

Band-ITS BARRE

Created by Sally Harrison



A Strength Programme for Dancers

Band-ITS BARRE!

Contents

WHAT IS THIS PROGRAMME?	4
PRESENTER INFORMATION	4
WHY DO WE NEED TO TRAIN?	5
WHY BARRE?.....	8
ANATOMY FOR BARRE	10
GENERAL WATCH POINTS	17
HOW TO APPLY RESISTANCE EFFECTIVELY	18
SUPINE SERIES	19
SEATED SERIES	28
SIDE SERIES.....	31
PRONE SERIES.....	36
KNEELING SERIES	40
STANDING SERIES: FUNCTIONAL BARRE.....	49
STANDING SERIES: CLASSICAL BARRE	61
CLASS PLANNING	63
NOTES.....	64

WHAT IS THIS PROGRAMME?

This exercise programme is designed to be implemented in the dance studio using a fixed barre or as home practice using a barre or the door jam. It is a pre-designed strength and conditioning plan designed to provide a full body workout to challenge stability, strength, power and ultimately prevent injury.

PRESENTER INFORMATION

Sally Harrison - Course development and educator

Sally was born and educated in the UK and commenced her career as a professional dancer based out of London. Following a sudden retirement due to knee surgery, she began her journey in physiotherapy and exercise rehab in 2002. It was at this time that she also qualified in Pilates and personal training. She works part-time in a clinical setting specialising in dance injuries and rehabilitation.

She also manages her own business, **Pro-align**, which integrates clinical Pilates with functional corrective exercise. She believes in movement-based treatment and empowering her clients with the knowledge to treat themselves and be independent in their bodies.

Sally has a strong passion for educating the dancer in how to create a strong body and prevent injury.

Her YouTube channel **strength4dance** provides dancers with what they need to know to start to understand how the body works, and what to do to create mobility, stability and strength for a lifetime of dance.

www.strength4dance.com

www.band-its.com.au

www.pro-align.com.au

WHY DO WE NEED TO TRAIN?

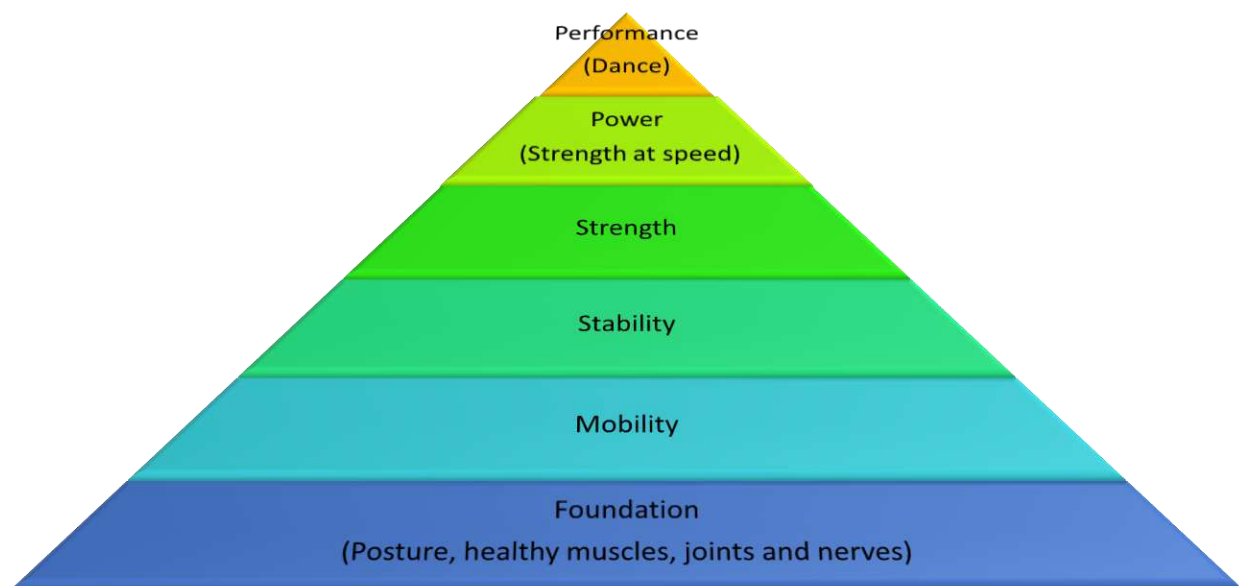
Just as sports athletes spend a lot of time cross-training for competition, it is equally important that dancers do the same. It is not enough for them to presume that they will gain enough cardio vascular (CV) or functional strength training from doing class alone.

Dancing is a highly skilled activity. It is a learned activity that requires many facets in working order to function harmoniously as a team. Facets such as strength, flexibility, balance and coordination. To be successful, injury free and able to adapt and cope with any new moves and choreography, the body needs to be trained from **base level up**.

The graph below outlines the stages that everyone needs to address to create a healthy, robust and injury free body. A body that can keep dancing for a lifetime.

This model provides a structure of progression for health and physical performance. By following the stages in order from the bottom and progressing at the appropriate time, it aims to minimize injury and maximize performance throughout.

This exercise programme aims to address stages 3, 4 and 5 of the pyramid. Dance classes fall into the sixth category of performance.



Level 1 <i>Foundation</i>	<p><i>Healthy muscles, joints and nerves. Optimum posture and movement patterns</i></p> <p>Nutrition, respiration and hydration fit in this section to keep the body healthy at a cellular level and speed up healing and repair.</p> <ul style="list-style-type: none"> Optimum varied healthy diet, regular massage & mobilisers, and meditation are methods to undertake for this level.
Level 2 <i>Mobility</i>	<p><i>Optimum range of movement around the joints, muscle balance and symmetry, appropriate length and tension of the muscles</i></p> <ul style="list-style-type: none"> Regular mobilisers/stretchers and releases. Physio and Massage can be useful in this stage to correct any asymmetries and muscle imbalance.
Level 3 <i>Stability</i>	<p><i>Ability to maintain optimal alignment against internal and external forces both static and dynamic</i></p> <p>This covers core training, lower and upper limb positioning.</p> <ul style="list-style-type: none"> Pilates and bodyweight functional training is good here.
Level 4 <i>Strength</i>	<p><i>Movement pattern development. Create synergy between muscles and good neuromuscular connections</i></p> <p>The body always recruits strength to carry out activities. It is important to have the stability first, so the strength does not become an injury precursor. Strength training is different from muscle growth/hypertrophy, as it is concerned with neural adaptation, neuro motor control and creating good movement pathways.</p> <ul style="list-style-type: none"> Train with bodyweight, like push-ups, or equipment like dumbbells or tubing. Emphasising correct alignment and recruitment patterning is important.
Level 5 <i>Power</i>	<p><i>Strength at speed</i></p> <p>This is an area of training, and especially rehab, that is often overlooked. However, it is frequently the time when injuries occur, due to the strong acceleration and deceleration that dance requires.</p> <ul style="list-style-type: none"> Plyometric and fast multi directional training is important at this stage.
Level 6 <i>Performance</i>	<p><i>Any activity!</i></p> <p>Walking itself is performance and requires good coordination on one leg and trunk rotational stability.</p> <ul style="list-style-type: none"> Dance specific movements and choreography applying all the skills that have been learnt in the previous stages.

Adhering to the rules of overload and specificity in an exercise programme

When planning an exercise programme for dance, it needs to be structured and organised: inclusive of mobility, stability, strength and function.

We need to keep adapting and training to a higher physiological level, to have a body that is one step ahead. It must be able to tackle anything new thrown at it during class, rehearsal periods, performances and exams without premature fatigue and injury.

With all exercise training, whether cardio-vascular or strength, the rules of **overload** and **specificity** need to be adhered to. The body needs to be subjected to **stress** for it to change and improve. This is termed *overload*. The exercise always needs to be hard enough for the body to adapt and become more efficient. This is an ongoing cycle. The body is highly effective at adaptation, thus becoming very efficient at the new level of workload, so we need to continually challenge the body for us to improve.

Dancers often have poor physiological conditioning because of a high skill level resulting in good economy of movement. In a nutshell, dancing no longer puts a physiological stress on the body, meaning the overload principle no longer applies.

Overload on this programme is provided with different band resistance levels.

Specificity is simple. Train for the outcome. If you want to run fast, then practice running, not swimming. There is little carryover especially regarding skill acquisition.

Therefore, we want to consider exercises that are specific to the type of movement and strength required in dance. This means a strong, stable hip and pelvic complex. Good core and turnout control and dynamic control with the global muscles of the body working harmoniously as a team.

Specificity on this programme is provided by exercises targeting a strong pelvis, hips, muscular endurance and toning and body weight work.

WHY BARRE?

A fixed Barre provides a solid base to anchor the resistance equipment that is required in this programme.

This equipment can then be used to recreate appropriate repertoire from the world of both mat and reformer Pilates. It can also mimic functional strength training exercises from the gym setting. This allows for a full exercise programme in the one venue: the dance studio.

Barre based training has been in the dance scene since the mid 1950s when London based German ballet dancer Lotte Berk combined her dance conditioning routine with her rehab exercises. She opened her first studio in her London basement in 1959.

What is involved in the Barre workout?

Warm up and mobility, followed by a full-body exercise programme to challenge strength and stability, using upper and lower limb resistance bands and body weight.

The session includes training for the core, posture, turnout and overall body strength. Exercises focus on both small isolated muscles groups, such as the deep hip rotators, and then integrate them into bigger movements requiring the global muscle system.

As with the Pilates method, the Barre repertoire includes a mixture of both isometric and more dynamic muscle activity based on endurance and higher repetition rather than heavy load.

