



IronBody Fitness

Training for Life

New Member Manual

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Portions of this manual are taken from Spartan Warrior Workout, the Ultimate Kettlebell Workbook, the Ultimate Guide to Olympic Weightlifting, and Action Movie Hero Workouts

Welcome to IronBody Fitness

Thanks for joining. We are 100% confident that you will get the results you are looking for, whether it is fat loss, strength, stamina or you want to move like you did when you were 20.

Our programs are designed to help people like you move better, look better and feel better. The vast majority of our clients are female looking to lose fat. But many also want to build usable strength and be able to move pain free in order to stay active as they get older.

This manual is designed to help you get familiar with our session format and a lot of the exercises you will be learning. Not all the exercises are included or it would be a full length book, of which I've already written 4.

You will also be getting via email an ebook on how to use the foam roller which we use every session to help you get moving.

What to Expect in Your First Session

Your first session can be scary; you may not know any one and you probably don't know any of the exercises you will be doing. That's ok! Everyone in your class started in the same boat. It won't take you long to get up to speed on the structure of the classes and how to do the common exercises. You'll also begin to remember the names of the exercises as well. We will teach you everything you need to know to succeed and reach your goals.

When you come in you may see others out on the floor, some might even be taking a nap, which is great, as long you wake up for the training 😊.

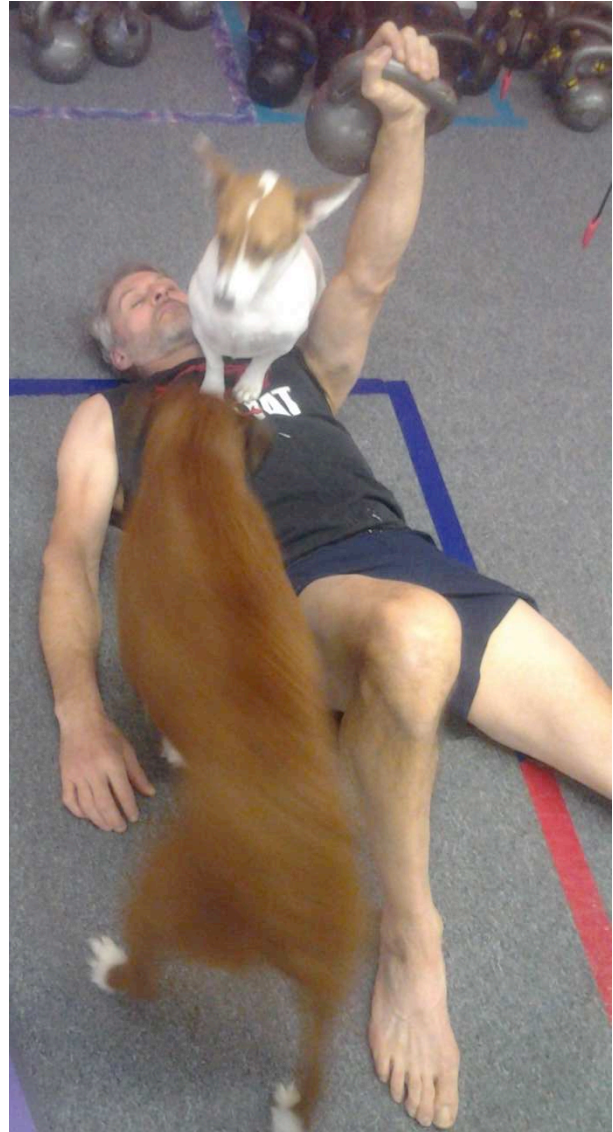
Come in, say hi to the dogs, Hope & Cash and take off your shoes. Go to the back right corner and get a foam roller and, if you want, a yoga mat. Don't worry; we'll show you how to use the foam roller and you should have gotten an instructional ebook on it. Pick a spot, we usually wind up in a big circle.

We start on time!

Here's the order we run each session:

Class Structure

- Joint Mobility – gets you moving, pumps old joint fluid out and fresh fluid in.
- Foam Roller – improves blood flow to areas and help reduce tension in those areas.
- Mobilization/Activation – open you up and turns on your muscles. The exact sequence varies from day to day.
- Dynamic Movement – More active movement to increase your body temperature.
- The Main portion of the workout – Typically tri-sets, 3 exercises done back to back. Each exercise has a specific number of reps and you will have a set amount of time to complete the tri-set as many times as possible while maintain good form and using appropriately heavy/light weight.
- The Finisher – To get the heart rate up and to really get the fat burning process going full blast. This can be intervals with kettlebells,



Hope on my chest & Cash supervising

bodyweight or ropes or pushing/pulling/dragging weighted sleds (Prowlers) around the room.

Joint Mobility - The first section of every workout is doing JM drills. These are movements to get; you guessed it, your joints moving. We'll start at the neck and move to the shoulders, elbows, waist, back, hips, pelvis and knees. The movements are designed to wake up the body and start to loosen it up. The movements help push out stale fluid and accumulated junk in the joints and help push in fresh fluid. This section takes 7 minutes.

Foam roller - You'll have 5 minutes to roll out various areas of your body, please see the ebook you should have gotten via email or check in the Facebook Group for the doc.

Mobilization and Activation – This section is to get your stuck parts moving. Tight upper back? Tight Hips, Tight ankles? We'll target some of those each session. The activation portion is to help you turn on muscles. Many people don't know how to access their glutes (butt muscles) so we do a lot of glute activation exercises. In the same vein most people have trouble getting their shoulder blades (scapulas) to move properly so we target that areas as well.

Dynamic Warmup – This usually involves a faster paced movement. Sometimes we'll skip or do footwork drills other times we may do some body weight exercises. This section is done to get your body temperature up a little and get a light sweat going.

The “Main” Workout – As I mentioned above we usually do 3 exercises back to back. This could be anything from kettlebells to bands to Jungle Gym (suspension training) to bodyweight. You'll be shown what to do and how many reps of each. When you have completed the tri-set, do it again for the allotted time. If you have wrist bands from your Movement Screen you will be given alternative exercises to help you get better and build you up to be able to do the primary exercise. This is important, if you do an exercise before your body is ready you can get hurt! It's better to learn to use your body the right way rather than risk an injury.

The Finisher – This is your energy systems training or conditioning or met-con, whatever. We're going to get your heart rate up! This is typically some sort of High Intensity Interval set, usually basic kettlebell lifts coupled with a bodyweight exercise. We also use heavy ropes. The intervals are usually 30 seconds of work and 15 seconds of rest or 20s of work and 10s of rest.

Another option is pushing, pulling and dragging weighted sleds (the Prowler). It's fun and it's HARD. When we use the prowlers I will let you know in advance so you can bring some decent shoes. Since we normally train barefoot you may not bring tennis shoes with you, but without them you will find it very tough to get traction on the carpet.

The Cooldown – various stretches targeting the chest, shoulders, back, lats/sides, hips, etc. This is usually 5 -8 minutes long depending on how long the rest of the workout took.

We'll be coaching you through every part of the session so don't worry about not knowing the lifts, the names or some of the terminology. Over time you will get it down.

Nutrition

The key to being healthy, active and getting rid of excess fat is paying attention to what you eat and how much.

Everyday someone announces the latest and greatest new diet. We don't believe in dieting, we believe in learning to eat properly and make it a lifetime habit not a 30 or 60 day quick fix. While we do hold 8-week transformation contests the focus goes way beyond those two months; changing the way you think about and act towards food is what we are really after.

We aren't going to tell you to give up pizza or beer or whatever your vice is. But we are going to tell you that you can't eat or drink it every day. I eat a pizza once or twice a month; I have a shot or two of bourbon most evenings.

Sometime I'll have some ice cream. All that's fine because 80-90% of the time I eat clean healthy foods in the proper quantities.

When to eat

Eat before you get hungry, every 2 to 3 hours if possible. That means you'll be eating 5 or 6 times a day. This counts "snacks". However, it's also ok to eat 2 or 3 times per day.

Ultimately all that matters is that you are eat the right amount of calories and getting in enough protein every day.

Your body doesn't care if you eat 1500 cal at once or spread it throughout the day (assuming that's your calorie target; many are higher). So eat when you want but make sure the cals are on target.

What to Eat

This is easy; there are three things to remember:

1. Whole – minimally processed or no processing at all
2. Fresh – as fresh as possible, locally grown preferred
3. Raw – as minimally cooked as you can stand it. Of course meat, fish (except sushi) and poultry needs to be cooked to a certain extent.

That's it. Easy...

At *every* meal, including snacks, you should eat:

- Lean protein
- Veggies
- Healthy Fat

If you've worked out, you can also have starchy carbs like rice, pasta (stick to quinoa or rice not wheat pasta), or a white potato.

You can eat small amounts of sweet potatoes even if you didn't train that day.

If you are trying to build muscle then you must eat enough calories to promote the muscle growth. Contrary to popular belief you can lose fat and maintain or build muscle. It's a matter of eating enough to build muscle but also cutting out poor quality foods.

Some people do better eating more carbs than fats and other are better with more fat than carbs. It's should be evident after a few weeks which is better for you. For two weeks eat about 40% of your calories from fats and 30-35% from protein. The remainder would be carbs. If you have lost at least 5 lbs during that time reduce the fat to 25-30% and up the carbs to 40%, wait two weeks and

Some things to avoid:

- Unfermented Soy – soy protein powders, soy burgers, soy as an ingredient in any foods. Things like tofu and natto are ok because they are fermented which removes most of the estrogenic compounds and anti-nutrients found in unfermented soy.
- Grains – This includes breads and cereals. These are fairly void of nutritional value, they are empty calories and may have added sugars (especially the cereals). You don't need them and too much will make you fat or prevent fat loss. You may also be sensitive to them and not even know it. Odd aches and pains in the joints is one symptom of possible grain sensitivity
- Sugars – Excess sugar added to processed foods. Natural sugar is ok in small amounts. Eating 1 or 2 medium sized pieces of fruit are fine. Also avoid things containing High Fructose Corn Syrup (HFCS).
- Artificial Sweeteners – Current research shows artificial sweeteners can actually lead to fat GAIN! You have a sweet craving, you eat or drink something with nutria-sweet but your brain is still craving sugar so you eat or drink more and more but your brain is never satisfied. Avoid "diet" foods with artificial sweeteners, eat a piece of fruit if you are craving sugar.

Organic vs. Conventional

We believe in eating organic and non-GMO food as much as possible. We find it tastes better and has more nutritional density. Some people point to the fact that conventionally grown food has pesticides on it (Roundup etc). But Organic farmers uses pesticides too and some are more toxic than man-made

pesticides. Make sure you thoroughly wash all your fruits and veggies before you eat them. That will cut down on the exposure.

We highly recommend Organic, Free Range, Pasture beef/bison, chicken, eggs, turkey etc. Animals are fed growth hormone to get them fattened up so the companies can make more money. These hormones are ingested by us and are having many negative consequences – early puberty, lower testosterone levels, higher estrogen levels are among the problems.

Animals fed corn and soy are fatter and their meat has totally different protein profile than animals that are allowed to eat grass and really graze.

Chickens, for example, are kept inside, cooped up with thousands of other birds and never get out. They are fed soy and corn. I've seen chicken packages with labels saying they were fed a vegetarian diet. The problem is chickens are NOT vegetarians; they eat worms and bugs like any other bird. The big food processors feed them soy and corn because it makes them fatter and is cheaper.

As for GMO vs non-GMO – no one knows how GMO might affect us in the long run. No one has been running long-term studies and it would be tough in any case to see what effects GMOs have on the body.

How Much to Eat

That depends on a number of factors, one of them is NOT what the magazines say. Your caloric intake is determined by two factors:

1. Your current body composition (body fat percentage and weight)
2. Are you trying to lose fat, add muscle or stay where you are.

