

FULL LYRICS

21 TRACKS · AS PUBLISHED ON SUNO

TRACKLIST

21 tracks · 1:07:47 · Lyrics as published on Suno

01	**Intro: This Isn't Just Music** *Intro · ~129 BPM*	1:02
02	**Warm Up 1 (Cardio): Right Here, Right Now** *Warm Up 1 (Cardio) · ~129 BPM*	4:12
03	**Warm Up 2 (Strength): Push It!** *Warm Up 2 (Strength) · ~129 BPM*	3:43
04	**Plié/Back/Oblique Stretch: Longer** *Plié/Back/Oblique Stretch · 84 BPM*	4:10
05	**Shoulder Isolations: Tick Tick Tick** *Shoulder Isolations · 112 BPM*	2:59
06	**Isolations: Hit Different** *Isolations · 100 BPM*	1:55
07	**Footwork (Tendu/Jeté): Mission In Five** *Footwork (Tendu/Jeté) · ~136 BPM, 5/4*	3:57
08	**Snap Kicks/Kick Line: Dance the Dragon** *Snap Kicks/Kick Line · ~129 BPM*	2:52
09	**Adage 1: The Teacher In Me** *Adage 1 · 72 BPM*	3:04
10	**Adage 2/Stretches: An Ode To My "Tomorrow Legs"** *Adage 2/Stretches · 70 BPM*	4:50
11	**Pirouette Prep/Kick Ball Change: Catch Me If You Can (Slower)** *Pirouette Prep/Kick Ball Change · 132 BPM, swing feel*	3:30
12	**Pirouette Prep/Kick Ball Change: Catch Me If You Can (Faster)** *Pirouette Prep/Kick Ball Change · 132 BPM, swing feel*	2:52
13	**Jazz Walks: Ten Across the Board (Tokyo Vogue Underground)** *Jazz Walks · ~129 BPM*	3:33
14	**Kicks Across the Floor (Grand Battement): Roots Down, Branches High** *Kicks Across the Floor (Grand Battement) · ~123 BPM*	4:00
15	**Chaîné Turns: Just Smile and Sip (Broadway Style)** *Chaîné Turns · 170 BPM, swing*	2:57
16	**Chaîné Turns: Just Smile and Sip (Swing Style)** *Chaîné Turns · 170 BPM, swing*	2:48
17	**Turns Across The Floor: Chassé Pas De Bourée Go!** *Turns Across The Floor · ~144 BPM*	2:18

18 **Jumps 1: Fly** 3:22
Jumps 1 · 138 BPM
19 **Jumps 2: We Are Ready For This** 2:42
Jumps 2 · 140 BPM
20 **Jumps 3: Lift, Push, Fly** 2:46
Jumps 3 · ~136 BPM
21 **Cool Down: Borrowed Lights** 4:17
Cool Down · 72 BPM

ABOUT THIS BOOKLET

Lyrics are taken exactly from the public Suno album, including section cues and spoken lines. A Style line before each song is taken from that clip's Suno style tags, lightly tidied for reading without adding new wording. Tempos written without a tilde come from those tags; a leading tilde (~) means the BPM was estimated from the public recording and sanity-checked against the exercise. Meter or feel is shown only when the tags state it.

Track order matches both this Suno album and the released Apple Music album Jazz Dance Class Music, Vol. 1 (not the Halloween edition). A few Apple titles differ only in wording: 04 Stretch/Stretchs; 08 the/The Dragon; 10 Stretches/Stretching; 13 the/The Board; 15–16 and/And Sip.

01 INTRO This Isn't Just Music

1:02

STYLE

Cinematic spoken-word introduction with warm piano, ambient synth pads, subtle heartbeat percussion, evolving strings, and an inspiring, modern atmosphere. Calm, sincere, and uplifting with a confident narrator. The music should build gradually and transition naturally into an energetic dance-pop track. No singing, only spoken narration. Premium soundtrack quality with emotional, hopeful energy.

WHAT IT'S ABOUT A spoken welcome that this is not just another dance album: every beat, lyric, and chorus was written so technique can stay in your head the way a melody does.

BENEFITS & INSIGHTS It cues dancers to stand taller, move stronger, choose progress over perfection, and leave whatever happened before class outside the door. Teachers can use it to set the room's intention before the first warm-up.

WHY IT'S RADISMS The intro states the mission outright: music that teaches, one correction and one repetition at a time, and it invites the class to make every count count.

Welcome.
Before we begin...
I want you to know that this isn't just another dance album.
Every beat.
Every lyric.
Every chorus...
was written with a purpose.
Because music teaches.
Sometimes more powerfully than words.
If a melody can stay in your head all day...
why shouldn't great technique?
So hidden inside these songs are reminders...
to stand taller...
move stronger...
believe bigger...
and keep growing.
Not because perfection matters.
But because progress does.
Dance isn't about being better than someone else.
It's about becoming better than the dancer you were yesterday.
Improvement doesn't happen in one class.
It happens one correction...

one repetition...
one choice at a time.
So whatever happened before you walked into this studio...
leave it outside.
This room is where we learn.
This room is where we fail.
This room is where we grow.
Turn the music up.
Give everything you've got.
And...
let's make every count count.

Welcome to RADISMS

02 Right Here, Right Now

WARM UP 1 (CARDIO) 4:12

STYLE

Dance-pop, arena rock, glam pop

WHAT IT'S ABOUT A cardio warm-up that tells dancers to leave yesterday outside, show up right here and now, and run their own race instead of comparing.

BENEFITS & INSIGHTS It builds consistency and presence: one more step, one more round, brick by brick and breath by breath. Teachers can use the chorus as a call to start the heart rate without chasing perfect.

WHY IT'S RADISMS Friendly motivation rides the beat, so the lesson is to begin, stay, and get stronger than yesterday, not to beat the person next to you.

INTRO (4×8 INSTRUMENTAL)

(Heartbeat. Percussion builds.)

SPOKEN (CALM)

Leave it outside...
Right here...
Right now...

VERSE 1

Walk in with your head up high,
Leave the noise, let it pass you by.
This room's your chance to start again,
Every ending finds a new begin.
Every heartbeat starts to climb,
Every breath falls into time.
Wake the fire underneath your feet,
Let your body find the beat.

PRE-CHORUS

Show up.
Stand tall.
Give this moment,
Give it all.
Don't chase perfect,
Just begin.
Every class is built within.

CHORUS

Right here!
Right now!
This is where we figure it out!
One more step!
One more round!
Nothing's gonna slow us down!
Leave yesterday outside the door.
Today we're stronger than before.
Right here!
Right now!
Everything starts...
Right now!

VERSE 2

Little changes every day,
Quiet work will find its way.
Brick by brick and breath by breath,
Nothing great is built by chance.
No comparing left or right,
Run your own race, own your fight.
Every choice becomes a part
Of the dancer that you are.

PRE-CHORUS

Keep going.
Stay true.
The only person
To beat is you.
Small becomes
Something great.
Consistency creates.

CHORUS

Right here!
Right now!
This is where we figure it out!
One more step!
One more round!
Nothing's gonna slow us down!
Leave yesterday outside the door.

Today we're stronger than before.
Right here!
Right now!
Everything starts...
Right now!

BRIDGE

(Everything drops except kick and heartbeat.)

One more breath...
One more choice...
One more class...
Find your voice...
You came here...
Don't hold back...
Trust the work...
Trust the path...

