

LET'S MOVE!

GROUP  **RIDE®** JUL 12

THE RELEASE

1. **RIDE**
All Star
Smash Mouth
2. **TERRAIN**
Rain Over Me
Pitbull feat. Marc Anthony
3. **ROLL**
You Might Think
The Cars
4. **INTERVALS**
What's Up?
4 Non Blondes
5. **CHASE**
Last Friday Night (T.G.I.F.)
Katy Perry
6. **SPIN**
Someone Like You
Adele
7. **CLIMB**
Club Shock Anthem
TNT aka Technoboy 'N' Tuneboy
8. **CELEBRATE**
Uncharted
Sara Bareilles
9. **STRETCH**
Good Life
OneRepublic
10. **BONUS ROLL (3)**
Any Way You Want It
Journey
11. **BONUS CHASE (5)**
Party Rock Anthem
LMFAO feat. Lauren Bennett and GoonRock

Not all songs are performed by the original artist(s).

BEHIND THE RELEASE

THE CAMPAIGN: Ride-rageous

WHAT THEY RAVED ABOUT IN

TESTING: "What a work out! I loved the amount of time in the saddle."

"Wow! This release definitely takes your fitness to another level! There are songs for everyone, and the programming stands out with all the climbing and ramping. Aye, aye, aye!"

"Fantastic release from beginning to end from both a musical and programming standpoint."

"Received a great workout, lots of hooting and hollering, lots of sweat and grunts!"

MOST MEMORABLE MOMENT: In the Climb track when the lyrics say "irreversible" and everyone knows the fourth mountain is coming. You could feel the tension and excitement!

SONG AND PROGRAMMING THAT SCORED HIGHEST IN TESTING: One Republic's *Good Life* and the Climb track.

CHECK OUT THE EDUCATION: Learn the *Coaching Tips* that will help you make the most of the July 12 release and maximize the results for your participants using the release theme.

Discover the variety of resources available to you and how to most effectively use them as we discuss the BTS Sales & Marketing System as a means of *Growing Group & Profitability*, and learn how to regularly create impact and generate excitement in your club with *Launches*.

GROUP RIDE-high-energy,
cardio cycling experience

RIDE

RAVAGEOUS!

OUTRAGEOUS- [aút-'ra-jēs]
adjective. 1.very bold and startling;
shocking

JUL 12

FOR EDUCATIONAL USE ONLY



BTS' mission is quite simple, to get more people moving! *Let's MOVE!* is more than a catchy slogan or tag line to us; it is a way of life we embrace.

BTS is people. We are a team of dedicated professionals with over 30 years industry experience committed to one goal – your success – and we pursue that success with spirit and passion. To achieve this success, we support you and your club with management, training, programming and marketing systems.

Everyone Finishes First in Group Ride! Pedal in groups, roll over hills, chase the pack, climb mountains and spin your way to burning calories and strengthening your lower body. This 60-minute cycling program is geared for anyone that can ride a bike. Motivating music, awesome instructors and an inspiring group environment lets you *Ride On!*

Our Program Development Teams are committed to creating the highest quality programs for you, your club and your participants. In addition to the Program Developers' and the Program Director's expertise and experience, each Group Ride release must be approved by Program Test Teams and the BTS Safety Advisory Board. Each release is thoroughly tested in various markets before its official release.

Once the release is launched, comprehensive management and instructor surveys are completed to gain valuable feedback for future program direction. This extensive program development system ensures *WOW!* fitness experiences for your participants!

You have all you need in this package to make Group Ride come alive – your CD, Program Notes and Education Resources DVD. We pack it with tons of information and education to give you the best learning tools possible. Through special features like Education Sessions and Teaching Targets, Behind the Release, Behind the Music and Behind the Track, we give you the “what” and “why” of the release. It's like looking under the hood...all to give you the confidence to deliver the best possible experience.

BTS would not be able to do what we do without you! We supply the systems, but you connect with your participants through your passion, professionalism, leadership and dedication. We thank you for your commitment. Together we can get more people moving!

RIDE ON!

PROGRAM DEVELOPMENT TEAM

Program Developer **Mark Goffi**, MM Music Performance and Literature

Program Director **Cathy Spencer-Browning**, BS Human Movement

Support Development **Tiago Kulaif**, BS Physical Education

Testers

Trainers **Kristen Heberton**
Jeffrey Pinkerton

Testers

Roxanne Chance	Teri Halio	Ali Reti
Patty Costa	Denise Hayhurst	Laura Shaw
Sophie Coyne	Will Jones	Alan Smith
Amanda Durkin	Kim Kayley	Alexis Vance
Erin Fitz	Devra Kingman	Cristie Wisecarver
Patty Forman	Steve Moen	Greg Witika
Eric Fox-Kristensen	Kim Ormsby	
Debbie Gregson	Kerri Palermo	

Test Facilities

Atlanta Fitness Crabapple Alpharetta, GA	Gold's Gym Vancouver Vancouver, BC (CAN)
Atlanta Fitness Windermere Cumming, GA	Kent Vision Quest Kent, WA
Cascade Athletic Club Gresham, OR	Ladies Fitness & Health Cartersville, GA
Cityfitness Nelson Nelson (NZ)	Ladies World Health & Fitness Vernon, BC (CAN)
ClubSport of Oregon Tigard, OR	Mike Arteaga's Health & Fitness Center Poughkeepsie, NY
Coop's Health & Fitness Spartanburg, SC	Nike Fitness Center-Lance Armstrong Beaverton, OR
Courthouse Athletic Club Salem, OR	Orcas Spa and Athletics Eastsound, WA
Definition Fitness Elora, ON (CAN)	Shapes Fitness Centre - Narin Winnipeg, MB (CAN)
Global Fitness Tyngsboro Tyngsboro, MA	Shapes Fitness Centre - Pembina Winnipeg, MB (CAN)
Gold's Gym Hamilton Mill Dacula, GA	Sims Premier Fitness Charlton, MA
Gold's Gym Lawrenceville Lawrenceville, GA	Solano Athletic Club Fairfield, CA
Gold's Gym McDonough McDonough, GA	Sports & Fitness Ballantyne Charlotte, NC
Gold's Gym Richmond Richmond, BC (CAN)	The Rush Fitness Asheville, NC
Gold's Gym Suwanee Sugar Hill, GA	Work Out World Wall Wall, NJ

Safety Evaluation **Dennis Bowers**, MS Exercise and Wellness Promotion
Cathy Spencer-Browning, BS Human Movement

Music Editing **Michael Wynne Productions, LLC.**

Presenters **Kristen Heberton**
Tiago Kulaif

Proof Team **Sophie Coyne**
Tracey DeLong
Amanda Durkin
Mark Goffi
Sara Sinclair
Heather Smith

PROGRAM DEVELOPER & PRESENTER BIOS

Mark Goffi, Program Developer

Mark became a part of the BTS family as a Group Ride instructor in early 2005. In 2009, he joined the corporate team as the Education Supervisor and in 2010 became the Group Ride Program Developer. He holds bachelors degrees in chemical engineering and music performance from Auburn University and a masters degree in music performance and literature from Notre Dame. He currently resides on the south side of Atlanta in McDonough, GA with his two children, Luke and Lydia. In his spare time, you will usually find Mark enjoying the academic and athletic pursuits of his children, out riding his bike, or kicking back with some video games or a movie.

