

MAT 3

A DETAILED GUIDE FOR TEACHING PILATES

By Nora St. John, Joy Puleo and Portia Page
2019 Edition

Balanced Body Inc, Sacramento California

CREDITS AND GRATITUDE

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- ▶ The Pilates elders, Eve Gentry, Kathy Grant, Carola Trier, Romana Kryzanowska, Ron Fletcher, Lolita San Miguel and Mary Bowen all of whom I have had the pleasure to know and work with.
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IMPORTANT INFORMATION

This Manual is intended to be used as part of a Pilates teacher training program or for clients who are working under the supervision of a trained Pilates teacher. If you are using this manual to learn these Pilates exercises and you are not under the supervision of a trained Pilates teacher please keep in mind that the material presented is physically challenging and Balanced Body is not liable for any injuries caused by attempting these exercises without proper supervision. Balanced Body highly recommends that you get a thorough evaluation from a qualified health or fitness professional and work with a trained Pilates teacher in order to receive the maximum benefit from these exercises.

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BALANCED BODY

MINDFUL MOVEMENT, ART AND SCIENCE

At Balanced Body, we believe that moving mindfully changes lives. Our training programs bring together the art and science of movement to help people move better, feel better and perform at their best.

BALANCED BODY PROGRAMS

Balanced Body is pleased to bring high quality mindful movement education programs to studios, fitness facilities and clinics everywhere. Currently, we have over 450 Master Instructors teaching Balanced Body programs around the world. All of our programs are based on the Balanced Body Movement Principles and designed to inspire instructors to understand, observe and teach human movement for optimum health and well being. Our programs include:

- ▶ Pilates Training
 - Mat
 - Reformer
 - Comprehensive
- ▶ Anatomy in Three Dimensions™: Teaching anatomy by building the muscles in clay on our specially designed skeletons.
- ▶ Bodhi Suspension System: A suspension system designed to awaken the senses.
- ▶ Balanced Body Barre: Barre that is more than just choreography.
- ▶ MOTR: A compact, portable and versatile training apparatus that is MOre Than just a Roller!
- ▶ CoreAlign: A functional apparatus equally at home training rehabilitation clients, professional athletes and everyone in between.





BALANCED BODY EDUCATION

Welcome to the Balanced Body Pilates Instructor Training Program!

Balanced Body is your partner in mind body fitness. We work with the best educators in Pilates and related disciplines to provide learning opportunities that are stimulating, personal and deeply rooted in the art and science of movement. We look forward to working with you to develop your Pilates career and to bringing the benefits of Pilates to clients at fitness centers, studios and rehabilitation clinics around the world.

Balanced Body offers a full range of Pilates instructor training programs for Mat, Reformer, Trapeze Table, Chair and Barrels as well as continuing education through Pilates on Tour, Balanced Body workshops, Balanced Body education partners and Passing the Torch. We are committed to supporting your personal and professional growth now and in the future.

The Balanced Body Pilates program combines the traditional repertoire with contemporary exercises based on the latest advances in movement science and related disciplines. Our curriculum meets national guidelines and is designed to prepare you for the Pilates Method Alliance, national Pilates certification exam which can be taken upon completion of the full program.

Our teacher training program is one of the best in the world. Our Master Instructors are experienced, caring and passionate teachers committed to providing you with the best possible Pilates training.

REQUIREMENTS OVERVIEW

Balanced Body recognizes four levels of achievement within the Balanced Body curriculum:

- ▶ Balanced Body Pilates Mat Instructor
- ▶ Balanced Body Mat and Reformer Instructor
- ▶ Balanced Body Reformer Instructor
- ▶ Balanced Body Comprehensive Pilates Instructor

Each individual module (Mat 1, Reformer 1, etc.) includes a written and practical test. Certificates of completion will be issued after each module. After completion of additional personal practice, observation and teaching hours you will be recognized as a fully qualified Balanced Body Pilates Mat, Mat and Reformer, Reformer or Comprehensive Instructor and a certificate of completion will be awarded.

Balanced Body Instructor Training

PROGRAM STRUCTURE

Classroom Hours

Every course includes lectures, workouts, exercise demonstrations and practice teaching. Students are expected to learn and practice the exercises, practice teaching the exercises and understand the principles and history of the Pilates method.

ADDITIONAL REQUIREMENTS

In addition to the classroom hours, students are required to do additional personal practice sessions, observation hours and student teaching hours. To receive a certificate of completion, students must complete all of the requirements for their chosen program and pass a final written and practical exam. For the Reformer and Comprehensive programs, completion of a basic anatomy course is also required.

Personal Sessions

Students can count any classes or Pilates personal training sessions they have already taken. Developing and committing to a personal Pilates practice is an essential part of becoming an effective and inspiring instructor.

Observation Hours

Observation hours include watching experienced instructors, live or on video, teach group classes or private sessions. Observation is a great way to understand verbal and manual cueing, program sequencing and to hone your teaching skills.

Student Teaching Hours

Teaching hours include any Pilates teaching: either as an employee at a fitness center or studio, or for family and friends.

Anatomy

A basic understanding of anatomy provides a strong foundation for an effective Pilates instructor. Anatomy is required for the Reformer and Comprehensive programs and is highly recommended for the Pilates Mat program. This requirement can be fulfilled through Balanced Body's Anatomy in Three Dimensions or other musculoskeletal anatomy courses. Contact the Balanced Body office for more information. Students who have already taken a college level anatomy course or are a licensed health professional (MD, PT, AT, OT, etc.) can waive this requirement.

Balanced Body Pilates Mat Instructor

Prerequisites: 10 Pilates Mat Classes

Recommended: Anatomy and 6 months work experience in a related field.

REQUIREMENTS FOR COMPLETION

To become a fully qualified Balanced Body Pilates Mat Instructor, students must complete the following:

- ▶ Anatomy (strongly recommended)
- ▶ Balanced Body Movement Principles
Course work, written & practical test (16 hours)
- ▶ Balanced Body Mat 1
Course work, written & practical test (16 hours)
- ▶ Balanced Body Mat 2
Course work, written & practical test (16 hours)
- ▶ Balanced Body Mat 3
Course work, written & practical test (16 hours)
- ▶ Mat practical hours (70 hours total):
 - 20 Mat personal sessions
 - 15 observation hours
 - 35 student teaching hours
- ▶ Final written and practical exam

Total hours for completion of Pilates Mat program:

134 hours (not including anatomy)

Upon completion of all of the requirements, a certificate of completion as a Balanced Body Pilates Mat Instructor will be issued.

Balanced Body Pilates Mat and Reformer Instructor

Prerequisites: 10 Pilates Mat and 20 Pilates Reformer Classes

Recommended: 1 year work experience in related field

REQUIREMENTS FOR COMPLETION

To become a fully qualified Balanced Body Pilates Mat and Reformer Instructor, students must complete the following:

- ▶ Anatomy (must be completed prior to final test out)
- ▶ Balanced Body Movement Principles (if not included in their Pilates Mat course)
- ▶ Balanced Body Mat Instructor training or equivalent
- ▶ Balanced Body Reformer 1
Course work, written & practical test (16 hours)
- ▶ Balanced Body Reformer 2
Course work, written & practical test (16 hours)
- ▶ Balanced Body Reformer 3
Course work, written & practical test (16 hours)
- ▶ Mat practical hours (70 hours total)
- ▶ Reformer practical hours (150 hours total):
 - 30 Reformer personal sessions
 - 30 observation hours
 - 90 student teaching hours
- ▶ Final written and practical exam

Total hours for completion of Mat and Reformer program:

332 hours (not including anatomy)

Upon completion of all of the requirements, a certificate of completion as a Balanced Body Pilates Mat and Reformer Instructor will be issued.

Balanced Body Pilates Reformer Instructor

Prerequisites: 20 Reformer Classes
Recommended: 1 year work experience in related field

REQUIREMENTS FOR COMPLETION

To become a fully qualified Balanced Body Pilates Reformer Instructor, students must complete the following:

- ▶ Anatomy (must be completed prior to final test out)
- ▶ Balanced Body Movement Principles (16 hours)
- ▶ Balanced Body Reformer 1
Course work, written & practical test (16 hours)
- ▶ Balanced Body Reformer 2
Course work, written & practical test (16 hours)
- ▶ Balanced Body Reformer 3
Course work, written & practical test (16 hours)
- ▶ Reformer practical hours (150 hours total):
 - 30 Reformer personal sessions
 - 30 observation hours
 - 90 student teaching hours
- ▶ Final written and practical exam

Total hours for completion of Reformer program:
214 hours (not including anatomy)

Upon completion of all of the requirements, a certificate of completion as a Balanced Body Pilates Reformer Instructor will be issued.

Balanced Body Comprehensive Pilates Instructor

Prerequisites: 20 Pilates studio sessions
Recommended: 1 year work experience in related field

REQUIREMENTS FOR COMPLETION

To become a fully qualified Balanced Body Comprehensive Pilates Instructor, students must complete the following:

- ▶ Anatomy (must be completed prior to final test out)
- ▶ Balanced Body Mat Instructor training or equivalent
- ▶ Balanced Body Reformer Instructor training
- ▶ Balanced Body Trapeze Table/Cadillac or Tower (18 hours) or Apparatus 1 (14 hours) - Course work, written and practical test
- ▶ Balanced Body Chair (14 hours) or Apparatus 2 (12 hours)
Course work, written and practical test
- ▶ Balanced Body Barrels (6 hours) or Apparatus 3 (12 hours)
Course work, written and practical test
- ▶ Mat practical hours (70 hours total)
- ▶ Reformer practical hours (150 hours total):
- ▶ Apparatus practical hours (150 hours total):
 - 35 Apparatus personal sessions
 - 20 observation hours
 - 95 student teaching hours
- ▶ Final written and practical exam

Total hours for completion of Apparatus program:
188 hours (not including anatomy)

Total hours for completion of Comprehensive Pilates Instructor program:
520 hours (not including anatomy)

Upon completion of all of the requirements, a Certificate of Completion as a Balanced Body Comprehensive Pilates Instructor will be issued.

Balanced Body Bridge Program

Students who have completed a Pilates Instructor Training program through other organizations and are interested in obtaining a Balanced Body certificate of completion should contact the Balanced Body office to inquire about the Balanced Body Bridge program.

Final Exam

Once a student has completed all required Mat, Reformer and/or Apparatus course work and hours, they must pass a written and practical exam demonstrating their teaching ability before receiving their final certificate of completion. Exams will be regularly scheduled at Balanced Body host sites and at trade shows and conferences in the US and abroad.

If instructors are not able to attend a practical exam because it is too far to travel, testing out by video may be arranged.

Students do not need to test out individually for Mat, Reformer, and Apparatus. Students only need to test out when they have reached the highest level they intend to complete. For example, students completing only the Mat will test out after Mat, students completing Mat and Reformer will test out after Reformer and students finishing the comprehensive program will test out after they have completed all of the requirements.

THE PRACTICAL EXAM

The final test consists of a written exam and the observation of a session with a client or class. Once a student has completed all of their hours and is ready to test out, they send in an application (available at www.pilates.com) to the Balanced Body office. Balanced Body verifies the coursework and hours and provides the student with test outs available in their area.

During the practical exam the student will be assessed on the following skills:

- ▶ Correct set up and execution of the exercises
- ▶ Client safety
- ▶ Appropriate sequencing
- ▶ Appropriateness of the exercises to the client or class
- ▶ Understanding and application of the principles
- ▶ Cueing and the ability to communicate with the client or class

If the student does not pass on the first try, they will be informed of what they need to focus on in order to pass and a time line will be set up for completion.

The cost for completing the final certification exam will vary depend on the location and specific circumstances. The cost ranges between \$150 and \$350.

ADDITIONAL COSTS OF THE PROGRAM

All published prices for Balanced Body courses include the course and materials fee only. The cost of personal sessions and any costs associated with completing observation and student teaching hours are not included in the cost of the training program and are the responsibility of the student. Successful completion of the program does not guarantee employment.

NEED MORE INFORMATION?

If you need information regarding additional training, certificates of completion, continuing education or anything else, please contact Balanced Body at:

Contact Information

Balanced Body Education

Toll free: (800) PILATES (745-2837)

International: +1 (916) 386-6234

Fax: (916) 388-0609

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Thanks for joining us!

PRACTICAL REQUIREMENTS

Pilates Mat Instructor Requirement Records

Mat Personal Sessions

20 hours required. Date and initial each session taken.

1		2		3		4		5	
6		7		8		9		10	
11		12		13		14		15	
16		17		18		19		20	

Mat Observation Hours

15 hours required. Date and initial each session taken.

1		2		3		4		5	
6		7		8		9		10	
11		12		13		14		15	

Mat Student Teaching Hours

35 hours required. Date and initial each session taken.

1		2		3		4		5	
6		7		8		9		10	
11		12		13		14		15	
16		17		18		19		20	
21		22		23		24		25	
26		27		28		29		30	
31		32		33		34		35	

Pilates Reformer Instructor Requirement Records

Reformer Personal Sessions

30 hours required. Date and initial each session taken.

1		2		3		4		5	
6		7		8		9		10	
11		12		13		14		15	
16		17		18		19		20	
21		22		23		24		25	
26		27		28		29		30	

Reformer Observation Hours

30 hours required. Date and initial each session taken.

1		2		3		4		5	
6		7		8		9		10	
11		12		13		14		15	
16		17		18		19		20	
21		22		23		24		25	
26		27		28		29		30	

Pilates Reformer Instructor Requirement Records (cont.)

Reformer Student Teaching Hours

90 hours required. Date and initial each session taken.

1		2		3		4		5	
6		7		8		9		10	
11		12		13		14		15	
16		17		18		19		20	
21		22		23		24		25	
26		27		28		29		30	
31		32		33		34		35	
36		37		38		39		40	
41		42		43		44		45	
46		47		48		49		50	
51		52		53		54		55	
56		57		58		59		60	
61		62		63		64		65	
66		67		68		69		70	
71		72		73		74		75	
76		77		78		79		80	
81		82		83		84		85	
86		87		88		89		90	

Pilates Apparatus Instructor Requirement Records

Apparatus Personal Sessions

35 hours required. Date and initial each session taken.

1		2		3		4		5	
6		7		8		9		10	
11		12		13		14		15	
16		17		18		19		20	
21		22		23		24		25	
26		27		28		29		30	
31		32		33		34		35	

Apparatus Observation Hours

20 hours required. Date and initial each session taken.

1		2		3		4		5	
6		7		8		9		10	
11		12		13		14		15	
16		17		18		19		20	

Pilates Apparatus Instructor Requirement Records, cont.

Apparatus Student Teaching Hours

95 hours required. Date and initial each session taken.

1		2		3		4		5	
6		7		8		9		10	
11		12		13		14		15	
16		17		18		19		20	
21		22		23		24		25	
26		27		28		29		30	
31		32		33		34		35	
36		37		38		39		40	
41		42		43		44		45	
46		47		48		49		50	
51		52		53		54		55	
56		57		58		59		60	
61		62		63		64		65	
66		67		68		69		70	
71		72		73		74		75	
76		77		78		79		80	
81		82		83		84		85	
86		87		88		89		90	
91		92		93		94		95	

APPLYING TO TEST OUT

Upon completion of all of the coursework and hours, go to www.pilates.com to download the application to test out. Copy these hours records and send them in with your application. Once Balanced Body has verified the information in your application, you will receive a list of test outs at locations near you. Contact the office for further information.

BALANCED BODY EDUCATION CONTACTS

Phone: (800) PILATES, (800) 745-2837, **Fax:** (916) 388-0609, **E-mail:** education@pilates.com

THE FOAM ROLLER

The humble Foam Roller began its career as packing material before it was adopted as an exercise tool by physical therapists, Feldenkrais practitioners and Pilates instructors in search of ways to provide balance and stability challenges for their students. The foam roller is now used in Pilates mat classes, Pilates equipment classes, personal training sessions, physical therapy sessions and by home users around the world.

BENEFITS OF THE FOAM ROLLER

Dynamic stabilization and enhanced proprioception

- ▶ The roller is a moving platform that lets you and your clients know when they are stable and when they are not. This feedback helps to train both the muscles and the nervous system to respond efficiently to dynamic surfaces such as moving cars, subway trains, skis, bicycles etc.

Balance

- ▶ The unstable quality of the roller helps train balance to keep you and your clients moving safely through life.

Myofascial release and self massage

- ▶ The roller is a great tool for myofascial release, a form of self massage that helps release areas of chronic tension in order to move with efficiency and ease.

Variety and fun

- ▶ The roller provides plenty of opportunities for new exercise experiences to keep any workout fresh and inspiring.

CHOOSING A FOAM ROLLER:

The standard foam roller is 36" long and 6" in diameter. For this manual we are using the Balanced Body Magic Roller® which is a great all purpose roller.

- ▶ **Different levels of firmness** - Rollers are available in a range of densities from extra soft to extra firm. The density chosen depends on the sensitivity of the client and the purpose of the exercise.
 - For balance exercises, a very soft roller will decrease the stability challenge.
 - For myofascial release, the density of the roller is determined by the sensitivity of the client and the area being stimulated.
- ▶ **Different roller textures** - As rollers have become more popular, a range of textures from smooth to deeply gridded have been developed. Again, the sensitivity of the client and the area being stimulated will guide roller choices.

▶ Specialty Rollers

- **Inflatable Roller** - Great for sensitive clients and for travel. Can be too soft to perform some exercises.
- **12" X 6" Roller** - Great for doing some exercises on and for traveling.
- **36" X 4" Roller** - The smaller diameter makes some students more secure because they are closer to the floor. This size works well for neck releases but is not appropriate for all of the exercises.
- **Half Round Rollers** - Provide a safer surface for standing exercises and can be used by beginners.

FOAM ROLLER SAFETY

The foam roller is a very safe piece of exercise equipment but the following precautions should be observed when practicing or teaching on the roller.

- ▶ **Osteoporosis** - Lying supine on the roller can put undue pressure directly on the spine. Be cautious or avoid with clients with osteoporosis.
- ▶ **Falling Off** - The roller is a rounded, unstable surface. Kneeling or standing on the roller is not recommended for group classes or unsupervised training. Use appropriate cueing to keep clients from falling off when they are lying supine.
- ▶ **Roller firmness** - Choose the appropriate firmness for client comfort.
- ▶ **Positional transitions** - Always cue clients to be aware of the roller as they transition from one position to next.



THE RING

The Pilates Ring or Magic Circle is yet another one of Joe's inventions that has withstood the test of time as a useful tool for adding extra strength and stability challenges to a basic mat class. It is especially useful for creating a dynamic relationship to the body's midline. By placing the ring between the hands or by placing the ring between or around the legs, a connection is created between the limbs and the trunk. This activation stimulates the body from the end of the limbs to the deepest layers of the core, including the pelvic floor.

THE PILATES RING

Isometric toning

- ▶ Placing the ring between or around the legs or between the torso and the arms helps to tone the adductors, abductors, latissimus dorsi, pectoralis major and other muscles in the chest and lower body. Isometric toning trains muscle strength within the range the ring is working. For full range of motion, other techniques are more useful.

Abdominal challenges

- ▶ The ring increases the weight of the lever when placed between or around the legs for abdominal exercises such as the Hundred or the Teaser. Awareness and stability are also required to maintain the position of the ring while moving.

Pelvic floor toning

- ▶ Along with strengthening the inner thighs, the ring will automatically help strengthen the pelvic floor when it is used between the legs.

Variety and fun

- ▶ The ring is such a great tool for so many things in a mat class that it adds fun, excitement and creative new moves for instructors and students at every level.

RING SAFETY

The ring is a safe piece of exercise equipment but the following precautions should be considered when practicing with the ring or teaching students how to use it.

- ▶ **Ring placement** - It is important to place the ring in the correct area on the body and to place it symmetrically on both sides to provide balanced resistance.
- ▶ **Squeeze the ring smoothly** - For best results, squeeze and release the ring smoothly.
- ▶ **Adductor strains, groin strains, unstable pubic bones or sacroiliac instability** - Using the ring between the legs is not generally recommended for any of these issues. Be sure to consult a medical professional before beginning any new exercise program.
- ▶ **Knee injuries** - For some people with knee injuries, using the ring between the legs can be uncomfortable.
- ▶ **Skin sensitivity** - Some students, especially older clients are sensitive to the pressure on their skin. You can try padding the skin or not using the ring if it is too uncomfortable.
- ▶ **Keep the ring under control** - The ring can roll or spring away from you or your students so be sure to keep good control of it at all times.

CHOOSING A PILATES RING

The ring comes in a variety of strengths and configurations. We recommend the Balanced Body Ultra-Fit Circle® and the new Ultra-Fit Mini® for general classroom use because it provides medium resistance, is light weight and the handles are designed to be used from both the inside and the outside. For more resistance, you can use the Spring Circles with 3 or 4 bands or the Flex Ring Toner® when a heavier ring is desired. In addition to those made by Balanced Body, rings by many other manufacturers are readily available.



SMALL BALLS

Small balls are a fun and inexpensive way to add variety, stability challenges, self massage and an enhanced mind body connection to Pilates based mat classes, personal training sessions and home programs. While many sizes and kinds of balls can be used, we are including the 2" (7cm) hard rubber ball for release work and self massage and the 9" (20cm) and 12" (30cm) inflatable balls for increased proprioception, stability challenges and support.

Joe Pilates did not use small balls in his practice but as Pilates has evolved many instructors have discovered that these simple toys are powerful teaching tools that can accelerate the learning process as well as expanding the traditional repertoire.

BENEFITS OF THE BALLS

Dynamic stabilization and enhanced proprioception

- ▶ Small balls are a great way to wake up the nervous system and train stabilization of the pelvis, shoulder girdle and torso in a dynamic environment. Whether the ball is under the torso, either supine, side lying or prone, or under the pelvis, the presence of the ball requires stability in order to stay well placed while executing an exercise.
- ▶ As a general rule, the more inflated the ball, the more challenging the stability work.

Myofascial release and self massage

- ▶ A pinky ball and some of the 5" hard balls are useful tools for releasing unnecessary tension and improving alignment

Enhanced core work

- ▶ Placing the 5" and 12" inflatable balls between the hands or legs adds midline challenges similar to ring work.
- ▶ The ball under the torso or pelvis requires clients to stay focused on the core for many of the Pilates exercises and create wonderful movement experiences for new students or people recovering from injuries.

Creating joint mobility

- ▶ Whether performing spinal flexion, extension, lateral flexion or rotation, the ball enhances proprioception, movement quality, spinal articulation and exercise form.
- ▶ Other exercises such as Footwork with the ball and the Hip Mobility exercises help create more openness and mobility in the hips, knees and feet.

Variety and fun

- ▶ All of the balls can be used to create new exercises or variations on familiar exercises for clients who need a new challenge.

CHOOSING A BALL

Small balls come in a limitless range of sizes and textures. Once you become familiar with the basics of small ball exercises, feel free to experiment with balls of different sizes and textures.

Other ball options include:

- ▶ 4" - 9" inflatable balls - Many different sizes and textures are available. Smaller balls increase the pressure on the tissues while larger balls spread the pressure out over a larger area. Firmer balls increase stability challenges while also increasing pressure on the tissues. Smaller clients may prefer smaller balls while larger clients may use larger ones to get the same level of support.
- ▶ Spiky balls - Spiky balls come in many different sizes and are especially useful for self massage and myofascial release work.
- ▶ Larger inflatable balls - Inflatable balls come in a range of sizes from 6" - 12" (15cm - 30cm). The stiffness of these balls can be adjusted by adding or removing air. The more inflated the balls are, the greater the stability challenge.



THE BAND

Resistance bands and tubing are a great addition to a Pilates mat class, personal training session or for client home work between sessions. They are a logical addition to a Pilates program because the progressive resistance of the bands is similar to the progressive resistance offered by the springs on the Pilates equipment. This allows many Reformer exercises to be replicated using just the bands and a mat. In addition, bands add resistance or assistance to upper and lower body exercises to enhance the strengthening aspect of the exercises.

RESISTANCE BANDS AND TUBING

Upper body exercises

- ▶ A traditional Pilates mat class offers a relatively limited amount of arm work so adding the bands provides a more well rounded workout.

Support

- ▶ Along with additional resistance, the bands can provide support and help teach new students how to perform key exercises such as the Roll Up.

Standing exercises

- ▶ The band creates lots of fun challenges in standing that can be used to work on posture and functional movement for clients at all levels of ability.

Home exercise programs

- ▶ Clients can use the bands at home to work on specific areas between sessions to speed up their progress or recover from injuries.

Variety and fun

- ▶ The bands are an inexpensive tool that helps add variety and new challenges to any workout.

CHOOSING A RESISTANCE BAND

The resistance bands we know today started as surgical tubing and latex sheets. Once their elastic qualities were discovered by physical therapists and personal trainers, a new industry was born. Today, resistance bands and tubing come in a rainbow of colors, resistances and materials. In general, the thinner the material, the lighter the resistance.

For the exercises in this manual, we recommend using an 8' long resistance band without handles in medium, heavy or extra heavy resistance because they are the most versatile and can easily be used around either the hands or the feet. Tubing with handles are a nice option for any of the arm work where the handles provide a better grip.

RESISTANCE BAND AND TUBING SAFETY

Resistance bands and tubing are like giant rubber bands and need to be treated with care. For safety, the ends of the bands must be under control at all times and the bands must be regularly inspected for wear.

- ▶ **Hand grips** - Always wrap the band around the hand so the tail goes across the palm and is held by the thumb. This will decrease the likelihood of losing the band and will also increase the activation of the posterior shoulder and help to stabilize the forearm.
- ▶ **Latex sensitivity** - Many people are allergic to latex so check with your students and have latex free bands or tubing available.
- ▶ **Check for wear** - Bands and tubing wear out with use and their lifespan is often unpredictable. Check all your products for nicks, cuts or thin spots in the rubber every month and replace them if you see any sign of wear or notice a change in the resistance of the product. You should plan on replacing your product every 3 to 12 months depending on what kind you buy, the frequency of use and whether the band is exposed to sunlight, air pollution or chemicals.
- ▶ **Keep the band under control** - If the band is released suddenly the ends can fly around and hit you or someone in your class. Always maintain a firm grip on the bands by wrapping them around the feet or the hands before performing the exercise.

USING THIS MANUAL

This manual contains a wide range of band exercises that move beyond the traditional Pilates repertoire. Once you have worked through a few and have a good idea what the resistance bands and tubes are all about, feel free to experiment!



BALANCED BODY MOVEMENT PRINCIPLES

SUMMARY

The Balanced Body Movement Principles are the key anatomical and biomechanical concepts underlying all of the Balanced Body programs. The five movement principle categories correspond to exercise tracks in the Balanced Body Instructor Training manuals. As a general rule, a well rounded program will include exercises from each of the categories.

Balanced Body Movement Principles:

TRUNK INTEGRATION

Trunk Integration includes breathing, the core, lumbopelvic stability, spinal mobility and the myofascial systems that integrate the movement between the trunk and the limbs.

LOWER BODY TRAINING

The lower body moves us through the world. Training alignment, balanced muscle development and functional movements helps us move with grace and power.

