



PRESENTERS FROM
NEW ZEALAND
UNITED STATES

LES MILLS
SH'BAM

RELEASE **27**

FEATURES:
SH'BAM – GUIDELINES FOR TRACK SELECTION
CHILDREN AND EXERCISE: NEW RESEARCH
SH'BAM NEW LOOK: CHOREOGRAPHY NOTES

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.

BLAH BE LOUD AND HEARD

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

Hey instructors! When it comes to mixing up past releases, please ensure you have a diverse mix of music genres, moves and dance styles.

CONTENTS

SH'BAM – Guidelines for Track Selection

BORN TO MOVE: NEW RESEARCH

SH'BAM NEW LOOK: CHOREOGRAPHY NOTES

TRACK		ARTIST	
1	Someone Who Needs Me (Merk & Kremont vs Sunstars Remix) © 2016 Yellow Productions/Spinnin' Deep/Spinnin' Records B.V. under exclusive license to Hussle Recordings, a division of Ministry of Sound Australia Pty Ltd. www.ministryofsound.com.au. Written by: Le Friant, Miller, Murden, Devleeschouwer	Bob Sinclar	3:08
2	Bun Up The Dance © 2015 Columbia Records, a Division of Sony Music Entertainment. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Francis, Moore	Dillon Francis & Skrillex	3:34
3	Jump © 2009 Atlantic Recording Corporation for the United States and WEA International Inc. for the world outside of the United States. Produced Under license from Atlantic Recording Corp. Nelly Furtado appears courtesy of Geffen Records. T-Ravi\$ Barker appears courtesy of Interscope Records. Written by: Dean, Caren, Dillard, Furtado, Goldstein, Barker	Flo Rida feat. Nelly Furtado	3:29
4	Wildcard © 2016 Musical Freedom Label Ltd, licensed courtesy of Hidden Tracks. Written by: Hollowell-Dhar, Tipton, Pollack	KSHMR feat. Sidnie Tipto	3:08
5	Side To Side Courtesy of the Universal Music Group. Written by: Salmanzadeh, Grande, Kotecha, Sandberg, Kronlund	Ariana Grande feat. Nicki Minaj	3:43
6	Chasing The Sun (Hardwell Edit) Courtesy of the Universal Music Group. Written by: Smith, Gleave	The Wanted	3:16
7	Changing Courtesy of the Universal Music Group. Written by: Hector, McMahon, Kelleher, Kohn, Barnes	Sigma feat. Paloma Faith	3:11
8	Baby Don't Dance © 2015 Simco Limited. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Abrahart, East, Sanderson, Spurling, Ballard	Fleur East	3:13
9	Waiting All Night (Patrick Hagenaar Remix Radio Edit) © 2013 Warner Music UK Limited. Written by: Iadhah, Dryden, Aggett, Harris, Newman	Rudimental feat. Ella Eyre	3:12
10	Oye 2014 © 2014 RCA Records & Sony Music Latin. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Ernest Tito Puente / Niles Hollowell-Dhar / Armando Christian Perez	Santana feat. Pitbull	3:21
11	Wasting Moonlight (Jetfire Remix) © 2014 Velcro, under exclusive license from Armada Music BV. Licensed courtesy of Xelon Entertainment Pty Ltd. Written by: Mirzazadeh, Palmen, Hofstee, Smeele	Sick Individuals	3:13
	Wasting Moonlight © 2014 Velcro, under exclusive license from Armada Music BV. Licensed courtesy of Xelon Entertainment Pty Ltd. Written by: Mirzazadeh, Palmen, Hofstee, Smeele	Sick Individuals	2:55
Bonus 11	Clarity (Tiësto Remix) Courtesy of the Universal Music Group. Written by: Robinson, Zaslavski, Brook, Koma	Zedd feat. Foxes	5:53
12	Love Me Like You © 2015 Simco Limited, under exclusive license to Sony Music Entertainment UK Limited. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: James, Purcell, Newman, Mac	Little Mix	3:18

SH'BAM 27 EXPRESS FORMAT

30-MINUTE EXPRESS FORMAT

TRACKS

1, 2, 3, 4, 5, 8, 9, 11

TOTAL TIME 29:35 mins

CREDITS

Choreography – Rachael Newsham

Chief Creative Officer – Dr Jackie Mills

Creative Director – Kylie Gates

Program Coach – Sarah Robinson

Program Planner – Ngawhatuhua Arahanga-Doyle

PLEASE NOTE: The 30-minute class format has been customized for this release. In the future when you mix and match using different releases, please use the standardized express formats found in the Instructor Education section on www.lesmills.com

Guidelines for Track Selection

I've been receiving queries from around the world asking for clarification when mixing and matching releases; so I thought, "Let's share this with everyone so we are all on the same page"!

Here in New Zealand we generally swap track for track. However, this doesn't mean you have to do the same. Here are some general guidelines:

- In the 45-minute class you must always teach the Warmup and Groovedown. Tracks 4, 7 and 11 are the cardio tracks so you should also include these routines and try to mix up the styles and feels.
- Track 5 is usually a hips track, so aim to keep this where the Track 5 always sits.

The remainder of the class can be up to you but please think about the following:

- Do you have a mixture of styles? For example, Latin, Jazz, Street.
- Is there a good mix of music? Current versus old-school, male and female vocals etc.
- Is there a good flow to the class? For example, you should avoid teaching three big cardio tracks in a row.

Think about the highs and lows, and the journey the playlist will create. You know your participants best and I appreciate that some classes will have a preference for one style or genre over others; so just use common sense when putting your playlist together.

Sarah

KEY

B up build-up

cts counts

F&B forward and backward

HOH hands on hips

Intro introduction

L left

mins minutes

O/H over head

OTS on the spot

Outro last few bars of music

R right

 preview

The Fine Print

Les Mills' instructor resources are unique, valuable resources provided to you as a Les Mills' certified instructor to enable you to learn each new release and teach it in Les Mills' licensed clubs only. Do not share these resources. Copying, uploading or sharing files on the internet or selling Les Mills' instructor resources to other people is illegal, and rips off Les Mills, its distributors and other instructors. If you are engaging in any of these illegal activities, there may be serious consequences for you personally including legal action, the suspension or permanent withdrawal of your Les Mills certification. Your cooperation is much appreciated.

SH'BAM 27



From L-R: Rachael Newsham, Tauvaga Siolo, Lissa Bankston

This dance class is stacked to the rafters with bangers! Tunes that you will know instantly and massive sounds that will grab you by the coat tails and whisk you onto the floor before you can say TUNE!!

It's seriously hot – and so cleverly simple at the same time. That's where the magic in this class lives – each track is so different, yet sneakily simple, you just drift into the Dance phase so seamlessly that it's epic!

Speaking of epic, the Bonus track of 27! The Latin track of 27! BOOM! The 'get- down' track, ha haha!! TOO MUCH FUN!

Enjoy!

