

LES MILLS BARRE

23

MUSIC AND FORMATS

01. WARM

02. ACTIVATE

03. BURN

04. BUILD

05. STRENGTHEN

06. LIFT

07. LENGTHEN

08. BRACE

09. FORM

10. STRETCH

BONUS

11. ESTABLISH

BONUS

12. EXTEND

BONUS

13. ESCAPE

DECLARATION OF INTENT

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MUSIC

01. **Look** (4:01)
obli
Courtesy of Foreign Family Collective / Ninja Tune Ltd.
Written by: Null

02. **See-Line Woman (Riton Remix)** (4:02)
Nina Simone
Courtesy of the Universal Music Group.
Written by: Bass, Simone

03. **Tru Dancing** (4:44)
O'Flynn
© 2019 Silver Bear Recordings.
Written by: Norris, Hinkson

04. **Baai** (5:29)
Ehrling, Emmanuel Jal & Kronan
© 2020 Big Top Amsterdam.
Written by: Ehrling, Jal, Fluttert, Lundborg

05. **Neptune** (3:58)
EDX
© 2019 Sirup Music GmbH (Pinkstar Records) / GNKP
Goodnight Kiss Productions GmbH.
Written by: Hurt, Colella

06. **The Beast** (4:06)
Godford
© 2021 Unity Records under exclusive license to Pack
Records.
Written by: Godford

07. **Twist and Turn (COE Remix)** (2:31)
East Rescue
Courtesy of Epidemic Sound.
Written by: Unknown

08. **BAMBU** (3:52)
Plumpy & Très Mortimer
© 2018 Mad Decent.
Written by: Kurty, Fronckiel

09. **No Next Time (Yungin Remix)** (3:20)
Chasing Madison
Courtesy of Epidemic Sound.
Written by: Unknown

10. **On My Way** (5:35)
Harry Parsons
Courtesy of Les Mills Music Licensing Ltd.
Written by: Parsons

BONUS
11. **Say Nothing** (3:52)
Flume feat. MAY-A
© 2022 Future Classic.
Written by: Streten, Aarons

BONUS
12. **Lepiten Falls** (3:23)
Ooyy
Courtesy of Epidemic Sound.
Written by: Unknown

BONUS
13. **Fortitude** (3:30)
HAEVN
© 2017 HAEVN Music.
Written by: van der Meer



FORMATS

LES MILLS BARRE 23 brings a fresh new format, that you can tailor the class to suit yours or your participant's needs. These class format options allow you to have a quick conditioning class or a long expressive dance session, so experiment with all the different formats and feel the *beautiful burn!*

30-MINUTE OPTION – CONDITIONING		30-MINUTE OPTION – DANCE	
Track 01	Warm	Track 01	Warm
Track 02	Activate	Track 02	Activate
Track 03	Burn	Track 04	Build
Track 04	Build	Track 06	Lift
Track 05	Strengthen	Track 11	Establish
Track 07	Lengthen	Track 12	Extend
Track 08	Brace	Track 08	Brace
Total Time	28:32	Total Time	28:49

45-MINUTE OPTION – CONDITIONING		45-MINUTE OPTION – DANCE	
Track 01	Warm	Track 01	Warm
Track 02	Activate	Track 02	Activate
Track 03	Burn	Track 04	Build
Track 04	Build	Track 06	Lift
Track 05	Strengthen	Track 11	Establish
Track 06	Lift	Track 12	Extend
Track 07	Lengthen	Track 13	Escape
Track 08	Brace	Track 08	Brace
Track 09	Form	Track 09	Form
Track 10	Stretch	Track 10	Stretch
Total Time	41:33	Total Time	41:05

KEY

B up	Build up	Br	Bridge (non-chorus)
C	Chorus	QC	Quiet Chorus
ct/cts	Musical counts	HOH	Hands on hips
Instr	Instrumental	L	Left
Intro	Introduction	O/H	Over head
mins	Minutes	R	Right
OTS	On the spot	PC	Pre-chorus
Outro	Last few bars of music	Rep	Reprise (part of the chorus repeated)
Ref	Refrain (recurring phrase or song lines)	Reps Xx	Perform the Sequence/Exercise x times
F&B	Forward and Backward	V	Verse
ROM	Range of motion	↓	Low Option
↑	Advanced Option	BPD	Body Part Direction
	Preview	Alt	Alternating
OS	Other Side		

TEACHING THIS RELEASE

How long should I teach the new release for?

Teach the entire new release for a minimum of two weeks and a maximum of four weeks and then start to integrate other tracks. Then you will not only ensure variety in exercise sequencing and music but participants will still experience the magic, excitement and training effect of the new launch tracks.

RELEASE FEEDBACK

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



PRESENTERS



L-R: Des Helu, Yayoi Matches, Andy Zhang, Summer Bradley, Fraser Beck

Welcome to LES MILLS BARRE 23!

This release is very exciting because it follows a brand-new format. The main class includes 10 tracks of dance conditioning with the option to swap in bonus dance tracks for more cardio and dance feel.

We hope you enjoy and feel the beautiful burn!

Summer and the LES MILLS BARRE 23 team x

CREDITS

Lead Creatives – Diana Archer Mills and Summer Bradley

Chief Creative Officer – Dr. Jackie Mills

Creative Director – Kylie Gates

Technical Consultants – Andrew Newmarch and Bryce Hastings

Production Coordinator – Sophie Anderson

Special thanks to Bertie Voigt and Melroy Oostra for music selection.

Summer Bradley (New Zealand) is a LES MILLS BARRE™, BODYBALANCE™ and SH’BAM™ Masterclass filming Presenter, and she lives in Auckland. She has 19 years of dance experience and trained full-time in Australia.

Andy Zhang (China) is a LES MILLS BARRE and SH’BAM Presenter/Instructor and a BODYJAM™, BODYBALANCE and BODYPUMP™ Instructor. He lives in Shanghai.

Des Helu (New Zealand) is a LES MILLS BARRE, BODYPUMP, LES MILLS GRIT™, SH’BAM and BORN TO MOVE™ Presenter/Instructor and a LES MILLS CEREMONY™ and LES MILLS CONQUER™ Instructor. He is based in Auckland.

Fraser Beck (New Zealand) researches and explores the science of breathing in relation to the physical, mental, emotional, and spiritual dimensions of our health and wellbeing. He is currently located in Queenstown, where he works in the field of holistic health.

Yayoi Matches (New Zealand) lives in Auckland and worked as a professional ballet dancer internationally for 5 years. She is a LES MILLS SHAPES™ Instructor and a LES MILLS BARRE and SH’BAM and BODYBALANCE Presenter. She is also part of the SH’BAM Creative team.



01. WARM

TRACK FOCUS

To warm the body with isolations and flow.

MUSIC			EXERCISE	CTS	REPS
0:05	Intro /	2x8	Set up feet in parallel 2 nd Position, arms relaxed by sides	16	
0:16	(Beat)	2x8	A Head Isolations R&L		4x
			Turn head to the R	2	
			Turn head to the L	2	
0:27	(Beat)	2x8	B Half Head Circles L&R		2x
			Half circle head to L	4	
			Half circle head to R	4	
0:38	C / I've been thinking about	8x8	C 8cts Side Bend Flow L&R		1x
			Cambré to L Side Bend	8	
			Hold Side Bend, push palms away	8	
			Flat Back to L diagonal, arms reach long	8	
			Forward Fold over L leg	8	
			Windmill up to repeat on R side	32	
			↓ Low Option: Knees bent in Flat Back and Forward Fold		
			Note: Bend knees to come up from Forward Fold		
1:21	I've been thinking about	8x8	C ¹ 4cts Side Bend Flow		2x
			Cambré to L Side Bend	4	
			Hold Side Bend, push palms away	4	
			Flat Back to L diagonal, arms reach long	4	
			Forward Fold over L leg	4	
			Windmill up to repeat on R side	16	
			↓ Low Option: Knees bent in Flat Back and Forward Fold		
			Note: Bend knees to come up from Forward Fold		
2:05	Instr /	4x8	D Wide Leg Forward Fold	32	1x
			Note: Bend knees to roll up through spine on last 8cts and set up 2 nd Position		
2:27	C / I've been thinking about	4x8	E 2/2 Full Plié in 2nd Position		8x
			Plié down, arms to 2 nd Position	2	
			Plié up, arms swing to cross in front of the body	2	
			↓ Low Option: HOH		
			↑ High Option: Relevé		
2:49	I've been thinking about	4x8	E ¹ Plié Pulse in 2nd Position		16x
			Plié Pulse down, arms to 2 nd Position	1	
			Pulse up, arms 2 nd Position	1	
			Low Option: HOH		
3:11	C / I've been thinking about	8x8	C ¹ 4cts Side Bend Flow L&R	32	2x
			Note: Roll up through a forward fold to finish		



01. LOOK 4:01mins

TEACHING TIPS

Welcome to LES MILLS BARRE 23!

