

# BarreAmped<sup>®</sup>

## BOUNCE

### LEVEL 1 CERTIFICATION



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In BarreAmped® Bounce Level 1 Instructor Training, you will learn the following:

1) How to do, teach, troubleshoot, and correct classic barre exercises on the JumpSport® Fitness Trampoline with added Handle Bar (aka, barre). These moves will be done on the mat of the trampoline only using the “barre” for balance.

2) How to add in light bouncing which is done barefoot and with low impact.

3) Core and upper body techniques that are done under the “barre” and work areas of the body that are hard to reach when using a wall mounted barre.

4) How to stretch on the JumpSport® Fitness Trampoline.

5) Order of the best flow for a class or session with mixed in bounces to add to the interval cardio aspect of doing BarreAmped® Bounce on the JumpSport® Fitness Trampoline.

We recommend finding music between 120-132 BPM for BarreAmped® Bounce. Always let clients know they can move at their own pace.

This is not a rebounding or JumpSport® Fitness Trampoline certification.

We are providing a Template Class Schedule in 30 and 45 minutes samples. These are simply templates you can use to set up a class using any of the moves you have learned from the method.

You are allowed to pull moves you learn from this certification if you are training an individual or if you want to add new moves to a class.

Only BarreAmped® licensed studios may use the mark, “BarreAmped® or BarreAmped® Bounce” in any class schedule or marketing of sessions or classes. You may, however, upon passing Level 1, use the accreditation, “Certified by BarreAmped® Bounce.”

BarreAmped® fully endorses JumpSport® Fitness Trampoline as the only fitness trampoline with elastic cords (i.e., bungee style), that BarreAmped® Bounce has been tested on.

If you are ready to get started with BarreAmped® Bounce Level 1, let’s start shaking and bouncing to change!

# WARMUP & BOUNCE BASICS

Before beginning any BarreAmped Bounce workout you want to be sure to warm up with 3-5 minutes of light bouncing at a minimum. Your warmup can go up to 10 minutes.



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- A** The *Basic Bounce* is ideal for the warmup and is a light side to side motion. The feet can stay planted on the trampoline or they can come off just a little bit. You can also add a little twist to this move to bring it into the hips.
- B** The *Basic Bounce Wide* is a variation of the *Basic Bounce* for more advanced clients. The motion in this is a wider stance side to side while holding on to the handlebar.
- C** The *Basic Bounce Wide Jogging Arms* is another advanced variation to the *Basic Bounce* and can help to increase the heart rate on clients who feel ready for the added challenge.
- D** The *Basic Bounce Parallel Lift* is higher impact so be sure your client is ready for the challenge. The client should not let the mat throw them up. They should be pressing off or down into the mat with control.

# THIGH WORK: OVERVIEW

After warmup, a typical class or session would move into BarreAmped® Bounce Thigh Work. Main muscles worked in this section are the quads, calves, and inner thighs. Spend between 5-10 minutes on this section with varying levels and lengths of your bounces between the exercises. Watch video below for overview of BarreAmped® Bounce Thigh Work.

## Positioning

Stand in the middle of the mat either facing forward or in barre terms what we call "facing in," or facing out or to the side in what we call "profile".

**Duration:** Five to ten minutes with bounce breaks.

## TIP

Doing any of the four following classic barre exercises on the trampoline over 90 seconds is incredibly challenging. You can do it and throw it in from time to time, but you want to make sure you give those bounce breaks more often than not. Work hard for the reward of the bounce!

# THIGH WORK: PARALLEL



## SETUP

- Legs should be aligned hips distance and face straight forward (aka, parallel)
- Ears should be aligned over shoulders, shoulders over hips, and hips over heels
- Maintain a neutral spine
- Heels should be on releve' or "all the way up"

## MOVEMENT VARIATIONS

- Vertical in small to big ranges of motion
- Small to big hip moves in one position or traveling vertically up and down
- Very Advanced: Down several inches approaching knee level (but not quite)

## TROUBLESHOOT

**Alignment is off:** Lift client out of the move, correct feet which are considered "the foundation" of the move, then have the client slide down an "imaginary wall" into the true Parallel.

