BEGLERI TWISTER

Begleri Guide

Begleri guide

by Begleri Twister

Content

Introduction

Begleri Twister´s purpose is to introduce begleri as a toy and a way to travel into ourselves. What does it mean, to travel into ourselves? And what does it have to do with begleri?

It´s hard to tell what is causing it, maybe it´s the history of begleri, or maybe it´s the fact that the game is not based on rivalry, but cooperation… Actually, it doesn´t matter. What is important for us is that we pull ourselves out of the stereotype of everyday life, have something we can challenge ourselves with, and push our limits further, as we´re getting to know ourselves.

Begleri beginnings may be frustrating sometimes, why is that? Probably it´s not the trick, we´re trying to learn, it´s the lesson of patience, which, when we pass it, we´ll be rewarded. Without a jury, without glory, just for ourselves.

„Every knowledge ultimately leads to self-knowledge.“

Bruce Lee

Begleri may as well show the importance of visualization during the process of learning or creating to some people. If you´re able to lay on your back, close your eyes and visualize yourself sitting in a light blue (or another color?) painted room, in a comfortable armchair (what is it like?), practicing a trick that you haven´t been able to learn yet, you´re on a straight way to salutary meditations. But how can we practice something we haven´t learned yet? Well, we can do so easily by visualizing in our minds, and that´s how everything starts.

While learning a new trick, I watch a slow-motion video or study the description of it and I visualize begleri and my fingers doing expected moves. Now, every failed attempt makes my image more accurate.

Begleri also shows us, how crucial the rest is. A maximum limit of two hours long training for new tricks works well for us, it may vary for you. This is related to everything we´re doing.

After reaching this limit everyone has, further training is not so effective, and we´re starting to be tired and losing our focus, which may lead to frustration of no avail. Therefore at this point, it´s better to practice some other tricks, those we know, those which make us happy.

Every mouth takes a different mouthful. It´s not worth being in a rush and searching for shortcuts, as well as comparing yourself to others. To make it short just focus on yourself, your tempo, and your possibilities. When something gets difficult, just focus on something else. Meanwhile, often unconsciously, we´re sorting gained pieces of knowledge during any routine. After a couple of hours, we should be able to apply this knowledge better, separate particular stages of the trick, and so on.

On the following pages, we will do our best to lead you through the beginnings with begleri, to do that, we use everything we have learned from the community, adding our own experience. While designing this guide, we decided to, instead of dividing tricks to particular levels of difficulty, pick one fundamental element and tie it up with others. Displayed tricks are meant to describe the principle. It is up to you, to train every finger on both hands, accordingly to your possibilities. Although you may not believe us yet, you'll realize that the more you control your fingers, the more you control yourself.

Begleri Anatomy

The whole begleri consists of beads and string, which connects beads. The Beads are either firmly fixed on each end of the string, or they can move freely on the string, depending on the construction.
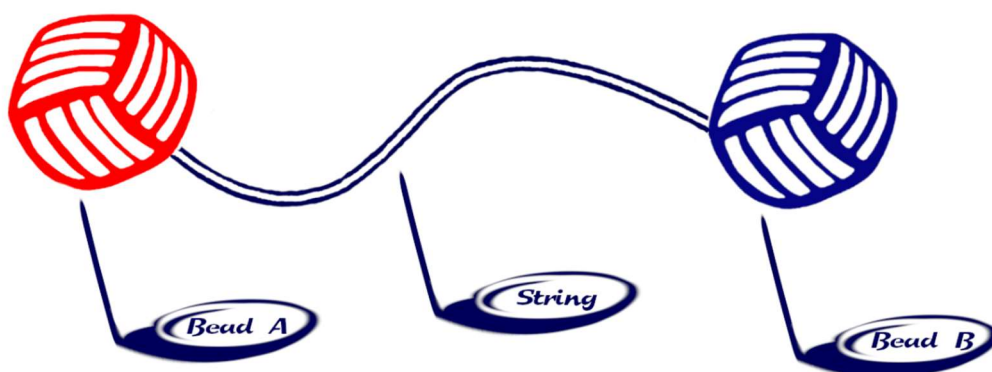
String

The string is a rope/cord connecting beads. The fabric used for string is **paracord** with a diameter from 2mm to 4mm, but there are no limits to imagination. Generally speaking, the thin string is better for tricks, on the other hand, the wider string is better for relaxation/fitness. Choosing the right length of string might be tricky because the perception of the ideal length varies not only between individual persons but also with the amount of experience we already have with begleri. To a certain extent, it is possible to adjust yourself to the length of the string by stretching your fingers, or by moving the game closer to the fingertips.

If the string is shorter from the starting point, the setup is called a **"short game"**. The short game is characterized by quick bead exchanges between the fingers.

If the string is longer from the starting point, the setup is called a **"long game"**. A long game involves performing various wraps, rolls, etc. With a longer string, the beads are "slower", so they are easier to be caught in "mid-air"

Bead

A bead is a weight placed at both ends of a begleri. Their weight is usually the same and ranges between 10-20 g. You can experiment outside this range, you can play even with a 3 g bead.

Beads with lesser weight (let's say up to 11g) are more nimble, and very easily put into motion. If we keep adding weight to beads, we would notice that we need to put more energy into the initiation - we operate with more power.

The applied force helps the bead to swing from the bottom dead center (vertically down – 6 o'clock) to the upper (vertically up - 12 o'clock). As soon as it overcomes the top dead center, our efforts begin to reciprocate (the more weight, the more power we have available), which we will appreciate, for example, when connecting various tricks.

The shape and material of the bead also affect what elements can be performed with begleri. E.g. lock or rolling stop is one of the suitable elements for testing all kinds of shapes. The beads of traditional Greek begleri consist of semi-precious gemstones or even bones and horns, while today's work focuses on plastic, wood, and various metals.

In terms of size, the smaller bead is easier to "fly" between the fingers, but the smaller the bead is, the harder it is to catch it.

Grips, positions, game planes

Like everything, begleri has its rules and definitions, a culture that we need to become familiar with, if we don't want to just randomly wave with begleri. More than one term follows from the terminology of skateboarding, so skaters have a small advantage here.

According to the grips, we distinguish between which fingers we hold the bead. E.g. top grip, therefore, means that the bead (adjacent part of the string) is located between the thumb and forefinger. A change in grip during play is called a transfer. In general, we try to hold the bead roughly in the middle of the fingers (neither directly on the palm nor completely on the pads of the fingers).

In addition to the top and bottom grip, there are two grip positions, namely regular (we have the bead held at the body) and fakie (in skateboarding it simply means "riding backward", in the begleri, fakie means the position when the bead is held away from the body), v. pic.
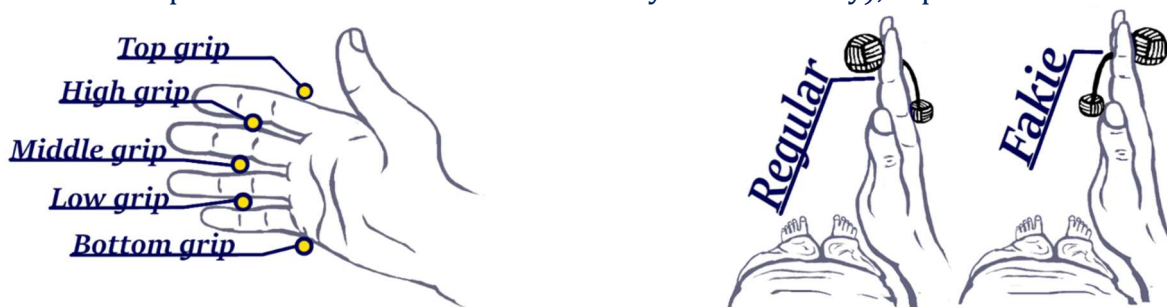

Like many skill toys, begleri can be played in all directions:

Wheel plane: the begleri rotates vertically in the "up, down, forward, backward" plane, similar to pedaling a bike

Wall plane: the begleri rotates vertically in the plane "up, down, left, right" - the plane of the wall to which the player stands with his back

Ground plane: the begleri rotates horizontally in the "left, right, forward, backward" plane, similar to a helicopter rotor
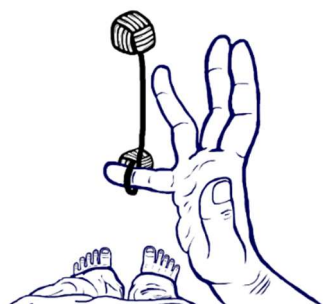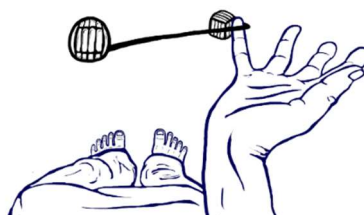
Wheel plane   **Wall plane**   **Earth\ground plane**

Because begleri is played on different planes, terms like "clockwise / counterclockwise" don't work very well. Simple terms like "up, down" work for most flips. For rolls, where both beads fly in opposite directions, it's still different, but we'll get to that in more detail in a more convenient chapter.

Inside roll: When the bead is furthest from the body, it points upwards, towards the head/body/thumb

Outside roll: When the bead is furthest from the body, it points downwards, away from the head/body/thumb

Air Pump

For better clarity of the tutorial, we have created simple instructional pictures, which are drawn from a first-person perspective and each bead has its color to help you with orientation. The individual chapters follow each other it is a very dissected combo, divided into chapters. We will guide you through every move with simple instructions. Don't get shackled. Throw yourself at airs or whatever type of trick attracts you, we present just one of the ways to learn how to sling begleri. We will deal mainly with long games, variations on short games are very intuitive. Whenever it is possible, we divide the tricks into individual phases, which can be practiced separately. We recommend learning to perform tricks with both your left and right hands.

Let's start with an element called an **air pump**. We consider it crucial for understanding the functioning of begleri. We will follow up on this element in the next chapters and describe in more detail how begleri works. So a dose of theory awaits you (necessary for some, unnecessary for some), containing almost everything you need to know about the basics of juggling or inventing your own combos.