Tiago Kulaif, Support Development, Presenter

Tiago has been teaching BTS programs since 1999 and has been working with BTS as a Presenter and Trainer since 2009. In 2010, he joined the corporate team in Atlanta as Programming Assistant and joined the Group Core Program Development Team in 2011. Tiago holds a Bachelor's degree in Science of Physical Education from Moura Lacerda University, Brazil and has been a Personal Trainer for over 10 years. He has had the unique opportunity of training Junior Olympic participants, bodybuilders, athletes, and medically compromised and disabled clients. He currently teaches Group Kick, Group Power and Group Ride. Although he enjoys participating in all programs, his background in the martial arts of Karate, Jiu-jitsu and Judo set the stage for his passion for Group Kick. As you might expect, UFC fighting is one of his favorite things to watch along with a good game of NBA basketball. Aside from his fighter instinct, Tiago is truly a family man enjoying his time off with his lovely wife Valerie and beautiful daughters Victoria and Talitha.

Cathy Spencer-Browning, Program Director

Cathy has been part of the BTS Team since 1997 as the BTS National Training and Program Director. Cathy holds a degree in Human Movement from Wollongong University, Australia. Cathy has an established international career of presenting, training and speaking since 1990. She was the recipient of Australia's 2001 Fitness Professional of the Year and Can Fit Pro's 2002 Specialty Presenter of the Year Award. Cathy has served on the ACE Faculty Advisory Board and co-owned Exercise Executives with Marcus Irwin, an international instructor choreography video company. Cathy has been passionate about teaching group fitness since she saw Jamie Lee Curtis' movie *Perfect* and currently teaches Power, Step and Core. When she is not chasing after her daughters, Riley and Colbi, plus her husband Terry, she enjoys photography, her iPad, going home to Australia and indulging in modern day versions of old-fashion craft, such as knitting and sewing.

Kristen Heberton, Presenter

Kristen resides in Gresham, OR, has been a BTS Trainer since 2004 and joined the Group Core Development Team in 2011. Kristen believes that fitness is not inherited, but is something that must be continuously nurtured in a cycle that doesn't end until you do. This philosophy is woven into her job as a Personal Trainer and Instructor at Nike World Headquarters, and it is something she and her husband are instilling in their son, Devon, who is, by the way, her inspiration...and perspiration! Kristen finds it an honor to work with the talented BTS team, who without knowing it, follows one of NIKE's maxims... *always Innovate.*

QUALITY DRIVEN

BTS is passionately committed to creating the highest quality group fitness programs. To achieve this, we have built a comprehensive Program Development process. Importantly, this process involves facilities and instructors to ensure that our customers have a voice in each and every release.

Over 2100 hours are poured into every seasonal release, to give you the confidence to present a truly *WOW!* experience. Over one hundred instructors evaluate and score songs for potential playlists for all programs quarterly. Those songs that score high enough are then programmed by the Program Development Team and approved by the Program Director and the BTS Safety Advisory Board.

The program releases are then tested by instructors in over 100 facilities in various markets, culminating in 7000+ participants experiencing all program releases in at least 350 test classes. The Testers complete a thorough survey and participate in a conference call with the Program Developers and Director to finalize the release: January, April, July and October.

After the facilities and instructors have launched that season's release, comprehensive management and instructor surveys are completed to gain valuable feedback on that release and guide future direction of each program. This process and the commitment to excellence by the instructors, facilities and BTS create the highest quality exercise experiences for each program.

MARKET TESTING

The Testing Phase of Program Development is vitally important to ensure each program release has a wide cross-section of facilities, instructors and participants experiencing the songs and programming. The Program Development Team relies on this phase to guarantee that the vast majority of participants will enjoy each release.

In this process, music and programming are assessed to make certain they are right for the specific track and release. For music - quality, popularity, motivation, and acceptability are considered. For programming - achievability, challenge, safety, and effectiveness are considered. You can be confident that if a song or programming is in the release, it has passed a stringent set of criteria from the vast majority, if not all, of the markets, facilities, instructors and members.

Also, based on the Test Team's feedback, education, and specifically Teaching Targets, are determined and developed to assist instructors in delivering the release at the highest level.

Bottom line - you are an integral part of the programs that you and your team deliver to your members. Be active, be involved, and be heard. Complete the Program Quarterly Surveys, suggest songs on Name That Tune! and through your Group Fitness Director, let us know if you'd like to be considered as a Tester. *Let's Move!*

NOTE: If there is a discrepancy between the Class Video and Program Notes or confusion in programming, please refer to the Class Video on the Education Resources DVD.

MUSIC GUARANTEE

BTS guarantees that all songs have been thoroughly evaluated and we make best efforts to create releases that are acceptable to the majority of participants. Rather than interpret the degree of acceptability, we use music charts, music television and commercial radio as the benchmark for socially acceptable music.

We also look closely at the feedback during the Music Evaluation and Program Testing phases of Program Development. In other words, if a song receives considerable airtime in North America and it passes through our testing phases, BTS considers it acceptable by the majority of the population.

Ultimately, facilities and instructors have the freedom to decide what music is most popular and appropriate for their facilities. We understand and respect that each individual's sensitivity may differ from what BTS considers acceptable. For this reason, BTS encourages instructors to mix and match tracks from their libraries to cater to the various audiences they teach. For certain programs, BTS will often supply a bonus track for borderline songs, allowing you to make the most appropriate choice for your launch.

NAME THAT TUNE

Music drives the experience and makes us *MOVE!* Our Program Development Team scours music from many genres: from classic to current, from rock to pop, from disco to techno. We also rely on your passion and love of music. Please visit the Name That Tune! section of the Instructor page on our website, www.bodytrainingsystems.com, to suggest your favorites for each program.

