

LES MILLS BARRE

05

MUSIC & FORMATS

01. WARM

02. DEEPEN

03. EXTEND

04. PEAK

05. STRENGTHEN

06. POWER

07. ESCAPE

08. BURN

BONUS

B4. PEAK

BONUS

B7. ESCAPE

BONUS

BNS. STRETCH

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MUSIC

- 01

Genius (3:38)

LSD

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Sia appears courtesy of Monkey Puzzle Records

Labrinth appears courtesy of Simco Limited/Sony Music UK/RCA Records

Diplo appears courtesy of Mad Decent

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Written by: McKenzie, Furler, Pentz, Meckseper
- 02

Lemon (3:38)

N.E.R.D & Rihanna

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Rihanna appears courtesy of Westbury Road Entertainment & Roc Nation

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Written by: Williams
- 03

Dangerous Night (3:20)

30 Seconds To Mars

Courtesy of the Universal Music Group.

Written by: Leto, Aiello
- 04

Fire (3:24)

Louis The Child feat. Evalyn

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Written by: Kennett, Colleen, Jade
- 05

Be Right There (3:56)

Rope Griffon

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Written by: Benford, Spearman, Pentz, Tatham
- 06

C O O L (Radio Edit) (3:34)

Le Youth

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Written by: James, Leslie
- 07

On My Mind (MK Remix) (5:40)

Ellie Goulding

Courtesy of the Universal Music Group.

Written by: Ilya, Kotecha, Martin, Goulding
- 08

Matches (3:07)

Cash Cash & ROZES

© 2017 Big Beat Records Inc.

Written by: Mencil, Frisch, A.Makhlouf, J.Makhlouf

- BONUS

B4

Y.W.M.O. (Extended Mix) (5:05)

Wolfgang Gartner feat. Gene Noble

© 2016 Armada Music B.V. under exclusive license from Kindergartner Recordings.

Written by: Gartner, Dean, Gregersen, Noble, Bidstrup
- BONUS

B7

Lost In My Boots (3:39)

KWAYE

© 2017 Mind of a Genius Records / Warner Bros. Records Inc.

Written by: Vehuni, Barsocchini, Kureya
- BONUS

BNS

Love Is Alive (2:50)

Louis The Child feat. Elohim

© 2017 Ultra Records, LLC.

Written by: Kennett, Hauldren, James, Elohim



L–R: Caley Jäck, Joash Fahitua, Hannah Ellis, Desmond Helu, Summer Bradley.

CREDITS

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PRESENTERS

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

Joash Fahitua (New Zealand) is a LES MILLS BARRE Presenter and a LES MILLS GRIT Coach. He is based in Auckland where he also works as a dancer and choreographer.

Hannah Ellis (New Zealand) is a LES MILLS BARRE, BODYBALANCE, BODYPUMP and LES MILLS TONE Instructor. She is based in Dunedin.

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

Summer Bradley (New Zealand) is a LES MILLS BARRE teacher, based in Auckland. She is trained in Ballet, Jazz, Tap, Contemporary and Hip Hop. She has competed both nationally and internationally in dance.



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 4 Peak with Track B4 Peak for
- Replace Track 7 Escape with Track B7 Escape
- Track BNS Stretch is the stretch track for the end of the 45min class

45–MINUTE OPTION

Track 01	Warm
Track 02	Deepen
Track 03	Extend
Track 04	Peak
Track 05	Strengthen
Track 06	Power
Track 07	Escape
Track 08	Burn
Track B4	Peak
Track B7	Escape
Track BNS	Stretch
Total Time	41:51 Minutes

30–MINUTE FORMAT
OPTION 1

Track 01	Warm
Track 02	Deepen
Track 03	Extend
Track 04	Peak
Track 05	Strengthen
Track 06	Power
Track 07	Escape
Track 08	Burn
Total Time	30:22 Minutes

30–MINUTE FORMAT
OPTION 2

Track 01	Warm
Track 02	Deepen
Track 03	Extend
Track B4	Peak
Track 05	Strengthen
Track 06	Power
Track 07	Escape
Total Time	28:56 Minutes

30–MINUTE FORMAT
OPTION 3

Track 01	Warm
Track 02	Deepen
Track 03	Extend
Track 04	Peak
Track 05	Strengthen
Track 06	Power
Track B7	Escape
Track 08	Burn
Total Time	28:21 Minutes

30–MINUTE FORMAT
OPTION 4

Track 01	Warm
Track 02	Deepen
Track 03	Extend
Track B4	Peak
Track 05	Strengthen
Track 06	Power
Track B7	Escape
Track 08	Burn
Total Time	30:02 Minutes

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



01. WARM

TRACK FOCUS

I want the people in my class will experience a strong feeling of warmth through their bodies by the end of this track, and feel welcomed into their LES MILLS BARRE class.

MUSIC		X8	EXERCISE		CTS	REPS
0:00	Intro /	1x8	Set up 1st Position with Bras Bas Arms		8	
0:13	V1 / Helpless	1x8	A	1st Position Demi Plié with 1st Position Arms Demi Plié arms to 1st Position Straighten legs, arms to Bras Bas	4 4	
0:19	V1 / Callin'	2x8	A ¹	1st Position Grand Plié with 1st Position Arms Grand Plié arms to 1st Position Straighten legs, arms to Bras Bas	4 4	2x
0:32	PC / Oh my	4x8	A ²	1st Position Grand Plié with 5th Position Arms Demi Plié, arms to 1st Position Grand Plié, arms to 5th Position Demi Plié, arms to 1st Position Straighten legs, arms to Bras Bas	1 1 1 1	8x
0:56	C / George	4x8	A ³	1st Position Grand Plié Pulse with Port de Bras Arms Plié Pulse, arms cross F through 1st Position to 5th Position, wide to 2nd and Bras Last rep, step out to 2nd Position, arms to Bras Bas	8	4x 8x
1:20	Instr /	5x8	B	2nd Position Plié with 2nd Position Arms Plié, arms to 2nd Position Straighten legs, arms to Bras Bas	4 4	5x
1:50	PC / Oh my	4x8	B ¹	2nd Position Plié with 5th Position Arms Demi Plié, arms to 2nd Position Grand Plié, arms to 5th Position Demi Plié, arms to 2nd position Straighten legs, arms to Bras Bas	1 1 1 1	8x
2:14	C / George	4x8	B ²	2nd Position Grand Plié Pulse with Reverse Port de Bras Arms Plié Pulse, arms rise to rise 2nd Position to 5th Position, cross F and down to Bras Bas	8	4x 8x
2:38	Instr /	1x8	Step feet into 1st Position with HOH		8	
2:44	Rep / Oh my	2x8	C	Tendu Derrière L&R Tendu L leg B L foot returns to 1st Position Repeat R	2 2 4	2x
2:56	Rep / Oh my	2x8	C ¹	Glissé Derrière 1st Position Arms L&R Glissé L leg B, arms to 1st Position L foot returns to 1st Position, arms to Bras Bas Repeat R ↓ Option: Tendu Derrière	2 2 4	2x
3:08	Outro / George	4x8	C ²	Grand Battement Derrière with 5th Position Arms L&R Grand Battement L leg B, arms to 5th Position L foot returns to 1st Position, arms to Bras Bas Repeat R ↓ Option: Tendu Glissé Derrière	2 2 4	4x



01. GENIUS 3:38mins

TEACHING TIPS

Welcome to BARRE 05! What a perfect way to begin this class with simple moves designed to prepare and prime your body for the workout ahead.