UPPER BODY TRAINING

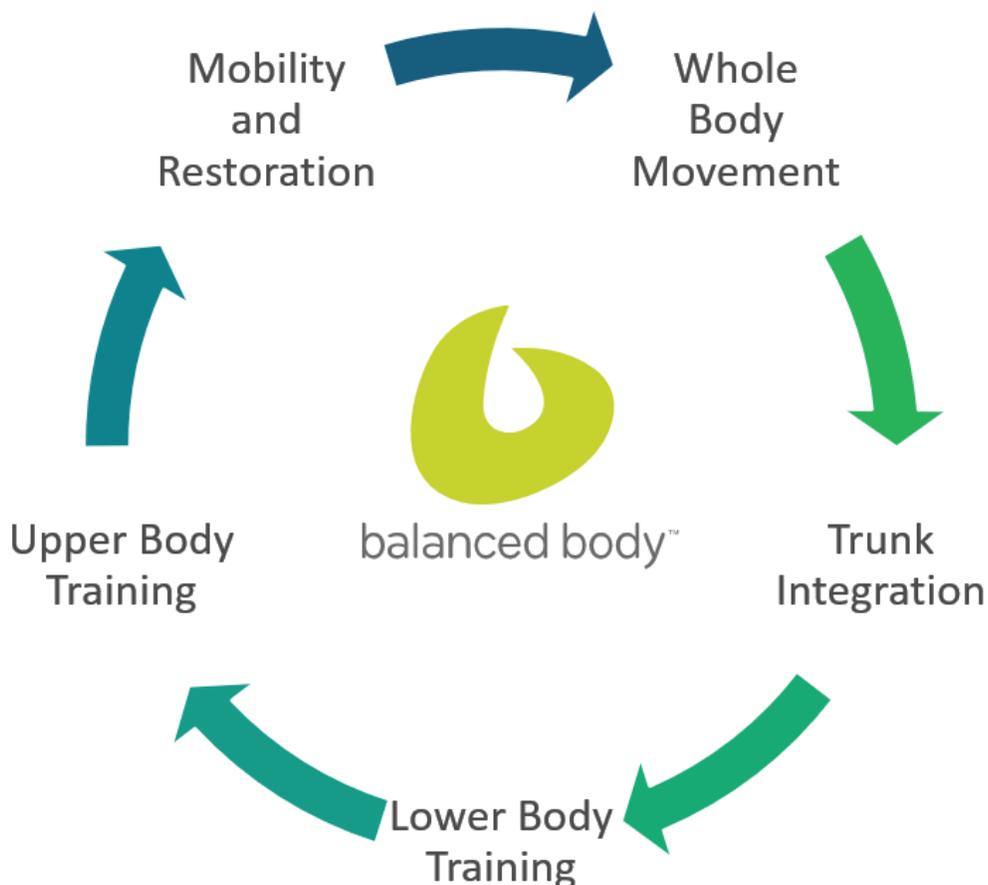
The upper body requires balanced strength, stability and mobility to perform at it's best.

WHOLE BODY MOVEMENT

Learning to observe, train and cue effective whole body movement is key to improving movement skills, developing optimum movement patterns and recovering from injuries.

MOBILITY AND RESTORATION

Flexibility, self massage and rest allow the body to recover in order to keep working well for a lifetime.



TRACK 1: TRUNK INTEGRATION

In the Balanced Body Movement Principles, Track 1: Trunk Integration includes the concepts of breathing, the inner unit (pelvic floor, diaphragm, multifidi, and transverse abdominus) and the outer units (anterior and posterior oblique slings, deep longitudinal system, and the lateral system) of the core and balanced strength and mobility of the spine. Here, in Mat 3, we begin with exercises that require activation and coordination between the inner unit and outer units to create lumbopelvic stability, integrate the limbs with the core and to support the moving spine. This view of the core and trunk integration is based on the work of Dianne Lee, PT and Andre Vleming, PT and inspired by concepts from Anatomy Trains by Thomas Myers.

Trunk Integration is a primary focus of the Pilates Mat work and Track 1 begins with some gentle core warm ups as a preparation for the more expressive full Pilates Mat exercises. This track also introduces how to use the band, ball, roller and ring variations to enhance organization, balance and coordination of movement.

PRE-PILATES CORE WARM UPS

Trunk Integration, Lumbopelvic Stability

- ▶ Toe Taps
- ▶ Knee Sway
- ▶ Abdominal Curl
- ▶ Oblique Abdominal Curl
- ▶ Bridge
- ▶ All Fours

THE HUNDRED AND SERIES OF 5

Trunk Integration, Lumbopelvic Stability, Thoracic Flexion

- ▶ The Hundred
- ▶ Single Leg Stretch
- ▶ Double Leg Stretch
- ▶ Single Straight Leg Stretch
- ▶ Double Straight Leg Stretch
- ▶ Criss Cross

ABDOMINAL STRENGTH/SPINAL FLEXION

Trunk Integration: Spinal Strength and Mobility: Flexion

- ▶ Roll Up
- ▶ Rolling Like A Ball
- ▶ Open Leg Rocker
- ▶ Teaser

BACK STRENGTH/SPINAL EXTENSION

Trunk Integration: Spinal Strength and Mobility: Extension

- ▶ Swan
- ▶ Swimming
- ▶ Single Leg Kick
- ▶ Double Leg Kick

OBLIQUE STRENGTH/LATERAL FLEXION

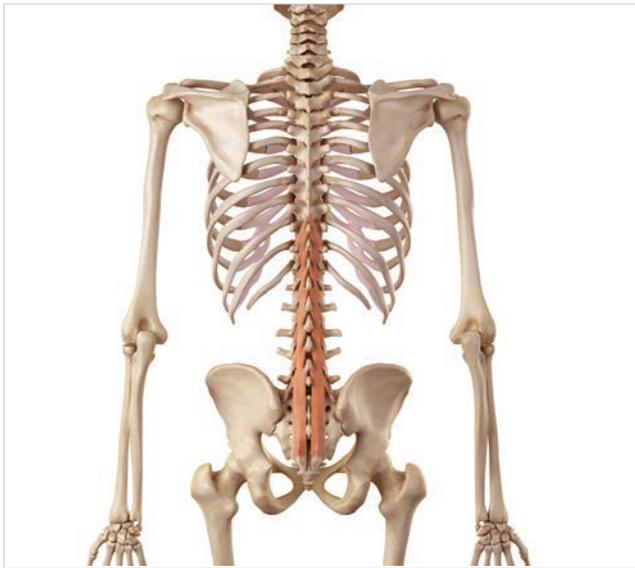
Trunk Integration: Spinal Strength and Mobility: Lateral Flexion

- ▶ Banana

TRUNK INTEGRATION: INNER UNIT

The Inner Unit: Spine and Abdominal Support

The multifidi and the transversus abdominis work together to provide structure to the abdominal cylinder. The multifidi support and integrate the vertebrae and the transversus abdominis forms the innermost layer of the abdominal wall. The transversus abdominis connects through the thoracolumbar fascia to the multifidi. Together they create space for the organs, give the spine length and create a myofascial system that dynamically supports the lower spine.



Multifidi

The Inner Unit: Internal Domes

The diaphragm and the pelvic floor create the top and bottom of the abdominal cylinder. When the core is working normally, the pelvic floor contracts and releases in direct relationship to the breath and the movement of the diaphragm.

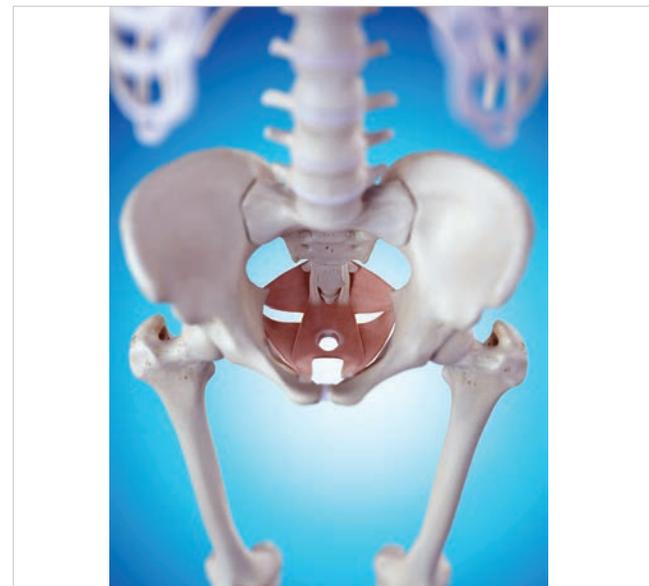
Current research shows that anticipation of movement and postural activity triggers the pelvic floor and the diaphragm to activate. This anticipatory activation of the internal diaphragms precedes activation of the abdominals indicating their key role in stabilizing and preparing the body for movement.



Diaphragm



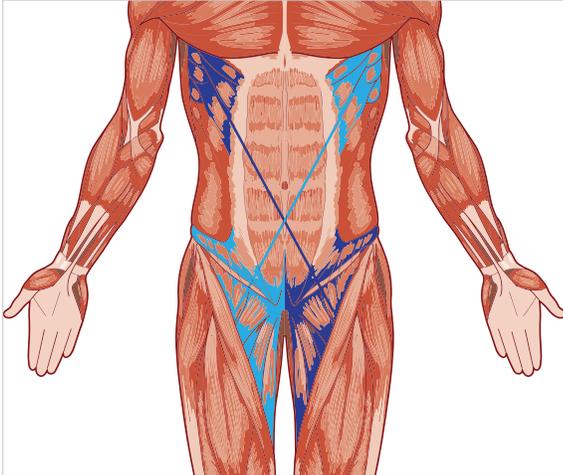
Transverse abdominis



Pelvic floor

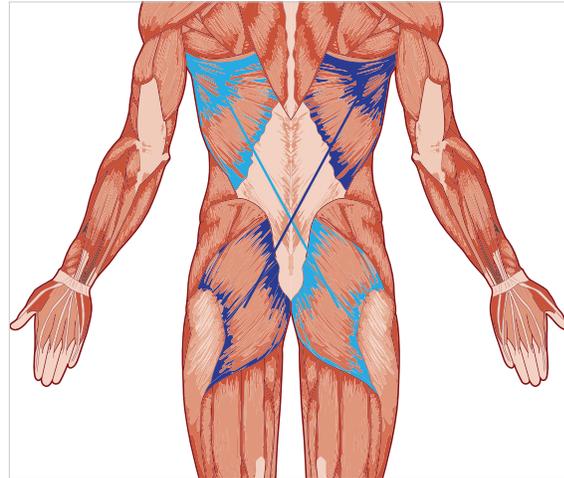
The Anterior Oblique Sling System

- ▶ Serratus anterior
- ▶ External oblique abdominals
- ▶ Contralateral internal oblique abdominals
- ▶ Contralateral adductors



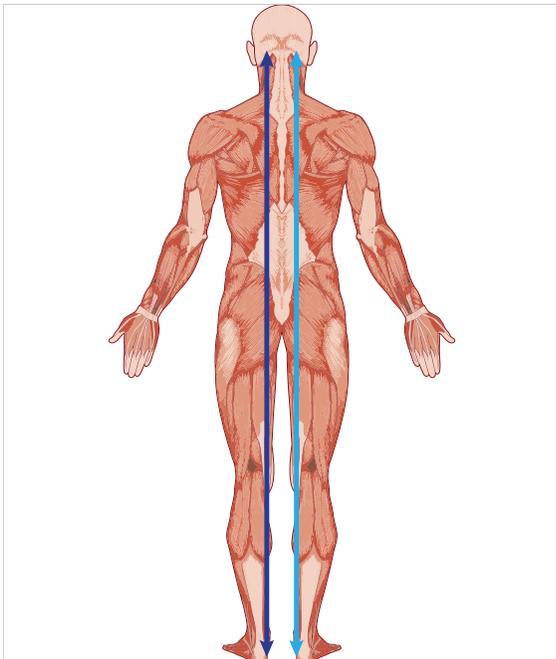
The Posterior Oblique Sling System

- ▶ Latissimus dorsi
- ▶ Contralateral gluteus maximus



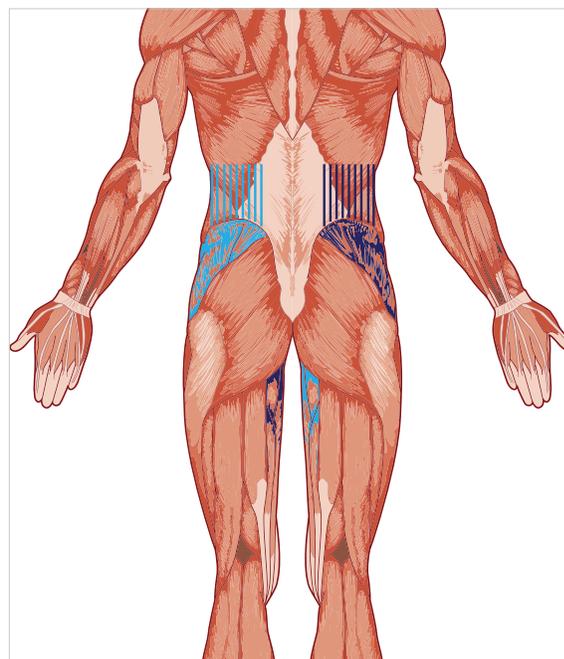
The Deep Longitudinal System

- ▶ Erector spinae
- ▶ Quadratus lumborum
- ▶ Thoracolumbar fascia
- ▶ Sacrotuberous ligament
- ▶ Biceps femoris



The Lateral System

- ▶ Gluteus medius
- ▶ Gluteus minimus
- ▶ Adductors
- ▶ Quadratus lumborum



TRUNK INTEGRATION: THE SPINE

The Spine

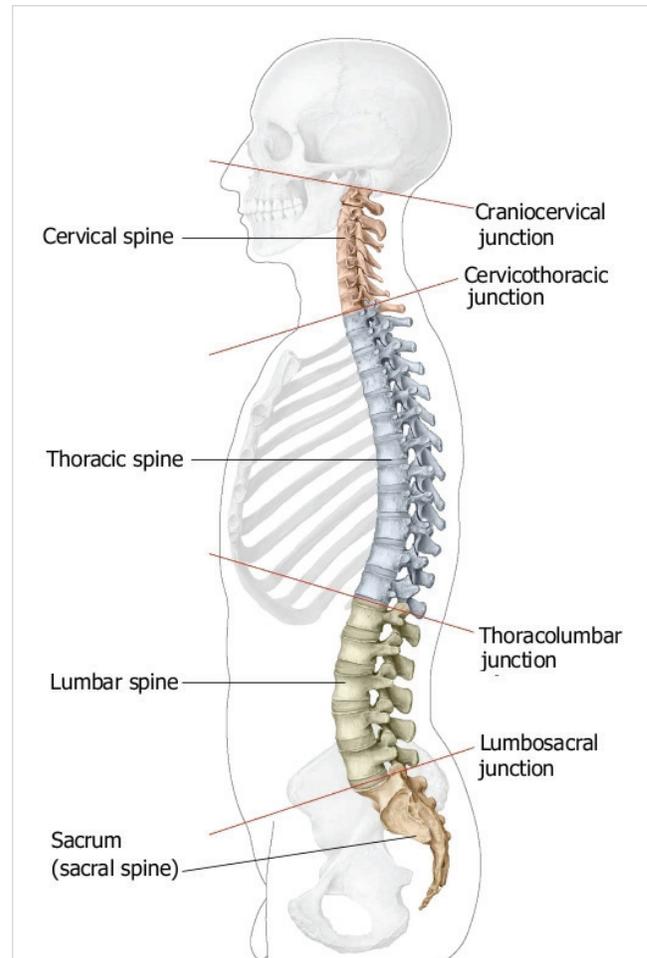
The spine is composed of twenty four interlocking vertebrae plus the fused vertebrae of the sacrum and coccyx. It creates the central axis of the body. Its central position, symmetry and pyramidal shape give it strength while its tapering curves support and balance the three weight centers of the body: the head, thorax and pelvis. The sacrum is the foundation of the spine and it connects the spine to the pelvis through the sacroiliac joints.

The spine is designed to absorb shock, to protect the delicate spinal cord and to support the weight of the body through various ranges of motion. Optimizing spinal mobility and strengthening the muscles supporting the spine is key to minimizing joint stress and maximizing overall health, physical wellbeing and activity specific performance.

Spinal Mobility

Whole body integrated movement of the spine includes:

- ▶ Flexion
- ▶ Extension
- ▶ Lateral Flexion
- ▶ Rotation



Spinal Flexion



Lateral Flexion



Spinal Extension



Spinal Rotation and Flexion

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CORE WARM UPS: AB STRENGTHENING

TOE TAPS | KNEE SWAY | ABDOMINAL CURL | OBLIQUE ABDOMINAL CURL

These are universal preparatory exercises which are initially presented in Mat 1. They are designed to warm up the core, train lumbopelvic stability and teach integration of the inner and outer units. The roller, ball and ring provide additional stability and proprioceptive challenges while also adding variety. These exercises teach the fundamental movement patterns for many of the Mat 3 exercises.

Toe Taps

STARTING POSITION

Lie supine in chair position with the knees aligned over the hips and both the hips and knees flexed to 90 degrees. Place your hands at your sides.

MOVEMENT SEQUENCE

- ▶ Inhale to prepare. Exhale and engage the abdominals while lowering one foot toward the floor.
- ▶ Inhale to prepare and exhale to return the moving leg to the starting position.
 - Maintain pelvic and lower back stability as the leg moves.
- ▶ Repeat several times with one leg and then repeat on the other side.



Toe Taps starting position.



Toe Taps. Lower one foot at a time to the floor.

CHALLENGES

Alternating Toe Taps

From the chair starting position lower one leg toward the floor. As that leg lifts, lower the other leg towards the floor.

Double Leg Toe Taps

From the chair starting position, lower both legs toward the floor while maintaining a 90° bend in the knees. Lower the legs only as far as the low back can remain stable.

Knee Sway

MOVEMENT SEQUENCE

- ▶ From the starting position, inhale and sway the knees to one side, slowly lowering them toward the floor.
 - Allow the hips to rotate with the movement of the knees while keeping the opposite shoulder anchored to the mat as the legs lower.
- ▶ Exhale and engage the abdominals to return to the starting position.



Knee Sway. Gently sway the knees to one side and drop them toward the floor.

CHALLENGE

Chair position

Lift legs into chair position and sway the knees to one side. Sway the legs only as far as comfortable. Legs may or may not lower to the floor.



Knee Sway with legs in chair position. Gently sway the knees to one side and lower them toward the floor

BALL

The Core Warm Ups with the inflatable ball behind the upper back helps train the thoracic spine to move smoothly in flexion, extension and rotation. This is a great way to enhance mobility of the thoracic spine and strengthen the abdominals in different ranges of motion.

ABDOMINAL CURL

Ball behind the torso

SP: Inflate the ball 50 to 75% and place it behind the mid back, the ball should cover the bottom tip of the scapulae. Bend the knees and place the feet on the floor sit bone width apart. Support the head with the hands.

- ▶ Inhale and lean back and over the ball into thoracic extension. Only lean back as far as comfortable.
- ▶ Exhale, draw the abdominals in and curl the torso up by pressing the bottom of the ribs back into the ball.



Abdominal Curl with ball behind the back. Inhale and extend over the ball



Exhale and perform the ab curl.

VARIATIONS

Single leg lift

Lift one foot off the floor with the knee bent and complete one curl. Keep the pelvis stable as the leg lifts. Alternate legs.



Abdominal Curl with the ball behind the upper back, single leg lift variation.

Double leg lift

Lift both feet off the floor and hold the knees at a right angle and complete a set of Abdominal Curls



Abdominal Curl with the ball behind the upper back, double leg lift variation.

OBLIQUE CURL

Ball behind the torso

SP: Inflate the ball 50 to 75% and place it behind the mid back. Place the hands behind the head and extend over the ball.

- ▶ Exhale and curl the upper body up.
- ▶ Rotate to the right by pressing the right side of the ribs into the ball.
- ▶ Alternate sides.



Oblique Curl with ball behind the upper back.

VARIATION

Around the world

Rotate the torso and curl up to the right as if doing an oblique abdominal curl. Lean back into the ball and extend the spine, roll through the center and continue rolling to rotate to the left side and curl up to the left. The movement should be fluid.

RING

ABDOMINAL CURL**Ring between the thighs**

SP: Lie supine with the knees bent, the feet on the floor and the ring between the thighs.

- ▶ Exhale, gently squeeze the ring and perform the Abdominal curl.
- ▶ Inhale, return to starting position and release the tension on the ring.



Abdominal Curl with ring between the legs.

VARIATIONS**Legs in chair position**

Holding ring between the thighs, lift the legs up into chair position. Keep the low back stable as the legs rise.



Abdominal Curl with ring between the legs and the legs lifted into chair position.

Legs straight

Holding the ring between the thighs or ankles, straighten legs toward the ceiling.

OBLIQUE CURL**Ring between the thighs**

SP: Lie supine with the knees bent, the feet on the floor and the ring between the thighs.

- ▶ Exhale, gently squeeze the ring and perform the Oblique curl.
- ▶ Inhale, roll back down to the starting position and repeat to the other side.



Oblique Curl with ring between the legs.

VARIATIONS**Legs in chair position**

Holding ring between the thighs, lift the legs up into chair position. Keep the low back stable as the legs rise.



Oblique Curl with ring between the legs and the legs lifted into chair position.

Legs straight

Holding the ring between the thighs or ankles, straighten legs toward the ceiling.

OBLIQUE REACH**Ring between the thighs**

SP: Lie supine with the knees bent, the feet on the floor and the ring between the thighs.

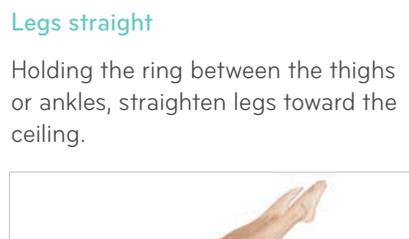
- ▶ Exhale, gently squeeze the ring, perform the Oblique Curl and reach the opposite arm across the body.
- ▶ Inhale and release the ring to return to the starting position.



Oblique Reach with ring between the legs.

VARIATIONS**Legs in chair position**

Holding ring between the thighs, lift the legs up into chair position. Keep the low back stable as the legs rise.



Oblique Reach with ring between the legs and the legs lifted into chair position.

Legs straight

Holding the ring between the thighs or ankles, straighten legs toward the ceiling.

CORE WARM UPS: AB STRENGTHENING

RING

Abdominals with the ring in the hands also enhances the abdominal work and is especially effective for waking up the obliques, activating the posterior shoulder (ring around the hands), activating the chest and anterior shoulder (ring between the hands) and integrating the core with the upper body.

ABDOMINAL CURL

Ring between the hands

SP: Lie supine with the knees bent and the feet on the floor in line with the sit bones. Hold the ring in the hands with the arms straight toward the ceiling.

- ▶ Inhale and press gently inward on the ring with the hands.
- ▶ Exhale and roll the torso off the mat reaching the ring toward the knees.
- ▶ Inhale and release the tension on the ring slightly.
- ▶ Exhale and gently press inward on the ring once again and roll back down.



Abdominal Curl with the ring between the hands.

OBLIQUE CURL

Ring between the hands

SP: Lie supine with the knees bent and the feet on the floor in line with the sit bones. Hold the ring in the hands with the arms straight toward the ceiling.

- ▶ Exhale and roll the torso up to the right.
- ▶ Pause in the curl position and inhale.
- ▶ Exhale and roll back down to the starting position. Repeat on the same side or alternate sides.



Oblique Abdominal Curl with the ring between the hands.

VARIATIONS

Side to side

Roll up to the center and rotate the torso 3 times from side to side. Return to the center and roll down.

Around the world

Squeeze the ring and roll up to the center. Rotate the torso to the right. Lower the torso to the mat. Circle the ring up and overhead. Continue to circle the ring to the left and roll up the torso to the left as well. Circle all the way around to return to center before repeating on the other side.

HAND POSITION VARIATION

Hands inside the ring

Place the back of the hands on the inside of the handles and press out to activate the posterior shoulder.



Hands inside the ring variation.

ROLLER

Placing the Roller lengthwise under the back adds a balance and coordination challenge to the core warm up exercises. The instability of the rollers rounded surface stimulates the vestibular system and the core to organize the body in an effort to stay on the roller.

ABDOMINAL CURL

Roller lengthwise

SP: Lie supine with the roller lengthwise. Place the feet on the floor with the knees bent and support the head with hands. The elbows are wide.

- ▶ Exhale and lift the upper body off the roller.
- ▶ Inhale to return to the starting position.



Abdominal Curl lying on the roller starting position.



Curl the upper body off the roller.

LEG VARIATIONS

Narrow the stance

Placing the inner thighs and ankles together will increase the balance challenge while a wider base of support will decrease the challenge.

Single Leg Lift

Lift one leg off the floor into a chair position or straighten the legs toward the ceiling as you roll up to challenge the balance even more.

Marching

Lift one leg off the floor into chair position. Perform an abdominal curl. Lower one leg to the floor as the other lifts into chair position.



Abdominal Curl lying on the roller single leg lift variation.

DIAGONAL PRESS

Roller lengthwise

SP: Lie supine with the roller lengthwise. Place the feet on the floor with the knees bent and place the hands on the floor.

- ▶ Lift the left leg off the floor into chair position.
- ▶ Press the right hand into the inside of the left thigh to activate the anterior oblique sling.
- ▶ Press the left hand and foot into floor to activate the posterior sling.
- ▶ Alternate sides.



Diagonal Press lying on the roller. Lift one leg and press opposite hand into the thigh.



Switch sides. To activate the posterior sling, press the opposite arm and foot into the floor.

CORE WARM UPS: BRIDGE

ARTICULATING BRIDGE | FLAT BACK BRIDGE

Bridge exercises are used in many fitness and rehabilitation settings from physical therapy clinics to gyms. They strengthen the lower spine, hamstrings, gluteals and deep hip musculature. Bridge based exercises also lay the ground work for good spinal mobility and teach integration of the core with the legs.

STARTING POSITION

Lie supine with the arms on the floor, the knees bent and the feet flat on the floor and sit bone width apart.

Articulating Bridge

MOVEMENT SEQUENCE

- ▶ Inhale to prepare.
- ▶ Exhale, engage the abdominals and flex the lumbar spine to peel the hips off the floor until the body is straight from head to tail.
- ▶ Roll back down one vertebra at a time.



Articulating Bridge. Bridge by curling the tailbone to roll the back off the floor.

Flat Back Bridge

MOVEMENT SEQUENCE

- ▶ Inhale to prepare.
- ▶ Exhale, engage the abdominals and lift the hips up off the floor while keeping the spine and the pelvis relatively neutral. Lower the hips in neutral back to the floor.



Neutral Bridge. Keep the spine neutral and lift the hips off the mat.

CHALLENGES

Bridge Marching

Press the hips up either by articulating the spine or by lifting the spine in neutral, until the hips are a hands width or more off the floor. Lift one foot off the floor at a time maintaining the level of the hips.

Typewriter/Hip Dips/Figure Eights

Typewriter: From the top of the Bridge position, move the hips from side to side. Keep the hips level as they move.

Hip Dips: From the top of the Bridge position, drop one hip down toward the mat, allowing the spine to rotate. Return to starting position, then drop the other hip down.

Figure Eights: From the top of the Bridge position, draw figure eights with your hips.

OPTIMUM FORM

In the Bridge position, with the hips up, the spine is one long line from the scapulae through the knees. Avoid hyper extension of the lumbar spine. Keep the pressure out of the neck.

PURPOSE

- ▶ Develop strength and awareness of the spine as it both articulates and moves in the neutral, stable position.
- ▶ Strengthen deep longitudinal system: the erector spinae, gluteals and hamstrings.
- ▶ Necessary for upright posture which effects all activities, from gait to running; bending down to lifting.

PRECAUTIONS

Low back injuries: If lying on the floor is uncomfortable, lift the hips slightly by placing a folded towel or mat or inflated cushion under the pelvis. Initiate the lift by engaging the hamstrings and glutes not the muscles of the lower back.

Neck injuries: To keep pressure off the neck, do not lift higher than the level of the shoulder blades.

RING

Bridging with the ring also enhances the core activation by integrating the limbs. When the ring is held in the hands a gentle squeeze activates and integrates the arms with the core. The ring between the thighs or around the thighs will activate the adductors and abductors respectively and integrate legs with the core.

BRIDGE

Ring between the hands

SP: Lie supine with the knees bent and feet flat on the floor. Hold the ring between the hands.

- ▶ Come into the Bridge position using either the articulating or the flat back version. Gently squeeze the ring as the body lifts and reach the arms overhead.
 - Lift the pelvis and the spine to the level of the shoulder blades.
- ▶ Return the arms overhead and maintain gentle pressure on the ring as the body lowers to the mat.



Bridge with ring between the hands.



