



LesMILLS **SH'BAM**

PRESENTERS FROM NEW ZEALAND

RELEASE
22

FEATURES

- SH'BAM – GUIDELINES FOR TRACK SELECTION
- SQUAT STUDY: THE SCIENCE OF THE REP EFFECT™
- THE ART OF CONNECTION: PART 2

OUR DECLARATION OF INTENT

The Les Mills global family is made up of 16,000 fitness clubs, 100,000 instructors and millions of participants from 112 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.

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TRACK		ARTIST	
1	That's What I Like © 2015 Atlantic Recording Corporation. Produced under license from Atlantic Recording Corp. "What I Like About You" contains excerpts from "54-46 Was My Number" performed by Toots & The Maytals courtesy of Universal Music Enterprises and Frederick Hibbert. Fitz of Fitz and The Tantrums appears courtesy of Elektra Records. Contains excerpts from "54-46 Was My Number" written by Frederick Hibbert. Contains interpolations from "What I Like About You" written by J Marinos, W Palamarchuk, M Skill. Written by: Marinos, Venditto, Troelsen, Skill, Brunila, Dillard, Hibbert, Palamarchuk, Sanderson, Isaac, Beard	Flo Rida feat. Fitz	3:20
2	Whoomp (Supadupafly) © 2010 LNG Music. Written by: Glenn, Gibson	666 & Tag Team	3:11
3	Worth It © 2015 Simco Ltd. Under exclusive license to Epic Records, a division of Sony Music Entertainment. Kid Ink appears courtesy of RCA Records, a division of Sony Music Entertainment. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Rene, Eriksen, Hermansen, Kaplan	Fifth Harmony feat. Kid Ink	3:44
4	Bills © 2015 Les Mills Music Licensing Ltd. Written by: Goransson, Hindlin, Lewis, Frederic	Shallow Nova	3:24
5	Shawty Get Loose (Squeaky Clean Version) © 2008 Zomba Recording, LLC. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Kirkland, T-Pain	Lil Mama feat. Chris Brown & T-Pain	3:32
6	Addicted To You (Ashley Wallbridge Remix) Courtesy of the Universal Music Group. Written by: Davis, Bergling, Pournouri, Krajcik	Avicii	3:51
	Addicted To You (Ashley Wallbridge Remix) Courtesy of the Universal Music Group. Written by: Davis, Bergling, Pournouri, Krajcik	Avicii	0:54
7	Loaded (George Noriega Radio Edit 2) © 2000 Sony Music Entertainment (Holland) B.V. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Rosa, Noriega, Secada	Ricky Martin	3:48
8	Firestarter © 2013 Sony Music Entertainment Australia Pty Ltd. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Jade, Egizli, Musumeci	Samantha Jade	3:10
9	River Deep, Mountain High © 2015 Les Mills Music Licensing Ltd Written by: Spector, Barry, Greenwich	Coupon Cool	3:33
10	Fist Pump, Jump Jump © 2012 Epic Records, a division of Sony Music Entertainment. Ying Yang Twins appear courtesy of Stamped N Entertainment/Chartcontrol/JobloEnt. Greg Tecoz appears courtesy of Stamped N Entertainment/Chartcontrol/JobloEnt. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Holmes, Jackson, Hayes III, RedOne, Alex P	Ying Yang Twins feat. Greg Tecoz	3:44
11	Blow Me (One Last Kiss) (Firebeatz Club Mix) © 2012 RCA Records, a division of Sony Music Entertainment. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: Pink, Kurstin	P!nk	4:51
12	You Don't Own Me © 2015 RCA Records, a division of Sony Music Entertainment. Under license from Sony Music Commercial Music Group, a division of Sony Music Entertainment. Written by: White, Madara	Grace feat. G-Eazy	3:13

SH'BAM 22 EXPRESS FORMAT

30-MINUTE EXPRESS FORMAT

TRACKS

1, 2, 3, 4, 5, 8, 11, 12

TOTAL TIME 28:25

CREDITS

Choreography – Rachael Newsham

Chief Creative Officer – Dr Jackie Mills

Creative Director – Kylie Gates

Program Coach – Sarah Robinson

Program Planner – Eden Graziani

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 (CDs, DVDs and choreography notes) 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, burning, uploading files onto 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 22



From L-R: Rachael Newsham, Tavuaga Benjamin Siolo

What I like about this release is how groovy everything feels.

