

LES MILLS BARRE

03

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BALLET BASICS

MUSIC, CREDITS & INFO

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LES MILLS BARRE 03

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01. WARM

TRACK FOCUS

I want the people in my class to feel connected to their strong Foundation Posture whilst warm up with simple Ballet movements.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	2x8	Set up 1st Position with Bras Bas Arms	16	
0:14	V / Baby	2x8 A	1st Position Demi Plié with 2nd Position Arms Demi Plié, arms to 2nd Position Straighten legs, arms to Bras Bas	4 4	2x
0:24	V / Baby	2x8 A ¹	1st Position Grand Plié with 2nd Position Arms Grand Plié, arms to 2nd Position Heels down, straighten legs, arms to Bras Bas	4 4	2x
0:33	PC / Why	4x8 A ²	1st Position Grand Plié Pulse with 2nd Position Arms 3x Grand Plié Pulse, arms to 2nd Position Heels down, straighten legs, arms to Bras Bas	6 2	4x
0:52	C / Don't	4x8 B	Tendu a la Seconde with HOH L (slow) Tendu L leg L L foot returns to 1st Position	2 2	8x
1:12	Instr / Down	4x8 B ¹	Tendu a la Seconde with HOH L (fast)	2	16x
1:31	Instr / (Quiet)	4x8 A ³	1st Position Grand Plié with Port de Bras Arms Grand Plié, arms to 2nd Position Arms to 5th Position Arms to 1st Position Heels down, straighten legs, arms to Bras Bas	4 4 4 4	2x
1:50	PC / Why	4x8 A ⁴	1st Position Grand Plié Pulse with Port de Bras Arms 3x Grand Plié Pulse, arms move through 2nd, to 5th, to 1st Position Heels down, straighten legs, arms to Bras Bas	6 2	4x
2:09	C / Don't	4x8 B	Tendu a la Seconde with HOH R (slow)	4	8x
2:29	Instr / Down	4x8 B ¹	Tendu a la Seconde with HOH R (fast)	2	16x
2:48	Instr / Down	8½x8 A ⁴ +B ¹	1st Position Grand Plié Pulse with Port de Bras Arms, Tendu a la Seconde L&R 3x Grand Plié Pulse arms move through 2nd, to 5th, to 1st Position Heels down, straighten legs, arms to Bras Bas 4x Tendu a la Seconde with HOH L (fast) Repeat R <i>Note: After 1st rep (L&R), hold 1st Position with Bras Bas Arms for 4cts</i>	6 2 8 16	2x
3:29	Outro / (Fade)	2x8	Finish in 2nd Position with Bras Bas Arms	16	



01. LET YOU DOWN 3:43mins

TEACHING TIPS

Welcome to Les Mills Barre 03. Use this track to invite your participants to their Ballet-inspired workout. As people may be very new to this program and this style of training, it's essential that your coaching is simple and easy to follow. Name the move, talk to what body part moves in what direction, offer timing cues and then, of course, options. This all helps to enhance the beginner experience.

To set participants up for success, establish what Foundation Posture is – you will then be able to return to it throughout the workout. The postural muscles that dancers use are often different to the muscles that we use in our daily lives. Accessing these will enhance our posture and movement capabilities.

COACHING CUES

1ST POSITION DEMI PLIÉ WITH 2ND POSITION ARMS

Layer 1

- Demi Plié, arms to 2nd Position
- Down, down, up, up
- Bend your knees and straighten

Layer 2

- Squeeze your thighs together as you stand
- Keep your back muscles engaged and lats pulled down
- Exhale as you lower; inhale as you rise

1ST POSITION GRAND PLIÉ WITH 2ND POSITION ARMS

Layer 1

- Lift heels off the floor
- Push down through the heels

Layer 2

- Maintain length in your spine as you get deeper in your legs

1ST POSITION GRAND PLIÉ PULSE WITH 2ND POSITION ARMS

Layer 1

- Pulse for 3 at the bottom
- 3, 2, 1, rise
- Maintain Ballet Tuck and Foundation Posture

Layer 2

- Press the knees out to the side for great knee alignment
- Squeeze your butt a little harder as you rise

TENDU A LA SECONDE WITH HOH

Layer 1

- Tendu to the side
- Press out through toes, pull in with the heels
- Squeeze thighs back together
- Keep strong through your Foundation Posture

Layer 2

- Lengthen from your hamstrings to toes
- Massage the floor with your foot
- Press through to the tips of your toes
- Feel the strong activation through your glutes, quads and hamstrings

1ST POSITION GRAND PLIÉ WITH PORT DE BRAS ARMS

Layer 1

- Plié, hold at the bottom, arms to 2nd, 5th, 1st Position, Bras Bas
- Arms wide, frame your face, lower and reset

Layer 2

- Soft and fluid arms, whilst maintaining control in the legs
- Float your arms with a soft breath

1ST POSITION GRAND PLIÉ PULSE WITH PORT DE BRAS ARMS

Layer 1

- Pulse 3 times at the bottom

Layer 2

- Get lower to get more warmth into your glutes and legs

1ST POSITION GRAND PLIÉ PULSE WITH PORT DE BRAS ARMS, TENDU A LA SECONDE

Layer 1

- Let's put everything together!
- Plié, arms 2nd, 5th, 1st Position; Tendu to the side
- Hands on your hips when you Tendu, or bring them to 1st Position

Layer 2

- As you get warmer, extend further in your Tendu

↑ **OPTION** Hands to 1st Position during Tendu



02. DEEPEN

TRACK FOCUS

I want the people in my class to feel strength and stability through their legs while enjoying fluidity and freedom in their arms.

