

Jan 10

	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Intro	(violins)	16	Seated Coast	slow		
Ref	Number ONE, ah, uh	16	Ride	build	▲	
V	Nothing but a QUICK thing	48	Ride	1/1		
PC	Never did I THINK a boy	16	Ride	1/1	▲	
C	Number ONE, see I don't	32	Race	1/1		
MT	(violins) Number ONE, ah, uh	16	Race	1/1		
V	It was all NOW never	48	Ride	1/1		
PC	Never did I THINK a boy	16	Ride	1/1	▲	
C	Number ONE, see I don't	32	Race	1/1		
MT	(violins) Number ONE, ah, uh	16	Race	1/1		
V	It was all NOW never	48	Ride	1/1		
PC	Never did I THINK a boy	16	Ride	1/1	▲	
C	Number ONE, see I don't	32	Race	1/1		
C Chg	Number ONE, you lift me off	32	Race	1/1		
QMT	(violins)	16	Transition to Ride	slow	▲	
Chg	(softens) WAY, you play your	16	Ride	1/2		
C	Number ONE, see I don't	32	Standing Climb	1/2	▲	
C Chg	Number ONE, you lift me off	32	Standing Climb	1/2		
Outro	(violins) ■ Number one	32	Transition to Seated Coast	slow	▼	

La La La st

TEACHING TARGET: Participants need to know what Standing Climb load feels like because it occurs early in track 2. Be sure to coach technique and load.

Be sure to watch the Teaching Target: The Riding Positions – Under the Microscope.

P.S. When Standing Climb is done correctly participants will experience lateral displacement of the seat. The weight should be distributed into the forefoot with the heels higher than the toes.

	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(explosion)	16	Seated Coast	slow		
Inst	(ADD synth)	32	Ride	build	▲	
Inst	(ADD synth chg)	32	Ride	1/1		
Chg	(music builds + vocals)	32	Race	1/1	▲	
V	■ I've had a little	64	Standing Climb Combo	1/2	▲▲	
		1-16	Transition to Standing Climb	1/2	▲	
		17-32	Standing Climb	1/2		
		33-56	Standing Climb	1/2	▲	
		57-64	Standing Climb	build		
C	Just DANCE, gonna be okay	64	Race	1/1	▼▲	
V	DANCE, wish I could shut	64	Standing Climb Combo	1/2	▲▲	
C	Just DANCE, gonna be okay	64	Race	1/1	▼▲	
V	DANCE, wish I could shut	64	Standing Climb Combo	1/2	▲▲	
C	Just DANCE, gonna be okay	64	Race	1/1	▼▲	
V	DANCE, when I come through	1-16	Transition to Standing Climb	1/2	▲	
		17-64	Standing Climb	1/2		
QC	Just DANCE, gonna be okay	1-24	Standing Climb	slow		
		25-32	Standing Climb	build		
C	Just DANCE, gonna be okay	96	Race	1/1	▼▲▲	
RP	Just DANCE, just dance	32	Race	1/1 or 1/1+		15s

last Ra to 57 Ra

BEHIND THE TRACK: The terrain in this track, four hills, was designed to balance the sprints that are found in the Intervals track.

TEACHING TARGET: A common error when transitioning from seated to standing is for participants to stand first, then slow down. Coach the 1/2 cadence first, then stand up.

P.S. If participants stand quickly at the beginning of climbing sections they are probably doing so before having enough resistance. The resistance should be the factor that dictates when the pace slows down and when it is time to stand up. There are 16 counts in the Climb Combo allotted for a resistance change.