There's so much dance feel throughout the class, and each dance track has a significant point of difference, so it feels like we go from one epic musical era to another in a time machine – and the elevator music they're playing is a winner from each year, ha haha ha. You just can't help but feel your feet start tapping and your shoulders start wriggling to the sounds :-)

The cardio creeps up in this release quite slowly, so you don't see it coming until after you're lost in each track, and flinging yourself all over the room! By the end of the workout you're left puffing and laughing or clapping, one or the other :-)

I don't know what else to say now. Each release holds a close place in my sh'heart... this one takes the groove for now :-)

Rachael 😊

SH'BAM Presenters

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

Tavuaga Benjamin Siolo (New Zealand) is a SH'BAM, BODYCOMBAT, BODYJAM™ and BODYPUMP™ Instructor 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.

SPECIAL THANKS

To GG, for hangin' with me in my room in Vittel, France, when I was choreographing on the road!
The *Worth It* Arm Snap was thanks to you girl!!
To T, for being an awesome wing man, tu meke bro!!
And giving me the 'bills' hands :-)

SQUAT STUDY

THE SCIENCE OF THE REP EFFECT™

The fitness industry is constantly searching for training methods that will burn the most amount of calories in the shortest time possible. When it comes to resistance training, what is the best approach to maximizing caloric expenditure?

THE REP EFFECT™

We know that lifting weights is one of the fastest ways to burn calories and create lean muscle. LES MILLS BODYPUMP is based on the principle that lifting lighter weights for a high number of repetitions will create the same workload as the more traditional approach of lifting heavy weights for fewer reps. The high number of repetitions generates muscular fatigue to tone and strengthen the body and burn calories. We call this THE REP EFFECT™.

One of the most important factors that affects calorie expenditure is the activity of large muscle groups. Let's consider the Squat. The effort required to perform this exercise is influenced by two variables: the load we are lifting, and how fast we are lifting it or the total distance we move in a specific time interval. So what causes the greatest energy output – slow or fast contractions? Or – in BODYPUMP language – a slow 4/4 tempo, or the faster Singles?

Previous studies have conflicting answers to this question. The argument for using slow contractions is that you spend more time controlling the movement – therefore reaching fatigue more quickly. On the opposing side, the support for using fast contractions is based on the recruitment of inefficient fast-twitch muscle fibers, which requires more energy.

The existing disagreement between training methods led us to put weight and speed in BODYPUMP Squats to the test, as outlined below.

We took 15 participants, between the ages of 18 and 40 years, and had them perform four separate Squat conditions in a random order. Each condition was devised to produce the same amount of work for 4 minutes. Here's how the four conditions looked:

[WORK = LOAD ON BAR x NUMBER OF REPETITIONS IN 4 MINUTES]

- Condition #1: 5 kg (11 lb) lifted at a contraction speed of 1 second = 120 repetitions
- Condition #2: 10 kg (22 lb) lifted at a speed of one contraction every 2 seconds = 60 repetitions
- Condition #3: 15 kg (33 lb) lifted at a speed of 3 seconds = 40 repetitions
- Condition #4: 20 kg (44 lb) lifted at a speed of 4 seconds = 30 repetitions altogether

The key factor to consider with each of these four conditions is the fact that the amount of work done in each of them was exactly the same.



You can see this in the following simple formula: work equals force times distance – which, in this case, was weight multiplied by speed.

WORK = FORCE x DISTANCE

#1 WORK = 5 KG x 120 REP = 600

#2 WORK = 10 KG x 60 REP = 600

#3 WORK = 15 KG x 40 REP = 600

#4 WORK = 20 KG x 30 REP = 600

The work output was exactly the same in each of the four conditions, allowing us to compare the calorie expenditure values.

The results proved conclusively that the faster tempos burned the most calories. Despite the fact that they were lifting a smaller weight, participants expended 29.3% more energy during the 5 kg conditions with faster repetitions compared to the 20 kg condition with a slower tempo. In other words, it's the speed of the movement that generates the greatest energy expenditure – not the weight of the load.

It's likely that the higher rate of energy expenditure, despite the lighter loads, is due to the recruitment of faster-acting muscle fibers. Simply put, we burn the most calories when we lift a lighter weight for faster repetitions.