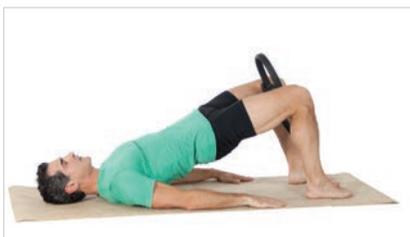
With hips lifted press gently into the ring and bring arms overhead.

BRIDGE

Ring between the thighs

SP: Lie supine with the knees bent and the feet flat on the floor. Place the ring between the thighs to activate the adductors or around the thighs to activate the abductors.

- ▶ Come into the Bridge position using either the articulating or the flat back version. Gently squeeze on the ring as the body lifts.
 - Lift the pelvis and the spine to the level of the shoulder blades.
- ▶ Maintain gentle press on the ring as the body lowers to the mat.

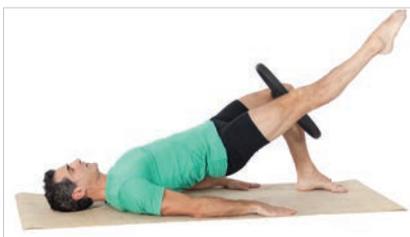


Bridge with ring between the thighs.

CHALLENGE

Single Leg

For an added challenge, at the top of the Bridge, lift one leg and straighten it out.



Bridge with ring between the thighs, Single Leg challenge.

BRIDGE

Ring under one foot

SP: Lie supine on the mat with the knees bent and the feet flat on the floor. Place the ring under one foot.

- ▶ Apply gentle pressure into the ring, only enough to keep the ring stable under the foot and Bridge the pelvis off the mat using either the articulating or the flat back version.
 - This exercise is more challenging than it looks. Maintain light pressure on the ring as the pelvis lifts. This exercise can also be done with a ball under the foot.



Bridge with ring under the foot.

THE HUNDRED

The Hundred is a foundational Pilates exercise, integrating breath and core engagement. This foundation gives rise to the Series of 5 which includes the Single Leg Stretch, Double Leg Stretch, Single Straight Leg Stretch, Double Straight Leg Stretch and Criss Cross. The Hundred and the series of 5 together create quite a dynamic and progressive core workout. We will first review the exercise as it is presented in Mat 1 and then explore how to enhance the movement experience using various props.

STARTING POSITION

Lie supine with the arms at the sides of the body, the knees bent, and the legs in the chair, or tabletop, position.

MOVEMENT SEQUENCE

- ▶ Inhale and reach the arms toward the ceiling.
- ▶ Exhale and lower the arms and roll the head and upper body off the mat only as far as the bottom tip of the shoulder blades. Straighten the legs and lower them toward the mat as far as you can without changing the position of the lower back.
- ▶ Inhale and pulse the arms for 5 counts keeping the torso quiet and the arms straight. Exhale and pulse the arms for 5 counts. Continue to inhale and exhale as you pulse the arms for up to 10 sets (100 pulses).

OPTIMUM FORM

- ▶ Lower the legs as close to the floor as possible without disturbing the lower back.

PURPOSE

- ▶ Breathe deeply and fully into the lungs and torso.
- ▶ Increase abdominal strength and teach stability of the torso and lower back.

PRECAUTIONS

Neck and shoulder injuries: Support head, neck and upper body with wedge, towel or with hands behind the head.

Lower back injuries: Imprint the spine or use a supported neutral position.



SP: The Hundred, supine with the legs in chair position and the hands reaching toward the ceiling.



Lower the arms and straighten the legs. Pulse the arms and breathe. Inhale and pulse the arms 5 times, exhale and pulse 5 times.

SINGLE LEG STRETCH

BALL AND BAND

STARTING POSITION

Lie supine on the mat with both legs pulled into the chest. Straighten one leg out with the toes at eye level. Place the inside hand on the knee and the outside hand on the ankle. The upper body is curled up off the mat, similar to the Hundred starting position.

MOVEMENT SEQUENCE

- ▶ Inhale to prepare.
- ▶ Exhale and release the leg held into the chest, straighten it out and pull the other leg in. Sink the abdominals as you bring the leg in, keep the elbows wide and the back steady.
- ▶ Inhale and switch legs.



Single Leg Stretch. Alternate legs maintaining the position of the upper body.

OPTIMUM FORM

Keep the torso as still as possible, the head supported with minimal strain and the legs level with the eyes.

PURPOSE

- ▶ Develop pelvic stability and core control and strengthen the abdominals.

PRECAUTIONS

- ▶ **Neck and shoulder injuries:** Place hands behind the head or support the upper body with a wedge or towel.
- ▶ **Low back injuries:** Work with an imprinted spine or use a supported neutral position of the low back
- ▶ **Osteoporosis:** Avoid

SINGLE LEG STRETCH

Ball behind the back

SP: Place the ball between the shoulder blades to support the upper body ab curl position. Straighten one leg as the other leg draws in toward the chest and assume the Single Leg Stretch starting position.

- ▶ Perform the Single Leg Stretch and switch legs.
 - As the legs move, the torso remains dynamically stable and in contact with the ball. Instability may indicate imbalance.



Single Leg Stretch with ball behind the upper back. Remain stable on the ball.

SINGLE LEG STRETCH

Band around the feet

SP: Wrap the band around the arch of each foot and hold an end in each hand. Curl the upper body off the mat and straighten one leg as the other leg draws in toward the chest and assume the Single Leg Stretch starting position.

- ▶ Perform the Single Leg Stretch and switch legs. As the legs move, the torso remains steady.
 - The resistance of the band challenges each leg differently as one pushes out the other pulls in.



Single Leg Stretch with the band. Press into the resistance of the band as the legs move.

DOUBLE LEG STRETCH

T1
Flexion

BALL AND BAND

STARTING POSITION

Lie supine on the mat with the head and upper body lifted off the mat, both knees into the chest and the hands on the ankles.



SP: Double Leg Stretch

MOVEMENT SEQUENCE

- ▶ Inhale and reach the legs out straight and the arms up overhead without changing the curve of the upper body or the position of the lower back. Lower the legs only as far as you can and keep the arms in line with the ears.
- ▶ Exhale and draw the legs into the chest and sweep the arms around to hold the ankles.



Inhale and reach the legs out straight and the arms overhead.

OPTIMUM FORM

Keep the torso still as the legs and arms move away from the center.

PURPOSE

Develop pelvic stability, core control and strengthen the abdominals

PRECAUTIONS

Neck and shoulder injuries: Place hands behind the head or support the upper body with a wedge, a towel or the ball variation.

Low back injuries: Work with an imprinted or supported neutral spinal position.

Osteoporosis: Avoid

DOUBLE LEG STRETCH

Ball behind the back

SP: Place the ball between the shoulder blades to support the upper body ab curl position. Bend both knees and place the hands on the lower leg.

- ▶ Perform the Double Leg Stretch. The legs reach straight out and the arms overhead.
- ▶ Circle the arms and return to starting position.
 - As the legs move, the torso remains dynamically stable and in contact with the ball. Instability may indicate imbalance.



SP: Double Leg Stretch with ball behind the upper back.



Reach the legs out straight and the arms overhead. Remain stable on the ball as arms and legs move.

DOUBLE LEG STRETCH

Band around the feet

SP: Wrap the band around the arch of each foot. Curl the upper body off the mat and bring both knees into the chest. Bend the elbows and hold the bands over the body and in line with the feet.

- ▶ Perform the Double Leg Stretch. Stretch the band as the arms and legs reach away.
 - Pulling the band increases the arm and shoulder work.
- ▶ Circle the arms and return to starting position.



SP: Double Leg Stretch with the band around the feet.



Reach the legs out straight and the arms overhead. Pull on the bands as arms and legs reach.

SINGLE STRAIGHT LEG STRETCH

T1

BALL

Flexion

STARTING POSITION

Lie supine on the mat. The head and upper body are rounded off the mat with one leg reaching toward the ceiling and the other leg lowering toward the floor. Lower the leg only as far as you can without disturbing the stability of the low back and pelvis. Place the hands as far up the leg as they can easily reach but not directly behind the knee.

MOVEMENT SEQUENCE

- ▶ Inhale and engage the abdominals and draw the leg closer to you. Pulse the leg two times with a short inhale on each one. This is called a sniffing breath.
- ▶ Exhale to switch the legs. Keep the torso still, the low back in place and the shoulders down with the elbows wide.



Single Straight Leg Stretch. Alternately raise and lower each leg maintaining the position of the upper body, lumbar spine and pelvis.

OPTIMUM FORM

Keep the torso still as the legs and arms move. Lower the leg as close to the floor as possible without disturbing the back or touching the ground.

PURPOSE

- ▶ Develop pelvic stability and core control and strengthen the abdominals.
- ▶ Train hamstring, glute and low back flexibility.

PRECAUTIONS

Neck and shoulder injuries: Place hands behind the head or support the upper body with a wedge, a towel or the ball variation

Low back injuries: Work with an imprinted spine or use a supported neutral position of the low back.

Osteoporosis: Avoid

SINGLE STRAIGHT LEG STRETCH

Ball behind the back

SP: With the ball between the shoulder blades and the torso curled up, straighten the right leg up toward the ceiling as the other leg lowers toward the floor.

- ▶ Perform the Single Straight Leg Stretch and switch legs.
 - As the legs move, the torso remains dynamically stable and in contact with the ball. Instability may indicate imbalance.



Single Straight Leg Stretch with ball behind the upper back. Remain stable on the ball as the legs move.

CRISS CROSS

BALL AND BAND

STARTING POSITION

Lie supine on the mat with the hands behind the head, the head and upper body lifted off the mat. Bend the right knee in toward the chest and extend the left leg out at eye level. The back is in imprint or supported neutral.

MOVEMENT SEQUENCE

- ▶ Exhale, rotate the torso and reach the rib cage toward the opposite knee while keeping the elbows wide and the abdominals engaged. The lower abdomen stays still and both hips stay on the mat. No rock and roll!
- ▶ Switch legs and rotate to the other side.



Criss Cross. Rotate the torso toward opposite knee.

OPTIMUM FORM

- ▶ Keep the lower abdomen and hips still while rotating the upper body as far as possible in each direction. Lower the straight leg so it is on the same level as your eyes.

PURPOSE

- ▶ Develop pelvic stability, core control and strengthen the abdominals.
- ▶ Train hamstring, glute and low back flexibility.
- ▶ Strengthen the torso in rotation.

PRECAUTIONS

Neck and shoulder injuries: Place hands behind the head or support the upper body with a wedge or towel.

Low back injuries: Work with an imprinted spine or use a supported neutral position of the low back

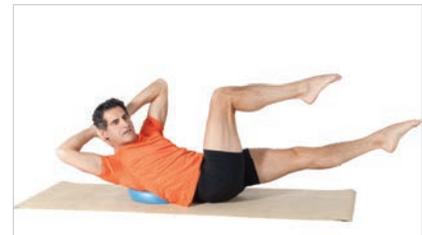
Osteoporosis: Avoid

CRISS CROSS

Ball behind the back

SP: Place the ball between the shoulder blades, the hands behind the head and curl the torso up. Bend the right knee in toward the chest and extend the left leg out at eye level.

- ▶ Perform the Criss Cross by rotating toward the bent knee. Switch sides.
 - The instability of the ball makes this challenging. Maintain stability as the torso rotates and lumbopelvic stability as the legs move.
 - No rock and roll!



Criss Cross using ball behind the back.

CRISS CROSS

Band around the feet

SP: Wrap the band around the arch of each foot and hold the ends of the bands in the hands. Bend the right knee in toward the chest and extend the left leg out at eye level. Rotate the torso to the right and open the arms out to the sides.

- ▶ Perform the Criss Cross. Keep the arms straight and limbs engaging into the band.



Criss Cross Cheerleader with the band. Press into the band with the straight leg and pull with the arms as the torso rotates.

In our flexion based society it is easy to succumb to gravity and unsupported flexion, leaving the spine vulnerable. Teaching quality movement in flexion can help strengthen and train the core to support the spine in flexion whether the goal is to bend over without pain, garden or lift weights.

STARTING POSITION

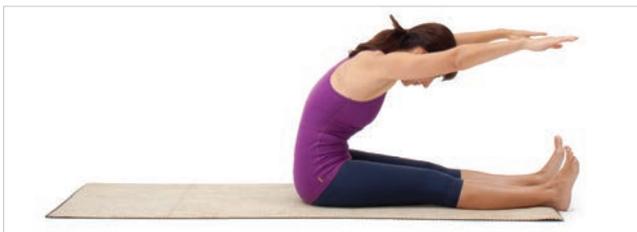
Lie supine with the arms beside the body and the legs straight. Reach the arms overhead as far as possible while keeping the back of the lowest ribs on the mat. Depending on flexibility, the arms may not make it all the way to the floor.

MOVEMENT SEQUENCE

- ▶ Inhale and squeeze the upper inner thighs together, flex the feet and engage the abdominals to reach the arms up toward the ceiling and roll the head and upper body off the mat.
- ▶ Exhale, continue peeling the torso off the mat, maintaining the curve of the spine and the lift of the abdominals until you are sitting up on your ischial tuberosities or sit bones. The upper body is curved over and reaching toward the feet as if wrapping the body around a giant beach ball.
- ▶ Inhale and engage the abdominals, tuck the tailbone under to begin rolling back down. Maintain the curve of the spine.
- ▶ Exhale, complete the roll down and reach the arms overhead.



SP: Roll Up. Supine with the arms overhead and the ankles flexed.



Peel the spine off the mat maintaining the curve of the spine and the lift of the abdominals.

MODIFICATIONS

Bent knees: Begin sitting up on the sitting bones with the knees bent and the feet on the floor. Roll down. Knees may remain bent when rolling down and returning to sitting or legs can gradually straighten when rolling up and bend when rolling down.

Partial Roll Down: Begin sitting up on the sitting bones with the knees bent and the feet on the floor. Reach the arms forward and roll partially down to the challenge point then roll back up.

Low Back Support: To make this exercise easier for tight lower backs, roll up a towel, sweatshirt or sticky pad and place it under the lumbar curve. Press into the roll as you roll up. Decrease the size of the roll as you get stronger and more flexible.

OPTIMUM FORM

Keep the legs and hips rooted into the mat as you articulate the torso vertebra by vertebra.

PURPOSE

- ▶ Increase abdominal strength.
- ▶ Increase the flexibility and articulation of the spine.

PRECAUTIONS

Low back injuries: Bend the knees or only roll down partially. Avoid if the Roll Up increases symptoms or is contraindicated for disc related pathology.

Neck and shoulder injuries: Avoid if symptoms increase.

Osteoporosis: Avoid

ROLL UP

ROLLER

The Roll Up is a classic Pilates mat exercise that can be varied in a number of ways using the props. The roller will challenge strength, flexibility and balance.

ROLL UP

Roller in hands

SP: Lie supine on the mat, hold the ends of the roller with both hands and reach the arms overhead, while keeping the back of the rib cage on the mat.

- ▶ While holding the roller, bring the roller over the chest and roll the torso off the mat.
 - Pressing into the roller gently activates upper arms and integrates them with the core.
- ▶ Roll back down articulating one vertebra at a time.



SP: Roll Up with the roller in the hands.



Reach the arms forward throughout the movement.

ROLL UP

Roller under ankles

SP: Lie supine on the mat with the roller under the ankles. Reach the arms overhead, while keeping the back of the rib cage on the mat.

- ▶ Bring the arms over the chest and roll up through the spine. Reach the arms forward throughout the movement.
 - The feet on the roller changes the roll up. Some find it helpful while others find it challenging. This version also increases the hamstring stretch.
- ▶ Roll back down with control.



SP: Roll Up with the roller under the ankles.



Roll up through the spine.

VARIATION

Bend and Stretch

From the forward stretch position bend the knees drawing them into the chest. Lengthen the legs out and reach forward to deepen the stretch.



Roll up and bend the knees to the chest then straighten and stretch forward.

ROLL UP

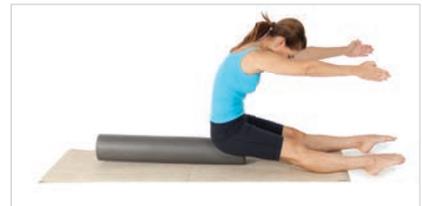
Roller lengthwise

SP: Lie supine with the roller lengthwise. Bend the knees with the feet flat on the floor and reach the arms overhead, while keeping the back of the rib cage on the mat.

- ▶ Bring the arms over the chest and roll up through the spine. Straighten the legs as the spine rolls up.
 - The roller adds a stability challenge.
 - Longer clients may need a longer roller.



SP: Roll Up lying on the roller.



Reach the arms forward throughout the movement.

RING AND BAND

The ring can be used a couple of ways in the Roll Up exercise. In the first exercise below, the ring incorporates the upper body and increases the core activation. In the second exercise, the ring is used as a gentle assist. The band can also be used to provide a little assistance with spinal articulation.

ROLL UP

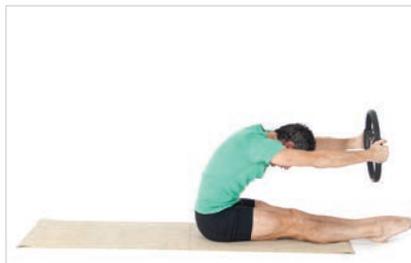
Ring in hands

SP: Lie supine with the legs straight. Hold the ring between the hands and bring the arms overhead. Keep the back of the rib cage on the mat.

- ▶ Gently press into the ring, bring the arms over the chest and roll up. Reach the arms forward throughout the movement.
 - Pressing into the ring gently activates upper arms and integrates them with the core.
- ▶ Roll back down to starting position, one vertebra at a time.



SP: Roll Up with the ring in the hands.



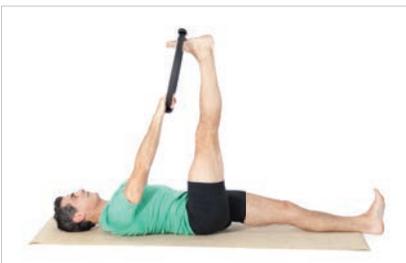
Reach the arms forward throughout the movement.

ROLL UP

Ring around one foot

SP: Straighten one leg up toward the ceiling and place the ring around the arch of the foot.

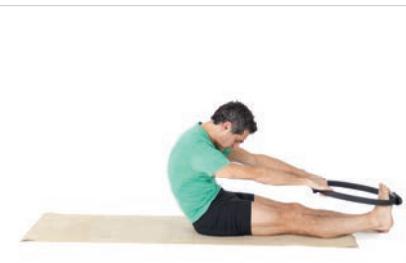
- ▶ Holding the ring with both hands, roll up.
- ▶ Press the foot into the ring and lower the leg as the torso peels off the mat. Avoid knee hyperextension.
- ▶ Bend the elbows to pull the body forward over the legs and increase the stretch.
- ▶ Roll back down and switch legs.



SP: Roll Up with ring around one foot.



Press the foot into the ring and peel the spine off the mat.



Lower the leg and reach the arms forward maintaining spinal flexion.

ROLL UP

Band around the feet

SP: Wrap the bands around the feet and hold the bands in the hands. Arms are straight and resting on the floor. Lie supine and dorsiflex the ankles.

- ▶ Roll up one vertebrae at a time using the band for support.
- ▶ Roll back down with control
 - Focus on breath and spinal articulation as spine moves.



SP: Roll Up with the band in the hands.



Roll back down one vertebrae at a time using the resistance of the band.

ROLLING LIKE A BALL

T1
Flexion

Rolling exercises provide a gentle massage and increase circulation to the structures of the back. Rolling also teaches coordination, balance, and how to use the breath to facilitate movement. It also adds a playful quality to the usually serious environment of a Pilates class.

STARTING POSITION

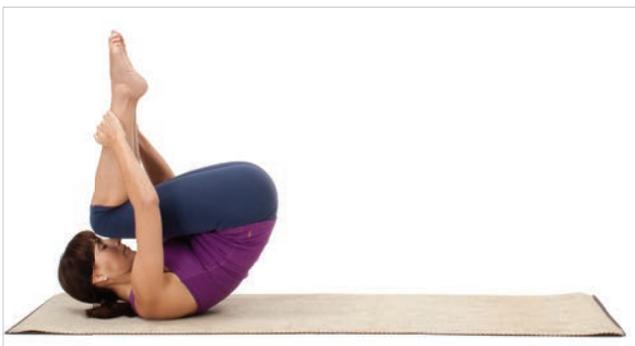
Sit up, balancing between the sit bones and the tailbone, with the spine flexed, knees bent, feet off the floor and the hands holding the shins. Keep the abdominals engaged, the shoulders away from the ears and the elbows wide. Focus the eyes on the knees or the top of the thighs.

MOVEMENT SEQUENCE

- ▶ Inhale: Pull the abdominals in toward the spine to roll backwards. Do not throw the head back to start and do not roll up onto the neck. Stop the movement at the top of the shoulder blades.
- ▶ Exhale: Pull the abdominals in to roll back up to the starting position for a moment before rolling back again.



SP: Rolling Like a Ball. Balance between the sit bones and the tail bone and hug the knees into the chest.



Maintain the ball position and roll back.

MODIFICATIONS

Preparation: From the starting position gently engage the abdominals and curve the lower back without losing balance. Return to the starting position.

Beginning version: Place the hands on the back of the thighs rather than on the shins and keep the elbows wide to create a larger ball.

For a bony sacrum or protruding tailbone: Place thin pads or folded towels along each side of the sacrum to create a space for the sacrum or tailbone to roll in.

CHALLENGE

Creating a tight ball: Make the ball as small as possible by hugging the knees into the chest and keeping the eyes focused on the navel.

OPTIMUM FORM

Keep the body in ball formation throughout the exercise and roll smoothly and evenly through the spine.

PURPOSE

- ▶ Develop pelvic stability and core control.
- ▶ Increase the flexibility and articulation of the spine.
- ▶ Develop coordination and a balance.
- ▶ Improve scapular stability.

PRECAUTIONS

Hip and low back injuries: Do the preparation only or avoid.

Osteoporosis: Avoid

OPEN LEG ROCKER

STARTING POSITION

Sit up, balancing between the sit bones and the tailbone, with the spine flexed, the knees bent, the feet off the floor and the hands on the ankles. Legs are laterally rotated with the toes touching.

MOVEMENT SEQUENCE

- ▶ Inhale and straighten one leg then the other. Balance with both legs open in a V position.
- ▶ Exhale, engage the abdominals and roll back keeping the arms straight and the legs in a V. Do not roll past the shoulder blades.
- ▶ Inhale to take a sip of air at the end of the roll. Maintain position, do not collapse or roll onto the neck.
- ▶ Exhale to pull the abdominals in and roll back up to the V position. Lengthen the spine in the V without arching the back.

MODIFICATIONS

Tight Hamstrings

Hold the legs behind the knees. Depending on level of tightness, the knees can remain straight or bent. If bending the knees, be sure to keep them bent as the body rolls back and forth.

Balance version

If rolling is not an option for any reason this is an opportunity to work on balancing and on working equally through the abdominals and the back muscles. Gently flex and extend the spine feeling the effort move from the abdominals to the back muscles as the spine moves. Find the middle position and imagine the core is squeezing the spine up toward the top of the head, making the spine as tall as possible.

For a bony sacrum or protruding tailbone: Place thin pads or folded towels along each side of the sacrum to create a space for the sacrum or tailbone to roll in.

OPTIMUM FORM

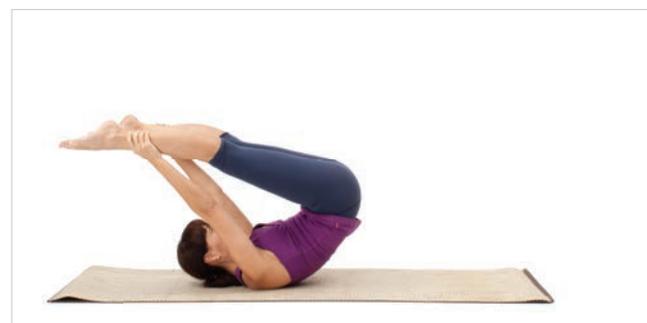
Keep the arms and legs straight and maintain the V position throughout the exercise. Find your balance point at both ends of the exercise immediately without wiggling or losing your balance.



SP: Open Leg Rocker. Balance between the sit bones and the tail bone with the legs in lateral rotation and the hands on the ankles.



Straighten the legs and find the balance point.



Roll back, keeping the arms and legs straight.

PURPOSE

- ▶ Develop pelvic stability and core control.
- ▶ Develop coordination and balance.
- ▶ Improve scapular stability.

PRECAUTIONS

Hip and low back injuries: Do the preparation only or avoid.

Osteoporosis: Avoid

TEASER

The full Teaser exercise is another staple in the Pilates repertoire. It is a challenging exercise which requires balanced strength of the core and hip flexors, as well as adequate flexibility of the hips, hamstrings and spine. The ring, ball and bands can make the Teaser and its many variations possible for clients who have trouble with the traditional mat exercise or they can add challenge for clients who have the requisite strength and flexibility.

STARTING POSITION

Lie supine with the legs in chair position. The arms may be by the sides of the body, toward the ceiling or overhead.

MOVEMENT SEQUENCE

- ▶ Exhale, reach the arms toward the legs and roll the spine off the mat as the legs straighten until you are sitting up in a V sit position with the legs straight and the hands reaching either toward the feet or out in front of the body. Keep the core engaged with both sides of the torso balanced and the weight slightly behind the sit bones.
- ▶ Inhale and hold the Teaser position.
- ▶ Exhale to roll the spine back to the mat and bend the knees to return to starting position.



SP: Teaser with arms overhead and the legs in a chair position.



Roll the spine off the mat and straighten the legs until the body creates a V position.

TEASER VARIATIONS

Each of the following progressive variations begin from the Teaser V sit position.

Teaser 1 - Torso Lower

- ▶ From the Teaser V position, roll the torso back as the legs remain straight and reaching toward the ceiling. As the torso lowers the arms reach overhead. Circle the arms out to the side and around and roll the head and torso up off the mat to return to V position.

Teaser 2 - Leg Lowerers

- ▶ Maintain the V position as the legs lower away from the body. Only lower the legs as far as the torso can remain stationary and the abdominals remain engaged. Lift the legs back up to the full V position.

Teaser 3 - Torso and Leg Lower

- ▶ Lower the legs and roll the torso back at the same time. Reach the arms overhead as the torso and the legs lower toward the mat. Circle the arms around, lift the legs, draw the chin into the chest and roll the torso up to return to V sit position.

OPTIMUM FORM

In the Teaser position, the legs and torso form a balanced V with the low back in neutral or slightly flexed. The arms reach toward the feet or out in front of the body. The shoulders are relaxed and down.

PURPOSE

- ▶ Strengthen the inner unit of the abdominals.
- ▶ Strengthen the hip flexors including the iliopsoas, rectus femoris, sartorius, tensor fascia lata and adductors.
- ▶ Challenge control of the torso and the legs.

PRECAUTIONS

Low back, hip, sacroiliac joint injuries and osteoporosis: Avoid.

RING

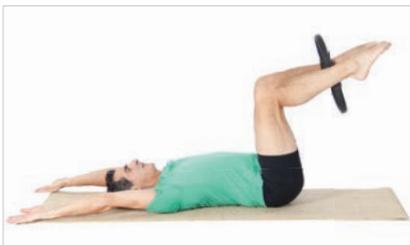
Using the ring, either between the legs or between the hands changes the core work significantly as its shape, resistance and size challenge the balance, control and strength of the working lever and requires the core and limbs to integrate as the body moves.

TEASER

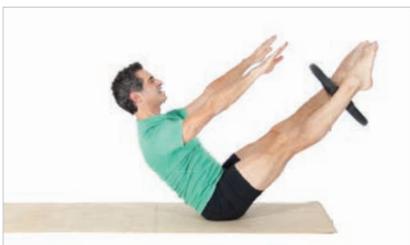
Ring between the ankles

SP: Lie supine with the legs in chair position and place the ring between the legs at the ankles. The arms are straight and reach toward the ceiling.