3 Separate Ways (Worlds Apart)

Journey 6:36

ROLL

MAINTAIN WORKOUT INTENSITY BY ROLLING OVER HILLS

Inst	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
OC	(soft)	32	Seated Coast	slow		
OC	■ Someday love will	32	Ride	build	▲	
OC	(builds) ■ If he ever hurts	32	Ride	1/1		
MT	(full band)	64	Standing Climb	1/1	▲	
V	Here we stand	64	Ride	1/1	▼▲	
PC	Feel'n' that it's GONE	100	Hill Climb Combo	1/1	▲ x 3	
	To SURVIVE the tide	1-24	Standing Climb	1/1	▲	
	(cymbal crash)	25-32	Transition to Ride	1/1		
C	■ Someday love will	33-36	Ride	1/1	▲	
	HOW we touched	37-60	Standing Climb	1/1		
	■ If he ever hurts	61-68	Transition to Ride	1/1	▲	
	THOUGH we touched	69-92	Standing Climb	1/1		
MT	(full band)	93-100	Transition to Ride	1/1		
V	Troubled times	32	Standing Climb	1/1	▲	
PC	If you must GO	64	Ride	1/1	▼▲	
MT	(full band)	100	Hill Climb Combo	1/1	▲ x 3	
V	Troubled times	32	Standing Climb	1/1	▲	
PC	If you must GO	64	Ride	1/1	▼▲	
Inst	(electric guitar)	100	Hill Climb Combo	1/1	▲ x 3	
Inst	(softens)	64	Standing Climb	1/1	▲	
OC	■ Someday love will	32	Transition to Ride	slow	▼	
OC	(builds) ■ If he ever hurts	32	Ride	build		
C Chg	■ Someday love will	32	Ride	1/1	▲	
	■ If he ever hurts	1-24	Standing Climb	1/1	▲	
		25-32	Transition to Ride	1/1		
		33-56	Standing Climb	1/1	▲	
		57-64	Transition to Ride	1/1		
MT	(full band)	32	Standing Climb	1/1	▲	13s

BEHIND THE TRACK: This is going to be a class favorite. It's nearly impossible not to sing while riding to this song! This song rated the highest for both the song selection and programming in the Testing Phase of Program Development.

TEACHING TARGET: This track should not feel like a track 7. Given that, be sure to coach that each climb should feel like a hill, not a mountain. Use moderate load cues such as "add a little" rather than "crank it down;" "challenge yourself" rather than "give it your all."



	LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst	(bass)	32	Seated Coast	slow		
Inst	(cymbal crash, muffled vocals)	32	Transition to Ride	slow		
Br	(wind sound builds)	16	Ride	build	▲	
C	AFRICA, charms me her	96	Race	1/1		45s
Inst	(cymbal crash, muffled vocals)	32	Transition to Ride	slow		
Br	(wind sound builds)	16	Ride	build	▲	
C	AFRICA, charms me her	96	Race	1/1		45s
Inst	(cymbal crash, muffled vocals)	32	Transition to Ride	slow		
Br	(wind sound builds)	16	Ride	build	▲	
C	AFRICA, charms me her	96	Race	1/1		45s
Inst	(cymbal crash, muffled vocals)	32	Transition to Ride	slow		
Br	(wind sound builds)	16	Ride	build	▲	
C	AFRICA, charms me her	96	Race	1/1		45s
Inst	(cymbal crash, muffled vocals)	32	Transition to Ride	slow		
Br	(wind sound builds)	16	Ride	build	▲	
C	AFRICA, charms me her	96	Race	1/1		45s