Hugs

Rach

SH'BAM Presenters

Rachael Newsham (New Zealand) is Program Director of SH'BAM and co-Program Director of BODYCOMBAT™. She is based in Auckland.

Tauvaga Siolo (New Zealand) is a SH'BAM BODYCOMBAT, BODYJAM™ and BODYPUMP™ Instructor and Trainer, a LES MILLS GRIT™ Series Coach and Trainer, and a CXWORX™ and an RPM™ Instructor. He is based in Auckland, where he is also Group Fitness Manager at Les Mills New Lynn.

Lissa Bankston (United States) is a SH'BAM, BODYCOMBAT, BODYJAM and a BODYPUMP Trainer, a CXWORX an RPM Instructor, and a LES MILLS Series Coach. She is based in Knoxville, Tennessee.

BORN TO MOVE: NEW RESEARCH

How much exercise did you do as a child?
How much exercise do you do now?
Can you see a correlation between the two?

Research has shown that your activity levels as a child will predict how active you are as an adult.¹

Youth Physical Activity Guidelines recommend that children and adolescents should accumulate a minimum of 60 minutes of moderate-to-vigorous physical activity every day², and yet statistics show that most children fall tragically short of this. A report from the US found that only 27% of high-school students manage to achieve the minimum recommendations.³

The question is, HOW do we get our kids to move more? The answer – **we need them to WANT to exercise.**

LES MILLS BORN TO MOVE™ classes have been designed to engage and motivate children. They're fun, action packed and social. The buzz of learning new moves, fresh routines, plus the excitement of being in a group will all ensure the classes instill a love of fitness from an early age. They include easy-to-follow exercises and games, set to age-specific music. We know it works but **we needed some evidence.**

A study conducted in the UK⁴ set out to investigate whether BORN TO MOVE delivers on its promise to get kids moving and change their attitude towards being active. In a six-week study of 10 to 11 year olds, two schools acted as a control and continued with their regular two physical education classes a week. The other two received two BORN TO MOVE classes a week.

The researchers were particularly interested in how active the children were during the class, and how the classes affected their motivation to exercise when compared with standard PE

classes. The children also answered questions relating to enjoyment, the music, the teacher and how competent they felt during the class.

The results clearly demonstrated that BORN TO MOVE is a fantastic solution to getting children motivated to exercise. The children in the BORN TO MOVE group accumulated **more moderate to vigorous physical** activity over the day as a whole than the children who just did their regular PE classes. And they **spent less time being sedentary.** Enjoyment levels during BORN TO MOVE were significantly higher when compared to the control group which meant that their **intrinsic motivation** scores were higher also.

The children of today's world spend more time staring at a screen and are less physically active than previous generations. Obesity has more than doubled in children and quadrupled in adolescents over the past 30 years. The obese children of today become the obese adults of tomorrow, and it's of growing urgency that we find a solution to this global epidemic.

Getting children to fall in love with movement from a young age will ensure they build the healthy habits of a lifetime. As we battle to draw their attention away from screens and get them active, finding a solution to keep them engaged is the key. As this study shows, BORN TO MOVE is the perfect remedy to get our children moving!

1. Childhood Physical Fitness Tests: Predictor of Adult Physical Activity Levels? Dennison, B.A., Straus, J.H.E., Mellits, D. & Charney, E. (1988). *Pediatrics* 82(3):324-330.
2. 2008 Physical Activity Guidelines for Americans, Centers for Disease Control and Prevention.
3. 2009 Youth Risk Behavior Surveillance System, Centers for Disease Control and Prevention.
4. <http://bmcpublihealth.biomedcentral.com/ticles/10.1186/s12889-016-3550-7>.

SH'BAM NEW-LOOK: CHOREOGRAPHY NOTES

Introducing your new, improved choreography notes!

Hey instructors!

This round, you'll notice a new component to your choreography notes – a right-hand side! As SH'BAM has evolved, so have our resources, and we want to give you as many tools as possible to help you rock your classes!

SH'BAM is all about the feel – we don't expect you to be perfect, but if you can bring the feel of each track alive, your participants will have a great time. The new-look choreography notes will help you to do this, across Technique, Coaching, Connection and Performance!

The first part is MOVEMENT TIPS. These tips will help you to nail the technique for each track and bring the feel of the moves to life. It's important to note that they are NOT cues for you to say to your participants – we just want them to relax, follow you through the moves and not worry about what they look like! Rach has chosen the aspects of each movement that she thinks are the most important to creating the feel and vibe of the track. Don't forget to check out the LEARN THE MOVES filmed Education for more detail!

The next part is COACHING THE VIBES. Here you'll find ideas for how to coach each track, and some cool quotes from the Masterclass. These are not designed for you to follow to exactly – we want you to coach your own way! But they're there if you need some inspiration.

Thirdly, we have the CREATING THE WOW section. It's here that you'll find Rach's tips on the parts of each track that will make your class magic – performance moments and opportunities to connect with your members!

Lastly, in some tracks we have included a TIP section – these are written by the presenters, to share their insights and objectives from when they taught the track at filming.

These notes are a work in progress – this is our first effort at bringing you something to help you teach your classes even better. We will continue to evolve and develop this going forward, based on trainer and instructor feedback.

Enjoy this awesome release, and keep bringing your passion into your SH'BAM classes!

1 SOMEONE WHO NEEDS ME

TRACK FOCUS

The arm combo is there for lyrical feels, so express it with the lyrics; but when the beats kick in, it's about lifting the heart rate up.

STYLE

Freestyle

FEEL

Positive, encouraging and welcoming

MUSIC		SEQUENCE/CHOREOGRAPHY		REPS
0:05	(Beat)	4x8	Step Touch L&R (4cts)	8x
0:20	For once in	4x8 A	Feel-Good Arms Setup Arms O/H (2cts), down (2cts), forearms cross chest (2cts), palms push wide (2cts)	4x
0:35	For once in my	4x8 A ¹	Feel-Good Arms Step Touch L&R with arms O/H, down (2cts), forearms cross chest (1cts), palms push wide (5cts)	4x
0:50	(Heavy beat)	8x8 A ²	Feel-Good Combo Step touch L&R with arms O/H, down, forearms cross chest, palms push wide (4cts), punch & snap R&L (4cts). Walk F&B (8cts)	4x
1:20	(Shimmer)	4x8 B	Double Hamstring Stretch Arms wide to O/H (4cts), roll down (4cts), hold wide Hamstring Stretch (24cts)	1x
1:35	For once in	4x8 B ¹	Adductor Stretch L&R L knee bends, L hand to thigh, R hand to floor, pulse (4cts); repeat R (4cts) (Note: Last 4cts, bend knees and roll up)	3½x
1:50	For once in my	4x8 A ¹	Feel-Good Arms	4x
2:05	(Heavy beat)	8x8 A ²	Feel-Good Combo	4x
2:35	(Beat)	2x8 C	Pump It Isolation Feet wide and bounce	16x
2:42	(Synth wave)	2x8 C ¹	+ Double Shoulder Pump L&R (4cts)	4x
2:50	(Beat skip)	2x8 C ²	+ Chest F&B (2cts)	8x
2:57	(Synth wave)	2x8 C ³	+ Hips L&R (2cts)	8x

MOVEMENT TIPS FOR INSTRUCTORS*** NOT TO BE USED AS COACHING CUES ***

This track is relaxed in movement but lifts the heart-rate fast!