MUSIC				EXERCISE		CTS	REPS
Start in 2nd Position with Bras Bas Arms							
0:00	Intro	4x8	A	2nd Position Grand Plié with 2nd Position Arms Grand Plié, arms to 2nd Position Straighten legs, arms to Bras Bas	4 4	4x	
0:00	0:13 / _ Like a thief	2x8	A ¹	2nd Position Grand Plié Pulse with Port de Bras Arms (slow) 7x Grand Plié Pulse, arms rise through 2nd to 5th Position Straighten legs, arms to Bras Bas	14 2	1x	
0:37	Instr / (Saxophone)	6x8	A ²	2nd Position Grand Plié Pulse with Port de Bras Arms (fast) 4x Grand Plié Pulse, arms rise through 2nd to 5th Position then cross F and down	8	6x	
1:16	V / _ I know	4x8	B	Rond de Jambe with HOH L&R Petite Retiré L Tendu F Rond de Jambe L L foot returns to 1st Position Repeat R	4 4 4 4 16	1x	
1:42	C / _ Like a thief	4x8	B ¹	Rond de Jambe with Port de Bras Arms L&R (slow) Retiré L, arms to 1st Position Développé F Rond de Jambe L, arms to 2nd Position L foot returns to 1st Position, arms to Bras Bas Repeat R	4 4 4 4 16	1x	
2:07	Instr / (Saxophone)	4x8	B ²	Rond de Jambe with Port de Bras Arms L&R (fast)	16	2x	
2:33	B up / (Instr)	8x8	B ³	Rond de Jambe with Port de Bras Arms L&R (fast) Retiré L, arms to 1st Position Développé F, arms to 3rd Position (L arm L) Rond de Jambe L, arms to 4th Position (L arm O/H) L foot returns to 1st Position, arms to Bras Bas Repeat R	2 2 2 2 8	4x	
3:24	Instr / (Quiet)	4x8	A ²	2nd Position Grand Plié Pulse with Port de Bras Arms (fast) <i>Note: Movement slows with music</i>	8	4x	



02. THIEF 4:00mins

TEACHING TIPS

This track challenges strength and stability in the legs while encouraging a beautiful fluidity and freedom in your arm-lines.

Start by coaching simple Layer 1 cues to set up which body part moves in which direction; follow this up with using the correct Ballet term. For example: *“Leg extends forward, circle around to the back. Leg extends à Terre, Rond de Jambe to the back.”* This way, not only do the participants become confident with the move names, we also stay true to the essence of our Ballet-inspired class.

Using beautiful breath and feeling cues will enhance the fluidity and grace of the upper body. Experiment with the breath and how this can distract from the burn in the legs, particularly during the Plié sequence. Keep soft with your arm-lines, to contrast with the deep strength in the legs.

The music in this track is luscious, with a driving beat behind it, so script your coaching to say the right thing at the right time – that way we have space for the music to come through. Enjoy moving with strength to the incredible saxophone!

COACHING CUES

2ND POSITION GRAND PLIÉ WITH 2ND POSITION ARMS

Layer 1

- Feet out to 2nd Position, arms in Bras Bas
- Plié down, arms out to the side
- Breathe in as you lower, breathe out as you rise
- Keep your knees in line with your 2nd and 3rd toes

2ND POSITION GRAND PLIÉ PULSE WITH PORT DE BRAS ARMS

Layer 1

- Stay down and pulse
- Arms rise over head and cross in front
- Reset your Plié if you need to

Layer 2

- Maintain knee position
- Keep your strong Foundation Posture
- Stay low in your legs
- If you maintain depth in your Plié you will feel the pressure in your legs

ROND DE JAMBE WITH HOH

Layer 1

- Come to 1st Position
- Right leg to ankle, extend forward, circle the leg round to the back on the floor, draw back to 1st Position
- Extend to à Terre (touching the floor), Rond de Jambe (circle)

Layer 2

- Peel the foot open to the ankle
- Skim the foot on the floor as if the floor was water

ROND DE JAMBE WITH PORT DE BRAS ARMS

Layer 1

- Lift the foot to the knee, Développé forward, Rond de Jambe
- Arms to 1st, then open to 2nd Position
- Inhale to lift; exhale as you circle your leg around

Layer 2

- Use your standing leg as your anchor; this gives you balance
- Engage all the muscles in your leg by squeezing your butt and drawing up your kneecaps
- This movement is great for activating the posterior chain muscles in your body



03. EXTEND

TRACK FOCUS

I want the people in my class to feel a deep glute burn during the Arabesque Taps, then strength and freedom in 3rd Arabesque, Grand Battement Devant Combo.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	2x8	Set up 3rd Position L foot F, facing L diagonal with HOH	16	
0:08	V / Should have	2x8 A	Arabesque Tap with HOH L Lift R leg B, tap foot to floor	1	16x
0:18	V / Zero	2x8 A ¹	Arabesque Tap in Fondu with HOH L L knee bent, lift R leg B, tap foot to floor	1	16x
0:28	PC / Every night	2x8 A ²	Arabesque Tap in Fondu with 1st Arabesque Position Arms L	1	16x
0:37	C / Back	6x8 A ³	Arabesque Tap in Fondu with 3rd to 1st Arabesque Position Arms L 8x Arabesque Tap, arms to 3rd Arabesque Position 8x Arabesque Tap, arms to 1st Arabesque Position Last rep: Set up 3rd Position R foot F, facing R diagonal with HOH	8 8	3x
1:06	V / Try 'na	2x8 A	Arabesque Tap with HOH R	1	16x
1:15	V / Try 'na	2x8 A ¹	Arabesque Tap in Fondu with HOH R	1	16x
1:25	PC / Every night	2x8 A ²	Arabesque Tap in Fondu with 1st Arabesque Position Arms R	1	16x
1:35	C / Back	6x8 A ³	Arabesque Tap in Fondu with 3rd to 1st Arabesque Position Arms R	16	3x
2:04	Br / _ I know	4½x8 B	3rd Arabesque, Grand Battement Devant Combo L&R (slow) 3rd Arabesque L Grand Battement Devant L, arms to 2nd Position 3rd Arabesque L 2nd Position Grand Plié, arms to 2nd Position Repeat R Hold 2nd Position Grand Plié with arms in 2nd Position	4 4 4 4 16 4	
2:25	C / Back	8x8 B ¹	3rd Arabesque, Grand Battement Devant Combo L&R (fast) ↑ Option: Add Temps Levé in 3rd Arabesque	16	4x



03. WE COULD GO BACK 3:09mins

TEACHING TIPS

OUCH! You're going to feel your butt BURN during the Arabesque Tap sequences, then feel the power in your legs as you fly high towards the end of the track.

This track has two distinct feels. The first is more concentrated and internal; it's all about that deep beautiful burn that you will feel during the Arabesque Tap sequence. Coaching to engage and lengthen the leg as long as you can will target the glute medius and maximus. While the focus is on the glutes, we also have some graceful arm-lines that will strengthen the postural muscles of the upper back. Coach your class to keep their shoulders drawn down their back, particularly as they move from 3rd Arabesque to 1st. By maintaining Foundation Posture, and coaching a long spine, you will allow the participants in your class to get the maximum burn factor in their butts, rather than feeling it in their lower back.

