

ICA Class Profile
**He Loves You,
He Loves You Not**
A Valentine's theme profile

Created by Chris Nielsen
Objective: Theme ride, fun
Working intensity: moderate to hard
Length: 60 minutes

Profile Description

This profile was developed for use on or around Valentine's Day. It references the "He loves me, he loves me not" game where someone plucks petals off a daisy, repeating one of the two alternatives with each petal. To mirror that game, fast and uncomplicated sections alternate with more challenging and complex efforts. Effort ranges from Zone 3 to over threshold, with a brief time spent in Zone 2 at the end. It is expected that, in most instances, participants will naturally use the first few seconds of each "He Loves You" section as a recovery.



Note: In my annual plan this class falls during a period where we are not doing a lot of very high-intensity work. I have therefore included only one instance of interval work in the "He Loves You Not" sections. It would be feasible (and consistent with the content) to design each of those as a series of intervals with longer recoveries during the "He Loves You" sections.

To keep the language balanced, the profile alternates "she" and "he" every two songs ("she loves you, she loves you not"; "he loves you, he loves you not). You can feel free to use both pronouns or lean toward one or the other depending on your audience.

I have deliberately grouped songs by females, then by males and duos. If you get complaints about a biased point of view, you can respond that everything will balance out in the end. Of course, the format of the class can be easily reproduced with songs of your choice.

Pre-Class Music

Only Love Can Break Your Heart, Jenn Grant, 4:14, 112 bpm

Warm-up

Hearts a Mess, Gotye, 6:04, 62 bpm

Structure a warm-up that is suitable preparation for the intensity you anticipate most of the participants will achieve during the class.

Today we are going to explore and experience the sensations that go along with the “He loves me, he loves me not” game. You know the one—where you pull petals off a daisy and the answer associated with the last petal is the one that applies to your current crush. The music today will reflect these two alternatives. When you hear “he loves you” I’ll be playing familiar love songs. When you hear “he loves you not,”* the tone will switch and you’ll be listening to lyrics about breakup and loneliness.*

When the answer is “he loves you,” the results are wonderful. At least in our imagination, life is a smooth road. Events speed by, everything feels easy. Even when the work gets harder it is an enjoyable feeling. The response to “he loves you not” is not as predictable. It will hurt—you just won’t know how. A lot will depend on the circumstances, the other person (that would be me!), and you. You will work much harder during these hurting sections. But you can’t really let up when you hear “he loves you” again. We all know that it takes work to maintain a healthy relationship.

Add appropriate guidance about effort and form.

* Throughout the class, modify this phrase (he/she loves me/you) to fit your preference, audience and context.

Bleeding Love (Vinyloverz Hands Up Edit), Swing State, 3:23, 69 bpm

The song is Bleeding Love. I am going to ask for some blood, sweat, and tears from you. This is optional but it is important if you are going to work very hard during portions of what is to come.

Cue 1 minute of all-out effort (with appropriate limitations on cadence), followed by 1 minute of recovery, followed by another minute of all-out effort.

Class

If you provide guidance about the beats per minute at the beginning of each song it will help riders find the on/off rhythm of the class.

Crazy in Love, Emeli Sandé and the Bryan Ferry Orchestra, 2:54, 107 bpm

He Loves You!

Fall into a nice, easy, swinging flat. Avoid bouncing in your saddle. Your love is still new—you need to stay on your best behavior. Don’t worry about trying to achieve the

very fast cadence. It is tempting to overdo at the outset of a new relationship. Better to just be the best version of yourself.

No Love, Simple Plan, 3:15, 77 bpm

He Loves You Not!

You feel the pain. You struggle on through your days and try to disguise the hurt in your heart. Add resistance that challenges your cardiovascular system. Don't let me see the effort in any way—your form should stay the same.

Love They Say, Tegan and Sara, 3:34, 95 bpm

She Loves You!

Let's go back and find some pleasant sensations. Your heart rate can stay elevated—love is exciting, after all.

Goodbye To You, The Veronicas, 3:12, 81 bpm

She Loves You Not!

But that's OK. In fact, it's for the best. That doesn't make it easier, though. I'd like you to stay with the beat but add enough resistance to your bike to represent the effort. You can decide how much it hurts. Depending on your choice, some of you might begin to feel helpless toward the end.

Heavy Love, Serena Ryder, 3:20, 93 bpm

He Loves You!

Passionately! There isn't really a chance to breathe. That helpless, near breathless feeling should stay with you.

If riders recover during the first part of this song, make sure that they bring their effort back to at least moderately hard during the balance of this section.

Since U Been Gone, Kelly Clarkson, 3:09, 66 bpm

He Loves You Not!

Rejection hurts...a lot. Days feel difficult and then, out of nowhere, come big waves of sadness and grief. Add resistance to simulate a moderately steep hill. Keep your cadence at 66 rpm but increase it as much as you can on the chorus ("Since you been gone").

The increased cadence sections occur at 0:42–1:00, 1:30–1:48, and 2:18–2:56.

