

# LES MILLS TONE INSTRUCTOR MANUAL





# WELCOME TO LES MILLS

Welcome to Les Mills and your new journey in becoming a fully certified LES MILLS TONE Instructor. This is where your journey begins, changing your life and those around you.

At Les Mills, we are passionately devoted to creating a fitter planet. Our ambition is to reach 100 million people every week. We want to help transform the global health system by preventing major health issues caused by inactivity and obesity.

Every day, we inspire a life-long love of exercise, joy of movement and leading active lives. A constant voice that compels people to move. People get stronger, leaner, fitter, faster because of us. We know Group Fitness works. This is the business of motivation.

It starts with YOU. Believe it can be done. Trust that it's possible. We change the world one person, one couple, one family, one company, one city, one country, one continent at a time.

Thank you for joining the movement.

Phillip & Dr. Jackie Mills

**PASSIONATELY DEVOTED  
TO CREATING A FITTER  
PLANET**

# FITNESS IS OUR LIFE FORCE

From an early age our founder Phillip Mills, was immersed in an active lifestyle. His father, former New Zealand National Track and Field Coach, Les Mills Snr is a gold medal winning athlete who with his wife Colleen raised his kids to love exercise. A four time Olympian, Les encouraged his family to pursue sporting excellence and together they all represented New Zealand in track and field. The desire to move, to be fit and share that with others led the Mills family to open their first health and fitness club in 1968.

After attending UCLA on an athletic scholarship, Phillip joined the business full time in 1980 and immediately began to innovate. Combining his passion for music with a love of athletic movement he created group fitness programs that literally had members queuing out into the streets to get a place in class. The excitement was real, the results were amazing. People were falling in love with fitness.

In 1990 the game changed. Phillip pioneered the world's first barbell class, PUMP. It was massively popular in Australia and New Zealand and in 1997, renamed BODYPUMP, our crew of road warriors took it to the world. Les Mills became Les Mills International.

Joined from the beginning by Dr Jackie Mills, M.D, a former national gymnastics representative and passionate advocate of nutritional medicine and holistic health, Phillip continued to oversee the rapid expansion of the company. Together they co-authored Fighting Globesity, a manifesto and call to action encouraging individuals, companies and governments to do more to get active. Today in more than 100 countries, over 100,000 instructors teach 18 programs to millions of people every week. And in truth, we're just getting started.

Joining them now in their global mission are their two children, Diana Archer-Mills and Les Mills Jr,

who take lead roles in the company as Creative Directors.

We are on a mission to create a fitter planet. A global tribe of instructors inspiring others to move, helping those around them to fall in love with fitness. To take better care of themselves, and better care of our planet.

As part of our international family you'll learn more about our heritage. Many of our original rockstars shared the New Zealand Maori culture as they traveled and two customs, the hongi and the haka have become important to our gatherings and foster our sense of community, of shared ideas and beliefs.

We want you to join us on a journey to mastery. Our training programs and ongoing education are all designed to help you develop, to grow and to shine. You'll explore what it means to be a warrior against sedentary lifestyles. You'll discover how to overcome your personal limitations and step up to be a leader. Someone who inspires others to overcome.

**FITNESS IS OUR LIFE FORCE.  
WELCOME. KIA ORA. AROHA.  
WE ARE ONE TRIBE.  
CHANGING THE WORLD.**

# PRIOR TO TRAINING

## BEFORE ATTENDING LES MILLS TONE TRAINING, COMPLETE THE PRE-WORK BELOW:

1. Learn the choreography for the track/s assigned by your trainer or agency
2. Watch “The Science of RESISTANCE TUBING” on the Release Masterclass
3. Read through & have a general understanding of the first 3 Key Elements – Choreography, Technique and Coaching
4. Read instructor assessment and certification process – Appendix 2
5. Watch ‘Get Fit Together’, ‘6 Week Introduction to Group Fitness’ and ‘Stages of Change’ education videos and complete the quiz in this Instructor Handbook.

### **Get Fit Together:**

<https://vimeo.com/123033251>

### **6 Week Introduction:**

<https://vimeo.com/123031489>

### **Stages of Change:**

<https://vimeo.com/123033252>

6. Bring the module release, choreography notes, instructor handbook (electronic or printed), iPod with music and earphones, food, drinks, change of clothing
7. Watch The Ultimate You education video and do the exercise in this Instructor Handbook  
Ultimate You:  
<http://vimeo.com/123033255>

## **PRIOR TO DAY 2:**

1. Review the overview of Coaching Layer 3
2. Review Shadow/Team teaching
3. Read the ‘One Tribe Little Black Book’, an introduction to Les Mills goals and values

To view videos enter the password **Imitraining**

# THE JOURNEY AHEAD

## BECOMING A LES MILLS TONE INSTRUCTOR

### WE ARE ASKING A LOT OF YOU!

We ask that you care – about everyone, whoever they are: the fans, the frowners, the faithful, the fanatical, professional athletes, same arm same leggers, beginners and life-long members.

We ask that you put every single one of their workouts before your own. That you arrive early, leave late. That you let the music drive you. That you believe in the power of movement, the power of your body as a tool for inspiration and as a work of art.

And, hardest of all, we ask that you inspire, motivate and improve the lives of others.

## THIS INSTRUCTOR HANDBOOK

Over the next two days, there will be non-stop learning about how to become the best LES MILLS TONE Instructor you can be. Use this workbook to take notes, capture your reflective thoughts, and help you to prepare for your assessments.

We have included a lot of the information that you will learn about, but there is also space for you to take notes. So go ahead and make this workbook your own – capturing the amazing journey you are about to begin!

WE KNOW YOU'RE UP  
FOR IT SO THANK YOU  
FOR HELPING US  
CHANGE THE WORLD!



# TRAINING OBJECTIVES

We are keeping it simple – aiming to achieve four key objectives by the end of day two:

- You'll learn and be able to demonstrate each of the 5 Key Elements of LES MILLS TONE
- You'll learn how to script and prepare for your presentation track
- You'll practice presenting your track and receive feedback
- And – of course – you will complete a full track assessment

## 5 KEY ELEMENTS

To become a LES MILLS TONE Instructor you need just 5 simple points – the 5 Key Elements.

We're going to go through them one by one, explain what they are, why you need them and how to use them. Just remember, we've based our business off these 5 Key Elements for a reason – they work. So learn them and you'll succeed. Simple as that. Let's get into it.

**CHOREOGRAPHY**

**WORKOUT SKILLS**

**TECHNIQUE**

**— COACHING —**

**BE AUTHENTIC  
BE YOURSELF  
BRING IT TO LIFE**

**CONNECTION**

**PERFORMANCE**

# CHOREOGRAPHY

## KNOW YOUR MATERIAL

Choreography is at the core of every LES MILLS TONE Instructor. You need to know your Choreography 100%. Why? Once you have perfected this, you can focus on the delivery. You will be free to teach the class. And you can really bring the class to life and connect with your members.