The second part of this track becomes more playful and external, getting our hearts pumping and finding plyometric strength in the legs (have you ever watched male dancers jump higher in the air than you thought was possible?!). As Des says, *"This is how I got stronger legs!"*. By Fondu-ing, or bending deeper into the legs to prepare to jump, you will increase the power and strength of the quad and glute muscles. Use dynamic Layer 2 and Layer 3 cues to encourage the playful power at the end of this track. Don't forget to keep the legs engaged as you jump to strengthen the quads and glutes dynamically, ensuring that you bend your knees and land softly.

COACHING CUES

ARABESQUE TAP WITH HOH

Layer 1

- Bring your heel into the arch of the foot
- Extend leg behind, tap the foot
- Square your shoulders and hips up

ARABESQUE TAP IN FONDU WITH HOH

Layer 1

- Bend, or Fondu, the front knee
- Lengthen long through the back leg
- Knee tracks over 2nd and 3rd toes

Layer 2

- Get more glute activation by bending deeper into your knee
- Press the knee out for safety
- Check in with your Foundation Posture

ARABESQUE TAP IN FONDU WITH 1ST POSITION ARMS

Layer 1

- Arms unfurl to 1st Arabesque

Layer 2

- How graceful can you make your arms?

ARABESQUE TAP IN FONDU WITH 3RD TO 1ST ARABESQUE POSITION ARMS

Layer 1

- Keep the leg tapping
- Slide the arm from 3rd to 1st Position
- Maintain shoulder position

Layer 2

- Pull your lats down to engage your postural strength
- Can you feel your glutes working?

3RD ARABESQUE, GRAND BATTEMENT DEVANT COMBO

Layer 1

- Step to 3rd Arabesque, step back and lift the front leg, back to 3rd Arabesque, Plié in 2nd Position
- Add the jump!

Layer 2

- Push out of the front thigh to get the air-time!
- This is how we get stronger legs



04. PEAK

TRACK FOCUS

I want the people in my class to learn the sequences quickly so they can confidently reach their cardio peak.

MUSIC		EXERCISE		CTS	REPS
		Start in 1st Position with HOH			
0:00	V / Whole	6x8 A	Balancé de Cote with 1st Arabesque R&L (setup) Balancé de Cote with HOH R&L 1st Arabesque R 1st Position, arms to Bras Bas 1st Arabesque L 1st Position, arms to Bras Bas <i>Note: After 2 reps, add 3rd Position Arms on Balancé de Cote</i>	8 2 2 2 2	3x
0:38	C / Say	4x8 A ¹	Balancé de Cote with 1st Arabesque R&L	8	4x
1:02	V / Alright	2x8 B	Soutenu (without turn), 1st Arabesque R&L Step R, cross L foot in front, arms to 1st Position 1st Arabesque R Repeat L	2 2 4	2x
1:15	V / Before	2x8 B ¹	Soutenu, 1st Arabesque R&L Step R, cross L foot in front and turn 360° in Relevé, arms to 1st Position 1st Arabesque R Repeat L	2 2 4	2x
1:27	PC / Wonder	2x8 A ¹ +B ¹	Balancé de Cote with 1st Arabesque, Soutenu, 1st Arabesque R&L Balancé de Cote, 1st Arabesque R&L Soutenu, 1st Arabesque R&L	8 8	1x
1:39	C / Say	18x8 A ² +B ²	Balancé de Cote with 1st Arabesque, Soutenu, 1st Arabesque R&L ↑ Option: Add Saute	16	9x
3:30	Outro / (Fade)	3½x8	Pick up weight plates	28	



04. STAY 3:54mins

TEACHING TIPS

“Take a chance, take a leap, take a turn!”, Diana sums up the feeling of this Peak track. We have one sequence that we build up towards to reach the cardio peak of this class.

Coaching very simple Layer 1 cues will allow your participants to follow along and understand the movement sequence with ease. You don’t need to say too much here as you simply need to guide your classes where and what to move, particularly when you put the combination together for the first time. Once you see the people in your class are able to do the combination, encourage them to move to their maximum, using textural and visual cues to enhance their movement. Our aim in this track is to get them moving and feeling like, as Diana says, *“a room full of beautiful Ballet dancers!”*.

Authentically celebrate and play with your Layer 3 coaching; acknowledge, encourage and praise your participants as they finish the cardio portion of the class. Inclusive coaching and providing plenty of choices during this track is very important, remembering that people will be at different levels of ability throughout.

The song, *Stay*, is emotionally powerful. Use the lyrics and the music to enhance the feeling of this track, especially as you dance the combination as big as you can towards the end of the track.

COACHING CUES

BALANCÉ DE COTE WITH 1ST ARABESQUE

Layer 1

- Step out to 2nd, 3rd, 2nd, 3rd Position
- 1st Arabesque, 1st Position, Arabesque, 1st Position
- Add the arms, or keep hands on the hips

Layer 2

- Does it feel good to jump? If not, stay grounded
- Extend through the music in your Arabesque

SOUTENU (WITHOUT TURN), 1ST ARABESQUE

Layer 1

- Step, cross, hold
- Cross your leg in front
- Reach arms from 2nd to 1st Arabesque

SOUTENU, 1ST ARABESQUE

Layer 1

- Step, turn, hold

BALANCÉ DE COTE WITH 1ST ARABESQUE, SOUTENU, 1ST ARABESQUE

Layer 1

- 2nd, 3rd, Arabesque, Arabesque, add the turn
- Add the jump if you’re ready
- Do the movements that feel right for you

Layer 2

- Let’s dance it!
- Jump higher to get the cardio hit your body wants
- Extend further into your arms and legs
- How does the music make you want to move?
- Strong and graceful movements



05. STRENGTHEN

TRACK FOCUS

I want the people in my class to focus on their postural muscles and understanding how to strengthen them.

