ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME I

TABLE OF CONTENTS
(MOKCHA)

PREFACE *(MORIMAL)* 7
TAEKWON-DO AND IMITATORS 10
CHARTER OF TAEKWON-DO *(TAEKWON-DO HUN JANG)* 12
TENETS OF TAEKWON-DO *(TAEKWON-DO JUNGSHIN)* 14
EXPLANATION OF TENETS 15
SONG OF TAEKWON-DO *(TAEKWON-DO NORAE)* 18
DEFINITION OF TAEKWON-DO 21
ANCIENT MAP OF KOREA 24
THE ORIGIN AND DEVELOPMENT OF THE MARTIAL ARTS 26
HISTORY OF TAEKWON-DO *(TAEKWON-DO YOKSA)* 38
MORAL CULTURE *(JUNGSHIN SOOYANG)* 45
TAEKWON-DO AND PHYSICAL FITNESS 69
TAEKWON-DO AND MENTAL EFFECT 73
ADVANTAGES OF TAEKWON-DO 76
TRAINING SECRET OF TAEKWON-DO 80
STUDENT/INSTRUCTOR RELATIONSHIP *(SAJE JI DO)* 81
IDEAL INSTRUCTOR 87
PHILOSOPHY OF TAEKWON-DO *(TAEKWON-DO CHUL HAK)* 88
SYSTEM OF RANK *(DAN GUP JEDO)* 91
CRITERIA FOR GRADE AND DEGREE 93
TEST *(SIMSA)* 96
TRAINING SCHEDULE *(SOORYON GEHEK PYO)* 110
CLASSIFICATION OF INSTRUCTOR 123
CLASSIFICATION OF UMPIRE *(SIMPAN JONGYU)* 124
COMPETITION *(KYONG GI)* 128
RULES FOR COMPETITION *(KYONG GI KYU JONG)* 130
DEMONSTRATION *(SIBUM)* 142
PATTERN *(TUL)* 154
SPARRING *(MATSOGI)* 161
SELF-DEFENSE TECHNIQUES *(HOSIN SOOL)* 162
COMPOSITION OF TAEKWON-DO *(TAEKWON-DO GOOSONG)* 236
ABOUT THE AUTHOR 241
GROUP PHOTOS 264
INDEX 283



choi hong hi

GEN. CHOI HONG HI
President

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Taekwon-Do in Korean Character

PREFACE *(Morimal)*

Words are inadequate to describe my feeling of jubilation on the day that Taekwon-Do was born, but at the same time I was assailed by doubts and apprehensions. How many people would actually come to recognize and understand Taekwon-Do during my life-time? It seems as though this happened only yesterday, and yet many years have passed and today Taekwon-Do is not only an official activity of CISM (Council of International Sport Military) but it is under consideration for inclusion in the International Olympic Games. All of this has made me realize once again that the days travel with the speed of a flying arrow and the years flow like an irreversible river, but most significantly, it also proves that determination and faith can overcome any obstacle.

All things are governed by the law of Yin and Yang (dark and light) ... happiness can often stem from catastrophic moments. My painful experiences of degradation and humiliation, when the Japanese colonization of Korea reduced me to a person without a country, inspired me to learn Taekwon-Do. I was further motivated by my desire to preserve and spread the spirit and wisdom of the Korean people to the world.

Needless to say, Taekwon-Do could not possibly have achieved the status it enjoys today without the tears of silent agony shed by the pioneers of Taekwon-Do who strove against all odds to introduce their art to the world.

Retrospectively, my troubles began soon after the formation of the Republic of Korea Armed Forces. Despite fierce opposition from my colleagues, I succeeded in introducing Taekwon-Do as a compulsory course in the army curriculum.

I was repaid with jealousy, slander and finally oppression. As a result, my army career came to an abrupt end. This was merely a prelude for what was to follow. The civilian gyms practicing Dang Soo-Do (Karate-Do) and Kong Soo-Do (Karate-Do) saw Taekwon-Do as a possible threat.

They reacted with bitter criticism. It is no wonder that these people, in

whom a sense of nationalism is totally lacking, still hold a grudge against me. The incredible popularity of Taekwon-Do, in Korea as well as abroad, rapidly drove the practitioners of inferior martial art forms out of business.

My obsession with Taekwon-Do further led me to stand firm against the desire of corrupt government officials who wanted to use Taekwon-Do as a political instrument to strengthen their dictatorship. My outspoken criticism of the south Korean government—both then and now—has been frequently misinterpreted, making me appear as an enemy of my own people.

Taekwon-Do soon secured its international reputation for being both superior and different from the Karate that had previously been dominating the world of martial arts. This rivalism naturally added other names to my ever-increasing list of enemies.

In summation, my life has been a turbulent one, riddled with lonely fights and unfortunate adventure that few would envy ... a life of self-exile thousands of miles distant from my beloved country. Even so, it has truly been a worthwhile endeavor.

My dream has at last been realized... the ultimate fantasy of spreading and teaching Taekwon-Do with no regard to considerations of religion, ideology, national boundaries, or race. I can say without hesitation that I am the happiest man alive.

It is my earnest desire that Taekwon-Do should retain its original concept and technique. It is my sincere hope that Taekwon-Do's emphasis on promoting a healthier body and mind will provide a significant contribution to human progress for many generations to come.

It is one of nature's ironies that delicate plants such as orchids or tulips require extreme care while weeds flourish with no attention at all. Wild panic grass, easily mistaken for wheat or rice, can actually prevent the growth of the genuine article. I cannot help but despair over the tainted image of Taekwon-Do recently created by practitioners of sham Taekwon-Do, who have nothing in common with the origin and art form except for a borrowed name.

I console myself with this thought: Like a counterfeit diamond that cannot cut glass, fradulent Taekwon-Do is appearance without substance and like a summer shower that quickly dries from the earth or a hurricane that rapidly

passes from the sky, phoney Taekwon-Do practitioners and imitators cannot endure. It exists solely on the strength of political influence and is totally devoid of fundamental philosophy or technique based on logic. As such, it is destined for an early exist. The issue lies in our ability to differentiate between the true and the false.

I wish to dedicate this Encyclopedia, ... the last product of my life-long research ... to my students in the hope that it will assist them in their pursuit of true Taekwon-Do.

I give special thanks to all instructors and black belt holders of many countries who have posed for photographs within this edition.

My sincere appreciation also goes to Mr. Han Chang Sam and my beloved student Sabree Salleh who willingly gave up much of their valuable time for photographing required for this edition.



The author and the author's son Choi Joong Hwa and Master Park Jung Taek with his wife Glenda Park conduct a last minute review in the preparation of this encyclopedia.

TAEKWON-DO AND IMITATORS

Today, the enormous popularity of Taekwon-Do has created imitators, and whilst at times imitation is the sincerest form of flattery, in the case of Taekwon-Do this is definitely not true. To imitate without full knowledge of the original is dangerous. It is somewhat akin to allowing a child to play with a toy gun, then giving him a real gun and expecting the child to understand the difference without giving him the knowledge of the function and effect of a real gun.

In most instances of imitation, the imitator simply mimics the original without any change. Usually, this does not cause any harm provided the one who imitates does not change the original (in this case Taekwon-Do) by unproven additional techniques, interpretations, philosophy, terminology or systems and methods.

It is when unauthorized changes to the original art of Taekwon-Do take place that these imitators create a highly dangerous and eroding influence upon the concept of Taekwon-Do.

Dangerous, because it gives to the students of the imitators a sense of mastery of techniques which are completely unfounded in the knowledge of the true martial art of Taekwon-Do.

Dangerous, because a student may become a teacher and all unknowingly imparts his false techniques to others, thus compounding the error of false knowledge. This will lead to an erosion of confidence, by serious students, in Taekwon-Do as a proven martial art.

Confusion has recently arisen by the use of the terminology "TAEKWON-DO, THE KOREAN ART OF SELF-DEFENSE," I emphasize the word Korean.

Today, in the South Korea, it is becoming the practice to indiscriminately apply the word Taekwon-Do to a bastardized imitation of the real original Korean martial art.

General Choi Hong Hi has been creating, developing the art of Taekwon-Do since early 1946, in what is now known as the Republic of Korea. It is true that General Choi was born in Korea and at the time of developing and

introducing Taekwon-Do he resided there. It is also true that the basis of Taekwon-Do goes back to the ancient past of Korea, but to call Taekwon-Do purely Korean is somewhat like one country claiming to have introduced fire.

The true Taekwon-Do of General Choi knows no boundaries of countries; it is a universal art of self-defense. It is also an art for which the author of this encyclopedia has devoted his life, not only to retain the purity of the original Taekwon-Do introduced by him in 1955, but to constantly search for ways of improving the original techniques. Only after exhaustive research and proof of improvement and effectiveness is a change to the original approved and incorporated within the overall art of Taekwon-Do.

These volumes are proof of General Choi's tenacity of dedication to keeping the original Taekwon-Do free from unproved imitations, and with the co-operation of all true Taekwon-Do students, no matter what grade, weed out those who seek to destroy his teachings.

A. FRANKS



CHARTER OF TAEKWON-DO

(Taekwon-Do Hun Jang)

PREAMBLE

Since Taekwon-Do is an art of self-defence which aims at a noble moral rearmament, high degree of intellectual achievement, graceful techniques, formidable power and beauty of physical form, it can be considered as a part of one's daily life, just as are breathing and thinking.

As the founder of Taekwon-Do, I would like to define its philosophy, principles, and purposes so that these might be applied to bring about the flowering of morality, beauty, and power in harmony with the immortal spirit.

PART 1.

Through scientific practice of Taekwon-Do one can significantly improve his health and nourish his intellect. One can be in a position to aid others in the cause of justice, thereby promoting social ethics and morals, thus helping to bring about a happier and more peaceful society.

PART 2.

In order to come to terms with life, in spite of its detestable aspects, and with the idea of death, one ought to continue studying the art of Taekwon-Do to learn techniques of power and grace, and to enlarge his spiritual realm. Thus the motivation to study shall be an inheritance of limitless value to succeeding generations.

PART 3.

Human beings come into the world with simple needs and desires. They need not become avaricious but ought to remain always humble and merciful,

never compromise their principles, nor be swayed by selfish motives, to insure freedom and independence of Taekwon-Do so that it will be passed on in its pure form.

PART 4.

Since all students of the art are subject to the same rules of conduct and judged according to the same criteria regardless of their stations in life, their origins, and their religious convictions, they demonstrate to the world the essential equality and brotherhood of man.

PART 5.

Modern society is characterised by selfish preoccupation with material excess and unnecessary dependence upon machines. Moral society is characterised by self discipline, sacrifice, and devotion. Dedication to the art can promote change toward a moral society.

PART 6.

Those who devote themselves to their fellows and live according to the dictates of their consciences are always helpful toward their juniors and show respect toward their instructors and their seniors.

CONCLUSION

A beginning constitutes a significant part of the whole endeavor. Therefore, students of Taekwon-Do should not fail to take action whenever to do so might benefit the society. If he behaves thus, he himself will benefit most.

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*

Integrity *(Yom Chi)*

Perseverance *(In Nae)*

Self-Control *(Guk Gi)*

Indomitable Spirit
(Baekjul Boolgool)



EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.

3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor who teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up to his words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit." "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucius said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

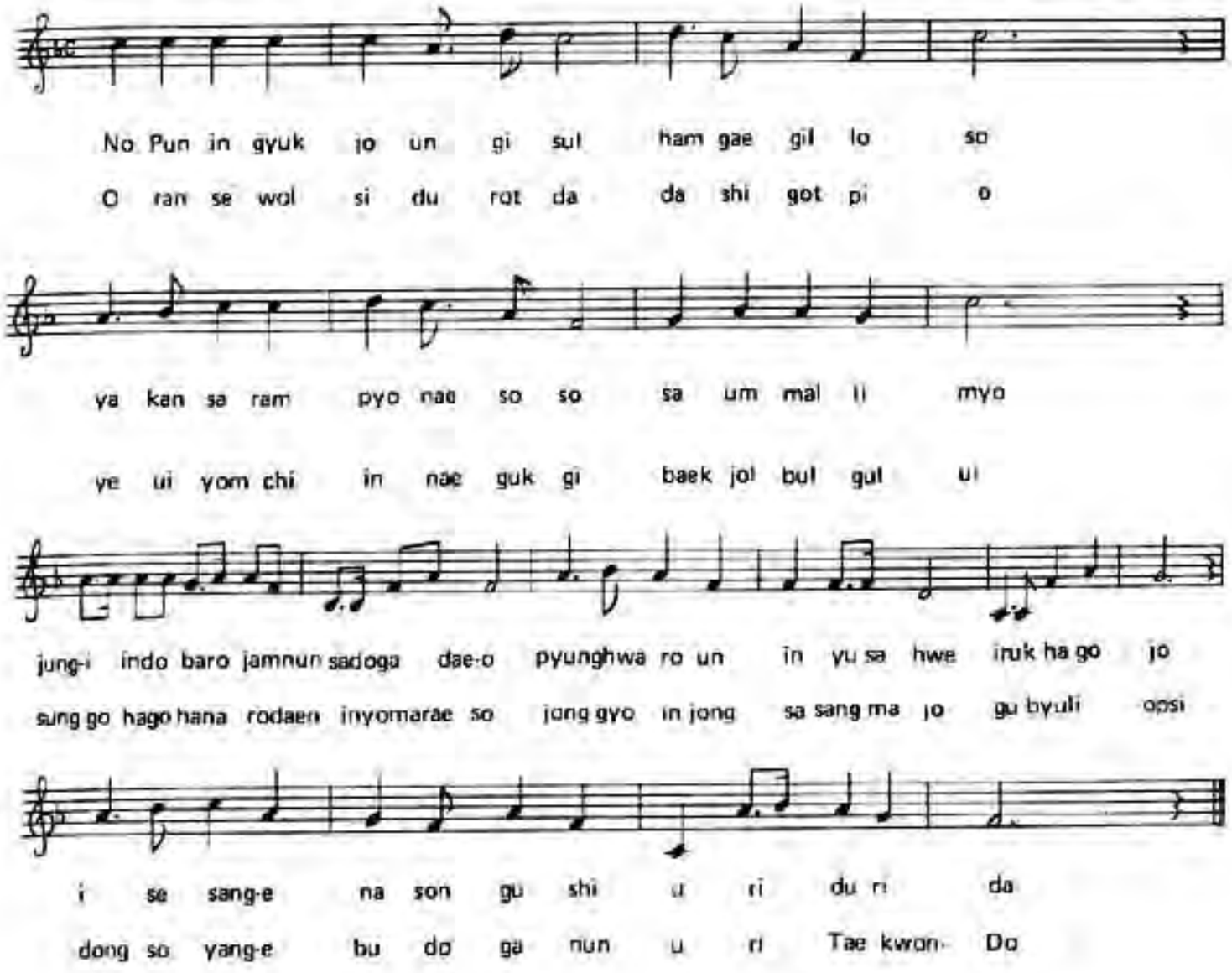
Confucius declared; "it is an act of cowardice to fail to speak out against injustice." As history has proven, those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieve their goals.



"Pursue one's own goal"

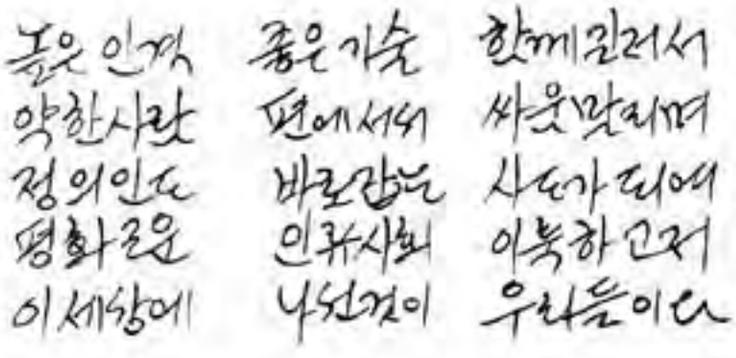
SONG of TAEKWON-DO

Music by Kim Yoon Yung
Words by Choi Hong Hi

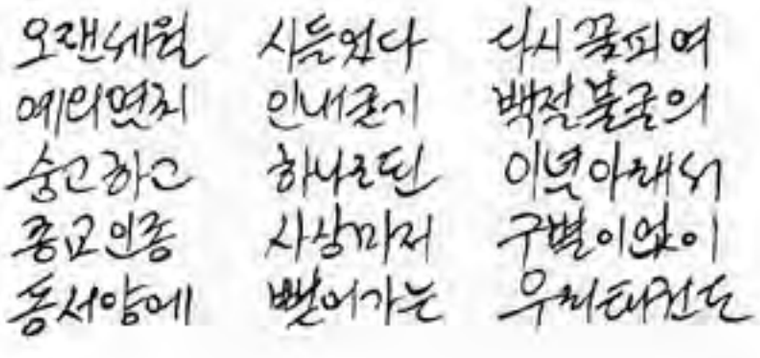


SONG of TAEKWON-DO *(Taekwon-Do Norae)*

1. **We are learning Taekwon-Do with the purpose of building a better and more peaceful world. So let us develop a noble character with fantastic technique to keep fighting for the weaker as a missionary of humanity and justice.**



2. **Taekwon-Do has blossomed again after long hibernation and it has been fast spreading everywhere regardless of religion, race and ism under the ideal of courtesy, integrity, perseverance, self-control and indomitable spirit.**





DEFINITION OF TAEKWON-DO

TAEKWON-DO . . . . . A way of life. What exactly is the meaning of Taekwon-Do?

To put it simply Taekwon-Do is a version of unarmed combat designed for the purpose of self-defence. It is more than just that, however.

It is the scientific use of the body in the method of self-defence; a body that has gained the ultimate use of its facilities through intensive physical and mental training.

It is a martial art that has no equal in either power or technique. Though it is a martial art, its discipline, technique and mental training are the mortar for building a strong sense of justice, fortitude, humility and resolve. It is this mental conditioning that separates the true practitioner from the sensationalist, content with mastering only the fighting aspects of the art.

This is one of the reasons that Taekwon-Do is called an art of self-defence. It also implies a way of thinking and life, particularly in instilling a concept and spirit of strict self-imposed discipline and an ideal of noble moral rearmament.

The nearest description of it is almost a cult.

Translated literally "Tae" stands for jumping or flying, to kick or smash with the foot. "Kwon" denotes the fist—chiefly to punch or destroy with the hand or fist. "Do" means an art or way—the right way built and paved by the saints and sages in the past. Thus taken collectively "Taekwon-Do" indicates the mental training and the techniques of unarmed combat for self-defence as well as health, involving the skilled application of punches, kicks, blocks and dodges with bare hands and feet to the rapid destruction of the moving opponent or opponents.

Taekwon-Do definitely enables the weak to possess a fine weapon together with a confidence to defend him or herself and defeat the opponent as well.

Of course, wrongly applied, Taekwon-Do can be a lethal weapon. Therefore mental training must always be stressed to prevent the student from misusing it.

As for woman folk, they will undoubtedly find Taekwon-Do an invaluable asset in tackling and driving away "wolves", so to speak. When one is informed of the many instances where frail women effectively protected themselves, they may sound unbelievable. But really, they have been able to do so because they are well versed in the art of self-defence.

The feats of Taekwon-Do are great in number. To mention a few is probably pertinent: For instance, flying over a mounted motorcycle or eleven persons in line to attack a target with the foot; breaking an inch thick pine board placed at a height of ten or eleven feet with the foot; breaking two pieces of red brick with a open hand or knife-hand; smashing seven or eight pieces of two inch thick pine board at a single blow with the fist; attacking two targets with the same foot in succession while flying and so on. To the layman in the street, such feats may sound impossible, but to the serious students of Taekwon-Do and the exponents of this art, it is quite ordinary. Of course, by mastering this art it does not mean that you will be asked to do acts of impossibility.

Particularly if someone should challenge you to kill a wild bull with your bare hands. Therefore it is clear that equivalent demonstrations of such effective use of pure somatic force is not to be seen in other forms of physical combat technique.

Incessant training is essential to keep oneself in top form and physical condition. In training, all the muscles of the human body will be used.

From the use of one's muscles, it will be possible to harness all available power generated by every muscular contraction. It will then be necessary to deliver such power to the human target especially to where the most vulnerable points or vital spots of one's opponent are located, in particular when the opponent is in motion.

At this point, it is necessary to remind the students of Taekwon-Do that this art of self-defence is specially designed for swift retaliation against the moving aggressor.

Most of the devastating manoeuvres in Taekwon-Do are based specially on the initial impact of a blow plus the consequential additional force provided by the rebound of the opponents moving part of the body.

Similarly by using the attacker's force of momentum, the slightest push is all that is needed to upset his or her equilibrium and to topple him or her.

In the case of the students of Taekwon-Do who have been in constant practice or the experts themselves, they spend no time thinking, as such an action comes automatically to them. Their actions, in short, have become conditioned reflexes.

Therefore, throughout this Encyclopedia, the readers will notice that repeated emphasis is placed on regular training, in order to master the techniques of attack and defence.

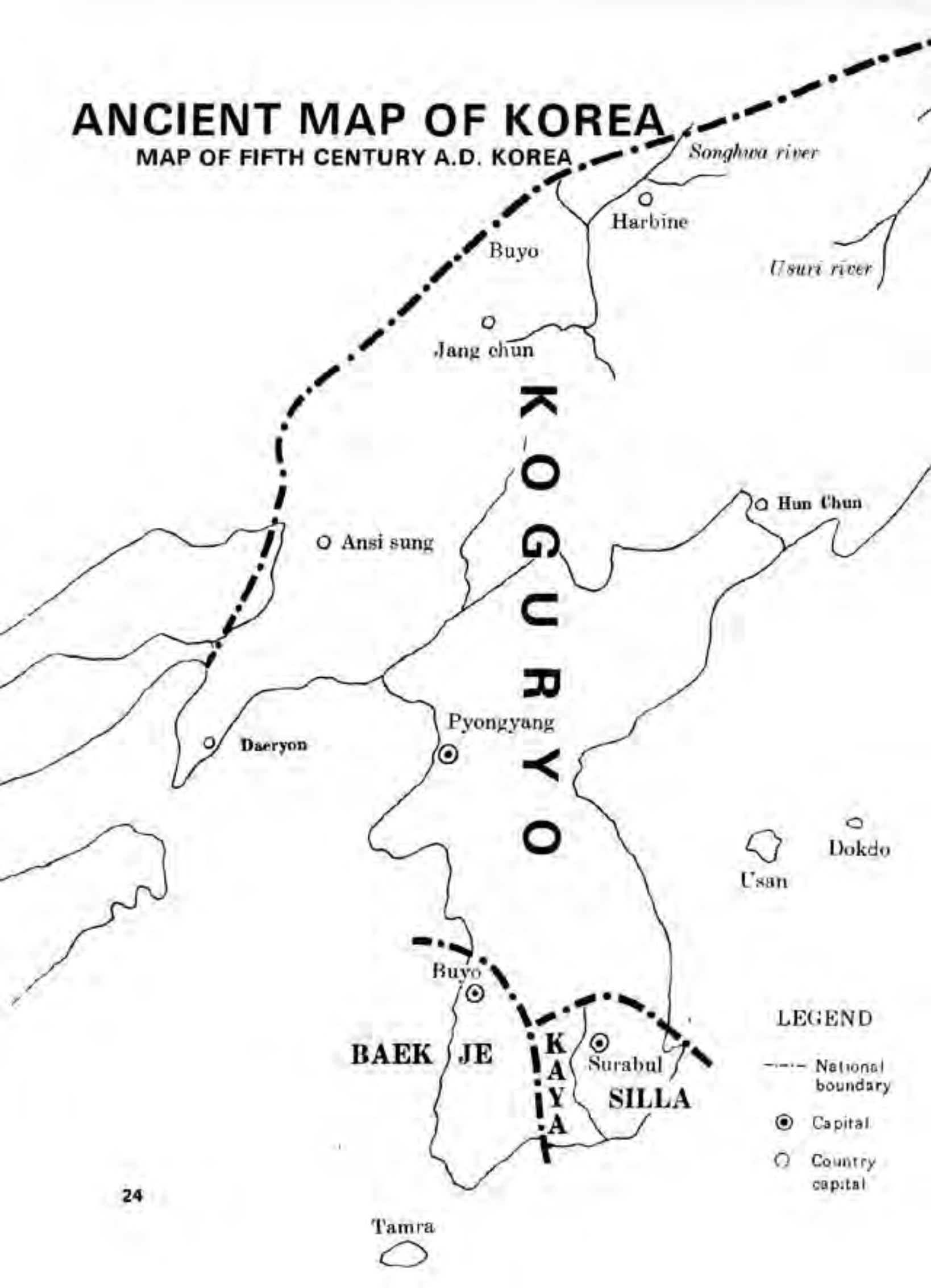
Hours spent on training will not be wasted; for surely you will reap a rich reward in the form of speedy reactions and deadly blows to rain down upon your enemy or in any case to save life if and when a need arises.

Even if Taekwon-Do is practiced for the sake of exercise alone, the enjoyment derived will justify the time invested and spent. As an exercise, it is equally suitable for the old and young, male and female.



ANCIENT MAP OF KOREA

MAP OF FIFTH CENTURY A.D. KOREA





The mural painting at Duk Hung Tomb (409 A. D.) shows general Jin, the premier of Yoo-Ju province, Koguryo, receiving the 13 governors. Yoo-Ju province consisted of 13 counties including Dae-Goon which was situated in the extreme west of that province.

THE ORIGINS AND DEVELOPMENT OF THE MARTIAL ARTS

Farming, fishing, hunting, medical science, trading and written language are said to have been taught during the reigns of the three mythical emperors Bok Hi, Sin Nong and Hwang Je in China about 3,500 B.C.

On the other hand, the mural paintings in tombs along the Nile and the hieroglyphic inscriptions engraved in the pyramids proved that the Egyptians had a form of open hand fighting similar to boxing as early as 3,000 B.C.

We also have reports of open hand fighting techniques practiced by the warriors of Mesopotamia and Sumer (3,000 B.C.-2,300 B.C.). Then, we can easily imagine that primitive human beings had to depend on their hands and feet to overcome enemies, animals, and the obstacles to survival found in nature.

As human knowledge and wisdom progressed, these crude fighting methods were gradually and continuously improved. Eventually, they were systematized as martial arts.

By the time of the Greek city-states (700 B.C.), boxing, wrestling and other related forms of combat were regular events in the Olympiads. The works of Homer (800-900 B.C.) contains descriptions of unarmed combat, and the Greek philosopher Plato (347-427 B.C.) mentions skiamachia (fighting without an opponent) — a kind of shadow-boxing, which was eventually combined with wrestling and boxing to form pancratium. This was a fighting system in which the whole body was used as a weapon.

The Greek practitioners of pancratium were later transformed into Roman gladiators. The gladiatorial games were ferocious sports performed for the entertainment of spectators during the golden age of the Roman Empire. These games were introduced into Germany, Normandy and England after the fall of Rome and subsequently became the basis of modern boxing and wrestling.

It is recorded that some types of open hand fighting were widely practiced in China at an early date. The art of Palgwae flurished during the era of Ju Gong (approximately 200 B.C.) and came to be perfected during the Song Dynasty a thousand years later.

Throughout the world numerous styles of hand and foot fighting have been developed, each of which reflects the needs of the time and the varying historical and cultural background of the country where it originated.

In China open hand fighting is called Kung-Fu or Daeji-Chon ; in India Selambam, ; in France Savate ; in Japan, Judo, Karate or Ai ki-do or Jujitsu ; in Russia Samba ; in Malaysia Bosilat ; in Tailand Kick-Boxing ; and in Korea it is known as Taek-Kyon, Soo-Bak-Gi, and Taekwon-do.

Some of these forms of self-defence are no doubt as old as mankind itself. It would be virtually impossible to trace hand and foot fighting back to any single beginning.

There are certainly many legends regarding the origins of such weapon-less fighting and all too often have some let legend be accepted as truth. There are some authorities who believe that the main impetus of bare hand fighting emerged in China during the sixth century by a renowned Buddhist monk named Bodhidharma (Tamo in Chinese; Daruma in Japanese) the third son of the Indian King Brahman who was known as the 28th Indian patriarch of Budhist Zen.

The essence of Zen or doctrine of Tranquility is to shun material desire, power, greed, vanity and so on through an inward enlightenment.

Daruma (448-529 A.D.) supposedly journeyed from a southern Indian monastery to China via the Himalayas to instruct the Liang Dynasty monarch in the tenets of Buddhism. It is claimed that upon his arrival in China, he went to a monastery called Shaoling Temple located in Shao Shik mountain in 520 A.D.

There he undertook the task of teaching Buddhism to the Chinese monks. They reportedly became physically exhausted from the severe discipline and intense pace that was set by Daruma. To train themselves to accept the

harshness of the discipline, Daruma introduced them to a method of mental and physical conditioning outlined in the books I-Jin Kyong (muscle development) and Si Shim Kyong (mind cleaning). These were intended to free them from all conscious control and thus permit them to attain enlightenment. At the same time, supplementing their daily exercise was Shih Pa Lo-han (18 movements of Lo-han hands) which imitated the posture of 18 different temple idols.

As a result they supposedly became the most formidable fighters in China.

It is said this method was eventually combined with Shih Pa Lo-han to form the famous Shaoling boxing or Ch'yan Fa (method of Shaoling Fist).

There is little historical data to substantiate this story. Careful scrutiny of the evidence reveals that Daruma arrived in China during the Liang Dynasty of the sixth century. He initially attempted to teach Buddhism to King Moo Je at Kwang Joo but was refused admission to the palace grounds. The missionary then went to small country in the north of China called Ui where he was invited to teach King Myong Je. For reasons that are unknown, Daruma refused the offer and retired to the Shaoling Temple where he remained in meditation and devotion until his death nine years later.

During the period between Ist century B.C. and 7th Century A.D., the Korean peninsula was divided into three Kingdoms; Silla, Kogurvo and Baek Je. Silla, the smallest of these kingdoms was constantly under invasion and harassment by its two more powerful northern and western neighbours. During the reign of Chin Heung, Twenty-fourth King of Silla, the young aristocrats and warrior class formed an elite officers corps called Hwa Rangdo.

This warrior corps—in addition to the ordinary training in spear, bow, sword and hook—also trained themselves by practicing mental and physical discipline, and various forms of hand and foot fighting. To harden their bodies, they climbed rugged mountains, swarm the turbulent rivers in the coldest months, and drove themselves unmercifully to prepare for the task of defending their homeland.

To guide themselves and give purpose to their knighthood, they in-

corporated a five-point code of conduct set forth by their country's greatest Buddhist monk and scholar Won Kang.

1. Be loyal to your king.
2. Be obedient to your parents.
3. Be honourable to your friends.
4. Never retreat in battle.
5. Make a just kill.

The Hwa Rangdo became known in the peninsula for their courage and skill in battle, gaining respect from even their bitterest foes.

The strength they derived from their respect to their code enabled them to attain feats of valour that became legendary. Many of these brave young warriors died on fields of battle in the threshold of their youth—as young as fourteen or fifteen years of age.



The statue of Kumkang-Yuksa, a famous warrior in Sukulam, a stone cave built in the age of the Silla Dynasty.

Notice the similarities in form between the Kumkang-Yuksa and present day Taekwon-Do.

The appearance of clenched fist, a strong knife-hand, and muscled legs which may have been result of heavy training.

There is much historical evidence to document the existence of a form of hand and foot fighting during this period in both Silla and Koguryo. Some of the postures resemble Taek Kyon or Japanese Jujitsu techniques.

It appears that the warriors of Hwa Rangdo added a new dimension to this primitive method of foot fighting by gearing it to combat and infusing the principles of the Hwa Rangdo. The new mental concept as well as the physical, elevating foot fighting to an art.

During the period of Hwa Rangdo, the original primitive method of hand fighting called Soo Bak-Gi was popular among the common people in the Koguryo Dynasty. The people had a high regard for Soo Bak-Gi. During the Dan-O festivals (on the 5th of May of the lunar calendar) and mid-Autumn festivals (August 15th of the lunar calendar) competitions of Soo Bak-Gi were held along with games of Korean wrestling, tug of war, hopping contests and Jeki-Chagi.



The mural painting at Kak-je Tomb, painted in the age of San-Sang, the tenth king of Koguryo, shows sparring of Soo Bak-Gi. Once again, notice the similarities of these postures and Taekwon-Do flying combatants.

The famous Korean historian, Dr. Danjae Shin Chae Ho, in his writings of ancient Chosun, describes the contests of skill and courage under grueling conditions; "dancing with swords and certain water sports were held on the frozen river to test a contestant's courage and perseverance. Archery and Taek Kyon contests were held to test skill and power.

The winner of the hunt was given the title of Son-Bi. All the above were judged to be necessary prerequisites of the warriors, and the winners were held in esteem by all." Dr. Danjae states further, that the art of Soo Bak-Gi was eventually introduced to China as Kwon Bup and as a form of Jujitsu to Japan.

While pursuing historical documents relating to the martial arts in Korea, it was interesting to discover that the third king of the Yi Dynasty (1401-1408) actively recruited experts in Taek Kyon, Sirum (Korean Wrestling), stone throwing, archery, and Soo Bak-Gi to help in organising a strong army.

Much historical documentation seems to indicate that some of these forms of open hand fighting may have been eventually exported to Japan and formed the basis for Japanese Jujitsu and Karate.

The Korean Hwa Rangdo may have been the forerunners of the famed Japanese samurai. In his book "This is Karate," Matutatsu Oyama, a well known authority of Karate in Japan, mentions that the etymology of Kara may have been derived from the country of Kaya at the southern tip of the Korean peninsula.

The mural painting at Kangso Tomb, 7th century, shows the advanced skill in art and the mysterious usage of everlasting colors, the technique of which remains unexplained.



Dark Warrior



Blue Dragon

White Tiger



SOO BAK-GI IN THE KORYO DYNASTY

In another interesting study, Dr. An Ja San has stated in his book of ancient Korea, "Chosun Moosa Yongoung Jun" the biography of Korean warriors, that the Yoo Sul school (which could now be consideredJujitsu) was known under the name of Soo Bak-Gi or Taek Kyon.

Annually during the month of May, the King, in person, held a match of this form of unarmed combat at the Kak Chon pavillion on Ma Am mountain. The winner of this contest was awarded a prestigious government post. The King also made the contest compulsory for all soldiers. Three of the winners of this annual contest—Lee Yi Min, Jang Joong Boo and Sa Kang Sung eventually became leading generals during the Koryo Dynasty. It appears that the King held more than a passing interest in the art.

These were twenty-five fundamental movements or postures used by practitioners. Their postures incorporated hand, leg, jumping, falling, rolling and pulling techniques. Below are listed the postures:

Chil Sung Kwon Posture
O Hwa Yu Sin Posture
An Hyal Chok Posture
Dang Doo Po Posture
Yo Dan Pyon Posture
Il Lyong Bo Posture
Go Sa Pyong Posture
Do Gi Yong Posture
Mae Bok Posture
Gwa Ho Posture
Goo Yoo Posture
Gum Nal Posture
Po Ga Posture
Hyon Kak Hu Sa Posture
Joong Sa Pyong Posture
Jam Joo Posture
Gyo Hang Posture
Do Chok Posture
Ki Go Posture
Ha Sap Posture
Bok Ho Posture
Do Sap Posture
Soon Ran Joo Posture
Tam Ma Posture
Yo Ran Joo Posture

Certainly the Silla and Koryo Dynasties marked a flowering of the martial arts in Korea. Soon after, however, these dynasties acquired anti-military positions. Though this began a period of civil enlightenment, anything dealing with the military was debased. By the end of the Yi Dynasty the martial arts appeared to have ceased existing.

The final blow came with the Japanese occupation (1909-1945) when it was forbidden to practice any of the martial arts. Taek Kyon was secretly practiced by some dedicated stalwarts and passed on to a handful of students.

Proponents of the art, such as Song Duk Ki, Han Il Dong and a few others, managed to keep the art alive.

After the liberation of Korea in 1945, the new Republic of Korea Armed forces was organised on January 15, 1946. A young second Lieutenant, Choi Hong Hi, recently released from a Japanese prison camp, began teaching his martial art to some of his soldiers. The rest, of course, is history, resulting in what is today known throughout the world as Taekwon-Do.

In 1955, the name Taekwon-Do was chosen as the new name of the national martial art by a board of instructors, historians and other prominent persons. The name submitted by General Choi was unanimously selected for its apt description of the art; Tae (foot), Kwon (fist), Do (art). Not only did this new name bear a close similarity to ancient name of Taek Kyon, but the name gave a new sense of nationalism to the art, where as the prevalent names of Dang Soo and Kong Soo connoted Chinese or Japanese martial arts.

The years of research and development by General Choi resulted in the Chang Hun style (pen name of the author) of Taekwon-Do. Though this style is primarily based on Taek Kyon, Soo Bak-Gi and Karate techniques, a myriad of techniques have been added, especially in the variety of hand techniques and perfection of foot techniques.

The Chan Hun style is based on twenty four patterns, each perfected and polished by General Choi Hong Hi and his colleagues, from the white belt pattern Chon-Ji to the highest, Tong Il.

After 1,300 years, Korean martial art has reached full maturity and has spread from a small band of aristocratic warriors to practitioners in more than

sixty countries with millions of students. The combination of the old classical techniques and new modifications have resulted in a form of self-defence and mental conditioning unrivaled in the modern world.

The above history was released in the weekly magazine of Chosun daily newspaper by Dr. Lee Sun Kun, President of Kyung Puk University in 1969 and one of Korea's most noted historians.



The mural painting at Anak Tomb of Koguryo in the 4th century, shows sparring of Soo Bak-Gi.

On the other hand, Funakosi Kijin (commonly known as the father of Japanese Karate) wrote a book in 1958, claiming that Karate is the traditional martial art of Okinawa. He stated that it had been developed since the 9th century A.D. under the name of "Te" (hand). When the Okinawan techniques, modified by collaboration with Chinese Kempo (fist method), the art became known as "Dote" (Chinese hand). The first exhibition of this martial art took place in 1917 and in subsequent years it rapidly gained popularity on the Japanese mainland. In the early 1930s, the word "Do" (China) was replaced by the word "Ku" (empty) to distinguish Japanese Karate from Chinese Kempo. In Sino-Japanese writing, "Do" or "Kara" means China.

In a book of Karate written by Nagadoni, the author states that according to legend and myth, there was a type of open hand fighting that resembled present day Sumo (Japanese wrestling) and Judo in Japan about 2,000 years ago.

Some theories are more highly glossed than others, but the continuing arguments about the origins of open hand and foot fighting are unlikely to be resolved.

A dispute over which country could claim the first use of fire would hardly be more pointless. The Chinese theory is the most readily accepted because China was the cradle of Oriental culture; but this does not necessarily mean that the martial arts had their beginning there as well. Open hand and foot fighting probably did not originate in any one country.

It is, more than likely, a natural development that occurred in different places, as the need arose for a systematic method of defence. Thus the home of each martial art will definitely depend on the nationality of its founder, but not the historical length of a country.

HISTORY OF TAEKWON-DO

(Taekwon-Do Yoksa)

Although the origins of the martial arts are shrouded in mystery, we consider it an undeniable fact that from time immemorial there have been physical actions involving the use of the hands and feet for purpose of self-protection.

If we were to define these physical actions as "Taekwon-Do," any country might claim credit for inventing Taekwon-Do. There is, however, scant resemblance between Taekwon-Do, as it is practiced today, and the crude forms of unarmed combat developed in the past.

Modern Taekwon-Do differs greatly from other martial arts. In fact, no other martial art is so advanced with regard to the sophistication and effectiveness of its technique or the over-all physical fitness it imparts to its practitioners.

Since the theories, terminology, techniques, systems, methods, rules, practice suit, and spiritual foundation were scientifically developed, systematized, and named by the author, it is an error to think of any physcial actions employing the hand and feet for self-defence as Taekwon-Do. Nor is any other martial arts system entitled to call itself Taekwon-Do. Only those who practice the techniques based on the author's theories, principles and philosophy are considered to be students of genuine Taekwon-Do.

When and where did Taekwon-Do begin?

A combination of circumstances made it possible for me to originate and develop Taekwon-Do. In addition to my prior knowledge of Taek Kyon, I had an opportunity to learn Karate in Japan during the unhappy thirty-six years when my native land was occupied by the Japanese. Soon after Korea was liberated in 1945, I was placed in a privileged position as a founding member of the newly formed South Korean Armed Forces.

The former provided me with a definite sense of creation, and the latter

gave me the power to disseminate Taekwon-Do throughout the entire armed forces, despite furious opposition.

The emergence of Taekwon-Do as an international martial art in a relatively short period of time was due to a variety of factors. The evils of contemporary society (moral corruption, materialism, selfishness, etc.) had created a spiritual vacuum. Taekwon-Do was able to compensate for the prevailing sense of emptiness, distrust, decadence and lack of confidence.

In addition, these were violent times, when people felt the need for a means of protecting themselves, and the superiority of Taekwon-Do technique came to be widely recognized. My social statue, the advantage of being Taekwon-Do's founder and my God-given health also contributed to the rapid growth of Taekwon-Do all over the world.

My involvement with the martial arts did much to supplement the health that God gave me. I had been born frail and weak and was encouraged to learn Taek Kyon at the age of fifteen by my teacher of calligraphy. In 1938, a few days before I was due to leave Korea to study in Japan I was involved in an unexpected incident that would have made it difficult to return home without risk of reprisals.

I resolved to become a black belt holder in Karate while I was in Japan.

The skills I required were, I felt, sufficient protection against those who might seek to do me harm. Not only was I able to return to Korea, but I subsequently initiated the national liberation movement known as the Pyongyang Student Soldier's Incident. Like so many patriots in the long course of human history, my actions aroused the wrath of those in positions of power. I was imprisoned for a time in a Japanese army jail. In January of 1946, I was commissioned as a second lieutenant in the fledgling Republic of Korea army and posted to the 4th infantry regiment in Kwangju, Cholla Namdo Province as a company commander.

I began to teach Karate to my soldiers as a means of physical and mental training. It was then that I realized that we needed to develop our own national martial art, superior in both spirit and technique to Japanese Karate. I strongly believed that teaching it throughout the country would enable me to fulfill the pledge I had made to three of my comrades, who had shared my imprisonment

by the Japanese. "The reason that our people suffer in this way at the hands of the Japanese," I had said, "is that our ancestors failed to rule wisely".

"They exploited the people and, in the end, lost the country to foreign domination. If we ever regain our freedom and independence, let us not become the rulers of the people. Instead, let us dedicate ourselves to advising those who rule."

It was with this ambition in mind that I began to develop new techniques, systematically, from March of that same year. By the end of 1954 I had nearly completed the foundation of a new martial art for Korea, and on April 11, 1955, it was given the name "Taekwon-Do."

On the spiritual level, Taekwon-Do is derived from the traditional, ethical and moral principles of the orient and, of course, from my personal philosophy.

Even though I am only five feet tall, I pride myself on having lived in strict accordance with my moral convictions. I have tried to fight on the side of justice without fear of any kind. I believe that this was possible for me only because of the formidable power and indomitable spirit instilled by Taekwon-Do.

The physical techniques of Taekwon-Do are based on the principles of modern science, in particular, Newtonian physics which teaches us how to generate maximum power. Military tactics of attack and defense have also been incorporated.

I wish to make it clear that although Karate and Taek Kyon were used as references in the course of my study, the fundamental theories and principles of Taekwon-Do are totally different from those of any other martial art in the world.

In March of 1959, I led the military Taekwon-Do demonstration team on a tour abroad. We visited South Vietnam and Taiwan. It was the first such visit in the history of Korea. On this occasion, I renewed my resolution to leave my personal legacy to the world, in the form of Taekwon-Do, and I formulated the following basic ideals for the Taekwon-Do practitioners:

1. By developing an upright mind and a strong body, we will acquire the self-confidence to stand on the side of justice at all times.

2. We shall unite with all men in a common brother-hood, without regard to religion, race, national or ideological boundaries.
3. We shall dedicate ourselves to building a peaceful human society in which justice, morality, trust and humanism prevail.

I also resolved to dedicate myself to the world-wide propagation of Taekwon-Do, in the sincere hope that it would provide the means by which the unification of the divided halves of my fatherland would become possible.

My study of Taekwon-Do proceeded in two parts, spiritual discipline and technical perfection. Because the human spirit belongs to the realm of metaphysics, what I mean by spiritual discipline is not easy to describe. One cannot touch, see or hear the spirit of man.

It is wider and deeper than anything we can perceive.

In this respect, I, myself, am only another student participating in a continuing and never-ending learning process.

I have come to define the spiritual dimensions of Taekwon-Do as fusing oneself with the ideals of Taekwon-Do and attaining and understanding the full meaning of each of the Taekwon-Do patterns. If we consider ourselves as one with Taekwon-Do, we will respect it as we respect our own bodies and Taekwon-Do will never be used in a dishonorable way.



Life and work become one.

The names of the patterns are derived from the most illustrious people to have been produced by nearly five thousand years of Korean history. A proper understanding of the patterns leads, inevitably to the realization that Taekwon-Do is a martial art to be used only for self-defense and only in the cause of justice.

The history of Korea contains not a single sample of its military forces being employed for the invasion of its neighbors or for any other purpose except national defence.

In the technical area, I created a wide variety of techniques that can be used in almost any situation. They are based on the following principles;

1. All movement should be designed to produce maximum power in accordance with scientific formulas and the principle of kinetic energy.
2. The principles behind the techniques should be so clear that even those ignorant of Taekwon-Do will be able to distinguish correct from incorrect movement.
3. The distance and angle of each movement should be exactly defined in order to achieve more efficient attack and defense.
4. The purpose and method of each movement should be clear and simple, in order to facilitate the teaching and learning process.
5. Rational teaching methods should be developed so that the benefits of Taekwon-Do can be enjoyed by everyone, young and old, men and women.
6. Correct breathing methods should be devised, enhancing the speed of each movement and reducing fatigue.
7. Attack should be possible against any vital spot on the body and it should be possible to defend against all varieties of attack.
8. Each attacking tool should be clearly defined and soundly based on the structure of the human body.

9. Each movement should be easy to execute, enabling the student to enjoy Taekwon-Do as a sport and recreation.

10. Special consideration should be paid to promoting good health and preventing injuries.

11. Each movement should be harmonious and rhythmical so that Taekwon-Do is aesthetically pleasing.

12. Each movement in a pattern must express the personality and spiritual character of the person it is named after.

Adherance to these basic principles is what makes Taekwon-Do a martial art, an aesthetic art, a science and sport.



MORAL CULTURE *(Jungshin Sooyang)*

The broad connotations and various possible interpretations of the moral culture are often very difficult for the western mind to grasp because this is an aspect of Oriental Philosophy which pervades the lives of Oriental people. In a word, it is the endeavor and process of becoming an exemplary person such as Confucius (552-479 A.D.).

To become such a person, one has to first find himself and acquire a moral character which is respected by all. This can only be achieved through constant practice of mental discipline. Thus, if the times call for it, the mentally disciplined man can contribute to the building of an ideal society through wise counsel to the government and, even after death, through his everlasting examples.

Confucius said, "to promote the sense of morality one must treat others with faithfulness and sincerity based on righteousness, and to eliminate completely vicious thinking".



Moral Culture

I

Everyone of us, as a social being, desires to live in a free and peaceful society. At the same time, it is our obligation to build such society for the people.

I have quoted various words of wisdom of ancient saints and philosophers for creating an ideal society in the hope that students of Taekwon-Do use them as a guide to cultivating their moral culture.

An ideal society, according to LAO-TZU, is one in which the ruler is of such high moral character that he can rule naturally, not by interference or fear but by appealing to the good nature of his people, who by merely doing their duty can live freely in peace without fear and anxiety.

Next, a moral society is one in which the people admire and praise their ruler in gratitude for his love and the benign disposition he bears toward his people.



Thirdly there is a "legalistic society in which the ruler because he lacks the moral authority resorts to various laws to govern his people, who in turn obey because they fear the retribution that the violation of these laws will bring. Under these circumstances, the ruler loses close touch with his people.

Finally the worst kind of society is that in which the ruler, through deception and trickery, misuses his legal authority to further his personal ambitions and imposes his rule upon his people by force as he deems necessary. In such a society, the ruler is despised and hated by his people and eventually invites not only his own downfall but with him the downfall of the people and the country.

In Taekwon-Do a heavy emphasis is placed on moral culture, for it not only promotes a healthy body and keen mind but good sportsmanship and the perfection of moral behavior. As ancient Greeks first espoused in their sound mind, sound body, creative spirit concept, the more disciplined and cultivated the mind is, the more disciplined and cultivated will be the student's use of Taekwon-Do.

No doubt the following lessons may be somewhat hard to fully understand; however, it would behove the serious student of Taekwon-Do to read, digest, and attempt to grasp these very fundamental essences of moral culture.

A. Return to the basic nature—Mencius gave the following analogy when he reasoned that a man is basically good.

Even a ruthless robber, coming upon an innocent child about to fall into a well, will try to save the child, forgetting for the moment, his intention to rob the house. This good nature becomes obscured or completely lost by greed for money and power.

B. Be virtuous—It is difficult to define what virtue is. However, these are five human qualities which have been recognized as virtues since ancient times; humanity, righteousness, courtesy, wisdom, and trust. To be virtuous one must constantly cultivate and practice these virtues.

Confucius said:

"Virtue is like the north star. All the stars revolve around it in an orderly fashion."

Therefore, people who surround the virtuous person, naturally will act for the betterment of society.

1. HUMANITY *(IN)*

The abilty to feel sorrow for the misfortunes of fellow men and love them all equally as parents love their children equally.

Confucius defined humanity in the following ways:

A. To love people, especially one's parents.
B. Not asking others to do what you would rather not do.

C. To behave with the nature of propriety by controlling on oneself.
D. To have unbending desire to accomplish what is right regardless of how insignificant the result may initially seem when compared to the amount of effort put forth.
E. To value others' honour before your own.
F. To put others' freedom before your own.

To implement humanity he said one should:

1) Practice utmost prudence, modesty and discretion in everyday life.
2) Devote oneself to assigned work be it large or small.
3) Demonstrate sincerity with whole heartedness to others at all times.

Tae Kong Mang (12th century B.C.) said;

"The heaven provides four seasons while the earth has the power to produce all living things. This privilege is not reserved for any specific person but for all human beings... Therefore, humanity lies in the idea of sharing the fruits of nature with all people."







2. RIGHTEOUSNESS *(UI)*

The ability to feel ashamed of unjust acts and to do one's duty to others. Mencius said; "for the ordinary person life and death are the most important in the life. However, for the virtuous person to live and die for righteousness is far more important than life and death themselves."

Righteousness is well defined in the act of a certain army general depicted in the book of "War Manual" written about 2,400 years ago.

A General was taking a break from the gruelling war with his soldiers by a river bank when an aide brought him a small carafe of wine for his refreshment. He took the carafe and slowly emptied it into the flowing river in full view of the puzzled soldiers and invited them to share the wine with him by taking a sip of the water from the river.

3. PROPRIETY *(YE)*

Unlike animals fighting over food, a courteous man would offer another man a piece of bread even though both were starving, out of respect and good manners.

Confucius said, "propriety must be practised for the proper development of personality, and whoever lacks sincerity in his words, cannot be considered a gentleman."

He also said:

"Frankness without courtesy can be rather ruthless."

"Respectfulness without courtesy can make the recipient rather uncomfortable."

"Courageousness without courtesy can be rather violent."

4. WISDOM *(JI)*

The ability to judge right from wrong, not especially in matters concerning the right and wrong of others but in matters concerning oneself.

A wise man (Yu Bee) once said to his sons, "no matter how small it is you should not do what you realize is wrong. On the other hand you must do what is right no matter how small it may seem."

5. TRUST *(SHIN)*

The ability to keep one's words and promises, not only to one's friends but to everyone in general. Without trust a person loses all principles and dignities and becomes a liar and a cheater.

II

How, then, can man discover his own human nature?

There are two ways by which a person can find himself; first, by preserving the goodness given to him by God or heaven at birth, and secondly by renouncing greed for material things.

A. Man may occupy two positions in a life time

Basically there are two kinds of position; one is the five virtues given by heaven, explained earlier, and the other given by man, such as a cabinet minister, bureau chief, and so on.

Unfortunately man often relies too much on worldly position which is transient at best, for what man gives can also be taken away. On the other hand, what heaven endows us with is eternal. This is not to say that we reject all worldly things but rather that we keep both positions in proper balance so that the virtues of the former position provides guidance for the proper use of the latter.

In this manner a man will gain respect and set good examples for others to follow. Without proper guidance, a person can easily fall victim to the temptations of personal power and wealth, employing unethical means to further his ambitions. Ultimately such a person will become a tyrant, or a dictator and an enemy of the people.

According to Confucius, a generous and loving man cannot have enemies. Therefore, humanity, the first virtue, is like a strong secure fortress.



Generous person has no enemy

B. Greed is insatiable

He who is content with what he has is the richest man in the world. On the other hand, if one has everything and still more, he may yet be poor. A man who is blinded by greed is not only given to corruption, intrigue and exploitation of others, but worst of all, he casts himself in the position of "friend fighting against friend, father fighting against son," finally becoming no better than an animal.

There is certain truth in the old saying that a truly good person cannot be rich, and rich person cannot be a truly good person.

According to an ancient adage, "constant material dissatisfaction is considered to be the root of all misfortunes." There is no better way to self satisfaction and human growth than the constant development of a generous nature.

C. **Be humble**

A weed holds up its head in arrogance while a mature grain bows its head in humility. Lao-Tzu taught that lofty virtue is like a deep valley into which all streams of water flow. A virtuous man will draw the respect of others toward him in the same fashion while one who is selfish and egoistic will loose the respect of his fellow man and become despised and isolated.

To be humble is not to engage in petty squabbles, but to be like themagnamous river in the low valley which irrigates the farm fields around it.



Lofty virtue is like a deep valley.

D. **Self-criticism**

No one is wise from the moment of birth. As human beings we have many faults and are prone to make mistakes. However, once having acquired knowledge we learn to correct these shortcomings.

It would not be impossible to eventually became perfect human beings. For this purpose, it is essential not be idyllic towards learning and continue to be willing to criticize oneself.

It is said that Confucius and his pupils practised self-criticism by repeating the following three times daily:

1) Have I neglected others' requests because of selfishness
2) Have I behaved with a sincere attitude towards friends
3) Have I inspired others with certainty, while being uncertain myself
4) Have I neglected to practise virtue
5) Have I errored in my studies
6) Have I avoided acting with righteousness
7) Have I corrected myself immediately upon realising my fault

E. Be soft

Because light is formless and soft, it can illuminate and give warmth to even hidden corners. As water can assume any shape or form, it can better serve the living things that need it to survive. Once water becomes a part of the Ocean, even the largest ship is like a mere leaf, and its awesome fury when aroused can conquer the tallest mountain.

If one claims to be strong, he will soon meet someone who is stronger. A tree, such as sapling, can withstand a strong wind when it is soft and flexible but may be toppled or broken after it becomes old and brittle. The same principle also applies to human beings.

F. Respect of elders

As son respects parents, younger brother respects older brother, man must always respect his elders or seniors. This is the beauty of mankind, and one of the distinctions between human and animal.

Mencius said there are three things of value in human society; position, honor and moral integrity. In government, position is considered important, in a community, honor, and for a leader or advisor, moral integrity. Indeed, there can be no children without parents, nor a young generation without the old generation. A society and a nation could not avoid chaos without its culture and social order being based on respect for the knowledge and the wisdom of its elders.

G. Respect the rights of others

To criticize someone who is better, to covet other's possessions and to steal the merits of others are the marks of an unscrupulous man. Mother nature does make claims to her domain, yet all creatures within it acknowledge her eternal accomplishments. To help others develop and succeed in life is a reward in itself and has a true value only if nothing is expected in return.

Throughout human history, people who in jealousy have stolen the recognition due to others and have stolen their possessions out of avarice have always left dark imprints of shame and dishonor.

H. Be just

To be correct and forthright is to live one's life correctly. Old sages used to say; "To common men, life is most valuable, and death, most fearful." However, a righteous man would value justice above life itself and would be willing to die rather than submit to injustice. Such notable figures as Baek-E-Sook-Je of China, Sung-Sam-Moon of Korea and Yoshida-Shoing of Japan all chose death in defiance of injustice, leaving to their posterity lasting examples.

Baek-E-Sook-Je lived in Chou period about 2,000 B.C. When King Moo toppled the twenty seventh King, who was a very notorious tyrant, he refused to serve the new King, who usurped the throne by force and not by legitimate process, he eventually starved to death in a self-imposed exile in the Sooyang mountains.

Sung-Sam-Moon was an important minister of the King Se Jong, inventer of Han-Gul (Korean alphabet) in the 14th century. After the king died and the young Dan Jong became king his uncle Se-Jo conspired against the boy king and took over the throne. Minister Sung was later executed because of his persistent protest over the unlawful act of King Se-Jo. Yoshida-Shoing, one of the loyalists was also executed in protest when the Doku-Kawa military government, at the time, tried to abolish the Mei-Ji monarchy.

I. **Be frugal**

Since ancient times, excessive luxury and pleasure caused the downfall of many kings and nations without exception and history is full of such examples. Persons in leadership in particular must learn to be frugal and live moderately. As the old adage goes "if the water is muddy upstream so it will be downstream."

An extravagant leader will affect his subordinates in this same way and will bring more hardship to his subjects through increased taxation and bribery. During the Lee Dynasty of Korea, the king's roving inspector, Lee-Mong-Yong, while traveling the countryside incognito, was invited to one of the lavish dinner parties of a notorious governor. In the middle of the feast, he recited his famous poem:

The sweet wine you drink from the glittering cups
Flows from the tears of people who toil
The tender meat which fills the dishes of jades is torn from their aching flesh
Merrier you laugh, sadder they will weep
Louder you sing, more plaintive their lament.

The governor and his cohorts recognizing the true identity of the poet, became frightened and fled from the scene. Remember that there are tears and heartaches of many behind one man's pleasure.

J. **Be discreet**

In every thing he does, a person must not be impulsive or reckless but be patient and thoughtful. "He who acts without thinking at least three times, will later regret his action," warns an old proverb.

Accordingly, on a matter of an important appointment or punishment, one must not decide hastily but must deliberate to reach a decision that is both fair and objective.

K. Know true happiness

Lao-Tzu pointed out that nature was based upon harmony in contrasts. For example, the universe was made up of two forces, Yin (female) and Yang (male). Other contrasts were hard and soft, long and short, night and day, solid and empty, cold and warm, big and small, beautiful and ugly.

All things in this world are relative to one another. Misery can only come from having been happy once and sorrow from joy. The wealthy and the powerful are not necessarily happy. For every rich person, there are countless poor and for each tyrant, a nation of oppressed. Mencius defined life's three happinesses as follows:

1. Healthy parents and harmony within the family.
2. To live with pride and honor through correct behavior.
3. To educate the young to become upright and useful members of society.

L. Let your actions speak for yourself

Even the ablest orator is apt to err if given to verbiage. A closed mouth can save a fish from the hook as well as stay secrets from the enemy. To speak only what is meaningful is a sign of a cultivated person. People talk mostly to brag about themselves or to gain advantage over others.

A man of virtue expresses himself more through deeds than words. Thus, he influences



Educate the Young to produce heroic leaders



Movement in tranquility

others through living examples. In the old days, the truly effective way to teach was believed to be by the actions not by the words of the teacher.

M. Develop peace of mind

A clear pond becomes muddy if agitated and then returns to its original state when allowed to settle undisturbed.

It is said that calm will be able to conquer the heat. Undoubtedly you can endure the hottest summer heat if you sit calm and composed. Conversely, if you move too much in order to warm your freezing body you may get temporary relief, but it does not last too long.

We can attain peace of mind through meditation, by emptying our minds of all petty thoughts and returning to the natural state of man. Unlike in Buddhism or Zen, meditation in Taekwon-Do does not mean a total divorce from the world, like a dead body, but rather an active moment to reflect on our past mistakes in silence and in the privacy of our thoughts, and through penitence, to continue our self-improvement toward becoming better men or women.

This active thought process in silence is called "Jung-Joong-Dong"

N. Be of firm mind

A person of strong conviction is unsuspicious and unafraid. When proved wrong, he has the moral strength to admit his mistakes to even the most humble and has the courage to stand up to the mighty if he believes himself or herself to be right.

Strong conviction can be gained through the broad and deep "Ki"—spirit. Ki is a form of active energy which fills every physical cell and organ while "Chi"—will is the motivating force: the former moves and the latter leads. If "Ki" is nurtured with great care and allowed to grow based on humanity and justice, its soaring power and outreaching strength can fill the heaven and earth, enabling man to reach a new height of great achievements, so Mencius exhorted his disciples.

On a more practical level "Ki" helps us to keep our minds clear and alert when the affairs of life become strained and confused, or sees us through sleepless nights when our loved one is gravely ill.

O. Be devoted

As meditation is to the religious, concentration and devotion is to the artist, and perseverance is to the labourer, so is moral culture to the practitioner of the martial arts. In other words a person's unflinching dedication to his own interest and duty is the source of life and power. Cultivation of mind, therefore, is no monopoly of any particular person.

In fact the sincerity and effort definitely produce the belief and the belief makes one able to reach the final goal.

Moral culture is considered to be a cultivating movement to make one devote oneself to his work, whatever it might be, until his life and work become one.



Broad and deep Ki (spirit)

III

In summary, we can enjoy a greater freedom of action by preserving our basic nature while making ourselves impervious to the temptation of power, money and sex. A person who has attained this stage of self-cultivation is sometimes called a "Saint."

It must indeed seem like an impossible undertaking to a mere mortal. A mountain crossing begins with a single bold step and an ocean begins with each small stream.

As ancient proverbs say: "Where there is a will there is a way." "One should not look afar, when the way is right in front of you." "Even heaven can be moved if one devotes himself to his cause."

With a strong will and firm determination, it is within the reach of anyone who is willing to make the effort.



Way is right in front of you.



Absolute sincerity moves the heavens

This moral culture is uniquely tied in with Taekwon-Do, not only for the eventual attainment of the highest goals in Taekwon-Do and the promotion of power, technique, and self-confidence, but also for the cultivation of character. Without this, the instructor would be guilty of imparting a devastating force to those who could eventually become so enamored of their newly found techniques they might very easily become bullies or use this knowledge as a means to achieve their personal ambitions.

Most Taekwon-Do masters and instructors are more apt to put emphasis on this aspect of training rather than some of the more sensational training guides of running over rocky seashores, beating the fists against pebbles or thrusting them into boiling water, attempting to stop a bird in mid-flight, and so forth.



Whole life is devoted to Taekwon-Do

There are also a number of obligations the serious student must fulfill, and the following steps have been taken by each Taekwon-Do school under the International Taekwon-Do Federation to maintain the high standards of instructors and students.

1. A close scrutiny must be made of the mental makeup and background of applicants before their admission to the do jang or school.
2. Orientation to patriotism, obedience, behavior, practices, discipline, and humility must be undertaken.
3. Personal morals, sincerity, as well as techniques should be taken into consideration upon awarding the higher ranks.
4. Higher ranks who are found fighting should be punished by the local Taekwon-Do Association.
5. All black belts must register with the local Taekwon-Do Association and International Taekwon-Do Federation.

During training the student should constantly develop mental and physical discipline, and the following activities should be considered an integral part of this training.

TRAVEL *(YO HAENG):*

Patriotism can be gained by traveling to noted or historical areas. An American student once remarked after visiting Gettysburg and the site of General Pickett's famous charge: "The fighting spirit and courage they possessed to attempt to conquer an unconquerable position must have come from a loyalty all officers would like to achieve." Students should seek out these monuments, study and attempt to learn from them.





MOUNTAIN CLIMBING *(DUNG SAN):*

This form of exercise not only develops important leg muscles, but also nourishes the spirit and promotes a feeling of victory and triumph, as illustrated in the well known Korean poem; "No matter how high the mountain is, it can be compared to a small tomb under the heaven. There is no reason why man cannot succeed if he desires to climb it. All too often, however, one claims it is too high to climb without even making the attempt."





COLD SHOWERS AND BATHS *(NAENGSOO MACHAL)*:

By taking cold showers and baths or exercising on snow-covered ground in bare feet, students build tenacity and pride.





PUBLIC SERVICE *(SAHWE BONGSA)*:

By contributing labor to the community, especially to the poor or disabled, the student learns charity, humility, comradeship, tolerance, and sence of



ETIQUETTE *(YE JOL)*:

A high degree of etiquette should be observed by students, both inside and outside the do jang. This should be applied by lower ranking students to senior students while training, by higher ranking students to elder students outside of the training hall (do jang), and by all students when visiting another do jang. In all cases, emphasis should be placed on correct and proper salutation. It is a form of respect and courtesy in Western as well as Oriental societies.

It is indeed poor taste for a black belt to slight a beginning white belt who might very well be the instructor's senior in both age and station. Students visiting other do jangs, whether they be Taekwon-Do or other martial arts, must pay proper respect and observe the traits of modesty and courtesy at all times.





Man should attempt to dwell in the largest mansion in the world, stand on the correct place and walk on the broadest street.

(Man's most comfortable and secure dwelling is his own virtuous mind. He should always stand on the side of justice and live honestly and fairly).

TAEKWON-DO AND PHYSICAL FITNESS

The study of Taekwon-Do offers several unique advantages to the physical fitness of the student.

No doubt one of life's most treasured assets is good health. Therefore, one of the great cardinal sins of mankind is his abuse of this asset. Incidentally, he who does not abuse or hurt his own body, including the hair, is defined as obedient to his parents; so described in Oriental philosophy.

Wealth, power, fame and the blessing of physical beauty are all relatively unimportant if one does not possess good health. An individual owes it to himself and his family to constantly maintain and improve his health. Confucius said: "Being in good health is a way of showing great devotion to the parents, as child's health is their utmost concern."

The students will realise how important Taekwon-Do is to human health through the following article written by Dr. Robert S.Arner, a black belt holder of Taekwon-Do.

Taekwon-Do may be practiced individually or in groups without the use of weights or special equipment. It is, in most cases, practiced alone except the sparring. Since the body sets its own limits, injuries or strains are rare and the physical condition of the student paces him automatically. The entire system of the body, from the fingers to the toes, is brought into play.

The training does not produce large knotty muscles, it tends to exchange flabby fat tissue for lean tissue. The thick muscles developed through weight training tend to push the blood vessels apart without adding new ones to fill the gap. Such tissue has difficulty in receiving oxygen and disposing of waste through the blood stream and thus tires more easily.

Taekwon-Do's high repetition, low resistance movements develop a longer, leaner and more flexible musculature. Such muscles have more of their areas close to blood supply routes, thus producing maximum endurance and well being. (Brown. p. 231)

The emphasis in twisting the trunk in executing the kicking movements and in counter balancing the hand movements builds a firm, well-muscled abdomen. The high leg raise preceding most of the kicks in Taekwon-Do also develops the side of the trunk and inner thigh muscles. The study of Taekwon-Do is particularly recommended for women because of this development of the lower abdomn, hips and inner thighs; areas which produce a youthful feminine figure for women of all ages.

After childbirth in particular, these areas are stretched and weakened; Taekwon-Do training is ideal to restore muscle tone for health as well as appearance.

The typical training regime, involving extensive movements of the entire body, raises the pulse rate and oxygen characteristics of the heart and lungs over an extended period. This increased ventilation is termed an aerobic effect (Cooper, p. 108) and provides the following benefits:

1. Helps the lungs operate more efficiently.
2. Enlarges the blood vessels, making them more pliable and reducing the resistance to blood flow, thus lowering the diastolic blood pressure.
3. Increases the blood supply, especially red blood cells and hemoglobin.
4. It makes the body tissue healthier in supplying it with more oxygen.
5. It conditions the heart, providing more reserve for emergencies.
6. It promotes better sleep and waste elimination.

The training tends to be a normalizer of body weight in that it results in a gain of solid tissue for the under-weight and a loss of body fat for the obese. The estimated calorie consumption for a vigorous Taekwon-Do workout is about six hundred calories per hour one of the highest for any sports activity.

Since the expenditure of about 3,500 calories results in a weight loss of one pound, it will be seen that a weekly training schedule of only six hours will result in weight loss of one pound per week.

Taekwon-Do offers a super means of developing the characteristics of good performance in other sports, as suggested by Mcloy (p. 311):

1. Muscular strength.
2. Dynamic energy—the ability to throw oneself into performance with vigor.

3. Ability to change the direction of movement.
4. Agility—the ability to move the body quickly from one place in space to another.
5. Flexibility of joints, muscles and ligaments.
6. Peripheral vision.
7. Concentration and the ability to avoid distraction.
8. Understanding the mechanics and techniques of body movements.

"Focus" requires that we have muscular strength, balance and the exertion of dynamic energy when we concentrate all the power of the body at one point in space. Combinations of fundamental movements and patterns develop agility and the ability to change movements as well as direction while sparring develops peripheral vision and concentration.

The organized training procedures stress a systematic warm up of muscles and ligaments, increasing blood volume and flow through the muscles. These warming up exercises promote flexibility of joints, tendons and ligaments as well as serving to prevent injuries in training.

The regime also stresses warming down exercises after training to pump down the accumulation of blood and fluid present in the muscles after violent exercises. If this is not done, stiffness and discomfort will result. (Williams, p. 55)

These techniques of warming up and warming down as well as the breathing exercise taught are other examples of the highly developed science of body mechanics and physiology contained within formal Taekwon-Do training.

The attacking "Yell" that is taught also has its basis in basic physiology. Aside from serving to demoralize the opponent, the "Yell" serves also to tighten the lower abdominal muscles to prevent injury in the event of an unexpected counter-attack. In addition, the exhalation, or thoracic grunt as practiced also by weightlifters or wrestlers serves to equalize the pressure increase in the thorax which may result from violent exertion, thus preventing injury to the vital organs. The complete exhalation of the "Yell" serves to expel the tidal air of the lungs thus increasing the breathing or vital capacity of the lungs.

It can be seen that the study of Taekwon-Do is recommended for men, women and children. It may provide benefits in perceptual-motor organization, concentration, vision, body development, aerobic conditioning of the heart and lungs and provides training in body control which is valuable in the pursuit of any other sport or physical activity. Coupled with the obvious benefits in self-defense and the satisfaction of mastering ancient art form, it would appear that Taekwon-Do should be part of the life of all people for all their life.



Nothing can be comparable to good health.

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TAEKWON-DO AND MENTAL EFFECT

Taekwon-Do is an art that implies a way of thinking and life, and particularly in instilling moral civilization and generating the power for justice. Taekwon-Do is also known as one of the best means of developing and enhancing the emotional, perceptual and psychological characteristics that enable the younger generation, regardless of age, social status or sex, to effectively learn and participate in the social and play demands of his peers.

Every movement of Taekwon-Do is scientifically designed with specific purpose and a skillfull instructor may, therefore, develop in the student a belief that success is possible for anyone.

Constant repetition teaches patience and the resolve to overcome any difficulty. The tremendous power generated from one's body develops the self-confidence to meet any opponent, at any place, and in any situation. Sparring teaches humility, courage, alertness and accuracy, adaptability as well as self-control.

Pattern teaches flexibility, grace, balance and coordination while the fundamental exercises develop precision and teaches the method, principle, imagination and purpose. Eventually, this training permeates every conscious and subconscious action of the student.

Perhaps in some way, Taekwon-Do and the guiding hand of a qualified instructor may serve as an aid to the misguided, insecure, and physically weak because the student who comes to love the art quickly realizes that to excel, the body must be kept at its optimum peak of conditioning and he will, consequently, hesitate to jeopardize his training in any way.

Thus, Taekwon-Do offers a strict self-imposed discipline along with the spirit of cooperation and mutual respect.

Together with discipline there are many who need and search for acceptance and leadership and are anxious to associate with a group or strong leader. If the student trains conscientiously, he will easily be accepted by his peers and superiors.

If the instructor and ranking belts are articulate, well-groomed, polite, confident, intelligent and understanding, this leadership will provide, perhaps, the best of all possible influences on the student. Prejudice is taught at an early age but there is little time for petty prejudices while sharing the camaraderie and spartan training atmosphere of Taekwon-Do.

Through severe training classes, one learns to communicate with the obvious result that racial barriers are stripped away. The harmonious exchange of Taekwon-Do between races certainly helps to eradicate the unfortunate lack of understanding that often exists between people.

Obviously, the training one receives in Taekwon-Do has numerous other advantages. Taekwon-Do can be quite beneficial for preparing youth not only for taking his place in society, but also for his academic life. The art teaches, among other things, tenacity and concentration; and it is also conducive for relieving the tensions and pressures effectuated by the rigors of long tedious hours of study. A session of training can refresh the student and help calm and clear the mind, permitting the student to once again focus his energies completely on his studies.

Students tend to become lethargic and distracted after long hours in the confines of a classroom. Through breaking the student learns to clear his mind and remove obstacles that might normally detract from focused power.

Using this same principle against a specific target a diligent student can learn to concentrate his resources with a minimum loss of energy. Taekwon-Do also tends to accelerate a student's process of maturation, since the seriousness of the art, its potentiality and the profound respect he eventually gains from the training stimulates the student's sensitivity and perception.

Here is perhaps the instructor's most important phase of instruction; the ability to teach a student methods of using the body as a weapon without

abusing that knowledge.

Though the process may be a frustrating one, the task of educating the public and responsible leaders in the community and introducing the stimuli of Taekwon-Do is a challenge all dedicated students should undertake.

It is hoped that the foregoing pages have sufficiently expressed the reasons why Taekwon-Do has been spreading like wildfire throughout the world.

However, it must be clearly remembered that the moral civilization, while enabling the younger generations to possess their own view of life and philosophy, eradicating a deteriorative tendency is the prime reason of all.



ADVANTAGES OF TAEKWON-DO

1. POPULARITY

Young and old, male and female, and in some cases even handicapped persons are able to practice Taekwon-Do. Physical strength, weight and body build are of no consequences. A 60 year old, 85 pound, one armed woman can derive as much personal satisfaction, along with marked improvement in her mental and physical state of health, as an 18 year old Olympic decathlon champion.

Patterns may be chosen according to a students' limitations and since Taekwon-Do boasts a myriad of techniques, those best suited for an individual student can be chosen or modified. A word of encouragement for those who are physically underdeveloped the majority of Taekwon-Do masters today were not initially endowed with physical strength or natural coordination. In fact, an instructor usually prefers an underdeveloped student not only because of the personal challenge, but because this type of student will usually work much harder and become the most dedicated student.

In some ways, Taekwon-Do is similar to gymnastics. A student merely has to repeat what the instructor has demonstrated with occasional corections on proper technique. Also a student with even limited training can introduce another beginner to techniques the student himself has already mastered.

2. ECONOMY

Although a practice suit is a prerequisite in classroom training as an aid for mental and spiritual conditioning, one can just as easily train in shirts, track suit, or even street clothes.

To train or harden an attacking or blocking tool, straw rope wound around a piece of wood, a bag filled with sand or a piece of cloth or paper suspended by a string can suffice if the regular training aide is not available.

Since Taekwon-Do can be practiced in a cleared space in your backyard or even public park in the absence of training hall, the student has the convenience of training by himself any time it suits him.

3. TENACITY

There are two pitfalls all students regardless of rank, should avoid:

A. Boredom

There is a common tendency among beginners to tire of repeating the same techniques over and over. Boredom will usually set in between the third and sixth month for a beginning student. This is the period when a student is building his Taekwon-Do foundation by learning fundamental technique and building power.

Impatience, lack of self-confidence, inability to perceive improvement, and just plain physical fatigue combine to cause a psychological and physical ennui. After the seventh month, however, the student develops physically and fatigue is reduced. The student begins to learn techniques that he can use to gauge his rate of advancement; and through breaking techniques and sparring the student develops confidence. The best way to combat boredom is to attend classes regularly and develop resolve to attain a specified goal.

B. Lack of thoroughness

Too often the students sacrifice thoroughness in the learning process,

because they tend to lose patience and insist on progressing to a higher technique before mastering the previous one. Students should realize that it is extremely important for them to know thoroughly one single technique until it becomes reflexive before advancing to the next.

The secret of becoming a black belt is a simple one; learn thoroughly each technique, especially patterns, step by step, not only developing a physical reflexive action, but developing mental concentration as well.



Handicapped gain skills, strength from martial art



TRAINING SECRET OF TAEKWON-DO

An old proverb says that even heaven cannot make a diligent worker, poor. However, in Taekwon-Do diligence or intensive training alone does not produce quality techniques. On the contrary, instructions from a false or unqualified instructor would be worse than not being taught at all because unscientific movements not only reduce the power but require a tremendous amount of time to correct.

On the other hand, under the proper guidance of a competent instructor, a student who trains earnestly with dedication will learn the true techniques of Taekwon-Do in a comparatively short period of time with less effort.

Students should keep in mind the following secrets:

1. To study the theory of power thoroughly.
2. To understand the purpose and meaning of each movement clearly.
3. To bring the movement of eyes, hands, feet and breath into a single coordinated action.
4. To choose the appropriate attacking tool for each vital spot.
5. To become familiar with the correct angle and distance for attack and defence.
6. Keep both the arms and legs bent slightly while the movement is in motion.
7. All movements must begin with a backward motion with very few exceptions.
8. To create a sine wave during the movement by utilizing the knee spring properly.

STUDENT/INSTRUCTOR RELATIONSHIP

(Sajeji Do)

Even today in modern Korea, hidden Confucian values often appear through the veneer of twentieth century sophistication. The son that remained implicitly obedient throughout his life became an object of worshipful veneration when the parent died. This obedience and loyalty never wavered.

From the Confucian values the Korean learned a deep sense of respect for his teachers. This relationship has always been an important one. An old Korean proverb states, "father and mother are the parents who bring me up while a teacher is the parent who educates me." This is the reason why a student was expected to pay as much respect to his teacher as he would to his parents.

Thus the personal bonds of loyalty and respect towards the teacher and parents formed a national and family structure.

Though a subject may owe fealty to his King, the King must show respect and loyalty to his teacher, as Alexander the Great did to Aristotle. Though a father may love his son, he can never become his teacher. The father / son relationship is emotional and all objectivity is lost. Without this objectivity, it is nearly impossible to institute and continue absolute control with the learning system.

There is an old Korean adage, "parents may procreate children but not their purpose in life." The greatest challenge and reward for a parent is being able to provide the guidance that will make the child a useful and respected member of the society.

Obviously, it is a parent's responsibility to provide the proper education which will broaden the child's knowledge and imbue him or her with a good sense of ethics and morality. It is often impossible for the parents themselves, however, to provide the correct education the child needs. This is because the parent hesitates to force discipline on their children in an objective manner. There is a subconscious fear that it will create a breach in their relationship. Confucius advised, "children should be exchanged and taught by concerned parents."

To teach another's child to become a person of good character according to the wishes of his or her own parents is a great responsibility. In the eyes of the student, his teachers will occupy an equal position with his own parents. There is truth in the ancient maxim that King, teacher, and father are one and equal.

There must certainly be a degree of love and understanding in all the above relationships, but there must also be a degree of objectivity. This same relationship must also be present in Taekwon-Do. The responsibility of teaching this art lies with the instructors, whose eventual mission will be to teach students to be physically and mentally strong and to help contribute to a more peaceful world.

Certainly a dedicated and sincere instructor is an absolute necessity for any do jang. The do jang cannot grow and mature without a cadre of equally dedicated and sincere students. Accordingly, both instructor and student owe a debt of responsibility to teach each other that can never be paid.

The following points should be observed by instructors and students alike:

INSTRUCTORS: *(Sabum)*

1. Never tire of teaching. A good instructor can teach anywhere, any time, and always be ready to answer questions.
2. An instructor should be eager for his students to surpass him; it is the ultimate complement for an instructor. A student should never be held

back. If the instructor realizes his student has developed beyond his teaching capabilities, the student should be sent to a higher ranking instructor.

3. An instructor must always set a good example for his students and never attempt to defraud them.
4. The development of students should take precedence over commercialism. Once an instructor becomes concerned with materialism, he will lose the respect of his students.
5. Instructors should teach scientifically and theoretically to save time and energy.
6. Instructors should help students develop good contacts outside the do jang (training hall). It is an instructor's responsibility to develop students outside as well as inside the do jang.
7. Students should be encouraged to visit other do jangs and study other techniques. Students who are forbidden to visit other do jangs are likely to become rebellious. There are two advantages for allowing the students to visit other gyms: not only is there the possibility that a student may observe a technique that is ideally suited for him, but he may also have a chance to learn by comparing his techniques to inferior techniques.
8. All students should be treated equally, there should be no favorites. Student should always be scolded in private, never in front of the class.
9. If the instructor is not able to answer a student's question, he should not fabricate an answer but admit he does not know and attempt to find the answer as soon as possible. All too often, will a lower degree black belt dispense illogical answers to his students merely because he is afraid of "losing face" because he does not know the answer.
10. An instructor should not seek any favors such as cleaning the studio, doing repair works, etc. from his students.
11. An instructor should not exploit his students. The only purpose of an instructor is to produce both technically and mentally excellent students.
12. Always be honest with the students, and never break a trust.



Respect the King, teacher and father equally.

STUDENTS: *(Jeja)*

1. Never tire of learning. A good student can learn anywhere, any time. This is the secret of knowledge.
2. A good student must be willing to sacrifice for his art and instructor. Many students feel that their training is a commodity bought with monthly dues, and are unwilling to take part in demonstrations,

teaching and working around the do jang. An instructor can afford to lose this type of student.

3. Always set a good example for lower ranking students. It is only natural they will attempt to emulate senior students.
4. Always be loyal and never criticize the instructor, Taekwon-Do or the teaching methods.
5. If an instructor teaches a technique, practise it and attempt to utilize it.
6. Remember that a student's conduct outside the do jang reflects on the art and instructor.
7. If a student adopts a technique from another do jang and the instructor disapproves of it the student must discard it immediately or train at the gym where the technique was learned.
8. Never be disrespectful to the instructor. Though a student is allowed to disagree with instructor, the student must first follow the instruction and then discuss the matter later.
9. A student must always be eager to learn and ask questions.
10. Never betray the instructor.



Taekwon-Do
In Korean Character

IDEAL INSTRUCTOR

Soldiers are as strong as the general who leades them, and, in a like manner, students can only excel under an excellent instructor. We cannot expect a bamboo to grow in a field of reeds, nor can we expect to find an outstanding pupil under an unqualified teacher.

It is of particular importance that the two aspects of Taekwon-Do, the spirit and the technique, must be taught together. Therefore, a qualified instructor must combine the qualities of a scholar and a soldier if he is to produce pupils of noble character and outstanding skills.

Such an instructor must possess the following qualities:

1. Strong moral and ethical standards.
2. Clear outlook and philosophy in life.
3. Responsible attitude as an instructor.
4. Scientific mind in matters of technique.
5. Knowledge of the vital spots of human anatomy.
6. Unshakable integrity in political and financial dealings.
7. Dedication to spread the art of Taekwon-Do throughout the world.
8. One who gains confidence from his seniors, is trusted by his fellow instructors, and is respected by his juniors.

THE PHILOSOPHY OF TAEKWON-DO

(Taekwon-Do Chul hak)

In recent years, there has been an upsurge in violence and a loss of morality in all levels of society, especially among the young. There are, of course a number of reasons for this.

Many psychologists today feel that this problem stems from frustration. Analysts, on the other hand, point out that these misguided people are indeed a disillusioned segment of society searching for values and relevance in what they consider deceitful, materialistic, and absurd world of wars and decadence.

Unfortunately, however, instead of constructively channeling their extraordinary energy and potential, far too many strike out in blind anger, destroying rather than building, or merely running away from it all by isolating themselves with drugs and their own worlds of fantasy.

Presently, the tendency of "the stronger preying upon the weaker" appears to be at its peak. Frankly, the present world closely resembles a "corrupt age."

It is obvious that this phenomenon of society is not merely because of the struggle for survival, but mainly because of an overdeveloped material and scientific civilization. The former misleads the young to the extreme materialism or egoism, while the latter seizes human beings with fear, though playing an essential role in public welfare.

Then what would be the remedy? Needless to say it is the development of moral civilization—the proper mental states of a human being as the lord of creation, enough to prevail or at least keep abreast with the development of material and scientific civilization.

The utmost purpose of Taekwon-Do is to eliminate fighting by discouraging the stronger's oppression of the weaker with a power that must be based on humanity, justice, morality, wisdom and faith, thus helping to build a better and more peaceful world.

All men, regardless of age, have felt that death is a shame and lamented that they cannot live as long as the pine trees or the turtles that seem to live a thousand years. Righteous men, on the other hand, deplore the fact that justice does not always triumph over the tyrany of power. However, there are two

ways to deal with these problems: The former, through mental discipline, the latter, through physical training.

It is my sincere hope that through Taekwon-Do, anyone can garner enough strength to become a guardian of justice, to challenge social disunity and, to cultivate the human spirit to the highest level attainable. It is in this spirit, I am dedicating the art of Taekwon-Do to the people of the world.

The philosophy of Taekwon-Do is based on the ethical, moral, and spiritual standards by which men can live together in harmony, and its art patterns are inspired by the ideals and exploits of great men from Korean history. Korea's famous military and civil leaders who in nearly five thousand years of Korean history have never invaded their neighbour yet who fought bravely and made great self-sacrifices to defend their homeland against invading enemies. I also include the names of patriots who willingly gave up their lives to regain Korea's freedom and independence from the Japanese occupation.

Each Tul (pattern) of Taekwon-Do expresses the thoughts and the actions of these great men, so the students of Taekwon-Do must reflect the true intentions of those whose name each Tul bears.

Therefore, under no circumstances should Taekwon-Do be used for selfish, aggressive or violent purposes, either by an individual or group. Nor will Taekwon-Do be used for any commercial or political purpose whatsoever.

I have set forth the following philosophy and guidelines which will be the cornerstone of Taekwon-Do and by which all serious students of this art are encouraged to live.

1. Be willing to go where the going may be tough and do the things that are worth doing even though they are difficult.
2. Be gentle to the weak and tough to the strong.
3. Be content with what you have in money and position but never in skills.
4. Always finish what you begin, be it large or small.
5. Be a willing teacher to anyone regardless of religion, race or ideology.
6. Never yield to repression or threat in the pursuit of a noble cause.
7. Teach attitude and skill with action rather than words.
8. Always be yourself even though your circumstances may change.
9. Be the eternal teacher who teaches with the body when young, with words when old, and by moral precept even after death.



Gen. Choi personally explaining the philosophy of Taekwon-Do to United States Senators and Congressmen.

SYSTEM OF RANK *(Dan Gup Jedo)*

In Taekwon-Do, character development, fortitude, tenacity, and technique are graded as well as individual capacity. The promotional scale is divided into nineteen ranks—10 grades(Gups) and nine degrees (Dans.) The former begins with 10th grade (Gup) the lowest and ends at first grade. Degrees begin with the first degree (Dan) and end with the ultimate, ninth degree.

There is, of course, a certain significance in the numbering system. With degree, the number 9 is not only the highest one among one digit numbers but also is the number of 3 multiplied by 3. In the Orient, three is the most esteemed of all the numbers. The Chinese character representing three is written: 三 .The upper line symbolizes the heaven; the middle line, mortals: and the bottom line, earth.

It was believed that the individual who was successful in promoting his country, fellowmen and God, and able to reach an accord with all three would aspire to become King, which was written thusly: 王. The Chinese character for three and King are nearly synonymous. When the number three is multiplied by itself, the equation is nine, the highest of the high; therefore, ninth degree is the highest of the high ranking belts.

It is also interesting to note that when the numeral 9 is multiplied by any other single digit number and the resultant figures are added together, the answer always equals 9, i.e. $9 \times 1 = 9$; $9 \times 2 = 18$, $1 + 8 = 9$ and so on up to $9 \times 9 = 81$, $8 + 1 = 9$. Since this is the only single digit number having this property, it again points to the number 9 as being the most positive of figures.

Taking the use of the number three one step further, the degrees are further divided into three distinct classes. First through third degree is considered the novice stages of black belt. Students are still merely beginners in comparison to the higher degrees. At fourth degree, the student crosses the threshold of puberty and enters the expert class. Seventh through ninth is composed of Taekwon-Do masters— the elite who fully understand all the particulars of Taekwon-Do, mental and physical.

There is perhaps one question that remains; why begin with the lowest of the two digit numbers, "10" why not begin with the lowest one digit number and proceed from first grade to ninth grade, and then begin again for degrees?

Though it would certainly be more logical, the 10 to 1 and 1 to 10 numerical system in the Orient is ageless. It would be impossible, if not even a bit impertinent, to attempt to change a practice that is even carried into children's games.

Perhaps there was an initial logical reason for it; however.it seems to have been lost in antiquity. Anyhow, the number "10" is the lowest existing two digit number; consequently, a beginner must start at this number rather than 11 or 12 which an numerically higher.

CRITERIA FOR GRADE AND DEGREE

This criteria is based on the total number of hours and days required for the student to obtain first degree black belt, and years for the further black belt degrees.

There are actually three programs a beginner may follow:

1. An 18 months course; an hour and a half per day, six days per week for a total of 702 hours.
2. A 30 month course; an hour and a half per day, three days per week for a total of 585 hours.
3. A 12 month course; four hours per day, six days per week for a total of 1248 hours.

GRADE

Grade	Requirement	Month		
		30	18	12
10th		2	1	1
9th		2	1	1
8th		2	1	1
7th		2	1	1
6th		3	2	1
5th		3	2	1
4th		3	2	1
3rd		4	2	1
2nd		4	3	2
1st		5	3	2

DEGREE

Degree	Requirement	Year
1st		1 5
2nd		2
3rd		3
4th		4
5th		5
6th		6
7th		7
8th		
9th		

Significance of first degree

First Degree—Expert or Novice?

One of the greatest misconceptions within the martial arts is the notion that all black belt holders are experts. It is understandable that those unacquainted with the martial arts might make this equation. However, students should certainly recognize that this is not always the case. Too often, novice black belt holders advertise themselves as experts and eventually even convince themselves.

The first degree black belt holder has usually learned enough technique to defend himself against a single opponent. He can be compared to a fledging who has acquired enough feathers to leave the nest and fend for himself. The first degree is a starting point. The student has merely built a foundation. The job of building the house lies ahead.

The novice black belt holder will now really begin to learn technique. Now that he has mastered the alphabet, he can begin to read. Years of hard work and study await him before he can even begin to consider himself an instructor and expert.

A perceptive student will, at this stage, suddenly realize how very little he knows.

The black belt holder also enters a new era of responsibility. Though a freshman, he has entered a strong honorable fraternity of the black belt holders of the entire world; and his actions inside and outside the training hall will be carefully scrutinized. His conduct will reflect on all black belt holders and he must constantly strive to set an example for all grade holders.

Some will certainly advance into the expert stages. However, far too many will believe the misconception and will remain in novice, mentally and technically.

TEST *(Simsa)*

There are two categories; grade and degree. Grade testing is conducted at an appropriate gym to which the student belongs.

Degree testing up to third is conducted by a promotion board composed of more than three and less than seven members of the association or federation of their parent country.

Fourth to eighth degree will be tested by the promotion committee of the International Taekwon-Do Federation. As far as ninth degree is concerned, unanimous consent has to be granted by a special committee which shall consist of 9 members who are holders of either 7th or 8th degree recognized by the International Taekwon-Do Federation.

The power test is strictly prohibited for children, for it may cause bone or muscle damage.

Note:

As is customary, a qualified instructor may test up to one half of his holding degree; for example, 4th degree may test up to 2nd; 6th degree up to 3rd degree.

Grade	Pattern
10th	4 direction punch
	4 direction block
9th	4 direction block
	Chon-Ji
8th	Chon-Ji
	Dan-Gun
7th	Dan-Gun
	Do-San
6th	Do-San
	Won-Hyo
5th	Won-Hyo
	Yul-Gok
4th	Yul-Gok
	Joong-Gun
3rd	Joong-Gun
	Toi-Gye
2nd	Toi-Gye
	Hwa-Rang
1st	Hwa-Rang
	Choong-Moo
	Member of Test Board:

THE CONTENTS OF THE TEST FOR GRADES

Sparring		Power		Education	Attitude	Total	Average	Remarks
3-Step alone								
3-Step								
3-Step								
2-Step								
3-Step								
2-Step								
2-Step		Front kick						
1-Step								
1-Step		Knife-hand						
Semi-free		Side kick						
Semi-free		Forefist						
Free		Side kick						
1-Step		Back fist						
Free		Flying side kick						
Free		Turning kick						
Self-defence technique		Reverse turning kick						

1. Passing mark is 60 points.
2. Every 10 points above or below the passing mark will be automatically promoted or reduced accordingly.

THE CONTENTS OF A TEST FOR DEGREES

Degree	Pattern	Sparring	Power
1st	Kwang-Gae	Free	Forefist
	Po-Eun		Reverse turning kick
	Ge-Baek	Foot technique	Flying turning kick
2nd	Eui-Am	Free	Knife-hand
	Choong-Jang		Flying high kick
	Juche	Foot technique	Over-head kick
3rd	Sam-Il	Free	Back fist
	Yoo-Sin		Mid-air Kick
	Choi-Yong	Self-defence technique	Flying reverse turning kick
4th	Yon-Gae	Free	Over-head kick
	Ul-Ji		
	Moon-Moo	Self-defence technique	Flying twisting kick
5th	So-San		
	Se-Jong		
6th	Tong-Il		

Thesis	Education	Total	Average	Remarks

TEST FORM FOR GRADE

Serial No	Name	Date of Birth	Nationality	Present Rank

Pattern		Sparring		Power		Education

Date of Test..... 19 .....

Senior member of Test Board:

TEST FORM FOR DEGREE

Serial No	Name	Date of Birth	Nationality	Present Rank

Pattern		Sparring		Power		Thesis

Date of Test .... 19 ....

Senior member of Test Board:

Date. Month. Year

Promotion Date	Requested Rank	Approved Rank

Attitude	Total	Average	Remarks

Name Signature

Date. Month. Year

Promotion Date	Requested Rank	Approved Rank

Education	Total	Average	Remarks

Name Signature

SAMPLES OF TEST FORM FOR GRADE

Serial No	Name	Date of Birth	Nationality	Present Rank
3333	Kim Son Dal	15th Aug. 1945	Korean	10th Grade

Pattern		Sparring		Power		Education
Four direction block	65	3-step alone	60			University
Chon-Ji	60					
Date of Test			Senior member of Test Board:			

Serial No	Name	Date of Birth	Nationality
948	Ben Smith Jr.	9th Oct. 1950	American

Pattern		Sparring		Power	
Yul-Gok	80	Semi-Free	80	Knife-hand	7(
Joong-Gun	80	Free	55	Side kick	7(
Date of Test			Senior member of Test Board:		

11th November 1979

Promotion date	Requested Rank	Approved Rank
	9th Grade	9th Grade

Attitude	Total	Average	Remarks
Good	185	61	Walking stance is narrow

Name Lee Suk Hi Signature

10th October 1979

Present Rank	Promotion Date	Requested Rank	Approved Rank
5th Grade	7th July 1979	4th Grade	3rd Grade

Education	Attitude	Total	Average	Remarks
High School	Excellent	435	72	Needs more exercise in free sparring

Name Park Jung Taek Signature

Serial No	Name	Date of Birth	Nationality	Present Rank
1002	Pan Van Duk	9th Dec. 1954	Vietnamese	3rd Grade

Pattern		Sparring		Power		Education
Joong-Gun	50	Semi-free	45	Forefist	55	High school
Toi-Gye	50	Free	40	Side kick	45	
Date of Test		Senior member of Test Board:				

Serial No	Name	Date of Birth	Nationality
548	Hong Kil Dong	3rd Mar. 1947	Korean

Pattern		Sparring		Power	
Toi-Gye	65	Free	60	Back fist	7
Hwa-Rang	50	Foot technique	50	Turning kick	5
Date of Test		Senior member of Test Board:			

10th February 1979

Promotion Date	Requested Rank	Approved Rank
5th Jun. 1978	2nd Grade	4th Grade

Attitude	Total	Average	Remarks
Fair	285	47	Correct movements are required

Name Han Sam Soo Signature

8th Dec. 1979

Present Rank	Promotion Date	Requested Rank	Approved Rank
2nd Grade	2nd May. 1979	1st Grade	2nd Grade

Education	Attitude	Total	Average	Remarks
Middle school	Good	350	58	Advised to attend class more often

Name Charles Sereff Signature

SAMPLES OF TEST FORM FOR DEGREE

Serial No	Name	Date of Birth	Nationality
7777	Andrzj Bryl	3rd June 1957	Polish

Pattern		Sparring		Power	
Hwa-Rang	65	Free	55	Flying side kick	65
Choong-Moo	60			Reverse turning kick	65
		Self-defence techniques	70		

Date of Test 24th Aug. 1979 Senior member of Test Board:

Serial No	Name	Date of Birth	Present Rank	Nationality
509	Mohamat Bin Hassam	1st Jan. 1942	Malaysian	1st Degree

Pattern		Sparring		Power		Thesis
Kwang-Gae	65	Free	65	Forefist	65	
Po-Eun	60			Reverse turning kick	55	
Ge-Baek	60	Foot technique	60	Flying turning kick	60	

Date of Test 3rd Apr. 1979 Senior member of Test Board:

2nd August 1979

Present Rank	Promotion Date	Requested Rank	Approved Rank
1st Grade	18th Aug. 1979	2nd Degree	1st Degree

Thesis	Education	Total	Average	Remarks
	College	380	63	Advised to exercise more in sparring

Name Park Jung Tae Signature

Promotion Date	Requested Rank	Approved Rank
3rd Sept. 1977	2nd Degree	2nd Degree

Education	Total	Average	Remarks
University	490	61	More exercise needed in fying techniques

Name Choi Joong Hwa Signature

Serial No	Name	Date of Birth	Nationality	Present Rank
399	Einrich Wagner	25th Jun. 1940	German	3rd Degree

Pattern		Sparring		Power		Thesis
Sam-Il	65	Free	60	Back fist	55	51
Yoo-Sin	60			Mid-air kick	60	
Choi-Yong	60	Self-defence technique	55	Flying reverse turning kick	60	

Date of Test 3rd Oct. 1979 Senior member of Test Board:

Serial No	Name	Date of Birth	Nationality
333	Kim Sat Kat	27th Nov. 1941	Korean

Pattern		Sparring		Power
Yon-Gae	50			
Ul-Ji	45			
Moon-Moo	40			

Date of Test. 1st Nov. 1979 Senior member of Test Board:

24th September 1979

Promotion Date	Requested Rank	Approved Rank
1st June 1966	4th Degree	3rd Degree

Education	Total	Average	Remarks
High School	526	58	More study on thesis is neccessary

Name Rhee Ki Ha Signature

Note:

1. Double promotion can be allowed only for grade test.
2. Demotion can be considered only for such person whose past training experience is unknown by the instructor.

27th Oct. 1979

Present Rank	Promotion Date	Requested Rank	Approved Rank
4th Degree	5th May 1975	5th Degree	3rd Degree

Thesis	Education	Total	Average	Remarks
50	College	185	46	More training is requested on all subjects

Name Lim Won Sop Signature

TRAINING SCHEDULE

(Sooryon Gehoek Pyo)

In any undertaking, good planning reduces the risks and increases the probability of success. Well planned programs properly carried out can be likened to catching fish with a net while poorly planned programs can be compared to catching fish with one's bare hands, an obviously inefficient and wasteful exercise.

As training for Taekwon-Do mobilizes the muscles of the entire body, it requires a large amount of energy. A student must move up gradually, from the easy steps to the more difficult, from the basic to the more advanced stages of the development process.

In this manner, the student will not only enhance his health but will develop his techniques thoroughly and consistently. A Taekwon-Do instructor is responsible for the planning of the detailed training schedule for each of his students, particularly the grade holders, so that the programs set for them can be carried out properly and on a timely basis, with students receiving the right amount of instruction in the specified time.

The training schedule ideally should provide a general overview of all of the training programs which in turn are broken into more detailed steps showing the course outline for each class and grade level within a particular program.

The training schedule listed here is a rather broad one. For beginners training for first degree black belt, however, it does present the basic requirement. It is necessary for the instructor to formulate a detailed master training program and lesson plan. This will allow the course to be conducted in a more efficient manner.

There are three rather important rules that should be followed:

1. Teach students by rank to avoid unnecessary duplication of exercises by senior students.

2. Divide the class into courses for children, adult, and senior citizens. This will enable everyone to practice without fear of either injury or over exertion.
3. Rather than allowing the whole class to rest at the same time break the training schedule up so one group is able to rest while watching another group practice.

   The group resting should be aligned at the furthest extreme of the practice area and should remain silent while the other group is training. There is a beneficial side effect in this method. The resting group will be able to spot mistakes their classmates are making, thereby correcting their own.



MASTER PROGRAM

Grade	Fundamental Exercise	
10th	Parallel stance punch Walking stance spot punch Walking stance forearm low obverse block	Sitting stance punch Walking stance knife-hand low observe block
9th	L-stance knife-hand guarding block Walking stance stepping punch Walking stance forearm low reverse block	Walking stance knife-hand low reverse block Step-turning
8th	L-stance twin forearm block Walking stance forearm rising block	L-stance knife-hand side strike
7th	L-stance outer forearm outward block Walking stance outer forearm side block Walking stance back fist side strike	Walking stance outer forearm wedging block L-stance forearm guarding block
6th	L-stance knife-hand inward strike Walking stance inner forearm circular block	Walking stance straight finger-tip thrust Stepping side piercing kick
5th	Walking stance palm hooking block L-stance twin knife-hand block Walking stance double forearm block	Walking stance front elbow strike Walking stance knife-hand rising block
4th	L-stance reverse knife-hand block Rear foot stance palm upward block Walking stance twin fist upset punch Walking stance twin fist upset punch	Walking stance upper elbow strike L-stance forearm inward block Walking stance x-fist rising block
3rd	Walking stance upset fingetip thrust Turning kick L-stance double forearm pushing block Walking stance flat fingertip thrust	Close stance back fist high strike Walking stance x-fist pressing block Walking stance x-fist downward block
2nd	Sitting stance palm pushing block Close stance inner forearm side front block	Vertical stance knife-hand downward strike
1st	Walking stance knife-hand front strike Sitting stance forearm front block Walking stance palm upward block	L-stance forearm low block X-stance knife-hand side strike

(from beginner to first degree black belt holder)

	Pattern	Sparring	Training Aids
Walking stance inner forearm obverse block Stepping side rising kick Front rising kick Front snap kick	Four direction punch Four direction block	3-step alone	Forging post (with sponge pad) Dyna-strike Stretchociser
Spot turning L-stance inner forearm block Side piercing kick Side front snap kick	CHON-JI	3-step	Mirror Stance mould
Walking stance inner forearm reverse block	DAN-GUN	3-step	Pullers
L-stance back fist side strike Stepping side rising kick Release from a grab	DO-SAN	3-step 2-step	Forging bag Finger toughner box (with rice)
Fixed stance punch Walking stance reverse punch	WON-HYO	2-step 1-step	Punching ball Forging post (with straw pad)
X-stance back fist side-strike Double side stepping knife-hand side strike	YUL-GOK	1-step Semi-free	Blocking apparatus Calisthenics
Fixed stance u-shape block Releasing from a grab Close stance turning punch	JOONG-GUN	Semi-free Free	Wooden horse Foot raising aid Jar
L-stance knife-hand low guarding block X-stance x-fist pressing block	TOI-GYE	Semi-free Free	Improvised training aids Dumbells
L-stance reverse punch L-stance side elbow thrust	HWA-RANG	Free Self-defence technique	Forging pendulum Finger toughener box (with sand)
Flying side piercing kick Reverse turning kick	CHOONG-MOO	Free Self-defence technique	Power indicator Holders

MASTER PROGRAM FOR 10TH GRADE

Nomenclature of the attacking and blocking tools	Forefist, outer forearm, knife-hand, inner forearm, under forearm, Back forearm, ball of the foot, tibia, outer tibia, inner tibia and side sole
Definition of the vital spots	High, middle and low section of the body
Reasonable position of the tools for	High, middle and low attack or block
Stances	Attention, parallel, walking and sitting stance
Fundamental exercises	Introduction of Taekwon-Do Theory of power Parallel stance punch Walking stance spot punch Stepping motion Walking stance outer forearm low obverse block Front rising kick Four direction punch Sitting stance punch Walking stance knife-hand low observe block Walking stance inner forearm middle obverse side block Four direction block Stepping side rising kick

LESSON PLANS FOR 10TH GRADE

1. They can be flexible according to circumstance or individual taste of instructor.
2. Warming up and warming down exercises must be done before and after training.

1st Week

	Subjects	Reference	Training Aids
Mon.	How to tie the belt Attention stance and bow posture Introduction of Taekwon-Do Conduct in do jang How to fold the do bok		
Tues.	Vital spots and high, middle and low attack or block How to make a clenched fist Theory of power Parallel stance punch		
Wed.	Theory of power How to punch a forging post stressing the point of focus Principle of stepping Walking stance spot punch		Forging post (sponge pad) Dyna strike
Thurs.	Walking stance spot punch Correction and demonstration Nomenclature of forearms and tibias Walking stance forearm low block		
Fri.	Parallel stance punch Walking stance spot punch Walking stance forearm low block Correction and demonstration		
Sat.			

2nd Week

	Subject	Reference	Training Aids
Mon.	Tenets of Taekwon-Do Walking stance spot punch Walking stance forearm low block Spot front rising kick		
Tues.	Walking stance spot punch Walking stance forearm low block Spot front rising kick Correction and demonstration		
Wed.	Parallel stance punch Walking stance spot punch Walking stance forearm low block Four direction punch		
Thurs.	Walking stance spot punch Walking stance forearm low block Four direction punch Sitting stance punch		
Fri.	Sitting stance punch Four direction punch Correction and Demonstration Stepping front rising kick		
Sat.			

3rd Week

	Subjects	Reference	Training Aids
Mon.	Moral culture Sitting stance punch Stepping front rising kick Four direction punch		
Tues.	Sitting stance punch Four direction punch Correction and demonstration How to make a proper knife-hand Walking stance knife-hand low block		
Wed.	Sitting stance punch Stepping front rising kick Walking stance knife-hand low-block Correction and demonstration Four direction punch		
Thurs.	Sitting stance punch Four direction punch Walking stance knife-hand low block Walking stance inner forearm obverse side block		
Fri.	Four direction punch Walking stance knife-hand low block Inner forearm obverse side block Side rising kick Correction and demonstration		
Sat.			

4th Week

	Subjects	Reference	Training Aids
Mon.	Moral culture Sitting stance punch Stepping side rising kick Four direction punch Four direction block		Stretchociser
Tues.	Stepping front rising kick Stepping side rising kick Four direction block Correction and demonstration Principles of 3-step sparring		
Wed.	Four direction punch Stepping side rising kick Four direction block 3-step sparring		
Thurs.	Sitting stance punch Stepping front rising kick Four direction punch Four direction block 3-step sparring		
Fri.	Instruction of test Four direction punch Four direction block 3-step sparring Correction and demonstration		
Sat.	Test		



MASS TRAINING SCHEDULE

The following curriculum was adopted by the South Korean Armed Forces, and in May 1968 was presented to the consul International Sports Military Symposium held in Paris.

One of the great advantages of Taekwon-Do is the ability to train a large mass of students at one single session. This is especially valuable for training military personnel. Mass training is divided into both ordinary and special classes.

1. ORDINARY CLASS.

This is conducted for all men, including officers, and is broken down into the following successive courses.

A. First Course

This couse should teach simple basic posture, fundamental movement, and beginner's patterns; CHON-JI and DAN-GUN. Here the student is beginning to toddle and discover the use of his legs for the first time. In two months, the student can be eligible for any grade from 10th to 7th, depending on the mental and physical achievement. This course should take two months.

B. Second Course

This phase of instruction should teach 2-step and 1-step sparring along with DO-SAN and WON-HYO patterns. In this course emphasis is placed proper use of the feet. Of course, there is constant repetition of technique learned in the first course. Here the student is walking freely and attempting to run. Upon completion of this course the student can be promoted to any grade from 6th to 5th grade, again depending on his ability.

This course should also take two months.

C. Third Course

In the first half of this course, students learn foot techniques, semi-free sparring and free sparring. The students advance to YUL-GOK and JOON-

GUN patterns, and some basic self-defence techniques. In the second half of the course the student is introduced to bayonet drill and practical methods of defense against armed opponents. The adolescent student is now running freely and is qualified to hold any grade from 4th to 3rd. This is another two month course.

2. SPECIAL CLASS.

This class is primarily for training instructors and assistant instructors. The first, second, and third courses are nearly the same as those of the ordinary class with the exception that though the courses are shorter, the daily training is for a longer period.

a. **Fourth Course**

In this course, the students receive more intensive training to develop muscles and sparring techniques. The students begin to practice TOI-GYE and HWA-RANG patterns. Now the student can not only run, but jump as well.

Upon completion of this course the students are eligible for 2nd and 1st grade. This course should take three months.

b. **Fifth Course**

This course is a preparatory course for obtaining a black belt. Here the instructor scrutinizes the students and appraises their confidence, leadership ability, moral courage and humulity. Not only is the adult student running and jumping but he also possesses the technique and confidence to participate in any sporting event. Once the student has mastered HWA-RANG and CHOONG-MOO patterns, he may test for 1st degree black belt. This course should take a minimum of three months.

3. TRAINING HALL

An indoor training hall should have a wooden floor so the student can practice barefooted. A wooden floor also offers the flexibility needed to enable students to perform their techniques at an optimum. An outdoor training area is obviously ideal for training a large mass of students, perhaps company size.

It should be set up on a level, preferably grassy area. Students are allowed to wear shirts and tennis shoes outdoors.

4. TERMS OF TRAINING

An individual soldier, training one hour per day six days a week, should finish the basic Taekwon-Do training in less than six months. In the advanced phase of the special class, potential instructors must train eight hours per day for an additional six months.



CLASSIFICATION OF INSTRUCTOR

The instructors are, in a broad sense, classified into domestic and international. The former are selected from among 4th Dan and above, qualified by their parent domestic association and the latter from among the domestic instructors, appointed upon completion of the qualification tests by the International Taekwon-Do Federation.

Only the international Taekwon-Do instructor is authorized to teach and test the students both overseas and home. He can also issue the grade certificate in his name. However, degree certificates must be requested from the International Taekwon-Do Federation.

An international instructor can delegate the authority to his assistants to teach. These assistants, however, do not have the power to test.

As a rule:

A. 1st degree can teach up to 5th grade.

B. 2nd degree can teach up to 3rd grade.

C. 3rd degree can teach up to 1st grade.

Degree Certificate



Instructor Certificate



CLASSIFICATION OF UMPIRE

(Simpan Jongyu)

Umpires are divided into class A and B, the former for international matches and the latter for national matches.

Qualification of an International Umpire:

The International Taekwon-Do Federation appoints as an international umpire those who are 4th degree and above and have passed the umpire's course conducted by the International Taekwon-Do Federation.

A class A umpire must be accredited with years of match experience and can judge international matches in any country at any time, whenever requested by the International Taekwon-do Federation.

Qualification of a National Umpire:

A class B umpire is selected from among 2nd degree and above and qualified by his parent association. He can judge national matchs only.

All umpires, when judging competitions, must dress as follows:

1. White long-sleeved shirt
2. Blue tie (solid--one color only)
3. Blue pants
4. White running shoes or soft white rubber soled shoes
5. White socks



Class A



Class B





The First World Taekwon-Do Championship in Montreal, Canada, 1974.



The First Intercontinental Championship held in Quebec, Canada, November 1982.





COMPETITION *(Kyong Gi)*

A Taekwon-Do match is more than merely a contest of skill and power. It is also an aesthetic display of a martial art, not unlike fencing, with an honorable tradition. There is certainly beauty in aggressive yet controlled sparring, in well-executed patterns, or in the awesome spectacle of flying kicks and breaking techniques. Though the contest itself and the competitive spirit of all participants is important, students should also enjoy the match and take advantage of it for making new acquaintances within the brotherhood of Taekwon-Do, exchanging training techniques, and spreading the physical and mental attributes of the art to the spectators. Too often, competitors take the match far too seriously and ruin it for themselves and others through their lack of sportsmanship.

The accolades and trophies are sometimes superficial forms of recognition. It is the measure of respect felt by instructors and fellow students that holds far more value.

A great deal of emphasis has been placed on the sparring aspect of matches. Though sparring is certainly an indicator of a student's training, it cannot be the sole criteria for judging any particular student's techniques. There are a lot of variables that must be taken into consideration. In the case of match sparring, there are some instructors and students who feel that victory can only be decided through actual contact matches with or without protective equipment. Certainly, as in the case of kick boxing or some of the soft styles of open hand fighting, contact can be made without serious injury. Using proper technique, however, a Taekwon-Do student could easily shatter an opponent's jaw or cause instant death with one single blow. The larger majority favor full contact with protective equipment.

There are a number of reasons why this is unfeasible:

1. With protective equipment, it would be necessary to completely cover the body rather than some vital spots and attacking tools. Not only would helmets and chest pads be required, but also padding around the throat, armpits, neck artery, temple (which could be damaged even though a helmet was worn), and face. The whole body would have to be encased and contestants would look

like medieval warriors. It must also be remembered that students, able to break four or five boards with a punch or kick, could still cause a serious concussion.

2. Freedom of movement would be restricted and protective equipment would be a burden rather than protection, especially for a light person.

3. Attacking tools would be limited. With boxing gloves, it would be impossible to use a knife-hand, back fist, or fingertips.

4. Accuracy and speed would be useless criteria.

5. It would be impossible to use special techniques; e.g., flying kicks, overhead kicks, etc.

6. Body contact would prohibit women, senior citizens, children, and persons with physical disabilities from competing.

7. Protective equipment would eliminate pain, which induces reflexive action in blocking techniques. Pain is also the harshest, though most effective, aid for promoting tenacity, courage, and pride.

The proper method of judging a student's skill and power would be to conduct a match encompassing several related tests of ability, which might include sparring, patterns, power tests, and special techniques. Through sparring—courage, aggressiveness, spirit, accuracy and speed could be tested; through patterns—balance, characteristic beauty and concentration; through breaking—power; and through special techniques—coordination, acrobatic skill, and resolve.

RULES FOR COMPETITION

(Kyong Gi Kyu Jong)

SECTION I. **GENERAL**

Article 1. These rules are to be applied to every individual and / or national group taking part in any Taekwon-Do competition sponsored by the International Taekwon-Do Federation.

Article 2. The purpose of these rules is to elevate the quality of Taekwon-Do by scoring, in total, every aspect and provide an equal chance for all participants to show the ultimate of their abilities.

SECTION II. **EXECUTIVE COMMITTEE**

Article 3. The juries, judges and referee will be selected from the rolls of certified umpires in the International Taekwon-Do Federation. The executive committee will consist of the following members:

a. Juries	3
b. Referee	1
c. Judges	4
d. Timekeepers	2
e. Recorders	2
f. Photographers	3
g. Match executive	1
h. Physicians	2
i. Publicity officer	1
j. Reporters	unrestricted

Article 4. Duties:

a. The juries will be seated in the place of honor in front, and will render final decision in the case of a tie or dispute by a majority vote.

b. The referee will be in the ring to control the competition.

c. The judges will be seated in each of the four corners of the ring.
d. Timekeepers will be seated at ringside to check and indicate the beginning, end, and continuation of each competition.
e. The recorder will be seated at ringside to keep contest records.
f. Photographers, provided by the organizing committee to photograph actual scenes, especially patterns and sparring, will provide video tape recordings for use in the event of dispute.
g. The match executive will be responsible for conducting the events of the competition.
h. The physician is responsible for medical examinations and treatment of any competitors injured during competition.
i. The publicity officer will provide the publicity for the competition.

SECTION III. COMPETITION

Article 5. Division of competition: Competition is divided into team match and individual match.

Article 6. Composition of Teams: Teams will consist of five regular competitors, plus one competitor in reserve. Contestants are assigned numbers and competition will proceed in numerical order.

Article 7. Order of Match: Pattern, sparring, power test, and special technique.

a. Team Match:
   (1) Pattern: one optional and two designated.
   (2) Sparring: free sparring.
   (3) Power test: with foretist, knife-hand, footsword, ball of the foot, and back heel.
   (4) Special technique: flying high kick, overhead kick, flying turning kick, mid-air kick (360 degrees), and flying reverse turning kick.
   (5) Power test and special technique will be performed only by team representatives.

b. Individual Match (male):
   (1) Pattern: one optional and two designated.

(2) Sparring: free sparring.
(3) Power test: with forefist, knife-hand, footsword, ball of the foot, and back heel.
(4) Special technique: flying high kick, overhead kick, mid-air kick, flying turning kick, and flying reverse turning kick.

c. Individual Match (female):
(1) Pattern: one optional and one designated.
(2) Sparring: free sparring.
(3) Power test: with knife-hand and footsword.
(4) Special technique: overhead kick.

Article 8. a. Competition will be decided by the pyramid tournament system.
b. The individual match sparring events are divided into Group A (1st and 2nd Dan) and Group B (3rd and 4th Dan). These are further divided into:
i) Lightweight—up to 63 kg.
ii) Middle weight—up to 73 kg.
iii) Heavy weight—73 kg and over.
c. Each team must perform all match competitions.
d. Individual competitors may enter any or all of the categories. Tie will be decided by a draw.

Article 9. Dress and Ring Requirements:
a. Though competitors must wear practice suits during competition, they are allowed to wear dressing gowns during intervals to prevent chills.
b. Ring size will be a nine by nine meter wooden floor raised ten centimeters off the ground.

Article 10. Awards:
a. First, second, and third place prizes for team match.
b. First, second, and third place prizes for individual match.
c. First, second, and third place prizes for patterns.
d. First, second, and third place prizes for sparring.
e. First, second, and third place prizes for power test.

f. First, second, and third place prizes for special techniques.
g. Partial prize; only first place for power test; i.e., knife-hand, footsword, etc.
h. Partial prize; only first place for special technique; i.e., flying high kick, mid-air kick, etc.
i. Special prize; these will be given to any one individual contestant for display of a newly developed innovative technique.

Note: The winning team will be chosen according to the total points of the team and the individual.



Article 11. Scoring Criteria:

a. Pattern:

10 points are awarded as basic points for the optional pattern and 20 points for a designated pattern.

Additional 5 points will be added for the following items:

(1) Accuracy of diagram
(2) Equilibrium
(3) Breath control
(4) Smoothness of movement
(5) Timing of each movement
(6) Power
(7) Rhythmic movement
(8) Characteristic beauty

b. Sparring:

(1) Time Allowance

Two minutes for sparring; however, if no score is made within two minutes, an additional two minutes are allowed after a one minute interval. If at this time, no score is made, the jury will decide the winner.

(2) Injury

When a contestant is not able to continue the match due to injury, the party responsible for the injury will be disqualified. If no determination can be reached as to responsibility, the jury will decide the winner.

(3) Disqualification

(a) Misconduct against the referee
(b) Intentionally attacking a vital spot, disabling an opponent
(c) Committing more than three fouls
(d) Ignoring referee's instructions more than twice

(4) Fouls

(a) Loss of temper
(b) Insulting an opponent in any way
(c) Biting or scratching

(5) Warnings

(a) Stepping out of the ring (both feet)

(b) Falling down whether intentionally or not, except to score a point

(c) Attacking a fallen opponent

(d) Intentionally avoiding close contact

(e) Holding or clawing

(6) Demerit

(a) Committing more than three warnings

(b) Every demerit is counted as a loss of one point

(7) Scoring

(a) Attack

Decisive Blow

I) Attacking tool must focus within two centimeters of a vital spot.

II) An appropriate attacking tool must be used.

III) Correct posture must be maintained.

IV) Attacking tool must be delivered in a forceful manner.

V) Attack must be delivered from a proper distance.

(b) Defense

Perfect Block

I) Defender must maintain complete balance.

II) An appropriate blocking tool must be used.

III) Block must be powerful and accurate.

IV) Defense must be maintained at a proper distance.

V) Opponent's balance must be broken.

(8) Vital Spots

Listed below are the only vital spots recognized in competition: philtrum, temple, point of the chin, upper neck, neck artery, armpit, solar plexus, ribs, floating ribs, abdomen, and leg joint.

(9) Power Test:

Every board will be 30 cm. by 30 cm. by 1.27 cm. thick.

The prize for the power test will be awarded to the competitor who can break the most boards. Every competitor will have only one chance.

(10) Special Techniques:

(a) Flying high kick (one board) at least 220 cm. high. The prize will be awarded for the highest kick.

(b) Overhead kick (one board).

The prize will be awarded to the competitor who can jump the farthest overhead. The height of the obstacle will be 70 cm.

(c) Mid-air kick—360 degrees (one board), 130 cm. high. The prize will be awarded for the highest kick.

(d) Flying turning kick (one board) at least 180 cm. high. The prize will be awarded to the highest kick.

(e) Flying reverse turning kick (one board), 150 cm. high. The prize will be awarded for the highest kick.

(11) Points:

(a) One point will be awarded for:

I) Hand attack directed to mid or high section.

II) Foot attack directed to mid section.

III) Perfect block.

(b) Two points will be awarded for:

I) Foot attack directed to high section.

II) Hand attack while in air (both feet must be off the ground).

III) Jumping or flying kick directed to mid section.

(c) Three points will be awarded for:

Jumping or flying kick directed to high section.

No contact is allowed, but close enough to the body, within 2 cm.



JUDGE PAPER

JUDGE PAPER CORNER NUMBER _____

Signature: _____

PATTERN:		A team		B team	
DESIGNATED	Team Work		40		40
	Diagram		10		10
	Power		10		10
	Smoothness		5		5
	Timing		5		5
	Equilibrium		5		5
	Beauty		5		5
OPTIONAL	Team Work		10		10
	Diagram		5		5
	Balance		2		2
	Smoothness		2		2
	Timing		2		2
	Power		2		2
	Beauty		2		2

Total: _____

Jury Signature: _____

JUDGE PAPER CORNER NUMBER _____

Signature: _____

PATTERN.		A Individual		B Individual	
DESIGNATED	Diagram		30		30
	Power		10		10
	Equilibrium		5		5
	Breath control		5		5
	Smoothness		5		5
	Timing		5		5
	Rhythm		5		5
	Beauty		5		5
OPTIONAL	Diagram		15		15
	Power		5		5
	Equilibrium		2		2
	Breath Control		2		2
	Timing		2		2
	Rhythm		2		2
	Beauty		2		2

Total: _____

Jury Signature: _____

JUDGE PAPER CORNER NUMBER _____

Signature: _____

SPARRING			A	B
Foot while flying	H.S.	3		
Hand While flying	H.S.	2		
Foot Spot				
Foot while flying	M.S.			
Hand	H.S.	1		
Foot				
Fouls — Stepping out				
Fouls — Falling down				
Fouls — Avoiding Contact				
Fouls — Att. fallen opp.				
Fouls — Holding or clawing				
Warnings — Loss of Temper				
Warnings — Insulting				
Warnings — Biting or Scratching				
Injury				
Disqualification				
Total Points				

Jury Signature: _____

JUDGE PAPER CORNER NUMBER_____

Signature:_____

POWER TEST:	A team			B team		
	No of Boards			No of Boards		
Forefist						
Knife-hand						
Ball of Foot						
Footsword						
Back Heel						

Total: _____

Jury Signature: _____

JUDGE PAPER CORNER NUMBER_____

Signature:_____

SPECIAL TECHNIQUES:	A team		B team	
Flying high Kick				
Flying Turning Kick				
Flying Reverse Turning Kick				
Overhead Kick				
Mid-Air Kick				
Total:_____				

Jury Signature:_____



DEMONSTRATION *(Sibum)*

The purpose of the demonstration is to introduce the dynamic power, skill and graceful movements possessed by the demonstrators. It also assures spectators that anyone, regardless of age or sex, can learn and develop such techniques.

Emphasis should be placed on the following points during the demonstration:

1. The meaning and purpose of each technique should be explained in detail.
2. Some particular self-defence techniques and model sparring should be repeated in slow motion for the spectator to understand both the method and purpose of the movements.
3. Since a Taekwon-Do expert should use this technique reflexly in combat, every technique should be performed in front of the spectators immediately without the benefit of rehearsal.
4. Breaking materials such as boards, bricks or roof tiles should be hard enough that an ordinary person would find it almost impossible to duplicate the student's technique. Breaking with the forehead is absolutely prohibited in Taekwon-Do.

The following is one of the programs presented by a Taekwon-Do team during a tour through Europe, Africa, Middle East and South East countries in 1965.

SAMPLE OF A PROGRAM

No. Item

1. Smash one piece of tile with a flying high kick
2. Fundamental movements
3. Pattern "Chon-Ji"
4. Model sparring
5. Smashing 15 pieces of roof tile with the forefist
6. Pattern "Hwa-Rang"
7. Free sparring
8. Smash one piece of brick with a knife-hand
9. Split three pieces of 3-centimeter board with a side kick
10. Pattern "Ge-Baek"
11. Free sparring
12. Smash one piece of roof tile with a footsword while jumping over the shoulders of two standing men
13. Smash two pieces of roof tile with a flying front and turning kick
14. Self-defense techniques (Releasing from a grab)
15. Pattern "Po-Eun"
16. Foot technique sparring
17. Split two pieces of 3-centimeter board with a mid-air kick
18. Free sparring, one student against two opponents
19. Self-defense techniques
20. Split two pieces of 3-centimeter board with a turning and reverse turning kick
21. Self-defense techniques (defense against a bayonet and dagger)
22. Split one piece of 2-centimeter board with flat fingertips
23. Pattern "Choi-Yong"
24. Split two pieces of 3-centimeter board while flying over nine persons
25. Smash one piece of roof tile, placed on head, with a flying twisting kick
26. Split two pieces of 3-centimeter board with a back fist
27. Pattern "Ul-Ji"
28. Smash one piece of roof tile, placed on head, with a flying turning kick
29. Smash four pieces of roof tile with a punching kick (forefist and foot)
30. Pattern "Yoo-Sin"
31. Smash one piece of roof tile while flying over a motorcycle

Demonstrators

6th Degree Han Cha Kyo
5th Degree Kim Jun Kun
5th Degree Kwon Jai Hwa
5th Degree Park Jong Soo



Munchen, West Germany



Ankara, Turkey



Cairo, E.A.R.



Kuala Lumpur, Malaysia

SAMPLES OF BREAKING TECHNIQUES

Breaking itself is not Taekwon-Do, as most people misunderstand it to be. The real purpose of destruction in demonstrations is to prove the power of each blow not only to the spectators but to the student as well.

It is both foolish and dishonest to use tricks in breaking techniques. Certainly an unaware audience will be impressed if a stone is broken by supporting one end with the other hand, smashing bricks which are notched or boards that have been narrowed down or dried in an oven. In reality, however, such a demonstrator is only fooling himself.























SAMPLES OF SPECIAL TECHNIQUES

Their purpose is to demonstrate the ability to attack opponents accurately beyond obstacles or at a distance rather than proving the power.



















































Important:

Due to the distortion of distance apparent in photographs the angle of the feet in the stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





WALKING STANCE

Front view







Back view



L-STANCE

Front view





Back view



PATTERNS *(Tul)*

The ancient law in the Orient was similar to the law of Hamurabi, "an eye for an eye, a tooth for a tooth," and was rigorously enforced even if death was caused accidentally.

In this type of environment, and since the present system of free sparring had not yet been developed, it was impossible for a student of the martial arts to practise or test his individual skill of attack and defense against actual moving opponents.

Individual advancement was certainly hindered until an imaginative practitioner created the first patterns.

Patterns are various fundamental movements, most of which represent either attack or defense techniques, set to a fixed and logical sequence.

The student systematically deals with several imaginary opponents under various assumptions, using every available attacking and blocking tool from different directions. Thus pattern practice enables the student to go through many fundamental movements in series, to develop sparring techniques, improve flexibility of movements, master body shifting, build muscles and breath control, develop fluid and smooth motions, and gain rythmical movements.

It also enables a student to acquire certain special techniques which cannot be obtained from either fundamental exercises or sparring. In short, a pattern can be compared to unit tactics or a word, if fundamental movement is an individual soldier's training or alphabet. Accordingly, pattern, the ledger of every movement, is a series of sparring, power tests, feats and characteristic beauty.

Though sparring may merely indicate that an opponent is more or less advanced, patterns are a more critical barometer in evaluating an individual's technique.

The following points should be considered while performing patterns:

1. Pattern should begin and end at exactly the same spot. This will indicate the performer's accuracy.

2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Movement should be accelerated or decelerated according to the instructions in this book.
6. Each pattern should be perfected before moving to the next.
7. Students should know the purpose of each movement.
8. Students should perform each movement with realism.
9. Attack and defense techniques should be equally distributed among right and left hands and feet.

All patterns in this book are performed under the assumption the student is facing "D" (see pattern diagrams).

There are a total of twenty-four patterns in Taekwon-Do.

The reason for 24 Patterns:

The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the eternal years of an aeon in a day.

It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not. Therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century.

The 24 patterns represent 24 hours, one day, or all my life.

THE INTERPRETATIONS OF PATTERNS

The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events.

CHON-JI: means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.

DAN-GUN: is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.

DO-SAN: is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.

WON-HYO: was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

YUL-GOK: is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this pattern refer to his birthplace on 38° latitude and the diagram (士) represents "scholar".

JOONG-GUN: is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).

TOI-GYE: is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37° latitude, the diagram (士) represents "scholar".

HWA-RANG: is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.

CHOONG-MOO: was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.

KWANG-GAE: is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (⊥) represents the expansion and recovery of lost territory. The 39 movements refer to the first two fiqures of 391 A.D., the year he came to the throne.

PO-EUN: is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram (—) represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.

GE-BAEK: is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram (I) represents his severe and strict military discipline.

EUI-AM: is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram (I) represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

CHOONG-JANG: is the pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This pattern ends with a

left-hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

JUCHE: is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram (☶) represents Baekdu Mountain.

SAM-IL: denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

YOO-SIN: is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A.D. the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

CHOI-YONG: is named after General Choi Yong, Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Yi Dynasty.

YON-GAE: is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

UL-JI: is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerilla tactics, was able to decimate a large percentage

of the force. The diagram (ㄱ) represents his surname. The 42 movements represent the author's age when he designed the pattern.

MOON-MOO: honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.

SO-SAN: is the pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Yi Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

SE-JONG: is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram (土) represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

TONG-IL: denotes the resolution of the unification of Korea which has been divided since 1945. The diagram (|) symbolizes the homogenous race.

Since each pattern has a close relationship with the fundamental exercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.

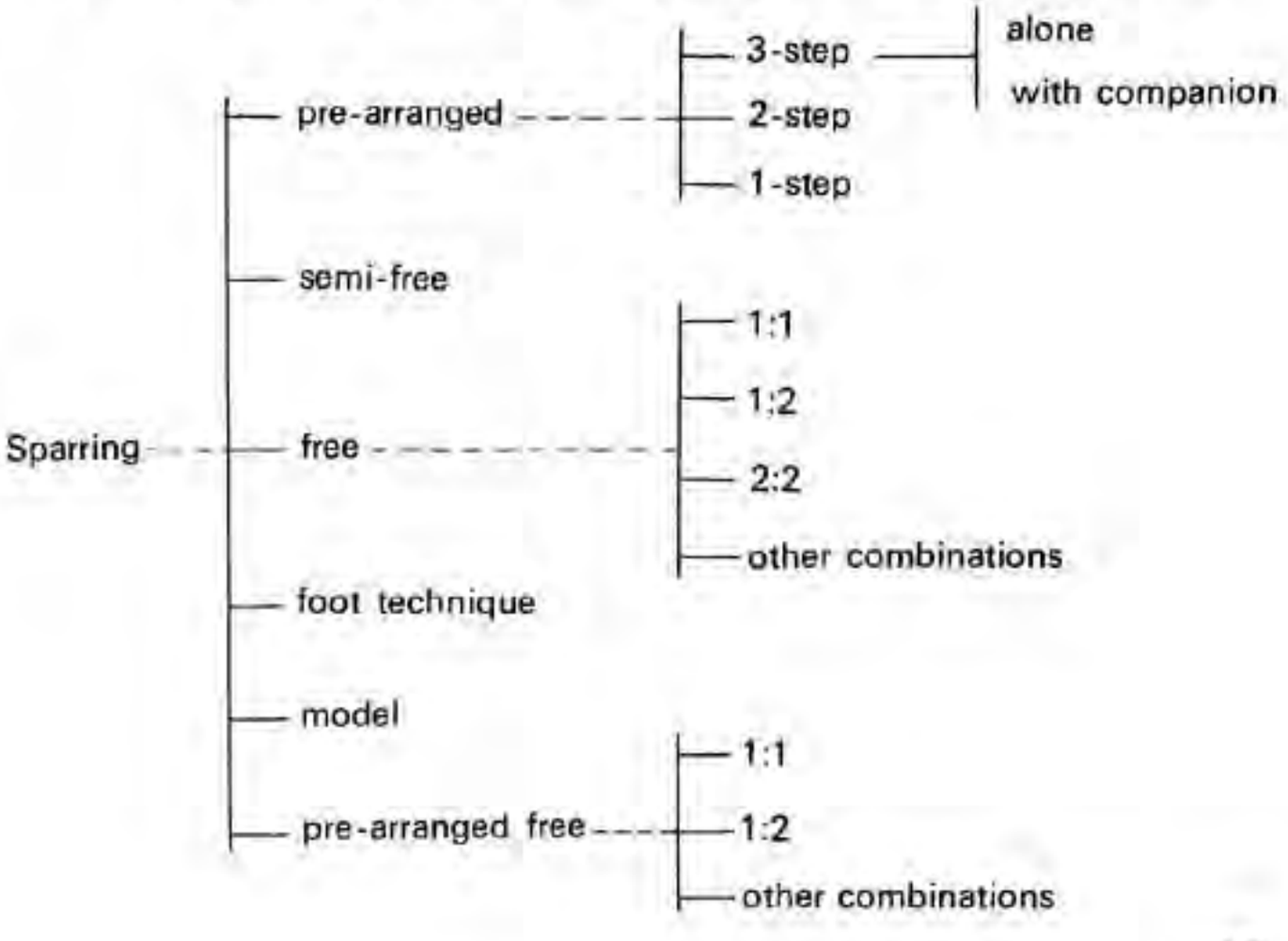
NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN	4TH GUP	BLUE
TOI-GYE	3RD GUP	BLUE/RED STRIPE
HWA-RANG	2ND GUP	RED
CHOONG-MOO	1ST GUP	RED/BLACK STRIPE
KWANG-GAE PO-EUN GE-BAEK	1ST DAN	BLACK
EUI-AM CHOONG-JANG JUCHE	2ND DAN	BLACK
SAM-IL YOO-SIN CHOI-YONG	3RD DAN	BLACK
YONG-GAE UL-JI MOON-MOO	4TH DAN	BLACK
SO-SAN SE-JONG	5TH DAN	BLACK
TONG-IL	6TH DAN	BLACK

SPARRING *(Matsogi)*

Sparring is the physical application of attack and defence techniques gained from pattern and fundamental exercise against an actual moving opponent or opponents under various situations. It is, therefore, not only inseparable from pattern and fundamental movement but also indispensable to promote the fighting spirit and courage, to train the eyes, to read the opponent's tactic and manoeuvers, to forge the attacking and blocking tools, to test his or her own skills and ability and to learn other movements hardly to be gained from pattern or fundamental exercise.

SYSTEM OF SPARRING *(Matsogi Jedo)*

Sparring is classified into pre-arranged, semi-free, free, foot technique, model and pre-arranged free sparring with the following sub-catagories.



SELF-DEFENSE TECHNIQUES
(Hosin Sool)

These techniques are not only the most interesting in Taekwon-Do but also the most advanced. They are, in every sense, for practical self-defense. These techniques are the logical application of various motions acquired from patterns, sparring, and fundamental movements to be used against a sudden attack by an armed or unarmed opponent.

The defender must know how to make use of his opponent's momentum and force while utilizing his or her dynamic and reflexive actions against a momentarily undefended target. Certainly, these self-defense techniques can only be effective if the student takes the time to constantly train with them under realistic conditions.



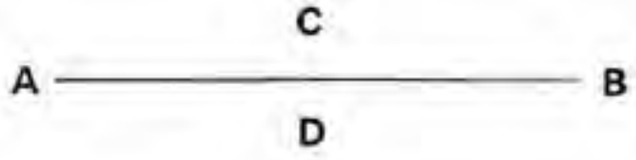


Gen. Choi gives specific directions of each movement for photographs to be used in this encyclopedia.

MODEL SPARRING *(Mobum Matsogi)*

The primary purpose of this sparring is to show the spectator the agility and skill of the demonstrator and the physical application of every single movement. This is normally accomplished with repetition of the same movement in a slow motion.

The role of the counterpart in the demonstration is to provide a precise target upon which the demonstrator acts. The distance between the players can be adjusted freely by the demonstrator, and the counterpart executes only one blow that is prearranged during each display.



Direction Diagram.

X: Counterpart
Y: Demonstrator

Ready posture



X: Left walking stance with forearm low block.
Y: Parallel ready stance



X: Right walking stance middle punch.
Y: Right walking stance forearm front block.



Y: Right L-stance side elbow thrust in a sliding motion.



Y: Back fist side back strike, maintaining the same stance.



Y: Flying side piercing kick while dodging to B.



X: Right walking stance high punch
Y: Left rear foot stance right forearm inward block.



Y: Right middle knuckle fist high punch, maintaining the same stance.



Y: Left fist upset punch while forming a right walking stance, slipping the right foot.



Y: Flying front snap kick with the right foot while dodging to B.



X: Sitting stance right knife-hand high side strike.

Y: Sitting stance palm pushing block, moving the left foot to AC.



Y: Middle punch with the right fist, maintaining the same stance.



Y: High punch with the left fist, maintaining the same stance.



Y: Reverse hooking kick with the right foot.



X: Right walking stance middle obverse punch.
Y: Middle hooking kick with the left foot.



Y: Lower the left foot in front of the right foot.



Y: Low front snap kick with the right ball of the foot.



Y: High side turning kick with the right ball of the foot.



Y: Back fist side strike while forming an X-stance in a jumping motion.

X: Right walking stance high punch
Y: Middle front checking kick with the left foot.



Y: Lower the left foot to the right foot.



Y: Middle side piercing kick with the right foot.



Y: High side piercing kick with the right foot.







X: X-stance back fist high side strike.
Y: Middle side piercing kick with the right foot.



Y: Lower the right foot in front of the left foot.



Y: Middle side turning kick with the left instep.



Y: High reverse turning kick with the right foot.



X: Right walking stance middle punch.
Y: Middle crescent kick with the left foot.



Y: Middle side piercing kick with the left foot.



Y: High side piercing kick with the same foot.



Y: Lower the left foot in front of the right foot.



Y: Flying reverse hooking kick with the right foot.



X: Low front snap kick with the right foot.
Y: Side checking kick with the left foot.



Y: High side piercing kick with the left foot.



Y: Lower the left foot to the right foot forming a left bending ready stance B.



Y: Middle back piercing kick with the right foot.



Y: X-stance right knife-hand high side strike in a stamping motion.



X: Walking stance middle punch with the right fist.
Y: Front rising kick with the left foot.



Y: Lower the left foot behind the right foot.



Y: Flying side piercing kick with the right foot.



Y: Again flying side piercing kick with the same foot.



X: Middle side piercing kick with the right foot.
Y: Middle outside crescent kick with the left foot.



Y: High side piercing kick with the left foot.



Y: Lower the left foot to the right foot.



Y: Flying turning kick with the right foot.



Y: Flying reverse turning kick with a left ball of the foot



X: Middle side piercing kick with the right foot.
Y: Middle outside hooking kick with the right foot.



Y: Middle side piercing kick with the right foot.



Y: Lower the right foot behind the left foot.



Y: Flying reverse turning kick with the right ball of the foot.

Y: Flying front punch with the right fist.





Y: Flying upset punch again with the right fist.



Y: Land on the same spot while forming a close stance.



Y: Flying side front kick with the right foot while dodging to B.



X: Right L-stance middle reverse punch.
Y: Middle crescent kick with the right foot.



Y: Middle twisting kick with the right foot.



Y: Middle side piercing kick again with the right foot.



Y: Right back fist downward strike while flying and then an X-stance.

Y: Flying side piercing kick with the right foot while dodging to D.



X: Right walking stance middle punch with the right fist.
Y: Middle hooking kick with the right foot.





Y: Skip side piercing kick with the right foot.



Y: Lower the right foot to the left foot.



Y: Flying vertical kick with the right reverse footsword.



X: High reverse turning kick with the right foot.
Y: Sitting stance twin straight knife-hand checking block toward C.



Y: Inward vertical kick with a right footsword.



Y: Lower the right foot to form a left rear foot stance.



Y: High reverse turning kick with the left foot.



Y: Right L-stance left knife-hand side strike in a stamping motion.



X: Right walking stance flat fingertip high thrust.
Y: Sitting stance toward C while executing a knife-hand W- shape block.



Y: Flying side punch with the left fist.



Y: Again flying side punch with the same fist.

Y: Flying reverse turning kick with the right foot.



Y: Land to A, forming a parallel stance toward C.





X: Middle side piercing kick with the right foot.
Y: Dodge to B, forming a left rear foot stance.



Y: Flying triple side piercing kick with the right foot.







Y: Land to A forming a left rear foot stance.





Y: Flying tripe turning kick with the right foot and then land to A forming a left L-stance.

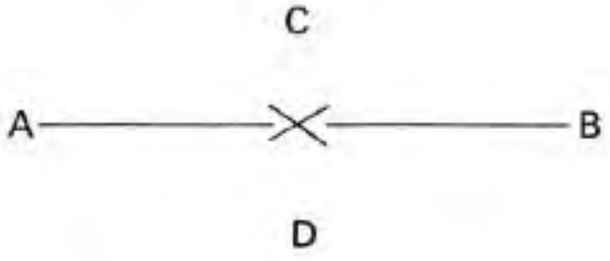


Y: Pick-shape kick with the left back heel.

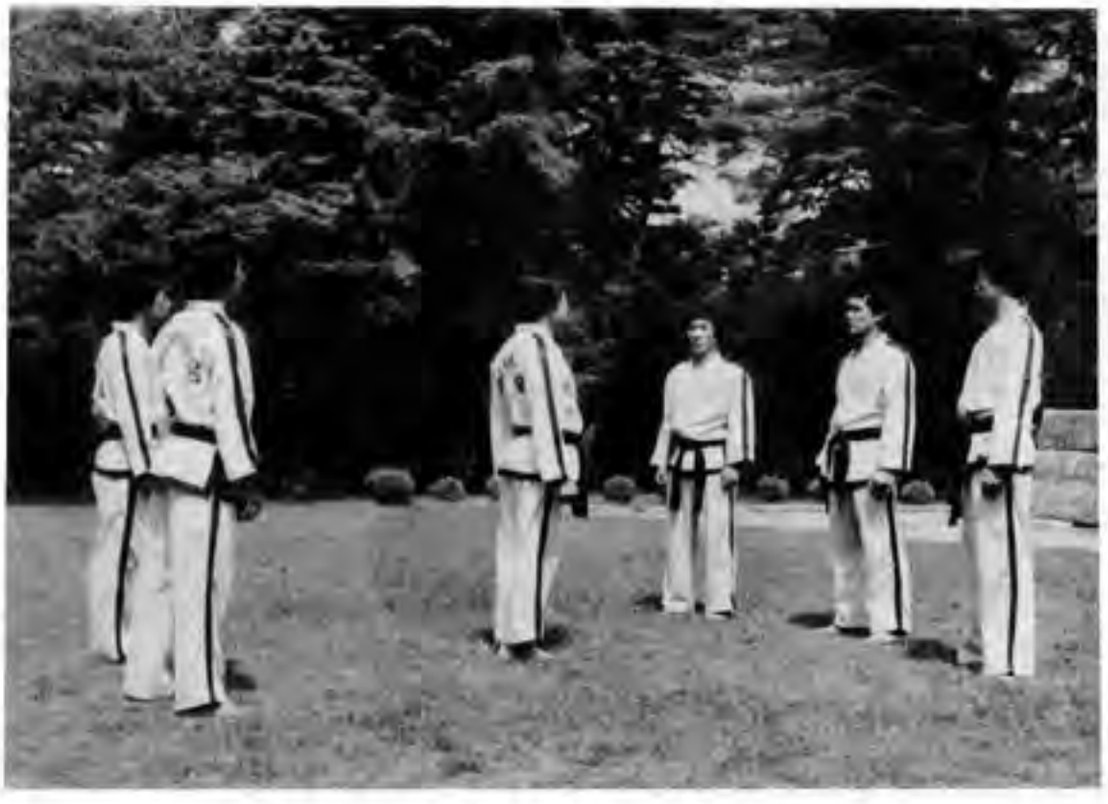


APPLICATION OF PATTERN

In demonstration the same pattern is usually repeated against moving opponents to make the spectators aware of its purpose and meaning. For example pattern EUI-AM.



The demonstrator is starting from A ready stance on line AB facing D



Demonstrator has been faced by opponents



1



2



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43

44





45



The demonstrator has eliminated all the opponents.

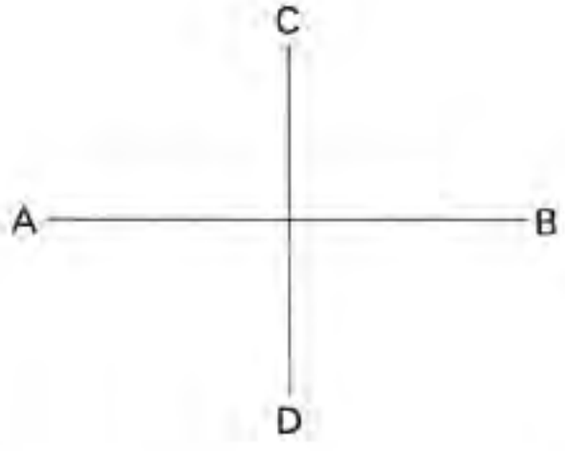


Taekwon-Do in Chinese Characters

PRE-ARRANGED FREE SPARRING *(Yaksok Jayu Matsogi)*

This is simulated free sparring. That is, the participants follow a prepared scenario that enables them to skillfully exhibit a wide variety of techniques without fear or injury.

Prearranged free sparring is visually impressive and useful for introducing the Taekwon-Do style of fighting to an audience. It is, therefore, ideal for demonstrations.



DIRECTION DIAGRAM

SET NO. 1

READY POSTURE



X: Right L-stance toward B.
Y: Left rear foot stance toward A.

1



X: Shifting to A, maintaining the same posture.
Y: Sitting stance toward C moving the left foot to A



2

X: Flying side piercing kick with the right foot and then land to B, forming a left L-stance.
Y: Dodging to B in flying motion, spinning clockwise.

3



X: Right L-stance toward B.
Y: Left L-stance toward A.



4

Y: Flying side strike with a right knife-hand and then land to A, forming a sitting stance.
X: Close stance side front block with the inner forearm, pulling the right foot.

5



X: Flying reverse turning kick with the right foot while dodging to A.
Y: Shifting to B, maintaining the same posture.

6



X: Left L-stance toward B.
Y: Right rear foot stance toward A, moving the right foot to B.

7



8



X: Jumping to B, spinning clockwise and then an L-stance toward A.
Y: Reverse hooking kick with the right foot and then a right rear foot stance toward B.



9

Y: X-stance knife-hand side strike in a jumping motion.
X: Neck is attacked.

10



Y: Right back fist high side strike while dodging to C.
X: Dodging to D in a sliding motion, forming a left L-stance toward C.

11



12



X: Flying reverse turning kick with the right foot.
Y: Left walking stance straight twin knife-hand checking block toward A.



13

Y: Upset punch in a shifting motion while maintaining a left walking stance.

X: Floating ribs are attacked.

14



15



X: Flying reverse turning kick with the right foot while dodging to A and then a right L-stance toward B.
Y: Left L-stance toward A, moving the left foot to B.



16

Y: Skip middle side piercing kick.
X: Shifting to A, maintaining the same stance.

17



Y: Skip high side thrusting kick with the same foot in succession.
X: Philtrum is attacked.



18

X: Sliding to A, forming a right rear foot stance toward B.
Y: Lower the right foot to B forming a right rear foot stance toward A.

19



20



X: Flying vertical kick with the right footsword and then a left L-stance toward B.
Y: Moving the left foot to B, forming a left L-stance toward A.

21



X: High turning kick with a right instep and then a close stance.
Y: Face is attacked.

Y: Flying front kick while dodging to B and then a left L-Stance.
X: Moving the left foot to the rear.

22





23

X: Flying reverse hooking kick with the right foot and then a left L-stance.
Y: Left L-stance toward A.



24

Y: Pick-shape kick with a left back heel and then a left L-stance.
X: Left Walking Stance twin palm rising block.

25



Y: Left L-stance toward A.

26



Y: Flying front punch and upset punch in succession with the right fist.
X: Philtrum and solar plexus is attacked.



27

28



X: Left rear foot stance right middle knuckle fist punch.
Y: Flying middle turning kick with a right instep while dodging to B.

READY POSTURE

SET NO. 2



X: Right rear foot stance toward B.
Y: Left L-stance toward A.



1

X: Sliding to A, forming a left L-stance toward B.
Y: Moving the left foot to A, forming a right rear foot stance toward A.

2



Y: Mid-air kick with the right foot while spinning 180 degrees.
X: Shifting to A, maintaining the same posture.



3

Y: Left L-stance toward A.
X: Sitting stance toward C, moving the left foot to A.



4

X: Flying side punch with the right fist.
Y: Flying reverse turning kick with the left foot.

5



X: Right L-stance.
Y: Sitting stance.



6

Y: Sliding to A, forming a right L-stance.

X: Left rear foot stance, moving the left foot to A.

7



X: Middle twisting kick with the right ball of the foot.
Y: The solar plexus is attacked.



8

X: Lower the right foot to B, forming a left stance.
Y: Shifting to B, forming a right rear foot stance toward A.

9



10



Y: Flying side piercing kick with the right foot, and then land to A, forming a left L-stance toward A.
X: Jumping to B, forming a right L-stance toward A.



11

Y: Back piercing kick with the right foot.
X: Solar plexus is attacked while moving in.

X: Jumping to B.
Y: High reverse turning kick with the left foot.

12





13

X: Right L-stance toward A.
Y: Right rear-foot stance toward B.

14



15



Y: Flying reverse hooking kick with the right foot and then a left L-stance toward B.
X: Shifting to B, maintaining the same stance.

16



17



X: Flying double turning kick with the right foot.
Y: Solar plexus is attacked.

18



Y: Flying vertical kick with the left foot-sword and then a right L-stance.
X: Sliding to C, forming a left rear foot stance toward D.

19



20



X: Back fist high side strike and knife-hand side strike in succession while flying.
Y: Temple and neck are attacked.

21



X: Left L-stance toward D.
Y: Left rear foot stance toward C.



22

Y: Flying side piercing kick with the right foot while dodging to A and then a left L-stance toward B.
X: Left walking stance toward A.

23



X: Flying front kick with the right foot while dodging to B.
Y: Left rear foot stance toward B, pulling the right foot.

Note: To give a clear view of the techniques the photos are taken from various angles.

SET NO. 3

READY POSTURE

X: Right L-stance toward B.
Y: Right L-stance toward A.



Y: Flying double side piercing kick with the right foot.
X: Shifting to A, maintaining the same posture.



3



4

1



2



X: Mid-air kick 360 degree with the right foot and then a right L-stance.
Y: Sliding to B to form a right rear foot stance toward A.

5



X: Left L-stance toward B.
Y: Left L-stance toward A.

6



7



X: Flying reverse turning kick with the left ball of the foot and then a right L-stance toward B.

Y: Jumping to B, spinning counter-clockwise to form a right walking stance toward A.



8

X: Skip middle side piercing kick with the left foot and then a sitting stance toward D.

Y: Right rear foot stance both palms downward block, pulling the left foot.

9



Y: Skip middle side piercing kick with the right foot.

X: Jumping to A, spinning counter-clockwise.



10

Y: Downward kick with the right foot and then a left L-stance toward A.

X: Shifting to A, maintaining the same posture.

11



X: Right L-stance toward B.
Y: Right L-stance toward A.

12



X: Flying reverse turning kick with the right foot.
Y: Jumping to B, spinning clockwise.



13

X: Right L-stance toward A.
Y: Left L-stance toward B.

X: Flying vertical kick with a right reverse footsword.
Y: Sliding to D forming a right rear foot stance.

14



X: Right L-stance toward D.
Y: Right rear foot stance toward C.

15



16



17



Y: Flying high reverse turning kick with a right back heel.
X: Left X-stance twin straight forearm checking block.

18



X: Upset punch with the right fist, maintaining the same posture.
Y: Floating ribs are attacked.

19





20

X: Jumping to B.
Y: Right knife-hand side strike while flying to A.

X: Right L-stance toward A.
Y: Lift L-stance toward B.

Photo taken from C.

21



22



Photo taken from B.

Y: Right knife-hand double side strike while flying.
X: Neck artery is attacked.

X: Flying double side punch with the left fist.
Y: Philtrum is attacked.

24



23



X: Sitting stance toward C, slipping the right foot.
Y: Right walking stance, moving the left foot.

25



26



X: Right L-stance toward A.
Y: Right rear foot stance toward B.



27

Y: Flying reverse turning kick with the right foot while dodging to A.
X: Sitting stance toward C, slipping the right foot.

28



X: Right rear foot stance toward A, pulling the left foot.
Y: Left L-stance toward B.



29

Y: Flying side piercing kick with the right foot.
X: Flying crescent kick with the left foot.

Photo taken from B.

30



X: Right L-stance toward A.
Y: Left L-stance toward B.

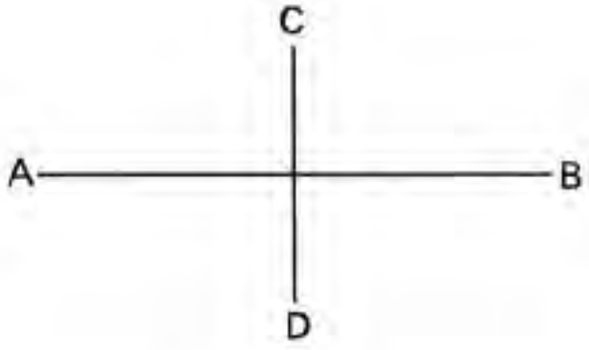
X: Left walking stance high punch with the right fist.
Y: Right walking stance knife-hand side block.



31

SCENARIO FOR 1:2 (X:YZ)

SET NO. 1



READY POSTURE



X: Parallel ready stance toward B.
Y: Right L-stance toward X.
Z: Right rear foot stance toward X.

1



Y: Right walking stance high punch with the right fist.
X: Parallel stance front block with the left outer forearm.

2



X: Upset punch with the right fist while forming a left walking stance, moving the left foot to B.
Y: Solar plexus is attacked.

3



Z: Middle side piercing kick with the right foot.
X: Crescent kick with the left foot.

4



X: Side piercing kick with the left foot.
Z: Armpit is attacked.

X: Vertical kick with a left footsword.
Y: Sliding to A, forming a left L-stance.

5





6

X: Left back fist high side strike while forming a left X-stance in a jumping motion.
Y:Sliding to BC, forming a left L-stance.

X: Flying reverse turning kick with the right foot and then a right L-stance toward D.
Y: Jumping to D, turning clockwise to form a left L-stance toward C.
Z: Sliding to A, forming a left rear foot stance toward C.

7



8



X: Flying reverse hooking kick, turning kick consecutively with the right foot and then a right L-stance.
Y: Shifting to AD maintaining the same posture.
Z: Shifting to BD maintaining the same posture.

9



10



X: Two direction kick (side-twisting) and then jumping to C forming a right L-stance toward D.
Z: Philtrum is attacked.
Y: Shifting to B forming a left L-stance toward X.

11



12



13



X: Parellel stance outer forearm parallel block.
Y: Mid-air strike with a left knife-hand.
Z: Flying middle turning kick with the left foot.

14



X: Horizontal strike with both knife-hands while flying.
Y: Sliding to B.
Z: Sliding to A.

15



X: Right rear foot stance.
Y: Right L-stance.
Z: Right rear foot stance.

16





17

X: Turning kick with the right foot and then a right L-stance toward A.
Y: Shifting to A, forming a left L-stance.
Z: Sliding to A, forming a left L-stance.

Photo taken from A.

18



Z: Reverse turning kick with the right foot.
Y: Flying turning kick with the the right foot.
X: Sitting stance inner forearm parallel block, moving the right foot.

19



Z: Flying side kick while dodging to AC.
X: Reverse turning kick with the right foot.
Y: Sliding to AD.

Photo taken from B.



20

Y: Left L-stance.
X: Right L-stance.

21



X: Middle twisting kick with the right foot and then a turning kick consecutively with the same foot.
Z: Solar plexus is attacked while executing a front strike with a left reverse knife-hand.
Y: Philtrum is attacked while executing a side strike with a right knife-hand.

22





23

Z: Sliding to B, forming a right L-stance.

24



25



X: Flying reverse turning kick with the right foot and then a left L-stance toward B.
Z: Jumping to B turning clockwise forming a right L-stance.

26



27



Y: Mid-air kick with the right foot while spinning 180 degrees, and then a left L-stance.
X: Flying hooking kick with the right foot and then a left L-stance toward D.

28



29



X: Flying front kick with the left foot and then a right L-stance toward D.
Z: Solar is attacked.

X: Flying U-shape punching-side kick, and then a right L-stance toward D.
Z: Solar plexus is attacked.
Y: Philtrum is attacked.

30



31



Y: Flying turning kick with the right foot.
Z: Flying side kick with the right foot.
X: Sliding to C forming a right rear foot stance toward D.



32

33



SET NO. 2

READY POSTURE



X: Left walking stance toward A.
Y: Left rear foot stance toward B.
Z: Right L-Stance toward B.

1



Z: Middle side piercing kick with the left foot and then a left L-stance toward B.
X: Left walking stance, left double forearm block.

2



Y: Low front snap kick with the left foot.
X: Low block with the right knife-hand.

3



4



X: Turning kick with the right foot and then a right L-stance toward AD.
Z: Jumping to B, forming a right L-Stance toward X.
Y: Jumping to C, forming a left L-Stance.

5



6



Y: Flying side piercing kick with the right foot.
Z: Flying reverse turning kick with the right foot.
Y: Jumping to BC, maintaining a right L-stance toward AD.

7



8



X: Flying double punch with the right fist and then a close stance.
Y: Jumping to BC, spinning counter-clockwise to form a right L-stance toward X.
Z: Philtrum is attacked.

9



10



Z: Flying side piercing kick with the right foot while dodging to D and then a left L-Stance.
X: Sliding to B, forming a left L-stance toward X.



11

X: Skip middle twisting kick with the right foot and then a left L-stance toward C.
Y: Flying reverse turning kick with the right foot while dodging to C.
Z: Mid-air kick with the right foot while spinning 360 degrees and then a left L-stance toward X.



12

13



Y: Sliding to C, forming a left rear foot stance toward X.
Z: Changing into a right L-stance toward X.

X: Flying vertical kick with a right footsword and then a left L-stance toward D.
Z: Right rear foot stance toward X, pulling the left foot.

14



15





16

X: Twin foot side piercing kick while grasping the shoulder.
Y: Chest and solar plexus are attacked.

17



X: Flying side strike with a right knife-hand while dodging to B, and then a left L-stance toward A.
Z: Bridge of nose is attacked.

18





19



20

X: Flying middle twisting kick with a twin foot and then a sitting stance toward A.
Y: Solar plexus is attacked.
Z: Sliding to B, to form a right rear foot stance.

21



22



Y: Flying side piercing kick with the right foot and then a left L-stance toward X.
Z: Flying reverse turning kick with the right foot and then a left L-stance toward X.
X: Knife-hand W-shape block while maintaining a sitting stance toward A.

23



X: Flying vertical kick with a right reverse footsword and then a right walking ready stance toward BD.
Z: Solar plexus is attacked.
Y: Jumping to BC, forming a left L-stance toward X.

24



X: Pick-shape kick with the right back heel and then a right rear foot stance.
Y: Shoulder blade is attacked.
Z: Sliding to B, forming a right rear foot stance toward X.

25



X: Right side elbow thrust to B while forming a right L-stance toward A in a sliding motion.
Z: Sliding to BC, forming a left L-stance.
Y: Jumping to C, forming a left L-stance.

X: Back piercing kick with the left foot, and then lower it to B.
Z: Solar plexus is attacked.
Y: Jumping to A forming a sitting stance toward C.

26



27





Z: Flying reverse turning kick with the right foot and then a left L-stance toward A.
Y: Flying middle turning kick with the left foot and then a left L-stance toward B.
X: Outer forearm parallel block while forming a left walking stance moving the right foot to C.

28



29

30



X: Horizontal strike with both knife-hands while forming a close stance bringing the right foot.
Y: Sliding to A, forming a left rear foot stance.
Z: Shifting to B, maintaining the same posture.

31



32



Y: Flying side strike with the right knife-hand and then a left L-stance.
Z: Flying side strike with the right knife-hand and then a left L-stance.
X: Jumping to A, spinning counter-clockwise to form a right L-stance.

33



34



X: Flying front punch and upset punch consecutively with the right fist.
Y: Sliding to BC maintaining the same posture.
Z: Solar plexus is attacked.

35



36



X: Flying turning kick with the left instep and then a left L-stance.
Y: Sliding to A turning clockwise forming a right rear foot stance.
Z: Right L-stance, moving the right foot to B.



37

Z: Flying side kick with the right foot and then a left L-stance.
Y: Flying middle side front snap kick with the left foot and then a left L-stance.
X: Sliding to BD, forming a left rear foot stance toward C and then a left walking stance toward AC moving the right foot.



38



39

Y: Flying side strike with the right knife-hand.
X: Jumping to AC forming a left L-stance toward D.
Z: Left L-stance toward X moving the right foot.



40



41

X: Two direction kick (front-back).
Y: Solar plexus is attacked.
Z: Solar plexus is attacked.

SAMPLE OF SELF-DEFENCE TECHNIQUES *(Hosin Sool Kyon Bon)*





Y: Side back strike with the right back fist.
X: Philtrum is attacked.



Y: Sitting stance back elbow thrust, moving the right foot.
X: Philtrum is attacked.

Y: Vertical kick with a right reverse footsword and then pressing the face with the same foot while pulling the opponent's left arm.
X: Falling down.









X: Holding the waist from the front.
Y: Twist the face counter-clockwise with both hands and then front strike with a right back fist while flying away.







X: Holding the waist from the rear.
Y: Stamping the right instep with a right back sole and then a reverse turning kick with the left foot while flying away.







X: Grabbing both shoulders with both hands from the front.
Y: Front snap kick with the right knee and then skip high side piercing kick with the right foot.











X: Grabbing the handbag with the right hand.
Y: Middle turning kick and then a high reverse turning kick with the right foot consecutively.





X: Grabbing both arms from the front.
Y: Front snap kick with the right instep.



Y: Left rear foot stance, high punch with the right middle knuckle fist.
X: Philtrum is attacked.



Y: Vertical kick with a left footsword while dodging to the rear.
X: Face is attacked.



X: Resting the right arm on the shoulder.
Y: Middle twisting kick with the left knee.





Y: Lowering the left foot to B.



Y: Middle turning kick with the right foot while flying away.
X: Temple is attacked.

Y: Grabbing the right arm with both hands.

X: Right walking stance left upper elbow strike moving the left foot and then a high thrust with a right flat fingertip while flying away.













X: Grabbing the right wrist with the left hand.

Y: Pressing kick and skip middle side piercing kick consecutively with the right foot.



X: Grabbing the right arm with the right hand.
Y: Left walking stance right front elbow strike and then flying front snap kick while dodging to the rear.







X: Grabbing both hands from the rear.
Y: Back piercing kick with the right foot and then a right X-stance, right back fist side strike in a jumping motion.







X: Holding the waist with the right arm from the side.

Y: sitting stance left back elbow thrust, moving the left foot.





Y: Side piercing kick with the left foot while flying away.



Y: Landing to form a right L-stance toward X.
X: Left walking stance toward Y, moving the right foot.

Y: Left X-stance left back fist high side strike in a jumping motion.



REMARKS

Refer to the self-defence technique section in volume No. 14 of this encyclopedia as to releasing motions, breaking methods, defence against an armed opponent, throwing and falling techniques.

COMPOSITION OF TAEKWON-DO

(Taekwon-Do Goosong)

Taekwon-Do is composed of fundamental movements, patterns, dallyon, sparring and self-defence techniques that are so closely related that it is impossible to segregate one phase of instruction from another.

Fundamental movements are necessary for sparring and patterns while both patterns and sparring are indispensable for the perfection of fundamental movements.

In the illustration, one can see it is difficult to distinguish the beginning of the cycle from the end. There is, in fact, like the deity, no beginning or end. A student will find that he will have to return time and time again to the beginning fundamental movements to perfect his advanced sparring and self-defence techniques.

Each fundamental movement, in most cases represents attack or defense against a particular target area or definite action of an imaginary opponent or opponents. It is necessary to learn as many fundamental movements as possible and fit them into complete proficiency so the student can meet any situation in actual combat with confidence. The pattern actually places the student in a hypothetical situation where he must avail himself to defense, counter-attack, and attack motions against several opponents.

Through constant practise of these patterns, the attack and defense become a conditioned reflex movement. Power and accuracy must be developed to such a high degree that only one single blow is needed to stop an opponent, so the student can shift stance and block or attack another opponent. Each pattern is different from the other in order to develop reaction against changing circumstances.

Once the basic patterns are mastered, the student then begins to physically apply the skill obtained from fundamental movements and patterns to sparring against actual moving opponents.

Collaterally with sparring, the student must begin to develop his body and toughen his attacking and blocking tools so he is able to deliver maximum damage in actual combat. Once a student has applied himself to fundamental movements, patterns, sparring, and dallyon, then the time has arrived for the student to test his coordination, speed, balance, and concentration against spontaneous attacks; i.e., self-defence. The student will constantly find himself returning, however, to his fundamental movements even when he has achieved the highest possible degree of proficiency in self-defence techniques. As in military training, Taekwon-Do progression follows a certain parallel:

1. Fundamental Movements = Individual solidier's basic training
2. Dallyon = Maintenance of equipment.
3. Patterns = Platoon tactics.
4. Sparring = Field exercise in simulated combat conditions
5. Self-defense = Actual combat



Cycle of Taekwon-Do (Soonhwan Do)



International Taekwon-Do Federation Flag.



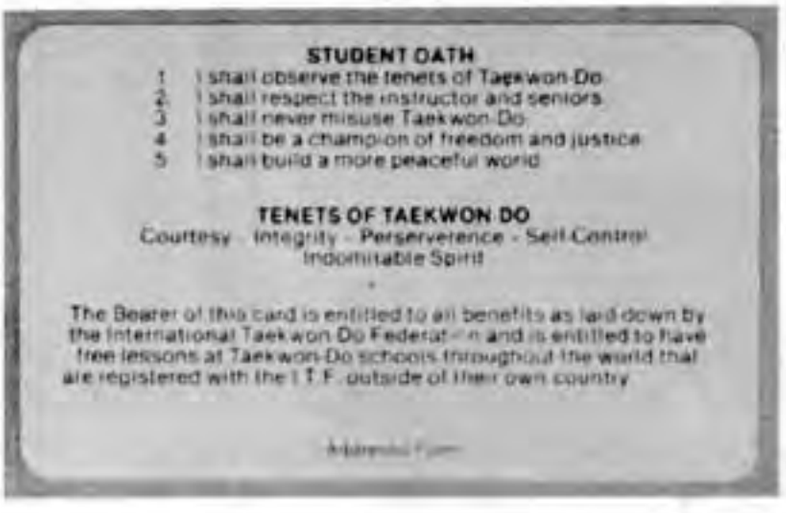
Recognition Plaque

It takes the shape of a turtle which symbolizes longevity. The six colours represent the colours of the belts.

LIFETIME MEMBERSHIP CARD



Front



Back

Identification Pins



Grade Holder



Black Belt Holder

ABOUT THE AUTHOR

As one of the closest associates of the author and having learned this art from him during our imprisonment under the Japanese occupation, I might be deserving to write about the life of the author.

First of all, it must be said about the author, that he has given so much devotion to this art, that the man, his life and his work are one. He has developed and brought the little-known ancient genre up-to-date through the long years of assiduous, zealous application and firm resolution. If Taekwon-Do today has gained international status, it is because of the tireless efforts of one man—the father of modern Taekwon-do.

General Choi Hong Hi was born in the rugged and harsh area of Hwa Dae, Myong Chun District in what is now North Korea. In his youth, he was frail and quite sickly, a constant source of worry for his parents. Even at an early age, however, the future general showed a strong and independent spirit.

At the age of twelve he was expelled from school for agitating against the Japanese authorities who were in control of Korea. This was the beginning of what would be a long association with the Kwang Ju Students' Independence Movement.

After his expulsion, young Choi's father sent him to study calligraphy under one of the most famous teachers in Korea, Mr. Han Il Dong. Han, in addition to his skills as a calligrapher, was also a master of Taek Kyon, the ancient Korean art of foot fighting. The teacher, concerned over the frail condition of his new student, began teaching him the rigorous exercises of Taek Kyon to help build up his body.

In 1937, Choi was sent to Japan to further his education. Shortly before leaving, however, the youth had the misfortune to engage in a rather heated argument with a massive professional wrestler who promised to literally tear the youth limb from limb at their next encounter. This threat seemed to give a new impetus to young Choi's training in the martial arts.

In Kyoto, Choi met a fellow Korean, Mr. Kim, who was engaged in teaching the Japanese martial art, Karate. With two years of concentrated training, Choi attained the rank of first degree black belt. These techniques,

together with Taek Kyon (foot techniques), were the forerunners of modern Taekwon-Do.

There followed a period of both mental and physical training, preparatory school, high school, and finally the University in Tokyo. During this time, training and experimentation in his new fighting techniques were intensified until, with attainment of his second degree black belt, he began teaching at a YMCA in Tokyo, Japan.

Choi recounts a particular experience from this period of time: There was no lamp-post in the city that he didn't strike or kick to see if the copper wires ahead were vibrating in protest.

"I would imagine that these were the techniques I would use to defend myself against the wrestler, Mr. Hu, if he did attempt to carry out his promise to tear me limb from limb when I eventually returned to Korea."

With the outbreak of World War II, the author was forced to enlist in the Japanese army through no volition of his own. While at his post at Pyongyang, North Korea, the author was implicated as the planner of the Korean Independence Movement, known as the Pyongyang Student Soldiers' Movement and interned at a Japanese prison during his eight month pretrial examination.



Leaders of the student soldier's movement.

Front row from the left.
Mr. An Jin Young, Mr. Sung Wha Park, Mr. Choi Hong Hi, Mr. Kim Se Kyun, Mr. Kim Young Chul.

Back row from the left.
Mr. Choi Young Mo, Mr. Cho Byung Hong, Mr. Choi Jung Soop, Mr. Chun Sang Yup, Mr. Kim Yoon Yung.



週刊한국

滿洲에 있는 獨立軍과 합세

朝鮮獨立위해 擧事키로 계획

擧事가담 66명 전원 奬逮, 가혹한 拷問받아

45년6월 軍法會議에서 全員에게 有罪判決

While in prison, to alleviate the boredom and keep physically fit, Choi began practising this art in the solitude of his cell. In a short time, his cellmate and jailer became students of his. Eventually, the whole prison courtyard became one gigantic gymnasium.

The liberation in August 1945 spared Choi from an imposed seven year prison sentence. Following his release, the ex-prisoner journeyed to Seoul where he organized a student soldier's party. In January of the following year, Choi was commissioned as a second lieutenant in the new Korean army, the "Launching Pad" for putting Taekwon-Do into a new orbit.

Soon after, he made company commander in Kwang-Ju where the young second lieutenant lighted the torch of this art by teaching his entire company and was then promoted to first lieutenant and transfered to Tae Jon in charge of the Second Infantry Regiment. While at his new post, Choi began spreading the art not only to Korean soldiers but also to the Americans stationed there. This was the first introduction to Americans of what would eventually become known as Taekwon-Do.

1947 was a year of fast promotion. Choi was promoted to captain and then major. In 1948, he was posted to Seoul as the head of logistics and became Taekwon-Do instructor for the American Military Police School there. In late 1948, Choi became a lieutenant colonel.

In 1949, Choi was promoted to full colonel and visited the United States for the first time, attending the Fort Riley Ground General School. While there, this art was introduced to the American public. And in 1951, brigadier general. During this time, he organized the Ground General School in Pusan as Assistant Commandant and Chief of the Academic Department. Choi was appointed as Chief of Staff of the First Corps in 1952 and was responsible for briefing General MacArthur during the latter's visits to Kang Nung. At the time of the armistice, Choi was in command of the 5th Infantry Division.

The year 1953 was an eventful one for the General, in both his military career and in the progress of the new martial art. He became the author of the first authoritative book on military intelligence in Korea. He organized and activated the crack 29th Infantry Division at Cheju Island, which eventually became the spearhead of Taekwon-Do in the military and established the Oh Do Kwan (Gym of My Way) where he succeeded not only in training the cadre instructors for the entire military but also developing the Taek Kyon and Karate




唐手道
祝

techniques into a modern system of Taekwon-Do, with the help of Mr. Nam Tae Hi, his right hand man in 1954.

In the latter part of that year, he commanded Chong Do Kwan (Gym of the Blue Wave), the largest civilian gym in Korea; Choi was also promoted to major general.

Technically, 1955 signalled the beginning of Taekwon-Do as a formally recognized art in Korea. During that year, a special board was formed which included leading master instructors, historians, and prominent leaders of



society. A number of names for the new martial art were submitted. On the 11th of April, the board summoned by Gen. Choi, decided on the name of Taekwon-Do which had been submitted by him. This single unified name of Taekwon-Do replaced the different and confusing terms; Dang Soo, Gong Soo, Taek Kyon, Kwon Bup, etc.

Session of Naming Board

Seated from the left, Mr. Yoo Hwa Chung; Son Duk Sung, director of Chong Do Gym; Maj. Gen. Choi Hong Hi, Commander of the 3rd Military District; Gen. Le Hyung Kun, the Joint Chiefs of Staff; Mr. Cho Kyung Kyu, the Vice Speaker; Mr. Chung Dae Chun, Senator; Mr. Han Chang Won, President of Political newspaper; Mr. Chang Kyung Rok; Mr. Hong Soon Ho; Mr. Ko Kwang Rae and Mr. Hyun Jong Myung. April 11th, 1955.



Contents of the session;

Gen. Choi explains the meaning of "Taekwon" both literally and technically.

Mr. Yoo says, "I completely agree with the name of Taekwon submitted by Maj. Gen. Choi Hong Hi. I think, however, it would be utterly significant that we have the approval from the president, since giving a name to a martial art is so important."

All members unanimously agreed.

During that year, the energetic general spread Taekwon-Do to universities and military posts throughout Korea. The third Military District Command in Tae Jon became one of the main centers for this new art.



In 1959, Taekwon-Do spread beyond its national boundaries. The father of Taekwon-Do and nineteen of his top black belt holders toured the Far East. The tour was a major success, astounding all spectators with the excellence of the Taekwon-Do techniques. Many of these black belt holders such as Nam Tae Hi, President of the Asia Taekwon-Do Federation; Colonel Ko Jae Chun, the 5th Chief of Taekwon-Do instructors in Vietnam; Colonel Baek Joon Gi, the 2nd Chief instructor in Vietnam; Brigadier Gen. Woo Jong Lim; Mr. Han Cha Kyo, the Head Instructor in Singapore and Mr. Cha Soo Young, presently an international instructor in Washington D.C. eventually went on to spread the art to the world.

In this year, Choi was elevated to two illustrious posts; President of his newly formed Korea Taekwon-Do Association and deputy commander of the 2nd Army in Tae Gu.



As announced in Dong-A Newspaper; President, Gen. Choi Hong Hi, Vice President, Mr. No Byung Jik, Mr. Yun Kae Byung.

Secretary General, Hwang Ki. Standing Directors;

Mr. Hyun Jong Myung, Mr. Lee Nam Suk, Mr. Lee Jong Woo, Mr. Ko Jae Chun and Mr. Lee Young Suk.

Directors; Mr. Um Un Kyu, Mr. Chong Chang Young, Mr. Bae Young Ki and Mr. Nam Tae Hi. Auditors; Mr. Kim Soon Bae and Mr. Cho Byoung Shi.

The Korean Ambassador to Vietnam, General Choi Duk Shin was instrumental in helping to promote Taekwon-Do in this nation locked in a death struggle with the communists. That same year General Choi Hong Hi published his first Korean text on Taekwon-Do, which became the model for the 1965 edition.



Gen. Choi Duk Shin, the head of the Chon Do Kyo, Heavenly way Religion.

Demonstration team in Vietnam 1959.



Gen. Choi pays a call to the President of Vietnam.





Group Photo of the Modern Weapons Familiarization Course 1960.

During that year, the General attended the Modern Weapons Familiarization Course in Texas followed by a visit to Jhoon Rheès Karate Club in San Antonio, where the author convinced the students to use the name Taekwon-Do instead of Karate. Thus Jhoon Rhee is known as the first Taekwon-Do instructor in America.

This marked the beginning of Taekwon-Do in the United States of America.

Choi returned to Korea as the Director of Intelligence of the Korean Army. Later that same year, he assumed command of the Combat Armed Command with direction of the infantry, artillery, armored, signal and aviation schools.

The years 1961 through 1962 were the years of maturation for both Choi's military career and Taekwon-Do, with the command of the largest training centers in Korea and the newly assigned command of the 6th Army Corps.

Taekwon-Do spread like wildfire, not only to the Korean civilian and military population but to U.S. soldiers of the 7th Infantry division which was under his operational control. Through his students, Taekwon-Do was even introduced to the greatest military academy in the world, West Point.



Gen. Meloy, the 8th Army Commander, visits Gen. Choi in 1961.

1962, Choi was appointed as Ambassador to Malaysia, where, as a dedicated missionary of Taekwon-Do, the art was spread. In 1963, the Taekwon-Do Association of Malaysia was formed and reached national acceptance when the art was demonstrated at the Merdeka Stadium at the request of the Prime Minister, Tunku Abdul Rhaman.



Ambassador Choi pays a call to the Prime Minister, Tunku Abdul Rhaman with two of his students in 1962.

In June of 1963, two important milestones took place; the famous demonstration at the United Nations building in New York, and the introduction of Taekwon-Do to the Armed Forces of Vietnam under Major Nam Tae Hi. In February of the following year, a Taekwon-Do Association was formed in Singapore, and the groundwork was laid for forming associations in the outer reaches of Brunei.

In 1965 Ambassador Choi, retired two star general, was appointed by the Government of the Republic of Korea to lead a goodwill mission to West Germany, Italy, Turkey, United Arab Republic, Malaysia, and Singapore. This trip is significant in that the Ambassador, for the first time in Korean history, declared Taekwon-Do as the national martial art of Korea.





Members of good will mission of Taekwon-Do, the national martial art of Korea.

This was the basis not only for establishing Taekwon-Do Associations in these countries but also the formation of the International Taekwon-Do Federation as it is known today. In 1966 the dream of the sickly young student of calligraphy, who rose to ambassador and the association president of the most respected martial art in the world, came true. On 22nd of March, the International Taekwon-Do Federation was formed with associations in Vietnam, Malaysia, Singapore, West Germany, the United States, Turkey, Italy, the United Arab Republic, and Korea.



Activation Day of the International Taekwon-Do Federation. 22nd March 1966.

In 1967, the father of Taekwon-Do received the first Class Distinguished Service medal from the Government of Vietnam and he helped to form the Korea-Vietnam Taekwon-Do Foundation, presided by Gen. Tran Van Dong. That same year the Hong Kong Taekwon-Do Association was formed. In August, Choi visited the All American Taekwon-Do tournament held in Chicago, Illinois, where he discussed expansion, unification, and the policy of the United States Taekwon-Do Association with leading instructors. This visit led to the formal establishment of the U.S. Taekwon-Do Association in Washington, D.C. on November 26, 1967.

During this visit, Choi also met with Robert Walson, fourth degree black belt and one of the foremost American authorities on Taekwon-Do, to lay the groundwork for a new edition of a book on Taekwon-Do.

In late 1967, the author invited Master Oyama to the I.T.F. Headquarters in Seoul to continue the discussion they had earlier at Hakone, Japan, whereby Master Oyama would eventually change his techniques to that of Taekwon-Do.



Mr. Oyama's visit to I.T.F. 1967.



Gen. Choi posed with Gen. Tran Van Dong in 1967.

In that same year, the President of the I.T.F. selected five instructors from the Armed Forces for Taiwan, at the request of Generalissimo Chiang Kai-Shek. This request was channeled through General Chung Il Kwon, then the Prime Minister of South Korea.

In 1968, the author visited France, as the chief delegate of the Korean Government, to attend the Consul International Sports Military Symposium held in Paris. Taekwon-Do was a major topic on the agenda. Delegates from 32 countries witnessed demonstrations of Taekwon-Do by a team of experts. That same year, the United Kingdom Taekwon-Do Association was formed and the author visited Spain, the Netherlands, Canada, Belgium and India with the hope of spreading Taekwon-Do.

When Choi returned to Korea he was presented with the first Sports Research Award from the Republic of Korea for his dedicated work on behalf of the Korean martial art.



The first instructor's group to Taiwan in 1967.



CISM Symposium in Paris in 1968.

In 1969, Choi toured Southeast Asia to personally investigate the preparations of each country for the First Asian Taekwon-Do Tournament that was held in September in Hong Kong. Immediately after the tournament, the author undertook a worldwide tour of twenty-nine countries to visit instructors and gather photographs for the first edition of his previous book "Taekwon-Do" (copyright 1972).

August 1970, the author left for a tour of twenty countries throughout Southeast Asia, Canada, Europe and the Middle East. Choi, of course, held seminars for international instructors every place he went and helped spread and weld the International Taekwon-Do Federation into a cohesive force.



Gen. Choi is welcomed by thousands of Taekwon-Do students at Saigon Airport, Vietnam in 1969.

Gen. Choi gives an address to Taekwon-Do students in Malaysia in 1969.





Various seminars conducted by the Author.

March 1971, Choi attended the Second Asian Taekwon-Do Tournament, held at Stadium Negara in Malaysia, which was opened with the declaration of Tun Abdul Rhajak, the Prime Minister and closed with the presence of their Majesties.

His Majesty presents awards to the winners in 1971.



During these travels, the author has been especially interested in promoting Taekwon-Do among the youth of the world. The President of the International Taekwon-Do Federation has been instrumental in introducing the art to numerous universities in Europe, America, the Middle East, and the Far East.

Also in this year, the Author was asked by Gen. Kim Jong Hyun, head of the Army Martial Art department, to selected qualified instructors for the Republic of Iran Armed Forces.

The first instructors group to Rep. Iran in 1971.



The world tour in 1972 was quite retrospective in that Choi had an opportunity to introduce Taekwon-Do to those heads of state of Bolivia, Dominica, Haiti and Guatemala respectively.

In this year, Choi moved the headquarters of International Taekwon-Do Federation, with the unanimous consent of member countries, to Toronto, Canada, envisaging to spread this art eventually to the countries of Eastern Europe, according to the milestone he set up years before.



Gen. Choi pays a call to the President of the Dominican Republic in 1972.



Gen. Choi presents an honorary degree certificate to the President of Haiti in 1972.



Gen. Choi chats with the President of Bolivia in 1972.

During the months of November and December 1973, General Choi and a specially selected I.T.F. demonstration team, consisting of Kong Young Il, Park Jong Soo, Rhee Ki Ha, Park Sun Jae and Choi Chang Keun, all 7th degree black belts, toured Europe, Middle East, Africa and Far East. A total of 23 countries were visited and new I.T.F. branches established in 5 of these countries. The tour was an overwhelming success with a total of more than 100,000 people watching the demonstrations. At each stop, General Choi and the Demonstration team were hosted by ranking representatives of the local governments.

1974 was indeed an exuberant and long remembered year for Choi, because the founder of Taekwon-Do was not only able to proudly present the superiority of techniques as well as the competition rules of this art, but also to



International Taekwon-Do demonstration team to Europe, Africa and Middle East countries in 1973.



I.T.F. Demonstration team to Central America in 1974.

bring his dream into reality by holding the first World Taekwon-Do Championship in Montreal.

November and December of this same year, he led the 4th International Taekwon-Do demonstration team, consisting of 10 of the world's top instructors, to Jamaica, Curacao, Costa Rica, Colombia, Venezuela and Surinam.

In 1975, Taekwon-Do alone had the privilege to demonstrate at the Sydney opera house for the first time since its opening. General Choi visited Greece and Sweden to conduct seminars later in this year.

In the middle of 1976 he toured Iran, Malaysia, Indonesia and Europe to inspect Taekwon-Do activities, giving seminars at the same time. November of the same year, Choi went to Holland to declare the opening of the First European Taekwon-Do Championship held in Amsterdam.

September 1977, the founder of Taekwon-Do visited Malaysia, New Zealand and Australia following the Tokyo meeting in which he publicly denounced the South Korean President Park Jung Hee who had been using Taekwon-Do for his political ends. Later that year he visited Sweden and Denmark to aid in the formation of their National Associations of Taekwon-Do.

In May 1978, General Choi toured Malaysia, Pakistan, Kenya and South Africa accompanied by Rhee Ki Ha. In this year he led the 5th International Taekwon-Do Demonstration Team consisting of Choi Chang Keun, Rhee Ki Ha, Park Jung Tae and Liong Wai Meng to Sweden, Poland, Hungary and Yugoslavia.



I.T.F. Demonstration Team to East Europe.

In June 1979, the All Europe Taekwon-Do Federation was formed in Oslo, Norway. After this historic event General Choi toured Sweden, Denmark, West Germany, France and Greenland accompanied by Khang Su Jong and Rhee Ki Ha. In November of that year he led the 6th International Taekwon-Do demonstration team consisting of Kim Jong Chan, Choi Chang Keun, Rhee Ki Ha, Park Jung Tae, Lee Jong Moon, Chung Kwang Duk, Kim Suk Jun and Michael Cormack to Argentina.



International Taekwon-Do Demonstration team in 1979.

The year 1980 was indeed an unforgetable one for the father of Taekwon-Do, both for himself and the future of his art. He and 15 of his students, including his son Choi Joong Hwa, made a monumental trip to the Democratic People's Republic of Korea.

This was the first time Taekwon-Do was introduced to the people of North Korea, Choi's birth place.

In November of this same year, the first All Europe Taekwon-Do Championship was held in London with 18 countries participating.

In January 1981, Gen. Choi made a visit to Queensland, Australia, accompanied by Choi Chang Keun, to declare, open the first Pacific Area Taekwon-Do Championship. At this time he helped to form the South Pacific Taekwon-Do Federation as well the Australia Taekwon-Do Federation.



The 7th International Taekwon-Do Demonstration Team in 1980.

In June of the same year, the author led the 8th International Taekwon-Do Demonstration Team to Tokyo, Japan. In October, he conducted a seminar for the founding members of Taekwon-Do in the Democratic People's Republic of Korea, and in November he proudly presented the unified Taekwon-Do demonstration team consisting of North and South Korean instructors to the historic meeting called North and Overseas Korea Christian Leaders, held in Vienna, Austria.

In January 1982 the President of International Taekwon-Do Federation formed the North America Taekwon-Do Federation, in Toronto Canada.

In this year, the author was finally able to realize his long anticipated dream (since 1967) when a Taekwon-Do gym opened for the first time in Japan. It was indeed a very busy year for the President in that he visited Puerto Rico in July accompanied by Master Park Jung Tae, to conduct seminars.



The founding members of Taekwon-Do in DPRK in 1981.



President Choi announces the formation of the North America Taekwon-Do Federation in 1982.

During the months of October and November he toured Greenland, the United Kingdom, West Germany, Austria, Denmark, Poland, Hungary, Yugoslavia, Czechoslovakia and Finland, accompanied by Master Han Sam Soo and Park Jung Taek to promote Taekwon-Do. He also attended the first Intercontinental Taekwon-Do Championships held in Quebec, Canada in November and the Second All Europe Taekwon-Do Championships held in December in Naples, Italy.

In January 1983, General Choi made a visit to Colorado, U.S.A. accompanied by Master Lee Suk Hi, the President of North America Taekwon-Do Federation, to grade Charles E. Sereff, the President of U.S. Taekwon-Do Federation, for 7th degree.

During the months of March, April and May he toured Santa Barbara, California, Europe and the Democratic People's Republic of Korea to conduct last minute preparation of this edition, the last product of his life-long research.



A meeting with Mr. Csanadi, Chairman of Programming Committee of I.O.C. to discuss the recognition of I.T.F. by the I.O.C. in 1982.



The Second All Europe Taekwon-Do Championship in 1982.

In October, the author declared open the 4th World Taekwon-Do Championship held in Birmingham, Great Britain.

It is hoped that all instructors will follow his example by devoting part of their time towards introducing the art into the school systems in their respective areas.

Merely introducing the art, however, is not enough. The instructor must also concern himself with imbuing and maintaining a positive influence that will eventually serve as a guiding light to all students. Then, and only then, can the instructor consider himself an apostle of Taekwon-Do.

Park Sung Hwa



Gen. Choi Duk Shin





Afghanistan



Argentina



Australia



Austria

Bolivia





Brazil

Brunei





Canada



Colombia



Costa Rica



Chile



Curacao



Cyprus, Turkey



Denmark



Dominican Republic



Ecuador



England



France



Greece



Greenland



Guatemala



West Germany



Haiti

Hong Kong



Holland





Hungary



India



Indonesia



Iran



Ireland



Israel



Italy



Jamaica



Japan



Khmer Republic



The Democratic People's Republic of Korea





Lebanon



Malaysia



Morocco



New Zealand



Norway



Paraguay



Poland



Portugal



Puerto Rico

Singapore





South Africa



Spain



Surinam



Sweden



Taiwan



Thailand



U.S.A.



Venezuela



Vietnam

Yugoslavia



INDEX

— A —

about the author 241-263
advantages of Taekwon-Do 76-78

— B —

— C —

charter of Taekwon-Do 12, 13
competition *(kyongi)* 128-136
  rules for competition 130-136
  judge paper 138-140
composition of Taekwon-Do *(Taekwon-Do goosong)* 236-238
courtesy *(ye ui)* 15

— D —

definition of Taekwon-Do 21-23
degree, criteria for 94,95
  significance of 94,95
demonstration *(sibum)* 141-151
  breaking techniques 145,146
  program 143
  special techniques 147-151

— E —

economy 77

— F —

flag of International Federation Taekwon-Do 239

— G —

grade, criteria for 93
group photos 264-282

— H —

history of Taekwon-Do 38-43

— I —

indomitable spirit *(baekjul boolgool)* 17
instructor *(sa bum)* classification of . 123
  ideals 87
integrity *(yom chi)* 15,16

— J —

— K —

— L —

— M —

map of Korea 26
membership card 240
mental effect 73-75
moral culture *(jungshin sooyang)* 45-67
  basic nature 47
  cold shower 65
  devotion 59
  discreetness 56
  etiquette *(ye jol)* 66,67
  firm mind 58,59
  frugality 56
  greed 52
  happiness 57
  humanity *(in)* 47,48
  humbleness 53
  justice 55
  mountain climbing *(dung san)* 64
  peace of mind 58
  positions of man 51, 52
  propriety *(ye)* 50
  public service *(sahwae bongsa)* 66
  respect 54,55
  righteousness *(ui)* 50
  self criticism 53, 54

softness 54
teach by actions 57
travel *(yohaeng)* 63
trust *(shin)* 51
virtue *(dok)* 47
wisdom *(ji)* 51

— N —

— O —

origins and development
of martial arts 28-37

— P —

pattern application of 183-193
perseverence *(in nae)* 16
philosophy of Taekwon-Do 88,89
physical fitness 69-72
pin, International Taekwon-Do Federation
identification pin 240
popularity of Taekwon-Do 76

— Q —

— R —

rank, system of *(dan gup jedo)* 91,92
recognition plague 239

— S —

self control *(guk gi)* 16
self-defence techniques
(hosin sool) 228-235
sparring *(matsogi)* 161-227
model sparring
(mobum matsogi) 164-181
pre arranged free sparring
(yaksok jayu matsogi) 195-227
student / instructor
relationship *(saje jigo)* 81-85
instructor *(sa bum)* 82,83
student *(jeja)* 84

— T —

Taekwon-Do and imitators 10, 11
song of Taekwon-Do
(Taekwon-Do norae) 18, 19
tenacity 77
thoroughness 77
tenets 14, 15, 16,17
test *(simsa)* 96-109
training schedule
(sooryon gehoek pyo) 110,111
lesson plan 115-119
master program 112-114
mass training schedule . . . 120-122
training secrets 80

— U —

umpire, classification of 124

— V —

— W —

— X —

— Y —

— Z —

SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:

1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   - A) Model Sparring
   - B) Pre-arranged Free Sparring
   - C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:

1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   - A) Training Hall
   - B) Conduct in Do Jang
   - C) Training Equipment
   - D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII:	Fundamental Exercises (B)
VOLUME VIII:	1) Four-Direction Punch 2) Four-Direction Block 3) Pattern Chon-Ji 4) Pattern Dan-Gun 5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo 2) Pattern Yul-Guk 3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae 2) Four-Direction Thrust 3) Pattern Hwa-Rang 4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae 2) Pattern Po-Eun 3) Pattern Ge-Baek
VOLUME XII:	1) Pattern Eui-Am 2) Pattern Choong-Jang 3) Pattern JUCHE
VOLUME XIII:	1) Pattern Sam-Il 2) Pattern Yoo-Sin 3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae 2) Pattern Ul-Ji 3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San 2) Pattern Se-Jong 3) Pattern Tong-Il

ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME II

TABLE OF CONTENTS

(Mokcha)

TENETS OF TAEKWON-DO *(TAEKWON-DO JUNGSHIN)* 8
EXPLANATION OF TENETS 10
THEORY OF POWER (Him Ui Wolli) 14
ATTACKING AND BLOCKING TOOLS
(Kyong Gyok mit Makgi Boowi) 49
Hand Parts *(Sang Bansin)* 53
Foot Parts *(Ha Bansin)* 76
Miscellaneous Parts *(Gita Boowi)* 82
VITAL SPOTS *(Kupso)* 88
Sections of the Body *(Mom Dungboon)* 90
Checklist *(Daejo Pyo)* 97
RELATION OF ATTACKING TOOLS AND
VITAL SPOTS 100
STANCE *(Sogi)* 135
TRAINING *(Sooryon)* 169
TRAINING EQUIPMENT *(Sooryon Jangbi)* . 174
Practice Suit *(Do Bok)* 176
Training Aids *(Dallyon Goo)* 186
Improvised Training Aids 284
CALISTHENICS *(Dosoo Dallyon)* 285
SYNOPSIS 294
INDEX 296



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit *(Baekjul Boolgool)*



跆拳道精神
禮義廉恥忍耐
堯已百折不屈

EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."



"Pursue one's own goal"

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.



THEORY OF POWER
(Him Ui Wolli)

The beginning student may ask; "Where does one obtain the power to create the devastating results attributed to Taekwon-Do?" This power is attributed to the utilization of a person's full potential through the mathematical application of Taekwon-Do techniques. The average person uses only 10 to 20 percent of his potential. Anyone, regardless of size, age, or sex who can condition himself to use 100 percent of his potential can also perform the same destructive techniques.

Though training will certainly result in a superb level of physical fitness, it will not necessarily result in the acquisition of extraordinary stamina or superhuman strength. More important, Taekwon-Do training will result in obtaining a high level of reaction force, concentration, equilibrium, breath control and speed; these are the factors that will result in a high degree of physical power.



"Powerful enough to uproot mountains"

REACTION FORCE *(Bandong Ryok)*

According to Newton's Law, every force has an equal and opposite force When an automobile crashes into a wall with the force of 2,000 pounds, the wall will return a force of 2,000 pounds; or forcing the end of seasaw down with a ton of weight will provide an upward force of the same weight; if your opponent is rushing towards you at a high speed, by the slightest blow at his head, the force with which you strike his head would be that of his own onslaught plus that of your blow.

The two forces combined; his, which is large, and yours, which is small are quite impressive. This, then, is the reaction force from the opponent. Another reaction force is your own. A punch with the right fist is aided by pulling back the left fist to the hip.



CORRECT





The maximum power is produced because the principle of reaction force is well observed, that is, the opposite fist is pulled to the hip at the moment of impact.

INCORRECT
Less power is produced because the principle of reaction force is ignored, that is, the left fist is not pulled to the hip.



CORRECT

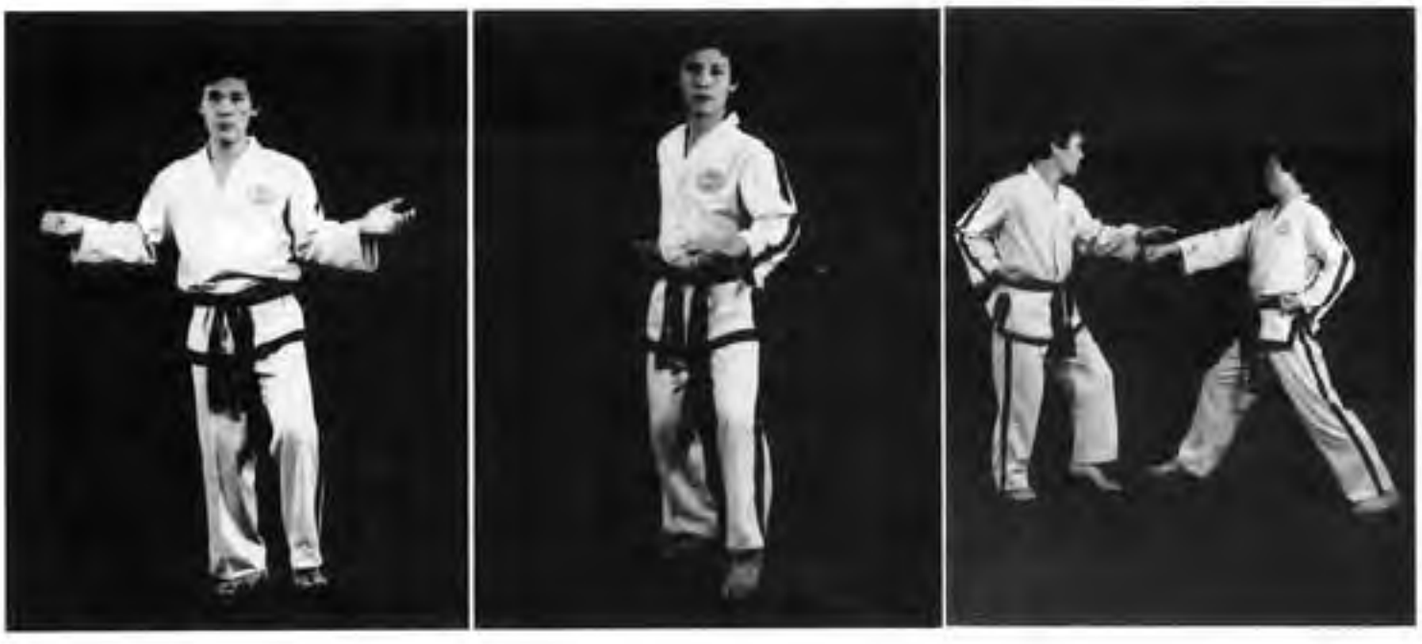




INCORRECT
The right fist fails to be pulled to the hip.

CORRECT

The right fist is pulled to the hip at the moment of the block.



INCORRECT

The right fist is not pulled to the hip at the moment of the block.





CORRECT
The defender applies the principle of reaction force correctly by using the attacker's momentum and a minimum of his own power to throw his opponent off balance.



CORRECT
The punch is well executed for the same reason mentioned above.





CONCENTRATION *(Jip Joong)*

By applying the impact force onto the smallest target area, it will concentrate the force and therefore, increase its effect. For example, the force of water coming out of a water hose is greater if the orifice is smaller. Conversely, the weight of a man spread out on snow shoes makes hardly any impression on the snow. The blows in Taekwon-Do are often concentrated onto the edge of the open palm or to the crook of the fingers.

It is very important that you should not unleash all your strength at the beginning but gradually, and particularly at the point of contact with your opponent's body, the force must be so concentrated as to give a knock-out blow. That is to say, the shorter the time for the concentration, the greater will be the power of the blow. The utmost concentration is required in order to mobilize every muscle of the body onto the smallest target area simultaneously.

In conclusion, concentration is done in two ways: One is to concentrate every muscle of the body, particularly the bigger muscles around the hip and abdomen (which theoretically are slower than the smaller muscles of other parts of the body) towards the appropriate tool to be used at the proper time; the second way is to concentrate such mobilized muscles onto the opponent's vital spot. This is the reason why the hip and abdomen are jerked slightly before the hands and feet in any action, whether it be attack or defence.



Small outlet

Large outlet





CORRECT
Muscles are fully mobilized and well concentrated to the appropriate part of the forefist.

INCORRECT
The muscles of the hip and the abdomen are neither fully mobilized nor properly concentrated.



CORRECT

Muscles are fully mobilized because the hip rotates in the same direction as the hands.











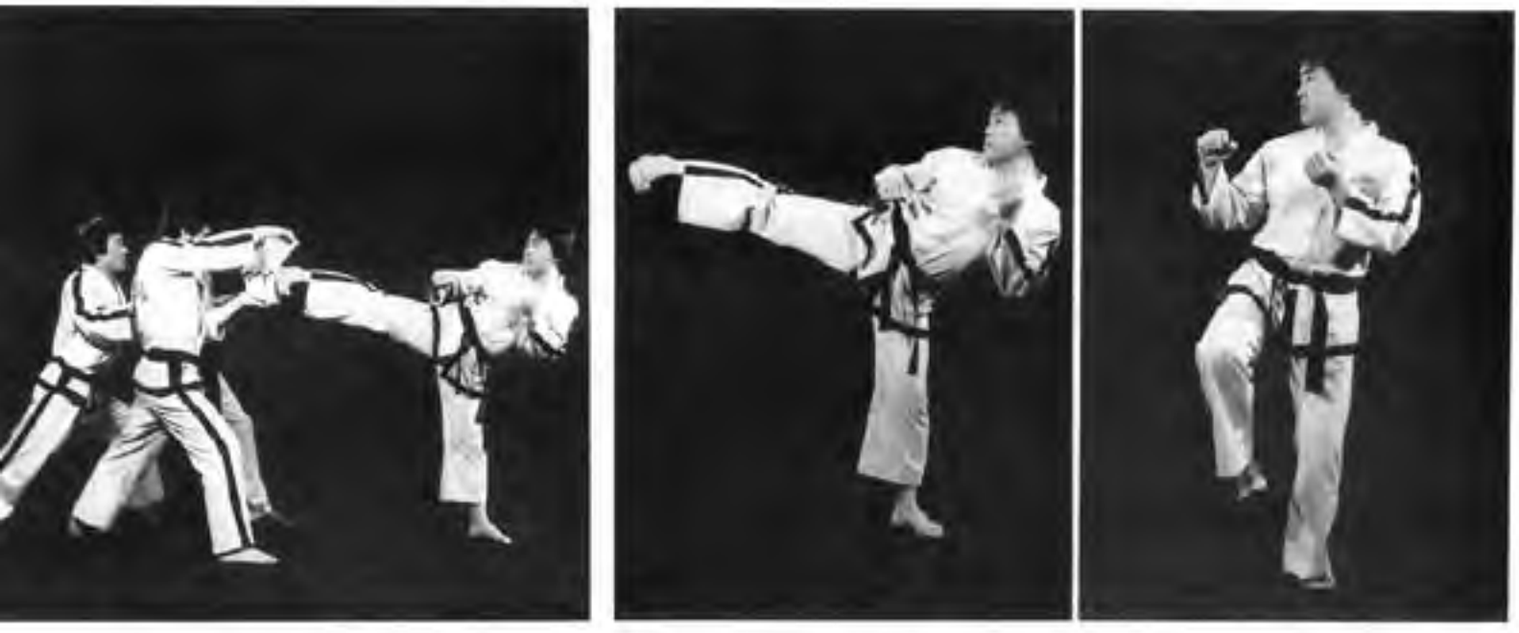


INCORRECT

Muscles are not fully mobilized due to the failure to rotate the hip in the same direction as the hands.

CORRECT

Muscles are concentrated to the appropriate part of the foot - in this case to the footsword.



INCORRECT

Muscles are not dully concentrated to the appropriate part of the foot - in this case to the toe edge rather than the footsword.



EQUILIBRIUM *(Kyun Hyung)*

Balance is of utmost importance in any type of athletics. In Taekwon-Do, it deserves special consideration. By keeping the body always in equilibrium, that is, well balanced, a blow is more effective and deadly. Conversely, the unbalanced one is easily toppled. The stance should always be stable yet flexible, for both offensive and defensive movements.

Equilibrium is classified into both dynamic and static stability. They are so closely inter-related that the maximum force can only be produced when the static stability is maintained through dynamic stability.

To maintain good equilibrium, the center of gravity of the stance must fall on a straight line midway between both legs when the body weight is distributed equally on both legs, or in the center of the foot if it is necessary to concentrate the bulk of body weight on one foot. The center of gravity can be adjusted according to body weight. Flexibility and knee spring are also important in maintaining balance for both a quick attack and instant recovery. One additional point; the heel of the rear foot should never be off the ground at the point of impact. This is not only necessary for good balance but also to produce maximum power at the point of impact.

Centre of gravity



CORRECT

Center of gravity



INCORRECT

Dynamic Stability *(Dongtchuk Anjong)*

Moving Forward

Center of gravity







Centre of gravity







INCORRECT

Balance is not maintained because the bulk of the body weight still remains at the centre of gravity instead of the left foot.

The same principle is applicable for moving backward.

Moving Sideways



CORRECT

Center of gravity

Stance is too narrow.



INCORRECT
The bulk of the body weight fails to be concentrated on the left foot.





Stance is too wide.

Static Stability *(Jungtchuk Anjong)*



CORRECT





INCORRECT
Right heel is off the ground.

CORRECT







INCORRECT
Right knee is bent too much.

INCORRECT
Right knee is pointed outward instead of inward.





CORRECT



INCORRECT
Heel of the stationary foot is off the ground.







CORRECT



INCORRECT
The body is leaned forward.





INCORRECT
The body is leaned too far backward.





CORRECT



BREATH CONTROL *(Hohup Jojul)*

Controlled breathing not only affects one's stamina and speed but can also condition a body to receive a blow and augment the power of a blow directed against an opponent. Through practice, breath stopped in the state of exhaling at the critical moment when a blow is landed against a pressure point on the body can prevent a loss of consciousness and stifle pain. A sharp exhaling of breath at the moment of impact and stopping the breath during the execution of a movement tense the abdomen to concentrate maximum effort on the delivery of the motion, while a slow inhaling helps the preparation of the next movement. An important rule to remember: Never inhale while focusing a block or blow against an opponent. Not only will this impede movement but it will also result in a loss of power.

Students should also practice disguised breathing to conceal any outward signs of fatigue. An experienced fighter will certainly press an attack when he realizes his opponent is on the point of exhaustion.

One breath is required for one movement with the exception of a continuous motion.

CORRECT





INCORRECT
Fist has been stopped before reaching the target because of inhaling at the moment of impact.

CORRECT





INCORRECT
Block is performed while inhaling rather than exhaling.





CORRECT



INCORRECT
For the same reason mentioned above.





MASS *(Zilyang)*

Mathematically, the maximum kinetic energy or force is obtained from maximum body weight and speed and it is all important that the body weight be increased during the execution of a blow. No doubt the maximum body weight is applied with the motion by turning the hip. The large abdominal muscles are twisted to provide additional body momentum. Thus the hip rotates in the same direction as that of the attacking or blocking tool as in figure F. Another way of increasing body weight is the utilization of a springing action of the knee joint. This is achieved by slightly raising the hip at the beginning of the motion and lowering the hip at the moment of impact to drop the body weight into the motion as in figure G.

In summarizing, it is necessary to point out that the principles of force outlined here hold just as true today in our modern scientific and nuclear age as they did centuries ago.

I am sure that when you go through this art, both in theory and in practice, you will find that the scientific basis of the motions and the real power which comes out a small human body cannot fail to impress you.