MUSIC DISCLAIMER

BTS greatly values the role and contribution you bring to the delivery of each program. In order to uphold the high-quality music and programming provided to instructors, BTS must comply with federal law. This being said, all music provided on BTS program release CDs is for instructional purposes only. The copying and/or distribution of BTS program CDs, including burning "back-up" copies, is illegal under federal law and is not permissible. Our purpose is to comply with the federal law and respect the copyrights of our music providers and the musical artists upon whom we depend for the uniqueness of our release. In the case of MP3 players, instructors may transfer music from their original purchased BTS program CDs onto an MP3 player. Sharing with others is prohibited.

ALL STAR

Ride

All Star is a single by Smash Mouth released in 1999. This pop rock song was featured on their album *Astro Lounge* and is one of the group's most successful songs. The song ranked at #1 on the US Billboard Adult Top 40 chart and #1 on the US Billboard Pop Songs chart.

RAIN OVER ME

Terrain

This dance pop song was released in 2011 by American rapper Pitbull from his sixth studio album *Planet Pit*. *Rain Over Me* features vocals from Puerto Rican-American singer Marc Anthony and was a huge hit, becoming Pitbull's second #1 single on the US Billboard Hot Latin Songs chart as well his first #1 single on the US Billboard Latin Songs chart.

YOU MIGHT THINK

Roll

This new wave single was released by the American rock band The Cars in 1984 from the album *Heartbeat City*. *You Might Think* became a substantial hit in the US, peaking at #7 on the US Billboard Hot 100 chart and #8 on the Canadian RPM 100 chart.

WHAT'S UP?

Intervals

What's Up? is a rock song from 4 Non Blondes' debut album *Bigger, Better, Faster, More!*. It was released in 1993 and peaked at #1 in Poland, Austria, Switzerland, Sweden, Germany, Ireland, Norway and the Netherlands. Despite the title, the song does not contain the phrase "what's up?" Rather, the lyric "what's goin' on?" is prominently included in the chorus. The title was chosen to avoid confusion with the 1971 R&B song and album *What's Going On* by Marvin Gaye.

LAST FRIDAY NIGHT (T.G.I.F.)

Chase

Last Friday Night (T.G.I.F.) is a pop-rock single from Katy Perry's third studio album, titled *Teenage Dream*. The single was released in June of 2011 and went on to top the US Billboard Hot 100, Hot Digital Songs, Pop Songs, Radio Songs, and Hot Dance Club charts. The song has sold well over 2 million copies in the US alone and has also topped the charts in Canada.

SOMEONE LIKE YOU

Spin

Adele's *Someone Like You* was released as the second single from her 2011 studio album *21*. This pop soul song received universal acclaim by music critics following a well-received performance of the song at the *2011 BRIT Awards*. It became Adele's first #1 hit in the UK and stayed on the top of the chart for five weeks. The song also topped the charts in Ireland, New Zealand, and Australia. It has become Adele's second #1 in the US.

CLUB SHOCK ANTHEM

Climb

Club Shock Anthem was released in October 2011 by TNT aka Technoboy 'N' Tuneboy. This hard-style song is taken from the album *Tunebeats Vol. 2*, which is a compilation of new tracks, remixed classics and unreleased edits.

UNCHARTED

Celebrate

This single was released by the American singer Sara Bareilles from her 2011 album *Kaleidoscope Heart*. Bareilles performed *Uncharted* on *Jimmy Kimmel Live!* and it was chosen as the theme song to VH1's reality show *Audrina*. The pop rock song peaked at #13 on the US Billboard Adult Pop Songs chart.

GOOD LIFE

Stretch

Good Life is a song by American alternative rock band OneRepublic, taken from their second studio album *Waking Up* released in 2009. This pop rock song was a commercial success, peaking at #8 on the US Billboard Hot 100 chart and eventually being certified multi-platinum. The single also reached the Top 20 on other music charts across Europe, Australia, and New Zealand.

ANY WAY YOU WANT IT

Bonus Roll

Journey's popular hard rock hit *Any Way You Want It* was released on the band's 1980 album, *Departure*. The single peaked at #23 on the US Billboard Hot 100 chart. *Any Way You Want It* appears on all four live albums released by Journey (*Captured*, *Greatest Hits Live*, *Live in Houston 1981: The Escape Tour*, and *Revelation* on DVD) and was named the 80th best hard rock song of all time by VH1.

PARTY ROCK ANTHEM

Bonus Chase

Party Rock Anthem is a song performed by American electro hop recording duo LMFAO featuring Lauren Bennett and GoonRock. It was released as the first single from their second album *Sorry For Party Rocking* in 2011. The song spent ten weeks at #1 in the New Zealand charts and nine weeks in the Australian charts. It is the longest running #1 single in New Zealand since Stan Walker's hit single *Black Box* in 2009.



	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(drums) GO , go, go	1-16 17-32	Seated Coast Transition to Ride	slow build	▲	
QV	SOMEBODY once told me	32	Ride	1/1		
V	Well the YEARS start coming	32	Ride	1/1	▲	
C	HEY now you're an All Star	64	Race	1/1		
V	It's a COOL place	32	Ride	1/1	▲	
C	HEY now you're an All Star	64	Race	1/1		
V	It's a COOL place	32	Ride	1/1	▲	
C	HEY now you're an All Star	64	Race	1/1		
Inst	(drums) GO , go, go	32	Ride (seated climb)	1/2	▲	
C	HEY now you're an All Star	64	Standing Climb	1/2		
Inst	(drums) GO , go, go	16	Transition to Ride	build	▼	
V	SOMEBODY once asked	32	Ride	1/1		
V	The YEARS start coming	32	Ride	1/1	▲	
C	HEY now you're an All Star	64	Race	1/1		35s



OPTION: Build the pace gradually as the legs warm up. It is not necessary for participants to jump on the beat immediately, however, make sure that you role model riding the rhythm from the beginning for those who are ready to go.

- ▶ The Ride track is the place to establish all of the riding positions. The resistance changes are placed here at the beginning of the Verse (V) so that you can focus on coaching the transition to Race at the beginning of the Chorus (C).

- ▶ Establishing the feel of the climbing resistance sets up your coaching for the rest of the release.



OPTION: load = ▲ - if participants feel ready and want to get the work-out going, they can add more resistance halfway up this hill.

- ▶ Try to avoid slowing down at the top of the hill. Keeping the pace at 1/2 and then accelerating as the resistance is turned down will give participants a better feel for the resistance and help keep them from backing it off too far.

