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What is BeyondBarre?

*Think ballet meets ice-skating!* BeyondBarre is a true cardio ballet barre workout. The BeyondBarre fitness program is unlike any other on the market today thanks to its unique BeyondBarre GlideBoard, cardio infusion, and limitless class variations. Each body-sculpting, fat-burning, endurance-building class incorporates barre exercises to gain muscle control, increase flexibility, and develop long, lean muscles.

Each exercise sequence is thoughtfully and purposefully placed in an order to optimize the ability to burn fat, sculpt the body, and build long, lean muscles. At BeyondBarre we took ballet barre leg sculpting exercises and amplified them and then incorporated the **BeyondBarre GlideBoard** skating intervals to build the lateral side-to-side muscles and raise the heart rate. By building these lateral muscles balance and agility are enhanced. In addition to improving stability, the BeyondBarre GlideBoard provides an amazing cardio workout. Our program is specifically designed to strengthen the muscles by working to fatigue then stretching to lengthen and sculpt. The BeyondBarre GlideBoard skating actions amp up the cardio while ballet barre exercises, balls and bands stabilize and strengthen. Funky music mixes make the jam-packed body sculpting workouts energizing and fun!

Created specifically to appeal to all fitness levels, the BeyondBarre workout focuses on proper form and body alignment to avoid strain and injury. Your clients will experience body-transforming results that strengthen their commitment to optimum health and wellness.
Bring BeyondBarre to your fitness center!

licensing

The BeyondBarre licensing package is designed for easy implementation and maximum revenue growth. It is the perfect complement to the existing square footage of most Pilates, yoga or fitness center studios resulting in a minimal upfront investment supported by quick return.

Fitness Center Licensing. With Fitness Center Licensing, five instructors receive access to the BeyondBarre Connections. BB Connections is part of the BB website, specifically geared towards instructors, which provides teaching hints, tips, video choreography, music playlists and extensive marketing materials. Please contact contact@beyondbarre.com for licensing pricing.

Independent Trainer Licensing, $29 per month. With an Independent Trainer License, instructors are permitted to teach group classes at BB licensed facility or private sessions anywhere. The membership also provides access to the BeyondBarre Connections with teaching hints, tips, video choreography, music playlists and a BeyondBarre postcard that can be tailored with the instructors contact information.

BeyondBarre Basics- It’s not your little girl’s ballet class! That means move, move, move! BeyondBarre Basics introduces the trainees to the most innovative fitness program on the planet. New teachers will learn the BB Basics order of exercises, proper body alignment and intramuscular connections along with being taught the pre-choreographed Intro to BB, BB for Seniors, Modern Sculpt and Strengthen, Simply Barre classes. The easy to follow formula based on the BeyondBarre Teaching Compass will highlight the Say It, Count It, and Focus It formula of each exercise.

BeyondBarre Dynamics- The basics have been nailed, now it’s time to master the BeyondBarre fitness art. In the BB Dynamics training, expansion of the basic understanding of each movement is focused on. Challenging new exercises are layered in along with the added intensity of enhanced choreography. This level focuses on the BeyondBarre GlideBoard cardio that will kick up your client’s strength and stamina to feel the exquisite burn. BB Classic Lean and Lengthen and Contemporary Cardio pre-choreographed classes are also taught.

Pre-choreographed classes- BB Basics is an introductory class to the BB method; BB Fit is a fitness based strength class that uses props such as ball, bands and weights. BB Grace is a graceful, slower paced class that is ballet focused with yoga-inspired movement and stretching. BB Cardio is an intense cardio intervals class, on the GlideBoard and at the barre, along with powerful quick paced strength training exercises.

