

LES MILLS BARRE 01

01. WARM

02. DEEPEN

03. EXTEND

04. PEAK

05. STRENGTHEN

06. POWER

07. ESCAPE

08. BURN

STRETCH

B1. TENDU

B2. DEEP STRENGTH

B3. PERFORMANCE

BALLET BASICS

MUSIC & CREDITS

GO TO LES MILLS
BARRE 2 >

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01. WARM

TRACK FOCUS

I want my class participants to understand and feel Foundation Posture.

MUSIC		EXERCISE		CTS	REPS
0:05	Intro	4x8	Set up 1st Position with Bras Bas Arms	32	
0:21	V / Touch of	4x8 A	1st Position Demi Plié with 1st Position Arms Demi Plié, arms to 1st Position Straighten legs, arms to Bras Bas	4 4	4x
0:37	PC / You don't	4x8 A ¹	1st Position Grand Plié with 1st Position Arms Grand Plié, arms to 1st Position Heels down, straighten legs, arms to Bras Bas	4 4	4x
0:53	C / Talk , talk	4x8 A ²	1st Position Grand Plié with 5th Position Arms Demi Plié, arms to 1st Position Grand Plié, arms to 5th Position Heels down, straighten legs, arms to Bras Bas	2 2 4	4x
1:10	Instr	4x8 B	Arabesque Tap with HOH L Lift R leg B Tap foot to floor	1 1	16x
1:26	Instr	4x8 B ¹	Arabesque Tap in Fondu with 3rd Arabesque Position Arms L Lift R leg B Tap foot to floor	1 1	16x
1:42	V / Touch of	4x8 A ³	1st Position Grand Plié with Port de Bras Arms (slow) Plié, arms to 1st Position Grand Plié, arms to 5th Position Grand Plié, arms to 2nd Position Heels down, straighten legs, arms to Bras Bas	4 4 4 4	2x
1:59	PC / You don't	8x8 A ⁴	1st Position Grand Plié with Port de Bras Arms (fast)	8	8x
2:31	Instr	4x8 B	Arabesque Tap with HOH R	2	16x
2:47	Instr	4x8 B ¹	Arabesque Tap in Fondu with 3rd Arabesque Position Arms R	2	16x
3:04	C / Talk , talk	12x8 A ⁴ +B ¹	1st Position Grand Plié, Arabesque Lift L&R 1st Position Grand Plié with Port de Bras Arms (fast) 3x Arabesque Lift in Fondu with 3rd Arabesque Arms L 1st Position, arms to Bras Bas Repeat to R	8 6 2 16	3x

01. TALK 3:54 mins

TEACHING TIPS

In this Warm track, we find and align great Foundation Posture whilst warming through the legs, readying ourselves for the class ahead. This track introduces two core ballet moves featured in Les Mills Barre: the Plié and Arabesque line.

During this track, place a strong emphasis on correct postural alignment and hip/knee/ankle alignment for safety. Dancers stand differently – when we adopt this posture we activate many different muscles that we miss in our regular training formats; in particular, our glutes, thighs, core and postural muscles in the back and shoulders.

Find a place where you can connect with your class, especially new participants, to help them feel comfortable in this workout.

TECHNIQUE

1ST POSITION DEMI PLIÉ WITH 1ST POSITION ARMS

Layer 1

- Plié down and straighten legs to come up
- Hands to 1st then Bras Bas
- Maintain Ballet Tuck
- Press knees out over toes



Layer 2

- Deepen the Plié
- Lift your heels, as you need to
- Press your heels down as you straighten legs
- Squeeze your shoulder blades down and back

1ST POSITION GRAND PLIÉ WITH 5TH POSITION ARMS

Layer 1

- Lift arms from 1st to 5th Position, back to Bras Bas

ARABESQUE TAP WITH HANDS ON HIP

Layer 1

- Turn your shoulders, chest and hips to the diagonal
- Hands to hips
- Square your shoulders and hips in the same line as your leg
- Brace your belly
- Lift your chest without flaring your ribs

Layer 2

- Fondu (or bend the knee)
- Add 3rd Arabesque Position Arms
- Keep pressing your knee out over your toes
- Draw your shoulder blades down and back



1ST POSITION GRAND PLIÉ WITH PORT DE BRAS ARMS

Layer 1

- Arms to 1st Position, up to 5th Position, out to 2nd Position, return to Bras Bas

Layer 2

- Maintain Ballet Tuck
- Press knees out
- Knees no lower than 90 degrees

1ST POSITION GRAND PLIÉ, ARABESQUE LIFT

Layer 1

- 1st, 5th, 2nd Position, Bras Bas
- 3 Arabesques – 3, 2, 1

Layer 2

- Press through your heels as you straighten legs
- Back leg straight and long

↓ **OPTION:** FOOT TAPS FLOOR DURING ARABESQUE LIFT



02. DEEPEN

TRACK FOCUS

I want my class participants to feel the strong and warming work in the Plié Pulse with Cambré sequence.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	4x8	Set up 2nd Position with Bras Bas Arms	32	
0:22	V / Woods	8x8 A	2nd Position Plié with 2nd Position Arms Plié, arms to 2nd Position Straighten legs, arms to Bras Bas	8 8	4x
0:59	C / World	8x8 A ¹	2nd Position Plié Pulse with Port de Bras Arms 3x Plié Pulse, arms rise through 2nd to 5th Position Straighten legs, arms lower through 2nd Position to Bras Bas	6 2	8x
1:31	C / World	8x8 B	2nd Position Plié Pulse with Cambré L&R Plié, arms to 2nd Position Pulse, Cambré R arm O/H Plié, arms to 2nd Position Pulse, Cambré L arm O/H	2 2 2 2	8x
2:04	Br / Say mama	4x8 A ¹	2nd Position Plié Pulse with Port de Bras Arms	8	4x
2:21	Rep / Woods	4x8 A ²	2nd Position Plié Pulse with 5th Position Arms Plié, arms rise through 2nd to 5th Position Hold Straighten legs, arms lower through 2nd to Bras Bas	8 8 16	
2:37	C / Woods	4x8 B	2nd Position Plié Pulse with Cambré L&R	8	4x
2:53	Instr	2x8	Set up 3rd Position (L) with Bras Bas Arms	16	
3:02	Ref / _ who will survive	18x8 C	Retiré, Développé F, Rond de Jambe L&R Retiré L, arms to 1st Position Développé F L, arms in 1st Position Rond de Jambe L, arms to 2nd Position 3rd Position R foot F, arms to Bras Bas Repeat R	4 4 4 4 16	4½x

02. LOST IN THE WORLD 4:19 mins

TEACHING TIPS

This track focuses on strong gluteal activation as you work through the 2nd Position Plié combinations, right through to the last combination of the track in Retiré, Développé, Rond de Jambe.

During the Retiré, Développé and Rond de Jambe, it is important to coach strong postural and pelvic alignment, reminding the classthat hip rotation and movement availability is different in everybody’s hip joints. Maintaining a strong, tall and lengthened spine is more important than the height of the leg in this move. The Rond de Jambe is one of the best moves for muscle activation in your hip region, as it involves the muscles of the moving hip working harmoniously with the muscles of the supporting leg holding in an isometric contraction.

Movement in the hip joint should be as a result of the leg moving in a circle shape, not as the initiator of movement.

Fill the music with movement, and enjoy bringing your participants into their bodies!

TECHNIQUE

2ND POSITION PLIÉ WITH 2ND POSITION ARMS

Layer 1

- Open and bend
- Knees press out over toes
- Butt stops above knee line



Layer 2

- Butt comes no lower than knee line

2ND POSITION PLIÉ PULSE WITH PORT DE BRAS ARMS

Layer 1

- Pulse down, 3, 2, 1
- Arms 2nd Position, 5th Position, lower down

Layer 2

- Keep pressing your knees out over toes
- Tighten core and maintain Ballet Tuck
- Squeeze thighs together as you straighten legs

2ND POSITION PLIÉ PULSE WITH CAMBRÉ

Layer 1

- Stay down and pulse
- Cambré – arm and chest curve over to the side
- Lift and ‘C-shape’ your spine

Layer 2

- Butt remains above your knees
- Press your knees out
- Keep the Ballet Tuck engaged

RETIRÉ, DÉVELOPPÉ F AND ROND DE JAMBE

Layer 1

- Step into 3rd Position – heel into the arch of the foot
- Retiré, raise the leg
- Développé, extend the leg forward
- Rond de Jambe, circle the leg
- Maintain Ballet Tuck and Foundation Posture

Layer 2

- Square the hips as much as you can
- Keep the leg at the same height whole way around

↑ **OPTION:** ROND DE JAMBE “EN L’AIR” (FOOT IN THE AIR)

↓ **OPTION:** ROND DE JAMBE “À TERRE” (FOOT REMAINS ON THE FLOOR)



03. EXTEND

TRACK FOCUS

I want my class participants to enjoy the beautiful Retiré sequence and have some fun with the Glissade, whilst maintaining strong posture.

	MUSIC		EXERCISE	CTS	REPS
0:00	Intro	2x8	Set up 3rd Position L foot F, facing L diagonal with HOH	16	
0:09	V / Club	4x8 A	Arabesque Tap with HOH L Lift R leg B Tap foot to floor	½ ½	32x
0:29	PC / Girl	4x8 A¹	Arabesque Tap in Fondu with 3rd Arabesque Position Arms L Lift R leg B Tap foot to floor Last rep: finish in 3rd Position L foot F with Bras Bas Arms	½ ½	32x
0:49	C / _ I’m in love	4x8 B	Retiré, Développé B & Arabesque Combo L (slow) Retiré R, arms to 1st Position Développé B R to Arabesque, arms to 3rd Arabesque Position Retiré R, arms to 1st Position 3rd Position L foot F, arms to Bras Bas	4 4 4 4	2x
1:09	C / Oh I	4x8 B¹	Retiré, Développé B, Arabesque Combo L (fast) Last rep: R foot steps wide to face R diagonal	8	4x
1:29	V / Week in we	4x8 A	Arabesque Tap with HOH R	1	32x
1:49	PC / Girl	4x8 A¹	Arabesque Tap in Fondu with 3rd Arabesque Position Arms R	1	32x
2:09	C / _ I’m in love	4x8 B	Retiré, Développé B & Arabesque Combo R (slow)	16	2x
2:29	C / Oh I	4x8 B¹	Retiré, Développé B & Arabesque Combo R (fast)	8	4x
2:49	Br / _ Come on	2x8 A	Arabesque Tap in Fondu with HOH L	1	16x
2:59	Br / _ Come on	2x8 A	Arabesque Tap in Fondu with HOH R	1	16x



03. EXTEND

	MUSIC		EXERCISE	CTS	REPS
3:09	C / _ I'm in love	4x8 B ²	Retiré, Développé B & Arabesque Combo L&R Retiré L, arms to 1st Position Développé B L to Arabesque, arms to 3rd Arabesque Position Retiré L, arms to 1st Position 2nd Position, arms to 2nd Position 3rd Position L foot F, facing L diagonal with Bras Bas arms Repeat R	2 2 2 1 1 8	 2x
3:29	Rep / _ Come on	4x8 B ³	Retiré, Développé B, Arabesque, Glissade Combo L&R Retiré L, arms to 1st Position Développé B L to Arabesque, arms to 3rd Arabesque Position Retiré L, arms to 1st Position Glissade L with arms at 2nd Position 3rd Position L foot F, facing L diagonal with Bras Bas Arms Repeat R Finish in Arabesque with 3rd Arabesque Position Arms facing R diagonal	2 2 2 1 1 8	 2x



03. SHAPE OF YOU 3:52 mins

TEACHING TIPS

A fun, well known song to distract from the intense and deep muscle burn created in the glutes and thighs.

This track fires up the glute, quad and hamstring muscles using a simple Arabesque Tap. As you maintain natural turn out of the extended leg, you will engage the hip rotator muscles, glute medius and maximus and the supporting hamstring and quadricep muscles to strengthen and tone the legs.

Using the imagery of your body between two panes of glass encourages the alignment to be long and lengthened, whilst maintaining strong Foundation Posture.