Fig. F

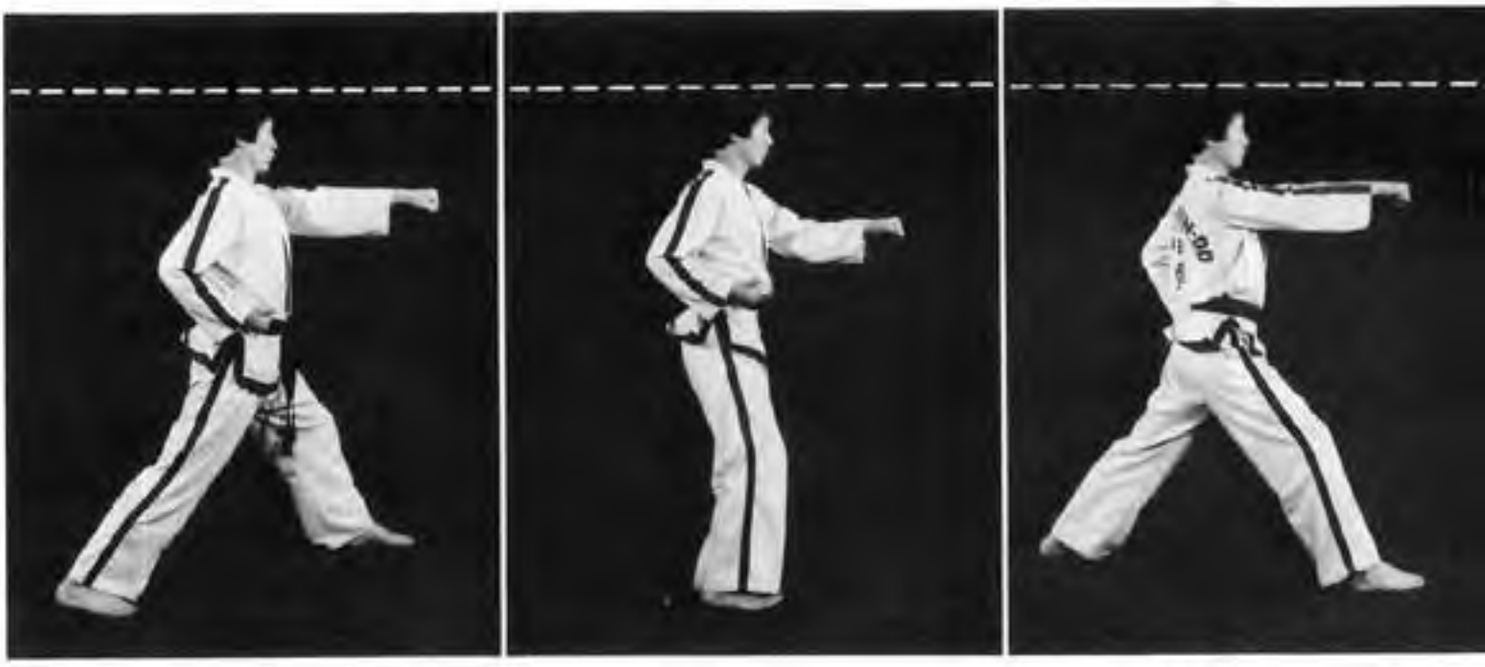


Fig. G



CORRECT

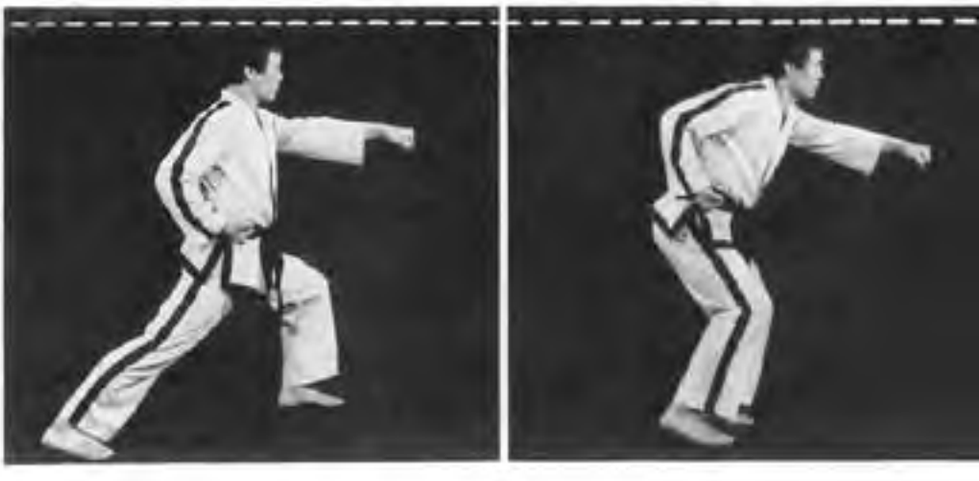
The hip raised.



The hip is lowered.

INCORRECT

The hip was kept at the same level throughout the movement, thus failing to increase the body weight.





As a result maximum power is produced.





The result is less power.





CORRECT
The hip rotates in the same direction as that of the attacking tool — in this case the left hand.





INCORRET

The body weight is not increased properly because the foot is moved in a saw tooth wave instead of a sine wave.





SPEED *(Sokdo)*

Speed is the most essential factor of force or power. Scientifically, force equals mass X acceleration ($F=MA$) or ($P=MV^2$).

In figure A, a large stone has been gently dropped on a double pane of glass from a height of three inches. On the other hand, in figure B, a small stone has been thrown against the glass with great speed. In figure C, the flat of the hand passed in a slow motion through the flame of the candle with no result to the flame. The candle, however, was put out with a controlled punch or kick stopping within an inch of the flame as shown in figures D and E.

According to the theory of kinetic energy, every object increases its weight as well as speed in a downward movement. This very principle is applied to this particular art of self-defence, as proved in pages 29 and 30. For this reason, at the moment of impact, the position of the hand normally becomes lower than the shoulder and the foot lower than the hip while the body is in the air.

Reaction force, breath control, equilibrium, concentration and relaxation of the muscles cannot be ignored. However, these are the factors that contribute to the speed and all these factors, together with flexible and rhythmic movements, must be well coordinated to produce the maximum power in Taekwon-Do.

Fig. A



Fig.B



Fig. C

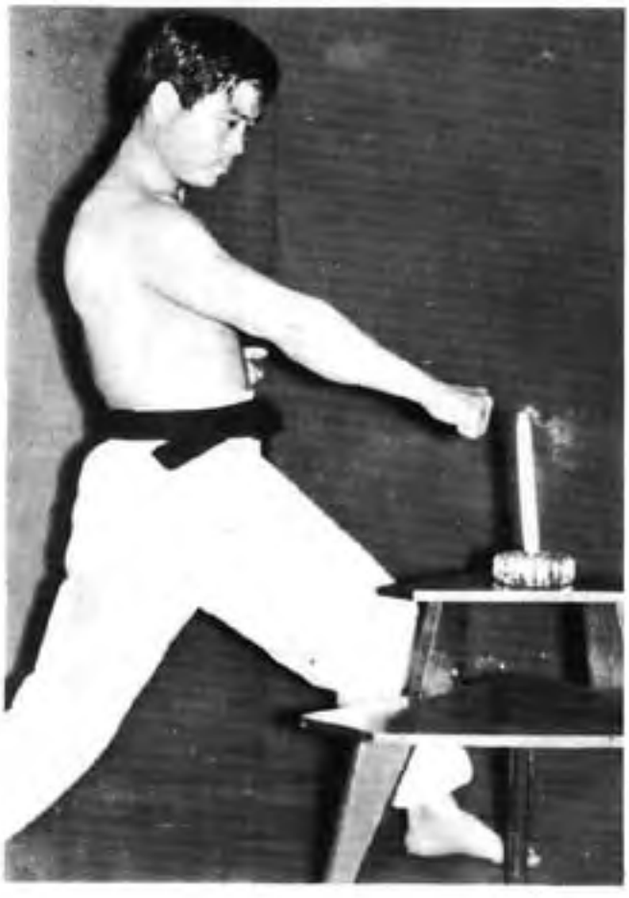




Fig. D



Fig. E



CORRECT



INCORRECT
Less power is produced because the point of focus is higher than the shoulder.



INCORRECT
Less power is produced as the hip is lower than the point of focus.

CORRECT





CORRECT



INCORRECT
Block is not as forceful as it should be.



SPEED AND REFLEX *(Sokdo wa Banung)*

It is essential for the students of Taekwon-Do to understand the relation of the speed and the execution time of techniques in order to apply them effectively.

Achieving precise measurements of these factors has been very difficult due to the great speed at which Taekwon-Do techniques are performed. However, in April of 1973, I conducted an experiment to measure the precise speed and execution time of various techniques.

The approach used was multi-flash Strobo photography. Two EG&G control units—model 553-11 (serial No. 248 and No. 256), and two flashes in reflectors were used to record movements on film. This experiment was conducted at the M.I.T. Strobo lab with special permission from Professors Edgerton and Miller.

Results of the experiment are presented below:



Side Piercing Kick

In this photograph, we can see three images of the right foot once it is lifted off the floor. Three images produce two intervals. The Strobe was set at 20 flashes per second, which means one interval is equal to 1/20 (0,05) of a second.

We can see from the photograph that it taks two intervals to complete this kick, which means that it takes 1/10 (0,1) of a second to execute.

Hooking Kick



In this photograph the right foot passes by my face after 3 1/2 intervals. The flash frequency was 30 per second, so it takes 0,117 seconds or just a little more than 1/10 of a second to execute this kick.

One remarkable fact is that the execution times of the above kicks are shorter than the normal reflex time, which means that it is impossible for anyone to block these kicks unless he can detect them before the leg is lifted off the floor; i.e., know what kick is coming before it is executed.

Normal reflex time is the elapsed time of reflex action. Reflex action consists of behavior in which the reactions usually occur as direct and immediate responses to particular stimuli. Here we are dealing with conditioned reflexes, which can be defined as built-up adjustments to particular external stimuli; i.e., seeing a punch or kick coming and responding by blocking or moving out of the path. Normal reflex time has been experimentally determined to be around 2/10 of a second, at the quickest.

Flying Front Kick



In this photograph, one interval is equal to 1/10 (0,1) of a second. Execution of a flying front kick takes one interval which means that this kiek takes 1/10 (0,1) of a second to be completed.



This picture illustrates a defence against a sword attack.

Front Punch



The speed of a punch was also tested. Here we see one interval of 30 flashes per second. Therefore, it takes 0,03 or 3/100 of a second for the punch to be completed.

All these techniques cannot be blocked if we wait until an opponent begins to execute them, since the execution times of these techniques are shorter than the time it takes for our reflexes to respond. Therefore, we must be able to detect the on-coming of these techniques before-hand. This is the reason why one must gaze at the opponent's eyes at all times and not at the legs or arms.

At this point, it would be advantageous to introduce a formula which will enable the student to further understand the significance of speed in the execution of Taekwon-Do techniques.

The formula we can use to calculate the power of any technique is:

$$P = 1/2\ MV^2$$

P stands for power.

1/2 is a constant.

M stands for mass.

V stands for velocity or speed.

This equation clearly reveals why developing speed is the most important factor in developing power.

For example, if the mass is increased by a factor of three (with the speed kept constant) then the power is also increased by a factor of three. But if the speed is increased by a factor of three (with mass kept constant) then the power is increased by a factor of nine.

Hence, with this formula we can measure the power of each technique.

$$\text{Power} = (1/2) \times (\text{mass}) \times (\text{velocity})^2$$
$$= (1/2) \times (\text{mass}) \times (\text{velocity}) \times (\text{velocity})$$

And speed (velocity) can be expressed as

$$V = (\text{distance of last interval}) \times (1/\text{execution time of last interval})$$

This experiment has been a simple demonstration of how fast and powerful Taekwon-Do techniques can be practiced properly as taught.

This experiment is contributed by Jae Hun Kim, 3rd degree black belt holder.



Taekwon-Do
In Korean Character

Taekwon-Do
In Chinese Character.





ATTACKING AND BLOCKING TOOLS *(Gong Gyok mit Makgi Boowi)*

As the claws of a tiger or the wings of a bird constitute weapons in their own ways, so do the hands and feet of man form natural weapons. One of the important features of Taekwon-Do training turns the hands and feet into tough effective weapons capable of withstanding the harshest test without being damaged or dulled.

Even the best wood cutter must give up tree cutting if his axe or saw is broken. In war time, even the sharpshooter becomes helpless and perhaps gets killed if his gun does not fire because of long neglect of cleaning.

By the same token even the master of Taekwon-Do who is well versed in the technique may succumb to an attacker if he or she breaks a hand or foot during combat because they were weak from lack of toughening or training manoeuvres. In addition to publicizing Taekwon-Do during normal dealings with others, the students are encouraged to actively participate in the demonstration programs in which the breaking of tiles and pine boards can serve as a testimony to the public of the power of Taekwon-Do.

In this manner, the students of Taekwon-Do can maintain the disipline of exercise to keep the hands and feet hardened and in constant readiness.

No matter how skilful one's techniques are, if the techniques lack force, one is unable to impart any pain or shock to the opponent during the actual combat.

The part or surface through which the shock or power is transmitted to the opponent's body is called the attacking tool and any part or surface which intercepts or repulses the attack is called the blocking tool.

Theoretically, all locations of the concentration of strength are considered as attacking tools, most of which serve also as blocking tools. The nineteen parts or positions where the strength can be easily concentrated and toughened or developed are the most frequently used tools in Taekwon-Do.

They are divided into hand parts, foot parts and miscellaneous parts.

Remember that unlike other tools, they cannot be obtained easily but can only be gained through ceaseless training under the anvil of firm individual resolution.



ATTACKING TOOLS *(Gong gyok boowi)*





"Only a single blow is sufficient for victory."

BLOCKING TOOLS *(Makgi Boowi)*



"Self confidence through intuitive awareness."



A. HAND PARTS *(Sang Bansin)*

The hand creates so many types of tools that special care should be paid to the selection of the appropriate tool for the appropriate target.

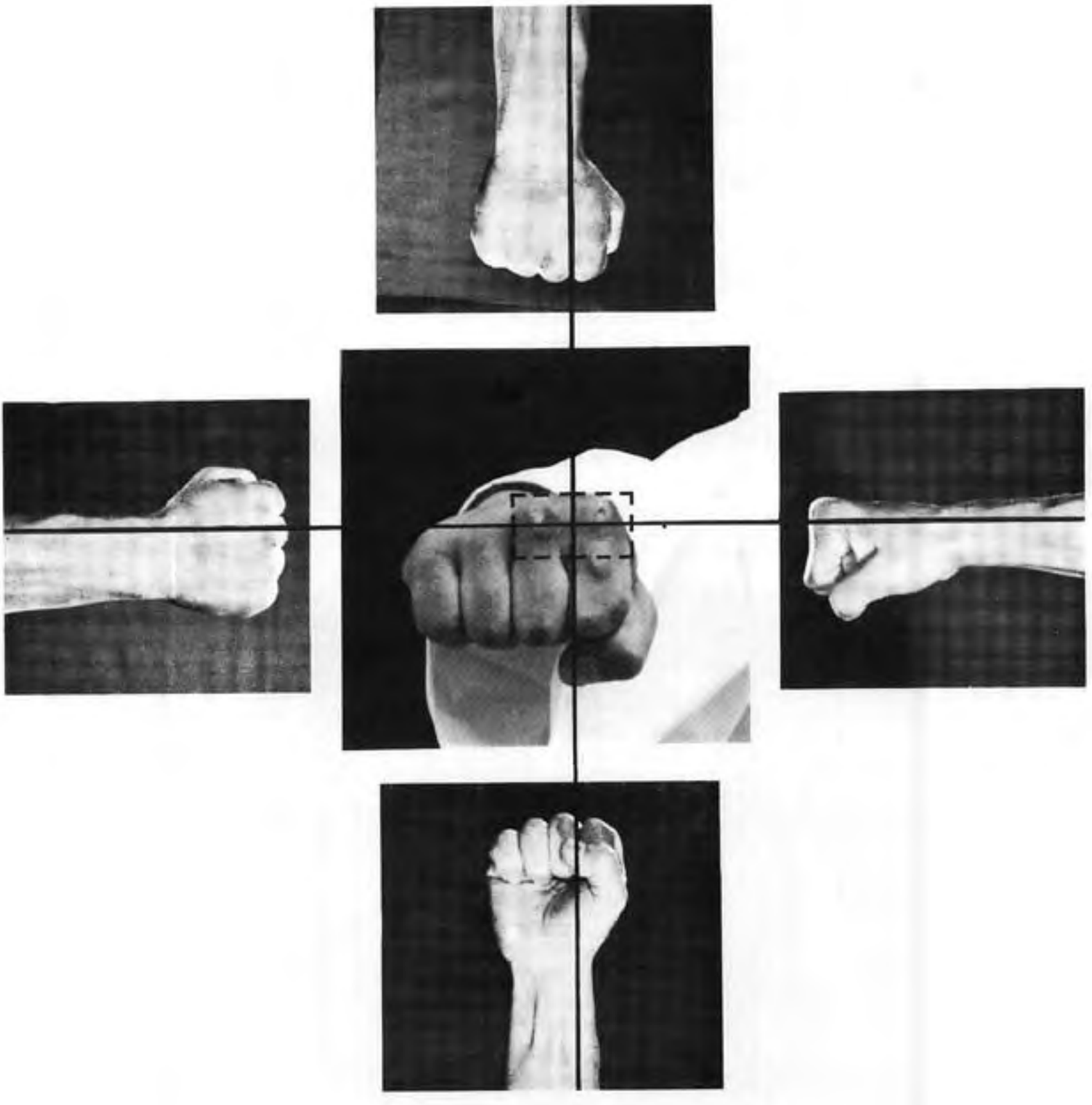
Forefist *(Ap Joomuk)*

The forefist is generally used for attacking the philtrum, ribs, solar plexus, chest, abdomen, jaw, etc.

The main knuckles of the forefinger and middle finger are the punching parts. The top and the front of the fist should form a right angle so the punching parts can be closely contacted with the target.

The wrist should not be bent when the fist is clenched. The forefist is occasionally used for a pressing block.





The lines show the center of power.





How to make a clenched fist *(Jwinun Bop)*

If the fist is not made firmly and correctly and if there is even the minutest of air space, the fist will be as weak as untempered steel and as soft as cotton. The fist must be tightly clenched at the moment of impact.



1. Open the hand naturally.



2. Roll the fingers tightly.



3. Press the fingers into the palm, starting with the little finger at the same time bending the thumb toward the inside.



4. Place the thumb on the forefinger and the middle finger pressing the forefinger properly.

Two incorrect methods of clenching a fist



1. The thumb is firmly placed on the middle finger. This method will weaken the side fist and place unnecessary strain on the shoulder and arm.



2. The thumb is placed on the extended forefinger. This method will weaken the forefinger joint and is somewhat unnatural, allowing air space within the fist.

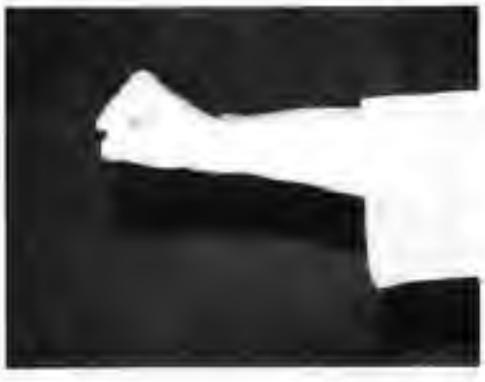
The back of the hand normally faces upward at the moment of impact but occasionally it faces downward or outward.

The reasons for not bending the wrist are:

1. To prevent the wrist from being blocked or grabbed by the opponent.
2. To align the punching parts of the fist exactly on the target.
3. To concentrate maximum force on the punching parts.

For maximum power the front two knuckles must contact flush against the point of impact. Mathematically, power generated from the hip must flow in a smooth unbroken line through the forearm and out through the apex of the front two knuckles.

INCORRECT
No punching part has contacted with the target.



INCORRECT
Only a part of the main knuckle of the middle finger has contacted with the target.





INCORRECT
Only a part of the main knuckles of the forefinger and middle finger have contacted with the target.

INCORRECT
Only a part of the main knuckle of the forefinger has contacted with the target.



CORRECT
The punching part is exactly aligned on target.



Correct punching part



Incorrect punching part



The line of power is moved to the center of the four knuckles instead of the two main knuckles.





Back Fist *(Dung Joomuk)*

This is primarily used for attacking the skull, forehead, temple, philtrum and abdomen, with the floating ribs and epigastrium secondary targets.

The main knuckles of the forefinger and middle finger are the parts used.





Side Fist *(Yop Joomuk)*

This is used for attacking the skull, elbow joint, ribs, solar plexus, philtrum and abdomen. It is occasionally used for blocking.







Under Fist *(Mit Joomuk)*

Roll the four fingers into the palm, pressing the forefinger slightly with the thumb. It is effective in attacking the jaw, lips, temple, solar plexus, Adam's apple and philtrum. The second knuckles of the forefinger, middle finger and ring finger comprise the attacking parts.



Long Fist *(Ghin Joomuk)*

This is very similar to an under fist except that the main knuckles are stiffened and the thumb is bent firmly, leaving some space between the forefinger and the thumb. It is used to the attack the temple or the Adam's apple.

Open Fist *(Pyun Joomuk)*

It is created when the wrist is bent upward and all except the main knuckles are bent towards the palm. This is used to attack the nose, jaw and point of the chin.

It can be used in blocking in rare cases.





Palm *(Sonbadak)*

Bend all the fingers slightly toward the palm to strengthen it. This is chiefly used in blocking and occasionally for attacking the face.

Knuckle Fist *(Sonkarak Joomuk)*

This is formed with either one of the secondary knuckles of the forefinger or middle finger. The attack is more effective to a minute vital spot at a close distance if the snap motion is used properly.

Middle Knuckle Fist *(Joongji Joomuk)*

Push the secondary knuckle of the middle finger out of the forefist with the side of the thumb. It is used in attacking the solar plexus, temple and philtrum.

The solar plexus is attacked in the same way as an uppercut.





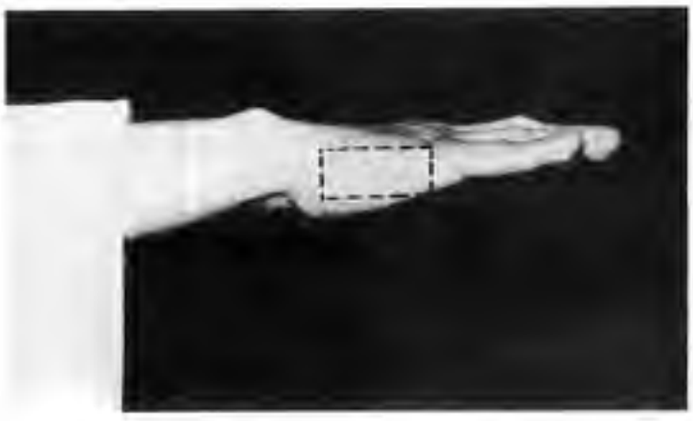
Fore-Knuckle Fist *(Inji Joomuk)*

Push the secondary knuckle of the forefinger out of an under fist with the thumb. It is used to attack the Adam's apple, temple and philtrum.

Thumb Knuckle Fist *(Umji Joomuk)*

The form is very similar to fore-knuckle fist but the fore-knuckle is not pushed out. It is used to attack the point of the chin, philtrum, temple and solar plexus.





Knife-Hand *(Sonkal)*

This is a very powerful attacking tool, especially against a side target, and is used for attacking the skull, neck artery, bridge of the nose, temple, philtrum, clavicle, shoulder and floating ribs.

The knife-hand is also frequently used for blocking.

HOW TO MAKE A PROPER KNIFE-HAND

Press four fingers together bending the middle finger and ring finger slightly inward leaving some space between the forefinger and thumb, so that most of the strength is concentrated on the striking part, the surface from the wrist to the main knuckle of the little finger.



INCORRECT





An incorrect way of forming a knife-hand is by pressing the thumb against the forefinger. This will weaken both the knife-hand and fingertips. In both cases, the joint of the little finger should not be used by beginners due to its weakness.







Reverse Knife-Hand *(Sonkal Dung)*

It is similar to the knife-hand except that the thumb is bent sharply toward the palm. It is used for attacking the neck, point of the chin, temple, philtrum, ribs and angle of the mandible. It is frequently used for blocking as well.







Fingertips *(Sonkut)*

This is a special tool found only in Taekwon-Do. The usage of it varies according to the target. The form of the hand is just the same as that of a knife-hand as far as straight, flat and upset fingertips are concerned. The fingertips are the parts used and a great emphasis is placed on evenly aligning the three fingertips—forefinger, middle finger and ring finger.



Flat Fingertip *(Opun Sonkut)*

The palm is faced downward at the moment of impact. It is chiefly used for attacking the ribs, eyes and occasionally the abdomen.



Straight Fingertip *(Sun Sonkut)*

The palm faces inward at the moment of impact. It is used for thrusting to either the solar plexus or the abdomen.



Upset Fingertip *(Dwijibun Sonkut)*



The palm faces upward at the moment of impact. It is mainly used for attacking the pubic region floating ribs and lower abdomen, though occasionally the armpit.





Angle Fingertip *(Homi Sonkut)*

Bend the main knuckle sharply pressing the secondary knuckle of the forefinger with the thumb until the angle becomes about 90 degrees.

It is especially useful in attacking the eyes or solar plexus from the right angle.



Thumb *(Umji)*

Extend the thumb out of the forefist. Be sure not to bend any joint of the thumb. It is used to thrust the solar plexus, ribs, eyes, windpipe and armpit.



Forefinger *(Han Sonkarak)*

The forefinger is extended, bending slightly while the others are clenched, the thumb pressing the middle finger.

It is mainly used in attacking the eyes, windpipe and mastrid.

Double Fingertip *(Doo Sonkarak)*

Forefinger and middle finger are extended, bending slightly while the others are clenched. Press the ring finger with the thumb. This tool can only be utilized against the eyes.







Arc-Hand *(Bandal Son)*

Bend three fingers slightly deeper than the forefinger while the thumb is bent toward the little finger. It is used to attack the Adam's apple, point of the chin and upper neck.

The surface between the secondary knuckle of the forefinger and thumb is used. The arc-hand is occasionally employed for blocking.

INCORRECT

Three fingers are clenched. This method is not practical since the forefinger is not supported by the three fingers which also become an obstacle when attacking the upper neck.





Back Hand *(Sondung)*

It is an ordinary open hand but by pressing the thumb against the side of the forefinger, it is used for attacking the face, jaw, lips and epigastrium. Occasionally the back hand is used for blocking.

Forearm *(Palmok)*

This is used for blocking and is classified into outer, inner, back and under forearm.

One-third of the arm, from the wrist to the elbow, is used.



Outer forearm *(Bakatpalmok)*



Back forearm
(Dungpalmok)





Inner forearm *(Anpalmok)*

Under forearm *(Mitpalmok)*





Elbow *(Palkup)*

The elbow is created when the arm is bent sharply. It is used for attacking the solar plexus, chest, abdomen, point of the chin, ribs, jaw, cervix, small of the back, etc.

It is classified into front, side, straight, high, upper and back elbow; frequently, the straight elbow serves as a blocking tool.

Finger Pincers *(Jipge Son)*

Three fingers are clenched while the thumb and forefinger are stretched out to form the shape of pincers. It is chiefly used to attack the Adam's apple and throat.

The secondary knuckle of the middle finger is used, together with the tips of the thumb and forefinger.





Press Finger *(Jiap)*

It is used to apply pressure to arteries and minute vital spots.



Base of Knife-Hand
(Sonkal Batang)

It is created when the wrist is bent sharply toward the thumb and is used to attack the clavicle only.



Bear Hand *(Gomson)*

Bend all fingers inward firmly. It is normally used in attacking the post auricular and jaw; occasionally the solar plexus and epigastrium.

Bow Wrist *(Sonmok Dung)*

This form is created when the wrist is bent downward. It is used in blocking.

Do not allow the wrist to bend too sharply.





Finger Belly *(Songarak Badak)*

This is used only to adjust the back fist when attacking the philtrum by bringing it to the side fist at the moment of impact.

Thumb Ridge *(Umji Batang)*

The formation is similar to an arc-hand but the thumb is deeply bent downward and it is used in blocking.



B. FOOT PARTS *(Ha Bansin)*

Most of the esoteric techniques of Taekwon-Do involve the feet which produce twice the amount of force of the hand motions.

Proper and timely employment of this tool cannot be overemphasized.



Ball of the Foot *(Apkumchi)*

The toes are bent sharply upward at the moment of impact. It is used to attack the face, point of the chin, inner thigh, chest, solar plexus, floating ribs, scrotum, coccyx and lower abdomen, and occasionally is used for blocking in support of the back sole.





Front View





Footsword *(Balkal)*

This is considered the most important tool of the foot and is used to attack the philtrum, bridge of the nose, neck, solar plexus, chin, temple, armpit, floating ribs, knee joint, ankle joint and instep.

Frequently it is used for blocking. One-third of the edge, from the heel to the joint of the little toe, is the part used.

Remember to push out the heel while bending the root of the toes back to properly tense the footsword at the moment of impact.







Front View



Back Sole *(Dwitkumchi)*

It is primarily used for stamping and occasionally used for blocking in support of the ball of the foot. More targets naturally present themselves when used against a fallen opponent. This tool is extremly effective if shoes are worn.



Knee *(Moorup)*

It is an effective tool in attacking the solar plexus, abdomen, lower abdomen, face, chest and scrotum at a close distance.

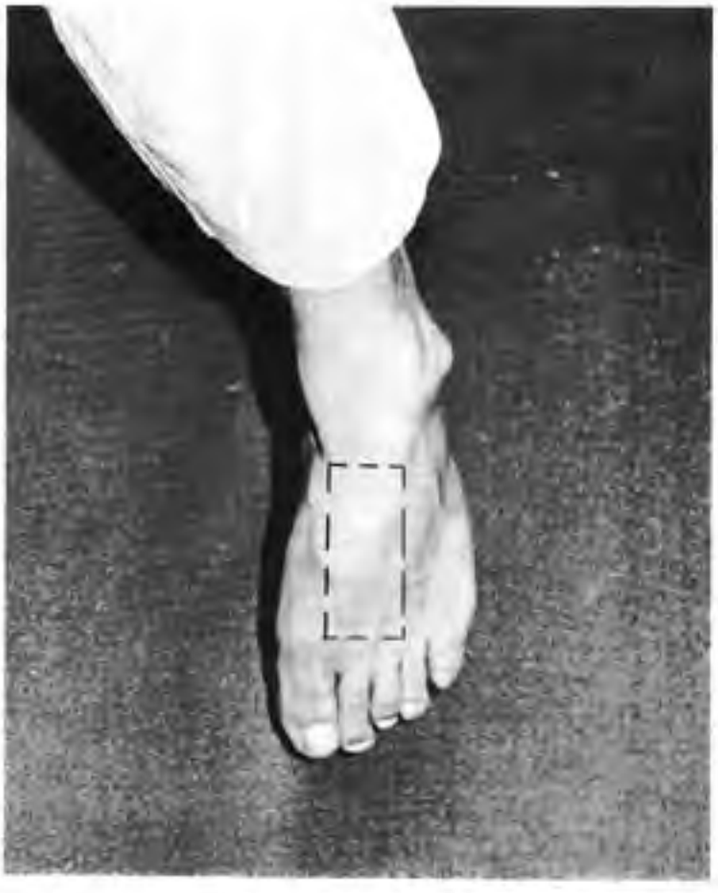
Back View



Back Heel *(Dwichook):*

It is very widely used for attacking the philtrum, temple, solar plexus, scrotum, jaw and floating ribs.





Instep *(Baldung)*

It is created when both the ankle and toes are bent sharply downward and is exclusively used in attacking the scrotum or jaw. However, the face, solar plexus, floating ribs and abdomen often become good targets, especially if shoes are worn.

Side Instep *(Yop Baldung)*

This form is created when the ankle is properly bent upward while twisting the foot until the instep faces almost downward. It is used for blocking.





Front View



Reverse Footsword *(Balkal Dung)*

This form is created when both the ankle and the toes are bent sharply upward. It is used for attacking the face, chest and solar plexus from a 90 degree angle.



Side Sole *(Yop Bal Badak)*

This form is created when the toes are properly bent upward while bending the ankle slightly upward. It is used in blocking.



Toes *(Balkut)*

It is used to attack the scrotum or abdomen. However, the floating ribs, point of the chin, solar plexus and other parts of the face can serve as targets when shoes are worn.

C. MISCELLANEOUS PARTS (Gita Boowi)

Some of the attacking and blocking tools listed here are not used unless absolutely necessary. They are not only difficult to toughen or harden but lower results can be expected when compared to the risk involved. It is, however, worthwhile to be prepared for any contingency.



forehead (ima)

Head *(Mori)*

It is classified into forehead and occiput: The former is quite effective in attacking the face or chest; the latter with the mouth open may be used for attacking the face when being grasped from behind. However, it is better not to use the occiput for obvious reasons. Other techniques may suffice.



Shoulder *(Euhke)*

It can be used for pushing away an opponent at a close distance.

Occiput
(hudoo)



Inner Ankle Joint
(An Balmok Gwanjol)





Outer Ankle Joint
(Bakat Balmok Gwanjol)



Tibia *(Kyong Gol)*



Inner Tibia *(An Kyong Gol)*



Outer Tibia *(Bakat Kyong Gol)*

Back Tibia *(Dwit Kyong Gol)*



Toe Edge *(Balgarak Nal)*



Shin *(Jong Kwaeng-i)*





THE CHEST *(Gasum)*

The chest is composed of the chest wall, lungs, heart, aorta and vena cava (the big vessels which take blood to and from the heart). The chest wall is composed of the ribs and muscles. These give excellent protection to the internal organs they surround. Consequently, the lungs, the heart or the blood vessels are only rarely injured in Taekwon-Do. It should be noted that the thoracic spine running through the middle of the back of the chest is very vulnerable to direct blows.

A blow to the breast of a woman will cause excruciating pain but serious damage is most unusual.

THE ABDOMEN *(Bokboo)*

The abdomen is a cavity containing many organs. It is formed by the diaphragm above and the plevic diaphragm below. It is surrounded by the abdominal wall in front and on the sides. The back of the abdomen is formed by the lumbar spine and the paraspinal muscles. It should be realized that the lumbar spine, which is composed of 5 vertebrae, is the only solid support the abdomen has. Injury to the spine will result in leg pain or paralysis of the legs. Injury to the paraspinal muscles will cause back pain which may be disabling for many months or years. Solid organs of the abdomen are the liver, spleen, pancreas and kidneys. A direct blow to these may result in their rupture and life-threatening bleeding. The stomach and the intestines are never injured except with knife or gunshot wounds. A blow to the solar plexus is very disabling momentarily but with no long term consequences. In women, blows to the external genitalia are very painful but without serious sequela. In men, the situation is quite different. A blow to the genitalia can cause bleeding inside the testicles and subsequent inability to have children. It is evident that very serious consequences may accompany such a blow.

THE EXTREMITIES *(Pal Gwa Dari)*

The arms are joined to the rest of the body by the clavicle and the shoulder blades. Injury to these is not usually serious. The shoulder can be

easily dislocated and cause compression of the nerves and vessels that pass to the arm through the axilla (armpit). Note that the axilla is not protected whenever the arm is lifted. On the innerside of the elbow passes the ulner nerve. It is very vulnerable to injury at this point. Fractures of the wrist or hand may not appear serious but may cause severe long term disability. The knees are very vulnerable to an attack from the side. Note that once a broken knee, forever a weak knee. Tibias (shins) and feet are easily injured; however, disability is temporary.

All students should understand basic first aid including artificial respiration so it can be administered if needed. In the case of an internal injury, it is important to lay the injured party down quietly and check the party's complexion, state of consciousness, pulse and respiration. Do not move the body in any way and call a doctor immediately.

NEVER MAKE THE PATIENT WALK OR JUMP. IT MAY AGGRAVATE ANY INTERNAL HEMORRAGE.

VITAL SPOTS *(Kupso)*

Vital spot in Taekwon-Do is defined as any sensitive or breakable area on the body vulnerable to an attack. It is essential that a student of Taekwon-Do has a knowledge of the different spots so that he can use the proper attacking or blocking tool. Indiscriminate attack is to be condemned as it is inefficient and wasteful of energy.

The student should realize that in order to cause a significant injury different force may be necessary at different vital spots. For example, small force will cause a great damage if it is applied to the neck. On the other hand, the front of the adbomen, if appropriately strengthened, can withstand large force without significant injury to the internal organs.

Vital spots can be divided into two groups.

Major: Injury to these can lead to death or permanent disability.

Minor: Injury to these is not life threatening but will cause pain and temporary disability.

For the sake of simplicity, the human body can be divided into five groups: the head, chest, abdomen, external genitalia, and the four extremities.

THE HEAD *(Mori)*

The bone structure of the head is composed of the skull which protects the contents of the head. The skull itself is composed of 28 bones, eight of which protect and house the brain. The eyes are set deep in their sockets and thus they are well protected against hand or foot blows, except when attacked by fingers or toes, both of which can cause very serious damage indeed. The nose is composed of a bony part (the bridge of the nose) and the cartilage (the tip of the nose). A blow to the nose can result in fracture (break) and/or troublesome bleeding. Neither of these is usually serious. The mouth is formed by the maxilla into which are set the upper teeth, and the mandible (the jaw) into which are set the lower teeth. The floor of the mouth is filled by the tongue. The lips form the outside covering of the teeth. The upper lip has a groove in the midline called the philtrum (it is of no significance, except as a guiding point). Injuries to the

mouth commonly result in broken teeth, bitten lips or tongue and uncommonly, broken bones. Ears can be divided into the outer and inner portions. The outer portion we can see, the inner we cannot. Injury to the outer portion commonly results in swelling or bleeding. This is rarely serious. However, a blow over the ear canal, which leads to the inner portion of the ear, may result in the rupture of the tympanic membrane and thus cause severe pain and temporary deafness.

It is most important to realize that a blow to ANY part of the head, if severe enough, will result in unconsciousness. This must be seen as a serious injury ALWAYS because even though this may only be a minor concussion, it may also be a sign of impending death.

THE NECK *(Mok)*

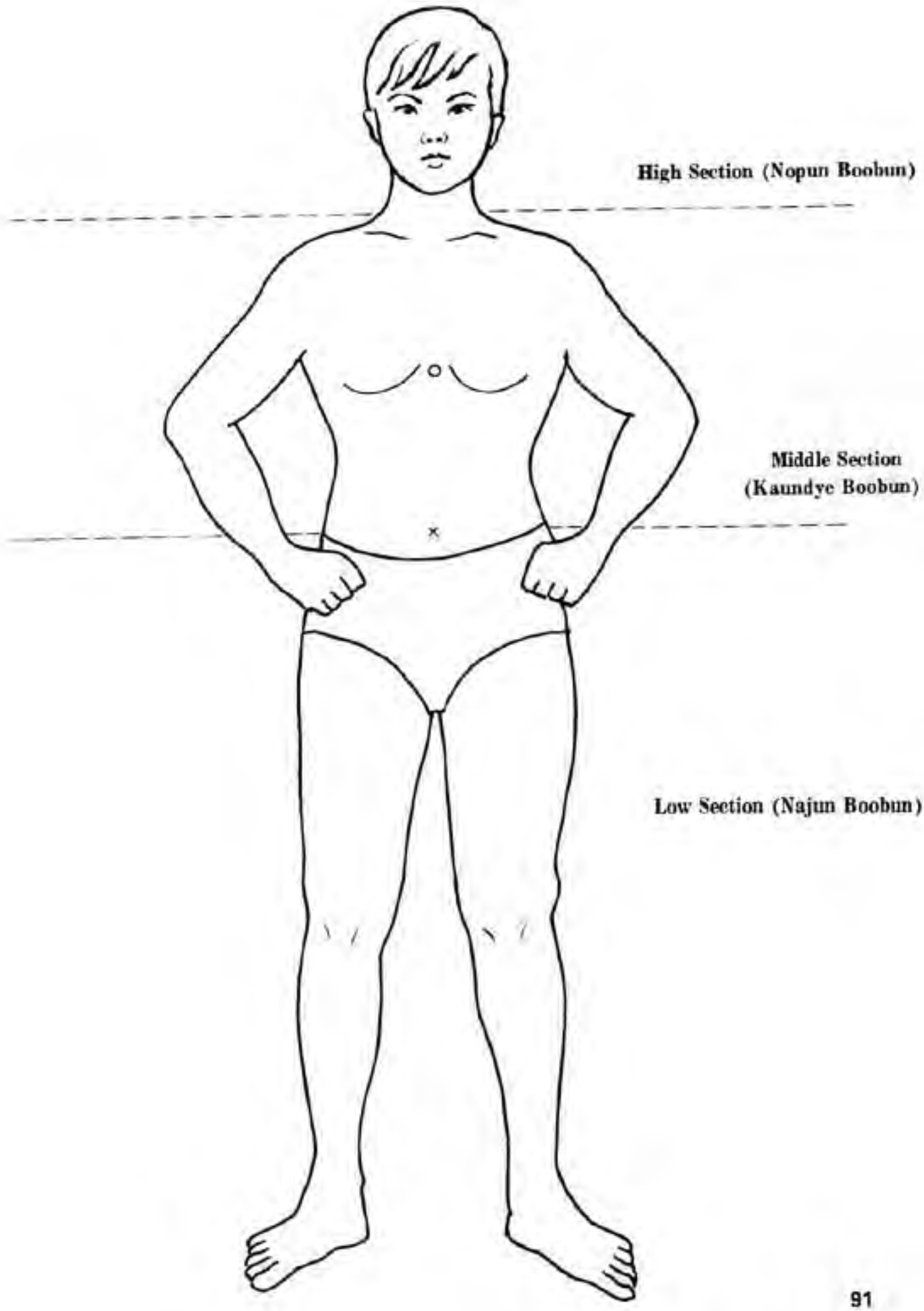
The neck can be seen as a connecting stem between the head, the brain and the rest of the body. It functions as a support of the head as well as a conduit. The support is accomplished by the cervical (neck) spine. This is the first part of the vertebral column (back bone). The other parts are: thoracic (chest) spine, lumbar (abdominal) spine, sacral (the part between the two hip bones) spine and the coccyx.

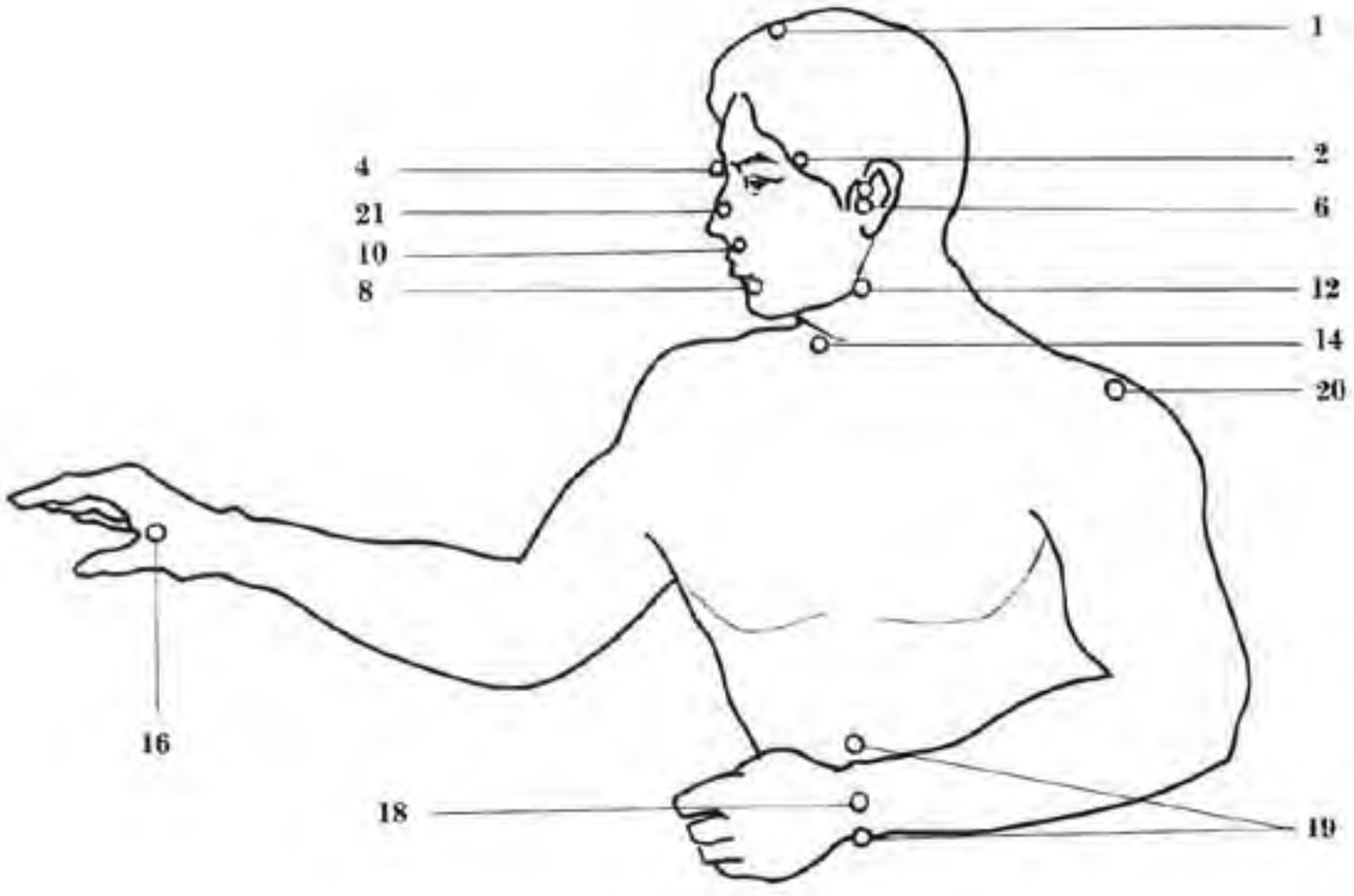
The cervical spine consists of seven vertebrae. Inside of the vertebrae is a canal which contains the spinal cord; The nerves going to the rest of the body exit from the spinal cord between two neighboring vertebrae. Injuries to any part of the spine can lead to the fracture of a vertebra which if displaced will lead to compression or transection of nerves on the spinal cord. This in turn may result in paralysis of the muscles or the part of the body innervated by the nerve or the spinal cord. The conduit part lies in front of the cervical spine. In front of this lies the laryex and the trachea (Adam's apple and the wind pipe) which bring air to the lungs. Behind lies the esophagus (food pipe) which brings food to the stomach. On the side of these are located carotid arteries (one on each side) which take blood from the heart to the brain. Injury to the larynx, trachea or carotid arteries is extremely serious and can lead to rapid death. Injuries to the esophagus are very rare, except with a knife or gunshot wound to the neck.

SECTION OF THE BODY *(Mom Dungboon)*

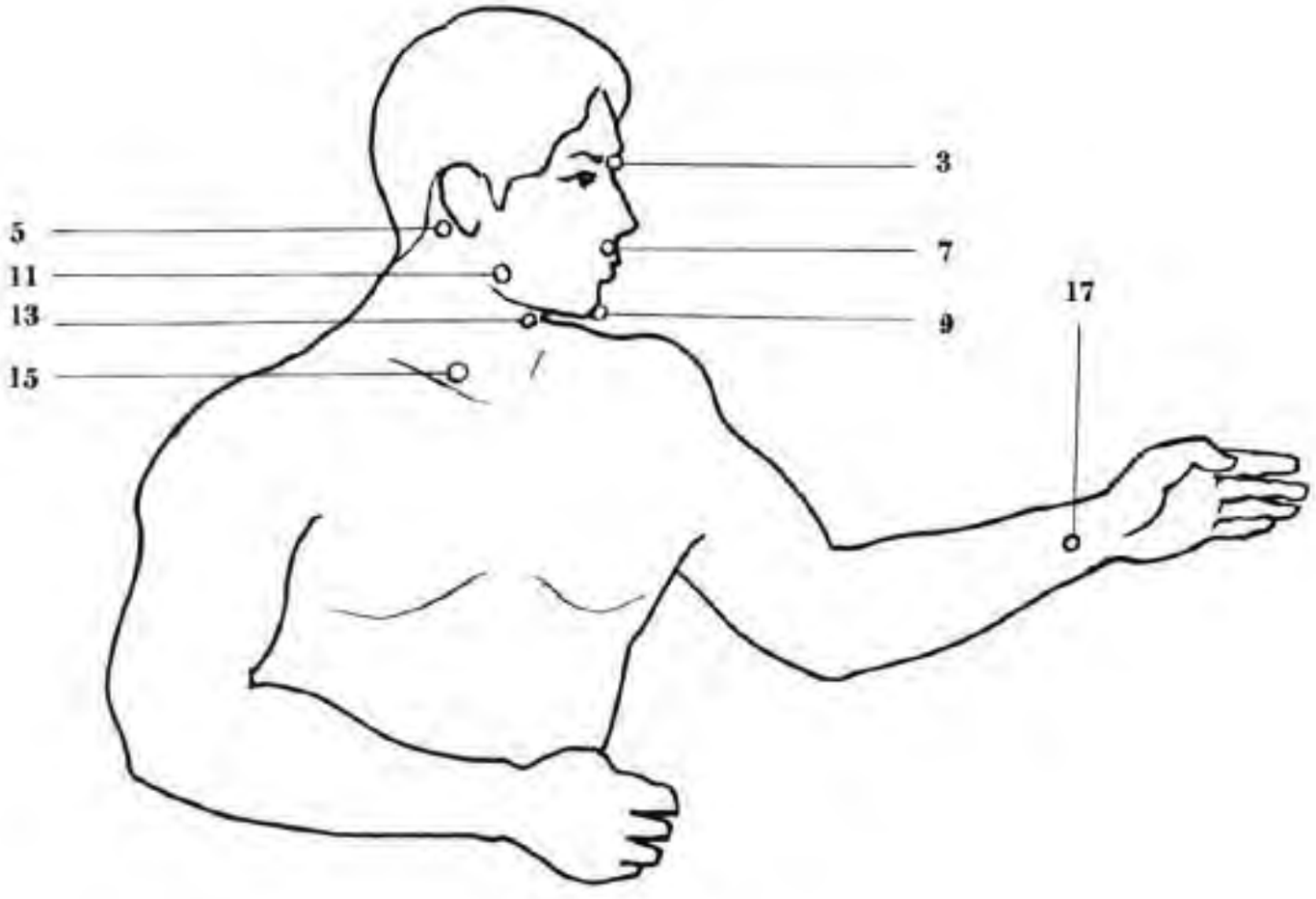
Taekwon-Do training is characterized by its lack of contact. Patterns and many other attack and defence exercises are practised alone against an imaginery opponent. Even sparring is conducted without actually striking or grasping an opponent's body. Under these circumstances it would be extremely difficult, if not impossible, to specify the particular vital spot to be attacked. Furthermore, it would be almost impossible to standardize the location of the hand or foot of the student for attack or defence. To alleviate these problems, the human body has been imaginarily divided into three sections: the high, above the neck; the middle, between the shoulders and umbilicus; and the low, below the umbilicus.

Within these areas are a number of vital spots. In each area, the most accessible vital spot is used to categorize each section: i.e. philtrum for high, solar plexus for middle, and groin for low.

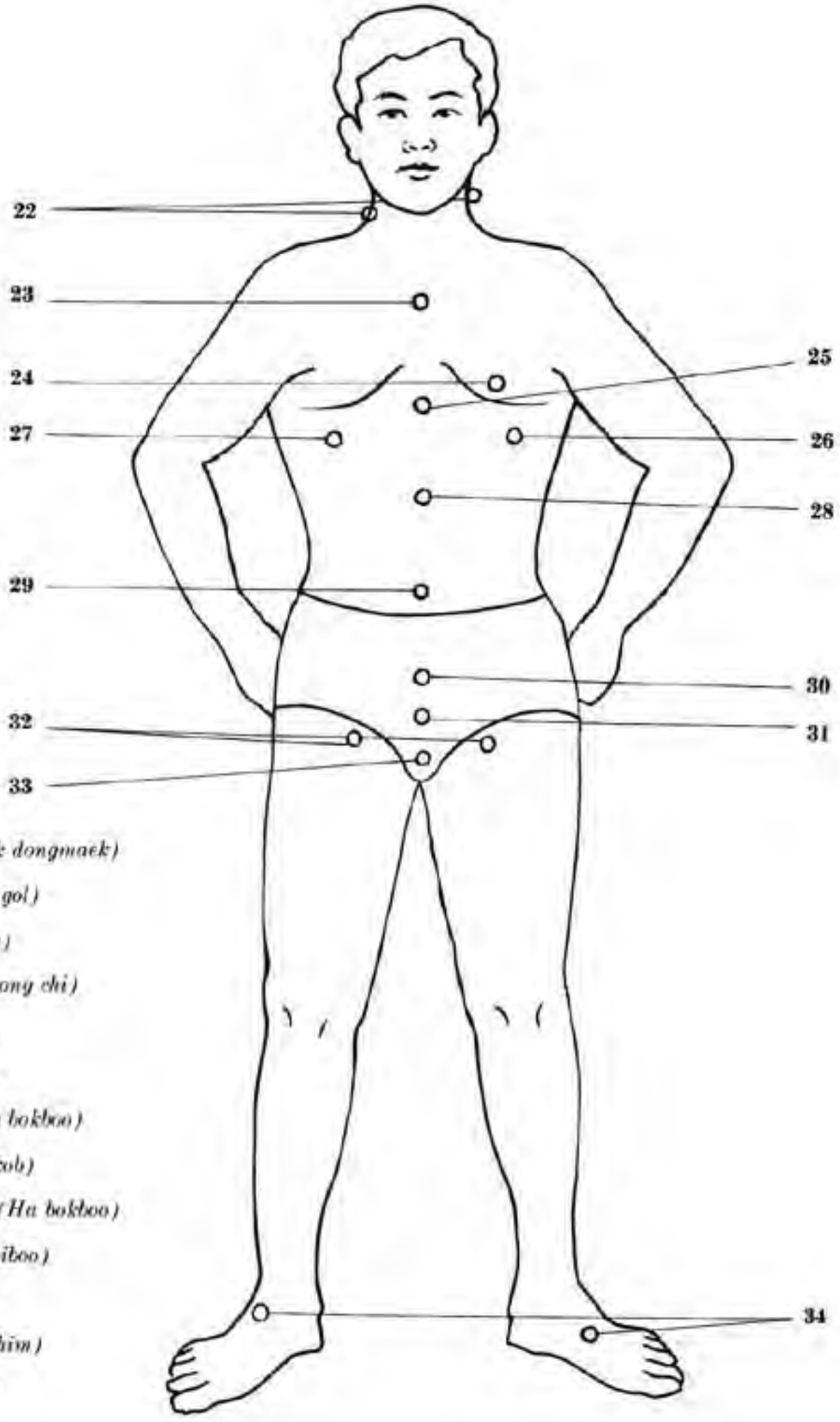

High Section (Nopun Boobun)
Middle Section
(Kaundye Boobun)
Low Section (Najun Boobun)



1. **Skull** *(Dae sin moon)*
2. **Temple** *(Gwanja nori)*
3. **Bridge of the nose** *(Migan)*
4. **Eyeball** *(Angeo)*
5. **Mastrid** *(Hoo-i-boo)*
6. **Mandibula** *(Tok gwanjol)*
7. **Philtrum** *(Injoong)*
8. **Jaw** *(Yop tok)*
9. **Point of the chin** *(Mit tok)*
10. **Lips** *(Ipsul)*



11. **Angle of the mandible** *(Wi tok)*
12. **Upper neck** *(Witnok)*
13. **Adam's apple** *(Gyol hoo)*
14. **Windpipe** *(Soom tong)*
15. **Clavicle** *(Swe gol)*
16. **Thenar** *(Umjigoo)*
17. **Radical artery** *(Maekbak sonmok dongmaek)*
18. **Back wrist artery** *(Dung sonmok dongmaek)*
19. **Wrist joint** *(Sonmok gwanjol)*
20. **Shoulder joint** *(Eukke gwanjol)*
21. **Nose** *(Koldung)*



22. Neck artery *(Mok dongmaek)*

23. Sternum *(Hyung gol)*

24. Heart *(Shim jang)*

25. Solar plexus *(Myong chi)*

26. Spleen *(Bi jang)*

27. Liver *(Gan jang)*

28. Epigstrium *(Sang bokboo)*

29. Umbilicus *(Baekkob)*

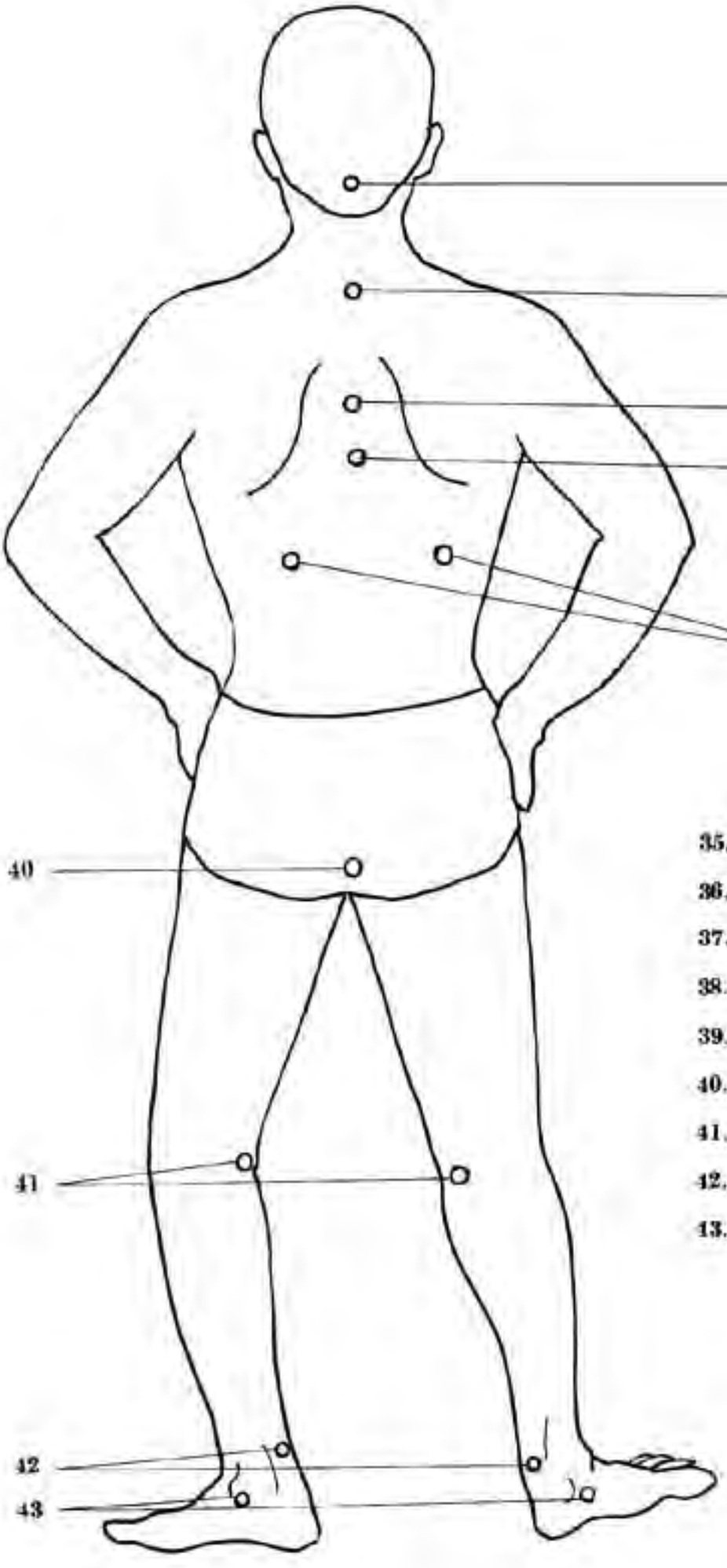
30. Lower Abdomen *(Ha bokboo)*

31. Pubic region *(Chiboo)*

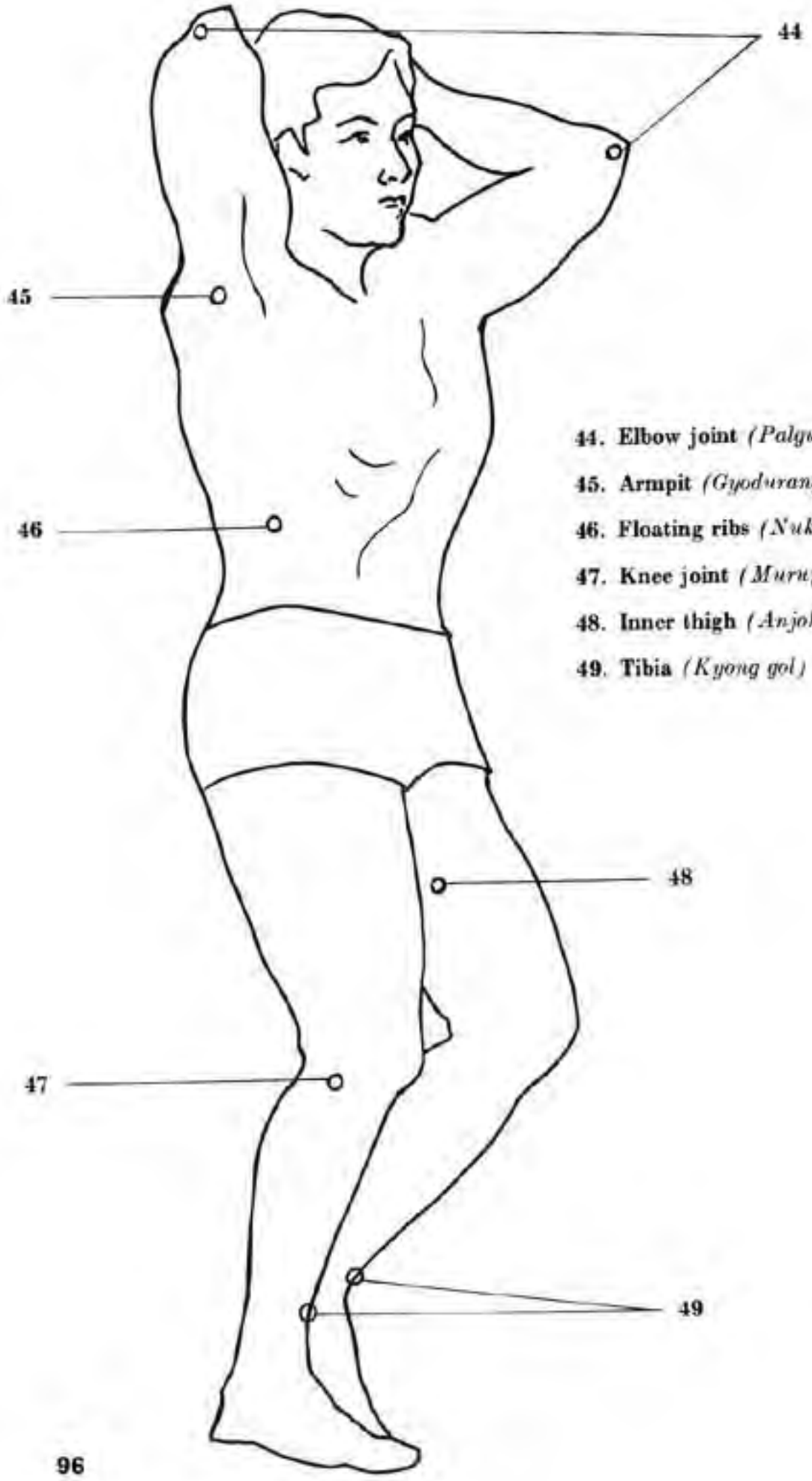
32. Groin *(Sataguni)*

33. Scrotum *(Nang shim)*

34. Instep *(Baldung)*



35. **Occiput** *(Hoodoo)*
36. **Cervix** *(Gyong hoo)*
37. **Upper back** *(Gyon gop)*
38. **Small of the back** *(Gyong chu)*
39. **Kidney** *(Kongput)*
40. **Coccyx** *(Migol)*
41. **Fossa** *(Ogum)*
42. **Achilles tendon** *(Dwichuk himjool)*
43. **Ankle joint** *(Balmok gwanjol)*



44. **Elbow joint** *(Palgup gwanjol)*
45. **Armpit** *(Gyodurang)*
46. **Floating ribs** *(Nuk gol)*
47. **Knee joint** *(Murup gwanjol)*
48. **Inner thigh** *(Anjok hobok dari)*
49. **Tibia** *(Kyong gol)*

CHECK LIST *(Daejo Pyo)*

The various check lists shown in this chapter should help the student to use the correct attacking tool against the proper target. The relationship between attacking tools and vital spots, and blocking tools and the portions to be blocked are specifically illustrated.

In Taekwon-Do, the uses of the attacking tools against the vital spots are decided on a scientific basis, according to the structure of the human body. If the student knows how and where to use each tool, he or she should be able to achieve the desired result with a minimum of expended energy. If not used correctly, however, the result may be analogous to a carpenter using a hammer instead of a saw for cutting or a chisel instead of a plane for smoothing wood.

It is more effective to attack a vital spot with an appropriate tool.





It is less effective to attack a vital spot with an inappropriate tool.



Forefinger is more effective than the forefist.

Forefist is less effective than a forefinger.





Appropriate tool is used.



Inappropriate tool is used.



Appropriate tool is used.



Inappropriate tool is used.



Appropriate tool is used.

INCORRECT



The ball of the foot is less effective than a footsword.



Block is made at a proper position with an appropriate blocking tool.

INCORRECT



Block is made at an improper position. As a result the defender is attacked.

INCORRECT

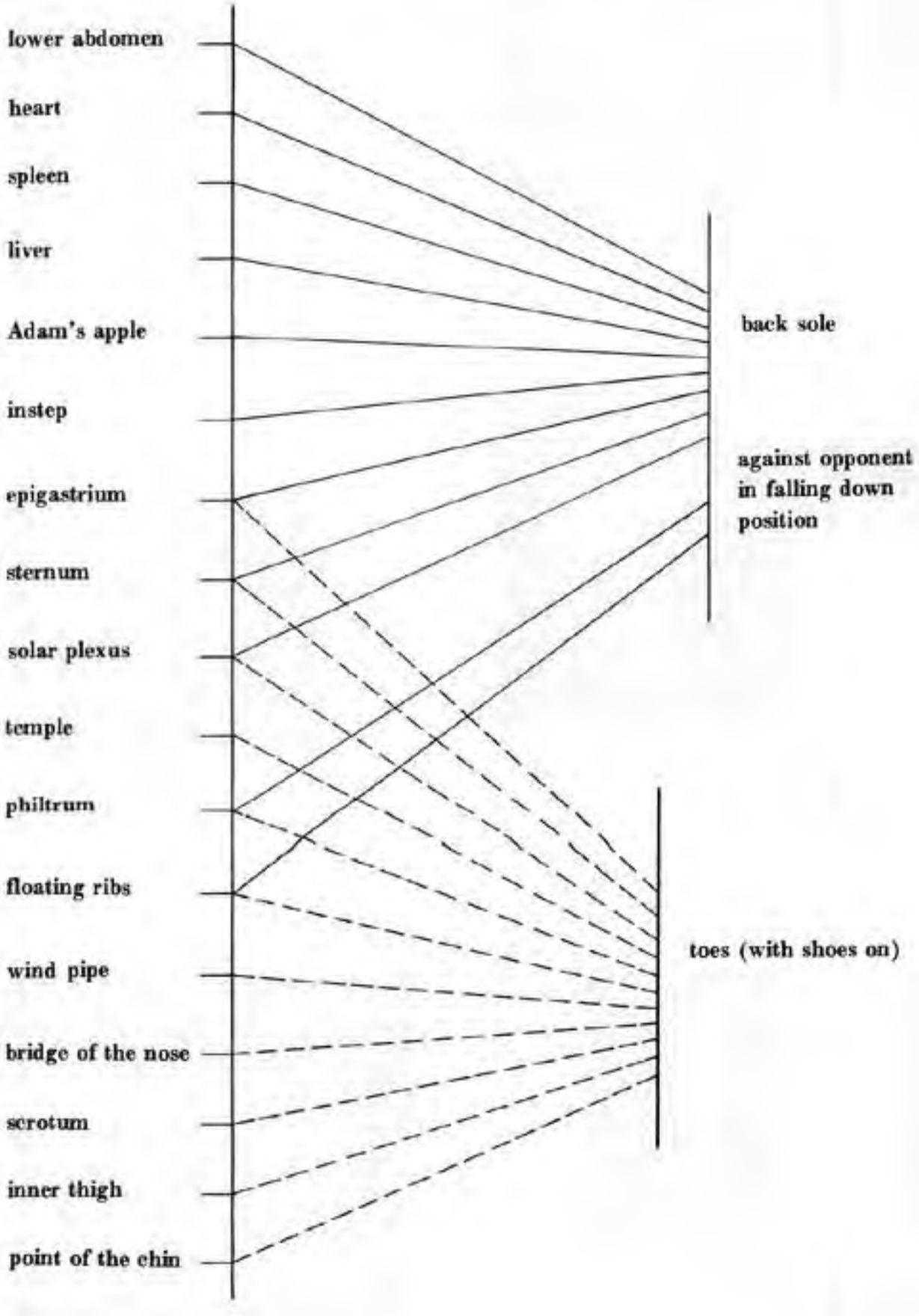


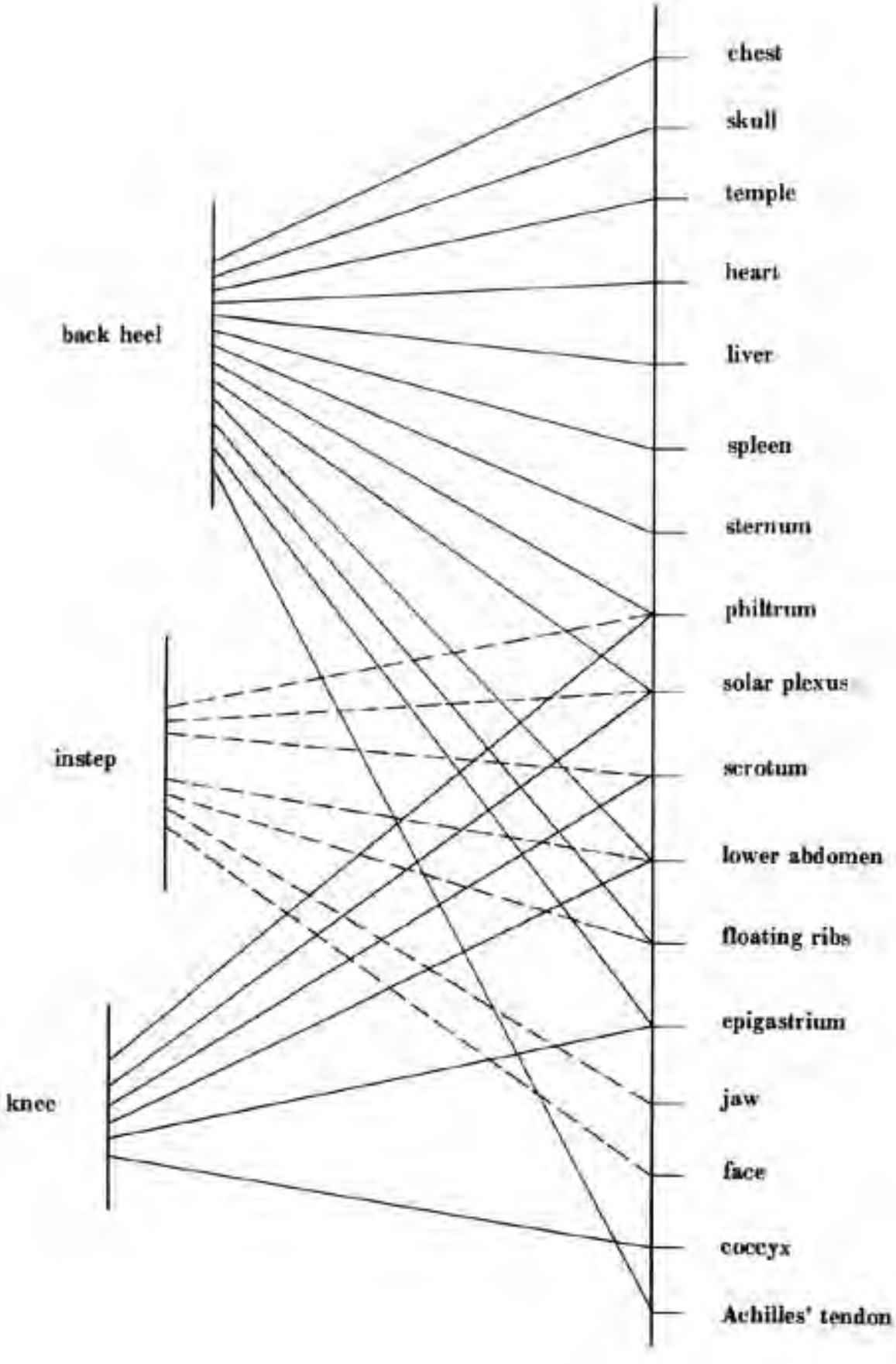
Block with an inappropriate tool; defender became off-balanced.

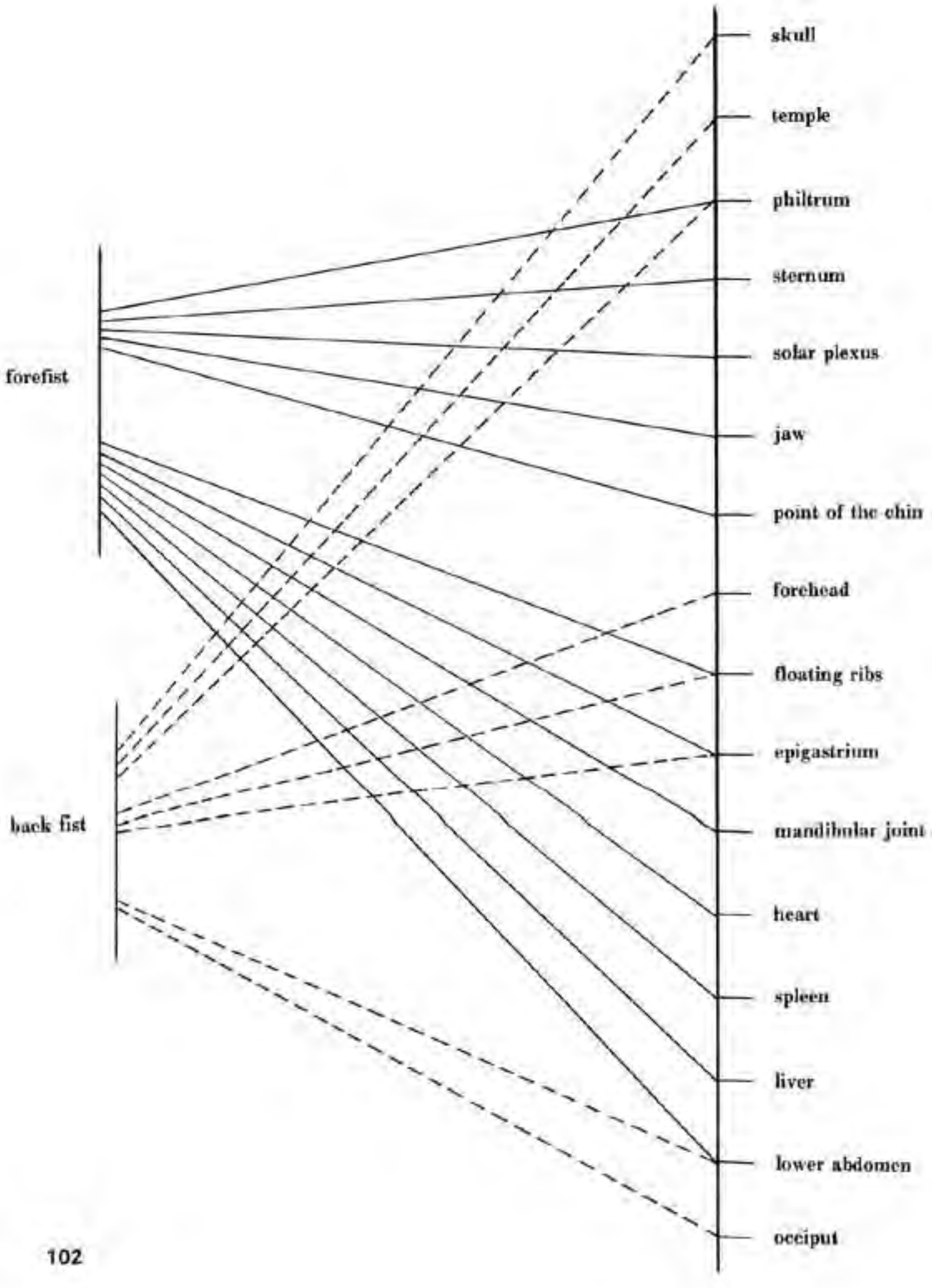
Block is executed at a proper position with an appropriate blocking tool.

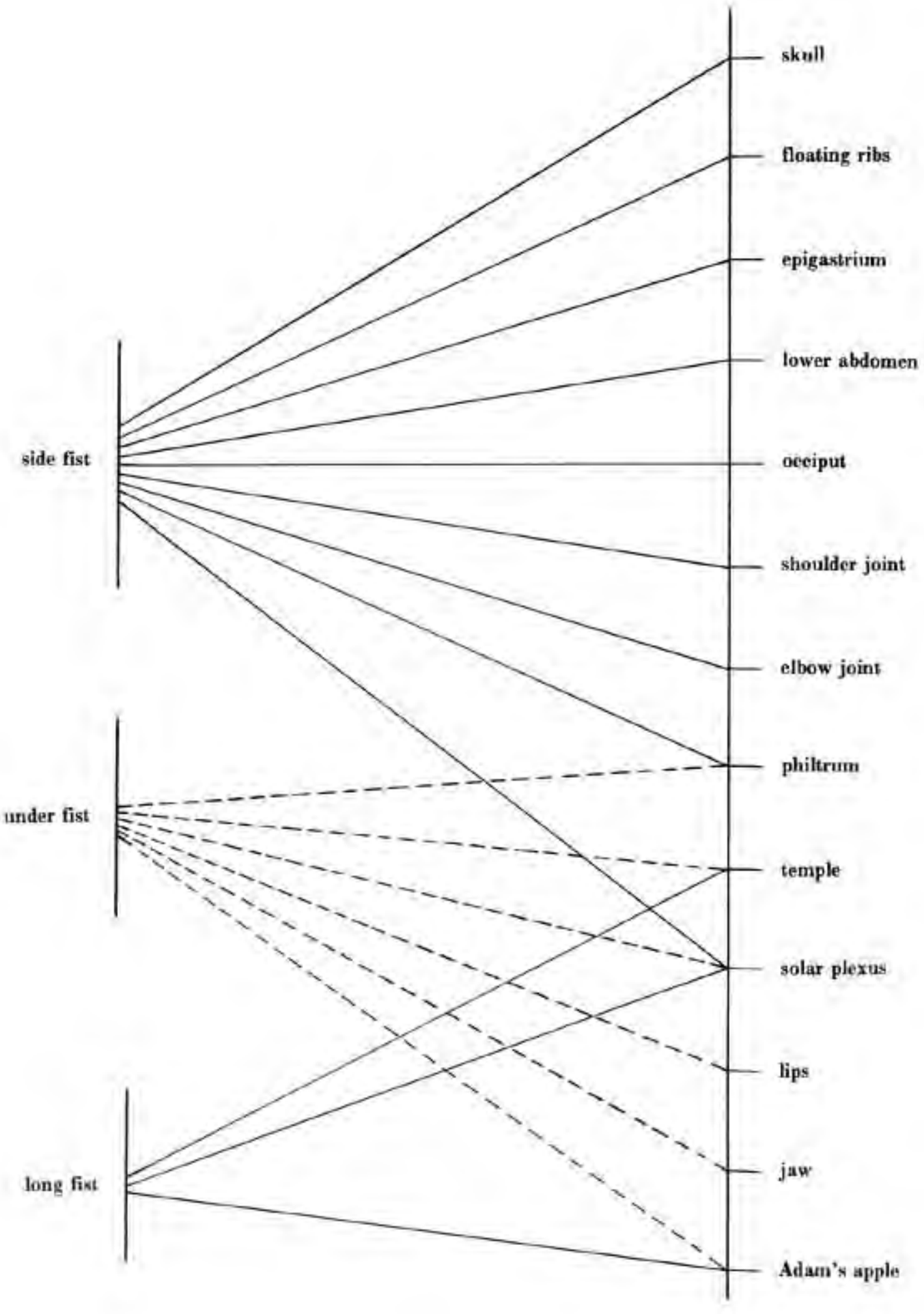


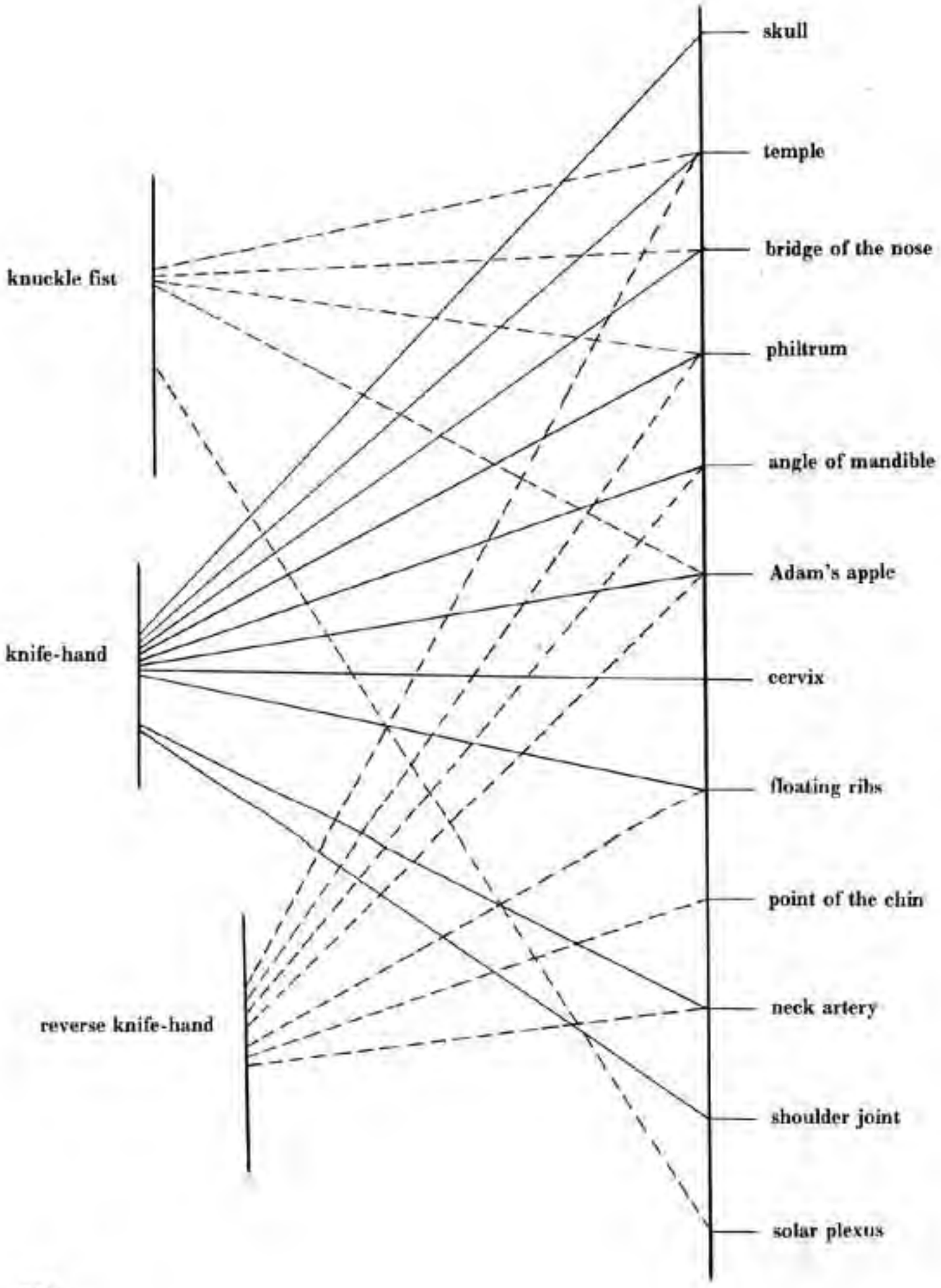
RELATION OF ATTACKING TOOL AND VITAL SPOTS

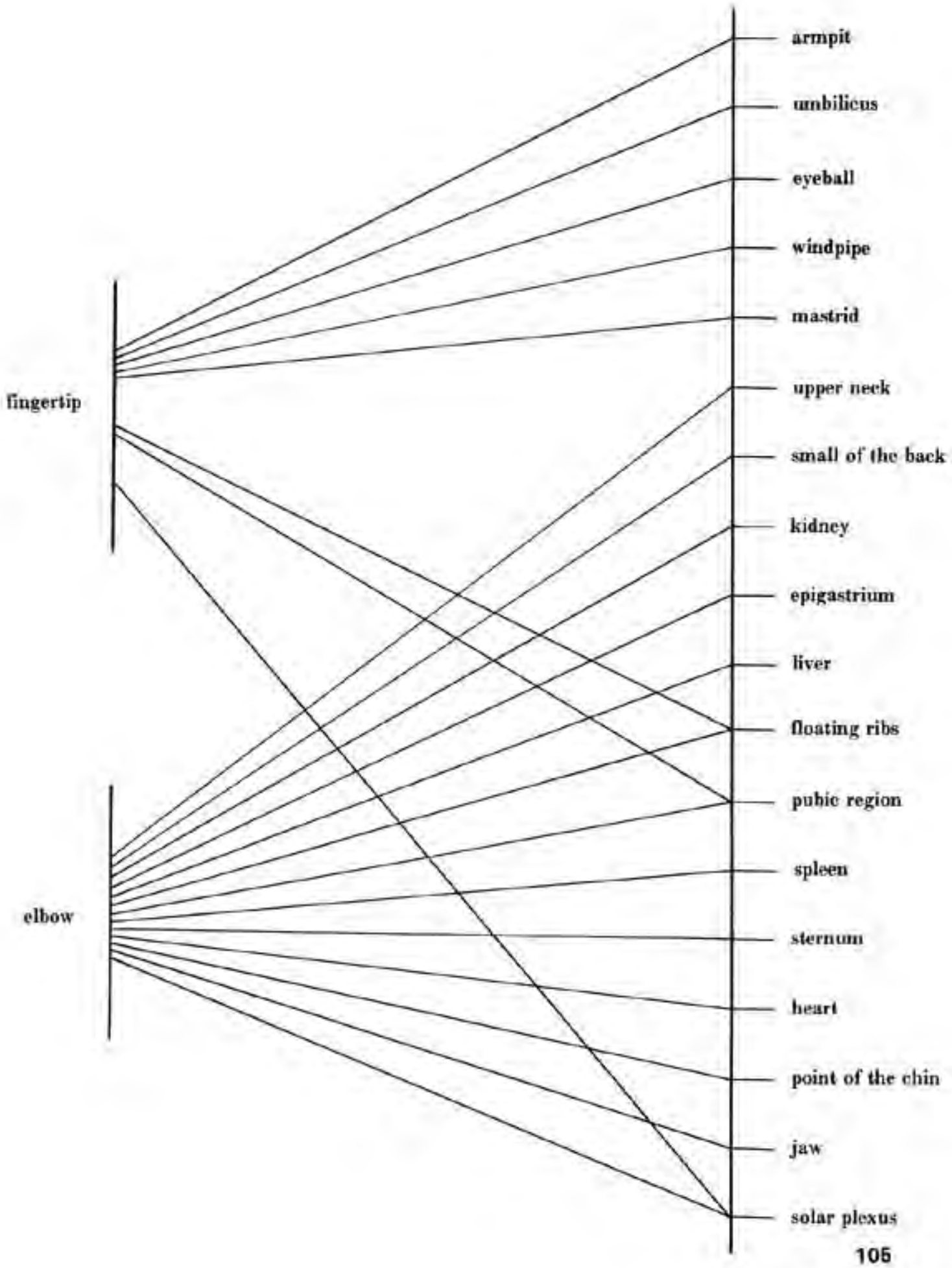


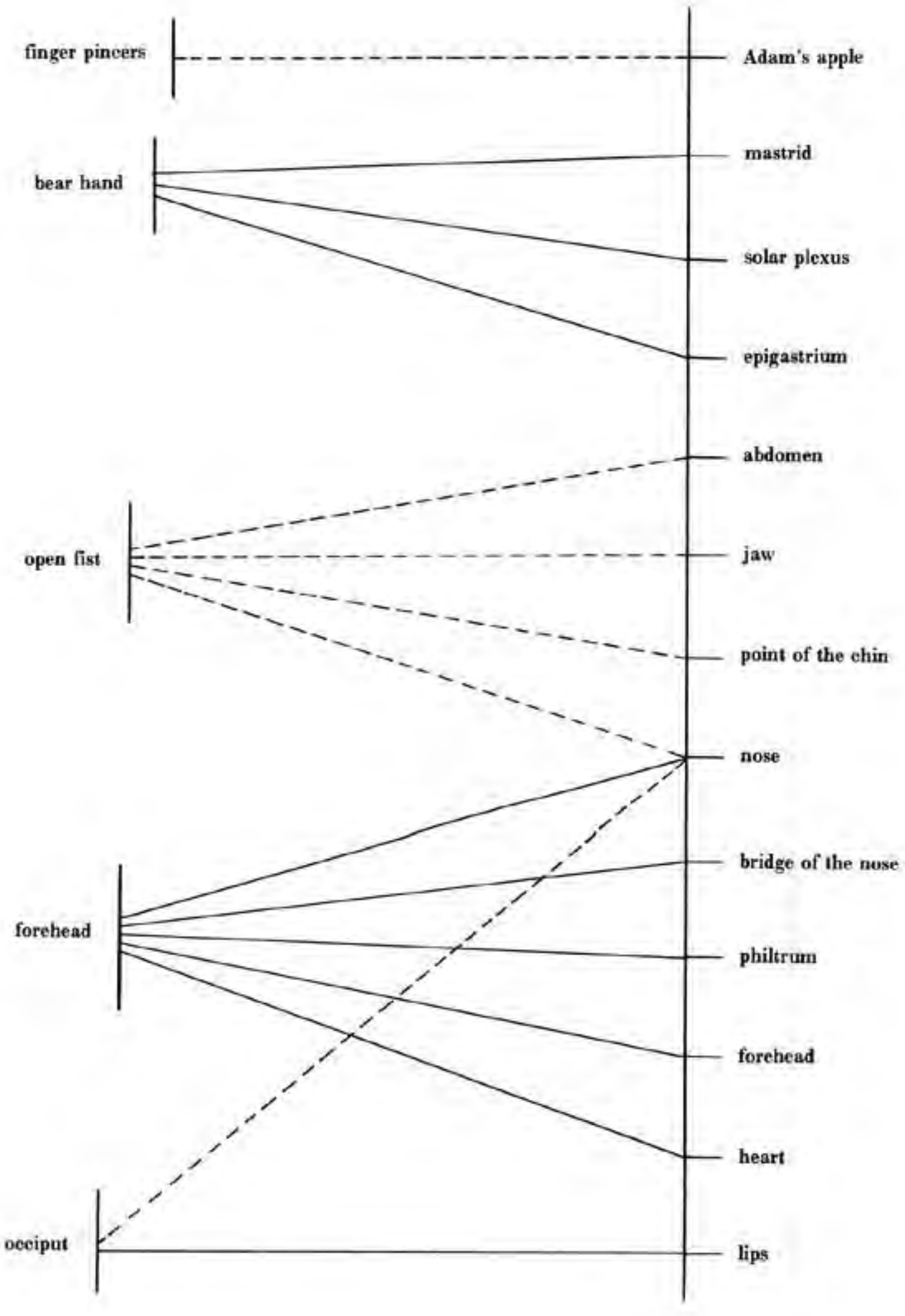

chest
skull
temple
heart
back heel
liver
spleen
sternum
philtrum
solar plexus
instep
scrotum
lower abdomen
floating ribs
epigastrium
knee
jaw
face
coccyx
Achilles' tendon

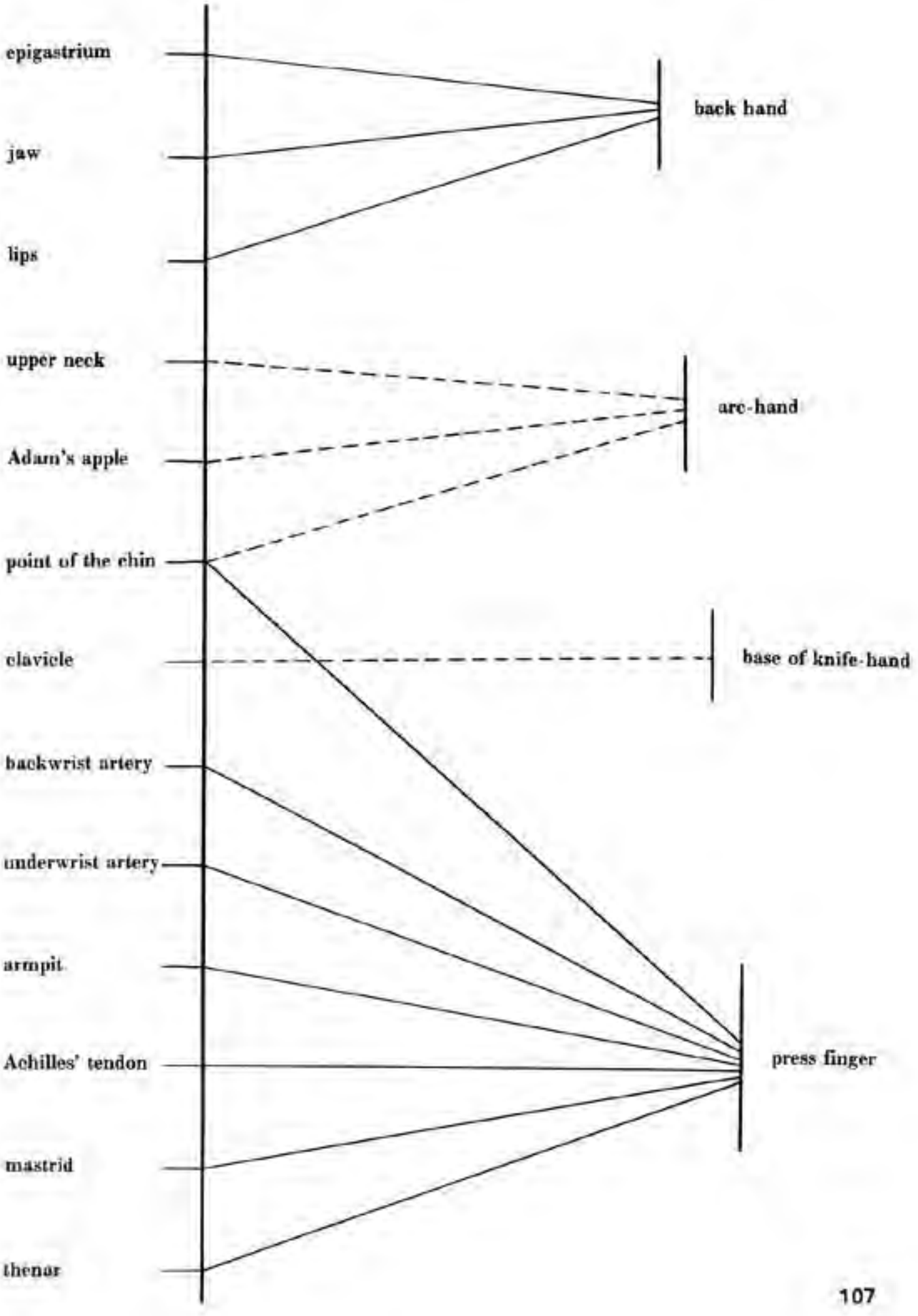

skull
temple
philtrum
sternum
solar plexus
forefist
jaw
point of the chin
forehead
floating ribs
epigastrium
back fist
mandibular joint
heart
spleen
liver
lower abdomen
occiput

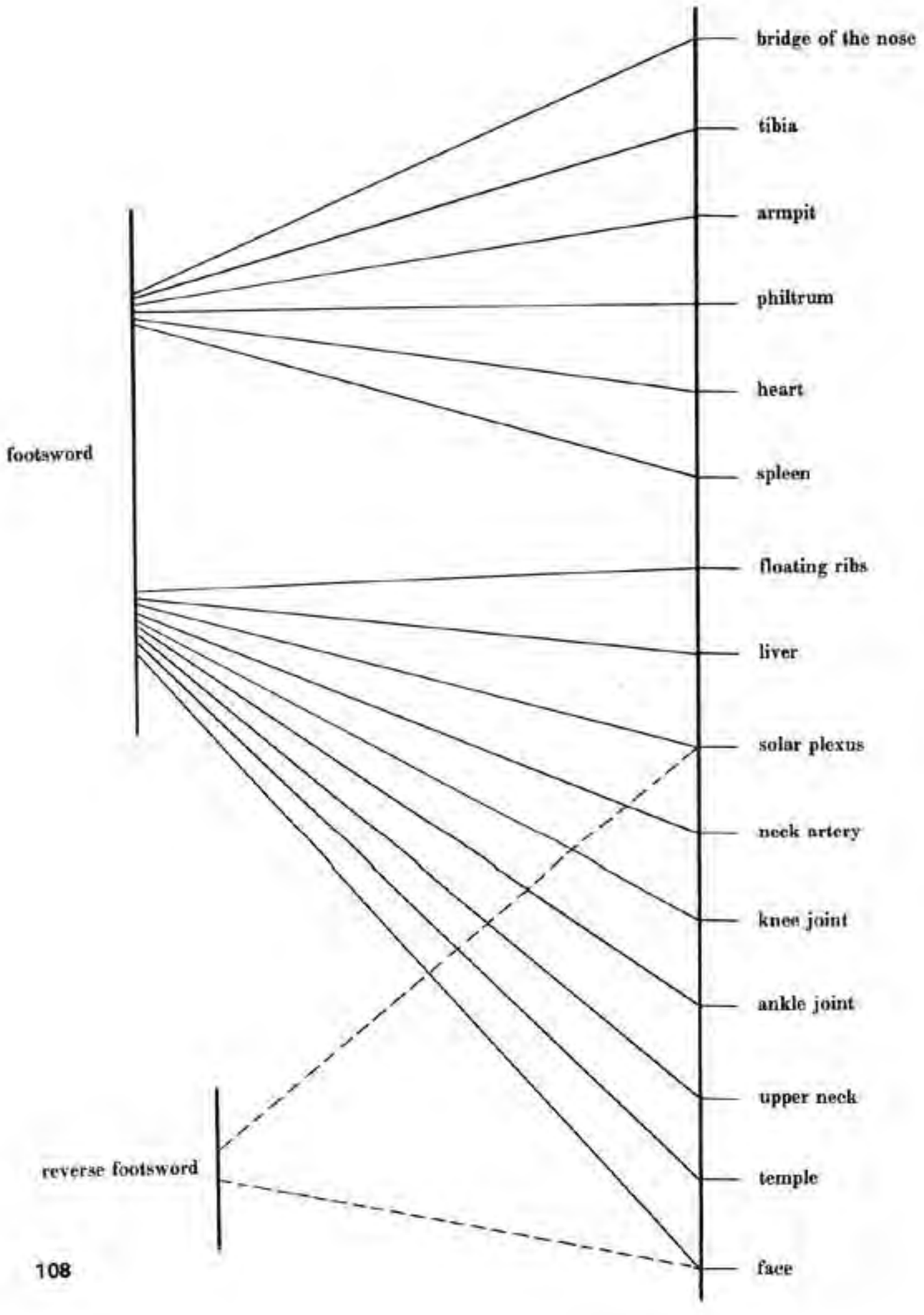

skull
floating ribs
epigastrium
lower abdomen
side fist
occiput
shoulder joint
elbow joint
philtrum
under fist
temple
solar plexus
lips
jaw
long fist
Adam's apple

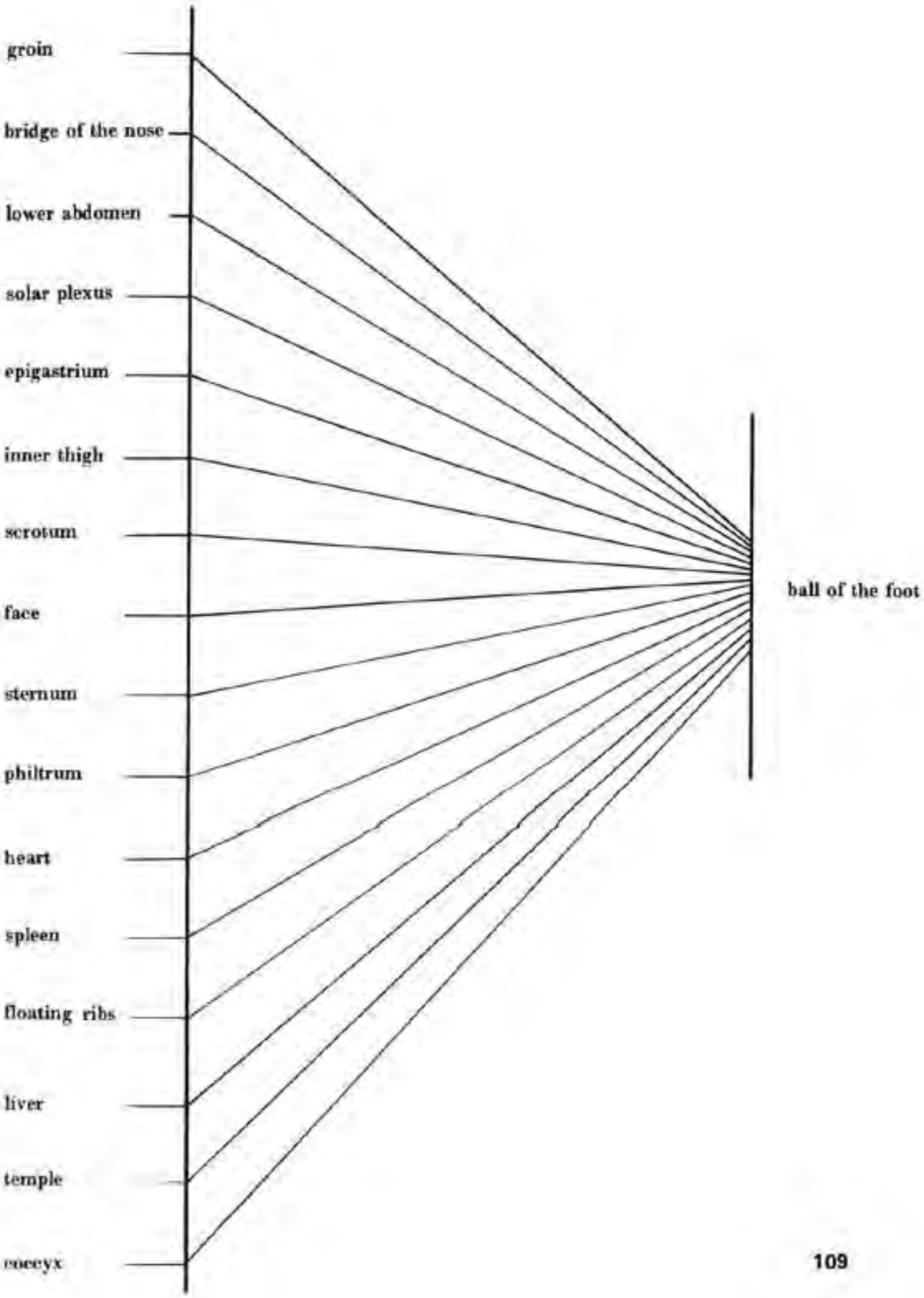

skull
temple
bridge of the nose
philtrum
angle of mandible
Adam's apple
cervix
floating ribs
point of the chin
neck artery
shoulder joint
solar plexus
knuckle fist
knife-hand
reverse knife-hand


armpit
umbilicus
eyeball
windpipe
mastrid
fingertip
upper neck
small of the back
kidney
epigastrium
liver
floating ribs
pubic region
spleen
elbow
sternum
heart
point of the chin
jaw
solar plexus

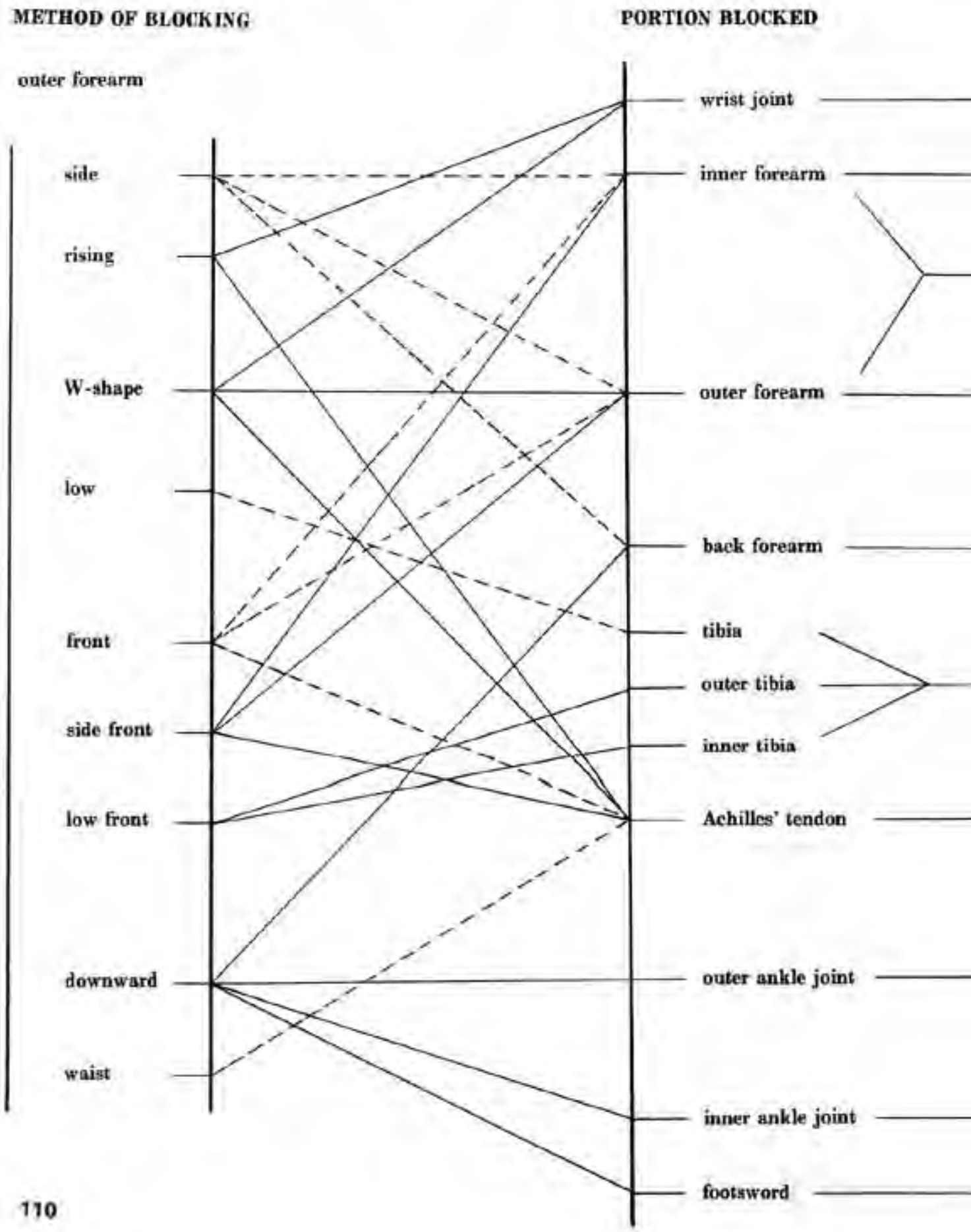

finger pincers
Adam's apple
bear hand
mastrid
solar plexus
epigastrium
abdomen
open fist
jaw
point of the chin
nose
bridge of the nose
forehead
philtrum
forehead
heart
occiput
lips

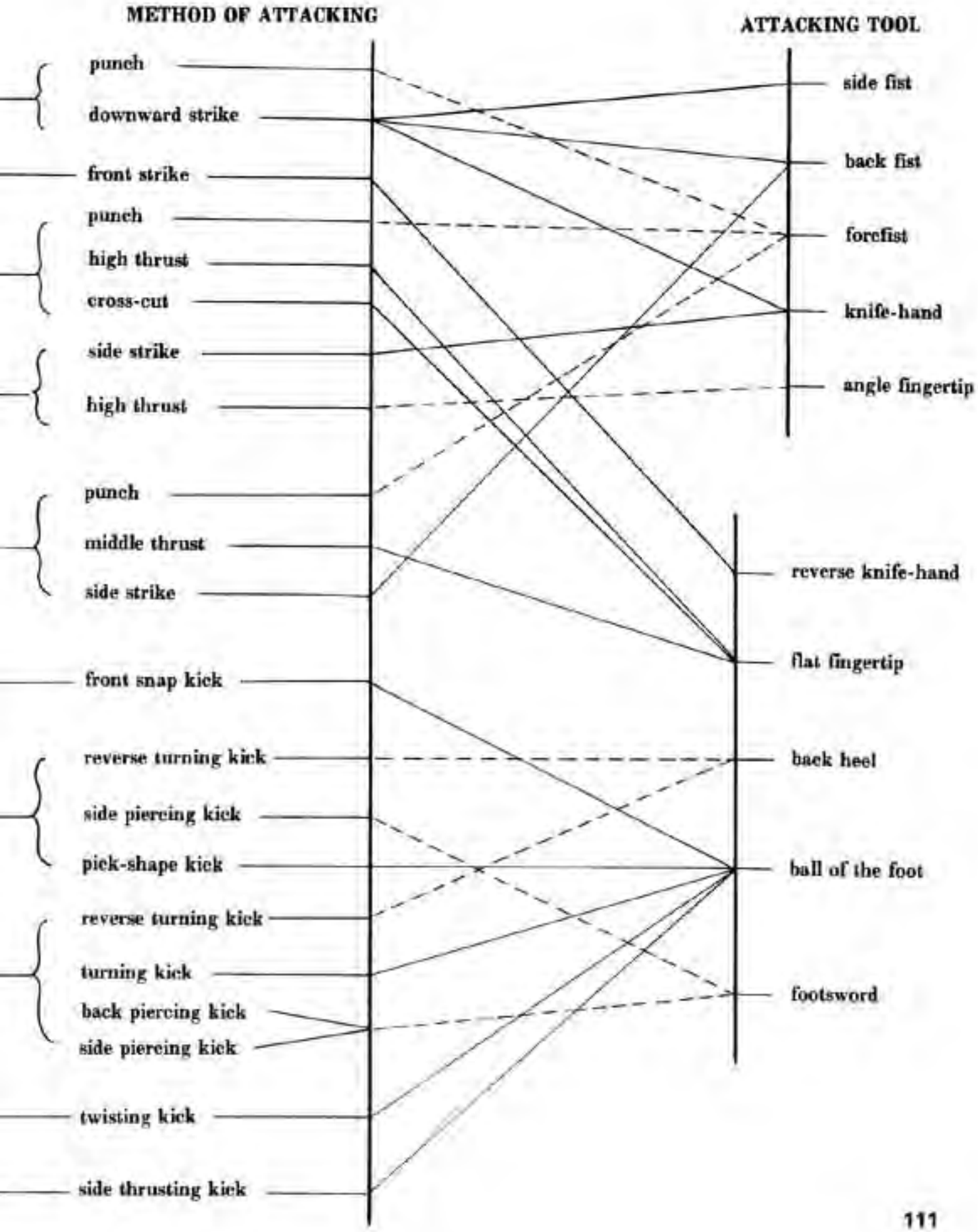

epigastrium
jaw
lips
back hand
upper neck
Adam's apple
arc-hand
point of the chin
clavicle
base of knife-hand
backwrist artery
underwrist artery
armpit
Achilles' tendon
press finger
mastrid
thenar

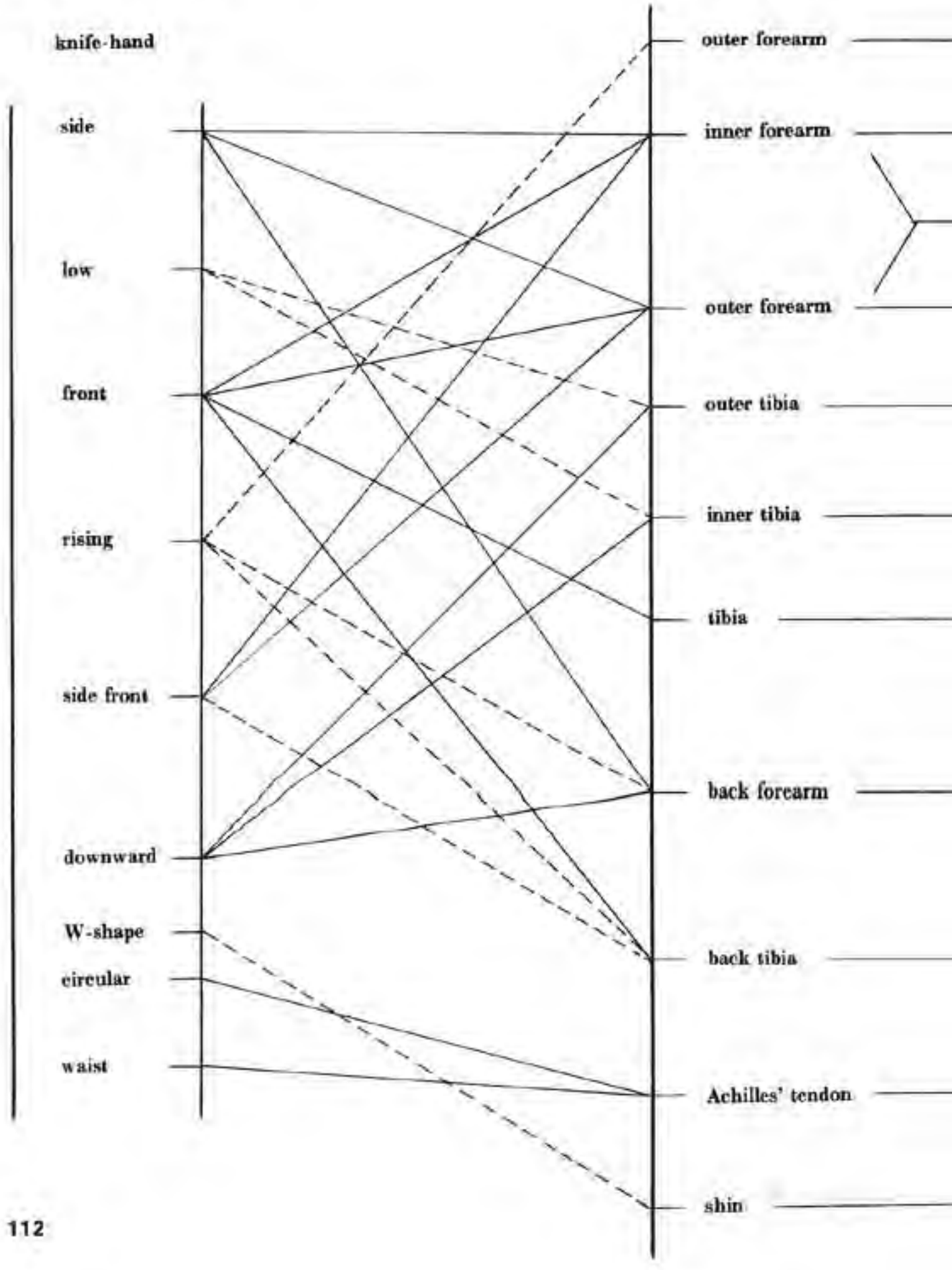

bridge of the nose
tibia
armpit
philtrum
heart
spleen
floating ribs
liver
solar plexus
neck artery
knee joint
ankle joint
upper neck
temple
face
footsword
reverse footsword

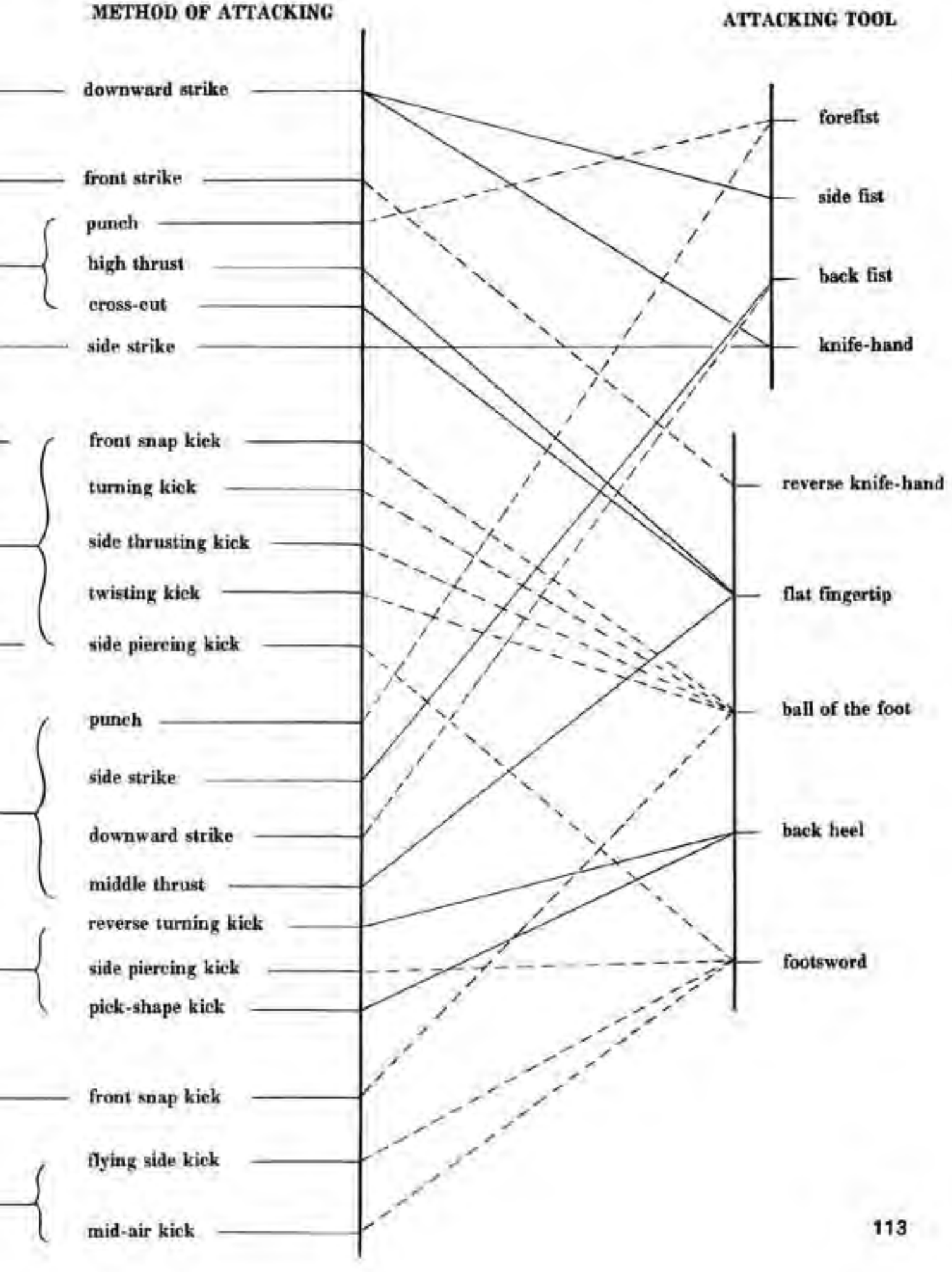

groin
bridge of the nose
lower abdomen
solar plexus
epigastrium
inner thigh
scrotum
face
sternum
philtrum
heart
spleen
floating ribs
liver
temple
coccyx
ball of the foot

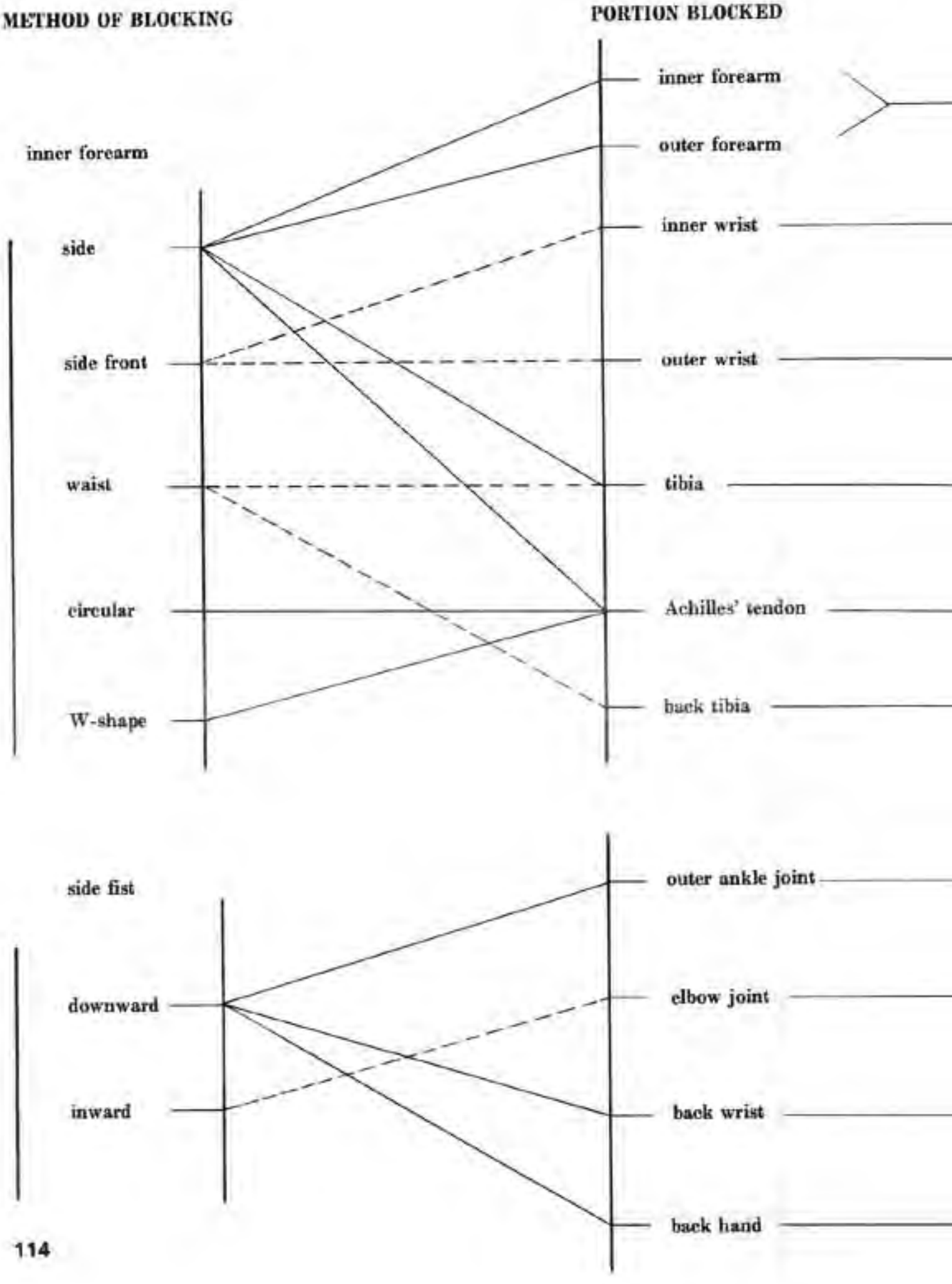
RELATION OF BLOCKING TOOL AND PORTION TO BE BLOCKED

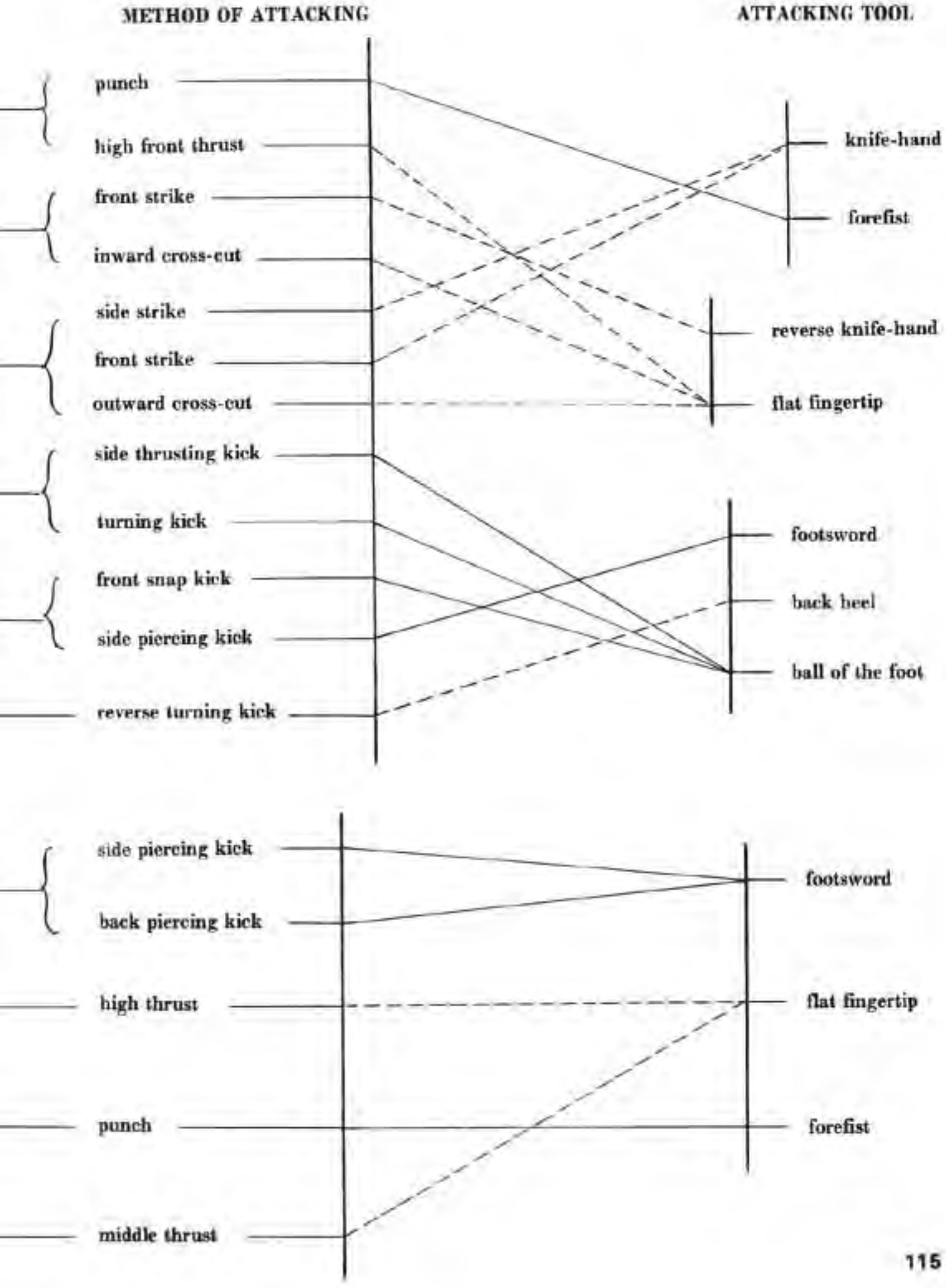


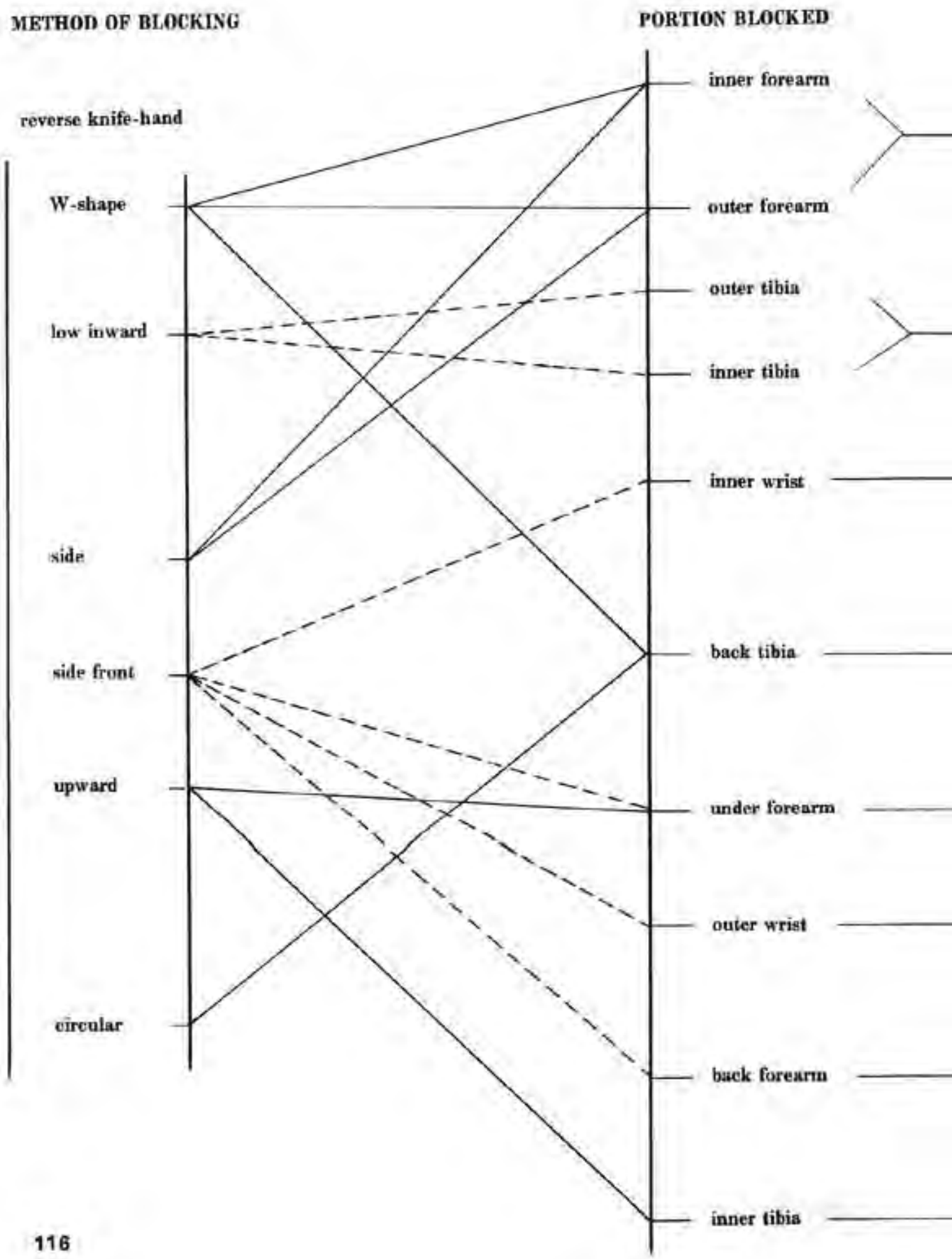

METHOD OF ATTACKING
ATTACKING TOOL
punch
downward strike
front strike
punch
high thrust
cross-cut
side strike
high thrust
punch
middle thrust
side strike
front snap kick
reverse turning kick
side piercing kick
pick-shape kick
reverse turning kick
turning kick
back piercing kick
side piercing kick
twisting kick
side thrusting kick
side fist
back fist
forefist
knife-hand
angle fingertip
reverse knife-hand
flat fingertip
back heel
ball of the foot
footsword

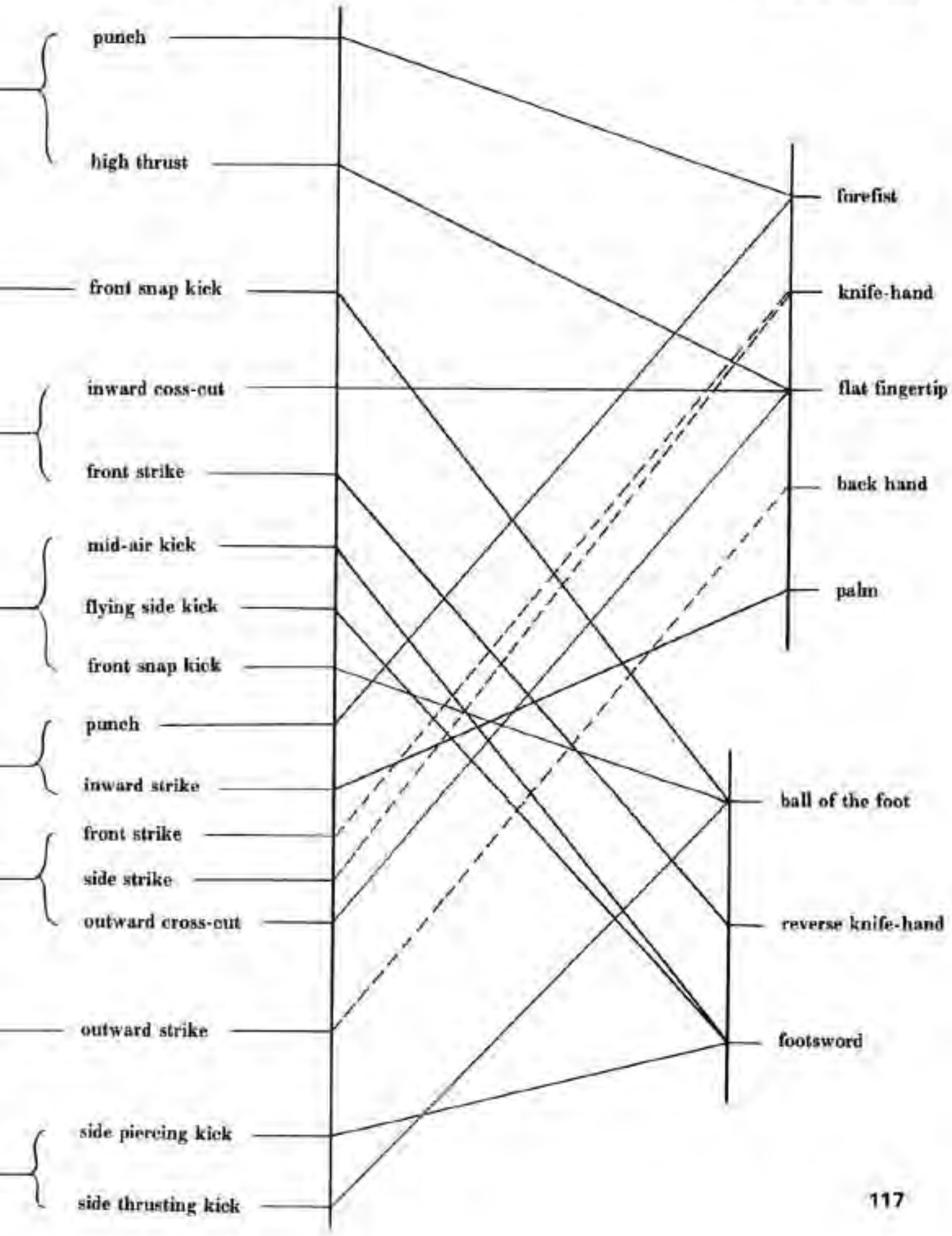

METHOD OF BLOCKING
PORTION BLOCKED
knife-hand
side
low
front
rising
side front
downward
W-shape
circular
waist
outer forearm
inner forearm
outer forearm
outer tibia
inner tibia
tibia
back forearm
back tibia
Achilles' tendon
shin

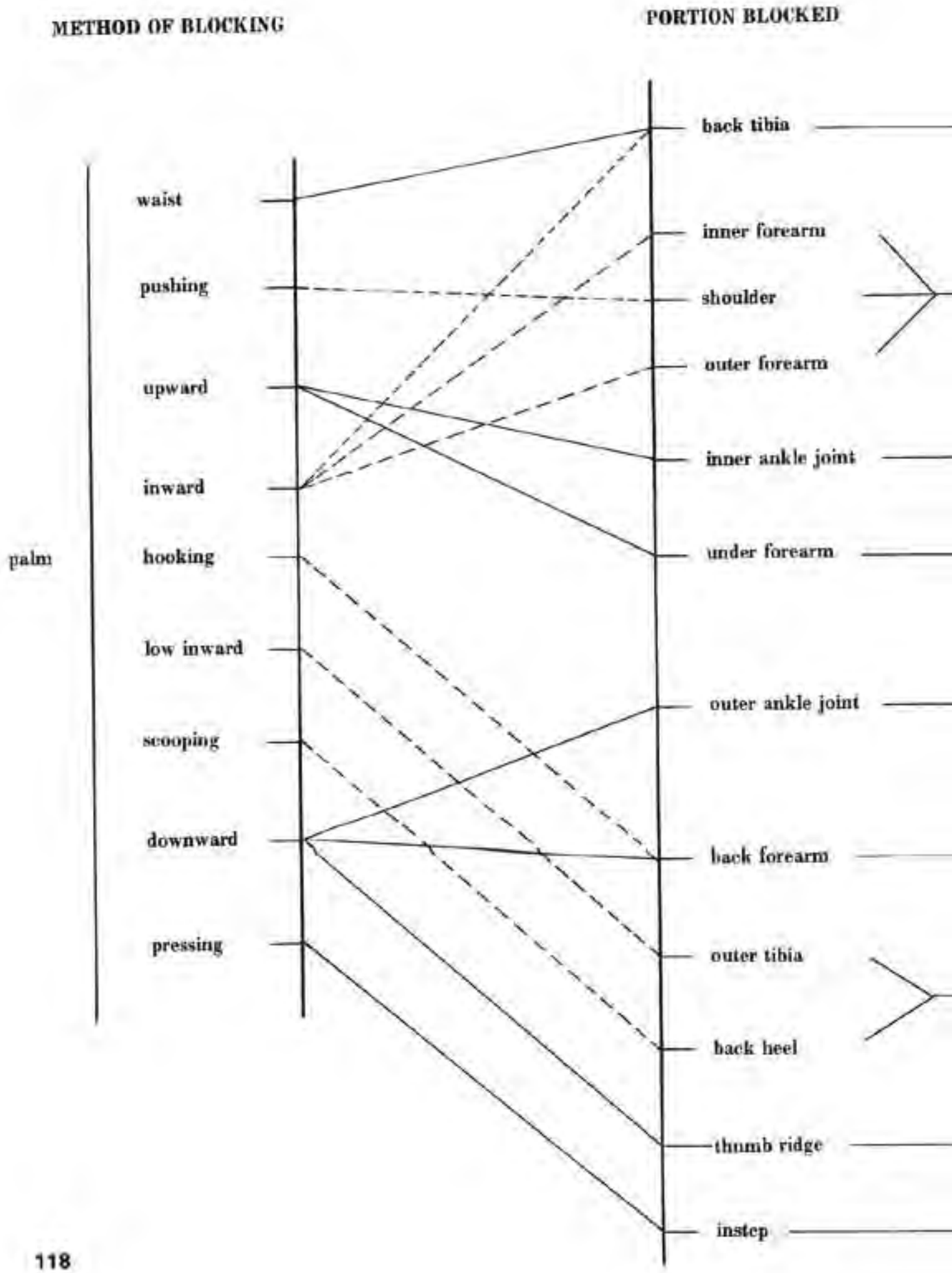

METHOD OF ATTACKING
ATTACKING TOOL
downward strike
front strike
punch
high thrust
cross-cut
side strike
front snap kick
turning kick
side thrusting kick
twisting kick
side piercing kick
punch
side strike
downward strike
middle thrust
reverse turning kick
side piercing kick
pick-shape kick
front snap kick
flying side kick
mid-air kick
forefist
side fist
back fist
knife-hand
reverse knife-hand
flat fingertip
ball of the foot
back heel
footsword

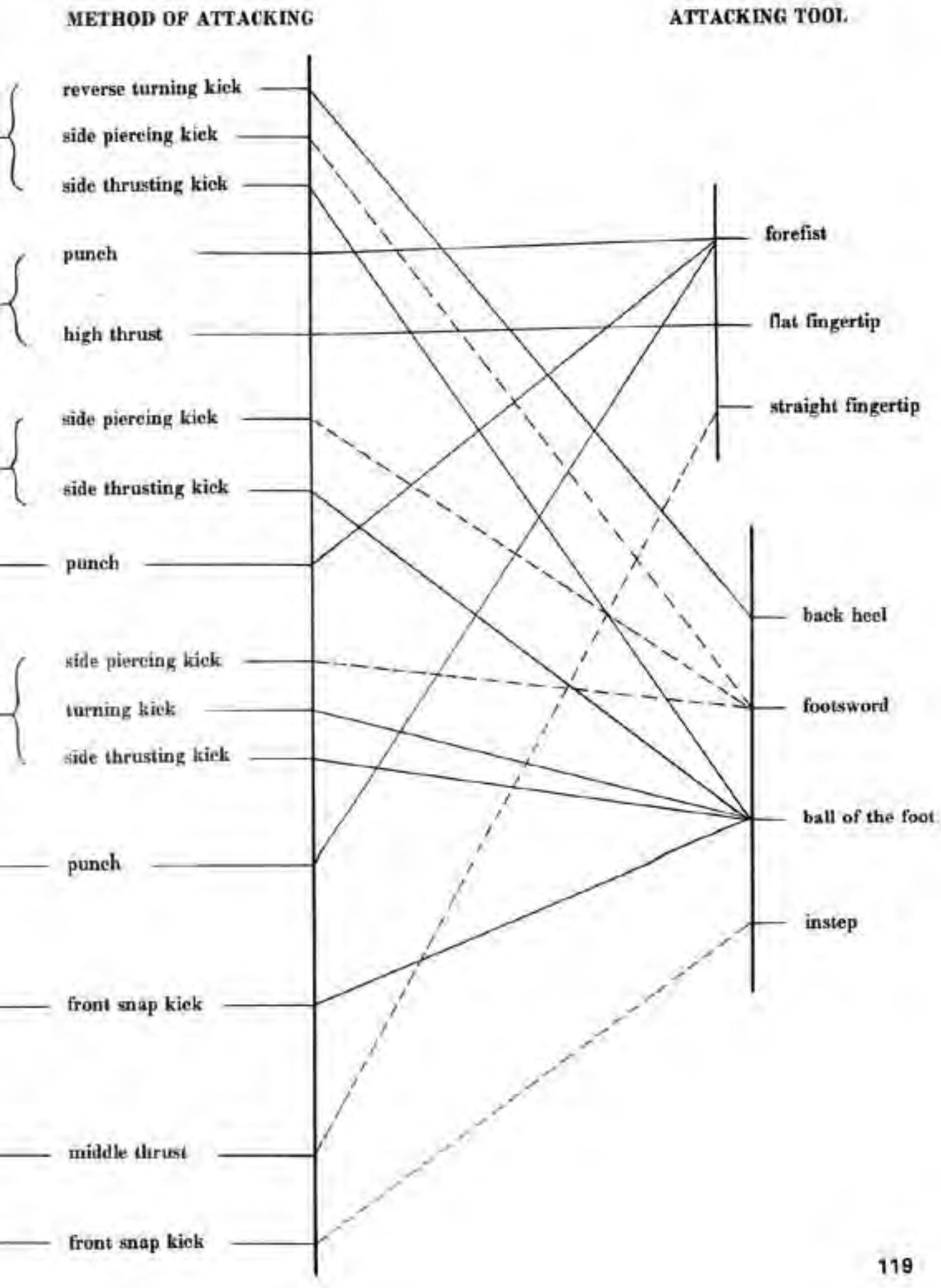

METHOD OF BLOCKING
PORTION BLOCKED
inner forearm
side
side front
waist
circular
W-shape
inner forearm
outer forearm
inner wrist
outer wrist
tibia
Achilles' tendon
back tibia
side fist
downward
inward
outer ankle joint
elbow joint
back wrist
back hand

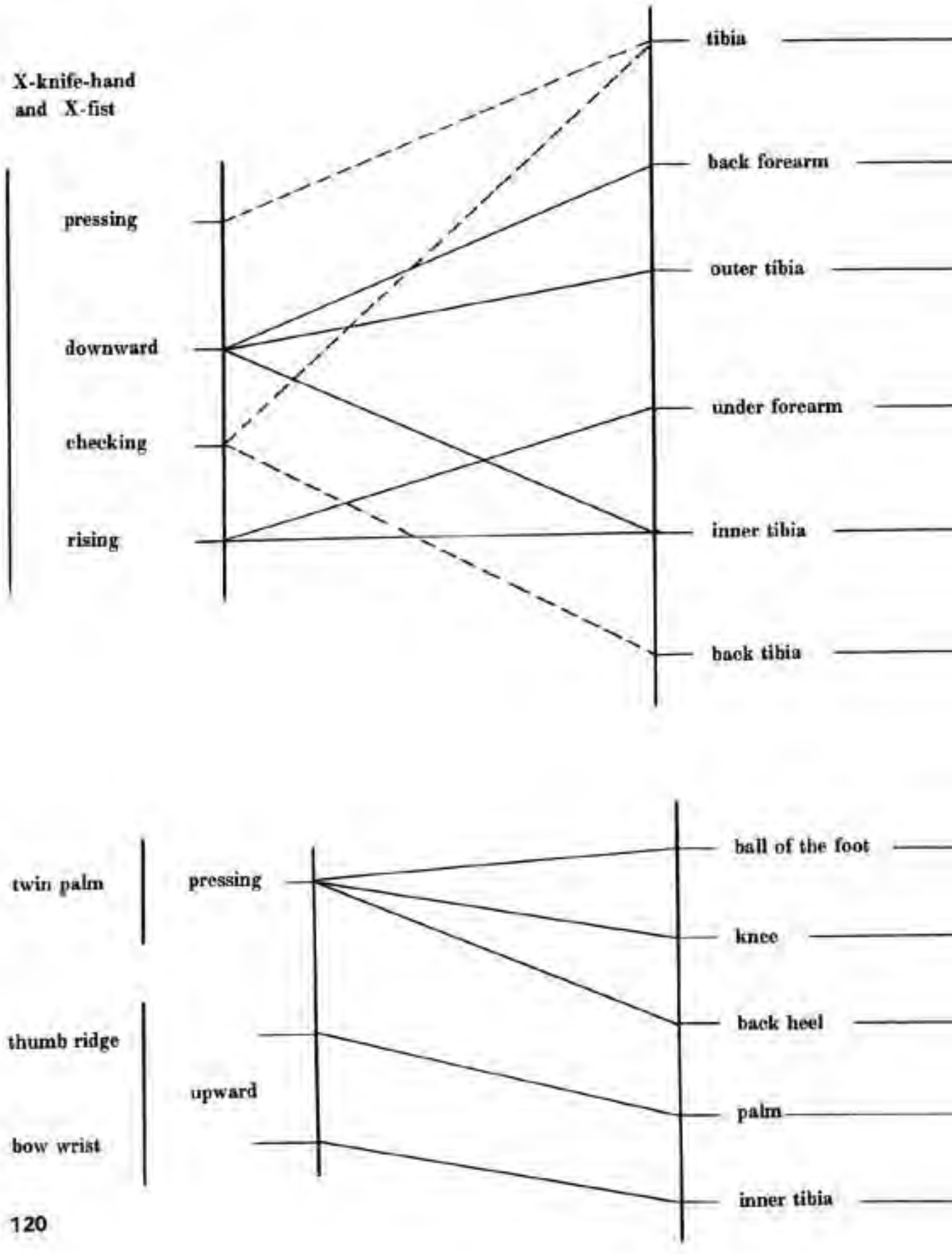

METHOD OF ATTACKING
ATTACKING TOOL
punch
high front thrust
front strike
inward cross-cut
side strike
front strike
outward cross-cut
side thrusting kick
turning kick
front snap kick
side piercing kick
reverse turning kick
knife-hand
forefist
reverse knife-hand
flat fingertip
footsword
back heel
ball of the foot
side piercing kick
back piercing kick
high thrust
punch
middle thrust
footsword
flat fingertip
forefist

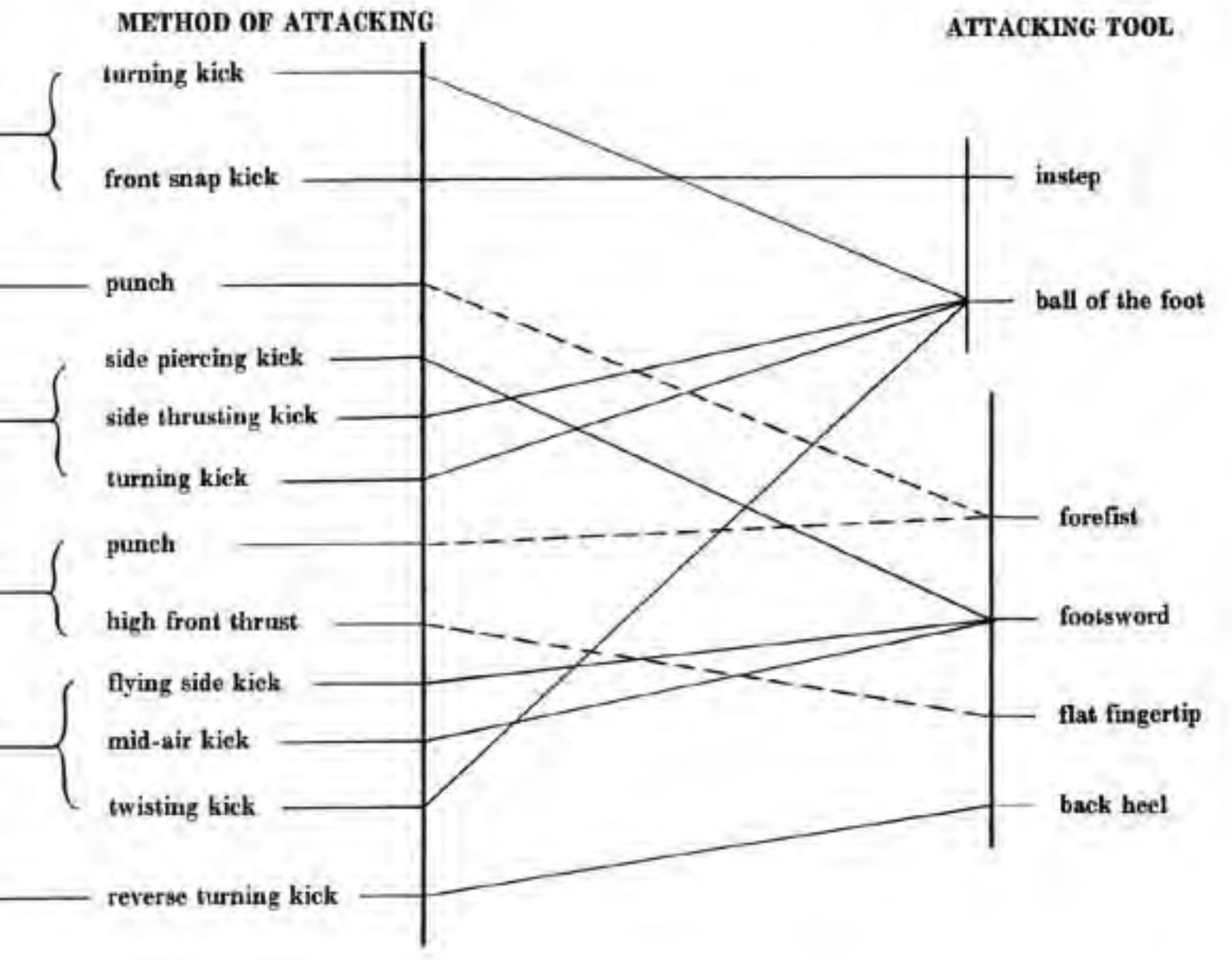

METHOD OF BLOCKING
PORTION BLOCKED
reverse knife-hand
W-shape
low inward
side
side front
upward
circular
inner forearm
outer forearm
outer tibia
inner tibia
inner wrist
back tibia
under forearm
outer wrist
back forearm
inner tibia

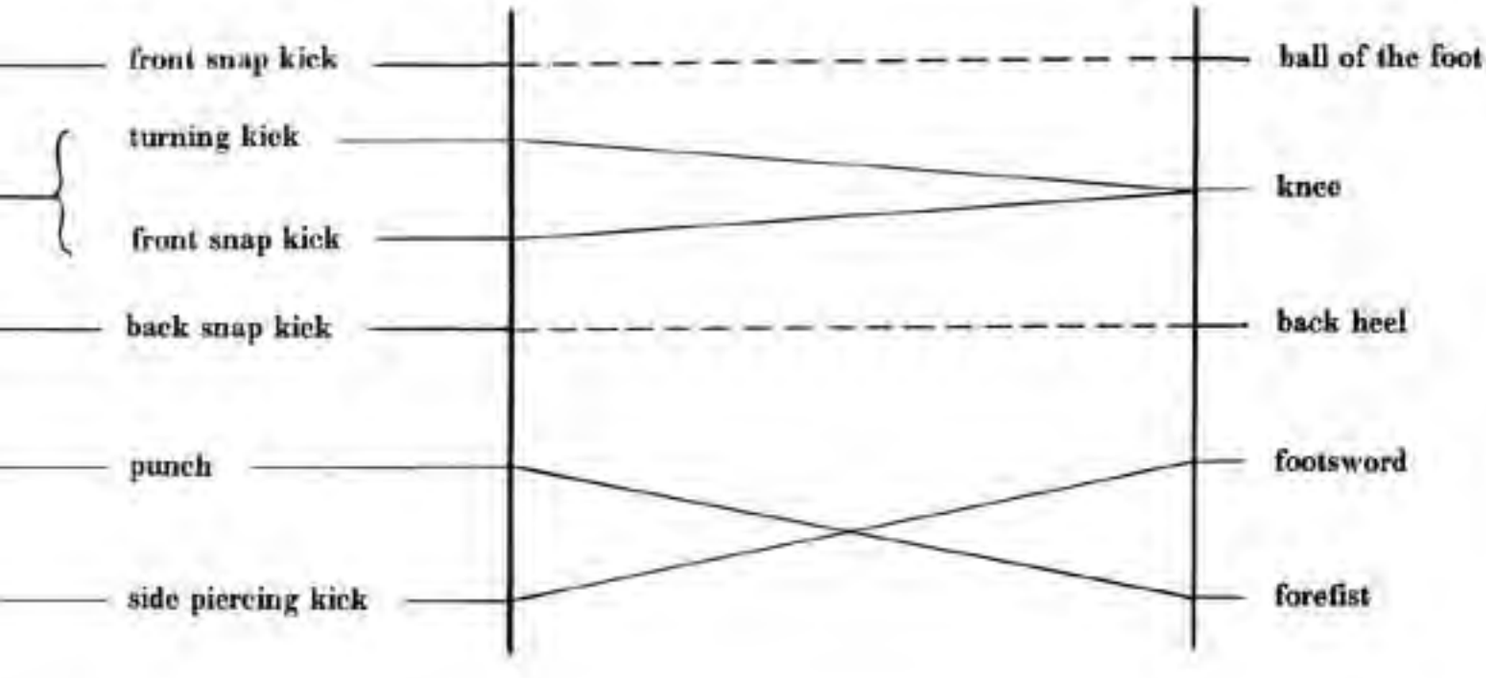

METHOD OF ATTACKING
ATTACKING TOOL
punch
high thrust
front snap kick
inward coss-cut
front strike
mid-air kick
flying side kick
front snap kick
punch
inward strike
front strike
side strike
outward cross-cut
outward strike
side piercing kick
side thrusting kick
forefist
knife-hand
flat fingertip
back hand
palm
ball of the foot
reverse knife-hand
footsword

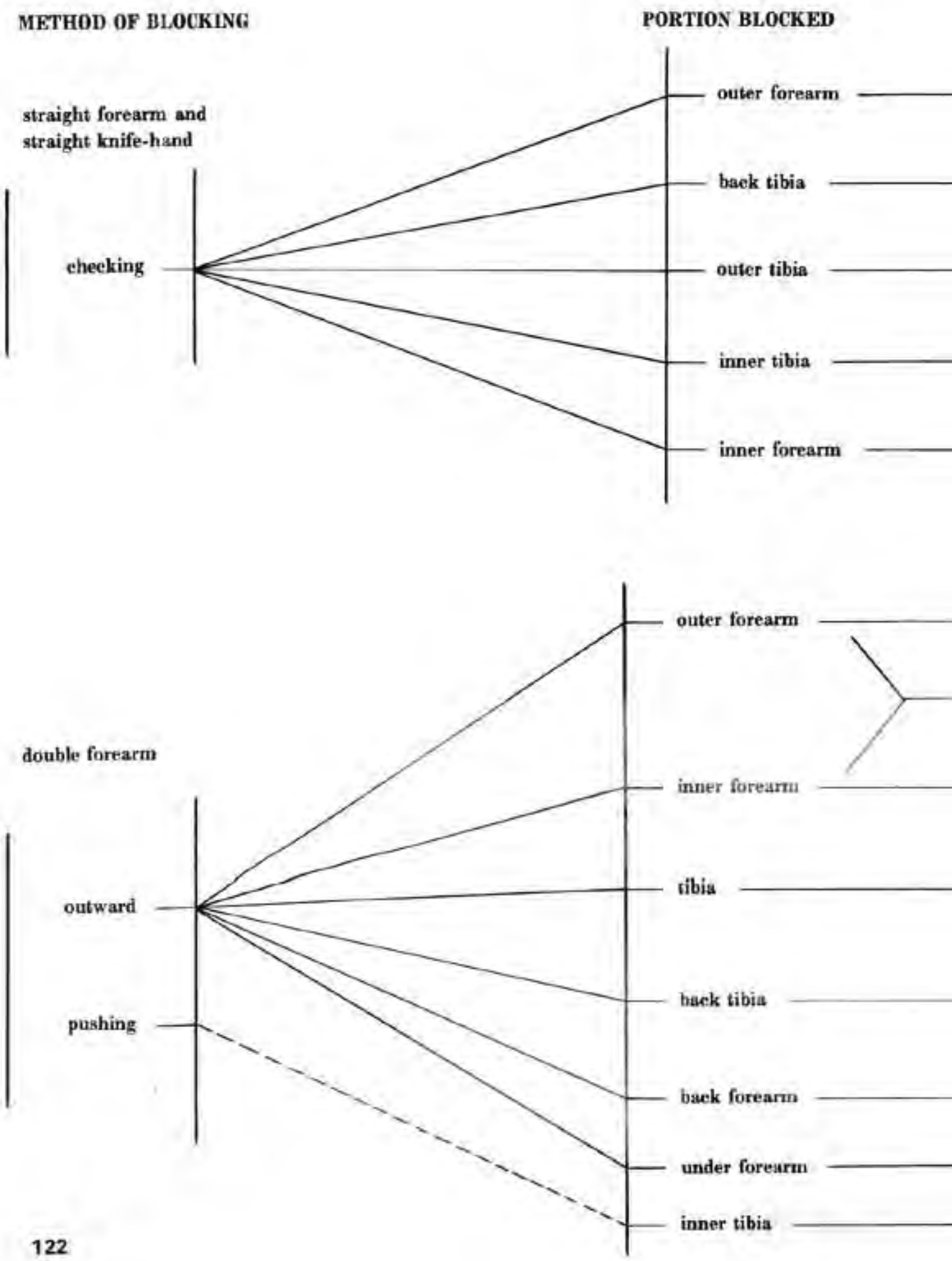

METHOD OF BLOCKING
PORTION BLOCKED
palm
waist
pushing
upward
inward
hooking
low inward
scooping
downward
pressing
back tibia
inner forearm
shoulder
outer forearm
inner ankle joint
under forearm
outer ankle joint
back forearm
outer tibia
back heel
thumb ridge
instep

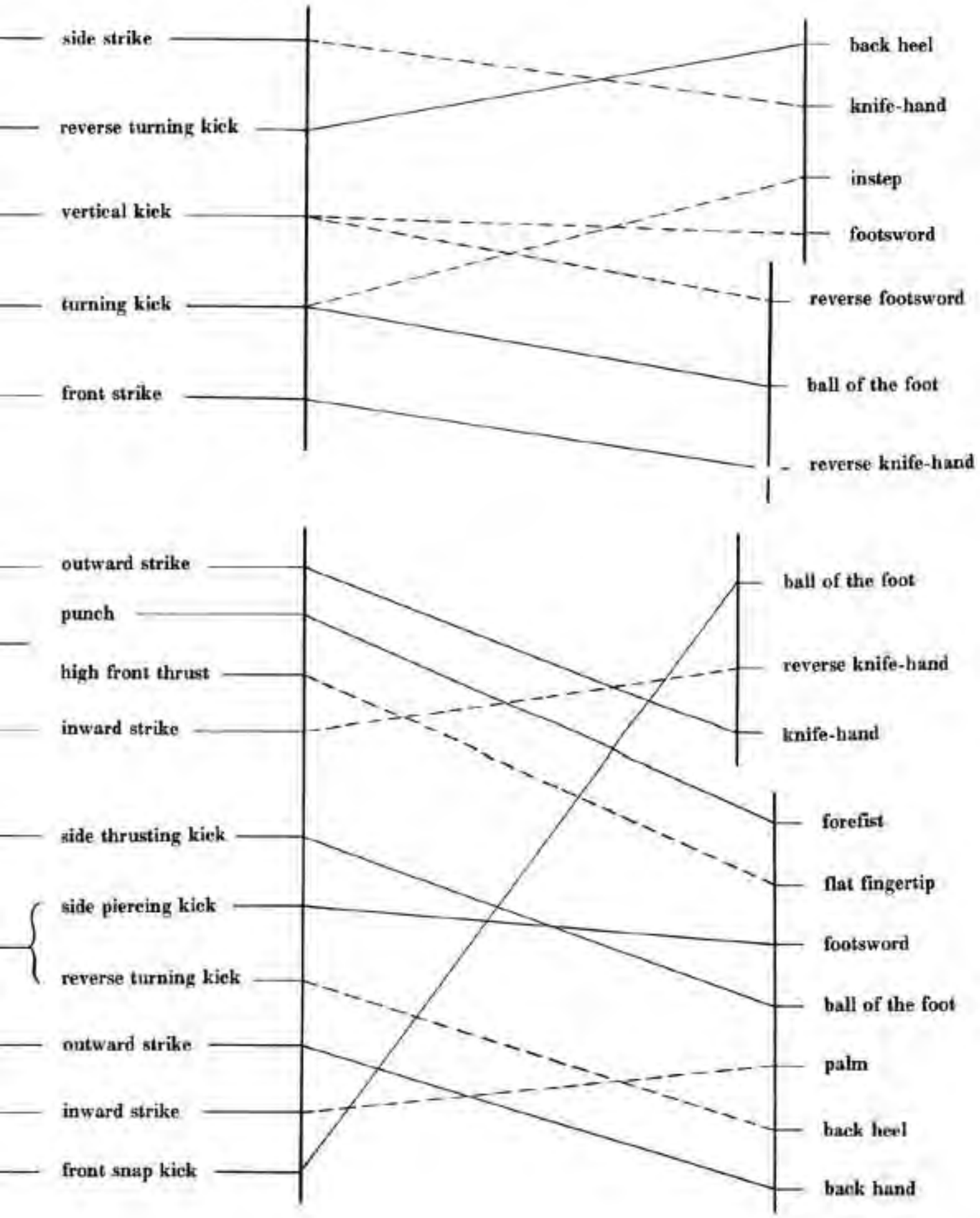

METHOD OF ATTACKING
ATTACKING TOOL
reverse turning kick
side piercing kick
side thrusting kick
punch
high thrust
side piercing kick
side thrusting kick
punch
side piercing kick
turning kick
side thrusting kick
punch
front snap kick
middle thrust
front snap kick
forefist
flat fingertip
straight fingertip
back heel
footsword
ball of the foot
instep

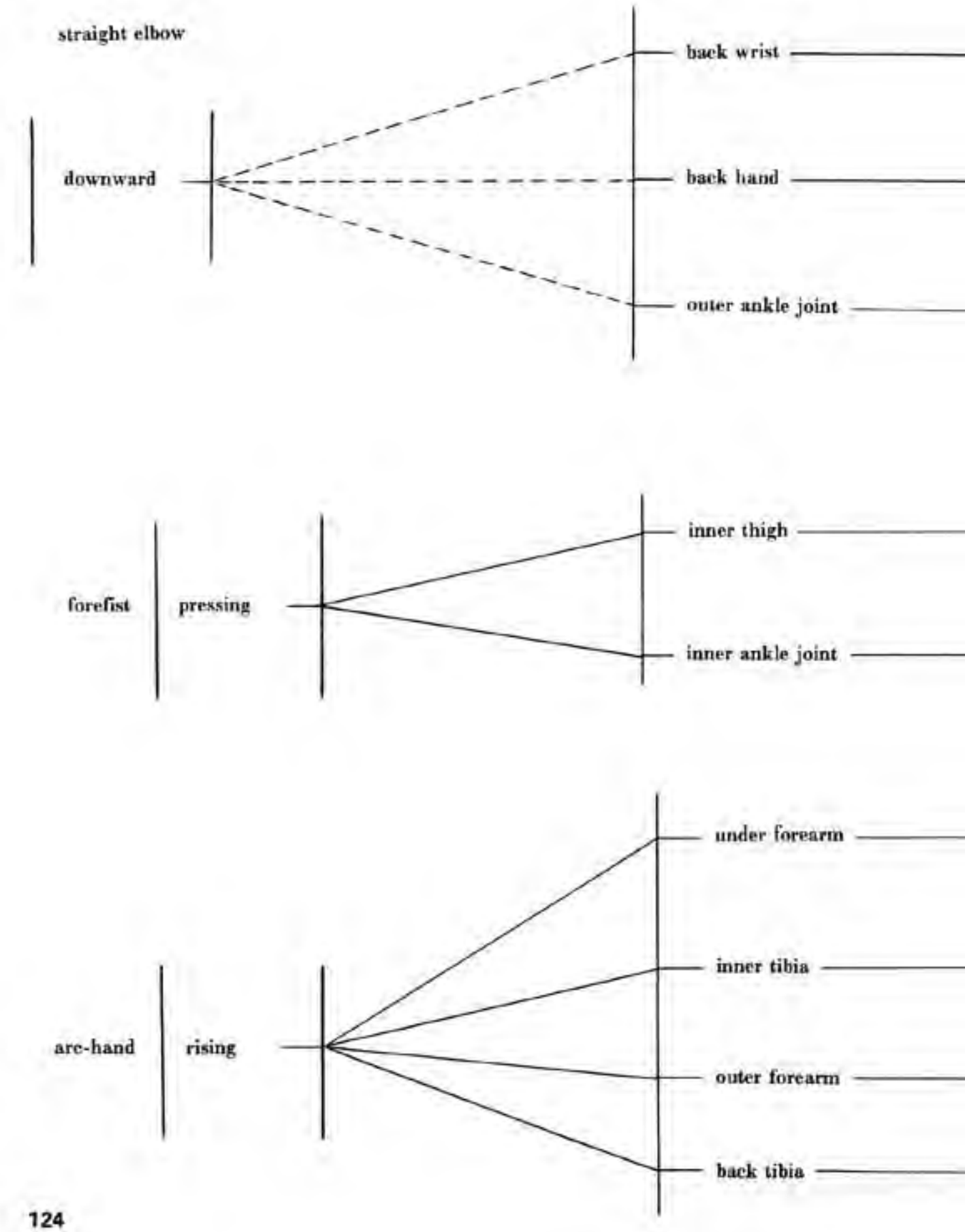

METHOD OF BLOCKING
PORTION BLOCKED
X-knife-hand
and X-fist
pressing
downward
checking
rising
tibia
back forearm
outer tibia
under forearm
inner tibia
back tibia
twin palm
thumb ridge
bow wrist
pressing
upward
ball of the foot
knee
back heel
palm
inner tibia

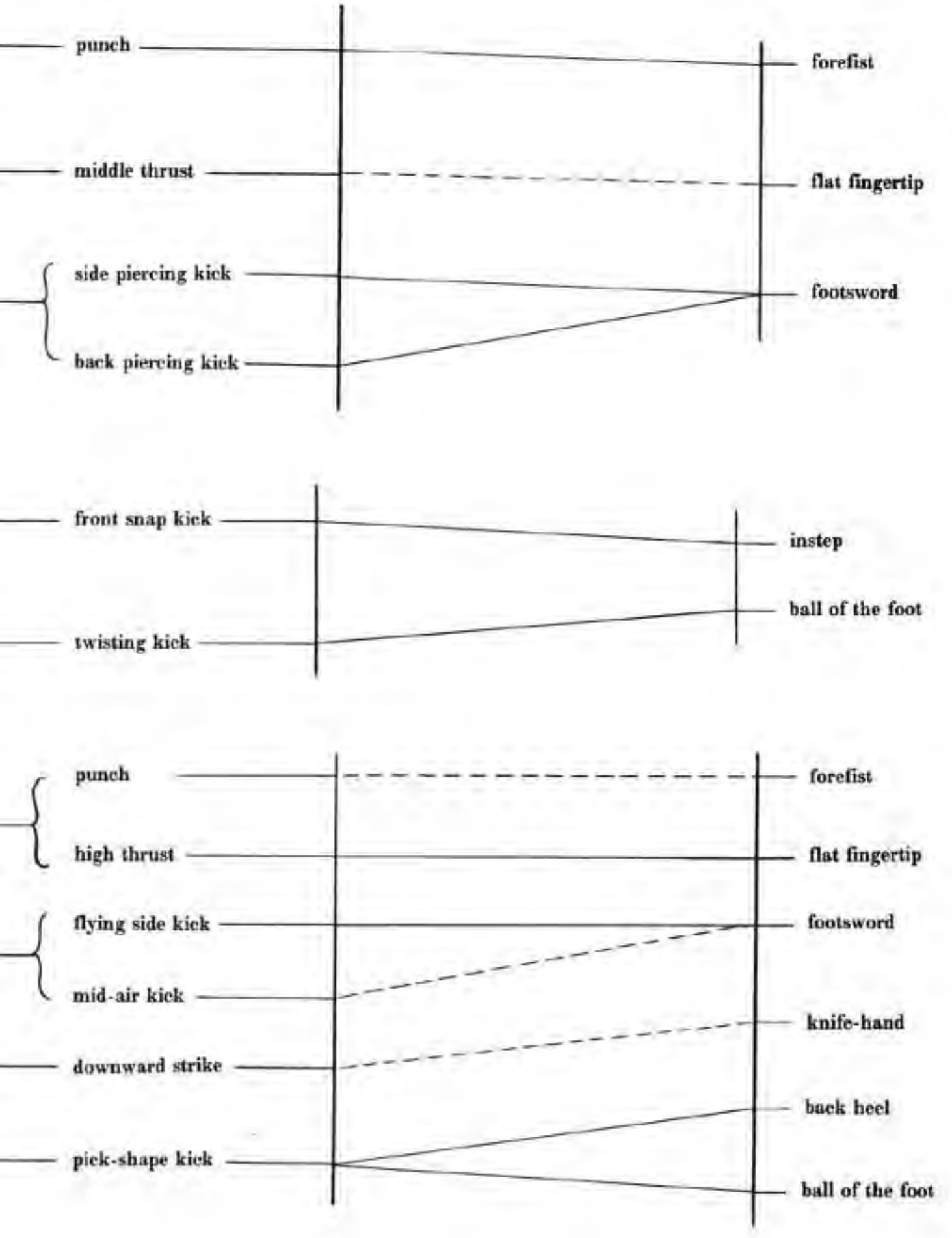

METHOD OF ATTACKING
ATTACKING TOOL
turning kick
front snap kick
punch
side piercing kick
side thrusting kick
turning kick
punch
high front thrust
flying side kick
mid-air kick
twisting kick
reverse turning kick
instep
ball of the foot
forefist
footsword
flat fingertip
back heel

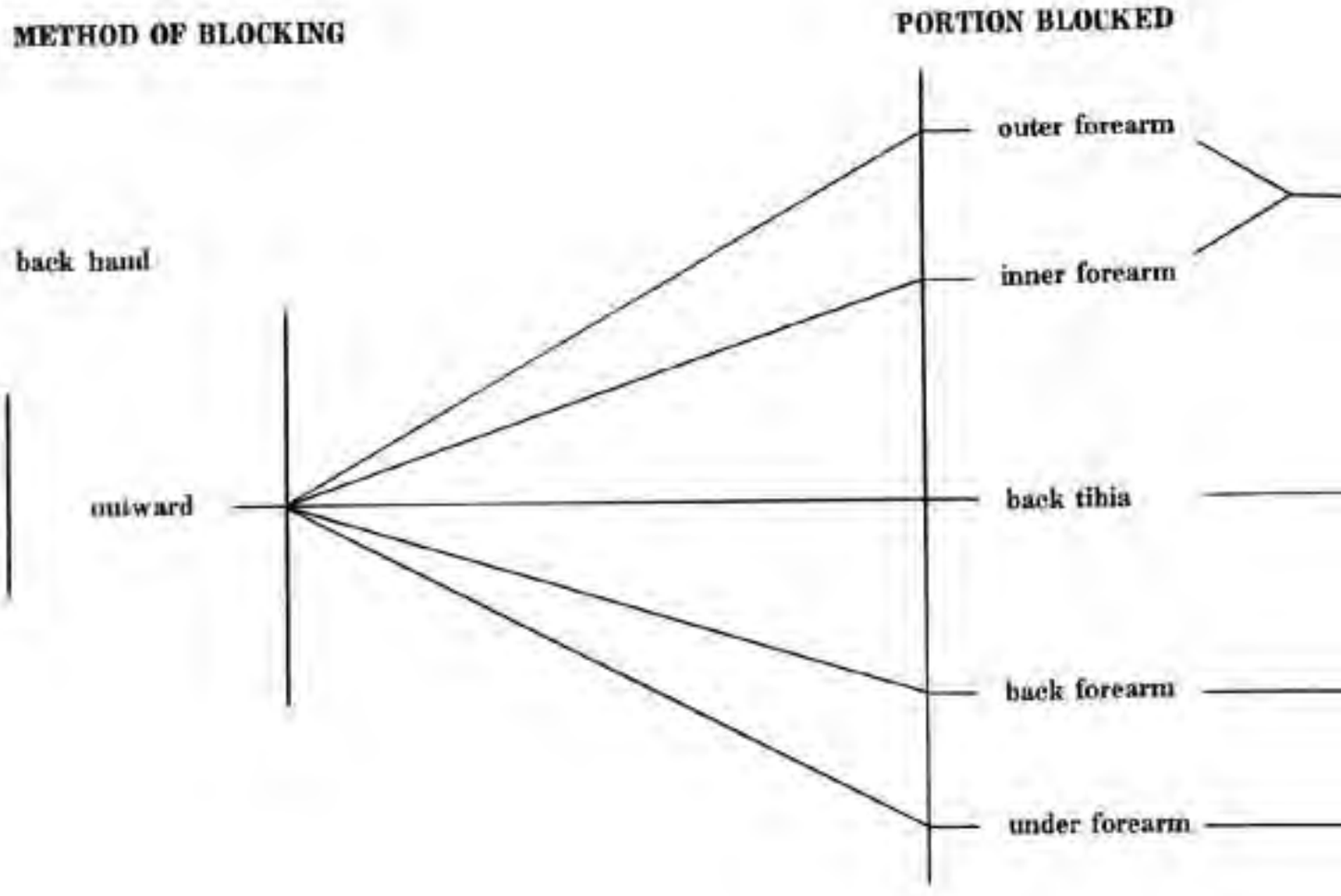

front snap kick
turning kick
front snap kick
back snap kick
punch
side piercing kick
ball of the foot
knee
back heel
footsword
forefist

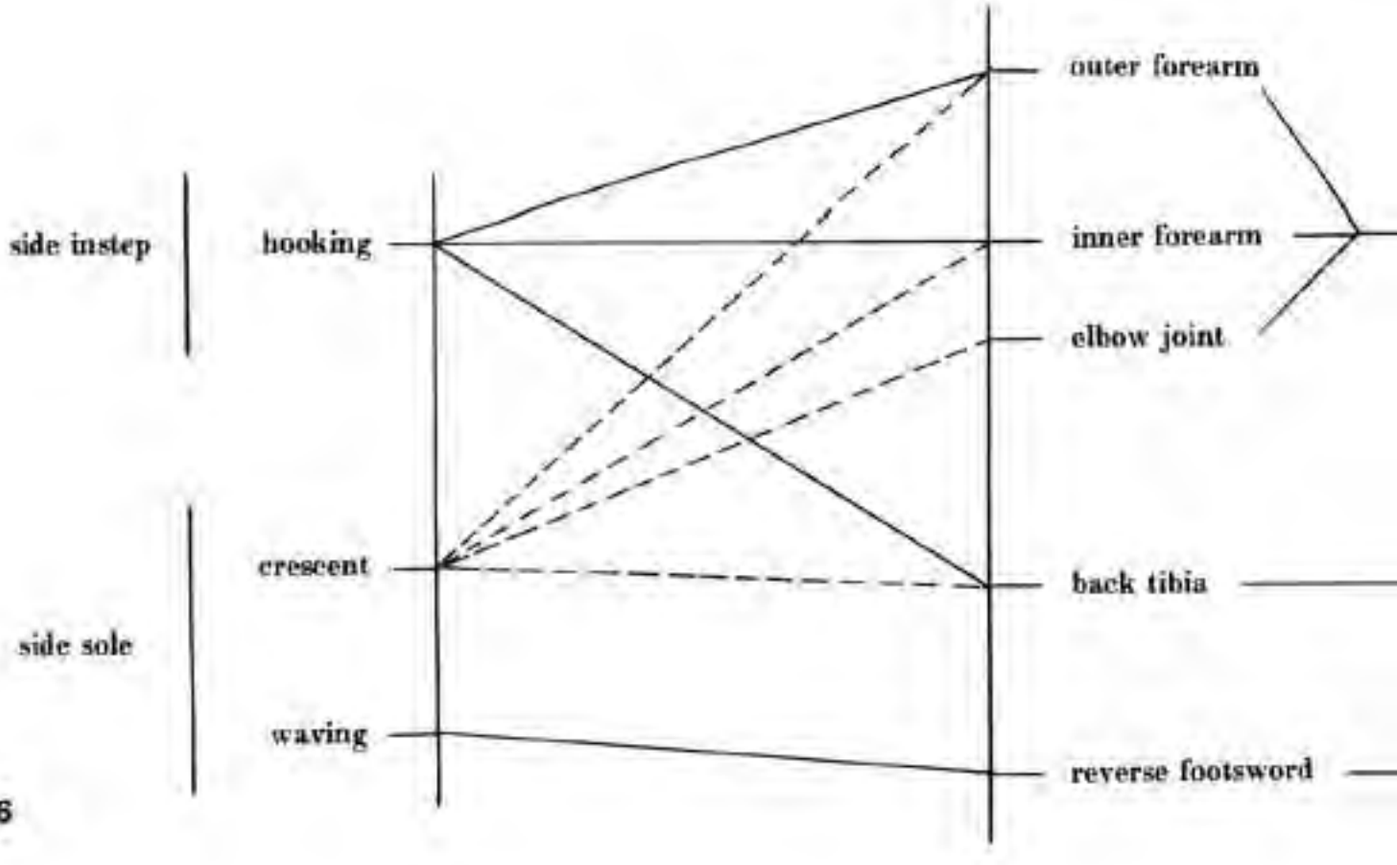

METHOD OF BLOCKING
PORTION BLOCKED
straight forearm and
straight knife-hand
checking
outer forearm
back tibia
outer tibia
inner tibia
inner forearm
double forearm
outward
pushing
outer forearm
inner forearm
tibia
back tibia
back forearm
under forearm
inner tibia

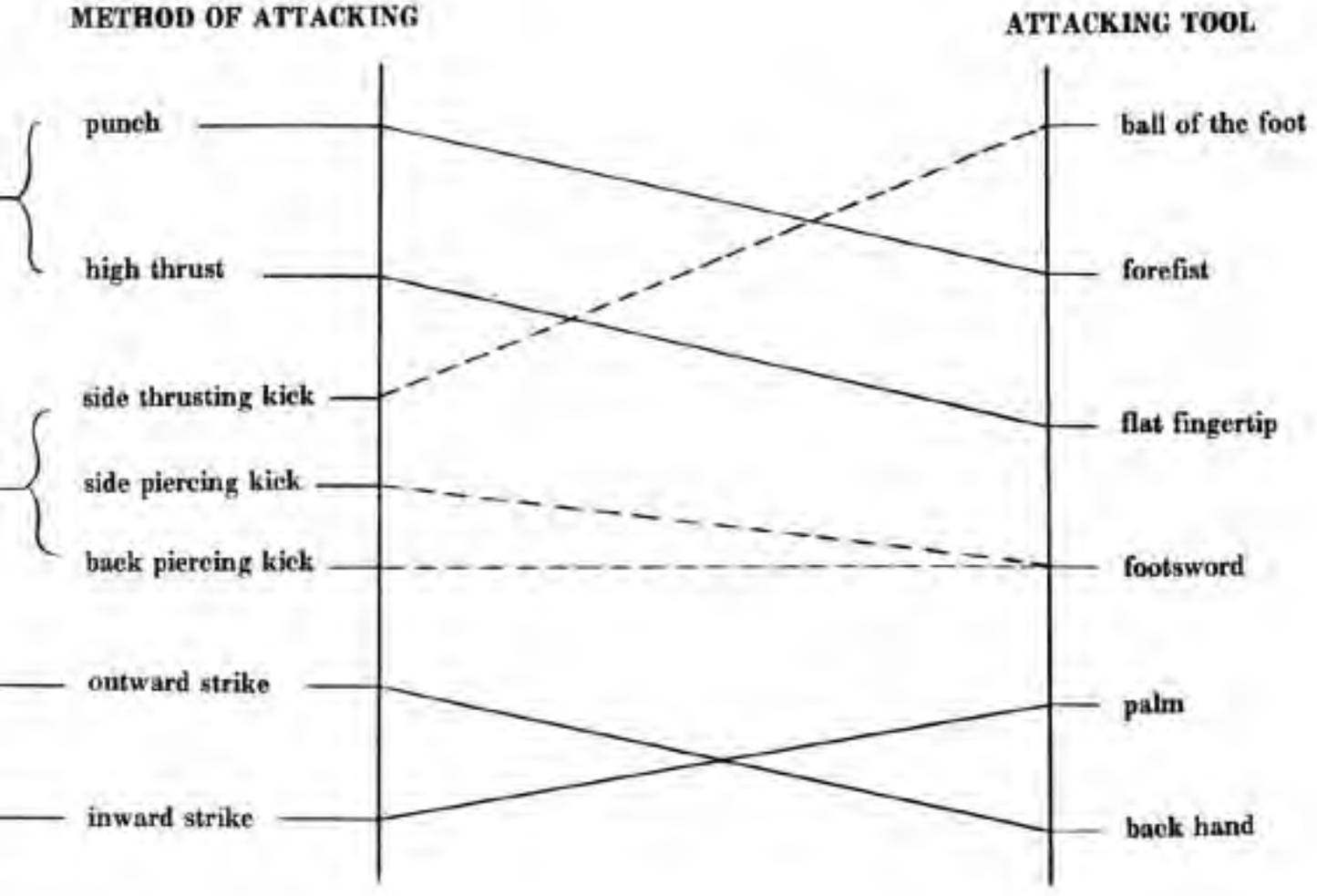

METHOD OF ATTACKING
ATTACKING TOOL
side strike
reverse turning kick
vertical kick
turning kick
front strike
back heel
knife-hand
instep
footsword
reverse footsword
ball of the foot
reverse knife-hand
outward strike
punch
high front thrust
inward strike
side thrusting kick
side piercing kick
reverse turning kick
outward strike
inward strike
front snap kick
ball of the foot
reverse knife-hand
knife-hand
forefist
flat fingertip
footsword
ball of the foot
palm
back heel
back hand

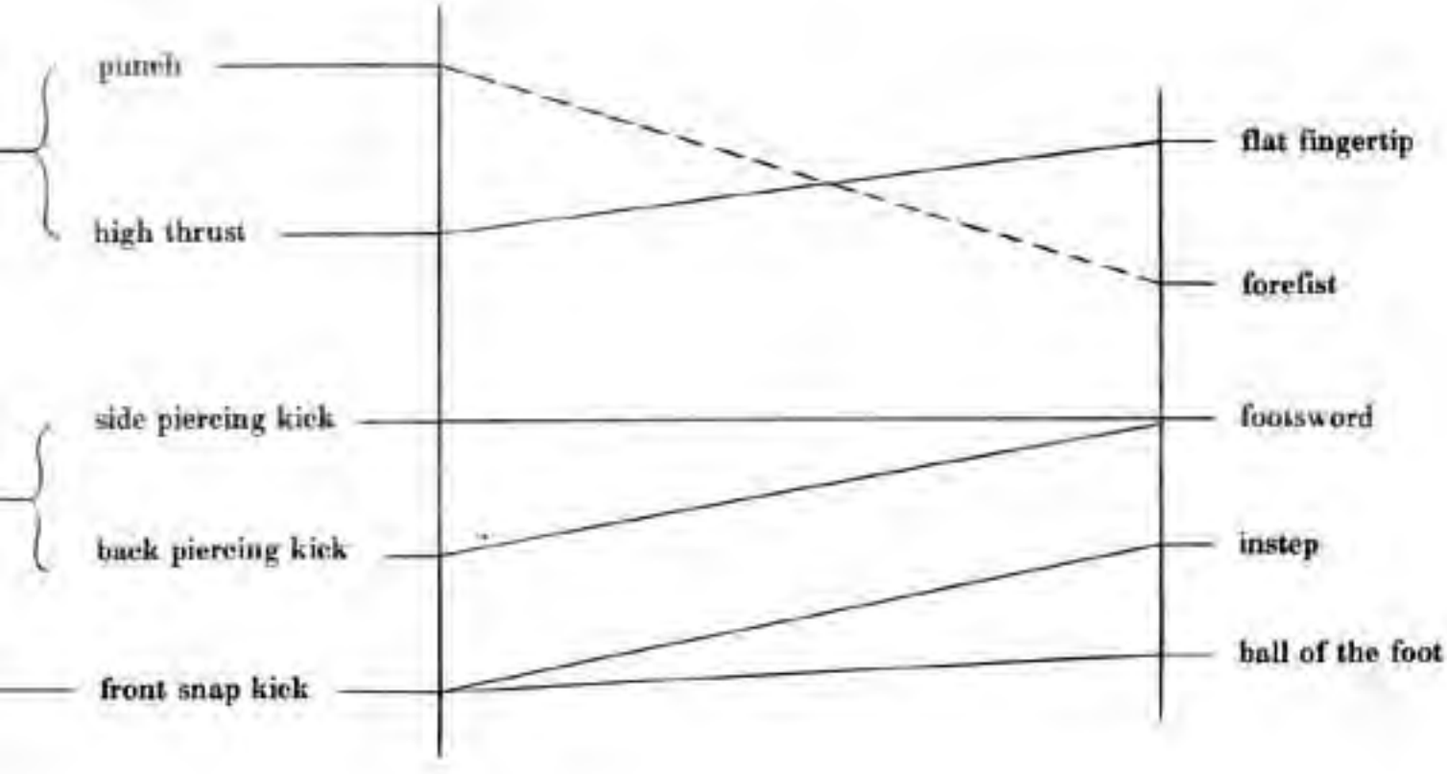

METHOD OF BLOCKING
PORTION BLOCKED
straight elbow
downward
back wrist
back hand
outer ankle joint
forefist
pressing
inner thigh
inner ankle joint
arc-hand
rising
under forearm
inner tibia
outer forearm
back tibia

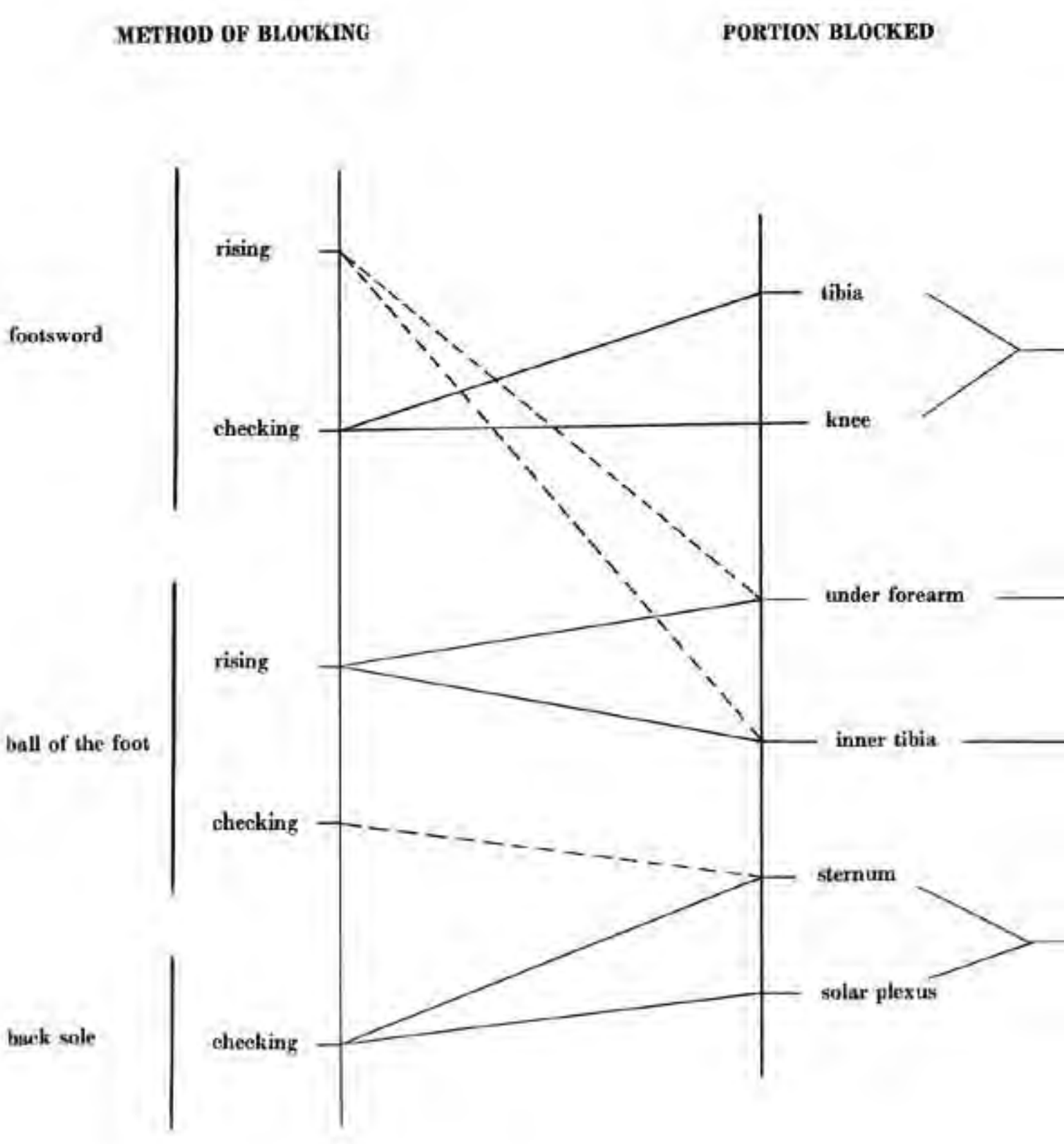

METHOD OF ATTACKING
ATTACKING TOOL
punch
middle thrust
side piercing kick
back piercing kick
forefist
flat fingertip
footsword
front snap kick
twisting kick
instep
ball of the foot
punch
high thrust
flying side kick
mid-air kick
downward strike
pick-shape kick
forefist
flat fingertip
footsword
knife-hand
back heel
ball of the foot

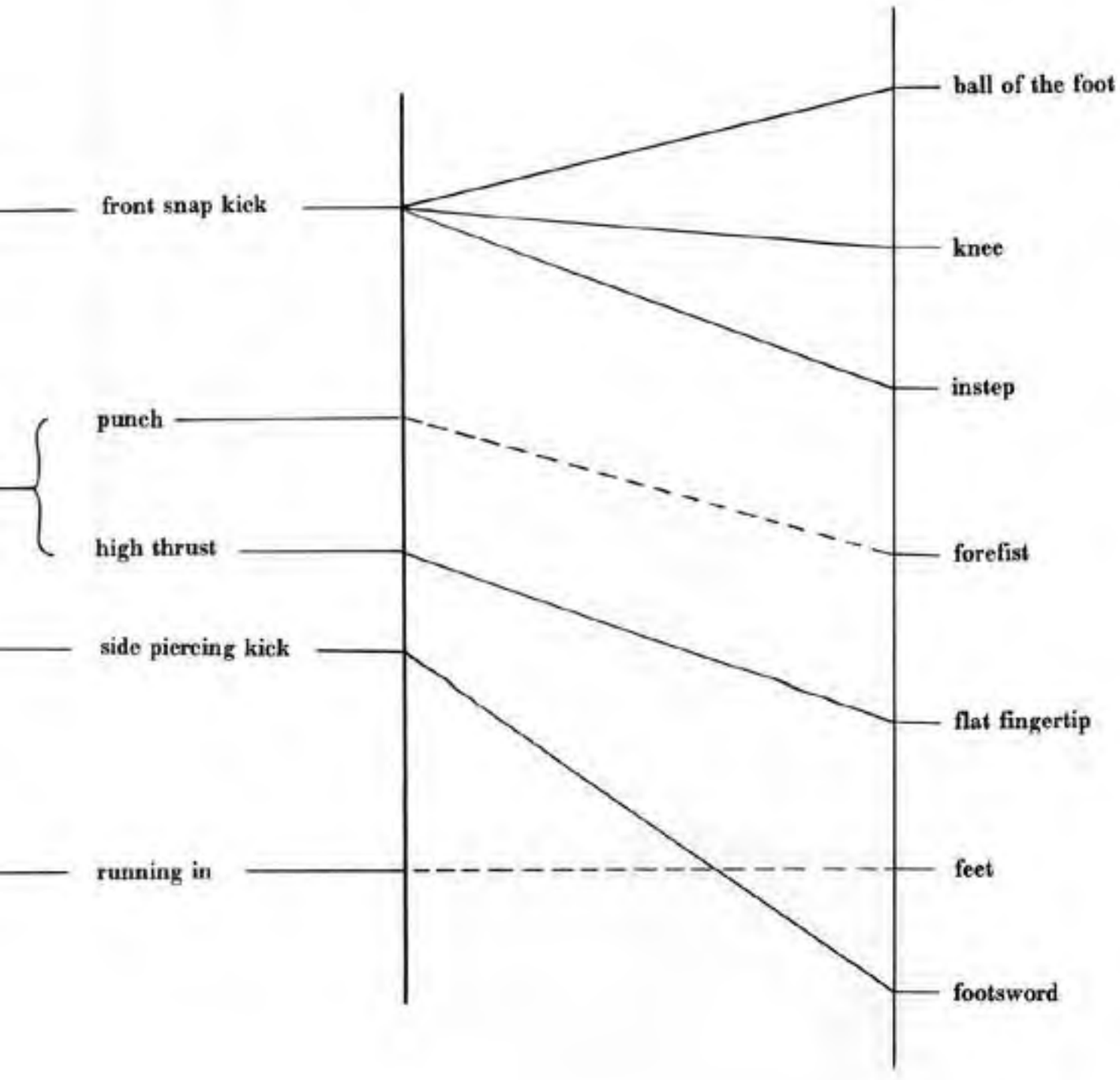

METHOD OF BLOCKING
PORTION BLOCKED
outer forearm
back hand
inner forearm
outward
back tibia
back forearm
under forearm


outer forearm
side instep
hooking
inner forearm
elbow joint
crescent
back tibia
side sole
waving
reverse footsword


METHOD OF ATTACKING
ATTACKING TOOL
punch
high thrust
side thrusting kick
side piercing kick
back piercing kick
outward strike
inward strike
ball of the foot
forefist
flat fingertip
footsword
palm
back hand


punch
high thrust
side piercing kick
back piercing kick
front snap kick
flat fingertip
forefist
footsword
instep
ball of the foot


METHOD OF BLOCKING
PORTION BLOCKED
footsword
rising
checking
tibia
knee
ball of the foot
rising
checking
under forearm
inner tibia
sternum
buck sole
checking
solar plexus


METHOD OF ATTACKING
ATTACKING TOOL
front snap kick
punch
high thrust
side piercing kick
running in
ball of the foot
knee
instep
forefist
flat fingertip
feet
footsword

98 POUND WEAKLING, CONVERTED

Among Choi's portfolios, he's Father of Taekwon-Do

Fundador Tae Kwo
Critica a Jhoon R



崔泓熙开创跆拳道

——与刘观生总教练一席谈——

武林專訊

TaeKw
way of living for



HONG-HI CHOI



Gen. Choi Hong Hi
Father of Taekwon-Do

Taekwon-Do leader
links force, wisdom





TAE KWON-DO

The deadly ar of a boy weakli

By Winston Seng

A 51-year-old man yesterday recalled his chistmood days and events leading to his becoming the world's No. 1 Tae Kwon-do exponent.

Choi's goal: Olympic Tae Kwon-Do

南大洋

高麗人參

趣味史話

三国時代

金과 1対1

金剛力

軽武사

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front view





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View





STANCE *(Sogi)*

The forceful and finer techniques of attack and defence are largely dependent on a correct stance since the stance is the starting point of every Taekwon-Do movement.

Stability, agility, balance and flexibility are the controlling factors.

Basic principles for a proper stance are:

1. Keep the back straight, with few exceptions.
2. Relax the shoulders.
3. Tense the abdomen.
4. Maintain a correct facing. The stance may be full facing, half facing or side facing the opponent.
5. Maintain equilibrium.
6. Make use of the knee spring properly.

Side facing *(Chuk Myon)*



Side View

Close Stance *(Moa Sogi)*

Stand with the feet together. It can be either full facing or side facing.



Front View



Full facing *(Jon sin)*



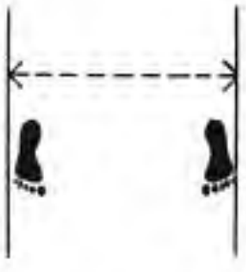
Back View

Parallel Stance *(Narani Sogi)*

Spread the feet parallel to shoulder width. Keep the toes pointing toward the front. It can be either full facing or side facing.



Front View



One shoulder width

Side View



Front View



INCORRECT
It is not only weak against an attack from the front or rear but hampers the beauty of the leg lines because the distaince between the feet is over one shoulder width.



Back View

* Knee spring refers to the function of the knee in raising and lowering the body.

* Front foot refers to the foot which is advanced to the front. Rear foot refers to the foot which is placed at the rear.

Open Stance *(Palja Sogi)*

This stance is divided into outer open stance and inner open stance. It can be either full facing or side facing. Both of these are seldom used due to the looseness of the leg muscles and lack of stability.

Inner Open Stance *(An Palja Sogi)*

Keep the toes pointing slightly inward.



Front View

Side View



Outer Open Stance *(Bakat Palja Sogi)*

Keep the toes pointing outward about 45 degrees.



Front View

Side View



* These three stances serve primarily as preparatory actions though occasionally used for attack or defence.

Walking Stance *(Gunnun Sogi)*

This is a strong stance for front and rear, both in attack and defence.

1. Move one foot to either front or rear at a distance of one and a half shoulder width between the big toes and a shoulder width from one centre of the instep to the other. **Over** one and a half shoulder width in distance makes the movement slow and weak against an attack from the side, and weak against an attack from the front or rear.
2. Bend the front leg until the knee cap forms a vertical line with the heel, extending the opposite leg fully.
3. Distribute the body weight evenly on both feet.
4. Keep the toes of the front foot pointing forward, the opposite foot 25 degrees outward. **Over** 25 degrees weakens the leg joint against an attack from the rear.
5. Tense the muscles of the feet with the feeling of pulling them toward each other.

When the right leg is bent, the stance is called a right walking stance and vice-versa. It can be either full facing or half facing both in attack and defence.

Right walking stance
(Orun gunnun Sogi)



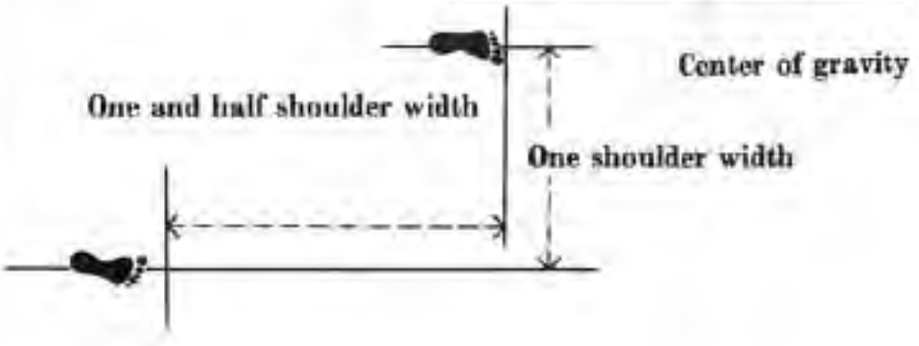
Centre of gravity

Front View

Left walking stance
(Wen gunnun sogi)

Side View







Full facing *(Jon sin)*



Half facing *(Ban sin)*



INCORRECT
The distance is too wide, making the movement slow and weak.





INCORRECT
The right heel is off the ground because the toes of the rear foot face forward.

INCORRECT
Not only does the movement, particularly a backward movement, become weak but also prohibits kicking with the front foot since the leg is bent excessively, which presents poor weight distribution.





INCORRECT
Weak against an attack from the side, since the width between the feet is too narrow.





INCORRECT
Weak against an attack from front or rear, since the distance between the feet is too wide.





INCORRECT
Leg joint is damaged because the toes of the rear foot are pointed outward over 25 degrees.

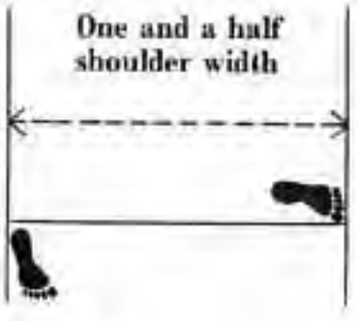
L-Stance *(Niunja Sogi)*

This is widely used for defense, though used in attack as well. The front foot is readily available for kicking with a slight shift of the body weight and with the advantage of half facing as well as body shifting.

1. Move one foot to either front or rear to a distance of approximately one and a half times the shoulder width from the footsword of the rear foot to the toes of the front foot, forming almost a right angle. It is recommended that the toes of both feet point about 15 degrees inward, placing the front heel beyond the heel of the rear foot about 2.5 centimeters to gain better stability.
2. Bend the rear leg until the knee cap forms a vertical line with the toes, bending the front leg proportionally.
3. Keep the hip aligned with the inner knee joint.
4. The ratio of the body weight is about 70 percent on the rear leg and 30 percent on the front leg.

When the right leg is bent it is called a right L-stance and vice-versa. It is always half facing, both for attack and defense.





Right L-stance

Front View





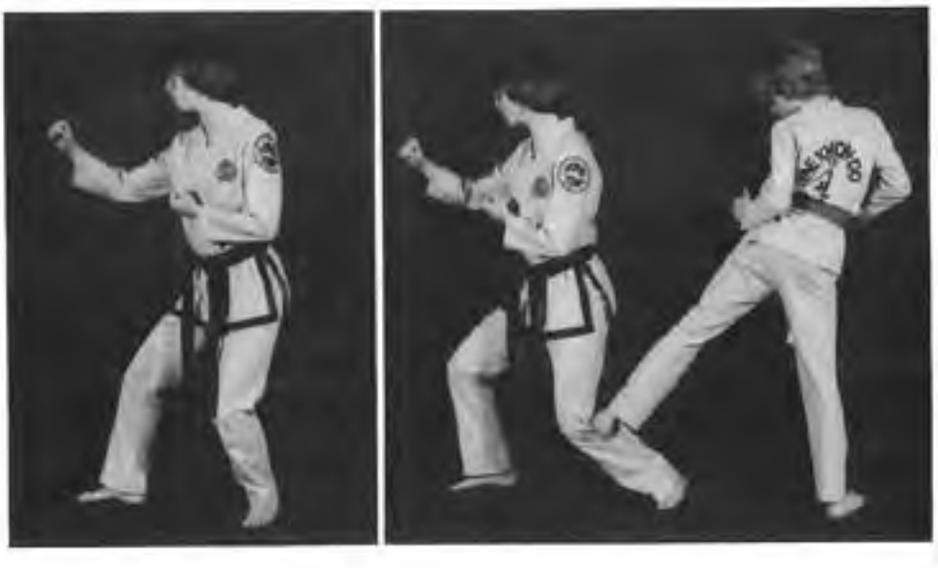
Back View

Centre of gravity



INCORRECT

Damage is done to the left leg which is excessively bent.



INCORRECT
The front foot is placed too far inside making it susceptible to a foot sweep.



INCORRECT
The bottom is pushed too much to the rear thus failing to block effectively.



CORRECT



Jumping



Original posture has been recovered correctly.



INCORRECT



Jumping



Failed to recover the original posture.







INCORRECT
The opponent attacks before the defender has a chance to raise his foot since the stance is too wide.



INCORRECT
Toes are pointed outward.





The right knee is excessively bent.



Easily toppled.

Fixed Stance *(Gojung Sogi)*

It is an effective stance for attack and defense to the side. This stance is similar to the L-stance with the following exceptions:

1. The body weight is distributed on both legs evenly.
2. The distance between the feet is about one and a half shoulder width.

When the right foot is advanced, the stance is called a right fixed stance and vice-versa. It is always half facing, both in attack and defense.

Left fixed stance





Front View



Right fixed stance

Right fixed stance



Side View

Right fixed stance



Back View

Right fixed stance



Side View





INCORRECT
The opponent attacks before the defender has a chance to raise her foot.

The punch is not as forceful as it should be.





INCORRECT
The right knee is pushed too far to the rear.

Sitting Stance *(Annun Sogi)*

This is a very stable stance for lateral movement. It is also widely used for punching exercise and muscle development of the legs. One of the advantages of this stance is to shift into walking stance without relocating the foot.

1. Spread one leg to the side at a distance of approximately one and half a shoulder width between the big toes.
2. Point the toes to the front and distribute the body weight evenly on both legs.
3. Extend the knees outward, bending until the knee caps come over the ball of the foot.
4. Infuse the strength into the inner thighs and tense inward by scraping the ground or floor with the side soles.
5. Push both the chest and abdomen out and pull the hip back tensing the abdomen.

Double width of the shoulder weakens the stance and speedy movement is hampered. It is either full facing or side facing, both in attack and defence.

Full facing



Front View



Side facing



Side View

INCORRECT
The hip is over extended.





INCORRECT
The stance is too wide.





Not only side movement is hampered but the opponent is attacked even before being able to raise the left foot.

INCORRECT
The abdomen is thrown out too far.





The punch is not powerful.





INCORRECT
Toes are pointed outward.





INCORRECT
The knees are bent inward.

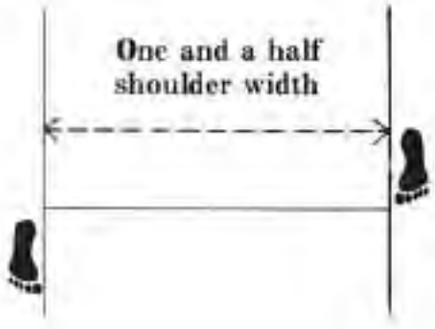




INCORRECT
The knees are excessively bent.

Diagonal Stance *(Sasun sogi)*

This is very useful for shifting into a walking stance without relocating the foot. The principle for a sitting stance is directly applied except that the heel of the front foot is placed on the same line with the toes of the rear foot. It is used for attacking and defending against the front or rear. When the right foot is advanced, the stance is called a right diagonal stance and vice-versa. It can be either full facing or side facing both in attack and defense.



Right diagonal stance



Front View

Left diagonal stance



Side View

Right diagonal stance



Side View



Crouched Stance *(Oguryo Sogi)*

This is a variation of the diagonal stance and makes use of leg tension by bending the knees inward. Although this stance provides some advantages for shifting into other stances quickly and presents flexible guarding posture to make the opponent move in free sparring, it is not used widely due to the weakness of the knee joints against attack from the sides. The distance between the feet can be flexible. When the right foot is advanced, it is called a right crouched stance and vice-versa. It can be either full facing or side facing both in attack and defense.



Front View

Left crouched stance



Right crouched stance



Side View



Right crouched stance



Back View

X-Stance *(Kyocha Sogi)*

This is a very convenient stance for attacking the side or front. It is occasionally used for blocking and serves as a preparatory stance for moving into the next manoeuver.

1. Cross one foot over or behind the other, touching the ground slightly with the ball of the foot.
2. Place the body weight on the stationary foot.

When the weight is rested on the right foot, the stance is called a right X-stance and vice-versa. The other foot is usually placed in front of the stationary foot. It is either full facing or half facing, both in attack and defense.

Right X-stance



Side View

Front View





Right X-stance



Back View

Left X-stance



Front View

Left X- stance



Side View

One-Leg Stance *(Waebal Sogi)*

Though this stance is primarily used for balance exercise, it is occasionally utilized in attack and defense techniques. Stretch the stationary leg and bring the other reverse footsword on the knee joint or instep to the hollow. When standing with the right foot, it is called a right one-leg stance and vice-versa. It can be either full facing or side facing, both in attack and defense.