Feel-Good Arms

- 4 distinct hand positions – over head, down, cross chest, push away
- The hands go with the lyrics
- When the music speeds up, the hands on the chest are open, not closed
- Arms are relaxed, not robotic
- Snap comes in on diagonal, body turns slightly

**Pump It Isolation**

- A hint of a real dance Warmup with some isolations work!
- Relaxed and loose style

COACHING THE VIBES

- This Warmup is all about making people feel comfortable!
- Cue your Feet cues clearly so people feel successful straight away
- Then connect and praise, connect to the lyrics or sing, and have a great time with your class!

'SH'BAM, the dance class where anything goes and everything is encouraged!

'We got this! Just like that!'

'I know what I need - I need a snap!'

'If you know the words, sing it with me!'

CREATING THE WOW

- Keep this relaxed and informal – smile, engage, sing, create the atmosphere for the rest of the class.
- Try encouraging a strut-off on the walk in the last set.

2 BUN UP THE DANCE

TRACK FOCUS

The less said the better here. Just be clear about the feet cues then throw yourself into the dance.

STYLE

Regga/Hip Hop

FEEL

Uber cool and stompy

MUSIC	SEQUENCE/CHOREOGRAPHY		REPS
0:00 (Synth)	4x8 A	Jungle Fire Tap Tap L foot F and in; repeat R (4cts)	8x
0:17 _ I want a little	2x8 A ¹	+ Arms Sweep L&R	4x
0:26 Bun up the	4x8 A ²	+ Squat & Bigger Roll	8x
0:44 (Heavy beat)	4x8 B	Tarzan Swing Tap L&R with fist O/H R&L (4cts)	8x
1:02 (Sirens)	2x8 C	Rock & Dig Rock It Out L&R with R Arm Dig across and down (2cts)	8x
1:10 (Siren wind-up)	2x8 D	Siren Rock It Out L&R with hand circle L to R O/H (2cts) (Note: Last 4cts, double circle wind-down)	8x
1:20 _ I want a little	2x8 A	Jungle Fire Tap	4x
1:29 (B up)	2x8 A ²	+ Squat & Sweep	4x
1:37 (Heavy beat)	2x8 B	Tarzan Swing	4x
1:46 (Sirens)	1x8 C	Rock & Dig	4x
1:51 (Siren wind-up)	1x8 D	Siren	4x
1:55 the dance. _	2x8 A	Jungle Fire Tap	4x
2:04 Bun up the	2x8 A ²	+ Squat & Sweep	4x
2:13 _ I want a little	4x8 B+C+D	Swing 'n' Dig De Siren Combo Tarzan x2 (8cts), Dig x2 (4cts), Siren x2 (4cts)	2x
2:30 Bun up the	8x8 B+C+D ¹	+ Travel F (Tarzan Swing) + Travel B (Rock & Dig) + Double circle arms and travel B (Siren)	4x
3:06 (Synth wave)	2x8 A	Jungle Fire Tap	4x
3:15 Bun up the	2x8 A ²	+ Squat & Sweep	4x
3:24 (Vocal wind-down)	2x8	Shake legs out!	

MOVEMENT TIPS FOR INSTRUCTORS

* NOT TO BE USED AS COACHING CUES *

Ragga is primal, not placed. Get a little wild in this one!

Jungle Fire Tap

- Majority of weight is on the rear foot
- Up & down movement, the down happens as the feet step together
- It's not a Tap, it's like a Squat!
- Shoulders twist, and arms scoop
- Turning the shoulders helps the move to come through
- Dance phase – hit the top of the move and rebound



Tarzan Swing

- Most of weight is on the outside (stepping) leg, with hand on thigh, flat foot. Other heel lifts off the floor
- Opposite hand swings up and draws back – it's like a cable pull, using the muscles of the upper back
- Push the chest through as arm comes back
- Feel is heavy to light as you stomp and re-center



Rock & Dig

- Rock side to side as arm digs over and out
- Elbow on top, then elbow underneath
- Like you're digging with a piece of gardening equipment!



Siren

- Total-body movement
- Hands go around the same direction as the weight transfer
- Works its way down the body – around, around, around, hold
- Chest expands and contracts
- Body movement is up and down and side to side

COACHING THE VIBES

- Be really clear with your Feet cues so that people can follow easily, and focus on cueing the sequence and reps to create success
- Bring attention to the legs – this track works them like a Squats Track! Connect to the burn
- Once they have the moves, dance BIG so they can feel the Ragga vibe
- Less is definitely more in this one
- The feel is the music - so let it speak!

'We're gonna burn up the dance floor'

'You feeling the heat in the legs?'

'I wanna little fire... and I see it!'

CREATING THE WOW

Bring out the wow moment – the drop when the music hits and the routine comes together. This is where you need to go massive with your movement! Throw yourself into the dance – their enjoyment comes from accessing the phat bounce in this track.

TIP

TAU SAYS: Keep it simple! Let the music do the work. It's a banger of a track and the beauty lies in the simplicity. This will allow your participants to feel the music and dance with swag!

3 JUMP

TRACK FOCUS

Get interactive with your class – using the lyrics!

STYLE

Hip Hop

FEEL

Party buzz in a playful way

	MUSIC		SEQUENCE/CHOREOGRAPHY	REPS
0:01	Na, na, na	4x8	A Step Knee Step Knee L&R (4cts)	8x
0:15	When I say	4x8	B Ripple & Jump Ripple-Up L, R, L, R (4cts), step L, jump L x3 (4cts); repeat R (8cts)	2x
0:29	Now, now we	4x8	A Step Knee  Step Knee F, Kick B	8x
0:44	Get this loose	4x8	A ¹ Step Knee F, Kick B Step Knee L&R x2 F (8cts) Run, run, kick L&R x2 B (8cts)	2x
0:59	When I say	4x8	B Ripple & Jump	2x
1:14	When I say	4x8	B ¹ + Bird & Plane Arms (Ripple) + Palm Pump (Jump)	2x
1:29	When I run up	8x8	A ¹ Step Knee F, Kick B	4x
2:04	When I say	4x8	B ¹ Ripple & Jump	2x
2:14	Jump, jump	2x8	Step Touch L&R (4cts)	4x
2:20	All my ladies	2x8	C Double Pump Feet wide with Hip Pump and Double Arm Pump R&L (4cts)	4x
2:28	All the fellas	2x8	C ¹ Single Pump Feet wide with Hip Pump and Arm Pump R&L (2cts)	8x
2:35	When I say	8x8	B ¹ Ripple & Jump	4x
3:05	Get down, get	6x8	A ¹ Step Knee F, Kick B	3x
3:27			Fly-lock finish	

MOVEMENT TIPS FOR INSTRUCTORS

* NOT TO BE USED AS COACHING CUES *

Ripple & Jump

- Body faces diagonal
- Hips slide forwards and backwards
- Pushing through the ball of the foot as you rock forward, and working through the whole foot as you push the hip back
- Bend your knees and ripple your body like a sound wave, body playing catch-up with the legs



- Arms – draw shoulders up and unravel the elbows, then slice out like wings of a plane. Hand up and pumps as you jump



Step Knee F, Kick B

- Groove in the Step Knee
- Swing the butt side to side on the Kick Back – like you're cleaning a window!
- Toe, toe, flat with the feet
- Little 'boxing guard' arms – loose



Double/Single Pump

- Hand below shoulder height
- pump on the beat
- knees forward
- Double – step on every other beat
- Single – step on every beat
- Hands drive down - like you're changing gear in a car!