The Warmup introduces most of the foundation movements that are seen in the LES MILLS BARRE class; therefore, it's important to be clear in the setup of arm-lines and leg movements. This track is a great opportunity to encourage your participants to do what feels right for their bodies at the time of the class, so try this in the Tendu/Glissé sequence towards the end where we introduce different leg heights. The Port de Bras/Reverse Port de Bras comes back throughout this release and is a beautiful way to encourage freedom through the upper body, so allow your class to enjoy this and express themselves in a way that feels great for them.

Find space within the track to let the music speak and to focus on your secondary objective; To welcome and connect with your participants. This program is all about the enjoyment of movement, so take time to find this enjoyment right from the start.

COACHING CUES

1ST POSITION DEMI PLIÉ WITH 1ST POSITION ARMS

Layer 1

- Super slow Demi Plié
- 4, 3, 2, 1 rise



1ST POSITION GRAND PLIÉ WITH 1ST POSITION ARMS

Layer 1

- Grand Plié
- Knees to 90 degrees
- Arms to 1st position, back to Bras Bas

1ST POSITION GRAND PLIÉ WITH 5TH POSITION ARMS

Layer 1

- Add arms – 1st, 5th, 1st, Bras Bas

Layer 2

- Maintain foundation posture
- Keep your chest high, for lots of space to breathe



1ST POSITION GRAND PLIÉ PULSE WITH PORT DE BRAS ARMS

Layer 1

- Stay down and pulse
- Arms cross, lift over head and open

Layer 2

- Port De Bras means carriage of the arms
- Add the breath, – inhale and exhale

2ND POSITION PLIÉ WITH 2ND POSITION ARMS

Layer 1

- Step out to 2nd Position
- Grand Plié down
- 4, 3, 2, 1, rise slowly

Layer 2

- Press your knees out over your toes
- Squeeze your thighs and butt as you rise



2ND POSITION PLIÉ WITH 5TH POSITION ARMS

Layer 1

- Same Plié, new Port De Bras
- 2nd, 5th, 2nd, Bras Bas

Layer 2

- Focus on the arms coming from the center of your back, like wings



01. GENIUS 3:38mins

2ND POSITION GRAND PLIÉ PULSE WITH REVERSE PORT DE BRAS ARMS

Layer 1

- Pulse Plié, reverse Port De Bras
- Arms go out, cross in front of the face and down

Layer 2

- How low can you go?
- Find the warmth in your legs
- Build the intensity by staying low



TENDU DERRIERÉ L&R

Layer 1

- Feet close to 1st position
- Hands to hips
- Reset foundation posture
- Right leg, Tendu Derrière
- Take your leg to the back

Layer 2

- Stretch the leg behind the hip
- Stay with Tendu or lift to Glissé height
- You can stay here, or throw the leg higher
- Keep the leg behind the body to master the Arabesque line
- Prepping and priming the back for the workout ahead





02. DEEPEN

TRACK FOCUS

I want the people in my class to understand the feeling of moving correctly in the Tendu en Croix and Glissé en Croix patterns through the use of my Layer 2 cues.

	MUSIC	X8	MOVE	EXERCISE	CTS	REPS
0:00	Intro /			Set up 1st Position, HOH		
0:02	V1 / Hate	20x8	A	Tendu en Croix 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 Tendu L leg L L foot returns to 1st Position Repeat R	2 2 2 2 2 2 2 2 16	5x
0:53	C / Bouncin'	8x8	A ¹	Glissé en Croix with HOH L&R ↓ Option: Tendu en Croix	32	2x
1:14	V2 / Get it	48x8		Tendu Taps en Croix Retiré, Rond de Jambe HOH L&R Tendu Tap L leg F L foot returns to 1st Position Tendu Tap L leg L L foot returns to 1st Position Tendu Tap L leg B L foot returns to 1st Position Retiré L Tendu L foot F Rond de Jambe L L foot returns to 1st Position Repeat R ↑ Option: After 4 reps, Tendu Taps en L'air en Croix	6 2 6 2 6 2 2 2 2 2 2 32	6x 3x 3x 3x
3:15	Br / _ Wait a	8x8	A ²	Tendu en Croix with HOH L&R ↑ Option: Glissé en Croix ↑ Option: Grand Battement en Croix	32	2x



02. LEMON 3:38mins

TEACHING TIPS

This track allows your class to deepen their understanding about the importance of engagement with their bodies.

With this fast paced track, it's important to embrace pre-cueing and limit your coaching points to only the most important. The music is fun and energetic – in continuing with that energy, make the coaching focus exciting so that the class will engage in the technique and intensity. By coaching the en Croix pattern, we work on coordination and rhythm, with the added strength and dynamics of the Tendu, Glissé or Grand Battement.

The anchor of the supporting leg is crucial here. It is creating a foundation for ALL single-leg movements, and this track is a great way to practise this as there are many repetitions. With a focus on anchoring the supporting leg, instructors can script their cues on this aspect without overloading the participants with too many technique cues. By creating awareness of this foundation, we can make our jumps more explosive, and our turns stronger in balance.

Remember, Layer 2 Coaching allows you to take your members to the next level of their workout. This is where you will help them to focus on improving their Execution and Manipulating the Intensity of their workout.

COACHING CUES

TENDU EN CROIX WITH HOH

Layer 1

- Right leg Tendus to the front, side, back, side
- Switch legs
- Alternate legs each time in the shape of a cross, or en croix

Layer 2

- Once you've mastered the pattern, brace your abs and keep your hips square to the front
- When we Tendu, stretch the leg hard
- Muscles pulling up to the top of the hip bone
- It should feel as if the leg is really active

GLISSÉ EN CROIX WITH HOH

Layer 1

- Same pattern, lift leg off the floor
- Work through the ball of the foot

Layer 2

- Flick the toes off the end for the sharpness of the Glissé
- Continue the feeling of light and lifted



TENDU TAPS EN CROIX RETIRÉ, ROND DE JAMBE HOH

Layer 1

- Right leg, 3 taps to the front, to the side, to the back
- Ronde de Jambe: point, circle, close and lift
- If you don't want to Rand de Jambe, stay with the taps

Layer 2

- Lightly tap the toes on the floor
- Use the supporting leg as an anchor
- Push the supporting foot into the floor
- Lengthen the muscles like you did with the Tendu
- Imagine someone pulling you from the top of your head, up out of your feet
- How strong do you feel right now?
- If you're feeling in control, take everything off the floor – this is called "en l'air"
- Push hard into the floor; feel how this supports your balance
- Can you feel the sensation of someone lifting you up?





03. EXTEND

TRACK FOCUS

I hope the people in my class will find connection to their body and breath as they lengthen to strengthen their leg muscles.