Left one-leg stance



Right one-leg stance

Front View



Side View



Side View

Right one-leg stance



Back View

Left one-leg stance

Left bending stance

Bending Stance *(Guburyo Sogi)*

This serves as a preparatory stance for side and back kicks, though it is frequently used for defense techniques. When standing with a right foot it is called a right bending stance and vice-versa. It is either full facing or half facing.



Side View

Right bending stance



Side View



Front View

Vertical Stance *(Soojik Sogi)*

1. Move one foot to either front or side at a distance of one shoulder width between the big toes.
2. The ratio of body weight is 60 percent on the rear leg and 40 percent on the front leg.
3. Keep the toes of both feet pointed approximately 15 degrees inward.
4. Keep the legs straight.

When the right foot is in the rear, the stance is called a right vertical stance and vice-versa. It is always half facing, both in attack and defense.

Left vertical stance



Front View

Right vertical stance

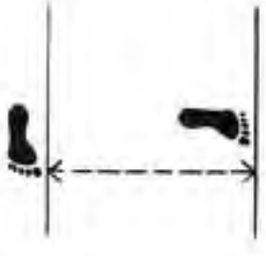


Side View

Front View



Right vertical stance



One shoulder width

Rear Foot Stance *(Dwitbal Sogi)*

This is used for defense and occasionally for attack. The advantage of this stance is the ability to kick or adjust the distance from an opponent with the front foot which can move spontaneously without any additional shifting of the body weight to the rear foot.

1. Move one foot to either the front or the rear at a distance of one shoulder width between the small toes.
2. Bend the rear leg until the knee comes over the toes, placing the heel slightly beyond the heel of the front foot.
3. Bend the front leg, touching the ground slightly with the ball of the foot.
4. Keep the toes of front foot pointing about 25 degrees and the toes of the rear foot about 15 degrees inward.
5. Distribute most of the body weight on the rear foot.

When the right foot is in the rear, the stance is called a right rear foot stance and vice-versa. It is always half facing, both in attack and defense. Be sure to keep the knee of the rear leg pointing slightly inward.

Right rear foot stance



Front View



Side View



One shoulder width

Left rear foot stance



Side View

Left rear foot stance

Front View



Right rear foot stance



Back View

INCORRECT
The right knee points outward instead of inward.



Low Stance *(Nachuo Sogi)*

The advantage of this stance is the ease with which one can extend the attacking tool. It can also develop the leg muscles and is effective to adjust the distance to and from the target. It is similar to the walking stance, though longer by one foot. It can be either full facing or side facing.



Front View

Right low stance



Front View

Left low stance

Right low stance



Side View

Left low stance



Side View

READY STANCE *(Junbi Sogi)*

Though there are many ready stances; parallel, open, close and bending ready stances are exclusively used in the fundamental and pattern exercises. The ready stance is not a direct part of any action. It merely positions a student before he begins his motions or allows time for concentration of spirit.



Front View

Attention Stance *(Charyot Sogi)*

This is an attention position used before and after class.

1. Feet form a 45 degrees angle.
2. Drop the fists down naturally, bending the elbows slightly.
3. The fists are clenched slightly.
4. Eyes face the front slightly above the horizontal line.

Bow Posture *(Kyong Ye Jase)*

1. Bend the body 15 degrees forward.
2. Keep eyes fixed on opponent's eyes.

CORRECT



INCORRET



Parallel Ready Stance *(Narani Junbi Sogi)*

This is just a parallel stance with both fists brought naturally over the abdomen.

1. The distance between fists is about five centimeters and seven centimeters away from the abdomen.
2. The distance between the elbows and the floating ribs is about 10 centimeters.
3. Do not extend the elbow to the side more than necessary.
4. Hold the upper arms forward 30 degrees while bending the forearms 40 degrees upward.



Front View



Side View

Back view





INCORRECT

Shoulders are tensed.

Open Ready Stance *(Palja Junbi Sogi)*

This is nothing but an open stance with both fists brought naturally over the thighs.

This stance, however, is seldom used due to the looseness of the body and muscles.



Front View

Outer Open Ready Stance

Inner Open Ready Stance



Side View

Sitting Ready Stance *(Annun Junbi Sogi)*

This is primarily used for side stepping exercise. The position of the hands is the same as in a walking ready stance.



Front View



Side View

Close Ready Stance *(Moa Junbi Sogi)*

It is classified generally into types A,B and C.

Type A

The distance between the philtrum and the fists is about 30 centimeters.



Front View



Side View

Type B

The distance between the fists and the navel is about 15 centimeters.



Front View



Side View

Type C

The distance between the hands and the abdomen is about 10 centimeters.



Front View

Side View



Walking Ready Stance *(Gunnun Junbi Sogi)*

1. The distance between the fists and thigh is about 30 centimeters.
2. The elbow should be bent 30 degrees.

Left walking ready stance



Front View

Right walking ready stance

Side View



Bending Ready Stance *(Guburyo Junbi Sogi)*

It is classified into type A and B. When standing with a right foot executing a left forearm guarding block, it is called a right bending ready stance and vice-versa.

Type A

It is principally used for a preparatory position of side piercing and side thrusting kicks.

Right bending ready stance A



Front View

Left bending ready stance A

Side View



Right bending ready stance A



Back View

Left bending ready stance A

Side View



Type B

It is a preparatory position of back piercing kick.

1. The distance between the fists and thigh is about 25 centimeters.
2. The elbow should be bent 30 degrees.

Right bending ready stance B



Front View

Left bending ready stance B



Front View

Left bending ready stance B



Side View

Left bending ready stance B



Back View

L-Ready Stance *(Niunja Junbi Sogi)*



Front View



Side View

X-Ready Stance *(Kyocha Junbi Sogi)*



Front view



Back View



TRAINING *(Sooryon)*

Taekwon-Do training can be conducted in any physical location even with the absence of training aids. This is perhaps one of the greatest advantages of this art.

In order, however, to obtain the optimum results of training, regular equipment and a training hall are required.





Below is the desired standard for a do jang:

1. Size: 15 meters by 14 meters is an ideal size for 40 students per session.
2. Floor: It should be a wooden floor which has the resilience to prevent injury during training.
3. Name plate: It shows both the name and rank of each student, promoting incentive.
4. Training aids: Must be adequate and adhere to standards.
5. Lockers
6. Shower and sauna (Optional)
7. Sanitation facilities
8. Emergency facilities
9. The student oath below plainly displayed:
   a. I shall observe the tenets of Taekwon-Do.
   b. I shall respect the instructor and seniors.
   c. I shall never misuse Taekwon-Do.
   d. I shall be a champion of freedom and justice.
   e. I shall build a more peaceful world.
10. International Taekwon-Do Federation flag and other Taekwon-Do insignias (up to instructor's discretion): to promote respect for true Taekwon-Do.
11. Recognition plaque: To identify an authorized school of the International Taekwon-Do Federation.

TRAINING HALL *(Do Jang)*

A do jang is an area where young and old, men and women, regardless of race or creed, come to learn Taekwon-Do for the promotion of their mental, moral, physical and cultural education. It should be a place where a certain "esprit de corps" between members can be established with a common goal of promoting and cultivating a noble character. Certainly, to fill the prerequisites necessary to attain these ideas, a well-trained—mentally and physically—black belt instructor is needed. This is the primary consideration for any do jang. The hall itself must also have the facilities, equipment, and strict regulations to help discipline the student's mind and body.

The size of the do jang and equipment to be used can be flexible according to the circumstances and individual choice. Again, the only thing that cannot be compromised is the quality of the instructor.



Do Jang Regulations:

1. Smoking is prohibited.
2. Refrain from swearing idle chatter.
3. Alchoholic beverages, soft drinks or food is not allowed in the do jang.
4. Wearing shoes is prohibited.
5. No one is allowed to teach without the instructor's permission.
6. No one is allowed to leave class without the instructors permission.
7. Official *dobok* must be worn during class.

CONDUCT IN DO JANG

Every student must observe the following conduct in the *do jang* in order to maintain an orderly and effective training hall.

1. Upon entering the do jang, bow to the international Taekwon-Do Federation flag on the wall.
2. Bow to the instructor at a proper distance.
3. Exchange greetings between students.
4. Bow to the instructor upon falling in line before training.
5. Recite the oath prior to training.
6. Meditate for one minute sitting cross-legged after training.
7. Bow to the instructor upon falling in line again prior to dismissal.
8. Bow to the International Taekwon-Do Federation flag before leaving the do jang.

Students bowing to the instructor before training.







Students reciting the oath prior to training.

Students meditating after training.



TRAINING EQUIPMENT

(Sooryon Jangbi)

Certainly Taekwon-Do training does not require expensive equipment, though some simple training aids are needed for *dallyon,* the toughening, forging or developing of necessary attacking or blocking tools and body muscles; And a *do bok* (practice suit) for the spiritual aspect.









Black belt holder



Front View



Front View

PRACTICE SUIT *(Do Bok)*

We assign names to people and objects in order to distinguish between different individuals, between objects with different properties etc. We know immediately that "Kim Sun Dal" is not the same person as "Timothy Smith", that "flora" is distinct from "fauna", that a "rock" and a "pillow" do not have identical characteristics.

The naming of names is a classification process by which we impose order on the universe. In the absence of names, the world would be chaotic and progress would be impossible. Our *do boks* serve a similar purpose. They reveal our occupation and our rank, identifying us as persons engaged in a certain kind of activity. Social order would be difficult to maintain without systemized forms of clothing.

Because of names, football can be clearly distinguished from baseball, Taekwon-Do from *Judo*. Similarly, their respective uniforms allow us to distinguish a judge from a criminal, a general from a private soldier.

When we wear a uniform, we accept a certain role in society and we are obliged to behave accordingly.

Our martial art was given the name "Taekwon-Do" to distinguish its technique, philosophical system, spiritual foundation and rules of competition from other Oriental martial arts. We have a uniform unique to Taekwon-Do for the same reason.

The International Taekwon-Do Federation introduced this *do bok* in 1982.

It is the product of many years of research and development. This new *do bok* retains the aspects of the traditional *do bok* while representing a new age in terms of design.

It eliminates many of the inconveniences associated with other martial arts uniforms. It will not, for instance, become undone during practice or tournament.

It has also put an end to the dishonest practice of relying on starched material to create an artificial sound.

The *do bok* is considered a primary necessity in both training and tournament for the following reasons:

(1) The wearing of the *do bok* should instill pride in the student as a practitioner of Taekwon-Do.

(2) It identifies the degree of skill and cultural education in Taekwon-Do that the individual has attained.

(3) The style of the *do bok* is symbolic of Taekwon-Do heritage and tradition.

(4) Grade and degree changes indicated by belt color create incentive while simultaneously preserving humility.

Grade holder



Back View



Back View

(5) The *do bok* is extremly practical and healthy.
(6) The official *do bok* distinguishes orthodox Taekwon-Do from its imitators.

The *do bok* consists of a shirt, pants and belt made of a synthetic material, detron mixed with cotton. This material is a vast improvement over standard cotton in that it is more durable and flexible.

The shirt and pants must be white in color to symbolize the traditional color of the Korean costume. Superfluous frills, piping, lettering and designs are not permissible.

It is very important for the student to keep his *do bok* clean at all times, wear it correctly and treat it with the respect he owes to his art. Black piping around the edge of the shirt is worn only by the black belt holder.

The piping is three centimeters in width and is symbolic of the royal family and members of aristocratic houses during the Koguryo, Baekje and Silla Dynasties.

An international instructor is distinguished by black stripes three centimeters wide on both sides of the shirt and pants.

International instructor



Side View

Black belt holder



Side View

SHIRT *(Sang-i)*

A tapered shirt is both more practical and aesthetically pleasing than a tight or loose one. The sleeves should be long enough to reach the wrist. The length of the shirt should be to the top of the thigh.

It is permissible to wear a T-shirt under the *do bok* if the student desires to do so.

Front View



Back View



The logo symbolizes an evergreen tree.

PANTS *(Ha-i)*

The length of the pants should be to the top of the ankle bone.



Front View

Back View



BELT *(Ti)*

There are six orders of belts: white, yellow, green, blue, red and black.

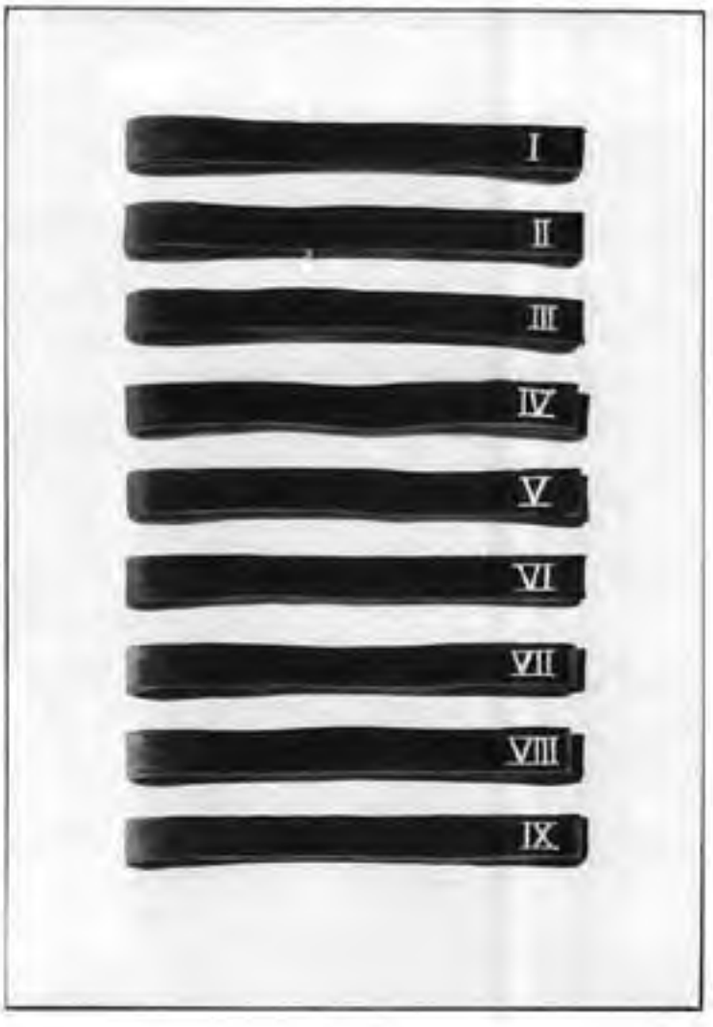
The width of the belt is five centimeters, the thickness five millimeters. The width of the stripe on the end of the belt is also five millimeters. The distance between the stripe and the end of the belt is five centimeters.

Black belt ranks are distinguished by Roman numerals on the belt as shown below.



Grade holder's belt

Black belt



Type of belt	Rank
Black belt	First to Ninth Degree
Red belt with a black stripe	First Grade
Red belt	Second Grade
Blue belt with a red stripe	Third Grade
Blue belt	Fourth Grade
Green belt with a blue stripe	Fifth Grace
Green belt	Sixth Grade
Yellow belt with a green stripe	Seventh Grade
Yellow belt	Eighth Grade
White belt with a yellow stripe	Ninth Grade
White belt	Tenth Grade

The above colors have not been arbitrarily chosen. They are, in fact, steeped in tradition. The colors of black, red and blue denoted the various levels of hierarchy during the Koguryo and Silla Dynasties. A half black and half white belt is used for the junior black belt holder.

MEANING OF BELT COLORS

White—Signifies innocence, as that of a beginning student who has no previous knowledge of Taekwon-Do.

Yellow—Signifies the Earth from which a plant sprouts and takes root as the Taekwon-Do foundation is being laid.

Green—Signifies the plant's growth as the Taekwon-Do skill begins to develop.

Blue — Signifies the Heaven, towards which the plant matures into a towering tree as training in Taekwon-Do progresses.

Red — Signifies danger, cautioning the student to exercise control and warning the opponent to stay away.

Black—Opposite of white, therefore, signifying the maturity and proficiency in Taekwon-Do. It also indicates the wearer's imperviousness to darkness and fear.

How to fold the *do bok*





1. Fold at the center vertically.



2. Fold on the third of the lower part.



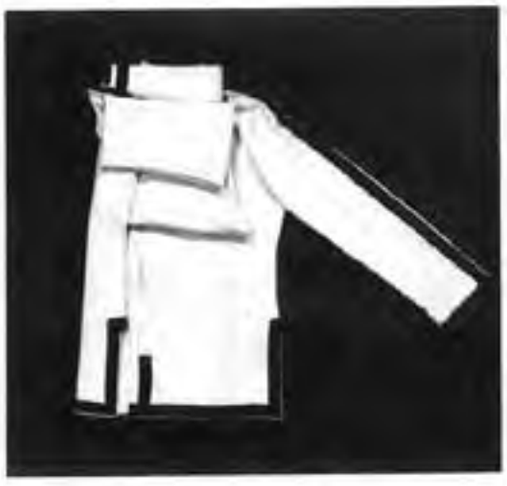
3. Fold again at the center.



4. Place the folded pants on the shirt so the waist overlaps the collar.



5. Fold one side inward first.



6. Fold the sleeve at the center.



7. Fold the opposite side inward.



8. Fold the opposite sleeve at the center.



9. Fold the shirt at the center.



10. Fold again in half.



11. Place the center of the folded belt at the center of the folded *do bok*.

12. Tie the belt with a square knot.



How to tie the belt.

1. Hold the belt at the center.



2. Place the belt on the umbilicus.



3. Wrap it to the ribs.





4. Cross it at the back keeping the belt held with the left hand under the other to prevent the belt from being twisted.



5. Bring the left hand to the abdomen, keeping it as it is.



6. Cross the right end over the belt at the umbilicus.



7. Tighten it with a square knot.



8. Both ends should be of the same length.



INCORRECT
The belt is twisted.



INCORRECT
Both ends are not even.

TRAINING AIDS *(Dallyon Goo)*.

Taekwon-Do, like any other sport, requires certain training aids to augment basic expertise.

These aids are invaluable in helping create skill and power with a minimum of time and effort.

Front View



Forging Post *(Dallyon Joo)*

The single best method for toughening the hands and feet while aquiring methods of punching, thrusting, striking and kicking is a forging post.

It is also quite effective for developing speed, accuracy, breath control, concept of the point of focus and posture.

There are four types of forging posts: indoor and outdoor fixed posts, a movable type, a portable type and a mounted type.

Post (Dae)



Directions for Making a Forging Post

Any type of straight square timber will suffice. The length of the post will vary according to the purpose for which it is to be used and the size of the student. Generally, it is approximately seven feet high for an outdoor post and five feet for an indoor post. The thickness at the bottom of the post is about twelve centimeters for outdoor, eight centimeters for indoor, and seven centimeters for a portable board. The back of the post should be beveled from the top to the bottom until the top is three centimeters in width. In this way, the post can preserve its resilience, preventing bone and sinew damage during practice.



Straw Pad *(Jip Byogae)*

This was used exclusively in the past and is still quite popular. One disadvantage, however, is that since it offers a tough surface, it hampers the speed and accuracy of newer students. The student will soon find that if he does not pull his punches, the attacking tool will be cut or bruised in a very short time. Total length of the pad is twenty-four centimeters; thickness, five centimeters; and width, nine centimeters. Wrap the straw bundle tightly with braided straw rope.



Sponge Pad *(Sponge Byogae)*

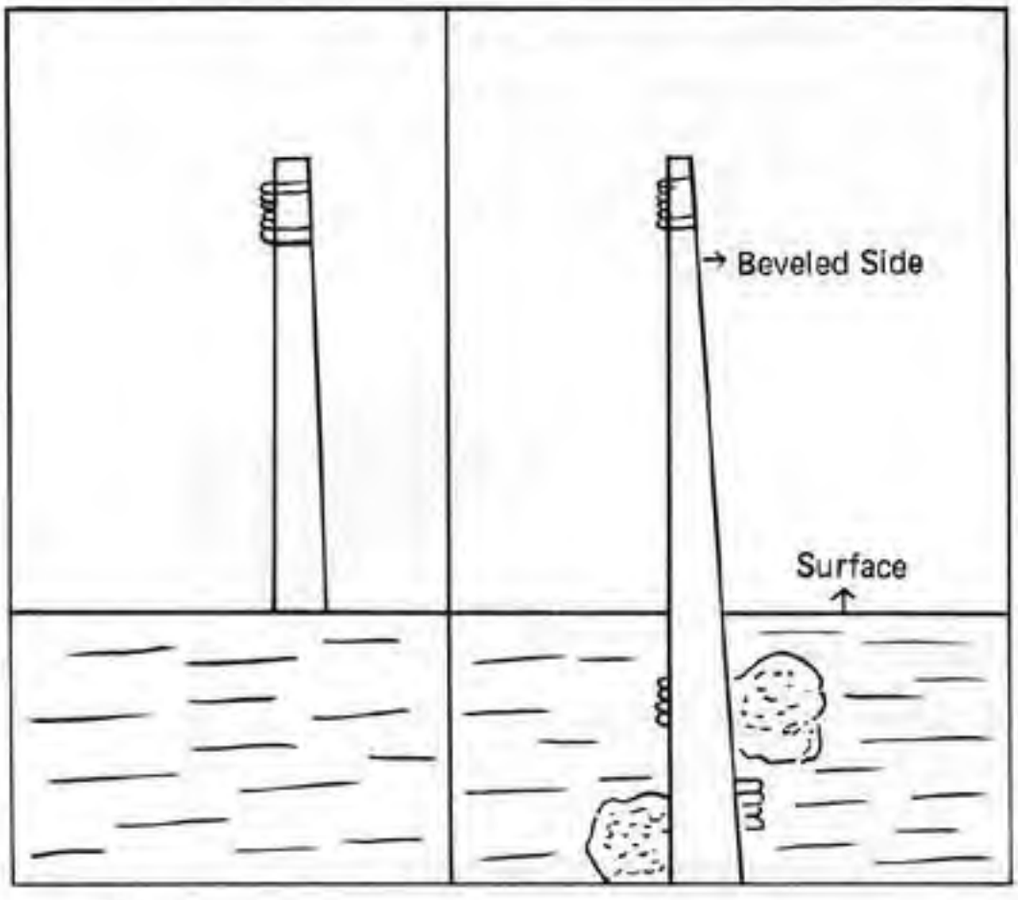
This is recommended for beginners. Once the student has toughened his attacking tools, he can then advance to a straw pad. The total length of the pad is twenty centimeters; thickness, six centimeters; and width, nine centimeters. The pad should be covered with canvas.

How to Install Fixed Type *(Gojongsik)*

For an outdoor forging post, dig a hole on level ground. Bury the thickest part in the ground until the top of the post reaches slightly above the solar plexus. Reinforce the buried portion with bricks, stones or crossed bars. The top of the post should be flexible enough to move back and forth three to five centimeters when pushed with both hands. Attach the pad on the unbeveled side of the post, fastening both ends tightly with a thin rope so that the center of the pad reaches the solar plexus.

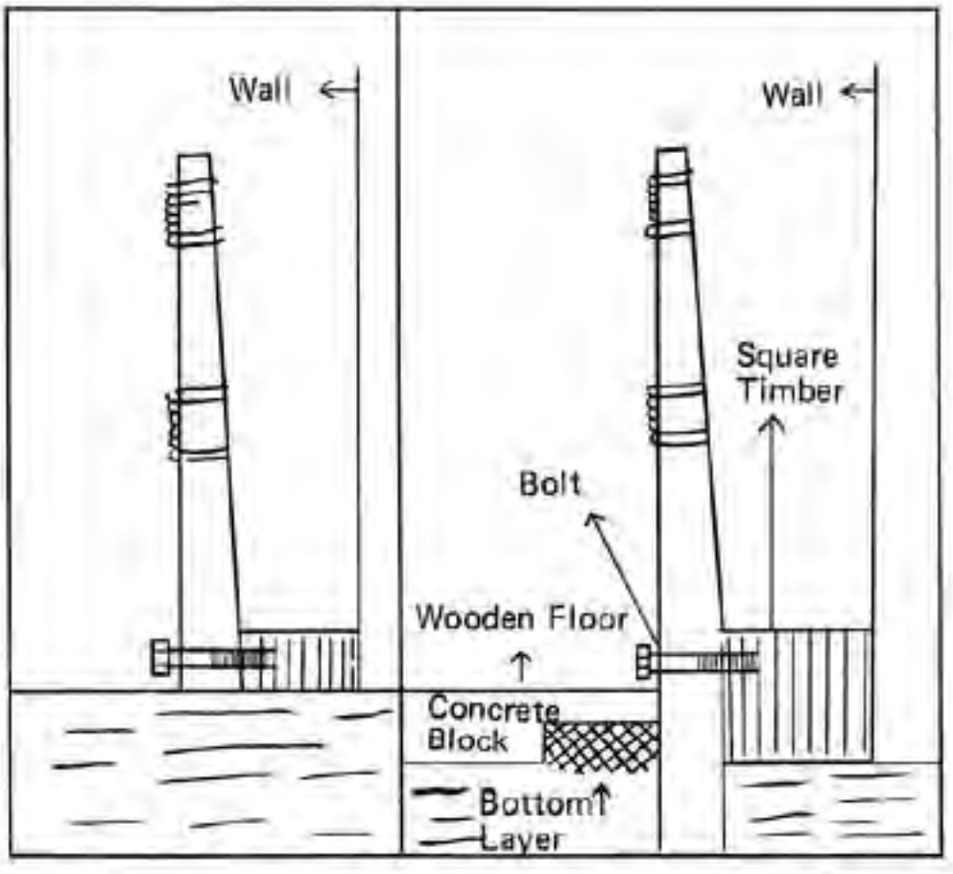
The post should be fixed so that it leans slightly toward the user. For foot and low kick training, an additional pad can be attached to the lower portion of the post. Instructors should install posts of varying sizes for students.

Outdoor post



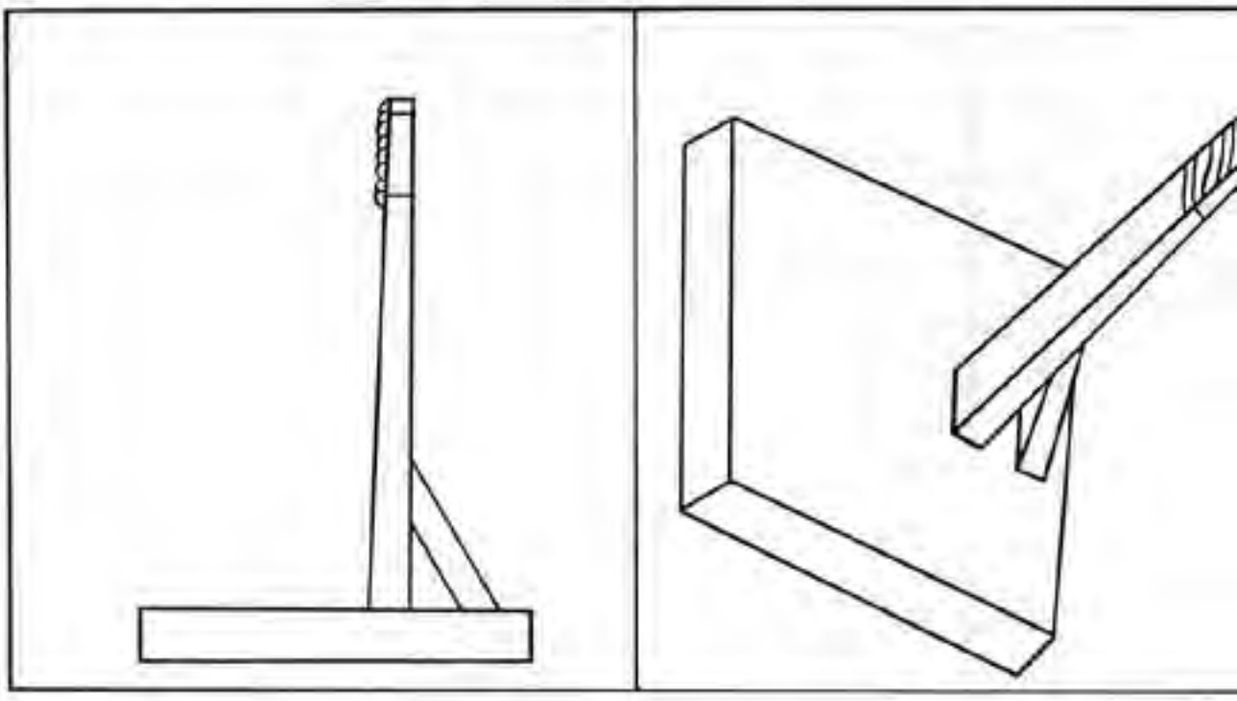
For an indoor post, fasten a concrete block to the bottom of the floor, reinforcing the bottom portion of the post while placing a squared timber against the wall. Insert the post between the concrete block and squared timber, securing the timber with a bolt to prevent movement. A wooden platform can then be built over the concrete block. The concrete block should not be any more than ten by ten centimeters, and the height and width of the squared timber should measure thirty by thirty centimeters and ten centimeters thick.

Indoor Post



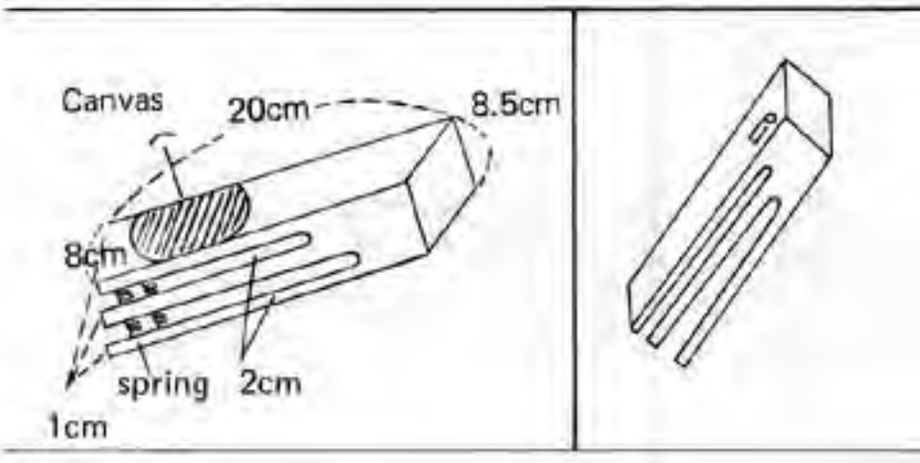


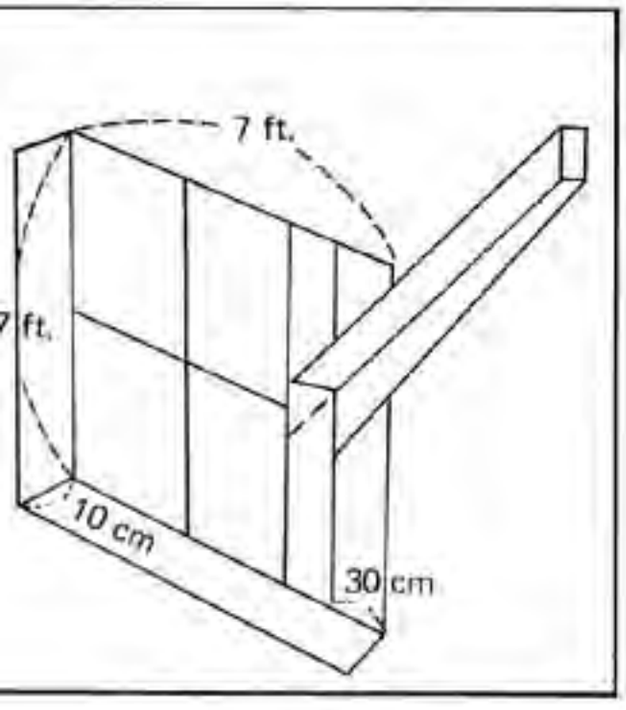
The fixed type forging post, can also serve as a power indicator. The further the post is pushed back when punched or kicked, the greater the power. It is suggested, however, that students use caution when using the forging post. A broken knuckle or tibia bone will set a student's training back weeks or months.



Movable Type *(Idong Shik)*

Make a hole on the wooden base, placing two square timbers as illustrated. Put the forging post into the hole, then cover the wooden base with plywood. Support the back side of the post with a square timber. The size of the wooden base can vary, but the dimensions are usually seven feet by seven feet and the thickness, around ten centimeters. This allows the post to be moved freely and the user to practise with any stance. Both the post and the pad are made in exactly the same method as that of the fixed type with one exception; the bottom ten centimeters are not beveled.

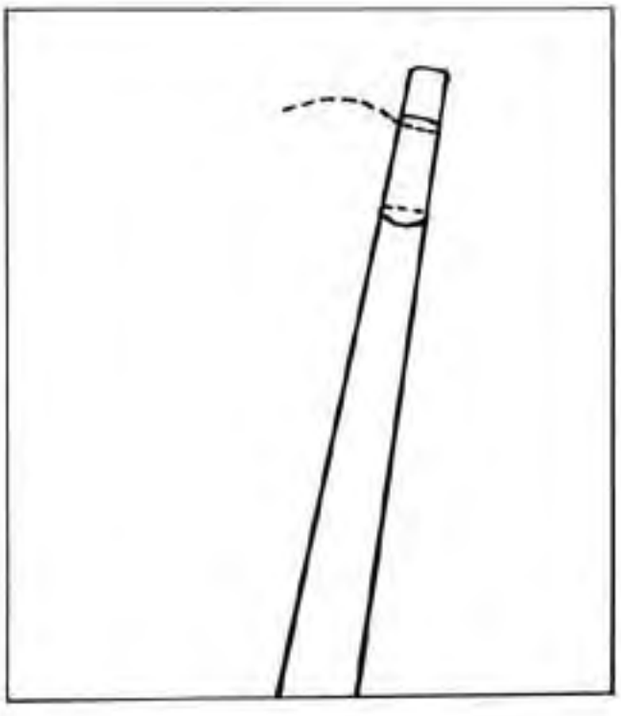




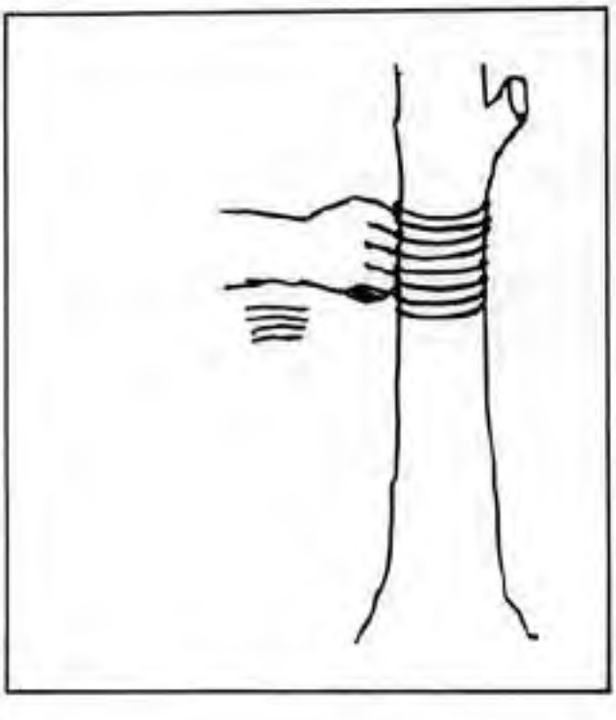
Portable Type *(Heudae Shik)*

Any kind of hardwood will suffice. The size can be flexible but the usual standard size is thirty centimeters in length, eight centimeters in width and nine centimeters in thickness. Here are some additional hints for construction:

1. Fix a spring between the wooden tooth so resilience can be preserved.
2. Put a five-millimeter thick sponge rubber pad on the punching surface, covering it with canvas to prevent bone damage during practice.
3. Make a hole on the back side of it so it can be hung on a peg.



INCORRECT
The fist reaches the pad in an arc rather than a straight line. Strain is, therefore, put on the bent wrist.

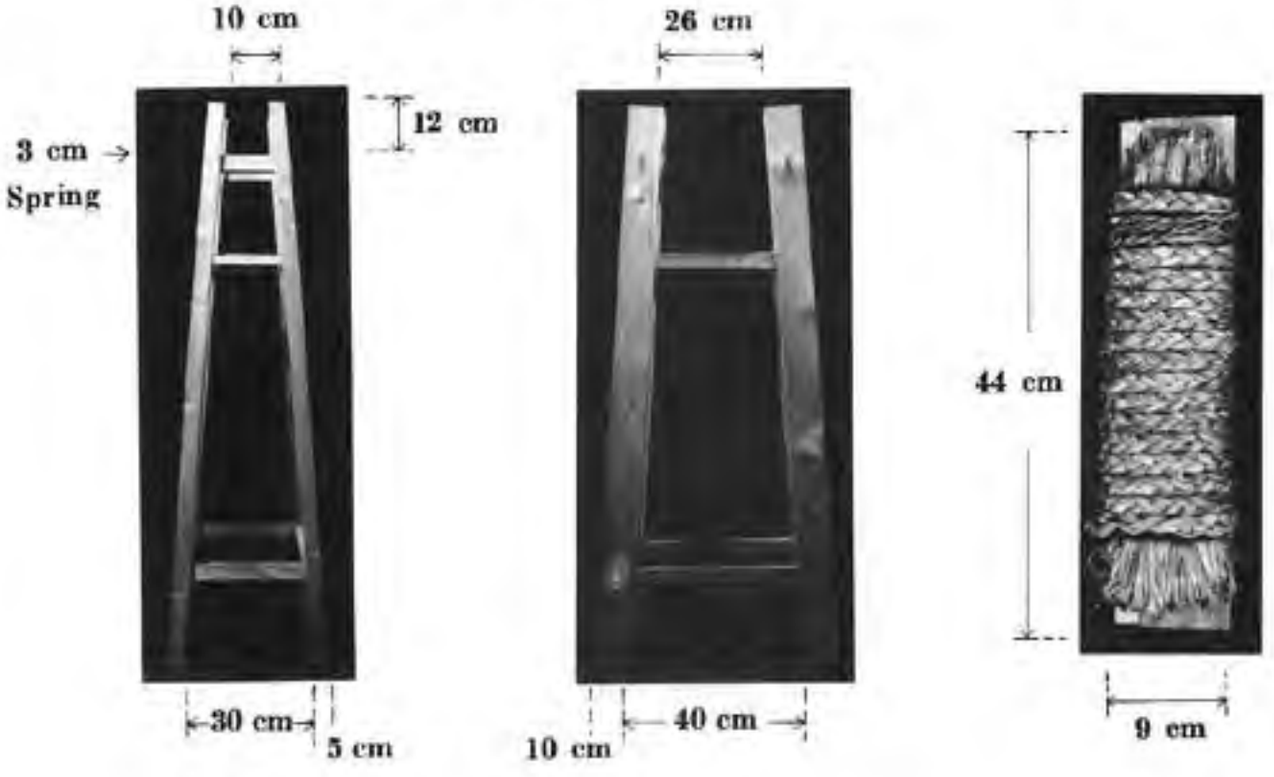


INCORRECT
Since the tree does not offer any resilience, the muscles in the arm and shoulder can be strained. An added disadvantage is that since it is impossible to punch hard, the student fails to build punching speed.

Mounted Type *(Ollyo Nonnun Shik)*

This device is basically a forging post mounted on a wooden stand and is very useful for toughening knife-hand, back fist, side fist and back heel.

1. Fix two springs on each side of the rung to provide the necessary resilience.
2. Extra rungs can be added for height adjustment.



Side View

Front View







How to Use *(Sayong Bop)*

The forging post must always be regarded as an actual stationary target and faced in a proper well-balanced stance. The basic principles are:

1. The opposite fist should be withdrawn at a greater speed than the punching fist.
2. Do not lift the heel off the ground more than necessary at the start of the punch.
3. Keep the back straight and the heel firmly contacted with the ground at the moment of the punch.
4. Concentrate maximum strength at the moment of impact, focusing at a point one centimeter inside the pad.
5. Exhale the breath sharply at the moment of impact, inhaling when withdrawing the attacking tool.
6. Turn the hip toward the same direction as the attacking tool with a slight shift of body weight.
7. Avoid a pushing or weak punching motion. This not only reduces speed but also develops a weak posture and improper focus.
8. At the moment of impact, freeze the punch for a split second.



Side View

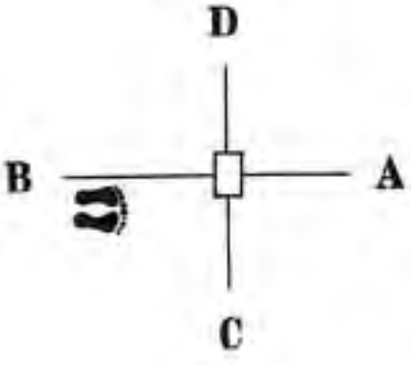
Forefist *(Ap Joomuk)*

The punching exercise is performed in many ways and with various stances; i.e. punch with parallel or sitting stance, obverse punch with a walking stance, reverse punch with an L-stance etc.

Below are the most typical ones:

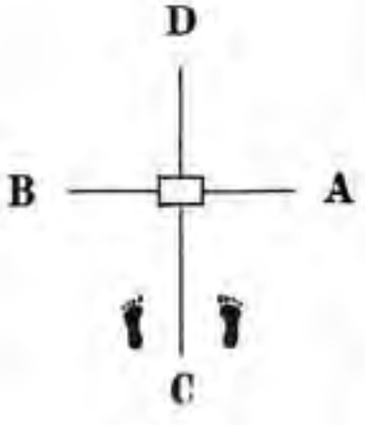
Parallel Stance Punch *(Narani So Jirugi)* .

This is for very beginners to acquire accuracy and method of punching with correct posture while toughening the skin of knuckles.





The distance between the toes and the pad is one full arm's length. The small toe of the left foot forms a straight line with the edge of the post.





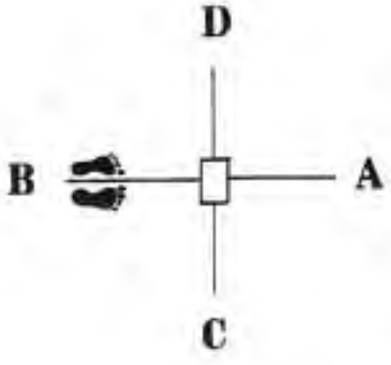
Move the left foot to D to form a parallel stance, extending the left fist horizontally while pulling the right fist to the hip.

Punch with the right fist while pulling the left fist to the hip.



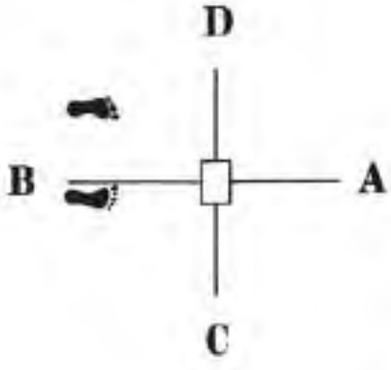
Sitting Stance Punch *(Annun So Jirugi)*

This method together with the parallel stance punch is widely used for beginners, for both fists have equal chance to be trained without changing the position of the feet.



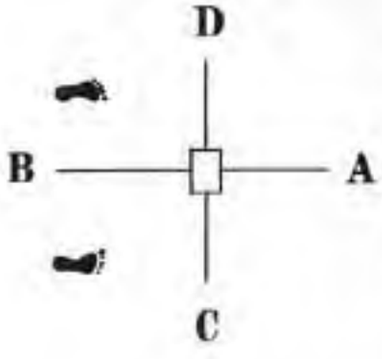


The distance between the toes and the pad is one full arm's length based on a long fist.





Move the left foot to D.





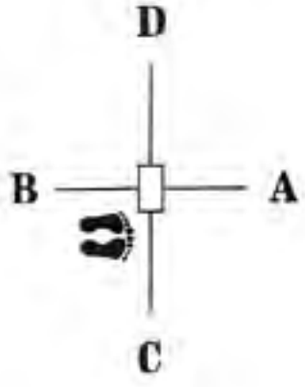
Move the right foot to C, forming a sitting stance while extending the left fist.

Punch with the right fist while pulling the left fist to the hip.



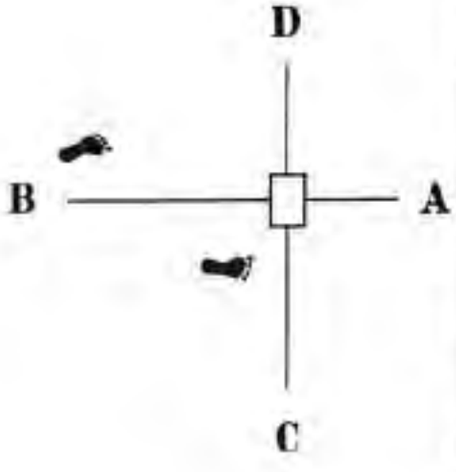
Walking Stance Obverse Punch *(Gunnun So Baro Jirugi)*

This is also widely used for beginners to improve accuracy, correct stance and method of punching as well as toughening the skin of the knuckles.





The small toe of the left foot forms a straight line with the edge of the post. The distance between the toes and the post is about five centimeters.





Move the left foot to B to form a right walking stance toward A.



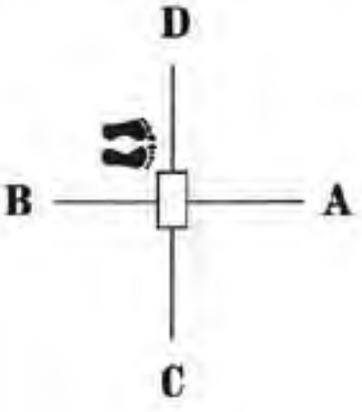
Punch with the right fist while pulling the left fist to the hip.

Walking Stance Reverse Punch *(Gunnun So Bandae Jirugi)*

This is used at all levels for developing speed, posture and breath control as well as the concept of the point of focus and so on.

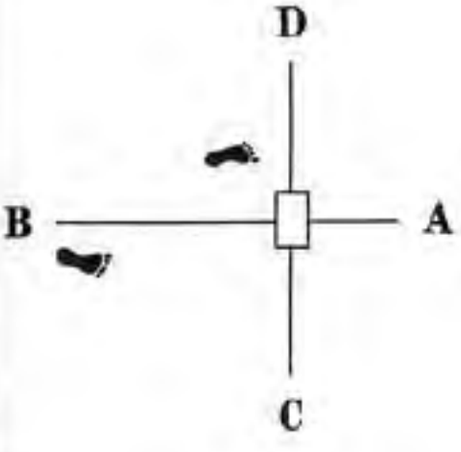


The distance between the toes and the post is about five centimeters. The small toe of the right foot forms a straight line with the edge of the post.





Move the right foot to B to form a left walking stance toward A while executing a low block with the left forearm.



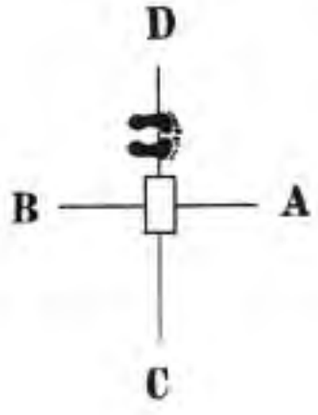


Punch with the right fist while pulling the left fist to the hip.

Front View

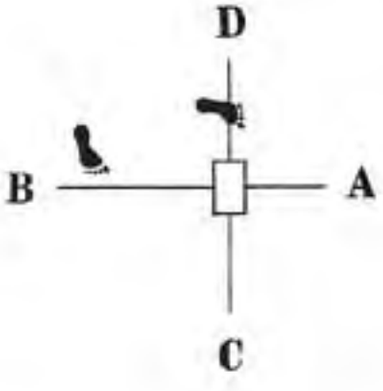
L-Stance Obverse Punch *(Niunja So Baro Jirugi)*

Like a walking stance reverse punch this is a very popular punch at all levels.





Place the balls of the feet on line D, leaving half a foot of space between the post and the right foot.





Move the right foot to B, forming a right L-stance toward A while extending the left fist horizontally.

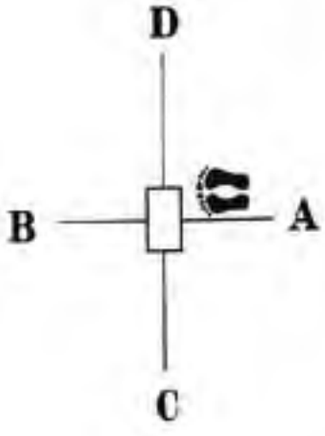


Top View



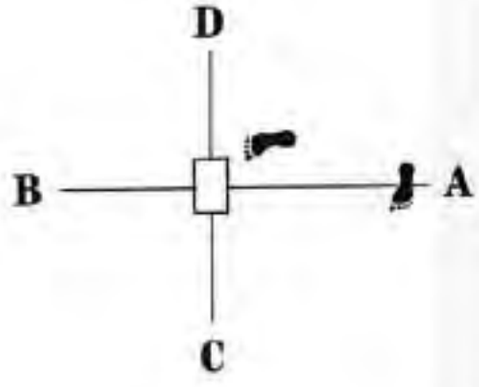
Punch with the right fist while pulling the left fist to the hip.

L-Stance Reverse Punch *(Niunja So Bandae Jirugi)*





Take a close stance on line facing B so that the big toe of the right foot forms a straight line with the edge of the post. The distance between the post and the toes is half a foot.





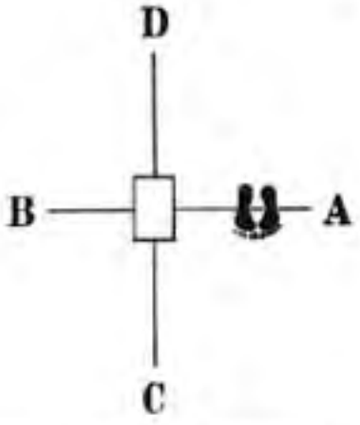
Move the left foot to A to form a left L-stance toward B.



Punch with the right fist while pulling the left fist to the hip.

NOTE: The opposite fist is considered pulled to the hip throughout this chapter unless special directions are given.

Sitting Stance Side Punch *(Annun So Yop Jirugi)*



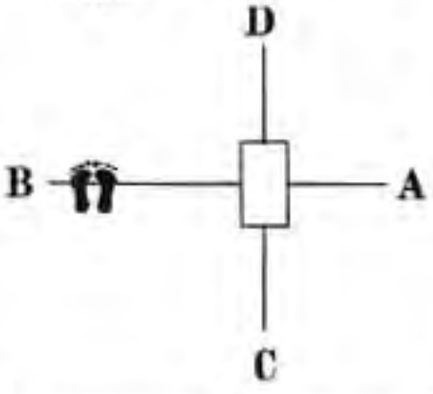
The distance between the right foot and the post is one foot in length.



Move the left foot to A to form a sitting stance toward C.



Punch with the right fist.



X-Stance Side Punch *(Kyocha So Yop Jirugi)*



Distance between the post and the right foot is one full arm's length based on a flat fingertip.

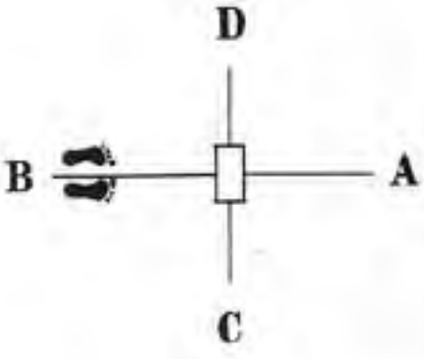


Cross the left foot over the right foot, forming a right X-stance.



Punch with the right fist.

Walking Stance Upset Punch *(Gunnun So Dwijibo Jirugi)*



Distance between the toes and the pad is one full arm's length.

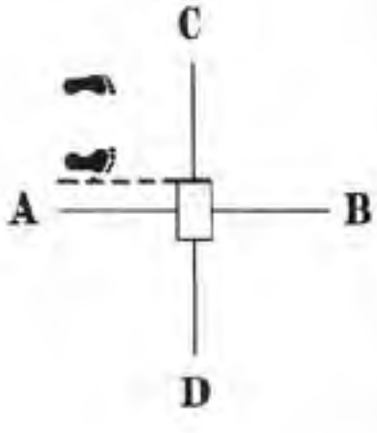


Move the left foot to A to form a left walking stance.



Punch with the right fist.

X-Stance Upset Punch *(Kyocha So Dwijibo Jirugi)*



Distance between the toes and the pad is one shoulder width and the small toe of the right foot forms a straight line with the edge of the post.

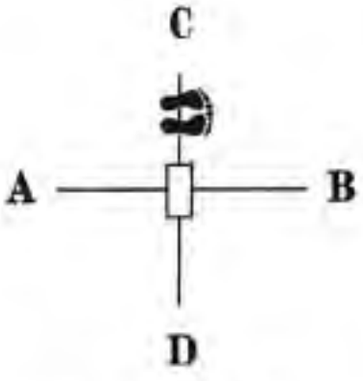


Cross the left foot over the right foot to form a right X-stance.



Punch with the right fist, bringing the left side fist in front of the right shoulder.

L-Stance Upset Punch *(Niunja So Dwijibo Jirugi)*



Place the back soles of the feet on line C, leaving half a foot of space between the post and the right foot.

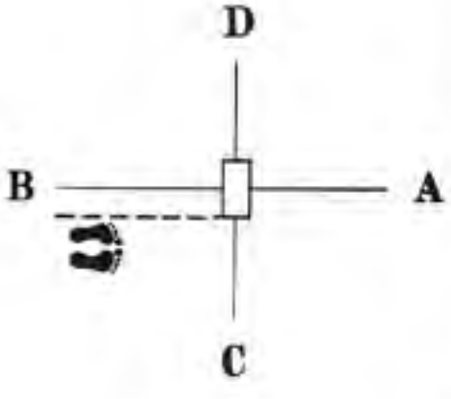


Move the right foot to A to form a right L-stance.



Punch with the right fist, bringing the left side fist in front of the right shoulder.

Forward Stepping Punch with a Walking Stance



The distance between the post and the foot is one full length of the stance and the small toe of the left foot forms a straight line with the edge of the post.

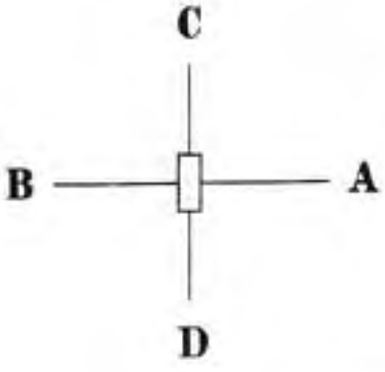


Punch with the right fist.



Punch with the left fist.

Note: Special attention should be paid to the fact that the unit "foot" used in this chapter is not based on a 12-inch measure. It is to adjust to the varying sizes of the students based on a measure equal to the individual's foot length.





Walking stance punch with double stepping.



One more foot is added for double stepping.

Punches while running.



Walking stance obverse punch.



The distance between the ball of the foot and the post is one full length of the stance.

Take a close stance on line D facing A. The small toe of the right foot forms a straight line with the edge of the post.







L-stance obverse punch



Walking stance obverse punch



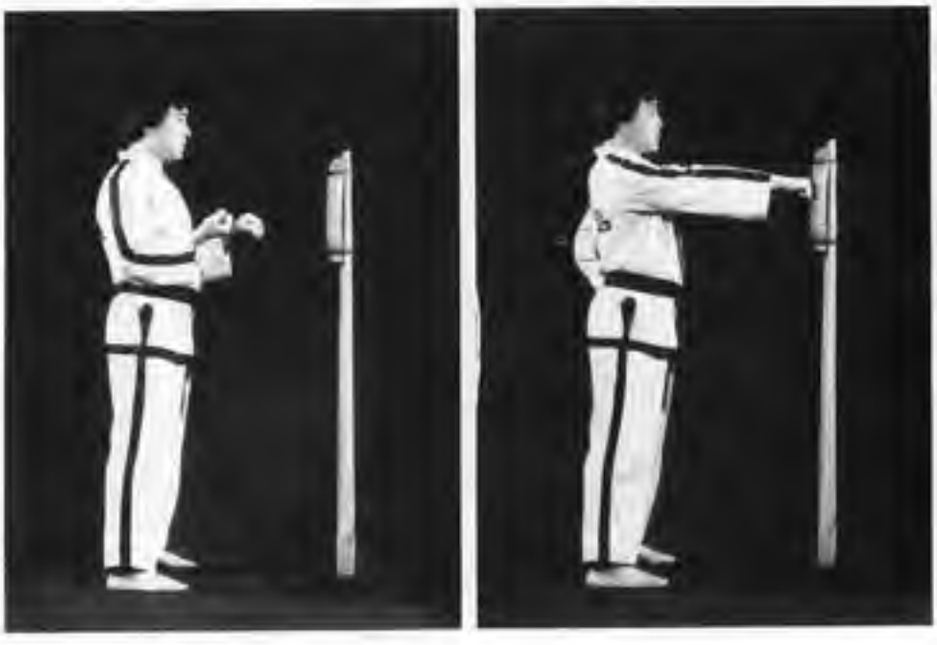
L-stance reverse punch

L-stance obverse punch



Miscellaneous Methods of *Dallyon*

The student of Taekwon-Do should expect and have the ability to repel an attack from any direction. Heretofore, this book has emphasized precise motions that must be followed in the exercises. This does not mean, however, that in actual combat a student must always deliver his punch from the hip. Circumstances may not permit him to do so. To augment the fundamental attacking techniques already explained in this book, the following punching methods utilizing various stances are also presented to the student.

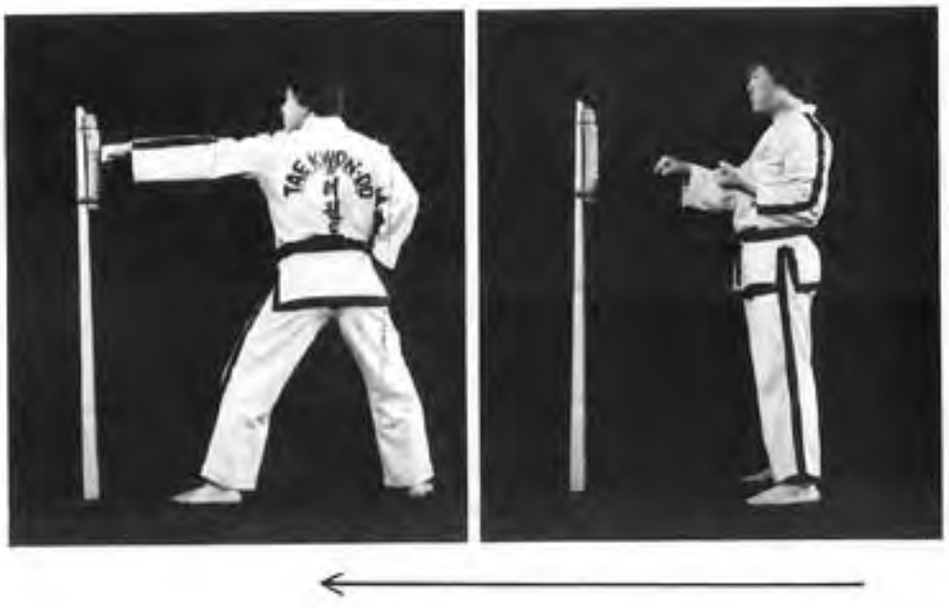


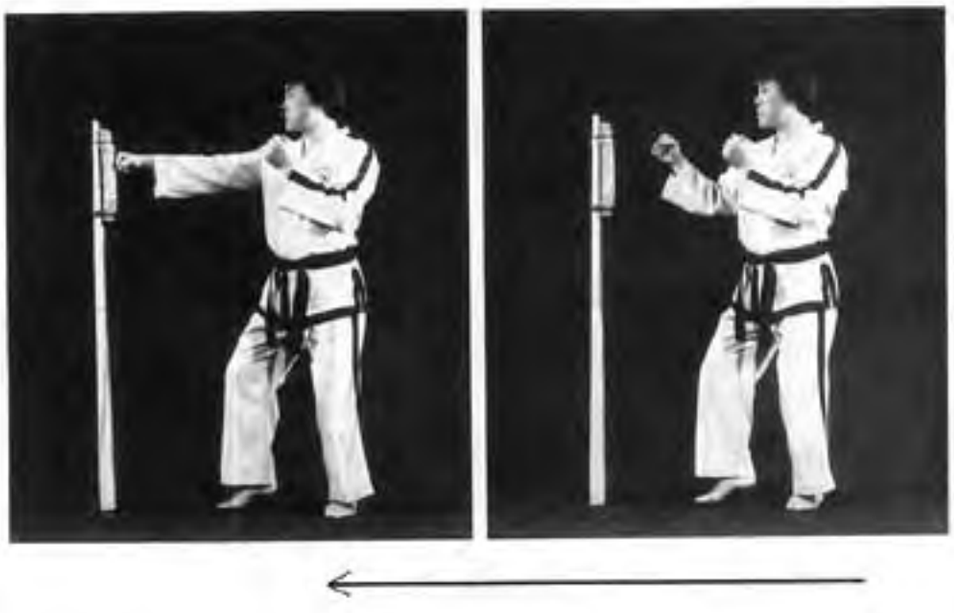
The punch is delivered from the chest area.

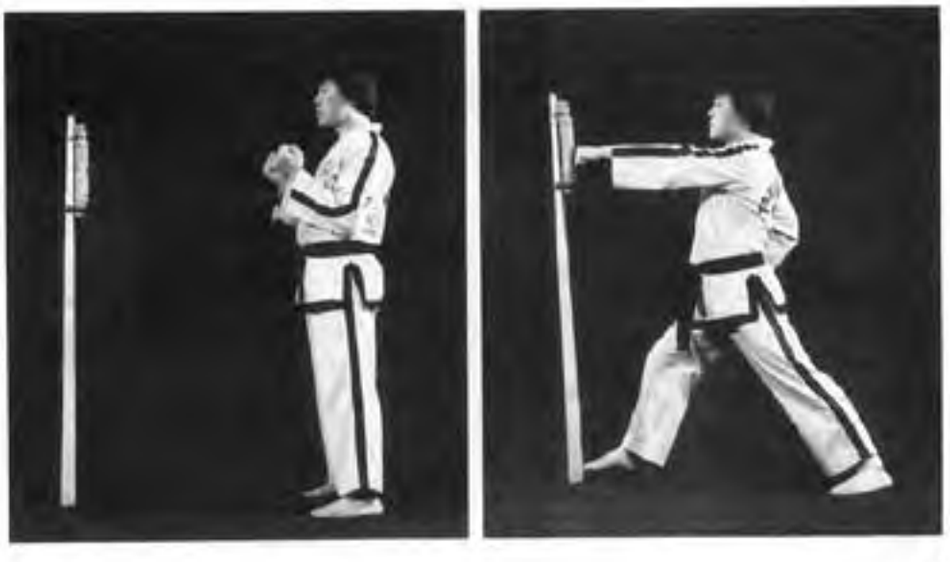


The punch is delivered from the armpit area.

The punches are delivered from far the hip.









Sitting stance turning punch



Walking stance crescent punch



Downward punch

In all instances, it is best that the student clench his fist slightly rather than tightly at the beginning of a punch, gradually tightening while propelling the punch, then fully tightening it at the moment of impact.



Sitting stance side vertical punch





Rear foot stance middle knuckle fist punch











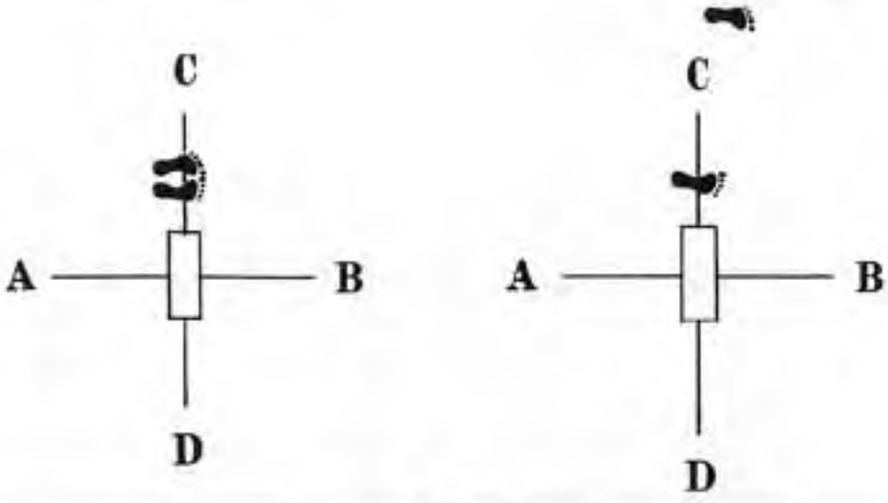
Knife-Hand *(Son Kal)*

It is executed in four ways: outward, front, inward and downward.

Outward Strike *(Bakuro Taerigi)*

It is mainly performed with walking, sitting, L, vertical, parallel and close stances.

Sitting Stance



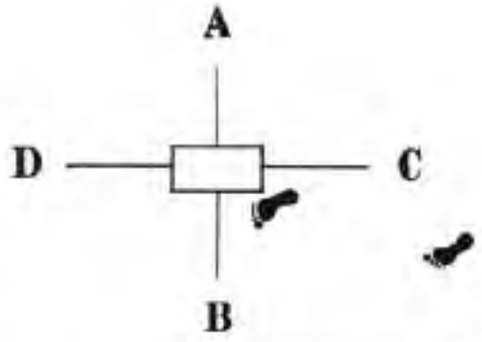


Place the balls of the feet on line C, leaving a quarter of a foot space between the post and the foot.





Turn the back sole of the right foot inward about 25 degrees to form a sitting stance while crossing the right back forearm over the opposite arm.



Walking Stance



Place the right foot on line C facing D so that the small toe contacts with the edge of the post.



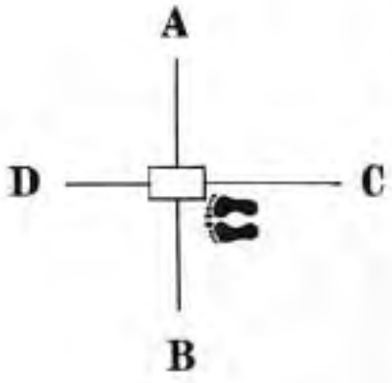
Turn the back sole of the right foot outward about 15 degrees to form a right walking stance and keep the right back forearm over the other while crossing.



Strike with the right knife-hand.

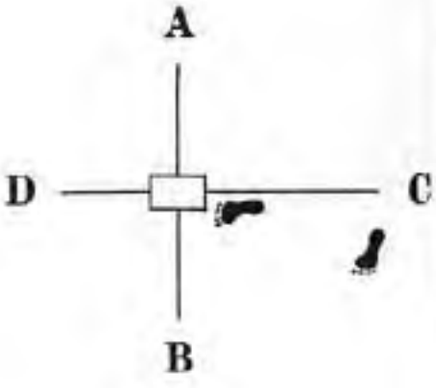
Strike with the right knife-hand.

L-Stance





Take a close stance so that the small toe of the right foot forms a straight line with the edge of the post. The distance between the post and the small toe is about a quarter of a foot.





Move into a left L-stance turning the back sole of the right foot outward about 15 degrees.

Strike with the right knife-hand.

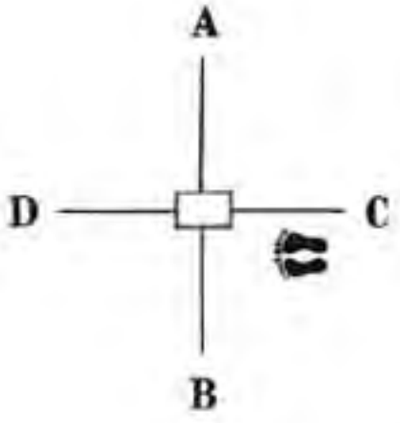




Front View

Vertical Stance

Same as in the case with L-stance but the space between the foot and the post is one foot.

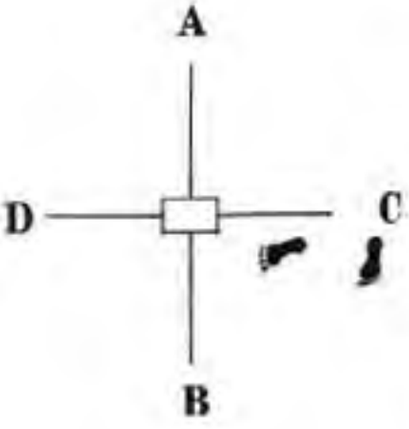




Take a close stance facing D so that the small toe of the right foot forms a straight line with the edge of the post.



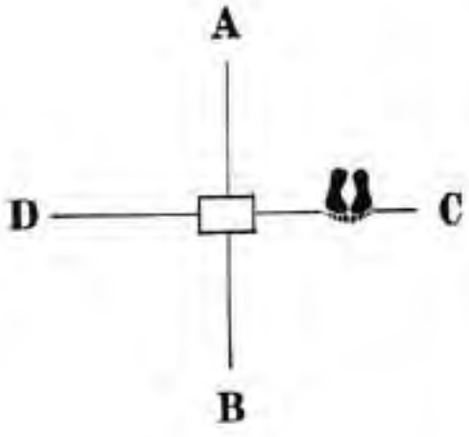
Move the left foot to C to form a left vertical stance toward D while crossing the forearms in front of the chest.





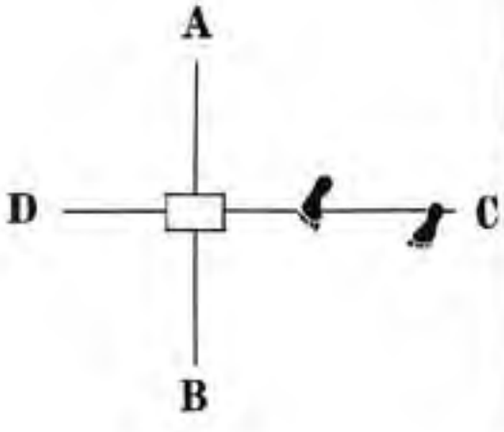
Strike with the right knife-hand.

Parallel Stance





Place the balls of the feet on line C, leaving one and a half feet of space between the right foot and the post.



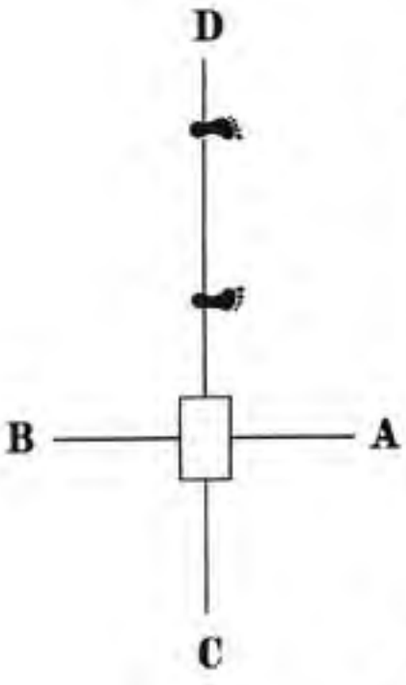


Move the left foot to form a parallel stance toward BD while turning the back sole of the right foot inward about 35 degrees.



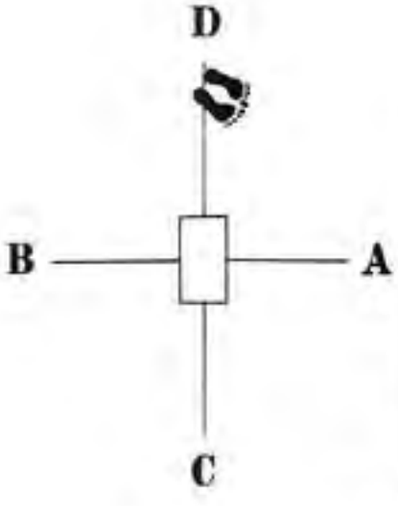
Stike with the right knife-hand.

Close Stance





Take a sitting stance, placing the back soles of the feet on line D. The distance between the right foot and the post is two feet.





Turn the back sole of the right foot inward about 35 degrees while forming a close stance toward AC.

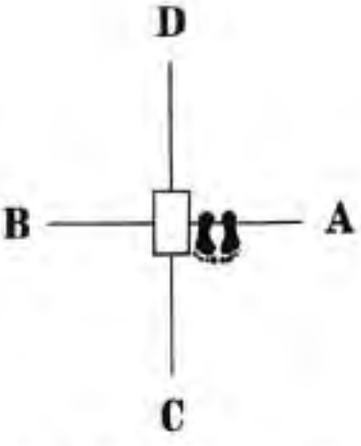


Strike with the right knife-hand.

Front Strike *(Ap Taerigi)*

It is performed mainly with walking, sitting, parallel, X and close stances. The attacking tool must stay at the center of the body at the moment of impact.

Walking Stance



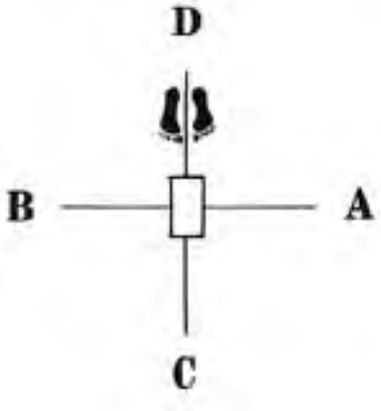
Place the back soles of the feet on line A so that the small toe of the right foot contacts with the edge of the post.





Move into a left walking stance.

Sitting Stance





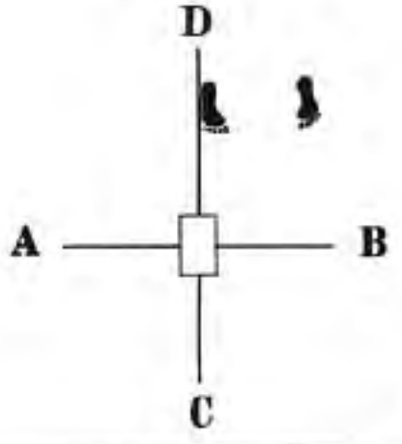
The distance between the toes and the post is one foot.



Move into a sitting stance, spreading both feet equally.

X-Stance

The distance between the right foot and the post is one full arm's length, and the big toe of the right foot forms a straight line with the edge of the post.



Strike with the right knife-hand, bringing the left back hand in front of the forehead.



Cross the left foot over the right foot to form a right X-stance.



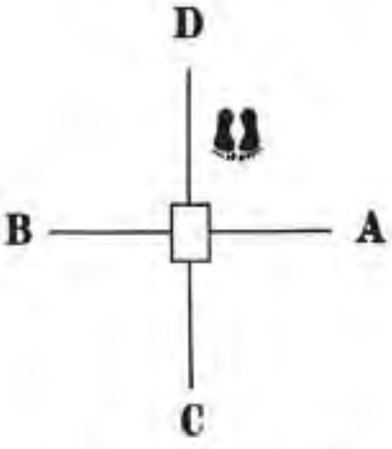
Strike with the right knife-hand, bringing the left palm on the right under forearm.





Strike with the right knife-hand, bringing the left palm on the right elbow joint.

Parallel Stance



Take a close stance so that the small toe of the right foot forms a straight line with the edge of the post, and the distance between the toes and the pad is one foot.

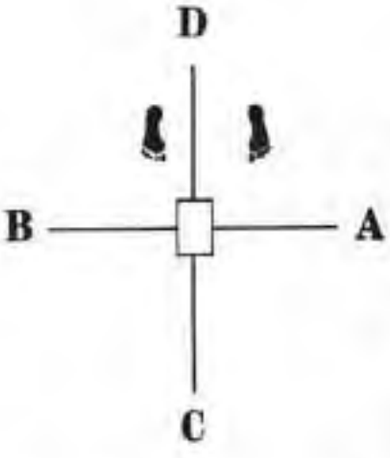


Move the right foot to B to form a parallel stance.



Strike with the right knife-hand.

Close Stance



The distance between the toes and the pad is one foot. The right big toe forms a straight line with the edge of the post.

Move the left foot to the right foot to form a close stance.



Strike with the right knife-hand, bringing the left palm over the right elbow joint.

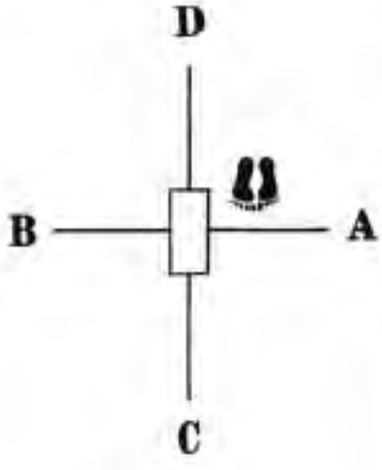


Inward Strike *(Anuro Taerigi)*

It is performed with L, walking, sitting, parallel, X and, close stances. Both the method and procedure are the same as in the case of front strike but the position of the hands, and the center of the pad comes to about the same level as the shoulder instead of the solar plexus.

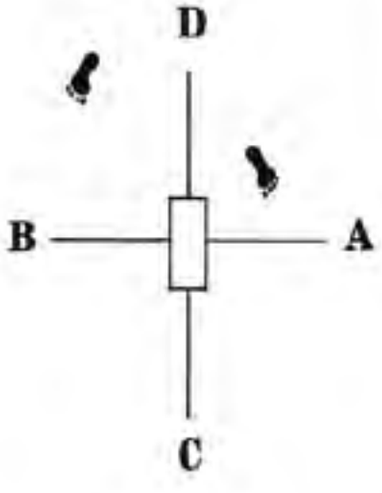
L-Stance

An obverse strike is normal.





Take a close, leaving half a foot of space between the right foot and the post. The big toes form a straight line with the edge of the post.





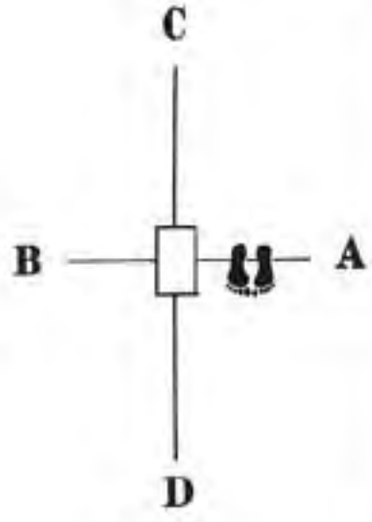
Move the right foot to BD forming a right L-stance toward AC.



Strike with the right knife-hand while bringing the left side fist in front of the right shoulder.

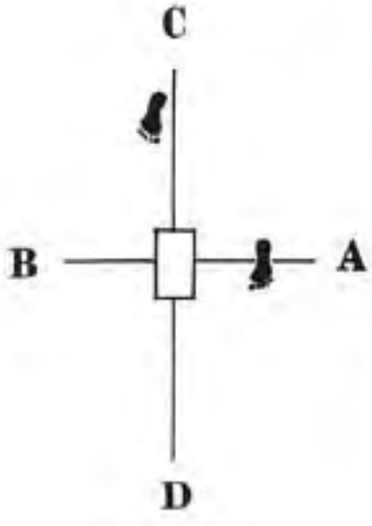
Walking Stance

A reverse strike is more effective.





Place the back soles of the feet on line A, leaving half a foot of space between the post and the right foot.



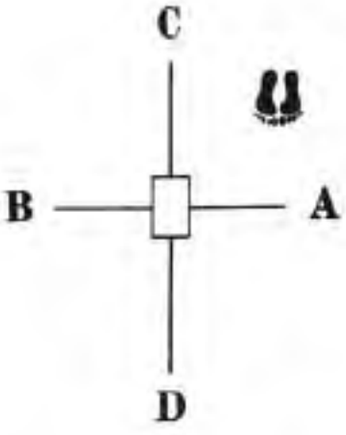


Move the right foot to D, forming a left walking stance toward C.



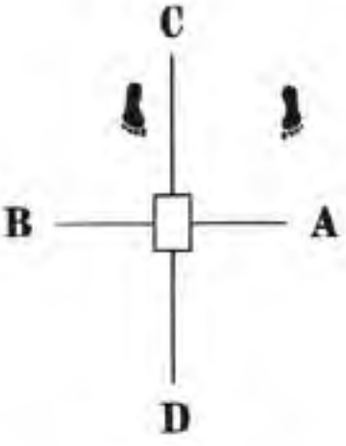
Strike with the right knife-hand.

Sitting Stance





The distance between the toes and the post is one foot and from the right foot to line D is one and a half feet.





Move the right foot to B to form a sitting stance while striking with the right knife-hand.

Parallel Stance



Close Stance



X-Stance



Downward Strike *(Naeryo Taerigi)*

It can be performed with nearly every stance, though close, vertical and walking stances are the most frequently used.

The strike is executed either toward the front or the side. Reverse strike is normal for vertical and walking stances.

Close Stance

The attacking tool reaches the target in either a circular motion or a straight line.







Knife-hand reaches the target in a circular motion.





Knife-hand reaches the target in a straight line.

Vertical Stance

The attacking tool reaches the target in a circular motion only.





Move the left foot to form a left vertical stance.



Strike with the right knife-hand.

Walking Stance

The attacking tool can reach the target in a straight line only.





Move the left foot forward to form a left walking stance.



Strike with the right knife-hand.

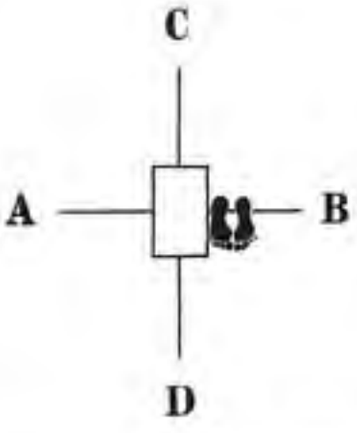
REVERSE KNIFE-HAND *(Sonkal Dung)*

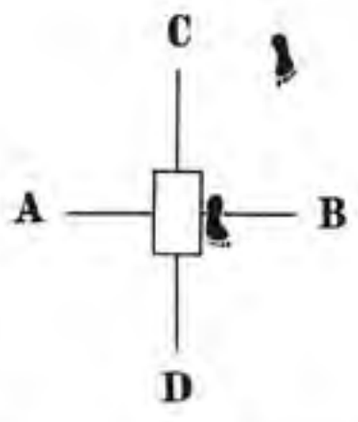
Both the method and procedure are also the same as in the case of knife-hand. However, the distance between the post and feet is slightly shorter. This can be executed in three ways, outward, front and inward.

Outward Strike *(Bakuro Taerigi)*

This is performed chiefly with walking, Land rear foot stances. Obverse strike with a walking stance and reverse strike with an L or rear foot stance is common.

Walking Stance







Place back soles of the feet on line B so that the right foot contacts with the post.



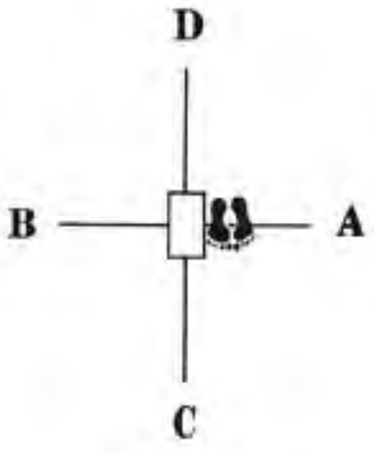
Move the left foot to C to form a right walking stance toward D.

Strike with the right reverse knife-hand.



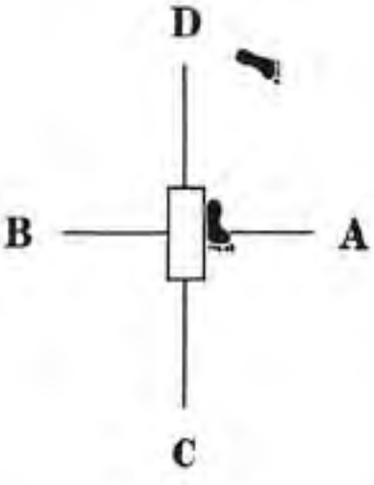
L- Stance





Place the balls of the feet on line A so that the small toe of the right foot contacts with the post.





Move the left foot to D, forming a left L-stance toward C.

Rear Foot Stance
—same as in the case of L-stance.



Strike with the right reverse knife-hand.



Front Strike *(Ap Taerigi)*

Both the method and procedure are the same as in the case of knife-hand front strike but the distance between the post and the feet is slightly greater.

It is performed mainly with walking X-and sitting stances.

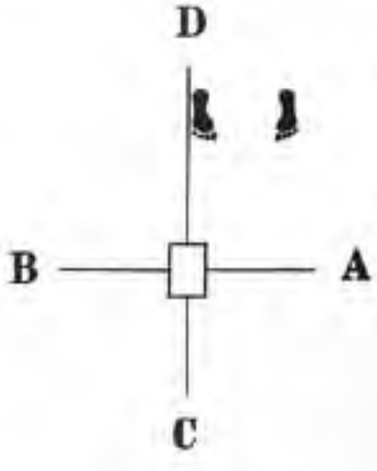
A reverse strike is normal in the case of walking stance.



Walking Stance



Stitting Stance



The distance between the toes and the post is one full arm's length and the big toe of the right foot forms a straight line with the edge of the post.



Cross the left foot over the right foot to form a right X-stance.



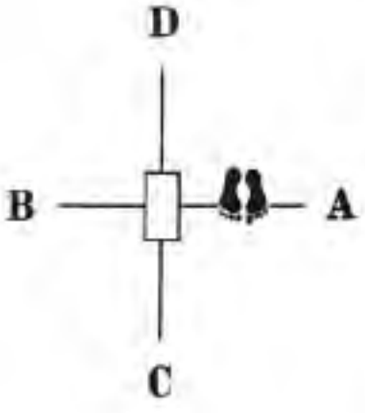
Strike with the right reverse knife-hand, bringing the left side fist in front of the right shoulder.

Inward Strike *(Anuro Taerigi)*

It is more frequently used than outward strike and is performed mainly with walking, L-and sitting stances.

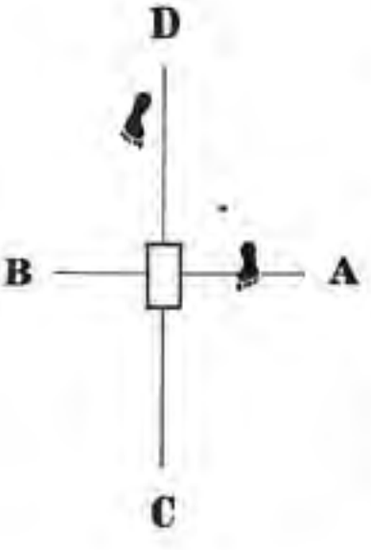
Both the method and the procedure are the same as in the case of knife-hand inward strike. However, the distance between the post and the feet is slightly shorter. Reverse strike is also normal for L-and walking stances.

Walking Stance





Place the balls of the feet on line A, leaving half a foot of space between the right foot and the post.



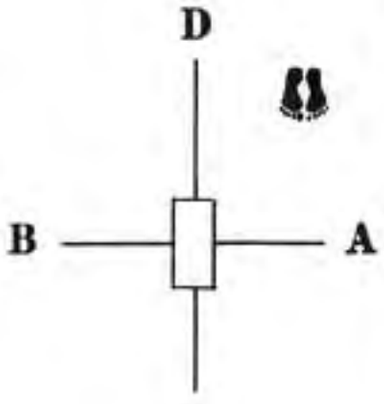


Move the right foot to D to form a left walking stance.



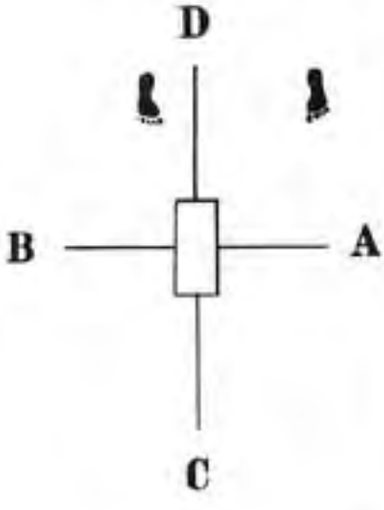
Strike with the right reverse knife-hand.

Sitting Stance





The distance between the small toe of the right foot and the edge of the post is one foot and from toes to line AB is one full arm's length.





Move the right foot to B to form a sitting stance.

L-Stance
It is better to bring the opposite side fist in front of the shoulder while striking.

Strike with the right reverse knife-hand.





Back Fist *(Dung Joomuk)*

It can be performed with nearly every stance, though walking, vertical, L, X-and sitting stances are the most popular. The strike is executed in two ways, outward and downward.

Both the method and the procedure are the same as in the cases of knife-hand outward and downward strikes. However, the distance between the post and the feet is slightly shorter.

Outward Strike

Walking Stance



Sitting Stance



L-Stance



Downward Strike

X-Stance



Stitting Stance



Vertical Stance



Side Fist *(Yop Joomuk)*

It is executed in three ways: outward, inward and downward. Both the method and the procedure are the same as in the case of knife-hand.

OUTWARD STRIKE

The right back forearm comes over the opposite forearm to cross when striking with the right side fist and vice-versa.

Sitting Stance







Inward Strike



Sitting Stance

X-Stance



DOWNWARD STRIKE

The right back forearm comes under the opposite forearm to cross when striking with the right side fist in a circular motion and vice-versa.

Walking Stance



Parallel Stance





Circular motion



Straight line



Vertical Stance



Circular motion



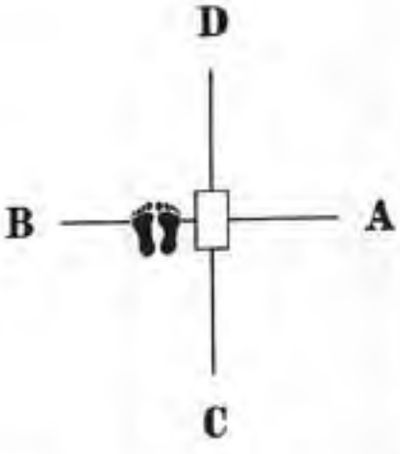
Straight line

Parallel Stance



Side Elbow Thrust *(Yop Palkup Tulgi)*

It is performed with chiefly L and rear foot stances. Be sure to pull the opposite fist to the hip while thrusting.



Place the balls of the feet on line B leaving half a foot of space between the post and the right foot.

L- Stance



Move the left foot to B to form a right L-stance toward B.

Keep both back fists faced upward.





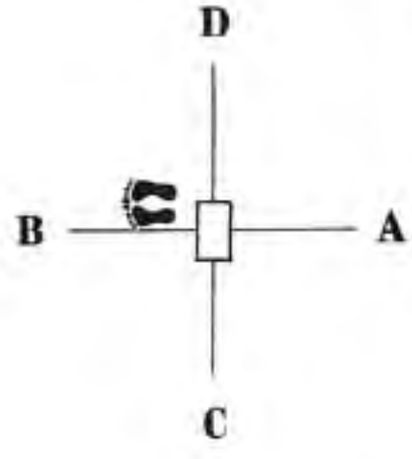
Thrust with the right elbow



Rear Foot Stance

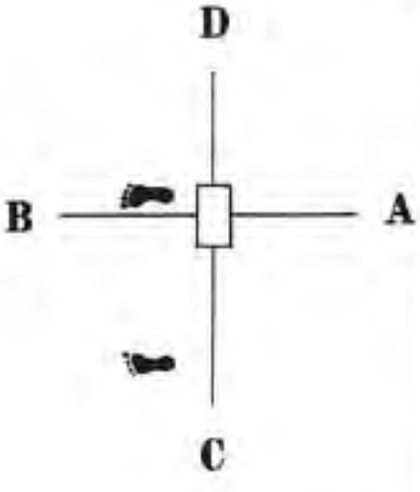
Back Elbow Thrust *(Dwit Palkup Tulgi)*

It is performed mainly with sitting and parallel stances, occasionally a diagonal or close stance. Be sure to bring the finger belly of the opposite hand to the forefist while thrusting.





The distance between back heels and the pad is half a foot. The small toe of the left foot contacts with line AB.





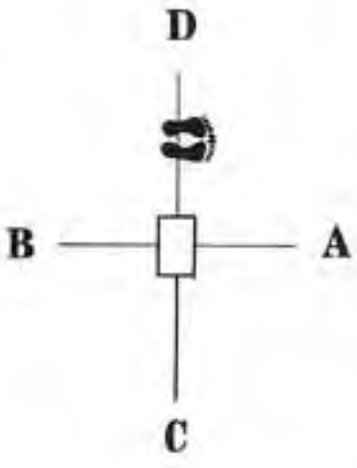
Move the left foot to C to form a sitting stance.



Thrust with the right back elbow.

Front Elbow Thrust *(Ap Palkup Tulgi)*

It is performed chiefly with a walking stance and is executed in the form of a reverse strike. Be sure to press the side fist with the opposite palm when striking.





Place the back soles of the feet on line D. The distance between the post and the right foot is one foot.



Move the right foot to B to form a left walking stance, extending the left fist horizontally.

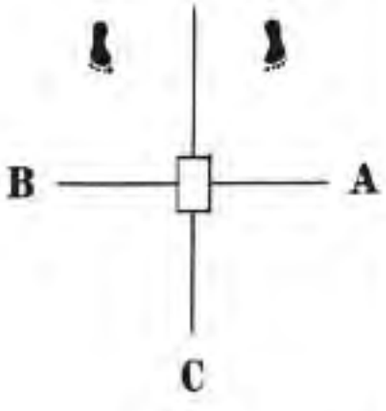


Strike with the right front elbow, pressing the right side fist with the left palm.

Palm *(Son Badak)*

It is chiefly performed with a sitting stance, occasionally a walking stance and is executed in two ways, front and inward. Both the method and procedure are the same as in the case of reverse knife-hand. However, the distance between the post and the feet is slightly shorter.

FRONT STRIKE
The opposite side fists normally brought in front of the shoulder.



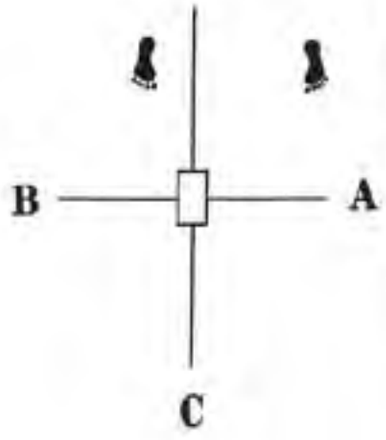
Sitting Stance



Walking Stance



Inward Strike



Sitting Stance



Walking Stance



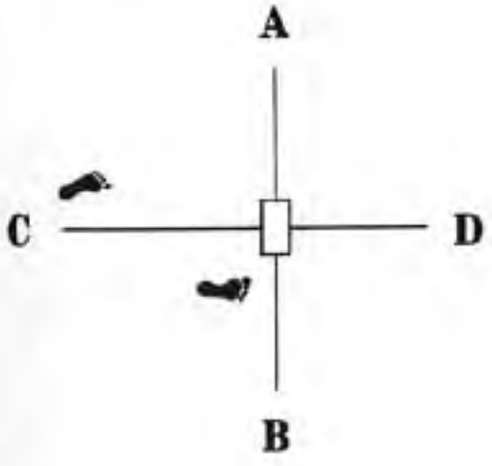
Straight Fingertip *(Sun Sonkut)*

It is mostly performed with a walking stance and is executed in stepping motion. An obverse thrust is normal, occasionally a reverse thrust.









The distance between the big toe of the right foot and line CD is half a foot at the moment of the thrust.

Parallel stance



Flat Fingertip
It is chiefly performed with a parallel stance but occasionally sitting and close stances.

Ball of the Foot *(Ap Kumchi)*





Front snap kick

Low twisting kick





Middle twisting kick





Front Snap Kick in Stepping Motion



Turning kick



Side turning kick



Footsword *(Balkal)*





Side piercing kick

Skip side piercing kick













Pressing kick





Reverse turning kick

Back Heel *(Dwitchook)*



Pick-shape kick





Downward kick



Note: The foregoing procedures and methods for right hand and foot training are directly applicable to the corresponding left parts, and the training for left hand or foot is executed conversely. Miscellaneous parts of the attacking and blocking tools such as bow wrist, open fist, instep and forearm can also be trained with the forging post.

When any part of the attacking or blocking tool is injured or the skin is broken, it is wise to focus the blow in front of the post before actual contact or train another attacking or blocking tool.

Forging Bag *(Dallyon Bag)*

There are two sizes of forging bags, large and small. Both of them are excellent training aids, though used for slightly different purposes. The large bag is used mainly for kicking but occasionally punching and striking while the small one is used primarily for flying techniques of the foot and hand.

A forging bag is a must for any training hall. The bag can be a stationary target or swung to represent a moving target. It is an ideal aid for perfecting timing and focus. The bag, if used correctly, can expedite the strengthening of leg and foot as well as arm muscles.

Large Bag



Small bag



Directions for making a bag

The bag should be designed to fit one's choice. It can be made from any material, utilizing nearly any stuffing. Here are some suggestions for an ideal forging bag:

1. The bag should be made of leather or durable canvas, 1 meter 20 centimeters long by 45 centimeters in diameter for a large bag, and 45 centimeters long by 25 centimeters in diameter for a small bag.
2. At least 80 percent of the bag should be filled with sawdust.
3. Canvas or leather patches can be sewn (double stitched) around the mouth of the bag. Iron rings can then be passed through to link with the chain for the large bag and ordinary rope for the small bag which serves as a handle.



Pushing



Ready to kick



Side piercing kick

Turning kick





Front snap kick



Back piercing kick



How to Install

Hang the bag by hooking the handle to a hook suspended from the ceiling. The base of the bag should come to the height of the abdomen. The hook should be attached to either a chain or strong hemp rope which is passed through the rollers on the ceiling. This will enable the bag to be pulled smoothly up and down to adjust for any type of kicking, punching or striking. A small bag can be dropped from the ceiling at any height, according to how it will be used.



Use of the Bag

For flying kicks, pull the big bag up to at least chest height. The kick should be directed to a point of focus in the center of the bag. For best results, execute running flying kicks from a distance of at least 15 feet. Beginning students should exercise extreme caution in using a forging bag for kicks and should not practice against a moving bag until given permission by an instructor. The big bag is extremely effective for developing power; the small bag, for speed and timing. Both bags can also be used to train the hand parts.

Side thrusting kick





Reverse turning kick

Pushing





Front checking kick





Middle twisting kick





High twisting kick



Outward vertical kick



Inward vertical kick

Side pushing kick







Skip side piercing kick







Skip turning kick



Skip reverse turning kick



Side rising kick

Forefist



Front punch



Side punch



Outward strike



Inward strike

Knife-hand

Reverse knife-hand



Back fist



Flying side piercing kick



Flying high side kick



Flying high turning kick



Flying turning kick



Flying back piercing kick





Flying reverse hooking kick

Flying back pushing kick



Flying inward vertial kick





Flying outward vertical kick

Twin foot front kick





Twin foot side kick

Two direction kick



Mid-air kick





Twin foot high kick



Flying high kick





Twin foot turning kick

Twin foot twisting kick





Twin foot reverse turning kick

Dodging side piercing kick







Dodging turning kick



Dodging reverse turning kick

Flying double side kick





Vertical

Horizontal









Flying double turning kick



Flying side front kick



Flying middle turning kick



Flying high twisting kick



Flying side thrusting kick

Flying consecutive kick





Flying reverse hooking and turning kick

Flying front punch





Flying side punch

Flying knife-hand side strike



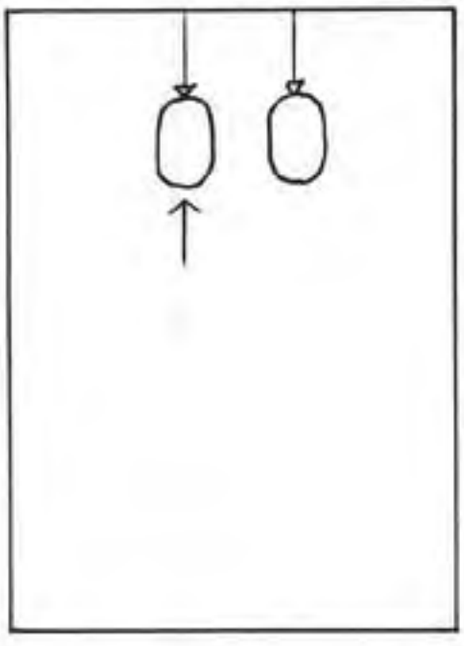
Flying upset punch

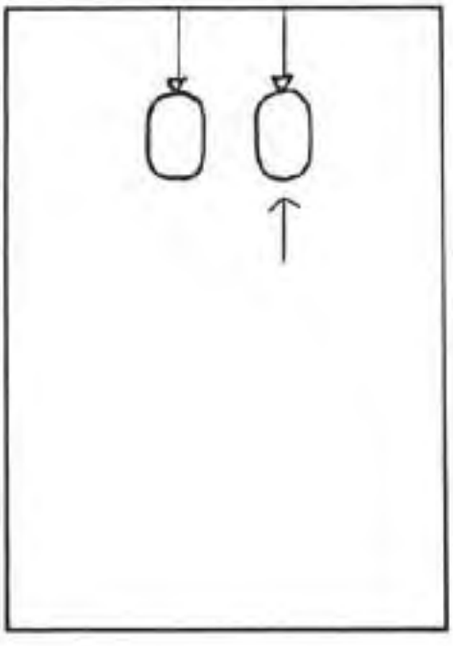


Flying Double Side Punch

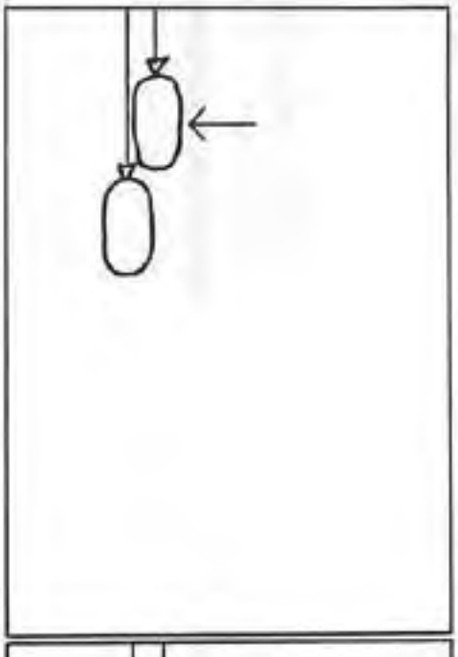
Both horizontal and vertical punches are possible.

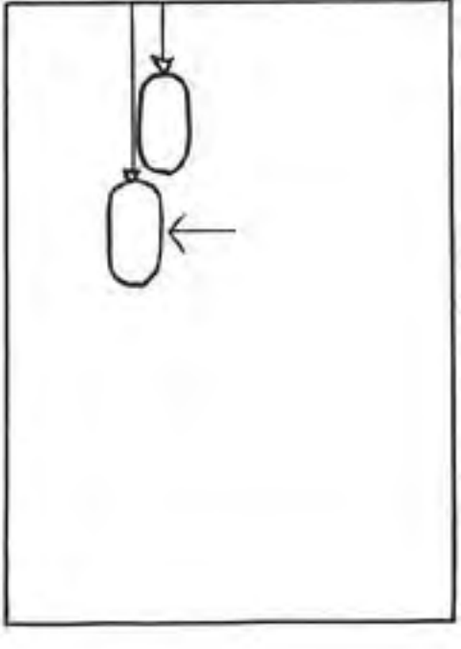
Horizontally





Vertically







First bag



Second bag

Flying Double Front Punch

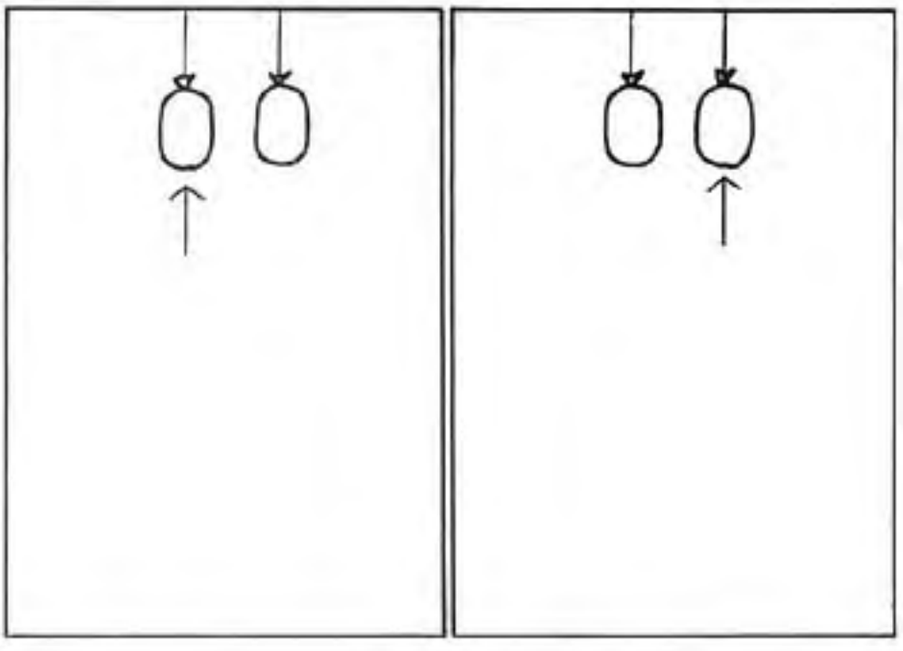
Only horizontal punch is possible.

First bag





Second bag



First bag Second bag



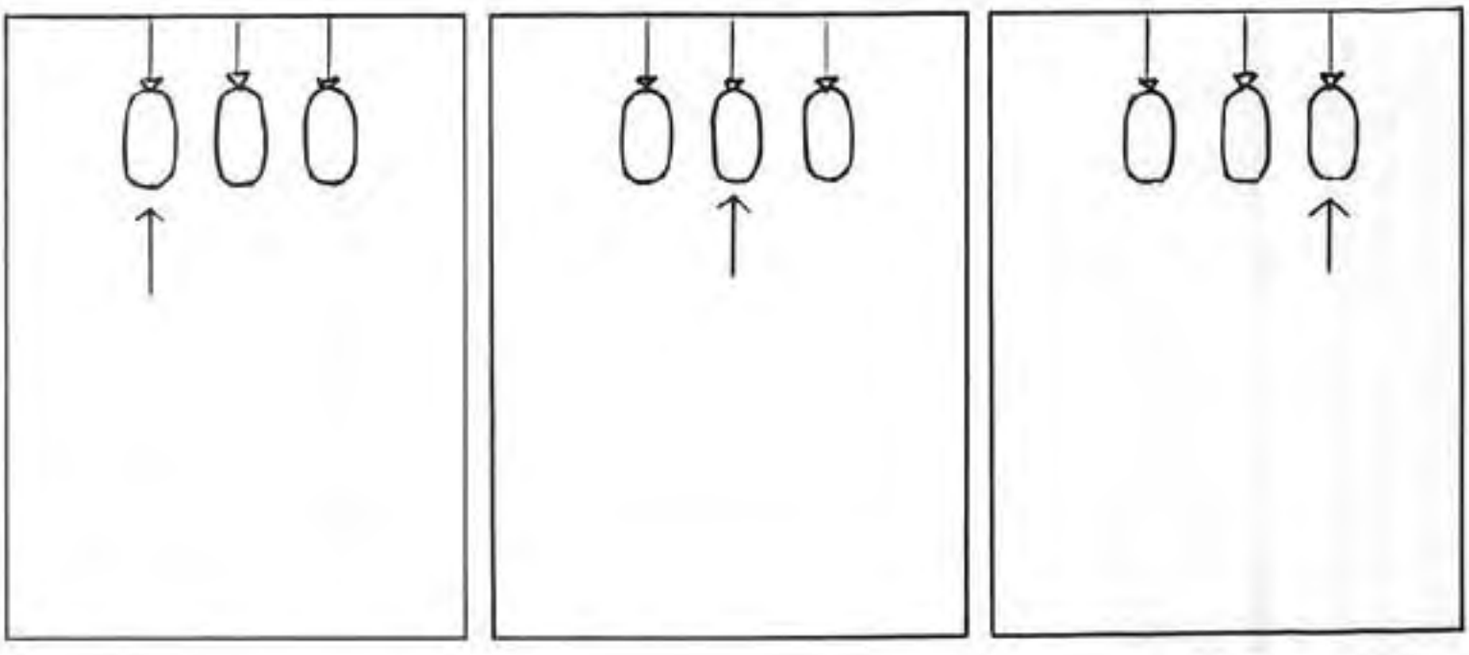
Side View

Flying triple punch can be executed from a single or twin first but only horizontal punch is possible.

Single fist

Both front and side punches are possible.

Side punch



First bag



Second bag

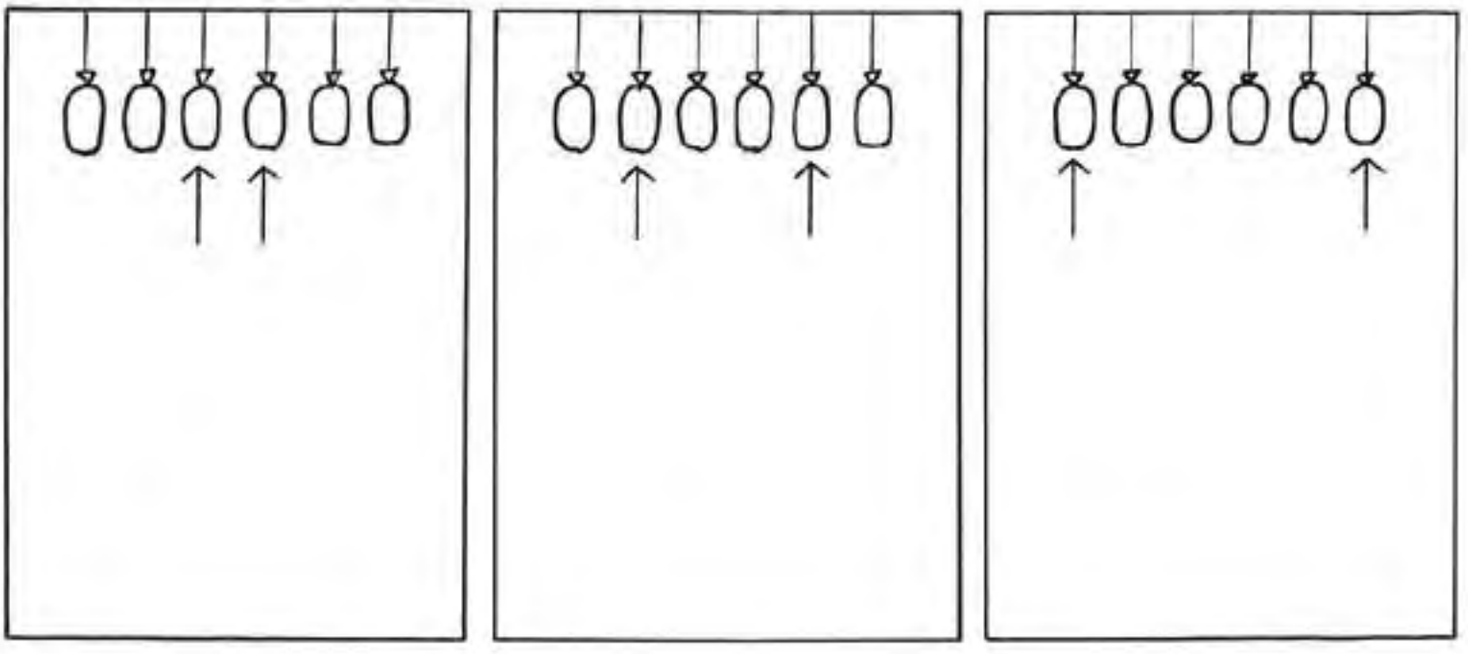


Third bag



Twin Fist

Only front punch is possible.



First bags



Second bags



Third bags

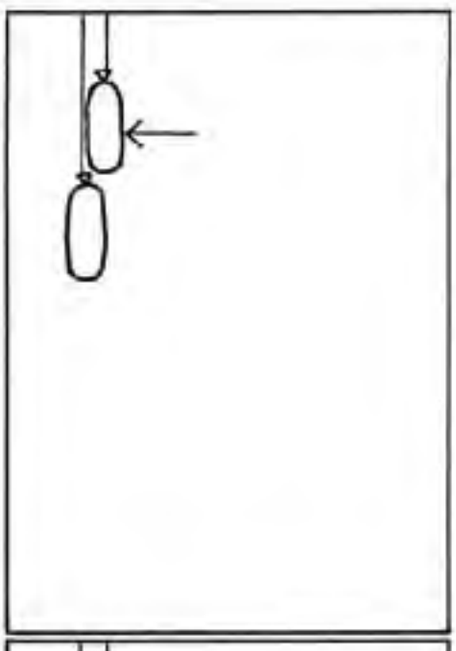


Side View

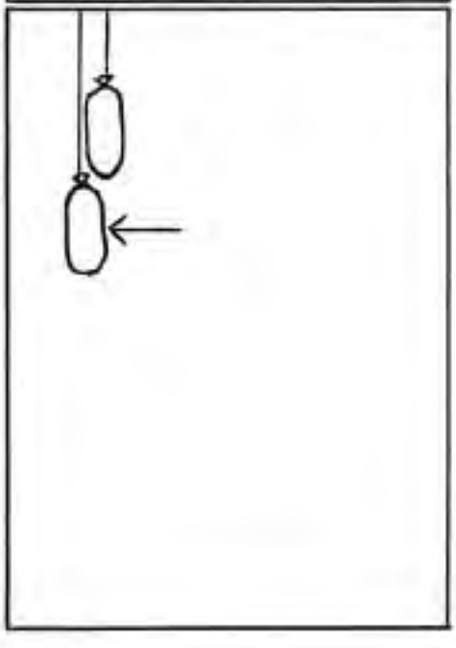
Flying Knife-hand Double Side Strike.

Both vertical and horizontal strikes are possible.

First bag





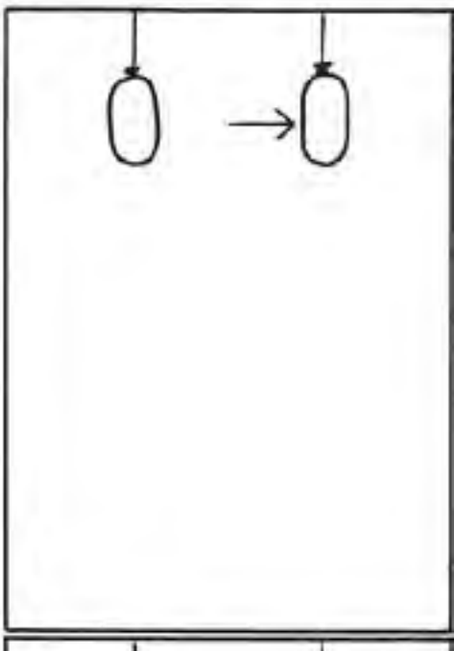


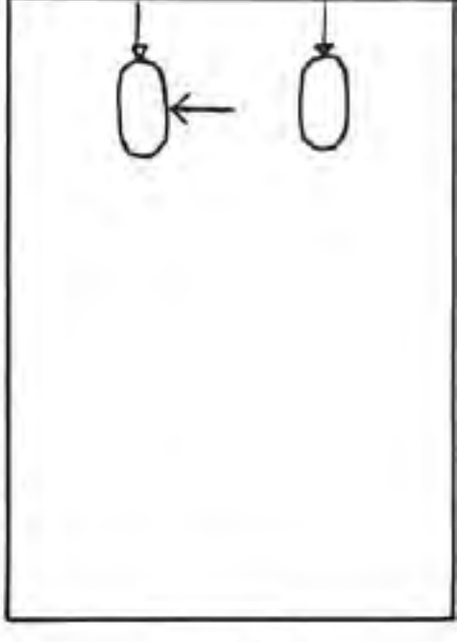


Second bag

Flying consecutive strike

First bag

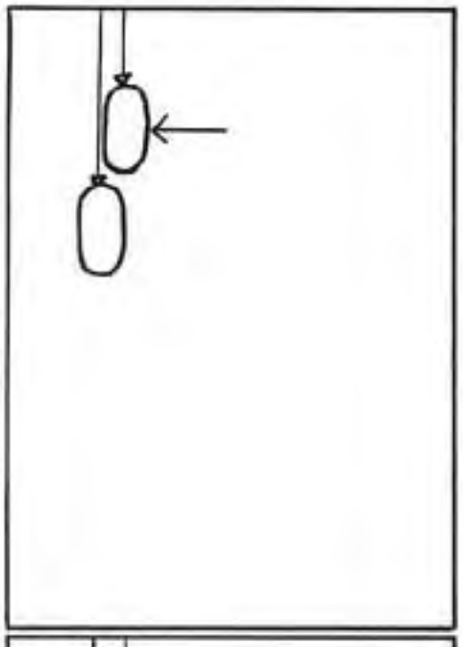




Second bag

Flying Consecutive Punch

First bag

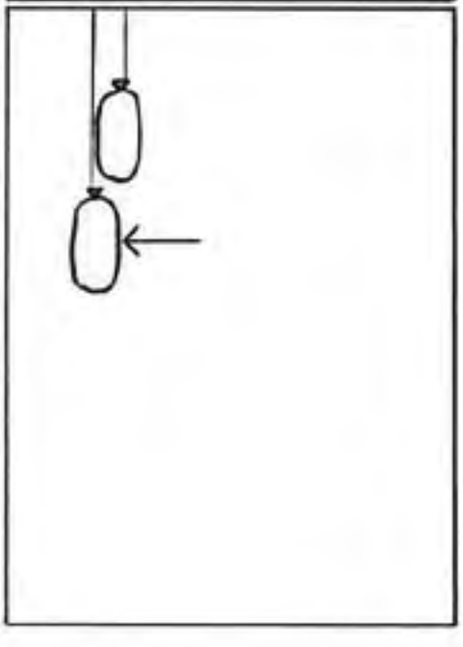




Side View



Back fist





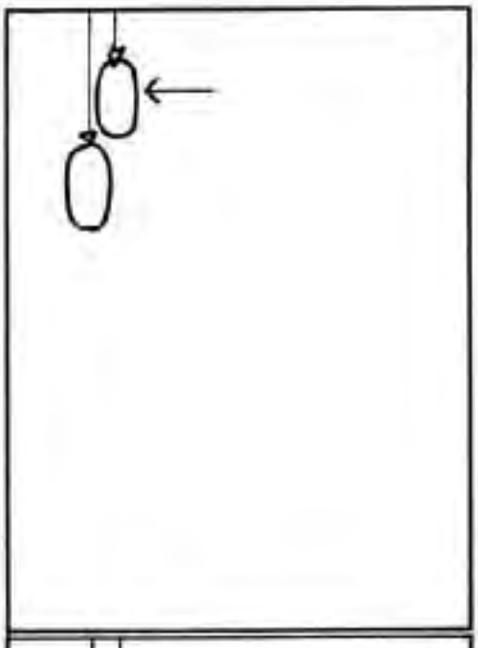
Second bag



Knife-hand

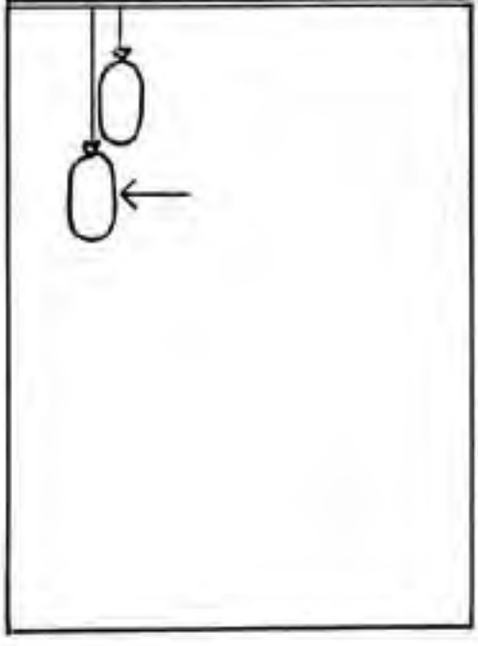
Flying Combination Hand Attack

First bag





Back fist





Upset punch

Second bag

* 1. Flying knife-hand double strike can be executed only vertically and triple strike is not logical.

2. Flying back fist strike can be executed both horizontally and vertically however tripe strike is not practical.

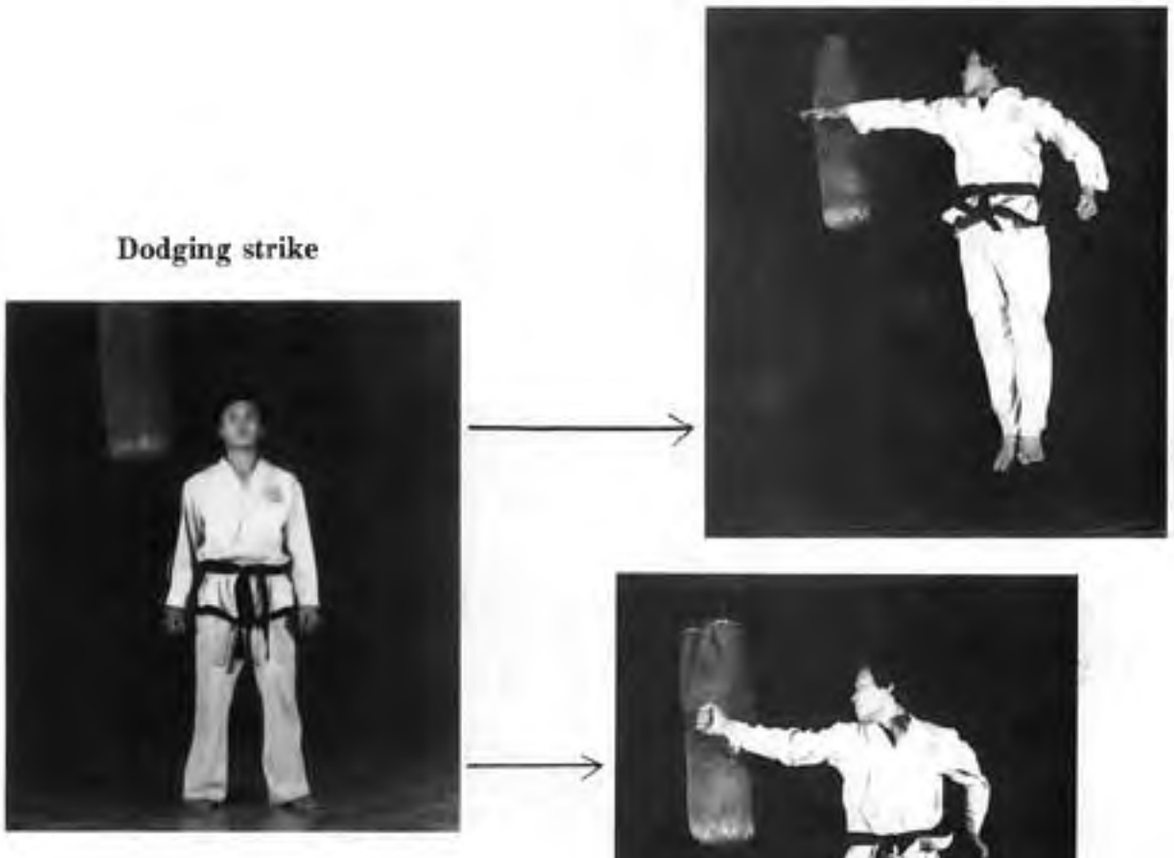
3. Flying combination hand attack can be executed with any combination of tools and methods;
e. g. front punch with back fist side strike, knife-hand inward strike with side punch or double side punch with back fist front strike and so on.

Dodging Punch



Knife-hand side strike

Dodging strike



Back fist side strike

Air Shield *(Gongi Bangpae)*

This is a useful training aid for kicking without injuries for beginning students.





Focus Shield *(Chotjum Bangpae)*

This particular training aid is used for beginning students to get focus on the proper target.





Forging Pendulum *(Dallyon Gune)*

This training aid is used primarily to practice timing of blocks and kicks after jumping over it. Advanced students may use this aid for toughening the hand and foot parts.

Directions for Making:

1. The pendulum should be made of bamboo or any type of light wood, wound tightly with straw rope. The pendulum should be six feet long and one foot in diameter.
2. Fasten both ends of the pendulum tightly with linen ropes. These ropes will also serve as handles.
3. The handles are linked by hooks which are dropped from the ceiling.





Pushing



Ready to jump



Jumping over

Striking



Front snap kick



Turning kick



Side piercing kick



Vertical kick



Reverse turning kick



Flying side kick



BLOCKING APPARATUS *(Makgi Dae)*

This is an effective device designed to supplement blocking, hooking, pulling, punching, thrusting, and kicking excercises.

The blocking apparatus is especially a valuable device for developing powerful and rapid blocking and counter-attacking techniques. Although this aid can be made in various ways according to individual preference, listed below are some helpful suggestions.

1. The height of the post is 2 meters and 15 centimeters in diameter.
2. The lower portion of the post (1.5 meters) is wound with sponge pad and covered with thin bamboo or straw ropes, and the upper portion with sraw ropes.
3. The total length of the bar is 1.8 meters and the distance between the post and the blocking bar 0.8 meter. Two thirds of this bar is wound with straw ropes which serves as the blocking area.
4. A weighing bag made with canvas and filled with sand is attached to the opposite end of the bar, allowing it to move up and down, and to the side when the bar is blocked.
5. The post and the bar are connected with a bolt which acts as a pivot.







Pressing kick



Front snap kick



Hooking block

Turning kick



Low punch



Turning kick





Side block









Hooking block





Pullers *(Dallyon Jool)*

This device is used for developing the leg muscles and foot techniques.

1. Affix two pullers to the ceiling four feet apart.
2. Pass a strong rope through the pullers, letting both ends hang to the floor.
3. Each end of the rope is looped to hook the foot.
4. It is recommended that only green belt holders and above use the pullers, since a certain amount of flexibility must already exist in the student's legs. It is very easy for a beginner student to damage leg muscles through improper use.



Twisting kick



Side rising kick



Front rising kick

Side piercing kick



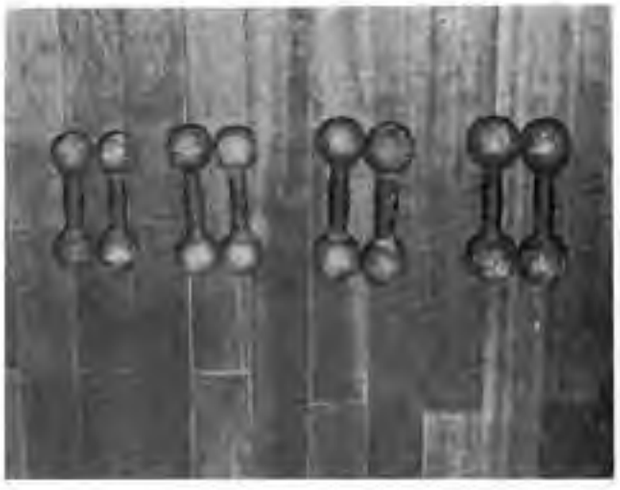


Turning kick



Dumbells *(Aryong)*

Although this could be considered a helpful training aid for building strength in the chest and arms for a rather weak person, it is not recommended as a regular exercise. Weightlifting may produce an adverse effect on the theory of force, speed, concentration and focus.



Use of Dumbells

Lie on a bench and extend both arms to the sides. Bring both arms above the chest in an arc motion.









Wooden Horse *(Mok Ma)*

This is mainly used for flying exercises but can also be used to develop shoulder, chest and arm muscles.





Jump Rope *(Twim Jool)*

This is quite helpful for promoting speed, timing, agility and breath control.



Jar *(Danji)*

The sole purpose of a jar is to develop grip. The size and weight of the jar are optional. It should, however, have a straight mouth.

Use of the Jar:

1. Bend the last joints of the fingers sharply, gripping with the fingertips.
2. As the grip develops, add more and more material such as sand, pebbles to the jar.

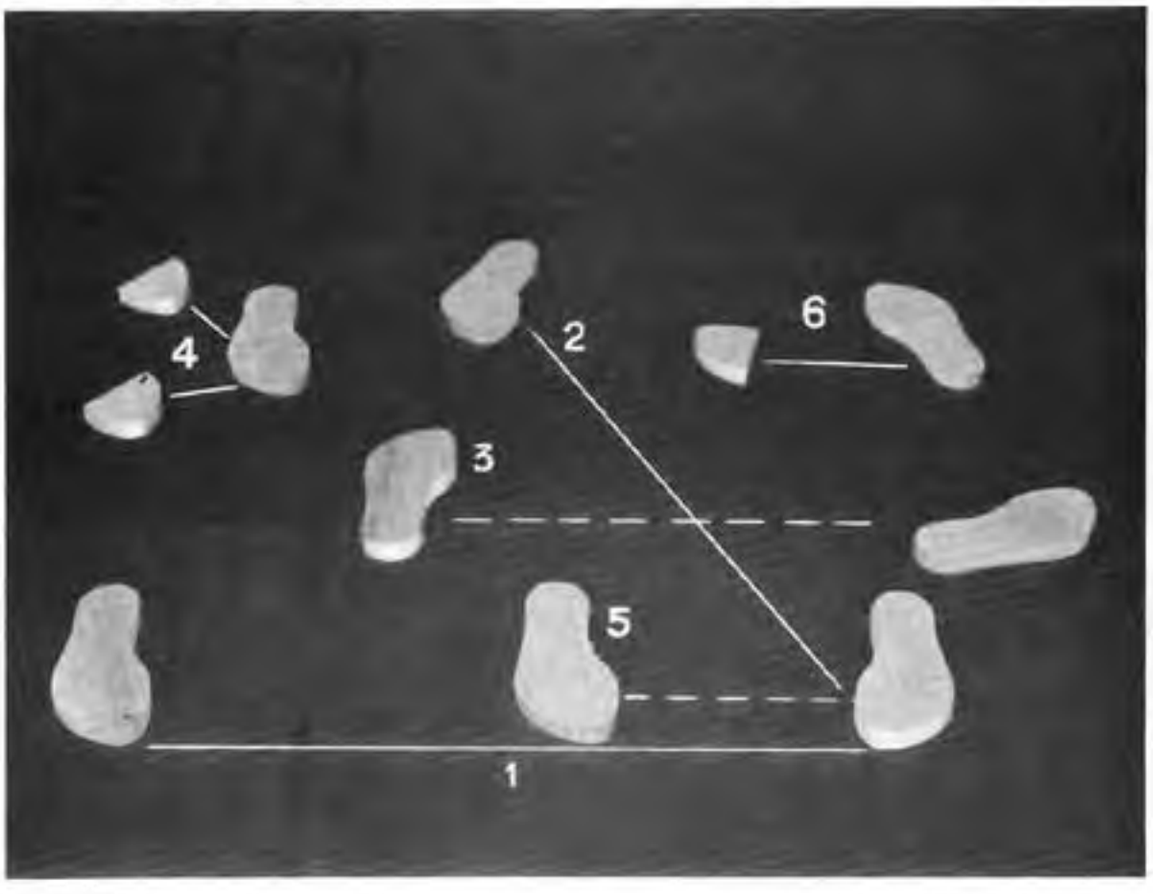


Stance Mould *(Sogi Pan)*

This is a simple model of various stances fixed on a flat board. It is useful for learning and reinforcing a correct stance. Actually, it is best to use a mirror as well.

Illustrations:

1. Sitting stance
2. Left walking stance
3. Left L-stance
4. Right X-stance
5. Parallel stance
6. Right rear foot stance
7. Right vertical stance



Right rear foot stance



Left walking stance



Left L-stance



Punching Ball *(Dallyon Gong)*

There are two types of punching balls. A long ball is used for kicking and punching exercise; a round one, solely for kicking. This device is particularly good for developing timing in hand and foot techniques.

How to Install

The long ball is usually attached to the wall of the training hall. The bottom of the ball should reach five feet off the ground. Though this can be flexible according to the height of the user.

Punching



Kicking



Long ball

The round ball is fastened between the ceiling and the floor with rubber or elastic thongs. This will make the ball flexible, allowing it to move freely. The center of the ball should reach the student's armpit.

Middle twisting kick



Flying front kick



Round ball

Back piercing kick



Reverse turning kick



Round ball

Finger Toughening Box *(Dallyon Tong)*

The bowl is filled with rice initially, then the contents are gradually replaced with sand. As the fingers are toughened, the sand is replaced with beans.



Foot Raising Bar (Dari Olligi Dae)



Mirror *(Ko Ul)*

A mirror definitely helps the student to observe and improve his techniques as learned from an instructor. Install full length mirrors on walls or columns so that the student can correct mistakes immediately before bad habits set in.





Power Holder *(Gyokpa Dae)*



This device is used to hold boards, bricks or tiles for breaking purposes. The advantage of the holder is that the student can practice alone and eliminate the necessity of one or two fellow students' presence for holding purposes.

The holder consists of a wide and a narrow side. The former holds boards while the latter holds bricks or tiles.

The height varies according to the user, though four feet will usually be the ideal height. The narrow side must be covered with an iron sheet so that the brick is held firmly.



Power Indicator *(Wiryok Gi)*

Before the advent of the power indicator, the only way one was able to judge actual power was through the breaking of boards or bricks. One of the drawbacks of this, however, was that the breaking ability of a student in one part of a country could not be compared to a student's ability in another part of the country. The reason for this is that the consistency of boards and bricks varies from area to area. A student might be able to break four or five pine boards yet not be able to break two pine boards from a neighboring state.







Special Technique Holder *(Tukgi Dae)*

The purpose of this device is to hold the board chiefly for flying high kick, overhead kick and so on, in particular, during competition.



For flying high kick





For flying side kick, flying turning kick, flying reverse turning kick, mid-air kick, etc.

Dyna-strike

Dyna-strike serves as fixed and moving targets for all levels of students. It can be punched or kicked harder with full speed as air cushions the blows. It is also an ideal training aid for timing practice when suspended on tree or ceiling. This device was developed by Han Cha Kyo after years of research.





Stretchociser

Principle of the Stretchociser is directly related to the muscle development which affects performance a great deal in Taekwon-Do, particularly for a front, side or back kick. The value of Stretchociser is to prevent injuries during training by promoting flexibility of tendons, joints and ligaments while restoring muscle tone for health as well as good appearance. (Designed by J.C. Kim)





IMPROVISED TRAINING AIDS

As shown in the illustrations, a simple piece of paperor cloth suspended from the ceiling can serve as a very effective training aid to promote occuracy and speed. The object is to move the cloth or paper through the force of the blow without touching it.

Also a tree or a concrete pillar can be used as a training aid for toughning the hand, though this is recommended only to those who have had years of training with the foregoing regular aids since it may result in bone or skin damage.













CALISTHENICS *(Dosoo Dallyon)*

Calisthenics are very good and should be practised by all Taekwon-Do students. They are far more beneficial than weightlifting, are excellent for strengthening muscles and body tone, and can be safely practised by all age groups.

1. Push Ups *(Momtong Bachim)*

This exercise is good for strengthening the forefist or fingertips and developing the chest and arms. Fists should be clenched firmly during the exercise. At first, do the push ups on a soft surface, all the weight resting on the first two knuckles. Gradually, do the exercise on a wooden floor, then a concrete floor or stone.



Fingertips

Forefist





Soft surface



Hard surface

2. Leg Stretching *(Dari Pyogi)*

The purpose of this exercise is to develop and stretch the leg muscles. A student should attempt to raise the leg to the highest apex. There are three positions: standing, squatting, and sitting.

Squatting Position.

Squat on the floor with arms extended forward. Lean the body forward with the knees spread apart. This leg is then stretched sideways until the knee joint touches the ground.





Standing Position

Extend both arms horizontally, kicking the palm with the ball of the foot without bending the body or knees.





INCORRECT
The knee of the stationary leg is bent too much.





Take a close stance, lifting both arms straight upward.



Bend the body downward until the palms reach the floor.



INCORRECT
Knees are bent.



Sit with both feet together, keeping the legs straight and hands placed on the knees.



Bend the body downward until the chest touches the knees while holding the feet with both hands.

Sit with the legs spread out straight, placing the hands around the waist.





Bend the body toward the left until the right ear touches the left knee cap while raising both hands horizontally. The same principle is applied in the opposite direction.



Sit with the soles together and bring them close to the body while keeping the knees on the floor.



Bend the body downward until the forehead reaches the floor while holding the feet with both hands.

Sit with the legs spread out straight, placing both hands on the knees.



Raise the hands upward.

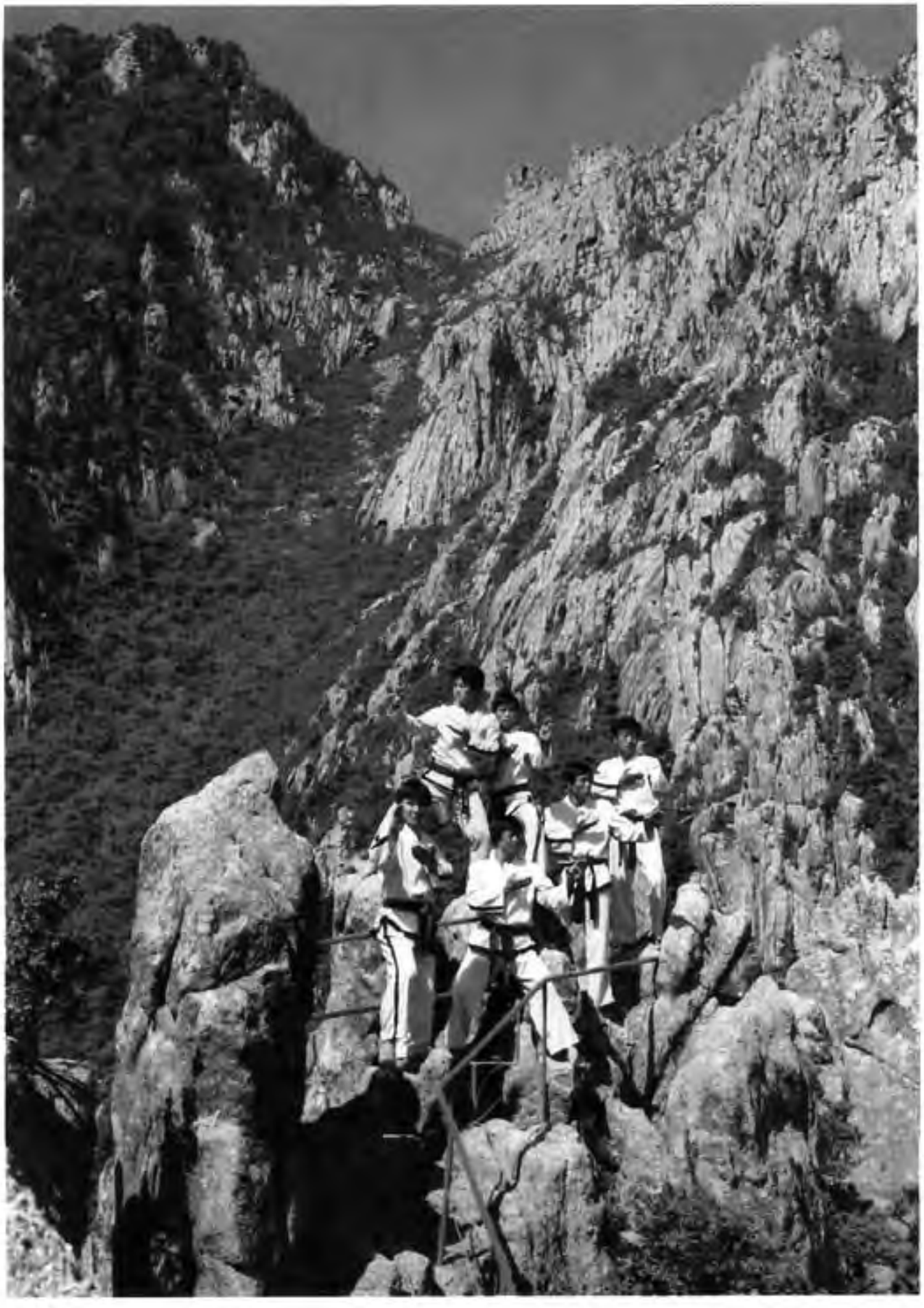


Bend the body downward until the chin touches the floor while stretching both hands forward.





INCORRECT
Knees are not fully stretched.



Knocking Exercise

Both forearms and knife-hands can be effectively toughened by knocking against one another. This exercise can be practised alone or with a fellow student. With a companion, there is the added advantage of perfecting focus and timing. This exercise also promotes endurance and tolerance, since each student should attempt to strike as hard as possible and outlast the other. At the moment of knocking, both knife-hands or forearms are crossed.

The term knocking has been applied here to eliminate confusion with forging post striking exercises.





Forearm

Knife-hand







Toughening of knife-hand alone while on a chair. The same principle is applicable to the forearm.

Knife-hand with a companion.





Forearm with a companion.



Forearm

The methods used in forearm knocking are exactly the same as knife-hand motions, with one exception; the hand is brought down to the level of the abdomen at the moment of knocking, and the outer and inner forearms are knocked against each other alternately.





SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:

1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
    A) Model Sparring
    B) Pre-arranged Free Sparring
    C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:

1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
    A) Training Hall
    B) Conduct in Do Jang
    C) Training Equipment
    D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il

INDEX

A

air shield (gonggi bangpae) 264
angle fingertip (homi sonkut) 68
arc-hand (bandal son) 70
attacking and blocking tolls 49-84
attention stance (charyot sogi) 160

B

back fist (dung joomuk) 61
back hand (sondung) 70
back heel (dwichook) 80
back sole (dwitkumchi) 79
back tibia (dwit gyonggol) 84
ball of the foot (apkumchi) 77
base of knife-hand (sonkal batang) 74
bear hand (gomson) 74
bending ready stance (guburyo junbi sogi) 165
bending stance (guburyo sogi) 155
blocking apparatus (makgi dae) 268
blocking tools (makgi boowi) 52-84
bow wrist (sonmokdung) 75
breath control (hohup jojul) 31

C

calisthenics (dosoo dallyon) 285
close ready stance (moajunbi sogi) 163
close stance (moa sogi) 135
concentration (jip joong) 20
conduct in do jang 172
crouched stance (oguryo sogi) 152
courtesy (ye ui) 8,9,10

D

diagonal stance (sasun sogi) 151
double fingertip (doo sonkarak) 69
dumbells (aryong) 273
dynamic stability (dongtchuk anjong) 28
dyna-strike 283

E

equilibrium (kyun hyung) 24-30
explanation of tenets 10-12

F

finger belly (songarak badak) 75
finger pincers (jipge son) 74
finger toughening box (dallyon tong) 278
fixed stance (gojung sogi) 146
focus shield (chotjum bangpae) 264
foot parts (ha bansin) 76-82
forearm (palmok) 71
  back forearm (dungpalmok)
  inner forearm (anpalmok)
  outer forearm (bakatpalmok)
  under forearm (mitpalmok)
forefinger (han sonkarak) 69
foot-raising bar (dari olligi dae) 278
footsword (balkal) 78
forefist (ap joomuk) 53-59
fore-knuckle fist (inji joomuk) 63
forging bag (dallyo bag) 241
  how to use 243
forging pendulum (dallyon gune) 265-267
forging post (dallyo joo) 186
  how to use 194

G

H

hand parts (sang bansin) 53-75
head (mori) 83
  forehead (ima) 83
  occiput (hudoo) 83

I

improvised training aids 284
indomitable spirit (baekjul bool-gool) 8,9,12
instep (baldung) 81

inner ankle joint (anbalmok gwanjol) 83
inner tibia (angyong gol) 84
integrity (yom chi) 8,9,11

J

jar (danji) 275
jump rope (twim jool) 275

K

knee (moorup) 79
knife-hand (sonkal) 64
knuckle fist (sonkarak joomuk) 63

L

1-stance (niunja sogi) 141-145
long fist (ghin joomuk) 62
low stance (nacho sogi) 159

M

mass (zilyang) 35-37
micellaneous parts (gita boowi) 82-84
middle knuckle fist (jungji joomuk) 63
mirror (koul) 279

O

one-leg stance (waebal sogi) 154
open fist (pyun joomuk) 62
open ready stance (palja junbi sogi) 162
outer ankle joint (bakat balmok gwanjol) 83
outer tibia (bakat kyonggol) 84

P

palm (sonbadak) 62
parallel ready stance (narani junbi sogi) 161
parallel stance (narani sogi) 136
perseverence (innae) 8,9,11
power holder (gyokpa dae) 280
power indicator (wiryok gi) 281
practise suit (dobok) 176-185
    blet (ti) 180,181
    how to fold the do bok 182, 183
    how to tie the belt 184,185
press finger (giap) 74
pullers (dallyon jool) 272
punching ball (dallyon gong) 277

R

reaction force (bandong ryok) 15-19
ready stance (junbi sogi) 160
    attention stance 160
    close ready stance 163,164
    open ready stance 162
    bending ready stance 165
    walking ready stance 164
rear foot stance (twitbal sogi) 157,158
relation of attacking tool and vital spots 100-129
reverse footsword (balkal dung) 82
reverse knife-hand (sonkaldung) 68

S

section of the body (mom dungboon) 90
self-control (guk gi) 8,9,12
shin (jong kwaeng-i) 84
shoulder (eukke) 83
side instep (yop baldung) 81
side sole (yop balbadak) 82
sitting stance (annun sogi) 148-150
special technique holder (tukgi dae) 272
speed (sokdo) 38-41
speed and reflex (sokdo wa banung) 42-47
stance (sogi) 135-167
    bending stance 155
    close stance 135
    crouched stance 152
    diagonal stance 151
    fixet stance 146-147
    I-stance 141-145
    low stance 159
    one-leg stance 154
    open stance 137
    parallel stance 136
    rear foot stance 157,158
    sitting stance 148-150

vertical stance 156
walking stance 138-140
stance mould (sogi pan) 276
static stability (jungtchuk anjong) 28
straight fingertip (sun sonkut) 68
stretchoiser 283

T

table of contents 5
Taekwon-Do jungshin 8
theory of power 14
thumb (umji) 69
thumb knuckle fist (umji joomuk) 63
thumb ridge (umji batang) 75
tibia (kyonggol) 84
toe edge (balgarak nal) 84
toes (balkut) 82
training (sooryon) 169
training aids (dallyon goo) 186
training equipment (sooryon jangbi) 174
training hall (do jang) 171-173

U

upset fingertip (dwijibun sonkut) 68

V

vital spots (kupso) 88
vertical stance (soojik sogi) 156

W

walking ready stance (gunnun junbi sogi) 164
walking stance (gunnun sogi) 138-140
wooden horse (mok ma) 274

X

x-stance (kyocha sogi) 153



ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME III

TABLE OF CONTENTS
(Mokcha)

THE TENETS OF TAEKWON—DO *(TAEKWON—DO JUNGSHIN)* 10

HAND TECHNIQUES *(SON GISOOL)* 16

A. ATTACK TECHNIQUES *(GONG GYOKGI)* 17

1) HIGH ATTACK *(NOPUNDE GONG GYOK)* 20
2) MIDDLE ATTACK *(KAUNDE GONG GYOK)* 22
3) LOW ATTACK *(NAJUNDE GONG GYOK)* 24
4) PUNCHING TECHNIQUES *(JIRUGI)* 29

Walking Stance Obverse Punch *(Gunnun So Baro Jirugi)* . . . 31
L-Stance Obverse Punch *(Niunja So Baro Jirugi)* 34
Rear Foot Stance Reverse Punch *(Dwitbal So Bandae Jirugi)* . . 38
Vertical Stance Punch *(Soojik So Jirugi)* 39
X-Stance Punch *(Kyocha So Jirugi)* 40
Vertical Punch *(Sewo Jirugi)* 42
Side Punch *(Yop Jirugi)* 47
Side Front Punch *(Yobap Jirugi)* 49
Side Vertical Punch *(Yop Sewo Jirugi)* 50
Upward Punch *(Ollyo Jirugi)* 52
Upset Punch *(Dwijibo Jirugi)* 54
U-Shape Punch *(Digutja Jirugi)* 58
Downward Punch *(Naeryo Jirugi)* 59
Crescent Punch *(Bandal Jirugi)* 60
Turning Punch *(Dollyo Jirugi)* 62
Angle Punch *(Giokja Jirugi)* 65
Knuckle Fist Punch *(Songarak Joomuk Jirugi)* 66
Horizontal Punch *(Soopyong Jirugi)* 74

5) THRUSTING TECHNIQUES *(TULGI)*. 83

Downward Thrust *(Naeryo Tulgi)* 95
Side Thrust *(Yop Tulgi)* 98
Side Front Thrust *(Yobap Tulgi)* 99
Horizontal Thrust *(Soopyong Tulgi)* 102

6) CROSS-CUT *(GHUTGI)* 108

7) STRIKING TECHNIQUE *(TAERIGI)*. 115

Inward Strike *(Anuro Taerigi)* 122
Downward Strike *(Naeryo Taerigi)* 130
Outward Strike *(Bakuro Taerigi)* 134
Side Strike *(Yop Taerigi)*. 134
Horizontal Strike *(Soopyong Taerigi)* 140
Front Strike *(Ap Taerigi)* 146
Crescent Strike *(Bandal Taerigi)* 151
Side Back Strike *(Yopdwi Taerigi)* 153
Side Front Strike *(Yobap Taerigi)*. 154

8) FLYING HAND TECHNIQUES
(TWIMYO SOOGI) 161

9) DODGING ATTACKS *(PIHAMYO GONG GYOK)* 182

B. DEFENCE TECHNIQUES *(BANG EAU GI)*. 185

High Block *(Nopunde Makgi)*. 186
Middle Block *(Kaunde Makgi)* 188
Low Block *(Najunde Makgi)* 190
Inward Block *(Anuro Makgi)* 192
Outward Block *(Bakuro Makgi)*. 194
Front Block *(Ap Makgi)* 214
Side Block *(Yop Makgi)* 220
Side Front Block *(Yobap Makgi)* 223
Double Forearm Block *(Doo Palmok Makgi)* 224
Waist Block *(Hori Makgi)* 228
Checking Block *(Mochau Makgi)* 233

Outside Block *(Bakat Makgi)* 238
Inside Block *(Anmakgi)* 239
Rising Block *(Chookyo Makgi)* 240
Upward Block *(Ollyo Makgi)* 251
Downward Block *(Naeryo Makgi)* 255
Pressing Block *(Noollo Makgi)* 263
Hooking Block *(Golcho Makgi)* 268
Wedging Block *(Hechyo Makgi)* 272
Grasping Block *(Butjaba Makgi)* 276
Parallel Block *(Narani Makgi)* 278
Pushing Block *(Miro Makgi)* 285
Luring Block *(Yuin Makgi)* 287
Scooping Block *(Duro Makgi)* 288
Guarding Block *(Daebi Makgi)* 290
Twin Forearm Block *(Sang Palmok Makgi)* 300
Twin Knife-Hand Block *(Sang Sonkal Makgi)* 301
Double Arc-Hand Block *(Doo Bandalson Makgi)* 303
Circular Block *(Dollimyo Makgi)* 304
Nine (9)-Shape Block *(Gutja Makgi)* 306
U-Shape Block *(Mongdung-i Makgi)* 308
U-Shape Grasp *(Mongdung-i Japgi)* 309
W-Shape Block *(San Makgi)* 310
Horizontal Block *(Soopyong Makgi)* 318
Dodging *(Pihagi)* 320

C. GROUND HAND TECHNIQUES
(NOOWOO SON GISOOL) 323

APPENDIX 333

INDEX 336

SYNOPSIS 341



Taekwon-Do in Korean Character



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit *(Baekjul Boolgool)*



跆拳道精神
禮義廉恥忍耐
堯已百折不屈

EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.



"Pursue one's own goal"



HAND TECHNIQUES
(Son Gisool)

Although hand techniques are certainly very important in offensive motions, they play the most important part in defense, especially blocking.

Common Principles:

1. Turn the hip and abdomen in the same direction as the attacking or blocking tool does throughout the action.

2. The heel of the rear foot should be raised slightly off the ground at the beginning of the motion and placed firmly on the ground at the moment of impact in all cases.

3. Raise the body slightly at the beginning of the motion, and lower it at the moment of impact.

4. All movements must begin with a backward motion in order to utilize the maximum velocity.

5. Keep both arms slightly bent while the movement is in motion.

A. ATTACK TECHNIQUE

(Gong Gyokgi)

The attack is executed in the form of punching, striking, thrusting, cross cutting, pressing and breaking. Since three of these techniques - punch, strike and thrust - are so closely interrelated in principle, it may be difficult to make a clear distinction among them. The purpose behind each technique, as well as the method, differs slightly. A punch is used primarily to cause an internal hemorrhage rather than surface damage by twisting the attacking tool. A thrusting motion, however, is delivered with an intention to cut through the vital spot with less twisting of the attacking tool. A striking motion is used to destroy or break the bone or muscles of vital spots with the least twist of the attacking tool.

The pressing and breaking motions are illustrated in the self-defense technique of this Encyclopedia.

The attack is named in accordance to the relative position of the attacking tool; the angle facing the target, the method of attack and the stance taken. For exercise purposes, each target position (e.g. high, middle and low) corresponds to that of the attacker's position.

The basic principles are:

1. Jerk the hip and abdomen throughout the action, slowly at the beginning and sharply at the moment of impact. The hip is jerked slightly before the action in order to concentrate the larger muscles of the hip and abdomen together with the smaller muscles of the four extremities against the target simultaneously.
2. Completely twist the attacking tool, with few exceptions, in order to use full acceleration.
3. Tense the abdomen at the moment of impact by exhaling sharply.
4. The moment the attacking tool reaches the target, pull it back to allow it to be ready for the next action while preventing a grab by the opponent.
5. The attacking tool usually will form a triangle with the shoulders at the moment of impact when attacking the opponent in front.
6. Hold the breath while attacking or blocking.





High Attack *(Nopunde Gong Gyok)*

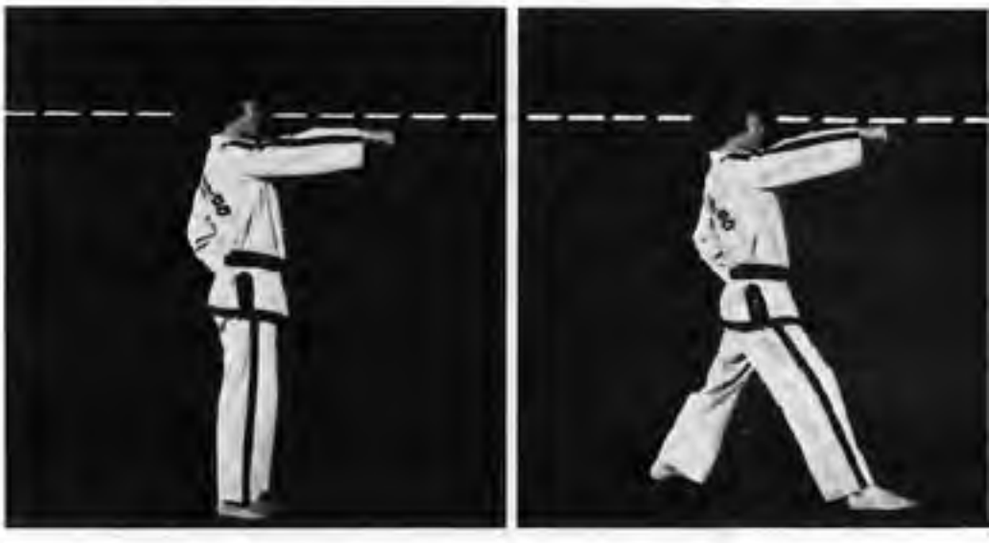
When the attacking tool reaches the eye level of the attacker at the moment of impact, it is called a high attack.

The attacking tool can reach the philtrum, chest, solar plexus, abdomen or other vital spots depending on the height of the opponent as shown below.

Regardless of which vital spot is struck, the attack at the eye level of the attacker is called a high attack.

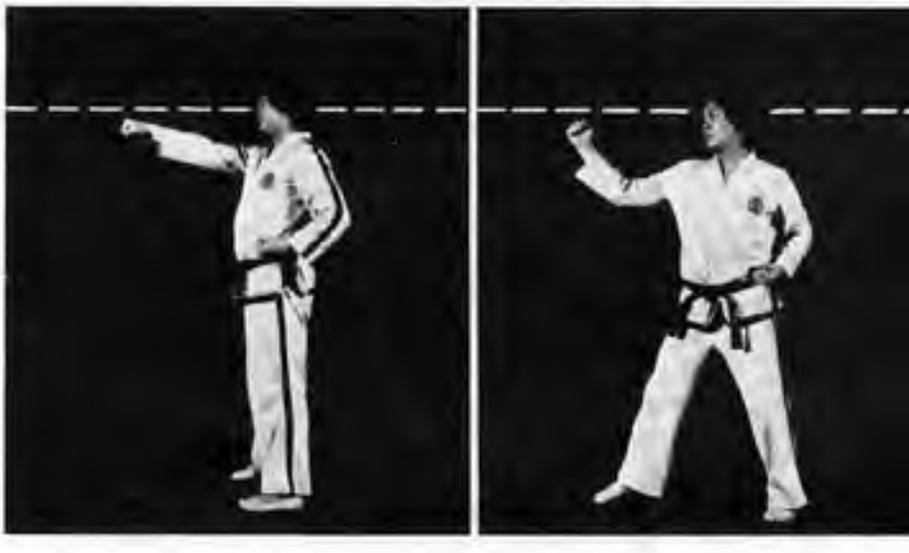
Standing naturally when punching

High Punch



Standing naturally when striking

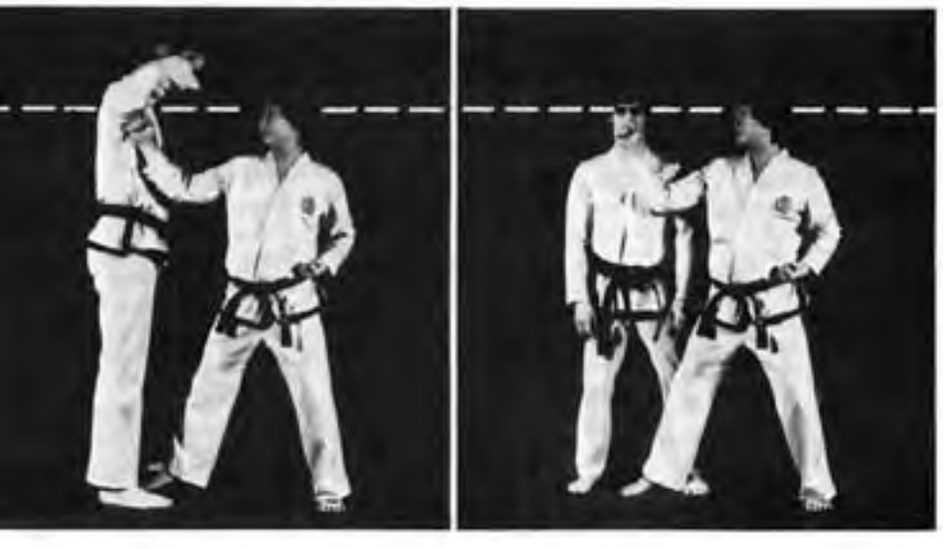
High strike









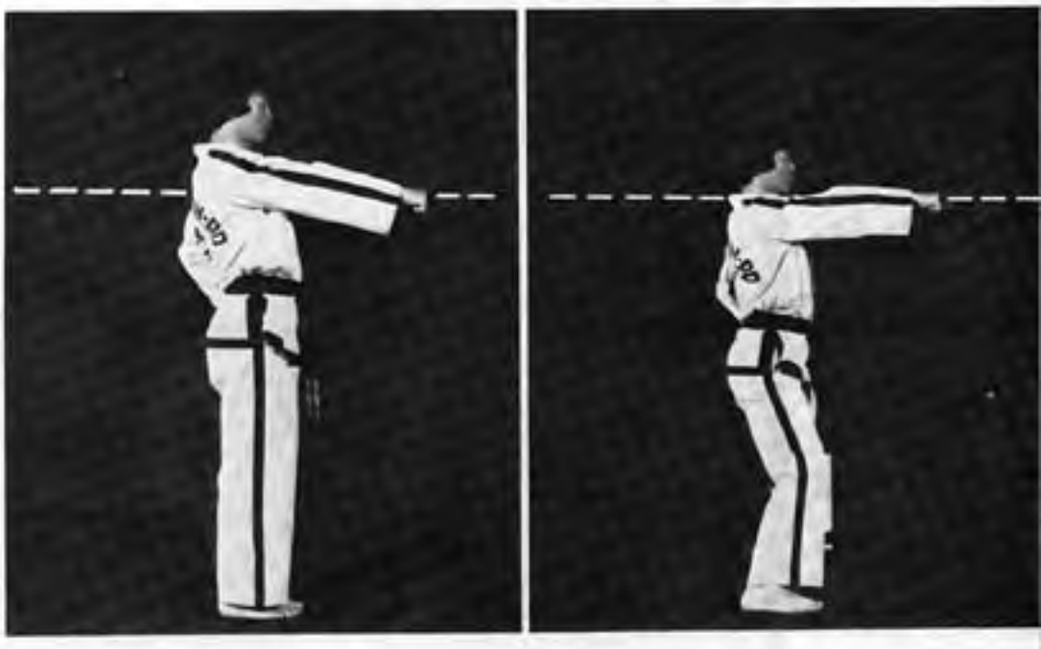


Middle Attack *(Kaunde Gong Gyok)*

When the attacking tool reaches the same level as the shoulder of the attacker at the moment of impact, it is called a middle attack.

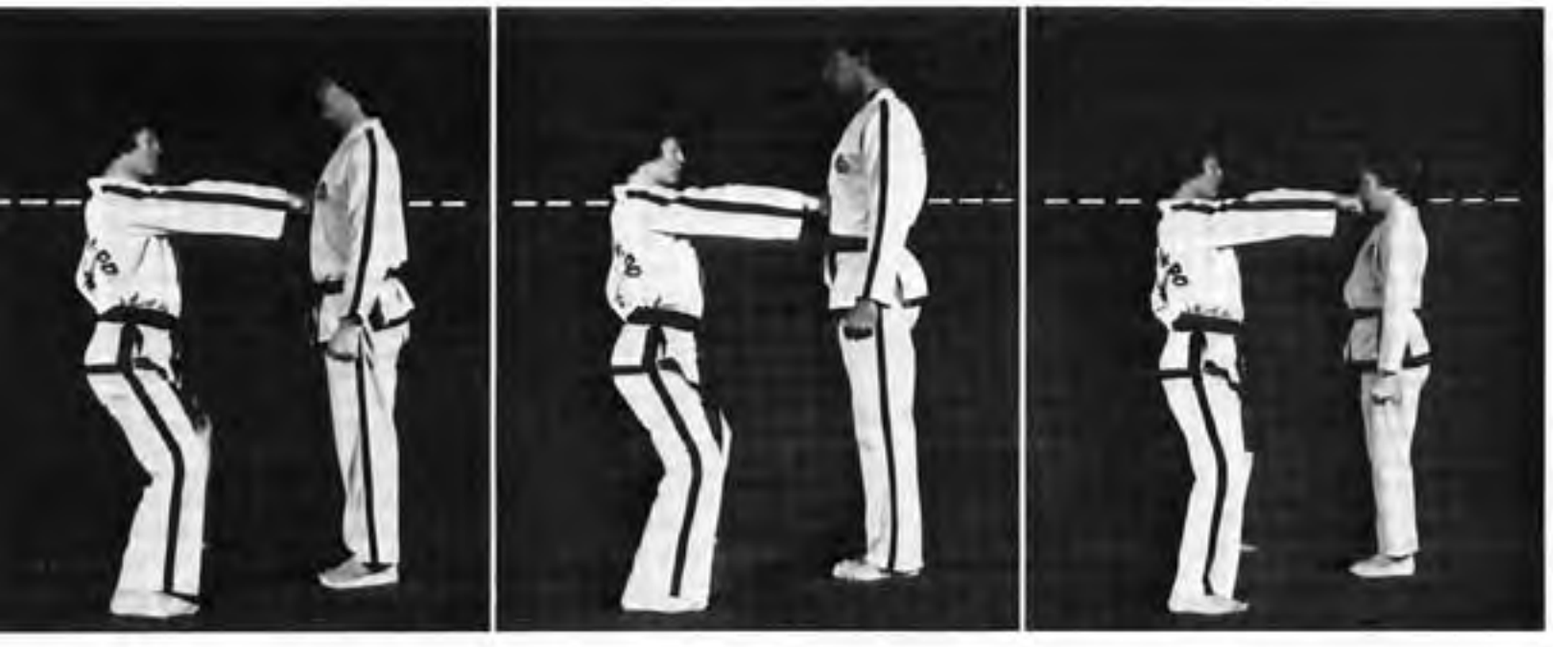
Standing naturally when punching

Middle Punch

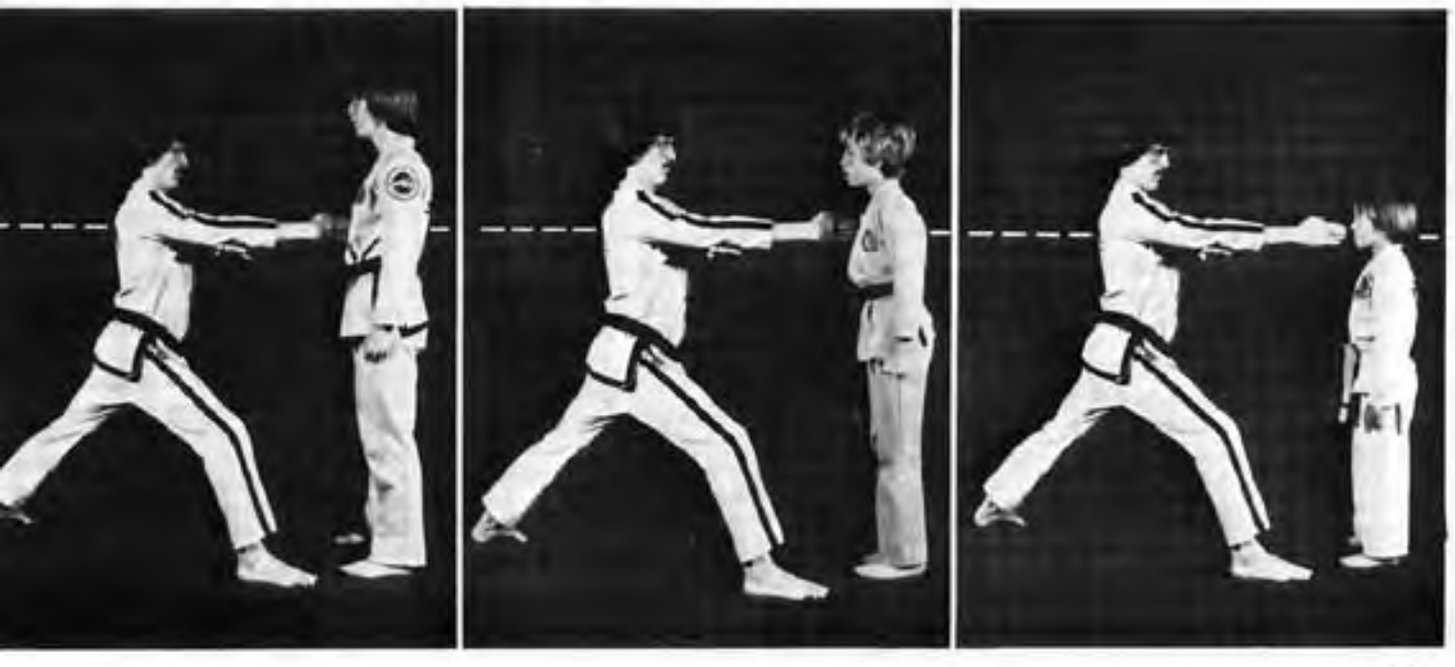




Middle Thrust



Standing naturally when thrusting

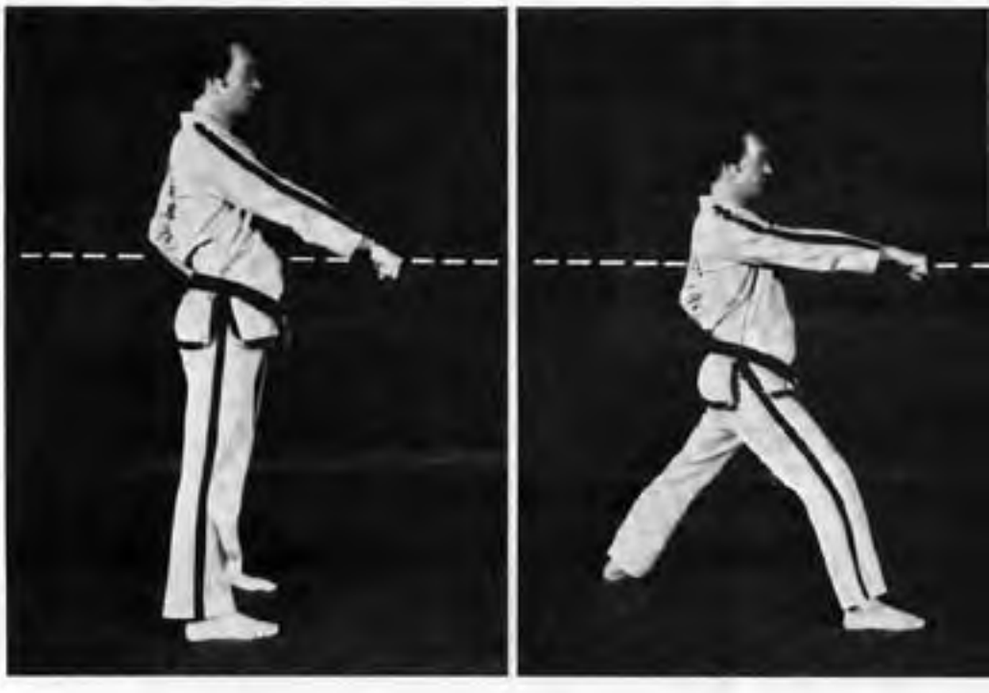


Low Attack *(Najunde Gong Gyok)*

When the attacking tool reaches the same level as the attacker's umbilicus at the moment of impact, it is called a low attack.

Standing naturally when punching

Low Punch











IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View





Punching Technique *(Jirugi)*

Punching is executed in various ways according to the tools listed below and the position of the opponent.

Forefist

Basic Principles:

1. Clench the fist firmly at the moment of impact so that it acts as a hammer instead of a cotton ball.
2. Punch from the hip to the target at full speed using the shortest distance.
3. Avoid unnecessary tension of the arms and shoulders.
4. Pull the opposite fist simultaneously to the hip as the punching fist moves out.
5. Relax the muscle immediately after the fist has reached the target.
6. Keep the back straight at the moment of impact.
7. Do not pull out the shoulder at the moment of impact.
8. The fist must turn a full 180 degrees at the moment of impact; i.e. a corkscrew effect, with the exception of vertical and side punches.
9. The back fist must face downward when the fist is pulled to the hip.
10. The rear foot in all cases must be placed firmly at the moment of impact to contain the rebound.

(All punches throughout this book are considered front punches unless special directions are given.)





As mentioned earlier, revolving the fist and concentrating the muscles of the hip and abdomen to a small area is a very important punching technique theory. The farther the distance between the target and the fist, the more this theory applies. The hip is the most suitable and natural spot for placing or withdrawing the fist in the course of training in the case of a front punch with a single fist. In actual combat, however, a certain amount of latitude and flexibility must be observed.

CORRECT







INCORRECT



The fists have failed to revolve.



Left back fist faces upward instead of downward.



Walking Stance Obverse Punch *(Gunnun So Baro Jirugi)*

Walking stance obverse punch is delivered from the same side of the leg that is bent fully.

Single Fist *(Wae Joomuk)*



Side View



Front View

Right Walking Stance



The fist must stay in the centre of the body at the moment of impact as far as front punch is concerned. The same principle is applied to the middle and low punches.



Top View

Walking Stance Reverse Punch *(Gunnun So Bandae Jirugi)*

If the fist is delivered from the opposite side of the leg which is fully bent leg, it is called a reverse punch.



Front View

Side View











INCORRECT

Revolving principle is ignored because the back fist faces upward instead of downward at the start of punching.

INCORRECT

Not only are the vulnerable spots exposed but the attack is ineffective because the fist has failed to stay in the center of the attacker's body.





INCORRECT

Shoulder is over extended in lunge position, making an awkward stance, from which the student can be toppled even by a slight pull.

INCORRECT

The fist has failed to reach the point of focus because the arm is not fully extended. Under these conditions the student cannot generate maximum power.



Top View

L-Stance Obverse Punch *(Niunja So Baro Jirugi)*

The punch is delivered from the same side as the leg which is fully bent. In this case, the right leg.

Be careful to maintain a correct half facing posture and keep the fist in a line that runs parallel with the other foot. In this case, the left foot at the moment of impact.

Front View





Side View

Side View



Top View



The fist forms a triangle with the shoulders.



Scooping with a palm



Attacker is thrown



Punch is delivered



INCORRECT
The body becomes full facing the target and the stance is broken, thus the attacking tool cannot reach the target.





INCORRECT
The body is easily pulled off balance because it is full facing.



L-Stance Reverse Punch *(Niunja So Bandae Jirugi)*

It is very useful for attacking the opponent at the side. The body must be half facing the target at the moment of impact as in the case of the L-stance obverse punch.



Front View

Side View



INCORRECT

Attack is impossible.





Top View

The fist forms a triangle with the shoulders.





Front View



INCORRECT

Not only is the armpit exposed but the attack is ineffective because the fist has failed to be delivered in the same direction as the hip and abdomen.



Side View

Side View



INCORPECT

The punch is not effective because the opponent is too close to the target.

Rear Foot Stance Reverse Punch *(Dwitbal So Bandae Jirugi)*

The principle of this technique is very similar to that of an L-stance reverse punch.

Side View

Front View







Rear Foot Stance Obverse Punch *(Dwitbal So Baro Jirugi)*

The principle of this technique is also very similar to that of an L-stance observe punch.



Side View





Front View

Vertical Stance Punch *(Soojik So Jirugi)*

The principle of this technique is the same as that of a rear foot stance reverse punch.



Front View

Side View







Back View



INCORRECT

The angle at which the punch is delivered exposes the student's armpit.

X-Stance Punch *(Kyocha So Jirugi)*

This technique is particularly useful when attacking an opponent at a wider distance. The opposite side fist is normally brought in front of the shoulder at the moment of impact.



Front View



Side View



Back View



Twin Fist *(Sang Joomuk)*

This is used in attacking two opponents simultaneously, though single target in rare cases, and is chiefly performed with walking, sitting and parallel stances, though occasionally an X-stance or a close stance.





Walking Stance



Sitting Stance

Parallel Stance





X- Stance

Close Stance



Vertical Punch *(Sewo Jirugi)*

The fist is completely in a vertical position; e.g. the side fist faces downward at the moment of impact. This punch is executed either with a single fist or a twin fist and is an effective technique when attacking a target or targets at a medium range.

Keep the elbow bent about 40 degrees upward at the moment of impact.

Single Fist

It is mainly performed with walking, rear foot and L-stances, but occasionally with close, vertical, X-, or one-leg stances. This particular punch can also be performed with a long fist for attacking the middle section of the body.
(All vertical punches throughout this book are considered forefist front vertical punches unless special direction is given.)



Walking Stance
A reverse punch is normal.





INCORRECT
The arm is extended rather than bent and has reached the target without twisting.





Reverse Punch

Rear Foot Stance

Both obverse and reverse punches are possible, though a reverse punch is common.



Obverse Punch



Front View

L-Stance

Only observe punch is possible.

Side View



Vertical Stance

X-Stance





Close Stance

One-Leg Stance



Twin Fist

This technique is mainly performed with walking, close, parallel and X-stances, and occasionally with a sitting, one-leg or L-stance.

The high vertical punch with a twin fist is normally executed against one target, and two targets in rare instances, whereas two targets are dealt with in the case of a middle punch.

High Punch









Walking Stance

Middle Punch





X-Stance





Parallel Stance





Close Stance





Sitting Stance







One-Leg Stance



L-Stance
Only a middle punch can be performed.

INCORRECT
Since the elbows are too close to the body, the fists have stopped before reaching the target.





INCORRECT
The arm is extended rather than bent and has reached the target area without twisting.



Side Punch *(Yop Jirugi)*

When the punch is delivered to the flank, it is called a side punch.

This technique is usually performed with sitting, parallel, close or X-stances, and occasionally a diagonal or one-leg stance is used.



Top View

Single Fist



Sitting Stance

Parallel Stance





Close Stance







X-Stance



One-Leg Stance



Diagonal Stance





INCORRECT
The punch has failed to be delivered to the flank, thus exposing the armpit.

Twin Fist *(Sang Joomuk)*
A walking stance is frequently employed for this technique in addition to those stances used for a single fist.



Sitting Stance

Walking Stance





Close Stance

Side Front Punch *(Yobap Jirugi)*
This technique is used in attacking an opponent approaching from the side front.







Side Vertical Punch *(Yop Sewo Jirugi)*

The principle of this technique is similar to that of the side punch with the exception that the elbow is bent upward.

The thumb forms a straight line with the clavicle at the moment of impact.

Single Fist



Sitting Stance



One-Leg Stance



X-Stance



Parallel Stance





Diagonal Stance

INCORRECT
The fist forms a straight line with the shoulder instead of the clavicle, thus the punch becomes stiff.



Twin Fist

Sitting Stance



Walking Stance





X-Stance

Close Stance



L-Stance



Upward Punch *(Ollyo Jirugi)*

This technique is chiefly used for attacking the face or the point of the chin at a close range.

Although it can be performed with nearly every stances, a rear foot stance and L-stance are normally used.

Keep the back fist facing the front at the moment of impact while bringing the opposite side fist in front of the shoulder.



Vertical Stance







Rear Foot Stance



X-Stance



Parallel Stance



Sitting Stance



Diagonal Stance

Walking Stance





INCORRECT
Reaction force is reduced because the opposite fist is pulled to the hip instead of the shoulder.

Upset Punch *(Dwijibo Jirugi)*

This technique is used in attacking the target at a close range and is performed with either a single or a twin fist. In any case, the fist must reach the target in a circular motion.

Keep the elbow close to the hip and the back fist completely facing downward at the moment of impact.

Keep the back fist slightly higher than its elbow at the moment of impact.



Walking Stance

Single Fist

It is executed mainly from walking, close and parallel stance, though occasionally X-, sitting, rear foot, L-, diagonal or one-leg stance is used.

A reverse punch with a walking stance, and an obverse punch with an L-stance or a rear foot stance is normal.

Be sure to bring the opposite side fist in front of the shoulder in the case of L-stance, rear foot stance and X-stance.



L-Stance





Close Stance



X-Stance





Diagonal Stance





One-Leg Stance



Sitting Stance



INCORRECT

The arm is extended rather than bent and has reached the target without twisting.





L-Stance

INCORRECT
The opposite side fist is not in front of the shoulder, thus the body becomes full facing the opponent.

INCORRECT
Pushing a larger opponent places the attacker in an untenable position.



INCORRECT
Opponent is closing in.





INCORRECT
Attacker loses advantage by withdrawing.

CORRECT
Only an upset punch is logical in order to attack the target of opportunity.



Twin Fist *(Sang Joomuk)*

It is performed mainly with walking, close, parallel and X-stances but occasionally sitting or one-leg stance is used. This technique is very useful for attacking two targets simultaneously.





Walking Stance



X-Stance



Parallel Stance



Sitting Stance

One-Leg Stance



Close Stance



U-Shape Punch *(Digutja Jirugi)*

This is usually executed when the hair is grabbed by an opponent at a close distance. The purpose of this technique is to deliver both fists against the face and solar plexus simultaneously. It is mainly performed with an L-stance or a fixed stance.

Keep the fists formed in a vertical line with the body leaning slightly toward the target while the elbow of the lower arm is supported against the hip at the moment of impact.





Side View



Front View



INCORRECT

Punching part of neither fist can contact with the target.

INCORRECT

The right fist cannot reach the target because the left elbow is extended.



Downward Punch *(Naeryo Jirugi)*

The fist is delivered vertically toward the ground or floor. This technique is used for attacking an opponent who has fallen down. It is usually executed from a walking or L-stance but occasionally a rear foot stance is used. A reverse punch is normal in the case of a walking stance.



Walking Stance

L-Stance



INCORRECT

The left leg is bent excessively, thus the center of gravity is lost.



Fixed Stance

Rear Foot Stance



Walking Stance



INCORRECT

The right heel is off the ground and the principle of kinetic force is ignored accordingly.

Crescent Punch *(Bandal Jirugi)*

This technique is used for medium range, and is mainly performed with the forefist, though occasionally a fore-knuckle fist is used.

In both cases the punch can be performed either with a single or twin fist. The fist reaches the target in an arc, and can be executed nearly from all stances.

Single Fist

The punch must be delivered from a 90 degree angle so that the fist stays at the center of the attacker's body at the moment of impact.



Top View



Walking Stance
A reverse punch is normal, though an observe punch is used in rear cases.









Walking Stance



X-Stance



L-Stance
Only observe punch is possible, the same principle is applicable to a rear foot stance.



Sitting Stance







INCORRECT
Attack is ineffective because the fist is stopped before reaching the point of focus.

Twin Fist





Turning Punch *(Dollyo Jirugi)*

The principle of this technique is very similar to that of a crescent punch except that only a middle punch with the forefist is used. The fist reaches the target in a sharp curve aiming at the solar plexus, philtrum and abdomen at a closer distance.

The fist must be stayed at the center of the attacker's body at the moment of impact.











Sitting Stance





Walking Stance
Only reverse punch is possible.





Diagonal Stance





X-Stance

Parallel Stance



Close Stance



INCORRECT
The fist is stopped before reaching the point of focus.





Angle Punch *(Giokja Jirugi)*

Both the purpose and method of this technique are very similar to those of a turning punch except that the fist reaches the opposite chest at the moment of impact.

An obverse punch is normal in case of a walking stance.



Top View



Walking Stance

Sitting Stance



Close Stance





X-Stance

INCORRECT

The fist cannot reach the target standing on the side even though the punch is unreasonably extended.



Knuckle Fist Punch *(Songarak Joomuk Jirugi)*

This is classified into fore-knuckle fist, twin fore-knuckle fist, middle knuckle fist, twin middle-knuckle fist and thumb knuckle fist. They are very widely used in attacking a minute vital spot at a close distance.

The target and method of punch are varied according to the type of fist.



Obverse Punch

Fore-Knuckle Fist

This is chiefly executed from walking and rear foot stances, though occasionally sitting, close, parallel and X-stances are used.

The fist reaches the target either in a straight line or in an arc.



Walking Stance

Reverse Punch



Crescent Punch

Turning Punch



Rear Foot Stance





Parallel Stance



Sitting Stance





X-Stance



INCORRECT

The fist has stopped before reaching the target.

Twin Fore-Knuckle Fist

This is normally used for attacking the philtrum, temple and armpit and is executed mainly from close, parallel, sitting and X-stances, though occasionally from a walking or one-leg stance.

This is widely used from a prone position as well.



Close Stance



X-Stance



Parallel Stance





Sitting Stance



Walking Stance

Middle Knuckle Fist

This technique requires a maximum snap motion with a sharp twist of the fist during the action, in particular when attacking the solar plexus. Although it can be executed almost from every stances, an L, rear foot and X-stances are mostly used.

The fist reaches the solar plexus in an uppercut motion and the backfist faces downward at the moment of impact, with the exception of this case, the fist becomes vertical to the target.



L-Stance



Side View

Rear Foot Stance





X-Stance



Walking Stance



Sitting Stance



INCORRECT

Reaction force is lost because the other fist is pulled to the hip instead of the shoulder.





Twin Middle Knuckle Fist

This technique is very widely used for attacking two opponents simultaneously at a medium distance. It is mainly executed from walking, parallel, sitting, close and X-stances, though occasionally a diagonal or one-leg stance is employed.



Front View

Walking Stance



Side View



Close Stance





Sitting Stance





Side View

Parallel Stance

One-Leg Stance





X-Stance

Front View





INCORRECT

The palm faces downward instead of upward, ignoring an uppercut motion.



Walking Stance

Thumb Knuckle Fist

This is mainly executed from a walking, sitting or X-stance and occasionally from a parallel or close stance.

Both an outward and inward punches are possible, and a reverse punch is normal in the case of a walking stance.

Sitting Stance



Inward Punch



Outward Punch



X-Stance

Parallel Stance





Close Stance

Horizontal Punch *(Soopyong Jirugi)*

This is a useful form for attacking two targets simultaneously and is executed mainly from a sitting or diagonal stance, though occasionally from parallel, close and X-stances.

When the right arm is extended, it is called a right horizontal punch and vice versa.

While one arm is extended fully, the other is bent, forming a 90 degree angle. Forearms are kept parallel and horizontal at the moment of impact.

Left Horizontal Punch



Top View



Right Horizontal Punch





Right Diagonal Stance

Left Diagonal Stance



As a rule, a right horizontal punch is executed from a left diagonal stance and vice versa.

Parallel Stance





X-Stance



Close Stance

INCORRECT
A left horizontal punch is delivered instead of a right horizontal punch, thus the right fist has failed to reach the target.





Left Diagonal Stance



INCORRECT
The right arm is not straightened because the left fist has stopped before reaching the point of focus.



Walking Stance

Long Fist Punch *(Ghin Joomuk Jirugi)*

This punch is used for a relatively farther distance and is mainly executed from a sitting, walking or L-stance but occasionally from parallel, rear foot, close or X-stance also.

The high section of the body is the target and a reverse punch is common in the case of a walking stance.

L-Stance





Sitting Stance

Close Stance





Rear Foot Stance

X-Stance





Front View

Open Fist Punch *(Pyon Joomuk Jirugi)*

The principle of this technique is the same as that of the forefist front punch.

A reverse punch with a walking stance is commonly used but occasionally a sitting, parallel or X-stance is used.

Side View



Walking Stance

Sitting Stance



X-Stance



Parallel Stance



Double Fist Punch *(Doo Joomuk Jirugi)*

This technique is used for attacking two opponents simultaneously approaching from the side front, and is mainly executed from an L-, rear foot and X-stances, though occasionally a close, parallel, sitting or one-leg stance is employed.

When the right arm is extended it is called a right double fist punch and vice versa.

While one arm is extended fully the other is bent slightly.



L-Stance







Rear Foot Stance





X-Stance





Close Stance



Sitting Stance



One-Leg Stance



Coordination of the Fist and Hip



Walking Stance



Fists clenched tightly, the hip moves with the fist in the same direction and the foot starts to move forward while the right fist begins with a backward motion.









Fists slowly clench together while punching as the foot moves forward.



As the ball of the foot touches the ground, fists almost clench lightly, while arms revolve.



At the moment of impact, the hip jerks to provide additional power to the fist. Fists are completely clenched.



INCORRECT

The fist fails to revolve and the hip does not jerk. Furthermore the right fist fails to begin with a backward motion. Accordingly, the body becomes off balance resulting in little power.



CORRECT

Raise the hip at the beginning of the motion and lower the hip at the moment of impact to drop the body weight into the motion, thus increasing the mass.



INCORRECT

Hip is lowered instead of being raised.

Thrusting Technique *(Tulgi)*

The fingertip and elbow are the principal tools for this technique. (Every thrust throughout this book is considered front thrust unless special direction is mentioned).

Fingertip

This is executed almost in the same manner as that of the forefist. except that the attacking tool does not have to be drawn from the hip.

Side View



Forefinger

This can be performed with nearly every stance, though a walking or L-stance is most frequently used. A reverse thrust is common in the case of a walking, rear foot or L-stance.



Walking Stance



L-Stance



Close Stance



Rear Foot Stance



Sitting Stance



Parallel Stance



X-Stance



INCORRECT
The forefinger is bent upward instead of downward.



Double Finger

This is mainly executed from a walking stance though occasionally sitting, parallel, low and X-stances are used. This technique is used for attacking the eyes only.



Obverse Thrust



X-Stance



Reverse Thrust



Low Stance

Sitting Stance



Parallel Stance





Flat Fingertip

This technique is usually executed from a walking, low, sitting or L-stance, though occasionally from a parallel, close, rear foot or X-stance. It is used against the targets above the epigastrium.

A reverse thrust is more frequently used in the case of a rear foot or L-stance.

Low Stance





Walking Stance

L-Stance







Close Stance

Sitting Stance





Parallel Stance

X-Stance



Rear Foot Stance



One-Leg Stance





INCORRECT
The fingertip is bent upward rather than downward.

Upset Fingertip

This technique is mainly executed from a walking, L-or X-stance, though occasionally from a rear foot stance. It is used chiefly against the pubic region but occasionally the armpit.

Insure that the opposite side fist is brought in front of the shoulder at the moment of impact. A reverse thrust is normal in the case of a walking stance.



Front View



Walking Stance

Side View

Armpit is attacked



L-Stance





Rear Froot Stance

Sitting Stance



X-Stance





Close Stance





INCORRECT

The body is leaned forward because the attack is directed toward the scrotum instead of the public region.

Straight Fingertip

This is mainly executed from a walking stance but occasionally from a parallel, sitting or X-stance. Be sure to block the opponent's attacking tool with the palm while executing the thrust as the opponent's reach may be greater than yours.

Walking Stance





Side View

Sitting Stance



Front View

Parallel Stance



Side View



X-Stance

INCORRECT

Impossible to block parallel with a thumb ridge.



INCORRECT

The opposite hand is not intended to support the attacking arm.





Opponent has succeeded in reaching his target because the block has been unsuccessful.

INCORRECT

Solar plexus is attacked because the left fist is pulled to the hip.



Angle Fingertip

This is mainly performed with a walking, parallel or X-stance, though occasionally a sitting, close or one-leg stance is employed.

The principle of this technique is the same as that of a crescent punch.

Be sure to keep the fingertip in a vertical position to the middle section and horizontal position to the high section at the moment of impact.



Walking Stance





Side View



Front View

Parallel Stance

X-Stance





Sitting Stance



Front View



One-Leg Stance



Close Stance



Side View





INCORRECT

The fingertip cannot reach the opponent who stands on the side even though the thrust is extended.



Walking Stance

Thumb

The principle of this technique is very similar to that of a turning punch.

It is executed mainly from a walking or sitting stance and occasionally from a parallel or X-stance. A reverse thrust is normal in case of a walking stance.



Sitting Stance



X-Stance



Parallel Stance





INCORRECT

The attack has failed because the thumb is bent inward.

Downward Thrust *(Naeryo Tulgi)*

The flat fingertip and the straight elbow are the principal tools for this technique.



Side View

Flat Fingertip

The principle of downward punch is applicable to this technique, however, the targets are different. An obverse thrust is normal in the case of a walking, rear foot or L-stance.



Walking Stance



L-Stance



Rear Foot Stance

Straight Elbow *(Sun Palkup)*

This is mainly executed from a rear foot, close, L-or X-stance, though occasionally from a walking, parallel, one-leg or vertical stance also.

This technique is chiefly used for attacking the upper back, small of the back in the form of a downward thrust.

Keep the back fist facing the front and the forearm vertical at the moment of impact. However, it can also be used for defence in rare cases.





Rear Foot Stance

L-Stance







X-stance





Walking Stance



Vertical Stance



One-Leg Stance



Close Stance

Rear Foot Stance





INCORRECT

The elbow has missed the target because the forearm is positioned obliquely instead of vertically.

Side Thrust *(Yop Tulgi)*

If the thrust is delivered to the flank, it is called a side thrust. Although the flat fingertip and side elbow play the main part in this technique, the forefinger and double side elbow are frequently used too.

Forefinger

It is mainly executed from a sitting or X-stance and occasionally from a close, one-leg or parallel stance.



X-Stance



Sitting Stance

Double Finger
Eyes are the only target.



Parallel Stance

Close Stance



One-Leg Stance





Top View

Flat Fingertip

It is mainly executed from a sitting or parallel stance, though occasionally a close, diagonal, one-leg or X-stance is used.



Sitting Stance

Parallel Stance





One-Leg Stance

Side Front Thrust *(Yobap Tulgi)*

This technique is used for attacking an opponent approaching from the side front.







Top View

Side Elbow *(Yop Palkup)*

This is also divided into single and twin side elbow. The former is executed from an L-, rear foot or fixed stance and the latter from X-, parallel, close, sitting, walking and one-leg stances.

Single Side Elbow *(Wae Yop Palkup)*

The philtrum and solar plexus are the main targets with the floating ribs and chest as secondary. This technique is normally performed in a sliding motion.

Keep the back fist faced downward with the thrusting elbow slightly raised at the moment of impact.





L-Stance





Rear Foot Stance



Fixed Stance



INCORRECT
The thrusting elbow is pointed to the side rear because of opposite palm is brought to the fore fist.



Top View

Twin Side Elbow *(Sang Yop Palkup)*

The targets are the same as in a single side elbow. Keep both side fists faced downward at the moment of impact.



Close Stance

X-Stance





Parallel Stance

Horizontal Thrust *(Soopyong Tulgi)*

This technique can be performed with either a single or twin elbow. In both cases, keep the elbows horizontal with the shoulder and the back fist faced upward at the moment of impact.



Top View

Twin Elbow *(Sang Palkup)*

This is used in attacking two opponents simultaneously, and is mainly executed from a close, parallel, walking and X-stances, though occasionally a sitting or one-leg stance is employed.



Close Stance



Parallel Stance



X-Stance

Walking Stance





Sitting Stance





INCORRECT
Attack is not successful because the elbows are pointed slightly backward.

Single Elbow *(Wae Palkup)*

It can be executed from nearly all stances and the force of thrusting elbow is strengthened with the aid of the opposite palm.



Close Stance



Rear Foot Stance

X-Stance



One-Leg Stance





Top View

Back Elbow *(Dwit Palkup)*

This is used for attacking an opponent approaching from the rear. And ia mainly executed from a sitting or parallel stance and occasionally a close, one-led or X-stance.

The force of thrusting elbow is strengthened normally with the aid of the opposite finger belly. It is used for attacking an opponent at a side rear angle.

Keep the elbow raised slightly higher than the first with the back fist facing downward at the moment of impact though the opposite side fist can be placed on the under fist.

Sitting Stance



Front View



Front View



Back View

Parallel Stance





Close Stance

X-Stance



One-Leg Stance



INCORRECT

The elbow is pointed outward



INCORRECT

Attack is impossible because the elbow is pointed inward and the opoonent is at the center of attacker.





Top View

Twin Side Back Elbow *(Sang Yop Dwi Palkup)*

This is mainly executed from close, parallel or X-stances and occasionally a sitting, walking or one-leg stance.

It is used for attacking two opponents simultaneously approaching from the side rear. Keep the elbows slightly higher than the first with back fists faced downward at the moment of impact. This technique is executed only with a twin elbow.



Top View



Parallel Stance

Close Stance



Side View



Front View



Front View

X-Stance



Sitting Stance



Walking Stance



One-Leg Stance

Back View



Top View



INCORRECT
The attack has failed because the elbows are pointed directly to the rear instead of to the side rear.

Cross-Cut *(Ghutgi)*

The flat fingertip is the only tool for this technique. It is classified into a front and side cross-cut, and the former is further broken down into an outward and inward cross-cut.
(All cross-cuts throughout this book are considered front cross cuts unless special direction is mentioned.)



Front View

Outward Cross-Cut *(Bakuro Ghutgi)*

When the attacking tool reaches the target from inward to outward, it is called an outward cross-cut.

This can be performed with nearly all stances though walking, rear foot and L-stances are mainly used. Overse cross-cut is not logical in the case of an L- or rear foot stance.



Walking Stance

Side View

Side View

Sitting Stance



L-Stance



Top View

Inward Cross-Cut *(Anuro Ghutgi)*

When the attacking tool reaches the target inwardly, it is called an inward cross-cut.

Although this can be executed from every stance, walking, L- and X-stances are mainly used.

Both obverse and reverse cross-cuts are possible for all stances.



Top View



Front View



Side View

Walking Stance

L-Stance



Side View

X-Stance



Fixed Stance





Rear Foot Stance

Sitting Stance





Parallel Stance

Close Stance





One-Leg Stance

Side Cross-Cut *(Yop Ghutgi)*

When the cross-cut is delivered to the flank, it is called a side cross-cut. The attacking tool reaches the target outwardly.

This is mainly executed from a sitting, parallel or X-stance and occasionally from a one-leg or close stance.

Sitting Stance





Front View



Parallel Stance

Back View



X-Stance

One-Leg Stance





Close Stance

Coordination of Hip and Fingertip

CORRECT





Fists are clenched slightly, and the right hand moves in the same direction as the hip, conducting a backward motion.



INCORRECT



Not only does the right hand form a flat fingertip prematurely but fails in its backward motion.



The hip moves in the opposite direction from the right hand.



Fists are still slightly clenched.

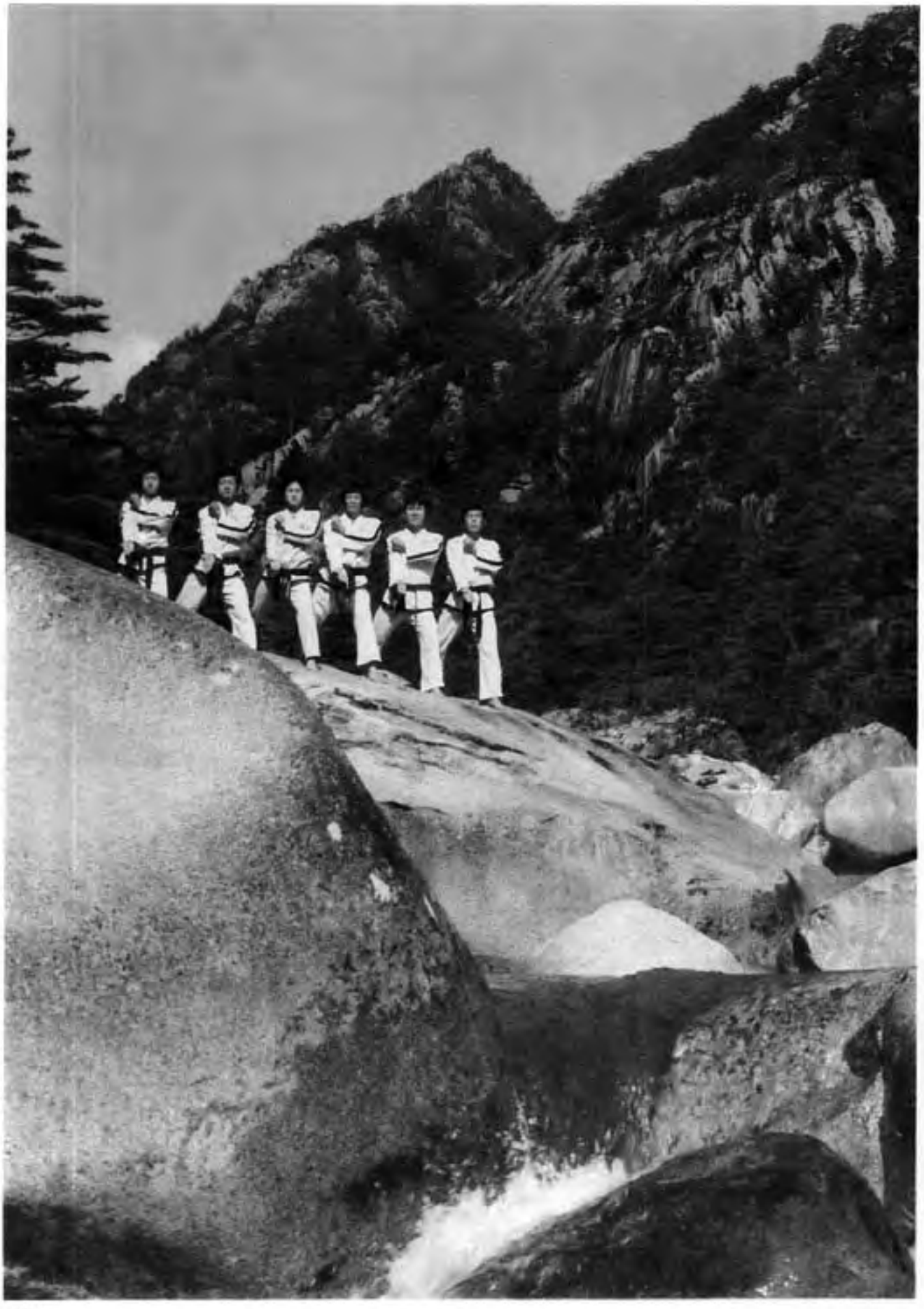


Right hand almost forms a flat fingertip.





As a result power is tremendously reduced.



Striking Technique *(Taerigi)*

The striking is classified into side, front, inward, outward, side front, side rear, downward and elbow strikes.

The attacking tool reaches the target generally in a straight line with the exception of a high elbow.

Elbow *(Palkup)*

Elbow is a powerful tool at close range. The front, upper, upper-back and high elbows are utilized for striking.



Front View

Upper Elbow Strike *(Wi Palkup Taerigi)*

This is usually executed from a walking stance. A reverse strike is common in the case of a walking stance and it is employed for attacking the opponent at a side front angle.

The only target is the point of chin. At the moment of impact the body becomes full facing with the back fist facing upward.



INCORRECT
Against an opponent standing directly in front, the elbow has missed the target.



Top View

Upper-Back Elbow Strike *(Widwi Palkup Taerigi)*

This technique is used for attacking the front and rear simultaneously and is chiefly executed from a walking stance in the form of a reverse strike, though occasionally sitting, parallel, close and X-stances are used.

When the right elbow is in front, the strike is called a right upper-back elbow strike and vice versa. Be sure to keep the side fist faced upward with the body half facing at the moment of impact.



Walking Stance

Top View



Right Upper Back Elbow Strike



Left Upper Back Flbow Strike



Sitting Stance

Close Stance



Parallel Stance





Side View

X-Stance

INCORRECT

The body becomes full facing with the side fist-in this case the right side fist-facing inward instead of upward resulting in missing both targets.



Front View



Side View

Front Elbow Strike *(Ap Palkup Taerigi)*

It is mainly executed from a walking, close, X- or parallel stance. The striking force is strengthened with the aid of the opposite palm during practice and used for attacking the epigastrium, philtrum or solar plexus from the side front angle. The body becomes full facing with the back fist facing upward at the moment of impact. A reverse strike is common in the case of a walking stance.

Be sure to bring the opposite palm either to the elbow or side fist at the moment of impact.





Walking Stance

Front View



Side View



X-Stance



Side View



Parallel Stance





INCORRECT

Obverse strike does not work because the elbow cannot reach the opponent even though standing at the side front.

Top View



INCORRECT

Against opponent standing directly in front, the elbow has missed the target.

High Elbow Strike *(Nopun Palkup Taerigi)*

It can be executed from most stances. Jaw and philtrum are the best targets. Bring the other palm to the side fist to strengthen the striking force. The fist is slightly lower than the elbow with the back fist facing upward while the body becomes side facing at the moment of impact.

Walking Stance



Front View

Side View



Side View





Close Stance



X-Stance



Parallel Stance



Sitting Stance

INCORRECT

Against the opponent standing in a side front angle, the elbow has missed the target.







INCORRECT

The elbow has stopped before reaching the target because the body becomes full facing instead of side facing.

Inward Strike *(Anuro Taerigi)*

When the attacking tool reaches the target inwardly it is called an inward strike. The knife-hand is the prime tool though occasionally twin knife-hand, twin reverse knife-hand, under fist, palm and bear hand are used.

This technique is effective in attacking the target located at the side front in most cases.



Top View

Knife-Hand

Inward strike with a knife-hand can be executed from nearly all stances, though walking, rear foot and L-stances are mainly used.

Walking Stance
Both obverse and reverse strike are possible.

Obverse Strike



Reverse Strike



L-Stance

Both obverse and revers strikes are possible but be sure to bring the opposite side fist in front of the shoulder at the moment of impact. The same principles are applicable to the rear foot and vertical stances.



Obverse Strike



Reverse Strike



Fixed Stance





INCORRECT

Not only the stance itself is broken but the attacking tool cannot reach the target. The same principle is applicable to a rear foot stance or fixed stance..

Rear Foot Stance





Reverse Strike

X-Stance



Vertical Stance



Sitting Stance



Close Stance



INCORRECT

The attacking tool is over extended, passing the point of focus because the other fist is pulled to the hip instead of the shoulder.

The same principle is applicable to L-, vertical or fixed stance.

Twin Knife-Hand *(Sang Sonkal)*

This is mainly executed from walking, sitting and X-stances, and occasionally a parallel or close stance is used.

Keep the body full facing the target at the moment of impact.





Walking Stance

Side View



X-Stance









Sitting Stance



Close Stance

Top View





Twin Reverse Knife-Hand *(Sang Sonkal Dung)*

The principle of this technique is the same as that of a twin knife-hand strike with one exception: the attacking tool reaches the target in an arc rather than a straight line.



Front View



Walking Stance

Top View



Sitting Stance



Parallel Stance



Side View

X-Stance





Under Fist

It is mainly executed from walking, sitting and X-stance and occasionally a parallel, close or diagonal stance.



Walking Stance

X-Stance



Sitting Stance



Diagonal Stance



Bear Hand

The method of use is the same as that of under fist but the ear point is the only target.





Rear Foot Stance

Palm

It can be executed nearly from all stances though walking and rear foot stances are normally used.

The jaw and lips are the targets, and a reverse strike is common in the case of a rear foot or L-stance.



Sitting Stance

Parallel Stance



Sitting Stance





Walking Stance

Finger Pincers

The principle of this technique is the same as that of crescent punch.

The Adam's apple and throat are the targets.

A reverse strike is normal in the case of a walking stance.

Donward Strike *(Naeryo Taerigi)*

This technique is divided into front and side downward strikes. The knife-hand and back fist are the main tools, though occassionally the side fist and back hand are used. In both cases the attacking tool becomes level with the shoulders at the moment of impact.

Keep the arm straight when using the knife-hand or the side fist while slightly bending it for the back hand or the back fist at the moment of impact.

Side Downward Strike *(Yop Naeryo Taerigi)*

The attacking tool reaches the target in a circular motion and can be executed nearly from all stances, though L-, rear foot, vertical ans X-stances are most suitable. Keep the forearms crossed in front of the chest with both back fists faced upward, placing the striking one under the other at the start of blocking. All downward strikes throughout this encyclopedia are considered side downward strike unless special directions are given.



L-Stance





Back Fist



Knife-Hand



Side Fist





Rear Foot Stance

Vertical Stance









X-Stance

Sitting Stance







Close Stance



Parallel Stance

One-Leg Stance



INCORRECT
Strike is not executed in a circular motion.

Walking Stance





Front Downward Strike *(Ap Naeryo Taerigi)*

The attacking tool reaches the target in a straight line and is chiefly executed from walking and X-stances, though sitting, parallel, close or one-leg stance is frequently employed.

The knife-hand and side fist are mainly used, though occasionally the back fist, back hand or base of knife-hand can be used.



Walking Stance



X-Stance



Sitting Stance



Close Stance



One-Leg Stance



Outward Strike *(Bakuro Taerigi)*

When the attacking tool reaches the target from inward to outward, it is called an outward strike, resulting in a side strike. The knife-hand, back fist and side fist are usually employed, and occasionally a back hand or twin back fist is used.



Side Strike *(Yop Taerigi)*

If the body becomes half facing or side facing the target at the moment of impact, it is called a side strike, and is executed in the form of an outward strike. It can be performed with all stances. The knife-hand and back fist are primary weapons, though occasionally the side fist and back hand are employed.

The attacking tool forms a straight line with the center of the shoulders at the moment of impact.



Top View



Knife-Hand

It is mainly executed from a sitting, close, L- and X-stances, though occasionally a parallel, one-leg, vertical, diagonal or walking stance is used.

A reverse strike is normal in case of vertical, rear foot and L-stances.



Sitting Stance



Vertical Stance



Close Stance



One-Leg Stance



Diagonal Stance



INCORRECT
The knife-hand has passed the point of focus and failed to keep side facing the target.
The same principle is applicable to a side fist.

Side Fist

The principle of this technique is the same as that of a knife-hand.





Sitting Stance



L-Stance

Front View.



Rear Foot Stance



One-Leg Stance



X-Stance

Back Fist

This is normally used for attacking the temple. Keep the back fist half facing the target with the arm slightly bent at the moment of impact.



Walking Stance





Sitting Stance



Close Stance



L-Stance



X-Stance



One -Leg Stance



Diagonal Stance

Twin Back Fist



Sitting Stance

Walking Stance





X-Stance



Close Stance

Back Hand

Single Back Hand

This can be performed with all stances, although sitting, parallel, and X-stance are mostly used.



Sitting Stance



L-Stance



X-Stance

Twin Back Hand

This can be executed mainly from walking, sitting and X-stances, though occasionally close, parallel or one-leg stance is used.



