

Use the table below to record your notes about each aspect of safety

<b>Safety consideration</b>	<b>Explanation</b>
Verbal screening	
Bike safety and set-up	
Foot position	
Seat height	
Fore/aft seat position	
Handlebar height	
Correct form / technique	

In the boxes below, identify three key safety points for each of the main adjustments on the bike.

Seat post vertical adjustment (seat height):

- \*
- \*
- \*

Seat post horizontal adjustment (fore/aft):

- \*
- \*
- \*

Foot position:

- \*
- \*
- \*



Handlebar height position:

- \*
- \*
- \*

## Correct set-up checklist

*Every time you lead a session, remember to cover all these safety and bike set-up points.*

### **Seat post vertical adjustment (seat height)**

- The client should stand next to the bike and adjust the saddle height until it is in line with their hip.
- They should ensure that they sit on the widest part of the saddle.
- Once secured, they should pedal slowly to ensure that a slight bend in the knee is achieved in each revolution.
- The knees should never be in a locked-out position and the hips should be stable (no rocking).
- Ensure that the seat pin is tightly secured before starting the class.

### **Seat post horizontal adjustment (fore/aft)**

- Place the cranks in a horizontal position, with feet on the pedals.
- The kneecap should be directly over the axle of the pedal to provide the strongest and safest position.
- This position will also enable the rider to comfortably reach the handlebars with slightly bent elbows.
- Another way to align the saddle is for the client to place the elbow of their straight forearm at the front of the saddle and adjust the saddle until their middle finger touches the handlebar shaft.

### **Handlebar height position**

- Handlebars should be in line with, or slightly higher than, the saddle; however, clients can be encouraged to raise their handlebars a little higher, especially if they are new to studio cycling or have poor flexibility.
- Correctly positioned handlebars will avoid straining the back and aid comfort.

### **Other considerations**

- Shoes should be placed in the pedal cage/straps, with the ball of the foot covering the flat surface of the pedal.
- Make sure that shoelaces are tucked away.
- Straps should be securely fastened and tucked in (if necessary) to give the individual stability and safety.
- Check in the extended phase that the knee has a slight bend in it so that over-extension does not occur.
- All pins or clips for bike adjustments should be secure and properly positioned.

Handout 4 – Hand positions

Highlight where the hand positions are on the image below:



Hand position number	Name of position	When should this position be used (with what profiles?)
1		
2		
3		

Handout 5 – Music track breakdown

The number of tracks you use will depend on the duration of each track and the overall class

Component	Track number	Explanation of content (bpm – profile - HP etc)
Warm-up	1	
Cadence building		
Main session		<i>Introduce a range of profiles. Utilise visualisation methods to get the best out of the class members and to increase their enjoyment.</i>
Cool-down	<i>Possibly 9</i>	

What visualisation cues could you use (and when)?

## Handout 6 – Music considerations

How might you use the following aspects of music in your indoor cycling classes?