What are the pros and cons?

Pros:

- Smaller movements with lower load help to strengthen muscle and fascia while reducing the risk of tissue damage and bulking.
- Good for endurance training and type 1 muscle fibre recruitment.
- Enhance posture, core strength, hip and pelvic control.
- Strengthen arms and shoulder control.
- Good for neuro muscular and mind body connection.

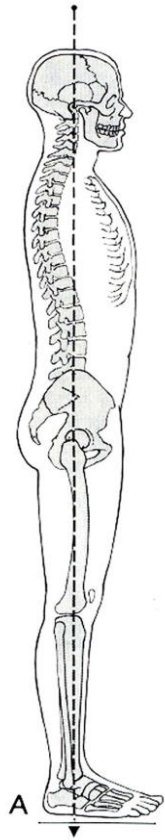
Cons:

- Low CV benefits and EPOC (post-exercise oxygen consumption).
- Improvements may plateau early, so requires constant increase in weights or variation in movement patterning and complexity.
- Fixed Barre required for the studio.

These Barre classes form a perfect addition to part of a balanced workout programme. Remember the body thrives on variation and new activities, so combining Barre with other sessions such as running, skipping and loaded movement training would be an ideal combo!

ANATOMY FOR BARRE

POSTURE



We want to start the exercises in a centred *neutral* alignment. Finding centre means offloading joints, ligaments and allowing optimal recruitment of stability muscles in mid-range.

Standing posture is often viewed and measured in sagittal plane. From side on, correct anatomical alignment is referred to as *plumb line*. This imaginary line runs down the side of the body from the tragus of the ear (cartilaginous flap) through the mid-shoulder, hip, knee and front of ankle.

- The pubic bone and front pelvic bones form a flat, vertical *bony triangle*.
- The breast bone rests directly over and in line with the pubic bone.
- The shoulders are *broad* and lightly placed.
- The knees are soft.
- The feet face forward and in tripod alignment.

This spinal stack needs to be mastered when training in all the positions in this programme.

BREATHING

Breathing is the foundation of life. It is also the driver of the core. Breathing alone is not enough however; it is important how we breathe. It is preferable to nose breathe both at rest and during exercise.

Nose breathing and calm diaphragmatic/upper abdominal breathing stimulates what is referred to as the parasympathetic nervous system. This system feeds into our *calming* mechanism. It lowers blood pressure, slows heart rate, aids digestion. It also warms the breath before it enters our respiratory system.

Mouth breathing and upper chest breaths feed into the sympathetic nervous system. This aids our flight and flight response, by increasing heart rate, blood pressure and reducing digestion.

It is also important to avoid forced exhalation as this encourages gripping around the upper abs and prevents relaxed diaphragmatic breathing and core control. Diaphragmatic breathing is essential for core stimulation.

THE CORE

Core stability and core training are in the forefront of exercise and manual therapy at present, but what is core stability really?

It is not about having a washboard six-pack, holding a plank for 2 minutes, or doing 500 versions of sit-ups in class.

The core is actually far more subtle; it is more powerful and vital in movement control and spinal health than most people think.

What constitutes *the core* is still under debate. Some feel it encompasses the brain through to the spinal cord: the full trunk region. Others feel it is the whole body, due to the continuous linkages of all muscles, fascia and nerves to one another.

For the sake of this section, I refer to the core as the mid-section of the trunk between the ribs and pelvis.

The core, or **inner unit**, is composed of 4 main muscles that interconnect and work together in harmony to form a corset style protection for the trunk region.

These muscles are comprised of:

1. the diaphragm
(which leads core activation)
2. the pelvic floor
3. transverses abdominis
4. multifidus

When working together these four components form a barrel shape and enclose the abdominal cavity.



These muscles are endurance/tonic muscles and work at a low level over a long period of time.

The inner unit muscles are concerned with increasing joint stiffness and segmental stability, and they provide a good solid base for the outer unit muscles to work from.

The outer muscles, or **outer unit**, are predominately phasic muscles. They are stronger and work over a shorter period of time to bring about bigger more dynamic movements.

These muscles merge into one another, interconnected with a tissue called fascia. Muscle and fascial relationships (myofascial) exist throughout the body, some of which are referred to as *slings*. Some slings of muscles work together to stabilize the core/pelvis. This allows good energy transfer through the system and allows us to move in spiral and diagonal patterns with ease.

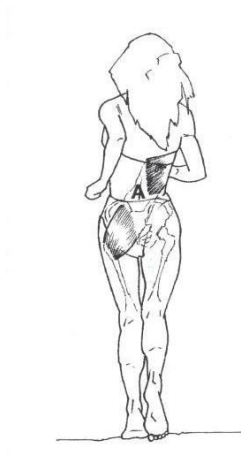
Although the outer unit muscles are important in movement they also have a role to play in stability and protecting the inner unit from damaging overload.

The sling systems we will address with our exercises are:

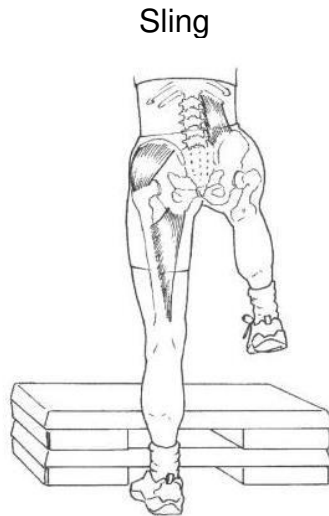
1. **Anterior Oblique sling** (inner thigh, internal obliques, abdominal fascia to opposite external obliques)
2. **Posterior Oblique sling** (lats to opposite glut max via compression of thorocolumbar fascia)
3. **Lateral** (glut medius and inner thigh to opposite Quadratus Lumborum)
4. **Posterior Longitudinal (deep longitudinal)** (paraspinals, thorocolumbar fascia, Long Dorsal Ligament, sacrotuberous ligament, lateral hams & long peroneals)



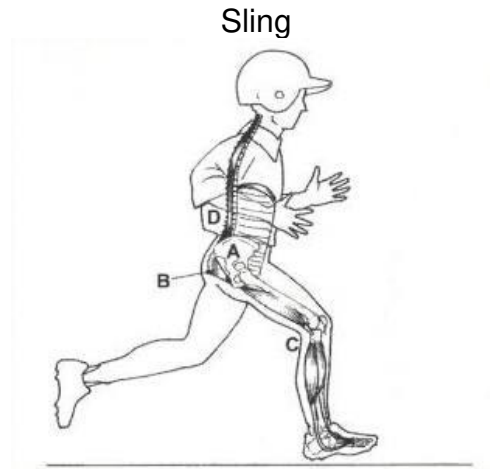
Anterior Oblique



Posterior Oblique



Lateral Sling
(ipsi or contra)



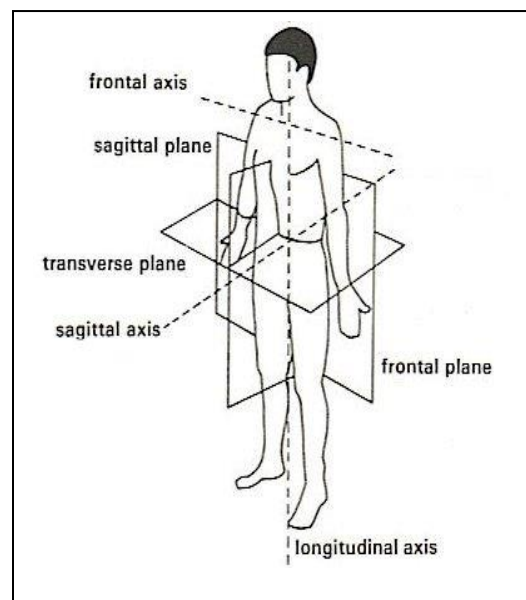
Posterior Longitudinal
Sling

Bracing and creating a *rigid middle* is useful when lifting, in partner work for example or performing push-ups, but true core support needs to be dynamic and respond to continuous movement and dynamic positioning. We need movement AND stability...*mostability* (Gray Institute).

PLANES OF MOTION

Every movement occurs in a directional plane. There are 3 planes of movement:

- Sagittal (fwd/back)
- Frontal (side to side)
- Transverse (rotational)



All movement, especially dance, incorporates all 3 planes of motion. It is therefore important to train the body in all planes of motion and not isolate a movement in one direction.

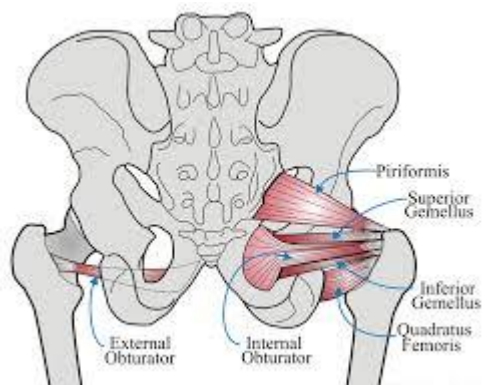
It is important to remember that the muscles have a rotational component to them and are not attached in a linear up-down fashion. It makes sense then to move and contract in different directions. This also applies to our stretching which should be tri-planar (3 planes) in nature.

The body craves variability in movement for healthy tissues (muscle, nerve and skin), so it is essential that we create strength in as many directions as possible.