- ▶ Roll up from the mat into the telltale Teaser V position while gently squeezing and controlling the ring between the ankles. .
 - The ring challenges control and increases the weight of the lever but also highlights the inner thighs and the midline connections.
- ▶ Roll back down, with control, to the starting position.



SP: Teaser with the ring between the ankles.



Roll up into Teaser position. Gently squeeze the ring throughout the movement.

TEASER

Ring in the hands

SP: Lie supine with the legs in chair position and place the ring between the hands. The arms are straight and reach overhead.

- ▶ Roll up from the mat into the telltale Teaser V position gently pressing into the ring with the hands.
 - Pressing into the ring with the integrates the arms with the core. This activation and the weight of the ring may offset the weight of the legs.
- ▶ Roll back down, with control to the starting position.



SP: Teaser with the ring between the hands.



Roll up into Teaser position. Gently squeeze the ring throughout the movement.

VARIATION

Rotation

When in the Teaser V position rotate the torso from one side to the other.



Roll up into Teaser position and rotate the torso. Gently squeeze the ring throughout the movement.

CHALLENGE

Ring around the legs

From the Teaser starting position, place the ring on the outside of the thighs, calves or ankles (the further away from the torso the ring is placed, the more challenging the exercise.) Roll up into Teaser while pressing out into the ring, activating the abductors.

TEASER

BALL

Each of these ball variations adds a different element of kinesthetic challenge to the Teaser exercise.

TEASER

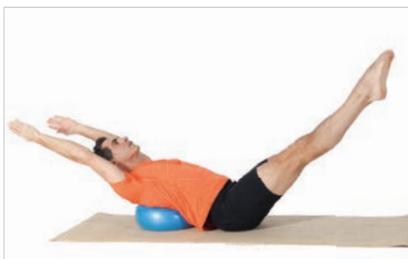
Ball behind the back

SP: Place the ball behind the torso. Depending on the ball, it should be inflated roughly 50 to 75%. Knees are bent and lifted in chair position with the arms reaching alongside the legs.

- ▶ Reach the arms behind and overhead and extend the spine over the ball. Extend the legs if able to maintain stability on the ball.
- ▶ Circle the arms around and reach the fingertips toward the toes.
 - Avoid losing balance, losing contact of the torso on the ball or bouncing.



SP: Teaser with ball behind the back



Reach the arms overhead and extend the spine over the ball and straighten legs.



Circle the arms and reach the fingertips toward the toes.

TEASER

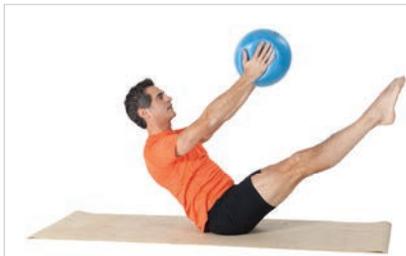
Ball in the hands

SP: Lie supine with the legs in chair position and hold a small or medium ball between the hands. The arms are straight and reach toward the ceiling.

- ▶ Roll up from the mat into the Teaser V position while gently pressing into the ball with the hands.
 - Pressing into the ball integrates the arms with the core.
- ▶ Roll back down, with control.



SP: Teaser with ball in the hands.

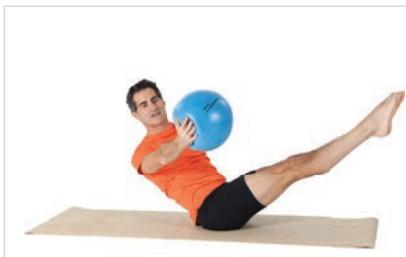


Roll up, straighten the legs and reach the ball toward the toes.

VARIATION

Rotation variation

Roll up to the Teaser position and hold. Rotate the torso from one side to the other.



Teaser rotation variation with the ball between the hands.

TEASER

Ball between the ankles

SP: Lie supine with the legs in chair position and place the ball between the ankles. The arms rest quietly at the side of the body.

- ▶ Roll up from the mat into the Teaser V position while gently pressing into the ball with the ankles.
 - Squeezing the ball activates the midline while the instability of the ball adds an interesting neuromotor challenge.
- ▶ Roll back down, with control.



SP: Teaser with ball between the legs.



Roll up, gently squeeze the ball as legs straighten and arms reach forward.

VARIATION

Alternating hands and feet

Roll up to the V position with the ball between the hands. Transfer the ball from the hands to between the legs and roll back down to starting position. With the ball between the legs, roll back up and take the ball out from between the legs and reach the hands overhead. Roll back down to starting position.

BAND

Using the band around the feet in this classic exercise makes for less work on the abdominals and hip flexors but more challenge for the stability of the torso, shoulders and balance. The bands also allow for the addition of arm work which makes for a super stability challenge.

TEASER

Band around the feet

SP: Lie supine and wrap the band around the arches of the feet and hold the bands in the hands. Bend the knees, the legs are in chair position.

- ▶ Roll up from the mat into the Teaser V position while pressing the legs into the band.
- ▶ Roll back down, with control to the starting position.



SP: Teaser with the band around the feet.



Roll up into Teaser position. Use resistance to support legs and help with the roll up.

VARIATION

Teaser 3

From the full Teaser V position, lower both the legs and the torso at the same time. Keep the arms reaching overhead throughout.



Teaser 3 variation with the band. Bring arms overhead as both torso and legs lower.

ARM WORK VARIATIONS

SP: Hold the Teaser V position and perform the following arm exercises. Each will work the upper body differently. Together they provide a well balanced upper body workout

Biceps Curl

Bend and straighten the elbows with the palms facing the shoulders. Keep the upper arms stationary.



Teaser with band, Biceps Curl.

Posterior Shoulder Press

Keep the arms straight and open them out wide to the side then return them to starting position.



Teaser with band, Posterior Shoulder Press.

Forward Raise

Keep the arms straight and lift them straight up then lower them to return to starting position.



Teaser with band, Forward Raise.

Cheerleader Arms

Open one arm up to the back as the other arm opens down toward the hips.



Teaser with Cheerleader Arms.

Cheerleader Arms with Rotation

From the Cheerleader position, rotate the spine toward the bottom hand.



Teaser with band, Cheerleader Arms adding rotation.

SWAN

Extension exercises are important to include in any well rounded workout. When performed well, extension exercises improve upright posture by strengthening the muscles of the back, buttocks and hamstrings. They balance torso flexion to create three dimensional core strength to facilitate healthy spinal movement. Extension exercises can also be included in programs to prevent lower back pain and osteoporosis.

STARTING POSITION

Lie prone with the palms on the mat level with the shoulders and the elbows bent. Legs are as close together as is comfortable for the lower back.

MOVEMENT SEQUENCE

- ▶ Inhale to engage the abdominals, slide the shoulder blades down the back and lift up into extension as the hands press into the mat. Arms may or may not straighten depending on the amount of spinal extension that is safe and achievable.
 - Press the hips into the mat at the beginning of the exercise to take pressure off the low back if needed and activate the core to support the lumbar spine in extension.
 - Keep the shoulders away from the ears and rise up only as far as the low back is comfortable. Keep the head in line with the spine.
- ▶ Exhale and lower the torso back down to the mat with control.



SP: Swan.



Straighten the arms and extend the spine.

LOW SWAN MODIFICATION

- ▶ Place the forearms on the mat with the elbows directly below the shoulders and extend the spine.



Low Swan modification. Place forearms on the mat to limit the extension of the spine.

OPTIMUM FORM

The goal of the Swan exercise is to move the spine into balanced extension through the different spinal segments. Aim to minimize extension occurring in only one segment. Note in the photo the excessive lumbar extension.

PURPOSE

- ▶ Improve back extension, and strengthen back extensors, hamstrings and gluteals.
- ▶ Improve scapular stability.

PRECAUTIONS

Low back injuries: Cue abdominal work and pressing the pubic bone into the mat to take the pressure off the lower back. Use the Low Swan modification or limit the range of motion in back extension. Avoid if back extension is not tolerable.

Shoulder, wrist and elbow injuries: Use the Low Swan modification or avoid.

ROLLER, BALL AND BAND

SWAN PREP:
PRONE BREATHING

Roller, prone

SP: Lie prone on the roller.

- ▶ Breathe into the back of the body focusing on expanding each segment of the spine.
 - Breathing on the roller provides an opportunity to release many tight structures of the back making it an excellent preparation for extension based exercises.
 - Do not over think this exercise. Lie prone, get comfortable and breathe. Move around as needed for desired release work.

VARIATION

Cross Crawl

From the prone starting position, add a crawling pattern by bringing one elbow and the same side knee toward each other while rotating the head to the same side. Alternate sides.



SP: Cross Crawl on the roller.



Cross Crawl bringing the left elbow to the left knee and rotating the torso to the right.

LOW SWAN

Ball under the sternum

These Low Swan exercises use the ball and the band. Low Swan on the ball creates proprioception for enhancing spinal mobility in all planes while also creating a stability challenge.

SP: Inflate the ball to 25% or less if needed for comfort. Lie prone with the ball under the sternum. Make sure the ball is low enough on the sternum so it does not put pressure on the throat. Rest the hands on the mat along side the shoulders.

- ▶ Perform a Low Swan by keeping the forearms on the mat as the thoracic spine extends.
 - Lead with the head and eyes then press the chest into the ball to move it forward. This will help to mobilize the thoracic spine.



SP: Mini Swan with the ball under the chest.



Extend the upper back. The forearms remain in contact with the floor.

CHALLENGES

Arms Lifted

From the Low Swan position, lift the arms off the mat for additional challenge.



From the Low Swan, lift the arms off the floor while maintaining the spinal extension.

Rotation

From the Swan extended position with the ball under the sternum, lift the arms off the floor and rotate the torso to one side. Return to starting position then rotate toward the other side.



From the Low Swan position, lift the arms off the floor and rotate to the side.

RING AND BAND

Double Leg Kick with props such as the ball, ring and band all add leg activation and enhanced core coordination to the exercise.

DOUBLE LEG KICK

Ring between the ankles

SP: Lie prone with the ring between the ankles, the knees are bent and the hands are behind the low back. The head is turned to one side.

- ▶ Perform the Double Leg Kick. Keep the knees off the floor if possible.
 - Maintain pressure on the ring as the legs straighten out enhancing adductor, hamstring and glute activation.
- ▶ Repeat to the other side.



Double Leg Kick with ring, bend the knees and kick heels three times.



Straighten the legs, reach the arms and extend the spine. Control the ring as legs move.

VARIATION

Ball between the ankles

Double Leg Kick can also be done with the ball between the ankles.

DOUBLE LEG KICK

Band around the feet

SP: Wrap the band around the arch of each foot. Hold the bands in the hands. Lie prone, with the hands behind the lower back, bend the knees and turn the head to the side.

- ▶ Perform the Double Leg Kick. Keep the knees off the floor if possible.
 - As legs extend reach into the band. The arms hold the ends of the bands and reach behind toward the feet.
- ▶ Repeat to the other side.



Double Leg Kick with band, bend the knees and kick heels three times.



Straighten the legs, reach the arms and extend the spine. Reach into the band as legs move.

CHALLENGE

Arms overhead

Using a long band, extend the arms overhead to create even more resistance the legs need to work against.

BANANA

When working spinal mobility and strength it is important to include lateral flexion stretches and exercises. The Banana is a lateral flexion exercise which helps to develop side body strength as well as core activation for balance and control.

STARTING POSITION

Lie on your side with the bottom arm under the head, the elbow straight and the palm facing up. Place the other hand on the mat in front of the torso for balance. The legs are straight and in line with the torso.



SP: Banana (standard). The bottom hand is facing the ceiling and the top hand stays on the floor for balance.

MOVEMENT SEQUENCE

- ▶ Inhale and side bend toward the ceiling lifting the bottom arm, head, torso and legs toward the ceiling. The body makes a crescent or Banana shape.
- ▶ Lower the arm, head, torso and legs to the mat.
- ▶ Add a lift of the top or bottom leg from the lifted position.



Banana. Side bend toward the ceiling lifting the upper and lower body off the mat.

OPTIMUM FORM

The torso is in one long line with no break at the hips. Transitions are smooth in both directions and the balance is perfect.

BEGINNER MODIFICATION

The palm of the bottom arm is facing the floor and maintains contact with the floor throughout the exercise.



SP: Banana beginner modification. Palm is down and the bottom hand is supporting the lift of the torso.

ADVANCED CHALLENGE

The top arm is off the floor and reaching along the side of the body toward the feet. Lift the whole body into a side bend with the bottom arm and both legs off the floor.



Banana advanced challenge. As the body side bends the top hand reaches towards the feet.

PURPOSE:

- ▶ Strengthen the lateral torso.
- ▶ Develop stability of the torso and pelvis in side lying.
- ▶ Strengthen the hip: adductors, abductors and external rotators.

PRECAUTIONS:

Neck, shoulder, elbow and wrist injuries: Place the head on a pillow to decrease stress on the neck and upper limb.

Hip injuries: Limit the range of motion or avoid.

Lateral hip and greater trochanter pain or discomfort: Bend the bottom leg or create a hole for the greater trochanter to sit in by padding around it or cutting a hole in the mat.

BALL

These exercises are **based** on the Banana mat exercise and are excellent for strengthening the side of the body. The side lying work on the ball includes some nice beginner modifications which help to build side body awareness, flexibility and strength. Excellent for all clients, and especially for clients who are not yet up to the full Banana challenge. The ball also helps to facilitate greater oblique activation and use of the ring creates more challenge and fun.

BANANA PREP: BREATHING

Ball under the ribs

SP: Lie on the side with the ball under the ribcage. Inflate the ball 25-50%. The knees are bent and the bottom hand supports the head with the elbow facing forward. The top arm can be across the chest, resting on ribs or reaching over head.

- ▶ Inhale and breathe into the side of the rib cage, exhale and relax into the ball.
 - Place the ball higher up under the arm pit or down toward the waist to focus the breath higher or lower into the ribs.
 - The larger the ball, the greater the lateral range of motion.

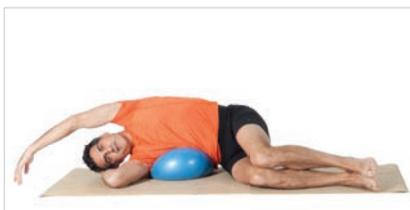


Banana prep, breathing on the ball. Lie sideways over the ball and breathe.

VARIATION

Extended lever

Place the bottom hand under the head with the elbow forward and reach the top hand overhead to stretch over the ball.



Banana prep, breathing variation. Reach top arm overhead to enhance the side stretch.

BANANA PREP: SIDE SIT UP

Ball under the ribs

SP: Lie on the side with the knees bent. Place the hands behind the head with the bottom elbow facing forward and the top elbow facing the ceiling.

- ▶ Laterally flex the upper body toward the ceiling by pressing the ribs into the ball.
 - Place the ball higher up under the arm pit or down toward the waist to change the activation of the lateral flexors.
- ▶ With control, flex over the ball to return to the starting position.



SP: Side sit ups on the ball.

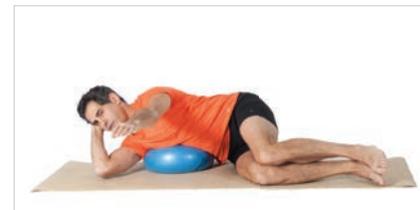


Lift the upper body and laterally flex the torso.

VARIATION

Rotation

Maintain the sit up position with the ball under the torso and the bottom arm off the floor. Reach the top arm forward and rotate the torso toward the floor then reach the top arm back and open the chest toward the ceiling. This will challenge the stability of the torso while dynamically working the obliques.



SP: Lateral stability on the ball.



Stabilize in lateral flexion and move the top arm forward and back.

TRACK 2: LOWER BODY WORK

Track 2 exercises focus on building balanced lower body strength and power. The hip mobility and footwork exercise sequences are all done supine or seated and work on mobility of the hip against a stable pelvis as well as joint articulation and coordination of the hip, knee, ankle and foot. The hip extension work focuses on the hamstrings and glutes while the side lying leg work focuses on adductors and abductors. Finally, the standing leg work develops strength and endurance in functional moves like squats and lunges. Most of these exercises are based on Pilates Mat or equipment exercises, others are additions meant to add training options for increased function and variety.

HIP MOBILITY

- ▶ Pelvic Floor Awareness
- ▶ Hip Mobility Exercises
 - Hamstring and Psoas stretch
 - Scissors
 - Bicycle
 - Helicopter
 - Bookends
 - Double Leg Lowers
 - Double Leg Circles

FOOTWORK

- ▶ Footwork
 - Legs Parallel
 - Legs Turned out
 - Hip Openers
 - Single Leg

HIP EXTENSOR WORK

- ▶ Hamstring Press
- ▶ Hip Extension

SIDE LYING LEG WORK

- ▶ Side Kicks
- ▶ Side Leg Lifts
- ▶ Bicycle
- ▶ Circles
- ▶ Bend and Stretch
- ▶ Clams

STANDING LEG WORK

- ▶ Adduction
- ▶ Abduction
- ▶ Flexion and Extension

CREATING LOWER BODY POWER

- ▶ Squats
 - Knee Bend
 - Squat
 - Wall Squat
- ▶ Lunges
 - Upright Lunge
 - Forward Lunge

LOWER BODY: TRAINING PRINCIPLES

The lower body is the foundation on which many of our fundamental movement patterns are built. Moving from place to place, whether walking, running or dancing, requires strength, balance and power in the lower body. Athletic endeavors require explosive and propulsive power as well as agile lateral movements. Standing, while seemingly simple, requires balanced muscle development of the legs to keep the pelvis stable and the spine and upper body supported. Dancing and martial arts require agility, grace, power and flexibility in the lower body to achieve the aesthetic and functional demands of the activities.

Elements of the Lower Body

The lower body consists of four primary areas: the hip, knee, ankle and foot. All of which need to work together for:

- ▶ Creating efficient movement patterns
- ▶ Optimizing performance
- ▶ Preventing injury
- ▶ Recovering from injury

Training Principles for the Lower Body

In order to optimize efficient functioning in the lower body, the most important principles are to create good alignment between the hip, knee ankle and foot, to balance the muscular support around the joints and to build strength and endurance in functional movements.

1) Train correct alignment of the hip, knee, ankle and foot

- ▶ When the legs are properly aligned, the forces are balanced around the joint and wear and tear is minimized. To correct alignment, assessment, cueing, practice and developing balanced mobility and muscular strength around the joints is essential.



2) Balance range of motion around the joints

- ▶ Without good range of motion on both sides of a joint, the muscles can't work correctly. This is called reciprocal inhibition. For example, if the hip flexors are too tight, the hamstrings won't have enough range to work effectively and strength gains will be difficult. Hip mobility, dynamic flexibility and myofascial release exercises are used to balance mobility of the lower body.



3) Balance muscular strength around the joints

- ▶ Promoting balanced muscular development optimizes joint function, enhances power and creates support and stability of the joints. Strengthen the muscles around the joints to provide strength and stability in three dimensions:
 - Hip flexion and extension, abduction and adduction, circumduction and medial and lateral rotation
 - Knee flexion and extension and medial and lateral rotation
 - Ankle plantarflexion and dorsiflexion
 - Foot inversion, eversion, circumduction and toe flexion and extension

HIP MOBILITY

ROLLER AND BALL

SCISSORS

Roller under pelvis, crosswise

- ▶ From the roller starting position, reach one leg toward the head and the other leg down toward the floor. Alternate legs with an even rhythm.



Scissors on the roller. Maintain balance and stability of the pelvis as legs move.

BICYCLE

Roller under pelvis, crosswise

- ▶ From the roller starting position, pedal the legs smoothly forward and backward. Keep the pelvis steady but maximize the range of motion in the hips.



Bicycle on the roller. From the scissors position stretch and reach the legs long.

BICYCLE

Ball under pelvis

- ▶ From the ball starting position, pedal the legs smoothly forward and backward. Keep the pelvis steady but maximize the range of motion in the hips.



Bicycle on the ball. From the scissors position stretch and reach the legs long.

SCISSORS

Ball under pelvis

- ▶ From the ball starting position, reach one leg toward the head and the other leg down toward the floor. Alternate legs with an even rhythm.



Scissors on the ball. Body remains relaxed and ball still as legs move.



Pedal the legs as if riding a bike.



Pedal the legs as if riding a bike.

HELICOPTER

Roller and ball under pelvis

- ▶ From the starting position, straighten, one leg up toward the ceiling and the other down toward the floor.
- ▶ Circle the top leg around and down and the bottom leg around and up.
- ▶ Reverse the legs 3 times then switch the legs as in the Scissors exercise. Repeat moving the legs in opposite directions each time.

ROLLER AND BALL

BOOKENDS

Roller under pelvis, crosswise

- ▶ From the roller starting position, open both legs out to the sides. Engage the abdominals and return the legs to the starting position.



Bookends on the roller. Open and close the legs.

BOOKENDS

Ball under pelvis

- ▶ From the ball starting position, open both legs out to the sides. Engage the abdominals and return the legs to the starting position.
 - Aim for the largest range of motion that you can manage while remaining stable on the ball.



Bookends on the ball. Open and close the legs.

LEG LOWERS

Roller under pelvis, crosswise

- ▶ From the roller starting position, engage the abdominals and lower both legs toward the mat.
 - Only lower the legs as far as you can maintaining pelvic stability.
- ▶ Lift legs to return to starting position.



Double Leg Lowers on the roller.

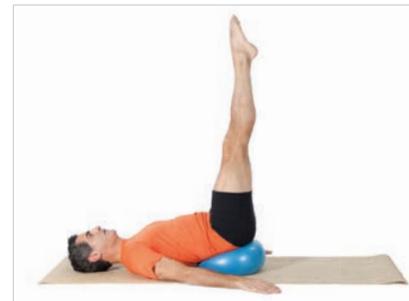


Lower both legs toward the mat. Keep the roller steady under the body as the legs lower.

LEG LOWERS

Ball under pelvis

- ▶ From the ball starting position, engage the abdominals and lower both legs toward the mat.
 - Only lower the legs as far as you can maintaining pelvic stability.
- ▶ Lift legs to return to starting position.



Double Leg Lowers on the ball.



Lower both legs toward the mat. Remain stable on the ball as the legs lower.

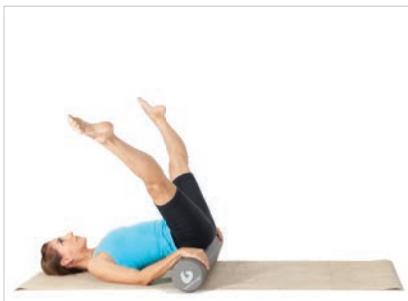
HIP MOBILITY

ROLLER AND BALL

LEG CIRCLES

Roller under pelvis, crosswise

- ▶ From the roller starting position, open both legs and circle them out to the side, then down, around and up to return to the starting position.
- ▶ Repeat a few times before changing direction.



Double Leg Circles on the roller. Open both legs out to the sides.



Circle the legs around.



At the end of the circle, bring the legs together and return to starting position.

LEG CIRCLES

Ball under pelvis

- ▶ From the ball starting position, open both legs and circle them out to the side, down and around to return to the starting position.
- ▶ Repeat in the opposite direction.



Double Leg Circles on the ball. Open both legs out to the sides and circle them around.



Circle the legs around.



At the end of the circle, bring the legs together and return to starting position.

PURPOSE

Pelvic Floor Awareness

- ▶ Strengthen and release the pelvic floor.
- ▶ Create awareness of the relationship between the legs, the pelvic floor and the deep core.

Hip Mobility Exercises

- ▶ Strengthen the legs, including the hamstrings, hip flexors and adductors.
- ▶ Stretch the legs, including the hamstrings, hip flexors and adductors.
- ▶ Mobilization of the hip joint in an unweighted, open chain, environment.
- ▶ Teach hip and pelvic disassociation: as the legs move the pelvis remains stable.
- ▶ Train the psoas through dynamic movement.
- ▶ Lower back release and core stability.

PRECAUTIONS

Pelvic Floor Awareness

Knee problems: Use the modifications or avoid if pain persists.

Chronic Pelvic Pain: Sitting on the roller may initially be painful. Avoid if pain does not subside or if there is a history of chronic pelvic pain and discomfort.

Hip Mobility Exercises

Low back and hip problems: Make sure the low back and hips are comfortable or adjust the range of motion.

ROLLER AND BALL

HIP OPENER

Roller under feet

- ▶ From the roller starting position, straighten the legs and roll the roller away.
- ▶ Dorsiflex the ankles and externally rotate the legs.
- ▶ Bend the knees, maintaining the lateral rotation of the hips and roll the roller back in.
- ▶ Bring the legs together to return to the parallel starting position.



SP: Footwork with the roller, Hip Opener.



Straighten the legs.



Externally rotate the legs, dorsiflex the feet and bend the knees to bring the roller back.

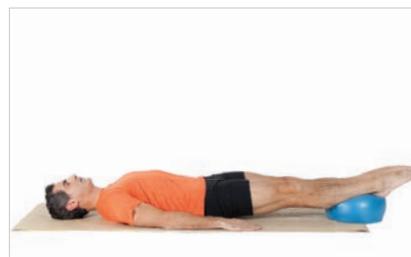
HIP OPENER

Ball under feet

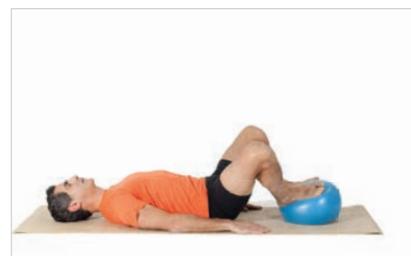
- ▶ From the ball starting position, straighten the legs and roll the ball away.
- ▶ Plantar flex the feet and externally rotate the legs.
- ▶ Bend the knees, maintaining the lateral rotation of the hips, and roll the ball back in.
- ▶ Bring the legs together to return to the parallel starting position.



SP: Footwork with the ball, Hip Opener



Straighten the legs and plantar flex the feet.



Externally rotate the legs and bend the knees to bring the ball back. Bring legs together to return to starting position.

SINGLE LEG FOOTWORK

Roller under feet

- ▶ From the roller starting position, roll the roller away with the left leg as the right leg straightens up toward the ceiling.
- ▶ Bend the left knee, draw the roller back to starting position and lower the right leg to switch sides.



SP: Single Leg Footwork with the roller.



Straighten the leg on the roller and roll the roller away from the body. Lift free leg up toward the ceiling as the roller moves.

PURPOSE

- ▶ Increase the flexibility and articulation of the hip, ankles and feet.

PRECAUTIONS

Hip, knee or ankle injuries: Limit the range of motion. Avoid hyperextension of the knees.

Low back issues: If it is uncomfortable to perform exercises supine place a folded mat or towel under the pelvis.

HIP EXTENSOR WORK: RING

PELVIC FLOOR AWARENESS | HIP MOBILITY EXERCISES | FOOTWORK | HIP EXTENSORS

The ring can be used to strengthen and stretch the hamstrings and hips. The Hamstring Press is a great way to integrate the activation of the posterior chain with the breath and the core in supine while the Hip Extension exercise activates the posterior chain while dynamically stretching the hips and quadriceps. This exercise is a great precursor to the traditional mat exercises Single Leg Kick and Double Leg Kick.

Hamstring Press

Ring between pelvis and heel, supine

SP: Lie supine and place the ring between the right sit bone and ankle.

- ▶ Squeeze the ring by pulling the heel toward the sit bone.
- ▶ Release the pressure on the ring to return to starting position.



SP: Hamstring Press with the ring.



Press into the ring and pull the heel toward the sit bone.

Hip Extension

Ring between pelvis and heel, prone

SP: Lie prone with the hands under the forehead and bend one knee. Place the ring between the gluteal fold and the ankle of the bent leg.

- ▶ Engage the gluteals and hamstrings and squeeze the ring.
- ▶ Lift the front of the thigh off the mat while keeping the pelvis steady. This is a small move.
- ▶ Lower the thigh and release the ring.



SP: Hip Extension with the ring.



Gently squeeze the ring and lift the thigh off the mat.