TECHNIQUE

ARABESQUE TAP WITH HANDS ON HIPS

Layer 1

- Body square to the diagonal
- Tap and lift the back leg

Layer 2

- Imagine your body is between two panes of glass
- Everything in line



ARABESQUE TAP IN FONDU WITH 3RD ARABESQUE POSITION ARMS

Layer 1

- Fondu the leg (bend the standing knee)
- Arms reach into 3rd Position
- Knee out over toes

Layer 2

- Eye gaze along the line of the arm
- Strong core, lats draw down your back



RETIRÉ, DÉVELOPPÉ B & ARABESQUE COMBO (SLOW)

Layer 1

- Retiré, extend your leg into Arabesque
- Tuck back into Retiré

RETIRÉ, DÉVELOPPÉ B & ARABESQUE COMBO (FAST)

Layer 1

- Retiré, Arabesque, Retiré, reset into 3rd Position
- Tuck back into Retiré
- Draw your shoulders down and back



04. PEAK

TRACK FOCUS

I want my class participants to achieve a cardio hit through my inclusive coaching of the different options for everyone.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	4x8	Set up 3rd Position L foot F with HOH	32	
0:14	V / Poetry	8x8 A	Tendu a la Seconde with HOH L&R (slow) Tendu L leg L L foot returns to 3rd Position R foot F Tendu L leg L L foot returns to 3rd Position L foot F Tendu R leg R R foot returns to 3rd Position R foot F Tendu R leg R R foot returns to 3rd Position L foot F	2 2 2 2 2 2 2 2	4x
0:44	C / Poetry	4x8 B	3rd Position, Échappé 2nd Position with HOH L&R (slow) Échappé from 3rd Position L foot F to 2nd Position Échappé back to 3rd Position R foot F Repeat alternate foot F	2 2 4	4x
0:59	C / Poetry	4x8 B ¹	3rd Position, Échappé 2nd Position with HOH L&R (fast) Option to stay with slow pace	4	8x
1:14	Rep / Oh, oh	4x8 C	3rd Position Changement, Arabesque Sissonne L&R 4x Changement with HOH Arabesque Sissonne R to 3rd Position R foot F with 1st Arabesque Arms Arabesque Sissonne R to 3rd Position L foot F with 1st Arabesque Arms Repeat to L Option: 1x Changement, 1x Arabesque	4 2 2 8	2x
1:29	V / Poetry	8x8 A ¹	Tendu a la Seconde R&L (fast)	8	8x
1:59	C / Poetry	8x8 B ¹	3rd Position, Échappé 2nd Position with HOH R&L (fast)	4	16x
2:29	Rep / Oh, oh	4x8 C	3rd Position Changement, Arabesque Sissonne R&L	16	2x
2:44	Br / _ Your body's	5x8	1st Position with 5th Position Arms Cambré B Forward Fold with arms F and down Roll up, hands to hips	8 8 16 8	
3:03	C / Poetry	8x8 C	3rd Position Changement, Arabesque Sissonne R&L	16	4x



04. PEAK

MUSIC			EXERCISE	CTS	REPS
3:33	Rep / Oh, oh	4x8 D	Arabesque Sissonne R&L		
			4x Arabesque Sissonne R with 1st Arabesque Arms	8	
			4x Arabesque Sissonne L with 1st Arabesque Arms	8	2x
			Option: Arabesque hold R&L		
3:48	Outro / (Instr)	4x8 D ¹	Arabesque Sissonne R&L		
			Arabesque R with 1st Arabesque Arms	8	
			Arabesque L with 1st Arabesque Arms	8	2x

04. MOVE YOUR BODY 4:10 mins

TEACHING TIPS

In this track we reach our final cardio peak of the block. Small yet effective movements will see you moving your body to raise your heart rate higher.

Throughout the track, always ensure you provide choices for those who may not want to move quickly (they can still get a big cardio workout going at the half tempo pace).

The Changement jump is a smaller jump and the power comes from the feet; actively press through the feet as you land, to engage deeper into the quad and glute muscles. Ensure you maintain strength in your legs, particularly your lower legs as you move quickly with the Arabesques – keep energy all the way through to your toes.

Coach safe landing technique – working through the ball of the foot to the heel, softening through the knee as you land and maintaining strong Foundation Posture is essential.

The music will help to take you and your class to the peak.

TECHNIQUE

TENDU A LA SECONDE WITH HANDS ON HIPS

Layer 1

- Stand in 3rd Position
- Tendu out to side and return
- Out and behind, out and in front
- Press through the ball of your foot
- Draw heel back along the floor



Layer 2

- Keep resetting in 3rd Position
- Come back to your Foundation
- Posture and Ballet tuck
- Ensure your ribs aren't flaring

3RD POSITION, ÉCHAPPÉ 2ND POSITION WITH HANDS ON HIPS

Layer 1

- Shoot feet out and reset in 3rd Position
- Switch sides
- If you need to, a hop as you land



Layer 2

- Speed up if you want to
- Maintain tall posture

3RD POSITION CHANGEMENT, ARABESQUE SISSONNE

Layer 1

- Changement 4, 3, 2, 1
- 2 Arabesques
- Keep your legs straight as you jump, soften through your feet
- Cross your thighs as you jump

Layer 2

- Maintain your power and control
- Long straight leg as you Arabesque

↓ **OPTION:** 1 CHANGEMENT AND 1 ARABESQUE (SLOW TEMPO)

ARABESQUE SISSONNE

Layer 1

- Four Arabesques 4, 3, 2, 1
- Strong core and maintain Foundation Posture



05. STRENGTHEN

TRACK FOCUS

I want my class participants to feel the strength in the back of their bodies, and understand the benefits they can gain from this strength.

EQUIPMENT

Two small weight plates.

MUSIC			EXERCISE	CTS	REPS
0:00	V / You and I	4x8	Set up Long 4th Position L foot F in Relevé, L leg bent, facing L diagonal. One weight plate in each hand, arms down, palms facing F	32	
0:18	PC / Take it	4x8 A	Long 4th Position in Relevé L Bend L knee, tip torso F, arms lift B Straighten knee, lift torso, arms lower	4 4	4x
0:37	C / Touch	4x8 B	Arabesque Lift with Arms O/H L Heel down, Arabesque L as arms sweep F to O/H Lower R leg, extend L leg as arms sweep F&B palms facing down	4 4	4x
0:56	C / Touch	2x8 B ¹	Arabesque Lift Pulse with Arms O/H L Arabesque Lift L with R leg, pulse up and down, with arms O/H Option: arms B, palms facing down	2	8x
1:05	C / Touch	2x8 B ²	Arabesque Lift Pulse with Arms B L Arabesque Lift L with R leg pulse up and down, arms B with palms facing down	2	8x
1:15	V / Photograph	4x8	Set up Long 4th Position R foot F in Relevé, R leg bent, facing R diagonal. Arms down, palms facing F		
1:34	PC / Take it	4x8 A	Long 4th Position in Relevé R	8	4x
1:52	C / Touch	4x8 B	Arabesque Lift R	8	4x
2:11	C / Touch	2x8 B ¹	Arabesque Lift Pulse with Arms O/H R	2	8x
2:21	C / Touch	2x8 B ²	Arabesque Lift Pulse with Arms B R Last rep: set up 1st Position with arms by sides, palms facing F	2	8x
2:30	Br / Whole week	4x8 C	Tendu Derrière (B) with Fondu L&R (slow) Tendu L leg B, Fondu R as arms sweep B with palms facing down Return to 1st Position, arms by sides, palms facing F Repeat other side	4 4 8	2x
2:49	Rep / Touch	4x8 C ¹	Tendu Derrière (B) with Fondu L&R (fast)	8	4x
3:08	C / Touch	4x8 B ³	Arabesque Lift with Arms O/H L&R Arabesque L as arms sweep F to O/H Return to 1st Position, arms by sides, palms facing F Repeat R	2 2 4	4x

05. TOUCH 3:32 mins

TEACHING TIPS

Just a touch of plate work to increase the strength work that really fires through your legs and postural muscles. You will need 2x weight plates for this track – either 1kg or 2.5kg. The plates simply enhance the range of movement, not decrease it – start light!

For this track it is not about how big you move, but how controlled you are through both your upper and lower body. This track has a strong emphasis on posterior chain conditioning – from the shoulders and upper spine through to the glutes and hamstrings. During the Derrière (to the back) movements, it is essential to maintain a strong, long and lengthened spine by bracing the core and lifting tall.

TECHNIQUE

LONG 4TH POSITION SETUP

Layer 1

- Set up 4th Position, then double it
- Lift the front heel high
- Press the knee out
- Bring the shoulder blades back and together
- Weight plates face forward
- Tip your body forward

LONG 4TH POSITION IN RELEVÉ

Layer 1

- Tip forward and rise back up
- Squeeze the shoulder blades together
- Bring the arms up and back

Layer 2

- Keep chin in and spine lengthened



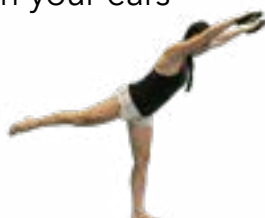
ARABESQUE LIFT WITH ARMS OVERHEAD

Layer 1

- Front heel down
- Raise the arms and the back leg up
- Press the knee out
- Eye gaze to the floor, to assist with balance
- Weight plates no higher than your ears

Layer 2

- All at once, leg and arms



ARABESQUE LIFT PULSE WITH ARMS OVER HEAD

Layer 1

- Stay up and pulse the leg
- Brace the core strong
- Eye gaze to the floor
- If this is too much for your shoulders, bring the arms down and back

Layer 2

- Strong postural engagement
- Strong squeeze of your butt

TENDU DERRIÈRE WITH FONDU

Layer 1

- Set up 1st Position
- Slow Tendu Derrière (to back)
- Knee bent over toes

Layer 2

- Weight stays in the front leg to engage the glutes
- Squeeze shoulder blades together and plates back





06. POWER

TRACK FOCUS

I want my class participants to challenge themselves in the Plié/Tricep work, maintaining good range and timing.

EQUIPMENT

Two small weight plates.

MUSIC			EXERCISE	CTS	REPS
0:00	Intro	2x8	Set up 1st Position, holding weight plates stacked together O/H	16	
0:06	V / Said goodbye	8x8 A	1st Position Plié with O/H Tricep Extension (4/4) Plié as plates lower to base of neck Straighten legs and extend arms O/H	8 8	4x
0:35	C / _ If you're	4x8 A ¹	1st Position Plié with O/H Tricep Extension (2/2)	8	4x
0:49	C / _ I see you	4x8 A ²	1st Position Plié with Tricep O/H Extension (3/1) Note: After 2 reps, add Relevé when legs straighten	8	4x
1:03	Instr	4x8 A ³	1st Position Plié Pulse with Tricep Pulse Plié Pulse as plates pulse at base of neck	2	16x
1:17	Rep / _ I see you	4½x A ⁴	1st Position Plié with O/H Tricep Extension (1/1) Last 4cts: set up 2nd Position with arms by sides, one weight plate in each hand	4	8x
1:33	V / Lost our	4x8 B	2nd Position Plié with Arms Wide (4/4) Plié as plates lift out to sides at shoulder-height, palms facing down Straighten legs and lower arms by sides	8 8	2x
1:47	C / _ If you're	4x8 B ¹	2nd Position Plié with Arms Wide (2/2)	8	4x
2:01	C / _ I see you	4x8 B ²	2nd Position Plié with Arms Wide (3/1)	8	4x
2:16	Instr	4x8 B ³	2nd Position Plié Pulse with Arm Circles Plié Pulse with Arm Circles at shoulder-height, palms facing down	2	16x
2:30	Br / Ah	4x8	Plié as plates lift wdie to 5th Position Straighten legs, plates lower Set up 1st Position, holding weight plates down by sides, palms facing F	8 8 16	
2:44	Rep / I see you	4x8 C	1st Position Plié with Arms B (3/1) Plié, tip torso F, plates lift B, palms facing down Straighten legs, lift torso and lower arms by sides	6 2	4x
2:58	Instr	4x8 C ¹	1st Position Plié Pulse with Arm Circles Plié Pulse with torso F, arms circle at shoulder-height, palms facing down	2	16x
3:13	Outro / _ If you're	2x8	Recover, put plates away	16	

06. FIND ME 3:24 mins

TEACHING TIPS

There are only two combinations in this track. Focus first on setting up great foundation technique of the Plié and Tricep Extensions; then educate and inspire your participants about the benefits of working through the glutes and triceps. This strong foundation strength work can be done with light weight plates or without weight plates – either choice will provide a strong workout and burn in the glutes and triceps.

When working in the Plié, it is essential that you keep your spine long (from the tail bone to the tip of your spine) and avoid sticking your butt out. By keeping a long spine, you will correctly work the postural muscles and posterior chain muscles when in a Plié action – it also encourages a safe range of motion within the hip joint.

TECHNIQUE

1ST POSITION PLIÉ WITH OVERHEAD TRICEP EXTENSION (4/4)

Layer 1

- Stand in 1st Position
- Strong core and Ballet tuck engaged
- Stack the plates and bring them above your head
- Slow Plié with Overhead Tricep Extension
- Keep elbows in front of your face
- Knees track over toes and don't come below 90 degrees

Layer 2

- Long, lengthened spine
- Keep your core tightened to keep your ribs from flaring



1ST POSITION PLIÉ WITH OVERHEAD TRICEP EXTENSION (2/2)

Layer 1

- Press your heels down to rise up
- Squeeze your elbows in close to your face

1ST POSITION PLIÉ WITH OVERHEAD TRICEP EXTENSION (3/1)

Layer 1

- Tempo change
- Add the Releve, rise high to the balls of your feet

1ST POSITION PLIÉ WITH TRICEP PULSE

Layer 1

- Stay down low, Bottom Half Pulse
- Press the knees out over toes
- Strong core brace and Ballet tuck

1ST POSITION PLIÉ WITH OVERHEAD TRICEP EXTENSION (1/1)

Layer 1

- Single time, down and up

2ND POSITION PLIÉ WITH ARMS WIDE (4/4)

Layer 1

- Split the plates
- Step out to 2nd position
- Arms no higher than shoulders



2ND POSITION PLIÉ WITH ARMS WIDE (2/2)

Layer 1

- Butt stays above knee line
- Knees press open over toes
- Spine long and strong

2ND POSITION PLIÉ WITH ARMS WIDE (3/1)

Layer 1

- Squeeze your shoulder blades down your back
- Switch on your strong postural muscles

2ND POSITION PLIÉ PULSE WITH ARM CIRCLES

Layer 1

- Micro-circles forward with your arms
- Shoulders draw down your back
- Strong core
- Press your knees out over your toes

1ST POSITION PLIÉ WITH ARMS BACK (3/1)

Layer 1

- Plié and tip your chest forward
- Arms extend behind, plates face forward
- Chin tucked in to lengthen your spine

1ST POSITION PLIÉ PULSE WITH ARM CIRCLES

Layer 1

- Pulse and add a small micro-circle with your arms
- Brace your belly

Layer 2

- Feel the beautiful burn in your triceps and glutes





07. ESCAPE

TRACK FOCUS

I want my class participants to feel the music, feel like a dancer and give the Pirouette a try.