## WHAT IS CHOREOGRAPHY?

Classes are structured with exercises and sequences that maximize the effect of the workout, using safe and effective ranges of movement. From there the music drives the tempo, which then helps to create different training effects. Some muscle fibers work better with slow tempos and others work better with faster tempos. By changing the tempo, it means all fiber types are activated. Getting the tempo right means your class will get the results they came for. That's why you need to have your choreography 100% perfect.

## READING YOUR CHOREOGRAPHY NOTES

Every quarter, you will receive your Choreography Notes – this is everything you need to know to prepare successfully for your class. The first thing you will do is look at the Track Breakdown for your Choreography.

## HOW DO YOU READ CHOREOGRAPHY?

First, follow the music. Second, read the exercise it matches. Every beat of the song is accounted for – so you should know exactly where in the track you are as you listen to the song. The song run time is down the first column so you know where you are while learning choreography.

You will see a mixture of the abbreviations in the end of the Choreography Notes – make sure you know what they mean and how to use them.

## YOU NEED TO HAVE YOUR CHOREOGRAPHY 100% PERFECT

Read everything in your Choreography Notes. You've got:

- Coaching cues
- Coaching Tips
- Compulsory cues
- Information on correct Technique
- Benefits of new exercises
- Track/Coaching focuses
- Different class formats



# CHOREOGRAPHY

## MEMORIZING YOUR CHOREOGRAPHY NOTES

Each one of us learns in a different way. Check out the tips below on how you can remember your Choreography a lot easier:

### LINK TWO PROCESSES TOGETHER

The key to learning and remembering choreography is to link two processes together. Try one of the following to help you memorize what you need to know.

- Watch with the Masterclass AND read and follow the choreography notes at the same time
- Listen to the music AND speak out loud the name of the exercise and the tempo when it changes
- Watch the Masterclass AND exercise with it
- Listen to the music AND exercise with the choreography
- Identify the pattern of the choreography as you listen to and read the pattern of the music

### Other great ideas are:

- Attend as many Quarterlies as you can to experience great role models and the classes LIVE
- Watch, listen to and do your new release Masterclass several times
- Look for patterns in the choreography notes and visualize them
- Take notes – use a highlighter, make them your own
- Listen to your music everywhere you can! In the car, in the shower
- Prepare before every class
- Get involved in Club Launches

## IF YOU KNOW YOUR CHOREOGRAPHY, YOU ARE FREE TO TEACH

### YOU KNOW YOU'RE THERE WHEN...

- You learn choreography quickly and effectively
- You feel confident and excited about delivering a new class
- You can play any song on the release and your body knows the exercises

### WHAT'S NEXT:

- Teach the new release for at least 2 weeks
- Follow the compulsory formats for the 45-minute classes
- Mixing and Matching – people come to class for variety. Consider the flow of the class. If you are using multiple releases, have your music arranged in a playlist so you're minimizing the time taken to change tracks.
- Always replace 'like for like' tracks in the 45-minute class ensuring a good balance of training (Cardio, Strength, Core)
- You are free to choose your tracks to suit your participants in the 30-minute class
- Tips for mixing and matching LES MILLS TONE releases. Select your playlist based on:
  1. The music style of each song – Create a musical journey of contrast
  2. Check your timing of the songs you have chosen still aims for 45 or 30 minutes (including transition times)
  3. Check you are not overloading on certain exercises e.g. too many squats or lunges

# PRESENTATION

You have 15 minutes to prepare your choreography for your presentation. Take notes below as you work with your Choreography Notes.

## ASK YOURSELF:

- How many sets of work are there?
- What exercises and tempos make up each set?
- How many counts are the transitions?
- What is the pattern?

[illegible]

# TECHNIQUE

## YOU ARE A POWERFUL ROLE MODEL

People come to class to get results. The way you look and move will either put people off or inspire them to work harder. Great technique forms the foundation of your teaching.

## TECHNICAL MASTERY

### Get fit

No excuses – you need to be fit, strong and in shape. This will allow you to execute every repetition of every exercise with precision for the duration of the entire class. In Tone, we are athletes! We must be able to demonstrate the high options, demonstrating athleticism.

### Be a perfectionist

Be harsh on yourself. Eliminate habits that keep you from perfect execution. Practice in the mirror and video your class on a regular basis. Demand peer review. Become an active member of your Club Launch team and take the opportunity to tidy up technique every three months.

### Practice

You're an athlete now. Train every day. Work towards your goal and remember why you need perfect technique.

There are two parts to great technique in LES MILLS TONE:

**Position** – how we create correct postural and joint alignment and provide a safe platform to move from  
**Execution** – Range of Motion (ROM), Control of movements as well as equipment control

## YOUR JOB IS TO BE AN EXAMPLE OF PERFECT TECHNIQUE

### YOU KNOW YOU'RE THERE WHEN...

- Your participants have great technique
- Your participants tell you that they are inspired by the way you move
- A peer, trainer or manager tells you that your technique is perfect

# COACHING

## LES MILLS CONSUMER RESEARCH TELLS US THAT PEOPLE IN LES MILLS TONE CLASSES WANT TO KNOW:

- How to execute the exercises correctly
- Why they are doing the exercises
- What physical benefits they're going to get from them

We use a 3 Layer approach to Coach LES MILLS TONE

### LAYER 1

- Name of Exercise, Body Part & Direction
- Technique & Safety Setup
- Options

### LAYER 2

- Manipulate Intensity
- Educate

### LAYER 3

- Praise, Encourage & Motivate
- Feel Cues

## LAYER 1 COACHING

This is the foundation of great coaching. It's all about the Setup Cues that will prepare people for the exercise, and then tell them how to execute it successfully.

We need to get people moving in the right direction, with correct and safe execution, as soon as possible

Great Layer 1 Coaching is all about establishing three key parts:

### 1. NAME OF EXERCISE, BODY PART & DIRECTION

They tell your class exactly what to do, which way to move and often what to move.

Examples;

- Lateral Lunge, right
- Squat & leg extension, right leg lifts
- Back-Stepping Lunge, right foot back
- Firefly - right knee to right elbow

### 2. TECHNIQUE & SAFETY SETUP

Next, we tell class how to execute the exercise. We want to set them up quickly with correct and safe technique so they can reap the benefits of the exercises.

The **bolded compulsory cues** in the track choreography notes ensure safe execution.

