

Malone Aikido

THERE ARE SEVEN LOCKING TECHNIQUES

These are Japanese for 1-6. Ichi,ni,san,yon,gokkyo,rokko. Kotegaeshi is seventh locking technique. Although technically a throw it has more applications as a lock. In this system of aikido emphasis on combat and defense is emphasized rather than seeking a peaceful outcome. To be considered true budo it must survive street outcomes. This makes it more like jujutsu or merely a fighting art rather than a religion. The goal of this system is to help liberate people who are enslaved by fascist governments. If this style of aikido was taught to Nazi era Jews or plantation era Africans they would not have been rounded up and enslaved. Martial arts programs are usually sponsored by police and military who try to people and unbalance of power. They routinely disarm their citizens denying them guns rights and limit the self defense training they receive. If they have self defense training a person usually has something to do with government. Government seeks to maintain a monopoly on combat and does little to protect it's citizens. As long as government can use force to suppress the will of the people they are content to keep the status quo the way it is.

1. IKKYO- Block punch with ikkyo to throw, arm break from arm bar or dislocate shoulder, pin with head turned, stomp head to finish.

Irimi- Seize elbow and wrist. Cut high into opponent's face and step to irimi turning opponent as you go. This when you would disarm knife or pin. From pin you can disarm.

Ura- Seize elbow and wrist. Tenkan 360 degrees and take down to pin.

2. NIKKYO- Nikkyo is like reverse kotegaeshi. Block punch from inside guard with inside parry to grab, moving to outside, then either one of three main directions to pin. First is irimi to front where you cut high into their face then step cross body continuing arching motion to turn them achieving an arm bar. From there takedown to pin. Wrist it bend during nikkyo and pin. Wrist bend is nikkyo. Second is ura where you tenkan behind them on the same side where attack was launched. Tenkan is same as mawatte, it means turn around usually 180 degrees, a full tenkan is 360 degrees and a quarter tenkan is 90 degrees. Tenkan ends in triangle stance which is like zenkutsudachi. Its a front stance with back leg extended and front leg bent. Third is pull back in straight line. First one is good for making them move in that direction and preventing them from attacking with their other arm. Second is good for them pulling their arm back to escape and you neutralize the attempt so they can't hit you with their other arm. If they pull their arm back they reposition their body bringing their free arm into range to attack. DON'T LET THEM DO THIS! Third is like ikkyo from the inside except you bend their wrist instead of a straight ikkyo hold. Hard to pull them back and exposes you to other arm attacks. Should never really pull in aikido and definitely never drag. It's good for non static and dynamic holds. Moving quickly turn wrist into desired nikkyo then step outside guard. Take elbow and keep arm straight, lead opponent in direction. It's now ikkyo with a bent wrist.

Irimi- Can be used if ikkyo fails. If you have an ikkyo and they pull back maintain maai.

Nikkyo wrist and turn arm into Z shape. This is nikkyo. Cut into face and take to irimi then pin. If grabbed on shoulder/lapel secure holding hand, step back to unbalance attacker and move out of his striking range. Nikkyo grab hand and turn arm into Z shape. Cut down on wrist and bring attacker to knees. Seize elbow and roll over arm. Take to irimi and pin.

Ura- Deflect then turn in to blend with attack. This can lead to ikkyo with a bent wrist and

takedown is immediate. If on inside hard block with ageuke with Z shape. Use other hand to grab wrist at niku and nikkyo. Use blocking hand to seize elbow and cut up to Z shape it. Tenkan and take arm down into armpit control, pin in direction of your choosing. This is a marine application in response to a overhead knife attack.

Traditional karate uses fake age ukes and it's training and development is weak so it gets a bad reputation. Bullshido.com calls out fake martial arts/artists all the time but it's more important to understand why fake martial arts exist. Government propaganda was designed to make you less lethal than the military and law enforcement. They seek gun control and ban the teaching of real martial arts. That's why there are so many sport do 's and mcdodo's. They give inferior martial arts only at basic white belt levels to wimpy people or kids. The goal is to indoctrinate children into blindly respecting authority. It's usually the mother's fault for turning the kid into mama's boy. They promise to teach your kid discipline and obedience or that he will have better grades at school because he has greater self confidence. This is all crap. Martial arts is for fighting not being brainwashed into blindly following the police state. If they blindly agree with authority in the form of government employed school teachers then all forms of government employees and their agencies are next. This leads to lack of personal freedoms and wealth. True budo arises from the need of people to defend themselves from large federal governments that are ever reaching in their totalitarian agendas of taxation without representation, electronic eavesdropping and surveillance, and policing of thought to systematically harass those whose ideas of freedom interfere with a small group of governmental elites who wish to suppress the masses.

The ageuke from karate use incorrect arm placement making it to weak to stop an attack. The arm is too straight implying a deflection. If you deflect a knife attack instead of locking the joint, attacker it free to cut you will further attacks. You must train excessively to deflect the attack at correct angle and then defeat an attacker with just punching or one blow one kill. How long does it take to train to kill with one technique? Martial arts is about killing multiple people in the shortest time possible, not being a ambassador of peace. That is commie propaganda. It's a problem that never goes away. People use the same tired lies to dupe people. The lies need to be exposed once and for all so that it's no longer common place to feel believable telling such blatant fabrications. Taking the knife attacking throat is one hit one kill and is a more honest representation of budo. There is a saying in martial arts my enemies technique is my technique, turn his technique against him. He brought a weapon to a fistfight, he bought it on himself it is only fair

There are countless nikkyo and these are basic and my personal preference.

3. SANKYO- This is used when ikkyo or nikkyo fails, or kotegaeshi, many others are possible. Parry punch, move to outside catch wrist then sandwich grab it with both hands like diamond hold. Step forward raising arm like flag while swinging it downward/forward/up. Unbalance if possible by holding arm twisted and pressing upward like raising flag. If opponent is much taller floating him is unlikely. Multiple hand shifting to secure grab on niku or meat is tedious and time consuming often impractical. Any grab that does wrist using niku is definitely desirable however but know that technique can be delivered without it. There are too many differences in physical builds between people for one application of the technique to fit every scenerio. Hold arm with one hand and then cut down with other on persons neck bending them forward at the waist. Final position is like kaitenage but arm bent pointing back rather than straight and pointing up. Its like a chicken wing hold. There is pressure on the shoulder joint and dislocations are possible and easier than kaitenage. There is a spiraling down ura takedown that can be used to injure their face. There is a dragging ("leading") takedown from standing sankyo where you punch or distract face while pulling their arm straight then using knifehand to

shoulder to push them leaning forward. You walk backwards while maintaining wrist control and using knifehand in area between armpit and elbow to drag ("lead") them, kinda like an arm drag. You can be fast if experienced and basically drag or fling them face first into ground very very hard. From either takedown the sankyo pin is applied. It came dislocate shoulder as well. The sankyo pin has you kneeling besides them hugging their arm and either turning hips to wrench shoulder or leaning forward to bent shoulder. There are maybe three variations of hand placement with you are hugging the arm and they are all similar. Irimi versions exist but they are tame and require different understanding of aikido. An irimi version might look like from standing position knifehanding the back of shoulder from around the back and pushing forward (as opposed to hitting top from front to pushing down) so they are facing towards irimi position. Or more smoothly would be sankyo then yonkyo the person into irimi. This is done mostly for grading purposes or police work where irimi's are more common.

Irimi- They are reaching for a holstered weapon with right hand. Use two hands for wrist control. Maintain pressure and control. Position hands for twisting of the limb. Turn limb do not wrist burn them. Turning action must be transferred to sankyo the arm. This is lost if the grip is weak or loosened causing redness of the wrist. Sankyo by stepping outside to your left and out of reach of their left hand reach.

Ura- From hook punch age uke, vertical knifehand is optional, to block it then grasp. Grab wrist with blocking hand and elbow with free hand. Turn using ashi waza to duck under attacking arm and twist it into sankyo. Has interesting nuances. Comealongs and various compliance holds are possible including keylocking or ude garami, is like policing methods. Can yonkyo but regular sankyo is preferred. As always try to master basic applications of irimi and ura before linking or combining techniques. It is important to know the different holds so you don't confuse them.

4. YONKYO- This means pressure point attack and really any one. Grab arm with both hands and apply downward pressure while pressing forward. Feels like pressing into bone to snap in it half. When grabbing supposed to use pointer finger knuckle to press into nerve to cause pain. To maximize pain use only middle finger and thumb. Attack nerves on forearm. Can do projection throws. Can originate sankyo.
5. GOKKYO- Like ikkyo but pull arm back like reverse thrust jo strike. Twist arm crushing bones and spraining ligaments. Throw is just to dispose body but use it to smash them into ground or obstacles. This is done fast to lock arm and break it while throwing in a smooth continuous motion.
6. ROKKYO- Rokkyo means arm breaking. Do gokkyo then turn and hug arm to break. There is a falling arm break version.
7. KOTEGAESHI -This is used to loosen grip on weapons or when they grab you or to break wrist so they can't punch stab or shoot, or you can throw and pin them. Bend wrist with one hand and cover with the other is aikido style bend both hands using thumbs on small bones on back of hand it gyaku omote from ninjutsu. Knife hand pulling blocks to kotegaeshi are effective as is holding one hand in kotegaeshi with punching with the other up close to the face.

THERE ARE SIX THROWING TECHNIQUES

Throwing techniques have a throw to the front and side called irimi and a throw where to spin to other side and release from various points called ura. Irimi means front and ura means reverse. Aikido is pretty onesided unfortunately not leaving good practice for both side development. Typically both stand in right stance and the attack is right hand and irimi means grab them step or slide right/forward to

move diagonally to past them taking them with you to throw them. You throw them backwards to your right. Ura is when they are blocking you so you spin clockwise to throw them backwards and to the left. Ura gets released at three main points plus infinite degrees inbetween. Effect is irimi they fall backwards and to your right and ura they get thrown at 180 degrees which is like pulled forward and slammed on there face, 270 degrees is pulled forward and tossed to your left, or 360 which is pulled forward and turned full circle and thrown back. So irimi is main direction and ura has three directions where you supposed to throw them back but might release early because they stumble or resist, or bad technique or something is an obstacle and you can't.

1. IRIMINAGE- It's like a clothesline. You push chin up to bend head back, you bend spine back so it's curved, they are leaning backwards. Arm slight bend it comes up over and down. You can use free hand to arch the back to give slight assist. Once up the forearm can stay nestled under chin or cross face like coming down. After throw hands meet in a diamond hand sign. Good for unarmed assailants, multiple attackers, and people rushing. It's a speedy attack. After throw there is not much fellow up attack or pin options. A very speedy version used by marines is face palm to chin then push it up, break their balance, and push up over and slide down. It's very slick. In a fast paced scenario crossfacing can be hazardous as it leads to wrenching the neck. If feet start kicking out or body starts twisting unexpectedly this is bad for spinal cord. Parry, cut arm down, if off to the side cut lower and almost trap arm, then raise arm slight bend to catch chin. This is wrenches neck at fast speeds if they are rushing. Could switch as coming up to side choke. If in front of them cut just enough to catch them with tiger palm low and close to their body or stomach then up to chest then apply technique.

Irimi- Iriminage is typically done to irimi or the front. Use your arm to deflect their arm down and out of way. Step halfway between shikaku and in front of them. Slide hand up and grab back of shirt collar to manipulate attackers balance. Pulling them backward is instant iriminage pulling them forward then back is more control and powerful iriminage. When you begin pulling then backwards make sure you have compromised their balance by bending the spine back. This is the point of iriminage. Use other hand to perform throw. When balance is broke by pulling collar it's to perform throw. Just arm to face and take down.

Ura- Deflect arm, almost trapping it or actually trapping it if you want. Grab back of collar and lead uke in a circle if arm is trapped. Instead of trapping arm, gain wrist control and use wrist control to lead to ura and shoulder or collar control to lead to irimi. Multiple reversals are possible and you can hold uke and and take him anywhere you want to perform throw, transition to a different waza, or hold him hostage. Shoulder control is maximized by pulling shoulder to break balance, moving upper body backwards, and moving the center of gravity to a point along a diagonal line outside his centerline.

2. TESHINAGE- Grab top of wrists push down on one up on other. Break balance and step through like irimi. End in barrel stance. Barrel stance is like catching stance except arms straight down with wrists turned inward fingers pointing towards each other. If static use chi sao and sticky hands to find where they are leaning and pulling to unbalance you then redirect or rather direct their energy to throw or break their balance. Try pushing to encourage resistance and when they are pushing hardest suddenly pull them in and jump with vicious punches to face and head when they on ground. This throw isn't very damaging but to escape grabs coming from blocked throw attempts. Also pull really really hard to encourage them to lean back balance really broken then shove them coming flying catching on the ground or just before feet leave ground with a flying forearm smash. Push them and bump their face with bent arm forearm Something like that. If this doesn't work where you can't go up to push or down to pull

its stuck wait then make sure feeling them hold you really tight go sideways and like tenkan and to a shihonage from just your wrists being grabbed but you are not grabbing them, almost like how to use shihonage to counter shihonage. If being rushed or attempted choke tenkan and throw behind you as you turn, using door opening footwork. Bottom hold guides, leads, unbalances top throws.

Irimi- They maybe grab you and hold top of your wrists. Might have to reappropriate your hands and stance by taking one foot back to have triangle stance renoji dachi. Point front foot in direction to go so, 13 degrees from straight to outward, in a sneaky way so they don't notice. Then front wrist so that pointer finger pointing same direction as toe. Start sliding foot and hand in that direction while bending wrist up and arm is locked. Do this with palm facing down and so there is a stretch in your shoulder from pushing your arm down to keep it locked. Arm must be this way so it does not bend, it bending even unnoticeably will cause you to be weak and this to fail. This starts the person being unbalanced to the direction you moving in naname. Naname is forward/sideways i.e. Hidari namane (northwest) migi naname(northeast). So you are unbalancing at spot near the back heel of their back foot. Because they have strong stance this way this throw is not damaging but with practice becomes more so. Front hand is pulling then curved spine and unbalanced. Rear hand pushed low and forward cuts upward slowly to make sure its more forward then up so it doesn't bend. The act of raising your arm slightly bent is referred to as unbendable arm and is very reminiscent of katana. Pushing rear hand up further unbalances attacker. Either rear hand is cutting up in front of their chest causing their grip to become severely weak with their arm turned inward shoved bent near their chest and wrist bent into like a jammed shuto or more typically their arm flares out and pushed away from their center where they were stronger. When rear hand is above chest start turning arm pointing thumb down. Thumb seems roughly in line opponents ear line start curving rear hand arched up and forward to start leaning and using more of your stance to unbalance. This is irimi or entering from the front. We are ever increasing their unbalance and using rear hand to force them backwards. They keep holding on and this cause them to be leaned backwards. Use rear hands to cut down and throw attacker backwards. To be dominate and prevent them from letting go use circle motion to grab their wrists. Now you have they wrists use front hand to pull that arm down and use rear hand to use ridge hand motion of arm to push them down. When they are fully bent back just use rear leg to step through to throw them. Finish is ending in barrel stance.

Ura- Someone holding top of your wrists very strongly. Step back create a back hand and lead hand. Back hand drops pulls back and pulls them forward and down. They start leaning so begin raising front hand and turning it to tip them in a circle or type movement. Tenshinage hand a signature hand look with the bend of arms point of fingers and spacing apart that is same in irimi and ura. Learn and make this hand look. Step back use hands to manipulate them, turn pulling them then pushing them to throw. End standing over them. Finishing in full barrel stance is less important. Option to mount or land on the is possible to physically throw them or if you fall on them from turning. The point is basically just to throw them down and prevent them from using wrist control on you and to throw them when you are using it on you.

3. SHIHONAGE- Knife defense. Similar to tenbinage and kokyonage. Swinging or stabbing they attack. From inside upblock the attack using a vertical raising shuto uke or closed fist age uke. Simultaneously strike face or neck if using shuto, strike later if hard blocking. Blocking arm maintains contact while striking hand slides down neck and then up to catch wrist. If its a slashing attack grab wrist from bottom by closing hand with thumb on pulse. Holding arm swing it down into low control position. From this irimi or ura can occur but basic control is established.

