

DVRT Pelvic Control Series

Control of the pelvis could be an in depth program within itself. What we are referring to in DVRT Restoration, in regards to pelvic control, is being able to stabilize the pelvis correctly during motion of the extremities.

In most fundamental terms, good pelvic control will dictate much of our spinal alignment. Why is this important? There are many reasons we are going to explore that will greatly impact both neural control and overall movement/performance.

Length Tension Relationships in Muscles

Without getting into a heavy discussion of the arrangement of myofilaments in sarcomeres, we can think of the length-tension relationship of a muscle as this, if a muscle is at stretch or too short then it can produce high levels of force. This does have to do with the physiology of the muscles themselves.

An easy way to appreciate the impact of length-tension relationships is to try to make a fist as hard as you can. Do so first with a neutral wrist to see the strength of your fist. Then place your extension and try to make the same fist, do the same with the wrist in flexion. Did you notice that the strength of your fist wasn't as great when the wrist was in extension or flexion?

You can no apply this same concept to what happens to the spinal muscles and the much of the body when the pelvis is not in neutral. The activity of the muscles when the pelvis is in anterior tilt (a forward tilt that is more common than a backward tilt) becomes altered and those that normally try to create stability can be impaired causing issues in movement, pain, and performance.

The concepts of length tension relationships in respect to the entire body gave rise to Vladimir Janda's theories of postural balance.

Upper & Lower Cross Syndrome's

Janda's theory was that by having postural alterations one would cause changes to the muscle lengths and strength. He broke them down into upper and lower cross syndromes.

Upper:

Represented typically by a more rounded (kyphotic) thoracic spine and forward head posture. This would result in facilitated (strong) and inhibited (weak) muscle groups.

Inhibited:

- Deep Cervical Flexors
- Lower Trap/Serratus Anter.

Facilitated:

- Pecs/SCM
- Upper Trap and Levator Scapulae

Lower Cross

This would often happen in conjunction or be the cause of the change in posture. Typically represented by a forward tilt in the pelvis and accentuated curve in the low back. There would be again facilitated and inhibited muscles.

Inhibited:

- Abdominals
- Glutes

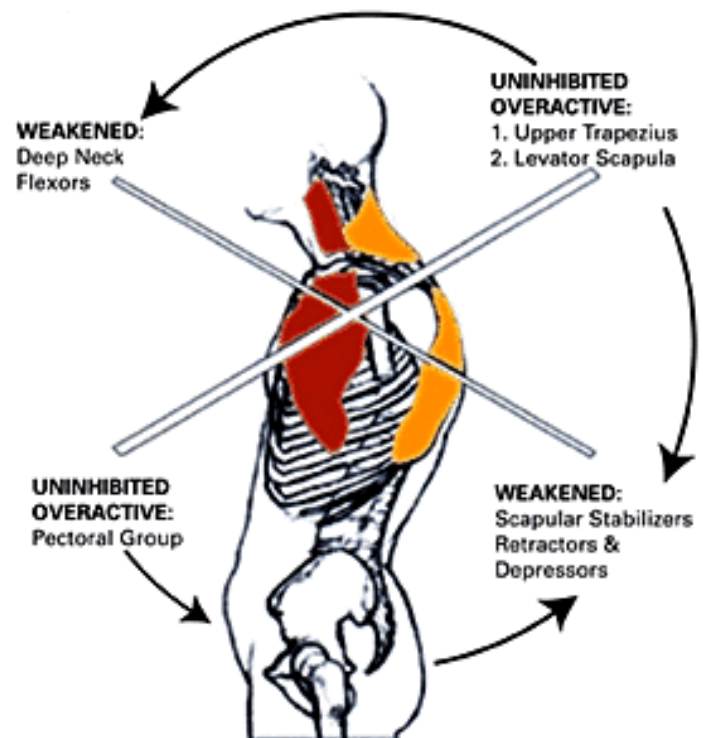
Facilitated:

- Hip Flexors
- Lumbar Erectors

Since this concept was introduced it has been modified a bit. As we have learned that a muscle in a postural sense can be weak and short where originally they were classified as “short and strong”. A case could be seen in the hip flexors where there can be muscle shortness, but also weakness.