FINAL CHORUS

Right here!
Right now!
This is where we figure it out!
One more step!
One more round!
Nothing's gonna slow us down!
No excuses.
No regret.
The best is waiting...
Not here yet.
Right here!
Right now!
Leave it outside.
Bring your best inside.

03 Push It!

WARM UP 2 (STRENGTH)

3:43

STYLE

Industrial hip-hop, modern metal, Mongolian folk

WHAT IT'S ABOUT A strength warm-up that drives one more rep, one more five, through the burn, with left, right, up, and down calls in the bridge.

BENEFITS & INSIGHTS Dancers learn to own the burn, breathe and hold, and treat sweat as proof of work. Teachers can use the shouted directions and the "crunch it" hook to time a strength series to the groove.

WHY IT'S RADISMS The beat carries the set (push, hold, breathe, go) so class stamina feels like a track you would play even outside the studio.

VERSE 1

Eyes ahead.
Feet on the floor.
One more rep—
Then give me more.
Feel the fire.
Own the burn.
Every drop is something earned.
No excuses.
No retreat.
Lock it in.
Stay with the beat.

PRE-CHORUS

Push...
Hold...
Breathe...
Go...
Strong is something
That you grow.

CHORUS

Push it!
Crunch it!
Feel the heat!
Every heartbeat

Find the beat!
No pain!
More gain!
Don't slow down!
Stand your ground!
Push it!
Drive it!
Earn your place!
Every drop of sweat
Leaves a trace!
You came this far—
Don't quit now!
Stronger starts
Right here...
Right now!

VERSE 2

Shake it off.
That's alright.
Champions aren't
Built overnight.
Feel it burn.
That's your proof.
Every rep
Is raising you.
Dig in deeper.
Stay alive.
One more count.
One more five.

PRE-CHORUS

One more inch.
One more breath.
Nothing great
Comes without sweat.

CHORUS

Push it!
Crunch it!
Feel the heat!

Every heartbeat
Find the beat!
No pain!
More gain!
Don't back down!
Own this ground!
Push it!
Drive it!
One more round!
Hear that bass—
That's victory's sound!

BRIDGE

LEFT!
RIGHT!
UP!
DOWN!
Don't let up—
Own this round!
LEFT!
RIGHT!
HOLD!
GO!
You're stronger
Than you know!

FINAL CHORUS

Push it!
Crunch it!
Drive it through!
Every rep
Is building you!
Feel the fire!

Feel the beat!
Power lives
Where rhythm meets!
No excuses!
No regret!
Your best version
Hasn't happened yet!
Push!
Push!
Push!
Push!
Earn it.

04 Longer

PLIÉ/BACK/OBLIQUE STRETCH

4:10

STYLE

Sultry jazz-pop slow jam at 84 BPM with a more syncopated, head-nodding pocket. Tight big-band–inspired rhythm section focuses on crisp snares, finger snaps, and brushed ghost-note patterns that play off the off-beats for a teasing push-and-pull feel. Warm upright bass walks and riffs around the groove, locking with a subtly swung hi-hat and rimshot accents. Intimate piano comping and smooth jazz guitar outline lush extended chords, leaving space for syncopated percussive hits. Lead sax and velvety crooner-style male vocal trade phrases with playful rhythmic phrasing, leaning into off-beat entrances and laid-back, behind-the-beat delivery. Light string swells and muted brass pads support the choruses, while extra handclaps, snaps, and layered snares add sparkle and modern lounge energy. Production is polished and luxurious with close-miked percussion details and a smoky, late-night club ambience, perfect for slow, intimate dancing with a more rhythm-forward feel.

WHAT IT'S ABOUT A slow stretch song that asks the dancer to take their time, breathe, reach, and stay in the shape a little longer.

BENEFITS & INSIGHTS It supports a plié, back, and oblique stretch by cueing slow breath, longer holds, and a rooted, unhurried pace. Teachers can use the repeated "Longer" hook to keep the class from rushing the stretch.

WHY IT'S RADISMS The lesson is patience itself: the groove holds the stretch, and the lyric keeps saying take your time until the body actually does.

VERSE 1

Easy now...
Take your time...
Light the room...
Pour the wine...
Closer still...
In your eyes...
Every breath...
Turns to sighs...

PRE-CHORUS

Skin...
Heat...
Breathe...
Repeat...
Feel the tension...
Underneath...

CHORUS

Longer...
Longer...
Let your heartbeat...
Let it show...
Longer...
Longer...
Every shiver...
Starts to glow...
Pull me in...
Hold me there...
Fill the spaces...
Fill the air...
Longer...
Longer...
Take your time...
Let me find...

VERSE 2

Curves begin...
In the dark...
Gentle hands...
Careful spark...
Soft command...
Low above...
Every word...
Tastes like love...

Slow and sweet...
Calm and true...
Every inch...
Between us two...

PRE-CHORUS

Stretch the hush...
Stretch the night...
Wake the wanting...
Hold it tight...

CHORUS

Longer...
Longer...
Let your fingers...
Trace it slow...
Longer...
Longer...
Every whisper...
Tells me so...
Breathe me in...
Breathe me through...
Every touch...
Renews you...

BRIDGE

Slow...
Slow...
Now...
Glow...
Reach...
Reach...
Let it flow...
Every shiver...
Every toe...
Wake the feelings...
No one knows...

FINAL CHORUS

Longer...
Longer...
Take your space...
Wrap me round...

Longer...
Longer...
Rooted deep...
In this sound...
Breathe me in...
Send that spark...
Lose the world...
Keep the dark...
Longer...
Longer...
One more breath...
One more sign...

05 Tick Tick Tick

SHOULDER ISOLATIONS

2:59

STYLE

Groove-driven funk-pop at 112 BPM with a deeper female lead and subtle operatic flair. Tight, precision-focused rhythm section built on a deep electric bass riff, punchy kick, crisp snare, rim clicks, clavinet, muted rhythm guitar, and light brass stabs, with occasional lush pads hinting at classical harmony. The bass line remains the central hook, supporting a lower-register female vocal that feels warm, human, and grounded, mixing rhythmic, percussive phrasing with occasional sustained, vibrato-rich phrases inspired by opera. Phrasing uses clear 8-count blocks, shoulder-drill-friendly accents, and strategic instrumental breaks that briefly spotlight more dramatic, quasi-orchestral chord swells before dropping back to the tight funk pocket. Overall mood is controlled, clean, and repetitive, optimized for shoulder isolations while adding a theatrical, operatic twist in tone and delivery rather than changing the core groove.

WHAT IT'S ABOUT A shoulder isolation track that moves only right, left, front, and back, while the rest of the body stays still as stone.

BENEFITS & INSIGHTS It trains clean isolation: chest stays quiet, neck stays free, ribs stay locked, and each hit is a small, precise pulse. Teachers can use the tick and the "push, hold, release" bridge to time each direction.

WHY IT'S RADISMS The correction is the hook: nothing moves but the groove, and the beat makes "only shoulders, nothing more" impossible to miss.

INTRO (4×8 INSTRUMENTAL)

(Bass only)

Tick...
Tick...
Tick...
Tick...

VERSE 1

Right...
Left...
Push...
Back...
Find the edge...
Don't hold back...
Every inch...
Own the track...
Everything...
Else stays black.

PRE-CHORUS

Only shoulders.
Nothing more.
Keep the body
Like before.
Still as stone.
Calm and slow.
Let the shoulders
Steal the show.

CHORUS

Push it...
Push it...
Further now.
Find the edge...
Feel it now.
Right.
Left.
Front.
Back.
Hit the beat...
Then come back.
Nothing moves
But the groove.
Shoulders lead.
Everything follows.