Upper-Air Pump

Take a deep breath and focus on your fingers. In general, the hand should look motionless while playing, while the begleri "dances" around the fingers. In the beginning, you will probably help yourself with your wrist and elbow. The air pump is a trick that can use the movement of the whole hand and serves, for example, to smoothly change the direction of spinning, create an "antigravity" impression during the game, etc. At the same time, it is not too demanding on finger coordination, so you can fully concentrate on timing and rhythm.
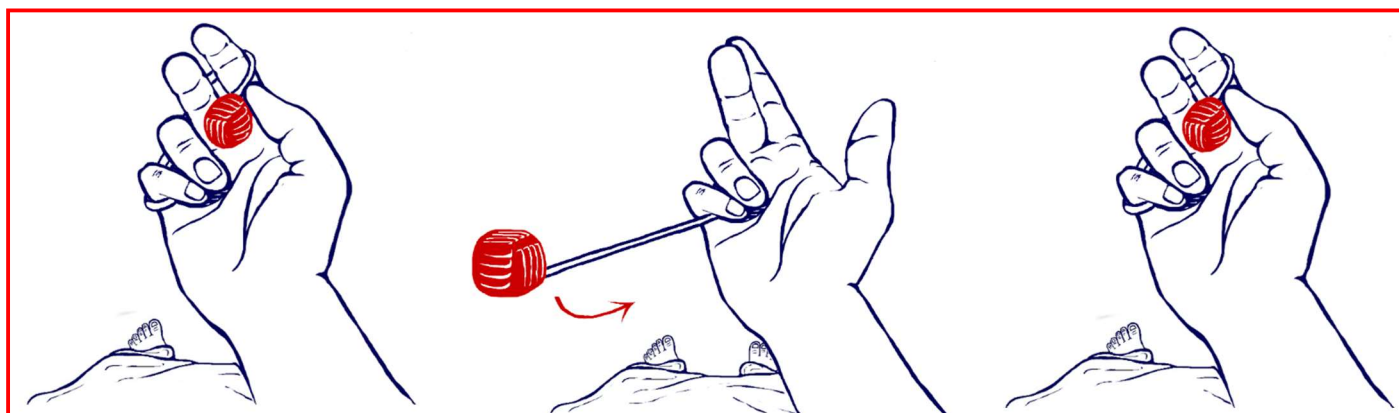
- Grab one bead of the begleri in the bottom grip and the other in the top grip.
- Make sure that the string runs across the fingers and not the back of the hand.
- Release the bead from the top grip (red), swing it, and land back in the top grip.

What happens when you swing? *Each time a bead flies down, it gains power, and when it flies upward, it loses power (the heavier the bead, the more power is created). For the first time, this power arises as soon as you release the bead from the top grip. When the bottom dead center occurs (the string points vertically downwards at that moment), it begins to exchange the acquired power for the way up. If there was too much force in the beginning, the bead wraps around your hand instead of swinging. So always try to estimate in advance with how much force (how much strength to put in the initial movement) the bead should be release. This is one way to affect the speed of the bead before it even starts to move.*

- ! During training, try to remember with what force (How was your wrist turned? Did the elbow move?) you set the bead in motion, and where it went with this impulse.
- ! The string should be tight during the game, and just at the top dead center the string may bend a bit, the bead jumps and twitches lightly with your wrist. After a while of exercise, you will be able to get it under control and even maybe benefit from it.
- ! Rhythmically turn your wrists up and back (gently, to a small extent), and let the begleri show you the right pace with his swinging. You should feel a light, smooth "pull" on your wrist without twitching.

This brings us to the true essence of the air pump and its use in future tricks. **It basically serves to suddenly slow down / stop the bead in any situation.**

How does it work? *For example when the free bead is going downwards and you want to stop it completely, move your entire forearm down simultaneously with the falling bead. Let's say, you will take a wind from its sails and the bead stops at the bottom dead center. It may take a few attempts to figure out the correct amount of used force. Proper touch, timing, and accurate catch of the bead are important for any transition between tricks.*

It may sound complicated now, but it is simple and intuitive in practice. Release the bead from the top grip, and let it swing and land.

Lower Air Pump

Now perform the air pump upside down. The main goal is to improve the feeling of the little finger and the ring finger, but at the same time, you will try for the first time how to achieve fluency in the game with the right timing.

- • Release the bead from the bottom grip, swing it, and land it back in the bottom grip.
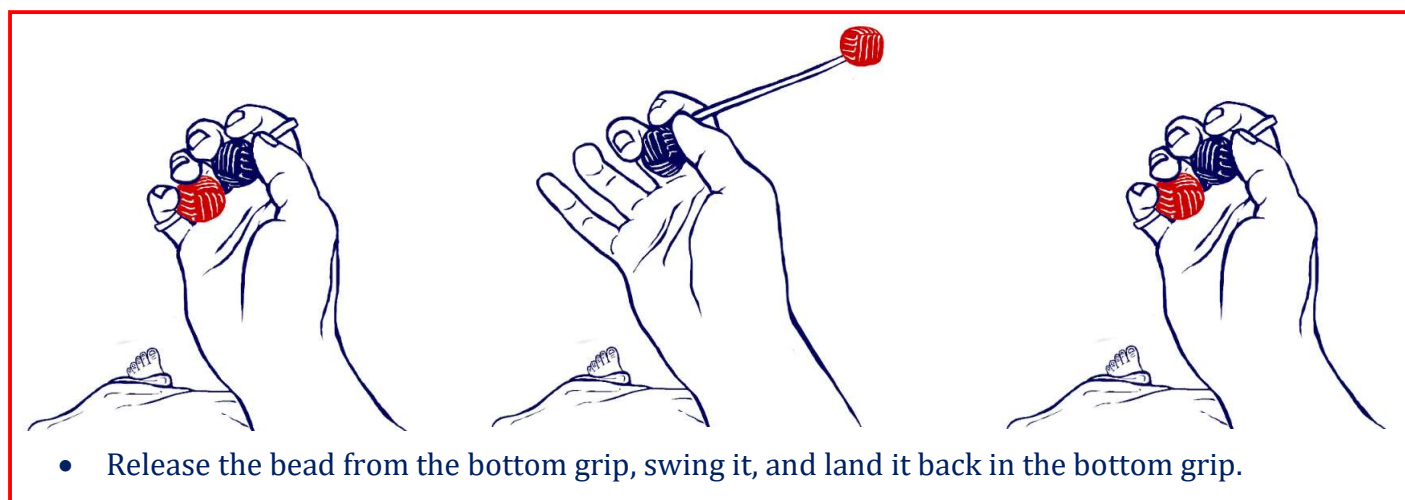
- ! Try to combine both air pumps in a magical sway!
- ! Learn this element step by step - release the upper bead, swing, catch, release the lower bead, swing, catch,… Fluency gradually rises when the pause between phases is short (seemingly none) as possible.

Palm Flip

We will immediately advance the skills acquired during training the air pump. The palm flip is a good basis for tricks, and whole-hand motor skills exercises, and after a bit of practice, this element of the begleri becomes an anti-stress aid. Once you get through the initial "sketchiness" and start performing palm flips with confidence and comfort, you will have this piece of comfort with you whenever the world around you is not very comfortable.

Palm flip can be done up and down, while upwards seems easier. The basis is an air pump, which you know from the previous chapter.

Palm Flip upwards
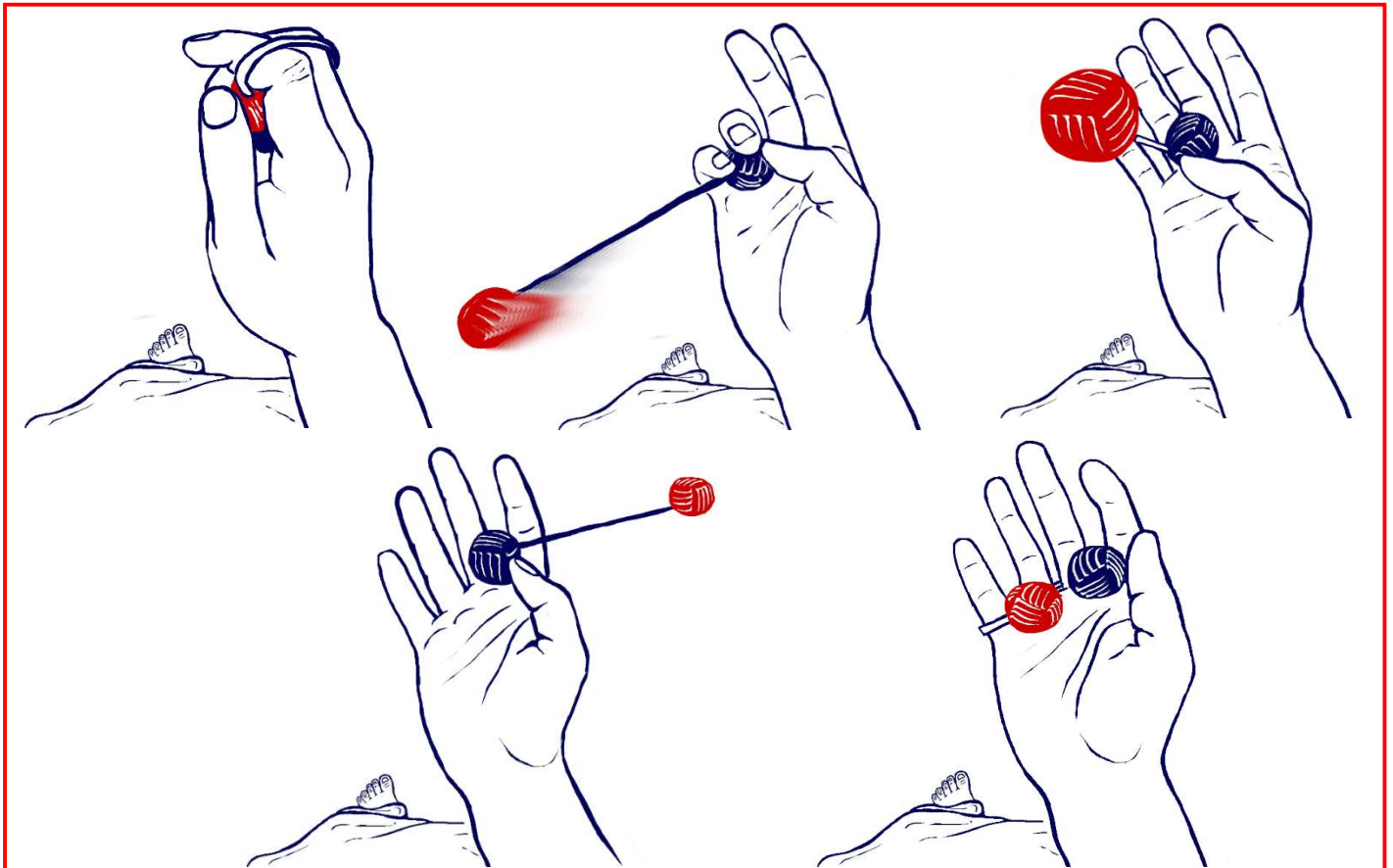
- Release the bead from the top grip as during an air pump, but with more force to make a full turn.
- You can start in the same way as with an air pump, or according to the first picture, put the bead in a more distinctive motion by turning (slightly flicking) your wrist and at the same time releasing the bead from the top grip.
- As soon as the thumb releases the bead from the top grip, move it to the bead in the bottom grip.
- The free bead heads up, and the bead in the bottom grip will follow.
- Slightly release your fingers to allow them to roll across the palm from the bottom to the top grip.
- Meanwhile, the free bead continues on its runway\orbit to land in the bottom grip, where it is secured by the little finger.
- **"Release the bead from the top grip, let it spin, and catch the bead in the bottom grip."**