What good is such a categorization then? What Dr. Janda started to create was a formula to predict patterns of pain and dysfunction in movement. While the system is not perfect it will provide you guidance in starting to look at posture and movement in a different and important light.

It will also make sense why addressing items like pelvic control and core stiffness in greatly improving overall body functionality and movement.



Pelvic Control Screens

How we progress people through learning this concepts is vitally important. Just like any exercise progression we need to learn to establish good motor control and then layer on the other fitness qualities from that point.

Establishing good motor control also requires us to understand the starting point of the individual. That is why we will provide you a simple, but highly effective screening method to understand where you client is beginning. It doesn't matter if they are good or bad, other than offering us insight to the proper exercises to help begin their journey and to re-assess if we are improving their pelvic control.

While any screen is just that, a means for us to gauge and make a logical guess in the ability and quality of movement of the individual. It is not to diagnosis a problem, rather, give us guidance to a program of making one better. That also means identifying when things are NOT going well and being able to change the course of a program.

With the idea of pelvic control we can use a quite established screen to start understanding our clients' ability. In the classic text, "Muscles: Testing and Function", physical therapists, Kendall, McCreary, and Provance outline a relatively simple test to examine lower abdominal strength.

Before we get into the test I do want to speak about a few valid concerns. The first being, "why test lower abdominal strength?" While there isn't technically a different group of muscles for the lower abdominals, due to the insertion of fibers of the oblique muscles, there is a great deal of influence over pelvic positioning due to the obliques. In fact, Dr. Perry Nickelston points out how important just the internal obliques are to the overall movement of the trunk, *"the internal oblique is a linchpin to core stabilization and force control of the lumbar spine, thorax, pubic symphysis and sacroiliac joint."*

"Lower abdominal" control gives us a good baseline upon the general control of the pelvis. We have removed the role of gravity and can key into this quality overall. It is also a rather easy, rather measurable means of seeing one's ability to control the pelvis.

Another simple screen we are going to have you perform takes us into a single leg stance to bring gravity and more planes of motion into the equation. Rather than providing an in-depth measuring scale, we are simply going to score this pass/fail.

Double Leg Lowering Screen: [Watch Here](#)



Keys to Evaluating Capacity of Pelvic Control:

- The client will bend the legs and raise them so the thigh is perpendicular to the ground.
- The upper body should be relaxed and the arms by the side with the palms up.
- The coach will place their finger tip under the lumbar spine area of the client to both give feedback and to act as the measuring tool for this screen.
- The client is cued to maintain contact with the coach's fingers without flexion of the upper body, neck, or head.
- The goal is to have both feet land on the ground without movement of the pelvis which would show itself as pressure coming off the fingers of the coach.
- If the client can achieve this standard then we extend the legs slightly and repeat the process until we find the level where the individual can not maintain this alignment. If the client can perform this with legs fully extended, then bridging may not be a necessary drill.

Angle	Rating
90	very poor, starting position
75	poor
60	below average
45	average
30	above average
15	good
0	excellent, legs horizontal

DVRT Restoration: Drills to Improve Pelvic Control

Supine Leg Lowering Series

Placing the client in a supine position allows us to begin the series of both evaluating and training proper pelvic control. The following series will relate back to walking because we are asking the pelvis to stabilize against the movement of the legs. Evaluating such ability will give us an idea if even gait could be at compromised and allow us to create a plan to address the overall scope of movement.