VERSE 2

Tiny pulse.
Big control.
Every socket
Knows the role.
Chest stays quiet.
Neck stays free.
Every hit
Is crystal clean.

PRE-CHORUS

Lock the ribs.
Easy face.

Keep the rhythm.
Own the space.

CHORUS

Push it...
Push it...
Find the end.
Then begin
Again...
Again...
Right.
Left.
Front.
Back.
Hit it clean.
Never slack.
Feel the groove.
Stay precise.
Sharp enough
To cut through ice.

BRIDGE

Push...
Hold...
Release...
Push...
Hold...
Release...
Small move.
Big feel.
That's the deal.

FINAL CHORUS

Right.
Left.
Front.
Back.

Own the groove.
Stay on track.
Every beat.
Every hit.
Nothing extra.
Only it.
Push it...
Push it...
One more inch.
One more inch.
That's where change
Begins.

06 Hit Different

ISOLATIONS

1:55

STYLE

Immersive hip-hop and electronic dance fusion at 100 BPM with a deep, saturated sub-bass and tight sidechained kick anchoring the groove. Crisp snares and sizzling high-end percussion frame a wide, three-dimensional mix where elements move fluidly around the listener. Lead vocals are more human and intimate, with clear consonants, expressive phrasing, and breathy ad-libs that feel close and conversational. Stacked harmonies and call-and-response phrases are panned across virtual speakers, creating the sensation of voices circling the room. Filtered doubles, whispered lines, and chopped phrases bounce between left, right, and overhead perspectives for a cinematic Dolby Atmos feel. Sultry pads and airy reverb tails bloom upward, while sharp synth stabs and bass drops hit squarely in the center, keeping the track club-ready and body-roll-driven.

WHAT IT'S ABOUT A broader isolation groove about hitting accents, locking, then melting, so every shoulder, chest, and spine pulse has its own attack.

BENEFITS & INSIGHTS Dancers practice body language on the beat: click, snap, roll, pop, and squeeze, with control that gets deeper every repetition. Teachers can use it after the shoulder track to open isolations through the torso.

WHY IT'S RADISMS The lyrics treat musical accents as technique, so the bass line itself becomes the correction.

VERSE 1

Click.
Snap.
Roll it slow.
Every line
Tells you "go."
Liquid fire
In my eyes
Every curve
Cuts through the night.

PRE-CHORUS

Breathe.
Wait.
Arch it back.
Let the heavy bass line
Trace your track.

CHORUS

Hit.
Hit.
Hit different.
Every accent
Body language.
Lock.
Lock.
Then drip.
Every ripple
Honey-slick.

Boom.
Click.
Pop.
Squeeze.
Every beat
Runs through me.

VERSE 2

Every shoulder
Every chest
Slow explosions
In my flex.
Tiny pulses
Low and wide
Power climbs
Up through my spine.

BRIDGE

Tick...
Tick...

Tick...
BOOM.

FINAL CHORUS

Hit.
Hit.
Hit different.
Deeper every repetition.
Bass so thick
It chills the air.
Every move sings
"I belong here."

07 Mission In Five

FOOTWORK (TENDU/JETÉ) 3:57

STYLE

High-fidelity tendu exercise track in a driving 5/4 pulse with immersive Dolby Atmos surround imaging, inspired by stealthy spy-thriller grooves and relentless 3+2 phrasing. Ultra-detailed marching snares, brushed toms, and rim clicks wrap around the listener in a three-dimensional field, while muted bass guitar and pulsing low synths anchor a deep, tight low end. Staccato strings and muted brass stabs move across height and side channels in call-and-response figures, creating the sensation of cues arriving from all directions in a high-stakes mission control room. Taiko-style impacts and percussive hits rise overhead to accent the asymmetric bar line, enhancing the sense of precision and urgency. Vocals feature a natural, conversational female lead and focused chant group set in crisp, upfront clarity, with percussive breaths and consonants rendered in hi-fi detail inside the 5/4 grid.

WHAT IT'S ABOUT A tendu and jeté drill counted in five: brush, point, close, with no guessing and no lazy feet.

BENEFITS & INSIGHTS It cues glutes and hamstrings, a locked core, a working standing leg, arms that pull from the back, and a long neck. Teachers can use the "one-two-three, four-five" grid to keep tendus front, side, and back exact.

WHY IT'S RADISMS A friendly drill sergeant on the snare: every count has a purpose, and the beat will not let the close get sloppy.

INTRO

(Snare roll. Boots. Finger snaps.)

Attention.
Five.
Four.
Count it.
Don’t guess.
Listen…
(Drum fill.)
One-two-three…
Four-five.
Again.

VERSE 1

Brush the floor, stretch the toe
One-two-three, four-five
Longer line, let it grow
One-two-three, four-five
Glutes awake, hamstrings fire
Standing taller, climbing higher

Core is locked, don’t let go
One-two-three, four-five

PRE-CHORUS

Pull it in.
Lift the chest.
Eyes ahead.
Neck the longest.
Soft knees.
Back of knees alive.
Every count…
Has a purpose.

CHORUS

One-two-three!
Four-five!
Brush—
Point—
Close.
One-two-three!
Four-five!
Hit.
Finish.
Freeze.
Fast feet.
Sharp feet.
Clean feet.
No cheating.
Count it.
Own it.
Again.

VERSE 2

Heel to calf, close it clean
Every picture magazine
Push the floor before you fly
Lift the ribs and lift the eyes
Arms don’t float
They pull from back
Energy never fades to black

Standing leg is working too
Everything begins with you
PRE-CHORUS 2
No shortcuts.
No lazy feet.
No broken lines.
Only precision.
Hear it.
Feel it.
Dance it.
Count it.
CHORUS 2
One-two-three!
Four-five!
Front.
Side.
Back.
Close.
One-two-three!
Four-five!
Brush.
Stretch.
Control.
Fast feet.
Quiet feet.
Exact feet.
Every finish…
Intentional.
PERCUSSION BREAK
(Only snares, stomps, snaps.)
HEY!
Front!
HEY!
Side!
HEY!
Back!
HEY!
Close!
One-two-three…

Four-five…
One-two-three…
Four-five…
Again.
Again.
Again.

BRIDGE

You don’t rush—
You arrive.
You don’t throw—
You place.
Every muscle.
Every breath.
Every inch.
Every count.
Long through every toe.
Tall through every spine.
Strong through every center.
Every line.
By design.

FINAL CHORUS

One-two-three!
Four-five!
Stretch.
Reach.
Brush.
Point.
Close.
One-two-three!
Four-five!
Core in.
Chest high.
Eyes up.
Own it.
Fast feet.
Sharp feet.
Finish clean.

Nothing extra.
Nothing missing.
One-two-three…
Four-five…
One-two-three…
Four-five…
Again.
Again.
Again.

OUTRO

(Only snare.)

Count.
Listen.
Place.
Finish.
Five.
Four.
Ready…
And.

08 Dance the Dragon

SNAP KICKS/KICK LINE

2:52

STYLE

Jazz fusion, Broadway

WHAT IT'S ABOUT A snap-kick and kick-line song that asks for kicks that are high and clean, landed on the beat, without racing the music.

BENEFITS & INSIGHTS Dancers practice brush and lift, strength underneath, and staying with the count even as the track speeds up. Teachers can use the accelerating bridge to test whether the line can stay together.

WHY IT'S RADISMS The correction is musical: don't chase time, let it follow you, and the dragon image keeps a precise kick drill feeling joyful.