PURPOSE

- ▶ Strengthen the hamstrings and hip extensors in the inner range.

PRECAUTIONS

Knee injuries: Limit the range of motion in knee flexion.

Low back issues: If it is uncomfortable to perform exercises supine place a folded mat or towel under the pelvis.

SIDE LYING LEG WORK: BALL, RING, BAND

SIDE KICKS | SIDE LEG LIFTS | BICYCLE | CIRCLES | BEND AND STRETCH | CLAM

The abductor muscles of the leg play an important role in standing, balance and physical activities. Using the ball, ring and band add resistance and variety to basic abductor work.

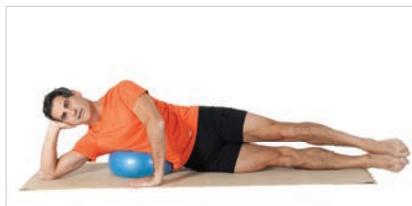
Side Lying Leg Work

STARTING POSITIONS

Ball

Lie on the side with the ball under the rib cage. Inflate the ball 25-50%. Support the head with the bottom hand and place the other hand on the floor for balance.

- The ball under the torso will add a stability challenge. The goal of each exercise is to maximize mobility of the femur in the hip joint while stabilizing the torso.
- Increases awareness of the lateral ribs and whole side body.

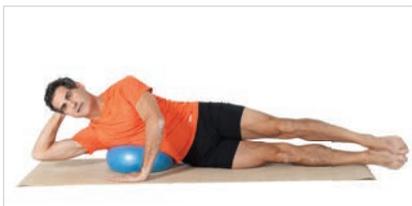


SP: Side Lying with ball, basic position

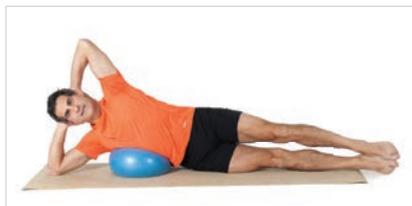
Variations

Bottom elbow off the ground, top hand on the floor.

Bottom elbow on the ground, top hand behind the head



SP: Side Lying with ball, elbow off ground.



SP: Side Lying with ball, top hand behind head.

Ring

Lie on the side with the bottom ankle pressing down on the inside handle and the top leg on the outside handle. Support the head with the bottom hand and place the other hand on the floor for balance.

- Pressing into the ring gently activates the adductors and provides a spring like action as the hip abducts.
- Holding the ring steady requires the bottom leg to work as an anchor and stabilizer.

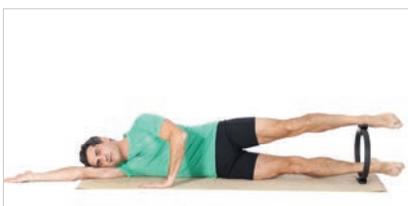


SP: Side Lying with ring, basic position.

Variations

Head on the lower arm, top hand on the floor.

Bottom elbow on the ground, top hand behind the head



SP: Side Lying with ring, arm straight



SP: Side Lying with ring, hand behind head.

Band

Lie on the side and support the head on the hand with the elbow on the mat and the other hand on the floor in front of the chest.

Wrap the band around the arch of the top foot and lengthen the leg straight out and in line with the spine. Place the band under the bottom knee.

- The band provides resistance as the hip abducts.
- Holding the band under the bottom leg requires the leg to work as an anchor and stabilizer.



SP: Side Lying with band, basic position.

LEG MOVEMENTS

The side lying exercises work on hip mobility in flexion, extension, abduction, adduction and circumduction. These are the variations:

- Side Lying Leg Kicks
- Side Lying Leg Lifts
- Bicycle
- Leg Circles
- Bend and Stretch

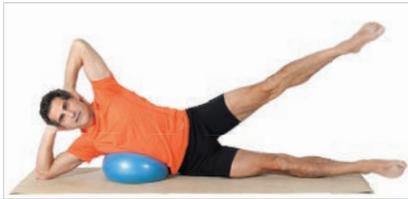
SIDE LYING LEG WORK

BALL, RING AND BAND

SIDE LEG LIFTS

Ball under torso

- ▶ From the ball starting position of choice, lift the top leg toward the ceiling, creasing at the top of the femur.
 - As the top leg moves, do not lift the top hip up or shorten the waist. The shoulders and hips remain stacked.
- ▶ Lower the leg back to the starting position. Keep the legs parallel or to achieve better range of motion, externally rotate the top leg as it kicks toward the ceiling.



Leg Lift with ball. Lift top leg toward the ceiling.



Lift top leg toward the ceiling. Turn out legs for greater range.

SIDE LEG LIFTS

Ring, Bottom leg inside

- ▶ From the ring starting position of choice, lift the top leg toward the ceiling, creasing at the top of the femur.
 - As the top leg moves, do not lift the top hip up or shorten the waist. The shoulders and hips remain stacked.
- ▶ Lower the leg back to the starting position. Keep the legs parallel or to achieve better range of motion, externally rotate the top leg as it kicks toward the ceiling.



SP: Leg Lifts with ring turned out. Place bottom foot inside ring to stabilize ring.



Lift top leg toward the ceiling. Turn out leg for greater range of motion.

SIDE LEG LIFTS

Band around arch of top foot

- ▶ From the band starting position of choice, lift the top leg toward the ceiling, creasing at the top of the femur.
 - As the top leg moves, do not lift the top hip up or shorten the waist. The shoulders and hips remain stacked.
- ▶ Lower the leg back to the starting position. Keep the legs parallel or to achieve better range of motion, externally rotate the top leg as it kicks toward the ceiling.



SP: Leg Lifts with band parallel.



Lift top leg toward the ceiling. Press up into the band as the leg lifts.

BALL, RING AND BAND

BICYCLE

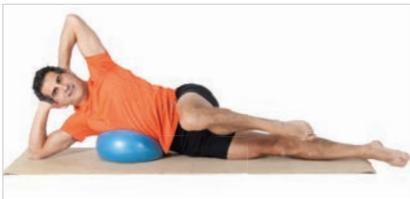
Ball under torso

SP: From the ball starting position of choice, reach the top leg behind the body.

- ▶ Bend the knee with the leg behind the body.
- ▶ Bring the leg forward with a pointed foot. Keep the leg parallel to the floor and in line with the hip.
- ▶ Straighten the leg in front of the body and flex the foot.



Bicycle with ball. Reach top leg behind the body and bend the knee.



Bring leg forward.



Extend the leg in front of the body.

CIRCLES

Ring, both legs inside

SP: Place both legs inside the ring. Bottom leg stabilizes ring.

- ▶ Circle the top leg inside the ring in both directions.



Circles inside ring. Leg traces the inside of the ring. Circle in both direction

CIRCLES

Ring, bottom leg inside, top leg on top

SP: Place the bottom leg inside the ring to steady it and place the top leg above the ring.

- ▶ Circle the leg forward and tap the ground in front of the ring then circle the leg back and tap the ground behind the ring.



Circles outside ring. Steady ring with bottom leg inside ring. Tap the top foot in front of the ring then circle the leg up and around.

VARIATIONS

Band (no photo)

From the starting position, kick the top leg forward, lift it up and reach it behind to make a circle. Press into the band as leg moves.

Ball (no photo)

From the starting position, kick the top leg forward, lift it up and reach it behind to make a circle. Mobility is limited to maintaining stability of the torso on the ball.

BEND AND STRETCH

Band around arch of top foot

SP: From the band starting position of choice with the legs parallel, bend the top knee while maintaining the stability of the hips and pelvis.

- ▶ Press the leg back out to the starting position.



Bend and Stretch with band, bend the top leg toward the body.



Straighten the leg. Press into the band as the leg lengthens.

SIDE LYING LEG WORK

BALL, RING AND BAND

CLAM

Band wrapped around thighs

SP: Tie the band in a circle and place it around the legs just above the knees. Lie on the side with the knees bent.

- ▶ With the knees bent, keep the heels together and lift the top knee to strengthen the external rotators on the top leg.
- ▶ Lower back down to starting position. Can also be done with straight legs.



Clams. With knees bent and heels together open the legs.

PURPOSE

- ▶ Strengthen the hip abductors including the gluteus maximus, gluteus medius, gluteus minimus and tensor fascia lata.
- ▶ Strengthen the hip external rotators including the gluteus maximus, piriformis, obturator internus and externus, gemellus inferior and superior and quadratus femoris.
- ▶ Strengthen the lateral torso including the latissimus dorsi, internal and external obliques and quadratus lumborum.
- ▶ Develop stability of the torso and pelvis in side lying.

PRECAUTIONS

Neck, shoulder, elbow and wrist problems: Place the head on a pillow to decrease stress on the neck and upper limb.

Hip problems: Limit the range of motion and the number of repetitions or avoid if it is too uncomfortable.

Lateral hip and greater trochanter pain or discomfort: Bend the bottom leg or create a hole for the greater trochanter to sit in by padding around it or cutting a hole in the mat.

LOWER BODY POWER

SQUATS | LUNGES

Squats and Lunges are powerful functional exercises which work the muscle balance between the front (quadriceps and hip flexors) and back (hamstrings and glutes) of the legs. Balance between these muscle groups is critical for developing power and endurance for activities like running, skiing and biking, or for simply getting up and down from a chair or in and out of a car. Knee safety is also dependent on the balance between these two muscle groups.

Squat Training Options

STARTING POSITIONS

Narrow Parallel

Stand upright with the heels underneath the sit bones, hands on the hips or at the sides of the body and the feet in parallel (toes facing the front).

Narrow Turned Out

Stand upright with the heels underneath the sit bones and the feet turned out in line with the hip in lateral rotation. Hands on the hips or at the sides of the body.

Wide Parallel

Stand upright with the heels outside of the hips and toes facing forward. Hands on the hips or at the sides of the body.

Wide Turned Out

Stand upright with the heels outside of the hips and feet turned out in line with the lateral rotation of the hips. Hands on the hips or at the sides of the body. This position typically allows the most depth in the knee bend.

KNEE BEND

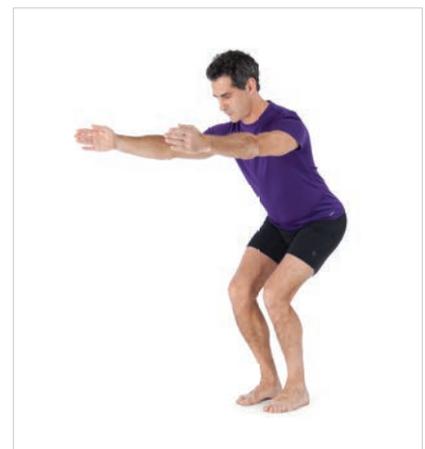
- ▶ From the chosen starting position, bend the knees keeping the heels on the floor and the torso upright.
 - Keep the trunk upright as if sliding down a wall.
 - Depending on ankle flexibility, the knees may go beyond the toes.
 - The end range is reached when the heels begin to lift off the floor or the torso tilts forward.
- ▶ Straighten the legs to return to the starting position. Focus on feeling the front and back of the legs.



Knee Bends, wide turn out.

SQUAT

- ▶ From the starting position of choice, bend the knees, hinge the torso forward and sit the hips back and down.
 - Keep the lower back neutral.
 - Keep the head in line with the trunk.
 - The end range is reached when the heels begin to lift off the floor.
- ▶ Straighten the legs to return to the starting position. Focus on feeling the front and back of the legs.



Squat. Bend the knees, hinge the torso forward as the body lowers.

ROLLER AND BALL

SQUAT

Roller between ankles

- ▶ From the narrow parallel starting position with the roller between the ankles, gently squeeze the roller with the ankles and bend the knees.
 - The torso tilts over the thighs as the knees bend.
- ▶ Stand up to return to the starting position.



SP: Full Squat with the roller. Place the roller between the ankles and gently squeeze.

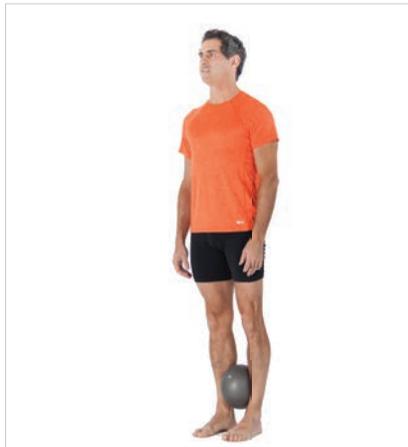


Gently squeeze the roller and lower into a Squat. Torso tilts as the body lowers into a squat

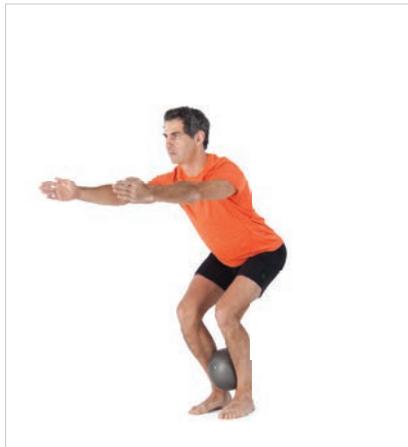
SQUAT

Ball between ankles

- ▶ From the narrow parallel starting position with the ball between the ankles, gently squeeze the ball with the ankles and bend the knees.
- ▶ Bend the knees. The torso tilts over the thighs as the knees bend.
- ▶ Stand up to return to the starting position.



SP: Squat with the ball. Place ball between the ankles and gently squeeze.

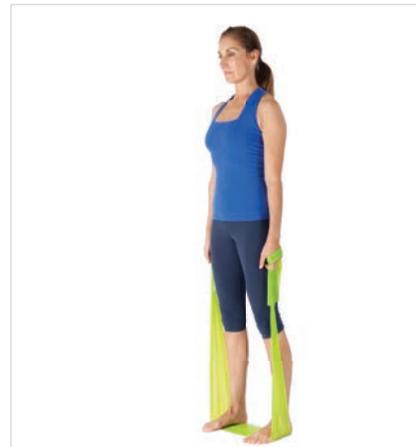


Gently squeeze the ball and lower into a squat. Torso tilts as the body lowers.

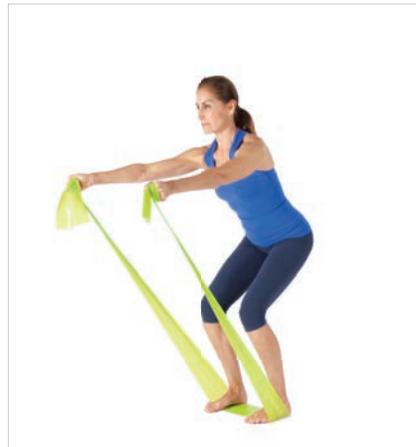
SQUAT

Standing on the band, legs in parallel

- ▶ Stand with the band centered under the feet and the ends of the band wrapped around the hands. The legs are parallel and hip width, or wider, apart.
- ▶ Bend the knees and raise the arms forward. The torso tilts over the thighs as the body lowers.
- ▶ Stand up to return to the starting position.



SP: Squat with band. Stand on the band, and hold the band in each hand.



Bend the knees and raise the arms out in front of the body.

LOWER BODY POWER: ROLLER AND BALL

SQUATS | LUNGES

Wall Squats are a standard personal training exercise that is excellent for strengthening the legs and the core together. Holding the ball and the roller in the hands mobilizes and activates the upper body and shoulders. Placing the roller and the ball behind the body provides feedback and challenges control as the body lowers into the squat.

WALL SQUATS

Roller in the hands

SP: From the wall squat starting position hold a roller between the hands at chest height.

- ▶ Bend the knees and raise the roller overhead.
 - Keep the back in contact with the wall and the pelvis neutral as the body lowers. For a deeper squat, widen the stance and turn out the legs.
- ▶ Straighten the legs and lower the arms to return to the starting position.



Wall Squats with the roller in the hands. Bend the knees, slide the torso down the wall and raise the arms overhead.

WALL SQUATS

Roller on the wall

SP: Place a roller on the wall, lean back to the roller and perform a wall squat.

- ▶ As the knees bend and the body lowers into a squat, the roller will roll up the back as the body lowers.
 - Keep the back in contact with the roller as the body lowers and maintain a neutral position of the torso with the head directly over the pelvis.
 - For a deeper squat, widen the stance and turn out the legs.
- ▶ Straighten the legs to return to the starting position.



Wall squats with the roller on the wall. Bend the knees and lower into a squat with the roller between the torso and the wall.

WALL SQUATS

Ball in the hands

SP: From the wall squat starting position hold a ball between the hands at chest height.

- ▶ Bend the knees and raise the ball over the head.
 - Keep the back in contact with the wall and the pelvis neutral as the body lowers. For a deeper squat, widen the stance and turn out the legs.
- ▶ Straighten the legs and lower the arms to return to the starting position.



Wall squats with the ball in the hands. Bend the knees, slide the torso down the wall and raise the arms overhead.

LOWER BODY POWER

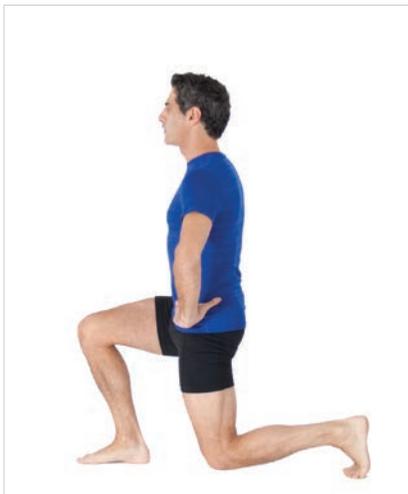
SQUATS | LUNGES

Lunge Training Options

UPRIGHT OR 90/90 LUNGE

SP: Standing upright with the legs parallel.

- ▶ Step one leg back keeping it directly in line with the hip and bend both knees to a 90° degree position.
 - The front thigh and back shin should be parallel to the floor.
 - The back knee should be in line with the pelvis, torso and head.
 - Maintain the alignment of the torso as the knees bend and straighten.
- ▶ Alternate sides by stepping back to the starting position.
- ▶ Or, to increase the challenge, repeat the straightening and bending of both knees for a recommended number of repetitions.
 - If the trunk collapses or hinges forward, limit the downward motion.



Upright 90/90 Lunge. Step back, bend the back knee. Torso remains upright as the body lowers into the lunge

FORWARD LUNGE

SP: Stand with the heels under the sit bones and hands on the hips or by the sides.

- ▶ Step one foot forward and bend the front knee over the ankle while hinging forward from the hips to make a straight, diagonal line from the head to the back heel.
 - The back heel might or might not lift off the floor depending on the flexibility of the calf and the ability to keep the alignment of head to back heel.
 - Don't let the torso fold forward – instead feel the line of the movement from the back heel, through the trunk to the head.



Forward Lunge. Step forward and tilt the torso over the front leg.

DIAGONAL LUNGE

SP: Stand with the heels under the sit bones and hands on the hips or by the sides.

- ▶ Step one foot forward and out to the side. Bend the front knee over the ankle while hinging from the hip.
 - To work different ranges of the hip joint, step out in all different vectors from the starting position.
 - When stepping out either allow the hip and the feet to turn out or keep the hip and feet parallel. In either position, maintain a straight line from head to back heel and keep knee in line with the second toe.
 - Don't let the torso fold forward – instead feel the line of the movement from the back heel, through the trunk to the head.



Diagonal Lunge. Step out in all different vectors and lunge.

ROLLER AND RING

Using the roller under the body provides feedback and incentive for clients to lower deeper into the lunge. Holding the roller and the ring in the hands activates and mobilizes the upper body as the lower body lunges.

Lunge Training Options

UPRIGHT LUNGE

Roller under the back knee

SP: Straddle the roller with one leg forward of the roller and one leg behind the roll

- ▶ Perform an upright lunge by bending the knees.
 - As the knees bend, the back knee touches the roller. The torso remains upright as the body lowers toward the rollers.
- ▶ Stand up to return to the starting position.



Upright lunge with roller under the back knee.



Torso remains upright as the back knee bends and the body lowers toward the roller.

FORWARD LUNGE

Roller between the hands

SP: Hold the roller between the hands and gently press into the roller.

- ▶ Perform a forward lunge and reach the roller overhead.
 - Maintain a neutral line of the body from the arms through to the back leg when in the lunge position.
- ▶ Straighten the front leg and step back to starting position.



Forward Lunge with roller in the hands. Step forward, bend the front knee and reach the arms overhead.

VARIATION

Diagonal Lunge

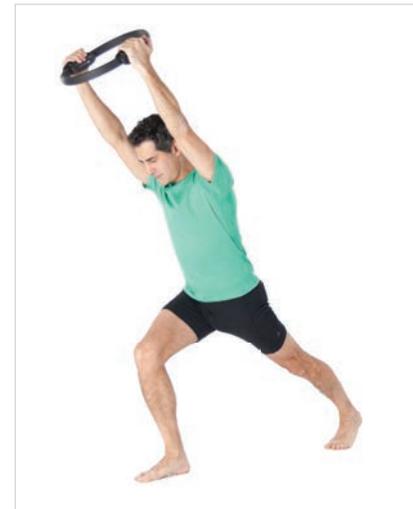
Step out into the lunge on a diagonal.

FORWARD LUNGE

Ring between the hands

SP: Hold the ring between the hands and gently press into the ring.

- ▶ Perform a forward lunge and reach the ring overhead.
 - Maintain a neutral line of the body from the arms through to the back leg when in the lunge position.
- ▶ Straighten the front leg and step back to starting upright position.



Forward Lunge with the ring in the hands. Step forward, bend the front knee and reach the arms overhead.

VARIATION

Diagonal Lunge

Step out into the lunge on a diagonal.

STANDING LEG WORK: RING, BAND

ADDUCTOR SQUEEZE | STANDING BALANCE | STEPPING OUT

Working in standing is an important part of creating balanced functional leg strength and flexibility. The ring creates isometric challenges for the adductors while the band can be used to create resistance in abduction, flexion and extension. Both can be used to balance the strength around the hip. These are important additions to your mat class or for clients to add to a home program.

Standing Leg Work

STARTING POSITIONS

Ring at ankles, legs parallel

Place the ring just above the ankles with the legs parallel and bend the knees.

- The ring is an excellent way to activate the midline adductors and helps to train the pelvic floor in standing.
- Using the mini ring provides better leg alignment in parallel but less resistance than the larger ring.



SP: Ring starting position, parallel and with mini ring at the level of the ankles.

VARIATIONS

Ring just below the knees and legs parallel (no photo)

Place the ring just above the ankles with the legs turned out and bend the knees.

Ring below the knees, legs turned out

Place the ring just below the knees and bend the knees.

- Make sure the ring is comfortable just below the knee joint.



SP: Ring starting position, turned out with ring just below knees.

Band

Tie the ends of the bands together to create a circle about the size of both of your calves. Place the band around the ankles.

- The band provides resistance as the legs move.



SP: Band around the ankles starting position. Tie ends of the band together and place around ankles.

LEG MOVEMENTS

These standing exercises work on leg strength in adduction, abduction, flexion and extension. Using the props along with these standing exercises also make these excellent for working standing leg balance and strength.

These are the variations:

- Adductor Squeeze
- Standing Balance
- Stepping Out
- Extension

UPPER BODY: TRAINING PRINCIPLES

Track 3 contains upper body focused exercises using the roller and the band. Using the training principles as outlined below, Track 3 exercises are designed to create good movement patterns in the joints, correct any limitations in mobility that inhibit optimum movement patterns, and develop balanced strength in all actions of the shoulder girdle.

Training Principles for the Upper Body

In order to optimize efficient functioning in the shoulder it is important to do five things which may occur simultaneously or may proceed in stages depending on the client's condition.

1) Create Glenohumeral Stability

- ▶ By strengthening and balancing the rotator cuff.

2) Balance and Coordinate Shoulder Mobility

- ▶ Establish full range of motion in the scapulae and the glenohumeral joint along with good scapulothoracic rhythm to allow the muscles to work efficiently.

3) Develop Scapular Stability

- ▶ To support the upper body in weight bearing and when moving large loads.

- Many of the Plank based exercises in Track 4 are excellent for training dynamic scapular stability.

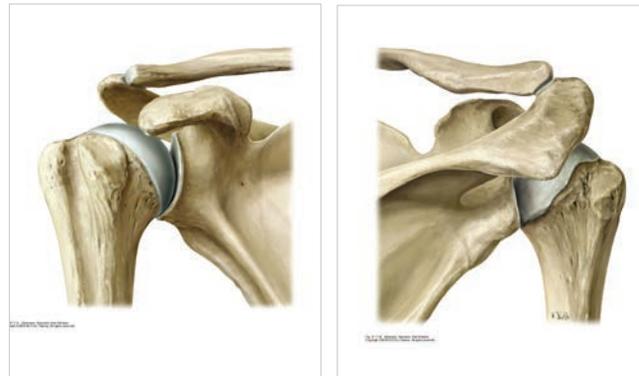
4) Train Upper Body Movements

- ▶ To develop optimum movement patterns for client's daily or athletic activities include pulling, pushing, straight arm raises, complex and multiplanar movements.

- Work on strengthening the posterior shoulder and upper back before the anterior shoulder and chest. This will help to counterbalance anterior upper body bias, strengthen upright posture and create good shoulder alignment.

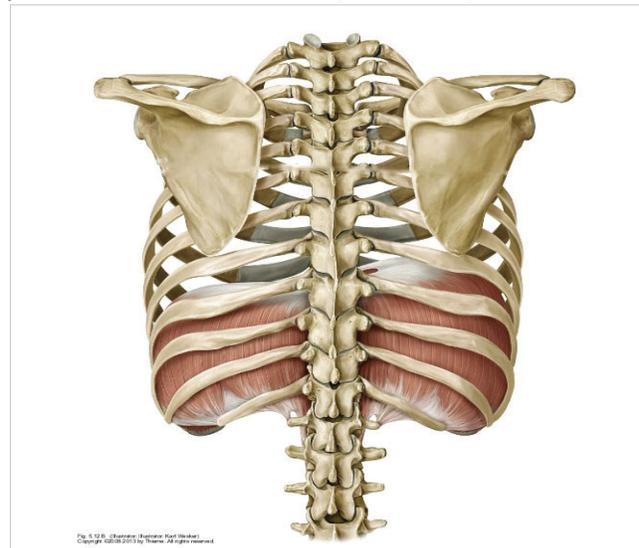
5) Train Functional Movements

- ▶ As a final step, integrate upper body movements into whole body, functional movement patterns like lifting, reaching, throwing or balancing on the hands in a handstand. Ultimately, the upper body must be supported by the rest of the body to provide functional strength, endurance and optimum performance. We will explore these principles in more depth in Track 4.



Anterior view of the glenohumeral joint.

Posterior view of the glenohumeral joint.



Scapulae and ribcage relationship.



The shoulder girdle viewed from the top of the thorax showing the acromioclavicular and sternoclavicular joints.

ROLLER

FLIP FLOPS

Roller lengthwise

- ▶ From the starting position open both arms out to the side with the elbows bent and fingers pointing to the ceiling.
- ▶ Alternately rotate one arm toward the floor into medial rotation as the other arm rotates back into lateral rotation. Switch.



Flip Flops. Bend the elbows, open the arms out to the side and point the fingers toward the ceiling.

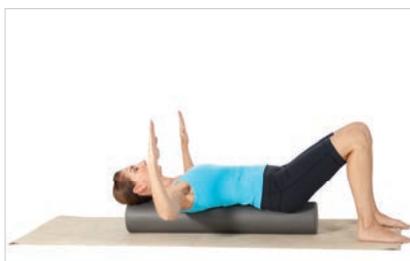


Alternately internally and externally rotate the arms.

VARIATION

Double Arm Flip Flops

Laterally rotate both arms at the same time. Fingertips will point away from the body. Medially rotate both arms at the same time, fingertips will point toward the feet.



Flip Flop, double arm variation. Move both arms in the same direction into medial or lateral rotation.

ANGELS IN THE SNOW

Roller lengthwise

- ▶ From the starting position open the arms out to the side.
- ▶ Slide the hands along the floor to bring one arm overhead and the other toward the hips.
- ▶ Add cervical rotation by allowing the head to rotate toward the overhead arm.