MUSIC		X8	EXERCISE		CTS	REPS
0:00	Intro /	1½x8	Set up 1st Position HOH		12	
0:07	V1 / Played	4x8	Tendu Derrière , L&R HOH			2x
			Tendu L leg B		4	
			L foot returns to 1st Position		4	
			Repeat R		8	
0:21	PC / I, I am	4x8	A	Grand Battement Derrière with 5th Position Arms L&R	16	2x
0:36	C / Night	8x8	A ¹	Grand Battement Derrière Pulse with 5th Position Arms L&R		2x
				Grand Battement L leg B, arms to 5th Position	8	
				Grand Battement Pulse	6	
				L foot returns to 1st Position, arms to Bras Bas	2	3x
				Repeat R	16	
1:05	V2 / Stranger	8x8	A ²	Grand Battement Derrière with Port de Bras Arms L&R		4x
				Grand Battement L leg B, arms cross F to open 5th Position	4	
				L foot returns to 1st Position, arms cross F and down to Demi 2nd Position	4	
1:36	C / Night	12x8	B	Grand Battement 3rd Position Échappé 2nd Position Combo L&R		3x
				Grand Battement L leg B, arms across F to open 5th Position	4	
				L leg close behind R to 3rd Position R, arms cross F and down to Demi 2nd Position	4	
				Échappé 2nd Position, L, R, L, arms Demi 2nd Position	6	3x
				Hold 3rd Position L, arms Demi 2nd Position	2	
				Repeat R	16	
2:18	PC / I, I am	16x8	B ¹	Split Saute 3rd Position Échappé 2nd Position Combo L&R		4x
				Split Jump L leg B, R leg F, arms across F to open 5th Position	2	
				3rd Position R, arms cross F & down to Demi 2nd Position	6	
				Échappé 2nd Position L, R, L, arms Demi 2nd Position	6	3x
				Hold 3rd Position L, arms Demi 2nd Position	2	
				Repeat R	16	
				↓ Option: Grand Battement, 3rd Position Échappé		



03. DANGEROUS NIGHT 3:20mins

TEACHING TIPS

Taking the leg behind you in the Derrière position requires a lot of strength in all facets of your body – we focus on the idea of lengthening to strengthen your body in this track. When executing the Tendu Derrière, imagine both legs are like corkscrews going downwards and outward. As you slide your foot out to the Tendu, your core muscles stay strong and your spine lengthens upwards. Remember, that the turnout doesn't need to be huge here, but it is important that both legs are equally turned out and ensure that they are working evenly. Don't let the supporting leg be the poor cousin that everyone forgets about – make sure that this leg is equally as engaged as the leg extending behind.

Use the dynamic rhythm of the 3x Échappé in your coaching. Phonetic cues that match the music “out in, out in, out in” not only provide strong Layer 1 coaching but also connect deeper to the musicality of this track.

To find further elements of Connection and Performance in this track, first ensure that your first three Key Elements are clear, strong and “en pointe” (see what we did there). In this track, connect body with breath and integrate this with the incredibly powerful musical rhythm of this song. To achieve this, be very concise and simple with your coaching, then bring attention more to the breath; this allows the people in your class to feel connected with themselves and the movements. Assist them by immersing yourself in the track as you get towards the end. Love it and show it in your expression of the movement.

COACHING CUES

TENDU DERRIERÉ

Layer 1

- Standing in 1st position, Tendu back and in
- Back, back, in, in

Layer 2

- Push through the floor, release the toes
- Stretch all the way down the leg



GRAND BATTEMENT DERRIERÉ WITH 5TH POSITION ARMS

Layer 1

- Lift to Arabesque and back down
- Arms through 1st to 5th

Layer 2

- Engage your core to stabilize the supporting leg

GRAND BATTEMENT DERRIERÉ PULSE WITH 5TH POSITION ARMS

Layer 1

- Lengthen the leg back to Arabesque
- Hold the leg up and pulse
- Think of pulse up, up, up
- Maintain a strong core

Layer 2

- Press the shoulders down
- Keep all the energy in the legs



GRAND BATTEMENT DERRIERÉ WITH PORT DE BRAS ARMS

Layer 1

- Same Arabesque, new Port de Bras
- Arms cross in front of the face, and reverse
- This is your open 5th Position

Layer 2

- Let's connect our breath with movement
- Inhale on the way up, exhale on the way down



03. DANGEROUS NIGHT 3:20mins

GRAND BATTEMENT 3RD POSITION ÉCHAPPÉ 2ND POSITION COMBO

Layer 1

- One Arabesque, close behind in 3rd, 3 Échappés
- Change legs
- Escape through the legs

Layer 2

- Let's get used to the movement, so we can really feel it
- Use your Plié to push out into your Échappé



SPLIT SAUTÉ, 3RD POSITION ÉCHAPPÉ, 2ND POSITION COMBO

Layer 1

- Add the Sauté – or jump
- Use your Plié to lift
- Press in, split the legs

Layer 2

- Use the Plié to protect your knees as you land
- Be free
- Feel the freedom in the air

OPTION

- Grand Battement, 3rd Position Échappé





04. PEAK

TRACK FOCUS

I want the people in my class to move with ease during this beautiful dance sequence from my strong and clear Layer 1 cues, then enjoy reaching their cardio peak through my Layer 3 coaching.

MUSIC		X8		EXERCISE	CTS	REPS
0:00	Intro /	2x8		Set up 3rd Position R (R foot in front), HOH	16	
0:11	V1 / _ Lookin'	4x8	A ²	Glissade, Échappé 2nd Position L&R HOH (Slow)		2x
				Glissade L	2	
				3rd Position L (L foot in front)	2	
				Échappé 2nd Position R, L	4	
				Repeat R	8	2x
0:32	PC / _ But I'm	4x8	A ¹	Glissade, Changement L&R HOH		4x
				Glissade L	1	
				3rd Position L (L foot in front)	1	
				2x Changement R, L	2	
				Repeat L	4	
				↓ Option: Échappé 2nd Position R&L (fast)		
0:54	C / Firer	4x8		Side Step, Penchée L&R		2x
				Side Step L, R, L, R, arms 2nd to 1st Position	4	
				Penchée L, (R leg lifts), arms sweep B	4	
				Repeat R	8	
				↑ Option: Add in a Retiré or Pirouette		
1:15	Instr /	4½x8	B	Glissade, Changement, Side Steps, Penchée, Arabesque Combo L&R		
				Glissade L, arms to Demi 2nd Position	1	
				3rd Position L (L foot in front) arms Bras Bas	1	
				Changement R, L, arms Bras Bas	2	
				Repeat to R	4	
				Side Step L, R, L, R, arms 2nd to 1st Position	4	
				↑ Option: 2x Retiré L		
				↑ Option: 2x Pirouette L		
				Penchée L (R leg lifts), arms sweep B	4	
				Side Step R, L, R, L, arms 2nd to 1st Position	4	
				Penchée R (L leg lifts), arms sweep B	4	
				Arabesque L, with 1st Arabesque Arms	4	
				Arabesque R, with 1st Arabesque Arms	4	
				Hold 3rd Position, arms Bras Bas	4	
1:40	V2 / _ Lipstick	6x8		Arabesque L&R		6x
				Arabesque L (R leg lifts), 1st Arabesque Arms	4	2x
				Arabesque R (L leg lifts), 1st Arabesque Arms	4	2x
				↑ Option: Arabesque Relevé		
				↑ Option: 2x Sissone		
2:12	C / Firer	12½x8	B ¹	Glissade, Changement, Side Step, Penchée, Arabesque Combo L&R	32	3x
				Note: 2x Arabesque L, 2x Arabesque R		
				Note: After 2 reps, 4ct hold before 3rd rep		



04. FIRE 3:24mins

TEACHING TIPS

This track requires clear Layer 1 coaching to ensure the people in your class reach their maximum peak. The sequence itself builds up quickly through this track, so when the time comes to put it all together, use Layer 1 coaching to assist your participants in understanding what they need to do.