To get the best from BODYPUMP, you need to keep the fast tempo AND increase your weights. Once you have achieved a base training level, increasing your weights progressively will really maximize the amazing results this program has to offer.

So there you have it – proof that BODYPUMP truly is the ultimate calorie-burning workout as we complete over 800 reps in every class!

THE ART OF

CONNECTION: PART 2

SMARTSTART

Without connection, we don't have group fitness.

We want our participants to have a fitness experience in our classes, not just attend another workout. To create these experiences, our members need to feel connected to the music, to the workout, and to YOU. There are multiple ways that you can create this connection in your classes, so we decided to ask some of our top instructors around the world how they connect with their participants. Here's what they said...

Talk to people before the class starts.

Get to the studio early and make time to chat to your members.

Learn a bit about them. Get to know your members in class and find out what their fitness goals are. Then, when you see them achieving those goals (for example, completing a full Pushup on their toes), acknowledge and congratulate them!

Welcome your new people. Smile at them, reassure them that you're going to look after them, and offer SMARTSTART as a fantastic way to build up their fitness gradually. Explain what's involved; for example, in a BODYPUMP class, you can help them set up their equipment and advise on weight selection.

Learn their names and use them during class.

Be real. Be yourself when you're on stage – don't put on a big instructor act! Think of your class as though you're hanging out with your best friends; it'll make it so much easier to create a natural connection with people.

Make eye contact and use praise.

Acknowledge and congratulate them on their efforts during and at the end of each class!

Ask for feedback and offer to help with any questions after class.

Allow time at the end of the class to answer questions and perhaps offer tips that can help them with their training.

It's all about experimenting to find what works for you. **Be brave enough to try these tools** in your next few classes to create meaningful connections with your members. You won't believe the difference these will make!



1 THAT'S WHAT I LIKE

TRACK FOCUS

Get the class comfy on their feet, and encourage 'call-backs' with the claps to fire up the room for fun.

STYLE

Street

FEEL

Groovy, casual and relaxed

MUSIC	SEQUENCE/CHOREOGRAPHY		REPS
0:06 (Beat)	2x8	March OTS L&R	8x
0:12 I said hey!	4x8 A	Walk & Step Touch Combo Walk F (4cts), Step Touch L&R (4cts), repeat B (8cts)	2x
0:27 C'mon now _	4x8 A'	+ Hands O/H on Walk F + High Clap-Clap, Clap on Step Touch + Point F on Walk B + Mid Clap-Clap, Clap on Step Touch	2x
0:42 Hey , hey, hey	1x8 B	Step Touch L&R with Low Clap-Clap, Clap	2x
0:46 Call me Ali ,	4x8 C	Single Back Tap Step L, Tap R behind, repeat R (4cts)	8x
1:01 Like it, like it	4x8 C'	+ Double Tap (8cts)	4x
1:16 I said hey!	8x8 A'	Walk & Step Touch Combo	4x
1:46 Hey , hey, hey	1x8 B	Step Touch L&R with Low Clap-Clap, Clap	2x
1:50 Mama ain't raise	4x8 C	Single Back Tap	8x
2:05 Give me one	4x8 C'	+ Double Tap (8cts)	4x
2:20 (Claps)	7x8 B	Step Touch L&R with Low Clap-Clap, Clap	14x
2:46 I said hey!	8x8 A'	Walk & Step Touch Combo	4x
3:16 I said hey!	1x8	Walk F (4cts), Pivot Turn R to Old-Skool Freeze (4cts)	

TIP

LOVE the lyrics in this track and so perfect to start a SH'BAM class with: "The way you do what you do, how you do it" is over to you.

WHOOOMP!

2

TRACK FOCUS

It's SO much fun to play with the lyrics here – so rap if ya can, or sing if ya can't.