This release is very exciting because it follows a brand-new format. The main class includes 10 tracks of dance conditioning with the option to swap in bonus dance tracks for more cardio and dance feel.

Let's kickstart this awesome new workout with the WARM track. It opens with Head Isolations and then moves into the main movement of the track – the Side Bend Flow. This flow is designed to open up the body and prepare for deeper ranges of motion. A key focus is getting participants to understand this flow during the slow 8ct reps so they can follow when it gets faster and receive the full warming benefits.

Set up your class with simple cues and single-word reminders that you can repeat to remind participants of where to go when it gets faster. Cueing your class to bend their knees as they rise out of the floor is important to protect their backs – remember to use this safety cue.

COACHING CUES

HEAD ISOLATIONS/ HALF HEAD CIRCLES

Layer 1

- Feet wide, toes face the front
- We have a Head Isolation
- Moves side to side – right and left
- 2 more
- Roll the head, chin comes down and around

Layer 2

- Gentle on the neck

SIDE BEND FLOW

Layer 1

- Let's learn a stretch flow
- Arms to 2nd Position
- Breathe in – C-shape the spine
- Stay in a Side Bend and push your arms away
- Come to a Flat Back and **soften the knees** if you need; reach for the corner
- Forward Fold: **draw abs in**, relax over R leg
- **Bend the knees to come up**
- Breathe in – 2nd side: push, flat back, stretch
- Speed it up, 4, 3, 2, 1
- Once more each side

Layer 2

- Feel a big stretch through the side body
- Such a great flow to open up and warm through your body
- Long, straight spine

WIDE LEG FORWARD FOLD

Layer 1

- Hold down here
- **Belly towards spine**
- Come to your center
- Bend the knees, roll the spine up

Layer 2

- Feel the stretch through the back of the legs
- Let go through the upper body
- Maybe rocking side to side with the hips

2/2 FULL PLIS IN 2ND POSITION / PULSE IN 2ND POSITION PLIÉ

Layer 1

- Opening toes out to 2nd, Plié
- Down and squeeze
- Crossing the arms in front
- Pressing the knees out and engaging through the glutes
- 2 more
- We are going to pulse
- Hold down and down
- Slowly bringing the hands out to the side
- 2 more

Layer 2

- Back of the legs are strong
- Keeping the chest nice and soft
- Reaching long, feeling the beautiful length across your collarbones
- Staying low here



02. ACTIVATE

TRACK FOCUS

To strengthen the postural muscles with light weights and Port de Bras Arms

MUSIC			EXERCISE		CTS	REPS
Equipment: 2x light weight plates						
0:00	Intro	4x8		Set 1 st Position Plié, elbows into side body with palms facing up	32	
0:15	(Beat)	4x8	A	1st Position Plié Pulses w Lat Pulls Pulse (↓) in 1 st Position Plié, elbows draw into side body Pulse (↑) in 1 st Position Plié, elbows press out	1 1	16x
0:30	(Flute)	8x8	B	Cobras in 1st Position w Bicep Curl Cobra in 1 st Position, plates Demi Seconde, palms F Straighten legs and straighten body, Bicep Curl high ↑ High Option: Relevé Note: Hold last rep down	4 4	8x
1:01	V / Lose his head	2x8	B ¹	Cobra Pulses (↓) in 1st Position Demi Plié	2	8x
1:09	(Beat)	6x8	B ²	Cobra Pulses in 1st Position Demi Plié w Heel Raise L&R 4x Pulses (↓) with L heel raised 4x Pulses (↓) with R heel raised ↓ Low Option: B ¹	8 8	3x
1:32	See line woman	1x8		8cts to transition feet and arms to 2nd Position	8	1x
1:36	_ thousand dollars	6x8	C	2nd Position Full Plié w Cambré L&R Plié down, Cambré plates over to L Straighten up, plates to 2 nd Position Repeat OS	4 4 8	3x
2:00	(Drop)	8x8	C ¹	2nd Position Full Plié Pulses w Cambré L&R 2x Pulses (↓), Cambré plates over to L 2x Pulses (↓), plates to 2 nd Position Repeat OS	4 4 8	4x
2:30	Empty his pockets	7x8	B	Cobras in 1st Position w Bicep Curl ↑ High Option: Relevé Note: Hold last rep down	8	7x
2:57	(Beat)	8x8	B ²	Cobra Pulses in 1st Position Demi Plié w Heel Raise L&R ↓ Low Option: B ¹	16	4x
3:28	(Beat)	8x8	A	1st Position Plié Pulses w Lat Pulls	2	32x



02. SEE-LINE WOMAN 4:02mins

TEACHING TIPS

Activate! This track is about engaging the posterior chain with Port de Bras. We have introduced light weight plates into Track 2 to emphasize this focus. Encourage participants to learn this track with 1kg plates and then progress to 2.5kg as they get stronger.

This track has an ABCBA structure in the choreography, where move A starts and ends the track. Try to find the engagement in the upper back with each movement. The majority of the load should be directed there and then naturally a burn in the arms will follow. To feel the work in the upper back, anchor the shoulders down and spread the back wide.

We have used the Cambré shape a lot in previous BARRE tracks. In this track, it comes in when the arms and back are already feeling fatigued. It can be tempting to lose the space between the overhead arm and the ear. As we Cambré over, think about maintaining the space between the arm and the ear as we would in a normal 5th Position. This will assist with correct engagement through the upper back and lat muscles. You might like to encourage your participants to do the same.

COACHING CUES

1ST POSITION PLIÉ PULSES WITH LAT PULLS

Layer 1

- Come to 1st Position, plates face up
- We are moving through a Plié Pulse to begin
- 1, 2, 3, 4

Layer 2

- Big focus on squeezing inner thighs
- As we move through Plié, work through the range of motion in your knees
- Think of the elbows pulling almost behind the body, so that we are getting that nice lat work

COBRA IN 1ST POSITION WITH BICEP CURL

Layer 1

- New move coming: slow Cobra – **hinge forward from hips**, Bicep Curl
- Option here – lift heels to Relevé
- **It's a big squeeze of the glutes at the top**
- 2 to come
- **Chest stays lifted**
- Hinge forward and squeeze

Layer 2

- Drawing up through lower belly
- We are strengthening our posture

COBRA PULSES (↓) IN 1ST POSITION DEMI PLIÉ / COBRA PULSES IN 1ST POSITION DEMI PLIÉ WITH HEEL RAISE

Layer 1

- Hold at the bottom – we are going to pulse, pulse
- Squeeze the shoulder blades together
- Option: Heels up for 4, 3, 2, 1
- **The core is always turned on**

Layer 2

- We lift the heels high
- The triceps are engaged
- We have precision in our posture
- Maintaining the activation through the back muscles

2ND POSITION FULL PLIÉ WITH CAMBRÉ / 2ND POSITION FULL PLIÉ PULSES WITH CAMBRÉ

Layer 1

- Come into 2nd, arms come wide: we have a Cambré
- Knees bend – C-shape the spine, moving through 2nd
- We are going to come into the singles
- Stay with the Port de Bras Arms
- **Keep the hips nice and square to the front, draw the knees out over toes**

Layer 2

- Really open knees wide
- Stability in the lower body, fluidity in the spine
- Increase the intensity
- We are maintaining activation through the side of the core
- Great training for our posture



03. BURN

TRACK FOCUS

To use resistance and control to strengthen the glutes and core in horse stance.

