



PRESENTERS FROM  
NEW ZEALAND

**LES MILLS**  
**BODYVIVE 3.1**

RELEASE **42**

**FEATURES:**  
BODYVIVE 3.1 CLASS STRUCTURE  
BORN TO MOVE: NEW RESEARCH  
THE SCIENCE OF RESISTANCE TUBING

# OUR DECLARATION OF INTENT

The Les Mills global family is made up of 17,500 fitness clubs, 130,000 instructors and millions of participants from 100 countries around the globe.

**SEPARATED BY GEOGRAPHY, RELIGION, RACE, COLOR AND CREED, WE ARE UNITED IN OUR LOVE OF 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 different people and societies have different standards of dress, popular culture and dance.

**WE ALSO KNOW THAT WHAT IS CONSIDERED APPROPRIATE IN SOME CONTEXTS CAN BE SEEN AS**

**INAPPROPRIATE IN OTHERS.**

As a company that leads group fitness experiences for millions of people every day, we walk a fine line between delivering cutting-edge, innovative products and ensuring that accepted norms are upheld and respected.

Choosing, licensing and matching choreography to the right music is a huge challenge! We screen the music we use and try to avoid language and references that may cause offense. If we can, sometimes there will be an alternative track (at the bottom of the track list) for you to use instead.

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

**ABOVE ALL, WE ARE PASSIONATE ABOUT DELIVERING LIFE-CHANGING FITNESS EXPERIENCES, EVERY TIME, EVERYWHERE.**

**BLAH BE LOUD AND HEARD**

Tell us what you think of this release.  
Visit [lesmills.com/BLAH](https://lesmills.com/BLAH)

**Hey instructors!** When it comes to mixing up past releases, please try to teach most tracks from BODYVIVE 20 onwards; the odd one-off track is acceptable. It is preferable that you swap out the entire cardio section or strength/core sections, rather than individual tracks.

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## BODYVIVE 3.1 CLASS STRUCTURE BORN TO MOVE: NEW RESEARCH THE SCIENCE OF RESISTANCE TUBING

|         | TRACK  | ARTIST                                   |      |
|---------|--|--|------|
| 1       | <b>WARMUP</b><br><b>Beautiful Day</b><br>© 2017 Les Mills Music Licensing Ltd.<br>Written by: Bono, Hewson, Clayton, Mullen, Evans   | Summer Of '89                            | 4:54 |
| 2       | <b>CARDIO 1</b><br><b>Turbulence (Radio Edit)</b><br>© 2011 Mixmash, under exclusive license to Husle Recordings, a division of Ministry of Sound Australia Pty Ltd. Written by: Scheppingen, Aoki, Smith  | Steve Aoki & Laidback Luke feat. Lil Jon | 5:18 |
| 3       | <b>CARDIO 2</b><br><b>Shake It</b><br>© 2007 Columbia Records, a division of Sony Music Entertainment.. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Cyrus, Musso, Healy, Improgo               | Metro Station                            | 2:49 |
|         | <b>Shake It</b><br>© 2007 Columbia Records, a division of Sony Music Entertainment.. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Cyrus, Musso, Healy, Improgo                                  | Metro Station                            | 1:43 |
| 4       | <b>CARDIO 3</b><br><b>Paradise</b><br>© 2017 Les Mills Music Licensing Ltd.<br>Written by: Martin, Berryman, Buckland, Champion, Eno   | Avant Guarded                            | 5:51 |
| 5       | <b>PEAK CARDIO</b><br><b>I Kissed A Girl (Jason Nevins Funkrokr Extended Mix)</b><br>Courtesy of the Universal Music Group.<br>Written by: Hudson, Gottwald, Dennis, Sandberg  | Katy Perry                               | 3:31 |
|         | <b>I Kissed A Girl (Jason Nevins Funkrokr Extended Mix)</b><br>Courtesy of the Universal Music Group.<br>Written by: Hudson, Gottwald, Dennis, Sandberg  | Katy Perry                               | 1:20 |
| 6       | <b>INTEGRATED STRENGTH</b><br><b>Alive (Cash Cash &amp; Kalkutta Remix)</b><br>© 2012 Krewella Music LLC. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: J. Yousaf, Y. Yousaf, Trindl, Lim, Udell | Krewella                                 | 1:34 |
|         | <b>Alive (Cash Cash &amp; Kalkutta Remix)</b><br>© 2012 Krewella Music LLC. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: J. Yousaf, Y. Yousaf, Trindl, Lim, Udell                               | Krewella                                 | 3:07 |
| 7       | <b>CORE STRENGTH HIPS</b><br><b>Bang Bang</b><br>Courtesy of the Universal Music Group.<br>Written by: Maraj, Sandberg, Goransson, Kotecha   | Jessie J, Ariana Grande & Nicki Minaj    | 1:38 |
|         | <b>Bang Bang</b><br>Courtesy of the Universal Music Group.<br>Written by: Maraj, Sandberg, Goransson, Kotecha  | Jessie J, Ariana Grande & Nicki Minaj    | 3:08 |
| 8       | <b>CORE STRENGTH ABS</b><br><b>Do It Right (Club Mix)</b><br>Courtesy of the Universal Music Group.<br>Written by: Majda, Solveig  | Martin Solveig feat. Tkay Majda          | 3:19 |
|         | <b>Do It Right (Club Mix)</b><br>Courtesy of the Universal Music Group.<br>Written by: Majda, Solveig  | Martin Solveig feat. Tkay Majda          | 1:47 |
| 9       | <b>ACTIVE RECOVERY</b><br><b>True Colors</b><br>Courtesy of the Universal Music Group. Written by: Zaslavski   | Zedd                                     | 3:48 |
| BONUS 1 | <b>UPPER BODY STRENGTH</b><br><b>Good Times</b><br>© 1987 Atlantic Recording. Produced Under License From Warner Music UK Limited. Courtesy of the Universal Music Group. Written by: Vandenberg, Young  | INXS with Jimmy Barnes                   | 1:46 |
|         | <b>Good Times</b><br>© 1987 Atlantic Recording. Produced Under License From Warner Music UK Limited. Courtesy of the Universal Music Group. Written by: Vandenberg, Young  | INXS with Jimmy Barnes                   | 3:14 |
| BONUS 2 | <b>CORE STRENGTH BACK</b><br><b>Rolling In The Deep</b><br>© 2017 Les Mills Music Licensing Ltd. Written by: Epworth, Adkins   | Love Letters In April                    | 5:03 |

# BODYVIVE 3.1 / 42 EXPRESS FORMATS

## 30-MINUTE (OPTION 1)

|         |                 |
|---------|-----------------|
| Track 1 | Warmup          |
| Track 2 | Cardio 1        |
| Track 3 | Cardio 2        |
| Track 4 | Cardio 3        |
| Track 5 | Peak Cardio     |
| Track 9 | Active Recovery |

**TOTAL TIME: 29:14 mins**

## 30-MINUTE (OPTION 2)

|         |                      |
|---------|----------------------|
| Track 1 | Warmup               |
| Track 3 | Cardio 2             |
| Track 5 | Peak Cardio          |
| Track 6 | Integrated Strength  |
| Track 7 | Core Strength – Hips |
| Track 8 | Core Strength – Abs  |

**TOTAL TIME: 28:50 mins**

**Please note:** The 30 and 55-minute class formats have been customized for this release. In the future when you mix and match using different releases, please use the standardized express formats found in the Instructor Education section on [www.lesmills.com](http://www.lesmills.com)

## 55-MINUTE FORMAT

|         |                      |
|---------|----------------------|
| Track 1 | Warmup               |
| Track 2 | Cardio 1             |
| Track 3 | Cardio 2             |
| Track 4 | Cardio 3             |
| Track 5 | Peak Cardio          |
| Track 6 | Integrated Strength  |
| Bonus 1 | Upper Body Strength  |
| Track 7 | Core Strength – Hips |
| Track 8 | Core Strength – Abs  |
| Bonus 2 | Core Strength – Back |
| Track 9 | Active Recovery      |

If you teach the 55-minute format, we now move straight from Peak Cardio into Integrated Strength. The Bonus tracks are longer to make up the time and Active Recovery is the last track of this format.

## CREDITS

Choreography & Music – **Susan Trainor**  
 Chief Creative Officer – **Dr Jackie Mills**  
 Creative Director – **Kylie Gates**  
 Program Coach – **Susan Trainor**  
 Program Planner – **Ngawhatuhua Arahanga-Doyle**  
 Head Trainer – **Maureen Baker**  
 Technical Consultant – **Andrew Newmarch**


## SPECIAL THANKS: Mikey and Nats

## CHECK OUT:

BODYVIVE VITALS glossary at the back of this booklet. You will find Technique and Compulsory Cues for familiar exercises here!

**REMEMBER YOUR OPTIONS! TEACH TO THE PEOPLE IN YOUR CLASS. IF THEY NEED LOW-INTENSITY OPTIONS, STAY WITH THEM. IF THEY WANT MORE, THEY WILL LET YOU KNOW.**

## KEY

|                                     |   |   |
|-------------------------------------|---|---|
| <b>B up</b> build up                | <b>L</b> left                                       | <b>Reps Xx</b> perform the Sequence/<br>Exercise x times                                    |
| <b>Br</b> bridge (non-chorus)       | <b>mins</b> minutes                                 | <b>ROM</b> range of motion  |
| <b>C</b> chorus (Music column)      | <b>O/H</b> over head                                | <b>R</b> right  |
| <b>QC</b> quiet chorus              | <b>OTS</b> on the spot                              | <b>V</b> verse  |
| <b>ct/cts</b> musical counts        | <b>Outro</b> last few bars of music                 | <b>RA</b> Running Arms  |
| <b>F&amp;B</b> forward and backward | <b>PC</b> pre-chorus                                | ↕ Low Option  |
| <b>Instr</b> instrumental           | <b>Ref</b> refrain (recurring phrase or song lines) | ↑ Advanced Option   |
| <b>HOH</b> hands on hips            | <b>Rep</b> reprise (part of the chorus repeated)    |  Preview |
| <b>Intro</b> introduction           | <b>w.</b> with                                      |   |

### The Fine Print

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# BODYVIVE 3.1 / 42



From L-R: Nats Levi, James Haru, Mandi Jones, Susan Trainor

Are you ready to power up your core, challenge your strength and push up your heart rate? BODYVIVE 42 is here to help you do all three, with the added bonus of some great music to do it to.

Spring into the Warmup with Beautiful Day then take your legs through a turbulent roller-coaster ride in Track 2. You can Shake It in Track 3 to give the legs a rest and push the heart rate up before we revisit the Lunges and Squats from Track 2 in Paradise.

Single-leg training is the focus of Tracks 5 and 7, working strength and cardio fitness with a Bang!

We have a new move with the Atlas Lift, working on rotation to strengthen the obliques; then, if that wasn't enough, we get to Do It Right in the Abs track with Oblique Leg Extensions as well.

There are two fab and fun Bonus tracks for the fans of the 55-minute version and you will feel as though you have worked your entire body from top to bottom, ending with a beautiful stretch to rejuvenate and get you back on track for the day.

My wonderful team and I had a great time bringing this workout to you.  
Enjoy!

## BODYVIVE 3.1 Presenters

**Susan Trainor** (New Zealand) is the Program Director for BODYVIVE 3.1 and co-Program Director for CXWORX™. She has previously performed and taught with some of the leading dance companies in New Zealand and Australia, and is based in Auckland.

**Nats Levi** (New Zealand) is a BODYVIVE 3.1 and BODYPUMP™ Instructor and Trainer, a LES MILLS GRIT™ Series Coach and Trainer, and a BODYBALANCE™ / BODYFLOW®, CXWORX and a RPM™ Instructor. She is the personal training manager at Les Mills Britomart and was named New Zealand's Group Fitness Instructor of the Year in 2014.