If you are trying to lose fat (i.e. get toned, defined, slim down) you will need to be in a small caloric deficit. If you are trying to gain muscle you'll have to eat over maintenance level. If your body composition is where you want it you need to eat the number of calories that will keep you there.

We use a formula to determine caloric intake. We weigh you and get your body fat percentage then determine your daily activity level. We then plug

those numbers into our equation to determine your caloric needs within 100-200 cal either way.

Why is this important? If you overeat, you'll get fat, if you undereat by a lot (more than 500 cal below your maintenance level) you'll still gain fat.

If you undereat your metabolism will slow, your body will burn off muscle in an effort to save energy and store more fat.

An easy guide if you are new to portion sizes and controlling your food intake is to use your hands. For men 1 serving of protein is two palms worth. That is the meat would fit in both palms and just as thick. For women its 1 palm sized serving.

For veggies 1 serving is 2 fists for guys and 1 for gals. For starchy carbs 2 cupped hands for men, 1 cupped hand for women. Healthy fats like nuts, use the size of your thumb to determine quantity.

Myths

- Cholesterol is bad – Not true. Dietary cholesterol is necessary for proper functioning of all the cells in your body and your brain. It does NOT cause high blood cholesterol levels or atherosclerosis
- Saturated Fats are bad – Again not true. Your body needs fats and saturated fats are a great source
- The FDA Food Pyramid – Is wrong! They place too much emphasis on grains and cereals and not enough on high quality sources of protein
- Artificial Sweeteners will help you lose weight – Nope sorry. Research has shown that artificial sweeteners make your brain crave more sweets.

Training Sessions

The rest of this document goes over the warmups, cool-downs and many of the basic exercises done in our sessions.

General Guidelines

- Be on time – we start at the advertised time. While I understand getting stuck in traffic, always being late shows lack of respect to the instructor and the other members. Being late means you are going to miss the most important part of the session, the warmup
- Wear appropriate clothing
- No shoes unless you have a foot issue. Training barefoot helps strengthen your entire body, especially the feet. Cross-trainers and shoes with a lot of cushioning are the worst shoes for lifting weights. If you must wear shoes get a minimalist shoes like the New Balance Minimus. We sometimes push and drag weight sleds, in those instances shoes are ok, but make sure they are clean.
- No Whining – We have signs posted...Whining about how hard it is or you can't do it is negative self-talk and effects everyone in the class.
- No negative talk about others in the session. You don't know what's going on with them.
- Put your equipment away at the end of each session
- Don't stop in the middle of an exercise to get chalk or a drink. That's you not giving your best effort. Trust me, you won't drop the bell!

Warm-ups

We do these movements to start every workout:

Joint Mobility

The Neck series

Rotation

Stand tall with your arms by your sides.

1

Gently turn your head as far to one side as you can. Lead with your eyes

2

and don't let your shoulders move. Each time try to go a little farther. You may hear a lot of crunchy things in there, but that's normal; it's the mineral deposits breaking up. As long as you feel no discomfort, keep going.

Now slowly rotate your neck back to neutral then on to the other side.

3



Up and Down

Stand tall with your feet hip-width apart and look straight ahead.

1

Tilt your head back and project your chin up at a 45-degree angle.

2

Lower your chin and project the base of your skull to the sky about 45

3

degrees up. The goal is to make your vertebrae slide, not just tilt your head.



Neck retraction

Stand tall with your feet hip- width apart, arms relaxed by your sides.

1

Keeping your torso and shoulders locked in place and chin parallel to the

2

floor

Pull your head back as far as possible without tipping or turning your head.

3

Make a double chin. Focus more on the backward movement than the forward.



Slide Side to Side

Stand tall with your feet hip- width apart and look straight ahead. Raise
1
your arms and place your index fingers about 1 inch on either side of your head in line with your cheeks. Envision a rod going from one finger to the other and that your head will be sliding along that rod.

Keeping your head level (chin parallel to the floor), slide your head to one
2
side and touch that finger. There should be no rotation or tipping of the head. Think of a belly dancer moving her neck side to side but not moving anything else.

Slide it to the other side and touch that finger.
3



Figure 8

Here your head will trace a side- ways figure 8. Try not to turn your head as it goes to the side. At first, keep the side-to-side movement shallow; increase the range of motion as you improve.

Stand tall with your feet hip- width apart, arms relaxed by your sides; look
1
straight ahead throughout the exercise.

Slide your head forward.
2

With your neck extended, move your head to one side in an arc and
3
continue moving it until it's in the fully retracted position. The movement is a semi-circle.

Move your head forward again, moving through the center until your neck
4
is fully extended.

Slide to the other side in an arc and bring your head back to the fully
5
retracted position.



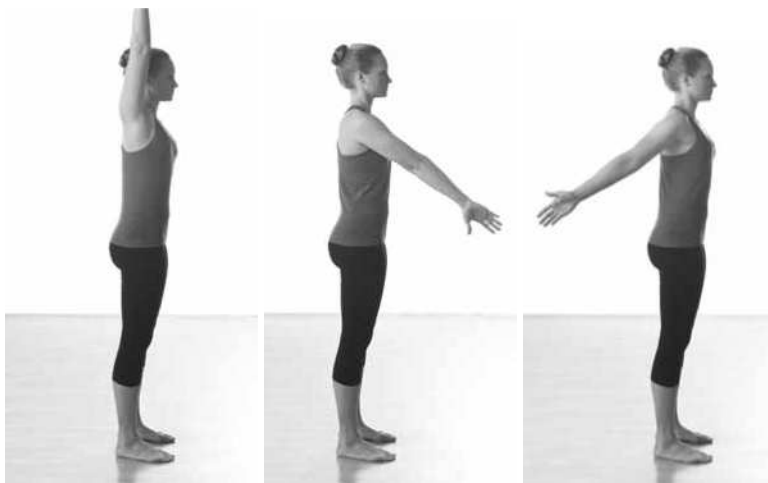
Shoulder Series

Stand with your feet together and your right hand at your side, palm facing
1 away from your body, elbow straight. Raise your arm up to the rear, leading with your thumb.

When your arm is at 12 o'clock, your thumb is facing forward and your
2 palm is to the side.

Let your arm continue its motion; when it returns to the start position,
3 externally rotate it again.

When you're ready, reverse the direction by starting with your palm facing your leg and leading the circle with your thumb. Do both sides.



Cross Body

Think of these as if playing an air guitar, Pete Townshend style.

1 Standing with your body facing straight ahead, bring one arm across your body, keeping the elbow straight and the thumb pointing up, palm facing the rear.

2 Lift up the arm and bring it over and to the rear, maintaining the same angle in the rear as in the front.

3 Bring the arm under and to the front. When you're ready, reverse direction. Do both sides.



Rear Circles

1 Stand with your feet hip-width apart. Keeping your torso forward, reach back as far as you can with one arm until your triceps touches your lat.

2 Moving from your shoulder and keeping your elbow straight, circle your arm behind you. When you're ready, reverse direction, then switch sides.



Elbow Series

Vertical Circle

Stand with your feet hip-width apart and raise your forearm

1

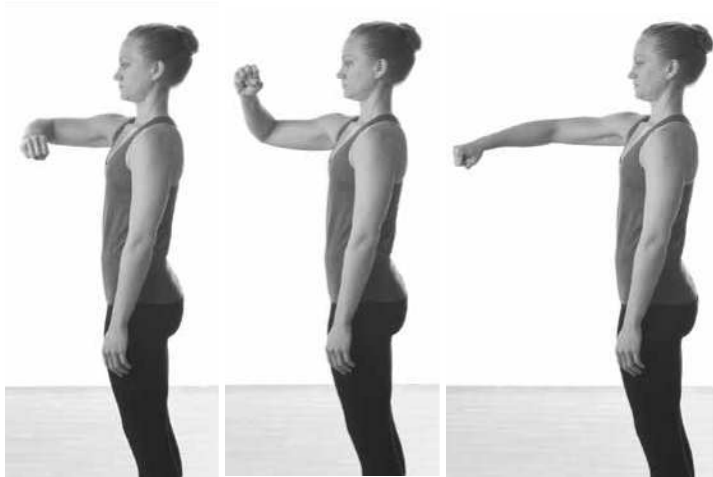
and upper arm parallel to the floor, keeping your shoulder relaxed and in its socket. Bend your elbow 90 degrees so that your hand is in a loose fist directly in front of your sternum.

Moving only from your elbow, draw a large circle with your fist,

2-3

extending your forearm forward and then bringing your fist back toward your sternum. Bend your wrist so that when your elbow is extended, your hand is still in front of your sternum.

When you're ready, reverse direction, then switch sides.



Horizontal Circles

Stand with your feet hip-width apart and raise your right forearm

1

perpendicular to the floor, keeping your shoulder down and in its socket. Place the back of your left hand under your right elbow and raise your left upper arm parallel to the floor. Make sure your right hand is in line with your right shoulder.

Moving from your elbow, circle your forearm, drawing a large circle with

2

your fist. Make sure you fully extend your elbow as your fist moves to the front and back around. When you're ready, switch directions and then switch arms.



Hanging Arm Circles

Stand tall with your feet hip-width apart. Raise your arms out to the sides
1
and bend your elbows 90 degrees so that your forearms hang freely toward the floor. If you have tight shoulders, resist the tendency to tilt forward.

Moving only from your elbows, circle both forearms. When you're
2-3
ready, reverse direction.



Torso Twist

Stand with your feet about shoulder-width apart, arms hanging loosely by your sides.
1

Rotate to the right, moving from your waist. Keep your hips and knees
2
facing forward. As your torso turns, move your head with the rest of your spine. Your arms will move by way of momentum. If you're turning toward the right, let your right hand swing around and gently tap the kidney area on the left. Your left hand will rise up and gently touch the area just below your right shoulder.

Unwind to the left, letting your arms wrap around.
3



Back Flexion/Extension Circle

This movement combines a back bend (extension) with flexion while moving in a circle. The forward flexion should be no more than a 90-degree fold through the hip; the back extension should only be as far back as is comfortable (3 or less on the Rate of Perceived Discomfort scale).

1 Stand with your feet about shoulder-width apart and hands on your hips.

2 Fold at your hips, keeping your chest out and knees soft.

3 Push your hips to the left, shifting your weight to your left leg. Your torso will move to the right and your right knee will bend.

4 Once you've gone as far as you can to the right, roll your torso backward, rotating through your waist, and lift your chest (the sternum specifically) toward the ceiling. Let your head fall back.

5 Move your torso to the left; when you've gone as far as you can, rotate so that your chest is facing the floor and move back to the start position. When

you're ready, reverse the movement.



Pelvic Circles

This is a belly dancer's signature movement. If you do this right, you should feel your lower abs. The upper body and shoulder move, but only in counterpoint to the hips. Try to make the movement fluid.

Stand tall with your feet hip- width apart and knees slightly bent. Push
1
your pelvis forward.

Move your hips in a circular fashion to the right side and around to the
2-4
rear; your hips should be pushed back. Keep moving around to the side and back to the front with your hips pushed forward.

When you're ready, switch directions.



Hip Series

If you have problems with balance, stand near a wall and just barely touch it with a finger of the hand opposite the side you're working (if you're working your left side, use your right hand). After a few sessions, you'll find you no longer need the wall. It also helps to gaze softly at a spot about 10 feet out on the floor in front of you.

Stand tall with your feet hip- width apart.

1

Stand on your left leg and bring your right leg up, bending your knee 90 degrees; your thigh should be parallel to the floor.

2

Rotate your hip so that the inside part of your foot points upward.

3-4

Keeping your knee bent throughout the movement, move your right leg as far to the right as possible.

5-6

Lower it to the right rear. As you lower it, your hip will rotate back in.

7

Bring it up from the right rear to the left front, with your thigh parallel to the floor. At this point, your right knee is outside your left thigh and pointing

about 45 degrees to the left.