COACHING THE VIBES

- The vibe is a frat party – heaps of class interaction! No sitting on the sidelines! It's all in
- Sing the lyrics and encourage your class to – it makes them feel part of the party
- Because the song is so recognizable, it really helps bring people out of their heads and into their bodies
- Make sure you pre-cue and preview the Step Knee Kick Back Combo so everyone can follow
- The arm-lines follow the lyrics
- As for all tracks in SH'BAM, let your class do what feels good to them!

'Join the party!'

'When I say jump you say... HOW HIGH!'

CREATING THE WOW

The Chest Pumps totally lift the party off the floor, especially when you go from doubles to singles!

Play with the 'ladies and fellas' lyrics.

TIP

LISSA SAYS: This is a total party track with total party vibes. Focus on getting the Feet cues out at the beginning of each move, so you have time to play with your participants. Keep your Feet cues super simple as the track is short and before you know it, you will need them to interact. Script in when and how you are going to get the participants to call back the lyrics "How Hi!" and "So Hi!" right from the start. Play a game of which side or gender or pant color :) can get the loudest, and just totally have fun. This will allow them to really get into the song and fully let loose.

4 WILDCARD

TRACK FOCUS

Be sure to cue up the first two slow kicks as they can come in quite quickly. Let the music speak in the second verse and have some fun with the arm-lines ;-)

STYLE

Jazz

FEEL

Seductive and sassy

MUSIC	SEQUENCE/CHOREOGRAPHY	REPS
0:01 _ I come around 4x8 A	Freeze & Drizzle Freeze L with R heel lifted and hands behind head (4cts), drizzle hands down body (4cts); repeat R (8cts) (Last 4cts: preview Two Steps R)	2x
0:16 _ Wanna take 8x8 A ¹	Freeze & Drizzle Combo Two Steps (step, slide, step together) L, R, L (12cts), freeze and drizzle R with Body Roll (4cts); repeat R (16cts)	2x
0:45 _ I'm sure you've 4x8 B	Wild-kick Combo Setup Face L and kick R B, pivot to face R and kick R F (4cts), walk R x3, hold (4cts); repeat R (8cts)	2x
1:01 (Heavy beat) 4x8 B ¹	Wild-kick Combo Face L and kick R B, pivot to face R and kick R F (2cts), run R x2 (2cts); repeat R (4cts)	4x
1:15 wild card _ 4x8 B ²	+ Wildcard Throw	4x
1:31 (Synth blast) ½x8	Freeze with palms out (4cts)	
1:34 _ you like my 12x8 A ²	Freeze & Drizzle Combo + Drop Roll	3x
2:18 _ I'm sure you've 4x8 B	Wild-kick Combo Setup	2x
2:33 (Heavy beat) 4x8 B ¹	Wild-kick Combo	4x
2:48 with a.... _ 4x8 B ²	+ Wildcard Throw	4x
3:03 A	Freeze L with R heel lifted and hands behind head	

MOVEMENT TIPS FOR INSTRUCTORS*** NOT TO BE USED AS COACHING CUES *****Freeze & Drizzle**

- Hips to the corner, back heel up
- Chest lifts, elbows back, then front arm wraps around to meet the other arm, and both hands slide down the body
- As the Two Steps comes in, so does the Body Roll – from booty to chest and later, the drop.

**Wild-Kick Combo**

- Kick out the back like a donkey kick, then pivot on the ball of the foot and kick forward like a volley
- Throw is like you're skipping stones

**COACHING THE VIBES**

- How wild will you go? Dial your 'wildcard' up or down, depending on the demographic of the class in front of you
- Clearly cue the movement with great Feet cues so no-one gets lost, especially in the transition to the slow kicks
- Draw your class in by lowering the tone of your voice. Create contrast by being soft in the vocals and building excitement in the instrumentals

'If you have a card you'd like to throw, toss it in!'

'Can we see your wildcard?'

CREATING THE WOW

The wow happens in the subtlety of the Freeze & Drizzle. Go for it when the drop comes in!

There's a Latin/tango sub-current going on in the vocal parts of this track. Watch the Masterclass to see how Rach brings this vibe alive with her movement – it comes down to feeling the drum sounds ripple up your body on the Two Steps.

TIP

LISSA SAYS: This song is super super hot! It's got a real James Bond/Bond Girl feel to it, and the lyrics are totally on point. In fact, download the lyrics and find a few you can tap into that will match the vibes of this track. Be careful! No need to go super sexy with your voice or choice of lyrics as the music and moves already have a hint of sexy in them. Instead, keep it light, playful and possibly unpredictable, to allow your participants to have fun and inject their own personality into it.

5 SIDE TO SIDE

TRACK FOCUS

The less said the better here. Look at your demographic and appeal to the people in front of you.

STYLE

Jazz

FEEL

'Chilled out' and 'hard to get' flirty

	MUSIC		SEQUENCE/CHOREOGRAPHY	REPS
0:01	Here all night ,	4x8	A Heel Tap R&L Step L, tap R (2cts); repeat R (2cts) (Last rep: preview Hip & Pop)	8x
0:13	I'm talkin' to ya _	4x8	B Hip & Pop L Hip push L & center (2cts), Double Heel Pop (2cts)	8x
0:25	I'm comin' at ya _	4x8	B ¹ + HOH	8x
0:37	These friends , keep	4x8	C Heel Walk L Step L heel out, in, out, knee (4cts); repeat R (4cts)	4x
0:49	Here all night .	8x8	C ¹ Heel Sass Combo R Heel Walk L, facing left diagonal x2 (16cts), face front with Hip Roll L to R slow (4cts); wide walk 6x, traveling B (12cts); repeat R (32cts)	1x
1:12	Trying hide it _	4x8	B Hip & Pop R	8x
1:26	I got you _	4x8	B ¹ + HOH	8x
1:37	These friends , keep	4x8	C Heel Walk R	4x
1:50	Here all night	8x8	C ¹ Heel Sass Combo R	1x
2:13	_ It's the new	3x8	D Dancehall Tap Face R diagonal and tap L foot F x3 (6cts), step in (2cts); repeat R (8cts)	1½x
2:23	If you wanna	4x8	D ¹ + Arms O/H, hips & Heel Flick	2x
2:35	I give zero	5x8	D ² + Fist throw down (cts 3-4)	2½x
2:50	These friends , keep	4½x8	Step Touch L&R	9x
3:03	Here all night ,	12x8	C ¹ Heel Sass Combo L	1½x
3:40			Smooth slide to finish	