MUSIC		EXERCISE		CTS	REPS
0:00		1x8	Set up 1st Position with Bras Bas Arms	8	
0:02	Intro / (Instr)	4x8 A	Arabesque with 1st Arabesque Position Arms R&L (4/4) Arabesque R with 1st Arabesque Arms Return to 1st Position with Bras Bas Arms Repeat L	8 8 16	
0:14	Instr / (Beat)	12x8 A ¹	Arabesque with 1st Arabesque Arms R&L (2/2) Last 8cts: set up Long 4th Position R foot F with 3rd Position Arms R arm F	16	5½x
0:53	C / _ Yes, I know	4x8 B	Relevé (R), Retiré (L) Relevé R, Retiré L with 1st Position Arms Long 4th Position R foot F with 3rd Position Arms R arm F	4 4	4x
1:05	C / _ Yes, I know	4x8 C	Pirouette R Pirouette 360° R with 1st Position Arms Long 4th Position R foot F with 3rd Position Arms R arm F	4 4	4x
1:19	Instr	4x8 D	Pirouette R, Arabesque L Pirouette 360° R with 1st Position Arms Arabesque L with 1st Arabesque Arms	4 4	4x
1:30	Instr	1x8	Set up 1st Position with Bras Bas Arms	8	
1:34	V / Impossible	7x8 A ¹	Arabesque with 1st Arabesque Position Arms L&R (2/2) Last 8cts: set up Long 4th Position L foot F with 3rd Position Arms L arm F	16	3x
1:56	C / _ Yes, I know	4x8 B	Relevé (L), Retiré (R)	8	4x
2:08	C / _ Yes, I know	4x8 C	Pirouette L	8	4x
2:21	Instr	4x8 D	Pirouette L, Arabesque R	8	4x
2:34	Ref / _ Yes, I know	8x8	Set up and preview Pirouette, Arabesque R&L	64	
3:00	Ref / _ Yes, I know	8x8 D	Pirouette, Arabesque R&L After 2 reps: option to add Temps Levé	16	4x

07. THE THRILL 3:29 mins

TEACHING TIPS

This is a fun, lighthearted and joyful introduction to Pirouettes. Encourage your class to take the pressure off themselves and just have fun as they practise their turns. This track uses lots of postural and deep stabilizer muscles in the lower legs and glutes as you work through balances and turning moves. Own this as your ballet moment, feeling the power of strong ballet moves as you let loose and have fun!

A strong benefit of turn training is increasing the muscles that stabilize and strengthen the ankles. Ensure that your body weight is forward and over the ankle to accurately work these stabilization muscles. Engage your core to maintain strong Foundation Posture as you turn. Focus on using ‘just enough’ energy to turn you around – sometimes the biggest error in Pirouettes is pushing so hard that you throw yourself off balance.

TECHNIQUE

ARABESQUE WITH 1ST ARABESQUE POSITION ARMS

Layer 1

- Arabesque Lift, return to 1st Position
- Straighten the legs
- Long spine
- Strong Ballet tuck



RELEVÉ, RETIRÉ

Layer 1

- Step your leg back long
- Knee lifts to side, toes lightly touch leg
- Shift your weight forward
- Stay upright
- Lift high on your Demi-Pointe
- Lift up through your core and legs
- Keep your heels down, if you need to



PIROUETTE

Layer 1

- Turn yourself around
- Lift up onto Demi Pointe to turn
- Use your arms as momentum to help you turn
- Strong brace through your core

Layer 2

- Knee tries to stay as open as possible
- Press down through the toes to help you turn
- Love your body as one strong unit
- Keep the weight in the front foot as you land

↓ **OPTION:** STAY WITH RELEVÉ, RETIRÉ

PIROUETTE, ARABESQUE

Layer 1

- 1 Pirouette, 1 Arabesque
- Strong core and long spine
- Squeeze your butt to protect your spine

↑ **OPTION:** ADD A HOP TO ARABESQUE



08. BURN

TRACK FOCUS

I want my class participants to hold a strong abdominal brace to move effectively and train the back of the body.

MUSIC			EXERCISE	CTS	REPS
0:00	Intro	2x8	Set up Horse Stance, facing L	16	
0:07	V / _ Y'all haters	4x8 A	Firefly R (2/2) Bend R knee to R elbow, torso F 4cts Extend R leg B to hip-height 4cts	4 4	4x
0:23	V / _ My daddy	6x8 A ¹	Firefly R (1/1) After 8 reps, add elbow bend Option: Firefly R (2/2)	4	12x
0:46	C / Want it	4x8 B	Horse Stance Leg Extension with Tap R R foot taps to L side 2cts R foot taps to R side 2cts	2 2	8x
1:02	Br / Oh yeah	6x8 C	Horse Stance Leg Extension with Swing R R leg swings to L side 2cts R leg swings to R side 2cts Last rep: bend R knee to Scorpion with toes pointing upward	2 2	12x
1:25	Rep / Okay	4x8 D	Scorpion Pulse R Pulse up and down R 2cts Last rep: lower leg to Horse Stance	2	16x
1:41	V / _ When he	4x8 A	Firefly L (2/2)	8	4x
1:57	V / _ Might get	6x8 A ¹	Firefly L (1/1)	4	12x
2:21	C / Haters	4x8 B	Horse Stance Leg Extension with Tap L	4	8x
2:36	Br / Slay	4x8 C	Horse Stance Leg Extension with Swing L	4	8x
2:52	Rep / Okay	4x8 D	Scorpion Pulse L	2	16x
3:08	Outro / _ Okay	4x8	Childs Pose	32	

08. FORMATION 3:26 mins

TEACHING TIPS

The final working track to finish with a BURN! The final challenge focuses on strengthening your glutes and posterior chain muscles of your core. Isolated glute work will get you stronger for the next class you attend.

In the Horse Stance, focus your coaching on isolating the movement to the hips and legs by bracing the core strongly and using the glutes to activate the movement. It is essential that the core remains switched on to maintain spinal control.

TECHNIQUE

FIREFLY

Layer 1

- Come down to the floor on all fours
- Knees under hips
- Hands under shoulders
- Knee to elbow
- Brace core
- Rock your body forward and back

Layer 2

- Level 1: knee moves; body stays still
- Level 2: shift the body weight forward
- Level 3: bend elbows
- Push the hands through the floor



HORSE STANCE LEG EXTENSION WITH TAP

Layer 1

- Tap leg over and back
- Extreme core control
- No movement in your upper body, all from your glutes
- Butt squeezed, abs braced
- Back long and straight

Layer 2

- Good control, pushing the hands down to be stable



HORSE STANCE LEG EXTENSION WITH SWING

Layer 1

- Leg moves across at hip-height, off the floor
- Leg moves at the same level across your body
- Isolate the movement to your legs, not your upper body

Layer 2

- This targets your glute medius



SCORPION PULSE

Layer 1

- Bend the knee, toes to ceiling
- Pulse lift
- Squeeze the butt, abs braced

Layer 2

- Tuck the chin in to lengthen your spine



CHILDS POSE

Layer 1

- Knees wide, push back to Childs Pose
- Come forward onto your elbows
- Allow your hips to release



STRETCH

If you have time and would like to stretch out, here are a few stretches you can do.

- Childs Pose
- Hip Flexor/Quad Stretch L&R
- Hamstring Stretch L&R
- Splits L&R
- Swan Pose L&R (option to add Mermaid Arms)

TEACHING TIPS

Concentrate on breath and alignment to get the most of each stretch; these focus on releasing the main muscles groups worked during Les Mills Barre. Hold each stretch for around 1 minute.

TECHNIQUE

CHILDS POSE

Layer 1

- Knees wide, push back to Childs Pose
- Come forward onto your elbows
- Allow your hips to release

HIP FLEXOR STRETCH

Layer 1

- Bring your foot between your hands
- Stretch forward
- Knee aligned over toes

HAMSTRING STRETCH/SPLITS

Layer 1

- Draw your hips back
- Lengthen out your leg
- If it feels good, slide your leg forward, coming into the Splits

SWAN POSE

Layer 1

- Bring your heel to your groin
- Square your shoulders and hips
- If it feels good, reach back, lift the heel, connect foot to elbow

↑ **OPTION:** ADD MERMAID ARMS



B1. TENDU

TRACK FOCUS

I want my class participants to maintain strong Foundation Posture and Ballet Tuck as they move their legs.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	2x8	Set up 1st Position with HOH	16	
0:07	V / Walking	8x8 A	Double Tendu en Croix L&R Tendu L leg F L foot returns to 1st Position Repeat Tendu L leg L L foot returns to 1st Position Repeat Tendu L leg B L foot returns to 1st Position Repeat Tendu L leg L L foot returns to 1st Position Repeat Repeat R	2 2 4 2 2 4 2 2 4 2 2 4 2 4 32	
0:39	PC / Ooh	4x8 B	Retiré, Développé F, Rond de Jambe with HOH L&R Retiré L Développé F L Rond de Jambe L 1st Position Repeat R	4 4 4 4 16	
0:55	C / Tryin'	8x8 C	Tendu en Croix, Retiré, Développé F, Rond de Jambe with HOH L+R Tendu L leg F L foot returns to 1st Position Tendu L leg L L foot returns to 1st Position Tendu L leg B L foot returns to 1st Position Retiré L Développé F L Rond de Jambe L 1st Position Repeat R	1 1 1 1 1 1 2 2 4 2 16	2x
1:27	C / Feelings	1x8 D	1st Position Grand Plié with Demi 2nd Position Arms Grand Plié, arms to Demi 2nd Position Heels down, straighten legs, HOH	4 4	
1:31	V / _ I see how	8x8 A	Double Tendu en Croix L&R	64	
2:02	C / Tryin'	8x8 C	Tendu en Croix, Retiré, Développé F, Rond de Jambe with HOH L&R	32	2x



B1. TENDU

MUSIC			EXERCISE	CTS	REPS
2:34	C / Feelings	1½x8 D¹	1st Position Grand Plié with Demi 2nd Position Arms		
			Grand Plié, arms to Demi 2nd Position	4	
			Heels down, straighten legs, HOH	4	
			Hold	4	
2:40	Br / Make reality	4x8 B	Retiré, Développé F, Rond de Jambe with HOH L&R	32	
2:56	C / Tryin'	8x8 C	Tendu en Croix, Retiré, Développé F, Rond de Jambe with HOH L&R	32	2x
3:27	Outro / Feelings	1x8 D	1st Position Grand Plié with Demi 2nd Position Arms		
			Grand Plié, arms to Demi 2nd Position	4	
			Heels down, straighten legs, HOH	4	



B1. BAD LIAR 3:34 mins

TEACHING TIPS

In this bonus Tendu track, we work the Tendu en Croix (on the cross). Working this simple foot and leg movement in three different planes encourages deep strength work, targeting both the glute medius and maximus, as well as the hamstrings and quads. Avoid gripping with the hip, allowing free movement from the hip socket. It is essential to maintain a strong Foundation Posture and Ballet tuck to avoid extra movement through the spine as you move your legs in the different planes.

TECHNIQUE

DOUBLE TENDU EN CROIX

Layer 1

- Stand in 1st Position
- Tendu forward, to the side, to the back and side
- Tendu out and return
- Press through the ball of your foot
- Pull back through heel as you reset
- Square your hips to the front
- Strong Foundation Posture

Layer 2

- Feel the work in your legs and glutes

↑ **OPTION:** GLISSÉ

RETIRÉ, DÉVELOPPÉ FORWARD, ROND DE JAMBE WITH HANDS ON HIPS

Layer 1

- Retiré, raise the leg
- Développé, extend the leg forward
- Rond de Jambe, circle the leg
- Maintain Ballet Tuck and Foundation Posture

↑ **OPTION:** ROND DE JAMBE “EN L’AIR” (FOOT IN THE AIR)

↓ **OPTION:** ROND DE JAMBE “À TERRE” (FOOT REMAINS ON THE FLOOR)





B2. DEEP STRENGTH

TRACK FOCUS

I want my class participants to understand the execution and challenge of the Assisted Arabesque.

EQUIPMENT

A band or tube.

MUSIC		EXERCISE		CTS
0:00	Intro	2x8	Set up L foot inside one handle of band, in 1st Position. Hold other end of band in both hands, shoulder-width apart at chest-height	16
0:20	V / You	6x8 A	Assisted Grand Battement en Croix L Grand Battement L leg F L foot returns to 1st Position Repeat Grand Battement L leg L L foot returns to 1st Position Repeat Grand Battement L leg B to 45° L foot returns to 1st Position Repeat Repeat 2x Grand Battement L Repeat 2x Grand Battement F Repeat 2x Grand Battement L	2 2 4 2 2 4 2 2 4 8 8 8
0:50	PC / Oh , oh	8x8 B	Assisted Arabesque R Long 4th Position R foot F, bend R knee Extend arms O/H Tip F from hips Assisted Arabesque Straighten R knee	8 8 16 32
1:30	C / Selfish	6x8 C	Assisted Attitude R Bend L knee Move R hand in towards L hand on band Release L hand from band, arm extends B	8 16 24
2:00	V / Gold rose	4x8	Set up R foot inside one handle of band, in 1st Position. Hold other end of band in both hands, shoulder-width apart at chest-height	32
2:30	V / Night	6x8 A	Assisted Grand Battement en Croix R	48
2:50	C / Selfish	8x8 B	Assisted Arabesque L	64
3:29	Rep / Let's be	6x8 C	Assisted Attitude L	48
4:00	Outro / (Instr)	2x8	Recover, release band	16

B2. SELFISH 4:12 mins

TEACHING TIPS

In this bonus Strength track, we use a band to assist in strengthening the glutes and postural muscles in Grand Battements and Arabesque lines – this helps to make what can appear very challenging, totally achievable. These movements are simply incredible.