Term	Brief explanation
Atmosphere	
Motivation	
Speed	
Genre	
Lyrics	
Background	

Session plan

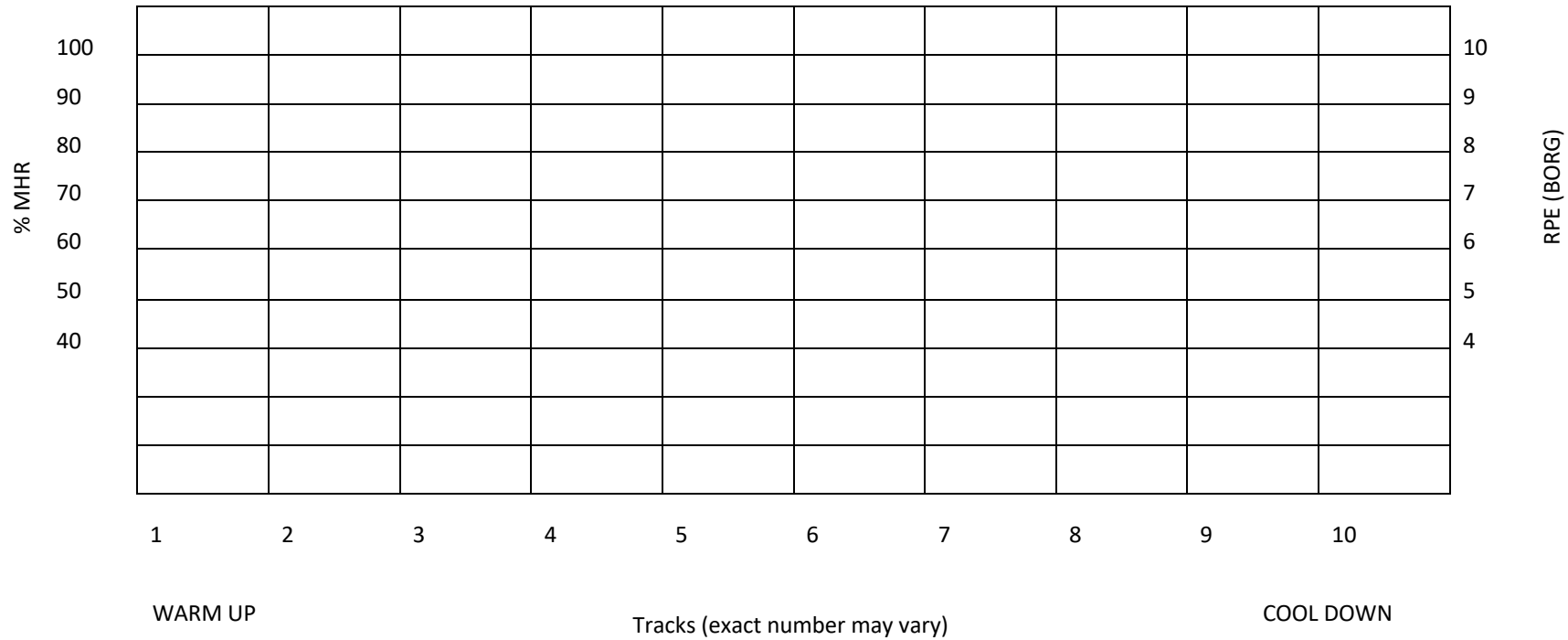
Component of class	Music/track/time	Riding technique	Hand position	Teaching points/visualisation/notes

Component of class	Music/track	Riding technique	Hand position	Teaching points/visualisation/notes



**Handout 8**

You can use this table to visually map out a class. Plot the changes in intensity based on cadence, resistance, ride profile, the instructors coaching and cues etc.
















**Handout 9**

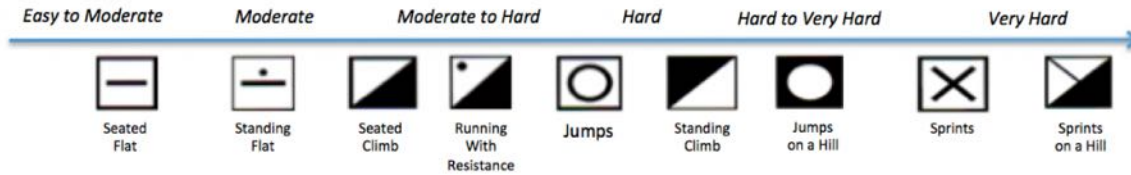
<b>Track Number</b>	<b>Hand Position</b>	<b>Ride Profile (e.g. Hill Climb)</b>	<b>Hard / Moderate / Easy?</b>	<b>Progressive/ constant/ interval?</b>	<b>Music: type, "feel", speed</b>	<b>Imagery used + teaching points</b>
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						

### **Handout 10**

You are required to use a range of instructional and coaching methods to support clients' performance, to include:

<b>Method</b>	<b>Achieved? Notes</b>
Demonstration	
Explanation	
Observation	
Eye contact	
Body language	
Correction	
Adaptation	
Coaching points	
Cueing	
Visualisation	
Praise and encouragement	
Use of voice, to include	
Tone	
Pitch	
Variation in volume	
Use of silence/no vocals	

ISC 17/10/21					
Profile	Track (cumulative time)	Profile	BPM	HP	Cadence
Warm up	If I Lose Myself (3:30)	 	126		
Cadence^	Ready, Steady, Go (7:43)	 	128		
Jumps	Levels (13:21)	 	126		
Climb	Right Here, Right Now (19:48)		125		
Recovery	Talamanca (22:54)	 	126		
Sprint	Propane Nightmares (28:06)		174		
Climb	Greyhound (34:56)	  	125		
CD/Stretch	Finished Symphony (44:01)		132		



# Studio cycle set-up



It is of the utmost importance (for the safety and effectiveness of the class) that the bike is set up and ridden correctly.