Example; Burpee

- Squat, **bend the knees**, hands to floor
- Jump or walk feet back to Plank
- Hips shoulder height or slightly lower
- **Brace core, neck long, back straight**
- Jump or Walk the feet in, **bend the knees**

### 3. OPTIONS

LES MILLS TONE attracts new through to seasoned participants. We can cater to this broad spectrum by regulating the workout through the use of Options. We have options to either increase the intensity of an exercise or decrease it. We demonstrate these by using a concept of Low, High, Low. We show the low impact or intensity option, then we show the high option, then we revisit the low where possible. We always cater options to the people in our classes at the time, as participants differ in terms of capability and fitness levels.

Multiple Options are shown on the Masterclass – choose the ones that best suit your participants and always have more up your sleeve!

# COACHING LAYER 1

## LAYER 1 COACHING - DELIVERY

Great Layer 1 delivery comes from a great knowledge of the choreography. It should be delivered in a simple, concise, 'no-fluff' manner. What are the things that people need to know, to get moving successfully? How simply can you say it? There are tools that will help you to do this:

Some are things that we SAY:

### 1. PRE-CUEING

In general, cues should be delivered 2 – 8 counts before the exercise or combination occurs. This gives participants enough time to react to the cue and follow you.

### 2. PHONETIC/RHYTHM CUES

This is where we say the setup cues, or count in time with the rhythm of the music, to help participants follow. In some tracks this can be a useful tool to use. Example: Walking Burpee  
*"Squat, hands down, walk back, back, in, in, squat, stand."*  
Triple Leg Extension *"3, 2, 1, reset"*

### 3. 'FRONT-LOADING' INFORMATION

In some tracks, it's possible to deliver information ahead of time. This is particularly useful in tracks containing combinations or fast transitions, where there are longer pieces of introduction music, or an extended holding pattern.

Example: If there's a track with a 32 count intro, and we know there is a combination with 4 moves, we might say something like:

*"We have a 4-part combination in this track. Here's move number 1.."*

This may not be possible in every track, but can be a useful tool if cueing a combination, so that participants pay attention to the upcoming exercises and patterns within the track

And some are things we DO:

### 4. VISUAL CUES

Visual cues are a physical way to indicate direction, leading leg, or number of reps. They enable us to say less. For example if we say "3 step run" and point to the left, participants will know which direction to go without having to say right or left. Or, if we are going to step forward with the right foot, we might point forward with the right hand to indicate this.

### 5. PREVIEWS

Previews are where we physically demonstrate the move, armline, combination or timing that is about to happen. They're a great way to cue an upcoming exercise without saying anything, and are especially great for visual learners.

# COACHING LAYER 1

## COACHING LAYER 1 SCRIPTING SHEET:

Name, Body Part & Direction of Exercise	
Technique & Safety Setup	
Options	

Name, Body Part & Direction of Exercise	
Technique & Safety Setup	
Options	

Name, Body Part & Direction of Exercise	
Technique & Safety Setup	
Options	



# LAYER 1 COACHING

## COACHING LAYER 1 SCRIPTING SHEET:

Name, Body Part & Direction of Exercise	
Technique & Safety Setup	
Options	

Name, Body Part & Direction of Exercise	
Technique & Safety Setup	
Options	

Name, Body Part & Direction of Exercise	
Technique & Safety Setup	
Options	

# PRESENTATION ONE

Congratulations on finishing your first presentation – take time now to reflect upon and write down the feedback you have received. Use this feedback tonight when you review and plan for day two's presentation.

What did you do well?

[illegible]

What do you need to improve on before tomorrow?

[illegible]

# LAYER 2 COACHING

## LAYER 2 COACHING

Layer 2 Coaching allows you to take your members to the next level of their workout. This is where you will help them to focus on how to get the most out of their workout, as well as educating them on what type of training it is, which muscles are working, and what the benefits are

Start by looking at your Track Focus. This often guides you to the specific element within each track to focus on in Layer 2. Keep things simple by choosing one objective for participants to get in each set of choreography. Remember – less is more!

There are 2 components in Layer 2. Try adding these to your scripts:

## MANIPULATE INTENSITY

- Tell people **HOW** to do the exercises better, and/or increase their intensity
- We use cues that help to **improve the execution** of the exercise. This might include correcting common faults, or execution tips like *“Roll heel to toe and drive up with the arms!”* – Propulsion Knee Lift
- **Stabilizing Cues** to isolate the exercises into the correct joints and load the target muscles. *“Brace the core, and press the knee out to work the quads”* – Single Leg Squat
- **Range of movement** cues: *“Front thigh parallel to the floor.”* – Lunge. *“Drop deeper into the Squat to activate the glutes”*. In general, if the range of movement is increased, the workout effect will be amplified
- **Timing Cues** – to maximize the time that the muscles are under tension. *“One, Two, Three, Hold - don’t race it.”* – Triple Leg Extension

## EDUCATE

- Add **WHY** we do this – e.g *“Land toe-heel, to control impact through the joints”* *“Bend your knees more to work the legs”*
- Tell them **what type of training** we are doing *“This is Steady State Training, so we will keep the energy high across the track “*
- Tell them the **Benefits** of the exercise, or type of training.

## DELIVERY OF LAYER 2

Remember to always teach to the class in front of you – look at them to see what they need, and deliver to that. As you develop in your instructor journey, this will become easier. And you don’t always have to say everything! Pick 1 – 2 educational cues per track, max – then they are more likely to land with the participants in your classes.

# LAYER 2 TRAINING PRINCIPLES

Layer 2 is all about **intelligent coaching**.

Education brings people a deeper self-awareness of their technique and effort, a deeper understanding of their bodies and movement, and it can also be a great motivator.

TONE is unique to other programs in that there are many new movement patterns in each release. It's important to understand the Training principles behind the exercises, because then we will always know how to coach the benefits.

LES MILLS TONE is designed to achieve two objectives - **increasing athleticism and longevity**. Athleticism refers to the physical qualities that are characteristic of athletes - such as strength, agility, stamina, coordination and power. Longevity means a longer existence with a high degree of functional ability.

LES MILLS TONE increases athleticism and longevity through 3 Training Categories: Cardio, Strength and Core. And within each category we use a **variety of Training Principles**.

## TRAINING PRINCIPLES IN TONE

**Steady State Training** involves continuous, steady effort where heart rate is elevated. The benefits of this include improving endurance and cardiovascular fitness, as well as creating baseline fitness.

**Interval Training** is intervals of higher intensity cardio, combined with lower/recovery phases. This type of training takes cardiovascular benefits up a notch. It increases the stroke volume of the heart, improves VO2 and creates changes in body

composition. Aside from the physical benefits, varying training intervals provides variety, which helps to keep motivation levels high. A special type of Interval Training is **High Intensity Interval Training**, which is, as the name suggests, Interval Training at High Intensity. Short bursts of very intense effort that get you fit fast!