Remember that Layer 1 includes the movement setup eg; name of movement, foot and arm position; the execution cues that explain how to do the move, number of reps, and timing; and also the options or choices. In this track particularly, it is important that you provide plenty of choices for those who may want to advance the choreography through the addition of the Retiré or Pirouettes in the main sequence.

Once you have your participants moving well, use your Layer 3 cues to enhance their experience as you encourage them to feel the freedom of this beautiful dance sequence. Layer 3 is all about bringing your personality to the class. Be yourself and share it – express how it feels to move through and fill the space as you push the cardio peak! In this track, we want to give people the feeling of Ballet without the seriousness!

COACHING CUES

GLISSADE, ÉCHAPPÉ 2ND POSITION

Layer 1

- Set 3rd Position, right foot behind
- Slow Glissade to the right
- Close behind, 2 Échappés

Layer 2

- The Glissade is like 2 Tendus – one brushes out, the other closes in



GLISSADE, CHANGEMENT

Layer 1

- Glissade, changement
- Glissade, jump jump

Layer 2

- Work through the ball of the foot
- Feel the burn of the calf muscles



SIDE STEPS PENCHÉE

Layer 1

- 4 walks to the side
- Walk, 2, 3, 4, Penchée
- Soft knee as you Penchée
- We're preparing the timing for our Pirouettes
- Choice 1: add the Retiré
- Choice 2: add your pirouette

Layer 2

- Engage your back muscles to keep your chest open (as you Penchée)





04. FIRE 3:24mins

GLISSADE, CHANGEMENT, SIDE STEP, PENCHÉÉ, ARABESQUE COMBO

Layer 1

- Glissade, changement, add the Walks or turn into the Penchéé
- 1 slow Arabesque to the side

ARABESQUE L&R

Layer 1

- 2 Arabesques on each side, one small, one big
- Choice to stay on flat foot or Relevé
- Add a jump (Sissone) – push off both legs

Layer 2:

- Find the intensity of the move by rising higher onto your Relevé
- Can you feel your calves activating?
- The power comes from your Plié

↑ *OPTION:* Arabesque Relevé



↑ *OPTION:* 2x Sissone



GLISSADE, CHANGEMENT, SIDE STEPS, ARABESQUE COMBO

Layer 2

- This is where we get lift our heart rate
- Fill up the space as you move!



05. STRENGTHEN

TRACK FOCUS

I want the people in my class to feel beautiful postural strength and integrated core control while honing in on correct stance, posture, and alignment through my Layer 2 coaching.

MUSIC		X8		EXERCISE	CTS	REPS
				Set up 3rd Position L (L foot front) facing L diagonal, one weight plate in each hand, arms down, palms F		
0:00	V1 / All this love	4x8	A	Arabesque Diagonal Arms L Arabesque L (R leg lifts) Arms open to diagonal, R arm high, L arm low, palms F	16 16	
0:17	PC /	4x8	A ¹	Arabesque Fondu L Fondue L Straighten L leg ↓ Option: Arms down & B, palms F	2 2	8x
0:33	C / _ Don't walk	4x8	A ²	Arabesque Fondue Tap L Fondue Tap L, R foot taps down Straighten L leg, lift R leg	2 2	8x
0:48	C / _ Don't walk	4x8	A ³	Arabesque Fondue Pulse L Fondue L, lower R leg Lift R leg 1st Position, facing front, arms down, palms facing	1 1 2	15x
1:03	Instr /	8x8	B	1st Position Plié Pulse Arm Combo Plié Pulse, arms reach F, palms facing Plié Pulse, arms side, palms down Plié Pulse, arms reach B, palms down Plié Pulse, Bicep Curl, palms facing	2 2 2 2	8x
1:34	Instr /	4x8	B ¹	1st Position Plié Pulse, Relevé Arm Combo Plié Pulse, arms reach F, palms facing Plié Pulse, arms side, palms down Plié Pulse, arms reach B, palms down Relevé, Bicep Curl, palms facing	2 2 2 2	4x
1:49	Rep / Be there	4x8	A	Arabesque Diagonal Arms R	32	
2:05	Instr / (Quiet)	4x8	A ¹	Arabesque Fondue R	4	8x
2:20	QC / _ Don't walk	4x8	A ²	Arabesque Fondue Tap R	4	8x
2:35	C / _ Don't walk	4x8	A ³	Arabesque Fondue Pulse R	2	16x
2:51	Instr /	8x8	B	1st Position Plié Pulse, Arm Combo	8	8x
3:22	Instr /	4x8	B ¹	1st Position Plié Pulse, Relevé Arm Combo	8	4x
3:37	Outro /	4x8	B ²	1st Position Plié, Relevé, Bicep Curl Arms Plié arms reach B, palms down Relevé, Bicep Curl, palms facing	2 2	8x



05. BE RIGHT THERE 3:56mins

TEACHING TIPS

Two simple, yet effective combinations of work ensure that you receive a whole body workout in the first strength track for BARRE 05.

Both combinations must be coached with clarity and precision in Layer 1 to ensure the movements and targets are clear. In this track, the Fondu movement is reintroduced with leg variations which build single-leg stability and improve knee alignment.

Less is more, so script with intention to ensure that your cues are direct and to the point. This enables your class to follow you with ease, but also allows you time to focus on strong kinesthetic Layer 2 Coaching.

COACHING CUES

ARABESQUE DIAGONAL ARMS

Layer 1

- Set up in 3rd Position, with weight plates by your sides
- Slowly lift your back leg up to Arabesque
- Bring your arms out wide

Layer 2

- Use your glute muscles to hold the leg up
- Leg long and strong



ARABESQUE FONDU

Layer 1

- Fondu – bend your knee down and up
- Ensure your knee is tracking over your 2nd and 3rd toes

Layer 2

- To help with balance, pick a spot on the floor and focus there
- This is what we call Fondu – melting the leg down
- Press the weight into the heel to engage deeper into your quadricep muscles of the supporting leg



ARABESQUE FONDU TAP

Layer 1

- Bend deeper into the Fondu, tap the foot to the floor

Layer 2

- Feel the strength develop in your arms
- Squeeze your shoulder blades together to open your chest more
- Great strengthening for your postural muscles and your glutes – it's like buy one, get one free!



ARABESQUE FONDU PULSE

Layer 1

- Keep the leg low and pulse

1ST POSITION PLIÉ PULSE ARM COMBO

Layer 1

- Come to 1st position, 4 pulses with an arm combination
- Arms forward, side, back and curl
- Hinge forward from your hips
- Keep your chest lifted
- Soft legs

Layer 2

- Can you keep smiling through this?
- Stay grounded for now
- Strengthening the postural muscles





05. BE RIGHT THERE 3:56mins

1ST POSITION PLIÉ PULSE, RELEVÉ ARM COMBO

Layer 1

- Add a Relevé to the Curl
- Forward, side, back, Relevé

Layer 2

- Draw up high onto the balls of your toes, to work deep into your calves



1ST POSITION PLIÉ, RELEVÉ, BICEP CURL ARMS

Layer 1

- Relevé only
- Back and rise

Layer 2

- Squeeze your calf muscles strongly
- Rise on to the balls of your feet





06. POWER

TRACK FOCUS

I want the people in my class to feel a deep booty burn through controlled and effective movements.

