

LEVEL 2 STUDY GUIDE:

THE DESIGN OF AN ESSEINTRICS TRADEMARK SEQUENCE

THE PURPOSE OF ESSEINTRICS TRADEMARK SEQUENCES

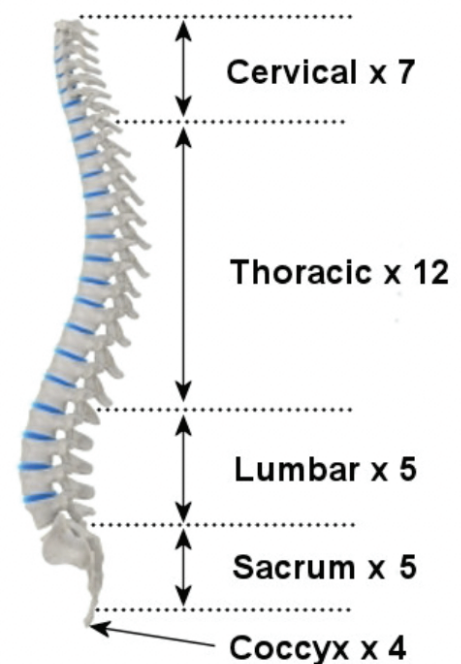
The primary focus of every Essentrics Trademark Sequence is to rebalance the full-body by working the spine equally in every direction it is designed to move while using short and long levers. Although the focus of each Trademark Exercise is on the **Top Three**, we always use the full body in every Trademark Sequence; the Big Four is always involved and engaged on a secondary basis. These powerful sequences will change your client's health, their sense of well-being and the shape of their bodies.

THE SPINE

Every well-balanced Trademark sequence aims to **rebalance the spine** and improve posture. As such, the full directional flexion of the spine is utilized. Variations of **forward** and **back flexion**, **side flexion**, and **rotations** are used within large full-body movements that respect the flow of muscle chains on every directional plane. Alone, an individual vertebra does not have a large range of motion, whereas the double S curve of the entire spinal column allows the incredible ability to move around the waist, hips and rib cage.

THE SPINE IS DIVIDED INTO 5 SECTIONS:

- 1. Cervical (C1-C7):** This part of the spine has a concave shape that helps support the weight of the head, providing the neck with both mobility and support.
- 2. Thoracic (T1-T12):** This part of the spine is a convex shape and sits behind the rib area. Its main role is stability and holding the body upright. This area tends to have a limited flexibility and connects to each of our 10 ribs (T1-T10).
- 3. Lumbar (L1-L5):** This part of the spine is concaved shape as it curves into our abdomen. The lumbar spine is built for power; it contains the largest non-fused vertebrae responsible for lifting, twisting and bending.
- 4. Sacrum (S1-S5):** This region is a group of fused vertebrae that sit at the base of the spine. The sacrum is a very strong bone that supports the weight of the upper body as it spreads across the pelvis and into the legs.
- 5. Coccyx (also known as the tailbone):** A small bone attached to the sacrum and located at the bottom of the spine. The coccyx acts as an attachment point for ligaments, tendons and for some of the muscles of the pelvic floor. This part of the spine provides stability while a person is in a sitting position and acts as an anchor for the spinal cord.

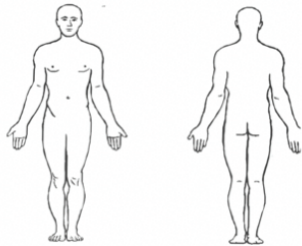


BASIC MOVEMENTS OF THE SPINE

As an Essentrics instructor, you must be aware of how your movements will work to rebalance all the muscles of the spine. The rebalancing benefits of Trademarks are only achieved when we consider what each joint is designed to do, and create sequences that utilize their full function while working within each directional plane.

Each Trademark sequence should include a relatively equal amount of movement in each direction.