**James Haru** (New Zealand) is a BODYVIVE 3.1, BODYATTACK™ and BODYPUMP Instructor, a LES MILLS GRIT Series Coach and a personal trainer. He is based in Auckland.

**Mandi Jones** (New Zealand) is a BODYVIVE 3.1, BODYATTACK, BODYBALANCE/BODYFLOW, BODYJAM, BODYPUMP, BODYSTEP, CXWORX, RPM, and SH'BAM Instructor and a LES MILLS GRIT Series Coach. She is also a Personal Trainer, based in Lower Hutt.

# BODYVIVE 3.1

## Class Structure

TO REFLECT THE 45-MINUTE FORMAT OF BODYVIVE 3.1, YOU'LL SEE THE FOLLOWING NEW INNOVATIONS IN YOUR CHOREOGRAPHY NOTES:

### 45-MINUTE STRUCTURE

- The order of the notes and the music tracklist now match the 45-minute cross-training format, as seen on the DVD
- 45-minute format = Tracks 1 – 9
- Just press play and go!

### 55-MINUTE STRUCTURE

- When teaching the 55-minute format, you should include the **2 BONUS tracks** at the end of the Release
- Insert these tracks into your playlist as per the 55-minute structure (refer to front of booklet)
- These will always be the same:  
**BONUS 1** – UPPER BODY STRENGTH,  
**BONUS 2** – CORE STRENGTH – BACK
- We now move straight from Peak Cardio into Integrated Strength. The Bonus tracks are longer to make up the time and Active Recovery is the last track of this format

### COACHING BODYVIVE 3.1 JUST GOT EVEN EASIER!

- You'll find the new **INSIGHT** box on the right hand side of your notes. This provides an overall profile of the track, including introductions of any new moves, and outlines what the choreography has been designed to achieve (eg *give your participants a spike to the heart rate*)
- Any **new moves or sequences** in the Release will be explained on the right hand side. This includes technique cues and a specific breakdown of how to deliver the coaching Layers
- The **TEACHING TIPS** box will provide you with tips and tricks for coaching the track. It's here that you will find more general information on teaching the choreography, such as things to look out for (eg *be clear about body part and direction as people cannot see you easily because they are on their backs*)
- Finally, we have a new **BODYVIVE VITALS** glossary at the back of the booklet. This is where you'll find all your technique and compulsory cues for familiar exercises.

ENJOY!

# BORN TO MOVE: NEW RESEARCH

How much exercise did you do as a child?  
How much exercise do you do now?  
Can you see a correlation between the two?

Research has shown that your activity levels as a child will predict how active you are as an adult.<sup>1</sup>

Youth Physical Activity Guidelines recommend that children and adolescents should accumulate a minimum of 60 minutes of moderate-to-vigorous physical activity every day<sup>2</sup>, and yet statistics show that most children fall tragically short of this. A report from the US found that only 27% of high-school students manage to achieve the minimum recommendations.<sup>3</sup>

The question is, **HOW** do we get our kids to move more? The answer – **we need them to WANT to exercise.**

LES MILLS BORN TO MOVE™ classes have been designed to engage and motivate children. They're fun, action packed and social. The buzz of learning new moves, fresh routines, plus the excitement of being in a group will all ensure the classes instill a love of fitness from an early age. They include easy-to-follow exercises and games, set to age-specific music. We know it works but **we needed some evidence.**

A study conducted in the UK<sup>4</sup> set out to investigate whether BORN TO MOVE delivers on its promise to get kids moving and change their attitude towards being active. In a six-week study of 10 to 11 year olds, two schools acted as a control and continued with their regular two physical education classes a week. The other two received two BORN TO MOVE classes a week.

The researchers were particularly interested in how active the children were during the class, and how the classes affected their motivation to exercise when compared with standard PE

classes. The children also answered questions relating to enjoyment, the music, the teacher and how competent they felt during the class.

The results clearly demonstrated that BORN TO MOVE is a fantastic solution to getting children motivated to exercise. The children in the BORN TO MOVE group accumulated **more moderate to vigorous physical** activity over the day as a whole than the children who just did their regular PE classes. And they **spent less time being sedentary.** Enjoyment levels during BORN TO MOVE were significantly higher when compared to the control group which meant that their **intrinsic motivation** scores were higher also.

The children of today's world spend more time staring at a screen and are less physically active than previous generations. Obesity has more than doubled in children and quadrupled in adolescents over the past 30 years. The obese children of today become the obese adults of tomorrow, and it's of growing urgency that we find a solution to this global epidemic.

Getting children to fall in love with movement from a young age will ensure they build the healthy habits of a lifetime. As we battle to draw their attention away from screens and get them active, finding a solution to keep them engaged is the key. As this study shows, BORN TO MOVE is the perfect remedy to get our children moving!

1. Childhood Physical Fitness Tests: Predictor of Adult Physical Activity Levels? Dennison, B.A., Straus, J.H.E., Mellits, D. & Charney, E. (1988). *Pediatrics* 82(3):324-330.
2. 2008 Physical Activity Guidelines for Americans, Centers for Disease Control and Prevention.
3. 2009 Youth Risk Behavior Surveillance System, Centers for Disease Control and Prevention.
4. <http://bmcpublihealth.biomedcentral.com/ticles/10.1186/s12889-016-3550-7>.

# THE SCIENCE OF RESISTANCE TUBING

TUBING IS VERSATILE, EASY TO USE AND INEXPENSIVE. IT HAS A WIDE APPEAL ACROSS A RANGE OF AGE GROUPS AND IT PROVIDES US WITH THE ABILITY TO TAKE A SIMPLE EXERCISE AND MAKE IT CHALLENGING.

## THE MAIN CONSIDERATIONS WHEN TRAINING WITH TUBING ARE:

- The point of **MAXIMUM RESISTANCE** is different when you use tubing compared to using free weights
- Tubing allows you to provide **RESISTANCE** to movements in other directions other than straight down as we see in body weight or free-weight exercises
- There is **NO MOMENTUM** when you use tubing so it is often safer to use during quicker and large-range exercises such as Woodchops
- There are some common rules that make using tubing safe and effective



## POINT OF MAXIMUM RESISTANCE

With the Dumbbell Curl we have a small arc of maximum resistance in the middle of the curl.

With tubing, the load is quite different as it occurs at a different point, depending on the line of pull, and continues to **increase** as you move through the range.

## DIRECTION OF RESISTANCE

Tubing always pulls toward the point to which it is anchored, eg by fixing the tube under one foot we now have a line of pull directly against the action of the Woodchop.

The tubing allows us to stand and bear weight while providing different angles of pull to challenge the core, which allows us to produce a training stimulus in the position we need it most.

Gluteal exercises are a really important part of core conditioning. Normally we lie down on our side to work the side hip stabilizers but we can use the tubing by wrapping it in the direction needed to resist the movement and perform the same exercise whilst standing.

To adjust the amount of resistance, we can alter the tension of the tube in the start position by using a shorter length across the same distance or we can use more starting length to make the exercise easier.

## MOMENTUM

In exercises such as Woodchops which are performed through a large range with quite a quick tempo, momentum is a key safety issue when choosing different types of resistance. When using free weights our muscles accelerate at the start of the movement and decelerate at the end. This deceleration phase can be very stressful on muscles and joints as the muscles need to contract eccentrically in a lengthened position.

With tubing, there is no momentum effect because the resistance keeps increasing as it moves further through the range without needing a deceleration phase. This makes tubing safer to use during wide-range faster movements such as Woodchops.

## TUBING RULES

Try to keep the load on the tube at all times – in most exercises we can adjust the start length to keep load on the tube throughout the movement.

Always anchor the tubing firmly on its fixation point. This will help you avoid a slingshot effect and make the exercise safer for you and the people around you.

Tubing is graded from light to heavy so always try a new exercise with a lighter grade of resistance until you are comfortable with the technique. Go heavier when you can role-model perfect execution from the start.

Always keep the wrist in a strong functional position with a firm grip around the handle and the wrist slightly extended.

# 1 WARMUP

## TRACK FOCUS

My class will get warm and begin to understand basic movement patterns and the choices that will be offered throughout the workout.

**FEEL  
CLEAR  
FRIENDLY  
INFORMATIVE**

| MUSIC |                               |     | SEQUENCE/EXERCISE |   | REPS   |
|-------|-------------------------------|-----|-------------------|---|--------|
| 0:00  | Intro                         | 4x8 | A                 | <b>Step Touch</b> L&R. <i>Hands on thighs</i>   | 4 8x   |
| 0:19  | V The heart is a <b>bloom</b> | 4x8 | A <sup>1</sup>    | <b>Step Touch</b> w. <i>Single Arm Reach L&amp;R</i>  | 4 8x   |
| 0:33  | <b>Love</b>                   | 4x8 | B                 | <b>Tap Repeater</b> L. <i>RA</i>  | 2 16x  |
| 0:47  | <b>Found</b>                  | 4x8 | B                 | <b>Tap Repeater</b> R. <i>RA</i>  | 2 16x  |
| 1:01  | C Beautiful <b>day</b>        | 4x8 | A <sup>1</sup>    | <b>Step Touch</b> w. <i>Single Arm Reach L&amp;R</i>  | 4 8x   |
| 1:15  | V On the <b>road</b>          | 4x8 | B <sup>1</sup>    | <b>Knee Repeater</b> L. <i>RA</i>   | 2 16x  |
| 1:30  | <b>First time</b>             | 4x8 | B <sup>1</sup>    | <b>Knee Repeater</b> R. <i>RA</i>   | 2 16x  |
| 1:44  | C Beautiful <b>day</b>        | 4x8 | B <sup>1</sup>    | <b>Step Touch</b> w. <i>Single Arm Reach L&amp;R</i>  | 4 8x   |
| 1:57  | <b>Touch</b> me               | 6x8 | C                 | <b>March Sequence</b><br>8x March F. <i>RA</i> 8<br>2x Step Touch w. <i>Single Arm Reach L&amp;R</i> 8<br>8x March B 8<br>2x Step Touch w. <i>Single Arm Reach L&amp;R</i> 8        | 1½x    |
| 2:19  | V On the <b>road</b>          | 8x8 |                   | 8x <b>Step Knee, Step B</b> L. <i>RA</i> 32<br>8x <b>Step Knee, Step B</b> R. <i>RA</i> 32  |        |
| 2:47  | C Beautiful <b>day</b>        | 4x8 | A <sup>1</sup>    | <b>Step Touch</b> w. <i>Single Arm Reach L&amp;R</i><br>Last 4 reps, travel B   | 4 8x   |
| 3:01  | <b>Touch</b> me               | 6x8 | C                 | <b>March Sequence</b>   | 32 1½x |
| 3:22  | Br <b>See</b> the world       | 8x8 | F                 | <b>2-Steps Side L&amp;R.</b> <i>Arms reach &amp; pull</i><br>After 4 reps add Hamstring Curl at each end  | 8 8x   |
| 3:51  | <b>Take</b>                   | 2x8 | F <sup>1</sup>    | <b>Hamstring Curl</b> L&R. <i>Arms reach &amp; pull</i>   | 4 4x   |
| 3:57  | C Beautiful <b>day</b>        | 4x8 | F <sup>2</sup>    | <b>Hamstring Curl</b> L&R. <i>Arms in a high 'V'</i>  | 4 8x   |
| 4:11  | <b>Touch</b> me               | 8x8 | C <sup>1</sup>    | <b>March Sequence</b><br>8x March F. <i>RA</i> 8<br>2x Hamstring Curl L&R. <i>Arms in a high V</i> 8<br>8x March B. <i>RA</i> 8<br>2x Hamstring Curl L&R. <i>Arms in a high V</i> 8 | 2x     |
| 4:40  | Rep Beautiful <b>day</b>      | 4x8 | A <sup>1</sup>    | <b>Step Touch</b> w. <i>Single Arm Reach L&amp;R</i>  | 4 8x   |

## INSIGHT

Welcome everybody to the class. Make sure that their SMARTBAND™ is off to the side so that the floor space is clear. You can set up GREAT POSTURE before you press play or you can layer in postural cues throughout the Warmup.

