

### Hounds of Halloween, the Sequel

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Working HR Zones: Zone 3 to 5a  
Total Class Length: 60 minutes

#### **Profile Description**

This profile continues the story that ended abruptly at the conclusion of *The Hounds of Halloween*. The first class took advantage of plot twists related to eerie stories from the eighteenth and nineteenth centuries. This sequel moves the narrative into the twentieth and twenty-first centuries with references to aliens and modern movies and television.



Note that, while I usually use music to determine cadence, my music choices in this profile were made for their dramatic effect. You may want to release people to find the correct sensations in their bodies without regard to matching the beat of the music. For purposes of both continuity and storyline, there is some overlap of music between this profile and its predecessor.

Once again, I have provided you with the skeleton of the story. Have fun fleshing it out with your own details and cultural references. This is best taught in a darkened room to allow people to suspend their connection with the mundane details around them.

#### **Objective**

The principle behind this profile is to use resistance, cadence, and position to mimic the sensations the riders might feel as they experience the events described in the story. This helps extend the learning in class to real-life (and fictional) situations. Cues related to form and efficiency will be appropriate throughout as you encourage riders to maintain control over their heart rates, mechanics, and posture.

### **Warm-up and Explanation**

#### **Tears for a New Beginning, Lugburz, 72 rpm, 5:14**

Cue a gradual warm-up that will take heart rates to the middle or top of Zone 2.

*Let's catch up with the story until now. On a late fall weekend you headed off to a remote castle on the moors with the intent of taking a total break from your responsibilities. For that reason you left all technology, phones, and computers behind.*

*As you sat in front of a crackling fire enjoying a good book, you heard the sound of a woman screaming. To the sound of thunder, you headed out to see what aid you could provide.*

*When you reached the spot from which the scream originated, no one was there—but you did see signs of a struggle. You also heard rustling and growling noises from the underbrush. You turned and ran back to the castle for help.*

*Just as you got there a lightning strike knocked out all the power. So you climbed to the tallest turret to try to determine the direction in which you might seek help. After spotting a light on the horizon you ran down all the stairs and entered the garage. When the car wouldn't start you were forced to grab a bicycle and head off toward the light.*

*Unfortunately the road dead-ended at a large lake and the menacing growling sounds appeared behind you. So you jumped into a pedal boat that you found in the reeds.*

*After a rough crossing you were just about to wade onto the shore when once again you heard the terrifying growling sounds. At that point you had no choice but to push the boat back into the water. That's where we pick up the story.*

#### **Menace, Hybrid, 103 bpm, 2:19**

*At 2:10: You have reached the center of the lake but it is not clear what you should do next. Which shore is safe to approach?*

#### **Large Tornado Rumble with Wind and Debris, Sound Effects Library, 1:51**

*What's that? All of a sudden the boat has been picked up by something that feels like it might be a tornado. You are swirling up and up through the air. Feel yourself fighting against the walls of air around you.*

Cue a sudden increase in resistance. Encourage standing if that will help fight against the effects of the wind.

### **X-Files, L'Orchestre Cinematique, 136 bpm, 3:37**

*Suddenly the wind stops and you find yourself in a large, hangar-like building. There is a group of people staring at you, both men and women, and they are all wearing business suits.*

*One of them steps forward to shake your hand. He introduces himself as a member of a secret group of agents whose sole responsibility is to identify threats to Earth from aliens. He goes on to tell you they are certain that extraterrestrials are landing on the moors, taking human beings on board their ship and then releasing them.*

*Unfortunately they have never identified one of those people so don't know what the aliens have done to them and whether they might pose a long-term threat to civilization. He explains that his group has been using drones to observe you and they have been impressed by your resourcefulness. For that reason they used a top-secret technology to recover you from the lake and transport you to their temporary staging area.*

*If that wasn't enough to make your head spin, he then tells you why you have been rescued. Your government would like you to allow yourself to be captured by the aliens and then return for testing when you are released. You are told that your cooperation may save mankind. Reading between the lines, it seems clear that you don't have a choice.*

Cue an effort to bring heart rates up to Zone 3. The sensation should be of both ease and resistance to reflect the feelings of having been rescued combined with a reaction to the mission ahead.

### **The Riders of Rohan, Lugburz, 112 bpm, 5:11**

*You have been sent back out to the moors. At first you stumble along in a trance. But then you pick your head up and decide that you will make the most of this experience. You will acquit yourself with honor and bravery. You start to march across the moors, picking up the pace with each mile you cover.*

Cue a cadence ladder, starting at 60 rpm and using 5-rpm steps. First step is at 0:43; next steps are at 1:17, 1:33, 2:09, 2:26, 3:01, 3:35, and 4:27. Encourage riders to adjust resistance to maintain a constant effort, somewhere near the bottom of Zone 4.

### **Dogs Growling, Dr. Sound Effects, 0:37**

*Suddenly you hear the sounds of growling. And then you understand—those weren't dogs you heard earlier in the evening, those were the aliens!*

### **Kutna Hora, Kutna Hora, 116 bpm, 2:58**

*Your heart starts to beat faster. It is only a matter of time before the aliens make contact. Those were probably the forerunners calling in the Mothership.*

Cue cadence, resistance, and/or position changes that will drive heart rates up to the top of Zone 4 or into Zone 5.

### **The Mothership, John Williams, 142 bpm, 4:34**

*A large, lighted object appears in the sky above you and begins to descend. You stop and stare for a moment. Your stillness is tinged with a sense of foreboding. As the Mothership nears, fear sets in. You work to take control over your body so that it won't give away your true feelings.*

Cue work that will create trembling legs while faces, shoulders, backs, and hips remain quiet and relaxed. This will likely involve loading the legs by increasing resistance while maintaining a cadence of 71 rpm, matching the beat of the song. Encourage riders to regain control over their heart rates and to drop them from the extremes they reached in the previous song.