Financial Benefits

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<th>Studio Size</th>
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<th>No. of Clients</th>
<th>Rate Per Class</th>
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*based on 5 days/week

Contact us to ask us about prices for licensing.
mission statement
To improve the fitness and health of each client through an exercise program that sculpts, strengthens and stretches muscles and increases cardio fitness.

course objective
BeyondBarre strives to equip compassionate, skilled fitness instructors with tools that empower clients to attain their best possible fitness level. During this program, each trainee will learn the philosophy, exercises and elements of the BeyondBarre classes. Along with the exercises, trainees will practice and learn the Beyond-Barre Elements and Teaching Compass that will prepare them to teach each class with confidence and creativity.

about beyondbarre
The BeyondBarre exercise program is a cardio-infused workout that uses classical ballet barre exercises to strengthen and develop long, lean muscles. The workout incorporates upper-body sculpting, a stomach-flattening abdominal series and the BeyondBarre GlideBoard—a slippery surface designed for sliding back and forth like an ice skater—which adds fat-burning cardio for a true total-body workout. Balls, bands and light weights can be incorporated into a BeyondBarre workout for extra challenge and fun. Modifications for each exercise make the program appropriate and customizable for all fitness levels.

The BeyondBarre workout focuses on proper body alignment to produce optimum body-transforming results and avoid strain and injury. BeyondBarre exercises are performed with a neutral pelvis, honoring the natural curves of the spine. This neutral position is healthy for the lower back and helps maintain flexible hip flexors and long, lean quadriceps. Working with a neutral pelvis reduces stress on the joints and helps to create the dancer’s physique that clients desire.

Creativity is also an important aspect of BeyondBarre. The Creativity Tools and Body Positions for each exercise offer a variety of ways to change the workout as well as challenge the clients. In short, BeyondBarre is a total-body workout, one that slims and strengthens while improving flexibility and cardiovascular health.

Until recently, the ballet barre has been used strictly by dancers to help gain control of muscles, increase flexibility and develop lean muscles throughout the entire body. The creators of BeyondBarre have made this useful piece of equipment accessible to anyone looking for a fun, challenging way to stay in shape.
movement guide

beyondbarre basics
The Important Anatomy section of this manual describes the torso as a “box” that does not shift even as the arms and legs perform the action. This static position is challenging and trains the body and mind for the next levels of BeyondBarre. When clients have mastered the connections, introduce a variation from the Body Positions list.

Body Positions included in each exercise description create new variations of the exercises. Choose the body position to create the desired outcome of the workout. For example, rotating the torso and spine in will challenge flexibility and may be chosen to give the class a stretch focus. Keep in mind that some body positions are more difficult than others and should be incorporated when appropriate: For example, the plank position is challenging; a simple body position change—from two arms to one—can increase the difficulty quite substantially.

As the class progresses, the instructor may incorporate more than one body position to allow for more dynamic movement and make each exercise—and the class—more challenging for the mind and body. Choose the body positions that will help you give your class a focus, whether it’s sculpting, stretching or endurance building. More difficult moves and more complicated choreography will add to the dynamics of the class and allow clients to continue to experience changes in their bodies.

Have fun with the various body positions recommended for each exercise. Clients should be able to maintain all of their connections, allowing for the instructor to challenge them with choreography and variations. Have fun, create a class focus, and challenge your clients!
equipment

**ballet barre**
Fixed, wall-mounted ballet barres are typically set from 36-42 inches high and 6-9 inches from the wall. Free-standing barres are a great option when space is limited and wall-mounted is not an option. Free-standing barres are adjustable in height.

**hand weights**
We recommend using 1- to 5 pound weights.

**ball**
A 9-inch ball can be used as an add-in for some exercises.

**bands**
Long resistance bands and resistance bands with ankle cuffs can be used as add-ins for some exercises.

**mat**
Mats should be at least a half-inch thick.

**bolster**
A bolster (28 x 10 inches) is used to support the spine in the Low Barre section. (If your barres are not wall-mounted, you won’t need bolsters.)

**beyondbarre glideboard**
The BeyondBarre GlideBoard consists of a slick gliding surface with foam-lined wooden stoppers at either end. The BeyondBarre GlideBoard is available in three lengths: 4 feet, 4.5 feet and 5 feet. The 4-foot board is appropriate for those who are apprehensive about sliding on a slick surface. The 4.5-foot board is for those who have more confidence, strength and endurance. The 5-foot board is for those who are strong, coordinated and very comfortable with the gliding moves.