STYLE

Old-school, Hip Hop

FEEL

Over-confident and crowd rowdy

MUSIC	SEQUENCE/CHOREOGRAPHY	REPS
0:03 (Claps) 4x8 A	Whoomp! Tap Tap L&R (4cts)	8x
0:16 _ We're kicking the 4½x8 A¹	+ Drop arms L + Clap O/H R	9x
0:33 Bring the bass ½x8	Freeze feet wide (4cts)	
0:34 Tag team back 4x8 B	Cross Tap Tap L across, step wide, repeat R (4cts)	8x
0:47 Whoomp! There it 4x8 C	Jump & Bump Jump R, facing L corner, bump hips to R and towards B x3 with palms pushing B (4cts), repeat L (4cts)	4x
1:01 Whoomp! There it 8x8 B¹ + C	Tap & Bump Combo Cross-Tap with Arm Swing and Hip Push L&R x2 (8cts), Jump & Bump L&R (8cts)	4x
1:28 Bass up 4x8 D	Two Step R&L (8cts)	4x
1:42 (Synth) 4x8 D¹	Hop & Rock Two Step R&L with hop and swing	4x
1:55 Bass up _ 8x8 D²	+ Jump with B-Ball Arms O/H on count 8	8x
2:23 1x8	Freeze (8cts)	
2:26 It's time for 3x8 B¹	Cross Tap	8x
2:36 Whoomp! There it 4x8 C	Jump & Bump	4x
2:50 Boom chaka 4x8 B¹ + C	Tap & Bump Combo	2x
3:04 (Fade)	Old-school lean to finish	

3 WORTH IT

TRACK FOCUS

Make the 'Step Back and Twist and Snap' gradually increasing in range, both laterally and getting lower into the legs as the class gets more confident.

STYLE

Street Jazz

FEEL

Pea-'cocky' and a little sweet and sour

MUSIC	SEQUENCE/CHOREOGRAPHY	REPS
0:00 (Sax)  2x8 A	Baby, You Worth It L Setup Facing R side, pull L elbow B at shoulder height (1ct), drop L hand (1ct), snap full circle F (2cts) Option: Hold onto belt and Body Roll	4x
0:09 me, I'm worth it 2x8 A ¹	Baby, You Worth It L + Stomp x3 and Hip Roll	4x
0:19 me, I'm worth it 2x8 A ¹	Baby, You Worth It R	4x
0:28 OK _ 2x8 B	Step Back & Twist L Step L, Tap B R (1ct), hold (3cts); repeat R (4cts)	2x
0:38 Wit it, wit it 2x8 B ¹	+ Twist on toes (on cts 3&4, 7&8)	2x
0:48 Just gimme you 2x8 B ²	+ Snap F (on ct 2)	2x
0:57 _ I may talk 2x8 B ³	+ Body Roll on Twist	2x
1:07 _ Uh huh,  4x8 C	Peacock & Shoeshine L Step L, facing R corner, lean F, shaking booty (4cts), lean B with weight in L leg and swivel the R foot (4cts), repeat R (8cts)	2x
1:26 me, I'm worth it 2x8 A ¹	Baby, You Worth It R	4x
1:36 me, I'm worth it 2x8 A ¹	Baby, You Worth It L	4x
1:46 It's all on you 4x8 B ³	Step Back & Twist R	4x
2:04 _ Uh huh, 4x8 C	Peacock & Shoeshine R	2x
2:24 me, I'm worth it 2x8 A ¹	Baby, You Worth It L	4x
2:34 me, I'm worth it 2x8 A ¹	Baby, You Worth It R	4x
2:43 OK _ 4x8 B ³	Step Back & Twist L	4x
3:02 _ Uh huh, 4x8 C	Peacock & Shoeshine L	2x
3:21 me, I'm worth it 2x8 A ¹	Baby, You Worth It R	4x
3:31 me, I'm worth it 2x8 A ¹	Baby, You Worth It L	4x

TIP

All this track needs is a cool, smooth delivery so there's no need to overdo it.

TRACK FOCUS

As you walk around in a circle, cue the walk to the right **TWICE** verbally and signal with your arm so they definitely know what to do.