MUSIC		EXERCISE		CTS	REPS
		<i>Equipment: Optional glute band and mat Glute band goes around the thighs, a fist distance above the knees</i>			
0:00	Intro /	4x8	Set up side-on to class in Horse Stance with front knee open and ankles touching	32	
0:16	(Beat layers in)	12x8	A Attitude Lifts, Front Leg Lift Front leg in Attitude Derrière Lower Front leg in Attitude Derrière	4 4	12x
1:06	(Beat drops out)	8x8	A ¹ Attitude Lifts with Extension, Front Leg Lift Front leg in Attitude Derrière Extend to Arabesque Bend back in to Attitude Derrière Lower Front leg in Attitude Derrière <i>Note: Last rep holds in Arabesque to set-up Rainbows</i>	4 4 4 4	4x
1:38	(Beat comes back)	8x8	B Rainbows, Front Leg Extended leg lifts up and over to the back corner Extended leg lifts up and over back behind the body	4 4	8x
2:11	(Beat drops out)	4x8	C Attitude Pulses (↑), Front leg	2	16x
2:27	(Beat comes back)	32x8	Repeat all with the Back leg (A, A¹, B, C)		



03. TRU DANCING 4:44mins

TEACHING TIPS

It's in the track name – get ready to burn! This track comes down to the mat, so we can strengthen the glutes in isolation. The Horse Stance still has core, postural, and stability benefits, but the beautiful burn is in the glutes.

There is the option to use a SCULPT band or a SMARTBAND™ tied around the thighs. The band will increase the resistance and control your range of motion. Without the band, there is less resistance but muscle recruitment is still required to control the ROM. Both options have different elements of challenge and it's a good idea to try both to see how they feel. Then you can turn what you notice into actionable cues that will help your participants in either option. For example, ask yourself, "How does the band change the way this movement feels?" Maybe you notice that the extra resistance makes it harder to keep the hip alignment square. This could be something your participants feel also. For example, "Hold your working hip square as you pull against the band."

One of the key technical focuses of this track is hip alignment. The working leg is always turned out and the knee can only open as far as the hips can stay square to the floor. This will help to activate the external rotator muscles. You might want to bring awareness to this in your demonstration and cueing.

COACHING CUES

ATTITUDE LIFTS

Layer 1

- In this track you have the option to use a band, put it around the thighs a fist-distance above the knees
- Come to Horse Stance – **hands underneath shoulders, hips stacked above knees**
- **Draw in the belly**, press the floor away
- Take your front leg and open up the knee
- Lift for 2 counts: Up, up, down, down
- 8 more
- Last one and then we are adding on
- Reset the posture, hips and shoulders square

Layer 2

- Just the leg working in isolation
- Lock in the upper body
- Spine is straight and hips are staying still – don't let the front one move outwards!
- I know you're feeling it in the glutes right now
- Lots of focus, lots of control, keep it coming
- Gotta even out that burn!

ATTITUDE LIFTS WITH EXTENSION

Layer 1

- Up for 2, extend for 2, pull in for 2, and then lower for 2
- 2 more, slowly

Layer 2

- So much control in the body – keep growing out of the floor
- Use the band to give you feedback or fight against gravity

RAINBOWS

Layer 1

- Hold the leg out – the leg is going up and over to the corner, then back in behind the body
- Up and over, up and back
- Little rainbows with the toes
- 4 more

Layer 2

- Controlling the movement – slowly
- We want to feel the burn in our glutes, not just the working one but also the supporting one
- Lock in, lock in!
- Even the music wants you to fight for this!

ATTITUDE PULSES (↑)

Layer 1

- Up, down
- Bend the knee and drive it out to the back corner
- Small little Pulses with the knee
- Resist the band if you have it
- How's that core brace? Draw it up!
- 8 more



04. BUILD

TRACK FOCUS

To build endurance in the lower body with high repetitions and then to work for control under fatigue.

MUSIC			EXERCISE		CTS	REPS
			<i>Optional Equipment: 2x light weight plates, glute band Glute band goes around the thighs, a fist distance above the knees</i>			
0:00	Intro	4x8	Set up Dancer's Lunge (L leg B), plates Demi Seconde with palms forward		32	
0:17	(Beat comes in)	4x8	A	Bottom Halves, L Drop back knee to 90° Come up halfway	2 2	1x
0:33	(Faster beat)	4x8	B	Pulses (↓), L <i>Note: During last 16x Pulses, arms float to 1st Position</i>	2	2x
0:49	(Drop)	8x8	C	Arabesque Combo, L 2x Pulses, arms to 1 st Position Transfer weight F and lift back leg to Arabesque en Fondu, arms to Demi Seconde Come back to Dancers Lunge ↓ Low Option: Back leg stays grounded <i>Note: Last rep stays F in Arabesque en Fondu</i>	4 2 2	1x
1:22	(Quiet)	4x8	D	Arabesque Taps (↑), L ↑ High Option: Back leg stays off the floor	2	2x
1:38	(Beat)	8x8	A,B	Repeat sequences A and B on the same side (L)	64	1x
2:11	(Drop)	8x8	C ¹	À La Seconde Combo, L 2x Pulses, arms to 1 st Position Transfer weight forward, lift and circle back leg to À La Seconde en Fondu, arms open to 2 nd Position Circle back to Dancer's Lunge, arms back to 1 st Position ↓ Low Option: back leg stays grounded	4 2 2	2x
2:44	(Music restarts)	4x8		Set Dancer's Lunge with R leg B	32	1x
3:00	(Beat comes in)	36x8		Repeat all on OS (R)		



04. BAAI 5:29mins

TEACHING TIPS

The BUILD track is about building endurance in the lower body. We use a Dancers Lunge to load the quads and the glutes for high reps. The plates are an option to increase load and challenge posture, but they are not necessary to receive the lower body benefits.

Muscle endurance under fatigue is a big part of this track. We have worked the glutes super hard in the previous track and are now asking them to activate again in standing. One of the first technical elements to tire is our foundation posture. Holding onto it is essential for maintaining strong and safe movement. Remind participants to open up through their chest and to engage the core to support the work in the lower body. If you notice their posture fatiguing, encourage them to drop the plates and keep going with the track. Or you could remind them to shake out limbs and join back in when they're ready.

COACHING CUES

BOTTOM HALVES

Layer 1

- You have options: band or no band, plates or no plates
- Come to the long 4th Position
- Set your Lunge up, posture up
- Draw the shoulders back, ribs in
- Bend your knee
- **Chest and hips square to the front**
- Hands to the side
- If you're ready, find the tempo, down, up, 1, 2
- **Push your knee over your toes**
- **Just one inch up and down**

Layer 2

- On this side we get quite shaky so it's a matter of maintaining stability for as long as you can till the end

PULSES (↓)

Layer 1

- Tempo change, pulse, pulse, find the beat
- Arms come to 1st Position

Layer 2

- At any point, you can shake it out or just fight every rep!

ARABESQUE COMBO

Layer 1

- New move, 2 pulses and lean forward
- Down, down, forward, and back
- Lean forward and squeeze your glutes, engage your back
- If you're ready, lift your toes off the floor
- Find the balance and keep your upper body stable
- 2 more times
- **Knees track over toes, maintain square and level hips**

Layer 2

- Find your posterior chain alignment
- Push off the back foot and feel the glutes ignite as you drive forward

ARABESQUE TAPS (↑)

Layer 1

- Hold there, Arabesque Taps
- Lift your toes and engage your back
- Stretch your back leg
- Punch the beat and find your balance

Layer 2

- Soft front knee – that's your anchor

À LA SECONDE COMBO

Layer 1

- 2 Pulses and then draw a circle to the side
- Lift your chest to the ceiling
- If you want to, lift your toes off the floor just a little
- 2 more times

Layer 2

- Feel the power and elegance
- Stay in control



05. STRENGTHEN

TRACK FOCUS

To hold strong posture while building functional strength in the lower body.