NOTE

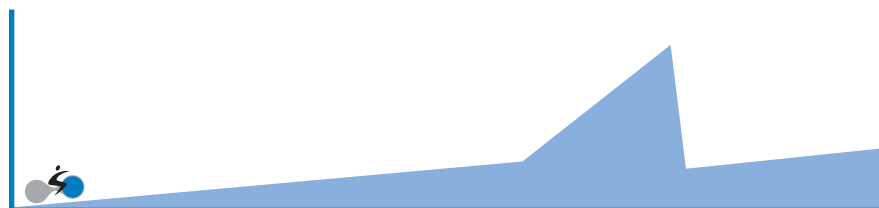
BEHIND THE TRACK: This song was chosen because it is a fun and popular song that gets the workout started on a high note. While the song has gained new popularity recently, it was a hit prior to the *Shrek* movies.

TEACHING TARGET: The goal of this release is to train leg strength by working against heavier resistance in the Ride (seated climb) position. Manage expectations for the release by using your class introduction to highlight the theme of the release.

Use the one hill in the Ride track to establish the climbing resistance feel. This will help streamline the coaching later in the release and allow coaching of additional information to help participants be successful.

Be sure to take a look at the JUL 12 Teaching Target titled **Coaching Tips** on the Education Resources DVD.

P.S. The Ride track is the time to cover the riding positions and effective cycling technique. This is especially true if you have any newer participants in class, but it is always a good idea to hit the highlights. Think of it as teaching the vocabulary of the class.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(ADD hi-hat)	32	Seated Coast	slow		
QC	Girl my BODY don't lie	1-32 33-64	Ride (seated climb) Standing Climb	1/2 1/2	▲	
RP	AY, ay, ay	96	Race	1/1	▼▲--	45s
V	A BILLION'S the new	64	Ride (seated climb)	1/2	▲	
QC	Girl my BODY don't lie	32	Standing Climb	1/2		
RP	AY, ay, ay	96	Race	1/1	▼▲--	45s
V	ALWAYS a new million	64	Ride (seated climb)	1/2	▲	
QC	Girl my BODY don't lie	32	Standing Climb	1/2		
RP	AY, ay, ay	96	Race	1/1	▼▲--	
QChg	I was PLAYIN' with her	32	Standing Climb	slow	▲	
Chg	I was PLAYIN' with her	32	Standing Climb	1/2		
QC	Girl my BODY don't lie	32	Standing Climb	1/2		
RP	AY, ay, ay	64	Race	1/1	▼▲	
Inst	(bass + lighter synthesizer)	32	Race	1/1R		15s

- The Ride (seated climb) resistance should be great enough that participants do not need more resistance when they get out of the saddle. This is a great opportunity to illustrate how the body weight assists the pedaling in Standing Climb.



OPTION: Speed = 1/2 - if the intensity is increasing too quickly, simply slow the pace as needed to manage the intensity.



OPTION: Speed = 1/2 - if participants are feeling good, they may choose to continue working by staying on the pace.

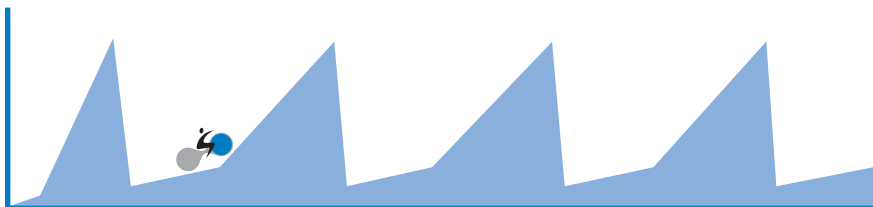
- This is the first of many ramps in this release. It is a good time to define what a ramp is.

NOTE

BEHIND THE TRACK: The longer Race segments in the Terrain track are designed to help balance the amount of Ride (seated climb) that happens in this release.

TEACHING TARGET: Coach the Ride (seated climb) sections as an opportunity to explore a challenging resistance. Participants should be encouraged to adjust as needed. These sections are preparation for the feel of the work that will follow in Roll and Intervals.

P.S. The physical intensity increases pretty quickly in the first 45-second Race section. Options like shortening the duration on the pace or skipping a resistance change can be an important part of making sure everyone finds success. Connect with your class and be aware of their coaching needs.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(synthesizer + guitar)	1-16 17-32	Seated Coast Transition to Ride	slow build	▲	
Inst	(ADD snare drum)	32	Ride (seated climb)	1/1		
MT	(synthesizer)	64	Standing Climb	1/1	▲	
V	YOU might think I'm crazy	32	Ride (seated climb)	1/1	▼	
PC	But I THINK that you're wild	32	Ride (seated climb)	1/1	▲	
C	YOU might think I'm foolish	32	Standing Climb	1/1	▲	37s hill
MT	(synthesizer)	64	Ride (seated climb)	1/1R		
V	YOU might think I'm crazy	32	Ride (seated climb)	1/1	▼	
PC	But I THINK that you're wild	32	Ride (seated climb)	1/1	▲	
C	YOU might think I'm foolish	32	Standing Climb	1/1	▲	
MT	(synthesizer)	64	Ride (seated climb)	1/1R		
V	YOU might think it's hysterical	32	Ride (seated climb)	1/1	▼	
PC	But I THINK that you're wild	32	Ride (seated climb)	1/1	▲	
C	YOU might think I'm foolish	32	Standing Climb	1/1	▲	
MT	(synthesizer)	64	Ride (seated climb)	1/1R		
Chg	And it was HARD	32	Ride	1/1	▼	
Chg	But YOU kept it going	1-24 25-32	Ride Ride	slow build		
V	YOU might think I'm delirious	32	Ride (seated climb)	1/1		
PC	Oh I THINK that you're wild	32	Ride (seated climb)	1/1	▲	
C	YOU might think I'm foolish	64	Standing Climb	1/1	▲▲	
MT	(synthesizer) ...All I want is you	64	Ride (seated climb)	1/1R		25s

1st Hill

2nd Hill

3rd Hill

4th Hill

5th Hill

► The first hill is an opportunity to establish the range of resistance that will be used in the track. The work should feel like strength work.

► The resistance should feel more challenging when participants sit down because the body weight no longer assists the pedaling.



OPTION: Slow the pace or reduce the resistance if the intensity gets too high.

► The last hill is a little longer with the opportunity to push a little more resistance.