Irimi- For irimi step cross body and raise arms like catching exercise. Lock their arm over your elbow. Dislocate if desired or proceed to tenkan. From tenkan are options to pin or throw. Wide arcs dislocate shoulder and are suitable for throws. They can also do permanent damage to bones and ligaments if twisting action and force is applied or travels lower than shoulder joint. Small arcs place arm directly above their shoulder which is easier for them to reverse. However the disarm from this position is easy and maybe ideal depending on the situation. Small arcs are better for pins and takeaways. Takeaways CAN occur much sooner however having four distinct openings. Opening #1 is blending with the attack. Intercept the attack with knifehand block then grab the offending wrist followed by your free hand nikkyo'ing then knife hand circling around arm to remove weapon. Of course one could completely nikkyo the attacker into full arm bar and then remove weapon if they are very tough and more restraint is necessary. #2 is a universal point from which all moves and infinite exchanges are possible. I call this low control position. After blending to intercept the attack you cut down in swinging motion. Holding the arm down in front of you is a point where you are at your strongest and attacker his weakest. This is low control position. Sankyo and kotegaeshi are immediately available but also nikkyo. Taken to sankyo kotegaeshi and nikkyo are viable while they are still standing. #3 position is stepping into irimi and locking their arm over your elbow using catching exercise. At this point the diamond hold stance can be held statically. Kotegaeshi is definitely recommended, nikkyo considered advanced. Nikkyo almost passes kotegaeshi so the viability lies in whether it is efficient or not at the time. #4 is side control position with arm bent over shoulder. Nikkyo or kotegaeshi the weapon away. The point is nikkyo has similarities to kotegaeshi and is its counterpart or reciprocal. The takeaway is if being attacked by multiple attackers its advantageous to disarm opponent while controlling him without going to the ground and doing so as quickly and efficiently as possible. Fastest and best without question is #1nikkyo, #2 nikkyo or kotegaeshi, #3 kotegaeshi, #4 kotegaeshi.

Ura- Cut down to low control and tenkan to outside keeping hand low and in front. Ura locks their arm somewhat but not enough for break. Raise hold to forehead and tenkan to side control position. Ura needs to be done quickly while tenkaning to maintain control due to closeness of proximity of opponent. Takeaway with kotegaeshi or pin then takeaway. Ura has limitations compared to irimi and throws are pretty much non existent.

Ura is pretty straight forward. The need to tenkan quickly is unsatisfying as it requires weak skill on the opponent to be unable to see or counter technique. Ura used mainly when stabbed at, being stabbed at from low angle to stomach, or irimi fails because they put foot in front of path needed to perform irimi the giving them strong stance and balance as to not allow shiho to the front. Irimi does not require a fast tenkan as some believe and rushing it often causes the technique to fail due to bringing to arm to far above head when turning. Arm being shihoed can not raise above forehead. Going fast does not make up for sloppy technique. irimi can be applied somewhat slowly during training to test and experience holding arm statically for control before tenkaning. This ability to perform shiho with full control leads to confidence and better understanding of principles needed for superior results. Ura lacks this trait. Where ura tenkans fast and readily bends arm to forehead then turns irimi offers a static position after locking arm above elbow and by extending the arm straight in as big of a radius as possible you unbalance attacker while leading him. This leading allows you to move as fast or slow as without fear of opponent countering. Don't rush through irimi lacking control or countering is serious threat. For ura tenkan quickly from low control to side control as there to no way to unbalance opponent by extending his arm outward, you are simply to close and bending his arm. All positions between the two control points are considered one big sticking point where you are at you weakest and easiest to be countered so turning from point to point quickly is imperative. Low control is relatively safe to hold opponent statically with side control even more so. Once you have side control you are in you strongest position with little fear of countering unless opponent has superior capabilities. Only legit counter from side hold is shihonage. To counter using shihonage reposition your feet to switch stance.

Adjust balance by leaning forward correcting your posture and breaking opponents. Pull them instead of being pulled. If they are holding shiho too high they have bad form and should be pulled down to show them the weakness of their technique. Holding shiho too high puts it more above and behind your head if pulled instead of in front and stable from unbendable arm. A high shiho is not unbendable arm and will fail if pulled or when from moving forward as it has no stability in arm structure.

4. KOKYONAGE- Irish whip to side by side then step forward to shoulder punch the back of their shoulder while pulling their arm down. This is Kokyunage. Like oriental toss or stepping out of way and grabbing to pull them down with minimal effort. This is low effort but not very damaging. Its a very basic approach technique from which all others emerge hence "all aikido is kokyunage". An umbrella term that Includes all techniques whether they are named or not. So to make it dangerous Irish whip to knife hand shoulder blade while pulling arm forward and back exerting control. The combination of moving them forward while striking is effective at causing joint damage. Working on these concepts will provide clearer suitability for special applications. After whipping by pulling arm forward enter from the back or the shikaku* "blind spot". Once in shikaku pull arm back and violently strike shoulder blade. As arm is back and strike lands coordinate them to hit at the same time and tighten hold on arm as if turning wrist bringing arm in circular motion and flexing chest muscles inward. Essentially you want to twist their arm behind the back and move your elbow in so its not flared outward. This is how its done to exert maximum dominance over subject. Rather than a twist and hold its twist and lock everything out just as strike to shoulder joint occurs ideally disrupting arm function. Follow through with strike to push them forward, follow through with twisting of the arm inward. They are stunned disabled and now your prisoner. Best use is walking them through secure areas they have key access to and forcing them to comply and open doors. If approached prisoner can be brought upright and used as hostage through various waza specifically ones involving neck control through turning of the head.

Kokyunage, tenbin, and shihonage are all basic from catching exercise with shihonage being a master technique in the sense of its technical form and utility. All three waza use the basic catching movement from with slight variations occur. Thus shihonage is the desired result but it being botched leads to it breaking down into a baser form more recognized as tenbin or kokyu. With this in mind use the others as a sort of safety if shiho fails but most importantly train shiho exclusively at the cost of the others. In reality shiho kote and ikkyo are the only three vital techniques with the others being backups for failed attempts or less violent options for so called peaceful martial artists.

5. KUBESHIME- Neck choke or break. Irish whip into rear hand on chin and front hand behind head. Use momentum of opponent towards you to assist twisting neck to break. Almost ushironage but holding and twisting head as feet fly up in front of them. A lot of dynamic movement and energy is required to pull this off or its not really top quality. Obviously this is lethal so use sparingly. Irish whip to side choke or rear naked choke. Irish whip into iriminage with full facial contact so head is immobilized then exaggerate tenkan causing body to be flung in direction of ki spiral. What happens when body keeps twisting but head does not? Either way attention is paid to tenkan in very forceful and not elegant way as to go past usual stopping point of zenkutsu. Instead three unique elements combine placing you in a point of turned pasted zenkutsu about a tenkan, their head overly wrenched and locked maybe funny crooked angle, and knee in back immobilizing them. If the throw merely sprained their neck, twisting it down diagonally using free hand to push downward on top of head, sliding arm that did throw from however cross faced back to chin as if pulling block, and cracking neck using back muscles to pull arm back and up, resulting in strongest hikite ends life. This very effective because normal irimi does not spin while following through to front stance. The spin twists

neck and body so as to have it completely compromised without hands being moved to put it there. This leaves the full range of the arms potential movement to twist head further. Normally a head is grabbed and twisted the arms run out of moving range i.e. Pushing arm is fully straight and pulling arm is fully retracted limiting potential strength needed to twist neck final rotations needed to sever spinal cord. When a neck is fully twisted upon landing and arms have full range of movement the arms are strongest against the neck at its weakest.

Irimi- Enter shikaku and apply choke. Turn to irimi. You can throw or step on small of knee to force attacker down. You can stomp Achilles heel to shatter ankle, this is particularly useful and contained in the bushibi.

Ura- Enter shikaku and apply break. Turn to ura throwing in one of two directions. Optionally take knee to base of spine and drop weight while pulling in a diagonal twisting motion. Gall bladder 20 is base of spine.

6. KAITENAGE- Its like sankyo. Use this when ikkyo slips from failed attempt. Many aikido moves incorporate kosa dosa like movements where you hold attackers arm and pull him towards you then step side by side with him in ai hanmi. When you attempt ikkyo and attackers slips forward or leans placing his arm pointed rather downward it isn't straight line. It shoots straight then curves down, so you have to curve it back up to straighten trajectory. Then the take down is the straight back version. So when you do ikkyo and can't blend because the energy is unstable due to some unexpected event that appears rapidly without warning arm is pointed down in an unrecoverable manner. Its not a downward slope its more sharp decline or dropoff. In this case you have to continue the energy in a rotary direction bringing the arm in a circle. So punch or whatever comes and you ikkyo and it Curves down past correction so you follow it till it attacker to very bent and hunched arm pointing directly down. With out stopping the motion switch hands and continue till hand is pointing up. Free hand is used to shuto back off neck to prevent him from standing. Shuto hits as arm is fully twisted so as to attack shoulder joint and dislocate it. Usually attacker ends in zenkutsu. Finish throw by pushing straighten arm in direction of zenkutsu's weak point thereby exploiting his stance. Think of zenkutsu as right triangle and weak spot is a point above hypotenuse. So hes bent and hurt shoulder and neck trapped preventing him from standing. Sankyo is hes bent shoulder hurt, albeit much more directly, neck trapped preventing him getting up. Kaiten has arm straight up sankyo is twisty chicken winged, sankyo has multiple pins kaiten has a spiral pin but really its called wheel throw so you throw.

These are minor techniques in gendai but origins in koryu might be more important for the time place and enemy faced. In gendai ushironage is superseded by sokemen. Otoshinage is simply grabbing back of knees to scoop them and is superseded by kaitenage. Kaitenage is superior in its use as static grab defense over dynamic punch defense. Tenbinage is superseded by shihonage. When shiho fails halfway through you might have tenbin. In knife defense if shiho fails and you have tenbin then go for kotegaeshi as you need to disarm, throwing attacker with him holding knife is not good.

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7. OTOSHINAGE- When being ikkyo'ed or armbar grab their leg or legs and scoop them up.

8. TENBINAGE- Like kokyunage it is a breath throw. Irish swap opponent then throw over your extended arm. Tension is applied making arm locked but throw forces them forward avoiding break. Break is not applicable even static and held lower and closer like ura shiho. When throwing if instead you grab with extended arm you now have shiho. Tenbin is like halfway shiho. If Irish swap to bring arm lower you can grab both hands and apply yonkyo and do projection throw.

TRAINING GUIDE

1. Kotegaeshi
2. Ikkyo
3. Nikkyo
4. Sankyo
5. Yonkyo
6. Gokkyo
7. Rokkyo
8. Iriminage
9. Shihonage
10. Tenshinage
11. Kokyunage
12. Kaitenage
13. Kubeshime

Techniques to be trained in this order. Kotegaeshi should be used in conjunction with other attacks and looking for openings where it would be most usable. If an opening isn't available don't force it. Forcing an opening prevents noticing openings that are actually available

Level 1- Learn pattern

Learn what the throw looks like as ura or irimi and be able to perform and tell each one apart.

Level 2- Work on mechanics

From static holds learn how to unbalance attacker, loosen grips, apply leverage, hold and restrain attacker, position yourself so you can not be attacked by his free hand, counter his escapes, and move attacker to desired locations after a throw.

Level 3- Applications performed at full speed.

Use throws in response to realistic punching or knifing attacks. Learn how to grapple a retracting arm. Learn mechanics of real fighting so throws can work. Learn working distances and how deep to enter so you can catch elbow rather than wrist. Learn how to protect hands so fingers don't get broken trying to grab. Learn how to block, parry, and intercept the best attack so that success of techniques work.

Four phases of technique

In theory all aikido techniques have four phases. Understanding where and when these phases occur will improve technique. It varies with each move and how your opponent is responding.

1. Enter- This is the initial movement toward the attacker. If he has already gotten too close to you the entering movements are slight and might entail sidestepping.
2. Blend- This is intercepting the attack. Aikido deflects using soft blocks and does not jam attacks.

Contact is maintained to keep limbs close for catching then grabbing.

3. Cut- This is using parry motions to control to movement and position of limbs to setup throws and locks. It means that you are guiding the arms with your arm in tegatana. This cutting process is to allow the proper catching of the wrist before grabbing it. During cutting the arm is guided until wrist control is achieved through catching it before grabbing it. It is said to be caught because grabbing interferes with deflections. Once it is caught however it is then grabbed usually followed by prompt execution of the technique.

4. Apply technique-This is the literal act of performing a throw or joint lock. Once you have secured wrist control the immediate application takes place. This may involve moving the limb or opponents body or taking steps and moving in a new direction. Often the cutting process takes most if not all of the preparation movements. Apply the technique is either throw or take him down, or using the grip on their wrist to lead him into position at your discretion while doing so.

Basic punches

Jab

Stepping jab

Stiff jab

Stepping stiff jab

Basic Karate punches

Oitsuki-Stepping punch

Kizamitsuki-Standing jab

Gyakutsuki #1-Shotokan

Gyakutsuki #2-Shitoryu

Boxing punches

Hook

Uppercut

(Jab covered by basic jab)

(Cross covered by gyakutsuki)

Aikido/Karate Fusion of attacking and defending

Karate uses striking with throws as an afterthought. Aikido uses throws with striking as an afterthought. The throws from aikido are contained in karate but hardly used or practiced. The atemi or hand strikes from aikido is underdeveloped. This training is to correct this imbalance. The punches described here is the highest attainable. The only punching left out is dealing with optional measures and in contained in the Karate/Boxing section.

Aikido uses tegatana or arm sword to deflect and intercept arm attacks. This is similar to karate's shuto uke or knife hand block. Using how to master these for attack and defense is useful although the main use is defense. Seeing similarities shows us how to use them to fullest effect moving through more range and different angles of intercept as well as improving accuracy and speed.

Most attackers use punch as their main weapon. To use aikido effectively it must be able to counter punches. Most aikidoka have weak striking skills and can not deal with punching effectively. Without being able to stop basic attacks intelligently aikido will die as a combative art. The usual training has shomenuchi being performed from triangle stance by uke while tori does counterattack. The shomenuchi is represents a knife attack and then after proficiency is gained progress leads to tantodori with a wooden knife although versions resembling modern knives made from rubber or plastic may be

used. When aikido started manufacturing of training knives wasn't available so people used blocks of wood. I do solo training with real blades but that is obviously dangerous.

Instead of using aikido solely for knife defense let's modify the shomenuchi attack to deal more precisely with punching. Most aikidoka think of an attack as a single attack coming from a set path. However punches come in flurries. The best way to deal with them is using knifehand like parries to pull and guide the punches or redirect them. Slapping with short chopping motions to handle a wave of punches until you can intercept one is ideal. Most aikidoka wait to counter and after a punch is thrown try to chase it and grab it. This not good. Since training in aikido assumes you already have striking skills it does not seek to refine them. Without aikido students being able to deliver believable punches they are not good training ukes and provide bad experience to their tori's.

When attacking its not good enough to be passive. Remember in karate when practicing ippon kumite, the defender performed technique but the attacker was often lax in his attack? Do not do this. In karate the attacker must concentrate on his stance, delivery, and his accuracy thinking about where to punch most notably the chin. He is practicing just as much as the defender to learn how to initiate. When attacking tori think of how to be a better attacker and how training will improve your skills. Do not simply go through the motions until it is your turn to be tori.

Oitsuki is closest to shomenuchi. Start with this. Perform oitsuki as you would in karate but with a higher more relaxed stance and go half speed. Allow tori to go off line while and perform ikkyo through kubeshime. Keep arm straight but not tense. Train with reason and be sensible. The training has to make sense be applicable, and make sufficient progress. Once pattern is established perform oitsuki and lightly snap arm to 90 degrees keeping it soft and flexible. Have tori learn the different hand configurations for dealing with a bent arm as opposed to straight. Do not use strength in arm or wrestle. Do not have tori use inappropriate force or wrestle during practice. The point is to develop an understanding of body movements and arm positioning not to make a hybrid art or perform mma. The principles of ki and blending must be maintained. Proper development will allow tori to be able to cut in the correct depth to manipulate bent arm. Timing and correct entering is taught. If entering is wrong tori will not be in correct position to apply aikido. Cutting in deep allows the catching above elbow. With elbow held arm can be cut down or however for the various waza. This advanced so staging the arm in a position advantageous to tori is optional until they can learn how to properly control uke. If cutting in shallow then use inside cutting knifehand block to outside kageuke to catch wrist before arm can bend. Practice just holding wrist as arm is straight then have uke slowly bend arm back as tori takes one step forward to maintain correct spacing with uke and wrist control. When tori's arm is in bend position notice how uke's arm is like yamatsuki. From here catch tori's elbow and learn how aiki flows from this position. See how to complete all techniques including ura and irimi from this position.

Once oitsuki has been mastered move to the other basic karate punches.