MUSIC			EXERCISE		CTS	REPS
			Optional Equipment: 2x light weight plates			
0:00	Intro /	2x8	Set up 2 nd Position Plié, plates to chest		16	
0:08	Instr /	6x8	A	Slow Full Plié in 2nd Position, plates to chest or arms Bras Bas		6x
			Full Plié down		4	
			Rise back up		4	
0:30	(Drop)	8x8	A ¹	Fast Full Plié in 2nd Position		16x
			Plié down, plates to chest		2	
			Relevé up, plates Low V		2	
			↓ No Plate Option: Arms to 1 st Position and Demi Seconde Position			
			↓ Low Option: No Relevé			
1:02	(Quiet)	1x8	B	Lateral Lunge L		1x
			Lateral Lunge L, plates to chest or arms to 1 st Position		8	
1:05		3x8	B ¹	Lateral Lunge Pulses, L		12x
			Pulse (↓) in Lateral Lunge, plates to chest or arms to 1 st Position		2	
1:17	(Beat)	10x8	B ²	Lateral Lunge Triple Pulses, L		10x
			3x Pulse (↓) in Lateral Lunge, plates to chest or arms to 1 st Position		6	
			Push floor away and lift L leg		2	
1:56	(Drop)	8x8	B ³	Single Lateral Lunges, L		16x
			Lunge, plates to chest		2	
			Push, plates to low V		2	
			↓ Low Option: Plates to chest			
			↓ No Plate Option: Open 5 th Position			
			↑ High Option: Arms to high V or Open 5 th Position			
2:27	(Quiet)		Repeat B – B³ on R side			



05. NEPTUNE 3:58mins

TEACHING TIPS

The STRENGTHEN track is about strengthening the lower body with the use of 2nd Position Pliés and Lateral Lunges. Again, the plates are optional but provide some additional load to the movements. When not using the plates, focus on more freedom in the Port de Bras and allow the arms to be expressive. You'll see both options demonstrated in the Masterclass. Look at the differences when the movement is executed with plates versus without.

The Lateral Lunge work is in parallel or in a slight natural turnout. The hips sit down and back differently than they would in a Plié. This movement stays lifted through the chest and active in the abdominals. When the Lateral Lunges push out of the floor, the extended leg only lifts slightly off the floor. The goal is not to lift the leg high but to find a moment of suspension at the top of the movement. Stretch the leg down towards the floor and center yourself over your supporting leg before sitting the hips back into a deep Lateral Lunge. Allow the beat to drive the fast singles and encourage participants to hold onto the tempo.

COACHING CUES

SLOW FULL PLIÉ IN 2ND POSITION, PLATES TO CHEST OR ARMS BRAS BAS / FAST FULL PLIÉ IN 2ND POSITION

Layer 1

- We need 2 light weight plates for our Strengthen track
- Step out to 2nd, toes out
- Plates up to the chest, **shoulders back**
- We lower for 2 counts
- 1, 2, 1, 2
- Knees are traveling out
- **Keep the abs braced**
- Arms open and heels lift
- Single time – down and up

Layer 2

- Build strength and power
- When you Relevé, lift the heels high and get full extension through the ankle
- A big squeeze of the glutes at the top of the movement
- Feel the quads pull in towards your hips
- Glutes should engage from there
- 2 more reps

LATERAL LUNGE / LATERAL LUNGE PULSES

Layer 1

- Lateral Lunge – **hinge forward from hips**, hips push back
- **Brace core** and pulse 2, 3, 4
- **Knees out over toes**, deep knee bend

LATERAL LUNGE TRIPLE PULSES

Layer 1

- Triple Pulse – 3, 2, 1 push away
- **Nice and soft on the landing** and then power off
- Natural turn out in the feet
- The quads will start to feel it now
- **Try to square your hips to the front** and then sit them back to create more range
- Remember to land softly
- 2 more

Layer 2

- Feel the muscles that are igniting – quads and glutes

SINGLE LATERAL LUNGES

Layer 1

- Let's build up the energy – singles!
- If you want to lift the intensity a little more, add the arms
- You can keep the arms in a low V or extend to high V
- Extend the arms, open the chest
- 4, 3, 2, 1

Layer 2

- Can you point your toes to power off the floor?
- Feeling strong!



06. LIFT

TRACK FOCUS

To lift the legs in Devant and Derrière alignments for improved mobility and stability.

MUSIC			EXERCISE		CTS	REPS
0:00	Instr	4x8		Set up 1 st Position, HOH		
0:15	(Lyrics)	4x8	A	Tendu Devant/Derrière, arms Bra Bas, L		4x
				Tendu Devant	4	
				Tendu with Fondu Derrière	4	
0:30		8x8	A ¹	Grand Battement / Tendu Devant/Derrière with Port de Bras Arms, L		8x
				Grand Battement Devant, arms 2 nd Position	4	
				Tendu with Fondu Derrière, arms 2 nd Position	4	
				↓ Low Option: A		
1:00		4x8	B	Grand Battement Devant, arms 5th Position, L	4	8x
1:14	(Lyrics drop out)	4x8	C	Arabesque Taps (↑) en Fondu, arms Open 5th Position, L	2	16x
1:30	(Lyrics come back)	4x8	D	Fondu Derrière, HOH, L		4x
				Bend back leg to Cou-de-Pied	4	
				Extend to low Arabesque	4	
				↓ Low Option: Tap foot down		
1:45	(Bigger beat)	4x8	D ¹	Fondu Derrière, with Port de Bras Arms, L		4x
				Bend back leg to Cou-de-Pied, arms press to 2 nd Position with palms down	4	
				Extend to low Arabesque, arms lift to 5 th Position	4	
				↓ Low Option: Tap foot down		
				↓ Low Option: HOH		
2:00	(Quiet)			Repeat all with R leg including 4x8 to set-up		



06. THE BEAST 4:06mins

TEACHING TIPS

This is the point in the class where we stop using equipment and focus on extensions. LIFT is all about extensions Devant and Derrière. When we lift to the front, we strengthen the abdominals and when we lift to the back, we strengthen the posterior chain. When executing the Tendu Devant, the body is upright with Foundation Posture engaged. In the Tendu Derrière, the body tips forward on a slight diagonal so that we can get deeper into the supporting leg Fondu. With the Grand Battements Devant focus on square hip alignment as the leg lifts higher.

Something to watch out for – does your supporting knee bend when you lift high to the front? The supporting leg should remain pulled up in the Grand Battements. The knee bends to try and get the leg higher; however, in this movement we want to be able to lift without compromising full engagement in both legs. Lower the working leg's height if you notice the knee bending.

COACHING CUES

TENDUS DEVANT / DERRIÈRE, ARMS BRAS / GRAND BATTEMENT / TENDU DEVANT / DERRIÈRE WITH PORT DE BRAS

Layer 1

- Find 1st Position, heels together, toes turned out to the corners
- Let's reset our posture – **shoulders down and back, drawing up the core**
- Hands on hips or Bras Bas
- We have a Tendu to the front and then a lunge to the back
- Front and back
- Pull up through your body at the front then tip forward slightly, staying open through your chest
- Arms can come to 2nd and toe can lift off the floor
- Find that little Glissé or build towards a Grand Battement
- 4 more
- **Keep pressing your knees out over your toes**

Layer 2

- Long and strong!
- We are developing length in the spine, always lifting through the lower belly
- Big toe massages the floor as we move through 1st Position, pointing and controlling

GRAND BATTEMENT DEVANT, ARMS 5TH POSITION

Layer 1

- We are going to lift the leg to the front for 8
- Arms to 5th
- **Keep the hips square to the front**
- And you can always lower the leg a little bit if you want to

Layer 2

- Push the foot along the floor
- Elegant in the fingers

ARABESQUE TAPS (↑) EN FONDU, ARMS OPEN 5TH POSITION

Layer 1

- Arabesque Taps, lean forward
- Up, down
- Open the arms, lift the heart space
- Glute squeeze for 4, 3, 2, 1

Layer 2

- Come slightly deeper into the supporting knee bend

FONDU DERRIÈRE, HOH / FONDUS DERRIÈRE, WITH PORT DE BRAS ARMS

Layer 1

- Bend in, stretch out
- Tap down if you need
- Here's an arm line if you want it – press down and then up to 5th
- 2 more

Layer 2

- We're working the legs down and out in unison
- Use the arms to help you balance
- Building strength in the supporting leg
- Growing tall with the posture



07. LENGTHEN

TRACK FOCUS

To learn a sequence until it’s muscle memory and then to focus on adding expressive Port de Bras Arms.