A standard cycle has three main adjustments:

- Seat post vertical position (seat height).
- Seat post horizontal position (fore/aft).
- Handlebar height position.

# Other considerations



- Shoes should be placed in the pedal straps, with the ball of the foot covering the flat surface of the pedal.
- Make sure shoelaces are tucked away.
- Straps are securely fastened to give the individual stability and safety.
- Check in the extended phase that the knee has a slight bend in it so that over-extension does not occur.
- All pins or clips for bike adjustments should be secure and fit in position properly.

***Every time you lead a session, reiterate all of the safety and bike set-up points.***

# Safety considerations

## Do's

- Check that the bikes are in good working order.
- Check for adequate footwear on clients.
- Ensure that the bikes are clean.
- Ensure that clients wear appropriate footwear.
- Shoelaces need to be tied and tucked away so that they do not get caught in the bike cage or strap.
- Watch out for baggy clothing.
- Ensure that clients have access to drinking water.
- Check that towels or paper towels are secure and not dangling in the fly wheel.
- All adjustments on the cycle should be secured tightly and checked.
- Shoes and pedals must be securely fastened.
- Always utilise one of the three designated hand positions.

## Don'ts

- Never adjust a studio cycle while still riding on it.
- Never pedal backwards.
- There is no supinated grip (underhand grip) available, for safety reasons.
- Do not rest forearms on the bars only and never ride with no hands or cycle with pointed toes.
- Never try to slow the pedals with the legs; always use the brake to slow down out of a sprint.

There are three designated hand positions. They are referred to as:

- Hand position 1.
- Hand position 2.
- Hand position 3.





# Riding positions

During a studio cycling class there will be sections that use different riding techniques.

These can be utilised in choreographed sequences that maximise both physical benefits and the opportunities for social interaction/enjoyment within the class.

Riding positions include:

- Seated flat.
- Seated climb.
- Standing flat.
- Standing climb.
- Seated sprints.
- Standing sprints.
- Hovering.



# What is cadence?

Cadence is the measurement of pedal stroke revolution speed and is represented in revolutions per minute (rpm).

It is generated by the power put into the pedal crank and the amount of force resisting the power.

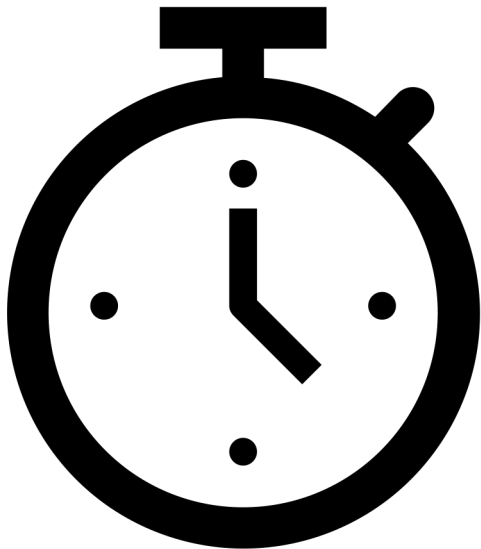
Varying cadence is one way of changing the intensity level.

Variations generally range between 60 and 110 rpm.

In slower sections and hill-climb work the ideal cadence range is 60–80 rpm; when seated and in flat sections it is recommended that the cadence should be 80–110 rpm.