8 Bring your leg back through the starting position and repeat. Make sure to rotate your hip to get the most benefit from this movement.



The reverse hip circle also takes some practice.

1 Instead of taking the leg out to the side (right, if we're working the right

hip), move the upper leg to the left as far as possible.

2 Keeping the knee bent the whole time, lower it and move it diagonally to the rear.

3 When you've brought it back as far as possible, lift the knee and rotate the hip so that the inner thigh is parallel to the floor.

4 Continue bringing the knee back to the front, rotating the hip so that the top of the thigh is once again parallel to the floor.



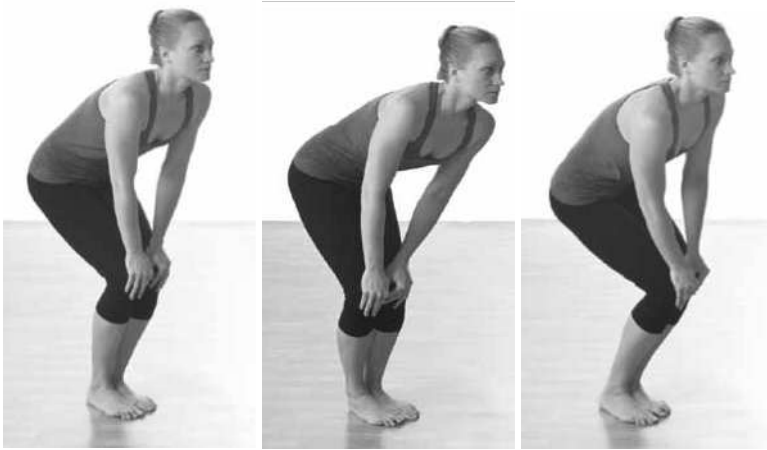
Knee Circles

Stand with your feet together and bend your knees as
1

deeply as you can; place your hands just above your knees on your thighs. Keep your heels on the floor.

Circle your knees to the right, straightening them as you do.
2

After 10 reps, circle your knees to the left.
3



Mobilization and Activation

These are just a few of the exercises we do to turn on the muscles and retrain the brain to use them properly

Glute Bridge



You should feel this in your butt, not your hamstrings or quads. If you feel this in your low back, you're either not firing the right muscles or you're lifting too high and arching your low back.

Lie on the floor face up with knees bent and both feet flat on the floor.

1

Drive your heels into the floor and lift your hips. Keep your low back

2

neutral—don't arch or sag. Hold for at least 2 deep belly breaths.

Single-Leg Glute Bridge

For this version, start with one leg either extended up to the ceiling or pulled toward your chest. Don't forget to switch sides.



Dead Bugs

This core exercise works the glutes, quads, hip flexors and obliques as well as your shoulders and upper back.

1 Lie on the floor face up with your arms and legs extended. Try to keep both feet and both hands slightly off the floor at all times while keeping your torso and lower back pressed into the floor.

2 Slowly raise your right arm and left leg to the ceiling. Try to straighten your knee and point your toes up. Don't raise your head or shoulder when lifting the arm.

3 Slowly lower the arm and leg to just off the ground, then raise your left arm and right leg to the ceiling.

4 Slowly lower the arm and leg.



Bird Dogs

Two basic phases precede the full bird dog—once you can hold either arm out for at least 30 seconds and you can do the same with each leg with no rotation, it's time to do the full bird dog.

Start with your hands under your shoulders and both knees on the floor

1

under your hips. Your thighs should be vertical from the front as well as the sides.

In the most basic version, lift one arm straight out in front of you at

2

shoulder height, fingers pointing straight ahead, and hold it. Don't let your hips rotate; they and your shoulders should remain parallel to the floor. If you can hold this easily for at least 30 seconds on each side, move on to the next level.

For the next phase, keep both hands on the floor and lift one leg off the floor

3

so that the leg is level with the hip and the toes point straight back. Stay tight and don't let your torso rotate. Your hips should remain parallel to the floor.

For the full bird dog, lift one leg and the opposite arm. As with the easier

4

progressions, your hips and shoulders should remain parallel to the floor. There should be a straight line from your heel to your fingers.

Remember: You're going across the body, right foot and left hand and vice versa.



Rock Back with leg extension

Bretzel

I learned this stretch, referred to by some as the “Bretzel,” from Gray Cook and Brett Jones.

1 Lie on your left side, using a towel or pillow to support your head so that it's in a straight line with your spine and can stay relaxed throughout the stretch.

2 Fold at your hips and knees and bring your hips as close to your chest as possible.

3 Grab your right knee with your right hand and bring it in close to your chest.

4 Take your left foot up behind you and try to get your thigh as far back as you can; grab your left ankle with your left hand.

5 Rotate your upper body toward the right and try to place your right shoulder on the floor. Your neck should remain relaxed as you turn your head to the left to help with the shoulder rotation. Look over your shoulder with your eyes. Stay relaxed and breathe deeply, keeping your right knee up high to prevent low back issues and to maximize the benefit of this stretch.



If you can't grab your rear ankle, use a towel or yoga strap.

Upward Dog

This classic yoga pose will help open the hip flexors and stretch the abs while strengthening the shoulders and triceps. This is an active pose; don't just hang out.

Lie on your stomach with your hands roughly beside your ribs and your
1 fingers pointing forward; keep your elbows by your sides. Extend your legs behind you with the tops of your feet on the floor. Push the ground away, straightening your arms completely, so that only your palms and tops of your feet are on the floor. Reach your chest forward and up, keeping your shoulders down and away from your ears. Tilt your head back slightly, making sure not to crunch the back of your neck.

Another classic yoga pose, this serves to stretch the shoulders, hamstrings,

glutes and calves.



Downward Dog

Start in high plank then drive your hips up and back, pushing back hard

1

with your arms so that your head is between your arms but not hanging down; maintain a straight spine. From here, drive your heels toward the floor. You should feel a stretch in your calves and, if tight, your hamstrings and glutes. This, too, is an active pose so don't stay relaxed—push.



Arm Bar

Lie face-up on the floor with your legs extended. With your right hand press

1

a kettlebell until your arm is vertical. It **MUST** remain vertical throughout this movement or you'll lose control.

Bend your right knee and place your left arm alongside your head on the

2

floor.

Pick up your right foot and bring the knee across your body so that you

3

start to roll over.

Keeping your eyes on the bell as you roll, cross your right knee over your

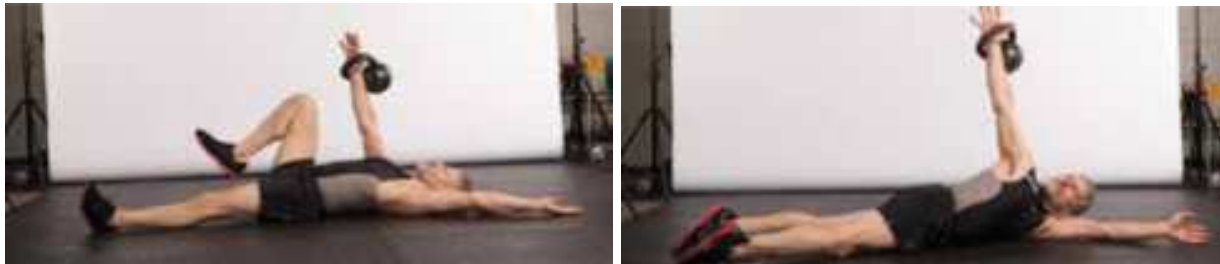
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left. Begin to straighten your right knee and place your right foot near your

left foot. At this point you should be almost facedown with your kettlebell arm still vertical and your head looking toward the bell. Hold for 3–5 seconds.

Reverse the movement to return to start position.

Do 3–5 reps then bring the bell down and put it on the floor. Switch sides by either turning around or by dragging the bell on floor and around your head (*not* across your body).



Spiderman Lunge with Rotation

Step out into a lunge and place your hands on the floor inside your lead foot.

1

Rotate your arm on the opposite side of the forward leg to the side and up.

2

The movement should come from your hip and middle and upper back.

Bring your arm back down, then lift both hands off the floor.

3

Drive through your front leg and stand up, bringing your back leg forward.

4

Continue to step through with what was the back leg into a

5

lunge.

Place your hands on the floor inside the front foot.

6

Rotate your arm on the side opposite the front leg to the side and up.

7



1/2 Getup

Lie flat on your back and press a bell with your right

1

arm, using the same technique as the Floor Press (page XXX). Bend your right knee to about 45 degrees with the foot flat on the floor; your left leg remains straight. Your left arm is on the floor and out to the side at shoulder level, while your right arm is locked and vertical.

Driving with your right foot, roll from your upper left arm to your elbow

2-3

and forearm so that you end up with your left palm flat on the floor supporting you and almost directly under your shoulder; your torso should be upright. Your right knee is still bent and pointing up, while your left leg is straight.

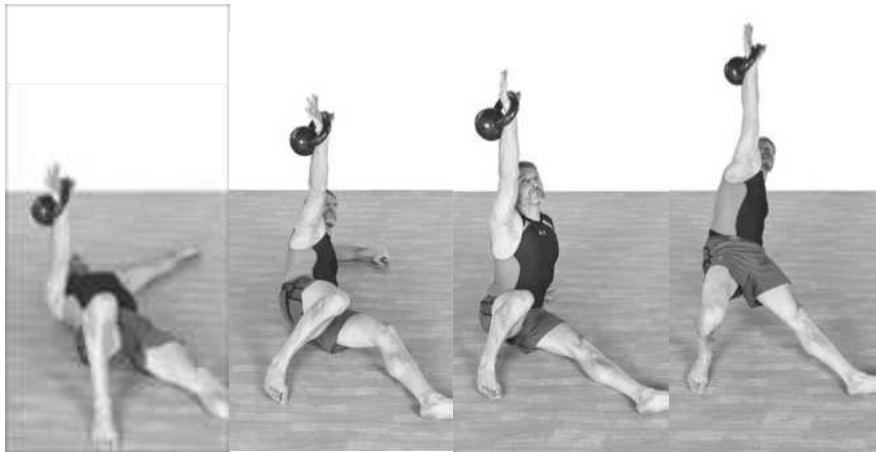
Driving your right heel into the floor, lift your butt as high as you can

4-5

into a bridge position. Keep your hips facing the ceiling. At the same time, drive your left shoulder into the floor by pushing the hand hard against the floor. Let your left leg rotate from the hip so that the outside edge of the foot is

on the floor.

To return to the floor slide your support arm back at about a 45 degree angle and lay your side on the floor, then roll to your back.



Boot strapper

With your feet a little wider than your shoulders, bend over and grab your
1
toes with your hands and stretch your hamstrings.

Still holding your toes, pull your hips down and lift your chest up until
2
you're in a deep squat with your lower back flat, not tucked under.

Lift your hips, drop your head and chest, and straighten your knees to
3
return to the start position.

If you aren't flexible enough to grab your toes, get a heavy kettlebell or hold onto a sturdy post or face a door jamb, hold onto it for balance and get down as deep as you can



Kettlebell Lifts

Swing Progressions

The most basic exercise, the kettlebell swing, is a dynamic movement that primarily involves the hamstrings, glutes and core. However, almost every muscle in the body is activated to some extent when performing the swing. Swinging the kettlebell is about developing power from the rear, sending it through the core and out the arms. It's a ballistic, powerful movement that helps to firm and shape the butt, legs, abs and arms and raise your heart rate quickly, improving your cardiovascular endurance at the same time. You'll no longer need to spend long, boring hours on the treadmill or elliptical—all you need is the swing.

Before we learn the swing, we'll look at a simpler movement that incorporates all the major components of the swing but in a more controlled fashion: the kettlebell *Sumo Deadlift*. Once you have the hip and knee action of this movement down pat, it's time to make it more dynamic and fun (which means harder) with the *Two-Hand* and *One-Hand Swings*.