	MUSIC		EXERCISE		CTS	REPS
0:00	Intro /	2x8		Set up 1 st Position, arms prepare to 2 nd Position	16	
0:08	V / A secret kiss	8x8	A	Développé À La Seconde, arms 2nd Position		4x
				Retiré	4	
				Extend	4	
				Lower	4	
				Close	4	
				↓ Low Option: HOH		
0:40	C / (Instr)	4x8	B	Grand Battement À La Seconde, arms 5th Position	4	8x
				↓ Low Option: HOH		
				↓ Low Option: Low leg		
0:57	(Quiet)	14x8		Repeat A and B with R leg including 2x8 to set-up		
1:53	V / A secret kiss	4x8	C	Slow Rises in 1st Position, Arms Bras Bas or HOH <i>Note: Arms lift to 5th Position on last 2 reps</i>	4	8x
2:10	C / (Instr)	4x8	C ¹	Fast Rises in 1st Position, with Port de Bras Arms		4x
				2x Rises, arms press to 2 nd Position with palms down	4	
				2x Rises, arms lift to 5 th Position	4	
				↓ Low Option: HOH		
				<i>Note: Hold and lower slowly to finish</i>		



07. TWIST AND TURN (COE REMIX) 2:31mins

TEACHING TIPS

In our LENGTHEN track, we are working the legs in À La Seconde alignment. There are Développés for control, Grand Battements for mobility, and Rises for ankle strength. This track is super simple in choreography so that the focus is on precision in each movement.

The Développé À La Seconde is a very challenging movement to control. When cueing this movement, focus on the timing: 2 counts in each stage of the Développé. Participants may want to race through this movement, especially in the extension moment À La Seconde. Holding the slow tempo will challenge our muscles to control the movement more.

Overall with this track, keep it simple. It's short and sweet so you're only going to need to focus on clean Layer 1 cues and a touch of Layer 2 here and there.

COACHING CUES

DÉVELOPPÉ À LA SECONDE, ARMS 2ND POSITION

Layer 1

- Find 1st Position
- Arms 1st and open 2nd
- R leg Retiré – draw the toes up, extend to the side, Tendu the leg down, back to 1st
- **Focus on maintaining squared, level hips**
- Keep the chest proud and lifted

Layer 2

- Have a play with the height of the leg
- Feel the length in the shape
- Stabilize the upper body
- Connect with the music

GRAND BATTEMENT À LA SECONDE, ARMS 5TH POSITION

Layer 1

- Hands to 5th, Grand Battement
- Up, down, up, down
- **Hips remain square**
- 2 more

Layer 2

- Feeling fully grounded through the supporting leg

SLOW RISES IN 1ST POSITION, ARMS BRAS BAS OR HOH / FAST RISES IN 1ST POSITION, WITH PORT DE BRAS ARMS

Layer 1

- We rise up and lower
- Squeezing through the glutes
- Pressing down into the heels
- Strong in the ankles
- Slowly take the hands to 5th
- Let's speed it up, press down and lift
- Keeping the chest lifted
- 2 more
- Hold up on the last rep
- Squeeze to lower the heels

Layer 2

- Engaging through the back muscles
- Resisting arms through the air



08. BRACE

TRACK FOCUS

To use the core to counterbalance and control the extended legs.

MUSIC			EXERCISE		CTS	REPS
			Optional Equipment: Mat			
0:00	Instr /	4x8	Set up lying down on back, side on to participants, legs bent or in Tabletop, arms in 1 st Position		32	
0:19	(Snare comes in)	4x8	A	Tabletop Pulses with Port de Bras Arms Pulse (⬆️), arms in Demi Seconde Pulse (⬆️) and hold up, arms Demi Seconde Arms close to 1 st Position then back to Demi Seconde ⬇️ Low Option: Feet down	2 2 4	4x
0:38	C / (Drop)	8x8	A ¹	Table Top Pulses with Port de Bras Arms Legs in Tabletop, Pulse (⬆️), arms Demi Seconde Legs in Tabletop, Pulse (⬆️) and hold up, arms Demi Seconde Legs extend to 45°, arms close to 1 st Position Legs back to Tabletop, arms to Demi Seconde ⬆️ High Option: Extend arms to 5 th Position during leg extension (after 4 reps) ⬇️ Low Option: Feet down Note: Cut the last rep short to set for sequence B	2 2 2 2	8x
1:16	(Quiet)	4x8	B	Slow Floor Extensions À la Seconde, Front leg Retiré Lying on back with head down, front leg parallel Retiré, back leg straight, arms to 2 nd Position with palms facing up Turnout Retiré Extend leg À la Seconde Pull back to Retiré Turn into parallel Retiré	4 4 4 4	2x
1:35	C / (Drop)	8x8	B ¹	Fast Floor Extensions À la Seconde, F leg Retiré Turnout Retiré Extend leg À la Seconde Pull back to Retiré Turn into parallel Retiré ⬆️ High Option: Hover back leg to 45° (after 4 reps)	2 2 2 2	8x
2:14		4x8	A ¹	Tabletop Pulses with Port de Bras Arms	8	4x
2:33	(Quiet)	4x8	B	Slow Floor Extensions À la Seconde, B leg Retiré	16	2x
2:53	C / (Drop)	8x8	B ¹	Fast Floor Extensions À la Seconde, B leg Retiré	8	8x
3:31		4x8	A ¹	Tabletop Pulses with Port de Bras Arms	8	4x



08. BAMBU 3:52mins

TEACHING TIPS

BRACE is the first track in our core block (Tracks 8 and 9). This track focuses on strengthening the anterior core (the front of the body). The track name comes from our favourite core cue, "Brace your core." So let's do exactly that in this track!

There are two main combinations – the Tabletop Pulses and Leg Extension with Port de Bras, and the Floor Extensions À La Seconde. Find a coaching focus for each movement that you can link back to when that combo reappears. Maybe it's "the feeling of drawing the belly button down towards the spine" in the Tabletop Pulses and Leg Extension with Port de Bras. Or "anchoring the opposite hip" in the Floor Extensions À La Seconde, as Yayoi used in the Masterclass.

Consistent focuses give members more time to digest and execute what you're talking about. We want our participants to feel super successful in the movement.

COACHING CUES

TABLE TOP PULSES WITH PORT DE BRAS

Layer 1

- **Drawing lower back down towards the floor, bracing the core, feeling the rib to hip connection**
- Taking knees to Tabletop, hands to 1st
- We pulse up for 2, 1, come back to 1st, and open
- For an option keep the feet down

TABLETOP PULSES AND LEG EXTENSION WITH PORT DE BRAS ARMS

Layer 1

- We add on – pulse, pulse, extend the legs, and back in
- **Feeling that rib to hip connection**
- If you want more, extend the hands behind to 5th and back in
- Creating a bowl shape with the body
- Keep the chest lifted
- Lower back towards floor
- Remember your options
- Last one

Layer 2

- Reaching long
- Use the breath, that is your power
- Extend and squeeze!

FLOOR EXTENSIONS À LA SECONDE

Layer 1

- Open for 2 to the side, extend the leg, draw the knee in and close parallel
- Singles! Open, extend, in, and close
- Equally pressing both shoulder blades into the mat
- Option here: Lift the back leg off the floor
- Feel the whole back body imprinting into the floor
- Last one

Layer 2

- Focus on the back hip sinking and anchoring down into the floor
- ... did you feel that engagement?
- Resist through the air with every movement
- Engaging the glutes to feel the stability in the pelvis
- Pointing toes, reaching long in the fingertips, expanding the shape each round
- Extending through the crown of your head



09. FORM

TRACK FOCUS

To engage the back of the body for better posture.

