

# LET'S MOVE!

GROUP 

## RIDE® JAN 12

### THE RELEASE

- RIDE**  
*Price Tag*  
Jessie J feat. B.o.B.
- TERRAIN**  
*She Drives Me Crazy*  
Fine Young Cannibals
- ROLL**  
*What The...*  
Avril Lavigne
- INTERVALS**  
*You Got The Love*  
The Source and Candi Staton
- CHASE**  
*Kickstart My Heart*  
Mötley Crüe
- SPIN**  
*Hold My Hand*  
Akon and Michael Jackson
- CLIMB**  
*Operation Blade*  
Public Domain
- CELEBRATE**  
*Rhythm Of Love*  
Plain White T's
- STRETCH**  
*For The First Time*  
The Script
- BONUS ROLL (3)**  
*Higher*  
Taio Cruz feat. Kylie Minogue
- BONUS CLIMB (7)**  
*Tunebeat*  
Tuneboy

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

### BEHIND THE RELEASE

**THE CAMPAIGN:** *Let's Move!*

**WHAT THEY RAVED ABOUT IN**

**TESTING:** "Fantastic variety of music that speaks to all ages - participants were singing from Price Tag, to She Drives Me Crazy to What The..."

"I think that was the fastest this hour has ever gone!"

"This is a great release that really seemed to push people beyond their comfort zone. People commented that it was the biggest calorie burn they've ever experienced!"

"This release got them energized! It was the loudest I've heard them be and the most alert."

**MOST MEMORABLE MOMENT:** *In the Climb track when everyone was "making noise" in the break and watching their faces in the last 12 seconds of the ramp in each climb - love to see them sweat!*

**SONG AND PROGRAMMING THAT SCORED HIGHEST IN TESTING:** *The Script's For The First Time and the Intervals track.*

**CHECK OUT THE EDUCATION:** *Learn the importance of coaching to the specific needs of the participants in each class and watch your class numbers grow because you Connect For Success.*



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* **Jeffrey Pinkerton**  
**Alan Smith**

*Testers* **Melanie Cacciotti** **Kim Kayley**  
**Sandra Conti** **James Mackenzie**  
**Patty Costa** **Steve Moen**  
**Sophie Coyne** **Eren Moore**  
**Mike DeVault** **Thomas Mullins**  
**Rachel Docherty** **Kerri Palermo**  
**Terie Dowling** **Ali Reti**  
**Amanda Durkin** **Gabrielle Rudolf**  
**Maureen Dwyer** **Nadja Tapkas**  
**Erin Fitz** **Natalie Weber**

*Test Facilities*

<b>Alive! Health &amp; Fitness</b> Narabundah, ACT (AUS)	<b>Kent Vision Quest</b> Kent, WA
<b>Atlanta Fitness Crabapple</b> Alpharetta, GA	<b>Mike Arteagas Health &amp; Fitness Center</b> Poughkeepsie, NY
<b>Atlanta Fitness Newnan</b> Newnan, GA	<b>Orcas Spa and Athletics</b> Eastsound, WA
<b>Atlanta Fitness Windermere</b> Cumming, GA	<b>RDV Sportsplex</b> Orlando, FL
<b>Courthouse Athletic Club Keizer</b> Keizer, OR	<b>Redmond Athletic Club</b> Redmond, OR
<b>Definition Fitness</b> Elora, ON (CAN)	<b>Solano Athletic Club</b> Fairfield, CA
<b>Fitness Connexion</b> Bloomington, IL	<b>Sports &amp; Fitness</b> Charlotte, NC
<b>Gold's Gym Hamilton Mill</b> Dacula, GA	<b>SunOaks Racquet and Fitness</b> Redding, CA
<b>Gold's Gym Lawrenceville</b> Lawrenceville, GA	<b>Work Out World Middletown</b> Middletown, NJ
<b>Gold's Gym McDonough</b> McDonough, GA	<b>Work Out World Tinton Falls</b> Tinton Falls, NJ
<b>Gold's Gym Richmond</b> Richmond, BC (CAN)	<b>Work Out World Wall</b> Wall, NJ
<b>Gold's Gym Suwanee</b> Suwanee, GA	<b>ZX Fitness Steele Creek</b> Charlotte, NC
<b>Gold's Gym Worcester</b> Worcester, MA	<b>ZX Fitness Matthews</b> Matthews, NC
<b>Gold's Gym Vancouver</b> Vancouver, BC (CAN)	

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

Music Editing **Tim Petrusa**  
**Michael Wynne**

Presenters **Tiago Kulaif**  
**Ali Reti**

Proof Team **Tracey DeLong**  
**Mark Goffi**  
**Kristen Heberton**  
**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.

