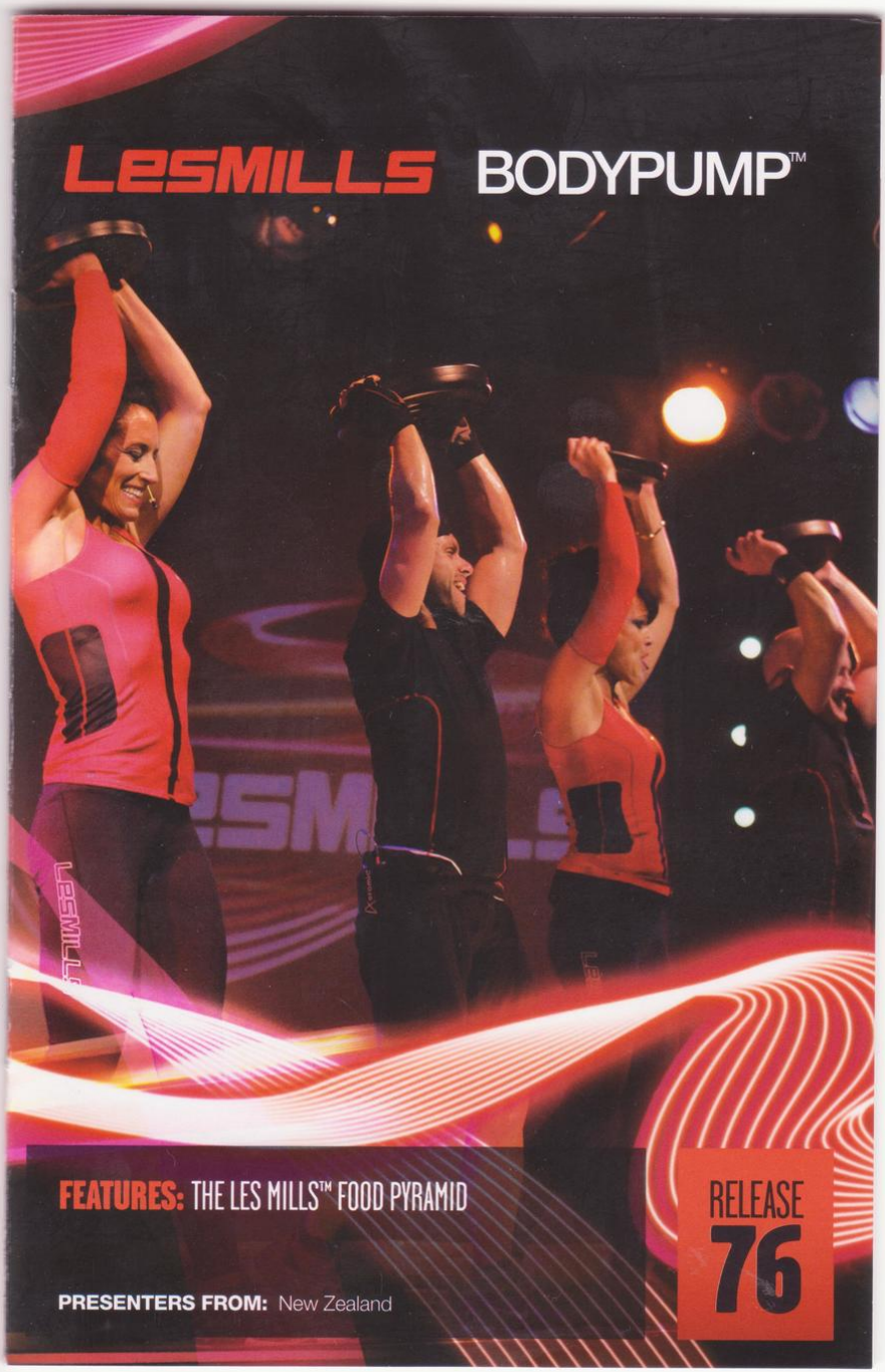
LESMILLS BODYPUMP™



FEATURES: THE LES MILLS™ FOOD PYRAMID

PRESENTERS FROM: New Zealand

RELEASE 76

OUR DECLARATION OF INTENTION

The Les Mills Global family is made up of 13,000 fitness clubs, 70,000 instructors and millions of participants from 80 countries around the globe. Separated by geography, religion, race, colour and creed **WE ARE UNITED IN OUR LOVE FOR MOVEMENT, MUSIC AND THE PURSUIT OF HEALTHY LIVING, BOTH FOR OURSELVES AND OUR PLANET.**

AT LES MILLS WE BELIEVE IN THE DIGNITY OF EACH INDIVIDUAL WITHIN OUR COMMUNITY AND STRIVE TO RESPECT THE RIGHTS AND FREEDOMS OF ALL. In our choice of role models, music and movements we understand that each society sets differing standards for dress, popular culture and dance.

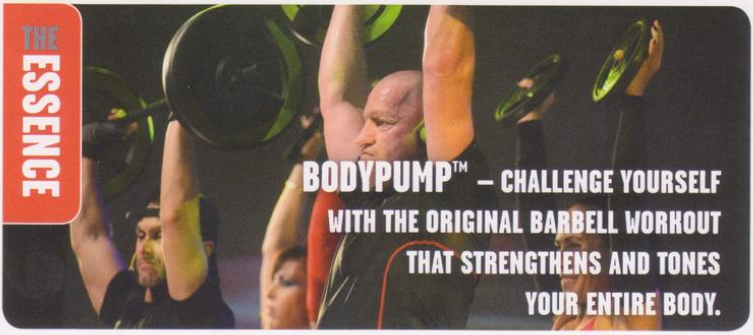
WE ACHNOWLEDGE THAT WHAT IS CONSIDERED APPROPRIATE IN SOME CONTEXTS CAN BE ENTIRELY INAPPROPRIATE IN OTHERS.

As an organization that leads the group fitness experiences of more people on the planet than any other company, we walk a delicate line between delivering cutting-edge, innovative products and ensuring that accepted norms are upheld and respected.

We actively screen the music we use and take care to avoid language and references that may cause offense. We will not allow any songs to be used that discriminate against minorities of any description, and we are committed to strengthening understanding between people of different cultures.

WE EMBRACE OPEN COMMUNICATION WITH OUR WIDER GLOBAL FAMILY SO THAT DIFFERENCES OF OPINION CAN BE EXPRESSED, AND COMPROMISES REACHED.

ABOVE ALL, WE ARE PASSIONATE ABOUT DELIVERING LIFE-CHANGING FITNESS EXPERIENCES, EVERYTIME, EVERYWHERE.



BLAH **BE LOUD AND HEARD** – tell us what you think of this release. Visit lesmills.com/BLAH

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THE LES MILLS™ FOOD PYRAMID

THE FASTEST WAY IN THE UNIVERSE TO LEARN CHOREOGRAPHY

TRACK TYPE	SONG TITLE	ARTIST	DURATION
1 WARMUP	The Climb (Almighty Essential Radio Edit) ℗ 2009 Almighty Records Limited. Written by: Alexander	Almighty Pop Factor	5:45
2 LEGS/SQUATS	Telephone (Original Radio Edit) ℗ 2010 LNG Music. Written by: Germanotta, Jerkins	Pandora BX	5:12
3 CHEST	Beautiful Day ℗ 2010 Les Mills Music Licensing Ltd. Written by: Bono, U2	Lee Jones	5:07
4 BACK/GLUTEALS/ HAMSTRINGS	Pyromania ℗ 2010 Les Mills Music Licensing Ltd. Written by: Eshuijs, Reuter, Peifer	Sun Flash	5:58
5 ARMS/TRICEPS	My First Kiss ℗ 2010 Photo Finish Records, LLC. Produced Under License From Atlantic Recording Corp. Ke$ha appears courtesy of KEMOSABE / RCA Records. Written by: Gottwald, Levin, Foreman, Motte	3OH!3 feat. Ke$ha	2:42
	My First Kiss ℗ 2010 Photo Finish Records, LLC. Produced Under License From Atlantic Recording Corp. Ke$ha appears courtesy of KEMOSABE / RCA Records. Written by: Gottwald, Levin, Foreman, Motte	3OH!3 feat. Ke$ha	2:31
6 ARMS/BICEPS	Not Myself Tonight ℗ 2010 RCA Records, a unit of Sony Music Entertainment. Under license from The Sony Music Custom Marketing Group, a division of Sony Music Entertainment. Written by: Da Don, Dean, Perry, Curtis	Christina Aguilera	2:29
	Not Myself Tonight ℗ 2010 RCA Records, a unit of Sony Music Entertainment. Under license from The Sony Music Custom Marketing Group, a division of Sony Music Entertainment. Written by: Da Don, Dean, Perry, Curtis	Christina Aguilera	1:57
7 LEGS/LUNGES	Storm ℗ 2010 Les Mills Music Licensing Ltd. Written by: Penxten, Vandueren	DJ Lotus	4:33
8 SHOULDERS	Bring It Back ℗ 2009 Central Station Records. Written by: Zenker, Engels, Bibow, Kipka, Hölter	Paffendorf	4:56
9 ABDOMINALS/ CORE	Cooler Than Me ℗ 2010 J Records, a unit of Sony Music Entertainment. Under licence from The Sony Music Custom Marketing Group, a division of Sony Music Entertainment. Written by: Posner, Holljes	Mike Posner	3:40
10 COOLDOWN/ STRETCH	The Truth ℗ 2009 19 Recordings Ltd. Under exclusive license to RCA/JIVE Label Group, a unit of Sony Music Entertainment. Under license from The Sony Music Custom Marketing Group, a division of Sony Music Entertainment. Written by: Monahan, Gad	Kris Allen	4:08

The Fine Print
Les Mills' instructor resources (CDs, DVDs and choreography notes) are unique, valuable resources provided to you as a Les Mills' certified instructor to enable you to learn each new release and teach it in Les Mills' licensed clubs only. Do not share these resources. Copying, burning, uploading files onto the internet or selling Les Mills' instructor resources to other people is illegal, rips off Les Mills, its distributors and other instructors. If you are engaging in any of these illegal activities, there may be serious consequences for you personally including legal action, the suspension or permanent withdrawal of your Les Mills certification. Your cooperation is much appreciated.