Angels in the Snow. Reach one arm overhead and the other toward the hips.



Rotate the head toward the overhead arm.

PURPOSE

- ▶ To gently stretch and increase the mobility and flexibility of the anterior chest and rotator cuff including the pectoralis major, subscapularis, supraspinatus, teres minor, infraspinatus, deltoid, latissimus dorsi and teres major.
- ▶ Increase scapula mobility and awareness.
- ▶ Increase the mobility of the humerus.

PRECAUTIONS

Shoulder problems: Avoid any ranges of motion that are uncomfortable.

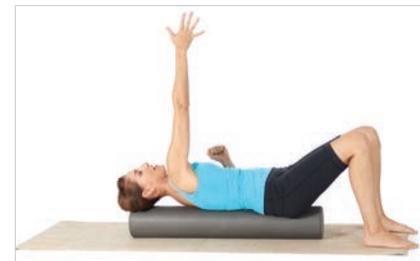
CLIMB A ROPE

Roller lengthwise

- ▶ Imagine you have a rope hanging down towards the center of your chest, reach one arm up, grab the rope and pull it down. Repeat on the other side.
 - The reach of the arm to begins with the shoulder blade moving and the retraction of the arm. The shoulder blade wraps around the roller.



Climb a Rope. Raise one arm toward the ceiling.



Raise the other arm toward the ceiling.

VARIATION

Double Arm Climb a Rope

Reach both arms up toward the ceiling and protract the shoulder blades. Slide the shoulder blades together to hug the roller.



Climb a Rope, double arm variation. Raise both arms toward the ceiling.

GLENOHUMERAL STABILITY: BAND

LATERAL ROTATION | MEDIAL ROTATION

The band is an excellent tool for strengthen the external rotators and posterior shoulder muscles. These exercises can also be done sitting or kneeling.

Lateral Rotation

STARTING POSITION

Band in hands

Stand holding the band between the hands with the palms facing the ceiling. Wrap the ends of the bands around the hands by going across the back of the hand from 5th finger to thumb then around the hand so the tails end up on the inside of each hand, under the 5th finger. Bend the elbows with the upper arms in line with the torso, the palms up and the elbows slightly away from the body. The forearms should be parallel to the floor.

Legs can be parallel, turned out or hip width apart in 2nd position.



SP: Arm Work Standing, Band in the hands.

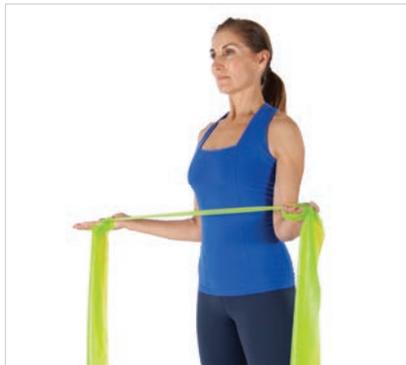
Partner Work

Stand shoulder to shoulder with your partner with each of you holding the band wrapped around the outside hand.

LATERAL ROTATION

Band around hands

- ▶ Pull the band apart by externally rotating the humerus of both arms.
 - Use a light band and keep the upper arms in place vertically and the palms up throughout the movement.
 - Rotator cuff exercises should focus on endurance rather than strength so use a resistance which allow for a high number of repetitions.
- ▶ Return to the starting position.



Lateral rotation. Pull on the band by externally rotating the humerus of both arms.

SINGLE ARM LATERAL ROTATION

Band around hand

- ▶ Keep one arm steady in the starting position and externally rotate the humerus of the other arm.
 - The single arm moves away from the body.



Single Arm Lateral rotation. Hold the band steady in one hand and externally rotate the other shoulder.

VARIATION

Partner Work

Standing next to your partner and holding the band, bend the elbow, with upper arm in line with the torso, and forearm parallel to the floor. At same time externally rotate the shoulder.



Lateral rotation with partner starting position.

SHOULDER MOBILITY: ROLLER

STERNUM DROP | SCAPULA GLIDE

Creating balanced strength around the shoulder girdle prone is an important first step to identifying and developing mobility when the shoulder is bearing some weight through the arms and the kinetic chain is closed. These exercises are wonderful as precursors to the plank based stability exercises found in Track 4.

Scapula Mobility

STERNUM DROP

All Fours with forearms on the roller

SP: Kneel in the all fours position with the forearms on the roller. The shoulders are directly over the elbows.

- ▶ Lower the chest toward the floor and retract the scapulae by bringing the shoulder blades together.
- ▶ Press the forearms into the roller and protract the scapulae by widening the shoulder blades back to the starting position.



SP: Sternum Drop. All fours, forearm on the roller, knees under hips.



Retract the scapulae, bringing them closer together.

SCAPULA GLIDE

Prone with hands on the roller

SP: Lie prone with the roller on the floor above the head. Place the pinky side of the hand on the roller with the thumb pointed toward the ceiling.

- ▶ Elevate the scapula to move the roller away.
- ▶ Depress the scapula to move the roller toward the head.
 - Scapula glides gently stretch the pectorals, mobilize the scapula and stretch the anterior and lateral shoulder.



Elevate the scapulae moving the roller away from the shoulders.



Depress the scapulae moving the roller toward the shoulders.

POSTERIOR SHOULDER: BAND

ROWS | GOAL POST ARMS | SHOULDER RAISE | TRICEPS PRESS | LAT PULL

Functional movements of the upper body include pulling, pushing, straight arm raises and complex multi-planar movements which incorporate the whole body. Focus on training the posterior shoulder and upper back before working the front of the body. This helps to strengthen the upper back to counter our often flexion based daily posture while reinforcing good shoulder mechanics. This sequence also adds overhead movements and utilizes the full mobility of the shoulder.

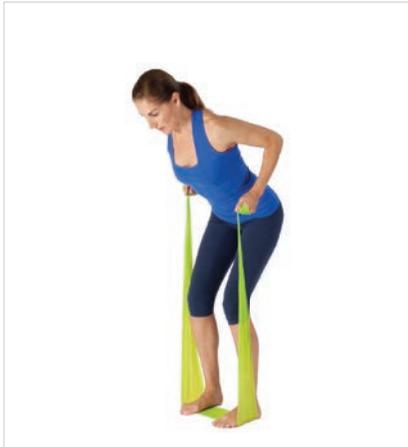
Posterior Shoulder

STARTING POSITION

Band under the feet

Stand with the band centered under the feet and the band ends wrapped around your hands. Choke up on the band for more resistance.

- ▶ Bend the knees and flex at the hips to come into a squat position.



SP: Upper body posterior shoulder with band under the feet.

ARM MOVEMENT OPTIONS

- Both arms move together
- Single arm moves
- Alternating arm

Band in Hands

Stand upright and wrap the ends of the bands around the hands.

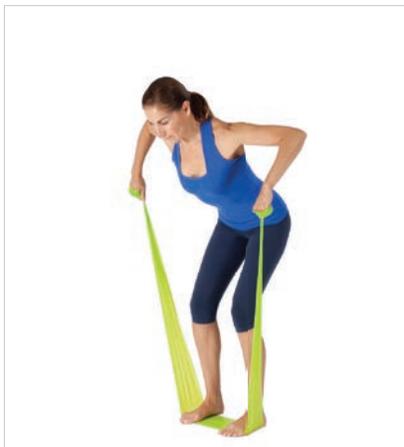


SP: Upper Body Posterior Shoulder, band in hand.

ROWS

Band under feet

- ▶ From the squat starting position, bend the elbows and pull the band toward the shoulders.
- For a low row, keep the upper arms alongside the torso.
- For a high row, abduct the arms to just less than 90 degrees and pull the band toward the shoulders.
- The elbows may go behind the torso depending on the range of motion of the shoulder.

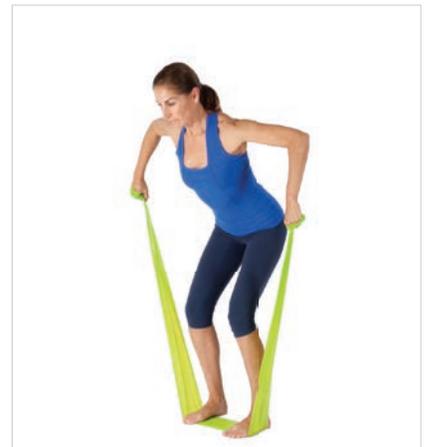


SP: Rows, bend the elbows out to the side and externally rotate arms.

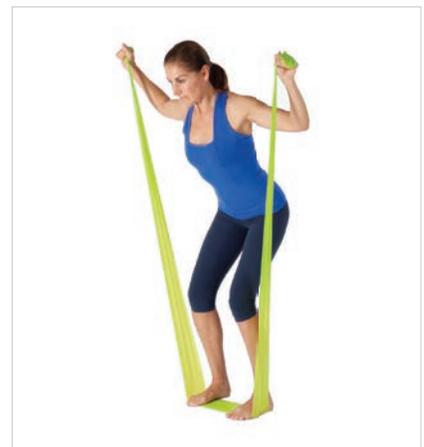
GOAL POST ARMS

Band under feet

- ▶ From the squat starting position, open the elbows out to the side and bend them to form a right angle.
- ▶ Laterally rotate the shoulder. The upper arm remains stationary as the hand rotates toward the ceiling.



SP: Goal Post Arms. From squat position arms open out to the side with elbows bent.



Laterally rotate at shoulder. Hands rotate up toward the ceiling.

ANTERIOR SHOULDER: BAND

SUPRASPINATUS RAISE | DELTOID RAISE | OVERHEAD PRESS | BICEPS CURL | CHEST PRESS

Anterior Shoulder

STARTING POSITION

Band Under Feet

Stand with the band centered under the feet and the ends of the band wrapped around the hands.

- ▶ Either stand upright or bend the knees and flex at the hips to come into a squat position.



SP: Upper body anterior shoulder standing.

Band behind the torso.

The ends of the bands should be wrapped around the hands. Bend the elbows with the upper arms in line with the torso and the hands at chest height.



Arm Work Standing, band behind the back starting position.

Arm Movement Options

- Both arms move together
- Single arm moves
- Alternating arms

SIDE RAISE

Band under feet

- ▶ From the starting position raise the arms out to the sides and slightly in front of the torso.

- Point the thumbs toward the ceiling throughout the movement.



Supraspinatus Raise. Raise arms out to the sides and slightly in front of the body.

FORWARD RAISE

Band under feet

- ▶ From the starting position, raise the arms to the front.
- ▶ Lower the arms to return to starting position.



Anterior Deltoid Raise. Raise arms in front of the body

OVERHEAD PRESS

Band under feet

- ▶ From the standing starting position, raise the arms overhead. Lower with control to return.

- Begin with the elbows bent for an easier version. Straighten the arms to make the exercise harder.

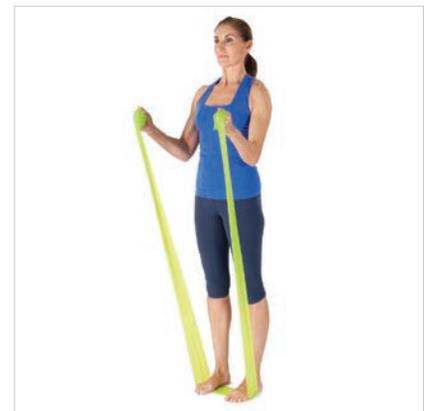


Overhead Press. Raise the arms overhead.

BICEPS CURL

Band under feet

- ▶ From the starting position, elbows can remain at the sides of the body (easier) or the arms reach out in front of the body (harder).
- ▶ Bend and straighten the elbows.



Biceps Curl. Bend and straighten the elbows.

SEATED ARM SERIES: BAND

SEATED ARMS | ROWING BACK, ROUND BACK | ROWING BACK, STRAIGHT BACK

This series of seated band work is an excellent way to engage the abdominals, strengthen the spine in flexion and target specific muscle groups of the upper body. They are also excellent in conjunction with or, as precursors to, the more choreographically challenging Rowing Back exercises on the Reformer. These exercises are also a safe and easy way to integrate whole body movement with arm work.

Seated Arms, Round Back

STARTING POSITION

Start sitting up on the sit bones with the pelvis neutral, the legs in parallel and the knees straight. Wrap the center of the band around the feet and wrap the ends of the band around the hands. Engage the abdominals and roll the torso down about half way. Maintain spinal flexion as the arms move.



SP: Seated arm work round back.

ROWS

Band around feet

- ▶ Bend the elbows and pull the arms back. The elbows should be just under the level of the shoulders. Straighten the arms to return to starting position.



Double Arm Rows. From the round back position, bend both elbows and pull.

POSTERIOR SHOULDER PRESS

Band around feet

- ▶ From the starting position, open the arms out to the side. Bring the arms in front of the body to return to the starting position.
- Palms may face down, thumbs toward the ceiling or palms to the ceiling. Each will work the shoulder differently.



Posterior Shoulder Press. Roll back and open and close the arms out to the side.

BICEPS CURLS

Band around feet

- ▶ From the starting position face the palms up toward the ceiling. Bend and straighten the elbows.



Biceps curls, bend and straighten the elbows.

VARIATION

Single Arm Rows with a Twist

Bend one elbow and pull the arm back and rotate the torso toward the bent arm. Straighten the arm return to starting position.



Single Arm Row with a Twist. Bend the elbow, pull the arms back and rotate.

CHEERLEADER ARMS

Band around feet

- ▶ From the starting position, open the arms, one up toward the ceiling and the other down toward the hip.
- For an oblique challenge, add a torso rotation toward the lower arm.
- ▶ Bring the arms in front to return to the starting position.



Cheerleader Arms. Roll back and open the arms, one up toward the ceiling and the other down toward the hip

SEATED ARM SERIES

BAND

Rowing Back, Straight Back

Band around feet

STARTING POSITION

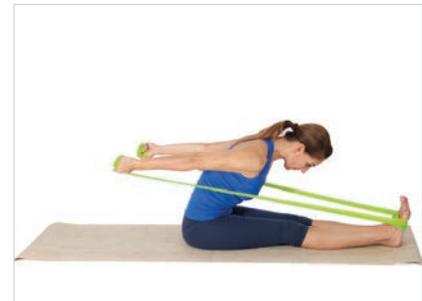
Sit up on the sit bones with the pelvis neutral, the legs in parallel and the knees straight. Wrap the band around the feet and hold the ends of the bands in your hands. The arms are straight and out in front of the body.

MOVEMENT SEQUENCE

- ▶ Inhale and bend the elbows to 90° with the palms facing the body.
 - Keep the upper arm parallel to the mat.
- ▶ Exhale, engage the abdominals and lean back, keeping the spine and pelvis neutral as the body hinges backwards.
 - The arms and elbows maintain the 90° position.
- ▶ Inhale to hinge forward from the hips as the arms reach forward on a high diagonal and the chest lifts up.
- ▶ Exhale and round the back over as the arms circle around to the back.
- ▶ Inhale and bend the elbows to bring the back of the hands to the back of the waist.
- ▶ Exhale to straighten the arms pushing the bands behind you.
- ▶ Inhale and exhale to circle the arms around and to the front.
- ▶ Inhale and stack the spine, one vertebra at a time, until returning to starting position.



SP: Rowing Back, Straight Back with the band around the feet. Sit up tall in neutral.



Circle the arms around behind the body.



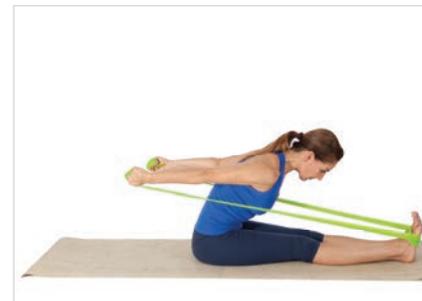
Bend the elbows to 90°. The palms face the body.



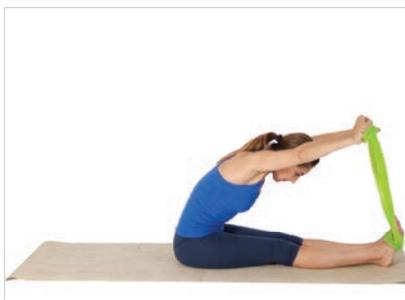
Bend the elbows to bring the back of the hands to the back of the waist.



Lean back, keeping spine and pelvis neutral. Reach the arms up on a high diagonal.



Straighten the arms behind the body.



Hinge forward and reach the arms forward as the spine rounds over the legs.



Circle the arms around to the front and then stack the spine to return to starting position.

PLANK CHALLENGES

PLANK | PUSH UP | LEG PULL DOWN

T4
Plank

Plank, Push Ups and Leg Pull Down are challenging exercises which strengthen the chest, shoulders and arms. They are also excellent for enlisting the deep stability muscles of the core to stabilize the whole body against gravity.

Plank

STARTING POSITION

From the all fours position with the hands directly underneath the shoulders, step one foot back at a time to come into a Plank position with the torso in a long line from the head to the feet.

MOVEMENT SEQUENCE

- ▶ Inhale and exhale while holding the Plank position.
 - Observe the line of the body. The head, shoulders, pelvis, knees and heels should be in a long integrated line.
 - Press the hands into the floor, keep the shoulder blades wide and steady.



Plank starting position.

Push Up

MOVEMENT SEQUENCE

- ▶ From the Plank position, inhale and bend the elbows to lower the body toward the floor. Exhale to press the hands into the floor and return to the Plank.

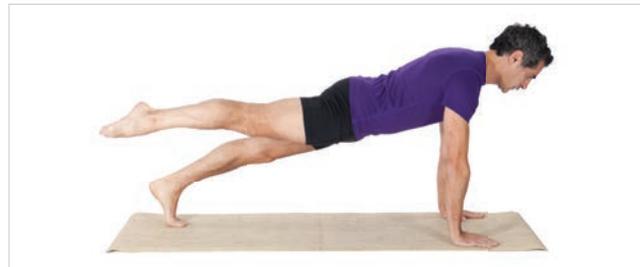


Push Up. From the Plank position, bend the elbows and lower the body toward the floor.

Leg Pull Down

MOVEMENT SEQUENCE

- ▶ Inhale: From the Plank position, lift one leg off the floor and pulse it twice toward the ceiling with a sniffing breath.
- ▶ Exhale: Return the leg to the floor.
- ▶ Repeat several times before switching legs or alternate legs for an additional stability challenge.



Leg Pull Down. From the Plank position lift one leg off the floor and pulse it twice.

OPTIMUM FORM

Keep the body in line, the shoulders wide and steady on the back and the head in line with the torso.

PURPOSE

- ▶ Train scapular, core and pelvic stabilization.
- ▶ Teach whole body integration.

Strengthen the upper body and improve posture.

PRECAUTIONS

Wrist discomfort: Try the plank on the forearms and build up the upper body strength and integrity before moving onto the hands. Or use push up handles or wrist pads to limit the extension of the wrist.

Hyperextended elbows: Keep the elbows slightly bent and engage the muscles of the upper arms.

PLANK CHALLENGES

KNEE STRETCH

The roller and the ball allow the Knee Stretch, a classic Reformer exercise to be performed on the mat adding variety and challenge.

KNEE STRETCH

Roller under shins

SP: Kneel on the roller with the roller placed toward the top of the shins. The shoulders are directly over the hands.

- ▶ Pull the knees toward the shoulders.
- ▶ Move the knees back under the pelvis to return to starting position.
 - As the hips flex, the roller moves with the knees under the body.
 - Shoulders remain stable as legs move.



SP: Knee Stretches with the roller. All fours position with the roller on the shins.



Pull the knees toward the shoulders. Spine remains neutral as the roller moves.

VARIATIONS

Round back

Engage the abdominals, round the back and pull the knees underneath the torso.



Knee Stretch, round back variation. As the knees move toward the shoulders the spine flexes.

Upper back extension

Continue to press the roller behind the hips until the torso is in a Plank position and extend the upper back.



Knee Stretch, upper back extension variation. Press the roller behind the hips, extend the spine.

One leg

Place one leg on the roller and straighten the other leg behind the body. Pull the roller towards the hands. Repeat for several repetitions.

- As the hips flex, the roller moves with the knees under the body.
- Shoulders remain stable as legs move.



Knee Stretch, single leg variation. Straighten one leg out as the other leg pulls roller toward hands.

REVERSE PLANK CHALLENGES

REVERSE PLANK | LEG PULL UP

The Reverse Plank series consists of advanced exercises that strengthen the shoulders and the back of the body, including the triceps, back extensors, gluteals and hamstrings.

STARTING POSITION

Sit on the mat with the legs straight out in front of the hips. The shoulder and hand position can vary from medial shoulder rotation with the fingers facing the hips (as shown) to lateral rotation with the fingers pointing away. Tuck the chin in slightly so the head is in line with the arms. The legs may be parallel or in turn out to reduce the stress on the ankles or knees.



SP: Reverse Plank.

OPTIMUM FORM

Care should be used to maintain the Reverse Plank line throughout the exercise. Avoid the shoulders shrugging toward the ears and keep the shoulder blades wide across the back.

PURPOSE

- ▶ Strengthen the entire body including the core, scapular and lumbopelvic stabilizers.
- ▶ Strengthen the hip extensors and gluteus maximus.
- ▶ Increase shoulder range of motion.

PRECAUTIONS

Shoulder and wrist injuries: Modify starting position or avoid.

Hyperextension of the knees: Bend the knees slightly.

Reverse Plank

MOVEMENT SEQUENCE

- ▶ Exhale and press into the floor with the hands and the feet to lift the pelvis off the mat until the body is in a straight line from the shoulders to the feet.
- ▶ Inhale and exhale to hold the Reverse Plank position



Reverse Plank. Lift the pelvis off the mat, keeping the body in along line.

Leg Pull Up

MOVEMENT SEQUENCE

- ▶ From the reverse plank, inhale, kick one leg up toward the ceiling and pulse it two times with a sniffing breath.
- ▶ Exhale, bring the leg back down to the mat and repeat to the other side.
 - Maintain the Reverse Plank line of the body as the leg moves.



Leg Pull Up. Lift the pelvis off the mat. Body is in long line.

ROLLER AND BALL

The addition of the roller and the ball make the Reverse Plank an advanced exercise. With the addition of these balance challenges, the inner unit of the core must coordinate with the four outer units to support the integrity of the Plank line.

REVERSE PLANK

Roller under ankles

SP: Sit on the mat with the roller under the ankles. The arms are beside the torso with the hands on the mat.

- ▶ Press the hands into the floor and the feet into the roller and lift hips up toward the ceiling until the body is in a straight line from the shoulders to the feet.
- ▶ Lower the hips with control to return to the starting position.



SP: Reverse Plank with the roller.



Lift hips up off the mat.

REVERSE PLANK

Ball under ankles

SP: Sit on the mat with the ball, inflated to about 75%, under the ankles. The arms are along side the torso with the hands on the mat.

- ▶ Press the hands into the floor and the feet into the ball and lift the hips up toward the ceiling until the body is in a straight line from the shoulders to the feet.
- ▶ Lower the hips with control to return to the starting position.



SP: Reverse Plank with the ball.



Lift hips up off the mat.

LEG PULL UP

Roller under ankles

SP: Reverse Plank position.

- ▶ Kick one leg up toward the ceiling and pulse it two times with a sniffing breath.
- ▶ Bring the leg back to the roller and repeat on the other side.



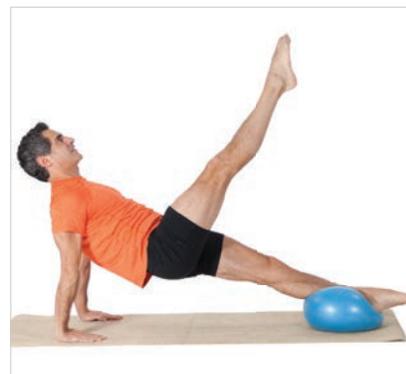
Leg Pull Up with roller. From the Reverse Plank, kick one leg up toward the ceiling.

LEG PULL UP

Ball under ankles

SP: Reverse Plank position.

- ▶ Kick one leg up toward the ceiling and pulse it two times with a sniffing breath.
- ▶ Bring the leg back to the ball and repeat on the other side.



Leg Pull Up with ball. From the Reverse Plank, kick one leg up toward the ceiling.

INVERSION EXERCISES

ROLL OVER | CORKSCREW | JACKKNIFE | BOOMERANG

Inverted flexion exercises should not be attempted until clients have both the movement quality and the strength to perform the previous flexion exercises with comfort and ease. These exercises are considered advanced as they require control, strength, and attention to form.

Roll Over

STARTING POSITION

Lie supine with your arms at your sides. Straighten the legs toward the ceiling and point the toes.

MOVEMENT SEQUENCE

- ▶ Inhale to prepare.
- ▶ Exhale and roll the lower back off the mat reaching the legs overhead until they are parallel to the ground. Press the upper arms into the mat and roll over until you are balanced not higher than the top of your shoulder blades. Do not roll up onto your neck!
- ▶ Inhale, open the legs shoulder width apart and flex the feet.
- ▶ Exhale and roll down, keeping the legs shoulder width apart, engaging the core and pressing the upper arms into the mat to make the roll smooth and steady. Keep the chest open and the back of the shoulders on the mat.
- ▶ Continue the exhale, circle the legs together and return them back to the starting position.

VARIATIONS

Tight hamstrings and lower back: Soften the knees when the legs are parallel at the top of the movement if the hamstrings and lower back are tight.

Low back support: As the spine rolls off the floor, support the lower back by placing the hands on the hips.

CHALLENGE

Leg Lowers: Begin with the legs on the floor and toes pointed. Lift the legs straight up and roll over. Open the legs hip width apart, roll down. Once the spine has completed its roll down circle the legs all the way down and around until they come together and return to starting position.

OPTIMUM FORM

The roll over is an excellent exercise for developing overall core control, spinal flexibility and coordination. In the ideal Roll Over, the movements are smooth and even in tempo in both directions. Use caution to not roll onto the neck or to lower the legs so far that the support of the lumbar spine is lost and the back arches.



SP: Roll Over.



Roll the lower back off the mat and reach the legs overhead.

PURPOSE

- ▶ To develop core strength and control.
- ▶ To increase the flexibility and articulation of the spine.
- ▶ To learn to stabilize the shoulders.

PRECAUTIONS

Low back, neck and shoulder injuries and osteoporosis: Avoid.

BALL, RING AND BAND

Using the ball and the ring between the legs on any of the inversion exercises, Roll Over, Jackknife, Corkscrew or Boomerang, requires core strength and control. The band adds gentle resistance and feedback. These exercises are for advanced students only!

ROLL OVER

Ball between the ankles

SP: Lie supine on the mat with a ball between the ankles and gently squeeze the ball. The hips are flexed with the legs straight up toward the ceiling. The hands are at the sides of the body.

- ▶ Roll over pressing the arms into the floor and lifting the lower spine off the mat. Roll up to the level of the shoulder blades and bring the legs parallel to the floor.
- ▶ Maintain gentle pressure into the ball and core control and slowly roll back down to starting position.



SP: Roll Over with the ball between the legs.



Roll over with legs parallel to the mat. Control the ball throughout the movement.

CHALLENGE

Leg lowers

To challenge the starting position, begin with the legs as close to the floor as the back can support. To challenge the Roll Over position, lower the legs toward the floor as far as the back can support.

ROLL OVER

Ring between the ankles

SP: Lie supine on the mat with the ring between or around the ankles and gently squeeze the ring. The hips are flexed with the legs straight up toward the ceiling. The hands are at the sides of the body.

- ▶ Roll over, pressing the arms into the floor and lifting the lower spine off the mat. Roll up to the level of the shoulder blades and bring the legs parallel to the floor.
- ▶ Maintain gentle pressure into the ring and core control to slowly roll back down to starting position.



SP: Roll Over with the ring between the legs.



Roll over to the level of the shoulder blades. Control the ring throughout the movement.

CHALLENGE

Squeeze the ring

Rhythmically squeeze and release the ring during the Roll Over position or add squeezes throughout the movement sequence.