**Tucking:** An overemphasis of abdominals contracted, breath holding, or glutes and lower back recruitment for this exercise is easily seen by a "flat" lumbar spine. Watch for this. You can use verbal or tactile cues to have client release any tuck. (Also note if a client is extending the spine and really sticking the "seat" out. This could be a simple 'relax your lower back' expression.

**Heels are dropped:** Sometimes, especially with the surface of the trampoline, a client has to attain the flexibility in feet (both bottoms and tops) as well as strength in the entire lower body to maintain a “releve” position of the feet. If clients have issues keeping heels up, allow them to progress over time. Just make sure they do not work too low in the position. They must work higher to avoid putting pressure on the knees.

# THIGH WORK: V POSITION



## SETUP

- Legs should be aligned hips distance and face straight forward (aka, parallel)
- Draw heels together
- Step balls of feet (aka "toes") in just a little to account for the heel lift
- Keep heels superglued together
- Keep ears stacked over shoulders, shoulders over hips, hips over heels
- Maintain neutral spine
- Raise heels up about three inches while keeping them together
- Bend knees and lower down until you feel your quads engage
- Say, "This is your new "high point" and now move down from there into the exercise

## MOVEMENT VARIATIONS

- Vertical in minute, small, and big/full ranges of motion
- Small side to side hip moves due to turn out with lower heel height
- Hip tucks with higher positions (especially in the beginning)

## TROUBLESHOOT

**Heels come apart:** Remind them to keep their heels glued together.

**Tucking hips:** Remind them to maintain a neutral spine and to not grip their glutes. If your client loses the "ear over shoulder over hips over heels" alignment remember to lift them out of the move, correct foundation, then shift client back into proper alignment.

**Misalignment with their legs/feet:** Lift out of exercise, fix foundation of feet, then correct leg turnout.

**Pulling away from the barre:** Tell them they should be able to let go of the barre and stay in good form. If not, they are pushing or pulling on their barre that is solely there for balance.

# THIGH WORK: HIGH V POSITION



## SETUP

- From Parallel, draw heels together. Rock back on heels and bring toes into a narrow V
- Keep ears stacked over shoulders, shoulders over hips, hips over heels
- Maintain a neutral spine
- Keep heels superglued together
- Raise heels all the way up making sure legs are in line with feet
- Bend knees

## MOVEMENT VARIATIONS

- Vertical in minute and small ranges of motion
- Small to big side to side hip moves in one position or traveling vertically up and down
- High V Lean (see images below)

## TROUBLESHOOT

**Client loses heel height or heels come apart:** Lift them out, cue correct foot foundation.



# THIGH WORK: HIGH V LEAN



## SETUP

- From High V position, tuck hips under slightly
- From tucked pelvis, lean back
- Keep rib cage pulled down (or cue, bring chest over the abs)
- Do not pull on the barre
- Keep weight over the balls of the feet

## MOVEMENT VARIATIONS

- Diagonal (ie, Vertically moving down and up on a "diagonal" in minute, small, and big ranges of motion)
- Small to big side to side hip moves in one position or traveling diagonally up and down

## TROUBLESHOOT

**Alignment:** The main thing you will see other than the typical mistakes you have already learned is that people will lean back and create a backwards “C” shape in their upper back and neck. This is incorrect. Keep the ribs pulled down.

# THIGH WORK: LEG LIFTS



## SETUP

- Standing Leg Position: Parallel, turned out (easier especially for beginners)
- Keep soft knee in standing leg
- Extend working leg forward
- Pointed through foot

## MOVEMENT VARIATIONS

- Lift the leg in small to big ranges of motion
- Working leg changes its position from Parallel to Turnout, or vice versa
- Tiny flutters or bend and straighten

## POSITION VARIATIONS

### STANDING LEG POSITIONS:

- Parallel
- Turnout

### WORKING LEG POSITIONS:

- Parallel
- Turnout
- Pointed through foot
- Flexed through heel

## TROUBLESHOOT

**Lifting a bent leg:** This is very common. Lower the leg and get them to straighten it and then cue them not to bend the knee at all. They will stop where their flexibility is diminished (usually in the hamstrings).

**Lifting too big a range of motion when you have said to lift “up an inch” only:** Go and put one hand on top and one hand on bottom of working leg and tell them not to touch either of your hands.