! When the hand is turned palm up (last picture), the little finger will have "less work" with catching, which is good for a start.
! The goal is to get the little finger under control - learn to catch the bead in the bottom grip with the palm turned vertically so that these flips can be tied together as best as possible.
! The thumb helps hold the bead and correct\control its direction (up to the top grip). After a little practice, you will find that palm flips can be performed without the thumb.

Palm Flip downwards

The palm flip downwards is very similar but puts more emphasis on the motor skills of the lower fingers (little finger and ring finger).
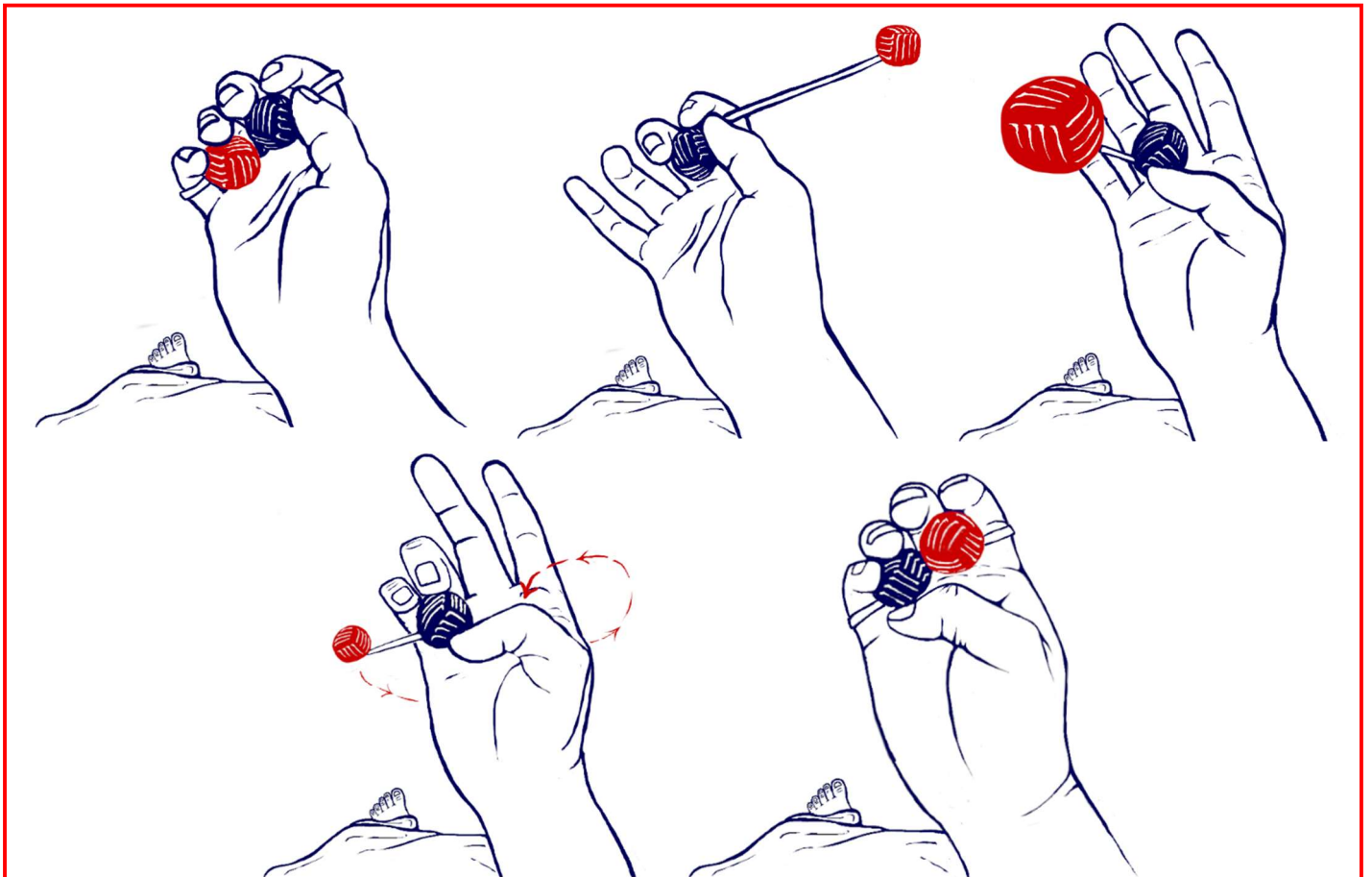
- Start as with the second variant of the air pump, but use a little more force to move the bead.
- Release the bead from the bottom grip, let it travel around the back of the hand (reminder: the direction is determined from the palm, not the back of the hand), and as it approaches the top dead center, shift attention to the bead held in the top grip.
- Slightly loosen your index finger and use your thumb to let the beadroll along the palm (fingers) into the bottom grip.
- Now the lower fingers should be ready to catch the bead in time (it can slip out from under the thumb and travel straight to the ground through the bottom grip)
- Then just wait for the free bead to land in the top grip, where the index finger is already ready, to secure it.

! During the whole turn, it is possible to regulate the force of the free bead by slightly turning the wrist (this applies to most tricks).
! **Tip for better flow:** After one such turn, your thumb is somewhere near the ring finger. Put it back over the index finger as quickly as possible and secure the bead in the top grip. At the same

time, the lower fingers release the bead from the bottom grip and the thumb is ready to assist almost immediately in moving the bead from the top to the bottom grip, where the little finger is ready to secure the held bead.

! The better and sooner you grab the bead with your lower fingers, the sooner you will be able to move your thumb to the top grip, the sooner you release the bead from the bottom grip, etc.

Both variants of the palm flip can be performed without the thumb, but the index finger and little finger must grip the beads firmer and the wrist must regulate speed more carefully.

Ready for the first combo? Try to start from the lower air pump directly to the upper palm flip. In the next step, for example, two upper palm flips in a row, instead of the third do the upper air pump, directly following the lower palm flip,…

Transfers

Do you already know both variants of the palm flip in a row and change their direction using an air pump? Great! Let's take the game to the next level…

First, we look at the transfers that are used to change the grip, then we will mention the slip, which can give us additional time and help in understanding the directions. And then we wrap it all up with a wrap, a basic trick that can be done in all grips, so it's great to practice it with transfers.