TECHNIQUE

ASSISTED GRAND BATTEMENT EN CROIX

Layer 1

- Hook one foot into a handle
- Pull the band high to your chest
- Lift and lower to the front
- Lift and lower to the side
- Lift and lower to the back
- Lift and lower to the side
- Keep hips square to the front
- Maintain strong Foundation Posture
- Straight supporting leg



ASSISTED ARABESQUE AND ASSISTED ATTITUDE

Layer 1

- Step out wide
- Deeply bend your knee
- Lift band high above your head
- Tip forward; use the band to lift your leg off the floor
- Straighten through the supporting leg
- Maintain strong Foundation Posture for balance
- Bend the knee
- Bring the opposite arm along the band, closer to the front arm
- As you can, release the front arm and hold it back towards the lifted foot

Layer 2

- Feel the beautiful strength flowing up your arms and along your legs





B3. PERFORMANCE

TRACK FOCUS

I want my class participants to feel free to express themselves and let go; feeling like a dancer.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	2x6	Set up 2nd Position with Bras Bas Arms	12	
0:05	V / _ Everybody	12x6 A	2nd Position Plié, Arabesque with Port de Bras Arms L&R Plié, arms rise through 2nd to 5th Position Arabesque L, arms cross F and down Repeat R Last rep: step feet in to 1st Position with Bras Bas Arms	6 6 12	3x
0:39	V / _ But I love	4¾x8 B	1st Position Grand Plié, Tendu a la Seconde L&R Grand Plié with Demi 2nd Position Arms Heels down, straighten legs, arms to Bras Bas Tendu L leg L L foot returns to 1st Position Repeat R 3rd Position R foot F, HOH	2 2 2 2 8 6	2x
0:56	C / Church	8x8 C	3rd Position Changement, Arabesque & Pirouette Sequence L&R 2x Changement with HOH Arabesque R with 1st Arabesque Position Arms 3rd Position R foot F, HOH Repeat L Pirouette 360° R with 1st Position Arms Arabesque Temps Levé L with 1st Arabesque Position Arms Long 4th Position L foot F, 3rd Position arms L arm F Pirouette 360° L with 1st Position Arms Arabesque Temps Levé R with 1st Arabesque Position Arms 3rd Position R foot F, HOH	4 2 2 8 4 2 2 4 2 2	2x
1:26	V / _ If I'm a pagan	12x6 D	Retiré, Développé F, Rond de Jambe L&R Retiré L, arms to 1st Position Développé F L Rond de Jambe L, arms to 2nd Position 3rd Position R foot F Repeat R	3 3 3 3 12	3x
2:00	C / Church	8x8 C	3rd Position Changement, Arabesque & Pirouette Sequence L&R	32	2x
2:30	Br / _ No masters	4x8 E	Long 4th Position in Demi Pointe with Cambre F&B R Long 4th Position R foot F, R leg bent, Demi Pointe R, facing R diagonal, Cambré F, sweep arms F at shoulder-height Cambré B, sweep arms B and down	4 4	4x
2:45	Br / _ Madness	4x8 E	Long 4th Position in Demi Pointe with Cambré F&B L	8	4x



B3. PERFORMANCE

MUSIC			EXERCISE	CTS	REPS
2:59	Instr	4¾x8	1st Position, arms to Bras Bas	8	
			Rise, arms to 5th Position	8	
			Arms to 2nd Position, palms facing upward	8	
			Lower heels, arms to Bras Bas	8	
			3rd Position R foot F, HOH	6	
3:17	C / Church	8x8 C	3rd Position Changement, Arabesque & Pirouette Sequence L&R	32	2x

B3. TAKE ME TO CHURCH 4:01 mins

TEACHING TIPS

Welcome to your Performance track! We combine some moves already taught in this workout and have an opportunity to ‘perform’ them one last time. The feel of this track is expressive movement combined with the feel of the music. Hook into the luscious feelings that this piece of music evokes and encourage the participants in your class to move how it makes them feel.

TECHNIQUE

2ND POSITION PLIÉ, ARABESQUE WITH PORT DE BRAS ARMS

Layer 1

- Plié, circle the arms
- Step wide and Arabesque
- Circle and cross
- Turn your hips and shoulders in Arabesque line

Layer 2

- Feel the movement with the song

1ST POSITION GRAND PLIÉ, TENDU A LA SECONDE

Layer 1

- Plié and Tendu
- Focus on strong Foundation Posture
- Maintain Ballet tuck
- Keep upright

3RD POSITION CHANGEMENT, ARABESQUE & PIROUETTE SEQUENCE

Layer 1

- Changement and Arabesque
- 1 Pirouette, 1 Arabesque
- Keep your legs straight as you jump, soften through your feet
- Cross your thighs as you jump
- Strong core and long spine
- Squeeze your butt tightly to protect your spine

↑ **OPTION:** ADD A HOP IN ARABESQUE

RETIRÉ, DÉVELOPPÉ FORWARD, ROND DE JAMBE

Layer 1

- Retiré, raise the leg
- Développé, extend the leg forward
- Rond de Jambe, circle the leg
- Maintain Ballet Tuck and Foundation Posture

↑ **OPTION:** ROND DE JAMBE “EN L’AIR” (FOOT IN THE AIR)

↓ **OPTION:** ROND DE JAMBE “À TERRE” (FOOT REMAINS ON THE FLOOR)

LONG 4TH POSITION IN DEMI POINTE WITH CAMBRÉ FORWARD AND BACK

Layer 1

- Move your arms forward and back
- Contract and release through your torso





BALLET BASICS – GENRAL TERMS

FOUNDATION POSTURE

- Find your natural turn out
- Rock forward on to the balls of feet, then back onto the heels
- Using the external rotators, flick your toes out to the corners in one fluid movement. Do not force this movement

BALLET TUCK

- Tuck your tailbone under gently
- Tighten your core and lift your chest without flaring ribs
- Bring shoulders back and down, drawing the lats down

DEMI

- ‘Half’; eg ‘Demi Plié’ is a half Plié – a small bend of the knees

GRAND

- ‘Big’ or ‘great’; eg ‘Grand Plié’ is a full Plié – big bend in the knees, heels off the floor

DERRIÈRE

- ‘Behind’ or ‘to the back’

DEVANT

- ‘Front’

EN CROIX

- ‘Crossed’ or ‘in the shape of a cross’

POINTE

- On the toes; ‘Demi Pointe’ is on the balls of the feet

A LA SECONDE

- ‘To the side’, or feet in 2nd Position



BALLET BASICS – POSITIONS

FIRST POSITION

- Feet flat on the floor
- Heels together, toes in natural turn out
- Weight evenly distributed between heels and balls of feet



SECOND POSITION

- Feet flat on the floor, at least shoulder-width apart
- Heels under the line of the shoulders
- Toes in natural turn out
- Weight evenly distributed between heels and balls of feet



THIRD POSITION

- Feet flat on the floor
- One heel is placed in front of the arch of the other foot
- Toes in natural turn out



LONG FOURTH POSITION

- Feet flat on the floor
- Feet step in similar alignment for 3rd position, but long
- Toes in natural turn out

BRAS BAS ARMS

- Arms down low with a slight bend in the elbows
- Hands in front of hips, palms face upward



1ST POSITION ARMS

- Arms out in front with a slight bend in the elbows
- Hands no higher than the breast bone



2ND POSITION ARMS

- Arms out to sides with a slight bend in the elbows
- Palms face forwards



DEMI 2ND POSITION ARMS

- Arms in a low V, with a slight bend in the elbows
- Palms face downward



5TH POSITION ARMS

- Arms over head with a slight bend in the elbows
- Palms face downward
- Elbows slightly forward of face



1ST ARABESQUE POSITION

- Stand on one leg, other leg lifts behind (just off the ground, or up to hip height)
- Both legs straight with natural turn out
- Same arm as standing leg reaches forward at eye level, other arm reaches back at same angle as lifted leg



3RD ARABESQUE POSITION ARMS

- Same arm as standing leg reaches forward at eye level, other arm reaches forward at shoulder height
- Arms shoulder width apart





BALLET BASICS – MOVEMENTS

ATTITUDE

- Lifted leg is bent in natural turn out

BATTEMENT

- ‘Beating’
- Working leg extends out and returns (single or repeated movement)

CAMBRÉ

- ‘Arched’
- Body bends from the waist

CHANGEMENT

- ‘Change’ with a jump
- Eg: Demi Plié in 3rd Position, jump to change legs, land in 3rd Position with other foot in front

DÉVELOPPÉ

- ‘To develop’
- Working leg draws up beside standing leg, then extends out straight in the air

ECHAPPÉ

- ‘To escape’
- Eg: Demi Plié in 1st or 3rd Position, slide/jump feet to 2nd Position

FONDU

- ‘To melt’
- Standing on one leg, bend standing knee
- Maintain natural turn out, therefore keeping correct knee alignment

GLISSADE

- ‘To glide’
- Transfer weight from one leg to another, traveling sideways

GLISSÉ

- Slide foot through Tendu, then lift toes just off the floor

PIROUETTE

- Turn/spin on one leg (other leg in Retiré)

PLIÉ

- Bend the knee or knees

PORT DE BRAS

- Carriage of the arms; moving arms gracefully from one position to the next (body can be still or moving)

RELEVÉ

- ‘To snatch’ or ‘raised’
- Eg: Demi Plié, then pull up quickly onto Demi Pointe
- Balls of the feet and toes replace position of heels (maintaining natural turn out)
- Strong, straight legs

RETIRÉ

- One leg raises to side (natural turn out)
- Knee bent
- Toe pointed next to the supporting knee (not on the joint)

ROND DE JAMBE

- Leg extends to Devant (front), moves through 2nd Position to Derrière (back) position (or Derrière, 2nd, Devant), forming a semi circle
- Can be on the ground or in the air

SAUTÉ

- To jump (on two feet)

SISSONE

- Scissor action
- Eg: Demi Plié in 3rd Position, jump off two feet, traveling to the diagonal in Arabesque. Land one foot at a time closing back to 3rd Position in Demi Plié

TEMPS LEVÉ

- To hop on one leg

TENDU

- Leg and foot stretch out long, keeping toes on the floor



MUSIC

- 1

Talk (3:54)

DJ Snake feat. George Maple

Courtesy of the Universal Music Group.

Written by: Streten, Higgs, Burnett, Dickinson, David, Grigahcine
- 2

Lost In The World (4:19)

Kanye West & Bon Iver

Courtesy of the Universal Music Group.

Written by: Vernon, Brown, Dibango, West, Bhasker, Heron, Bocage, Scramuzza
- 3

Shape Of You (3:52)

Beau Break

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Written by: Sheeran, Mac, McDaid
- 4

Move Your Body (Single Mix) (4:10)

Sia

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Written by: Kurstin, Furler
- 5

Touch (3:32)

Little Mix

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Written by: Plested, Ibrahim, Jordan-Patrikios, Govere
- 6

Find Me (3:24)

Wonder Women

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Written by: Lenzie, Edwards, Kelleher, Barnes, Kohn, van den Bogaerde, Purcell
- 7

The Thrill (3:29)

Nero

Courtesy of the Universal Music Group.

Written by: Ray, Watson, Stephens
- 8

Formation (3:26)

Devast8

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Written by: A. Brown, K. Brown, Hogan, Knowles, Williams
- B1

Bad Liar (3:34)

Selena Gomez

© Courtesy of the Universal Music Group.

Written by: Gomez, Byrne, Franz, Kirkpatrick, Michaels, Tranter, Weymouth
- B2

Selfish (4:12)

Future feat. Rihanna

© 2017 Epic Records, a division of Sony Music Entertainment.

Written by: Fisher, Walker, Fenty, Wilburn, Mizrahi
- B3

Take Me To Church (4:01)

Hozier

© 2014 under licence to Columbia Records, a division of Sony Music Entertainment.

Written by: Hozier

BONUS TRACKS

Get creative with the bonus tracks – you can either add them on to the end of the full release to create a longer class duration, or swap them in to create a different overall feel for the workout.