**Tucking the hips:** If clients don't have the flexibility to lift the leg as high as a neighbor's, they might tuck their hips unknowingly so get the leg higher. Cue them to lower the leg, then correct back, and from there get them to raise the leg up. (At this point, will be important to talk about everyone's differences and it's not about how high the leg goes but it's about how good the form is and how powerfully straight the leg is).



### TIP

More than doing leg lifts in a barre studio or on the solid floor surface, it is very important to switch sides often so one side doesn't tire out since you need both legs/hips to stabilize this exercise. This is true for single sided Seat Work which you will see coming up.

# SEAT WORK: OVERVIEW

In Seat Work we will focus on the glutes, the hamstrings, and muscles of the lower back.

**Duration:** Five to ten minutes with bounce breaks.

# SEAT WORK: STANDING



## SETUP

- Feet Parallel, hips distance
- Soft bend in standing knee
- Take working leg back (about 45 deg from hip) resting inside of foot on edge of trampoline
- Weight in the standing heel
- Lift thru the crown of the head

## MOVEMENT VARIATIONS

- Resting foot on trampoline, little squeezes and flutters (beginner)
- Little ups
- Little backs
- Flutter knee (Bend/Stretch)
- Bigger lifts
- Lift bent knee
- Lift straight leg

## POSITION VARIATIONS

### STANDING LEG POSITIONS:

- Parallel or V Position
- Releve'

### WORKING LEG POSITIONS:

- Parallel
- Turnout
- Bent
- Straight

### WORKING FOOT POSITIONS:

- Point
- Flex

## TROUBLESHOOT

**Shorter person:** Just step back, so the leg can rest on the outside of trampoline.

**Moving in the low back/leg lifted high/Big ROM:** Have them close the rib cage (think about taking ribs in together) and zip core up (think lift like an elevator, in and up) without holding breath. Or simply reduce range of motion (ie, keep the leg extended with foot touching trampoline) and tell them not to move the back. The movement should come from leg moving in the pelvis, not using the low back as the mover.

**Check where the weight is:** Should always be in the heel unless the heel is lifted in releve'.

**When the leg is bent:** Client should move the shape of the leg, not just the shin at the knee.

# SEAT WORK: HINGE



## SETUP

- Feet Parallel, hips distance
- Soft bend in standing knee
- Take leg back as you hinge forward about 45 degrees (no lower)
- Square off hips
- Lift thru the crown of the head
- Weight is in the heel of the standing leg

## POSITION VARIATION

### STANDING LEG POSITIONS:

- Parallel
- Parallel on Releve'

### WORKING FOOT POSITIONS:

- Point
- Flex

### WORKING LEG POSITIONS:

- Parallel
- Turnout
- Straight

- Bent (See second image above)

## MOVEMENT VARIATIONS

- Lift (small, a few inches, big range of motion)
- Flutters (small bend straighten at knee)
- Lift Bent Shape of Leg to Lift Straight Leg

## TROUBLESHOOT

**Watch the client's low back:** The movement should come from the leg moving inside the pelvis.

**If they have tight quads or hamstrings the back will move:** Keep them higher in hinge.

**Shape of working leg:** Make sure the shape of the leg moves if bent, not just the shin.

**Breath:** Cue to relax and breathe.



# SEAT WORK: SEE SAW



## SETUP

- Feet parallel, hip distance
- Step outside leg back
- Soften standing leg, keeping weight in the heel
- Come down to hinge position (rocking over pelvis)
- Square off hips
- Start movement

## MOVEMENT VARIATIONS

- Move on a 4 count (down 2, 3, 4, up, 2, 3, 4)
- Move on a 2 count (if advanced, ROM is same; if beginner, reduce ROM)
- Up an inch, down an inch (from low point)

## ADVANCED VARIATIONS

- Completely straighten standing leg
- The chest can go below hips

# TROUBLESHOOT

**If your client speeds up:** Slow them down to keep them on your count.

**If their hip turns out:** Correct from the standing foot up.

**Alignment:** Make sure the leg and chin are lifted (straight line from head to back toes). Think upper body goes down, lower body goes up (imagine the simple action of a see saw on a playground).