Unfortunately aikido is one sided and leaves a lack of development for rear punch specialized training is needed for right crosses and gyakutsuki. Due to different leg positions only ura may be practical as irimi is prevented due to ramming knees if you attempt to move in that direction. Aikido is from sword fighting which maintains training based on using movements to retain kenjutsu skills. When taken out of it's role as a sword art modification leads to better grappling training and application. To be proficient as a grappling skill extensive understanding of bugei is necessary and emphasis changes. Modification creates a whole different fighting system removing it from it's ethnic and cultural ties. It's important to understand the significance of this.

When using kageuke to hold wrist it's important to study sense of connection. When arm is bent to retract punch or attempt to escape the idea is to move in that direction and neutralize tori's movement. He moves his arm back but instead of pulling free or leading you, you have closed the gap and are

outside his guard. This idea of sticking to him as he moves his hand can be seen as harmonizing with his attack. He can not put himself at an advantage by pulling back. You can easily perform waza on him such as ura ikkyo and by using switching hands for hold and using close and to lift and tilt elbow into shihonage you can complete that as well. All techniques are possible.

Practice using these attacks and your proficiency will improve. As attacker make sure you do not lean forward by maintaining balance and your stance leg spacing and posture are strong enough so that ushironage can not be performed on you. Leaning forward after oitsuki causes you to be unbalanced and lean back to correct yourself. This act of leaning forward and then back is exploited by ushironage. Unskilled attackers lean and wobble when moving to punch. Make sure you can exploit your opponents stance but he can not exploit yours.

Aikido/Boxing Fusion of grappling and striking

Use aikido to defend against multiple punches. Use parries to deflect attacks and then ikkyo to control attacker. If boxing use kotegaeshi to control his right hand with your left while you face punch with him with your right. This is more like hapkido. Atemi is used in aikido's root aikijutsu and aikido. In aikijutsu atemi is used to create openings but this is not necessary or sometimes even desirable in aikido. To be able to defeat an opponent without striking him or causing serious injury is the highest level of any art not because of ethical considerations but because it means are stronger and able to control him better. With boxing applied you use it to create openings to setup control and apply locks and throws. This is situationally dependant meaning it's good to have options so you can determine the best course of action to survive. I don't seek to intentionally cause cessation of life but when called upon to protect myself I will. Aikido is not a religion or set of rules one must blindly follow. To not decide and think for ones self what they deem to be suitable or how to live is childish and immature. White belts often seek answers to everything from their sensei while black belts are encouraged to find their own meanings in things. This is a central idea in Japanese martial arts. The coming full circle and being one's own master. Once you have respected the teaching given to you, you can then start making it your own and change it to suit your personal needs. Obey before you command.

Someone once told me I could not beat someone with pure aikido and I would have to mix it with other fighting styles. This makes no sense since aikido has always contained atemi. The misconception lies with the way aikido is taught and how it is taken away from it's roots as a combative system. What is pure aikido and what techniques does it forbid? If I use a forbidden technique am I cheating? Since the belief that lying is a form of warfare there are those that try to mislead by making baseless claims that imply an individual can not make use of any technique they see fit. I see how to learn aikido you must stress proper ki understanding but to try to make aikido into some esoteric art it is not doesn't seem to do any good. Once proper habits in performing the techniques I outlined are mastered extra techniques can be added changed or modified. Everybody does aikido differently and there is no single standard. I don't need a sport or official body to legitimize my practice. The politics in the martial art world come down to ego and money, neither of which do anything to promote aikido in it's purity. The only things in this world that are truly pure are things that stem from the true essence and integrity of that which manifests it.

Aikido/Streetfighting Fusion of grappling and knife fighting

Wristlock weapons like knives and guns away and immediately use them against attacker. This is useful against multiple attackers who are armed with lethal intent. Krav maga reappropriated kotegaeshi directly from aikido for this use. Multiple attackers who want to murder and can not be talked down

have to be killed. While aikido seeks harmony I don't think it is exceptional in this regard. All martial arts profess ethical response to violence so it's unusual when people I meet use cultural inflections from Japan to make aikido a nonviolence martial art. I don't think these people really understand aikido and as such abuse martial arts. Without understanding the severity of martial arts one can not claim to be mature. Honestly the art suffers as a whole when appropriate use of force is misunderstood or neglected. Using aikido concepts to break free from grabs, rebalance yourself, move with your open, and perhaps control and lead your opponent are all taught and emphasized. The pins from aikido are used by assassins to take down target disarm him and then use knife to neck once he is on ground. This shows aikido's application as a knife art and reflects tantodori.

Karate/Boxing Fusion of hand skills

Use various hand strikes to develop timing and power. Learn different angles of attack how to control your attacker and how to hit him without being hit.

Using a fist is stronger than an open handed attack but open handed attacks are faster. The karate strikes are blended with boxing stances. Use lead hand shomen, yokomen, shuto, backfist, or jab to setup rear hand gyakutsuki or cross punches. Strike with a fast open lead hand to strong rear hand then grab opponent and cripple or maim him with lock or throw. Jab, cross, armbar, break, takedown, further breaks or throw to dispose of him. Boxing jabs set up right crosses but knifehands can be quicker more accurate, harder to block, attack from deceptive angles changing path suddenly and unexpectedly. Knifehands require from hand open to defense parry guide attacks and can attempt grabs for wrist control of your opponent. Keeping lead hand open makes for superior defense since it makes it faster allows more control of your moves and enables aikido locks and throws. Sometimes you want a closed front hand to block harder or deal with more pain. Front hand is for defense rear hand is for power and attacking. Using a bent knifehand to guard you can throw successive right hands back to back. If the attacker tries to stop or grab your right hand you can grapple him ending fight instantly.

Learn the similarities between boxing and karate strikes and how to use them interchangeably. Boxing allows for more circular movements and faster longer combinations. Throwing 15 hit combinations is not uncommon. Blend series of punches with kicks to train body to continuously attack in a logical non predictable pattern. Attacks should be emphasized for strength and speed so no fluff. Attacks should flow from one attack to the next to maximize efficiency. Keeping the attacker on the defense and unable to counter is taught. By attacking strongly he is waiting for a break in the attack to counter so by always hitting intelligently it makes you harder to counter. He has to guard and as such can not launch a counter offensive.

An example would be:

They throw a right cross.

1. Left inside block- Use inside block with your left forearm to carry and pull the punch off attack line. This considered a pulling block but can vary making it rougher. Turn into block slightly in shikodachi. Turning fully into shikodachi is stronger block but makes it harder to turn back into zenkutsu. Practice different body shifting to find ideal stance for you to block then be able to throw multiple hits from twisting your torso rather than full stance switching. Almost fudo dachi you are more twisting hips, knees, and torso to block with feet more planted then using this wound up kinetic energy to untwist and hit with power.
2. Left hammerfist- Continue blocking motion to chamber hammerfist and deliver hammerfist to their jaw. Concussions and tmj occur from this. It is a knock out blow.

3. Overhand right cross-The momentum of turning body to deliver hammerfist assists in a right cross that was previously loaded being thrown. When you did the inside block you simultaneously pulled your right hand far back. The winding up of the right cross is normally telegraphed but due to you concealing your intentions with your front hand blocking this movement is subtle and obscured. The attacker notices your front hand blocking but not your right winding up to counter. After blocking you could just throw the right but it has to travel far and would be slow. This is an improvement over the boxing block then cross. Hitting with hammerfist is quicker. This block/hammerfist combination is from kata. This is a slightly modified cross that has a slight arcing to it like yamatsuki.
4. Left uppercut- This is a logical next move for several reasons. In multiple kata but most notably tenshin 5 and 6, you are placed close to attacker to sweep him over your knee for takedown. Uppercuts are a close in fighting technique and this series of events places you in striking range to use the punch. Uppercuts cause head movement and so brain damage. This is brain damage is what causes knockouts due to brain banging around inside skull bruising it from excessive head movement. After the hammerfist your left hand is put in prime spot it shoot for uppercut. It's time efficient and devastating.
5. Right cross- The motion of uppercutting can be exaggerated to pull right farther back but a balance between speed power and control is negotiable. Depends on your own striking power and your opponents physical build you may opt for quicker or stronger attacks. Experiment with tempo, timing, and range all while keeping same general rhythm.
6. Left roundhouse- Aim for right side ribs or liver. From right stance footwork needed to step into left stance, pull leg into left stance and spring foot off ground as soon as it touches to kick. If you are to close to kick you can hop back to correct distance. Sometimes when fighting you are to close and want some space. If during previous attacks, opponent has stumbled back or blocked and retreated you may have a space created to through the kick. If spacing is correct for kicking and caused by him blocking your hand techniques then a roundhouse to the head would be appropriate. If he is skilled and strong enough to block your punches a kick would challenge him more and take him off guard. High kicks are said to be risky so that's why you use the sparingly. So far five hand techniques have been thrown so now is good time to add a kick. Mixing up hand and foot is a good way to keep attackers at bay and by using the right mix you can compensate for the slowness of kicks by linking then with the right hand techniques.
7. Right spinning back kick- Left roundhouse kicks flow to right spinning back kicks. Ideally the previous kick hits ribs and you can snap it chambered then stand sideways to spin for back kick to solar plexus or sternum. Maybe they got out of the way for first kick, using second kick catches them trying to rush you. The first kick can also start as a roundhouse but morph into a hybrid sidekick and hit liver or solar plexus. There are different targets available and means of delivering the first kick. The second kick is to maximize the spin from the first to add power. Both kicks are to break up the monotony of punching.
8. Sliding right elbow- After kick land in shikodachi right leg forward. Do a sliding elbow attack to the solar plexus. Solar plexus hits cause possible body knock out and interfere with breathing. Goal here is that after landing kick you can lower height and move forward into their guard. This again is like tenshin 5. Right backfist- Backfist after elbow is fastest and logical. This comes from many kata. Aim for face and break nose to cause blood and tears to blind opponent.
9. Left cross- Pivot into left kamae. Throw a left cross. This is most powerful and fastest attack from the distance and stance. Karate practice builds fighting ability from both side so it doesn't matter if this isn't your dominant hand. The goal is control and decisiveness not power. Control

your punch so it is not wild and looping. Too fast an attack makes it slower and less accurate. Swinging for the bleachers does not pay here. Attack must be sufficiently strong but do not throw more power than you can not control. Again speed is a tradeoff for power so even if you can throw a very strong left cross it needs to be ready to go again. People have a habit of punching too hard and leaving their hand out after an attack. Punch and practice good hikite to bring hand into punching position as quickly as possible. Control in this sense is accuracy and fast hikite. This is also a very technical punch. From the backfist in their face shifting from shiko to kamae the hips turning adds power to the punch and throws it in a long straight line. After back fist step with right leg to right to open your stance to allow for the eventual transition into kamae. You can not enter kamae properly if you do not do this. Opening your stance allows the hips to turn properly to add speed and power to the left cross.

10. Sliding right elbow- After kick land in shikodachi right leg forward. Do a sliding elbow attack to the solar plexus. Solar plexus hits cause possible body knock out and interfere with breathing. Goal here is that after landing kick you can lower height and move forward into their guard. This again is like tenshin 5. Right backfist- Backfist after elbow is fastest and logical. This comes from many kata. Aim for face and break nose to cause blood and tears to blind opponent.
11. Left cross- This is done quickly to build a rapid combo to overwhelm opponent and keep pressure up.
12. Right jab- This is to setup up the next move.
13. Right leg sweep- Sweep the leg.
14. Right hand attack- Use right horizontal knife hand to attack throat or grab chest to further unbalance opponent. Incorporate a fusion of karate unbalancing methods with aikido cutting throws to take opponent down. Advanced Tenshin 5 uses inside knifehand block then other hand to grab and hold wrist, pulling wrist other hand uses knifehand attack to neck or chest to take down. Aikido uses many similar movements to this such as sokemen and saya undo. Karate is a little bit more economical since you can take them down from in front where aikido you have to enter deeper and take them down closer to shikaku or their third corner.
15. Left hand attack- Yamatsuki, superman punch, roundhouse or horizontal elbow. At this point they are grossly unbalanced and falling. This is the final attack and must be decisive. Due to the dynamics of the opponent falling his brain is vulnerable. Smashing him with a heavy blow at this point is tricky but unblockable and causes massive injury. Normally you take an opponent down then deliver a gyakutsuki to temple to finish. In this version we are delivering the blow early to take advantage of their compromised defense. This is hard to due and often results in glancing blows or the opponent riding the punch. Either way we can strike to the temple when they are down to finish them. With this training we can develop killing blows quicker.

That is a 15 hit combo in response to a right cross, the most used attack. It can be done in six seconds.

Karate/Streetfighting Fusion of armed and unarmed

The main focus of this is knife fighting. The purpose of karate as a empty handed art is only to reinforce the weapons skills as aikido as a peaceful art is to reinforce the sword skills. I guess most westerners do not understand language and cultural barriers in Japanese and western society. My understanding is that self defense is to protect yourself using whatever means available When they start taking a do over a jutsu stance it seems politically motivated. I don't think much to ideas that self defense or using violence to be free from harm is wrong. I thought this was common sense that

everyone understood. Sadly there are those who think that they must sacrifice themselves and recklessly retrain from using effective techniques because somehow it's not in their system or it's deemed too dangerous. I'm quite sure that your life and to some extent the lives of those around you is your responsibility so ultimately it's up to you how to protect yourself. But being indoctrinated by some silly ideas that someone can tell you what weapons to use and how is outright absurd. Since you are not their child you do not have to obey them blindly like some sheep. In short use weapons if the situation warrants it. Don't become dependant on weapons as a crutch but see their utility in being more time efficient. Karate has one hit one kill mentality but sometimes they don't die from one punch. In this sense they are knocked out or disabled taking them out of combat so you can engage other attackers. If they are injured or fallen the concept is they can easily die or as good as dead since lethal follow up moves become readily available and opponent is helpless to block them. Attack patterns from karate come to include knife fighting applications. Karate kata is sometimes practiced with weapons to give a different sense of maai but most importantly how the bunkai changes. Using aikido concepts to break free from grabs, rebalance yourself, move with your opponent while maintaining maai, and control and lead your opponent are all taught and emphasized. There are multiple interpretations of kata so find then. A knife hand attack is often a knife attack. Vital strikes to throat, neck, heart, liver are main targets. The goal is to attack fast and decisively from deceptive angles to hit areas that lead to death quickly.

Boxing/Streetfighting Fusion countering and strategy

This section is about the application of karate bunkai and different approaches to combat strategy. Most techniques are taken to extremes and considered life ending. The appropriateness lies in an attacker who is armed and has murderous intent.

Grappling to disarm is best. However open hands get jammed hurting fingers. This can impair your ability to fight. Block a slashing knife attack with a hard upblock. Use upblock to get inside guard by pulling attacking arm open and follow up with hard stiff jab keeping arm bent and flexed. Next hit hard with right cross. Use short punches for infighting. This makes a flurry of fast punches since they are traveling such a short distance. These are kung fu battering ram punches or chuan fa.

1. Block. Left stiff jab bent arm. Right stiff short punch. This can be a little longer due to because of stance. Another left. Use right hand to grab chest. Be inside their stance to takedown over knee. Hold them down and pummel them silly hitting them repeatedly in the temple until unconscious. Alternatively throw one punch to their face with your rear hand. Then bring rear foot up and viciously stomp their head.

This is lethal. Back of skull will fracture hitting a hard surface such as ground. Or step sideways and line up to viciously kick in side of head in temple multiple times. This is very lethal unless you do it wrong. Only use just enough punches to distract and get into hanmi dachi to take down attacker. Using excessive punches will bloody attacker until he can frantically defend and stab you low without you noticing or catch you with something unpredictable and unorthodox. Stomping him out from from is more advanced but more immediate. Moving to side is slower by just a hair but safer and easier to target head since body is not in way. Sometimes head attacks on a downed opponent from the front are harder then they seen. Sometimes people unconsciously kick weaker than they realize from the side because of their genuine good nature and desire to preserve life. The level of ruthlessness needed to perform this deed is extremely aggressive and often seen as criminal by some courts. It would be reasonable to stomp from the front anywhere. It would be reasonable to kick side of head in your home. During a break in you have limited options for escape and kicking in the side of head is reasonable. Stomping his head and he is lying on carpeted plywood my be too soft and he rolls out from your

attacks. Side kicking to the temple on the streets, it can be argued that he is helpless and you can escape to the side. Use extreme judgement in determining the appropriateness of these actions. There is engage head on, block attack, hit hard and fast, take down as quick as possible, and use multiple head kicks to kill him.