**Balance Training.** When we challenge our balance, multiple systems in our body need to work together to keep us upright - requiring coordination of the nervous system and challenging the stabilising muscles.

**Agility Training** teaches our bodies to move in different directions and to change directions fast. It improves coordination and ensures we are training our muscles 3-dimensionally.

**Strength Training** protects bone health and muscle mass. It helps us to develop better body mechanics, while toned muscles allow us to control our glucose levels more effectively - which is great for long term weight control.

**Core Training** is the principle that enhances our output across the TONE categories. A strong core means you're able to transfer power from your lower to upper body and vice versa.

Often there's **more than one training principle** in a track. Understanding this allows us to find different, fresh ways of coaching. When you're looking for things to educate on, start with asking, which training principles apply? What is the benefit of each principle and how does it translate to the exercise? If you're not sure, check the masterclass and/or choreography notes for ideas

# LAYER 2 COACHING

LAYER 2 COACHING	
Manipulate Intensity	
Educate	

LAYER 2 COACHING	
Manipulate Intensity	
Educate	

LAYER 2 COACHING	
Manipulate Intensity	
Educate	

# THE ART OF SCRIPTING

A great instructor inspires with their technique, maintains the energy of the class, gives clear instructions and ensures that the class is 'getting' it. Teach your class how to perform the exercises correctly. Be organized with your coaching.

In tracks that have a number of different exercises Strength and Core, each separate exercise has a Layer 1 Setup, and a Layer 2 Intensity Layer; repeat each layer for each exercise. This is in the Choreography Notes. Each set of work has a clear focus about what we want people to achieve and cues to give you scripting ideas.

## SCRIPTING

Scripting is ultimate class preparation.

It ensures we say what needs to be said. When you script, write down all the cues to effectively coach the exercises in the track. Then choose the most efficient cues. This helps sequence your cues in a logical way. It builds your confidence as you learn to teach and builds a library of cues. For each exercise, plan where you will deliver each coaching layer and in which block of work.

### USE THIS SCRIPTING DIAGRAM TO ORGANIZE YOUR CUES:

#### HOW IT FITS INTO EACH TRACK OR EXERCISE SET



SET 1



SET 2



SET 3

KEY:



LAYER 1



LAYER 2



LAYER 3



# THE ART OF SCRIPTING

## SCRIPT

Script Layer One and Two. Complete Layer Three after the LES MILLS TONE Challenge.

EXERCISE	SCRIPT	
eg Slow Double Pulse Squat 8cts	LAYER 1	<i>Feet outside shoulder-width. Toes turned out slightly</i>
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
eg Double Pulse Squat 4 cts	LAYER 1	<i>Knees out and tracking forward over middle toes</i>
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
eg Double Pulse Squat Jump 4 cts	LAYER 1	<i>Butt down &amp; back &amp; above knees</i>
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

# THE ART OF SCRIPTING

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

EXERCISE	SCRIPT	
	LAYER 1	
	LAYER 2	
	LAYER 3	

# DAY ONE REFLECTION

As part of your homework, take time to reflect on what you have learned today. Create a mind map of all the key learning points. And remember – you will be asked about your reflections on day two!

This image shows a full page of white paper with horizontal dashed lines. The lines are evenly spaced and run across the width of the page, providing a guide for writing or drawing. There are no margins, text, or other markings on the page.

# WHY ARE WE HERE?

## OUR PURPOSE IS SIMPLE:

**TO CREATE  
A FITTER,  
HEALTHIER  
PLANET**



## OUR VALUES:



### **ONE TRIBE**

We create life-changing fitness experiences, everytime, everywhere. We are one tribe. Bravely changing the world. We are family. A family company, united in our love of movement, music and the pursuit of healthy living for ourselves and our planet...



### **BE BRAVE**

All the crazy stuff happens at the edge of our limits.

We push hard to always do our best work; everyone around here is in the relentless pursuit of improvement. We need genius doers, not bullshit takers. Tall poppies not wallflowers. Risk takers, innovators, rebels – step up.



### **CHANGE THE WORLD**

Changing the world won't be easy. There'll be doubters, haters. Those who cling tight to yesterday's ideas. But here, in this place, and wherever the tribe is gathered, we dare to dream. Be audacious. Be willing. Accept difference. Embrace NEW. We love talent, creativity, optimism and fun. Bring yours to work every day. Let's create new and better ways to help people take their first steps on the road to fitness... **create life changing fitness experiences everytime**

# PRESENTATION 2

## ADD FEEDBACK TO SCRIPTS

Using the feedback you have received from your Trainer, take some time to rescript your presentation for your final assessment.

Make changes to reflect the feedback you received from your track presentation.

You should also implement any feedback you were given on your technique during your Shadow presentation. Rewrite your script for your final presentation.

Use the sheet below to help you plan:

### CHOREOGRAPHY

What do you need to add or change to your Choreography?

### TECHNIQUE

What do you need to add or change to your Technique?

### COACHING

What do you need to add or change to your Coaching?

# NOTES

[illegible]



# LAYER 3 COACHING

This is where results live. Your class is fatigued, but if they push here they will get fitter today – no matter their level. Layer 3 Coaching is all about creating the final piece of motivation and encouraging people to the end of the track, as well as connecting them to their individual experience in the class.

In LES MILLS TONE there are 2 parts to Layer 3 Coaching.

## **PRAISE, ENCOURAGE AND MOTIVATE.**

The main way we motivate in TONE is by using **Positive Motivators**. These are cues like *“We’ve got this, you can do it... only 4 more, you guys are looking great!”*

TONE workouts can be super challenging, so by encouraging our participants and by keeping it positive, we can create an inclusive environment where people feel safe to push themselves. And we celebrate them by praising when they do it!

Sometimes we use **Extrinsic Motivators** - these are all about physical benefits, and in Tone, these are mainly performance-based. *“This is what will help us to get stronger!”*. *“We’re getting fitter right now!”*

These types of cues often link in to our Layer 2 Educate cues. But when delivered at a point in a track where the going is getting tough, these can be extremely motivating to some people!

Then there’s **Intrinsic Motivators** – these are cues that are based off how LES MILLS TONE makes people feel. *“Maintain that strong Hover and you’ll be buzzing for the rest of the day”* *“how good will this feel when we make it to the end?”*

## **FEEL CUES**

Closely linked to Intrinsic Motivators are our Feel Cues. This is where we help participants connect to how they are feeling in that moment of the workout. We often refer to **Breathlessness**. *“We should be breathless!”* *“We’re working towards breathlessness”*

We also talk to the burn that people are feeling in their muscles – *“Feel that burn in the legs?”* and connect them to their strength – *“How strong are we right now? How good does that feel?”*

These cues give people a measure of where they are at, and a feeling of success that is immediate.