**footwear for beyondbarre glideboard**
Canvas ballet slippers or synthetic socks are required when using the BeyondBarre Glideboard. Proper footwear allows clients to slide on the GlideBoard comfortably and keep feet, equipment and studio floors clean. Ask your clients to wear their slippers or socks during class only.
elements

The BeyondBarre Elements are designed to ensure a continuous flow of energy throughout the class by working muscles to fatigue and then stretching to ensure long, lean muscles and prevent soreness. The work is done from standing to midlevel to lying to create a logical evolution throughout the class.

1. **Warm-Up:** Gets blood flowing and heats up the body before the workout begins. This helps prevent muscle strain or injury while working out.

2. **Weights:** Isolates and sculpts the arm muscles. Distal load provides additional challenge to the core.

3. **GlideBoard:** Builds cardiovascular strength and stamina during side-to-side gliding intervals. The gliding intervals mimic ice-skating. Functional training exercises build overall body strength. Additionally, the slick GlideBoard provides the perfect low-friction surface to master proper leg and foot positioning for barre exercises.

4. **High Barre:** Primarily works the legs for an additional challenge to the core.

5. **Mid Barre:** Isolates the legs, strengthens the back muscles and the abdominals. Lifts and firms the butt.

6. **Low Barre:** Challenges the legs in a seated position while strengthening the abdominals.

7. **Floor Work:** Strengthens the core and provides an additional challenge to the upper and lower body.

8. **Wrap-Up:** Consists of Jumps in Center, Stretches at Barre and Balance.
   - **Jumps in the Center:** Increases the heart rate, promotes bone density and creates muscle heat prior to the final stretches.
   - **Stretches at Barre:** Cool down to lengthen the fatigued muscles and increase flexibility and range of motion.
   - **Balance:** Improves the body’s balance and awareness in space.

**Optional steps:** The addition of balls, bands and small weights provides additional challenge while keeping the workouts fun and creative.
road map

- Warm-up
  - Center work

- Weights
  - Center work

- GlideBoard
  - High barre

- Mid barre
  - Low barre

- Floor work
  - Abdominal work
  - Rolling work
  - Wrap-up

- Center work
instructor conduct

The BeyondBarre Instructor Conduct is based on four concepts that provide a clear, concise approach to teaching.

**Professionalism**
Maintain a high standard of professionalism when dealing with clients. Respect the line between instructor and client. You are there to provide a safe yet effective BeyondBarre workout.

**Safety**
Before each workout, check the equipment for safety. Make sure the barre is secure and splinter-free. Encourage clients to hold the barre if they feel unstable. If clients are unstable in exercises, refer to the modifications.

**Consistency**
Stay true to the Teaching Compass and Elements of the BeyondBarre program. Avoid deviating from the program in order to ensure the integrity of the exercise form.

**Awareness**
Be “tuned in” to each client. Be aware of what they are doing (and maybe what they shouldn’t be doing.) Consider each client’s limitations and make modifications if necessary. When appropriate, know when it is safe to increase difficulty in an exercise. Tell each client that they too must be aware of how they feel during an exercise. Ask clients if they have injuries or pain. Be cautious, modify or leave out an exercise if it causes pain.
teaching compass

The Say It, Count It, and Focus It teaching formula is the backbone of the BeyondBarre method. In every class, the teacher leads the students in exercises following the teaching compass steps.

**Say It** – Tell the client how to do the exercise.
**SET-UP:** Set clients up in the exercise.
**ACTION:** Get clients moving. Use a dynamic voice. Voice modulations and energy create encouragement, support and command. Use your voice creatively with a balance of rhythm, enthusiasm and dynamic energy to create a fun atmosphere.

**Count It** – Start slowly for accuracy then build to tempo.
Use counts to create a rhythm within an action. Counts build to repetitions, which in turn build into sets. For example, when teaching tendu, the instructor might take 2 counts to extend the leg and 2 counts to drag the leg in; repeat the action 8 times (repetitions); and perform the 8 repetitions 4 times (sets).

**Focus It** - Focus and challenge the client by giving cues, connections and guide techniques.
- **Cues** are the phrases and imagery used to correct body alignment as well as challenge clients. The cues are also used to stabilize, center and create opposition in the body.
- **Guide techniques** are a way to verbally or with touch, guide the client into proper body positions. Always ask a client before you touch to guide to a correct position. NEVER force a client’s body position.