Use clear body-part and direction cues in your Layer 1 coaching to get your class moving together on the first set of moves. On the second set, add some Layer 2 cues to enhance each move and then layer some cues about what your participants can expect from the class.

This Warmup is an introduction to some of the moves that reappear in the cardio tracks, so coach basic body-part and direction with postural cues so that when the class does them again they have a basic understanding of each move, then let them know where they will see the move again. In this Warmup, there is the Step Knee, Step Back which reappears in Track 5.

Remember for some people this is their first experience of moving to music; so, say one thing, leave time for them to hear and see it and time for them to do it. This will take at least 2 to 3 more reps after the cue, so do not be afraid to leave space.

## GREAT POSTURE

- Feet under hips
- Knees soft
- Abs braced, chest lifted
- Shoulders away from ears

## HEAR, SEE, DO

**Hear:** Hear the cue

**See:** See how to do the move

**Do:** Apply to their own body

## STEP TOUCH



## STEP KNEE, STEP BACK



## BODYVIVE VITALS

### STEP TOUCH

### TAP/KNEE REPEATER

### STEP KNEE, STEP BACK

### 2-STEPS SIDE

### HAMSTRING CURL

# 2 CARDIO 1

## TRACK FOCUS

My class will experience a strong leg workout in the Lunge/Squat Sequences and develop an awareness of correct body position, muscle activation and weight distribution.

**FEEL  
STRONG  
PRECISE  
POWERFUL**

| MUSIC |                            |      | SEQUENCE/EXERCISE |  | REPS                       |     |
|-------|----------------------------|------|-------------------|--|----------------------------|-----|
| 0:00  | Instr                      | 12x8 | A                 | <b>2-Steps Side L&amp;R. Bicep Raise Arms</b><br><i>Arms reach O/H after 4 reps</i>  | 8                          | 12x |
| 0:44  | Instr (B up)               | 6½x8 | B                 | <b>7x Squat Pulse. Hands on thighs</b><br><i>Hold last 4 cts</i>   | 16                         | 3x  |
| 1:08  | (Heavy beat)               | 8x8  | C                 | <b>Diagonal Lunge/Squat Sequence w. Pulse L&amp;R</b><br>Double Pulse Diagonal Lunge L. <i>Hands on thighs</i><br>Double Pulse Squat. <i>Hands on thighs</i><br>Double Pulse Diagonal Lunge R. <i>Hands on thighs</i><br>Double Pulse Squat. <i>Hands on thighs</i><br><i>Biceps Raise Arms after 2 reps</i> | 4<br>4<br>4<br>4           | 4x  |
| 1:38  | (Drumbeat)                 | 6x8  | C¹                | <b>Diagonal Lunge/Squat Sequence L&amp;R</b><br>Diagonal Lunge L. <i>Single Bicep Raise</i><br>Squat. <i>Bicep Raise Arms</i><br>Diagonal Lunge R. <i>Single Bicep Raise</i><br>Squat. <i>Bicep Raise Arms</i>   | 2<br>2<br>2<br>2           | 6x  |
| 2:00  | Rap _ Attention passengers | 6x8  | A¹                | <b>2-Steps Side L&amp;R. Arms reach O/H</b><br><i>Add propulsion after 2 reps</i>  | 8                          | 6x  |
| 2:22  | Procedures                 | 4½x8 | B¹                | <b>7x Squat Pulse. Arms slowly to a high 'V'</b><br><i>Hold last 4 cts</i>   | 16                         | 2x  |
| 2:38  | (Heavy beat)               | 8x8  | C²                | <b>Side Lunge/Squat Sequence w. Pulse L&amp;R</b><br>Double Pulse Side Lunge L. <i>Hands on thighs</i><br>Double Pulse Squat. <i>Hands on thighs</i><br>Double Pulse Side Lunge R. <i>Hands on thighs</i><br>Double Pulse Squat. <i>Hands on thighs</i><br><i>Bicep Raise Arms after 2 reps</i>              | 4<br>4<br>4<br>4           | 4x  |
| 3:08  | (Drumbeat)                 | 6x8  | C³                | <b>Side Lunge/Squat Sequence L&amp;R</b><br>Side Lunge L. <i>Single Bicep Raise</i><br>Squat. <i>Bicep Raise Arms</i><br>Side Lunge R. <i>Single Bicep Raise</i><br>Squat. <i>Bicep Raise Arms</i>   | 2<br>2<br>2<br>2           | 6x  |
| 3:30  | Rap _ Attention passengers | 6x8  | A¹                | <b>2-Steps Side L&amp;R. Arms reach O/H</b>  | 16                         | 6x  |
| 3:52  | Procedures                 | 4½x8 | B¹                | <b>7x Squat Pulse. Arms slowly to a high 'V'</b><br><i>Hold last 4 cts</i>   | 16                         | 2x  |
| 4:09  | (Heavy beat)               | 14x8 | C⁴                | <b>Diagonal &amp; Side Lunge/Squat Sequence L&amp;R</b><br>Diagonal Lunge L. <i>Single Bicep Curl</i><br>Side Lunge L.<br>Double Pulse Squat. <i>Bicep Curl</i><br>Diagonal Lunge R. <i>Single Bicep Curl</i><br>Side Lunge R.<br>Double Pulse Squat. <i>Bicep Curl</i>                                      | 2<br>2<br>4<br>2<br>2<br>4 | 7x  |
| 5:01  | (Drumbeat)                 | 4x8  | A¹                | <b>2-Steps Side L&amp;R. Arms reach O/H</b>  | 8                          | 4x  |

## INSIGHT

This Track 2 is about constant load in the leg muscles while challenging the core stabilizing muscles. We work on shifting the weight on the diagonal and to the side, all the while keeping the legs loaded with GREAT POSTURE. This will eventually build strength and lift the heart rate in the process. Using only body weight, we can put the legs to the test, and work on a great Lunge/Squat pattern that requires core strength to control the body position. We teach the muscles of each leg to work correctly under load, which enables your participants to check any imbalances they may have. One leg is usually stronger than the other and so we tend to favor the stronger side.

## LUNGE/SQUAT SEQUENCES

### TECHNIQUE

#### Diagonal Lunge/Squat

- Feet outside hip-width, toes turned out slightly, elbows bent, fists together
- Long step to Diagonal Lunge/Pulse, bent knee turned out slightly, and tracking over middle toes
- Body maintains Squat height as weight transfers forward, hips square to front
- Abs braced, chest lifted and square to front
- Opposite arm to bent knee reaches in running position, other hand on hip
- Step back to Squat/Pulse, knees tracking over middle toes
- Body maintains Lunge height as weight transfers back, hips square to front
- Butt back and down to a maximum knee height
- Hips square to front, abs braced, chest lifted
- Repeat without Pulse



#### Side Lunge/Squat

- As above but step to the side instead of diagonal in Lunge



#### Diagonal & Side Lunge/Squat Sequence

- Step forward to Diagonal Lunge, hips and shoulders square to front, chest lifted
- Step wide to the side, hips and shoulders square to front, chest lifted
- Step in to Squat, maintaining same body height and position throughout



## SQUAT PULSE



## TEACHING TIPS

**Lunge/Squat Sequences:** We start with 4 alternating reps with the Pulse in the Lunge and Squat. This helps to set people up correctly in terms of direction and foot placement. Once we have them stepping in the right direction, we take the Pulse away and start to focus on staying loaded in the legs and moving the body as one unit. They will need to find their range with great technique; so, in the Squat, coach to squeeze the butt to push the knees out over the middle toes, then the work is in maintaining that position at the depth of their Squat when they pulse. Posture is important here also as the upper body could start to collapse as the legs fatigue. The workout is in maintaining GREAT POSTURE with the chest lifted as the legs begin to tire. When you transition from the Lunges to the Squat there will be a tendency to lift out of the standing leg, which releases tension in the muscles, but in order to get the maximum intensity from this track we need to stay low and loaded. The head should stay at approximately the same height as you transition from Lunge to Squat. This means that the hips slide back in the Squat and forward in the Lunge, as the weight shifts back and forward. Fantastic for building strength in the legs and glutes while training control through shifting body weight.

## BODYVIVE VITALS

### 2-STEPS SIDE

## LUNGE/SQUAT SEQUENCES CONTINUED

### COACHING

#### First Set – Diagonal Lunge/Squat

- Double Pulse Diagonal Lunge, 2 Squats
- Other side
- Aim toes to corner, knee over toes
- **Hips and shoulders square with abs braced and chest lifted**
- Single speed, one each way
- Soften the landing, toe–heel to keep the load in the quads

#### Second Set – Side Lunge/Squat

- Same combo, stepping to the side this time
- Keep the toe–heel to reduce impact
- We aim for the side of the room
- The challenge is to keep hips level as you step out and back to squat
- Lock in the abs and try to remove any bounce
- Single
- Keep everything square as you hinge forward from hips. No twisting

#### Third Set – Diagonal & Side Lunge/Squat Sequence

- Take everything we have learned and put in a combo
- Corner, side, Squat
- Butt back and at the same level
- To recruit the glutes more, drive from the outside of your foot as you straighten the leg

# 3 CARDIO 2

## TRACK FOCUS

I will clearly cue the numbers of reps and choices of Double Jump and Jumping Jack to ensure my class achieves a lift in their heart rate.

**FEEL  
FUN  
LIFTED  
SIMPLE**

| MUSIC |                            |       | SEQUENCE/EXERCISE  |    | REPS |
|-------|----------------------------|-------|--|----|------|
| 0:00  | Intro                      | 2x8   | Come to standing   | 16 |      |
| 0:05  | Instr                      | 4x8   | A <b>3-Step Run</b> L&R. RA  | 8  | 4x   |
| 0:18  | V _ I'll take you home     | 8x8   | B <b>Rock Star</b> L. <i>Hands on thighs</i>   | 4  | 8x   |
|       |                            |       | <i>After 4 reps, Arms reach a high 'V'</i><br><b>Rock Star</b> R. <i>Arms reach a high 'V'</i> | 4  | 8x   |
| 0:42  | C <b>Does</b> it like this | 8x8   | 8x <b>Easy Walk</b> L. RA  | 32 |      |
|       |                            |       | 8x <b>Ladder Step</b> L. RA  | 32 |      |
| 1:07  | PC _ Your lips             | 8x8   | B <b>Rock Star</b> L. <i>Arms reach a high 'V'</i>   | 4  | 8x   |
|       |                            |       | <b>Rock Star</b> R. <i>Arms reach a high 'V'</i>   | 4  | 8x   |
| 1:31  | C <b>Does</b> it like this | 8x8   | C <sup>1</sup> 4x <b>Easy Walk</b> L. RA   | 16 |      |
|       |                            |       | 8x <b>Double Jump</b> F&B. <i>Punch F&amp;B</i>  | 16 |      |
|       |                            |       | 4x <b>Ladder Step</b> L. RA  | 16 |      |
|       |                            |       | 8x <b>Jumping Jack</b> . <i>Arms wide to side</i>  | 16 |      |
| 1:56  | Br _ So you dance          | 5x8   | A <b>3-Step Run</b> L&R. RA<br>↺ Option: 3-Step Walk   | 8  | 5x   |
| 2:11  | C <b>Does</b> it like this | 12½x8 | C <sup>2</sup> 2x <b>Easy Walk</b> L. RA   | 8  | 3x   |
|       |                            |       | 4x <b>Double Jump</b> F&B. <i>Punch F&amp;B</i>  | 8  |      |
|       |                            |       | 2x <b>Ladder Step</b> L. RA  | 8  |      |
|       |                            |       | 4x <b>Jumping Jack</b> . <i>Arms wide to side</i><br>Hold last 4 cts                           | 8  |      |
| 2:49  | PC _ Your lips             | 8x8   | B <b>Rock Star</b> R. <i>Arms reach a high 'V'</i>   | 32 | 8x   |
|       |                            |       | <b>Rock Star</b> L. <i>Arms reach a high 'V'</i>   | 32 | 8x   |
| 3:13  | C <b>Does</b> it like this | 8x8   | C <sup>1</sup> 4x <b>Easy Walk</b> R. RA   | 16 |      |
|       |                            |       | 8x <b>Double Jump</b> F&B. <i>Punch F&amp;B</i>  | 16 |      |
|       |                            |       | 4x <b>Ladder Step</b> R. RA  | 16 |      |
|       |                            |       | 8x <b>Jumping Jack</b> . <i>Arms wide to side</i>  | 16 |      |
| 3:37  | Br _ So you dance          | 5x8   | A <b>3-Step Run</b> R&L  | 8  | 5x   |
| 3:53  | C <b>Does</b> it like this | 12x8  | C <sup>2</sup> 2x <b>Easy Walk</b> R. RA   | 8  | 3x   |
|       |                            |       | 4x <b>Double Jump</b> F&B. <i>Punch F&amp;B</i>  | 8  |      |
|       |                            |       | 2x <b>Ladder Step</b> R. RA  | 8  |      |
|       |                            |       | 4x <b>Jumping Jack</b> . <i>Arms wide to side</i>  | 8  |      |

## INSIGHT

This track has a clear focus on depth and height to push the heart rate up. The Rock Star is an exercise in extended range of motion at speed, plus an excellent workout for the calf muscles. The Easy Walks are a great workout with no impact but for those who enjoy jumping, there are Double Jumps and Jacks. All have benefits, so we need to share that with the class so they feel that the choice they make is valid and will lift their heart rate.

