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Tekken 7 character sidestep guide

On analyzing moves and Strings@oh_no_valerieGlossaryFrame data courtesy rbnorwayTho instructions is to help the beginner to make intermediate players understand the properties and use of moves and strings both for their character and when faced with something unknown. At first, it may seem the characters list to move envy; so from the point of view that someone is trying to learn their favorite character and also trying to figure out how to deal with their worst matchup. More often than not often used tools will follow some common rules and archetypes, but Tekken is uninteresting in communicating those with the player and requires a lot of time to play for intuition to build. If you've ever faced an opponent who overreacted to a move you couldn't deal with, this guide is for you. Hopefully this guide can be reduced to testing and errors needed to understand Tekken's internal logic and rules. RulesSo, how a strategy or gesture/set can be captured, you need to be able to identify what actually hits you and what's going on. While the guide will go into more details on identifying unknown situations, here are some basic guidelines. Every move or string has at least one weakness. Tekken is a game that can have moves and strings that at first glance seem pretty strong, but they are always paired with some kind of mistake. It's important to know how to use your knowledge of these mistakes to turn the tide of the game. A lot of moves balance their dazzling weaknesses in ways that make them seem wealthy, so if security or reward moves look too good to be true, you know you have to look for something. The more defensive options he covers and the more rewards our basic defensive options in this game are backdashing, sidestepping, racking and counterpoking. Moves can deal with those with long range/momentum forward, tracking/homing properties, which is the middle that has a small enough gap between moves. When analyzing individual moves, their strengths and weaknesses can be thought of as a kind of point system where weaknesses add points and strengths to ingest these points. You want to put 10 points in the frame of priority and range, you must also take 10 points of the value of weakness in the form of linearity and long boot. Individual moves will either cover many high-risk or low-risk options, or they will cover only a few good options, leaving them vulnerable to other defensive options. The strings are often strong in that they can shut down some defensive options because they are baraža attacks with usually small gaps in between. This automatically means that they will carry more risk in a more obvious way, either by either either cutting or high levels or nurturing them. Risk/reward is generally exhi ded in favour of the attackerThen is due to defensive mechanics quite strong, as even easy backstage can undo a lot of carefree crime. The thing to note as well is that getting momentum is in itself a very strong reward in this game. This is why as a rule of thumb, getting your moves blocked will give your opponent less reward than if you hit. You can see this in most hops, hops, etc. But we're talking about exceptions and why they're there: The Strings often don't follow this rule if they carry a lot of threats through mixing or counter-measures that need a higher risk of compensation. It's also a measure that developers take to speed up the game's speed, making faster interactions more optimal than slower. Defensive moves that move momentum hard and/or give high damage as a reward will often have a disproportionately high risk. Strings will often have a very high risk of their reward. That's because the reward for the low mostly comes in the form of momentum rather than damage. Being able to steal or enforce a turn on a quarterback is valued quite highly in this game. Strings that act as a chip injury will almost universally be punished. Strong gestures accompany pay's audio points of attention to sound points, as they can help determine what your opponent is doing or just did. Mishimas's unsouded Doryo, for example, can only be heard if they make electricity. It helps you to get to know earlier what the situation is when you block, or that you now have a good opportunity to punish if whiff. and weakness is contextual inside the A character character can have some moves that are all things that are considered very strong. This usually means that the sign will generally be weak in another area. You can think of that in more or less the same kind of point system that I mentioned when I talk about strings. They may have good pressure and a tool for punishment, but they have to replace it with a medium and