Close Stance



Walking Stance



Sitting Stance

Horizontal Strike *(Soopyong Taerigi)*

This technique is mainly performed with twin knife-hand, twin side fist, and single back fist, and occasionally twin back fist or twin back hand is used. Be sure to keep the arm straight and horizontal at the moment of impact.



Walking Stance

Twin Knife-Hand

This is very useful in attacking two opponents simultaneously approaching from the rear and is chiefly executed from walking, sitting and parallel stances, though occasionally a close stance, one-leg stance or X-stance is used.

Keep the body full facing the front at the moment of impact.



Parallel Stance



Sitting Stance



X-Stance



One-Leg Stance



Walking Stance

Twin Side Fist

The principle of this technique is the same as that of a twin knife-hand except the difference of the target.



Sitting Stance



Close Stance

INCORRECT

The right fist has failed to reach the target because the body becomes back facing instead of full facing. The same principle is applicable to twin knife-hand, twin back fist or twin back hand.





Back Fist

The principle is the same as that of a twin side fist, however, the side fist faces downward instead of backward at the moment of impact.

Single Back Fist

This can be performed with all stances except a walking stance.



L-Stance



Diagonal Stance



X-Stance

Twin Back Fist

The principle of this technique is the same as that of a twin knife- hand.



Walking Stance

X-Stance





Sitting Stance

Back Hand

The principle of this technique is the same as that of back fist but the face is the only target.

Single Back Hand

The principle is the same as that of a single back fist.



L-Stance

Parallel Stance





Sitting Stance

Twin Back Hand

The principle is also the same as that of a twin knife-hand.



X-Stance



Walking Stance



One-Leg Stance

Coordination of Knife-Hand and Hip



CORRECT



Fists clenched slightly, hip moves in the same direction as the fist while the right hand conducts a backward motion.



As the body revolves, the fist gradually opens up, forming a knife-hand.





INCORRECT

1. **Knife-hand should not be formed at the beginning, otherwise entire muscles are tensed.**
2. **Speed was impaired, resulting in little power.**

INCORRECT

Neither the forearms are crossed at the beginning nor is the fist pulled to the hip at the moment of impact, resulting in little power.









At the moment of impaet, a proper knife-hand is formed.





INCORRECT

1. The hip moves in the opposite direction from the fist.
2. The hip is not jerked, resulting in little power.



Front Strike *(Ap Taerigi)*

When the body is full facing the target and the attacking tool remains at the center of the attacker's body at the moment of impact, it is called a front strike. The back fist knife-hand and reverse knife-hand are chiefly used with this technique.



Sitting Stance

Back Fist

This is normally performed with sitting, walking and X-stances, though occasionally with a close, parallel or diagonal stance.

The philtrum is the primary target with the temple as secondary. Be sure to bring the other back fist under the elbow of the attacking fist which reaches generally the same level as the eyes of the attacker at the moment of impact.







Walking Stance Obverse Strike



Walking Stance Reverse Strike



X-Stance



One-Leg Stance



Close Stance

INCORRECT
Fist is delivered in an upward motion, missing the chin.



INCORRECT
Striking with a side fist, missing the philtrum.



INCORRECT
Fist is delivered in a downward motion, thus missing the philtrum.



Knife-Hand

This is mainly executed from sitting, walking, parallel and X-stances, though occasionally from a close, one-leg stance or standing position.

A reverse strike is normal in the case of a walking stance. Keep the arm bent properly and the other hand brought over the arm or in front of the forehead at the moment of impact.

Be sure to attack the target from the side front so that the knife-hand is stopped just at the center of the attacker's own body.





Walking Stance

Walking Stance



Sitting Stance



Front View



Side View



X-Stance

Parallel Stance



Standing Postion



Close Stance





One-Leg Stance



INCORRECT

Not only the reaction force is reduced but the knife-hand has failed to stay at the center because the other fist is pulled to the hip. The same principle is applicable to a reverse knife-hand front strike.



Top View

Reverse Knife-Hand

This is mainly performed with walking, sitting and X-stances but occasionally a parallel or close stance is used.

Bring the opposite hand, either under or on the elbow joint at the moment of impact and be sure to attack the target from the side front so that the reverse knife-hand stays at the center of the attacker's own body.





Walking Stance



Sitting Stance

X-Stance



Crescent Strike *(Bandal Taerigi)*

The method of this technique is the same as that of the crescent punch. It is performed with arc-hand and finger pincers.

Arc-Hand

This is used for attacking the high section of the body only, and is executed mainly from walking, sitting and X-stances, and occasionally parallel, close and diagonal stances are used.

A reverse strike is normal in the case of a walking stance.



Walking Stance



Sitting Stance



X-Stance



Close Stance



Diagonal Stance

Finger Pincers

Although a reverse strike with a walking stance is normal, it can be executed from a sitting, parallel or X-stance.



Sitting Stance



Walking Stance



X-Stance



Parallel Stance





Both the arc-hand and finger pincers are also used as in the form of a front punch but the target is at a side front angle.



Walking Stance

Side Back Strike *(Yopdwi Taerigi)*

This is a useful technique for attacking an opponent standing at a side rear angle.

It can be executed from nearly every stance, though walking sitting and close stances are mostly employed.

The back fist is chiefly used, though back hand may be used in rare cases.

Keep the attacking tool full facing the target while extending the opposite arm to the side downward at the moment of impact.



Sitting Stance



Close Stance



Back View

INCORRECT

Attacking the opponent standing directly behind is not possible.



Side Front Strike *(Yobap Taerigi)*

This technique is used for attacking an opponent standing at the side front. It is executed mainly from walking and close stances, and occasionally one-leg stance.

The back fist is chiefly used, though occasionally a reverse knife-hand or back hand is employed.



Top View

Back Fist

A reverse strike is normal in case of a walking stance. Be sure to bring the opposite palm either to the back forearm elbow area or back fist at the moment of impact.



Walking Stance



Close Stance



One-Leg Stance



Reverse Knife-Hand

Both reverse and obverse strike are possible from a walking stance.

Be sure to pull the other fist to the hip at the moment of impact.



Reverse Strike

Walking Stance



Obverse Strike



Close Stance

Back Hand

The principle is the same as that of reverse knife-hand but the target.



Walking Stance



X-Stance









At this point, it becomes necessary for students of Taekwon-Do to understand correctly the following terminology.

Double Attack *(I-Jung Gong Gyok)*

If the same type of attack is delivered twice in succession in the same direction by the same attacking tool, it is called a "double attack" and is classified as follows:

A. Double Punch
B. Double Strike
C. Double Thrust

Each one of these can be executed against one or two opponents, horizontally or vertically, to the front or to the side.

Triple Attack *(Sam Jung Gong Gyok)*

If the same type of attack is delivered three times in succession in the same direction by the same attacking tool, it is called a "triple attack" and is classified into:

A. Triple Punch
B. Triple Strike
C. Triple Thrust

Consecutive Attack *(Yonsok Gong Gyok)*

The consecutive attack occurs when two or more attacks are executed in succession by the same hand in different directions or with different attacking tools. This can also be sub-divided into punches, strikes, and thrusts.

Combination Attack *(Honap Gong Gyok)*

When both hands are used to deliver two or more attacks in succession, the sequence of moves is called a "combination attack". Again, combination attacks can be punches, strikes, or thrusts.

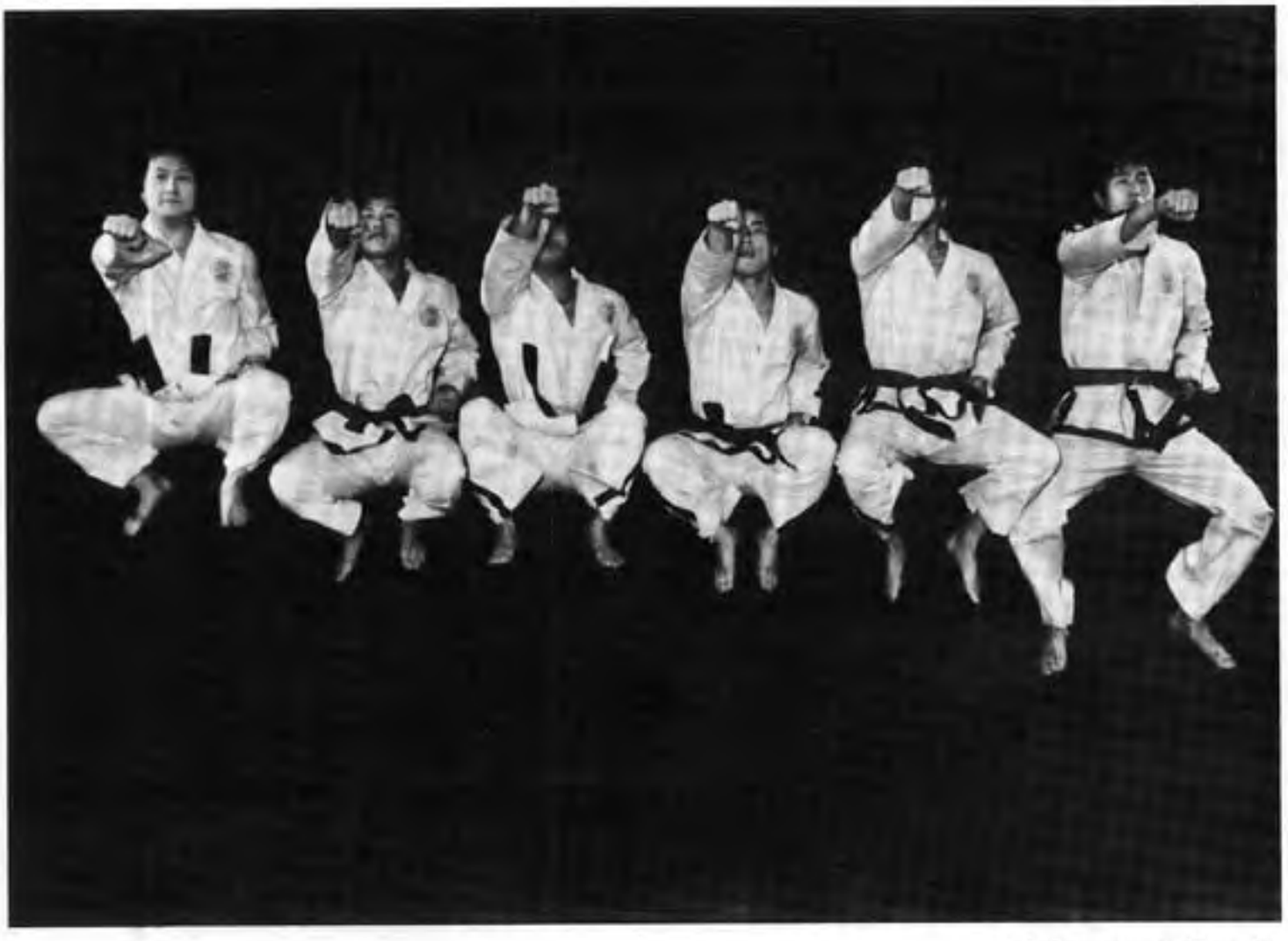
This terminology is applicable only while the body is in the air.







Flying Front Punch



Flying Upset Punch

Flying Hand Technique *(Twimyo Son Gisool)*

Although most of the attacking techniques while the body is in the air are performed with the feet in Taekwon-Do, the role of hands should not be neglected. The hand has an advantage in attacking the opponent at a wider range with less risk than the foot.

This is very useful for attacking an opponent from a far distance, however, attention must be paid to recover a correct posture after landing.

Flying Punch *(Twimyo Jirugi)*



Flying Front Punch



Flying Side Punch



Flying Vertical Punch



Flying Upset Punch

Flying Side Strike *(Twimyo Yop Taerigi)*

The knife-hand and back fist are the main tools for this technique. Occasionally a back hand or side fist is used.



Knife-Hand



Back Fist



Back Hand



Side Fist

Flying Front Strike *(Twimyo Ap Taerigi)*

The principle of attack is the same as that of a front strike except for the flying motion. The back fist is chiefly used, but occasionally a knife-hand or reverse knife-hand is used.



Reverse Knife-Hand



Mid-Air Strike *(Twio Dolmyo Taerigi)*

The principle of attack remains the same as the flying side strike except that the strike is executed while spinning in the air. Spinning is executed either in 360 degrees or 180 degrees.

The knife-hand is the supreme weapon, though occasionally a back fist is used.

Spinning 180 Degrees



Spinning 360 degrees



Flying Side Front Strike ***(Twimyo Yobap Taerigi)***

Back fist is the only tool for this technique.





Flying Flat Fingertip Cross Cut ***(Twimyo Opun Sonkut Ghutgi)***

Both outward and inward cross-cuts are possible.



Outward Cross-Cut

Inward Cross-Cut



Flying Double Finger Thrust
(Twimyo Doo Sonkarak Tulgi)



Flying Double Attack *(Twimyo I-Jung Gong Gyok)*

This technique is very useful against a weaving or bobbing opponent or opponents since the second or third attack would be effective in case the first misses the target.

A horizontal attack is used against a weaving opponent whereas a vertical attack for bobbing.

Flying Double Punch *(Twimyo I-Jung Jirugi)*

This is normally performed with the forefist, although occasionally with a middle knuckle fist or twin knuckle fist but flying vertical double front punch is not logical.

Flying Vertical Double Side Punch
(Twimyo Soojik I-Jung Yop Jirugi)



Forefist

Middle Knuckle Fist

The side fist must face downward at the moment of impact whether it be a side punch or a front punch.

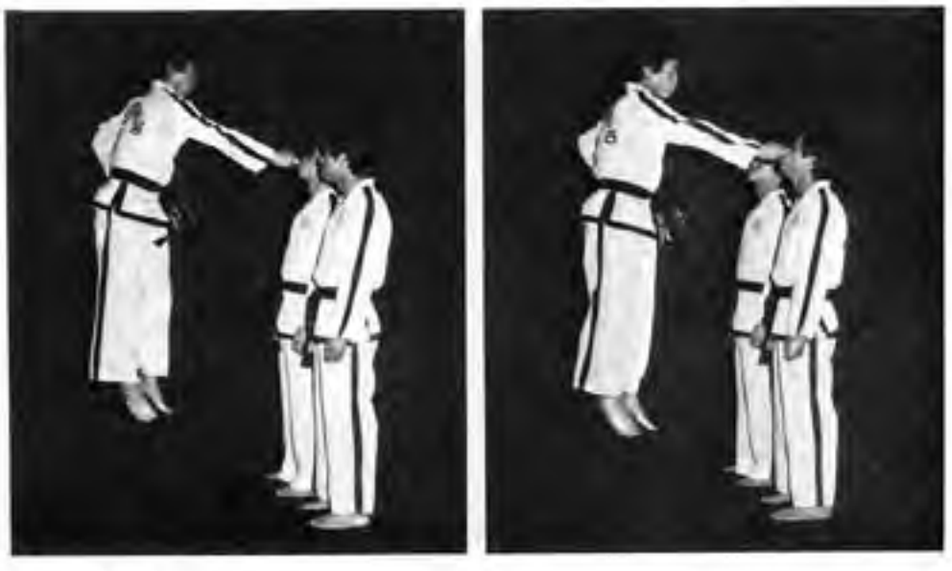


Flying Horizontal Double Side Punch
(Twimyo Soopyong I-Jung Yop Jirugi)



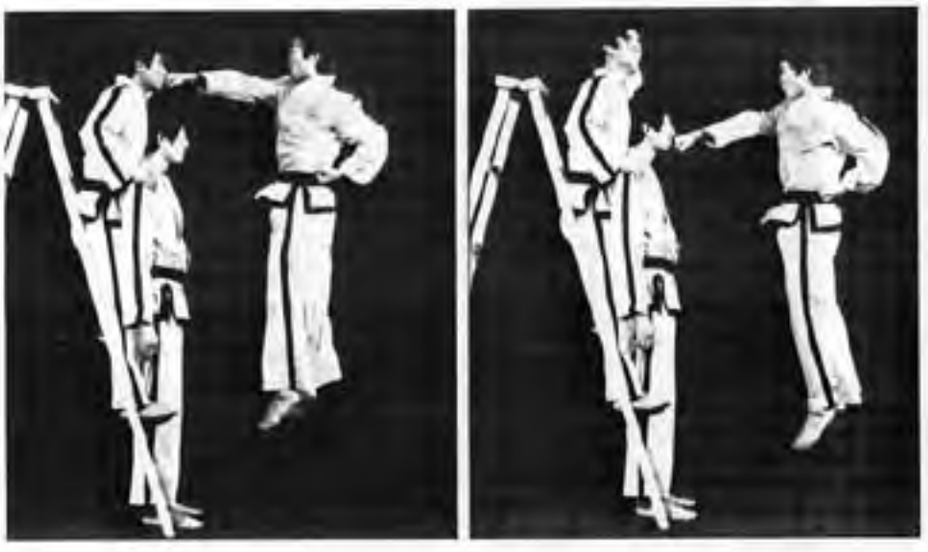
Flying Horizontal Double Front Punch
(Twimyo Soopyong I-Jung Ap Jirugi)





Middle Knuckle Fist

Flying Vertical Double Front Punch ***(Twimyo Soojik I-Jung Ap Jirugi)***

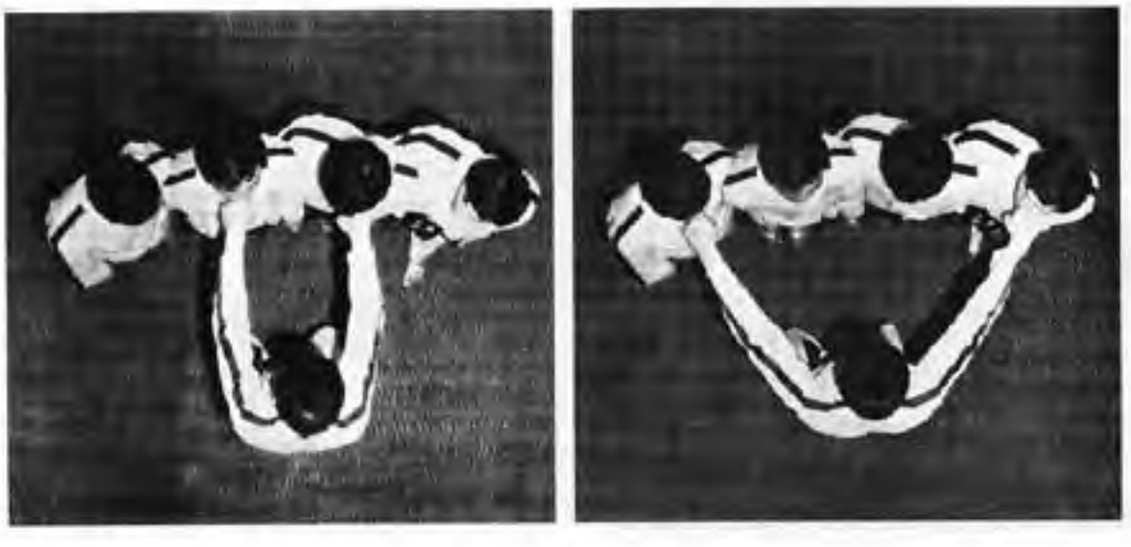


Forefist



Middle Knuckle Fist

Twin Fist
Only a front punch can be performed.



Top View



Flying Double Thrust *(Twimyo I-Jung Tulgi)*

Both the principle and method are the same as a flying double punch and is chiefly performed with a flat fingertip, but occasionally a double finger or forefinger is used.

Flying Vertical Double Side Thrust
(Twimyo Soojik I-Jung Yop Tulgi)



Flying Horizontal Double Side Thrust
(Twimyo Soopyong I-Jung Yop Tulgi)

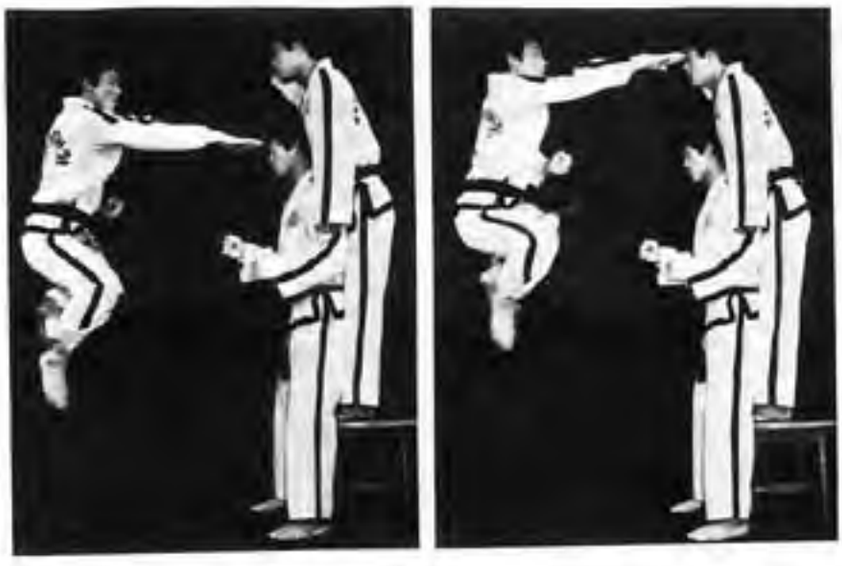








Flying Horizontal Side Thrust
(Twimyo Soopyong Yop Tulgi)



Flying Vertical Double Front Thrust
(Twimyo Soojik I-Jung Ap Tulgi)

Forefinger



Flying Horizontal Double Front Thrust
(Twimyo Soopyong Ap Tulgi)



Double Finger





Flat Fingertip

Flying Double Strike *(Twimyo I-Jung Taerigi)*

This is performed either with a knife-hand or back fist. The former can execute both inward and outward strikes while the latter outward strike only.

Both horizontal and vertical strikes are possible.

Flying Horizontal Double Strike
(Twimyo Soopyong I-Jung Taerigi)

Knife-Hand

Only an outward strike is possible.





Outward Strike

Flying Vertical Double Strike
(Twimyo Soojik I-Jung Taerigi)

Outward Strike







Inward Strike



Inward Strike

Vertical Strike



Back Fist
Only an outward strike is possible.

Horizontal Strike







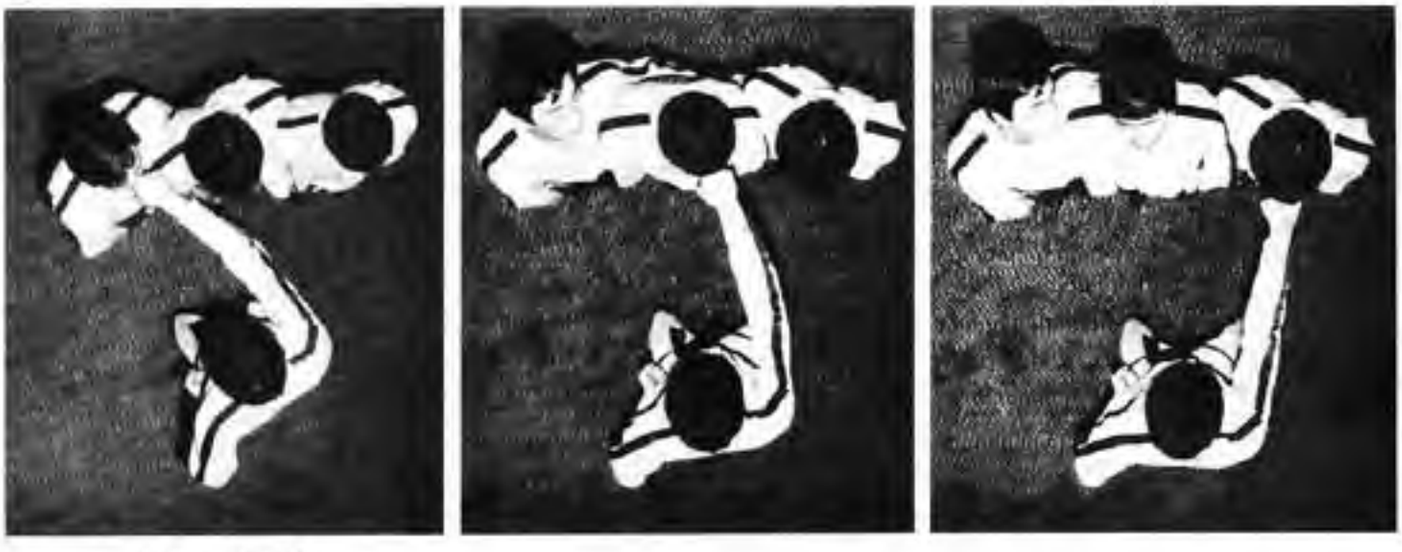
Flying Triple Attack *(Twimyo Samjoong Gong Gyok)*

Both the method and tools to be used are basically the same as the flying double hand attack with one additional attack.

Flying Triple Punch
(Twimyo Samjoong Jirugi)

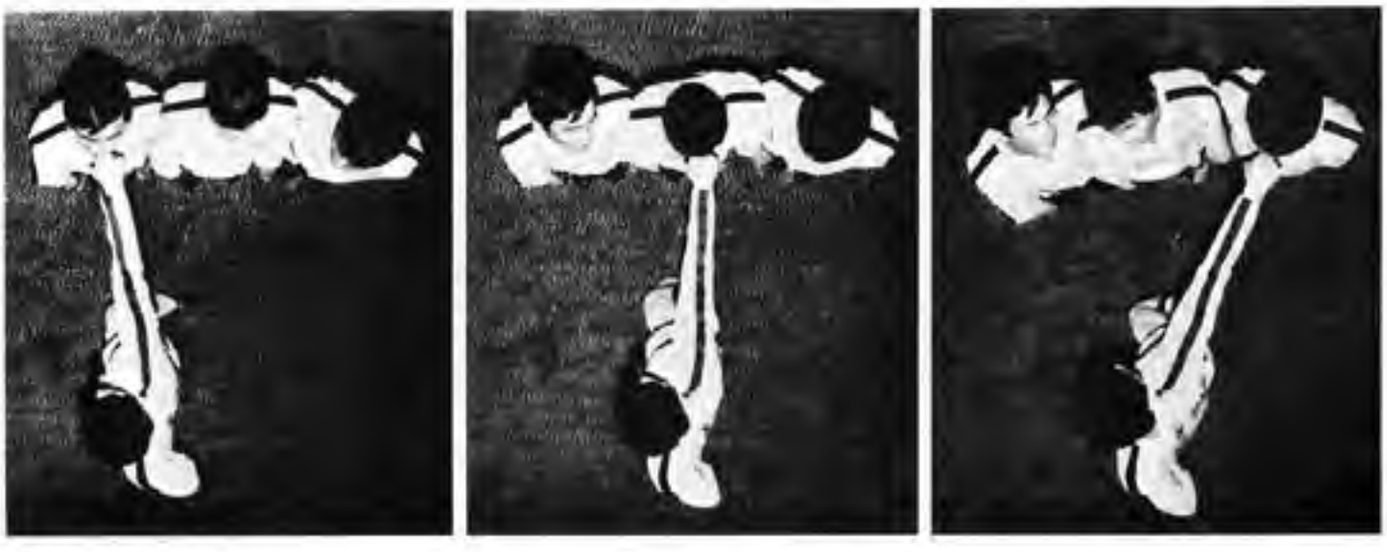
Flying Horizontal Triple Punch
(Twimyo Soopyong Samjoong Jirugi)

Forefist



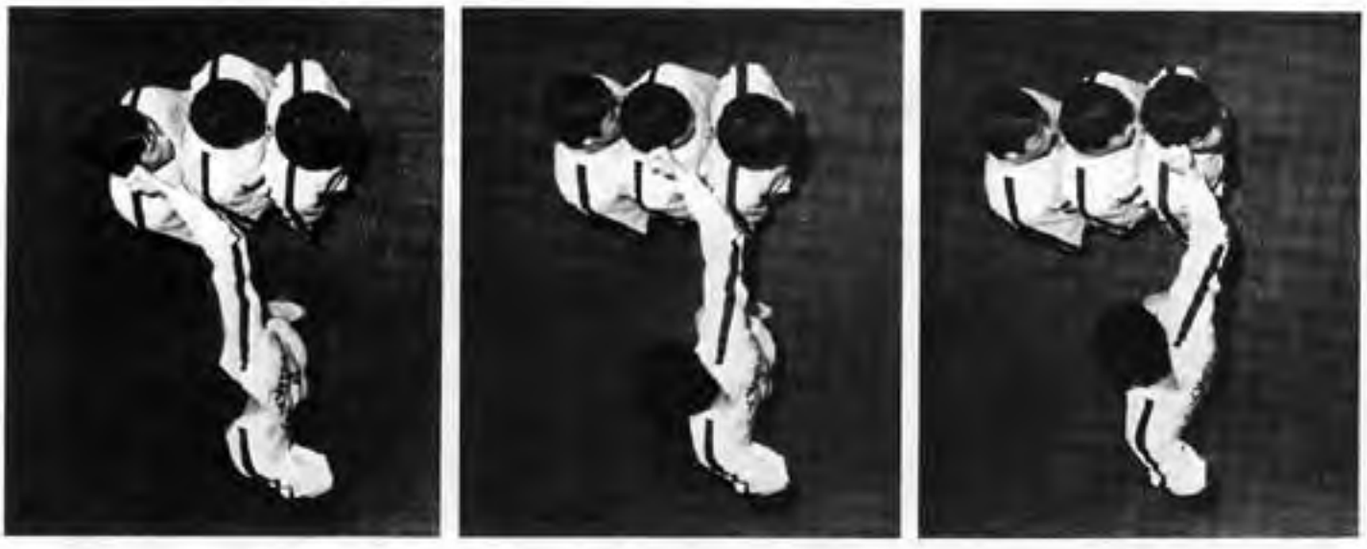
Front Punch

Side Punch



Middle Knuckle Fist

Front Punch





Side Punch

※ Flying vertical triple punch is not logical.

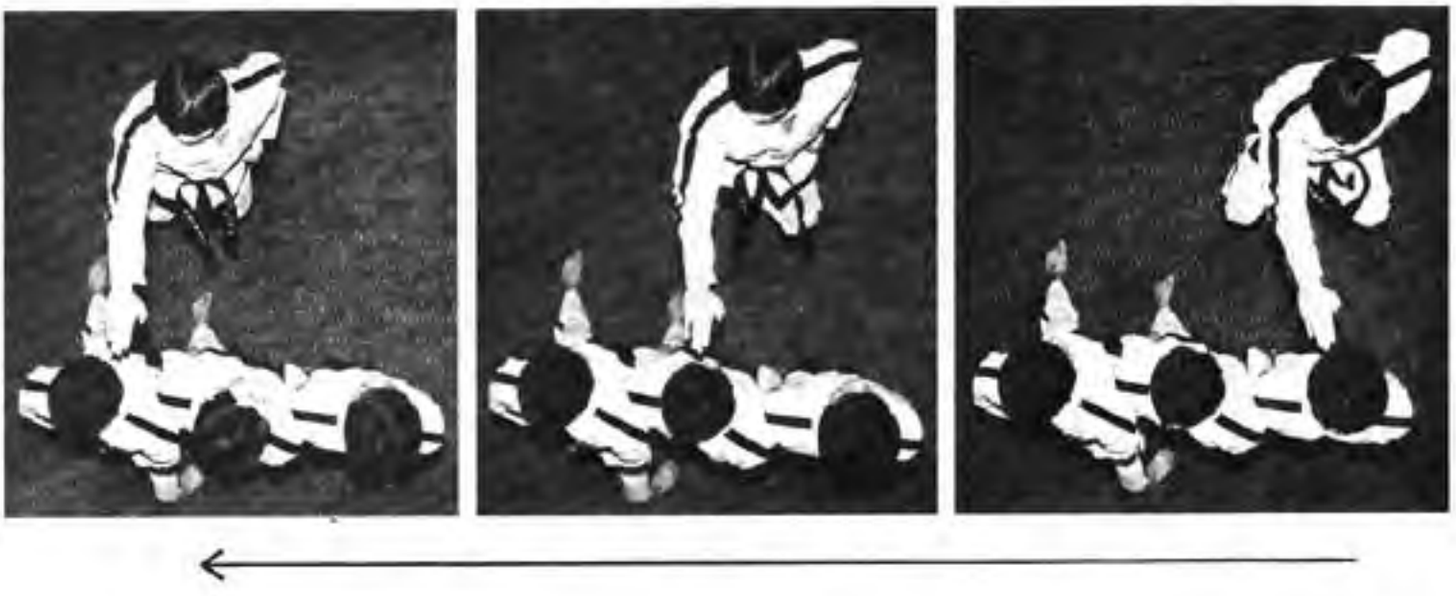
Twin Fist

Refer to the training section of volume 2 as to the flying horizontal triple punch.

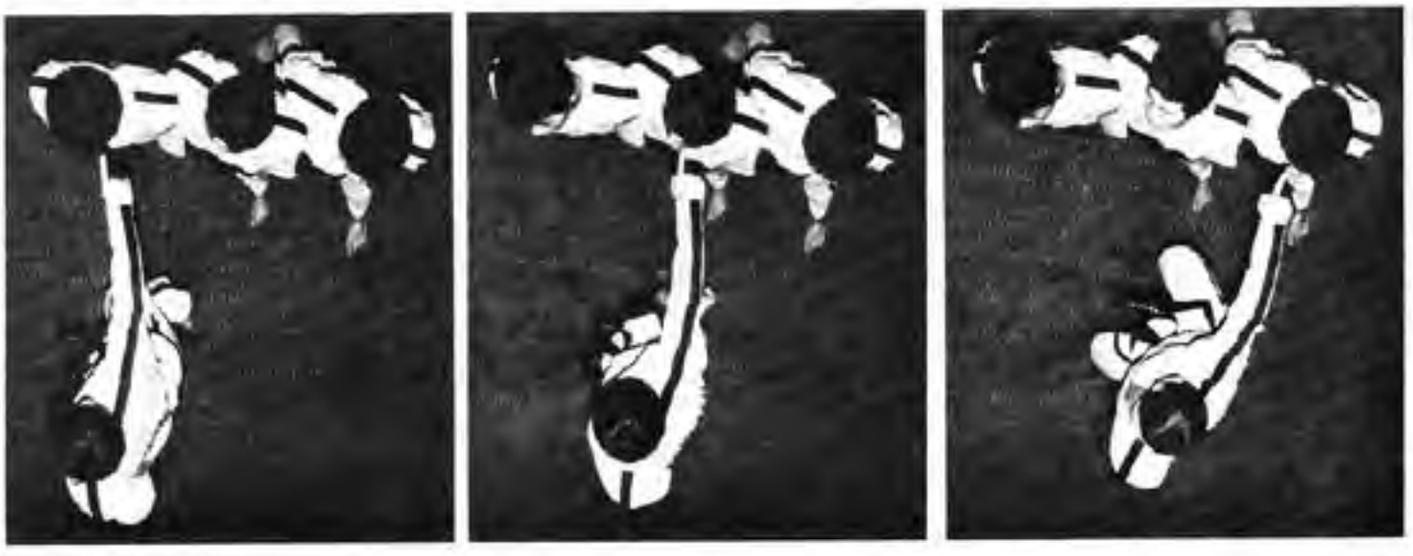
Flying Triple Thrust *(Twimyo Samjoong Tulgi)*

Both the principle and method are the same as those of a flying triple punch.

Flat Fingertip **Front Thrust**



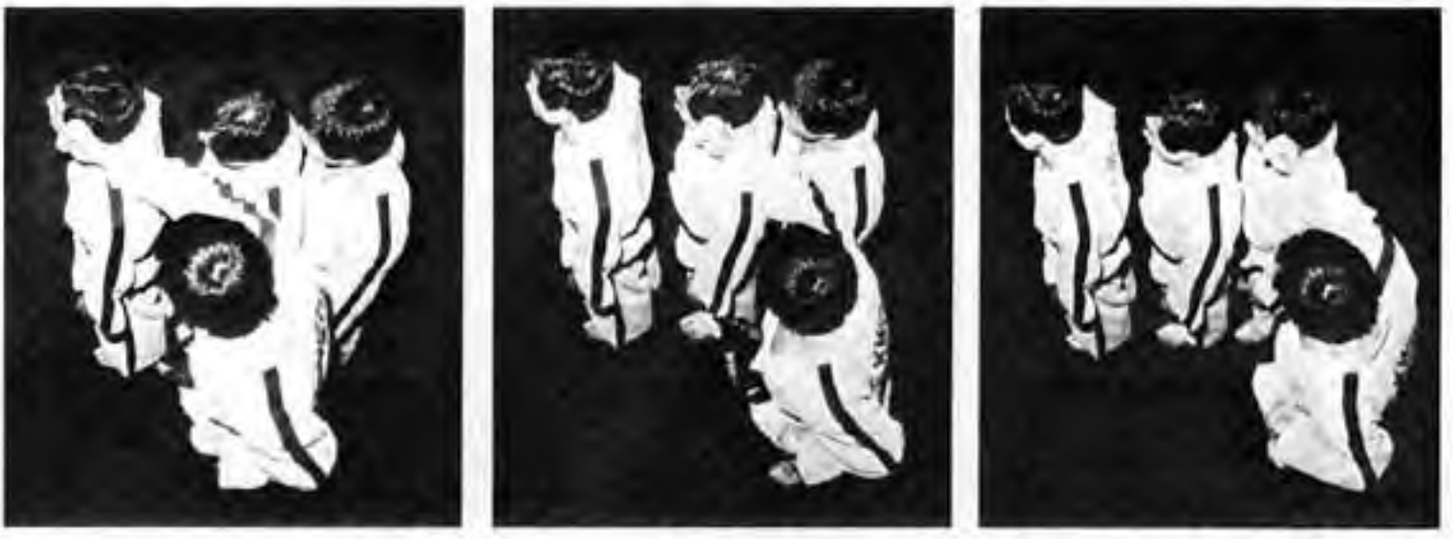
Forefinger **Side Thrust**



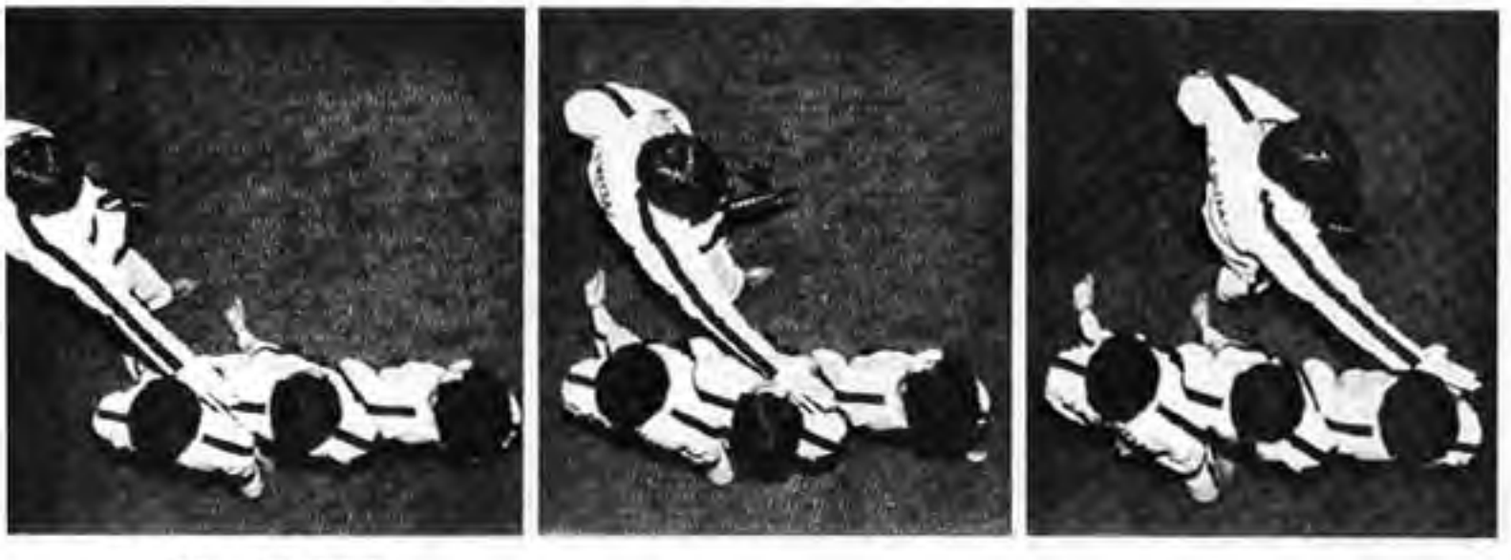
Flying Triple Strike *(Twimyo Samjoong Taerigi)*

Flying Horizontal Triple Strike *(Twimyo Soopyong Samjoong Taerigi)*

Back Fist **Outward Strike**



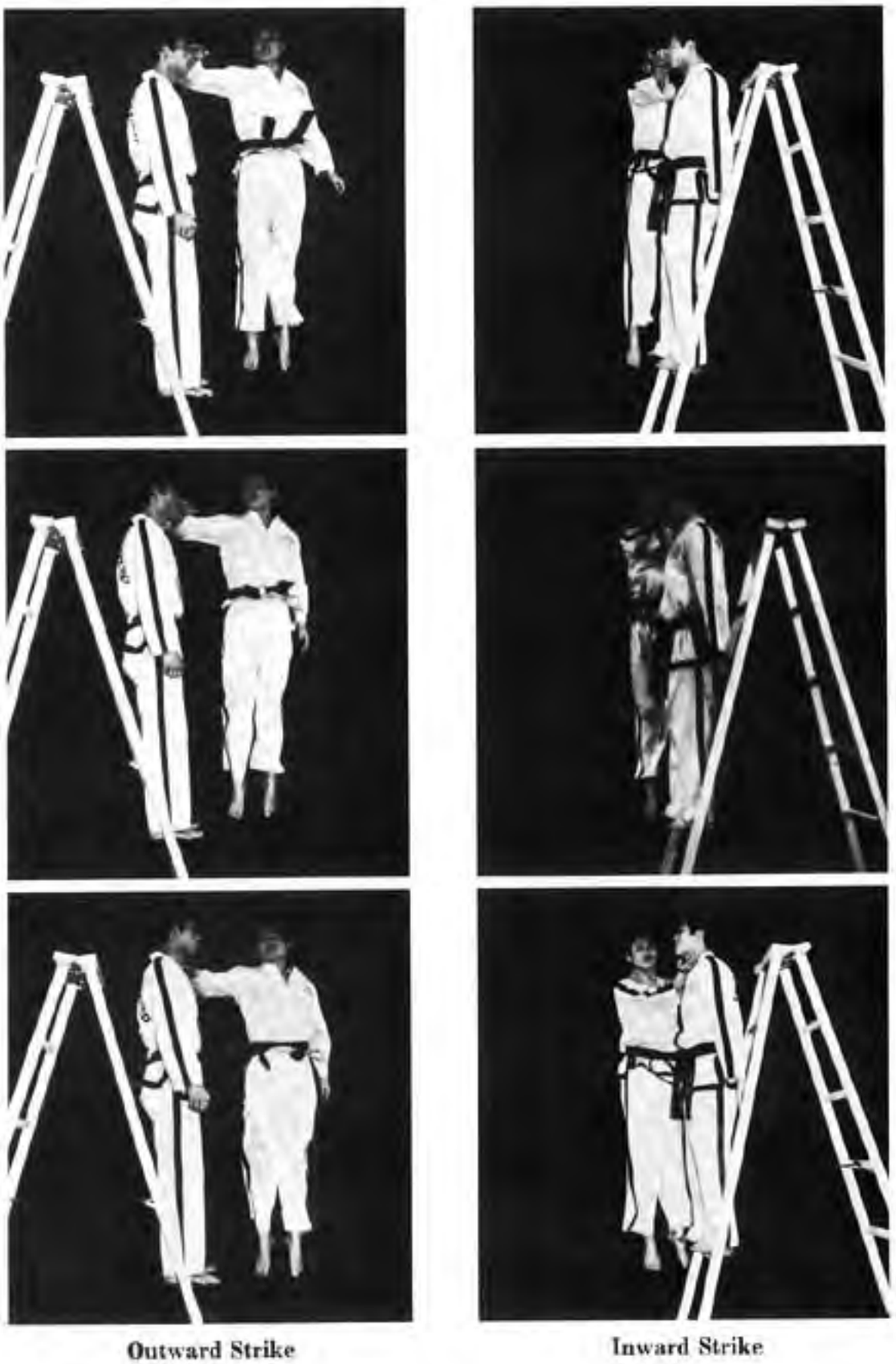
Knife-Hand



Outward Strike

Flying Vertical Triple Strike *(Twimyo Soojik Samjoong Taerigi)*

Knife-Hand



Outward Strike

Inward Strike

Flying Consecutive Attack *(Twimyo Yonsok Gong Gyok)*

Flying Consecutive Punch *(Twimyo Yonsok Jirugi)*

Flying Front and Upset Punch







Flying Side and Vertical Punch



Twin Fist

Twin Fist





Flying Side and Front Punch





Flying Consecutive Strike *(Twimyo Yonsok Taerigi)*

Flying Inward and Outward Strike

Knife-Hand





Reverse Knife-Hand



Back Hand



Flying Cresecent and Downward Strike

Arc-Hand





Back Fist

Flying Side Strike

Back Fist



Knife-Hand



Flying Consecutive Thrust *(Twimyo Yonsok Tulgi)*

Flat Fingertip



Flying Front and Side Thrust



Flying Front and Upset Thrust

Double Finger



Upset Fingertip



Flying Front and Inward Thrust

Forefinger



Angle Fingertip



Flying Combination Attack *(Twimyo Honap Gong Gyok)*

Flying Combination Side Punch *(Twimyo Honap Yob Jirugi)*

Flying combination hand attack can be executed with any combination of tools and methods;
e.g. front punch with back fist side strike,
knife-hand inward strike with side punch or
double side punch with back fist front strike
and so on.



Forefist





Flying Front Punch





Flying Side and Front Punch





Forefist



Flying Combination Strike *(Twimyo Honap Taerigi)*





Flying Outward Strike

Knife-Hand

Flying Side and Downward Strike





Back Fist



Flying Combination Thrust *(Twimyo Honap Tulgi)*

Flat Fingertip



Double Finger



Forefinger



Overhead Punch *(Twio Nomo Jirugi)*

This technique can be effectively used for attacking two targets simultaneously beyond or through an obstacle. This is somewhat similar to the tumbling technique in gymnastics except in punching itself. Twin fist is the only attacking tool.



Vertical Punch

Front Punch



Dodging Attack *(Pihamyo Gong Gyok)*

The main purpose of this technique is to attack an opponent who is at a too close range for a decisive blow. This technique can only be accomplished while the body is in the air.

Dodging Punch *(Pihamyo Jirugi)*





Front Punch





Side Punch

Knife-Hand



Dodging Strike *(Pihamyo Taerigi)*







Back Fist

Dodging Thrust *(Pihamyo Tulgi)*





Thrust



B. DEFENCE TECHNIQUES

(Bang Eau Gi)

As mentioned earlier, Taekwon-Do was designed primarily as a self-defence and this is the main reason so much emphasis is placed on moral civilization and exactness of technique.

In a literal sense, Taekwon-Do is exactly that: a self-defense. This is why students should concentrate on defense. The defense itself, however, carries out the attacking role at the same time. Thus the idea of defensive-offensive is well co-ordinated.

OH-JA (300 B.C.) said:

"It is neither righteous to avoid fighting when the enemy attacks, nor humanitarian to cry over the dead bodies after neglecting one's defence."

Defence is broken down into blocking and dodging. The former can be compared with a deliberate defense while the latter to a delaying action in military tactics. These are a few basic principles for defense:

1. Always maintain a half facing posture during maneuvers toward and away from an opponent with a few exceptions.
2. Mantain a flexible ready posture at all times.
3. Remain constantly aware so you are able to execute a counter-attack the instant an opportunity avails itself.

BLOCKING *(Makgi)*

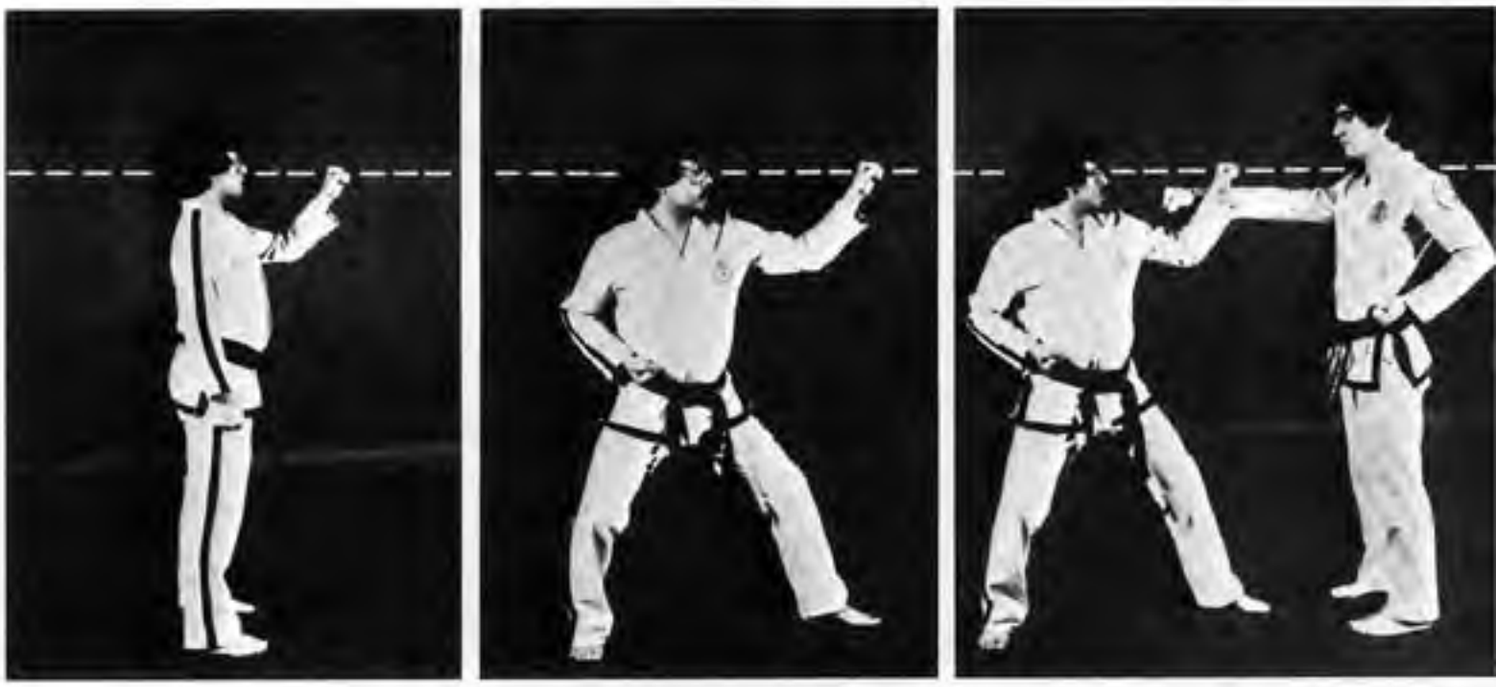
The types of blocks vary according to the relative position of the blocking tool, facing posture, method of blocking, type of blocking tool and the purpose of the block. There are also some basic principles that should be observed.

1. Keep the arm bent 15-45 degrees so you are able to intercept the attacking tool obliquely.
2. Never extend the blocking tool beyond the point of focus.
3. At the moment of blocking, lower the shoulder of the blocking arm slightly.
4. With few exceptions, the blocking tool must be withdrawn immediately after contact.
5. The blocking tool should form a triangle, with few exceptions, from the contact point upwards to the shoulders.

High Block *(Nopunde Makgi)*

If the fist or fingertip reaches the same level of the defender's eyes at the moment of block, it is called a high block. It is used to intercept the opponent's attacking tool directed toward the neck and point above.

The fist or fingertip, however, reaches exactly the same level as the eyes if the philtrum is attacked.



The attacking tool directed to the philtrum is blocked.



The attacking tool directed to the temple is blocked.





The attacking tool directed to the neck artery is blocked.



The blocking tool forms a triangle with the shoulders at the moment of the block. This principle is applied to middle and low blocks also.



Middle Block *(Kaunde Makgi)*

If the fist or fingertip reaches the same level as the defender's shoulder, it is called a middle block. It is used to intercept the opponent's attacking tool directed against the solar plexus and areas above. It can also be executed from almost every stance and is performed with the same weapon employed for a high block in addition to an X-knife-hand.

The side instep, side sole, foostsword, ball of the foot and back sole play an important role in this block and will be explained in detail in the section dealing with the foot techniques in volume no. 4





















Low Block *(Najunde Makgi)*

The purpose of this technique is to intercept an opponent's attacking foot or hand directed against the lower abdomen or points below.

The blocking tool, with rare exceptions, must make impact with the attacker's foot or hand at the same level as the target area. The low block is performed with the outerforearm, knife-hand, reverse knife-hand, double forearm, palm and side sole which will be dealt with in the foot techniques, volume 4 of the encylopedia.



Walking Stance

Forearm



Forearm

Knife-Hand







Knife-Hand



Side View





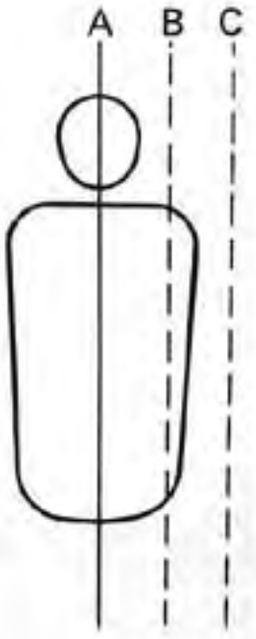
Side View





In Taekwon-Do, in addition to high middle, and low sections of the body, it is further divided laterally into center, chest and side front lines.

A - center line
B - chest line
C - side front line



Inward Block *(Anuro Makgi)*

If the blocking tool reaches the target from an outward to inward trajectory to the chest line, it is called an inward block. This block can be executed from all stance. Be sure to bring the opposite side fist in front of the shoulder at the moment of block.





















Note:
Inward block cannot be performed with an inner forearm or back hand.

Outward Block *(Bakuro Makgi)*

When the blocking tool reaches the target from an inward to outward trajectory, it is called an outward block. It can be performed with any stance.

























Note:
An outward block is not possible with the palm.

Forearm

This is performed mainly with walking, rear foot, fixed and L-stance, though occasionally with a sitting or X-stance.

Only the outer forearm is used for this technique. The tibia of the kicking foot and the back of the punching fist toward the lower abdomen are the targets. The outer tibia or inner tibia can also be the target in case of a sitting or X-stance.

It can perform both obverse and reverse blocks in case of a walking, rear foot or L-stance but not an inward block except with an X-stance or sitting stance.

Keep half facing the target at the moment of the block except with a sitting or X-stance.

1. The distance between the under forearm and the thigh is about 20 centimenters.
2. The forearm becomes parallel to the thigh.
3. The elbow is bent about 25 degrees outward.
4. Pull the other fist to the hip while blocking.

Walking Stance
One can perform both obverse and reverse blocks in the form of an outward block. An inward block is not logical.

Obverse Block



Front View

Top View



The blocking tool forms a triangle with the shoulders.



Side View



Side View

Reverse Block



Front View



Top View



Side View





INCORRECT
The block is made with the side fist instead of the forearm.



INCORRECT
It is somewhat similar to middle block rather than low block, exposing the vital spot.



INCORRECT
Block is performed with the upper position of the arm instead of the forearm.





INCORRECT
The abdomen is exposes since the block is made with the backfist instead of the forearm.





INCORRECT
The lower abdomen is attacked, because the body becomes full facing and the forearm is unnecessarily extended outward.

INCORRECT
The forefist has passed over the tibia instead of blocking with the forearm. As a result, the abdomen can be attacked.



INCORRECT
It is difficult to see the target exposing the armpit to the opponent.





INCORRECT

The elbow joint can be broken, since it is locked and lacks flexibility.



INCORRECT

The elbow is over bent, thus exposing the lower abdomen.



INCORRECT

The lower abdomen is exposed, because of an inward block. The same thing is applicable to all stances with exception of the low front block.



L-Stance

A reverse block is common, though occasionally an obverse block can be executed.

An obverse is always accompanied by a middle block with the opposite inner forearm.

The same principle is applied to rear foot stance.

Reverse Block



Front View



Side View



Side View

Back View





Top View

Obverse Block





Rear Foot Stance

Side View







Obverse Block

Reverse Block



X-Stance

Sitting Stance



Palm

Although this can be executed from almost every stance, walking, sitting and X-stances are common. The outer or inner tibia is the target.

Both obverse and reverse blocks are possible, but not outward block.

Walking Stance

The body becomes full facing the target at the moment of block.

Obverse Block



Reverse Block



Sitting Stance



Side View

X-Stance



L-Stance



Rear Foot Stance



Knife-Hand

This is mainly performed with walking, rear foot, L-, and fixed stances, and occasionally a sitting or X-stance.

The inner and outer tibias are the targets.

This is used in blocking the opponent's attack directed toward the lower abdomen.



Obverse Block

Walking Stance

The knife-hand with a walking stance can execute both obverse or reverse and outward or inward blocks.

1. Keep the body full facing the target
2. Keep the elbow bent about 10 degrees inward.



Reverse Block



INCORRECT

The knife-hand has passed over the opponent's kicking foot instead of making contact with the outer tibia because the opposite fist is not brought in front of the shoulder. As a result the lower abdomen is open to the attack.





L-Stance

The knife-hand with an L-stance can perform both an obverse and reverse or inward and outward blocks. The same principle is applied to a rear foot stance.



Reverse Block

Top View





Obverse Block



INCORRECT

The body becomes full facing because the opposite fist is pulled to the hip instead of the shoulder. The same principle is applicable to a rear foot stance.





Rear Foot Stance

Reverse Block





Obverse Block









INCORRECT

The lower abdomen is exposed as the fist is pulled to the hip instead of the shoulder.

Sitting Stance





Top View

Forearm

The principle is the same as that of a knife-hand, however low block can be executed only from sitting and X-stances, only the outer foream is used for this block.

X-Stance





Reverse Knife-Hand

This is mainly performed with walking, sitting, rear foot and L-stances, and occasionally with a close, parallel or X-stance. The inner tibia or outer tibia of the kicking foot directed against the lower abdomen is the target. Only an inward block is possible.



Obverse Block

Walking Stance

The reverse knife-hand with a walking stance can perform both an obverse and reverse blocks. The body in both cases must be full facing the target at the moment of the block.

1. The distance between the palm and thigh is no more than 15 centimeters.
2. The forearm is parallel to the thigh.
3. Keep the elbow bent about 10 degrees outward.

Front view

Reverse Block





Side View

INCORRECT

Since the block is performed in the form of an outward block, the block is executed against the knee area instead of the outer or inner tibia. As a result low section of the body is completly exposed.



L-Stance

It can perform both an obverse and reverse blocks, though a reverse block is common.

The same principle is applicable to a rear foot stance.



Obverse Block



Reverse Block



INCORRECT

The reason is the same as mentioned in the walking stance above.





Reverse Block

Rear Foot Stance



Obverse Block



X-Stance

Sitting Stance



INCORRECT
The lower abdomen is exposed because the fist is pulled to the hip.





Note:
An inward block cannot be performed with an inner forearm or back hand.

Knife-Hand

This technique is chiefly executed from walking, rear foot, L- and sitting stances, though occasionally fixed or X-stance is used.

The inner or outer tibia is the target, and the Achille's tendon can also be the target in case of a sitting or X-stance.



Walking Stance

The knife-hand with a walking stance can perform both obverse and reverse or outward and inward blocks. Be sure to keep the body half facing the target at the moment of block.

* **1. Keep the distance between the palm and thigh about 15 centimeters.**
2. The elbow is bent about 15 degrees outward.
3. Keep the body half facing the target.
4. Pull the other fist to the hip while blocking.



Obverse Block

Reverse Block





L-Stance

The Knife-Hand with an L-stance can execute both obverse and reverse, inward and outward blocks.

The same principle is applicable to a rear foot stance.



* **1. The distance between the palm and thigh is about 15 centimeters.**
2. The forearm became parallel to the thigh.
3. Keep the elbow bent about 15 degrees outward.





Reverse Block





Obverse Block

Rear Foot Stance



Obverse Block





Reverse Block

Sitting Stance









X-Stance

Front Block *(Ap Makgi)*

If the body is full facing the target and the blocking stays at the center of the defender's body, regardless of the blocking tool stance used or previous position of the opponent the block is called a front block. It is mainly performed with the outer forearm, knife-hand tool twin palm and palm, though occasionally X-fist, X-knife-hand and reverse knife-hand are used.

The front block is performed in the form of inward block in all cases except X-fist, X-knife-hand and twin palm. Be sure to bring the finger belly either to the side fist of forearm at the moment of block.



Top View

Forearm

Only the outer forearm is used and is mainly executed from walking sitting and X-Stances, though occasionally a parallel, close, one-leg or diagonal stance is used.

Both obverse and reverse blocks are possible in case of walking stance, Both the knife-hand and palm are used in the same way.



Walking Stance

Forearm



Palm





Knife-Hand



Knife-Hand

Knife-Hand





Palm

Sitting Stance



Forearm



Knife-Hand



Palm

Knife-Hand

X-Stance





Diagonal Stance



Parallel Stance



Close Stance



X- Fist

X-Knife-Hand



X-Fist

This technique is used for high and middle blocks.

The walking and sitting stances are mainly used, though an X-, parallel or close stances are frequently used to. The X-knife-hand is used in the same way.



Sitting Stance

X-Knife-Hand



X-Stance

Twin Palm

This technique is mainly executed from walking and sitting stances, and occasionally a parallel, close or X-stances are employed.



Sitting Stance



Walking Stance

X-Stance





Parallel Stance

Reverse Knife-Hand

This tool is used only for a low block and is chiefly executed from walking, sitting and X-stances.



Walking Stance

Sitting Stance



INCORRECT

The blocking tool has stopped before reaching the center of the body, thus exposing the vital spot.







INCORRECT

The blocking tool has passed the point of focus because the left finger belly fails to be on the right back forearm.

Top View

INCORRECT

The block is performed outwardly rather than inwardly. As a result:

1. **The blocking tool must pass the opponent exposing the vital spot.**
2. **The blocking tool focuses short of the point of contact.**









INCORRECT

Half facing instead of full facing, thus exposing the side of the body even when the blocking tool has stopped at the center of the face.

Front block is to be executed toward all directions.



Toward the rear



Toward the right





Toward the left



Toward the front

Side Block *(Yop Makgi)*

When the body is half or side facing the opponent at the moment of block, regardless of the blocking tool, stance used, or previous position of the opponent, it is called a side block. This block can be performed with any stance and every blocking tool.

The blocking tool is focused toward the center of the defender's shoulders.

This last statement is emphasized throughout the book for logical reasons. A block focused too short of the target will result in a very weak block that can be deflected with a strong punch or kick.

A block focused beyond the defender's body will result in creating an exposure. The same principle is applicable to a low block.





Sitting Stance





X-Stance

Side block is to be executed toward all directions.

Toward the rear





Toward the right





Toward the left



Toward the front





L-Stance

INCORRECT
The blocking tool has stopped before reaching the point of contact.









INCORRECT
The blocking tool has passed the center of the shoulders, thus exposing the vital spot completely.



Side Front Block *(Yobap Makgi)*

This technique is employed when intercepting an attack from a side front angle toward the middle section and points above.

It is mainly executed from close, parallel and sitting stances but occasionally one-leg and X-stances are used. The inner forearm and reverse knife-hand are the blocking tools.

Only an outward block is possible. Keep the thumb in a straight line with the elbow while extending the opposite arm downward at the moment of the block.



Close Stance



Sitting Stance

X-Stance



One-Leg Stance



Double Forearm Block *(Doo Palmok Makgi)*

This is one of the strongest forms of blocking. The advantage of this technique is the ability to quickly shift one forearm into another block while still blocking with the other.

It is mainly performed in a walking or X-stance, though occasionally an L-stance or rear foot stance also. Only the inner forearm is used.

Always be sure to keep the body half facing the target, bringing the second knuckle of the little finger to the elbow at the moment of the block.



The blocking tool forms a triangle with the shoudlers.

Walking Stance

Both an obverse and reverse blocks can be performed in this stance.



Obverse Block





Side View









Reverse Block





X-Stance



Front View

L-Stance

Double forearm with an L-stance or rear foot stance can perform only a reverse block.



Side View



X-Stance



INCORRECT
The entire body is exposed because of an obverse block.





INCORRECT
The fist is delivered in an upward motion, failing to punch the target in this case, the point of the chin.

INCORRECT

Back fist has missed the target-in this case, the philtrum.





INCORRECT

The muscles of the hip and abdomen are not utilized and the body becomes full facing. As a result the lower abdomen is exposed.

INCORRECT

The block is performed in an upward motion instead of a side motion, missing the target because both fists are drawn from the hip.



Waist Block *(Hori Makgi)*

The use of this technique is primarily to block the foot. It can, however, be utilized against a hand technique employed against the epigastrium or floating ribs. The blocking tool reaches the same level as the defender's waist at the moment of the block.

It is usually performed with the outer forearm and inner forearm though occasionally with a palm.

It is absolutely necessary to move into an opponent when blocking a turning or reverse turning kick.

Only a reverse block is possible.

L-Stance



Outer Forearm

This is chiefly executed from a rear foot or L-stance, and occasionally a vertical or X-stance.

The blocking tool reaches the target in a circular motion. It is mainly used against a reverse turning and turning kicks and occasionally a side or back piercing kick.



Vertical Stance

Rear Foot Stance





X-Stance



Rear Foot Stance

Inner Forearm

This is chiefly executed from an L- or rear foot stance, and occasionally an X- or vertical stance.

The inner forearm is also widely used against a turning kick or reverse turning kick although it is more frequently used against a side piercing or thrusting kick and punching techniques, and occasionally a front snap kick. The block is performed in a scooping motion.





L-Stance





X-Stance



Vertical Stance

Palm

The palm can be used in the same way as the outer forearm.



L-Stance



Rear Foot Stance

Vertical Stance



X-Stance







Checking Block *(Momchau Makgi)*

This is used chiefly to block reverse turning kick and turning kick, and in rare case a hand technique against the solar plexus and points above. It is performed with X-fist, X-knife-hand, straight forearm or straight knife-hand.



L-Stance

X-Fist *(Kyocha Joomuk)*

This is mainy executed from sitting, rear foot and L-stance, though occasionally an X-stance.

Right forearm is placed inside the left forearm with a right L-stance or right rear foot stance and vice versa.

The crossed point should be slightly higher than the elbows at the moment of the block.



Side View

Rear Foot Stance



Sitting Stance



X-Stance





Rear Foot Stance

X-Knife-Hand *(Kyocha Sonkal)*

Both the method and purpose of the block are the same as those of an X-fist except that a grabbing motion follows the block.



X-Stance



Sitting Stance

L-Stance



Blocking



Grabbing



Twisting





INCORRECT

The block is ineffective because the crossed point forms a horizontal line with the elbows. The same principle is applicable to an X-fist.

Straight Forearm *(Sun Palmok)*

This technique is employed for blocking the attacking tool directed to chest and area above, and is performed either with a single or twin straight forearm.



Rear Foot Stance

Sing le Straight Forearm *(Wae Sun Palmok)*

This is usually executed from a rear foot or L-stance in the form of a reverse block, though occasionally sitting, parallel, close one-leg or X-stance is used. The back forearm must be full facing the opponent at the moment of the block in the case of a rear foot or L-stance.



L-Stance



Sitting Stance





INCORRECT

The blocking tool has failed to protect the philtrum due to the obverse block. The same principle is applicable to a single straight knife-hand.

Twin Straight Forearm *(Sang Sun Palmok)*

This is mainly executed from sitting, walking, close, parallel or X-stance, though occasionally a rear foot, L-or one-leg stance is used.

Be sure to keep the outer forearms facing the front at the moment of the block with the exception of the rear foot or L-stance.



Sitting Stance



Walking Stance



X-Stance



Rear Foot Stance



Close Stance

One-Leg Stance



Single Straight Knife-Hand *(Wae Sun Sonkal)*

Both the method and usage are the same as those of a single straight knife-hand.



Rear Foot Stance



L-Stance

Twin Straight Knife-Hand *(Sang Sun Sonkal)*

The principle of this technique is just the same as that of a twin straight forearm.



Walking Stance

X-Stance





Sitting Stance

Outside Block *(Bakat Makgi)*

A block directed at the outside portion of the attacking arm or foot is called an outside block. A distinct advantage of this block is that it prohibits the opponent from utilizing his other arm or foot in a combination attack. This block can be performed with nearly any blocking tool or stance.



Walking Stance Forearm Block

Rear Foot Stance Back Hand Block



L-Stance Knife-Hand Guarding Block



L-Stance Knife-Hand Block



Inside Block *(Anmakgi)*

A block directed at the inner portion of the attacking arm or foot is naturally referred to as an inside block.

This block is also possible with nearly every blocking tool and stance. The defender must exercise caution with this block, however, since the opponent's opposite hand or foot can be used in a combination attack.



L-Stance Inner Forearm Block



Sitting Stance Reverse Knife-Hand Front Block



Rear Foot Stance Knife-Hand Block

Walking Stance Forearm Block



Sitting Stance Knife-Hand Block



Rising Block *(Chookyo Makgi)*

The main purpose of this technique is to protect the head from a downward strike or kick the ough its occasionally used against hand or foot directed toward the face.

This block is performed with a forearm knife-hand, X-fist, x-knife-hand, arx-hand and twin palm.

Always maintain a full facing poeture towards the opponent at the moment of the block, when utilizing a walking, sitting, parallel, close, one-leg, diagonal or x-stance.

The blocking tool must stay at the center of the defender's forehead or face at the moment of block.

Forearm

It is used against a downward strike to the forehead or skull with either a club, pole or hand. Only the outer forearm is used for blocking.

This can be executed from nearly all stances, though walking, sitting and X-stances are most commonly employed.

Only a reverse block is possible in the case of a vertical, rear foot or L-stance. When the right foot is advanced, the right forearm is used and vice versa in the case of a fixed stance.

Basic Principles :

1. The fist should be slightly higher than the elbow.
2. The distance between the inner forearm and forehead is about seven centimeters with the elbow bent at a 45 degree angle.
3. The inner forearm reaches the same level as the forehead.

The Correct Way of Blocking



















Walking Stance





Sitting Stance



X-Stance

X-Stance





Parallel Stance



Diagonal Stance



One-Leg Stance

L-Stance



Vertical Stance



Rear Foot Stance



Knife-Hand

The method of blocking and stances used are the same as that of a forearm. The distance between the thumb and forehead is also 7 centimeters.



Walking Stance





Parallel Stance

X-Stance



Sitting Stance





INCORRECT
This block is ineffective since the forearm is parallel to the pole while the blocking tool reaches the target in an arc.



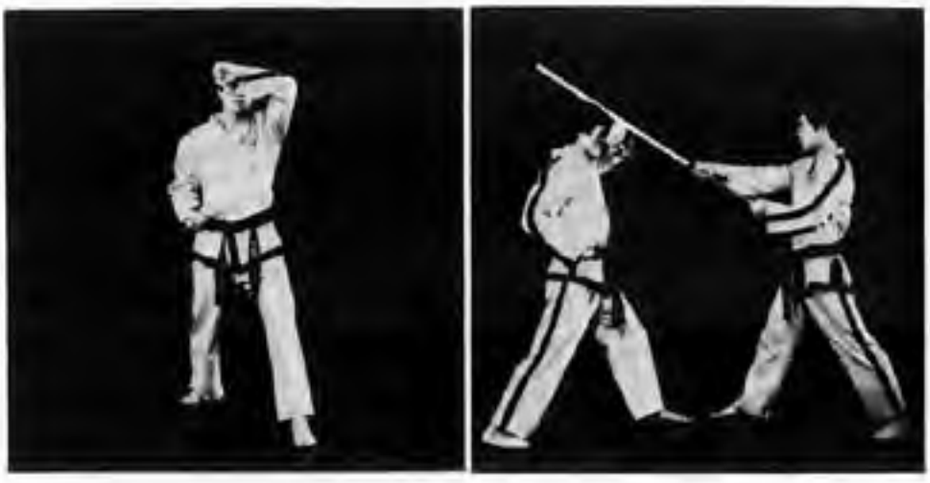


INCORRECT
The knife-hand is too far from the forehead, thus exposing the vital spot.

INCORRECT
The forehead is attacked because the blocking tool fails to stay at the center of the forehead.



INCORRECT
A horizontal rising block will absorb 100 percent of the striking force.
It is more effective and less dangerous to block with the forearm at a 45 degrees.





INCORRECT
The forearm is too close to the forehead. The defender can be struck by the recoil of his own fist while blocking.

INCORRECT
The block is ineffective because the blocking tool has passed the center of the forehead.





X-Fist *(Kyocha Joomuk)*

This technique is particularily powerful when used against a downward strike with a pole or hand technique.

The wrists must be crossed in the center of the forehead at the moment of the block.

Although occasionally a close or one-leg stance is used, walking, sitting, parallel and X-stances are mostly employed.



Walking Stance



Sitting Stance

X-Stance





One-Leg Stance

INCORRECT

The wrists are crossed in front of the bridge of nose instead of the forehead, thus exposing the vital spot. The same principle is applicable to an X-knife-hand.





X-Knife-Hand *(Kyocha Sonkal)*

The method of blocking is the same as that of an X-fist.

This technique is effective for grabbing the attacking tool immediately after blocking.



Walking Stance



X-Stance



Parallel Stance



Arc-Hand *(Bandal Son)*

The arc hand can be executed from of nearly every stance, though walking and X-stances are usually preferred. The plam usually faces the defender with the exception of a reverse block from a walking stance. The blocking tool reaches the same level as the defender's forehead at the moment of the block.



Walking Stance



X-Stance





Rear Foot Stance

Sitting Stance



Twin Palm *(Sang Sonbadak)*

This technique is ideal when used against a pick-shape or downward kick.

An advantage of this block is to hold the attacking foot for further purposes.

Sitting, walking and X-stances are chiefly used and occasionally a parallel or close stance.





Sitting Stance



Blocking



Twisting



X-Stance



Close Stance



Upward Block *(Ollyo Makgi)*

The purpose of this block is to "spring up" an opponents hand, foot, dagger or stick directed against the defender's solar plexus and area above. The palm, reverse knife-hand, thumb ridge and bow wrist are used as blocking tools.

The blocking tool should reach its point of focus at the defender's solar plexus. Be sure to bend the eblow about 35 degrees outward at the moment of the block.

Palm

This is performed mostly with a rear foot or L-stance though occasionally a walking stance is used.

The blocking tool should reach the target in a circular motion.



Rear Foot Stance

Walking Stance



Only reverse blocks are possible with rear foot and L-stances.

L-Stance





Reverse block

Reverse Knife-Hand

Upward block with a reverse knife-hand can be executed nearly from all stances, though rear foot and L-stances are mainly used.

The blocking tool should reach its point of focus in a straight line. Keep the elbow bent about 45 degrees outward at the moment of the block.



Obverse Block



Obverse Block

Reverse Block



Obverse Block





X-Stance

Thumb Ridge

The principle of this technique is basically the same as that of a reverse knife-hand. Keep the wrist slightly bent upward at the moment of the block.



L-Stance



Rear Foot Stance



Walking Stance

Bow Wrist

This is mainly executed from a rear foot stance or L-stance, and occasionally a walking stance. Most important: do not bend the wrist at too severe an angle. The blocking tool should reach the target in a straight line.





Rear Foot Stance



L-Stance

Only a reverse block is possible in the case of a rear foot or L-stances.



Walking Stance

Obverse Block



INCORRECT
The wrist can be broken if bent too much.







Downward Block *(Naeryo Makgi)*

The purpose of this technique is to "drop" the opponent's hand, foot or weapon attacking the solar plexus and point below. It is performed with the palm, outer forearm, twin palm, knife-hand, X-fist and X-knife-hand. In rare cases, a straight elbow can be used.

The blocking tool must focus at the same level as the defender's solar plexus at the moment of the block with the exception of a twin palm.

Palm

This is executed principally from a rear foot and L-stances, though occasionally a walking or vertical stance is used.

The blocking tool should reach its point of focus in a circular motion.

Keep the elbow bent about 45 degrees outward at the moment of the block.

Like the upward block, the palm, forearm and knife-hand with a walking stance can be performed in both reverse and obverse blocks.





Rear Foot Stance

L-Stance





Walking Stance



X-Stance





INCORRECT
The vital spot is exposed because the elbow is not bent properly. The same principle is applicable to every stance.



Vertical Stance



Twin Palm

This is chiefly performed with a rear foot and L-stances, although occasionally a vertical or bending stance is used.



Rear Foot Stance





Bending Stance

L-Stance





Forearm

Only the outer forearm is used as a blocking tool. This technique is used to defend the rib cage and can be executed from nearly all stances. Both obverse and reverse blocks are possible though a reverse block with a rear foot or L-stance is chiefly employed.

The side fist should be higher than the elbow which is bent about 45 degrees outward at the moment of the block.



L-Stance





Rear Foot Stance





Walking Stance



Walking Stance



Sitting Stance



X-Stance



L-Stance

Rear Foot Stance



Knife-Hand

The principle of this technique remains the same as that of the forearm but the purpose is to defend the solar plexus rather than the rib cage.



L-Stance

Straight Elbow

This tool is executed principally from a rear foot or L-stance, though occasionally a bending or one-leg stance can be used. It is used to block either the outer ankle joint or the back wrist if the hand or foot is attacking the floating ribs or armpit.



L-Stance

Rear Foot Stance





Bending Stance



One-Leg Stance





Walking Stance

X-Fist

This is used to block the attacking foot or hand. It is performed mainly with walking and X-stances, though occasionally a sitting, parallel, close or one-leg stance can be used.





Close Stance



X-Stance

Sitting Stance





One-Leg Stance

X-Knife-Hand

Although the use of this technique is basically the same as that of an X-fist, an X-knife-hand has the added advantage of being in a better position to grab the leg or hand after executing a block.



Sitting Stance

X-Stance





Parallel Stance

Rear Foot Stance

Blocking

Twisting





Pressing Block *(Noollo Makgi)*

This block is executed against a low attack only. This technique is used only when the defender wishes to check, rather than break the attacking foot. The palm, twin palm, forefist, and X-fist are used as blocking tools.

Palm

This block is always accompanied by a palm upward block and executed from a walking or low stance. This technique has a dual purpose. Not only is it good for muscle and breath control exercise, but it also can block two targets simultaneously. Keep both elbows bent slightly outward while blocking.

The instep is the only target for pressing.





Walking Stance





INCORRECT
The blocking hand is parallel to the attacking tool of opponent, missing the target because the elbow is straight.



Sitting Stance

Forefist

The forefist is performed chiefly with sitting and diagonal stances, though occasionally a walking or low stance is used. The instep is the main target with the inner ankle joint as a secondary target.

This block is always accompanied by a side front block with the opposite inner forearm in the case of a sitting or diagonal stance.

Diagonal Stance





Forefist with a walking or low stances can perform only a reverse block, and the opposite side fist must be brought in front of the shoulder at the moment of the block.



Low Stance



Walking Stance

Twin Palm

This is mainly executed from a rear foot, sitting and walking stances and occasionally, an X-or L-stance.

This technique is effective against the ball of the foot, heel or knee attack.





Rear Foot Stance



Sitting Stance



L-Stance



Walking Stance



Walking Stance

X-Fist

The X-fist can be performed from nearly every stance, though walking, sitting, and X-stances are most commonly used.

The X-fist is used against the tibia of the attacking foot aimed at the defender's lower abdomen.



X-Stance



Sitting Stance





INCORRECT
Not only off balance but also resulted in blocking the knee area instead of the lower abdomen, thus exposing the vital spot-in this case the face.





Rear Foot Stance



Walking Stance



L-Stance

INCORRECT

The block is performed with only one forearm instead of an X-fist. The same principle is applicable to all stances.







Hooking Block *(Golcho Makgi)*

Unlike other methods of blocking, this technique requires a minimum amount of effort on the part of the defender, and allows the opposite hand an immediate response for counterattacking. Though occasionally performed with an outer forearm, knife-hand or backhand, the palm is usually most effective.

This technique can be used in nearly all stances, though walking stance is commonly used. An inside block can be used but an outside block can best insure blocking of the opponent's other free hand.

The blocking tool must reach the target in an arc so it is able to be properly placed on the opponent's back forearm or outer tibia.





Palm

Keep the elbow bent about 25 degrees outward and the wrist slightly inward at the moment of the block.

The palm is the best tool for increasing the chances of making a successful grab.

Outside Hooking Block Blocking Twisting













Inside Hooking Block
This not as effective as outside hooking block.







Parallel Stance



L-Stance



INCORRECT
The opponent's fist is already withdrawn even before grabbing.



INCORRECT
The palm must reach the attacking arm in an arc, not in a straight line.



INCORRECT
The blocking tool has stopped before reaching the point of focus because of the full facing posture. The defender must perform with a half facing posture.



Walking Stance

Forearm

The under forearm is the blocking tool. The purpose and method of blocking are exactly the same as the palm except that the wrist is not bent at the moment of a block.



Rear Foot Stance

Knife-Hand

The method of blocking is also the same as that of the palm and the purpose is to allow the opposite hand or foot free for an immediate counterattack. Keep the elbow slightly bent inward at the moment of the block.



Walking Stance

Back-Hand

The method of blocking is the same as that of the knife-hand.



L-Stance

Wedging Block *(Hechyo Makgi)*

This technique is used to block a twin fist vertical punch, twin fore-knuckle fist punch or twin knife-hand inward strike while preventing the neck, head or lapel from being grabbed.

It is performed with both the outer and inner forearm knife-hand and reverse knife-hand. The distance between the blocking tools is equal to one shoulder width of the defender.

Outre Forearm

This is mainly executed from a walking, sitting or X-stances, though occasionally a parallel, close or one-leg stance is used.

Keep the elbows bent about 35 degrees outward at the moment of the block.



Walking Stance







Sitting Stance



X-Stance



INCORRECT
The blocking tool has passed the point of focus, exposing entire body.
The same principle is applicable to the other blocking tools.

Sitting Stance



Inner Forearm

This is chiefly executed from a sitting or X-stance, though occasionally a walking rear foot or L-stance is used. Be sure to keep the elbows bent slightly inward at the moment of the block.

The inner forearm and reverse knife-hand are performed mostly as a middle block.

Walking Stance



L-Stance



Rear Foot Stance





Walking Stance

Knife-Hand

Both the purpose and method of blocking are the same as those of an outer forearm.





Sitting Stance

Parallel Stance





X-Stance



Blocking



Attacking

CORRECT

INCORRECT
The defender will be attacked if he tries to pull the fists to the hip while kicking.





Reverse Knife-Hand

The purpose and method of this technique are the same as an inner forearm.



Sitting Stance



Walking Stance

Grasping Block *(Butjaba Makgi)*

This is usually executed immediately after the hooking block, and the main purpose is to put off balance or throw the opponent by twisting and pulling the attacking hand or foot. Therefore, it is widely used for throwing techniques.

It is chiefly performed with vertical and rear foot stances, and occasionally a walking or L-stance.

Dodge to the side front or rear when grasping the opponent by the shoulder to avoid the opponent's counterattack.



Blocking



Grasping



Tackling















Parallel Block *(Narani Makgi)*

This technique is employed to block a simultaneous attack directed toward the high section of the body and is performed mainly with outer forearm, inner forearm, knife-hand and reverse knife-hand, though back hand or back forearm is used in rare cases.

This is usually executed from a sitting, parallel or walking stance, and occasionally a close, one-leg or X-stance. Keep the body full facing the front at the moment of the block.



Sitting Stance

Outer Forearm

It is used when blocking an attack from both sides.

Keep the blocking tool facing front at the moment of the block.

The knife-hand can be used in the same way.

1. The distance between the arms is slightly wider than the shoulder width.
2. The thumb forms a straight line with the elbow.





Parallel Stance



Walking Stance



X-Stance

Knife-Hand

The method and principle is the same as those of an outer forearm.



One-Leg Stance



Sitting Stance

Walking Stance



Parallel Stance



Inner Forearm

This is used when blocking two attacks simultaneously from each side front. Keep the back forearms facing the front with the distance between the outer forearms one shoulder width at the moment of the block.

The reverse knife-hand can be used in the same way.



Parallel Stance







Walking Stance

X-Stance





One-Leg Stance

Reverse Knife-Hand



Walking Stance





Parallel Stance



X-Stance

Sitting Stance





Sitting Stance

Back Forearm

The purpose of this technique is the same as that of the inner forearm or reverse knife-hand.

Keep the back forearm facing outward at the moment of the block. Back hand can also be used in the same way.



Walking Stance



X-Stance

Diagonal Stance



One-Leg Stance



Back Hand



Walking Stance



One-Leg Stance



X-Stance



Sitting Stance



Close Stance



Pushing Block *(Miro Makgi)*

This technique is one of the most effective forms to put the opponent off balance and is chiefly performed with the palm, though occasionally a double forearm, knife-hand or reverse knife-hand is used.



Palm

This is mainly executed from a sitting stance and X-stance, though occasionally a parallel, close or walking stance is employed.

A reverse block is normal in the case of a walking stance.

Be sure to execute the block against the shoulder or bottom area.

Sitting Stance







INCORRECT
Block is not effective as it is executed against the arm instead of the shoulder.







Double Forearm

This is used only for a low pushing block and is executed from rear foot, L- and fixed stances.







Reverse Knife-Hand and Knife-Hand

The blocking tool reaches the target in a circular motion. Refer to pages 291-297 of this volume.

Luring Block *(Yuin Makgi)*

This technique is designed to put the opponent off balance or to make the attack in vain by drawing the attacking tool beyond its intended point of focus. It is performed with a palm or knife-hand.

This block requires a feint motion, and is mainly executed from either an L-stance or rear foot stance, and occasionally a sitting or other stances.













Scooping Block *(Duro Makgi)*

This is a rather effective block for putting the opponent in an untenable position by holding up the attacking foot.

It is chiefly performed with a plam, and occasionally a reverse knife-hand.

The blocking tool should reach the target in a large circular motion while bending the body downward at the start of blocking.

This technique is normally performed in a slow motion.

Ready to scoop



Palm

The main purpose is to deliver a punch to middle section and points above immediately after scooping. It is usually executed from either a sitting stance or L-stance.



Scooping while standing up



Throwing and Attacking









INCORRECT

The scooping motion has been executed from a sitting stance rather than in a standing position. Consequently, the opponent has not been thrown nor is there a proper target for a punch.

Reverse Knife-Hand

This is chiefly executed from a rear foot stance, and the main purpose is to deliver a kick rather than a punch.





Guarding Block *(Daebi Makgi)*

This block is frequently used as a ready posture in free sparring, since one can position oneself in a half facing posture and protect the body completely with both hands. It is performed with a forearm, knife-hand or reverse knife-hand. Although the L-stance or rear foot stance are most widely used, it can also be used with all other stances.

Rules for a guarding block:

1. Keep the blocking tool half facing the target at the moment of blocking.
2. Bring the opposite knife-hand or side fist in front of the chest 3 centimeters from the body. The guarding hands should be flexible enough to protect the whole body against an attack.
3. Keep the body half facing the target at all times.



Forearm

The outer forearm is normally used, though the inner forearm can be used too in some instances. In no case can the forearm perform a low guarding block.

(All forearm guarding blocks throughout this Encyclopedia are considered outer forearm guarding block unless special directions are given.)







L-Stance



Walking Stance



Rear Foot Stance



Sitting Stance

Inner forearm block



Walking Stance

Inner forearm block



Rear Foot Stance



X-Stance





INCORRECT
Speed is tremendously reduced because the arms are fully extended and the fists too tightly clenched.

INCORRECT
The opposite side fist faces downward instead of towards the chest, thus the blocking forearm has reached the target without revolving.







INCORRECT
The blocking forearm has passed the point of focus because the body is full facing instead of half facing.

Knife-Hand

This is used primarily for middle and low blocks, or in some instances against a high attack. The blocking tool reaches the target in either a straight line or circular motion while blocking. The former (straight line) is used to cause extreme pain to the opponent, and the latter (circular motion) is more of a push.

It is considered that the blocking tool always reaches the target in a straight line unless specified otherwise throughout this Encyclopedia.





Blocking tool reaches the target in a circular motion.





Blocking tool reaches the target in a straight line.







Blocking tool reaches the target in a straight line.



Blocking tool reaches the target in a circular motion.



Knife-Hand Low Guarding Block

1. The knife-hands generally form a parallel line.
2. The distance between the opposite knife-hand and lower abdomen is about 3 centimeters.
3. The forearm becomes parallel to the thigh.
4. The elbow of the blocking arm is bent about 15 degrees outward.



Rear Foot Stance



Walking Stance



Rear Foot Stance



X-Stance



Sitting Stance



L-Stance

Reverse Knife-Hand

It is primarily employed for low blocks, though occasionally for middle and high blocks. The blocking tool reaches the target in either a straight line or circular motion when executing a low block.

This technique is mostly performed with rear foot and L-stances, and occasionally a sitting or X-stance is used.



Blocking tool reaches the target in a circular motion.



Blocking tool reaches the target in a straight line.



1. The reverse knife-hand generally forms a parallel line with the opposite knife-hand.
2. The distance between the knife-hand and lower abdomen is about 3 centimeters.
3. The elbow of the blocking arm is slightly bent inward.
4. The forearm becomes parallel to the thigh.

L-Stance





Sitting Stance



Blocking tool reaches the target in a circular motion.



Blocking tool reaches the target in a straight line.





Rear Foot Stance



INCORRECT
The palm is full facing the attacking tool, the wrist bent backwards, and the shoulder is tensed, hindering an effective block.





INCORRECT
The knife-hand fails to intercept the opponent's foot because the blocking hand is pushed forward rather than to the side without bending the elbow.





INCORRECT
The blocking tool passes the point of focus, creating an opening for the opponent.



INCORRECT
The blocking hand is pushed forward rather than to the side because the opposite hand is pulled back, failing to block.

INCORRECT
The blocking hand is pushed upward rather than to the side since the opposite knife-hand is brought in front of the epigastrium instead of the chest.





INCORRECT
The shoulder and elbow are too tensed because the elbow is bent inward instead of outward.

INCORRECT
The block is weak since the center of gravity is completly moved to rear.



INCORRECT
Speed is tremendously reduced, exposing the armpit because the opposite arm is extended.



Note:
The same principle is applicable to a reverse knife-hand.

Twin Forearm Block *(Sang Palmok Makgi)*

This technique can be used to block a simultaneous attack from the front and the side.

The side block, however, is the primary defense. This block can be performed with nearly all stances but walking stance. An L- or rear foot stance is chiefly used.

The side blocking forearm usually performs a middle block. It should be stressed that although a rising block may also be effective against an attack toward the forehead, the side block is the primary one. When blocking from a left L-stance, bring the right forearm inside of the left forearm and vice versa.







L-Stance



Rear Foot Stance



Sitting Stan



Close Stance



X-Stance



One-Leg Stance



Twin Knife-Hand Block *(Sang Sonkal Makgi)*
Both the method and purpose are the same as those of a twin forearm block.



Rear Foot Stance



Vertical Stance



INCORRECT

1. Armpit is exposed to the opponent.
2. Blocking tools reach the targets without revolving, thus lacking the necessary force.
3. Blocks are not performed effectively, that is, the right knife-hand reaches the target in an upward motion instead of a side motion while the left knife-hand is in a side motion instead of an upward motion.





INCORRECT

Armpit is being attacked. The same thing applies to a twin forearm block.

Double Arc-Hand Block *(Doo Bandalson Makgi)*

This is a very useful technique to block a co-ordinated attack against the chest and the face. This is executed primarily from a walking stance in the form of a reverse block. The blocking tools should reach the target in a straight line.

Keep the body half facing the target at the moment of the block.





Front View



Side View

INCORRECT

Not only are the vital spots exposed to the opponent but the muscles of the hip and abdomen are not utilized because the body has failed to be half facing the target.



Circular Block *(Dollimyo Makgi)*

This technique is to block a combination of hand and foot attack, and is mostly performed with an inner forearm or reverse knife-hand, though occasionally a knife-hand is used.

A walking stance is most suitable for this block.

1. The fist or fingertip should reach the same level as the defender's shoulder. This shoulder should be slightly lower than the opposite one at the moment of the block.
2. The blocking tool should reach the attacking foot in a large circular motion to enable the blocking hand to scoop the foot.
3. Keep the body half facing the target at the moment of the block.







Top View









INCORRECT

It is illogical for two opponents to attack in a line.





INCORRECT

Attacked by another opponent because the defender has failed to scoop the kicking leg of the opponent.





INCORRECT

The block is performed against a middle attack instead of a low attack, and the heel is off the ground.

Nine (9)-Shape Block *(Gutja Makgi)*

This technique is used to break the elbow joint, wrist or ankle. It can also be employed to block a co-ordinated hand and foot attack against the solar plexus and lower abdomen.

Both sitting and walking stances are chiefly used, although a close, parallel or X-stance can also be used. If the right forearm is the lower one, it is called a right 9-shape block and vice versa. A reverse block with a walking stance is normal.



Sitting Stance



Walking Stance



X-Stance



How To Break

The left arm must reach the target in a straight line while the right one reaches in an arc and vice versa.









INCORRECT

Breaking is not successful because the lower arm reaches the target in a straight line instead of an arc motion.







U-Shape Block *(Mongdung-i Makgi)*

The sole purpose of this technique is to block either a pole or bayonet with a reverse knie-hand. This is performed mainly with fixed and L-stances, though occasionally walking, rear foot or X-stance is used.

Keep both hands in a vertical line at the moment of the block.

The lower elbow should be flush with the hip.







INCORRECT

The head is attacked since the upper hand has failed to form a vertical line with the lower one. The same principle applies to the U-shape grasp.







U-Shape Grasp *(Mongdung-i Japgi)*

This is a variation of a U-shape block though the principle of the block is the same as that of a U-shape block. This technique is used to grasp and twist the attacking weapon immediately following the block.

Both fixed and L-stances are mostly employed though occasionally a rear foot stance is used.

Remember to keep the palm of the top hand facing upward at the moment of the block.







INCORRECT

The lower elbow has failed to flush with the hip. This position is not only ineffective for grasping but the vital spot is open to an attack. The same thing is applicable to a U-shape block.





W-Shape Block *(San Makgi)*

This technique has dual functions: one is used against either a foot or hand attack to the philtrum and areas above, and the other is to strengthen the leg muscles.

The outer forearm and knife-hand are the principal tools, though occasionally a reverse knife-hand or inner forearm is used. Although the sitting and walking stances are mostly used, parallel, close, one-leg and X-stances are also employed. The sitting, parallel, close and one-leg stances are used against the attack either from front or side, whereas the walking and X-stances are only for the side.

Dip the elbows slightly below the shoulder at the moment of the block.

Outer Forearm

It can be either full or half facing while blocking. The foot is placed with a stamping motion when blocking a single attack from the front, keeping the blocking arm full facing and straight. The foot is moved in a sliding motion to block two attacks from both sides, keeping the blocking tool half facing and the elbows bent 45 degrees.

The outer forearm is used in blocking the attack directed to the point above the philtrum.

Stamping and sliding motion can be performed only with a sitting stance.

Stamping



Sliding









Parallel Stance



Close Stance



Walking Stance



X-Stance



One-Leg Stance

Sitting Stance



Knife-Hand

The method of blocking and purpose as well as the stance are exactly the same as those of the outer forearm.

The knife-hand, however, is employed when blocking an attack directed to the temple and areas above.







Walking Stance



X-Stance

INCORRECT

W-shape block in a walking stance cannot block the attack from the front. The same thing is applicable to a one-leg or X-stance.







Far distance





Medium distance





Close distance

As shown above the kind of stance to be used depends on the distance from the opponent.

The stamping motion is used to accentuate the hip motion and facilitate power. Strengthening the leg muscles will aid the student in maintaining a good stance. This motion is not used for the purpose of stamping the instep nor blocking the opponent's attack with the ball of the foot.



INCORRECT
It is impossible to stamp on the instep, particularly when the opponent is in the air.





INCORRECT
Combining a foot stamp and W-shape block makes it difficult to retain a natural position in a stance.

INCORRECT
The block becomes useless after a rising kick since there is no target to block.





Reverse Knife-Hand

This is employed in blocking both sides. The method and stances to be used are the same as those of the knife-hand, though the stamping motion in excluded.

Keep the blocking tool half facing the opponent and bend the elbows 45 degres at the moment of the block.



Sitting Stance



Walking Stance

Parallel Stance



X-Stance



One-Leg Stance



Inner Forearm

The method and stances to be used are the same as those of a reverse knife-hand. It is normally used in blocking the attack to the neck and the areas above.



Sitting Stance



Close Stance



Walking Stance



INCORRECT
The blocking tool faces the rear instead of half facing the side.

INCORRECT
Though the elbows can form a horizontal line with the shoulders at the moment of the block, it is not recommended since it will tense the shoulder muscles unnecessarily.



Horizontal Block *(Soopyong Makgi)*

This technique is used to protect the chest area against a co-ordinated attack. The twin palm is the primary tool, though a twin knife-hand can be used in rare cases. It can be executed nearly from every stance, though a walking, sitting and X-stances are mostly used.



Walking Stance







Sitting Stance





X-Stance





Parallel Stance

L-Stance



Close Stance



Rear Foot Stance



Dodging *(Pihagi)*

This has a number of advantages. One of the purposes of dodging is to avoid colliding with an opponent who may have the added advantage of momentum if he is attacking.

An effective dodge may cause the opponent to lose his balance and leave himself open for a decisive counter attack. Dodging can be executed towards all directions, though mainly to the rear. In all cases, it is very important to retain a natural, yet flexible posture, preferably with a guarding block. This technique is mostly performed with the feet, though the hands provide some protection.











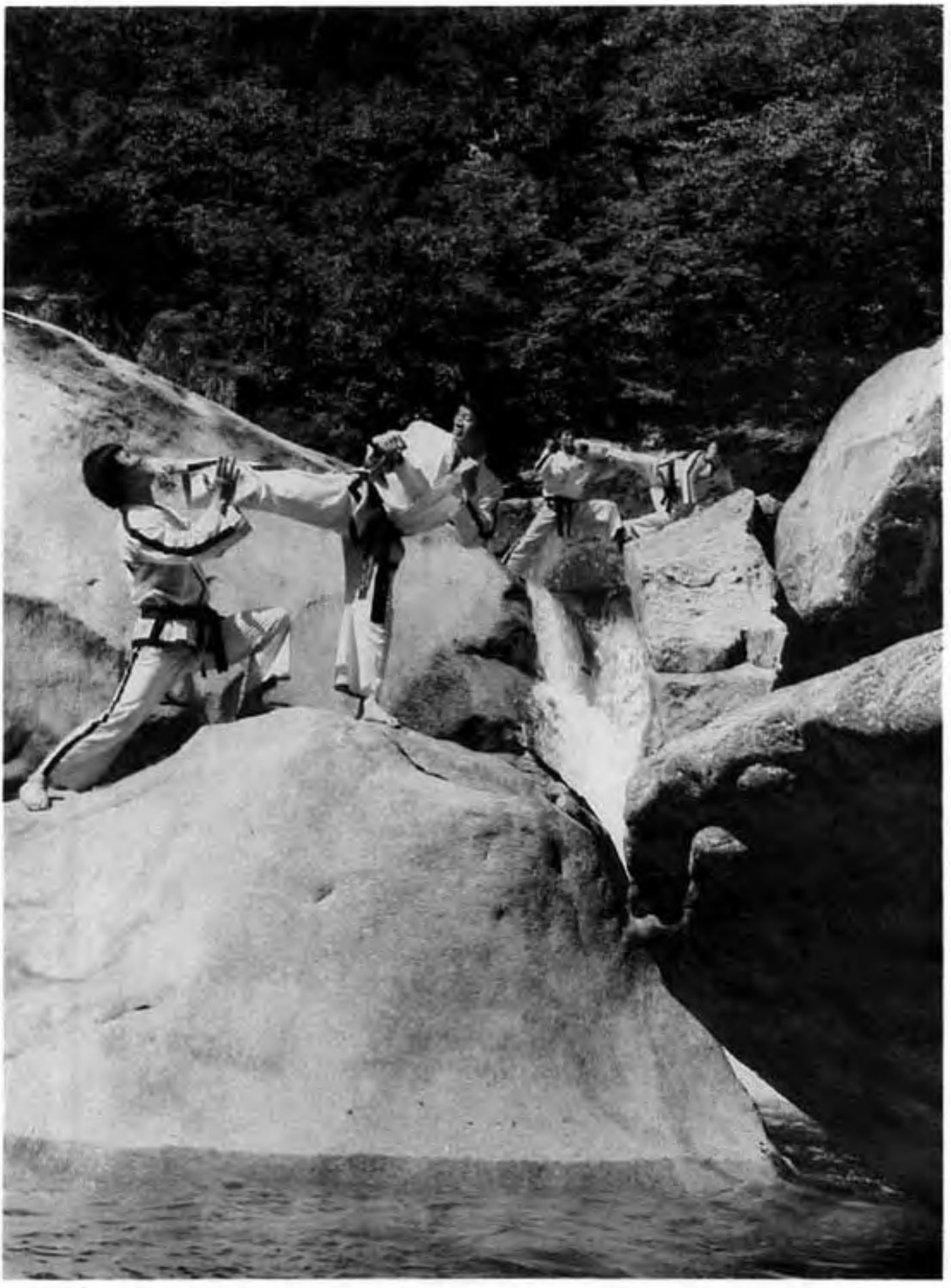
Dodging to the left



Dodging to the right

Dodging foreward





C. GROUND HAND TECHNIQUES
(Noowo Son Gisool)

Any technique executed from lying down position is defined as a ground technique, and is used at a close range. They are divided into hand and foot techniques, the latter being described in volume no. 4 of this Encyclopedia.

Unlike other hand techniques, the opposite fist is not pulled to the hip throughout offensive and defensive motions. Rather, it is pulled in the opposite direction depending on the technique performed.

Ground Punch *(Noowo Jirugi)*

The forefist and knuckle fist are used as attacking tools. The punch must be executed with both fists in the case of a fore-knuckle fist and vertical punch.



Middle Knuckle Fist



Vertical Punch



Fore-Knuckle Fist



Ground Downward Strike *(Noowo Naeryo Taerigi)*

The back fist, back hand, side fist and knife-hand are mainly used, and occasionally the reverse knife-hand, under fist and arc-hand are used.

Back Fist









Back Hand



Side Fist

Knife-Hand





Under Fist

Reverse Knife-Hand



Arc-Hand



Ground Inward Strike *(Noowo Anuro Taerigi)*

This technique is mainly performed with the knife-hand and reverse knife-hand, though occasionally under fist is used. In all cases the attack must be executed with both hands.

Knife-Hand





Reverse Knife-Hand





Under Fist



Ground Thrust *(Noowo Tulgi)*

Flat fingertip double finger forefinger angle fingertip and thumb are the attacking tools for this technique.



Flat Fingertip



Double Finger



Forefinger

Angle Fingertip





Thumb

Like the ground inward strike, both thumbs are required for attacking the ribs or armpit.





Ground Cross-Cut *(Noowo Ghutgi)*

The flat fingertip is the only tool for this technique. It can be executed both inwardly and outwardly.

Outwardly





Inwardly



Holding *(Bachigi)*

This technique is designed to protect the solar plexus and points above. It is performed only with the twin palm which has the advantage of grabbing the attacking foot or hand for twisting or breaking.

Twisting



Grubbing



Grubbing



Breaking



Checking *(Momchugi)*

This technique is used to protect the face from a downward strike or kick, and is performed with an X-fist, X-knife-hand, straight forearm or straight knife-hand.



X-Fist

X-Knife-Hand





Straight Knife-Hand

The method is the same as a straight forearm.



Twin Straight Forearm

The method is also the same as a twin straight knife-hand.

Covering *(Karioogi)*

Although this technique is considered as a passive method of defence, it can be certainly very effectual in gaining time for a counter attack. This is performed with a twin back hand, horizontal double arm, double back hand and X-hand.



Twin Back Hand *(Sang Sondung)*

This is chiefly used to block the attacking hand, and occasionally a foot directed toward the high section of the body.



Horizontal Forearm *(Soopyong Palmok)*

This is employed to protect the scrotum and the chest area from a downward or smashing kick.





Back Hands *(Doo Sondung)*

The role of this technique is to prevent the solar plexus from being attacked.





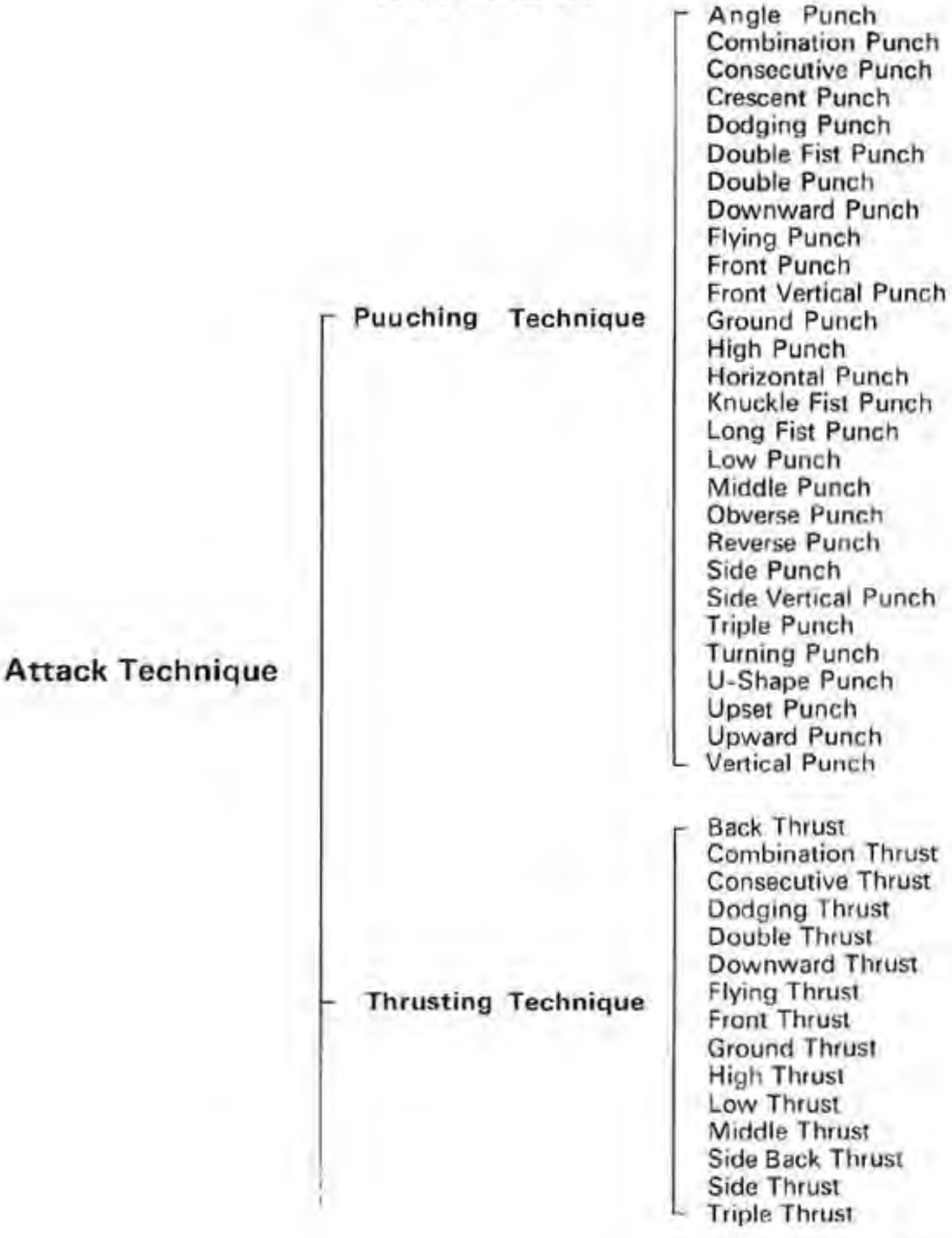
X-Back Hand *(Kyocha Sondung)*

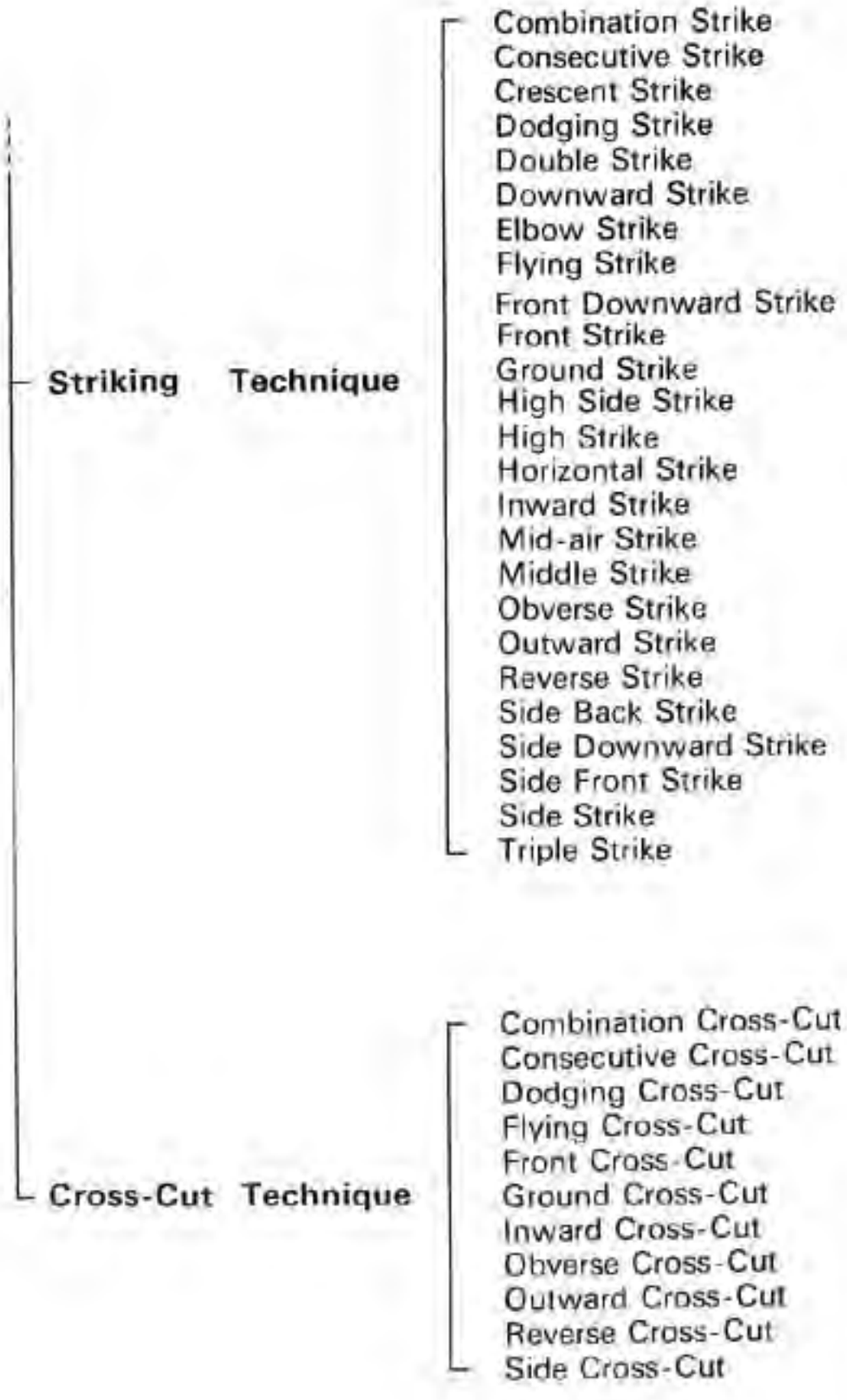
This is to block the attacking hand or foot directed against the epigastrium or lower abdomen.

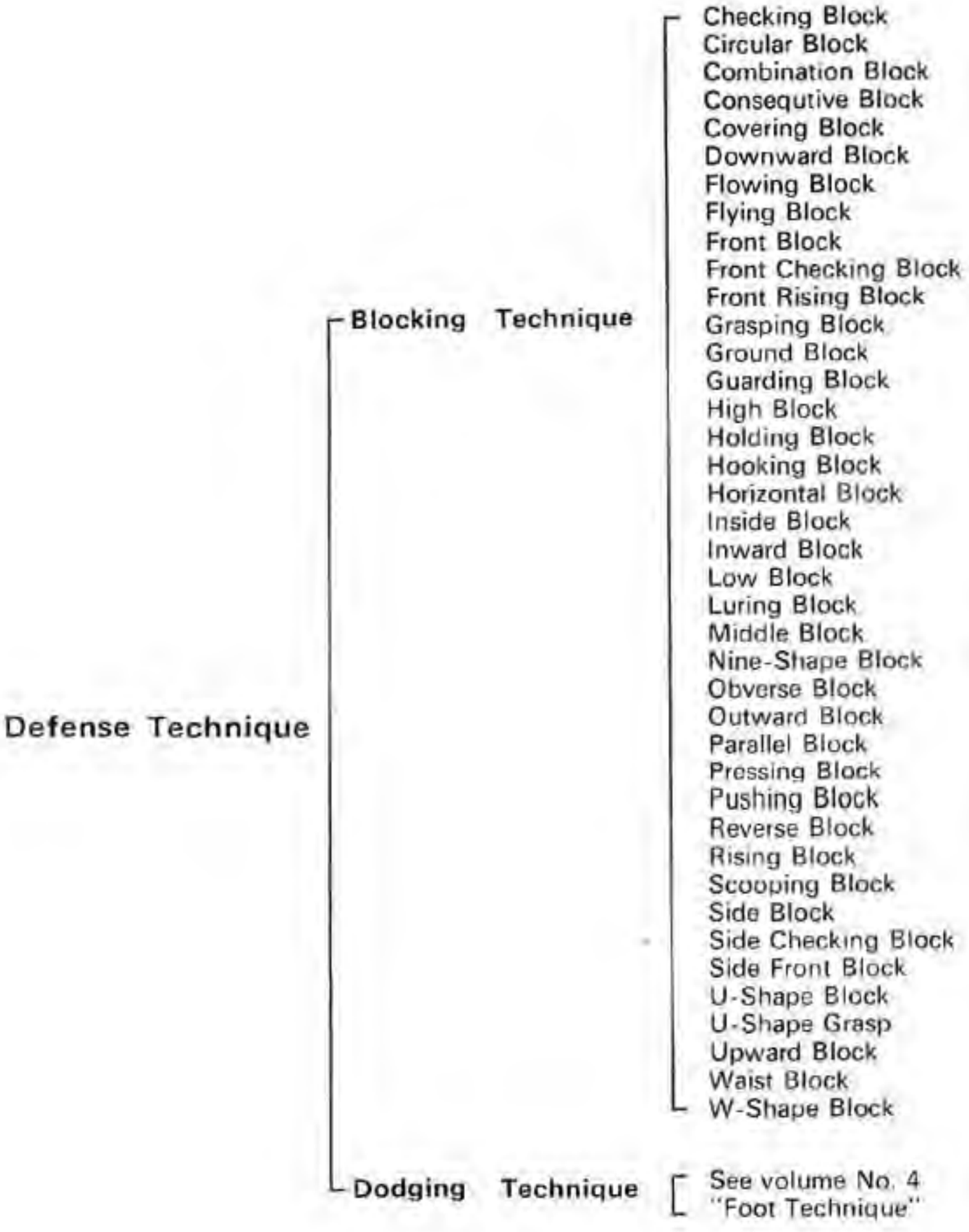




APPENDIX


Attack Technique
Puuching Technique
Angle Punch
Combination Punch
Consecutive Punch
Crescent Punch
Dodging Punch
Double Fist Punch
Double Punch
Downward Punch
Flying Punch
Front Punch
Front Vertical Punch
Ground Punch
High Punch
Horizontal Punch
Knuckle Fist Punch
Long Fist Punch
Low Punch
Middle Punch
Obverse Punch
Reverse Punch
Side Punch
Side Vertical Punch
Triple Punch
Turning Punch
U-Shape Punch
Upset Punch
Upward Punch
Vertical Punch
Thrusting Technique
Back Thrust
Combination Thrust
Consecutive Thrust
Dodging Thrust
Double Thrust
Downward Thrust
Flying Thrust
Front Thrust
Ground Thrust
High Thrust
Low Thrust
Middle Thrust
Side Back Thrust
Side Thrust
Triple Thrust


Striking Technique
Combination Strike
Consecutive Strike
Crescent Strike
Dodging Strike
Double Strike
Downward Strike
Elbow Strike
Flying Strike
Front Downward Strike
Front Strike
Ground Strike
High Side Strike
High Strike
Horizontal Strike
Inward Strike
Mid-air Strike
Middle Strike
Obverse Strike
Outward Strike
Reverse Strike
Side Back Strike
Side Downward Strike
Side Front Strike
Side Strike
Triple Strike
Cross-Cut Technique
Combination Cross-Cut
Consecutive Cross-Cut
Dodging Cross-Cut
Flying Cross-Cut
Front Cross-Cut
Ground Cross-Cut
Inward Cross-Cut
Obverse Cross-Cut
Outward Cross-Cut
Reverse Cross-Cut
Side Cross-Cut


Defense Technique
Blocking Technique
Checking Block
Circular Block
Combination Block
Consequtive Block
Covering Block
Downward Block
Flowing Block
Flying Block
Front Block
Front Checking Block
Front Rising Block
Grasping Block
Ground Block
Guarding Block
High Block
Holding Block
Hooking Block
Horizontal Block
Inside Block
Inward Block
Low Block
Luring Block
Middle Block
Nine-Shape Block
Obverse Block
Outward Block
Parallel Block
Pressing Block
Pushing Block
Reverse Block
Rising Block
Scooping Block
Side Block
Side Checking Block
Side Front Block
U-Shape Block
U-Shape Grasp
Upward Block
Waist Block
W-Shape Block
Dodging Technique
See volume No. 4
"Foot Technique"

INDEX

A

angle punch (giokja jirigi) 65
attack techniques (gong gyokgi) 17-183, 323-327, 333, 334

B

back elbow 104, 105

blocking (makgi) 185-319

C

checking block (momchau makgi) 233-237
  straight forearm 235
  straight knife-hand 237
  twin straight forearm 236
  twin straight knife-hand 237
  x-fist 233
  x-knife-hand 234
circular block (dollimyo makgi) 304, 305
combination attack (honap gong gyok) 158
consecutive attack (yonsok gong gyok) 158
co-ordination of fist and hip 80-82
co-ordination of hip and fingertip 112-114
co-ordination of knife-hand and hip 144, 145
courtesy (ye ui)10,11
crescent punch (bandal jirugi) 60-62
crescent strike (bandal taerigi) 151, 152
  arc-hand 151, 161
  finger pincers 152
cross-cut (ghutgi) 108-111
  inward cross-cut 109, 110
  outward cross-cut 108
  side cross-cut 111

D

defence techniques (bang eau gi) 185-321
dodging (pihagi) 320, 321
dodging attack (pihamyo gong gyok) 182, 183
  dodging punch 182, 183
  dodging strike 183
  dodging thrust 183
double arc-hand block (doo bandalson makgi) 303
double attack (i-jung gong gyok) 158
  double punch 158
  double strike 158
  double thrust 158
double fist punch (doo joomuk jirigi) 78, 79
double forearm block (doo palmok makgi) 224-227
downward block (naeryo makgi) 255-262
  forearm 258
  knife-hand 259
  palm 255, 256
  straight elbow 260
  twin palm 257
  x-fist 261
  x-knife-hand 262
downward punch (naeryo jirugi) 59
downward strike (naeryo taerigi)130-133
downward thrust (naeryo tulgi) 95-93
  flat fingertip 95
  straight elbow 96, 97

E

F

flying combination attack (twimyo honap

gong gyok) 180, 181
flying combination punch 180
flying combination strike 181
flying combination thrust 181
flying consequtive attack (twimyo yonsok gong gyok) 177-179
flying consecutive punch 177
flying consecutive strike 178
flying consecutive thrust 179
flying double attack (twimyo ijung gong gyok) 165-171
flying double punch (twimyo ijung jirugi) 165-167
flying horizontal double front punch 166-167
flying vertical double front punch 167
flying vertical double side punch 165
flying double strike (twimyo ijung taerigi) 170, 171
flying horizontal double strike 170
flying vertical double strike 170, 171
flying double thrust (twimyo ijung tulgi) 168, 169
flying horizontal double side thrust 168
flying vertical double side thrust 168
flying flat fingertip cross-cut (twimyo opun sonkut ghutgi) 164
flying front strike (twimyo ap taerigi) 162
flying hand techniques (twimyo son gisool) 161-182
flying punch (twimyo jirugi) 161, 165-167, 172, 175, 177, 180, 182, 183
flying strike (twimyo taerigi) 162-164, 170, 171, 175, 176, 178, 181, 183
flying thrust (twimyo tulgi) 162, 166, 167, 174, 179, 181, 183
flying triple attack (twimyo samjung gong gyok) 172-176
flying triple punch (twimyo samjung jirugi) 172, 173
flying triple strike (twimyo samjung taerigi) 175, 176
flying triple thrust (twimyo samjung tulgi) 174
front block (ap makgi) 214-219
front downward strike (ap naeryo taerigi) 133
front elbow strike (ap palkup taerigi) 118, 119
front strike (ap taerigi) 146, 150
back fist 146, 147
knife-hand 148, 149
reverse knife-hand 150

G

grasping block (butjaba makgi) 276, 277
ground hand techniques (noowo son gisool) 323-332
checking 330
covering 331, 332
ground downward strike 324, 325
ground cross-cut 328
ground inward strike 326
ground punch 323
ground thrust 327, 328
guarding block (daebi makgi) 290-299
forearm 290-292
knife-hand 293-295
reverse knife-hand 296-299

H

high attack (nopunde gong gyok) 20, 21, 120, 121
high punch 20
high strike 20, 21, 120, 121
high elbow strike 120, 121
high block (nopunde makgi) 186, 187
hooking block (golcho makgi) 268-271

back hand 271
forearm 271
knife-hand 271
palm 268-270
horizontal block (soopyong makgi) 318, 319
horizontal punch (soopyong jirugi) 74, 75
horizontal strike (soopyong taerigi) 140-143
back fist 142
back hand 143
twin back fist 142
twin back hand 143
twin knife-hand 140
twin side-fist 141
horizontal thrust (soopyong tulgi) 102, 103
single elbow 103
twin elbow 102, 103

I

indomitable spirit (baekjul bool-gool) 10, 11, 14
inside block (anmakgi) 239
integrity (yom chi)10,11, 13
inward block (anuro makgi) 192, 193, 203-210
knife-hand 204-207
palm 203
reverse knife-hand 208-210
inward strike (anuro taerigi) 122-129
bear hand 128
finger pincers 129
knife-hand 122-124
palm 129
twin knife-hand 125, 126
twin reverse knife-hand 127
under fist 128

J

K

knuckle fist punch (songarak joomuk jirugi) 66-73
fore-knuckle fist 66, 67
middle knuckle fist 69, 70
thumb knuckle fist 73
twin fore-knuckle fist 66
twin middle knuckle fist 71, 72

L

long fist punch (ghin joomuk jirugi) 76
low attack (najunde gong gyok) 24, 25
low punch 24, 25
low block (najunde makgi) 190, 191, 196-213
forearm 190, 191, 196-202
knife-hand 190, 191, 204-206 211-213
palm 203
reverse knife-hand 206-210
L-stance obverse punch (niunja so baro jirugi) 34, 35
L-stance reverse punch (niunja so bandae jirugi) 36, 37
luring block (yuin makgi) 287

M

mid-air attack (twio dollmyo taerigi) 163
middle attack (kaunde gong gyok) 22, 23
middle punch 22, 23
middle thrust 22
middle block (kaunde makgi) 188, 189

N

nine (9)-shape block (gutja makgi) 306, 307

O

open fist punch (pyon joomuk jirugi) 77
outside block (bakat makgi) 238
outward block (bakuro makgi) 194-202, 211-213
  knife-hand 211
outward strike (bakuro taerigi) 134
overhead punch (twio nomo jirugi) 182

P

parallel block (narani makgi) 278-283
  back forearm 282
  back hand 283
  inner forearm 280
  outer forearm 278, 277
  forearm 196
  knife-hand 211-213
perseverance (in nae)10,11, 13
pressing block (noollo makgi) 263-267
  forefist 264
  palm 263
  twin palm 265
  x-fist 266, 267
punching techniques (jirugi) 29-82, 161, 165-167, 172, 173, 177, 180, 182, 183
  obverse punch 29, 31-33, 36
  reverse punch 32, 33, 36-38
pushing block (miro makgi) 285, 286
  double forearm 286
  knife-hand 286
  palm 285, 286
  reverse knife-hand 286

Q

R

rear foot stance obverse punch (dwitbal so baro jirugi) 38
rear foot stance reverse punch (dwitbal so bandae jirugi) 38
rising block (chookyo makgi) 240-250
  arc-hand 249
  forearm 240-243
  knife-hand 244-246
  twin palm 250
  x-fist 247, 248
  x-knife-hand 248

S

scooping block (duro makgi) 288, 289
  palm 288, 289
  reverse knife-hand 289
self-control (guk gi)10,11, 14
side back elbow (yopdwi palkup) 106
side back strike (yopdwi taerigi) 153
side block (yop makgi) 220-222
side downward strike (yop naeryo taerigi) 130-132
side front block (yobap makgi) 223
side front strike (yobap taerigi) 154, 155
  back fist 154
  back hand 155
  reverse knife-hand 155
side punch (yop jirugi) 47-49
side strike (yop taerigi) 134-139
  back fist 137, 138
  back hand 139
  knife-hand 134, 135
  side fist 136
  twin back fist 138
  twin back hand 139
side thrust (yop tulgi) 98-101
  flat fingertip 99
  forefinger 98
  single side elbow 100, 101
  twin side elbow 101
striking techniques (taerigi) 115-157, 162-162, 170, 171, 175, 176, 178, 181, 183

T

tenets of Taekwon-Do (Taekwon-Do jungshin) 10-13
thrusting techniques (tulgi) 83-107, 164, 168, 169, 174, 179, 181, 183
  angle fingertip 92, 94
  back elbow 104, 105
  double finger 85, 98
  fingertip 83-94
  flat fingertip 86, 87, 95, 99
  forefinger 83, 84, 98
  side elbow 100,101
  single elbow 103
  straight elbow 96, 97
straight fingertip 90, 91
  thumb 94
  twin elbow 102
  twin side back elbow 106, 107
  upset fingertip 88, 89
triple attack (samjung gong gyok) 15 , 172-176
turning punch (dollyo jirugi) 62-64
  twin fist 62
twin fist (sang joomuk) 44-46
twin forearm block (sang palmok makgi) 300, 301
twin knife-hand block (sang sonkal makgi) 301, 302

U

upper back elbow strike (widwi palkup taerigi) 116, 117
upper elbow strike (wi palkup taerigi) 115
upset punch (dwijibo jirugi) 54-57
  single fist 54-50
  twin fist 57
upward block (ollyo makgi) 251-254
  bow wrist 253, 254
  palm 251
  reverse knife-hand 252
  thumb ridge 253
upward punch (ollyo jirugi) 52, 53
u-shape block (mongdung-i makgi) 308
u-shape grasp (mongdung-i japgi) 309
u-shape punch (mongdung-i jirugi) 58

V

vertical punch (sewo jirugi) 42-46
  single fist 42, 43
  twin fist 44, 46
vertical stance punch (soojik so jirugi) 39

W

waist block (hori makgi) 228-230
  inner forearm 229, 230
  outer forearm 228
  palm 230
wedging block (hecho makgi) 272-275
  inner forearm 273
  knife-hand 274
  outer forearm 272, 273
  reverse knife-hand 275
w-shape block (san makgi) 310-317
  inner forearm 317
  knife-hand 312-315
  outer forearm 310, 311, 315
  reverse knife-hand 316

X

X-stance punch (kyocha so jirugi) 40, 41

Y

Z

SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:
1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:
1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

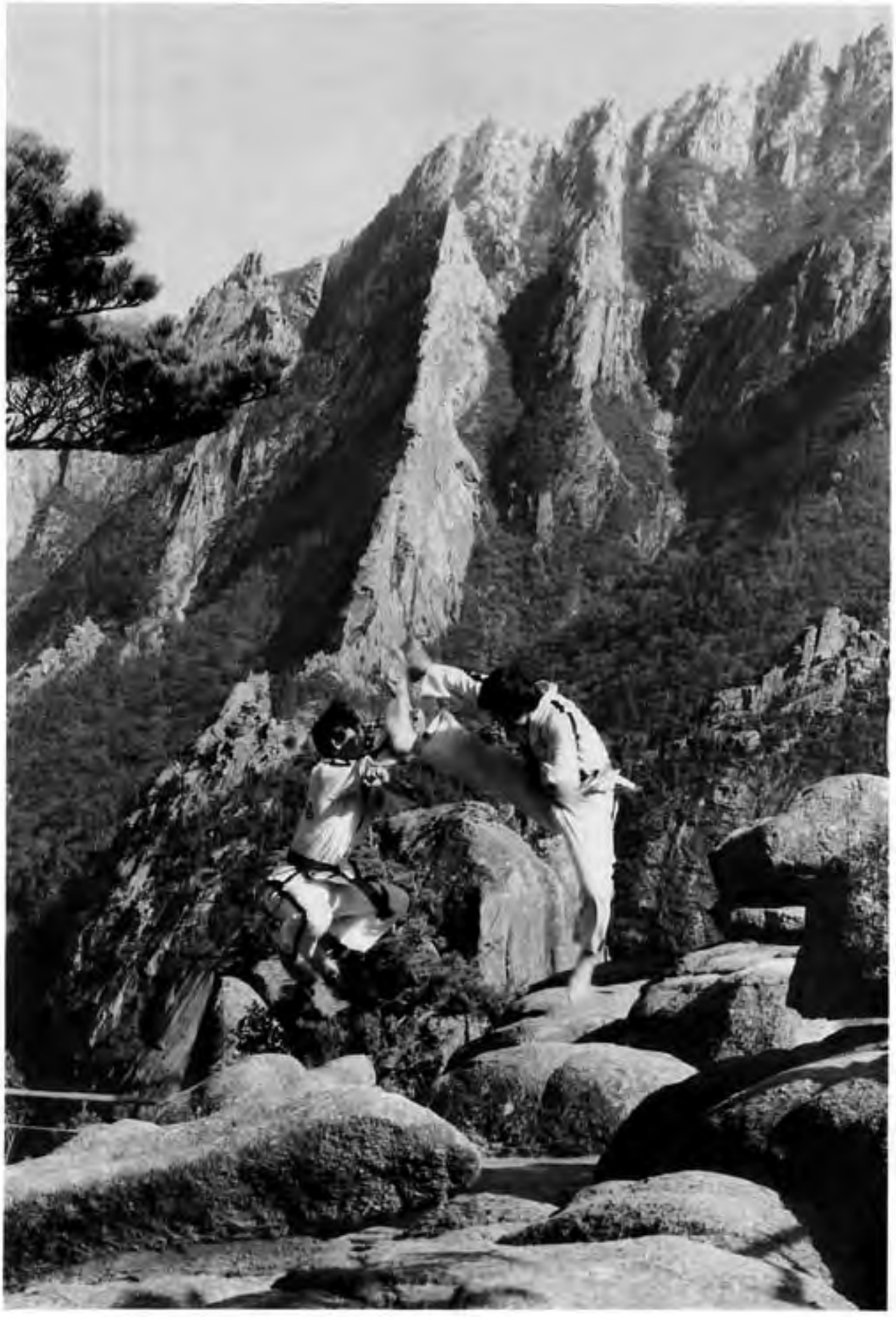
VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il



ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME IV

TABLE OF CONTENTS

(Mokcha)

TENETS OF TAEKWON-DO *(TAEKWON-DO JUNGSHIN)* 10

EXPLANATION OF TENETS 12

FOOT TECHNIQUES *(BAL GISOOL)* 18

A. Attack Techniques *(Gong Gyok Gi)* 19

High Kick *(Nopunde Chagi)* 20
Middle Kick *(Kaunde Chagi)* 22
Low Kick *(najunde Chagi)* 22
Piercing Kick *(Cha Jirugi)* 25
Side Piercing Kick *(Yopcha Jirugi)* 25
Back Piercing Kick *(Dwitcha jirugi)* 34
Back Pushing Kick *(Dwitcha Milgi)* 34
Side Thrusting Kick *(Yopcha Tulgi)* 36
Side Pushing Kick *(Yopcha Milgi)* 38
Smashing Kick *(Cha Busigi)* 40
Front Snap Kick *(Apcha Busigi)* 41
Side Front Snap Kick *(Yobap Cha Busigi)* 54
Back Snap Kick *(Dwitcha Busigi)* 56
Stamping Kick *(Cha Bapgi)* 57
Turning Kick *(Dollyo Chagi)* 58
Side Turning Kick *(Yop Dollyo Chagi)* 65
Donward Kick *(Naeryo Chagi)* 66
Pick-Shape Kick *(Gok-Kaeng-i Chagi)* 67
Upward Kick *(Ollyo Chagi)* 69
Reverse Turning Kick *(Bandae Dollyo Chagi)* 70
Reverse Hooking Kick *(Bandae Dollyo Goro Chagi)* 72
Twisting Kick *(Bitro Chagi)* 74
Vertical Kick *(Sewo Chagi)* 78

Pressing Kick *(Noollo Chagi)* 80
Sweeping Kick *(Suroh Chagi)* 83
Grasping Kick *(Butjapgo Chagi)* 85
Straight Kick *(Jigeau Chagi)* 87
Punching Kick *(Jirumyo Chagi)* 88
Counter Kick *(Bada Chagi)* 93
Foot Tackling *(Bal Golgi)* 97
Skip Kick *(Duro Gamyo Chagi)* 99
Two Direction Kick *(Sangbang Chagi)* 101
Consecutive Kick *(Yonsok Chagi)* 102
Direction of Kick *(Chan Bang Hyang)* 104
Flying Kick *(Twimyo Chagi)* 109
Mid-Air Kick *(Twio Dolmyo Chagi)* 128
Overhead Kick *(Twio Nomo Chagi)* 130
Flying Sissor-Shape Kick *(Twimyo Kawil Chagi)* 138
Flying Trapezoid Punching-Kick *(Twimyo Jirumyo Chagi)* 141
Flying U-Shape Punching-Side Kick *(Twio Digutja Jirumyo Yop Chagi)* 141
Flying Double Kick *(Twimyo I-jung Chagi)* 146
Flying Triple Kick *(Twimyo Samjung Chagi)* 149
Flying Consecutive Kick *(Twimyo Yonsok Chagi)* 152
Flying Combination Kick *(Twimyo Honap Chagi)* 155

B. Defence Techniques *(Bang Eau-gi)* 163

Rising Kick *(Cha Olligi)* 163
Cresent Kick *(Bandal Chagi)* 168
Waving Kick *(Doro Chagi)* 174
Checking Kick *(Cha Munchugi)* 176
Hooking Kick *(Golcho Chagi)* 180
Dodging *(Phihagi)* 183
Foot Shifting *(Jajun Bal)* 184

Stepping *(Omgyo Didigi)* 202
Sliding *(Mikulgi)* 274
Turning *(Dolgi)* 281
Jumping *(Twigi)* 314
Body Dropping *(Mom Nachugi)* 316
Foot Lifting *(Bal Dulgi)* 318

C. Ground Foot Techniques *(Noowo Bal Gisool)* . . . 319

Appendix 332
Index 335
Synopsis 336



Taekwon-Do in Korean Character



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit *(Baekjul Boolgool)*


路著道精神
禮義廉恥忍辱
老已百折不屈

EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."



"Pursue one's own goal"

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.



IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View





FOOT TECHNIQUES *(Bal Gisool)*

Taekwon-Do is widely recognized for its superiority in foot techniques, not only in their use as attacking tools, but also for the imaginative manner in which the feet are employed in blocking, dodging and the myriad of flying motions that offer the student the facility of speed, balance, flexibility, adroitness, coordination, and so on.

First let us examine the foot techniques as employed in attack and defence.

A. ATTACK TECHNIQUES *(Gong Gyok Gi)*

These are classified into piercing kicks,thrusting kicks, smashing kicks, pressing kicks, pushing kicks, straight kicks, sweeping kicks, consecutive kicks and flying kicks.

The common principles of all these kicks are:

1. The maximum use of the knee spring of the stationary leg should always be employed.
2. To prepare oneself for the next motion and to prevent the leg from being grabbed, the kicking foot must be withdrawn immediately after the kick with few exceptions.
3. Body weight should be shifted to the kicking leg at the point of contact, then shifted back to the stationary leg.
4. A strong stance should be maintained with the stationary foot.
5. Once the kick to be delivered is decided, the body must be adjusted toward the target.
6. Do not allow the stationary foot to pivot at the moment of impact
7. Never raise the heel of the stationary foot at the moment of impact.
8. The knee of the stationary leg must be bent slightly to maintain the balance at the point of impact, except in the case of a pressing kick.
9. The range and point of focus must be calculated exactly. An adjustment must be made for the opponent who is either too close or too far from the attacker.
10. With few exceptions, every movement must begin with a backward motion to gain momentum, increasing mass and velocity.



High Kick *(Nopunde Chagi)*

If the attacking tool reaches the same level of the attacker's eyes at the moment of impact, it is called a high attack.

The attacking tool can reach the temple, philtrum, armpit, solar plexus or other vital spots depending on the height of the opponents.

Standing naturally **When kicking** **Short opponent**









Same height



Taller opponent



Middle Kick *(Kaunde Chagi)*

If the attacking tool reaches the same level of the attacker's shoulder at the moment of impact, it is called a middle kick.

Standing naturally

When kicking

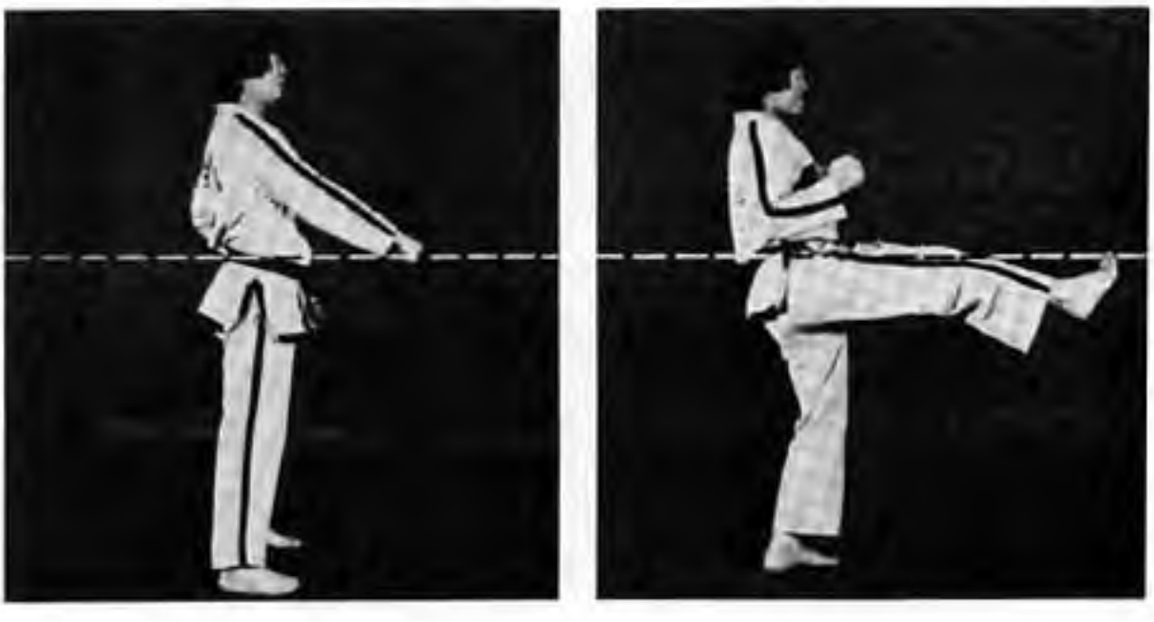


Low Kick *(Najunde Chagi)*

When the attacking tool reaches the same level of the unbilicus of the attacker at the moment of impact, it is called a low attack.

Standing naturally

When kicking



Shorter opponent



Same height



Taller Opponent



Same height



Very short



Shorter





Students of Taekwon-Do should correctly understand the following terminology.

Double Kick *(I-Jung Chagi)*

If the same type of kick is delivered twice in succession in the same direction by the same foot, it is called a "double kick, and can be executed against one or two opponents.

Triple Kick *(Samjung Chagi)*

If the same type of kick is delivered three times in succession in the same direction by the same foot, it is called a triple kick.

Consecutive Kick *(Yonsok Chagi)*

When two or more kicks are executed in succession by the same foot in different directions and or with different tools.

Combination Kick *(Honhap Chagi)*

When both feet are used to deliver two or more kicks in succession, it is called a combination kick. This terminology, however, is used only for flying kicks.

Piercing Kick *(Cha Jirugi)*

Both the theory and purpose of this technique are very similar to those of a punch, and consists of side and back piercing kick.

Side Piercing Kick *(Yopcha Jirugi)*

Without a doubt, this is one of the most effective techniques for attacking an opponent at the flank. The footsword is employed as an attacking tool against the temple, armpit, floating ribs, and neck artery. The philtrum, point of the chin, and solar plexus are secondary targets.

This technique is broken down into low, middle and high side piercking kicks.

Basic principles to be observed:

1. The attacking tool must reach the target in a straight line with a revolving motion.

2. Regardless of the stance, the footsword must be brought to the inner knee joint of the stationary leg prior to delivering the kick.

3. Keep the toes of the kicking foot faced slightly downwards and the toes of the stationary foot pointed about 75 degrees outwards at the moment of impact.

4. For the maximum height, lean the body away from the kick as far as possible while still maintaining the balance.

5. Do not attempt to kick diagonally since this is a waste of power.

6. Unless advised otherwise by an instructor, execute a high punch using a right fist with a right foot and vice versa.

7. The stationary foot pivots allowing the hip to rotate with the kick.





Ready to kick



If the defender *(right)* blocks the kicking foot, then the attacker delivers a high punch.





Kicking



Withdrawing





Double Side Piercing Kick
Only vertical kick is possible.





Block is possible with a palm.



CORRECT





Block is possible with a straight elbow.

INCORRECT



1. Attacked by the opponent even before executi ng a side piercing kick.
2. Hard to execute a side punch with the forefist while kicking.



3. No defence is possible against the opponent's attacking tool.



INCORRECT

The heel is off the ground, therefore both the power and static balance are inhibited.



Body loses resistance at the point of contact.

The attacker is off balance and can be toppled easily.



INCORRECT

The arm must be kept within sight.



Forearm is grabbed by the opponent from the rear.



INCORRECT
The knee of the stationary leg is straight.





Not only hard to maintain the balance but also apt to be toppled when kicked properly.



The knee joint of the stationary leg can be shattered easily by the pressing kick.





No defence is possible when grabbed.

INCORRECT
The kicking foot is not brought to the stationary knee joint at the start of the kick.





The result is a side rising kick without power.



INCORRECT
The hip and abdomen have failed to jerk, because the stationary foot has not pivoted at all throughout the kick thus inhibiting power.
The same thing is appliable to a side thrusting kick.









INCORRECT

The ball of the kicking foot is facing the ground instead of the stationary knee joint.



The footsword reaches the target without twisting.



The point of impact is near the toe edge instead of the footsword, thus the kick is off focus.



INCORRECT

The kick is delivered to the side rear instead of the flank, prohibiting a kick with an absolutely straight leg.

It is not desirable to use a side piercing kick against a front facing opponent.



The attacking foot can be easily blocked.



As a result the attacker is easily toppled.



No defence is possible against a counter attack.



Back Piercing Kick *(Dwitcha Jirugi)*

This kick is quite effective for attacking an opponent approaching from the rear. The footsword is used as an attacking tool. The advantage of this technique is the ability to reach a long distance even without changing the direction of the body.

Keep the toes of the stationary foot pointed to the front with the ankle of the kicking foot bent at a 45 degree angle at the moment of impact.







Ready to kick

Back Pushing Kick *(Dwitcha Milgi)*

The procedure of this kick is the same as that of the back piercing kick with the exception that the knee is slightly bent at the moment of impact and the back sole is the attacking tool.





Kick is delivered.



Withdrawing



Ready to kick



Kicking



Pushing





Side Thrusting Kick *(Yopcha Tulgi)*

This is a variation of a side piercing kick and one of the advantages of this technique is the ability to attack the front of the opponent's body at a distance.

The ball of the foot is the attacking tool which reaches the target in a straight line with the slightest revolving, and it must be vertical to the target with the ankle stretched at the moment of impact.

The toes can be also used if wearing shoes.





Toes point downward.







Foot is lifted.



Kick is delivered.



Withdrawn

Application



Side Pushing Kick *(Yopcha Milgi)*

This is a variation of a side piercing kick. This technique, however, utilizes only weight or mass without acceleration and power, therefore losing the piercing force and naturally rapid withdrawal of the kicking foot becomes less important. The footsword is the only attacking tool used with this technique.

Unlike other kicks, this particular one can be executed only from sitting, diagonal and parallel stances. Be sure to cross the other foot rapidly past where the kicking foot had been placed while kicking and push the target momentarily.



Ready to kick





Pushing



Kicking



Kick is delivered.



Pushing





Smashing Kick *(Cha Busigi)*

Both the purpose and method of this technique are similar to those of striking techniques of hand. Smashing kicks are divided into front snap kick, back snap kick, turning kick, twisting kick, reverse turning kick, reverse hooking kick, vertical kick, downward kick, pick-shape kick, straight kick, pressing kick and stamping kick. Most of the attacking tools reach the target with the least revolving or without revolving.

Front Snap Kick *(Apcha Busigi)*

This technique is designed to attack an opponent in the front. The face, solar plexus. abdomen, scrotum, armpit and floating ribs are the targets. It is performed with the ball of the foot, instep, toes and knee, and is broken down into low and middle front snap kicks as far as the ball of the foot and foes are concerned.

The common principles of this kick:

1. The stationary leg must be relaxed at the moment of impact.
2. The knee of the kicking leg must be brought shaply toward the chest prior to kicking. These two motions must be coordinated in one smooth, swift action.
3. The attacking tool must reach the target in a straight line.
4. The kicking foot must be withdrawn immediately after the kick and brought back to the ground or the floor.
5. Carefully gauge the height and distance of the target and calculate the feasibility of using the kick.
6. The toes of the stationary foot should point to the front at the moment of impact.
7. The stationary foot must not pivot throughout the kicking.



Ball of the Foot

The target is varied according to the height and position of the opponent. It is advisable not to kick any target higher than one's own solar plexus. Be sure to bend the ankle and toes of the kicking foot slightly upward.

The ball of the foot is used at a normal distance.







Ready to kick







Kick is delivered.



Withdrawn





Double Front Snap Kick
Only vertical kick is possible.







INCORRECT

The attacker has difficulty reacting to a block and furthermore the kick itself lacks smashing force because of no snap motion.





INCORRECT

The ankle is not bent, resulted in kicking with toes instead of the ball of the foot.



INCORRECT
The stationary leg is straight.

This reduces flexibility and could cause the attacker to fall backward if the kick is delivered against an unyielding force.

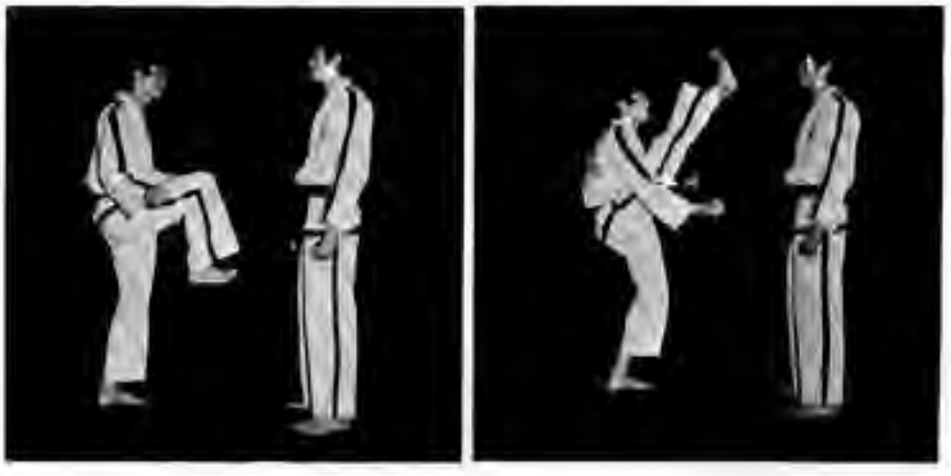


INCORRECT

The front snap kick should not be applied to any target higher than the attacker's solar plexus.

It is not only ineffective but the ball of the foot loses its purpose as a smashing tool.

The trajectory of the kick, once it passes a certain point, will result in a loss of balance.





INCORRECT

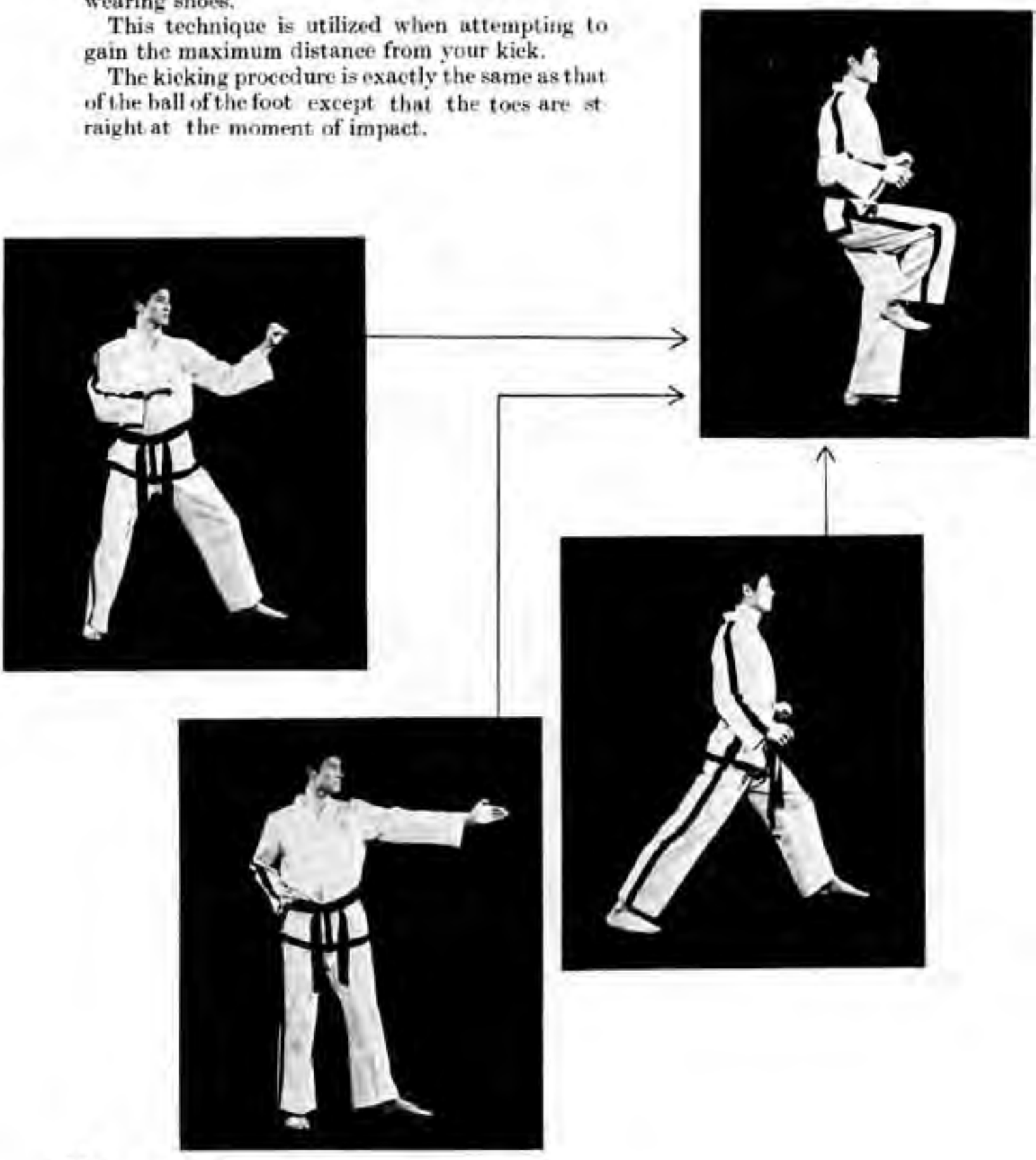
The kicking foot can easily be scooped by the opponent should the leg fail to be bent prior to kicking.

Toes

This is used only to attack the groin area. The target, however, are increased greatly in number if wearing shoes.

This technique is utilized when attempting to gain the maximum distance from your kick.

The kicking procedure is exactly the same as that of the ball of the foot except that the toes are straight at the moment of impact.



Kick is delivered.



Withdrawn





Application





The kick is executed with the shoes on.











Knee

The knee is used to attack and opponent who is very close to the attacker. The kick is executed when the stationary leg is bent.

Keep the toes of the stationary foot pointed to the front at the moment of impact.







Kick is delivered.





Instep

The instep is used when the opponent is rather close. The kicking procedure is exactly the same as that of the ball of the foot.

The scrotum is the only target.

Be sure to bend both the toes and the ankle sharply downward at the moment of impact.







Ready to kick







Kick is delivered.



Withdrawn







INCORRECT

The instep has failed to attack the target because neither the toes nor the ankle is bent downward.

As shown below the selection of attacking tool entirely depends on the distance.

When the opponent is standing at a relatively far distance



When the opponent is standing at a close distance



When the opponent is standing at a closer distance



Toes



Ball of the Foot



Instep



When the opponent is standing at a very close distance





Knee

Side Front Snap Kick *(Yobap Cha Busigi)*

This technique is used in attacking an opponent located at the side front and is chiefly executed from rear foot, vertical and L-stances. Both the principle and method of kicking are the same as those of a front snap kick with the exception that the body is half facing the opponent at the moment of impact.

The ball of the foot is the primary weapon while the instep and toes are secondary.



Ball of the Foot











Instep

The scrotum is the only target for the instep.





Toes

The targets are greatly increased in number when wearing shoes.







Back Snap Kick *(Dwitcha Busigi)*

The back snap kick is used to attack an opponent who is appreaching from the rear, without changing the direction of the stance. This technique is especially useful in attacking the opponent who is holding with a rear grab.

The back heel is the attacking tool while the scrotum is the target. Be sure to lean the body slightly forward while kicking.

The back heel reaches the target in a straight line and maximum knee spring must be used with the stationary leg.









Stamping Kick *(Cha Bapgi)*

The kick is used to attack the opponent's instep while he is holding either from the front or the rear. This technique can also be used against an opponent approaching from the front and, it is especially effective in attacking the opponent who has fallen down.

The back sole is mainly used, though occasionally the side sole.









Turning Kick *(Dollyo Chagi)*



The turning kick is ideal for attacking an opponent positioned at the side front, and is usually performed with the ball of the foot, instep and knee, however, the toes can be used as well if wearing shoes.

The turning must be executed from a suitable position, and if the position is awkward for this kick, the attacker must swiftly move into a suitable position.

This kick is normally executed from the rear foot, though occasionally the front foot.

This technique is classified into low, middle and high turning kicks.



The main principles of this kick are:

1. The hip must be swung forward to enable the foot to reach the target in an arc.
2. The ball of the foot must be vertical to the target at the moment of impact.
3. The foot must have reached the apex of the kick shortly before contact so the toes are pointed slightly downward at the instant of contact.
4. The toes of the stationary foot should point 45 degrees outward at the moment of impact.
5. The kicking leg must not be bent more than absolutely necessary at the moment of impact.
6. Do not attempt to kick the target positioned at the direct front.
7. The arms must be kept within sight while kicking.



Ball of the Foot

The ball of the foot is the most powerful weapon in a turning kick. The face, solar plexus, and scrotum are the primary targets, with armpit, temple, and neck as secondary targets.

High



Middle



Low



Swinging



Kicking



Withdrawing







The target is at the side front.

COREECT



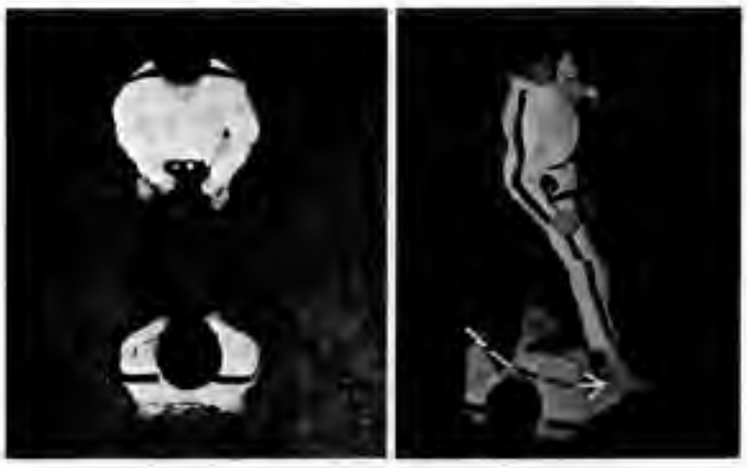


The attacker has moved into a suitable position.





Double Turning Kick
Only vertical kick is possible.



INCORRECT
The ball of the foot has passed by the target even though pivoting the stationary foot while kicking because the opponent is directly in front.



INCORRECT
The attack can be misjudged quite easily if directed against the ribs.
The front body, in this case, presents the best target.



INCORRECT
Effectiveness is reduced due to the absence of a downward pressing force.
The heel must remain higher than the ball of the foot at the moment of impact.



INCORRECT
The power is reduced due to the lack of swing.



Toes

The principle of kicking procedure is exactly the same as that of the ball of the foot, and the use of it becomes broader when wearing shoes, especially as it is very convenient in attacking the target in distance.





Knee

The knee is employed in attacking the target at the closest range, and the principle of kicking is basically the same as that of the ball of the foot. The kick, however, is executed at the moment when kicking knee is bent.





Instep

The instep is normally used to attack relatively soft targets such as the neck, jaw, lips or abdomen. If the attacker is wearing shoes, the use of this technique becomes broader because the vital spot on the instep is then protected.

The kicking procedure is the same as a kick with the ball of the foot except that the toes are not pointed downward and the knee is bent to a lesser degree at the moment of impact.

A turning kick with the instep can occasionally be employed against an opponent standing directly in front of the student, but in most cases this technique is more effective when executed at a 90-degree angle.



















Side Turning Kick *(Yop Dollyo Chagi)*

This is a variation of a turning kick. One of the advantage is the ability to attack the opponent standing abreast or in front at a relatively greater distance.

The ball of the foot and instep are the attacking tools.

The toes of the stationary foot should point about 75 degrees outward while the kicking leg is kept straight at the moment of impact.

It is also divided into low, middle and high side turning kicks.













Instep

Downward Kick *(Naeryo Chagi)*

This kick is useful for attacking an opponent by passing over an obstacle such as another person.

The back heel reaches the target in a downward line from the apex of the kick. The point of focus should not be lower than the attacker's own solar plexus because this may cause loss of power. The skull is the main target, with the clavicle the secondary target.

















Pick-Shape Kick *(Gok-Kaeng-I Chagi)*

This is a variation of a downward kick. The attacking tool reaches the target in a vertical line, and besides its attacking role is frequently used in harassing and keeping away the opponent. The back heel and the ball of the foot are used as the attacking tools. Be sure to keep the kicking leg straight while it is rising.

The heel of the stationary foot normally is off the ground while raising.

Back Heel

The skull and clavical are the primary targets, with the chest and face secondary. The point of focus should not be lower than the attackers own shoulder and the leg should be bent about 45 degrees at the moment of impact.













Ball of the Foot

The face is the primary target with the jaw and the temple secondary.

Keep the leg slightly bent at the moment of impact.





Upward Kick *(Ollyo Chagi)*

This technique is used in attacking the solar plexus or the chest at a close range. Be sure to pull down the opponents head or shoulder with both hands while kicking.



Side View











INCORRECT

Both hands are dropped too low, thus ignoring the purpose of this technique.

Reverse Turning Kick *(Bandae Dollyo Chagi)*

This is a reverse form of a turning kick used against an opponent at the side rear. It is mainly performed with the back heel but occasionally the ball of the foot is used.

This technique can be performed with either front or rear foot as far as the stationary kick is concerned. Because the effectiveness of this kick depends on maximum speed while turning, special care should be taken to maintain the balance and posture.

It is broken down low, middle and high reverse turning kicks.

Back Heel

This is used in attacking the philtrum, temple, solar plexus chest, ribs and abdomen.

Keep the kicking leg straight always.

Kick with the rear foot







Kick with the front foot











Ball of the Foot

The face and jaw are the targets. The kicking leg must be slightly bent at the moment of impact.





Reverse Hooking Kick *(Bandae Dollyo Gorochagi)*

This is a variation of a reverse turning kick, and has dual purposes; one is to kick, and the other to hook the opponent who moves in during the execution of kicking.

Basic principles to be borne in mind:

1. Bring the heel close to the body soon after the kick.
2. Bend the kicking leg properly during the kick.



Ready to kick



Turning





Application



Top View



Kick is delivered.



Hooking



Opponent moves in



Hooked



Twisting Kick *(Bituro Chagi)*

If the attacking tool approaches the target area describing an outcurved line the kick can be defined as a twisting kick which is divided into low, middle and high twisting kicks.

The foot should be vertical to the target at the moment of impact except for the case of high twisting kick.





Low Twisting Kick *(Najunde Bituro Chagi)*

It is used in attacking the opponent in front. The inner thigh presents the best target for this kick, and the ball of the foot is the supreme weapon, though occasionally the knee and toes are used.







Double Twisting Kick

Only vertical kick is possible.



Middle Twisting Kick *(Kaunde Bituro Chagi)*

This kick is used for attacking the opponent at the side front. The philtrum, solar plexus and scrotum are the main targets while the ball of the foot and instep are chiefly used, though occasionally the knee or toes are used.



Ball of the Foot

Instep





Knee



Toes
They can be used only when wearing shoes.



Instep

The face, solar plexus and abdomen are the targets. High twisting kick with an instep is not possible.





Middle Double Twisting Kick
Only vertical kick is possible.



High Twisting Kick *(Nopunde Bituro Chagi)*

This technique is employed in attacking the opponent at the side rear. The face is only target, and the ball of the foot is chiefly used, though occasionally the toes can be used when wearing shoes.

Keep the back heel faced front at the moment of impact



Ball of the Foot



Toes









Vertical Kick *(Sewo Chagi)*

This technique is employed in attacking the target from a 90 degree angle. It is performed mainly with the footsword and occasionally with the reverse footsword.

The foot must be vertical to the target while bending the leg about 30 degrees at the moment of impact.

The attacking tool reaches the target in an arc.

Footsword

Ready to kick

Kick is delivered.









Application



Reverse Footsword

The solar plexus and face are the targets.

Ready to kick





Kick is delivered.







Pressing Kick *(Noollo Chagi)*

Although the primary role of this technique is to break the knee joint or calf bone, it can also be used for other purposes.

This kick is divided into inward and outward kicks. The point of focus should be lower than the knee joint of the stationary leg.

Outward Kick *(Bakuro Chagi)*

The knee joint and shin are the main targets with the temple, philtrum and solar plexus as secondary targets.

The stationary knee will lock at the moment of impact, and the body should lean slightly away from the kicking foot. Footsword is used as the tool.

























Inward Kick *(Anuro Chagi)*

This kick is chiefly executed against the fossa, and occasionally the inner or outer knee joint.

The knee spring of the stationary leg must be utilized correctly.

Keep the leg slightly bent at the moment of impact. Side sole serves as the attacking tool.



Ready to kick



Kick is delivered.



Application



Sweeping Kick *(Suroh Chagi)*

The sweeping kick is quite effective in breaking the opponent's balance. It is normally executed to the outer ankle joint. The side sole and the back heel are the tools.









Sweeping with a side sole



Sweeping kick with a back heel







Grasping Kick *(Butjapgo Chagi)*

This technique is designed to use against two opponents simultaneously. One opponent can be kicked with either one foot or both feet while the second person is being grabbed by either one hand or both hands.



Grasping with one hand









Grasping with both hands

















Straight Kick *(Jigeau Chagi)*

This kick is used against the target and is classified into front and back straight kicks. Back heel is the attacking tool which reaches the target in a slant. Be sure to keep both legs straight while kicking.





Front Straight Kick



Back Straight Kick

Punching-Kick *(Jirumyo Chagi)*

This technique is used against two or three opponents simultaneously and it is classified into a U-shape punching-kick and a side punching-kick.



U-Shape Punching-Kick
(Digutja Jirumyo Chagi)

This is useful in attacking one opponent at the side with a side kick while punching the other opponent in front with a twin fist.



Side Punching-Kick *(Yop Jirumyo Chagi)*

This technique is performed with a twin fist while executing a front snap kick or a back piercing kick.



Side Punching Front Kick



Application

Side Punching Back Piercing Kick



Application



Top View

Front Punching-Kick *(Ap Jirumyo Chagi)*

This technique is performed with a single or twin fist in conjunction with a back piercing kick.







Horizontal Striking-Kick *(Soopyong Taerimyo Chagi)*

This technique is used in attacking three opponents simultaneously and is performed with twin knife-hand, twin side-fist, twin back fist or twin back hand, together with either a front snap kick, back snap kick and/or back piercing kick.

Twin Kinife-Hand Striking-Kick









Twin Side Fist Striking-Kick







Twin Back Fist Striking-Kick



Twin Back-Hand Striking-Kick





Thrusting-Kick *(Tulomyo Chagi)*

This technique is performed with flat fingertip and twin side elbow. The former is used against two opponents and the latter three opponents simultaneously.

Flat Fingertip

This technique is performed in combination with a back piercing or side piercing kick. The former is accompanied with a front thrust, whereby the latter with a side thrust.





Twin Horizontal Elbow
This is accompanied with a front snap kick.













Counter Kick *(Bada Chagi)*

A kick delivered as a counter to an opponent's kick is called a counter kick. Since this type of kick involves great risk, superiority of the speed over the opponent is crucial. Side piercing and turning kicks are normally used for this technique, though occasionally front snap kick, twisting kick or outward pressing kick is used.





































Foot Tackling *(Bal Golgi)*

This is actually a take down or throwing technique, and is normally executed with a pull or push to the opponent's hand or body. The footsword, side sole and back heel are used as the tools.

Tackling with a Back Heel



















Tackling with a side sole







Tackling with a Footsword



Skip Kick *(Durokamyo Chagi)*

This technique is useful for attacking an opponent at a distance. Accordingly, the kick is delivered while closing in or pursuing the opponent with a skipping motion. The attacking tools are the ball of the foot, the footsword and the back heel. The skip kick is chiefly performed from a rear foot stance although occasionally an L-stance is used.

The primary attack techniques are turning and side piercing kicks. Reverse turning, hooking and twisting kicks are employed as secondary attacks. Be sure to avoid skipping more than half a shoulder's width at a time.

Skip Side Piercing Kick





Skip Side Front Snap Kick



Skip Kick



INCORRECT
The kick is executed in a jumping motion instead of skiping, thus missing the target.

Middle Twisting Kick



Two Direction Kick *(Sangbang Chagi)*

As the name indicates this technique is used in attacking two opponents simultaneously approaching from two different directions. This can be executed from a sitting position or a lying down position shown in the ground technique of this volume.

Be sure to support the body with both hands while kicking.

The ball of the foot and footsword are used as the attacking tools.







Side - Twisting Kick



Outward Vertical Kick

Consecutive Kick *(Yonsok Chagi)*

This, as the term applies, means the technique of using two or more kicks with the same foot against a single or several opponents in succession and can be executed either after offensive or defensive kick.

The secret to be borne in mind is that a good balance must be maintained at all times with the stationary foot so that the kicking foot can execute a continuous kick without lowering it to the ground or floor. This technique can be executed with any combination of kicks, for example, front snap kick with side rising kick, reverse hooking kick with side piercing kick or crescent kick with twisting kick and turning kick and so on. This is classified into double kick, triple kick and so on.



2 Side Thrusting

1 Hooking Kick





Turning Kick 3



Reverse Turning Kick

2



1

Front Snap Kick







Middle Turning Kick

4



3

Crescent Kick



2

Reverse Hooking Kick



1

Pressing Kick



Twisting Kick



4



3

Crescent Kick

Turning Kick



5



6

Hooking Kick



7

Side Piercing Kick

Reverse Turning Kick



8

As the illustrations indicate, any number of targets can be attacked or blocked in succession if the balance is well maintained with the stationary leg.

Direction of Kick

(Chan Bang Hyang)

Since each and every movement in Taekwon-Do is scientifically organized, it should be relatively simple to deduce which type of offensive or defensive kick is most appropriate for any given situation. Study the following illustrations with particular regard to the foot positions in relation to the positions of the targets.

A. Represents a front snap kick
B. Crescent kick
C. Side piercing kick
D. Low twisting kick
E. Back piercing kick
F. Reverse turning kick
G. Turning kick
H. Hooking kick.

D





C

B





E



F





G



A



H



Flying Kick *(Twimyo Chagi)*

It is very obvious that the most exceptional flying techniques can only be found in Taekwon-Do. No other martial art can come close in number or technique to the various kicks used in Taekwon-Do.

Certain detractors claim that flying techniques are both impractical and vulunerable, but the words are usually uttered through ignorance or as an apology for their own lack of flying techniques. Numerous Taekwon-Do instructors, with years of experience, can testify that a well-executed flying kick, conducted with speed, is not only extremely devastating, but has the added advantage of surprise.

The student who has taken the time to master a flying kick is able to spring into the air with any number of kicks from a stationary stance, even without the benefit of an additional step.

Flying kicks have a number of advantages: They perfect balance, develop coordination, condition muscles and are invaluable for attacking the high section of the body with foot as well as developing timing and focus. They are also effective for vaulting obstacles without exposing oneself to an attack, for leaping over a pole, culb or knife attack, and for stopping an onrushing or fleeing opponent, closing distances, and driving through an encirclement of several opponents.

A flying kick is performed with either one motion from the spot or several motions while running; the former is most practical at a closest distance, the latter at further distances.

The following principles must be observed with all flying kicks.

1. The kick must be executed when the body reaches the apex of the jump.
2. With few exceptions, the back must be straight at the moment of impact.
3. The non-kicking foot must be tucked and not drooped at the moment of impact.
4. Immediately after kicking, resume a good posture and balance.
5. Proper stance must be regained at the moment of landing.

Flying Front Kick *(Twimyo Ap Chagi)*

This kick is usually performed in two motions. The first kick not only adds momentum,but is also used to kick aside the blocking hand while the opposite kick attacks the face. Flying kicks can be executed from nearly any stance, though the rear foot and L-stances are favored. The ball of foot is the attacking tool.



Flying



Front View





Kicking



Landing



Landed







Flying Side Front Kick *(Twimyo Yobap Chagi)*

The procedure of kicking is the same as that of a side front snap kick except the flying motion.





Flying





Kicking



Landing



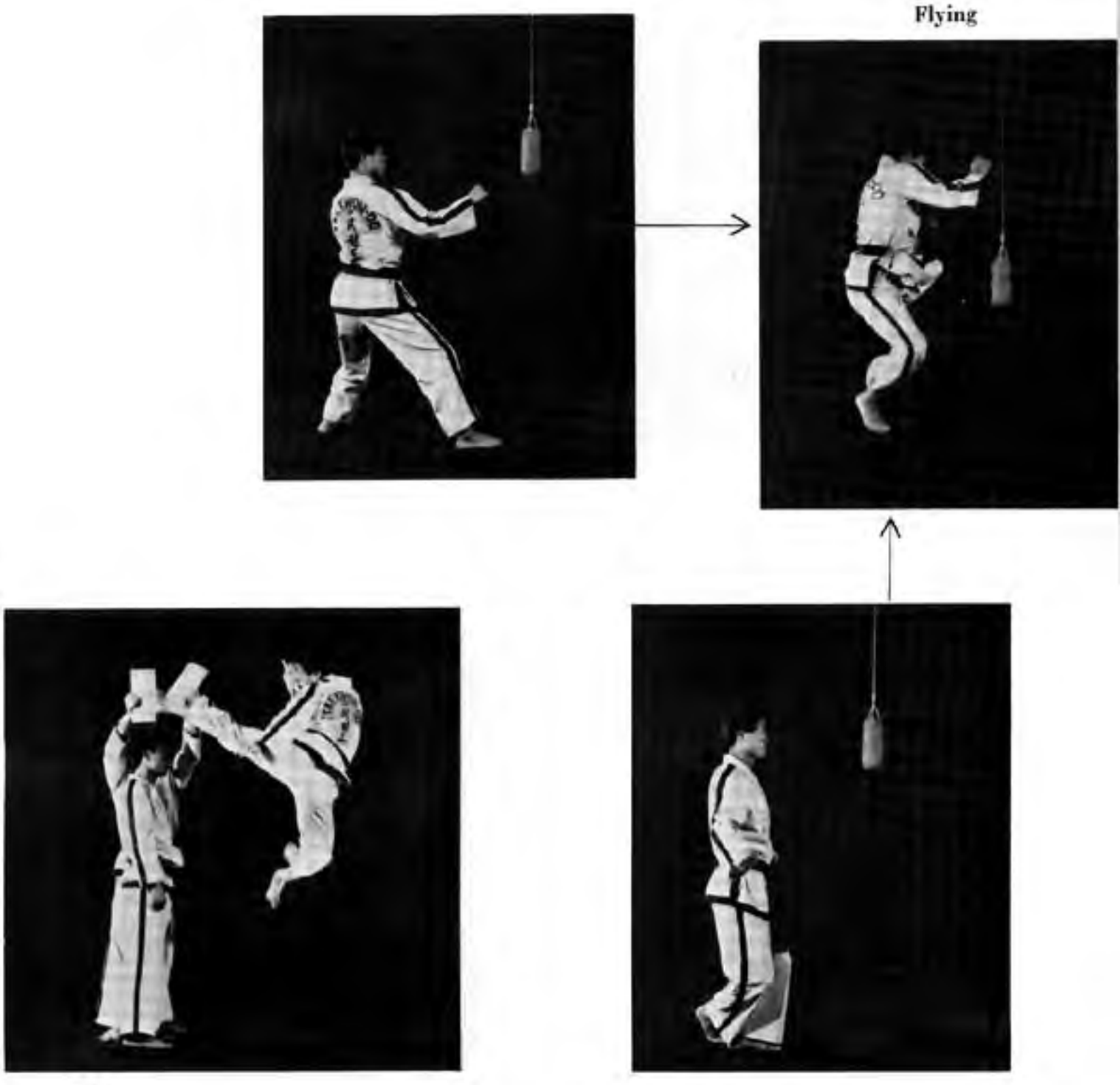
Landed





Flying Turning Kick *(Twimyo Dollyo Chagi)*

The method of kicking is the same as that of a turning kick except that the arm is extended in the opposite direction at the moment of impact. The ball of the foot is the prime weapon, though the toes and instep can be used in rare cases.



Swinging



Kicking



Landed



Application





Flying Reverse Turning Kick
(Twimyo Bandae Dollyo Chagi)

The method of kick is also the same as that of a reverse turning kick except the flying motion.

Back heel is the primary tool, though ball of the foot is occasionally used.

This technique is performed with the rear foot only.





Flying



Squatting Position

Spinning



Kicking



Landing



Back heel



Ball of the Foot







Flying Side Piercing Kick *(Twimyo Yopcha Jirugi)*

The principles of the technique are exactly the same as those of the side piercing kick except the flying motion. The following constants apply.

1. The instant the attacking leg straightens out the supporting leg should be tucked sharply while bending its ankle backward.
2. Bring the knee of the attacking leg to the chest immediately after contact to prepare a correct and balanced landing.





Kicking

Landing



Landed



Flying Side Thrusting Kick *(Twimyo Yopcha Tulgi)*

The procedure of kicking is the same as that of the flying side piercing kick though the ball of the foot is used instead of the footsword.

The attacking tool must be vertical to the target at the moment of impact.



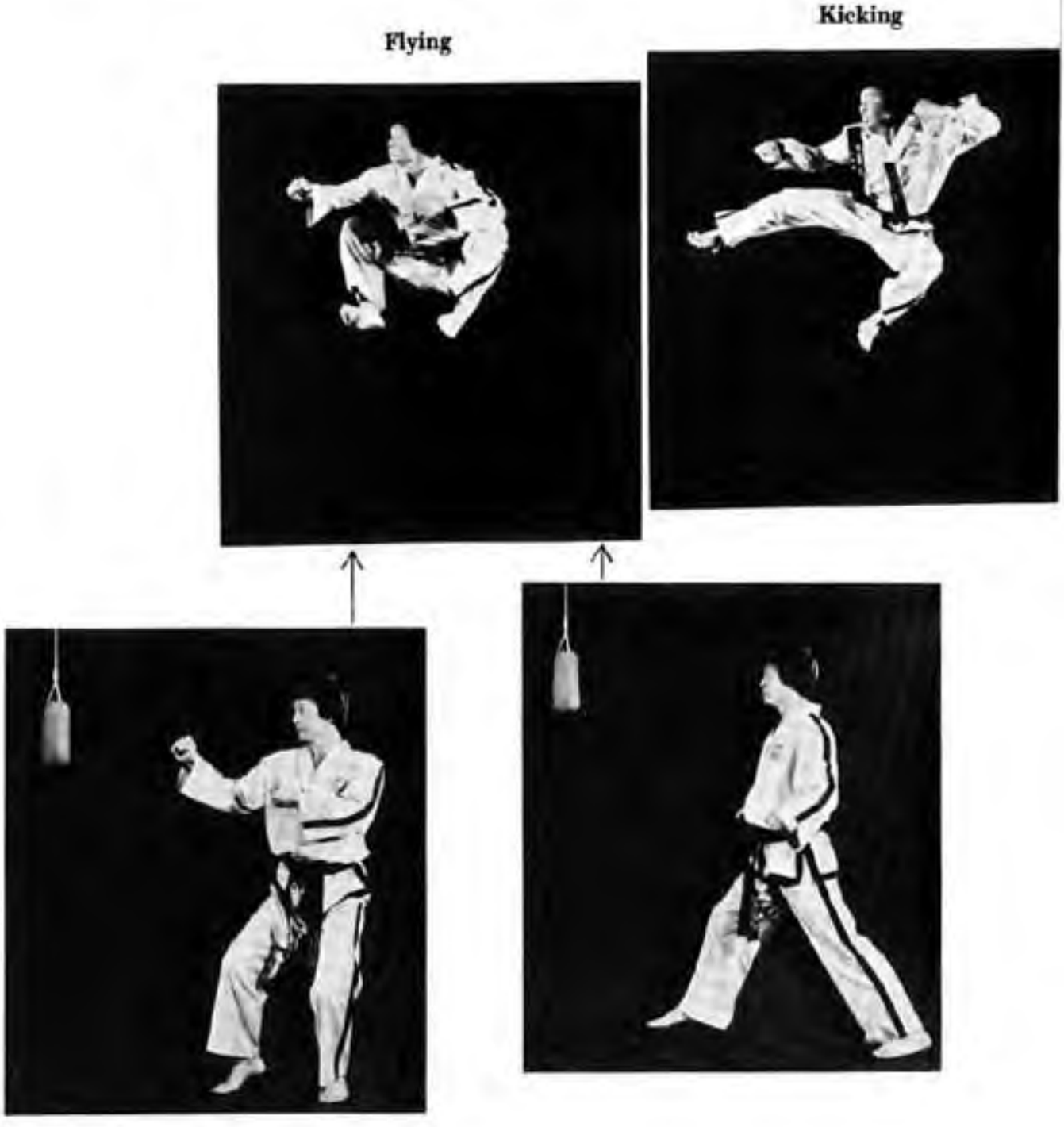


Flying Side Pushing Kick *(Twimyo Yopcha Milgi)*

The purpose of this technique is the same as the side pushing kick.

The procedures of kicking are as follows:

1. Attacking leg should be bent properly at the moment of the kick.
2. Keep the attacking foot pushing the target momentarily.



Pushing



Landing



Landed









Flying Back Kick *(Twimyo Dwit Chagi)*

The principle of this technique is the same as that of a back pushing kick except the flying motion.

Spinning



Flying



Flying Twisting Kick *(Twimyo Bituro Chagi)*

The method of kick is the same as that of twisting kick except the flying motion.

Middle Twisting Kick





Flying



Kicking

High Twisting Kick

Flying





Kicking



Flying Vertical Kick *(Twimyo Sewo Chagi)*

The principles of this technique are the same as those of a vertical kick except the flying motion.

It is classified into flying inward and outward kicks.





Flying

Footsword



Kicking



Flying



Kicking



Reverse Footsword



Footsword

Back View



Reverse Footsword



Kicking

Jumping







Flying High Kick *(Twimyo Nopi Chagi)*

This is used to attack an extremely tall opponent or a target in a high place. The ball of the foot is the main weapon though the toes can be effectively used when wearing shoes. Do not drop the foot while kicking with the other foot.



Flying high kick from the spot



Kick is delivered.





Kicking



Ready to kick



Landed



Mid-Air Kick *(Twio Dolmyo Chagi)*

The method of kicking is exactly same as the flying side piercing or thrusting kick except that kick is executed while spinning in the air. Since the direction in which the kick will be delivered cannot be seen until the moment the kick is performed this technique is highly valued as a surprise attack. Spinning is executed either in 360 degrees or 180 degrees. Footsword is chiefly used, though occasionally the ball of the foot.





Ready to kick



Spinning







Spinning



Kicking



Kicking at 360



Landed



Overhead Kick *(Twio Nomo Chagi)*

This is normally employed in attacking an opponent over or through an obstacle. This is also used in diverting the opponent's direction.

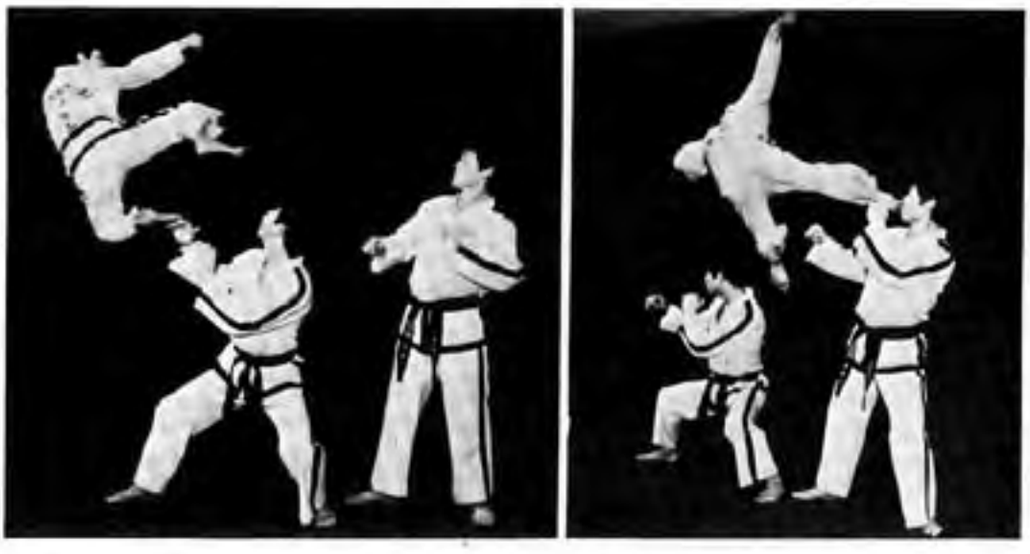
The important thing to remember is that the span can be greatly increased by swinging the feet while flying. Be sure to keep the body in a horizontal position when flying through an obstacle.

Footsword is the only tool for this technique.





Swinging the feet while flying



Overhead Double Kick *(Twio Nomo I-jung Chagi)*

The principle is the same as an overhead kick with the exception of a double kicking motion.



Flying Downward Kick *(Twimyo Naeryo Chagi)*

The method of kicking is the same as that of the downword kick except the flying motion.







Flying Kicking

Flying Twin Foot Front Kick *(Twimyo Sangbal Ap Chagi)*

This kick is quite effective against a single target or double targets, and is broken into front snap kick and front checking kick.

Flying Kicking









Single Target



Double Target

Flying Twin Foot Front Checking Kick
(Twimyo Sangbal Apcha Momchugi)



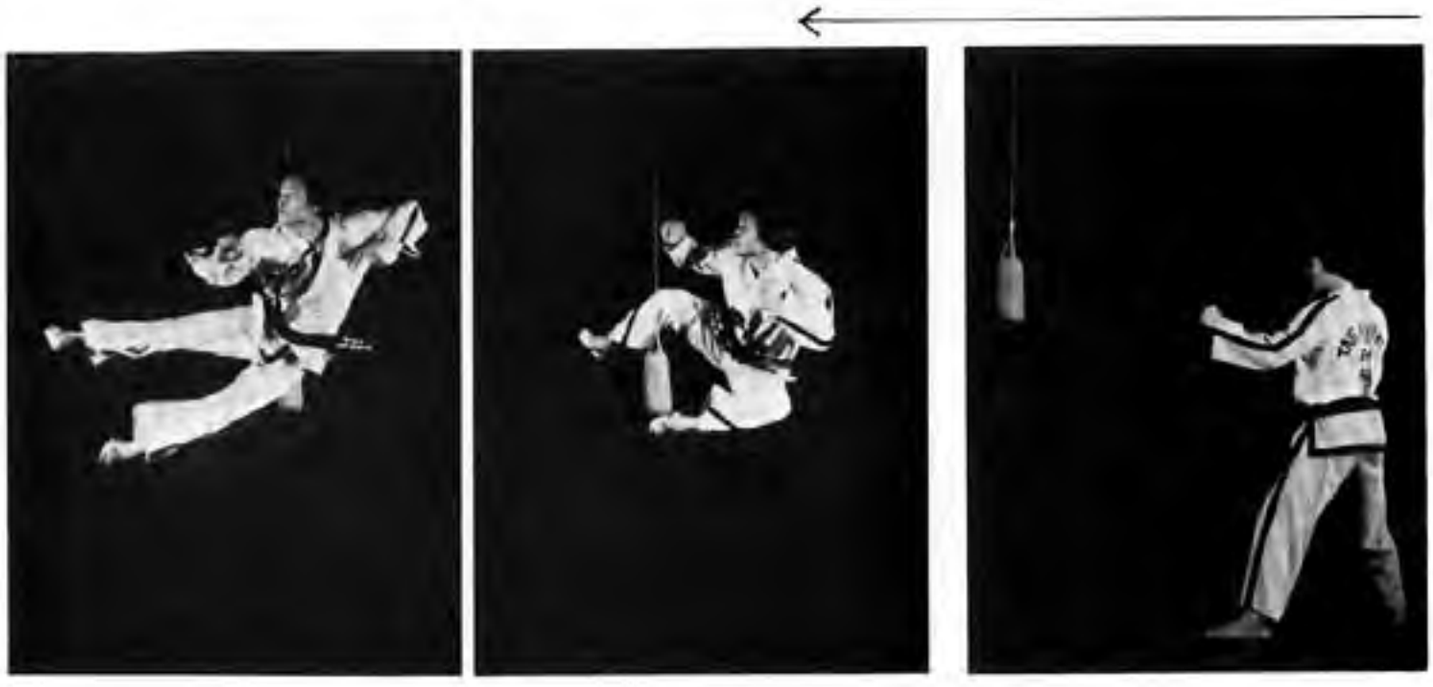
Double Target

Single Target



Flying Twin Foot Side Piercing Kick
(Twimyo Sangbal Yopcha Jirugi)

This is a useful technique in attacking two targets simultaneously. The side sole is the attacking tool for the lower leg which must be slightly bent at the moment of impact.







Flying Double Foot Side Pushing Kick
(Twimyo Doobal Yopcha Milgi)

This technique is used in pushing an opponent away with both soles. Keep the lower leg slightly bent at the moment of impact.

When the right foot is on the top, it is called a right double foot and vice versa.





Flying Twin Foot Turning Kick *(Twimoyo Sangbal Dollyo Chagi)*

Only the ball of the foot is used for this technique, and the position of the foot is higher than the hip at the moment of impact.

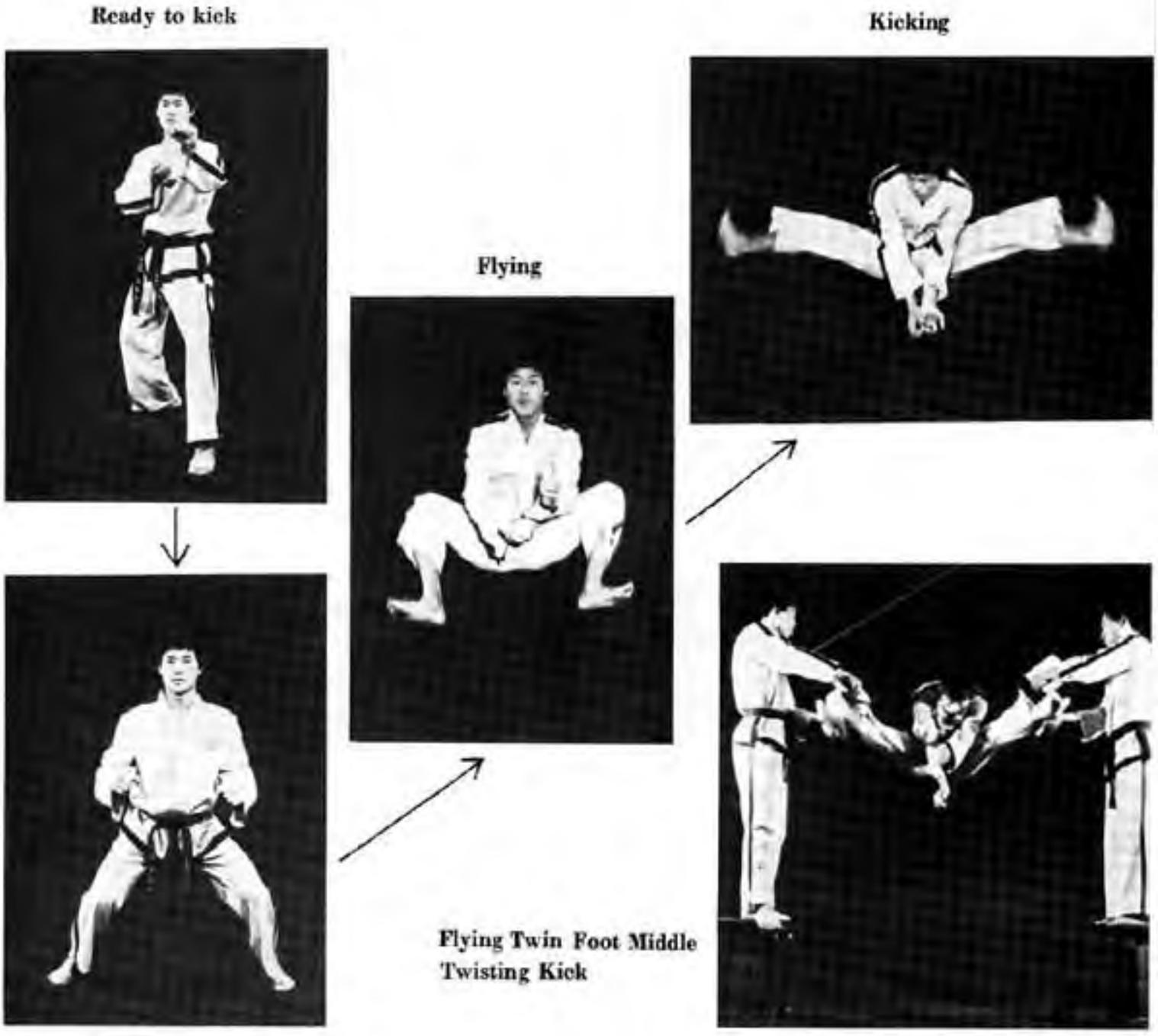




Flying Twin Foot Middle Twisting Kick

(Twimyo Sangbal Kaunde Bituro Chagi)

This is a very effective technique in attacking both sides simultaneously while flying. The ball of the foot is used as the attacking tool which should be vertical to the target at the moment impact.



Flying Twin Foot High Kick *(Twimyo Sangbal Nopi Chagi)*

The procedure of kicking is the same as that of the flying twin foot middle twisting kick. The ball of the foot is the tool.







Kicking



Jumping

Flying Sissors-Shape Kick *(Twimyo Kawi Chagi)*

The purpose of this technique is to take down the opponent by trapping the body or the leg. This is also effectively used while holding a second person with both hands.





Flying



Kicking





Flying High Side Kick *(Twimyo Nopi Yop Chagi)*

The principles of kicking procedure are the same as those of a flying side piercing kick except that the position of the foot is higher than the hip at the moment of impact.









Flying High Turning Kick
(Twimyo Nopi Dollyo Chagi)

The principle of kicking is the same as that of a flying turning kick except that the toes are slightly higher than the heel at the moment of impact.



Flying High Reverse Turning Kick
(Twimyo Nopi Bandae Dollyo Chagi)

The method of kicking is the same as the flying reverse turning kick but the heel is slightly higher than the toes at the moment of impact.

Flying Trapezoid Punching-Kick *(Twio Jaegak Jirumyo Chagi)*

This technique is also used for attacking four targets simultaneously, two in front and one on each side, in the form of a twin fist front punch with twin foot middle twisting kick.





Flying U-Shape Punching-Side Kick *(Twio Digutja Jirumyo Yop Chagi)*

The student has two opponents. He attacks the one in front with a twin-fist punch and simultaneously executing a side piercing kick at the opponent standing to one side.



Top View



Flying Horizontal Striking Kick *(Twio Soopyong Taerimyo Chagi)*

The method of this technique is the same as that of a horizontal striking-kick with the exception that only front snap kick is possible.





Flying



Kicking

Twin Knife-Hand



Twin Back Fist



Flying Crescent Kick *(Twimyo Bandal Chagi)*

The purpose of this technique is to block the opponent's attacking hand or foot while flying. The method of kicking is the same as that of the crescent kick except the flying motion. See the defence techniques in this volume.



Flying



Kicking









Flying Hooking Kick *(Twimyo Golcho Chagi)*

This technique is also used in blocking the attacking hand or foot while flying.

The method of the kick is the same as the hooking kick except the flying motion. The hooking kick is introduced in the defence techniques of this volume.

Flying





Kicking





Flying Two Direction Kick *(Twimyo Sangbal Chagi)*

The purpose of this technique is to execute a simultaneous attack against two opponents at different directions. This is broken into flying front back kick and side twisting kick.



Top view

Flying Front-Back Kick *(Twimyo ApdwiChagi)*

One opponent in front is attacked with a front kick and the oponent at the side with a side kick. Keep the back straight at the moment of impact.





Flying Side-Twisting Kick

(Twimyo Yop Bituro Chagi)

One opponent in front is attacked with a twisting kick and the opponent in the rear with a back piercing kick. Keep the body leaned forward at the moment of impact.

Flying Double Kick *(Twimyo I-Jung Chagi)*

Like in the case of hand techniques, it is used to attack wearing or bobbing opponent or opponents.

A horizontal kick is useful against a wearing opponent while a vertical kick for bobbing.

It can be classified into flying double side turning front twisting and mid-air double kicks.





Vertical Kick

Flying Double Side Kick *(Twimyo I-jung Yop Chagi)*

This can be executed in two ways vertically and horizontally.





Horizontal Kick

Flying Double Turning Kick *(Twimyo I-Jung Dollyo Chagi)*









Vertical Kick

Flying Double Front Kick
(Twimyo I-Jung Ap Chagi)

This can also be executed in two ways.

Horizontal Kick





Flying Double Twisting Kick *(Twimyo I-Jung Bituro Chagi)*

Both horizontal and vertical kicks are possible.

Horizontal Kick





Mid-Air Double Kick *(Twio Dolmyo I-Jung Chagi)*

Only horizontal kick is possible.





Spinning Clockwise



Horizontal Kick

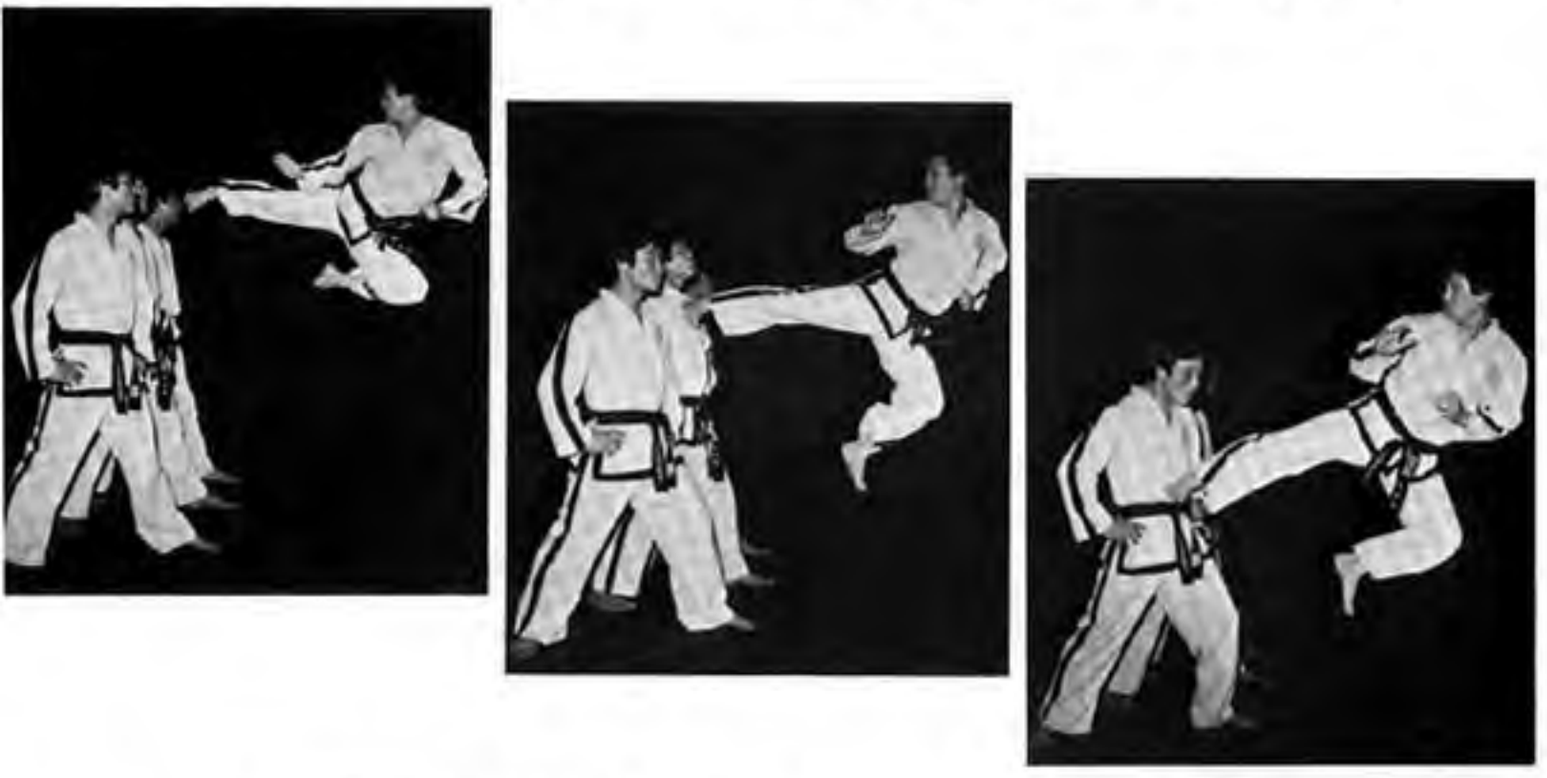




Flying Triple Kick *(Twimyo Samjung Chagi)*

Since the same foot attacks three targets in succession while flying, this technique requires extreme speed, flexibility and balance. It is broken into flying triple side, front, turning and twisting kicks.

Flying Horizontal Triple Side Kick *(Twimyo Soopyong Samjung Yop Chagi)*



Flying Vertical Triple Side Kick *(Twimyo Soojik Samjung Yop Chagi)*



Flying Triple Front Kick *(Twimyo Samjung Ap Chagi)*

Vertical Kick



Horizontal Kick



Flying Triple Turning Kick
(Twimyo Samjung Dollyo Chagi)

Vertical Kick







Horizontal Kick







Flying Triple Twisting Kick
(Twimyo Samjung Bituro Chagi)

Only middle twisting kick is possible.

Flying **Consecutive Kick** *(Twimyo Yonsok Chagi)*

If the same foot delivers two or more kicks in succession while flying, the kick, regardless of the type is called a flying consecutive kick. It can be performed with any combination, i. e., crescent and side kick, front and twisting kick or reverse hooking and double turning kick and so on.

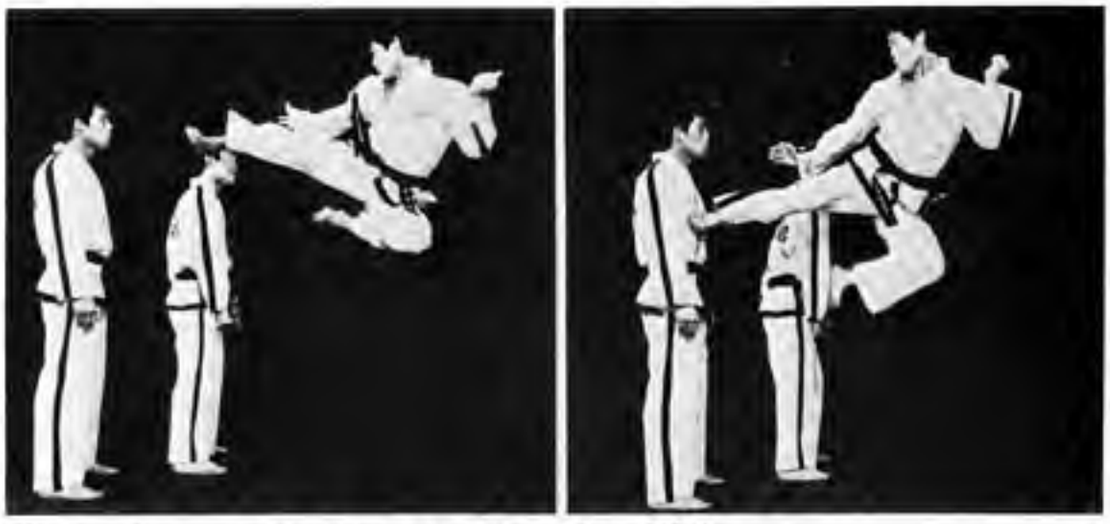
Flying Crescent and Side Kick *(Twimyo Bandal Chago Yop Chagi)*



Flying Front and Twisting Kick *(Twimyo Ap Chago Biturо Chagi)*



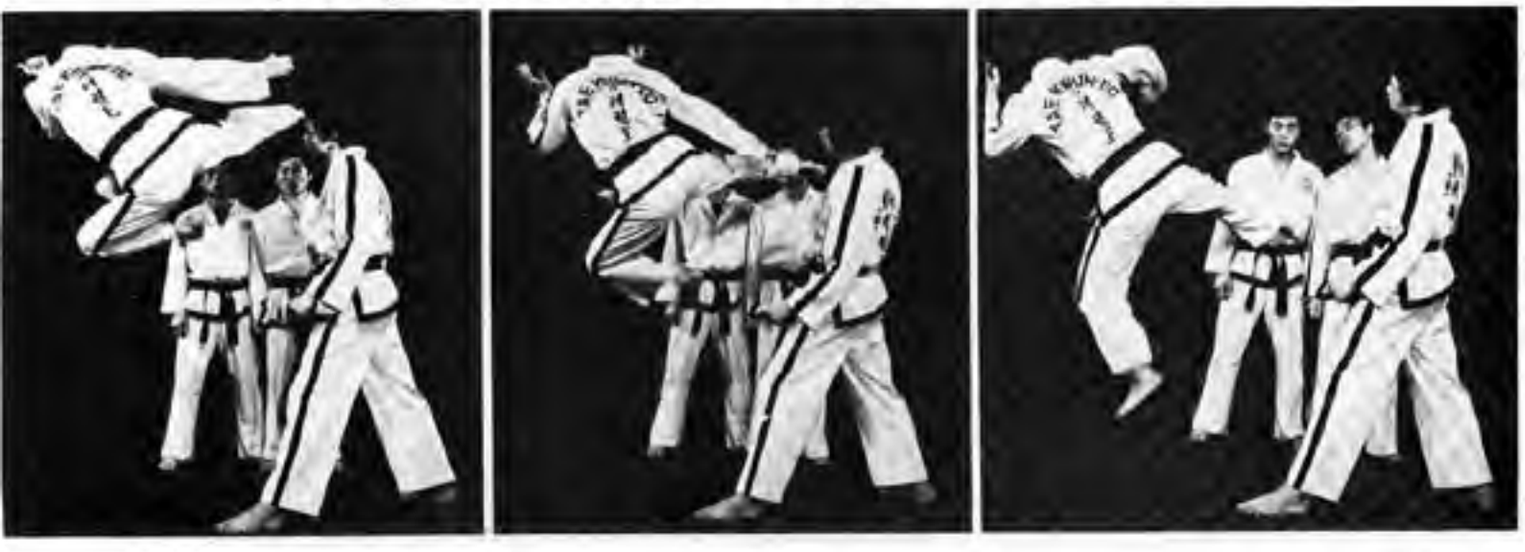
Flying Reverse Hooking and Side Kick
(Twimyo Bandae Dollyo Goro Chago Yop Chagi)



Flying Reverse Hooking and Turning Kick
(Twimyo Bandae Dollyo Goro Chago Dollyo Chagi)



Flying Reverse Hooking and Double Turning Kick
(Twimyo Bandae Dollyo Goro Chago I-Jung Dollyo Chagi)



Flying Reverse Hooking and Double Side Kick ***(Twimyo Bandae Dollyo Goro Chago I-Jung Yop Chagi)***





Side Kick

Flying Spiral Kick ***(Twimyo Rasonsik Chagi)***

This technique can be performed in two ways side and back kick or side and side kick. In any case the second kick must be executed while rolling in the air.



Back Kick

Flying Combination Kick *(Twimyo Honap Chagi)*

Twisting Kick



Side Kick



Front Snap Kick



Reverse Hooking Kick



Turning Kick



Flying Three Direction Kick *(Twimyo Sambang Chagi)*

Two Direction Kick



Side Kick







Flying Four Direction Kick ***(Twimyo Sabang Chagi)***





















Flying Combination Kick and Punch
(Twimyo Honap Chagi wa Jirugi)

















Turning Kick

Reflex Kick *(Bansa Chagi)*

Along with flying double and triple kicks, flying three direction kick, the reflex kick certainly demonstrates the flexibility, balance, and ability to change the direction of movement while moving the body quickly from one place in space to another.

This technique is normally employed when surrounded by wall or group of people, using them conversely as reflecting objects to switch the attacking direction.

The turning kick is common and occasionally high kick or side piercing kick can be executed, and all of them are performed while running.

Dodging Kick *(Pihamyo Chagi)*

This technique is employed when an opponent is at a too close range to effectively deliver a kick. Perhaps it is one of the best surprise attacks in that the kick is executed while flying away from the opponent. Flying side piercing, turning, reverse turning kicks are commonly used, though occasionally flying twisting, vertical kicks, etc. are also used.





Dodging Side Piercing Kick

Dodging Turning Kick





Back Heel



Dodging Reverse Turning Kick





Ball of the Foot

Dodging Front Kick





Dodging Outward Verticak Kick



Dodging Inward Vertical Kick



Dodging Middle Twisting Kick





B. DEFENCE TECHNIQUES *(Bang Eau Gi)*

Undoubtedly, students will appreciate, once again, the value of the foot, throughout this chapter from the fact that it performs the entire part of dodging in addition to its versatile techniques of blocking. The defence in foot techniques is divided into blocking and dodging.

Blocking *(Makgi)*

Although hand parts are used in most of the blocking in Taekwon-Do, the role of the feet cannot be discounted. In fact the foot in blocking has an added advantage of allowing the hands for either combination blocking or attacking.

Foot blocks consist of rising, crescent, waving, checking and hooking kicks. Unlike the attack techniques, the kicking foot does not necessarily have to withdraw immediately after the kick, with a few exceptions.





