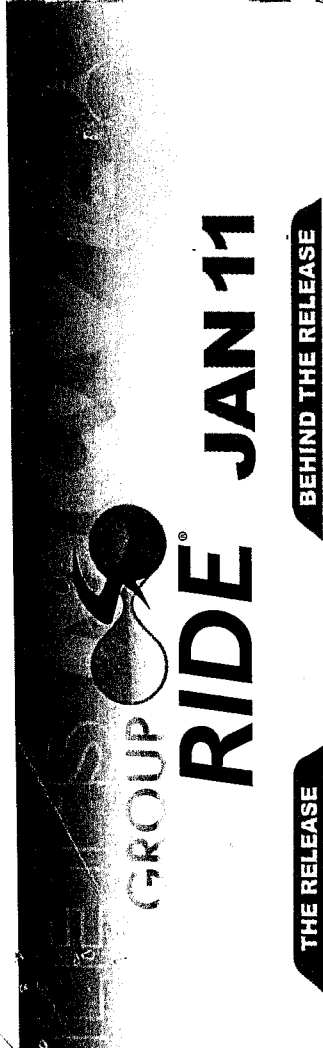




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GROUP
RIDE

JAN 11

THE RELEASE

1. RIDE

Alejandro
Lady Gaga

2. TERRAIN

TiK ToK
Ke\$ha

3. ROLL

Runaway
Bon Jovi

4. INTERVALS

Kernkraft 400
Zombie Nation

5. CHASE

Far From Over
Frank Stallone

6. SPIN

One Love
David Guetta feat. Estelle

7. CLIMB

Stomp!
DJ Aligator

8. CELEBRATE

Say Hey (I Love You)
Michael Franti & Spearhead
feat. Chertine Anderson

9. STRETCH

Ever The Same
Rob Thomas

10. BONUS ROLL (3)

Proud Mary
Creedence Clearwater Revival

11. BONUS CELEBRATE (8)

Hey, Soul Sister
Train

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

BEHIND THE RELEASE

THE CAMPAIGN: Let's MOVE!

WHAT THEY RAVED ABOUT IN TESTING: "W.O.W!!!! That was a super awesome release. Great choice of music and super programming."

"I didn't know Ride could be this fun - will definitely be back next week!"

"Great: release all around!! Participants really loved the music - lots of people singing along AND working hard."

MOST MEMORABLE MOMENT: ARE YOU DEAF?? I SAID STOMP WITH ME! That bass beat booms, and the whole class lights up and starts cranking the dial!

SONG AND PROGRAMMING THAT SCORED HIGHEST IN TESTING: The remix of Bon Jovi's *Runaway* and a tie between the *Roll* and the *Climb* tracks.

CHECK OUT THE EDUCATION: Pedaling to the beat of the music is a feature that lies at the heart of the Group Ride program. Learn the rationale behind the concept and coaching strategies as we learn about *Riding The Rhythm Right*.

Because of the evolution and constant improvement of each program, we are revisiting the Shelf Life for each of the programs and how program design and participant success impacted the length of time it is recommended a release be taught in *Shelf Life—Revisited*.



RIDE

Warm up, Increase heart rate & introduce riding positions

Lady Gaga 5:19

Alejandro

LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
ist (light synthesizer)	16	Seated Coast	slow		
T (ADD bass)	16	Ride	1/1	▲	
She's got BOTH hands	32	Ride	1/1		
C YOU know that I love you	16	Ride	1/1		
Don't call my NAME	32	Race	1/1		
ALEJANDRO, Alejandro	32	Race	1/1		
(light synthesizer) ■ Stop, please	16	Transition to Ride	slow	▲	
She's got BOTH hands	32	Ride	1/1		
C YOU know that I love you	16	Ride	1/1		
Don't call my NAME	32	Race	1/1		
ALEJANDRO, Alejandro	32	Race	1/1		
(light synthesizer) ■ Stop, please	16	Transition to Ride	slow	▲	
She's not BROKEN	32	Ride	1/1		
C YOU know that I love you	16	Ride	1/1		
Don't call my NAME	32	Race	1/1		
ALEJANDRO, Alejandro	32	Race	1/1		
Don't bother ME	32	Ride (Seated Climb)	1/2	▲	
C Don't call my NAME	32	Transition to Standing Climb	1/2	▲	
ALEJANDRO, Alejandro	32	Standing Climb	1/2		40s
Don't call my NAME	32	Standing Climb	1/2		to end
ALEJANDRO	8	Transition to Ride	slow		

50 Pa 35
Pa 35
Pa 35
Pa 35
Pa 35

→ Participants should strive to work with a smooth pedal stroke as they enter the power phase of this section.