a collective penalty. If you have such knowledge at surface level about character, it will not only explain why their tools are as they are, but also help you figure out what situations you should try to create in the right race in order to prioritise. Super Amazing TipsJust Backdash BroBackdashing is almost always better than walking backwards. Quickly move back and you can create space to reset the boot and bait to whiff punishment. You can even block during backdash or cancel it in any moves, just like when you walk backwards. It's the safest defense tool you can use, so use it a lot. While backdashing on defense, this is a great opportunity to take a very strong look at what your opponent is doing so you can deal with it better later. Thought frame priority > Actual frame priorityAKA: Do not finish your strings each Time. Momentum is so strong in this game where even the threat of loss will affect the player's decision strongly. In actual catch this is the principle many stacks act on, despite all the obvious disadvantages. The risk of ending your streak, no matter how dangerous, is the risk from which an opponent must resist if they want to take back control of the match. If you don't finish the strings, you'll shut down your opponent while you wait for the last hit so they can punish, giving you a chance to continue your attack. This also applies to something like making down a jab or power meal after a safe move. Be unpredictable, take risks at least once that your opponent knows that this is now a threat forever. Causing an opponent to lock up when you could take advantage of a situation is called the priority of the mental frame. Your boot move could be +9 if your opponent doesn't do anything about it. Often the safe answer to this whole thing is to try to create space and reset the situation, so it is so that the attacker must take additional risks and continue to pull himself in to regain his offence. Pros and cons of individual moves in order to understand against what you are against, you need to have a rough idea of what might be its pros and cons. Some things count as both, and some advantages are almost always accompanied by specific weaknesses. This will not include positional advantages such as wallbouncing, floating etc. This mostly focuses on neutral situations and combines a bunch of things in the middle/high award for hit/counterhit category. Below is a list for reference only. It's probably not perfect, and don't try to remember it. StrengthsMakes is riskier to the opponent to keep the opponent on the stride and drags all their attempts to disrupt your attack by providing continuous middle leads. It provides continuous fast medium tracks, although it often leaves the possibility of crossing them away. It puts you in a position where you can use a side step defensively in response to an opponent who takes revenge with a quick move. The opponent does not have a guaranteed way to damage you after blocking the move. The only way to damage an opponent who blocks standing. You can't run away with ducks. The move has a small amount of boot frames, making it harder to break. You can't run from side to side, with no time. He completely refoues his character on his opponent. Tracking a specific page You can not escape from the side to this page. More valuable if it follows the weak side of the character. The prize can come in many ways, be it an important advantage of frame, positioning, injuries, etc. Mid/High prize on counterhitSame as above, but only when interrupted by the opponent's move. Leaves your opponent's crochetAll power, albeit sometimes a matchup It limits opponents' options by preventing them from side-by-side toward the foreground and limiting the moves they have access to. Sometimes it benefits for characters with strong moves from a full crouch position. It is often positioned for a decent mix of rewards. It affects the orientation of characters (e.g. back forces)Severely limits your opponent's chances because they cannot block with their back turned against you. He can allow the strings to be combined if he didn't otherwise. It gives you an advantage in either positioning when it pushes your opponent far away and closer to the wall, or ossifications when they are knocked close to your character. You can absorb an infinite amount of medium and high attacks without being interrupted, allowing you to get out of adverse conditions. It's just because of the animation that we can sometimes avoid certain moves. Often confused by Evasive Properties, this is the flag in the game that makes a move can not be interrupted by High Attacks. It appears in the frame data view when the status of the Call sign. Same as above, though, labeled as Airborne and avoiding low