1. NEUTRAL SPINE



2. FORWARD & BACK FLEXION OF THE SPINE



3. LATERAL FLEXION & EXTENSION



4. ROTATION OF THE SPINE



MUSICALITY

Understanding how to use music within your Trademark Sequences is a crucial part in your development as an instructor. The emotions found within various genres of music have a **direct impact in the tension we hold in our muscles**. We have an innate internal ability to recognize and respond to these emotions; distinguishing love from creepiness, happiness from sadness, and so on. When choosing your Trademark music, you want to begin analyzing how your songs make you feel. Take the time to hear the emotional story and **use your music to meet your objectives** and guide your students towards moving a certain way.

Music activates the cerebellum, the part of our brain located at the back of the skull involved in coordination and timing of movement. Because of this, moving in sync with the rhythm of your music feels natural. When teaching Essentrics Trademark sequences, it is more pleasurable to coordinate your body's movements to the rhythm or melody of the music, in addition to making the sequences easier and more intuitive to follow. If your music doesn't match the exercise, the flow of your movement and your class will be disrupted; your clients may feel awkward and it will be more difficult to coordinate the group.

MUSICALITY

Music should be used to help you choreograph your sequences. When designing your Trademarks, now and in the future, it's very crucial to understand the roll music plays. Trademarks are designed with the intention of using the full body. **The goal is to find music that evokes: endless reaching, pulling and pushing, tension and relaxation, depth, motion, circular flow, large full body movement and ebb and flow.**

In your chart breakdown, you will notice that we follow the tempo of each song. Tempo refers to the number of beats per minute (**BPM**). Find the beats in each song and follow the tempo as you move from one exercise to the next. Beats are generally bundled into a **4 count (1-2-3-4)**; finding and counting the beats will make it easy to find a flow to use in your sequence. Try clapping to the beat or tapping your foot to find the tempo of the song so you can apply it into your sequence. Abiding by the correct speed will be a large part of your exam grade; be sure to choose songs that reflect the correct pace of each exercise to deliver your intended objectives and one that allows you to fully finish one exercise before starting the next.

Review your audio workshops with Miranda from Level 1 for helpful tips and reminders on finding the right music for your Trademarks: **LINK <http://www.essentrics.com/level1trainingresources.html>**

Below are suggestions of songs to use to design your Trademarks and/or to apply to the choreographed sequences provided.

SONG	ARTIST	DURATION
1. IF YOU WAIT	1. LONDON GRAMMAR	4:41
2. THE HOURS SUITE, MOVEMENT SUITE	2. ANGÈLE DUBEAU AND LA PIETÀ	7:19
3. EXPERIENCE	3. ANGÈLE DUBEAU AND LA PIETÀ	5:25
4. END TITLE	4. CHANGELING SOUNDTRACK	6:16
5. BILLY'S THEME	5. HOWARD SHORE	7:01
6. AVENUE	6. AGNES OBEL	4:09
7. I SEE FIRE (KYGO REMIX)	7. ED SHEERAN	5:17
8. ATLAS	8. COLDPLAY	4:00
9. VOCALISE OPUS 34 NO. 14	9. MARINA TARASOVA & ALEXANDER POLEZHAEV	4:03
10. ASSASSINS CREED	10. THEME LORNE BALFE	4:43
11. HURRICANE COUNTRY	11. DORI CAYMMI	5:42
12. UNCHAINED MELODY	12. MAURINE JARR	4:00
13. DANNY BOY	13. ERIC CLAPTON	4:15
14. TERRANCE LOVES YOU	14. LANA DEL REY	4:50
15. HOW LONG	15. CHARLES BRADLEY & MENAHAN STREETBAND	4:00
16. LE REVEUR	16. THIEVERY CORPORATION REMIX	5:13
17. THE FLIGHT WILL BE YOUR OWN	17. STEVE JABLONSKY	4:41
18. ACROSS THE UNIVERSE	18. RUFAS WAINWRIGHT	4:14
19. BIRTH	19. CIRQUE DE SOLEIL	4:18
20. HERE ON EARTH	20. ANDREA MORRICONE	6:54
21. METAMORPHOSIS FOUR	21. JOAN JEANRENAUD	6:57
22. UN LONG DIMANCHE DE FIANÇAILLES	22. MATHILDE'S THEME	4:21
23. SATIN BIRDS	23. ABEL KORZENIOWSKI	4:29
24. JARDIN DO AMOR	24. MIA DOI TODD	4:16
25. POSESE	25. RUFAS WAINWRIGHT	5:01
26. PELAGIA'S SONG	26. CAPTAIN'S CORELLI MANDOLIN	4:11
27. RIDE	27. LANA DEL REY	4:49
28. MERCY STREET	28. PETER GABRIEL	6:44