Ra Ra Ra Ra Ra Ra Ra

- ← This is the first of 5 identical intervals. It's the snapshot of what's to come. Coach your participants to get the feel for the interval without peaking too early. Provide ETAs to help them know where they are so they can gauge their intensity appropriately.
- ← Now they know what to expect. Here's the chance for them to push themselves outside of their comfort zone. The burn in the quads should occur by the 30 second mark, which identifies if their load is appropriate.
- ← This is where it starts to get hard. The burn in the quads should occur within 15-30 seconds and the physical response from your participants - they'll tighten the upper half of their bodies. Coach them to relax their shoulders and soften their elbows. The intensity of the Race position needs to stay in the legs, not the upper body.
- ← They're past the half way point in the track. 3 intervals down, 2 to go. The burn in the quads should occur by the 15 second mark. If their load is appropriate, it's difficult to keep up with the rhythm. Participants should be too winded to have a conversation at this stage.
- ← The burn in the quads will be immediate. Participants won't feel like they've recovered from the preceding interval. The leg muscles are starving for oxygen, so if their load is appropriate and their speed matches the rhythm, it will simply take sheer determination to work through it to the end. This is the magic moment where the benefits of cycling come flooding in - toned legs, calories burned, weight lost.

BEHIND THE TRACK: This is the first time in a Group Ride release that a track has been designed using a sprint interval without turning the resistance down.

TEACHING TARGET: Refer to the tips above to help maximize the effects of this type of interval training.

P.S. A Group Ride release is programmed to mirror the intensity of the music. As the musical intensity increases the physical intensity should do the same. This intervals track is a great example where the music builds to the word "Africa" which signals the start of the time trial.



5 Pour Some Sugar On Me

Def Leppard

5:44

CHASE

INCREASE ENDURANCE CHASING, CATCHING & PASSING THE LEADER

LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst (builds)	32	Seated Coast	slow		
Inst (ADD bigger bass beat)	32	Ride	build	▲	
Inst (ADD bells) ... Love is like	32	Ride	1/1		
MT (full band) Huh, hey, huh, hey	64	Race	1/1	▲	
V LOVE is like a bomb	32	Ride	1/1		
Br (guitar) Hey, hey	16	Ride	1/1	▲	
V RAZZLE a little, dazzle	32	Ride	1/1		
Br (guitar) Hey, hey	16	Ride	1/1	▲	
PC Take a bottle, shake it up	32	Standing Climb	1/1		
C POUR some sugar on me	48	Race	1/1		
Br ■ I'm hot, sticky sweet	16	Race	1/1	▲	
MT (full band) Huh, hey, huh, hey	64	Race	1/1 or 1/1+		22s
V RED light, yellow light	32	Ride	1/2	▼	
Br Loosen ■ up, loosen up	16	Ride	build	▲	
V You gotta SQUEEZE a little	32	Ride	1/1		
Br (cymbal crash) Yeah ■ yeah	16	Ride	1/1	▲	
PC Take a bottle, shake it up	32	Standing Climb	1/1		
C POUR some sugar on me	48	Race	1/1		
Br (softens) ■ I'm hot, sticky sweet	16	Race	slow	▲	
Inst (bass + sound effect)	32	Race	1/1		
Inst (ADD synth)	16	Standing Climb	1/1		
Inst (bass + sound effect only)	16	Race	1/1		
Inst (ADD synth)	16	Standing Climb	1/1		
Inst (bass + sound effect only)	16	Race	1/1		
Inst (ADD synth)	16	Standing Climb	1/1		
Chg YOU got the peaches	32	Race	1/1		
Br (softens) Do you take sugar	16	Transition to Standing Climb	slow	▲	
PC Take a bottle, shake it up	32	Standing Climb	1/1		
C POUR some sugar on me	64	Race	1/1		
MT (full band) Huh, hey, huh, hey	64	Race	1/1 or 1/1+		22s

← This is the beginning of the first working section. It's the least amount of resistance, but it's where the intensity begins to build. This first section is all about endurance.

← This is the first of 5 intensity bursts. Given that, be sure to give the ETA so your participants can gauge their attack.

← This is the start of the second working section. Coach participants to use more resistance this time, with the goal being endurance coupled with 4 intensity bursts.

← The job of this load increase is to slow the legs down during this Bridge vs. participants just slowing their legs and then adding load.

← This is intensity burst #2. It's a short attack out of the saddle.

← This is intensity burst #3. The legs should burn more here.