EQUIPMENT

Two light plates

MUSIC			EXERCISE	CTS	REPS
0:00	Intro	2½x8	Set up 1st Position, one weight plate in each hand, arms down, palms facing F	20	
0:17	C / Nowhere	4x8 A	1st Position Plié Triple Pulse 3x Plié Pulse, tip torso F, plates lift B and pulse, palms facing down Straighten legs, lift torso and lower arms by sides	3 1	8x
0:45	V / _ I've fallen	4x8 B	2nd Position Plié Pulse with Arm Circle Combo Step to 2nd Position, plates lift out to sides at shoulder-height, palms facing down 12x Plié Pulse with Arm Circles F 14x Plié Pulse with Arm Circles B Step to 1st Position, arms down, palms facing F	4 12 14 2	
1:14	C / Nowhere	4x8 A¹	1st Position Plié Triple Pulse with Rise 3x Plié Pulse, tip torso F, plates lift B and pulse, palms facing down Rise, lift torso and lift arms F with palms facing upward	3 1	8x
1:42	V / _ I gave	2x8 C	Set up Long 4th Position L foot F, L leg bent, torso F, arms B with palms facing F Tendu Derrière R, lift R foot off floor	8 8	
1:56	B up / On	2x8 C¹	Fondu Pulse L 15x Fondu Pulse L, arms B, torso F Step to 1st Position, lift torso and lower arms by sides	15 1	
2:10	C / Nowhere	6x8 A¹	1st Position Plié Triple Pulse with Rise	4	12x
2:52	V / Better	2x8 C	Set up Long 4th Position R foot F, R leg bent, torso F, arms B with palms facing F Lift L foot off floor	8 8	
3:06	PC / _ Where are	2x8 C¹	Fondu Pulse R	16	
3:21	C / Nowhere	4x8 A²	1st Position Plié Triple Pulse with Rise Lift arms F to shoulder-height	4	8x



05. CLIMAX 3:52mins

TEACHING TIPS

This Strengthen track has a strong focus on improving postural strength through controlled movements with the light plates. At first, focus your coaching on clear Layer 1 cues with a specific emphasis on correct postural alignment. By doing this you will allow the people in your class to move with better alignment and postural awareness, not only in class, but throughout their day. Dancers stand differently, and the movement in this track encourages the use of the different postural muscles that we normally don't use. Once this has been established, incorporate Layer 2 cues to educate your class on the benefits of great postural alignment. The simple action of opening your chest with the Plié Pulse can assist in reversing the postural hunch and strain of sitting at a desk working on your computer.

Whilst there is a strong focus on the postural posterior chain muscles, let's not forget about the leg burn that you will feel in this track! Keep the leg work controlled and strong, engaging the glutes in the Plié Pulse and Fondu Pulse. To enhance your connection, coach the class how it feels within your body, particularly the feelings of strength in the legs. Visual or textural imagery can really assist in getting through this tough Strengthen track.

COACHING CUES

1ST POSITION PLIÉ TRIPLE PULSE

Layer 1

- Tip forward from the hips
- Demi Plié, pulse at the bottom
- 3, 2, 1, straighten
- Focus on maintaining Foundation Posture

1ST POSITION PLIÉ TRIPLE PULSE WITH RISE

Layer 1

- Plié, pulse 3, 2, 1 straighten to Rise
- Lift the heels up
- Press the plates forward slightly
- Keep your abs braced and squeeze your glutes
- Breathe in to pulse, exhale to Rise

Layer 2

- Squeeze through your triceps and lats as you press the plates back
- Press higher into the balls of your feet as you Rise
- Pressing the plates adds pressure into your upper back

2ND POSITION PLIÉ PULSE WITH ARM CIRCLE COMBO

Layer 1

- Step out to 2nd Position, pulse, make micro-circles with the arm
- Keep the micro-circles small
- Maintain strong Foundation Posture and Ballet Tuck

Layer 2

- Breathe as you pulse
- Lengthen your arms away from your body

FONDU PULSE

Layer 1

- Step your foot back, Tendu Derrière
- Shift your body weight forward, lifting the back foot off the floor
- Pulse by bending the front knee
- Push the knees out over your toes

Layer 2

- Keep your front foot anchored to the floor
- How deep can you pulse?
- Keep breathing through this movement



MUSIC			EXERCISE		CTS	REPS
0:00	Intro	4x8	Start in 1st Position, one weight plate in each hand, arms down, palms facing F Preview Tendu Derrière with Fondu, Retiré Combo R		32	
0:17	V / You said	8x8 A	Tendu Derrière with Fondu, Retiré Combo L&R (slow) Tendu L leg B, Fondu R as torso tips F and arms sweep B with palms facing down Retiré L, lift torso and lower arms Tendu L leg B, Fondu R as torso tips F and arms sweep B with palms facing down Close to 1st Position, lift torso and lower arms Repeat R		8 8 8 8 32	1x
0:46	C / Learn	8x8 A ¹	Tendu Derrière with Fondu, Retiré Combo L&R (fast)		32	2x
1:14	Instr	4x8 A ²	Tendu Derrière with Fondu, Retiré Combo L&R (faster)		16	2x
1:29	V / Now I'm	1x8	Set up 1st Position, holding weight plates stacked together O/H		8	
1:32	V / From myself	3x8 B	1st 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	3x
1:43	PC / You	4x8 B ¹	1st Position Plié Pulse with O/H Tricep Extension 2x Plié Pulse as plates pulse at base of neck Straighten legs and extend arms O/H ⬆ Option: Add Rise		4 4	4x
1:57	C / Learn	8x8 B ²	1st Position Plié with O/H Tricep Extension 1/1 Plié as plates lower to base of neck Straighten legs and extend arms O/H ⬆ Option: Grand Plié with Rise Last 4cts: Set up 1st Position, plates at collarbones		2 2	15x
2:26	Instr	8x8 C	1st Position Plié, Glissé L&R Plié with plates at collarbones Glissé L and press plates O/H Repeat R ⬇ Option: Tendu a la Seconde ⬆ Option: Grand Battement a la Seconde		2 2 4	8x



06. WITHOUT YOU 3:00mins

TEACHING TIPS

In this short but sharp Power track, coach your participants to choose the options within the progressions of the combinations that suit their body best. Notice how Alex provides plenty of choices, both to increase and decrease intensity throughout this track. Providing clear choices will allow them to push and work towards their maximum. After you've set your participants up for success through concise Layer 1 and Layer 2 cues, use encouraging Layer 3 cues to help them find their maximum effort in the strength-based work. Remember to physically role-model each of the options with clarity.