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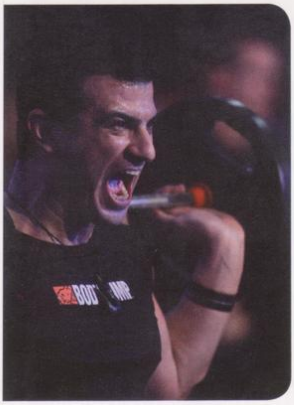
KEY



Alt	alternate
B up	build up
Br	bridge (non-chorus)
C	chorus
C br	chorus bridge
cts	musical counts
F or B	forward or backward
Instr	instrumental
Intro	introduction
L	left
LHS	left-hand side
O/H	over head
Outro	last few bars of music
PC	pre-chorus
QC	quiet chorus
QV	quiet verse
R	right
RHS	right-hand side
Ref	refrain (recurring phrase or number of song lines)
Rep	reprise (part of the chorus repeated)
Rep Xx	perform the sequence or exercise x times
ROM	range of motion
Seq	sequence (repetition of exercise or position)
Tempo	normal pace of the music
V	verse

1/1	2 counts down, 2 counts up
1/1/1/1	2 counts F or B, 2 counts down, 2 counts up, 2 counts F or B
1/1/2	2 counts down, 2 counts hold, 4 counts up
1/3	2 counts down, 6 counts up
2/2	4 counts down, 4 counts up
2/2/2/2	4 counts F or B, 4 counts down, 4 counts up, 4 counts F or B
3/1	6 counts down, 2 counts up
4/4	8 counts down, 8 counts up

Increase weight selection

Normal weight selection

Decrease weight selection

Sequence of Coaching (SC)

S	Setup Phase
F	Follow-up Phase
M	Motivational Phase

CREDITS

Choreography – Glen Ostergaard
BODYPUMP™ Head Trainer – Susan Renata
Creative Consultant – Phillip Mills
Head Creative Director – Dr Jackie Mills
Creative Director – Diana Mills
Program Planner – Taimane Elise
Program Coach – Ruthie 'T' Teina-Duncan
Program Knowledge – Matt Thraxton & Sarah Ostergaard
Technical Consultant – Bryce Hastings
Technical Advisor – Corey Baird

BODYPUMP™ 76

From L-R: Mark Sinclair, Emma Barry, Susan Renata and Glen Ostergaard.

The Pop divas of BODYPUMP™ 76 may seem a little flirty, but don't be fooled - this release packs a punch with a solid workout that targets small muscle groups, while bombarding the bigger ones with short sharp shocks of intensity.

A feature is the use of big weights and compound exercises at the front end of tracks to lift intensity.

The Warmup helps you *Climb* into your work by preparing you for what's to come, setting up the 1/3 rhythm that comes back to haunt in the very next track - Squats.

Another of those big muscle groups - the chest - gets the treatment in Track 3, really stressing the Singles and Bottom Half Presses. Then we get the fire started with *Pyromania*, attacking the back with a double shot of both power and strength - two Clean & Presses/two Deadrows.

Track 5 is the highlight of this release. Your *First Kiss* was never like this, but the song's playfulness can't disguise the pinch you feel as an opening series of Dips softens up the triceps for a circuit of Pushups and Kickbacks, then closing Overhead Presses.

It's all on, now! The smaller muscles are getting bullied and it's the biceps' turn to suffer, courtesy of a new and nasty combo - Mid-Range Pulse, followed by Single Curls.

Youch!

Then, you unleash the perfect *Storm* on your legs, surprising them with heavy-loaded Squats so they're burning by the time the Lunges hit home. Go to new depths on the Lunges with the bench option.

BODYPUMP™ 75 highlighted the 'pec dec' Shoulder Track and you learn another new move this time - a Reverse Fly that tests the rear deltoids, trapezius, the rhombus and smaller shoulder muscles.

Finally, you will need every ounce of strength left for a Hover with Pointer that rocks you to the core. Next morning, this workout will hurt so good!

When you learn the release please honor and use the Compulsory Cues. They are the foundation for teaching any BODYPUMP™ class.

Teaching BODYPUMP™ is a huge responsibility - every week we touch thousands of people and change their lives everywhere and every time. It's up to you to be on your game. Honor and use the compulsories... We hope you love the release as much as we do. The music is amazing and the workout is really intense with surprising challenges - namely the small muscle groups which are the big tracks in this release.

Glen & Susan

BODYPUMP™ Presenters

Glen Ostergaard (New Zealand) is Program Director for both BODYPUMP™ and RPM™, based in Auckland, and began his group fitness career with BODYATTACK™.

Susan Renata (New Zealand) is Head Trainer for BODYPUMP™ and an International Master Trainer for BODYSTEP™, based in Auckland.

Emma Barry (New Zealand) is one of the original Les Mills "Road Warriors" and an International Master Trainer. She is also Les Mills People & Culture Director and Creative Director for Media, based in Auckland.

Mark Sinclair (New Zealand) is a National Trainer and International Presenter for Les Mills New Zealand in BODYPUMP™, BODYATTACK™ and BODYCOMBAT™.

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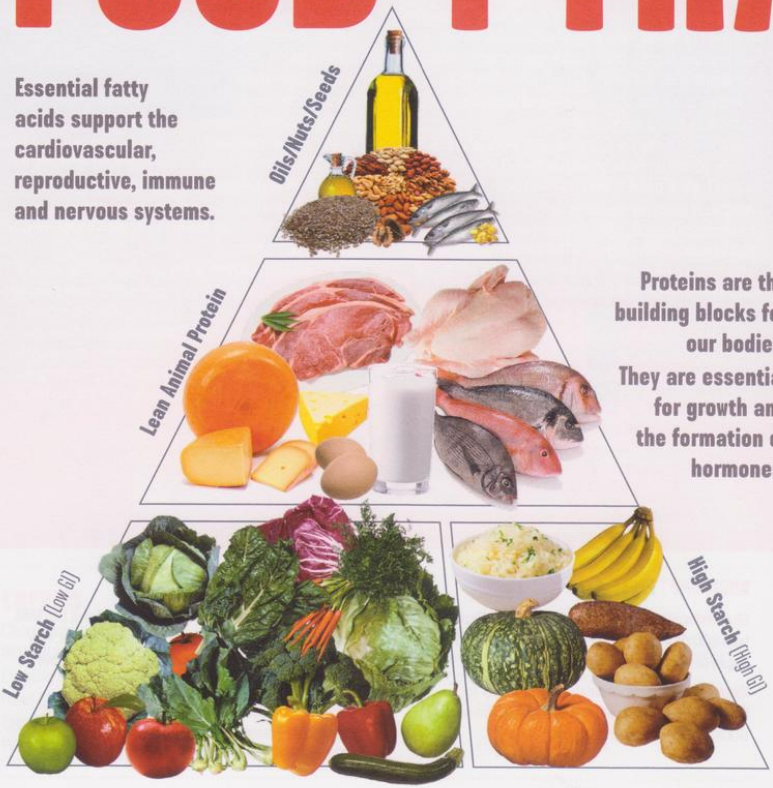
THE LES MI

FOOD PYRA

Essential fatty acids support the cardiovascular, reproductive, immune and nervous systems.



Proteins are the building blocks for our bodies. They are essential for growth and the formation of hormones.

Carbohydrates are broken down in the body to give us energy.

LLS™ MID

WHO ARE YOU?

1. **Protein types** live to eat!

   If you are a protein type and eat too many carbs you will feel sleepy an hour or so after eating and find it difficult to concentrate!

2. **Carb types** eat to live and can quite often go for long periods without eating.

   When they eat too much protein and fat they tend to feel tired and sluggish straight after the meal. They will also have problems concentrating.

3. **Mixed types** are a combination of both and are the hardest to please!

Start out as a mixed type, then adjust until you feel like you can keep going and concentrate for 3 to 4 hours without feeling hungry.

HOW CAN YOU TELL IF YOU ARE EATING ENOUGH?

1. Look at your plate.
2. Look at your hand.
3. If you are a **protein type**, you should have about one whole hand of protein and half a fist of starchy carbohydrates or one handful of non-starchy carbs and one thumb of fat at each meal.
4. If you are a **carb type**, you should have about two fists of starchy carbohydrates or four handfuls of non-starchy carbs and half a palm of protein at each meal, plus one thumb of good fats.
5. And if you are a **mixed type**, you will need one palm of protein and one and a half fists of starchy carbs or three handfuls of non-starchy carbs.