Failed grabs sprain fingers meaning you can't punch or grapple. When suffering any injury you must fight on. If fingers break make kumade and use tetsui to protect them, block pain, and fight on.

If upblock is short expect to get cut. Do not get scared and back away. Enter forward while using block to either stop attack or prevent serious injury. Use hard edge of bone towards attack to minimize damage if cut. Taking a small wound, proceed to beat attacker senseless. You took damage coming in but did so in way that you were able to close the gap and use fast attacks to quickly subdue assailant. Preparation for this requires the ability to be fearless and resolute in your decision. You must commit to the attack.

To block pain there are two techniques. Breathing to calm nerves and pace your self and kiaiing. Breathing is peaceful and helps you focus your energy during a grueling sparring match. Kiai before you engage in battle is anger and releases adrenaline so if you are cut you won't feel it.

Kiai should be one of war and anger not one used in kata competitions. The ability to sense impending doom and be able to use anger and turn it into adrenaline is something that needs practice. Your kiai should signal to the attacker your intent to kill him and take him by surprise that you are stronger than he thought and that now his life is in danger. What I'm thinking is a knife attacker is unskilled and assumes he has an easy victim and therefore is lax in his approach. By being truly angry at his intentions and taking him by surprise he doesn't have a chance to double up his efforts. Instead of committing to a further attack he is suddenly scared and trying to escape but can't and is trapped. Once he is down he will desperately try to escape and that is why it is important to finish him. After realizing his initial mistakes he won't repeat them.

INDIVIDUAL SKILLS

The aikido tegatana has four different height levels with three having two directions of movements. They are as follows:

- NEUTRAL-Overhead jodan
- RISING- Jodan, Chudan, Gedan
- DESCENDING- Jodan, Chudan, Gedan
- (Waki?)

These positions are studied to take grappling further. Notice arm position of your opponent and yours during various awase or blending. Do you attack after his arm has missed or do you attack first as his arm is chambering? Recognize the correct counter or preemptive move for each situation Part sen no sen go no sen part learning which technique defeats which. Like a game martial art paper, scissors, rock. There is one definitive move that will be decisive over all others.

The angles of attack in striking arts follow the positions of numbers on a clock face. To master striking attacks must come from angles the defender is not accustomed. Using traditional strikes throw from unorthodox angles and following deceptive lines of travel to reach the targeted body point allows more efficient striking. Attacks must adhere to rules of physics that govern how they accumulate power but they can be thrown from any stance follow any line and take any path to the target in general. Specifically circular attacks must circle or they are weak and straight must be linear or they weak. Failed blows and blocks stem from the technique being said to be too small. We want big bold

techniques. Linear strikes must direct straight into target no where the attack originates. A linear attack is defective if it does not transmit it's energy fully due to the attack deviating from a straight line. Don't punch wobbly. Don't punch and when it hit's it traverses two planes i.e. Forward and sideways or forward and up. This wastes power. Circular attacks must arc directly into target. Body shifting is used to help achieve desirable results.

Basic practice is the regular blocks and strikes are obvious vital points. Intermediate is using each attack as a high, mid level, or low attack and learning to use anything as anything. Block to strike and strike to block. Throws are strikes or blocks. Take it further. The matrix looks like this:

- Block- Strike, throw, joint lock
- Strike- Block, throw, joint lock
- Throw- Block, strike, joint lock
- Joint lock- Block, strike, throw

A blow is a throw, is a lock, is a block. Classic text from the 80's. Find as many useful combinations as you can and use only the applicable ones while using the others as lessons that are more subtle such as learning anatomy, physics, or what doesn't work and why.

Advanced is learning all angles of attack for each strike and then if high or low. This is controversial as real combat mostly has striking from the most mechanically strong body position and blocking only to shield vital spots. Nonetheless different attack angle teach you how to intercept strikes and exploit opening and create them. Some of these work and don't. See if all twelve can be done, then see if you can deliver attack from high stance or low stance. There is a way to actually perform each one and target a vital spot or block something but depending on constraints there may be way better options. The attack might be muscularly too weak or too slow leaving a faster stronger option. These do have applications in breaking opponents guard and that is something that does not exist in competition. Hit the opponents arms in an attempt to make his arms drop creating opportunity to strike his face. Do not box him, destroy him.

The premise is we can picture a compass on our opponent and every strike has 360 degrees it can theoretically hit. With a left hammerfist we can smash nose at 12oclock then go in a circle hitting at eleven different points. 1 o'clock would be more like a temple strike. 3 o'clock would break their jaw. 4 o'clock would be a sweeping inside block like bassi dai ending. 5 o'clock would be a sweeping inside block to a low attack like kick. 6 o'clock would be groin strike hitting with outer arm bone. 7 o'clock would be gedan barai. 8 o'clock would be hammerfist to side or hard blocking a knife attack or punch depending on stance used. 9 o'clock is maybe palm up shuto but with closed fist. Inside block. This can be used to break their guard removing their right hand and then follow up with right cross. Or backfist to right cross. 10 o'clock might be hammerfist to clavicle and break it. Use stomp of foot and run forward to make break. 11 o'clock might be neck or temple attack. That is all 12 positions with a simple hammerfist. When I first took karate I was only taught the hammerfist to nose and to jaw. Now I know 12 and have more mastery of my hand when it is closed. I can strike in any direction from any angle using only what is effective instead of relying on choreographed movements from kata. Kata teaches killing blow but good luck getting your opponent into that position or justifying lethality. These used correctly are the killing blows and their less talked about cousins. If an opponent knows to guard vital areas or has training you will not be able to lure him into simple death traps. He has too much skill and fight experience. Using these new approaches you can engage even if he has a strong guard and no exposed vitals. Some of these attacks are less than lethal and as such scoffed by so called hard core purists. When was the last time they saw battle? Even though they might be less lethal they still contain the ability to block, deflect, intercept, distract, setup, disorientate, confuse, manipulate, break guards, create openings, stun, and kill. It is often useful to stun your opponent before killing him. That is the

point of a quick left and a hard right. The jab is not a killing punch but is used nonetheless. These are setup moves or killing moves thrown from slightly crap angle causing a stunning effect instead of murdering.

It is better to deliver an attack from an unexpected angle than waste energy Punching directly into a blocked guard. In kumite and opponent is blocking how do you score a point? I never cared because I realized by sports lacked the aggressive nature I required to prepare me for harmful environments. I never tried to score points instead focusing on good technique and building my body. Instead of viewing it as combat or a game when my opponent would curl up into a turtle shell I would practice my reverse punch. To use these techniques I would have opened him up and been able to deliver a killing blow. I don't think these are legal in regulation JKA kumite tournaments nor what was taught earlier in the week for white belts to learn for sparring. Suffice to say sports does not train correctly and is silly. They don't let you do anything. I had less interested in their idiotic ideas of fighting and more developing godhand or one hit technique. I already knew fighting from before so it way annoying to be corrected how to train when I was more pragmatic than my training partners. They were taught karatedo as a way not an art. This emphasizes defense. To they do not know how to fight. In a fake kumite they take boxers stance and you are limited to reverse punching. They do not try to score and just maintain a rigid defense. They require you to pull every punch. So tap tapping with gloves will not break their guard or create opening. WTF? So how am I supposed to land anything and how is the a scored contest with points? I didn't get it. With intelligence over humility, I would throw reverse punch after reverse punch either to their guard directly in front of their face or their side just below ribs. I was not trying to score, I was practicing aiming and accuracy pulling back into a perfect hikite to go again all the while making sure they were not looking to counter. If their hand was not there I would have killed them. If I had throw with power their hand would not have been there. They did not understand what I was doing and would ask why I was not trying to score. The only way to score was being rigged and it was apparent it was a false contest designed to make the higher belts looker better than they were. No matter what it was a criticism here or a correction there. This all coming from people who were better off teaching as volunteer kids soccer coaches. I train to win real fights not have someone critic my form when then themselves can not come close to performing what they are teaching in actual combat. I can. I would never give false instruction.

- shomenuchi straight down is 12 o'clock.
- Yokemen varies between 12 o'clock and 2 o'clock.
- Shutouke is 2 o'clock and 3 o'clock.

The ranges of combat are close, medium, far. Kumite stance is used when close to opponent and head must be guarded. It's too easy to get punched in head at that range. Punches are modified for distance and stance used. The point to which gyukutsuki is chambered to differs from hip, navel, armpit, and ribs depending on how it will be used. Different targets, stances, ranges, trajectories, and angles affect how gyukutsuki is brought to hikite. The main reasons for this are sparring, speed and power, fighting injured, deceiving and creating openings, maai, and using lead hand in a more basic guardian role.

The theme is using punching from whatever stance or range to generate maximum power. Up close arms have to be bent and you attack inside opponents guard. This is Chinese boxing. At medium range you use western boxing stance and throw combos. At far range you use karate and throw long linear punches using body momentum to knock your opponent over.

There is modern sport shotokan which uses leaping and pursing punches and there is older shitoryu which uses more grounded rooted stances. Using rooted stances causes more impact as opposed to toppling the person over. From rooted stances you must punch while standing in place. Emphasis is on the application of power. Concepts related to this is Bruce lees one inch punch. Its a powerful punch

but it does not require body momentum nor a deep chambering of the punch.

Sport karate builds speed and accuracy, stamina and overall athleticism. Traditional karate improves body conditioning through makiwara. Sport karate lacks the ability to fight in place or hit the hardest. It's only application to follow a defender that is retreating. It can not stand with a stronger larger opponent. It's a considerable short coming. To be proficient you must study all forms of training and use the best of each. Lift weights to add bulk and upper body strength.

Use hand conditioning to develop breaking skills. This separates lethal fighters from sports. Without these abilities you are practicing a censored form of karate the government deems safe for sports. It has the affect of a weapons ban as it is seen as "carnage".

Test power by breaking things. Mas Oyama has great insight into this. Realistic strikes from realistic distances, delivered quickly without pause. If you are generating power by hitting at weird angles and using attacks that are not applicable to opponents you will face that is not using good strategy. Competition breaking uses targets placed in such a way that you would not be able to hit someone like that in real life. Be wary of Mcdojo's that offer sports. They do not incorporate breaking skills or encourage body conditioning.

Train with the most modern methods available as early as possible so you can have an advantage on other fighters. Most elitists train in silly ways that deal more with ego or prestige than actual results. Then they try to prevent you from training in ways that are superior. Superior training produces results quicker. They only care about the prestige of black belts. There is a word in japan for people who claim martial skill but do not have it.

Weightlifting and bodyweight exercises

Building muscle is important to boost confidence, promote positive mental outlook, increase testosterone, add strength and mass to strikes, bulk up to add armor to body to take hits, physically intimidate opponents, improve bone density, improve overall health and recovery times from training.

The bigger the muscles the faster and strong you hit. The larger the body mass the more it act's as protection from hits. The stronger the bones the harder they are to break and the easier they break enemy's bones. Standard weight training is covered. To prepare for heavy lifting exercises a period known adaption takes place. This is body weight exercises to strengthen core and joints before placing excessive stress on them. This prevents injury and plateauing.

Basic body weight exercises are pushups, pullups, situps, and squats. It is ideal to alternate sets of pushups with sets of pullups. Pushups build chest but mostly the triceps and anterior deltoid. This makes you do straight punches and shoving stronger. Pullups build up the latimus dorsi and teres minor of the the back, the biceps, and probably the posterior deltoid. This makes pulling movements for throws and punches that bend like hooks and uppercuts stronger. Situps build core strength and provide stability for arm movements. Squats condition the legs help overall health. The squats burn extra fat and increase leg and hip flexibility. Squats also cause a secretion of testosterone Making upper body gains in muscle and strength happen faster. Overall health contributes to high energy levels and being able to recover from one training session to be ready for the next.

Alternate sets of pushups and pullups. This combination makes the body tire quicker then usual and saves time making workouts more efficient. After all sets are complete start doing sets of situps and squats. The upper body workouts are to maximize muscle while the core and lower body are to boost stamina and lower body fat percentile. This makes the lower body sets have a cardiovascular effect. This will also reduce the build up of lactic acid in the muscles and make you less sore the next day.

Bodyweight exercises can be done everyday or every other day. Everyday is preferred with a stretching routine added in. Used with karate, leg flexibility to train stances and high kicks is emphasized. Used with aikido, wrist and back flexibility is emphasized to resist wrist locks and deliver them more forcefully, and to maintain balance or recover when being thrown. Flexible muscles are stronger and joints benefit from resisting dislocations better.

Bodyweight exercises let you learn movements to perfect form before you train with weights. This lets you move correctly without hurting yourself with weights. Form and range of movement are emphasized and allows for flexing and stretching the muscles in a safe and controlled way. You have greater control and can target muscles easier there angle manipulation. Improves balance and builds small supporting muscles that are neglected in weight training. Helps with balancing and stabilizing your core, and allows for fullest range of motion which is also impaired in weight training. Connective tissues strengthen and thicken preparing the body for the intense stress placed on it during weight lifting. Do this first before beginning serious weight lifting program to boost stamina, work out all the small muscles that will hold back pushing huge weight, and protect ligaments from snapping and separating from lifting weights they are not accustomed to. This is important.

Work at home instead of a gym because people there never experience gains and are mostly socializing instead of getting results. Often the equipment you need is unavailable and you have to wait. Gyms are good for cardio or yoga classes where you are lead by an instructor but this is mostly maintenance instead of building the destructive power needed to be a fighter.

Bodyweight exercises

Diamond pushups- High position increases jodan barai Middle position increases chudan shutouke. Low position increases gedan barai tsuki. Regular pushups- Closer than shoulder spacing increases tricep and inner chest. Shoulder spacing increases things equally. Chest/back/core/arms. Wider than shoulder spacing increases outer chest. Matrix pushups increase median deltoids. Superman pushups increase core strength. Plank pushups increase core and cardio. Spiderman pushups increase obliques and flexibility in hips. Yoga pushups increase flexibility in back for wellness and mental calmness. Challenge yourself by aiming for a record of nonstop regular pullups. Get up to 70-77, then target 300 repetitions. Train for this by doing pushups everyday and then add one a day till you are up to 300. Undergrip pullups- Increases biceps, adds thickness to back. Close undergrip pullups- With fists touching works biceps the most. Overhandgrip pullups- Takes biceps out and works back more. Wide overhand- widens latimus, in adolescence widens clavicle. Ultrawide overhand- Increases cartilage between shoulders to give illusion of width after plates stop growing. Gi pullups- toss go over horizontal bar and grip fabric. Improves grip strength. Situps with hands crossed on chest- Easier so you can do more. Decline situps with hands crossed- Harder and works lower abs better Hands behind head situps- Harder and places more stress on back Twisting situps- After situp, twist at top. Works obliques and burns more calories. Chair situps- Sit in chair and do situp. Allows wider range of movement, works lower abs. Squats- Keep heels on ground. This works your quadriceps and hamstrings. Improves balance.

1. Barbell and weight plate exercises
2. Benchpress
3. Barbell curl
4. dumbbell curls
5. Latimus pulldowns
6. Seated rows
7. Back rows

8. Upright rows
9. Chest flies
10. Back flies
11. Triceps rope pull down
12. Overhead triceps extension
13. Overhead dumbbell extension
14. Skullcrushers
15. Preacher curls
16. Anterior deltoid flies
17. Wrist curls
18. deadlifting
19. military press
20. weighted crunches
21. cable twists
22. Squats
23. Lying leg curls
24. Leg extensions
25. calf raises
26. barbell lunges
27. Dumbbell lunges

There are countless strategies for maximizing muscle gains since different physical compositions respond differently to training stimulus. Learn your body and train within reason. Do things that are logical and get you results in a quicker way. Focus on consistency and make continual progress even if it is slow. Never fall backwards in your training and plateau. Pick a weight you can easily dominate so that you don't tire and can maximize your time by doing other exercises. By doing this you can always workout safely and pain free giving you encouragement for the next workout. This becomes habit building and forges a lifestyle where you are not spending countless hours struggling to get gains nor skipping workouts because you are sore or dread doing the work. It makes training more like a fun sport instead of a chore that is boring and dull.

Pick a weight you can easily dominate so that you don't tire and can maximize your time by doing other exercises. Selectively add weight every week to force your body to adapt to greater demands. Use cool down periods to let body heal before resuming lifting program. The body needs light days to heal inbetween heavy days. One option is to use step loading progression. Plan three workouts a week with a rest day inbetween. Each week add a minimal amount of weight for each exercise. 5lbs. a week is ideal but as little as 1lb. or as much as 10lbs. might be more appropriate depending on the exercise and how far off you calculated your planned beginning weights for each exercise. More on choosing specific weights for exercises later and how much to add. Do this for three weeks. On the last week of each month lift lighter than usual or substitute bodyweight versions for some of the exercises. This is to rest the body sufficiently so that it does not suffer the wear and tear from excessive working that leads to plateauing.