TURNOUT

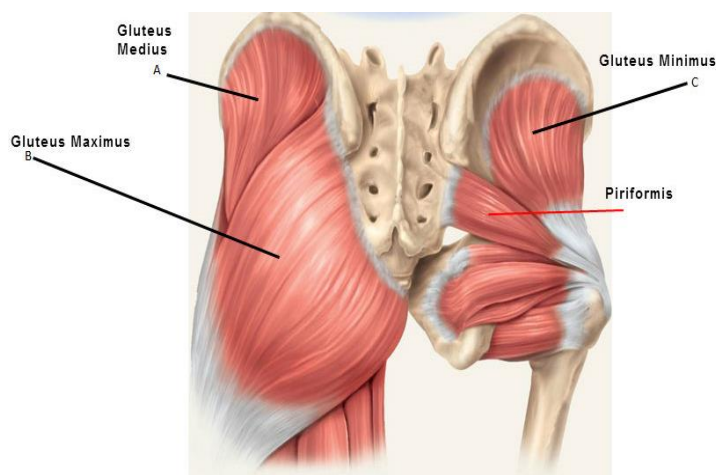
As dance has a strong emphasis on turnout as a primary position, it places the hip in a less optimal position for its muscles to work as designed. They are in their shortened range and so do not get the chance to fully lengthen and *stretch*. This reduces pre-loading and force creation.

Turnout needs to be controlled by the deep hip muscles, as opposed to the outer more global muscles of the hip.



The deep hip rotator fan consists of:

- Piriformis
- Obturator Externus and Internus
- Gemellus Inferior and Superior
- Quadratus Femoris



The more global muscles consist of:

- Gluteus Maximus
- Gluteus Minimus
- Gluteus Medius
- Tensor Fascia Lata

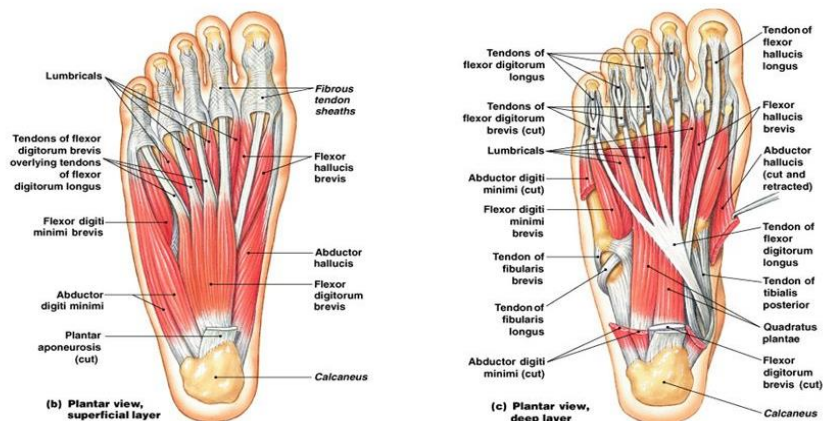
If Gluteus Maximus is the prime muscle used for turnout and stability, it will compromise the position of the femoral head. The Gluteus Maximus is a strong hip extensor, and on a planted foot it will act to posteriorly (backwards) tilt the pelvis and drive the hips forward. Therefore, it is essential that hip turnout comes primarily from the deep hip group. This is so the global muscles can then function to work to stabilize the pelvis and hip in more challenging positions, such as on a one-leg stance, squatting or work en arrière.

THE FEET

As with all forms of physical training we want to achieve a mobile, dynamic and yet stable foot.

In most standing positions, we will be aiming for *tripod* foot alignment with the ability to pronate and supinate effectively with movement.

The Intrinsic Muscles of the Foot



The dancing foot needs to have good activation and strength of the intrinsic muscles of the foot. A pointed foot should have a strong well-formed medial and transverse arch, but lengthened toes. Repetitive scrunching of the toes can lead to overuse problems in the tendons of the long toe flexors (Flexor Hallucis and Digitorum Longus). Symptoms present as posterior impingement of the ankle.

Lengthened toes should also be seen when in demi-pointe for the same reason. Flexor Hallucis Longus can be subject to excess stress if overworked in demi-pointe, as it is a primary stabilizer working eccentrically to control lowering.

As healthy muscles and collagen are developed with rhythmic motion, sustained rises (demi-pointe) should be used with caution due to alteration in blood flow to the tissues. We want to maintain good hydration and blood flow which is a direct result of rhythmic movement.

It is important to remember that in turnout positions the hips will control the position of the feet, and there is no need to focus on lifting the medial arch of the foot. This is especially true when performing a plie/bend of the knee. The foot should be allowed to pronate naturally during a plie or fondu motion.

Foot Work Exercises



Doming

This isolation exercise works the small muscles of the foot (intrinsic). Start in tripod foot position and press the pads of the toes down into the floor. There should be a lift in both the medial and transverse arches of the foot.

Ensure the ankle remains in neutral and the toes are long with no scrunching.

Articulation: Pointe via Demi-Pointe



This is the first part to work on foot strength and articulation. Start with the ankle dorsi flexed. Plantar flex the ankle keeping it in neutral. The toes will be extended still as if in demi-pointe. Elongate the toes into a full pointed foot. Ensure the toes remain long and do not curl under and flex at the distal joints.



The second part is to repeat this drill in standing.

This foot articulation forms the basis of a tendu, and when the foot *peels* off the floor into a retire/piqué/glissé.

GENERAL WATCH POINTS

Throughout this programme modifications may need to be made to cater for each individual and their abilities. As with all training programmes quality of movement is key over quantity. There should be no experience of pain with any movements.

Always teach the exercises from the easiest version first and allow clients to stay at this level before progressing.

The exercises may need to be *chunked down* further to a more basic level and then built up over the course of the programme.



HOW TO APPLY RESISTANCE EFFECTIVELY

Upper limb straps

There are 3 different resistance options:

- Red - easy
- Green - moderate
- Blue - difficult

You can also mix the bands together to provide further resistance options by combining the colours:

- Blue and Green
- Blue and Red
- Red and Green

Ensure the band is fully secured to the barre to avoid any *whiplash* injuries from the band coming loose.

Lower limb straps

The leg straps have 5 different options:

- Yellow - easiest
- Red - easy
- Green - moderate
- Blue - difficult
- Black - extreme

Ensure the leg straps are on tightly with the clips on the outside of the thighs.

For a comprehensive training session, you will need to vary the resistance for different types of exercise. Start with the lightest and then progress.

SUPINE SERIES

General Aims

- Strengthen core endurance in neutral.
- Challenge turnout and hip/pelvic control.
- Strengthen the upper limb on a stable trunk with the use of resistance in a push pattern.

General Watch Points

- Maintain a neutral balanced spine.
- Avoid doming the abdomen.
- Activate the neck appropriately using deep neck flexors.
- Use the band with a neutral wrist alignment.
- Connect the scapulas correctly to avoid *hunching*.
- Continue to breath normally.
- Maintain fluid rhythmic movements.

Band in Hands



Set up

- Neutral balanced spine and pelvis.
- Lengthened neck and broad shoulders.
- Heavy ribs.
- Gentle diaphragmatic breath.
- Primary sling/inner unit activation.
- Straight arms resting in the handles with a loose open hand and shoulders away from the ears.



Lat pull

- Exhale and draw the arms down towards the hips.
- Inhale and release.
- Keep the hands soft and wrists strong.
- Feel the lats engage and maintain trunk position.
- Feel the abdominals engage.



Variation 1 - oblique pull

- Draw both arms down either side of one knee.
- Feel the mild oblique action in the abdomen.
- Alternate left and right with the chopping action.



Variation 2 - chest lift

- Add a small chest lift to the **lat** pull or the oblique pull.
- Ensure pre-stability of the neck region.
- Focus on gliding the low ribs towards the pelvis.
- Maintain pelvis neutral and small lumbar curve.
- Exhale to lift and inhale to return.



Tricep press

- Place the elbow on the ground and keep this contact.
- Press the hands away towards the floor.
- Maintain broad shoulders throughout.
- Feel the work in the tricep region.
- Maintain integrity in the trunk and rib cage.





Knee fall out

- Exhale and allow the knee to move out of midline.
- Inhale to return and repeat on the other side.
- Keep the pelvis still and minimize gripping with the outer unit muscles.
- Feel the work in hips, gluteus medius bias.
- Keep a mild connection with the arms to engage the lats.



Knee fold 1

- Exhale and float the knee to rest over the hip.
- Ensure deepening in the front of the hip and maintain a heavy tail bone.
- Ensure stability of the pelvis.
- Focus on centring the hip in the socket; connect and then float.
- Maintain pelvis neutral and small lumbar curve.
- Alternate either side with mild connection on the band.

For variation, combine the knee fold with a lat pull.



Knee fold 2 & table top

- Fold the 2nd leg up to form a 'table top' position.
- Ensure no *doming* of the abdomen, the pelvis must remain stable and centred with no movement in the low back.
- Rest both knees over the hip at 90°





Hip twist 1

- Start in a table top position.
- Place the elbow on the ground and keep mild contact in the band.
- Peel the pelvis/hip off the floor slowly and allow the low back to follow.
- Keep the shoulders firmly planted on the floor.
- Exhale to return to centre and repeat on the other side.



Hip twist 2

This is a more advanced version following the knee roll:

- Extend the underneath leg and then the upper one. Aim for even leg length.
- Maintain a solid platform with the shoulders and tricep support.
- Return the movement from the pelvis.



Toe taps

- Add a toe tap motion from a table top starting position.
- Press the right tricep as the right toe taps.
- Maintain spinal neutral and low back curve with activation in the global abdominals for extra support.
- Exhale with the press and inhale to return.
*You can work with alternate arm and leg press.
As an advancement, this can be performed with a double toe tap and two arms in a smooth movement.*



One leg stretch

This is the most advanced option so lower reps and strong attention to form is required:

- Add a one leg stretch motion with the lat pull exercise.
- Exhale with the simultaneous leg and arm reach.
- Inhale back to table top and arms to start position.
- Focus on a deep bend into the bent hip with a stable pelvis.
A chest lift with the arm pull can be added for extra challenge.