For example:

- Replace Track 7 Escape with Track B1 Tendu for a deeper burn workout without the fantasy dance element
- Replace Track 4 Peak with Track B2 Deep Strength for a strength-focused workout
- Track B3 Performance is the dance performance for the end of the 45min class

45–MINUTE Option		30–MINUTE Option (Deeper Burn)	
Track 1	Warm	Track 1	Warm
Track 2	Deepen	Track 2	Deepen
Track 3	Extend	Track 3	Extend
Track 4	Peak	Track 4	Peak
Track 5	Strengthen	Track 5	Strengthen
Track 6	Power	Track 6	Power
Track 7	Escape	Track B1	Tendu
Track 8	Burn	Track 8	Burn
Track B1	Tendu	Total Time	29:56
Track B2	Deep Strength		
Track B3	Performance	30–MINUTE Option (Strength Focus)	
Total Time	41:35	Track 1	Warm
		Track 2	Deepen
		Track 3	Extend
		Track B2	Deep Strength
		Track 5	Strengthen
		Track 6	Power
		Track 7	Escape
		Track 8	Burn
		Total Time	29:55



From L-R: Hannah Ellis, Summer Bradley, Diana Archer Mills

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KEY

B up	Build Up	Br	Bridge (non-chorus)
C	Chorus (music column)	QC	Quiet Chorus
ct/cts	Musical Counts	W.	With
Instr	Instrumental	HOH	Hands on hips
Intro	Introduction	L	Left
Mins	Minutes	O/H	Over head
OTS	On the spot	R	Right
Outro	Last few bars of music	PC	Pre-chorus
Ref	Refrain (recurring phrase or song lines)	Rep	Reprise (part of the chorus repeated)
F&B	Forward and Backward	Reps	Peform the Sequence/Exercise x times
ROM	Range of motion	V	Verse
↑	Advanced Option	↓	Low Option
Preview			

COUNTS

- 1/1** 2 counts down, 2 counts up
- 1/1/1/1** 2 counts F or B, 2 counts down, 2 counts up, 2 counts F or B
- 1/1/2** 2 counts down, 2 counts hold, 4 counts up
- 1/3** 2 counts down, 6 counts up
- 2/2** 4 counts down, 4 counts up
- 2/2/2/2** 4 counts F or B, 4 counts down, 4 counts up, 4 counts F or B
- 3/1** 6 counts down, 2 counts up
- 4/4** 8 counts down, 8 counts up
- 1/2/1** 2 counts down, 4 counts hold, 2 counts up
- 8/8** 16 counts down, 16 counts up



OUR DECLARATION OF INTENT

The les mills global family is made up of 17,500 fitness clubs, 130,000 instructors and millions of participants from 100 countries around the globe.

Separated by geography, religion, race, color and creed, we are united in our love of movement, music and the pursuit of healthy living, both for ourselves and our planet.

At les mills we believe in the dignity of each individual within our community and strive to respect the rights and freedoms of all.

In our choice of role models, music and movements we understand that different people and societies have different standards for dress, popular culture and dance.

We also know that what is considered appropriate in some contexts can be seen as inappropriate in others.

As a company that leads group fitness experiences for millions of people every day, we walk a fine line between delivering cutting-edge, innovative products and ensuring that accepted norms are upheld and respected.

Choosing, licensing and matching choreography to the right music is a huge challenge! We screen the music we use and try to avoid language and references that may cause offense. If we can, sometimes there will be an alternative track (at the bottom of the track list) for you to use instead.

We embrace open communication with our global family so differences of opinion can be expressed, and compromises reached.

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LES MILLS BARRE 02

01. WARM

02. DEEPEN

03. EXTEND

04. PEAK

05. STRENGTHEN

06. POWER

07. ESCAPE

08. BURN

STRETCH

B1. TENDU

B2. DEEP STRENGTH

B3. PERFORMANCE

BALLET BASICS

MUSIC & CREDITS

GO TO LES MILLS
BARRE 1 >

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LES MILLS BARRE 01

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01. WARM

TRACK FOCUS

I want my class participants to understand and feel foundation posture.

MUSIC		EXERCISE		CTS	REPS
0:05	Intro	1x8	Set up 2nd Position with Bras Bas Arms	8	
0:10	V / _ I don't	8½x8 A	2nd Position Plié with 2nd Position Arms Plié, arms to 2nd Position Straighten legs, arms to Bras Bas Last 4cts: turn to face L diagonal in Arabesque line with HOH	4 4	8x
0:53	Instr	4x8 B	Arabesque Fondu with HOH L Fondu L Straighten leg Last rep: step R foot out to 2nd Position, facing front, arms to Bras Bas	1 1	16x
1:13	V / Inevitably	6½x8 A¹	2nd Position Plié Pulse with Arms to 5th Position 3x Plié Pulse, arms rise through 2nd to 5th Position Straighten legs, arms lower through 2nd Position to Bras Bas Last 4cts: turn to face R diagonal in Arabesque line with HOH	6 2	6x
1:45	Instr	4x8 B	Arabesque Line Fondu with HOH R Last rep: step L foot out to 2nd Position, facing front, arms to Bras Bas	2	16x
2:05	Br / Limits	6x8 A²	2nd Position Plié Pulse with Port de Bras Arms 3x Plié Pulse, arms rise through 2nd to 5th Position Straighten legs, arms cross F and down to Bras Bas	6 2	6x
2:35	Rep / Fire	2½x8 C	2nd Position Plié Pulse with Arabesque L&R 3x Plié Pulse, arms rise through 2nd to 5th Position Arabesque L as arms cross F and down to Bras Bas Repeat R Last 4cts: reset 2nd Position with Bras Bas Arms	6 2 8	
2:47	Instr	8x8 C¹	2nd Position Plié with Arabesque L&R Plié, arms rise through 2nd to 5th Position Arabesque L as arms cross F and down to Bras Bas Repeat R Finish in Plié	2 2 4	8x

01. ON FIRE 3:30 mins

TEACHING TIPS

A gentle, effortless and graceful way to begin this release. This Warm track allows you to generate warmth through the body with Plié Pulses and fluid movements of the arms.

During this track, place a strong emphasis on correct postural alignment and hip/knee/ankle alignment for safety. Dancers stand differently – when we adopt this posture we activate many different muscles that we miss in our regular training formats; in particular our glutes, thighs, core and postural muscles in the back and shoulders.

Use this track to coach your participants to connect to their breath, helping them to focus their minds on the class ahead.

TECHNIQUE

2ND POSITION PLIÉ WITH 2ND POSITION ARMS

Layer 1

- Knees press out over toes
- Butt stops above knee line
- Bring arms out to 2nd Position, then reset in Bras Bas
- Lift your chest
- Feel the squeeze between your shoulder blades

Layer 2

- Butt comes no lower than knee line



ARABESQUE FONDU WITH HANDS ON HIPS

Layer 1

- Turn to the diagonal; square knee, hips and shoulders to front corner
- Leg stays long behind
- Fondu (bend the knee)
- Keep knee tracking over middle toes as you bend
- Lift chest and squeeze shoulder blades together

Layer 2

- Use your hands to feel your core engage
- Back leg stays as straight as possible, long and low

2ND POSITION PLIÉ PULSE WITH ARMS TO 5TH POSITION

Layer 1

- Pulse down
- Arms rise from 2nd to 5th Position
- Relax through your shoulders
- Pull your lat muscles down
- Knees continue to track over middle toes

2ND POSITION PLIÉ PULSE WITH PORT DE BRAS ARMS

Layer 1

- Circle arms, cross them in front of your chest
- Soft elbows and relaxed shoulders

Layer 2

- Fluid and effortless arm movements

2ND POSITION PLIÉ PULSE WITH ARABESQUE

Layer 1

- Pulse Plié, circle the arms
- Step wide and Arabesque
- Circle and cross
- Turn your hips and shoulders in Arabesque line

Layer 2

- Keep the lats pulled down for elegance in the arms
- Knees press outwards



02. DEEPEN

TRACK FOCUS

I want my class participants to feel warmth through their feet and hips with Tendus and Pliés.

MUSIC			EXERCISE	CTS	REPS
0:00	Intro	2x8	Set up 1st Position with HOH	16	
0:10	V / I was	8x8 A	Tendu a la Seconde with HOH L&R Tendu L leg L L foot returns to 1st Position Repeat Repeat R	2 2 4 8	4x
0:47	C / _ And now	4x8 B	1st Position Grand Plié with Demi 2nd Position Arms Grand Plié, arms to Demi 2nd Position Heels down, straighten legs, arms to Bras Bas	8 8	2x
1:05	Rep / You and I	4x8 C	1st Position Grand Plié with Tendu a la Seconde L&R Grand Plié, arms to Demi 2nd Position Heels down, straighten legs, arms to Bras Bas Tendu L leg L with HOH L foot returns to 1st Position with HOH Repeat R	2 2 2 2 8	2x
1:24	V / Cut my hair	8x8 A ¹	Tendu a la Seconde with HOH L&R 2nd rep: option to add Glissé to 2nd Tendu Last rep: option to add Grand Battement	16	4x
2:01	C / _ And now	4x8 B	1st Position Grand Plié with Demi 2nd Position Arms	16	2x
2:19	Rep / You and I	8x8 C ¹	1st Position Grand Plié with Tendu a la Seconde L&R Option to add Glissé or Grand Battement	16	4x



02. ALASKA 3:01 mins

TEACHING TIPS

We focus on warming up through the feet further in our Tendu exercises and start to target the glutes and hamstrings in the Pliés. As you move through the Tendu exercise, the hamstrings and glutes initiate the movement, rather than the hip – your muscles move your leg, as opposed to your hip joint. The hip should remain level and even; it shouldn’t sink or rise – just remain still as you lengthen your leg.

TECHNIQUE

TENDU A LA SECONDE WITH HANDS ON HIPS

Layer 1

- Stand in 1st Position
- Tendu out to side and return
- Press through the ball of your foot
- Pull back through heel as you reset
- Square your hips to the front
- Strong Foundation Posture

Layer 2

- Feel the work in your legs and glutes

↑ **OPTIONS:** GLISSÉ OR GRAND BATTEMENT



1ST POSITION GRAND PLIÉ WITH DEMI 2ND POSITION ARMS

Layer 1

- Plié down, hips above knee line
- Knees track over toes
- Spine long and strong core
- Arms to Demi 2nd Position, return to Bras Bas

Layer 2

- Press down through the heels as you straighten legs

1ST POSITION GRAND PLIÉ WITH TENDU A LA SECONDE

Layer 1

- Plié and Tendu
- Focus on strong Foundation Posture
- Maintain Ballet tuck
- Keep upright

Layer 2

- Find control and grace

↑ **OPTIONS:** GLISSÉ OR GRAND BATTEMENT



03. EXTEND

TRACK FOCUS

I want my class participants to enjoy learning the technique of the Grand Battement through my inclusive coaching.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	4x8	Set up 3rd Position L foot F with 1st Position Arms	32	
0:15	V / _ You're like	4x8 A	Grand Battement Derrière B and Devant F L (slow) Grand Battement R B, arms to 5th Position R leg returns to 3rd Position L foot F, arms to 1st Position Grand Battement L F, arms to 2nd Position L leg returns to 3rd Position L foot F, arms to 1st Position	4 4 4 4	2x
0:30	C / Anywhere	4x8 A ¹	Grand Battement Derrière B and Devant F L (fast)	8	4x
0:45	Instr / Anywhere	4x8 B	Arabesque Pulse with Port de Bras Arms L (slow) 4x Arabesque Pulse with 5th Position Arms 4x Arabesque Pulse with 2nd Position Arms 4x Arabesque Pulse with Demi 2nd Position arms 4x Arabesque Pulse with Bras Bas Arms 8cts	8 8 8 8	
1:00	C / Anywhere	4x8 B ¹	Arabesque Pulse with Port de Bras Arms L (fast) 2x Arabesque Pulse with 5th Position Arms 2x Arabesque Pulse with 2nd Position Arms 2x Arabesque Pulse with Demi 2nd Position Arms 2x Arabesque Pulse with Bras Bas Arms	4 4 4 4	2x
1:15	Br / (Quiet)	6x8 C	1st Position Grand Plié with Demi 2nd Position Arms 1st Position, Bras Bas Arms Grand Plié, arms to Demi 2nd Position Heels down, straighten legs, arms to Bras Bas Set up 3rd Position R foot F with 1st Position Arms	8 8 16 16	
1:36	V / _ You're like	4x8 A	Grand Battement Derrière B and Devant F R (slow)	16	2x
1:51	C / Anywhere	4x8 A ¹	Grand Battement Derrière B and Devant F R (fast)	8	4x
2:06	Instr / Anywhere	4x8 B	Arabesque Pulse with Port de Bras Arms R (slow)	32	
2:21	C / Anywhere	4x8 B ¹	Arabesque Pulse with Port de Bras Arms L (fast)	16	2x
2:36	Outro / Anywhere	4x8 C	1st Position Grand Plié with Demi 2nd Position Arms 1st Position, Bras Bas Arms Grand Plié, arms to Demi 2nd Position Heels down, straighten legs, arms to Bras Bas	4 12 16	



03. ANYWHERE 3:01 mins

TEACHING TIPS

In this track we focus our movements on the Grand Battement. This move requires a mix of strength, power and release, regardless of flexibility levels.

It is very important that you coach the supporting leg to be fully stretched when doing a Grand Battement, by activating your hip extensors for protection of the hip joints and hamstrings.

The action of a Grand Battement does not use the quadricep muscles to lift the leg up. While some strength is involved within these muscles, the quads should be as relaxed as possible. Rather than thinking of this move as a lift, it should be considered as a releasing movement, with careful and calculated control of the core and leg. One of the great training outcomes of Grand Battements is loosening the hip joints and strengthening the glutes via the turn out of the legs from the hips. Another benefit is that hamstring and hip flexor flexibility is greatly improved.

Enjoy the cardio blast!

