bag ... see all ... November background ... see all ... Purple gymnastics ... see all ... Hog princess ... see all ... Pasta raw ... see all ... Contract civil law ... see all ... Home Floor Horse Rings Vault P-Bars Hi-Bar Handstands Plus Forward Acro's Backward Acro's Cartwheels Routine Pieces The weight in short rolls is on rotation. By changing an athletes shape from large (layout) to small (hollow, pike, straddle & tuck) the distance around on a salto (flip) is reduced by (2 x Pi) x radius. Short rolls lead directly to saltos (flips). The weight of long rollers is direction, flight and shape. By adding flight with a reverse landing, the athlete must learn to evenly distribute the impact of their landing on multiple body parts using a slow controlled (extended) roll. Emphasis is placed on learning how to change body shapes (hollow to bow & bow to hollow) during jumps and landings. Mastering a range of skills associated with pass-over landings on both hands and feet is what makes more tumbling skills possible. Short roll Start and finish this roll in a straight stand with your arms up. Squat down to small compact tuck with feet and knees together, the roller is completed quickly without stopping or hesitation, use your hands on the floor (only while inverted), to support and protect the head and neck. Feet and knees remain together throughout. * This early skill is a base skill to build on (nicknames: little tuck, short roll). Our best athletes can make this roll seem to spin into place (like a car's wheel spinning on ice). Challenge skill for athletes bucket ... FA-11 .. Hat Roll Just stand with arms crossed above the head (hat), Squat down to place crossed arms (hat) on the floor, Rounding the back while rolling maintains momentum, Only athletes with strong abs can roll to feet, Great helps drill for beginners (non-rollers). Great challenge skill for advanced athletes too. *Hat roll: (grabbed elbows over the head). Roll, place the hat on the floor (without steps), urging the athlete to get rounded pulled shoulders (shoulders to ears). This skill will help shape athletes to roll. Put the hat on the floor, raises the hips, which helps the head duck under (The hat protects the head & neck). Only gymnasts with strong stomachs can hold their feet and knees together and roll smoothly to stand athletes. [FA-20's] Long rolls Extended Roll Head remains between arms throughout the skill. Expands the body through a hollow candlestick shape (r-2). The skill is complete stops or hesitations. Use only hands while vice versa to support head and neck. Feet and knees together in the whole skill. * Another base skill (username: Extended roll). Advanced athletes will use this version to improve (add lines and expand) their execution of a simple skill. Shoulders pulled to ears, head and neck contained and reinforced by arms (basic shape, Candle ... used by dozens of skills). [FA-30's] Flic - Flac skills Neck kip or Headspring to Bridge Head remains between the arms. Pike to cave to bow. Smooth without stopping or hesitation. The arms are directed to bridge (the head remains slightly back). * This is the first skill to use the hollow body for arc transition. Athletes need both strength and flexibility to perform this skill. Athletes should use a soft mat to land this bro-up. Only strong & flexible athletes can maintain the backward push to the bridge. This hollow to the bow, body molds are key to sending tumbling. Watch video: Forward Acrobatics Skill Sets for Level 3's & 4's Handstand forward roll [FA-04 a] Partial handstand to roll [FA-04 b] Nominal handstand to roll [FA-04 c] Nominal handstand for straight arm roll [FA-04 d] 2-sec team - straight arm roll. Toes and knees remain together throughout. * After a 1-sec. handstand, arms bend and body hollows to pass through a candle shape. The best athletes will show a quick, last second tuck, to get their feet under their center of gravity and roll to stand. Athletes who put their legs too early will appear to jump as their hips reach the floor (nick named: cannon ball roll-outs). Straddle roll Start and in straddle stand, Maintain straight legs throughout, Smooth without stopping, Passing through straddle-L position. . 2-foot take-off Arms and head snaps forward as Legs jump. Body rounds to hollow shape and catches floor near handstand Kick-Lunge-to nominal (1 sec.) handstand. Roll (after HS) is completed without stopping or hesitation. Maintains straight arms throughout the skill. * The straight arm round hollow shape is an important skill to master. Athletes use, arms, neck, shoulder and rounded back (core strength) to form a long hole curve to roll smoothly. This is not a dangerous skill, but it is one of the riskiest skills in the level 4 routine. The floor score is in jeopardy... no hand stand -1.0, step-down the wrong way -0.5, bent arms (up to 0.3). . The handstand for Bridge Head remains between the arms throughout. Momentary handstand. Straight arms. Shoulders on top of hands. Momentum rocks weight to feet. * This is the second skill to develop the important (Hollow to Arch) body shape transition. Athletes with tight shoulders can walk slowly and can replace a main stand to bridge until they have developed the necessary shoulder flexibility and strength to perform the bridge from a handstand. is not fun for an athlete to go down again and again. . Head jump or neck kip to Arms and body hollow forward through the main stand. Torso transitions from cave to arc through vertical. Pass through the arch with late arms pushing out. Stretched body with forward rebound upon landing. * Important early dynamic tumbling skill. This is an attempt to balance the number of 1-foot and 2-foot starts. Gymnasts can use an elevated matte (for head) and soft landing (for feet), to make the skill easier to perform correctly. Front-tumbling landings (hollow to