INTRO

VERSE 1

Here we go,
Nice and light.
Big first step,
Own the flight.
Hear the rhythm,
Count it true.
Don't chase time—
Let it follow you.
Brush and lift,
Reach the sky.
Strong below,
The spirit flies.

PRE-CHORUS

One...
Two...
Stay with the groove.
Three...
Four...
Let the music move.
Five...
Six...
Never race ahead.
Seven...

Eight...
The beat's your thread.

CHORUS

Kick it high!
Kick it clean!
Find the space
You've never seen.
Step by step,
Beat by beat,
Every kick
Lands on its feet.
Hear the drum,
Hear the song.
Fast or slow,
You stay strong.
When it flies,
Don't lose sight—
Dance the dragon,
Ride the light.

VERSE 2

Every count
Has somewhere to go.
Every note
Helps you grow.
Smile through the fire,
Breathe through the climb.
Strong and steady
Wins every time.

BRIDGE (TEMPO GRADUALLY ACCELERATES)

Don't rush...
Stay true...
The music...
Will carry you...
One more...
One more...
Stay with the beat...
Stay with the beat...

FINAL CHORUS (FASTER)

Kick it high!
Kick it clean!
Every count
Is crystal clean.
Hear the rhythm,
Trust your feet.
Never leave
The heartbeat.
Faster now—
Still on time.
Move with joy.
Move with pride.
Dance the dragon.
Lift the sky.
Every beat...
Every fly.

09 The Teacher In Me

ADAGE 1

3:04

STYLE

Dark cabaret jazz with theatrical elegance at 72 BPM. Smoky upright bass, expressive piano, brushed drums, muted trumpet, subtle strings, clarinet, and warm accordion textures with modern production. Intimate, haunting, and emotionally restrained rather than cinematic. Feature a smoky female lead vocalist with a husky, expressive tone, singing from the dancer's inner thoughts. Begin immediately with piano and bass—no intro, no spoken words, no choir, no crowd vocals. Clean 8-count phrasing for jazz adage. The mood is vulnerable yet determined, ending with quiet triumph rather than a dramatic climax.

WHAT IT'S ABOUT An adage about the private battle in a long hold: shaking legs, burning lungs, and the choice to stay when the mirror says drop it.

BENEFITS & INSIGHTS It builds mental stamina and self-coaching, so the dancer becomes the teacher of their own mind. Teachers can use it in a slow centre phrase where the real work is staying.

WHY IT'S RADISMS The lyric is a correction you give yourself: hold, breathe, don't let go, even when no one is clapping.

VERSE 1

Nobody sees...
Or maybe they do...
This little battle
I'm fighting through.
My legs are shaking...
My lungs are fire...
One more second...
A little higher...

PRE-CHORUS

The mirror whispers,
"Drop it now..."
My body's asking,
"Why somehow?"
But somewhere deeper...
Soft and low...
Another voice says,
"Don't let go."

CHORUS

The teacher's looking...

Or maybe not...
That doesn't change
The work I've got.
I'm the teacher
Of this mind.
I'm the one
Who draws the line.
Hold...
Hold...
Don't let go...
Mind says stop...
Heart says no.
Matter bends
When purpose stays.
I'll find one more
Breath today.

VERSE 2

Every tremble
Has a name.
Every struggle
Feeds the flame.
No applause...
No one claps...
Still I choose
To stay with that.

BRIDGE

Shake...
Breathe...
Stay...
Believe...
The hardest part
Is what no one sees.

FINAL CHORUS

The teacher's looking...
Or maybe not...
I'm still giving
All I've got.

No one owns
This choice but me.
I'm the teacher
Inside of me.
Hold...
Hold...
Don't give in...
That's where victories
Begin.
When the music
Fades away...
I'll remember
That I stayed.

10 An Ode To My "Tomorrow Legs"

ADAGE 2/STRETCHES

4:50

STYLE

Slow contemporary blues-jazz at 70 BPM with a sophisticated, intimate groove. Begin immediately with upright double bass and expressive piano—no intro, spoken words, or crowd vocals. Add brushed drums, Rhodes, Hammond organ, blues guitar fills, soft strings, and subtle flugelhorn. Feature a smoky female alto with elegant British-inspired phrasing, understated emotion, crisp diction, and a warm, slightly husky tone. Sing conversationally with tasteful blues inflections, subtle syncopation, and expressive pauses. The music should feel reflective, sensual, and quietly powerful—not sleepy or theatrical. Clean 8-count phrasing for jazz dance leg stretches. Polished studio production with warm analog tones, spacious dynamics, and a gentle, resolved ending.

WHAT IT'S ABOUT A thank-you letter to the legs that will ache tomorrow, for staying when the mind said lower, and for turning today's shake into proof.

BENEFITS & INSIGHTS It reframes post-class soreness as earned strength and asks for rest tonight so morning can reach again. Teachers can use it in a second adage or stretch to honour the work already done.

WHY IT'S RADISMS Playful, tender, and precise: the beat holds the stretch while the lyric teaches that tomorrow's strength starts with staying today.

INTRO

(4×8 Instrumental)

VERSE 1

Dear tomorrow legs...
I know you'll ache before the sun.
You'll whisper softly,
"What have you done?"
You'll climb the stairs
A little slow.
You'll tell the story
Only we know.

PRE-CHORUS

Tonight...
You learned to stay.
When every part
Just walked away.
You never quit.
You chose the climb.
One quiet breath...

One more time.

CHORUS

So thank you...
For every shake...
For every moment
You refused to break.
Thank you...
For holding on...
Long after
My strength was gone.
Tomorrow...
You'll carry proof...
That every dream
Starts with the truth.
Today we stayed...
We didn't run.
Tomorrow's strength...
Has just begun.

VERSE 2

When my mind said,
"Lower now..."
You answered,
"Not somehow."
When silence filled
The empty air,
You stayed with me...
You stayed right there.
Every tremble
Wrote a page.
Every second
Turned the stage.

PRE-CHORUS

No one heard
The battle won.
No applause...
Still, we won.

CHORUS

So thank you...
For every burn.
Every lesson
Only patience learns.
Thank you...
For every line...
That grew a little
Past its time.
Tomorrow...
We'll smile again.
And do it all
The same way then.

BRIDGE

Rest tonight...
Grow tonight...
Every fiber
Holds the light.
Close your eyes...
Heal in peace...
Morning brings
Another reach.

FINAL CHORUS

Dear tomorrow legs...
If you could speak...
You'd tell me
Every mountain starts beneath my feet.
So thank you...
For trusting me.
When I asked
For one more breath.
One more line.
One more second.
One more dream.
We'll meet again...
Tomorrow.

11 Catch Me If You Can (Slower)

PIROUETTE PREP/KICK BALL CHANGE

3:30

STYLE

Neo-swing meets electro-jazz at 132 BPM. Begin immediately on beat one with a driving walking bass, punchy kick, brushed snare evolving into crisp sticks, finger snaps, vibraphone, piano, muted brass, rhythm guitar, and tasteful electronic bass layers. No intro, no crowd vocals, no spoken words. Feature a confident female lead with playful attitude, precise phrasing, and impeccable rhythmic delivery. The groove should feel stylish, witty, and irresistibly danceable with clean 8-count phrasing for kick-ball-change and center pirouette combinations. Use syncopated brass hits and rhythmic breaks to accent turns and directional changes. Sophisticated, modern, and theatrical without sounding like Broadway or big-band nostalgia.

WHAT IT'S ABOUT A slower pirouette-prep and kick-ball-change song about finding a tiny centre, spotting so the eyes come home, and turning without chasing balance.