MOVEMENT TIPS FOR INSTRUCTORS*** NOT TO BE USED AS COACHING CUES *****Hip & Pop**

- Hip pops to the side and then center
- Lift your heels and throw your knees forward like a gun pop

**Heel Walk/Heel Sass Combo**

- Walking on the heel, foot moves out, in, out, planting flat on the third
- Body moves up and down as you do this
- Upper body posture hinged back off the hip
- Hip starts to move as you take it to the corners, and you sit as you snap
- Hip goes around the outside
- Then wide walk back, movement side to side and up and down
- Use the whole foot toe-to-heel to get the undulation
- Arms are freestyle here

**Dancehall Tap (with arms)**

- Tap the ball of the foot down and push the heel out. The hip goes up and pushes forward
- When the foot lifts, the heel turns in
- Arms pushing and pulling like an ab crunch
- Hip thrust and throwdown

**COACHING THE VIBES**

- This hip track is really 'chilled' and you need it after a big Track 2, 3 and 4
- Reduce the quantity of chatter and let them soak up the sounds

'You can't give it up when it feels this good'

'Talk to me with your hips'

CREATING THE WOW

The wow moment is when the hands come in in the Dancehall Tap – really dance this part!

6 CHASING THE SUN

TRACK FOCUS

'Let rip' in the arm combo – it's so simple but has the most amazing feel of freedom. A big cardio buzz.

STYLE

Jazz/House

FEEL

Beach Party Buzz

MUSIC		SEQUENCE/CHOREOGRAPHY		REPS
0:07	(Synth)	6x8 A	Push Knee Combo Slide, lift knee L&R x2 (8cts) Rock It Out L&R x4 (8cts)	3x
0:29	We've only just	2x8 A ¹	+ Palm Push	1x
0:37	They said this	10x8 A ²	+ Travel F (Push Knee) + Knee Run B (Option: Tap)	5x
1:14	Chasing the sun. _	1x8 B	Rock It Out Rock It Out L&R (2cts)	4x
1:18	(Synth build)	2x8 B ¹	Grab, Pull, Smack Combo Rock It Out L&R with diagonal grab R&L (2cts) Rock It Out L&R with pull R&L (2cts) Rock It Out L&R x2 (4cts)	2x
1:25	(B up)	5x8 B ²	+ Smack Smack L&R (cts 5-6)	5x
1:44	(Synth wave)	4x8	Step Touch L&R (4cts)	8x
1:59	They said this	12x8 A ²	Push Knee Combo	6x
2:44	Chasing the sun. _	1x8 B	Rock It Out	4x
2:48	(B up)	7x8 B ²	Grab, Pull, Smack Combo	7x

MOVEMENT TIPS

Push Knee Combo

- Slight turn to the body on the slide knee, hopping on the ball of the foot
- Hop back from one foot to another, like you're on hot sand
- Feet are off the floor slightly, butt swings side to side
- Relaxed arms
- Option: Tap the floor



Grab, Pull, Smack Combo

- This is a total-body movement!
- Feet are wide
- Reach and pull movement – to the corners, to the front – and then 2 smacks
- Body is moving side to side
- The first time we do it it's just the arms
- The second time it becomes really big – watch how Rach lifts off the floor!
- The weight is forward as you reach and the feet are working ball of foot to heel as you step



COACHING THE VIBES

- Clear Feet cues will create success on the floor so make this your priority
- You don't need to say too much in this track - let the music do the talking! Pull in to the lyrics if it feels good

'There ain't nothing better than partying with friends... party people put your hands up!'

'Push your hand through the blue water, now run on the hot sand!'

'You can do it any way you want, cos it's SH'BAM!'

CREATING THE WOW

It's all about the Grab, Pull, Smack! Get lost in this and let your members go there too.

7 CHANGING

TRACK FOCUS

You need to hush during the quiet verse sections, and breathe. Let your face bring the lyrics and feel to life.

STYLE

Contemporary/
House

FEEL

Emo high on life

MUSIC		SEQUENCE/CHOREOGRAPHY		REPS
0:00	Oooh...	4x8 A	Syncopated Pop Big Chest Pop, Little Chest Pop (2cts) (Last 2cts: roll down to squat)	7x
0:11	Hell down, heaven	8x8 B	Sweet Change Combo From Squat, L arm rise (4cts), R arm and body rise (4cts), cross arms with flexed palm R, L, R (6cts), roll down to Squat (2cts)	4x
0:33	is changing	6x8 C	Double Kick Jump on L and double kick R down (2cts); repeat R (2cts)	12x
0:50	If everything is	10x8 C ¹	Double Kick Combo Double Kick F x2 (8cts) Step Touch L&R with arm rise L&R (4cts) Rock It Out L&R B x2 with hands behind (4cts)	5x
1:18	(Strings)	4x8 D	Freeze & Roll Feet wide and freeze, arms wide to O/H (8cts), roll down to Squat (8cts)	2x
1:29	I don't understand,	8x8 B	Sweet Change Combo	
1:52	is changing.	6x8 C	Double Kick	12x
2:09	If everything is	18x8 C ¹	Double Kick Combo	9x
2:31	Oh, oh, oh!	10x8 C ²	+ Fast crossed arms with flexed palm R, L, R	5x
2:59	Ahhh...	4x8 D	Freeze & Roll	2x

MOVEMENT TIPS FOR INSTRUCTORS*** NOT TO BE USED AS COACHING CUES *****Sweet Change Combo**

- Squat position – butt back and down near the knee, chest up, hands between legs
- Unravel from the elbow, turning the chest and reaching up
- As one hand reaches the top the other arm starts to unravel, and body lifts and centers
- Cross wrists in front of the body R over L, crosses 3 times. 3, 2, 1, then drop
- Second time through, add Hip Swing – Hip goes the opposite way to the top hand: R hand on top, hip pushes to L, L hand on top, hip pushes to R

**Double Kick Combo**

- Heel kicks forward across the body like a scoop, arms bent, elbows high
- Option to tap heels in front
- Step touch with long floating arms, head looks up at the hand
- Bounce back, hands behind back, tip weight forward and stick the butt out
- Last set the hands cross forward across the body

**COACHING THE VIBES**

- The Syncopated Pop is the recovery, so use this time to 'chill'!
- Preview the travel forward so they don't miss out on the first reps
- Allow the music to speak and let the class follow you in the Sweet Change Combo
- Use the lyrics to enhance the vibe

'This is real. This is cool. This is what we signed up to... This is the time to feel this!'