MUSIC			EXERCISE		CTS	REPS
			Optional Equipment: Mat, glute band Glute band goes around the thighs a fist distance above the knees			
0:00	Intro /	2x8	Set-up: Lying on back, knees bent and feet in a small 1 st Position		16	
0:10	V / Blame it on me	2x8	A	Hip Bridge Hold Lift hip to bridge, arms down at sides ⬆ High Option: Heels up	16	1x
0:22	The fights	2x8	A ¹	4/4 Hip Bridges Lower hips down to hover off the floor Lift hips up ⬆ High Option: Heels up	4 4	2x
0:33	...woods	½x8		4-count hold	4	
0:36	C / You tell me I look good	4x8	A ²	2/2 Hip Bridges Lower hips down to hover off the floor Lift hips up ⬆ High Option: Heels up	2 2	8x
0:58	V / I know it's just me	2x8	A	Hip Bridge Hold with Arms in 1st Position ⬇ Low Option: Arms down ⬆ High Option: Heels up	16	1x
1:10	I know	2x8	A ¹	4/4 Hip Bridges with Arms Lower hips down to hover off the floor, arms to 2 nd Position Lift hips up, arms to 1 st Position ⬇ Low Option: Arms down ⬆ High Option: Heels up	4 4	2x
1:21	C / You tell me I look good	4x8	A ²	2/2 Hip Bridges with Arms Lower hips down to hover off the floor, arms to 2 nd Position Lift hips up, arms to 1 st Position ⬇ Low Option: Arms down ⬆ High Option: Heels up	2 2	8x
1:44	No next time	4x8	A ³	Knees Pulse out in Hip Bridge Hold	1	32x
2:05	Br / I look good	2x8		Transition over to lie on belly	16	
2:16	I look good	2½x8	B	Back Extension Iguana Pose (fingertips in by shoulders, lift upper back) Extend arms to 5 th Position	12 8	1x
2:29	C / I look good	8x8	B ¹	Triple Pulse Back Extensions 3x Pulses (⬆), arms open slowly Arms close to 5 th Position ⬇ Low Option: Triple Pulse in Iguana Pose	6 2	8x



09. NO NEXT TIME (LATE YUNGIN REMIX) 3:20mins

TEACHING TIPS

FORM is our second core track and it focuses on the posterior chain. The glute band can be used for extra resistance. In the Hip Bridge, the feet are in a small 1st Position and the knees press out against the band. If participants want to, they can lift the heels off the floor. When doing this, bring the feet together so that the heels can touch. Most of this track is performed in a Hip Bridge. Set your participants up with a focus on maintaining a core brace and glute squeeze throughout the different tempos. It may be helpful to remind them of these muscle groups when you return to the hold for the second time. They will be more fatigued at this point and therefore more likely to relax the core and glutes. We need these muscles engaged to support the spine. In the Back Extensions, keep the spine long and the eye gaze soft to the floor. The movement doesn't need to be big to be effective. Aim for maximum squeeze at the top of the movement as Des coaches to in the Masterclass. The Back Extensions are the last exercise in the workout before we stretch, so you can congratulate your participants on their excellent work getting to this point.

COACHING CUES

HIP BRIDGE HOLD / HIP BRIDGE HOLD WITH PORT DE BRAS ARMS

Layer 1

- In this track, you have the option to use a band, put it around the thighs a fist-distance above the knees
- Lie down, draw your feet into 1st Position
- Palms to the ceiling
- Shoulder blades in under the body
- Lift your hips up, squeezing your glutes and driving your feet down into the floor
- Hold at the top, squeeze in again
- Option arms to 1st

Layer 2

- Drawing the focus back to the intensity in your glutes

4/4 HIP BRIDGES / 2/2 HIP BRIDGES / 4/4 HIP BRIDGES WITH PORT DE BRAS ARMS / 2/2 HIP BRIDGES WITH PORT DE BRAS ARMS

Layer 1

- We are going to slowly lower for 2 counts
- Down, down, up, up
- Singles, down, up
- Hovering the hips off the floor
- Feel the arms elegantly open and close
- 8 here

Layer 2

- Make the hamstrings and glutes come alive
- Igniting the glutes a little more with these slow movements

KNEES PULSE OUT IN HIP BRIDGE HOLD

Layer 1

- Hold at the top and pulse the knees out
- Out, out, out

Layer 2

- This is where the intensity starts to rise
- What glute area are we targeting? The meds – these are your explosive lateral muscles

BACK EXTENSION/ TRIPLE PULSE BACK EXTENSIONS

Layer 1

- Roll over to your front
- Draw the hands in towards the chest
- Lift your chest off the floor
- **Squeeze your glutes and brace your core**
- Stay here or lift arms to 5th
- We have a slow Pulse and the arms in Port de Bras
- 3, 2, 1, hold and release

Layer 2

- We are looking to engage the lat muscles as we draw the arms almost behind the body
- Let's have a focus here – on the third Pulse hold a little longer
- It makes a big difference when you have these isometric holds, that's what's going to strengthen the back muscles



10. STRETCH

TRACK FOCUS

To stretch and cooldown the body with calmness and flow.

MUSIC			EXERCISE		CTS	REPS
			Optional Equipment: Mat			
			Set up side on to class in Wide Leg Child's Pose			
0:00	Intro	4x8	A	Child's Pose Knees wide, toes together	32	1x
0:15	C / Highway	4x8	B	Thread the Needle, back arm	32	1x
0:31	Lifted	4x8	C	Hip Flexor Stretch, front leg Lunge front leg forward, hands either side of foot	32	1x
0:46	PC / Now I'm here	4x8	D	Hamstring Stretch, front leg Bring hips B and lengthen F over extended leg	32	1x
1:01	C / Highway	4x8	C	Hip Flexor Stretch, front leg	32	1x
1:17	Lifted	4x8	D	Hamstring Stretch, front leg	32	1x
1:33	PC / You've cut your hair	4x8	C	Hip Flexor Stretch, front leg ↑ Option: Turn out the front leg and bring arms to the inside of the foot to stretch the glute	32	1x
1:48	B / I'm	4x8	E	Glute Stretch Back knee to front heel, rotate to face the front and sit hips down to a Glute Stretch	32	1x
2:03	I'm	4x8	E¹	Extended Glute Stretch Take the top leg with opposite arm and extend straight across the body ↓ Low Option: Glute Stretch	32	1x
2:19	Instr /	8x8	F	Quad Stretch Circle the top leg round to bring heel into butt, other leg stays bent Lean away from this leg and take body weight onto the forearm ↑ High Option: Take weight onto both forearms so that chest faces the ceiling or lie down on back	64	1x
			Repeat all on the OS			1x



10. ON MY WAY 5:35mins

TEACHING TIPS

Stretch and core have been separated into different tracks to give each of these areas more time. The focus of this track is to flow gently between each stretch. Take your time to improve flexibility and enjoy each posture. Once you guide your participants into a stretch, ensure they have safe alignment, and leave space for them to be present and relax.

See if you can match your energy to the calming and grounding nature of the music. Throughout the workout, we've been motivating our class with a big voice. A great way to reflect the change in energy from the previous tracks is to shift your vocal tone. Bring your tone down and lower the volume of your voice.

It might also help to slow down what you are saying. Switching between an energetic voice and a calm voice will bring light and shade to your class. This keeps the workout engaging for your participants.