Ultimate Sandbag Single Leg Drop

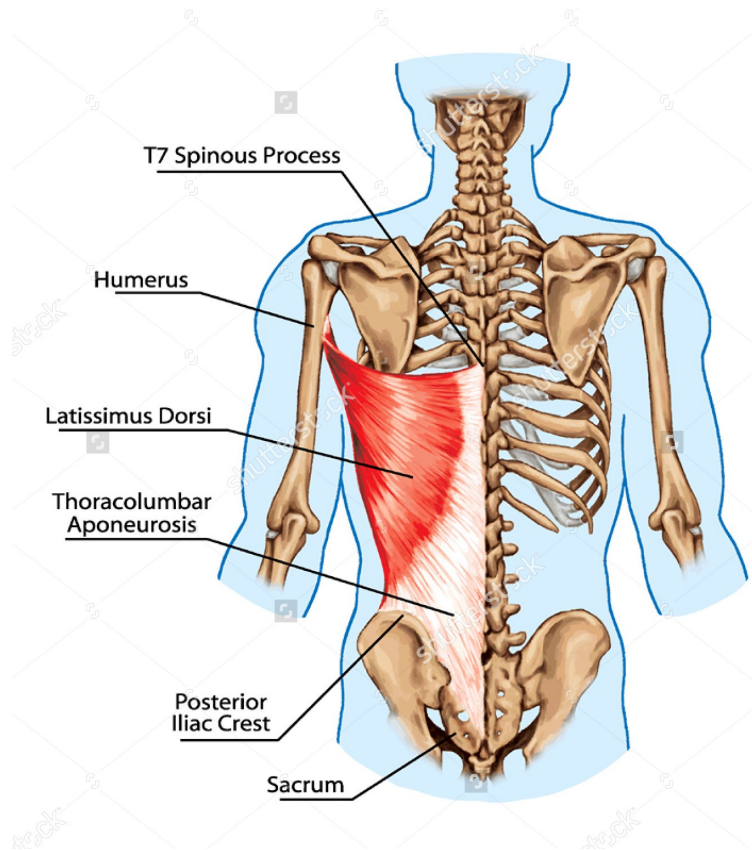
Many of these drills may seem familiar in the world of physical therapy, that is good! We are not completely re-inventing exercises for the sake of variety, but often looking at how DVRT can make the drill far more effective.

In the case of our leg drop series, the application of the Ultimate Sandbag has a very specific purpose. The Ultimate Sandbag in this drill is to pre-activate the core so that we can help eliminate the use of the trunk flexors and helps to provide some full body tension to aid in stability.

This is one of the subtle ways that the Ultimate Sandbag is a very valuable tool. We use the horizontal and vertical forces we have with the Ultimate Sandbag to get the core muscles more active and to utilize the lats. Why is using the lats important? If we look at the anatomy of the lat you will see that with its connection with fascia and its origin and insertion it is another very important “core” muscle.

The lats are the only muscle that connect the upper and lower body together and provides stability to the trunk by working with the glutes via the thoracolumbar fascia. That connection to the thoracolumbar fascia is extremely important and often overlooked in the production of proper movement.

Why is the thoracolumbar fascia so important? This fascia has several layers that serve each important function. Of special note is that the internal fibers of the TLF also attach to the posterior fibers of the internal obliques and diaphragm, thus playing a role in establishing core stabilization via its contribution to intra-abdominal pressure (IAP). Insufficient IAP leads to poor proximal stabilization patterning and restriction in distal mobility movements. Decreased proximal stability may lead to compensatory lumbar / hip compression and subluxation.



According to Dr. Perry Nickelston, problems with the thoracolumbar fascia can result in the following issues in movement.

-Tightness, spasticity and increased tone in the lower thoracic and lumbar spine / paraspinal region that always returns, even after localized therapy is provided.

-Increased lumbar lordosis with chronic lumbar spine pain / fixations.

-Sacroiliac joint locking / fixation.

-Nagging shoulder and hip pain that does not improve with localized treatment to the painful areas.

-Inability to expand the rib cage with diaphragmatic breathing.

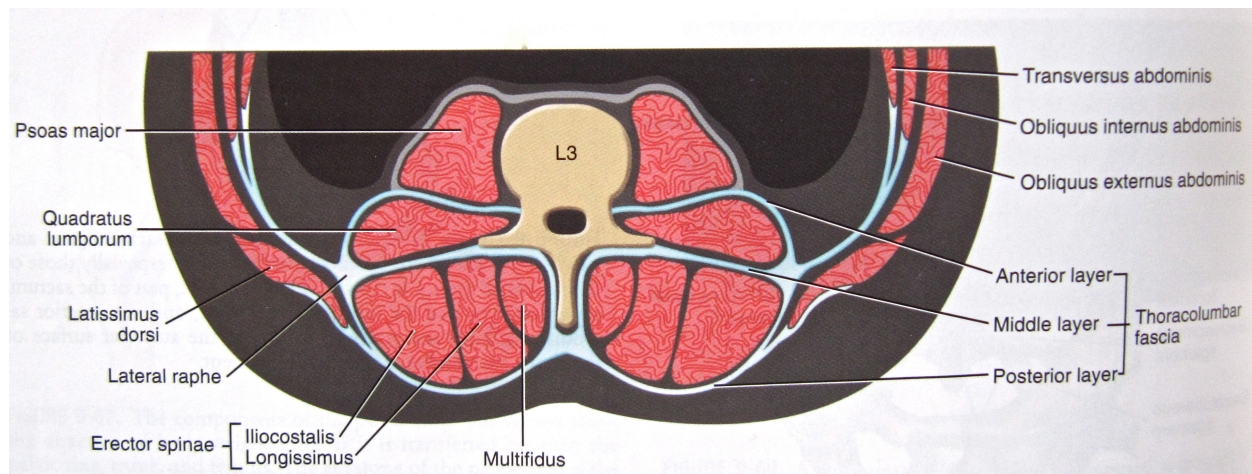
-Decreased thoracic spine rotation.