→ This hill is an opportunity to coach the way the resistance is used in transition for the hill transitions.

NOTE

slow as an opportunity to work on pedalling technique. Participants should work toward accelerating with a smooth pedal stroke. Relaxing the ankles and allowing them to move will help create a smooth pedalling action.

P.S. Participants should be encouraged throughout the workout to focus on proper technique. Riding the pace is a skill that is developed through practice. Proper technique should never be sacrificed for speed. It is always acceptable to slow the pace to regain proper form if technique begins to slip.

Be sure to take a look at the JAN 11 Teaching Target titled *Riding The Rhythm Right*. It can be found on the Education Resources DVD.



TERRAIN

various combinations of ride terrains

Resist 0.00

2 TIK TOK

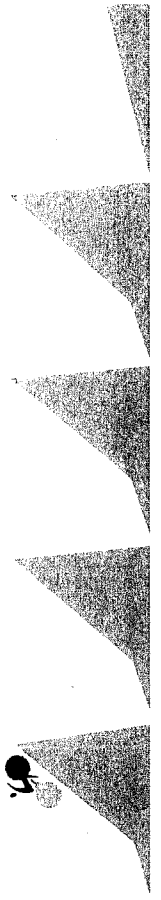
Inst	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(synthesizer) ... Tik Tok on the clock	32	Seated Coast	slow		
RP	Tik TOK on the clock	32	Ride	build	▲	
RP	(fuller) Tik TOK on the clock	64	Race	1/1	▲▲	1
V	WAKE up in the morning	32	Ride (Seated Climb)	1/2	▲	
V	I'm talkin' PEDICURE on our toes	32	Standing Climb	1/2	▲	
C	Don't STOP, make it pop	64	Race	1/1	▼▲	30s 2
V	Don't have a CARE in the world	32	Ride (Seated Climb)	1/2	▲	
V	I'm talkin' bout EVERYBODY	32	Standing Climb	1/2	▲	
C	Don't STOP, make it pop	64	Race	1/1	▼▲	3
V	Don't have a CARE in the world	32	Ride (Seated Climb)	1/2	▲	
V	I'm talkin' bout EVERYBODY	32	Standing Climb	1/2	▲	
C	Don't STOP, make it pop	64	Race	1/1	▼▲	4
Chg	DJ, you build me up	32	Transition to Standing Climb	slow	▲	
Chg	■ You build me up	32	Standing Climb	1/2		
Br	Now the PARTY don't start	8	Standing Climb	build		
C	Don't STOP, make it pop	64	Race	1/1	▼▲	60s
C	Tik TOK on the clock	64	Race	1/1	▲▲	to end
Outro	Now the PARTY don't start	8	Transition to Seated Coast	slow		

a ^ Pa a Se St Pa Se St Pa
 a Se St Pa a St Pa Pa

→ Resistance should force the pedal speed to slow down for the
 don't in change.
 → The seated position change on each hill should be big enough
 to slow down ride at of the saddle.
 → This is an opportunity for a small needed recovery before the
 launch of the four race segments.

NOTE

track, scored highest for programming during the Testing
 Phase of Program Development.
TEACHING TARGET: Coach participants to keep adding
 resistance until their feet have to slow down during the
 transitions from Race to a Seated Climb (Ride).