'It's time to let go!'

CREATING THE WOW

The wow is in the music, from the beautiful verses to the build and freedom of the verses. Let it tell the story.

Encourage your class to put their hands up and sing the '*I... can't do this anymore*'.

TIP

LISSA SAYS: Wow, this song is SH'BAM emotion to the max! It has super simple choreography set to an emotionally driven song. Know when to talk and when to just dance. This will allow the song to grab your participants emotionally. All they will want to do is let go...

8 BABY DON'T DANCE

TRACK FOCUS

Bring the individuality – encourage your class to Get Down in their own way!

STYLE

Hip Hop/
Freestyle

FEEL

When the party vibes are on point and your tune comes on and everyone 'gets down'

MUSIC		SEQUENCE/CHOREOGRAPHY		REPS
0:07	Where they made	4x8 A	Slide & Chill Setup Slide L (4cts), jump wide (3cts) chin lifts (2cts); repeat (8cts)	2x
0:24	they good looking	4x8 A ¹	Slide & Chill Slide L (2cts), jump wide (1ct) chin lift (1ct); repeat (4cts)	4x
0:41	I know one thing!	4x8 B	Tap & Run 2-Twist taps L (2cts), run B, side, F, OTS (2cts); repeat R (4cts)	4x
0:57	To get down .	4x8 C	The Get Down Feet wide and groove your way!	
1:14	Got a maybach ,	4x8 A ¹	Slide & Chill	4x
1:31	they good looking	4x8 A ²	+ Your flavor!	4x
1:48	I know one thing!	4x8 B	Tap & Run	4x
2:04	To get down .	4x8 C	The Get Down	
2:20	They don't make	4x8 A ²	Slide & Chill	4x
2:37	I know one thing!	4x8 B	Tap & Run	4x
2:54	To get down	4x8 C	The Get Down + Option on the floor!	

MOVEMENT TIPS FOR INSTRUCTORS*** NOT TO BE USED AS COACHING CUES *****Slide & Chill**

- Slide and jump wide with chin lift
- Freestyle your own moves on the second set

**Tap & Run**

- Double Tap and 3 Runs
- Becomes a pivot on both balls of the feet, with a Heel Stomp
- Butt swings around the outside
- Run in a U-shape

**The Get Down**

- Jump feet wide and do anything the music tells you to do!
- It's your style, completely freestyle – don't think about it, don't plan it, just get down!
- Rach pushes her hips forward as she goes down/up – single single double

COACHING THE VIBES

- This one is all about encouraging people to let go and find their own style
- Use the lyrics, connect to the people and praise them when they try it
- Mix and mingle, especially in the last set
- Give people some options of things to do. People like freedom but they also like to be led a little!

'What is the Get Down? It's anything you want it to be'

'If you got no worries, you're in the right place!'

'There's nothing hotter than someone who just gets down, no matter what the sound!'

CREATING THE WOW

The wow is when people feel free to 'go for it' in their own way – and if you do it, they will too. So make sure you really go for it when you do the Get Down for the first time.

TIP

RACH SAYS: Aah this track is magic – the more you throw yourself into the 'get down' chorus section, the better it gets. It goes really internal here, and your face can really express the feels of being 'let loose'. DEF get amongst the class in the last block.

9 WAITING ALL NIGHT

TRACK FOCUS

Be more visual and use clear Feet cues so that your class can follow easily.

STYLE

Jazz

FEEL

Euphoric and beautifully painful/hopeful

MUSIC	SEQUENCE/CHOREOGRAPHY			REPS
0:01 Need me	4x8		Step Touch L&R (4cts)	8x
0:14 That you need me	4x8	A	Throw & Turn Step L (1ct), tap R B (2cts), walk-walk (2cts), Rock It Out R&L x2 (4cts); repeat R (8cts)	2x
0:29 (B up)	1x8	A ¹	+ Throw & clear R&L	½x
0:33 (Fast b up)	4x8	A ²	+ Reach arms L&R	2x
0:48 _ Tell me that	9x8	A ³	+ Turn R&L	4½x
1:21 (Synth echo)	4x8	B	Wrap, Reach & Melt (Slow) Wrap R arm around head (4cts), reach F (4cts), melt into legs and pull arm in and down (8cts); repeat R (16cts)	1x
1:36 _ I've been waiting	4x8	B ¹	+ Drag (Reach F)	1x
1:51 _ I've been waiting	2x8	B ²	Wrap, Reach & Melt Wrap R arm around head (2cts), drag and reach F (2cts), melt into legs and pull arm in and down (4cts); repeat R (8cts)	2x
2:06 (Beat)	8x8	B ³	Wrap, Reach & Melt Combo Rock It Out L&R with wrap R arm around head (2cts), drag with reach F and drop (2cts); repeat R (4cts); Step Touch L&R x2 (8cts); repeat R	4x
2:35 (Heavy beat)	8x8	A ³	Throw & Turn	4x
3:06 Ohhh...	1x8	B ²	Wrap, Reach & Melt	½x

MOVEMENT TIPS FOR INSTRUCTORS

* NOT TO BE USED AS COACHING CUES *

Throw & Turn

- Step and tap foot back as you throw your arm, closed flexed hand, turning chest
- Sweep arm as you step across, like you're clearing the floor. Straight arm
- Rock hips side to side
- Then add the reach – a desperate arm, turning the chest and pulling the shoulder right back. Opposite foot steps at same time as reach
- Head aligns with center of hand
- When we add the turn the arm leads the way, then the other arm extends too
- Avoid crossing foot behind on the Step Tap – you won't get a good push-off for the turn



Wrap, Reach & Melt

- Feet wide, toes face side of room, back heel lifted
- Front arm sweeps around back of head
- Drag the way the feet are pointing, and the arm reaches to the front – like you're being pulled in 2 directions. Sensation of torment
- Hold and melt – as you drop into the legs the hand folds into the body and you curl up. All of the drama!



COACHING THE VIBES

- Clear Feet cues in the Throw & Turn, so there is immediate success – *'Step back walk walk and rock'*
- When you get to the 'wrap, reach and melt' section, use Feet cues only – this means you can really be visual with what you're doing and bring in the desperate vibe

'Dance is freedom, Explore it, let it go!'

'Sometimes you don't know how to say it. Dance helps you show it'

'You don't have to turn... but if you're ready to turn it up with us here, show us!'

CREATING THE WOW

Throwing yourself into the dance will bring a sensation of freedom which your class will share.

TIP

RACH SAYS: Just when you think you've done enough Throw & Turn reps, there's 4 more! It's killer cardio so don't worry if you can't talk too much. You get to breathe in the slow section.

10 OYE 2014

TRACK FOCUS

Don't crowd the track with chatter. Talk mainly in the Mambo sections and get your connection going there.