-Hip joint fixation with decreased range of motion.

-Altered gait patterning. Poor contralateral arm and leg swing.

-Sub-occipital headaches or plantar fascial pain due to the fascial attachment via the "superficial back line" referenced in Thomas Myers' Anatomy Trains.

-Spasm / weakness in the quadratus lumborum muscle.



Hopefully this discussion of the thoracolumbar fascia gives you both the appreciation of the larger role of the lats as well as how truly interconnected our body is in every motion it creates. You should also be thinking that any time we can activate the natural support mechanisms of the body this will positively impact our ability to move well. This **SHOULD** be the goal of functional training and makes it a unique training system versus an overused buzzword with no clear direction.

What is Functional?

You might wonder why we are beginning all this movement based training in rather non-functional positions such as on the ground. The goal of DVRT Restoration follows our overall DVRT principles of moving from stable to unstable. This is especially important when we are trying to regain pelvic control. Beginning people in an environment where they can not stabilize or control the movement only leads to compensatory patterns and defeats the purpose of this training.

Trying to teach this concept in a more complex environment, such as standing, is our long-term goal, but would be a highly ineffective means in helping people learn how to re-gain their natural movement capabilities.

Even though we are starting on the ground, it doesn't mean these drills will be easy. In fact, you will probably be surprised how challenging these drills are to perform well. Obviously that is the goal, to pay attention to the details of how the drill is performed as that is where we achieve our goal of better movement.

While we will be using the Ultimate Sandbag right from the start, we are doing so more in line of creating activation than a loaded stressor. Therefore, we are going to use leverage as our initial means in providing stress to the individual. The goal in the drill is to keep the upper body relaxed as we slowly lower one leg down towards the ground.

Good pelvic control will result in no change in pelvis position. We can use some tactile feedback of the coach to understand that alteration in pelvic positioning. By simply following these guidelines to the exercise we can easily gather information of what type of control we have in the lower abdominal area. Even though our focus will be upon the lower half of the body, we don't want to use tension in the upper body as a compensation to the movement. Rather, directed tension of the upper body can help us greater stabilize.

DVRT Restoration: Progressions of Single Leg Lowering

Keys In Performance of Single Leg Lowering

- The action of the single leg lowering is very similar to that of the capacity screen. The set-up will begin at the level identified in the prior screen.
- The Ultimate Sandbag is held over the chest to activate the deep core system. Pull the handles apart and corkscrew the shoulders.
- Instead of lowering both legs to the ground, the client will slowly lower one leg.
- The coach will use the same feedback in the screen to gage the distance to the ground the client can achieve, or the client (if shoulder mobility is possible) can place their hands underneath their low back to measure.
- SLOWLY lower one leg towards the ground without activity in the trunk, head, neck, or shoulders.
- Cue the area of the torso from umbilical to ASIS as place to create tension.
- Initially perform one side at a time so the client can pattern the movement, then we will move to alternating sides.

Changing Leverage: While holding the Ultimate Sandbag gives us some initial core activation, the intensity will become much greater by simply increasing the lever arm offered by the position of the Ultimate Sandbag. Due to the fact the Ultimate Sandbag creates both vertical and horizontal forces, we do get tension of the abdominal muscles and the lats as well. This is important in teaching proper “core stiffness”. By moving the Ultimate Sandbag back towards the head, we increase this stress as well as anti-extension of the core.