SPEED

Teaching with the incorrect tempo or speed is one of the most common mistakes we see from Level 2 instructors. Performing the exercises too fast or too slow are both equally problematic. In Essentrics, we work with the neurological system; an awareness of timing is essential to trigger the reflexes into releasing muscle tension. Moving too fast shortens the muscles as they are strengthened whereas moving too slowly requires the muscles to contract to support the body, therefore also shortening the muscles. New instructors often make the mistake of either moving too quickly from one exercise to the next or too slowly, holding positions.

Be mindful of your speed during each Trademark sequence. Finding music to compliment the correct speed will ensure you can finish one movement before transitioning to the next. This requires using strength and flexibility of your core and spine to help move the weight of your body on all planes. Techniques that will help you to maintain correct speed include: Resistance, going to the End of the Stretch, Relaxation, PNF, Imagery and Eccentric Contractions (contracting the muscles while lengthening them).

IMAGERY

Imagery is one of the most valuable and effective techniques to help your students quickly and properly execute various exercises with the correct muscle tension and positioning. Imagery makes verbal cuing short and efficient with minimal time spent on explaining the set-up and desired intensity. Humans are visual beings; Imagery feeds into people's learning paths. It is essential and invaluable to use Imagery throughout all your classes to guide your students through the exercises and execute your desired objectives. As you gain experience, you will expand your repertoire of Imagery within **Essentrics exercises** and **Trademark sequences**, and you will learn firsthand how different Imagery achieves different objectives.

Here is an example of how simple Imagery helps cue a technique: in a Push-the-Piano sequence, when using the Imagery of "pushing a grand piano" the technique would be Resistance. If you used the Imagery of "letting the piano roll away" the technique would be Relaxation, releasing the muscle tension. The two contrasting images used together in the same sequence would be an easy, enjoyable way to build the technique of PNF (contract-release-relax-stretch) and give your students maximum results within this sequence.

In exercises such as Pulling Weeds people automatically bend forward and reach for the floor. In Washing Windows people always open their hands to press their hands against the imaginary window. Imagery automatically helps people move into a correct position without the instructor having to go into drawn out, lengthy explanations. While the techniques are sophisticated and the neuromuscular nuances involved take years to understand, they are very easy to teach using simple, everyday imagery. Use the provided Imagery in your **Manuals, PCW videos and Handbooks, and in our Classical Stretch and Essentrics workout videos**. Reach out within the Essentrics instructor community for ideas and come up with your own Imagery. Have fun exploring and experimenting with what is most effective for your students.

Refer to the provided imagery in each Trademark breakdown as a guide.

REPETITIONS

The exercises within Trademark sequences are typically **repeated three to four times**. The first time through, your students will become familiar with the choreography. The second and third time through, your students should be more comfortable with the choreography in addition to their ability to work harder and stretch further as their muscles warm-up. In repeating the sequence three to four times, the muscles can work through the **myotatic reflexes**. This makes it possible for your students to achieve maximum increased flexibility and strength.

When it comes to repetitions, you can either repeat each exercise 3x consecutively as we see in our Wipe-the-Air and Pull-a-Cord sequence, or you may choose to repeat the entire sequence 3x as we see in our Bell Ringer sequence. You may also choose to incorporate both. **Keep your Trademark choreography simple**; this is the best way to master your application of techniques, move to the music, and maintain focus on clear and accurate cues for your students. Avoid putting too many exercises in one sequence -this will make it very hard for you to include the correct amount of repetitions and will most likely lead to you rushing your exercises.