attacks instead. It has an added benefit, where if you are hit by a move during air travel, the result of the combined will do less damage than if you were launched. The resulting combined part is commonly known as floating punishment. He hits his opponent while they're on the ground, forcing them to make a decision about whether to stand up. Some characters have this tool that also acts as a counterhit launcher, which makes it automatically deal with cases where the opponent either stays on the ground (regular damage) or tries to do a boeing blow (the opponent is ejected). It can be used as a stay-at-home gesture or a long sentence. Also good at hitting an opponent while trying to create space with backdashes. He can hit an opponent even if they block correctly. On the whiff, it leaves fewer windows for the opponent to punish. Weaknesses Weakening on the blockSadel outflow can hit you with your biggest starter damage. The launch shall be punishable by total outflow from standing or crocheted. The launch is punishable by most outflows from standing or crocheted. The launch punished by some outflows from standing or

crochet, a medium reward penalty from rest.Launch punishes some of the outflows from the crochet, the medium reward from the rest Theoretical ejection punished by standing Kazuya.Small to medium reward penalty. While technically safe, you lose all momentum and the opponent can launch your own attack. You can't reliably carry on with the attack, even if you manage to hit your opponent. Always risky, as well as on the rare occasions when the low is not punished, the opponent can thicken to completely suffocate, and often punished by ws launcher. It can be interrupted, or otherwise difficult to catch movement with. The opponent can step on both sides to make the move whiff, give them a chance to whiff to punish, depending on the recovery moves. Track a specific pageSame as above, but only on a specific page. Less weakness if the weak side of the character follows, because there is a better chance that the opponent will side in that direction. Minor damage or insignificant advantage of the frame in impact. It leaves your opponent's crochet weakness specific for miniature. Some signs can trigger a penalty with i13 or i14 moves from the crouch, much earlier than the standard i15 from standing up. Restricts options that depend on characters. Less weakness if your character has strong moves than crochet. On the whiff, it leaves a big window for the opponent to punish. Some attacks require a clean hit for their full effectiveness. Otherwise, they will either reduce their reward or increase the risk. High Execution RequirementsSame attacks have their strengths offset by how difficult to execute. Enforcement requirements are often contextual, as for example it is much easier to do EWGF in neutral than the EWGF schedule than a 13-15 penalty frame. Total strength/weakness Couples Individual stroke with specific power can have several weaknesses. Commanded roughly by how common they are. If a single hit has more potency, the common disadvantages with which they usually combine occur much more. Tracking the set pageHighLinearLowSlowKane or Low Reward on hitLinearHighLow award on hit-6 to -9 on blockHighLow award on hitLe stunning rivalsHigh i SafeMid i KanjjavaOd you crochet- on hit-13 to stagger the showy How to talk stump is a stuw of some kind of talk to identify some of your own. Not all moves will exhibit this, but that's a good rule of thumb. Your character will do a long half-nod reeling back animation. He leaves the opponent crochettive animation similar to the one above, but it evokes lower to the ground. It will generally target your upper stomach figure and above. Claudio's got some more middle stuff in the game. In general, the goal will be between the lower and the knee. Will generally aim below Feng's knee has a nasty exception with his QCF1, which is a low elbow. The white spark particles will follow the appropriate limb for the attack. These will also be mostly horizontal movements. Grey plumes of smoke will follow the entire character of the foot of the character will leave the ground. The character will appear during the attack. The particles will surround the sign. Color and texture will depend on the character. Stagger Punishes on BlockOften horizontal arcing strings, which completely stops their movement when blocked. Often flat (thought jabs) or completely vertical movements. Tracking certain pages of Often, left punch/kick will follow on the left side of her character, and a right blow/blow will follow The character's right. It doesn't look like a lineano, but it also doesn't extend to the opposite side. Frequent moves and their propertiesTekken has some powerful