Everlong, Foo Fighters, 4:10, 80 bpm

She Loves You!

Some of the excitement is gone and there is a little more work involved for both of you. But it doesn't feel anything like it would if you had received the other answer. Settle into the beat and adjust your resistance so that you feel some work but your effort does not exceed moderately hard.

That's the Way Love Dies, Buck 65, 3:10, 86 bpm

She Loves You Not!

Sometimes that answer comes as a surprise. You wonder what happens next. Your everyday becomes surreal. You fight against the change; you struggle for normalcy.

We will add small amounts of resistance each time we hear "That's the way love dies." Fight to maintain your starting cadence—that's your normal. But if you have to let the cadence drop, settle down to a new normal and try to hold it there for as long as possible. After a while you may not be able to stay normal—that is, seated. At that time you will have to acknowledge the change by standing.

Cue a resistance increase each time you hear the male or female voice sing "That's the way love dies." This occurs at 0:15, 0:56 (x2), 1:07 (x2), 1:16, 2:05 (x2), 2:13 (x2), 2:23, 2:32, and 2:57. At the times indicated by (x2) one sings it, followed immediately by the other. You can choose to ask for just one resistance increase at these times or cue a double increase. You will cue either 9 or 13 increases. This may not be feasible for some people. Make sure that riders know they can ignore your cues at any time.

Here's To Us, Kevin Rudolf, 3:58, 95 bpm

He Loves You!

What a relief. Enjoy the break but don't drop your guard. Grab the beat and keep your effort at moderate to moderately hard.

Only War, Buck 65, 3:11, 85 bpm

He Loves You Not!

It doesn't matter who is responsible for the end of love. It always spirals down from something easy and pretty to something challenging and ugly. Along the way you both become people you don't recognize.

The song title says it all. It's war. We will start at a cadence of 85 rpm with enough resistance to create a real feeling of work. I want you to add on lots of resistance and go all out every time you hear the male singer. When the female begins, return to your starting resistance. This isn't a recovery, just the end of one battle and the beginning of the next.

Remind riders to note their starting resistance so they can drop back on your cue. Cue a resistance increase and increased cadence at 0:12, down at 0:34, up at 1:24, down at 1:44, up at 2:15, down at 2:32.

My Kind of Love, Emeli Sandé, 3:23, 88 bpm

She Loves You!

Remind yourself about the joys of love and a fast flat road. The work shouldn't be too hard but don't get sloppy. You don't want to get that other answer anytime soon, if ever.

Hate (I Really Don't Like You), Plain White T's, 3:45, 81 bpm

She Loves You Not!

What is the flip side of love? Hate—or at least dislike. You might hate this work.

Increase both your resistance and cadence on the chorus (hate is a strong word) and recover on the verses. This might be your most intense work of the day.

Cue increased effort at 0:36–1:15, 1:30–1:56, and 2:39–3:27.

Love Is the Drug, 2:41 Bryan Ferry and The Bryan Ferry Orchestra, 2:41, 67 bpm

We have come full circle to where we started. Settle into the goofy feelings of love and relax. He Loves You!

Cue a ~100 rpm cadence with heart rate in Zone 2.

Cool-down and Stretch

I Was a Fool, Tegan and Sara, 3:24, 87 bpm

Dance Me to the End of Love, Leonard Cohen, 66 bpm

Title	Artist	Album	Source
Only Love Can Break Your Heart	Jenn Grant	Echoes	iTunes
Hearts a Mess	Gotye	The Great Gatsby (Music from Baz Luhrmann's Film) Soundtrack	iTunes
Bleeding Love (Vinylmoverz Hands Up Edit)	Swing State	#1 Club Hits 2008 - Best of Dance and Techno	iTunes, eMusic
Crazy in Love	Emeli Sandé and The Bryan Ferry Orchestra	The Great Gatsby (Music from Baz Luhrmann's Film) Soundtrack	iTunes
No Love	Simple Plan	Simple Plan	iTunes
Love They Say	Tegan and Sara	Heartthrob	iTunes
Goodbye to You	The Veronicas	Hook Me Up	iTunes
Heavy Love	Serena Ryder	Harmony	iTunes
Since U Been Gone	Kelly Clarkson	Breakaway	iTunes
Everlong	Foo Fighters	Foo Fighters: Greatest Hits	iTunes
That's the Way Love Dies (featuring Tiger Rosa)	Buck 65	Neverlove	iTunes
Here's To Us	Kevin Rudolf	Here's To Us—Single	iTunes
Only War (featuring Tiger Rosa)	Buck 65	Neverlove	iTunes
My Kind of Love	Emeli Sandé	Our Version of Events	iTunes
Hate (I Really Don't Like You)	Plain White T's	Every Second Counts	iTunes
Love is the Drug	Bryan Ferry and the Brian Ferry Orchestra	The Great Gatsby (Music from Baz Luhrmann's Film) Soundtrack	iTunes
I Was a Fool	Tegan and Sara	Heartthrob	iTunes
Dance Me to the End of Love	Leonard Cohen	More Best of Leonard Cohen	iTunes