**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.

**Tiago Kulaif**, 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 daughter Victoria.

**Ali Reti**, Presenter

Ali has been teaching BTS programs since 2007 and currently teaches Group Power and Group Ride. She resides in Keizer, OR and is a devoted Fitness & Nutrition Coach for the Courthouse Athletic Club. Ali earned a Bachelor of Arts in Spanish and Italian from Oregon State University, but quickly realized during her extensive time abroad that she had an equal passion for health and fitness. She is an NASM certified Personal Trainer and is AFAA Group Exercise Certified. When she's not gallivanting the globe, Ali loves to cook and find ways to make her favorite recipes "clean." On rainy Oregon days, Ali can be found indoors playing a serious game of floor hockey with her friends, or tapping into her inner musician by playing the guitar and singing. When the rain dissipates, she can be found hitting the pavement for a fair weathered run with her yellow lab, Brody. When asked if she's ready for her next adventure, Ali replies, "I was born RETI."

## 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](http://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.



**PRICE TAG**

Ride

*Price Tag* is a song by British recording artist Jessie J featuring American rapper B.o.B. It was released in 2011 in the UK as the second single from Jessie J's debut studio album *Who You Are* and it serves as the album's lead single in the US. The song debuted at #1 in the UK, Ireland and New Zealand, becoming Jessie J's first #1 single in all three countries. Additionally, the song charted at #1 in fourteen countries, becoming Jessie J's biggest hit to date.

**SHE DRIVES ME CRAZY**

Terrain

*She Drives Me Crazy* is a song recorded by the Fine Young Cannibals and is included on their 1989 album *The Raw And The Cooked*. The single peaked at #5 on the UK charts and was released on New Year's Day before hitting #1 on the US Billboard Hot 100 charts.

**WHAT THE...**

Roll

Avril Lavigne's *What The...* was released in 2011 as the lead single from the album *Goodbye Lullaby*. This pop rock song received great reviews around the world, reaching #1 in Japan, the Top 5 in Asia, the Top 10 in Europe, Australia, South America, Mexico, and Canada, and the Top 20 in the US, peaking at #11 on the US Billboard Hot 100 chart.

**YOU GOT THE LOVE**

Intervals

*You Got The Love* is a 1986 single by the band The Source and Candi Staton. In 2008, the song was recorded by English soul singer Joss Stone for her fourth studio album, *Colour Me Free!*, released in October 2009. In November 2009, another cover version was released as a single by English indie rock band Florence & The Machine.

**KICKSTART MY HEART**

Chase

Mötley Crüe's *Kickstart My Heart* was originally released on the glam metal group's 1989 album, *Dr. Feelgood*, and was written by Nikki Sixx about his famous overdose in which he was declared clinically dead before being revived by two adrenaline shots to the heart. Released as the album's second single in 1989, *Kickstart My Heart* reached #27 on the US Billboard Hot 100 chart.

**HOLD MY HAND**

Spin

*Hold My Hand* is a duet between Michael Jackson and Akon, taken from Jackson's first posthumous release *Michael*. The song was originally recorded by Akon and Jackson in 2008 and was set to be the first single from Akon's 2008 album *Freedom*. Additional vocals were recorded for the song in 2010. The song peaked at #3 on the UK R&B chart and #16 on the US Billboard Jazz Songs chart.

**OPERATION BLADE**

Climb

*Operation Blade* by Public Domain is from the album *Hard Hop Superstars*, released in 2001.

**RHYTHM OF LOVE**

Celebrate

*Rhythm Of Love* was released in 2010 as a single by the Plain White T's from their third studio album *Wonders Of The Younger*. This folk rock song peaked at #5 on the US Billboard Adult Pop Songs chart and the US Billboard Adult Contemporary chart. *Rhythm Of Love* was featured in the 2010 promo for the season two premiere of *Parenthood* on NBC. As of April 2011, the single has sold 1,000,000 copies.

**FOR THE FIRST TIME**

Stretch

*For The First Time* is a song by Irish alternative rock band The Script, released in 2010 as the lead single from the band's second studio album *Science & Faith*. It debuted at #1 on the Irish Singles chart, becoming The Script's first #1 single.

**HIGHER**

Bonus Roll

This song was released in 2010 by British singer-songwriter Taio Cruz from his second studio album *Rokstarr*. *Higher* peaked at #1 on the US Billboard Hot Dance Songs chart and #8 on the UK Singles chart.

**TUNEBEAT**

Bonus Climb

*Tunebeat* was released in early 2011 on the Titanic Records label, a division of the Saifam Group out of Italy. The song, *Tunebeat*, falls into a musical genre known as hardstyle, which is a type of electronic music.



	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(bass + guitar) Okay, coconut	16	Transition to Ride	slow	▲	
V	Seems like everybody's	32	Ride	1/1		
PC	■ Time, everybody look	16	Ride	1/1		
C	It's not about the <b>MONEY</b>	32	Race	1/1		
V	We need to take it back	32	Ride	1/1	▲	
PC	<b>ALRIGHT</b> , everybody look	16	Ride	1/1		
C	It's not about the <b>MONEY</b>	32	Race	1/1		
Chg	Keep the <b>PRICE</b> tag	48	Standing Climb	1/2	▲	
C	It's not about the <b>MONEY</b>	32	Race	1/1	▼	
Inst	(light guitar) <b>AHH</b> , ahh	16	Ride	slow		
V	We need to take it back	32	Ride	1/1	▲	
PC	<b>ALRIGHT</b> , everybody look	16	Ride	1/1		
C	It's not about the <b>MONEY</b>	32	Race	1/1		
Chg	Keep the <b>PRICE</b> tag	48	Standing Climb	1/2	▲	
C	It's not about the <b>MONEY</b>	64	Race	1/1	▼▲	38s Race
Inst	(light guitar) <b>AHH</b> , ahh	1-8 9-16	Transition to Seated Coast Shoulder Roll	slow slow		

→ Pre-cue the first Standing Climb well ahead of time. It happens much earlier in the track than participants will expect.