During the Tendu Derrière with Fondu, Retiré Combo, when coming into the Retiré, aim to keep the hips as level and even as possible. Depending on hip flexibility, some small hip movement may be necessary, however it shouldn't be too high that the hips become uneven. In Retiré, we aim to relax and not drive the movement primarily from the hip flexor muscles – the top of your hip should be relatively relaxed. By relaxing the top of the hip joint, you allow the leg to move more freely and get to the position easier.

COACHING CUES

TENDU DERRIÈRE WITH FONDU, RETIRÉ COMBO

Layer 1

- Tendu Derrière, Retiré, take it back, back to 1st Position
- Slowly back, Retiré up, extend back, return to 1st Position
- Keep hips open and square to the front
- Maintain Ballet Tuck

Layer 2

- Control the movement by squeezing the glutes hard
- Lengthen the legs long behind you
- As you straighten, use your hamstrings and glutes to maintain balance
- How open can you keep your knee in Retiré?

1ST POSITION PLIÉ WITH O/H TRICEP EXTENSION

Layer 1

- Stack your plates, reach arms over head
- Keep elbows close to ears, chest up
- Elbows forward of face

Layer 2

- Feel the burn in your triceps

1ST POSITION PLIÉ PULSE WITH O/H TRICEP EXTENSION

Layer 1

- Pulse down twice

Layer 2

- To increase intensity, add a Relevé
- Feel everything lift and squeeze

1ST POSITION PLIÉ, GLISSÉ

Layer 1

- Press and Plié
- Extend your leg to the side
- Hips square to front, abs braced
- You can stay with Tendu or Grand Battement

Layer 2

- Keep your strong Foundation Posture to help control the legs
- Drive the power from the floor up



07. ESCAPE

TRACK FOCUS

I want the people in my class to learn to love the burn of this track as they strengthen their lower body through powerful jumps and controlled Grand Battements.

MUSIC			EXERCISE		CTS	REPS
0:00	Intro	4x8	Set up 1st Position, HOH		32	
0:10	Instr / (Rap)	4x8	A	Grand Battement a la Seconde with HOH Combo R&L (slow)		1x
				Grand Battement a la Seconde R	4	
				2nd Position Grand Plié	4	
				Grand Battement a la Seconde L	4	
				1st Position	4	
				Repeat L	16	
0:21	C / She goes	8x8	A ¹	Grand Battement a la Seconde with HOH Combo R&L (fast)		4x
				Grand Battement a la Seconde R	2	
				2nd Position Grand Plié	2	
				Grand Battement a la Seconde L	2	
				1st Position	2	
				Repeat L	8	
				↓ Option: Battement Tendu a la Seconde		
				↑ Option: Grand Battement a la Seconde		
				Last rep: Set up 3rd Position R foot F		
0:43	Instr	4x8	B	3rd Position, Échappé Relevé 2nd Position with HOH L&R (slow)		4x
				Échappé Relevé from 3rd Position R foot F to 2nd Position	2	
				Return to 3rd Position L foot F	2	
				Repeat alternate foot F	4	
0:55	B up / (Instr)	4x8	B ¹	3rd Position, Échappé Relevé 2nd Position with HOH L&R (fast)	4	8x
1:06	C / She goes	8x8	C	3rd Position Changement with HOH L&R	2	32x
				↓ Option: 4x Changement, 4x Échappé Relevé		
1:28	Rap / Rio	16x8	A ¹	Grand Battement a la Seconde with HOH Combo R&L (fast)	16	8x
2:13	Instr	8x8	B ¹	3rd Position, Échappé Relevé 2nd Position with HOH L&R (fast)	4	16x
2:35	C / She goes	8x8	C	3rd Position Changement with HOH L&R	2	32x
				↓ Option: 4x Changement, 4x Échappé Relevé		
2:50	Outro / (Instr)	8x8		Recovery. Set up mat for next track	64	



07. RIO 3:21mins

TEACHING TIPS

The intensity in the legs in this track is sure to make you feel that beautiful burn that we love in Les Mills Barre. Provide plenty of choices throughout this track to ensure that everyone in your class finishes this track feeling successful.

The key to success in this track is about control. Muscular control through the legs as you lower the leg back to 1st Position in the Grand Battement will strengthen the glutes and hamstrings. Avoid slamming the leg down back into 1st Position; return through the Tendu and place it down with ease.

As the legs tire, it becomes harder to maintain this control. Mirror work and practice will assist in this area. Similarly, as the legs tire during the Changement and Échappé movements, encourage your participants to extend through their toes and point their feet hard whilst in the air, then soften through a Plié to land. By using Layer 3 cues to enhance the music and movement, or to celebrate and play, you can bring out the enjoyment of jumping and moving with strength, even though the track is physically demanding.

COACHING CUES

GRAND BATTEMENT A LA SECONDE WITH HOH COMBO

Layer 1

- Grand Battement, 2nd Position Grand Plié, lift and come to 1st
- Maintain Ballet Tuck

Layer 2

- Power from your legs
- Find more depth in your Plié to engage your glutes
- Control the leg as it lowers into 1st Position

3RD POSITION, ÉCHAPPÉ RELEVÉ 2ND POSITION WITH HOH

Layer 1

- Échappé out and in
- Jumping from 3rd to 3rd
- Upright posture

Layer 2

- Press high onto the balls of your feet
- Land as lightly as possible
- How quickly can you escape your feet out to the side?
- Strengthening our feet, our joints, every muscle in our lower body

3RD POSITION CHANGEMENT WITH HOH

Layer 1

- Jump your feet quickly, changing sides
- Point your toes
- Soften your knees as you land
- Stay upright in your posture

Layer 2

- As your legs tire, can you keep pointing your toes?
- A strong push from the floor to lift you higher
- Stay for the least amount of time on the floor and the most amount of time in the air