Leverage can be manipulated by altering the extension of the knee as well. Altering leg leverage is generally done after the extension of the load, as it tends to bear more stress upon the client due to the increased load on the ability to control the pelvis. A “press” or “drive” of the leg out in front of the body can be an intermediate step prior to fully moving to more extended leg lowering as shown in the pictures below.



Increasing the challenge must be deemed appropriate by watching for the development of compensations. Once you reach a level where the individual can no longer prevent the pelvis from rolling forward, you back off to the previous level and begin to work there.

Eventually we can combine the elements of load and leg position. Having options like this allows us to get a better idea if the client is having issues with lower abdominal control, anti-extension, or in many cases elements of both. Having the ability to build careful progressions allows us to layer the strength of the core and have an environment where the client can build strength without purely looking at the load variable. Even mild increases in actual load will not be as powerful or effective as using some of these specific DVRT Restoration progressions.



DVRT Restoration: Cross Patterning with Pelvic Control-Dead Bugs

Foundations of the Dead Bug: [Watch HERE](#)



Dead Bugs work in the same manner as the leg drop, but we now add some complexity. This comes in the form of cross patterning. What is cross patterning? Basically it is physical movement that involves crossing the midline of the body, using the upper and lower body, or right and left side separately.

In Sharon Promislow's book, *Making the Brain/body Connection*, she states, "each brain hemisphere controls the opposite side of the body. So by intentionally moving an opposite arm and leg across the midline, we fire off both brain hemispheres at the same time, creating and myelinating better neural connections over the corpus callosum." (Promislow, 103)

Paraphrasing from Suzana Zuzan, Prague Institute of Rehabilitation, "Developmental movement patterns are wired in our DNA, and when we correctly activate those patterns, the body immediately relaxes and movement becomes more fluid."

The easiest example of cross patterning we see all the time is in walking. In gait we see the opposite arms and legs work together to help provide stability. This comes from the various sling systems.

Sling systems are specific muscles working together to produce and resist movement with the connection being made often by fascia. There are four primary sling systems, it is important to note while we can try to emphasize a specific sling, the reality is they are all active during motion.



Great depiction of the sling systems in motion by www.jonsharp.com.au

Anterior Oblique System: External and internal oblique with the opposing leg's adductors and intervening anterior abdominal fascia.

Posterior Oblique System: The lat and opposing glute maximus.

Deep Longitudinal System: Erectors, the innervating fascia and biceps femoris.

Lateral System: Glute medius and minimus and the opposing adductors of the thigh

With drills like Dead Bugs we can start to look at these slings in more individual components because we have removed the stress of gravity. In the case of Dead Bugs we can have a lot of emphasis on the Anterior Oblique System. Does this mean the other sling systems are not active? No, rather that they are not emphasized as greatly as the Anterior Oblique System.

The Dead Bug begins with the same concept of leg lowering. Meaning that our primary focus is to hold a stable pelvic position even though we will have movement of both extremities. You will find the coordination pattern can be challenging to some clients, but that will be an indicator of issues in their ability to cross pattern than initial pelvic control. This will probably be an issue in other patterns as we move through progressions, so identifying them early on is going to be very helpful.

The progressions for the Dead Bug will follow our principles of DVRT lower body drills where we alter load position prior to body position. Once again, leverage is going to play a more prominent role than purely load. This will include increasing the lever arm of the legs and the movement of the load. Ultimately, the DVRT system allows lots of smaller progressions for people to really gain the success of incremental loading in the cross patterning series and not making too large of jumps in movement.

Progressions of the Dead Bug Series:

Instead of simply adding load we will look to alter leverage once again. The increase lever is going to stress the core and cross pattern to a higher degree than load itself. Since both the arms and the legs can create longer and more challenging lever arms we have to choose one or the other as doing so on both will create too much intensity.

We recommend first by altering the load position as the cross patterning does increase complexity on pelvic control as well. By adding in a “reach” (this does NOT mean we lose tension in the lats or shrug the shoulders), we create a larger stress on cross patterning, pelvic control, and anti-extension.

Loaded Dead Bug with Weight Rotation: [Watch HERE](#)



Loaded Dead Bug with Leg Pattern: Watch [HERE](#)



Loaded Dead Bug with Leg/Arm Movement: [Watch HERE](#)



Loaded Dead Bug with Reach: [Watch HERE](#)



Keys to Performance of Dead Bug series:

-Begin in a supine position and create the same lower abdominal tension as in the leg lowering series.