Plateauing is when you overwork the body lifting as much as you can. In the beginning huge gains and great success, but then you keep pushing until your body stops getting stronger. You hit a ceiling in your training and can not add more weight. You might even not be able to hit weight levels you previously achieved. Your body is tired and can not continue to keep up this level of intensity. Your weightage starts slipping and if pursued you will sprain or pull something. Now you are injured and have to take days and weeks off training. While healing the gains you made are going to disappear as the muscle begins to atrophy due to inactivity. Something like 4% a week muscle loss. So don't

overtrain or lift too heavy. Prevent this with structured routines that encourage you to slowly build up size and strength without suffering negative effects like plateauing where you have been curling 100 lbs. for the last 1.5 months without making any progress in size, strength, definition, or stamina.

Time when you are going to lift and focus. Listening to music interferes with this. People listen to music because working out is boring but it takes attention away from what you are doing and makes lifting maximum weight impossible. Music is suitable for cardio machines but that is all.

Depending how tired you are or how difficult the exercise is will affect how much time rest time is needed between sets. For maximum strength 5 minutes is average. For stamina 2.5 minutes is average. The more you overdo it the longer the rest intervals. Benching heavy should top at 7 minutes simply due to time required to complete other exercises. Excessive weight might bring superlative results but you have to sacrifice exercises for other muscle groups as time will run longer. Heaviest bench pressing will require rest periods of 10-15 minutes. If you are doing a regular routine and find that you need 10-12 minutes of rest between sets I would be concerned that the routine is not the most practical. Try tweaking it so that you have shorter rest periods. This might involve changing the order of other exercises or lifting lighter or less repetitions.

How much to lift vs. how many sets vs. how many reps?

What is the most weight you can lift for one exercise? This is called your one repetition maximum. Finding this for each exercise is important.

- 40-50% of your 1 rep max, 7-12 sets, 12-15 or more reps. Stamina or cardio.
- Lift 60% of your 1 rep max, 7 sets, 10 repetitions. This is medium intensity. Use this.
- Lift 80% of your max, 5 sets, 5 reps. This is heavy intensity. Focus is more strength.
- Lift 95% of your max, 2-3 sets, 2-3 reps. This is ultra high intensity. Rarely use this.

Use 60% for size, strength, and stamina. Stamina is the same as endurance. It determines how many times you can perform an action until you exhaust and muscle fails. The more you can repeat a lift the stronger you are at that weight. If you are easily completing more than 10 reps and it is more like 12-15 you are now more cardio. 18 reps and up is high cardio. Lifting for 10 reps is ideal with an occasional 1-2 rep extra to overload. Overloading is when you can only do 10 then wait 1-5 seconds and do an extra rep or two to damage the muscle. Muscle grows as a response to purposely creating micro tears in the muscle then resting to let it heal, causing it to heal bigger. Overloading can cause extreme gains but don't do it too much. It works for some and other people don't benefit as much. It is considered an advanced training method. If you are advanced then you can do it every set but fatigue then becomes a concern.

Benchpress-

Weightlifting version of pushup. This makes you bigger and stronger. Increases breath control and the tensing of the entire body through holding breath as you lift. Progress is measured through percentages of how much you can lift compared to how much you weigh. Start at least with a 100lbs of weight. Progress weekly until you are hitting your bodyweight. From there work toward 1.5x your bodyweight then 2x your bodyweight. If you are lifting twice your bodyweight you are very strong and pretty much an elite lifter. Anything over 300lbs. is impressive.

Stabilize your body and keep it rigid to prevent barbell sliding all over the place either hurting you or weakening your arms so that further repetitions are not possible or you are unable to lift the maximum weight possible.

Stability is achieved by lying flat on bench and grabbing bar. A slight arch is okay in the lower back. Grip bar with both hands. Take a few practice breaths. grip bar tightly and push off rack. Bring forward and lower to just above the nipple. Breath in as you lower, hold breath and barbell above chest, lift till arms completely straightened, then breath out. At the bottom of the lift you stabilize the core by holding your breath. This contracts the muscles supporting the core and diaphragm making for a tighter more rigid frame. A rigid frame is more stable than a soft non tensed frame. The more stable you are the more you can safely lift.

When pressing the bar with your breathe held your blood pressure increases. This spike in blood pressure cause physiological changes to occur in the brain. The body responds by releasing chemicals in the brain to make you stronger and cope with this intense demand placed on the body. Sick people can not do this because they will have a brain aneurysm, stroke, or heart attack and die. Regular people just get buffer.

Some books tell you to breath during lifting but that is not going to make you stronger. Either it's a commie plot to keep you from becoming to macho or they are worried about legal issues arising from being sued by the family of an old guy that was too sick to perform a safe lift correctly. If you are breathing out on as the lift is going up this is proper for relaxation but all stability is lost and you will struggle with heavy weights. This will make your arms fail and start spasming. You may or may not complete the lift. If this ever happens stop immediately as muscle failure has occurred and further repetitions are pointless.

You can breath as the lift is going up but you have to reduce the weight considerably and this not at all recommended. By reducing weight you are not forcing the body to adapt to the demands required to force hypertrophy to occur. If you are on a light week then you can reduce weight by 20% and breath out at you push. This can make the training fun as you are deliberately using relaxed breathing in your form meaning that the weight you are pushing is easy for you. When you can breath out at a weight setting that you used to not be able to even budge there is a great sense of achievement. For more stability plant feet on ground and flex as you push up so wobble is minimized This makes bench pressing healthier and a fuller body workout. Use ball of foot for connection to ground if you are short. Superset bench pressing with Pendlay rows to make efficient use of time and get stronger back. A strong back provides support for bench pressing.

Bench 125lbs. At first to focus on form and learn how to manipulate the bar. Every week add 5lbs. either side of bar. After a month you should be up to 165lbs. Grip the bar tightly as if trying to crush it. This develops gripping strength similar to gi pullups. This is not very heavy on purpose. The light weight allows you to push up fast and forcefully. This adds explosive power to your punches. Force is made from moving fast with resistance. As you add weight you maintain this speed factor and grip ability. It is a weight you can dominate and build from the ground up correctly with no imbalances. Once you are at 165lbs. Either add 5 or 10 pounds total a week until you are up to 200lbs. 200 pound lifts are marginal strength for most men. At this point add 5 pounds total a week until you hit milestones of 1.5x your bodyweight, 300lbs., 2x your bodyweight, and 2.5x your bodyweight. 2.5x your bodyweight would probably put you at the top 1% of lifters in the world. Don't worry how long it takes to get there or if it doesn't happen. Just continue to make progress and maintain and build a stronger body.

Variations

Close grip- These focus the triceps for stronger punches. They make the outer part of arms bigger and harder. If you do too many of these your overall chest muscles suffer as a result. Chest muscles are needed for different karate moves like inside blocks. These do make training grip easier however and a strong grip is needed for all weightlifting. Having a strong grip also strengthens the wrists.

Normal grip- This is the main version. Builds anterior deltoids and middle of pecs. This takes development of muscle further once you have adapted and mastered pushups. Adds a ton of size and strength.

Wide grip- Works outer chest. Harder to do. Improves overall appearance of chest and makes pecs strong in different ranges of movement. Doesn't add as much strength as other versions since muscles are forced to work in a mechanically weak position causing total electrical activity levels to drop, lowering recruitment of muscle motor units. Basically brain doesn't send enough information to arms to tell muscles to work. This is for more advanced lifters who need balance in their appearance or function specific where they need to push strong with their arms in a weak position. Martial arts tells us to use good body mechanics so the benefits of overly wide pecs that are very strong in a compromised position are dubious. Might be of more benefit to grapplers or judoka, but most likely wrestlers or even sumo.

Underhand grip- Weak and unsafe. It works muscles in a different angle than they are used to. Doesn't provide best gains and you have to drop weight considerably. Might be a consideration to break up boredom of lifting or getting stuck in plateaus.

False grip- Compromises grip and unsafe. Doesn't build grip. Mostly an ego lift to prove you are strong and don't need to hold bar safely. This should never be used.

Dumbbell- These are harder so you need to drop weight. Since there isn't a connecting bar balance comes more into play causing body and mind to get slightly confused making you lift less. Without the bar you are able to safely spot yourself with just a bench and no rack.

Incline- This works upper pecs. This is needed for total pectoral development but is mostly aesthetic. Save this until you have years of training and desire a perfectly formed chest. Incidentally the diamond pushup with hands placed in front of head hits same areas. It is probably more important to use that instead of this because varying bodyweight exercises is more important as you are building the body up as a unit instead of isolating individual groups. This version does not build as much strength as others such as decline and flat. If you want to do incline bench presses try using dumbbells at 70-120lbs. They seem to make more sense and work more areas since they are free floating. Dumbbell versions of barbell exercises are always harder. Depending on the exercise and goals wanted this may be better or worse. Doing incline dumbbell presses give you more freedom of movement and the little imbalances allow you to build both sides of the body evenly. Since you have to drop weight for incline presses anyways it makes sense to switch to dumbbells, they also use a lighter weight. With a lighter weight make the most out of the exercise by hitting more areas to build greater overall strength and uniformity.

Declines- This builds lower pectorals. Complete chests work the upper, lower, and middle chest. The lower pectorals are the largest and can bench press more weight. For this exercise add 20% more than you would the flat bench press. This variation is popular because you can push more weight leading to greater gains and it looks impressive benching a lot of weight. The problem is it only makes you strong in the pressing downward position. Applications are wrestling. Grab opponents shoulders and head and hold him down bent forward at waist. He will fight and swing punches trying to free himself. Due to superior strength from benching declines you can easily hold him statically. Bodybuilders and wrestlers who are huge benefit more from this than average built fighters who rely more on Asian martial art techniques. This is a brute strength move and is used merely to restrain a resisting person. Unless you are hulk like this is impractical training. However if you are active wrestler it makes perfect sense. Karate doesn't benefit, Brazilian jujutsu doesn't benefit, and boxing doesn't benefit. Being taller and having thick lower pectorals gives sense of presence and looks intimidating. People would be less inclined to fight you and you may avoid conflict simply from being huge. Overhandgrip pullups where you push yourself up above the bar like gymnastics work the same muscles. Some people call these

pullups muscle ups. There is some functional aspects in this for climbing or scaling walls.

Learn incline and decline variations after mastering flat bench presses. Flat bench pressing by far yields the most combative applications.

Use mainly the normal grip and sometimes the close grip. Close grip takes out the chest and overloads the triceps and anterior deltoids. There is danger of overtraining the deltoid or triceps with close grip. Use close grip if you have good chest strength but are lacking or wanting more shoulder and tricep size, strength or definition. Do not use close grip if you are already training those muscles with dedicated exercises. Use varying hand spacing in finger width increments from normal out to wide grip to slightly alter your workouts and give a different feel. This hits the muscles from different angles and helps bring different muscle fibers into play causing greater strength and size. Changing it up slightly while staying close to normal grip is beneficial.

Pectoral major, triceps, anterior deltoid are all heavily worked on the positive phase. All back muscles including latimus dorsi, rear deltoids, and biceps are worked to an extent during the negative phase. Legs get slight activation during pushoff and through acting as stabilizers. Deep abdominals get worked acting as stabilizers. The outer abs function as cosmetic muscles but the inner abs that are not visible function as support for your inner organs. By not using weight belts to support the lower back during lifts you rely on your inner abs to protect your spine and make sure it is aligned and does not slip out of place. In essence your deep transversal abdominis acts as a weight lifting belt. Lifting with a belt helps you lift more but creates imbalances. For balanced development never lift more than your weakest muscles involved can support and don't rely on weight training aids that take away from training these important groups. When you go to perform a lift and you are not wearing a belt your overbuilt muscles will try to overcompensate for the under built ones and this causes potential for injury or hernia. Weight belts are intended for power lifters either performing maximum lifts or training for upcoming events. They should not be used by people seeking total strength for fighting arts. They act as too much of a crutch.

Pendlay rows-

This works the large muscles of the back. Best exercise to superset with bench presses. A strong back makes it easy to pull things towards you and works with the bicep muscles. Exercises involving pulling work back and biceps. A strong back provides a solid foundation to build a powerful chest. Chest muscles are used with triceps for pushing things away from your body and punching. Understanding this push pull relationship comes into play when discussing things such as breath movement and control. Typically breath in when pulling and breath out when pushing. Only hold breath when you need to make you body hard like when hitting you tense all muscles at the moment of impact or for getting hit and you need a solid stance with tense legs and blocking arms.

Strict form is necessary for rows. Basic is bend over 90 degrees at the waist. Using overhand grip, hold barbell slightly wider than shoulder width. Hold knees slightly bent. Position feet for good stance. Using fast almost jerking motion to yank the bar up to your ribcage. Keep strict form and do not allow the violent pulling motion to break your form. Bar should touch just at the lower of your ribcage or up 1 inch. You may slightly break form when the bar touches but not from the pulling action. Do not rock up and down. Back for back and takes stress of muscles being targeted. Do not perform modified good mornings!

To maximize this exercise slowly lower the bar on the way down. The slower the better. Pendlay rows benefit more from slow negative lifting than any other exercise. This exercise is difficult because form is hard to maintain and learn. Doing the lowering part slowly makes the most out of an exercise that isn't very fun or glamorous. Building up the back is important. Using strictest form will get results faster. Stay bent 90 degrees the whole time, do not wiggle or stay angled between 45 and 90 degrees.

This changes the way the row is performed and starts doing a different exercise like a low row bringing the trapezius into synergy. We do not want that.

Slowly lower until arms are fully extended, even a slight stretch in the arm sockets, then explode upwards pulling bar directly to ribcage. Breathe in when pulling the slowly exhale while lowering. Learning to breathe correctly while lowering takes practice. Spend one second to pull up and 5 seconds or longer lowering. As soon as bar just reaches bottom pull up quickly. This builds force. When the bar is up try to hold it and flex the latimus. This is difficult to put all of these different aspects together. When the bar comes up it hits ribs, slightly bounces, and then you have to catch it holding it about an inch from body. Lifting slower gives more control but does not build muscle as one would like. Fast movements make muscles bigger over slow movements. Slower movements tend add flexibility, in general. When you catch the bar flex and squeeze your lats and hold as long as possible, at least 5 seconds. This is very very important and often skipped. This is what causes lats to grow wider giving a tapered trapezoidal look. You can feel the lats quivering when flexed letting you know you are doing it right. Slowly lowering the bar also causes the muscles to get bigger.

Just moving the bar up and down is good for strength but this is more of a mass building exercise to provide a stable base for bench pressing. You do not want to just go through the motions mindlessly lifting. It takes time to perfect all these little nuances, similar to kata. Sometimes if you are tired you can cheat a little and lower it regular speed stopping at multiple spots along the way but this is not good. Stopping and holding at 3 or 5 spots for a few seconds makes any exercise harder. The purpose of doing that is to be strong at those specific spots. On this exercise we don't want that. We want to build a bigger back and increase pulling speed and strength. We want to grab someone and violently yank them towards us then smack them or yank them towards us, turn and push them to ground. We don't want to build the strength to statically hold them at these specific individual spots from us. If you after holding the bar and your lats tire so much that when you lower the bar you feel it traveling to fast, stop and hold it at a point, then lower slowly, or drop and hold, drop and hold.

This is an exercise where you can overload and punish the back as much as you can. The only important thing is keeping the best form possible. Half of this exercise is performing the other half is working and striving to perfect the form of it so future training is easier. It is a very difficult and technical lift.

The weight range for this exercise is 60-175 pounds. You can go as high as 230 pounds but this is not intended for powerlifting and involves the use of static holds, fast dynamic speed lifts during the positive phase, and extremely slow lifts during the negative phase. This centers around technique more than weight.

Use a light weight to start and gradually add weight once you can maintain good form. Once you can lifting heavier add as many sets of reps as you can. Due to the requirements of building strong chest and arms the back gets neglected so anything you can do to increase back workloads is acceptable. Do sets of 10,15,or 20. Lift in a way so that you are training it to remember to pull in the same way again and again. If you can do 10 repetitions you can probably do 12 or 15 since the back has tremendous energy reserves and capacity for work. That is why so many tricks are required to get it to grow. It would be absurd to apply this many technical details to every exercise. The back is just one of those areas we really need to be picky about how the lifts are performed. While sets of 10 is ideal for general improvement for all exercises is safe to add more for this specific exercise since we are lifting a lot less then are max and then compensating by using an incredibly difficult form.