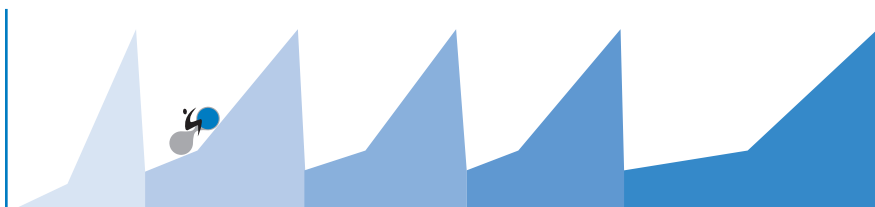
NOTE

BEHIND THE TRACK: This song proved to be very popular during the **Testing Phase of Program Development**. While your younger participants might not know the song, many will know it and love it.

TEACHING TARGET: The focus of the work in this track is building leg strength and endurance using the Ride (seated climb) position. Be sure to coach this aspect of the track.

The hills switch around in Roll versus the Terrain track. During Roll you begin standing and then sit down. Coach the fact that the workout will feel more challenging during Ride (seated climb).

P.S. Resistance is the key to riding the rhythm in the Roll track. If the resistance is turned up, then the pace will slow down. If participants' legs are speeding, then they are not connecting with the feel of this part of the workout.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Intro	(drums + bass)	8	Seated Coast	slow		
QC	And I say HEY , yeah, yeah	32	Seated Coast	slow		
RP	And I say HEY , hey, hey, hey	32	Ride (seated climb)	build	▲	
Inst	(synth + drums) Going ON	32	Standing Climb	1/1		
Br	(empty)	8	Transition to Ride	1/1		
Inst	(bass beat + synth) Going ON	96	Ride (seated climb)	1/1R		40s
RP	And I say HEY , hey, hey, hey	32	Transition to Standing Climb	1/2		
RP	HEY , hey, hey, hey	16	Standing Climb	build		
Inst	(synth + drums) Going ON	32	Standing Climb	1/1		
Br	(empty)	8	Transition to Ride	1/1		
Inst	(bass beat + synth) Going ON	96	Ride (seated climb)	1/1R		
RP	And I say HEY , hey, hey, hey	32	Transition to Standing Climb	1/2		
RP	HEY , hey, hey, hey	16	Standing Climb	build		
Inst	(synth + drums) Going ON	32	Standing Climb	1/1		
Br	(empty)	8	Transition to Ride	1/1		
Inst	(bass beat + synth) Going ON	96	Ride (seated climb)	1/1R		
RP	And I say HEY , hey, hey, hey	32	Transition to Standing Climb	1/2		
RP	HEY , hey, hey, hey	16	Standing Climb	build		
Inst	(synth + drums) Going ON	32	Standing Climb	1/1		
Br	(empty)	8	Transition to Ride	1/1		
Inst	(bass beat + synth) Going ON	96	Ride (seated climb)	1/1R		
RP	(bell) And I say HEY , hey	32	Transition to Standing Climb	1/2		
RP	HEY , hey, hey, hey	16	Standing Climb	build		
Inst	(synth + drums) Going ON	32	Standing Climb	1/1		
Br	(empty)	8	Transition to Ride	1/1		
Inst	(bass beat + synth) Going ON	96	Ride (seated climb)	1/1R		

- Resistance is the key to this Intervals track. If the resistance is light, the track will not feel intense at all. Early in the track and in the first interval, focus on coaching the participants to get into the feel of the work-out with the resistance. Once the resistance is set it is left alone for the remainder of the track. This leaves one less variable to manage. Participants can always adjust if necessary.



OPTION: Load = ▲ - if participants want a greater challenge, they can always add a little more resistance at the beginning of each interval.



OPTION: Standing Climb - if participants start to lose the pace, they can always return to Standing Climb to regain the pace and sit again when ready.

- The Standing Climb section may feel like a reprieve compared to the Ride (seated climb) portion. The intensity will return as soon as riders return to the saddle.
- Each group of three ramps is faster than the ones in the previous section.

- In cycling, the final lap of a circuit or track race is known as the bell lap. The sound effect here lets you know this is the beginning of the last interval.

NOTE

BEHIND THE TRACK: We were due for a climb based interval. Participants may find this quite challenging if it has been a while since they have done this type of interval training.

TEACHING TARGET: The style of the workout in the Intervals track is the same as the Roll track in this release. The difference here in Intervals is the length of the Ride (seated climb) sections is longer. Coach participants to challenge themselves to improve their endurance through the increased duration.

P.S. The Ride (seated climb) sections gradually increase in intensity. There are three speed increases in each ramp section, and each ramp section starts a little faster than the one before it.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(bass + synthesizer)	1-28 29-32	Seated Coast Transition to Ride	slow build		
Inst	(building)	32	Ride	1/1	▲	
QMT	(synthesizer) ...T.G.I.F.	32	Transition to Standing Climb	1/2	▲	
MT	(synthesizer)	64 1-32 33-64	Chase Combo Standing Climb Race	1/1 1/1 1/1		20s
V	There's a STRANGER in my	64	Ride	1/1	--▲	
C	Last Friday NIGHT	32	Standing Climb	1/1	▲	50s to
C	NIGHT , we went streaking	32	Race	1/1		break
Ref	NIGHT , do it all again	32	Race	1/1	▲	
MT	(synthesizer)	64	Chase Combo	1/1	▲	20s
QMT	(synthesizer) NIGHT , T.G.I.F.	1-28 29-32	Ride Ride	slow build	▼	
V	There's a STRANGER in my	64	Ride	1/1	--▲	
C	Last Friday NIGHT	32	Standing Climb	1/1	▲	
C	NIGHT , we went streaking	32	Race	1/1		
Ref	NIGHT , do it all again	32	Race	1/1	▲	
MT	(synthesizer)	64	Chase Combo	1/1	▲	
QMT	(synthesizer) NIGHT , T.G.I.F.	1-28 29-32	Ride Ride	slow build	▼	
V	Trying TO connect the dots	64	Ride	1/1	--▲	
QC	Last Friday NIGHT	32	Transition to Standing Climb	slow	▲	
C	Last Friday NIGHT	32	Standing Climb	1/1		
C	NIGHT , we went streaking	32	Race	1/1		
Ref	NIGHT , do it all again	32	Race	1/1	▲	
MT	(synthesizer)	64	Chase Combo	1/1	▲	

► This 20 second Chase Combo reappears at the end of each of the following three working sections.



OPTION: Load = ▼ - if participants find staying on the same load too intense, they can back it off at the beginning of this section.



OPTION: Speed = 1/2 or skip a resistance change - if participants are finding it challenging to catch their breath in the short breaks, they can make them longer through pace and/or resistance.



OPTION: Skip a resistance change - if the resistance is high enough already, then stay with it.