## **DELIVERING LAYER 3**

This layer of coaching comes from a sense of working out together, and is only used when it’s authentic to do so. When combined with silence to and athletic power, this can be really inspiring. Look at your class and see what they need – this will allow space for the music to come through, too!

# LAYER 3 COACHING

## LAYER 3 COACHING

PRAISE, ENCOURAGE &  
MOTIVATE

FEEL CUES

## LAYER 3 COACHING

PRAISE, ENCOURAGE &  
MOTIVATE

FEEL CUES

## LAYER 3 COACHING

PRAISE, ENCOURAGE &  
MOTIVATE

FEEL CUES

# CONNECTION

Grow your class numbers by developing powerful relationships with your participants. When you get them into the LES MILLS TONE experience, the moves and you as an instructor create connection. Your job is to hook them in. Engage them. Get them to come back.

So you've nailed your choreography, have role modeled perfect technique and coached your class members to achieve more than they could on their own. They're exercising safely, and working hard.

## **SO WHAT? WHAT'S GOING TO BRING THEM BACK TOMORROW? NEXT WEEK?**

You are. You're going to create an atmosphere in your class that everyone wants to be a part of. Connection is all about taking the focus off yourself and bringing your attention to your participants. Engaging them so they are part of the class and not just watching you perform on stage.

## **SO HOW DO YOU DO IT? HOW DO YOU CONNECT AND ENGAGE?**

### **1. TREAT YOUR PEOPLE LIKE PEOPLE. RESPECT AND CARE.**

We connect with our heroes when we feel as though they are communicating with us directly. Our favorite stars are those who don't patronize us, or treat us like second class citizens. For many, you're the hero. The leader. Build your base of followers by treating them with respect. Show them that you don't think you're better than them.

### **Set it up from the start.**

Before your class, talk to the people getting set up. Introduce yourself, learn their names. Let them 'see' you. Tell them something about yourself. Tell them why you love the music, or why you've chosen a certain track.

## **CREATE A CLASS THAT NO ONE WANTS TO MISS**

Honor those present. "Where is everyone today?" is a massively disconnecting way to begin. Welcome the first-timers, the some-timers and the junkies.

During class, look them in the eye. Smile at them. Give them an encouraging look. A challenging frown. And when you see them in class next week, welcome them back.

### **Be real.**

There's no on and off for LES MILLS TONE Instructors. Who you are on stage must be who you are the rest of the time. Real, authentic, confident, motivating and inspiring. Not fake, not putting on a big instructor act. Just standing strong, speaking in your natural voice. Laugh at yourself, laugh with them.

### **Praise them often.**

Give equal attention to the front and back rows.

### **Get out of your head and into the moment.**

Connection only happens when you are present with your participants. You have to be on top of the first three key elements to be free to connect with the music and the people in your class. If you're stuck in your head counting reps or stressing about what's coming up you'll miss the opportunities to send and receive lightning bolts of connectivity to your participants.

### **Involve your class members.**

Ask for song suggestions, and be available after class for questions. But remember you're in charge; they need you to lead. You're the DJ, not a Jukebox.

# CONNECTION

## 2. COMMUNICATE TO ALL THE DIFFERENT LEARNING STYLES

Not everyone has the same learning style. Yours will be different from many in your class and it's natural to communicate in your preferred way. However, it's your job to communicate – verbally and non-verbally – with those that are visual, auditory and kinesthetic learners.

So which type are you? Complete the questionnaire on the back page to find out.

Connecting with the Learning Styles – Write down how you will connect with the various types:

### Visual

.....

.....

.....

.....

.....

### Auditory

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.....

.....

### Kinesthetic

.....

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.....

.....

.....

BE REAL, AUTHENTIC,  
CONFIDENT AND  
INSPIRING

**YOU KNOW YOU'RE THERE WHEN...**

- People spontaneously come up to talk to you before and after class.
- They respond to you by replying, smiling back, working hard for you, laughing at your jokes... MAYBE!
- The same people keep coming back – and, MOST IMPORTANTLY, they bring their friends

# CONNECTION

### 3. LOOK AT PEOPLE, SEE WHAT THEY ARE DOING AND RESPOND

This sounds stupid – but you have to actually look at your participants. Not just look, but look and see them, and not just their body parts, their eyes! Try and hold their eyes for 5 seconds and smile and connect.

There are six key tools to use for Look, See and Respond:

- 1. ....
- 2. ....
- 3. ....
- 4. ....
- 5. ....
- 6. ....

### PRESENTATION SCRIPT

Write down two or three cues that you will use during our final presentation to help connect with people. Use the tools above to help you.

.....

.....

.....

.....

.....

.....

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.....

.....

.....

“BE THE CHANGE YOU WANT TO SEE IN THE WORLD.” – GANDHI

# NOTES

[illegible]



# PERFORMANCE

## TO TEACH LES MILLS TONE SUCCESSFULLY YOU HAVE TO THINK, BE AND SPEAK LES MILLS TONE

To have the Ultimate Performance, you need to start with music – feel it, hear it, be it. Match your actions and voice with it. But a true Performance won't happen unless you add you – the Ultimate You. Then you will be teaching in the essence of the program.

How this happens:

### 1. THE MUSIC

You will create a Performance when you come back to the music. The music is where LES MILLS TONE starts, the music determines the choreography, the music tells us how to perform. Every LES MILLS TONE release has tracks with different musical feels. Within every track there are highs and lows to create a huge musical journey. The key to a Performance is to match the musical feel with everything you think, do and say.

Always ask yourself – **what is the feel of this track?**



# PERFORMANCE

## 2. YOUR ACTIONS AND FACE

Once you have the music – match it with your actions and your face. If the track is uplifting, show uplifting actions and facial expressions. Your actions need to be strong. Your posture and movements need to be inspirational. How do you do this? Practice and get fitter. Use your actions to show that you never give up. And when the timing is right and the track changes, smile, laugh, have fun with your class.

Always ask yourself – **How can I demonstrate the feel of this track through my body and face?**

## 3. YOUR VOICE

Let's see how to match our voice to the highs and lows of the music. We use **the LES MILLS TONE voices** and there are 2 main types of voice:

- **Conversational Voice** – usually used during the verses – just talking to your members.
- **Motivational Voice** – you have two choices:
  - Build Voice** – usually in the pre chorus the music starts to build. Create a voice with more pace and urgency, pitch and power.
  - Strong Voice** – And a voice that is BIG or POWERFUL in the choruses – encouraging and motivating. Sometimes drop to a focused and grounded voice that will push us to work for our results.

Then let the music take over to finish us off.

If you think about it... your **voice** and your **coaching** should work as one with the musical journey throughout the track!