→ OPTION: Seated Coast

→ This final race section is longer than the first. Coach this as an opportunity to make sure the body is warm and prepared for the workout to come.

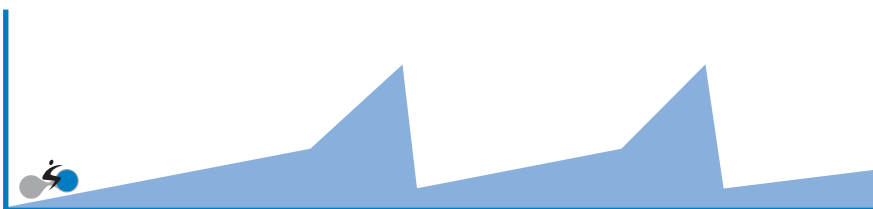
## NOTE

**BEHIND THE TRACK:** This Ride track was designed with a road map that is a little bit different. This meets the goal of periodizing the workout from release to release.

**TEACHING TARGET:** Even though the transitions to Standing Climb are relatively quick, coach participants to establish resistance before getting out of the saddle. It is not important that they stand up immediately. It is more important that they have the proper resistance to control their cycling technique.

Be sure to take a look at the JAN 12 Education Session titled **Connect For Success** on the Education Resources DVD.

**P.S.** The two hills are a movement rehearsal and physical preparation for the workout that follows in the Terrain track. Participants will be more prepared for the rest of the workout and be more successful as a result.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(drums + bass)	16	Seated Coast	slow		
Inst	(ADD guitar)	16	Transition to Ride	build	▲	
Inst	(ADD bass line) ...She drives me	32	Ride	1/1		
C	She <b>DRIVES</b> me crazy	64	Race	1/1	▲▲	30s Race
Inst	(empty) <i>She DRIVES me</i>	16	Transition to Standing Climb	1/2	▲	
V	I can't stop	32	Standing Climb	1/2		
PC	■ Tell me what	32	Standing Climb	1/2	▲	
C	She <b>DRIVES</b> me crazy	64	Race	1/1	▼▲	30s Race
Inst	(empty) <i>She DRIVES me</i>	16	Transition to Standing Climb	1/2	▲	
V	I can't get any rest	32	Standing Climb	1/2		
PC	■ Everyday you say	32	Standing Climb	1/2	▲	
C	She <b>DRIVES</b> me crazy	96	Race	1/1	▼▲▲	45s Race
Inst	(empty) <i>She DRIVES me</i>	16	Transition to Standing Climb	1/2	▲	
V	I won't make it	32	Standing Climb	1/2		
C	She <b>DRIVES</b> me crazy	96	Race	1/1	▼▲▲	
Inst	(empty) <i>She DRIVES me</i>	16	Transition to Standing Climb	1/2	▲	
V	I won't make it	32	Standing Climb	1/2		
C	She <b>DRIVES</b> me crazy	96	Race	1/1	▼▲▲	

- There is more than enough time in this slow section to establish good resistance for Standing Climb before rising out of the saddle.
- OPTION: Ride (seated climb) or Speed = slow
- The Race sections of the track get longer at this point. This will increase the physical intensity of the workout.
- The hills are getting shorter. The last two hills go by quickly. This will change the feel of the workout for the second half of the track and will up the intensity a bit because of the increased time on the faster pace versus the hills.

## NOTE

**BEHIND THE TRACK:** The Race sections become longer and the Standing Climb sections become shorter over the course of the track.

**TEACHING TARGET:** Be sure to include the Track Objective as a feature of your coaching for all tracks, but for Terrain in particular. Terrain is where participants really start to feel the intensity of the workout. Be sure to let them know to expect this and that the goal at this point is to raise the intensity. They will feel more successful if they know what to expect.