STYLE

Jazz

FEEL

Cardio clowning around, with cheeky edge

MUSIC	SEQUENCE/CHOREOGRAPHY	REPS
0:07 (Synth)	2x8 A Slide & Walk Slide F L&R (4cts), Walk B (4cts)	2x
0:15 got bills , I	4x8 B Charleston Combo Step L, Tap R F&B x2 (8cts), Step L, Tap R F&B with Arm Push (4cts), walk in a circle to L (4cts)	2x
0:30 _ All these bills	4x8 C Walk & Flick Walk L (4cts), step and flick with elbows up x4 (4cts), repeat R (8cts)	2x
0:45 (Piano)	2x8 A ¹ Slide & Walk + Make It Rain Hands on Walk B	2x
0:53 _ Oh damn	2x8 A ² + Fast feet B	2x
1:01 got bills , I	4x8 B ¹ Charleston Combo + Arm Swing and bigger ROM	2x
1:16 _ Woke up and	4x8 C Walk & Flick	2x
1:31 (Piano)	2x8 A ¹ Slide & Walk	2x
1:39 _ Oh damn	2x8 A ² + Fast feet B	2x
1:46 got bills , I	4x8 B ¹ Charleston Combo	2x
2:01 (Trumpet)	4x8 C ¹ Walk & Flick + Add Jazz Hands and Elbow Pump	2x
2:17 _ In my shoes	3x8 A ¹ Slide & Walk	3x
2:28 no soul	2x8 A ² + Fast feet B	2x
2:36 got bills , I	8x8 B ¹ Charleston Combo	4x
3:06 got bills! Mama	4x8 C ¹ Walk & Flick	2x
3:22 Bills!	Big-cheese Jazz Freeze!	

TIP

This is fun and playful, so keep it light.

5 SHAWTY GET LOOSE

TRACK FOCUS

Be sure to make each move full range by the time you get past the Strut phase. So get on your toes, bend your knees, reach as far as you can and get the thighs burning.

STYLE

Hip Hop Crew

FEEL

Lil bit lippy, lotsa hippy dancin' in a crew

MUSIC	SEQUENCE/CHOREOGRAPHY	REPS
0:03 (Cymbal hit)	4x8 A Shawty Shoulder Double shoulder L (2cts), hold OTS (2cts), repeat R (4cts)	4x
0:19 Hella hell	4x8 A' + Two Step (2cts), freeze (2cts) L&R 👁️ 'In-out-in knee' last rep	4x
0:36 _ These chicks	4x8 A ² + In-out-in knee	4x
0:53 Shawty get loose	4x8 B Jump 'n' Ripple Jump wide and ripple up with HOH (2cts), Hip Bump B (2cts), L hand out, R knee in, L hand across, L knee in, x2 (4cts)	4x
1:09 Walk walk	2x8 C Swag Walk Walk F with L arm fanning L leg x4 (4cts), Walk B with Wrist Flick x4 (4cts)	2x
1:18 _ What I do	4x8 D T-Pop Stomp L with Shoulder Pop (1ct), Shoulder Pop (1ct), repeat R (2cts) Note: After 4x reps, arms gradually get higher	8x
1:34 I ain't loose loose	4x8 D' + Arm Swim and Knee Buckle	8x
1:51 Shawty get loose	4x8 B' Jump 'n' Ripple + Drop into legs	4x
2:08 In the crib	2x8 C Swag Walk	2x
2:16 In the crib	2x8 A' Shawty Shoulder	2x
2:24 Still rollin	6x8 A ² + In-out-in knee	6x
2:50 Shawty get loose	4x8 B' Jump 'n' Ripple	4x
3:06 Like that , that	5x8 C Swag Walk	5x

TIP

Really watch how they do the Strut, Dance phase of the Jump 'n' Ripple because if you do it right WOWZAS, your legs will be on fire!

ADDICTED TO YOU

6

TRACK FOCUS

Pay attention to how T coaches the feet cues in the Masterclass filming, with directional changes and options, and do exactly as he does to ensure first-timers are successful. A LOT happens in one small part here as you introduce the corner walks etc and the combo.

STYLE

House/
Jazz

FEEL

Drifting into
an indulgent
dance
addiction

MUSIC	SEQUENCE/CHOREOGRAPHY	REPS
0:07 (Beat) 6x8 A	Three Taps Tap L foot F across to R, out L x2 (4cts), repeat R (4cts)	6x
0:29 (Synth shimmer) 6x8 A ¹	+ Kick	6x
0:51 (B up) 14x8 A ²	Kickin' Combo Kick L&R (8cts), Heel Dig L&R x4 (8cts)	7x
1:42 (Quiet) 1x8	Freeze with R palm out (8cts)	
1:45 (Keyboard) 3x8	L Shoulder Roll (2cts), R Shoulder Roll (2cts), hold (4cts), roll F (8cts)	1½x
1:57 I don't know 8x8 C	Fold Sink into legs to R with arms reach and contraction F (4cts), rise and pull arms in (4cts), repeat L (8cts)	4x
2:25 You came into ½x8	Breathe Arms O/H (4cts)	
2:28 my crazy world 3x8	Step Touch R&L (4cts)	6x
2:38 My veins ... 4x8 C ¹	Turn 'n' Fold Walk R (3cts), lift knee and contract with arms reaching F (1cts), Walk B with Arm Pull (4cts), repeat L (8cts) Note: No arms during 1 st rep	2x
2:53 (B up) 12x8 C ² + A ²	Turn, Fold, Kick Combo Fold Combo + Turn (16cts) Kickin' Combo (16cts)	3x
3:37 (Beat) 4x8	Step Touch R&L (4cts)	8x
3:51 Veins _ 4x8 C ² + A ²	Turn, Fold, Kick Combo	1x
4:05 (Synth B up) 2x8	Step Touch R&L (4cts)	4x
4:13 (Heavy beat) 8x8 C ² + A ²	Turn, Fold, Kick Combo	2x