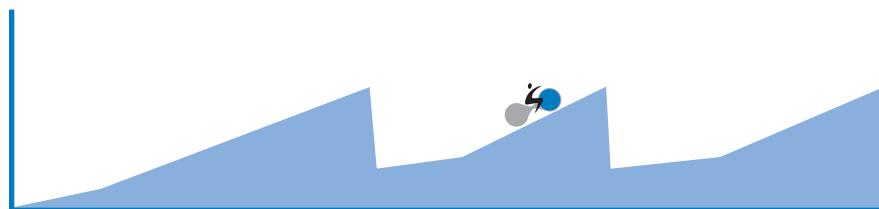
► This break is an extra opportunity to reduce the intensity before one more big push to the finish.

NOTE

BEHIND THE TRACK: This song was chosen because of its popularity and its appeal to your young or young at heart participants. The song receives a great deal of radio airplay, giving it broad appeal.

TEACHING TARGET: The workout is designed around keeping a consistent pace under load for an increased duration. Coach participants to make the pedals feel heavy. If the resistance is light, the musical energy will make them want to pedal faster than the rhythm and turn this into a speed workout. Participants will slow down if they turn it up!

P.S. The pedaling speed in Chase is not fast. It is the combination of exciting music and resistance that creates the workout excitement.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(bass + light synthesizer)	32	Seated Coast	slow		
Inst	(piano + bass beat)	1-16 17-32	<u>Stress Reversal</u> UT (lat flex neck w/reach behind) UT (other side)	slow slow		
QV	I ■ heard that you're	32	Transition to Ride	build	▲	
V	I heard that your dreams	64	Ride	1/1		
PC	I HATE to turn up	32	Ride	1/1		
C	■ Nevermind I'll find someone	64	Race	1/1		60s in
MT	(synthesizer + bass beat)	64	Race	1/1	▲	Race
V	You KNOW how the time	64	Ride	1/1		
PC	I HATE to turn up	32	Ride	1/1		
C	■ Nevermind I'll find someone	64	Race	1/1		60s in
MT	(synthesizer + bass beat)	64	Race	1/1	▲	Race
Chg	NOTHING compares	32	Ride	1/1		15s
QC	■ Nevermind I'll find someone	1-16 17-32	Transition to Standing Climb Standing Climb	slow slow		
QC	Don't FORGET me	1-16 17-32	Transition to Ride Ride	1/2 build		
C	■ Nevermind I'll find someone	64	Race	1/1		75s to
MT	(synthesizer + bass beat)	96	Race	1/1	▲	break
Inst	(piano + bass beat)	32	Race	1/2		



OPTION: Pace = 1/2 - participants may want to keep the pace slower if they need a little more time after the peak in Chase.



OPTION: Skip the resistance change - if participants are very challenged by the pace, they should work on that and worry about the resistance changes later.



This Standing Climb break is an opportunity for participants to stretch their legs and give their back-sides a break.



OPTION: Pace = 1/1 - this is a good opportunity if participants are feeling good and want to stretch the work. If they take the faster option here, the section is 90 seconds from the last break to the end.

NOTE

BEHIND THE TRACK: This beautiful song was musically the most popular of the working tracks during the *Testing Phase of Program Development*.

TEACHING TARGET: This track, along with the Race sections in the Terrain track, are the only spots in this release where speed work is the focus. Let participants know that the work should feel completely different than the last three tracks.

P.S. Participants have to train speed in order to improve the technique. Proficiency with faster cadences will not come from pedaling slowly. Well-rounded cycling technique requires a bit of practice.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(empties)	24	Seated Coast	slow		
V	SHOCK , something that jars	24	Transition to Ride	build		
Inst	(heavy synth)	32	Ride	1/1	▲	
MT1	(bass beat + synth) Shock ■ (bass beat + synth) Shock ■	1-32 33-64	Standing Climb Ride (seated climb)	1/1 1/1	▲	13s
Inst	(bass pulse)	16	Transition to Ride	slow	▼	
V	(stage 1) There are three stages	***	Ride	slow		
Inst	(heavy synth)	32	Ride	build	▲	
MT1	(bass beat + synth) Shock ■ (bass beat + synth) Shock ■	1-32 33-64 65-96	Standing Climb Standing Climb Ride (seated climb)	1/1 1/1 1/1	▲ ▲	
Inst	(bass pulse)	16	Transition to Ride	slow	▼	
V	(stage 2) There are three stages	***	Ride	slow		
Inst	(heavy synth)	32	Ride	build	▲	
MT1	(bass beat + synth) Shock ■ (bass beat + synth) Shock ■	1-32 33-64 65-96 97-128	Standing Climb Standing Climb Standing Climb Ride (seated climb)	1/1 1/1 1/1 1/1	▲ ▲ ▲	
Inst	(bass pulse)	16	Transition to Ride	slow	▼	
V	(stage 3) There are three stages	***	Ride	slow		
Ref	Shock ONE	32	Ride	1/1	▲	
QMT	(synth builds)	32	Ride	1/1	▲	
MT2	(synth + bass beat) Shock ■	96	Standing Climb	1/1	▲▲▲	90s to
Inst	(empties) ...Something that jars	32	Standing Climb	1/2		end
MT2	(synth + bass beat)	96	Ride (seated climb)	1/1R		35s

1st Climb

- This first mountain may seem quite short at first. It is an opportunity to TURN IT UP! Make it feel like the heaviest resistance of the workout so far.

2nd Climb

- This second mountain is longer with an additional resistance change.

3rd Climb

- This third mountain is longer with two additional resistance changes.



OPTION: Skip a resistance change - if the resistance is challenging enough, then simply leave it where it is.

4th Climb



OPTION: Four resistance changes - for entertainment, and if your equipment allows it, you might choose to divide this resistance change into four parts - one each time the vocalist says shock one, shock two, etc. In this case you would omit the resistance change at the beginning of the following Quiet Main Tune (QMT) section. Four changes should be enough.

- This ramp is made up of three sudden pace changes. It should become increasingly difficult to keep up.

NOTE

BEHIND THE TRACK: This track scored highest on the release for programming during the **Testing Phase of Program Development**. It is designed around progressively increasing the workout intensity through resistance and duration.