**P.S.** The feel of the workout should progressively change throughout the track. As the Race sections become longer and the Standing Climbs become shorter, it should feel like the intensity progressively increases.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(drums + bass + clapping)	1-16 17-32	Seated Coast Transition to Ride	slow build	▲	
Inst	(heavier bass) <b>LA</b> , la, la, la	32	Ride	1/1		
Inst	(empty) <b>LA</b> , la, lalalala	1-24 25-32	Transition to Standing Climb Standing Climb	slow build	▲	
MT	(synthesizer)	32	Standing Climb	1/1		13s
V	<b>YOU</b> say that I'm messin'	64	Ride (seated climb)	1/1	▼	
PC	<b>ON</b> your knees	32	Ride (seated climb)	1/1	▲	
C	<b>ALL</b> my life I've been good	32	Standing Climb	1/1	▲	39s Hill
C Chg	■ If you love me	32	Standing Climb	1/1		
MT	(synthesizer)	32	Standing Climb	1/1	▲	
V	<b>YOU</b> say that I'm messin'	64	Ride (seated climb)	1/1	▼	
PC	<b>ON</b> your knees	32	Ride (seated climb)	1/1	▲	
C	<b>ALL</b> my life I've been good	32	Standing Climb	1/1	▲	
C Chg	■ If you love me	32	Standing Climb	1/1		
MT	(synthesizer)	32	Standing Climb	1/1	▲	
V	<b>SO</b> what if I go out	64	Ride (seated climb)	1/1	▼	
QPC	<b>ON</b> your knees	32	<b>Transition to Standing Climb</b>	1/2	▲	
C	<b>ALL</b> my life I've been good	32	Standing Climb	1/1		
C Chg	■ If you love me	32	Standing Climb	1/1		
MT	(synthesizer)	32	Standing Climb	1/1	▲	
Inst	(empty) <b>LA</b> , la, la, lala, whoa	32	Standing Climb	slow		
V Chg	<b>YOU</b> say that I'm messin'	32	Ride (seated climb)	1/1		
C	<b>ALL</b> my life I've been good	32	Standing Climb	1/1	▲	39s
C Chg	■ If you love me	32	Standing Climb	1/1		to end
MT	(synthesizer)	32	Standing Climb	1/1	▲	

1st Hill

→ This first hill is an opportunity to get the feel for the resistance.

2nd Hill

→ OPTION: Ride (seated climb) or Speed = 1/2

3rd Hill

4th Hill

→ This short break is preparation for the increased duration of the final hill.

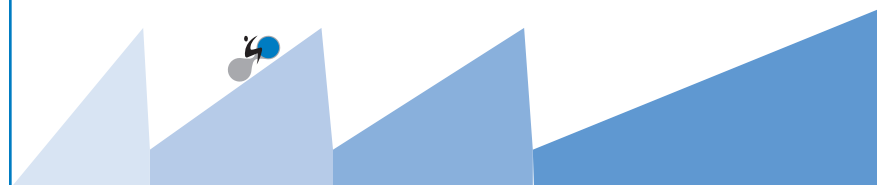
→ This is not intended to be a big break, just a brief pause in the action.

## NOTE

**BEHIND THE TRACK:** Virtually all of the work in this track is out of the saddle, by design. Varying the amount of time in Standing Climb is a way to change the feel of a track and of a release.

**TEACHING TARGET:** Coach the progression of the working duration in the track as a way to gradually increase the intensity of the workout, but remind participants that this is only the third track. It is not supposed to be a physical peak.

**P.S.** The hills in this track are progressive in nature. The first hill is short and a great opportunity to establish the feel of the resistance. The second and third hills are the same length and establish the workout pattern. The final hill is twice as long and is intended to create a physical push to the finish of the track.







	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(drums + bass)	32	Seated Coast	slow		
Inst	(bass drops)	16	Ride	slow		
Ref	■ You got the love	16	Ride	build	▲	
RP	■ You got the love, you got	32	Ride	1/1		
MT	(saxophone + heavy rhythm)	32	Race	1/1	▲	30s Race
MT	(ADD vocal)	32	Race	1/1		
Inst	(bass drops)	16	Ride	slow		
Ref	■ You got the love	16	Ride	slow		
RP	■ You got the love, you got	32	Ride	build		
MT	(saxophone + heavy rhythm)	64	Race	1/1		45s Race
MT	(ADD vocal)	32	Race	1/1		
Inst	(bass drops)	16	Ride	slow		
Ref	■ You got the love	16	Ride	slow		
RP	■ You got the love, you got	32	Ride	build		
MT	(saxophone + heavy rhythm)	96	Race	1/1		60s Race
MT	(ADD vocal)	32	Race	1/1		
Inst	(bass drops)	16	Ride	slow		
Ref	■ You got the love	16	Ride	slow		
RP	■ You got the love, you got	32	Ride	build		
MT	(saxophone + heavy rhythm)	64	Race	1/1		45s Race
MT	(ADD vocal)	32	Race	1/1		
Inst	(bass drops)	16	Ride	slow		
Ref	■ You got the love	16	Ride	slow		
RP	■ You got the love, you got	32	Ride	build		
MT	(saxophone + heavy rhythm)	32	Race	1/1		30s Race
MT	(ADD vocal)	32	Race	1/1		

→ Once the resistance is established here at the beginning of the track, there should not be much need to adjust for the remainder of the track beyond fine tuning. This allows the pace and duration to be the focus of the work-out.

→ OPTION: Seated Coast

→ The increased duration of the work will increase the feel of intensity and the burn in the legs.

→ This is the longest interval of the track. If the resistance is right, it should be getting tough to hang on to the pace by the end.