## TEACHING TIPS

**3-Step Run:** This move is designed as a breather between the other two moves. It is important to cue the class to keep hips square to front with chest lifted, but we want to use this time to connect after the big loaded Track 2, and to set up the blocks of work within this track.

**Rock Star:** Height and depth are the key to lifting the heart rate and in this move, height is about reaching the hands to the ceiling, extending through the elbows and lifting the heels as high as possible. This works the calves and starts to train the mechanics of jumping by building strength through the feet and ankles along with flexibility. There will be a tendency to bend the knees in order to lift the heels high, so encourage your class to pull the kneecaps high and engage the quads so the legs are super straight. Feet come together as the knees bend and track over middle toes. Chest still needs to stay lifted as the knees bend. Asking your class to hold for a second in each position will increase their ability to move at speed.



**Easy Walk/Double Jump:** Both these moves will lift the heart rate if done correctly. Both require feet under hips for stability, abs braced, hips square to front and chest lifted. The difference is that the Double Jump is light on the feet and uses the calf muscles while the Easy Walk uses the bigger muscles of the quads and hamstrings. Both require strong arm movements to push the heart rate up. It is important to be clear on the numbers of reps so your class gets an understanding of the choreography. This may take them a couple of classes to perfect because we are moving at speed. It is up to us to sell each of the choices but try not to overcrowd the song with cues. It is a fun song and the aim of this track is simple and clear, to push the heart rate up.



## TEACHING TIPS

**Ladder Step/Jumping Jack:** The same applies to these two moves: depth in the Easy Walk, light and lifted in the Jacks. Arms pumping or extending strong to the side. Glutes squeezing to track knees over middle toes, abs braced and chest up.



## BODYVIVE VITALS

3-STEP RUN

ROCK STAR

EASY WALK

LADDER STEP

DOUBLE JUMP FORWARD & BACK

JUMPING JACK



# 4 CARDIO 3

## TRACK FOCUS

My class will connect the learning from the Lunge/Squat Sequence to the 3-Step Run and the repetition of the sequence will push their heart rate up.

**FEEL**  
**STRONG, ENERGIZED**  
**LIFTED**

| MUSIC |       |              |      | SEQUENCE/EXERCISE |  | REPS                             |
|-------|-------|--------------|------|-------------------|--|----------------------------------|
| 0:00  | Intro | Para para    | 9x8  | A                 | Come to standing<br><b>3-Step Run</b> L&R. <i>RA</i>   | 8<br>8<br>8x                     |
| 0:31  | Instr | (Beat)       | 8x8  | B                 | <b>Diagonal &amp; Side Lunge/Squat Sequence</b> L&R<br>Diagonal Lunge L. <i>Single Bicep Curl</i><br>Side Lunge L<br>2x Squat Pulse. <i>Bicep Curl Arms</i><br>Repeat R  | 2<br>2<br>4<br>8<br>4x           |
| 0:58  | B up  | Para para    | 12x8 | B'                | <b>Diagonal &amp; Side Lunge/Squat Pulse Sequence</b> L&R<br>Diagonal Lunge L. <i>Single Bicep Curl</i><br>Side Lunge L<br>6x Squat Pulse. <i>Bicep Curl, arms slowly to a high 'V'</i><br>Repeat R  | 2<br>2<br>12<br>16<br>3x         |
| 1:39  | V     | When she was | 8x8  | C                 | <b>Step/Calf Raise Sequence</b><br>Step Diagonal L, Calf Raise. <i>Arms reach O/H</i><br>Step Diagonal R, Calf Raise. <i>Arms reach O/H</i><br>Step Diagonal L, Calf Raise. <i>Arms reach O/H</i><br>Step Diagonal R, Calf Raise. <i>Arms reach O/H</i><br>8x March B. <i>RA</i><br>4x Squat Pulse. <i>Arms slowly to a high 'V'</i> | 4<br>4<br>4<br>4<br>8<br>8<br>2x |
| 2:06  | Instr | (Synth)      | 8x8  | C'                | <b>Step Jump Sequence</b><br>Step Diagonal L. Jump, <i>Arms reach O/H</i><br>Step Diagonal R. Jump, <i>Arms reach O/H</i><br>Step Diagonal L. Jump, <i>Arms reach O/H</i><br>Step Diagonal R. Jump, <i>Arms reach O/H</i><br>8x Run B. <i>RA</i><br>4x Squat Pulse. <i>Arms slowly to a high 'V'</i><br>Option: Slow Burpee          | 4<br>4<br>4<br>4<br>8<br>8<br>2x |
| 2:34  |       | (Beat)       | 8x8  | A                 | <b>3-Step Run</b> L&R  | 8<br>8x                          |
| 3:01  | B up  | Para para    | 8x8  | D                 | <b>3-Step Run &amp; Lunge/Squat Pulse Combo</b> L&R<br>3-Step Run L. <i>RA</i><br>Diagonal Lunge R. <i>Single Bicep Curl</i><br>Side Lunge R<br>4x Squat Pulse. <i>Arms slowly to a high 'V'</i><br>Repeat R   | 4<br>2<br>2<br>8<br>16<br>2x     |
| 3:28  | Rep   | Para para    | 8x8  | C                 | <b>Step/Calf Raise Sequence</b>  | 32<br>2x                         |
| 3:56  | B up  | (Beat)       | 8x8  | C'                | <b>Step Jump Sequence</b>  | 32<br>2x                         |
| 4:23  | Instr | (Heavy beat) | 16x8 | D                 | <b>3-Step Run &amp; Lunge/Squat Pulse Combo</b> L&R  | 32<br>4x                         |
| 5:18  | Outro | (Beat)       | 8x8  | C'                | <b>Step/Calf Raise/Jump Sequence</b>   | 32<br>2x                         |

**INSIGHT**

This track brings back the Lunge/Squat Sequence to push the limits with levels, traveling and endurance. It will challenge technique under fatigue. Using the same patterns from Track 2 allows for less setup and more Layers 2 and 3. This also gives our participants the ability to take ownership of their own workout as the move has already been explained. The Step/Calf Raise Sequence is about encouraging depth and height to maximize the movement. If your class wants to jump, then the workout comes from controlling the landing using the feet, ankles, quads, hamstrings and glutes. This is extremely challenging but will definitely build great strength if you use your feet to minimize the shock of the landing, and your joints will be much happier too! There is the option to add a Burpee but doing the Squat Pulses is no easy ride. The legs are loaded constantly in the no-impact options of this track for almost 6 minutes!

**TEACHING TIPS**

**3-Step Run:** This move is about staying low and loaded. Remember to cue posture, as a common fault is to let the shoulders and upper back round forward in an attempt to get lower. We want the class to use their legs – bending the knees as much as they can, hinging forward from the hips, then bracing the abs and lifting the chest. As you run from side to side, cue hips square to front by bracing to avoid twisting of the lower limbs. This also works the muscles around the hips. Coach your class to soften through the ankles to control the impact on the joints. This will help to develop leg strength and control.

**Step/Calf Raise/Jump Sequence:** Depth and speed with control are the focus here. We have done a few Squats throughout the class so the basics have been taught. Now we want to teach how to move with power. Depth is important, then driving up through the heels to straighten the legs in preparation for the Calf Raise or Jump. In the Calf Raise, the quads should be pulled up to keep the legs engaged. We practised this in Track 3 with the Rock Star. This is an important preparation for jumping but also the muscles are still working, so energy is being spent and calories are being burned. Reaching the arms high lifts the heart rate and aids with jumping, and controlling the arms on the downward phase gives the appearance of jumping higher and staying up for longer. The landing from the Jumps is where we develop strength to jump. Using the glutes to control the knees and the feet and ankles to help absorb impact means we can decelerate enough to just hit the depth of the Squat to power up again. There is the choice to run or walk back and then to squat pulse or burpee. As always, the Burpee is an option. Choose what is right for your class and sell the benefits of both moves. The Squat loads the legs for longer to push the heart rate up and build strength. The Burpee works on agility and upper body and core strength, and gives the legs a break.



**Lunge/Squat Sequence:** See the cues in Track 2 as this move is the same, but with the added bonus of 4 extra Pulses in the Squat. This sequence keeps the legs under constant load to drive up the heart rate. The arms lifting to the high 'V' helps to keep the chest up as you squat. The Squat position is wide with toes turned out slightly, which makes it easier to lift the chest as you don't have to counterbalance the body as much.

**TEACHING TIPS**

This track is almost 6 minutes long so we are working on endurance. People will be fatigued so you need to be clear and concise with your cues. Short and sharp, to get them moving in the right direction, then remind them that they know the move already. Let them work on the move themselves by leaving space between your cues. Remember the SEE, HEAR, DO coaching model. Give some Layer 2 cues to help them execute the moves better and then leave them to it.

**BODYVIVE VITALS****3-STEP RUN****STEP/CALF RAISE/JUMP****BURPEE**

## DIAGONAL & SIDE LUNGE/ SQUAT SEQUENCE

### TECHNIQUE

- *Step forward to Diagonal Lunge, hips and shoulders square to front, chest lifted*
- *Step wide to the side, hips and shoulders square to front, chest lifted*
- *Step in to Squat, maintaining same body height and position throughout*



### COACHING

#### Lunge/Squat Sequence

- *Lunge Squat combo is back*
- *Diagonal, side, Squat Pulse*
- *Knees track over toes to engage glutes*
- *Remember, stay low, keeping hips down*
- *Control the landing, toe-ball-heel*
- *Push the floor away. Feel the leg extends to drive you into the Lunge*

#### 3-Step Run

- *Push the floor away through the side of your foot*
- *Remember the feeling of extending the leg in the Lunge*
- *Use it to drive you sideways*

# 5 PEAK CARDIO

## TRACK FOCUS

My class will reach their cardio peak through single-leg training in the Knee Repeaters and Double Pulse Single-Leg Squats.