**CUES**
- Connections Cue
- Challenge Cue
- Imagery Cue

**GUIDE TECHNIQUES**
- Visual Guide
- Touch Guide
- Surround Guide

Always follow the BeyondBarre teaching compass:
First - **Say It.** Second - **Count It.** Third - **Focus It.**
cues

Cues are the words that help clients find proper body positions, enhance the intra muscular connections and increase challenge during an exercise. Focus on 1-2 cues per exercise.

**Connections Cue** (see Connections below)
Corrects a client’s body alignment and position. For example, “Draw the abdominals in and up.”

**Challenge Cue**
Makes an exercise more difficult by adding work to another part of the body that is not primarily working. For example, “Hug the mid-line of the legs in BeyondBarre stance” while doing the weights progression.

**Imagery Cue**
An image that relates to the exercise and is given to increase energy and difficulty. For example, “Imagine you are squashing lemons into the floor as you lower your heels.”

connections

Connections are ways to engage the body for a focused BeyondBarre workout. Always work from proximal to distal positions. Start with the abdominal connection and progress distally. Engaging the connections below create stability. Maintaining these connections help to ensure proper body positioning and makes the workout more challenging.

**Abdominals**
This is the primary cue and connection. Clients should be able to maintain a strong abdominal connection before progressing or layering on other connections and cues. Strong abdominals are an important part of a strong body and can help reduce overall strain and injury. Clients with back pain often find relief when the abdominals are strengthened. Deepening and lengthening the abdominals places them in the proper position to better support the spine. Supporting and honoring the natural curves of the spine lets the client move optimally. When the abdominals deepen in towards the spine and lengthen up the spine, this supports the spine and puts the pelvis into a neutral position.

**Shoulder Girdle**
This is the secondary connection and cue, but equal to the abdominals for posture and optimal body alignment. When the shoulders are in an ideal position and the abdominals are in and up, the spine is more fully supported. For example, cue the client to place their shoulders on and gliding down their back.
Midline
The midline of the body is the centerline. Imagine a straight line from the middle of the forehead to the nose, all the way down to between the ankle bones. The midline can also mean the space in between limbs, or the space between two sets of limbs. Cueing the midline activates the muscles in the outer extremities and works the muscles closer to the bone. (ex: Cue the inner thighs to hug the midline.)

Opposition
This is the last layer of the cues. Opposition uses two cues that both root and extend the muscles, while cueing stabilization. Opposition connections create longer and leaner muscles and create energy throughout the body.

guide techniques
Guide clients into proper positions whenever possible with the use of verbal cues or your hands. This will provide an auditory or tactile experience to enable the client to find proper alignment and can add additional challenge to the work. ALWAYS ask before you touch. NEVER “force” a client’s position. Always touch with purpose.

1. Visual Guide: The instructor may choose to have the client guide there own body into the correct position. This can be done by having the client look down at themselves or in a mirror.

2. Touch Guide: The instructor physically guides the client into the proper position or movement.

3. Surround Guide: Without touching the client, the instructor uses their hands to restrict the client’s movement and so creates the limits for the movement.
creativity tools

Creativity tools are used to vary the workouts and challenge the client.

**Turnout vs. Parallel Legs**
For BeyondBarre, turning out the legs is the ideal in some exercises; parallel is used mainly as a modification. However, both can be used to challenge and work different muscles in each exercise.

**Pointed vs. Flexed Feet**
When performing ballet-inspired exercises, the tendency is to point the toes. Using flexed feet creates variety as well as change the function of the exercise. Also, when using the arms, the hands can point down to the floor or flex up to the ceiling.

**Levels**
Changing the level of an exercise—from standing to demi plié to grand plié, for example—can vary the difficulty. Use this tool to challenge and vary an exercise. Using different levels for the torso and arms can achieve more difficulty within an exercise.

**Alternate**
Alternating arms, legs, feet or hands provides variety, challenges the mind and allows the client to rest one side of the body.

**Around the World**
Alternating the direction of an exercise from front, side, back and then in reverse provides challenge and works the body from all sides.

**Combinations**
Combining different creativity tools, as well as combining exercises, builds stamina, creates seamless transitions between exercises, and challenges the mind and body.

**Counts/Rhythm**
Changing the counts or rhythm of an exercise can vary the workout, creating more of a challenge for the mind and body.