Supine retire

- Start with the legs lengthened and spine in neutral.
- Rest arms in 1st with mild tension in the band. Feel engagement of the lats in this position.
- Draw the leg up in a parallel retire keeping the pelvis level.
- Feel extra connection on the opposite stabilising side of the pelvis.
- Open the knee out to the side to a retire position.
- Return to parallel and lengthen the leg to the starting alignment.
- Ensure the pelvis remain flat and stable throughout and repeat on the other side.



Beats (batterie)

- Start with the legs above the hips, cross the ankles and point the feet.
- Maintain a long, balanced spine and no tension in the shoulders.
- Apply a light press into the band to engage the lats and scapulas.
- Avoid excess tension in the hip flexors.
- Cross the legs in front of each other in a beating motion for 9 repetitions; keeping the beats small and quick.
- Keep the legs straight and use the adductors to close the legs together.
- Maintain constant pressure with the arms, or slowly draw the arms down and return during the 9 beats.
- Draw the legs down into a grand plie.
- Keep the spine in neutral with a sense of a heavy tail and sink deeply into the hip joints.
- Repeat the 9 beats, and plie with the other leg in front.



Bridging

- Set up in the normal set up position with the knees bent, parallel and neutral spine and pelvis.



- Press the band down towards the hips and simultaneously lift the hips to form a bridge position.
- Ensure the knees and thighs remain parallel.
- Ground the feet and remain in tripod.
- Keep the ribs in line with the spine.
- Repeat this movement in a flowing and rhythmic manner.

This can be performed as a pure hip lift keeping the spine in neutral, or as an articulation bridge working through all segments of the spine.



Variation 1 - knee fall out

- Maintain the bridge height and tension on the band with the arms.
- Open the knees by using the turnout muscles and rotating in the hips.
- Return to parallel and repeat.

This can be done one leg at a time or both together, or a combination of the 2 variations.



Variation 2 - knee fold out with single leg bridge

- Place the elbows on the ground for more support but maintain tension on the band.
- Float 1 knee up over the hip whilst maintaining a level pelvis and stable trunk.
- Sink into the moving hip and focus on centring.
- Alternate left/right



Variation 3

- Perform a single leg bridge with knee float (short lever).
- Press with the opposite arm to create tension in the AOS (Anterior Oblique Sling)
- Press the other arm firmly down onto the floor to maximize connection through the POS (Posterior Oblique Sling).
- Add a repetitive toe tap action with corresponding band press. Aim for 6-8 each side.
- Release the arm as the top taps and then chop the arm in to create tension when the knee floats.

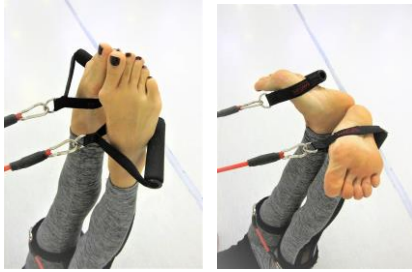


Variation 4 - advanced

- Elongate the leg away as you press down with both arms. They will hover above the floor pressing firmly into the band to create tension in the band.
- Perform a kick with a flexed foot and then elongate again with a pointed foot. The flexed foot will tension the posterior line as it kicks. Whereas, the pointed foot will assist in opening the front leg line as it lowers and elongates away.
- Maintain a constant press with the band for 5-6 repetitions and then lower to a start position.
- Keep your pelvis stable throughout with a strong supporting leg.



Feet in Straps



Set up

Place the feet inside the handles of the bands. The inside of the feet will rest on fabric and the handles will rest towards the outer border of the feet. They can be flexed or pointed.

Frog Dolphin Retire progression



Frog

- Start with the legs straight up, away from the hips and in 1st position with the turnout initiated from the back of the hips.
- Draw the heels down into a grand plie and return. Imagine sliding the legs up and down a wall.
- Keep the spine in neutral and deepen into the hips creases. Rotate the thighs out into the frog position and focus on the adductors.



Dolphin

- Lower both legs down towards the floor.
- Keep the legs in turnout and feel engagement in the hips, hamstrings and adductors.
- Return to the grand plie and repeat.



Retire

- Add a retire from the base of the dolphin movement.
- Slide the heel of the retire leg along that of the straight leg and return.
- Maintain the angle of the legs throughout.

Single and double leg circle



- Start with the legs straight and feet pointed.
 - Lower the right leg down midline and circle away and return.
 - Repeat with the left. Keep the legs turned-out and rotated from the hips.
 - Add a double leg circle. Lower down via midline and then circle around to return to centre.
 - Exhale as you lower and inhale to return.
 - Maintain spinal neutral throughout and soft hip flexors.
- These two movements can be mixed up together, single, single, double.*

Beats



This exercise is like the previous beats exercises from the supine series. As the legs are supported however, they can be held off centre and therefore adding more activation through the back line.

- Apply x9 quick sharp beats using the adductors crossing the heels in front of each other.
- Lower into a retire position.
- Return and repeat, finishing with the other leg in front for the retire.

You may want to add a leg lower as you perform the retire and then return up again for the beats section.

SEATED SERIES

General Aims

- Strengthen core endurance in neutral sitting.
- Strengthen the spinal postural muscles.
- Provide load and variation in both a flexed and neutral spinal position.
- Add upper limb resistance training in a pull pattern.

General Precautions

- Achieve pelvis neutral in sitting by using a small towel/mat under the hips, if needed.
- Avoid overuse of the hip flexors and excessive gripping.

General Watch Points

- Maintain a neutral balanced spine in upright sitting.
- Activate the neck appropriately and use of deep neck flexors.
- Keep a neutral wrist alignment when using the band.
- Connect correctly via the scapulas to avoid *hunching* with all loaded arm exercises.
- Avoid moving too far with roll backs and leans and using hip flexors over abdominals for control.
- Maintain a continuous breath.
- Maintain fluid rhythmic movement.



Set up

- Keep a neutral balanced spine and pelvis, with even weight on both sit bones.
- Lengthened neck and broaden shoulders, with heavy ribs.
- Use gentle diaphragmatic breathing and activate the core.
- Straighten arms and rest in the handles with a loose open grip and wrists in neutral.



Roll back and bicep curl

- Start with an exhale and small posterior tilt of the pelvis.
- Draw the low ribs down towards the hips.
- Roll back into a controlled small C curve.
- Keep the arms lengthened and relaxed.
- Keep the eyes focused forward.



- Maintain the C curve and add a bicep curl with both arms.
- Keep the elbows facing forward.
- Maintain strong connection with the abdominals throughout.
- Repeat x6-8 and then reverse the roll back to neutral sitting.
- Direct the breath towards the back of the rib cage.
- Exhale with the curl of the arms.
- Repeat the whole exercise x4-5.



Roll down

- Start with the legs straight and body upright. Even weight on both sits bones.
- Face palms down with a light hold on the band.
- Curl down through the spine moving one spinal segment on the next until lying flat .
- Initiate with a tuck of the pelvis and draw the low rib cage down.
- Inhale whilst lying and then curl u to sitting again.
- Start by looking down the cheeks to initiate neck flexion and then curl up segmentally until upright sitting again.





Twist and row

The legs can be straight or bent to start this exercise:

- Face palms down with a light hold on the band.
- Exhale and rotate to the left maintaining an upright spine.
- Repeat the rotation to the left with a small roll back into C curve.
- Keep the rowing arm close, leading back from the elbow.
- Think of drawing the low ribs to the opposite hip to encourage the twist.
- Exhale as the twist occurs, inhale to return to centre.



Tilt and wide row

- Start with the knees bent and spine long.
- Pivot back from the hips with a small lean, maintaining a long neutral spine.
- Hold this position and perform a wide row with both arms.
- Keep elbows wide and wrists in neutral.
- Repeat the rowing motion x6-8 and return to upright sitting.
- Watch for head and neck alignment, avoid a poking chin with the row.
- Feel this in the abdominals and posterior shoulder.
- Avoid overuse of the hip flexors.

SIDE SERIES

General Aims

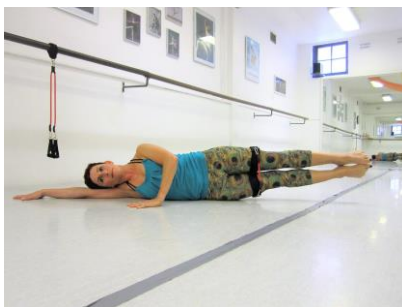
- Strengthen core endurance in side lying.
- Strengthen the lateral sling.
- Provide training for the deep hip rotators.
- Improve upper limb strength and scapula control with planking.

General Precautions

- Use support under the hip and head for comfort if needed.
- Need adequate shoulder control for the plank series. Elbow plank may be used as a substitute only.

General Watch Points

- Maintain a neutral stacked spine in side alignment.
- Maintain a small lift in the underneath waist throughout.
- Connect correctly via the scapulas to avoid *hunching*.
- Maintain a stable pelvis as the leg moves.
- Maintain a continuous breath.
- Maintain fluid rhythmic movement.



Set up and double leg lift

- Use a neutral stacked spine, pelvis and the hips stacked with underneath waist lifted.
- Keep shoulders broad and light support of the hand.
- Exhale and connect firstly the core and then outer muscles to lift both legs up in line with the spine.
- Hold with the inhale and then lower with the next exhale.
- Keep the adductors squeezing together and quads active.