MUSIC		X8		EXERCISE	CTS	REPS
				Set up 1st Position, one weight plate in each hand, arms down, palms F		
0:00	Intro /	2x8	A	1st Position, Tendu Derrière L 1st Position, arms down, palms F Tendu Derrière L, arms B, palms down	8 8	
0:11	Tell me	6x8	B	Tendu Tap Derrière L , arms B Lift L leg Lower L leg	1 1	24x
0:37	Instr /	4x8	B ¹	Tendu Tap Derrière in Fondu (fast) L, arms B Bend R knee, tap L foot	1	32x
0:54	PC / You now	4x8	C	Rond de Jambe à la Seconde Derrière arms B L Rond de Jambe 2nd L Rond de Jambe Derrière L	4 4	4x
1:12	C / You're cool	4x8	C ¹	Rond de Jambe à la Seconde, Arabesque (Slow), arms B L Rond de Jambe à la Seconde L Arabesque R (L leg lifts) ↓ Option: Hands to shoulders	4 4	4x
1:29	Instr /	4x8	C ²	Rond de Jambe à la Seconde, Arabesque (Fast), arms B L	4	8x
1:47	PC / You	2x8	A	1st Position, Tendu Derrière R	16	
1:55	Rep / Like it	6x8	B	Tendu Tap Derrière R , arms B	2	24x
2:22	Rep / You	4x8	B ¹	Tendu Tap Derrière in Fondu R , arms B	1	32x
2:39	C / You're cool	4x8	C	Rond de Jambe à la Seconde Derrière , arms B R	8	4x
2:56	C / You're cool	4x8	C ¹	Rond de Jambe à la Seconde, Arabesque (Slow), arms B R	8	4x
3:14	Instr /	4x8	C ²	Rond de Jambe à la Seconde, Arabesque (Fast), arms B R	4	8x



06. C O O L (RADIO EDIT) 5:40mins

TEACHING TIPS

This C.O.O.L. track will get your booty burning. In fact, you're going to squeeze your butt so hard it'll be like squeezing two lemons trying to make lemonade!

This second strength track works to fight against fatigue, which is a tough challenge for us all! This Fondu sequence offers a fantastic way to coach the importance of the 'take-off' and 'landing' of single-leg jumps. As it is a progression, it's important to ensure the class has options. But continue to remind them to try things that challenge them.

The focus here is all about control and stability. Smaller movements with greater control will create a more enriching training environment. Setting the participants up in a strong and stable foundation for all sequences in this track is vital for success.

Encourage and remind your participants that it's OK that if they wobble or even need to take a break, if they can keep going they will really feel their booty burning.

COACHING CUES

1ST POSITION, TENDU DERRIÈRE

Layer 1

- Come to 1st Position
- Slide the foot back into Derrière
- Open up the shoulders

TENDU TAP DERRIÈRE

Layer 1

- Lift the back leg up
- Keep the front heel grounded

Layer 2

- Lengthen the leg to lift the back heel up
- Squeeze deep through the glutes to feel the fire
- Focus the movement on lifting up
- Feel the burn in the glutes to control the leg
- Focus on the legs, but don't forget about the upper body

TENDU TAP DERRIÈRE IN FONDU

Layer 1

- Fondu the leg, tap the back leg fast
- Front knee out over toes
- Lightly tap the toes behind

Layer 2

- Keeping the knees over toes stabilizes the position here
- Lengthen your arms further away to activate deeper into your postural muscles
- Do you feel your glutes burning?



ROND DE JAMBE À LA SECONDE DERRIÈRE

Layer 1

- Back leg circle to à la Seconde, circle back to Derrière
- Circle to the side, then to the back

Layer 2

- A half Rond de Jambe to test your balance
- This strengthens our stability muscles of our lower leg and ankle
- Slowly with control and ease
- Draw a smooth circular arc with your toes



ROND DE JAMBE À LA SECONDE, ARABESQUE

Layer 1

- Add on some more, Rond de Jambe to à la Seconde, lift to Arabesque
- Raise it up to Arabesque

Layer 2

- Keep the front knee pressed out over toes for greater alignment
- Use the circular action to engage deep through all your glute muscles



07. ESCAPE

TRACK FOCUS

I want the people in my class to feel released and free as they move through the building blocks of the sequences in this track.

MUSIC		X8	EXERCISE		CTS	REPS
0:00	Intro /	4x8		Set up 3rd Position L (L foot front) facing L diagonal, HOH	32	
0:15	V1 / It's a	4x8	A	Arabesque Tap Pulse L, HOH Tendu R, R foot B Arabesque L, lift R foot	1 1	16x
0:30	V2 / Next	4x8	A ¹	Arabesque Tap Pulse in Fondu L, HOH Tendu R, R foot B, bend L knee Arabesque L, lift R foot Bras Bas Arms Note; The last rep closes in 3rd Position	1 1	15x
0:45	PC / I don't	4x8	B	Retir�, Arabesque Combo L (Slow) Retir� R, R foot lifts, arms 1st Position Arabesque L, 1st Arabesque Arms Retir� R, arms 1st Position Position L, arms Bras Bas	8 8 8 8	
1:00	QC / Mind	4x8	B ¹	Retir�, Arabesque Combo L (Fast)	16	2x
1:15	C / Mind	4x8	B ²	Retir�, Arabesque Combo L (Faster)	8	4x
1:30	Rep / Why I	4x8	C	Retir�, Temps Lev� Arabesque Combo L Retir� R, arms 1st Position Arabesque Temps Leve L, 1st Arabesque Arms Retir� R, arms 1st Position 3rd Position L, arms Bras Bas � Option: No Temps Leve on Arabesque	2 2 2 2	4x
1:46	V3 / Now	4x8	A ¹	Arabesque Tap Pulse R, HOH (facing R diagonal)	2	16x
2:01	V4 / Wait	4x8	A ¹	Arabesque Tap Pulse in Fondu R, HOH	2	15x
2:16	PC / I don't	4x8	B	Retir�, Arabesque Combo R (Slow)	32	
2:31	QC / Mind	4x8	B ¹	Retir�, Arabesque Combo R (Fast)	16	2x
2:46	C /	4x8	B ²	Retir�, Arabesque Combo R (Faster)	8	4x
3:01	Instr /	4x8	C	Retir� Temps Lev� Arabesque Combo R Last rep step out to 2nd Position, Bras Bas Arms	8	4x
3:16	Instr /	16x8		2nd Position Pli� Pulse, Port de Bras Arms Pli� Pulse, arms 2nd Position Pli� Pulse, arms 5th Position Pli� Pulse, arms cross F Pli� Pulse, arms to Bras Bas � Option: Straighten legs, arms to Bras Bas on last 2cts	4 4 4 4	8x 2x 2x 2x 2x