# Measuring cadence



A simple, quick method of measuring cadence is:

- While pedalling, focus on the down stroke of one leg.
- Count one leg's down stroke for 15 seconds.
- Multiply the count result by four to find the cadence speed, for example:

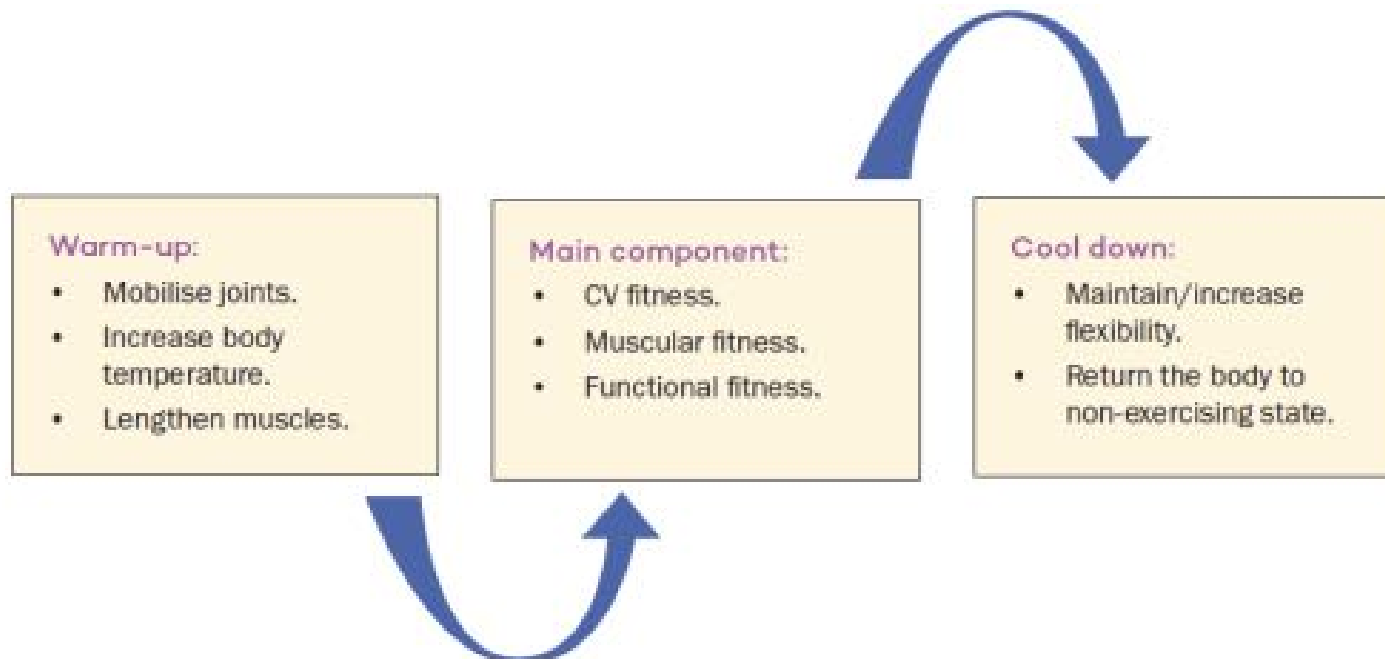
15–20 down strokes per 15 seconds = 60–80 rpm

20–27 down strokes per 15 seconds = 80–110 rpm

# Session structure

A studio cycling session must consist of the following:

- An appropriate warm-up.
- A main component.
- A cool-down.

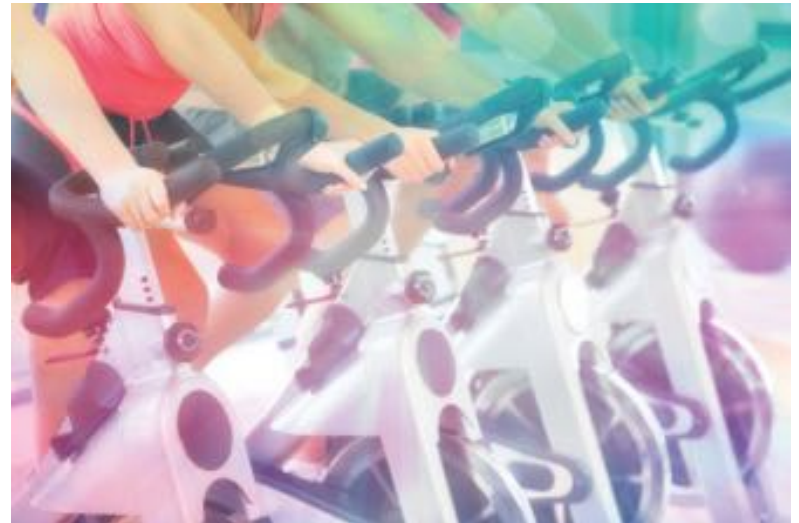


# Warm-up guidelines

A pulse-raiser should take approximately 5–10 minutes.