Freeze with R palm out

TIP

This is a BIG Track 6. So, when you start mixing and matching the tracks for your class, feel free to put this as a Track 7 cardio.

7 LOADED

TRACK FOCUS

Learn where the Bridge is and cue 'stay here for one more... now salsa'! The fast Marches are soo much fun. Let the hips and lips get carried away in the Dance phase and put it 'on the side'.

STYLE

Latin

FEEL

Cheeky with a bit of sexy 'on the side'

MUSIC	SEQUENCE/CHOREOGRAPHY	REPS
0:00 _ Do you remember 4x8	A Walk OTS	
0:09 Whoo! _ 4x8	A ¹ Super Fast March March OTS L&R (2cts)	16x
0:19 I've loaded up a 8x8	B Salsa Salsa F&B (8cts)	8x
0:38 Why , oh why 8x8	B ¹ + Latin Clap and L Hip Pop	8x
0:57 Do you remember 4x8	C Three Step 3-steps with trailing arm bounce L (4cts), repeat R (4cts)	4x
1:07 Walk like a 8x8	C + B ¹ Loaded Latin Combo Three Step (8cts) Salsa (8cts)	4x
1:26 (Trumpets) 4x8	A ¹ Super Fast March	14x
1:35 (Guitar)	Latin Pose (4cts)	
1:36 Loaded up from 8x8	B Salsa	8x
1:55 Why , oh why 8x8	B ¹ + Latin Clap	8x
2:14 Do you remember 4x8	C Three Step	4x
2:23 Walk like a 8x8	C + B ¹ Loaded Latin Combo	4x
2:41 Do the bump to 3x8	A ¹ Super Fast March	12x
2:50 (Trumpets) 6x8	A ² + Out, step, in L&R (3ct rhythm)	8x
3:04 (Drum hits) 1x8	Step B L&R with Chest Pop x2, step L&R with hands out (8cts)	
3:07 Walk like a 13x8	C + B ¹ Loaded Latin Combo Note: Extra Three Step L&R on 4th rep	6x
3:38 Load the rocket , 3x8	A ¹ Super Fast March F	12x
3:45 don't stop !	Latin Pose (4cts)	

TIP

This is a cardio track in disguise! It's not big and jumpy like you may be used to but it definitely does the job if you use your Walk, Strut, Dance.

FIRESTARTER

8

TRACK FOCUS

Remember the option to not go on the floor and be sure to bring out texture in your movement by really dragging and dropping low.

STYLE

Jazz

FEEL

Dark and seductive

MUSIC		SEQUENCE/CHOREOGRAPHY	REPS
0:01 (Beat)	2x8	Step Touch L&R (4cts)	4x
0:07 You could be	8x8	A Run Forward Combo Walk F L, R, L, rock F (4cts), rock B, F (4cts) (all angled towards R side), Step Touch R&L B x2 (8cts), repeat R (8cts)	2x
0:36 We , we're flying	8x8	A ¹ + Run + Lunge drop & floor slap	2x
1:05 Come on run	4x8	B Step TuTap Step L (1ct), tap R in, out, in (4cts), repeat R (4cts)	4x
1:19 Come and lay	4x8	B ¹ Drop TuTap + Shoulder slide + Low drop	4x
1:33 We , we're flying	8x8	A ² Run Forward Combo + Jazz Snap O/H on ct 8	2x
2:02 _ There you are	2x8	B Step TuTap	2x
2:10 _ Got the thing	2x8	B ² + Wrap arm and sweep	2x
2:17 _ F-f-flame thrower	4x8	B ³ Drop TuTap + Low drop	4x
2:31 Flame!	½x8	Freeze with arm raise F (4cts)	
2:33 We , we're flying	8x8	A ² Run Forward Combo Free-style finish	2x

OPTION:



TIP

If your stage isn't big enough to really go for the Run Forward Combo, then jump on the floor.