← This is intensity burst #4. Although the leg burn is the greatest here, the biggest challenge is coming next... when you have to sit down and maintain the cadence in Race.

BEHIND THE TRACK: This song was chosen for its musical intensity and the positive memories that most people have about this classic hit. Be sure to check out the Bonus Chase as well. Use demographics of your club.

P.S. Check out the Bonus track 5 as an alternative. You may feel that song fits your demographics better.

← This is the 5th and final intensity burst. Indicate the ETA and that this is the END!

10 Ra 15 60
St Ra 15 30
St Ra 15 30
Rast 7 7
Rast 7 7
St Ra 15 60
St Ra 15 60

LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst (guitar)	32	Seated Coast	slow		
Inst (ADD synth)	96	Transition to Ride	build	▲	4m to break
Ref ■ Forget about the world	64	Ride	1/1		
V ■ Oh look, there you go	80	Ride	1/1	▲	
C FALL, go on and fall apart	112	Race	1/1		
V ■ Forget about the world	48	Ride	1/1		
C FALL, go on and fall apart	112	Race	1/1		
Chg (softens) Baby fall, baby fall	32	Transition to Seated Coast	slow		
Ref ■ Forget about the world	32	Stress Reversals UT (lat flex neck w/ reach behind)	slow		
QV ■ Forget about the world	1-16 17-32	Stress Reversals Ant delt (ext shoulders) Transition to Ride	slow build		
C FALL, go on and fall apart	64	Race	1/1		90s to end
Chg I'm right ■ here, hold on	24	Race	1/1		
Br (softens, cymbal builds)	8	Race	1/1	▲	
C (key chg) FALL, go on	96	Race	1/1		

125 Ra 22 Ra 45 Ra
50 50 90

TEACHING TARGET: Initially, coach participants to transition into the Ride position once they feel recovered from Chase.

Indicating that there are four minutes of work before the first break (stress reversal) will help riders gauge how hard to work.

P.S. Spin is always about the options. It is a chance for endurance work or to recover. The option to Ride 1/2 is always an option right from the beginning of the track.

LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst (sound effects)... Welcome	32	Transition to Ride	build	▲	
Chg Hoovers and blenders	64	Ride	1/1		
QMT1 (builds)	32	Ride	1/1	▲	
MT1 (ADD bass beat)	64	Standing Climb	1/1	▲	
Chg (softens) In a recent interview	32	Standing Climb	slow	▲	
MT1 (sound effects)	64	Standing Climb	1/1		
Br (softens)	8	Transition to Ride	slow	▼	
Inst (synth) (ADD organ + snare drum)	1-32 33-96	Ride	build	▲	
Inst (ADD drums)	32	Ride	1/1	▲	
MT2 (strong bass)	64	Standing Climb	1/1	▲	
MT2 (busier bass)	32	Standing Climb	1/1	▲	
MT2 (speeds up)	48	Standing Climb	1/1 R		14s
Chg (softens)	8	Transition to Ride	slow	▼	
Inst (synth) (ADD organ + snare drum)	1-32 33-96	Ride	build	▲	
Inst (ADD drums)	32	Ride	1/1	▲	
MT2 (strong bass)	64	Standing Climb	1/1	▲	
MT2 (busier bass)	32	Standing Climb	1/1	▲	
MT2 (speeds up)	48	Standing Climb	1/1 R		14s

← 1st Climb

← 2nd Climb

← 3rd Climb

TEACHING TARGET: The time to coach the proper Ride technique is during the 64 counts of lyrics. If participants have added proper resistance on the first turn, they should demonstrate some lateral trunk displacement.

Coach participants to attempt to ride the 1/1 R. If the load is appropriate, it's impossible to keep up with the rhythm, but it's really fun!