COACHING CUES

WIDE KNEE CHILD'S POSE / THREAD THE NEEDLE

Layer 1

- Coming down to a wide knee Child's Pose
- Knees wide, big toes together, let the hips push back to heels
- Back arm goes wide – breathe in
- As we exhale, thread the back arm underneath

Layer 2

- Deep breath into soft lower belly, feel the spine lengthen

HIP FLEXOR STRETCH

Layer 1

- From here move forward, front leg to Lunge, hand either side
- We lift chest and breathe in
- Ground down through the supporting heel
- Shoulder blades move back and down, open the heart
- Option to open the hip and foot to the 45, maybe climbing down to the elbows, bringing the stretch into the glutes

Layer 2

- Lengthen through hip flexor
- Use your breath to stretch and create space in the hips
- Deep breath into the lower belly

HAMSTRING STRETCH

Layer 1

- We gently glide into our Hamstring Stretch
- Keep the grounded foot pointed
- Allow your chin to tuck towards the chest

Layer 2

- Be gentle with your body as you move
- Feel the belly on the upper thigh as we breathe
- Feel the spine melt over the lower body

GLUTE STRETCH / EXTENDED GLUTE STRETCH

Layer 1

- The back knee slides into the front heel and we do a twist
- You can choose to hold the top leg or extend the arm straight, creating a leverage into your twist
- Maybe extending top leg and inhaling to open the chest

Layer 2

- Finding a slightly deeper twist as you breathe

QUAD STRETCH

Layer 1

- Quad Stretch – allow this top leg to fold around, bending knee
- Start by coming to the side on the elbow
- Squeezing the glute and opening the hip
- Whenever you are ready, you can come to the position that feels right for you

Layer 2

- Actively pushing the top of foot into the earth, feel the space you can create in this hip flexor and quad
- Allowing the body to rest towards the floor
- These are our final breaths, breathing space into the hips



BONUS

11. ESTABLISH

TRACK FOCUS

To lift the heart rate and to establish a foundation from which we build upon in Tracks 12 and 13.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro	Set-up: 1 st Position, arms in Bra Bas			
0:03	V / As far as summer goes	8x8	A	Slow Forced Arch Pliés in 1st Position, arms Bras Bas, R&L Demi Plié with R foot in Forced Arch Repeat with L foot	8x 4 4
0:33	PC / Now I'm not on the inside	4x8	A ¹	Forced Arch Pliés in 1st Position, arms Bras Bas, R&L Demi Plié with R foot in Forced Arch Repeat with L foot <i>Note: Prepare arms through 5th to 2nd Position in the last 8cts</i>	8x 2 2
0:47	C / Say nothing	8x8	B	Arabesque with Forced Arch Plié Combo, L&R Step to L corner, Tendu R leg Derriere, arms to 1 st Position Lift to Arabesque en Fondu, arms to Demi Seconde 4x Forced Arch Pliés in 1 st Position facing the front, arms Bras Bas, L&R Repeat OS ↓ Low Option: Arms in Bras Bas	2x 4 4 8 16
1:17	(Quiet)	1x8		1x8 to preview next move	8
1:21	V / You're lying through your teeth	4x8	C	Slow Glissade Relevé Combo, L&R Glissade L closing in 1 st Position, arms in Bras Bas Relevé in 1 st Position, arms in Bras Bas Repeat OS	2x 4 4 8
1:35	It's hurts to not believe	4x8	C ¹	Slow Glissade Relevé Combo with Port de Bras, L&R Glissade L, arms to 2 nd Position Relevé in 1 st Position, arms to 3 rd Position with R arm F Repeat OS ↓ Low Option: Arms in Bras Bas	2x 4 4 8
1:50	PC / Now I'm not on the inside	4x8	C ²	Glissade Relevé Combo with Port de Bras, L&R Glissade L, arms Demi Seconde Relevé in 1 st Position, arms 3 rd Position with R arm F Repeat OS	4x 2 2 4
2:05	C / Say nothing	28x8	B, C ²	Arabesque with Forced Arch Plie and Glissade Relevé Combo, L&R Arabesque with Forced Arch Plie Combo, L 2x Glissade Relevé Combo with Port de Bras Arms, R&L Repeat OS ↓ Low Option: Arms in Bras Bas ↑ High Option: 8x Attitude Runs instead of the 4x Forced Arch Pliés ↑ High Option: Sauté instead of Relevé in 1 st Position	3½x 16 16 32



BONUS

11. SAY NOTHING 3:52mins

TEACHING TIPS

In this release the three bonus tracks are inter-connected. Track 11 establishes the foundation for the tracks that follow. The Arabesque with Forced Arch Plié Combo reappears in Track 13 and there is another Glissade Combo in Track 12. The learning experience will be smoother when all three are taught sequentially but they can still be taught as stand-alone tracks.

This track is an opportunity to add some cardio to your class. The Arabesque movement pattern works on control while the Glissade pattern focuses on stamina and power. Find the contrast between these two movements and how they can lift the heart rate when paired together. Follow the emotional highs and lows of the song with your coaching. In the big moments, let the music do the heavy lifting. If you've already set your participants up with clear Layer 1 cues and educational Layer 2, you have space for silence and expression.

COACHING CUES

SLOW FORCED ARCH PLIÉS IN 1ST POSITION, ARMS BRAS BAS / FORCED ARCH PLIÉS IN 1ST POSITION, ARMS BRAS BAS

Layer 1

- 1st Position, Bras Bas arms
- Left heel rises and we Plié
- Now switch and switch
- Pedalling out the feet, pressing out the arch
- **Keeping those hips stable and centered and square to the front**
- Speed it up, down, down
- Pressing the knees out over toes
- Arms come up and open out

Layer 2

- Wrapping the glutes, engaging through the backs of the legs
- Feeling the deep stretch through the lower legs and underneath the feet

ARABESQUE WITH FORCED ARCH PLIÉ COMBO

Layer 1

- To the R, Arabesque Fondu
- Now we have 4 Pliés
- Again to the other side
- Hips are square to the corner
- One more

Layer 2

- Feeling grounded through the floor

SLOW GLISSADE RELEVÉ COMBO / SLOW GLISSADE RELEVÉ COMBO WITH PORT DE BRAS ARMS

Layer 1

- We've got a Glissade with a Relevé
- Try a Port de Bras, open and lift

Layer 2

- Feel the back engage
- Use the floor, resisting and engaging through the lower legs, all those intrinsic muscles

GLISSADE RELEVÉ COMBO WITH PORT DE BRAS ARMS

Layer 1

- Shall we speed it up?
- Open, close, up, down

Layer 2

- Feeling light in the feet
- Quick transfer of the weight

ARABESQUE WITH FORCED ARCH PLIÉ AND GLISSADE RELEVÉ COMBO

Layer 1

- Shall we put it together?
- Arabesque to the right, Fondu, 4 Pliés, 4 Glissades
- Other side
- Arabesque Fondu, lift the leg, squeeze the glutes
- Now we're here to the end, so there are many options – if you want more, try a Jump
- Soft landings when you Jump
- One more each side

Layer 2

- Pointing the toes underneath you
- Squeeze and dive forward
- Hit the shape
- Are you breathing?



BONUS

12. EXTEND

TRACK FOCUS

To use the dynamics in each movement to fill out the music fully.

MUSIC		EXERCISE		CTS	REPS
0:00	Intro /	2x8		Set-up: Long Dancers Lunge to the L corner (R leg back)	16
0:10	(Beat)	8x8	A	Long Dancers Lunge and Plié Pulse Combo, L Long Dancer's Lunge (R leg back), Cambré F, arms sweep to 5 th Position Lift body back up and open arms to 2 nd Position Pivot into 2 nd Position Plié facing R corner for: 2x Pulses (↓), arms close to 1 st Position 2x Pulses (↓), arms open to 2 nd Position ↑ High Option: F heel lifts in Dancers Lunge	4x
0:50	(Build)	2x8	B	Slow Glissade with Attitude Devant, HOH, L&R Glissade L (closing in 1 st Position) Attitude Devant R leg Repeat OS	1x
1:00	(Drop)	8x8	B ¹	Glissade with Attitude Devant, L&R Glissade L (closing in 1 st Position), arms to 2 nd Position Attitude Devant R leg, arms reach in a diagonal line over R leg Repeat OS ↓ Low Option: HOH	8x
1:40	Leptin Falls	8x8	A	Long Dancer's Lunge and Plié Pulse Combo, R	16 4x
2:20	(Drop)	12x8	B ²	Glissade with Attitude Devant and Arabesque Relevé, R&L Glissade with Attitude Devant, R&L 4x 1 st Arabesque Relevé to the R corner Repeat OS ↓ Low Option: HOH ↓ Low Option: Arabesque with no Relevé Note: Add arms after 1x rep	3x



BONUS

12. LEPTIN FALLS 3:23mins

TEACHING TIPS

This track is expressive and free while building strength in the legs. The Long Dancer's Lunge and Plié Pulse Combo uses a wide stance to connect with the floor. Anchor the legs into the floor so that the upper body can be expressive in the Port de Bras. To intensify the work, stay low in the transition from corner to corner. This will hold tension in the muscles to build endurance.