Once you start to eat like this, keep a food diary and record how you feel after you eat.

CHECKLIST

- If you feel sleepy about an hour after a meal = too many carbs.
- If you feel sluggish immediately after a meal = too much fat and protein.

If you feel bloated, hyper or sluggish, you know you have not eaten what your body needs. Try again!

Suggested reading:

- Paul Chek 2004, Chapter 3, *The "No-Diet" Diet*, pages 43-53, How To Eat Move And Be Healthy, San Diego, CA, USA; A C.H.E.K Institute Publication
- William L. Wolcott and Trish Fahey 2000, *The Metabolic Typing Diet*, New York, Broadway Books

LESMILLS BODYPUMP

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FASTEST WAY IN THE UNIVERSE TO LEARN CHOREOGRAPHY

AND IT GOES LIKE THIS:

Instructors, are you taking the time to really understand each track, how it works and how to teach it so that it's fresh and effective for your class?

Yes, it takes a bit of work – but it's worth it!

We and our wonderful DVD presenters have broken down the learning process for you.

Start at 1 and work your way through the information following the numbers – sometimes we will put them in a slightly different order if FITNESS MAGIC is more important than COACHING. It will be obvious by the way we give it to you.

The first 3 will ALWAYS be your starting point!

'Follow the yellow brick road' to learning and you will:

1. Understand that *it's not just another Biceps Track!*
2. Stay in the essence of BODYPUMP™ but keep it fresh
3. Give your class the information they need to get the most out of each track
4. Become a world-class coach

You've got to have a game plan when you want to be a master in any sport!

Glen & Susan

6 ARMS/BICEPS

6

Not Myself Tonight > 4:26 mins

3 **TRACK INTRODUCTION** WEIGHT SELECTION Less than Normal DEMONSTRATE The Combination

Keep this back transition fast-moving – you are shifting from back weight to bicep weight on the barbell, so allow for some time to do that but don't waste time. Speak and move at the same time. Explain that the three sets of work get shorter but progressively harder.

	MUSIC				EXERCISE	REPS	SC
	0:05	Intro	You know	3x8	SET Position		I
5 SET 1	0:16	Instr	Oh	2x8	4/4 BICEP CURL	1x	
	0:24	Br		1x8	Shoulder Roll		
	0:28	V1	_ I'm out of	4x8	2/2 BICEP CURL Split Stance R leg B	4x	
	0:43	PC	_ The music's	6x8	MID-RANGE PULSE COMBINATION Mid-Range Pulse – Bar to Mid Range (2 cts), just below (2 cts), Mid Range (2 cts), back to Bottom Range (2 cts) 2x Singles (8 cts)	3x	
	1:06	V2	_ I'm dancing	4x8	2/2 BICEP CURL Split Stance L leg B	4x	
	1:22	PC	_ The music's	6x8	MID-RANGE PULSE COMBINATION	3x	
	1:45	V3	The morning	4x8	1/3 BICEP CURL Set Stance	4x	
	2:01	C	I'm not	4x8	MID-RANGE PULSE COMBINATION	2x	
RECOVERY	2:16	Instr		3x8	Bar down 8 cts Release or shake arms 8 cts Pick up and reset 8 cts		
SET 2	2:28	V4	_ I'm dancing	4x8	2/2 BICEP CURL Split Stance R leg B	4x	II
	2:44	PC	_ The music's	6x8	MID-RANGE PULSE COMBINATION	3x	
	3:07	V5	The morning	4x8	1/3 BICEP CURL Set Stance	4x	
	3:22	C	I'm not	4x8	MID-RANGE PULSE COMBINATION	2x	
RECOVERY	3:38	Instr		3x8	Bar down, release or shake, reset		
SET 3	3:50		_ I needed	2x8	4/4 BICEP CURL Set Stance	1x	III
	3:58	Outro	Let's go	6x8	MID-RANGE PULSE COMBINATION	3x	
	4:21			16x8	Up and hold		

Recovery: Shake arms. Biceps Stretch. Thumbs in and down, arms back.

1 **Track Focus** I will coach the Mid-Range Pulse Combination.

2 **INTENSITY FACTOR** >>>>>>>>>>>>

The intensity in this track comes from the Combination – Mid-Range Pulse plus 2 Singles! And we do it lots of times. The three sets of work get shorter but, don't be fooled, they get progressively harder! There are two short recoveries to put the bar down – you need them. Watch the room squirm in this one.

4 **COACHING**

Before you do anything else, you need to **coach the weight selection**. People will need to drop the weight from their Back weight to Biceps (less than normal); so they will be moving quite a bit of weight, which takes time. Keep the energy up and encourage fast weight changes.

Once the barbell is set up – demonstrate the **Mid-Range Pulse Combination**. This is the most important thing to coach. Give clear target zones and ROMs for the Mid-Range Pulse. The real benefit of this combination is you get the pressure build in the Mid-Range Pulse and then you just have to hang on for the Singles!

Other coaching points:

1. **Build your Follow-up and Motivational Cues** as the track progresses. Sets get shorter, but as we are fatiguing they get harder. Tell people to focus on great technique when the biceps start burning.
2. Coach people **how to isolate** – let shoulders, set the core, bend the knees and keep the body from moving.

FITNESS MAGIC 6

You can connect to the ladies during this track 'cause it's definitely a song for the girls and a chart-topper! It has an energetic and sensual feel. Find some ways that work for you to bring the song alive and the room will 'go off'. Here are some ideas:

1. Use the lyrics "I'm not myself tonight", "Tonight I'm not the same girl", "I really needed that".
2. Use more of your **CONVERSATIONAL** and **INTENSE** voices. This is not a time to go **BIG** and scream at everyone. Think gritty and attitude.
3. In the recoveries, set the arms back to release but keep your body moving with the rhythm – it's just what the song is telling you to do.
4. Tap into the awesome tribal sound for the last combination. Emma used our Les Mills International value "One Tribe" to connect us all together to the tribal beat. Inspirational!

CONNECTION

It's an intense Biceps Track – so a great opportunity to connect, by individually motivating people, encouraging new people and bringing the whole room home in the last set.

1 **TECHNIQUE - COACHING CUES**

BICEP CURL

- *Abs in and braced*
- *Chest up*
- *Shoulders up, back and blades down, in towards spine*
- *Both knees soft*
- *When in Split Stance – weight even in both legs*
- *Elbows by the side of the body*
- *Bar is flat distance from shoulder height, and goes all the way to thighs*
- *Body still*

2 **KNOW IT? SHOW IT!** What is the benefit of the Combination?

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The BEST WAY TO LEARN BODYPUMP™ CHOREOGRAPHY

1 TRACK FOCUS
This tells you the most important thing you should focus on teaching in this track. It is UNIQUE for every track.

2 Look at the INTENSITY FACTOR
This gives you a road map of the choreography and highlights what exactly gives it the BURN we love so much.

3 TRACK INTRODUCTION
This will stop you from saying too much and remind you of the important information, eg weight selection! If you say only what we suggest, your transitions will stay under 45 seconds!

4 COACHING
Understand the best way to coach the track to give your members the most effective workout. Our expert DVD presenters, who obsess about getting the coaching perfect, will help you with this. Setup Cues, when to motivate, how to set a specific intention for each set, Compulsory Cues and what to look out for in the room.

5 CHOREOGRAPHY
Things to look out for – how many sets, the sequencing, exercises and repetitions.

6 FITNESS MAGIC
The most important thing is that you feel the music and bring it alive for your members. There's not much to do in BODYPUMP™ so, whatever you do, do it well! Use your 5 Voices, lyrics, music feel, standing strong and holding, big Shoulder Rolls and, every now and then, break out! Do the unexpected.

7 TECHNIQUE and COACHING CUES
Here we aim to provide new instructors with a quick reference for Setup, Follow-up and Compulsory Cues. Experienced instructors… even we can all do with some revision now and then, can't we?

The choreography notes have been designed to make the learning obvious (you can find all the information easily) and, most importantly, logical. Faster learning and better understanding!

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LESMILLS BODYPUMP

1 WARMUP

The Climb > 5:45 mins

CLASS FOCUS + TRACK INTRODUCTION — WARMUP WEIGHT – LIGHTEST OF THE CLASS

Small muscle groups have been targeted for this release in Tracks 5, 6 and 8. The other muscle groups are being attacked by short shocks of high intensity. Coach people to work hard in the intense phases and to work to the right weight selections to really feel the workout. Coach people into SET Position with Wide Grip.