# SEAT WORK: FOLDOVER



## SETUP

- Step working leg back
- Soften standing knee
- Make sure weight is in standing heel
- Lift working leg up while keeping back in neutral position
- Lengthen thru the crown of the head

## POSITION VARIATIONS

### STANDING LEG POSITIONS:

- Parallel
- Parallel on Releve' (advanced)
- Straight (advanced)

### WORKING LEG POSITIONS:

- Parallel
- Turnout
- Straight
- Bent

### WORKING FOOT POSITIONS:

- Point
- Flex

## MOVEMENT VARIATIONS

- Lift (small to big ranges of motion)
- Flutters (small bend straighten at knee)

## TROUBLESHOOT

**If hamstrings are tight in the standing leg:** You will need to work a client in less of a Hinge to reduce the “stretch.”

**Clients tend to lock standing leg and turn hip out:** Check the foundation, soften standing knee, elevate client’s position if necessary, and then turn hips down to parallel/square. Movement comes from working leg moving inside the pelvis. It does not come from the back. Cue or gently encourage the back to be still while the leg moves. (Tightness in the hip flexors can lead to bigger range of motion. Also, general weakness and decreased mind body connection can lead to “throwing” the working leg around. Elevate client some, remind them they are strong, and cue them where the work is).

# ARM WORK: OVERVIEW

BarreAmped Bounce Arm Work with light weights will hit the middle shoulder, front shoulder, biceps, rear delts and triceps. Your client will have legs in Parallel or V Position in the center of the trampoline.

## SETUP

- You want active arches, feel lifted from the feet up
- Soft bend in the knees (think active knee caps)
- Keep ears over shoulders over hips over heels
- Maintain a neutral spine

## YOU WILL NEED

- Light set up hand weights (1,2, or 3 pounds)

# ARM WORK: LIGHT WEIGHTS



## MIDDLE SHOULDER VARIATIONS SETUP

- From Parallel, draw heels together
- Rock back on heels and bring toes into a narrow V
- Keep ESHH
- Maintain a neutral spine
- Keep heels superglued together
- Raise heels all the way up making sure legs are in line with feet
- Bend knees

## MOVEMENT VARIATIONS

- One variation is performing little backs, squeezing the shoulder blades together
- Another variation is full range of motion down to your side and back up or little ups
- You can also perform out and in from the previous position to really work the bicep



## FRONT SHOULDER VARIATIONS

- Palms face in or down
- Full range will only be to just above the "barre" unless client is turned on profile
- Hold at shoulder height and move arms in little ups, little ins, cross and open
- Maintain a neutral spine
- Keep shoulders away from the ears in this variation. You can do little ups, little ins, cross.
- You can also move arms in full range of motion to work the front shoulder.



## BICEP VARIATIONS

- Palms face in or up
- Can be positioned just above the barre (Handle Bar) to shoulder height
- Small to big ranges of motion



## REAR DELT VARIATIONS

- Palms face back
- Straight or bent arms
- Small to big ranges of motion
- Single or double arms



## TRICEP VARIATIONS

- Palms face in or up
- Straight or bent arms
- Small to big ranges of motion



# TROUBLESHOOTING

**Gripping the weights:** Think about a light wrap of the fingers around the weight.

**Knees Locking:** Keep a soft bend in the legs so knees don't lock out.

**Alignment:** Maintain a neutral spine.

# INCLINED PULL UP



## SETUP

- Sit under barre at the edge
- Knees are bent
- Wide, overhand grip
- Lean back
- Neutral neck and spine
- Lift hips



## MOVEMENT VARIATIONS

- Small to big ranges of motion
- Legs bent or straight

## TROUBLESHOOT

Make sure to pull down on the bar to secure.

Bend knees to make this exercise easier; reduce your range of motion.

Action happens because elbows bend out to the side while arms move inside shoulder joints.

Do not let head drop or back move into extension. Keep hips slightly tucked under with rib cage closed and chin down to keep the back totally still while the arms move.



# CORE

## SETUP

- Use bar and take hands at a comfortable distance
- Lean back, heels up, balls of the feet (or toes) down
- Make sure head in line with spine
- Neutral spine (tendency is to tuck under here; don't)
- Keep heels superglued together
- Raise heels all the way up making sure legs are in line with feet
- Bend knees

## BREATH WORK



INHALE



EXHALE

The images above show what your core should look like when you inhale and exhale. Remember that nothing in your “structure” should change but the rib cage on the inhale and exhale. Shoulders are in their place, back stays still, and tailbone stays neutral / behind you naturally as you lean.