-Holding the Ultimate Sandbag over the chest with the outside handles, the client will rotate the load while simultaneously dropping one leg to the ground. The hand that ends up closer to the head should correspond to the leg dropping to the ground. Pause for a moment to ensure that the pelvic alignment has not been altered. After a pause of 2-3 seconds rotate the Ultimate Sandbag back to the starting position and pull the leg back at the same time. Repeat the process to the opposing side. Control and confidence of movement may change from side to side.

-The coach can check the integrity of the Dead Bug by using the tactile feedback discussed in the leg lowering series.

-Don't be in a rush to move through the progressions. The client should show proficiency in 10-12 repetitions per side of the movement before attempts are made to move to the following level.

-Speed will be a common compensation throughout all the progressions of not just Dead Bugs but all drills in our DVRT Restoration program. Therefore, before we add load or volume to a movement we want to attempt to slow down the exercise. That is why pauses are very useful, but we want control not just at the end points, but as we move into them as well.

-Dead Bugs are a great drill to also build up other core exercises such as planks. Many clients will struggle to hold their own body weight in a plank and Dead Bugs offer us an opportunity to teach many important core concepts in an easier environment. It is the concepts of a movement or exercise we want the client to learn more than just surviving the workout.

-The goal of this series is to help you lead people through proper progression. Even though someone may be an advanced lifter or have a long history of training doesn't mean they immediately jump through the progressions. Start people at the beginning, make sure they understand the intent of the movement and IF they show the capability of moving to the next progressions let them earn it by demonstrating such proficiency, it is for their own benefit.

DVRT Restoration: Supine Bridging with Pelvic Control

Bridging is one of the most common exercises in workout programs, yet, most struggle to get clients to feel and perform the movement correctly. According to spine specialist, Dr. Stuart McGill, *“Chronic back pain tends to cause hip extension using the hamstrings and subsequent back extension using the spine extensors creating unnecessary crushing loads. Gluteal muscle re-integration helps to unload the back. Another critical concept for this stage of exercise design is that technique “details” are important. It is not a matter of client performing an exercise— it is a matter of the client performing the exercise with perfection.”*

The goal of supine bridging is to bring awareness to gluteal activation as well as sequencing properly in hip extension. Most clients suffer with the ability to “feel” their glutes being active and typically substitute the lumbar spine for glutes. This is where load feedback can be very helpful for the client.

The Ultimate Sandbag is utilized once again as a means of core and full body activation. Since specifically, the lats work with the glutes during gait patterns, having the upper body and core active to replicate this sling system is important. Where as before we had more emphasis on the Anterior Oblique System, initial stages of bridging will have more focus upon the Posterior Oblique System. This will greatly reduce the lumbar extension that many people go into during the movement or the feeling of stress in the low back.

You will be surprised at how easily using the Ultimate Sandbag eliminates the common low back pain better than anything you could cue or provide manual feedback upon. That is largely due to the fact we are not trying to isolate a muscle as we already know they don’t typically work in such a manner. Rather we are tapping into the natural mechanisms of the body.

As with the previous DVRT Restoration drills attention will be paid to placement of load and body position. Due to the fact that Supine Bridging is a lower body based drill, it too will follow the progression of altering load position prior to changing body position.



Keys to Performance in Bridging:

-Foot position is often one of the biggest keys in properly performing the bridge. We recommend that clients begin with the feet flat upon the ground and the shins are vertical or slightly extended from the vertical position.

-The upper body is flat on the ground and the client will be holding the Ultimate Sandbag above the chest actively pulling apart the handles.

-The client is cued to push through their feet and to slowly begin to extend their hips. It is important to note that the height of the bridge is always determined by their ability to create extension by pressing through their feet not “lifting” through the back.

-The client will want to actively squeeze their glutes to make sure they are achieving tension in the glutes.

-The position of the lumbar spine should remain the same throughout the bridge, in other words, there should not be greater lumbar extension at the top of the bridge.

-Slowly lower the hips back to the ground after allowing for a 2-3 second pause.

Progressions to Bridging

Bridging is a lower body dominant drill and as such does follow our DVRT principle of changing holding position prior to body position. This means the first progression of the bridge is going to actively move the Ultimate Sandbag towards the top of the head.