→ Even though this interval is shorter, it will still feel intense because there is not enough time to fully recover from the previous interval.

→ OPTION: Add resistance

→ The final interval is short and is an opportunity for participants to really go for it, even though they should be quite tired by this point.

## NOTE

**BEHIND THE TRACK:** We were due for an Intervals track that is all in the saddle and makes use of a faster pace.

This track scored the highest for programming during the **Testing Phase of Program Development**.

**TEACHING TARGET:** Clearly coach the layout of the track and the pyramid design so that participants know what to expect from the workout. Establish the terrain in the track introduction and refer back to it throughout the track. The two resistance changes should be plenty if you make them count, but if your die-hards want more, tell them to go for it!

The pace here is the same as that of the Spin track. Coach the track and the pyramid design as an opportunity for participants to improve their speed skill.

**P.S.** It has been a while since we have done a faster paced Intervals track. As a result, this might feel quite challenging for participants, especially the first few times they ride it.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(light drums) ...Okay boys let's	1-16 17-32	Seated Coast Transition to Ride	slow build	▲	
Inst	(bass + drums)	32	Ride	1/1		
Inst	(ADD guitar)	32	Ride	1/1	▲	
MT	(full band) ...Ooooh	32	Standing Climb	1/1	▲	20s to
MT	(full band)	32	Race	1/1		break
V	When I get high	64	Ride	1/1	▼	
PC	■ Oooh are you ready	16	Ride	1/1	▲	
C	WHOA, yeah, kickstart	32	Standing Climb	1/1		30s to
C	WHOA, yeah, kickstart	32	Race	1/1		break
Inst	(guitar solo) YEAH	32	Race	1/1	▲	
V	SKYDIVE naked	64	Ride	1/1	▼	
PC	■ Yeah are you ready	16	Ride	1/1	▲	
C	WHOA, yeah, kickstart	32	Standing Climb	1/1		40s to
C	WHOA, yeah, kickstart	32	Race	1/1		break
Inst	(driving guitar)	64	Race	1/1R		
Inst	(lighter) ■ Oooh, ooh	32	Ride	1/2	▼	
Chg	When we <b>STARTED</b> this band	32	Ride	build		
Chg	When I'M enraged	32	Ride	1/1		
Chg	OOOH, oh, kickstart	32	Ride	1/1	▲	
C	WHOA, yeah	32	Standing Climb	1/1	▲	60s to
C	WHOA, yeah	32	Race	1/1		end
C	WHOA, yeah, kickstart	32	Standing Climb	1/1	▲	
C	WHOA, yeah, kickstart	32	Race	1/1		
Inst	(guitar + bass)	64	Race	1/1R		

→ OPTION: Speed = slow or 1/2

→ This Chase section will feel like the two previous working sections combined.

#### NOTE

**BEHIND THE TRACK:** This track was designed to follow the progression concept that is the theme of this release. In this case, the working sections progress in duration from 20 to 30 to 40 and finally 60 seconds.

**TEACHING TARGET:** There are not a lot of resistance changes in the working sections of this track. Coach participants to really load it up before getting out of the saddle to chase and encourage them to adjust as needed throughout the track.

Clearly coach ETAs for the increasing duration of the working sections of the track.

**P.S.** The final minute of the track should feel very physically intense. It should push participants to a physical peak and leave them looking forward to, and needing, the Spin track.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(light synth + bass) Hold my hand	32	Seated Coast	slow		
Inst	(light synth) Oooo, ohhh	1-24	<u>Stress Reversal</u> Ant Delt (ext shoulders, clasp hands)	slow		
		25-32	Transition to Ride	build		
RP	<b>HOLD</b> my hand	64	Ride	1/2	▲	
V	This life don't last	32	Ride	1/2		
PC	'Cause I been there before	16	Ride	1/1		
C	<b>HOLD</b> my hand	64	Race	1/1	▲	45s
MT	(synth + bass)	32	Race	1/1		Race
V	The nights are getting darker	32	Ride	1/1		
PC	'Cause I been there before	16	Ride	1/1		
C	<b>HOLD</b> my hand	64	Race	1/1	▲	
MT	(synth + bass)	32	Race	1/1		
V	The nights are getting darker	32	Ride	1/1		
PC	'Cause I been there before	16	Ride	1/1		
C	<b>HOLD</b> my hand	64	Race	1/1	▲	
MT	(synth + bass)	32	Race	1/1		
Inst	(light synth) Oooo, ohhh	1-24	Transition to Seated Coast	slow		
		25-32	Shoulder Roll	slow		
Chg	■ I can tell that you're tired	1-16	<u>Stress Reversal</u> UT L (lat flex neck w/reach behind)	slow		
		17-32	UT R	slow		
QC	<b>HOLD</b> my hand	32	Transition to Ride	build		
C	<b>HOLD</b> my hand	64	Race	1/1	▲	
MT	(synth + bass)	32	Race	1/1		
Inst	(light synth fades) Hold my <b>HAND</b>	32	Transition to Ride	1/2		

→ OPTION: Speed = 1/1

→ OPTION: Speed = 1/2

→ OPTION: No resistance change

## NOTE

**BEHIND THE TRACK:** This track was purposefully designed with shorter Race sections. The decreased duration creates an opportunity for participants to be more successful with the faster pace found in the Spin track.