Once you get the hang of the One-Hand Swing, you can progress to the *Hand-to-Hand (H2H) Swing*. The H2H Swing is a transitional movement: You do a One-Hand Swing then switch hands in mid-air. There are a couple of reasons for doing the H2H Swing. First, it's used to transition the bell from one arm to the other when doing some other lifts, like the clean or snatch. By being able to smoothly and easily switch hands, you maintain the rhythm of the movement and the breathing. Nothing sucks worse than setting the bell down after a hard 30 or 45 seconds of work then starting over on the other side. The H2H Swing allows you to maintain your breathing and pace.

The second reason to practice the H2H Swing is increased core stabilization. With the weight on the side, the opposite obliques have to fire hard to keep you from getting pulled to the side. The abs relax a bit during that the brief period when the bell is at its peak and weightless, but as soon as you grab the bell with the other hand, the opposite obliques fire. You get a continual flow of tension from one side of the body to the other, which makes the core stronger and better able to cope with everyday tasks and athletic endeavors.

Double Swings are another variation, performed the same way as One-Hand

and Two-Hand Swings, but you have a bell in each hand. Aside from that, the main difference is that you have to take a wider stance in order to get the bells between your legs. This wider stance makes it tougher to move the bells because you can't generate as much power when the legs are farther apart.

Key Points for all Swing Variations

- Keep your weight on the mid-part of your foot back to your heels and keep your heels down. If your knees pitch forward, lift your toes.
- You 're NOT trying to swing the bell so that it goes higher than your head—there are much better and safer ways to get the bell overhead. Beginners who try to swing a bell above head height tend to lift with their arms when they should be passive. Most people bend backward because they can't get their arms overhead with their hands close together. This will cause lower back issues—up to and including disc compression or pinching an already bulging disc—so be careful!
- Don't arch/hyperextend your back to get the bell higher—your back should be flat and vertical.
- Your arms should stay relaxed—they're simply the medium used to transmit the power of the posterior chain (calves, glutes, ham-strings, lower and mid-back) through the torso and into the bell. An overly tight grip will cause your shoulders to rise up by your ears. Keep them down by lifting your chest and pinching your shoulder blades together. Being too tight can also cause elbow tendinitis.
- Keep your elbow "soft." Women especially tend to hyperextend their elbows—keep your elbow relaxed but not limp.
- Don't let your shoulders rise up toward your ears or get pulled forward out of their sockets, especially during a one-hand or hand-to-hand (H2H) swing. Keep your shoulder in its socket by pulling your shoulder blade back and down, squeezing your armpit (lats aka latissimus dorsi).

How High Should it go?

The height of the swing is determined only by the power of your hip snap. The bell should float up. The further back (not down) your hips go during the

backswing, the higher the bell should go when you bring it back up. However, the bell should not be swung higher than forehead height.

- Pop your hips hard—the hip snap should be very forceful. This will give you strong, tight glutes and thighs.
- Project your energy through the bell and out the bottom, as though you're trying to throw it across the room. The bell is being moved by momentum and hip power, not by lifting with your arms.
- Keep the bell as far away from the floor as you can—*you're not squatting*. Your arms fall and your hips move back to prevent you from getting hit in the groin.
- Keep your wrists straight—if your wrists go up or down, the bell will too. Don't let the bell flop up as it goes behind you.

Sumo Deadlift

This precursor to the kettlebell swing is a great exercise in and of itself, especially for building strength.

Starting position: Stand with your feet a little wider than shoulder width (think of sumo wrestlers) and a bell on the floor between your feet, about even with the balls of your feet. Tighten everything—your abs, glutes and hamstrings. Bend your knees a little and push your hips far back, like you're sitting on a bar stool. *Don't squat or bend at the waist*; fold through your hips. Grab the top of the handle with both hands, keeping your weight over the middle and back part of your feet (lift up your toes to check). Keep your chest lifted and look forward.

1 Explode with your hips, driving them forward and straightening your knees at the same time. Stand up tall, and squeeze your glutes, hamstrings, quads and abs hard. Do not bend backward.

2 Push your hips back and let your knees bend slightly, folding through your hips. The bell returns to the floor between your feet.

Touch the bell to the floor and pick it up again for reps. Do 3 to 5 sets of 10 reps to get the feel.

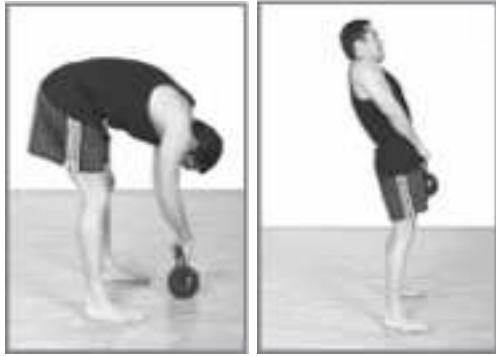


Things to Consider:

- Keeping your chest lifted automatically pulls your shoulder blades back and puts your back in the right position. *Keep your cervical spine straight— don't bend your neck.*
- Your arms should hang straight down from your shoulders— they shouldn't leave the vertical plane. *Don't lift with your arms (i.e., don't bend your elbows).*
- If you feel this in your back, your upper and lower halves aren't moving together. You may also have used too heavy a bell or squatted down, which typically leads to greater quad and lower back activation.
- If you feel this in your quads any time except when standing erect, you're probably shifting your weight forward to the balls of your feet. Keep your weight on the back part of your foot; lift your toes off the floor if necessary. Your ankles shouldn't move, and your shins stay vertical throughout the movement.

Do not round your back.

Do not bend backward or shrug your shoulders.



Two Hand Swing

Starting Position: Stand with your feet a little wider than shoulder width, as you did with the Sumo Deadlift. Place the bell out in front of you so that you have to reach forward a little but still keep your weight on your heels. Push your hips straight back and bend your knees a little.

1 With both hands on the bell, hike it back between your legs so your forearms are in your groin. Keep your abs tight.

2 Shoot your hips straight forward and drive through your heels. At the same time your hips come forward, your torso rises; your arms and the bell move in an arc forward to approximately chin high. As the bell reaches the peak of the swing, forcefully contract your glutes, hamstrings and abs but keep your arms from the shoulders down “soft”; maintain just enough tension to hold the bell. Your elbows may be SLIGHTLY bent. You should be standing tall with your abs tight and pelvis tucked under. The bottom of the bell is in line with your straight wrists.

3 Reverse the movement by pushing your hips back. The arms trace their path back between your legs. Continue to keep your lats tight, chest out, shoulders down and in, and wrists straight. Think about hiking the bell back behind you as far as you can, not up or down. At this point you should be in the exact same place you were when first starting the swing.



One Hand Swing

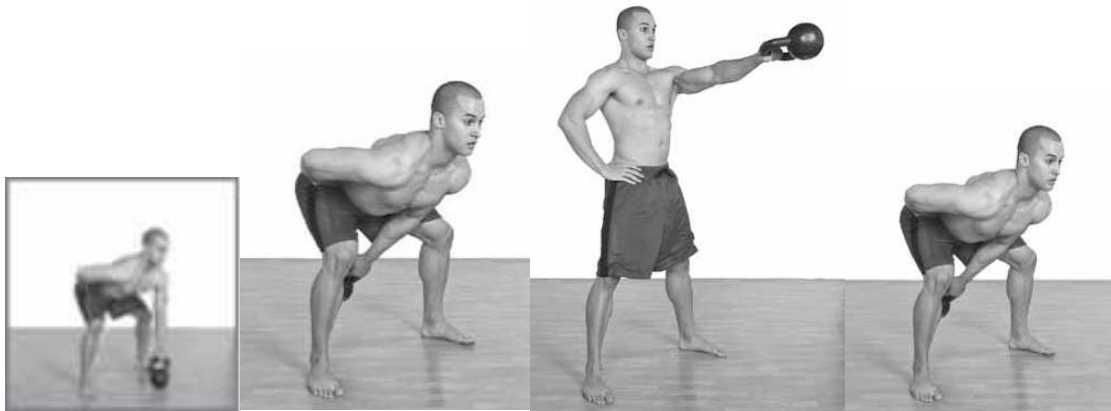
In the One-Hand Swing, the palm of the working hand should face back. Note: if you have an orange wrist band from your Movement Screen you should not do this exercise.

Starting Position: Stand with your feet a little wider than shoulder width. Place the bell out in front of you so that you have to reach forward a little but still keep your weight on your heels. Push your hips straight back and bend your knees a little.

1 With one hand on the bell, hike it back between your legs so your forearm is in your groin. Keep your abs tight.

2 Shoot your hips straight forward and drive through your heels. At the same time your hips come forward, your torso rises; your arms and the bell move in an arc forward to approximately chin high. As the bell reaches the peak of the swing, forcefully contract your glutes, hamstrings and abs but keep your arms from the shoulders down “soft”; maintain just enough tension to hold the bell. Your elbows may be slightly bent. You should be standing tall with your abs tight and pelvis tucked under. The bottom of the bell is in line with your straight wrists.

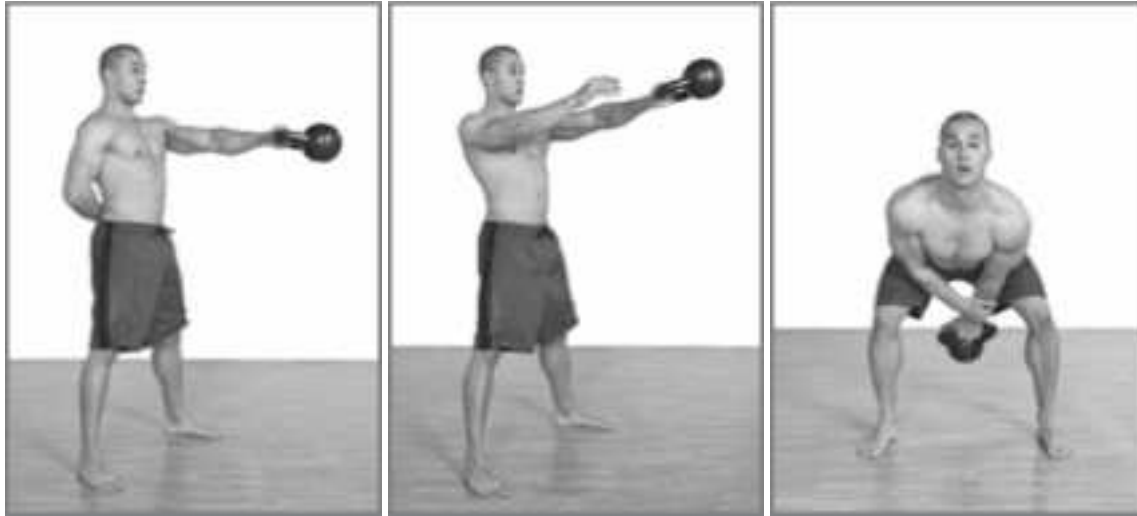
3 Reverse the movement by pushing your hips back. Continue to keep your lats tight, chest out, shoulders down and in, and wrists straight.



Free-hand options:

- Keep your hand on your your hip (as shown).
- Keep your hand behind your lower back.
- Let your free arm move in unison with the working arm.
- Place the non-working hand on the wrist of the working arm; this will keep you squared up.

Things to Consider: • Keep your chest square to the front.



Hand to Hand (H2H) Swing

Make sure you have a good One- Hand before starting on the intermediate-level H2H Swing. It's not as tough as it looks, but it does require some hand-eye coordination and timing.

Remember: The H2H is a One-Hand Swing at all times; you're just exchanging hands at the top of the arc.

Starting Position: Stand with your feet a little wider than shoulder width. Place the bell out in front of you so that you have to reach forward a little but still keep your weight on your heels. Push your hips straight back and bend your knees a little.