Pullover Bridge: [Watch HERE](#)



Snatch Grip: Increases the Lever Arm for the Load: [Watch HERE](#)



Palm Press: Creates Greater Lever Arm and Instability



Keys to Increasing the Lever Arm of the Load in the Bridge

-Identify the distance the client can move the Ultimate Sandbag over the head before performing sets of the exercise. This is always dependent upon the ability to control pelvic and trunk alignment. Easy to identify compensation patterns are an expanding rib cage, an arch in the low back, as well as feedback from the client about where the tension shifts in the body (typically to the lumbar spine).

-The load going towards the top of the head creates a desire to go into extension in the trunk so the coach must watch for increased lumbar curvature in the performance of the drill. In order to avoid this issue the coach should focus upon proper cuing. That means emphasis upon “driving through the feet”, actively “squeezing the glutes”, and still pulling the Ultimate Sandbag apart.

-The arms should remain locked and the shoulder corkscrewed to maintain tension in the lats. This will help remove most problems with shoulder flexion. Even as you use the other holding positions of the hip bridge you always want to create deliberate tension into the Ultimate Sandbag. It is one of the easiest feedback tools for the coach and client, the tension that is both felt and visible being applied to the Ultimate Sandbag.

-The movement is performed simultaneously, meaning that the bridge of the hips is done at the same time as the movement of the Ultimate Sandbag over the head. If coordination is an issue for the client one can bridge first and then slowly perform the pullover. This is helpful to measure one's ability to resist extension. It can't be emphasized enough that coordination plays a role in strength training. As we incorporate more movement into a drill it is not just an increase in intensity, but coordination as well. That means allow your client to practice, make mistakes, and get better. There is a distinct difference between being unsafe and not being perfect. Don't over coach if not necessary.

Bridge to Pullover Sprinter Stance: [Watch HERE](#)



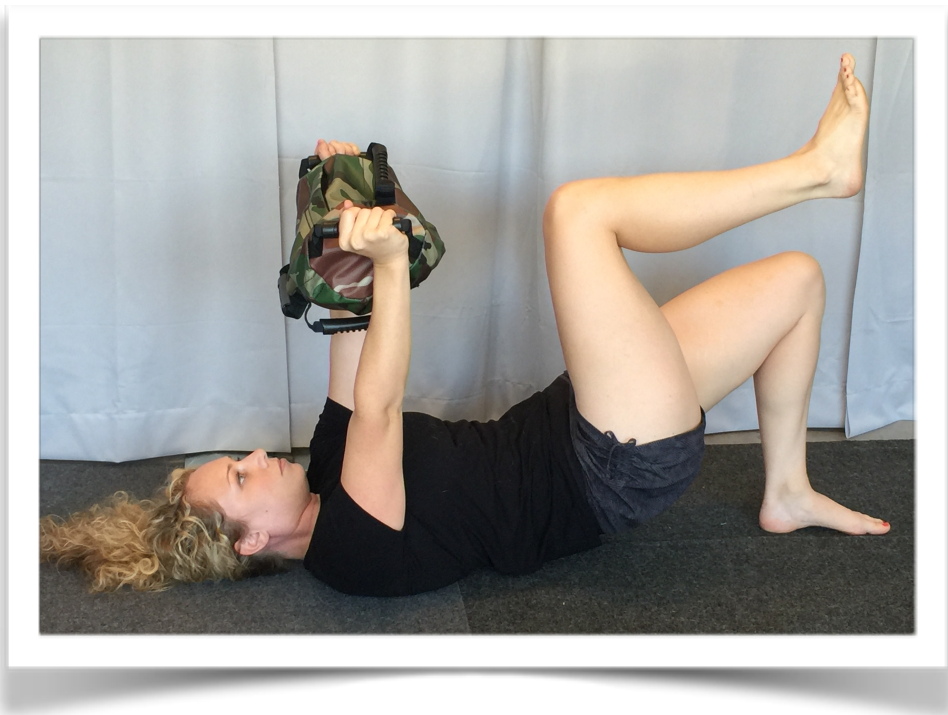
Progressions to Bridge with Pullover: Changing Body Position

At this point we can employ the DVRT principle of body position to incrementally challenge the bridge. It needs to be noted that once we change the body position, it will alter the range in which we can bring the Ultimate Sandbag overhead. Therefore, be cautious when you change the body position to allow the client to start over with how far they bring the Ultimate Sandbag overhead.