bow) are blind in that the head and arms must be held back in a bow when the feet first reach the floor. Athletes need to use their curved bent knee limber strength to stand up with their heads back between their arms. We try to create a smooth (pass over) landing, not a stable (stick) type of landing. . Pike up to the handstand The head remains between the arms throughout. The knees are straight (pike) before the feet leave the floor. Pike up to handstand without stopping or hesitation. Maintains straight arms throughout the skill. * This can be a very difficult basic skill to learn. Most of the upcoming handstands in Men's gymnastics will use this body shaping transition (especially P-Bars and High-Bar). [FA-11] Run and jump into the forward roll. Front handspring Straight body or slightly curved during ascending flight. Chest height or better on top. First touch on the floor of the roll near the handstand. The rollout is smooth, extended and controlled. . If the diving roller is too long, or the gymnast puts their legs to the roller (too early), the tumbler will have a heavy landing (cannonball) and can jump under the roller to stand. The best athletes will pass through a near handstand and roll through the candle-stick shape before they tuck their knees. . [FA-12] Front handspring (from 1-foot), Front handspring Arms up at the hurdle. Pass through deep lung with your head between your arms. Transition from cave to arch through vertical with hands held back. Stretched body with forward rebound upon landing. . * Advanced tip for trainers: Center of gravity (hips) must rise from the lung (the lowest point) through the hand stand and arch when the hands release the floor (higher). The best tumblers will continue to rise (10-15 inches) from their pulled shoulder block. The chest-head and arms should still be held back and still rise when each foot reaches the floor. Our goal is to create a pass-over block and landing that is both ever increasing and gaining forward momentum (as in races) with knees bent in readiness to jump. . Handspring step-out Head stays between arms throughout. Ben is just landing 1 at a time Keep forward momentum. [FA-14] Front handspring step-out in another skill (from 1-foot), Head stays between arms throughout. Ben is just landing 1 at a time Keep forward momentum. * The connected skill may be another front handspring or even a round-off. Again, a pass-over shoulder block, the best athletes to accelerate forward and still rise when the first foot touches on the step out. [FA-15] Run and jump to tuck front flip (from 2-feet), Front tuck salto Feet and knees are together throughout. Flip show tight tuck (opening on vertical). Flip on chest or shoulder height. Forward momentum is maintained through take-off and landing. . [FA-15-B] Running and jumping to pike front flip (from 2-feet), Pike front salto Legs are straight and together, Flip on chest or shoulder height, Forward momentum maintained through takeoff and landing. . Pike salto is a bonus level move for level 6 boys. Execution and good landings are more important than risking damage or repeated large deductions for bad landings. . Take off is from two feet (small bow to hollow) Hollow to arch transition through vertical (handstand). Curved landing, maintaining forward momentum (rebound). Body shaped to connect next skill. * Fly spring (Arabic handspring) should have the same pass over pace as when the athlete tumbles backwards. [FA-17] Front layout through boxes (from 2-feet), Take off is from two feet (arch to hollow) Hollow to arc transition through vertical (handstand). Curved landing, maintaining forward momentum (rebound). Layout fronts should run and not be too high. * Tempo style front layouts are intended to replace front handsprings in a forward tumbling series. [FA-18] Barani (from 2-feet), Take off is from two feet (bow to hollow) Hollow transition toward vertical (handstand). Twisting 1-shoulder forw./down, second shoulder backw/upw. Body burrows down to get feet down underneath to get a backwards rebound. * Pace style skills are slightly lower with the intention of getting back to your feet without loss of tumbling momentum. * Usually (with exceptions), I would ask the athletes to learn their Barani twist to look like their bath-side round-off. In other words, I want all the tumblers to do front and back twisting skills in the same direction. See twisting conundle for detailed discussion. [FA-18] Two-Skill combo (from 2-feet), Take off is from two feet (bow to hollow) Hollow to arch transition through vertical (handstand). Curved landing, maintaining forward momentum (rebound). Layout fronts should run and not be too high. * Tempo style front layouts are intended to replace front handsprings in a forward tumbling series. [FA-19] Front with Full twist (from 2-feet), Take out is from two feet (hollow to arch) Arms and head establish height and direction of the flip, arch should begin after vertical (not before). Salto can tuck, layout preferred, but must land upright. * Forward landing salto cannot be under-rotated. [FA-20] Rudi - Front layout with 1 +1/2 twists (from 2-feet), Take out is from two feet (bow to hollow) Arms and head establish flip shape and direction, Arms set the twist to be in the middle of the flip, Odd twisting can finish the hollow with bent knees. [FA-21] Front layout W / Double twist (from 2-feet), Take out is from two feet (bow to hollow) Arms and head set and wraps twist (not early Twist exists right on both sides of vertical (not early-not late). Although twisting layout fronts should be upright (not pike) to soil, [FA-22] Double Front Tuck (from 2-feet), Take off is from two feet (bow to hollow) Hollow transitions upwards in tightly tucked salto, 1-flip up and 1-flip down, Bent knee landing with torso upright. Upright.

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