STYLE

Latin/
Hip Hop

FEEL

Stepping out, styling the Latin beat on the street

MUSIC		SEQUENCE/CHOREOGRAPHY		REPS
0:07	What legends are	4x8 A	Classy Mambo Mambo (lifted posture) L F & B (4cts) Cha-Cha-Cha to change legs (Last rep: Cha-Cha-Cha to change legs)	8x
0:21	A legend in the	4x8 A ¹	Street Mambo Mambo (with Heel Grind) R F & B, with Latin Arms (4cts)	8x
0:34	Oye como	4x8 B	Hip Whip Combo Step L, R cross behind (2cts), little jump L together x3 (6cts); repeat R (8cts)	2x
0:47	(Heavy bass)	4x8 B ¹	+ Hip Roll	2x
1:00	What I got	2x8 C	Heel Rock Step L, pop R (inside) heel F (1ct); repeat R (1ct)	8x
1:07	Made this all from	4x8 A	Classy Mambo	8x
1:20	A legend in the	4x8 A ¹	Street Mambo	8x
1:33	Oye como	2x8 B ¹	Hip Whip Combo	1x
1:40	Now tell me what	6x8 B ²	+ Arm Whip O/H	3x
1:59	What I got	2x8 C	Heel Rock	8x
2:06	(Guitar)	4x8 C ¹	Heel Rock (Slow) Step L, pop R (inside) heel F (2cts); repeat R (2cts)	8x
2:19	(Guitar solo)	4x8 C ²	+ Arms O/H (down for last 2 reps)	8x
2:32	(B up)	2x8 C ³	+ Hands on thighs and get low	4x
2:39	Oye como	4x8 B ²	Hip Whip Combo	2x
2:52	Now tell me what	C	Heel Rock	8x
2:59	Oye como	6x8 B ²	Hip Whip Combo	3x
3:17			Freeze!	

MOVEMENT TIPS FOR INSTRUCTORS*** NOT TO BE USED AS COACHING CUES ***

Classy/Street Mambo

- Show real contrast from the Classy Mambo – more upright, subtle and soft, to the Street Mambo, where you ground your heel, sink down and really use your hips

Hip Whip Combo

- 2 steps across, step with your heel, then cross your foot behind on your toes
- 3 jumps, bringing your feet together in a 'ba-ba' rhythm that matches the music – lean the way you're going
- Then add Hip Roll, hip goes forward and around the back. Arms up, bent elbows and soft fists
- Lastly, add the Whip, in the same direction as the hip!
- Option to bounce the elbows instead of Whip

COACHING THE VIBES

- This track screams hotness – with a guitar lick from Santana! It's not cheesy, it's modern and sexy and it has a super 'chilled' vibe
- Be vocally chilled and use the Heel Rock to ramp up the energy to the Street Mambo. It's like the transition from chilling on the sofas at a party, to the dance floor!
- Try giving a rhythm cue for the jumps across *'ba-ba, ba-ba'*
- Let your members make the choice of how they want to dance this
- This is a good one for a bit of imagery; for example, at a party, on the street – whatever works for you!

'We keep it classy, then we take it to the street!'

'You might have a flowing dress, or you might be sharp with a shirt on!'

CREATING THE WOW

The contrast from the Classy Mambo to the Street Mambo – make this really pop! Enjoy the guitar solo in the slow Heel Rock – milk the music and the slow grind!

TIP

TAU SAYS: Contrast the Classy Mambo with the Street Mambo and have fun with this one! It's super hot!

11 WASTING MOONLIGHT

TRACK FOCUS

Feet cues throughout this track in the building sections, then cut them loose to feel it and try it on for size. It's a long track, so there is plenty of time for the dance layer.

STYLE

Jazz

FEEL

Hands up, turned up synths

MUSIC	SEQUENCE/CHOREOGRAPHY	REPS
0:14 (Synth build)	4x8 A Dynamite Slide L (2cts), jump feet wide and bounce (6cts); repeat R (8cts)	2x
0:29 (Synth shimmer)	4x8 A ¹ + Kick to side R&L	2x
0:44 (Drums)	2x8 A ² + Dynamite Arms O/H	1x
0:52 (B up)	10x8 A ³ Dynamite + Step Touch Dynamite L&R (8cts) Step Touch L&R x2 (8cts)	5x
1:30 (Synth wind-down)	2x8 Freeze with arms crossing to O/H (8cts) and wide drop into Squat and roll up (8cts)	
1:37 Like silence is	4x8 C Slow Moonlight Arms Arms F (palms down) to O/H (4cts), down to chest height, out (4cts), cross (4cts), and push wide (4cts)	2x
1:52 Well come on, open	4x8 C ¹ Moonlight Arms with Step Touch Step Touch L&R with fast arm combo (4cts), Step Touch L&R, holding Palm Push to side (4cts)	4x
2:07 Just wasting moonlight	5x8 D House Tap Tap L out and in (2cts); repeat R (2cts)	10x
2:26 (B up)	12x8 A ² +D Dynamite with House Tap Dynamite (8cts) House Tap x2 (8cts)	6x
3:11 (Silence)	1x8 Freeze with feet wide with R Palm Push to L (4cts), Elbow Swim B (4cts)	
3:14 Like silence is	4x8 C Slow Moonlight Arms	2x
3:29 Well come on, open	4x8 C ¹ Moonlight Arms with Step Touch	4x
3:44 Just wasting moonlight	8x8 C ² Moonlight Arms with House Tap House Tap L&R with fast arm combo (4cts), House Tap L&R, holding Palm Push to side (4cts)	8x
4:14 (B up)	4x8 Step Touch L&R (4cts)	8x
4:30 (Heavy beat)	8x8 A ² +C ² Moonlight Dynamite Combo Dynamite (8cts) Moonlight Arms with House Tap	4x
5:00 Wasting moonlight ...	1x8 Freeze with arms crossing O/H and down (8cts)	
5:03 When a whisper coul	4x8 Step Touch L&R (4cts)	8x
5:18 Well come on, open	4x8 + Clap	8x
5:33 (Heavy beat)	8x8 A ² +C ² Moonlight Dynamite Combo	4x
6:03	Freeze with arms O/H	

MOVEMENT TIPS FOR INSTRUCTORS

* NOT TO BE USED AS COACHING CUES *

Dynamite

- Drag to the side, arms explode up and over, open hands
- Drop down, then lift up into a kick – extend the arm along the length of the leg, and opposite arm bent with fist at chest, and down again
- When you drop, bend knees to show contrast and make the kick pop
- As you kick, rise up onto the ball of your foot. As you set up, keep it small – it's not Jackie Chan! That way, you have somewhere to go in Dance phase
- It's all about using the legs



Moonlight Arms

- Same as the Feel Good Arms from the Warmup, but the arms float up and there's an added scoop in front
- Step touch, and then later the House Tap
- Slight head side to side – brings the euphoric feel

COACHING THE VIBES

- Set this track up with great Feet cues so that when the music comes down they are ready to go with it – *'Slide, down up down'*
- This track is a builder, so don't peak too soon! Go with the music vocally and physically and you will take your class with you
- There are a few mini peaks within the track – the first is when you bring the Dynamite in with the Step Touch. The second is when the House Tap comes in for the first time. The third is when you put everything together in the Moonlight Dynamite Combo. And the last set is total Dance phase
- Some great lyrics in this track – download the lyrics and use them!