The aim is to gradually increase intensity throughout the pulse-raiser to ensure that the client achieves an RPE of between 4 and 7 (1–10 scale), dependent on the intensity of the main workout.

No pre-stretching is required; however, it is vital that a post-stretch is completed.



# The main component

This will involve different combinations of hand positions, ride positions and techniques .

The main component should be specific to the group and what you are trying to achieve for them.

Always outline the aims and objectives to the group and ensure that they are realistic and achievable for all.



# What are profiles?

A profile is a picture of the journey upon which you are going to take your class participants.

For example, you could go on a steady-state ride with some gentle hills, or you could plan a whole class around steep hill climbs.

A profile will aid your class planning and should always be the first element of the planning process.

Profile notations can be used to illustrate the journey.

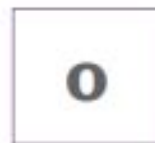
Example symbols are:



Seated flat



Standing flat



Running



Jumping



Sprint

# Cool-down

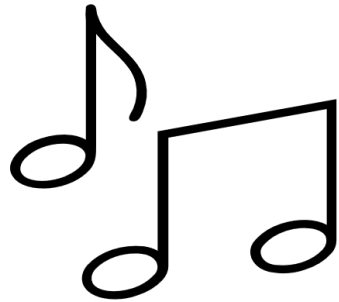
For the cool-down, return to the seated flat riding style at low resistance and proceed to give feedback and praise to the class.

A summary of what has been achieved in the session and why/how it has been beneficial is recommended.





# Other planning considerations



Music



Visualisation

Think about the following:

- Age.
- Type of session.
- Intensity of the session.
- Clients' fitness levels.
- Health considerations.
- The environment.



Accommodating different clients' needs and abilities

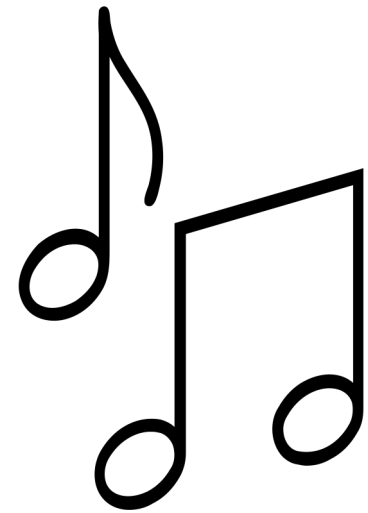
# Music considerations

In studio cycling your music can be extremely varied. There is no beat that has to be followed.

The beauty of studio cycling is that neither the instructor nor the participants need to have rhythm or coordination in order to teach it.

You can use any type of music, from calming to wacky, but the music you choose will set the tone and ambience of your class, so choose the music with some thought.

It must motivate all types of people and should not just be to your taste.



# Visualisation



Music can also be used alongside visualisation and imagery techniques.

It can be motivational for the instructor to describe the terrain and surroundings as the class is taken through a particularly demanding hill-climb section.

Each track within the main session should have its own objective, and these need to be clearly explained before each track. Ideas for track objectives include:

- Long, steady hill climb (perhaps visualise climbing through the Alps).
- Running (perhaps visualise overtaking in a road race).
- Sprints (perhaps visualise a mountain race).

# Session planning

Class component	Music track	Hand position	Riding technique	Notes
Introduction	No music			
Warm-up	1			
Cadence builder	2			
Main session	3			
Main session	4			
Main session	5			
Main session	6			
Main session	7			
Main session	8			
Cool-down	9			
Flexibility	10			