ROLL OVER

Band around feet

SP: Lie supine with the band around the feet and hold the ends in the hands. The hips are flexed with the legs straight up toward the ceiling. The hands hold the bands and are at the sides of the body.

- ▶ Roll over, pressing the arms into the floor and lifting the lower spine off the mat. Roll up to the level of the shoulder blades and bring the legs parallel to the floor.
- ▶ Open the legs the width of the shoulders and roll down to starting position.



SP: Roll Over with the band.



Roll over to the level of the shoulder blades. Press into the band as the legs roll over.

CHALLENGE

Leg Lower

Continue lowering the legs toward the floor. Only lower as far as spine is supported.

CORKSCREW

ROLL OVER | CORKSCREW | JACKKNIFE | BOOMERANG

Corkscrew

STARTING POSITION

Lie spine on your back with your arms at your sides. Straighten the legs toward the ceiling.

MOVEMENT SEQUENCE

- ▶ Inhale and roll up off the mat with the legs overhead and parallel to the floor as in the Roll Over. Do not roll onto your neck.
- ▶ Exhale shift the weight slightly toward one side of the spine allowing the hips and legs to rotate. Roll down on that side of the spine.
- ▶ Inhale and circle the legs across to the other side making sure the spine is centered on the mat.
- ▶ Exhale to shift the weight slightly to the other side of the spine and roll up on that side.
- ▶ Inhale, come to the mid line with the legs overhead as in Roll Over.

Change directions. Repeat 3 to 6 times in each direction before finishing in the Roll Over position and rolling back down onto the mat.

VARIATION

Modified Corkscrew: From the starting position, tilt the legs to the right allowing the back of the left hip to come off the mat. Swing the legs down toward the floor without arching the back. Swing the legs to the left and back up to the starting position. Reverse direction.

OPTIMUM FORM

Find the mid line at the top and the bottom of the exercise. It requires tremendous physical awareness to feel where the body is in this position and to land in the middle each time.



Corkscrew. Roll the lower spine off the mat and bring the legs overhead as in the Roll Over.



Roll down the right side of the spine.



Shift the weight to the left side of the spine and roll up and over. Reverse directions each repetition.

PURPOSE

- ▶ To develop core strength and control.
- ▶ To increase flexibility and articulation of the spine.
- ▶ To learn to stabilize the shoulders.

PRECAUTIONS

Low back, neck and shoulder injuries and osteoporosis:
Avoid

JACKKNIFE

ROLL OVER | CORKSCREW | JACKKNIFE | BOOMERANG

Jackknife

STARTING POSITION

Lie supine on your back with your arms at your sides. Straighten the legs toward the ceiling.

MOVEMENT SEQUENCE

- ▶ Inhale and roll the back off the mat reaching the legs overhead until parallel to the ground. Press the upper arms into the mat until you are balanced on top of your shoulder blades. Do not roll up onto your neck!
- ▶ Exhale to lower the legs toward the mat above your head keeping the sit bones reaching toward the ceiling.
- ▶ Inhale, straighten the legs as high up toward the ceiling as possible without rolling past the top of the shoulder blades.
- ▶ Exhale and roll down, engaging the core and pressing the upper arms into the mat to make the roll smooth and steady. Keep the legs reaching straight up to the ceiling. Keep the shoulders and upper arms on the mat and the chest open.

MODIFICATION

Tight hamstrings: Soften the knees when the legs are parallel at the top of the move if the hamstrings and low back are tight.

OPTIMUM FORM

The Jackknife is an excellent exercise for developing overall core control, spinal flexibility and coordination. In the ideal Jackknife, the legs stay pointed to the ceiling as you roll down in order to increase the work of the core.

PURPOSE

- ▶ To develop strength and control.
- ▶ To increase the flexibility and articulation of the spine.
- ▶ To learn to stabilize the shoulders.

PRECAUTIONS

Low back, neck and shoulder injuries and osteoporosis: Avoid.



SP: Jackknife.



Roll Over, bringing the legs overhead.



Lower the legs toward the mat.



Lift the legs toward the ceiling then roll down with control to return to the starting position.

BOOMERANG

ROLL OVER | CORKSCREW | JACKKNIFE | BOOMERANG

Boomerang

STARTING POSITION

Sitting up with the legs straight in front of the body and one ankle crossed over the other.

MOVEMENT SEQUENCE

- ▶ Inhale and roll back until the legs are over the torso in the Roll Over position with the arms on the mat along side the body. Uncross and recross the ankles switching which leg is on top.
- ▶ Exhale and Roll Up into the Teaser position with the legs crossed and the arms reaching toward the feet.
- ▶ Inhale, balancing in the Teaser position and circle the arms up overhead and around to the back and clasp the hands.
- ▶ Exhale, release the hands and lower the legs as the torso flexes forward over the legs.

MODIFICATION

Tight shoulders: Do not clasp the hands behind the back.

OPTIMUM FORM

Perform each piece of the exercise with ease and grace.

PURPOSE

- ▶ Strengthen the core including the abdominals and back extensors.
- ▶ Strengthen the hip flexors.
- ▶ Increase the flexibility of the back, hamstrings and shoulders.
- ▶ Improve control of the core.
- ▶ Improve balance.

PRECAUTIONS

Low back, neck and shoulder injuries and osteoporosis: Avoid.



SP: Boomerang



Roll Over, uncross and recross the legs.



Roll Up with the legs in Teaser position. Balance in the Teaser position and circle the arms up and overhead.



Continue circling the arms around behind the body and clasp the hands.



Lower the legs as the torso flexes forward.

TRACK 5: DYNAMIC FLEXIBILITY

Dynamic Flexibility

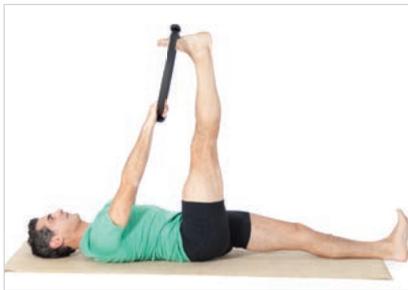
Dynamic flexibility involves gaining flexibility by moving in and out of end ranges of motion against resistance. It is an excellent way to increase flexibility while simultaneously developing stability of the joint at the end range. This is a different stretching technique than static or held stretches where time is used to encourage the muscles to relax. Many of the exercises presented in this manual have an element of dynamic flexibility. For example, the whole hip mobility series in Track 3 mobilizes the hip joint. In the exercise sequence, the hip joints full range of motion is explored and encouraged increasing both flexibility and strength at end ranges. In reviewing the Pilates repertoire, many exercises include elements of dynamic flexibility which leads to increased functional range of motion of the joints.

Stretching Techniques

CONTRACT/RELEASE

Alternately isometrically contract and release the muscle for 6 seconds before holding a sustained stretch for 30 seconds.

For example: Supine Hamstring Stretch with the ring.



Hamstring Stretch with the ring.

ACTIVE ISOLATED STRETCH

Active Isolated Stretching, or AIS, is a method which is intended to naturally create neuromuscular relaxation by activating the antagonist muscle. It is the eccentric contraction of the opposing muscle which creates the stretch in the targeted muscle. Activation of the opposite side of the joint pulls the muscle into a stretched position. Activation creates short, slow and controlled movements of the joint enhancing the stretch tolerance. 6 to 10 repetitions before holding the stretch is recommended.

For example: Supine Hamstring Stretch with the band.



Hamstring Stretch with the band.

STATIC STRETCHING

Static stretching is a widely used and accepted form of stretching. A stretch is held a specific period of time, usually for 30 – 45 seconds or longer. To improve flexibility, the American College of Sports Medicine recommends 2 to 4 repetitions totaling 60 seconds. It is currently believed that static stretching overcomes the stretch reflex by desensitizing receptors to tension. This in turn allows muscles to handle more force.

For example: Supine Hamstring Stretch on the roller.



Hamstring Stretch with roller under the hips.

LOWER BODY STRETCH PROGRESSION: ROLLER

This simple sequence of stretches are designed to gently stretch the hip, legs and lower back. They are shown here using a roller under the pelvis. Lifting the pelvis on the roller helps to release the back and enhance the stretches. These stretches can also be done on the floor or using a ball under the pelvis.

Hamstring Stretch

SP: Lie supine with the roller under the hips.

- ▶ Flex one hip and straighten the leg toward the ceiling until a stretch is felt in the back of the thigh.



Hamstring Stretch with roller under the hips. Straighten top leg toward the ceiling.

VARIATIONS

Supporting leg: The supporting leg can be bent with the foot on the floor (easier) or straight along the floor (harder)

Hand position: The hands can be on the thigh, calf or ankle or the leg can be supported by a strap or resistance band for tighter clients.

Bent knee: If the client is too tight to keep the pelvis square while stretching, slightly bend the knee.

Flexed foot: Flex the foot to increase the stretch.

Hip Flexor Stretch

SP: Lie supine with the roller under the hips.

- ▶ Pull one leg into the chest with the hip and knee flexed. Reach the other leg out straight along the floor. To enhance the stretch, straighten the top leg toward the ceiling stretching hamstrings and the hip flexors together.

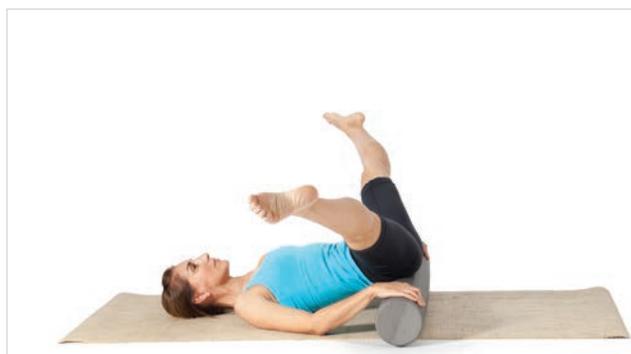


Hip Flexor Stretch on the roller. Extend the bottom leg along the floor.

Adductor Stretch

SP: Lie supine with the roller under the hips

- ▶ Hold the roller with the hands and extend the legs straight up toward the ceiling.
- ▶ Open the legs out to the sides to stretch the adductors.



Adductor Stretch with roller. Open legs out to the sides.

DYNAMIC FLEXIBILITY

LOWER BODY STRETCH PROGRESSION: ROLLER

Abductor Stretch

SP: Lie supine with the roller under the hips

- ▶ Straighten one leg out along the floor and the other straight up toward the ceiling.
 - For clients with tight hamstrings and hip flexors, bend both knees.
- ▶ Move the top leg across the midline of the body. Keep the pelvis stable on the roller as the legs move.
 - Use a towel, band or strap on the stretching leg to support the leg and guide the movement.



Abductor Stretch on roller. From the hamstring stretch, bring top leg across the midline of the body. Pelvis is stable.

Piriformis/Posterior Hip Stretch

SP: Lie supine with the roller under the hips.

- ▶ Place the left foot on the floor with the knee bent and place the right ankle over the left thigh.
- ▶ Lift both legs and pull the left thigh in toward the chest while keeping the right hip externally rotated.



Posterior Hip Stretch on roller. Cross right ankle over left knee, lift both legs and gently pull toward the body.

Hip Sways

SP: Lie supine with the roller under the hips, both knees bent and the feet off the floor in chair position.

- ▶ Rotate the torso and lower both knees toward one side.
- ▶ Draw the abdominals in to bring the legs back to the starting position.
- ▶ Switch sides and repeat 4-8 times in each direction.

VARIATIONS

Pelvic Clock: Roll the sacrum in a circle on the roller rather than just moving side to side.

Straight legs: Straighten both legs for either the Knee Sways or the Pelvic Clock.



Hip Sways on the Roller. With legs in chair position, sway legs to one side of the body.

Knees to Chest

SP: Lying supine, hug the knees into the chest.

- ▶ Roll gently from side to side to release the back.
- ▶ Breathe into any tight spots.



Knees to Chest on the roller. Gently pull knees toward the chest and breathe.

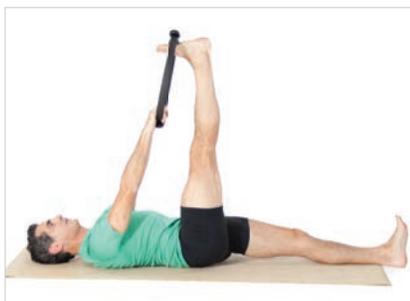
LOWER BODY STRETCH PROGRESSION: ROLLER, RING AND BAND

HAMSTRING STRETCH

Ring around one foot

SP: Lie supine, bend the right knee and place the ring around the arch of the foot. The other leg is straight along the floor.

- ▶ Bend and stretch the leg pressing into the ring for 4 reps then hold the stretch.



Hamstring Stretch with the ring.

HAMSTRING STRETCH

Band around one foot

SP: Lie supine, bend the right knee and place the band around the arch of the foot. Hold the ends of the bands in the hands. The other leg is straight along the floor.

- ▶ Bend and stretch the leg pressing into the ring for 4 reps then hold the stretch.



Hamstring Stretch with the band.

ABDUCTOR STRETCH

Band around one foot

SP: With the foot in the band, cross the right leg across the mid line of the body to stretch the lateral leg.

- ▶ The pelvis remains anchored for the lateral hip stretch.



Abductor Stretch. Leg crosses mid line.

ABDUCTOR STRETCH

Ring around one foot (no photo)

- ▶ With the foot in the ring, cross the leg across the body to stretch the lateral leg.

ADDUCTOR STRETCH

Band around one foot

- ▶ With the foot in the band, open the leg out to the side keeping the supporting hip anchored.

VARIATION

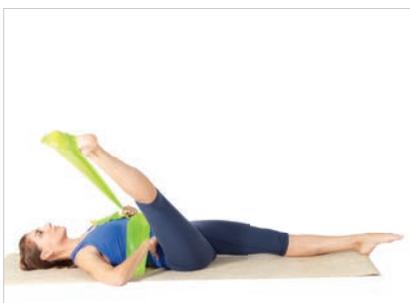
Torso Rotation Variation

With the foot in the band, cross the right leg across the mid line. Allow the pelvis to rotate as the leg crosses the mid line.

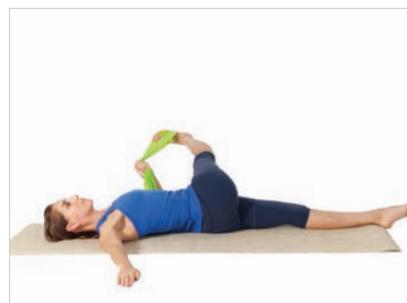
ADDUCTOR STRETCH

Ring around one foot (no photo)

- ▶ With the foot in the ring, open the leg out to the side to stretch the adductors.



Adductor Stretch with the band.



Torso Rotation Variation. As the leg crosses the mid line the pelvis rotates.

PURPOSE

- ▶ Stretch sequence designed to stretch the lower body including the hamstrings, hip flexors, adductors, abductors and release and relax the lower back.

PRECAUTIONS

Low back, hip flexor and sacroiliac joint problems: Make sure the client is comfortable in the stretches. Don't stay too long and check on their tolerance.

MYOFASCIAL RELEASE

HAMSTRING MASSAGE

Hamstring Massage

While the hamstrings are often tight, this release exercise is not usually too uncomfortable. This is similar to the Tendon Stretch exercise so you get a good abdominal workout with your hamstring release.

ROLLER

SP: Sit on the roller with the roller under the thighs. Place the hands on the ground behind the roller and straighten the legs.

- ▶ Pull the abdominals in and round the lower back to pull the hamstrings over the roller.
- ▶ To target the medial and lateral hamstrings, move the femurs from medial to lateral rotation.



Hamstring Massage with the roller. Sit on roller with the roller under the thighs.

VARIATION

Single Leg Hamstring Massage

For a more intense hamstring massage, lift one leg off the roller and place the foot to the ankle of the moving leg. Roll the hips over the roller.

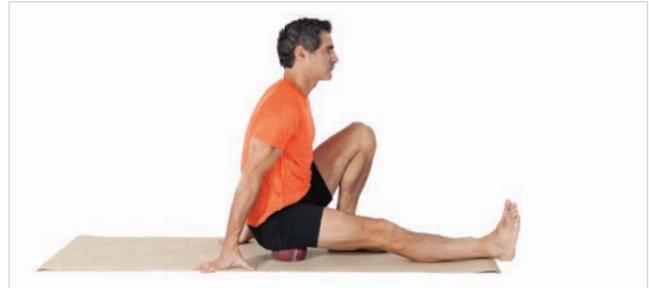


Single Leg Hamstring Massage. Lift one leg off the roller.

BALL

SP: Sit on the mat with the legs straight and the ball just distal to the sit bone on top of the hamstring attachment.

- ▶ Roll side to side over the ball keeping the pressure on the hamstring attachment.



Hamstring Massage with the ball. Sit on ball with the ball at the top of the hamstrings.

PURPOSE

- ▶ This is great for loosening up the hamstrings to improve knee tracking and hip function.
- ▶ Releasing tension and fascial adhesions in the biceps femoris, semimembranosus, semitendinosus and iliotibial band.
- ▶ Strengthen scapular stabilizers.
- ▶ Strengthen the core stabilizers.
- ▶ Improve function and range of motion of the knee and hip.

PRECAUTIONS

Neck, shoulder and wrist problems: Modify for comfort or avoid.

Low back problems: Spinal flexion must be comfortable or avoid.

Osteoporosis: Avoid.

MYOFASCIAL RELEASE

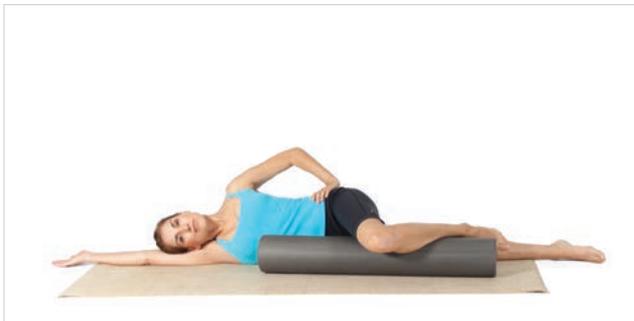
ADDUCTOR MASSAGE

Adductor Massage

The adductors or inner thighs may be very tight just above the knee or up at the top of the leg near the attachment points on the pubic bone.

ROLLER

SP: Lie on your side with the head supported by the bottom arm or a pillow, the top arm in front of the chest with the elbow bent or on the hip, the bottom leg straight and the top leg bent at 90° with the roller on the inside of the thigh just above the knee joint.



Adductor Massage with the roller. Lie on the side with roller under the inside of the thigh.



Roll the inner thigh by moving the hip forward and back.

- ▶ Roll out the inner thigh by moving the hip forward and back. Focus on the spot just above the knee and at the attachment onto the pelvis.

PURPOSE

- ▶ Tight muscles on the inside of the leg can cause imbalances in knee function and create imbalances in the hips.
- ▶ Releasing tension and fascial adhesions in the adductor group including the sartorius, medial quadriceps and medial hamstrings.
- ▶ Improve function and range of motion of the knee and hip.

PRECAUTIONS

Neck, shoulder and wrist problems: Use a pillow to support the head if needed.

Blood clots and circulation disorders: Avoid rolling over this area if you know you have blood clots or circulation disorders.

PSOAS MASSAGE

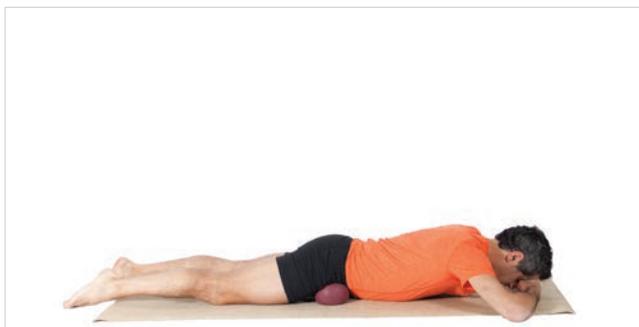
Psoas Massage

The psoas is a very common source of tension in the low back and hips and it can be very difficult to release. This exercise can be helpful but is not appropriate if you are pregnant, have any kind of abdominal inflammation or have recently had abdominal surgery.

BALL

SP: Lie prone with the ball (2" or 5" ball) placed just inside of the anterior superior iliac spine (ASIS).

- ▶ Gently breath and release into the ball. If you feel a pulsing sensation, move the ball because you are putting pressure on one of your arteries.
- ▶ Move the ball slightly up and down to release the tight spots.



Psoas Massage on the ball. Lie prone with the ball just inside of the hip.

PURPOSE

- ▶ Tightness in this area can increase tension in the lower back. This exercise can help to release both the lower back and hip tension.
- ▶ Releasing tension and fascial adhesions in the psoas and anterior abdominal area.
- ▶ Improve function and range of motion of the lower back and hips.

PRECAUTIONS

Low back problems: Avoid if there is any pain, nerve symptoms or if the back is not comfortable in this position.

Abdominal inflammation: Avoid with any kind of abdominal inflammation including irritable bowel disease, endometriosis, ovarian cysts and also after recent abdominal surgery.

Pregnancy and post partum: Avoid if you are pregnant or have recently given birth.

MYOFASCIAL RELEASE

LATERAL SHOULDER MASSAGE

Lateral Shoulder Massage

This release exercise can help to improve breathing and decrease tension through the whole side of the body.

ROLLER

SP: Lie on the side with the roller underneath the lateral edge of the shoulder blade.

- ▶ Roll the roller up and down the scapula to the top of the posterior arm pit.
- ▶ Lean slightly forward and back to access different areas.



Lateral Shoulder Massage with the roller. Lie on the side with the roller under the lateral edge of the shoulder.



Roll up and down side of the scapula.

BALL

SP: Lie on the side with the 5" ball underneath the lateral edge of the shoulder blade.

- ▶ Roll the ball up and down the scapula to the top of the posterior arm pit.
- ▶ Lean slightly forward and back to access different areas.



Lateral Shoulder Massage with the ball. Lie on the side with the ball under the lateral edge of the shoulder.

PURPOSE

- ▶ Tightness in this area can create a tight lower back. This exercise can help to release both the lower back and shoulder tension.
- ▶ Releasing tension and fascial adhesions in the latissimus dorsi, teres major and minor and infraspinatus.
- ▶ Improve function and range of motion of the lower back and shoulder.

PRECAUTIONS

Neck, shoulder and wrist problems: Avoid if there is any pain, nerve symptoms or if the arms is not comfortable in this position.

Osteoporosis: Avoid.

TRACK 1 SUMMARY: CORE WARM UPS

ROLLER



SP - Supine Roller



Abdominal Curl - Supine on roller



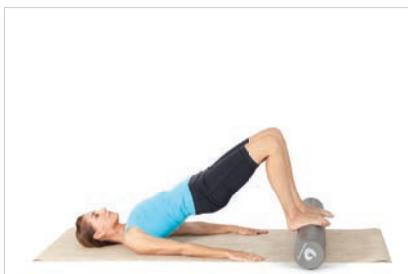
Abdominal Curl with Single Leg Lift



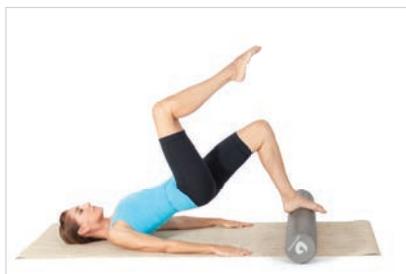
Diagonal Press - Supine on roller



Diagonal Press



Bridging - Feet on Roller



Bridging, Single Leg



Bridging, Single Straight Leg



Bridging - Roller in Hands



Opposite Arm and Leg - Knee on Roller



Opposite Arm and Leg - Forearm on Roller

TRACK 1 SUMMARY: SERIES OF 5

NO EQUIPMENT AND BALL



Single Leg Stretch



SP Double Leg Stretch



Double Leg Stretch



Single Straight Leg Stretch - Hands at Sides



Double Straight Leg Stretch



Criss Cross



Single Leg Stretch



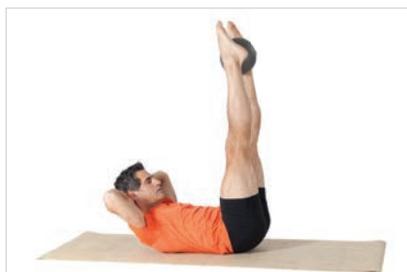
Double Leg Stretch



Single Straight Leg Stretch



Double Straight Leg Stretch



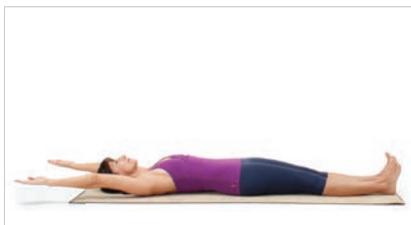
Double Straight Leg Stretch, ball at ankles



Criss Cross

TRACK 1 SUMMARY: ROLL UP

NO EQUIPMENT, BAND AND RING



SP Roll Up



Roll Up



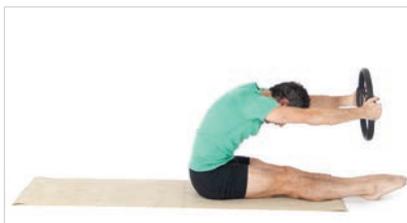
SP Roll Up - Band in Hands



Roll Up



SP Roll Up - Ring in hands



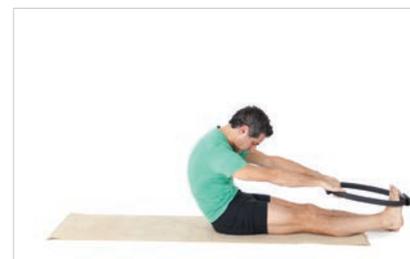
Roll Up



SP Roll Up - Ring on one leg



Roll Up



Roll Up

TRACK 1 SUMMARY: TEASER

BAND AND RING



SP Teaser - Band in hands



Teaser



Teaser - adding extension



Teaser - Add biceps



Teaser - Add posterior shoulder press



Teaser - Add front raise



Teaser - Add Cheerleader Arms



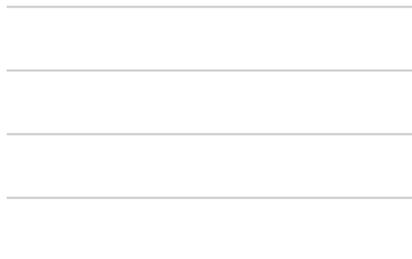
Teaser - Add Cheerleader Arms with rotation