basic tools that are common among his game series that are the foundation of his poking game. They will generally be strong and versatile within the game system and serve as a basic reference point in taking on a new character. Common changes within the standards will be listed, along with examples with significant exceptions. Note: Some notings are described by their most common character entry. There will almost always be a character that either doesn't have this tool, or has this tool on another entry. Notation for move properties is (startup/advantage on block/hit/counterhit)Abbreviations in notations: JabsJabs are, with a few exceptions, the fastest moves that a character will have at their disposal. Universal high, almost always +1 on the block and close to +8 per hit. Their total fast duration allows safe poles, which can start your attack.+1 on the block>+4 on hit10 frame startupQuick recoveryStandard Variation:Amount of movement forwardA forward moving yes Weight is out of the backdashing[Kazumi] [Xiaoyu]Low impact bod strikes u nisko profile gestures, but don't shake yours with [Kazumi] Exceptions:Some bigger character does not 10f uboda. They will have a riskier and higher chance of rewarding the 10 frames Jack-7 uses 2 ((11/+1/+9/+9) as his substitute for frogs and f2 (i10/-12/+5/KND) as his 10f penalty. This will balance his retention-oriented game mode, using Gary 1 (i12/-3/+9/+11) as a rab and b1+2 (i10/-13/KND/KND) as his 10f penalty. He can build and maintain momentum in close proximity, but he has to take the risk of taking it back when he loses it. Down/Forward 1 (df1)Named after the most common entry for this type of move. Often seen as a blow to the stomach, the fast middle bosies that form the backbone of most of the characters poking game. On the hit, they have enough frame advantage to keep the other key midfield undefetable, and on the block they are close enough to neutral to maintain their defensive options. Their power lies in the fact that you are interrupted after the framework disadvantage of blocked df1, your opponent must use quick gestures that are high and/or linear. Each blocked df1 is basically a small mental mind to start. Mid-4-0 on block 13 to 14 frame startupTracks on a certain pageQuick recoveryStandard Variation:Further delaying the opponent's attempts to break with the threat of unconstitutional continuation. They are often worse on the block themselves, making it a little harder to avoid slower moves that could catch defensive options. With the following steps, DF1 is usually -3 to -4, while ~0 to -1.Important exceptions are Leo (i13/-1/+7/+7) and Leroy Smith (i13/-1/+5/+5)[Kazumi, Claudio, Alisa, Dragunov]Often, a good safe way to avoid df1 It's just a way to snuus. Some of the signs, however, have df1s that can be chased backwards with their movement. Pursue >4 consecutive backdashes : [Kazumi, Katarina]Hunts >1 consecutive backdashes: [Bob, Chloe, Lili]Whiffs after 1 backdash: [Asuka, Claudio, Jin, Dragunov, Most characters]Some characters have 14f df1s. Often as a measure of balance for something else. [King, Master Raven, Paul] Some characters have df1-type gestures to avoid, but they are riskier in the block. Ling df1(i14/-4/+7/+7) and Master Raven db2 (i13/-4/+5/+5) are fast-elusive mid-way, leaving them in a sheath. With the advantage of the frame on the hit they have plenty of room to launch their backlog attack. On the block, their options are often more limited and they have to take more risks. Exceptions:Some characters have significantly different frame information on their df1 as a way to balance their (usually more defensively oriented) character design. Their alternatives will tend to be slower, much worse on the block and they rely slightly more on further clues. Kazuyov df1 (i15/-7/+9/+9) is too slow and too negative on the block to fill the role of generic df1. It has a mid-risk/medium prize mix with the following steps and is used as a combined tool or as a filler for the opponent's mental fund. Bryan's df1 (15/-5/+1/+1) may look like generic df1, but its use is completely different due to speed and frame data. Bryan's closest to df1 in speed and usability is actually his df2(i13/-6/+5/+5/+5), which, because of its indicative data, must rely on a risky mid/high mixture to have the same effect. Josie's df1 acts as a starter for its string-based mixing. It's designed as a character with very capable defensive options who needs space to launch his own attack. Some characters have df1 at different entrances. Maybe it's confusing at first. Claudio uses b3 (i13/-4/+7/+7). Julia uses f1 (i11/-2/+4/7). While technically i11, the input will have a boost typically distinguish between i13 and i15 from neutral. Down /Next 2 (df2)Named