**Circles**
Make big or small circles with either the arms or legs to create a different dynamic and challenge for an exercise.

**Open and Close**
Add an open and close action with arms or legs to create more difficulty within an exercise.
creativity counts

Counting
Changing the counts can make an exercise easier or more challenging. For example, using more counts to do an exercise slows the action. Going slower allows clients to do the exercise with proper technique and understanding. But holding a position for a beat or two also requires more strength and endurance. Conversely, using fewer counts will quicken the action. This will challenge the client’s mind and connections, which also increases the difficulty of the exercise.

Music
BeyondBarre incorporates music to add fun, energetic rhythm to each class. Instructors can use music to create a variety of dynamics and rhythms for each exercise. Be aware of the class and its fitness level and determine the pace and dynamic of the class accordingly. Especially with mixed-level, beginning classes, use music as a “pulse” for the class. However, because most BeyondBarre classes include clients in a range of fitness levels, staying on a strict beat will be difficult. Starting on the first beat of the measure could actually lengthen the class beyond the 55-minute format. Having strict counts for the entire workout means the entire class must be pre-choreographed and the clients must know the entire routine. Advanced clients and classes can move to this kind of momentum, but it is not required.
beyondbarre playlist

In BeyondBarre, music is used as a tool. The tempo, or pace, of music can set the speed of the class; the dynamics are the variations in loudness and softness; modulations are changes of key; all these elements might change in recurring patterns or rhythms. An instructor can use music to guide the class.

Music is also motivating: When clients think they can’t make it to the end of a set, music can help them push through fatigue and exert themselves more than they may have previously thought was possible. Listening to familiar songs also increases positive feelings. When an event or activity makes us feel good, we want to repeat that activity. In BeyondBarre, our goals are to increase positivity, empower clients and promote camaraderie within each class. Music can be an important instrument to help clients form bonds and feel good.

Here are some guidelines for choosing and using music in any BeyondBarre class.

Pick a theme
Be certain to have a variety of music at your studio so you can set different tones for each class. For example, you may want slower tempo for BeyondBarre Basics and higher energy music for other levels. Also, choose music that will appeal to all of your clients. There are millions of songs to choose from, so mix up your choice of artists to ensure everyone enjoying the music.

Follow the elements
When creating a playlist for a BeyondBarre class, keep the seven elements in mind. For example, in BeyondBarre Grace, the Warm Up music may be slower at first to match with the slower movement of the beginning warm up.

Refer to the format and timing
Each progression lasts from 5 to 10 minutes. When choosing music remember to calculate the length of each song to match, as best as possible, the duration of the section.

Decide the dynamics of your class
Ask yourself these questions: Do you want the warm-up to start slow and build to a quicker tempo? Or would you like the class to start with high energy and a fast pace? Where would you like to slow the class? How would you like the class to end?

Use the dynamics and modulations within each song
This is important when deciding on how your class will flow. Increasing and decreasing the heart rate will allow for more stamina and a higher calorie burn. Remember that every client is at a different fitness level and should work at their own pace and tempo. With this in mind, challenge clients when appropriate by keeping them on the beat or by holding for a few beats longer. Just because a song may be slower, doesn’t mean it will make the work easier! This is where you’ll find the most creativity and variety in each class.
important anatomy

The Landmarks
The following landmarks create an internal frame or “box” used as a guide to see a client’s body alignment. When these bony landmarks are symmetrical, the body is in the most optimal position for many exercises. The shoulders are even and the pelvis square. When the body is in optimal alignment the spine is honoring its natural curves and the pelvis is neutral. This allows the rest of the body to be in its proper position.

Shoulder Girdle: Acromion to acromion (posterior and anterior)
Pelvis: ASIS to ASIS (anterior superior iliac spine), PSIS to PSIS (posterior iliac spine) and the pubis

Alignments
Neutral Pelvis: ASIS and the pubic bone are in the same coronal plane.
Anterior Tilted Pelvis: The ASIS tilts forward (anterior) and the pubis bone tilts back (posterior). Arched back.
Posterior Tilted Pelvis: The ASIS tilts back (posterior) and the pubic bone tilts forward (anterior) Tucked tailbone.