Do a One-Hand Swing.

1

At the point in the swing where the bell is at its highest and just before

2-3

it

starts to drop, slip your free hand over the hand holding the bell and quickly pull the first hand out.

Swing the bell as usual; when it comes back up, switch hands again.



Once you've mastered the basic H2H, you can make it more interesting by letting go of the bell.

H2H Variation

Starting Position: Stand with your feet a little wider than shoulder width. Place the bell out in front of you so that you have to reach forward a little but still keep your weight on your heels. Push your hips straight back and bend your knees a little.

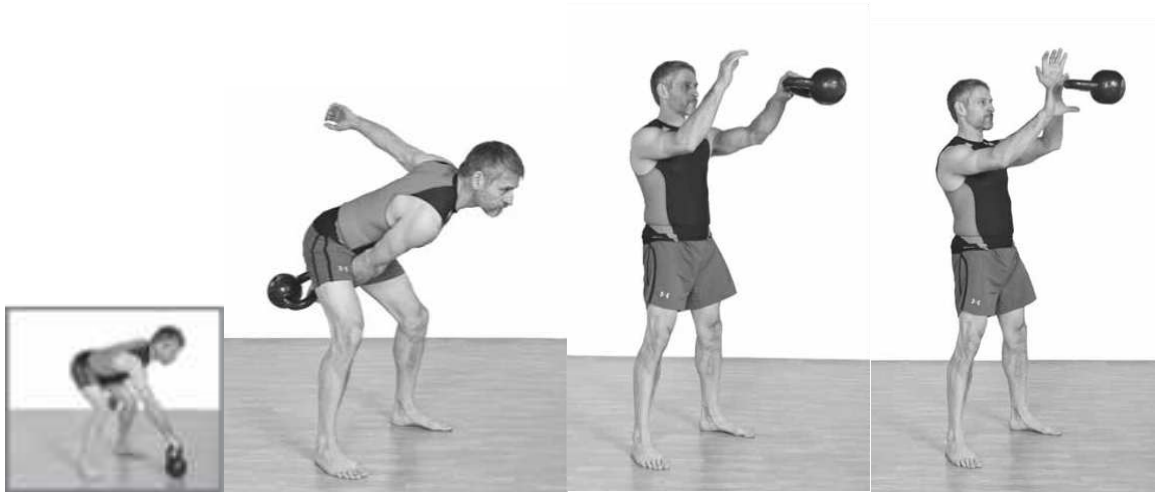
Do a One-Hand Swing but let your elbow bend ever so slightly. This will
1 make the bell go up in the air and not out and away from you. This slight elbow bend also prevents you from having to reach out for the bell.

At the top of the swing, let go of the bell; it should hang for a split
2-3 second before gravity takes over. Quickly grab the handle with the other hand and continue the swing.

Here's how to tell you're making the switch at the right time:

- The bell should not flop when you let go of it or when you grab it. If the bottom of the bell goes up when you switch, you let go too soon. If the bottom of the bell drops when you switch, the bell was already moving down-ward before you switched hands.

- There should be no jerk of the shoulder, elbow or wrist. Any jerking means your timing is off, as described above.
- If you feel like your shoulder is being pulled out of its socket or you feel that you're being pulled forward, you didn't bend your elbow. Swinging the bell with a straight elbow will cause the bell to fly out and away from you; if you let go, you'll have to reach out to switch, which will pull you off balance.



Clean Progressions

There are three versions of the single-kettlebell clean: the *Dead Clean*, the *Hang Clean* and the *Pendulum Clean*. These versions plus some others can also be done with two bells. The Dead and Hang Cleans can be learned and practiced without understanding the swing but we advise you to really work the various swings for a few sessions before working on cleans. Get the feel of the movement, let it become natural.

All three single-bell variations involve the same arm movement; the difference is where the clean starts. The most physically demanding of the three, the Dead Clean starts from the floor, or the dead position. Before focusing on Dead Cleans, you may want to practice the One-Arm Vertical High Pull to prevent stress injuries to the elbows and biceps. When doing the Dead Clean, you learn to drop the elbow quickly so that the forearm comes up and learn to

move the bell around the forearm to rack position. Most people have trouble getting the bell around the fist to the back of the forearm. To do this, focus on shoving your hand through the handle rather than letting the bell fly over the fist. It's a subtle difference, but doing it right will feel effortless. Doing it wrong will cause lots of bruising on the back of the forearm; you want little to no "air" between the bell and the arm.

The Hang Clean starts with the bell hanging from your arm, elbow straight, between your legs. The rest of the movement is essentially the same as the Dead Clean.

The Pendulum Clean uses a swing-like movement and momentum to move the bell into "rack" position. The pendulum action makes it easier to move a kettlebell to rack, but the more-sophisticated movement of this clean is challenging for many people. This clean incorporates the hip snap and movement of the swing but, once the bell is in front of the body, the rest of the movement is just like the Dead and Hang Cleans.

All versions of the clean are technically challenging—there's a lot going on in what looks like a simple movement. Cleans require full-body power, coordination and timing, and many people struggle to get it down. Typically, you can clean a heavier bell using the swing than you can from the dead position because of momentum. Cleans with a moderate bell feel almost effortless; the catch in the rack position should be smooth, not jarring to the body. You'll know when you're close; it'll feel right.

When practicing cleans, don't overdo it. Less is more. Practice for 10 reps on each arm, then work on something else for a bit then come back to the clean. If you try too hard, you'll never get it.

Once you're comfortable with the single-bell cleans, there are four variations of the intermediate-level *Double Cleans*: Dead, Hang, Pendulum and Alternating. The first three are done the same way as the single-bell variations, although your stance will be wider to accommodate both bells being between the legs.

The Rack Position

The rack position is where the bells wind up after cleaning them. It's important to get comfortable in this position since many other movements start from the rack. Without a solid position, your other movements will suffer.

In the position, the bell rests against your forearm, with your elbow tight to your side and into your ribs, and your palm angled toward your body. The bell's handle sits on the bone on the heel of your hand, below your pinky and across to the webbing of your thumb/forefinger. The handle of the bell should be at or slightly below your clavicle (collar bone).

Bigger men and some women won't be able to keep this exact position due to their builds. Women will need to keep their arm a little more to the side and guys may not be able to get their elbow into their ribs, but as long as their triceps are in contact with their ribs at chest height, they should feel solid.

You should not feel the rack position in your shoulders, even with a heavy kettlebell, unless you're holding the rack position for extended periods. The proper position uses the skeletal structure to hold the weight in place. In fact, the hardest part is getting used to breathing with the weight pressing against the chest.

Rack Position For Double cleans

Start by using the same rack position as when doing singles. Down the road, you'll find there are a couple of different ways to hold the rack depending on the style of lifting you're doing.

One thing to watch out for: When bringing the bells into rack, it's very easy to catch your fingers between the handles. (Trust me, it hurts!) To prevent smashing your fingers, simply open your hands and point your fingers up as the bells wrap around your forearms. You don't need to keep your hands closed; the bell won't go anywhere.



Rack Position with 1 bell



Rack Position with 2 bells

1 Arm Vertical High Pull (1AVHP)

This exercise teaches you the pull on the Dead Clean and how to use the legs to absorb the force of the bell's descent. Practice this movement with a moderate-weight bell until it feels effortless.

Starting Position: Stand with your feet about shoulder-width apart and the bell on the floor between your feet, slightly forward from your instep. Squat down— *don't* bend over—until you can hold the bell in your hand with your elbow straight and your shoulder in its socket.

Explode up from the squat and, as you lock your hips and squeeze your

1

glutes, let the momentum allow the bell to rise straight up (don't try to pull the bell any higher than it wants to float up; it'll typically end up about waist high without extra effort). Your shoulder will rise a little as you complete the hip snap and your elbow should naturally bend a little—don't force it. If you feel it in your elbow, you're pulling with your arm, not popping from your hips.

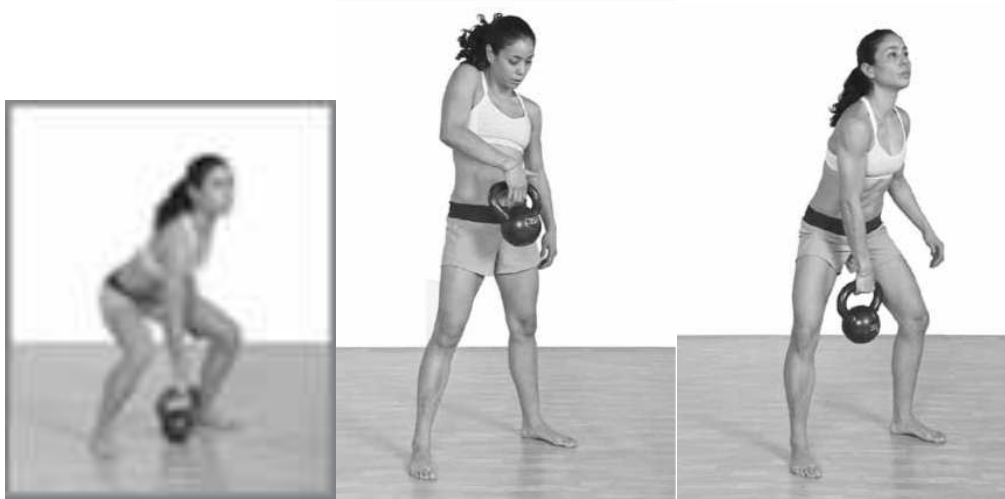
As soon as the bell stops rising, let it fall back to the floor, straightening

2

your elbow and squatting to match the speed of the falling bell. Don't let the bell slam into the floor (it should just kiss the floor before you drive back up) and don't try to stop it with your arm.

Move up and down quickly, keeping your abs tight and your back upright at all

times. Once you've mastered this movement, work on helping the bell float up by lifting your shoulder and allowing your elbow to bend, but don't pull with your arm. The goal is to get the handle of the bell a few inches higher than your navel.



The Dead Clean

The Dead Clean is the 1AVHP but with more pulling and coming to rest in rack position. There is a slight difference in the orientation of the hand in the clean versus the 1AVHP, but the rest of the movement is the same.

Starting Position: Stand with your feet about shoulder-width apart and the bell between your feet, angling the handle back toward your left foot. With your right arm hanging straight and your torso upright, squat down and grab the handle so that the webbing between your thumb and finger face your left foot. Look out, not down.

Explode through your quads and hips like you're trying to jump straight up.

1

It's ok to come up on the balls of your feet but don't stay on them. As your legs straighten, keep your arm relaxed; the momentum from the upward hip movement will cause the bell to rise up. As it does, shrug your shoulder a little, with your elbow coming up to about chest height.

Now quickly drop your elbow into your ribs and let your forearm and hand
2 come up, shoving your hand through the handle. Keep your thumb pointing toward your body to allow the bell to wrap around your fist and come to rest on the back of your forearm; keep your wrist straight. The handle of the bell should rest across the palm of your hand, diagonally from the base of your pinky to between your thumb and forefinger. You should now be in rack position.



To return the bell to the floor, bump your forearm slightly away from your
3 body to get the bell moving. (As you smooth out your technique, you won't need this bump—just tip your hand and forearm to the floor.) Keeping the thumb side of your hand toward your body, bend your wrist and let the bell fall off the back of your forearm. As the bell falls off your forearm, it also falls from the hip of your hand back into the crook of your fingers. Bend your legs to absorb the force of the falling bell. Keep your arm relaxed but not loose; maintain enough tension in your arm and hand to hold onto the bell.