	MUSIC				EXERCISE	REPS
	0:05	Intro	(Piano)	2x8	SET Position, hands in Wide Grip	
	0:12	V1	_ I can	4x8	Shoulder Roll	2x
BACK	0:26		_ Every	8x8	4/4 **WIDELIFT**	4x
	0:54	C	_ There's	10x8	1/1 **WIDEROW**	10x
	1:29	V2	_ The	4x8	2/2 **WIDELIFT**	4x
	1:43		_ I may	4x8	3/1 Hands move in on last rep	4x
SHOULDERS	1:58		But **I**	4x8	3/1 **UPRIGHT ROW** Transition to O/H Press on last 4 cts	4x
	2:12	C	_ There's	4x8	2/2 **OVERHEAD PRESS**	4x
	2:26		_ Ain't	5x8	1/3	5x
	2:43			1x8	**Transition**: To Squat – 2 cts O/H Press up, 2 cts hands wider, 2 cts down	
LEGS	2:47	V3	_ The	4x8	2/2 **SQUAT**	4x
	3:01		_ I may	4x8	3/1	4x
	3:15		But **I**	4x8	1/3 Step L leg B on last 2 cts	4x
	3:29	C	_ There's	4x8	**LUNGE** – L. Switch legs on last 4 cts	8x
	3:43		_ Ain't	4x8	**LUNGE** – R. Step L leg B to Split Stance on last 2 cts	8x
	3:58	Instr	**Climb**	2x8	**Transition**: To Deadlift – 4 cts O/H Press up, 4 cts to chin, 8 cts down. SET Position	
BACK	4:05	Instr	**Yeah**	6x8	2/2 **DEADLIFT**	6x
	4:26	QC	_ There's	2x8	8 cts Hold, 8 cts SET. **Transition**: Hands to Underhand Grip	
	4:33		_ Always	2x8	Shoulder Roll (FITNESS MAGIC: Stagger with music)	
	4:40	C	_ There's	8x8	1/1 **DEADROW**	8x
BICEPS	5:08	Rep	**Climb**	4x8	2/2 **BICEP CURL** Split Stance L leg F	4x
	5:22		_ Ain't	4x8	1/3	4x
	5:36	Outro	**Climb**	1x8	Shoulder Roll	

Track Focus I will set up correct technique for the rest of the class.

COACHING

The **KEY** to coaching the Warmup is to set people up in **perfect SET Position** (Setup and Compulsory Cues) and **help them to understand why** it's important to maintain this throughout the class. This helps us:

- Maintain good posture
- Isolate the working muscles
- Safely load muscles and protect the joints
- Keep working the right muscles, especially under fatigue.

Coach only 1 to 2 Initial Cues for each exercise to get the room moving. A good guide is: exercise, tempo then target zones, eg:

- **Widelift 2/2** – *tip from the hips, bar to kneecaps*
- **Single Widerow** – *bar to the ribs, elbows high and wide*
- **3/1 Upright Row** – *elbows lead the way, bar stops just under the chest*
- **2/2 Shoulder Press** – *belly in and braced, bar moves from the chin to the ceiling*
- **2/2 Squat** – *butt sits down and back, knees in line with the toes*
- **Single Lunge** – *belly in and braced, back knee drops straight down to lead the movement*
- **2/2 Deadlift** – *tension between the shoulder blades*
- **Single Deadrow** – *squeeze between shoulder blades, roll shoulders back*
- **2/2 Bicep Curl** – *bar to front of shoulders, down to thighs*

In this release we are warming up specifically for the workout ahead so you will see the **Widelift** move. Give the benefits (see **Technique + Coaching Cues**) at the start of the track and tell them it's a feature in Track 4. Use profiles to show people execution, in particular target zones and posture. Also we see a feature rhythm for Squats – 1/3. Tell your class this will be a feature of the Squats Track.

FITNESS MAGIC

The magic in this Warmup is the feel of the song. It has an uplifting feel and smooth flow. There are no obvious high or low dramatic peaks so you can be positive in your connection with people throughout. Use an energetic and lively **CONVERSATIONAL** voice to get people excited about the workout ahead.

We found **two magic moments** in the song which you can use to help bring some magic to your class.

Have a look on the DVD at the Shoulder Roll just before the Deadrows – you can stagger the movement, to bring some drama to the room. Also there's a lift in the music as you go into the Bicep Curls. Raise your voice as the vocals in the song lift. By the end of the track people should feel really energized and ready for the workout.

You can hook into the lyrics "It's the climb" and refer to the workout ahead.

CONNECTION

This is always a time in the class when you should be connecting with people. Use names, be open and welcoming, sell the workout ahead and make people feel good about being there.

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TECHNIQUE + COACHING CUES ✓

SET Position

- *Heels under hips*
- *Toes turned out slightly*
- *Knees soft*
- *Hands thumb-distance from thighs*
- *Gently draw the belly in and brace the abs*
- *Lift the chest*
- *Lift the shoulders up, roll them back and down, blades in towards the spine*
- *Pinch between shoulder blades*

Split Stance

- *Feet hip-width apart*
- *Both knees soft*
- *Body weight even in both legs*

WIDELIFT

Benefits: More tension and work into the upper back, stronger shoulders and better postural awareness.

Setup

- *Hands go wider, one hand-width wider each side*
- ***Turn your elbows to the rear to pull the shoulder blades back***
- *Keep the bar close to the thighs*
- ***Tension between the shoulder blades***

Follow-up

- *Keep the shoulders back*

KNOW IT? SHOW IT! What are the benefits of the Widelift?

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2 LEGS/SQUATS

Telephone > 5:12 mins

TRACK INTRODUCTION **WEIGHT SELECTION:** **Heavier than normal**

DEMONSTRATE: The full range of motion (ROM), especially bottom range – hips just above knee-line.

Tell your class weight selection should be 2 to 3 times Warmup weight – and a bit more.

	MUSIC				EXERCISE	REPS	SC
	0:06	Intro		2x8	SQUAT STANCE		S
SET 1					**SQUAT**		
	0:13			2x8	4/4	1x	
	0:19	Instr	(Beat)	8x8	2/2	8x	
	0:46	V1	**Hullo** hullo	10x8	3/1	10x	
	1:19	Ref	**Stop** calling	2x8	8 cts Hold 8 cts **Transition**: Wide Stance Heel-Toe		
SET 2	1:26		**Stop** calling	2x8	4/4	1x	F
	1:36	B up		4x8	1/3	4x	
	1:46	Instr	(Synth)	4x8	1/1	8x	
	1:59	Rep	**T**-t-t-t	6x8	4x Bottom Half	3x	
	2:19	V2	**Should** have	6x8	2/2	6x	
RECOVERY	2:39	Ref	**Stop** calling	2x8	8 cts Hold 8 cts Shake & reset. Stay in Wide Stance		
SET 3	2:46	Ref	**Stop** calling	22x8	**REPEAT SET 2**		
RECOVERY	3:59		**Stop** calling	2x8	8 cts Hold 8 cts Shake & reset. Stay in Wide Stance		
SET 4	4:06		**Stop** calling	2x8	4/4	1x	M
	4:12	B up		4x8	1/3	4x	
	4:26	Instr	(Synth)	4x8	1/1	8x	
	4:39	Rep	**T**-t-t-t	4x8	4x Bottom Half	2x	
	4:52	Outro	(Heavy)	4x8	1/1	8x	

Recovery: Torso Twists, shake the legs, Quadricep and Hamstring Stretches.

Track Focus I want my class to work the full range and work to their 'gluteal' potential.

INTENSITY FACTOR >>>>>>>>>>>>>

The intensity in this track comes from the different tempos that build with each set, the short bursts of Singles followed by intense Bottom Halves and then strength phases of the 2/2s. Using a heavier-than-normal weight also adds to the intensity for this Squats Track.

COACHING

To get people working really hard in this track, do three things:

1. Get the right weight on the bar **(heavier than normal)**
2. Work the **full ROM** (for all rhythms)
3. **Motivate through each sequence of tempos in every set**. There is a building intensity inside each set and the accumulation of work will make you stronger and build strength endurance. Set a clear objective for each of the Sets.

SET 1 – Coach Compulsory Cues & ROM

2/2's Compulsory Cues
Butt down and back, knees bend forward and in line with toes to work front and back of legs equally

3/1's ROM and Compulsory Cues
Hips above knee-line. Squeeze glutes as you rise, drive through heels as you push up

SET 2 – Coach them to work harder

Super Slow – Reset

1/3 – *Brace abs and drive through heels, catch the weight at the bottom*

1/1 – First short burst of intensity. Motivate to drive hard

4x Bottom Halves – more intensity now, *abs on, stay low, knees in line with toes*

2/2 – *Stay in the workout*

SETS 3 & 4

More of the same ideas as well as reinforcing people to work hard and stay working hard. Using Motivational Cues to get them through.

Can you see how the sequence is unique and creates the intensity factor? The 1/3s allow you to work the full ROM and fire the glutes, Singles drive the heart rate up, the Bottom Halves are strength intensity (challenge to get people to stay low), then in the 2/2s you are just hanging on. Motivate people to stay in the workout. Go for it! This was Susan's favorite track of the release.

FITNESS MAGIC

This is a huge song! The heavy synthesizers and the build-ups create contrast and really drive the workout. The magic is in the unique sound in each part of the sequence. The Super Slows get you on rhythm, the 1/3s are just screaming out for anticipation, the Singles fill the entire room with a huge blast of energy and the Bottom Halves make you want to sink into the song.

Here are **key points** to help you to bring the song out:

1. Use your **5 Voices**, **CONVERSATIONAL** in the 4/4s, **SILENCE** in the 1/3s, **BIG** in the 1/1s, **INTENSE** in the Bottom Halves.

   You can stay **INTENSE** in the 2/2s but back off a little bit – but not too much as it's still part of the working set.

2. **Use your body in the transitions**. The song says "Stop" so do exactly that and hold for 8 counts before you transition or shake out. See how Emma and Susan hold their hands out to stop people, for a bit of drama.