TEACHING TARGET: Coach participants to really load it up during the Standing Climb sections so that the resistance feels very heavy during the shorter Ride (seated climb) sections. Encourage participants to get the resistance high enough so that it is difficult to maintain the pace.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(piano)	16	Seated Coast	slow		
QV	■ No words	1-16 17-32	Seated Coast Transition to Ride	slow build		
V	■ Just me	32	Ride	1/1	▲	
PC	STUCK under the ceiling	8	Ride	1/1		
C	I'm GOING down	32	Race	1/1		
Inst	(keyboard + drums)	16	Transition to Ride	1/1		
QV	■ No words	32	Ride	1/1		
V	■ Each day	32	Ride	1/1		
PC	I KNOW I'm getting nowhere	8	Ride	1/1		
C	I'm GOING down	32	Race	1/1		
Chg	■ Jump start my kaleidoscope	1-16 17-24	Transition to Ride Ride	1/1 1/1		
Chg	■ I won't go as a passenger	1-16	Transition to Seated Coast	slow		
		17-32	<u>Stress Reversal</u> Ant Delt (ext shoulders, clasp hands)	slow		
QV	■ Compare where you are	1-12 13-16	Seated Coast Transition to Ride	slow build		
C	I'm GOING down	64	Race	1/1		
Inst	(keyboard + drums) La, la, la	16	Race	1/1		



OPTION: Speed = slow and Position = Seated Coast - if participants need more time to gather themselves after the climb track.



OPTION: Speed = 1/2 and Position = Ride or Seated Coast - if participants prefer, they can ride the entire track at a slower pace and in the Ride or Seated Coast position.

NOTE

BEHIND THE TRACK: This song was chosen because of its popularity and its great, lighthearted feel. It musically connects very well with the song that follows.

TEACHING TARGET: Revisit the strength theme of the workout during this track. Discuss what participants just experienced and remind them of the muscular endurance and cardiovascular benefits.

P.S. During the *Testing Phase of Program Development*, instructors and participants noticed that they really felt their fitness and leg strength improving over several classes. While the workout can be intense, they acknowledged that it is very achievable and they appreciated the benefits and the results!





	LANDMARKS	BLK	POSITION
Inst	(drums)	16	Transition to standing on floor
Inst	(drums + synthesizer) (ADD whistling)	1-16 17-32	Spinal Flexors (ext trunk, reach arms OH) Spinal Rotators (dynamically rotate trunk)
V	■ Woke up in London	1-16 17-32	L Gastroc (ext knee, dorsiflex ankle) L Hip Flexors (ext hip, tilt pelvis post)
C	■ This has gotta be	32	L Quads (flex knee, hold lower leg)
Inst	(guitar + whistling)	1-16 17-32	Spinal Rotators (rotate trunk) Spinal Rotators (other side)
V	■ To my friends in New York	1-16 17-32 33-48	R Gastroc R Hip Flexors Hams (flex hips)
C	■ This has gotta be	32	R Quads
Inst	(guitar + whistling)	1-16 17-32	Spinal Rotators w/reach arm diagonal (rotate trunk) Spinal Rotators w/reach arm diagonal (other side)
QV	HOPELESSLY, I feel	1-16 17-32	L Glute Med/Min (foot on opp knee) R Glute Med/Min
C	■ This has gotta be	1-16 17-32	R Quads L Quads
Inst	(guitar + whistling) ...Good, good	1-16 17-32	L ITB (add hip, lat flex trunk, reach OH) R ITB
V Chg	■ To my friends in New York	32	Back Release (grab bars, lengthen trunk)
Outro	(fading guitar + whistling)	1-4 5-8 9-16	Return to standing Shoulder Roll Release

- ▶ This dynamic stretch does not necessarily need a large range of motion. It is just about getting the spine moving to relax the back muscles after the ride.
- ▶ Rotate the hips and hold as the hands reach to the opposite hip.
- ▶ Focus on keeping the hips square to the front with the hand supporting the hip, so the stretch is felt a little bit higher in the back and in the lats.
- ▶ We revisit the Quads stretches because these muscles are the prime movers in cycling.
- ▶ This stretch is always a participant favorite because it just feels great!

NOTE

BEHIND THE TRACK: This track scored the highest on the release for music during the *Testing Phase of Program Development*.

TEACHING TARGET: The three Spinal Rotators stretches are designed to restore a bit of spinal mobility. Coach participants to work within their range of motion and to gradually improve it over the course of the track.

P.S. In addition to the typical lower body stretches, this Stretch track features spinal release through rotation and extension. This is intended to counter the constant forward flexion of the cycling position.



	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(synthesizer)	16	Seated Coast	slow		
Inst	(ADD bass beat)	1-16 17-32	Ride Ride	build 1/1	▲	
QC	ANY way you want it	1-12 13-20	Transition to Standing Climb Standing Climb	1/2 1/1	▲	
MT	(bass beat + synthesizer)	32	Standing Climb	1/1		
V	■ She loves to laugh she loves	32	Ride (seated climb)	1/1	▼	
PC	■ Ooh night, all night	32	Ride (seated climb)	1/1	▲	
C	ANY way you want it	64	Standing Climb	1/1	▲	25s
MT	(bass beat + synthesizer)	32	Ride (seated climb)	1/1		12s
V	■ I was alone I never knew	32	Ride (seated climb)	1/1	▼	
PC	■ Ooh night, all night	32	Ride (seated climb)	1/1	▲	
C	ANY way you want it	64	Standing Climb	1/1	▲	
MT	(bass beat + synthesizer)	32	Ride (seated climb)	1/1		
V	■ I was alone I never knew	32	Ride (seated climb)	1/1	▼	
PC	■ Ooh night, all night	32	Ride (seated climb)	1/1	▲	
C	ANY way you want it	64	Standing Climb	1/1	▲	
MT	(bass beat + synthesizer)	32	Ride (seated climb)	1/1		
Chg	She said HOOOLD on	32	Ride (seated climb)	1/1		
Inst	(bass beat + synthesizer)	32	Ride (seated climb)	1/1	▲	
Inst	(ADD background voices)	32	Ride (seated climb)	1/1		
QC	ANY way you want it	32	Transition to Standing Climb	1/2		
C Chg	ANY way you want it	64	Standing Climb	1/1		50s to
MT	(bass beat + synthesizer)	32	Ride (seated climb)	1/1		end
Inst	(bass beat + funky synthesizer)	32	Ride (seated climb)	1/1		

1st Hill

2nd Hill

3rd Hill

4th Hill



OPTION: Pace = 1/2 - If participants need a little bigger break, it is always okay to slow the pace.



OPTION: 1/4 - If anyone feels like they need a little extra, this is an opportunity.

NOTE

BEHIND THE TRACK: The workout in this Bonus Roll track is designed to compliment the strength theme of the release. If you think your participants will connect more with this song, then feel free to launch with it as a team.