after the most common entry for this type of move. Generally a kind of apercut motion, it's often the fastest standing starter that's available to the character and the go-to punishment for moves that are -15 or more uncertain in the block. Mid15 to 16 frame startupLauncher-7 to -9 on the block or Launches crouching opponents-12 to -14 on the block or not run crochet opponentsStandard Variation:A df2 will either be dangerous or it will be able to start chuking opponents on a normal hit. Normally, opponents will go up against the backdoe, no matter what. Examples of safe df2: Paul, Alisa, LawExamples of a df2, which triggers a nod: Dragunov, ZafinaA is an exceptional exception to Leo, whose df2(i15/-13/Launch/Launch) does not start crochet. Safe df2s when hitting a snouts opponent can be between +4[Shaheen] and -4? [Leo] Usually -12 to which means you won't get too much [Dragunov,Zafina]At -14 some signs may start to punish. [Jack-7, Negan] Some df2s start only after the series has resumed, I su naišli da su on the block of at least -15 [Miguel, Leroy Smith]Exceptions:Some df2s launch only on the counter, whatever the cost i crochetJin/Devil Jin df2 (i15/-7/+4/Launch)Here is a fair bit of sign that there is less than this type of orud, relying on hopkicke and other alternatives. [Kazuya, Bryan, Bob, Steve, Eddy] Magic 4Ma magic 4 (or only 4) is a fast defensive tool to break. Being almost as fast as a jab, but with a very high reward on the back of the counter, is useful when the opponent's counterpoke is hardly guaranteed. Despite being tall, he is generally quite fast and can follow on his side, making it a little harder to punish. High11 to 13 frame startupCounterhit launcherHigh-7 to -9 on the blockStandard Variation:Some magic 4s requires a sign to complete the string in order to be able to combine further, despite the first hit acting as a launcher. These sets are usually filled with highnesses, so the opponent can more easily punish the magic 4 in the reaction after the ducking. [Shaheen, Lord Raven, Bryan] Some characters have a surprising amount of horizontal range with their magical 4s, allowing them to be used as a containment tool. On the contrary, some characters have a poor range of magic 4s, limiting their defensive use. [Law, Katarina] [Kazuya] Some characters have nurtured the magic of 4s to make them riskierJuli's magic 4 (i11/-12/-4/JG) is risk-free in itself and its string tracking of 4.4 (i11/-16/-2/-2) is risky, low, which can be blackened by reaction. Exceptions:Some moves that look like magic 4s don't actually counter-start, but act as starters for strings that usually connect only to the backdoe. [Negan, Noctis, Leroy, Lili] There is a common version of the 4s magic that is more versatile but worse than a defensive counter-hit tool. These are usually slower, but have homing properties and can still be fired at counters. The most prominent example are Alisa 4 (i13/-5/KND/S) and Jin 4 (i13/-9/+16kg/Launch). Some characters have nothing like the magic 4.Some characters have the equivalent of a magic 4 at a different entranceLeroy uses b1 (i11/-6/+6/met) exactly as the wizard would be 4, although it is usually compared to Feng's b1 (i10/-10/+1/KND). Miguel's b1 (i11/-9/+2/CS) fits perfectly with the archetype of witch 4, but with a much smaller range. However, it also has a magic 4 (i12/-9/+5/Launch) although the frame is slower than usual. Down 1 (d1)Very common so-called panic gesture. It's basically fc1, but it's made of standing up, so without having to wait for the mandatory 5 frames crouching passage. Due to its fast speed and high crush properties from box 1 can be avoided and often safely interrupted by an opponent's attack. Often, d2 serves the same purpose, but one slower. 10 frame startupHigh CrushSafe+5 to +7 on the hitSpecial MidSpecial MidSpecial ParriableLow CrushableLinearStandard:Some characters have d1s that act as counterhit string starters. Act d2.3 (i11/-15/L.aunch/Launch) is a full starter that can connect if d2 lands as a counter-attack. Exceptions:Some characters have unique standing gestures, mapped to db1,d1,df1, I therefore normally do not want to perform d1 from the standingling need to benefit d2 (i11/-4/+7/+7)Yoshimitsu i Noctis u do not laugh to get up to this oruda, so it is necessary to consolidate u D1 i D2 for other unique standing moves. HopkickOften, who competes with df2 in the role of the characters of the stable starter, Sa added the benefits of the character's inaguy in the air i therefore niske crushing.15 to 16 frame startupLauncherLow Crush-13 or worse on blockLinearStandard Variation:Some hopkicks have followups that make them see butter, the prize limit hit by preventing the regular combo followups and usuallyible. Julia