Transfer from top to high grip

Transfers are used to change the grip. Some tricks can be done in all grips, but there are also those for which you need a specific one. The transfers will get us to the grip we need, whatever it might be.
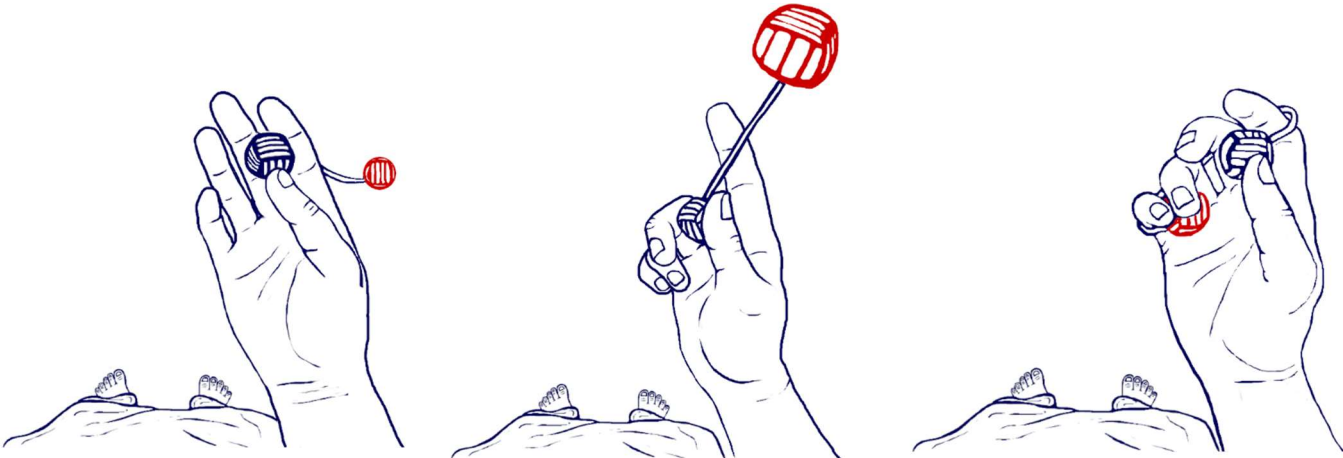
The transfer from top to high grip is a direct follow-up to the previous chapters, so let's start with that.
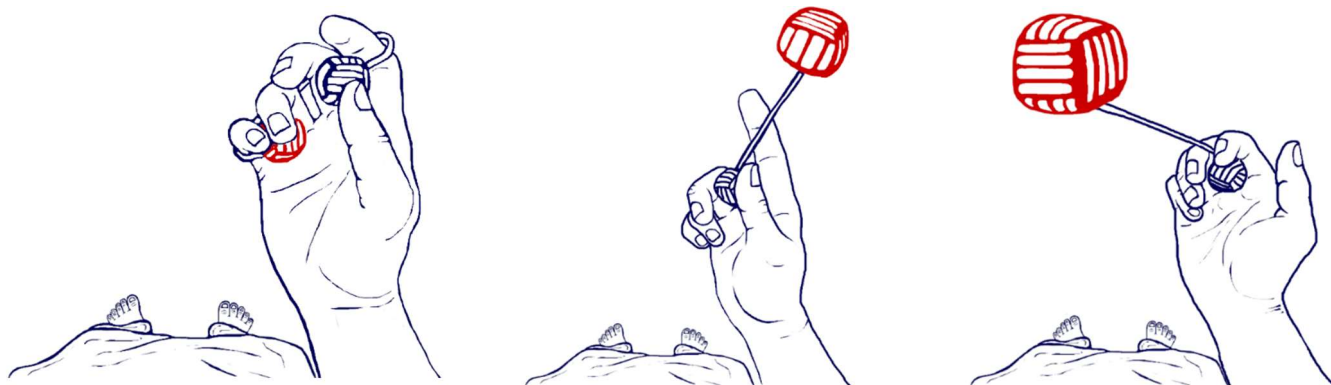
- Once again, start in the top and bottom grip, this time try to divide the individual fingers somewhat consciously and leave them slightly bent.
- The index finger and thumb secure the bead in the top grip (the middle finger can assist, but the string runs over the index finger), while the little finger releases the bead from the bottom grip.
- As it approaches the top dead center, focus on the bead in the top grip.
- While the free bead is at the top dead center traveling down, stretch your index finger for a moment and pinch the bead with your middle finger.
- Watch the string now travel down and pinch it between the middle finger and the index finger - in high grip.

! So far, it doesn't matter much whether the palm is set more horizontally or vertically, try as you, please.
! Note that when transferring from top to high grip (down), the begleri also rotate downwards, and when transferring upwards (eg from mid to top grip), the begleri also rotate upwards.
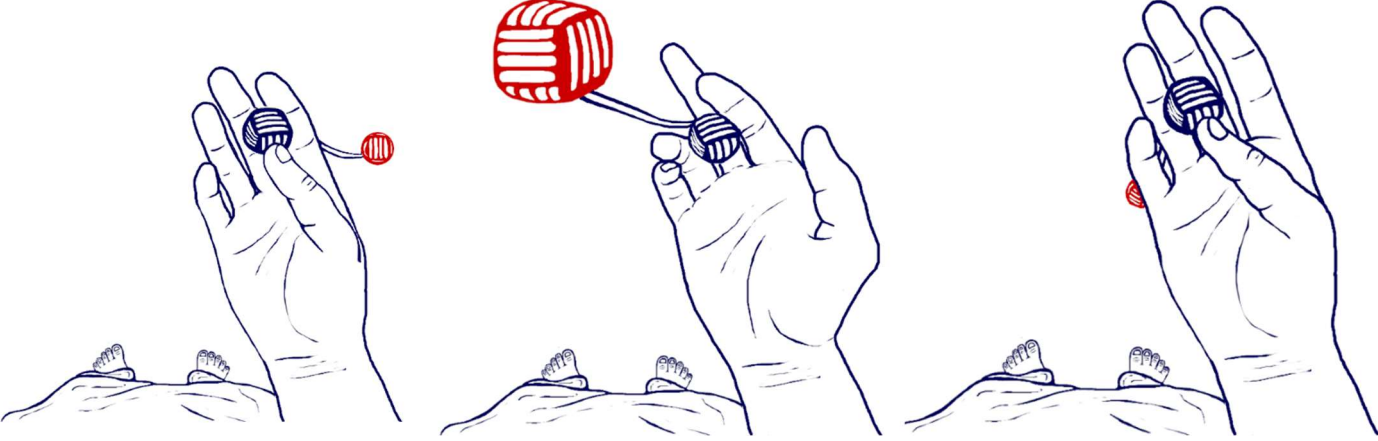
Try to return to the top grip.

- Send the free bead up, stretch the index finger (the thumb can secure the bead), let the string swing over it, and grab the bead between the thumb and forefinger - into the top grip.
- You can then smoothly grab the free bead back to the bottom grip.

Transfer from high to mid grip

For the record, we will describe one more type of transfer - from high to mid grip and back.

- Start from the high grip, and move the free bead downwards (by rocking, lightly swinging the wrist).
- As the free bead travels to the top dead center, stretch the middle finger for a moment, only to allow the string to swing over it.
- As the free bead points downward, the index finger releases the held bead, caught between the middle and ring fingers.

Using the thumb to assist is possible, especially when the upper fingers are still learning how to cooperate. This technique is called the **Moonwalk**. Use a moonwalk to freely move between grips.

Every transfer works on this principle. Now try to return from the mid grip to the high grip…

- Move the free bead upwards and as it travels to the top dead center, stretch the middle finger for a moment so that the string can swing over it.
- At the same time, the ring finger feeds the bead of the index finger before it is secured by the middle finger

Are you in the high grip? Lovely!

It is also possible to get from the mid directly to the top grip. As the free bead travels up, stretch the index finger with the middle finger and let the string swing over them. The held bead rolls from the ring finger to the thumb, which secures it in the top grip.

If you now move the free bead downwards and stretch the index finger and middle finger, the string will swing over them and the held bead will end up back in the mid grip.

- ! **Exercise tip:** Try a transfer from the top grip to the low grip, from low to high grip, or challenge your little finger and flip the bead from the bottom to the low grip and back.
- ! For **changing the direction** of transfers, we used an air pump so far (at the moment when the free bead travels down, we also lower the wrist/forearm to the appropriate extent), so it is possible to change high, mid, high, mid, etc. "Cradle" in the first chapter. If we correctly estimate the force with which to send a free bead, it is not necessary to make vigorous movements.

Slip

For example, if you leave your fingers crouched during the transfer from top to high grip and allow the free bead to continue, it will make an "idle turn", in our case downwards. Such a spin is called a slip. It's a really simple addition to almost every trick, you can already add it to the combos with air pumps and palm flips.
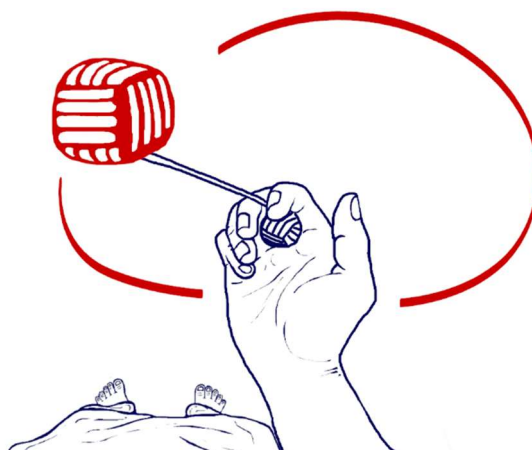
The slip has a practical use, when our fingers do not have time to do what we want them to do, we let the free bead make a slip - an empty turn, which gives the fingers more time if it is not possible otherwise.

Wrap

Ready to wrap? We will only describe the principle because the combination of what the wrap might look like is too many. After all, it is any winding of begleri on the fingers. Note that if you send the loose bead up and wrap, it will point down during the subsequent unwinding. After the air pump, it is another element that changes the direction of the game. In a moment, you can combine it with everything you can.

The most common are **one-finger wrap** and **two-finger wrap**. First, we will describe them briefly and then we will show them on the combo.

One-finger wrap

A one-finger wrap can be performed from any grip to any finger within range of that grip.

One bead can be held in the bottom grip, while the free bead is wrapped on the ring finger (first picture), just as from the high grip it is possible to wind the string on the index finger (second picture) by bending the middle finger. From this point you can easily unwind it to the other side (upwards), bend the index finger, and let it wrap on the middle finger.

Two finger wrap

Two-finger wrap means that the begleri winds on two fingers. Of course, the same applies to one-finger wrap, only the length of the string limits us, so we usually wrap from a high grip around the index finger and middle finger, from a mid grip around the middle finger and ring finger, etc. If you want to make a high grip wrap around the ring finger and little finger, you will have to send the free bead downwards to make the most of the length of the string and orient the game more towards the fingertips, which will get a little extra space.