3. **Find a couple of lyrics that work** for you – "Stop", "Feet on the dance floor", "Stop telephoning me", "I don't want to talk anymore", "This is a disaster", "This is insane", "We should all go faster".

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2 LEGS/SQUATS

TECHNIQUE + COACHING CUES ✓

SQUAT

Setup

- *Bar on meaty part of upper back* ○
- *Feet slightly wider than hips with toes turned out* ○
- ***Chest up, squeeze between the shoulder blades*** ○
- *Sit down and back with the butt* ○
- ***Knees in line with toes*** ○
- ***Push through the heels as you rise to activate glutes*** ○
- ***Belly in and abs braced – especially at the bottom of the move*** **(compulsory in Bottom Halves)** ○

Follow-up

- *Butt stops just above knee level* ○
- *Finish with hips under shoulders* ○
- *Avoid tilting the pelvis at the top* ○
- *Squeeze the butt on the way up* ○

KNOW IT? SHOW IT! How do you get people to feel this track?

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3 CHEST

Beautiful Day > 5:07 mins

TRACK INTRODUCTION **WEIGHT SELECTION:** **Heavier than normal**

Explain that there are two things to focus on for this track:
1. To create a stable base of support to isolate the working muscles
2. To nail the timing to keep muscles under tension

	MUSIC				EXERCISE	REPS	SC
	0:05	Intro		2x8	Chest SET Position		
SET 1					CHEST PRESS		S
	0:12	Instr	(Violin)	2x8	4/4	1x	
	0:19	V1	Is a **bloom**	12x8	3/1	12x	
	1:02	C	Beautiful **day**	4x8	1/1 – Easy	8x	
SET 2	1:16	V2	On the **road**	8x8	3/1	8x	
	1:44	C	Beautiful **day**	4x8	1/1	8x	
	1:59	Ref	**Touch** me	6x8	4x Bottom Half	3x	
SET 3	2:20	V3	On the **road**	18x8	REPEAT SET 2		
RECOVERY	3:24	Quiet	_ See the	4x8	Sit up, roll the shoulders, shake the arms, release the chest		F
SET 4	3:38		_ See the	6x8	4/4	3x	
	4:00	C	Beautiful **day**	4x8	1/1	8x	M
	4:14		**Touch** me	4x8	4x Bottom Half	2x	
	4:29		What you **don't**	4x8	3/1	4x	
	4:42	Rep	Beautiful **day**	4x8	1/1 Hold the last one down	8x	
	4:55	Outro		2x8	Hold it down for 14 cts – pump it to the top 2 cts		

Recovery: Shake the arms, roll the shoulders and Chest Stretch.

Track Focus I will coach isolation and timing.

INTENSITY FACTOR >>>>>>>>>>>>

The real intensity comes from long sets of work so you can focus on perfect technique and timing. Three sets of work take you to the break and then a longer set of work finishes the Chest off. Using a heavier-than-normal weight (a must) lifts the intensity also. Hold the very last Single down and feel intense muscle burn!

COACHING

You need a heavier weight than normal to really feel this one!

There are long sets of strength work in the 3/1s so you have time to really coach good technique. Not a lot of rhythm changes means you can take time to get people to check their technique, focus on timing (it's a really smooth-sounding song so move seamlessly), make sure they are isolating and working the correct muscles, and that they can feel the exercise. Because they are lying down, what you say and when you say it is crucial.

The key is to deliver one clear cue and then wait for people to adjust, check, feel and then focus on the next idea. Don't overload them with cues or talk too much. It's a feeling song.

You can get people to focus on two things in this track:

1. **Isolation of the working muscles** – creating the stable base, using Compulsory Cues
2. **Timing** – move the bar with no ends and no beginnings, so you can go with the feel of the song.

Break the song down into four sets of work with one recovery. Set a clear focus for each set.

Set 1: Set up Compulsories: ROM, timing, target zones
Set 2: Follow-up – Shoulder Set and Core Set
Set 3: Focus on keeping the work in the muscles as you start to fatigue – with perfect timing
Set 4: Reset the body in alignment and for isolation. Tell people that they have 1 minute to the finish when the Singles hit. Then motivate them to the end – especially in the last (surprise) set of Singles.

FITNESS MAGIC

This song will really grow on you. It's a classic but has its own unique feel. Coming out of the massive Squats Track, you have an almost complete state change. Lower your energy, maintain urgency to keep the class moving and drop right into **CONVERSATIONAL**. When the music starts try to match your voice tone with the feel of the song – purposeful. Here are some tips:

1. Slow your pace of delivery. Stay in the essence, use short direct cues but not lots of information at once. One idea at a time, let it sink and move on.
2. Find the high points in the song to use **BIG** and **INTENSE** voices (Singles and Bottom Halves) and when to be **CONVERSATIONAL** (3/1s). Your **BIG** voice in this track is not a screaming one. It's more of a direct strong **INTENSE** voice. Yelling just doesn't work in this song. Use your biggest voice in the last set of Singles as you want people to hammer down and make it to the end.
3. Find some lyrics in the song to connect to: "The heart", "I love this town", "It's a beautiful day", "Teach me, what we need right now."
4. In the Recovery, sit up, soften your voice, look at people, connect to the room – say something inspirational!
5. Hold the very last repetition down for 14 counts (the drum roll) and then push up on the last 2 counts. Feels like you're at a Rock concert!

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4 BACK/GLUTEALS/HAMSTRINGS

Pyromania > 5:58 mins

TRACK INTRODUCTION **WEIGHT SELECTION:** Normal **DEMONSTRATE:** Clean & Press

Tell your class that there is a new combo for the power work, and a focus on Widelifts giving the benefits.

	MUSIC					EXERCISE	REPS	SC
	0:00	Intro			2x8	SET Position – Underhand Grip		S
	0:12	Instr	(Drum)		2x8	Shoulder Roll	1x	
SET 1	0:18	Rep	_ Pyromania		4x8	4/4 **DEADLIFT**	2x	
	0:32	Instr	(Heavy)		8x8	1/1 **DEADROW**	8x	
RECOVERY	1:00	V1	_ Call me		4x8	Bar down. Torso twists.		
SET 2	1:13		_ I'm		4x8	3/1 **DEADLIFT** Overhand (normal) Grip	4x	
	1:27	C	_ Pyromania		8x8	**POWER COMBO** 2x CLEAN & PRESS 2x 1/1 DEADROW	2x	
	1:55	Br	**Pyro** pyro		½x8	**Transition**: Hands to Wide Grip		
	1:56	Instr	(Synth)		8x8	**TRIPLE WIDEROW**	4x	
	2:24	Instr	**Pyro** pyro		4x8	2/2 **WIDELIFT**	4x	
	2:37	V2	_ I must		4x8	3/1	4x	
RECOVERY	2:51	Quiet	_ I'm gonna		4x8	Bar down. Torso twists. Pick up bar with Normal Grip.		F
SET 3	3:05	C	_ Pyromania		8x8	**POWER COMBO**	2x	
	3:32	Br	**Pyro** pyro		½x8	**Transition**: Hands to Wide Grip		
	3:34	Instr	(Synth)		8x8	**TRIPLE WIDEROW**	4x	
	4:01	Instr	**Pyro** pyro		4x8	2/2 **WIDELIFT**	4x	
	4:15	V3	_ I must		4x8	3/1	4x	
RECOVERY	4:29	Quiet	_ I'm gonna		4x8	Bar down. Torso twists. Pick up bar with Normal Grip.		
SET 4	4:42	C	_ Pyromania		12x8	**POWER COMBO**	3x	M
	5:24	Br	**Pyro** pyro		½x8	**Transition**: Hands to Wide Grip		
	5:26	Outro	(Melody)		8x8	**TRIPLE WIDEROW**	4x	

Recovery: Torso Twist, Mid-upper Back Stretch (clasp hands in front, chin tucked, roll spine back), Lower Back Stretch (elbows to thighs, chin in, lift spine up).

Track Focus I will coach the new Power Combo and the Widelifts.

INTENSITY FACTOR >>>>>>>>>>

The intensity in this track comes from four sets of work with a new Power Combo AND a focus on the Widelift. There is a short set of back work at the start to get the muscles engaged. The final set of power has an extra combination – watch out! Real strength intensity comes in the Widerows if you can nail people's technique.

COACHING

When you teach this track you have two key things to focus on:

1. The new **Power Combo** (2x Clean & Press and 2x Deadrows) which is a new training stimulus for the body. Sell the benefits of the Widelift and be really vigilant about coaching the technique during the track.
2. The **Widelift** – Sell the Power Combo. Highlight the fact they will be getting a double shot of 'espresso' power followed by twice the slice (chocolate slice – yum) of strength! A real benefit of having two Clean & Presses in a row is that your technique is better (than four in a row) as the burst is only short. It's more achievable with perfect technique.

The Widelifts come at the end of the power phase (are you for real? YES!), so you have to coach and motivate people to hold good form. The bar wants to pull you out of good posture (shoulders rolling forwards), so you have to fire up all the right muscles (upper back and shoulders) to keep in SET as you move. Instant result – stronger shoulders and upper back!

On the last set of work there is an extra power phase – three sets of the Power Combo! Motivate people here. Look them in the eye and drive them hard to the finish, as it's intense and unexpected.