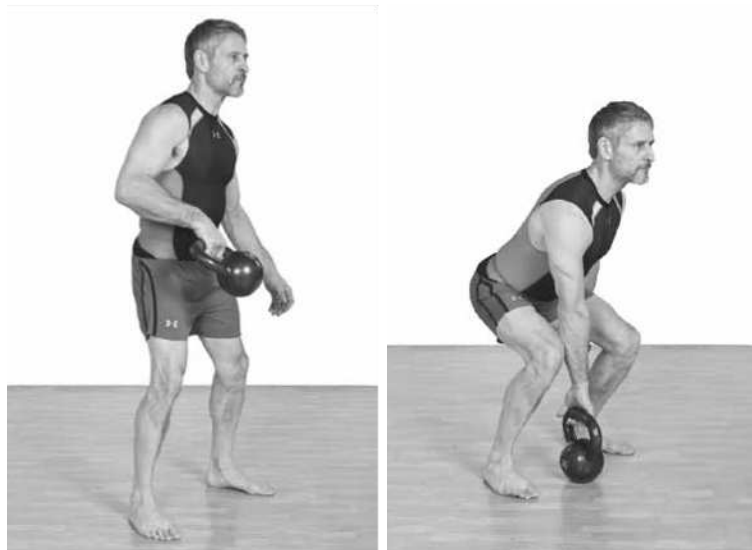
Squat down to place the bell back on the floor. Your elbow should be fully
4 straight when the bell touches the floor. Don't try to slow the bell's descent by muscling it with your arm; the bell should literally fall off your forearm.

Things to consider:

- At no time should you feel this in your elbows or biceps. It's *not* a bicep curl

and the arm is not the prime mover—the legs are. This is primarily a quad exercise.

- If you seem to be pulling with the bicep, remember to “zip your coat,” keeping the thumb side of your hand pointing toward your centerline.
- If the bell slams into the back of your forearm, you’re either pulling too hard for the weight or getting too much “air” between the bell and your fist. Shove your hand through the handle and keep your arm close to your body.



Hang clean

The only real difference between the Hang Clean and the Dead Clean is that the Hang Clean hangs down between your legs at the start and finish instead of sitting on the floor. The rack position is identical.

Starting Position: Stand with your feet about shoulder-width apart. Hold the handle of the bell in your left hand so that the thumb side of your hand is

angled back toward your right leg. Let the bell hang between your legs with your arm straight. Bend your knees and drop your hips a little to do a partial squat.

Drive through your heels and straighten your knees to explode upward.

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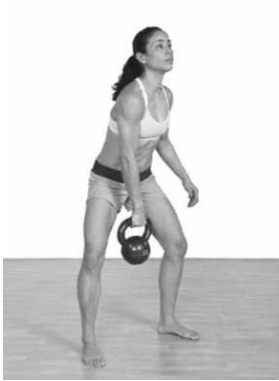
The bell should begin to move upward from the leg drive: Keep your elbow close to your side and shrug your shoulder a little (this should happen naturally). Drop your elbow and let your forearm rise up, shoving your hand through the handle just like with the Dead Clean. You should now be in rack position.

To return to starting position, bump your forearm forward a little and

3-4

bend your wrist, keeping the thumb side of your hand pointed toward the body. As the bell falls off your forearm, it also falls from the hip of your hand back into the crook of your fingers. Straighten your elbow as the bell falls, and bend your legs to absorb the force of the falling bell. Keep your arm relaxed but not loose; maintain enough tension in your arm and hand to hold onto the bell. Don't muscle it down or up—it's all legs.





The Clean

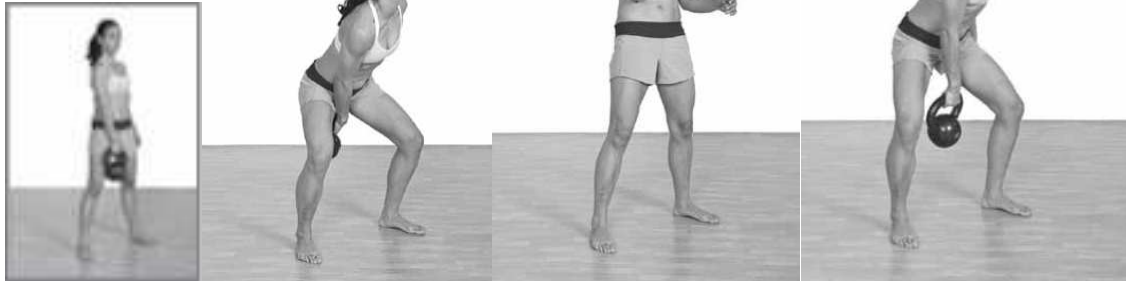
This variation adds in a new force vector, a rocking movement that can be anything from barely folding at the hips to a nearly full-fledged swing.

Starting Position: Stand tall with your feet about shoulder-width apart and hold the bell between your legs at groin height.

1 Rock your hips a little and let the bell move forward and backward between your legs.

2 As soon as the bell passes forward through your legs, pull your elbow in tight to your lower ribs and let your forearm rise up. Keep the thumb side of your hand pointing toward your body. As the bell comes up, shove your hand through the handle. You should now be in rack position.

3 To dump the bell, bump your forearm forward slightly and let the bell fall off your hand and into your fingers. Straighten your elbow as the bell falls, and bend your knees and push your hips back to let the bell go between your legs.



Things to consider:

- The biggest beginner mistake is trying to do a full swing and letting the bell get way out in front of the body. The problem with this is the bell crashes back into you when you try to bring it into rack position. One way to tell if the bell is too far out in front of you is to stand about 2 feet away from a solid wall or tree. If you hit it, you're letting the bell go too far out in front of you. Keep a close, tight arc. The movement is the same as the Dead Clean once the bell is slightly in front of you.
- Don't pull too hard. If you do, the bell winds up smacking the back of your forearm, causing bruising. Because you're using momentum from the hip snap, you don't need as much power to bring the bell to rack. If you can't back off the power, use a heavier bell. (Heavy weight often fixes bad technique.)
- Don't try to tighten up on the handle to keep the bell from banging—keep your grip relaxed during both the swing phase and the rack phase and learn to use the right amount of force for the size bell and clean variation you're doing. Squeezing the handle will rip up your hands.

Deadlift Progressions

The deadlift involves the entire body—the upper back, shoulders, arms and hands are worked just as hard as the hamstrings, glutes, lower back and core. Many times, grip strength is the limiting factor when doing heavy deadlifts with a barbell.

There are several kettlebell deadlift variations (we discussed the Sumo Deadlift in the Swings section on page 40), each working the body in different ways and targeting one part of the body more than another. For example, a 1-Leg Deadlift with one bell hits your core and legs much differently than the same movement performed with a bell in each hand; the second bell helps you balance better on one foot, which means the core doesn't have to fire as hard to keep the torso from rotating. On the other hand, doing a 1-Leg Deadlift with the bell in the hand opposite the standing/working leg tends to make you rotate the body toward the side the bell is on. In order to stay stable and keep the hips and shoulders parallel to the ground, your core has to fire even harder than when the bell is on the same side as the working leg.

Key Points for all Deadlifts

- Go slow and stay tight. One way to control the tempo or speed of the movement is to count in your head (1001, 1002, 1003, 1004, 1005) when moving up and then down.
- Throughout the entire movement, the core should be tight. I make my clients do this at a very slow pace. In a 30-second interval they may only get 4 or 5 reps on a side, but they're under full tension for almost the entire interval, thereby getting stronger and learning how to stabilize better.
- If you feel yourself being pulled down or losing control of the bell as you place it on the floor, don't go so deep. When you feel yourself start to rotate or otherwise lose form, stop the descent and stand back up. As you get stronger and your range of motion increases, you'll be able to get into the movement more deeply.
- When returning the bell to the floor, don't let your hips shift to the side, your shoulder come out of its socket or rotate through the hips or anywhere else in order to reach the floor.

Suitcase Deadlift

The Suitcase Deadlift gets its name because you start in the same position you would if you were picking up a short suitcase.

Starting Position: Stand with your feet and knees together and place the bell

just outside your right foot.

Push your hips back and down, letting your knees bend. Keep your weight

1

focused toward the back of the foot (lift your toes if you feel your quads are doing most of the work). This is more along the lines of a traditional barbell Deadlift rather than the “Romanian” or stiff-legged Deadlift that we do during a Swing or Sumo Deadlift. Keeping your torso upright, stick out your chest and look out about 10 feet in front of you, either at a spot on the floor or straight ahead. Don’t look straight down or up. Keep your cervical spine aligned with the rest of your spine. Grab the handle.

Staying very tight and moving at a slow to moderate, controlled pace, drive

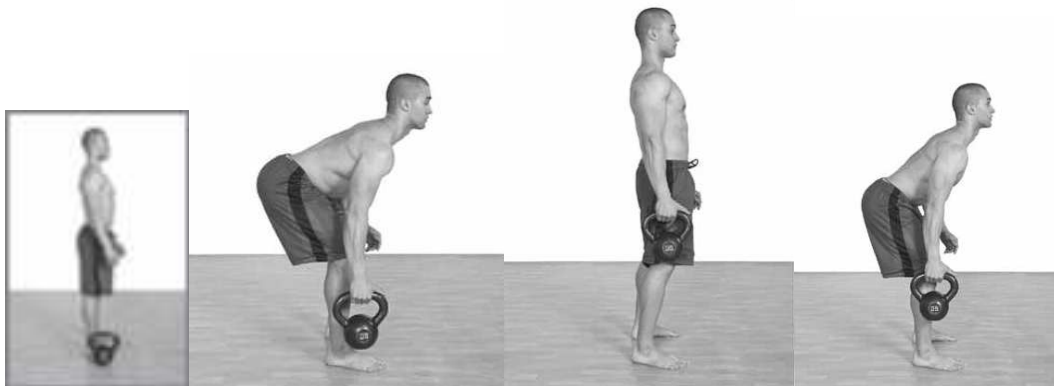
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through your heels and stand up tall, squeezing your glutes, hamstrings, quads and abs at the top.

Return the bell to the floor by pushing your hips back and down, staying

3

tight. As the bell approaches the floor, make sure your body is still in perfect alignment.





Double-bell Variation: To do the Suitcase Deadlift with two bells, just place one bell on the outside of each foot. This version is easier because you have more stability, but it's harder on the glutes and hamstrings because you're lifting more weight (or, at least, you should be!).

1 Leg Suitcase Deadlift

As its name suggests, this intermediate-level deadlift variation is identical to the Suitcase Deadlift in terms of hip and knee flexion and torso position. The only difference is that you stand on one leg. If you're going heavy, you should feel your obliques working.