Also:
Pronation: The ankle rolls inward; the medial arch is inward and downward to the floor.
Supination: The ankle rolls outward; the lateral arch is outward and the arch is elevated.
beyondbarre foot positions

BeyondBarre Stance
The ideal stance for the BeyondBarre workout: The feet are parallel, inner hip-width apart; arms are at the sides of the body; the pelvis is in a neutral position; abdominals deepen in towards the spine and lengthen up the spine to create support; the shoulder blades are on and glide down the back; all limbs hug into the midline; the knees are slightly bent and soft to avoid hyper-extension; all points of the foot are on the floor to prevent pronation or supination.

The BeyondBarre stance is maintained throughout the BeyondBarre workout so the client is in a position to sustain and challenge their stability connections (described in the Connections section.) A 9” ball can be used between the knees to help maintain the proper inner hip width apart stance.

Modified BeyondBarre Stance
This modified stance is used for clients who have hip conditions or injuries: Instead of being parallel, the feet are inner hip-width apart with a slight outward rotation of the legs. The slight outward rotation puts the legs in an anatomically natural stance.

As in the BeyondBarre stance, a client in the modified BeyondBarre stance should have a neutral pelvis; abdominals deepen in towards the spine and lengthen up the spine to create support; shoulder blades are on and glide down the back; all limbs hug into the midline; knees are slightly bent and soft to avoid hyper-extension; all points of the foot on the floor to avoid pronation or supination.

1st Position
In 1st position of the feet, the legs are rotated outward from the hip sockets, the heels are together and the toes and balls of the feet apart. This classical ballet position is the primary and fundamental position used to create long, lean, sculpted leg muscles. 1st position is used in the barre portion of the BeyondBarre workout. This is a challenging position to maintain with stability. The instructor must cue a neutral pelvis along with the abdominals deepening in towards the spine and lengthening up the spine. In 1st Position, the hips should never be forced into an extreme externally rotated placement.

Modified 1st Position
Modified 1st position is similar to 1st position, but with less rotation in the hip sockets. In Modified 1st position, the balls of the feet should be only fist-distance apart when the heels are together. This is an optimal natural anatomical position. Modified 1st position creates less strain on the musculature of the pelvis and allows the pelvis to be in a natural position. This stance is best for clients who are experiencing hip issues.
foot positions, cont’d.

2nd Position
In 2nd position legs are externally rotated from the hip socket, the heels are a little wider than hip-width apart and the balls of the feet and toes wider still. This classical ballet position is the second fundamental position used to sculpt and lengthen the leg muscles. 2nd position is used in the barre portion of the BeyondBarre workout. The pelvis in a neutral position and the abdominals deepen in towards the spine and lengthen up the spine.

This position is not as challenging as 1st position because there is a wider base of support. However, the external rotation creates instability, which can make this position challenging. Cue the client to keep the midline connection between the inner thigh muscles, which will create deeper work into those muscles. In 2nd Position, the hips should never be forced into an extreme outward rotation.

Modified 2nd Position
Modified 2nd position is the same set-up as the ideal 2nd position, but with less external rotation. This slight rotation will put the body back into a natural stance, which is taken from the optimal anatomical alignment.

This stance is also best for clients who have hip issues such as injuries. Modified 2nd position will allow clients to get the most out of the exercises while maintaining a neutral pelvis, putting less strain on muscles and joints.
barre facings

Barre facings are used to conserve space in a class setting, but can also be used as a creative tool to challenge clients.

**Side-to-Barre**
Stand adjacent to the bar with feet in either 1st or 2nd position with one hand lightly touching the barre and the other arm in 1st or 2nd position.

**Angle Away**
Start in Parallel Facing and turn body away from barre about 45°. Move the hand on the barre forward slightly and place the other arm in the position indicated for the exercise. This facing allows clients a greater range of movement in a crowded class.

**Angle In**
Start in Parallel Facing and turn body toward barre about 45°. Move the hand on the barre forward slightly. The other arm reaches forward matching the line made with the back leg, which creates a counter balance. This facing also allows clients a greater range of movement in a crowded class.