uf4.3.1 (i15/-6/KND/KND)Some hopkiki are notoriously more avoidable than others. Claudio uf4(i15/-13/Launch/Launch) at the beginning has a few frames where he drops his hitbox enough to go through most of the high and some middle. Exceptions:Some characters do not have hopkikka[Kazuya, Steve, Bryan, Jack-7]12 Frame Mid12 frame mids are very valuable for interrupting attacks from close proximity and transitions of positions or so quickly spaced pops. The prize in most cases moves from a decent frame of advantage to wallbounce at best to move away from fast speed. There are a few different archetypes that mostly follow similar rules.12 frame startupMidLinearVarying Properties Discussed BelowStandard Variation:Good RangeActs either as a quick intermediate interruption or a long poke reach. Practically no prizes, but decent + frames on the hit. Alisa df4(i12/-7/+4/+4), Jack-7 df4(i12/-4/+7/+7), Asuka df4(i12/-9/+2/+2)Good RangeKnockdown on HitLarge Vertical HitboxLaunch Kazakh on Block-hitting 12 frame penalties. Knockdown and hard knockback on hit, plus avoiding properties against jabs for some signs. Paul d1+2(i12/-16/KND/KND), Xiaoyu f1+2(i12/-16/KND/KND)Knockdown on Hit-12 to -14 on blockLess hard-hitting than the shoulder but less unsafe as a tradeoff. Heihachi 1+2(i12/-12/KND/KND), Kazuya 1+2(i12/-14/KND/KND)Exceptions:Leroy Smith has the dubious honour of having a I'm not going to be able to do that, Hemed said. He completely refoues his character on his opponent. They are crucial in moving defensive movement away from their opponent, although they also carry risks because of their weaknesses. Fast or Medium or + on the blockSlowHigh-5 to -9 on the blockStandard Variation:Will either have a hit startup, hit the mid, or leave you on the frame advantage. Fast: Alisa 4 (i13/-5/KND/S), Jin Kazumi b2 (15/-9/+4/+4), Alisa b3 (i20/-8/KND/KND)Frame priority: Ling f4 (i19/+1/KND/KND), Julia b4 (i18/+1/KND/KND)Exceptions:Everyone has at least one homing gesture. Power Crushes Can basically absorb medium and high attacks. The power crush property usually takes a few frames to start and is not immediately. Any low blow will take you out of the electric shingles and connect as a counter-ingestor. Safe or medium-high or uncertainStandard variations:Negan, Hwoarang and Zafina have power crushes that launch the opponent for the full combination, although Zafina is locked for scr posture. Some powercrushes are much slower than most moves, making it easier for an opponent to recover and block after absorbing moves. High/safe: Paul b1+2 (i24/0/KND/KND), Lucky Chloe b1+2 (i20/-8/KND/KND)Mid/Unsafe: Alisa df1+22 (i18/-13/+8/+8), Kazuya f2 (i20/-12/KND/KND)Some energy debris are locked from specific holds. Vulnerability to strings and throws Rage Arts and Negan's Let Me In taunt have power crushed frames, but effectively absorb low and throws as well:Everyone has at least one power crush. High Reward LowLows, which create extremely favorable situations, often with some crushing or avoidance properties. The reward can move from full launch to normal or counter-attack to knockdown and eye. There are a few different archetypes that mostly follow similar rules. High RewardStagger PunishableVarying Properties Discussed BelowStandard Variation:Launches on Hit or High RewardHomingHomingHigh CrushReactableStagger punishableBryan df3(i29/-26/KND/KND), Law db4(i26/-37/KND/KND), Alisa d3+0 4(i27/-37/KND/KND)Launches on Hit or High RewardGood TrackingUnreactableRequires Clean HitStagger a not pure hitLei db4(i20/-26/KND/KND), Paul d4(i15/-31/KND/KND), High RewardUnreactableStagger PunishableUnsafe followups if first hit whiffsMishima CD4 (-i17/-23/KND/KND), Leo db4(i20/-31/KND/KND). Launch on Counterhit+ on HitHigh CrushStagger PunishableArmor King db3(i23/-26/+5/KND), Lars db4(i21/-26/+5/KND). Launches on HitHigh CrushUnreactableRequires StanceStagger PunishableAnna fc df2(i20/-21/KND/KND), Fahkumram fc df3,2(i13/-23/KND/KND)Exceptions:No doubt in sorting:Lei db4 acts as a pure hit launcher, a hellsweep if you input its followup db4,4.Yoshimitsu's fc df4 has all the properties of a Panic CH Launcher but can be done only from a full position crouch, making it more akin to a low launcher from a stance as it's not always available. Leov Hellsweep has a clean hit property, but it only increases the damage of the first hit and has no other effect. Draguno's snake edge requires a clean hit. Anne's high damage is commonly called Snake Edge, but it has no homing properties. In return, there are only -17 on the block, making it impossible to trigger a penalty for some Hellsweep still trails on both sides. His pane CH missile is also locked in position, but in return no launch is punished. The pros and cons of StringsStrings