MUSIC		EXERCISE		CTS	REPS
0:00	V / Boys	2x8	Set up Side Hover, Wild Thing L: L elbow on floor, L leg straight, R foot in Demi Pointe on floor behind L leg, R arm O/H	16	
0:10	V / Hazy	4x8 A	Side Hover, Wild Thing L Lift hips Lower hips, L hand on floor, R arm down	28 4	
0:30	C / Boys	4½x8 B	Side Plank, Wild Thing L Lift hips, sweep R arm wide to O/H Lower hips, sweep R arm wide and down	4 4	4½x
0:52	Instr	4½x8 C	Side Plank, Wild Thing Combo L 4x Hip Lift Pulse 4x Toe Tap R 2x Retiré, Développé, Retiré, Toe Tap R Lower Hips	8 8 16 4	1x
1:15	V / Home	2x8	Set up Side Hover, Wild Thing R	16	
1:25	V / Empty	4x8 A	Side Hover, Wild Thing R	32	
1:45	C / Boys	4½x8 B	Side Plank, Wild Thing R	8	4½x
2:08	Instr	4x8 C	Side Plank, Wild Thing Combo R	32	1x
2:28	Instr / Boys	½x8	Lower onto back, legs extend to 45°, arms by sides	4	
2:30	Instr	1½x8 D	Aerial Changement L&R	2	6x
2:38	Rep / Boys	4x8 D¹	Aerial Changement with Port de Bras Arms L&R Arms move through 2nd to 5th Position with hands crossed Arms move through 1st Position to Bras Bas	4 4	4x



08. GIRLS ON BOYS 2:59mins

TEACHING TIPS

The Wild Thing Pose is a beautiful opportunity to capture the duality of dance – a beautiful expression of openness and release, whilst building and challenging the strength within. Use succinct Layer 1 cues to quickly get your participants into the correct position, so that, with some Layer 2 and 3 cues, can really get into the feel of this movement. Provide plenty of options during the Side Plank, Wild Thing Combo to ensure that everyone has the opportunity to be successful in this track.

The Aerial Changement comes from the training that Ballet dancers use, where normal standing movements in class are done while lying on the floor. This form of training is great for stabilizing and strengthening the core, as well as the muscles of the inner thighs. Coach your class to success, with direct Layer 1 cues to set them up quickly, then follow up with breath cues to enhance the movement. Remember to provide options of taking the legs higher to decrease the intensity on the core. The use of the Port de Bras arms, not only adds a sense of grace, it also allows you to work through your postural muscles whilst maintaining a long spine on the floor. The length in your spine on the floor is what we are aiming for when we do the Changement while standing.

COACHING CUES

SIDE HOVER, WILD THING SETUP

Layer 1

- Elbow under shoulder
- Bottom leg straight, top leg bent
- Lift hips high
- Abs braced
- Extend arm over head
- Take a breath

Layer 2

- Back foot presses high into your Demi Pointe
- Roll top hip forward to feel the obliques working
- Try to keep your chest open
- Extend the arm longer

SIDE HOVER, WILD THING

Layer 1

- Come onto your hand
- Lift and lower
- Squeeze strong through your butt

Layer 2

- Rise and fall, connecting breath to movement

SIDE PLANK, WILD THING COMBO

Layer 1

- Stay up
- Pulse up and down, or tap
- Lift, extend, touch down

Layer 2

- Feel the strength in your glutes and obliques

AERIAL CHANGEMENT

Layer 1

- Lie on your back
- Legs lengthen and cross like a Changement, but in the air
- Lower back presses into the floor

AERIAL CHANGEMENT WITH PORT DE BRAS ARMS

Layer 1

- Add the Port de Bras Arms
- Draw your shoulder blades wide and down

Layer 2

- Grace with the arms, strength in the core and legs



B1. PIROUETTE

TRACK FOCUS

I want the people in my class to feel fearless and free as they choose the Pirouette option that works for them.

MUSIC			EXERCISE		CTS	REPS
0:00	Intro	2x8	Set up 1st Position with Bras Bas Arms		16	
0:05	V / _ Save me	8x8 A	1st Position Plié with 2nd Position Arms			8x
			Plié, arms to 2nd Position		6	
			Straighten legs, arms to Bras Bas		2	
0:32	C / Stay	4x8 A ¹	1st Position Grand Plié with 2nd Position Arms			4x
			Grand Plié, arms to 2nd Position		6	
			Heels down, straighten legs, arms to Bras Bas		2	
0:45	B up / (Instr)	4x8 B	1st Position Grand Plié, Retiré with HOH L&R (slow)			2x
			Grand Plié		4	
			Retiré L		4	
			Grand Plié		4	
			Retiré R		4	
0:59	Instr	4x8 B ¹	1st Position Plié, Retiré with HOH L&R (fast)			4x
			Plié		2	
			Retiré L		2	
			Plié		2	
			Retiré R		2	
1:13	Instr	4x8 B ²	1st Position Plié, Retiré Relevé with HOH L&R (fast)			4x
			Plié		2	
			Retiré L		2	
			Plié		2	
			Retiré R		2	
1:26	V / _ Save	4x8 C	Set up 1st Position facing R with Bras Bas Arms		32	
1:39	PC / Faster	12x8 D	1st Position in Demi Pointe with Port de Bras Arms			1x
			Lift heels to Demi Pointe, arms in Bras Bas		8	
			Arms to 1st Position		8	
			Arms to 5th Position		8	
			Arms to 2nd Position, palms facing upward		56	
			Lower heels and arms, turn to face F		8	
			Long 4th Position L foot F, arms to 3rd Position			
			R arm F		8	



B1. PIROUETTE

MUSIC			EXERCISE		CTS	REPS
2:19	Instr / (Synth)	4x8	E	Pirouette L (setup) Retiré R with 1st Position Arms Long 4th Position L foot F, arms to 3rd Position R arm F	4 4	4x
2:32	Br / I will not	4x8	E ¹	Pirouette L (no turn) Retiré, Relevé R with 1st Position Arms Long 4th Position L foot F, arms to 3rd Position R arm F	4 4	4x
2:46	C / Stay	4x8	E ²	Pirouette L (turn preparation) Retiré, Relevé R with 1st Position Arms 4th Position R foot F, arms to 5th Position 4th Position L foot F, arms to Demi 2nd Position Long 4th Position L foot F, arms to 3rd Position R arm F	4 4 4 4	2x
2:59	B up / (Instr)	4x8	E ³	Pirouette L (slow) Pirouette 360° R with 1st Position Arms 4th Position R foot F, arms to 5th Position 4th Position L foot F, arms to Demi 2nd Position Long 4th Position L foot F, arms to 3rd Position R arm F	4 4 4 4	2x
3:12	Instr	8x8	E ⁴	Pirouette L (fast)	8	8x
3:39	V / _ Save me	4x8	C	Set up 1st Position facing L with Bras Bas Arms	32	
3:52	PC / Faster	12x8	D	1st Position in Demi Pointe with Port de Bras Arms	96	1x
4:32	Instr / (Synth)	4x8	E	Pirouette R (setup)	8	4x
4:46	Br / I will not	4x8	E ¹	Pirouette R (no turn)	8	4x
4:59	C / Stay	4x8	E ²	Pirouette R (turn preparation)	16	2x
5:12	B up / (Instr)	4x8	E ³	Pirouette R (slow)	16	2x
5:26	Instr	8x8	E ⁴	Pirouette R (fast)	8	8x
5:52	Outro / (Fade)	2x8		Recover	16	