We will explain in more detail what is happening on a simple **transfer-wrap** combo.
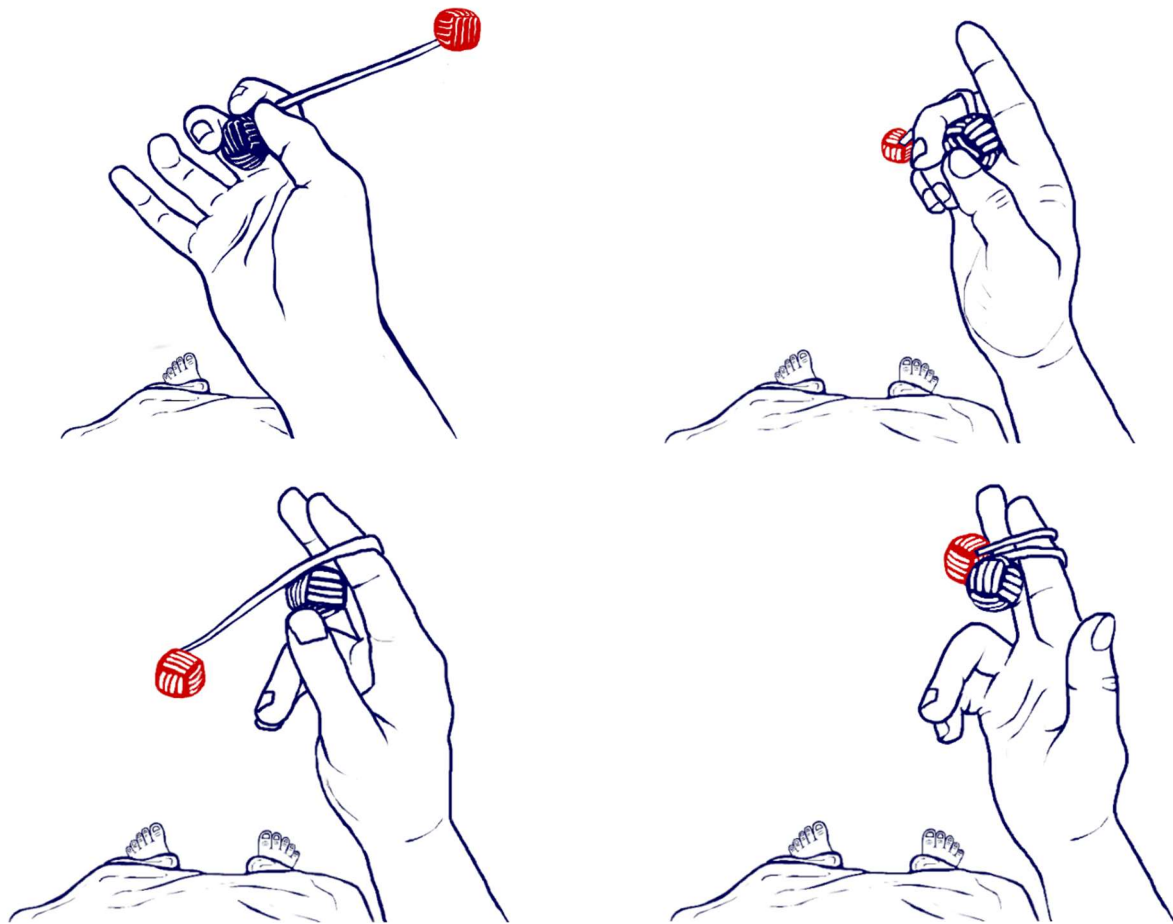
- Start by transferring from top to high grip.
- Leave the index finger extended and after the transfer (as soon as you know that the string is between the middle finger and the index finger) add the middle finger to it.
- The free bead swings over the index finger and immediately upon the next turn it breaks and wraps around the index finger and middle finger into a wrap.
- It is not very important yet if you have your palm set horizontally or vertically.

- **Tip**: Transfer and wrap can be interspersed with a slip to get an extra twist (or two).

Try going **back to the top grip**:
- Gently move with your wrist to move the free bead upwards.
- From the rhythm in which the begleri passes through the top dead center, you will know how many times the begleri is wound at that moment. If the free bead has passed the top dead center twice before the wrap has been completed, it must fly through the top dead center twice again to be unwound.
- At that point, the middle finger crouches to secure the held bead (the thumb can assist), while the string enters the top grip via the index finger.
- You can now grab the free bead smoothly in the bottom grip (and continue with the palm flip, air pump, and transfer as you wish.)
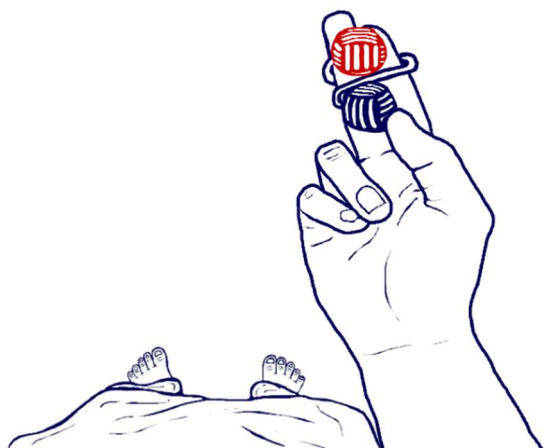
If we overdo the unwinding and go straight to **the opposite wrap**, we will unwind it downwards, to the mid, low, or bottom grip.

The principle is the same, you just need to turn your hand more palms up when finishing the wrap, especially if you have a slightly shorter string or hold the bead too close to the palm, where the fingers are wider, which makes the string seem shorter.

During this chapter, we do not aim to learn every transfer and wrap in all ways, train according to your abilities. In general, the little finger and the ring finger are less agile fingers, so we will connect them gradually in the next chapters because even for the fingers that you control best, these movements are probably new.

Try to connect everything in your own way with tricks you already know. If you use begleri to relax and comfort yourself, feel free to learn one element or combo with which you will gain comfort, and over time when you get the comfort you need you can choose another trick or combo. Such elements are called **"repeater tricks".** These are the tricks in which begleri seem to revolve around your fingers while reading these lines… Wrap, slip, wrap, slip,… However, it does not necessarily mean simple or easy movements, some repeaters require full concentration when you try to do as many repetitions as possible.
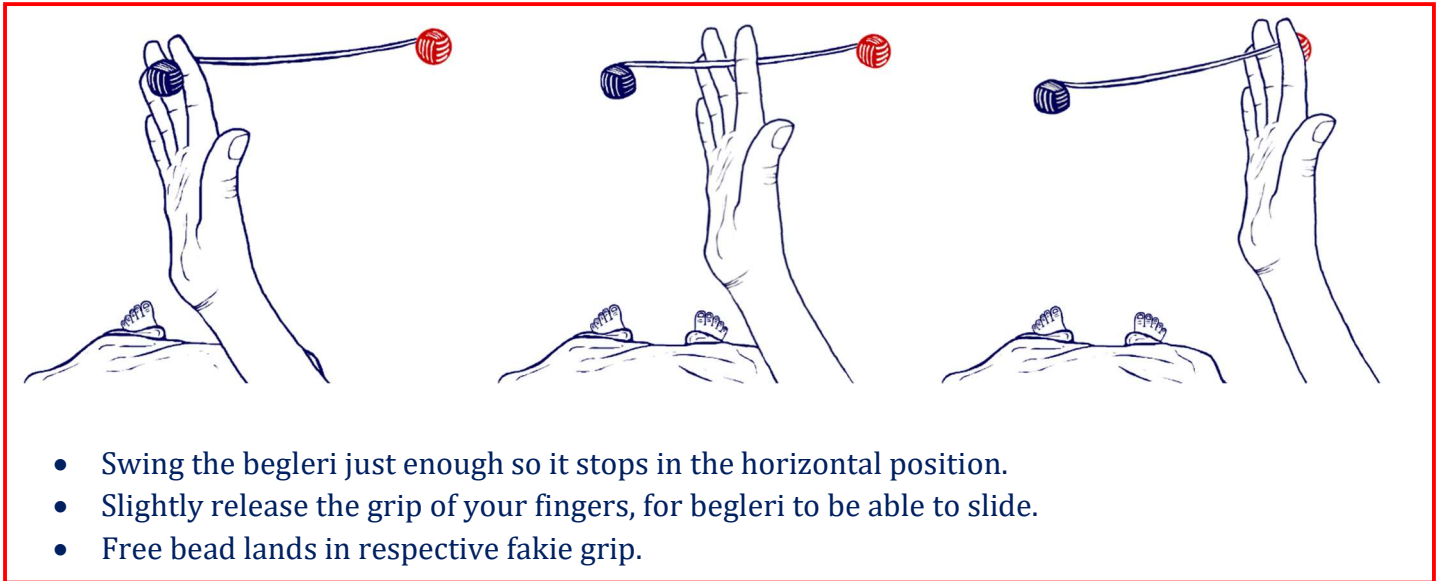
As for the juggling style, it is very useful to alternate elements as often as possible, both when training new tricks and inventing combos, trying to learn as many tricks at different levels, etc. It works, by alternating all sorts of movements to prevent the brain from creating some deeper pathways of muscular memory, by that we force the brain to be more flexible, ready for anything, so to speak. On the other hand, if you already have similar paths, engraved with stress, addiction, loss, etc., begleri and similar motor toys become faithful helper, precisely because it forces us to create new paths, right from the first swing.

Slide

Let's start with a slide. It's a simple but effective trick to spice up any combo.

Thanks to the slide, we move from a regular grip to a fakie, it is a slide of the begleri in one grip - the free and held bead is switched. For training the slide we can use, for example, an air pump (at the top dead center of the air pump, the finger grip is easily released so that the string can slide, and we catch the free bead into the fakie) or a one-finger wrap.

We will focus on one such method in a moment. Playing the fakie is a bit more challenging, as you can't grab the held bead as comfortably as in a regular grip, but with a fakie wrap for a start, it certainly won't be a problem.

- Swing the begleri just enough so it stops in the horizontal position.
- Slightly release the grip of your fingers, for begleri to be able to slide.
- Free bead lands in respective fakie grip.

Moving your forearm to the **left or right** during air pump movements results in a slide in the **plane of the wall**.

Moving your forearm **forward and backward** results in a slide in the **plane of the wheel**.

Fakie

Slinging in fakie grips is a bit more challenging because the bead is not held as comfortably as it is in the case of regular grips, but hopefully, there will be no problem performing fakie wrap for starters.

Maybe you are already figuring out the ways, how to get to the fakie with the help of tricks, we already know. So for now let's stay at practicing fakie combined with slide, transfer, and wrap. We will get to other ways how to get to Fakie later.