ROLL

Gradually increase workout intensity while rolling over hills

Barrow, Alaska

3 Runaway

LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst (light synth)	32	Seated Coast	slow		
Inst (light synth) A little RUNAWAY	32	Ride	build	▲	
Inst (electric guitar) A little RUNAWAY	32	Ride (Seated Climb)	1/1		
QMT (empty + synth)	32	Transition to Standing Climb	slow	▲	
MT (full synth) A little RUNAWAY	32	Standing Climb	1/1		
V ■ On the street where you live	64	Ride (Seated Climb)	1/1	▼	
PC NO one heard a single	32	Ride (Seated Climb)	1/1	▲	
C Ooh, she's a little runaway	64	Hill Combo	1/1	▲	
	1-16	Standing Climb	1/1	▲	
	17-32	Ride (Seated Climb)	1/1		
	33-48	Standing Climb	1/1		
	49-64	Ride (Seated Climb)	1/1		
C OOH, she's a little runaway	16	Ride (Seated Climb)	1/1		
V ■ On the street where you live	64	Ride (Seated Climb)	1/1	▼	
PC NO one heard a single	32	Ride (Seated Climb)	1/1	▲	
C Ooh, she's a little runaway	64	Hill Combo	1/1	▲	
C OOH, she's a little runaway	16	Ride (Seated Climb)	1/1		
V ■ A different line every night	64	Ride (Seated Climb)	1/1	▼	
PC ■ You know she likes the lights	32	Ride (Seated Climb)	1/1	▲	
C Ooh, she's a little runaway	64	Hill Combo	1/1	▲	
C OOH, she's a little runaway	16	Ride (Seated Climb)	1/1		
MT (full synth)	64	Standing Climb	1/1	▲	
Inst (electric guitar) A little RUNAWAY	32	Ride (Seated Climb)	1/1		
QPC (empty) NO one heard a single	32	Transition to Standing Climb	slow	▲	83s
C Ooh, she's a little runaway	64	Hill Combo	1/1		to end
C Ooh, she's a little runaway	64	Hill Combo	1/1		
Inst (synth + drums)	64	Ride (Seated Climb)	1/1R		21s

Handwritten notes and diagrams showing timing and sequence of events, including "30", "45", "83s", and "to end".

32 beats ≈ 20 sec

NOTE

Program Development, this song scored the highest for music.

TEACHING TARGET: If participants can easily accelerate or ride a pace that is faster than the beat of the music then they probably do not have enough resistance. The resistance should force the pedal speed to slow down.

P.S. Take note of the small change in the way the program notes are written. Climbing sections in the saddle will now be noted as "Ride (Seated Climb)". This small change is in response to instructor feedback and will help you identify which sections are flat road and which should feel like going uphill.

[illegible][illegible]

→ Each time interval in the experiment to find a challenging playing position in a four-player position to find one lead.

→ This and the following two intervals are ramps. The load should be similar to interval one, but with an increased intensity because of increasing rate.

→ Coach, that if the national game is challenging it should become
deceptio to keep the game by the new and the original. Instead there is
foster their interior lives

→ Interval four is the fastest of the track. Participants should have to fight for the core of the interval's push their endurance. Cover the first 30 seconds remaining.

NOTE

...the design of its training places emphasis on heavy resistance to create the desired fitness gains.

TEACHING TARGET: The first interval is a resistance calibration for the rest of the track. Coach the four resistance changes as an opportunity to increase resistance to a level that will create a challenge for the three ramps that follow.

P.P.S. The tempo of the working sections gradually increases over the track. There is no ramp on the first interval. The three intervals that follow become progressively faster, with the last interval being the fastest.

The repetitiveness of the intervals tracks creates an opportunity to add various layers of coaching. Ask yourself, “what do I want participants to know right now?” Even though the workout remains the same, what the participants experience will vary from interval to interval. The notes on the right side of the page above are a good starting spot for mixing up your coaching.