FITNESS MAGIC

The name of the song says it all... *Pyromania.* We are going to set your back on fire, and your job is to set the room on fire. You can do this by using the massive highs, intense lows and supersonic bass beat. This song will not only fill the studio but the whole gym! The best way to bring this song alive is to:

1. **Work your 5 Voices:**
   A) Set people up in a strong **CONVERSATIONAL** voice
   B) **BUILD** people up in the Deadlifts
   C) Go **BIG** in the power phases
   D) Use your **INTENSE** voice in the Widerows
   E) During the Widelifts keep people in the workout by using positive language and being more energized than **CONVERSATIONAL**
   F) In the breaks back right off and prepare for the next phase of work… create anticipation as soon as you pick up the bar
2. Use the lyrics to bring a fire theme – "Temperature is rising up", "A thousand degrees", "Get the fire started", "Impossible for you to breathe", "Burning up". Add your own language: heat, burn, if you play with fire – you'll get burnt etc.
3. Use your face and body language to bring the song alive. We picked the bar up when the lyrics said "Rising up, up, up" and showed the anticipation and build in our face and eyes.

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TECHNIQUE + COACHING CUES ✓

DEADLIFT

Setup

- *SET Position*
- *Tip from the hip with a neutral spine*
- *Slight knee bend*
- ***Squeeze between shoulder blades all the way through***
- *Bar to the knee*

Follow-up

- ***Lengthen the back of the neck and tuck the chin in***
- ***Eyes forward – 6 feet (2 meters) in front***
- *Squeeze your hamstrings and glutes on the way up*
- *Heels grounded into the floor*

CLEAN & PRESS

Setup

- *SET Position*
- *Start with more knee bend and use the legs to drive up*
- *Keep elbows above the bar during Upright Row phase*
- *Drop under the bar, bending the knees; press to the top*
- *Bend the legs again, come back to SET Position*
- *Bar close to the body all the way through*
- ***Belly in and abs braced all the way***

Follow-up

- *Use the legs to drive the bar up*
- *Lift your heels to initiate the move*
- *Get under the bar as quickly as possible – be explosive!*

WIDEROW

Setup

- *Hands wider than SET Position (one hand-width each side)*
- *Sit deep into the legs (more knee bend than in a Deadlift)*
- ***Butt back, abs in and braced***
- *Row with the elbows high and wide*
- *Bar to ribcage, above the belly button*

Follow-up

- *Keep the upper body still to isolate the mid-upper back*
- ***Squeeze between the shoulder blades when you pull***
- ***Keep the shoulders away from the ears***

WIDELIFT

Benefits: More tension and work into the upper back which will create better postural awareness

Setup

- *Hands go wider than SET Position, one hand-width each side*
- *Turn your elbows to the rear to pull the shoulder blades back*
- *Keep the bar close to the thighs*
- ***Tension between the shoulder blades***

Follow-up

- *Keep the shoulders back and the elbows pointed to the rear*

KNOW IT? SHOW IT! What are the teaching focuses of this release?

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TECHNIQUE + COACHING CUES

SEATED TRICEP DIP (PLATE OR BODY WEIGHT OPTION)

Setup

- *Feet hip-width apart*
- *Hands on the bench by your butt*
- *Drop butt past bench top*
- *Push body up using the heel of the hands*
- *Elbows bend towards the back of the room*

Follow-up

- ***Shoulders down, away from the ears***
- *Keep the chest lifted and don't collapse into the shoulders*
- *Elbows point back*

TRICEP KICKBACK

Setup

- *Bench with two risers*
- *One hand on the bench with arm 90 degrees to trunk*
- *Knees under hips*
- *Body weight more in the knees than the arm to avoid overloading and pre-fatiguing the triceps*
- ***Chest, shoulders and hips square to the floor***
- ***Lengthen the back of neck and tuck the chin in***
- *Row the arm up, lock your elbow into your side with the upper arm parallel to the floor*
- *Fully extend then return to start with forearm vertical*

Follow-up

- *Push through the hand and lift your chest*
- ***Keep shoulders away from ears***
- *Chest up, slight arch in lower back*
- *Keep shoulders and hips square to the bench*
- *Push your butt back and keep your belly in*
- *Check you keep the work into the triceps by keeping the range small*

STANDING OVERHEAD EXTENSION (PLATE)

Setup

- *Split Stance – knees soft, weight even in front and back foot*
- *Plate extends over head*
- *Lower plate down, keeping the elbows facing forward*
- ***Shoulders down, away from the ears***
- ***Belly in tight and braced***

Follow-up

- *Sink into the legs and keep a strong core*
- *Keep your shoulders back and down to keep the work in the triceps*

KNOW IT? SHOW IT! What three things should you focus on in your coaching?

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6 ARMS/BICEPS

Not Myself Tonight > 4:26 mins

TRACK INTRODUCTION **WEIGHT SELECTION:** Less than Normal **DEMONSTRATE:** The Combination

Keep this track transition fast-moving – you are shifting from back weight to bicep weight on the barbell, so allow for some time to do that but don't waste time. Speak and move at the same time. Explain that the three sets of work get shorter but progressively harder.

	MUSIC				EXERCISE	REPS	SC
	0:05	Intro	You know	3x8	SET Position		S
SET 1	0:16	Instr	Oh	2x8	4/4 **BICEP CURL**	1x	
	0:24	Br		1x8	Shoulder Roll		
	0:28	V1	_ I'm out of	4x8	2/2 **BICEP CURL** Split Stance R leg B	4x	
	0:43	PC	_ The music's	6x8	**MID-RANGE PULSE COMBINATION** Mid-Range Pulse – Bar to Mid Range (2 cts), just below (2 cts), Mid Range (2 cts), back to Bottom Range (2 cts) 2x Singles (8 cts)	3x	
	1:06	V2	_ I'm dancing	4x8	2/2 **BICEP CURL** Split Stance L leg B	4x	
	1:22	PC	_ The music's	6x8	**MID-RANGE PULSE COMBINATION**	3x	
	1:45	V3	The **morn**ing	4x8	**1/3 BICEP CURL** Set Stance	4x	
	2:01	C	**I'm** not	4x8	**MID-RANGE PULSE COMBINATION**	2x	
RECOVERY	2:16	Instr		3x8	Bar down 8 cts Release or shake arms 8 cts Pick up and reset 8 cts		
SET 2	2:28	V4	_ I'm dancing	4x8	2/2 **BICEP CURL** Split Stance R leg B	4x	F
	2:44	PC	_ The music's	6x8	**MID-RANGE PULSE COMBINATION**	3x	
	3:07	V5	The **morn**ing	4x8	1/3 **BICEP CURL** Set Stance	4x	
	3:22	C	**I'm** not	4x8	**MID-RANGE PULSE COMBINATION**	2x	
RECOVERY	3:38	Instr		3x8	Bar down, release or shake, reset		
SET 3	3:50		_ I needed	2x8	4/4 **BICEP CURL** Set Stance	1x	H
	3:58	Outro	Let's **go**	6x8	**MID-RANGE PULSE COMBINATION**	3x	
	4:21			½x8	Up and hold		

Recovery: Shake arms. Biceps Stretch. Thumbs in and down, arms back.

Track Focus I will coach the Mid-Range Pulse Combination.

INTENSITY FACTOR >>>>>>>>>>>>

The intensity in this track comes from the Combination – Mid-Range Pulse plus 2 Singles! And we do it lots of times. The three sets of work get shorter but, don't be fooled, they get progressively harder! There are two short recoveries to put the bar down – you need them. Watch the room squirm in this one.

COACHING

Before you do anything else, you need to **coach the weight selection**. People will need to drop the weight from their Back weight to Biceps (less than normal); so they will be moving quite a bit of weight, which takes time. Keep the energy up and encourage fast weight changes.

Once the barbell is set up – demonstrate the **Mid-Range Pulse Combination**. This is the most important thing to coach. Give clear target zones and ROMs for the Mid-Range Pulse. The real benefit of this combination is you get the pressure build in the Mid-Range Pulse and then you just have to hang on for the Singles!

Other coaching points:

1. **Build your Follow-up and Motivational Cues** as the track progresses. Sets get shorter, but as we are fatiguing they get harder. Tell people to focus on great technique when the biceps start burning.
2. Coach people **how to isolate** – set shoulders, set the core, bend the knees and keep the body from moving.

FITNESS MAGIC

You can connect to the ladies during this track 'cause it's definitely a song for the girls and a chart-topper! It has an energetic and sensual feel. Find some ways that work for you to bring the song alive and the room will 'go off'. Here are some ideas:

1. Use the lyrics "I'm not myself tonight", "Tonight I'm not the same girl", "I really needed that".
2. Use more of your **CONVERSATIONAL** and **INTENSE** voices. This is not a time to go **BIG** and scream at everyone. Think gritty and attitude.
3. In the recoveries, set the arms back to release but keep your body moving with the rhythm – it's just what the song is telling you to do.
4. Tap into the awesome tribal sound for the last combination. Emma used our Les Mills International value "One Tribe" to connect us all together to the tribal beat. Inspirational!

CONNECTION

It's an intense Biceps Track – so a great opportunity to connect, by individually motivating people, encouraging new people and bringing the whole room home in the last set.