TEACHING TARGET: The Ride (seated climb) sections are short on the early hills. Encourage participants to load up since they won't be pushing the resistance as long. It is an opportunity to challenge participants to push more resistance than normal, or more than they might have during the main release Roll track.

P.S. The Bonus Roll and Bonus Chase tracks have similar workout designs and are intended to work together. In addition, the amount of time in the saddle is a bit less, although no less intense, than the corresponding tracks in the main release. Consider switching them into the release later in the shelf life to switch things up and to give the workout a little bit different feel.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(galloping bass beat)	1-16 17-32	Seated Coast Transition to Ride	slow build	▲	
Inst	(fuller + build)	32	Ride	1/1		
Inst	(ADD synth) Party Rock	32	Ride	1/1	▲	
MT	(bass beat + funky synth)	32	Race	1/1	▲	
V	■ In the club party rock	32	Ride	1/1		
V	YO, I'm runnin' through	32	Ride	1/1	▲	
C	■ Party rock is in the house	64	Standing Climb	1/1	▲▲	22s
MT	(funky synth) SHAKE that	32	Race	1/1		11s
V	■ In the club party rock	32	Ride	1/1	▼	
V	YO, I'm runnin' through	32	Ride	1/1	▲	
C	■ Party rock is in the house	64	Standing Climb	1/1	▲▲	
MT	(funky synth) SHAKE that	32	Race	1/1		
V	■ In the club party rock	32	Ride	1/1	▼	
V	YO, I'm runnin' through	32	Ride	1/1	▲	
C	■ Party rock is in the house	64	Standing Climb	1/1	▲▲	
MT	(funky synth) SHAKE that	32	Race	1/1		
V Chg	■ Step up fast and be the first	32	Ride	1/1	▼	
RP	GET up, get down put your	32	Ride	slow		
RP	GET up, get up, get up	32	Transition to Standing Climb	slow	▲	
C	■ Party rock is in the house	64	Standing Climb	1/1	--▲	55s to
C Chg	Woah oh, oh, oh	32	Race	1/1		end
Ref	Shake that, every day I'm	32	Race	1/1		
Inst	(bass beat + synth) Put your	32	Race	1/1R		



OPTION: Skip a resistance change - if the resistance is really turned up at the beginning of this section, one resistance change may be enough for some participants.



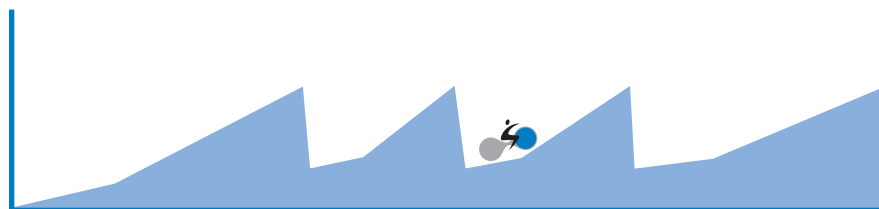
OPTION: Load = ▲ - if some participants really feel like going for it, they can always add more resistance.

NOTE

BEHIND THE TRACK: The workout in this Bonus Chase track is designed to compliment the strength theme of the release. If you think your participants will connect more with this song, then feel free to launch with it as a team.

TEACHING TARGET: Coach the 11 second Race section during the Main Tune (MT) as a chance to really push the resistance in the saddle. The two resistance changes during the Chorus (C) will have participants feeling the intensity. Encourage them to sit down and dig in.

P.S. The Bonus Roll and Bonus Chase tracks have similar workout designs and are intended to work together. In addition, the amount of time in the saddle is a bit less, although no less intense, than the corresponding tracks in the main release. Consider switching them into the release later in the shelf life to switch things up and to give the workout a little bit different feel.



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KEY

music

Landmarks	Definition	Description
BLK	Block	A section of counts
Br	Break	A break in the regular flow of the music
C	Chorus	The most familiar part of the song which repeats throughout; the sing along portion
Chg	Change	A strong variation of the melody and/or lyrics
CT	Musical Counts	The number of beats in a sequence or movement
Inst	Instrumental	A piece of music primarily instrument based
Intro	Introduction	The very beginning of a song, if it does not fit into the category of Verse or Instrumental
MT	Main Tune	The primary instrumental or musical theme of a track
Outro	Last few bars of music	Always at the end of a song
PC	Pre-Chorus	A repeated section of lyrics or melody that always comes before the Chorus
Q	Quiet	Sometimes a section of music is repeated, but using slightly less energy in vocals or instruments - This can apply to Verse (QV), Chorus (QC), Main Tune (QMT)
Ref	Refrain	Recurring phrase or number of song lines that comes from the chorus or verse
Rep	Reprise	The repetition or return of the chorus later in the song
RP	Repeating Phrase	A section of music with repeating words
Seq	Sequence	Order of exercises, denoted by color blocks
V	Verse	Tells the poem or story within the song

movements

Symbols/Abbreviations	Description
***	Indicates music is not possible to count
▲	Increase resistance
▼	Decrease resistance
▼▲ or ▲▲	Two arrows on the same line indicate to change resistance at the beginning, then half way through the block
—▲	Change resistance half way through the block
—▲▲	Change resistance at counts 33 and 65
■	Beat 1 occurs between words or within 1 beat before the lyrics begin
...	Used before lyrics, indicates the lyrics occur after the first eight counts
1/2	Ride half speed of 1/1
1/1	Ride the rhythm
1/1+	Ride slightly faster than 1/1
1/1 R	R = Ramp. Ride the rhythm as the music speed increases
Abd	Abduction
Add	Adduction
ADD	Add another component
Ant	Anterior
B	Back or Behind
Build	Increase speed gradually
Delt	Deltoid
ER	Externally Rotate
ETA	Estimated Time of Arrival
Ext	Extend
F	Front or Forward
Fade	Decrease speed
Flex	Flexion
Gastroc	Gastrocnemius
Glute Max	Gluteus Maximus
Glute Med	Gluteus Medius
Glute Min	Gluteus Minimus

KEY

movements

Symbols/ Abbreviations	Description
Hams	Hamstrings
Hip Add	Hip Adductor
ITB	Iliotibial Band
IR	Internally Rotate
L	Left
Lat	Lateral
Lats	Latissimus Dorsi
OH	Over Head
Opp	Opposite
Pec Major	Pectoralis Major
Post	Posterior
QL	Quadratus Lumborum
Quads	Quadriceps
R	Right
Rectus	Rectus Abdominus
Slow	Ride slower than 1/2
UT	Upper Trapezius