**FEEL**  
**EXPANSIVE**  
**ENERGETIC**  
**DRIVING**

| MUSIC |                     |     | SEQUENCE/EXERCISE   |          | REPS |
|-------|---------------------|-----|---|----------|------|
| 0:00  | Intro               | 2x8 | Come to standing  | 16       |      |
| 0:07  | V _ This was never  | 8x8 | A <b>Step Knee, Step B</b> L. RA<br>Add Heel Lift or propulsion after 8 reps          | 4        | 16x  |
| 0:34  | C _ I kissed a girl | 4x8 | B 8x <b>Knee Repeater</b> L. RA<br>8x <b>Knee Repeater</b> L. <i>Reach &amp; pull</i> | 16<br>16 |      |
| 0:47  | _ It felt so wrong  | 4x8 | C <b>Double Pulse Single-Leg Squat</b> L. RA<br><b>Knee Lift</b> R. RA                | 2<br>2   | 8x   |
| 1:01  | Instr               | 4x8 | A' <b>Step Knee</b> R&L. <i>Single Bicep Curl</i>                                     | 4        | 8x   |
| 1:15  | V _ No I don't      | 8x8 | A <b>Step Knee, Step B</b> R. RA<br>Add Heel Lift or propulsion after 8 reps          | 4        | 16x  |
| 1:42  | C _ I kissed a girl | 4x8 | B 8x <b>Knee Repeater</b> R. RA<br>8x <b>Knee Repeater</b> R. <i>Reach &amp; pull</i> | 16<br>16 |      |
| 1:56  | _ It felt so wrong  | 4x8 | C <b>Double Pulse Single-Leg Squat</b> R. RA<br><b>Knee Lift</b> L. RA                | 2<br>2   | 8x   |
| 2:09  | Instr               | 2x8 | A' <b>Step Knee</b> L&R. <i>Single Bicep Curl</i>                                     | 4        | 4x   |
| 2:16  | Br _ Us girls       | 6x8 | D <b>Squat Knee</b> L&R. RA   | 4        | 12x  |
| 2:36  | C _ I kissed a girl | 8x8 | B 8x <b>Knee Repeater</b> L. RA<br>8x <b>Knee Repeater</b> L. <i>Reach &amp; pull</i> | 16<br>16 | 2x   |
| 3:04  | _ It felt so wrong  | 4x8 | C <b>Double Pulse Single-Leg Squat</b> L. RA<br><b>Knee Lift</b> R. RA                | 2<br>2   | 8x   |
| 3:17  | Instr               | 4x8 | A' <b>Step Knee</b> R&L. <i>Single Bicep Curl</i>                                     | 4        | 8x   |
| 3:31  | Br _ Us girls       | 6x8 | D <b>Squat Knee</b> R&L. RA   | 4        | 12x  |
| 3:52  | C _ I kissed a girl | 8x8 | B 8x <b>Knee Repeater</b> R. RA<br>8x <b>Knee Repeater</b> R. <i>Reach &amp; pull</i> | 16<br>16 | 2x   |
| 4:19  | _ It felt so wrong  | 4x8 | C <b>Double Pulse Single-Leg Squat</b> R. RA<br><b>Knee Lift</b> L. RA                | 2<br>2   | 8x   |
| 4:32  | Outro               | 4x8 | D <b>Squat Knee</b> L&R. RA<br>Add propulsion after 4 reps                            | 4        | 8x   |

## INSIGHT

Single-leg training is a real leveler. We all have a leg that is stronger than the other so when we train single legs, we give the weaker leg the opportunity to catch up! It also allows us to feel the difference between the two legs and, therefore, focus on what needs to happen to even ourselves up. There is the option to jump in the Step Knee but the workout is definitely there even if you don't.

## TEACHING TIPS

**Step Knee, Step Back:** The feel of this step is down/up, a deep knee bend then a strong lift from the floor through the ankle, into a straight knee with the quads pulled up, and finishing with the body lifted up off the hip. This incorporates all the components of jumping and then the real work and control happens as you return the same way. The knee needs to track over the middle toes on the take-off and landing, regardless of whether you jump or not. The Knee Repeaters work on holding the correct knee alignment, and this move is putting it into practice. If you are not jumping, the workout comes from a deep knee bend and a strong lift with a slight hold at the peak of the movement. This works and strengthens the calf muscles too.

**Knee Repeater:** When done correctly, this move will really push the heart rate up. It's all about range of motion, from the arms to the foot position of the moving leg. Round 1 is body-part direction plus alignment cues. Round 2, we can talk about target zones. This is where the moving toes need to tap the grounded knee. This will ensure great range of motion with the moving knee driving towards the lifted chest, then the arms reach long and straight, which takes more energy and challenges the stability of the body.



## TEACHING TIPS

**Double Pulse Single-Leg Squat:** Lots of repetitions of the same move, done correctly, will teach the muscles to fire up the same way every time you do any kind of single-leg movement. The reverse is also true: if you do lots of reps incorrectly, the muscles will learn an incorrect movement pattern and they will default to that pattern. Start the Single-Leg Squat where the weight is fully on the front leg, knee tracking over the middle toe, body hinged forward as if you are about to sprint, then drive the knee forward and up, to help you get lift both in the body and Calf Raise or Jump. The supporting knee needs to maintain correct alignment as it straightens and then bends. The ankle needs to track correctly as the heel lifts and lowers, so cue your class to lift the heel as high as they can, feeling all five toes on the ground. Squeezing the glutes will help with this, plus bracing the abs. These are all things you can tell your class as you coach them through this challenging track.

**Squat Knee:** Low and loaded is the key to maintain intensity in this track. Squat Knee Lifts at this speed are a real challenge as the legs are loaded and the muscles are constantly engaged. Bending the knees and stepping really wide to the side is key to lifting the heart rate. Tap the lifted toe to the standing knee, keeping the lifted knee forward of the hip, not wide to the side. Letting the arms swing naturally from side to side helps with momentum, but coach your class to keep the chest lifted.



## BODYVIVE VITALS

### STEP KNEE, STEP BACK

### KNEE REPEATER

### DOUBLE PULSE SINGLE-LEG SQUAT

### SQUAT KNEE

# 6 INTEGRATED STRENGTH

## TRACK FOCUS

My class will learn to harness the strength in their legs to power the arms in the Atlas Lift and Woodchop.

**FEEL  
INTENSE  
CHALLENGING  
STRONG**

| MUSIC |               |     | SEQUENCE/EXERCISE  |    | REPS |
|-------|---------------|-----|--|----|------|
| 0:00  | Intro         | 4x8 | Set up SMARTBAND under R foot, <i>hold handles together</i>                  | 32 |      |
| 0:14  | C Oh, oh      | 4x8 | A Squat hold w. Atlas Lift L   | 8  | 4x   |
| 0:29  | Instr         | 4x8 | A <sup>1</sup> Single Squat w. Atlas Lift L                                  | 8  | 4x   |
| 0:44  | B up          | 5x8 | A <sup>2</sup> Single Squat w. Atlas Lift L                                  | 4  | 10x  |
| 1:02  | (Heavy beat)  | 4x8 | B Lunge L&R w. Twist<br>SMARTBAND to chest<br>Twist L&R after 4 reps         | 4  | 8x   |
| 1:17  |               | 4x8 | B <sup>1</sup> Woodchop L<br>Hold out last rep                               | 4  | 8x   |
| 1:32  | (Piano)       | 4x8 | Set up SMARTBAND under L foot  | 32 |      |
| 1:46  | C Oh, oh      | 4x8 | A Squat hold w. Atlas Lift R   | 8  | 4x   |
| 2:01  | Instr         | 4x8 | A <sup>1</sup> Single Squat w. Atlas Lift R                                  | 8  | 4x   |
| 2:16  | B up          | 5x8 | A <sup>2</sup> Single Squat w. Atlas Lift R                                  | 4  | 10x  |
| 2:34  | (Heavy beat)  | 4x8 | B Lunge R&L w. Twist<br>Twist R&L after 4 reps                               | 4  | 8x   |
| 2:49  |               | 4x8 | B <sup>1</sup> Woodchop R<br>Hold out last rep                               | 4  | 8x   |
| 3:03  | (Synth)       | 4x8 | Set up Squat w. Lat Pulldown<br>SMARTBAND single or doubled. <i>Arms O/H</i> | 32 |      |
| 3:18  | Br Believe me | 4x8 | C Double Pulse Squat w. Lat Pulldown   | 4  | 8x   |
| 3:33  | I just wanna  | 4x8 | C <sup>1</sup> Double Pulse Squat, Step Side w. Lat Pulldown R&L             | 8  | 4x   |
| 3:47  | C Oh, oh      | 2x8 | Set up SMARTBAND under feet, <i>hold handles</i>                             | 16 |      |
| 4:02  | Instr         | 8x8 | Squat w. Front Raise and Reverse Fly   | 8  | 8x   |

## INSIGHT

This track epitomizes cross training by coming straight out of cardio into a full-body workout. We use multiple muscle groups with a 360-degree focus on the core. There is a new move to BODYVIVE 3.1: Atlas Lift.

## TEACHING TIPS

**Atlas Lift:** This move starts in a Wide Squat position with the feet turned out slightly. This enables the body to be more upright as the arms and chest move. Squeezing the butt helps to keep the knees tracking over toes and bracing abs helps to keep the pelvis stable and square to the front. The rotation comes from the chest and shoulders. The arms must be straight throughout. The first set is challenging because the legs are still and the abs and arms do all the lifting. Once we use the legs the energy and power from the glutes get transferred through the body to assist the arms. If everything moves as one, it becomes easier.

**Woodchop:** Once you have set up the band and body position, the next most important thing is to cue arms straight. If the arms are bent it is almost impossible to execute the move and feel the abdominals. As the arms lift from knee to the corner there will be abdominal activation. We add the Lunge in the legs, maintaining the abdominal load, then the twist from the chest and shoulders. The arms only move as far as the chest can twist. This move is about connecting the upper and lower limbs through the core and is extremely functional.

**Squat with Lat Pulldown:** The setup is quick so get them there, ready to go. Use the usual setup for a Squat, then move to the arms and what's happening in the body. As the load moves away the abs switch on, but often people will round the shoulders forward when trying to lift the arms higher. Remind them of the upper back connection in the 2 previous moves to stop this from happening. Using the back muscles makes it easier to lift the arms and helps the shoulders.

**Squat with Front Raise and Reverse Fly:** The key here is keeping the arms straight and connecting the muscles of the upper back to the shoulder to prevent rounding in the upper back under load. The abs need to stay braced as you open the arms, to prevent rounding in the back.

## ATLAS LIFT

### TECHNIQUE

- Band under one foot, handles in both hands, holding cloth side
- Feet wider than shoulders, toes turned out slightly
- Bend knees to Squat, knees tracking over middle toes
- **Abs braced, chest lifted** and rotated towards leg with band
- Arms straight, wrists in line, hands touching knee
- Lift arms on diagonal to opposite corner
- Arms above shoulder height and straight
- **Hips square to front**, chest and shoulders rotate towards corner
- Return to start position
- Add leg straighten as arms move to corner
- Slowly lower arms and bend knees to return to start position
- Option to drop inside handle of band

### COACHING

#### Atlas Lift

- Push from the base of the Squat
- Extend through the legs, into the obliques and out through the arms
- Everything happens together

#### Woodchop

- This move is similar to the Lunge and 3-Step Run but we have added resistance
- Drive up from the outside of the foot, through the legs and abs to get power in the arms

## BODYVIVE VITALS

### WOODCHOP

### SQUAT WITH FRONT RAISE AND REVERSE FLY

## 7

## CORE STRENGTH – HIPS

## TRACK FOCUS

My class will feel their glutes fire up as we train the same single-leg movement pattern from Track 5 with added resistance.