Try this: **Listen** to your tracks again:

1. Forget the choreography and the coaching for a moment – just listen and determine the feel of the song, the highs, the lows through the whole track - map the song's journey.
2. Identify which voice to use in each section. Where is the voice conversational, or motivational - building or intense?
3. Check, does the coaching match the voice to fit with the song? Your script becomes a journey of music, coaching and voice.

# PERFORMANCE

## WHAT CAN YOU DO TO MAKE PERFORMANCE HAPPEN?

### GET OUT OF THE WAY

Teaching in the essence of the program is the ultimate high performance state.

LES MILLS TONE is a fun and playful class where instructors are accessible and welcoming and participants have many options and choices to tailor the class to their own needs.

You shouldn't teach a little bit in the essence of LES MILLS TONE with a mix of other styles thrown in. Get in or get out!

### STOP TRYING SO HARD

Learn your choreography, perfect your technique, coach like a champ and connect with your people. These are fundamental, now let the music and the technical physicality of the program do the work for you. Participants will sweat and some might surrender to fatigue. You will sweat and motivate them to keep going. Nobody quits. Everybody wins. Simple.

This is Performance and here's how to refine it:

## 4. THE ULTIMATE YOU

This is your state of mind; teaching in the essence of the program is the ultimate high performance state so you need to be bigger than yourself, YOU NEED TO BE THE ULTIMATE YOU!

Your job is to be strong, inspirational, motivating and lead them and be an authentic fitness leader. You are there to bring out the best in people. They are there to be a better version of themselves – to get fitter, stronger and for some, to be challenged. That's the deal. Bring that attitude to every class. Participants who come to LES MILLS TONE are driven by the empowerment and sense of

achievement they experience during a class. Take control, be their inspirational teacher, bring your knowledge and experience.

Be the ULTIMATE LES MILLS TONE YOU.

## NOBODY QUILTS. EVERYBODY WINS. SIMPLE.

Who do you dream of being when you teach? This questionnaire will help you connect with your inner rock star or your ULTIMATE YOU. Answer these questions and begin your journey...

### IF YOU ARE 'THE ULTIMATE YOU'... BEFORE YOU CAME INTO THE ROOM...

WHAT WERE YOU DOING?

WHAT DID YOU EAT FOR BREAKFAST?

WHAT KIND OF CAR DO YOU DRIVE?

WHAT IS YOUR FAVORITE MUSIC?

WHO DID YOU SPEAK TO AND WHAT DID YOU SAY?

# PERFORMANCE

DESCRIBE YOUR WALK AND YOUR POSTURE.

HOW DO YOU FEEL WHEN YOU ARE IN THE ROOM?

WHAT IS YOUR PREDOMINANT FACIAL EXPRESSION?

HOW DO PEOPLE GREET YOU?

WHAT ARE YOUR 'CHARACTER' GIVENES (EG FIT, STRONG, CONFIDENT, SILLY, ...)?

DESCRIBE THE EMOTIONAL RELATIONSHIP BETWEEN YOU AND THE OTHER PEOPLE IN THE ROOM.

DESCRIBE THE LOCATION WHERE YOU TEACH.

WHAT DO YOU FEEL ABOUT THE OTHER PEOPLE IN THE ROOM?

PHYSICAL ENVIRONMENT: WHAT DOES THE ROOM LOOK LIKE?

OVERALL, WHAT ARE YOU TRYING TO GET FROM THE OTHER PEOPLE?

WHAT DOES THE ROOM TELL YOU ABOUT YOUR CHARACTER?

DESCRIBE 'THE ULTIMATE YOU':

WHAT IS THE EMOTIONAL ENVIRONMENT IN THE ROOM?

# PERFORMANCE

**ONCE YOU HAVE FINISHED PLAYING, ENHANCING AND EXPRESSING,  
THINK ABOUT THIS...**

What are the conflicts holding you back from becoming THE ULTIMATE YOU? What is stopping you?

Write a letter to your 'REAL SELF' from your 'ULTIMATE SELF'. And remember, sharing this exercise with someone else will greatly enhance the experience.

## DEAR ULTIMATE YOU,

[illegible]

# PERFORMANCE

Grow your class numbers by creating a memorable experience, which NO ONE wants to miss. When you get participants moving, sweating, singing, working, pushing, persevering, fatiguing, feeling the experience from the inside out – that's LES MILLS TONE.

## PRESENTATION SCRIPT

Prepare to add some Performance to your final presentation. Use the table below to help you prepare:

### YOU KNOW YOU'RE THERE WHEN...

- You are in a state of flow
- You teach from the program essence
- Your class is addicted to your workout experience
- They clap and cheer spontaneously at the end of each track or class

PERFORMANCE	
Music	What is the feel of this track?
Actions	How can I demonstrate the feel of this track through my body and face?
Voice	What is the map of the song's journey?  Which voice should you use for each section?  Does the coaching match the voice to fit with the song?
Ultimate You	How will you demonstrate your Ultimate You? What will you say, do or feel?

# WHAT'S NEXT

## CERTIFICATION

- Present this release and video the class
- Video is assessed on Choreography, Technique, Layer 1 and 2 Coaching.
- Submit video to your agency within their time frame

## TAKE YOUR TEACHING TO A WHOLE NEW LEVEL

## AFTER CERTIFICATION

- Gain experience!
- Ask to team-teach
- Ask for feedback from a mentor or your GFM
- Make yourself available to cover classes and try to secure your own regular classes
- Go to all quarterly education and launches
- Record yourself teaching and examine your own technique, coaching and practice, practice, practice
- Get involved with launching new releases in your club
- Complete Advanced Training. This takes you to a next level of understanding and living out Fitness Leadership, dialing yourself into the Essence of your program and Showing Enjoyment in a transformative way, as well as helping you “juggle” the 3 “balls” of creating a life-changing, addictively awesome class experience. You should aim to complete this within 6-12 months of Teacher Certification. This will without doubt enhance your own enjoyment of your teaching and will pack your classes! It may even get you onto the pathway of being a Presenter and Trainer for your agency!

# ACTION PLAN

This image shows a full page of white paper with horizontal dashed lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.



# NOTES

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

# INITIAL TRAINING QUIZ

Watch the two videos 'GET FIT TOGETHER RESEARCH' AND '6 WEEK INTRODUCTION TO GROUP FITNESS PLAN' and complete the quiz below.

## FROM 'GET FIT TOGETHER' RESEARCH:

1. WHAT DO LES MILLS CLASSES DO FOR PARTICIPANTS?

- 1.
- 2.
- 3.

2. WHAT TYPE OF TRAINING IS BEST FOR REDUCING THE RISK OF HEART DISEASE?

- 1.