Do a set of 10 to warm up. Then maybe a set of 12. Then 15. Then another 15. Try overloading and see where you can only do so many as a set then only two more max without breaking form. Once good form can not be maintained immediately stop. Lifting past this point will teach incorrect muscle

memory. To get serious about actual strength do dumbbell rows pulling 100lbs. with one arm. Whether you do slow negatives or all that other stuff or not doesn't matter. With one arm dumbbell rows you only need to hit the lats for a split second then lower semi mindlessly pumping your arm back and forth. Use Pendlay rows for size and shape then harden it with one arm rows.

Works latimus dorsi, teres minor, posterior deltoids, and bicep.

Bicep curls-

Biceps must be developed for strong pulling, uppercutting and choke holds. The biceps get worked during any back or pulling exercise but they still need special attention to develop properly. Do a half your sets. During the last few sets add an extra rep or two to burn out the bicep and make sure muscle failure is reached. Reaching muscle failure is important because it forces your muscles to grow. Muscles only grow when they are forced to perform work they are not accustomed to. If you never reach muscle failure the body thinks it is strong enough and doesn't do anything. If you reach muscle failure the body freaks out and tries to overcompensate by building bigger stronger muscles. Aim for muscle failure on all your sets and try overloading the last few sets for superb gains. There are probably hundreds of variations of bicep curls. Find one or ones you like. These are the best ones I know. Barbell curls- builds bigger arms and you lift most weight. This version is required. Grip bar tightly. Can roll wrist to improve grip even more and cause tighter contraction at elbow.

Dumbbell curls-

Improves peak of bicep and improves definition. These are required. Do these at end of workout to fully burn out your arms and make your biceps look very aesthetic and pleasing. Without these, barbell curls just explode your arms and make them look all pudgy like footballs. Gross.

Seated dumbbell curls-

These are hard, use 25lbs. Seat in an angled back bench and let arms hang straight down. Use good form. This helps you get past plateaus. It works different muscle fibers teaching them to grow and begin to start working when doing your regular curls, thereby making you stronger since more muscle fibers are working than normal. These suck and only do them if you have to. If you are stuck in your training and can't lift more or get bigger arms these are required.

Cable curls-

These make no sense and are virtually worthless. Use these if injured or trying to heal after an accident and need rehabilitation to learn how to move the arm again. Not as good for blasting past plateaus but a hell of a lot easier and nicer. Maybe an option for exceptional lifters with impressive bicep development who have no trouble getting gains or bicep junkies and have extra time at end of their workouts. Finish workout by doing giant sets of 40-50 to burn off lactic acid.

Preacher curls-

These aren't bad. Helps develop head of biceps and build big arms. Combines some aspects of both barbell and dumbbell curls. Due to the close hand spacing the bicep is targeted in an unusual way that cuts inside the inner part of the arm and diagonally recruiting a different combination of muscle fibers.

Fun to do and makes like more enjoyable. Since a barbell or dumbbell is not involved balance is not an issue and form is not very strict. Just make sure to keep your forearms on the pad. You can pile a ton of weight on the stack and use leverage to get heavier lifts, kinda like cheating. Grunting here helps. Should make you lift at least 15lbs. more than barbell versions. Higher weights make for greater gains.

Ez curl bar-

Takes pressure off wrists. This may make the wrists develop slower. All curling exercise place stress on wrists causing them to thicken ligaments and develop stronger gripping power. However the bar is held at a v angle and with less pressure on wrists you can focus and crushing the grip harder forcing a stronger grip on every repetitions. This may help wrist and grip strength more.

Hammer curls-

Tends to cause arm to sway. This makes the anterior deltoid work a little more then other curling versions. All curling versions work the biceps and front or anterior deltoid so form is stressed to prevent the deltoid from doing too much of the work. With this however even keeping elbows tucked and all that you are holding the dumbbell in a way where the weighted end is unbalanced and that is going to kick your arm up a little. This definitely improves grip and peak of bicep. A suitable alternate if you want a different feeling during bicep training or have a desire to work the bicep from different angles to maximize motor unit recruitment. This helps prevent plateauing before it begins. Also helps to create not only strong function muscles but also good looking, balanced, well proportioned and aesthetic looking bodies. Works biceps, anterior deltoids, forearms, and finger flexors for gripping strength.

Lat pulldowns-

The pulldown to the front is more effective than the one to the back. Pulldowns mimic pullups and work same muscles. Working the back from different angles helps make it stronger. Doing this in between and allows you to rest other muscles while working out others.

Range is 135-210 pounds. Form varies. Strict form may not be the best approach. Strict form holds the body slightly leaned back. You pull towards chest and stop when shoulder blades prevent further reach. Holding upper body erect motion less you make slow controlled movements holding bar when at chest for a slight pause then starting over without leaning forward. A less rigid form starts sitting almost up and uses a slight assist to lean back into place. This mimics a more natural rowing motion and lets you pull heavier plates on the carriage by pulling quicker and less controlled. You don't want to use excessive rocking motion since that makes inertia move the weight carriage instead of your muscles and takes tension of the working groups. Anything and ever exercise you can add for the back helps maximize workout efficiency and shorten times. You get more done in less time.

Muscles worked latimus dorsi, teres minor, posterior deltoid, erector spinae slightly, and biceps.

Seated rows-

If you really want to bulk the back seated rows ignore form and allow you to concentrate on pulling heaviest loads. You can use overhand grip or underhand grip to hit the bicep a little harder. A mixed approach between grips and hand spacing every set might add for more challenge and muscle confusion. Do a regular set with shoulder width spacing and an overhand grip. Then do an under hand

grip. Then do a wide grip. Do some sets fast and some slow on the negative phase. Mix in static holds in three positions as you are resetting but pull strongly on the positive phase. Hold the bar for a few seconds before releasing on some and immediately on others.

Set 1- Regular row

. Set 2- Underhand row.

Set 3- Wide grip row.

Set 4- Regular row and hold at top, then slowly lower. As soon as bar is reset explode up. Set 5- Underhand row hold at top longer and flex lats. Stop at 3 positions and hold on way down. At bottom explode up. This approach differs from pendlay strategy because we are sitting in a biometric machine that corrects our form and line of pull. Since we don't have to worry about biometrics the goal here is getting jacked not perfecting form. Pulling hard and holding through all the different phases is to boost performance and work the back through as many ways as possible. The body has to adapt to many different stimuli causes hypertrophy and fat loss. Testosterone levels are elevated and stamina increased. We will experience bigger muscles greater performance next time by being able to easily add more weight and try new configurations to pull bar. Or more stamina by being able to add more sets by being able to do 7,9,10, even 12. Using an underhand grip almost reminds us of preacher curls even though our back is pulling.

Works latimus dorsi, teres minor, posterior deltoids, and biceps.

Upright rows-

This makes the the large muscles on the upper back, the trapesius, bigger and stronger. Large trapesius muscles maybe mostly aesthetic but they do provide a larger surface to rest barbells on neck for squats. There are two basic upright rows of note, the close grip and regular grip. The close grip works inner traps and the normal grip works the outer traps. The way the shoulder is attached to the clavicle, trapesius muscles do play a role in shoulder rotation and lifting the arms overhead. In bujitsu slashing the upper back cutting into these muscles can prevent the opponent from being able to lift his sword overhead to guard or perform a kesa giri, in other words certain death.

Close grip- Use overhand grip and grab middle of bar placing fists touching each other. Standing erect holding the bar, pull up to at least nipple line, or even better hands directly under chin with wrists bent. This strains wrists, don't do this if you have bad wrists. Possible to lift bar even higher being just above head. The higher you lift the more wrists bend. The stronger you are at that weight the higher and easier it is to lift. Ridiculously large range of motion, this keeps you flexible and from becoming to stiff from bulking up. Being big and strong is great but it impairs certain martial art applications and abilities and makes you rigid thus susceptible to joint attacks. This exercise also hits the biceps in a minor way as all rows do. After main biceps work use this to burn the deltoids making for much improved definition and striation. Intermix rows with curls for better back and bicep growth.

Normal grip- This makes outer traps bigger. Guys with big neck muscles look strong. This intimidates opponents into avoiding conflicts with you. If you look strong people will find easier targets. This evens out development with inner trap development. Having high peaks on your back without spreading it out to the outer traps looks funny. Instead of a subtle roll off there is a sharp drop off. Its a glaring omission and one that could provoke attack instead of prevent it. This works the traps, teres minor, various back muscles, biceps, anterior deltoid

Chest flys-

This makes chest protrude more and look more meaty. It adds head to the pecs. Since this movement involves the bringing of arms to together from a spread position doing this exercise makes the chest

strong from that position. Possible moves to benefit from this are in blocks, hooks, palm up shuto uke, or some sort of crushing or squeezing attack such as from a shomen sword strike where you squeeze chest muscles in this way to make cut strong. Lay on bench holding arms outstretched at sides with slight bend in them to protect elbow joint with dumbbells held in underhand grip.

Breathe correctly and relaxed as you bring arms together in an arcing motion. Breathe out as you bring arms to together, breathe in as you swing arms apart. When lifting up make sure you don't arms don't bend inward. When lowering make sure your arms don't bend and end pointing 90 degrees in a bench press position. Lowering is difficult so weights must be light to maintain form. Practice form with 30lb. weights then move up to 50lb. once you have a feel for the exercise and the correct form. Don't lower arms so much that to raise them back up you are forced to break form making it look like a messed up bench press.

The secret to gains in this exercise is squeezing and holding your chest flexed at the top. This causes the peak of pecs to grow. Since this is considered a shaping exercise the longer you hold the better. Additionally holding it flexed in this position teaches the body to be muscularly strong in this way. For karate applications you in block and shuto become much stronger. It's why to train certain stances you have to hold them for long periods.

Since tension is on biceps use this exercise after other curls or rows. If you do this first your main exercises will suffer. If bicep training was extreme you may have trouble keeping form and this exercise will suffer. Structure your workouts with different intensities or perform exercises on different days. Since this is mostly a chest exercise save biceps training for biceps/back days and this for triceps/chest days. Muscles worked on this are mid pecs, biceps, and anterior deltoid.

Back fly-

This targets the rear deltoids in a very direct way making it the most effective way to train them. After doing a back routine finish with this to make posterior deltoids very big and strong. Rear deltoids are responsible for rear elbow attacks.

Stand with feet touching side by side holding dumbbells in each hand. Lean forward and bend knee to assume form. Get into position by leaning forward 90 degrees while using bend in knees for keeping balance and maintaining correct line of pull.

Keep arm slightly bent throughout all phases of lifting. Keeping arms in unbendable arm arc arms apart stopping when arms are at top of movement. This exercise is to be done vigorously with no slow negatives or static holds. The closest to any of this may be finding a rhythm where you lower weights and then violently swing arms stopping at top then lowering quickly but not as fast as coming up. Lift fast up then slow, slow down then lift up fast again as soon as it just about it at bottom. Do not hold and pause at various spots going down. The lowering down slow is not so much for gains brought on by slow negatives but just to time it right to do another fast lift and to pace ones self and breathe without getting overly exhausted. This exercise can be rushed if placed at end of workout and lifter is tired. Look in mirror or reflective window to watch your form. Make sure you are standing correctly and head is looking up. Looking up forces more strain on rhombus and trapesius. It pinches the muscle and encourage it to get bigger. Looking down is considered bad form and you take pressure off upper back causing it to not grow due to lack of electrical recruitment of motor units. You must keep head up or rhomboids will not be activated.

Train with enthusiasm and imagine using the movement to throw a rear elbow attack. When standing use this to elbow smash an attacker standing behind you in the jaw.

Trains posterior deltoid, teres minor, rhomboids, and biceps.

Triceps rope pulldown-

Grab donkey rope and pull down keeping elbows locked at sides. At full extension flex and hold to make triceps burn. Others say never lockout joints particularly the triceps, rubbish. Under resistance a flexed muscle is taught to enlarge. The muscle undergoes more micro tearing and heals larger as a result. This is a particularly good exercise to use a static hold. Weight does not have to be excessive. This is used at end of workout after all heavy pressing exercises have been performed. It is a finishing exercise to make sure the arms are completely exhausted. Building up the triceps using this makes bench pressing easier. Builds punching power.

Weight intensity varies with training already performed. Using single giant sets of 40-100 simply to cardio burn or remove lactic acid is not recommended. This move builds two of the three tricep heads so we want to actually build and tone muscle, not waste energy in by treating this as a cardio exercise. 5 sets at least of 10-20 repetitions is better, with 10-14 repetitions being ideal. Good form and control as you power the rope down and hold is desired. Don't let elbows flare out or muscle angle is inappropriate and the heads are not targeted correctly.

Start at 40 lbs. and add minimal weight each week. We want to micro load so that we are very slowly pulling more weight each training interval. The gains come from how we manipulate the rope not adding a ton of weight. By grabbing the rope just above the hand rests we are building a strong grip. Do not rest hands on the rest unless fatigue occurs and you must finish sets. Play with pulling rope down fast, holding for different times, smoothly resetting, then pulling down again. Do not hold at different spots going down or coming out. We want smooth movement down, hold, smooth movement up. Pausing at different spots trains incorrect muscle memory and makes punches choppy. Think gyaku tsuki. Hit hard with full extension then smooth rechambering. This is also how kata is sometimes performed. Punch out, hold, then smooth coming back so your arm does not flare away from ribs.

Grabbing the rope is difficult since we are not cheating by using the rests so a strong grip is necessary. Squeeze the rope like you are trying to crush it. This builds biceps brachialis or the forearms, making aikido stronger for wrist locks and tegatana. Between holding the rope and using static holds we are punishing the triceps a lot. Find the right combination of weight and time to hold down so you can reach muscle failure at the end of each set doing 10-14 reps and be able to complete at least 5 sets, 3 sets if time is limited. Keep weight the same each week and practice training the body to be able to handle the exercise better and better. This will mean that if you stopped at 10 reps and could do 12, you now find 14 reps easy. When this occurs add 5 lbs. Next training session. Ideally adding 2.5lbs. Or even 1.25lbs. each week will allow use to increase intensity without putting too much demand on our bodies to adapt. When ever we add too much weight we have to break form and use hand rests and eliminate static holds. This ruins our training goals. In the beginning we might be able to move 60lbs with bad form and a little practice clean 70lbs no problem but we are not getting the most out of this exercise. Your main triceps training should be from bench pressing and focus should be adding weight to that exercise. This is only to target the triceps afterwards and so the should be spent from pressing. If we are strong enough to move the rope easily we have not reached muscle failure in our main sets and are training wrong.

Key points to remember are:

1. Use as supplemental exercise to bench pressing after reaching muscle failure.
2. Grab rope to train grip so fist becomes harder during punches.
3. Use static holds to force long and short heads of triceps to grow and enlarge.

4. Use correct weight to achieve muscle failure every set with 10-12 reps.
5. Keep elbows in and locked down so we do not train our punches to fly sideways.
6. Add a little each week so that we are lifting more without body even noticing.

Works long and short heads of triceps.

Overhead rope extension-

This works all three parts of the triceps, the long, short, and medial heads. This is a good supplemental exercise for rounding out complete tricep development. Machines vary a lot. It seems the more expensive and commercial quality the machine is the more you can lift due to where leverage and pulley points are. What is 90lbs on one machine is 140lbs on another. Yikes! This makes it hard to measure progress or train with any assurance we are staying in our training range.

Strategy- use this on off or lift days to break from heavy bench pressing to let our bodies heal. Find a machine we know and trust. Pile weight on and go for maximum intensity. Do 7 sets with 10 reps each. Reach failure on each set. Achieve full dynamic extension of triceps and reset. Power through sets and rest.

This exercise is closest to dumbbell overhead extension. Because we can use this when breaking from our bench pressing routines we can avoid over fatigue and plateauing on the bench press. This exercise allows us to train the triceps from different angles using different body position and supporting muscles. If we overwork synergistic muscles used to bench press they will not be ready for another bench pressing session so we must use this exercise. It works like this: bench pressing uses arms, shoulders, chest, and then back for support. When one of this supporting groups have not recovered our ability to push maximum bench press weight is halted.