9 RIVER DEEP, MOUNTAIN HIGH

TRACK FOCUS

You GOTTA let people have a singalong here :-)
It starts with you ;-)

STYLE

Broadway/
Motown

FEEL

Gloriously gleeful and
happy, with singing
strongly encouraged

MUSIC		SEQUENCE/CHOREOGRAPHY		REPS
0:04	(Drum hits)		Throw arm L, catch R (2cts), hold (6cts)	
0:07	A little girl ,	4x8	A Pony L&R (4cts)	8x
0:19	Just the way	3x8	A ¹ + Arms low R&L	6x
0:27	It gets stronger ,	6x8	A ² Pony Combo Pony L&R with arms O/H R&L x2 Pony L&R with arms open wide, low to high Pony L&R with arm pull down	3x
0:44	Do I love you	8x8	B River Deep, Mountain High Run, run, drag L&R with arms cross and open wide (8cts) Step Touch L&R x2 with click low (8cts) Run, run, drag L&R (8cts) Step Touch L&R x2 with click high (8cts)	2x
1:06	Baby...		Freeze (4cts)	
1:08	(Horns)	2½x8	Walk OTS x6, Throw arm L, catch R (2cts), hold (6cts)	
1:14	A young boy , did	4x8	A Pony L&R	8x
1:26	As thankful as	3x8	A ¹ + Arms low R&L	8x
1:34	It gets stronger ,	6x8	A ² Pony Combo	3x
1:51	Do I love you	8x8	B River Deep, Mountain High	2x
2:14	Baby...		Freeze (4cts)	
2:15	(Bass guitar)	2x8	Slow walk OTS	
2:21	_ I love you	7x8	Walk F (8cts) & B (8cts)	3½x
2:41	River deep, mountain	1x8	Jump wide (2cts), swim arms low to high (4cts), Palm Push O/H (2cts)	
2:44	_ Oh!	4x8	A Pony L&R	8x
2:56	(Trumpets)	2x8	A ¹ + Arms R&L O/H	4x
3:01	Do I love you	8x8	B River Deep, Mountain High	2x
3:24	Baby...		Freeze (4cts)	
3:25	(Trumpets)		Run F (12cts) and big pose to finish	

TIP

There's a great opportunity at the end of this track to get on the floor and dance with your class.

FIST PUMP, JUMP JUMP

10

TRACK FOCUS

Remember the options not to jump and the fun is all around, so get your lean on!

STYLE

Street/
Hip Hop

FEEL

Like you are at a freshman, sophomore fraternity or sorority party and 'larging it'!

MUSIC			SEQUENCE/CHOREOGRAPHY	REPS
0:00 (Synth)	2x8		Step Touch L&R (4cts)	4x
0:06 _ We got a whole	4x8	A	A Whole Lotta Party Step Touch with Clap O/H L&R F x2 (8cts), March B, Elbow Pump x4 (8cts)	2x
0:21 Now fist pump	4x8	B	Fist Pump, Jump-Jump Step L, together with L Fist Pump (2cts), jump OTS x2 (2cts), repeat R (4cts)	4x
0:35 Here they come	4x8	C	Two Step Two steps L&R (8cts)	4x
0:50 Speed limit 25	4x8	C ¹	+ Swag Knee Lift	4x
1:04 'Cause tonight	1x8		Feet wide and Palm Push (4cts) and pull (4cts)	
1:08 For life ,	1x8		Step Touch L&R (4cts)	2x
1:11 Oh , oh	6x8	A	A Whole Lotta Party	3x
1:32 Now fist pump	4x8	B ¹	Fist Pump, Jump-Jump + Palm Pump on Jump-Jump	4x
1:47 _ Ying yang	4x8	C	Two Step Two steps L&R (8cts)	4x
2:01 The whole club	4x8	C ²	+ Swag Knee Lift + Chest Bump Fists	4x
2:15 'Cause tonight	1x8		Feet wide and Palm Push (4cts) and pull (4cts)	
2:19 For life ,	1x8		Step Touch L&R (4cts)	2x
2:22 Oh , oh	6x8	A	A Whole Lotta Party	3x
2:44 Now fist pump	4x8	B ¹	Fist Pump, Jump-Jump	4x
2:58 (Quiet)	1x8		Starburst Arms (8cts)	
3:02 (B up)	3x8		Step Touch L&R (4cts)	6x
3:13 _ We got a whole	4x8	A	A Whole Lotta Party	2x
3:27 Now fist pump	4x8	B ¹	Fist Pump, Jump-Jump	4x
3:41 Jump, jump !			Throw R arm	