3. NAME 2 RESULTS ACHIEVED BY THE GET FIT TOGETHER PARTICIPANTS

- 1.
- 2.
- 3.
- 4.
- 5.

4. WHAT ARE THE THREE BIG MESSAGES FROM THE GET FIT TOGETHER RESEARCH?

- 1.
- 2.
- 3.

## FROM '6 WEEK INTRODUCTION TO GROUP FITNESS PLAN':

5. WHAT IS CRITICAL TO HOOKING NEW PEOPLE TO GROUP FIT CLASSES?

- 1.

6. THE COMPLIANCE LEVEL OF THIS STUDY WAS VERY HIGH. HOW MANY OF THE PARTICIPANTS NEVER MISSED A CLASS?

- 1.

7. WHAT IS THE RECOMMENDED EXERCISE PRESCRIPTION FOR WEEK 1?

- 1.

8. NAME 2 ADVANTAGES FOR PARTICIPANTS OF THE SLOW FAMILIARIZATION PERIOD?

- 1.
- 2.

# NOTES

[illegible]

# APPENDIX 1

## QUALITY ASSURANCE

We begin this process on the very first day of training and it is aligned to the 5 Key Elements.

Throughout the 2 days of LES MILLS TONE training your trainer will focus upon helping you to understand and move towards competency in the first 3 Key Elements – Choreography, Technique and Coaching. You will also gain insight into Connection and Performance - the icing on the cake when it comes to being GREAT at your job.

You will experience what it's like to be a LES MILLS TONE Instructor at the end of your first day when you teach your assigned track to the group. Your trainer will tell you what you're already good at and give you something to work on overnight. Then at the beginning of day 2 you will teach your track again and will be given more tips to work on throughout the day. This is in preparation for your final presentation, at which time your trainer will tell you whether you are 'good to go' (PASS) or need more time to sharpen your tools before you are ready to teach at your gym.

Once you've received your training pass you will continue to work towards Instructor Certification, which will occur approximately 2-3 months post training.

## INSTRUCTOR CERTIFICATION

Instructor Certification is exciting – you will film yourself teaching a live class following the Les Mills Teaching Model and then it will be assessed by your agency against the global standard. It's this global standard that sets Les Mills Group Fitness classes above all others and ensures that class participants experience the same great quality LES MILLS TONE workout no matter where they are in the world...

and that's why we say Instructor Certification is exciting!

## WE KNOW INSTRUCTORS THRIVE ON FEEDBACK. THE MORE THEY GET, THE BETTER THEY GET

By now you'll be totally hooked on improving your teaching skills and wanting to be an even better version of yourself... so here's the plan. After implementing your Certification feedback into your teaching it's time to ask your agency when you can register for Advanced Training

## WHAT'S ADVANCED TRAINING?

Advanced Training takes you to a next level of understanding and living out Fitness Leadership, dialing yourself into the Essence of your program and Showing Enjoyment in a transformative way, as well as helping you "juggle" the 3 "balls" of creating a life-changing, addictively awesome class experience. This will without doubt enhance your own enjoyment of your teaching and will pack your classes! It may even get you onto the pathway of being a Presenter and Trainer for your agency!

## ... AND WE ARE ANOTHER STEP CLOSER TO CREATING A FITTER PLANET

# APPENDIX 2

## COACHING & VOCAL INSTRUCTION

### VOCAL QUALITY

The way you say things is often more important than what you say

A major part of the way we communicate comes from the way we say things; the tone of our voice. A simple phrase like “drive through the legs and use the big muscles” spoken at conversational level has four to five times less impact than the same phrase spoken with passion, strength and energy at a high volume. This is the power of voice intonation.

The general rule is to speak in a normal, conversational tone during the verses and then add energy and strength to your vocal delivery when you reach the choruses or big instrumentals. This is the time when the work is the most intense

To be successful in your verbal cueing you need the following:

- Clarity – you need to really use all the muscles in your face to clearly articulate what you are saying.
- Contrast – using your voice to help create mood – sometimes friendly, sometimes aggressive, sometimes quiet, etc. . .
- Pitch – making sure your voice doesn’t get too squeaky, or low and gravel-like.
- Speed – speaking at a LES MILLS TONE pace – slow enough that the class can understand you but quick enough to convey a sense of urgency. You want your class to feel like you are ‘getting on with it’.

To develop the impact of your vocals you need to try the following:

- Increase the speed of your speech without losing clarity.
- Use a wide variety of instructions that express different emotions.
- Contrast conversational and motivational levels by varying volume, tone and pitch.
- Work on highs and lows.
- Replace words with sounds.
- Try to project your voice to people in the back row. Good breathing techniques and a good microphone are essential.
- Film your class. This will highlight your vocal strengths and weaknesses.

For many instructors it may be a simple case of improving pronunciation and enunciation or varying the tone. However, until you hear yourself on tape, your weaknesses will not be apparent.

# APPENDIX 3

## VISUAL INSTRUCTION

Role Model Technique is your most powerful means of coaching LES MILLS TONE execution and sometimes it's appropriate, during the track, to turn on the diagonal or to the side to clearly communicate and coach correct exercise technique.

Pre-cueing and previewing exercises increases people's success and enjoyment

- Pre-cueing

Pre-cueing exercises – or preparing participants for the next exercise while they are completing the previous sequence – is a skill that makes a big difference for people to feel successful.

Pre-cues are done on the last 4-8 beats of the musical phrase. People find it frustrating to miss the exercise change because the instructor does not provide this information.

- Previewing

Showing an exercise before it happens or before the track begins is a useful skill in introducing a new exercise or demonstrating correct technique for an exercise. Previewing is especially valuable for visual learners.

## PRE-CUEING AND PREVIEWING EXERCISES INCREASES PEOPLE'S SUCCESS AND ENJOYMENT

# APPENDIX 4

## PROGRAM LAUNCH

A great launch is vital to the success of LES MILLS TONE in your club. EVERYONE at the club needs to get behind it and instructors need to be totally prepared to teach awesome launch classes. Practicing how to teach as part of a team is really important.

### HERE'S A LIST OF THINGS TO DO PRE-LAUNCH:

- In-house training – regular training sessions for choreography rehearsal, fitness and peer assessment
- Marketing – posters, new members, guest passes, banners, brochures, personal trainers
- Staff classes – full dress rehearsals to internal staff
- Club support – educate and involve all instructors, staff, personal trainers, and membership consultants/sales staff
- Inter-club meetings

### BUILDING UP TO THE LAUNCH:

- Launch dates
- Orientation classes
- Strategies for overcrowding and flexible timetable
- Booking and payment systems

### QUARTERLY LAUNCHES:

- These launches should be treated as major events in your club.
- Use the posters and materials provided.
- Make a big deal out of Quarterly Launches to keep the program new and fresh and to keep the passion alive.
- You need a LES MILLS TONE club representative that keeps the LES MILLS TONE culture alive in your club and works with the GFM or Club Manager to keep the profile of the program high.