07. ESCAPE

	MUSIC	X8	EXERCISE	CTS	REPS
4:17	Br / Still don't	2x8	Reset 3rd Position L (L foot front) facing L diagonal, Bras Bas Arms	16	
4:24	Br / Heart don't	4x8	B ³ Retiré Arabesque Combo L&R (Fast) Retiré R, arms 1st Position Arabesque L, 1st Arabesque Arms Retiré R, arms 1st Position Step L foot à la Seconde, arms facing front 2nd Position 3rd Position R, (L foot B) arms Bras Bas facing diagonal Repeat to R	4 4 4 2 2 16	
4:40	Rep / Mind , you think	8x8	B ⁴ Retiré Arabesque Combo L&R (Faster)	16	4x
5:10	Outro / Mind , you think	6x8	C ¹ Retiré, Temp Levé, Arabesque Combo L&R ↑ Option: Jete à la Seconde	16	3x



07. ON MY MIND (MK REMIX) 5:40mins

TEACHING TIPS

This is a fantastic escape track combined with explosive jumps and Port de Bras. The Arabesque sequence is a progression from the strength tracks. To ensure participants' safety, continue your coaching from the two strength tracks so they can understand the connection between the Fondu and the Jump. Not only will your participants' develop mind and body awareness, but they will also gain strength through their legs.

The choreography is set in building blocks, each movement in the sequence builds upon what has been previously performed; therefore simplicity and clarity with Layer 1 coaching is your initial focus. Script and practise your concise pre-cues that allow you to transition through the building blocks of the choreography and then from one movement to the next.

Coaching the idea of feeling freedom whilst soaking up the driving music, is an incredible way to approach this track. Let your personality shine through here, as it's a beautiful moment of release and freedom that is only possible through the shared experience of moving together with music.

COACHING CUES

ARABESQUE TAP PULSE

Layer 1

- Stand in 3rd position
- Hands on hips
- Shoulders back and down
- Reset foundation posture
- Arabesque tap
- Pulse up the leg
- Strong supporting leg

Layer 2

- Draw the quad muscles of the supporting leg, up into your hips
- Find the 'up' of the tap on the beat



ARABESQUE TAP PULSE IN FONDU

Layer 1

- Drop down into Fondu

Layer 2

- Keep the weight forward and even between the heel and toes
- Push the front knee out to keep the tension in the inner thighs and the glutes



RETIRÉ, ARABESQUE COMBO

Layer 1

- Retiré, open up to Arabesque
- Keep the knee out to your natural turn out

Layer 2

- Breathe in as you rise, breathe out as you lengthen
- Gracefully expand the arms
- Keep controlled through a strong brace of your core



RETIRÉ, TEMPS LEVÉ ARABESQUE COMBO

Layer 1

- Add a hop on one leg with the Arabesque
- Land softly by bending your knees

Layer 2

- Use the Fondu in your leg to push up and find some air time
- Let's fly!
- Drive up out of the floor with explosive power





07. ON MY MIND (MK REMIX) 5:40mins

2ND POSITION PLIÉ PULSE, PORT DE BRAS ARMS

Layer 1

- Step out to 2nd and pulse
- Push your knees out, in line with your toes
- Maintain your Ballet tuck, lengthen your spine

Layer 2

- Breathe through the burn
- Stay deep in the bottom half of your Plié
- Power your core to keep your arms moving gracefully
- If your butt is sticking out, that's a different type of dancing!





08. BURN

TRACK FOCUS

I want the people in my class to condition their core and take an opportunity to enjoy the feeling of release with simple stretches.

	MUSIC	X8		EXERCISE	CTS	REPS
0:00	Intro /	4x8		Set up Table Top, facing R side, legs extended hands under shoulders, fingers out	32	
0:13	V1 / I remember	13x8		Table Top Lift hips, straight legs Table Top Lower hips, setup Plank Pose facing L side ↓ Option: Bend one knee (52ct each leg)	104	
1:04	Instr /	8½x8	A	Plank Pose, Leg Raise R&L (F&B) Lift R leg straight Lower R leg to Plank Pose Lift L leg straight Lower L leg to Plank Pose ↓ Option: On knees L knee F between hands, lower down	2 2 2 2	8x
1:31	V2 / Everybody	8x8	B	Swan Pose, Extended Swan Pose L (Facing L side) Swan Pose L ↓ Option: 90°/90° Pose Extend arms and torso F ↑ Option: Mermaid Pose	24 40	
1:57	PC / How did you	8x8	B	Swan Pose, Extended Swan Pose R (Facing R side) Step R foot B into Plank Pose	56 8	
2:22	Instr /	8x8	A	Plank Pose, Leg Raise R&L (F&B)	8	8x
2:48	Outro / You were	5x8		Spiral Lift L&R (facing front) L knee F to Seated 90°/90° Pose Spiral Lift L, L hand on floor, lift hips, R arm O/H Lower hips, lower knees to R side Spiral Lift R, R hand on floor, lift hips, L arm O/H	8 12 8 12	

08. MATCHES 3:07mins

TEACHING TIPS

The combination of core work and stretching is a beautiful and calming way to wind down the class. The long hold of the Tabletop Pose feels fantastic with the opening of the chest – it’s a great chance to breathe. Ensure your participants have the single-leg option to keep their lower back safe, and their chin towards the chest for neck alignment. The Swan Pose and Spiral Lift provide a fantastic relief after all the glute work throughout this release, so make sure the class feels the freedom to explore range and options.

Set up your participants’ through clear Layer 1 coaching. Then, focus your Layer 2 Coaching on including kinesthetic cues for your participants to feel where the strength comes from through each of the core moves. This will allow the intensity to be experienced by everyone, regardless of the options they’ve taken. Whilst the track is short, also take the opportunity to recognize the strength being built within their core - so encourage, praise, and motivate the class to the finish line.

COACHING CUES

TABLE TOP

Layer 1

- Come down to the floor
- Lengthen legs out long
- Hands under shoulders, fingertips face outwards
- Squeeze the butt to lift the hips high
- Draw chin towards your chest for safety

Layer 2

- Inhale, lift your chest towards the ceiling
- As you exhale, open your heart
- Enjoy the beautiful length through your spine
- Can you try and get all 10 toes to touch the floor?



PLANK POSE, LEG RAISE

Layer 1

- Set hands under shoulders
- Feet or knees hip-width apart
- Single Leg Lift. Up and switch
- Squeeze your butt

Layer 2

- Lift your leg to hip height only, so you don’t overextend through your spine
- Squeeze your core tightly to work strongly through these muscles
- Lengthen and stretch your leg more
- Draw your shoulder forward over your wrists; feel how that fires up through your core



SWAN POSE, EXTENDED SWAN POSE

Layer 1

- Back leg slides through to the floor – Swan Pose
- Choice to extend your back leg, or move into 90/90 Pose
- If you’re in swan, roll your front hip towards your heels
- Rest your body down

Layer 2

- Long, beautiful breath here
- Snuggle deep into your hips to find more release



SPIRAL LIFT

Layer 1

- Back leg sweeps to the floor, sitting in a Seated Twist
- Lift your hips.
- Squeeze your glutes to lift and open

Layer 2:

- Find a moment to check your breathing





BONUS

B4. PEAK

TRACK FOCUS

I want the people in my class to soar to new heights of fitness through this progressive Peak track and my clear, layered coaching.