**FEEL**  
**CHALLENGING**  
**INTENSE**  
**PLAYFUL**

| MUSIC |     |                             | SEQUENCE/EXERCISE |   | REPS         |
|-------|-----|-----------------------------|-------------------|---|--------------|
| 0:00  | V   | _ She got a body            | 4x8               | Set up SMARTBAND under L foot, <i>handles in L hand</i>                             | 32           |
| 0:12  |     | <b>You</b> waiting for that | 4x8               | A <b>Double Pulse Single-Leg Squat L Tap Toe</b>                                    | 4<br>4 4x    |
| 0:25  | C   | <b>Bang bang</b>            | 8x8               | A <sup>1</sup> <b>Double Pulse Single-Leg Squat L R arm on diagonal Knee Lift R</b> | 4<br>4 8x    |
| 0:49  | V   | _ She might have let you    | 4x8               | <i>Change handles to one in each hand</i>   | 32           |
| 1:01  |     | You've got a                | 4x8               | A <sup>2</sup> <b>Double Pulse Single-Leg Squat L Straighten standing leg</b>       | 4<br>4 4x    |
| 1:14  | C   | <b>Bang bang</b>            | 8x8               | A <sup>3</sup> <b>Double Pulse Single-Leg Squat L Row and straighten L leg</b>      | 4<br>4 8x    |
| 1:38  | V   | _ She got a body            | 4x8               | Set up SMARTBAND under R foot, <i>handles in R hand</i>                             | 32           |
| 1:50  | V   | <b>You</b> waiting for that | 4x8               | A <b>Double Pulse Single-Leg Squat R Tap Toe</b>                                    | 4<br>4 4x    |
| 2:02  | C   | <b>Bang bang</b>            | 8x8               | A <sup>1</sup> <b>Double Pulse Single-Leg Squat R L arm on diagonal Knee Lift L</b> | 4<br>4 8x    |
| 2:27  | V   | _ She might have let you    | 4x8               | <i>Change handles to one in each hand</i>   | 32           |
| 2:39  |     | You've got a                | 4x8               | A <sup>2</sup> <b>Double Pulse Single-Leg Squat R Straighten standing leg</b>       | 4<br>4 4x    |
| 2:51  | C   | <b>Bang bang</b>            | 8x8               | A <sup>3</sup> <b>Double Pulse Single-Leg Squat R Row and straighten R leg</b>      | 4<br>4 8x    |
| 3:16  | Rap |                             | 4x8               | Set up SMARTBAND under both feet, <i>handles crossed to hips</i>                    | 32           |
| 3:28  |     | <b>Jesse</b> and Ari        | 8½x8              | B <b>Side Leg Extension L. HOH Side Leg Extension R. HOH Hold last 4 cts</b>        | 4<br>4 8x 8x |
| 3:54  | C   | <b>Bang bang</b>            | 8x8               | B <sup>1</sup> <b>Double Pulse Squat. HOH Side Leg Extension L. HOH</b>             | 4<br>4 8x    |
| 4:19  | Rep | <b>Bang Bang</b>            | 8x8               | B <sup>1</sup> <b>Double Pulse Squat. HOH Side Leg Extension R. HOH</b>             | 4<br>4 8x    |



## INSIGHT

This track sees the return of the Double Pulse Single-Leg Squat and Knee Lift from Track 5, but now we have the band to add resistance and build strength. The basics have been learned so here we can focus on perfecting the technique under load. The standing leg is working extremely hard to maintain alignment as the moving leg challenges balance and stability. We also work the muscles of the side body and upper back. Let your class know that the band is there to add resistance to the move, not restrict it, and if it is restricting then it is smarter to drop it and focus on stability and great range of motion.

## DOUBLE PULSE SINGLE-LEG SQUAT

### TECHNIQUE

- Double band, hold handles in left hand
- Step onto band at halfway point
- **Abs braced and chest lifted**
- Arms by sides, right toes tap under right hip
- Hinge forward from hips, extend right leg straight back
- Pulse Squat with tap, knee tracking over middle toe, return to start position
- Nose forward of toes in Squat, body upright in Tap
- **Hips and shoulders square to front throughout**
- Add right arm straight on diagonal, above shoulder height on Tap
- Lift knee to hip height, toes pointing to floor on return to start position



## DOUBLE PULSE SINGLE-LEG SQUAT WITH ROW

### TECHNIQUE

- Double band, hold one handle in each hand
- Hinge forward from hips, extend right leg straight back, arms straight by sides
- Pulse Squat with Tap, **knee tracking over middle toe**, straighten standing leg
- Nose forward of toes throughout, rear leg straight
- **Hips and shoulders square to front, abs braced**
- Add Row as standing leg straightens
- Elbows pull back and up, close to body
- Hands come to hips as leg straightens, then return same way
- Body stays hinged forward throughout
- Option to keep toes on floor as leg straightens



## DOUBLE PULSE SQUAT, SIDE LEG EXTENSION

### TECHNIQUE

- Band under both feet, handles crossed to hips
- Feet outside hip-width, toes turned out slightly
- **Knees out and tracking forward over middle toes**
- **Chest lifted, shoulders back and away from ears, hands on hips**
- Butt just above knee level as you squat pulse
- Lift leg to side, foot flexed, keep supporting and working leg straight
- **Abs braced, body upright, hips square to front and level**

**TEACHING TIPS**

**Double Pulse Single-Leg Squat:** We have done this move in Track 5, so the basics have been learned. All we are doing is adding resistance with the SMARTBAND. What this does is train stability in the body and strength in the legs, so that the next time your class does Track 5, they will have developed a little more control and a better understanding of the mechanics of the move.

**Double Pulse Single-Leg Squat with Row:** This move is slightly different from the usual Squat with Row. Instead of doing the Row as the standing leg bends, we do the Row as the leg straightens. This increases the resistance because the band is stretched more, so it will increase the intensity through the leg and in the upper back. The body stays in the hinged position, which works the glutes and lower back. Make sure you coach a straight leg with a strong butt squeeze throughout to really work both sides of the butt at the same time.

**Double Pulse Squat, Side Leg Extension:** We shift the focus to the sides of the hips and there will be a tendency to lean away from the lifting leg as your class fatigues. The hips are centered and level in the Squat Pulse, then they need to stay level as the weight shifts to one leg. As you do this, there is no need to think of 'lifting' the other leg. It will automatically come off the floor as you flex the foot and shift your weight sideways. The key is to keep the foot at the same width as in the Squat. This will build strength in the side of the hips and it helps if you coach to pull up the quads tightly by lifting the toes upwards as you flex the foot.

# 8 CORE STRENGTH – ABS

## TRACK FOCUS

My class will experience an intense lower abdominal and oblique workout in the Extended Taps and Oblique Leg Extension sequences.

**FEEL**  
**SMOOTH**  
**FOCUSED**  
**CONTROLLED**

| MUSIC |                      |      | SEQUENCE/EXERCISE  |                  | REPS |
|-------|----------------------|------|--|------------------|------|
| 0:00  | Intro                | 4x8  | Lie on back, knees bent, toes down   | 32               |      |
| 0:18  | V _ What ya doing    | 12x8 | A <b>Knee Lift &amp; Tap Sequence</b><br>Knees above hips<br>Extend legs to 45°<br>Tap front toes<br>Tap rear toes | 4<br>4<br>4<br>4 | 6x   |
| 1:03  | C Do it <b>right</b> | 4x8  | B <b>Pulse Crunch, Arms O/H</b>  | 2                | 16x  |
| 1:18  | V <b>Show</b> me     | 8x8  | A <b>Knee Lift &amp; Tap Sequence</b><br>Knees above hips<br>Extend legs to 45°<br>Tap front toes<br>Tap rear toes | 4<br>4<br>4<br>4 | 4x   |
| 1:48  | C Do it <b>right</b> | 4x8  | B <b>Pulse Crunch, Arms O/H</b>  | 2                | 16x  |
| 2:03  | Br Oh oh             | 4x8  | Set up for Single-Leg Oblique Extension  | 32               |      |
| 2:18  | V _ What ya doing    | 4x8  | C <b>Single-Leg Oblique Extension L</b>  | 4                | 8x   |
| 2:33  | PC Oooh              | 4x8  | C <sup>1</sup> <b>Alt Oblique Leg Extension</b>  | 4                | 8x   |
| 2:47  | C Do it <b>right</b> | 4x8  | C <sup>2</sup> <b>Double Leg Oblique Extension</b>   | 4                | 8x   |
| 3:02  | Do it <b>right</b>   | 4x8  | C <sup>3</sup> <b>Double Leg Oblique Extension Sequence</b><br>Split<br>Close<br>Bend knees                        | 2<br>2<br>2<br>2 | 4x   |
| 3:17  | Br Oh oh             | 4x8  | Set up for Single-Leg Oblique Extension<br>other side  | 32               |      |
| 3:34  | V _ What ya doing    | 4x8  | C <b>Single-Leg Oblique Extension R</b>  | 4                | 8x   |
| 3:49  | PC Oooh              | 4x8  | C <sup>1</sup> <b>Alt Oblique Leg Extension</b>  | 4                | 8x   |
| 4:04  | C Do it <b>right</b> | 4x8  | C <sup>2</sup> <b>Double-Leg Oblique Extension</b>   | 4                | 8x   |
| 4:18  | Do it <b>right</b>   | 4x8  | C <sup>3</sup> <b>Double-Leg Oblique Extension Sequence</b><br>Split<br>Close<br>Bend knees                        | 2<br>2<br>2<br>2 | 4x   |
| 4:34  | Rep _ All night      | 8x8  | <b>Hover</b> , from knees or toes<br>Add Alt Leg Lift  | 32<br>4          | 8x   |

## INSIGHT

This track begins with a focus on the lower abdominals and then we move to the obliques and finish in a Hover, which works everything. It is long and challenging after all of the abdominal activation throughout the class, so it is important to be clear with options and why we would take them.

## KNEE LIFT & TAP SEQUENCE

### TECHNIQUE

- Lie on back, feet hip-width apart, close to butt, arms by sides
- **Brace abs to keep lower back towards floor, lift both knees above hips, shins parallel to floor**
- Extend legs to 45 degrees, feet together
- Tap front toe to floor; return to start position
- Tap rear toe to floor; return to start position
- Bend knees above hips, shins parallel



## OBLIQUE LEG EXTENSION

### TECHNIQUE

- Sit on one butt cheek
- Elbow bent under shoulder
- Other arm behind, fingertips on floor
- Knees bent towards chest, toes off floor
- **Chest lifted**, body still

### TOP LEG

- Extend top leg out and in, to just off floor, BICYCLE
- Extend lower leg out and in as top leg goes in and out

### DOUBLE LEG SEQUENCE

- Both knees bent towards chest
- Both legs extend out, open, close and return to start position

OPTION: Bottom toes on floor at all times

### COACHING

First Set – Setup

- Roll onto your side
- Elbow under shoulder
- Sit on one butt cheek
- **Chest lifted**
- Other hand goes behind, for balance
- **Brace abs** and bring knees towards chest

Layer 1 – Reps 1 and 2

- Extend top leg out and in

Reps 3 and 4

- Chest is lifted high, body stays still

Reps 5 – 8

- Add lower leg
- Last one, knees to chest



## BODYVIVE VITALS

### HOVER

## PREGNANCY OPTIONS

Pointer  
Cat Curl  
Hover, from knees

**TEACHING TIPS**

**Knee Lift & Tap Sequence:** The focus at the start is on the lower abs, and maintaining neutral spine. The knees should come directly above hips, with a 90-degree bend at all times. If the knees come closer to the chest, the lower back will press towards the floor and the spine will no longer be in neutral position. It helps if the feet and knees are together as you extend, because then the legs are like a single unit and easier to control. Keeping the knees together as you tap each toe will help the abs to stabilize the pelvis because then the legs are not moving in the hip joints. The option is to take the legs higher to the ceiling to reduce the load, or lower to the floor, if the class needs more of a challenge.

**Pulse Crunch with Arms Over Head:** Extending the arms over head and keeping them there throughout the Pulses adds a lot more load to the upper abdominals. The principles are the same – ribs towards hips as you lift the body – but it is more challenging to keep the arms close to your ears.