Rising Kick *(Cha Olligi)*

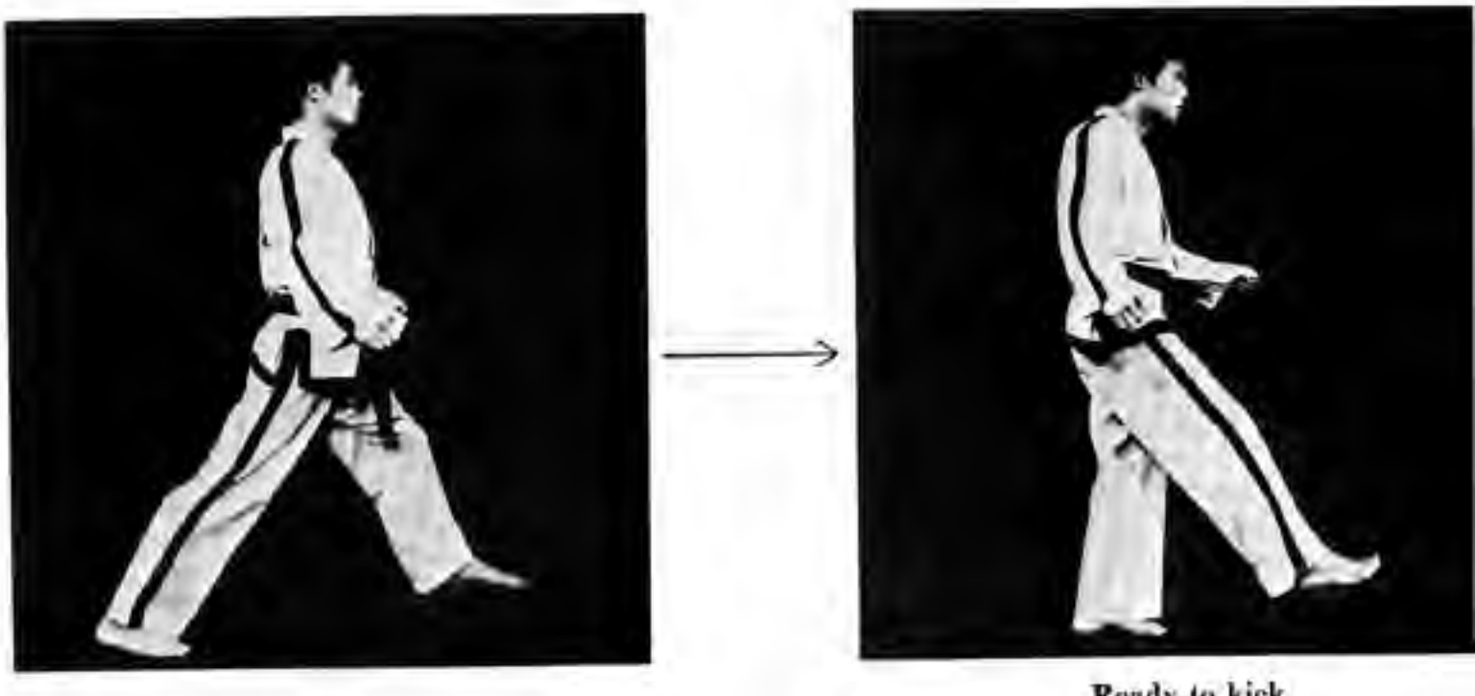
This consist of a front rising kick and side rising kick. The former uses the ball of the foot, and the latter the footsword. Both of them are also widely used for muscle development though the primary purpose is to block the attack directed to middle section and area above.

The blocking tool should reach the target in an arc.

Front Rising Kick *(Apcha Olligi)*

This kick is used to spring up the opponent's punching fist at the under forearm or the opponent's foot by kicking the inner tibia. With this technique, the knee joint of the kicking leg should not be bent too severely.

A walking stance is chiefly used for muscle development.



Ready to kick





INCORRECT
The foot reached the target in a straight line instead of an arc motion, thus missing the target.



For blocking





For muscle development



Side Rising Kick *(Yopcha Olligi)*

This technique is also used to spring up the attacking hand or foot. Be sure to keep the body half facing the target at the start of kicking.

Walking, sitting and diagonal stances are most suitable for muscle development.





For blocking





For muscle development











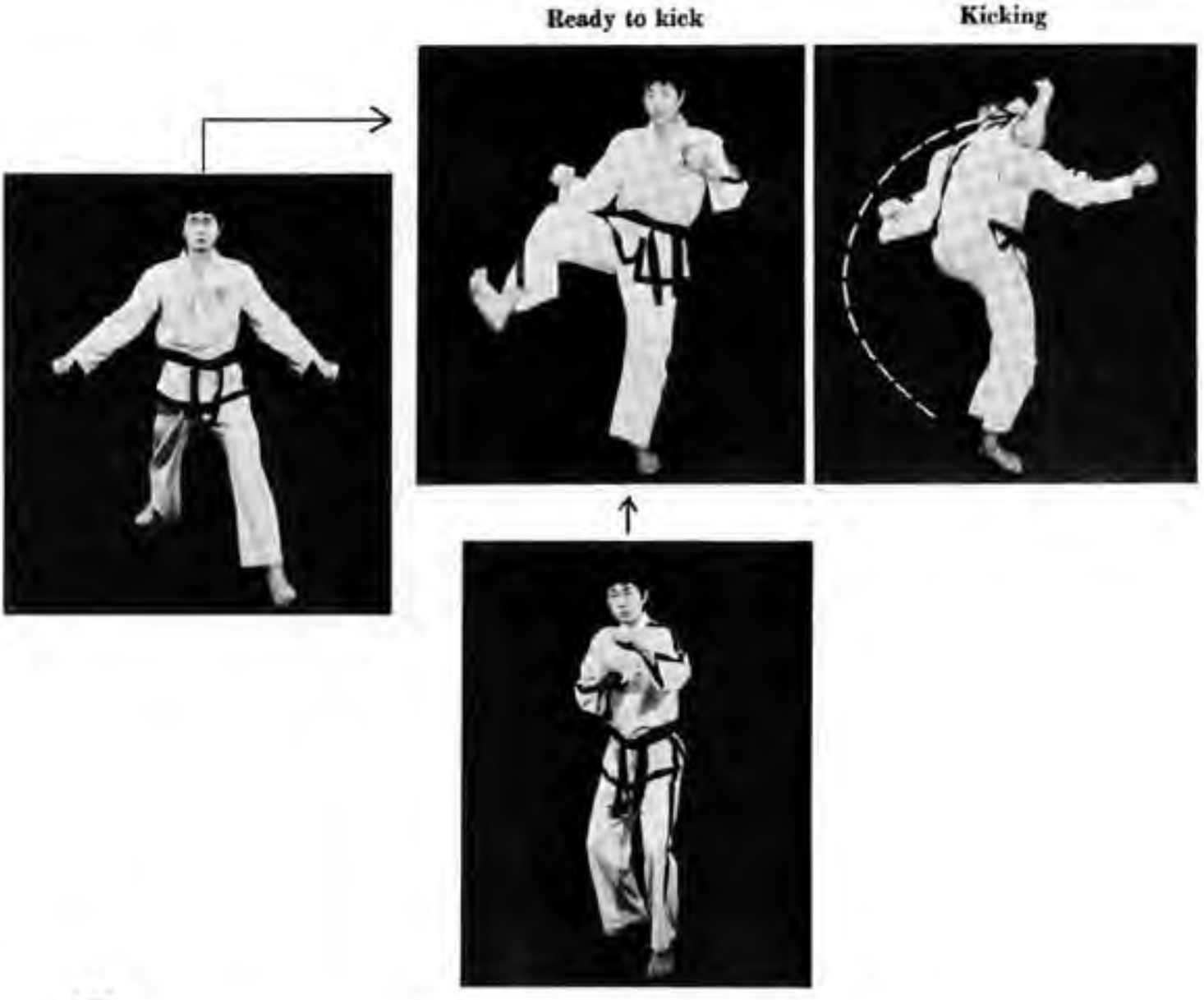
Crescent Kick *(Bandal Chagi)*

This kick is used for blocking the attacking hand or foot to the middle section and area above. The sole of the foot is the tool which should reach the target in an arc.

An advantage of this technique is that the blocking foot can be readily available for a swift counter attack. The main target should be the elbow joint, Achilles' tendon or ankle joint, with the forearm and outer or inner tibia secondary. Though outside block is more effective, an inside block is also used frequently.

Keep the back heel faced downward at the moment of the block.

This technique is classified into low and middle crescent kicks.





Front View



Side View

Outside Block

This can best insure for a counter-attack with the same foot because the opponent's other free hand and foot become ineffective.































Inside Block

A special caution must be exercised when executing an inside block, since the opponent may use the opposite hand or foot for a counter-attack. The same theory is applicable to a hooking kick.















Double Crescent Kick
Only vertical kick is possible.





Waving Kick *(Doro Chagi)*

The main purpose of this kick is to block an opponent's kick aimed at the scrotum. It is also useful in preventing the side instep from being stamped by the opponent.

This kick is usually performed in a sitting stance and occasionally a diagonal stance. The main characteristic of this technique is that the kick should be executed so swiftly that the body's center of gravity remains unchanged during the kick. The side sole is used as a tool which should reach the target in a straight line with no revolving motion. The ankle joint is the only target.

The kicking foot should be returned to the ground after each kick.







Front View



INCORRECT

The center of gravity has been shifted.













Checking Kick *(Cha Momchugi)*

This technique is divided into front and side checking kicks. The former is performed with the back sole supported by the ball of the foot while the latter uses the side sole.

Unlike the previous kicks, the checking kick is kept momentarily on the target during the block.



Front Checking Kick *(Apcha Momchugi)*

Since the purpose of this kick is to restrict the opponent's freedom of movement, it is normally executed when the opponent rushes or attempts to close in.

The chest and solar plexus are the targets.

Basic principles:

1. The blocking tool should reach the target in a straight line.
2. Keep the body half facing the target at the moment of the impact.
3. Do not bend the stationary leg more than necessary at the moment of impact.





Ready to kick



Kick is delivered.



Front View





INCORRECT

Because the kick is performed with the ball of the foot as opposed to the back sole, balance is lost and checking power is diminished.



Side Checking Kick *(Yopcha Momchugi)*

This technique has a dual function; one to block the attacking foot directed to a low section and the other to impede or check the opponent's movement. In both cases the foot must be ready for a counter-attack or any type of consecutive action.

The tibia or knee area is the target, and the blocking tool should reach the target in an arc.





Ready to kick **Kicking**















Double Side Checking Kick
Only vertical kick is possible.



INCORRECT

This kick is more of an attacking than a blocking motion. Note that the blocking tool has reached the target in a straight line instead of an arc.

Hooking Kick *(Golcho Chagi)*

The same method of hooking block with a back hand is applicable to this technique. The target areas are the elbow joint and Achilles' tendons. The blocking tool is the side instep which reaches the target in an outward curve not unlike a twisting kick.

It is advisable to execute the kick at the outside of the attacking hand or foot. The kicking foot can also be used as an instantaneous counter-attack motion.

Keep the outer tibia facing downward at the moment of impact.

This technique is divided into low and middle hooking kicks.





Ready to kick



Kicking

















Double Hooking Kick
Only vertical kick is possible.



Dodging *(Pihagi)*

There are three primary reasons why dodging is so highly encouraged in all phases of defense. Firstly, it lessens the chances of injury encountered in a direct head-on clash; secondly, it offers the defender the opportunity to maneuver into a more advantageous position; and thirdly, it provides the defender with the opportunity to study and read the opponents' skill and tactics as well as bringing the opponent into a state of exhaustion.

The success or failure of dodging depends entirely on body shifting which entails agility, timing and flexibility of maneuver in all directions. It consists of foot shifting, stepping, shift-stepping, step-shifting, sliding, turning, jumping, body dropping and leg lifting.

Basic principles:

1. The defender should react in a swift and smooth reflexive action when shifting the body weight.
2. A correct posture must be maintained at all times, especially after completing a bigger movement.
3. While dodging, be obvervant of any openings on the part of the opponent that might be vulnerable to a counter-attack motion.



Foot Shifting *(Jajun Bal)*

This maneuver is employed chiefly for covering or adjusting a short distance (half a foot), and can be performed by moving a single foot or both feet. When shifting, the motion should be smooth. Avoid dragging the foot across the ground or lifting it more than necessary.



One Single Foot

The advantage of this technique is that it permits the student to perform any attack or defense while in the act of dodging. One-foot shifting can be done from virtually any stance, but the rear foot and L-stances are most ideally suited for this maneuver because they allow the student to use the same foot to counter-attack immediately after or while still in the process of dodging.







Shifting to the Side



The same foot, in this case the left foot, has executed a blocking role while dodging.









Shifting to the side









The same foot has executed a counter attack immediately after a dodging action.











































Both Feet

The primary purpose of this technique is to close in to or away from the opponent within the shortest distance beyond the opponent's anticipation. In this method, both feet shift almost simultaneously while maintaining the original stance.

This is performed mainly with walking, sitting and L-stances, though occasionally diagonal, parallel or fixed stance is used.

How to perform a smooth shifting.

Although both feet shift almost simultaneously, the foot closer to the direction of motion naturally precedes the other by a slight interval. The body weight, however, is rested on the front leg momentarily when shifting backward.

From a Walking Stance

Shifting Forward

Left Walking Stance





Shifting

Right Walking Stance





Shifting

Shifting Backward



Left Walking Stance



Body weight is rested on the left leg



Shifting





Closing in to the opponent



Away from the opponent



Closing in







Away from the opponent





Closing in









Closing in

From an L-Stance

Shifting Forward

Right L-Stance





Shifting

Shifting Backward



Left L-Stance



Body weight is rested on the right leg



Shifting





Away from the opponent



Closing in to the opponent







Away from the opponent











Away from the opponent





Away from the opponent





Closing in to the opponent



Away from the opponent

Away from the opponent









Away from the opponent



Closing in to the opponent



Away from the opponent











Away from the opponent

Note: The same method applies to a fixed stance.

From a Sitting Stance

Shifting to the left









To the Right

Note: The same method applies to both diagonal and parallel stances.



Away from the opponent









Away from the opponent

Closing in to the opponent



Stepping *(Omgyo Didigi)*

Stepping is used for covering comparatively a wide distance. It is performed backward, foreward and sideways. Stepping is broken down into single, double and treble stepping though the foot can be moved in various ways, i.e., straight line, incurved line, outcurved line and zigzag line, the outcurved line is the one the student of Taekwon-Do must follow with the exception of rear foot stance.

Basic Principles:

1. The body must always be half facing the opponent when stepping backward and foreward.

2. The body usually becomes side facing the opponent when stepping sideways.

3. The knee spring of the stationary leg must be flexible and relaxed while stepping.

4. The foot should be moved smoothly, leaving about one centimeter from the ground or floor.
5. The foot should not be dragged or lifted unless absolutely necessary or advised by an instructor.
6. Keep both legs slightly bent throughout the stepping.

Single Stepping *(Ilbo Omgyo Didigi)*

This is almost exclusively used in Taekwon-Do and can be executed from all stances. Remember that every stance can be varied to another stance while stepping. (All steppings throughout this volume are considered single stepping unless otherwise directed).

The function of the knee

Unless the stationary leg remains flexible, the movement will definitely be inhibited and lack smoothness causing a difficulty in bringing the hand and foot into a simultaneous action due to the loss of dynamic stability.

Since the loss or gain of the mass depends entirely on the knee of the stationary leg, the proper use of the knee spring is the key to this technique.

In the course of stepping, the knee can create three different postures as follows:
Among them, posture A is the only one used in Taekwon-Do.

Posture A

Relative waves formed by each posture.



Slightly bent about 30°

Sine Wave *(Yulson)*



Posture B



Extremely bent about 90°

Horizontal Wave *(Soopyongson)*

Posture C



Straight 180°

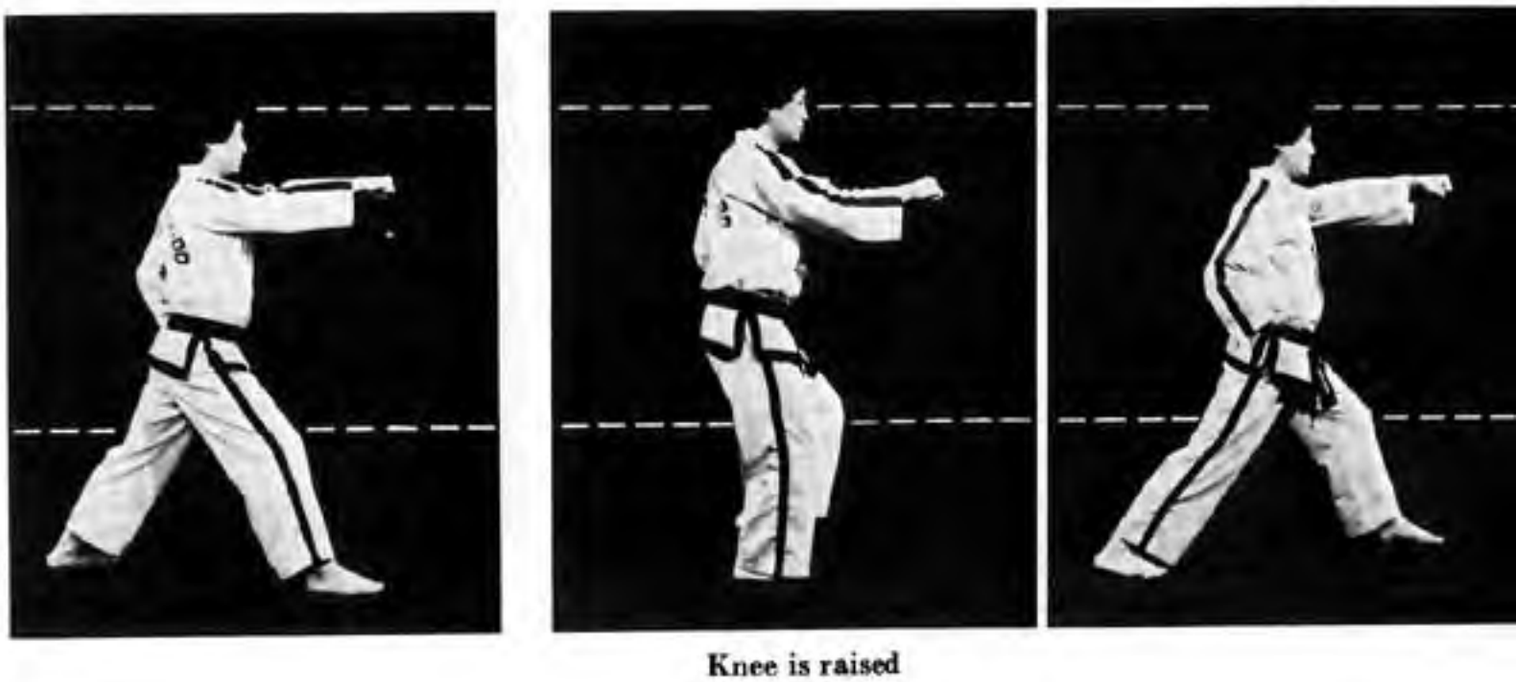
Saw Tooth Wave *(Topnal son)*



Posture A

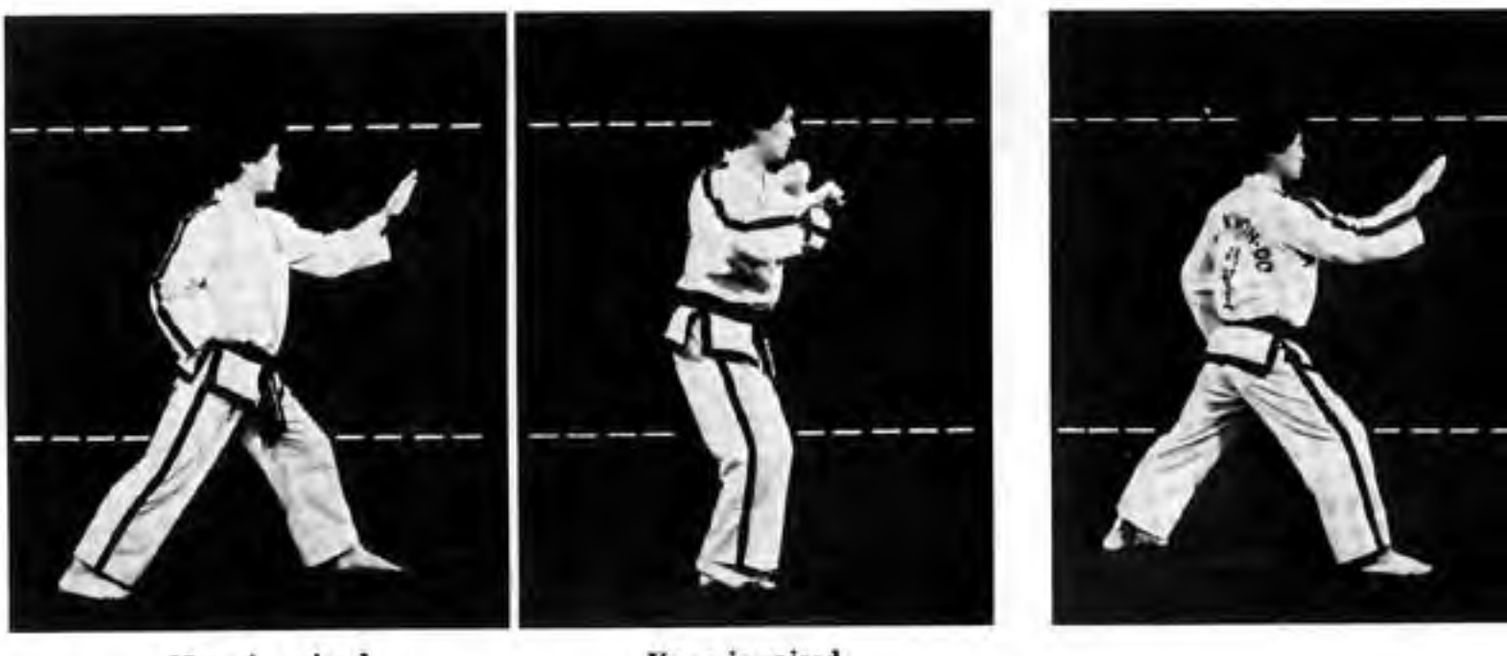
Bending the knee slightly gives the leg greater flexibility, imparting more momentum and speed to the motion.

From a Walking Stance



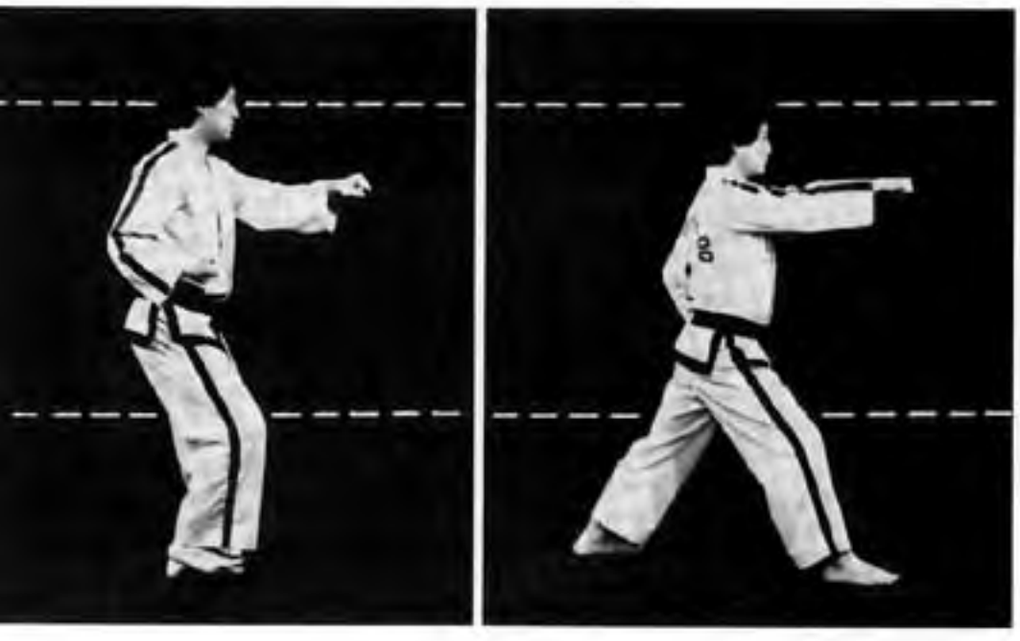
Mass is gained.

Knee is raised

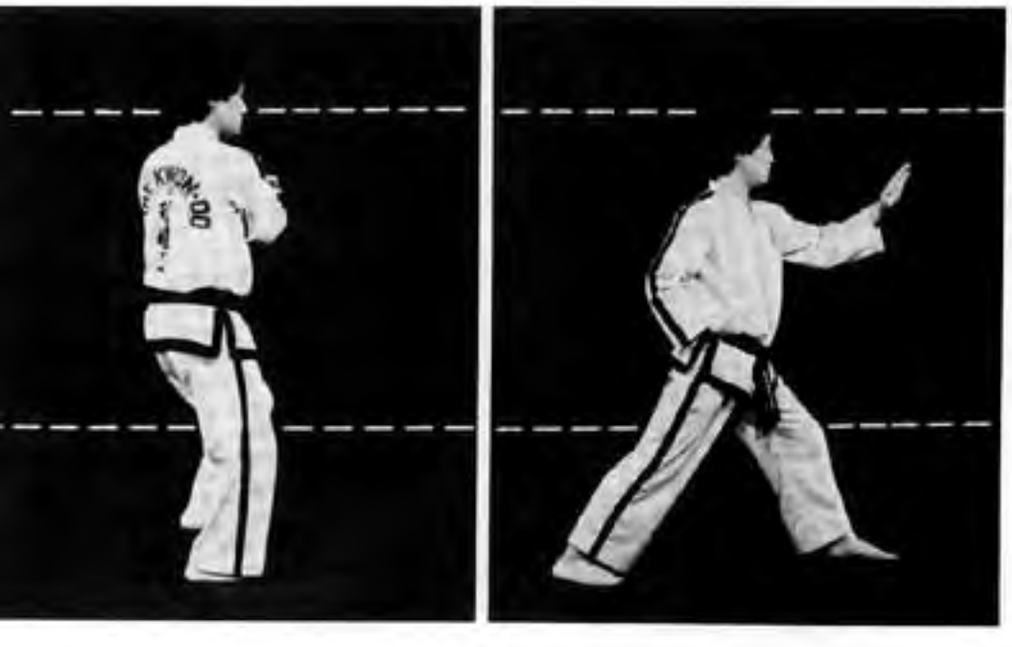


Mass is gained.

Knee is raised.



Stepping Forward



Stepping Backward

From an L-Stance

Stepping Forward



Right L-Stance



Knee is raised.

Left L-Stance



Mass is gained.

From a Sitting Stance





Knee is raised.

Stepping Sideways

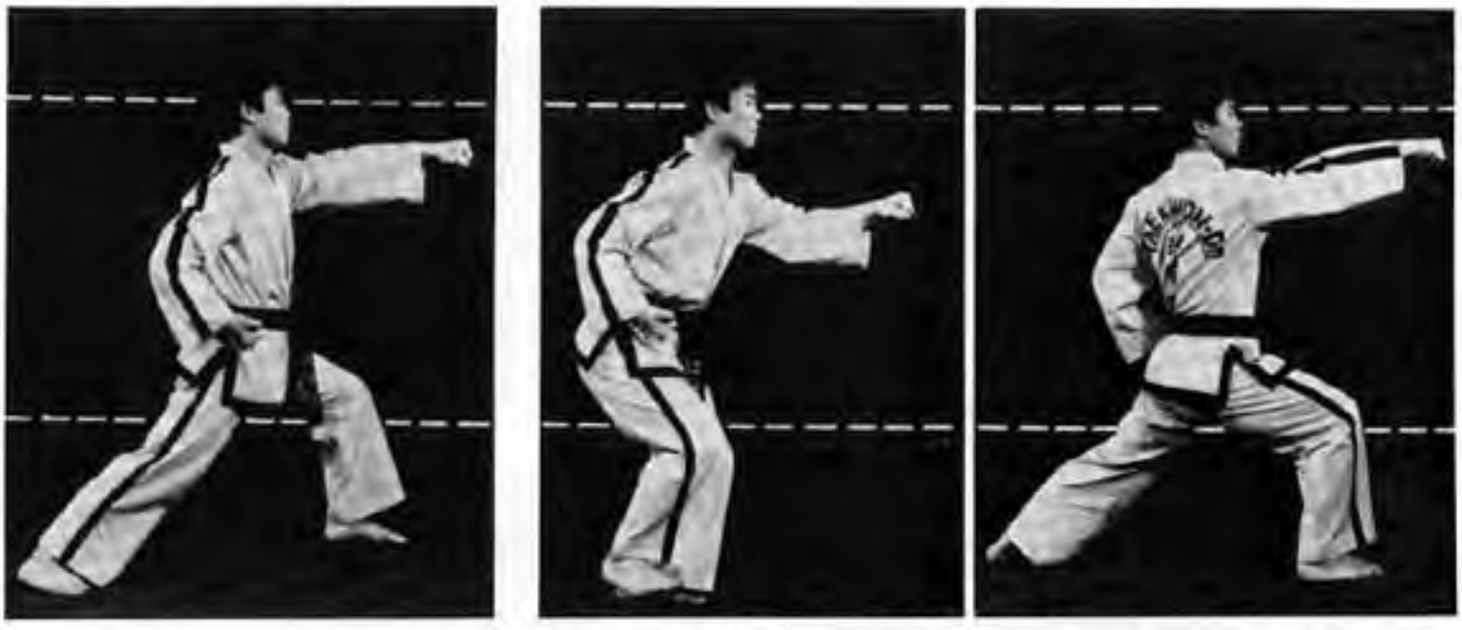


Mass is gained.

Posture B

The body not only losses the dynamic stability but the mass remains the same because the knee is sharply bent.

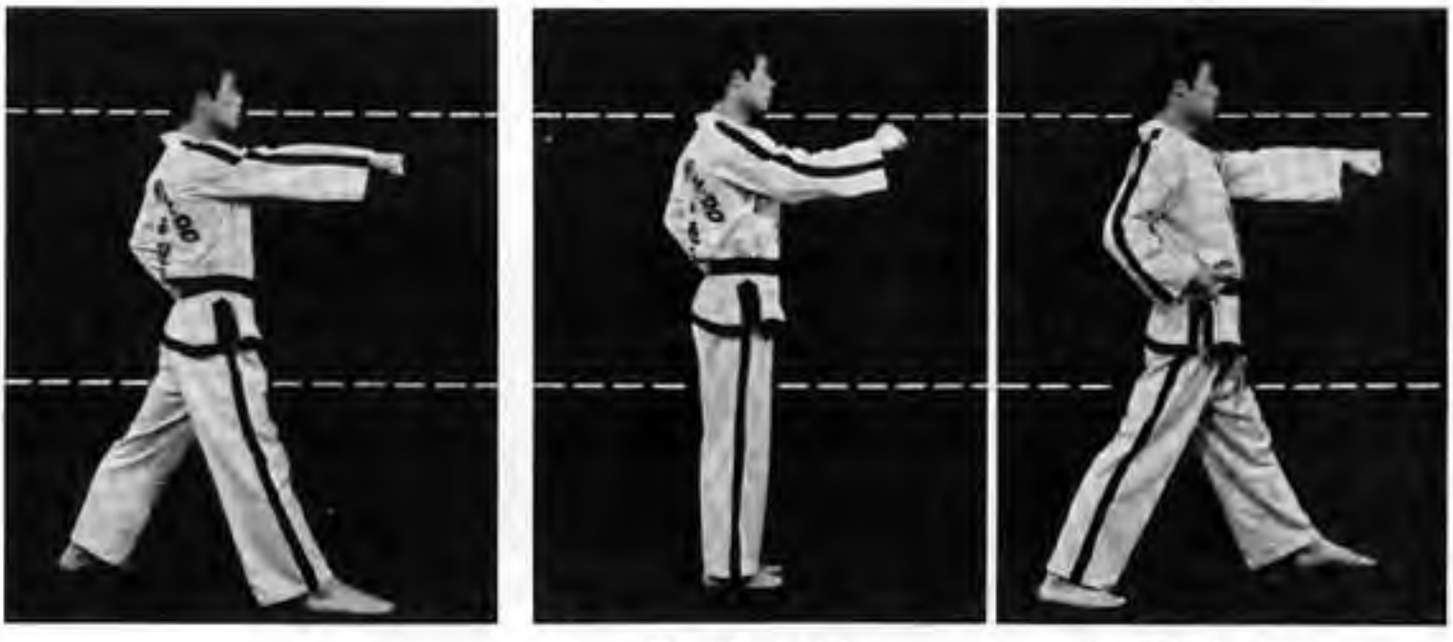
From a Left Walking Stance **Stepping Forward**



Knee remains sharply bent. **Mass remains the same.**

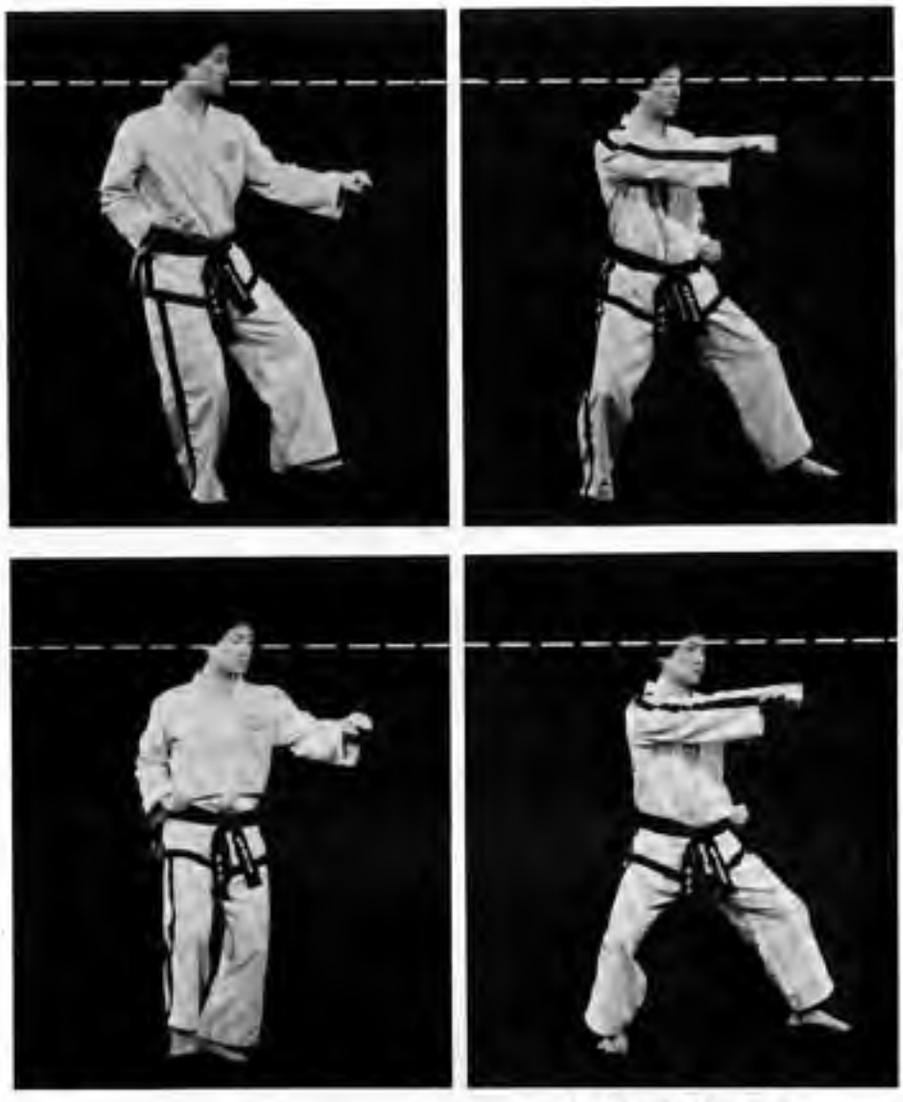
Posture C

Since the knee is straight, the force of momentum is discontinued, thus reducing speed.



Knee is straight. **Speed is decreased.**

Right L-Stance



Left Walking Stance

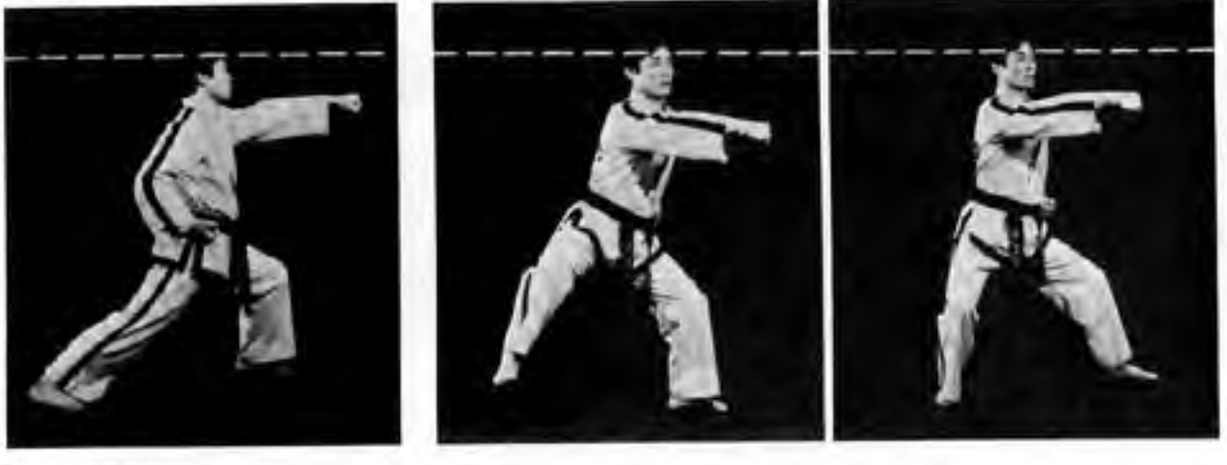


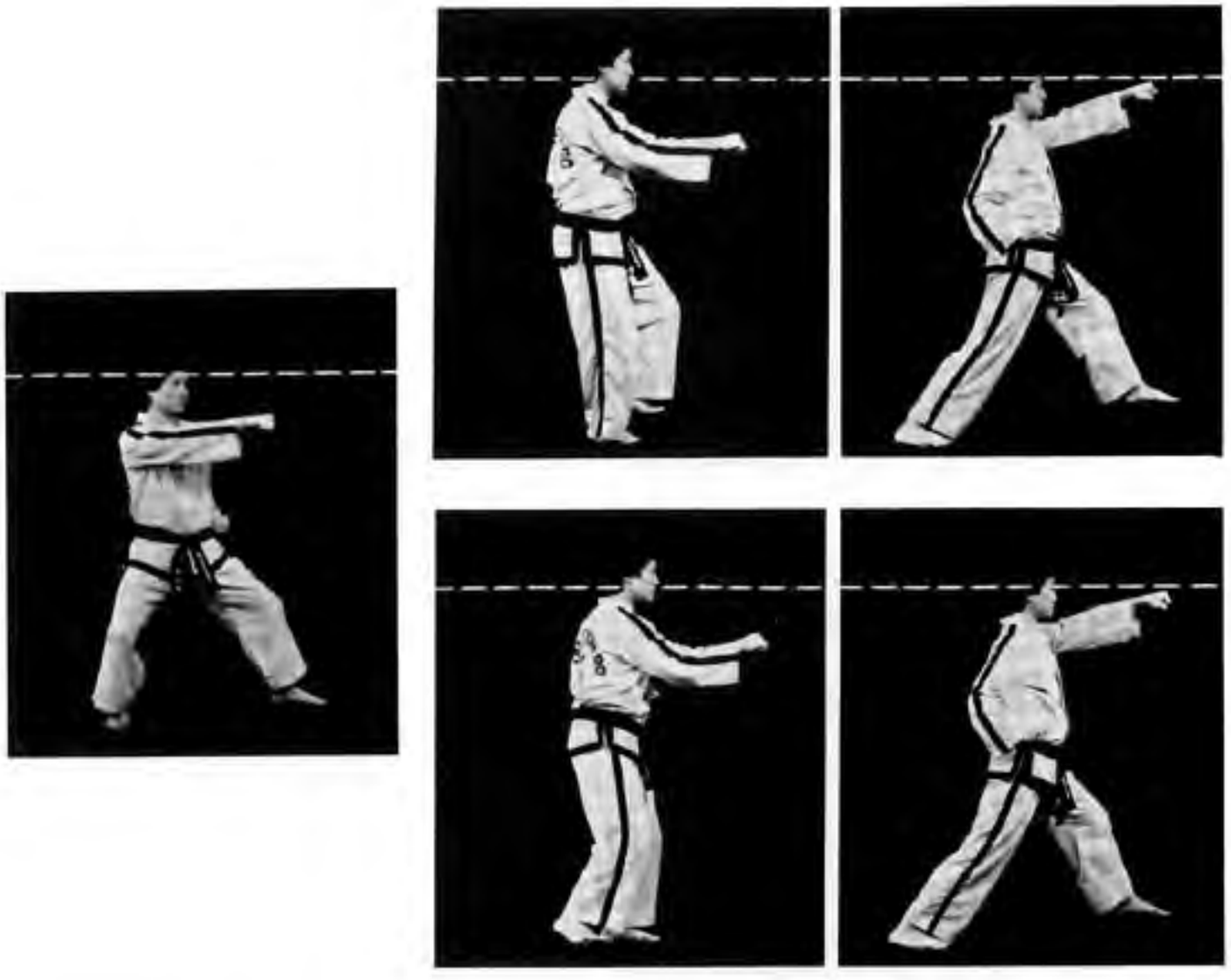
Right L-Stance

INCORRECT

The foot is moved in a horizontal line instead of a sine wave.

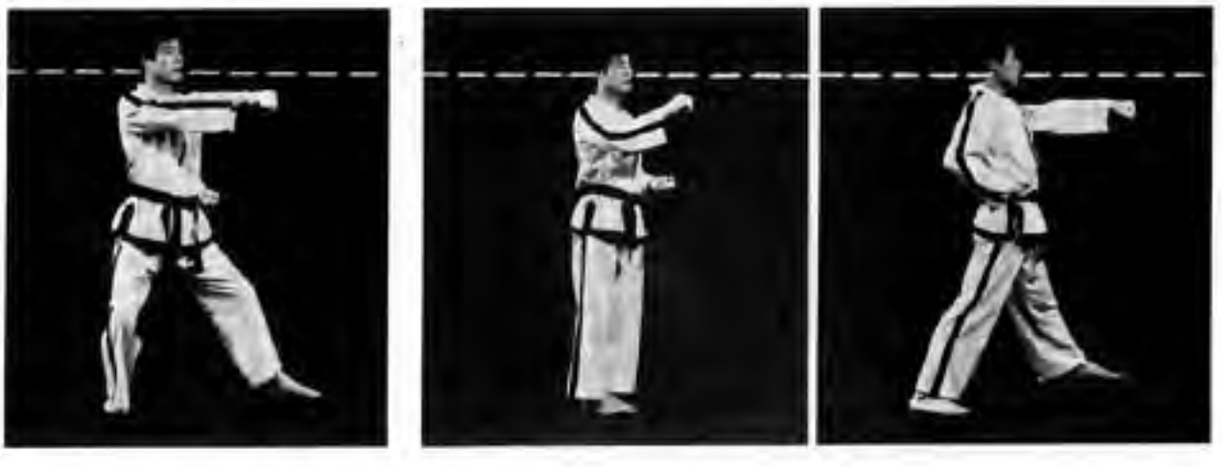
Right L-Stance





INCORRECT

The foot is moved creating a saw tooth wave instead of a sine wave.



Outcurved Line

In this method, the stepping foot reaches the destination passing the center line between the feet.

From a Left Walking Stance







Stepping Forward







Stepping Backward

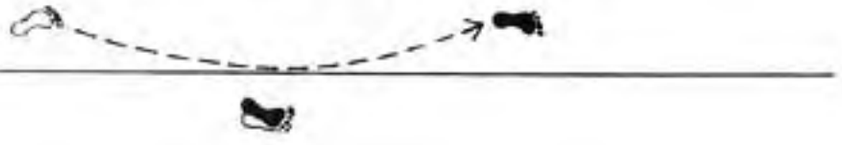
Frong View

From a Right Walking Stance

Stepping Forward

Side View





Stepping Backward





Side View



Stepping Forward











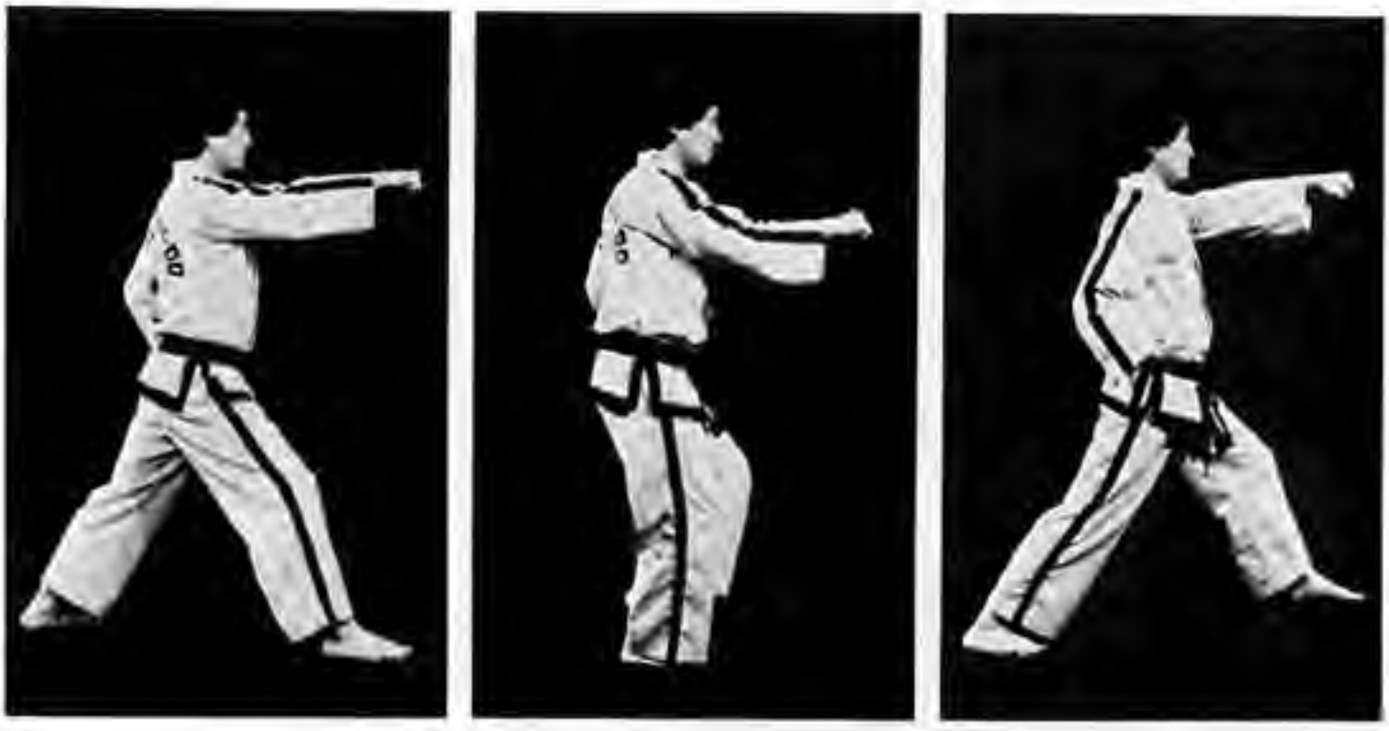








Keep the left foot slightly pivoted



Side View

Advantages

1. A. The knee spring of the stationary leg, in this case the left leg, has started to function and the muscles of the hip and abdomen are ready to jerk.

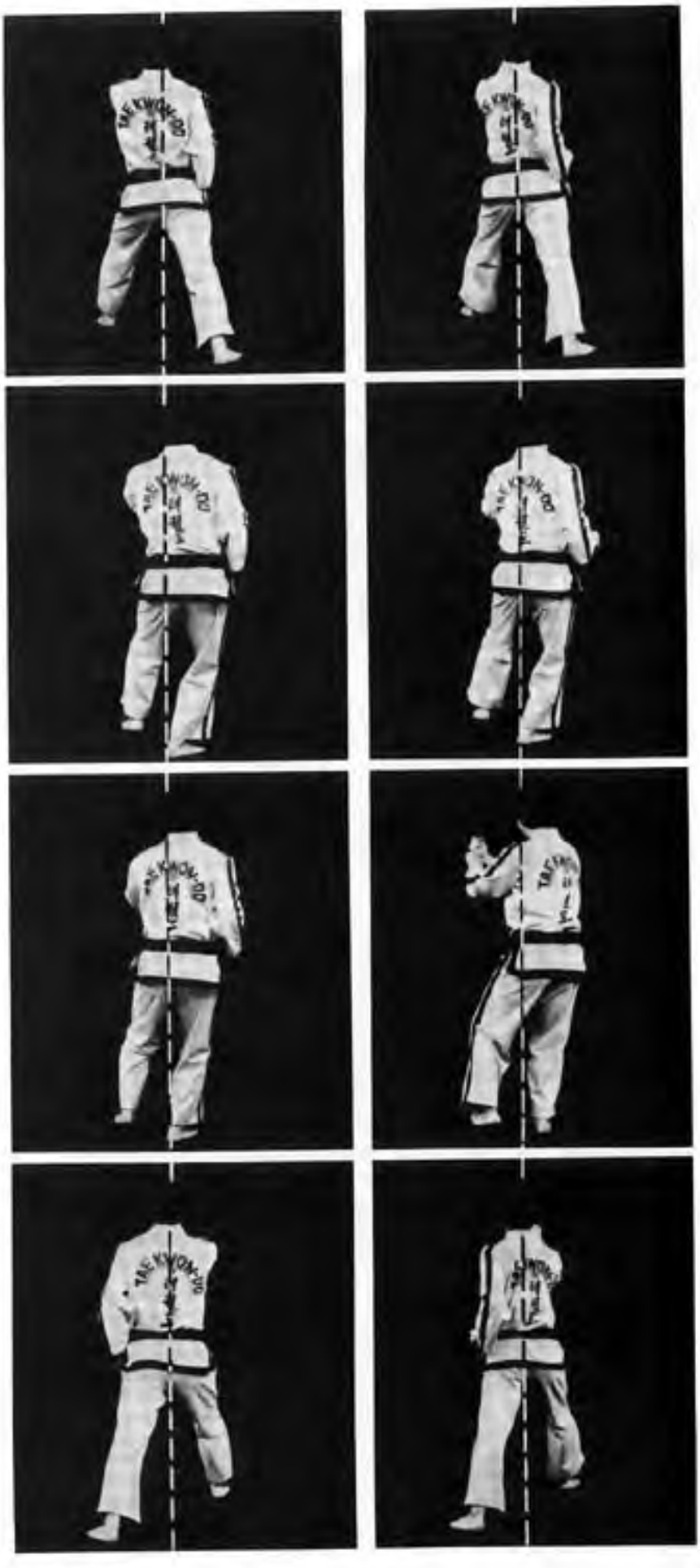
   B. Both attacking and blocking tools have started to move in the same direction as the hip or abdomen does.

2. A. There is less of an opening for an attack since the body becomes half facing the opponent. The movement must be conducted smoothly and swiftly because the entire body is relaxed while dynamic stability is well maintained.

3. A. A maximum of power is produced, for the muscles of the hip and abdomen are fully utilized while the mass or body weight is added maintaining, static balance.

   B. The side block is performed logically and the whole body is protected by the blocking forearm.

The same principle is applicable to L-, rear foot, fixed and low stances.



Stepping Backward



Keep the right foot pivoting

From a Right L-Stance

Stepping Backward













Stepping Forward

Stepping Forward













Stepping Forward



Keep the left foot pivoting

Keep the right foot pivoting



Stepping Backward

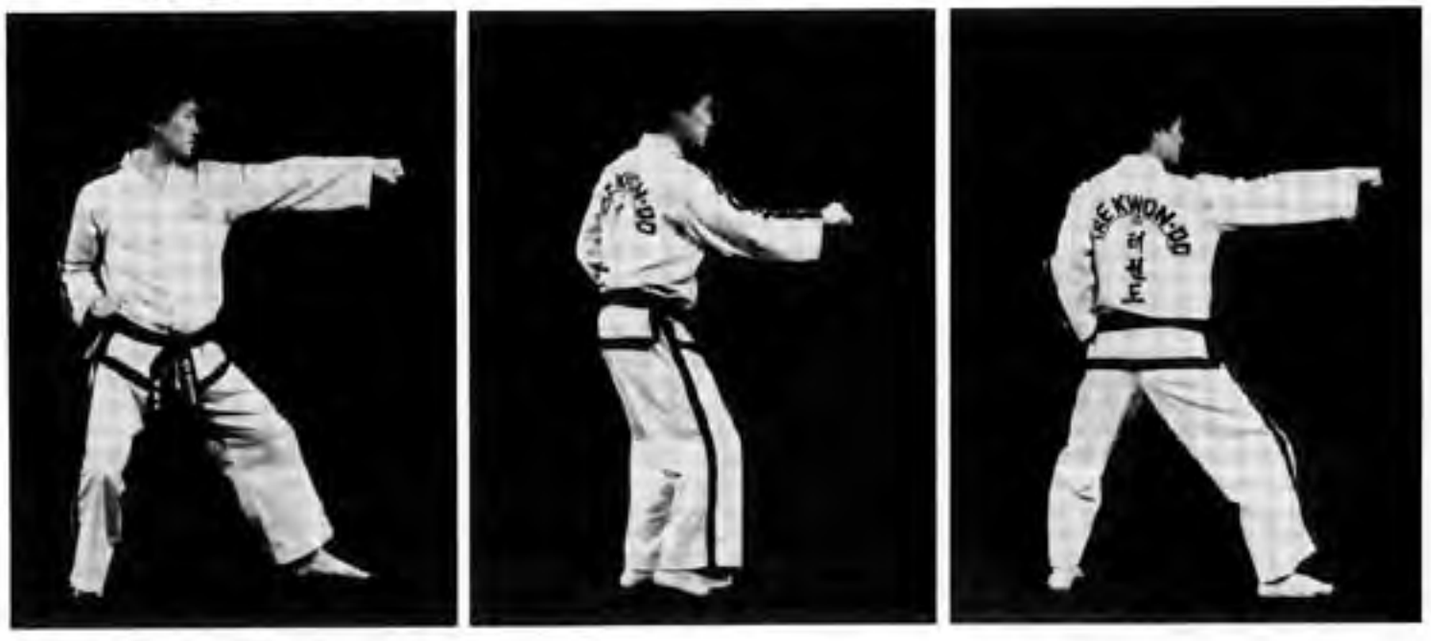






From a Left L-Stance

Stepping Backward





Stepping Forward





From a Left Rear Foot Stance





Stepping Backward





Stepping Forward











Stepping Forward



Stepping Forward

Stepping Backward



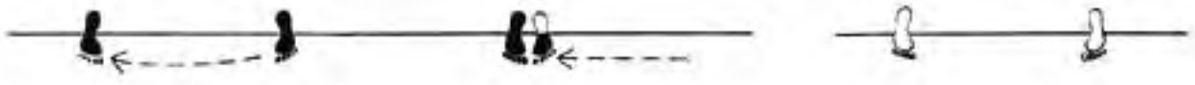
From a Sitting Stance



Keep the left heel slightly off the ground.

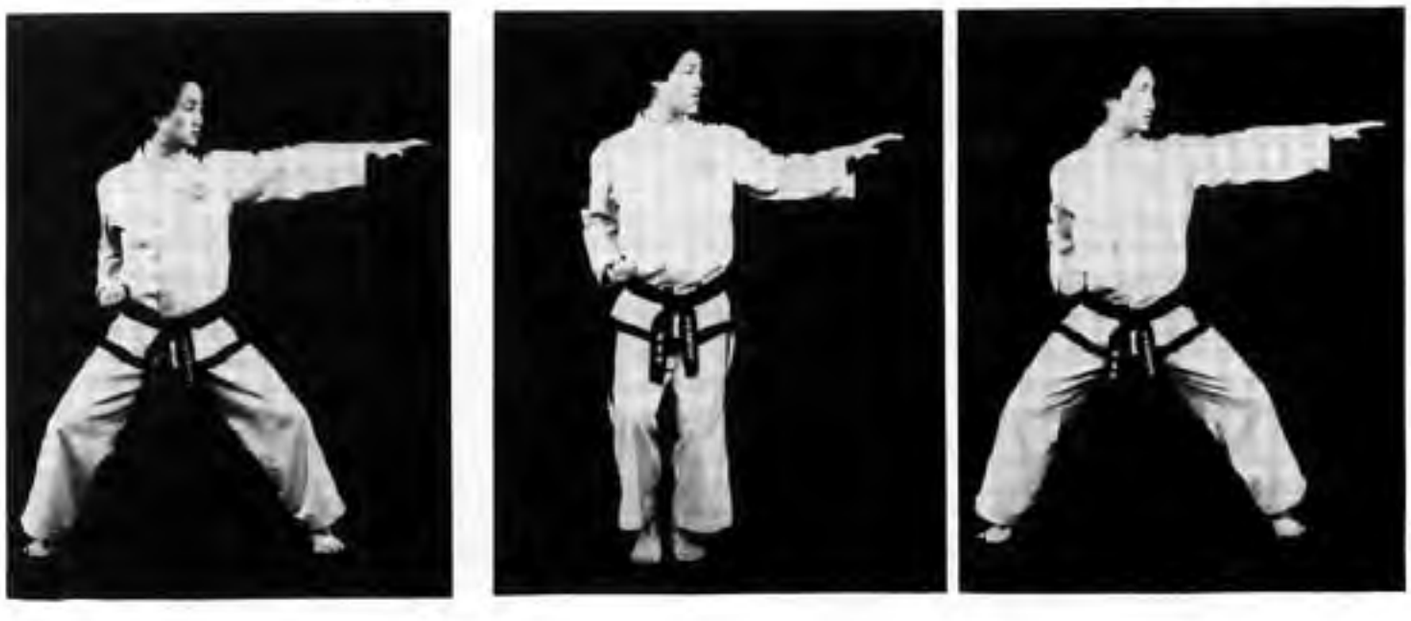
To the right

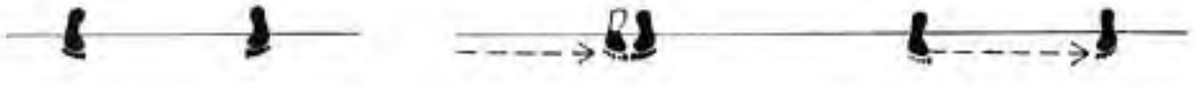




Keep the right heel slightly off the ground.

To the left

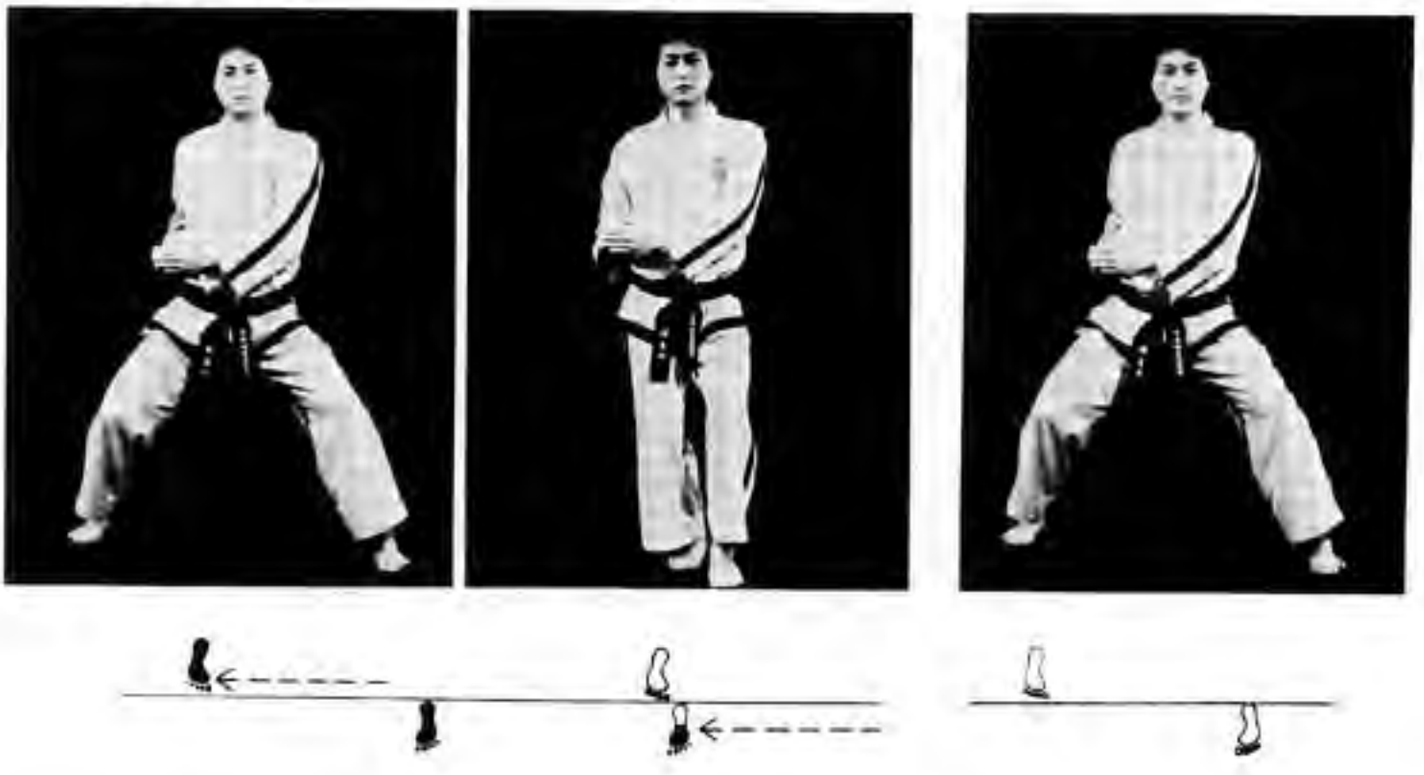




From a Diagonal Stance



To the left



Straight Line







Backward Stepping

Disadvantages

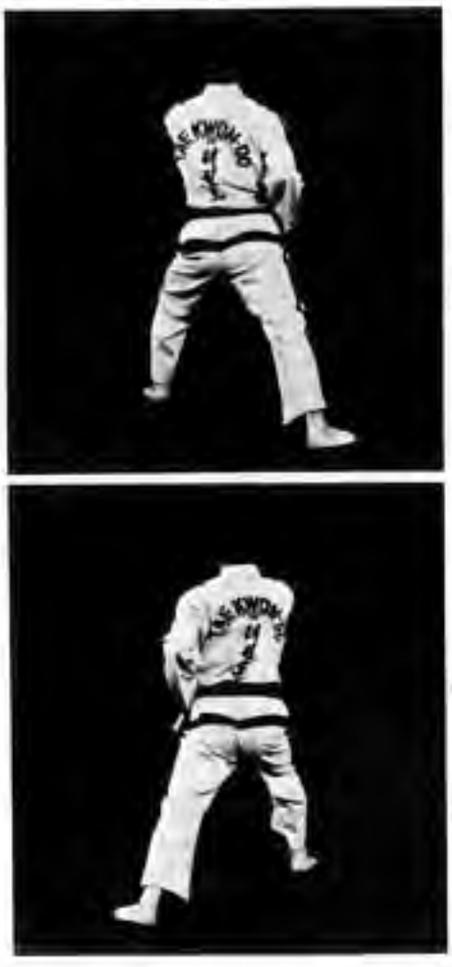
1. The body is unprotected and open to the opponent.
   The student is in a poor position to utilize the muscles of hip and abdomen.

2. A. In this position it is extremely difficult to produce maximum power because the knee spring of the stationary leg is not utilized.
   It is difficult to bring hands and feet into action simultaneously.
   B. The forearms are crossed at the center of the body rather than in front of the chest because the student is in an awakward posture.

3. Stance is too short and wide after continuous movement putting the student in an unbalanced posture. This becomes more apparent in backward stepping motion.Both the dynamic and static stability can hardly be maintained.
   A. The punch has failed to produce maximum power.
   B. The block is extended beyond the point of focus because of full facing position instead of half facing.

From a Walking Stance

Stepping Backward





Stepping Forward













Stepping Forward





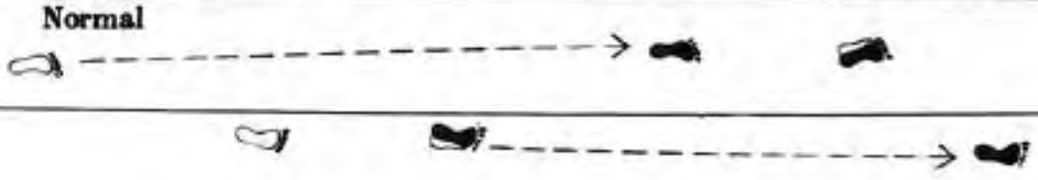
Side View

Stepping Forward

Short and Wide

Shorter and Wider



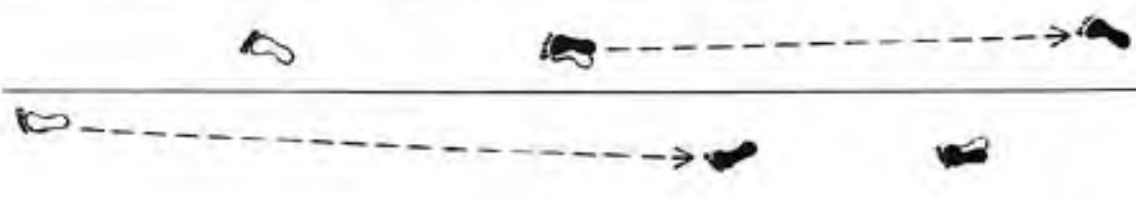


Stepping Backward

Wider and Shorter

Widest and Shortest





From an L-Stance

Stepping Backward







Shorter and Wider



Short and Wide

Stepping Forward







Stepping Forward







Zigzag Line

The stepping foot reaches the destination passing by the stationary foot.







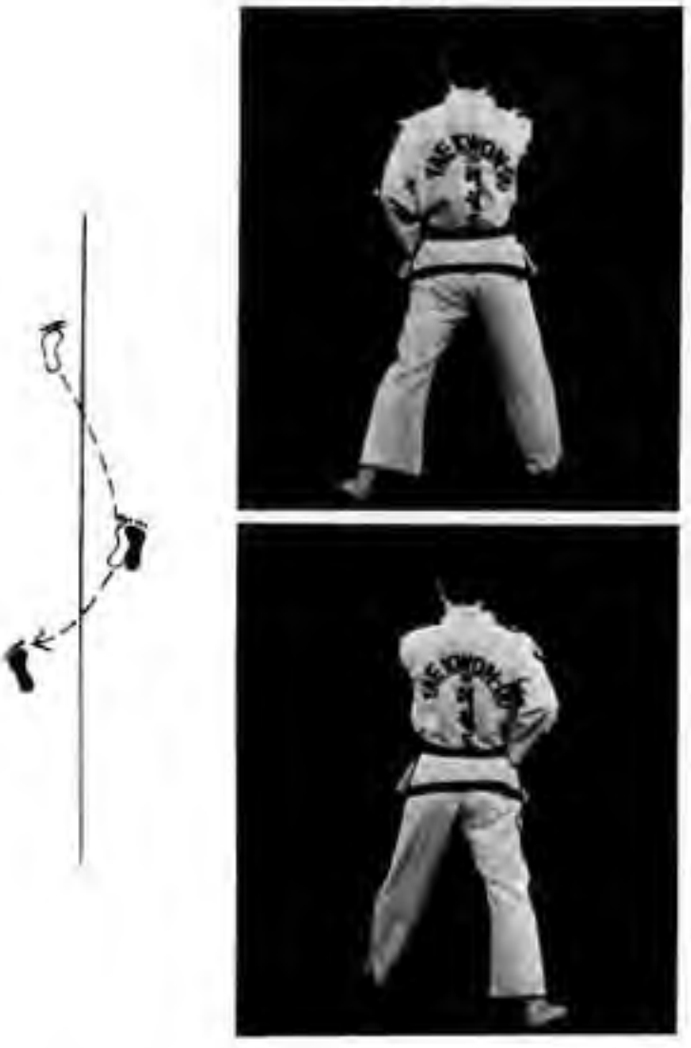
Disadvantages

A. A full facing position with respect to the opponent makes it difficult to utilize the hip and abdomen, reducing speed.

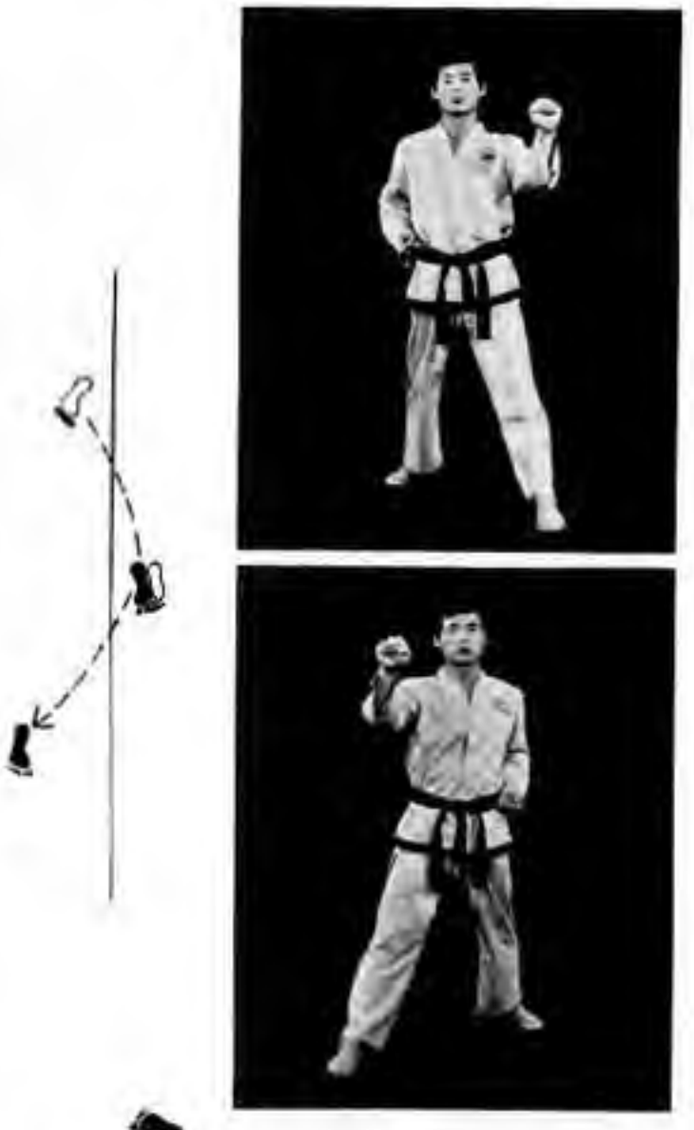
B. The foot tends to move diagonally instead of forward, creating a stance that is too wide, resulting in weak punch.
This principle is also applicable for blocking.

From a Walking Stance

Stepping Backward



Stepping Forward



Stepping Backward



Side View

From an L-Stance

Stepping Backward



Stepping Forward







Important:

Through the foregoing pages the student can see the close connection between the lines and waves. For example, an out-curved line creates a sine wave, a straight line,a horizontal wave and a zigzag line,a saw tooth wave.



Incurved Line

This method counts for very little, except in the case of a rear foot stance.

The main disadvantages are:

1. Stance is too short and narrow especially after a backward movement.

2. Neither attacking tool nor blocking tool moves in the same direction as the hip or abdomen does.

From a Walking Stance

Stepping Forward





Stance is short and narrow.





The same principle is applicable to other stances.

Stepping Backward





Stance is too short and narrow.

Double Stepping *(Ibo Omgyo Didigi)*

In this technique the stepping is executed in two motions. It is used for covering a comparatively wide distance with a smooth movement.

The walking, L- and rear foot stances are used to move back and forth while sitting, and diagonal stances are for a lateral movement.

Stepping Forward









From a Right Walking Stance

Keep the left heel slightly off the ground while pivoting with the right foot until the body becomes half facing the opponent.

Stepping Backward









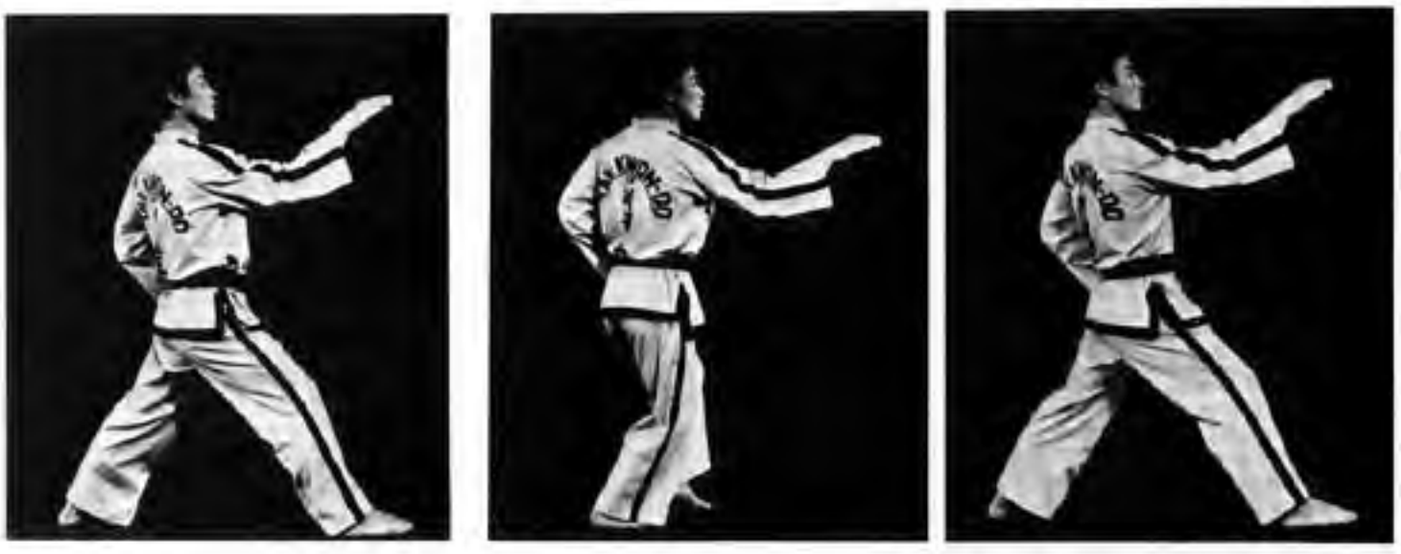
Keep the right heel slightly off the ground with the body half facing the opponent.

The same principle is applicable to a low stance.

From a Right Walking Stance

Keep the left heel slightly off the ground, with the body half facing.

Stepping Forward





Stepping Backward

Keep the right heel slightly off the ground with the body half facing.





From a Right Walking Stance



INCORRECT

The left foot is moved to the side instead of the center line, thus the stance is too wide and short, missing the purpose.

Stepping Forward







INCORRECT

The left foot is moved behind the right foot, thus failing to perform a double stepping. The same principle is applicable to rear foot and L-stances.







Stepping Forward

From a Left L-Stance

Stepping Forward















Stepping Backward

From a Right Rear Foot Stance



Keep the right heel slightly off the ground.





Keep the left heel slightly off the ground.







Stepping Forward







Stepping Backward

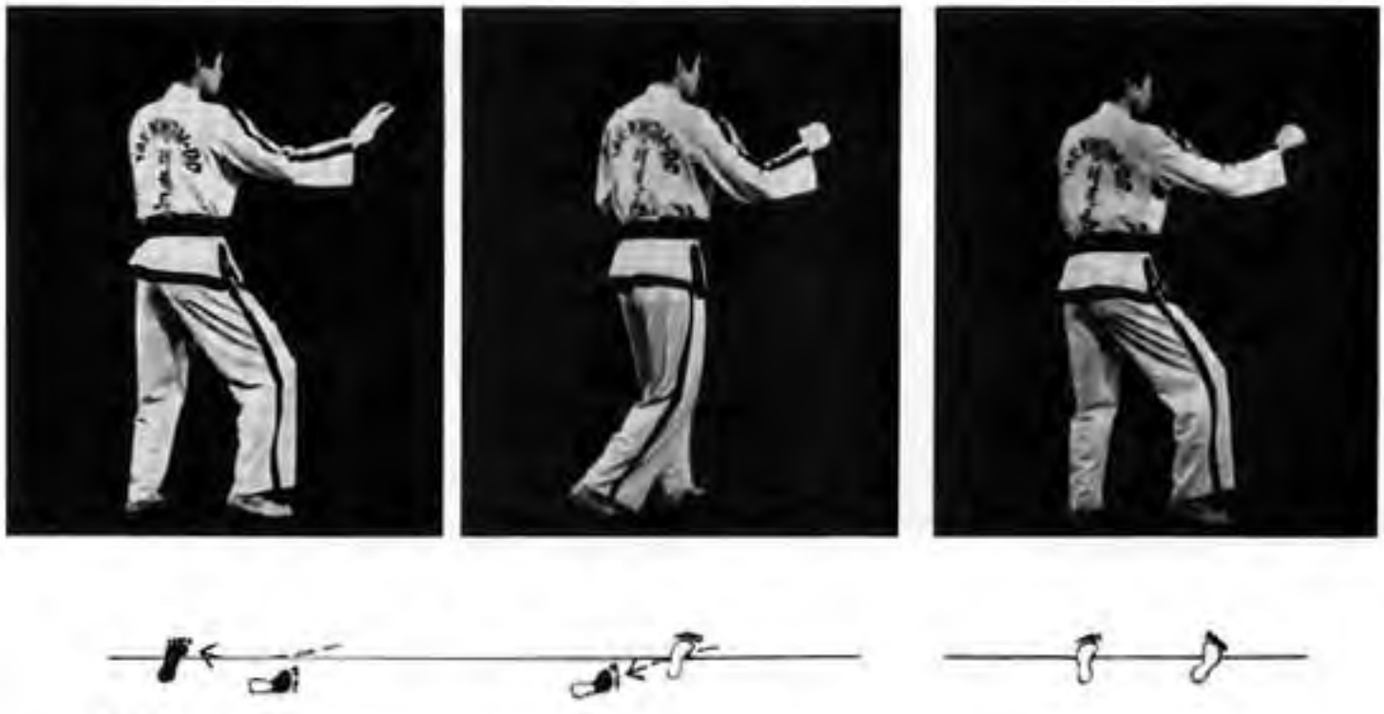


From a Left Rear Foot Stance

Stepping Forward



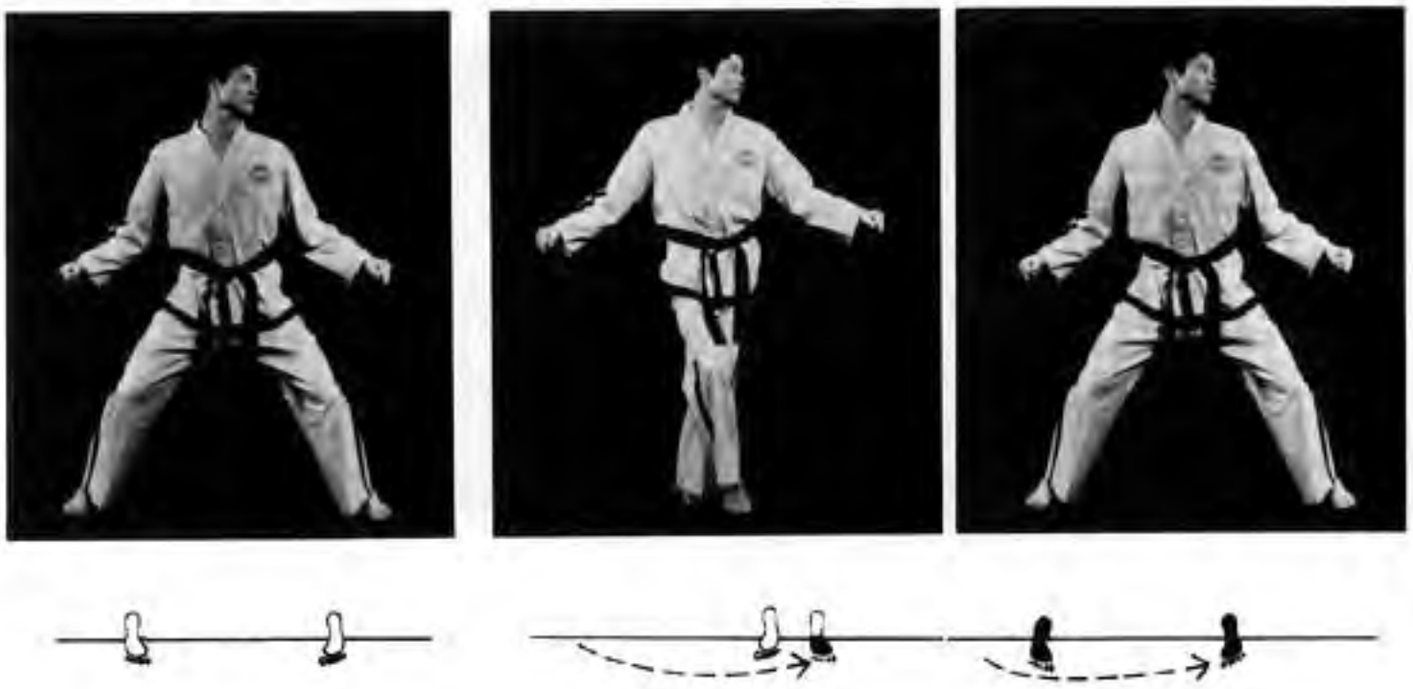
Stepping Backward



From a Sitting Stance

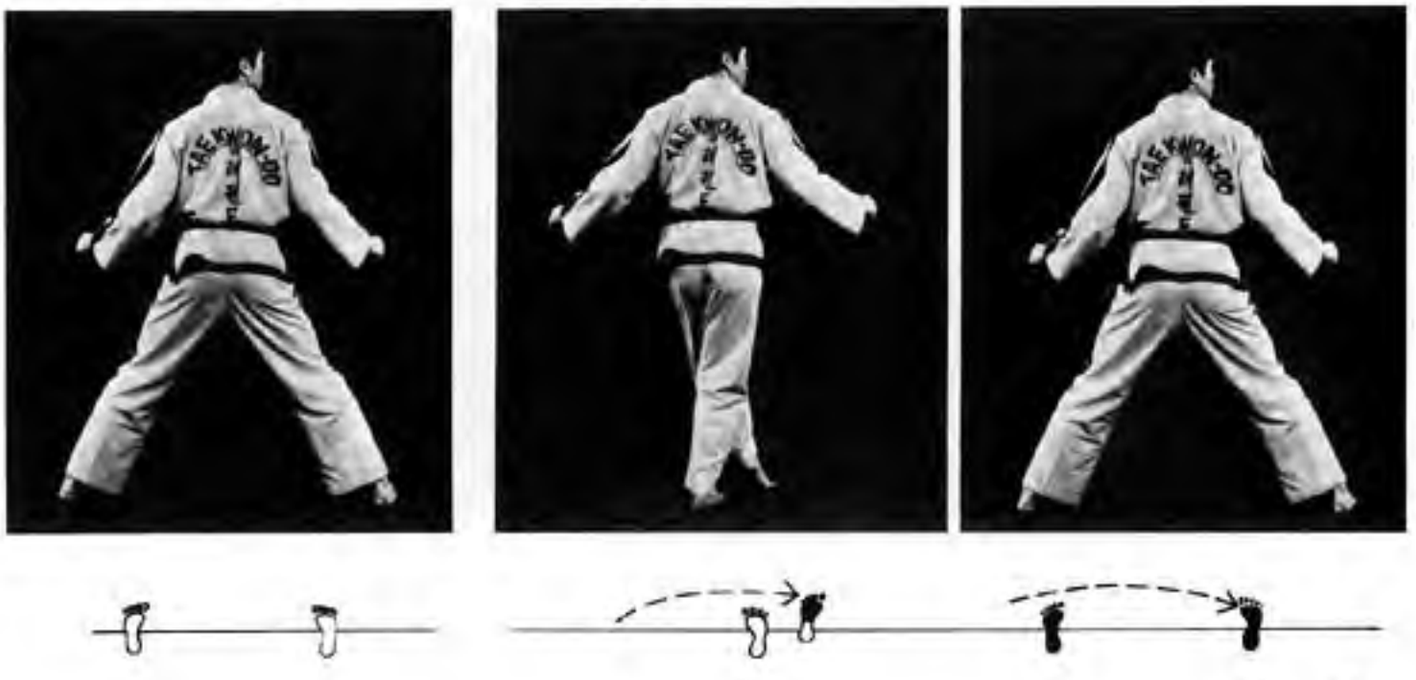
To the left

Keep the right heel slightly off the ground.



To the right

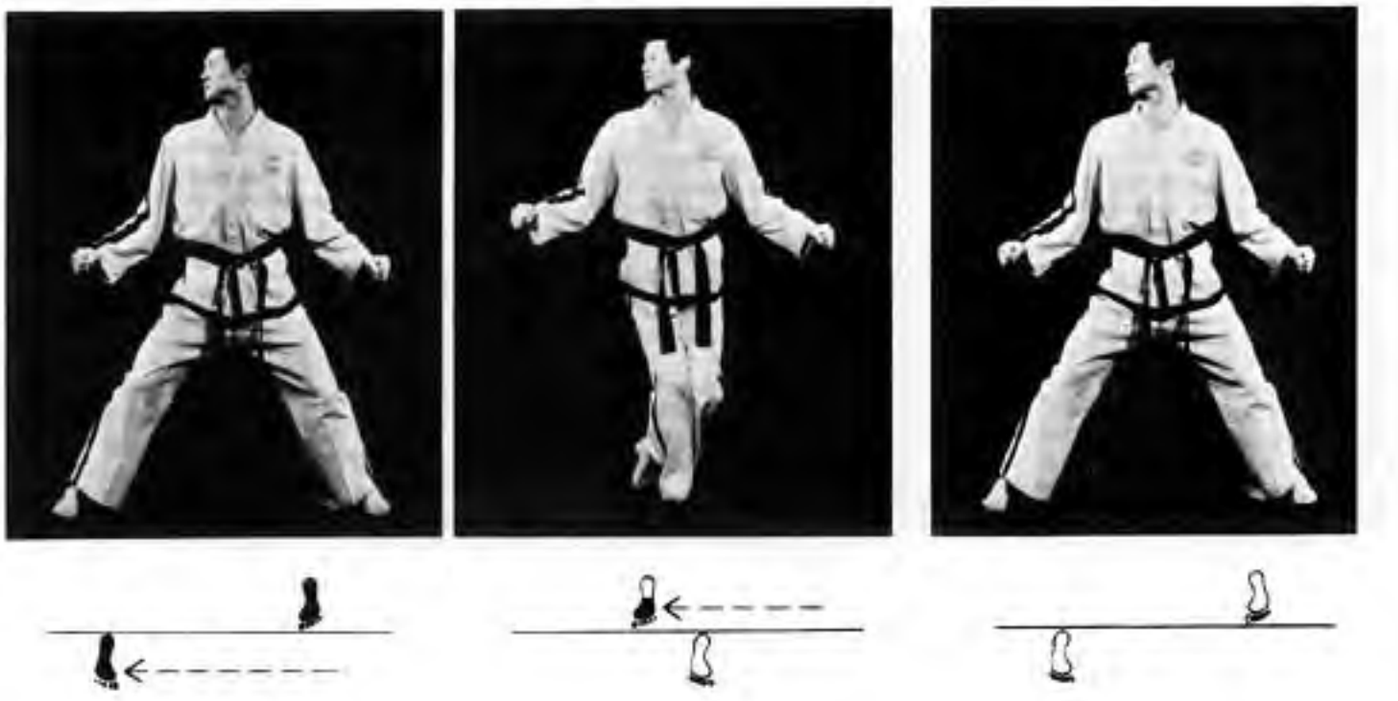
Keep the left heel slightly off the ground.



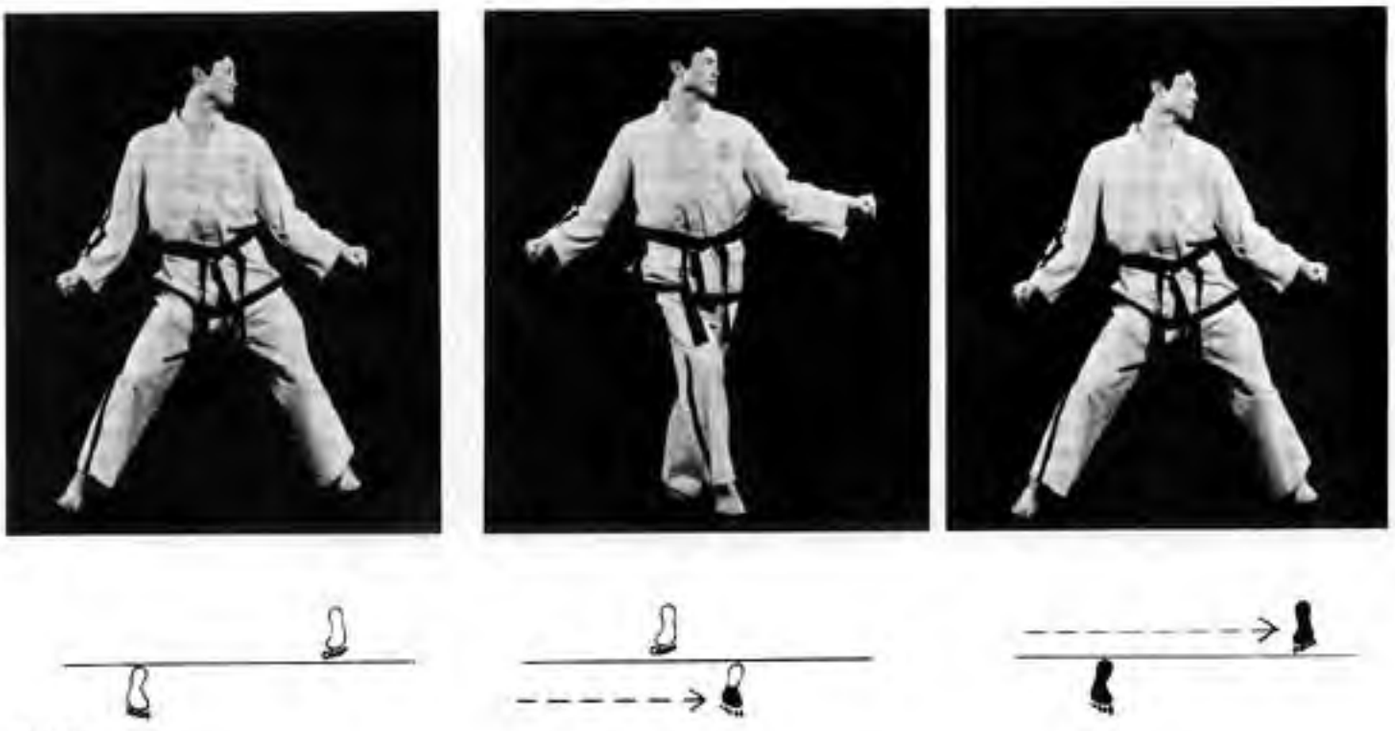
From a Right Diagonal Stance

To the right

Keep the left heel slightly off the ground.



Keep the right heel slightly off the ground.



From a Left Diagonal Stance

To the right









To the left

Treble Stepping *(Sambo Omgyo Didigi)*

This is chiefly executed from walking and L-stances. It is used to cover a wider distance, moving back and forth. Sideway stepping is not possible.



Stepping Forward

From a Right Walking Stance







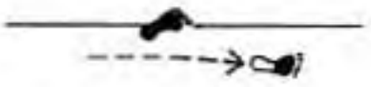


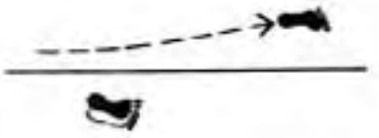
















Stepping Backward

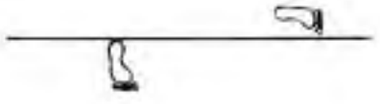


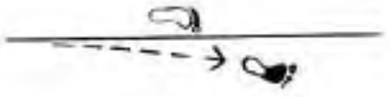
From a Right L-Stance

Stepping Forward







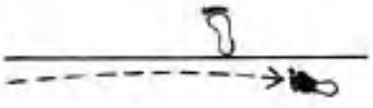








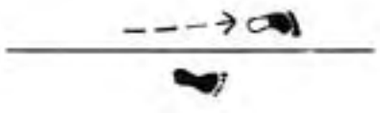


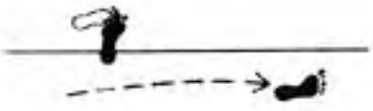














Stepping Backward



Variation of Stance While Stepping

Left Walking Stance



Stepping Forward

Single Stepping



Changed into an L-Stance



Stepping Backward



Changed into a Sitting Stance.





Right Walking Stance



Stepping Backward







Changed into a Rear Foot Stance.



Changed into an L-Stance

Stepping Forward

From a Right L-Stance

Stepping Forward



Changed into a Walking Stance





From a Left Rear Foot Stance



Changed into an L-Stance





Stepping Backward



From a Sitting Stance

To the left





Changed into a diagonal stance.



From a Left Diagonal Stance

Changed into a walking stance





To the right



Right Walking Stance



Double Stepping Forward



Changed into a Sitting Stance

Double Stepping Backward



Changed into a Rear Foot Stance.

Left Walking Stance



Right Walking Stance



Double Stepping



Forward



Changed into a sitting stance.

Changed into a rear foot stance



Backward



Double Stepping



Left L-Stance

The same method is applicable to a fixed stance.

Backward



Double Stepping



Sitting Stance



Changed into a diagonal stance.



Left Rear Foot Stance



Double Stepping



Forward



Changed into a Sitting Stance.

From a Right L-Stance



Forward



Treble Stepping





Changed into a walking stance





From a Right Walking Stance



Forward



Treble Stepping



Changed into a Right
Rear Foot Stance



Shift-Stepping *(Jajunbal Omgyo Didigi)*

This is merely a stepping motion following a shifting motion, and it can be performed with any combination; e.g. single shifting with single stepping, single shifting with double stepping, double shifting with single stepping, double shifting with double stepping or treble stepping and so on. Walking, L- and sitting stances are common for this technique though occasionally fixed, diagonal or parallel stances are used.

Single Shifting with Single Stepping

From a Left Walking Stance

Forward



Backward



From a Right L-Stance

Forward













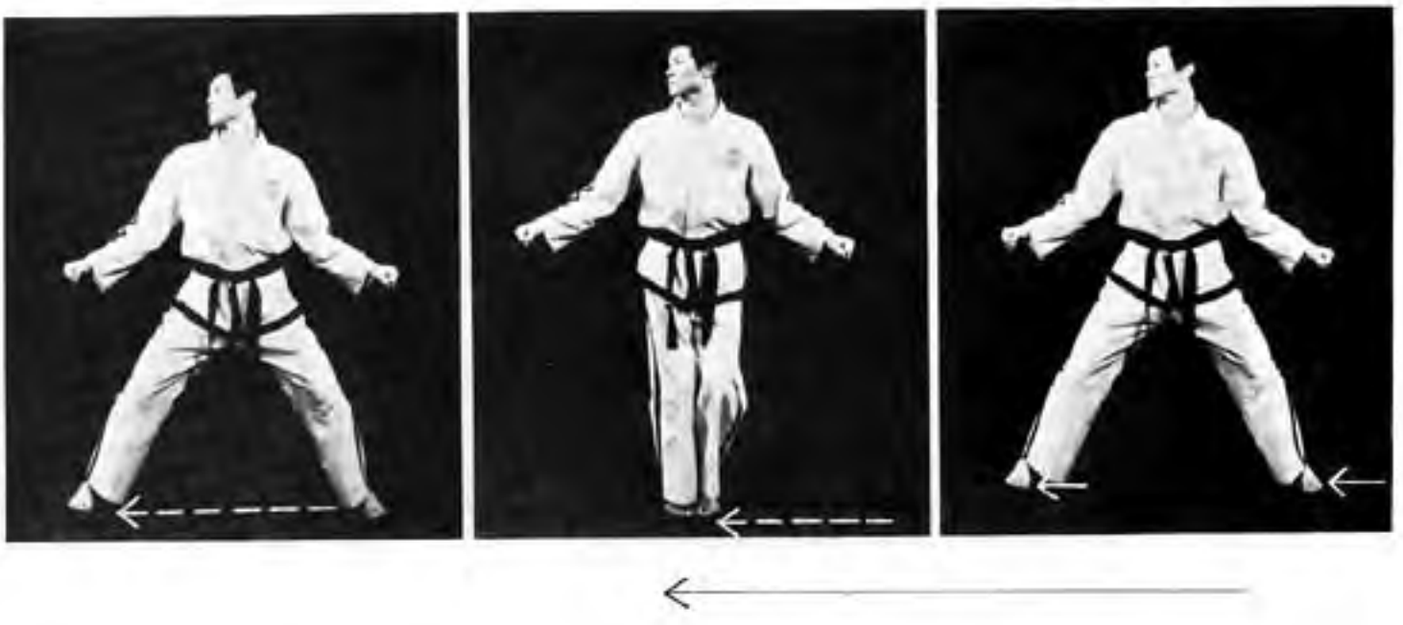
Backward

The same method is applicable to a fixed stance.



From a Sitting Stance

To the right



To the left



Single Shifting with Double Stepping

From a Left Walking Stance





Backward







From a Right L-Stance











Forward



From a Left Fixed Stance

Forward











Backward

From a Sitting Stance





From a Right Diagonal Stance





To the right









To the left





To the right





From a Parallel Stance

Double Shifting with Single Stepping

From a Walking Stance



Forward







Backward

Forward







From an L-Stance

The same method is applicable to a fixed stance.

Right L-Stance

Forward













Left L-Stance



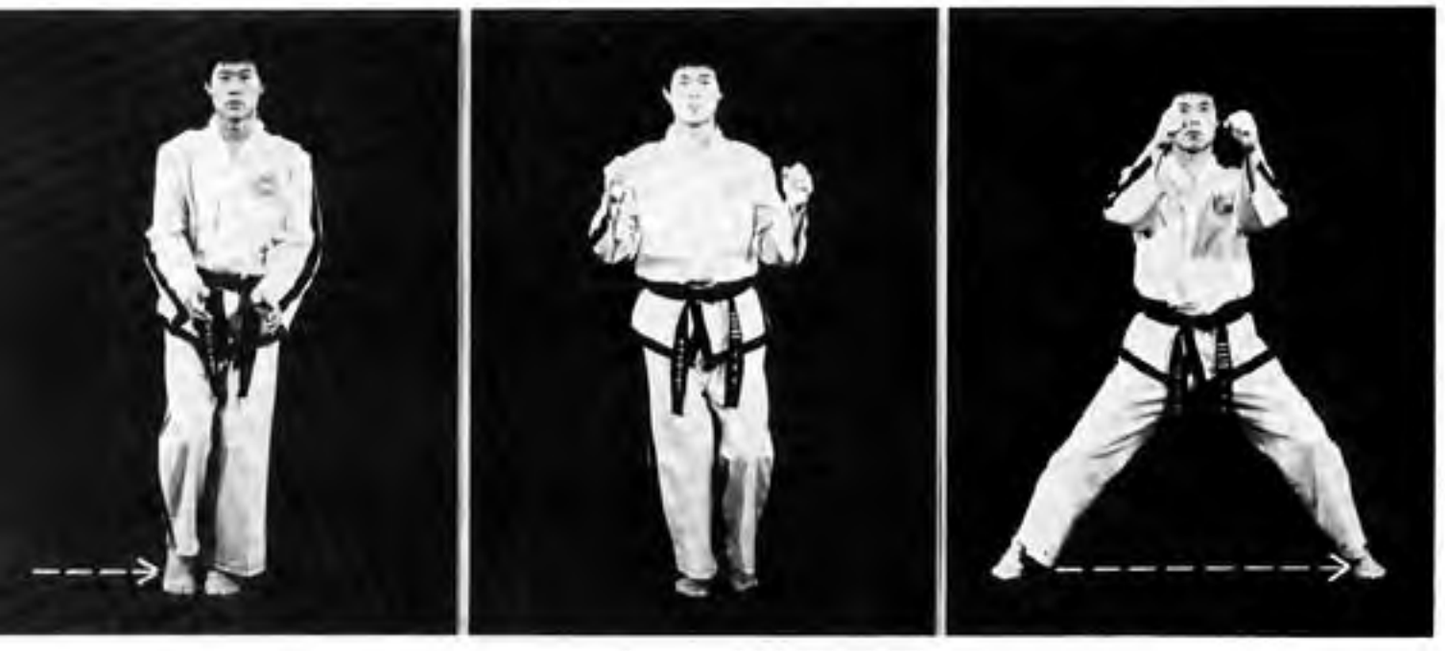
Backward

From a Sitting Stance

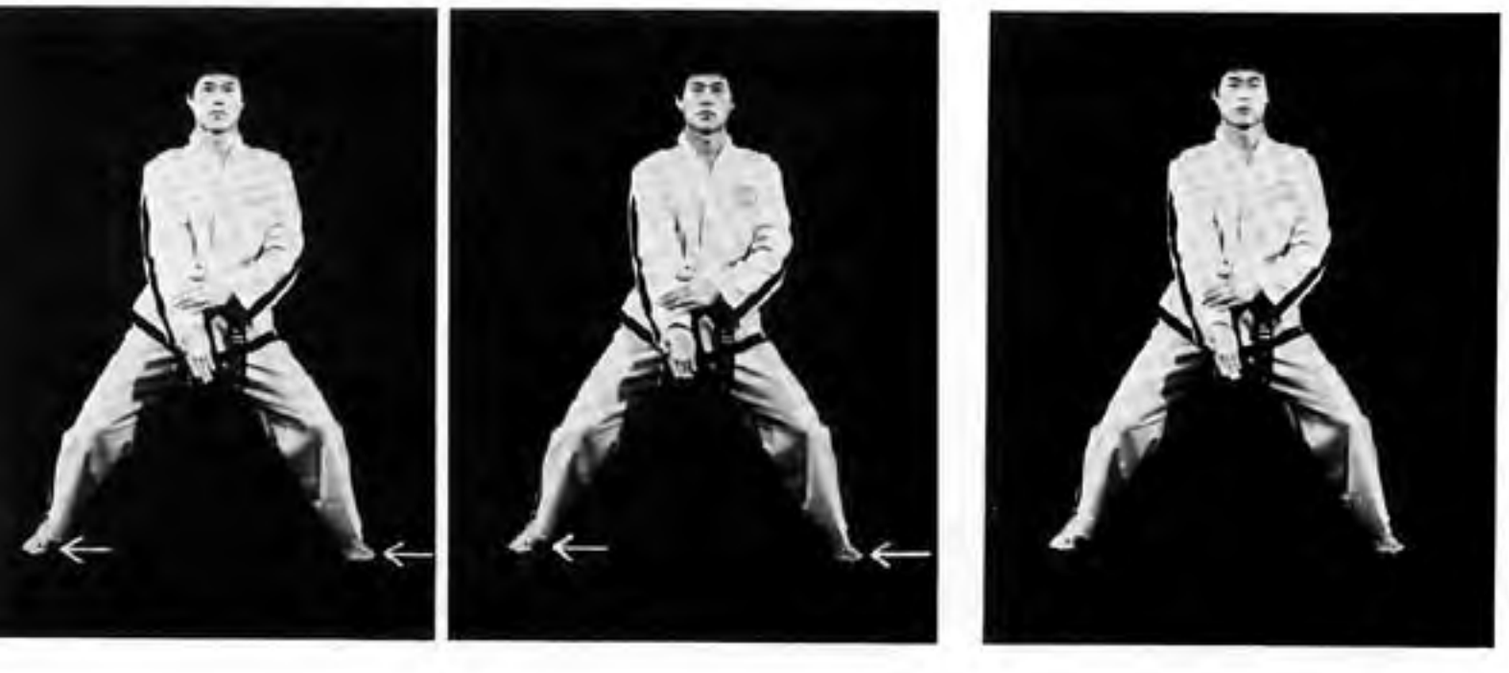
To the left







To the right



Double Shifting with Double Stepping

From a Right Walking Stance







From a Right L-Stance





From a Sitting Stance











Forward

Backward











To the left

The same method can be used for double shifting with treble stepping or treble shifting with any number of stepping motions.

Step-Shifting *(Omgyo Didimyo Jajunbal)*

This is a reverse motion of shift-stepping, and it can be executed from nearly all stances as far as single stepping is concerned.

Single Stepping with Single Shifting

From a Left Walking Stance **Forward**



From a Left L-Stance

The same method is applicable to a fixed stance.

Forward





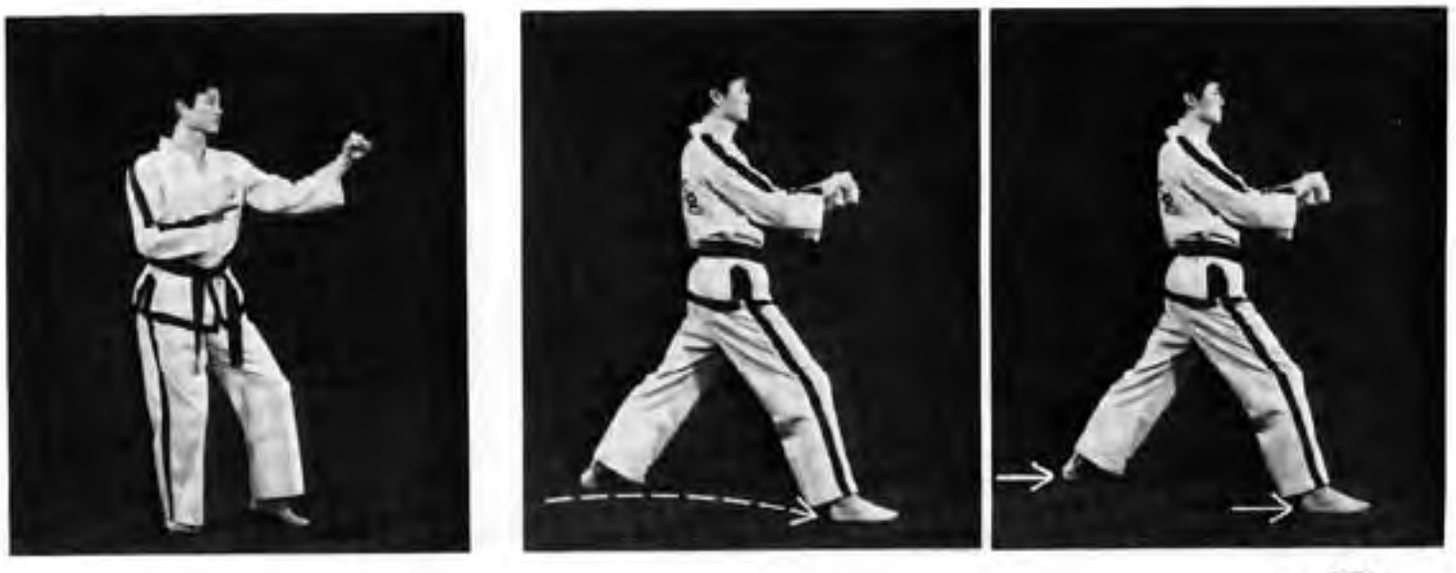
From a Sitting Stance

The same method is applicable to diagonal and parallel stances.

To the left



From a Right Rear Foot Stance



Double Stepping with Double Shifting



Backward



Right L-Stance

To the left







Right Walking Stance

Forward











Sitting Stance

Sliding *(Mikulgi)*

This is one of the most effective techniques in Taekwon-Do for covering a long distance in one smooth motion. It is mainly performed with L- and rear foot stances, though occasionally a sitting or fixed stance is used. It can also be executed from any combination; e.g. slide-shifting, shift-sliding, step-sliding, slide-stepping, shift-step sliding, double slide-stepping or double step-shift sliding, and so on.



Forward





Changed into a Rear Foot Stance

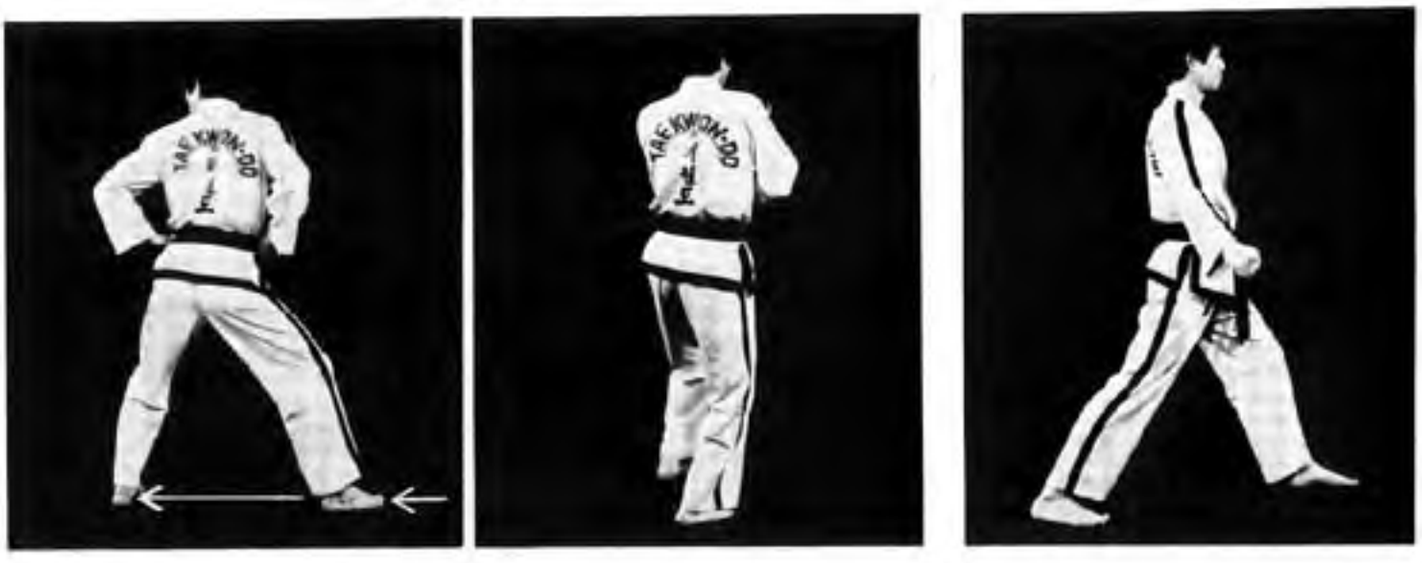
Backward







L-Stance



Sitting Stance



Fixed Stance



Slide-Stepping



Double Slide-Stepping







Double Step-Shift Sliding

Closing in to the opponent









Away from the opponent



Away from the opponent







Slide-Shifting



Shift-Sliding





Step-Sliding

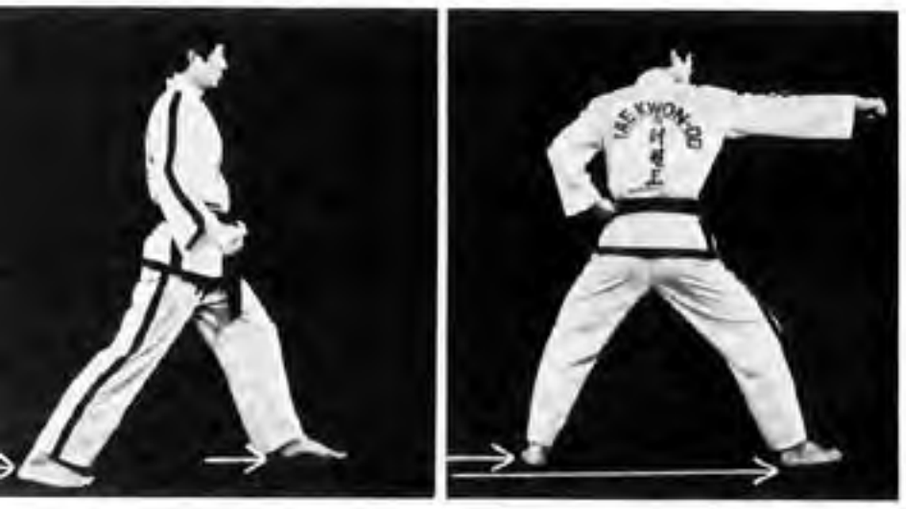




Closing in to the opponent

Shift-Step Sliding





Closing in to the opponent



Away from the opponent

Away from the opponent







Turning *(Dolgi)*

Turning is classified into spot-turning, step-turning and double step-turning, etc.

The following principles must be observed:

1. The ball of the foot is used always as the pivot.
2. Do not lift the heel more than necessary to complete a smooth turning motion.
3. Direction of actual turning should be as short as possible.
4. The knee of the stationary leg must be slightly bent while turning.

Spot-Turning *(Gujari Dolgi)*

The purpose of this technique is to meet the opponent approaching from behind, and is executed in three different methods. It is mainly performed with walking, L- and rear foot stances, though occasionally a fixed or low-stance is used.

Left Walking Stance



Counter-clockwise Turning





Right Walking Stance



Clockwise Turning





Right Walking Stance



A side piercing kick is delivered while turning.









Side View









A hooking kick is delivered while turning







Counter-clockwise Turning

The Turning is performed pivoting with the right foot on the midline

Method One

The turning is performed after moving one foot on the midline between the feet



Advantage and disadvantage

1. Any attack or defence can be performed with either foot during the turning.
2. Direction of actual turning is minimized.
3. The line of axis is comparatively well maintained.
4. Correct stance can be performed with one motion.
5. Turning is excuted in two motions.
6. A rhythmic movement coupled with reaction force is fully utilized.

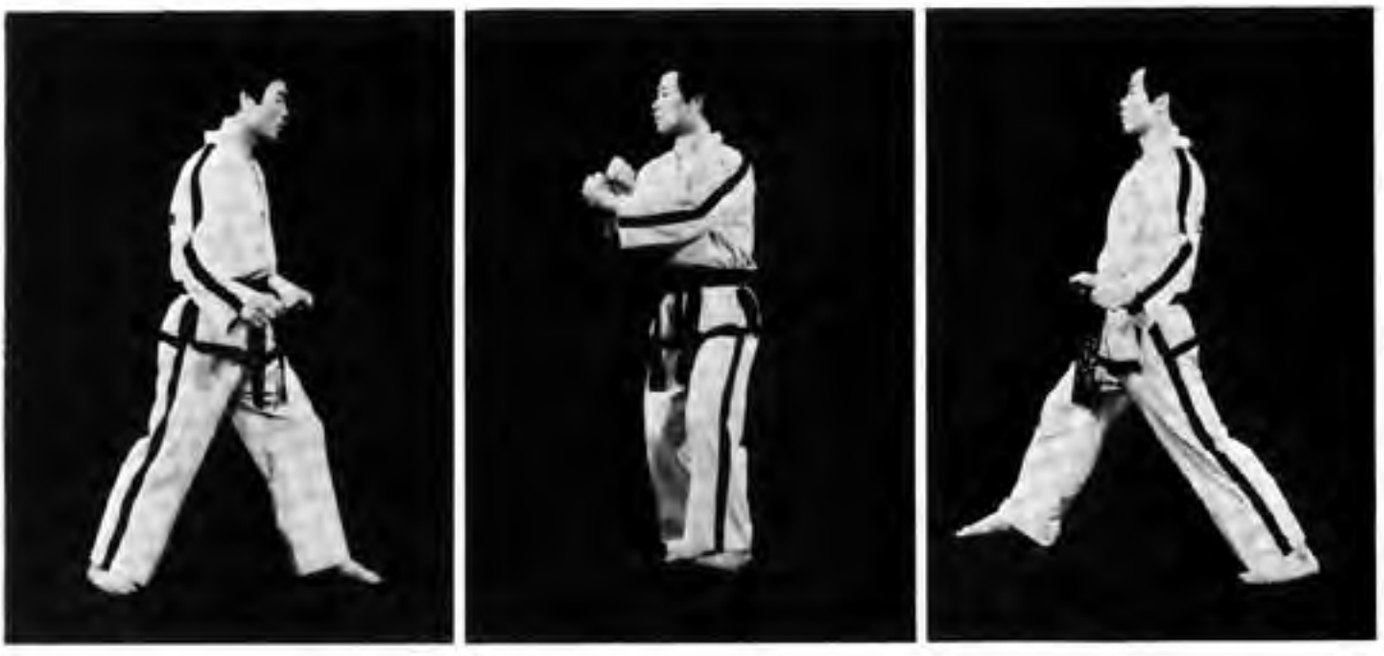
The turning is performed after moving the left foot on the midline

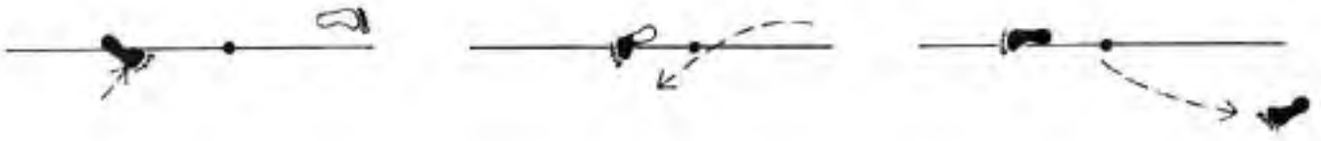
Counter-clockwise Turning

From a Left Walking Stance



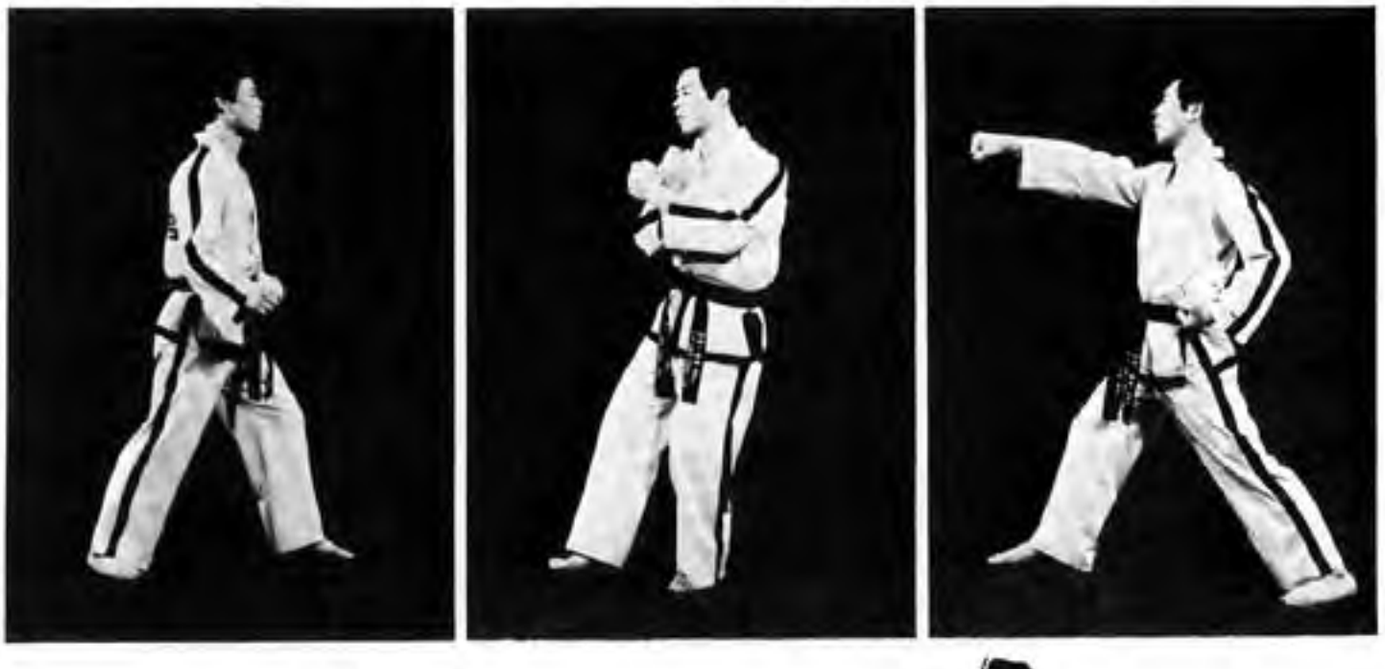
Clockwise Turning





Counter-clockwise Turning

The same method is applicable to a low stance.





From a Left L- Stance





















Counter-clockwise Turning

From a Right L-Stance



















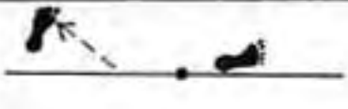












Only the front foot can be moved on the midline as shown in this page.

Right Rear Foot Stance













Clockwise Turning

Left Rear Foot Stance













Counter-clockwise Turning

Right Walking Stance





Method Two

1. Correct stance can be performed in one motion.
2. A limited attack or defence can be performed during the turning.
3. Turning is excuted in one motion.
4. The line of axis can hardly be maintained.
5. The direction of actual turning is comparatively longer.







The turning is performed pivoting with the right foot.





Counter-clockwise Turning



Right Walking Stance





Knee joint is being attacked during the turning.







Side View

The turning is performed pivoting with the left foot.







A turning kick is delivered while turning.



Counter-clockwise Turning



The same method is applicable to a low stance.

Right L-Stance









Pivoting with the left foot
Clockwise turning

Right L-Stance





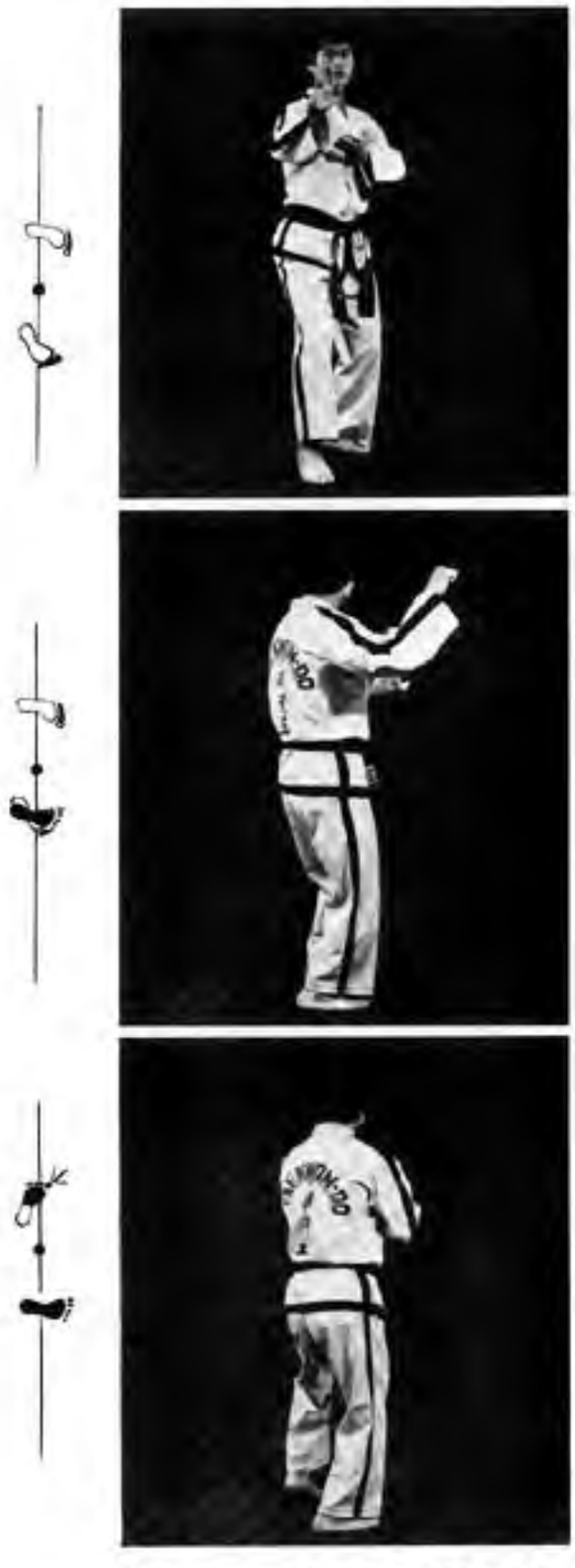




Pivoting with the right foot
Clockwise turning

The same method is applicable
to a fixed stance.

Left Rear Foot Stance



Pivoting with the right foot
Counter-clockwise turning

Left Rear Foot Stance



Pivoting with the left foot
Counter-clockwise turning

Pivoting is possible only with the
front foot as shown in this page.

Method Three

The turning is performed after moving one foot to the double shoulder width.



Advantages and disadvantages

1. The balance of the body is broken due to the double shoulder width which is belly.
2. Neither attack nor defence is possible during the turning because the body weight is evenly distributed on both legs.
3. Hard to maintain the line of axis.
4. Stance has to be readjusted after the turning to have an ordinary distance between the feet.
5. Turning is performed in two motions.
6. The duration of actual turning is comparatively shorter.

Counter-clockwise Turning

Right Walking Stance



Left Walking Stance



Not only is the balance broken but also it is impractical to move the foot to a double shoulder width in a parallel line.





Both legs are being attacked while turning.









Stance has been readjusted, for it was short.



Clockwise Turning



Step-Turning

The advantage of this technique is the ability to face an opponent in any direction while being able to instantly change the direction and body position as well as covering a wide distance.

For exercise purposes, this turning is executed in the opposite direction, in a 180 degree radius, however, it can be executed clockwise, counter-clockwise, forward or backward.

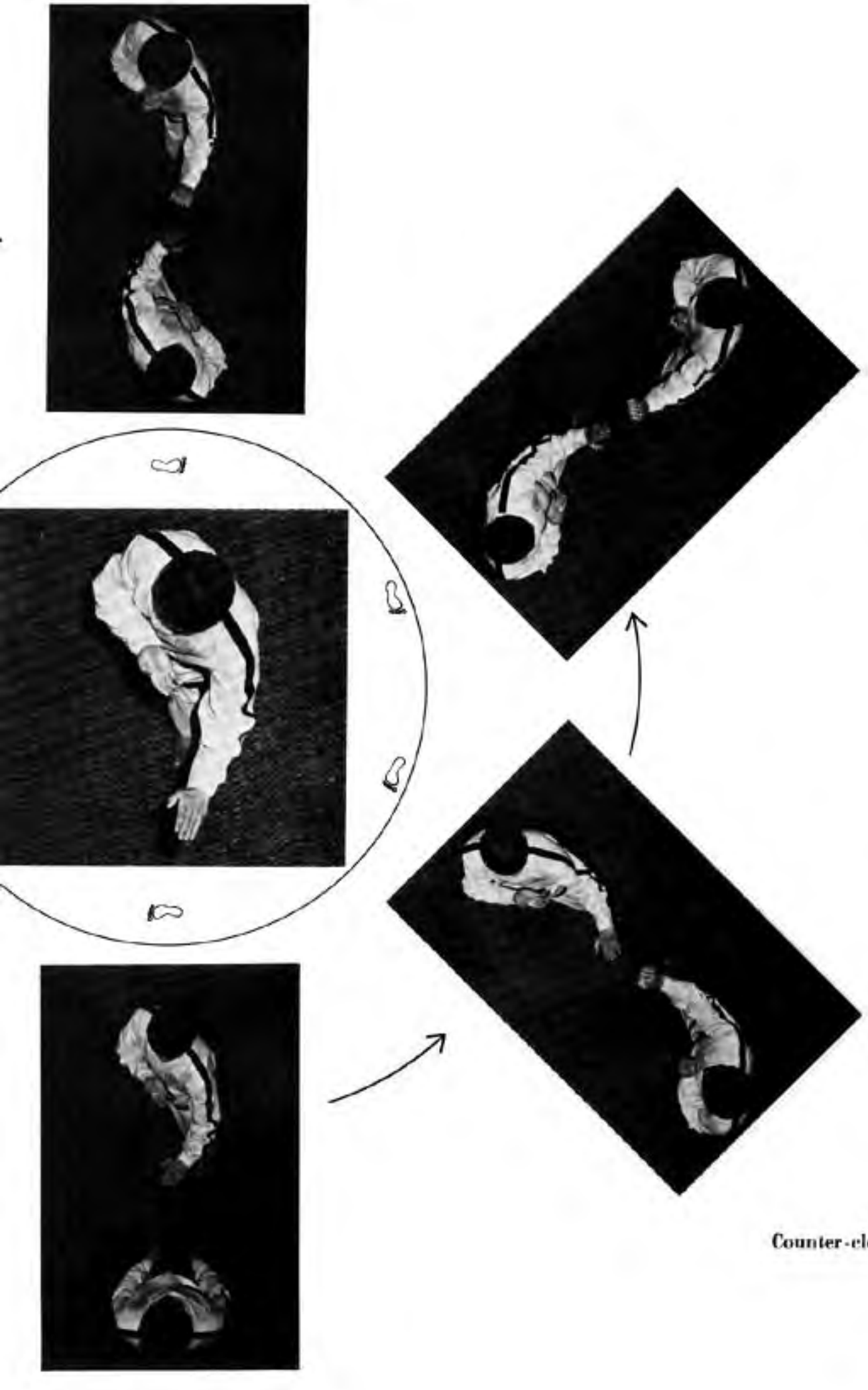
The step-turning can also be performed in any combination of shifting or sliding motion.

Walking, L- and sitting stances are common though occasionally a fixed or diagonal stance is used.



How to face an opponent

Clockwise



Counter-clockwise

Forward Step-Turning



From a Right Walking Stance

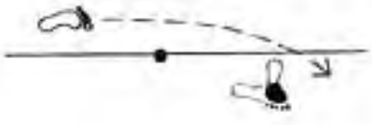


Clockwise





Clockwise



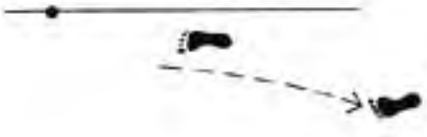






Counter-clockwise



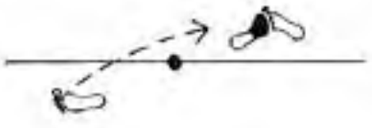


Backward Step-Turning

Clockwise



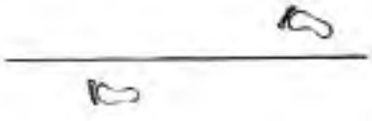






From a Left Walking Stance





Counter-clockwise









Counter-clockwise Turning

Forward Step-Turning



Front a Right L-Stance





Clockwise Turning





Backward Step-Turning



The same principle is applicable to a fixed stance.

Counter-clockwise Turning



Sideway Step-Turning

From a Sitting Stance





Clockwise Turning







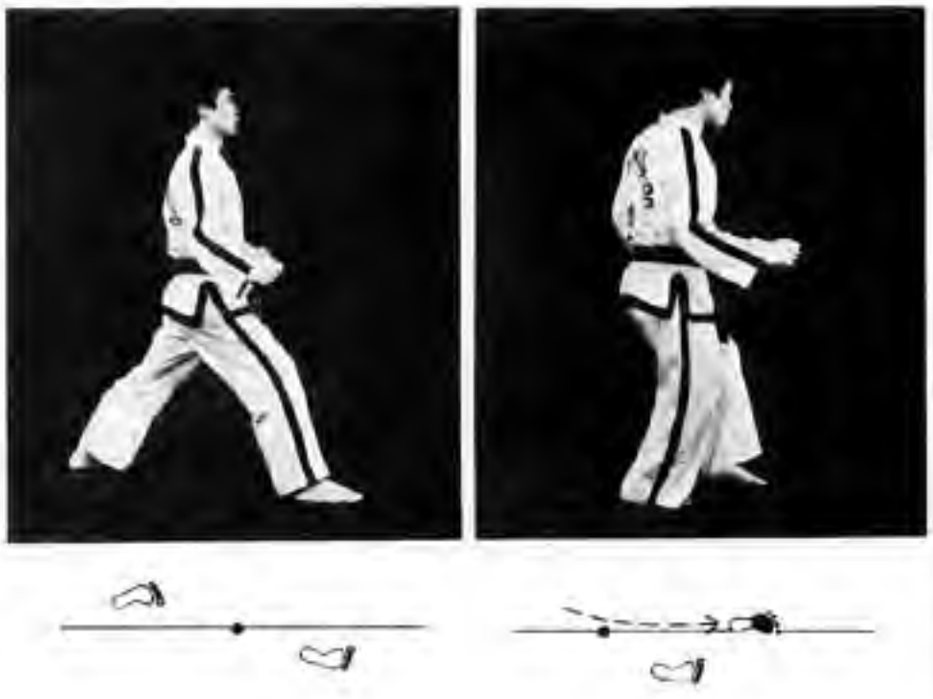
The same principle is applicable to a diagonal stance.

Double Step-Turning *(Ibo Omgyo Didimyo Dolgi)*

This turning can cover a wider distance than the others, and is conducive for changing directions. It is executed forward, backward and either clockwise or counter-clockwise.

It can be performed with any combination of stances, stepping, shifting, sliding or jumping motions. Walking L- and rear foot stances are most common though occasionally a fixed or low stances are used.

Forward Double Step-Turning



From a Right Walking Stance



From a Left Walking Stance

Counter-clockwise Turning





Clockwise Turning



Clockwise Turning









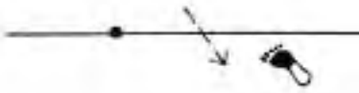








Counter-clockwise Turning

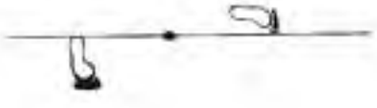


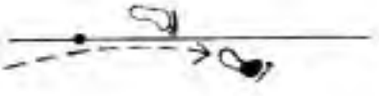


From a Right L-Stance







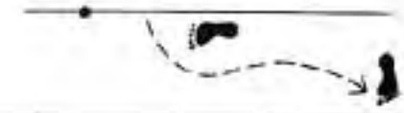






Clockwise Turning

From a Left L-Stance

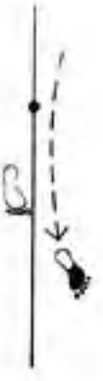
















Counter-clockwise Turning



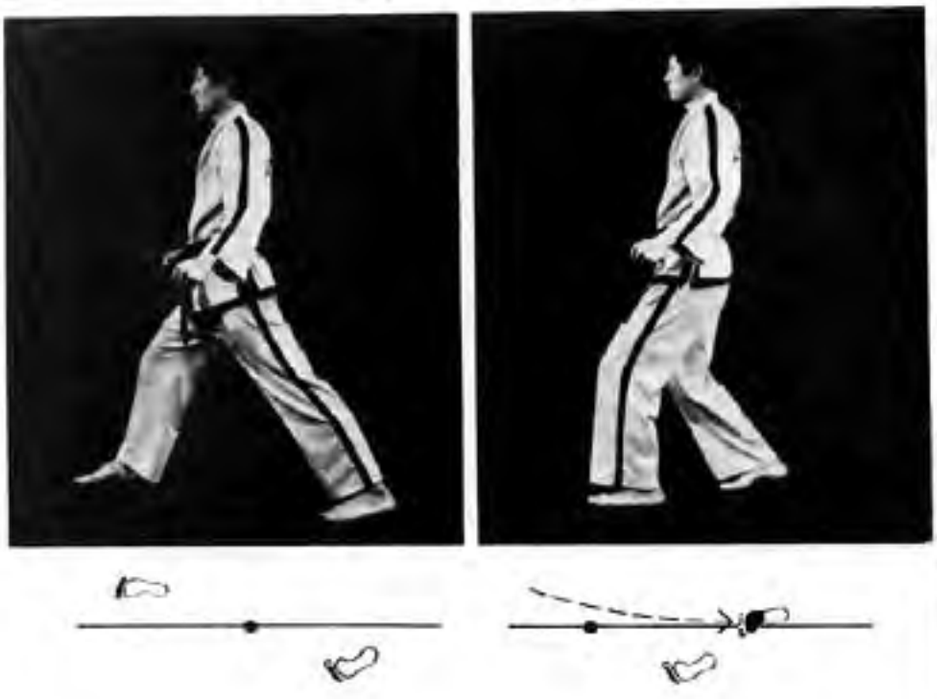






Backward Double Step-Turning

From a Right Walking Stance



Counter-clockwise Turning



Clockwise Turning



From a Left Walking Stance









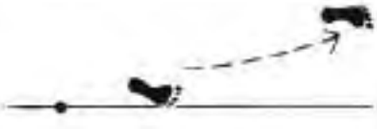
Clockwise Turning





Counter-clockwise Turning









Clockwise Turning





The same principle is applicable to a low stance.

Counter-clockwise Turning

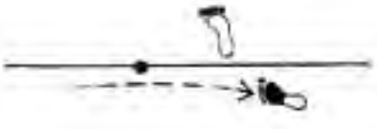


From a Right L-Stance















Clockwise Turning

The same principle is applicable to a fixed stance.

From a Left L-Stance









Clockwise Turning

















Variation of Stance While Turning

Spot Turning



Left Walking Stance



Clockwise Turning



Changed into a Left L-Stance



Changed into a Right L-Stance



Counter-clockwise Turning



Right Walking Stance



Right L-Stance



Clockwise Turning



Changed into a left rear foot stance

Left L-Stance



Counter-clockwise Turning





Changed into a left walking stance



Double Step-Turning







Changed into a Rear Foot Stance

Changed into a Fixed Stance













Changed into an L-Stance

Double Step-Shift-Slide Turning











Changed into an L-Stance















Shift- Treble -Step - Slide Turning

Changed into a Sitting Stance





Shfit-Treble-Slide Turning

Changed into a Fixed Stance





Double-Step-Shift-Jump Turning

Changed into an X-Stance

Jumping *(Twigi)*

There are two purposes for jumping:

1. To cover a protracted distance in one motion.

2. To dodge a low swinging pole or sword attack.
   A correct posture should be resumed immediately after landing.

The L-, sitting and X-stances present the best postures for this technique.

























INCORRECT
Both feet are drooped.



Body Dropping *(Mom Nachugi)*

Although not widely used, this technique can be quite successful when applied properly. One of the primary purposes of this technique is to evade a flying attack directed toward the high section.

The drop must be performed in one swift motion without any "telegraphing" on the part of the defender. If the assailant is able to anticipate the drop, the defender will, in his prone position, be mainly helpless.

Do not attempt to bob or weave the head before the execution; not only is this a useless maneuver but the defender may also lose sight of even the slightest variation of the opponent's movement.





















Foot Lifting *(Bal Dulgi)*

This technique is normally used to avoid a pressing or sweeping kick. An added advantage is the ability to counter-attack with the same foot.



















GROUND FOOT TECHNIQUE *(Noowo Bal Gisool)*

The student of Taekwon-Do should be able to meet an opponent or opponents even in a reclining position. A technique performed with the foot while lying down is called a "ground foot technique" and is used at a close range.

It is divided into attack and defence techniques.

Ground Front Snap Kick

(Noowo Apcha Busigi)







With shoes on



With twin foot

Ground Side Piercing Kick *(Noowo Yopcha Jirugi)*









Ground Side Thrusting Kick *(Noowo Yopcha Tulgi)*

The kicking procedure is the same as that of a ground side piercing kick with the exception of the attacking tool.





Ground Downward Kick *(Noowo Naeryo Chagi)*

This technique is mainly performed with the back heel though occasionally the ball of the foot is used. In either case the kicking leg must be properly bent at the moment of impact.

Back Heel



Ball of the Foot









Ground Turning Kick *(Noowo Dollyo Chagi)*







Ground Vertical Kick *(Noowo Sewo Chagi)*





Two Direction Kick



Ground Twisting Kick *(Noowo Bituro Chagi)*

The ball of the foot is the main attacking tool though the instep is also a tool for middle twisting kick and the toes can be used when wearing shoes.







Two Direction Kick







Ground Front Checking Kick ***(Noowo Apcha Momchugi)***



Ground Crescent Kick ***(Noowo Bandal Chagi)***



Ground Hooking Kick ***(Noowo Golcho Chagi)***





Ground Leg Crossing *(Noowo Dari Kogi)*

This is widely used for protecting the lower abdomen or points below. An advantage of this technique is that the blocking legs can be swiftly coverted into a simultaneous counter-attack to both sides.













Twisting Kick



Vertical Kick



Downward Kick



Ground Knee Bending *(Noowo Moorup Guburigi)*

The uses of this technique are similar to those of a leg crossing.













Ground Dodging *(Noowo Pihagi)*



Rolling out



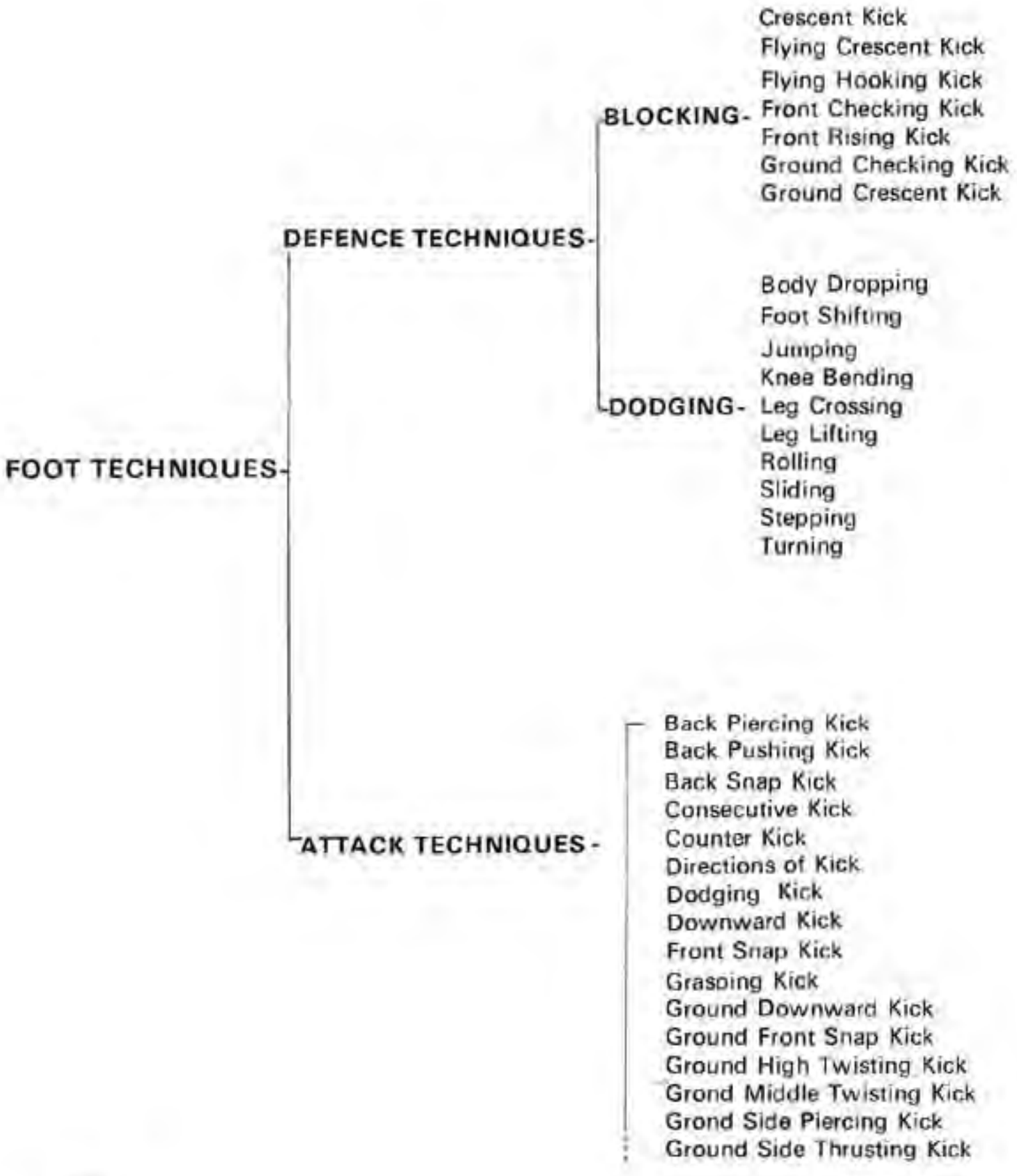




Rolling in



APPENDIX


FOOT TECHNIQUES
DEFENCE TECHNIQUES
BLOCKING
Crescent Kick
Flying Crescent Kick
Flying Hooking Kick
Front Checking Kick
Front Rising Kick
Ground Checking Kick
Ground Crescent Kick
DODGING
Body Dropping
Foot Shifting
Jumping
Knee Bending
Leg Crossing
Leg Lifting
Rolling
Sliding
Stepping
Turning
ATTACK TECHNIQUES
Back Piercing Kick
Back Pushing Kick
Back Snap Kick
Consecutive Kick
Counter Kick
Directions of Kick
Dodging Kick
Downward Kick
Front Snap Kick
Grasping Kick
Ground Downward Kick
Ground Front Snap Kick
Ground High Twisting Kick
Grond Middle Twisting Kick
Grond Side Piercing Kick
Ground Side Thrusting Kick

Ground Turning Kick
Ground Vertical Kick
Flying Back Piercing kick
Flying Combination Kick
Flying Combination Kick and Punch
Flying Concecutive Kick
Flying Crescent Kick
Flying Double Foot Side Pushing Kick
Flying Front and Turning Kick
Flying Front and Twisting Kick
Flying Downward Kick
Flying Four Direction Kick
Flying Front and Double Kick
Flying Front Kick
Flying Front Side Kick
Flying High Kick
Flying High Side Kick
Flying High Turning Kick
Flying High Twisting Kick
Flying Hooking Kick
Flying Horizontal Double Side Kick
Flying Horizontal Striking Kick
Flying Horizontal Triple Side Kick
Flying Inward Vertical Kick
Flying Middle Twisting Kick
Flying Outward Vertical Kick
Flying Reverse Turning Kick
Flying Scissor-Shape Kick
Flying Side and Back Kick
Flying Side and Turning Kick
Flying Side Front Kick
Flying Side Piercing Kick
Flying Side Pushing Kick
Flying Side Thrusting Kick
Flying Square-Punching Kick
Flying Spiral Kick
Flying Three Direction Kick
Flying Trapezoid Kick
Flying Triple Turning Kick
Flying Turning Kick
Flying Twin Foot Front Kick
Flying Twin Foot High Kick
Flying Twin Foot Side Piercing Kick
Flying Twin Foot Side Thrusting Kick
Flying Twin Foot Turning Kick
Flying Twin Foot Twisting Kick
Flying U-Shape Punching Side Kick
Flying Vertical Double Side Kick
Flying Vertical Punching Front Kick
Flying Vertical Triple Side Kick
Foot Tackling
Inward Vertical Kick
Mid-Air Kick
Outward Vertical Kick
Overhead Double Kick
Ouverhead Kick
Pick Shape Kick
Reflex Kick
Reverse Hooking Kick
Reverse Turning Kick
Side Front Snap Kick
Side Piercing Kick
Side Punching Kick
Side Pushing Kick
Side Thrusting Kick
Side Turning Kick
Skip Kick
Stamping Kick
Straight Kick
Sweeping Kick
Turning Kick
Twisting Kick
Two Direction Kick
Upward Kick
U-Shape Punching Kick

INDEX

A

appendix 332,333
attack techniques (gong gyok gi) 19-161

B

back piercing kick (dwitcha jirugi) 34, 35
back pushing kick (dwitcha milgi) 34, 35
back snap kick (dwitcha busigi) 54
blocking (makgi) 163-181
body dropping (mom nachugi) 316, 317

C

checking kick (cha momchugi) 176-179
  front checking kick 176, 177
  side checking kick 178, 179
consecutive kick (yonsok chagi) 102-105
counter kick (bada chagi) 93-96
courtesy (ye ui) 10-12
crescent kick (bandal chagi) 168-173
  inside block 172, 173
  outside block 169, 171

D

defence techniques (bang eau gi) 163-320
direction of kick (chan bang hyang) 106, 107
dodging (pihagi) 183-201
dodging kick (pihamyo chagi) 159-161
  dodging front kick 160
  dodging reverse turning kick 160
  dodging side piercing kick 159
  dodging turning kick 159
  dodging twisting kick 161
  dodging vertical kick 161
double stepping 232-239
downward kick (naeryo chagi) 66, 67

E

F

flying back kick (twimyo dwitchagi) 122
flying combination kick (twimyo honap chagi) 155-157
flying combination kick and punch (twimyo honap chagi wa jirugi) 157
flying consecutive kick (twimyo yonsok chagi) 152-154
flying crescent kick (twimyo bandal chagi) 143
flying crescent and side kick (twimyo bandal chago yop chagi) 152
flying double front kick (twimyo i-jung apchagi) 147
flying double kick (twimyo i-jung chagi) 146, 148
flying double foot side pushing kick (twimyo doobal yopcha milgi) 135
flying double side kick (twimyo i-jung yop chagi) 146
flying double turning kick (twimyo i-jung dollyo chagi) 146
flying double twisting kick (twimyo i-jung bituro chagi) 147
flying downward kick (twimyo naeryo chagi) 132
flying four direction kick (twimyo sabang chagi) 156, 157
flying front and twisting kick (twimyo apchago bituro chagi) 152

flying front kick (twimyo apchagi) 110, 111
flying high kick (twimyo nopi chagi) 126, 127
flying high reverse turning kick (twimyo nopi bandae dollyo chagi) 140
fiying high side kick (twimyo nopi yop chagi) 139
flying high turning kick (twimyo nopi dollyo chagi) 140
flying reverse hooking and turning kick (twimyo bandae dollyo goro chago dollyo chagi) 153
flying hooking kick (twimyo golcho chagi) 144
flying horizontal striking-kick (twimyo soopyong taerimyo chagi) 142
flying kick (twimyo chagi) 109-161
flying reverse hooking and double side kick (twimyo bandae dollyo goro chago i-jung yop chagi) 154
flying reverse hooking and side kick (twimyo bandae dollyo goro chago yop chagi) 153
flying reverse hooking and double turning kick (twimyo bandae goro chago i-jung dollyo chagi) 151
flying reverse hooking and turning kick (twimyo bandae dollyo goro chago dollyo chagi) 116, 117
flying side front kick (twimyo yobap chagi) 112, 113
flying side piercing kick (twimyo yopcha jirugi) 118, 119
flying side pushing kick (twimyo yopcha milgi) 120, 121
flying side thrusting kick (twimyo yop cha Tulgi) 119
flying side-twisting kick (twimyo yop bituro chagi) 145
flying scissors-shape kick (twimyo kawi chagi) 138
flying spiral kick (twimyo sunhwesik chagi) 154
flying three direction kick (twimyo sambang chagi) 154, 155
flying trapezoid punching-kick (twio jegak jirumyo chagi) 141
flying triple kick (twimyo samjung chagi) 149-151
flying triple front kick (twimyo samjung ap chagi) 150
flying triple kick (twimyo samjung chagi) 149
flying triple turning kick (twimyo samjung dollyo chagi) 151
flying triple twisting kick (twimyo samjung bituro chagi) 151
flying turning kick (twimyo dollyo chagi) 114, 115
flying twin foot front checking kick (twimyo sangbal apcha momchugi) 133
flying twin foot front kick (twimyo sangbal ap chagi) 132
flying twin foot high kick (twimyo sangbal nopi chagi) 137
flying twin foot side piercing kick (twimyo doobal yopcha jirugi) 134
flying twin foot turning kick (twimyo sangbal dollyo chagi) 135
flying twin foot middle twisting kick (twimyo sangbal kaunde bituro chagi) 136, 137
flying twisting kick (twimyo bituro chagi) 123
flying two direction kick (twimyo sangbang chagi) 145
flying U-shape punching side kick (twio digutja jirumyo yop chagi) 141
flying vertical kick (twimyo sewo chagi) 124, 125
foot lifting (bal dulgi) 318, 319
foot shifting (jajunbal) 184-201
single foot 184-189
both feet 190-201
foot tackling (bal golgi) 97-99
front checking kick (apcha momchugi) 176, 177
front punching kick (ap jirumyo chagi) 89
front rising kick (apcha olligi) 164, 165
front snap kick (apcha busigi) 41-53

G

grasping kick (butjabgo chagi) 85-87
ground crescent kick (noowo bandal chagi) 326
ground dodging (noowo pihagi) 329
ground downward kick (noowo naeryo chagi) 323
ground front checking kick (noowo apcha momchugi) 326
ground front snap kick (noowo ap chagi) 319
ground foot technique (noowo bal gisool) 319-327
ground hooking kick (noowo golcho chagi) 326
ground knee bending (noowo moorup guburigi) 328
ground leg crossing (noowo bal kogi) 327
ground side piercing kick (nowo yopcha jirugi) 322
ground side thrusting kick (noowo yopcha tulgi) 322
ground turning kick (noowo dollyo chagi) 324
ground twisting kick (noowo bituro chagi) 325
ground vertical kick (noowo sewo chagi) 324

H

high kick (nopunde chagi) 20, 21
high twisting kick (nopunde bituro chagi) 77
hooking kick (golcho chagi) 180, 181
horizontal striking-kick (soopyong taerimyo chagi) 90, 91
horizontal wave (soopyong son) 203

I

incurved line 231
indomitable spirit (baekjul bool-gool) 10, 11, 14
integrity (yom chi) 10-12

J

jumping (twigi) 314, 315

K

L

low kick (najunde chagi) 22, 23
low twisting kick (najunde bituro chagi) 74

M

mid-air double kick (twio dollmyo i-jung chagi) 148
mid-air kick (twio dollmyo chagi) 128, 129
middle kick (kaunde chagi) 22, 23
middle twisting kick (kaunde bituro chagi) 75, 76
  ball of the foot 75
  instep 75
  toes 75

N

O

outcurved line 210-213
overhead double kick (twio nomo i-jung chagi) 131
overhead kick (twio nomo chagi) 130, 131

P

perseverance (in nae) 10, 11, 13
pick-shape kick (gok-kaeng-i chagi) 67, 68
  back heel 67
  ball of the foot 68
piercing kick (cha jirugi) 25-35
pressing kick (noollo chagi) 80-82
  inward kick 82
  outward kick 80, 81

punching-kick (jirumyo chagi) 88, 89

Q

R

reflex kick (bansa chagi) 158
reverse hooking kick (bandae dollyo goro chagi) 72, 73
reverse turning kick (bandae dollyo chagi) 70, 71
  back heel 70
  ball of the foot 71
rising kick (cha olligi) 164-167
  front rising kick 164, 165
  side rising kick 166, 167

S

saw tooth wave (topnalson) 203-209
self-control (guk gi) 10, 11, 13
shift stepping 255-269
side checking kick (yopcha momchugi) 178, 179
side front snap kick (yobap cha busigi) 54, 55
  ball of the foot 54
  instep 55
  toes 55
side piercing kick (yopcha jirugi) 25-33
side punching-kick (yop jirumyo chagi) 88, 89
side pushing kick (yopcha milgi) 38, 39
side rising kick (yopcha olligi) 166, 167
side turning kick (yop dollyo chagi) 65
side thrusting kick (yopcha tulgi) 36, 37
sine wave (yulson) 203-209
skip kick (durokamyo chagi) 99, 100
sliding (mikulgi) 274-279
smashing kick (cha busigi) 40-66
stamping kick (cha bapgi) 57
stepping (omgyo didigi) 202-277
  double stepping 232-239
  horizontal wave 203, 207, 208
  incurved line 231
  outcurved line 210-213
  saw tooth wave 203-209
  shift stepping 255-269
  sine wave 203-269
  sliding 274-279
  step shifting 270-273
  straight line 222-226
  treble stepping 242-245
  variation of stance while stepping 246-254
step shifting 270-273
straight line 222-226
straight kick (jigeau chagi) 87
sweeping kick (suroh chagi) 83, 84
  back heel 84
  side sole 83

T

tenets of Taekwon-Do (Taekwon-Do jungshin) 10-14
thrusting kick (tuloomyo chagi) 92
treble stepping 242 245
turning (dolgi) 281-313
  double step turning 300-307
  spot turning 281-293
  step turning 294-299
  variation of stance while turning 308-313
turning kick (dollyo chagi) 58-64
  ball of the foot 59-61
  instep 63, 64
  knee 62
  toes 62
twisting kick (bituro chagi) 74-77
  ball of the foot 75-77
  instep 76
  knee 75
  toes 75
two direction kick (sangbang chagi) 101

U

u-shape punching-kick (digutja jirumyo chagi) 88
upward kick (ollyo chagi) 69

V

vertical kick (sewo chagi) 78, 79
  footsword 76
  reverse footsword 79

W

waving kick (doro chagi) 174, 175

X

Y

Z

zigzag line 228-230

SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:
1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:
1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:
1) Four-Direction Punch
2) Four-Direction Block
3) Pattern Chon-Ji
4) Pattern Dan-Gun
5) Pattern Do-San

VOLUME IX:
1) Pattern Won-Hyo
2) Pattern Yul-Guk
3) Pattern Joong-Gun

VOLUME X:
1) Pattern Toi-Gae
2) Four-Direction Thrust
3) Pattern Hwa-Rang
4) Pattern Choong-Moo

VOLUME XI:
1) Pattern Gwang-Gae
2) Pattern Po-Eun
3) Pattern Ge-Baek

VOLUME XII:
1) Pattern Eui-Am
2) Pattern Choong-Jang
3) Pattern Juche

VOLUME XIII:
1) Pattern Sam-Il
2) Pattern Yoo-Sin
3) Pattern Choi-Yong

VOLUME XIV:
1) Pattern Yon-Gae
2) Pattern Ul-Ji
3) Pattern Moon-Moo

VOLUME XV:
1) Pattern So-San
2) Pattern Se-Jong
3) Pattern Tong-Il



ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME V

TABLE OF CONTENTS
(Mokcha)

Tenets of Taekwon-Do *(Taekwon-Do Jungshin)* . . 9

Explanation of Tenets 10

General Information 13

Sparring *(Matsogi)* 17

Self-Defence Techniques *(Hosin Sul)* 278

Throwing and Falling Techniques
(Dunjigi wa Torojigi) 341

Defence Aganist an Armed Opponent *(Dae Moogi)* . 354

Index 386

Synopsis 388



Taekwon-Do
in Korean Character

Taekwon-Do
in Chinese Character





choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation



THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit
(Baekjul Boolgool)



EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.



"Pursue one's own goal"



IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View





SPARRING *(Matsogi)*

Sparring is the physical application of attack and defence techniques gained from pattern and fundamental exercise against actual moving opponent or poopnents under various situations. It is, therefore, not only indispensable to promote the fighting spirit and courage, to train the eyes, to read the opponents tactic as well as maneuvers, to forge, toughen or develop the attacking and blocking tools, to test his or her own skills and ability, to learn other movements hardly to be gained from pattern or fundamental exercise.

In fact, nearly all students are anxious to move into this phase of instruction. Not only does training become more interesting but for the first time the student begins to achieve a degree of satisfaction through actual application of these techniques.

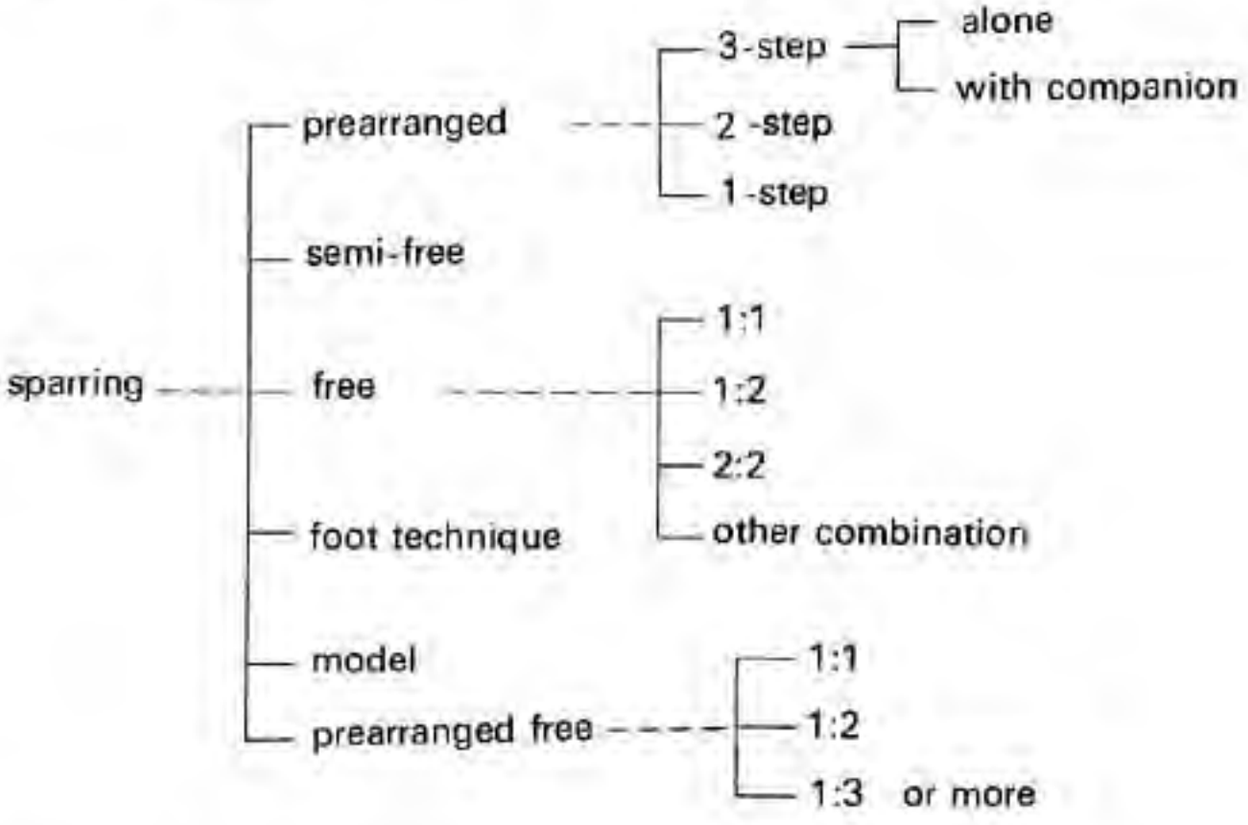
The danger lies in a student who has not built up a solid basic foundation, developing bad habits that are extremely difficult to lose when a student progresses. Therefore, the instructor should encourage the beginner to learn the necessary patterns and fundamental movements before participating in class sparring, especially tournament.

General information

1. The sparring is started from a stance on line AB facing each other.
2. Blocking is begun with the left hand or left foot while attacking with the right hand or foot. There are only few exceptions to the above. A student should familiarize himself equally with both sides.
3. All kicks throughout this volume are considered to be executed with the ball of the foot for front snap kick, side front snap kick, turning kick and twisting kick while the back heel is used for reverse turning kick and pick shape kick.

SYSTEM OF SPARRING
(Matsogi Goosong)

Sparring is classified into prearranged, semi-free, free, foot technique model and pre-arranged free sparring with the following sub-catagories.



Types of Sparring

The following table is to show the appropriate kind of sparring to be taken by each grade holder, and this can be flexible according to the progress of each individuals technique.

10thgrade	3-step alone	5th grade...	1-step, semi-free
9th grade	3-step	4th grade...	semi-free, free
8th grade	3-step	3rd grade...	semi-free, free
7th grade	3-step, 2-step	2nd grade...	free, self-defence techniques
6th grade	2-step, 1-step	1st grade...	free, self-defence techniques

Free sparring 1:2 or more, foot technique sparring and model sparring are practised among black belt holders.

Prearranged Sparring *(Yaksok Matsogi)*

It is practised as the name denotes under prearranged modes with various assumptions, for example the number of steps to be taken, the target to be attacked and the attacking tool to be used are agreed upon beforehand between the players.

The various samples of sparring in this chapter merely serve as a guide for the purpose of exercise, therefore, they are subject to change according to the individual's choice or situation.

Basic Principles:

1. Both players (X and Y) stand at a full length distance apart of the stance to be taken for attack, from the front half of the opponent's foot, facing each other.
2. Bow to each other before and after each exercise.
3. Gaze at the opponent's eyes at all times.
4. Attack and defence are conducted alternately between X and Y in the most cases.
5. Block should be executed just before the attacking tool reaches the vital spot with an appropriate blocking tool.
6. Dodge must be made to such a distance as to enable the counter-attack to be conducted easily in one motion.
7. Counter-attack should be executed immediately after the last defense.
8. Apply only those techniques learned from either pattern or fundamental exercise.
9. Exercise right (attack and defense) and left (attack and defense) equally.
10. Counter-attack should be limited to one time only.





A. THREE-STEP SPARRING *(Sambo Matsogi)*

This is the initial basic sparring exercise among beginners usually from the ninth grade to the sixth grade.

This is an exercise for familiarization of correct attack and defense techniques utilizing mainly the hand parts against middle and high, the foot parts against low targets while stepping forward and backward. There are two methods of practice: one way and two way.

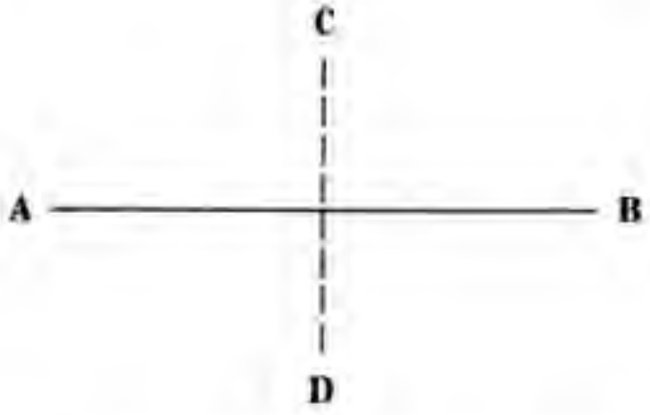
1. One Way *(Han Chok)*
   The attack is executed only while stepping forward, and the defense while stepping backward.
2. Two Way *(Yang Chok)*
   Both the attack and defense are executed while stepping either forward or backward.
   Both of them can be practised either alone or with companion.

The following principles should be observed to perform a logical attack and defense with correct stance and posture.

1. The exercise should be conducted against an attacker whose height is the same as the defender.
2. If the height is not the same, the stance must be adjusted, e.g. the taller takes an L-stance while the shorter, a walking stance.
3. Exercise must be conducted alone if the height differs considerably.

* Three-step sparring in this volume shows only middle attack and defense except for low kick and rising block to avoid unneccesary repetition.
A student should familiarize himself equally with high attack and defense.

Direction Diagram *(Bang Hyang Pyo)*



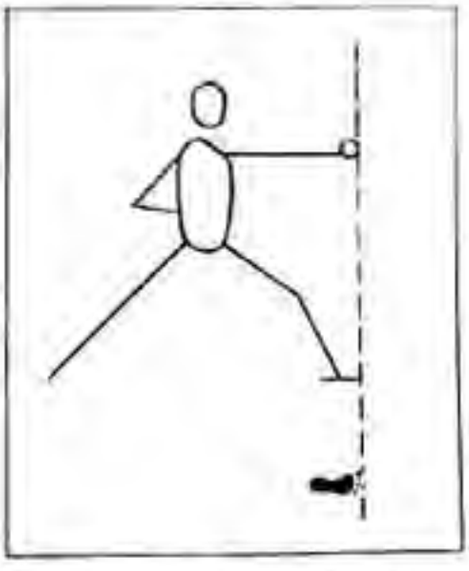
The exercise is conducted under the assumption that the players (X and Y) stand on line AB facing each other.

X and Y are required to stance at an appropriate distance apart because it is necessary for both practitioners to take full, natural steps to correctly perform the attack and block.

Walking Stance Middle Punch and Block

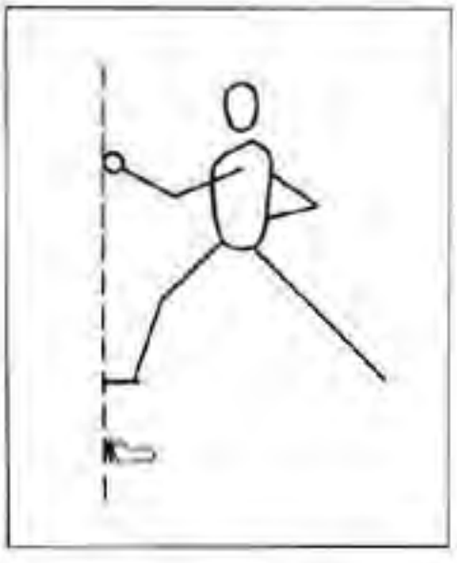
The attacker's foot should overlap with the front half or quarter of the outer or inner part of the defnder's foot in most cases.

Front punch

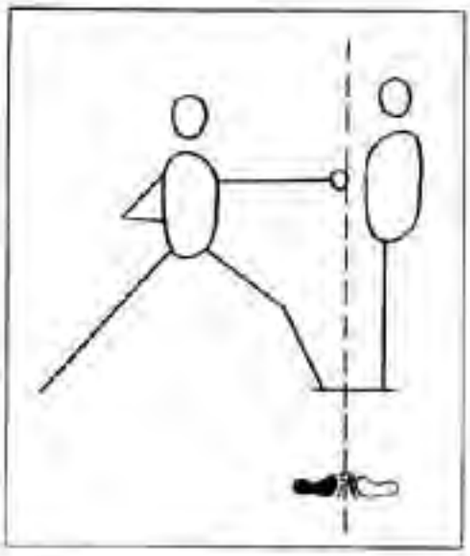


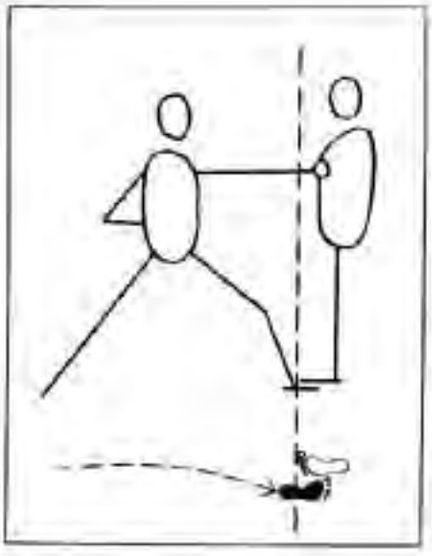
The fist forms a vertical line with the toes at the moment of impact.

Forearm side block



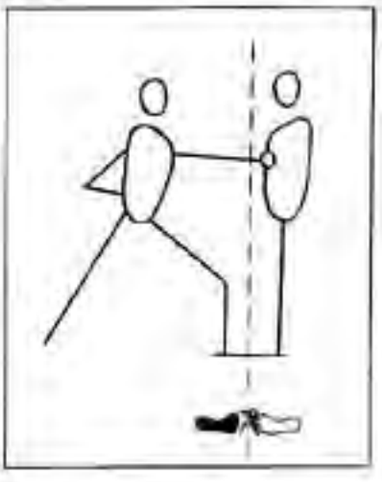
As in the case of front punch the fist forms a vertical line with the toes at the moment of block.



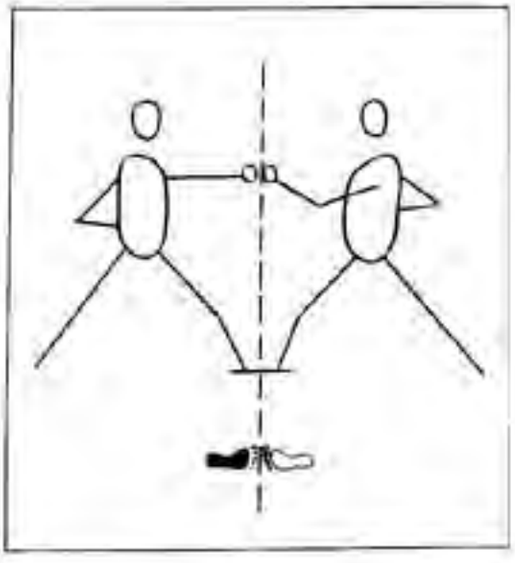


The point of focus is correctly attacked when the attacker's foot overlaps the front half of the opponent's foot.

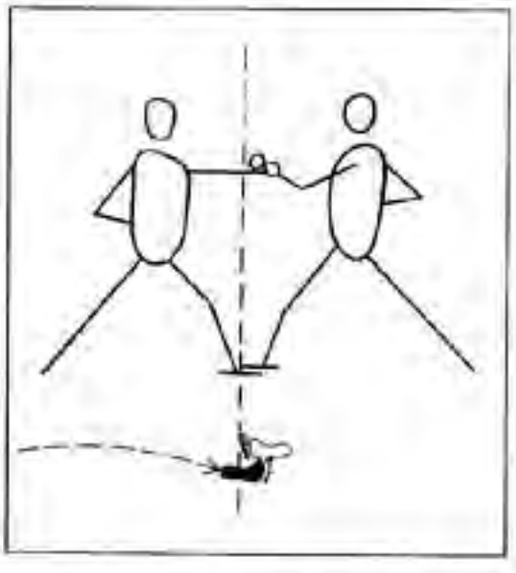
The punch is far from the point of focus which is about one centimeter inside the target due to the fact that the attacker's foot does not overlap the defender's foot.

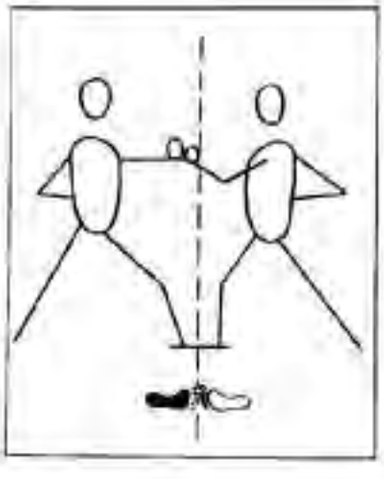


INCORRECT
The attacker's body is leaning forward.



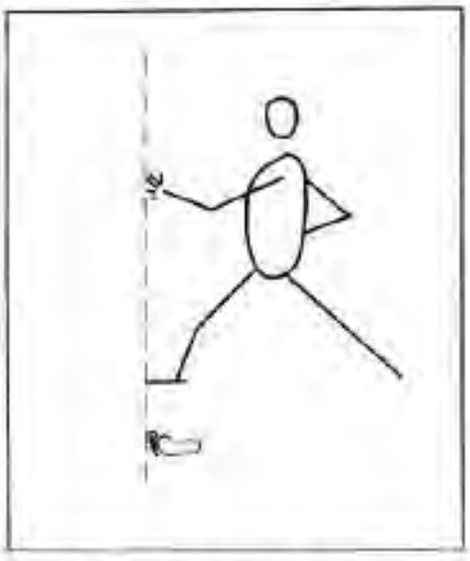
Forearms are not intercepted due to the same reason mentioned above.



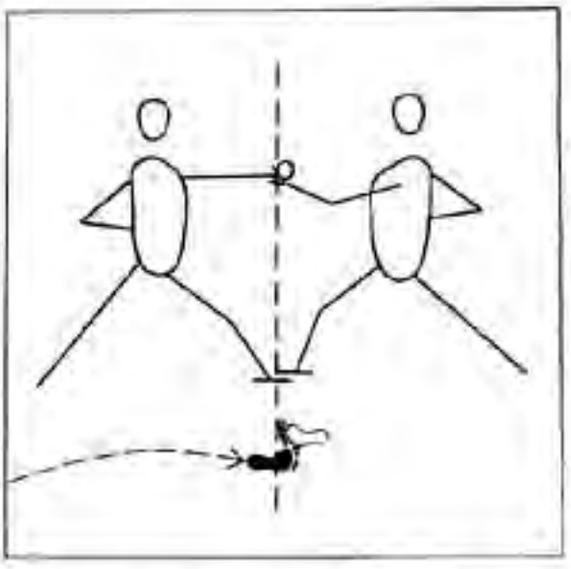


INCORRECT
The defender's body is leaning forward.

Correct block is performed with the same reason mentioned above.



Knife-hand side block

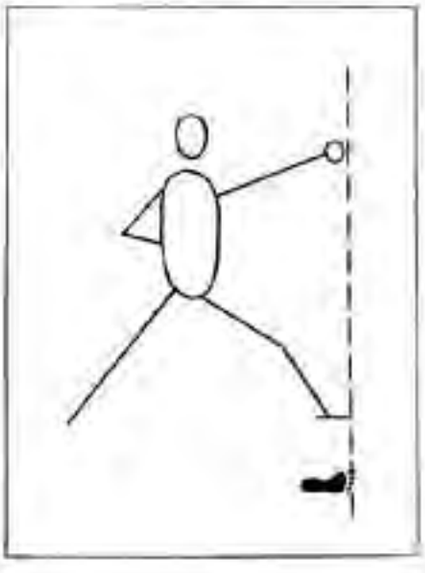


The block is made at the correct portion when the attacker's foot is overlaped the front quarter of the defender's foot.

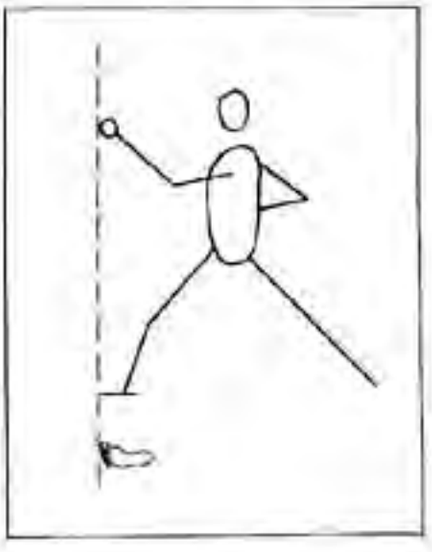
Walking Stance High Punch and Block.

The attackers' foot should be aligned or overlaped with the front half of the defender's foot with rare exceptions.

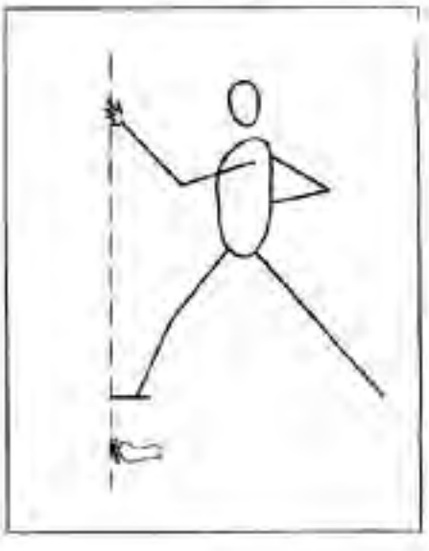
Front punch



Forearm side block

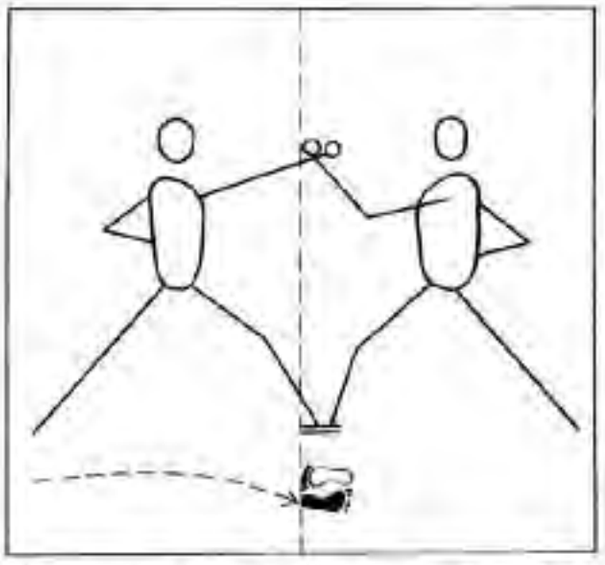


Knife-hand side block

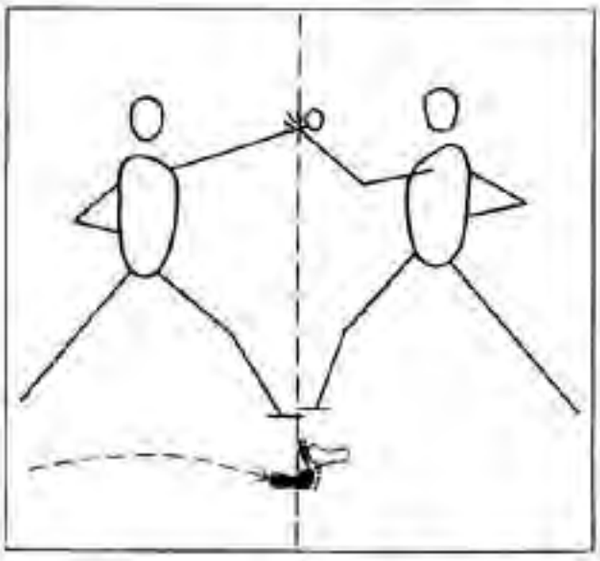


Knife-hand

Forearm

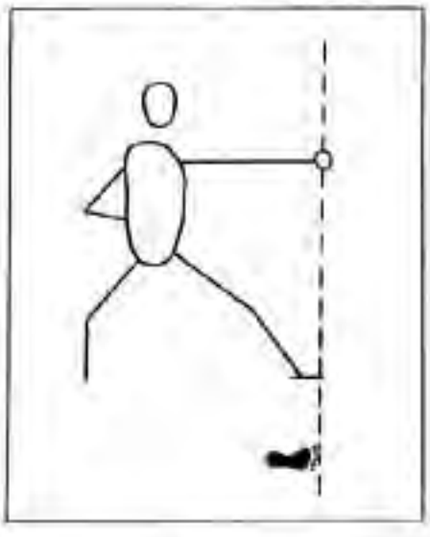


Forearms are properly intercepted when the attacker's foot is aligned with the defender's foot.

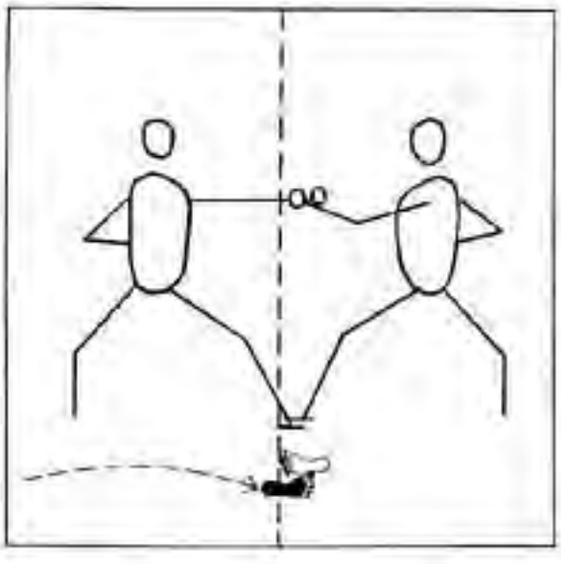


Correct portion is blocked when the attacker's foot is overlaped with the front half of the defender's foot.

Reverse punch

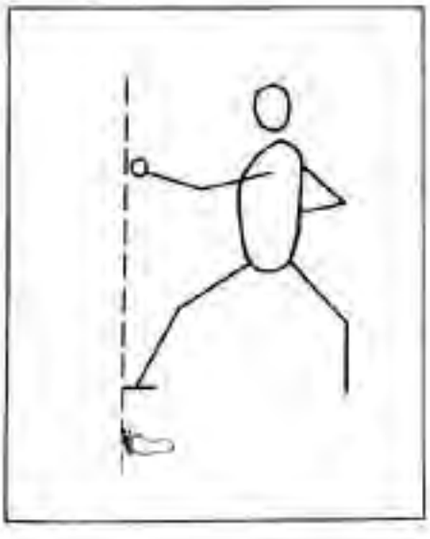


L-Stance Middle Punch and Block



Correct block is made when the attacker's foot is overlaps the front half of the defender's foot.

Forearm



Relative Foot Positions of Practitioners (X and Y)

In three step sparring the proper position of the foot is considered to be the primary importance for the student to familiarize himself with the correct stance as well as accurate attack and defense.

As shown below the position of attacker's foot varies according to the stance to be used.

A. With walking stance

The attacker should place the foot on the outside of the defender's foot for the first and third steps, and inside for the second step.

Ready posture





2nd step

3rd step







1st step



INCORRECT

The attacker's stances become too wide except the first step as all steps are on the outside of the defender's foot.

1st step **2nd step** **3rd step**





INCORRECT

The attacker's stances become too narrow as all steps are on the inside of the defender's foot.





B. With L-stance

The attacker's foot should be placed on the inside of the defender's foot for the first and third steps and outside for the second step.





INCORRECT

Attackers' stances are awkward except the first step as the second step is on the inside of the defender's foot.





INCORRECT

Attacker's stances become too wide because all steps are on the outside of the defender's foot.

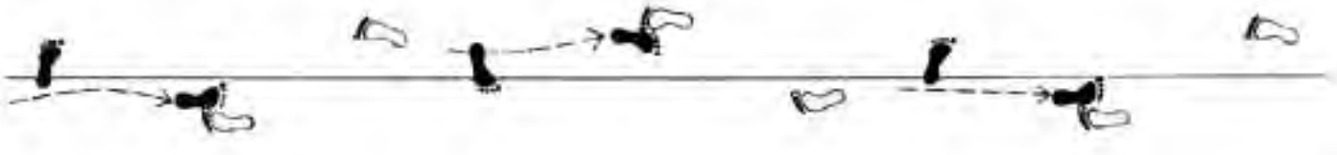




C. With L-stance and walking stance

L-stance should always be on the inside of the defender's foot, and walking stance on the outside.





Typical Procedure of Three-Step Sparring

A. Without Companion

One way. X as an attacker

1. At the command of "three step sparring ready *(sambo matsoki junbi)*":
   Move the right foot to A from an attention stance to form a left walking stance toward B while executing a low block to B with the left forearm, shouting "Ya" as a ready signal.
2. At the command of "commence *(si jak)*":
   i. Move the right foot to B to form a right walking stance toward B while punching to B with the right fist.
   ii. Move the left foot to B to form a left walking stance toward B while punching to B with the left fist.
   iii. Repeat i above
3. At the comand of "stop *(gumahn)*":
   Bring the right foot, forming a parallel ready stance toward B.



As an attacker

As a defender



X as a Defender

1. At the command of "three step sparring ready":
   Shout "Ya" as a ready signal while maintaining a parallel ready stance toward B.

2. At the command of "commence":
   i. Move the right foot to A to form a left walking stance toward B while executing a low block to B with the left forearm.
   ii. Move the left foot to A forming a right walking stance toward B while executing a low block to B with the right forearm.
   iii. Move the right foot to A, forming a left walking stance toward B while executing a low block to B with the left forearm, and then punch to B with the right fist maintaining the same stance toward B.
3. At the command of "stop":
   Bring the right foot back to a parallel ready stance toward B.

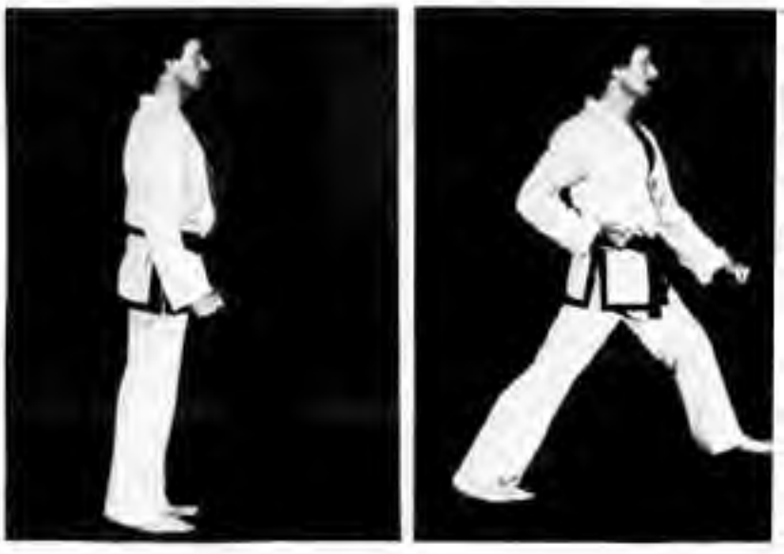


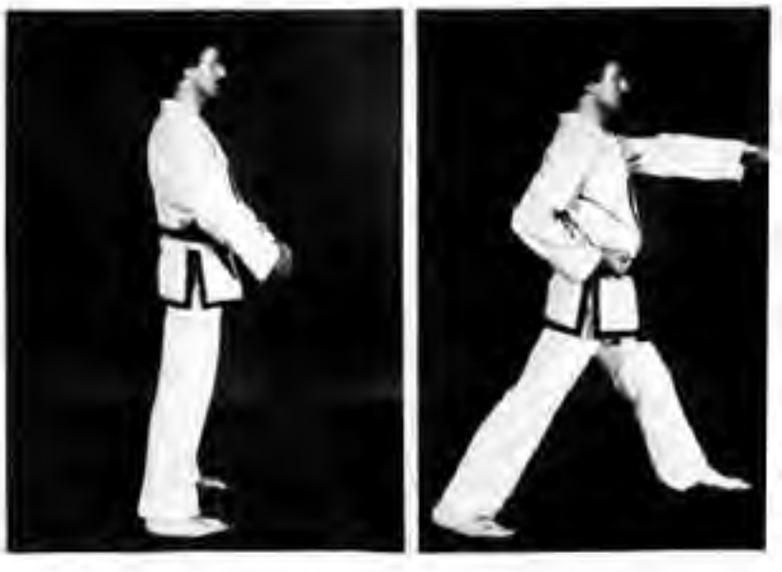
Previous Posture



Two Way X as an attacker

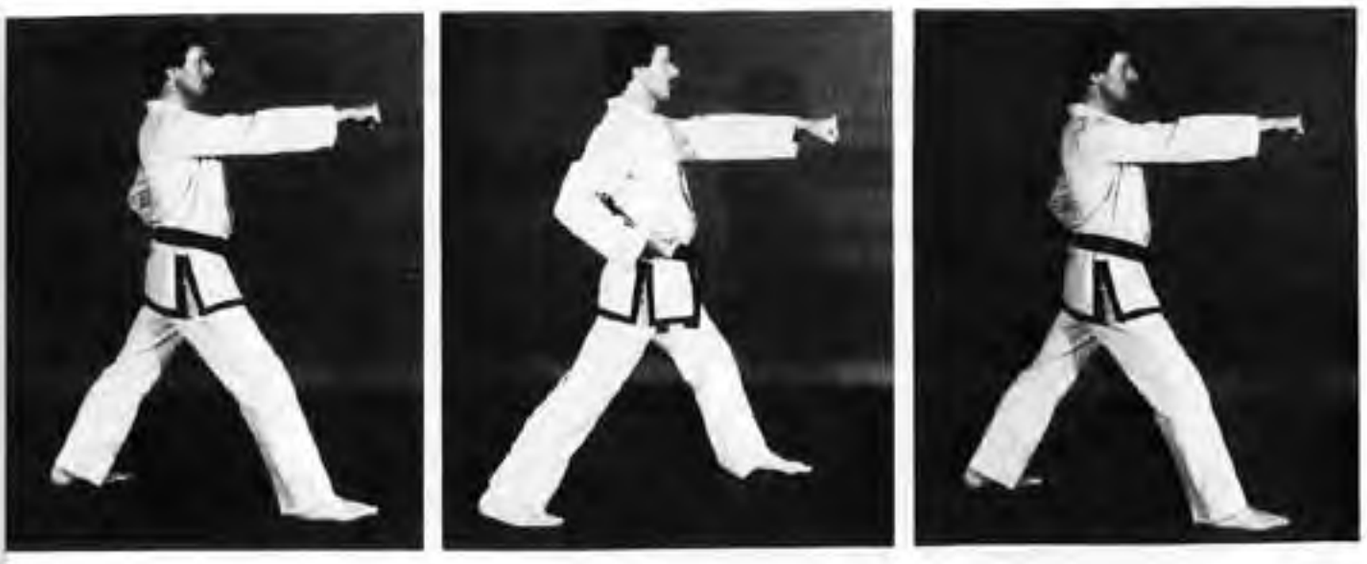
1. At the command of "three step sparring ready":
   Move the right foot to A from an attention stance, forming a left walking stance toward B while executing a low block to B with the left forearm shouting "Ya" as a ready signal.
2. At the command of "commence":
   i. Move the right foot to B, forming a right walking stance toward B while punching to B with the right fist.
   ii. Move the left foot to B to form a left walking stance toward B while punching to B with the left fist.
   iii. Repeat i above





3. At the command of "continue *(kesok)*":
   i. Move the right foot to A, forming a left walking stance toward B while punching to B with the left fist.
   ii. Move the left foot to A, forming a right walking stance toward B while punching to B with the right fist.
   iii. Repeat i above

4. At the comand of "stop":
   Bring the right foot, forming a parallel ready stance toward B



Previous Posture

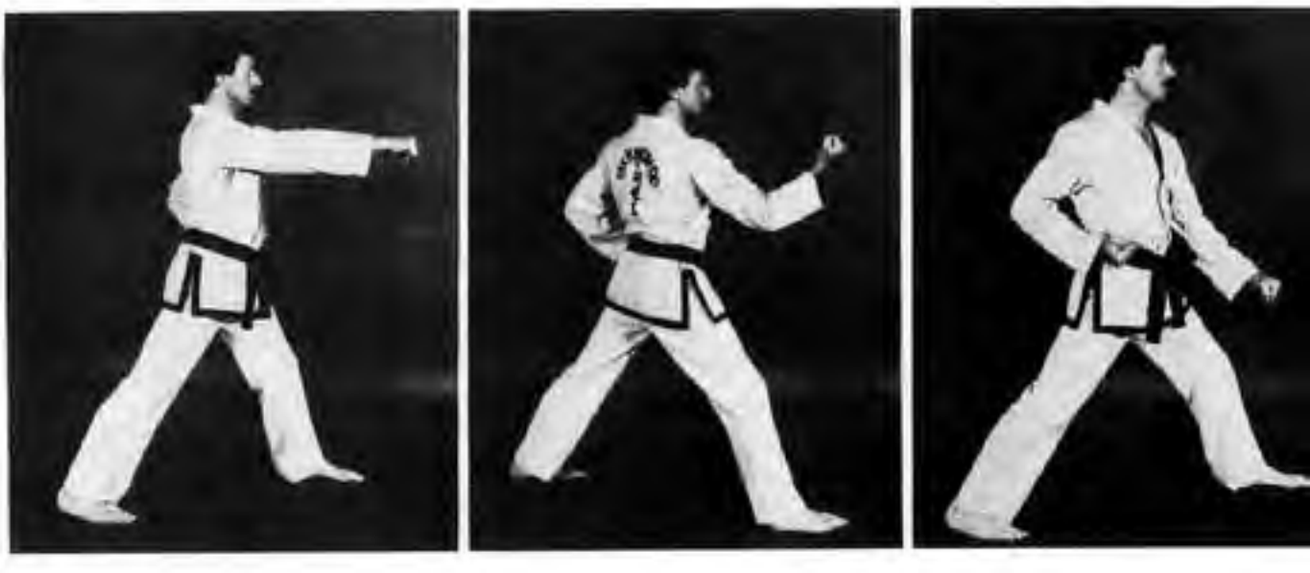


X as a Defender

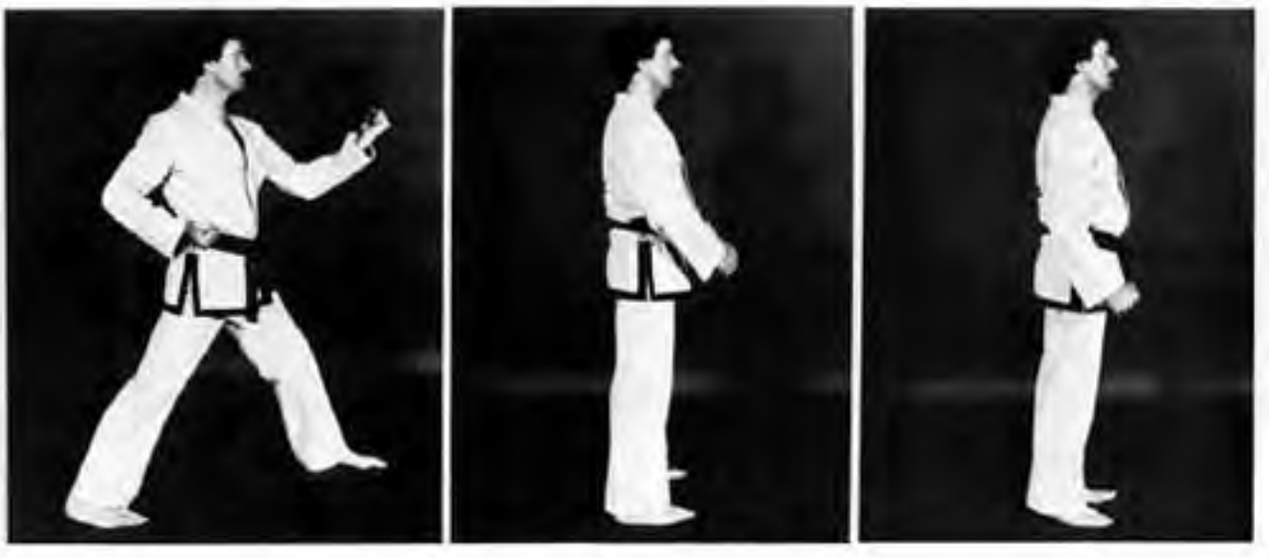
1. At the command of "three step sparring ready":
   Move the left foot to C from an attention stance toward B to form a parallel ready stance shouting "Ya" as a ready signal.
2. At the command of "commence":
   - **i.** Move the right foot to A, forming a left walking stance toward B while executing a side block to B with the left forearm.
   - **ii.** Move the left foot to A to form a right walking stance toward B while executing a side block to B with the right forearm.
   - **iii.** Move the right foot to A to form a left walking stance toward B while executing a side block to B with the left forearm, and then punch to B with the right fist while maintaining the same stance toward B.



Previsous Posture



3. At the command of "continue":
   i. Move the right foot to B, forming a right walking stance toward B while executing a side block to B with the right forearm.
   ii. Move the left foot to B to form a left walking stance toward B while executing a side block to B with the left forearm.
   iii. Move the right foot to B, forming a right walking stance toward B while executing a side block to B with the right forearm, and then punch to B with the left fist while maintaining the same stance toward B.
4. At the command of "stop":
   Bring the right foot to form a parallel ready stance toward B.

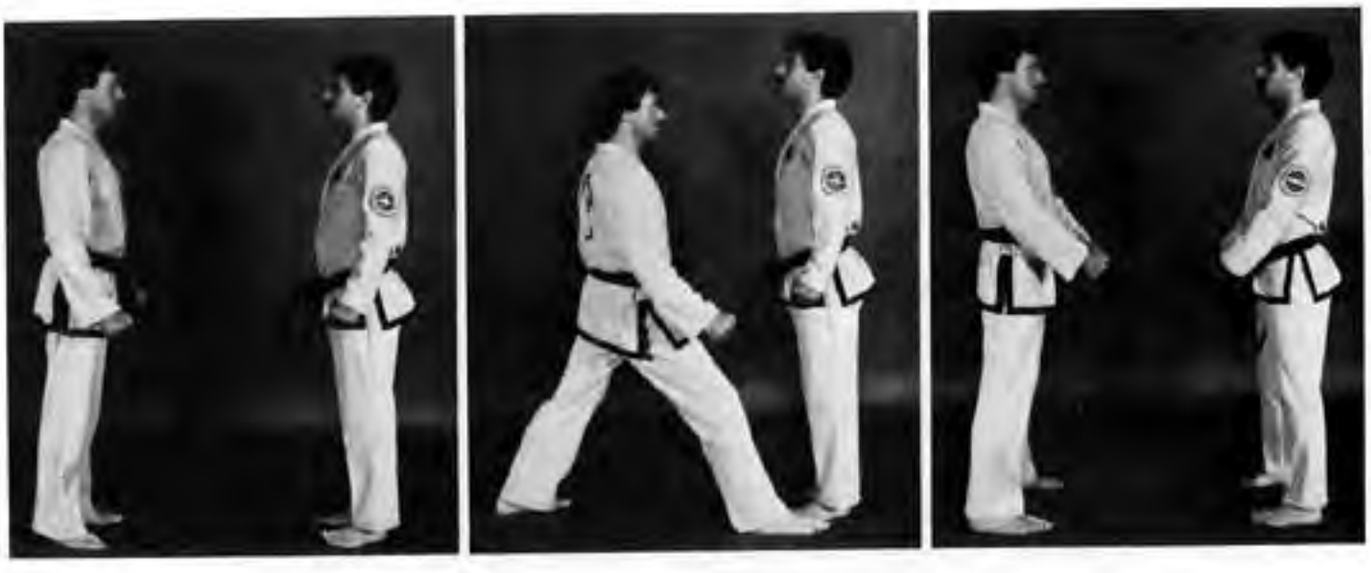




B. With Companion of the Same Height

i. X and Y take an attention stance respectively facing each other, and then exchange bows.
ii. X and Y stand at a distance of full length of stance to be used. The attacker's foot should overlap with the front half of the outerpart of the defender's foot.
iii. The attacker's foot is brought back to an attention stance after measuring the distance to be used.

X: Measuring for correct distance.



One way



1. At the command of "three step sparring ready":
   X: Move the right foot to A, forming a left walking stance toward B while executing a low block to B with the left forearm.
   Y: Take a parallel ready stance toward A, moving the left foot to D. Both X and Y will shout "Ya" as a ready signal.

2. At the command of "commence":
   i. **X:** Move the right foot to B to form a right walking stance toward B while punching to B with the right fist.
      Y: Move the right foot to B, forming a left walking stance toward A while executing a side block to A with the left inner forearm.

   ii. **X:** Move the left foot to B, forming a left walking stance toward B while punching to B with the left fist.
      Y: Move the left foot to B, forming a right walking stance toward A while executing a side block to A with the right inner forearm.

   iii. **X:** Move the right foot to B, forming a right walking stance toward B while punching to B with the right fist.
      Y: Move the right foot to B, forming a left walking stance toward A while executing a side block to A with the left inner forearm, and the execute a middle punch to A with the right fist, maintaining the same stance toward A.

3. At the command of "stop"
   Both X and Y bring the right foot respectively forming a parallel ready stance.





X and Y now switch roles

1. At the command of "three step sparring ready":
   Y: Move the right foot to B from a parallel ready stance, forming a left walking stance toward A while executing a low block to A with the left forearm shouting "Ya" as a ready signal.
   X: Shout "Ya" as a ready signal, maintaining a parallel ready stance toward B.

2. At the command of "commence":
   i. **Y:** Move the right foot to A to form a right walking stance toward A while punching to A with the right fist.
      X: Move the right foot to A, forming a left walking stance toward B while executing a side block to B with the left inner forearm.
   ii. **Y:** Move the left foot to A, forming a left walking stance toward A while punching to A with the left fist.
      X: Move the left foot to A to form a right walking stance toward B at the same time executing a side block to B with the right inner forearm.
   iii. **Y:** Move the right foot to A, forming a right walking stance toward A while punching to A with the right fist.
      X: Move the right foot to A, forming a left walking stance toward B while executing a side block to B with the left inner forearm, and then execute a middle punch to B with the right fist, maintaining the same stance toward B.





3. At the command of "stop":

Both Y and X bring the right foot respectively back to a parallel ready stance.

Previous Posture









Two Way

1. At the command of "three step sparring ready":

   X: Move the right foot to A, after measuring the distance, from an attention stance to form a left walking stance toward B while executing a low block to B with the left forearm.

   Y: Move the left foot to D from an attention stance, forming a parallel ready stance toward A. Both X and Y will shout "Ya" as a ready signal.







2. At the command of "commence":

i. **X:** Move the right foot to B, forming a right walking stance toward B while punching to B with the right fist.

Y: Move the right foot to B, forming a left walking stance toward A while executing a side block to A with the left inner forearm.

ii. **X:** Move the left foot to B to form a left walking stance toward B while punching to B with the left fist.

Y: Move the left foot to B, forming a right walking stance toward A while executing a side block to A with the right inner forearm.

iii. **Y:** Move the right foot to B to form a left walking stance toward A while executing a side block to A with the left inner forearm, and then execute a middle punch to A with the right fist while maintaining the same stance toward A.



3. At the command of "continue":

i. **X:** Move the right foot to A, forming a left walking stance toward B while punching to B with the left fist.

Y: Move the right foot to A to form a right walking stance toward A while executing a side block to A with the right inner forearm.

ii. **X:** Move the left foot to A to form a right walking stance toward B while punching to B with the right fist.

Y: Move the left foot to A, forming a left walking stance toward A while executing a side block to A with the left inner forearm.

iii. **X:** Move the right foot to A to form a left walking stance toward B while punching to B with the left fist.

Y: Move the right foot to A, forming a right walking stance toward A while executing a side block to A with the right inner forearm, and then execute a middle punch to A with the left fist while maintaining the same stance toward A.



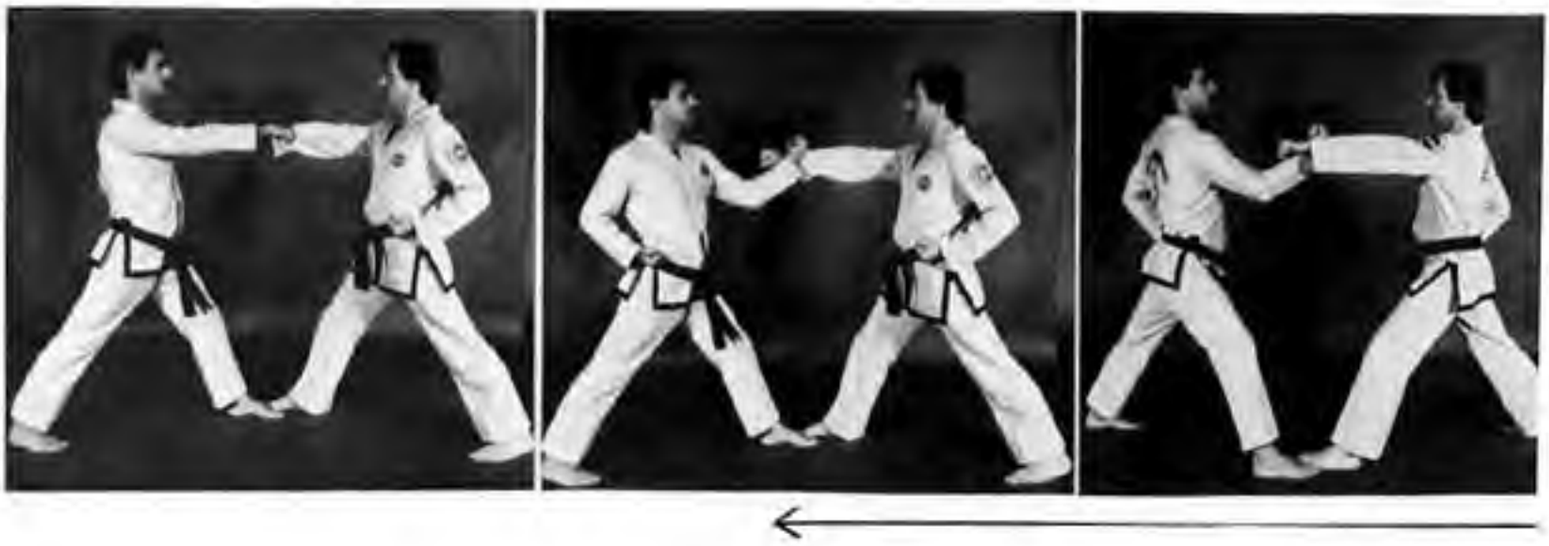
4. At the command of "stop":
Both X and Y bring the right foot respectively to form a parallel ready stance.

Previous Posture



X and Y now switch roles

1. At the command of "three step sparring ready":
   - **Y:** Move the right foot to B from a parallel ready stance to form a left walking stance toward A while executing a low block with the left forearm, shouting "Ya" as a ready signal.
   - **X:** Shout "Ya" as a ready signal while maintaining a parallel ready stance toward B.
2. At the command of "commence":
   - **i. Y:** Move the right foot to A, forming a right walking stance toward A while punching to A with the right fist.
   - **X:** Move the right foot to A to form a left walking stance toward B at the same time executing a side block to B with the left inner forearm.
   - **ii. Y:** Move the left foot to A, forming a left walking stance toward A at the same time punching to A with the left fist.
   - **X:** Move the left foot to A, forming a right walking stance toward B while executing a side block with the right inner forearm.



iii.Y: Move the right foot to A to form a right walking stance toward A while punching to A with the right fist.

X: Move the right foot to A, forming a left walking stance toward B while executing a side block to B with the left inner forearm, and then execute a middle punch to B with the right fist while maintaining a left walking stance toward B.

Previous Posture



3. At the command of "continue":

i. Y: Move the right foot to B to form a left walking stance toward A while punching to A with the left fist.

X: Move the right foot to B to form a right walking stance toward B while executing a side block to B with the right inner forearm.

ii. Y: Move the left foot to B, forming a right walking stance toward A at the same time punching to A with the right fist.

X: Move the left foot to B to form a left walking stance toward B while executing a side block to B with the left inner forearm.

iii. Y: Move the right foot to B, forming a left walking stance toward A while punching to A with the left fist.

X: Move the right foot to B, forming a right walking stance toward B while executing a side block to B with the right inner forearm, and then execute a middle punch to B with the left fist while maintaining the same stance toward B.