Try the following combo, the first attempts may seem challenging, they will require a considerable amount of observation and concentration, but what you learn will open another imaginary door to new techniques.
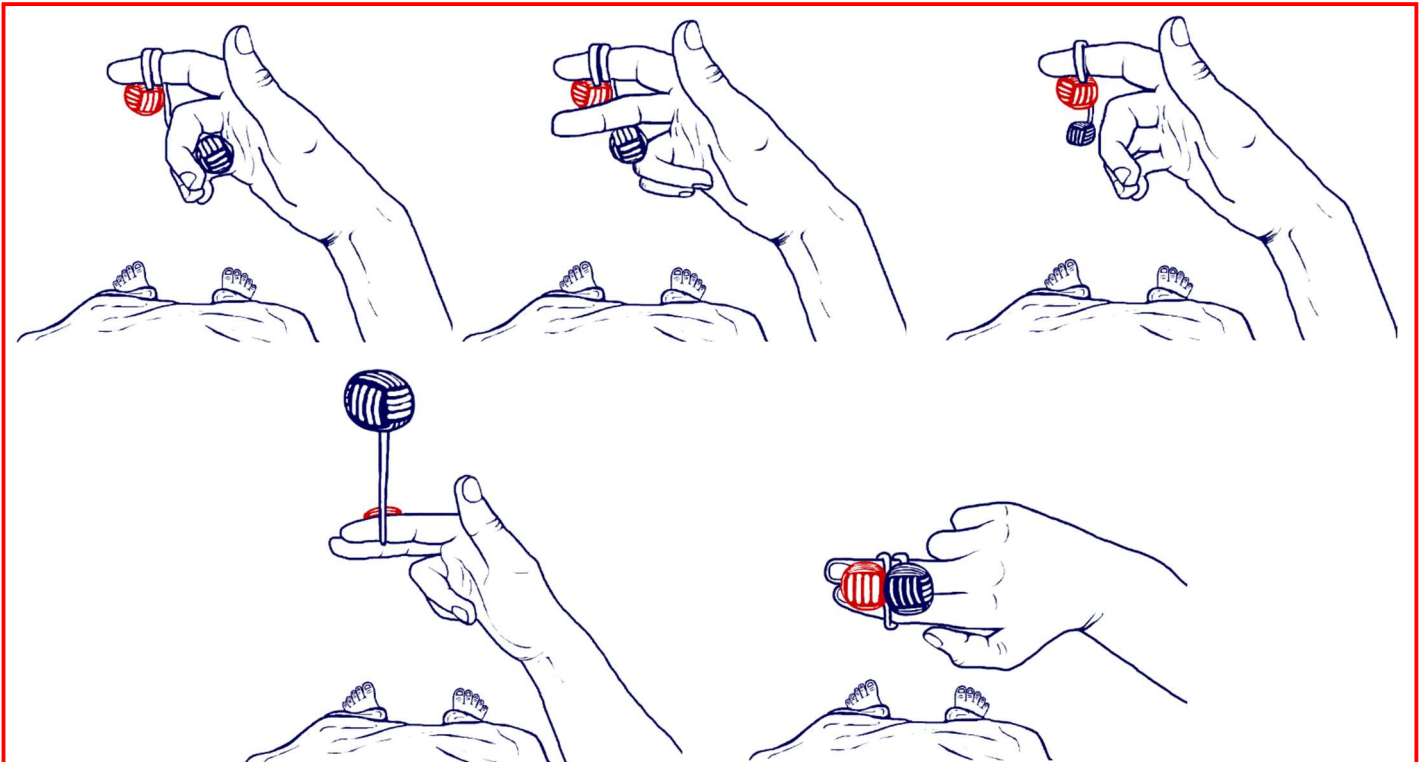
- Grab one bead in the mid grip, send the free bead downwards, and perform a one-finger wrap on the index finger (we assume that the free bead will fly through the top dead center twice when wound).
- Kind of Pull your fingers together, to let the free bead hang a little over your pointer finger. That way we avoid doing half cab, which we haven't dealt with yet. For sure we'll get there 😊
- Release the bead from the mid grip with a slight swing of the wrist, it will unwind downwards.
- Bend your other fingers and let the loose bead unwind over your index finger.
- Since the point of release from mid grip ("zero bottom dead center", if you will), it passes one time through the top dead center and one time through the bottom dead center… watch it closely.
- At the appropriate moment (at the first top dead center, below the level of the middle finger), place the bead held by the middle finger - in a fakie-high grip. The free bead will probably be arbitrarily wrapped in a fakie wrap with the next turn.
- The position of your wrist is crucial, observe as the speed of wrapping changes as we change the way we rotate our wrist. The tempo is regulated by those insignificant movements.

This combo, like many others, can be done from a low grip, but in general, it is more challenging. You know, the little finger isn't exactly dexterous, for some people, the ring finger tends to bend every time the middle finger bends, everyone has their fingers tangled differently. Through training, motor skills will improve on all fingers and these problems will be eliminated to some extent.

What's more, it's not just about motor skills, but also about timing. If begleri is a new affair for you, it will take a while to get a feel for the right moments to let go, catch, and twist,… Once you get some basic feeling for timing, you will probably learn the trick on your fingers that you control best. On these fingers, you can see how the begleri behave during that particular trick. And once you master that trick on the "main" fingers, it will be much easier to perform the trick on less agile fingers, as you can spend more concentration on motor skills and less on timing…
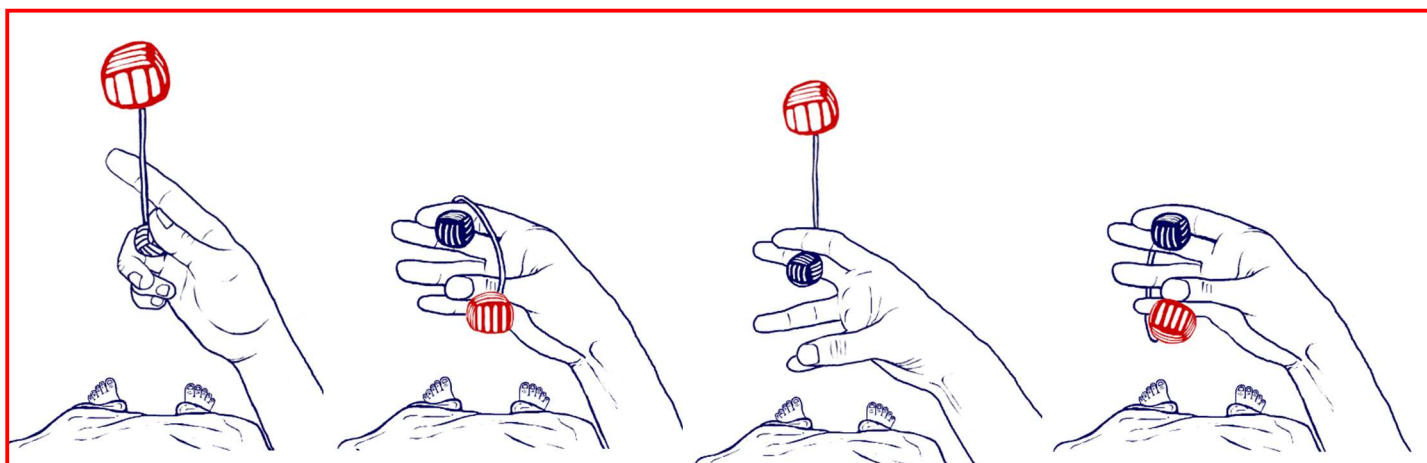
Rebound

There is another way to change the direction of the game. It is a rhythmic, poking movement of one bead here and there, while the other bead is captured in one of the grips. We find rebound very useful when learning new tricks, similarly to slip, rebound can buy us some time to think, to make it a bit easier to decide what moves to make.

We distinguish two types, namely classic rebound and caged (closed) rebound. Both can be done from regular and fakie grips.

Classic rebound

In a classic rebound, one bead is held, for example, in the top grip, while the other fingers are poking the free bead up and down alternately. The wrist helps to tune the rhythm and timing. Since in this case, we hold the bead with our thumb, all we have to do is bounce the free bead with a little finger (a little more complicated with a ring finger).

Now try a combo transfer from top to high grip, rebound.

- Start with a transfer from top grip to high grip.
- The free bead goes down after the transfer (first upper dead center), and after the second upper dead center, the thumb is ready to rebound it the other way.
- On the other side, the rebound is done by the thumb and the little finger or ring finger (or only the little finger in case of a short game)
- To return to the top grip, again wait for the upper dead center, and when the free bead passes through it, stretch out the pointer finger and let the free bead swing over it to the top grip.

! **How to set up your thumb properly:** *If you're rebounding with your thumb, you'll probably soon find that it's a good idea to adjust your palm so that your thumb is protruding slightly forward (your thumb is set roughly parallel to your other fingers, with all your fingertips at the same level as if you were placing them against the wall).*

! **Tip:** Gourmets can immediately try one-finger wrap directly into fakie high grip rebounds.