SHORT AND LONG LEVER

In Essentrics, we use the arms as equipment to stretch and strengthen the muscles of the torso and spine. To design a balanced Trademark sequence, careful attention needs to be paid to whether you are using Short Levers or Long Levers, so as to not overwork a certain muscle group. Equally using the Short and Long Levers of the body is a basic Essentrics rule that guarantees all 650 muscles are engaged in a balanced way. It allows us to work the muscle groups as pairs - releasing the short muscles so that we can deeply engage the long muscles and vice-versa. Different muscles will be engaged depending on whether the limb is straight or bent. Understanding **“the longer the lever the heavier the load”** is essential and will intuitively guide you towards putting together a Trademark sequence that effectively rebalances the entire body safely.

LEVEL 2 STUDY GUIDE:
TRADEMARK SEQUENCE BREAKDOWN
EXERCISES & TRANSITIONS REFERENCE CHART

While this chart is a valuable tool to help classify the Trademark exercises and transitions, it is important to appreciate the complexity of these three-dimensional movements. The objective of a Trademark Sequence is to rebalance the muscles of the Top Three and go through the various planes of movement. To successfully do so, you must think critically about how each exercise and their variations target different anatomy at each angle.

Each exercise is categorized according to its primary movement(s) of the spine (flexion, extension, lateral extension, rotation) and use of short and long levers. It is possible that the exercise's variations emphasize different positions of the spine depending on how it is executed, requiring you to analyze your chosen exercise variation when creating your balanced Trademark sequences.

** Movement of spine can be emphasized depending on the exercise variations.*

TRANSITION EXERCISES	FLEXION OF TORSO (BACK)	EXTENSION OF TORSO (FRONT)	LATERAL EXTENSION/ FLEXION OF THE TORSO (SIDE)	ROTATION OF TORSO (ROTATION)	SHORT LEVER (BENT LIMB)	LONG LEVER (STRAIGHT LIMB)
CEILING REACHES		X	X			X
PLACE A BLANKET ON THE FLOOR	X				X	X
SPINAL ROLLS	X	X			X	X
SWAYING				X	X	X
WAIST ROTATIONS	X	X	X	X		X
WASHES OR WASHING WINDOWS	X		X	X*	X	X

LEVEL 2 STUDY GUIDE:

TRADEMARK SEQUENCE BREAKDOWN EXERCISES & TRANSITIONS REFERENCE CHART

TRADEMARK EXERCISES	FLEXION OF TORSO (BACK)	EXTENSION OF TORSO (FRONT)	LATERAL EXTENSION/FLEXION OF THE TORSO (SIDE)	ROTATION OF TORSO (ROTATION)	SHORT LEVER (BENT LIMB)	LONG LEVER (STRAIGHT LIMB)
BALL IN HAND			X			X
BELL RINGER	X				X	X
BOW AND ARROW	X	X	X*		X	X
CIRCLES AND ROTATIONS	X	X	X	X	X	X
CUTTING AIR		X	X	X	X	
DIAGONAL PRESSES	X		X*	X*	X	X
DIAGONAL REACHES		X		X		X
LONG LEVER STRETCHES	X		X*	X*		X
DOUBLE-ARM SHORT-LEVER RIB STRETCH	X		X*		X	
DRAGGING SACKS OF RICE	X		X*		X	X
EMBRACE A BALL	X		X	X*	X	
FIGURE 8 DOUBLE-ARM	X	X			X	X
FIGURE 8 HOLDING HANDS	X		X	X		X
FIGURE 8 SINGLE-ARM	X	X		X*	X	X
LIFTING BUCKETS OF WATER	X				X	X
LIFTING WEIGHTS OVER HEAD		X			X	X
LULLABY	X		X		X	

LEVEL 2 STUDY GUIDE:

TRADEMARK SEQUENCE BREAKDOWN EXERCISES & TRANSITIONS REFERENCE CHART

TRADEMARK EXERCISES	FLEXION OF TORSO (BACK)	EXTENSION OF TORSO (FRONT)	LATERAL EXTENSION/FLEXION OF THE TORSO (SIDE)	ROTATION OF TORSO (ROTATION)	SHORT LEVER (BENT LIMB)	LONG LEVER (STRAIGHT LIMB)
MARILYN MONROE		X	X		X	X
OPEN CHEST SWAN		X			X	X
PULLING WEEDS	X	X	X*	X*	X	X
PUSH-A-PIANO/ PULL-THE-DONKEY	X	X			X	X
REMOVE SWEATER	X	X			X	X
ROCK THE BABY	X		X		X	
SHOULDER BLAST	X				X	X
SIDE BEND AND CEILING REACH			X		X	X
SINGLE ARM/ DOUBLE ARM CIRCLES	X	X	X	X	X	X
SPINAL ROTATION OF TORSO		X		X	X	X
STIRRING GLUE	X			X	X	X
WALKING FINGERS			X		X	X
WASHING TABLES	X		X	X	X	X
WINDMILLS		X	X	X		X
WIPING AIR/ PULLING ROPE	X	X	X	X	X	X
WRAP-AROUND ARMS	X	X	X	X	X	X
ZOMBIE	X				X	X

LEVEL 2 STUDY GUIDE:
OBJECTIVES & TECHNIQUES

OBJECTIVES and/or BENEFITS: The goal of the Essentrics exercises and what you gain out of it.

HEALTH & WELLNESS ESSETRICS WILL	BODY SHAPING & AESTHETICS ESSETRICS DEVELOPS	SPORTS PERFORMANCE ESSETRICS IS FOR ...
INCREASE MOBILITY	OVERALL SLENDERIZING	FLEXIBILITY
IMPROVE POSTURE	LONG LEAN MUSCLES	STRENGTH
RELEASE TENSION	FLATTENED ABS	AGILITY
INCREASE ENERGY	TONED LEGS & GLUTES	POWER
RELIEVE PAIN	SCULPTED ARMS	SPEED
REVERSE SIGNS OF AGING	THINNED WAIST	RANGE OF MOTION
LOOSEN FASCIA	DEFINED BACK MUSCLES	INJURY PREVENTION
TEACH BODY AWARENESS	WEIGHT LOSS	REBOUNDING FROM INJURIES
ASSIST IN INJURY RECOVERY		REBALANCING THE FULL BODY
REDUCE SCAR TISSUE		

LEVEL 2 STUDY GUIDE:
OBJECTIVES & TECHNIQUES

TECHNIQUES: Techniques are applied within our Essentrics exercises in order to achieve certain goals. They allow us to accomplish our desired objectives.

POSITIONAL TECHNIQUES <i>DEFINED AS: A POSITION USED TO TARGET THE CORRECT MUSCLE GROUPS AND ENSURE THAT LOAD PATH IS EQUALLY DISTRIBUTED THROUGHOUT THE BODY</i>	JOINT MOVEMENT TECHNIQUES <i>DEFINED AS: A TECHNIQUE THAT MOVES OUR MUSCLES WITHIN OR SURROUNDING A JOINT</i>	NEUROMUSCULAR TECHNIQUES <i>DEFINED AS: A TECHNIQUE USED TO TRIGGER A RESPONSE IN OUR NERVES AND MUSCLES</i>
NEUTRAL C	MOVEMENT WITHIN A STRETCH	END OF THE STRETCH <i>(MYOTATIC REFLEX)</i>
NEUTRAL ELONGATION	ROTATION WITHIN THE JOINT	PNF <i>(GOGLI TENDON REFLEX)</i>
ALIGNMENT	ROTATION OF THE JOINT	RESISTANCE
TURNOUT	MOVEMENT OF THE JOINT	RELAXATION
ISOLATION	OVEREXTENSION	ISOTONIC CONTRACTIONS: <i>CONCENTRIC & ECCENTRIC</i>
SHORT LEVER / LONG LEVER	PULLING UP	ISOMETRIC CONTRACTION
	PULLING OUT	MUSIC
	ONE-DIRECTIONAL STRETCH	IMAGERY
	MULTI-DIRECTIONAL STRETCH <i>(TWO-DIRECTIONAL OR MORE)</i>	DEEP BREATHING
	LEVER STRETCH	AGONIST / ANTAGONIST
		BALLISTIC MOVEMENT