**Front-to-Barre**
Stand facing the barre with both hands on the bar.
special cases

BeyondBarre is designed for every “body.” Each exercise has an ideal set-up and position, as well as any necessary modifications for individual cases. The Special Cases below are for the instructor to use as a guide to ensure a safe and effective workout regardless of individual limitations. Clients with medical conditions, including pregnancy, should always consult their physician and receive personalized advice and guidelines before taking part in a BeyondBarre class.

PREGNANCY
Make sure the client brings water to class and does not become overheated. During the GlideBoard or cardio segment, she should be able to perform the “talk test,” meaning she should be able to talk in full sentences during the workout. Her level of exertion should be mild to moderate; she should never exercise to the point of fatigue or exhaustion. Due to extra blood volume, pregnant women can become dizzy easily. Changing positions (sitting to standing, prone to sitting, etc.) has to be done gradually; standing stationary may also bring on dizziness.
If the client has been exercising regularly prior to pregnancy, she should be able to maintain her routine during the first trimester. During the second trimester, prone positions, inversions, and deep twisting should be eliminated. During the third trimester lighten or forgo abdominal work, avoid overstretching, and do not hold supine positions for more than 1 minute. Encourage her to hold the barre for additional support as her body changes and balance may be off.

SPINE

Herniated Disks
Chronic herniations should be separated into non-symptomatic and chronic symptomatic. With all herniations a stronger core will help create better alignment and more disc space and alleviate pain.

Non-symptomatic clients can do everything in a workout as long as neutral pelvis is the focus: Avoid all tucking. This allows the client to begin to create space in between the disc spaces. This is also dependent on proper cueing by the teacher. If the herniations are in the neck, use lighter weights for all arm work. Have clients curl their head up for mat work as long as there is no pain; if there is pain, leave the head down or prop up with a ball or a bolster (ex. Mat Work-Lift Up). If the herniations are in the lower back, be careful of seated work and forward flexion (ex. Low Barre). Minimize glute and hamstring work as this can aggravate lower back herniations (ex. Leg Isolation Series).

Fused Disks
Don’t expect individual articulation of each vertebra. There will also be limited range of motion during twisting and forward flexion.

Scoliosis
No specific precautions should be made for this individual. With scoliosis, you often see imbalance in placement. Cue clients to be square and even but know it will not be perfect. If one side is substantially weaker than the other you could use a heavier weight on the weaker side for all standing arm weights. The same applies to Barre Work; use an ankle weight on the weak side to try to put the body into better balance.
SHOULDER
Rotator Cuff Injury
There are many people that have rotator cuff issues, ranging from a small degree of tendonitis to complete tears. People with acute rotator cuff injuries should not attend a BeyondBarre class. For all others, most importantly, always have your client plugging their shoulder into the socket. Be cautious with all shoulder stretches and make sure that the client does not hang in the joint or overstretches. Avoid lifting the arms overhead especially with weights. Small ranges of motion are critical, especially with chronic shoulder issues. The intent is to strengthen the small muscles around the joint and ease the strain on the ligaments.

WRIST
Carpel Tunnel
Exercise and movement will help chronic carpal tunnel. Strengthening the core musculature of the primary and secondary connections will enable the wrists to heal. Stretching the wrists will also help open up space around the median nerve and therefore relieve pressure on the nerve. If weight-bearing work such as plank causes discomfort, the client can go down to the forearms. Innervations of the forearm musculature come from the lower cervical and upper thoracic spine.

Arthritic Wrists
People with arthritic wrists should be assumed to have arthritis of the cervical spine. Any plank position should be done with the wrists in a natural hand out position—consider putting blocks under the wrists to provide a broader base of support. If weight-bearing work is too difficult for the wrist, the client can go down to the forearms. Most arthritic wrists aren’t so severe that major accommodations would need to be made. Teachers should encourage clients to keep strengthening the wrists as much as possible to combat arthritis.

PELVIS
Bursitis
The only movements that should be avoided are those that cause pain. Advise small ranges of motion with the joint plugged into the torso. Avoid forcing any position.