BENEFITS & INSIGHTS It cues a quick, clean passé, quiet feet, arms that don't wander, a rising head against sinking feet, and a still inside. Teachers can use the slower take to install "step, place, spot, hold" before speed.

WHY IT'S RADISMS Friendly corrections sit inside a sly hook: catch me if you can, because the centre was there the whole time.

INTRO

(4×8 instrumental)

(Finger snaps. Bass groove.)

VERSE 1

Step...
Place...
Everything slows.
Before the whole world
Starts to roll.
Quiet feet.
Ready mind.
The answer's always
There to find.

PRE-CHORUS

Tiny center...
Hold me there.
Like a pearl
Floating in air.
Sky above.

Earth below.
That's the place
Where good turns grow.

CHORUS

Catch me if you can...
Round and round again.
Eyes come home.
Every time.
Never leave
The finish line.
Strong inside.
Soft outside.
Let the music
Be the guide.
Catch me if you can...
I already know...
Where I'm going.

VERSE 2

Quick to passé.
Sharp and clean.
Every picture
Crystal seen.
Arms don't wander.
Shoulders free.
Power loves
Simplicity.
Head keeps rising.
Feet sink low.
Opposites
Steal the show.

PRE-CHORUS

Don't chase balance.
Let it breathe.
Trust the place
Beneath your feet.
Still inside.
Moving through.

Everything
Returns to you.

CHORUS

Catch me if you can...
Round and round again.
Eyes come home.
Every time.
Never leave
The finish line.
Find the point.
Own the space.
Every turn
Leaves no trace.

BRIDGE

Kick...
Ball...
Change...
Lift...
Spot...
Hold...
Breathe...
Shift...
Again...
Again...
Again...
Again...

FINAL CHORUS

Catch me if you can...
Nothing pulls me down.
Sky above.
Roots below.
That's the secret
Now I know.
Center first.
Everything.
One small place...
Makes everything
Spin.

12 Catch Me If You Can (Faster)

PIROUETTE PREP/KICK BALL CHANGE

2:52

STYLE

Neo-swing meets electro-jazz at 132 BPM. Begin immediately on beat one with a driving walking bass, punchy kick, brushed snare evolving into crisp sticks, finger snaps, vibraphone, piano, muted brass, rhythm guitar, and tasteful electronic bass layers. No intro, no crowd vocals, no spoken words. Feature a confident female lead with playful attitude, precise phrasing, and impeccable rhythmic delivery. The groove should feel stylish, witty, and irresistibly danceable with clean 8-count phrasing for kick-ball-change and center pirouette combinations. Use syncopated brass hits and rhythmic breaks to accent turns and directional changes. Sophisticated, modern, and theatrical without sounding like Broadway or big-band nostalgia.

WHAT IT'S ABOUT The same pirouette-prep lyric at a faster clip: passé, spot, kick-ball-change, and a centre that has to arrive sooner.

BENEFITS & INSIGHTS Once the slower take has set the pictures, this version tests the same cues under speed: eyes come home every time, arms stay simple, balance is allowed to breathe. Teachers can run it as the second pass across the floor.

WHY IT'S RADISMS Same lesson, tighter music: the beat now carries the correction at performance tempo, which is the point of a training partner.

INTRO

(4×8 instrumental)

(Finger snaps. Bass groove.)

VERSE 1

Step...
Place...
Everything slows.
Before the whole world
Starts to roll.
Quiet feet.
Ready mind.
The answer's always
There to find.

PRE-CHORUS

Tiny center...
Hold me there.
Like a pearl
Floating in air.
Sky above.

Earth below.
That's the place
Where good turns grow.

CHORUS

Catch me if you can...
Round and round again.
Eyes come home.
Every time.
Never leave
The finish line.
Strong inside.
Soft outside.
Let the music
Be the guide.
Catch me if you can...
I already know...
Where I'm going.

VERSE 2

Quick to passé.
Sharp and clean.
Every picture
Crystal seen.
Arms don't wander.
Shoulders free.
Power loves
Simplicity.
Head keeps rising.
Feet sink low.
Opposites
Steal the show.

PRE-CHORUS

Don't chase balance.
Let it breathe.
Trust the place
Beneath your feet.
Still inside.
Moving through.

Everything
Returns to you.

CHORUS

Catch me if you can...
Round and round again.
Eyes come home.
Every time.
Never leave
The finish line.
Find the point.
Own the space.
Every turn
Leaves no trace.

BRIDGE

Kick...
Ball...
Change...
Lift...
Spot...
Hold...
Breathe...
Shift...
Again...
Again...
Again...
Again...

FINAL CHORUS

Catch me if you can...
Nothing pulls me down.
Sky above.
Roots below.
That's the secret
Now I know.
Center first.
Everything.
One small place...
Makes everything
Spin.

13 JAZZ WALKS 3:33

Ten Across the Board (Tokyo Vogue Underground)

STYLE

High-energy ballroom vogue track with sharp Japanese club influences, built on the melodic contour of the Malaysian national anthem, reimagined with swaggering half-time drops, taiko-infused house drums, metallic percussion, and deep sub-bass. Spoken-word commands and chant-style hooks drive the beat, with call-and-response moments crafted for runway battles and floor work. Synth stabs and koto-style plucks accent the rhythm, while crowd-like shouts and battlescene echoes create the feel of an underground Tokyo warehouse ballroom, fashion-forward, aggressive, and unapologetically grand.

WHAT IT'S ABOUT A jazz-walks anthem in a Tokyo vogue-ballroom frame, walking and posing from Malaysia to Harajuku, striking each picture like a ten across the board.

BENEFITS & INSIGHTS Dancers practice confident walking, precise poses, and left-right snapping on the beat, with a playground chant that keeps the feet tight. Teachers can use it to travel jazz walks with presence, not just steps.

WHY IT'S RADISMS The walk becomes a performance: the beat carries the legend, and the lyric makes owning the floor feel like technique, not just attitude.

INTRO

Ladies…
Gentlemen…
And every neon legend—
Category is…
EAST ASIA SUPREMACY.
(Taiko hits. Crowd chants.)
TEN.
TEN.
TEN.
Across the board.

VERSE 1

Subway lights on patent-leather gold,
Heart from Malaysia, story retold.
From KL nights to Shibuya lights,
Now the whole world's living in our spotlight.
Silk on skin, kanji in lace,
Ulzzang contour all over my face.
I don't chase crowns—
Baby, crowns chase we.

PRE-CHORUS

Clock me.
Read me.
Love me.
Need me.
You can look—
But you feed the flame.
Tonight…
Tokyo screaming my name.

CHORUS

TEN ACROSS THE BOARD!
No discussion.
Full encores.
Strike a pose—
OWN the floor.
TEN ACROSS THE BOARD!
From Malaysia to Harajuku doors,
Baby, this is what legends are for.
Heels click—
Basement roar—
TEN ACROSS THE BOARD!

VERSE 2

Every heartbeat syncs with the bass,
Gliding like I run this neon place.
Too couture to imitate,
Too transcendent to duplicate.
Glossy lips.
Diamond glare.
Turning city smog to rare air.
If looks could kill—
Honey…
I'd be international.

Japanese x Ballroom Break

Hai!
Motto!
Motto!
Kira kira—

Burn brighter!
Ikuzo!
Everybody—
WATCH.
ME.
VOGUE.

Playground Chant

Left, right,
Snap it tight!
One, two,
Own the night!
Spin around—
Hit that beat!
Whole club
Up on their feet!
HEY!
TEN!
TEN!
TEN!
Across the board!