TECHNIQUE

GRAND BATTEMENT DERRIÈRE AND DEVANT

Layer 1

- Set your legs in 3rd Position
- Draw shoulder blades down your back
- Arms to Bras Bas, then to 1st Position
- Grand Battement Derrière (back leg lifts up), arms to 5th Position
- Grand Battement Devant (front leg lifts up), arms open to 2nd Position

Layer 2

- Feel the power in your thighs
- Keep your spine long and lengthened
- Only lift the leg as high as you can, without tipping forward
- Strong squeeze of your butt

↓ **OPTION:** RETURN TO 1ST POSITION (FEET), RATHER THAN 3RD POSITION

ARABESQUE PULSE WITH PORT DE BRAS ARMS

Layer 1

- Leg Pulse Derrière
- Bring the arms up to 5th, out to 2nd, down to Demi 2nd, back to 1st Position
- Double-time the arms
- Draw shoulder blades down your back
- Strong Foundation Posture, lengthened spine

Layer 2

- Keep the power in your legs
- Feel the freedom in your arms as you pull your lats downwards



04. PEAK

TRACK FOCUS

I want my class participants to achieve a cardio hit through the challenge of the Echappé moves, and try the Split Sauté, Arabesque.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	4x8	Set up 1st Position with HOH	32	
0:09	V / Old	8x8 A	Tendu a la Seconde with HOH L&R Tendu L leg L L foot returns to 1st Position Repeat x3 Repeat R Option to add Glissé	1 1 6 8	4x
0:46	C / (B up) / Like this	4x8 B	1st Position, Échappé Relevé 2nd Position (slow) Échappé from 1st Position to 2nd Position Relevé Échappé back to 1st Position	2 2	8x
1:05	C / Like this	2x8 B ¹	1st Position, Échappé Relevé 2nd Position (fast)	2	8x
1:14	C / Like this	2x8 B ²	1st Position, Échappé Relevé 2nd Position with Port de Bras Arms 2x 1st Position, Échappé Relevé 2nd Position as arms rise through 2nd to 5th Position 2x 1st Position, Échappé Relevé 2nd Position as arms cross F and down to Bras Bas	4 4	2x
1:23	V / Old	8x8 A ¹	Tendu a la Seconde with HOH L&R Option to add Glissé or Grand Battement	16	4x
2:00	C / Like this	2x8 B ¹	1st Position, Échappé Relevé 2nd Position (fast)	2	8x
2:10	C / Like this	2x8 B ²	1st Position, Échappé Relevé 2nd Position with Port de Bras Arms	8	2x
2:19	Br / (Quiet)	8x8 A ¹	Tendu a la Seconde with HOH L&R	16	4x
2:56	Instr	4x8 B ²	1st Position, Échappé Relevé 2nd Position with Port de Bras Arms	8	4x
3:15	C / Like this	8x8 C	Split Sauté, Arabesque R&L Split Sauté with 2nd Position Arms, land in 1st Position with arms down Arabesque R with 1st Arabesque Position Arms 1st Position with Bras Bas Arms Repeat L	2 1 1 4	8x
3:52	Outro / Like this	2x8	Recover in 1st Position with Bras Bas Arms	16	

04. SOMETHING JUST LIKE THIS 4:04 mins

TEACHING TIPS

Super simple sequences will challenge your cardio fitness in the final cardio track of this release. Throughout the track, always ensure you provide choices for those who may not want to move quickly (they can still achieve a big cardio workout at the half tempo pace, or using the non-jumping choices).

Use a strong core engagement to maintain great postural alignment when jumping and moving quickly. When doing the Échappé, it is important to keep the feet sliding along the floor for the duration of the movement.

Have fun with the Split Sauté, Arabesque – most participants will want to join in as everyone wants to feel like a dancer!

TECHNIQUE

TENDU A LA SECONDE WITH HANDS ON HIPS

Layer 1

- Stand in 1st Position
- Tendu out to side and return
- Slide out through the ball of your foot on to the tip of your toes
- Strong Ballet Tuck
- Strong Foundation Posture

Layer 2

- Keep pulling your shoulder blades down your back
- Feel the floor under your foot as you glide in

↑ **OPTIONS:** GLISSÉ OR GRAND BATTEMENT



1ST POSITION, ÉCHAPPÉ RELEVÉ 2ND POSITION WITH PORT DE BRAS ARMS

Layer 1

- Shoot feet out and return to 1st Position
- Land softly, bending through the knees
- Add Port de Bras Arms, out, circle and cross

Layer 2

- Speed up if you want to
- maintain tall posture
- Lift as high as you can onto the balls of your feet



05. STRENGTHEN

TRACK FOCUS

I want my class participants to feel and understand the execution of the Open Star and the Carousel Lunge

EQUIPMENT

Two small weight plates.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	6x8	Set up Lunge with heels lifted L foot F, facing L diagonal. One weight plate in each hand, arms down, palms facing F	48	
0:23	V / _ Stranded	4x8 A	Carousel Lunge L Bend knees, arms pull B Straighten knees, arms lower	8 8	2x
0:35	PC / Need you	8x8 A ¹	Triple Pulse Carousel Lunge L 3x Pulse Lunge, arms pull B Straighten knees, arms lower	6 2	8x
0:59	C / _ Yeah	8x8 B	Open Star, Lunge L (4/4) Open Star L Return to Lunge with arms down	8 8	4x
1:23	Instr	8x8 B ¹	Open Star, Lunge L (1/3) Option: lift B leg and Relevé F foot	8	8x
1:47	Br / (Quiet)	2x8	Set up Lunge with heels lifted R foot F, facing R diagonal. One weight plate in each hand, arms down, palms facing F	16	
1:53	V / _ Running	4x8 A	Carousel Lunge L	16	2x
2:05	PC / Need you	8x8 A ¹	Triple Pulse Carousel Lunge R	8	8x
2:29	C / _ Yeah	8x8 B	Open Star, Lunge R (4/4)	16	4x
2:53	Instr	8x8 B ¹	Open Star, Lunge L (1/3)	8	8x
3:17	Outro / Need	4x8	2nd Position facing F, holding weight plates stacked together O/H	32	

05. DON'T LET ME DOWN 3:34 mins

TEACHING TIPS

In this track, we focus on the brutal beauty of this type of training – on the edge of chaos. Here we introduce the Open Star, which requires incredible control for such beautiful a movement. This move targets the back, rotator cuff muscles, and lower body stability.

The feel of the movement is about being as open as possible, then closing down again. Turn the hip to the front as you lead with the elbow and unfold the arm to open the shoulder area.

The Carousel Lunge brings traditional bodyweight training into a new frontier with a slight balletic twist: lifting both heels in Demi Pointe. This loads the deep stabilization muscles of the legs, and challenges balance and core muscles to keep you upright while lunging. If this intensity is too much, the choice is to lower the front heel.

TECHNIQUE

CAROUSEL LUNGE

Layer 1

- Step wide
- Lift both heels
- Lunge down and up
- Press the knee outward
- Bring the plates back as you lunge
- Knees press over toes

Layer 2

- Draw the plates back



OPEN STAR, LUNGE

Layer 1

- Square the hips to the side of the room
- Start by bending the elbow and extending high to the diagonal
- Circle wide to start position
- Open body to front of the room and close it again
- Long neck and spine
- Lift the leg and touch back down to the floor
- Knee bent in supporting leg, aligned with middle toes

Layer 2

- Challenge your balance
- Set eye gaze on a fixed point to assist
- Accessory muscles working holistically
- Bend the elbow and extend high to the diagonal
- Find length and strength

↑ **OPTION:** ADD RELEVÉ

↓ **OPTION:** TOES REMAIN DOWN





06. POWER

TRACK FOCUS

I want my class participants to challenge themselves with the plates, focusing on good range and timing.

EQUIPMENT

Two small weight plates.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	1x8	Set up 2nd Position, holding weight plates stacked together O/H	8	
0:04	C / Love you	4x8 A	2nd Position Plié with O/H Tricep Extension (2/2) Plié as plates lower to base of neck Straighten legs and extend arms O/H	4 4	4x
0:20	V / _ I was tryna	4x8 A ¹	2nd Position Plié with O/H Tricep Extension (1/1/2) Plié as plates lower to base of neck Hold Straighten legs and extend arms O/H	2 2 4	4x
0:37	V / _ We argue	4x8 A ²	2nd Position Plié with O/H Tricep Extension Pulse 3x Plié Pulse as plates pulse at base of neck Straighten legs and extend arms O/H	6 2	4x
0:54	C / Love you	8x8 B	2nd Position Plié with O/H Press Plié as plates lower to collarbones Straighten legs and extend arms O/H Last 8cts: set up 1st Position with one weight plate in each hand, arms O/H, palms facing inward	2 2	14x
1:27	V / You ain't	4x8 C	1st Position Grand Plié with Shoulder Press (2/2) Grand Plié as plates lower to shoulder-height Heels down, straighten legs and extend arms O/H	4 4	4x
1:44	V / I _ can't keep	4x8 C ¹	1st Position Grand Plié with Shoulder Press (1/1/2) Grand Plié as plates lower to shoulder-height Hold Heels down, straighten legs and extend arms O/H	2 2 4	4x
2:00	C / Love you	4x8 D	1st Position Plié with Arms B (2/2) Plié, tip torso F, plates lift B, palms facing downward Straighten legs, lift torso and lower arms by sides	4 4	4x
2:17	Ref / Now	4x8 D ¹	1st Position Plié Pulse with Arms B 3x Plié Pulse, tip torso F, plates lift B, palms facing downward Straighten legs, lift torso and lower arms by sides	6 2	4x
2:34	C / Love you	4x8 D ²	1st Position Plié with Arms B&F (1/1) Plié, tip torso F, plates lift B, palms facing downward Straighten legs, lift torso and lift arms F to shoulder-height, palms facing upward	2 2	8x
2:51	Rep / Love you	4x8 D ³	1st Position Plié, Relevé with Arms B&F (1/1) Plié, tip torso F, plates lift B, palms facing down Straighten legs, Relevé, lift torso and lift arms F to shoulder-height, palms facing upward	2 2	8x

06. I LOVE YOU 3:08 mins

TEACHING TIPS

In this track, we introduce you to the Les Mills Barre version of a Squat Overhead Press – the 1st Position Grand Plié with Shoulder Press. The Plié with Press increases strength in the legs and shoulders, while spiking your heart rate. Encourage your participants to use the push up out of the Plié to assist with the Overhead Press of the plates. This strong foundation strength work can be done with light weight plates or without weight plates – either choice will provide a strong workout and burn in the glutes and shoulders.

TECHNIQUE

2ND POSITION PLIÉ WITH OVERHEAD

TRICEP EXTENSION (2/2)

Layer 1

- Stand in 2nd Position
- Strong core and Ballet tuck engaged
- Stack the plates and bring them above your head
- Slow Plié with Tricep Extension
- Keep elbows in front of your face
- Knees track over toes and don't come below 90 degrees

2ND POSITION PLIÉ WITH OVERHEAD

TRICEP EXTENSION (1/1/2)

Layer 1

- Tempo change: down quick, hold, rise up

2ND POSITION PLIÉ WITH OVERHEAD

TRICEP EXTENSION PULSE

Layer 1

- Down and pulse
- Rise up, plates extend over head
- Squeeze your butt when you straighten legs

2ND POSITION PLIÉ WITH OVERHEAD PRESS

Layer 1

- Plié (squat) and press
- Plates come to front of body
- Plates stop high on your collarbones
- Maintain Ballet Tuck

1ST GRAND PLIÉ WITH SHOULDER PRESS

Layer 1

- Split the plates, palms facing towards each other
- Plié down, press the plates overhead as legs straighten
- Press the heels downward as you straighten legs



1ST POSITION PLIÉ WITH ARMS BACK

Layer 1

- Plié and tip your chest forward
- Arms extend behind, plates face forward
- Chin tucked in, to lengthen your spine
- Plates pull back to work your triceps



1ST POSITION PLIÉ WITH ARMS BACK AND FORWARD

Layer 1

- Plié and tip your chest forward
- Arms extend behind, plates face forward
- Reach arms forward, no higher than shoulders
- Maintain Foundation Posture through this movement

↑ OPTION: ADD RELEVÉ





07. ESCAPE

TRACK FOCUS

I want my class participants to feel the music, feel like a dancer and give the Pirouette a try.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	8x8	Set up Long 4th Position L foot F, L leg bent, Demi Pointe L, facing L diagonal, arms B with palms facing F	64	
0:25	PC / Empty	4x8 A	Long 4th Position in Demi Pointe with Cambré F&B L Cambré F, sweep arms F at shoulder-height Cambré B, sweep arms B and down Last rep: set up Long 4th Position L foot F with 3rd Position Arms L arm F	4 4	4x
0:38	C / You	4x8 B	Retiré R, Relevé L Retiré R, Relevé L with 1st Position Arms Long 4th Position L foot F with 3rd Position Arms L arm F	4 4	4x
0:51	B up / You , you	4x8 C	Pirouette L Pirouette 360° L with 1st Position Arms Long 4th Position L foot F with 3rd Position Arms R arm F	4 4	4x
1:03	Instr	8x8 D	Pirouette L, Arabesque R Pirouette 360° L with 1st Position Arms Arabesque R with 1st Arabesque Position Arms	4 4	8x
1:29	V / Going gets	4x8	Set up Long 4th Position R foot F, R leg bent, Demi Pointe R, facing R diagonal, arms B with palms facing F	32	
1:42	PC / Empty	4x8 A	Long 4th Position in Demi Pointe with Cambré F&B R	8	4x
1:55	C / You	4x8 B	Retiré L, Relevé R	8	4x
2:07	B up / You , you	4x8 C	Pirouette R	8	4x
2:20	Instr	8x8 D	Pirouette R, Arabesque L	8	8x
2:45	Br / (Quiet)	4x8	Set up and preview Pirouette, Arabesque L&R	32	
2:59	Instr	8x8 D ¹	Pirouette, Arabesque L&R Pirouette 360° L with 1st Position Arms Arabesque R with 1st Arabesque Position Arms Pirouette 360° R with 1st Position Arms Arabesque L with 1st Arabesque Position Arms Option to add Temps Levé in Arabesque	4 4 4 4	4x



07. AIN'T GIVING UP 3:27 mins

TEACHING TIPS

We allow the music to move us throughout this track. Find freedom through the joy of moving and having fun with your turns. Encourage your class to just have fun as they turn and move their bodies.