Changing the body position should be as incremental as our common variables of training load and volume. That is why we will begin with very modest positions in body position and slowly progress. The “Sprinter Stance” that is used in squatting and hip hinging patterns can be applied to the hip bridge since it is basically another hip hinge. The heel to toe position can be used as a small progression to more single leg based training while not losing the integrity of the movement.

Marching Bridge: [Watch HERE](#)





The Marching Bridge helps introduce our clients to progressive single leg based training. We are only asking that the hips hold a true single leg position for a brief period of time. As you will see over the course of progressions we will increase the level of single leg training. This helps us train not just the strength to raise the hips and perform hip extension, but additionally prevent rotation and lateral motion. Giving us an opportunity to train for the demands of every day life, such as walking, in a more functional manner.



Single Leg Bridging Progressions: [Watch HERE](#)

The single leg bridge variations can be slowly introduced with first a bent leg and then extending the leg to more of a straight position over time. Once the client demonstrates control over the bent leg variations over the time of the program, then we can begin to have the leg more straight. This also allows us to easily regress someone due to fatigue or other compromises of the nervous system.





During all of the above variations the principles of the movement of the bridge must stay true. That means you don't lead with the low back, and you may have to work on progressive range of motion as there may be a jump in load that initial height of the bridge may be less. That means a form of progression would be building the height of the bridge without movement of the lumbar spine.

When we begin to employ the body position variable, we also introduce more planes of motion to the client. The most obvious will be the additional challenge the transverse plane provides. This is represented by the bent or extended leg side hip being lower than the working leg. One of the easiest signs that the exercise is too difficult for the client is that they can not keep the pelvis aligned.

MAX Glute Bridge: [Watch HERE](#)

Adding complexity of movement is a key principle in DVRT. We have seen adding stress to an exercise through load, leverage, volume, and the often missed, direction.

The MAX Glute Bridge helps us make smarter connections to more complex DVRT movements. In DVRT we look to include more planes of motion, diagonal patterning, and other elements of true functional movement whenever possible. The MAX Lunge in our DVRT curriculum is a great example of many of these elements, but how do we teach these lessons early on in training?





The MAX Glute Bridge is a perfect way to help teaching these movement concepts. The foundations of a good Glute Bridge don't change, however, the stress of direction, load, and overall complexity of movement will.

The MAX Glute Bridge not only challenges us to resist the frontal and transverse planes. By the motion of the Ultimate Sandbag we are also using the method of lifts and chops or some baseline Proprioceptive Neuromuscular Patterning (PNF). In other words we are not just improving the muscular system, but the nervous system as well.

With that in mind, we can progress the MAX Glute Bridge by extending the work of the lift and chop to the full range across the body. As in some of our other variations through this module, we get the anti-extension effect, but a full lift and chop in the glute bridge as well. Quite possibly one of the most perfect ways to functionally train the glute bridge.

The Hip Bridge Conundrum

The common question we receive about these hip bridge progressions is, "is that all?" Sometimes even, "what do you think of THIS variation?" It is important to remember how we see the hip bridge the overall scheme of DVRT. Its purpose, place, and intent are how we answer many of these questions.

So, CAN you create more variations? Sure, however, our goal in DVRT is not to live on the ground. Rather to use the ground as a stable body position to teach the body good movement habits and to identify movement compensations early on in training. Developing strength and connecting our chains on the ground only really goes so far. As soon as we get to standing and begin navigating not only gravity, but more complex hip hinge patterns it quickly becomes evident that having a predominant amount of our training existing on the ground is only necessary if progression causes compensation.

This isn't to say we can't create more variations, but remember, in DVRT variation is really code for solution. When people offer us another variation, the question becomes, "what problem are we trying to solve?" If the variation allows us to develop a quality or find a solution that wasn't present before, then by all means we love purposeful creativity. Yet, you should be asking yourself THESE questions prior to using any new drill. The major goal of these hip bridge progressions are to give you a stronger foundation and problem solving skills to address the hip hinge movements in our DVRT Level 1 program.