Exercise 1 - Port de Bras



- Exhale and hover the legs in a double leg lift, then take the arms through a port de bras. Start from 2nd to 5th and then add 1st as a sagittal plane challenge to balance.
- Lower the legs and fully relax between each repetition to work on timing of inner to outer muscle recruitment.

Exercise 2 - beats and leg lift



- Elevate the legs together in parallel.
- Turnout the legs from the hips and then perform x10 beats crossing the legs at the ankles.
- Return the legs to parallel and then lower. Repeat this set up to 6 times.
- Follow this with a parallel single leg lift, keeping the pelvis still and the underneath waist lifted. Turnout can be added here at the full height of the lift.

Exercise 3 - retire and développ 



- Draw the upper leg into a parallel retire. Keep a long upper and lower waist and avoid hiking.
- Open to a full retire using the deep hip rotators. Watch that the pelvis remains level and stacked.
- Return via parallel retire to the start.

As an advancement, elongate the leg into a full développ , again keeping the hips stacked. A small ronde de jambe can be added also.

Side plank (modified)



Set up

These exercises challenge the side sling and upper limb strength.

- Set up with the knees and hand on the same line, maybe at the edge of the mat. The fingers should face away from the knees to open the shoulder when the body is elevated.
- Press down firmly through the supporting arm and shoulder and lift the hips into a modified knee plank.
- Form a long line along the body from head to knees.



Watch points

- Keep the elbow unlocked.
- Avoid flexing the hips and maintain a flat body.
- Keep the knees in contact with each other.
- Connect the shoulder girdle and lats firmly and continuously.
- Maintain head and neck alignment.

Side bend



- Start from the side plank position, inhale and lift the underneath waist into a side bend.
- Float the arm overhead into 5th position.
- Exhale and lower into a side bend in the opposite direction. The arm will lower towards the thigh.
- Repeat this side bend back and forth with no rest for up to 6 repetitions.
- Watch that the body remains flat in the lower side bend and the pelvis does not rotate. Imagine being pressed up against a window.

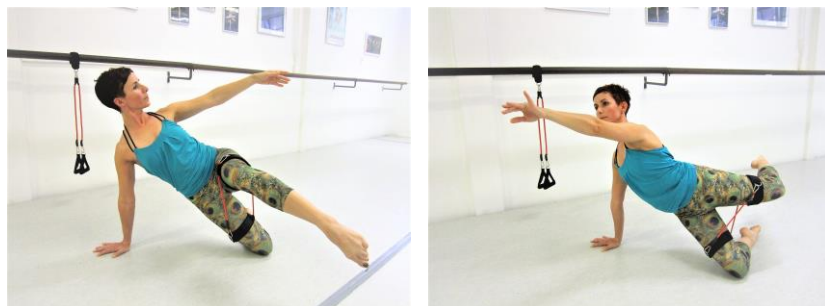
Side bend (advanced)



This is the same exercise but resting up on the feet rather than the knees.

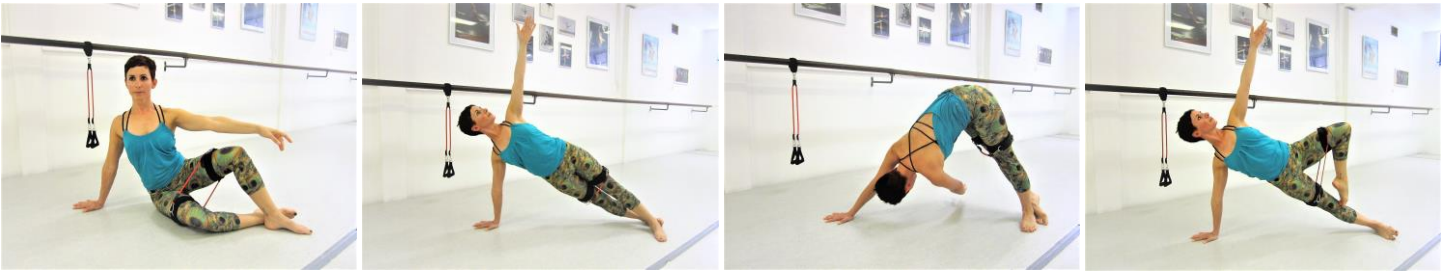
- Start with the top leg in front, both knees bent to ensure good placement when up in plank
- Ensure a strong push through the supporting arm and locked shoulder complex.
- Watch that the body remains 'flat' in the lower side bend and the pelvis doesn't rotate. Imagine being pressed up against a window.
- Breathe into the upper rib cage on the lift and lower side with the lowered position.

Forward and back kick



- Inhale and take the leg behind with a bent knee.
- Take the arm forward and maintain length throughout the front of the body.
- Use the gluteals to drive the hip into extension with minimal anterior tilt of the pelvis.
- Fold the hip forward whilst taking the arm to 2nd position. Use an exhale to aid stabilization and control of the pelvis.
- Repeat these two movements in a rhythmic manner back and forth.
- Maintain constant strength via the supporting arm and shoulder and optimal head alignment.

Twist through and retire



- Start seated with the lead leg in front of the rear.
- Drive the body weight up and over the supporting arm to form a full side plank. The body needs to be stacked and 'flat' with no twist in the pelvis.
- Exhale and twist under the body. The hips will drive back into a pike movement. The supporting arm will need to push and drive this movement. Use the abdomen and obliques to drive the twist.
- Return to plank on the inhale, and either lower to seated or repeat the twist for a few more repetitions.

This exercise is advanced, but if clients want a further progression they can hold the side plank and draw the leg into retire with the arm floating to 2nd. This position will be held for a breath and then lower with control to the start position. This variation maybe added after 3 flowing twists.

PRONE SERIES

General Aims

- Strengthen core endurance in prone.
- strengthen the long dorsal sling.
- Encourage correct timing of gluteals and hamstrings with hip extension.
- Control hip placement with extension

General Precautions

- Use support under the pelvis to open the lumbar spine or allow more access to hip extension, if needed.
- Consider training in isolation first as, when prone, the ability to maintain neck alignment and deep neck flexor strength is more difficult.

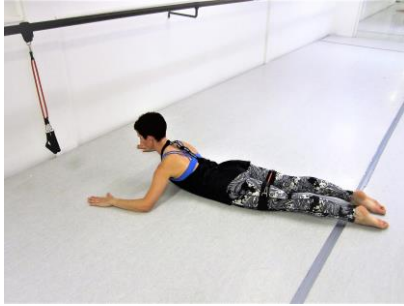
General Watch Points

- Maintain a stable pelvis and no sheering or dropping into the low back.
- Keep broad shoulders with no *hunching*.
- Sequence the timing of the gluteals and hamstrings appropriately with leg work.
- Access thoracic extension in the correct way.
- Maintain fluid rhythmic movement with each breath.



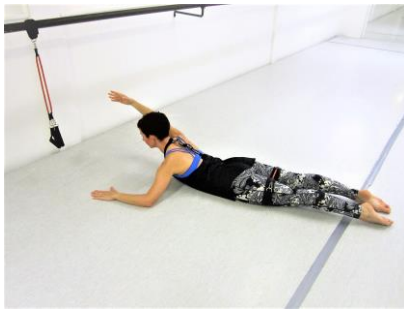
Set up

- Ensure a neutral flat pelvis with bony triangle level.
- Keep broad shoulders and wide scapulas.
- Legs relaxed with toes in and heels to the ceiling.
- Apply a small press of the pubic bone to open the lumbar spine (Posterior tilt).
Maybe place a towel under the forehead for both comfort and to keep the neck in line with the spine.



Chest lift

- Start with the arms wide and elbows bent.
- Exhale and hover the thorax off the floor.
- Keep the neck in line with the thorax and scapulas wide.
- Feel the extension in the thorax not the lumbar region.
- Avoid pressing down on the arms for stability, they should remain in light contact with the floor.
- Inhale to hold and exhale to lower again.



Variation 1 - arm float

- Hold the chest lift and float the arm to 5th.
- Maintain space between the shoulder and ear.
- Keep the lift and alternate arms, and then lower.



Variation 2 - leg lift to turnout

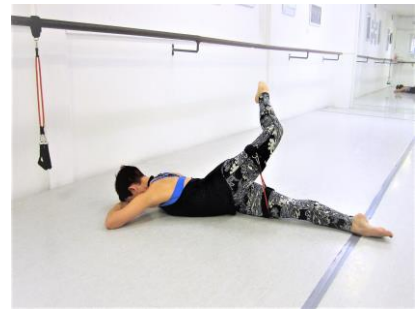
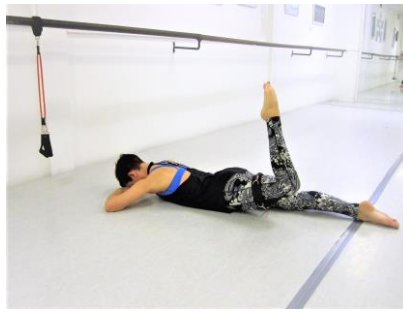
- Rest the head on the hands or feel under the front of the hips to check for centring.
- Float the leg using the gluteals and maintaining an elongated lumbar spine.
- Turn the leg out using the deep hip rotators.
- Return to parallel and lower. Repeat on the other leg.
- Ensure the pelvis remains flat and in contact with the floor.



Variation 3 - combination

- Combine the previous two exercises together. The chest lift will occur with the leg float, and the arm floats to 5th as the leg turns out.
- Feel the strong connection through the posterior sling.
- Alternate from left to right.
- Keep a strong connection through the abdomen.
- Ensure the hip does not shear forward in the socket.