*[At 3:40] The door of the ship opens and several smallish aliens swarm out and surround you. Moving in unison, they herd you to the door and into the ship. Save yourself for whatever comes next.*

Cue diminished effort.

### **Stukas Im Visier, Feindflug, 69/138 bpm, 5:35**

*In spite of the obvious communication problems, it quickly becomes obvious to you that the aliens want to test the limits of your body. Weirdly, this doesn't scare you! It is just like your indoor cycling classes or a treadmill test at the hospital. You settle in to do the work.*

Cue a ladder of resistance, cadence, and/or effort but try to keep riders below their threshold.

### **Through the Forest of Dol Gulber, Summoning, 62/124 bpm, 4:10**

*The leader of the aliens begins to hiss. His helpers begin to yell and prod you at the same time. The only possible interpretation is that you should go harder. You see a stationary bike in the corner and jump on. You might as well be showing them the best that you can do and the bike will help you do that. But you only have so much to give. At some point you will have to stop working, no matter the consequences, so you can catch your breath.*

Cue intervals of harder work that will take riders over their threshold. Use your knowledge of the group to determine the way in which the higher-intensity effort is achieved, or leave it to riders' choice

Work intervals:

0:31 – 1:01

1:18 – 1:51

3:23 – 4:16

Encourage riders to recover from 1:52 to 3:22.

### **True to Form (soundtrack edit), Hybrid, 90 bpm, 2:36**

*It ends as quickly as it began. The Mothership doors open and you are gently nudged outside. The ship takes off and you are left alone in the dark. At first you just stand there, absorbing what happened.*

Cue recovery.

### **Joyrider, Hybrid, 134 bpm, 4:13**

*As you shake off the fact that you just made contact with aliens, all you want to do is get back to where you started this adventure. You start to jog in the general direction of the castle, but it is still dark and you are traveling overland so the going is pretty difficult.*

Cue a cadence in the low 80s with sufficient resistance to mimic the work of running over a rough surface. Heart rate should remain below threshold, perhaps in high Zone 3 or low Zone 4.

### **Between Light and Darkness, Lugburz, 140 bpm, 3:29**

*You can see lights in the distance. The power must have come back on. The sight intensifies your need to return to normality. You start to run, disregarding the discomfort you feel in your legs and lungs.*

Cue a higher cadence and sufficient resistance to drive heart rate to threshold or above.

### **Fireplace Fire Crackling, Dr. Sound FX, 0:16\***

### **St. Paul's Suite No. 1, Holst, 75/150 rpm, 3:12**

*What's that sound? It's the crackling fire that you lit earlier. What? How can it still be burning? You have been gone for hours. And what's that on your chin? Is it drool? The*

*same classical music is playing. The truth begins to dawn on you. You fell asleep over your book. It has all been a dream!*

\*I chose a shorter version of a crackling fire than I used in the first profile. You could also use that one (Crackling Fire, Sound Effects, Special FX4, 2:00) and shorten it using iTunes or your mixing software.

*It is time to regain control. Let's settle our heart rates. They should be high enough so that we know we are awake and alive but low enough that we are not feeling alarm signals from any part of our bodies.*

Cue easy flat road in Zone 3.

### **Cool-down and Stretch**

**Numb (Orchestral version), Hybrid, 68/136 bpm, 3:02**

**Break My Soul (Orchestral version), Hybrid, 73/146 bpm, 7:15**

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Song	Artist	Album	BPM	Length	Source
Tears for a New Beginning	Lugburz	Songs from Forgotten Lands	72	5:14	iTunes
Menace	Hybrid	Cinematic Sounds	103	2:19	
Large Tornado Rumble with Wind and Debris	Sound Effects Library	99 Incredible Sound FX		1:51	iTunes, eMusic
X-Files	L'Orchestre Cinematique	Halloween Presents a Frightful Party	78/136	3:37	iTunes, eMusic
The Riders of Rohan	Lugburz	Songs from Forgotten Lands	56/112	5:11	iTunes
Dogs Growling	Dr. Sound Effects	Ultimate Halloween Sound Effects Collection		0:37	iTunes, eMusic
Kutna Hora	Kutna Hora	Dark Moments, Vol. 6	58/116	2:58	iTunes, eMusic
The Mothership	John Williams	Close Encounters of the Third Kind soundtrack	71/142	4:34	iTunes
Stukas Im Visier	Feindflug	Im Visier	69/138	5:35	iTunes
Through the Forest of Dol Gulber	Summoning	Minus Morgul	62/124	4:10	iTunes, eMusic
True to Form (soundtrack edit)	Hybrid	Cinematic Soundscape	90	2:36	iTunes, eMusic
Joyrider	Hybrid	Cinematic Soundscape	67/134	4:13	iTunes, eMusic
Between Light and Darkness	Lugburz	Summoning	70/140	3:29	iTunes
Fireplace Fire Crackling	Dr. Sound FX	Hollywood Sounds #1		0:37	iTunes, eMusic
St. Paul's Suite No. 1	Holst	100 Greatest Classical Masterpieces	75/150	3:12	iTunes, eMusic
Numb (Orchestral Version)	Hybrid	Orchestral	68/156	3:02	iTunes, eMusic
Break My Soul (Orchestral Version)	Hybrid	Orchestral	73/146	7:15	iTunes, eMusic



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