B1. STAY FOR IT 6:01mins

TEACHING TIPS

Not only does this track make you release your inner ‘Sergei’ or ‘Misty’, it is also a really powerful strength track for your inner thighs and glutes! Each of the movement sequences in this track provide layers of technique and strength building to enhance our ability to pirouette. In the first half of the track, focus on straightforward Layer 1 and 2 cues to allow the people in your class to move with success. Then during the Pirouette sequences, allow the music to really shine through with joyful expressions and Layer 3 cues. The way Caley layers her coaching throughout this track is a great example of providing enough technical information, followed up with beautiful expressions of joy and her love of dance.

Remember to always show options for your participants, and by using inclusive language, provide a safe platform for people to express themselves no matter what their ability of turning. Allow your love of dance and movement to shine through and find ways to authentically connect with this track and your participants. Use Layer 3 cues to encourage and motivate them to be fearless and free.

COACHING CUES

1ST POSITION PLIÉ WITH 2ND POSITION ARMS

Layer 1

- Demi Plié, rise
- Lengthen your spine, tuck in your tail bone

1ST POSITION GRAND PLIÉ WITH 2ND POSITION ARMS

Layer 1

- Grand Plié, lift your heels

Layer 2

- Zip up through your core

1ST POSITION GRAND PLIÉ, RETIRÉ WITH HOH

Layer 1

- Plié, Retiré
- This is our preparation for Pirouettes

1ST POSITION PLIÉ, RETIRÉ WITH HOH

Layer 1

- Down, rise

Layer 2

- Use the standing leg as your anchor

1ST POSITION PLIÉ, RETIRÉ RELEVÉ WITH HOH

Layer 1

- Add a Relevé

Layer 2

- This is what is going to help us in our turns later on
- Keep strong through your core

1ST POSITION IN DEMI POINTE WITH PORT DE BRAS ARMS

Layer 1

- Turn to the side
- Come to 1st Position
- Roll shoulders back, maintain Ballet Tuck
- Steady your gaze
- Lift heels
- Arms rise to 1st then to 5th

Layer 2

- With a beautiful breath, open with grace
- Find your balance; find your length
- Open with grace and serenity
- Feel energized and power
- Feel the grace growing from your chest

PIROUETTE (SETUP)

Layer 1

- Left leg back
- Retiré

Layer 2

- Open your hips by squeezing your glutes

(NO TURN)

Layer 1

- Adding on Relevé
- Arms add stability

Layer 2

- Find a point on the floor to assist with balance

(TURN PREPARATION)

Layer 1

- Relevé, step forward, arms up, return



B1. STAY FOR IT 6:01mins

(TURN)

Layer 1

- Add a turn, step forward, step back
- Lift, forward, back, reset

Layer 2

- Start gradually, adding on baby steps at a time
- Dance is a journey, wherever you're at, take an option that you feel comfortable but challenged in
- Whatever option you've taken, be fearless with it



B2. STRETCH

TRACK FOCUS

I want the people in my class to use their breath to find a release in their muscles as we stretch big Ballet-inspired workout.

MUSIC		EXERCISE		CTS
0:00	Intro	½x8	Set up 1st Position with Bras Bas Arms	4
0:02	Instr	4x8 A	Forward Fold 1st Position, arms rise F to 5th Position Tip F from hips, arms reach towards floor ↑ Option: Demi Pointe	8 24
0:25	V / Sunlight	4x8 B	Swan Pose R ↓ Option: 90°/90° Pose	32
0:49	V / _ Under	4x8 B	Swan Pose L	32
1:12	C / Lights	4x8 C	Kneeling Lunge Hip Flexor Stretch L	32
1:35	Br / Lives	5x8 D	Kneeling Hamstring Stretch L ↑ Option: Splits L	40
2:04	C / Lights	4x8 C	Kneeling Lunge Hip Flexor Stretch R	32
2:27	C / Damn	4x8 D	Kneeling Hamstring Stretch R	32
2:50	Instr / Lives	4x8 E	Frog Pose	32
3:13	QC / Lights	2x8 F	Wide-Legged Forward Fold Adductor Stretch	16
3:24	C / By your	2x8 F ¹	Seated Wide-Legged Adductor Stretch	16
3:36	C / Damn	6x8 F ²	Seated Wide-Legged Forward Fold Adductor Stretch	48



B2. WINGS 4:12mins

TEACHING TIPS

The music in this track provides a gentle way of inviting your class to stretch out with ease and breath. Clear, precise coaching of Layer 1 will help them to focus inward after a beautifully burning workout. Encourage your participants to use breath to find further release when going into each of the poses. Provide plenty of options for your participants so they can choose which stretch suits their body the most, particularly when going into the Splits.

COACHING CUES

FORWARD FOLD

- Breathe in, arms rise to 5th
- Breathe out, fold forward
- Stretch your hamstrings
- Rise to Relevé if you wish

SWAN POSE

- Come to the floor, Swan Pose
- Lengthen your leg long behind you
- Square your shoulders and hips off
- 90/90 is a good choice too

KNEELING LUNGE HIP FLEXOR STRETCH

- Back leg steps into a Lunge
- Lift chest, shoulders relaxed
- Front knee over ankle
- Push your hips forward

KNEELING HAMSTRING STRETCH

- Walk your hands back
- Sit your hips low
- Option to walk hands back into an open Split

FROG POSE

- Open hips
- Knees wider than shoulders
- Flex your ankles hard

WIDE-LEGGED ADDUCTOR STRETCH

VARIATIONS

- Press hands to floor, come up to standing
- Control your weight as you walk your hands backwards to sit down
- Keep your spine long as you walk your hands forward



BALLET BASICS – GENERAL TERMS

A LA SECONDE

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

À TERRE

- ‘On the earth’ – perform exercise/movement on the floor

BALLET TUCK

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

DE CÔTÉ

- ‘Sideways’