TIP

LOOOOVE this song! It's a feel-good track with heaps of opportunity to connect with people and the music. "We got a whole lotta ladies and a whole lotta fellas. We put 'em all together and get YOU!"

11 BLOW ME

TRACK FOCUS

It's all about clear feet cues, layering the next move clearly and letting go.

STYLE

House/Jazz

FEEL

Laced with loving attitude

MUSIC	SEQUENCE/CHOREOGRAPHY	REPS
0:00 (Beat)	8x8 Drinks break (64cts)	
0:30 (Synth)	8x8 A House Tap House Tap F L (2cts) & R (2cts)	16x
1:00 White knuckles	4x8 A ¹ + Arm Swing	8x
1:15 Eyes on fire	4x8 A ² Thunder Kiss Combo Walk F (4cts), House Tap L&R (4cts), Walk B (8cts)	2x
1:30 I think I've	4x8 A ³ + 2x Jacks out & in	2x
1:45 (B up)	8x8 A ⁴ + R&L Kick to Jack	4x
2:15 One last kiss _	4x8 A ⁵ + Thunder Kick & Punch L&R	2x
2:31 (Synth wobble)	4x8 A ⁶ + Run F	2x
2:46 (Synth wave)	½x8 Freeze with R palm out (4cts)	
2:48 I won't miss	4x8 B House Bounce Jump L, swing R leg F (2cts), repeat R (2cts)	8x
3:03 No more sick	4x8 B ¹ Blow Me Away Combo House Bounce F x2 (8cts), Wide Walk B L&R x2 (4cts), Low Squat (4cts)	2x
3:18 I think I've	4x8 B ² + Arm circles F on Walk B + R arm blow a kiss	2x
3:33 Just when it	4x8 Step Touch L&R (4cts)	8x
3:48 One last kiss _	16x8 A ⁶ + B ² Thunder Blow Combo Thunder Kiss Combo (16cts) Blow Me Away Combo (16cts)	4x
4:49	Strike F to finish	

TIP

A gradually building track, so just simmer in the beginning and go BIG at the end!

YOU DON'T OWN ME

12

TRACK FOCUS

Last chance to dance and enjoy the escapism it brings, so show off. It's got a seductive feel to the Hamstring Stretches and Snaps – so shhhhh and let them feel it.

STYLE

Street
Jazz

FEEL

A little bit of each track's essence all wrapped up in one Cooldown :-)

MUSIC		SEQUENCE/CHOREOGRAPHY		REPS
0:00	_ You don't	2x8	Step Touch L&R (2cts)	8x
0:15	Whoa, let's go	2x8 A	Free-style Squat Drop (2cts)	8x
0:30	_ You don't own	2x8 A'	Squat & Snap Squat (1ct), roll up from hips (2cts), Snap F (1ct), Hip Sway L&R x2, wrap and drizzle arms (4cts)	2x
0:44	other boys...	1½x8	Walk B (4cts)	
0:48	And don't tell	2x8 B	Don't Tell Me Combo Single step L with Arm Reach, single step R with arm across chest, double step L with Arm Push (4cts), repeat R (4cts), Walk B with Arm Rise (4cts), Strut F and throw down arms (4cts)	1x
1:03	_ You don't	2x8 A'	Squat & Snap	2x
1:18	Never stay...	1½x8	Walk B (4cts)	
1:21	And don't tell	2x8 B	Don't Tell Me Combo	1x
1:36	Really though	2x8 A	Free-style Squat Drop (4cts)	8x
1:52	No, she's the	2x8	Calf Stretch L (6cts) & R (6cts)	
2:02	That's when		Step Touch L&R x2 (4cts)	
2:06	I don't tell you	2x8 C	Don't Tell Me Combo	1x
2:21	I'm young, and	6x8 C'	+ Spin F	3x
3:06	_ You don't own		Arms F to finish	



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