4. At the command of "stop":
Both Y and X bring the right foot respectively to form a parallel ready stance.

Previous Posture



Top View









C. With Companion of a Different Height

X: Measuring for correct distance



One way

1. At the command of "three step sparring ready":

   X: Move the right foot to A to form a left walking stance toward B while executing a low block to B with the left forearm, shouting "Ya" as a ready signal.

   Y: Move the left foot to D to form a parallel ready stance toward A, shouting "Ya" as a ready signal.



2. At the command of "commence":
   - i. **X:** Move the right foot to B, forming a right walking stance toward B while punching to B with the right fist.
     Y: Move the right foot to B to form a right L-stance toward A while blocking to A with the left inner forearm.
   - ii. **X:** Move the left foot to B to form a left walking stance toward B while punching to B with the left fist.
     Y: Move the left foot to B, forming a left L-stance toward A while blocking to A with the right inner forearm.
   - iii. **X:** Move the right foot to B, forming a right walking stance toward B while punching to B with the right fist.
     Y: Move the right foot to B, forming a right L-stance toward A while blocking to A with the left inner forearm, and then execute a middle punch to A with the right fist, maintaining the same stance toward A.
3. At the command of "stop":
   Both X and Y bring the right foot respectively, forming a parallel ready stance.



Top View







X and Y now switch roles

i. The attacker's foot should overlap the front quarter of the defender's foot.
ii. The attacker's foot is brought back to a parallel ready stance after measuring the distance.

1. At the command of "three step sparring ready":
   - **Y:** Move the right foot to B, forming a left walking stance toward A while executing a low block to A with the left forearm, shouting "Ya" as a ready signal.
   - **X:** Shout "Ya" as a ready signal, maintaining a parallel ready stance toward B.
2. At the command of "commence":
   - **Y:** Move the right foot to A to form a left L-stance toward A while punching to A with the right fist.
   - **X:** Move the right foot to A, forming a left walking stance toward B while executing a side block to B with the left inner forearm.

   ii. **Y:** Move the left foot to A, forming a right L-stance toward A while punching to A with the left fist.
   - **X:** Move the left foot to A to form a right walking stance toward B while executing a side block to B with the right inner forearm.



iii. **Y:** Move the right foot to A, forming a left L-stance toward A while punching to A with the right fist.

X: Move the right foot to A to form a left walking stance toward B while executing a side block to B with the left inner forearm, and then execute a middle punch to B with the right fist while maintaining the same stance toward B.

3. At the command of "stop":
Both Y and X bring the right foot respectively back to a parallel ready stance.

Previous Posture

Y: Measuring for correct distance













Two Way

Y: measuring for correct distance



1. At the command of "three step sparring ready":
   - **Y:** Move the right foot to A to form a left walking stance toward B while executing a low block to B with the left forearm, shouting "Ya" as a ready signal.
   - **X:** Move the left foot to D to form a parallel ready stance toward A, shouting "Ya" as a ready signal.



2. At the command of "commence":

i. **Y:** Move the right foot to B, forming a left L-stance toward B at the same time punching to B with the right fist.

X: Move the right foot to B to form a left walking stance toward A while executing a side block to A with the left inner forearm.

ii. **Y:** Move the left foot to B, forming a right L-stance toward B while punching to B with the left fist.

X: Move the left foot to B, forming a right walking stance toward A while executing a side block to A with the right inner forearm.

iii **Y:** Move the right foot to B, forming a left L-stance toward B while punching to B with the right fist.

X: Move the right foot ot to B, forming a left walking stance toward A while exeecuting a side block to A with the left inner forearm, and then execute a middle punch to A with the right fist while maintaining the same stance toward A.

Top View









3. At the command of "continue":

i. Y: Move the right foot to A, forming a right L-stance toward B while while punching to B with the left fist.

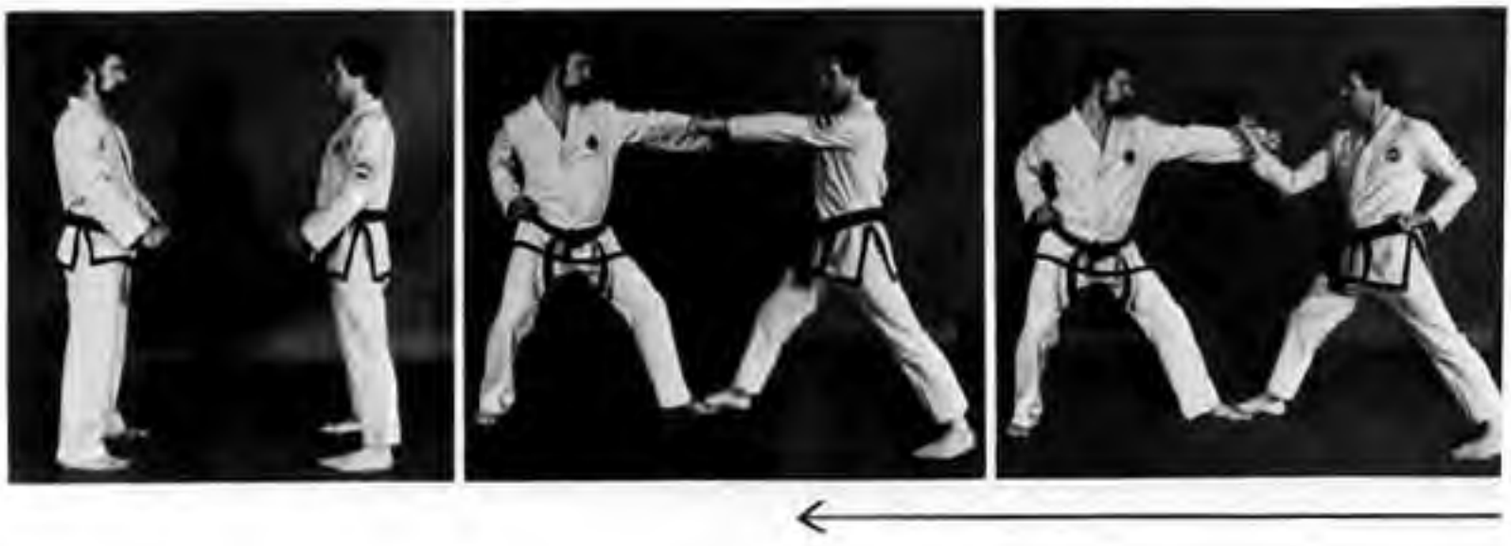
X: Move the right foot to A, forming a right walking stance toward A while executing a side block to A with the right inner forearm.

ii. Y: Move the left foot to A to form a left L-stance toward B while punching to B with the right fist.

X: Move the left foot to A, forming a left walking stance toward A while executing a side block to A with the left inner forearm.

iii Y: Move the right foot to A to form a right L-stance toward B while punching to B with the left fist.

X: Move the right foot to A, forming a right walking stance toward A at the same time executing a side block to A with the right inner forearm, and then execute a middle punch to A with the left fist while maintaining a right walking stance toward A.



4. At the command of "stop":
   Both Y and X bring the right foot respectively to form a parallel ready stance.

Previous Posture



Y and X now switch roles

i. The attacker's foot should overlap the front half of the defender's foot.
ii. The attacker's foot is brought back to a parallel ready stance after measuring the distance.



1. At the command of "three step sparring ready":
   X: Move the right foot to B to form a left walking stance toward A while executing a low block to A with the left forearm, shouting "Ya" as a ready signal.
   Y: Shout "Ya" as a ready signal, maintaining a parallel ready stance toward B.







X: Measuring for correct distance

Previous Posture.









2. At the command of "commence":

i. **X:** Move the right foot to A, forming a right walking stance toward A while punching to A with the right fist.

Y: Move the right foot to A, forming a right L-stance toward B while blocking to B with the left inner forearm.

ii: **X.** Move the left foot to A to form a left walking stance toward A while punching to A with the left fist.

Y: Move the left foot to A, forming a left L-stance toward B while blocking to B with the right inner forearm.

iii**X:** Move the right foot to A, forming a right walking stance toward A while punching to A with the right fist.

Y: Move the right foot to A to form a right L-stance toward B while blocking to B with the left inner forearm, and then execute a middle punch to B with the right fist, maintaining a right L-stance toward B.

3. At the command of "continue":
   - i. **X:** Move the right foot to B to form a left walking stance toward A while punching to A with the left fist.
   - **Y:** Move the right foot to B, forming a left L-stance toward B while blocking to B with the right inner forearm.
   - ii. **X:** Move the left foot to B, forming a right walking stance toward A while punching to A with the right fist.
   - **Y:** Move the left foot to B to form a right L-stance toward B at the same time blocking to B with the left inner forearm.
   - iii. **X:** Move the right foot to B, forming a left walking stance toward A while punching to A with the left fist.
   - **Y:** Move the right foot to B to form a left L-stance toward B at the same time blocking to B with the right inner forearm, and then execute a middle punch to B with the left fist while maintaining the same stance toward B.

Previous Posture



4. At the command of "stop":

Both X and Y bring the right foot respectively, forming a parallel ready stance.

Top View

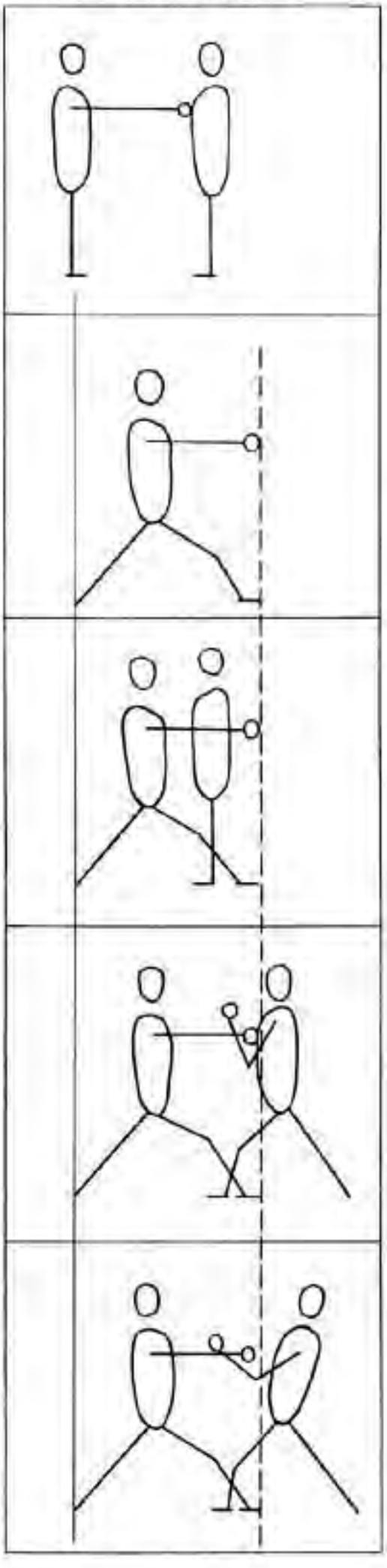








One full arm length method.



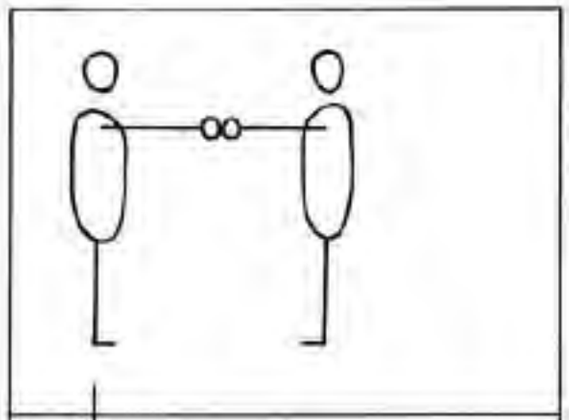
From my travel around the world, I have observed so many students who incorrectly measure the distance between partners for three step sparring. The following illustrates two most common incorrect methods of measurement and explains why they are of no scientific basis. Remember this unscientific way of measurement not only hinders the proper development of basic techniques and good posture, but creaks bad habits which are difficult to correct as the student progresses.

Correct punch with a walking stance

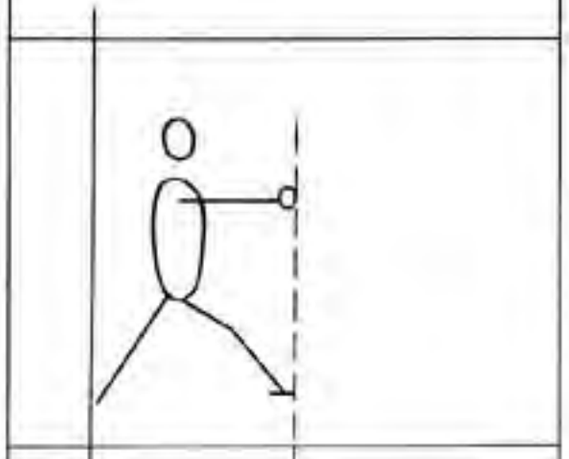
This illustrates how far the punch reaches through the opponent, passing the actual point of focus.

The defender is forced to bend the elbow severely to intercept the opponent's forearm.

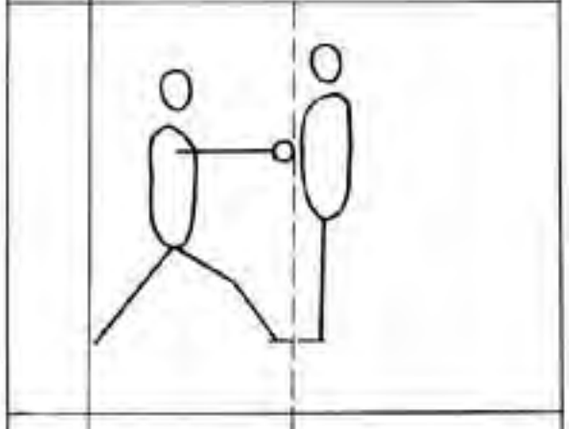
Or the defender must lean the body backward in order to perform a proper block.



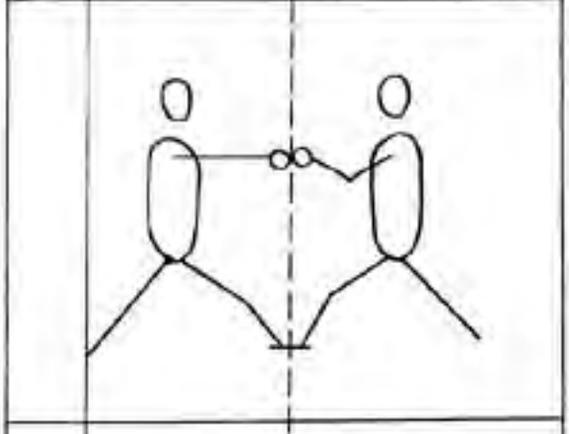
Two full arms length method.



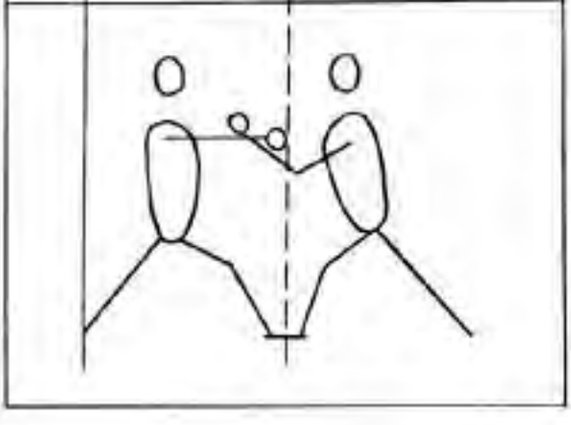
Correct punch with a walking stance.



The fist cannot reach the target.



The defender cannot intercept the opponent's forearm even with a straight arm.



The defender is forced to lean the body forward in order to perform a correct block.

X: Walking stance middle obverse punch.
Y: Walking stance outer forearm obverse side block and then a middle punch with the right fist.









X: Walking stance middle obverse punch.
Y: Walking stance knife-hand obverse side block and then a high punch with the left fist.









X: Walking stance middle obverse punch.
Y: Walking stance back hand obverse side block and then a high punch with the right fist.





X: Walking stance middle obverse punch.
Y: Walking stance back hand reverse side block, and then a high punch with the right fist.



X: Walking stance middle obverse punch.
Y: Walking stance reverse knife-hand obverse side block, and then a middle punch with the right fist.



X: Walking stance middle reverse punch.
Y: Walking stance inner forearm reverse side block, and then a low front snap kick with the right foot.















X: Walking stance middle reverse punch.
Y: Walking stance knife-hand reverse side block, and then a middle front snap kick with the right foot.



X: Walking stance middle obverse punch.
Y: L-stance inner forearm outward block, and then a low front snap kick with the left foot.



















X: L-stance middle reverse punch.
Y: Walking stance outer forearm reverse side block, and then a middle punch with the right fist.

X: L-stance middle reverse punch.
Y: L-stance outer forearm outward block, and then a high punch with the right fist while forming a left walking stance, slipping the left foot.



X: L-stance knife-hand middle outward strike.
Y: L-stance forearm guarding block, and then a middle punch with the right fist while forming a right fixed stance, slipping the right foot.



X: Walking stance back fist high side strike.
Y: L-stance knife-hand outward block, and then a middle punch with the right fist while forming a right fixed stance, slipping the right foot.









X: L-stance middle reverse punch.
Y: L-stance reverse knife-hand outward block, and then a low side piercing kick with the left foot.









X: L-stance middle reverse punch.
Y: L-stance palm inward block, and then a low side piercing kick with the left foot.









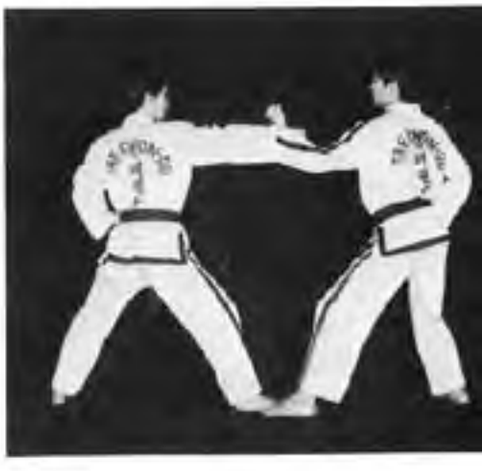
X: Fixed stance middle punch.
Y: Walking stance back hand reverse side block, and then a low side piercing kick with the right foot.







X: Fixed stance middle punch.
Y: L-stance outer forearm inward block, and then a middle side piercing kick with the left foot.



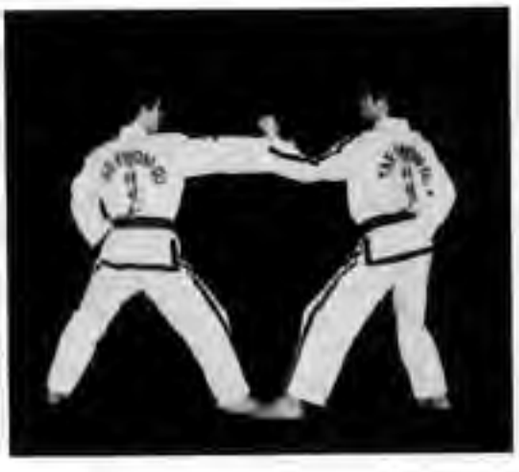




X: Sitting stance knife-hand middle side strike.
Y: L-stance knife-hand guarding block, and then a middle punch with the left long fist while forming a right walking stance, slipping the left foot.

Starting point







Starting point



X: Walking stance middle obverse punch.
Y: Fixed stance knife-hand outward block, and then a low front snap kick with the right knee.

X: L-stance knife-hand middle outward strike.
Y: L-stance twin forearm block, and then a middle punch with the left fist while forming a right fixed stance, slipping the right foot.









X: Walking stance middle obverse punch.
Y: L-stance knife-hand inward block, and then a middle punch with the right fist while forming a left walking stance, slipping the left foot.











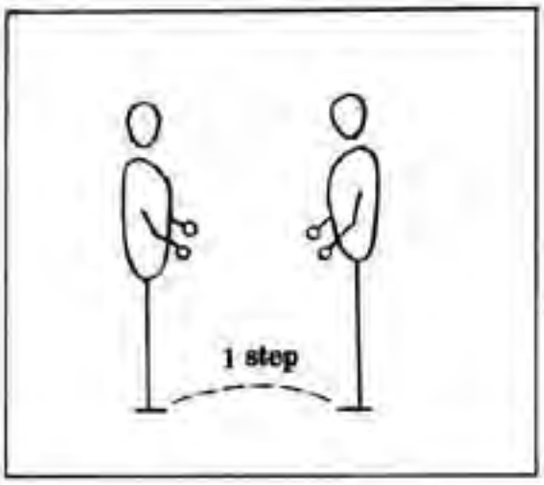
X: Sitting stance knife-hand middle side strike.
Y: L-stance twin knife-hand block and then a middle punch with the right fist while forming a right fixed stance, slipping the right foot.

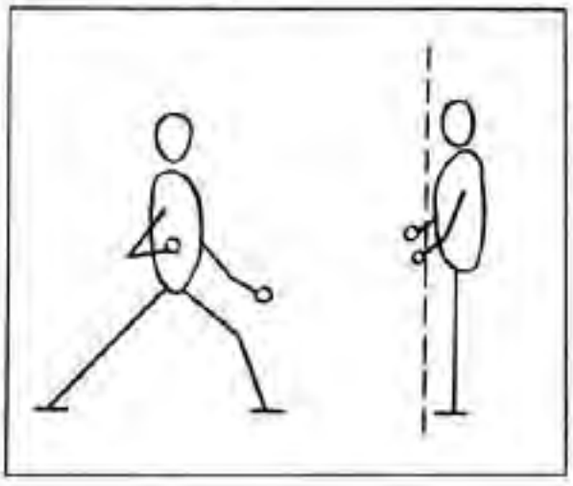
Starting point

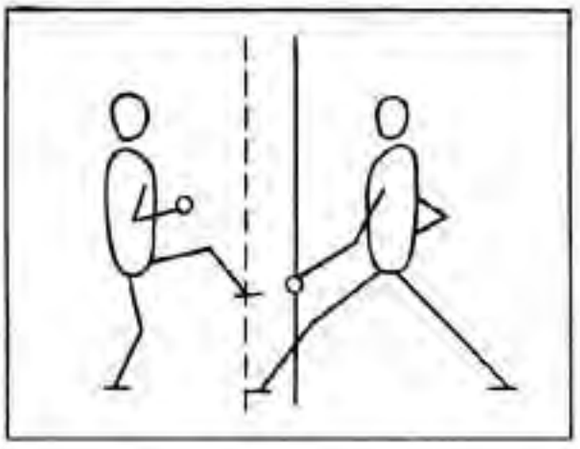


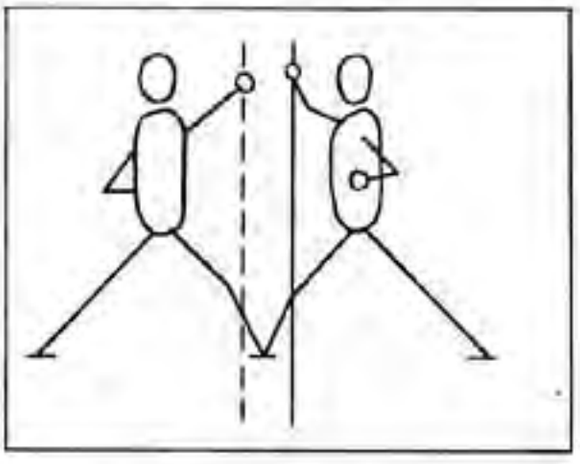


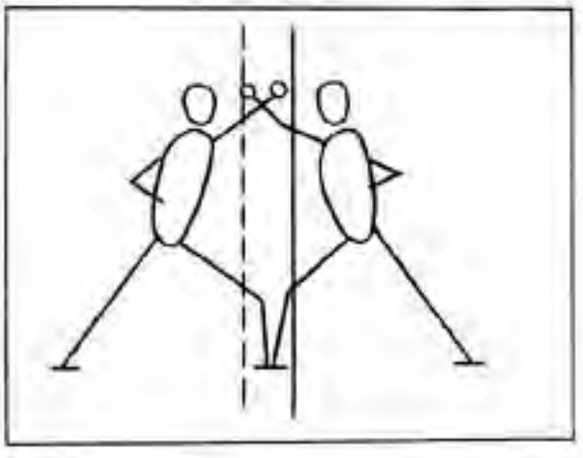












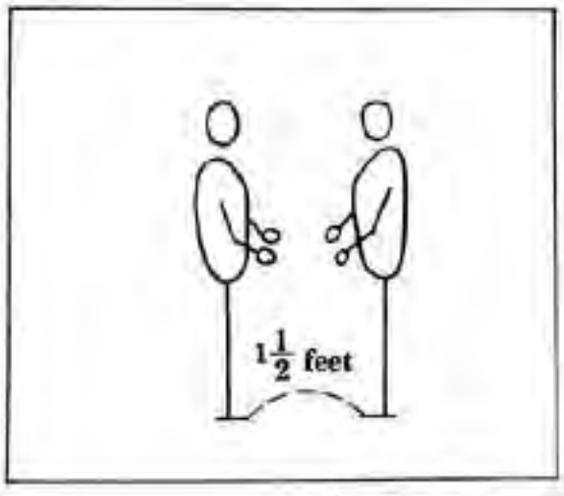
The samples of three step sparring presented in the foregoing pages are strictly based on the principles. However, neither a low block nor rising block can be performed correctly by the same distance between X and Y, for the blocking tool generally forms a vertical line with the knee instead of the toes causing that much gap from the knee to toes at the moment of block as shown in the illustrations.

As a result, the distance must be adjusted to perform a correct attack and defence.

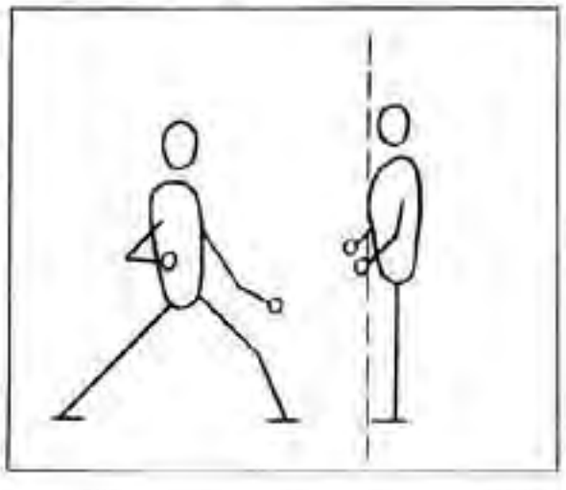
INCORRECT

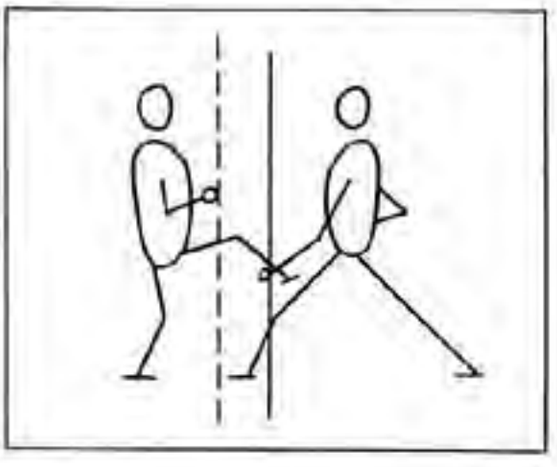
1. **Bodies are leaning forward.**
2. **Knees of the front legt are bent too much.**

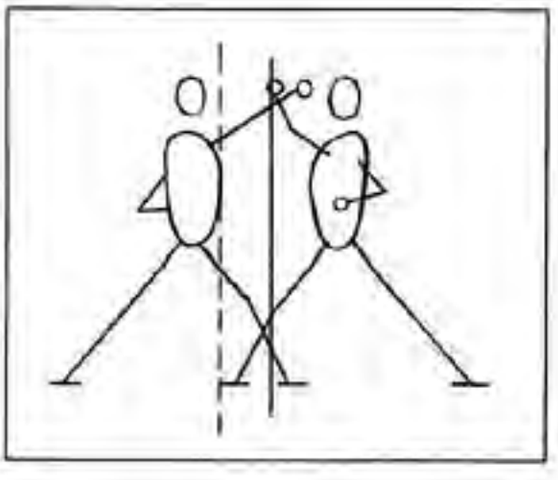
X and Y stand facing each other at a distance of about one and a half feet instead of a full length of stance to be taken.



Coreeet attacks and blocks are performed.







X: Walking stance high obverse punch.
Y: Walking stance forearm obverse rising block, and then a middle reverse punch with the right fist.



X: Walking stance high reverse punch.
Y: Walking stance forearm reverse rising block, and than a middle obverse punch with the right fist.



X: Walking stance high obverse punch.
Y: Walking stance knife-hand obverse rising block, and then a high reverse punch with the right fist.













X: Walking stance high obverse punch.
Y: Walking stance knife-hand reverse rising block, and then a high obverse punch with the right fist.



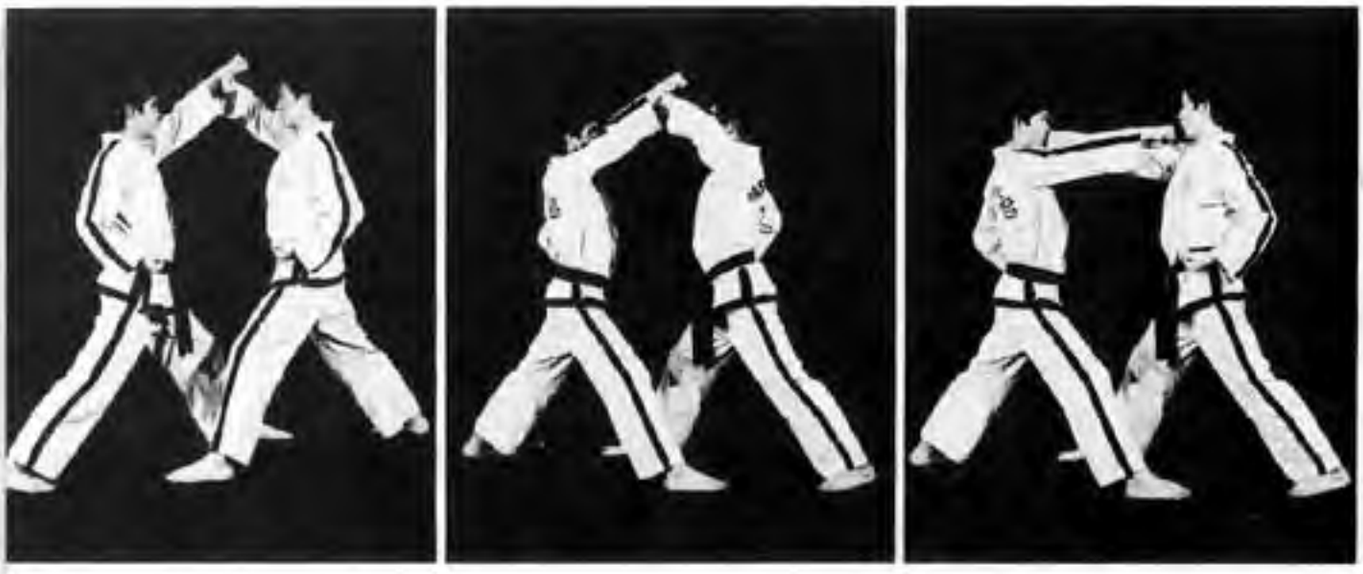
X: Walking stance high obverse punch.
Y: L-stance forearm reverse rising block, and then a low side front snap kick with the left foot.

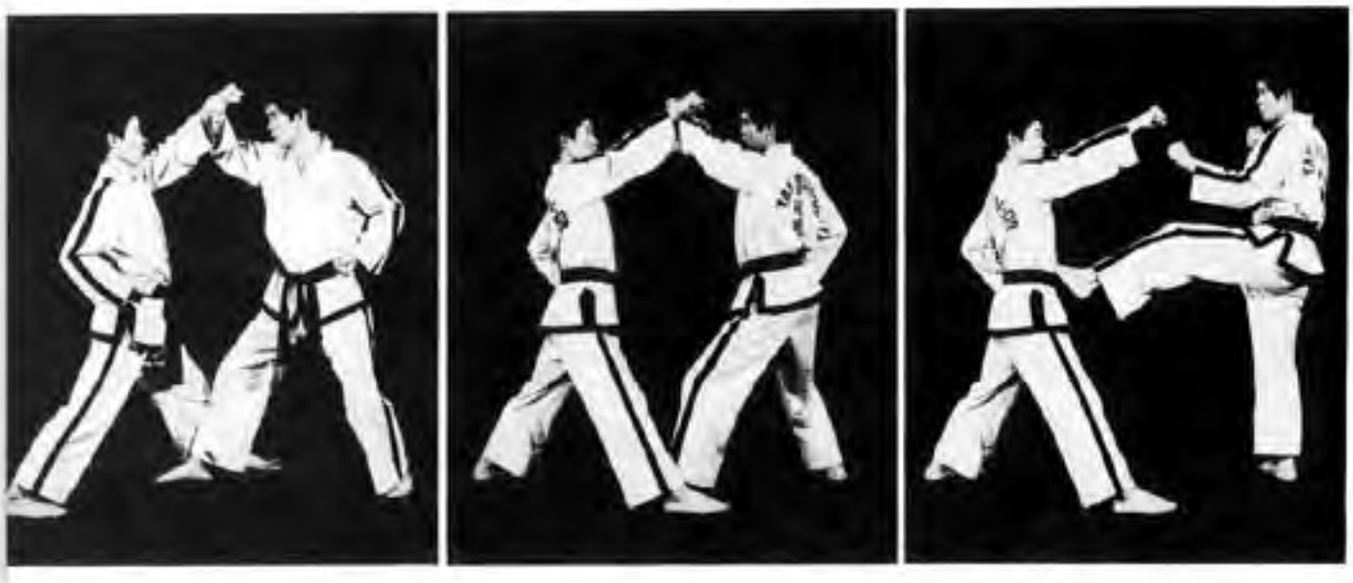














X: Walking stance high reverse punch.
Y: L-stance knife-hand reverse rising block, and then a high punch with the right fist while forming a left walking stance, slipping the left foot.





X: Walking stance high reverse punch.
Y: Rear foot stance knife-hand reverse rising block, and then strike with the right front elbow while forming a left walking stance, slipping the left foot.

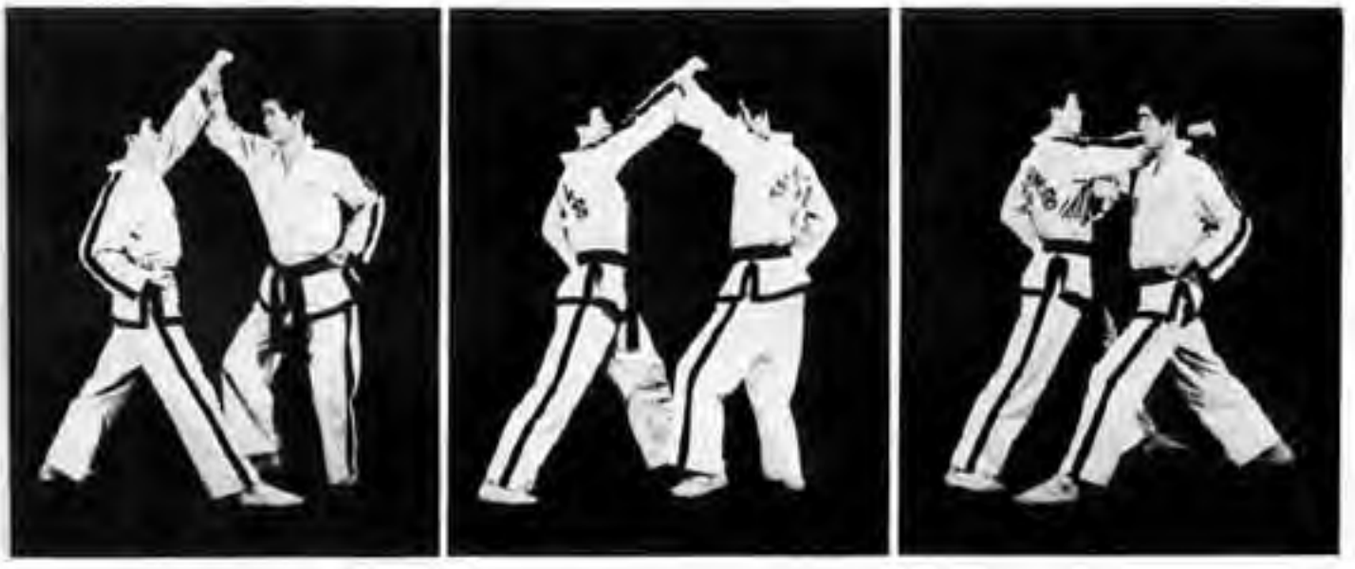








X: Walking stance high reverse punch.
Y: Fixed stance forearm rising block, and then a middle reverse punch with the right fist while forming a left walking stance, slipping the right foot.





X: Walking stance high obverse punch.
Y: Rear foot stance forearm reverse rising block, and then a middle punch with the left fist while forming a right L-stance, slipping the right foot.

X: Low front snap kick to the lower abdomen.
Y: Walking stance forearm low obverse block, and then a middle punch with the right fist.



X: Low front snap kick to the lower abdomen
Y: Walking stance forearm low reverse block and then a high punch with the right fist.



X: Low front snap kick to the groin area.
Y: Walking stance Knife-hand low obverse outward block, and then a low front snap kick with the left foot.



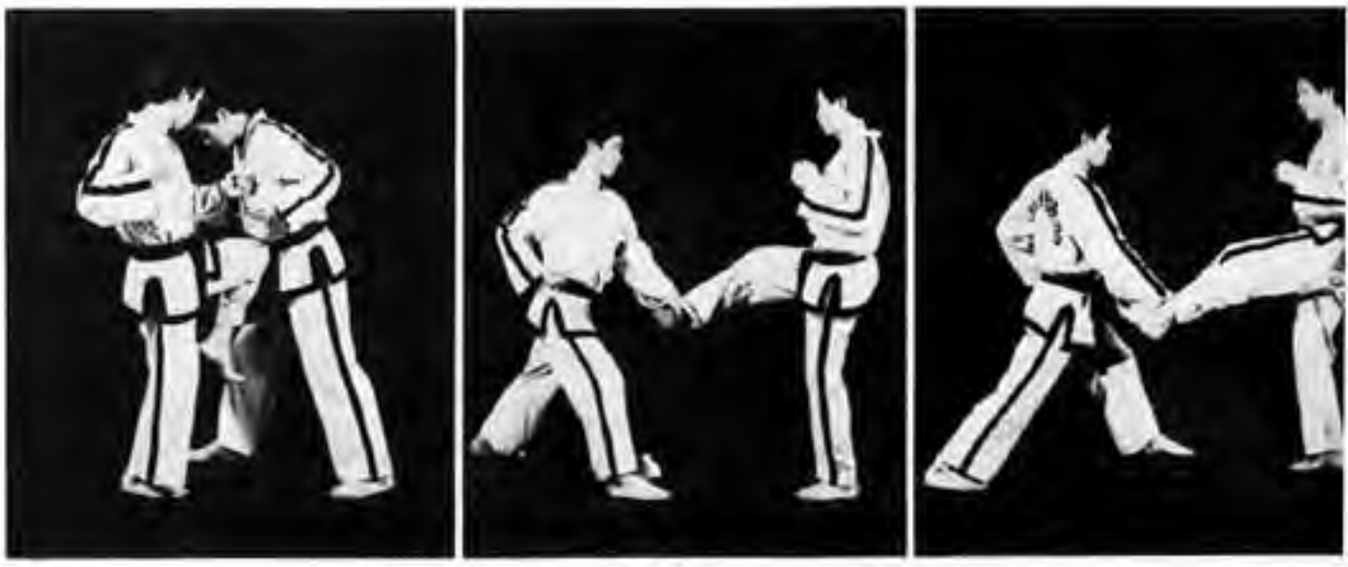












X: Low front snap kick to the lower abdomen.
Y: Walking stance X-fist pressing block, and then a low front snap kick with the left instep.

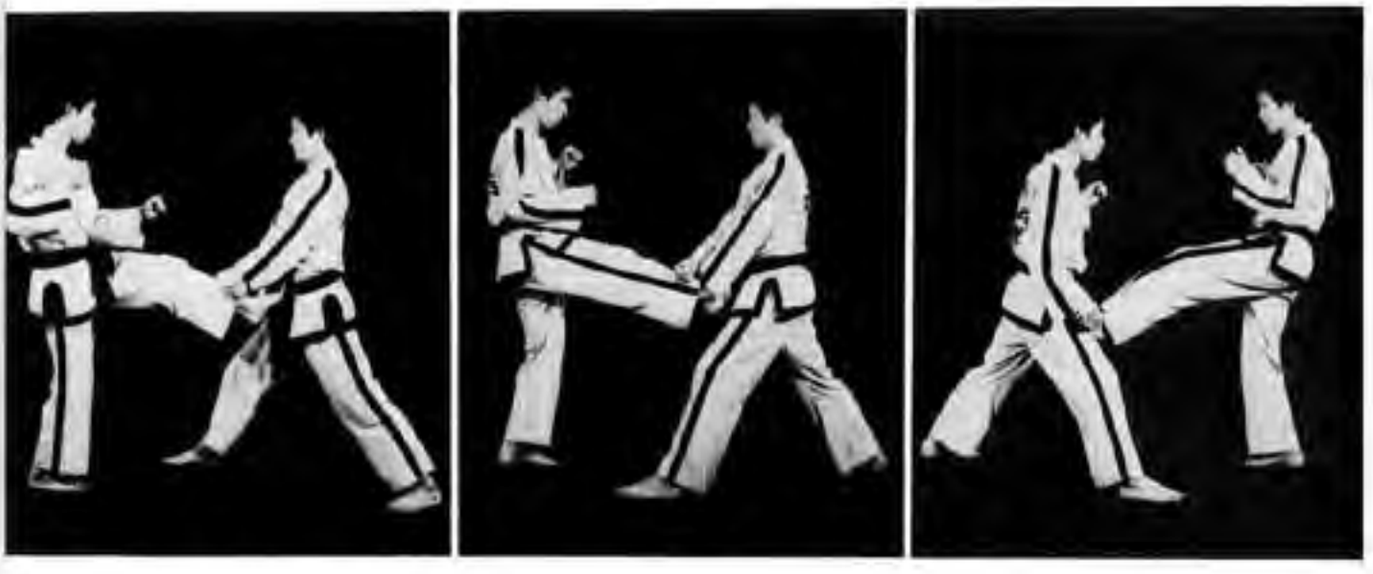


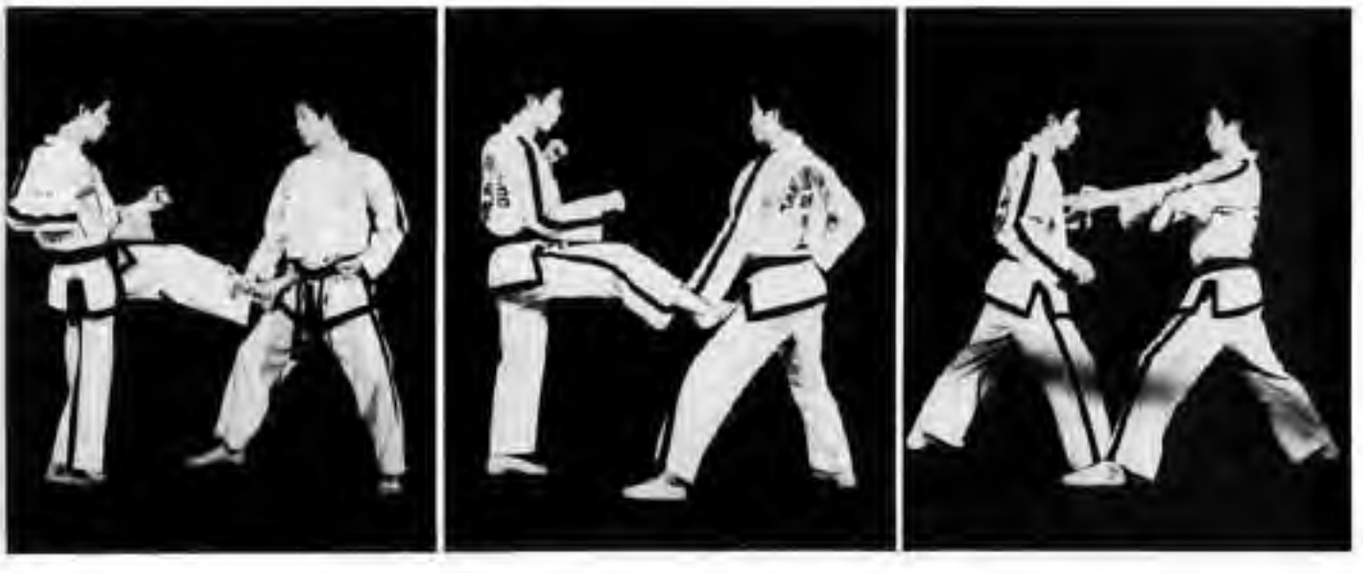
X: Low front snap kick to the lower abdomen.
Y: L-stance forearm low reverse block, and then a middle thrust with the right straight fingertip while forming a left walking stance, slipping the right foot.





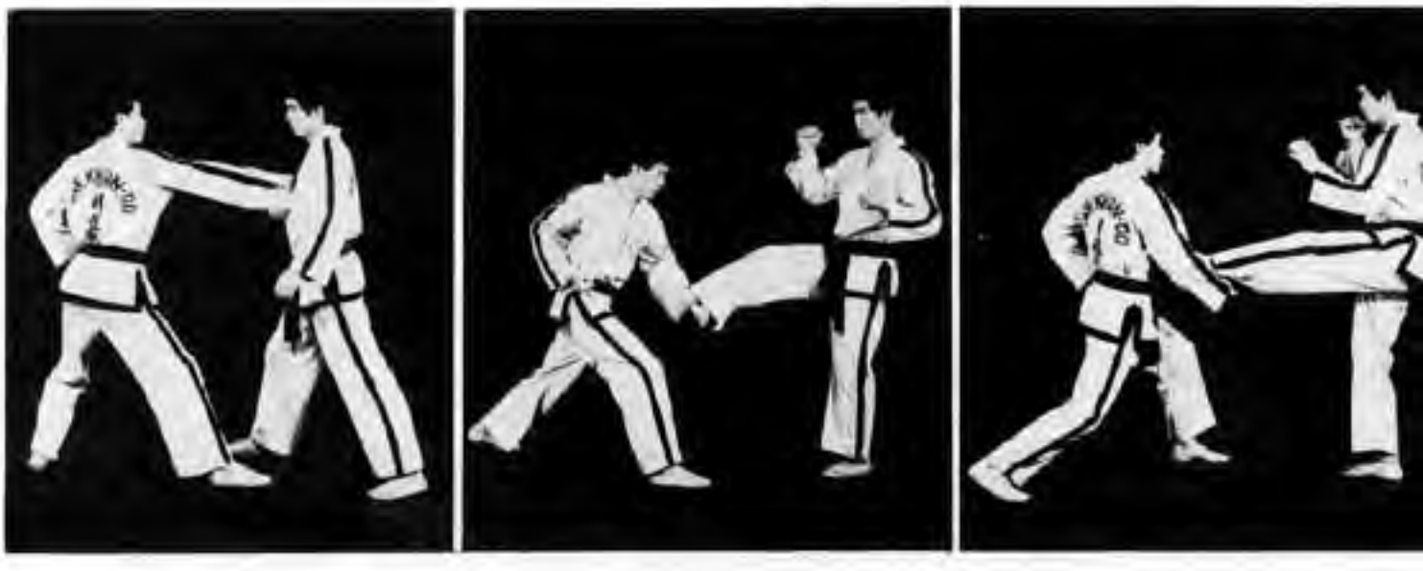
X: Low front snap kick to the groin area.
Y: Walking stance knife-hand low reverse outward block, and then a low front snap kick with the left knee.





X: Low front snap kick to the groin area.
Y: L-stance knife-hand reverse low outward block, and then a middle punch while forming a left walking stance, slipping the left foot.





X: Middle front snap kick to the solar plexus.
Y: L-stance palm upward block, and then a knife-hand side strike while forming a sitting stance, pivoting with the right foot.









X: Low front snap kick to the groin area.
Y: Walking stance circular block with an inner forearm, and then a middle punch with the right fist while forming a left L-stance, pivoting with the left foot.







X: Low side piercing kick to the lower abdomen.
Y: Walking stance X-fist pressing block, and then a high side piercing kick with the left foot.







B. Two-Step Sparring *(Ibo Matsogi)*

The main purpose of this sparring is to acquire a mixed technique of hand and foot parts, the attacker therefore, must use both the hand and the foot alternately.

It is, however, entirely optional wether the attacker uses the hand or the foot first. As in the case of three step sparring there are two methods of practise.

(1) The attack is executed only while stepping forward and the defense while stepping backward.

(2) Both the attack and the defense are executed while stepping either forward or backward.

a. The distance between X and Y is basically the same as that of three step sparring, though it can be flexible.

b. X and Y take an attention stance on line AB facing each other.

C

A ——————————— B **Direction Diagram**

D

Typical Procedure of Two-Step Sparring

1. At the command of "two-step sparring ready (Ibo Matsogi Junbi)":

X: Move the right foot to A forming a right L-stance while executing a forearm guarding block.

Y: Take a parallel ready stance moving the left foot.
Both X and Y shout "Ya" as a ready signal.



2. At the command of "commence".

i.X: Move the right foot to B, forming a right walking stance toward B while punching with the right fist.

Y: Move the right foot to B to form a left walking stance toward A while executing a side block with the left inner forearm.

ii.X: Execute a low front snap kick to the lower abdomen with the left foot.

Y: Move the left foot to B, forming a right walking stance toward A while executing a pressing block with an X-fist.

Method One





2. At the command of "commence":

i.X: Move the left foot to A, forming a right walking stance toward B while punching with the right fist.

Y: Move the left foot to A, forming a left walking stance toward A while executing a side block, with the left inner forearm.

ii.X: Execute a low front snap kick to the lower abdomen with the right foot.

Y: Execute a pressing block with an X-fist.

Method Two





3. At the command of "stop":
Both X and Y bring the right foot respectively to form a parallel ready stance.

Y: Execute a high punch with the right fist.





Y: Execute a high punch with the right fist.

3. At the command of "stop":
Both X and Y bring the right foot respectively to form a parallel ready stance.





X: Right walking stance middle obverse punch, and then a middle side piercing kick with the left foot.

Y: Left walking stance outer forearm obverse side block, left L-stance right outer forearm inward block, and then a right walking stance front elbow strike, slipping the right foot.





X: Low front snap kick with the right foot, and then a right walking stance middle obverse punch.

Y: Left walking stance forearm low obverse block, side rising kick with the right foot soon after moving the left foot to B, and then a left L-stance knife-hand outward strike.





X: Left L-stance middle reverse punch, and then alow front snap kick with the left instep.

Y: Right L-stance inner forearm outward block, right walking stance knife-hand low obverse outward block, and then a high reverse punch with the left fist, maintaining the same stance.



X: Middle side piercing kick with the right foot, and then a right L-stance outward strike with the left knife-hand.

Y: Left L-stance knife-hand guarding block, right L-stance knife-hand reverse outward block, and then a middle punch with the right fist while forming a left walking stance, slipping the left foot.



X: Left walking stance high reverse punch with the right fist, and then a low front snap kick with the right foot.
Y: Left walking stance outer forearm obverse side block, X fist pressing block, and then an upset punch with the right fist, maintaining the same stance.

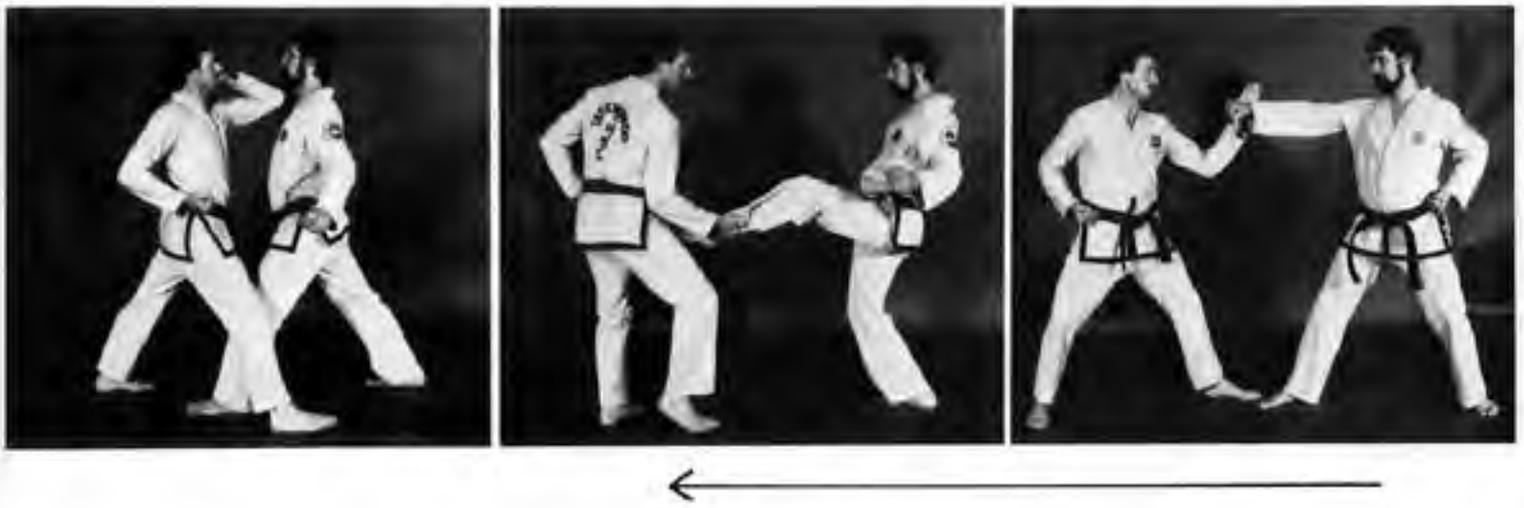


X: Low front snap kick with the right instep, and then a right walking stance high obverse punch.
Y: Right walking stance palm reverse pressing block, left walking stance knife-hand reverse side block, and then a low front snap kick with the right knee.



X: Left L-stance middle reverse punch, and then a low turning kick with the left foot.

Y: Right L-stance left palm inward block, left rear foot stance right palm upward block, and then a right walking stance left upper elbow strike, slipping the right foot.



X: Left walking stance knife-hand reverse front downward strike, and then a middle side piercing kick with the right foot.

Y: Right L-stance forearm reverse rising block, left L-stance forearm guarding block, and then a middle side piercing kick with the right foot.



X: Low front snap kick with the right foot, and then a sitting stance side strike with the left knife-hand.

Y: Right walking stance knife-hand low reverse outward block, right rear foot stance knife-hand guarding block, and then a middle side front snap kick with the left foot.



X: Left L-stance middle reverse punch, and then a middle side front snap kick with the left foot.

Y: Left waslking stance double forearm obverse block, left L-stance right palm upward block, and then an upset punch with the left fist while forming a right walking stance, slipping the right foot.



X: Low front snap kick with the right foot, and then a left walking stance back fist obverse high side strike.

Y: Left L-stance forearm low reverse block, left walking stance double forearm obverse block, and then a middle punch with the left fist while forming a right L-stance, pulling the right foot.





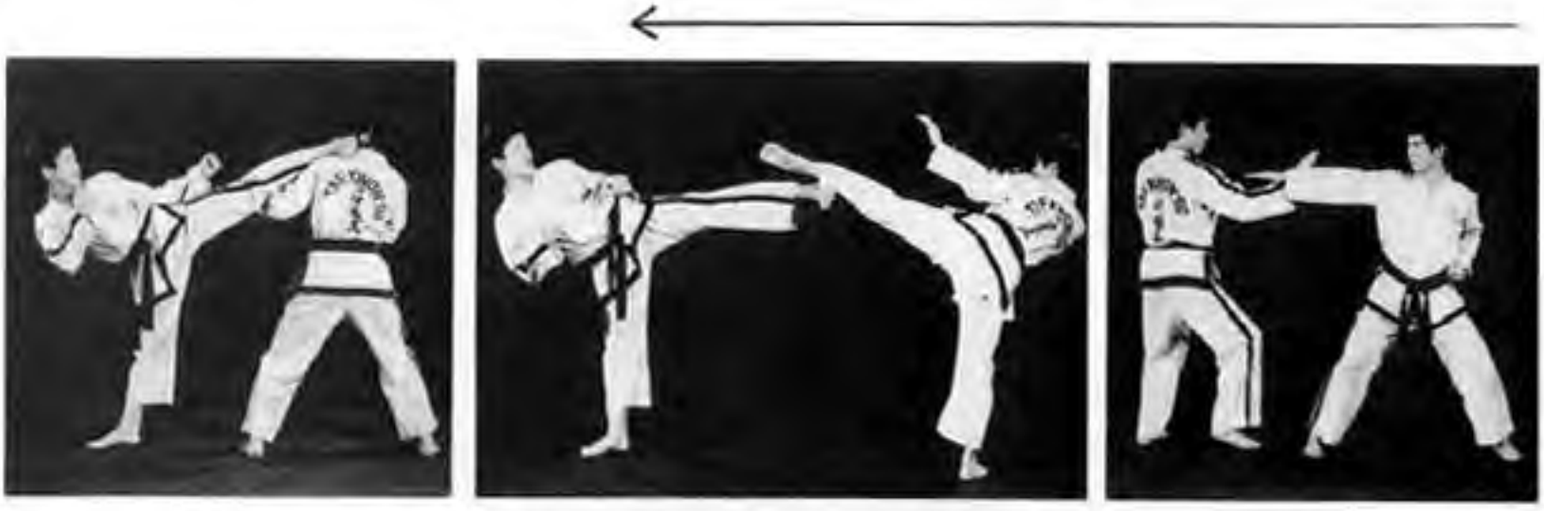
X: Right X-stance right back fist high side strike, and then a high side piercing kick with the right foot.

Y: Left L-stance knife-hand reverse outward block, right walking stance X-forearm pressing block, and then a high reverse turning kick with the right foot.



X: Middle side piercing kick with the right foot, and then a left walking stance straight fingertip obverse thrust.

Y: Right L-stance left palm inward block, left rear foot stance palm reverse upward block, and then a high side strike with the left back fist while forming a right X-stance in a jumping motion.



X: Sitting stance right knife-hand high side strike, and then a middle side turning kick with the left instep.

Y: Left rear foot stance knife-hand guarding block in a dodging motion, side rising kick with the left foot, and then a middle side piercing kick with the same foot.

X: Middle side front snap kick with the right foot, and then a right walking stance twin fist high vertical punch.
Y: Right L-stance knife-hand block, right walking stance knife-hand wedging block, and then a low front snap kick with the left knee.



X: Middle side piercing kick with the right foot, and then right L-stance left knife-hand outward strike.
Y: Right walking stance palm obverse hooking block, right rear foot stance forearm guarding block in a sliding motion, and then a middle side piercing kick with the left foot.





X: Middle side piercing kick with the left foot, and then a left walking stance twin fist high vertical punch.

Y: Right walking stance palm reverse hooking block, left walking stance outer forearm wedging block, and then a low front snap kick with the righ instep.



X: Middle front snap kick with the right foot, and then a left walking stance straight fingertip reverse thrust.

Y: Right L-stance left reverse knife-hand outward block, left rear foot stance palm reverse upward block, and then a twin fist high vertical punch while forming a right walking stance, slipping the right foot.

X: Right walking stance straight fingertip obverse thrust, and then a middle turning kick with the left instep.

Y: Right L-stance left back hand outward block, left rear foot stance knife-hand guarding block, and then a right X-stance right knife-hand outward strike in a jumping motion.



X: Middle side piercing kick with the right foot, and then a left walking stance knife-hand reverse front downward strike.

Y: Left L-stance twin forearm block, left walking stance forearm obverse rising block, and then a flat fingertip high reverse thrust, maintaining the same stance.



X: Right walking stance knife-hand obverse front downward strike, and then a middle front snap kick with the left foot.
Y: Right walking stance forearm obverse rising block, right rear foot stance knife-hand low block in a sliding motion, and then a left knife-hand high inward strike while forming a right L-stance, slipping the left foot.





X: Sitting stance side downward strike with the rigt knife-hand, and then a turning kick with the left knee.
Y: Right rear foot stance forearm reverse rising block, left L-stance forearm guarding block in a sliding motion, and then a high side piercing kick with the right foot.

X: Middle side piercing kick with the right foot, and then a left walking stance knife-hand obverse front downward strike.
Y: Left rear foot stance twin forearm block, left walking stance forearm reverse rising block, and then a middle obverse punch, maintaining the same stance.



X: Low front snap kick with the right knee, and then a left walking stance straight fingertip middle obverse thrust.
Y: Left L-stance forearm guarding block in a sliding motion, right rear foot stance inner forearm reverse outward block, and then a high thrust with the left flat fingertip, maintaining the same stance.



Following examples of two step-sparring are for the advanced student.

X: Right walking stance high reverse punch, and then a low reverse turning kick with the left foot.
Y: Left L-stance twin knife-hand block, right rear foot stance knife-hand guarding block, and then a high reverse turning kick with the right foot.





X: Left L-stance high reverse punch, and then a flying side piercing kick with the right foot.
Y: Left rear foot stance twin knife-hand block, right L-stance forearm guarding block in a sliding motion, and then a sitting stance flat fingertip side thrust, slipping the right foot.





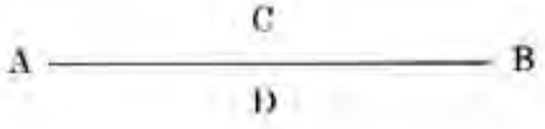


C. One-Step Sparring *(Ilbo Matsogi)*

Vertually, this sparring is considered the most important one from the point of view that the ultimate goal of Taekwon-Do in real combat is to win the victory with just a single seasoned blow.

As a matter of fact it not only is exercised at all levels but also can be used in actual situation. It is, therefore, advisable for the student to apply all techniques exclusively including counter-attack, flying attack and defense, and dodging attack with hand or foot while flying under various assumptions.

The secret of this sparring is to deliver a competely accurate speedy and decisive blow at the opponent's vital spot at the right time with the right weapon while defending against the opponent's attack effectively.



Direction Diagram

Typical Procedure of One-Step Sparring



X and Y take an attention stance respectively.

The distance between X and Y can be flexible according to the technique to be used, though one full length of stance is normal.



1. At the command of "one-step sparring ready":
   X: Take a parallel ready stance, moving the right foot.
   Y: Take a parallel ready stance, moving the left foot.
   Both X and Y shout "Ya" as a ready signal.



2. At the command of "commence":
   X and Y take appropriate action of attack and defence respectively.



Y: Execute a counter-attack.



3. At the command of "stop":
   X and Y return to ready stance respectively.

X: Walking stance middle obverse punch.
Y: Walking stance outer forearm obverse side block, and then a turning kick with the right knee.





X: Walking stance middle reverse punch.
Y: L-stance knife-hand outward block, and then a middle side piercing kick with the left foot.



X: Walking stance middle obverse punch.
Y: L-stance reverse knife-hand inward block, and then a middle side front snap kick with the left foot.





X: Walking stance middle reverse punch.
Y: Walking stance inner forearm obverse outside block, and then a low front snap kick with the left instep.







X: Walking stance middle obverse punch.
Y: Walking stance outer forearm obverse outside block and then a middle side punch while forming a sitting stance, moving the right foot forward.





X: Walking stance middle obverse punch.
Y: L-stance back hand outside block, and then a middle side piercing kick with the right foot.



X: Walking stance middle obverse punch.
Y: L-stance outer forearm inward block, and then a middle punch while forming a left fixed stance, slipping the left foot.





X: Walking stance middle obverse punch.
Y: Walking stance back hand obverse inside block, and then a low front snap kick with the right knee.







X: Walking stance middle reverse punch.
Y: L-stance inner forearm reverse outside block, and then a flat fingertip high thrust while shifting to A, maintaining the same stance.









X: Walking stance middle obverse punch.
Y: L-stance knife-hand reverse inward block, and then a low side front snap kick with the right foot.

X: Walking stance middle obverse punch.
Y: Walking stance knife-hand reverse side block, and then a high turning kick with the right instep.







X: Walking stance middle obverse punch.
Y: Walking stance reverse knife-hand reverse side block, and then a low thrust with the right upset fingertip while forming a left walking stance, slipping the left foot.





X: Walking stance middle reverse punch.
Y: L-stance reverse knife-hand reverse upward block, and then a back fist side strike while forming a left rear foot stance, moving the right foot to A.







X: Walking stance middle reverse punch.
Y: Front rising kick, and then a side strike with the left back fist while forming a left X-stance.





X: Walking stance middle obverse punch.
Y: L-stance reverse knife-hand guarding block, and then a back fist side front strike while forming a left walking stance, slipping the left foot.

X: Walking stance middle reverse punch.
Y: Side rising kick, and then a back fist reverse front strike forming a left walking stance.





X: Walking stance middle reverse punch.
Y: L-stance knife-hand guarding block and then a flat fingertip high reverse thrust while forming a left low stance, slipping the left foot.



X: Walking stance middle obverse punch.
Y: Rear foot stance outer forearm inward block and then an upset punch while forming a right walking stance, slipping the right foot.





X: Walking stance middle obverse punch.
Y: Rear foot stance palm reverse upward block, and then a low side front snap kick with the left foot.











X: Walking stance middle obverse punch.
Y: Rear foot stance palm reverse downward block, and then an upper elbow strike while forming a left walking stance, slipping the left foot.

X: Walking stance middle reverse punch.
Y: Rear foot stance forearm guarding block while sliding to B, and then an L-stance side elbow thrust while sliding to A.





X: Walking stance middle obverse punch.
Y: Walking stance knife-hand obverse side block, and then a high inward vertical kick with the right foot.





X: Walking stance middle obverse punch.
Y: L-stance X-knife-hand checking block, and then a low front snap kick with the right knee, pulling the opponent's hand.







X: Walking stance middle obverse punch.
Y: Rear foot stance bow wrist reverse upward block, and then a middle vertical punch with the right fist while forming a left walking stance, slipping the left foot.





X: Walking stance middle reverse punch.
Y: L-stance forearm guarding block, and then a knife-hand middle outward strike while forming a sitting stance, slipping the right foot.

X: Walking stance middle obverse punch.
Y: Walking stance palm obverse outside hooking block, and then a middle side piercing kick with the right foot, pulling the opponent's hand.





X: Walking stance middle obverse punch.
Y: L-stance palm reverse hooking block, and then a middle side front snap kick with the left foot.



X: Walking stance middle reverse punch.
Y: Rear foot stance X-knife-hand checking block, and then a side front snap kick with the left knee, pulling both hands.





X: Walking stance straight fingertip obverse thrust.
Y: L-stance knife-hand reverse downward block, and then a flat fingertip reverse high inward cross-cut while forming a left low stance, slipping the left foot.











X: Walking stance middle obverse punch.
Y: Rear foot stance knife-hand guarding block, and then a front elbow strike while forming a right walking stance, moving the right foot forward.

X: Walking stance middle obverse punch.
Y: Rear foot stance knife-hand reverse inward block and then a high elbow strike while forming a left walking stance, slipping the left foot.



X: Walking stance middle reverse punch.
Y: Rear foot stance reverse knife-hand guarding block, and then a middle outward vertical kick with the left foot.





X: Walking stance middle obverse punch.
Y: Rear foot stance inner forearm reverse inside block, and then a back elbow thrust while forming a sitting stance, moving the right foot to AD.







X: Walking stance middle reverse punch.
Y: Walking stance reverse knife-hand reverse side block and then a back fist front strike while forming a parallel stance, moving the right foot.









X: Walking stance middle obverse punch.
Y: Fixed stance outer forearm downward block and then a middle knuckle fist high vertical punch while forming a right rear foot stance, pulling the right foot.

X: Walking stance middle obverse punch.
Y: L-stance palm obverse upward block, and then a knife-hand downward strike while forming a right vertical stance, pulling the right foot.







X: Walking stance middle obverse punch.
Y: Rear foot stance double forearm reverse block, and then a knife-hand downward strike while forming a sitting stance, moving the left foot in a stamping motion.





X: Walking stance middle obverse punch.
Y: Rear foot stance knife-hand reverse outward block, and then a middle knuckle fist upset punch while forming a right L-stance in a sliding motion.







X: Walking stance middle obverse punch.
Y: Rear foot stance reverse knife-hand reverse upward block, and then an outward cross-cut with the right flat fingertip while forming a L-stance, slipping the right foot.





X: Walking stance middle reverse punch.
Y: Walking stance double forearm reverse block and then a back fist high side strike while forming a close stance, pulling the right foot.

X: Walking stance middle obverse punch.
Y: Walking stance outer forearm obverse downward block, and then an upward punch while forming a left X-stance, in a jumping motion.



X: Walking stance middle obverse punch.
Y: Outside hooking kick, and then a middle side piercing kick with the right foot.



X: Walking stance middle obverse punch.
Y: Outside crescent kick, and then a side piercing kick.



X: Walking stance middle reverse punch.
Y: Inside hooking kick with the left foot, and then an inward cross-cut while forming a right L-stance in a stamping motion.











X: Walking stance middle reverse punch.
Y: Walking stance X-fist downward block, and then a reverse hooking kick with the right foot.

X: Walking stance middle obverse punch.
Y: Walking stance x-knife-hand downward block, and then a long fist high punch while shifting to A, maintaining the same stance.



X: Walking stance middle reverse punch.
Y: L-stance outer forearm reverse outward block, and then a low side front kick with the right foot.





X: Walking stance middle reverse punch.
Y: L-stance palm reverse downward block, and then a low twisting kick with the right foot.







X: Walking stance middle reverse punch.
Y: L-stance outer forearm obverse downward block, and then a back fist front strike while forming a right x-stance.









X: Walking stance middle obverse punch.
Y: X-stance twin palm front block, and then a dodging side piercing kick with the right foot while flying away from the opponent to B.



X: Walking stance middle obverse punch.
Y: Rear foot stance double forearm block, and then a back piercing kick with the right foot.





X: Walking stance middle reverse punch.
Y: L-stance reverse knife-hand obverse upward block and then a low twisting kick, skipping with the left foot.





X: Walking stance middle reverse punch.
Y: Rear foot stance forearm obverse downward block, and then a palm middle pushing block, moving the left foot to AD.







X: Walking stance middle obverse punch.
Y: Rear foot stance knife-hand hooking block, and then a high elbow strike, while forming a left low stance, slipping the left foot.





X: Walking stance middle reverse punch.
X: Rear foot stance foream reverse downward block, and then a high turning kick with the left instep.

X: Walking stance middle obverse punch.
Y: Rear foot stance knife-hand obverse downward block, and then a back fist side front strike while forming a left low stance, slipping the left foot.





X: Walking stance middle obverse punch.
Y: Rear foot stance twin palm reverse downward block, and then a reverse hooking kick.



X: Walking stance middle reverse punch.
Y: L-stance twin palm downward block, and then a forefinger thrust while forming a left walking stauce, slipping the left foot.





X: Walking stance, middle obverse punch.
Y: Inward vertical kick with the right foot, and then a back fist high side strike while forming a right x-stance in a jumping motion.









X: Walking stance middle reverse punch.
Y: Walking stance x-knife-hand front block, and then a side piercing kick with the left foot.



X: Walking stance high obverse punch.
Y: Walking stance knife-hand obverse front block, and then an upset punch while forming a sitting stance, moving the right foot.





X: Walking stance high obverse punch.
Y: Walking stance outer forearm obverse front block, and then a low side front snap kick with the right instep.



X: Walking stance high reverse punch.
Y: Walking stance forearm obverse rising block, and then a middle front snap kick with the right knee.





X: Walking stance high obverse punch.
Y: Walking stance forearm reverse rising block and then a flat fingertip high thrust while forming a left rear foot L-stance, pulling the right foot.











X: Walking stance high obverse punch.
Y: Walking stance knife-hand obverse rising block and then an upset punch with the right foot, shifting to A.

X: Walking stance high obverse punch.
Y: Walking stance arc-hand reverse rising block, and then a twin fist high vertical punch in a shifting motion.



X: Walking stance high reverse punch.
Y: L-stance forearm reverse rising block, and then a middle front snap kick with the left foot.





X: Walking stance high obverse punch.
Y: Bending ready stance A, dodging to C, and then a high side piercing kick with the left foot.







X: Walking stance high obverse punch.
Y: Walking stance X-forearm rising block, and then a pressing kick with the right foot.









X: Walking stance high reverse punch.
Y: Walking stance knife-hand guarding block, and then an obverse punch while forming a right L-stance, sliding to A.

X: Walking stance high obverse punch.
Y: Walking stance knife-hand reverse front block, and then a back fist reverse side front strike while forming a right rear foot stance, moving the left foot.







X: Walking stance high reverse punch.
Y: High side piercing kick with the right foot, and then a knife-hand side strike while forming a sitting stance toward D.





X: Walking stance high reverse punch.
Y: Hooking kick, and then a side piercing kick in succession with the right foot.







X: Walking stance high obverse punch.
Y: Rear foot stance forearm guarding block, sliding to B, and then a dodging reverse turning kick with the right foot while flying away from the opponent.





X: Walking stance high obverse punch.
Y: Double side piercing kick.

X: Walking stance high obverse punch.
Y: Low stance flat fingertip high thrust, and then a back fist obverse front strike while forming a left walking stance, pulling the right foot.





X: Walking stance high reverse punch.
Y: Low side front snap kick with the left foot, and then a high punch while forming a left walking stance.



X: Walking stance high obverse punch.
Y: Double side piercing kick.





X: Walking stance high reverse punch.
Y: Rear foot stance forearm rising block, and then a middle knuckle fist upset punch while forming a right L-stance, slipping the left foot.











X: Walking stance high obverse punch.
Y: Low twisting kick, and then a back fist high side strike while forming an X-stance in a jumping motion.

X: Walking stance high reverse punch.
Y: Middle front snap kick, and then an upset punch with the right middle knuckle fist while forming a left X-stance in a jumping motion.



X: Walking stance high reverse punch.
Y: Dodging side piercing kick while flying away from the opponent to B, and then a knife-hand side strike while forming a left L-stance.





X: Walking stance high obverse punch.
Y: Front checking kick, and then a high side punch while forming a left X-stance toward D.







X: Walking stance high obverse punch.
Y: Hooking kick, and then a double finger high reverse thrust while forming a left walking stance.









X: Walking stance high obverse punch.
Y: Crescent kick, and then an angle fingertip middle thrust while forming a left walking stance.

X: Walking stance high obverse punch.
Y: Rear foot stance reverse knife-hand reverse side block and then a high strike with the right finger pincers while forming a left walking stance, slipping the left foot.







X: Walking stance high obverse punch.
Y: Parallel stance X-fist rising block and then a knife-hand high side strike while forming a close stance, bringing the left foot.





X: Walking stance flat finger high obverse thrust.
Y: X-stance X-fist rising block, and then a flat fingertip outward cross-cut while flying away from the opponent to B.







X: Walking stance twin fist high vertical punch.
Y: Walking stance inner forearm wedging block and then a high vertical punch while forming a right L-stance, pulling the right foot.





X: Walking stance high obverse punch.
Y: L-stance knife-hand reverse outward block while punching, and then a flying side front kick while dodging to A.

X: Walking stance twin fist high vertical punch.
Y: Walking stance knife-hand wedging block and then an upward kick with the left knee, pulling both hands downward.





X: Walking stance twin fist high vertical punch.
Y: Walking stance outer forearm wedging block and then an upward punch while forming a right rear foot stance, moving the left foot to B.



X: Walking stance knife-hand obverse front strike.
Y: Sitting stance outer forearm W-shape block and then a middle side piercing kick, slipping the right foot.





X: Walking stance knife-hand reverse front strike.
Y: High side piercing kick with the right foot while supporting the body with both hands and the left knee.









X: Walking stance reverse knife-hand obverse front strike.
Y: Walking stance knife-hand obverse side block, and then a back fist side back strike while forming a left L-stance, moving the right foot to A.



X: Walking stance twin knife-hand inward strike.
Y: Walking stance twin back hand parallel block and then a flat fingertip high thrust while forming a right L-stance, pulling the left foot.





X: Walking stance twin reverse knife-hand inward strike.
Y: Walking stance reverse knife-hand wedging block, and then a twin fist high vertical punch while shifting to A.



X: Walking stance knife-hand reverse front downward strike.
Y: Parallel stance X-fist rising block and then an upset punch, maintain ing the same stance.





X: Walking stance side fist obverse front downward strike.
Y: Walking stance X-knife-hand rising block and then a turning kick with the left knee, pulling the opponents hand to the right.









X: Walking stance back fist reverse front downward strike.
Y: Walking stance twin palm rising block and then an upset punch while forming a parallel stance, pulling the left foot.



X: Walking stance back fist obverse high side strike.
Y: Rear foot stance forearm guarding block while dodging to B, and then a pick-shape kick with the right foot.







X: Walking stance back fist high reverse side strike.
Y: Parallel stance inner forearm parallel back, and then a dodging side strike with the right back fist while flying away from the opponent to D.





X: Walking stance upset punch.
Y: Parallel stance X-fist pressing block, and then a dodging punch with the left fist while flying away from the opponent to B.





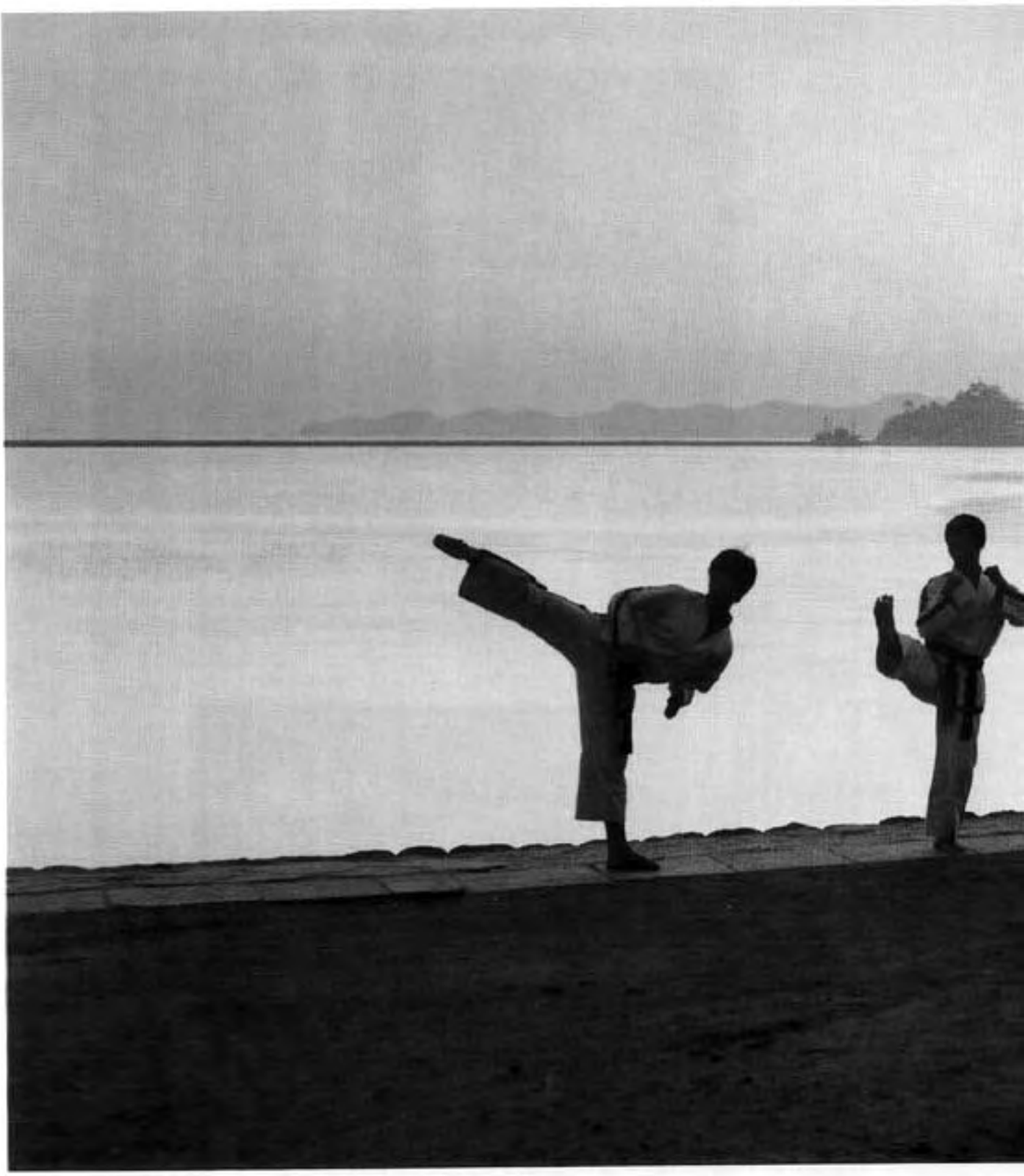


X: Walking stance back fist obverse front strike.
Y: Parallel stance X-fist front block, and then a dodging side strike with the right knife-hand while flying away from the opponent to BD.





X: Walking stance arc-hand reverse crescent strike.
Y: X-stance inner forearm parallel block, and then a dodging side punch with the left fist while flying away from the opponent.





X: X-stance knife-hand front downward strike in a jumping motion.
Y: Walking stance X-fist rising block, and then a reverse hooking kick with the left foot.



X: X-stance back fist high side strike in a jumping motion.
Y: L-stance twin knife-hand block, and then a knife-hand side strike while flying.





X: X-stance back fist horizontal strike in a jumping motion.
Y: Sitting stance outer forearm W-shape block, and then a high reverse turning kick with the left ball of the foot.







X: X-stance knife-hand high side strike in a jumping motion.
Y: L-stance forearm guarding block, and then a flying outward vertical kick with the left foot.









X: X-stance middle knuckle fist vertical punch while flying.
Y: Walking stance X-fist front block, and then a high side turning kick with the right foot.

X: L-stance middle reverse punch.
Y: L-stance inner forearm outside block and then a flat fingertip middle thrust while forming a right fixed stance, slipping the right foot.





X: L-stance middle reverse punch.
Y: Rear foot stance knife-hand reverse side block, and then a sweeping kick with the left side sole.



X: L-stance middle reverse punch.
Y: Rear foot stance dodging to AD, and then a downward kick with the right foot.





X: L-stance middle reverse punch.
Y: Rear foot stance knife-hand outward block, and then a vertical kick with the right reverse footsword.









X: L-stance middle reverse punch.
Y: Rear foot stance reverse knife-hand outward block, and then a middle side front snap kick with the left foot.



X: L-stance middle reverse punch.
Y: Middle twisting kick with the left foot, and then a back fist downward strike while forming a left X-stance toward BD.



X: L-stance middle obverse punch.
Y: Rear foot stance knife-hand downward block and then a knife-hand inward strike while forming a close stance, pulling the left foot.





X: L-stance middle obverse punch.
Y: L-stance X-knife-hand checking block and then a straight elbow thrust, pulling the opponent's hand.







X: L-stance middle obverse punch.
Y: Rear foot stance palm upward block and then a reverse knife-hand front strike while forming a left walking stance, slipping the left foot.









X: L-stance middle obverse punch.
Y: Rear foot stance knife-hand reverse downward block, and then a high reverse hooking kick with the right foot.

X: L-stance middle obverse punch.
Y: Rear foot stance reverse knife-hand outward block, and then a high turning kick with the right instep.





X: L-stance middle obverse punch.
Y: Bending ready stance B, and then a back piercing kick with the left foot.



X: L-stance high obverse punch.
Y: L-stance palm reverse inward block and then a middle vertical punch while forming a left walking stance, slipping the left foot.





X: L-stance middle obverse punch.
Y: middle hooking kick, and then a back fist horizontal strike while forming a left L-stance.











X: L-stance flat fingertip high obverse thrust.
Y: Rear foot stance forearm guarding block and then a knife-hand side strike while forming a sitting stance, slipping the right foot.

X: L-stance knife-hand reverse downward strike.
Y: Walking stance twin palm rising block, and then a turning kick with the right knee.



X: L-stance back fist reverse downward strike.
Y: High turning kick with an instep while supporting the body with both hands and knee and then a high punch, pressing the ground with the left hand.





X: L-stance back hand reverse downward strike.
Y: L-stance forearm rising block and then a flat fingertip thrust while forming a sitting stance, slipping the right foot.







X: L-stance knife-hand high reverse outward strike.
Y: Close stance inner forearm side front block, and then a dodging front snap kick with the right foot while flying away from the opponent to B.









X: L-stance knife-hand high reverse outward strike.
Y: Sitting stance forearm guarding block, and then a side pushing kick with the right foot.

X: L-stance knife-hand middle reverse outward strike.
Y: Sweeping kick with the right back heel while supporting the body with both hands and the left knee.







X: Fixed stance middle punch in a sliding motion.
Y: Rear foot stance knife-hand guarding block, and then a dodging side piercing kick with the right foot while flying away from the opponent to B.





X: Rear foot stance middle knuckle fist high vertical punch.
Y: Parallel stance X-fist front block and then a forefinger thrust while forming a left walking stance, moving the right foot to B.







X: Rear foot stance middle reverse punch.
Y: Outside hooking kick, and then a middle side piercing kick in succession with the right foot.





X: Rear foot stance middle reverse punch.
Y: Rear foot stance forearm reverse downward block and then a middle vertical punch while forming a left walking stance, slipping the left foot in a sliding motion.

X: Sitting stance middle side punch.
Y: Rear foot stance palm reverse downward block, and then a high side turning kick with the right foot.





X: Sitting stance middle side punch.
Y: Rear foot stance back hand inside hooking block and then a high crescent punch, pulling the opponent's hand while forming a left walking stance, slipping the left foot.



X: Sitting stance middle side punch.
Y: Rear foot stance knife-hand guarding block while dodging to D, and then a middle twisting kick with the left instep. ←





X: Sitting stance knife-hand high side strike.
Y: Sitting stance palm pushing block, and then a middle punch with the right fist moving the left foot to BD.









X: Sitting stance knife-hand middle side strike.
Y: L-stance forearm guarding block and then a front elbow strike while forming a left walking stance, moving the left foot forward.





X: Sitting stance knife-hand high side strike.
Y: Close stance reverse knife-hand parallel block, and then a dodging front snap kick with the right foot while flying away from the opponent to B.

X: Sitting stance knife-hand middle side strike.
Y: Rear foot stance knife-hand guarding block, and then a high reverse hooking kick with the right foot.





X: X-stance knife-hand middle side strike in a jumping motion.
Y: Sitting stance knife-hand guarding block, and then a knife-hand outward strike while flying.







X: X-stance middle side punch in a jumping motion.
Y: Rear foot stance palm downward block, and then an angle fingertip middle thrust while forming a right walking stance, moving the right foot forward.









X: X-stance high side punch in a sliding motion.
Y: L-stance knife-hand reverse rising block and then an inward strike with the right under fist while forming a left walking stance, slipping the left foot.

X: Flying middle punch.
Y: L-stance knife-hand guarding block, and then a mid-air strike with the right knife-hand.



X: Flying middle punch.
Y: Palm inside hooking block, and then a middle punch with the right fist while the body is in the air.





X: Flying middle punch.
Y: X-stance outer forearm front block, and then a middle punch followed by an upset punch while the body is in the air.








X: Flying middle punch.
Y: Parallel stance X-fist front block, and then a dodging thrust while flying away from the opponent to B.








X: Flying middle punch.
Y: Parallel stance outer forearm front block, and then a dodging side strike with the right back fist while flying away from the opponent to BD.





X: Flying middle punch.
Y: L-stance forearm guarding block, and then an outward double side strike with the right knife-hand while flying.







X: Flying middle punch.
Y: Dodging reverse turning kick with the right foot while flying away from the opponent to B.







X: Flying middle side punch.
Y: L-stance knife-hand guarding block, and then a mid-air kick with the right foot.





X: Flying middle punch.
Y: Walking stance X-fist rising block, and then a dodging horizontal double punch with the right fist while flying away from the opponent.







X: Flying middle punch.
Y: Rear foot stance X-knife-hand checking block, and then a horizontal double front snap kick with the right foot while flying.







X: Flying middle punch.
Y: Parallel stance outer forearm W-shape block, and then a flying vertical side double punch.





X: Flying middle punch.
Y: Walking stance knife-hand front block, and the a dodging side front snap kick with the right foot while flying away from the opponent.





X: Flying knife-hand outward strike.
Y: Close stance inner forearm side front block, and then a dodging middle twisting kick while flying away from the opponent to BC.





X: Flying knife-hand outward strike.
Y: L-stance back hand side block, and then a dodging outward vertical kick while flying away from the opponent to B.



X: Flying knife-hand outward strike.
Y: Sitting stance knife-hand W-stape block, and then a flying vertical double side piercing kick.





X: Flying knife-hand outward strike.
Y: Rear foot stance reverse knife-hand guarding block, moving the left foot to A, and then a flying vertical double turning kick.













X: Flying knife-hand outward strike.
Y: Parallel stance inner forearm W-shape block, and then a flying horizontal double side piercing kick.















X: Flying knife-hand outward strike.
Y: Close stance outer forearm outward block, and then a dodging side strike with the right back fist while flying away from the opponent to C.

X: Flying knife-hand inward strike.
Y: L-stance forearm guarding block, and then a flying vertical double outward strike with the left knife-hand.







X: Flying back fist side strike.
Y: L-stance knife-hand guarding block, moving the right foot to B in a sliding motion and then a mid-air strike (360 degrees) with the right back fist.

X: Low front snap kick to the lower abdomen.
Y: Walking stance forearm low obverse block and then a flat fingertip high thrust while forming a low stance, slipping the left foot.





X: Low front snap kick to the lower abdomen.
Y: Walking stance forearm low reverse block, and then a back fist side strike while forming a close stance, bringing the right foot.



X: Low front snap kick to the lower abdomen.
Y: Walking stance X-fist pressing block and then a back fist side front strike while shifting to A, maintaining the same stance.





X: Low front snap kick to the lower abdomen.
Y: Walking stance twin palm pressing block, and then a low front snap kick with the right knee.











X: Low front snap kick to the lower abdomen.
Y: Walking stance reverse knife-hand circular block to throw.

X: Low front snap kick to the lower abdomen.
Y: L-stance forearm low reverse block, and then a middle punch with the left fist while forming a left fixed stance, slipping the left foot.



X: Low front snap kick to the lower abdomen
Y: L-stance low obverse block and then a middle punch with the left fist while shifting to A, maintaining the same stance.





X: Low front snap kick to the lower abdomen.
Y: L-stance X-fist pressing block, and then a middle side piercing kick with the left foot.







X: Low front snap kick to the lower abdomen.
Y: L-stance twin palm pressing block, and then a middle side front snap kick with the left foot.









X: Low front snap kick to the lower abdomen.
Y: L-stance palm scooping block and then a middle thrust with the right flat fingertip, maintaining the same stance.

X: Low side front snap kick to the lower abdomen.
Y: Rear foot stance forearm low reverse block and then a left upper elbow strike while forming a right walking stance, slipping the right foot.







X: Low side front snap kick to the lower abdomen.
Y: X-stance outer forearm low front block and then an upset punch with the right fist while forming a left walking stance, slipping the left foot.





X: Low side front side kick to the lower abdomen.

Y: Parallel stance twin palm low front block and then a high vertical punch with the right middle knuckle fist while forming a left rear front stance, moving the right foot to A.







X: Low side front snap kick to the lower abdomen.

Y: X-stance X-fist pressing block and then a high outward cross-cut with the right flat fingertip, maintaining the same stance.





X: Low side front snap kick to the lower abdomen.

Y: Rear foot stance twin palm pressing block and then a front elbow strike while forming a left walking stance, slipping the left foot.

X: Low front snap kick to the groin area.
Y: Walking stance knife-hand low obverse outward block, and then a middle side front snap kick with the left foot.





X: Low front snap kick to the groin area.
Y: Walking stance knife-hand low reverse outward block and then a front elbow strike while forming a parallel stance, moving the right foot.



X: Low front snap kick to the groin area.
Y: Walking stance knife-hand low obverse inward block and then a high punch with the left fist while shifting to A, maintaining the same stance.





X: Low front snap kick to the groin area.
Y: Walking stance knife-hand low reverse inward block, and then a dodging side front snap kick while flying away from the opponent to B.











X: Low front snap kick to the groin area.
Y: Walking stance reverse knife-hand low obverse inward block and then a twin knife-hand high inward strike while shifting to A, maintaining the same stance.

X: Low front snap kick to the groin area.
Y: Walking stance reverse knife-hand low reverse inward block and then a twin reverse knife-hand high inward strike, maintaining the same stance.



X: Low front snap kick to the groin area.
Y: Walking stance palm low obverse inward block, and then an upset punch with the right fist while flying.





X: Low front snap kick to the groin area.
Y: Walking stance palm low reverse inward block and then a twin fist high vertical punch while shifting to A, maintaining the same stance.







X: Low front snap kick to the groin area.
Y: L-stance knife-hand low obverse outward block, and then a high side piercing kick with the left foot.









X: Low front snap kick to the groin area.
Y: L-stance knife-hand low reverse outward block and then a middle punch with the right fist while forming a left walking stance, slipping the left foot.

X: Low front snap kick to the groin area.
Y: L-stance knife-hand low obverse inward block, and then an upward punch with the right fist while shifting to A, maintaining the same stance.







X: Low front snap kick to the groin area.
Y: L-stance reverse knife-hand low reverse inward block, and then a dodging outward vertical kick with the right foot while flying away from the opponent to B.





X: Low front snap kick to the groin area.
Y: L-stance reverse knife-hand low obverse inward block, and then a dodging side thrusting kick with the right foot while flying away from the opponent to B.







X: Low front snap kick to the groin area.
Y: L-stance knife-hand low reverse inward block and then a right upper back elbow strike while forming a left walking stance, slipping the left foot.





X: Low front snap kick to the groin area.
Y: L-stance double forearm low pushing block and then a high strike with the right are-hand while forming a left walking stance, slipping the left foot.

X: Low front snap kick to the groin area.
Y: L-stance knife-hand low guarding block, and then a high side strike with the right back fist while flying.





X: Low front snap kick to the groin area.
Y: L-stance reverse knife-hand low guarding block, and then an outward strike with the right knife-hand while flying.



X: Low front snap kick to the groin area.
Y: Rear foot stance knife-hand low obverse outward block, and then a low twisting kick with the left foot.





X: Low front snap kick to the groin area.
Y: Rear foot stance knife hand low reverse outward block and then a high elbow strike while forming a right walking stance, slipping the right foot.











X: Low front snap kick to the groin area.
Y: Rear foot stance reverse knife-hand low reverse inward block and then a front strike with the right knife-hand while forming a left walking stance, slipping the left foot.

X: Low front kick to the scrotum.
Y: Walking stance knife-hand low obverse front block, and then a middle side front snap kick with the left ball of the foot.



X: Low front snap kick to the scrotum.
Y: Walking stance knife-hand low reverse front block and then a middle punch with the left fist while forming a parallel stance, pulling the right foot.





X: Low front snap kick to the scrotum.
Y: X-stance knife-hand low front block, and then a reverse knife-hand high front strike while forming a walking stance, moving the right foot forward.







X: Low front snap kick to the scrotum with an instep.
Y: Sitting stance forefist pressing block moving the left foot and then a twin fist high vertical punch, maintaining the same stance.









X: Low front snap kick to the scrotum.
Y: X-stance reverse knife-hand low front block, and then a dodging front snap kick with the right foot while flying away from the opponent.

X: Low front snap kick to the scrotum with an instep.
Y: Walking stance palm reverse pressing block, and then a back fist side strike while forming an X-stance in a jumping motion.







X: Low front snap kick to the scrotum with an instep.
Y: Walking stance palm obverse pressing block and then a high punch with the left long fist while shifting to A, maintaining the same stance.





X: Low side front snap kick to the scrotum.
Y: Side checking kick and middle side piercing kick in succession with the right foot.







X: Low front snap kick to the scrotum with the knee.
Y: Rear foot stance twin palm pressing block, and then a dodging side punch with the right fist while flying away from the opponent to B.





X: Low front snap kick to the scrotum.
Y: Waving kick with the right foot, and then a high thrust with the right double finger while forming a sitting stance.

X: Low twisting kick.
Y: Low crescent kick with the right foot, and then a side punch with the right fist while the body is in the air.





X: Low twisting kick.
Y: L-stance knife-hand guarding block in a sliding motion to B, and then a side front snap kick with the right ball of the foot while flying.



X: Low twisting kick.
Y: Middle side thrusting kick with the right ball of the foot and then an inward strike with the right knife-hand while forming an X-stance.





X: Low twisting kick.
Y: L-stance forearm guarding block in a sliding motion to A, and then a side elbow thrust while forming a left rear foot stance, sliding to B.









X: Low twisting kick.
Y: Flying vertical double front snap kick with the right foot.



X: Low twisting kick.
Y: Rear foot stance forearm guarding block, dodging to B and then a high side strike with the right knife-hand while forming a sitting stance, moving the right foot to A.



X: Low twisting kick.
Y: Parallel stance, pulling the left foot, and then an outward strike with the right knife-hand while flying.





X: Low twisting kick with an instep.
Y: Rear foot stance in a sliding motion to B, and then a reverse turning kick with the right foot while flying.













X: Low twisting kick with the toes.
Y: Consecutive vertical strike with the right back fist and knife-hand while flying.





X: Low twisting kick with the toes.
Y: L-stance in a sliding motion, and then a consecutive thrust with the flat fingertip.

X: Middle front snap kick.
Y: Walking stance X-fist downward block, and then a high vertical punch with the right middle knuckle fist while forming a sitting stance, pulling the right foot.







X: Middle side front snap kick.
Y: Walking stance X-knife-hand downward block and then a high crescent strike with the right arc-hand maintaining the same stance.





X: Middle side front kick.
Y: L-stance forearm guarding block in a jumping motion to B and then a mid-air strike with the right back fist, spinning 180 degrees.







X: Middle side front snap kick.
Y: Crescent kick with the right foot, and then a side vertical punch with the right flat fist while forming a right X-stance.





X: Middle side front snap kick with an instep.
Y: Rear foot stance knife-hand guarding block, sliding to B and then a turning kick with an instep while flying.

X: Low side piercing kick to the low section.
Y: Left rear foot stance waist block with the right outer forearm, moving the left foot to B, and then a middle reverse turning kick with the left foot.





X: Low side piercing kick to the low section.
Y: Parallel stance twin palm low front block, and then a low front snap kick with the right foot while twisting the opponent's foot counter-clockwise.



X: Low side piercing kick to the low section.
Y: Low crescent kick with the left foot, and then a middle side piercing kick with the same foot.





X: Low side piercing kick to the middle section.
Y: Left L-stance palm reverse downward block, moving the left foot to A, and then a flying side piercing kick with the right foot.









X: Low side piercing kick to the middle section.
Y: Right L-stance X-fist downward block, moving the right foot to B, and then an inward strike with the right reverse knife-hand while flying.



X: Middle side piercing kick to the middle section.
Y: Right L-stance inner forearm reverse outward block, moving the left foot to B, and then a flying high reverse turning kick with the right ball of the foot.



X: Side piercing kick to the middle section.
Y: Left walking stance X-knife-hand downward block, moving the right foot to B, and then a high turning kick with the left foot.





X: Middle side piercing kick to the middle section.
Y: Right rear foot stance outer forearm reverse downward block, moving the right foot to B, and then an inward vertical kick with the right reverse footsword.







X: Middle side piercing kick to the middle section.

Y: Left rear foot stance twin palm downward block, moving the left foot to B, and then a left walking stance high crescent strike with the right arc-hand, slipping the left foot.









X: Middle side piercing kick to the middle section.

Y: Left L-stance reverse upward block with the right reverse knife-hand, and then a right walking stance arc-hand strike, slipping the right foot.

X: Middle side piercing kick to a high section.
Y: Right walking stance knife-hand high reverse front block, moving the left foot to B, and then a high outward strike with the right knife-hand while forming a right X-stance, pulling the left foot.







X: Middle side piercing kick to the high section.
Y: Right L-stance knife-hand reverse rising block moving the right foot to B, and then a turning kick with the right knee.





X: High side piercing kick to the high section.
Y: Right rear foot stance forearm reverse rising block, moving the right foot to B, and then a dodging reverse turning kick with the right foot while flying away from the opponent to B.







X: Middle side piercing kick to the high section.
Y: Right L-stance forearm guarding block while sliding to B, and then a high side turning kick with the right foot.





X: High side thrusting kick to the high section.
Y: Right walking stance X-knife-hand rising block, and then a parallel stance high crescent punch with the right fist pulling the left foot.

X: High side piercing kick to the high section.
Y: Right rear foot stance knife-hand high reverse inward block, moving the right foot to B, and then a left walking stance right front elbow strike, slipping the left foot.





X: High side piercing kick to the high section.
Y: Parallel stance inner forearm W-shape block, and then an outward vertical kick with the left footsword.



X: High side piercing kick to the high section.
Y: Left walking stance outer forearm high reverse front block, moving the right foot to B, and then an angle punch with the left fist while forming a close stance, bringing the right foot.





X: High side piercing kick to a middle section.
Y: Parallel stance X-fist front block, and then a dodging middle turning kick with the right foot while flying away from the opponent to B.









X: High side piercing kick to the middle section.
Y: Left walking stance double forearm middle reverse block, moving the right foot to B, and then a downward kick with the right foot.



X: Low turning kick to the low section with the right foot, moving the left foot to D.
Y: Left rear foot stance knife-hand guarding block, dodging to AD, and then a middle twisting kick with the left foot.





X: Low turning kick to the low section with the right foot, moving the left foot to D.
Y: Right rear foot stance right inner forearm waist block, moving to B, and then a parallel stance left back elbow thrust, moving the left foot.



X: Low turning kick to the middle section with the right foot, moving the left foot to C.
Y: Right L-stance knife-hand reverse downward block, moving the right foot to B, and then a mid-air strike with the right knife-hand.





X: Middle turning kick to the middle section with the right foot, moving the left foot to C.

Y: Left L-stance forearm X-fist checking block, moving the left foot to B, and then a downward strike with the right back fist while forming a right X-stance, crossing the left foot over the right foot.











X: Middle turning kick to the middle section with the right foot, moving the left foot to C.

Y: Right walking stance X-fist downward block, moving the left foot to B, and then a front strike with the right back fist while forming a right X-stance, crossing the left foot over the right foot.

X: Middle turning kick to the middle section with the right foot, moving the left foot to C.

Y: Sitting stance twin palm front block, moving the left foot to D, and then a high turning kick with the right foot.



X: Middle turning kick to the middle section with the right foot, moving the left foot to C.

Y: Right rear foot stance twin palm reverse downward block, moving the right foot to B, and then a high reverse turning kick with the left foot.





X: Middle side turning kick to the high section with the right foot, moving the left foot to C.

Y: Right back fist high side strike while forming a right X-stance in a jumping motion to AB, and then a dodging side piercing kick with the right foot while flying away from the opponent to B.







X: High turning kick to the high section with the right foot, moving the left foot to D.

Y: Left rear foot stance knife-hand high reverse inward block, moving the left foot to A, and then a reverse hooking kick with the right foot.









X: High side turning kick to the high section with the right instep.

Y: Close stance twin straight forearm checking block, pulling the left foot to the right foot, and then an upset punch with the right fist while forming a sitting stance, moving the right foot to A.

X: Low reverse turning kick to the low section.
Y: Right L-stance left inner forearm waist block, moving the right foot to A, and then an outward strike with the right knife-hand while forming a right X-stance, crossing the left foot over the right foot.







X: Low reverse turning kick to the low section.
Y: Right rear foot stance left outer forearm waist block, moving the right foot to B, and then a reverse hooking kick with the right foot.





X: Low reverse turning kick to the low section.
Y: Left vertical stance left palm waist block, moving the right foot to A, and then a high outward strike with the right knife-hand while forming a close stance, pulling the left foot.







X: Middle reverse turning kick to the low section.
Y: Right L-stance knife-hand guarding block in a jumping motion to B, and then a high side strike with the left back fist while flying.





X: Low reverse turning kick to the middle section.
Y: Right rear foot stance X-fist checking block, moving the left foot to B, and then a high inward strike with the right knife-hand while forming a left X-stance, crossing the right foot over the left foot.

X: High reverse turning kick to the high section.
Y: Sitting stance inner forearm parallel block, slipping the right foot, and then a low punch with the left fist while forming a right X-stance, pulling the left foot.





X: High reverse turning kick to the high section.
Y: Right walking stance twin straight knife-hand checking block, moving the left foot to C, and then a middle twisting kick with the left knee.



X: High reverse turning kick to the middle section.
Y: Left rear foot stance forearm guarding block, dodging to A, and then a dodging turning kick with the right foot while flying away from the opponent.





X: Reverse hooking kick.
Y: Sitting stance back hand parallel block, moving the left foot to B, and then an inward pressing kick with the right foot.











X: Pick-shape kick with a back heel.
Y: Parallel stance twin palm rising block, and then a dodging punch with the right fist while flying away from the opponent to B.

X: Flying front snap kick.
Y: Outward block with the right knife-hand while flying, and then a dodging side punch with the right fist while flying away from the opponent to B.













X: Flying reverse turning kick.
Y: Left L-stance knife-hand guarding block in a jumping motion to B, and then an outward strike with the right knife-hand while flying.



X: Flying side piercing kick.
Y: Inward block with the left outer forearm, and then a dodging turning kick with the right foot while flying away from the opponent to A.











X: Flying side front snap kick.
Y: Left L-stance forearm guarding block in a jumping motion to A, and then a side piercing kick with the right foot while flying.

X: Flying vertical double front snap kick.
Y: Left rear foot stance forearm guarding block in a sliding motion to B, and then a horizontal double side strike with the right back fist while flying.



X: Flying vertical double turning kick.
Y: Right L-stance forearm guarding block in a jumping motion to A, and then a horizontal double punch with the left fist while flying.



X: Flying horizontal double side piercing kick.
Y: Left L-stance knife-hand guarding block in a jumping motion to A, and then a mid-air kick with the right foot.
















Triple technique for neither hand nor foot is presented in this volume as they are not realistic for sparring. The student, therefore should refer to volume 2,3,4, and 6 of this encyclopedia for the purpose of practice.



Semi-Free Sparring *(Ban Jayu Matsogi)*

The distance between players, method of attack and defense used, attacking and blocking tools used and number of steps taken are completely optional. Only one series of attack and defense motion is exchanged, however, and then for a brief duration.

Semi-free sparring is the last stage before the student enters into a free sparring, though it can be exercised at all levels as well.

TYPICAL PROCEDURE OF SEMI-FREE SPARRING



X and Y take a parallel ready stance facing each other.



1. At the command of "semi-free sparring ready":
   X and Y take a right or left L-stance, executing a forearm or knife-hand guarding block, shouting "Ya" as a ready signal.
2. At the command of "commence":
   X and Y exchange attack and defense motions.



3. At the command of "stop":
   X and Y return to a ready stance respectively.



X: Low front snap kick with the right foot.
Y: Left walking stance forearm low obverse block.



X: Right walking stance high obverse punch with the right fist.
Y: Right L-stance forearm guarding block, dodging to B.



Y: Low turning kick with the right foot.
X: Right L-stance knife-hand guarding block, moving the right foot to A.



Y: Low side piercing kick with the left foot.
X: Floating ribs are attacked.

X: Right walking stance high obverse punch with the right fist.
Y: Left walking stance forearm obverse rising block.



Y: Low front snap kick with the right knee.
X: Right L-stance forearm guarding block, moving the right foot to B.



X: Low front snap kick with the left foot.
Y: Right walking stance X-fist pressing block.



X: Right L-stance middle reverse punch with the left fist.
Y: Philtrum is attacked.



X: Low side piercing kick with the right foot.
Y: Right rear foot stance forearm guarding block, moving the right foot to B.



Y: Left L-stance high outward strike with the right knife-hand, turning clockwise.
X: Low turning kick with the left foot.



X: Left rear foot stance forearm guarding block, lowering the left foot to C.
Y: Left L-stance knife-hand guarding block.



X: Middle reverse turning kick with the left foot.
Y: Right L-stance knife-hand guarding block, moving the right foot to B.





X: Left fixed stance middle punch with the left fist.

Y: Right L-stance outward block with the left inner forearm.



Y: Middle reverse turning kick with the right foot.

X: Right rear foot stance forearm guarding block, pulling the left foot.



X: Left walking stance right front elbow strike, slipping the left foot.

Y: The ribs are attacked.



Y: Right walking stance high side strike with the right back fist, slipping the left foot.

X: Left L-stance knife-hand guarding block, sliding to A.

X: Right L-stance middle punch with the left fist.
Y: Left rear foot stance knife-hand guarding block, sliding to B.



Y: Low side front snap kick with the right foot.
X: Left walking stance knife-hand low obverse block, slipping the right foot.





X: Left walking stance high reverse punch with the right fist.
Y: Right L-stance forearm guarding block, lowering the right foot to B.



Y: Low side piercing kick with the left foot.
X: Abdomen is attacked.



X: Right L-stance middle reverse punch with the left fist.
Y: Left L-stance middle inside block with the right inner forearm, moving the left foot to B.



Y: Low turning kick with the left foot.
X: Right walking stance X-fist pressing block, slipping the left foot.



X: High punch with the right long fist in a shifting motion while mataining the same stance.
Y: Right rear foot stance, pulling the left foot.



Y: Low side front snap kick with the left foot.
X: Left L-stance knife-hand guarding block, pulling the right foot.



X: Sitting stance knife-hand middle outward strike.
Y: Rear foot stance knife-hand guarding block.



Y: Middle side turning kick with the right foot.
X: Left rear foot stance forearm guarding block, pulling the right foot.



X: High reverse turning kick with the left foot.
Y: Dodging to A in a jumping motion.



Y: Right X-stance knife-hand high outward strike.
X: Left L-stance forearm guarding block in a jumping motion.



Y: Flying reverse turning kick with the right foot.
X: Right rear foot stance left straight forearm checking block.



X: Low front snap kick with the left foot.
Y: Left walking stance knife-hand low reverse outward block.



X: Left walking stance high thrust with the right flat fingertip.
Y: Right rear foot stance forearm guarding block, pulling the left foot.



Y: Middle reverse turning kick with the right foot.
X: Right rear foot stance forearm guarding block, pulling the left foot to A.

Y: Sitting stance high outward cross-cut with the right flat fingertip.



X: Low front snap kick with the left foot.
Y: Left L-stance knife-hand low guarding block moving the left foot to B.



Y: Low front snap kick with the left knee.
X: Right rear foot stance twin palm pressing block, pulling the left foot.



X: Right rear foot stance high vertical punch with the left middle knuckle fist, moving the right foot to A.
Y: Left L-stance knife-hand side strike, lowering the left foot to B.



Y: High turning kick with the left foot.
X: Philtrum is attacked.





X: Left rear foot stance high reverse side strike with the right back fist.
Y: Right rear foot stance knife-hand guarding block, dodging to A.



Y: Middle turning kick with the right foot.
X: Left L-stance X-fist checking block, moving the left foot to B.



X: High reverse turning kick with the left foot.
Y: Right L-stance forearm guarding block, lowering the right foot to B in a jumping motion.



Y: Flying vertical kick with the right reverse footsword.
X: Solar plexus is attacked.



X: Low front snap kick with the right instep.
Y: Right walking stance reverse pressing block with the left palm.



X: Left L-stance middle reverse outward strike with the right knife-hand.
Y: Left L-stance twin knife-hand block, pulling the right foot.



Y: High reverse turning kick with the left foot.
X: Parallel stance twin straight forearm checking block, pulling the left foot.



X: Right walking stance high reverse strike with the left arc-hand, slipping the left foot.
Y: Dodging to B in a jumping motion.



X: Middle side piercing kick with the left foot, skipping with the right foot, and then a left L-stance.
Y: Right rear foot stance twin palm pressing block, moving the right foot to A.



Y: Middle twisting kick with the left foot, moving the right foot to AD, and then a right L-stance.
X: Left L-stance obverse downward block with the left knife-hand.



X: Flying pick-shape kick with the left ball of the foot, and then a right rear foot stance.
Y: Right L-stance reverse rising block with the left forearm.



Y: Dodging middle side punch with the right fist while flying away from the opponent to A.
X: Philtrum is attacked.



X: Reverse hooking kick with the right foot.
Y: Right rear foot stance forearm guarding block, sliding to B.



Y: Flying turning kick with the right foot, and then a left L-stance.
X: Right X-stance twin straight forearm checking block, lowering the right foot to B.



Y: Dodging middle side piercing kick with the right foot while flying away from the opponent to A, and then a sitting stance.
X: Left L-stance twin forearm block, moving the left foot to A.



X: Dodging reverse turning kick with the left foot while flying away from the opponent to A.
Y: Left rear foot stance forearm guarding block, pulling the right foot.



Y: Mid-air strike with the left knife-hand.
X: Inward vertical kick with the right footsword while flying.



X: Middle side thrusting kick with the left foot.
Y: Right rear foot stance outer forearm inward block.



Y: Dodging middle twisting kick with the right foot while flying away from the opponent to B, and then a right walking stance.
X: Right L-stance knife-hand guarding block, moving the right foot to A.

X: High side strike with the left back fist while flying.
Y: Temple is attacked.

X: Side checking kick with the left foot.
Y: Left L-stance forearm guarding block.



X: Left X-stance high side strike with the left back fist, lowering the left foot to B in a jumping motion.
Y: Left rear foot stance forearm guarding block, moving the left foot to B.







X: Sitting stance high outward cross-cut with the right flat fingertip.
Y: Left walking stance inner forearm parallel block, moving the right foot to B.



Y: Dodging side front snap kick with the right foot while flying away from the opponent.
X: Left rear foot stance forearm guarding block, pulling the right foot.



Y: Back piercing kick with the left foot.
Y: Pressing the ground with both palms.



X: Sweeping kick with the left back heel.
Y: Left X-stance low punch with the right fist, in a jumping motion.



Y: Dodging to A.
X: Reverse hooking kick with the left foot, supporting the body with both palms and the left knee.



X: Flying side piercing kick with the left foot.
Y: Flying crescent kick with the right foot.



X: Right L-stance knife-hand guarding block.
Y: Left L-stance foream guarding block.



X: High turning kick with the right foot.
Y: Outward strike with the left knife-hand while forming a sitting stance, moving the left foot to AD, turning counter-clockwise.



Y: Dodging side punch with the right fist while flying away from the opponent, and then a left L-stance.
X: Dodging reverse turning kick with the right foot while flying away from the opponent.



Y: Flying middle side piercing kick with the right foot.
X: L-stance inward block with the left knife-hand.



X: Flying middle punch with the right fist.
Y: Left walking stance high obverse side block with the left knife-hand.



Y: Low front snap kick with the right foot.
X: Right L-stance low reverse outward block with the left knife-hand.



X: Dodging reverse turning kick with the right foot while flying away from the opponent to A.
Y: Jumping to A.



Y: Left L-stance knife-hand guarding block.
X: Left L-stance forearm guarding block toward B.



Y: Flying side piercing kick with the right foot.
X: Philtrum is attacked.

X: Middle side piercing kick with the left foot, and then a right rear foot stance forearm guarding block.
Y: Left rear foot stance front block with the right knife-hand.



X: Middle turning kick with the right foot.
Y: High reverse turning kick with the left foot.





Y: Left L-stance knife-hand guarding block, lowering the left foot to A in a jumping motion.
X: Right L-stance middle punch with the left fist, lowering the right foot to B.





X: Mid-air kick with the left foot.

FREE SPARRING *(Jayu Matsogi)*

Free sparring is essentially an open combat with controlled attacking and prohibition of attacking to certain vital spots.

In a free sparring there is no prearranged mode between the players, and both participants are completely free to attack and defend with all available means and methods with one exception: The attacker must stop the attacking tool just before reaching the vital spot.

Because Taekwon-Do is a lethal form of self-defence, the sparring rules -unlike those of other competitive sports-count only blows focused within two centimeters of a vital spot, instead of counting the number of ineffective blows or the use of sheer brute strength. In sparring focused blows, speed, power, balance, and strong and accurate blocking, skillful dodging and attitude are taken into consideration.

Since the attack and defense techniques depend on the actual situation in free sparring, the student should refer to the illustrations presented in the prearranged sparring section of this volume. Hereby, I give the following hints instead of repeating the foregoing illustrations so that the student can be familiarized himself with true Taekwon-Do style sparring, through theoretical, powerful movements that are aesthetically pleasing while avoiding "chicken fighting".

Chicken fighting is caused by those students who use only stereotyped movement without any tactics and irregard for the opponent's position at all.



X: Middle turning kick with the right foot, and then a right L-stance.
Y: Right walking stance X-knife-hand downward block.



Y: Pick-shape kick with the left foot, and then a left L-stance toward C.
X: Left rear foot stance forearm guarding block, pulling the right foot.



Y: Reverse turning kick with the left foot.
Y: Right L-stance, moving the right foot to B.



X: Knife-hand front strike while forming a right walking stance, moving the left foot to the rear.
Y: Side piercing kick with the left foot.



Y: Dodging reverse turning kick while flying away from the opponent.

Hints for Free Sparring

1. DEFENCE

Taekwon-Do should primarily be considered an art of defense.

This is one reason so much importance is attached to the student's defense techniques.

With a solid, secure fighting posture the student is in a balanced position and offers only a limited number of openings for a possible attack.

Some of these openings may be selected as a means of luring an opponent into a movement that will unable the student to counter attack effectively. Because of the rather narrow choice of movements, an opponent is able to make an attack against a secure fighting stance, he is liable to move impulsively, thereby exposing himself to a quick and deadly counter-attack.

As Sontzu, the famous Chinese strategist said "victory can be one hundred percent guarantied only when knowing the capabilities of you and your enemy", in free sparring it is advisable to take a step backwards immediately after the exchange of bows at the beginning of a match instead of rushing in with a headlong attack and then watch and study an opponent's movements.



It is certain that to win in battle 100 out of 100 times one must know the opponent as well as oneself.

2. INSTANT ATTACK AND COUNTER-ATTACK

In Taekwon-Do a victory can be instantly decided by a single focused blow and lost as easily by a telegraphed kick or punch. This is the reason that students should position themselves in an impenetrable guarding posture at all times and attack only when there is a chance for a decisive blow. The student should constantly concentrate on finding or creating an opening, and should not miss the target of opportunity.

3. DECEPTION

As mentioned earlier it is quite difficult to penetrate a well guarded defense position. The only way a student can score a decisive blow against his opponent is by either breaking through the defense with sheer force or by luring his opponent out of his defensive posture by deception. A very large, strong, quick person can often break through a moderately strong defense; but a smaller person might have to rely on conducting a well-disciplined tactical maneuver utilizing deception and flanking techniques when an opponent-through over confidence or lack of experience-is lured out of his free sparring position into a less defensive position, he suffers both exposure and-through constant movement-exhaustion.

There are a myriad of techniques the student can use in drawing out his opponent; e.g., a feint with a high punch or strike could momentarily raise an opponent's guard long enough to score against the floating ribs with a side or front kick. A jumping or shout may induce the opponent to execute a premature move that the alert student can counter.

A change in guarding posture or slight feint, calculated to give the opponent impression the student is attempting to flank him, can also induce the opponent to either prematurely attack or instinctively drop his guard.

The opening the student has created may only last a spilt second, therefore, it is of utmost importance that the student's attack be carried out immediately.

4. SELECTION OF A PROPER TARGET

The student of Taekwon-Do has a number of weapons at his disposal. Proper selection of the weapon for the proper target is of primary importance. From closer range an upset punch, knee, elbow, or even a throw would certainly be more effective than an extended kick or punch.

To attack a minute target, such as eye or windpipe a knuckle fist or forefinger would obviously be more effective than forefist or foot.

From a distance or in combat against multiple opponents flying kicks, such as two direction kick, three direction kick, punching kick or combination techniques would be most applicable. In other words, if the distance requires the artillery, use a gun and not a pistol; on the other hand, when the target is small and close enough for a pistol, it would be foolish to use a canon.

5. DIRECTION OF ATTACK AND DEFENCE

One of the advantages of Taekwon-Do is that an attack or block can be executed from and toward any direction. For example, side piercing kick, side thrusting kick, pressing kick, side punch, side strike with a knife-hand, back fist or side fist, and cross cut with a flat fingertip are ideal for attacking an opponent to the side. A back fist, back elbow, and back kick are useful tools against an opponent in the rear. A turning kick, reverse turning kick, vertical kick, side front or side back strike with a back fist are available for attacking an opponent at a diagonal line, and there are of course countless choices for a frontal attack.

The same thing is applicable for a blocking technique. It is, therefore, very important for a student to familiarize himself with those techniques required for attacking and blocking toward any direction even without facing the opponent in order to save time while minimizing exposure.

6. TECHNIQUE EXPERIMENTATION:

Most students have a tendency to use a tested or favorite technique only. Certainly in an actaual combat situation the best technique applicable should be used.

In training, however, techniques that need polish and practice should be used. If a student finds that his right side is his most powerful, then he should attempt to use his left hand and foot. If his front kick is weak, then again, this kick should be used until it is perfected.

Many times a favorite technique is not feasible.

A turning kick, for example, might be ineffective where a side kick might be more suitable to penetrate a defense.

It is also important to practice a newly learned technique immediately before it is forgotten. If an instructor demonstrates a particular blocking or kicking combination, the student should respect his instructor's knowledge enough to practice it in free sparring. Last but not least, in matches an experienced fighter will watch and pick out his opponent's favorite technique. If it is used once too often, the opponent will anticipate it and counter-attack.

7. DEVELOPMENT OF TACTIC AND MANEUVER

In open combat or match, the kind of technique to be used depends entirely on the actual situation, therefore it would be meaningless to practice free sparring against an opponent who moves according to a fixed scenario. Moreover, it would be indeed ridiculous if not impractical to set a sequence like the pattern of Taekwon-Do as it is impossible to predict each movement an opponent would use in the actual free sparring situation.

Anyway, the student should pay special attention not to adhere to any fixed type of attacking combinations as far as free sparring is concerned. Because such robot form of sparring usually ends up with an adverse result when the opponent acts in a different way than expected.

Unfortunately, due to restrictions imposed upon the players, only a limited number of techniques may be exchanged briefly in free sparring. It is, therefore, best for students to practice the patterns and various samples of other sparrings illustrated in this volume to master variety of techniques correctly.

Remember that the pattern represents a free sparring against imaginary opponents while the sparring is the physical application of techniques logically, against actual moving agressors. At this point, the student must realize that the primary purpose of a free sparring is to develop tactics, maneuver, fighting skill, courage, self-control, extemporaneous sense and indomitable spirit.

The exploitation of techniques is the secondary.

8. DODGING TECHNIQUE

Dodging allows the attacker to use any technique freely at the proper distance and increases target opportunity.

The added advantage of this technique is not only to avoid collision at a close distance, but to allow for a surprise attack while flying away from the opponent.

With this technique alone Taekwon-Do can be clearly differentiated from any other existing martial arts.





9. COUNTER ATTACK.

In free sparring, it is not always necessary to retreat from or block an opponent's attack. For instance, when an opponent punches or kicks, a well timed counter attack would be more effective. Remember, however, the efficiency of the counter attack is maximized only when a student attains a position of superiority in speed and timing over the opponent.













10. FLYING MULTIPLE TECHNIQUES.

A student of Taekwon-Do is encouraged to use as many multiple techniques as possible such as consecutive, combination or double kicks, punches or strikes. Since most students have the tendency of bobbing or weaving while sparring, the second attack would be effective in case the first misses the target.

This technique is principally used while flying, though occasionally on the ground. A horizontal attack is used against a weaving opponent whereas a vertical attack for bobbing.

Flying Horizontal Double Outward Strike

Weaving



Flying Vertical Double Side Punch

Bobbing



Flying Vertical Double Turning Kick



Bobbing

Back fist

Knife-hand



Flying Consecutive Strike

Weaving

Flying Consecutive Kick



Turning kick

Side piercing kick

Flying Consecutive Punch



Flying Combination Punch



Weaving

Dodging

Combination Kick





11. POSITION CHANGE

This technique is accomplished by jumping beyond the opponent, and the main purpose is to create openings on the opponent for a decisive attack, by forcing the opponent to change direction.

This technique has an added advantage of providing a surprise attack while flying, and explains one of the reasons that flying techniques are stressed in Taekwon-Do, unlike other martial arts.





A surprise attack while flying

Position has been changed





Taekwon-Do is a martial art because it aims at a noble moral rearmament, good health and a variety of techniques to defend oneself and the weak by discriminating against political involvement and commercialization to embody a just society. Unfortunately, many instructors forgetting this true nature of Taekwon-Do, rely on showmanship and over emphases free sparring to cover up their lack of technique.

As a result, their students have a tendency toward arrogance once winning a local or national championship without trying to improve and expand their techniques.

Of course, free sparring is very important part of Taekwon-Do to build courage, experience, sense of victory, ability of performance and significance of participation and so on. However, it should not be the only focus of the training. A student will see free sparring is not a real combat and is a very small part of Taekwon-Do due to the following limitations.

1. Prohibition of attacking the vital spots.
2. Limited number of attacking tools.
3. Limited number of attacking areas.
4. Limited space for fighting.
5. Limited number of attacking methods.
6. Safety equipment.
7. No full contact and so on.

Accordingly, in free sparring the player can have a chance to exchange less than a dozen fundamental movements, compared to the over 3.000 available.

This is the reason why I emphasize correct training of fundamental movements rather than on free sparring.



FOOT SPARRING *(Bal Matsogi)*

This is a symbolized form of sparring developed from the ancient Korean art of "Taek Kyon" and "Soo Bak Gi" which mainly relied on the feet. The significance of this sparring is to promote the kicking techniques required in Taekwon-Do.

Since both attack and defense are performed with the foot, hand techniques are not allowed to be used in this particular sparring. Both players are completely free to exchange attack and defense motions with no prearranged mode except the initial movement of the attacker, though for a brief duration as in the case of semi-free sparring.

Ready posture is optional but both players, X and Y must shout "Ya" as a ready signal.



X: Right rear foot stance, lowering the right foot to A.
Y: Low side piercing kick with the left foot.

X: Low front snap kick with the right foot.
Y: Waving kick with the left foot.





Y: Middle reverse turning kick with the right foot.
X: Floating ribs are attacked.

X: Low front snap kick with the left foot.
Y: Side checking kick with the right foot.

X: Low side piercing kick with the left foot.
Y: Floating ribs are attacked.







Y: Low side piercing kick with the right foot.
X: Lowering the left foot to B.

X: Low side piercing kick with the right foot.
Y: Low crescent kick with the left foot.

X: Middle reverse turning kick with the right foot.
Y: Dodging to C.







Y: Middle side piercing kick with the left foot.
X: Right L-stance, lowering the right foot to A.



X: Low front snap kick with the left foot.
Y: Left rear foot stance, dodging to AD.



Y: Middle turning kick with the right foot.
X: Lowering the left foot to B.



X: Pressing kick with the right foot.
Y: Shin is attacked.

X: Middle side piercing kick with the right foot.
Y: Right rear foot stance, dodging to BD.



Y: Outward vertical kick with the right foot.
X: Right L-stance in a jumping motion to A.



X: Flying reverse turning kick with the right foot.
Y: Dodging to A.



X: Low front snap kick with the right instep.
Y: Right rear foot stance, dodging to C.



Y: Middle turning kick with the right foot.
X: Right L-stance, lowering the right foot to D.



X: Dodging reverse turning kick with the right ball of the foot while flying away from the opponent to D.
Y: Dodging to C.



X: Middle side piercing kick with the right foot.
Y: Left rear foot stance, sliding to A.



Y: Dodging outward vertical kick with the left foot while flying away from the opponent to A.
X: Jumping to B.



X: Mid-air (360 degrees) kick with the right foot.
Y: Temple is attacked.





X: Middle side piercing kick with the right foot.
Y: Crescent kick with the left foot.



Y: Middle front snap kick with the left foot.
X: Left L-stance, sliding to A.



X: Reverse hooking kick with the left foot.
Y: Left X-stance, lowering the left foot to A in a jumping motion.



Y: Middle back piercing kick with the right foot.
X: Solar plexus is attacked.

X: Middle turning kick with the right foot.
Y: Front rising kick with the left foot.



Y: High side turning kick with the right instep.
X: Left rear foot stance, dodging to AD.





X: Flying middle side piercing kick with the right foot.
Y: Right rear foot stance, lowering the right foot to B.



Y: Reverse hooking kick with the left foot.
X: Neck is attacked.



X: Middle side piercing kick with the left foot.
Y: Side rising kick with the right foot.



Y: Middle turning kick with the left foot.
X: High reverse turning kick with the right foot.



Y: Left L-stance, lowering the left foot to A in a jumping motion.
X: Right L-stance, lowering the right foot to B.



Y: Middle side piercing kick with the right foot.
X: Ribs are attacked.

X: Middle front snap kick with the right foot.
Y: Hooking kick with the right foot.



Y: Middle side thrusting kick with the right foot.
X: Right rear foot stance, moving the right foot to A.



X: Pick-shape kick with the right foot.
Y: Dodging to Bin a shifting motion while maintaining a left L-stance.





Y: Dodging front snap kick with the right foot while flying away from the opponent to B.
X: Face is attacked.

X: High turning kick with the right instep.
Y: Right rear foot stance, dodging to BC.



X: High reverse hooking kick with the right foot.
Y: Middle side piercing kick with the left foot.





Y: Left rear foot stance, lowering the left foot to A.
X: Right L-stance, lowering the right foot to B in a jumping motion.



X: Middle side piercing kick with the left foot, skipping with the right foot.
Y: Left L-stance, lowering the left foot to A.



Y: High turning kick with the left foot.
X: Philtrum is attacked.



Y: Middle side piercing kick with the right foot.
X: Temple is attacked.

Y: Left rear foot stance, lowering the right foot to B.
X: Right L-stance, moving the right foot to B.

Y: Flying low reverse turning kick with the left foot.
X: Jumping to A.



X: Middle side piercing kick with the right foot.
Y: Hooking kick with the right foot.







X: High turning kick with the right instep.
Y: Face is attacked.

X: Low twisting kick with the right foot.
Y: Left rear foot stance, sliding to A.





Y: Flying vertical double side piercing kick with the right foot.
X: Bobbing.



Y: Dodging middle turning kick with the left foot while flying away from the opponent to A.
X: Dodging to B in a jumping motion.



X: Middle reverse turning kick with the left foot.
Y: Left L-stance, sliding to A.

X: Philtrum is attacked.



X: Pick-shape kick with the right ball of the foot.
Y: Right rear foot stance, dodging to B in a sliding motion.



X: Dodging side piercing kick with the right foot while flying away from the opponent.
Y: Right L-stance, sliding to D.

X: High turning kick with the right foot.
Y: Right L-stance, moving the right foot to AC in a jumping motion.



X: High reverse turning kick with the left foot.
Y: Flying front kick with the right foot.







X: Inward vertical kick with the left foot.
Y: Mid-air kick (180 degrees) with the right foot.



X: Reverse hooking kick with the right foot, and then a right L-stance.
Y: Left rear foot stance, sliding to B.

Y: High side piercing kick with the left foot.
X: Right L-stance, lowering the right foot to C.

X: Flying outward vertical kick with the right foot, and then a left L-stance.
Y: Left L-stance, lowering the left foot to A in a jumping motion.



Y: Sweeping kick with the right side sole.
X: Right foot is swept.







Y: High twisting kick with the right foot.
X: Philtrum is attacked.

X: Downward kick with the right foot.
Y: Sitting stance, moving the left foot to A.





Y: Side pushing kick with the right foot.
X: Shoulder has been pushed.



Y: Flying reverse turning kick with the left foot.
X: Dodging to B in a jumping motion.



Y: Right L-stance.
X: Left L-stance.

X: Flying middle twisting kick with the right foot.
Y: Dodging to A in a jumping motion.



X: High reverse turning kick with the right foot.
Y: Dodging to A in a jumping motion.





X: Left L-stance.
Y: Left L-stance.



X: Back piercing kick with the left foot.
Y: Middle crescent kick with the right foot.



Y: High side piercing kick with the right foot.
X: Dodging to B in a jumping motion, and then a right L-stance.



X: Mid-air kick (360 degrees) with the left foot.
Y: Left rear foot stance, sliding to C.

X: Flying vertical double front snap kick with the right foot.
Y: Dodging to C.

X: Left rear foot L-stance.
Y: Turning kick with the right foot.



Y: Left rear foot stance.

X: Flying middle turning kick with the right foot, and then a left L-stance.
Y: Sitting stance, moving the right foot to B.

X: Left L-stance.
Y: Left L-stance.



Y: Dodging middle reverse turning kick with the right foot while flying away from the opponent to B.
X: Dodging to A in a jumping motion.

X: High reverse turning kick with the right ball of the foot.
Y: Dodging to B in a jumping motion.





X: Flying vertical kick with the left foot.
Y: Dodging to BD in a jumping motion.



X: Right L-stance toward A.
Y: Left L-stance toward B.

X: Flying turning kick with the right foot, and then a left L-stance.
X: Dodging to A in a jumping motion.





X: Temple is attacked.



Y: Flying horizontal double side piercing kick with the right foot.
X: Weaving.

X: Flying reverse hooking kick with the same foot consecutively.
Y: Temple is attacked

X: Flying vertical double side piercing kick with the left foot.

Y: Left L-stance, dodging to B.





X: Right L-stance.

Y: Right rear foot stance.



Y: Dodging middle twisting kick with the right foot while flying away from the opponent to BD.

X: Right rear foot stance, pulling the left foot.

X: Flying side piercing kick with the right foot.

Y: Rear foot stance.



X: Back piercing kick with the left foot in sucession while the body is in the air.





X: High reverse turning kick with the right foot.

Y: Sitting stance twin straight fore-arm checking block, lowering the left foot to A.



X: High twisting kick with the right foot, moving the left foot to A.

Y: Dodging to B in a jumping motion and then a right L-stance.



Y: Flying middle turning kick with the right foot.

X: Flying high turning kick with the right foot.



X: Left L-stance, moving the left foot to the rear.

Y: Right X-stance, knife-out-hand ward strike.



X: Flying middle side piercing kick with the right foot.

Y: Left L-stance, moving the left foot to B.



Y: Flying side piercing kick with the right foot.

X: Flying crescent kick with the left foot.



All the illustrations for sparring in this book visualize actual combat, with the exeption that there are no attacks to the opponent's back. This is because of the oriental and moral tradition of "warrior sportsmanship", that one must not attack in a towardly fashion from behind. However, in actual combat attacks to the back can be made if the situation warrants it.

SELF-DEFENCE TECHNIQUES
(Hosin Sul)

These techniques are not only the most interesting in Taekwon-Do but also the most advanced. They are in every sense, for a practical self-defense. These techniques are the logical application of various motions acquired from patterns, sparring, and fundamental movements to be used against a sudden attack by an armed or unarmed opponent.

The defender must know how to make use of his or her opponent's momentum and force, while utilizing his or her dynamic and reflexive actions against momentarily undefended target.

Certainly, these self-defense techniques can only be effective if the student take the time to constantly train with them under realistic conditions.

How To Release From a Grab *(Jappyosul Tae)*

It is unlikely that a Taekwon-Do black belt will ever be grabved by an assailant. Below is illustrated a technique, however, that can be effective.

Releasing is performed in three different ways: either by a direct attack to a vulnerable or vital spot, breaking the joint of the attacking hand or arm, or by a logical releasing motion which is usually accompained by a counter attack.

Since this technique might be used against a physically strong opponent, the defender should not attempt to pull but rather to push the grabbing hand or foot at the same time coordinating the body to make use of the opponent's momentum and the instinctive pulling motion of the opponent with rare exceptions.

LEGEND.

A-Attacking motion.
B-Breaking motion.
R-Releasing motion.

A. While Standing

1. Opponent grabs with one hand.



Twist the right arm clockwise, moving the right foot forward.



Grab the opponent's inner forearm with the left hand.



Release while forming a right walking stance.



Twist both hands, moving the left foot to the rear.



Execute an upward punch with the left fist.



Pull both hands downward while forming a right walking stance to break the wrist.





Twist the right arm counter-clockwise until the back fist faces upward, moving the right foot forward.

Top View



Release while forming a right walking stance.





R



Twist counter-clockwise to break the wrist and the elbow joint, moving the left foot forward.



Strike with the knife-hand while forming a close stance, bringing the left foot to the right foot.

B Grab the opponent's left back hand with the left hand.





Top View



Twist the right arm clockwise, moving the right foot forward.



Release while forming a right walking stance.



Dodging strike with the right knife-hand while flying away from the opponent.







Grab the opponent's left under forearm with the left hand.



Raise both hands, twisting counter-clockwise while moving the left foot forward.



Bend the opponent's wrist with the right hand while holding the arm with the left hand.





R

Push the right arm forward rapidly while forming a right walking stance.

Press the opponent's right thenar with the right knife-hand to release.





Dodging front snap kick with the left foot while flying away from the opponent to A.





Hold the opponent's elbow joint wiht the left palm.



B

Twist clockwise while pressing the opponent's elbow joint with the left palm, moving the left foot forward.



Twist the right arm clockwise, moving the left foot to D.

Release while forming a shifting stance.







R

Strike with the right back fist while forming a right X-stance.

Grab the opponent's left back hand with the left hand, moving the right foot forward.

Twist the right arm clockwise until the palm faces upward, pushing both hands.

Top View

B







B





Grab the opponent's right back hand with the left hand, moving the left foot forward.



Raise both hands, twisting clockwise to break the wrist.

R



Bring the left back hand under the right elbow joint while moving the right foot forward.



Release by twisting the right hand together with the body counter-clockwise.



Strike the scrotum with the left palm while forming a close stance.

2. Opponent grabs with both hands

R



Execute a mid-air kick while flying away from the opponent.



Push and twist both hands clockwise until the right back fist faces downward whike moving the left foot forward.



Hold the right forefist with the left hand.



Twist the opponent's arm, counter-clockwise, holding the left under forearm with the left hand, and then press to break the wrist while moving the left foot forward.

Grab the opponent's left back hand with the left hand.







R

Hold the right forefist with the left hand.



Press both hands downward while moving the left foot forward.



Dodging side punch with the left fist while flying away from the opponent to B.



Grab the opponent's left knife-hand with the left hand



Twist the opponent's arm counter-clockwise while moving the left foot forward.



B



Twist both hands counter-clockwise to break the left wrist.



B

Grab the opponent's left knifehand moving the left foot forward.



Hold the right forefist with the left hand while bending the right elbow slightly, pulling the left foot toward the right foot.

Execute a middle side piercing kick while pulling both hands in the opposite direction.



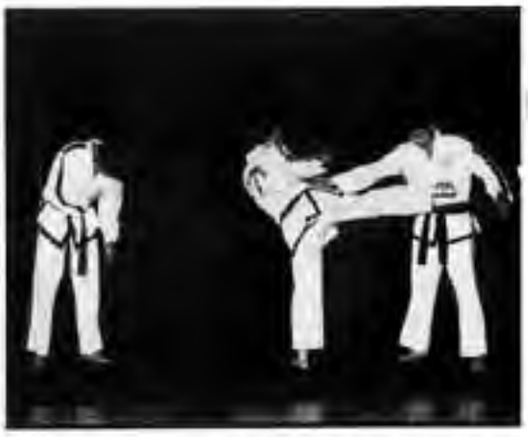


R

A



Execute a middle side piercing kick with the right foot.



Middle turning kick with the same foot consecutively.



Raise both hands slightly while moving the right foot forward.



R

Release while turn ing counter-clockwise.



B Grabbed the opponent's back forearms followed by the releasing motion.





Raise both arms, turning counter-clockwise, and then pull both arms while forming a right walking stance.



Top View



R

Twist both arms outward while moving the right foot forward.



Release while forming a left walking stance.



Execute a high vertical punch.



Top View

Twist the right arm clockwise while moving the right foot forward.







Grab the opponent's right knife-hand with the right hand.



Twist both hands clockwise while pushing with the left hand to break the opponent's right wrist.



Reverse hooking kick with the same foot consecutively.



Execute a back snap kick with the right foot.

A



R



Front snap kick with the right foot.



Push both hands while twisting clockwise, moving the left foot to the rear.



Move the right foot to the rear, holding the right forefist with the left hand.





R

Twist both arms inward while moving the left foot to the rear.



Release while forming a right walking stance.



Execute a side elbow thrust while forming a left L-stance, pivoting with the left foot.

Raise the right hand, lowering the left hand while moving the left foot to the rear.

B





Break the opponent's right wrist with the right hand while pressing the elbow joint with the left hand.

3. When the foot is being grabbed.

X: Side piercing kick with the right foot.
Y: Checking block with an X-knife-hand.

Y: Twisting the right foot clockwise with both hands.

X: Back piercing kick with the grabbed foot.







R

A







X: Side thrusting kick with the right foot.
Y: Checking block with an X-fist.

Y: Twisting the right foot Clockwise with both hands.

X: Side strike with the left knife-hand



X: Middle side front snap kick with the right foot.
Y: Front block with an X-knife-hand.



Y: Twisting the right foot clockwise with both hands.



X: Side piercing kick with the right foot while skipping with th the left foot.

A



X: Middle side front snap kick with the right foot.
Y: Checking block with an X-knife-hand.



Y: Grabbing the right foot with both hands.



X: Thrust with the right flat fingertip, pushing the grabbed foot forward.

4. When finger or fingers are grabbed.



Forefinger is being grabbed.



Press the thumb to the forefinger belly.



Released.

Finger belly is being grabbed.



Press the thumb to the finger belly, and then slide up to the middle finger belly.



Released.



5. Defense from a hair grab.



R



Grab the opponent's right hand with both hands locked.



Press the wrist while moving the right foot to the rear.

B



Grab the opponent's right hand, pressing the thenar with the right thumb.



Twist clockwise, pressing the right elbow joint with the left palm while moving the left foot forward.

A



Execute a U-shape punch.

6. Defense from a choke hold



B



Grab the opponent's right hand with the right hand.



Twist the opponent's right hand clockwise with both hands while moving the left foot forward, pressing the elbow joint with the left palm.

A



Execute an inward thrust against the floating ribs with a twin thumb.

B



Twist the body clockwise while moving the right foot to the rear.



Execute a dodging reverse turning kick with the right ball of foot while flying away from the opponent to A.

7. Defense from the necktie being grabbed



A





Execute a crescent punch with a twin fore-knuckle fist.



Grab the opponent's right hand with the right hand.

B



Twist clockwise pressing the elbow joint with the left arm while moving the left foot forward.

8. Defense from rear choke hold.





A

Stamp the opponent's left instep with the left side sole.

B



Grab the opponent's right arm with the right hand and the right back hand with the left hand.



Pull the opponent's right hand with the left hand, lowering the body.



Break the opponent's right wrist with the right hand, moving the left foot to the rear.

Top View





Execute a left back elbow-thrust, forming a sitting stance.

A

B





Grab the opponent's right hand with both hands, and then raise them to break the opponent's right wrist while moving the left foot to the rear.

9. When the chest is being held from behind



R



Raise both elbow horizontally while forming a sitting stance, moving the left foot to B.



Thrust to C with the right elbow.

B



Grab the opponent's left fore fist with the right hand while moving the left foot to the rear.



Bend the opponent's right wrist inward with the left hand while pressing the elbow with the right hand.

10. When the waist is being held from the front



Thrust the small of the back with the right straight elbow while forming a left walking stance, moving the left foot to the rear.

A

R



Grab the opponent's left fingers with the right hand while pressing the left elbow with the left hand.



Press the post auricular with the forefinger.



Push the opponent's body with the left palm while twisting the body clockwise, moving the left foot forward.





B

Raise the right hand to turn counter-clockwise while moving the left foot to the rear.



11. When the waist is being held from behind



Grab the right leg with both hands, moving the right, or left foot to the rear.

R



Lift the opponent's right leg with both hands.

B

Grab the opponent's right middle finger with the right hand.







Execute a stamping kick with the right back sole.

Pull the opponent's right hand with both hands, moving the left foot to the rear while turning clockwise.



12. When the waist is being held from the side

Grab the opponent's right hand with the right hand, moving the left foot behind the opponent's right foot.





Push the fossa with the left knee while pulling the opponent to the left with the left hand.



Execute a stamping kick with the left side sole.

R



Execute a back snap kick with the left foot.



A

13. When the collar is being grabbed from behind



A

When pushed



Execute a back piercing kick with the right foot, moving the left foot forward.

When pulled



Execute a left side elbow thrust while forming a left L-stance, moving the left foot to the rear.

B



Grab the opponent's right hand with the right hand.



Bend the opponent's right wrist inward with the right hand while pressing the right elbow with the left knife-hand, moving the left foot to the rear.

B



Move the left foot behind the opponent's right foot, holding the arm with the left hand.



Sweep the right foot leg with the left side sole, pulling the opponent's arm with the left hand.



Execute a pressing kick with the left foot.

14. Defense from a full "Nelson" neck hold





Lift both arms straight up while sliding down.



Execute a high twisting kick with the right foot.

15. When the lapel is being grabbed from the side

A





Execute a middle twisting kick with the left knee.

The lapel is released.





Execute a vertical kick with the right reverse footsword.

Bring the left arm around and Place it under the opponent's elbow.





B

Hold the left side fist with the right hand, and then lift both hands to break the elbow joint.

16. When the belt is being grabbed



R

Grab the opponent's right hand with both hands.



Shake the body to the left, pressing the thenar with the thumb.



Shake the body to the right to release.



B

Clasp the hands around the opponent's right arm.



Press the opponent's shoulder with the left elbow, moving the left foot forward.





A



Execute a high vertical punch with the right middle knuckle fist.

A



Execute a high inward strike with a twin knife-hand, moving the right foot forward.

B



Grab the opponent's right thumb with the left hand.



Place the right hand under the opponent's elbow while twisting counter-clockwise, moving the right foot forward to break the thumb.

Other View



B. While kneeling

R





Twist both arms inward to release.



Execute a high vertical punch with a twin fist.

B



Raise the right hand.



Grab the opponent's right hand with the right foot.



Twist both hands clockwise to break the opponent's right wrist.

C. While prone

A





Execute a crescent punch with the right fist.

B



Grab the opponent's left hand with the left hand.



Break the opponent's left wrist while pressing the elbow joint with the right hand, twisting the body to the left.

Press the armpits with both thumbs.





A

Execute an upward kick with the right knee, holding the opponent's lapels with both hands.



A





A

Execute a crescent punch with the right thumb.

Grab the opponent's both reverse knife-hands with both hands.

Twist both hands counter-clockwise while twisting the body to the left.

B





The following illustrations are not only effective for breaking an opponent's elbow joint and wrist but can also be used to put an opponent in an untenable position without hurting him. It is, therefore, widely used by policemen as a "come-along" hold.





B

Raise the left hand to the left.



Grab the opponent's right under forearm with the left hand and the elbow with the right hand.

Pull the right hand while pushing the left hand until the opponent's elbow reaches the left armpit.



Press the opponent's right back hand with the right hand.





B

Grab the opponent's right lepal with the left hand while moving the left foot forward.





Pull the left hand, raising the right hand.



Pull the opponent's right hand while twisting it counter-clockwise.

B





Grab the opponent's right hand with the left hand.



Raise both hands over the head, twisting counter-clockwise while moving the right foot to the side of the opponent's right foot.

Top View





Bend the opponent's right wrist with the left hand while holding the elbow with the right hand, moving the left foot to the rear.

DEFENSE AGAINST A SUDDEN ATTACK *(Dae Boori Gong Gyok)*

An unexpected attack can come at any time, any place. There are numerous accounts in the newspapers of innocent victims being attacked in broad day light on city streets and even in the privacy of their own homes.

An attacker will usually have the initial advantage of surprise. A well trained student of Taekwon-Do, however, who has developed an instinctive conditioned reflex should stand of fairly good chance of blocking or at least deflecting a blow.

A. While Kneeling



X: Middle obverse punch with the right fist.
Y: Obverse hooking block with the right palm.

Y: Twist the opponent's right hand clockwise while pressing the elbow joint with the left palm.





X: Middle obverse punch with the right fist.
Y: Outward block with the left knife-hand.



Y: High thrust with the right flat fingertip.



X: Middle obverse punch with the right fist.
Y: Front block with the right outer forearm.



X: Middle obverse punch with the right fist.
Y: Front block with the left knife-hand.



Y: Middle obverse punch with the left fist.



X: Middle reverse punch with the right fist.
Y: Dodging to the left.



Y: High turning kick with the the right foot supporting the body with both hands.



X: Outward strike with the right knife-hand.
Y: Side front block with the right inner forearm.



Y: Outward strike with the right knife-hand.



Y: High side piercing kick with the right foot, supporting the body with both hands.





B. While sitting cross-legged.

X: High thrust with the right flat fingertip.
Y: Inside block with the left inner forearm.



X: High thrust with the right flat fingertip.
Y: Dodging to the rear.





Y: High thrust with the right flat fingertip.



Y: Middle side piercing kick with the right foot while supporting the body with both hands.



X: High thrust with the right flat fingertip.
Y: Outside block with the left outer forearm while executing a high thrust with the right flat fingertip.

X: High outward cross-cut with the right flat fingertip.

Y: Dodging to the rear.





Y: High front snap kick with the right foot, supporting the body with both hands.

X: High inward cross-cut with the right flat fingertip.
Y: Dodging to the rear.





Y: Middle side piercing kick with the right foot, supporting the body with both hands.

X: High punch with the right fist, supporting the body sith the left hand.
Y: Dodging to the left.



X: Attack with the forehead while pressing the knees with both hands.

Y: Back fist front strike.





X: Middle front snap kick with the right foot while supporting the body with the both hands.
Y: Front block with an X-fist.

Y: Grab and twist the opponent's foot clockwise.







Y: Reverse hooking kick with the right foot, supporting the body with both hands.

X: Middle side piereing kick with the right foot.
Y: Hooking block with the right palm.



X: Middle side piereing kick with the right foot whike supporting the body with both hands.
Y: Front block with the left outer forearm.





Y: Grab the opponent's right foot with both hands, and then twist it clockwise.



X: High reverse turning kick with the right foot, supporting the body with both hands.
Y: Parallel block with the inner forearm.

C. While sitting on a chair



X: Middle obverse punch with the right fist while moving the right foot forward.
Y: Dodging to the right.





Y: Low turning kick with the left foot while standing up.

X: Middle reverse punch with the right fist while moving the left foot forward.
Y: Dodging to the left.





Y: Low side piercing kick with the right foot.

X: Middle obverse punch with the right fist while moving the right foot forward.
Y: Rising block with an X-fist.



Y: Pull the opponent's right hand with the right hand to throw.



X: Middle reverse punch with the right fist while moving the left foot forward.
Y: Rising block with the left forearm.





Y: Right front elbow strike while forming a left walking stance.

X: Front strike with the right reverse knifehand while moving the left foot forward.
Y: Dodging to the side rear, holding the chairtop with both hands.





Y: Back piercing kick with the left foot.

X: Middle reverse punch with the right fist.
Y: Front checking kick with the left foot.



X: Front downward strike with the right back fist while forming a parallel stance, moving the right foot forward.
Y: Rising block with an X-knife-hand.

Y: Pull the opponent's right arm with the right hand while pressing the elbow joint with the left hand.





X: Choke with the right front elbow.

Y: Upset punch with the right fist.







Y: High side strike with the left back fist while forming a right X-stance.

X: Choke with the right front elbow.
Y: Grab the opponent's right arm with the right hand.





Y: Break the opponent's right wrist while holding the elbow with the left hand.

X: Downward strike with the right knife-hand while forming a left vertical stance.
Y: Dodging to the left.





Y: High reverse turning kick with the right foot.

X: Outward strike with the right knife-hand while forming a parallel stance, moving the right foot forward.

Y: Dodging to the side front.



Y: Turning kick with the right knee.



X: Outward vertical kick with the right foot.

Y: Dodging to the left.



X: Middle vertical punch with the right middle knuckle fist while forming a left rear foot stance.

Y: Dodging to the side front.



Y: Dodging side piercing kick while flying away fron the opponent.



X: Front snap kick with the right foot.

Y: Front block with a twin palm.



Y: Middle punch with the right fist while forming a diagonal stance, moving the left foot.





Y: Reverse hooking kick with the right foot.

X: Pick-shape kick with the right ball of the fiot.

Y: Rising block with a twin palm.



Y: Throw the opponent by pulling the right foot with both hands.



X: Middle side piercing kick with the right foot, pressing the left back corner of the chair with the left palm.

Y: Front block with the left outer forearm.





Y: Left front elbow strike while forming a left walking stance.

X: Inward vertical kick with the right foot.

Y: Dodging to the right.



X: Middle side turning kick with the right instep, moving the left foot to the side front.

Y: Checking block with a twin straight knife-hand.





Y: Back fist side strike while forming a close-stance

Y: Pressing kick



D. While sitting in an armchair

When sitting close



X: Low punch with the right fist while forming a parallel stance.
Y: Front block with an X-knife-hand.

X: Upset punch with the right fist while forming a sitting stance, moving the left foot to the left.
Y: Outward block with the left knife-hand.





Y: Upset punch with the right fist while forming a parallel stance.





Y: Upward punch with the right fist while forming a right L-stance, moving the left foot forward.

X: Middle vertical punch with the right fist while forming a right L-stance, moving the left foot forward.
Y: Downward block with the left knife-hand.



X: Front snap kick with the right knee while standing up.
Y: Front block with a twin palm.





Y: Upward punch with the right fist while forming a sitting stance, moving the left foot to the left.

Y: Middle punch with the right fist.



X: Middle side strike with the right back fist while forming a left rear foot stance, moving the right foot forward.
Y: Side front block with the right reverse knife-hand.





Y: Middle thrust with the right flat fingertip.



When sitting far.

X: Middke obverse punch with the right fist while forming a right walking stance, moving the right foot forward.
Y: Inside hooking block with the left knife-hand.





X: Front snap kick with the right foot while holding the armrest with both hands.
Y: Front block with an X-fist.





Y: Pressing kick with the left foot while standing up.

Y: High punch with the right fist while pulling the opponent's right arm with the left hand.

X: Low punch with the left fist while forming a left walking stance, moving the left foot forward.

Y: Downward block with the left knife-hand while leaning the body backward.

Y: Middle front snap kick with the right foot.





X: Low front snap kick with the right foot while standing up.

Y: Hooking kick with the right foot while leaning the body backward.



X: Low punch with the right fist while forming a left rear foot stance.

Y: Crescent kick with the left foot.

Y: High side piercing kick with the right foot.





X: Low reverse turning kick with the right foot while holding the armrest with the left hand.

Y: Checking block with a twin straight forearm, turning the body to the right.



Y: Middle obverse punch with the right fist while forming a right L-stance, moving the left foot forward.



X: Upset punch with the right fist while forming a left X-stance in a jumping motion to A.

Y: Front block with an X-fist.



Y: Low side piercing kick with the right foot while holding the armrests with both hands.



Y: High vertical punch with the left middle knuckle fist.



X: Front downward strike with the right knife-hand while forming a right walking stance, moving the right foot forward.

Y: Rising block with an X-fist.





Y: Low twisting kick with the left foot.

X: Low side punch with the left fist while forming a parallel stance, moving the left foot to B.

Y: Front block with the left outer forearm.



X: Right side elbow thrust while forming a right rear foot stance, moving the right foot to B.

Y: Front block with a twin palm.





Y: Angle fingertip middle thrust.

Y: High thrust with the right flat fingertip.



E. While lying down.

X: Stamping kick with the right back sole.
Y: Hold the opponent's foot with a twin palm.





Y: Grab with both hands and then twist it clockwise.

X: Downward punch with the right fist.
Y: Twin palm block.



X: Front snap kick to the floating ribs with the right foot.
Y: Block the tibia with the right knife-hand.





Y: High twisting kick with the right foot.
X: Floating ribs are attacked, failing to dodge.

X: Straight kick with the right back heel.
Y: Dodging by rolling to the right.



F. While sitting on a couch.



When sitting close

X: Side back strike with the right back fist.
Y: High front block with an X-fist.



X: High crescent strike with the left arc-hand.
Y: Checking block with the left straight knife-hand while leaning the body backward.



Y: Middle twisting kick with the left knee while standing up.





Y: Turning kick with the right knee while standing up.

X: Horizontal thrust with the right elbow.
Y: Dodging to the right.



Y: High reverse hooking kick with the left foot, supporting the body with both hands.



X: Right back elbow thrust while forming a sitting stance, moving the right foot to A.
Y: Front block with a twin palm while leaning the body backward.



Y: Crescent punch with the right fist



X: Turning kick with the left knee while standing up.
Y: Front block with a twin palm while leaning the body backward.



Y: Middle front snap kick with the left foot.



X: Reverse turning kick with the right foot, supporting the body with both hands.

Y: Front block with an X-fist while leaning the body backward.



Y: Grab the opponent's right foot with both hands, and then twist it clockwise.

X: Downward kick with the right foot while standing up.

Y: Rising block with a twin palm.



Y: Inward pressing kick to the opponent's left knee joint with the left foot.

X: High twisting kick with the right foot while leaning the body to the side.



Y: High front block with a twin palm.

Y: Side strike with the left knife-hand.





When sitting far

X: Horizontal strike with the right back fist.
Y: Checking block with the straight knife-hand.



X: Middle outward strike with the right knife-hand.
Y: Checking block with a twin straight forearm while leaning the body backward.







Y: Middle side piercing kick with the left foot, supporting the body with both hands.

Y: Middle reverse turning kick with the left foot while standing up.

X: Middle punch with the left fist while forming a sitting stance, moving the left foot to A.
Y: Crescent kick with the right foot while leaning the body backward.



X: Middle reverse turning kick with the right foot, supporting the body with the left elbow.
Y: Front block with an X-fist.

Y: Middle thrust with the left flat fingertip.





X: Outward vertical kick with the right foot.
Y: Checking block with the left straight forearm.

Y: High side strike with the left back fist.







Y: Low front snap kick with the right foot.

X: Dodging side piercing kick with the right foot while flying away from the opponent to BD.
Y: Checking block with an X-knife-hand.



X: High side piercing kick with the right foot, supporting the body with both hands.
Y: Dodging to the right.







Y: Turning kick with the right knee while standing up.

Y: Low side turning kick with the right instep while standing up.

THROWING AND FALLING TECHNIQUES

(Dunjigi wa Torojigi)

The emphasis in falling is naturally, placed on learning to fall without getting hurt and recovering as quickly as possible.

Falling is practiced from a standing, sitting and lying down position. In both cases there are certain basic rules that must be followed:

1. Relax the body.

2. Fall to the side rather than the flat of the back. The falling should be done with a rolling motion distributing the weight on the buttocks, side and shoulder.

3. Absorb the shock by striking the ground or floor with the palm of the hand.

4. Tuck the chin into the chest to avoid the head striking the ground or floor.

5. Raise the legs.

A throwing technique in Taekwon-Do is only used when you do not wish to seriously injure an opponent, to occasionally counter an opponent's counter-attack or if an opponent is blocked in a way that it is impossible for him to utilize any of his attacking tools. As soon as a throwing technique is used, step back to avoid a counter-attack motion.

A. While standing.



X: Parallel stance middle punch with the right fist.
Y: Parallel stance inside hooking block with the left palm.



Y: Bring the right palm to the opponent's chin while moving the right foot behind his right foot.



Y: Pull the opponent's right wrist with the left hand while pushing the chin.



X: Walking stance high obverse thrust with the right flat fingertip.
Y: Rear foot stance outward block with the right knife-hand.



Y: Grab the opponent by the shoulder with the right hand while moving the right foot to the side of his right foot.



Y: Lift the opponent's right leg with the right footsword while pulling the shoulder with the right hand.



X: Left L-stance middle punch with the right fist.
Y: Rear foot stance reverse hooking block with the lert knife-hand.



X: Middle twisting kick with the right foot.
Y: Dodging to the side.

Y: Hold the opponent's waist with the right arm while moving the right foot forward.





Y: Pull the opponent's right arm with the left hand to throw.



X: High twisting kick with the right foot.
Y: Lower abdomen is attacked, failing to stay away.

Y: Turning kick with the right foot.
X: Dodging to the rear.



X: Walking stance middle obverse punch with the right fist.

Y: Walking stance obverse hooking block with the right palm.



Y: Grab the opponent's right wrist with the right hand while holding the armpit with the left hand.



Y: Move the left foot forward.





X: L-stance middle reverse punch with the right fist.

Y: Rear foot stance reverse hooking block with the right palm.



Y: Grab the opponent's right wrist with the right hand.



Y: Sweeping kick to the opponent's right foot while pulling his right arm with the right hand.

Y: Pull the opponent's right arm, raising the left hand to throw.



X: Outward vertical kick with the right foot.
Y: Dodging to the rear.







Throwing

X: High twisting kick with the left foot.
Y: Floating ribs are attacked failing to stay away.

B. While kneeling



X: Choke hold from behind with the right arm.



Y: Grab the opponent's right shoulder with the right hand while holding his right wrist with the left hand.



Y: Throwing



X: Middle obverse punch with the right fist.
Y: Outward block with the left knife-hand.



Y: Raise the opponent's right arm with the left hand while holding the belt with the right hand, moving the right foot forward.



Y: Throwing.



X: High twisting kick with the right foot.
Y: Dodging to the rear.

X: Middle obverse thrust with the right flat fingertip.
Y: Hooking block with the left under forearm.





Y: Bring the right knife-hand to the opponent's right ankle while grabbing the right arm with the left hand.



X: High twisting kick with the right foot.
Y: Lower abdomen is attacked failing to dodge.

Y: Lift the opponent's leg up with the right hand while pulling the right arm with the left hand.





X: Middle twisting kick with the right foot.
Y: Dodging to the side.



X: Front-downward strike with the right knife-hand.
Y: Rising block with an X-fist.



Y: Grab the opponent's right wrist with the right hand.



Y: Hold the opponent's right armpit with the left hand while moving the left foot to his right reverse footsword.



Y: Throwing.



X: Turning kick with the right foot.
Y: Temple is attacked.

C. While prone.



X: Stamping kick to the chest with the right footsword.
Y: Blocking with an X-fist.



Y: Grab the opponent's right foot with both hands.



Y: Twist it clockwise to throw.



X: High side piercing kick with the left foot while supporting the body with both hands.
Y: Bridge of nose is attacked, failing to stay away.



X: Walking stance reverse downward punch with the right fist.
Y: Blocking with an X-knife-hand.



Y: Grab the opponent's right wrist with both hands.



Y: Lift the opponent's right leg with the left hand while pulling the right arm with the right hand.



X: Strike with the reverse knife-hand.
Y: Dodging by rolling to the right.

Though frequently exercised, the throwing technique illustrated below are more often then not disadvantageous to the thrower.



X: High twisting kick with the right foot.
Y: Lower abdomen is attacked failing to stay away.



X: Walking stance middle obverse punch with the right fist.
Y: Walking stance reverse hooking block with the left palm.



The thrower has no defense against the opponent's left fist.





X: Walking stance high obverse thrust with the right flat fingertip.
Y: Walking stance obverse side block with the left outer forearm.







The defender can attack the thrower's ribs.

X: Walking stance high obverse punch with the right fist.
Y: Walking stance obverse hooking block with the left palm.





The thrower has no defense against the opponent's elbow thrust.







X: Turning kick with the right ball of the foot.
Y: Abdomen is attacked failing to dodge.





The defender can attack the thrower's coccyx.



X: High twisting kick with the left foot.
Y: Lower abdomen is attacked failing to stay away.

DEFENSE AGAINST AN ARMED OPPONENT *(Dae Moogi)*

Defense against an armed opponent requires the ultimate in technique. At this point it is necessary to caution students that though someone who has fully developed speed, balance, power, tactics and self-confidence may possibly defend against a knife, club, bayonet or staff it requires the highest degree of expertise to defend against a gun.

If it is necessary for the defender to take more than two steps to reach his opponent, especially if he is an observant gunman, then the technique will fail.

The following points must be borne in mind when defending against an armed opponent.

1. If a dodge is employed, move away from the direction the weapon is facing, except in the case of straight stab or thrust, in order to avoid being stabbed or cut.

2. Gauge your distance precisely. Dodging too far from your opponent may make it impossible to execute a counter-attack in time. Against a bayonet or staff, lengthen your strike during the dodge so that opponent will find it necessary to take an extra step for a combination movement.

Compensate for this increased distance by positioning yourself for an instant spring to cover the extra step in a single bound.

3. Blocking should be executed against the attacking arm or hand, rather than the weapon itself, when defending against a knife or club.

A. Against a Dagger *(Dae Dando)*



1. Slashing to the head

Y: Walking stance obverse rising block with the left forearm while moving into the thrust.





Y: Middle reverse punch with the right fist.

Y: L-stance forearm guarding block while dodging to the rear in a shifting motion, maintaining the same stance.

Y: Low turning kick with the right foot while moving the left foot to AD.





Y: Rear foot stance forearm guarding block moving the left foot to BD.



Y: Middle side piercing kick with the right foot.



Y: Right L-stance, moving the right foot to B.



Y: Right L-stance in a sliding motion to B.



Y: Flying outward strike with the left knife-hand.



Y: Right L-stance reverse rising block with the left outer forearm while moving into the thrust.

Y: High punch with the right fist, maintaining the same stance.





Y: Walking stance rising block with an X-fist while moving into the thrust.



Y: Flying reverse turning kick with the right foot.





Y: Dodging front snap kick with the right foot while flying away from the opponent to B.

Y: L-stance reverse rising block with the right knife-hand while moving into the thrust.



Y: Turning kick with the left knee, moving the right foot to C.



Y: Right L-stance forearm guarding block.



Y: Walking stance rising block with an X-knife-hand.





Y: Middle side thrusting kick with the right foot.



Y: Grab the opponent's right wrist with both hands, and then twist it clockwise.

2. Slashing to the stomach



Y: Grab the opponent's right arm with the left hand while forming a sitting stance, moving the right foot to **B**.

Y: Strike the opponent's wrist with the right knife-hand while grabbing his under forearm with the left hand.

Y: Grab the opponent's right arm with both hands, and then twist it counter-clockwise.







Y: Right rear foot stance, moving the right foot to D.

Y: Flying reverse turning kick with the right foot.





Y: Right L-stance in a sliding motion to BC.



Y: Hooking kick with the right foot.



Y: Low front snap kick with the same foot consecutively.



Y: High side strike with the right back fist while forming a right X-stance in a jumping motion.

Y: Crescent kick with the right foot.







Y: Flying low turning kick with the right foot.

Y: Crescent kick with the left foot.





Y: L-stance middle obverse thrust with the right flat fingertip lowering the left foot to A.

Y: Left L-stance dodging to BD.





Y: Flying side piercing kick with the right foot.

Y: Dodging to B in a shifting motion while maintaining the same stance.



Y: Mid-air strike with the right knife-hand.



Y: Right L-stance while moving the left foot to B in a sliding motion.



Y: Inward block with the left palm while forming a right rear foot stance, pulling the left foot.





Y: Flying side thrusting kick with the right foot.



Y: Dodging reverse turning kick with the right ball of the foot while flying away from the opponent to BD.

3. Inward slash



Y: Left rear foot stance forearm guarding block, pulling the right foot.





Y: Low front snap kick with the right foot.

Y: Dodging to the rear in a shifting motion, maintaining the same stance.





Y: Low side piercing kick with the right foot while skipping with the left foot.



Y: Parallel stance, moving the right foot.



Y: Flying middle punch with the left fist.



Y: Upset punch with the same fist in a consecutive motion.

Y: Left rear foot stance forearm guarding block, pulling the right foot.

Y: Right L-ready stance in a sliding motion to B.





Y: Pick-shape kick with the left foot.





Y: Flying outward vertical kick with the right foot.

Y: Sitting stance, moving the right foot.



Y: Side pushing kick with the left foot.





Y: Left rear foot stance forearm guarding block, moving the left foot to the rear.



Y: Walking stance high side reverse block with the left knife-hand while moving into the thrust.



Y: High turning kick with the right foot.





Y: Right rear foot stance knife-hand guarding block, moving the right foot to BC.





Y: Mid-air kick with the right foot.

4. Outward slash

Y: Pushing block with the left palm while forming a sitting stance, moving the left foot to A.





Y: Flying front snap kick with the right foot.



Y: Right rear foot stance forearm guarding block in a sliding motion to AD.



Y: Flying side turning kick with the right instep.



Y: Middle side piercing kick.



Y: Pressing kick with the same foot consecutively.



Y: Fixed stance reverse punch with the left fist while sliding forward.



Y: Flying low turning kick with the right foot.

B. Against a Bayonet *(Dae Chong Gum)*



Initially, dodging motion should be executed at a close range to insure one is able to avoid the attack and respond instantly with a counter-attack without taking extra steps.

X: Bayonet thrust to the solar plexus.
Y: Dodging to D, forming a left rear foot stance.





Y: Flying side piercing kick with the right foot.

X: Bayonet thrust to the solar plexus.
Y: Right rear foot stance, moving the left foot to D.





Y: Flying reverse turning kick with the left foot.



X: Bayonet thrust to the throat.
Y: Right L-stance while dodging to B in a sliding motion.
X: Butt stroke to the chest.
Y: Turning kick with the right foot while moving the left foot to D.



Y: Hooking kick to the barrel with the right foot.



Y: Middle side piercing kick with the right foot.

X: Butt stroke to the chest.
Y: Right rear foot stance, moving the right foot to B C.





Y: High outward strike with the right knife-hand while forming a left X-stance lowering the right foot to A in a stamping motion.





Y: Low reverse turning kick with the right foot.

X: Butt stroke to the face.
Y: Rising block with an X-fist while forming a sitting stance.

Y: Grab the butt with both hands, and then twist it clockwise.







X: Upper butt stroke.
Y: Right rear foot stance, pulling the right foot.



Y: Dodging side front kick with the right foot while flying away from the opponent to B.

X: Bayonet thrust to the throat.
Y: Block the barrel with the right knife-hand while forming a left walking stance, moving the left foot to B.





X: Upper butt stroke.
Y: Right rear foot stance forearm guarding block, moving the right foot to B.



Y: Front rising kick to the butt with the left foot.



Y: High side strike with the left back fist while forming a left X-stance in a jumping motion to A.

Y: Grab the barrel with both hands.



Y: Twist it clockwise.



X: Side butt stroke.
Y: L-stance reverse outward block with the left knife-hand, moving the right foot to B.

Y: Grab the barrel with both hands while forming a sitting stance, moving the right foot to A.

Y: Turning kick with the left knee while twisting the barrel clockwise with both hands.













X: Side butt stroke.
Y: Side rising kick with the left foot.

Y: Side rising kick with the left foot, and then lower it to the right foot.

Y: Flying side front snap kick with the right foot.



X: Side slash with a bayonet.
Y: Right rear foot stance knife-hand guarding block in a sliding motion to B.



Y: Grab the barrel with both hands while moving in to the slash.



Y: High thrust with the left flat fingertip while pushing the barrel with the right hand, forming a low stance.

X: Side slash with a bayonet.
Y: Right L-stance forearm guarding block in a sliding motion to B.



Y: Knife-hand side block while forming a walking stance, slipping the left foot.



Y: Flying side punch with the left fist.



C. Against a Club *(Dae Gonbong)*

X: Front downward strike toward the forehead.
Y: Rising block with an X-fist while forming a parallel stance, moving the left foot.

Y: Middle front snap kick with the right foot.







X: Front downward strike toward the forehead.
Y: Left L-stance forearm guarding block.
Y: Flying middle punch with the right fist.





X: Inward strike toward the head.

Y: Side block with the left knife-hand while forming a left walking stance, moving the left foot to A.



Y: Right high elbow strike while forming a parallel stance, moving the right foot.



X: Inward strike toward the head.

Y: Left rear foot stance forearm guarding block, pulling the right foot.

Y: Right side elbow thrust while forming a right L-stance, moving the right foot to A in a sliding motion.





X: Front downward strike toward the forehead.

Y: Rising block with the left knife-hand while forming a right L-stance, moving the left foot to A.

Y: Dodging turning kick with the right instep while flying away from the opponent to B.



X: Outward strike toward the neck.

Y: Right L-stance forearm guarding block, moving the right foot to B.



Y: Mid-air strike with the right back fist.



X: Outward strike toward the head.

Y: Reverse side block with the right knife-hand while forming a left rear foot stance, pulling the right foot.

Y: Middle side piercing kick with the right foot.



X: Outward strike toward the ribs.

Y: Checking block with a twin straight forearm while forming a left X-stance, bringing the right foot behind the left foot.

Y: Outward strike with the right knife-hand while flying to AD.





X: Right L-stance.
Y: Left L-stance forearm guarding block.

X: Outward strike toward the head.
Y: Flying reverse turning kick with the left foot.







X: Outward strike toward the head.
Y: Middle side thrust with the right flat fingertip while forming a sitting stance, moving the right foot to A.





X: Outward strike toward the head.
Y: Outward vertical kick with the right foot.

D. Against a Pole *(Dae Mongdung-I)*

Inward strike



X: Inward strike to the ribs.
Y: Right rear foot stance forearm guarding block in a sliding motion to B.



Y: High side piercing kick with the left foot, supporting the body with both hands.



Y: Flying reverse turning kick with the right foot.





Thrusting to the solar plexus

Y: Downward block with the left forearm while forming a right rear foot stance, moving the right foot to D.

Y: Low reverse turning kick with the right foot.





Y: High side strike with the left back fist while forming a left X-stance, lowering the left foot to A in a jumping motion.

Y: Crescent kick with the left foot.







Thrusting to the throat

Y: Dodging to D while forming a parallel stance.



Y: Inward strike with the right knife-hand while flying.



Y: High front block with the right palm while forming a sitting stance, moving the left foot to C.



Y: Middle outward cross-cut with the right flat fingertip while flying.



Front downward stroke toward the forehead



Y: U-shape grasp while forming a right fixed stance.





Y: Grab the pole with both hands, and then twist it counter-clockwise.



Y: Rising block with an X-fist while moving into the stroke.





Y: Reverse hooking kick with the right foot while holding the pole with the right hand.



Upper stroke toward the chin

Y: Pressing block with an X-fist while forming a right walking stance, moving the left foot to B.



Y: Right L-stance U-shape block.



Y: High reverse turning kick with the left ball of the foot while flying.



Y: Dodging turning kick with the right foot while flying away from the opponent to D.



Lateral stroke toward the face



Y: Checking block with a twin straight forearm while moving into the stroke.

Y: Upset punch with the middle knuckle fist while forming a sitting stance, moving the right foot to A.





Y: L-stance knife-hand side block.

Y: Back fist side strike forming a X-stance in a jumping motion.





Lateral stroke toward the legs



Y: Jumping.



Y: Mid-air kick (360 degrees) with the right foot.



Y: Mid-air strike (180 degrees) with the right knife-hand.



Y: Right L-stance knife-hand guarding block.

Y: Flying middle punch with the left fist.









E. Defense Against a Pistol *(Dae Gwon Chong)*

Any sparring technique can be applied directly against a pistol, however, one must be realistic. Only at a very close range, or when the opponent is pulling the pistol from concealment, or sighting the weapon can the defense techniques illustrated on the preceding pages be used.

A deception or feint can be perhaps a defender's best defense but the defender must be very quick while executing the manoeuver.

INDEX

A

B

C

courtesy 10

D

defence against an armed opponent (Dae Moogi) 354-385

E

explanation of Tenets 10-12

F

foot sparring (bal matsogi) 259-277
free sparring (jayu matsogi) 244-256
  counter-attack 252
  deception 247
  defence 246
  development of tactic and manouver 250
  direction of attack and defence 248
  dodging technique 251
  flying multiple techniques 253-255
  instant attack and counter-attack 247
  position change 256
  selection of a proper target 248
  technique experimentation 249

G

general information 17

H

I

indomitable spirit 12
integrity 11

J

K

L

M

N

O

one-step sparring 108-223

P

perseverance 11
pre-arranged sparring (yaksok matsogi) 19-223

Q

R

S

self-defence techniques (hosin sul) 278-385
against a bayonet 268-373
against a dagger 355-367
against a clab 374-377
against a pole 378-385
how to release from a grab (jappyosul tae) 278
throwing and falling techniques (dunjigi wa torojigi) 341-353
semi-free sparring (ban jayu matsogi) 225-243
sparring (matsogi) 17-277
general information 17
system of sparring (matsogi goosong) 18-277
synopsis 388-389

T

table of contents (mokcha) 5
three-step sparring (sambo matsogi) 21-90
two-step sparring (ibo matsogi) 91-106

U

V

W

X

Y

Z

SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:
1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:
1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il





ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME VI

TABLE OF CONTENTS
(Mokcha)

TENETS OF TAEKWON-DO *(Taekwon-Do Jungshin)* 10

Explanation of Tenets 11

Courtesy *(Ye Ui)* 11

Integrity *(Yom Chi)* 12

Perseverance *(In Nae)* 12

Self-Control *(Guk Gi)* 13

Indomitable Spirit *(Baekjul Boolgool)* 13

FUNDAMENTAL EXERCISES *(Gibon Yonsup)* . . . 17

. 19

PROCEDURE FOR LEADING A CLASS *(Sooryon Jido Bop)* 28

METHOD OF EXERCISE *(Yonsup Bop)* 29

INDEX 384

SYNOPSIS 387



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation



Taekwon-Do
in Korean Character

Taekwon-Do
in Chinese Character





THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit
(Baekjul Boolgool)



EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.

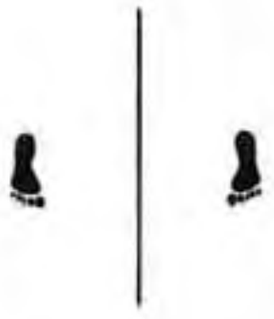


"Pursue one's own goal"

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View







FUNDAMENTAL EXERCISES
(Gibon Yonsup)

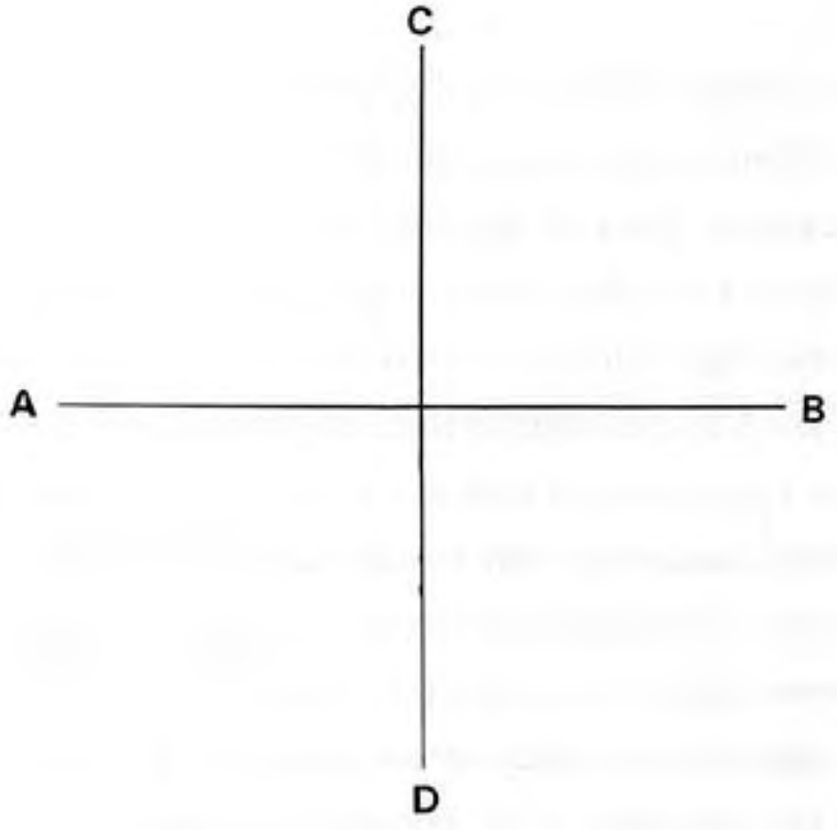
Certainly the most important asset any training hall can have is a good instructor. There is no substitute for well-trained, intelligent, perceptive and patient instructor. Occasionally, however, a student may find himself in an area where he is not able to train under a qualified instructor; or a student may find the need to practice by himself from time to time; or there may be instances when an individual is sincerely anxious to learn Taekwon-Do but neither has the means nor time to travel to a distant training hall. In these cases, a dedicated person may be able to use this book as a guide. To truly gain complete comprehension of these techniques, however, a student will have to spend some time under the tutelage of a black belt instructor.

The sequence of fundamental exercises described here is neither absolute nor inflexible. It is, however, a sequence found to be most beneficial for the student, especially beginners.

Fundamental exercises are considered the back bone of Taekwon-Do, for the students can learn a great number of additional movements which are found neither in patterns nor sparrings.

Obviously the pattern cannot be performed effectively without sufficient knowledge of the fundamental movements involved. The student is therefore advised to exercise each fundamental movement correctly and thoroughly one by one before attempting to practise his pattern or sparring.

The object of this volume is to give the students (from beginners to 2nd degree black belt holders) clear purpose, principle method and a logical procedure of exercise of each fundamental movement.



DIRECTION DIAGRAM *(Bang Hyang Pyo)*

This is a guide to show the four directions the student will follow during the performance of an exercise.

IMPORTANT

This must be throughly studied by all students before moving into exercise.

GENERAL ASSUMPTIONS *(Ilban Kahjung)*

This is to avoid unnecessary repetition; to show logical sequence of movement; and to conduct trining, step by step, and gradually to the more difficult movement.

1. The fundamental exercise is started from a stance on line AB facing D with a few exceptions.

2. Blocking is begun with the left hand or left foot and attacking with the right hand or foot. There are only rare exceptions to the above. A student should familiarize himself equally with both sides.

3. A middle attack or defence is usually executed before a high attack or defense unless a special instruction is given.

4. Spot exercise is performed before the turning or stepping exercise in most cases.

5. A forward stepping exercise is performed conjointly with backward stepping or turning exercises with few exceptions.

6. Backward stepping and turning exercise are performed, assuming a left walking, left low, left rear foot, and left L-stance toward D unless specified otherwise.

7. As a rule bring the foot initially moved back to the ready posture after completion each of exercise.

8. Every attack and block is performed toward the direction the stance is facing unless specified otherwise.

9. All punches throughout this book are considered front punches unless special instruction is given.

10. The other fist throughout this book is considered pulled to the hip simultaneously while attacking or blocking with one hand unless special direction is given.

Ready Stance *(Junbi Sogi)*

Attention Stance *(Charyot Sogi)*



Front View



Side View

Bow Posture *(Kyong Ye Jase)*



Front View



Side View



Back View

Parallel Ready Stance *(Narani Junbi Sogi)*



Front View

Side View





Back View

Sitting Ready Stance *(Annun Junbi Sogi)*



Side View

Front View



Walking Ready Stance *(Gunnun Junbi Sogi)*

Left Walking Ready Stance

Front View





Side View



Back View

Right Walking Ready Stance



Side view

Front View



Close Ready Stance *(Moa Junbi Sogi)*

Type A



Side Viwe



Front View



Side View

Type B



Front View

Side View

Type C



Front View



L-Ready Stance *(Niunja Junbi Sogi)*

Right L-Ready Stance



Side View



Front View

Left L-Ready Stance



Front View



Side View

Back View



X-Ready Stance *(Kyocha Junbi Sogi)*

Right X-Ready Stance



Side View

Front View



Left X-Ready Stance

Front View





Back View

Side View







PROCEDURE FOR LEADING A CLASS *(Sooryon Jido Bop)*

All Taekwon-Do exercises are conducted in two ways; by command and without command using a command procedure with an instructor or assistant instructor giving commands, the following procedure should be followed:

1. At the command of "Charot" (attention), the student comes to attention giving the instructor his undivided attention as well.

2. At the command of "Kyong Ye" (bow), the student bows to the instructor while remaining at attention stance.

3. After the instructor announces the title or number of exercise that will be performed, the instructor gives the command of "junbi" (ready), the student will then take the appropriate Junbi Sogi (ready stance).

4. At the command of "Si Jak" (commence), the student begins with the initial movement as the instructor counts "Hana" (one) "dool" (two), "Set" (three), "Net" (four), "Dasot" (five), "Yosot" (six), "Ilgop" (Seven), "Yodul" (eight), "Ahop" (nine), and so on., until the command of "guman" (stop) is given.

5. At the command of "Swiyo" (at ease), the student relaxes with a parallel ready stance.

6. At command of "Hae san" (dismiss), the student can walk away.

METHOD OF EXERCISE (Yonsup Bop)

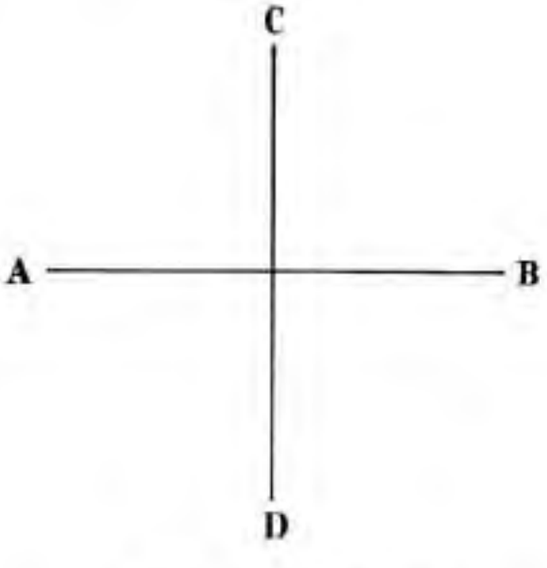
1. Parallel Stance Punch *(Narani So Jirugi)*

Ready posture *(Junbi Jase)*: **Attention stance.**

At the command of "parallel stance punch ready" (Narani so jirugi junbi)· move the left foot from an attention stance to form a parallel stance toward D while extending the left fist to D horizontally.



Ready Posture



Direction diagram



Side View

i. At the command of "commence" (Sijak) Punch to D with the right fist while ma intaining the same stance toward D.

Top View



Previous posture







Side View





Keep both heels slightly off the ground.

ii. Punch to D with the left fist while maintaining the same stance toward D.





Keep both heels slightly off the ground.



Bring the left foot back to a ready posture.

After repeating i and ii at the command of "Stop" (Guman); bring the left foot back to a ready posture or attention stance. At the start of the punch, keep both heels slightly off the ground and then execute a punch. Be sure to perform these two actions in one smooth motion. The same principle is applicable to a close stance punch.





2. Close Stance Punch *(Moa So Jirugi)*

Ready posture *(Junbi Jase)*: **Parallel ready stance**
At the command of close stance punch (Moa So Jirugi Junbi): Bring the left foot to the right foot, forming a close stance toward D while extending the left fist to D horizontally.

i. At the command of commence (Sijak):
Punch to D with the right fist while maintaining the same stance toward D.

Parallel ready stance







Side View





Keep both heels slightly off the ground.

ii. Punch to D with the left fist while maintaining the same stance toward D.



Keep both heels slightly off the ground.





Top View



Bring the left foot back to a ready posture.

After repeating i and ii, at the command of "Stop" (Guman); bring the left foot back to a ready posture or parallel ready stance.

The fist must be at the center of the attacker's body at the moment of impact. The same principle is applicable to the parallel stance punch, sitting stance punch, and walking stance punch as far as a front punch is concerned.

3. Sitting Stance Punch *(Annun So Jirugi)*

Ready posture : Close ready stance B.

At the command of "sitting stance punch ready":
Move the left foot to B, forming a sitting stance toward D while extending the left fist to D horizontally.



Ready Posture

i. At the command of "commence"; Punch to D with the right fist while maintaining the same stance toward D.



Side View

ii. Punch to D with the left fist while maintaining the same stance toward D.

Previous Posture



Raise the body slightly.





iii. Punch to D With the right fist while maintaining the same stance toward D.







Bring the left foot back to a ready posture.





Side View

Raise the body slightly.

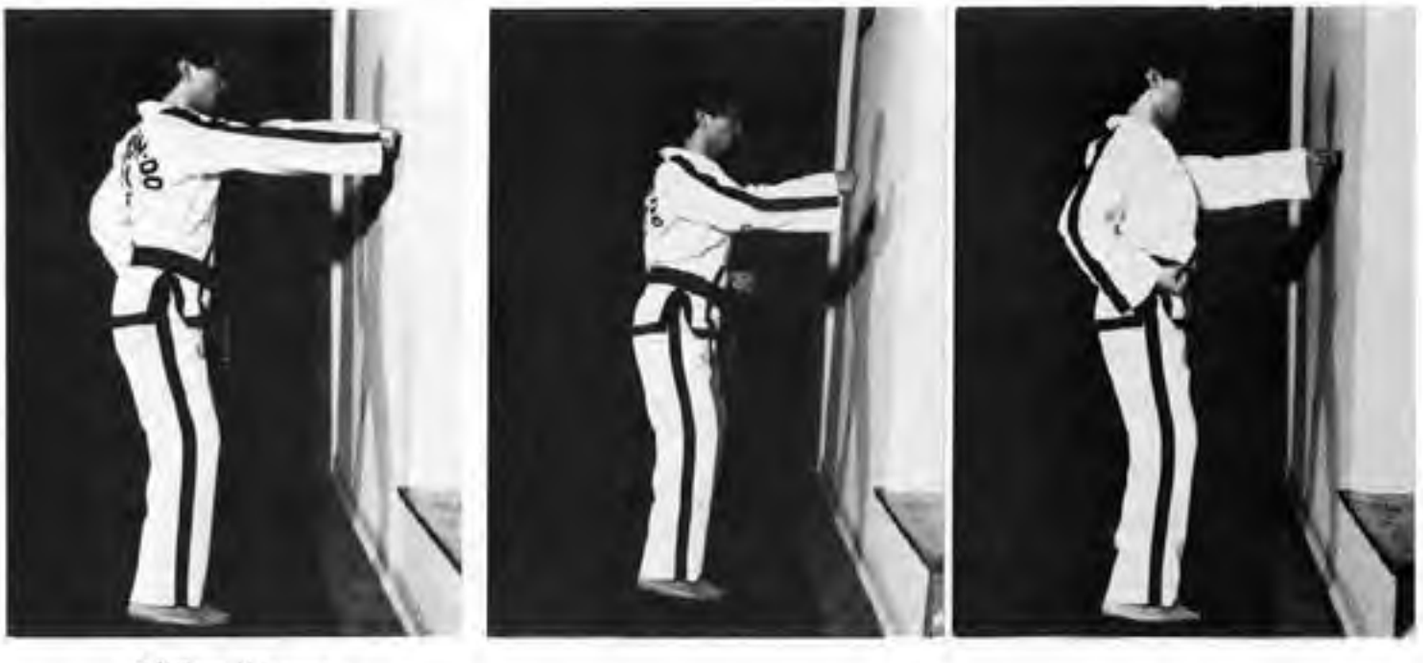
After repeating ii and iii, at the command of "stop"; bring the left foot back to a ready posture or close ready stance B.

At the start of the punch, raise the body slightly and then execute a punch. Be Sure to perform these two actions in one smooth motion.

In parallel stance, close stance and sitting stance it is highly desirable to conduct the punching exercise at a distance of one full arm's length against a forging post or a wall. This will prevent throwing the shoulder since the beginner cannot possibly punch beyond the hard surface.

Parallel Stance





Sitting Stance

4. Walking Stance Spot Obverse Punch
(Gunnun So Gujari Baro Jirugi)

Ready posture: Parallel ready stance.

i. Commence (Sijak): Move the right foot to D, forming a right walking stance toward D while punching to D with the right fist, and then bring the right foot back to a ready posture.



Ready Posture

ii. Move the left foot to D, forming a left walking stance toward D while punching to D with the left fist, and then bring the left foot back to a ready posture. Repeat i and ii.



Top View







Side View







At the start of the punch; pull the punching fist toward the hip while extending the other fist to the front, and then execute the punch.
Be sure to perform these two actions in one smooth motion.

5. Walking Stance Forearm Spot Low Obverse Block
(Gunnun So Palmok Gujari najunde Baro Makgi)

Ready posture: Parallel ready stance.

i. Commence: Move the left foot to B to form a left walking stance toward B while blocking to B with the left forearm, and then bring the left foot back to a ready posture.



Ready Posture





ii. Move the right foot to A, forming a right walking stance toward A while blocking to A with the right forearm, and then bring the right foot back to a ready posture.
Repeat i and ii







Side View



Keep the back forearms crossed in front of the right chest, placing the left forearm on the other and vice-versa.





Keep the body half facing the target at the moment of block.



The reason for keeping the back forearm crossed at the start of blocking is to observe the revolving principle.

6. Walking Stance Knife-Hand Spot Low Obverse Block

(Gunnun So Sonkal Gujari Najunde Baro Makgi)

This procedure of exercise is exactly the same as that of the forearm spot low obverse block.









Keep the back forearms crossed in front of the rib cage.





Side View

7. Walking Stance Stepping Obverse Punch
(Gunnun So Omkyo Didimyo Baro Jirugi)

a. Forward Stepping Punch *(Jillo Nagagi)*

Parallel ready stance.

i. Move the right foot to D forming a right walking stance toward D while punching to D with the right fist.

Ready Posture







ii. Move the left foot to D, forming a left walking stance toward D while punching to D with the left fist.

Repeat i and ii.

Side View







b. Backward Stepping Punch *(Jillo Duruogi)*

Assume a left walking stance toward D.

i. Move the left foot to C, forming a right walking stance toward D while punching to D with the right fist.







Previous Posture

ii. Move the right foot to C, forming a left walking stance toward D while punching to D with the left fist. Repeat i and ii.







Side View



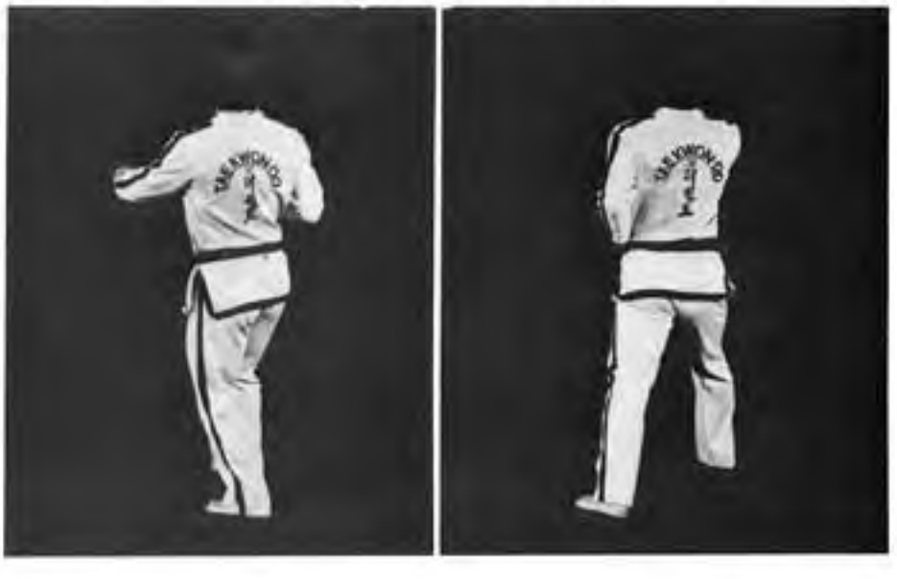
Pivoting with the right foot



c. Spot-Turning *(Gujari Dolgi)*

Assume a left walking stance toward D.
Turn clockwise, pivoting with the left foot or right foot to form a right walking stance toward C while punching to C with the right fist.
Counter clockwise turning is not possible.
The ball of the foot must be used as a pivot.

Pivoting with the left foot



8. Walking Stance Spot Reverse Punch
(Gunnun So Gujari Bandae Jirugi)

Close ready stance A.

i. Move the left foot to D to form a left walking stance toward D while punching to D with the right fist and then bring the left foot back to a ready posture.



Ready Posture







Side View





Top View

Side View







ii. Move the right foot to D, forming a right walking stance toward D while punching to D with the left fist and then bring the right foot back to a ready posture.
Repeat i and ii.







9. Walking Stance Stepping Forearm Low Obverse Block
(Gunnun So Nagamyo Palmok Najunde Baro Makgi)

a. Forward Stepping Block *(Maga Nagagi)*

Parallel ready stance.

i. Move the left foot to D, forming a left walking stance toward D while blocking to D with the left forearm.



Ready Posture





ii. Move the right foot to D, forming a right walking stance toward D while blocking to D with the right forearm.
Repeat i and ii.





Side View



b. Backward Stepping Block *(Maga Duruogi)*

Assume a left walking stance toward D.

i. Move the left foot to C, forming a right walking stance toward D while blocking to D with the right forearm.







Previous Posture

ii. Move the right foot to C, forming a left walking stance toward D while blocking to D with the left forearm.







c. Backward Step-Turning *(Dwiro Omgyo Didimyo Dolgi)*

Assume a left walking stance toward D.

Move the left foot to C, turning counter-clockwise to form a left walking stance toward C while blocking to C with the left forearm or left knife-hand.

Clockwise turning is not logical because the blocking tool has to pass the opponent before execution of block.

Counter-clockwise Turning.





Forearm



Side View



Other View

Clockwise Turning

Side View









10. Walking Stance Knife-Hand Low Obverse Block *(Gunnun So Omgyo Didimyo Sonkal Najunde Baro Makgi)*

a. Forward Stepping Block.

Right walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while blocking to D with the left knife-hand.







Ready Posture

ii. Move the right foot to D, forming a right walking stance toward D while blocking to D with the right knife-hand.
Repeat i and ii.





Side View



b. Backward Stepping block

Assume a left walking ready stance toward D.

i. Move the left foot to C to form a right walking stance toward D at the same time blocking to D with the right knife-hand.





ii. Move the right foot to C, forming a left walking stance toward D while blocking to D with the left knife-hand.

Repeat i and ii.



c. Spot-Turning

Assume a left walking stance toward D.

Move the left foot on line CD, and then turn clockwise to form a right walking stance toward C, at the same time executing a low block with the right knife-hand or right forearm or punching with either fist.









Other View



Obverse Punch

Other View



Reverse Punch



Other View

11. Walking Stance Inner Forearm Obverse Side Block
(Gunnun So Anpalmok Baro Yop Makgi)

a. Spot Block

Parallel ready stance.

i. Move the left foot to BD, forming a left walking stance toward BD while blocking to BD with the left inner forearm, and then bring the left foot back to a ready posture.



ii. Move the right foot to AD, forming a right walking stance toward AD while blocking to AD with the right inner forearm, and then bring the right foot back to a ready posture.

Side View



b. Forward Stepping Block

i. Move the left foot to D, forming a left walking stance toward D while blocking to D with the left inner forearm.





Other View



ii. Move the right foot to D, forming a right walking stance toward D while blocking to D with the right inner forearm.







Side View

c. Backward Stepping Block

i. Move the left foot to C, forming a right walking stance toward D while blocking to D with the right inner forearm.





Previous Posture

ii. Move the right foot to C, forming a left walking stance toward D while blocking to D with the left inner forearm.




d. Spot Turning

Move the right foot on line CD, and then turn clockwise to form a right walking stance toward C while executing a side block to C with the right inner forearm or any other technique learned already.
Counter-clockwise turning is not possible.





Inner forearm block



Reverse punch



Forearm low block



Parallel ready stance



Top View



Keep the forearms crossed in front of the right chest with both back fists faced upward, placing the left forearm under the other at the beginning of the block to observe the revolving principle.



The body becomes half facing.



12. Front Rising Kick *(Apcha Olligi)*

a. Spot Kick *(Gujari Chagi)*

Right walking ready stance.

i. Raise the left foot and then lower it to C, forming a ready posture toward D.







Keep the forearms crossed in front of the solar plexus.

Raise the foot as high as possible while keeping the position of the hands as they were in order to develop the muscles of the leg fully.



Side View

ii. Repeat i.
After repeating i, bring the left foot to the right foot to exercise with the right foot.

Front View



Left walking ready stance

Bend the elbow about 30 degrees, keeping the distance between the fist and thigh one foot.





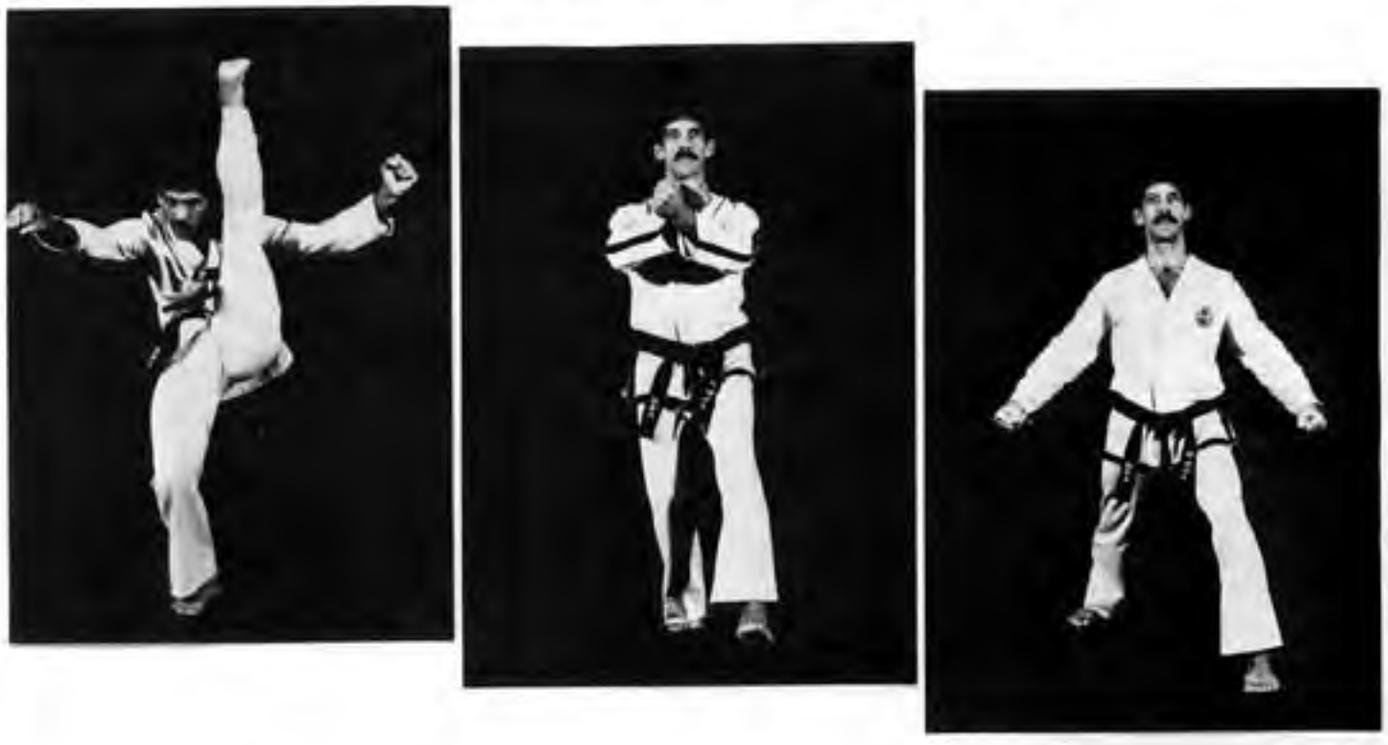
Side View



b. Forward Stepping Kick *(Apcha Ollimyo Nagagi)*

Right walking ready stance.

i. Raise the left foot and then lower it to D to form a left walking ready stance toward D.



ii. Raise the right foot and then lower it to D to form a right walking ready stance toward D.



c. **Backward Stepping Kick** *(Apcha Ollimyo Duruogi)*

i. Raise the left foot and then lower it to C, forming a right walking ready stance toward D.



ii. Raise the right foot and then lower it to C to form a left walking ready stance toward D.



d. Spot-Turning

Turn clockwise, pivoting with the right foot or left foot to form a right walking ready stance toward C.
Counter-clockwise turning is not possible.

Pivoting with the right foot





Left walking ready stance







Pivoting with the left foot

13. Walking Stance Reverse Knife-Hand Obverse Side Block
(Gunnun So Sonkal Dung Baro Yop Makgi)

The procedure of exercise is the same as that of the inner foream side block on page 57.





Side View





14. Sitting Stance Side Rising Kick *(Annun So Yopcha Olligi)*

1) Double Stepping Kick

Sitting Ready Stance.

a. Toward B *(B-Bang)*

i. Cross the right foot over the left foot to raise the left foot to B, and then lower it to B to form a ready posture toward D.

ii. Repeat i.

Keep the body half facing the target



Ready Posture





b. Toward A *(A-Bang)*

i. Cross the left foot over the right foot to raise the right foot to A, and then lower it to A, forming a ready posture toward D.

ii. Repeat i.







Kicking footsword should point to the target diagonally, keeping the body half facing the target at the start of raising the foot. The foot must be raised as if grazing the floor with a footsword at the beginning of the foot raising.
The toes of the kicking foot must face slightly downward at the moment of impact.



Keep the forearms crossed in front of the chest.



Raise the foot as high as possible to develop the leg muscles fully.



Side View

c. **Toward D** *(D-Bang)*

Assume a sitting ready stance toward B.

i. Cross the left toot over the right foot to raise the right foot to D, and then lower it to D to form a ready posture toward B.

ii. Repeat i.







After repeating i and ii, start with the left foot toward C.



2) Single Stepping Side Rising Kick

Both the method and procedure of exercise are the same as those of a double stepping side rising kick except that the opposite foot is brought to the raising foot instead of crossing over.

a. Toward B





b. Toward A





c. **Toward C** *(C-Bang)*

Assume a sitting ready stance toward A.







Application





d. Forward Stepping Kick

Assume a sitting ready stance toward A.

i. Kick with the right foot while turning counter-clockwise and then lower it to D to form a sitting ready stance toward B.







ii. Kick with the left foot while turning clockwise, and then lower it to D, forming a sitting ready stance toward A.