Different rebounds differ in addition to the grip by which fingers reflect the free bead. From the mid grip, the rebounds with the thumb would look similar to other grips (great for basic little finger involvement), but if we omit the thumb, we find that the index finger and little finger must work together for the bead to bounce successfully.
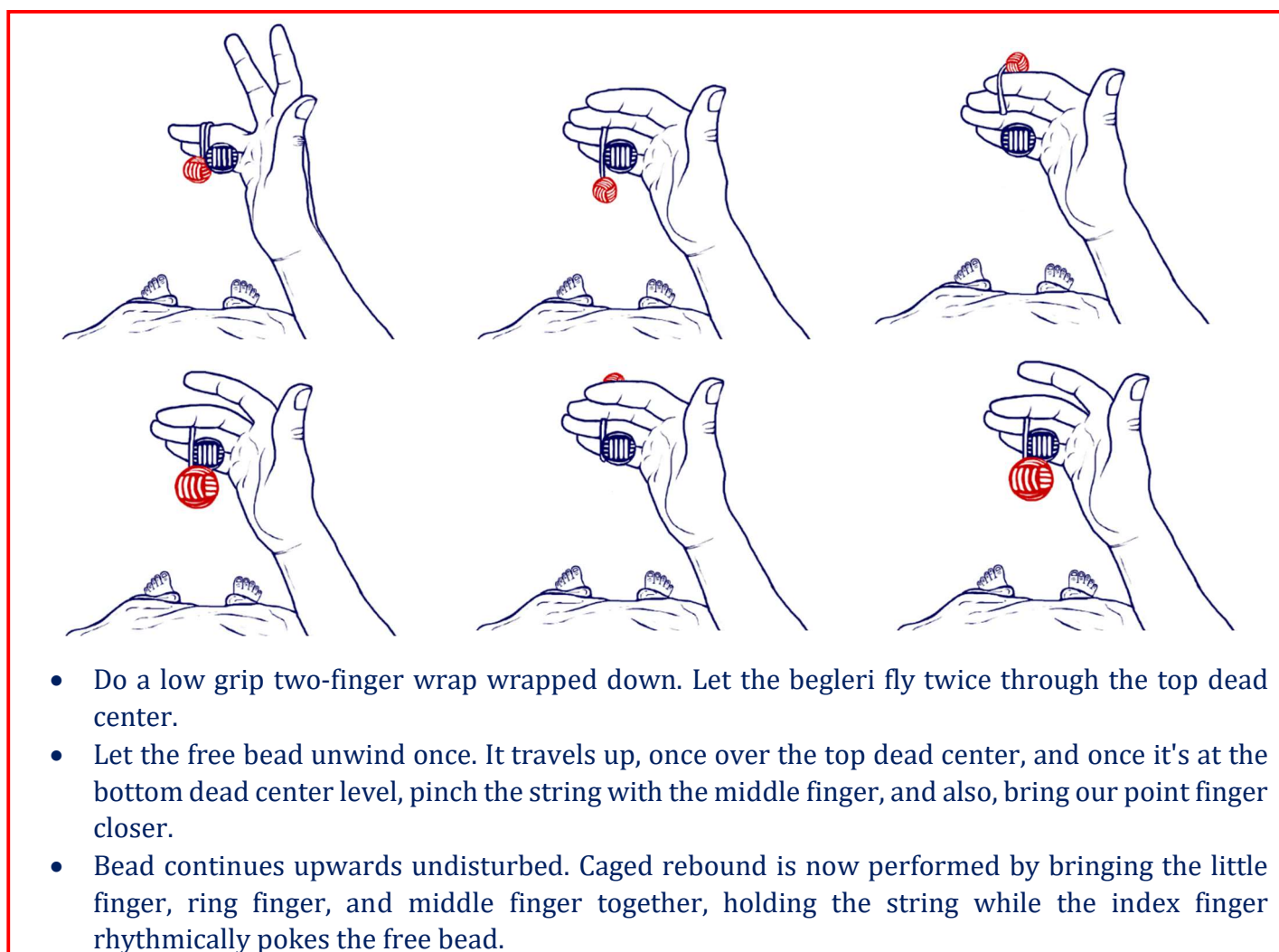
! **Tip:** We recommend training rebounds from a low grip to move the little finger, the muscles that you didn't even know you had will be involved.

Caged rebound

Generally, when performing a caged rebound, the fingers grab the bead in one grip and part of the string in another. To some extent, an air pump, more wrap, and later also a roll will help us with this. A less common way is to "wrap" the string with a finger during a slide.

Since the lower fingers have been spared so far, let's take a look at the caged rebound from the low grip.

! **Note:** Before this trick, practice your **low grip wrap** well. The wrap is easier to perform with a "closed fist" (this also goes for other tricks), although practicing with an open palm (see pictures) is much better preparation for more advanced movements.

- Do a low grip two-finger wrap wrapped down. Let the begleri fly twice through the top dead center.
- Let the free bead unwind once. It travels up, once over the top dead center, and once it's at the bottom dead center level, pinch the string with the middle finger, and also, bring our point finger closer.
- Bead continues upwards undisturbed. Caged rebound is now performed by bringing the little finger, ring finger, and middle finger together, holding the string while the index finger rhythmically pokes the free bead.

The second variant of caged rebound from the mid grip is slightly more difficult because the pointer finger and little finger have to synchronize.

> ! **Note: Mid-grip two-finger wrap is the first thing to do.**
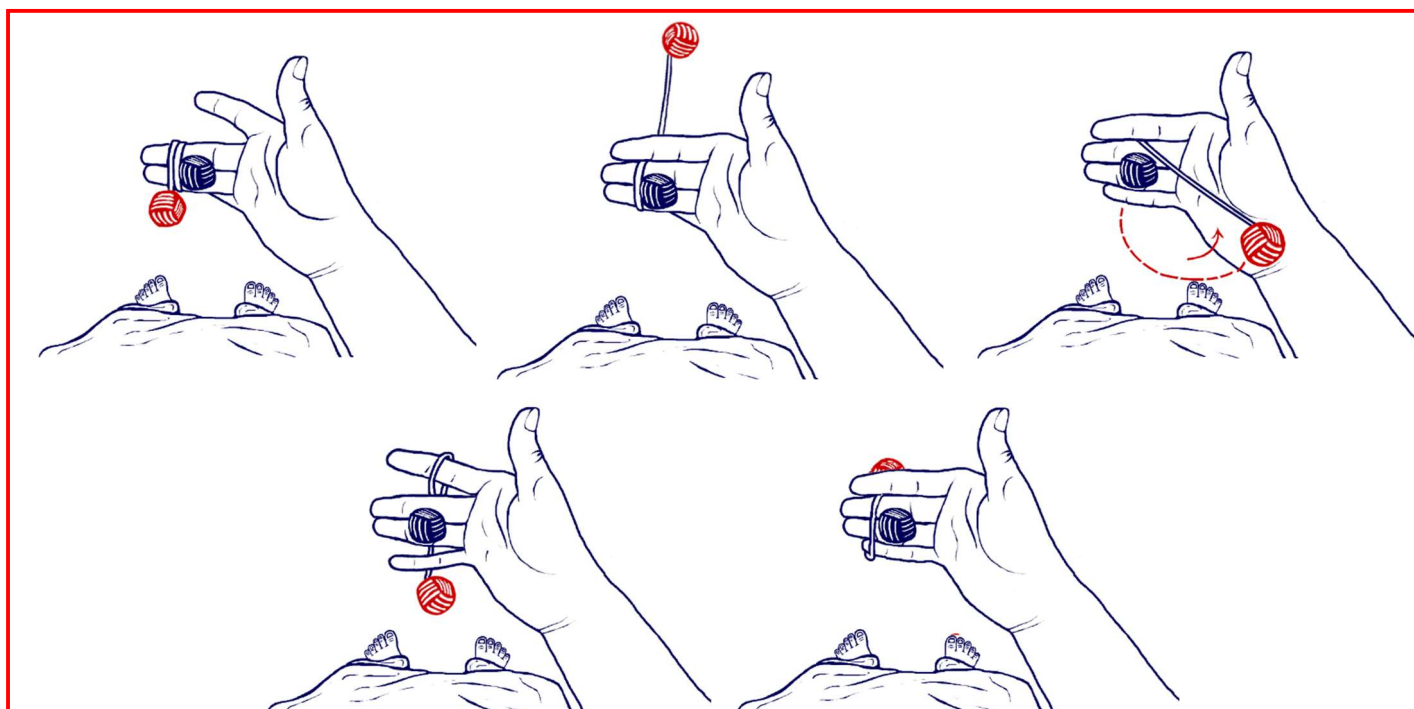
- Start in mid grip, put the free bead in the motion downwards, and perform a two-finger wrap. It passed upper dead center twice before it landed in a wrap.
- Send the bead upwards, let it just jump through the upper dead center once, and immediately pinch the string with a pointer finger - in a high grip.
- When the free bead reaches the bottom dead center, also enclose the little finger to the ring finger. Free bead travels upwards, bends over the pointer finger, and rebounds off of the backhand side of the fingers.
- Once it goes down, it is possible to either go back to wrap or continue rebounding. Rotate your wrist back and forth (pop it slightly, rhythmically) accordingly to the movements of the free bead.
- It's not easy to create fluid motion this way. If you're having trouble with practicing this, try classic rebound from the regular mid-grip. Leave your thumb aside this time and execute each rebound by simultaneously spreading the pointer finger and little finger. The wrist and middle fingers should stay still during rebounding.

For the insatiable ones, here is one more way to perform a caged rebound from the mid grip. Similar to the previous version, this trick starts with a wrap. Although this time it's wrapped the other way, and the only point finger is executing the rebounds:
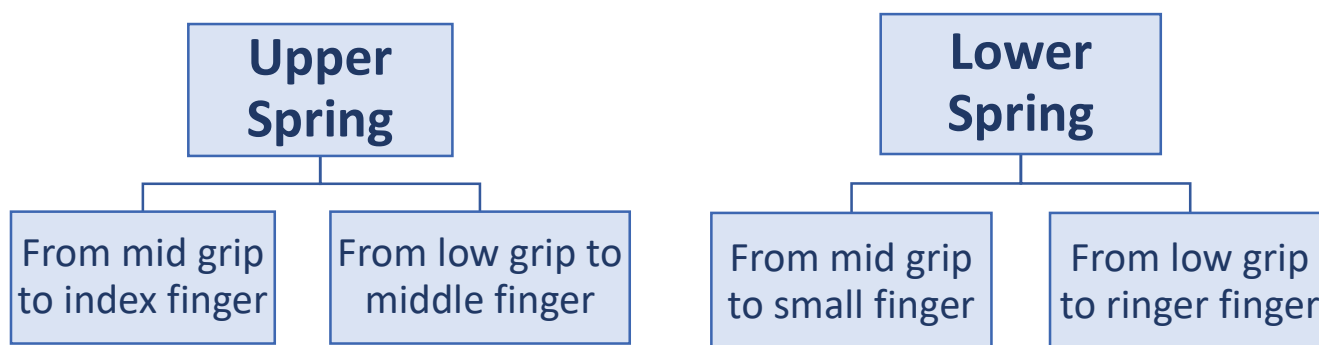
- Perform upward two-finger wrap in mid-grip.
- Put the free bead in the motion (downwards), just let it just jump over the fingers. As soon as it gets to the bottom dead center (below the level of the little finger), pinch the string in a low grip.
- After the upper dead center, have your point finger prepared, to be able to rebound the bead back, making it go upwards.
- Again, at this point it's possible to return to the initial wrap or continue doing rebounds.