**TEACHING TARGET:** Coach participants to work on the faster pace at some point in this track. Also remind them that the Spin pace is the same as the Intervals pace. If participants had success there, then they should have success here. If they had difficulties with the pace in Intervals, then Spin is an opportunity to continue to improve.

**P.S.** Notice that the track objective has changed to include the words "Reduce intensity" rather than "Recover." This change was made because the word "recover" creates the impression that the whole track is a break. While there is an opportunity for this, Spin is really more about taking the edge off of Chase and working on smooth pedal speed.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(heavy bass)	1-16 17-32	Seated Coast Transition to Ride	slow build	▲	
Inst	(ADD bass synth)	32	Ride	1/1		
Inst	(heavy bass)	32	Ride	1/1	▲	
MT1	(bigger synth)	96	Standing Climb	1/1	▲▲▲	36s
Inst	(empty)	1-24 25-32	Standing Climb Standing Climb	slow build		
MT2	(synth) <b>BASS</b> in the place	64	Ride (seated climb)	1/1		
RP	<b>BASS</b> in the place	32	Ride (seated climb)	1/1R		12s
Inst	(heavy bass)	16	Ride	slow	▼	
Inst	(heavy bass) ■ Everybody	32	Ride	1/1		
RP	<b>BASS</b> in the place	1-24 25-32	Transition to Standing Climb Standing Climb	1/2 build	▲	
MT1	(bigger synth)	96	Standing Climb	1/1	--▲▲	
Inst	(empty)	1-24 25-32	Standing Climb Standing Climb	slow build		
MT2	(synth) <b>BASS</b> in the place	64	Ride (seated climb)	1/1		
RP	<b>BASS</b> in the place	32	Ride (seated climb)	1/1R		
Inst	(heavy bass)	16	Ride	slow	▼	
Inst	(heavy bass) ■ Everybody	32	Ride	1/1		
RP	<b>BASS</b> in the place	1-24 25-32	Transition to Standing Climb Standing Climb	1/2 build	▲	
MT1	(bigger synth)	96	Standing Climb	1/1	--▲▲	
Inst	(empty)	1-24 25-32	Standing Climb Standing Climb	slow build		
MT2	(synth) <b>BASS</b> in the place	64	Ride (seated climb)	1/1		
RP	<b>BASS</b> in the place	32	Ride (seated climb)	1/1R		

1st Climb

→ The ramp should feel like all you can do for about 12 seconds.

2nd Climb

→ The return to the VI pace here is intended to keep the body in the game physically. Slowing down for this whole section will decrease the intensity, although this is an option.

3rd Climb

→ This is the final peak of the track and of the workout. It is time to empty the tank.

## NOTE

**BEHIND THE TRACK:** During the *Testing Phase of Program Development*, this track scored the highest for music among the working tracks on the release.

**TEACHING TARGET:** Coach the idea that while all three mountains are the same, they should feel progressively more intense as physical fatigue builds over the course of the track.

**P.S.** The goal is not to easily make it to the finish every time. The goal is to build the resistance and to push to a physical peak. Even if participants find their maximum a little before the end of the ramp, they still found it. This just gives a little room to improve on their success in the future.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(guitar)	8	Seated Coast	slow		
QV	■ My head's stuck in the clouds	36	Seated Coast	slow		
QC	We may <b>ONLY</b> have tonight	16	<u>Stress Reversal</u> Spinal Flexors (ext trunk, reach arms OH)	slow		
QC	<b>MINE</b> , play the music low	1-8 9-16	Seated Coast Ride	slow build	▲	
V	■ My heart beats like a drum	36	Ride	1/1		
C	We may <b>ONLY</b> have tonight	32	Race	1/1		
V	■ My heart beats like a drum	36	Ride	1/1		
C	We may <b>ONLY</b> have tonight	32	Race	1/1		
Chg	■ When the moon is	32	Ride	1/1		
RP	■ Ba, ba, ba, ba, ba, ba	16	Seated Coast	slow		
RP	■ Ba, ba, ba, ba, ba, ba	1-8 9-16	<u>Stress Reversal</u> UT L (lat flex neck w/reach behind) UT R	slow		
V	■ And long after I've gone	20	Ride	1/1		
C	We may <b>ONLY</b> have tonight	28	<b>Ride</b>	1/1		
Rep	<b>AAH</b> , play the music low	19	Ride	1/1		
Outro	(fades)	8	Transition to Seated Coast	slow		

→ The resistance change helps ensure the cycling technique is in control. It is not a "working resistance." Adjustments may be needed throughout the track, as the body recovers.

→ OPTION: Speed = 1/2

## NOTE

**TEACHING TARGET:** Remind participants that Celebrate is a chance to lower the heart rate and prepare for stretching. Participants should be encouraged to stay for the stretches during this track.