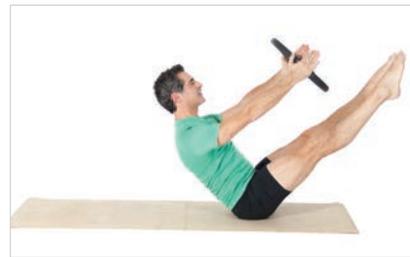
SP Teaser - Ring between ankles



Teaser



SP Teaser - Ring between hands



Teaser



Teaser with Rotation

TRACK 1 SUMMARY: SWAN AND SWIMMING

NO EQUIPMENT, BALL, BAND AND ROLLER



SP Swan



Low Swan



Swan



Swimming



Swimming



SP Low Swan - Ball under chest



Low Swan



Low Swan - Arm lift



Low Swan - Add rotation



Swimming - Ball under hips



Swimming - Ball under hips



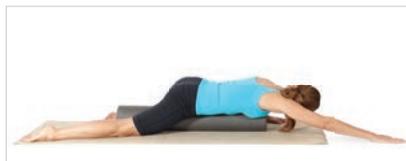
SP Swan - Band behind rib cage



Swan



Swan Prep - Prone on roller



Swan Prep - Prone on roller



SP Swan - Roller under forearms



Swan



Swimming - Forearms on roller

TRACK 1 SUMMARY: SINGLE AND DOUBLE LEG KICK

BALL, BAND AND RING



SP Single Leg Kick



Single Leg Kick



Single Leg Kick



Single Leg Kick - Ball behind knee



Single Leg Kick - Ball under chest



Single Leg Kick - Ball under chest



SP Double Leg Kick



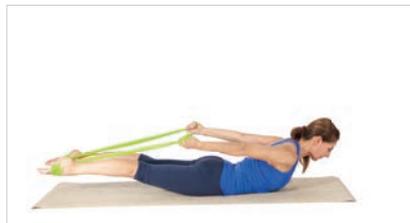
Double Leg Kick



Double Leg Kick



SP Double Leg Kick - Band in hands



Double Leg Kick



SP Double Leg Kick - Ring between ankles



Double Leg Kick

TRACK 1 SUMMARY: BANANA

BALL AND RING



SP Banana



Banana - Modified



Banana - Hand on floor



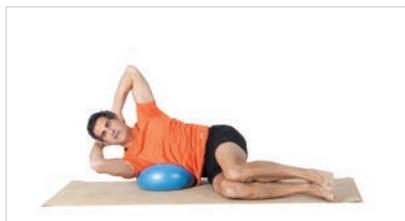
Banana - Hand off floor



Banana - Abduction/adduction



SP Banana Prep Breathing - Ball under rib cage



Banana Prep Side Sit Up



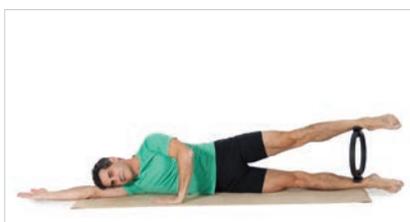
Banana Prep Side Sit Up with rotation



SP Banana - Ball between ankles



Banana



SP Banana - Ring between ankles



Banana

TRACK 2 SUMMARY: HIP MOBILITY

ROLLER



Pelvic Floor Awareness



SP Hip Mobility - Hips on roller



Psoas Stretch



Hamstring Stretch



Scissors



Bicycle



Bicycle



Bookends



SP Double Leg Lower



Double Leg Lower



Double Leg Circles



Double Leg Circles



Double Leg Circles

TRACK 2 SUMMARY: HIP MOBILITY

BALL



SP Hip Mobility - Hips on ball



Psoas Stretch



Hamstring Stretch



Scissors



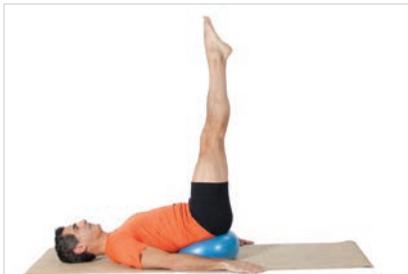
Bicycle



Bicycle



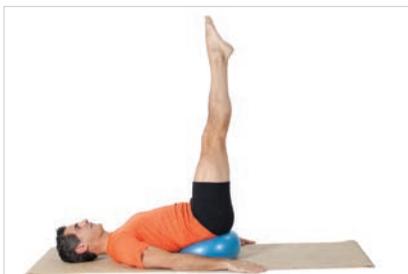
Bookends



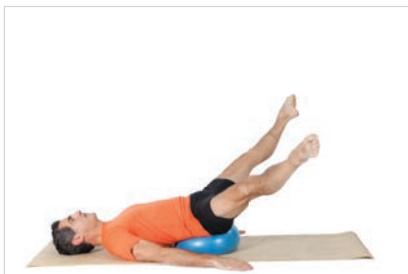
SP Double Leg Lowers



Double Leg Lowers



SP Double Leg Circles



Double Leg Circles



Double Leg Circles

TRACK 2 SUMMARY: SIDE LYING LEG WORK

BALL



SP Side Lying Leg Work - Elbow on ground



SP Side Lying Leg Work - Elbow off ground



SP Side Lying Leg Work - Top hand on head



Side Leg Kicks



Side Leg Kicks



Side Leg Lifts - Parallel



Side Leg Lifts - Turned out



Side Leg Bicycle



Side Leg Bicycle



Side Leg Bicycle

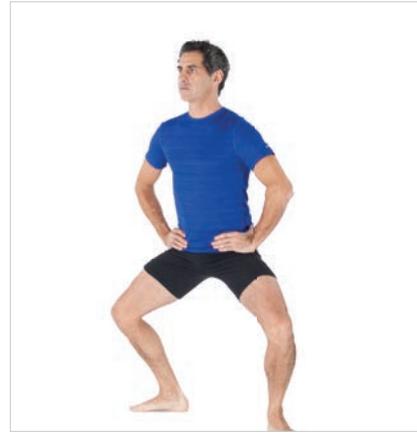
TRACK 2 SUMMARY: LOWER BODY POWER: SQUATS AND LUNGES



SP Standing



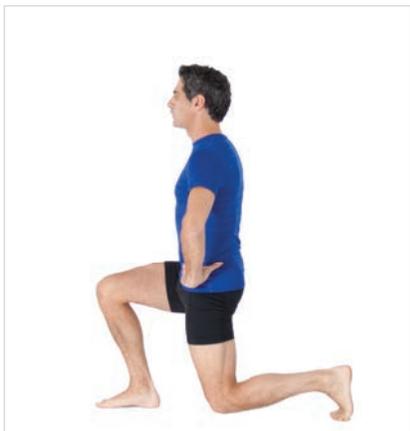
Knee Bend - Parallel



Knee Bend - Turned out



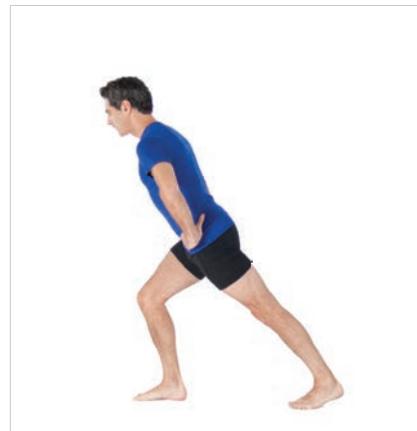
Squat



Upright 90/90 Lunge



Diagonal Lunge



Forward Lunge

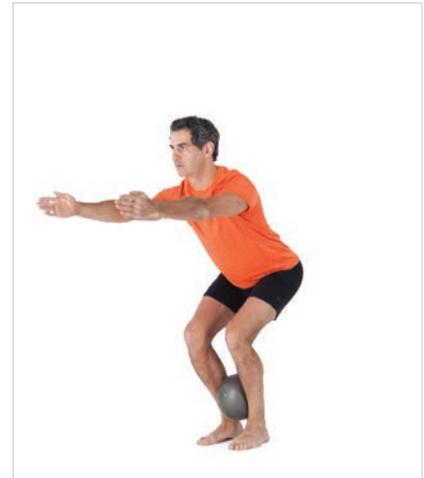
TRACK 2 SUMMARY: LOWER BODY POWER: SQUATS AND LUNGES
BALL AND ROLLER



SP Standing Leg Work - Ball between ankles



Knee Bend



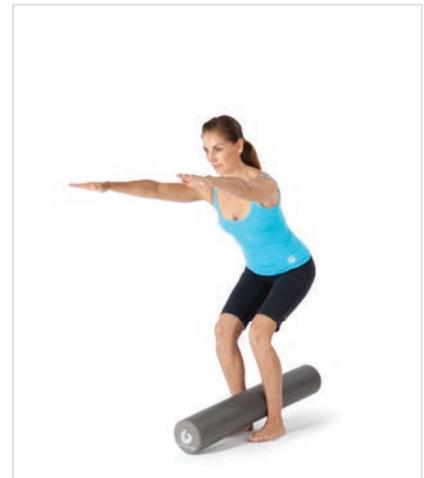
Squat



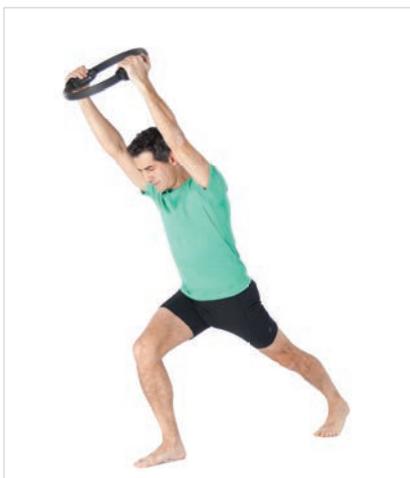
SP Standing Leg Work - Roller between ankles



Knee Bend



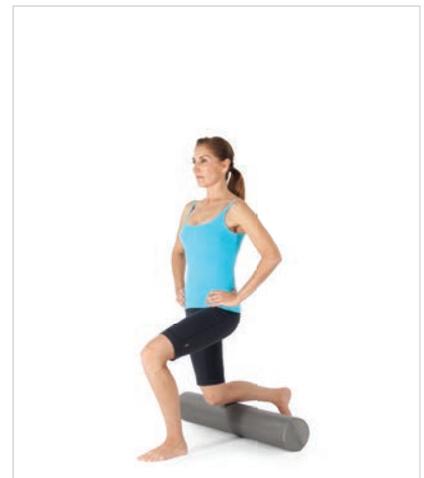
Squat



Forward Lunge - Ring in hands



Forward Lunge - Roller in hands



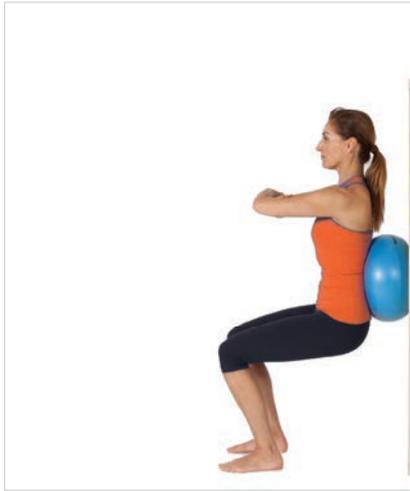
90/90 Lunge - Roller under knee

TRACK 2 SUMMARY: LOWER BODY POWER: WALL SQUATS

BALL AND ROLLER



Wall Squat



Wall Squat - Ball behind back



Wall Squat - Ball in hands



Wall Squat - Roller behind back



Wall Squat - Roller in hands

TRACK 2 SUMMARY: STANDING LEG WORK

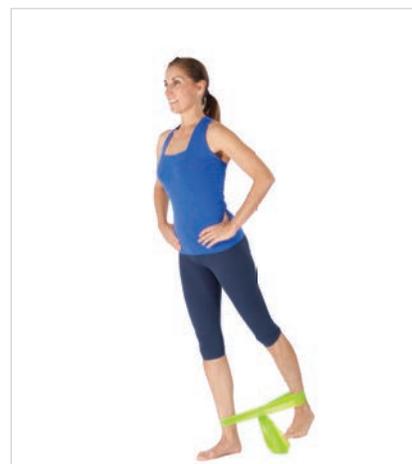
BAND



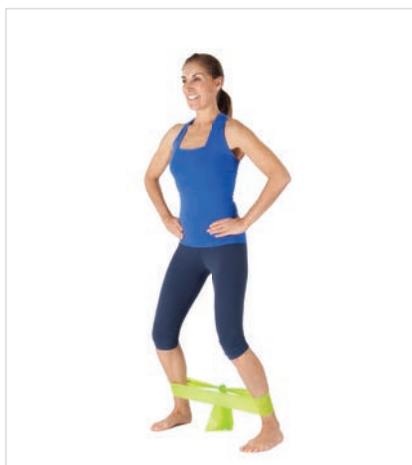
SP Standing Leg Work - Band around ankles



Abduction - Step sideways



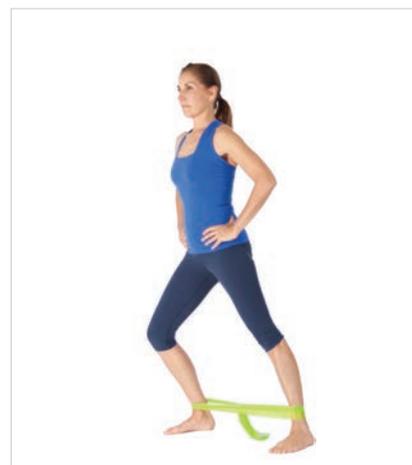
Extension - Step backward



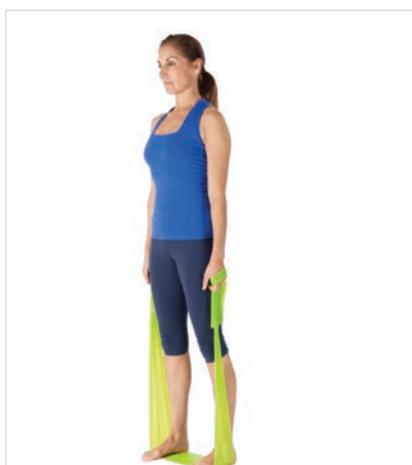
Stepping Out Abduction - Step sideways



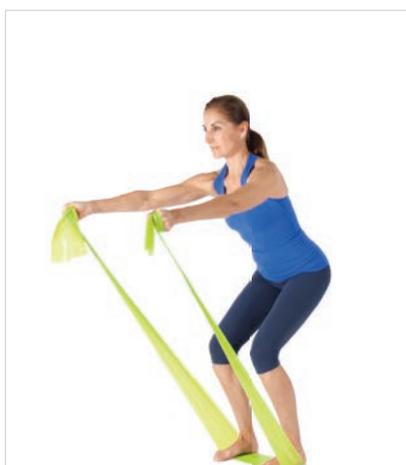
Stepping Out Flexion - Step forward



Stepping Out Extension - Step backward



SP Squat - Standing on the band



Squat with bands

TRACK 3 SUMMARY: UPPER BODY WARM UPS

ROLLER



Chest Stretch



Hug the Air



Hug the Air



Bookends



Bookends



Flip Flops



Flip Flops



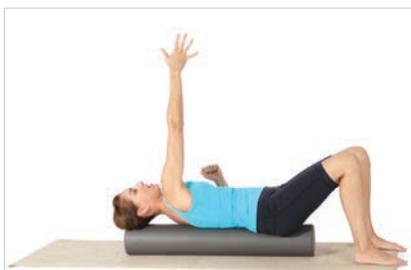
Flip Flops - Double Arm



Angels in the Snow



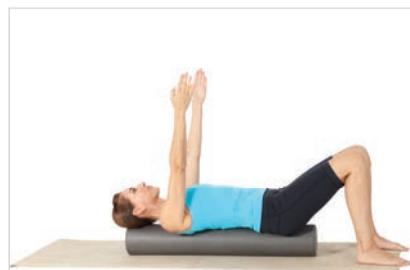
Angels in the Snow



Climb a Rope



Climb a Rope



Climb a Rope - Double Arm

TRACK 3 SUMMARY: SHOULDER MOBILITY

ROLLER



Sternum Drop - Forearms on Roller



Sternum Drop - Forearms on Roller



Scapula Glides - Forearms on Roller



Scapula Glides - Forearms on Roller

TRACK 3 SUMMARY: GLENOHUMERAL STABILITY

BAND



Lateral Rotation



Lateral Rotation - Single Arm



Lateral Rotation - Partner



Medial Rotation



Medial Rotation - Partner

TRACK 3 SUMMARY: POSTERIOR SHOULDER

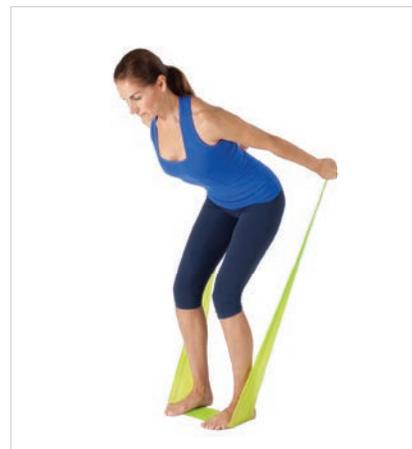
BAND



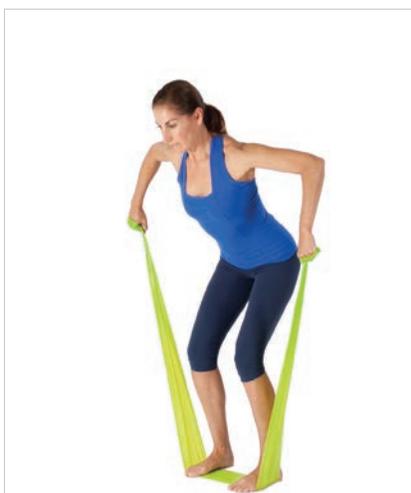
SP Posterior Shoulder Exercises



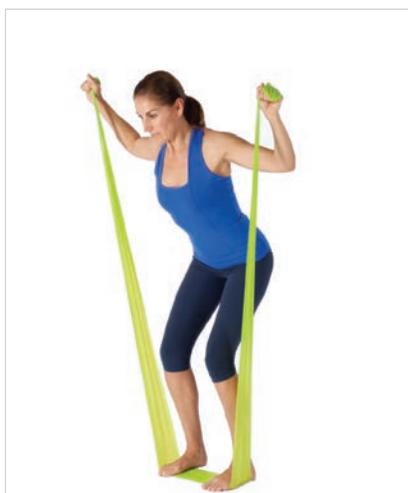
Rows



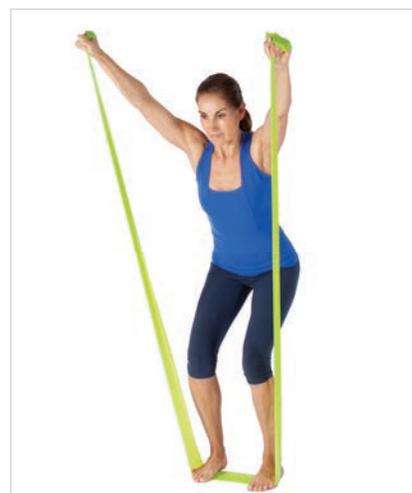
Triceps Press



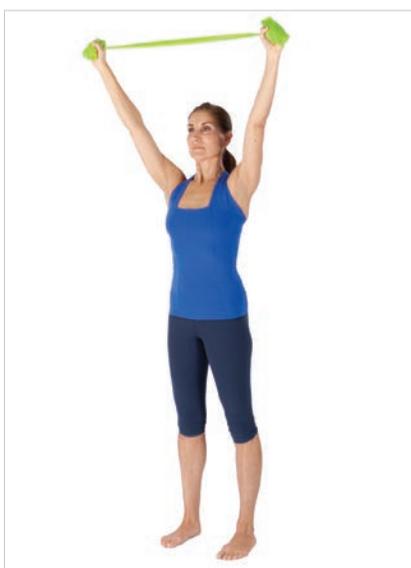
SP Goal Post Arms



Goal Post Arms



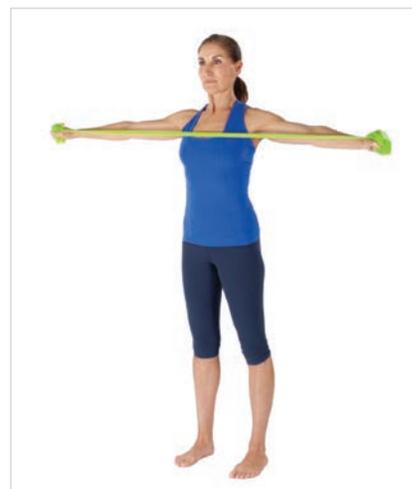
Posterior Shoulder Raise



SP Latissimus Dorsi Pulls



Latissimus Dorsi Pulls



Latissimus Dorsi Pulls - Straight Arms

TRACK 3 SUMMARY: ANTERIOR SHOULDER

BAND



SP Anterior Shoulder - Band under feet



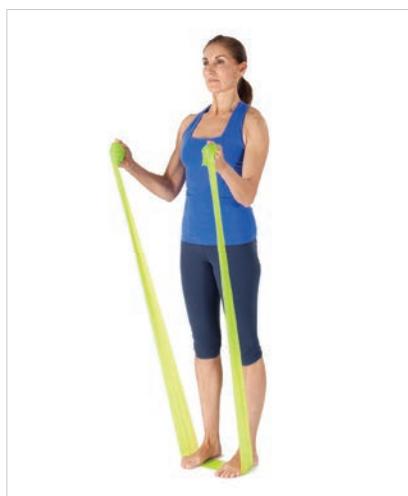
Supraspinatus Raise



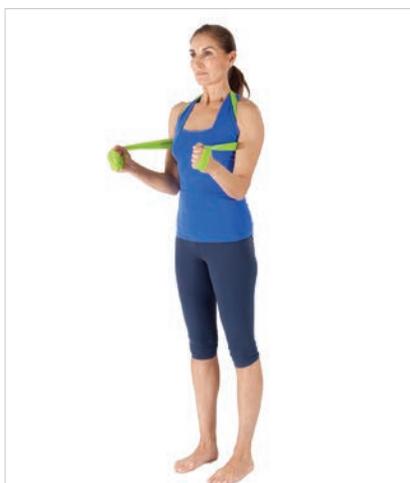
Anterior Deltoid Raise



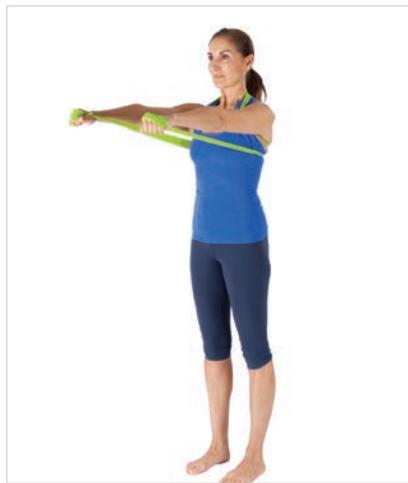
Overhead Press



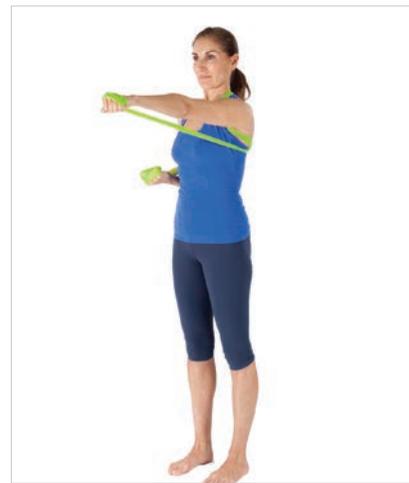
Biceps Curl



SP Anterior Shoulder - Band behind back



Chest Press



Alternating Chest Press

TRACK 3 SUMMARY: SEATED ARM SERIES

BAND



Biceps Curls - Bands in hands



Rows



Single Arm Rows with Twist



Posterior Shoulder Press



Cheerleader Arms

TRACK 3 SUMMARY: ROWING BACK ROUND BACK

BAND



SP Rowing Back, Round Back - Band in hands



Rowing Back, Round Back



Rowing Back, Round Back



Rowing Back, Round Back



Rowing Back, Round Back



Rowing Back, Round Back

TRACK 4 SUMMARY: PLANK CHALLENGES

BALL, BAND AND ROLLER



Plank



Push Up



Leg Pull Down



Plank - Feet on ball



Push Up



Plank - Band around shoulders



Push Up



Plank - Hands on roller



Plank - Feet on roller



Push Up



Leg Pull Down



TRACK 4 SUMMARY: REVERSE PLANK

BALL AND ROLLER



SP Reverse Plank



Reverse Plank



Leg Pull Up



SP Reverse Plank - Feet on ball



Reverse Plank



Leg Pull Up



SP Reverse Plank - Feet on roller



Reverse Plank



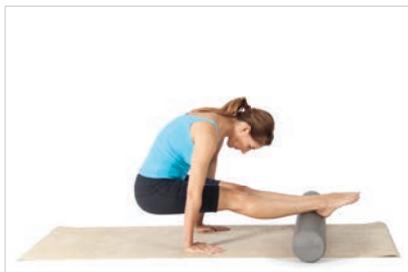
Leg Pull Up

TRACK 4 SUMMARY: TENDON STRETCH

ROLLER



SP Tendon Stretch - Ankles on roller



Tendon Stretch

TRACK 4 SUMMARY: JACKKNIFE

BALL AND RING



SP Jackknife



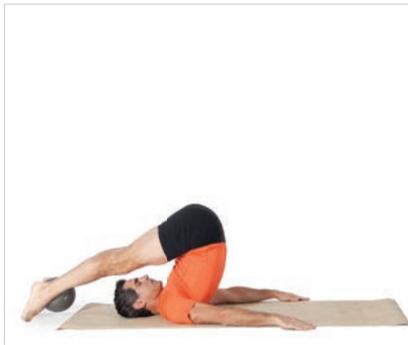
Jackknife



Jackknife



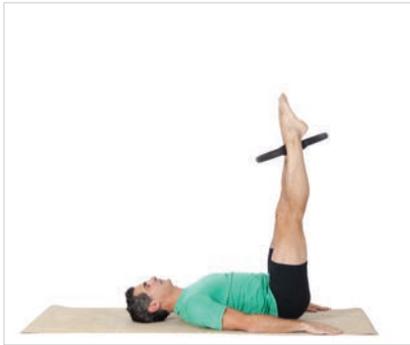
SP Jackknife - Ball between ankles



Jackknife



Jackknife



SP Jackknife - Ring between ankles



Jackknife



Jackknife

TRACK 4 SUMMARY: BOOMERANG

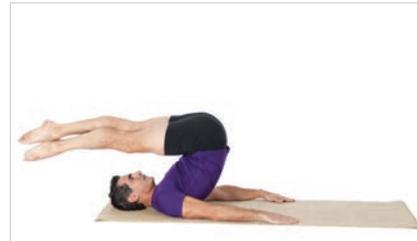
RING



SP Boomerang



Boomerang



Boomerang



Boomerang



Boomerang



Boomerang



SP Boomerang - Ring between the ankles



Boomerang



Boomerang



Boomerang



Boomerang



Boomerang

TRACK 5 SUMMARY: DYNAMIC FLEXIBILITY

ROLLER, BAND AND RING



Knees to Chest



Hip Sways



Piriformis/Posterior Hip Stretch



Hip Flexor Stretch



Adductor Stretch



Hamstring Stretch



Abductor Stretch



Hamstring Stretch



Adductor Stretch



Abductor Stretch



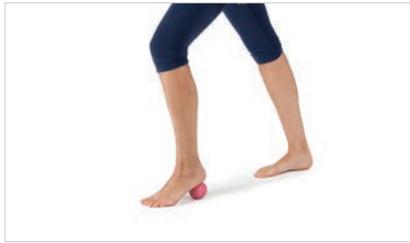
Torso Rotation Stretch



Hamstring Stretch

TRACK 5 SUMMARY: MYOFASCIAL RELEASE

BALL



Foot Massage - Heel



Foot Massage - Forefoot



Posterior Shoulder Massage



Hamstring Massage



Iliotibial Band Massage - 1 Leg



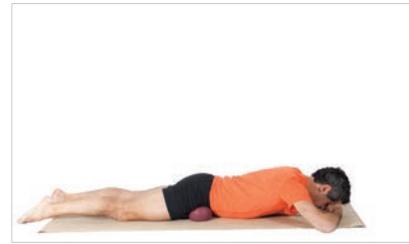
Iliotibial Band Massage - 2 Legs



Piriformis/Posterior Hip Massage



Lateral Shoulder Massage



Psoas Massage



Neck Release



Neck Release - Rotate Side to Side



Neck Release - Flexion and Extension

TRACK 5 SUMMARY: MYOFASCIAL RELEASE SEQUENCES

ROLLER



Piriformis/Posterior Hip Massage



Hamstring Massage - 2 Legs



Hamstring Massage - 1 Leg



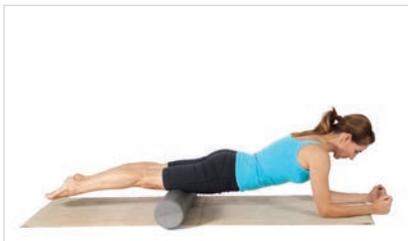
Calf Massage - Hips on Ground



Calf Massage - Hips on Ground



Calf Massage - Hips Up



Quadriceps Massage



Iliotibial Band Massage - 1 Leg



Iliotibial Band Massage - 2 Legs



Adductor Massage



Lateral Shoulder Massage



Upper Back Massage



Neck Massage