LANDMARKS		BLK	POSITION	SPEED	LOAD	ETA
Inst	(galloping beat)	32	Seated Coast	slow		
Inst	(bass beat) <i>Far from OVER</i>	32	Ride	build	▲	
MT	(full) ... <i>Far from over</i>	32	Ride	1/1		
Inst	(stop time synthesizer)	24	Transition to Standing Climb	slow	▲	
Inst	(synthesizer solo)	16	Standing Climb	1/1		
V	This is the END	48	Ride	1/1	—▲	
C	SAVE me darling	56	Chase Combo	1/1	▲	
		1-16	Standing Climb	1/1	▲	
		17-24	Race	1/1		
		25-40	Standing Climb	1/1		
		41-56	Race	1/1		
V	Back in the RACE	48	Ride	1/1	▼▲	
C	SAVE me darling	56	Chase Combo	1/1	▲	
V	Back in the RACE	48	Ride	1/1	▼▲	
C	SAVE me darling	56	Chase Combo	1/1	▲	
Inst	(synthesizer)	16	Race	1/1R		
Inst	(electric guitar solo)	16	Race	1/1R	▲	
Inst	(synthesizer)	16	Race	1/1R		
Inst	(electric guitar solo)	16	Race	1/1R	▲	
Inst	(synthesizer)	32	Race	1/1R		
Inst	(stop time synthesizer)	32	Seated Coast	slow	▼	
V	Back in the RACE	48	Ride	1/1	—▲	
C	SAVE me darling	56	Chase Combo	1/1	▲	
V	This is the END	48	Ride	1/1	▼▲	
C	■ Save me darling	56	Chase Combo	1/1	▲	
Inst	I'm runnin' OOOOOOVER	48	Race	1/1		

→ If the resistance is up high enough in these short rare sections, it should be about all we can take to maintain the pipe before standing again or backing off the resistance.

$$\begin{array}{r} 2.42 \\ 3.12 \end{array}$$

→ If participants reach this section feeling like they could handle it, they should go for more resistance and time.

NOTE

always have the typical groupings of counts, the song does follow the music very clearly. Learning the music is the key to learning and teaching this track effectively.

TEACHING TARGET: Be sure to coach the option of slowing the pace as needed if additional recovery is necessary. Even though the Verse (V) sections always indicate a 1/1 pace, it is okay to slow down during these sections if participants need a break.

PPS. Chase is the first peak of the workout and is intended to be intense, but it should not be defeating for participants. Be aware of what is going on with your participants and offer options if that is what will get them to their best workout. Sometimes you have to slow down to go faster.

$\text{St} \rightarrow \text{Last}$

4.15 4.32



SPIN

Recover from Chase & prepare for Climb by riding a long flat road

David Guetta feat. Estelle 6:20

One Love

LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst (light synthesizer)	32	Seated Coast	slow		
Inst (bigger beat)	32	Stress Reversal UT L/R	slow		
Inst (builds)	32	Transition to Ride	1/2	▲	
QV Can ANYBODY help me	32	Ride	1/2		
V I don't like to hurt	32	Ride	1/2		
PC Now here we STAY	32	Ride	1/2 or build		
PC Let this be a SONG now	32	Ride	1/2 or 1/1		
C One LOVE	64	Race	1/2 or 1/1		
C One LOVE	64	Race	1/2 or 1/1		
Br (synthesizer) One LOOOVE	16	Transition to Ride	1/2 or 1/1		
V Now I can try and fix	32	Ride	1/2 or 1/1		
V NO one likes to hurt	32	Ride	1/2 or 1/1	▲	
PC Now here we STAY	32	Ride	1/2 or 1/1		2:30
PC Let this be a SONG now	32	Ride	1/2 or 1/1		to end
C One LOVE	64	Race	1/1 or 1/2		
C One LOVE	64	Race	1/1 or 1/2		
Rep One LOOOVE	32	Race	1/1 or 1/2		
Rep WHOA-O-O-O	32	Race	1/1 or 1/2		
Inst (synthesizer) One LOOOVE	32	Race	1/2 or 1/1		30s
Inst (lighter) One LOVE, one love	32	Race or Ride	1/2 or 1/1		to end
Outro (synthesizer fades)	8	Transition to Seated Coast	slow		

NOTE

body to develop the ability to ride a faster pace, participants must practice the faster pace. Participants should be encouraged to ride the pace as long as they can do so smoothly and in control and then slow down to recover and regain form. Over time they will build stamina and muscle memory for the pace.

P.S. Specifically is a training principle that basically states, in order to be good at something, you must work on that thing. The faster pace found in Spin is a great example. In order to become comfortable with the faster pace while using resistance and proper form, you must practice riding the faster pace with resistance and proper form.

The pace options are based on what the average participant might do. A very fit cyclist would probably choose the 1/1 pace throughout the track, which is a perfectly acceptable option.