Don't let the rope pull your arms backward damaging your shoulder blades. Keep upper arms held at 45° angle upward from body. Bend arms only. At top wrists can be pronated if needed to move excessive weights. If doing this on certain sets or repetitions take care how it affects your body. If used to strain against max loads maybe hold at top and lock arm position. This mimics jodan oitsuki. Make sure that tension is kept in triceps and deltoids. Do not let tension migrate to shoulder blades dislocating or popping them. Upper chest may flex during pronation after elbows flare from wrists turning. Pull, flex chest as wrists turn, then lock arms is the order. Holding this position while locking arms and flexing chest will make you, bigger, stronger, and increase the muscles needed for bench pressing. Again this hits different used parts of the triceps and pectorals that are neglected from bench pressing. Bench press up to three times a week. When you are sore and need a light day use this for active recovery. Or if you are using step progression use this on your fourth week.

Overhead triceps extension-

Sit on a bench and grab a dumbbell. Holding it with both hands carefully bring it up in front of your face and bend arms to bring it behind your head. Use the plate end to rest your hands or to assist your grip, do not simply grab middle of dumbbell handle. Support is needed for this exercise. Straighten arms to lift weight overhead and stop when arms are straight, do not lock out arms. Locking out arms takes tension off triceps instead of other versions where it intensifies it. Locking out also is too time consuming interfering with the rhythm needed to complete repetitions. If using force to blast the weight up and arms are straightened then a slight lockout occurs. This is ok since you are not deliberately using a static hold or achieving one. You don't have to fully straighten arms nor do you need to fully lower the weight. Most exercises do benefit from a full range of motion though. Lifting up fully tends

to cause more trapezius involvement at the top range. Full range done safely promotes flexibility and strength of all involved muscles. Shorter ranges isolate the triceps making it easier to fatigue. Triceps get a lot of work so a balanced approach seems more sensible. This gives underworked trapezius muscles a chance to grow as well.

Practice safely with lighter weights until you can control heavier weights without hurting yourself or damaging your shoulders and ligaments. Having the weight behind your head can damage you if it's too heavy for or you do not have required joint mobility in shoulder to perform this safely. After practicing and having well oiled shoulder joints allows for safe completion of the exercise. Consider doing upper body exercises that build the body using compound movements or use multiple muscle groups involving the shoulder. Medial flies, upright rows, any upper body presses, and chest flies are all good. Build strength and flexibility in shoulder to prevent it from harm. The rotor cuff socket is very easy to tear. This is aikido must be practiced with caution. Almost every single if not all moves pose a threat to tearing the rotor socket cuff of you training partner. This is referred to as a shoulder dislocation.

Also eat a healthy diet involving omegas 3's and use supplement it with food high in glucosamine and chondroitin for healthy joints. Fish high in oil and small fish with edible spines bones such as sardines are excellent choices. Sardines are gross but lemon pepper mackerel are not bad as a healthy snack and are cheap and provide high source of protein which is essential in building muscle.

Use a 50lb,70lb, or 90lb weight or ranges within for this. This is considered a heavy exercise. If superior in this 115lb or more is not unreasonable.

This works the triceps, the trapezius, anterior deltoids and rhomboids.

Extension bar-

This is similar to the last exercise. I think use less weight starting at 40lbs and go up to 75. Minimum would be two 10lbs on either side max would be one 35 lb one either side. I don't think I have ever seen a 45 lb on either side though I'm sure it is possible to lift that much. I might have seen it somewhere in media but I can not remember. It would have to have been a magazine and a serious bodybuilder. There are way better ways to lift heavy than this.

This is more limited to isolation so even a slight lock out would be bad form. Due to holding the knurled grip in a hammerfist you can not rotate the shoulders or pronate the fists. Boo. You could try using the straight part of the bar for lifting but I don't think that is a good idea. You still would have limits on rotation plus the bar is slippery chrome and would swing throwing balance off. That would be annoying and interfere with concentration to much, and is just silly. Focus on lifting overhead stopping short of full extension. Isolate the triceps as much as possible.

I don't think this is as good as the dumbbell version but people seem to like it. It doesn't matter how you train as long as you get results.

Works the triceps.

Skullcrushers-

This is used after benchpressing to hammer triceps and make for bigger arms and heavier lifts. Grab a weighted barbell or ez curl bar and sit on bench with bar on thighs. Bend arms bringing bar just in front of skull. Lay backwards and avoid crushing skull with bar. I know right? bent arms straight to lift bar. Bend arms to lower bar. That's it. Isolation training of the triceps after bench pressing is done to make sure triceps are fully exhausted. Pretty much everything is done with arms so having strong ones makes sense. Squeeze the bar as hard as you can to develop your grip. Mentally think about how hard you are squeezing and focus on making your grip as hard as possible and keeping it. Anytime you grab

a barbell or dumbbell try to train your grip. This is very popular exercise and gives good results. This works triceps.

Preacher curls-

Builds thicker fore arms, wrists and biceps. Particularly useful for aikido. Strong wrists, forearms, and shoulders are required for aikido. 95lbs to 115lbs is good. Cheat using leverage and make bigger forearms. The pulling bar forces more fore arm development so exploit this to get strong grips and blocks. Also builds head of biceps.

Anterior deltoid flys-

Grab a dumbbell using overhand grip and swing it upwards arms straight. Builds up the anterior deltoids creating more definition. When you are held in ikkyo or being wrist grabbed strong deltoids and pecs help you power opponents off. This saves you from having to use pure aikido and project opponents forward. If in ikkyo use strength in shoulder to prevent being led and taken down. Train shoulder to protect itself from being compromised and attacked. Learn how to use your body to neutralize attacks. The ikkyo arm bar will attempt to move the ball and socket joint of shoulder from it's proper orientation. Weight training gives a feel for when something is out of alignment and how to correct it. Him pulling my arm out of my socket tells me to prevent this and squeeze shoulder joint back into place using my muscularity of my shoulder. This gives me back my balance and brings my power back to my center line. I now have my balance and my power back. Countering from this point is easy because I have rendered his aikido useless.

An underhand grip builds the upper chest. Use overhand grip instead to striate anterior deltoids.

Wrist curls-

Sit on end of bench with 40lb barbell on thighs. Grip tightly and curl. Go fast or slow. Faster lets more reps and it kinda easier to ignore the burn. Holding and flexing burns more and harder to ignore the pain because you have to consciously notice it. The best I figure it flex fast and hold release fast and repeat. Do 40 reps then switch grip and repeat. Do this after curling to improve grip strength. This fatigues the grip past complete failure. As a result you will not be able to grab anything heavy so actually do after all exercises since you will not be able to hold the bar with any type of legitimacy. Plenty of sets of this are good, work until you can no longer hold the bar.

Wrist rolls are the best single wrist exercise. Do wrist rolls on off days while watching TV.

This teaches you to transfer power from lower body to upper body, and releases large amounts of testosterone. This works the erector spinae as well as the complete erectors that run up and down your spine. Aikido whines about posture since leaning forward in sword battle gets you killed. A sword would smack you in the head. But since none of them use swords or sword fights who cares? Do they even know why they repeat the mantras they do? Either teach kenjutsu or give it up. Bad posture in the sense of leaning forward directly applies stronger leverage to your holds. If you want a good posture and straight back deadlift instead of practicing cat stances with a straight back and holding the pose.

There are strict forms and stricter forms. Strict form prevents injury. Stricter forms makes your ass bigger. A bigger ass makes kicks stronger.

Military presses-

Overhead version of the bench press. Still works the arms and shoulders but takes pecs out. To the front builds really strong deltoids. To the back builds really strong trapezius. You can lift more to the back

since trapezius are very strong muscles.

Weighted crunches-

This makes core strong. A stronger core improves balance and capacity to perform most barbell exercises. Using a barbell instead of machine weights introduces an element of wobble and your body compensates for this with small corrective movements. Your core is most responsible for stabilizing the body so that whatever the legs and arms are doing it's coming from a strong center. Having a weak gut is bad. Crunch and hold. Complete sets and then do cable twists.

Cable twists-

This works the obliques. This helps improve hip rotation for *gyakutsuki*. Take a modified *zenkutsu* or whatever. Suddenly twist quickly to the side and hold pulling arms to the side and locking them. Hold for 15 seconds or longer. I think 25 seconds. Actively flex the obliques to activate deep muscle fibers. Turn back to starting position ridiculously slowly keeping tension on working oblique and stopping all the way whenever where ever still flexing oblique.

Squats-

Improves kicks and stances. Squats release large amounts of testosterone. Barbell squats train all muscles of legs as well as deep abdominals, the *transverse abdominis*. /p>

Form matters. Doing full range is better. Heels down is a must for hamstring recruitment. If heels up then lean and isolate the quadriceps, put on more weight, and even eliminate the back extension.

Squats can push big numbers. Who cares. Start slow and progressively load for zero plateau and superior results in more categories. Improve power, strength, size, flexibility and stamina using better science.

Before starting training learn correct form. View yourself in front of a mirror. Do a barbell squat and look for problems. Fix problems and decide what your leg goals are and what you show squat for. I wanted stronger kicks and more testosterone so I could bench heavy the next day.

Start light at 135lbs which is an Olympic bar and a 45lb. weight on either side. Learn and master correct form so you don't mess up your knees or back. Place feet in correct position using correct spacing. Squat all the way down to 135°. At bottom feet may turn out, that's okay. Practice being in this low position and how you are going to perform the lift. There is the top and bottom parts of lift. You want to be strong in both. You don't want to be weak where you have to use bouncing momentum to bounce up. When going down and bouncing up using the muscles elastic nature to assist you, you are eliminating the hardest hardest parts of the squat and not going to force your body to adapt and get stronger. When fully squatted just stay there. This is the low position. Straighten legs and stand up, it's hard. You are squatting from a static position instead of bouncing up. It's like lifting dead weight. Anything wrong with your biomechanics will be revealed here. This is used to find what needs to be worked on, strengthened, corrected, or further training needed. When in low position learn to be comfortable. Hips need to be flexible to squat low, be able to stay in this position, and stand up at will. Stay in this position and let the hip tendons slowly stretch. Hip development is critical for safe lifting. Flexible hips provide stability. Bad hips prevent the transfer of power to lift. Once your hips are flexible enough to squat low training can begin without danger of hyperflexing the spine. Train legs and hips for flexibility. This improves range of kicks and therefore power.

Squat down past 135°. Carefully time rise to be after bouncing can occur but almost immediately. Spring upwards trying to reach top as fast as possible to build force. Most powerful technique locks legs at top and makes weights jiggle on shoulders. Lifting fast builds more muscle and trains legs for speed. This makes kicks faster and stronger. Repetitions should be continuous. Up down up down no pause. Complete 10 repetitions.

Time your rest intervals to be no more than 2.5 minutes if lifting heavy and no more than 60 seconds if lifting light. Lift light with smallest rest periods to make legs fully fatigue. Lifting heavy takes too long and leads to plateauing. Lifting for sports specific functions differs from bodybuilding that uses different approaches.

In the beginning work on developing your form. At 135lbs. Lift 15 reps rest 1 minute no more and then go again. This builds stamina. Stamina allows you to recover quicker in between sets. Add 10 lbs a week until you are up to 165 lbs. At this point maintain good form and power.

Strategy-

- Week 1- 135lbs, 15 reps, 7 sets
- Week 2- 145lbs, 15 reps, 7 sets
- Week 3- 155lbs, 15 reps, 7 sets
- Week 4- 165lbs, 15 reps, 7 sets

After first month add 5lbs a week. This is 20lbs a month. That is 240lbs a year. Starting second month at 165lbs plus 20lbs x 11 months equals 385lbs. This is with explosive force, minimal recovery times, and full range of movement. Do seated calf raises after for total leg workout. Then do decline twisting situps. Rest 10 minutes and do pulley crunches followed by cable twists. 20 minutes squats, 15 minutes calves, 15 minutes situps, 15 minutes pulley crunches, 15 minutes cable twists. The squats are main exercise but do the additional calf raises as well. With the main leg exercise done you can take time to finish rest of exercises in a leisurely way. Legs might be weak after so situps might suffer. Compensate by pulling up strongly with abs and using momentum twisting sharply at top. Rest or proceed directly to pulley crunches. Finish with cable twists. Ideally this would take 1 hour 20 minutes but take 1 hour 30-45 minutes if needed. Skip declines if necessary. The cable exercises work all abs. Try to move from one station to the next in a precise and judicious manner. If there are no cable machines do declines and use medicine ball twists with same static holds and slow negatives but faster. Use 40lb medicine ball with arms bent. If that's too heavy use 25lb. medicine ball with arms straight and work way up. This works obliques but does not train hip rotation the same.

Lying leg curls-

Makes hamstrings stronger. Useful for returning wave kick and hook kicks. Hamstrings as used to stop weight when doing squats. Training individual leg muscles of quadriceps, hamstrings, and calf muscles improves ability to train legs using squats. Curl legs and flex and hold at top. Slowly release sometimes stopping at three point on way down.

Leg extensions-

This increases contraction at knee making snap kicks quicker stronger and more controlled. Bang these up and hold or drop. Bring them down normal or slow but not fast. Pointing toe straight is overall development, pointing in is outer head, pointing toe out makes the classic french cyclist look.

Calf extensions-

Seated are best for adding mass. Set up so that Achilles tendon is stretched to maximum. Perform extension and forcefully with speed flex and hold for 10-15 seconds. Rest 30 seconds, no more than 45 and go again. This will hurt but it does not matter. You will still be strong enough to sets no matter how hurt. This pain is a combination of lactic acid build up and electrical activity in the muscle fiber motor unit receptors. Lactic acid is simple fatigue. Electrical activity is caused by signals from the brain sending current through nerves. When too many signals are sent the area receiving them it responds by creating a burning sensation. That's the electricity creating heat to the point it builds up causing pain. Electricity creates heat and works the same way in human bodies. The human body evolved to protect itself from damage by having a limit to how much electrical information can be received to a individual muscle. Once it reaches a certain threshold the nerve receptors send signals back to brain telling it that something is wrong and that excessive heat is being generated. This acts as an early warning system. The silly body is warning us that we are working out hard and it thinks that we are in danger of causing permanent harm but it is only half right. We are deliberately causing tiny tears in our muscles so that they heal bigger. When our muscle tears the body thinks that our muscle is too small or weak. To prevent it from tearing again under the same work load it knows to either make or muscle thicker, hypertrophy, or make the muscle fiber split into multiple fibers, hyperplasia. Then the muscle biggens through hypertrophy.

Calf muscles are said to be hardest muscles to add mass so they need to be treated in a strong way to encourage growth. Calf extensions make squats easier and add poundage.

Seated calf extensions give the greatest range of flexibility making all manner of stances, seiza, shiko knee walking, and other martial art training easier. When just seating you are stretching your Achilles lengthening it. This makes zenkutsu training easier since your heel will stay down now. Your cat stance will be lower, back more erect, front leg will guard groin better and be more to the front. This helps correct a lot of form issues with a variety of stance and balance problems. When flexed and held this helps shiko walking in aikido (which trains the adductors and abductors), and makes sitting in seiza more comfortable.

Lunges-

This works the quadriceps and hamstrings. Dumbbells are easier to control. Doing lunges increases hip flexibility and makes deep stances easier to perform and adds height to kicks. Hold dumbbells in hands at sides and focus on balance. Take deep steps and walk forward but not deeper than zenkutsu. Do not point knee forward. Stretch inner thigh and hold for a second trying not to bounce. Keep knee just above ground without touching it. Hold deep long stretches moving forward. Doing in place will not increase flexibility. Using barbells or bending arms to hold dumbbells at shoulders introduces instability and not recommended. Use this more for mobility.

Body conditioning

This differs from simple weight lifting exercises. This is the secret of martial arts. The outcome is your opponents bones break and yours don't. Your opponents strikes wound but yours kills. Akin to a heavyweight boxer hands being legally recognized as lethal weapons. Government is over reaching and want to regulate everything. They are scum. It's easy to regulate boxers as lethal weapons since they are in a professional capacity. Non sports martial artists are not in a easily labeled fighting class governed by some state commission so it's hard to rank and evaluate their capabilities. As such propaganda is put

out discouraging new fighters from engaging in bone conditioning. It's touted as old wives tales or something similar. Medical evidence proves this phenomenon to be scientific but industry doctors are dismissive and lie to prevent people from training correctly. They allow for makiwara but shudder at other forms of training. In short they know it works but don't want you to do it because they want you weak.