P.S. Lateral displacement when standing occurs to create a body weight advantage in overcoming the resistance of the pedals. This is the reason we stand when climbing steep hills. Lifting off the seat allows the body weight to shift side to side over the alternating down strokes of the pedal which allows the body weight to assist the pedaling action. In order for this to occur properly the resistance must be high or it will feel as if you are falling down through the pedals.

st st st



LANDMARKS	BLK	POSITION	SPEED	LOAD
QV Then the rainstorm	16	Seated Coast	slow	
QV I have lost all of my	16	Stress Reversals UT (lat flex neck w/ reach behind)	slow	
QV But time ■ through a	16	Stress Reversals Ant delt (ext shoulders)	slow	
QC I need LOVE, love's divine	32	Ride	build	▲
V Through the rainstorm	64	Ride	1/1	
C I need LOVE, love's divine	64	Race	1/1	
Chg Well I try to say	32	Ride	1/1	
Inst (piano) Believe in ■ me	16	Seated Coast	slow	
Outro I need LOVE, love's divine	16	Stress Reversals Pec Major (abd shoulders, hands behind head)	slow	

BEHIND THE TRACK: The design of this track includes more recovery in the form of stress reversals on the front end. Typically, we Ride for a longer period, but the slower recovery is warranted due to the overall intensity of the release.

TEACHING TARGET: Coach participants to move to the end range when doing the stress reversals. This will lengthen the muscles to the fullest extent.

P.S. The Group Ride stress reversals are used to reset the spine and to reduce the muscular stress created through the riding positions. The stress reversals usually involve retracting the shoulder blades, opening the chest or extending the spine to counteract the forward tip of the riding positions.



Primavera In Anticipo (It Is My Song)

Laura Pausini and James Blunt

4:33

STRETCH

IMPROVE RANGE OF MOTION & AID MUSCULAR RECOVERY

LANDMARKS		BLK	POSITION
Inst	(guitar)	8	Transition off bike to standing
V	■ Per scontato non do	32	L Hip Flexors (ext hip, tilt pelvis post)
V	■ It's the air that	32	R Hip Flexors
PC	■ Confesso, sei la	20	Ant Delt (ext shoulders)
C	AAAH lo so	16	L Quads (flex knee, hold lower leg)
C	AAAH la prova che	16	R Quads
V	■ All my hopes, all my fears You are the one	1-16 17-32	R Hams (flex hip, ext knee) ADD R Gastroc (dorsiflex ankle)
PC	■ Per questo nei polmoni	20	R Glut Med/Min (foot on opp knee)
C	AAAH lo so	16	R Quads
C	AAAH la prova che	16	L Quads
V	■ All my hopes, all my fears You are the one	1-16 17-32	L Hams ADD L Gastroc
PC	■ Per questo nei polmoni	20	L Glut Med/Min
C	AAAH lo so	16	L Quads
C	AAAH lesempio che	16	R Quads
Chg	FIORI, che nascono FUORI, cicalizzano	1-16 17-32	R Gastroc (ext knee, dorsiflex ankle) L Gastroc
Inst	(violins)	1-16	L ITB (add hip, lat flex trunk, reach OH)
Chg	Sai TU senz'alcun	17-32	R ITB
Chg	In me ■ in me	16	Spinal Flexors (ext trunk, reach OH)
Ref	Aaah ■	8	Pec Major (abd shoulders w/ hands behind head)
Outro	■ Nell'autoscatto di noi	4	Arms down

BEHIND THE TRACK: This is a unique song in that it's a combination of two languages. Be sure to tune in to the Landmarks to help learn your programming.

TEACHING TARGET: Coach participants to increase range of motion as the Quad stretches are repeated.

LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Intro I'm outta time	32	Transition to Ride	build	▲	
Intro (builds) I'm outta time	32	Ride	1/1		
MT (synth)	64	Standing Climb	1/1	▲	
V COME on boy	64	Ride	1/1		
PC IF you want it	32	Ride	1/1	▲	
C Time is WAITING	32	Standing Climb	1/1	▲	
RP Keep it UP, keep it up	32	Ride	1/1	▼	
V COME on boy	64	Ride	1/1	—▲	
PC IF you want it	32	Ride	1/1	▲	
C Time is WAITING	32	Standing Climb	1/1	▲	
RP Keep it UP, keep it up	32	Ride	1/1	▼	
QV ■ Sometimes I think	64	Ride	1/1	—▲	
PC IF you want it	32	Ride	1/1	▲	
C Time is WAITING	32	Standing Climb	1/1	▲	
RP Keep it UP, keep it up	32	Ride	1/1	▼	
QV ■ Sometimes I think	64	Ride	1/1	—▲	
PC IF you want it	32	Ride	1/1	▲	
C Time is WAITING	32	Standing Climb	1/1	▲	
Inst (synth)	32	Standing Climb	1/1	▲	
RP I'm outta time	32	Standing Climb	1/1 or 1/1+		13s

← 1st Hill

← 2nd Hill

← 3rd Hill

← 4th Hill

TEACHING TARGET: Coach participants to make small load increases so the outcome feels like they're rolling over hills. If it feels like a big climb, then their load changes are too large.

We spend more time in the saddle during this track, leaving plenty of time to coach Ride technique when under a heavier load.

P.S. The heel will drop lower than the toes during the top part of the pedal circle when going uphill in the Ride position. As the resistance increases this will happen naturally to gain additional power in the pedal stroke through greater muscle ROM. If participants are able to pedal uphill with the foot flat or the heels high they probably need more resistance.





No Limit

2 Unlimited

4:57

BONUS CHASE

INCREASE ENDURANCE CHASING, CATCHING & PASSING THE LEADER

LANDMARKS	BLK	POSITION	SPEED	LOAD	ETA
Inst (synth builds + drums)	32	Transition to Ride	build	▲	
Inst (ADD louder synth)	32	Ride	1/1		
QMT (synth + light drums)	1-16 17-32	Transition to Standing Climb Standing Climb	slow build	▲	
MT (full synth + drums)	32	Standing Climb	1/1		
MT2 (synth)	32	Race	1/1		
Ref NO no, no no no no	32	Ride	1/1		
MT (full synth + drums)	32	Standing Climb	1/1	▲	
MT2 (synth)	32	Race	1/1		
Br (echo)	4	Transition to Ride	1/1	▼	
V HARD to the core, I feel	32	Ride	1/1		
Ref NO no, no no no no	32	Ride	1/1	▲	
MT Chg (synth w/out bass)	32	Standing Climb	1/1	▲	
C ■ No, no limit, we'll reach	32	Ride	1/1		
MT (full synth + drums)	32	Standing Climb	1/1	▲	
MT2 (synth)	32	Race	1/1		
MT (full synth + drums)	32	Standing Climb	1/1	▲	
MT2 (synth)	32	Race	1/1		
Chg HEY, ey yeh eh eh, now	1-16 17-32	Ride Ride	slow build	▼	
V No LIMITS allowed, cause	32	Ride	1/1		
Ref NO no, no no no no	32	Ride	1/1	▲	
QC ■ No, no limit, we'll reach	32	Ride	1/1	▲	
MT (full synth + drums)	32	Standing Climb	1/1	▲	
MT2 (synth)	32	Race	1/1		
MT (full synth + drums)	32	Standing Climb	1/1	▲	
MT2 (synth)	32	Race	1/1		
QMT (empties)	32	Race	1/1 or 1/1+		11s

BEHIND THE TRACK: The design of this track allows us to stand more often.

TEACHING TARGET: Coach your participants to increase the load enough that when they stand, there's minimal lateral and vertical displacement. They should feel stable in standing, but the burn is increased due to the lack of displacement.

As participants fatigue forward the end and their technique is failing, show the option of staying in the saddle rather than standing.

P.S. Usually the Race sections are the most intense sections of the Chase track, but in this song, the hardest part is the Standing Climb.