'We get better, when we are open'

'When you come to SH'BAM it doesn't matter what you can do, but you bring who you are to the dance floor – that's all that matters'

'I wouldn't want to be anywhere else right now, than with you'

'Eyes wide open – hearts wide open!'

CREATING THE WOW

This track is beautiful and emotive, and the layers of the choreography go beautifully with the builds in the music. Use the down times to be quiet and create contrast, and then dance your heart out!

TIP

TAU SAYS: Let yourself and your class go by coaching simple setup and huge feel!

11 BONUS CLARITY

TRACK FOCUS

Once the beat drops, you gotta move into your own DANCE feel and show them how good it looks – so surrender to the beat and live the moment.

STYLE

Jazz

FEEL

Dance
Freedom and
Performance
Piece

MUSIC		SEQUENCE/CHOREOGRAPHY		REPS
0:00	(Synth)	4x8	Step Touch L&R (4cts)	8x
0:14	(Spacey synth)	2x8 A	Throw & Turn (from Track 9)	1x
0:22	(Hi-hat)	2x8 B	Wrap, Reach & Melt Combo (Track 9)	1x
0:31	(Building synth)	2x8 A	Throw & Turn (from Track 9)	1x
0:37	(B up)	2x8 B	Wrap, Reach & Melt Combo (Track 9)	1x
0:44	_ I dive into	8x8 C	Moonlight Arms with Step Touch (Track 11a)	4x
1:14	'Cause you are,	4x8	Step Touch L&R with clap O/H (4cts)	8x
1:30	_ If our love	4x8 A+B+D	Clarity Combo Throw & Turn (from Track 9) (16cts) Wrap, Reach & Melt Combo (from Track 9) (Note: no step touch x2) (8cts) Dynamite (from Track 11a) (8cts)	1x
1:44	Hey , hey	4x8	Step Touch L&R (4cts)	8x
2:00	(Heavy beat)	4x8 A+B+D	Clarity Combo	1x
2:14	(Beat and hi-hat)	4x8	Step Touch L&R with clap O/H (4cts)	8x
2:30	(Wobbly synth)	4x8 A+B+D	Clarity Combo	1x
2:45	(Synth wave)	2x8	Freeze	
2:52	_ Walk on through	8x8 C	Moonlight Arms with Step Touch (Track 11a)	4x
3:22	'Cause you are,	4x8	Step Touch L&R (4cts)	8x
3:37	_ If our love	4x8 A+B+D	Clarity Combo	1x
3:52	(Blast)	4x8	Step Touch L&R with clap O/H (4cts)	8x
4:07	(B up)	16x8 A+B+D	Clarity Combo	4x
5:07	Clarity. _	10x8	Step Touch L&R with mad claps!	20x

MOVEMENT TIPS FOR INSTRUCTORS

*** NOT TO BE USED AS COACHING CUES ***

You know the technique from the previous tracks, but different music brings a different feel and different texture – so listen to this track, and watch the Masterclass to see how Rach moves to really master this one.

COACHING THE VIBES

- Be up front about what the expectation is in this Bonus track. There is plenty of chance to explain what is going to happen, and then reflect and encourage them
- Build the combo clearly and direct traffic
- Use the names of the moves that you've set up in the previous tracks
- Don't talk too much until everyone is comfortable with the movement – reinforce and support them with heaps of praise
- Play with the music and the lyrics
- Use the Step Touch and clap to sing and set them free to enjoy the music

'The past is coming back to life today, because I'm gonna put together some of those moves you've learnt already!'

'I know how this ends, I've done it before'

'This is dance freedom! You know the moves, you've got them – shall we do it again?'

'4 in a row, we're good to go!'

CREATING THE WOW

In the Dance phase, let them go – it's not about you. Go there, but don't leave them alone either – praise and support. There's a huge feeling of success in this track because they get to stay in the Dance phase for longer as they already know the moves. Encourage them to sing with you in the chorus!

TIP

RACH SAYS: Just like last round, this is an option which can be used to keep the release fresh, if you have time :) You MUST teach Tracks 9 and 11a if you are doing this Bonus track.

12 LOVE ME LIKE YOU

TRACK FOCUS

Bring back the class interactive feels and play with the stretches and lyrics.

STYLE

Stretching

FEEL

Nostalgic, sweet little finisher to settle the crazy

MUSIC		SEQUENCE/CHOREOGRAPHY		REPS
0:00	Sha , la, la	2x8	A Step Tap Step L, tap R F (2cts); repeat R (2cts)	4x
0:09	He might got	4x8	A ¹ Step & Stretch (Your Adductors) Step Tap x2 (8cts) Adductor Stretch with Pulse L&R (8cts)	2x
0:26	They try to	4x8	A ² Step & Stretch (Your Calves) Step Tap x2 (8cts) Calf Stretch R (facing L) (4cts) with Double Shoulder Roll B (4cts); repeat R (16cts)	1x
0:45	_ Last night I	4x8	B Sh'Love Me Like You Step Tap x2 with Snap (8cts), walk F with arms F to shoulder height (4cts), and B with finger shake (4cts)	2x
1:02	(Bass guitar)	1x8	Jump wide with hands F (2cts), wide (2cts), to thighs (2cts), lift hips (2cts)	
1:07	_ Used to get	1x8	Shake your hips (8cts)	
1:12	You were pouring	2x8	Hamstring Stretch L (8cts) & R (8cts)	
1:21	When I really need	1x8	Bend knees, roll up (8cts)	
1:26	They try to	4x8	A ² Step & Stretch (Your Calves) + Nastier Wrap	1x
1:43	_ Last night I	8x8	B Sh'Love Me Like You	4x
2:20	L. O. V. E.	4x8	Quad Stretch R (16cts) & L (16cts)	
2:38	_ Last night I	8x8	B Sh'Love Me Like You	4x

MOVEMENT TIPS FOR INSTRUCTORS*** NOT TO BE USED AS COACHING CUES ***

This one is totally relaxed and 'chilled' – don't worry about being perfect, just have fun with it.

HAMSTRING STRETCH**STEP & STRETCH****COACHING THE VIBES**

- You can't leave them on the ceiling after that massive Track 11! Bring it back to a more 'chilled', friendly place here
- Acknowledge their efforts
- Use the lyrics. Sing and connect to the people
- Play with the stretches

'Save me... no don't save me... sorry not sorry!'

'That was goood! You got the nasty too!'

'They can't love me like you... We do love you guys! You always have so much fun!'

CREATING THE WOW

Encourage your class to sing the "sha-la-la-la" and the "whooooaa". Surprise them in the Nastier Wrap, and then let them have a go too!

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