Spring

The previous chapters can be perceived as the "first set", an imaginary milestone behind which a wide horizon of true slinging opens...

The following pages are dedicated to **spring**. In the red table is the most basic form that we recommend practicing in the first attempts - there is, as is customary, the element briefly described. But spring as such is a complex topic and we will decipher it right now. This trick has an upper and lower variant, and to top it all off, it is confused with his "brother" - Antispring... Well, let's not get tangled up in this.

For us, the **upper spring from the mid grip** will be important, but for clarity, we also list other variants.

Upper Spring		**Lower Spring**	
From mid grip to index finger	From low grip to middle finger	From mid grip to small finger	From low grip to ringer finger

In the case of the upper variant, the free bead flies downwards, and vice versa in the lower variant it flies upwards.

- In the previous chapters we talk about the direction of the free bead. The same applies here, e.g. in the upper variant of the mid grip you move the bead downwards (if it does not reel on the index finger, it can end up a grip lower, in the low grip).

Upper spring from mid grip to the index finger

First, we will introduce the Upper Spring, where you work with the most commonly used fingers - thumb and forefinger.

We start with one bead in the mid grip and move the free bead downwards, thus winding it on the index finger. This is the first stage and it is very important. This position is aptly called the **Spring Position** and is used in many situations.

Observation of rotation and early capture is crucial to successfully mastering Spring. Also, watch the level of play, choose which you find more intuitive, and mainly try to stay in it (that is, consciously send a bead along the path of that plane).
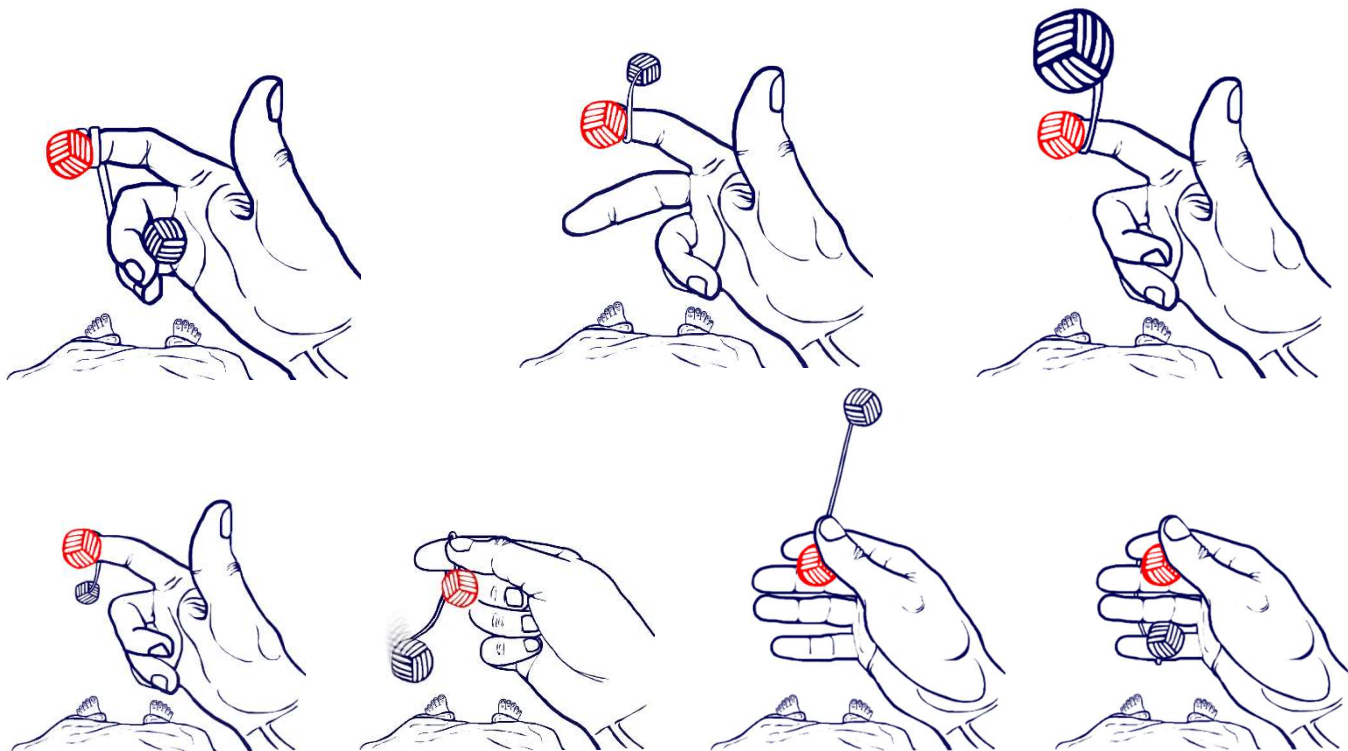
- One bead is in the mid grip and the other downwards is wound on the index finger (= Spring position)
- We release the bead from the mid grip and start unwinding from the index finger
- As soon as the mid-grip bead sets off, it almost immediately finds itself at the top dead center
- While the loose bead is on its way down, attach the second bead with your thumb in the top grip For a simple ending, there is an air pump and the return of the free bead to the bottom grip.

! **Repeater tip:** After catching the bead in the top grip, you can smoothly get back into the mid grip using the moonwalk (transfer). If you need more time to adjust your fingers, use a slip before the moonwalk.
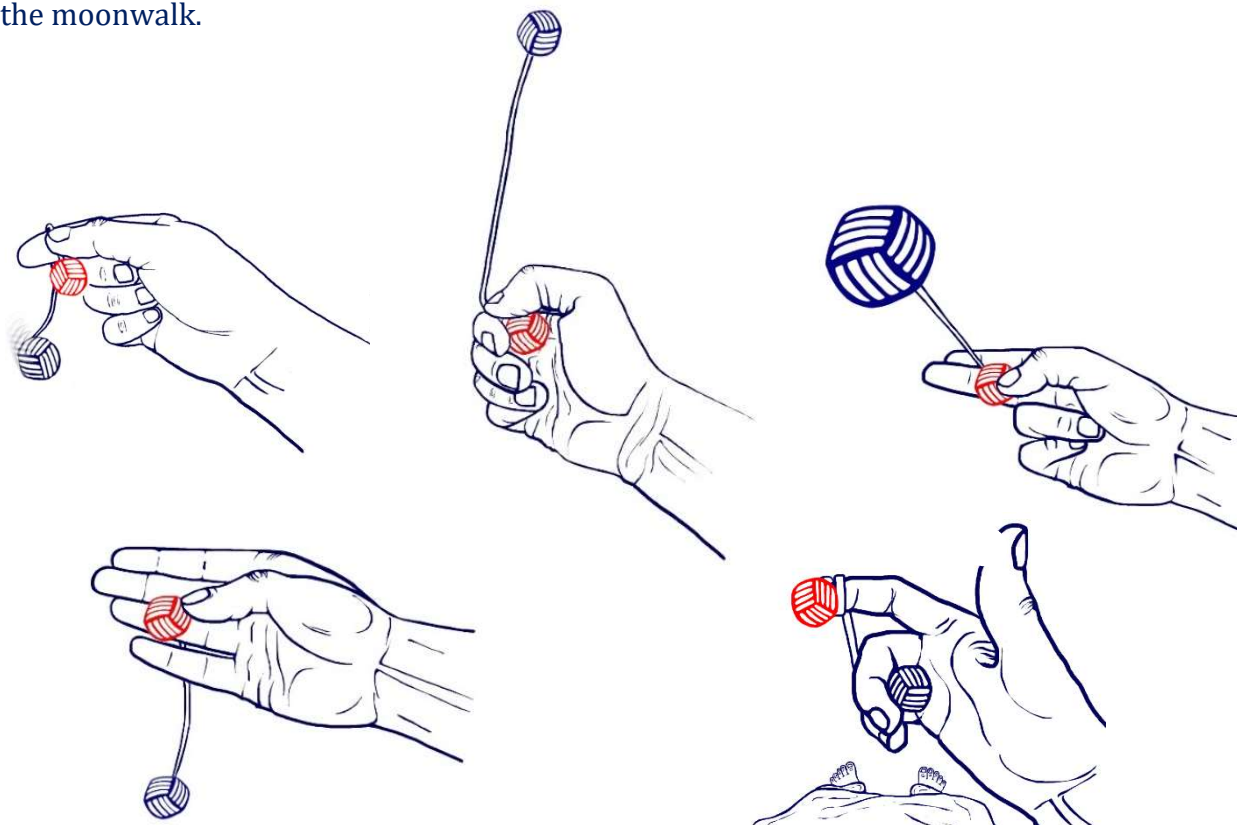
The upper spring from the low grip to the middle finger is identical to the version from the mid grip, the trick is just moved a grip lower to a low grip.

When performing spring, try not to move your wrist - that's where the magic of slinging comes from - you get to the point where you just let go of the bead, relax, completely stop thinking that you have to do something, and rather you get the feeling that begleri just watch how it willingly spins around your fingers under its own power. Of course, it's nothing more than the inertia of the released bead, along with a slight, imperceptible impulse from your wrist that you'll be performing on an almost subconscious level. At the beginning, of course, use a slightly stronger, conscious impulse from the wrist, but remember that one of the most common mistakes beginners make is that they put too much force into the first movement and before you can blink, the free bead has long since been rolled over to the other side... After such attempts, people say "this is not for me", but the fact is that some people simply jump out of their skin when they have to relax and stop, it's a really common phenomenon. Many find moments of self-awareness thanks to the begleri, they consciously try to calm down, and this is one of the greatest things a person can do - to challenge themselves to a duel about whether the primitive instincts or the conscious being will win. Your material power is not important or desired, it is about controlling the power of the free bead. We would like to say: "Free your mind and fly with it".