**Oblique Leg Extension:** The most important part of this move is bracing the abs and keeping the chest lifted. The body must remain still and aligned as the legs move or the training effect is lost. For many people this will be a challenge, particularly when we begin to move both legs; so, be clear with the **option** of toes on the floor and reassure them they will still be working the obliques effectively.

**Hover with Leg Lift:** The Hover with Leg Lift is all about challenging the lower abdominals. They are holding the pelvis still and the legs move by hinging at the hip joint. This move is a challenge to keep the hips from bouncing up and down, particularly as we have just worked the entire front and sides of the body. Therefore, encourage them to just hold the Hover on their toes or the knees. They will build strength quicker this way than if they give up altogether.

# 9 ACTIVE RECOVERY

## TRACK FOCUS

My class will enjoy the relaxing hip and hamstring stretches, before actively stretching the body in the Lunges with Twist.

**FEEL**  
**STRONG**  
**CONTROLLED**  
**SMOOTH**

| MUSIC |                |     | SEQUENCE/EXERCISE |  | REPS |
|-------|----------------|-----|-------------------|--|------|
| 0:00  | Intro          | 2x8 | A                 | Lie on back, soles of feet together, knees out | 16   |
| 0:08  | V Stars fall   | 8x8 |                   | <b>Shoulder Stretch L</b>                      | 32   |
|       |                |     |                   | <b>Shoulder Stretch R</b>                      | 32   |
| 0:39  | C All my life  | 8x8 | A                 | <b>Hamstring Sequence</b> Front leg            |      |
|       |                |     |                   | Hamstring Stretch                              | 16   |
|       |                |     |                   | Open leg to side                               | 16   |
|       |                |     |                   | Return to top                                  | 16   |
|       |                |     |                   | Extend other leg                               | 16   |
| 1:09  | V _ I promise  | 8x8 |                   | <b>Hip Stretch</b> Front Leg                   | 32   |
|       |                |     |                   | <b>Hip Stretch</b> Back Leg                    | 32   |
| 1:39  | C All my life  | 8x8 | A                 | <b>Hamstring Sequence</b> Rear leg             | 64   |
| 2:09  | Br _ Something | 6x8 |                   | <b>Down Dog</b>                                | 48   |
| 2:32  | C All my life  | 8x8 | B                 | <b>Lunge Sequence</b> L leg                    |      |
|       |                |     |                   | Lunge front leg F                              | 16   |
|       |                |     |                   | Twist to front                                 | 16   |
|       |                |     |                   | Hands to thigh                                 | 16   |
|       |                |     |                   | Tricep Stretch rear arm                        | 16   |
| 3:02  | Instr          | 8x8 | B                 | <b>Lunge Sequence</b> R leg                    | 64   |
|       |                |     |                   | Pivot 180° to face other side                  |      |
| 3:33  | Outro          | 2x8 |                   | <b>Mountain Pose.</b> Arms reach wide to O/H   | 16   |

**INSIGHT**

We start this recovery track lying on our backs and letting gravity do a lot of the work for us.

**TEACHING TIPS**

Listen to the way Nats coaches this track in the Masterclass. Her voice is calm, she gives great body-part and direction cues (Layer 1) then encourages the class to breathe and feel the stretches. She does not compete with the music, so leaves lots of space and this in turn allows the class to be in their own bodies as they finish their workout.

**HAMSTRING STRETCH SEQUENCE****TECHNIQUE**

- Lying on back, one leg bent, foot on floor
- Extend other leg up, holding thigh or calf
- Back of neck long, tail bone on floor
- Open leg to side, hips square to front and level
- Return to extended position, hold with both hands
- Extend bent knee along floor until straight

**LUNGE SEQUENCE****TECHNIQUE**

- From Down Dog, bend both knees
- Step front foot forward between hands to Lunge
- Rear hand stays on floor, rear knee on floor or straight off floor
- Chest square to floor, front hand on thigh
- Rotate upper body towards front thigh, extend arm to ceiling
- Head and neck in line with spine
- Hands to front thigh, lift body up to Lunge, rear leg straight, hips square
- Lift arm up and back to Tricep Stretch
- Swivel to back and then opposite side and repeat from first Lunge

**News Flash!**

If you teach the 55-minute class, you will note that we have changed the structure. This track now replaces the Stretch track, which means that you will go straight from Track 5, Peak Cardio, into Track 6, Integrated Strength. Therefore, we keep the heart rate in the training zone for longer, which gets people fitter and stronger. The Upper Body Strength and Core – Back tracks have been extended to make up for the time lost in removing a track.

**BODYVIVE VITALS****HIP STRETCH****DOWN DOG**

# BONUS 1 UPPER BODY STRENGTH

## TRACK FOCUS

My class will work their shoulders, biceps and upper back and won't miss a rep because I will clearly cue the transitions.

**FEEL  
FOCUSED  
STRONG  
FUN**

| MUSIC |                         |      | SEQUENCE/EXERCISE   |    | REPS |
|-------|-------------------------|------|---|----|------|
| 0:00  | Intro _ Everybody shake | 6x8  | Set up SMARTBAND under R foot. <i>Handle in each hand</i>                         | 48 |      |
| 0:18  | V <b>Mary Mary</b>      | 4x8  | A <b>Side Raise L</b>   | 8  | 4x   |
| 0:30  | <b>Mary Mary</b>        | 6x8  | A <sup>1</sup> <b>Rotator Raise L</b>   | 8  | 6x   |
| 0:48  | C _ I'm gonna have      | 4x8  | B <b>3/1 Staggered Reverse Fly L</b>  | 8  | 4x   |
| 1:01  | V <b>Boney maroney</b>  | 4x8  | A <b>Side Raise L</b>   | 8  | 4x   |
| 1:13  | <b>Short fat Fanny</b>  | 6x8  | A <sup>1</sup> <b>Rotator Raise L</b>   | 8  | 6x   |
| 1:31  | C _ I'm gonna have      | 5x8  | B <b>3/1 Staggered Reverse Fly L</b><br>Set up other side on last 8 cts           | 8  | 4x   |
| 1:47  | V <b>Mary Mary</b>      | 4x8  | A <b>Side Raise R</b>   | 8  | 4x   |
| 2:00  | <b>Mary Mary</b>        | 6x8  | A <sup>1</sup> <b>Rotator Raise R</b>   | 8  | 6x   |
| 2:18  | C _ I'm gonna have      | 4x8  | B <b>3/1 Staggered Reverse Fly R</b>  | 8  | 4x   |
| 2:30  | V <b>Boney maroney</b>  | 4x8  | A <b>Side Raise R</b>   | 8  | 4x   |
| 2:43  | <b>Short fat Fanny</b>  | 6x8  | A <sup>1</sup> <b>Rotator Raise R</b>   | 8  | 6x   |
| 3:01  | C _ I'm gonna have      | 4x8  | B <b>3/1 Staggered Reverse Fly R</b>  | 8  | 4x   |
| 3:13  | Instr                   | 1x8  | Set up for Bicep Curls, step both feet onto SMARTBAND, <i>handle in each hand</i> | 8  |      |
| 3:19  |                         | 6x8  | C <b>Alt 3/1 Staggered Bicep Curl L&amp;R</b>                                     | 16 | 3x   |
| 3:34  | V <b>Boney maroney</b>  | 10x8 | C <sup>1</sup> <b>3/1 Staggered Bicep Curl</b>                                    | 8  | 10x  |
| 4:05  | C _ I'm gonna have      | 9x8  | D <b>3/1 Staggered Standing Cobra</b><br>Stand on last 8 counts                   | 8  | 8x   |
| 4:33  | Rep _ Gonna have        | 8x8  | D <b>3/1 Staggered Standing Cobra</b>   | 8  | 8x   |



## INSIGHT

James and Mandi worked hard on the transitions in this track. They are quick and it may take you a while to nail them but once you do, your class should enjoy doing them with you! We worked the front of the shoulders in Track 6 so we are targeting the back, specifically the rotator cuff muscles, in this track. If you are doing the 55-minute BODYVIVE 3.1 then this track slots in between Integrated Strength and Hips.

## ROTATOR RAISE

### TECHNIQUE

- Both feet in band to start
- Step left foot out and replace under hip
- Left arm bent 90 degrees, elbow at waist
- Raise arm to just below and slightly forward of shoulder
- Return same way
- **Abs braced, shoulders and hips square to front, chest lifted**

### With Rotator Raise

- Forearm lifts so knuckles are facing ceiling
- Elbow stays in place as forearm moves
- Return same way



## REVERSE FLY

### TECHNIQUE

- Both feet in band to start, handle in each hand
- Step left foot out and replace under hip
- Hinge forward from hip joint so nose is past toes
- **Knees bent, abs braced, chest lifted**
- Arms straight down from shoulders with slight tension on band
- Left arm moves to side in 3 steps, low, middle, high, and returns to start position
- Arm straight, wrist in line
- Shoulders square to floor at all times



## STANDING COBRA

### TECHNIQUE

- Both feet in band, handles crossed or uncrossed
- Feet hip-distance apart, toes facing front
- Arms straight, knuckles facing back of room
- **Hinge forward from hips so nose is past toes**
- **Knees bent, abs braced, chest lifted**
- Push straight arms back and up in a 'V' position
- Return to start position
- 3 Pulses and return arms to sides



## TEACHING TIPS

**Rotator Raise:** There are 2 sets of this move so it will be challenging towards the end of the second set. Let your class know they can just do the SIDE RAISE or show them that they can increase the length of their band by changing the position of the foot that is anchoring it.

**Reverse Fly:** The transition is super quick here but does go well with the song, so have a bit of fun with your class as James and Mandi did. It's important to keep the body square to front as the arm moves and coach **shoulder blade slides towards spine** to move the arm.

**Standing Cobra:** This is a great move for the postural muscles of the upper back and the triceps. Plus, we work the abs, glutes and lower back as we bend over. Be clear in your body-part and direction cues – hinging forward from the hips, leading with the chest, knuckles face the back – as there will be a tendency to roll the shoulders forward and curve the spine.

## BODYVIVE VITALS

### BICEP CURL

# BONUS 2 CORE STRENGTH – BACK

## TRACK FOCUS

My class will work their lower back, glutes and inner thighs in the Leg Extensions then work on mobility and stability in the Down Dog to Plank.

**FEEL**  
**SMOOTH**  
**STRONG**  
**INTEGRATED**

| MUSIC |                      |     | SEQUENCE/EXERCISE   |                       | REPS |
|-------|----------------------|-----|---|-----------------------|------|
| 0:00  | Intro                | 5x8 | Set up lying prone, head on hands   | 40                    |      |
| 0:21  | V See how I'll leave | 8x8 | A Leg Extension Sequence L&R<br>Lift L leg<br>Open side<br>Close<br>Lower<br>Repeat R leg   | 2<br>2<br>2<br>2<br>8 | 4x   |
| 0:56  | C Had it all         | 8x8 | B Down Dog<br>Roll to Plank   | 8<br>8                | 4x   |
| 1:31  | V Lately             | 8x8 | A <sup>1</sup> Double Leg Extension Sequence  | 8                     | 8x   |
| 2:06  | C Had it all         | 8x8 | B Down Dog<br>Roll to Plank   | 8<br>8                | 4x   |
| 2:41  | Br Throw your soul   | 4x8 | C Tricep Pushup   | 4                     | 8x   |
| 2:58  | Br You're gonna wish | 4x8 | C <sup>1</sup> Tricep Pushup  | 8                     | 4x   |
| 3:15  | C Had it all         | 8x8 | B <sup>1</sup> Down Dog<br>L knee to chest, roll to Plank<br>Down Dog<br>R knee to chest, roll to Plank                             | 8<br>8<br>8<br>8      | 2x   |
| 3:50  | Br Throw your soul   | 4x8 | Come to knees, Double or Single<br>SMARTBAND, forward, chest height   | 32                    |      |
| 4:08  | You're gonna wish    | 4x8 | D Double Arm Row Extension Sequence<br>Row<br>Extend arms to side<br>Return to start position<br>Reach F                            | 2<br>2<br>2<br>2      | 4x   |
| 4:25  | C Had it all         | 8x8 | D <sup>1</sup> Double Arm Row, Triple Extension<br>Sequence<br>Row<br>3x Extend arms to side<br>Return to start position<br>Reach F | 2<br>10<br>2<br>2     | 4x   |

## INSIGHT

We start on the floor, focusing on the lower body, then progress to a full-body move before hitting the upper back at the end. There is something beautiful and soothing in working through strength and stretching poses, as if you are oiling your vertebra and your shoulder and hip joints.