Hip Replacement
Be certain that clients who have hip replacements are cleared by their doctor and physical therapist before attending class. Hip replacements age and wear down: A typical life span of a hip replacement is 10 years. Therefore, the longer the client has had the replacement the more cautious we should be. Refer to the modified stance and foot placement. Avoid crossing the mid-line (ex. Leg Isolation Series) and deep flexion of the hip (ex. Low Barre, Mermaid, Second-Side Lunge Stretch).
special cases, cont’d.

**KNEES**

**ACL/MCL Injury**

People with acute ACL or MCL injuries should not attend a BeyondBarre class. Be certain that anyone recovering from surgery has been cleared by their doctor before attending class. Refer to modified stances and foot placement. Use a smaller GlideBoard, and smaller range of motion. Use the barre for support. Use a ball between the knees to help the tracking and alignment of the knee for pliés and relevés. Be cautious with deep flexion of the knee (ex. Down and Out, Pliés, Developé, etc.)

**FEET**

**Plantar Fasciitis (fash-ee-ah-tis)**

People with acute plantar fasciitis pain should not attend a BeyondBarre class. Plantar fasciitis has many contributing causes. Working the leg in natural stance is critical. Stretching calves and Achilles tendons is also critical. GlideBoard will help if cueing is correct. Plantar Fasciitis usually follows a significant pronation in the foot, which also comes from the knee and hip. All of the work we are doing in BeyondBarre, including the GlideBoard, will help improve the function of the muscles involved, BeyondBarre helping them toward strong natural movement and lessening or eliminating pain.

**Vertigo**

Clients with vertigo should gradually change positions and ideally pause during a position change. The most difficult change in position is from lying down to standing. When clients move from lying to sitting, have them sit up and acclimate before standing. Remind the client with vertigo to breathe.

**Osteoporosis**

All of the jumping and standing work in BeyondBarre will help build bone density. Increased muscle mass will also help the bones get stronger. Focus on posture and alignment as this is very important to help fight against osteoporosis. It is important to minimize forward flexion and lighten twisting as these are contraindicated for osteoporosis.
key terms

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key terms

1st Position
Legs are turned-out with heels together. Arms are rounded to the front at shoulder height, fingertips almost touching. Imagery: Feet are in a shape, and arms are holding a beach ball.

2nd Position
Legs are turned-out with heels a little wider than hip width. Arms are extended to the sides and rounded slightly to the front, shoulder height. Imagery: Feet are in a wide "V" stance and arms are "holding the world."

Attitude
Lift right foot to passé (to knee); extend leg to the front, turned-out, knee bent at 45° angle. Attitude can also be done to the side and to the back.

Battements
A big kick. Kick leg up and resist to lower back to starting position.

BeyondBarre Stance
Legs are parallel and hip-width apart, toes point forward. Knees are bent slightly. Arms by the sides in a neutral position.

Coupé
Point one foot at the opposite ankle with legs turned out.

Développé
Lift leg to passé, extend out and lower back to starting position. (Not pictured)

Half Plank/Half Push-Up Position
Hands are planted on the mat, with arms straight, shoulder-width apart. Knees are on the mat planted behind the hips creating a diagonal line from the knees to the shoulders. Feet are parallel and together or crossed in the air.

Natural Stance
Stand with the heels together and toes about 2 inches apart. This is the anatomically neutral position of the feet.
Neutral Pelvis
The Pelvis is neutral when the pubic bone and hip bone (ASIS) are in the same vertical plane. This means that the pelvis is not tilted forward with an arch in the spine or tilted back in a tuck.

Parallel
Legs are together or apart with toes pointing forward.

Passé
Point one foot at the opposite knee with legs turned out.

Plank/Push-Up Position
Hands are planted on the mat with arms straight and shoulder-width apart. Shoulders are positioned over the wrists. The balls of the feet are planted on the mat with legs straight.

Plié
Bend knees over toes (demi = half; grand = big).

Relevé
Rise up onto the balls of the feet.

Table
Kneel on the mat with shoulders over the wrists, hips over the knees with a neutral pelvis.

Table Top
Lying supine, knees raised and bent over hips, feet raised and in line with the knees. (Not pictured)

Tendu
Slide foot forward leading with the heel; point foot; heel lifts, toes stay on floor.

Turned Out
Rotate the leg outward from the hip socket allowing the knee and foot to follow. When both legs are turned out, the heels point in toward the midline of the body.