- To keep the culture alive and build a following of loyal members you must invest in the product and facilitate four fabulous launches per year and encourage the excitement that comes from new releases. It's just like a James Bond movie – we know what to expect but we're totally excited about seeing the new love interest, the new baddies and the new stunts.
- Hand out free passes to participants to bring friends along to Club Launch day.
- Use a theme for Quarterlies
- Super Saturday – all of the classes are launched on a Saturday.
- Manic Monday – all of the classes are launched on a Monday.
- World Class Wednesday – all of the classes are launched on a Wednesday.

# APPENDIX 5

## VAK LEARNING STYLE INDICATORS

		VISUAL	
1	when operating new equipment for the first time I prefer to	read the instructions	
2	when seeking travel directions I...	look at a map	
3	when cooking a new dish I..	follow a recipe	
4	to teach someone something I..	write instructions	
5	I tend to say..	"I see what you mean"	
6	I tend to say..	"show me"	
7	I tend to say..	"watch how I do it"	
8	complaining about faulty goods I tend to..	write a letter	
9	I prefer these leisure activities	museums or galleries	
10	when shopping generally I tend to..	look and decide	
11	choosing a holiday I..	read the brochures	
12	choosing a new car I..	read the reviews	
13	learning a new skill	I watch what the teacher is doing	
14	choosing from a restaurant menu..	I imagine what the food will look like	
15	when listening to a band	I sing along to the lyrics (in my head or out loud!)	
16	when concentrating I..	focus on the words or pictures in front of me	
17	I remember things best by..	writing notes or keeping printed details	
18	my first memory is of	looking at something	
19	when anxious, I..	visualise the worst-case scenarios	
20	I feel especially connected to others because of	how they look	
21	when I revise for an exam, I..	write lots of revision notes (using lots of colours!)	
22	when explaining something to someone, I tend to..	show them what I mean	
23	my main interests are	photography or watching films or people-watching	
24	most of my free time is spent..	watching television	
25	when I first contact a new person..	I arrange a face to face meeting	
26	I first notice how people..	look and dress	
27	if I am very angry..	I keep replaying in my mind what it is that has upset me	
28	I find it easiest to remember	faces	
29	I think I can tell someone is lying because..	they avoid looking at you	
30	When I'm meeting with an old friend..	I say "it's great to see you!"	
<b>TOTALS</b>		<b>VISUAL</b>	



AUDITORY		KINESTHETIC/PHYSICAL	
listen to or ask for an explanation		have a go and learn by 'trial and error'	
ask for spoken directions		follow my nose or maybe use a compass	
call a friend for explanation		follow my instinct, tasting as I cook	
explain verbally		demonstrate and let them have a go	
"I hear what you are saying"		"I know how you feel"	
"tell me"		"let me try"	
"listen to me explain"		"you have a go"	
phone		go back to the store, or send the faulty item to the head office	
music or conversation		physical activities or making things	
discuss with shop staff		try on, handle or test	
listen to recommendations		imagine the experience	
discuss with friends		test-drive what you fancy	
I talk through with the teacher exactly what I am supposed to do		I like to give it a try and work it out as I go along by doing it	
I talk through the options in my head		I imagine what the food will taste like	
I listen to the lyrics and the beats		I move in time with the music	
discuss the problem and possible solutions in my head		move around a lot, fiddle with pens and pencils and touch unrelated things	
saying them aloud or repeating words and key points in my head		doing and practising the activity, or imagining it being done	
being spoken to		doing something	
talk over in my head what worries me most		can't sit still, fiddle and move around constantly	
what they say to me		how they make me feel	
I talk over my notes, to myself or to other people		imagine making the movement or creating the formula	
explain to them in different ways until they understand		encourage them to try and talk them through the idea as they try	
listening to music or listening to the radio or talking to friends		physical/sports activities or fine wines, fine foods or dancing	
talking to friends		doing physical activity or making things	
I talk to them on the telephone		I try to get together to share an activity	
sound and speak		stand and move	
I shout lots and tell people how I feel		I stomp about, slam doors and throw things	
names		things I have done	
their voice changes		the vibes I get from them	
I say "it's great to hear your voice!"		I give them a hug or a handshake	
AUDITORY		KINESTHETIC/PHYSICAL	

# LES MILLS CULTURE

## HAKA AND HONGI

### MAORI TRADITIONS IN THE LES MILLS CULTURE

Two of the most popular Maori traditions are the Haka and the Hongi. The haka is an ancient warlike challenge with fierce movements performed to a Maori chant. It is famously used by New Zealand's national rugby team, the All Blacks, and other national representative teams at the start of their matches.

It is now also a regular custom at Les Mills events to symbolize the global challenge for our 'warrior-like' instructors in the war against obesity. Also part of the Les Mills culture, the hongi is the Maori welcome expressed by the pressing of noses, something akin to the Western custom of kissing someone by way of greeting.

The literal meaning of hongi is the 'sharing of breath'. In the hongi (traditional greeting), the ha or breath of life is exchanged and intermingled. Through the exchange of this physical greeting, you are no longer considered manuhiri (a visitor) but rather tangata whenua, one of the people of the land. When Maori greet one another by pressing noses, the tradition of sharing the breath of life is considered to have come directly from the gods.

In Maori folklore, woman was created by the gods molding her shape out of the earth. The god Tane (meaning male) embraced the figure and breathed into her nostrils. She then sneezed and came to life. Her name was Hineahuone (earth-formed woman).

## MANY COUNTRIES HAVE LES MILLS NEWSLETTERS CALLED "KIA ORA" – A COMMON MAORI GREETING

Les Mills trainers and instructors often greet each other with a strong Roman-style handshake incorporating the hongi into their greeting.

Many of the original Les Mills trainers have Maori heritage and have enriched the culture of Les Mills with their traditions and customs.

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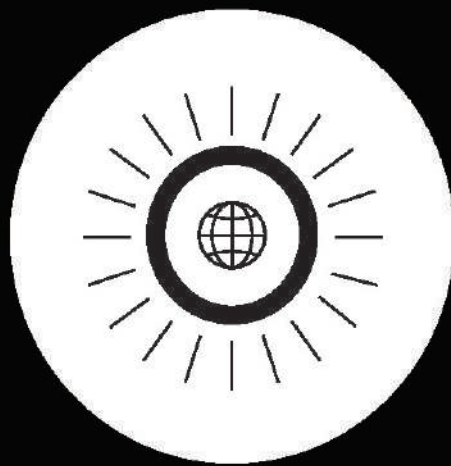
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***LES MILLS***