Kata

Kihon kata

Ichi, Ni, San, Shi, Go, Kihon kata gyakuzuke Ichi, Ni, San, Shi, Go

Heian kata

Shodan, Nidan, Sandan, Yondan, Godan

Black belt kata

Bassai Dai, Kanku Dai, Empi, Jion, Jiin, Jitte, Annanko, Matsukaze, Sanchin, Gojushiho, Anan, Sechin, Sochin, Chinte, Superenpei, Kururunfa, Tekki, Rohai

Kata has multiple benefits but not as much as sports sparring and throwing practice. The secret bunkai of kata is easily known if you ever did jujutsu or watched action movies. Trying to decode some esoteric kata is a waste of time. Belting in a system and spending four years to learn bassai dai is tedious and unproductive use of time. You can not fight if you do not know what it means. And if they don't tell you it's useless. Maybe they don't know or they don't care. Kata has dubious origins and is not the most honest form of training.

Kata to be effective must be performed with vigor and serve as a isometric exercise. You must tense the muscles and lock the stance to be strong in that position. Weight lifting will make the body strong. Kata will make the body strong in that specific position. It is not easy to train kata for muscular development. That is why it is heavily encouraged, they don't want it to work. If you make it work they get mad. Having strong kata builds a sense of aggression and military mindedness. Move from target to target with the attitude, kill, next, kill, next, kill. They try to replace the martial aspects with religion or do. This is simply wrong. They try to make baseless claims about ethics. This again is brainwashing. It is unethical to allow attackers to attack. All it takes for evil to triumph is that good men do nothing. To be a kensai you must strike the culprit down. The life giving sword is too merciful. Much talk about discipline and sparing life but not enough about when to end it. This leads to a mistrust by teachers and their students and students and their teachers. The industry is corrupt. They spend more time policing society by banning the teaching of lethal self defense for make up excuses of public safety than they do giving effective instruction.

First kata to learn the pattern. Then to naming of various poses and movements. Then training of these attacks to make them usable in safe sparring and actual full power combat. Then strategy of how and when to use attacks are studied. Eventually you need to start performing kata harder putting more power into punches and kicks. Power makes attacks sloppy and stances wobbly and weak. Kata training to be done for martial ability instead of pure aesthetics requires profound understanding of combat and ways to train to inflict injury. In every aspect of martial arts there is two sides. One is pure fighting and winning. The other is cultural. Cultural aspects arise for many reasons but in the simplest sense most people don't want to fight and training is hard and boring. They make it sport, dance, or

competition to make it more enjoyable. If there is no need to be an ultimate fighter then cultural aspects will override martial ones. There are nut jobs that think things must be brutal and taken to extremes at all times. They fear that without this no excuse attitude that the martial arts will become passe as a self defense means and fall by the way side. They lack balance due to this fear that sometimes causes irrational behavior. Their enemies will exploit this fear and manipulate their behavior. This is subtle and requires additional discussion elsewhere. Simply put if your are physically strong then your opponent will try to control you mentally and that may take the approach of having you mindlessly train for hours with no real productive output. Usually the problem is undertraining but in this scenerio the problem is overtraining with the intent to run you ragged and burn you out. When the body fails the mind soon follows. Practicing very basic applications has limitations and doing it endlessly will have little to no benefit. No new insights are going to come from practicing taikyoki nonstop. When practicing kata you have to know the meaning or else you are just waving your hands in the air. Going past basic form you are now practicing with specific intent. You know where kata should be fast, where it should be slow. You know where to breath and where to hold breath to stabilize your core. You know where to hold a position to build a specific muscle group. You know what attack you are doing and can mentally visualize striking your opponent down with that specific attack. Kata is not something done passively. You are attacking thinking about who you are hitting and where your attack is landing. You are training to defeat this specific foe. This builds negative energy. This makes you a meaner fighter and builds aggression. You are not thinking about what impresses judges or what a sensei will say about your stance. These are aesthetic concerns. How important is this aesthetic over that one? Typically if the kata looks right then it is. But looking right is not equal to having the right mind set on mentally preparing you for smacking down some fatheaded goon.

All karate training starts as defensive first and progressives to more of an attacker. White belts get more lectures about avoiding conflicts and staying safe and cheesy interpretations of kata. If you argue they scold you to basically shut up and listen. Seven years later your a mindless devotee of big your big ego or false humility sensei. Then they advise you that everything they have said was garbage and unlearn all the mistakes they taught you. So they use kyu belts as a way to make sure they can trust you. This stems from old masters that were killed by their students. Apparently naive teachers follow old mantra without realizing why it exists thus complicating things for everyone. People are stupid. Are they really that insecure they have to lie to their students so that they maintain better skills so the student can't beat them up?

Weapon training

Martial artists use weapons. Train empty hand techniques to use weapons. Learn the different maai required for different weapons and empty hand. One technique multiple weapons is vital. Your empty hand techniques should be just as effective with any weapon or be able to make use of improvised weapons. When fighting look for any advantage. Mastery on hand movements, stances, body shifting should be applied to weapons use. There are not separate arts. Gross motor skills and muscle memory trains the body to react in a certain way so your weapon use with reflect this. Some things can not be done with weapons that can be done empty handed. There are countless examples. Learn them. Don't stab yourself with knives. Don't hit yourself with nunckaku. Don't stab yourself in shoulder while duel wielding. Don't cut your leg or head or ear with sword. Martial art moves are flashy. This takes the practitioner out of his sense of reality. Kata without weapons trains the body to move without thought and kata performed poorly builds bad techniques. That's why it is said to do kata slow and controlled and then add speed. Kata without weapons does not teach the correct control of weapons. You will hit and hurt yourself if you performed a lot of weapon less kata and then practice with weapons and make the moves exactly the same way. So balance between the two is necessary. Nowadays Focus is on

weaponless applications because that is a stronger skill. It takes a lot for an unarmed fighter to defeat an armed one. However originally weapons were preferred and kata was intended for the disarming and use of weapons to quickly kill multiple invading samurai against a weaponless Okinawan peasant class that had been conquered by them. The Japanese raped and murdered them and disarmed and banned weapons. Practicing kata was outlawed unless it was seen as a flimsy cultural dance. I take civic duty in ensuring that weapons and martial arts are not banned so it must be stressed their importance and use as a means to end life. They had to hide the martial applications for fear of death if caught practicing self defense. In modern society this is not the case so practicing esoteric art forms without understanding the meaning until you are deemed worthy is nonsense and harmful to civil liberties.

Another problem is that while karate is taught in an almost useless way as to render it sport, firearms are widely available So preferring karate to guns is silly as is saying martial arts is not for fighting, use a gun if you want to fight. People who claim that they don't like guns and prefer karate are not sensible or real fighters. They are scared to hurt others and as such lack a militant mindset. This means they can not defend themselves and as such hide in dojos praying they never see violence. If they did running is their only real option as they have no ability to defend themselves in a real situation The funny thing is that criminals don't train in martial arts and have no qualms or lack of ability to beat up people but people coming from dojos with years of martial art training have less ability to defend themselves then when they started. How can training in an art actually make you weaker? So you have western systems called reality martial arts that are a shell of Asian martial arts but at least they teach you violence. Then you have Asian masters who art mad westerners are watering down their systems are feel compelled to defend their arts but that is hard or inconvenient to due so in a polite way. As a result they are conflicted with personal and moral dilemmas. That sucks. And you also have the people who know that certain places are fraudulent and there are many fake mcdojos so if you say you are a martial artist the response is usually negative. They either say your concepts and approaches are wrong because of what somebody else has to say and the ignorant belief that there is only one true answer, or they challenge you to a fight probably realizing you will decline and are only looking for the thrill of placing themselves in danger i.e. The rollercoaster syndrome. Apparently things are only exciting if they are dangerous. And you have the truly bizarre who challenge you to a fight because of some perverse idea that the streets are the only true dojo and they are assisting you by playing devils advocate. Fighting a complacent opponent is orchestration not training. Sparring

Kata must be practiced in kumite or else kata loses it's importance. Learn kata then apply it in your sparring. Sparring should not look like simple kickboxing slug it out fests. The point is to learn smarter more scientific approaches to combat. Sparring only karate clubs are not of the highest quality. Without kata defenses and attacks in sparring your sparring and kata suffer. Kata only exists to make your kumite better.

Kumite teaches you how to close the gap and get close enough to hit someone. It lets you practice being an aggressor and hit first and keep hitting. You learn how to hit without getting hit. If you have good sparring partners work on your defense. If you have bad sparring partners ignore their rank and just cream them. After dominating them explain how and why you were able to score hits in a repeated fashion. Share your strategies, techniques, combos, what have you. It's doubtful they will be able to catch up or quickly imitate you since they are probably not serious in fighting but you at least are giving them a chance to learn how to fight. That's fair and honest. Don't go soft on them just because they are not skilled. This prevents you from working them like a punching bag and getting honest practice and prevents them from being forced to adapt to ever growing threats and challenges. You don't know their skill level if you go to soft on them. No contact or light contact sparring is good for this. Practice control and pulling techniques so you have better speed and form. I see people hit too hard and their techniques never improve.

Hard sparring. This is more like real fighting. I expected to do more of this in karate. Only two did it with me since there really wasn't much competition for me. There really isn't much benefit to this unless your in a style like kyokushin and that is the training. The only benefit I got was mostly through body conditioning. Sparring nonstop for 45 minutes or longer. My arms would tire and it was hard to hold my arms up to block made me take bigger distances from the sparring partner so my arm could be rested. My stamina increased and I learned how to breathe when hit to avoid injury and how to breathe to regain energy.

Developing a breathing method is important and everyone has their own way that works for them. This takes a long time to learn. Getting punched and kicked on my arms repeatedly made them sore and left red marks. This toughened my arms up and I used this as a substitute for ude kitae training. It was unfortunate that this made it hard to recover however. After hard sparring I might miss one or two days where I would normally do bicep curls. My arms would be too weak. Pain in the elbow, wrist, and forearms made it unpractical and more harm than good. Tradeoffs like this must be considered. I don't think I would have gotten stronger training through other methods. Hitting myself is too boring. Blocking high head kicks was more interesting and I learn how to do it, how much I could block without breaking my arm, and so on. Weak fighters from shotokan I can block with inside knife hand blocks. Almost like mawashi uke where you guard head with a high block and the lower body with a downward palm block. Strongest fighters I have to turn to shikodachi and use double forearm block. Countering would be something like hammerfist and turn to zenkutsu and gyakutsuki. Gedan barai would fail from a simple snap kick. My arm would break in real fight or fingers jammed. Throwing gedan barai with closed fist is much safer and there are kumade versions. The only effective fighters I know that can open hand knife block low to medium hard kicks are Korean styles like taekwondo. Stepping back into nekoashi dachi and dropping falling hammerfist block is effective but hard to follow up with counter and maybe slightly too defensive. It makes bad maai where neither fighter can hit.

I remember people asking me if I had my cup and if I said yes they would only do kata which was bad since my cup threw off my form. If I didn't have my cup because I was expecting to do kata we would spar and they would kick my groin. Hitting with the shin was the most painful. I had superior hand skills so they would not kick. This was the type of place it was. Fighting taller fighters they would be able to put their leg inbetween mine and exploit my zenkutsu. I was not thinking about guarding my groin because quite frankly most men will not hit men in the groin, that is rather a feminine trait. Only when one trains competitively do they begin thinking that is acceptable. Street fights are dirty but not many thugs are going to go around bragging about the king of nut kicking. It's not respected in that way of life. After getting kicked I would block about three sissy punches and then try to counter but the pain was too strong. I had to learn breathing methods to block the pain and focus my strength. It seemed like a full minute and a half before I was strong enough to go on the offensive and dominate my dirtbag opponent. Before healing I would think to myself that, okay I'm hit count to three and then retaliate, but I wouldn't be able to. Everytime I thought I was strong enough I just wasn't. The ability to put weight on my front leg wasn't there. Squeezing abductor muscles to hold a solid nekoashi prevented further attacks and helped with the pain. Stepping out of it to counter made it hurt again so I had to resume the stance. While in this stance I never knew if the pain was truly gone. I was never hit while injured and learned how to defend and fight injured.

I was in right kamae with my right fist ready at my rib area holding and covering my body. My opponent was in left stance and kicked really hard with a left mawashi geri. It was full force and did not try to throw it as hard as he could. What a dick. It hit my right fist impairing it. I circle stepped to the left and switched stance taking my left fist into my armpit and my right hand outstretched shutouke. My right hand was too injured to punch and probably even block with any real authority. My stance was very upright and leaning forward on balls of feet much like when changing direction and

charging forward as described in the best karate series kumite volume. I came forward landing consecutive left gyakutsuki. My instructor noticing my superb skill and strategy gleefully boasted a compliment about my gross motor skills. The implication being that when hurt your instincts kick in and whatever you can do naturally comes out. Previously the opponent had been throwing hard kicks with his left and was proud of his kicking ability. He thought himself something of a hard sparrer and kick specialist. I had shrugged off such notions by punching his kick to block them. I was testing a theory of guarding my body from kicks where opponent have opposite stances by keeping fist close to my body and defeating kicks by just reverse punching. My thinking was that I could defeat his kick with my punch and if not I was already guarded in case he slipped one in. He was annoyed at this and threw kicks as hard as he could. One landed in hard but hit my hand instead of ribs. He joked that I had him dead to rights. He knew that was way to hard of an attack for the sparring that was acceptable where we were and we had no agreement between ourselves to go that hard. That one didn't hurt so he keep throwing them harder and harder. I wasn't really trying to challenge him. This was legitimately the best way for me to defend myself. If I kept my fist closed my fingers wouldn't break or get jammed. That is a worse case for me, at least at the time. So his kicks came flying and I would intercept them and punch them down before them attained full power. I think I jammed his attacks by punching in his shin. This must have been humiliating for him.

Grappling practice

Striking and grappling is hardly ever combined in sparring due to risk of injury. This means grappling in karate is left to kata or made a separate art such as judo. The martial arts started as one, were separated, and then mixed and moshed into a weird kaleidoscope of hybrid styles. It would be beneficial if a safe uniform system of karate jutsu sparring was created and made popular. As of yet this is not so and everyone spars under different rules with different limits.

Street encounter reality based scenerio training

This deals with avoiding conflict, improvising weapons and what to do if all else fails./p>

Against gangs

Against dogs

Time attacks to kick dog in head or throat. Use sideways low stance to guard and hammerfist dog in head. Baiting trained dogs to bite forearm sets up hammerfists to side of head making them dizzy or knocking them out. Be aggressive and yell and use front foot to stomp to intimidate dogs. Use stomps when at distance and dog is not charging or dog will have maai advantage. When stationary dog is unsure and will hold ground or back up slightly. Use footwork to move back to create space for defense and move forward to pressure dog and get in range for kicking or striking. When appropriate stomping is used when moving forward to rattle dog. Strong dogs hold ground and curs back up. A scared dog will hesitate to bite and cower when you stomp a strong dog ignores you.

Taking a lower stance allows for use of solid stance and using arms to strike. If low enough smacking a dog side to side is easier. Hard punching will show more aggression and make dominating easier. The dog will have to bite at your fists instead of your arms.

Weaker dogs will try sneaky shit like biting ankles/legs instead of going for vitals. They may try side

stepping you. Having a low stance prevents this as it pulls your legs away from their reach. They hesitate since they don't sense an easy opening allowing you to move in and intimidate them. They will ignore initial shouting but react to it more once they can not bite and you move forward and rattle them with stomps. A stomp will cause a temporary disorientation of dog since it threatens to break it's spine, this is an evolutionary trait. If properly intimidated it will stop barking drop head and lower ears showing obvious startlement. You can rush forward at this time and strike dog will it is still scared. If you don't it will quickly regain some degree of reassurance.

If you are bitten and dog locks on take out eyes, throat, or other vitals. Get dog on it's side and knee in ribcage pinning it to ground and preventing it expanding it's lungs thereby interfering with it's breathing. Simultaneously choke throat with eagle claw to pass dog out. If that is not possible or effective snap dogs leg. Biting dog is also option though not desirable. If baiting dog and he locks on forearm you can rock bottom dog on cement or hard protruding surface such as raised curb or fire hydrant. The goal is splitting the skull but using your full weight and gravity to crash into dog slamming it into object. Hitting a hard angled surface is more effective. On flat ground you would knee to ribs after slam and go for passing out. If lifting dog you can walk in any direction to find a better spot or object to drop dog into if it is near enough and worth the extra time.

Against vehicles

Against drones

Against police

Against military

Firearms and explosives

Offensive driving skills

Spycraft

Historical context of combat: Cultural and Tactical

Putting thing into context provides clarity. By studying war tactics all nations during all time periods we can establish the reasons which conflict occurs and the evolution of fighting through progresses in science and human understanding. Cultural exchanges lead to breakthroughs in technology which enable better weaponry and tactics.