A strong benefit of turn training is increasing the muscles that stabilize and strengthen the ankles. Ensure that your body weight is forward and over the ankle to accurately work these stabilization muscles. Engage your core to maintain strong Foundation Posture as you turn. Focus on using ‘just enough’ energy to turn you around – sometimes the biggest error in Pirouettes is pushing so hard that you throw yourself off balance.

TECHNIQUE

LONG 4TH POSITION SETUP

Layer 1

- Set in 4th Position, then double it
- Lift the front heel high
- Press the knee outward
- Open chest and bring arms long behind you
- Squeeze the shoulder blades together



LONG 4TH POSITION IN DEMI POINTE WITH CAMBRÉ FORWARD AND BACK

Layer 1

- Move your arms forward and back
- Contract and release through your torso



RETIRÉ, RELEVÉ

Layer 1

- Step your leg back long
- Knee lifts to side, toes lightly touch leg
- Shift your weight forward
- Stay upright
- Lift high on Demi Pointe
- Lift up through your core and legs
- Keep your heels down, if you need to



PIROUETTE

Layer 1

- Turn yourself around
- Lift up onto Demi Pointe to turn
- Use your arms as momentum to help you turn
- Strong brace through your core

↓ **OPTION:** STAY WITH RELEVÉ, RISE ON DEMI POINTE

PIROUETTE, ARABESQUE

Layer 1

- 1 Pirouette, 1 Arabesque
- Strong core and long spine
- Squeeze your butt to protect your spine

↑ **OPTION:** ADD A HOP TO ARABESQUE



08. BURN

TRACK FOCUS

I want my class participants to understand how to execute the Side Hover Développé so they can make it feel beautiful.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	2x8	Set up Hip Bridge in Demi Pointe, facing R, hands clasped together under body	16	
0:11	PC / I can be	12x8 A	Hip Bridge in Pointe with Single Hip Drop L&R Lower L hip towards R side Lift back to Hip Bridge Lower R hip towards L side Lift back to Hip Bridge	1 1 1 1	
1:04	PC / I can be	2x8 B	Side Hover L L elbow and L knee on floor, R leg off floor extended to side, R arm vertical	16	
1:13	C / Now and	10x8 C	Side Hover Développé L Bend R knee F, bend R elbow towards R knee Développé R knee vertical then to side, extend R arm vertical to O/H	4 4	10x
1:58	PC / I can be	2x8 B	Side Hover R	16	
2:07	C / Now and	10x8 C	Side Hover Développé R Last 4cts: lower onto back, facing L side	8	10x
2:52	Outro / (Instr)	4x8 A	Hip Bridge in Demi Pointe with Single Hip Drop L&R	32	

08. NOW AND LATER 3:13 mins

TEACHING TIPS

Two dynamic movements to finish this workout with a burn! In the Hip Bridge sequence, it is essential to brace through your core and squeeze your butt tightly to protect your lumbar spine as you lower from side to side. Ensure your verbal coaching is very clear, to avoid your participants having to turn their necks when in the Bridge position – think body part and direction. Encourage your class to choose the level of intensity that works best for them, Full Pointe, Demi Pointe or on flat feet when in the Hip Bridge.

TECHNIQUE

HIP BRIDGE IN POINTE WITH SINGLE HIP DROP

Layer 1

- Set in Hip Bridge position
- Feet close to butt, hips high
- Lift heels off the floor
- Squeeze the butt, abs braced
- Clasp your hands together
- Drop hips one at a time, side to side
- Keep knees pressing outward
- Push your hips high
- Chin tucked in and shoulder blades squeeze together



Layer 2

- You should feel this deep in your glute medius

↓ **OPTION:** DOWN TO DEMI POINTE

SIDE HOVER DÉVELOPPÉ

Layer 1

- Roll to Side Hover
- Elbow under shoulder
- Reach top arm high
- Horizontally Développé, push the leg high and open
- Draw leg in and away
- Push your hips high

Layer 2

- Point your toes
- Feel this deep in your obliques and side glutes
- Turn your hips inward, then open them wide





STRETCH

If you have time and would like to stretch out, here are a few stretches you can do.

- Childs Pose
- Hip Flexor/Quad Stretch L&R
- Hamstring Stretch L&R
- Splits L&R
- Swan Pose L&R (option to add Mermaid Arms)

TEACHING TIPS

Concentrate on breath and alignment to get the most of each stretch; these focus on releasing the main muscles groups worked during Les Mills Barre. Hold each stretch for around 1 minute.

TECHNIQUE

CHILDS POSE

Layer 1

- Knees wide, push back to Childs Pose
- Come forward onto your elbows
- Allow your hips to release

HIP FLEXOR STRETCH

Layer 1

- Bring your foot between your hands
- Stretch forward
- Knee aligned over toes

HAMSTRING STRETCH/SPLITS

Layer 1

- Draw your hips back
- Lengthen out your leg
- If it feels good, slide your leg forward, coming into the Splits

SWAN POSE

Layer 1

- Bring your heel to your groin
- Square your shoulders and hips
- If it feels good, reach back, lift the heel, connect foot to elbow

↑ **OPTION:** ADD MERMAID ARMS



B1. TENDU

TRACK FOCUS

I want my class participants to maintain strong Foundation Posture and Ballet Tuck as they move their legs.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	2x8	Set up 1st Position with HOH	16	
0:07	V / Walking	8x8 A	Double Tendu en Croix L&R Tendu L leg F L foot returns to 1st Position Repeat Tendu L leg L L foot returns to 1st Position Repeat Tendu L leg B L foot returns to 1st Position Repeat Tendu L leg L L foot returns to 1st Position Repeat Repeat R	2 2 4 2 2 4 2 2 4 2 2 4 2 4 32	
0:39	PC / Ooh	4x8 B	Retir��, D��velopp�� F, Rond de Jambe with HOH L&R Retir�� L D��velopp�� F L Rond de Jambe L 1st Position Repeat R	4 4 4 4 16	
0:55	C / Tryin'	8x8 C	Tendu en Croix, Retir��, D��velopp�� F, Rond de Jambe with HOH L+R Tendu L leg F L foot returns to 1st Position Tendu L leg L L foot returns to 1st Position Tendu L leg B L foot returns to 1st Position Retir�� L D��velopp�� F L Rond de Jambe L 1st Position Repeat R	1 1 1 1 1 1 2 2 4 2 16	2x
1:27	C / Feelings	1x8 D	1st Position Grand Pli�� with Demi 2nd Position Arms Grand Pli��, arms to Demi 2nd Position Heels down, straighten legs, HOH	4 4	
1:31	V / _ I see how	8x8 A	Double Tendu en Croix L&R	64	
2:02	C / Tryin'	8x8 C	Tendu en Croix, Retir��, D��velopp�� F, Rond de Jambe with HOH L&R	32	2x
2:34	C / Feelings	1��x8 D ¹	1st Position Grand Pli�� with Demi 2nd Position Arms Grand Pli��, arms to Demi 2nd Position Heels down, straighten legs, HOH Hold	4 4 4	



B1. TENDU

MUSIC			EXERCISE	CTS	REPS
2:40	Br / Make reality	4x8 B	Retiré, Développé F, Rond de Jambe with HOH L&R	32	
2:56	C / Tryin'	8x8 C	Tendu en Croix, Retiré, Développé F, Rond de Jambe with HOH L&R	32	2x
3:27	Outro / Feelings	1x8 D	1st Position Grand Plié with Demi 2nd Position Arms Grand Plié, arms to Demi 2nd Position Heels down, straighten legs, HOH	4 4	



B1. BAD LIAR 3:34 mins

TEACHING TIPS

In this bonus Tendu track, we work the Tendu en Croix (on the cross). Working this simple foot and leg movement in three different planes encourages deep strength work, targeting both the glute medius and maximus, as well as the hamstrings and quads. Avoid gripping with the hip, allowing free movement from the hip socket. It is essential to maintain a strong Foundation Posture and Ballet tuck to avoid extra movement through the spine as you move your legs in the different planes.

TECHNIQUE

DOUBLE TENDU EN CROIX

Layer 1

- Stand in 1st Position
- Tendu forward, to the side, to the back and side
- Tendu out and return
- Press through the ball of your foot
- Pull back through heel as you reset
- Square your hips to the front
- Strong Foundation Posture

Layer 2

- Feel the work in your legs and glutes

↑ **OPTION:** GLISSÉ

RETIRÉ, DÉVELOPPÉ FORWARD, ROND DE JAMBE WITH HANDS ON HIPS

Layer 1

- Retiré, raise the leg
- Développé, extend the leg forward
- Rond de Jambe, circle the leg
- Maintain Ballet Tuck and Foundation Posture

↑ **OPTION:** ROND DE JAMBE “EN L’AIR” (FOOT IN THE AIR)

↓ **OPTION:** ROND DE JAMBE “À TERRE” (FOOT REMAINS ON THE FLOOR)





B2. DEEP STRENGTH

TRACK FOCUS

I want my class participants to understand the execution and challenge of the Assisted Arabesque.

EQUIPMENT

A band or tube.

MUSIC		EXERCISE		CTS
0:00	Intro	2x8	Set up L foot inside one handle of band, in 1st Position. Hold other end of band in both hands, shoulder-width apart at chest-height	16
0:20	V / You	6x8 A	Assisted Grand Battement en Croix L Grand Battement L leg F L foot returns to 1st Position Repeat Grand Battement L leg L L foot returns to 1st Position Repeat Grand Battement L leg B to 45° L foot returns to 1st Position Repeat Repeat 2x Grand Battement L Repeat 2x Grand Battement F Repeat 2x Grand Battement L	2 2 4 2 2 4 2 2 4 8 8 8
0:50	PC / Oh , oh	8x8 B	Assisted Arabesque R Long 4th Position R foot F, bend R knee Extend arms O/H Tip F from hips Assisted Arabesque Straighten R knee	8 8 16 32
1:30	C / Selfish	6x8 C	Assisted Attitude R Bend L knee Move R hand in towards L hand on band Release L hand from band, arm extends B	8 16 24
2:00	V / Gold rose	4x8	Set up R foot inside one handle of band, in 1st Position. Hold other end of band in both hands, shoulder-width apart at chest-height	32
2:30	V / Night	6x8 A	Assisted Grand Battement en Croix R	48
2:50	C / Selfish	8x8 B	Assisted Arabesque L	64
3:29	Rep / Let's be	6x8 C	Assisted Attitude L	48
4:00	Outro / (Instr)	2x8	Recover, release band	16

B2. SELFISH 4:12 mins

TEACHING TIPS

In this bonus Strength track, we use a band to assist in strengthening the glutes and postural muscles in Grand Battements and Arabesque lines – this helps to make what can appear very challenging, totally achievable. These movements are simply incredible.

TECHNIQUE

ASSISTED GRAND BATTEMENT EN CROIX

Layer 1

- Hook one foot into a handle
- Pull the band high to your chest
- Lift and lower to the front
- Lift and lower to the side
- Lift and lower to the back
- Lift and lower to the side
- Keep hips square to the front
- Maintain strong Foundation Posture
- Straight supporting leg



ASSISTED ARABESQUE AND ASSISTED ATTITUDE

Layer 1

- Step out wide
- Deeply bend your knee
- Lift band high above your head
- Tip forward; use the band to lift your leg off the floor
- Straighten through the supporting leg
- Maintain strong Foundation Posture for balance
- Bend the knee
- Bring the opposite arm along the band, closer to the front arm
- As you can, release the front arm and hold it back towards the lifted foot

Layer 2

- Feel the beautiful strength flowing up your arms and along your legs





B3. PERFORMANCE

TRACK FOCUS

I want my class participants to feel free to express themselves and let go; feeling like a dancer.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	2x6	Set up 2nd Position with Bras Bas Arms	12	
0:05	V / _ Everybody	12x6 A	2nd Position Plié, Arabesque with Port de Bras Arms L&R Plié, arms rise through 2nd to 5th Position Arabesque L, arms cross F and down Repeat R Last rep: step feet in to 1st Position with Bras Bas Arms	6 6 12	3x
0:39	V / _ But I love	4 ³ / ₄ x8 B	1st Position Grand Plié, Tendu a la Seconde L&R Grand Plié with Demi 2nd Position Arms Heels down, straighten legs, arms to Bras Bas Tendu L leg L L foot returns to 1st Position Repeat R 3rd Position R foot F, HOH	2 2 2 2 8 6	2x
0:56	C / Church	8x8 C	3rd Position Changement, Arabesque & Pirouette Sequence L&R 2x Changement with HOH Arabesque R with 1st Arabesque Position Arms 3rd Position R foot F, HOH Repeat L Pirouette 360° R with 1st Position Arms Arabesque Temps Levé L with 1st Arabesque Position Arms Long 4th Position L foot F, 3rd Position arms L arm F Pirouette 360° L with 1st Position Arms Arabesque Temps Levé R with 1st Arabesque Position Arms 3rd Position R foot F, HOH	4 2 2 8 4 2 2 4 2 2	2x
1:26	V / _ If I'm a pagan	12x6 D	Retiré, Développé F, Rond de Jambe L&R Retiré L, arms to 1st Position Développé F L Rond de Jambe L, arms to 2nd Position 3rd Position R foot F Repeat R	3 3 3 3 12	3x
2:00	C / Church	8x8 C	3rd Position Changement, Arabesque & Pirouette Sequence L&R	32	2x
2:30	Br / _ No masters	4x8 E	Long 4th Position in Demi Pointe with Cambre F&B R Long 4th Position R foot F, R leg bent, Demi Pointe R, facing R diagonal, Cambré F, sweep arms F at shoulder-height Cambré B, sweep arms B and down	4 4	4x
2:45	Br / _ Madness	4x8 E	Long 4th Position in Demi Pointe with Cambré F&B L	8	4x



B3. PERFORMANCE

MUSIC			EXERCISE	CTS	REPS
2:59	Instr	4¾x8	1st Position, arms to Bras Bas	8	
			Rise, arms to 5th Position	8	
			Arms to 2nd Position, palms facing upward	8	
			Lower heels, arms to Bras Bas	8	
			3rd Position R foot F, HOH	6	
3:17	C / Church	8x8 C	3rd Position Changement, Arabesque & Pirouette Sequence L&R	32	2x

B3. TAKE ME TO CHURCH 4:01 mins

TEACHING TIPS

Welcome to your Performance track! We combine some moves already taught in this workout and have an opportunity to ‘perform’ them one last time. The feel of this track is expressive movement combined with the feel of the music. Hook into the luscious feelings that this piece of music evokes and encourage the participants in your class to move how it makes them feel.