In Attitude Devant, keep both knees pressing out to the sides. Try to lift the front heel up towards the ceiling to engage the rotators in the hip. Practice the diagonal arm-line in front of a mirror and reach your arm towards your toes. The arm-line should complement the Attitude line. Keep the hips square to the front but rotate through the upper back and shoulders to create the Épaulement line. This arm line should feel super expressive. Lean into this feeling and encourage your participants to do the same.

COACHING CUES

LONG DANCERS LUNGE AND PLIÉ PULSE COMBO

Layer 1

- Come to a Long Dancers Lunge
- **Square off hips and shoulders**
- If you're ready, arms float
- Inhale, bring them forward
- Open to Plié, pulse to the corner – slow counts 4, 3, 2, 1
- **Stop the hips above the knees**
- Repeat again
- **Squeeze your glutes and open your knee out over your toes**
- If you want, lift your heel
- One more to time off the floor

Layer 2

- Expand the shape with your breath
- Inhale and exhale
- Sit the hips deep in the Plié Pulses
- Stay low as you transition from the Lunge to the Pulses
- Make a beautiful arm-line
- Connect with the music and find the emotion in your movement

SLOW GLISSADE WITH ATTITUDE DEVANT, HOH / GLISSADE WITH ATTITUDE DEVANT

Layer 1

- Cross your right foot and Glissade, Attitude
- Switch sides
- Bend your knee to Attitude
- Let's go faster
- Square your chest to the front
- If you want some arms, 2nd and extend to a diagonal line
- If you want to, you can jump, **soft knee landings**
- Engage your leg muscles

Layer 2

- Stretch the legs hard in the Glissade
- Look along your fingers in Attitude

GLISSADE WITH ATTITUDE DEVANT AND ARABESQUE RELEVÉ

Layer 1

- Cross your left leg and jump, Attitude
- New move: 4 Arabesques, 4, 3, 2, 1
- Switch sides
- If you want, lift your heel of the floor
- Engage your back
- Let's add arms
- Come to 1st Arabesque
- We have 2 more]

Layer 2

- Smoothly transition from one movement to the next
- Fill up all the music with your movement
- Just enjoy this movement!



BONUS

13. ESCAPE

TRACK FOCUS

To use this track as a celebration of the work your class have done in the class so far and to enjoy a moment of personal expression.

MUSIC				EXERCISE	CTS	REPS
0:00				Set-up: 1 st Position, arms in Bras Bas		
0:00	Instru	8x8	A	Escape Combo – Teach L&R <i>Note: Teach the Escape Combo Off the Beat</i> Escape Combo: Glissade L (closing in 1 st Position), arms in 2 nd Position Attitude Devant R leg with Épaulement, arms reach in a diagonal line over the R leg Step to R corner, Tendu L leg Derrière, arms to 1 st Position Lift to Arabesque en Fondu, arms to 2 nd Position 4x Fast Forced Arch Pliés in 1 st Position facing R corner, arms Bras Bas to 1 st Position Long Dancers Lunge (L leg back), Cambré F, arms sweep to 5 th Position Lift body back up and open arms to 2 nd Position Pivot into 2 nd Position Plié facing R corner for: 2x Pulses (↓), arms close to 1 st Position 2x Pulses (↓), arms open to 2 nd Position Repeat OS <i>Note: to transition between sides: Slide R leg to cross in front of L leg in 3rd Position, arms in Bras Bas</i>	2 2 2 2 8 4 4 4 4 32	1x
1:06	And the world	4x8	A	Escape Combo On The Beat, L <i>Small pause between sides</i>	32	1x
1:26	I’m gonna walk	4x8	A	Escape Combo On The Beat, R	32	1x
1:44	Could it be	4x8	A	Escape Combo On The Beat, L	32	2½x
2:01	And the world	4x8	A	Escape Combo On The Beat, R	32	1x
2:20	Instru	5x8	A	Escape Combo On The Beat, L This rep has 8x pulses in 2 nd Position Plié <i>Note: Remember that the extra pulses come after the instrumental rep</i>	40	1x
2:42	All I want	4x8	A	Escape Combo On The Beat, R	32	1x
3:01	And the world	4x8	A	Escape Combo On The Beat, L	32	1x



BONUS

13. FORTITUDE 3:30mins

TEACHING TIPS

This track is unique in the way it combines combos from the previous two tracks. This allows participants to go deeper into the movement with a longer Escape Combo as they already know the individual steps. We want them to learn this Escape Combo and then dance it with full expression. It's OK if this takes a few weeks for them to master.

The first minute of the track is for teaching your class the sequence to the counts. Walk them through the movements and how they link together. Highlight the transition from the L side to the R side as Summer did in the Masterclass footage.

The key to nailing this track is knowing the music inside out. The combo matches beautifully with the different phrases in the music, but some reps pause between sides and one rep has extra Pulses. To successfully guide your participants through this track, you need to know when the musical changes are coming. Take some extra time to listen to this song until you can identify where each round of the Escape Combo begins.

COACHING CUES

ESCAPE COMBO – TEACH

Layer 1

- We're going to take moves that we've already learnt and put them together in a sequence
- I'm going to teach you off the beat first, and then we're going to match it to the music
- Starts with a Glissade to the right. 1, Attitude 2, step to the corner 3, lift 4, pedal for 4, 3, 2, 1, step that leg back, open up in your Lunge, and then we have our 4 Pulses
- Now this front leg slides back and tells us which way we are going to go next
- Second side, Glissade, Attitude, Step, Arabesque, 4, 3, 2, 1
- Now you can make this your own – take away the arms

ESCAPE COMBO ON THE BEAT

Layer 1

- Now we are going to go with the music; wait for the lyric
- Step, up, Arabesque, 4, 3, 2, 1, Lunge
- Breathe it in, **squeeze the glutes**
- **Brace the core**
- **Press the knees out wide**
- Long Lunge, breathe
- We are going straightaway to the right side
- Hold the Plié, you've got some extra Pulses – 4, 3, 2, back to the top
- Last one

Layer 2

- Add your own flare
- Get bigger with your movement
- Breathe it all in, big exhale



BALLET BASICS – GENERAL TERMS

FOUNDATION POSTURE

- Find your natural turn out
- Rock forward onto the balls of your 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 tail bone 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

À LA SECONDE

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



BALLET BASICS – POSITIONS

1ST POSITION

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



2ND 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



3RD 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 4TH 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

- 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 forward



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 floor, 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

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

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 Arms ARMS

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

RELEVÉ

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

RETIRÉ

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

RONDE DE JAMBE

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

SAUTÉ

- To jump (on both feet)

SISSONE

- Scissor action
- Eg: Demi Plié in 3rd Position, jump off both 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 ONE GLOBAL FAMILY

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

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

Exercise is our global movement.

Our movement shakes the world. We remove the boundaries of judgment and empower all people to enjoy the unique benefits of movement.

Millions of us bind together every day to unite through sweat. Music is in our soul. We are passionate about it. It gives us drive and focus.

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 United.

OUR DECLARATION OF INTENT

The Les Mills family is made up of fitness clubs, Instructors and millions of participants from around the globe.

We may differ in location, religion, race, color and language, but we unite in our love of movement, music and the pursuit of healthy living, for every single person on our planet.

At Les Mills, we believe in the dignity of each individual within our community, and we strive towards equality for all.

We celebrate and showcase all cultures through our choice of role models, music and movements, with the aim of broadening cultural awareness.

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

in others, and we aim to traverse these delicate situations with the utmost respect to everyone.

Choosing, licensing and matching choreography to the right music is a huge challenge! We screen all music and try to avoid any language or references that may cause offense. 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 that differences of opinion can be expressed, and education will always continue. We are here, doors open, ready to listen and learn.

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