Attitude leg lift



This exercise trains extension and rotation of the lumbar spine and opens into the front of the hip and anterior oblique line.

- Start with a knee bend with mild activation of the hamstrings, then activate the gluteals and float the leg into hip extension.
- Maintain a flat pelvis and avoid forward shear of the hip.
- Rotate the pelvis and think of lengthening the knee away from you.
- Keep the shoulders flat to the floor.
- Return to a flat pelvis, straighten the knee and return the leg to the floor.



As a progression, combine with controlled thoracic extension.

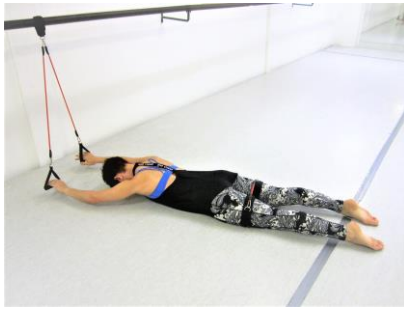
- Start with the arms extended forward and allow them to slide back as the thorax extends.
- Maintain length at the back of the neck and keep the shoulders even and broad.
- Commence with the chest lift, before adding the attitude leg

Beats

- Start by lifting both of legs up in parallel leading with the gluteals, then turn both legs out from the hips.
- Apply x10 beats connecting the heels together, return the legs to parallel and then lower.
This can be performed with the feet flexed into 1st position.
- Watch that the upper body remains relaxed and the strength required to hold the legs comes from the core/pelvis.
- Focus on activation of the adductors with the beats.
This can be done with the hands under the hip joints to monitor forward shear.



Pull with resistance



Set up

- Start with the head facing the barre with the same watch points and elements of prone set up.
- Hold the band with a light grip, palms down and neutral wrists.



Chest lift and pull

- Perform a thoracic chest lift and draw the elbows back against the resistance.
- Feel more connection through the gluteals and legs to aid stability as the resistance is added.
- Draw the scapulas down to the hips and keep the neck long as a continuation of the spine.
- Pay attention to pre-activation of the primary sling/core is essential to support the back into extension.



Swimming

- Work with one arm pull and opposite leg hover.
- Feel the strong connection via the posterior oblique sling; scapula to opposite hip.
- Turn out the leg or keep it parallel.
- Turn the head to the moving hand to increase the extension and rotation in the thorax.
- Repeat alternating sides.
- Vary breathing with the chest lift on either the inhale or exhale.

KNEELING SERIES

General Aims

- Strengthen the anterior and posterior sling.
- Strengthen the upper limbs and promote scapula control in weightbearing.
- Isolate and train the deep hip rotators.

General Precautions

- Use support, such as a wedge, under the wrists if extension is limited.
- Train to maintain neck alignment and build deep neck flexor strength beforehand if needed.

General Watch Points

- Maintain a neutral spine and pelvis throughout.
- Keep mild scapula protraction and connection around the rib cage.
- Avoid locking the elbows.
- Keep hand contact wide with weight towards the MCPJ. (knuckles)
- Maintain fluid rhythmic movement with breathing.



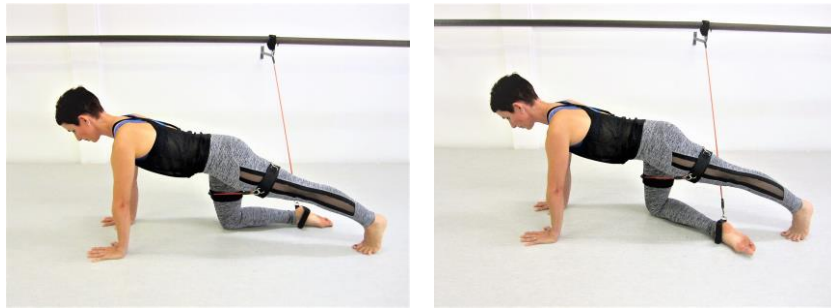
Set up

- Ensure a neutral spine with natural curves.
- Keep broad shoulders and wide scapulas.
- Keep knees under hip joints and stack arms with soft elbows.
- Maintain Length at the back of the neck.
- Face sideways to the Barre with the band handle around the inside foot. Ensure mild tension on the band.

Deep hip rotators

This exercise is subtle: *the hip core*.

- Start by extending the leg away from the barre and resting on the toes.
- Use the leg closest to the barre and draw the foot towards the other foot (external rotation) and slowly release to just past neutral.
- Feel this exercise in the deep hip rotators.
- Watch that the hip flexors remain soft. You may need to increase hip flexion and sit back slightly.

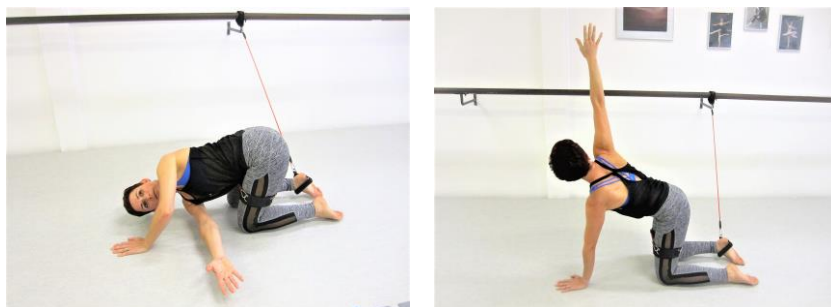


Thread and open

- Move knees back in parallel, exhale and reach under the supporting arm.
- Inhale and reach up high in the opposite direction. The hips can lean or rotate to follow the movement.

Thread variations can be given by reaching towards the supporting wrist or knee to encourage more extension rotation or flexion rotation respectively.

- Check that the high reaching hand reaches to the ceiling and not backwards. Couple this with a strong push via the supporting arm.





Mini plank

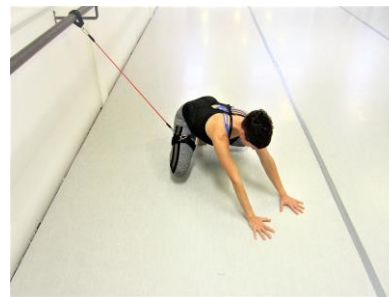
- Come into a mini plank from a standard 4-point position, hover and hold for up to 5 secs. This can then be repeated x5-6.
- Initiate the prep with a strong press through the arms and a sense of bracing via the abdomen. Once strength is created the knees should be able to hover easily.
- Watch for maintenance of neutral spine and a strong connection of the scapulas on the thorax with no winging.

Variation 1 - scapula control

- Add scapula setting in the hover position.
- Watch to keep the thorax stable and only work the scapula in protraction and passive retraction.

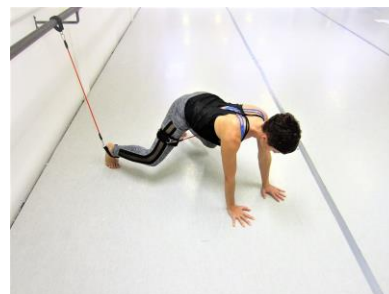
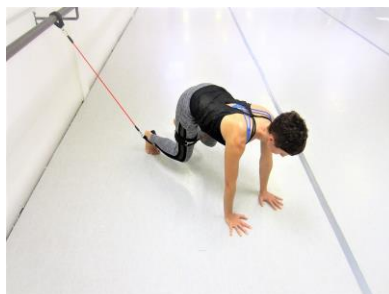
Variation 2 - dynamic plie

- Rotate the feet into 1st position.
- Take the hips back keeping the spine elongated and pressing firmly with the hands.
- Transfer the weight forward again over the wrists. Repeat this motion with flow and rhythm using the deep turnout muscles.



Variation 3 - toe tap

- Tap the leg closest to the barre out to the side and then return again. This gives 3 points of weight bearing providing stability for a moving limb.
- Ensure the pelvis and shoulder platform remain still and level.
- Feel the resistance in the adductors/inner thighs.



Variation 4 - toe tap advanced

A final progression can be seen with a similar exercise, but in full plank.

- Maintain a straight leg and take it to the side, into extension, and bend the knee to bring it into flexion.
- Aim to keep the spine long, pelvis and shoulder platform level and work the moving leg against the resistance.



Hip extension



- Start in 4-point position and lower the elbows to the floor.
- Stack elbows under the shoulders.
- Ensure a long spine and wide scapulas.
- Activate the inner unit gently and low rib connection.



- Lengthen the leg away by extending the hip.
- Ensure the spine remains long and there is no drop into the low back.
- Keep the pelvis level.
- Keep a strong push through the elbows and shoulders.
- Feel this in the glutes.



- Progress with flexion of the knee.
- Ensure the hip remains open and doesn't flex or bend.
- Extend the knee again with no movement of the thigh. It is isolated knee movement with endurance work in the hip extensors.
- Monitor that the spine and pelvis remain level and controlled. Repeat on both sides for about x8-10.

Arm and leg lift to attitude



- Start in a centred 4-point position, side on or back to the barre.
- Stack arms under the shoulders.
- Align hips and knees.
- Keep the pelvis neutral and balance spine with natural curves.
- Activate the inner unit gently.



- Start with a toe slide and extend the leg keeping it on the floor.
- Watch for a flat stable pelvis and maintenance of spinal alignment.
- Progress to a leg lift in parallel.
- Add turnout of the leg using the deep hip muscles. Watch that the pelvis remains level at this stage.



- Progress with an arm float to 5th position as the elevated leg turns out.
- Feel the strong connection via the posterior sling on the elevated side and anterior sling on the weight bearing side.
- Monitor that the spine and pelvis remain level and controlled. Repeat on both sides.