will combine their own strengths and weaknesses with their individual hits that they start and end up on. This will focus only on the power of the strings as a whole. StrengthsIt's able to block the next one in a series. Usually only when hits are not late. NCC (natural opposing combination?) If one hit is linked as a counterweight, the opponent will not be able to block the next hit. The character refoues during the string, or moves the home or song. The gap between two goals is big enough for an opponent to start an attack, but also small enough to stop that attack before it can score. The same as a single midsSame hit as an individual hit lowsOo you have the ability to create loopholes that act as frametraps depending on the situation. One of the attacks in the series has several clues, each with different qualities that must be defended in different ways. The opponent must guess the right one. You can chase back to TheShesWeaknesses You can easily avoid with a bull-step first hit. Same as each hit lowsSame as individual hit highsAll gap between two attacks is big enough to keep your opponent attacking in between. The bigger the gap, the bigger the risk. Don't let you fit in to the more tall one if you block one of them. You can avoid backdashes after blocking some of the first hits. String ConceptsCommon string concepts that appear between characters and their properties. Safe/advantage high, risky MidVery common with characters whose df1s have traces. There's a mess between the high-pressing and the blocking of the middle. Sometimes a generic d1 or soft duck can overcome both options for a deficiency of less reward. In general, the risk/reward is in the defender's favor, although it depends heavily on the matchup. A ravaganmovy high can cause a launch, but even the medium extensions of these strings are often punished by characters with i13 ws starters. MidLeaves opponent on the crouch (little rare)UnsafeLeaves opponent on the crouch Examples: Kazuya [df1,4 / df1.2], Negan [df4,2 / df4.3], Zafina [df1,4 / df1/2] Mid Frametraps xNMixing is about the tub the opponent decides to stop i kad you decide to punish you. If you punish too early and your opponent holds the string up you get a punch. It's getting more neo-sh talk as it goes on. Examples: Bryan df1,1,1,..., Negan 2,2,2,2, Dragunov 1,2,1, Zafina df1,2,1Safe string with low Gimmick string, you need a low parry. Blocking strings does not interrupt the string. Examples: Kazuya 1,2,4,3, Paul df1, backsway 3, ..., Law junkyard kick Safe/Advantage mid enderString good reward or safe in the middle of the end. It can be a move that is a plus (rare), or a safe middle with pushback or opposing properties. On a case-by-case basis, these strings are treated in such a way that they are high enough and ws fast enough, interrupting the rear middle, or interrupting the rear middle. Divided into two categories:[1] ..., HIGH (loose to react), MID[2] ..., HIGH (fast or jailing) or MID, MIDSafe-4 to +4 on blockMid/high prize on hit/counterhitTracking to specific sideLinearTracking to specific sideinterruptibleContains Highs [1]Examples: Negan 1,2,2 [2], Ling f2 ,1,4 [1], Devil Jin Laser Cannon [2], Bryan 1,2,1[1], Alisa ws1,2,3 [1]Low->HighOverall mediocre low followed by a high. It will either be a natural combination or it will delay the delay in the punishment. Usually low in itself is not very good on impact or block. SafeFrametrap or Mid/High award on hit or Natural ComboHighUnsafe (low on its own)Examples (delay): Alisa d4.1+2(2icton (natural combination): Leroy d3.2, Bill d4.3, Hwoarang [is full of these]Examples: Asuka db4.3, Hwoarang d4.4, Shaheen db3,4Low->Low->Low... Often, the intermediate option has a built-in string as an alternative to any subsequent string. The set is not interrupted if one is low blocked, so a low parry is required to secure the penalty. Sometimes if you get hit by one of the lowness, you don't have enough time for a low parry and you're forced to block the next one before you can low parry. Contains LowsKontains LowsExamples: Kazumi db2,3,4, Yoshi db3,3,3... (optional f4) Forcing Risk Through FollowupsTe is a normal design pattern in Tekken, where the boot set will have a worse frame advantage or reward than it would normally be, just to encourage the use of riskier traces. This is a compensatory measure that prevents these string launches from being too strong as individual moves, either on their own or under the character tool. Once you have recognised the key move that follows this pattern, you can be pretty sure that further action will be done, effectively skipping one layer of mixing. Examples: Kazuya df1(i15/-7/+9/+9)df1,4(i15/-4/+17kg/+17kg) the second hit is highf1,2(i15/-13/KND/KND) the second hit is the cast block uu mid.To amplify the lack of good pok, Kazuy's main weakness is his instruments, and his instruments require him to take risks. Heihachi b1(i15/-11/-5/-5)b1,2(i15/-9/+15kg/CS) the second hit is highb1,2-1+2(i15/-6/KND/KND) interrupting the slow line centre, will not be combined even on the opposite. A powerful and fast homing tool on Mishima's mostly aggressive character. The frames are worse to require him to risk followups.