## LEG EXTENSION SEQUENCE

### TECHNIQUE

- Lying prone on floor, feet hip-distance apart, head on hands
- **Squeeze glutes**
- Lift one leg up, take to side, return and lower down
- Legs straight, both hips touching the floor throughout



### Double Leg

- Lift both legs, open, close with heels touching, lower to floor



## DOWN DOG TO PLANK SEQUENCE

### TECHNIQUE

- Feet hip-distance apart, hands under shoulders
- Push up to Down Dog, lifting hips high, heels off the floor
- Press heels to floor, keeping hips high
- Eye gaze to feet, head relaxed
- Lift heels, chin towards chest, roll through to Plank
- **Keep hips and shoulders square to floor, abs braced**
- Stop with shoulders over hands, back long and straight, hips at shoulder height or slightly lower

### Plank with Single Knee

- Knee towards chest as the body rolls forward



## TRICEP PUSHUP

### TECHNIQUE

- Hips above and forward of knees
- Hands under shoulders
- Lower chest towards floor, keeping back of the neck long
- Chest to elbow height, elbows close to ribs
- **Abs braced**



## ROW EXTENSION SEQUENCE

### TECHNIQUE

- Knees under hips, toes together
- Body upright
- Single or double band, forward at chest height
- Wrists strong, little finger pointing backwards as arms extend
- Arms row behind body, extend, then return the same way
- **Abs braced, ribs connected to hips, back long**



## TEACHING TIPS

**Down Dog To Plank:** This move feels good and is great for mobility in the spine. We use the abs to move the hips up into Down Dog, then again to support the spine in the Plank. The Single Knee adds more resistance to the Plank and the whole move should feel seamless.

**Row Extension Sequence:** This move is about setting the upper back muscles as you row then challenging that position as you extend arms to the side. There will be a tendency to arch the lower back as people start to fatigue, so encourage them to connect the ribs to hips in a strong ab brace and then focus their attention on their upper back and triceps.

# BODYVIVE VITALS

## TRACK 1:

### STEP TOUCH

#### TECHNIQUE

- Step to the side, foot taps in beside supporting foot, knee bent
- Heels lift as you step, legs are straight then bend as you tap
- **Abs braced**
- **Chest lifted, shoulders away from ears**
- **Single arm reach up and back to thigh**

### TAP/KNEE REPEATER

#### TECHNIQUE

- Step forward, tap toes in by heel
- **Supporting knee above and aligned over middle toe**
- **Weight in the front leg – heel grounded**
- **Long back leg – rear heel lifted**
- Lift opposite knee, toes touch standing knee in Knee Repeater
- Running Arms – hands relaxed



### STEP KNEE, STEP BACK

#### TECHNIQUE

- Feet hip-distance apart
- Step forward, lift opposite knee, step back, tap back
- **Hips square to the front, abs braced, chest lifted**
- Leading foot to supporting knee
- Standing leg straight
- Running arms – hands released



### 2-STEPS SIDE

#### TECHNIQUE

- 2 steps to the side, bring feet together
- Knees turned out slightly
- Butt back and down as you step
- Arms forward and back at shoulder height
- **Abs braced, hips square to front**

### HAMSTRING CURL

#### TECHNIQUE

- Feet just outside hip-width
- Knees above and aligned over middle toes in Squat (not too deeply)
- Heel curls to butt – standing knee soft
- Other knee points to floor
- **Abs braced**
- **Hips level and square to the front**
- Arms forward and back at shoulder height or in a high 'V'

## TRACK 2:

### 2-STEPS SIDE

#### TECHNIQUE

- 2 steps to the side, bring feet together
- Knees turned out slightly
- Butt back and down as you step
- Arms forward and back at shoulder height
- **Abs braced, hips square to front**

## TRACK 3:

### 3-STEP RUN

#### TECHNIQUE

- 3 Runs to side (step feet together)
- Hold with knee lifted, toes by supporting calf, supporting knee aligned with middle of foot
- Keep knees soft
- **Abs braced, hips square to front, chest lifted**
- Running Arms
- Repeat other side
- ↳ **OPTION:** Walk to the side

### ROCK STAR

#### TECHNIQUE

- Feet together, knees bent, hands on thighs
- **Knee aligned with middle toes**
- Step out, out, in, in
- Weight on the balls of your feet, legs straight
- Arms up in a high 'V'
- Return to start

### EASY WALK

#### TECHNIQUE

- Feet hip-width apart
- Knee aligned over middle toes as you step
- Step/Run forward, forward, back, back
- Heel first on forward step, **abs braced, hips square to front, chest lifted**
- Running Arms – hands relaxed
- Knees soft

### LADDER STEP

#### TECHNIQUE

- Step out, out, feet outside hip-width
- Step in, in, under hips
- Knees bent butt back and down
- **Abs braced, chest lifted**
- Running Arms or arms bent, fists together

# BODYVIVE VITALS

## DOUBLE JUMP FORWARD & BACK

### TECHNIQUE

- Feet hip-width apart
- **Keep knees soft**
- **Brace abs, hips square, chest lifted**
- Jump forward and back
- Butt back and down as you jump forward, knees track over middle toes
- Arms straight, forward at shoulder height then back to hips

## JUMPING JACK

### TECHNIQUE

- Start feet together, arms by sides
- Jump feet wider than shoulders
- **Heels down, knees and toes turned out, chest lifted**
- Knees soft on landing, arms wide to side at shoulder height
- Jump back to start position, hands return to start

## TRACK 4:

## 3-STEP RUN

### TECHNIQUE

- 3 Runs to side (cross foot in front)
- Hold with knee lifted, toes by supporting calf, or on floor, supporting knee aligned with middle of foot
- Keep knees soft and tracking middle toes
- **Abs braced, hips square to front, chest lifted**
- Body hinged forward from hips
- Running Arms
- Repeat other side

⇓ **OPTION:** Walk to the side

## STEP/CALF RAISE/JUMP

### TECHNIQUE

- Long step forward
- **Feet shoulder-width apart, toes turned out slightly**
- **Knees out and tracking forward over middle toes**
- **Butt above knees as you step**
- Straighten legs, lift heels
- Arms reach over head and pull in to waist

↑ **OPTION:** Jump instead of Calf Raise



## BURPEE

### TECHNIQUE

- Feet shoulder-width apart, toes turned out slightly
- **Knees out and tracking over middle toes**
- **Butt above knees as you squat**
- Arms straight, forward at shoulder height, hands together

### Plank

- Hands to floor under shoulders, arms straight
- Jump feet back to Plank
- **Feet together, legs straight**
- **Hips shoulder height or slightly lower**
- **Abs braced, neck long**
- Return same way
- Jump feet together, hands by sides



# BODYVIVE VITALS

## TRACK 5:

### STEP KNEE, STEP BACK

#### TECHNIQUE

- Feet hip-distance apart
- Step forward, lift opposite knee, step back, tap back
- **Hips square to the front, abs braced, chest lifted**
- Leading foot to supporting knee
- Standing leg straight
- Running arms – hands released



### KNEE REPEATER

#### TECHNIQUE

- Step forward, tap behind, lift knee
- Supporting knee above and aligned over middle toes
- Weight in the front leg – heel grounded
- Long back leg – heel lifted
- Lift leading foot to supporting knee
- Arms reach over head or forward of shoulder, and pull in to waist



### DOUBLE PULSE SINGLE-LEG SQUAT

#### TECHNIQUE

- Feet under hips, weight on one leg
- **Standing knee bends, knee tracking over middle toe**
- Other leg is straight and taps behind 2 times as you squat pulse
- Body hinged forward from hips so nose is forward of toes
- **Hips square to front, chest lifted**
- Back leg drives forward and up to hip height, toes point towards floor
- Standing leg straightens, heel lifts in Calf Raise, or jump
- Body upright, hips square, chest lifted, running arms, abs braced
- Return to tap behind

### SQUAT KNEE

#### TECHNIQUE

- Step wide to right side, butt back and down
- **Knees bent, in line with middle toes**
- Lift left knee to hip height, toes touching standing knee
- Straighten standing leg
- Hips square to front, chest lifted
- Running Arms

## TRACK 6:

### WOODCHOP SERIES

#### TECHNIQUE

- Band under left foot, step wide, toes turned out slightly
- Hold the cloth side of both handles, **arms straight**
- Hands to left knee, left knee bent
- **Brace abs to keep hips square to the front as you lunge from side to side**
- Return hands to left knee

### SQUAT WITH FRONT RAISE AND REVERSE FLY

#### TECHNIQUE

- Palms forward, lifting handles forward and up
- Feet under hips or slightly wider
- Knees track over middle toes, butt back and down
- **Arms straight, wrists in line with forearms**
- **Abs braced, chest lifted, shoulders away from ears**

#### Reverse Fly

- Arms open wide to side as legs straighten
- **Abs braced to maintain neutral spine**
- Return same way

## TRACK 8:

### HOVER

#### TECHNIQUE

- Elbows under than shoulders, fists together
- Feet hip distance apart
- Hips shoulder height
- **Abs braced**
- **Back long and straight**

⇓ **OPTION:** Knees on floor, hip-distance apart



# BODYVIVE VITALS

## TRACK 9:

### HIP STRETCH



### DOWN DOG

#### TECHNIQUE

- Feet hip-width apart, knees bent as needed, weight on the balls of the feet
- Hands shoulder-width apart
- Hips to the ceiling
- Heels lifted first, then lower to the floor
- **Abs braced, shoulders away from ears**



## BONUS 1:

### BICEP CURL

#### TECHNIQUE

- Both feet on band, hip-width apart
- Knees soft
- **Chest up**
- Bend at elbows, fists travel up towards shoulder
- Elbows point to the floor and stay in line with torso throughout the Curl
- Palms face upward, wrists strong
- Smooth, controlled Curl
- Release all the way to thighs



# LesMILLS



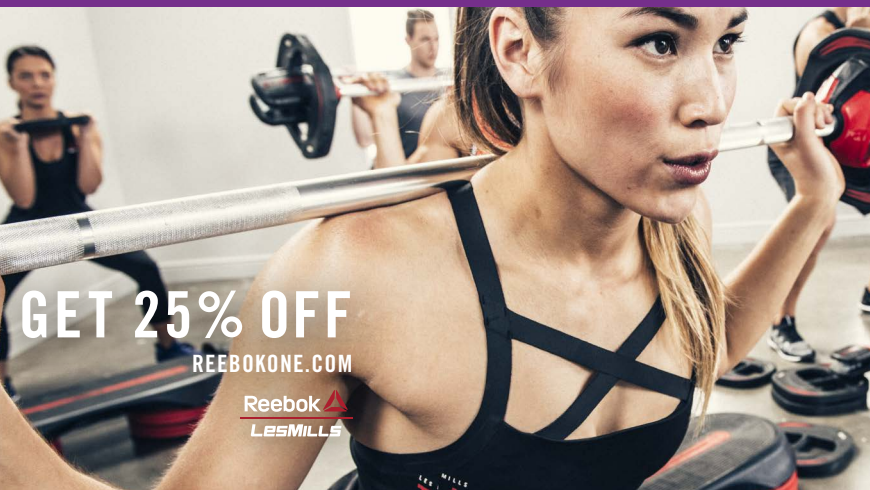
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