**P.S.** Participants all have different levels of skill and fitness. They will find slightly different workouts as a result. While it is the role of the instructor to encourage intensity and to motivate participants, it is ultimately up to participants as to when a break is needed or when it is time to push.

**P.P.S.** Group Ride is a cardiovascular workout that strengthens and builds endurance in the muscles of the lower body. If the heart rate is elevated then benefits are being achieved. Every class does not have to be a personal best.







	LANDMARKS	BLK	POSITION
QV	<b>SHE'S</b> all laid up	32	Hip Flexors L (ext hip, tilt pelvis post)
QV	She <b>NEEDS</b> me now	32	Hip Flexors R
QPC	<b>DRINKING</b> old cheap bottles	16	Hams L (flex hip, ext knee)
QPC	We're <b>SMILING</b> but we're	16	ADD Gastroc L (dorsiflex ankle)
C	<b>TIME</b> ooh ooh ooh	32	Quads R (flex knee, hold lower leg)
V	<b>SHE'S</b> in line at	32	ITB R/L (add hip, lat flex trunk, reach OH)
PC	<b>DRINKING</b> old cheap	16	Hams R
PC	We're <b>SMILING</b> but we're	16	ADD Gastroc R
C	<b>TIME</b> ooh ooh ooh	32	Quads L
QPC	<b>DRINKING</b> old cheap	32	Glute Med/Min L/R (foot on opp knee)
C Chg	<b>TIME</b> ooh ooh ooh	32	Quads R
C Chg	<b>TIME</b> ooh ooh ooh	32	Quads L
Rep	<b>OH</b> , these times	32	Spinal Extensors (hands on bars, hips back)
Rep	(empties) <b>OH</b> these times	1-16 17-32	Spinal Flexors (ext trunk, reach arms OH) Pec Major (abd shoulders w/hands behind head)
Outro	(guitar fades)	4	Release

→ This stretch should feel great for the back and shoulders. It will reduce the compression of the spine that occurs through the constant forward flexion of the cycling position.

## NOTE

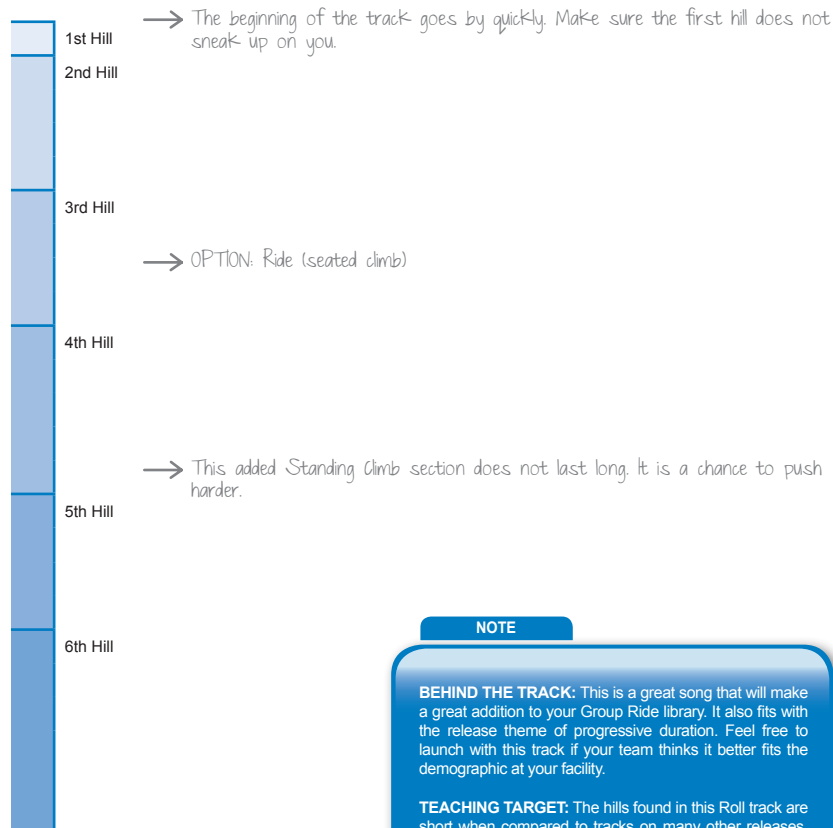
**BEHIND THE TRACK:** This song offered an opportunity to sit in the stretches for a longer period of time rather than switching more frequently. This design goal is in response to feedback from the Quarterly Surveys.

This track scored the highest of all of the songs on the release for music during the *Testing Phase of Program Development*.

**TEACHING TARGET:** Let participants know that the return to the Quad stretch later in the track is to help relax this primary mover of the cycling workout. Participants should be able to stretch a little more effectively the second time around.