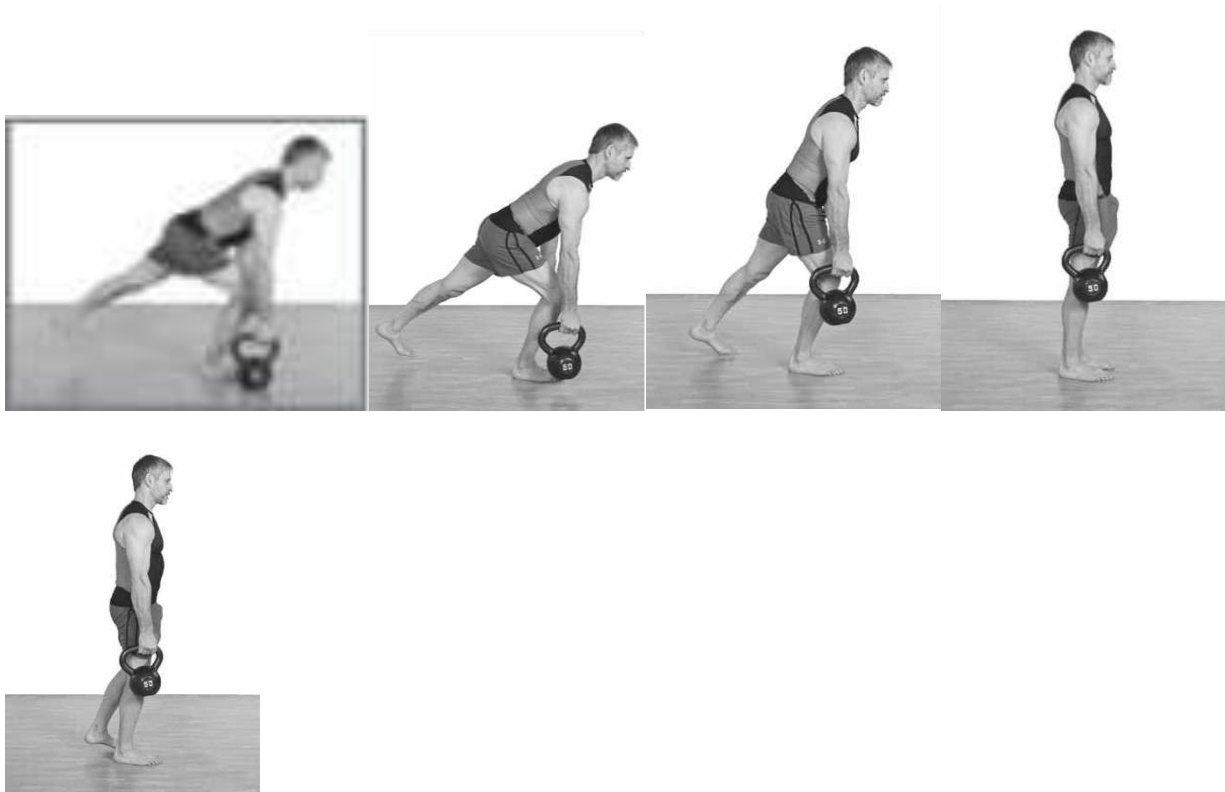
Starting Position: Stand with your feet together and the bell just outside your right toes. Push your hips back and down and grab the handle with your right hand. Keep your chest up and out. Lift your left foot off the ground and straighten it behind you without changing any other part of your position. There should be a straight line between the back of your head and the heel of your foot. Keep your abs tight and your hips locked to prevent your body from rotating; your hips and shoulders must remain parallel to the floor.

Drive through your right heel, leading with your shoulders, and push

1-3

your hips forward. Keep your weight on the back part of your right foot; don't let it shift toward your toes. As you stand, straighten your right knee and extend your hips. Your left leg should move as a unit with the body; don't let it move independently from your hips. Once you're standing tall, you can put the left foot down if you want.

Return the bell to the floor by pushing your hips back and down in the 4-7 exact reverse motion of standing. Remember to move your left leg with your body, maintaining a straight line from the back of your head to your heel.



Things to consider:

- When the bell is on the floor, the back foot should be close to the floor with the leg fully extended. The back knee is never bent.
- The hips should never be at the same level or higher than the shoulders. Keep the torso up and the hips down.
- If you twist for balance or your rear leg shifts to one side, your abs and hips aren't firing properly or you're going too heavy. If you're intentionally trying to "max out," this is okay; otherwise, go lighter.
- Keep in control. The bell should never pull you down. If you can't keep control during the descent, go with a lighter bell or stop as soon as you feel the loss of control. If this happens even with a light bell, work on your hamstring and glute flexibility.

- If the knee of the standing leg wobbles as you stand or descend, your glutes may not be firing properly. Use a foam roller on the outside of your hip and thigh, just down to the knee, then try the deadlift again.



Double-bell Variation: You can perform this using two bells. Just place the second bell by the outside of the other foot. Using two bells takes a lot of the balance issues out of the equation, but because you can—and should—go heavier, it should still be difficult and you should still feel it in your abs.

Contra-lateral Variation: For an extra challenge and more core activation, hold the bell with the hand opposite the working leg (so if you're working your right leg, hold the bell in your left hand).



1 Leg Romanian Deadlift (RDL)

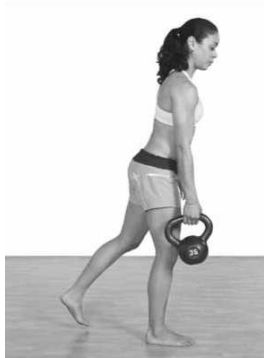
This intermediate-level deadlift variation is the exact same movement as the Sumo Deadlift but performed while standing on one foot. This works the lower back a bit more than the suitcase variation. If you're going heavy, you should feel your obliques working.

Starting Position: Stand with your feet together and the bell just outside your right toes.

Bending your right knee slightly, tip your whole body toward the floor by **1** folding through your hip and letting your left leg come off the floor. Make sure your left leg stays straight and moves with your body. Keep your abs tight and your hips locked to prevent your body from rotating; your hips and shoulders must remain parallel to the floor. Grab the handle with your right hand.

Squeezing your ham-strings and glutes, drive your hips forward and lift **2-3** your torso up at the same time to return to standing.





Push your hips back, bend your knee slightly and fold through your hip
4
again to return the bell to the floor.

Things to consider:

- Move slowly and take your time. More time under tension (T.U.T.) means better strength and stability and a much stronger core.
- If you find yourself getting pulled down or are losing control of your body as you place the bell on the floor, use a lighter bell or don't go all the way down. Stop at the place where you feel your form break.

Double-bell Variation: You can perform this using two bells. Just place the second bell by the outside of the other foot. Using two bells takes a lot of the balance issues out of the equation, but because you can—and should—go heavier, it should still be difficult and you should still feel it in your abs.



Contra-lateral Variation: For an extra challenge and more core activation, hold the bell with the hand opposite the working leg (so if you're working

your right leg, hold the bell in your left hand).



Squat Progressions

There are several ways to do squats using kettlebells, and most of them are considered “front” squats (the bell is in front of the body) as opposed to “back” squats (a weight is on the upper back).

The *Sumo Squat* is usually the easiest for people to get the feel for and takes its name from the Japanese sumo wrestler’s wide stance. It looks a lot like the Sumo Deadlift but in the Sumo Squat the hips go down and back, whereas in the Sumo Deadlift the hips go back and the knees barely bend. The Sumo Squat targets the quads and glutes (if you go deep enough), while the Sumo Deadlift works the hamstrings, glutes and back.

With the *Goblet Squat*, you hold the bell in front of your solar plexus. This makes the abs (specifically the rectus abdominis, or six-pack muscles) work a lot harder; you should really feel them after you’ve finished your sets. The Goblet Squat, if you go heavy enough or do a lot of reps, is also the only kettlebell exercise that truly works the biceps. They’re the primary muscles involved in holding the bell in front of you.

When you do the *Front Squat*, your body will actually move away from your forearm. As you stand, your body will move back into your forearm. Your forearm doesn’t move. The Front Squat activates the obliques more because they have to fire harder in order to keep you from falling to one side.

Key Points for all squats

- Activate your hip flexors—pull yourself down.
- Get your belly between your hips.

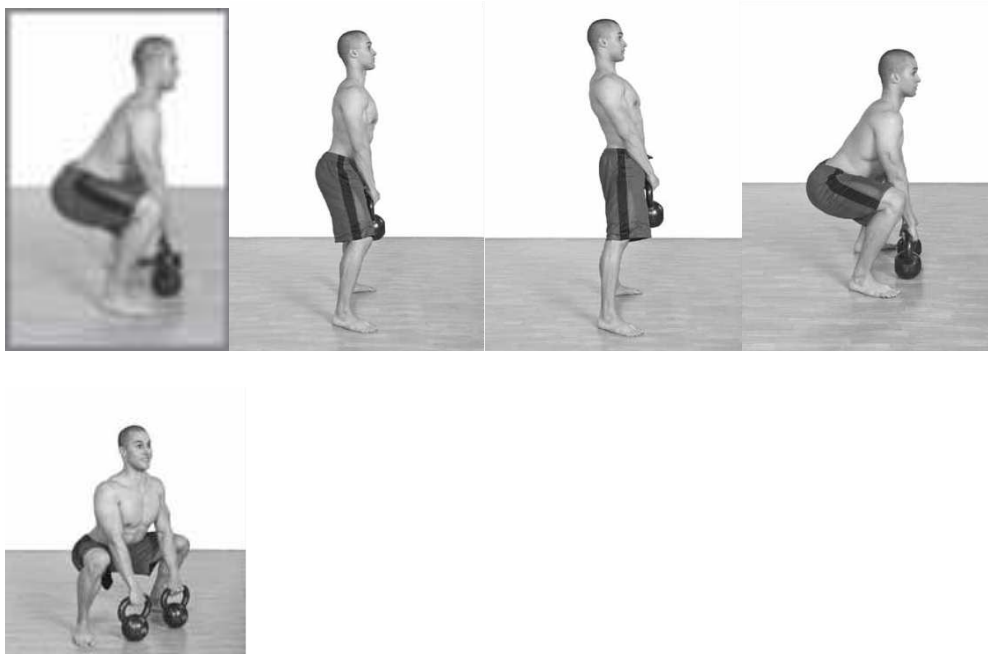
- Go as deep as you can but keep your torso upright.
- If your upper body starts to tip forward, stop and go back up. Work on ankle and back flexibility in addition to practicing the squat.
- Keep your feet flat on the floor.
- Keep your weight on the back part of your foot and the outside edge of the foot.
- Spread the ground apart with your feet.
- Keep your knees out and in line with your toes.
- Point your feet outward no more than 30 degrees.
- Don't let your hips/butt come up before your shoulders. This is a sign of weak abs and/or the bell being too heavy.
- Keep your head facing forward and look up with your eyes throughout the movement. This will help you stay strong and prevents your hips from coming up before your shoulders.

Sumo squat

Starting Position: Stand with your feet a bit wider than shoulder width and the bell between your feet (more toward your toes than your heels). Let your arms hang straight down and squat by pulling your hips down; try to keep your chest up and out. Only go deep enough to grab the handle with both hands, keeping your elbows straight.

Driving through your heels and leading with your shoulders, stand up tall
1
 and squeeze your glutes, hamstrings, quads and abs at the top. Don't let your butt come up first.

To put the bell on the floor, pull your hips down, keeping your torso
2-3
 upright as much possible and your arms straight. Once the bell is on the floor, stop your descent and reverse to stand back up. Don't let go of the handle until you have completed your reps or the time interval.



Double-bell Variation: You can also do the Sumo Squat with two bells.

Goblet Squat

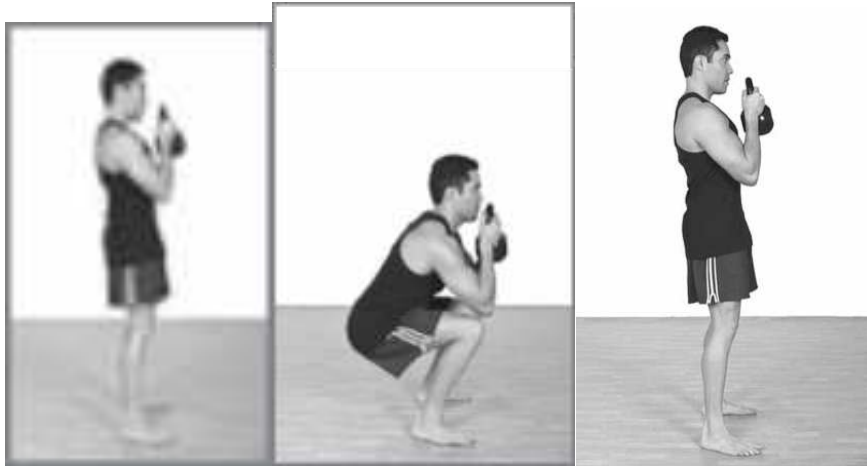
The Goblet Squat is the same movement as the Sumo Squat (page 73), except you hold the bell in front of your solar plexus. Make sure the bell stays in front of your solar plexus; don't let it rest on your body. It should be a few inches in front of you.