MUSIC		X8	EXERCISE		CTS	REPS
0:00	Intro /			Set up 3rd Position L (L foot front), HOH		
0:08	Instr /	6x8	A	Curtsy L&R, HOH (Slow)		3x
				Step L foot to side	4	
				R leg crosses behind L, bend knees	4	
				Repeat to R	8	
0:31	Instr / (Beat)	4x8	A ¹	Curtsy with 3rd Position Arms L&R (Slow)		2x
				Step L foot to side, arms to 2nd Position	4	
				R leg crosses behind L, bend knees, arms to 3rd Position L (L arm F)	4	
				Repeat to R	8	
0:47	Instr / (Hi-hat)	4x8	A ²	Curtsy with 3rd Position Arms L&R (Fast)	4	8x
1:02	Instr / (Quiet)	8x8	B	Glissade L&R, HOH		8x
				Step to L side	2	
				3rd Position L (L foot front)	2	
				Step to R side	2	
				3rd Position R (L foot B)	2	
1:34	C / You weigh	4x8	B ¹	Glissade with 3rd Position Arms L&R		4x
				Glissade L, arms to 2nd Position	2	
				3rd Position L (L foot front), arms to 3rd Position L (L arm F)	2	
				Glissade R, arms to 2nd Position	2	
				3rd Position R (L foot B), arms to 3rd Position R (R arm F)	2	
1:49	V1 / _ Girl you	4x8		1st Position Port de Bras Arms		
				1st Position, arms to 5th Position	4	
				Baby Back Bend	4	
				Forward Fold, bend knees, arms wide and down	16	
				Curl up, feet to 3rd Position L (L foot front)		
				HOH	8	
2:05	V2 / Go away	8x8	C	Glissade, Échappé 2nd Position Combo L&R, HOH		4x
				Glissade L, 3rd Position L (L foot front)	2	
				Repeat R, L, R	6	
				Échappés 2nd Position to 3rd Position L	2	
				Repeat R, L, R	6	
2:36	C / You weigh	8x8	C ¹	Glissade with 3rd Position Arms, Changement Combo L&R HOH		4x
				Glissade L&R with 3rd Position Arms	8	2x
				Changement, arms to Bras Bas	8	8x
				↓ Option: Échappé to 2nd Position		4x
3:07	Instr /	4x8	C ²	Glissade with 3rd Position Arms, Changement Combo L&R		4x
				Glissade L&R arms to 3rd Position	4	
				Changement, arms to Bras Bas	4	4x
				↓ Option: Échappé to 2nd Position L&R		



BONUS

B4. PEAK

MUSIC		X8		EXERCISE	CTS	REPS
3:23	Instr / (Beat)	8x8	C ³	Glissade with 2nd Position Arms, Changement Combo L&R		8x
				Glissade L, arms to 2nd Position L	2	
				2x Changement arms to Bras Bas	2	2x
				Glissade R, arms to 2nd Position R	2	
				2x Changement, arms to Bras Bas	2	2x
				↓ Option: Échappé to 2nd Position		
3:54	Instr /	8x8	A ³	Curtsy with 3rd Position Arms L&R (Slow)	8	8x
4:26	Outro /	8x8	A ²	Curtsy with 3rd Position Arms L&R (Fast)	4	16x



BONUS

B4. Y.W.M.O (EXTENDED MIX) 5:05mins

TEACHING TIPS

This track is a progression. Encourage the participants' in your class to work hard to their individual maximum over time, your participants will be able to build and develop more strength to achieve this cardio kicker!

This Bonus track can be used to replace Track 4 – Peak. This track offers a contrasting feel and intensity with an athletic approach and an energizing beat. Your class will love the challenge of the Changements (or the Échappés) and how it targets their fitness. This track is a wonderful progression of foot and ankle strength, so let your participants know that it is OK where they are at during the class. After the first peak, we bring the heart rate down just enough to feel comfortable, before lifting it one more time. At this point, your class will love the beautiful burn through their legs and the feeling of accomplishment from taking on the challenge.

Ensure you coach all levels and progressions throughout this track with clarity. Concise and clear Layer 1 cues, followed up by expressive and dynamic Layer 2 cues will drive this Bonus Peak to new heights.

COACHING CUES

CURTSY L&R

Layer 1

- Feet to 3rd position
- Reset foundation posture
- Bend the knees
- Step to the right, left leg behind, Curtsy

Layer 2

- Weight stays in the front leg
- Chest is high for lots of space to breathe



CURTSY WITH 3RD POSITION ARMS

Layer 1

- Same footwork, add the arms
- Right arm to 3rd Position

Layer 2

- If it feels good, tip your body over just a little
- Push your knee out over your toes to engage your turn out muscles
- Let the arms flow



GLISSADE

Layer 1

- Slow step to the side; close in third
- Step and close
- Alternate 3rd Position each time

Layer 2

- Work from the balls of the feet
- Stay low in your Demi Plié
- Point the toes of both feet to make it a true Glissade
- To get the gliding sensation of the Glissade, stay low

GLISSADE WITH 3RD POSITION ARMS

Layer 1

- Add your arms
- Same arm and leg close together

1ST POSITION PORT DE BRAS ARMS

Layer 1

- Close feet in first
- Full Port de Bras
- Squeeze your butt to protect your back in baby Back Bend
- Tip forward, bend the knees

Layer 2

- A little release before we get back to work



BONUS

B4. Y.W.M.O (EXTENDED MIX) 5:05mins

GLISSADE, ÉCHAPPÉ 2ND POSITION COMBO

Layer 1

- 4 Glissades side to side then 4 Échappés

Layer 2

- Shoot your feet out and in with energy (Échappé)

GLISSADE WITH 3RD POSITION ARMS, CHANGEMENT COMBO

Layer 1

- 4 Glissades, 8 Changements

Layer 2

- Even though it's fast, try to ground your heels
- Plié deep to soften your landing
- Lift and drive!
- Can you feel that strength through your legs?
- Point your toes harder to jump higher



BONUS

B7. ESCAPE

TRACK FOCUS

I want the people in my class to feel a beautiful escape into Ballet as they explore movements with breath and control.