BRIDGE

I wasn’t born to shrink my flame.
I came…
to rewrite the game.
My accent.
My story.
My fever.
My glory.
Malaysia raised me—
Tokyo lights embrace me.

FINAL CHORUS

TEN ACROSS THE BOARD!
Feel the thunder.
Hear them roar.
Every heartbeat—
Screams for more.
TEN ACROSS THE BOARD!

Watch the judges lose control.
History
Never looked
This beautiful.

OUTRO

No luck.
Pure skill.
Sharp ambition.
Laser precision.
Malaysia.
Tokyo.
Seoul.
New York.
One ballroom.
One scene.
TEN.
ACROSS THE BOARD.

14 Roots Down, Branches High

KICKS ACROSS THE FLOOR (GRAND BATTEMENT) 4:00

STYLE

Afro-jazz, fusion, dance

WHAT IT'S ABOUT A grand battement crossing song that asks one leg to root in the earth while the other reaches for the sky.

BENEFITS & INSIGHTS It teaches opposition: brush the ground, strike, and lift from a strong standing side, with power starting below. Teachers can cue "roots down, branches high" on every kick so height never costs the supporting leg.

WHY IT'S RADISMS The image is the correction. The drum hits when the floor is supposed to give the kick its power back.

INTRO (4×8 INSTRUMENTAL)

(Deep drum pulse, layered hand percussion, bass enters.)

LEAD

Root...

CHOIR

Rise...
Root...
Rise...

VERSE 1

Feet in the earth,
Head to the sky.
One reaches down,
One reaches high.
Stand like a tree,
Steady and true.
Strong where you start,
Everything grows through you.
Brush the ground,
Wake the fire.
Every strike
Lifts you higher.

PRE-CHORUS

Root below...
Reach above...

Power rises
When opposites move.
Stand your ground.
Don't let go.
Higher starts
From down below.

CHORUS

Roots down!
Branches high!
Touch the earth,
Touch the sky!
Strike it strong!
Brush it through!
The floor gives power back to you.
Root down!
Rise tall!
Strong enough
To carry it all.
One leg grows,
One leg flies.
That's how mountains
Touch the sky.

VERSE 2

Hold the trunk.
Lift with pride.
Strength is quiet
Deep inside.
Back is strong.
Arms can soar.
Everything
Has something more.
Never forget
Where you began.
Every journey
Starts with the land.
Carry your story.
Carry your name.

Honor the roots
That lit the flame.

BRIDGE

Down...
Up...
Down...
Up...
Push...
Brush...
Lift...
Fly...
The deeper the roots...
The higher the sky.

FINAL CHORUS

Roots down!
Branches high!
Stand with purpose.
Reach the sky.
Strike the floor.
Own the sound.
Power always
Starts from the ground.
Brush it through.
Let it climb.
Every kick
Prepares to fly.
Roots down.
Rise free.
Carry the past.
Become the tree.

15 Just Smile and Sip (Broadway Style)

CHAÎNÉ TURNS

2:57

STYLE

Fast jazz-swing pop at 170 BPM with a playful, witty Broadway-meets-contemporary-jazz feel. Start immediately on beat one with walking upright bass, crisp drum kit, bright piano, punchy brass, clarinet, rhythm guitar, finger snaps, and energetic swing grooves. One expressive female lead vocalist delivering fast, conversational lyrics with impeccable diction, comedic timing, and subtle theatrical flair. No crowd vocals, no spoken dialogue, no intro. Dynamic brass hits accent the jokes and corrections. Clean 8-count phrasing for chaîné turns with a driving pulse that encourages continuous rotation.

WHAT IT'S ABOUT A comic teacher monologue during chaîné turns: turnout disappearing, travelling off the line, and the choice to smile, sip, and try again.

BENEFITS & INSIGHTS It repeats the real corrections: turn out, pull up, spot the wall, tiny steps, tight not squeezed, and leave the shoulders and elbows out of it. Teachers can play it so the class laughs and still hears the notes.

WHY IT'S RADISMS Friendly corrections with a wink: the beat keeps the turns neat while the lyric admits that every correction finds its day, just maybe not today.

INTRO (NO INTRO — STRAIGHT INTO THE GROOVE)

VERSE 1

Five, six, seven, eight...
Here we go...
Round and round...
Oh no...
Those feet...
They're parallel again...
I swear we fixed this
Last Tuesday at ten.
Tight...
Not squeezed...
There's a difference, can't you see?
If I say it one more time,
Will it finally stick with thee?

PRE-CHORUS

Smile...
Deep breath...
Smile again...
Count to four...

Not to ten...
Don't say it...
Don't explode...
Teacher mode...
Teacher mode...

CHORUS

Turn out!
Pull up!
Spot the wall!
Tiny steps,
Don't wobble at all!
Round and round,
Nice and neat!
Where'd your turnout
Disappear to, sweetie?
Smile...
Sip...
Deep inhale...
Nobody's going
Off the rails...
It's just Tuesday...
Not defeat...
Now let's try it
With your feet!

VERSE 2

Head is great...
Arms are fine...
Then the feet
Resign halfway.
Why are we
Travelling east?
We started north...
How'd that increase?
And somehow...
Every single year...
Gravity gets
Very creative here.

PRE-CHORUS

Breathe in...
Smile wide...
Hide the panic
Deep inside...
Flask says,
"We got this, friend."
Probably just...
Electrolytes again.

CHORUS

Turn out!
Pull up!
Stay so tall!
Tiny steps,
Don't rush at all!
Spot comes home
Every spin.
Don't let dizziness
Win again!
Smile...
Sip...
One more round...
Nobody
Is sitting down.
Every correction
Finds its day...
Just maybe not...
Today.

BRIDGE

No...
No...
Not the shoulders...
No...
No...
Not the elbows...
(deep breath)
Smile...

Sip...
One more drink...
Now I've started
To overthink...
Who's getting dizzy
After chaînés?
Is it them...
Or my cabernet?
No... wait...
That's definitely tea...
...Probably.
(sip)
Yes!
YES!
That's the one!
Quick!
Before it's gone!

FINAL CHORUS

Turn out!
Pull up!
Trust your feet!
Strong but easy,
Light and neat!
Tight together,
Never tense!
That's the whole
Magnificent sense!
Smile...
Sip...
One more try...
Keep the sparkle
In your eye.
One more turn...
There it is...
See?
I knew you'd get it...
Eventually.

16 Just Smile and Sip (Swing Style)

CHAÎNÉ TURNS

2:48

STYLE

Fast jazz-swing pop at 170 BPM with a playful, witty Broadway-meets-contemporary-jazz feel. Start immediately on beat one with walking upright bass, crisp drum kit, bright piano, punchy brass, clarinet, rhythm guitar, finger snaps, and energetic swing grooves. One expressive female lead vocalist delivering fast, conversational lyrics with impeccable diction, comedic timing, and subtle theatrical flair. No crowd vocals, no spoken dialogue, no intro. Dynamic brass hits accent the jokes and corrections. Clean 8-count phrasing for chaîné turns with a driving pulse that encourages continuous rotation.

WHAT IT'S ABOUT The same chaîné lesson in a swing groove: parallel feet, wobble, dizziness, and a teacher staying in "teacher mode."

BENEFITS & INSIGHTS The cues stay identical (turnout, pull up, spot, tiny unhurried steps, tight together but never tense), now against a swinging pulse. Teachers can use this take when they want the same drill with a different musical colour.