Starting Position: Stand with your feet a bit wider than shoulder width and the bell at your chest (see box below for directions on getting the bell in position).

Activating your hips flexors and abs, pull yourself down. Try to get your
1
hips below your knees. Regardless of the depth of your squat, keep your torso upright and your weight on your heels.

Driving through your heels and leading with your shoulders, stand up tall
2
and squeeze your glutes, hamstrings, quads and abs at the top.

To return the bell to the floor after finishing your set or interval, smoothly let the bell drop toward the floor and allow your hands to slide from the sides of the handle to the top. Your arms will straighten out. At the same time, squat down and gently place the bell on the floor.



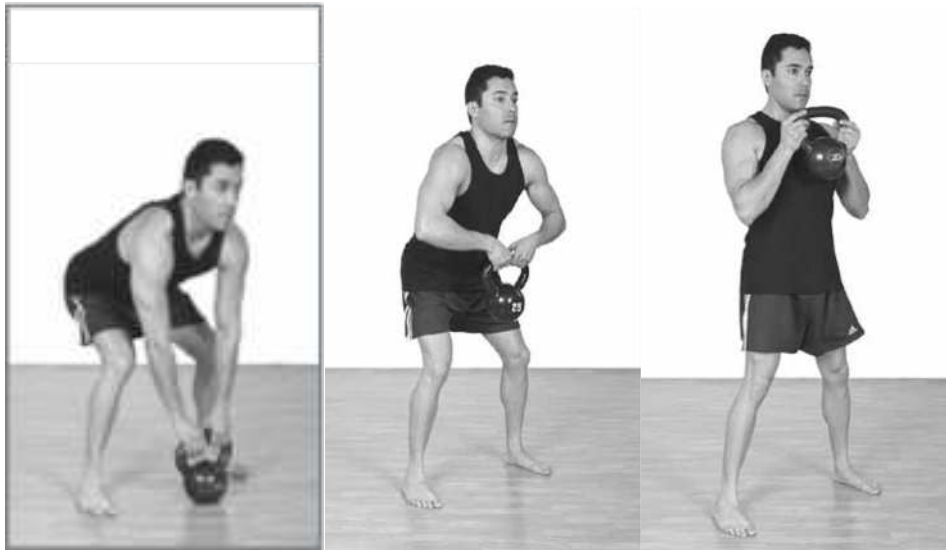
Variation: One combination you could do is a Sumo Squat then, bringing the bell to Goblet Squat position, a Goblet Squat, and finally a Sumo Squat to put it back on the floor. You can even add in a squat thrust to make it tougher.

Getting the bell into Position

Stand with your feet a bit wider than shoulder width and the bell between
1
your feet (more toward your toes than your heels). Let your arms hang straight down and squat by pulling your hips down; try to keep your chest up and out. Only go deep enough to grab the handle with both hands, keeping your elbows straight.

Keeping your chest up and back flat, stand up quickly, popping your hips
2-3
and squeeze your glutes at the top. As you finish the upward hip drive, use your hands to guide the bell up in front of your chest (don't let it rest on your body). As the bell moves up, quickly slide your hands from the tops of the handles to the sides of the handles and drop your elbows so that they point down.*

*While it may look like he's lifting with his arms and like his back is in a bad position, he's really using his hips to make the bell come up and using his hands to guide the bell into place. Essentially, this is a static picture of a very explosive movement.



Front Squat

Before you can do a Front Squat (sometimes called a “racked” squat), you must know how to rack your bell (see page 50).

Starting Position: Bring the bell to a racked position. Keep your elbow and forearm stationary in relation to vertical. Don't lift your elbow up to hold the bell.

Keeping your abs tight, pull yourself down. Try to get your belly between
1
your legs and your hips below your knees. Keep your knees aligned with your toes, your weight on your heels and outside edges of your feet; push the ground away from your body and spread it apart with your feet.

To return to standing, push your knees apart, lead with your chest and drive
2
from your heels. Your knees and hips move together.



Double-bell Variation: You can also do this with two bells.

Body Weight Exercises

Push-up Progressions

Pushup

Starting Postion: Place your hands on the floor so that they're under your shoulders. Step your feet straight back and lock out your hips. This is the plank posi- tion. You should have a straight line from the back of your head to your feet.

Keeping your elbows by your sides, slowly lower down until your triceps
1
and lats touch. Don't let your belly sag.

Push the floor away to return to top position.
2



High Plank: Static Hold

Assume the top push-up position. Hold this position for as long as you can.
1



Middle Plank: Static Hold

From the top push-up position, lower yourself halfway down and hold for as long as you can. Keep your elbows by your sides and your whole body tight.



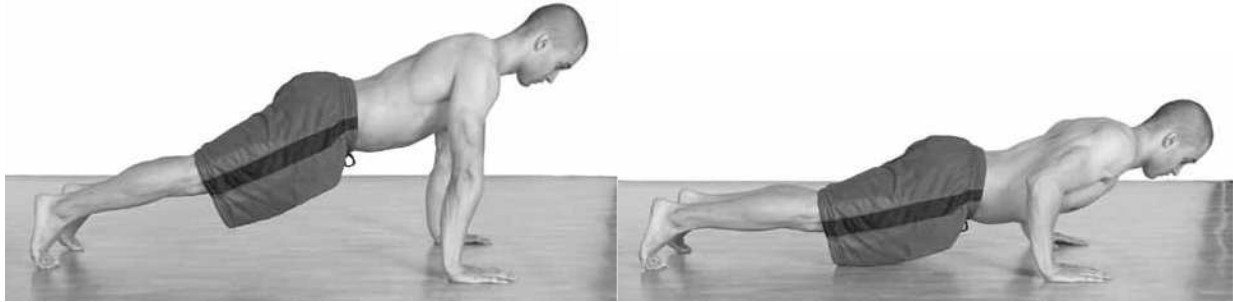
Low Plank: Static Hold

From the top push-up position, lower yourself until you're at the bottom of a push-up. Hold for as long as you can, keeping your whole body tight.



Partial lower from High Plank

From the high plank, slowly lower yourself, leading with your chest, not your hips. Keep your elbows pointing toward the rear; don't let them flare out to the sides. Again, keep everything tight. When you can't go any lower without compromising your form, hold that position as long as you can then slowly raise back up.



Partial raise from low Plank

From the low plank position, squeeze as hard as you can and try to lift **1-2** yourself off the floor. Do not lift your chest independently from the rest of your body. Keep everything rigid and move the entire body as a unit. Go as high as you can, hold the position for as long as possible, and lower yourself slowly, maintaining proper form the entire time.



Forearm Plank

Place your forearms on the floor parallel to each other; align your elbows **1** under your shoulders. You may keep your palms face down on the floor or place the outer edges of your hands/fists on the floor. Extend your legs behind you like you would for a push-up, keeping your hips in the same plane as your shoulders. Squeeze your abs, glutes, hamstrings, quads, arms— everything but your neck—and hold that position. Make sure your back is flat; don't let your back sag or your hips go high or low.



Quad Press

This is a very springy movement.



1 Start on hands and knees, with your hands a little wider than your shoulders, your knees slightly behind your hips, and your feet as wide as your hands.

2 Lift your knees off the floor and straighten your elbows. Keep your back parallel to the floor.

3 Bend your elbows and knees and move toward the floor.

4 Keeping your back parallel to the floor, push away from the floor equally with both hands and feet.

When your elbows straighten out, quickly reverse the movement.

5

Sit-Through

Derived from groundfighting-based martial arts, the sit-through is a bit more difficult than some of the other body-weight exercises but is great for training the core, upper body and hips. Plus it requires concentration and teaches you to move in a different way than most other bodyweight exercises.

Starting Position: Assume the quad position (hands on the floor a little wider than shoulder width and in the same plane as your shoulders; elbows bent slightly and angled out about 45 degrees from the rear; knees directly under your hips or slightly forward; feet same distance apart as your hands; back flat), keeping on the balls of your feet.

Rotate your hips to the right and at the same time pivot on your right

1-2

foot so that your heel is down and your toes point directly to the right with your right knee up, shin vertical. Extend your left leg to the right, in front of your right leg but behind your arms. (You may lift your right hand off the floor, but keeping your hand on the floor works the core more.) Keep your left foot off the floor and your knee straight; your left leg should be at a 90-degree angle to your hands.

Pivot on your right foot and pull your left leg back under you to return to

3

starting position.

Adjust your hands and/feet if necessary before doing a rep on the other side.

Repeat to the other side.

4



Super Plank

Start in a push-up position with your hands under your shoulders and your
1
legs extended behind you.

Place one forearm on the floor so that the elbow is under the shoulder and
2
the hand is straight out in front.

Now place the other forearm on the floor so that you're now in a forearm
3
plank.

Place one hand under the shoulder and start to straighten out that elbow.
4

As your torso starts to come up, lift the other forearm up and place that
5 hand under the shoulder and finish straightening your elbows. You should be back in a push-up position

Mix up the order you move the arms to keep it interesting. Don't slide your arms up and down or you'll get carpet burn. Pick up the hand and place the forearm down. It's a very distinct movement.



Side Plank



Lie on the floor on your side. If you're wearing shoes, simply bring the
1 insides of your feet together, toes pointed forward. If you aren't wearing shoes, place the foot of the top leg the flat on the floor then place the foot of the bottom leg on top. Place your forearm on the floor so that the elbow is directly under the bottom shoulder.

Lift your torso, hips and legs off the ground. Push your hips forward and
2 make a straight line from the back of your head to your heels. Keep your entire body facing forward. Don't allow your torso or hips to rotate up or down. Hold, squeezing your abs and glutes hard.

Switch sides.

Side Plank with Hip Raise

Assume side plank position

1

Stay tight and lower your hips to the floor.

2

Lift your hips up as high as possible. As you do the up-and-down movement

3

make sure you're still maintaining a straight back with no rotation—your body still faces forward. Also, don't let your head drop out of alignment with the rest of your spine.



Unicycle

You'll feel this in your obliques while doing them but probably around your diaphragm the next day.

Lie flat on your back and place your left hand behind your head. Lift both

1

feet about 6 inches off the floor.

Contract your abs and bring your left elbow toward your hips and your right

2

knee toward your elbow. They should meet halfway. The other leg should remain extended and about 6 inches off the floor. Don't pull on your neck with your hand! Extend your left leg and lower your torso so you're flat again. After performing a set, switch sides, right elbow and left knee.



Cool-Downs

These are just a few of the cool-down stretches that we do. It varies depending on how much time is left.

Sleeping Warrior aka Child's Pose

Sit on the floor with your lower legs tucked under you and the tops of your
1 feet flat on the floor. Bring your knees together as much as possible. Fold at the hips, reaching your butt to your heels, and extend your arms along the floor in front of you. Each time you exhale, sink your hips back and down, reach out more with your hands and think about elongating your spine.



Seated Twist

Sit on the floor with both legs straight out in front of you. Place your left foot on the floor outside your right leg. Tuck your right leg under your left hip, making sure your left buttock stays on the floor. Wrap around to the left and rotate as far as you can. Remember to stay tall.

Switch sides.



ShinBox

If sitting in shinbox causes a discomfort level of 3 or more, stop immediately.

1 Sit on the floor and bend your left leg so your shin is parallel

to your torso and your left foot rests against your right thigh just above the knee. Bend your right leg so your inner thigh is on the floor and your foot is by your right butt cheek. Try to keep both butt cheeks on the floor and stay tall.

2 Keeping your feet in place, lift both knees up at the same time. Due to

lack of lower back mobility and/or weak abs, you may need to put one or both hands on the floor to keep from falling.

3 Flip both legs to the opposite side to sit in shinbox again.

If your hips are tight, the shinbox will feel uncomfortable; use your hands to take some of the weight off your lower body. To switch sides, straighten both legs and reverse your position.