DEMI

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

DERRIÈRE

- ‘Behind’ or ‘to the back’

DEVANT

- ‘Front’

EN CROIX

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

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
- Maintain Ballet Tuck

GRAND

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

POINTE

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



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



2ND POSITION ARMS

- Arms out to sides, no higher than shoulder-height, with a slight bend in the elbows
- Palms face forwards



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



DEMI 2ND POSITION ARMS

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



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



5TH POSITION ARMS

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



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 mid chest



1ST ARABESQUE POSITION WITH 1ST ARABESQUE POSITION ARMS

- 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, 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

BALANCÉ

- A rocking step, alternating weight between the feet

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

ÉCHAPPÉ

- ‘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, forwards, or backwards

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 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 knee 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 front foot first, 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

01 **Let You Down** (3:43)
Peking Duk feat. Icona Pop
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Written by: Behr, Styles, Hyde, Tailor, Manville

02 **Thief** (4:00)
OOkay
Courtesy of the Universal Music Group.
Written by: Laguna

03 **We Could Go Back** (3:09)
Jonas Blue feat. Moelogo
Courtesy of the Universal Music Group.
Written by: Bennett, Robin, Erfjord, Michelsen

04 **Stay** (3:54)
Hurts
© 2010 Major Label Limited under exclusive licence to Sony Music Entertainment UK Limited. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment.
Written by: Hutchcraft, Anderson

05 **Climax** (3:52)
Usher
© 2012 RCA Records, a division of Sony Music Entertainment. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment.
Written by: Rechtshaid, Pentz, Raymond, Fenton, Najera, Marshall

06 **Without You** (3:00)
Avicii feat. Sandro Cavazza
Courtesy of the Universal Music Group.
Written by: Al Fakir, Pontare, Bergling, Cavazza, Falk, Lennevald

07 **Rio** (3:21)
Netsky feat. Macklemore & Digital Farm Animals
© 2015 Sony Music UK Limited. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment.
Written by: Gale, Daenen

08 **Girls On Boys** (2:59)
Galantis & ROZES
© 2017 Atlantic Recording Corporation for the United States and WEA International Inc. for the world outside of the United States. A Warner Music Group Company.
Written by: Gad, Cumbee, Mercel, Jonback, Eklow, Karlsson, Koitzsch, Salmani

BONUS
B1 **Stay For It** (6:01)
RL Grime feat. Miguel
© 2017 WeDidIt Records.
Written by: Pimentel, Steinway

BONUS
B2 **Wings** (4:12)
Birdy
© 2013 Jasmine Van den Bogaerde under exclusive license to Warner Music UK Limited.
Written by: van den Bogaerde, Tedder



Back L–R: Caley Jäck, Alex Sanchez, Des Helu,
Lauren Ferris (shadow)

Front L–R: Luckson Archer Mills (very special guest),
Diana Archer Mills, Hannah Ellis (shadow)

This filming was extra special as we were also celebrating the 50th anniversary of Les Mills in New Zealand. To mark the occasion, we selected a team of shadows from Les Mills clubs around New Zealand. We would like to recognise them as the heroes of their clubs who deliver great experiences for their members every single day.

BE LOUD AND HEARD

Tell us what you think of this release.
Visit lesmills.com/BLAH

CREDITS

- Choreography** – Diana Archer Mills
- Chief Creative Officer** – Dr Jackie Mills
- Creative Director** – Kylie Gates
- Technical Consultant** – Bryce Hastings & Andrew Newmarch
- Program Coach** – Kylie Gates
- Production Coordinator** – Hannah Brooking

PRESENTERS

Diana Archer Mills (New Zealand) is choreographer for LES MILLS BARRE, LES MILLS TONE and CXWORX, Creative Director for BODYCOMBAT, BODYJAM, BODYPUMP and RPM, and co-Program Director for BODYBALANCE/BODYFLOW. She is based in Auckland.

Alex Sanchez (Spain) is a LES MILLS BARRE, SH’BAM, BODYATTACK, BODYCOMBAT, BODYJAM, BODYPUMP, LES MILLS GRIT and LES MILLS TONE Trainer and also an Instructor for BODYBALANCE/BODYFLOW, BODYSTEP and CXWORX and a LES MILLS SPRINT Coach. He is also a software developer.

Caley Jäck (South Africa) is a LES MILLS BARRE, LES MILLS GRIT and BODYBALANCE/ BODYFLOW Trainer, and a BODYCOMBAT, BODYPUMP and SH’BAM Instructor. She is also a massage therapist, based in Cape Town City.

Desmond Helu (New Zealand) is a LES MILLS BARRE and BODYPUMP Instructor and a LES MILLS GRIT Coach. He is based in Auckland, where he is also a personal trainer.



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 05 Strengthen and Track 06 Power with Track B1 Pirouette, for more of a fantasy dance element
- Track B2 Stretch is a great cool down at the end of the 45min class

45–MINUTE OPTION		30–MINUTE FORMAT (FANTASY DANCE)	
Track 01	Warm	Track 01	Warm
Track 02	Deepen	Track 02	Deepen
Track 03	Extend	Track 03	Extend
Track 04	Peak	Track 04	Peak
Track 05	Strengthen	Track B1	Pirouette
Track 06	Power	Track 07	Escape
Track 07	Escape	Track 08	Burn
Track 08	Burn	Total Time	27:07
Track B1	Pirouette		
Track B2	Stretch		
Total Time	38:11		

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 Xx	Perform 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	1/3	2 counts down, 6 counts up
1/1/2	2 counts down, 2 counts hold, 4 counts up	1/1/1/1	2 counts F or B, 2 counts down, 2 counts up, 2 counts F or B
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



WE ARE THE LES MILLS TRIBE

We are a global family of leaders, passionately devoted to creating a healthy planet.

We fearlessly inspire others to discover their true potential by falling in love with exercise.

Exercise is our global movement. Millions of us bind together every day to unite through sweat. Our movement shakes the world.

Music is our soul. It drives us, focuses us, gives us passion.

We remove the boundaries of judgment and empower all people to enjoy the unique benefits of movement. While honoring our heritage, we set course for the future. Looking to inspire, innovate, and create as much as humanly possible.

We are ludicrous enough to believe that we can change the world.

We are the Les Mills Tribe.

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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