WHY IT'S RADISMS Same corrections, new feel: the lesson rides a swing beat so the class can hear the notes twice without it feeling like a lecture.

INTRO (NO INTRO — STRAIGHT INTO THE GROOVE)

VERSE 1

Five, six, seven, eight...
Here we go...
Round and round...
Oh no...
Those feet...
They're parallel again...
I swear we fixed this
Last Tuesday at ten.
Tight...
Not squeezed...
There's a difference, can't you see?
If I say it one more time,
Will it finally stick with thee?

PRE-CHORUS

Smile...
Deep breath...
Smile again...
Count to four...

Not to ten...
Don't say it...
Don't explode...
Teacher mode...
Teacher mode...

CHORUS

Turn out!
Pull up!
Spot the wall!
Tiny steps,
Don't wobble at all!
Round and round,
Nice and neat!
Where'd your turnout
Disappear to, sweetie?
Smile...
Sip...
Deep inhale...
Nobody's going
Off the rails...
It's just Tuesday...
Not defeat...
Now let's try it
With your feet!

VERSE 2

Head is great...
Arms are fine...
Then the feet
Resign halfway.
Why are we
Travelling east?
We started north...
How'd that increase?
And somehow...
Every single year...
Gravity gets
Very creative here.

PRE-CHORUS

Breathe in...
Smile wide...
Hide the panic
Deep inside...
Flask says,
"We got this, friend."
Probably just...
Electrolytes again.

CHORUS

Turn out!
Pull up!
Stay so tall!
Tiny steps,
Don't rush at all!
Spot comes home
Every spin.
Don't let dizziness
Win again!
Smile...
Sip...
One more round...
Nobody
Is sitting down.
Every correction
Finds its day...
Just maybe not...
Today.

BRIDGE

No...
No...
Not the shoulders...
No...
No...
Not the elbows...
(deep breath)
Smile...

Sip...
One more drink...
Now I've started
To overthink...
Who's getting dizzy
After chaînés?
Is it them...
Or my cabernet?
No... wait...
That's definitely tea...
...Probably.
(sip)
Yes!
YES!
That's the one!
Quick!
Before it's gone!

FINAL CHORUS

Turn out!
Pull up!
Trust your feet!
Strong but easy,
Light and neat!
Tight together,
Never tense!
That's the whole
Magnificent sense!
Smile...
Sip...
One more try...
Keep the sparkle
In your eye.
One more turn...
There it is...
See?
I knew you'd get it...
Eventually.

17 Chassé Pas De Bourée Go!

TURNS ACROSS THE FLOOR

2:18

STYLE

Dance-pop, drill, hip-hop influenced electronic (UK-style)

WHAT IT'S ABOUT A turns-across-the-floor drill that names the phrase outright: chassé, pas de bourrée, go, with a head spot that never lets it slow.

BENEFITS & INSIGHTS It cues heel-to-toe lining, eyes front, chest high, high passé, relevé on time, and arms locked in first. Teachers can run it from the corner as a sharp, repeatable combination.

WHY IT'S RADISMS The title is the count. The beat is the drill, and the lyric will not let the frame go soft.

VERSE 1

Line it up
Heel to toe, down the floor
Eyes front, chest high
Like you've done this war before
Count it in
Every inch, under guard
Spine like steel
Every detail hitting hard

CHORUS

Chassé, pas de bourrée, go
Head spot, never let it slow
High passé, hold that line
Relevé, rise on time
Arms in first, stay locked, don't sway
Sharp and solid, drill all day
Chassé, pas de bourrée, go
Chassé, pas de bourrée, go (hey!)

VERSE 2

Corner one
You attack, not request
Weight change, breathe
But the rhythm gets the rest
Turn it clean
Like a compass on a string

Neck snaps, eyes catch
Room spins, you don’t blink

CHORUS

Chassé, pas de bourrée, go
Head spot, never let it slow
High passé, hold that line
Relevé, rise on time
Arms in first, stay locked, don’t sway
Sharp and solid, drill all day
Chassé, pas de bourrée, go
Chassé, pas de bourrée, go

BRIDGE

Left, right
Floor like a runway stripe
Turn tight
Nothing in your frame is light
Air thin
But you never let it show
One more pass
From the corner, then you go (hey!)

CHORUS

Chassé, pas de bourrée, go
Head spot, never let it slow
High passé, hold that line
Relevé, rise on time
Arms in first, stay locked, don’t sway
Sharp and solid, drill all day
Chassé, pas de bourrée, go
Chassé, pas de bourrée, go

18 Fly

JUMPS 1

3:22

STYLE

Contemporary South Asian dance-pop fusion at 138 BPM. Start immediately on beat one with infectious dhol, tabla, driving drum kit, deep bass guitar, sub bass, rhythmic claps, bright synths, orchestral strings, and playful brass. Modern production with a joyful, athletic groove that feels uplifting and explosive without sounding like a film soundtrack or traditional folk music. One confident female lead vocalist with bright, expressive delivery and catchy melodic hooks. No intro, no crowd vocals, no spoken words. Clean 8-count phrasing for grand allegro jump combinations. Build energy throughout the song with evolving percussion and rhythmic breaks. Lyrics celebrate bending before takeoff, brushing through the floor, pushing with strength, reaching through the toes, floating with confidence, and landing softly before taking flight again. Joyful, empowering, and irresistibly danceable. accompanied by a background of male chanting choir sounds, help enhance the female vocalist.

WHAT IT'S ABOUT A first jumping track about bending down, pushing the floor, reaching long through the toes, and landing soft enough to fly again.

BENEFITS & INSIGHTS Dancers learn that every jump starts below, that power is also how you land, and not to rush or throw the movement. Teachers can use "down, push, rise, fly" to time plié, takeoff, and a quiet landing.

WHY IT'S RADISMS The floor becomes a partner: the beat lifts when the lyric says push, and the correction is that nothing heavy ever flies.

VERSE 1

Bend down...
Feel the ground...
Power's waiting
All around.
Strong below...
Calm above...
Lift begins
With patient love.
Brush it through...
Reach the sky...
Nothing heavy
Ever flies.

PRE-CHORUS

Down...
Push...
Rise...
Fly...

The earth
Will lift you
Every time.

CHORUS

Fly!
Higher than before!
Push the floor!
Give me more!
Reach!
Longer through your toes!
That's the way
A dancer grows.
Land...
Soft and light...
Ready for
Another flight.
Again...
Again...
Again...
The sky is never
Far away.

VERSE 2

Every jump
Starts below.
Every dream
Starts this slow.
Power isn't
Only height.
Power's how
You land just right.
Brush the floor.
Trust the beat.
Every takeoff
Starts beneath.

PRE-CHORUS

Don't rush.
Don't throw.

Feel it rise.
Then let go.

CHORUS

Fly!
Higher than before!
Push the floor!
Give me more!
Reach!
Longer through your toes!
That's the way
A dancer grows.
Land...
Quiet feet...
Ready for
The next heartbeat.

BRIDGE

Down...
Up...
Down...
Up...
Brush...
Reach...
Brush...
Reach...
One more jump...
One more chance...
The floor
Was always
Your best friend.

FINAL CHORUS

Fly!
Touch the sky!
Strong enough
To always try.

Push the floor!
Brush it through!
The ground
Believes
In you.
Rise...
Again...
Again...
Again...
Every landing...
Starts another
Flight.