115 Ra 60
60 Ra 120
60

→ The "left, right" vocal is a great opportunity to draw attention to riding the rhythm and to get the whole class moving together. It comes back later in the track as well.

LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Intro	8	Seated Coast	slow		
Inst ■ Are you deaf, I said stomp (heavy beat) ... Stomp like the	32	Ride	build	▲	
Inst (bass pulse) When it PUMP	32	Ride (Seated Climb)	1/1		
Inst (ADD synth) Stomp with me ■	32	Ride (Seated Climb)	1/1	▲	
Inst (marching feet) LEFT, right	32	Transition to Standing Climb	1/2	▲	
Inst (whistling + bass pulse)	32	Ride (Seated Climb)	1/1		
Inst (ADD synth + build)	32	Ride (Seated Climb)	1/1	▲	
MT (synth) When it PUMP	32	Standing Climb	1/1	▲	25s
MT Chg (synth)	32	Standing Climb	1/1		to break
Inst (whistling + bass pulse) MARCH	32	Standing Climb	1/2		
Inst (whistling + bass pulse) MARCH	32	Ride (Seated Climb)	1/1	▼	
Inst (synth builds) Stomp with me ■	32	Ride (Seated Climb)	1/1	▲	
MT (synth) When it PUMP	32	Standing Climb	1/1	▲	
MT Chg (synth)	32	Standing Climb	1/1		
Inst (whistling + bass pulse) MARCH	32	Standing Climb	1/2		
Inst (whistling + bass pulse) MARCH	32	Ride (Seated Climb)	1/1	▼	
Inst (synth builds) Stomp with me ■	32	Ride (Seated Climb)	1/1	▲	
MT (synth) When it PUMP	32	Standing Climb	1/1	▲	
MT Chg (synth)	32	Standing Climb	1/1		
Inst (whistling + bass pulse) MARCH	32	Standing Climb	1/2		
Inst (whistling + bass pulse) MARCH	32	Ride (Seated Climb)	1/1	▼	
Inst (synth builds) Stomp with me ■	32	Ride (Seated Climb)	1/1	▲	
MT (synth) When it PUMP	32	Standing Climb	1/1	▲	2.00 to go
MT Chg (synth)	32	Standing Climb	1/1		
RP ■ Put your hands up	32	Ride (Seated Climb)	1/1		
Inst (breakdown) Can you feel it	32	Transition to Standing Climb	1/2		
Inst (synth builds)	32	Standing Climb	1/1	▲	
C Keep on STOMPIN'	96	Standing Climb	1/1R		36s

NOTE

ing in the TACK this track, along with the Tack track, TIK ToK, scored the highest for programming during the Testing Phase of Program Development.

TEACHING TARGET: There is only one resistance change to take you out of the saddle and in most cases you are not there for long. This means the resistance change can be BIG. Coach participants to really load it up.



CELEBRATE

Recover by flushing legs & performing stress reversals

6 Say Hey (I Love You) Michael Franti & Spearhead feat. Cherline Anderson 4:04

LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Intro (synthesizer)	5	Seated Coast	slow		
Inst (guitar + drums + clapping)	16	Seated Coast	1/2		
Inst (quicker guitar) This one goes	8	Seated Coast	1/2		
C I say HEY	32	Ride	1/1 or 1/2	▲	
V I BEEN a lot of places	32	Ride	1/1		
C I say HEY	32	Race	1/1		
V Now I'M not a highly	32	Ride	1/1		
C I say HEY	32	Race	1/1		
V Chg ROCKIN' in a dance hall	44	Ride	1/1		
QV But MY momma told me	16	Stress Reversal Ant Delt (ext shoulders, clasp hands)	slow		
C I say HEY	48	Ride	1/1		
RP I LOVE you, I love you	24	Ride	1/1		
Rep ROCKIN' in a dance hall	16	Ride	1/1		
Inst (guitar + drums + clapping)	16	Ride	1/1		
Outro (guitar strum + fade)	5	Transition to Seated Coast	slow		

NOTE

ICD (Interval Cardio) is the stretching benefit of a backseat to connecting in this track. ICD done in this track should be praise in recognition of the work that has been done and encouragement to keep moving to flush the legs. Participants should avoid stopping to achieve the latter benefit.