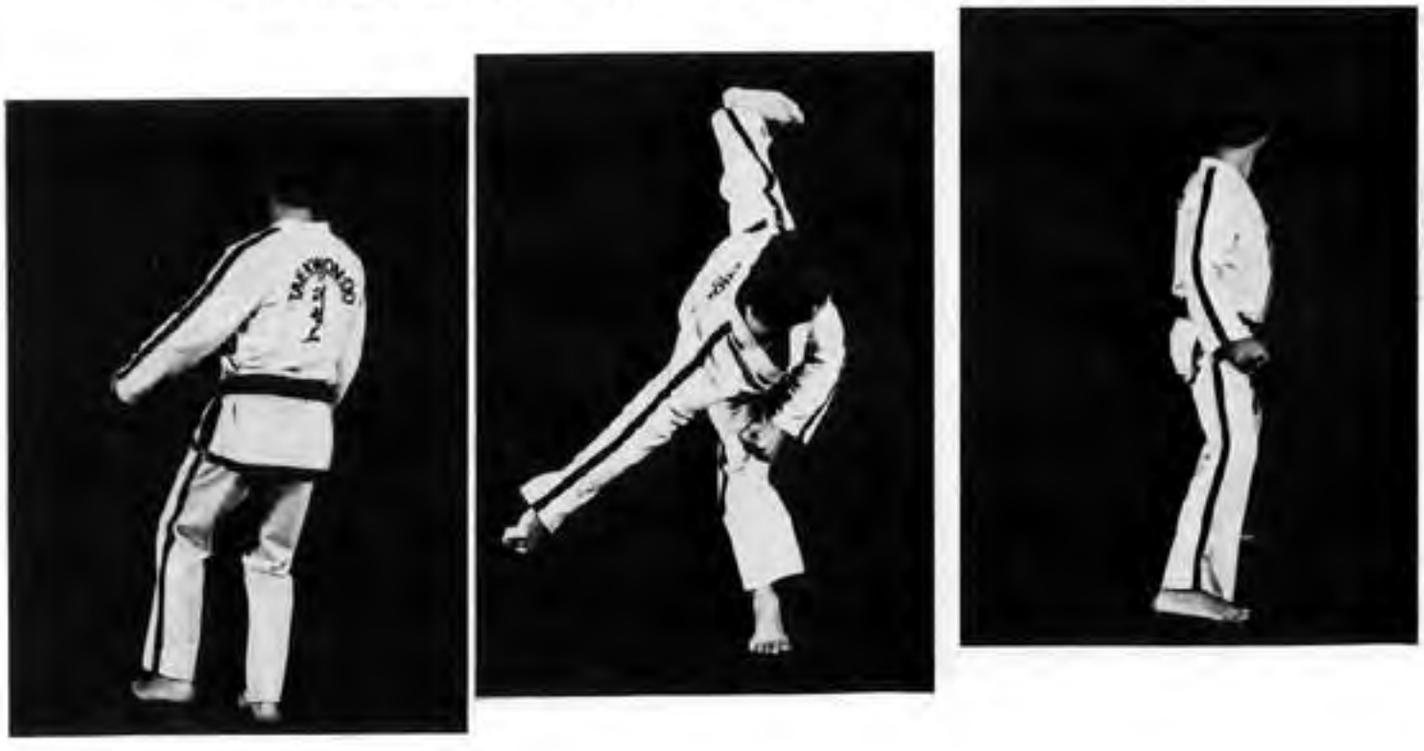




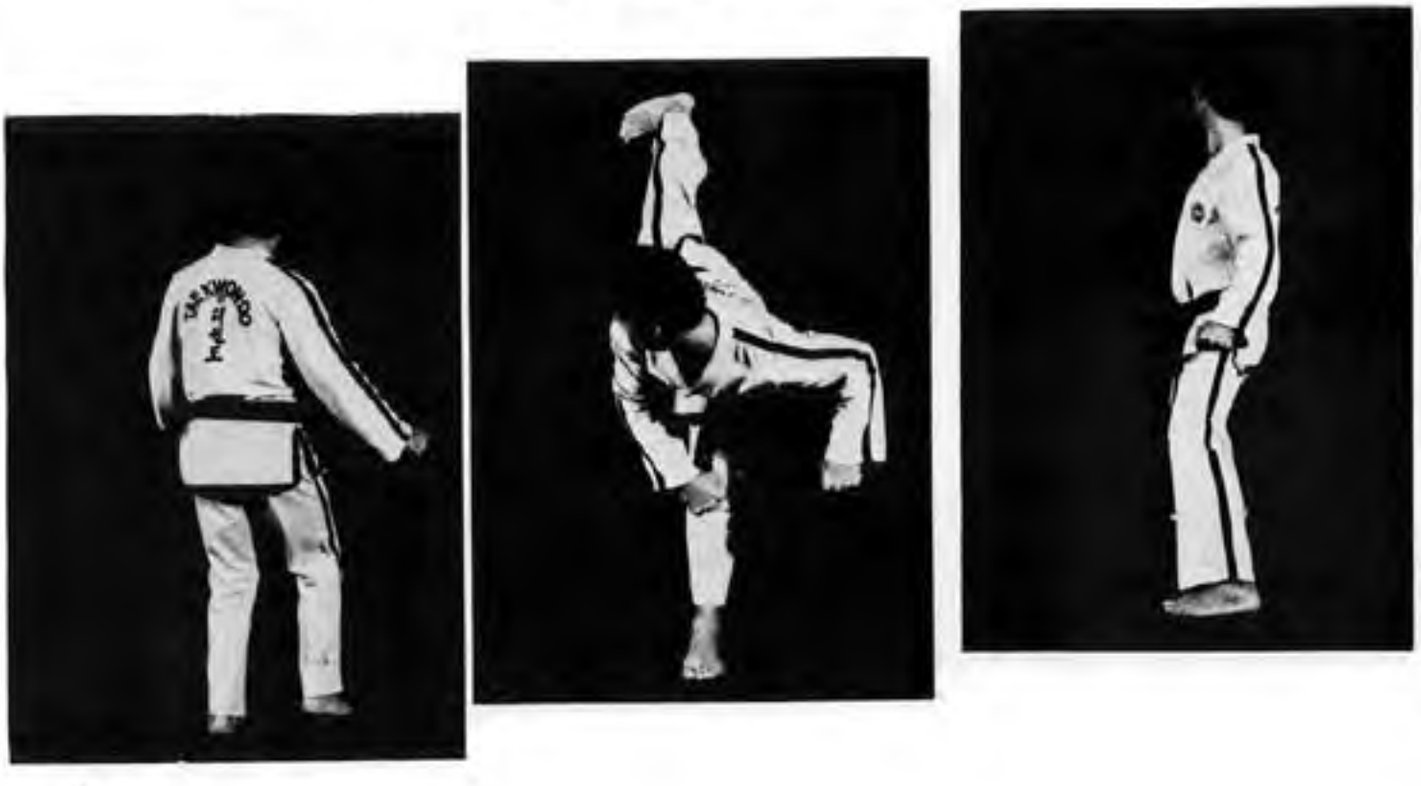
e. Backward Stepping Kick

Assume a sitting ready stance toward A.

i. Kick with the left foot while turning clockwise and then lower it to C to form a sitting ready stance toward B.



ii. Kick with the right foot while turning counter-clockwise and then lower it to C, forming a sitting ready stance toward A.



f. Backward Step-Turning

Assume a sitting ready stance toward A.

Move the left foot to C, turning counter-clockwise to form a sitting ready stance toward B.

Clockwise turning is not logical because the left arm has to pass the opponent.



Clockwise



Counter-clockwise





Side View





The left side of the body is completely exposed, thus the armpit is attacked.

15. Diagonal Stance Side Rising Kick *(Sasun So Yopcha Olligi)*

1) Double Stepping Side Rising Kick

The procedure of exercise remains the same as that of a sitting stance double stepping side rising kick.

a. Toward B

Right diagonal stance

i. Cross the right foot over the left foot to raise the left foot to B, and then lower it to B to form a ready posture toward D.

ii. Repeat i.





Ready Posture

b. Toward A

i. Move the left foot to the side rear of the right foot to raise the right foot to A, and then lower it to A, forming a ready posture toward D.

ii. Repeat i.









Other View







c. Toward D

Assume a left diagonal stance toward B.

i. Cross the left foot over the right foot to raise the right foot and then lower it to D, forming a ready posture toward B.

ii. Repeat i.



Ready Posture





d. Toward C

i. Move the right foot to the side rear of the left foot to raise the left foot and then lower it to C, forming a ready posture toward B.

ii. Repeat i.











Back View

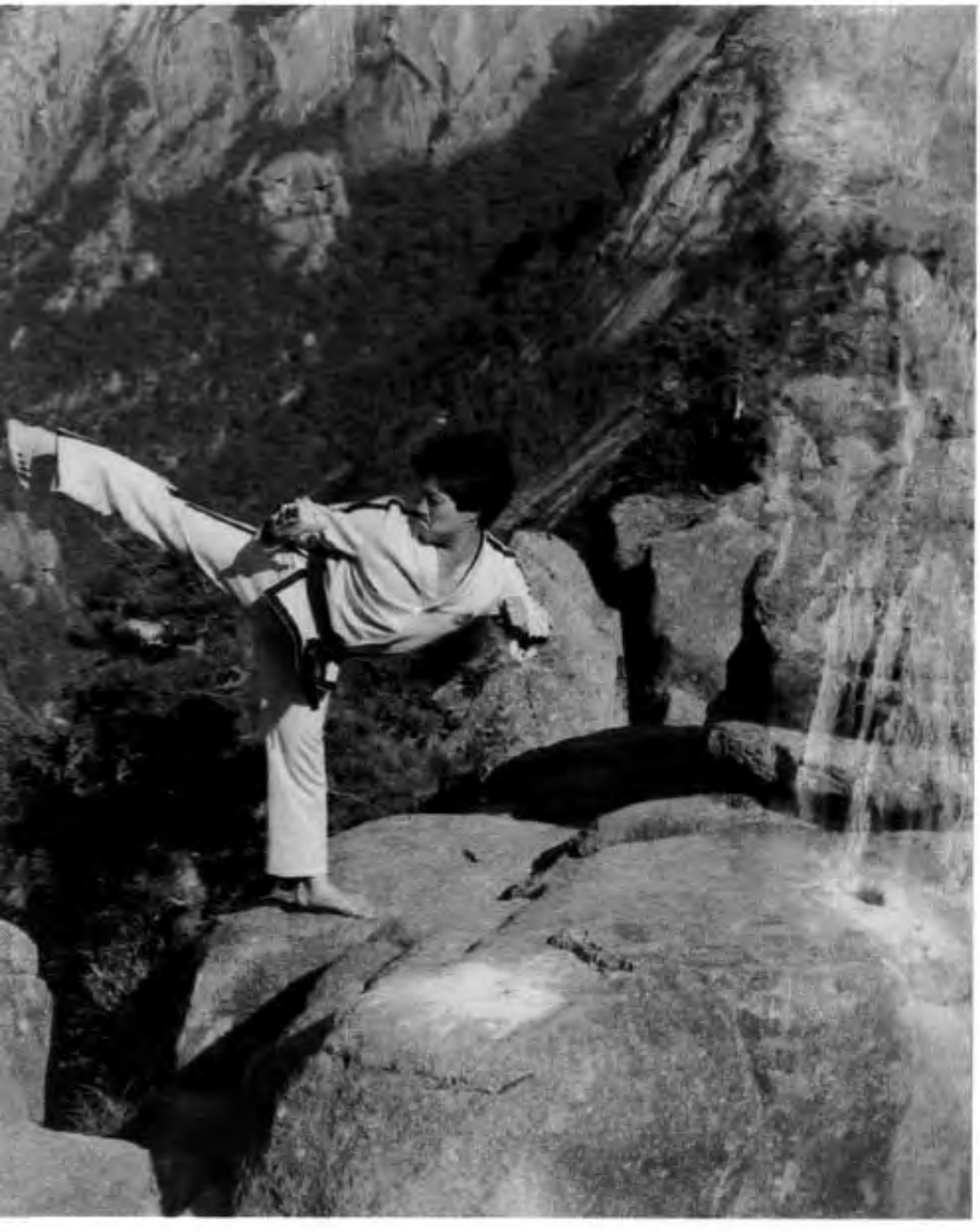






Unlike a sitting stance, single stepping side rising kick with a diagonal stance is not practical.





16. L-Stance Inner Forearm Outward Block
(Niunja So Anpalmok Bakuro Makgi)

a. Spot Block

Parallel ready stance.

i. Move the left foot to B to form a right L-stance toward B while blocking to B with the left inner forearm, and then bring the left foot back to a ready posture.



Ready Posture





ii. Move the right foot to A, forming a left L-stance toward A while blocking to A with the right inner forearm, and then bring the right foot back to a ready posture.







At the start of blocking keep the forearms crossed in front of the chest with both back fists faced upward, placing the blocking one under the other.







Top View





Keep the back forearm full facing the opponent at the moment of block.

b. Forward Stepping Block

i. Move the left foot to D to form a right L-stance toward D while blocking to D with the left inner forearm.





Top View



ii. Move the right foot to D, forming a left L-stance toward D while blocking to D with the right inner forearm.







Back View

c. Backward Stepping Block

Assume a left L-stance toward D.

i. Move the right foot to C, forming a right L-stance toward D while blocking to D with the left inner forearm.





Previous Posture

ii. Move the left foot to C, forming a left L-stance toward D while blocking to D with the right inner forearm.





Side View

d. **Spot-Turning**

Assume a left L-stance toward D.

Turn counter-clockwise, pivoting with the right foot to form a right L-stsnce toward C while executing a middle block to C with the left inner forearm.

Clockwise turning is not possible.



Previous Posture



17. L-Stance Reverse Knife-Hand Outward Block
(Niunja So Sonkal Dung Bakuro Makgi)

Both the procedure and method of exercise are the same as those of an L-stance inner forearm block.

a. Forward Stepping Block





Side View



b. Backward Stepping Block





Top View



18. L-Stance Back Hand Outward Block
(Niunja So Sondung Bakuro Makgi)

Both the method and procedure of exercise are also the same as those of an L-stance inner forearm block.

a. Forward Stepping Block



Ready Posture





b. Backward Stepping Block







Side View

c. Spot-Turning

Assume a left L-stance toward D.

Turn counter-clockwise, pivoting with the left foot to form a right L-stance toward C while blocking to C with the left back hand.







Previous Posture



Side View



19. Front Snap Kick *(Apcha Busigi)*

a. Forward Stepping Kick

Left walking ready stance

i. Execute a low front snap kick to D with the right ball of the foot, and then lower it to D, forming a right walking ready stance toward D.







Ready Posture

ii. Execute a low front snap kick to D with the left ball of the foot, and then lower it to D, forming a left walking ready stance toward D.







Keep the forearms crossed in front of the solar plexus.











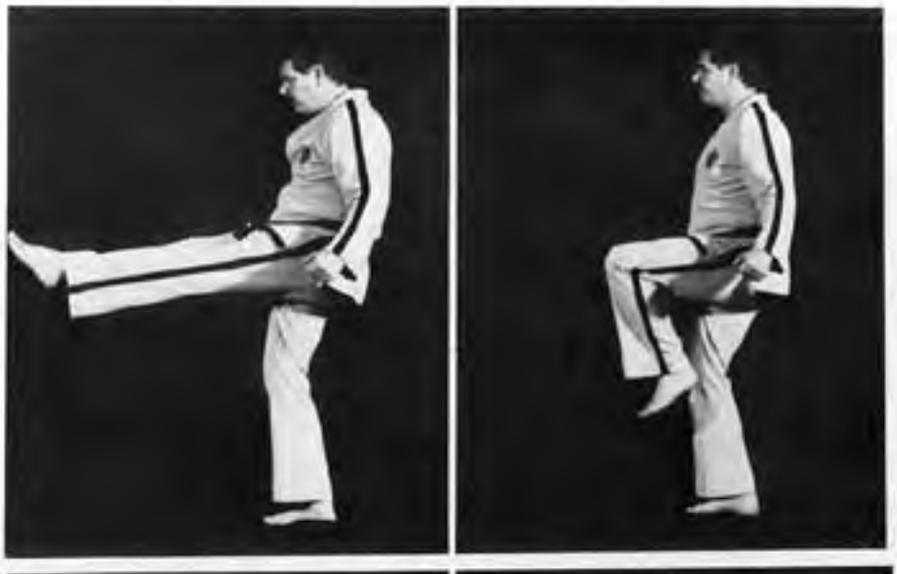
Side View



b. Backward Stepping Kick

i. Execute a low front snap kick to D with the left ball of the foot, and then lower it to C forming a right walking ready stance toward D.

Side View









ii. Execute a low front snap kick to D with the right ball of the foot, and then lower it to C, forming a left walking ready stance toward D.











c. Forward Step-Turning

Move the right foot to D, turning clockwise or counter-clockwise to form a left walking ready stance toward C.



Previous Posture





Clockwise

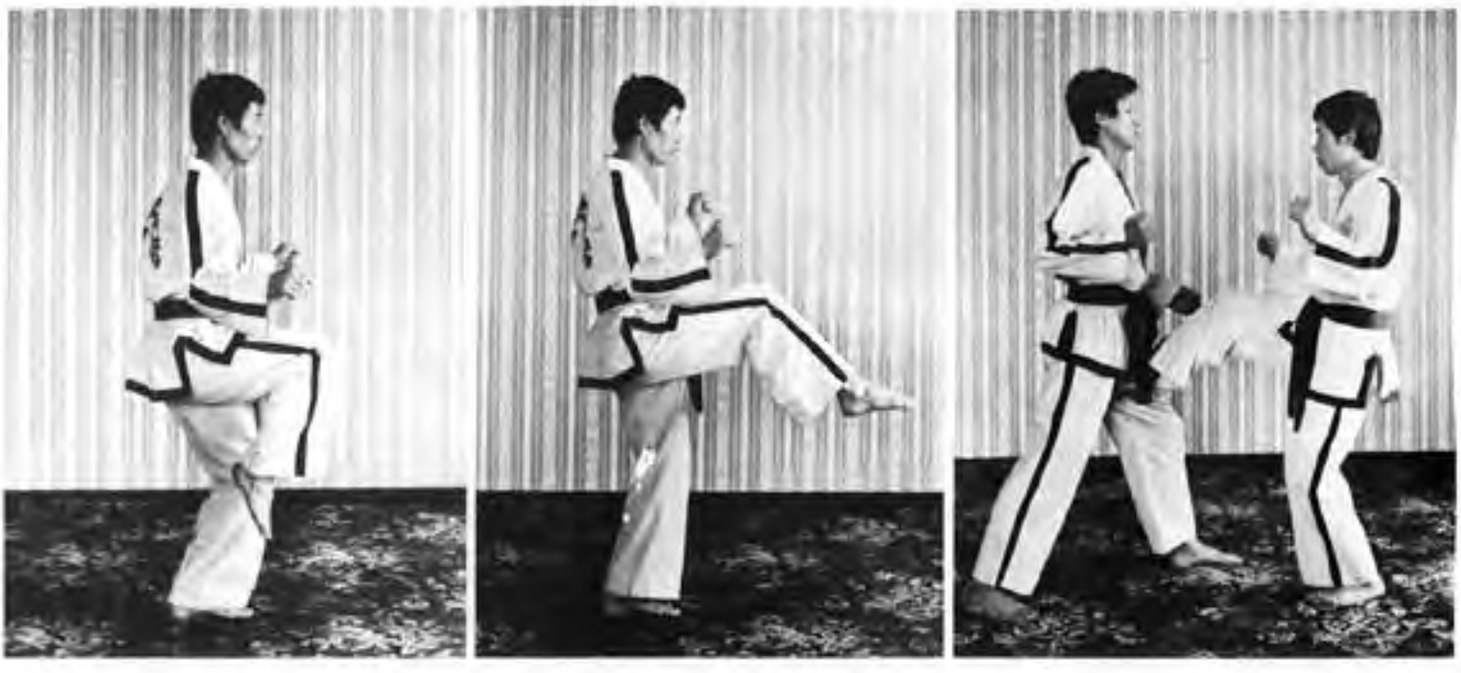




Counter-clockwise

* Both the method and procedure of exercise for a front snap kick with an instep and toes are the same as those of the ball of the foot.

Instep *(Baldung)*



Toes *(Balkut)*



Toes *(Balkut)*



The procedure of exercise for the knee is the same as that of the ball of the foot.





Front View



20. Side Front Snap Kick *(Yop Apcha Busigi)*

a. Forward Stepping Kick

Right L-ready stance.

i. Execute a middle side front snap kick to D with the right ball of the foot, and then lower it to D forming a left L-ready stance toward D.



Ready Posture





ii. Execute a middle side front snap kick to D with the left ball of the foot, and then lower it to D, forming a right L-ready stance toward D.









Side View

Keep the forearms crossed in front of the solar plexus.











b. Backward Stepping Kick

Assume a left L-ready stance toward D.

i. Execute a middle side front snap kick to D with the right ball of the foot, and then lower it to C forming a right L-ready stance toward D.







Previous Posture

ii. Execute a middle side front snap kick to D with the left ball of the foot, and then lower it to C to form a left L-ready stance toward D.

Side View







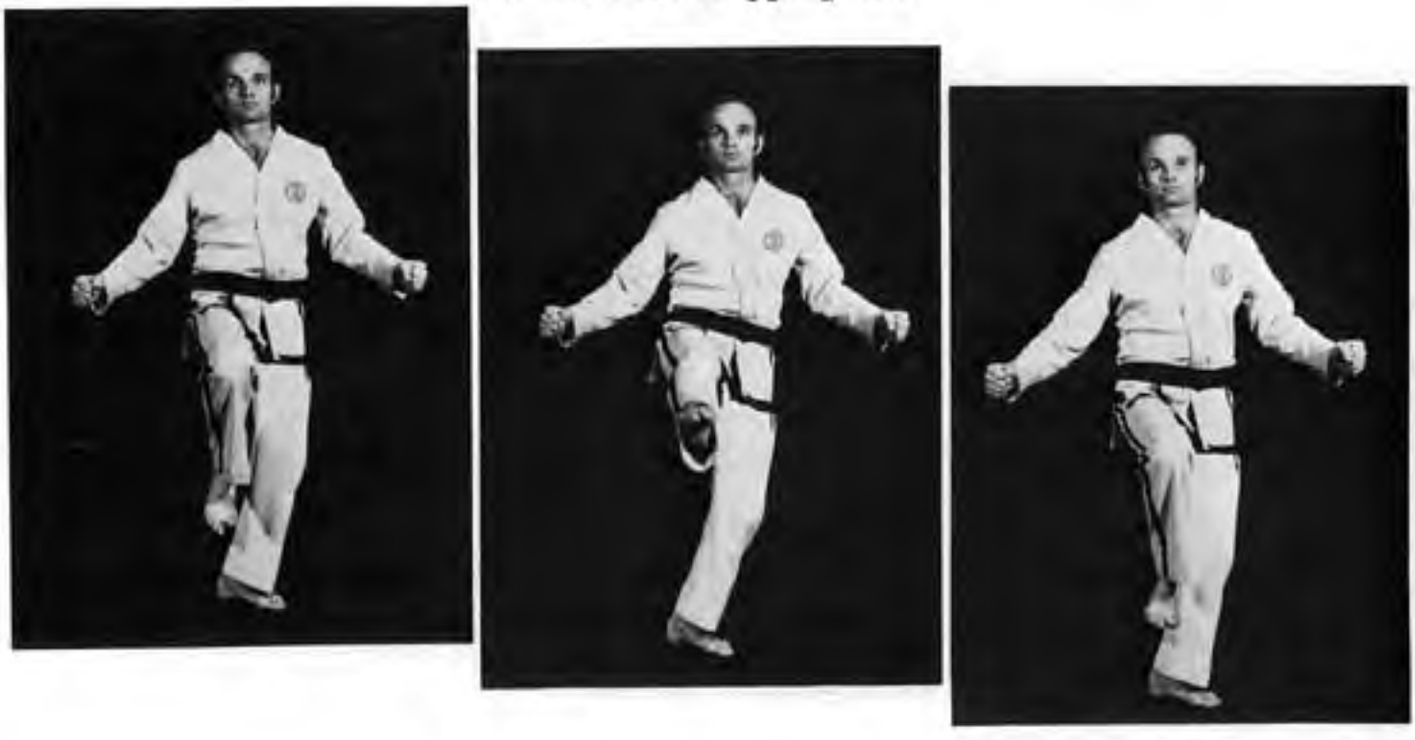





Both the method and procedure of exercise for the instep and toes are the same as those of the ball of the foot. However, only low side front snap kick is possible.

Instep

a. Forward Stepping Kick



b. Backward Stepping Kick

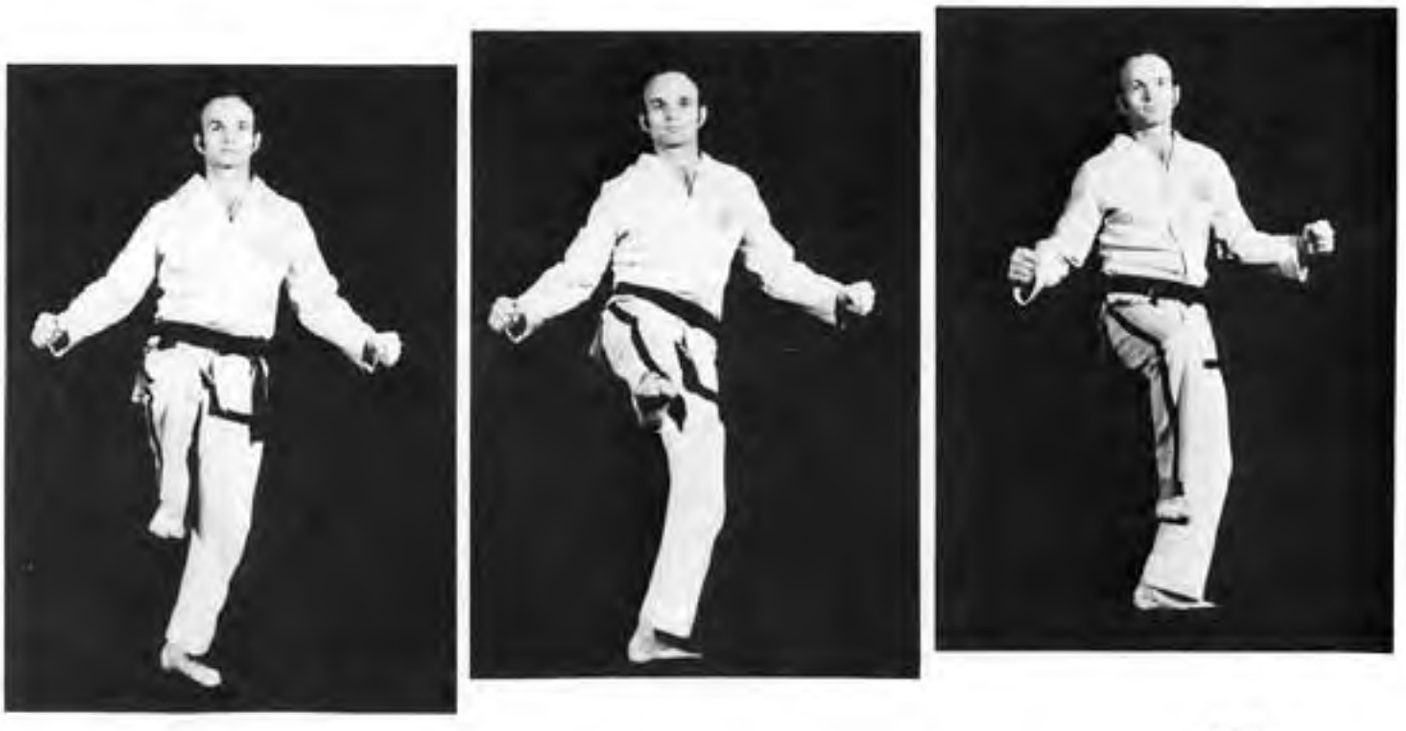


Toes

a. Forward Stepping Kick



b. Backward Stepping Kick



21. L-Stance Knife-Hand Guarding Block
(Niunja So Sonkal Daebi Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.



Ready Posture





ii. Move the right foot to D to form a left L-stance toward D while executing a guarding block to D with a knife-hand.





Side View



b. Backward Stepping Block

i. Move the right foot to C, forming a right L-stance toward D while executing a guarding block to D with a knife-hand.







Previous Posture

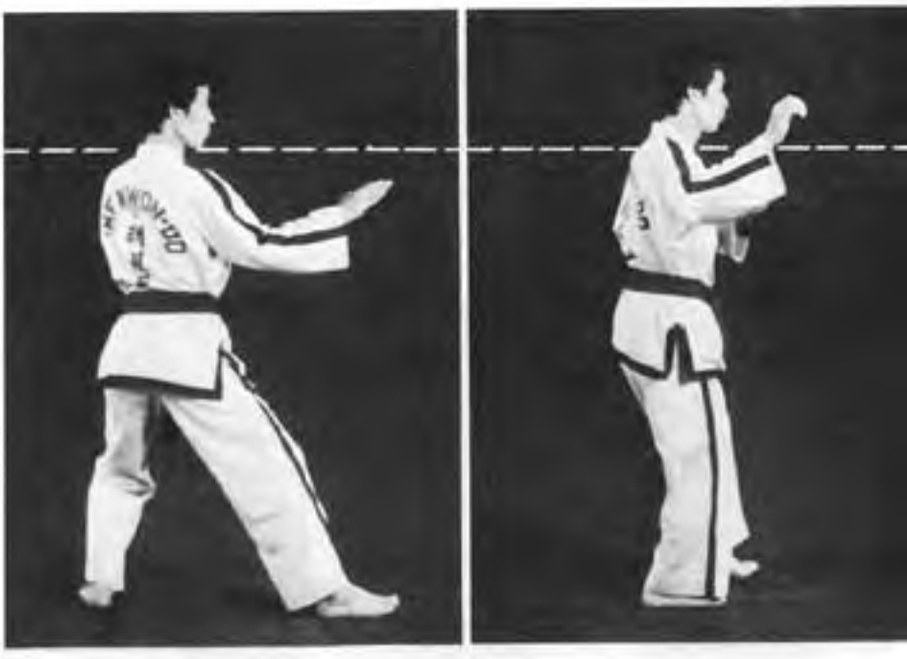
ii. Move the left foot to C, forming a left L-stance toward D while executing a guarding block to D with a knife-hand.







Top View



c. Spot-Turning

Turn counter-clockwise, pivoting with the left foot to form a right L-stance toward C while executing a guarding block to C with a knife-hand.
Clockwise turning is not possible.



Previous Posture



Bring the blocking knife-hand in front of the opposite shoulder while raising the other knife-hand until its fingertips reach the eye level during the stepping motion.



22. L-Stance Reverse Punch *(Niunja So Bandae Jirugi)*

a. Forward Stepping Punch

Close ready stance B.

i. Move the right foot to D, forming a left L-stance toward D while punching to D with the right fist, and then execute a high side piercing kick to D with the left foot.

ii. Lower the left foot to D to form a right L-stance toward D while punching to D with the left fist, and then execute a high side piercing kick to D with the left foot.





b. Backward Stepping Punch

i. Lower the right foot to C to form a right L-stance toward D while punching to D with the left fist, and then execute a high side piercing kick to D with the left foot.





ii. Lower the left foot to C to form a left L-stance toward D while punching to D with the right fist, and then execute a high side piercing kick to D with the right foot.











23. L-Stance Forearm Guarding Block
(Niunja So Palmok Daebi Makgi)

a. Spot Block

Close ready stance A.

i. Move the left foot to B, forming a right L-stance toward B while executing a forearm guarding block to B.



Ready Posture





ii. Bring the left foot to the right foot, and then move the right foot to A to form a left L-stance toward A while executing a forearm guarding block to A.







Keep the left hell slightly off the ground.

iii. Bring the right foot to the left foot, and then move the left foot to B, forming a right L-stance toward B while executing a forearm guarding block to B.

Repeat ii and iii.



Keep the right heel slightly off the ground.

b. Backward Stepping Block

i. Move the left foot to D, forming a right L-stance toward D while executing a forearm guarding Block to D.
ii. Move the right foot to D to form a left L-stance toward D while executing a forearm guarding block to D.



c. Backward Stepping Block

i. Move the right foot to C to form a right L-stance toward D while executing a forearm guarding block to D





Previous Posture

ii. Move the left foot to C, forming a left L-stance toward D while executing a forearm guarding block to C.

d. Spot-Turning

Move the right foot on line CD, and then turn counter-clockwise to form a right L-stance toward D while executing a forearm guarding block to C. Clockwise turning is not possible.

Previous Posture





24. Rear Foot Stance Forearm Guarding Block
(Dwitbal So Palmok Daebi Makgi)

Both the method and procedure of exercise are the same as those of an L- stance forearm guarding block.

a. Spot Block





b. Forward Stepping Block







Top View

25. Side Piercing Kick *(Yopcha Jirugi)*

a. Spot Kick

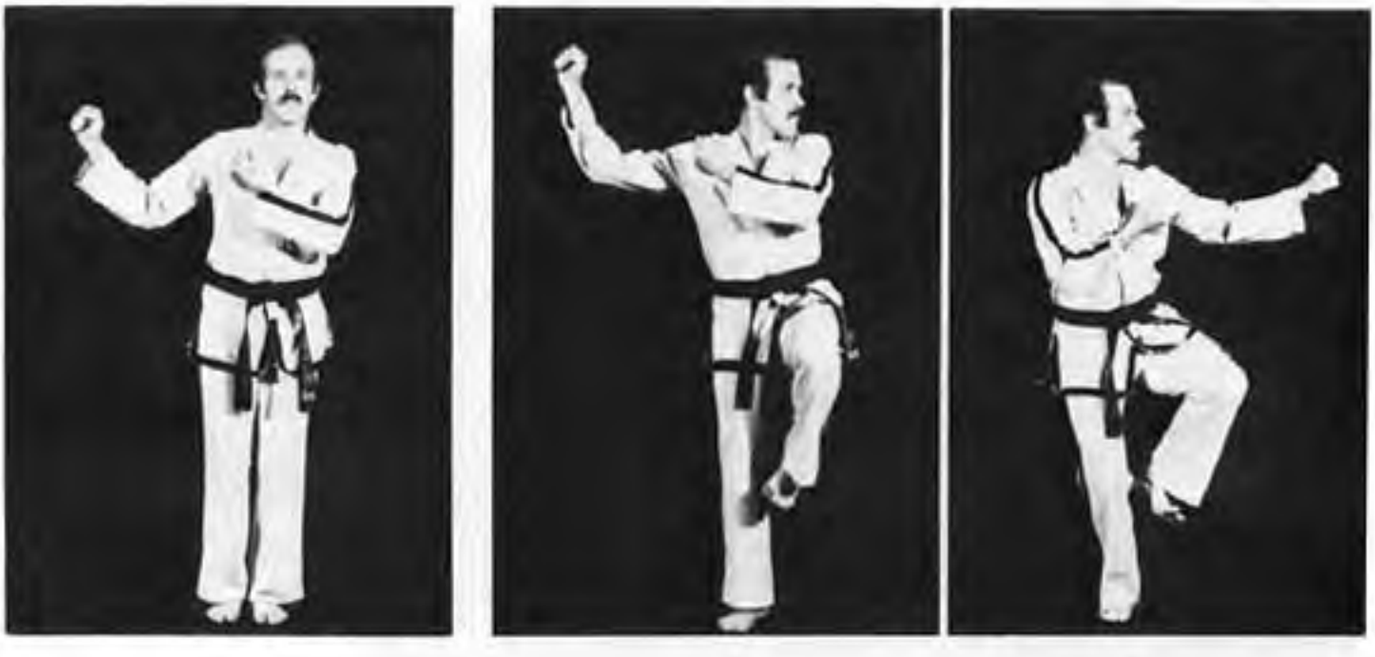
Parallel ready stance B.

i. Bring the right foot to the left knee joint, forming a left bending ready stance A toward A, and then kick to A with the right foot while executing a high punch to A with the right fist.



Ready Posture

ii. Lower the right foot to the left foot to form a right bending ready stance A toward B, and then kick to B with the left foot while executing a high punch to B with the left fist.







iii. Lower the left foot to the right foot to form a left bending ready stance A toward A, and then kick to A with the right foot while forming a forearm guarding block.
Repeat ii and iii.





Application











l) Double Stepping Kick

a. Toward A

Sitting ready stance.

i. Cross the left foot over the right foot to form a left bending ready stance A toward A, and then kick to A with the right foot.







Ready Posture

ii. Lower the right foot to A, forming a sitting ready stance toward D, turning the face to A, and then repeat i.







Keep the forearms crossed in front of the chest.





b. Toward B

i. Cross the right foot over the left foot to form a right bending ready stance toward B and then kick to B with the left foot.



ii. Lower the left foot to B, forming a sitting ready stance toward D, turning the face to B, and then repeat i.

c. Toward D

Assume a sitting stance toward B.

i. Cross the left foot over the right foot to form a left bending ready stance A, and then kick to B with the right foot, pulling both fists in the opposite direction.



Side View













Ready Posture

d. Forward Stepping Kick

Parallel ready stance.

i. Kick to D with the right foot, pulling both fists in the opposite direction, and then lower it to D to form a left L-stance toward D while executing a forearm guarding block to D.









ii. Kick to D with the left foot, pulling both fists in the opposite direction and then lower it to D to form a right L-stance toward D while executing a forearm guarding block to D.

e. **Backward Stepping Kick**

Assume a left L-stance forearm guarding block.

i. Kick to D with the right foot, keeping the position of the hands as they were, and then lower it to C to form a right L-stance toward D while executing a knife-hand guarding block to C.









ii. Kick to D with the left foot, keeping the position of the hands as they were, and then lower it to C to form a left L-stance toward D while executing a knife-hand guarding block to D.



2) Single Stepping Kick

a. Toward D

Sitting ready stance toward B.

i. Bring the left foot to the right foot to form a left bending ready stance toward D, and then kick to D with the right foot, forming a knife-hand guarding block.

Ready posture









ii. Lower the right foot to D, forming a sitting ready stance toward B, and then repeat i.

b. Toward C

i. Bring the right foot to the left foot to form a right bending ready stance toward C, and then kick to C with the left foot, forming a knife-hand guarding block.











ii. Lower the left foot to C, forming a sitting ready stance toward B, and then repeat i.

26. Walking Stance Straight Fingertip Obverse Thrust
(Gunnun So Sunsonkut Baro Tulgi)

a. Forward Stepping Thrust

Parallel ready stance

i. Move the right foot to D, forming a right walking stance toward D while thrusting to D with the right straight fingertip.



Ready Posture





ii. Move the left foot to D, forming a left walking stance toward D while thrusting to D with the left straight fingertip.





Side View



b. **Backward Stepping Thrust.**

i. Move the left foot to C, forming a right walking stance toward D while thrusting to D with the right straight fingertip.







Previous Posture

ii. Move the right foot to C, forming a left walking stance toward D while thrusting to D with the left straight fingertip.
Walking stance straight fingertip reverse thrust can be exercised in the same way.



27. Sitting Stance Knife-Hand Side Strike
(Annun So Sonkal Yop Taerigi)

1) Single Stepping Strike

a. Toward A
X-ready stance.

i. Move the right foot to A, forming a sitting stance toward D while striking to A with the right knife-hand.



Ready Posture





ii. Bring the left foot to the right foot, and then repeat i.

Keep the left heel slightly off the ground.







b. Toward B

Assume a sitting stance toward D.

i. Bring the right foot to the left foot, and then move the left foot to B to form a sitting stance toward D while striking to B with the left knife-hand.

ii. Repeat i.



At the start of striking, keep the back forearms crossed in front of the chest, placing the striking one on the other.



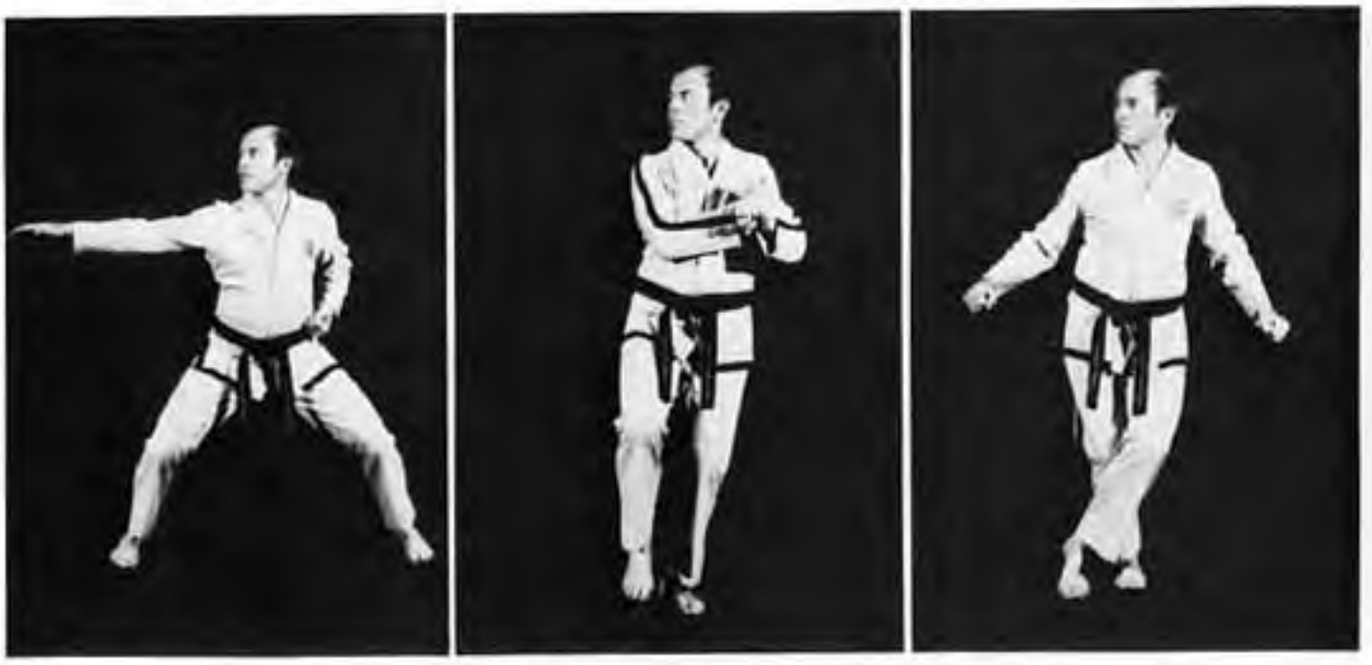
2) Double Stepping Strike

a. Toward A

Assume a sitting stance toward D.

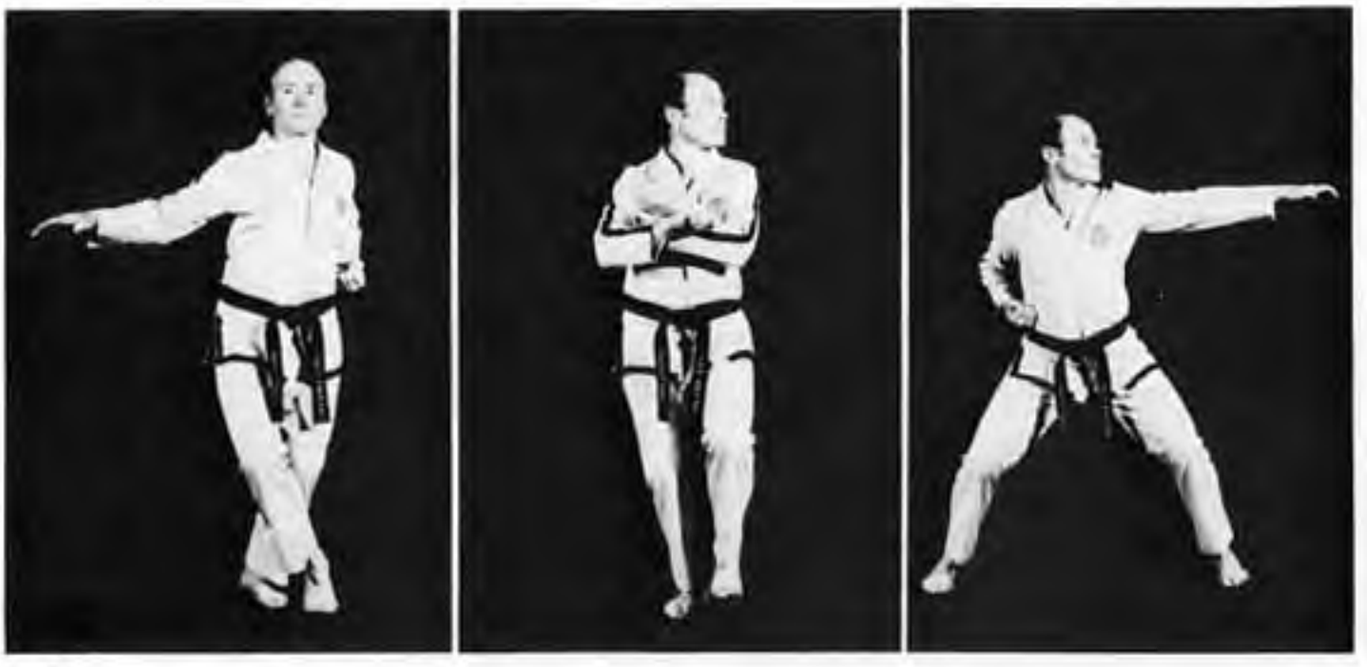
i. Cross the left foot over the right foot, and then move the right foot to A to form a sitting stance toward D while striking to A with the right knife-hand.

ii. Repeat i.



b. Toward B

Cross the right foot over the left foot, and then move the left foot to B, forming a sitting stance toward D at the same time striking to B with the left knife-hand.



c. **Toward D**

Assume a sitting stance toward B.

i. Cross the left foot over the right foot, and then move the right foot to D to form a sitting stance toward B while striking to D with the right knife-hand.

ii. Repeat i.





d. **Backward Step-Turning.**

Move the right foot to C turning clockwise to form a sitting stance toward A while striking to C with the right knife-hand.
Counter-clockwise turning is not practical.

Previous Posture





28. Walking Stance Knife-Hand Reverse Front Downward Strike
(Gunnun So Sonkal Bandae Ap Naeryo Taerigi)

a. Forward Stepping Strike

Walking ready stance.

i. Move the left foot to D to form a left walking stance toward D while striking with the right knife-hand.





ii. Move the right foot to D, forming a right walking stance toward D while striking with the left knife-hand.




Side View



b. Backward Stepping Strike

i. Move the left foot to C, forming a right walking stance toward D while striking with the left knife-hand.

ii. Move the right foot to C to form a left walking stance toward D while striking with the right knife-hand.

Side View







The attacking tool reaches the target in a straight line.

c. Spot-Turning

Move the left foot on line CD and then turn clockwise to form a right walking stance toward C while striking with the left knife-hand. Counter-clockwise turning is not possible.







29. Walking Stance Palm Obverse Hooking Block
(Gunnun So Sonbadak Baro Golcho Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D to form a left walking stance toward D while blocking to D with the left palm.



Ready Posture



Keep the left side fist faced downward.



ii. Move the right foot to D, forming a right walking stance toward D while blocking to D with the right palm.

Side View







b. Backward Stepping Block

i. Move the left foot to C, forming a right walking stance toward D while blocking to D with the right palm.

ii. Move the right foot to C to form a left walking stance toward D while blocking to D with the left palm.





At the start of blocking, keep the back forearms crossed in front of the rib cage, placing the blocking on the other.





30. Walking Stance Palm Reverse Hooking Block
(Gunnun So Sonbadak Bandae Golcho Makgi),

a. Forward Stepping Block

Walking ready stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking to D with the left palm.



Ready Posture





ii. Move the left foot to D, forming a left walking stance toward D while blocking to D with the right palm.



Keep the body half facing the opponent





Side View

b. Forward Step-Turning

Move the left foot to D turning counter-clockwise to from a left walking stance toward C while blocking to C with the right palm. Clockwise turning is unnatural.







Previous Posture

* Hooking block with under forearm, knife-hand of back hand can be exercised in the same way as number 28 and 29.

Under Forearm





Knife-Hand

Back Hand

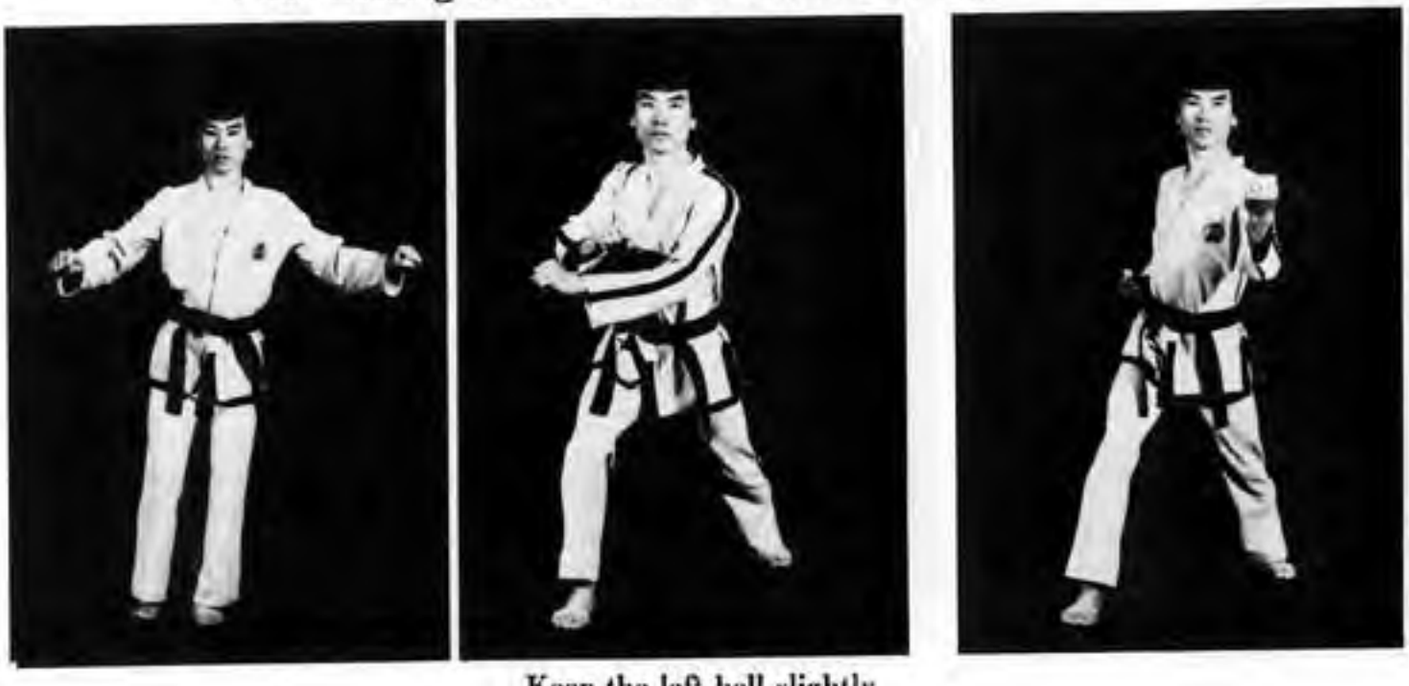


31. Walking Stance Inner Forearm Circular Block
(Gunnun So Anpalmok Dollimyo Makgi)

a. Spot Block

Close ready stance B.

i. Move the right foot to D, forming a right walking stance toward D while blocking to BD with the left inner forearm.



Keep the left hell slightly off the ground.

ii. Bring the right foot to the left foot, and then move the left foot to D to form a left walking stance toward D while blocking to AD with the right inner forearm.



iii. Bring the left foot to the right foot, and then move the right foot to D to form a right walking stance toward D while blocking to BD with the left inner forearm.



Keep the left heel sighty off the ground.

Keep the forearms crossed in front of the lower abdomen with both back fists faced upward, placing the blocking one under the other.



Side view

Keep the inner forearm formed a straight line with the opposite shoulder.



Top View

b. Forward Stepping Block

Assume a left walking stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking to BD with the left inner forearm, and then execute a low front snap kick to D with the left knee.



ii. Lower the left foot to D, forming a left walking stance toward D while blocking to AD with the right inner forearm and then execute a low front snap kick to D with the right knee.



c. Backward Stepping Block

Assume a left walking stance.

i. Move the left foot to C, forming a right walking stance toward D while blocking to BD with the left inner forearm and then execute a low front snap kick to D with the right instep.





ii. Lower the right foot to C, forming a left walking stance toward D while blocking to Ad with the right inner forearm, and then execute a low front snap kick to D with the left instep.

d. Backward Step-Turning

Move the left foot to C, turning counter-clockwise to form a left walking stance toward C while blocking to BC with the right inner forearm. Clockwise turning is not practical.





32. Walking Stance Double Forearm Obverse Block
(Gunnun So Doo Palmok Baro Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D, forming a left walking stance toward D while blocking to D with the left double forearm.



Ready Posture



Keep both back fists faced upward.

Keep the body half facing.



ii. Move the right foot to D, forming a right walking stance toward D while blocking to D with the right double forearm.





Side View



b. **Backward Stepping Block**

i. Move the left foot to C to form a right walking stance toward D while blocking to D with the right double forearm.







ii. Move the right foot to C, forming a left walking stance toward D while blocking to D with the left double forearm.



33. L-Stance Twin Forearm Block *(Niunja So Sang Palmok Makgi)*

a. Spot Block

Parallel ready stance.

i. Move the left foot to B, forming a right L-stance toward B while blocking.







Ready Posture

ii. Bring the left foot to the right foot, and then move the right foot to A, forming a left L-stance toward A while blocking.

Keep the left heel slightly off the ground.







Keep the forearms crossed in front of the right chest.

iii. Bring the right foot to the left foot, and then move the left foot to B, forming a right L-stance toward B while blocking.







Keep the right heel slightly off the ground.

Keep the forearms crossed in front of the left chest.

Front View





At the start of blocking, keep both back fists faced front while placing the side blocking forearm inside of the other.

b. Forward Stepping Block

i. Move the left foot to D, forming a right L-stance toward D while blocking.



Ready Posture





ii. Move the right foot to D, forming a left L-stance toward D while blocking.





Other View



c. Backward Stepping Block

i. Move the right foot to C, forming a right L-stance toward D while blocking.







Previous Posture

ii. Move the left foot to C, forming a left L-stance toward D while blocking.







Previous Posture



d. Spot-Turning

Move the left foot on line CD, and then turn counter-clockwise to form a right L-stance toward C while blocking.







34. Rear Foot Stance Twin Forearm Block
(Dwitbal So Sang Palmok Makgi)

Both the method and procedure of exercise remain the same as those of an L-stance twin forearm block.

a. Spot Block



b. Forward Stepping Block



Other View

35. L-Stance Twin Knife-Hand Block *(Niunja So Sang Sonkal Makgi)*

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D to form a right L-stance toward D while blocking, and then a punch to D with the left fist while forming a left walking stance toward, slipping the left foot.

Ready Posture





ii. Move the right foot to D, forming a left L-stance toward D while blocking, and then punch to D with the right fist while forming a right walking stance toward D, slipping the right foot.







Side View





Top View





b. Backward Stepping Block

Assume a left walking stance.

i. Move the left foot to C to form a left L-stance toward D while blocking, and then punch to D with the left fist while forming a right walking stance toward D, slipping the left foot.





ii. Move the right foot to C to form a right L-stance toward D while blocking, and then punch to D with the right fist while forming a left walking stance toward D, slipping the right foot.











Side View







36. Rear Foot Stance Twin Knife-Hand Block *(Dwitbal So Sang Sonkal Makgi)*

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D to form a right rear foot stance toward D while blocking, and then punch to D with the left fist while forming a left walking stance toward D, slipping the left foot.



Ready Posture



ii. Move the right foot to D to form a left rear foot stance toward D while blocking, and then punch to D with the right fist while forming a right walking stance toward D, slipping the right foot.

b. Backward Stepping Block.

i. Move the left foot to C to form a left rear foot stance toward D while blocking, and then punch to D with the right fist while forming a right walking stance toward D, slipping the left foot.











ii. Move the right foot to C to form a right rear foot stance toward D while blocking, and then punch to D with the left fist while forming a left walking stance toward D, slipping the right foot.

37. L-Stance Knife-Hand Outward Strike
(Niunja So Sonkal Bakuro Taerigi)

a. Spot Strike

Sitting ready stance.

i. Strike to A with the right knife-hand while forming a left L-stance toward A, pivoting with the left foot.



Ready Posture





Keep the back forearms crossed in front of the left chest.

ii. Strike to B with the left knife-hand while forming a right L-stance toward B, pivoting with the right foot.

Keep the back forearms crossed in front of the right chest.





b. Forward Stepping Strike

i. Move the right foot to D to form a left L-stance toward D while striking to D with the right knife-hand.



Ready Posture





ii. Move the left foot to D, forming a right L-stance toward D while striking to D with the left knife-hand.





Other View



c. Backward Stepping Strike

i. Move the right foot to C to form a right L-stance toward D while striking to D with the left knife-hand.

Previous Posture







ii. Move the left foot to C, forming a left L-stance toward D while striking to D with the right knife-hand.







Side View

d. Backward Step-Turning

Move the right foot to C, turning clockwise to form a left L-stance toward C while striking to C with the right knife-hand.
Counter-clockwise turning is not reasonable as the attacking hand has to pass the opponent.





At the start or striking keep the back forearms crossed in front of the chest, placing the striking one on the other.

Application



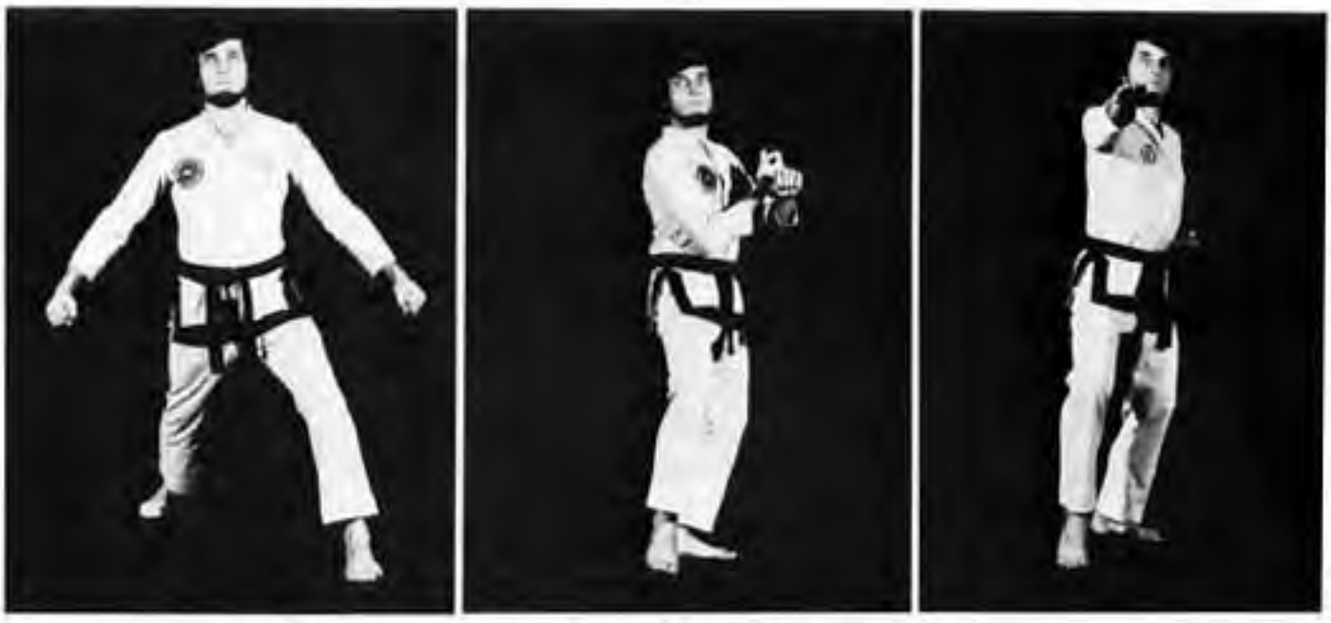

38. Rear Foot Stance Knife-Hand Outward Strike
(Dwitbal So Sonkal Bakuro Taerigi)

The method of striking remains the same as that of an L-stance knife-hand outward strike

a. Forward Stepping Strike

Walking ready stance.

i. Move the right foot to D to form a left rear foot stance toward D while striking to D with the right knife-hand, and then execute a low front snap kick to D with the left foot, keeping the position of the hands as they were.



ii. Lower the left foot to D to form a right rear foot stance toward D while striking to D with the left knife-hand and then execute a low front snap kick to D with the right foot, keeping the position of the hands as they were.









Side View

Side View







b. Backward Stepping Strike

Previous Posture



Assume a left rear foot stance.

i. Move the left foot to C to form a left rear foot stance toward D while striking to D with the right knife-hand and then execute a low side front snap kick to D with the right foot, keeping the position of the hands as they were.







ii. Lower the right foot to C to form a right rear foot stance toward D while striking to D with the left knife-hand, and then execute a low side front snap kick to D with the left foot, keeping the position of the hands as they were.



C. Forward Step-Turning

Assume a left rear foot stance.

Move the left foot to D, turning clockwise to form a left rear foot stance toward C while striking to C with the right knife-hand.
Counter-clockwise turning is not reasonable.



Previous Posture

39. Walking Stance Outer Forearm Obverse Side Block
(Gunnun So Bakat Palmok Baro Yop Makgi)

a. Spot Block

Parallel ready stance.

i. Move the left foot to B, forming a left walking stance toward B while blocking to B with the left outer forearm.





ii. Bring the left foot to the right foot, and then move the right foot to A to form a right walking stance toward A while blocking to A with the right outer forearm.





←

iii. Bring the right foot to the left foot, and then move the left foot to B to form a left walking stance toward B while blocking to B with the left outer forearm.





b. Forward Stepping Block

i. Move the right foot to D, forming a right walking stance toward D while blocking to D with the right outer forearm.

Keep the back forearms crossed in front of the left chest, placing the right forearm on the other.




ii. Move the left foot to D to form a left walking stance toward D while blocking to D with the left outer forearm.

c. Backward Stepping Block

i. Move the left foot to C, forming a right walking stance toward D while blocking to D with the right outer forearm.





ii. Move the right foot to C to form a left walking stance toward D while blocking to D with the left outer forearm.




d. Forward Step-Turning

Move the right foot to D, turning counter-clockwise to form a left walking stance toward C while blocking to C with the left outer forearm. Clockwise turning is not logical.









Top View



40. Walking Stance Knife-Hand Obverse Side Block
(Gunnun So Sonkal Baro Yop Makgi)

a. Forward Stepping Block

Right walking ready stance.

i. Move the left foot to D to form a left walking stance toward D while blocking to D with the left knife-hand, and then execute a low front snap kick to D with the right toes.





ii. Lower the right foot to D, forming a right walking stance toward D while blocking to D with the right knife-hand and then execute a low front snap kick to D with the left toes.





b. Backward Stepping Block

Left walking ready stance.

i. Move the left foot to C, forming a right walking stance toward D while blocking to D with the right knife-hand, and then execute a side piercing kick to D with the right foot.





ii. Lower the right foot to C to form a left walking stance toward D while blocking to D with the left knife-hand, and then execute a side piercing kick to D with the left foot.





41. Walking Stance Reverse Punch *(Gunnun So Bandae Jirugi)*

a. Forward Stepping Punch

Walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while punching to D with the right fist.







ii. Move the right foot to D, forming a right walking stance toward D while punching to D with the left fist.





Side View



b. Backward Stepping Punch

i. Move the left foot to C, forming a right walking stance toward D while punching to D with the left fist.

Previous Posture







ii. Move the right foot to C to form a left walking stance toward D while punching to D with the right fist.



Previous Posture

42. Walking Stance Forearm Obverse Rising Block
(Gunnun So Palmok Baro Chookyo Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D, forming a left walking stance toward D while blocking with the left forearm, and then punch to D with the right fist, maintaining the same stance toward D.





Forearms must stay at the center of the forehead.



ii. Move the right foot to D to form a right walking stance toward D while blocking with the right forearm and then punch to D with the left fist, maintaining the same stance toward D.





Keep the left heel slightly off the ground.





Side View





Keep the right heel slightly off the ground.



At the start of blocking, keep the back forearms crossed in front of the rib cage, placing the blocking on the other.





The forearm must stay at the center of the forehead at the moment of block.



Previous Posture

b. Backward Stepping Block

i. Move the left foot to C to form a right walking stance toward D while blocking with the right forearm, and then punch to D with the left fist, maintaining the same stance toward D.







ii. Move the right foot to C, forming a left walking stance toward D while blocking with the left forearm, and then punch to D with the right fist, maintaining the same stance toward D.







c. Backward Step-Turning

Move the left foot to C, turning counter-clockwise to form a left walking stance toward C while blocking, with the left forearm.
Clockwise turning is not practical.









Side View



43. Walking Stance Forearm Low Reverse Block
(Gunnun So Palmok Najunde Bandae Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking to D with the left forearm.







Ready Posture

ii. Move the left foot to D, forming a left walking stance toward D while blocking to D with the right forearm.

Side View







b. **Backward Stepping Block**

i. Move the left foot to C, forming a right walking stance toward D while blocking to D with the left forearm.

Previous Posture







Keep the back forearms crossed in front of the chest.

ii. Move the right foot to C, forming a left walking stance toward D while blocking to D with the right forearm.

Other View







Keep body half facing the opponent.

c. **Spot-Turning**

Turn clockwise, pivoting with the right foot to form a right walking stance toward C while executing a low block to C with the left forearm. Counter-clockwise turning is not possible.









Top View



44. Walking Stance Knife-Hand Low Reverse Block
(Gunnun So Sonkal Najunde Bandae Makgi)

Both the method and procedure of exercise remain the same as those of a walking stance forearm low reverse block with the exeption that the back forearms are crossed in front of the rib cage rather than the chest.



Ready Posture





Keep the back forearms crossed in front on the rib cage.



45. Turning Kick *(Dollyo Chagi)*

a. Forward Stepping Kick

L-ready stance.

i. Kick to AD with the right foot, and then lower it to D, forming a left L-stance toward D.



Ready Posture





ii. Kick to BD with the left foot and then lower it to D, forming a right L-stance toward D.







Right foot turning kick.



Top View





b. Backward Step-Turning

Move the right foot to C, turning counter-clockwise to form a right walking L-stance toward C while executing a low block to C with the left knife-hand.
Clockwise turning is not reasonable.

Application



Both the method and procedure of exercise for a turning kick with that an instep remain the same as those of the ball of the foot except the toes are pointed slightly upward at the moment of impact.

Right instep







Left instep

Knee turning kick can be exercised in the same way.





46. Walking Stance Front Elbow Strike
(Gunnun So Ap Palkup Taerigi)

a. Forward Stepping Strike

Walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while striking the left palm with the right front elbow.



Reday Posture



Keep the body full facing the front.



ii. Move the right foot to D, forming a right walking stance toward D while striking the right palm with the left front elbow.





Top View



b. Backward Stepping Strike

i. Move the left foot to C, forming a right walking stance toward D while striking the right palm with the left front elbow.







Keep both side fists faced downward.

ii. Move the right foot to C to form a left walking stance toward D while striking the left plam with the right front elbow.

Keep both side fists faced downward.





Application



Top View

c. Backward Step-Turning

Move the left foot to C, turning counter-clockwise to form a left walking stance toward C while striking the left palm. Clockwise turning is not practical.









47. Rear Foot Stance Palm Upward Block
(Dwitbal So Sonbadak Ollyo Makgi)

a. Forward Stepping Block

L-ready stance.

i. Move the left foot to D to form a right rear foot stance toward D while blocking with the left palm, and then execute a turning kick to D with the right instep.



Ready Posture

ii. Lower the right foot to D, forming a left rear foot stance toward D while blocking with the right palm, and then execute a turning kick to D with the left instep.



Side View



Keep both back hands faced upward at the start of blocking.







Blocking tool reaches the target in a circular motion.





Top View

b. Backward Stepping Block

Assume a left rear foot stance.

i. Move the right foot to C to form a right rear foot stance toward D while blocking with the left palm, and then execute a twin forearm block while forming a right L-stance toward D, slipping the right foot.







Previous Posture

ii. Move the left foot to C to form a left rear foot stance toward D while blocking with the right palm, and then execute a twin forearm block while forming a left L-stance toward D, slipping the left foot.







Side View







c. Backward Step-Turning

Move the right foot to C, turning counter-clockwise to form a left rear foot stance toward C while blocking with the right palm.
Clockwise turning is not reasonable.

Previous Posture







48. L-Stance Palm Upward Block *(Niunja So Sonbadak Ollyo Makgi)*

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D to form a right L-stance toward D while blocking with the left palm, and then strike the left palm with the right front elbow while forming a left walking stance toward D, slipping the left foot.



Ready Posture





Keep both palms faced downward.





Blocking tool reaches the target in a circular motion.



ii. Move the right foot to D to form a left L-stance toward D while blocking with the right palm, and then strike the right palm with the left front elbow while forming a right walking stance toward D, slipping the right foot.



49. Walking Stance Upper Elbow Strike
(Gunnun So Wipalkup Taerigi)

a. Forward Stepping Strike

Walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while striking with the right upper elbow.



Ready Posture





ii. Move the right foot to D, forming a right walking stance toward D while striking with the left upper elbow.

Keep the back fist faced upward.

Side View



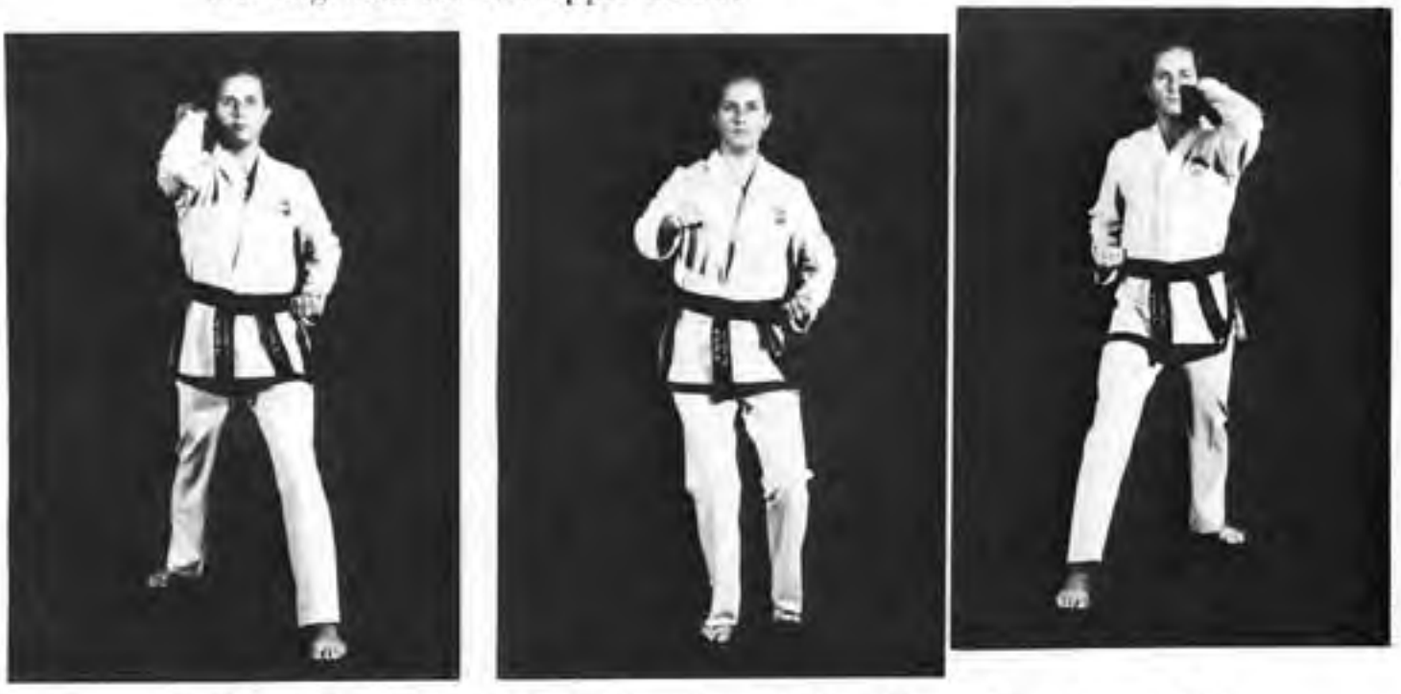




Keep the body full facing the front.

b. Backward Stepping Strike

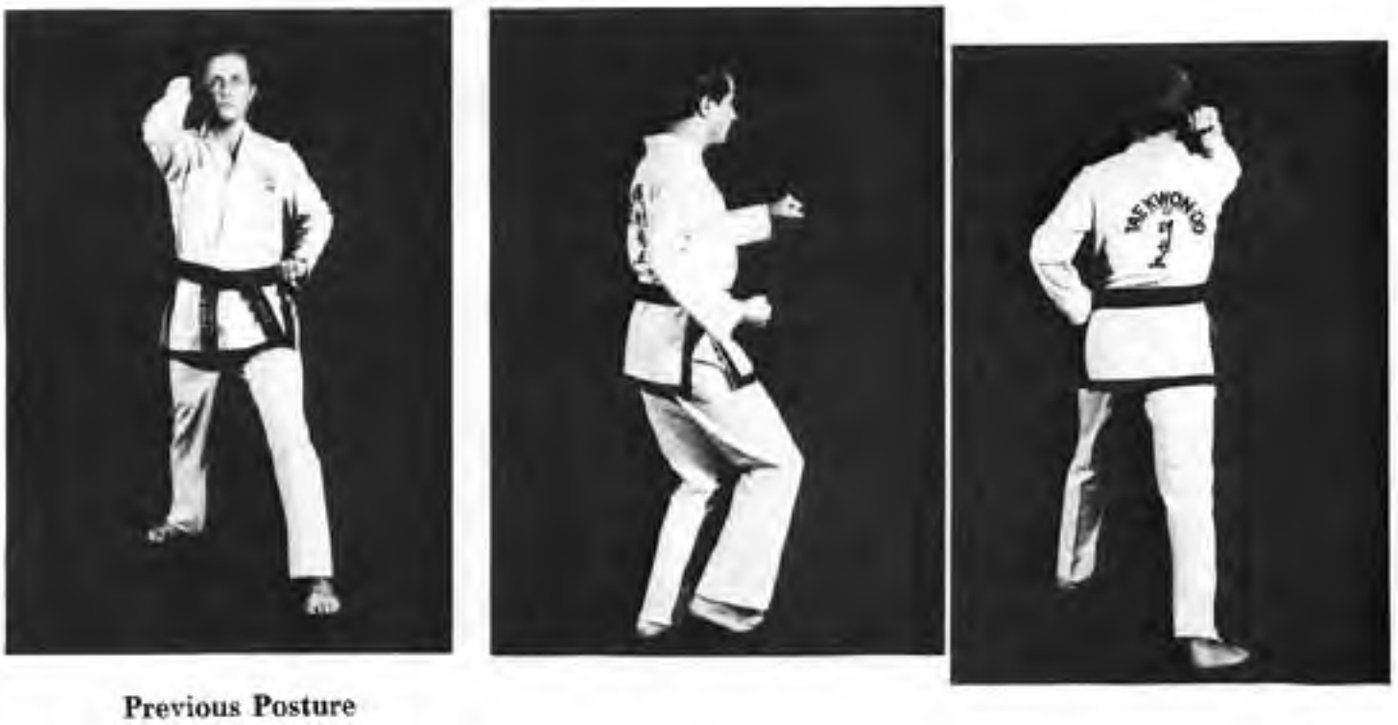
i. Move the left foot to C to form a right walking stance toward D while striking with the left upper elbow.



ii. Move the right foot to C, forming a left walking stance toward D while striking with the right upper elbow.

c. Forward Step-Turning

Move the right foot to D turning counter-clockwise to form a left walking stance toward while striking with the right upper elbow. Clockwise turning is not practical.



Previous Posture

50. Back Piercing Kick *(Dwit Cha Jirugi)*

a. Toward B

Parallel ready stance.

i. Kick to B with the right foot, and then lower it to B to form a left walking stance toward A while executing a rising block with the left forearm.



Ready Posture





ii. Kick to B with the left foot, and then lower it to B to form a right walking stance toward A while executing a rising block with the right forearm.











Front View







b. Toward D

Walking ready stance.

i. Kick to D with the right foot, and then lower it to D, forming a left walking stance toward C while executing a rising block with the left forearm.







ii. Kick to D with the left foot, and then lower it to D, forming a right walking stance toward C while executing a rising block with the right forearm.



51. Walking Stance Back Fist Obverse Side Strike
(Gunnun So Dung Joomuk Baro Yop Taerigi)

a. Forward Stepping Strike

Walking ready stance.

i. move the right foot to D, forming a right walking stance toward D while striking to D with the right back fist.







Ready Posture

ii. Move the left foot to D to form a left walking stance toward D while striking to D with the left back fist.





Side View



Keep the body half facing the target.

b. Backward Stepping Strike

i. Move the left foot to C, forming a right walking stance toward D while striking to D with the right back fist.

Previous Posture







ii. Move the right foot to C, forming a left walking stance toward D while striking to D with the left back fist.





At the start of striking, keep the forearms crossed in front of the chest, placing the striking one under the other with both back fists faced upward.

Keep the back fist half facing the target at the moment of impact.

c. Forward Step-Turning

Move the right foot to D, turning counter-clockwise to form a left walking stance toward C while striking to C with the left back fist. Clockwise turning is not logical.









Top View



52. Walking Stance Outer Forearm Wedging Block
(Gunnun So Bakat Palmok Hecho Makgi)

a. Spot Block

Close ready stance B.

i. Move the left foot to BD, forming a left walking stance toward BD while blocking to BD.





Keep the forearms crossed at the center of the chest with both back fists facing the opponent at the start of blocking.

ii. Bring the left foot to the right foot, keeping the position of the hands as they were, and then move the right foot to AD, forming a right walking stance toward AD while blocking to AD.







b. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D to form a left walking stance toward D while blocking to D, and then execute a low front snap kick to D with the right foot.







ii. Lower the right foot to D, forming a right walking stance toward D while blocking to D, and then execute a low front snap kick to D with the left foot.





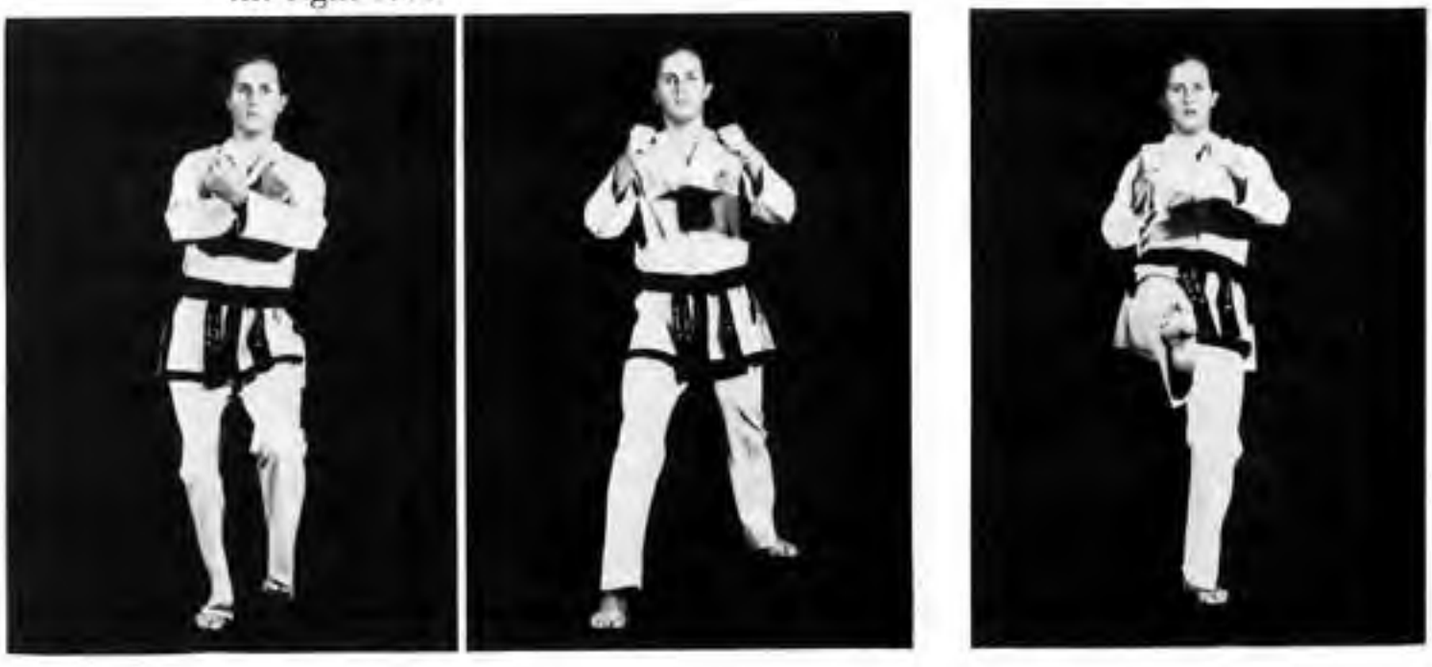
Side View



c. Backward Stepping Block

Assume a left walking stance.

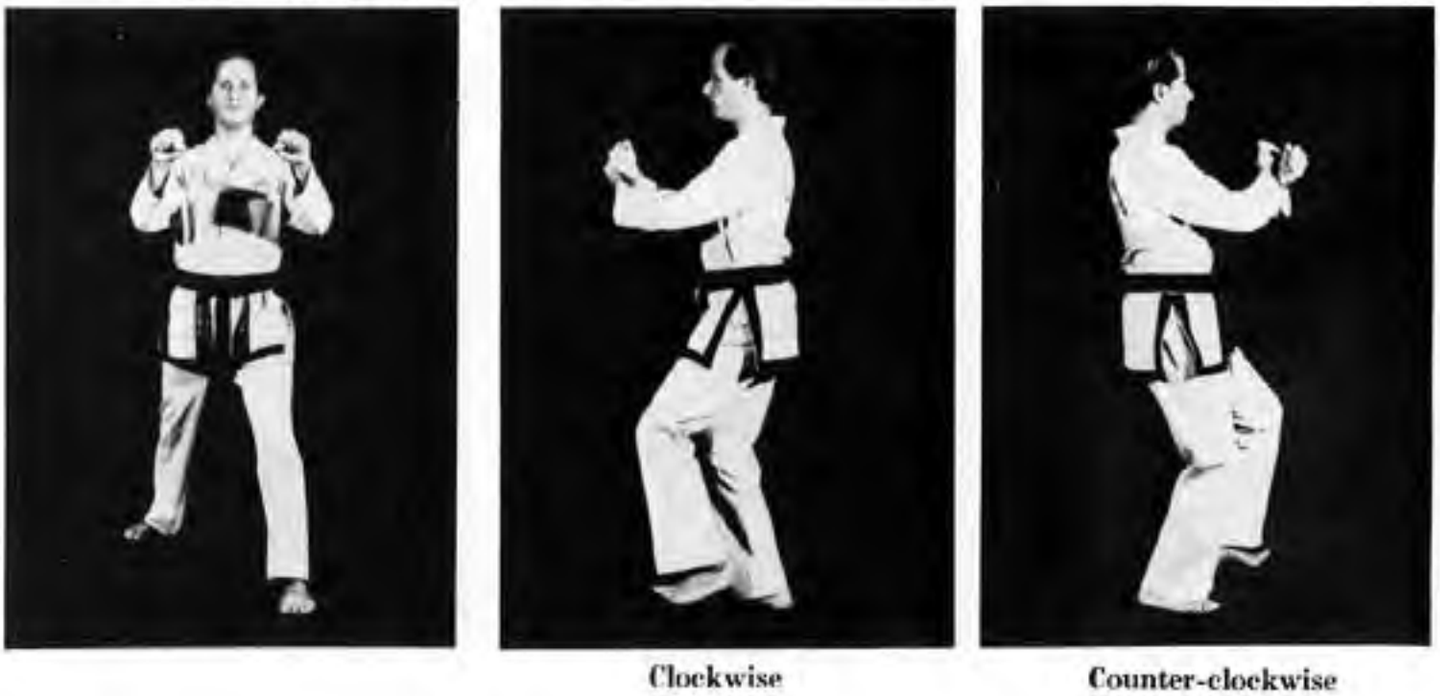
i. Move the left foot to C, forming a right walking stance toward D while blocking to D, and then execute a low front snap kick to D with the right foot.



ii. Lower the right foot to C, forming a left walking stance toward D while blocking to D, and then execute a low front snap kick to D with the left toes.

d. Backward Step-Turning

Move the left foot to C, turning either clockwise or counter-clockwise to form a left walking stance toward C while blocking to C.



Clockwise

Counter-clockwise

53. Walking Stance Knife-Hand Wedging Block
(Gunnun So Sonkal Hecho Makgi)

Both the procedure and method of exercise are the same as those of a walking stance forearm wedging block.

a. Forward Stepping Block



Ready Posture





b. Backward Stepping Block.







Side View



54. Walking Stance Knife-Hand Obverse Rising Block
(Gunnun So Sonkal Baro Chookyo Makgi)



Ready Posture









a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D to form a left walking stance toward D while blocking with the left knife-hand, and then execute a low block to D with the right forearm, maintaining the same stance toward D.



ii. Move the right foot to D to form a right walking stance toward D while blocking with the right knife-hand, and then execute a low block to D with the left forearm, maintaining the same stance toward D.







Keep the left heel slightly off the ground.





At the start of blocking, keep the back forearms crossed in front of the rib cage, placing the blocking one on the other.

Keep the knife-hand at the center of the forehead at the moment of block.

b. Backward Stepping Block

i. Move the left foot to C to form a right walking stance toward D while blocking with the right knifehand, and then execute a low block to D with the left forearm, keeping the same stance toward D.



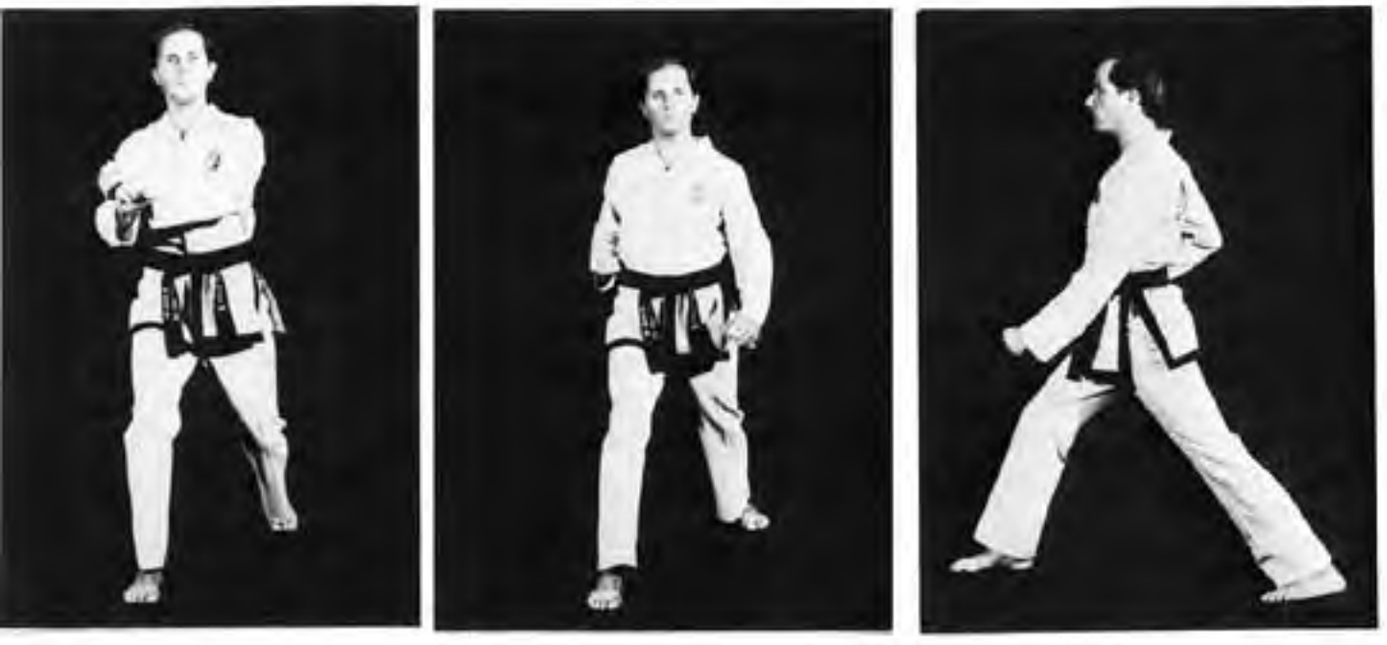


ii. Move the right foot to C to form a left walking stance toward D while blocking with the left knife-hand, and then execute a low block to D with the right forearm, keeping the same stance toward D.





Side View



c. Spot-Turning

Move the right foot on line CD and then turn clockwise to form a right walking stance toward C while blocking with the right knife-hand.

Previous Posture



55. Walking Stance Upset Fingertip Low Thrust
(Gunnun So Dwijibun Sonkut Najunde Tulgi)

a. Forward Stepping Thrust

Parallel ready stance.

i. Move the left foot to D, forming a left walking stance toward D while thrusting to D with the right upset fingertip, and then execute a side back strike to C with the right back fist while forming a right L-stance toward D, pulling the left foot.





ii. Move the right foot to D to form a right walking stance toward D while thrusting to D with the left upset fingertip, and then execute a side back strike to C with the left back fist while forming a left L-stance toward D, pulling the right foot.





b. Backward Stepping Thrust

Assume a left walking stance toward D.

i. Move the left foot to C to form a right walking stance toward D while thrusting to D with the left upset fingertip, and then execute a side back strike to C with the left back fist while forming a left L-stance toward D, pulling the left foot.







ii. Move the right foot to C, forming a left walking stance toward D while thrusting to D with the right upset fingertip, and then execute a side back strike to C with the right back fist while forming a right L-stance toward D, pulling the right foot.



c. Forward Double Step-Turning

Move the right foot to D, and then turn clockwise, pivoting with the right foot to form a right walking stance toward C while thrusting to C with the left upset fingertip.









Keep both back hands faced upward at the start of thrusting.





Side View

Bring the opposite side fist in front of the shoulder at the moment of impact.

56. X-Stance Back Fist Side Strike
(Kyocha So Dung Joomuk Yop Taerigi)

a. Spot Jumping Strike

Close ready stance B.

i. Jump to A, forming a right X-stance toward D while striking to A with the right back fist, pulling the left fist to the hip.







Ready Posture

ii. Jump to B, forming a left X-stance toward D while striking to B with the left back fist, pulling the right fist to the hip.





At the start of striking, keep the forearms crossed in front of the liver area with both back fists faced upward, placing the striking one under the other.

Keep the body side facing the target at the moment of impact.

b. Forward Jumping Strike

Walking ready stance.

i. Jump to D to form a right X-stance toward BD while striking to D with the right back fist, and then execute a low block with the left knife-hand while forming a right walking stance toward D, slipping the left foot.











ii. Jump to D to form a left X-stance toward AD while striking to D with the left back fist, bringing the right finger belly to the left side fist, and then execute a low outward block to D with the right knife-hand while forming a left walking stance toward D, slipping the right foot.





Application





Keep the body half facing the target at the moment of impact.

57. Low Stance Palm Reverse Pressing Block
(Nachuo So Sonbadak Bandae Noollo Makgi)

a. Forward Stepping Block.

Walking ready stance

i. Move the right foot to D in a slow motion, forming a right low stance toward D while blocking with the left palm.



Ready Posture



Both palms must pass each other in front of the umbilicus.



ii. Move the left foot to D in a slow motion, forming a left low stance toward D while blocking with the right palm.

Side View







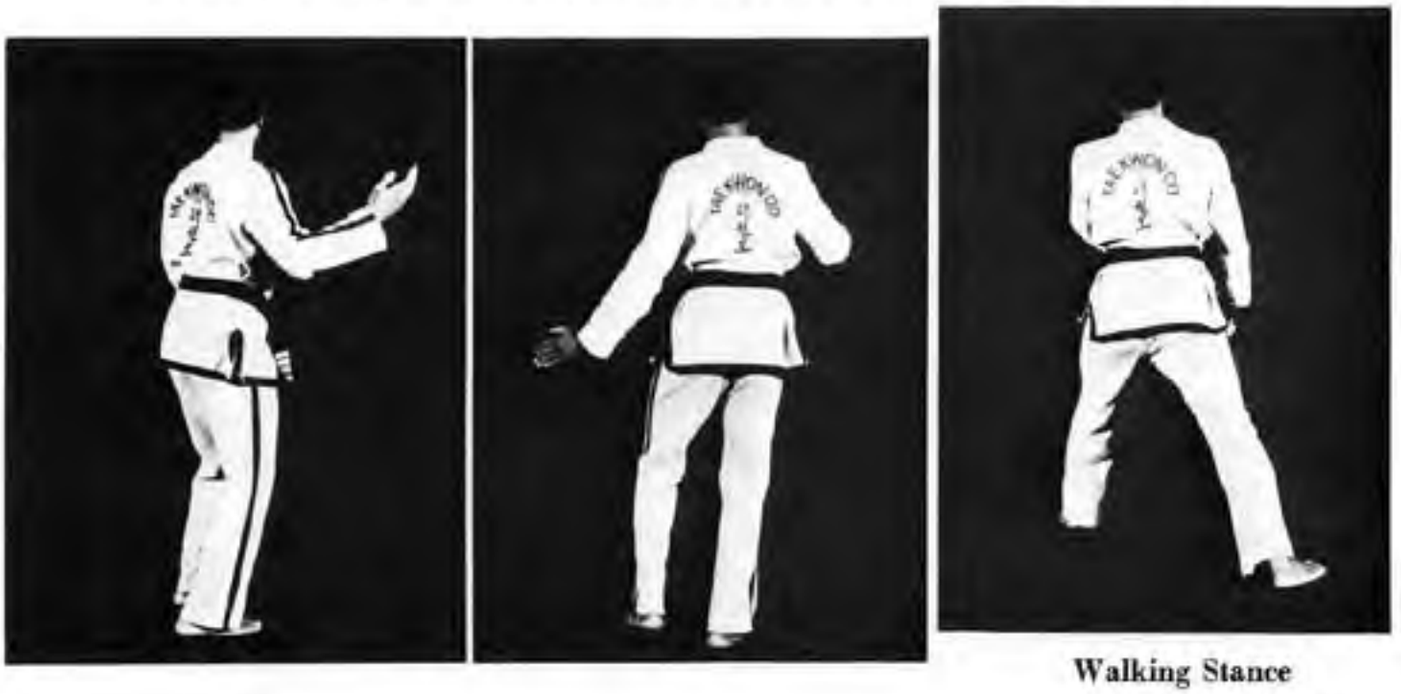
Application



b. Backward Step-Turning

Move the left foot to C, turning counter-clockwise to form a left low stance toward C while blocking with the right palm.
Clockwise turning is not practical.
This can be performed either in a slow or fast motion. A low stance is used when performing in a slow motion with the purpose of developing muscles or breath control.

Walking stance palm reverse pressing block can be exercised in the same way.



Walking Stance

58. Close Stance Back Fist Side Back Strike
(Moa So Dung Joomuk Yopdwi Taerigi)

Spot Strike

Sitting ready stance.

i. Bring the left foot to the right foot to form a close stance toward D while striking to C with the right back fist, and then move the right foot to A, forming a sitting stance toward D while executing a hooking block to D with the left palm.



Ready Posture





ii. Bring the right foot to the left foot to form a close stance toward D while striking to C with the left back fist, and then move the left foot to B, forming a sitting stance toward D while executing a hooking block to D with the right palm.







*1. At the start of striking, keep the forearms crossed in front of the epigastrium with both back fists faced upward, placing the striking one under the other.

2. Keep the striking back fist full facing the opponent while extending the opposite arm to the side downward.





Top View







* Sitting stance back fist side back strike can be exercised in the same way.

59. Walking Stance-X-Fist Pressing Block
(Gunnun So Kyocha Joomuk Noollo Makgi)

a. Forward Stepping Block

Walking ready stance.

i. Move the right foot to D to form a right walking stance toward D while blocking with an X-fist, and then execute a rising block with the right knife-hand, keeping the same stance toward D.





ii. Move the left foot to D, forming a left walking stance toward D while blocking with an X-fist, and then execute a rising block with the left knife-hand, keeping the same stance toward D.





b. Backward Stepping Block

i. Move the left foot to C, forming a right walking stance toward D while blocking with an X-fist, and then execute a rising block with the left knife-hand, keeping the same stance toward D.







ii. Move the right foot to C to form a left walking stance D while blocking with an X-fist, and then execute a rising block with the right knife-hand, keeping the same stance toward D.



60. Close Stance Twin Elbow Horizontal Thrust
(Niunja So Sang Palkup Soopyong Tulgi)

a. Forward Stepping Thrust

Left walking ready stance.

i. Bring the right foot to the left foot, forming a close stance toward D while executing a twin side elbow thrust, and then move the right foot to D to form a right walking stance toward D while thrusting to D with the right straight fingertip.





ii. Bring the left foot to the right foot to form a close stance toward D while thrusting with a twin side elbow, and then move the left foot to D, forming a left walking stance toward D while thrusting to D with the left straight fingertip.





b. Backward Stepping Thrust

i. Bring the left foot to the right foot to form a close stance toward D while thrusting with a twin side elbow, and then move the left foot to C, forming a right walking stance toward D while thrusting to D with the right straight fingertip.

ii. Bring the right foot to the left foot to form a close stance toward D while thrusting with a twin side elbow and then move the right foot to C, forming a left walking stance toward D while thrusting to D with the left straight fingertip.







* 1. Keep the forearms crossed in front of the solar plexus at the start of blocking.
2. Keep both side fists faced downward at the moment of impact.





61. Walking Stance Upset Punch *(Gunnun So Dwijibo Jirugi)*

a. Forward Stepping Punch

Right walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while punching to D with the right fist, and then execute a wedging block with the outer forearm, keeping the same stance toward D.





ii. Move the right foot to D to form a right walking stance toward D while punching to D with the left fist, and then execute a wedging block with the outer forearm, keeping the same stance toward D.




At the start of punching, keep both back fists faced upward.

The fist reaches the target in a cir cular motion.

b. Backward Stepping Punch

i. Move the left foot to C, forming a right walking stance toward D while punching to D with the left fist, and then execute a wedging block with a knife-hand, keeping the same stance toward D.







ii. Move the right foot to C, forming a left walking stance toward D while punching to D with the right fist, and then execute a wedging block with a knife-hand, keeping the same stance toward D.

Side View



Keep the fist slightly higher than the elbow.



62. Walking Stance Twin Fist Uspet Punch
(Gunnun So Sang Joomuk Dwijibo Jirugi)

Spot Punch

Close ready stance B.

i. Move the right foot to AD in a stampping motion to form a right walking stance toward AD while punching to AD.



Side View

ii. Bring the right foot to the left foot, and then move the left foot to BD to form a left walking stance toward BD while punching to BD.



63. Walking Stance Twin Fist High Vertical Punch
(Gunnun So Sang Joomuk Nopunde Sewo Jirugi)

a. Forward Stepping Punch

Parallel ready stance.

i. Move the right foot to D to form a right walking stance toward D while punching to D, and then execute a back piercing kick to C with the right foot.





ii. Move the left foot to D forming a left walking stance toward D while punching to D, and then execute a back piercing kick to C with the left foot.




Side View

h. Backward Stepping Punch

i. Move the left foot to C, forming a right walking stance toward D while punching to D, and then execute a pressing block with an X-fist, keeping the same stance toward D.





ii. Move the right foot to C to form a left walking stance toward D while punching to D, and then execute a pressing block with an X-fist, keeping the same stance toward D.

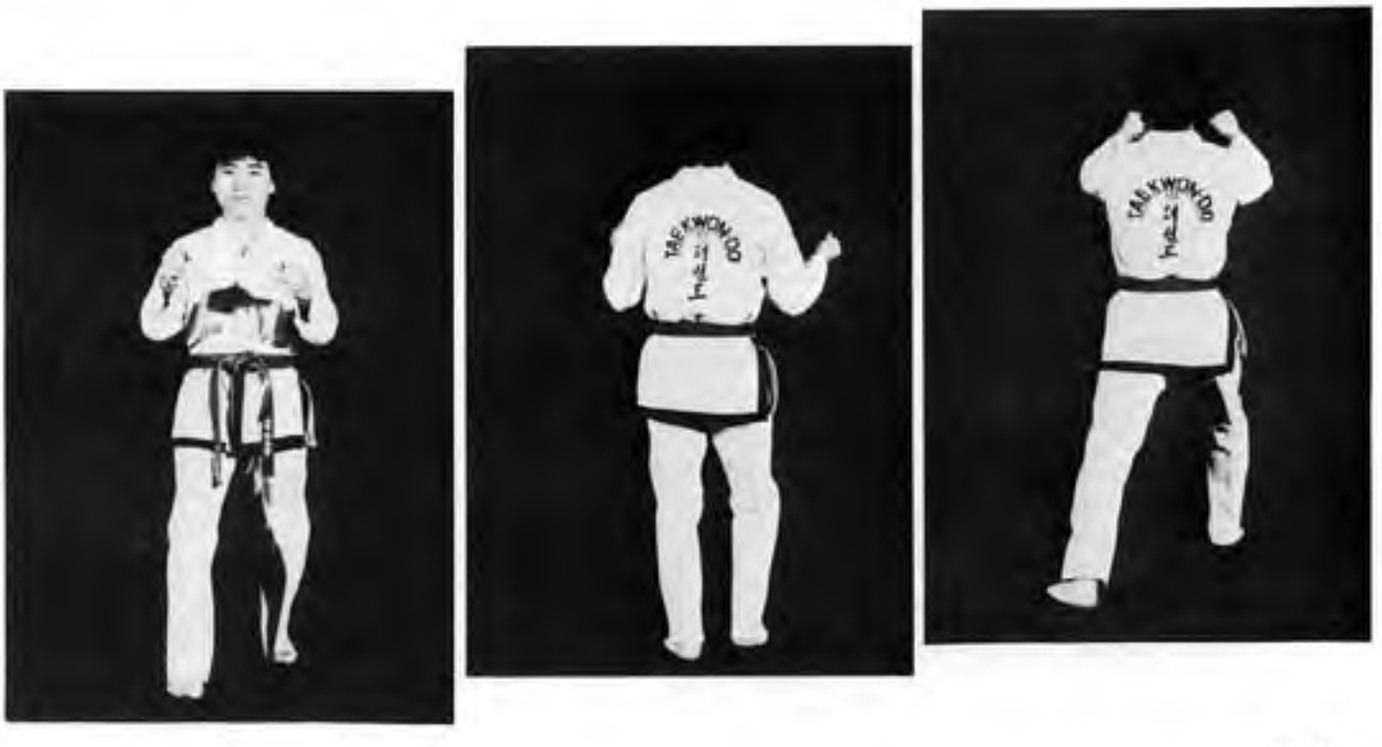






c. Backward Double Step-Turning

Move the left foot to C and then turn counter-clockwise, pivoting with the left foot to form a right walking stance toward C while punching to C.



64. Upward Kick *(Ollyo Chagi)*

a. Forward Stepping Kick

Left walking ready stance.

i. Kick to D with the right knee while pulling both palms downward, and then lower the right foot to D in a stamping motion to form a right walking stance toward D while executing an upset punch to D with a twin fist.









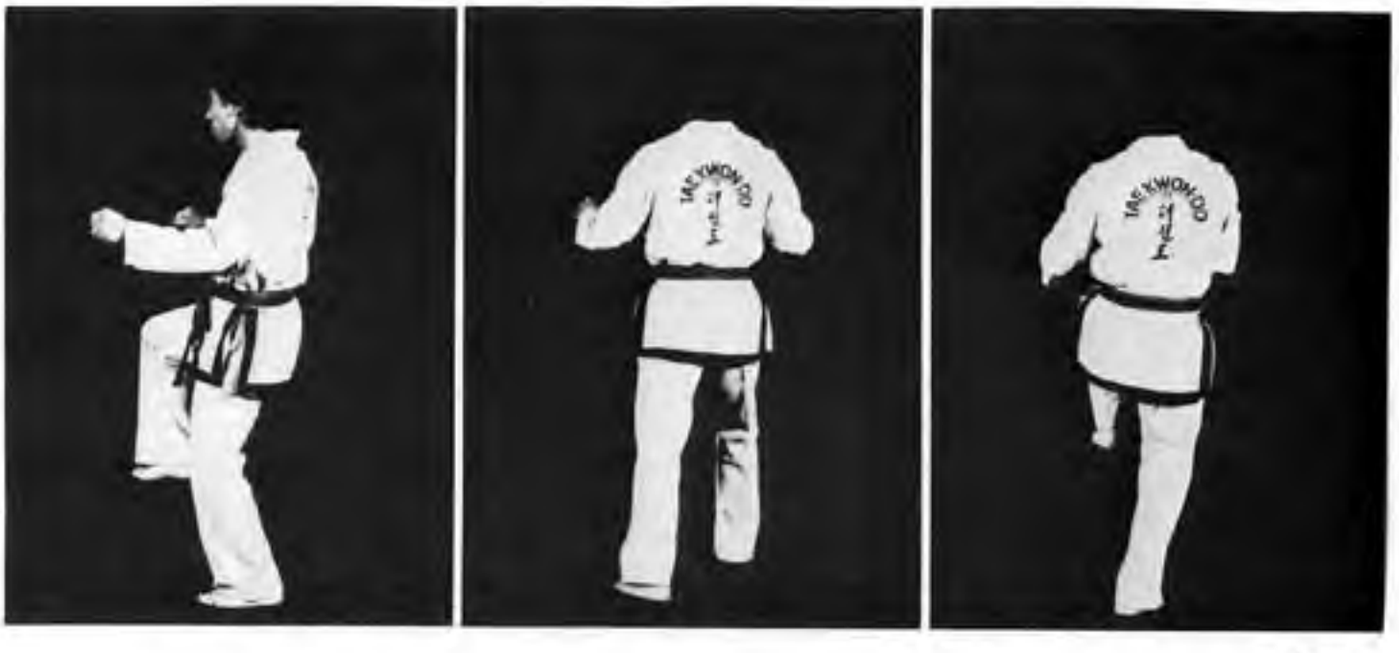


ii. Kick to D with the left knee while pulling both palms downward, and then lower the left foot to D in a stamping motion to form a left walking stance toward D while executing an upset punch to D with a twin fist.



b. Spot-Turning

Turn clockwise, pivoting with the left foot, and then lower the right foot to C while kicking to C with the left knee.



65. Sitting Stance Outer Forearm W-shape Block
(Annun So Bakkat Palmok San Makgi)

a. Forward Stepping Block

Close ready stance A.

i. Move the left foot to D in a stamping motion, forming a sitting stance toward A while blocking with the left outer forearm.

Front View





ii. Move the right foot to D in a stamping motion, turning counter-clockwise to form a sitting stance toward B while blocking with the right outer forearm.




Keep the forearm straight with the outer forearm facing the front at the moment of block.



b. Backward Step-Turning

Assume a sitting stance toward B.

Move the right foot to C in a stamping motion, turning counter-clockwise to form a sitting stance toward A while blocking with the right outer forearm.

Clockwise turning is not reasonable.



66. Sitting Stance Knife-Hand W-Shape Block *(Annun So Sonkal San Makgi)*

Both the method and procedure of exercise are the same as those of a sitting stance outer forearm W-shape block.

67. Reverse Turning Kick *(Bandae Dollyo Chagi)*

a. Forward Stepping Kick

Right rear foot stance forearm guarding block.

i. Execute a high reverse turning kick to BD with the right foot, and then lower it D to form a left rear foot stance with a forearm guarding block toward D.





ii. Execute a high reverse turning kick to AD with the left foot, and then lower it to D, forming a right rear foot stance with a forearm guarding block toward D.





b. Backward Stepping Kick

i. Execute a high reverse turning kick to C with the right foot, and then lower it to C, forming a right rear foot stance with a knife-hand guarding block toward D.



ii. Execute a high reverse turning kick to C with the left foot, and then lower it to C to form a left rear foot stance with a knife hand guarding block toward D.



68. Close Stance Inner Forearm Side Front Block
(Moa So Anpalmok Yobap Makgi)

a. Toward B

Sitting ready stance.

i. Bring the right foot to the left foot to form a close stance toward D while blocking to D with the left inner forearm.





Ready Posture

ii. Move the left foot to B, forming a sitting stance toward D while blocking to D with the right inner forearm.

iii. Repeat i.




At the start of blocking, keep the back forearms crossed in front of the solar plexus, placing the blocking one under the other.

Keep the back fist full facing the front at the moment of block.

b. Toward A

i. Bring the left foot to the right foot to form a close stance toward D while blocking to D with the right inner forearm.

ii. Move the right foot to A, forming a sitting stance toward D while blocking to D with the left inner forearm.

c. Toward D

Sitting ready stance toward B.

i. Cross the left foot over the right foot to form a right X-stance toward B while blocking to B with the right inner forearm.







Ready Posture





ii. Move the right foot to D to form a sitting stance toward B while blocking to B with the right inner forearm.

69. L-Stance Obverse Punch *(Niunja So Baro Jirugi)*

The method of punching is similar to that of a reverse punch with a walking stance reverse punch. In this exercise the emphasis is placed on the correct posture during the punching. The stance, in particular, must not be broken at the moment of impact because of the punch itself.

a. Forward Stepping Punch

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while punching to D with the right fist.







Top View

ii. Move the right foot to D, forming a left L-stance toward D while punching to D with the left fist.







Back View

b. Backward Stepping Punch

i. Move the right foot to C, forming a right L-stance toward D while punching to D with the right fist.



Side View

ii. Move the left foot to C, forming a left L-stance toward D while punching to D with the left fist.



Top View

c. Backward Step-Turning

Move the right foot to C, turning clockwise to form a left L-stance toward C while punching to C with the left fist.
Counter-clockwise turning is not reasonable.









70. X-Stance X-Fist Pressing Block
(Kyocha So Kyocha Joomuk Noollo Makgi)

Forward Jumping Block

Right L-ready stance.

i. Jump and land to D, forming a right X-stance toward B while blocking, and then move the right foot to D to form a left L-stance toward D while punching to D with the right fist.





ii. Jump and land to D, forming a left X-stance toward A while blocking, and then move the left foot to D to form a right L-stance toward D while punching to D with the left fist.





Side View

71. L-Stance Knife-Hand Low Guarding Block
(Niunja So Sonkal Najunde Daebi Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D, forming a right L-stance toward D while blocking to D, and then punch to D with the right fist, maintaining the same stance toward D.

ii. Move the right foot to D to form a left L-stance toward D while blocking to D, and then punch to D with the left fist, maintaining the same stance toward D.





b. Backward Stepping Block

i. Move the left foot to C to form a left L-stance toward D while blocking to D, and then punch to D with the left fist, maintaining the same stance toward D.

ii. Move the right foot to C, forming a right L-stance toward D while blocking to D, and then punch to D with the right fist, maintaining the same stance toward D.





72. L-Stance Flat Fingertip Reverse Thrust
(Niunja So Opun Sonkut Bandae Tulgi)

a. Forward Stepping Thrust

Right L-ready stance.

i. Move the right foot to D to form a left L-stance toward D while thrusting to D with the right flat fingertip, and then execute a high block to D with the right double forearm while forming a right walking stance toward D, slipping the right foot.









Side View



ii. Move the left foot to D to form a right L-stance toward D while thrusting to D with the left flat fingertip, and then execute a high block to D with the left double forearm while forming a left walking stance toward D, slipping the left foot.







b. Backward Stepping Thrust



i. Move the left foot to C to form a left L-stance toward D while thrusting to D with the right flat fingertip, and then execute a high block to D with the right double forearm while forming a right walking stance toward D, slipping the left foot.

ii. Move the right foot to C to form a right L-stance toward D while thrusting to D with the left flat fingertip, and then execute a high block to D with the left double forearm while forming a left walking stance toward D, slipping the right foot.


TAE KWON DO









73. Rear Foot Stance Knife-Hand Guarding Block
(Dwitbal So Sonkal Daebi Makgi)

a. Forward Stepping Block

Right walking ready stance.

i. Move the left foot to D, forming a right rear foot stance toward D while blocking, and then execute a high block with the left double forearm while forming a left walking stance toward D, slipping the left foot.





ii. Move the right foot to D, forming a left rear foot stance toward D while blocking, and then execute a high block with the right double forearm while forming a right walking stance toward D, slipping the right foot.





b. Backward Stepping Block

i. Move the left foot to C, forming a left rear foot stance toward D while blocking, and then execute a high block with the right double forearm while forming a right walking stance toward D, slipping the left foot.





ii. Move the right foot to C to form a right rear foot stance toward D while blocking, and then execute a high block with the left double forearm while forming a left walking stance toward D, slipping the right foot.

c. Forward Step-Turning

Move the right foot to D, turning counter-clockwise to form a right rear foot stance toward C while executing a knife-hand guarding block. Clockwise turning is not logical.





74. Walking Stance Knife-Hand Reverse Rising Block
(Gunnun So Sonkal Bandae Chookyo Makgi)

a. Forward Stepping Block

Left walking ready stance.

i. Move the right foot to D to form a right walking stance toward D while blocking with the left knife-hand, and then execute a middle punch to D with the right fist.







Keep the left heel slightly off the ground.

ii. Move the left foot to D to form a left walking stance toward D while blocking with the right knife-hand, and then execute a middle punch to D with the left fist.



b. Backward Stepping Block

i. Move the left foot to C to form a right walking stance toward D while blocking with the left knife-hand, and then execute a middle punch to D with the right fist.

ii. Move the right foot to C to form a left walking stance toward while blocking with the right knife-hand, and then execute a middle punch to D with the left fist.

Side View







*1.Keep the back forearms crossed in front of the liver area, placing the blocking one on the other while keeping the body half facing at the start of blocking.
2. Keep the body full facing the opponent at the moment of block.

Keep the right heel slightly off the ground.











c. Forward Double Step-Turning

Move the right foot to D, and then turn counter-clockwise, pivoting with the right foot to form a right walking stance toward C while blocking with the left knife-hand.
Clockwise turning is not practical.







75. Rear Foot Stance Reverse Punch *(Twitbal So Bandae Jirugi)*

a. Forward Stepping Punch

Left walking ready stance.

i. Move the right foot to D, forming a left rear foot stance toward D while punching to D with the right fist, and then execute a high side turning kick to D with the left instep.



ii. Lower the left foot to D to form a right rear foot stance toward D while punching to D with the left fist, and then execute a high side turning kick to D with the right instep.



b. Forward Double Step-Turning

Move the left foot to D, and then turn counter-clockwise, pivoting with the right foot to form a left walking stance toward C while blocking with the left knife-hand.
Clockwise turning is not practical.







Application





Side View

76. Walking Stance Forearm Reverse Rising Block
(Gunnun So Palmok Bandae Chookyo Makgi)

Both the method and procedure of exercise are the same as those of a walking stance knife-hand reverse rising block.

Forward Stepping Block





Side View



Application





77. Walking Stance Back Fist Reverse Side Strike
(Gunnun So Dung Joomuk Bandae Yop Taerigi)

a. Forward Stepping Strike

Parallel ready stance.

i. Move the left foot to D, forming a left walking stance toward D while striking to D with the right back fist.





ii. Move the right foot to D, forming a right walking stance toward D while striking to D with the left back fist.

Back View





b. Backward Stepping Strike

i. Move the left foot to C, forming a right walking stance toward D while striking to D with the left back fist.

ii. Move the right foot to C, forming a left walking stance toward D while striking to D with the right back fist.





At the start of striking, keep the back forearms crossed in front of the chest, placing the striking one under the other with both back fists faced upward.

Keep both back fist and the body half facing the opponent at the moment of impact.

c. Forward Step-Turning

Move the right foot to D, turning clockwise to form a left walking stance toward C while striking to C with the right back fist.
Counter-clockwise turning is not logical.





Side View



78. L-Stance Back Fist Side Strike

(Niunja So Dung Joomuk Yop Taerigi)

a. Spot Strike

Close ready stance C.

i. Move the right foot to A, forming a left L-stance toward A while striking to A with the right back fist.



At the start of striking, keep the back forearms crossed in front of the chest, placing the striking one under the other with both back fists faced upward.

Keep the back fist half facing the opponent at the moment of impact.

ii. Bring the right foot to the left foot and then move the left foot to B to form a right L-stance toward B while striking to B with the left back fist.



iii. Bring the left foot to the right foot, and then move the right foot to A to form a left L-stance toward A while striking to A with the right back fist.

b. Forward Stepping Strike

i. Move the right foot to D to form a left L-stance toward D while striking to D with the right back fist, and then twist the right fist clockwise until the back fist faces downward while forming a right walking stance toward D, slipping the right foot.









Side View

Right arm is being grabbed.





Released

ii. Move the left foot to D to form a right L-stance toward D while striking to D with the left back fist, and then twist the left fist counter-clockwise until the back fist faces downward at the same time forming a left walking stance toward D, slipping the left foot.





c. Forward Step-Turning

Move the left foot to D, turning clockwise to form a left L-stance toward C while striking to C with the right back fist.
Counter-clockwise turning is not logical.





Side View

79. Rear Foot Stance Back Fist Side Strike
(Dwitbal So Dung Joomuk Yop Taerigi)

Both the method and procedure of exercise are the same as those of an L-stance back fist side strike.

Forward Stepping Strike



80. Fixed Stance Back Fist Side Strike
(Gojung So Dung Joomuk Yop Taerigi)

Both the method and procedure of exercise are also the same as those of an L-stance back fist side strike but with a low stance instead of a walking stance for the releasing motion.

Spot Strike ←



81. L-Stance Back Fist Horizontal Strike
(Niunja So Dung Joomuk Soopyong Taerigi)

a. Forward Stepping Strike

Parallel ready stance.

i. Move the right foot to D to form a left L-stance toward D while striking to D with the right back fist, and then execute a turning kick to A with the left knee.





ii. Lower the left foot to D, forming a right L-stance toward D while striking to D with the left back fist, and then execute a turning kick to B with the right knee.





b. Backward Stepping Strike

i. Move the right foot to C to form a right L-stance toward D while striking to D with the left back fist, and then execute a middle back piercing kick to C with the left foot.





ii. Lower the left foot to C, forming a left L-stance toward D while striking to D with the right back fist, and then execute a middle back piercing kick to C with the right foot.






c. Backward Double Step-Turning

Move the right foot to C and then turn counter-clockwise, pivoting with the right foot to form a right L-stance toward C while striking to C with the left back fist.
Clockwise turning is not reasonable.











Other View

* 1. At the start of striking, keep the forearms crossed in front of the chest, placing the striking one on the other with both back fists faced upward.

2. Keep the arm straight and horizontal at the moment of impact.



82. Fixed Stance Back Fist Horizontal Strike
(Gojung So Dung Joomuk Soopyong Taerigi).

It can be exercised in the same way as an L-stance back fist horizontal strike.

Forward Stepping Strike







83. L-Stance Outer Forearm Outward Block
(Niunja So Bakkat Palmok Bakuro Makgi)

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D to form a right L-stance toward D while blocking to D with the left outer forearm, and then execute a front snap kick to D with the right knee.



ii. Lower the right foot to D, forming a left L-stance toward D while blocking to D with the right outer forearm, and then execute a front snap kick to D with the left knee.



b. Backward Stepping Block

i. Move the right foot to C, forming a right L-stance toward D while blocking to D with the left outer forearm, and then execute a low side front kick to D with the left instep.

ii. Lower the left foot to C, forming a left L-stance toward D while blocking to D with the right outer forearm, and then execute a low side front snap kick to D with the right instep.







* 1. Keep the back forearms crossed in front of the chest, placing the blocking one on the other at the start of blocking.

2. Keep the forearm half facing the opponent at the moment of block.



c. Forward Step-Turning

Move the left foot to D, turning clockwise to form a left L-stance toward C while blocking to C with the right outer forearm or inner forearm.
Counter-clockwise turning is not reasonable.

84. L-Stance Knife-Hand Outward Block
(Niunja So Sonkal Bakuro Makgi)

Both the method and procedure of exercise are the same as those of an L-stance outer forearm outward block.

a. Forward Stepping Block





Top View



The thumb forms a straight line with the clavicle.

b. Backward Stepping Block
Assume a Right L-stance Toward D.









85. Rear Foot Stance Knife-Hand Outward Block
(Dwitbal So Sonkal Bakuro Makgi)

a. Forward Stepping Block

Right walking ready stance.

i. Move the left foot to D, forming a right rear foot stance toward D while blocking to D with the left knife-hand, and then strike to D with the right upper elbow while forming a left walking stance toward D, slipping the left foot.



ii. Move the right foot to D, forming a left rear foot stance toward D while blocking to D with the right knife-hand, and then strike to D with the left upper elbow while forming a right walking stance toward D, slipping the right foot.



b. Backward Stepping Block

i. Move the right foot to C, forming a right rear foot stance toward D while blocking to D with the left knife-hand, and then strike to D with the right upper elbow while forming a left walking stance toward D, slipping the right foot.







Side View

ii. Move the left foot to C, forming a left rear foot stance toward D while blocking to D with the right knife-hand, and then strike to D with the left upper elbow while forming a right walking stance toward D, slipping the left foot.









c. Backward Double Step-Turning

Assume a left rear foot stance toward D.

Move the right foot to C and then turn counter-clockwise, pivoting with the right foot to form a right rear foot stance toward C while blocking to C with the left knife-hand.
Counter-clockwise turning is not logical.





* 1. At the start of blocking, keep the back forearms crossed in front of the chest, placing the blocking one on the other.

2. Keep the knife-hand half facing the opponent at the moment of block.

86. Rear Foot Stance Outer Forearm Outward Block
(Dwitbal So Bakkat Palmok Bakuro Makgi)

Both the method and procedure of exercise are the same as those of a rear foot stance knife-hand outward block.



Front View





87. Fixed Stance Punch *(Gojung So Jirugi)*

The method of punching is the same as that of an L-stance reverse punch.

a. Forward Sliding Punch

Left walking ready stance.

i. Move the right foot to D in a sliding motion to form a right fixed stance toward D while punching to D with the right fist.





Side View



ii. Move the left foot to D in a sliding motion to form a left fixed stance toward D while punching to D with the left fist.







b. Backward Step-Turning

Move the right foot to C in a sliding motion, turning counter-clockwise to form a right fixed stance toward C while punching to C with the right fist.
Clockwise turning is not reasonable.





88. Fixed Stance Flat Fingertip Thrust
(Gojung So Opun Sonkut Tulgi)

Both the method and procedure of exercise are the same as those of a fixed stance punch.





89. L-Stance Knife-Hand Inward Strike
(Niunja So Sonkal Anuro Taerigi)

a. Spot Strike

Close ready stance A.

i. Move the left foot to B to form a right L-stance toward B while striking to B with the right knife-hand, and then punch to B with the left fist while forming a left fixed stance toward B, slipping the left foot.



ii. Bring the left foot to the right foot, and then move the right foot to A to form a left L-stance toward A while striking to A with the left knife-hand, and punch to A with the right fist while forming a right fixed stance toward A, slipping the right foot.



iii. Bring the right foot to the left foot and then repeat i above.



Top View

Bring the opposite side fist in front of the shoulder at the moment of impact.









b. Forward Stepping Strike

i. Move the left foot to D to form a right L-stance toward D while striking to D with the right knife-hand, and then slide to D to form a left fixed stance toward D while thrusting to D with the left flat fingertip.







ii. Move the right foot to D, forming a left L stance toward D while striking to D with the left knife-hand, and then slide to D to form a right fixed stance toward D while th rusting to D with the right flat fingertip.



c. Forward Step-Turning

Move the left foot to D, turning clockwise to form a left L-stance toward C while striking to C with the left knife-hand.

Counter-clockwise turning is not practical.

90. Rear Foot Stance Knife-Hand Inward Strike

(Dwitbal So Sonkal Anuro Taerigi)

The method of striking is the same as an L-stance knife-hand inward strike

a. Forward Stepping Strike

Parallel ready stance.

i. Move the left foot to D, forming a right rear foot stance toward D while striking to D with the right knife-hand, and then punch to D with the left fist.

ii. Move the right foot to D to form a left rear foot stance toward D while striking to D with the left knife-hand, and then punch to D with the right fist.









b. Backward Double Step-Turning

Move the right foot to C and then turn counter-clockwise, pivoting with the right foot to form a right rear foot stance toward C while striking to C with the right knife-hand.
Clockwise turning is not reasonable.

91. L-Stance Forearm Inward Block *(Nounja So Palmok Anuro Makgi)*

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D, forming a right L-stance toward D while blocking to D with the left forearm, and then strike the left palm with the right front elbow while forming a left walking stance toward D, slipping the right foot.



ii. Move the right foot to D, forming a left L-stance toward D while blocking to D with the right forearm, and then strike the right palm with the left front elbow while forming a right walking stance toward D, slipping the left foot.



b. Backward Stepping Block

i. Move the right foot to C, forming a right L-stance toward D while blocking to D with the left forearm, and then strike the left palm with the right front elbow while forming a left walking stance toward D, slipping the left foot.

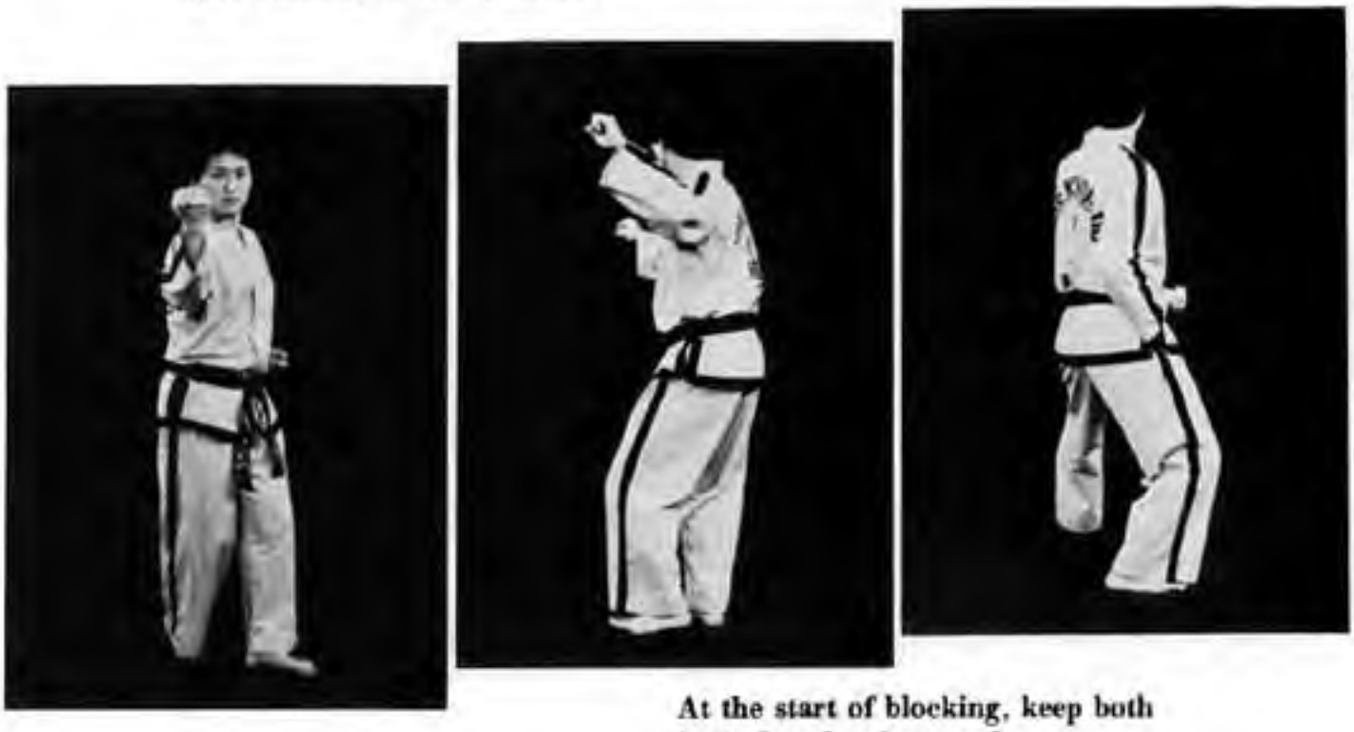


ii. Move the left foot to C, forming a left L-stance toward D while blocking to D with the right forearm, and then strike the right palm with the left front elbow while forming a right walking stance toward D, slipping the right foot.



c. Backward Double Step-Turning

Move the right foot to C and then turn clockwise, pivoting with the right foot to form a right L-stance toward C while blocking to C with the left forearm. Counter-clockwise turning is not reasonable.
Spot turning is not possible.



At the start of blocking, keep both back fists faced upward.



* Fixed stance forearm inward block can be exercised in the same way.



Fixed Stance

92. L-Stance Knife-Hand Inward Block *(Niunja So Sonkal Anuro Makgi)*

The method of blocking is the same as that of an L-stance outer inward block.

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while blocking to D with the left knife-hand, and then execute a high vertical punch to D with a twin fist while forming a left walking stance toward D, slipping the left foot.

ii. Move the right foot to D to form a left L-stance toward D while blocking to D with the right knife-hand, and then execute a high vertical punch to D with a twin fist while forming a right walking stance toward D, slipping the right foot.









b. Forward Step-Turning

Move the left foot to D, turning clockwise to form a left L-stance toward C while blocking to C with the right knife-hand.
Counter-clockwise turning is not reasonable.

93. Flying Side Piercing Kick *(Twimyo Yopcha Jirugi)*

Right L-stance.

i. Move the right foot to D to execute a flying side piercing kick to D with the right foot, and then land to D, forming a left L-stance toward D while executing a middle guarding block with a knife-hand.



Ready Posture





ii. Move the left foot to D to execute a flying side piercing kick to D with the left foot, and then land to D, forming a right L-stance toward D while executing a middle guarding block with a knife-hand.



Keep the left heel slightly off the ground.



Kick is delivered.



Kick is delivered.



Landing



Landed



Landed



Side View



94. Parallel Stance Angle Punch *(Narani So Giokja Jirugi)*

a. Forward Stepping Punch

Left walking ready stance.

i. Execute an angle punch with the right fist while forming a parallel stance toward D, pulling the right foot, and then move the right foot to D to form a right walking stance toward D while executing a wedging block with the forearm.





ii. Execute an angle punch with the left fist while forming a parallel stance toward D, pulling the left foot, and then move the left foot to D to form a left walking stance toward D while executing a wedging block with the inner forearm.




Side View

b. Backward Stepping Punch

i. Execute an angle punch with the right fist while forming a parallel stance toward D, pulling the left foot, and then move the left foot to C to form a right walking stance toward D while executing a wedging block with a knife-hand.





ii. Execute an angle punch with the left fist while forming a parallel stance toward D, pulling the right foot, and then move the right foot to C to form a left walking stance toward D while executing a wedging block with a knife-hand.





95. Sitting Stance Palm Pushing Block
(Anuun So Sonbadak Miro Makgi)

a. Spot Block

Close ready stance C.

i. Move the left foot to B, forming a sitting stance toward D while blocking to D with the left pam palm, and then bring the left foot to the right foot to form a close stance toward D while executing an angle punch with the right fist.







Ready Posture

ii. Move the right foot to A to form a sitting stance toward D while blocking to D with the right palm, and then bring the right foot to the left foot, forming a close stance toward D while executing an angle punch with the left fist.





Side View









Other View





b. Forward Stepping Block

i. Move the left foot to BD to form a sitting stance toward AD while blocking to AD with the left palm, and then execute a reverse hooking kick to D with the right foot.





ii. Lower the right foot to AD to form a sitting stance toward BD while blocking to BD with the right palm, and then execute a reverse hooking kick to AD with the left foot.






TAE KWON-DO







96. Parallel Stance Palm Pushing Block *(Narani So Sonbadak Miro Makgi)*

The method of blocking remains the same as that of a sitting stance palm pushing block.

a. Forward Stepping Block

Walking ready stance.

i. Move the left foot to D, forming a parallel stance toward A while blocking to D with the left palm, and then execute a middle reverse turning kick to BD with the right ball of the foot.





ii. Lower the right foot to D, forming a parallel stance toward B while blocking to B with the right palm, and then execute a middle reverse turning kick to AD with the left ball of the foot.







Top View









b. Backward Stepping Block

Assume a parallel stance toward A.

i. Move the left foot to C, turning clockwise to form a parallel stance toward B while blocking to B with the left palm, and then execute a high reverse turning kick to AC with the right ball of the foot.





ii. Lower the right foot to C, forming a parallel stance toward A while blocking to A with the right palm and then execute a high reverse turning kick to BC with the left ball of the foot.







97. Vertical Stance Knife-Hand Downward Strike
(Soojik So Sonkal Naeryo Taerigi)

a. Spot Strike

Sitting ready stance.

i. Strike to A with the right knife-hand while forming a left vertical stance toward A, pulling the right foot, and then move the left foot to B to form a sitting ready stance toward D.



ii. Strike to B with the left knife-hand while forming a right vertical stance toward B, pulling the left foot, and then move the right foot to A to form a sitting ready stance toward D.



* 1. At the start of striking, keep the forearms crossed in front of the chest with both back fists faced upward, placing the striking one under the other.

2. Attacking tool reaches the target in a circular motion.

3. Keep the elbow straight at the moment of impact.















b. Forward Stepping Strike

Parallel ready stance.

i. Move the right foot to D, forming a left vertical stance toward D while striking to D with the right knife- hand, and then execute a side rising kick to D with the left foot





ii. Lower the left foot to D, forming a right vertical stance toward D while striking to D with the left knife-hand, and then execute a side rising kick to D with the right foot.





98. Rear Foot Stance Knife-Hand Downward Strike
(Dwitbal So Sonkal Naeryo Taerigi)

Both the method and procedure of exercise are the same as those of a vertical stance knife-hand downward strike.

a. Forward Stepping Strike

b. Backward Stepping Strike







* Both the method and procedure of exercise for a rear foot stance side fist downward strike remain the same as those of a vertical stance knife-hand downward strike.



Side Fist



99. L-Stance Side Elbow Thrust *(Niunja So Yop Palkup Tulgi)*

a. Sliding Thrust Toward D

Left walking ready stance.

i. Move the right foot to D in a sliding motion to form a right L-stance toward C while thrusting to D with the right elbow, and then execute a high thrust to D with the right flat fingertip while forming a right low stance toward D, slipping the right foot.





ii. Move the left foot to D in a sliding motion to form a left L-stance toward C while thrusting to D with the left elbow, and then execute a high thrust to D with the left flat fingertip while forming a left low stance toward D, slipping the left foot.












b. Backward Sliding Thrust

i. Move the right foot to C in a sliding motion to form a right L-stance to D while thrusting to C with the right elbow, and then execute a rising block with the right knife-hand while forming a left walking stance toward D, slipping the right foot.





ii. Move the left foot to C in a sliding motion to form a left L-stance toward D while thrusting to C with the left elbow, and then execute a rising block with the right knife-hand while forming a right walking stance toward D, slipping the left foot.





At the start of thrusting, keep the forearms crossed in front of the rib cage with both side fists faced downward, placing the thrusting one under the other.

Side View









100. Rear Foot Stance Side Elbow Thrust
(Dwitbal So Yop Palkup Tulgi)

The method of thrusting remains the same as those of an L-stance side elbow thrust.

a. Stepping Thrust Toward D

Right L-ready stance.

i. Move the right foot to D, forming a right rear foot stance toward C while thrusting to D with the right elbow and then punch to C with the left fist while forming a right L-stance toward C, slipping the right foot.





ii. Move the left foot to D, forming a left rear foot stance toward C while thrusting to D with the left elbow and then punch to C with the right fist while forming a left L-stance toward C, slipping the left foot.





B. Backward Stepping Thrust

i. Move the right foot to C, forming a right rear foot stance toward D while thrusting to C with the right elbow, and then punch to D with the left fist while forming a right L-stance toward d, slipping the left foot.



ii. Move the left foot to C to form a left rear foot stance toward C while thrusting to C with the left elbow, and then punch to D with the right fist at the same time forming a left L-stance toward D, slipping the right foot.



Fixed stance side elbow thrust can be exercised in the same way as either an L-stance or rear foot stance side elbow thrust.



Fixed Stance

101. Walking Stance Downward Punch *(Gunnun So Naeryo Jirugi)*

a. Forward Stepping Punch

Right walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while punching with the right fist, and then execute a middle thrust to D with the left flat fingertip, maintaining the same stance toward D.





ii. Move the right foot to D to form a right walking stance toward D while punching with the left fist, and then execute a middle thrust to D with the right flat fingertip, maintaining the same stance toward D.





b. Forward Double Step-Turning

Move the right foot to D and then turn clockwise, pivoting with the right foot to form a right walking stance toward C while punching with the left fist. Counter-clockwise turning is not practical.













102. L-Stance Upward Punch *(Niunja So Ollyo Jirugi)*

a. Forward Stepping Punch

Right walking ready stance.

i. Move the left foot to D, forming a right L-stance toward D while punching with the right fist, and then slide to D to form a left fixed stance toward D while punching to D with the left fist.





ii. Move the right foot to D, forming a left L-stance toward D while punching with the left fist, and then slide to D to form a right fixed stance toward D while punching to D with the right fist.





Bring the opposite side fist in front of the shoulder while executing an upward punch.



Top View



b. Backward Stepping Punch

Assume a left fixed stance toward D.

i. Move the left foot to C, forming a left L-stance toward D while punching with the left fist, and then thrust to D with the right flat fingertip while forming a right fixed stance toward D, slipping the left foot.

ii. Move the right foot to C, forming a right L-stance toward D while punching with the right fist, and then thrust to D with the left flat fingertip while forming a left fixed stance toward D, slipping the right foot.









c. **Backward Double Step-Turning**

Move the right foot to C and then turn counter-clockwise, pivoting with the right foot to form a right L-stance toward C while punching with the right fist.

Clockwise turning is not reasonable.







Side View

103. Fixed Stance Upward Punch *(Gojung So Ollyo Jirugi)*

The method of punching is the same as that of an L-stance upward punch.

Forward Sliding Punch

Parallel ready stance.

i. Slide to D, forming a left fixed stance toward D while punching to D with the right fist.







ii. Slide to D forming a right fixed stance toward D while punching to D with the left fist.

104. Rear Foot Stance Upward Punch *(Dwitbal So Ollyo Jirugi)*

The method of punching is also the same as that of an L-stance upward punch.

Forward Stepping Punch

Right walking ready stance.

i. Move the left foot to D, forming a right rear foot stance toward D while punching with the right fist, and then execute a middle turning kick to AD with the right instep.

ii. Lower the right foot to D to form a left rear foot stance toward D while punching with the left fist, and then execute a middle turning kick to BD with the left instep.









Side View

105. Reverse Hooking Kick *(Bandae Dollyo Goro Chagi)*

a. Forward Stepping Kick

Right L-ready stance.

i. Kick to D with the right foot, turning clockwise, and then lower it to D to form a left L-stance toward D while executing a forearm guarding block.









Kicking





Pulling

Top View

ii. Kick to D with the left foot, turning counter-clockwise, and then lower it to D to form a right L-stance toward D while executing a forearm guarding block.











b. Backward Stepping Kick

Assume a left L-stance toward D.

i. Kick to D with the right foot, and then lower it to C to forearm a right L-stance toward D while executing a forearm guarding block.



ii. Kick to D with the left foot, and then lower it to C, forming a left L-stance toward D while executing a forearm guarding block.















106. L-Stance Forearm Low Reverse Block
(Niunja So Palmok Najunde Bandae Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D, forming a right L-stance toward D while blocking to D with the left forearm and then execute a high reverse turning kick to D with the right ball of the foot.





ii. Lower the right foot to D to form a left L-stance toward D while blocking to D with the right forearm, and then execute a high reverse turning kick to D with the left ball of the foot.





b. **Backward Stepping Block**

i. Move the right foot to C, forming a right L-stance toward D while blocking to D with the left forearm, and then execute a high reverse turning kick to C with the left ball of the foot.

ii. Lower the left foot to C, forming a left L-stance toward D while blocking to D with the right forearm, and then execute a high reverse turning kick to C with the right ball of the foot.







107. Rear Foot Stance Forearm Low Reverse Block

(Dwitbal So Palmok Najunde Bandae Makgi)

Both the method and procedure of exercise are the same as those of an L-stance forearm low reverse block.





108. L-Stance Double Forearm Low Pushing Block
(Niunja So Palmok Najunde Miro Makgi)

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while blocking to D with the left double forearm, and then thrust to D with the right flat fingertip maintaining the same stance toward D.





ii. Move the right foot to D to form a left L-stance toward D while blocking to D with the right double forearm, and then thrust to D with the left flat fingertip, maintaining the same stance toward D.





b. Backward Stepping Block

i. Move the right foot to C, forming a right L-stance toward D while blocking to D with the left double forearm, and then thrust to D with the right flat fingertip, maintaining the same stance toward D.



ii. Move the left foot to C to form a left L-stance toward D while blocking to D with the right double forearm, and then thrust to D with the left flat fingertip, maintaining the same stance toward D.



c. Backward Double Step-turning

Move the right foot to C and then turn counter-clockwise, pivoting with the right foot to form a right L-stance toward C while blocking to C with the left double forearm. Clockwise turning is not reasonable.



Top View



Side View

109. Rear Foot Stance Double Forearm Low Pushing Block
(Dwitbal So Doo Palmok Najunde Miro Makgi)

The method of blocking remains the same as that of an L-stance double forearm low pushing block.

Forward Stepping Block

i. Move the left foot to D, forming a right rear foot stance toward D while blocking to D with the left double forearm, and then execute an upward kick with the right knee, pulling both palms downward.





ii. Lower the right foot to D to form a left rear foot stance toward D while blocking to D with the right double forearm, and then execute an upward kick with the left knee, pulling both palms downward.





110. Fixed Stance U-Shape Block *(Gojung So Mongdung-i Makgi)*

a. Spot Block

Parallel ready stance.

i. Move the left foot to B to form a left fixed stance toward B while blocking to B.





*

1. At the start of blocking keep both palms faced upward.
2. Both arc-hands must form a vertical line with the knee at the moment of block.

ii. Bring the left foot to the right foot and then move the right foot to A, forming a right fixed stance toward A while blocking to A.







iii. Bring the right foot to the left foot, and then repeat i above.

b. Forward Stepping Block

i. Move the left foot to D, forming a left fixed stance toward D while blocking to D, then jump and spin clockwise, landing on the same spot to form a left L-stance toward D while executing a knife-hand guarding block.





ii. Move the left foot to D to form a left fixed stance toward D while blocking to D, then jump and spin counter-clockwise, landing on the same spot to form a left L-stance toward D while executing a forearm guarding block.









L-stance U-shape block can be exercised in the same way.





L-Stance



111. Sitting Stance Back Fist High Side Strike
(Annun So Dung Joomuk Nopunde Yop Taerigi)

a. Side Stepping Strike Toward A

Close ready stance B.

i. Move the right foot to A to form a sitting stance toward D while striking to A with the right back fist, and then bring the left foot to the right foot, forming a close stance toward D while executing a side front block with the left inner forearm, and a low block with the right forearm.

ii. Repeat i.





b. Side Stepping Strike Toward B

i. Move the left foot to B to form a sitting stance toward D while striking to B with the left back fist, and then bring the right foot to the left foot, forming a close stance toward D while executing a side front block with the right inner forearm, and a low block with the left forearm.

ii. Repeat i.





e. Forward Stepping Strike

i. Move the right foot to D, forming a sitting stance toward B while striking to D with the right back fist, and then bring the left foot to the right foot to form a close stance toward D while executing a side front block with the left inner forearm, and a low block with the right forearm.







ii. Move the left foot to D, forming a sitting stance toward A while striking to D with the left back fist, and then bring the right foot to the left foot to form a close stance toward D while executing a side front block with the right inner forearm, and a low block with the left forearm.





* 1. Keep the forearms crossed in front of the chest with both back fists faced upward, placing the striking one under the other.

2. Keep the back fist half facing the opponent at the moment of impact.

112. Sitting Stance Forearm Front Block
(Annun So Palmok Ap Makgi)

a. Spot Block

Close ready stance A.

i. Move the left foot to B, forming a sitting stance toward D while blocking with the left forearm, and execute a side strike to B with the left back fist, maintaining the same stance toward D, then bring the left foot back to a ready posture.



ii. Move the right foot to A, forming a sitting stance toward D while blocking with the right forearm and execute a side strike to A with the right back fist, maintaining the same stance toward D, then bring the right foot back to a ready posture.



The blocking tool must be brought to the center of the defender's body at the moment of impact.





b. Forward Stepping Block

i. Move the left foot to D, forming a sitting stance toward A while blocking with the left forearm, and then execute a side strike to D with the left block fist, maintaining the same stance toward B.

ii. Move the right foot to D, forming a sitting stance toward B while blocking with the right forearm, and then execute a side strike to D with the right back fist, maintaining the same stance toward B.







c. Side Step-Turning

Move the right foot to B turning counter-clockwise to form a sitting stance toward C while executing a front block with the right forearm. Clockwise turning is not reasonable.







Previous Posture

Application





113. Sitting Stance Knife-Hand Front Block *(Annun So Sonkal Ap Makgi)*

The method of blocking remains the same as that of a sitting stance forearm front block.

a. Side Double Stepping Block Toward B

X-ready stance.

i. Move the left foot to B, forming a sitting stance toward D while blocking with the left knife-hand, and then cross the right foot over the left foot to form a left X-stance toward D while executing a rising block with the right forearm.

ii. Repeat i.





b. Side Double Stepping Block Toward A

i. Move the right foot to A, forming a sitting stance toward D while blocking with the right knife-hand, and then cross the left foot over the right foot to form a right X-stance toward D while executing a rising block with the left forearm.

ii. Repeat i.





114. L-Stance X-Knife-Hand Checking Block

(Niunja So Kyocha Sonkal Momchau Makgi)

a. Forward Stepping Block

L-ready stance.

i. Move the left foot to D to form a right L-stance toward D while blocking to D, and then execute a reverse hooking kick to D with the right foot.







ii. Lower the right foot to D, forming a left L stance toward D while blocking to D, and then execute a reverse hooking kick to D with the left foot.







Keep both palms faced each other at the start of blocking.

b. Backward Step-turning

Move the right foot to C, turning clockwise to form a left L-stance toward C while blocking to C.
Counter-clockwise turning is not practical.





Both the method and procedure of exercise for a fixed stance X-knife-hand checking block are the same as those of an L-stance X-knife-hand checking block.



Side View

115. Walking Stance Forearm Obverse Front Block
(Gunnun So Palmok Baro Ap Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the right foot to D to form a right walking stance toward D while blocking with the right forearm, and then execute a high strike to D with the left arc-hand, maintaining the same stance toward D.





Keep the left heel slightly off the ground.



ii. Move the left foot to D, forming a left walking stance toward D while blocking with the left forearm and then execute a high strike to D with the right arc-hand, maintaining the stance toward D.







b. Backward Double Step-Turning

Move the left foot to C, and then turn counterclockwise pivoting with the left foot to form a right walking stance toward C while blocking with the right forearm. Clockwise turning is not logical.







116. Rear foot Stance X-Knife-Hand Checking Block

(Dwitbal So Kyocha Sonkal Momchau Makgi)

The method of blocking remains the same as that of an L-stance X-knife-hand checking block.

Forward Stepping Block

Right Walking ready stance.

i. Move the left foot to D, forming a right rear foot stance toward D while blocking to D, and then execute a high vertical punch to D with a twin fist while forming a left walking stance toward D, slipping the right foot.





ii. Move the right foot to D, forming a left rear foot stance toward D while blocking to D, and then execute a high vertical punch to D with a twin fist while forming a right walking stance toward D, slipping the left foot.

Side View





117. Walking Stance Twin Palm Upward Block
(Gunnun So Sang Sonbadak Ollyo Makgi)

a. Forward Stepping Block

Left walking ready stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking with a twin palm.





At the start of blocking, keep both palms faced downward.

The blocking tools reach the targets in a circular motion.

ii. Move the left foot to D to form a left walking stance toward D while blocking with a twin palm.

b. Backward Stepping Block

i. Move the left foot to C, forming a right walking stance toward D while blocking with a twin palm.

ii. Move the right foot to C, forming a left walking stance toward D while blocking with a twin palm.







Side View

118. Walking Stance Double Stepping *(Gunnun So Ibo Omgyo Didigi)*

a. Forward Double Stepping

Left walking ready stance.

i. Move the right foot to the side front of the left foot, keeping the body half facing, and then move the left foot to D to form a left walking stance toward D while executing a hooking block to D with the left palm.

ii. Repeat i.





b. Backward Double Steepping

i. Move the left foot to the side rear of the right foot, keeping the body half facing, and then move the right foot to C to form a left walking stance toward D while executing a hooking block to D with the right palm.

ii. Repeat i.





119. L-Stance Double Stepping *(Niunja So Ibo Omgyo Didigi)*

a. Forward Double Stepping

Left L-ready stance.

i. Move the left foot to the side front of the right foot, and then move the right foot to D, forming a left L-stance toward D while executing a hooking block to D with the right palm.

ii. Repeat i.



b. Backward Double Stepping

i. Move the right foot to the side rear of the left foot, and then move the left foot to C, forming a left L-Stance toward D while punching to D with the left fist.

ii. Repeat i.



120. Sitting Stance Horizontal Punch *(Annun So Soopyong Jirugi)*

a. Side Stepping Punch Toward A

X-ready stance.

i. Move the right foot to A, forming a sitting stance toward D while punching to A, and then move the left foot behind the right foot to form a right X-stance toward D while executing a low front block with the left outer forearm, bringing the right finger belly to the left side fist.

ii. Repeat i





b. Side Stepping Toward B

i. Move the left foot to B, forming a sitting stance toward D while punching to B, and then move the right foot behind the left foot to form a left X-stance toward D while executing a low front block with the right outer forearm, bringing the left finger belly on the right under forearm.

ii. Repeat i.







At the start of punching, keep both back fists faced downward.







Application

c. Side Step-Turning

Assume a right horizontal punch to A.
Move the right foot to B, turning clockwise to form a sitting stance toward C while punching to B, Counter-clockwise turning is not practical.







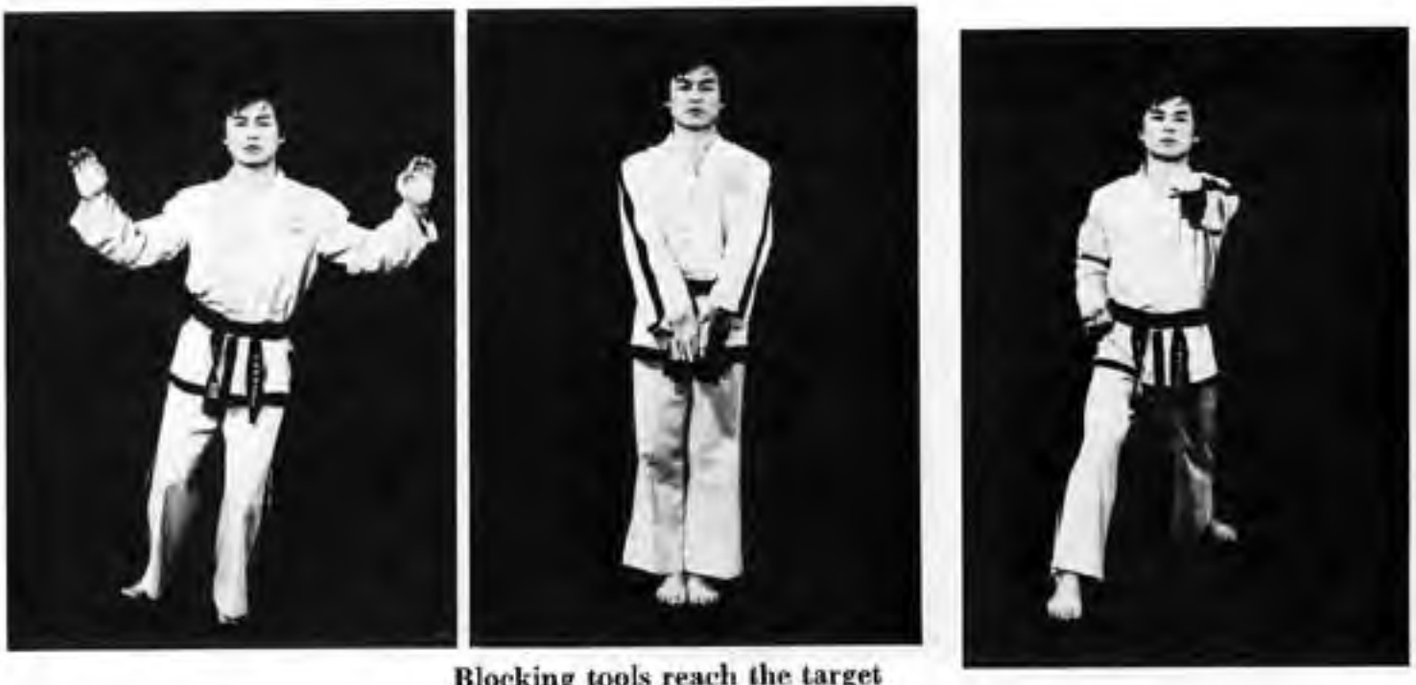
121. Close Stance Twin Palm Low Front Block

(Moa So Sang Sonbadak Najunde Ap Makgi)

Forward Stepping Block

Left walking ready stance.

i. Bring the right foot to the left foot, forming a close stance toward D while blocking, and then move the right foot to D to form a right walking stance toward D while punching to D with the left fist.



Blocking tools reach the target in a circular motion.

ii. Bring the left foot to the right foot, forming a close stance toward D while blocking, and then move the left foot to D to form a left walking stance toward D while punching to D with the right fist.



122. X-Stance Outer Forearm Low Front Block

(Kyocha So Bakkat Palmok Najunde Ap Makgi)

a. Side Stepping Block Toward B

Sitting ready stance.

i. Cross the right foot over the left foot to form a left X-stance toward D while blocking to D with the left forearm, bringing the right finger belly on the left under forearm, and then move the left to B, forming a sitting ready stance.

ii. Repeat i.







b. Side Stepping Block Toward A

i. Cross the left foot over the right foot to form a right X-stance toward D while blocking to D with the right forearm, bringing the left finger belly to the right side fist, and then move the right foot to A, forming a sitting ready stance.







Side View



123. Outward Pressing Kick *(Bakuro Noollo Chagi)*

Spot Kick

Close stance with a heaven hand.

i. Kick to A with the right foot, keeping the position of the hands as they were, and then lower it back to a ready posture.





ii. Kick to B with the left foot, keeping the position of the hands as they were, and then lower it back to a ready posture.




Application



124. Sitting Stance Forefist Pressing Block *(Annun So Ap Joomuk Noolo Makgi)*

a. Side Stepping Block Toward B

Parallel ready stance.

i. Move the left foot to B, forming a sitting stance toward D while blocking with the left forefist, and then bring the right foot to the left foot to form a close stance toward D while executing a twin horizontal elbow thrust.

ii. Repeat i.





b. Side Stepping Block Toward A

i. Move the right foot to A to form a sitting stance toward D while blocking with the right forefist, and then bring left foot to the right foot, forming a close stance toward D at the same time executing a twin horizontal thrust.

ii. Repeat i.









The method of blocking for a diagonal stance forefist pressing block remains the same.





Side View



125. Sitting Stance Back Elbow Thrust *(Annun So Dwipalkup Tulgi)*

a. Side Stepping Thrust Toward A

Close ready stance C

i. Move the right foot to A, forming a sitting stance toward D while thrusting to C with the right back elbow, and then bring the left foot to the right foot to form a close stance toward D while executing an angle punch with the right fist.

ii. Repeat i.



b. Side Stepping Thrust Toward B

i. Move the left foot to B to form a sitting stance toward D while thrusting to C with the left back elbow, and then bring the right foot to the left foot, forming a close stance toward D while executing an angle punch with the left fist.

ii. Repeat i.



c. **Side Step-Turning**

Assume a sitting stance toward D.

Move the right foot to B, turning clockwise to form a sitting stance toward C while thrusting to D with the right back elbow. Counter- clockwise turning is not reasonable.







Bring the opposite finger belly to the forefist at the moment of impact.

126. Parallel Stance Back Elbow Thrust *(Narani So Dwipalkup Tulgi)*

Both the method and procedure are the same as those of a sitting stance back elbow thrust.





Side View



127. L-Stance U-Shape Grasp *(Niunja So Mongdung-i Japgi)*

a. Forward Stepping Grasp

Parallel ready stance.

i. Move the left foot to D, forming a right L-stance toward D while grasping, and then execute a turning kick to D with the right knee, keeping the position of the hands as they were.





ii. Lower the right foot to D, forming a left L-stance toward D while grasping, and then execute a turning kick to D with the left knee, keeping the position of the hands as they were.






b. Forward Double Step-Turning

Move the left foot to D and then turn counterclockwise, pivoting with the left foot to form a right L-stance toward C while blocking. Clockwise turning is not reasonable.





* Both the method and procedure of exercise for a fixed stance or rear foot stance U-shape grasp are the same.

Fixed Stance



Rear foot Stance



128. Low Twisting Kick *(Najunde Bituro Chagi)*

a. Forward Stepping Kick

Left walking ready stance.

i. Kick to D with the right foot, and then lower it to D, forming a left L-stance toward D while executing a checking block with an X-knife-hand.





ii. Kick to D with the left foot, and then lower it to D, forming a right L-stance toward D while executing a checking block with an X-knifehand.





b. Forward Step-Turning

Move the right foot to D and then execute a low twisting kick to C with the left foot while turning counter-clockwise. Clockwise turning is not reasonable.











Side View

129. Walking Stance Double Arc-Hand Block

(Gunnun So Doo Bandal son Makgi)

a. **Forward Stepping Block**

Right walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while blocking to AD, and then a side back strike to C with the right back fist and a low block with the left forearm while forming a right L-stance toward D, pulling the left foot.





ii. Move the right foot to D to form a right walking stance toward D while blocking to BD, and then a side back strike to C with the left back fist and low block with the right forearm while forming a left L-stance toward D, pulling the right foot.





b. Backward Stepping Block

i. Move the left foot to C to form a right walking stance toward D while blocking to BD, and then a side back strike to C with the left back fist and a low block with the right forearm while forming a left L-stance toward D, pulling the left foot.

ii. Move the right foot to C to form a left walking stance toward D while blocking to AD, and then a side back strike to C with the right back fist and a low block with the left forearm while forming a right L-stance toward D, pulling the right foot.



c. Forward Double Step-Turning

Move the right foot to D and then turn clockwise, pivoting with the right foot to form a right walking stance toward C while blocking to AC with a double arc-hand.
Counter-clockwise turning is not practical.

At the start of blocking, keep both palms facing the defender.





130. Low Stance Flat Fingertip High Obverse Thrust

(Nachuo So Opun Sonkut Nopunde Baro Tulgi)

a. Forward Stepping Thrust

Close ready stance A.

i. Move the right foot to D, forming a right low stance toward D while thrusting to D with the right flat fingertip, and then bring the left foot to the right foot to form a close stance toward D while executing a horizontal thrust with the right elbow.





ii. Move the left foot to D, forming a left low stance toward D while thrusting to D with the left flat fingertip, and then bring the right foot to the left foot to form a close stance toward D while executing a horizontal thrust with the left elbow.





b. Forward Step-Turning

Move the right foot to D, turning clockwise to form a left low stance toward C while thrusting to C with the left flat fingertip.
Counter-clockwise turning is not practical.
Walking stance flat fingertip obverse thrust can be exercised in the same way.





Walking Stance





131. Sitting Stance Reverse Knife-Hand Low Guarding Block

(Annun So Sonkaldung Najunde Daebi Makgi)

a. Side Double Stepping Block Toward B

X-ready stance.

i. Move the left foot to B, forming a sitting stance toward D while blocking to B, and then cross the right foot over the left foot to form a left X-stance toward D while executing a knife-hand low guarding block to A.

ii. Repeat i.





b. Side Double Stepping Block Toward A.

i. Move the right foot to A, forming a sitting stance toward D while blocking to A, and then cross the left foot over the right foot to form a right X-stance toward D while executing a knife-hand low guarding block to B.

ii. Repeat i.





c. Side Step-Turning

Assume a sitting stance toward D.

Move the right foot to B, turning clockwise to form a sitting stance toward C while executing a low guarding block to B with a reverse knifehand.

Counter clockwise turning is not reasonable.





At the start of blocking, keep both palms faced downward.





132. X-Stance Double Forearm Block *(Kyocha So Doo Palmok Makgi)*

a. Forward Jumping Block

Close ready stance B.

i. Jump to D, forming a left X-stance toward AD while blocking to D with the left double forearm, and then move the left foot to D to form a left walking stance toward D while executing an upward block in a slow motion with the right palm.





ii. Move the right foot to D in a jumping motion to form a right X stance toward BD while blocking to D with the right double forearm, and then move the right foot to D, forming a right walking stance toward D while executing an upward block in a slow motion with the left palm.









Side View

b. Backward Jumping Block

i. Move the left foot to C in a jumping motion to form a left X-stance toward BD while blocking to D with the right double forearm, and then move the left foot to C, forming a right walking stance toward D while executing an upward block in a slow motion with the left palm.

ii. Move the right foot to C in a jumping motion to form a right X-stance toward AD while blocking to D with the left double forearm, and then move the right foot to C, forming a left walking stance toward D while executing an upward block in a slow motion with the right palm.







Side View

133.L-Stance Middle Knuckle Fist Upset Punch
(Niunja So Joongji Joomuk Dwijibo Jirugi)

a. Forward Stepping Punch

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while punching to D with the right middle knuckle fist, and then execute a middle block to AD with a double arc-hand while forming a left walking stance toward D, slipping the right foot.





ii. Move the right foot to D, forming a left L-stance toward D While punching to D with the left middle knuckle fist, and then execute a middle block to BD with a double arc-hand while forming a right walking stance toward D, slipping the left foot.





b. Forward Shift-Step-Turning

Shift to D,maintaining a left L-stance, and then move the left foot to D, turning clockwise to form a left L-stance toward C while punching to C with the left middle knuckle fist.
Counter-clockwise turning is not practical.

1. The middle knuckle fist reaches the solar plexus in an uppercut motion.
2. Bring the opposite side fist in front of the shoulder at the moment of impact.







* Fixed stance middle knuckle fist upset punch can be exercised in the same way.



Fixed Stance



Side View

134. Parallel Stance Middle Knuckle Fist Side Vertical Punch
(Narani So Joongji Joomuk Yop Sewo Jirugi)

Spot Punch

Close ready stance B.

i. Move the right foot to A, forming a parallel stance toward D while punching to A with the right middle knuckle fist, and then execute a rising block with an X-knife-hand, maintaining the same stance toward D.





ii. Bring the right foot to the left foot, and move the left foot to B to form a parallel stance toward D while punching to B with the left middle dnuckle fist, then execute a rising block with an X-knife-hand while maintaining the same stance toward D.





135. Sitting Stance 9-Shape Block *(Annun So Gutja Makgi)*

a. Side Double Stepping Block Toward B

X-ready stance.

i. Move the left foot to B, forming a sitting stance toward D while executing a left 9-shape block, and then cross the right foot over the left foot to form a left X-stance toward D at the same time executing a low front block with the right outer forearm.

ii. Repeat i.



b. Side Double Stepping Block Toward A

i. Move the right foot to A, forming a sitting stance toward D while executing a right 9-shape block, and then cross the left foot over the right foot to form a right X-stance toward D at the same time executing a low front block with the left outer forearm.



136. Walking Stance Reverse Knife-Hand High Reverse Front Strike

(Gunnun So Sonkaldung Nopunde Bandae Ap Taerigi)

a. Forward Stepping Strike

Parallel ready stance.

i. Move the left foot to D, forming a left walking stance toward D while striking with the right reverse knife-hand, and then execute a high thrust to D with the left flat fingertip while forming a right L-stance toward D, slipping the left foot.





ii. Move the right foot to D, forming a right walking stance toward D while striking with the left reverse knife-hand, and then execute a high thrust to D with the right flat fingertip while forming a left L-stance toward D, slipping the right foot.





b. Forward Double Step-Turning

Move the right foot to D and then turn counterclockwise, pivoting with the right foot to form a left walking stance toward C while striking with the right reverse kinfe-hand. Clockwise turning is not reasonable.

* i. At the start of striking, keep both knife-hands faced downward.

ii. Bring the opposite back hand under the elbow joint at the moment of impact.









137. Sitting Stance Palm Scooping Block
(Annun So Sonbadak Duro Makgi)

Forward Stepping Block

Parallel ready stance.

i. Move the right foot to D, forming a sitting stance toward B while executing a scooping block with the right palm, and then punch to B with the left fist.

Raise the body slightly





ii. Move the left foot to D, turning clockwise to form a sitting stance toward A while executing a scooping block with the left palm, and then punch to A with the right fist.

Raise the body slightly











Scooping block must always be exercised in a continuous motion.





138. Walking Stance X-Fist Downward Block

(Gunnun So Kyocha Joomuk Naeryo Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D, forming a left walking stance toward D while blocking, and then execute a low inward block to D with the left knife-hand, maintaining the same stance toward D.





ii. Move the right foot to D to form a right walking stance toward D while blocking, and then execute a low inward block with the right knife-hand, maintaining the same stance toward D.

Keep the left heel slightly off the ground.





b. Backward Stepping Block

i. Move the left foot to C to form a right walking stance toward D while blocking, and then punch to D with the left fist, maintaining the same stance toward D.

ii. Move the right foot to C to form a left walking stance toward D while blocking, and then punch D With the right fist, maintaining the same stance toward D.







The X-fist reaches the same level as the defender's solar plexus at the moment of block.

* Walking stance X-knife-hand downward block can be exercised in the same way.





139. Sitting Stance X-Knife-Hand Front Block

(Anun So Kyocha Sonkal Ap Makgi)

a. Side Double Stepping Block Toward B

X-ready stance.

i. Move the left foot to B, forming a sitting stance toward D while blocking, and then cross the right foot over the left foot to form a left X-stance toward D while executing a horizontal strike to B with the left back fist.

ii. Repeat i.





b. Side Double Stepping Block Toward A

i. Move the right foot to A, forming a sitting stance toward D while blocking and then cross the left foot over the right foot to form a right X-stance toward D while executing a horizontal strike to A with the right back fist.

ii. Repeat i.





140. Diagonal Stance Twin Palm Rising Block
(Sasun So Sang Sonbadak Chookyo Makgi)

Spot Block

X-ready stance.

i. Move the left foot to B, forming a left diagonal stance toward D while blocking.







Side View

ii. Bring the left foot behind the right foot, and then move the right foot to A to form a right diagonal stance toward D While blocking.







141. Rear Foot Stance Twin Palm Downward Block
(Dwitbal So Sang Sonbadak Naeryo Makgi)

a. Forward Stepping Block

Left walking ready stance.

i. Move the right foot to D, forming a left rear foot stance toward D while blocking, and then execute a circular block to BD with the left reverse knife-hand while forming a right walking stance toward D, slipping the right foot.







Keep both palms faced each other.

ii. Move the left foot to D to form a right rear foot stance toward D while blocking, and then execute a circular block to AD with the right reverse knifehand while forming a left walking stance toward D, slipping the left foot.







b. Backward Step-Turning

Assume a left rear foot stance toward D.

Move the right foot to C, turning counter-clockwise to form a left rear foot stance toward C while blocking with a twin palm.
Clockwise turning is not reasonable.







* L-stance twin palm downward block can be exercised in the same way.



142. Consecutive Kick *(Yonsok Chagi)*

a. Pressing and Side Piercing Kick *(Noollo Chagi wa Yopcha Jirugi)*

Close ready stance B.

i. Execute a pressing kick to A, and a side piercing kick to A in succession with the right foot, keeping the position of the hands as they were, then lower it back to a ready posture.



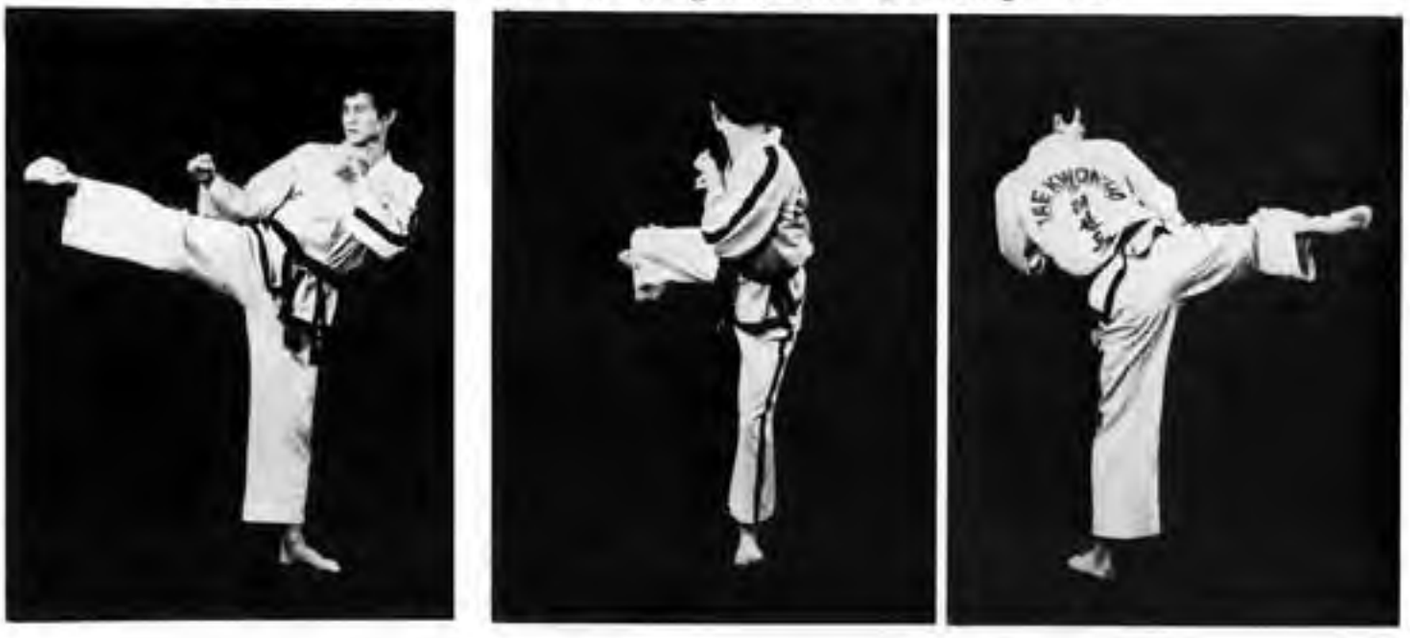
ii. Execute a pressing kick to B, and a side piercing kick to B in succession with the left foot, keeping the position of the hands as they were, then lower it back to a ready posture.



b. Turning and Reverse Hooking Kick
(Dollyo Chagi wa Bandae Dollyo Goro Chagi)

Right L-ready stance.

i. Execute a turning kick to AD, and a reverse hooking kick to B in succession with the right foot, then lower it to D, forming a left L-stance toward D while executing a forearm guarding block.



ii. Execute a turning kick to BD, and a reverse hooking kick to A in succession with the left foot, then lower it to D, forming a right L-stance toward D while executing a forearm guarding block.



143. Walking Stance Open Fist Punch

(Gunnun So Pyun Joomuk Jirugi)

a. Forward Stepping Punch

Right walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while punching to D with the right open fist, and then execute a reverse hooking kick to BD with the right foot.











ii. Lower the right foot to D, forming a right walking stance toward D while punching to D, and then execute a reverse hooking kick to AD with the left foot.

b. Backward Stepping Punch

i. Move the left foot to C, forming a right walking stance toward D while punching to D with the left open fist, and then execute a reverse hooking kick to D with the right foot.





ii. Lower the right foot to C, forming a left walking stance toward D while punching to D with the right open fist, and then execute a reverse hooking kick to D with the left foot.



144. Flying Consecutive Punch *(Twimyo Yonsok Jirugi)*

a. Front and Upset Punch

Parallel ready stance.

i. Jump to execute a front punch and an upset punch to D in succession with the right fist while the body is in the air, then land on the same spot, forming a parallel stance toward d.





ii. Jump to execute a front punch and an upset punch to D in succession with the left fist while the body is in the air, then land on the same spot, forming a parallel stance toward D.





b. Side and Vertical Punch

Close ready stance B.

i. Jump to execute a side punch to A and a vertical punch to D in succession with the right fist while the body is in the air, then land on the same spot, forming a close stance toward D.



ii. Jump to execute a side punch to B and a vertical punch to D in succession with the left fist while the body is in the air, then land on the same spot, forming a close stance toward D.



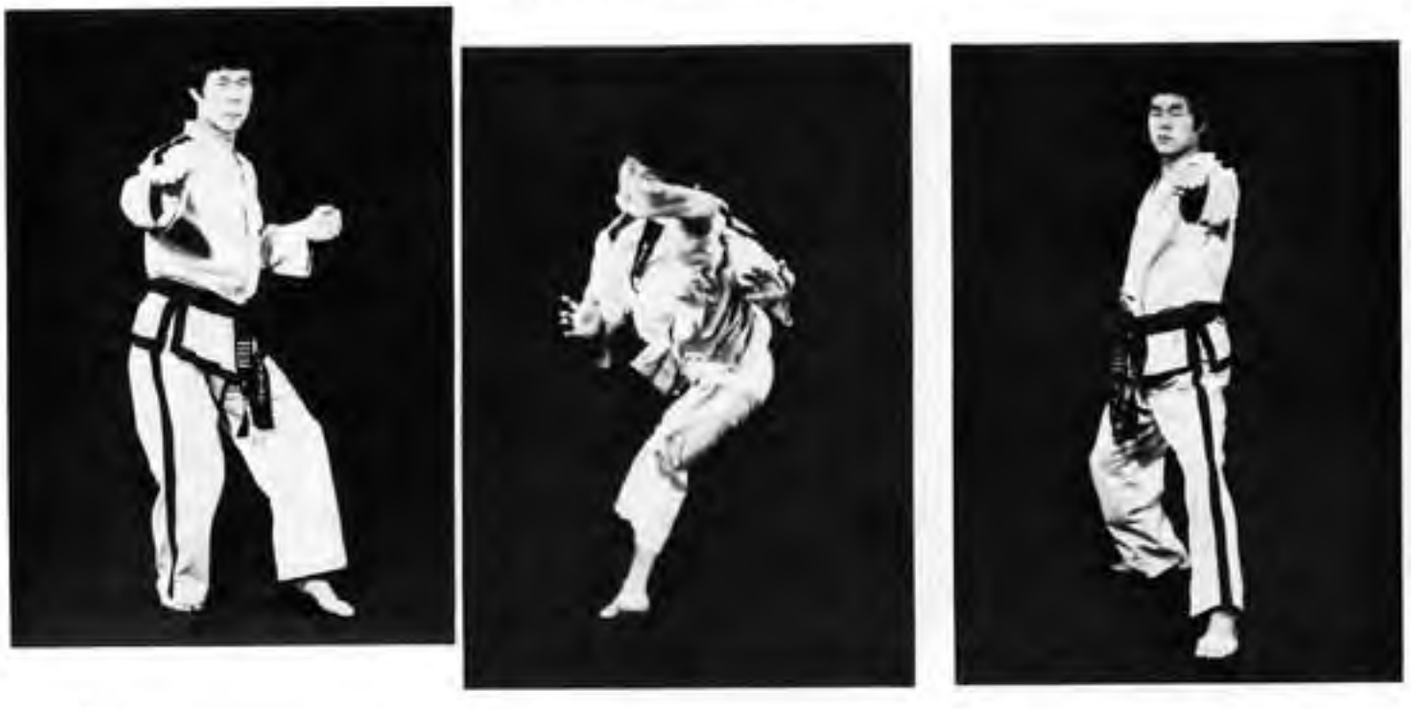
145. Flying Turning Kick *(Twimyo Dollyo Chagi)*

Left walking ready stance.

i. Move the right foot to D to execute a flying turning kick to D with the right foot, and then land to D, forming a left L-stance toward D while punching to D with the right fist.



ii. Move the left foot to D to execute a flying turning kick to D with the left foot, and then land to D, forming a right L-stance toward D while punching to D with the left fist.



146. Flying Front Kick *(Twimyo Ap Chagi)*

Right L-ready stance.

i. Move the right foot to D to execute a flying front kick to D with the right foot, and then land to D, forming a left L-stance toward D while executing a knife-hand guarding block.



ii. Move the left foot to D to execute a flying front kick to D with the left foot, and then land to D, forming a right L-stance toward D while executing a knife-hand guarding block.



147. Flying Two Direction Kick *(Timyo Sangbang Chagi)*





a. Front-Back Kick *(Apdwi Chagi)*

Sitting ready stance.

i. Run and jump to execute a front kick to D with the left foot and a back kick to C with the right foot simultaneously while flying toward D, then land to D forming a right L-stance toward D while executing a kinfe-hand guarding block.

ii. Run and jump to execute a front kick to D with the right foot and a back kick to C with the left foot simultaneously while flying toward D, then land to D forming a left L-stance toward D while executing a knife-hand guarding block.









b. **Side-Twisting Kick** *(Yop Bi turo Chagi)*
Walking ready stance

i. Run and jump to execute a side kick to A with the right foot and a twisting kick to B with the left foot simultaneously while flying toward D while executing a rising block with a twin palm.

ii. Run and jump to execute a side kick to B with the left foot and a twisting kick to A with the right foot simultaneously while flying toward D, then land to D to form a sitting stance toward D while executing a rising block with a twin palm.









148. L-Stance Forearm Reverse Downward Block

(Niunja So Palmok Bandae Naeryo Makgi)

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while blocking with the left forearm, and then execute a high outward cross-cut to D with the left flat fingertip while forming a left walking stance toward D, slipping the left foot.





ii. Move the right foot to D to form a left L-stance toward D while blocking with the right forearm and then execute a high cross-cut to D with the right flat fingertip while forming a right walking stance toward D, slipping the right foot.





b. Backward Stepping Block

i. Move the right foot to C, forming a right L-stance toward D while blocking with the left forearm, and then execute a high outward cross-cut to D with the left flat fingertip while forming a left walking stance toward D, slipping the right foot.







ii. Move the left foot to C, forming a left L-stance toward D while blocking with the right forearm, and then execute a high outward cross-cut to D with the right flat fingertip while forming a right walking stance toward D, slipping the left foot.

Fixed stance forearm downward block can be exercised in same way.





149. Flying Reverse Turning Kick *(Twimyo Bandae Dollyo Chagi)*

Right rear foot stance forearm guarding block.

i. Jump to execute a reverse turning kick to D with the right foot, and then land to D, forming a left L-stance toward D while striking to D with the right back fist.





ii. Jump to execute a reverse turning kick to D with the left foot, and then land to D, forming a right L-stance toward D while striking to D with the left back fist.





Side View



INDEX

A

B

back piercing kick (dwit cha jirugi) 192
bow posture (kyong ye jase) 20

C

close ready stance (moa junbi sogi) 23
close stance back fist side back strike (moa so dung joomuk yopdwi taerigi) 216
close stance inner forearm side front block (moa so anpalmok yopap makgi) 234
close stance punch (moa so jirugi) 32
close stance twin elbow horizontal thrust (niunja so sang pulkup soopyong tulgi) 210
close stance twin palm low front block (moa so sang sonbadak najunde ap makgi) 336
consecutive kick (yonsok chagi) 370

D

diagonal stance side rising kick (sasun so yopcha olligi) 74
diagonal stance twin palm rising block (sasun so sang sonbadak chookyo makgi) 367

E

F

fixed stance back fist horizontal strike (gojung so dung joomuk soopyong taerigi) 261
fixed stance back fist side strike (gojung so dung joomuk yop taerigi) 257
fixed stance flat fingertip thrust (gojung so opun sonkut tulgi) 271
fixed stance punch (gojung so jirugi) 270
fixed stance upward punch (gojung so ollyo jirugi) 306
fixed stance u-shap blcok (gojung so mongdung-i makgi) 317
flying consecutive punch (twimyo yonsok jirugi) 374
flying front kick (twimyo ap chagi) 377
flying reverse turning kick (twimyo bandae dollyo chagi) 382
flying side piercing kick (twimyo yopcha jirugi) 280
flying turning kick (twimyo dollyo chagi) 376
flying two direction kick (twimyo sangbang chagi) 378
front rising kick (apcha olligi) 60
front snap kick (apcha busigi) 88

G

H

I

J

K

L

L-ready stance (niunja junbi sogi) 24
low stance flat fingertip high obverse thrust (nachuo so opun sonkut nopunde baro tulgi) 320
low stance palm reverse pressing block (nachuo so sonbadak bandae noolo makgi) 214
low twisting kick (najunde bituro chagi) 346
L-stance back fist horizontal strike (niunja so dung joomuk soopyong taerigi) 258
L-stance back fist side strike (niunja so dung joomuk yop taerigi) 254
L-stance back hand outward block (niunja so

sondung bakuro makgi) 86
L-stance double forearm low pushing block (niunja so palmok najunde miro makgi) 314
L-stance double stepping (niunja so ibo omgyo didigi) 333
L-stance flat fingertip reverse thrust (niunja so opun sonkut bandae twigi) 241
L-stance forearm guarding block (niunja so palmok daebi makgi) 108
L-stance forearm inward block (niunja so palmok anuro makgi) 276
L-stance forearm reverse downward block (niunja so palmok bandae naeryo makgi) 380
L-stance inner forearm outward block (niunja so anpalmok bakuro makgi) 80
L-stance knife-hand guarding block (niunja sonkal daebi makgi) 102
L-stance knife-hand inward block (niunja do sonkal anuro makgi) 279
L-stance knife-hand inward strike (niunja so sonkal anuro taerigi) 272
L-stance knife-hand low guarding block (niunja so sonkal najundae daebi makgi) 240
L-stance knife-hand outward block (niunja so sonkal bakuro makgi) 264
L-stance knife-hand outward strike (niunja so sonkal bakuro taerigi) 154
L-stance middle knuckle fist upset punch (niunja so joongji joomuk dwijibo jirugi) 356
L-stance obverse punch (niunja so baro jirugi) 236
L-stance outer forearm outward block (niunja so bakkat palmok bakuro makgi) 262
L-stance palm upward block (niunja so sonbadak ollyo makgi) 188
L-stance reverse knife-hand outward block (niunja so sonkal dung bakuromakgi) 85
L-stance reverse punch (niunja so bandae jirugi) 106
L-stance side elbow thrust (niunja so yop palkup tulgi) 296
L-stance twin forearm block (niunja so sang palmok makgi) 142
L-stance twin knife-hand block (niunja so sang sonkal makgi) 148
L-stance upward punch (niunja so ollyo jirugi) 304
L-stance u-shape grasp(niunja so mong dung-i japgi) 344
L-stance x-knife-hand checking block (niunja so kyocha sonkal momchau makgi) 326

M

method of exercise (yonsup bop) 29

N

O

P

parallel ready stance (narani junbi sogi) 21
parallel stance angle punch (narani so giokja jirugi) 282
parallel stance back elbow thrust (narani so dwipalkup tulgi) 393
parallel stance middle knuckle fist side vertical punch (narani so joongji joomuk yop sewo jirugi) 358
parallel stance palm pushing block (narani so sonbadak miro makgi) 288
parallel stance punch (narani so jirugi) 29
pressing kick (noollo chagi) 339

Q

R

ready stance (junbi sogi) 21
rear foot stance back fist side strike (dwitbal so dung joomuk yop taerigi) 257
rear foot stance double forearm low pushing block (dwitbal so doo palmok najunde miro makgi) 316

rear foot stance forearm guarding block (dwitbal so palmok daebi makgi) 111
rear foot stance forearm low reverse block (dwitbal so palmok najunde bandae makgi) 313
rear foot stance knife-hand down-ward strike (dwitbal so sonkal naeryo taerigi) 295
rear foot stance knife-hand guarding block (dwitbal so sonkal daebi makgi) 244
rear foot stance knife-hand inward strike (dwitbal so sonkal anuro taerigi) 275
rear foot stance knife-hand out-ward block (dwitbal so sonkal bakuro makgi) 266
rear foot stance knife-hand out-ward strike (dwitbal so sonkal bakuro taerigi) 158
rear foot stance outer forearm outward block (dwitbal so bakkat palmok bakuro makgi) 269
rear foot stance palm upward block (dwitbal so sonbadak ollyo makgi) 184
rear foot stance reverse punch (dwitbal so bandae jirugi) 249
rear foot stance side elbow thrust (dwitbal so yop palkup tulgi) 300
rear foot stance twin forearm block (dwitbal so sang palmok makgi) 147
rear foot stance twin knife-hand block (dwitbal so sang sonkal makgi) 152
rear foot stance twin palm downward block (dwitbal so sang sonbadak naeryo makgi) 368
rear foot stance upward punch (dwitbal so ollyo jirugi) 307
rear foot stance x-knife-hand checking block (dwitbal so kyocha sonkal momchau makgi) 330
reverse hooking kick (bandae dollyo goro chagi) 308
reverse turning kick (bandae dollyo chagi) 232

S

side front snap kick (yop apcha busigi) 96
side piercing kick (yopcha jirugi) 112
sitting ready stance (annun junbi sogi) 21
sitting stance back elbow thrust (annun so dwipalkup tulgi) 342
sitting stance back fist high side strike (annun so dung joomuk nopunde yop taerigi) 320
sitting stance forearm front block (annun so palmok ap makgi) 322
sitting stance forefist pressing block (annun so ap joomuk noolo makgi) 340
sitting stance horizontal punch (annun so soopyong jirugi) 344
sitting stance knife-hand front block (annun so sonkal ap makgi) 325
sitting stance knife-hand side strike (annun so sonkal yop taerigi) 126
sitting stance ㄱ-shape block (annun so gutja makgi) 359
sitting stance outer forearm w-shape block (annun so bakkat palmok san makgi) 230
sitting stance palm pushing block (annun so sonbadak miro makgi) 284
sitting stance palm scooping block (annun so sonbadak duro makgi) 362
sitting stance punch (annun so jirugi) 34
sitting stance reverse knife-hand low guarding block (annun so sonkaldung najundae daebi makgi) 352
sitting stance side rising kick (annun so yopcha olligi) 66
sitting stance x-knife-hand front block (annun so kyocha sonkal ap makgi) 366

T

turning kick (dollyo chagi) 178

U

upward kick (ollyo chagi) 228

V

vertical stance knife-hand downward strike (soojik so sonkal naeryo taerigi) 292

W

walking ready stance (gunnun junbi sogi) 22
walking stance back fist obverse side strike (gunnun so dung joomuk baro yop taerigi) 195
walking stance back fist reverse side strike (gunnun so dung joomuk bandae yop taerigi) 252
walking stance double arc-hand block (gunnun so doo bandal son makgi) 348
walking stance double forearm obverse block (gunnun so doo palmok baro makgi) 140
walking stance double stepping (gunnun so ibo omgyo didigi) 332
walking stance downward punch (gunnun so naeryo jirugi) 302
walking stance forearm low reverse block (gunnun so palmok najundae bandae makgi) 174
walking stance forearm obverse front block (gunnun so palmok baro ap makgi) 328
walking stance forearm obverse rising block (gunnun so palmok baro chookyo makgi) 170
walking stance forearm reverse rising block (gunnun so palmok bandae chookyo makgi) 251
walking stance forearm spot low obverse block (gunnun so palmok gujari najunde baro makgi) 40
walking stance inner forearm circular block (gunnun so anpalmok dollimyo makgi) 136
walking stance inner forearm obverse side block (gunnun so anpalmok baro yop makgi) 55
walking stance knife-hand low obverse block (gunnun so omgyo didimyo sonkal najunde baro makgi) 52
walking stance knife-hand low reverse block (gunnun so sonkal najunde bande makgi) 177
walking stance knife-hand obverse rising block (gunnun so sonkal baro chookyo makgi) 204
walking stance knife-hand obverse side block (gunnun so sonkal baro yop makgi) 166
walking stance knife-hand reverse front downward strike (gunnun so sonkal bandae ap naeryo taerigi) 130
walking stance knife-hand reverse rising block (gunnun so sonkal bandae chookyo makgi) 246
walking stance knife-hand spot low obverse block (gunnun so sonkal gujari najunde baro makgi) 42
walking stance knife-hand wedging block (gunnun so sonkal hecho makgi) 201
walking stance open fist punch (gunnun so pyun joomuk jirugi) 372
walking stance outer forearm obverse side block (gunnun so bakat palmok baro yop makgi) 162
walking stance outer forearm wedging block (gunnun so bakat palmok hecho makgi) 198
walking stance palm obverse hooking block (gunnun so sonbadak baro golcho makgi) 132
walking stance palm reverse hooking block (gunnun so sonbadak bandae golcho makgi) 134
walking stance reverse knife-hand high reverse front strike (gunnun so sonkaldung nopunde bandae ap taerigi) 360
walking stance reverse knife-hand obverse side block (gunnun so sonkaldung baro yop makgi) 64
walking stance reverse punch (gunnun so bandae jirugi) 168
walking stance spot obverse punch (gunnun so gujari baro jirugi) 38
walking stance spot reverse punch (gunnun so gujari bandae jirugi) 46
walking stance stepping forearm low obverse block (gonnun so nagamyo palmok najunde baro makgi) 48
walking stance stepping obverse punch (gunnun so omkyo didimyo baro jirugi) 43
walking stance straight fingertip obverse thrust (gunnun so sunsonkut baro tulgi) 124
walking stance twin fist high vertical punch (gunnun so sang joomuk nopunde sewo

jirugi) 225
walking stance twin fist upset punch (gunnun so sang joomuk dwijibo jirugi) 224
walking stance twin palm upward block (gunnun so sang sonbadak ollyo makgi) 331
walking stance upper elbow strike (gunnun so wipalkup taerigi) 190
walking stance upset fingertip low thrust (gunnun so dwijibun sonkut najunde tulgi) 208
walking stance upset punch (gunnun so dwijibo jirugi) 222
walking stance x-fist downward block (gunnun so kyocha joomuk naeryo makgi) 364
walking stance x-fist pressing block (gunnun so kyocha joomuk noolo makgi) 218

X

x-ready stance (kyocha junbi sogi) 25
x-stance back fist side strike (kyocha so dung joomuk yop taerigi) 221
x-stance double forearm block (kyocha so doo palmok bakgi) 354
x-stance outer forearm low front block (kyocha so bakkat palmok najunde ap makgi) 337
x-stance x-fist pressing block (kyocha so kyocha joomuk noollo makgi) 239

Y

Z

SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:
1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:
1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il



ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME VII

TABLE OF CONTENTS
(Mokcha)

Tenets of Taekwon-Do *(Taekwon-Do Jungshin)* . 10

Explanation of Tenets 11

Courtesy *(Ye Ui)* 11

Integrity *(Yom Chi)* 12

Perseverance *(In Nae)* 12

Self-Control *(Guk Gi)* 13

Indomitable Spirit *(Baekjul Boolgool)* 13

Fundamental Exercises *(Gibon Yonsup)* 17

General Assumptions *(Ilban Kahjung)* 19

Procedure for Leading a Class *(Sooryon Jido Bop)* . 26

Index 381

Synopsis 384









choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit
(Baekjul Boolgool)



EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.



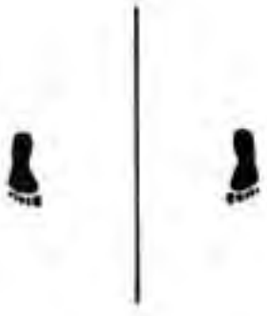
"Pursue one's own goal"

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View





FUNDAMENTAL EXERCISES
(Gibon Yonsup)

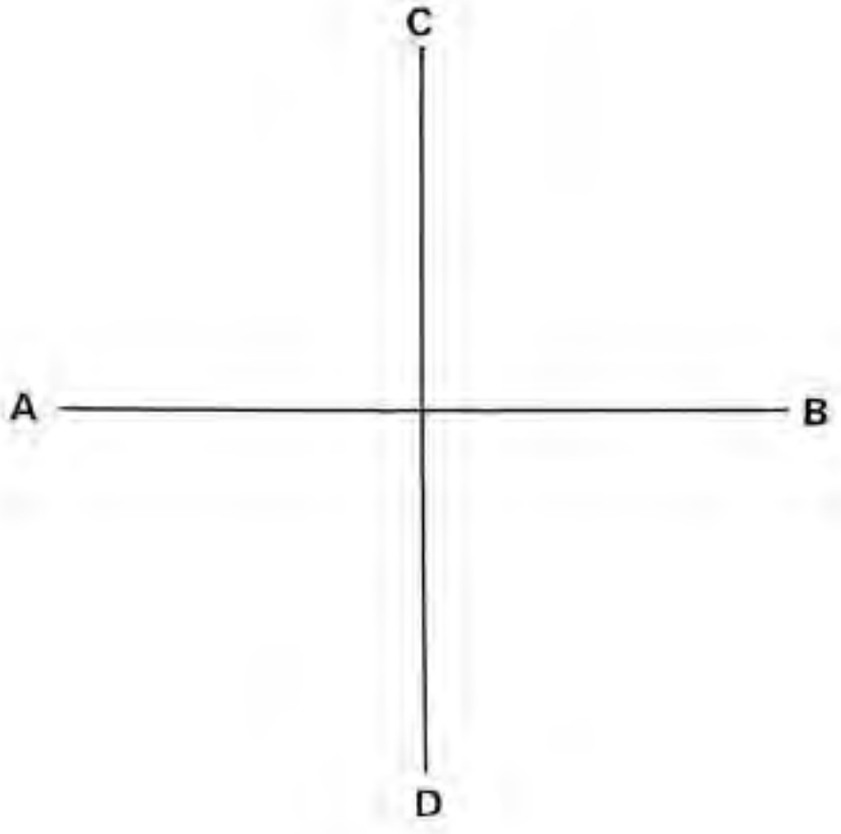
Certainly the most important asset any training hall can have is a good instructor. There is no substitute for well-trained, intelligent, perceptive and patient instructor. Occasionally, however, a student may find himself in an area where he is not able to train under a qualified instructor; or a student may find the need to practice by himself from time to time; or there may be instances when an individual is sincerely anxious to learn Taekwon-Do but neither has the means nor time to travel to a distant training hall. In these cases, a dedicated person may be able to use this book as a guide. To truly gain complete comprehension of these techniques, however, a student will have to spend some time under the tutelage of a black belt instructor.

The sequence of fundamental exercises described here is neither absolute nor inflexible. It is, however, a sequence found to be most beneficial for the student, especially beginners.

Fundamental exercises are considered the back bone of Taekwon-Do, for the students can learn a great number of additional movements which are found neither in patterns nor sparrings.

Obviously the pattern cannot be performed effectively without sufficient knowledge of the fundamental movements involved. The student is therefore advised to exercise each fundamental movement correctly and thoroughly one by one before attempting to practise his pattern or sparring.

The object of this volume is to give the students (from beginners to 2nd degree black belt holders) clear purpose, principle method and a logical procedure of exercise of each fundamental movement.



DIRECTION DIAGRAM *(Bang Hyang Pyo)*

This is a guide to show the four directions the student will follow during the performance of an exercise.

IMPORTANT

This must be throughly studied by all students before moving into exercise.

GENERAL ASSUMPTIONS *(Ilban Kahjung)*

This is to avoid unnecessary repetition; to show logical sequence of movement; and to conduct trining, step by step, and gradually to the more difficult movement.

1. The fundamental exercise is started from a stance on line AB facing D with a few exceptions.

2. Blocking is begun with the left hand or left foot and attacking with the right hand or foot. There are only rare exceptions to the above. A student should familiarize himself equally with both sides.

3. A middle attack or defence is usually executed before a high attack or defense unless a special instruction is given.

4. Spot exercise is performed before the turning or stepping exercise in most cases.

5. A forward stepping exercise is performed conjointly with backward stepping or turning exercises with few exceptions.

6. Backward stepping and turning exercise are performed, assuming a left walking, left low, left rear foot, and left L-stance toward D unless specified otherwise.

7. As a rule bring the foot initially moved back to the ready posture after completion each of exercise.

8. Every attack and block is performed toward the direction the stance is facing unless specified otherwise.

9. All punches throughout this book are considered front punches unless special instruction is given.

10. The other fist throughout this book is considered pulled to the hip simultaneously while attacking or blocking with one hand unless special direction is given.

Ready Stance *(Junbi Sogi)*

Attention Stance *(Charyot Sogi)*



Side View



Front View

Back View



Bow Posture *(Kyong Ye Jase)*



Front View

Side View



Parallel Ready Stance *(Narani Junbi Sogi)*



Front View



Back View



Side View

Sitting Ready Stance *(Annun Junbi Sogi)*

Side View

Back View



Front View





Walking Ready Stance *(Gunnun Junbi Sogi)*

Right Walking Ready Stance



Front View

Back View





Side View

Left Walking Ready Stance



Side View



Front View

Back View



Close Ready Stance *(Moa Junbi Sogi)*



Front View



Type A

Side View

Type B



Front View



Side View



Side View



Type C

Front View

L-Ready Stance *(Niunja Junbi Sogi)*

Right L-ready Stance



Front View



Side View

Left L-Ready Stance



Side View

Front View



Back View



X-Ready Stance *(Kyocha Junbi Sogi)*

Right X-Ready Stance

Side View





Front View



Back View

Left X Ready Stance



Front View



Side View

PROCEDURE FOR LEADING A CLASS *(Sooryon Jido Bop)*

All Taekwon-Do exercises are conducted in two ways; by command and without command using a command procedure with an instructor or assistant instructor giving commands, the following procedure should be followed:

1. At the command of "Charot" (attention), the student comes to attention giving the instructor his undivided attention as well.

2. At the command of "Kyong Ye" (bow), the student bows to the instructor while remaining at attention stance.

3. After the instructor announces the title or number of exercise that will be performed, the instructor gives the command of "junbi" (ready), the student will then take the appropriate Junbi Sogi (ready stance).

4. At the command of "Si Jak" (commence), the student begins with the initial movement as the instructor counts "Hana" (one) "dool" (two), "Set" (three), "Net" (four), "Dasot" (five), "Yosot" (six), "Ilgop" (Seven), "Yodul" (eight), "Ahop" (nine), and so on., until the command of "guman" (stop) is given.

5. At the command of "Swiyo" (at ease), the student relaxes with a parallel ready stance.

6. At command of "Hae san" (dismiss), the student can walk away.



1. Walking Stance Outer Forearm Reverse Side Block
(Gunnun So Bakat Palmok Bandae Yop Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking to D with the left forearm.







Ready Posture

ii. Move the left foot to D to form a left walking stance toward D while blocking to D with the right forearm.

Side View







b. Backward Stepping Block

Assume a left walking stance toward D.

i. Move the left foot to C to form a right walking stance toward D while blocking to D with the left forearm.







ii. Move the right foot to C, forming a left walking stance toward D while blocking to D with the right forearm.





At the start of blocking, keep the back forearm crossed in front of the chest, placing the blocking one on the other.

Keep the body half facing the opponent at the moment of block.

c. Forward Step-Turning

Move the right foot to D turning counter-clockwise to form a left walking stance toward C while blocking to C with the right forearm. Clockwise turning is not practical.







Previous Posture



2. Walking Stance Knife-Hand Reverse Side Block
(Gunnun So Sonkal Bandae Yop Makgi)

Both the method and procedure of exercise remain the same as those of a walking stance outer forearm reverse side block.

a. Forward Stepping Block







Side View

b. Backward Stepping Block





Application



3. Walking Stance Reverse Knife-Hand Reverse Side Block
(Gunnun So Sonkaldung Bandae Yop Makgi)

a. forward Stepping Block

Left walking ready stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking to D with the left reverse knife-hand, and then execute a front snap kick to D with the left foot.







Ready Posture

ii. Lower the left foot to D to form a left walking stance toward D while blocking to D with the right reverse knife-hand, and then execute a front snap kick to D with the right foot.







* 1. At the start of blocking, keep the forearms crossed in front of the chest with both back fists faced upward, placing the blocking one under the other.
2. Keep the back hand full facing the opponent at the moment of block.







b. Backward Step-Turning

Assume a left walking stance toward D.
Move the left foot to C turning clockwise to form a left walking stance toward C while blocking to C with the right reverse knife-hand.
Counter-clockwise turning is not practical.







4. Walking Stance Inner Forearm Reverse Side Block
(Gunnun So Anpalmok Bandae Yop Makgi)

The method of blocking is the same as that of a walking stance reverse knife-hand reverse side block.

a. Forward Stepping Block

Close ready stance A.

i. Move the right foot to D, forming a right walking stance toward D while blocking to D with the left forearm, and then execute a low block to D with the right knife-hand, maintaining the same stance toward D.





Ready Posture

ii. Move the left foot to D to form a left walking stance toward D while blocking to D with the right forearm, and then execute a low block to D with the left knife-hand, maintaining the same stance toward D.





b. Spot-Turning

Assume a left walking stance toward D.
Turn clockwise pivoting with the right foot to form a right walking stance toward C while blocking to C with the left forearm.











5. Walking Stance Back Fist Obverse Front Strike
(Gunnun So Dung Joomuk Baro Ap Taerigi)

a. Forward Stepping Strike

Close ready stance B.

i. Move the right foot to D, forming a right walking stance toward D while striking to D with the right back fist, and then execute a knife-hand low guarding block while forming a left L-stance toward D, pulling the right foot.



Ready Posture





ii. Move the left foot to D to form a left walking stance toward D while striking to D with the left back fist, and then execute a knife-hand low guarding block while forming a right L-stance toward D, pulling the left foot.











b. Spot-Turning

Turn clockwise pivoting with left foot to form a right walking stance toward C while striking to C with the right back fist.







Side View

6. L-Stance Flat Fingertip Downward Thrust
(Niunja So Opun Sonkut Naeryo Tulgi)

a. Forward Stepping Thrust

Close ready stance C.

i. Move the left foot to D, forming a right L-stance toward D while thrusting with the right flat fingertip, and then execute a low twisting kick to D with the right foot.





Ready Posture

ii. Lower the right foot to D to form a left L-stance toward D while thrusting with the left flat fingertip, and then execute a low twisting kick to D with the left foot.





Keep the back hand faced front at the moment of impact.







b. Backward Stepping Thrust

Assume a right L-stance toward D.

i. Move the left foot to C, forming a left L-stance toward D while thrusting with the left flat fingertip, and then execute a low twisting kick to D with the right foot.





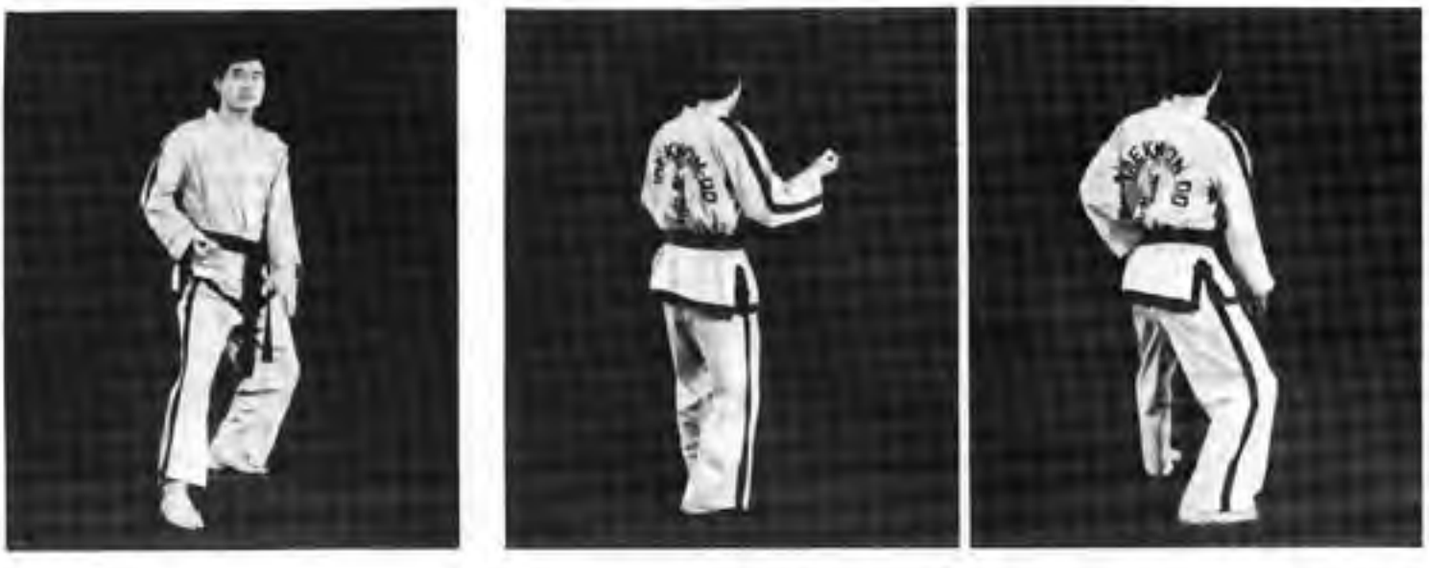


ii. Lower the right foot to C, forming a right L-stance toward D while thrusting with the right flat fingtip, and then execute a low twisting kick to D with the left foot.



c. **Spot-Turning**

Assume a left L-stance toward D.
Turn counter-clockwise pivoting with the right foot to form a right L-stance toward C while thrusting with the right flat fingertip.



Fixed stance flat fingertip downward thrust can be exercised in the same way.

7. L-Stance Downward Punch *(Niunja So Naeryo Jirugi)*

Both the method and procedure of exercise are the same as those of an L-stance flat fingertip downward thrust.

a. Forward Stepping Punch





Side View



b. Backward Stepping Punch





Rear Foot Stance



Rear foot stance downward punch can be exercised in the same way.

8. L-stance Upset Fingertip Low Thrust
(Niunja So Dwijibun Sonkut Najunde Tulgi)

a. Spot Thrust

Close ready stance C.

i. Move the left foot to B, forming a right L-stance toward B while thrusting to B with the right upset fingertip, and then bring the left foot to the right foot to form a close stance toward D while striking to C with the right back fist.



ii. Move the right foot to A, forming a left L-stance toward A while thrusting to A with the left upset fingertip, and then bring the right foot to the left foot to form a close stance toward D while striking to C with the left back fist.

Side View



b. Forward Stepping Thrust

Parallel ready stance

i. Move the left foot to D, forming a right L-stance toward D while thrusting to D with right upset fingertip, and then strike to D with the right upper elbow while forming a left walking stance toward D, slipping the right foot.







ii. Move the right foot to D, forming a left L-stance toward D while thrusting to D with the left upset fingertip, and then strike to D with the left upper elbow while forming a right walking stance toward D, slipping the left foot.

9. Sitting Stance Reverse Knife-Hand Low Front Block
(Annun So Sonkaldung Najunde Ap Makgi)

a. Side Double Stepping Block Toward B

X-ready stance

i. Move the left foot to B to form a sitting stance toward D while blocking with the left reverse knife-hand, and then cross the right foot over the left foot, forming a left X-stance toward D while executing a twin side elbow thrust.

ii. Repeat i.





Ready Posture

b. Side Double Stepping Block Toward A

i. Move the right foot to A, forming a sitting stance toward D while blocking with the right reverse knife-hand, and then cross the left foot over the right foot to form a right X-stance toward D while executing a twin side elbow thrust.

ii. Repeat i.





Bring the opposite finger belly on the back forearm at the moment of impact.







c. Side Step-Turning

Assume a sitting stance toward D.
Move the left foot to A, turning counter-clockwise to form a sitting stance toward C while blocking with the left reverse knife-hand.
Clockwise turning is not logical.







10. Walking Stance High Elbow Reverse Strike
(Gunnun So Nopun Palkup Bandae Taerigi)

a. forward Stepping Strike

Parallel ready stance.

i. Move the left foot to D to form a left walking stance toward D while striking to D with the right high elbow, and then execute a downward strike with the left knife-hand while forming a right vertical stance toward D, pulling the left foot.





ii. Move the right foot to D to form a right walking stance toward D while striking to D with the left high elbow, and then execute a downward strike with the right knife-hand while forming a left vertical stance toward D, pulling the right foot.





b. Spot-Turning

Assume a left walking stance toward D
Move the left foot on line CD and then turn clockwise to form a right walking stance toward C while striking to C with the left high elbow.







Side View







Bring the opposite palm to the side fist while keeping the body side facing the opponent at the moment of impact.

11. Flying Consecutive Kick *(Twimyo Yonsok Chagi)*

a. Front and Turning Kick

Left walking ready stance.

i. Run and jump to execute a front snap kick to D and a turning kick to BD in succession with the right foot while flying toward D, then land to D forming a left L-stance toward D while executing a knife-hand guarding block.





ii. Run and jump to execute a front snap kick to D and a turning kick to AD in succession with the left foot while flying toward D, then land to D forming a right L-stance toward D while executing a knife-hand guarding block.

b. Reverse Hooking and Turning Kick

L-ready stance.

i. Run and jump to execute a reverse hooking kick to AD and a turning kick to D in succession with the right foot while flying toward D, then land to D forming a left L-ready stance toward D.





ii. Run and jump to execute a reverse hooking kick to BD and a turning kick to D in succession with the left foot while flying toward D, then land to D forming a right L-ready stance toward D.

c. Crescent and Middle Twisting Kick

L-ready stance

i. Run and jump to execute a crescent kick to D and a middle twisting kick to BD in succession with the left foot while flying toward D, then land to D forming a right L-ready stance toward D.

ii. Run and jump to execute a crescent kick to D and a middle twisting to AD in succession with the right foot while flying toward D, then land to D forming a left L-stance toward D.



Application



12. Walking Stance Knife-Hand Low Reverse Inward Block
(Gunnun So Sonkal Najunde Bandae Anuro Makgi)

a. Forward Stepping Block

Left walking ready stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking to D with the left knife-hand, and then execute a reverse hooking kick to AD with the left foot.





ii. Lower the left foot to D to form a left walking stance toward D while blocking to D with the right knife-hand, and then execute a reverse hooking kick to BD with the right foot.





b. Backward Stepping Block

i. Move the left foot to C, forming a right walking stance toward D while blocking to D with the left knife-hand, and then execute a reverse hooking kick to AC with the right foot.

ii. Lower the right foot to C to form a left walking stance toward D while blocking to D with the right knife-hand, and then execute a reverse hooking kick to C with the left foot.









13. Rear Foot Stance Middle Knuckle Fist High Punch

(Dwitbal So Joongji Joomuk Nopunde Jirugi)

The method of punching is the same as for an L-stance

a. Forward Stepping Punch

Left walking ready stance

i. Move the right foot to D, forming a left rear foot stance toward D while punching to D with the right middle knuckle fist, and then thrust to D with the left flat fingertip while forming a right walking stance toward D, sliping the right foot.





ii. Move the left foot to D, forming a right rear foot stance toward D while punching to D with the left middle knuckle fist, and then thrust to D with the right flat fingertip while forming a left walking stance toward D, slipping the left foot.





b. Backward Stepping Punch

Assume a right rear foot stance toward D.

i. Move the left foot to C, forming a left rear foot stance toward D while punching to D with the right middle knuckle fist, and then thrust to D with the right flat fingertip while forming a right walking stance toward D, slipping the left foot.







ii. Move the right foot to C to form a right rear foot stance toward D while punching to D with the left middle knuckle fist, and then thrust to D with the left flat fingertip while forming a left walking stance toward D, slipping the right foot.