## BIG CURL TO EXTENSION



Big ROM and helpful to both stretch back and shoulders, but also to teach what “neutral is.”  
Inhale in neutral.

- Exhale and curl knees to chest as you round back, close rib cage as you pull in abs and lift pelvic floor.
- Inhale back to the start and slightly extend the spine looking up, pulling chin down, and slightly untucking the hips but without letting back overarch. Feel action in the back and neck muscles.

## NEUTRAL ABS



- Lift legs up either bent or straight while keeping spine neutral.
- Move legs down or up, in or out, single or double.

## CAN CAN



- Inhale and shift over onto one hip.
- Exhale and extend legs as much as possible.
- Inhale and move back to center.
- Repeat other side.

## TROUBLESHOOT

Watch for rounding of the spine and be sure to maintain a neutral position.

Don't overarch the back.

Don't let head drop.

It's important to really connect breath to movement.

Watch full extension of legs in both the "Can-Can" move. If you are not flexible enough in the back of the legs (or strong enough in the front of the legs/front core), you may have to only go up halfway. (Think Tabletop). Do not let extending your legs change the shape of your back/shoulders.

# BASIC STRETCH SERIES

You can do any of these stretches after you work the targeted muscles. But you want to add in a stretch segment at the end of each session or class. They should go in this order. Hold each stretch 20-30 seconds; change sides. Repeat. (If you are running short on time, once per side is fine). I like to either turn music down or turn on downtempo music or relaxation stretch type music to encourage calmness.



## QUAD STRETCH

### Set Up

- R Foot in R Hand
- Weight in standing heel
- Tuck pelvis under
- Pull knee down and back under you
- Lift up tall
- Hold for a few breaths



## HAMSTRING STRETCH

### Set Up

- Legs hips distance
- One leg forward, one leg back
- Hinge at pelvis. Take hinge as far as you can, stop when hamstrings feel tight. watch for rounding of the spine or turning out the back hip
- Legs straight and try to square hips off
- Untuck tailbone
- You can flex the foot for a deep stretch

If your client has tight hamstrings they may have to stay a little higher. For a more advanced stretch you can have the client flex the front foot.





## INNER THIGH STRETCH

### Set Up

- Step out wider
- One leg forward, one leg back
- Hinge at pelvis. Take hinge as far as you can, stop when hamstrings feel tight. Watch for rounding of the spine
- Legs straight and lift back leg's hip up
- Can add a spine twist; pull down on barre with front hip's hand; take other hand to lifted hip to know which way to twist



## FIGURE FOUR STRETCH

### Set Up

- Cross right ankle over left thigh
- Flex left foot
- Weight in the standing heel

- Sit down like you are sitting into a chair
- Don't pull back on the bar
- Untuck hips
- Keep back straight (head in line with spine)



## TRICEP SIDE BEND

### Set Up

- Wide legs
- Take finger tips down and in between shoulder blades
- Bend over to the opposite side of the arm you are stretching
- Switch



## CHEST OPENER STRETCH

### Set Up

- Take arms behind you
- Externally rotate arms inside shoulder joints
- Clasp hands and press heels of hands together if you can
- Lift arms up to increase the stretch

## 30 MINUTE CLASS TEMPLATE

	TIME
<b>WARM UP</b>	<b>3 TOTAL MINUTES</b>
<b>THIGH BOUNCE</b>	<b>5 TOTAL MINUTES</b>
Parallel	1 Minute
Bounce	30 Seconds
V Position	1 Minute
Bounce	30 Seconds
High V	1 Minute
High V Lean	30 Seconds
Bounce	30 Seconds
<b>SEAT BOUNCE</b>	<b>6 TOTAL MINUTES</b>
Standing Right	1 Minute
Bounce	30 Seconds
Standing Left	1 Minute
Bounce	30 Seconds
See Saw	1 Minute
Bounce	30 Seconds
See Saw Left	1 Minute
Bounce	30 Seconds
<b>LIGHT WEIGHTS</b>	<b>4.5 TOTAL MINUTES</b>
Lateral	1 Minute
Front	1 Minute
Biceps	30 Seconds
Back Shoulder	1 Minute
Triceps	1 Minute
<b>PULL UP 1.5 Minutes Bounce 30 Seconds</b>	<b>2 TOTAL MINUTES</b>
<b>CORE</b>	<b>4 TOTAL MINUTES</b>
Breathwork Balls of Feet Down	30 Seconds
Curl-Neutral-Extension	30 Seconds
Neutral Taps of Bent Legs	1 Minute