19 We Are Ready For This

JUMPS 2

2:42

STYLE

Kechak sounds from Bali. Contemporary global dance fusion at 140 BPM. Begin immediately on beat one with powerful interlocking rhythmic vocal syllables (original, non-lyrical rhythmic textures inspired by Balinese vocal percussion), layered hand percussion, deep toms, taiko-style drums, djembe, modern kick, sub bass, bamboo percussion, and cinematic rhythmic strings. No crowd ambience, no spoken words, no imitation of traditional ceremonial music. One commanding female lead vocalist sings over the groove with clean melodic hooks. The music should build continuously with driving syncopation, clean 8-count phrasing, and explosive energy for grand allegro. Powerful, primal, joyful, and contemporary.

WHAT IT'S ABOUT A second jumping song that gathers everything already trained (tendu, battement, plié) and says this is the moment the work pays off.

BENEFITS & INSIGHTS It cues a driving back leg, a leading front leg, long lines, and "don't chase height, chase the reach." Teachers can use it later in the jump series, when the class is warm enough to go for length.

WHY IT'S RADISMS The lyric makes earlier exercises feel purposeful: every class prepared this jump, and the beat is the door they finally walk through.

INTRO

VERSE 1

Feel the floor...
Know its name...
Every lesson
Built this flame.
Every tendu,
Every line,
Quiet work
Prepared this climb.
Every battement
Found its place.
Every plié
Built this grace.
Nothing wasted.
Nothing small.
Every moment
Built it all.

PRE-CHORUS

Back leg...
Push the sky.
Front leg...
Lead the flight.
Longer...
Longer...
Reach the air.
Leave a little
Of yourself up there.

CHORUS

Now we fly!
Now we rise!
Roots below,
Open skies!
Brush it through!
Drive the ground!
Power lives
Where feet push down.
Stretch it long!
Don't let go!
Every line
Has room to grow.
Everything
You've done before...
Lives inside
This moment more.

VERSE 2

Don't chase height.
Chase the reach.
The earth has
Something left to teach.
One leg sends.
One leg leads.
One heart follows
Where it believes.
Arms like rivers.
Back like stone.

Lift together,
Not alone.

BRIDGE

Push...
Reach...
Lengthen...
Fly...
Again...
Again...
Again...
Higher isn't
Only high...
It's everything
That came before
Meeting
One more
Open door.

FINAL CHORUS

Now we fly!
Nothing borrowed.
Every jump
Builds tomorrow.
Brush the floor.
Trust the climb.
Every class
Prepared this time.
Back leg stronger.
Forward free.
The sky was always
Meant to meet
The dancer
You were growing to be.

20 Lift, Push, Fly

JUMPS 3

2:46

STYLE

Experimental, dance, fusion

WHAT IT'S ABOUT A third jumping anthem built on a simple count: brush, push, lift, reach, fly, with the back leg driving all the way through.

BENEFITS & INSIGHTS It repeats that every tendu, battement, and plié lives inside the jump, and it warns against chasing height instead of length and strength. Teachers can use the "NOW, FLY" chorus as the last, fullest pass.

WHY IT'S RADISMS The whole class is in the lyric: what you drilled at the barre is what sends you off the floor, and the beat will not let a jump stay halfway.

INTRO (NO INTRO. BEAT STARTS IMMEDIATELY.)

Brush.
Brush.
Push.
Push.
Brush.
Brush.
Push.
Push.

VERSE 1

Brush the floor.
Wake the ground.
Every answer
Starts down.
Strong below.
Free above.
Nothing flies
Without the push.
Again.
Again.
Again.
Again.

BUILD

Root.

Rise.
Root.
Rise.
Long.
Long.
Long.
Long.
Reach.
Reach.
Reach.
Reach.

CHORUS

NOW...
FLY.
Leave the floor.
Own the sky.
Push it down.
Rise up high.
Trust the work.
You know why.
Every tendu...
Lives in this.
Every battement...
Lives in this.
Every plié...
Lives in this.
Now...
Fly.

VERSE 2

Back leg...
Don't be shy.
Send me
To the sky.
Stretch it.
Finish it.
Nothing halfway.
Everything.

Lengthen.
Lengthen.
Lengthen.
Through.

BUILD

Push.
Brush.
Lift.
Reach.
Push.
Brush.
Lift.
Reach.
Stay long.
Stay free.
Become
What you've practiced to be.

CHORUS

NOW...
FLY.
Push the earth.
Own the sky.
Nothing wasted.
Nothing small.
Every class
Prepared it all.
Strong below.
Light above.
Every jump
Begins with love.
Brush.
Push.
Reach.
Fly.

BREAKDOWN

No fear.
No doubt.

The floor
Will send you out.
Don't chase height.
Chase length.
Don't chase power.
Build strength.

FINAL CHORUS

NOW...
FLY.
Brush the floor.
Touch the sky.
Back leg.
Drive it through.
The earth
Believes
In you.
Every tendu.
Every battement.
Every plié.
Every fall.
Every rise.
Brought you...
Here.
Now...
Fly.

21 Borrowed Lights

COOL DOWN

4:17

STYLE

A Duet, Male and Female conversational, with a choir harmonizing. Modern gospel-pop ballad at 72 BPM. Begin with warm piano and soft ambient choir, gradually building into a rich, uplifting gospel arrangement with Hammond organ, live bass, brushed drums evolving to full kit, acoustic guitar, subtle strings, and expressive piano. Feature a heartfelt female lead vocalist with a warm, soulful alto voice. A large angelic mixed gospel choir enters gradually, growing into powerful layered harmonies for the final chorus. No spoken words or crowd noise. The emotion is hopeful, grateful, and deeply moving without feeling preachy. Finish with the choir singing softly into silence, leaving listeners feeling peaceful, inspired, and ready to return tomorrow.

WHAT IT'S ABOUT A gospel cool-down about being carried by borrowed light: teachers, quiet hearts, and a studio that waited until you were ready to listen.

BENEFITS & INSIGHTS It brings the heart rate down and turns gratitude into the last lesson: remember the ground that taught you to rise, then become that light for someone else. Teachers can use it to close the room without rushing the silence.

WHY IT'S RADISMS The music stops teaching steps and starts teaching why the work matters, which is still class music, just turned toward the people who made a way.

BORROWED LIGHT

(Finale • Gospel)

INTRO

(Soft piano. Distant choir breathing, no words.)

VERSE 1

When the room
Learns silence,
You can still hear
The floor.
Holding every footprint
Like it remembers
Every name.

VERSE 2

Some dreams
Need a thousand hands.
Some doors
Open long before
We ever arrive.

Some lights
Were already burning
When we walked inside.

PRE-CHORUS

Nothing here
Belonged to me.
Yet somehow...
Everything
Made room.

CHORUS

I was carried...
By borrowed light.
By quiet hearts
I couldn't always see.
Every step
Someone believed
Before it belonged
To me.

VERSE 3

The mirrors
Never judged.
Only reflected
Who I was becoming.
The music
Never hurried.
Only waited
For me to listen.

PRE-CHORUS

Roots beneath.
Sky above.
Between them...
I found
My own name.

CHORUS

I was carried...

By borrowed light.
By open doors
And faithful time.
By unseen hands.
By patient days.
By every soul
Who made a way.

BRIDGE

Maybe...
Grace
Looks like
An empty studio
Waiting.
Maybe...
Love
Sounds like
Someone counting
Eight...
Again.

FINAL CHORUS

When the last note
Leaves the room,
May I never forget
The silence
That taught me
To hear.
May I never forget

The ground
That taught me
To rise.
May I become
For someone else
The light
I once borrowed.

OUTRO (ANGELIC CHOIR)

Ah...
Carry the light...
Carry the light...
Until another song...