	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(synthesizer)	1-16 17-32	Seated Coast Transition to Ride	slow build	▲	
Inst	(ADD bass)	32	Ride	1/1		
RP	It's taking me <b>HIGHER</b>	64	Standing Climb	1/1	▲	25s
V	Now I know how	32	Ride (seated climb)	1/1	▼	
PC	'Cause I can't get enough	32	Ride (seated climb)	1/1	▲	
C	It's taking me <b>HIGHER</b>	32	Standing Climb	1/1	▲	
MT	(synthesizer)	32	Ride (seated climb)	1/1		
V	Now I know how	32	Ride (seated climb)	1/1	▼	
PC	'Cause I can't get enough	32	Ride (seated climb)	1/1	▲	
C	It's taking me <b>HIGHER</b>	32	Standing Climb	1/1	▲	
MT	(synthesizer)	32	Ride (seated climb)	1/1		
V	I <b>DO</b> this just for kicks	32	Ride (seated climb)	1/1	▼	
PC	'Cause I can't get enough	32	Ride (seated climb)	1/1	▲	
C	It's taking me <b>HIGHER</b>	32	Standing Climb	1/1	▲	36s
MT	(synthesizer)	32	Ride (seated climb)	1/1		to top
Chg	I got my <b>FEET</b> in the air	32	Standing Climb	1/1	▲	
V	I <b>DO</b> this just for kicks	32	Ride (seated climb)	1/1	▼	
PC	'Cause I can't get enough	32	Ride (seated climb)	1/1	▲	
C	It's taking me <b>HIGHER</b>	32	Standing Climb	1/1	▲	
MT	(synthesizer)	32	Ride (seated climb)	1/1		
Br	The music it's got me going	32	Standing Climb	slow	▼	
RP	(quieter) It's taking me <b>HIGHER</b>	32	Ride (seated climb)	1/1		
C	It's taking me <b>HIGHER</b>	32	Standing Climb	1/1	▲	48s
MT	(synthesizer)	32	Ride (seated climb)	1/1		to end
C	It's taking me <b>HIGHER</b>	32	Standing Climb	1/1	▲	
MT	(synthesizer)	32	Ride (seated climb)	1/1		



## NOTE

**BEHIND THE TRACK:** This is a great song that will make a great addition to your Group Ride library. It also fits with the release theme of progressive duration. Feel free to launch with this track if your team thinks it better fits the demographic at your facility.

**TEACHING TARGET:** The hills found in this Roll track are short when compared to tracks on many other releases. Coach participants to use this decreased duration to try and push a heavier resistance than they might usually at this point in the workout.

**P.S.** Using hills that are shorter is one way to periodize the workout. In this case, it can help participants break through a plateau. Riding a heavier resistance for a shorter duration helps the legs get used to the feel of the greater load while still keeping the intensity manageable.





	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(bass beat)	1-16 17-32	Seated Coast Transition to Ride	slow build	▲	
Inst	(building)	64	Ride	1/1	--▲	
Br	(empties)	8	Ride	slow		
V	■ I just can't wait for Saturday	16	Transition to Standing Climb	1/2	▲	
Inst	(bass beat + background vocals)	32	Standing Climb	build		
Br	(empty)	4	Standing Climb	1/1		
MT1	(bass beat + synth)	64	Ride (seated climb)	1/1	--▲	24s
Br	(empties)	8	Transition to Standing Climb	slow		
Inst	(synth building)	32	Standing Climb	build	▲	
MT2	(heavy synth + bass beat)	96	Standing Climb	1/1	--▲▲	36s
Br	(empties)	8	<b>Standing Climb</b>	slow		
V	■ I just can't wait for Saturday	16	<b>Standing Climb</b>	1/2	▼	
Inst	(bass beat + background vocals)	32	Standing Climb	build		
Br	(empty)	4	Standing Climb	1/1		
MT1	(bass beat + synth)	64	Ride (seated climb)	1/1	--▲	
Br	(empties)	8	Transition to Standing Climb	slow		
Inst	(synth building)	32	Standing Climb	build	▲	
MT2	(heavy synth + bass beat)	96	Standing Climb	1/1	--▲▲	
Inst	(organ)	32	Standing Climb	slow		
V	■ I just can't wait for Saturday	32	Standing Climb	build	▲	
MT2	(heavy synth + bass beat)	96	Standing Climb	1/1R		47s
Inst	(heavy bass beat)	32	Standing Climb	1/1		to end

1st Climb

2nd Climb

→ Try not to think of this resistance change as a reset to base resistance. The feel should be of a hill that is just a little less steep. Removing too much resistance will make the next section feel very easy.

→ OPTION: Skip a resistance change

→ OPTION: Ride  
(seated climb)

## NOTE

**BEHIND THE TRACK:** This track is similar to the track in the main release with the alternation of standing and seated work. The track can be inserted later in the Shelf Life of the release to "freshen it up" without changing the overall effect of the release.

**TEACHING TARGET:** The Standing Climb sections that precede the Ride (seated climb) at the beginning of each shaded section are intended to help participants find the heaviest resistance of the workout per the track objective. Coach participants to find enough resistance so they need to stand before returning to the saddle to work.

**P.S.** The options that are provided in this track are options to reduce the intensity if participants are feeling the effects of the Climb.



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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