- Elevate the leg and turn it out. Then rotate the pelvis open and bend the knee.
- Avoid leaning over the supporting leg, the pelvis needs to stack over the supporting leg.
- Press firmly through both arms and draw them back towards the feet to help open the thorax.
- Ensure the scapulas are drawing back and down and eye line will change to look forward.
- Return to parallel and lower.

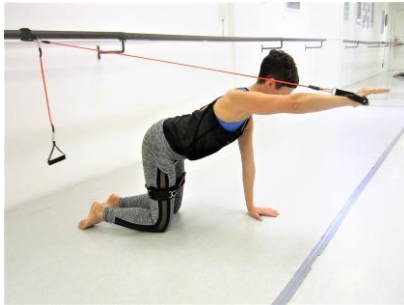
This is strong into extension rotation of the back so good anterior control is essential. Encourage length from the pubic bone to the sternum.

Plank Press Series



Set up

- Start in a centred 4-point position with the back to the Barre and band in one hand with palm down.
- Keep the spine and pelvis level and in neutral.



Stage 1

- Exhale and press the band away in an overhead press motion.
- Ensure scapula stability and no elevation/shrugging.
- Repeat this press moving the arm from a 3 point stable base.



Stage 2

- Repeat the pressing motion whilst in mini plank.
- Place the supporting hand slightly closer to centre and not directly under the shoulder if needed.
- Maintain a level pelvis and spine with only 3 points of weight bearing.



Stage 3

This final variation is the most advanced and should be taught with clients with strong control.

- Start in the mini plank hover position and shift the weight back towards the heels to load.
- Support the arm slightly further forward if needed.
- Drive forward to full plank whilst pressing forward with the arm.
- Elevate the shoulder slightly and fully elongate the arm.
- Repeated x5-6 on one side before changing.



As with all previous variations a level body is desired.

Dynamic Plank Series



Set up

- Start in a centred 4-point position.
- Push firmly down through the arms, brace via centre and hover the knees.
- Keep a long spine and push through the scapulas.



Variation 1 - 3-dimensional knee driver (shortbase)

- Drive forward from this loaded position into 3 directions of knee drivers. Return to the start position between each variation.
- Start by driving the knee forward then tuck the abdomen up and draw the head down to meet the knee.
- Follow this by driving the knee to the outside of the elbow. Shorten in the waist to drive the knee closer.
- Finish by taking the knee to the opposite elbow. Both arms may bend slightly to allow the body to rotate.



Variation 2 - 3-dimensional knee driver (longbase)

- Start in a centred 4-point position.
- Drive the hips up and back and come into a bent knee down dog position.
- Keep a long spine and push through the arms sinking deeply into the hip creases.



- Repeat the previous exercise from this loaded position. Drive forward into 3 variations of knee drivers. Return to the start position between each variation.
- Drive the knee forward, from the outside of one elbow, to the outside of the opposite elbow.



Variation 3 - 3-legged dog progression

A progression to the previous exercise can be seen with the starting position being in 3-legged dog.

- Straighten both legs from bent knee **down dog**, and elevate one up and behind.
- Keep the pelvis level at this stage and leg parallel.
- Drive the knee into the 3 variations, returning to 3-legged dog in between each repetition.

Variation 4 - flow to bridge progression

A final progression for the end of the set is to open the leg into attitude and flow to plank.



- Open and rotate the pelvis whilst keeping it stacked over the supporting leg.
- Lengthen through the knee to open at the front of the hip and abdomen.
- Allow the weight of the leg to take the body over and rest on one arm.
- Push up into a bridge reach opening into the hips.
- Lower and return via a pivot to open dog, and then 3-legged dog.
- Repeat on both sides.

Push-ups



Set up

Push-ups can be performed in 4-point kneeling, extended (shown in photo) or on the toes.

- Ensure the arms are fully stacked from wrist to shoulder.
- Protract the scapulas and broaden on the thorax.
- Keep the spine long and neutral with natural curves.



- Lower the chest so the head finishes **in front** of the hands **not** between them.
- Keep hands in line with the shoulders.
- Maintain spinal length and aim to keep the hips slightly higher than the shoulders.
- Allow the scapulas to move freely around the thorax and finish with a strong push pattern.
- Aim for the arms to be 45° from the thorax.
- Aim for x10 repetitions.

Variations

These modifications challenge the shoulders and spine in different ways, therefore feeding more variation into the body.

- The first variation has the hands spaced wide.
- The second has an offset position with one hand further forward then the other. The spine will follow the movement into mild side flexion and rotation.
- The third is offset on the other side.



STANDING SERIES: FUNCTIONAL BARRE

General Aims

- Train the body in primal movement patterns.
- Introduce resistance to standing repertoire.
- Challenge balance, core and dynamic spinal control.
- Engage the functional slings of the body and move as an integrated system.

General Precautions

- Modify range of motion and base of support to accommodate appropriate levels of the exercise for the client.

General Watch Points

- Form a strong base with pelvic and spinal to provide power for the resistance work of the upper and lower limbs.
- Maintain shoulder girdle control and appropriate movement and timing.
- Maintain a continuous breath with movement.
- Maintain fluid rhythmic movement.



Set up

- Start with the feet in tripod in 1st position.
- Use the deep hip muscles and don't over grip with the Glutes.
- Stack the spine and keep broad collar bones.
- Place hands lightly in the handles of the resistance band palms downward facing.

This set up and the following sequence can also be performed in parallel.

Pull Sequence



Exercise 1 - lats bias

- Bend the knees in a small demi plie with the spine upright.
- Exhale and pull both arms down towards the thighs.
- Feel the abdomen engage with the pull and then release slightly with the return.
- Maintain breadth in the collar bones and connection via the back of the shoulders.
- Aim for a 4-part movement; bend, pull, release, stand.

- Progress with a tendu behind, following the lat pull.
- Keep the pelvis level with no hitching or dropping.
- Drive from gluteus maximus and minimize anterior tilt of the pelvis. Keep body weight on the lead leg.
- Ensure effective transfer of weight onto the lead leg.
- Aim for a 6-part movement; bend, pull, tendu, return, release, stand.

You can alternate sides or repeat on one side.

- Progress into a repeated pendular motion (low arabesque).
- Hinge at the hips to form a long line from shoulder to foot.
- Maintain this line with mild connection via the band to engage the POS. Lift and lower the leg x8-10.
- Maintain spinal and pelvic control. Avoid excess lumbar lordosis and shearing.
- Drive the hip extension from the glutes and keep the lats engaged. Activate the POS.

This is a strong balance challenge. The sequence can also be performed in parallel, and the watch points remain the same.



Exercise 2 - tricep bias

- Start with the feet in 1st using the deep turnout muscles of the hips.
- Change the hand placement to facing the barre.
- Keep upper arms close to the trunk without bracing into the chest wall.
- Keep the collar bones broad.
- Avoid gripping with the gluteals.



- Demi plie keeping the body upright.
- Extend the elbows working the triceps.
- Maintain a neutral wrist.
- Maintain wide shoulders.
- Aim for a 4-part movement; plie, extend arms, release and then stand.



- Progress with a tendu forwards. The leg will be turned out from the hip.
- Keep body weight on the standing leg allowing for easy glide with the tendu.
- Aim for a 6-part movement; plie, tricep pull, tendu, return leg, release arms and then stand.



The final progression is to perform a rond de jambe.

- Follow on the forward tendu by sweeping the leg to the side and then behind in a large semi-circle.
- Come via demi plie in 1st and repeat the circular movement. Maintain the bend on the weightbearing leg.
- Maintain tension on the band throughout.

Exercise 3 - wide row



- Start in a wide 2nd position with the palms facing downwards.
- Elongate arms forwards with shoulders broad.
- Perform a grand plie and sustain this position.
- Perform a wide row leading back with the elbows.
- Maintain the wrists in neutral and the spine upright.
This is more focused towards posterior deltoid and rhomboids.
- Repeat this row x6-8, stand and then repeat for 3-4 sets.
- Keep the feet relaxed and controlled by the hips.

Progression

- Add an alternating heel lift to demi point.
- Perform the heel lift with a one arm row on the opposite side. Alternate sides.

Exercise 4 - close row



- Start with the feet together and in parallel.
- Take a posterior lunge and close body row. Return to standing.
- Start with palms facing down and then rotate to face to the body at the end of the row.
- Watch for tripod foot on the front and rear leg, level pelvis and long spine.
- Tilt the spine and pelvis slightly forward to help engage the gluteals.
You can alternate or repeat on the same side.

Progression

- Add a one leg stand from the posterior lunge.
- Release the arms but maintain some connection via the band to engage the POS.
- Repeat the lunge to balance on the one side before swapping.
- Avoid locking the supporting knee and keep the pelvis level and stacked.

Exercise 5 - one arm row



This exercise involves a lunge and twist.

- Repeat the set up and posterior lunge from the previous variation.
- Perform a one arm row towards the lead leg.
- Lead back from the elbow and allow transverse plane rotation of the thorax and pelvis. This will increase load into glute max.



- Maintain the lunge position and perform a row away from the lead leg. The pelvis and thorax will follow the movement in transverse plane. This loads into the medial knee (VMO) more.
- Repeat on the other leg; x2 rows per lunge.