MUSIC		X8	EXERCISE		CTS	REPS
0:00	Intro /	2x8	Set up 1st Position, Bras Bas Arms		16	
0:13	C / _ Lost in	2x8	A	1st Position Grand Plié, Port de Bras Arms Plié arms cross F to 5th Position Heels down, straighten legs, arms 2nd to Bras Bas	4 4	2x
0:27	C / Maze	2x8	A ¹	1st Position Grand Plié, Port de Bras Arms (Fast)	4	4x
0:41	V1 / _ I thought	2x8	B	2nd Position Plié with Reverse Port de Bras Arms (Fast) Plié arms 2nd Position to 5th Position Straighten legs, arms cross F to Bras Bas	2 2	4x
0:54	V2 / _ Fooled	2x8	A ¹	1st Position Grand Plié, Port de Bras Arms (Fast)	4	4x
1:08	PC / All of your	2x8	B	2nd Position Plié, Reverse Port de Bras Arms (Fast) Last rep, step feet to 1st Position, HOH	4	4x
1:21	C / _ Lost in	2x8	C	Glissade, Échappé 2nd Position , L&R HOH Glissade L, 3rd Position R (R foot front) Échappé 2nd Position L&R Glissade R, 3rd Position L (L foot front) Échappé 2nd Position R&L	2 2 2 2	2x
1:35	C Maze	2x8	C ¹	Glissade Changement L&R HOH Glissade L, 3rd Position R (R foot front) Changement Glissade R, 3rd Position L (L foot front) Changement ↓ Option: Échappé 2nd Position L&R	2 2 2 2	2x 2x 2x
1:48	V3 / _ I held	4x8	C ²	Glissade Open 3rd Position Arms Changement L&R Glissade L, L arm diagonal high, R arm low Changement, arms to Bras Bas Glissade R, R arm diagonal high, L arm low Changement, arms to Bras Bas ↓ Option: Échappé to 2nd Position L&R ↓ Option: HOH	2 2 2 2	4x 2x 2x
2:15	PC / All of your	2x8	D	Retiré Arabesque L&R (Facing L diagonal) Retiré R, R foot lifts, arms to 1st Position 3rd Position L, (R foot B), arms to Bras Bas Arabesque L, R leg lifts, 1st Arabesque Arms 3rd Position R, (R foot front), arms to Bras Bas facing R diagonal Repeat on R side	2 2 2 2 8	



BONUS

B7. ESCAPE

	MUSIC	X8		EXERCISE	CTS	REPS
2:29	C / _ Lost in	8x8	D ¹	Pirouette Arabesque L&R Pirouette L, arms to 1st Position 3rd Position L, arms to Bras Bas Arabesque L, R leg lifts, 1st Arabesque Arms 3rd Position R, arms to Bras Bas Repeat on R side ↓ Option: Retiré Arabesque	2 2 2 2 8	4x
3:23	Outro /	2x8		Curtsey with 3rd Position Arms L&R Step L foot to L side, arms to 2nd Position R leg crosses behind L, arms to 3rd Position L (L arm F) Step R foot to R side, arms to 2nd Position L leg crosses behind R, arms to 3rd Position R (R arm F)	2 2 2 2	2x



BONUS

B7. LOST IN MY BOOTS 3:39mins

TEACHING TIPS

This track has a soft finesse to it, a subtle and beautiful way to escape into the world of Ballet.

The magic in this track is the connection to movement, music and breath. With this in mind, keep your coaching to a minimum to let the beautiful music speak. Establish clear and concise Layer 1 cues, providing plenty of choices throughout the track. Follow this up with options and visual Layer 2 cues, bringing awareness to breath and control. Find ways to connect into the breath in a more holistic way – eg, using the imagery of the breathe floating the arms away in the Port de Bras.

Encourage everyone in the room to escape through the culmination of your coaching style, personality and breath, combined with the music and simplicity of choreography.

COACHING CUES

1ST POSITION GRAND PLIÉ, PORT DE BRAS ARMS

Layer 1

- Come to 1st Position
- Roll the shoulders back
- Grande Plié, 4, 3, 2, 1 and rise
- Knees stop at 90 degrees
- Heels lift

Layer 2

- Inhale as you lower, exhale to rise
- Escape into your breath
- Lengthen your legs even more to feel the heat and strength build



2ND POSITION PLIÉ WITH REVERSE PORT DE BRAS ARMS

Layer 1

- Step out to 2nd Position
- Arms float open, cross in front of your face

Layer 2

- Connect into your breath – allow it to float your arms
- Knees push back a little wider, feel how that activates your glutes

GLISSADE, ÉCHAPPÉ 2ND POSITION

Layer 1

- Step into first
- Step to the side, two Échappé Relevé
- Land with your heels down, knees bent

GLISSADE, CHANGEMENT

Layer 1

- 2 Changement, Glissade
- Bend your knees to land softly

Layer 2

- It's almost as if you're sliding across the floor

GLISSADE OPEN 3RD POSITION ARMS, CHANGEMENT

Layer 1

- Once you've found your feet, add your arms

Layer 2

- How graceful can you make your arms?
- Try to squeeze your legs a little harder

RETIRÉ ARABESQUE

Layer 1

- Stand in 3rd Position, Retiré, close down
- Arabesque
- Change sides
- Toes to knee, lower down

PIROUETTE ARABESQUE

Layer 1

- Retiré and turn. Arabesque
- Add your Pirouette

Layer 2

- Slow and controlled
- Find a steady gaze to a fixed spot to help you balance
- Brace your core even tighter; feel how that activates all the stabilizing muscles in your body





BONUS

BNS. STRETCH

TRACK FOCUS

I want the people in my class to take a moment to release and restore their bodies through connectivity of movement and breath.

MUSIC		X8	EXERCISE		CTS	REPS
0:00	Intro /	2x8	Set up Hip Flexor Stretch facing L side, L foot F (B leg), L toes turned out slightly, hands on floor inside of foot		16	
0:11	V1 / There's no	2x8	A	Hip Flexor Stretch L	16	
0:21	PC / Oooh yeah	2x8	B	Kneeling Hamstring Stretch L Extend L leg, hands either side of L leg on floor	16	
0:31	C / I just wanna	4x8	C	Splits L (L leg F) ↓ Option: Kneeling Hamstring Stretch L	32	
0:50	Rep / I just wanna	2x8	Set up Hip Flexor Stretch R, R foot F (front leg), R toes turned out slightly, hands on floor inside foot		16	
1:00	V2 / All of the	2x8	A	Hip Flexor Stretch R	16	
1:10	PC / Oooh yeah	2x8	B	Kneeling Hamstring Stretch R	16	
1:19	C / I just wanna	4x8	C	Splits R (R leg F)	32	
1:39	Rep / I just wanna	4x8	Seated Star Pose facing front Soles of feet together, knees wide, hands on floor behind		32	
1:59	Rep / I just wanna	10x8	Side Split, Side Bend L&R Legs wide, hands F on floor R arm lifts O/H, Side Bend L L arm lifts O/H, Side Bend R Arms F on floor		32 16 16 16	



BONUS

BNS. LOVE IS ALIVE 2:50mins

TEACHING TIPS

A Bonus Stretch track to include in the 45-minute format of LES MILLS BARRE only.

Take this opportunity to release and restore through the body after the full workout, challenging the stabilizing muscles of your body.

The choreography of this Bonus Stretch track allows you to connect with the people in your class in the Layer 1 phase of each stretch. Once you've set them up, let them go, and allow them to connect internally to their bodies and breath, immersing themselves deeply in the stretches.

Ensure you demonstrate and coach plenty of options for each of the stretches. As Caley mentions, stretching is a personal journey.

COACHING CUES

HIP FLEXOR STRETCH

- Slide your back leg through to Kneeling Lunge
- Weight comes forward
- Toes turn and face the corner
- Bring all the body weight forward to open up the hip flexors
- Spine is long



KNEELING HAMSTRING STRETCH

- Use your hands to lift yourself back up
- Straighten your leg and tip forward from hips
- Shifting the focus to the hamstrings



SPLITS

- Use your hands to very gently come down to an open split

SEATED STAR POSE

- Stay seated
- Bring the soles of your feet together, knees wide
- Hands come behind
- Open up through your chest



SIDE SPLIT, SIDE BEND

- Open split
- Take your legs wide to the side
- Tip forward from the hips
- Reach your arm over to the side





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)

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



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.