TECHNIQUE

2ND POSITION PLIÉ, ARABESQUE WITH PORT DE BRAS ARMS

Layer 1

- Plié, circle the arms
- Step wide and Arabesque
- Circle and cross
- Turn your hips and shoulders in Arabesque line

Layer 2

- Feel the movement with the song

1ST POSITION GRAND PLIÉ, TENDU A LA SECONDE

Layer 1

- Plié and Tendu
- Focus on strong Foundation Posture
- Maintain Ballet tuck
- Keep upright

3RD POSITION CHANGEMENT, ARABESQUE & PIROUETTE SEQUENCE

Layer 1

- Changement and Arabesque
- 1 Pirouette, 1 Arabesque
- Keep your legs straight as you jump, soften through your feet
- Cross your thighs as you jump
- Strong core and long spine
- Squeeze your butt tightly to protect your spine

↑ **OPTION:** ADD A HOP IN ARABESQUE

RETIRÉ, DÉVELOPPÉ FORWARD, ROND DE JAMBE

Layer 1

- Retiré, raise the leg
- Développé, extend the leg forward
- Rond de Jambe, circle the leg
- Maintain Ballet Tuck and Foundation Posture

↑ **OPTION:** ROND DE JAMBE “EN L’AIR” (FOOT IN THE AIR)

↓ **OPTION:** ROND DE JAMBE “À TERRE” (FOOT REMAINS ON THE FLOOR)

LONG 4TH POSITION IN DEMI POINTE WITH CAMBRÉ FORWARD AND BACK

Layer 1

- Move your arms forward and back
- Contract and release through your torso





BALLET BASICS – GENERAL TERMS

FOUNDATION POSTURE

- Find your natural turn out
- Rock forward on to the balls of feet, then back onto the heels
- Using the external rotators, flick your toes out to the corners in one fluid movement. Do not force this movement

BALLET TUCK

- Tuck your tailbone under gently
- Tighten your core and lift your chest without flaring ribs
- Bring shoulders back and down, drawing the lats down

DEMI

- ‘Half’; eg ‘Demi Plié’ is a half Plié – a small bend of the knees

GRAND

- ‘Big’ or ‘great’; eg ‘Grand Plié’ is a full Plié – big bend in the knees, heels off the floor

DERRIÈRE

- ‘Behind’ or ‘to the back’

DEVANT

- ‘Front’

EN CROIX

- ‘Crossed’ or ‘in the shape of a cross’

POINTE

- On the toes; ‘Demi Pointe’ is on the balls of the feet

A LA SECONDE

- ‘To the side’, or feet in 2nd Position



BALLET BASICS – POSITIONS

FIRST POSITION

- Feet flat on the floor
- Heels together, toes in natural turn out
- Weight evenly distributed between heels and balls of feet



SECOND POSITION

- Feet flat on the floor, at least shoulder-width apart
- Heels under the line of the shoulders
- Toes in natural turn out
- Weight evenly distributed between heels and balls of feet



THIRD POSITION

- Feet flat on the floor
- One heel is placed in front of the arch of the other foot
- Toes in natural turn out



LONG FOURTH POSITION

- Feet flat on the floor
- Feet step in similar alignment for 3rd position, but long
- Toes in natural turn out

BRAS BAS ARMS

- Arms down low with a slight bend in the elbows
- Hands in front of hips, palms face upward



1ST POSITION ARMS

- Arms out in front with a slight bend in the elbows
- Hands no higher than the breast bone



2ND POSITION ARMS

- Arms out to sides with a slight bend in the elbows
- Palms face forwards



DEMI 2ND POSITION ARMS

- Arms in a low V, with a slight bend in the elbows
- Palms face downward



5TH POSITION ARMS

- Arms over head with a slight bend in the elbows
- Palms face downward
- Elbows slightly forward of face



1ST ARABESQUE POSITION

- Stand on one leg, other leg lifts behind (just off the ground, or up to hip height)
- Both legs straight with natural turn out
- Same arm as standing leg reaches forward at eye level, other arm reaches back at same angle as lifted leg



3RD ARABESQUE POSITION ARMS

- Same arm as standing leg reaches forward at eye level, other arm reaches forward at shoulder height
- Arms shoulder width apart





BALLET BASICS – MOVEMENTS

ATTITUDE

- Lifted leg is bent in natural turn out

BATTEMENT

- ‘Beating’
- Working leg extends out and returns (single or repeated movement)

CAMBRÉ

- ‘Arched’
- Body bends from the waist

CHANGEMENT

- ‘Change’ with a jump
- Eg: Demi Plié in 3rd Position, jump to change legs, land in 3rd Position with other foot in front

DÉVELOPPÉ

- ‘To develop’
- Working leg draws up beside standing leg, then extends out straight in the air

ECHAPPÉ

- ‘To escape’
- Eg: Demi Plié in 1st or 3rd Position, slide/jump feet to 2nd Position

FONDU

- ‘To melt’
- Standing on one leg, bend standing knee
- Maintain natural turn out, therefore keeping correct knee alignment

GLISSADE

- ‘To glide’
- Transfer weight from one leg to another, traveling sideways

GLISSÉ

- Slide foot through Tendu, then lift toes just off the floor

PIROUETTE

- Turn/spin on one leg (other leg in Retiré)

PLIÉ

- Bend the knee or knees

PORT DE BRAS

- Carriage of the arms; moving arms gracefully from one position to the next (body can be still or moving)

RELEVÉ

- ‘To snatch’ or ‘raised’
- Eg: Demi Plié, then pull up quickly onto Demi Pointe
- Balls of the feet and toes replace position of heels (maintaining natural turn out)
- Strong, straight legs

RETIRÉ

- One leg raises to side (natural turn out)
- Knee bent
- Toe pointed next to the supporting knee (not on the joint)

RONDE DE JAMBE

- Leg extends to Devant (front), moves through 2nd Position to Derrière (back) position (or Derrière, 2nd, Devant), forming a semi circle
- Can be on the ground or in the air

SAUTÉ

- To jump (on two feet)

SISSONE

- Scissor action
- Eg: Demi Plié in 3rd Position, jump off two feet, traveling to the diagonal in Arabesque. Land one foot at a time closing back to 3rd Position in Demi Plié

TEMPS LEVÉ

- To hop on one leg

TENDU

- Leg and foot stretch out long, keeping toes on the floor



MUSIC

- 1

On Fire (3:30)
Raleigh Ritchie & Chris Loco

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Written by: Anderson, Crowhurst
- 2

Alaska (Toby Green Remix) (3:01)
Maggie Rogers

Courtesy of the Universal Music Group.

Written by: Schadt, Rogers
- 3

Anywhere (LUCA LUSH Remix) (3:01)
Dillon Francis feat. Will Heard

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Written by: Napier, Phillips, Francis, Heard
- 4

Something Just Like This (4:04)
Into Stella

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Written by: Martin, Berryman, Buckland, Champion, Taggart
- 5

Don't Let Me Down (Illenium Remix) (3:34)
The Chainsmokers feat. Daya

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Written by: Taggart, Friedman, Schwartz
- 6

I Love You (3:08)
Axwell/\Ingrosso feat. Kid Ink

Courtesy of the Universal Music Group.

Written by: Love, Collins, Folk, Ingrosso, Hedfors
- 7

Ain't Giving Up (WiDE AWAKE Remix) (3:27)
Craig David & Sigala

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Written by: Fielder, David
- 8

Now And Later (3:13)
Sage the Gemini

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Written by: Schuller, Wong, Clampitt, Spargur, Woods, Kirkpatrick
- B1

Bad Liar (3:34)
Selena Gomez

© Courtesy of the Universal Music Group.

Written by: Gomez, Byrne, Franz, Kirkpatrick, Michaels, Tranter, Weymouth
- B2

Selfish (4:12)
Future feat. Rihanna

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Written by: Fisher, Walker, Fenty, Wilburn, Mizrahi
- B3

Take Me To Church (4:01)
Hozier

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Written by: Hozier

BONUS TRACKS

Get creative with the bonus tracks – you can either add them on to the end of the full release to create a longer class duration, or swap them in to create a different overall feel for the workout.

For example:

- Replace Track 7 Escape with Track B1 Tendu for a deeper burn workout without the fantasy dance element
- Replace Track 4 Peak with Track B2 Deep Strength for a strength-focused workout
- Track B3 Performance is the dance performance for the end of the 45min class

30–MINUTE Option (Deeper Burn)

Track 1	Warm
Track 2	Deepen
Track 3	Extend
Track 4	Peak
Track 5	Strengthen
Track 6	Power
Track B1	Tendu
Track 8	Burn
Total Time	26:49

30–MINUTE Option (Strength Focus)

Track 1	Warm
Track 2	Deepen
Track 3	Extend
Track B2	Deep Strength
Track 5	Strengthen
Track 6	Power
Track 7	Escape
Track 8	Burn
Total Time	26:53

45–MINUTE Option

Track 1	Warm
Track 2	Deepen
Track 3	Extend
Track 4	Peak
Track 5	Strengthen
Track 6	Power
Track 7	Escape
Track 8	Burn
Track B1	Tendu
Track B2	Deep Strength
Track B3	Performance
Total Time	38:26



From L-R: Hannah Ellis, Summer Bradley, Diana Archer Mills

CREDITS

- Choreography and Music** – Diana Archer Mills
- Chief Creative Officer** – Dr Jackie Mills
- Creative Director** – Kylie Gates
- Program Coach** – Kylie Gates
- Program Planner** – Hannah Brooking
- Technical Consultant** – Andrew Newmarch

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Diana Archer Mills (New Zealand) is Creative Director for BODYPUMP, BODYCOMBAT, BODYJAM and RPM. She is co-Program Director for BODYBALANCE/BODYFLOW, and co-Choreographer and Music Selector for CXWORX. She is based in Auckland.

KEY

B up	Build Up	Br	Bridge (non-chorus)
C	Chorus (music column)	QC	Quiet Chorus
ct/cts	Musical Counts	W.	With
Instr	Instrumental	HOH	Hands on hips
Intro	Introduction	L	Left
Mins	Minutes	O/H	Over head
OTS	On the spot	R	Right
Outro	Last few bars of music	PC	Pre-chorus
Ref	Refrain (recurring phrase or song lines)	Rep	Reprise (part of the chorus repeated)
F&B	Forward and Backward	Reps	Peform the Sequence/Exercise x times
ROM	Range of motion	V	Verse
⬆	Advanced Option	⬇	Low Option
Preview			

COUNTS

1/1	2 counts down, 2 counts up	1/1/1/1	2 counts F or B, 2 counts down, 2 counts up, 2 counts F or B
1/1/2	2 counts down, 2 counts hold, 4 counts up	1/3	2 counts down, 6 counts up
2/2	4 counts down, 4 counts up	2/2/2/2	4 counts F or B, 4 counts down, 4 counts up, 4 counts F or B
3/1	6 counts down, 2 counts up	4/4	8 counts down, 8 counts up
1/2/1	2 counts down, 4 counts hold, 2 counts up	8/8	16 counts down, 16 counts up



OUR DECLARATION OF INTENT

The les mills global family is made up of 17,500 fitness clubs, 130,000 instructors and millions of participants from 100 countries around the globe.

Separated by geography, religion, race, color and creed, we are united in our love of movement, music and the pursuit of healthy living, both for ourselves and our planet.

At les mills we believe in the dignity of each individual within our community and strive to respect the rights and freedoms of all.

In our choice of role models, music and movements we understand that different people and societies have different standards for dress, popular culture and dance.

We also know that what is considered appropriate in some contexts can be seen as inappropriate in others.

As a company that leads group fitness experiences for millions of people every day, we walk a fine line between delivering cutting-edge, innovative products and ensuring that accepted norms are upheld and respected.

Choosing, licensing and matching choreography to the right music is a huge challenge! We screen the music we use and try to avoid language and references that may cause offense. If we can, sometimes there will be an alternative track (at the bottom of the track list) for you to use instead.

We embrace open communication with our global family so differences of opinion can be expressed, and compromises reached.

Above all, we are passionate about delivering life-changing fitness experiences, every time, everywhere.

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