Side Sequence

Set up



- Stand sideways to the barre feet in parallel.
 - Take one band only and hold in both hands, the hand closest to the barre holds first. There should be very mild tension on the band.
 - Hold the arms forwards forming a large circle shape.
 - Aim to maintain correct centred alignment of the standing leg, spine and pelvis.
- This series can be performed in 1st.*

Exercise 1 - stability control



- Place the hand nearest the barre into the handle first, with the other lightly placed on top. Change this hand placement after 4 reps so the outer hand is underneath.
- Work with a tendu en croix with a fondu. Start with a forward point, return to centre, side, return, then back and then transition with a small retire in parallel on a straight leg.
- Aim is to maintain control with the standing leg, pelvis and spine and allow movement in the working leg only.
- Repeat x4 per hand hold on the one side and then repeat **on the other leg**.
- Notice the difference in stability required from the two sides. It is a strong challenge for the lateral and anterior slings.

Exercise 2 - sword draw combination



- Start with the outside hand in the band with mild tension.
- Keep a small space between the arm and thorax.
- Work in 1st with the feet.



- Exhale and open the arm to the side in external rotation.
- Focus on keeping the scapulas still and isolating the movement in the shoulder joint.
- Keep the hand in the peripheral vision; don't open too far.
- Inhale to return.
- Repeat up to x8.



- Progress with a lateral lunge with the lead foot in turnout.
- Feel the deceleration in the trail adductor.
- Extend the arm and push into the band. This is a continuous follow on from the external rotation and should be a smooth movement.
- Return to standing, feet together and repeat.



- Progress by returning to a one leg stand and balance.
- Feel the tension will lessen on the band.
- Return to the lateral lunge from balance position.
- Make sure to control the movement throughout.



- The final progression involves a small balance from the lateral lunge.
- Keep the raised leg low.
 - Push through the band to transfer mass effectively over the supporting foot.
 - Aim for 4-part movement; side lunge with press, press further and balance, return to lunge and then return to stand or one leg balance.

Exercise 3 - chopping



- Start feet parallel, arms forward and both in the handle of one band.
- Start with the hand nearest the barre in the handle first for a push bias.
- Change to the outer hand in first for a pull bias.



- Take a lateral lunge with the feet parallel.
- Allow the pelvis to rotate towards the lead leg to load the glutes.
- Feel the deceleration in the adductors of the trail leg.
- Chop the arms down towards the knee and return to standing.
- Keep a long spine and hinge into the hips. Aim for a deep crease and avoid gripping with the hip flexors.
- Ensure the trail foot remains flat on the floor and doesn't tilt.



- Direct the 2nd chopping motion on the horizontal plane.
- Return to centre.



- The final motion will be directed high.
- Keep the hands in front of the body.
- Ensure the trail foot is fully planted so encouraging a supinated motion.
- Watch that the spine remains long in all three variations and the rotation is driven by the pelvis

Push Sequence



Set up

- Stand in 1st with the back to the barre.
- Hold both bands with the palms facing forwards.
- Ensure the spine is stacked and upright.
- Be aware not to lean into the band with this sequence, it is essential that the body remains upright and grounded.
- Focus is on balance and control with movement.



Exercise 1 - offering

- Bend the knees in a small demi plie with the spine upright.
- Exhale and push both arms forwards of the body.
- Feel the abdomen engage with the push and then release slightly with the return.
- Maintain breadth in the collar bones and connection via the back of the shoulders.
- Aim for a 4-part movement; bend, push, release, stand.



- Progress with a tendu in front.
- This movement follows on from the push motion.
- The pelvis will remain level with no hitching or dropping.
- Body weight will remain on the weight bearing leg so as not to rest on the toe of the moving leg.
- Ensure effective transfer of weight onto this lead leg.
- Aim for a 6-part movement; bend, push, tendu, return, release, stand.
- You can alternate sides or repeat on one side.



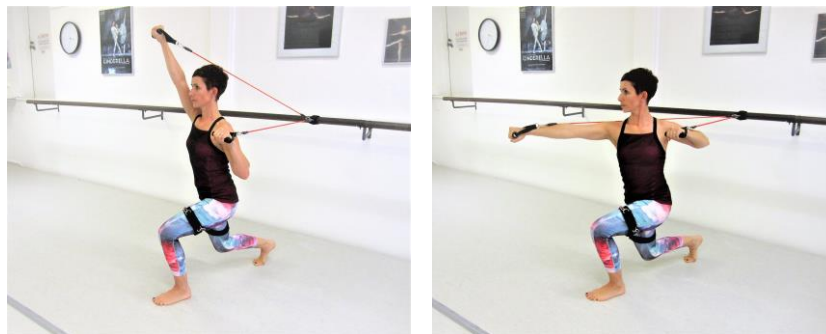
- Progress into a knee lift and straighten the leg (forward arabesque).
- Perform x3-5 single knee bends/fondu before returning to tendu.
- Maintain this control with connection via the band to engage the AOS.
- Return to standing as for previous exercise.

Exercise 2 - wide press



- Stand with the feet shoulder width, knees soft and feet in tripod.
- Start with the arms wide and elbows bent, the band over the top of the arms.
- Exhale and press the band forward with the arms extending in front of the shoulders.
- Note the increased control through the abdomen with the push.
- Inhale to release.
- The body needs to remain stacked and avoid leaning into the band.

Exercise 3 - one-arm press



- Perform a forward lunge allowing the rear heel to lift and knee lower to the ground, as if kneeling.
- Ensure tripod feet on both the lead and rear foot. The pelvis should remain level in frontal plane.
- Perform a high press with the opposite arm. (contralateral). Return the start. The body will remain facing forwards with no twisting.
- Repeat a second lunge with the same leg, this time press forwards at shoulder height and rotate through the thorax. The pelvis will also rotate towards the lead leg, thus loading the glutes fully.
- Repeat the sequence on the other side, two lunges on the same leg and two different arm variations.

Exercise 4 - bicep bias



- Perform a posterior tendu and lean with the body to create a long line from shoulder to foot.
- Start with mild tension on the band and broad shoulders.
- Perform x8-10 bicep curls. Curl only as far as tension is maintained.
- Keep the upper arms away from the thorax and avoid bracing. Stability should come from the shoulder girdle.
- Return to upright standing and repeat on the other side.
- Progress with a full pendular motion and the leg elevated. The pelvis should remain level, spine long and sense of elongation through the elevated leg.

Exercise 5 - tricep bias



- Start in a deep lunge, both feet turned out and rear leg straight. Aim for a continuation of body line from the shoulders to rear foot.
- Hold either one or both bands in both hands with the arms framing the head and elbows bent.
- Ensure the spine doesn't arch and there is no catching in the shoulder joints.
- Exhale and press the arms away straightening the elbows.
- Movement is isolated to the elbows; the rest of the body should maintain its shape.
- Keep the sustained lunge for x8-10 tricep pushes and then swap legs. This can be performed for 2-3 sets.

Push Ups



- Start facing the barre, feet together and rise onto the toes.
- Arms will be shoulder width and extended.
- Lower the chest to the barre and push away. The arms should be at about 45° from the thorax.
- Ensure the body remains in alignment and avoid dropping the pelvis.
- The scapulas should move around the rib cage and finish in mild protraction.
- This can be repeated x10-15.



Variations

- Abduct the leg to about 45° and perform the push up as previously.
- Aim to keep the spine, pelvis and arms level with no loss of control in the transverse plane.
- The leg can also be taken posteriorly, this will also change the base of support but be easier to control the body than the previous frontal plane variation.
- Take the hands in an offset position with one arm wide and the other under the shoulder.
- More weight will now be felt through the narrow arm for more a challenge.
- Alternate sides or flow from one to the other while down.

STANDING SERIES: CLASSICAL BARRE

General Aims

- Focus on whole body control in an upright position.
- Introduce some resistance to the hips and pelvis in classical repertoire.
- Integrate core and hip control with balance and more dynamic motion.
- Activate the feet in weightbearing.

General Precautions

- Watch for loss of control or endurance in the deep hip rotators in 1st and 2nd position. This will lead to excess torsion in the knees and excessive pronation in the feet as turnout is forced.
- Maintain correct tripod foot alignment and deep hip control.
- Avoid excess gripping with Glut Max as this will posteriorly tilt the pelvis and drive the hips anteriorly into non-optimal alignment.
- Allow the feet to pronate naturally with plies but find centre again on return. The feet should supinate fully with rises.

General Watch Points

- Do not allow the leg resistance to overcome good technique.
- Maintain a continuous breath with movement.
- Maintain fluid rhythmic movement.



Barre Work

Set up

Any style of barre work can be done with the leg resistance straps. Certain exercises may want to form the focus of this stage, or just run a normal barre sequence.

- Do the exercises and then unclip the bands on one side, allow them to hang and repeat the exercises to see the difference in the quality of movement, height and sense of control.
- Start with light resistance and maybe keep the legs lower than normal initially.
- Focus on the centring affect of the hips and core that can be felt from the leg straps.

Plié, Rise and Port de Bras



Fondu, Tendu, Glissé, Arabesque



CLASS PLANNING

General Aims

- Create a full body training session with safe use of resistance.
- Train the body from the inside out, focusing on timing and appropriate muscle use. Stability, then strength and power.

General Precautions

- Avoid pain with all exercises and know how to modify to suit certain conditions.
- Keep range of motion small initially to encourage good quality before adding more resistance, increased tempo or larger movements.

General Watch points

- Exercise focus will be quality not quantity.
- Start with the most basic form and build and progress the exercises as appropriate for the client base.
- Start with the easiest level of band and increase only when technique is executed well.
- Choose music that is appropriate. Something that allows clients to work at their own pace without being rushed.

Class Options

- Run each section as a mini class, maybe at the start of the day.
- Use aspects of the programme to do a full class 45-60 mins (e.g. supine, seated, and functional standing).
- Focus on 1 section each week (e.g. supine work in week 1, side lying week 2).

NOTES



Thank you and I hope you get success from this programme

Sally xxx