TECHNIQUE + COACHING CUES ✓

BICEP CURL

- *Abs in and braced* ○
- *Chest up* ○
- ***Shoulders up, back and blades down, in towards spine*** ○
- *Both knees soft* ○
- *When in Split Stance – weight even in both legs* ○
- *Elbows by the side of the body* ○
- *Bar is fist distance from shoulder height, and goes all the way to thighs* ○
- *Body still* ○

KNOW IT? SHOW IT! What is the benefit of the Combination?

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7 LEGS/LUNGES

Storm > 4:33 mins

TRACK INTRODUCTION **WEIGHT SELECTION:** **SQUAT WEIGHT on barbell and plates for Lunges** **DEMONSTRATE:** 90/90 Setup

Weight Options: Barbell with Squat weight. Two plates, single plate or body weight for Lunges

Advise the Weight Options and tell people that the focus of this track is to go heavy with the Squats at the start of the track then to use plate options and focus on range for intensity in the Bench Lunges.

	MUSIC				EXERCISE	REPS	SC
	0:05	Intro		2x8	SQUAT – MID STANCE		S
SET 1	0:11	Instr	(Beat)	2x8	4/4 **SQUAT**	1x	
	0:18	V1	**Struck**	4x8	2/2	4x	F
	0:31		Oh **no**	4x8	3/1	4x	
	0:44	Instr	(Heavy)	4x8	4/4	2x	
	0:57		(Beat)	4x8	1/1 Easy	8x	M
	1:11	C	My **heart**	4x8	1/1 Full Range	8x	
	1:24		My **heart**	4x8	4x Bottom Half	2x	
RECOVERY	1:37	Br		2x8	**Transition**: Barbells down, pick up plates (or single plate or body weight) **BENCH LUNGE** L leg F OPTION: Work on the floor for less intensity		S
SET 2	1:43	V2	Could **hear**	4x8	2/2 **BENCH LUNGE** L	4x	
	1:57		Oh **no**	4x8	3/1	4x	
	2:10	QC	My **heart**	4x8	4/4	2x	F
	2:23	Instr	(Beat)	4x8	1/1 Easy	8x	M
	2:37	C	My **heart**	4x8	1/1 Full Range	8x	
	2:50		My **heart**	4x8	4x Bottom Half	2x	
RECOVERY	3:03	Br		2x8	Shake the legs. **Transition**: BENCH LUNGE OTS R leg F		S
SET 3	3:10	V3	Could **hear**	24x8	**REPEAT SET 2 BENCH LUNGE R**		

Recovery: Shake legs. Quadricep Stretch.

Track Focus I will coach the weight selection in Squats and range in the Bench Lunges.

INTENSITY FACTOR >>>>>>>>>>>>>>>>>>

The intensity in this track comes from a short intense burst of Squats using your Squat weight (first time ever in BODYPUMP™ – wahoo!) followed by plate-weighted Lunges. Focus on ROM using the bench tops to work slightly deeper than normal. A unique and awesome track!

COACHING

In this track the most important thing is the **setup**. **You need to do five things very quickly**:

1. **Direct the room** to set the lowest bench height for Lunges
2. Tell them to **reload the bar back up to Squat weight**... YES, that's right, Squat weight! Go for it, die-hard BODYPUMP™ people!
3. Give an **option to use two plates or a single plate** (Core focus) for the Lunges
4. **Demonstrate the 90/90 Setup**
5. **Sell the workout factor** – heavy weight focus for a short burst of Squats followed by Lunges with a focus on range (bench) to get the intensity

NEWS FLASH!

We are using Squats weight in this track. Encourage people to use their normal Squats weight as it's a short set of Squats and we want to pre-fatigue the legs as the Lunges are not heavily weighted but have a different focus on working range.

TECHNIQUE + COACHING CUES ✓

BENCH LUNGE

Benefits: Allows us to get more work into the glutes of the front leg as the range increases.

Setup

- *Front foot on bench top* ○
- *Step back to 90/90 stride length* ○
- *Feet stay hip-width* ○
- ***Back knee moves towards the floor*** ○
- ***Push through the front heel to activate glutes*** ○
- ***Front knee in line with toes*** ○
- ***Belly in and braced, chest up*** ○
- *Back knee stops level with the top of the bench* ○
- *Front knee stays over the ankle* ○

Follow-up

- *Can you see your big toe at the bottom range?* ○

Option: 2 Plates — Option: Single Plate

CONNECTION

There are a few lyrics that help you to connect to the song and the people in the room. You could say – "Am I the only one who feels this?, can you feel it too?", "Fire in your thighs". Emma added "Desire in your eyes."

FITNESS MAGIC

A very dramatic song with highs and lows – Emma really highlighted the theme of the song by using language around a 'Storm' eg "Into the storm we go", "In the eye of the storm", "Feel the charge in your heels", "Into the chaos".

Using your voice will bring this song alive: In the 2/2 and 3/1s smile as you coach; the music is light and the female vocals are soft. Be **CONVERSATIONAL**. In the instrumental (Super Slows 4/4s) you can hear the sound of rolling thunder. It's really cool so just be **SILENT** and let people hear the drama in the song then **BUILD** into the Singles, going **INTENSE** as you hit the Bottom Halves.

KNOW IT? SHOW IT! What's the unique selling point of this track?

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8 SHOULDERS

Bring It Back > 4:56 mins

TRACK INTRODUCTION **WEIGHT SELECTION:** **Normal barbell and plates** **DEMONSTRATE:** Reverse Fly

Advise the class they need plates and a barbell. Tell them the focus of this track is the Reverse Fly which targets the shoulder muscles in a new way.

	MUSIC				EXERCISE	REPS	SC
SET 1	0:06	Intro	1, 2, 3 _	4x8	4/4 **PUSHUP** OPTION: Feet on the bench top for more intensity or on knees for less intensity	2x	S
	0:21	Ref	**Back**	4x8	2/2	4x	F
	0:34		_ Bring	4x8	1/3	4x	M
	0:48	Quiet	**Back** back	4x8	**Transition:** Kneeling (L leg F) with plates		S
SET 2	1:02	V1	We **leave**	4x8	4/4 **REVERSE FLY**	2x	
	1:15		It's **here**	4x8	2/2	4x	F
	1:29	Ref	**Back**	8x8	1/3	8x	M
	1:56	Instr	(Synth)	1x8	Body upright and hold Magic moment		S
	1:59			1x8	**Transition**: Standing SET Stance		
SET 3	2:02	Instr	(Synth)	2x8	4/4 **SIDE RAISE**	1x	
	2:09	B up	**Back**	4x8	2/2	4x	F
	2:23	V2	We **leave**	8x8	1/3 **SIDE RAISE**	8x	M
	2:50	Instr	(Beat)	4x8	1/1	8x	
RECOVERY	3:03	Instr	(Synth)	1x8	Hold in SET		S
	3:07			1x8	Shoulder Roll	1x	
SET 4	3:10	Instr	(Synth)	2x8	4/4 **SIDE RAISE**	1x	
	3:17	B up	**Back**	4x8	2/2 **ALT MAC RAISE**	2x	
	3:30	V3	We **leave**	8x8	1/3	4x	F
	3:57	Instr	(Beat)	4x8	1/1 On last rep step back into Split Stance and push plates O/H	4x	M
SET 5	4:11		**Bring**	4x8	2/2 **OVERHEAD PRESS** Split Stance OPTION: Use more weight – go to barbell now	4x	S
	4:24		**Bring**	4x8	1/3 **OVERHEAD PRESS**	4x	F
	4:38		**Bring**	4x8	1/1 **OVERHEAD PRESS**	8x	M
	4:51		**Back** back	1x8	Up and stagger down		

Recovery: Shake arms. Deltoid Stretches – arm across front of body.

Track Focus I will coach and challenge people with the Reverse Fly.

INTENSITY FACTOR >>>>>>>>>>>>>>>>>

The intensity in this track comes from the five exercises 'back to back' (get it?) with almost NO recovery between sets. Pushups with feet on the bench are big bursts of intense exercise upfront, followed by the isolated challenging Reverse Fly. A very short recovery again takes us into a huge set of Side and Mac Raises and then straight into Overhead Presses. It's really intense – you will feel the burn in this one.

CONNECTION + FITNESS MAGIC

We hooked into the name of the song *Bring It Back*! Have a look at the DVD and see who we brought "Back back back" – familiar face for those of you who are long-time BODYPUMP™ fans, Ruthie T! You could do the same at your club launches to add some power on stage and connect with people.

The song has a couple of moments you can use for drama. In the transition from Kneeling to Standing, hold for 8 counts. Let the music fill the room.

Mark really sells this track by using his voice. He uses the highs and driving beat of the song to make it feel like the peak that it is. Create energy in the room by using your **BIG** voice in the Single Mac Raises and then your **INTENSE** voice for the last round of Overhead Presses.

COACHING

The coaching focus in this track is the new Reverse Fly. It's quite a challenging move so make sure you demonstrate it before you begin and have the class perform it with you. Set all the weights up and then, when they are on the floor, actually wait until they do it with you, especially the first few classes. It's a unique feel and we want them to have success with it. It's one of the key features of the release (small muscle groups – building stronger shoulders).

There are **five sets of work** in this track back-to-back and almost no recoveries. You really feel this going into the Mac Raises. So you need to set people up with good technique in the Mac Raise (three to four cues) and then motivate, motivate, motivate! By the time the Overhead Presses hit, you're just holding on till the end. Go hard!