#f2, since the move connects 1 (i15/-4/KND/KND) to a fast high followupff2,1(i15/-12/KND/KND) slower in the middle of monitoring, which is punishable on the block. It would be a really strong move because of the speed and range if it wasn't for that design. V they can also block time by avoiding rapid high monitoring and also blocking the slow interim monitoring that provides them with a penalty. What am i supposed to do now? Often simply knowing how to deal with something is not enough. You have to build enough muscle memory, so just by knowing what you need to do, you don't have to think about doing it. Just by knowing it's high in the set, your subconscious should be able to automatically enter the racing movement. Here's a good way to practice the basics:Repeat 1,2,4,3 (Low Parry)Repeat df1.4 (Duck and Boot)Repeat db2 (Do not do anything)Repeat df2 (Punish one stroke)Rep eat b2.1 (Penalties for string)Repeat 3.2 (Paca i launch)Repeat df1.3 (Penalties for string)Repeat b2 (Do not teach nis)Repeat ws1.2 (Penalties after series)Repeat ws4 ,4 (Patko i launch)Repeat db2,4,3 (Block second hit, niski parry third hit)Repeat 3+4.4 (Paca i launch)Repeat b2,3,4 (Low parry second Hit) Repeat db4 (Block and penalties)Repeat f1+2 (Do not teach nishta)Repeat ws1.2 (Paca i launch)Repeat ws2 (Penalties)Try to comfortably identify with your option. Look for similar examples for signs that give you problems. Try to identify these types of weaknesses in real matches and not get a deterrent if you don't deal with them in time and get hit. Long-term improvement is more important than short-term victories. How does that help me pick up my favorite character? By viewing a move or string you can keep a mental list of their strengths and weaknesses from the above, and get a sense of the situations in which they will be useful. You can then compress your character to their most useful and versatile tools that suit your game mode. In contrast, you can find out which options offer too high a risk for their reward and avoid relying on them. Actually, I can't tell you what the downsides of this move are, what the hell. In Tekken 7, not everything is born the same. There are strings and moves that are absolute clamps for their character specifically because of their strengths. Often overlooked weakness is the speed of the start and the space someone should get, so check the frame data and maybe you are too passive against your opponent at the wrong time. Another will be a long recovery on the whiff, where you need to use your movement to bait your opponent to make a move and then avoid it. Having said that, here's a good way to find out everything you need to know:Go into training mode Pick this character both for yourself and your opponent. Perform a move or string, run notes, general recovery on whiff, properties on the hit. If it's a string, do it again, but try to delay each part as much as possible. Consider the amount of delay and propertiesDummy: Guard All, Guard AllPerform the move or string, note properties on blockDummy: Guard All, Sidestep/Sidewalk then perform a move or string. Note tracking. Jab, wait until about half of the pace of the move ends then make the move. Note how strictly the case should be examined. If there is a string, note how the string fully follows the bound to jab. If there is a string, do it yourself to see which options are lineane and leave enough gaps to the next. Dummy: Standing Guard, BackdashI string, do this and all its variants once, consider which options are out down with backdash. If it's Mid/High, do it over and over again to get an idea of how much you can do it and to what extent vs backdashing opponent. If it's low, see how many times you can hit back at your opponent. Try the above defensive options yourself to figure out the timetables. If it's a string, it records the doll that does it with different time delays on each hit. Check where you can disconnect and when. This may seem a little too much for just analyzing one move or string, but more often than not you won't have to worry about all these steps. It is a comprehensive list that covers most options, but in most cases the pros and cons will be obvious quite early. A good proofing source is this guide, answers.

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