P.S. Celebrate tracks play a specific role in the Group Ride workout. They are an opportunity to lower the heart rate and flush the legs before getting off of the bike to stretch. A workout cool down should be around 10% of the workout time, as is the case with Celebrate tracks.





LANDMARKS	BLK	POSITION
Inst (piano + drums)	16	Transition to standing
V ■ We were drawn from	32	Hip Flexor L (flex hip, tilt pelvis post)
PC Just let me hold you	16	Gastroc L (ext hip + knee, dorsiflex ankle)
C DOWN, fall on me	24	Hams (flex hips)
Br (drums + guitar)	8	Transition to next stretch
V ■ We would stand in	32	Hip Flexor R
PC Just let me hold you	16	Gastroc R
C DOWN, fall on me	24	Hams
C Same ■ call on me	24	Quads R (flex knee, hold lower leg)
Br (guitar + drums)	8	Transition to next stretch
Chg You may need me there	32	Glute med/min R (foot on opp knee)
Chg You tide me over	24	Glute med/min L
C LOVE, fall on me	24	Hams
C Same ■ call on me	24	Quads L
Rep (guitar + piano) Forever in you	32	UT L/R (lat flex neck w/reach behind)
Inst (bigger) The same ■	1-16	Spine L/R (rotate trunk)
(guitar + drums) Oh yeah ■	17-32	Spine L/R (rotate trunk, reach OH)
	33-48	Lats L/R (abd shoulder, lat flex trunk)
Outro (sustain + fade)	12	Release

NOTE

from the *Testing Phase of Program Development*, this track was designed with fewer stretches that are held for a longer period of time.

TEACHING TARGET: The dynamic stretches at the end of this track do not need to be executed with quick movements. The movements can be slower and deliberate. Coach participants to have a feeling of moving deeper into the stretch through all of the counts rather than finding the stretch and holding.

[illegible]

and the king ordered the king's guard of the hill
and he beheaded him and the king's guard.

largest will

NOTE

straightforward programming that will make a nice addition to your Group Ride library. The hills are very straightforward without much movement in and out of the saddle. This design is based on feedback from the **testing Phase of Program Development.**

TEACHING TARGET: The resistance change that happens in each Pre-Chorus (PC) section is intended to be large enough to take you out of the saddle. Coach participants to use the whole 16 counts to find the appropriate resistance, if necessary, before standing.

P.S. There are some great opportunities in this song to add a little entertainment by playing with the “rolling on the river” or “big wheel keep on turning” lyrics and tying them to the track name or the idea of rolling over hills. Have fun with it!



LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Intro (guitar)	16	Seated Coast	slow		
V Your LIP stick stains	32	Ride or Seated Coast	1/2		
V Your SWEET moonbeam	32	Ride or Seated Coast	1/2		
C HEY soul sister	32	Ride	1/2		
Br TONIGHT, hey-eh	16	Ride	build	▲	
V JUST in time	32	Ride	1/1		
V I'm SO obsessed	32	Ride	1/1		
C HEY soul sister	32	Race	1/1		
Br TONIGHT, hey-eh	16	Ride	1/1		
V JUST in time	32	Ride	1/1		
V I'm SO obsessed	32	Ride	1/1		
C HEY soul sister	32	Race	1/1		
Chg TONIGHT, the way you can	32	Race	1/1		
QC HEY soul sister	16	Stress reversal Ant Delt (ext shoulders, clasp hands)	slow		
C HEY soul sister	32	Ride or Seated Coast	1/2		
Rep TONIGHT, hey-eh	32	Ride	1/1 or 1/2		
Outro (fades) TONIGHT	6	Transition to Seated Coast	slow		

NOTE

you have members that are sensitive to the fact that the Celebrate track in the main release, *Say Hey (I Love You)*, is used in other programs. This is also a very popular song that makes a nice addition to the Group Ride library.

TEACHING TARGET: Let participants know in your coaching that the pace is completely up to them. As long as they are pedaling they are getting the "flushing the legs" benefit of the track.

P.S. Even though participants are encouraged to ride the pace that works for them in this track, make sure that you ride the rhythm and role model either the 1/1 or the 1/2 pace.

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