TECHNIQUE + COACHING CUES ✓

PUSHUP (OPTION: FEET ON BENCH TOP)

- *Hands slightly wider than shoulders* ◯
- *Toes on bench top (no higher)* ◯
- *Lower body is 90 degrees at elbow* ◯

REVERSE FLY

Benefits: The Reverse Fly increases the demand on the shoulder girdle stabilizers without any assistance from the elbow flexors.The wider action increases the stress on the working muscles.

Setup – same as for Rear Deltoid Raise

- *Plates face inwards* ◯
- ***Shoulders away from the ears*** ◯
- ***Drop the blades down*** ◯
- *Slight bend at the elbow* ◯
- *Lift arms to the side, stopping just under shoulder height* ◯
- *Plates should face the floor at top of the move* ◯

Follow-up

- *Keep shoulders away from ears* ◯
- *Keep a slight bend at the elbows throughout* ◯

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TECHNIQUE + COACHING CUES ✓

SIDE RAISE (STANDING)

Setup

- *Split Stance*
- *Elbows at 90 degrees*
- *Lead the movement with the elbows*

Follow-up

- *Keep a tall posture and the chest up*
- *Elbows stay lower than shoulders*

Option: To increase intensity widen the angle at the elbow

MAC RAISE

Setup

- *SET Position to start*
- ***Draw the belly button in towards the spine and brace the core***
- *Left arm reaches forward (Front Raise); at the same time right arm lifts to side (Side Raise)*
- *Plates no higher than shoulders*
- *From the waist down the body remains facing the front, small twist through the upper body*
- ***Keep the shoulders away from the ears***

Follow-up

- *Knees bent to stay grounded*
- *Belly button stays facing the front*
- *Reach long, avoid swinging the movement*

OVERHEAD PRESS (STANDING)

Setup

- *Split Stance – weight even in front and back foot, front knee soft,* ***abs in and braced***
- *Bar moves from chin and presses over head*
- *Keep the elbows soft at the top and the bar in front of the body*

Follow-up

- ***Belly in tight and the abs are braced***
- ***Keep the head and eyes forward***
- ***Shoulders away from ears as you press***
- *Try to keep your body upright and don't lean back – keep the work in the shoulders*

KNOW IT? SHOW IT! Where does the intensity come from in this track?

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9 ABDOMINALS/CORE

Cooler Than Me > 3:40 mins

TRACK INTRODUCTION **WEIGHT SELECTION: Large plate** **DEMONSTRATE:** Hover With Pointer

Set people up on top of the bench for ab work.

OPTION: Where clubs have Step Reebok benches use a 5 kg plate to anchor down for the Reverse Curls and also to add resistance in the Crunch (Plate Crunch). HOVER work on the knees for less intensity.

	MUSIC				EXERCISE	REPS	SC
SET 1	0:05	V1	**Write**	2x8	SETUP for CRUNCH BENCH OPTION: Set up lying on bench top if you can grip behind the head for Reverse Curls FLOOR OPTION: Use 5 kg plate (Plate Crunch) to anchor to the floor if unable to use bench		S
	0:12		**All**	2x8	4/4 **CRUNCH** Heels lifted	1x	
	0:20		De**sign**er	4x8	2/2	4x	F
	0:34	Br		½x8	**Transition: Reverse Curl** BENCH OPTION: Hands hook under the bench top O/H OPTION: Take the 5 kg plate O/H on the floor and use it to anchor down		S
SET 2	0:36	Instr		4x8	2/2 **REVERSE CURL**	4x	
	0:51	V2	Your **high**	4x8	3/1 On last 4 cts Transition: CRUNCH	4x	F
	1:06	C	I **got** you	4x8	1/3 **CRUNCH** On last 4 cts Transition: REVERSE CURL	4x	
SET 3	1:21	V3	**Write**	4x8	2/2 **REVERSE CURL** On last 4 cts Transition: CRUNCH	4x	
	1:35		De**sign**er	4x8	1/3 **CRUNCH** On last 4 cts Transition: REVERSE CURL	4x	
SET 4	1:50	V4	Your **high**	4x8	3/1 **REVERSE CURL** On last 4 cts Transition: CRUNCH	4x	M
	2:05	C	I **got**	4x8	1/3 **CRUNCH**	4x	
	2:20	Low	_ Cause it	4x8	Transition: Hover. OPTION: On knees		S
SET 5	2:35	V5	**Write**	8x8	**2/2 HOVER WITH ALT POINTER** R arm reaches to 12 o'clock (4 cts) R arm moves to 3 o'clock (4 cts) R arm B to 12 o'clock (4 cts) Return to Hover (4 cts) Repeat with L arm	2x	F
	3:04	Instr		8x8	**1/1 HOVER WITH ALT POINTER**	4x	M
	3:35	Outro		1x8	Lower body to floor		

Track Focus I will coach the new Hover With Pointer.

INTENSITY FACTOR >>>>>>>>>>>>>

The intensity in this track comes from mix of upper and lower abdominal work followed by an intense new Hover With Pointer exercise. OUCH!

COACHING

Two things to focus on in this track:

1. **Setup for the Reverse Curl**
   For clubs that use benches without grips to secure the upper body, give your class the option to use a 5 kg plate on the floor to anchor the upper body. In this release specifically you can also use it to add resistance in the Crunches (Plate Crunch).
2. **The new Hover With Pointer** move. It's really challenging and for success you will need to set people up correctly. The key here is to set the feet wider than the shoulders; this will help people stop twisting during the Pointer. Coach people to keep their butts down – body in a straight line.

Floor Options:

FITNESS MAGIC + CONNECTION

It's a cruisy, catchy tune. Stay upbeat with your voice and energy. Connect with people, especially during the Hover With Pointer. It's tough, so give them lots of encouragement.

KNOW IT? SHOW IT!
What are the two coaching focuses for this track?

TECHNIQUE + COACHING CUES ✓

REVERSE CURL

Holding on to the bench above the head increases the demand of the exercise on the abs by creating lateral tension.

Setup

- *Anchor hands either above or beside the head* ○
- *Draw the elbows in and bring the heels down to the butt* ○
- *Curl in, bracing the abs so the pelvis and lower back lift* ○

Follow-up

- *Don't swing your legs* ○
- *Keep the heels down and use your lower abs to lift the pelvis* ○

HOVER WITH POINTER

Benefits: This exercise trains your trunk stabilizers. In particular it tests your ability to control trunk rotation. As you unload one arm the trunk will want to twist. Stabilizing the trunk to prevent this trains the trunk rotators (obliques) to hold the trunk firm, providing functional strength for activities that involve rotation.

Setup

- *Elbows under shoulders* ○
- *Hands together* ○
- *Feet slightly wider than shoulders* ○
- *Brace abs* ○
- *Arm points forward (thumbs), move to right angles, return* ○

Follow-up

- *Avoid twisting shoulders* ○
- *Keep body in straight line* ○

OPTION: Drop to the knees if too intense

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10 COOLDOWN/STRETCH

The Truth > 4:08 mins

	MUSIC			EXERCISE
0:06			2x8	Relax – Lie flat on the floor. Arms O/H
0:17	V1	**Lying** next	4x8	**Lower Back/Gluteal Stretch** (knees to one side) – L
0:36		It's the **ele**phant	4x8	**Lying Quadricep Stretch** (supported on elbow) – L
0:55	C	**Trying** to be	4x8	**Seated Gluteal Stretch** (supported on hands) – L
1:14		While the **floors**	4x8	**Lying Hamstring Stretch** – L
1:33	V2	**I** still keep	4x8	**Lower Back/Gluteal Stretch** (knees to one side) – R
1:52		It's the **ele**phant	4x8	**Lying Quadricep Stretch** (supported on elbow) – R
2:11	C	**Trying** to be	4x8	**Seated Gluteal Stretch** (supported on hands) – R
2:30		While the **floors**	4x8	**Lying Hamstring Stretch** – R
2:50	Ref	_ Stop ignoring	2x8	**Single Arm Back Release** – L
2:59		_ Stop	2x8	**Single Arm Back Release** – R
3:08	Quiet	Be**gin**	2x8	**Kneeling Chest Stretch**
3:18	C	**Trying** to be	4x8	**Hip Flexor Stretch** – R (L leg F), Tricep Stretch – R Lean to side last 16 cts
3:37		While the **floors**	4x8	**Hip Flexor Stretch** – L (R leg F), Tricep Stretch – L Lean to side last 16 cts
3:55	Outro	**Truth**	2x8	**Standing Shoulder Stretch** – L&R

Track Focus I will give praise and encouragement.

TECHNIQUE + COACHING CUES

LYING QUADRICEP STRETCH

- *Lying on one side*
- *Elbows under your shoulders*
- *Draw heel towards butt*
- *Push hips forward*

LYING HAMSTRING STRETCH

- *Draw the leg towards the chest*
- *Keep tail bone on the floor*

SEATED GLUTEAL STRETCH

- *Cross ankle to lower thigh*
- *Hands on floor*
- *Lift through your chest*

SINGLE ARM BACK RELEASE

- *Kneeling*
- *Place hand on floor in front of your opposite shoulder*
- *Other hand supports body weight*
- *Draw the body back and away from the hand*

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