## 30 MINUTE CLASS TEMPLATE

	TIME
Neutral Tabletop Holds	1 Minute
Bounce	1 Minute
<b>STRETCH</b>	5 TOTAL MINUTES
Quads	20, 20, 20, 20
Hamstrings Right to Inner Thigh Twist Up	1 Minute
Hamstrings Left to Inner Thigh Twist Up	1 Minute
Figure Four	20, 20, 20, 20
Triceps Side Bend	20, 20
Chest Opener	1 Minute
<b>TOTAL TIME</b>	<b>30 MINUTES</b>

*\*\*\*Alternate Pull Up and Core Section:*

You can combine these and leave out the bounce by doing

30 seconds of Pull Ups

60 Breath work

30 Pull Ups

60 Curl Neutral Extend

30 Pull Ups

60 Tiny Knee Taps

30 Table Top holds.

## 45 MINUTE CLASS TEMPLATE

	TIME
<b>WARM UP</b>	<b>3 TOTAL MINUTES</b>
<b>CARDIO BOUNCE</b>	<b>3 TOTAL MINUTES</b>
<b>THIGH BOUNCE</b>	<b>10 TOTAL MINUTES</b>
Parallel	1 Minute
Bounce	1 Minute
High V	1 Minute
Bounce	1 Minutes
Parallel	1 Minute
Bounce	1 Minute
Leg Lifts Right	1 Minute
Bounce	1 Minute
Leg Lifts Left	1 Minute
Bounce	1 Minute
<b>SEAT BOUNCE</b>	<b>10 TOTAL MINUTES</b>
See Saw Right	1 Minute
See Saw Left	1 Minute
Bounce	1 Minute
Hinge Turnout Right	1 Minute
Hinge Turnout Left	1 Minute
Bounce	1 Minute
See Saw Right	30 Seconds
Hinge Bent Knee Turnout	30 Seconds
Bounce	1 Minute
See Saw Left	30 Minutes
Hinge Bent Knee Turnout	30 Minutes
Bounce	1 Minutes
<b>ARMS</b>	<b>4 TOTAL MINUTES</b>
Front Shoulder (see two below)	1 Minute
Alternate Arms	30 Seconds

## 45 MINUTE CLASS TEMPLATE

	TIME
Bicep at Shoulder Height	30 Seconds
Middle Shoulder (see two below)	1 Minute
Full ROM	30 Seconds
In and Out with Palms Down	30 Seconds
Back Shoulder (see two below)	1 Minute
Full ROM Arms to Shoulder Height	30 Seconds
Little Ups Palms Face Back	30 Seconds
Triceps	1 Minute
Bend Arms In and Up	30 Seconds
Little Ups	30 Seconds (weights down and out of the way after final arm move)
<b>BOUNCE</b>	<b>3 TOTAL MINUTES (optional)</b>
<b>INCLINED PULL UPS WITH CORE COMBO</b>	<b>6 TOTAL MINUTES</b> <b>(you will move from Pull Ups to Core Moves and back to Pull Ups for adequate rest/fatigue)</b>
Pull Ups	1 Minute (set up, slow moves, allow clients to move at their level, and expect 6-8 pull ups)
Breath Work in Neutral to Flex and Extend	1 Minute
Pull Ups	1 Minute
Table Top Taps	1 Minute
Pull Ups	1 Minute
Can Can	1 Minute
<b>STRETCH</b>	<b>5 TOTAL MINUTES</b>
Standing Quads	1 Minute (right, left)
Figure Four	1 Minute (right, left)
Hamstrings Right to Spine Twist	1 Minute
Hamstrings Left to Spine Twist	1 Minute
Triceps to Chest	1 Minute
<b>TOTAL TIME</b>	<b>44 Minutes</b>