14. Walking Stance X-Knife-Hand Front Block
(Gunnun So Kyocha Sonkal Ap Makgi)

a. Forward Stepping Block

Right walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while blocking, and then execute a right 9-shape block while shifting to C, maintaining the same stance toward D.

ii. Move the right foot to D to form a right walking stance toward D while blocking, and then execute a left 9-shape block while shifting to C, maintaining the same stance toward D.







b. Backward Stepping Block

i. Move the left foot to C, forming a right walking stance toward D while blocking, and then execute a left 9-shape block while shifting to D, maintaining the same stance toward D.

ii. Move the right foot to C, forming a left walking stance toward D while blocking, and then execute a right 9-shape block while shifting to D, maintaining the same stance toward D.



15. Rear Foot Stance Upset Fingertip Low Thrust
(Dwitbal So Dwijibun Sonkut Najunde Tulgi)

The method of exercise is the same as that of an L-stance upset fingertip low thrust.

a. Forward Stepping Thrust

Right walking ready stance.

i. Move the left foot to D, forming a right rear foot stance toward D while thrusting to D with the right upset fingertip, and then execute a high elbow strike forming a left walking stance toward D, slipping the left foot.





ii. Move the right foot to D, forming a left rear foot stance toward D while thrusting to D with the left upset fingertip, and then execute a high elbow strike while forming a right walking stance toward D, slipping the right foot.

b. Backward Step-Turning

Move the left foot to C, turning counter-clockwise to form a right rear foot stance toward C while thrusting to C with the right upset fingertip.





Application

16. L-Stance Upset Punch *(Niunja So Dwijibo Jirugi)*

a. Forward Stepping Punch

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while punching to D with the right fist, and then execute a horizontal block with a twin palm while forming a left walking stance toward D, slipping the left foot.





ii. Move the right foot to D to form a left L-stance toward D while punching to D with the left fist, and then execute a horizontal block with a twin knife-hand while forming a right walking stance toward D, slipping the right foot.





b. Forward Double Step-Turning

Assume a right walking stance toward D.
Move the left foot to D, and then turn counter-clockwise, pivoting with the left foot to form a right L-stance toward C while punching to C with the right fist.
Clockwise turning is not reasonable.











17. Side Thrusting Kick *(Yopcha Tulgi)*

a. Forward Stepping Kick

Parallel ready stance

i. Kick to D with the right foot, and then lower it to D in a jumping motion to form a right X-stance toward BD while striking to D with the right back fist.



ii. Kick to D with the left foot, and then lower it to D in a jumping motion to form a left X-stance toward AD while striking to D with the left back fist.



b. Side Stepping Kick Toward B

i. Kick to B with the left foot, and then lower it to B in a jumping motion to form a left X-stance toward BD while striking to B with the left back fist.

ii. Repeat i.







The ball of the foot must be vertical to the target at the moment of impact.





18. L-Stance Back Hand Downward Strike
(Niunja So Sondung Naeryo Taerigi)

a. Forward Stepping Strike

Left walking ready stance.

i. Move the right foot to D in a stamping motion to form a left L-stance toward D while striking with the right back hand and then execute a front strike to D with the left back fist while forming a right walking stance toward D, slipping the left foot.





ii. Move the left foot to D in a stamping motion to form a right L-stance toward D while striking with the left back hand, and then execute a front strike to D with the right back fist while forming a left walking stance toward D, slipping the right foot.





b. **Forward Step-Turning**

Assume a right L-stance toward D.
Move the right foot to D turning counter-closkwise to form a right L-stance toward C while striking with the left back hand.
Clockwise turning is not reasonable.







* 1. The attacking tool must reach the target in a circular motion.
2. Keep the elbow slightly bent at the moment of impact.

Rear foot stance back hand can be exercised in the same way.



Rear foot stance



19. X-Stance Flat Fingertip Inward Cross-Cut
(Kyocha So Opun Sonkut Anuro Ghutgi)

a. Forward Jumping Cross-Cut

Right L-ready stance.

i. Move the right foot to D in a jumping motion to form a right X-stance toward D while executing a high cross-cut to D with the right flat fingertip, and then move the right foot to D, forming a left L-stance toward D while executing a knife-hand guarding block.





ii. Move the left foot to D in a jumping motion to form a left X-stance toward D while executing a high cross-cut to D with the left flat fingertip, and then move the left foot to D, forming a right L-stance toward D at the same time executing a knife-hand guarding block.



b. Backward Jumping Cross-Cut

Assume a left L-stance toward D.

i. Jump to C to form a right X-stance toward D while executing a high cross-cut to D with the right flat fingertip, and then move the right foot to C, forming a right L-stance toward D while executing a knife-hard guarding block.

ii. Jump to C to form a left X-stance toward D while executing a high cross-cut to D with the left flat fingertip, and then move the left foot to C, forming a left L-stance toward D while executing a knife-hand guarding block.









* 1. At the start of attacking, keep both palms faced each other.

2. Bring the opposite back hand under the elbow joint at the moment of impact.

20. Walking Stance Turning Punch *(Gunnun So Dollyo Jirugi)*

a. Forward Stepping Punch

Sitting ready stance

i. Move the left foot to D, forming a left walking stance toward D while punching with the right fist, and then execute a middle side front snap kick to D with the right foot.



Ready Posture





ii. Lower the right foot to D, forming a right walking stance toward D while punching with the left fist, and then execute a middle side front snap kick to D with the left foot.







The fist must be stopped at the center of the attacker's body which is fully facing at the moment of impact.







b. Forward Double Step-Turning

Move the right foot to D and then turn clockwise, pivoting with the right foot to form a right walking stance toward C while punching with the left fist.
Counter-clockwise turning is not practical.







21. X-Stance Twin Palm Front Block

(Kyocha So Sang Sonbadak Ap Makgi)

a. Side Double Stepping Block Toward B

Sitting ready stance.

i. Cross the right foot over the left foot to form a left X-stance toward D while blocking, and then move the left foot to B, forming a sitting stance toward D while executing a high front block with the left palm.

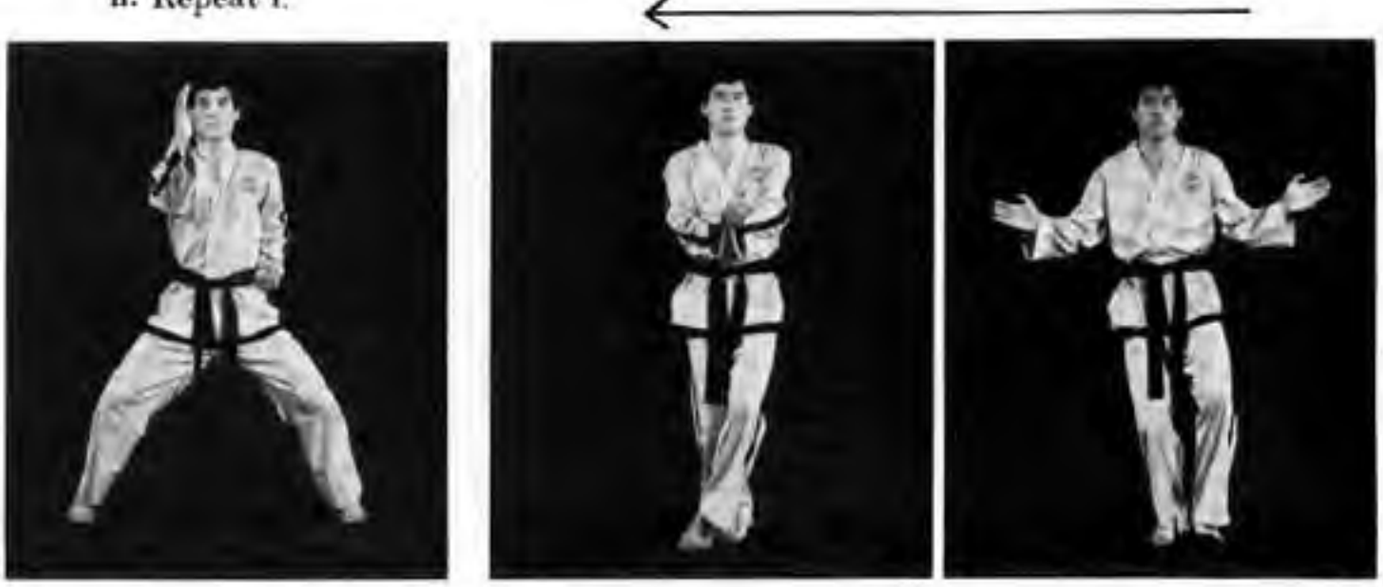
ii. Repeat i.



b. Side Double Stepping Block Toward A

i. Cross the left foot over the right foot to form a right X-stance toward D while blocking and then move the right foot to A, forming a sitting stance toward D while executing a high front block with the right palm.

ii. Repeat i.









c. Side Double Step-Turning

Assume a left X-stance toward D.

Move the left foot to B, and then turn counter-clockwise to form a left X-stance toward C while blocking.

Clockwise turning is not practical.







22. Rear Foot Stance Upset Punch *(Dwitbal So Dwijibo Jirugi)*

a. Forward Stepping Punch

Left L-ready stance.

i. Move the left foot to D form a right rear foot stance toward D while punching to D with the right fist, and then execute a right 9-shape block while forming a left walking stance toward D, slipping the left foot.



Ready Posture





ii. Move the right foot to D to form a left rear foot stance toward D while punching to D with the left fist, and then execute a left 9-shape block while forming a right walking stance toward D, slipping the right foot.







b. Spot-Turning

Assume a left L-stance toward D.
Turn counter-clockwise, pivoting with the left foot to form a right rear foot stance while punching to C with the right fist.





* 1. At the start of punching, keep both back fists faced upward.
2. Bring the opposite side fist in front of the shoulder at the moment of impact.



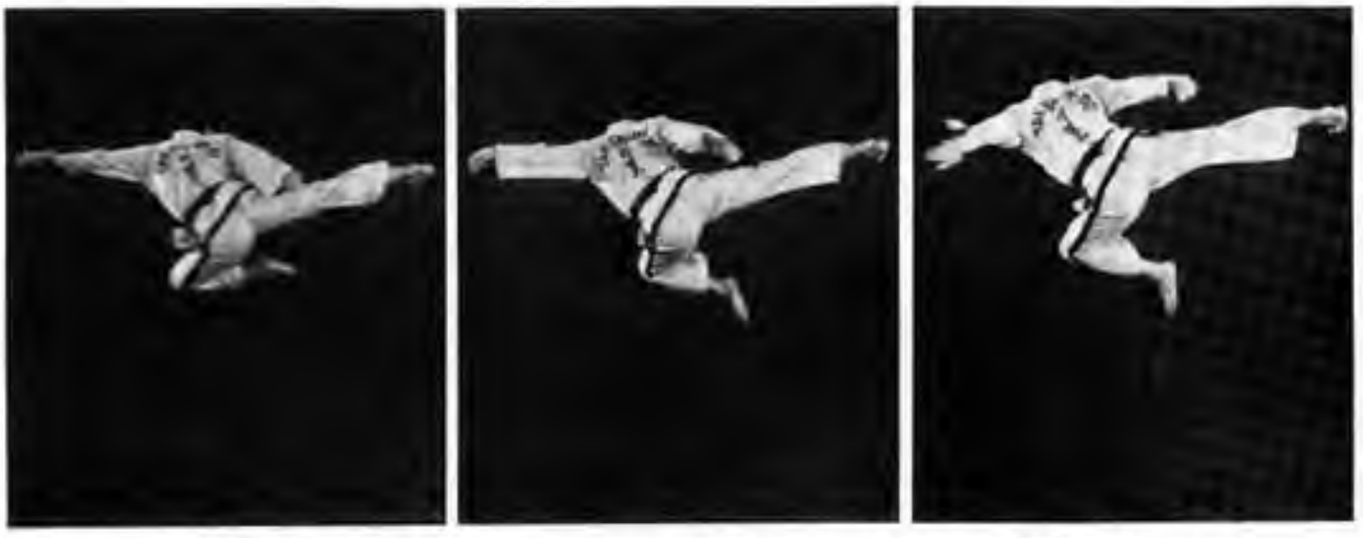


23. Flying Triple Side Kick *(Twimyo Samjung Yop Chagi)*

a. Horizontal Kick

L-ready stance toward B.

i. Run and jump to execute a side piercing kick to D three times in succession with the right foot while flying toward B, then land to B forming a sitting ready stance toward B.



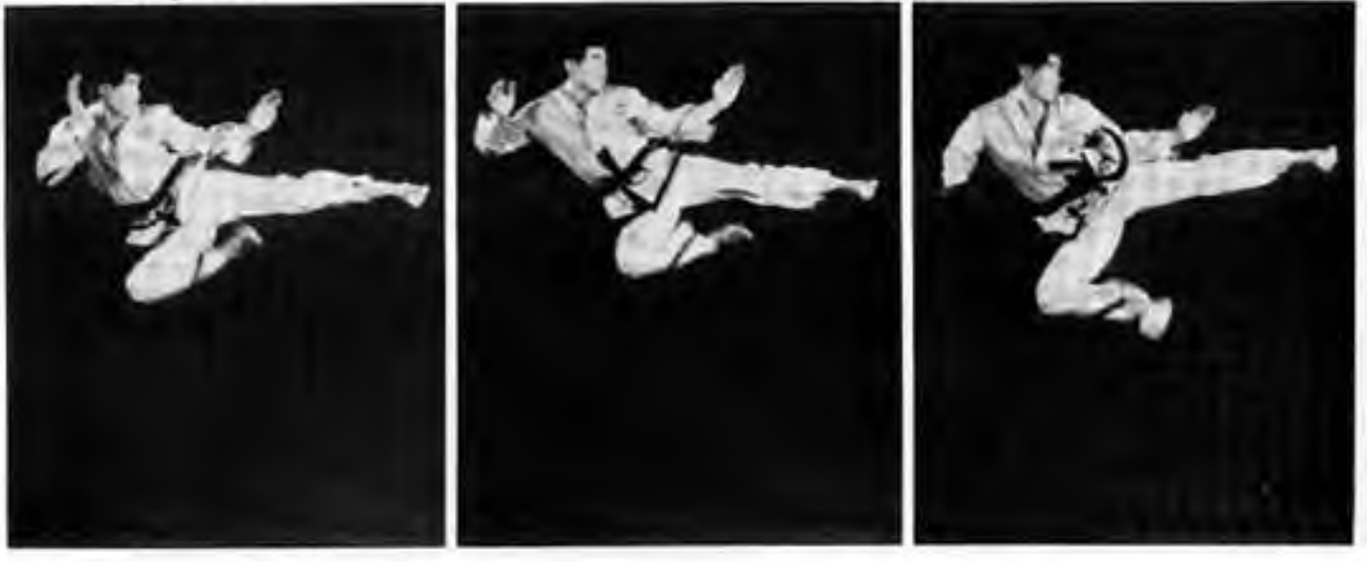
ii. Run and jump to execute a side piercing kick to C three times in succession with the left foot while flying toward B, then land to B forming a sitting ready stance toward B.

b. Vertical Kick

Parallel ready stance.

i. Jump and kick to A three times in succession with the right or left foot while the body is in the air, then land on the same spot forming a sitting ready stance toward D.

ii. Repeat i.



24. Rear Foot Stance Knife-Hand Downward Block
(Dwitbal So Sonkal Naeryo Makgi)

The Method of blocking is the same as that of a rear foot stance forearm downward block.

a. Forward Stepping Block

Right walking ready stance.

i. Move the left foot to D to form a right rear foot stance toward D while blocking with the left knife-hand, and then execute a low inward block with the right knife-hand while forming a left walking stance toward D, slipping the left fot.







ii. Move the right foot to D to form a left rear foot stance toward D while blocking with the right knife-hand, and then execute a low inward block with the left knife-hand while forming a right walking stance toward D, slipping the right foot.



b. **Backward Stepping Block**

i. Move the left foot to C, forming a left rear foot stance toward D while blocking with the right knife-hand, and then execute a low inward block with the right knife-hand while forming a right walking stance toward D, slipping the left foot.





ii. Move the right foot to C to form a right rear foot stance toward D while blocking the left knife-hand, and then execute a low inward block with the left knife-hand while forming a left walking stance toward D, slipping the right foot.





c. Forward Double Step-Turning

Assume a left rear foot stance toward D.
Move the left foot to D turning clockwise pivoting with the left foot to form a right rear foot stance toward C while blocking with the left knife-hand.
Counter-clockwise turning is not reasonable.











25. X-Stance Crescent Punch *(Kyocha So Bandae Jirugi)*

a. Forward Jumping Punch

Right L-ready stance

i. Move the right foot to D in a jumping motion to form a right X-stance toward D while executing a high crescent punch with the right fist, and then move the right foot to D, forming a left L-stance toward D while executing a knife-hand low guarding block in a circular motion.







ii. Move the left foot to D in a jumping motion to form a left X-stance toward D while executing a high crescent punch with the left fist, and then move the left foot to D, forming a right L-stance toward D while executing a knife-hand low guarding block in a circular motion.



b. Backward Jumping Punch

i. Move the right foot to C in a jumping motion to form a right X-stance toward D while executing a high crescent punch with the right fist, and then move the right foot to C, forming a right L-stance toward D while executing a knife-hand low guarding block in a circular motion.

ii. Move the left foot to C in a jumping motion to form a left X-stance toward D while executing a high crescent punch with the left fist, and then move the left foot to C, forming a left L-stance toward D while executing a knife-hand low guarding block in a circular motion.











26. Sweeping Kick *(Suroh Chagi)*

a. Forward Stepping Kick

Right L-ready stance.

i. Kick to D with the right side sole, and then lower it to D, forming a right fixed stance toward D while executing a U-shape block to D.





ii. Kick to D with the left side sole, and then lower it to D, forming a left fixed stance toward D while executing a U-shape block to D.





b. Backward Step Turning

Kick to C with the right side sole while turning counter-clockwise. Clockwise turning is not realistic.













27. Walking Stance Back Fist Reverse Front Strike
(Gunnun So Dung Joomuk Bandae Ap Taerigi)

a. Forward Stepping Strike

Right walking ready stance

i. Move the left foot to D, forming a left walking stance toward D while striking to D with the right back fist, and then execute a U-shape grasp while forming a right L-stance toward D, pulling the left foot.





ii. Move the right foot to D to form a right walking stance toward D while striking to D with the left back fist, and then execute a U-shape grasp while forming a left L-stance toward D, pulling the right foot.





b. Backward Stepping Strike

i. Move the right foot to C to form a left walking stance toward D while striking to D with the right back fist, and then execute a U-shape grasp while forming a right L-stance toward D, pulling the right foot.

ii. Move the left foot to C, forming a right walking stance toward D while striking to D with the left back fist, and then execute a U-shape grasp while forming a left L-stance toward D, pulling the left foot.







c. Spot-Turning

Turn counter-clockwise pivoting with the right foot to form a left walking stance toward C while striking to C with the right back fist.





28. Walking Stance Flat Fingertip Reverse Thrust
(Gunnun So Opun Sonkut Bandae Tulgi)

a. Forward Stepping Thrust

Parallel ready stance

i. Move the left foot to D, forming a left walking stance toward D while thrusting to D with the right flat fingertip, and then execute a pressing block with an X-fist, maintaining the same stance toward D.





ii. Move the right foot to D to form a right walking stance toward D while thrusting to D with the left flat fingertip, and then execute a pressing block with an X-fist, maintaining the same stance toward D.





b Backward Step-Turning

Move the left foot to C turning counter-clockwise to form a left walking stnce toward C while thrusting to C with the right flat fingertip.
Clockwise turning is not logical.







Low stance flat fingertip reverse thrust can be exercised in the same way.



Low Stance



29. Walking Stance Double Finger Reverse Thrust
(Gunnun So Doo Sonkarak Bandae Tulgi)

a. Forward Stepping Thrust

Parallel ready stance

i. Move the left foot to D, forming a left walking stance toward D while thrusting with the right double finger, and then execute a sweeping kick to D with the right side sole.





ii. Lower the right foot to D to form a right walking stance toward D while thrusting to D with the left double finger, and then execute a sweeping kick to D with the left side sole.









b. Backward Stepping Thrust

i. Move the right foot to C, forming a left walking stance toward D while thrusting to D with the right double finger, and then execute a U-shape block while finger, and then execute a U-shape block while forming a right rear foot stance toward D, pulling the left foot.

ii. Move the left foot to C to form a right walking stance toward D while thrusting to D with the left double finger, and then execute a U-shape block while forming a left rear foot stance toward D, pulling the right foot.







30. Walking Stance Double Finger Obverse Thrust
(Gunnun So Doo Sonkarak Baro Tulgi)

a. Forward Stepping Thrust

Left walking ready stance.

i. Move the right foot to D, forming a right walking stance toward D while thrusting to D with the right double finger, and then execute a side back strike to C with the right back fist, maintaining the same stance toward D.





ii. Move the left foot to D to form a left walking stance toward D while thrusting to D with the left double finger, and then execute a side back strike to C with the left back fist, maintaining the same stance toward D.




Side View



31. Walking Stance Straight Fingertip Reverse Thrust
(Gunnun So Sun Sonkut Bandae Tulgi)

a. **Forward Stepping Thrust**

Close ready stance B.

i. Move the left foot to D, forming a left walking stance toward D while thrusting to D with the right straight fingertip, and then execute a front snap kick to D with the right knee.





ii. Lower the right foot to D to form a right walking stance toward D while thrusting to D with the left straight fingertip, and then execute a front snap kick to D with the left knee.

b. **Spot-Turning**

Assume a right walking stance toward D.

Move the left foot on line CD, and then turn counter-clockwise, pivoting with the left foot to form a left walking stance toward C while thrusting to C with the right straight fingertip.





32. Sitting Stance Side Punch *(Annun So Yop Jirugi)*

a. Side Stepping Punch Toward A

Close ready stance C.

i. Move the right foot to A, forming a sitting stance toward D while punching to A with the right fist, and then bring the left foot to the right foot to form a close stance toward D while executing a crescent punch with the right fist.

ii. Repeat i.





b. Side Stepping Punch Toward B

i. Move the left foot to B, forming a sitting stance toward D while punch to B with the left fist, and then bring the right foot to the left foot to form a close stance toward D while executing a crescent punch with the left fist.

ii. Repeat i.





b. Side Step-Turning

Assume a sitting stance toward D.

Move the right foot to B turning counter-clockwise to form a sitting stance toward C while punching to B with the right fist.
Clockwise turning is not practical.





At the start of punching, keep the side fist faced downward.



33. Sitting Stance Flat Fingertip Side Thrust
(Annun So Opun Sonkut Yop Tulgi)

Both the method and procedure of exercise are the same as for sitting stance side punch.

a. Side Stepping Thrust Toward A



Front View





b. Side Stepping Thrust Toward B







34. Walking Stance Fingertip Downward Thrust
(Gunnun So Sonkut Naeryo Tulgi)

Forward Stepping Thrust

Right walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while thrusting with the right fingertip, and then execute a side piercing kick to D with the right foot.





ii. Lower the right foot to D to form a right walking stance toward D while thrusting with the left fingertip, and then execute a side piercing kick to D with the left foot.

Keep the back hand faced front at the moment of impact.





35. Side Turning Kick *(Yop Dollyo Chagi)*

a. Side Stepping Kick Toward B

Parallel ready stance.

i. Execute a middle turning kick to B with the right foot, and then lower it to A, turning counter-clockwise to form a ready posture toward D.





ii. Execute a middle turning kick to A with the left foot, and then lower it to B, turning clockwise to form a ready posture toward D.





b. Forward Stepping Kick

i. Execute a middle turning kick to D with the right foot, and then lower it to D, forming a right walking stance toward D while executing a wedging block to D with the outer forearm.






ii. Execute a middle turning kick to D with the left ball of the foot, and then lower it to D, forming a left walking stance toward D while executing a wedging block to D with the outer forearm.





36. Rear Foot Stance Knife-Hand Inward Block
(Dwitbal So Sonkal Anuro Makgi)

a. Forward Stepping Block

Parallel ready stance.

i Move the left foot to D, forming a right rear foot stance toward D while blocking to D with the left knife-hand, and then execute a downward punch with the right fist while forming a left walking stance toward D, slipping the left foot.







ii. Move the right foot to D, forming a left rear foot stance toward D while blocking to D with the right knife-hand, and then execute a downward punch with the left fist while forming a right walking stance toward D, slipping the right foot.



* 1. At the start of blocking, keep the palm faced the opponent.
2. Keep the back fist full facing the opponent at the moment of block.

b. Backward Stepping Block

i. Move the left foot to C, forming a left rear foot stance toward D while blocking to D with the right knife-hand, and then execute a downward punch with the left fist while forming a right walking stance toward D, slipping the left foot.



ii. Move the right foot to C, forming a right rear foot stance toward D while blocking to D with the left knife-hand, and then execute a downward punch with the right fist while forming a left walking stance toward D, slipping the right foot.



c. Forward Double Step-Turning

Move the right foot to D, and then turn counter-clockwise, pivoting with the right foot to form a left rear foot stance toward C while blocking to C with the right knife-hand.
Clockwise turning is not logical.











37. Rear Foot Stance Forearm Inward Block
(Dwitbal So Palmok Anuro Makgi)

The method of blocking is the same as for a rear foot stance knife-hand inward block.

Forward Stepping Block

Right walking ready stance.

i. Move the left foot to D, forming a right rear foot stance toward D while blocking to D with the left forearm, and then execute an upset punch to D with the right middle knuckle fist while forming a left walking stance toward D, slipping the right foot.







ii. Move the right foot to D, forming a left rear foot stance toward D while blocking toD while the right forearm, and then execute an upset punch to D with the left middle knuckle fist while forming a left walking stance toward D, slipping the left foot.





38. L-Stance Palm Inward Block
(Niunja So Sonbadak Anuro Makgi)

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D to form a right L-stance toward D while blocking to D with the left palm, and then bring the right foot to the left foot, forming a close stance toward D while executing a high crescent punch with a twin fore-knuckle fist.





ii. Move the right foot to D, forming a left L-stance toward D while blocking to D with the right palm, and then bring the left foot to the right foot to form a close stance toward D while executing a high crescent punch with a twin fore-knuckle fist.





b. Backward Stepping Block

i. Move the right foot to C, forming a right L-stance toward D while blocking to D with the left palm, and then bring the left foot to the right foot to form a close stance toward D while executing a high crescent punch with a twin fore-knuckle fist.

ii. Move the left foot to c, forming a left L-stance toward D while blocking to D with the right palm, and then bring the right foot to the left foot to form a close stance toward D while executing a high crescent punch with a twin fore-knuckle fist.







Both the method and procedure of exercise for a fixed stance palm inward block are the same.
Rear foot stance palm inward block can be exercised in the same way.





Rear foot stance

39. Walking Stance Knife-Hand Obverse Front Strike
(Gunnun So Sonkal Baro Ap Taerigi)

Forward Stepping Strike

Left walking ready stance.

i. Move the right foot to D, forming a right walking stance toward D while striking to D with the right knife-hand, bringing the left back hand in front of the forehead.

Side View





ii. Move the left foot to D, forming a left walking stance toward D while striking to D with the left knife-hand, bringing the right back hand in front of the forehead.







40. Walking Stance Twin Knife-Hand Horizontal Strike
(Gunnun So Sang Sonkal Soopyong Taerigi)

a. Forward Stepping Strike

Parallel ready stance.

i. Move the right foot to D, forming a right walking stance toward D while striking, and then punch to D with the left open fist, maintaining the same stance toward D.

ii. Move the left foot to D to form a left walking stance toward D while striking, and then punch to D with the right open fist, maintaining the same stance toward D.





b. Backward Stepping Strike

i. Move the left foot to C, forming a right walking stance toward D while striking, and then punch to D with the left open fist, maintaintaining the same stance toward D.





ii. Move the right foot to C to form a left walking stance toward D while striking, and then punch to D with the right open fist, maintaining the same stance toward D.

c. Backward Double Step-Turning

Move the left foot to C, and then turn clockwise or counter-clokwise, pivoting with the left foot to form a right walking stance toward C while striking.





Counter-clockwise



Clockwise



Top View



41. Walking Stance Twin Side Fist Horizontal Strike
(Gunnun So Sang Yop Joomuk Soopyong Taerigi)

Both the method and procedure of exercise are the same as those of walking stance twin knife-hand horizontal strike.

Forward Stepping Strike











42. Hooking Kick *(Golcho Chagi)*

a. Forward Stepping Kick

Right walking ready stance.

i. Kick to D with the left foot, and then lower it to D in a stamping motion to form a right L-stance toward D while executing a high outward cross-cut to D with the left flat fingertip.





ii. Kick to D with the right foot, and then lower it to D in a stamping motion, forming a left L-stance toward D while executing a high outward cross-cut to D with the right flat fingertip.





b. Backward Stepping Kick

i. Kick to A with the right foot, and then lower it to C to form a right L-stance toward D while executing a high outward cross-cut to D with the left flat fingertip.







ii. Kick to B with the left foot, and then lower it to C, forming a left L-stance toward D while executing a high cross-cut to D with the right flat fingertip.





43. Walking Stance Back Fist Reverse Side Front Strike
(Gunnun So Dung Joomuk Bandae Yobap Taerigi)

a. Forward Stepping Strike

Parallel ready stance.

i. Move the left foot to D, forming a left walking stance toward D while striking the left palm with the right back fist, and then execute and X-knife-hand checking block while forming a right L-stance toward D, pulling the right foot.





ii. Move the right foot to D, forming a right walking stance toward D while striking the right palm with the left back fist, and then execute an X-knife-hand checking block while forming a left L-stance toward D, pulling the left foot.





b. Backward Stepping Strike

i. Move the left foot to C, forming a right walking stance toward D while striking the right palm with the left back forearm, and then execute an X-knife-hand checking block while forming a left L-stance toward D, pulling the right foot.

ii. Move the right foot to C to form a left walking stance toward D while striking the left palm with the right back forearm, and then execute an X-knife-hand checking block while forming a right L-stance toward D, pulling the left foot.











44. X-Stance Back Fist Side Front Strike
(Kyocha So Dung Joomuk Yobap Taerigi)

a. Side Stepping Strike Toward B.

Sitting ready stance.

i. Cross the right foot over the left foot to form a left X-stance toward D while striking the left palm with the right back fist, and then move the left foot to B, forming a sitting stance toward D while executing a low front block with the left knife-hand, bringing the right finger belly on the left under forearm.

ii. Repeat i.





Ready Posture

b. Side Stepping Strike Toward A

i. Cross the left foot over the right foot to form a right X-stance toward D while striking the right palm with the left back fist, and then move the right foot to A, forming a sitting stance toward D while executing a low front block with the right knife-hand, bringing the left finger belly on the right under forearm.

ii. Repeat i.











c. Side Step-Turning

Assume a sitting stance toward D.

Move the right foot to A, turning counter-clockwise to form a right X-stance toward C while striking the left palm with the right back fist.
Clockwise turning is not reasonable.







45. Walking Stance Double Forearm Reverse Block
(Gunnun So Doo Palmok Bandae Makgi)

a. Forward Stepping Block

Left walking ready stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking to D with the left double forearm, and then punch to D with the right fist while shifting to C, maintaining the same stance toward D.





ii. Move the left foot to D, forming a left walking stance toward D while blocking to D with the right double forearm, and then punch to D with the left fist while shifting to C, maintaining the same stance toward D.









b. Backward Stepping Block

i. Move the left foot to C, forming a right walking stance toward D while blocking to D with the left double forearm, and then punch to D with the right fist while shifting to D, maintaining the same stance toward D.

ii. Move the right foot to C, forming a left walking stance toward D while blocking to D with the right double forearm, and then punch to D with the left fist while shifting to D, maintaining the same stance toward D.



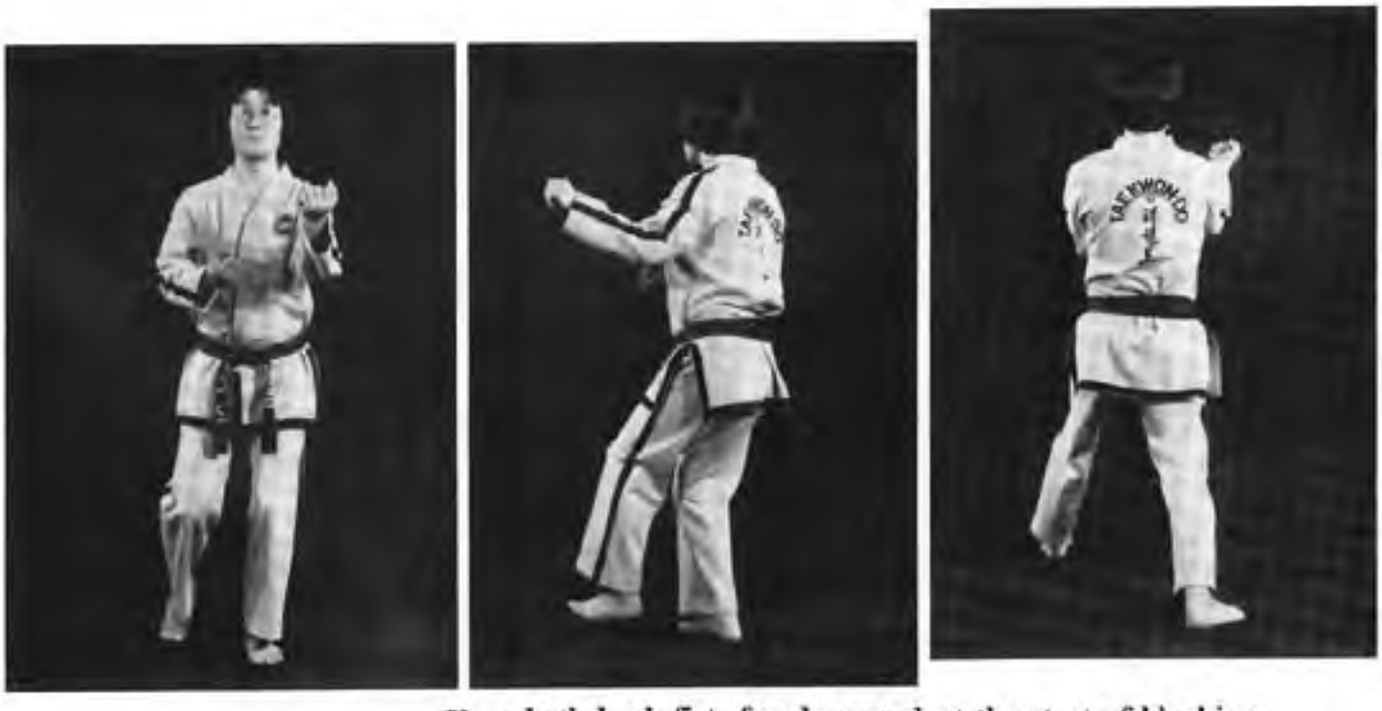




c. **Backward Double Step-Turning**

Assume a right walking stance toward D.

Move the right foot to C, and then turn clockwise, pivoting with the right foot to form a left walking stance toward D while blocking to D with the right double forearm.
Counter-clockwise turning is not logical.



Keep both back fists faced upward at the start of blocking.



46. Sitting Stance Back Hand Horizontal Strike
(Annun So Sondung Soopyong Taerigi)

a. Side Stepping Strike Toward A

X-ready stance.

i. Move the right foot to A, forming a sitting stance toward D while striking to A with the right back hand, and then cross the left foot over the right foot to form a right X-stance toward D while executing a low front block with the right knife-hand, bringing the left palm to the right knife-hand.

ii. Repeat i





b. Side Stepping Strike Toward B.

i. Move the left foot to B, forming a sitting stance toward D while striking to B with the left back hand, and then cross the right foot over the left foot to form a left X-stance toward D while executing a low front block with the left knife-hand, bringing the right palm to the left knife-hand.

ii. Repeat i.





47. X-Stance Twin Fist Upset Punch
(Kyocha So Sang Joomuk Dwijibo Jirugi)

a. Side Stepping Punch Toward B

Sitting ready stance.

i. Cross the right foot over the left foot, forming a left X-stance toward D while punching to D, and then move the left foot to B to form a sitting stance toward D while executing a twin elbow horizontal thrust.

ii. Repeat i.





b. Side Stepping Punch Toward A

i. Cross the left foot over the right foot, forming a right X-stance toward D while punching to D, and then move the right foot to A to form a sitting stance toward D while executing a twin elbow horizontal thrust.

ii. Repeat i.





b. Forward Jumping Punch

Left walking ready stance.

i. Move the right foot to D in a jumping motion to form a right X-stance toward D while punching to D, and then move the right foot to D to form a right walking stance toward D while blocking to BD with a double arc-hand.





ii. Move the left foot to D in a jumping motion to from a left X-stance toward D while punching to D, and then move the left foot to D to form a left walking stance toward D while blocking to AD with a double archand.





48. Crescent Kick *(Bandal Chagi)*

a. Forward Stepping Kick

Right walking ready stance.

i. Kick to the right palm with the left foot, and then lower it to D, forming a sitting stance toward A while striking to D with the left back hand.



ii. Kick to the left palm with the right foot, and then low2 it to D, forming a sitting stance toward B while striking to D with the right back hand.



b. Side Stepping Kick Toward A

i. Kick to the right palm with the left foot, and then lower it to A, forming a sitting stance toward C while striking to A with the left back hand.

ii. Kick to the left palm with the right foot, and then lower it to A to form a sitting stance toward D while striking to A with the right back hand.











49. Walking Stance Twin Fist Middle Vertical Punch
(Gunnun So Sang Joomuk Kaunde Sewo Jirugi)

a. Forward Stepping Punch

Parallel ready stance.

i. Move the right foot to D, forming a right wlking stance toward D while punching to D, and then execute a downward block with the right forearm while forming a left L-stance toward D, pulling the right foot.





ii. Move the left foot to D to form a left walking stance toward D while punching to D, and then execute a downward block with the left forearm while forming a right L-stance toward D, pulling the left foot.





b. Backward Stepping Punch

i. Move the left foot to C, forming a right walking stance toward D while punching to D, and then execute a downward block with the right knife-hand while forming a left L-stance toward D, pulling the right foot.





ii. Move the right foot to C, forming a left walking stance toward D while punching to D, and then execute a downward block with the left knife hand while forming a right L-stance toard D, pulling the left foot.

c. Spot-Turning

Move the left foot on line CD, and then turn clockwise to form a right walking stance toward C while punching to C.





50. L-Stance Forearm Obverse Low Block
(Niunja So Palmok Baro Najunde Makgi)

a. Forward Stepping Block

Right L-ready stance.

i. Move the right foot to D, forming a left L-stance toward D while blocking to D with the left forearm, and then execute a front block with the right knife-hand while forming a right walking stance toward D, slipping the left foot.





ii. Move the left foot to D, forming a right L-stance toward D while blocking to D with the right forearm, and then execute a front block with the left knife-hand while forming a left walking stance toward D, slipping the right foot.





b. Backward Stepping Block

i. Move the right foot to C, forming a right L-stance toward D while blocking with the right forearm, and then execute a downward block with an X-knife-hand while forming a left walking stance toward D, slipping the left foot.

ii. Move the left foot to C, forming a left L-stance toward D while blocking with the left forearm, and then execute a downward block with an X-knife-hand while forming a right walking stance toward D, slipping the right foot.





This block must always be accompanied by an inner forearm middle side block.

Rear foot stance forearm obverse low block can be exercised in the same way.



Rear Foot Stance



51. L-Stance Knife-Hand Obverse Low Outward Block
(Niunja So Sonkal Baro Najunde Bakuro Makgi)

Both the Method and procedure of exercise remain the same as those of an L-stance forearm obverse low block.

Forward Stepping Block.





Side View





Rear foot stance knife-hand obverse low block can be exercised in the same way.



Rear foot Stance

52. L-Stance Double Forearm Block *(Niunja So Doo Palmok Makgi)*

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while blocking to D with the left double forearm, and then execute a low block with the right forearm, keeping the left forearm as it was while forming a left walking stance toward D, slipping the right foot.





ii. Move the right foot to D, forming a left L-stance toward D while blocking to D with the right double forearm, and then execute a low block with the left forearm, keeping the right forearm as it was while forming a right walking stance toward D, slipping the left foot.





b. Backward Stepping Block

i. Move the left foot to C, forming a left L-stance toward D while blocking to D with the right double forearm, and then execute a low block with the left forearm, keeping the right forearm as it was while forming a right walking stance toward D, slipping the right foot.







Keep both back fists faced upward at the start of blocking.

ii. Move the right foot to C, forming a right L-stance toward D while blocking to D with the left double forearm, and then execute a low block with the right forearm, keeping the left forearm as it was while forming a left walking stance toward D, slipping the left foot.





c. **Backward Double Step-Turning**

Assume a right L-stance toward D.

Move the left foot to C, and then turn clockwise pivoting with the left foot turning to form a left L-stance toward C while blocking to C with the right double forearm.

Counter-clockwise turning is not reasonable.







53. Rear Foot Stance Double Forearm Block
(Dwitbal So Doo Palmok Makgi)

Both the method and procedure of exercise are the same as those of an L-stance double forearm block.







54. L-Stance Flat Fingertip Obverse Thrust
(Niunja So Opun Somkut Baro Tulgi)

a. Forward Stepping Thrust

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while thrusting to D with the right flat fingertip, and then execute a hooking kick to D with the right foot.





ii. Lower the right foot to D to form a left L-stance toward D while thrusting to D with the left flat fingertip, and then execute a hooking kick to D with the left foot.









b. Forward Double Step-Slide Turning

Move the left foot to D, and then the right foot to D in a sliding motion turning counter-clockwise to form a right L-stance toward C while thrusting to C with the right flat fingertip.
Clockwise turning is not reasonable.







55. Flying Reverse Hooking Kick *(Twimyo Bandae Dollyo Goro Chagi)*

Forward Flying Kick

Right L-ready stance.

i. Jump to execute a reverse hooking kick to D with the right foot while flying, and then land to D, forming a left L-stance toward D while executing a forearm guarding block.





ii. Jump to execute a reverse hooking kick to D with the left foot while flying, and then land to D to form a right L-stance toward D while executing a forearm guarding block.





56. Flying Crescent Kick *(Twimyo Bandal Chagi)*

Forward Flying Kick

Right rear foot stance forearm guarding block.

i. Jump to execute a crescent kick to D with the right foot while flying, and then land to D, forming a left X-stance toward D while executing a twin knife-hand horizontal strike.





ii. Jump to execute a crescent kick to D with the left foot while flying, and then land to D, forming a right X-stance toward D while executing a twin knife-hand horizontal strike.





57. Middle Twisting Kick *(Kaunde Bituro Chagi)*

a. Forward Stepping Kick

Left walking ready stance.

i. Kick to A with the right foot, and then lower it to D in a stamping motion to form a right walking stance toward D at the same time executing a high inward cross-cut to D with the right flat fingertip.





ii. Kick to B with the left foot, and then lower it to D in a stamping motion to form a left walking stance toward D while executing a high inward cross-cut to D with the left flat fingertip.





b. Backward Stepping Kick.

i. Kick to B with the left foot, and then lower it to C, forming a right walking stance toward D while executing a high inward cross-cut to D with the right flat fingertip.

ii. Kick to A with the right foot, and then lower it to C, forming a left walking stance toward D while executing a high inward cross-cut to D with the left flat fingertip.







Side View





58. Consecutive Kick *(Yonsok Chagi)*

a. Side Piercing and Reverse Turning Kick

(Yopcha Jirugi wa Bandae Dollyo Chagi)

Side Stepping Kick Toward B.

Close stance with a heaven hand.

i. Execute a side piercing kick to A and a reverse turning kick to B in succession with the right foot in a slow motion then lower it to B, forming a left L-ready stance toward B.





ii. Execute a side piercing kick to A and a reverse turning kick to B in succession with the left foot in a slow motion, then lower it to B, forming a right L-ready stance toward B.





b. Reverse Hooking and Side Piercing Kick
(Bandae Dollyo Goro Chagi wa Yopcha Jirugi)

Forward Stepping Kick

Right L-ready stance

I. Execute a reverse hooking kick to D and a side piercing kick to D in succession with the right foot, then lower it to D, forming a leftL-ready stance toward D.



ii. Execute a reverse hooking kick to D and a side piercing kick to D in succession with the left foot, then lower it to D, forming a right L ready stance toward D.



c. **Back Piercing and Turning Kick** *(Dwitcha Jirugi wa Dollyo Chagi)*

Forward Stepping Kick

Left L-ready stance

i. Execute a back piercing kick to C and a turning kick to AD in succession with the right foot, then lower it to D, forming a right walking ready stance toward D.





ii. Execute a back piercing kick to C and a turning kick to BD in succession with the left foot, then lower it to D, forming a left walking ready stance toward D.





d. **Front Snap and Hooking Kick** *(Apcha Busigi wa Golcho Chagi)*

Forward Stepping Kick

Right L-ready stance.

i. Execute a front snap kick to D and a hooking kick to AD in succession with the right foot, then lower it to D, forming a left rear foot stance toward D at the same time executing a horizontal strike to D with the right back fist.





ii. Execute a front snap kick to D and a hooking kick to BD in succession with the left foot, then lower it to D, forming a right rear foot stance toward D while executing a horizontal strike to D with the left back fist.





e. **Crescent and Middle Twisting Kick**
(Bandal Chagi wa Kaunde Bituro Chagi)
Forward Stepping Kick

Left L-ready stance.

i. Execute a crescent kick to D and a middle twisting kick to B in succession with the left foot, then lower it to D, forming a right L-stance toward D while executing a high inward cross-cut with the left flat fingertip.





ii. Execute a crescent kick to D and a middle twisting kick to A in succession with the right foot, then lower it to D, forming a left L-stance toward D while executing a high inward cross-cut with the right flat fingertip.





f. Flying Reverse Hooking and Turning Kick
(Twimyo Bandae Dollyo Goro Chagi wa Dollyo Chagi)

Forward Flying Kick

Left L-ready stance.

i. Jump to execute a reverse hooking kick to A and a turning kick to D in succession with the right foot while flying, and then land to D forming a left L-stance toward D while executing an X-knife-hand checking block.





ii. Jump to execute a reverse hooking kick to B and a turning kick to D in succession with the left foot while flying, and then land to D forming a right L-stance toward D while executing an X-knife-hand checking block.





g. Flying Crescent and Side Piercing Kick
(Twimyo Bandal Chagi Wa Yopcha Jirugi)

Forward Flying Kick

Right L-ready stance.

i. Jump to execute a crescent kick and a side piercing kick to D in succession with the right foot while flying, and then land to D, forming a left L-stance toward D while executing a knife-hand guarding block.





ii. Jump to execute a crescent kick and a side piercing kick to D in succession with the left foot while flying, and then land to D to form a right L-stance toward D while executing a knife-hand guarding block.





59. Walking Stance Arc-Hand Obverse Crescent Strike
(Gunnun So Bandalson Baro Taerigi)

a. Forward Stepping Strike

Parallel ready stance

i. Move the right foot to D, forming a right walking stance toward D while striking with the right arc-hand, and then execute a high turning kick to D with the left instep.





ii. Lower the left foot to D, forming a left walking stance toward D while striking with the left arc-hand, and then execute a high turning kick to D with the right instep.




b. Backward Stepping Strike

i. Move the left foot to C, forming a right walking stance toward D while striking with the right arc-hand, and then execute a hooking kick to A with the right foot.



ii. Lower the right foot to C to form a left walking stance toward D while striking with the left arc-hand, and then execute a hooking kick to B with the left foot.



c. Backward Double Step-Turning

Move the left foot to C,and then turn counter-clockwise, pivoting with the left foot to form a right walking stance toward C while executing a crescent strike with the right arc-hand. Clockwise turning is not logical.











60. Walking Stance Arc-Hand Strike
(Gunnun So Bandalson Taerigi)

a. Forward Stepping Strike

Right walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while striking to D with a right arc-hand, and then execute a downward block with a twin palm while forming a right L-stance toward D, pulling the left foot.





ii. Move the right foot to D, forming a right walking stance toward D while striking to D with a left arc-hand, and then execute a downward block with a twin palm while forming a left L-stance toward D, pulling the right foot.











b. Backward Stepping Strike

i. Move the left foot to C, forming a right walking stance toward D, while striking to D with the left arc-hand, and then execute a downward block with a twin knife-hand while forming a left L-stance toward D, pulling the right foot.

ii. Move the right foot to C, forming a left walking stance toward D while striking to D with the right arc-hand, and then execute a downward block with a twin knife-hand while forming a right L-stance toward D, pulling the left foot.





61. Rear Foot Stance Back Fist Downward Strike
(Dwitbal So Dung Joomuk Naeryo Taerigi)

a. Forward Stepping Strike

Right L-ready stance.

i. Move the right foot to D to form a left rear foot stance toward D while striking with the right back fist, and then punch to the right palm with the left fist while forming a left L-stance toward D, slipping the right foot.





ii. Move the left foot to D, forming a right rear foot stance toward D while striking with the left back fist, and then punch to the left palm with the right fist while forming a right L-stance toward D, slipping the left foot.





* 1. At the start of striking, keep the forearms crossed in front of the chest with both back fists faced upward, placing the striking one under the other.

2. Keep the elbow slightly bent at the moment of impact.





b. Forward Step-Turning

Move the left foot to D turning clockwise to form a left rear foot stance toward C while striking with the right back fist. Counter-clockwise turning is not logical.

L-Stance back fist downward strike can be exercised in the same way.







62. Rear Foot Stance Knife-Hand Low Outward Block
(Dwitbal So Sonkal Najunde Bakuro Makgi)

a. Forward Stepping Block

Right walking ready stance

i. Move the left foot to D to form a right rear foot stance toward D while blocking to D with the left knife-hand, and then execute a crescent punch with the right fist while forming a left walking stance toward D, slipping the left foot.





ii. Move the right foot to D to form a left rear foot stance toward D while blocking to D with the right knife-hand, and then execute a crescent punch with left fist while forming a right walking stance toward D, slipping the right foot.





b. Backward Stepping Block

i. Move the left foot to C to form a left rear foot stance toward D while blocking to D with the right knife-hand, and then execute a crescent punch with the left fist while forming a right walking stance toward D, slipping the left foot.







ii. Move the right foot to C to form a right rear foot stance toward D while blocking to D with the left knife-hand, and then execute a crescent punch with the right foot while forming a left walking stance toward D, slipping the left foot.





c. Forward Double Step-Turning

Move the right foot to D and then turn clockwise, pivoting with the right foot to form a left rear foot stance toward C while blocking to C with the right knife-hand.

Counter-clockwise turning is not reasonable.









63. L-Stance Knife-Hand Low Outward Block
(Niunja So Sonkal Najunde Bakuro Makgi)

Both the method and procedure of exercise are the same as for a rear foot stance knife-hand outward block.

a. Forward Stepping Block





Side View



b. Backward Step-Turning

Assume a right L-stance toward D.
Move the right foot to C turning counter-clockwise to form a right L-stance toward C while executing a low outward block to C with the left knife-hand.
Clockwise turning is not logical.





At the start of blocking, keep the back forearms crossed in front of the rib cage, placing the blocking one on the other.

64. L-Stance Knife-Hand Reverse Low Inward Block
(Niunja So Sonkal Bandae Najunde Anuro Makgi)

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D to form a right L-stance toward D while blocking to D with the left knife-hand, and then execute a crescent kick to with the right foot.





ii. Lower the right foot to D to form a left L-stance toward D while blocking to D with the right knife-hand, and then execute a crescent kick to D with the left foot.





b. Backward Stepping Block

i. Move the right foot to C, forming a right L-stance toward D while blocking to D with the left knife-hand, and then execute a reverse turning kick to C with the left ball of the foot.







Bring the opposite side fist in front of the shoulder at the moment of block.

ii. Lower the left foot to C forming a left L-stance toward D while blocking to D with the right knife-hand, and then execute a reverse turning kick to C with the right ball of the foot.





65. L-Stance Knife-Hand Obverse Low Inward Block
(Niunja So Sonkal Baro Najunde Anuro Makgi)

a. Forward Stepping Block

Right L-ready stance

i. Move the right foot to D to form a left L-stance toward D while blocking to D with the left knife-hand, and then execute a reverse hooking kick to D with the left foot.





ii. Lower the left foot to D to form a right L-stance toward D while blocking to D with the right knife-hand, and then execute a reverse hooking kick to D with the right foot.





b. Forward Double Step Turning

Move the left foot to D, and then turn counter-clockwise, pivoting with the left foot to form a right L-stance toward C while blocking to C with the right knife-hand.
Clockwise turning is not reasonable.









Bring the opposite side fist in front of the shoulder at the moment of block.



Rear Foot Stance



* Both the method and procedure of exercise for a rear foot stance knife-hand obverse low inward block are the same.

66. Walking Stance Twin Knife-Hand Horizontal Block
(Gunnun So Sang Sonkal Soopyong Makgi)

Forward Stepping Block

Right walking ready stance

1. Move the left foot to D to form a left walking stance toward D while blocking, and then execute a checking block with an X-fist while forming a right rear foot stance toward D, pulling the left foot.





ii. Move the right foot to D to form a right walking stance toward D while blocking, and then execute a checking block with an X-fist while forming a left rear foot stance toward D, pulling the right foot.







67. Walking Stance Twin Knife-Hand Inward Strike
(Gunnun So Sang Sonkal Anuro Taerigi)

a. Forward Stepping Strike

Right walking ready stance

i. Move the left foot to D, forming a left walking stance toward D while striking, and then execute a front strike with the right back fist while shifting to D, maintaining the same stance toward D.





ii. Move the right foot to D to form a right walking stance toward D while striking, and then execute a front strike with the left back fist while shifting to D, maintaining the same stance toward D.









b. Backward Stepping Strike

i. Move the left foot to C to form a right walking stance toward D while striking, and then execute a front strike with the right back fist while shifting to C, maintaining the same stance toward D.

ii. Move the right foot to C to form a left walking stance toward D while striking, and then execute a front strike with the left back fist while shifting to C, maintaining the same stance toward D.







68. L-Stance Straight Elbow Downward Thrust
(Niunja So Sun Palkup Naeryo Tulgi)

a. Forward Stepping Thrust

Right L-ready stance

i. Move the right foot to D to form a left L-stance toward D while thrusting with the right straight elbow, and then cross the left foot over the right foot, forming a right X-stance toward D while executing an upward punch with the left fist.





ii. Move the left foot to D, forming a right L-stance toward D while thrusting with the left straight elbow, and then cross the right foot over the left foot to form a left X-stance toward D while executing an upward punch with the right fist.





b. Backward Stepping Thrust

i. Move the right foot to C to form a right L-stance toward D while thrusting with the left straight elbow, and then bring the left foot to the right foot, forming a right X-stance toward D while executing an upward punch with the right fist.





ii. Move the left foot to C to form a left L-stance toward D while thrusting with the right straight elbow, and then bring the right foot to the left foot, forming a left X-stance toward D while executing an upward punch with the left fist.




c. Forward Treble Step Turning

Move the left foot to D and the right to D, then turn counter-clockwise, pivoting with the right foot to form a left L-stance toward C while thrusting with the right straight elbow.
Clockwise turning is not practical.









At the start of thrusting, keep both back fists faced upward.



69. Rear Foot Stance Straight Elbow Downward Thrust
(Dwitbal So Sun Palkup Naeryo Tulgi)

The method of thrusting remains the same as that of an L-stance straight elbow downward thrust.

Forward Stepping Thrust

Left walking ready stance.

i. Move the right foot to D to form a left rear foot stance toward D while thrusting with the right straight elbow, and then execute a crescent strike with the left arc-hand while forming a right walking stance toward D, slipping the right foot.







ii. Move the left foot to D to form a right rear foot stance toward D while thrusting with the left straight elbow, and then execute a crescent strike with the right arc-hand while forming a left walking stance toward D, slipping the left foot.



70. Sitting Stance Inner Forearm Parallel Block
(Annun So Anpalmok Narani Makgi)

a. Side Double Stepping Block Toward B

X-ready stance.

i. Move the left foot to B to form a sitting stance toward D while blocking, and then cross the right foot over the left foot, forming a left X-stance toward D while executing a turning punch with the left fist.

ii. Repeat i.





b. Side Double Stepping Toward A

i. Move the right foot to A to form a sitting stance toward D while blocking, and then cross the left foot over the right foot, forming a right X-stance toward D while executing a turning punch with the right fist.

ii. Repeat i.





c. Side Step-Turning

Move the right foot to B turning Counter-clockwise to form a sitting stance toward C while blocking.
Clockwise turning is not realistic.





At the start of blocking, keep the forearms crossed in front of the solar plexus with both side fist faced downward.



Side View

71. Sitting Stance Reverse Knife-Hand Parallel Block
(Annun So Sonkaldung Narani Makgi)

Both the method and procedure of exercise are the same as for a sitting stance inner forearm parallel block.





Top View



72. Mid-Air Kick *(Twio Dolmyo Chagi)*

a. Spinning 180 degrees.

Right L-ready stance.

i. Jump to execute a mid-air kick to B with the right foot while spinning clockwise, and then land to B to form a left L-stance toward B while executing a knife-hand guarding block.





ii. Jump to execute a mid-air kick to B with the left foot while spinning counter-clockwise, and then land to B to form a right L-stance toward B while executing a knife-hand guarding block.

b. Spinning 360 degrees

Left L-ready stance

i. Jump while running to execute a mid-air kick to B with the right foot, spinning clockwise, and then land to B to form a left L-stance toward B while executing a forearm guarding block.











ii. Jump while running to execute a mid-air kick to B with the left foot, spinning counter-clockwise, and then land to B to form a right L-stance toward B while executing a forearm guarding block.





73. X-Stance Knife-Hand Side Strike
(Kyocha So Sonkal Yop Taerigi)

a. Side Stepping Strike Toward A.

Sitting ready stance.

i. Cross the left foot over the right foot to form a right X-stance toward D while striking to A with the right knife-hand, and then move the right foot to A, forming a sitting stance toward D while executing a wedging block with the outer forearm.

ii. Repeat i.





b. Side Stepping Strike Toward B.

i. Cross the right foot over the left foot to form a left X-stance toward D while striking to B with the left knife-hand, and then move the left foot to B, forming a sitting stance toward D while executing a wedging block with the outer forearm.

ii. Repeat i.





* 1. At the start of striking, keep the back forearms crossed in front of the chest, placing the striking one on the other.

2. Keep the body side facing the target at the moment of impact.





74. X-Stance Side Fist Side Strike
(Kyocha So Yop Joomuk Yop Taerigi)

Both the method and procedure are same as for an X-stance knife-hand side strike.

Side View





75. Outward Vertical Kick *(Bakuro Sewo Chagi)*

a. Side Stepping Kick Toward A

Left walking ready stance.

i. Kick to A with the right footsword, and then lower it to A in a jumping motion to form a right X-stance toward D while striking to A with the right knife-hand.

ii. Repeat i.







Ready Posture

b. Side Stepping Kick Toward B

i. Kick to B with the left footsword, and then lower it to B in a jumping motion, forming a left X-stance toward D while striking to B with the left knife-hand.

ii. Repeat i.













The attacking tool-in this case footsword must be vertical to the target at the moment of impact.





76. Close Stance Knife-Hand Parallel Block
(Moa So Sonkal Narani Makgi)

a. Side Stepping Block Toward A

Sitting ready stance.

i. Bring the left foot to the right foot to form a close stance toward D while blocking, and then move the right foot to A, forming a sitting stance toward D while executing a turning punch with the right fist.

ii. Repeat *i*.





b. Side Stepping Block toward B.

i. Bring the right foot to the left foot to form a close stance toward D while blocking, and then move the left foot to B, forming a sitting stance toward D while executing a turning punch with the left fist.

ii. Repeat *i*.





* 1. At the start of blocking, keep both back fists half facing the front.
  2. Keep the forearm straight with the outer forearm facing the front at the moment of block.





77. Close Stance Outer Forearm Parallel Block
(Moa So Bakat Palmok Narani Makgi)

Both the method and procedure of exercise are the same as for a close stance knife-hand parallel block.



Side View



78. Pick-Shape Kick *(Gokwang-I Chagi)*

a. Forward Stepping Kick with a Back Heel

Left walking ready stance

i. Kick to D with the right back heel, and then lower it to D in a stamping motion to form a right fixed stance toward D while executing a downward strike with the right knife-hand.





ii. Kick to D with the left back heel, and then lower it to D in a stamping motion to form a left fixed stance toward D while executing a downward strike with the left knife-hand.







Back Heel



b. Forward Stepping Kick with the Ball of the Foot

Both the method and procedure of exercise are the same except that the leg is slightly bent at the moment of impact.







79. Sitting Stance Twin Palm Rising Block
(Annun So Sang Sonbadak Chookyo Makgi)

a. Side Stepping Block Toward A

Close ready stance C.

i. Move the right foot to A forming a sitting stance toward D while blocking, and then bring the left foot to the right foot to form a close stance toward D while executing a horizontal strike with a twin knife-hand.

ii. Repeat i.





b. Side Stepping Block Toward B

i. Move the left foot to B, forming a sitting stance toward D while blocking, and then bring the right foot to the left foot to form a close stance toward D while executing a horizontal strike with a twin kinfe-hand.

ii. Repeat i.











Both the method and procedure are the same for a parallel stance twin palm rising block.







80. L-Stance X-Fist Pressing Blcok
(Niunja So Kyocha Joomuk Noollo Makgi)

a. Forward Stepping Block

Left L-ready stance

i. Move the left foot to D, forming a right L-stance toward D while blocking, and then execute an upset punch to D with a twin fist, maintaining the same stance toward D.





ii. Move the right foot to D, forming a left L-stance toward D while blocking, and then execute an upset punch to D with a twin fist, maintaining the same stance toward D.

side View





b. Backward Stepping Block

i. Move the right foot to C to form a right L-stance toward D while blocking, and then execute a low front snap kick to D with the left foot while executing a wedging block with the inner forearm.







ii. Lower the left foot to C, forming a left L-stance toward D while blocking, and then esecute a low front snap kick to D with the right foot whike executing a wedging block with the inner forearm.

* Rear foot stance X-fist pressing block can be exercised in the same way.



L-Stance



Side View

Rear Foot Stance

81. Sitting Stance Twin Back Fist Horizontal Strike
(Annun So Sung Dung Joomuk Soopyong Taerigi)

a. Side Stepping Strike Toward A

Close stance with a heaven hand

i. Move the right foot to A forming a sitting stance toward D while striking, and then bring the left foot to the right foot to form a close stance toward D while execting a hooking block to D with the right palm.

ii. Repeat i.





b. Side stepping Strike Toward B

i. Move the left foot to B to form a sitting stance toward D while striking and then bring the right foot to the left foot, forming a close stance toward D while executing a hooking block to D with the left palm.





c. **Side Step-Turning**

Assume a sitting stance toward D.

Move the right foot to B turning clockwise to form a sitting stance toward C while striking.
Conter-clockwise turning is not logical.







82. Sitting Stance Twin Back Hand Horizontal Strike

(Annun So Sang Sondung Soopyong Taerigi)

Both the method and procedure of exercise are the same as those of a sitting stance twin back fist horizontal strike.





Side View



83. Rear Foot Stance Reverse Vertical Punch
(Dwitbal So Bandae Sewo Jirugi)

a. Forward Stepping Punch

Left walking ready stance

i. Move the right foot to D to form a left rear foot stance toward D while punching to D with the right fist, and then enecute a downward strike with the right back hand while forming a left L-stance toward D, slipping the right foot.





ii. Move the left foot to D, forming a right rear foot stance toward D while punching to D with the left fist, and then execute a downward strike with the left back hand while forming a right L-stance toward D, slipping the left foot.





b. Backward Stepping Punch

i. Move the left foot to C to form a left rear foot stance toward D while punching to D with the right fist, and then execute a pressing block with the left forefist while forming a right walking stance toward D, slipping the right foot.

ii. Move the right foot to C to form a right rear foot stance toward D while punching to D with the left fist, and then execute a pressing block with the right forefist while forming a left walking stance toward D, slipping the left foot.







* L-stance reverse vertical punch can be exercised in the same way.





L-Stance

84. L-Stance Reverse Vertical Punch
(Niunja So Sewo Jirugi)

Both the method and procedure of exercise remain the same as those of a rear foot stance vertical punch.

a. Forward Stepping Punch





Side View



b. Backward Stepping Punch





Application



85. X-Stance X-Fist Pressing Block

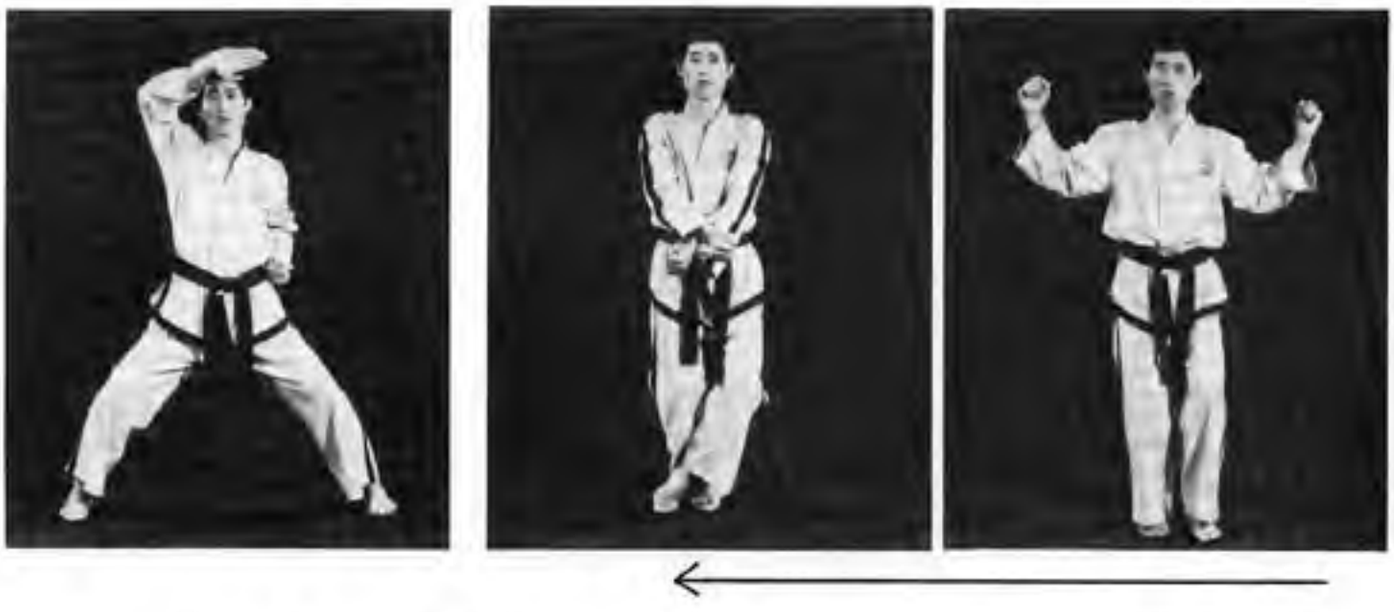
(Kyocha So Kyocha Joomuk Noollo Makgi)

a. Side Stepping Block Toward A

Sitting ready stance

i. Cross the left foot over the right foot to form a right X-stance toward D while blocking, and then move the right foot to A to form a sitting stance toward D while executing a rising block with the right knife-hand.

ii. Repeat i



b. Side Stepping Block Toward B

i. Cross the right foot over the left foot to form a left X-stance toward D while blocking, and then move the left foot to B to form a sitting stance toward D while executing a rising block with the left knife-hand.

ii. Repeat i.



86. Inward Vertical Kick *(Anuro Sewo Chagi)*

a. Forward Stepping Kick.

Left walking ready stance

i. Kick to D with the right reverse footsword, and then lower it to D to form a right walking stance toward D while executing a middle crescent punch with the right fist.





ii. Kick to D with the left reverse footsword, and then lower it to D, forming a left walking stance toward D whike executing a middle crescent punch with the left fist.





b. Backward Step-Turning

Assume a right walking stance toward D.

Kick to C with the right reverse footsword, turning counter-clockwise. Clockwise turning is not possible.

Application











87. Close Stance Back Fist Horizontal Strike

(Moa So Dung Joomuk Soopyong Taerigi)

a. Side Stepping Strike Toward A

Sitting ready stance

i. Bring the left foot to the right foot to form a close stance toward D while striking to A with the right back fist, and then move the right foot to A to form a sitting stance toward D while executing a low front block with the right palm, bringing the left finger belly on the right inner forearm.

ii. Repeat i.





b. Side Stepping strike Toward B

i. Bring the right foot to the left foot to form a close stance toward d while striking to B with the left back fist, and then move the left foot to B to form a sitting stance toward D while executing a low front block with the left palm, bringing the right finger belly on the left inner forearm.

ii. Repeat i.





88. Sitting Stance Knife-Hand Low Side Block
(Annun So Sonkal Najunde Yop Makgi)

a. Side Stepping Block Toward A

X-ready stance.

i. Move the right foot to A, forming a sitting stance toward D while blocking to B with the left knife-hand, and then cross the left foot over the right foot to form a right X-stance toward D while executing a rising block with a twin palm.

ii. Repeat i.





b. Side Stepping Block Toward B

i. Move the left foot to B to form a sitting stance toward D while blocking to A with the right knife-hand, and then cross the right foot over the left foot to form a left X-stance toward D while executing a rising block with a twin palm.

ii. Repeat i.





89. Rear Foot Stance Twin Palm Pressing Block
(Dwitbal So Sang Sonbadak Noollo Makgi)

a. Forward Stepping Block

Left walking ready stance.

i. Move the right foot to D, forming a left rear foot stance toward D while blocking, and then execute a horizontal thrust with a twin elbow while forming a right walking stance toward D, slipping the right foot.





ii. Move the left foot to D, forming a right rear foot stance toward D while blocking, and then execute a horizontal thrust with a twin elbow while forming a left walking stance toward D, sliping the left foot.









b. Forward Double Step-Turning

Assume a left rear foot stance toward D.

Move the left foot to D, and then turn counter-clockwise pivoting with the left foot to form a right rear foot stance toward C while blocking with a twin palm.
Clockwise turning is not reasonable.







90 Walking Stance Outer Forearm W-Shape Block
(Gunnun So Bakat Palmok San Makgi)

a. Forward Stepping Block

Right walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while blocking, and then execute a low front block with the right reverse knife-hand, bringing the left finger belly on the right back forearm, maintaining the same stance toward D.





ii. Move the right foot to D, forming a right walking stance toward D while blocking, and then execute a low front block with the left reverse knife-hand, bringing the right finger belly on the left back forearm, maintaining the same stance toward D.





Top View







*i. Keep the forearms crossed at the center of the chest with both palms faced the defender.

ii. Keep the knife-hand half facing the opponent at the moment of block.

b. Backward Stepping Block

i. Move the left foot to C, forming a right walking stance toward D while blocking, and then execute a back snap kick with the left foot.

ii. Lower the right foot to C to form a left walking stance toward D while blocking, and then execute a back snap kick with the left foot.







c. Backward Double Step-Turning

Move the left foot to C, and then turn clockwise or counterclockwise, pivoting with the left foot to form a right walking stance toward C whike blocking.











91. Walking Stance Knife-Hand W-Shape Block
(Gunnun So Sonkal San Makgi)

The method of blocking is the same as that of a walking stance outer forearm W-shape block.

Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D, forming a left walking stance toward D while blocking, and then execute a pressing block with a twin palm, maintaining the same stance toward D.





ii. Move the right foot to D to form a right walking stance toward D while blocking, and then execute a pressing block with a twin palm, maintaining the same stance toward D.




Side View



92. L-Stance Reverse Knife-Hand Low Guarding Block
(Niunja So Sonkal dung Najunde Daebi Makgi)

a. Forward Stepping Block

Right L-ready stance.

i. Move the right foot to D to form a left L-stance toward D while blocking to D in a circular motion, and then execute a rising block with an X-fist while forming a right walking stance toward D, slipping the right foot.





ii. Move the left foot to D to form a right L-stance toward D while blocking to D in a circular motion, and then execute a rising block with an X-fist while forming a left walking stance toward D, slipping the left foot.















b. Backward Stepping Block

i. Move the right foot to C to form a right L-stance toward D while blocking to D, and then execute a horizontal thrust with a twin elbow while forming a left walking stance toward D, slipping the right foot.

ii. Move the left foot to C to form a left L-stance toward D while blocking to D, and then execute a horizontal thrust with a twin elbow while formin a right walking stance toward D, slipping the left foot.





c. Forward Step Turning

Move the left foot to D turning clockwise to form a left L-stance toward C while blocking to C in a circular motion.
Counter-clockwise turning is not logical.




93. Rear Foot Stance Reverse Knife-Hand Low Guarding Block

(Dwitbal So Sonkaldung Najunde Daebi Makgi)

The method of blocking is the same as for an L-stance reverse knife-hand low guarding block.

Forward Stepping Block

Left walking ready stance.

i. Move the right foot to D, forming a left rear foot stance toward D while blocking to D, and then execute an outward vertical kick to D with the left foot.







ii. Lower the left foot to D to form a right rear foot stance toward D while blocking to D, and then execute an outward vertical kick to D with the right footsword.







94. L-Stance Reverse Knife-Hand Guarding Block
(Niunja So Sonkaldung Daebi Makgi)

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D, whike blocking to D, and then move the right foot to the left foot to form a close stance toward D while executing a W-shape block with the knife-hand.





ii. Move the right foot to D to form a left L-stance toward D while blocking to D, and then move the left foot to the right foot, forming a close stance toward D while executing a W-shape block with the knife-hand.





At the start of blocking, keep both back fists faced upward.





b. Backward Stepping Block

i. Move the right foot to C to form a right L-stance toward D while blocking to D, and then bring the left foot to the right foot to form a close stance toward D while executing a W-shape block with the outer fore arm.

ii. Move the left foot to C, forming a left L-stance toward D while blocking to D, and then bring the right foot to the left foot to form a close stance toward D while executing a W-shape block with the outer forearm.







95. Mid-Air Strike *(Twio Dolmyo Taerigi)*

a. Spinning 180 degrees

Right L-ready stance.

i. Jump to execute an outward strike to B with the right knife-hand spinning clockwise, and then land to B, forming a left L-stance toward B.

ii. Jump to execute an outward strike to B with the left knife-hand spinning counter-clockwise, and then land to B, forming a right L-stance toward B.





b. Spinning 360 degrees

Left L-ready stance

i. Jump to execute an outward strike to B with the right knife-hand spinning clockwise, and then land to B, forming a left L-stance toward B.

ii. Jump to execute an outward strike to B with the left knife-hand spinning counter-clockwise, and then land to B, forming a right L-stance toward B.







* Both the method and procedure of exerse for a mid-air strike with a side fist remain the same.

* Mid-air strike with a back fist can be exercised in the same way.



Side Fist

Back Fist







96. Sitting Stance Reverse Knife-Hand Wedging Block
(Annun So Sonkaldung Hechyo Makgi)

a. Side Stepping Block Toward A

X-ready stance.

i. Move the right foot to A, forming a sitting stance toward D while blocking, and then cross the left foot over the right foot to form a right X-stance toward D while executing a parllel block with the outer forearm.
ii. Repeat i.





b. Side Stepping Block Toward B

i. Move the left foot to B, forming a sitting stance toward D whike blocking, and then cross the right foot over the left foot to form a left X-stance toward D while executing a parallel block with the outer forearm.
ii. Repeat i.





c. Side Step-Turning

Move the right foot to B, turning clockwise to form a sitting stance toward C while blocking with a reverse knife-hand.
Counter-clockwise turning is not practical.





Keep the forearms crossed in front of the solar plexus.



Side View

97. Sitting Stance Inner Forearm Wedging Block
(Annun So Anpalmok Hechyo Makgi)

Both the method and procedure of exercise are the same as for a sitting stance reverse knife-hand wedging block.







98. Flying High Kick *(Twimyo Nopi Chagi)*

a. Running Kick Toward B

i. Run and Jump to execute a flying high kick with the right foot, and then land to B to form a right fixed stance toward B while executing a checking block with an X-knife-hand.





ii. Run and jump to execute a flying high kick with the left foot, and then land to B to form a left fixed stance toward B while executing a checking block with an X-knife-hand.

b. Spot Kick Toward B

i. Jump to execute a flying high kick with the right foot, and then land on the same spot to form a right X-stance toward B while executing a vertical punch to B with a twin fist.

ii. Jump to execute a flying high kick with the left foot, and then land on the same spot to form a left X-stance toward B while executing a vertical punch to B with a twin fist.















99. Sitting Stance Reverse Knife-Hand W-Shape Block
(Annun So Sonkaldung San Makgi)

a. Side Stepping Block Toward A

Parallel ready stance.

i. Move the right foot to A to form a sitting stance toward D while blocking, and then slide to A, maintaining the same stance toward D while executing a W-shape block with the outer forearm.

ii. Repeat i.





b. Side Stepping Block Toward B

Assume a parallel ready stance.

i. Move the left foot to B to form a sitting stance toward D while blocking, and then slide to B, maintaining the same stance toward D while executing a W-shape block with the outer forearm.





Side View







* 1. Keep the forearms crossed in front of the epigastrium with both back fists faced upward at the start of blocking.

2. Keep the reverse knife-hand half facing the opponent at the moment of block.





100. Sitting Stance Inner Forearm W-Shape Block
(Annun So Anpalmok San Makgi)

The method of blocking remains the same as that of a sitting stance reverse knife-hand W-shape block.

a. Side Stepping Block Toward A

X-ready stance.

i. Move the right foot to A, forming a sitting stance toward D while blocking, and then cross the left foot over the right foot to form a right X-stance toward D while executing a wedging block with the knife-hand.

ii. Repeat i.





b. Side Stepping Block Toward B

i. Move the left foot to B, forming sitting stance toward D while blocking, and then cross the right foot over the left foot to form a left X-stance toward D while executing a wedging block with the knife-hand.

ii. Repeat i.







101. Flying Side Front Kick *(Twimyo Yobap Chagi)*

a. Toward D

Walking ready stance.

i. Jump to execute a side front kick to D with the right foot while flying toward D, and then land to D to form a right X-stance toward BD while executing a checking block with an X-knife-hand.





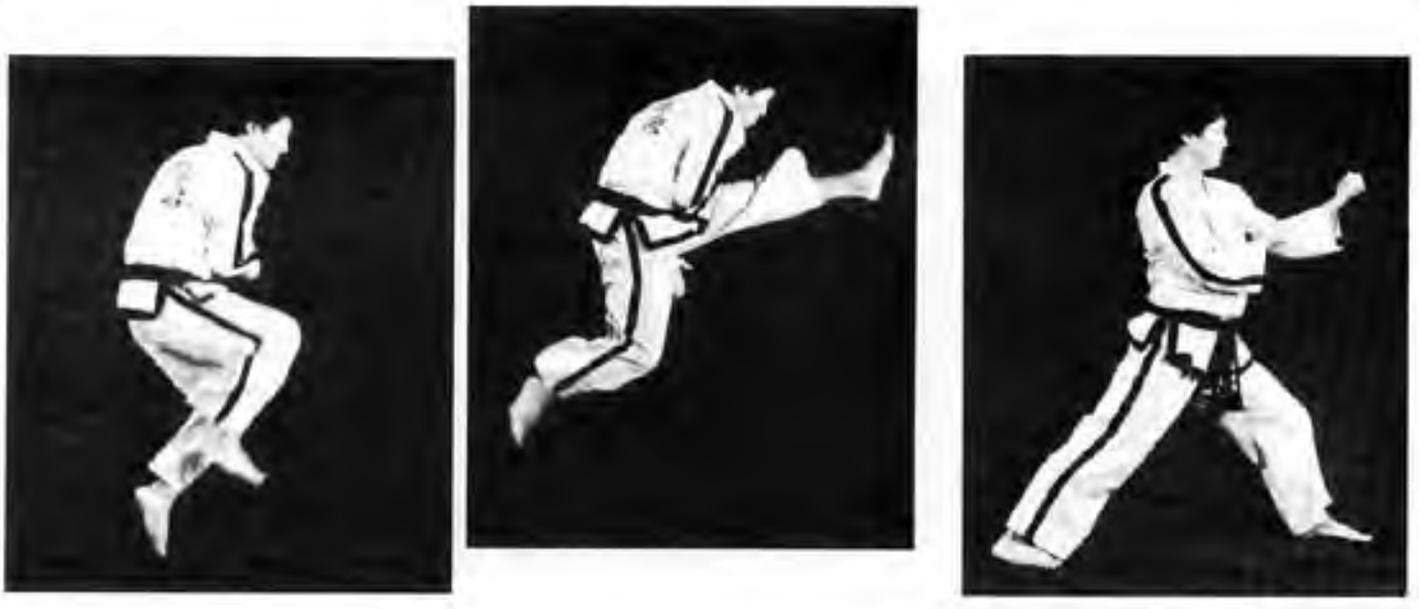
ii. Jump to execute a side front kick to D with the left foot while flying toward D, and then land to D to form a left X-stance toward AD while executing a checking block with an X-knife-hand.





b. Toward B

i. Jump to execute a side front kick to B with the left foot while flying toward B, and then land to B to form a left walking stance toward B while blocking with the left double forearm.



ii. Jump to execute a side front kick to B with the right foot while flying toward B, and then land to B to form a right walking stance toward B while blocking with the right double forearm.



102. Downward Kick *(Naeryo Chagi)*

a. Side Stepping Kick Toward A

X-Ready Stance.

i. Kick to AD with the right foot, and then lower it to A in a stamping motion to form a left L-stance toward D while executing a downward strike to A with the right back fist.

ii. Repeat i.





b. Side Stepping Kick Toward B

i. Kick to BD with the left foot, and then lower it to B in a stamping motion to form a right L-stance toward D while executing a downward strike to B with the left back fist.

ii. Repeat i.





c. Side Step-Turning

Assume a sitting stance toward D.
Kick to BC with the right foot turning clockwise.
Counter-clockwise turning is not logical.











103. L-Stance Double Fist Low Punch
(Niunja So Doo Joomuk Najunde Jirugi)

a. Forward Stepping Punch

Right L-Ready Stance.

i. Move the right foot to D, forming a left L-stance toward D while punching to D, and then execute a sweeping kick to AD with the left back heel, supporting the body with both palms.





ii. Lower the left foot to D, forming a right L-stance toward D while punching to D, and then execute a sweeping kick to BD with the right back heel, supporting the body with both palms.









b. Backward Stepping Punch

i. Move the right foot to C, forming a right L-stance toward D while punching to D, and then execute a sweeping kick to BC with the left back heel supporting the body with both palms.

ii. Lower the left foot to C to form a left L-stance toward D while punching to D, and then execute a sweeping kick to AC with the right back heel, supporting the body with both palms.



104. Walking Stance Upper Back Elbow Strike
(Gunnun So Widwit Palkup Taerigi)

a. Forward Stepping Strike

Right walking ready stance.

i. Move the left foot to D to form a left walking stance toward D while executing a right upper back elbow strike, and then punch to D with the left fist while shifting the body to D, maintaining the same stance toward D.





ii. Move the right foot to D, forming a right walking stance toward D while executing a left upper back elbow strike, and then punch to D with the right fist while shifting the body to D, maintaining the same stance toward D.





Keep the right side fist faced upward with the body half facing at the moment of impact.





b. Backward Stepping Strike

i. Move the left foot to C forming a right walking stance toward D while executing a left upper back elbow strike, and then punch to D with the right fist while shifting the body to C, maintaining the same stance toward D.

ii. Move the right foot to C to form a left walking stance toward D while executing a right upper back elbow strike, and then punch to D with the left fist while shifting the body to C, maintaining the same stance toward D.







105. Rear Foot Stance Palm Reverse Downward Block
(Dwitbal So Sonbadak Bandae Naeryo Makgi)

a. Forward stepping Blcok

Right walking ready stance

i. Move the left foot to D, forming a right rear foot stance toward D while blocking with the left palm, and then execute a reight upper back elbow strike while forming a left walking stance toward D, slipping the left foot.



Ready Posture





ii. Move the right foot to D, forming a left rear foot stance toward D while blocking with the right palm, and then execute a left upper back elbow strike while forming a right walking stance toward D, slipping the right foot.







* 1. The blocking tool reaches the target in a circular motion.

2. The palm reaches the same level as the defender's solar plexus at the moment of block.









b. **Backward Sliding Block**

Assume a right walking stance

i. Move the right foot to C in a sliding motion to form a right rear foot stance toward D while blocking with the left palm, and then execute a right upper back elbow strike while forming a left walking stance toward D, slipping the right foot.





ii. Move the left foot to C in a sliding motion to form a left rear foot stance toward D, while blocking with the right palm, and then execute a left upper back elbow strike while forming a right walking stance toward D, slipping the left foot.









* L-stance palm reverse downward block can be exceicised in the same way.







106. Straight Kick *(Jigeau Chagi)*

a. Forward Stepping Kick

Left walking ready stance.

i. Kick to D with the right foot, and then lower it to D, forming a left L-stance toward D while executing a downward block with a twin palm.





ii. Kick to D with the left foot, and then lower it to D, forming a right L-stance toward D while executing a downward block with a twin palm.











b. Backward Stepping Kick

i. Kick to C with the left foot, and then lower it to C in a jumping motion to form a left X-stance toward D while executing a downward block with a twin palm.

ii. Kick to C with the right foot, and then lower it to C in a jumping motion to form a right X-stance toward D while executing a downward block with a twin palm-







107. Walking Stance Forearm Reverse Front Block
(Gunnun So Palmok Bandae Apmakgi)

a. Forward Stepping Block

Parellel ready stance.

i. Move the right foot to D to form a right walking stance toward D while blocking with the left forearm, and then execute a straight kick to D with the left foot.





ii. Lower the left foot to D to form a left walking stance toward D while blocking with the right forearm, and then execute a straight kick to D with the right foot.





b. Backward Stepping Block

i. Move the left foot to C forming a right walking stance toward D while blocking with the left forearm, and then execute a straight kick to C with the right foot.

ii. Lower the right foot to C to form a left walking stance toward D while blocking with the right forearm, and then execute a straight kick to C with the left foot.











108. Walking Stance Knife-Hand Reverse Front Block
(Gunnun So Sonkal Bandae Apmakgi)

a. Forward Stepping Block

Left Walking Ready Stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking with the left knife-hand, and then execute a downward block with the right forearm while forming a left rear foot stance toward D, pulling the right foot.





ii. Move the left foot to D, forming a left walking stance toward D while blocking with the right knifehand, and then execute a downward block with the left forearm while forming a right rear foot stance toward D, pulling the right foot.









b. Backward Stepping Block

i. Move the left foot to C to form a right walking stance toward D while blocking with the left knife-hand, and then execute a downward block with the right forearm while forming a left rear foot stance toward D, pulling the right foot.

ii. Move the right foot to C, forming a left walking stance toward D while blocking with the right knife-hand, and then execute a downward block with the left forearm while forming a right rear foot stance toward D, pulling the left foot.







10 9. Skip Side Piercing Kick *(Duro Gamyo Yopcha Jirugi)*

a. Toward A

Left L-ready stance toward A.

i. Kick to A with the right foot, skipping with the left foot, and then lower the right foot to A to form a sitting stance toward D while executing a parallel block with the outer forearm.

ii. Repeati.



b. Toward B

Right L-ready stance toward B

i. Kick to B with the left foot, skipping with the right foot, and then lower the left foot to B to form a sitting stance toward D while executing a parallel block with the outer forearm.

ii. Repeat i.













110. Skip Reverse Hooking Kick
(Duro Gamyo Bandae Dollyo Goro Chagi)

a. Toward D.

Left L-ready stance.

i. Kick to D with the right foot, skipping with the left foot, and then lower the right foot to D in a stamping motion to form a left L-stanene toward D while executing a downward strike with the right back hand.

ii. Repeat i.









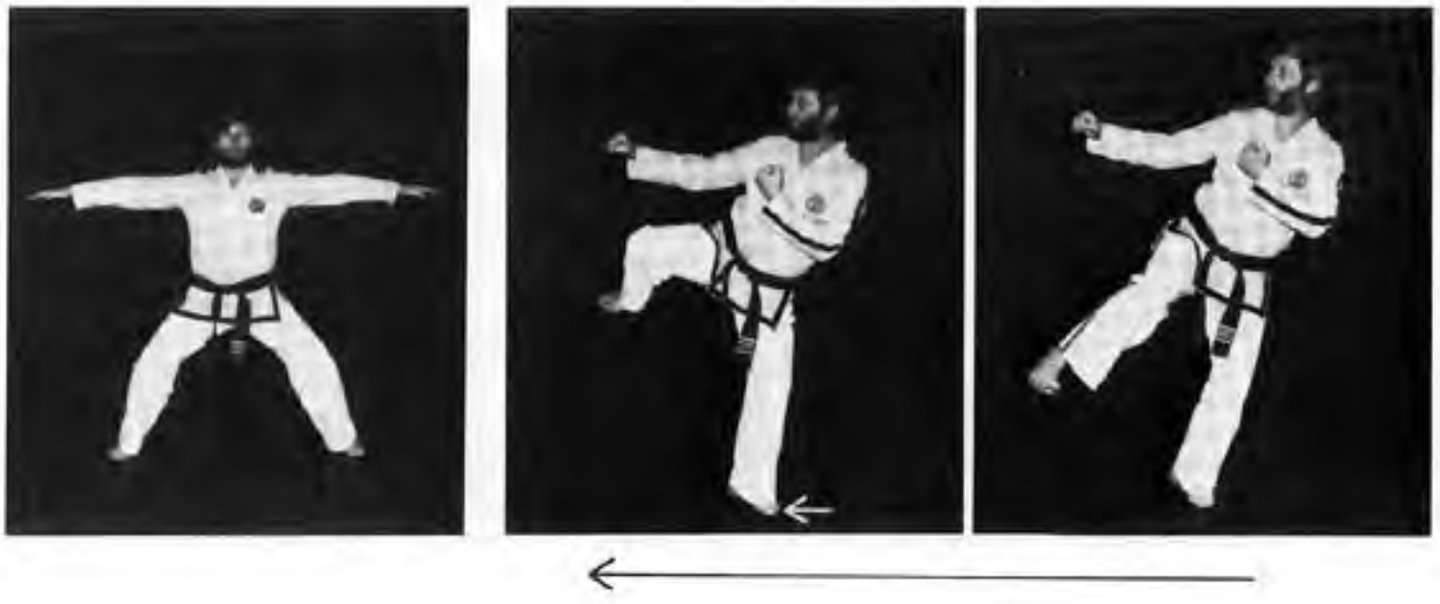


b. **Toward A**

Sitting ready stance

i. Kick to A with the right foot, skipping with the left foot, and then lower the right foot to A, forming a sitting stance toward D while executing a horizontal strike with a twin knife-hand.

ii. Repeat i.



c. **Toward B.**

i. Kick to B with the left foot, skipping with the right foot, and then lower the left foot to B, forming a sitting stance toward B while executing a horizontal strike with a twin knife-hand.

ii. Repeat i.



111. Skip Middle Twisting Kick
(Durogamyo Kaunde Bituro Chagi)

a. Toward D

Left L-ready stance

i. Kick to AD with the right foot, skipping with the left foot, and then lower the right foot to D to form a left L-stance toward D while executing a side back strike with the left back fist.

ii. Repeat i.





b. Toward B

Right L-ready stance toward B

i. Kick to BC with the left foot, skipping with the right foot, and then lower the left foot to B to form a right L-stance toward B while executing a side back strike with the right back foot.

ii. Repeat i.





112. Skip Turning Kick *(Durogamyo Dollyo Chagi)*

a. **Toward B**

Right L-ready stance toward B.

i. Kick to BD with the left foot, skipping with the right foot, and then lower the left foot to B to form a right L-stance toward B while executing a downward block with the left forearm.

ii. Repeat i.





b. **Toward D**

Left L-ready stance

i. Kick to BD with the right foot, skipping with left foot, and then lower the right foot to D to form a left L-stance toward D while executing a downward block with the right forearm.

ii. Repeat i.





113. Walking Stance X-Knife-Hand Rising Block
(Gunnun So Kyocha Sonkal Chookyo Makgi)

a. Forward Stepping Block

Walking ready stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking, and then punch to D with the right fist, slipping the left palm up to the right elbow joint while maintaing the same stance toward D.





ii. Move the left foot to D to form a left walking stance toward D while blocking, and then punch to D with the left fist, slipping the right palm up to the left elbow joint while maintaining the same stance toward D.





b. Backward Stepping Block

i. Move the left foot to C to form a right walking stance toward D while blocking and then punch to D with the right fist, slipping the left palm up the right elbow joint while maintaining the same stance toward D.

ii. Move the right foot to C to form a left walking stance toward D while blocking, and then punch to D with the left fist, slipping the right palm up to the left elbow joint while maintaining the same stance toward D.







c. Backward Double Step Turning

Move the left foot to C and then turn counter-clokwise, pivoting with the left foot to form a right walking toward C while blocking. Clockwise turning is not practical.







114. Walking Stance-X-Fist Rising Block

(Gunnun So Kyocho Joomuk Chookyo Makgi)

The Method of blocking remains the same as for a walking stance X-knife-hand rising block.

a. Forward Stepping block

Close stance with a heaven hand.

i. Move the left foot to D, forming a left walking stance toward D while blocking, and then execute an upward kick with the right knee, pulling both palms toward the knee.





ii. Lower the right foot to D to form a right walking stance toward D while blocking, and then execute an upward kick with the left knee, pulling both palm, towards the knee.





b. **Backward Stepping Block**

i. Move the left foot to C, forming a right walking stance toward C while blocking and then execute a back piercing kick to C with the right foot.





ii. Lower the right foot to C to form a left walking stance toward D while blocking and then execute a back piercing kick to C with the left foot.

c. **Spot Turning**

Turn clockwise pivoting with the right foot to form a right walking stance toward C while executing a rising block with an X-fist





115. L-Stance Obverse Vertical Punch *(Niunja So Baro Sewo Jirugi)*

a. Forward Stepping Punch

Close ready stance A.

i. Move the left foot to D to form a right L-stance toward D while punching to D with the right fist, and then execute a middle twisting kick to AD with the right instep.





ii. Lower the right foot to D, forming a left L-stance toward D while punching to D with the left fist, and then execute a middle twisting kick to BD with the left instep.




b. Backward Stepping Punch

i. Move the right foot to C to form a right L-stance toward D while punching to D with the right fist, and then execute a low side front snap kick to D with the left instep.

ii. Lower the left foot to C, forming a left L-stance toward D while punching to D with the left fist, and then execute a low side front snap kick to D with the right instep.





* Rear foot stance obverse vertical punch can be exercised in the same way.





116. L-Stance Reverse Knife-Hand Low Inward Block
(Niunja So Sonkaldung Najunde Anuro Makgi)

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while blocking with the left reverse knife-hand, and then execute an inward vertical kick to BD with the right reverse footsword.





ii. Lower the right foot to D to form a left L-stance toward D while blocking with the right reverse knife-hand, and then execute an inward vertical kick to AD with the left reverse footsword.





b. Backward Stepping Block

i. Move the right foot to C, forming a right L-stance toward D while blocking with the left reverse knife-hand, and then execute an outward vertical kick to BC with the left footsword.





ii. Lower the left foot to C, forming a left L-stance toward D while blocking with the right reverse knife-hand, and then execute an outward vertical kick to AC with the right footsword.

c. Spot-Turning

Turn counter-clockwise, pivoting with the right foot to form a right L-stance toward C while blocking with the left reverse knife-hand.






*1. Bring the opposite side fist in front of the shoulder at the moment of impact.
2. Keep the blocking reverse knife-hand faced upward at the start of blocking.

117. Rear Foot Stance Middle Knuckle Fist High Reverse Vertical Punch

(Dwitbal So Joongji Joomuk Nopunde Bandae Sewo Jirugi)

a. Forward Stepping Punch

Left walking ready stance

i. Move the right foot to D to form a left rear foot stance toward D while punching to D with the right middle knuckle fist, and then execute a rising block with an X-knife-hand while forming a right walking stance toward D, slipping the right foot.





ii. Move the left foot to D to form a right rear foot stance toward D while punching to D with the left middle knuckle fist, and then execute a rising block with an X-knife-hand while forming a left walking stance toward D, slipping the left foot.









b. Backward Stepping Punch

i. Move the left foot to C to form a left rear foot stance toward D while punching to D with the right middle knuckle fist and then execute a rising block with an X-knife-hand toward D while forming a right walking stance toward D, slipping the left foot.

ii. Move the right foot to C, forming a right rear foot stance toward D while punching to D with the left middle knuckle fist, and then execute a rising block with an X-knife-hand toward D while forming a left walking stance toward D, slipping the right foot.







118. Rear Foot Stance Straight Knife-Hand Checking Block
(Dwitbal So Sun Sonkal Momchau Makgi)

a. Forward Stepping Block

Right Walking ready stance

i. Move the left foot to D to form a right rear foot stance toward D while blocking with the left straight knife-hand, and then strike to D with the right arc-hand while forming a left walking stance toward D, slipping the left foot.





ii. Move the right foot to D, forming a left rear foot stance toward D while blocking with the right straight knife-hand, and then strike to D with the left arc-hand while forming a right walking stance toward D, slipping the right foot.





b. Backward Stepping Block

i. Move the left foot to C to form a left rear foot stance to D while blocking with the right straight knife-hand, and then strike to D with the left arc-hand while forming a right walking stance toward D, slipping the left foot.

ii Move the right foot to C to form a right rear foot stance toward D while blocking with the left straight knife-hand and then strike to D with the right arc-hand while forming a left walking stance toward D, slipping the right foot.





Keep the knife-hand faced the front at the moment of block.

L-stance straight knife-hand checking block can be excercised in the same way.





Side View



119. X-Stance Twin Straight Knife-Hand Checking Block
(Kyocha So Sun Sonkal Momchau Makgi)

a. Side Double Stepping Block Toward A

Parallel ready stance.

i. Cross the left foot over the right foot to form a right X-stance toward D while blocking, and then move the right foot to A, forming, a parellel stance toward D while executing a right horizontal punch.

ii. Repeat i.





b. Side Double Stepping Blcok Toward B

i. Cross the right foot over the left foot to form a left X-stance toward D while blocking, and then move the left foot to B, forming a parellel stance toward D while executing a left horizontal punch.

ii. Repeat i.





c. Side Double Stepping Block Toward D

Parallel ready stance toward B.

i. Cross the left foot over the right foot to form a right X-stance toward B while blocking, and then move the right foot to D, forming a parellel stance toward B while executing a right horizontal punch.

ii. Repeat i.













120. High Twisting Kick *(Nopunde Bituro Chagi)*

a. Forward Stepping Kick

Left walking ready stance.

i. Execute a high twisting kick with the right foot, and then lower it to D in a stamping motion to form a left L-stance toward D while executing a downward strike with the right back fist.





ii. Execute a high twisting kick with the left foot, and then lower it to D in a stamping motion to form a right L-stance toward D while executing a downward strike with the left back fist.













121. L-Stance Knife-Hand Rising Block
(Niunja So Sonkal Chookyo Makgi)

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while blocking with the left knife-hand and then execute a horizontal strike with a turn back fist while forming a left walking stance toward D, slipping the right foot.





ii. Move the right foot to D, forming a left L-stance toward D while blocking with the right knife- hand, and then execute a horizontal strike with a twin back fist while forming a right walking stance toward D, slipping the left foot.





b. Backward Stepping Block

i. Move the left foot to C to form a left L-stance toward D while blocking with the right knife-hand, and then execute a horizontal strike with a twin back fist while forming a right walking stance toward D, slipping the right foot.

ii. Move the right foot to C to form a right L-stance toward D while blocking with the left knife-hand, and then execute a horizontal strike with a twin back fist while forming a left walking stance toward D, slipping the left foot.

L-Stance Forearm Rising Block

(Niunju So Palmok Chookyo Makgi)

Both the method and the procedure of exceicise are the same as for an L-stance knife-hand rising block.









122. Rear Foot Stance Forearm Rising Block
(Dwitbal So Palmok Chookyo Makgi)

a. Forward Stepping Block

Right walking ready stance.

i. Move the left foot to D forming a right rear foot stance toward D while blocking with the left forearm, and then execute a straight kick to D with the right foot.





ii. Lower the right foot to D to form a left rear foot stance toward D while blocking with the right forearm, and then execute a straight kick to D with the left foot.





b. Spot Turning

Assume a right walking stance toward D.

Turn counter-clockwise pivoting with the right foot to form a right rear foot stance toward C while executing a vertical punch to C with the left middle knuckle fist.





Rear Foot Stance Knife-Hand Rising Block
(Dwitbal So Sonkal Chookyo Makgi)

Both the method and the procedure of exercise remain the same as those of an L-stance forearm rising block.







123. Side Checking Kick *(Yopcha Momchugi)*

a. Forward Stepping Kick

Left L-ready stance

i. Execute a side checking kick to D with the right foot, and then lower it to D, forming a right X-stance toward B while executing a horizontal strike with a twin knife-hand.





ii. Execute side checking kick to D with the left foot, and then lower it to D, to form a left X-stance toward A while executing a horizontal strike with a twin knife-hand.





b. Side Stepping Kick Toward A

i. Execute a side checking kick to A with the right foot, and then lower it to A in a jumping motion to form a right X-stance toward D while executing a downward strike with the right back hand.

ii. Repeat i

c. Side Stepping Kick Toward B

i. Execute a side checking kick to B with the left foot, and then lower it to B in a jumping motion to form a left X-stance toward D while executing a downward strike with the left back hand.

ii. Repeat i







124. L-Stance X-Fist Checking Block

(Niunja So Kyocha Joomuk Momchau Makgi)

a. Forward Stepping Block

Left-ready stance

i. Move the left foot to D to form a right L-stance toward D while blocking, and then execute a side front strike with the right back fist, bringing the left palm to the right back forearm while forming a left one-leg stance toward D, bringing the right foot to the left knee joint.





ii. Lower the right foot to D to form a left L-stance toward D while blocking and then execute a side-front strike with the left back fist, bringing the right palm to the left back forearm while forming a right one-leg stance toward D, bringing the left foot to the right knee joint.





b. Backward Stepping Block

i. Move the right foot to C to form a right L-stance toward D while blocking, and then execute a side front strike with the right back fist, bringing the left palm to the right elbow while forming a right one-leg stance toward D, bringing the left foot to the right knee joint.







ii. Lower the left foot to C to form a left L-stance toward D while blocking, and then execute a side front strike with the left back fist, bringing the right palm to the left elbow while forming a left one-leg stance toward D, bringing the right foot to the left knee joint.





Keep both back fists faced upward at the moment of block.

125. Rear Foot Stance Reverse Knife-Hand Obverse Upward Block

(Dwitbal So Sonkaldung Baro Ollyo Makgi)

a. Forward Stepping Block

Left walking ready stance

i. Move the right foot to D, forming a left rear foot stance toward D while blocking with the left reverse knife-hand, and then execute a vertical punch to D with the right middle knuckle fist while forming a left L-stance toward D, slipping the right foot.







ii. Move the left foot to D, forming a right rear foot stance toward D while blocking with the right reverse knife-hand, and then execute a vertical punch to D with the left middle knuckle fist while forming a right L-stance toward D, slipping the left foot.

b. Forward Double Step-Slide Turning

Move the left foot to D, and then slide to D turning counter-clockwise to form a right rear foot stance toward C while blocking with the right reverse knife-hand. Clockwise turning is not logical.



L-Stance reverse knife-hand obverse upward Bleok can be exercised in the same way.



126. Sitting Stance Twin Straight Forearm Checking Block
(Annun So Sang Sun Palmok Momchau Makgi)

a. Side Double Stepping Block Toward B

X-ready stance

i. Move the left foot to B, forming a sitting stance toward D while blocking, and then cross the right foot over the left foot to form a left X-stance toward D while executing a front block with the right knife-hand.

ii. Repeat i.





b. Side Double Stepping Toward A

i. Move the right foot to A, forming a sitting stance toward D while blocking, and then cross the left foot over the right foot to form a right X-stance toward D while executing a front block with the left knife-hand.

ii. Repeat i.





c. Side Step-Turning

Assume a sitting stance toward D.

Move the left foot to A, forming a sitting stance toward C while blocking.
Counter-clockwise turning is not practical.











127. Waving Kick *(Doro Chagi)*

Spot Kick

Sitting ready stance.

i. Execute a waving kick with the left foot, and then lower it to B to form a sitting stance toward D while executing a front strike with the left back fist.





ii. Execute a waving kick with the right foot, and then lower it to A to form a sitting stance toward D while executing a side block to A with the left outer forearm, keeping the position of the hands as they were.




iii. Execute a waving kick with the left foot, and then lower it to B to form a sitting stance toward D while executing a side block to B with the left outer forearm, keeping the position of the hands as they were.
Repeat ii and iii.



Keep the center of gravity unchanged during the kick.



128. Walking Stance Arc-Hand Reverse Rising Block
(Gunnun So Bandalson Bandae Chookyo Makgi)

a. Forward Stepping Block

Left walking ready stance.

i. Move the right foot to D, forming a right walking stance toward D while blocking with the left arc-hand, and then execute a middle twisting kick to BD with the left knee.





ii. Lower the left foot to D to form a left walking stance toward D while blocking with the right arc-hand, and then execute a middle twisting kick to AD with the right knee.





b. **Backward Stepping Block**

i. Move the left foot to C, forming a right walking stance toward D while blocking with the left arc-hand, and then execute a middle twisting kick to AD with the right knee.

ii. Lower the right foot to C to form a left walking stance toward D while blocking with the right arc-hand, and then execute a middle twisting kick to BD with the left knee.







Spot-Turning

Turn clockwise, pivoting with the right foot to form a right walking stance toward C while blocking with the left arc-hand .







129. Sitting Stance Side Vertical Punch
(Annun So Yop Sewo Jirugi)

a. Side Sitting Punch Toward A

Close ready stance B.

i. Move the right foot to A, forming a sitting stance toward D while punching to A with the right fist, and then bring the left foot to the right foot to form a close stance toward D while executing a checking block with a twin straight forearm.

ii. Repeat i.





b. Side Stepping Punch Toward B

i. Move the left foot to B, forming a sitting stance toward D while punching to B with the left fist, and then bring the right foot to the left foot to form a close stance toward D while executing a checking block with a twin straight forearm.

ii. Repeat i.





c. Side Stepping Punch Toward D

i. Move the right foot to D to form a sitting stance toward B while punching to D with the right fist, and then bring the left foot to the right foot, forming a close stance toward B while executing a checking block with a twin straight forearm.





ii. Move the left foot to D to form a sitting stance toward A while punching to D with the left fist, and then bring the right foot to the left foot, forming a close stance toward A while executing a checking block with a twin straight forearm.




130. Sitting Stance Knife-Hand Guarding Block
(Annun So Sonkal Daebi Makgi)

a. Side Double Stepping Block Toward B.

X-ready stance.

i. Move the left foot to B to form a sitting stance toward D while blocking to B with the left knife-hand, and then cross the right foot over the left foot, forming a left X-stance toward D while punching to D with the left fist.

ii. Repeat i.





b. Side Double Stepping Block Toward A.

i. Move the right foot to A to form a sitting stance toward D while blocking to A with the knife-hand and then cross the left foot over the right foot, forming a right X-stance toward D while punching to D with the right fist.

ii. Repeat i.









c. **Forward Stepping Block.**

i. Move the right foot to D, forming a sitting stance toward B while blocking to C with the knife-hand, and then execute a left high elbow strike to D while forming a right walking stance toward D, pivoting with the left foot.

ii. Move the left foot to D, forming a to D with the knife-hand, and then execute a right high elbow strike to D while forming a left walking stance toward D, pivoting with the right foot.







131. Walking Stance Long Fist Reverse Punch
(Gunnun So Ghin Joomuk Bandae Jirugi)

a. Forward Stepping Punch

Right walking ready stance

i. Move the left foot to D, forming a left walking stance toward D while punching to D with the right long fist, and then execute a low inward block with the left reverse knife-hand while forming a right rear foot stance toward D, pulling the left foot.





ii. Move the right foot to D, forming a right walking stance toward D while punching to D with the left long fist, and then execute a low inward block with the right reverse knife-hand while forming a left rear foot stance toward D, pulling the right foot.





b. **Backward Stepping Punch**

i. Move the left foot to C to form a right walking stance toward D while punching to D with the left long fist, and then execute a checking block with a twin straight forearm while shifting to C, maintaining the same stance toward D.





ii. Move the right foot to C to form a left walking stance toward D while punching to D with the right long fist, and then execute a checking block with a twin straight forearm while shifting to C, maintaining the same stance toward D.

C. Forward Double Step-Turning

Move the right foot to D, and then turn clockwise pivoting with the right foot to form a right walking stance toward C while punching to C with the left long fist.
Counter-clockwise turning is not reasonable.




132. L-Stance Reverse Knife-Hand Reverse Upward Block
(Niunja So Sonkaldung Bandae Ollyo Makgi)

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D to form a right L-stance toward D while blocking with the left reverse knife-hand, and then execute a checking block with an X-fist while shifting to D, maintaining the same stance toward D.





ii. Move the right foot to D to form a left L-stance toward D while blocking with the right reverse knife-hand, and then execute a checking block with an X-fist while shifting to D, maintaining the same stance toward D.





At the start of blocking, keep both back fists faced upward.





b. Backward Stepping Block

i. Move the right foot to C to form a right L-stance toward D while blocking with the left reverse knife-hand, and then punch to D with the right long fist while shifting to C, maintaining the same stance toward D.

ii. Move the left foot to C to form a left L-stance toward D while blocking with the right reverse knife-hand, and then punch to D with the left long fist while shifting to C, maintaining the same stance toward D.







133. L-Stance Twin Palm Horizontal Block.
(Niunja So Sang Sonbadak Soopyong Makgi)

a. Forward Stepping Block

Left L-ready stance.

i. Move the left foot to D, forming a right L-stance toward D while blocking, and then execute a checking block with a twin straight knife-hand while forming a left walking stance toward D, slipping the left foot.





ii. Move the right foot to D to form a left L-stance toward D while blocking, and then execute a checking block with a twin straight knife-hand while forming a right walking stance toward D, slipping the right foot.

b. Backward Treble Step-Jump Turning

Assume a right walking ready stance toward D.

Move the right foot to C and the left foot to C, then jump, spinning clockwise to land to D, forming a left L-stance toward C while executing a forearm guarding block.













134. Front Checking Kick *(Apcha Momchugi)*

a. Forward Stepping Kick

Right walking ready stance.

i. Kick to D with the left foot, and then lower it to D to form a right L-stance toward D while executing a high inward cross-cut with the left flat fingertip.





ii. Kick to D with the right foot, and then lower it to D, forming a left L-stance toward D while executing a high inward cross-cut with the right flat fingertip.



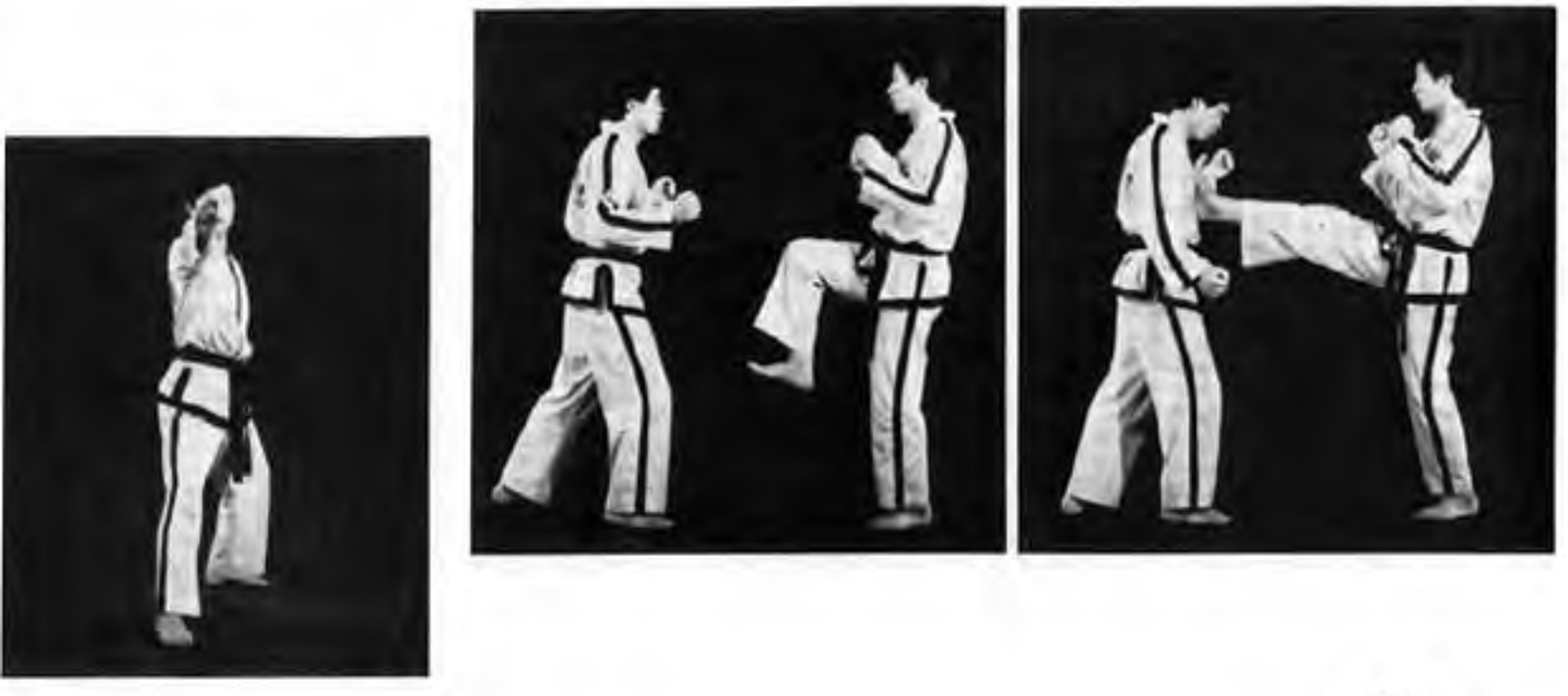


b. Backward Stepping Kick

i. Kick to D with the right foot, and then lower it to C, forming a right rear foot stance toward D while executing a checking block with an X-fist.



ii. Kick to D with the left foot, and then lower it to C, forming a left rear foot stance toward D while executing a checking block with an X-fist.



135. X-Stance Low Punch *(Kyocha So Najunde Jirugi)*

a. Forward Jumping Punch

Right walking ready stance.

i. Jump to D to form a left X-stance toward AD while punching to D with the right fist, slipping the left fist up to the right shoulder, and then move the left foot to D, forming a left walking stance toward D while executing a horizontal block with a twin knife-hand.





ii. Jump to D to form a right X-stance toward BD while punching to D with the left fist, slipping the right fist up to the left shoulder, and then move the right foot to D, forming a right walking stance toward D while executing a horizontal block with a twin knife-hand.





b. Spot-Jump Turning

Assume a right X-stance toward BD

Jump to C turning counter-clockwise to form a left X-stance toward BC while punching to C with the right fist.
Clockwise turning is also possible.











136. Sitting Stance Side Fist Side Strike
(Annun So Yop Joomuk Yop Taerigi)
Forward Stepping Strike

Close ready stance B

i. Move the right foot to D, forming a sitting stance toward B while strike to D with the right side fist, and then execute a high vertical punch to D with the right middle knuckle fist while forming a left L-stance toward D, pulling the right foot.







ii. Move the left foot to D to form a sitting stance toward A while striking to D with the left side fist, and then execute a high vertical punch to D with the left middle knuckle fist while forming a right L-stance toward D, pulling the left foot.





At the start of striking, keep the back forearms crossed in front of the chest, placing the striking one on the other.

137. Walking Stance Side Fist Obverse Front Downward Strike

(Gunnun So Yop Joomuk Baro Ap Naeryo Taerigi)

Forward Stepping Strike

Left walking ready stance

i. Move the right foot to D to D to form a right walking stance toward D while striking with the right side fist, and then execute a high punch to D with the left long fist while forming a left L-stance, pulling the left foot.







ii. Move the left foot to D, forming a left walking stance toward D while striking with the left side fist, and then execute a high punch to D with the right long fist while forming a right L-stance toward D, pulling the right foot.





138. Walking Stance Side Fist Obverse Front Downward Strike
(Gunnun So Yop Joomuk Baro Ap Naeryo Taerigi)

a Forward Stepping Strike

Left walking ready stance.

i. Move the left foot to D, forming a left walking stance toward D while striking with the right back fist, and then execute a high twisting kick with the right foot.





ii. Lower the right foot to D to form a right walking stance toward D while striking with the left back fist, and then execute a high twisting kick with the right foot.





b. Backward Stepping Strike

i. Move the left foot to C, forming a right walking stance toward D while striking with the left back fist, and then execute an outward vertical kick to A with the right footsword.

ii. Lower the right foot to C, forming a left walking stance toward D while striking with the right back fist, and then execute an outward vertical kick to B with the left footsword.





139. Walking Stance Knife-Hand Obverse Front Downward Strike
(Gunnun So Sonkal Baro Ap Naeryo Taerigi)

Both the method and procedure of exercise remain the same as those of a walking stance side fist obverse front downward strike.





140. Side Pushing Kick *(Yopcha Milgi)*

a. Side Stepping Kick Toward A

Sitting ready stance

i. Kick to A with the right foot while moving the left foot beyond the point where the vight foot was, and then lower the right foot to A to form a sitting stance toward D while executing a horizontal block with a twin palm.

ii. Repeat i.





b. Side Stepping Kick Toward B

i. Kick to B with the left foot while moving the right foot beyond the point where the left foot was, and then lower the left foot to B to form a sitting stance toward D while executing a horizontal block with a twin palm.

ii. Repeat i.

















Side pushing kick with a diagonal stance can be exercised in the same way.

141. Rear Foot Stance Bow Wrist Upward Block
(Dwitbal So Sonmokdung Ollyo Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the left foot to D, forming a right rear foot stance toward D while blocking with the left bow wrist, and then execute a horizontal block with a twin palm while forming a left walking stance toward D, slipping the left foot.





ii. Move the right foot to D to form a left rear foot stance toward D while blocking with the right bow wrist, and then execute a horizontal block with a twin palm while forming a right walking stance toward D, slipping the right foot.





Keep both back hands faced upward at the start of blocking.





b. Backward Stepping Block

Assume a right rear foot stance toward D.

i. Move the left foot to C to form a left rear foot stance toward D while blocking with the right bow wrist, and then execute a horizontal block with a twin palm while forming a right walking stance toward D, slipping the left foot.

ii. Move the right foot to C to form a right rear foot stance toward D while blocking with the left bow wrist, and then execute a horizontal block with a twin palm while forming a left walking stance toward D, slipping the right foot.







142. Walking Stance Under Fist Obverse Front Strike
(Gunnun So Mit Joomuk Baro Ap Taerigi)

a. Forward Stepping Strike

Left walking ready stance

i. Move the right foot to D to form a right walking stance toward D while striking with the right under fist, and then execute a side checking kick to D with the left foot.





ii. Lower the left foot to D to form a left walking stance toward D while striking with the left under fist, and then execute a side checking kick to D with the right foot.





b. Backward Stepping Strike

i. Move the left foot to C, forming a right walking stance toward D while striking with the right under fist, and then execute a side checking kick to D with the right foot.

ii. Lower the right foot to C to form a left walking stance toward D while striking with the left under fist, and then execute a side checking kick to D with the left foot.









143. Walking Stance Angle Fingertip High Reverse Thrust
(Gunnun So Homi Sonkut Nopunde Bandae Tulgi)

a. Forward Stepping Thrust

Right Walking Ready Stance.

i. Move the left foot to D, forming a left walking stance toward D while thrusting with the right angle fingertip, and then execute a low guarding block with a knife-hand while forming a right rear foot stance toward D, pulling the left foot.

Keep the finger belly faced downward at the moment of impact.





ii. Move the right foot to D to form a right walking stance toward D while thrusting with the left angle fingertip, and then execute a low guarding block with a knife-hand while forming a left rear foot stance toward D, pulling the right foot.





b. Backward Stepping Thrust

i. Move the left foot to C to form a right walking stance toward D while thrusting with the left angle fingertip, and then execute a low guarding block with a knife-hand while forming a left rear foor stance toward D, pulling the right foot.

ii. Move the right foot to C, forming a left walking stance toward D while thrusting with the right angle fingertip, and then execute a low guarding block with a knife-hand while forming a right rear foot stance toward D, pulling the left foot.









144. Walking Stance Angle Fingertip Middle Obverse Thrust
(Gunnun So Homi Sonkut Kaunde Baro Tulgi)

a. Forward Stepping Thrust

Left walking ready stance

i. Move the right foot to D, forming a right walking stance toward D while thrusting with the right angle fingertip, and then execute a pressing block with a twin palm, maintaining the same stance toward D.





ii. Move the left foot to D, forming a left walking stance toward D while thrusting with the left angle fingertip, and then execute a pressing block with a twin palm, maintaining the same stance toward D.





Keep the finger belly faced the attacker at the moment of impact.





b. Backward Stepping Thrust

i. Move the left foot to C, forming a right walking stance toward D while thrusting with the right angle fingertip, and then execute a pressing block with a twin palm, maintaining the same stance toward D.

ii. Move the right foot to C, forming a left walking stance toward D while thrusting with the left angle fingertip, and then execute a pressing block with a twin palm, maintaining the same stance toward D.







145. Sitting Stance Flat Fingertip Outward Side Cross-Cut
(Annun So Opun Sonkut Bakuro Yop Ghutgi)

a. Forward Stepping Cross-Cut

Close ready stance B

i. Move the right foot to D, forming a sitting stance toward B while executing a high cross-cut to D with the right flat fingertip, and then execute a side piercing kick to D with the left foot.





ii. Lower the left foot to D, forming a sitting stance toward A while executing a high cross-cut to D with the left flat fingertip, and then execute a side piercing kick to D with the right foot.





b. Side Double Stepping Cross-Cut Toward B

X-ready stance

i. Move the left foot to B to form a sitting stance toward D while executing a high cross-cut to B with the left flat fingertip, and then cross the right foot over the left foot, forming a left X-stance toward D while executing a twin elbow horizontal thrust.

ii. Repeat i.





c. Side Step-Turning

Move the right foot to B turning clockwise to form a sitting stance toward C while executing a high cross-cut to B with the right flat fingertip.
Conter-clockwise turning is not logical.





146. L-Stance U-Shape Punch *(Niunja So Digutja Jirugi)*

a. Forward Stepping Punch

Left L-ready stance

i. Move the left foot to D to form a right L-stance toward D while punching to D, and then execute a front strike with the right under fist while forming a left walking stance toward D, slipping the left foot.





ii. Move the right foot to D, forming a left L-stance toward D while punching to D, and then execute a front strike with the left under fist at the same time forming a right walking stance toward D, slipping the right foot.





b. Backward Stepping Punch

i. Move the right foot to C, forming a right L-stance toward D while punching to D, and then execute a front strike with the right under fist while forming a left walking stance toward D, slipping the right foot.

ii. Move the left foot to C to form a left L-stance toward D while punching to D, and then execute a front strike with the left under fist while forming a right walking stance toward D, slipping the left foot.







Side View





c. Forward Treble Step-Slide Turning

Move the left foot to D, the right foot to D and then the left foot to D in a sliding motion turning counter-clockwise to form a left rear foot stance toward C while executing a downward block with the right palm. Clockwise turning is not reasonable.









* Rear foot stance U-shape punch can be exercised in the same way.





147. Flying Middle Twisting Kick *(Twimyo Kaunde Bituro Chagi)*

L-ready stance toward D.

i. Jump while running to execute a flying middle twisting kick to AD with the right foot, and then land to D forming a right X-stance toward D while executing a rising block with an X-fist.

ii. Jump while running to execute a flying middle twisting kick to BD with the left foot, and then land to D forming a left X-stance toward D while executing a rising block with an X-fist.











148. Rear Foot Stance Outer Forearm Waist Block
(Dwitbal So Bakat Palmok Hori Magki)

a. Forward Stepping Block Toward B

Right L-ready stance

i. Move the right foot to B turning clockwise to form a right rear foot stance toward A while blocking with the left outer forearm, and then execute a middle thrust with the right angle fingertip while forming a left walking stance toward A, slipping the right foot.

ii. Repeat i.



b. Forward Stepping Block Toward A

Left L-ready stance

i. Move the left foot to A turning counter-clockwise to form a left rear foot stance toward B while blocking with the right outer forearm, and then execute a middle thrust with the left angle fingertip while forming a right walking stance toward B, slipping the left foot.

ii. Repeat i.

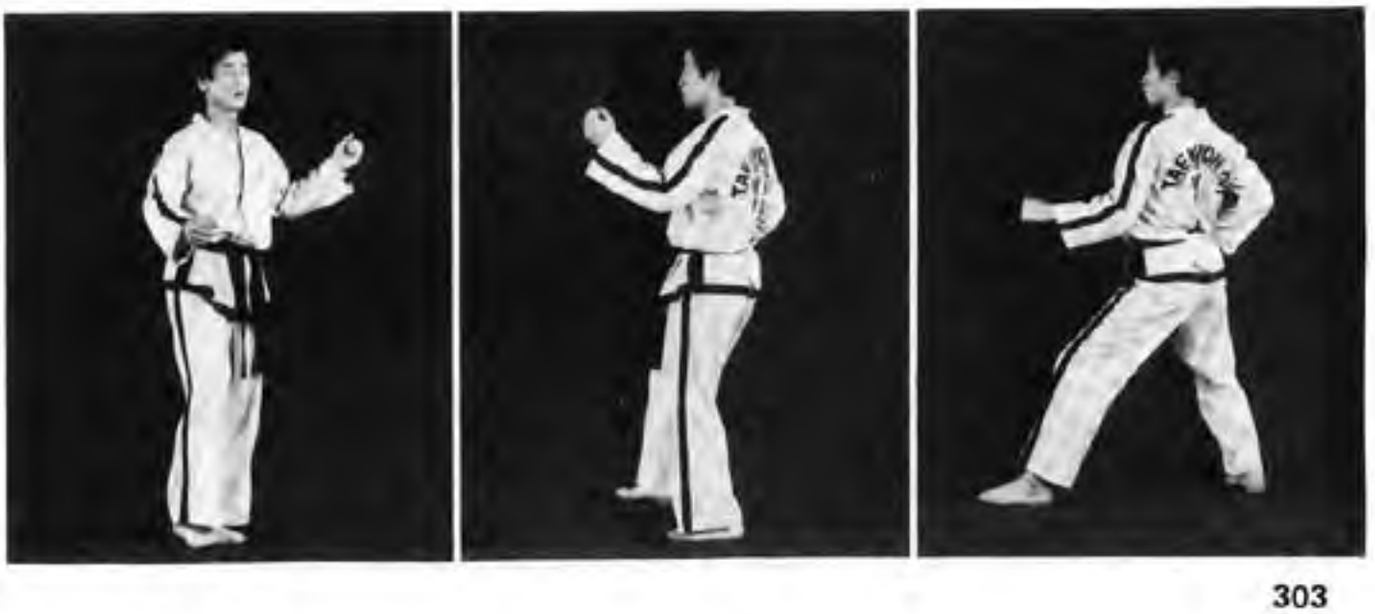






149. L-Stance Outer Forearm Waist Block
(Niunja So Bakat Palmok Hori Makgi)

Both the method and procedure of exercise remain the same as for a rear foot stance outer forearm waist block.



150. Walking Stance Reverse Knife-Hand Reverse Low Inward Block
(Gunnun So Sonkaldung Bandae Najunde Anuro Makgi)

a. Forward Stepping Block

Parallel ready stance

i. Move the right foot to D, forming a right walking stance toward D while blocking with the left reverse knife-hand, and then execute a high thrust with the right angle fingertip while shifting to D, maintaining the same stance toward D.





ii. Move the left foot to D to form a left walking stance toward D while blocking with the right reverse knife-hand, and then execute a high thrust with the left angle fingertip while shifting to D, maintaining the same stance toward D.





b. Backward Stepping Block

i. Move the left foot to C to form a right walking stance toward D while blocking with the left reverse knife-hand, and then execute a U-shape punch to D while forming a right fixed stance toward D, pivoting with the left foot.

ii. Move the right foot to C to form a left walking stance toward D while blocking with the right reverse knife-hand, and then execute a U-shape punch to D while forming a left fixed stance toward D, pivoting with the right foot.











*1. At the start of blocking keep both palms faced downward.
2. Bring the opposite side fist in front of the shoulder at the moment of block.

151. Rear Foot Stance Palm Waist Block
(Dwitbal So Sonbadak Hori Makgi)

Forward Stepping Block Toward B.

Sitting ready stance

i. Move the right foot to B turning clockwise to form a right rear foot stance toward A while blocking with the left palm, and then move the right foot on line AB in a stamping motion to form a sitting stance toward C while executing a downward strike with the right knife-hand.



ii. Move the left foot to B turning counter-clockwise to form a left rear foot stance toward A while blocking with the right palm, and then move the left foot on line AB in a stamping motion to form a sitting stance toward D while executing a downward strike with the left knife-hand.









* L-stance palm waist block can be exercised in the same way.



L-Stance



152. L-Stance Knife-Hand Obverse Downward Block
(Niunja So Sonkal Baro Naeryo Makgi)

a. Forward Stepping Block

Left walking ready stance.

i. Move the right foot to D, forming a left L-stance toward D while blocking with the left knife-hand, and then execute a low inward block with the right reverse knife-hand while forming a right walking stance toward D, slipping the left foot.





ii. Move the left foot to D, forming a right L-stance toward D while blocking with the right knife-hand, and then execute a low inward block with the left reverse knife-hand while forming a left walking stance toward D, slipping the right foot.





b. Backward Double Step-Turning

Move the right foot to C, and then turn counter-clockwise, pivoting with the right foot to form a right L-stance toward C while blocking with the right knife-hand.
Clockwise turning is not practical.
Keep both back hands faced upward at the start of blocking.



153. Rear Foot Stance Knife-Hand Obverse Downward Block

(Dwitbal So Sonkal Baro Naeryo Makgi)

The method of blocking is the same as that of an L-stance knife-hand obverse downward block.



154. Rear Foot Stance Forearm Obverse Downward Block
(Dwitbal So Palmok Baro Naeryo Makgi)

a. Forward Stepping Block

Left walking ready stance.

i. Move the right foot to D to form a left rear foot stance toward D while blocking with the left forearm, and then execute a U-shape block while forming a right walking stance toward D, slipping the right foot.





ii. Move the left foot to D to form a right rear foot stance toward D while blocking with the right forearm, and then execute a U-shape block while forming a left walking stance toward D slipping the left foot.





b. Backward Stepping Block

i. Move the left foot to C to form a left rear foot stance toward D while blocking with the left forearm, and then execute a U-shape block while forming a right walking stance toward D, slipping the left foot.







ii. Move the right foot to C to form a right rear foot stance toward D while blocking with the right forearm, and then execute a U-shape block while forming a left walking stance toward D, slipping the right foot.

* L-stance forearm obverse downward block can be exercised in the same way.





Side View



155. Flying Outward Vertical Kick *(Twimyo Bakuro Sewo Chagi)*

Kicking Toward D.

Right L-ready stance.

i. Jump to execute a flying vertical kick to AD with the right footsword, and then land to D, forming a left L-stance toward D at the same time executing a forearm guarding block.







ii. Jump to execute a flying vertical kick to BD with the left footsword, and then land to D, forming a right L-stance toward D at the same time executing a forearm guarding block.

Side View







156. L-Stance Inner Forearm Waist Block
(Niunja So Anpalmok Hori Makgi)

Forward Stepping Block Toward B

Right L-ready stance

i. Move the right foot to B turning clockwise to form a right L-stance toward A while blocking with the left inner forearm, and then execute a low guarding block with a reverse knife-hand in a circular motion while forming a left L-stance toward B, pivoting with the left foot.





ii. Move the left foot to B turning counter-clockwise to form a left L-stance toward A while blocking with the right inner forearm and then execute a low guarding block with a reverse knife-hand in a circular motion while forming a right L-stance toward B, pivoting with the right foot.







The blocking tool reaches the target in a circular motion.



157. L-Stance Reverse Knife-Hand Waist Block
(Niunja So Sonkaldung Hori Makgi)

Both the method and procedure of exercise remain the same as for an L-stance inner forearm waist block.

Rear foot stance innver forearm or reverse knife-hand waist block can be exercised in the same way.

L-Stance





Rear Foot Stance



158. Walking Stance Twin Fist Front Punch
(Gunnun So Sang Joomuk Ap Jirugi)

a. Forward Stepping Punch

Parallel ready stance

i. Move the right foot to D to form a right walking stance toward D while punching to D, and then execute a front checking kick with the left foot.





ii. Move the left foot to D to form a left walking stance toward D while punching to D, and then execute a front checking kick with the right foot.





b. Backward Stepping Punch

i. Move the left foot to C, forming a right walking stance toward D while punching to D, and then execute a side back strike with the right back fist, extending the left arm to the front while maintaining the same stance toward D.







ii. Move the right foot to C to form a left walking stance toward D while punching to D, and then execute a side back strike with the left back fist, extending the right arm to the front while maintaining the same stance toward D.





159. Walking Stance Palm Obverse Pressing Block
(Gunnun So Sonbadak Baro Noollo Makgi)

a. Forward Stepping Block

Right walking ready stance

i. Move the left foot to D to form a left walking stance toward D while blocking with the left palm, and then execute a front strike with the right knife-hand, bringing the left finger belly on the right under forearm while shifting to D, maintaining the same stance toward D.





ii. Move the right foot to D to form a right walking stance toward D while blocking with the right palm, and then execute a front strike with the left knife-hand, bringing the right finger belly on the left under forearm while shifting to D, maintaining the same stance toward D.





b. Backward Stepping Block

i. Move the left foot to C to form a right walking stance toward D while blocking with the right palm, and then execute a front strike with the left knife-hand, bringing the right finger belly on the left under forearm while shifting to C, maintaining the same stance toward D.

ii. Move the right foot to C, forming a left walking stance toward D while blocking with the left palm, and then execute a front strike with the right knife-hand, bringing the left finger belly on the right under forearm while shifting to C, maintaining the same stance toward D.











160. Close Stance Twin Side Back Elbow Thrust
(Moa So Sang Yopdwi Palkup Tulgi)

a. Side Stepping Thrust Toward B

Sitting ready stance.

i. Bring the right foot to the left foot to form a close stance toward D while thrusting, and then move the left foot to B, forming a sitting stance toward D while executing an upward punch with the left fist.

ii. Repeat i.





b. Side Stepping Thrust Toward A

i. Bring the left foot to the right foot to form a close stance toward D while thrusting, and then move the right foot to B, forming a sitting stance toward D while executing an upward punch with the right fist.

ii. Repeat i.









c. Side Stepping Thrust Toward D

Assume a sitting stance toward B.

i. Bring the left foot to the right foot, forming a close stance toward B while thrusting, and then move the right foot to A to form a sitting stance toward B while executing an upward punch with the right fist.

ii. Repeat i.







161. Dodging Front Punch *(Pihamyo Ap Jirugi)*

a. Punching While Doging Toward B

Parallel ready stance toward A.

i. Punch to A with the right fist while dodging toward B, and then land to B to form a parallel stance toward B while executing a W-shape block with the knife-hand.



ii. Punch to A with the left fist while dodging to B, and then land to B to form a parallel stance toward B while executing a W-shape block with the knife-hand.







b. Punching While Dodging Toward C

Parallel ready stance.

i. Punch to D with the right fist while dodging toward C, and then land to C to form a parallel stance toward D while executing a W-shape block with the knife-hand.
ii. Punch to D with the left fist while dodging toward C, and then land to C to form a parallel stance toward D while executing a W-shape block with the knife-hand.

162. Dodging Flat Fingertip Thrust
(Pihamyo Opun Sonkut Tulgi)

Both the method and procedure of exercise are the same as those of a dodging punch.







163. Doging Knife-Hand Outward Strike
(Pihamyo Sonkal Bakuro Taerigi)

a. Strike While Dodging Toward B

Close ready stance C.

i. Strike to A with the right knife-hand while dodging toward B, and then land to B to form a close stance toward D while executing a checking block with a twin straight forearm.
ii. Repeat i.





b. Strike While Dodging Toward A

i. Strike to B with the left knife-hand while dodging toward A, and then land to A to form a close stance toward D while executing a checking block with a twin straight forearm.
ii. Repeat i.





164. Dodging Knife-Hand Inward Strike

(Pihamyo Sonkal Anuro Taerigi)

Strike While Dodging Toward C

Parallel ready stance

i. Strike to D with the right knife-hand, bringing the left side fist in front of the right shoulder while dodging to C, and then land to C to form a parellel stance toward D while executing a W-shape block with the outer forearm.



ii. Strike to D with the left knife-hand, bringing the right side fist in front of the left shoulder while dodging to C, and then land to C to form a parellel stance toward D while executing a W-shape block with the outer forearm.



165. Dodging Back Fist Side Strike
(Pihamyo Dung Joomuk Yop Taerigi)

a. Strike While Dodging Toward C

X-ready stance

i. Strike to A with the right back fist while dodging toward C, and then land to C to form and X-stance toward D while executing a checking block with a twin straight knife-hand.





ii. Strike to B with the left back fist while dodging toward C, and then land to C to form an X-stance toward D while executing a checking block with a twin straight knife-hand.





Application

b. Strike While Dodging Toward B

i. Strike to A with the right back fist while dodging toward B, and then land to B to form an X-stance toward D while executing a checking block with a twin straight knife-hand.
ii. Repeat i.



c. Strike While dodging Toward A

i. Strike to B with the left back fist while dodging toward A, and then land to A to form an X-stance toward D while executing a checking block with a twin straight knife-hand.
ii. Repeat i.



Side View

166. Dodging Back Fist Front Strike
(Pihamyo Dung Joomuk Ap Taerigi)

Strike While Dodging Toward C

Sitting ready stance

i. Strike to D with the right back fist while dodging toward C, and then land to C to form a sitting stance toward D while executing a rising block with an X-fist.





ii. Strike to D with the left back fist while dodging toward C, and then land to C to form a sitting stance toward D while executing a rising block with an X-fist.





167. Doging Reverse Knife-Hand Inward Strike
(Pihamyo Sonkaldung Anuro Taerigi)

Strike While Dodging Toward B

Left L-ready stance

i. Strike to A with the right reverse knife-hand, bringing the left back hand under the left elbow joint while dodging toward B, and then land to B to form a left L-stance toward A while executing a checking block with an X-knife-hand.





ii. Strike to A with the left reverse knife-hand, bringing the right back hand under the right elbow joint while dodging toward B, and then land to B to form a right L-stance toward A while executing a checking block with an X-knife-hand.





Application

168. Dodging Flat Fingertip Cross-Cut
(Pihamyo Opun Sonkut Ghutgi)

a. Outward Cross-Cut While Dodging Toward C

Right Walking ready stance.

i. Execute a high cross-cut to D with the right flat fingertip while dodging toward C, and then land to C to form a left L-stance toward D, keeping the position of the hands as they were.





ii. Execute a high cross-cut to D with the left flat fingertip while dodging toward C, and then land to C to form a right L-stance toward D, keeping the position of the hands as they were.





Application

b. Inward Cross-Cut While Dodging Toward C

Parallel ready stance

i. Execute a high cross-cut to D with the right flat fingertip while dodging toward C, and then land to C to form a parallel stance toward D, while executing a twin forearm block.



ii. Execute a high cross-cut to D with the left flat fingertip while dodging toward C, and then land to C to form a parallel stance toward D, while executing a twin forearm block.



Side View

169. L-Stance Palm Obverse Downward Block
(Niunja So Sonbadak Baro Naeryo Makgi)

a. Forward Stepping Block

Parallel ready stance.

i. Move the right foot to D, forming a left L-stance toward D while blocking with the left palm, and then execute a front block with the right forearm while forming a right walking stance toward D, slipping the right foot.





ii. Move the left foot to D, forming a right L-stance toward D while blocking with the right palm, and then execute a front block with the left forearm while forming a left walking stance toward D, slipping the left foot.





b. Backward Stepping Block

i. Move the left foot to C to form a left L-stance toward D while blocking with the left palm, and then execute a front block with the right forearm while forming a right walking stance toward D, slipping the left foot.
ii. Move the right foot to C to form a right L-stance toward D while blocking with the right palm, and then execute a front block with the left forearm while forming a left walking stance toward D, slipping the right foot.



c. Forward Double Step-Slide Turning

Move the left foot to D, and then slide to D turning counter-clockwise to form a right L-stance toward C while blocking with the right palm.
Clockwise turning is not reasonable.

* Rear foot stance palm obverse downward block can be exercised in the same way.

L-stance







170. Walking Stance Twin Reverse Knife-Hand Inward Strike

(Gunnun So Sang Sonkaldung Anuro Taerigi)

a. Forward Stepping Strike

Parallel ready stance

i. Move the right foot to D, forming a right walking stance toward D while striking, and then execute a U-shape block, maintaining the same stance toward D.





ii. Move the left foot to D, forming a left walking stance toward D while striking, and then execute a U-shape block, maintaining the same stance toward D.





b. Backward Stepping Block

i. Move the left foot to C to form a right walking stance toward D while striking, and then execute a downward block with a twin palm while forming a left L-stance toward D, pulling the right foot.
ii. Move the right foot to C, forming a left walking stance toward D while striking, and then execute a downward block with a twin palm while forming a right L-stance toward D, pulling the left foot.





c. Forward Step-Turning

Assume a right walking stance toward D.

Move the left foot to D turning clockwise to form a right walking stance toward C while striking with a twin reverse knife-hand. Counter-clockwise turning is not practical.




Side View



171. Flying High Twisting Kick *(Twimyo Nopunde Bitro Chagi)*

Walking ready stance.

i. Run and jump to execute a high twisting kick with the right foot while flying toward D, and then land to D, forming a left L-stance toward D while executing a knifehand guarding block.





ii. Run and jump to execute a high twisting kick with the left foot while flying toward D, and then land to D, forming a right L-stance toward D while executing a knife-hand guarding block.




Application



172. Flying Knife-Hand Side Strike
(Twimyo Sonkal Yop Taerigi)

Left L-ready stance

i. Run and jump to execute a side strike to A with the right knife-hand while flying toward A, and then land to A, maintaining the same posture.
ii. Repeat i.



173. Flying Back Fist Side Strike
(Twimyo Dung Joomuk Yop Taerigi)

The procedure of exercise remains the same as no. 173 above.



174. Dodging Front Snap Kick *(Pihamyo Apcha Busigi)*

a. Kick While Dodging Toward C

Right walking ready stance

i. Kick to D with the right foot while dodging toward C, and then land to C to form a right walking stance toward D while punching to D with the right fist.





ii. Kick to D with the left foot while dodging toward C, and then land to C to form a left walking stance toward D while punching to D with the left fist.





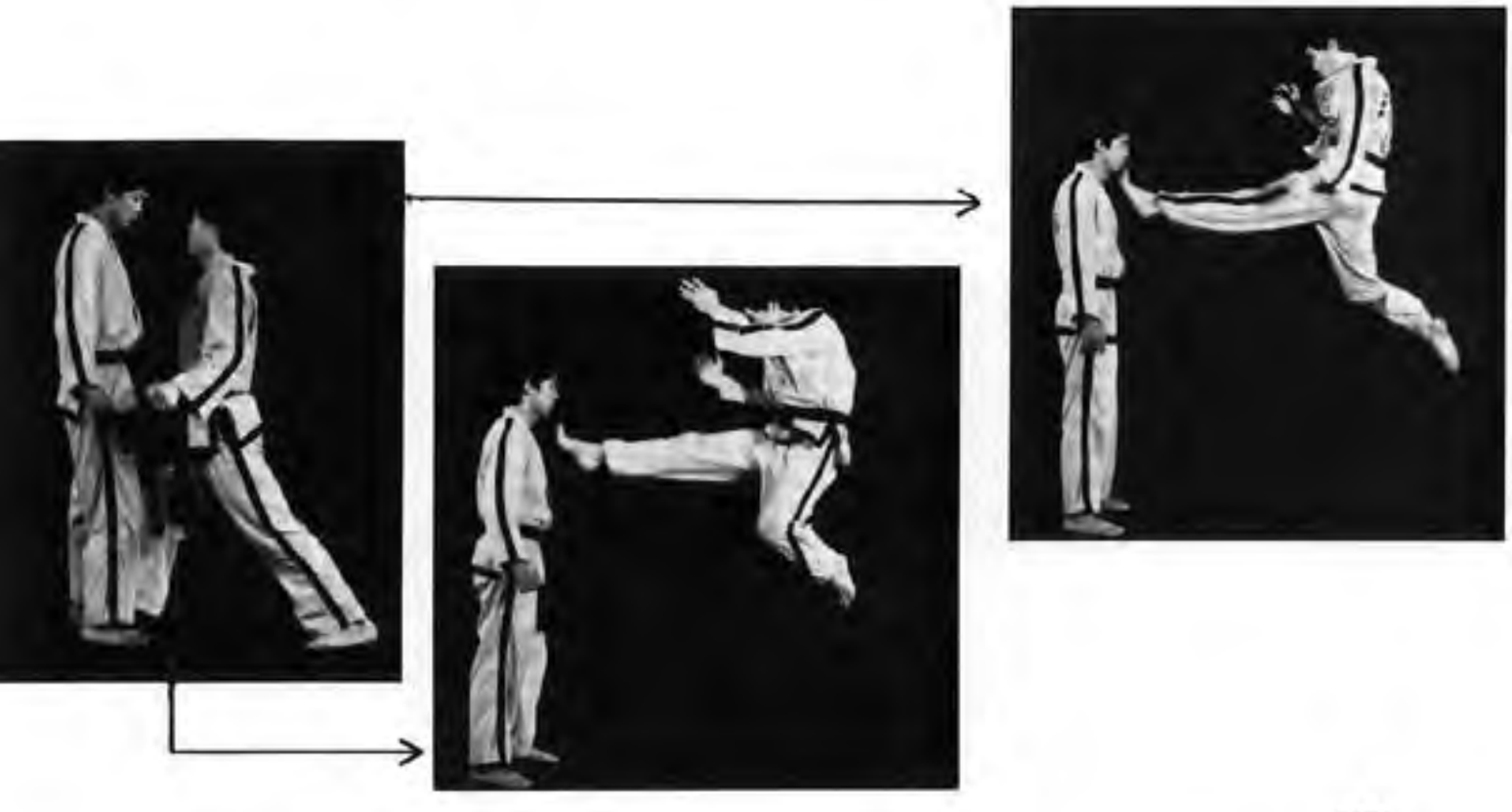
b. Kick While Dodging Toward B

Right walking ready stance toward A.

i. Kick to A with the right foot while dodging toward B, and then land to B to form a right walking stance toward A while punching to A with the left fist.

ii. Kick to A with the left foot while dodging toward B, and then land to B to form a left walking stance toward A while punching to A with the right fist.





175. Dodging Side Piercing Kick *(Pihamyo Yopcha Jirugi)*

a. Kick While Dodging Toward B

Sitting ready stance.

i. Kick to A with the right foot while dodging toward B, and then land to B to form a sitting stance toward D while executing a twin knife-hand block.
ii. Repeat i.





b. Kick While Dodging Toward C

Sitting ready stance toward A.

i. Kick to D with the left foot while dodging toward C, and then land to C to form a sitting stance toward A while executing a twin knife-hand block.
ii. Repeat i.








176. Dodging Side Thrusting Kick
(Pihamyo Yopcha Tulgi)

The procedure of exercise is the same as for a dodging side piercing kick.

Kick While Dodging Toward B

Sitting ready stance.

i. Kick to A with the right foot while dodging toward B, and then land to B to form a sitting stance toward D while executing a twin forearm block.
ii. Repeat i.





177. Dodging Reverse Turning Kick
(Pihamyo Bandae Dollyo Chagi)

a. Kick While Dodging Toward C

Right L-ready stance.

i. Kick to D with the right foot while dodging toward C, and then land to C to form a right L-stance toward D while executing a forearm guarding block.





ii. Kick to D with the right foot while dodging toward C, and then land to C to form a left L-stance toward D while executing a forearm guarding block.





b. Kick While Dodging Toward B

Right L-ready stance toward A.

i. Kick to A with the right foot while dodging toward B, and then land to B to form a right L-stance toward A while executing a knife-hand guarding block.



ii. Kick to A with the left foot while dodging toward B, and then land to B to form a right L-stance toward A while executing a knife-hand guarding block.



Application

178. Dodging Reverse Hooking Kick
(Pihamyo Bandae Dollyo Goro Chagi)

a. Kick While Dodging Toward C.

Rear foot stance forearm guarding block.

i. Kick to D with the right foot while dodging toward C, and then land to C to form a left L-stance toward D while striking to D with the right knife-hand.





ii. Kick to D with the left foot while dodging toward C, and then land to C to form a right L-stance toward D while striking to D with the left knife-hand.





Application

b. Kick While Dodging Toward B

Right rear foot stance forearm guarding block toward A.

i. Kick to A with the right foot while dodging toward B, and then land to B to form a left L-stance toward A while executing a forearm guarding block.



ii. Kick to A with the left foot while dodging toward B, and then land to B to form a right L-stance toward A while executing a foream guarding block.



179. Dodging Middle Twisting Kick
(Pihamyo Kaunde Bituro Chagi)

Kick While Dodging Toward C

Parallel ready stance.

i. Kick to AD with the right foot while dodging toward C, and then land to C to form a left L-stance toward D while executing a high cross-cut to D with the right flat fingertip.





ii. Kick to BD with the left foot while dodging toward C, and then land to C to form a right L-stance toward D while executing a high cross-cut to D with the left flat fingertip.





180. Flying Hooking Kick *(Twimyo Golcho Chagi)*

Walking ready stance.

i. Jump and kick to D with the left foot while flying, then land to D forming a right X-stance toward D at the same time executing a rising block with an X-fist.

ii. Jump and kick to D with the right foot while flying, then land to D forming a left X-stance toward D at the same time executing a rising block with an X-fist.











181. Close Stance Reverse Knife-Hand Parallel Block
(Moa So Sonkaldung Narani Makgi)

The method of blocking remains the same as that of sitting stance reverse knife-hand parallel block.

a. Side Stepping Block Toward A

Sitting ready stance

i. Bring the left foot to the right foot to form a close stance toward D while blocking, and then move the right foot to A, forming a sitting stance toward D while executing a high vertical punch to D with a twin fist.

ii. Repeat i.





b. Side Stepping Block Toward B

i. Bring the right foot to the left foot, forming a close stance toward D while blocking, and then move the left foot to B to form a sitting stance toward D while executing a high vertical punch to D with a twin fist.





c. Forward Stepping Block

Assume a left walking ready stance toward D

i. Bring the right foot to the left foot to form a close stance toward D while blocking, and then move the right foot to D, forming a right walking stance toward D while punching to D with the left fist.
ii. Bring the left foot to the right foot to form a close stance toward D while blocking, and then move the left foot to D, forming a left walking stance toward D while punching to D with the right fist.







Keep the forarms closed in front of the epigastrium.



Application



182. Horizontal Striking-Kick *(Soopyong Taerimyo Chagi)*

a. Forward Stepping Strike

Left walking ready stance.

i. Execute a horizontal strike with a twin knife-hand while executing a low front snap kick to D with the right foot, then lower it to D forming a right walking stance toward D while executing a front strike with the right reverse knife-hand.





ii. Execute a horizontal strike with a twin knife-hand while executing a low front snap kick to D with the left foot, then lower it to D forming a left walking stance toward D while executing a front strike with the left reverse knife-hand.

b. Backward Stepping Strike

i. Execute a horizontal strike with a twin side fist while executing a back piercing kick to C with the left foot, then lower it to C forming a right walking stance toward D while executing a front strike with the right reverse knife-hand.

ii. Execute a horizontal strike with a twin side fist while executing a back piercing kick to C with the right foot, then lower it to C forming a left walking stance toward D while executing a front strike with the left reverse knife-hand.









Top View

Side View





183. X-Stance Back Hand Parallel Block
(Kyocha So Sondung Narani Makgi)

a. Side Double Stepping Block Toward A

Sitting ready stance

i. Cross the left foot over the right foot to form a right X-stance toward D while blocking, and then move the right foot to A, forming a sitting stance toward D while executing a front strike with the right knife-hand, bringing the left finger belly on the right under forearm.
ii. Repeat i.





b. Side Double Stepping Block Toward B

i. Cross the right foot over the left foot to form a left X-stance toward D while blocking, and then move the left foot to B, forming a sitting stance toward D while executing a front strike with the left knife-hand, bringing the right finger belly on the left under forearm.
ii. Repeat i.




Top View



184. Flying Double Foot Side Pushing Kick
(Twimyo Doobal Yopcha Milgi)

a. Kicking Toward A

L-ready stance

i. Run and jump to kick to A with the right double foot while flying toward A, then land to A forming a right X-stance toward AD while executing a downward strike with the righ knife-hand.

ii. Repeat i.





b. Kicking Toward B

i. Run and jump to kick to B with the left double foot while flying toward B, then land to B forming a left X-stance toward BD while executing a downward strike with the left knife-hand.

ii. Repeat i.

185. Flying Twin Side Piercing Kick
(Twimyo Sangbal Yopcha Jirugi)

The procedure of exercise is the same as No. 186 above.



186. Flying Horizontal Double Punch
(Twimyo Soopyong I-jung Jirugi)

a. Single Fist

Parallel ready stance

i. Jump and punch to D twice in succession with the right fist while the body is in the air, then land on the same spot, forming a parallel stance toward D.



ii. Jump and punch to D twice in succession with the left fist while to body is in the air, then land on the same spot, forming a parallel stance toward D.

b. Twin Fist.

i. Jump and punch to D twice in succession with a twin fist while the body is in the air, then land on the same spot, forming a parallel stance toward D.

ii. Repat i



187. Flying Double Side Punch *(Twimyo I-jung Yop Jirugi)*

a. Horizontal Punch

Close ready stance B toward A.

i. Jump and punch to C twice in succession with the right fist while the body is in the air, then land on the same spot, resuming a close stance toward A.

ii. Jump and pun ch to D twice in succession with the left fist while the body is in the air, then land on the same spot, forming a close stance toward A.




b. Vertical Punch

Parallel ready stance

i. Jump and punch to A twice in succession with the right fist while the body is in the air, then land on the same spot, forming a parallel stance toward D.

ii. Jump and pun ch to B twice in succession with the left fist while the body is in the air, then land on the same spot, forming a parallel stance toward D.





188. Flying Flat Fingertip Double Thrust
(Twimyo Opun Sonkut I-jung Tulgi)

Both the method and procedure of exercise are the same as for a flying double punch.



189. Flying Knife-Hand Double Side strike
(Twimyo Sonkal I-jung Yop Taerigi)

a. Horizontal Strike

Parallel Ready stance toward B.

i. Jump and strike to D twice in succession with the right knife-hand while the body is in the air, then land on the same spot, forming a parallel stance toward B.



ii. Jump and strike to D twice in succession with the left knife-hand while the body is in the air, then land on the same spot, forming a parallel stance toward B.

b. Vertical Strike

Parallel ready stance

i. Jump and strike to A twice in succession with the right knife-hand while the body is in the air, then land on the same spot, forming a parallel stance toward D.

ii. Jump and strike to B twice in succession with the left knife-hand while the body is in the air, then land on the same spot, forming a parallel stance toward D.



190. Flying Back Fist Double Side Strike

(Twimyo Dung Joomuk I-jung Yop Taerigi)

The procedure of exercise remains the same as that of a flying knife-hand double side strike.



Vertical Kick

191. Flying Double Side Kick *(Twimyo I-jung Yop Chagi)*

a. Vertical Kick

Parallel ready stance

i. Jump and kick to A twice in succession with the right foot while the body is in the air, then land on the same spot, forming a parallel stance toward D.



ii. Jump and kick to B twice in succession with the left foot while the body is in the air, then land on the same spot, forming a parallel stance toward D.

b. Horizontal Kick

Walking ready stance toward B.

i. Run and jump to kick to D twice in succession with the right foot while flying toward B, then land to B, forming a left L-stance toward B while executing a checking block with an X-fist.



ii. Run and jump to kick to C twice in succession with the left foot while flying toward B, then land to B, forming a right L-stance toward B while executing a checking block with an X-fist.

192. Flying Double Turning Kick *(Twimyo I-jung Dollyo Chagi)*

Parallel ready stance

i. Jump and kick to BD twice in succession with the right foot while the body is in the air, then land on the same spot, forming a left L-stance toward D while executing a forearm guarding block.
ii. Jump and kick to AD twice in succession with the left foot while the body is in the air, then land on the same spot, forming a right L-stance toward D while executing a forearm guarding block.









193. Flying Double Front Snap Kick *(Twimyo I-jung Apcha Busigi)*

a. Vertical Kick

Parallel ready stance toward A.

i. Jump and kick to A twice in succession with the right foot while the body is in the air, then land on the same spot, forming a parallel stance toward A.



ii. Jump and kick to A twice in succession with the left foot while the body is in the air, then land on the same spot, forming a parallel stance toward A.

b. Horizontal Kick

Parallel ready stance

i. Jump and kick to D twice in succession with the right foot while the body is in the air, then land on the same spot, forming a parallele stance toward D.

ii. Jump and kick to D twice in succession with the left foot while the body is in the air, then land on the same spot, forming a parallel stance toward D.



194. Flying Consecutive Cross-Cut *(Twimyo Yonsok Ghutgi)*

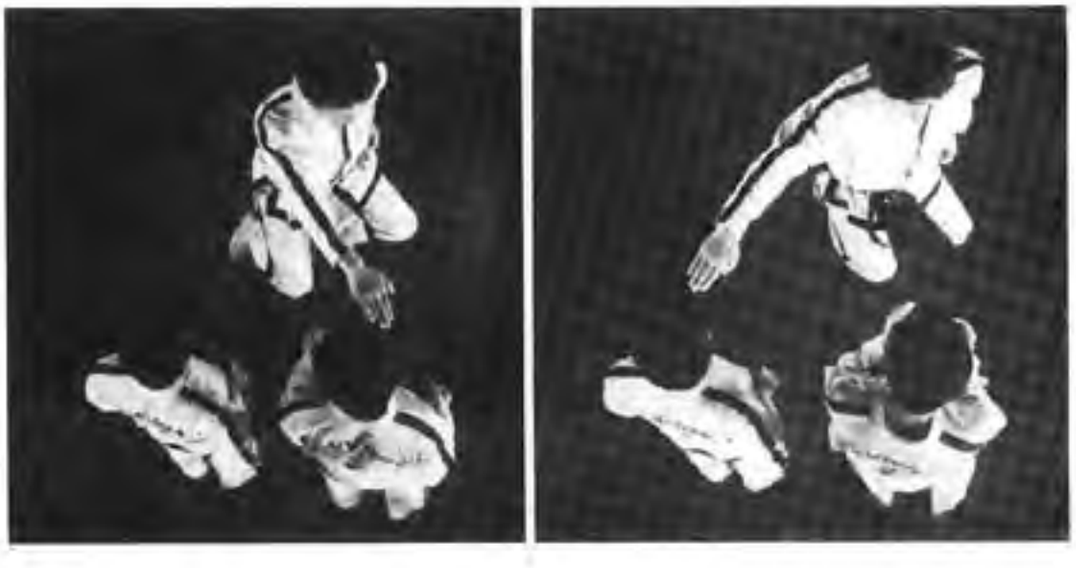
Inward and Outward Cross-Cut

Sitting ready stance

i. Jump and execute an inward cross-cut to D and an outward cross-cut to A in succession with the right flat fingertip while the body is in the air, then land on the same spot, resuming a ready posture toward D.



ii. Jump to execute an inward cross-cut to D and an outward cross-cut to B in succession with the left flat fingertip while the body is in the air, then land on the same spot, resuming a ready posture toward D.



Top View

195. Flying Consecutive Strike
(Twimyo Yonsok Taerigi)

a. Front and Side Strike

i. Jump to execute a front strike to D and side strike to A in succession with the right knife-hand while the body is in the air, then land on the same spot, forming a parallel stance toward D.



ii. Jump to execute a front strike to D and a side strike to B in succession with the left knife-hand while the body is in the air, then land on the same spot, forming a parallel ready stance.

b. Horizontal and Front Strike

X-ready stance.

i. Jump to execute a horizontal strike to A and a front strike to D in succession with the right back fist while the body is in the air, then land on the same spot, resuming a ready posture toward D.

ii. Jump to execute a horizontal strike to B and a front strike to B and a front strike to D in succession with the left back fist while the body is in the air, then land on the same spot, resuming a ready posture toward D.



c. Side and Downward Strike

Close ready stance C.

i. Jump to execute a side strike and a downward strike to A in succession with the right back fist while the body is in the air, then land on the same spot, forming a close stance toward D.



ii. Jump to execute a side strike and a downward strike to B in succession with the left back fist while the body is in the air, then land on the same spot, forming a close stance toward D.

196. Flying Combination Punch *(Twimyo Honhap Jirugi)*

a. Front and Vertical Punch

Close ready stance B

i. Jump to punch to D with the right fist, then with the left fist followed by a vertical punch to D with a twin middle knuckle fist in succession while the body is in the air, then land on the same spot, forming a close stance toward D.



ii. Jump to punch to D with the left fist, then with the right fist followed by a vertical punch to D with a twin middle knuckle fist in succession while the body is in the air, then land on the same spot, forming a close stance toward D.



Top View

b. Side and Front Punch

Parallel ready stance

i. Jump to execute a side punch to A with the right fist, a side punch to B with the left fist and a front punch to D with the right fist in succession while the body is in the air, then land on the same spot, forming a parallel stance toward D.



ii. Jump to execute a side punch to B with the left fist, a side punch to A with the right fist and a front punch to D with the left fist in succession while the body is in the air, then land on the same spot, forming a parallel stance toward D.

197. Flying Combination Strike *(Twimyo Honhap Taerigi)*

Parallel ready stance.

i. Jump to execute a side strike to A with the right back fist, side strike to B with the left back fist and a front downward strike with the right knife-hand in succession while the body is in the air, then land on the same spot, forming a parallel stance toward D.

ii. Repeat i



198. Overhead Kick *(Twio Nomo Chagi)*

L-ready stance.

i. Run and jump to execute a side piercing kick to B with the right foot while flying over an obstacle, then land to B, forming a left L-stance toward B while executing a forearm guarding block.



ii. Run and jump to execute a side piercing kick to A with the left foot while flying over an obstacle, then land to A, forming a right L-stance toward A while executing a forearm guarding block.

199. Overhead Punch *(Twio Nomo Jirugi)*

Rear Foot Stance Forearm Guarding Block.

i. Run and jump to execute a front punch to B with a twin fist while flying over an obstacle, then land to B forming an X-stance toward A while executing a pressing block with an X-fist.

ii. Repeat i.



200. Flying Twin Foot Middle Twisting Kick
(Twimyo Sangbal kaunde Bituro Chagi)

L-ready stance.

i. Run and jump to kick to A and B simultaneously with a twin foot while flying, then land on the same spot, forming a sitting stance toward D while executing a downward block with an X-fist.

ii. Repeat i.





201. Flying Foot TwinHigh Kick *(Twimyo Sangbal Nopi Chagi)*

L-ready stance.

i. Run and jump to execute a high kick with a twin foot while flying, then land on the same spot, forming an X-stance toward D while executing a checking block with a twin straight forearm.

ii. Repeat i.



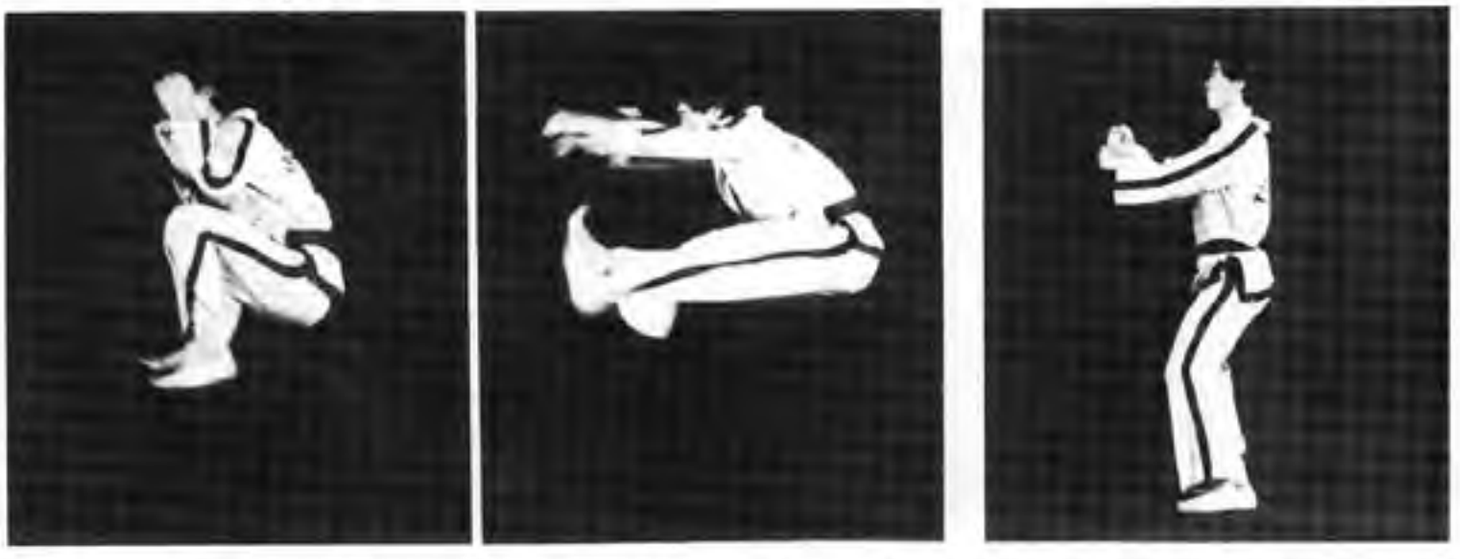


202. Flying Square Punching-Kick *(Twio Sagak Jirumyo Chagi)*

Walking ready stance.

i. Run and jump to execute a front punch to A with a twin fist and a front snap kick to A with a twin foot simultaneously while flying, then land on the same spot, forming a sitting stance toward A while executing a pressing block with a twin palm.

ii. Repeat i.



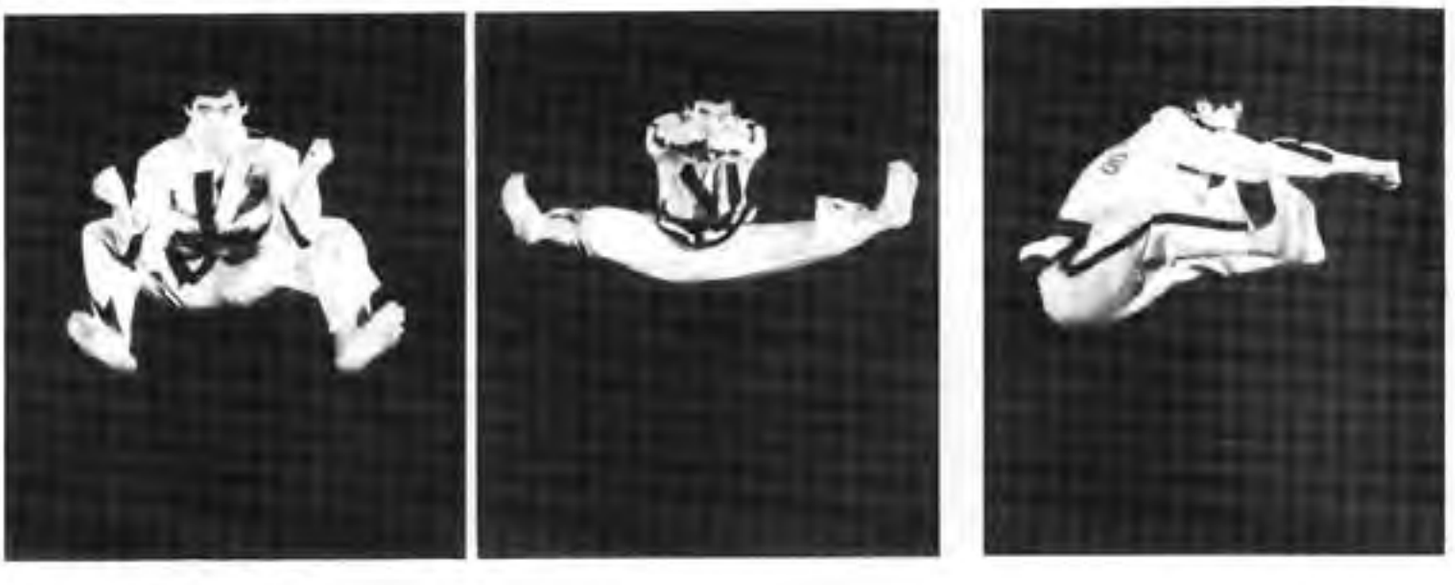
203. Flying Trapezoid Punching-Kick *(Twio Jekak Jirumyo Chagi)*

Walking ready stance.

i. Run and jump to execute a vertical punch to D with a twin fist and a middle twisting kick with a twin foot simultaneously while flying, then land on the same spot, forming a sitting stance toward D.

ii. Repeat i.

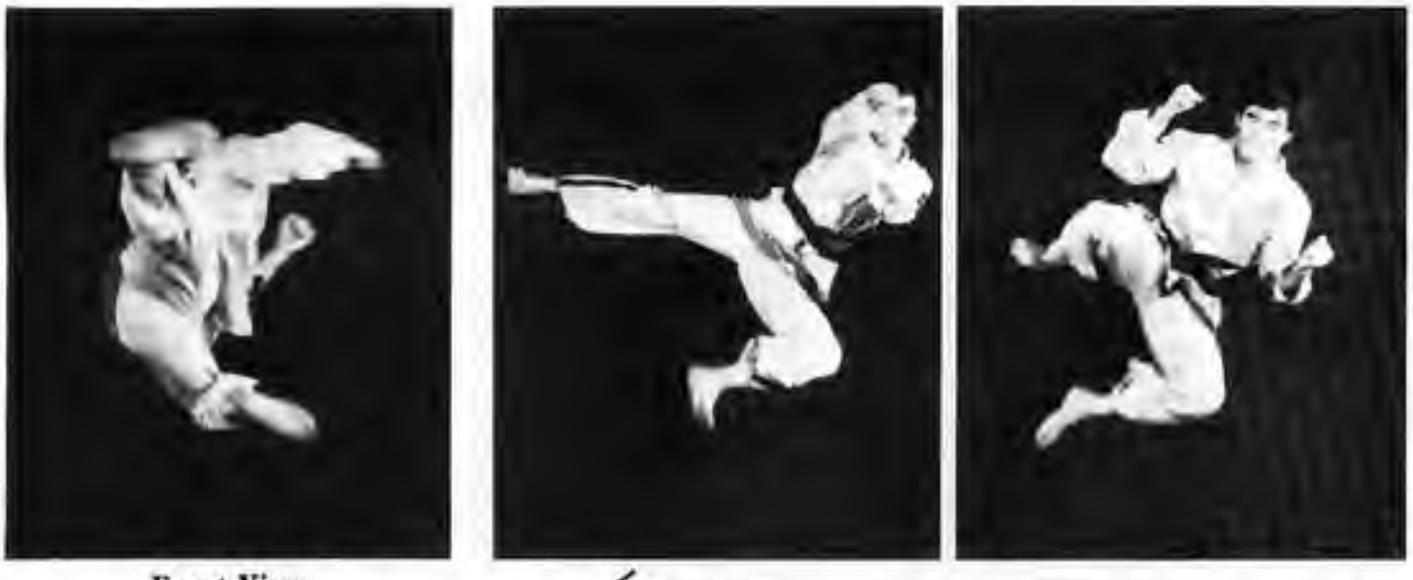
Side View



204. Flying U-Shape Punching Kick *(Twio Digutja Jirumyo Chagi)*

Kicking toward A.

i. Run and jump to execute a U-shape punch to D and a side kick to A with the right foot simultaneously while flying, then land on the same spot, forming a left L-ready stance toward A.



Front View

ii. Run and jump to execute a U-shape punch to D and a side kick to A with the left foot simultaneously while flying, then land on the same spot, forming a right L-ready stance toward A.

205. Flying Twin Foot Turning Kick (*Twimyo Sangbal Dollyo Chagi)*

Parallel ready stance.

i. Jump and kick to D with a twin foot while the body is in the air, then land on the same spot, forming a parallel stance toward D.



ii. Jump and kick to D, with a twin foot while the body is in the air, then land on the same spot, forming a parallel stance toward D.

206. Flying Twin Fist Double Punch *(Twimyo Sang Joomuk I-jung Jirugi)*

Parallel ready stance.

i. Jump and punch to D twice in succession with a twin fist while the body is in the air, then land on the same spot, forming a parallel stance toward D.

ii. Repeat i.



207. Flying Twin Fist Front and Upset Punch *(Twimyo Sang Joomuk Ap Dwijibo Jirugi)*

Close ready stance A.

i. Jump and execute a front punch and an upset punch to D in succession with a twin fist while the body is in the air, then land on the same spot, forming a close stance toward D.

ii. Repeat i.



208. Flying Triple Punch *(Twimyo Samjung Jirugi)*

a. Front Punch

Parallel reay stance

i. Jump and punch to D three times in succession with the right fist while the body is in the air, then land on the same spot, forming a parallel stance toward D. ←



ii. Jump and punch to D three times in succession with the left fist while the body is in the air, then land on the same spot, forming a parallel stance toward D.

b. Side Punch

Parallel ready stance toward A.

i. Jump and punch to C three times in succession with the right fist while the body is in the air, then land on the same spot, forming a parallel stance toward A.

ii. Jump and punch to D three times in succession with the left fist while the body is in the air, then land on the same spot, forming a parallel stance toward A.



209. Flying Back Fist Triple Side Strike
(Twimyo Dung Joomuk Sumjung Yop Taerigi)

a. Vertical Strike

Parallel ready stance toward A.

i. Jump and strike to C three times in succession with the right back fist while the body is in the air, then land on the same spot, forming a parallel stance toward A.



ii. Jump and strike to D three times in succession with the left back fist while the body is in the air, then land on the same spot, forming a parallel stance toward A.

b. Horizontal Strike

Left L-stance toward B.

i. Jump and strike to D three times in succession with the right back fist while the body is in the air, then land to A, forming a left L-stance toward A

ii. Repeat i.



210. Flying Knife-Hand Triple Outward Strike
(Twimyo Sonkal Samjung Bakuro Taerigi)

The method and procedure of exercise remain the same as No. 211 above.



211. Flying twin Fist Triple Punch
(Twimyo Sang Joomuk Samjung Jirugi)

Close ready stance B.

i. Jump and punch to D three times in succession with a twin fist while the body is in the air, then land on the same spot forming a close stance toward D.

ii. Repeat i.



212. Flying Horizontal Striking-Kick
(Twio Soopyong Taerimyo Chagi)

Walking ready stance.

i. Run and jump to execute a horizontal strike with a twin knife-hand and a front snap kick to D with the right or left foot simultaneously while the body is in the air, then land to D, forming a walking ready stance toward D.

ii. Repeat i.



213. Flying Spiral Kick *(Twimyo Nasonsik Chagi)*

i. Run and jump to execute a side kick to B with the right foot and a back kick to B with the left foot while rolling the body counter-clockwise in the air, then land on the same spot, forming a sitting ready stance toward D.



ii. Run and jump to execute a side kick to B with the left foot and a back kick to B with the right foot while rolling the body clockwise in the air, then land on the same spot, forming a sitting ready stance toward C.

214. Flying Triple Front Kick *(Twimyo Samjung Ap Chagi)*

Parallel ready stance toward A

i. Jump and kick to A three times in succession with the right or left foot while the body is in the air, then land on the same spot, forming a parallel stance toward A.

ii. Repeat i



215. Flying Triple Turning Kick *(Twimyo Samjung Doollyo Chagi)*

Close ready stance B.

i. Jump and kick to D three times in succession with the right or left foot while the body is in the air, then land on the same spot, forming a close stance toward D.

ii. Repeat i.



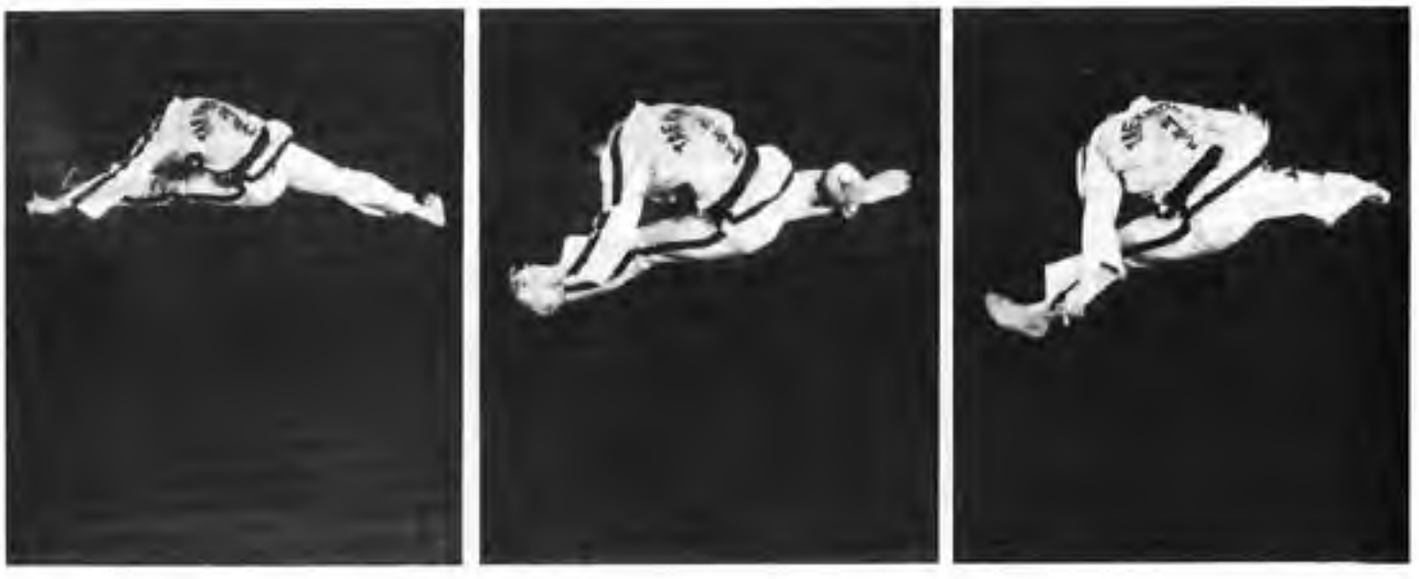
216. Flying Three Direction Kick *(Twimyo Sambang Chagi)*

a. Two Direction Kick and Turning Kick

L-ready stance.

i. Run and jump to execute a two direction kick (side-twisting kick) to A and B and a turning kick to D in succession with the right or the left foot while flying toward D, then land to D, forming an L-ready stance toward D.

ii. Repeat i.



b. Two Direction Kick and Side Kick

L-ready stance.

i. Run and jump to execute a two direction kick (front-back kick) to C and D and a side piercing kick to A or B in succession with the right or left foot while the body is in the air, then land on the same spot, forming a sitting ready stance toward D.

ii. Repeat i.



217. Flying Four Direction Kick *(Twimyo Sabang Chagi)*

a. Two Direction Kick with Reverse Hooking and Turning Kick

Walking ready stance.

i. Run and jump to execute a two direction kick to A and B, a reverse hooking kick to AC or BC, and a turning kick to D in succession with the right or the left foot while flying toward D. then land to D, forming an L-ready stance toward D.

ii. Repeat i.







b. Two Direction Kick with Side and Turning Kick

L-ready stance.

i. Run and jump to execute a two direction kick to A and B, a side kick to A or B with the right or left foot, and a turning kick to BD or AD with the right or the left foot in succession while flying toward D, then to D, forming an L-ready stance toward D.

ii. Repeat i.







218. Flying Combination Kick and Punch
(Twimyo Honhap Chagi Wa Jirugi)

a. Three Direction Kick and Twin Fist Punch

Walking ready stance.

i. Run and jump to execute a two direction kick to A and B, and a turning kick to D with the right foot followed by a front punch to BD with a twin fist in succession while the body is in the air, then land on the same spot, forming a right diagonal stance toward BC while executing a rising block with a twin palm.





ii. Run and jump to execute a two direction kick to A and B, and a turning kick to D with the left foot followed by a front punch to AD with a twin fist in succession while the body is in the air, then land on the same spot, forming a left diagonal stance toward AD while executing a rising block with a twin palm.

b. **Three Direction Kick and U-Shape Punching Kick**

L-ready stance.

i. Run and jump to execute a two direction kick to A and B, a side piercing kick to A with the right foot followed by a U-shape punching-kick to D in succession while the body is in the air, then land on the same spot, forming a sitting stance toward D while executing a horizontal strike with a twin back fist.



ii. Run and jump to execute a two direction kick to A and B, and a side piercing kick to B with the left foot followed by a U-shape punching-kick to D in succession while the body is in the air, then land on the same spot, forming a sitting stance toward D while executing a horizontal strike with a twin back fist.



Remarks:

1. The secret of learning the fundamental movements correctly with the least amount of effort in the shortest period of time is to understand the purpose and concepts of each movement clearly.

2. Emphasis is always placed on the repetition of each fundamental movement to attain perfection.

3. Taekwon-Do is composed of a myriad of fundamental movements. Unfortunately, time and space do not permit listing all of them in this book. The most common and useful, however, have been presented.

4. For more efficient performance of each pattern, it is almost mandatory to practice neccessary fundamental movements, especially those required in the particular pattern before hand.

5. It is of utmost importance to maintain the correct stance at all times during the exercise.

INDEX

A

attention stance (charyot sogi)

B

bow posture (kyong ye jase) 20

C

close ready stance (moa junbi sogi) 23
close stance back fist horizontal strike (moa so dung joomuk soopyong taerigi) 188
close stance knife-hand parallel block (moa so sonkal narani makgi) 172
close stance outer forearm parallel block (moa so bakat palmok narani makgi) 173
close stance reverse knife-hand parallel block (moa so sonkaldung narani makgi) 348
close stance twin side back elbow thrust (moa so sang yopdwi palkup tulgi) 320
consecutive kick (yonsok chagi) 134, 135
courtesy (ye ui) 11
crescent kick (bandal chagi) 118

D

direction diagram (bang hyang pyo) 18
dodging back fist front strike (pihamyo dung joomuk ap taerigi) 328
dodging back fist side strike (pihamyo dung joomuk yop taerigi) 326
dodging flat fingertip cross-cut (pihamyo opun sonkut ghutgi) 330
dodging flat fingertip thrust (pihamyo opun sonkut tulgi) 321
dodging front punch (pihamyo ap jirugi) 322
dodging front snap kick (pihamyo apcha busigi) 338
dodging knife-hand inward strike (pihamyo sonkal anuro taerigi) 325
dodging knife-hand outward strike (pihamyo sonkal bakuro taerigi) 324
dodging middle twisting kick (pihamyo kaunde bituro chagi) 346
dodging reverse hooking kick (pihamyo bandae dollyo goro chagi) 344
dodging reverse knife-hand inward strike (pihamyo sonkaldung anuro taerigi) 329
dodging reverse turning kick (pihamyo bandae dollyo chagi) 342
dodging side piercing kick (pihamyo yopcha jirugi) 340
dodging side thrusting kick (pihamyo yopcha tulgi) 341
downward kick (naeryo chagi) 214, 215

E

F

flying back fist side strike (twimyo dung joomuk yop taerigi) 337
flying back fist triple side strike (twimyo dung joomuk sumjung yop taerigi) 209
flying combination kick and punch (twimyo honhap chagi wa jirugi) 378
flying combination punch (twimyo honhap jirugi) 364
flying combination strike (twimyo honhap taerigi) 365
flying consecutive cross-cut (twimyo yonsok ghutgi) 361
flying consecutive kick (twimyo yonsok chagi) 48, 49

flying consecutive strike (twimyo yonsok taerigi) 363
flying cresent kick (twimyo bangal chagi) 131
flying double foot side pushing kick (twimyo doobal yopcha milgi) 353
flying double front snap kick (twimyo i-jung apcha busigi) 360
flying double side kick (twimyo i-jung yop chagi) 358
flying double side punch (twimyo i-jung yop jirugi) 355
flying double turning kick (twimyo i-jung dollyo chagi) 359
flying foot twin high kick (twimyo sangbal nopi chagi) 367
flying four direction kick (twimyo sabang chagi) 344
flying high kick (twimyo nopi chagi) 206
flying high twisting kick (twimyo nopunde bituro chagi) 336
flying hooking kick (twimyo golcho chagi) 347
flying horizontal double punch (twimyo soopyong i-jung jirugi) 354
flying horizontal striking-kick (twio soopyong taerimyo chagi) 374
flying knife-hand side strike (twimyo sonkal yop taerigi) 337
flying knife-hand triple outward strike (twimyo sonkal samjung bakuro taerigi) 373
flying middle twisting kick (twimyo kaunde bituro chagi) 301
flying outward vertical kick (twimyo bakuro sewo chagi) 313
flying reverse hooking kick (twimyo bandae doolyo goro chagi) 130
flying side front kick (twimyo yop ap chagi) 212, 213, 215,
flying spiral kick (twimyo nasonsik chagi) 374
flying square punching kick (twio sagak jirumyo chagi) 368
flying three direction kick (twimyo sambang chagi) 376
flying triple front kick (twimyo samjung ap chagi) 375
flying triple punch (twimyo samjung jirugi) 371
flying triple side kick (twimyo samjung yop chagi) 72
flying triple turning kick (twimyo samjung dollyo chagi) 375
flying twin fist double punch (twimyo sang joomuk i-jung jirugi) 370
flying twin fist triple punch (twimyo sang joomuk samjung jirugi) 373
flying twin foot middle twisting kick (twimyo sangbal kaunde bituro chagi) 367
flying U-shape punching kick (twio digutja jirumyo chagi) 369
front checking kick (apcha momchugi) 278
fundamental exercise (gibon yonsup) 17

G

general assumption (ilban gajung) 19

H

high twisting kick (nopunde bituro chagi) 250
hooking kick (golcho chagi) 106, 107
horizontal striking - kick (soopyong taerimyo chagi) 350

I

indomitable spirit (baekjul boolgool) 13
integrity (yom chi) 12
inward vertical kick (anuro sewo chagi) 186

J

K

L

L-ready stance (niunja junbi sogi) 22
L-stance back hand downward strike (niunja so sondung naeryo taerigi) 62
L-stance double fist low punch (niunja so doo joomuk najunde jirugi) 216
L-stance double forearm block (niunja so doo palmok makgi) 125-127
L-stance downward punch (niunja so naeryo jirugi) 41
L-stance flat fingertip downward thrust (niunja so opun sonkut naeryo tulgi) 38-40
L-stance flat fingertip obverse thrust (niunja so opun sonkut baro tulgi) 128
L-stance forearm obverse low block (niunja so palmok baro najunde makgi) 124
L-stance inner forearm waist block (niunja so anpalmok hori makgi) 314
L-stance knife-hand low outward block (niunja so sonkal najunde bakuro makgi) 151
L-stance knife-hand obverse downward block (niunja so sonkal baro naeryo makgi) 308
L-stance knife-hand obverse low inward block (niunja so sonkal baro najunde anuro makgi) 152
L-stance knife-hand obverse low outward block (niunja so sonkal baro najunde bakuro makgi) 124
L-stance knife-hand reverse low inward block (niunja so sonkal bandae najunde anuro makgi) 152, 153
L-stance knife-hand rising block (niunja so sonkal chookyo makgi) 252
L-stance obverse vertical punch (niunja so baro sewo jirugi) 240
L-stance outer forearm waist block (niunja so bakat palmok hori makgi) 303
L-stance palm inward block (niunja so sonbadak anuro makgi) 98
L-stance palm obverse downward block (niunja so sonbadak baro naeryo makgi) 332
L-stance reverse knife-hand guarding block (niunja so sonkaldung daebi makgi) 200, 201
L-stance reverse knife-hand low inward block (niunja so sonkaldung nopunde anuro makgi) 240
L-stance reverse knife-hand reverse upward block (niunja so sonkaldung bandae ollyo makgi) 274
L-stance reverse knife-hand waist block (niunja so sonkaldung hori makgi) 315
L-stance straight elbow downward thrust (niunja so sun palkup naeryo tulgi) 161, 160, 162
L-stance twin palm horizontal block (niunja so sang sonbadak soopyong makgi) 276
L-stance upset fingertip low thrust (niunja so dwijibun sonkut najunde tulgi) 42, 43
L-stance upset punch (niunja so dwijibo jirugi) 56, 57
L-stance U-shape punch (niunja so dig-utja jirugi) 298
L-stance X-fist checking block (niunja so kyocha joomuk momchau makgi) 260
L-stance X-fist pressing block (niunja so kyocha joomuk makgi) 178

M

mid-air kick (twio dolmyo chagi) 166, 167
mid-air strike (twio dolmyo taerigi) 202
middle twisitng kick (kaundae bituro chagi) 132

N

O

outward vertical kick (bakuro sewo chagi) 170, 171
overhead kick (twio nomo chagi) 366
overhead punch (twio nomo jirugi) 366

P

Q

R

ready stance (junbi sogi) 20
rear foot stance back fist downward strike (dwitbal so dung joomuk naeryo taerigi) 146
rear foot stance bow wrist upward block (dwitbal so sonmokdung ollyo makgi) 288
rear foot stance forearm inward block (dwitbal so palmok anuro makgi) 97
rear foot stance forearm obverse downward block (dwitbal so palmok baro naeryo makgi) 310
rear foot stance forearm rising block (dwitbal so palmok chookyo makgi) 254
rear foot stance knife-hand downward block (dwitbal so sonkal naeeyo makgi) 73
rear foot stance knife-hand inward block (dwitbal so sonkal anuro makgi) 94
rear foot stance knife-hand low outward block (dwitbal so sonkal najunde bakuro makgi) 148
rear foot stance knife-hand rising block (dwitbal so sonkal chookyo makgi) 255
rear foot stance middle knuckle fist high punch (dwitbal so joongji joomuk nopunde jirugi) 52, 53
rear foot stance middle knuckle fist high reverse vertical punch (dwitbal so joongji joomuk nopunde bandae sewo jirugi) 244
rear foot stance outer forearm waist block (dwitbal so bakat palmok hori makgi) 302
rear foot stance palm reverse downward block (dwitbal so sonbadak bandae naeryo makgi) 220
rear foot stance palm waist block (dwitbal so sonbadak hori makgi) 306
rear foot stance reverse knife-hand low guarding block (dwitbal so sonkaldung najunde daebi makgi) 199
rear foot stance reverse knife-hand obverse upward block (dwitbal so sonkaldung baro ollyo makgi) 258
rear foot stance reverse vertical punch (dwitbal so bandae sewo jirugi) 182
rear foot stance straight elbow downward thrust (dwitbal so sun palkup naeryo tulgi) 163
rear foot stance straight knife-hand checking block (dwitbal so sun sonkal momchau makgi) 246
rear foot stance twin palm pressing block (dwitbal so sang sonbadak noollo makgi) 190
rear foot stance upset punch (dwitbal so dwijifo jirugi) 70, 71

S

self-control (guk gi) 13
side checking kick (yopcha momchugi) 256
side cross-cut (annun so opun sonkut bakuro yop ghutgi) 296)
side pushing kick (yopcha milgi) 286
side thrusting kick (yopcha tulgi) 60, 61
side turning kick (yop dollyo chagi) 92
sitting ready stance (annun junbi sogi) 21
sitting stance back hand horizontal strike (annun so sondung soopyong taerigi) 115
sitting stance flat fingertip outward side cross-cut (annun so opun sonkut bakuro yop ghutgi) 296
sitting stance flat fingertip side thrust (annun so opun sonkut yop tulgi) 90
sitting stance inner forearm parallel block (annun so anpalmok narani makgi) 164
sitting stance inner forearm wedging block (annun so anpalmok hechyo makgi) 205

sitting stance inner forearm W-shape block (annun so anpamok san makgi) 210
sitting stance knife-hand guarding block (annun so sonkal daebi makgi) 270
sitting stance knife-hand low side block (annun so sonkal najunde yop makgi) 189
sitting stance reverse knife-hand low front block (annun so sonkaldung najunde ap amkgi) 44, 45
sitting stance reverse knife-hand parallel block (annun so sonkaldung narani makgi) 165
sitting stance reverse knife-hand wedging block (annun so sonkaldung hechyo makgi) 204
sitting stance reverse knife-hand W-shape block (annun so sonkaldung san makgi) 206
sitting stance side fist side strike (annun so yop joomuk yop taerigi) 282
sitting stance side punch (annun so yop jirugi) 83, 89
sitting stance side vertical punch (annun so yop sewo jirugi) 268
sitting stance twin back fist horizontal strike (annun so sung dung joomuk soopyong taerigi) 180
sitting stance twin back hand horizontal strike (annun so sang sondung soopyong taerigi) 181
sitting stance twin palm rising block (annun so sang sonbadak chookyo makgi) 176, 177, 179
sitting stance twin straight forearm checking block (annun so sang aun palmok momchau makgi) 262
skip middle twisting kick (durogamyo kaunde bituro chagi) 234
skip reverse hooking kick (durogamyo bandae dollyo goro chagi) 232
skip side piercing kick (durogamyo yopcha jirugi) 230
skip turning kick (durogamyo dollyo chagi) 235
straight kick (jigeau chagi) 224
sweeping kick (suroh chagi) 78, 79

T

table of contents (mokcha) 5,6
tenets of taekwon-do (taekwon-do jungshin) 10-13

U

V

W

walking ready stance (gunnun junbi sogi) 20
walking stance angle fingertip high reverse thrust (gunnun so homi sonkut nopunde bandae tulgi) 292
walking stance angle fingertip middle obverse thrust (gunnun so homi sonkut kaunde baro tulgi) 294
walking stance arc-hand obverse crescent strike (gunnun so bandal son baro taerigi) 141
walking stance arc-hand reverse rising block (gunnun so bandalson bandae chookyo makgi) 266
walking stance arc-hand strike (gunnun so bandalson taerigi) 144
walking stance back fist obverse front strike (gunnun so dung joomuk baro ap taerigi) 36, 37
walking stance back fist reverse front downward strike (gunnun so dung joomuk bandae ap naeryo taerigi) 284
walking stance back fist reverse front strike (gunnun so dung joomuk bandae ap taerigi) 80, 81
walking stance back fist side front strike (gunnun so dung joomuk yobap taerigi) 108, 109
walking stance double finger obverse thrust (gunnun so doo sonkarak baro tulgi) 86

walking stance double finger reverse thrust (gunnun so doo sonkarak bandae tulgi) 84, 85
walking stance double forearm reverse block (gunnun so doo palmok bandae makgi) 112-114
walking stance fingertip downward thrust (gunnun so sonkut naeryo tulgi) 91
walking stance flat fingertip reverse thrust (gunnun so opun sonkut bandae tulgi) 82, 83
walking stance forearm reverse front block (gunnun so palmok bandae apmakgi) 226
walking stance high elbow reverse strike (gunnun so nopun palkup bandae taerigi) 46, 47
walking stance inner forearm reverse side block (gunnun so anpalmok bandae yop makgi) 156
walking stance knife-hand low reverse inward block (gunnun so sonkal najunde bandae anuro makgi) 50, 51
walking stance knife-hand obverse front downward strike (gunnun so sonkal baro ap naeryo taerigi) 285
walking stance knife-hand obverse front strike (gunnun so sonkal baro ap taerigi) 100
walking stance knife-hand reverse front block (gunnun so sonkal bandae apmakgi) 228
walking stance knife-hand reverse side block (gunnun so sonkal bandae yop makgi) 31
walking stance knife-hand W-shape block (gunnun so sonkal san makgi) 195
walking stance long fist reverse punch (gunnun so ghin joomuk bandae jirugi) 272
walking stance outer forearm reverse side block (gunnun so bakat palmok bandae yop makgi) 28-30
walking stance outer forearm W-shape block (gunnun so bakat palmok san makgi) 192
walking stance palm obverse pressing block (gunnun so sonbadak baro noollo makgi) 318
walking stance reverse knife-hand reverse low inward block (gunnun so sonkaldung bandae najunde anuro makgi) 304
walking stance reverse knife-hand reverse side block (gunnun so sonkaldung bandae yop makgi) 32, 33
walking stance side fist obverse front downward strike (gunnun so yop joomuk baro ap naeryo taerigi) 283
walking stance straight fingertip reverse thrust (gunnun so sun sonkut bandae tulgi) 87
walking stance turning punch (gunnun so dollyo jirugi) 66, 67
walking stance twin fist front punch (gunnun so sang joomuk ap jirugi) 316
walking stance twin fist middle vertical punch (gunnun so sang joomuk kaunde sewo jirugi) 120, 121
walking stance twin knife-hand horizontal block (gunnun so sang sonkal soopyong makgi) 156
walking stance twin knife-hand horizontal strike (gunnun so sang sonkal soopyong taerigi) 102 - 103
walking stance twin knife-hand inward strike (gunnun so sang sonkal anuro taerigi) 158
walking stance twin reverse knife-hand inward strike (gunnun so san sonkaldung anuro taerigi) 334
walking stance twin side fist horizontal strike (gunnun so sang yop joomuk soopyong taerigi) 104
walking stance under fist obverse front strike (gunnun so mit baro ap taerigi) 290
walking stance upper back elbow strike

(gunnun so widwit palkup taerigi) 218
walking stance X-fist rising block (gunnun so kyocha joomuk chookyo makgi) 238
walking stance X-knife-hand front block (gunnun so kyocha sonkal ap makgi) 54, 55
walking stance X-knife-hand rising block (gunnun so kyocha sonkal chookyo makgi) 236
weaving kick (doro chagi) 264

X

X-ready stance (kyocha junbi sogi) 23
X-stance back fist side front strike (kyocha so dung joomuk yobap taerigi) 110
X-stance back hand parallel block (kyocha so sondung narani makgi) 352
X-stance crescent punch (kyocha so bandae jirugi) 76
X-stance flat fingertip inward cross-cut (kyocha so opun sonkut anuro ghutgi) 64, 65
X-stance knife-hand side strike (kyocha so sonkal yop taerigi) 168
X-stance low punch (kyocha so najunde jirugi) 280
X-stance side fist side strike (kyocha so yop joomuk yop taerigi) 169
X-stance twin fist upset punch (kyocha so sang joomuk dwijibo jirugi) 116
X-stance twin palm front block (kyocha so sang sonbadak ap makgi) 68, 69
X-stance twin straight knife-hand checking block (kyocha so sun sonkal momchau makgi) 248
X-stance X-fist pressing block (kyocha so kyocha joomuk noollo makgi) 185

Y

Z

SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:
1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:
1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il





ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME VIII

TABLE OF CONTENTS
(Mokcha)

TENETS OF TAEKWON-DO *(TAEKWON-DO JUNGSHIN)* . 8
Explanation of Tenets 10
Courtesy *(Ye Ui)* 10
Integrity *(Yom Chi)* 11
Perseverence *(In Nae)* 11
Self Control *(Guk Gi)* 12
Indomitable Spirit *(Baekjul Boolgool)* 12
PATTERNS *(TUL)* 13
Interpretation of Patterns 15
GENERAL INFORMATION 20
TECHNIQUES FOR THE BEGINNER OF 10th GRADE HOLDER 23
FOUR DIRECTION PUNCH *(SAJU JIRUGI)* 35
FOUR DIRECTION BLOCK *(SAJU MAKGI)* 71
ADDITIONAL TECHNIQUES FOR PATTERN CHON-JI . .111
PATTERN CHON-JI 119
ADDITIONAL TECHNIQUES FOR PATTERN DAN-GUN .163
PATTERN DAN-GUN 169
ADDITIONAL TECHNIQUES FOR PATTERN DO-SAN . .217
PATTERN DO-SAN 225
SYNOPSIS 281



Taekwon-Do
In Korean Character



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit *(Baekjul Boolgool)*


跆拳道精神
禮義廉恥忍耐
永已百折不屈

EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.



"Pursue one's own goal"

PATTERNS *(Tul)*

The ancient law in the Orient was similar to the law of Hamurabi, "an eye for an eye, a tooth for a tooth," and was rigorously enforced even if death was caused accidentally.

In this type of environment, and since the present system of free sparring had not yet been developed, it was impossible for a student of the martial arts to practise or test his individual skill of attack and defense against actual moving opponents.

Individual advancement was certainly hindered until an imaginative practitioner created the first patterns.

Patterns are various fundamental movements, most of which represent either attack or defense techniques, set to a fixed and logical sequence.

The student systematically deals with several imaginary opponents under various assumptions, using every available attacking and blocking tool from different directions. Thus pattern practice enables the student to go through many fundamental movements in series, to develop sparring techniques, improve flexibility of movements, master body shifting, build muscles and breath control, develop fluid and smooth motions, and gain rythmical movements.

It also enables a student to acquire certain special techniques which cannot be obtained from either fundamental exercises or sparring. In short, a pattern can be compared with a unit tactic or a word, if fundamental movement is an individual soldier's training or alphabet. Accordingly, pattern, the ledger of every movement, is a series of sparring, power tests, feats and characteristic beauty.

Though sparring may merely indicate that an opponent is more or less advanced, patterns are a more critical barometer in evaluating an individual's technique.

The following points should be considered while performing patterns:

1. Pattern should begin and end at exactly the same spot. This will indicate the performer's accuracy.

2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Movement should be accelerated or decelerated according to the instructions in this book.
6. Each pattern should be perfected before moving to the next.
7. Students should know the purpose of each movement.
8. Students should perform each movement with realism.
9. Attack and defense techniques should be equally distributed among right and left hands and feet.

All patterns in this book are performed under the assumption the student is facing "D" (see pattern diagrams).

There are a total of twenty-four patterns in Taekwon-Do.

The reason for 24 Patterns:

The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the eternal years of an aeon in a day.

It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not. Therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century.

The 24 patterns represent 24 hours, one day, or all my life.

THE INTERPRETATIONS OF PATTERNS

The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events.

CHON-JI: means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.

DAN-GUN: is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.

DO-SAN: is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.

WON-HYO: was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

YUL-GOK: is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this pattern refer to his birthplace on 38º latitude and the diagram (士) represents "scholar".

JOONG-GUN: is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).

TOI-GYE: is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37º latitude, the diagram (士) represents "scholar".

HWA-RANG: is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.

CHOONG-MOO: was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.

KWANG-GAE: is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (±) represents the expansion and recovery of lost territory. The 39 movements refer to the first two fiqures of 391 A.D., the year he came to the throne.

PO-EUN: is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram (—) represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.

GE-BAEK: is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram (I) represents his severe and strict military discipline.

EUI-AM: is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram (I) represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

CHOONG-JANG: is the pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This pattern ends with a left-hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

JUCHE: is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram (☶) represents Baekdu Mountain.

SAM-IL: denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

YOO-SIN: is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A.D., the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

CHOI-YONG: is named after General Choi Yong, Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Yi Dynasty.

YON-GAE: is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

UL-JI: is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerilla tactics, was able to decimate a large percentage of the force. The diagram (ㄱ) represents his surname. The 42 movements represents the author's age when he designed the pattern.

MOON-MOO: honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.

SO-SAN: is the pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Yi Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

SE-JONG: is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram (土) represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

TONG-IL: denotes the resolution of the unification of Korea which has been divided since 1945. The diagram (I) symbolizes the homogenous race.

Since each pattern has a close relationship with the fundamental excercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.

NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN	4TH GUP	BLUE
TOI-GYE	3RD GUP	BLUE/RED STRIPE
HWA-RANG	2ND GUP	RED
CHOONG-MOO	1ST GUP	RED/BLACK STRIPE
KWANG-GAE		
PO-EUN	1ST DAN	BLACK
GE-BAEK		
EUI-AM		
CHOONG-JANG	2ND DAN	BLACK
JUCHE		
SAM-IL		
YOO-SIN	3RD DAN	BLACK
CHOI-YONG		
YONG-GAE		
UL-JI	4TH DAN	BLACK
MOON-MOO		
SO-SAN	5TH DAN	BLACK
SE-JONG		
TONG-IL	6TH DAN	BLACK

GENERAL INFORMATION

The purpose of this volume is to teach the beginner students (10th grade to 7th grade) to perform their patterns with effective technique and realistic feeling. The student is, therefore, advised to pay special attention to the correct execution and application of each movement before he attempts to practise his pattern.

Obviously, the pattern cannot be performed correctly without sufficient knowledge of the fundamental movements involved. The student should refer to the relevant volume in this encyclopedia for more detailed information on each motion. This book is also strongly recommended as a review for all levels advanced beyond this stage.

The illustrations for all 24 of the patterns contained in this encyclopedia assume that the student is standing on line AB and facing D.

LEGEND:

 — present foot position with the exception of "Previous Posture"

 — Previous foot position

 — heel slightly off the ground

 — direction of foot travel

"Previous Posture"	— posture of immediate preceding movement
"Other View"	— view of posture from the opposite side
"Front View"	— the performer's front
"Top View"	— reader's view from the top
"to A,B,C,...etc."	— direction of attack or block to A,B,C,...etc.
"toward A,B,C,...etc."	— direction of stance toward A,B,C,...etc.
"Front foot"	— refers to the foot which is advanced to the front.
"Rear foot"	— refers to the foot which is placed at the rear.
"Left chest"	— refers to the left half of the chest.
"Right chest"	— refers to the right half of the chest.





TECHNIQUES FOR THE BEGINNER OR 10TH GRADE HOLDER

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-stance *(Niunja Sogi)*

Front View





Back View

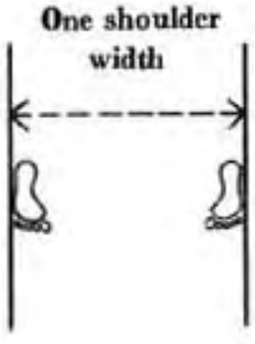


Stance *(Sogi)*

Parallel Stance *(Narani Sogi)*



Front View





Side View

Parallel Ready Stance *(Narani Junbi Sogi)*

Front View



Back View



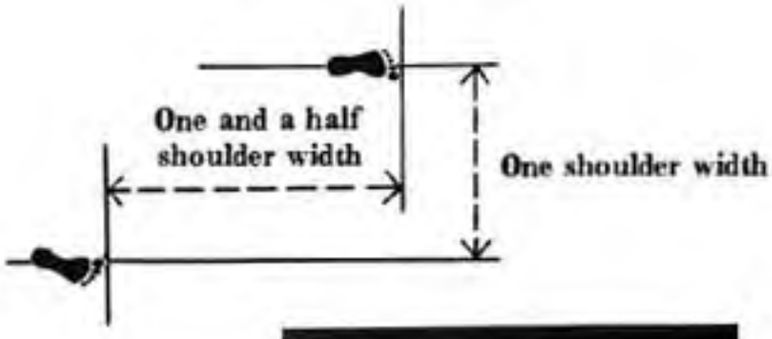


Top View

Walking Stance *(Gunnun Sogi)*



Side View





Back View

Right Walking Stance



Front View

Left walking stance



Front View

Walking Stance Forearm Low Block
(Gunnun So Palmok Najunde Makgi)

Front View



Front View



Side View



Top View



* 1. The forearm reaches the same level as the lower abdomen of the defender.

2. The body becomes half facing the opponent.

Walking Stance Middle Front Punch
(Gunnun So Kaunde Ap Jirugi)

Front View



Front View



Side View



Top View



* 1. The fist forms a vertical line with the toes.
2. The fist reaches the same level as the shoulder of the attacker.
3. The fist is brought to the center of the attacker's body.

Walking Stance Knife-hand Low Block
(Gunnun So Sonkal Najunde Makgi)

Front View



Front View



* 1. The knife-hand reaches the same level as the scrotum of the defender.

2. The body becomes half facing the opponent.

Back View



Top View



Walking Stance Inner Forearm Middle Block
(Gunnun So An Palmok Kaunde Makgi)



Front View



Front View

Side View



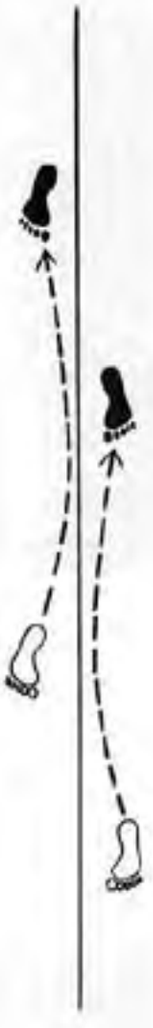


Top View

* 1. The fist reaches the same level as the shoulder of the defender.
2. The body becomes half facing the opponent.
3. The forearm becomes full facing the opponent.

Stepping *(Omkyo Didigi)*

Stepping backward



Stepping forward



* 1. The body must always be half facing when stepping backward and forward.

2. Stepping is executed in an outward curved line.

3. The knee of the stationary leg springs slightly up during the stepping motion.

Inside and Outside blocks

(An Makgi Wa Bakat Makgi)

Inside Block *(An Makgi)*



Side View

The block is executed at the opponent's inner forearm.

Outside Block *(Bakat Makgi)*



Side View

The block is executed at the opponent's outer forearm.



Side View

The block is executed at the opponent's inner tibia.



Side View

The block is executed at the opponent's outer tibia.



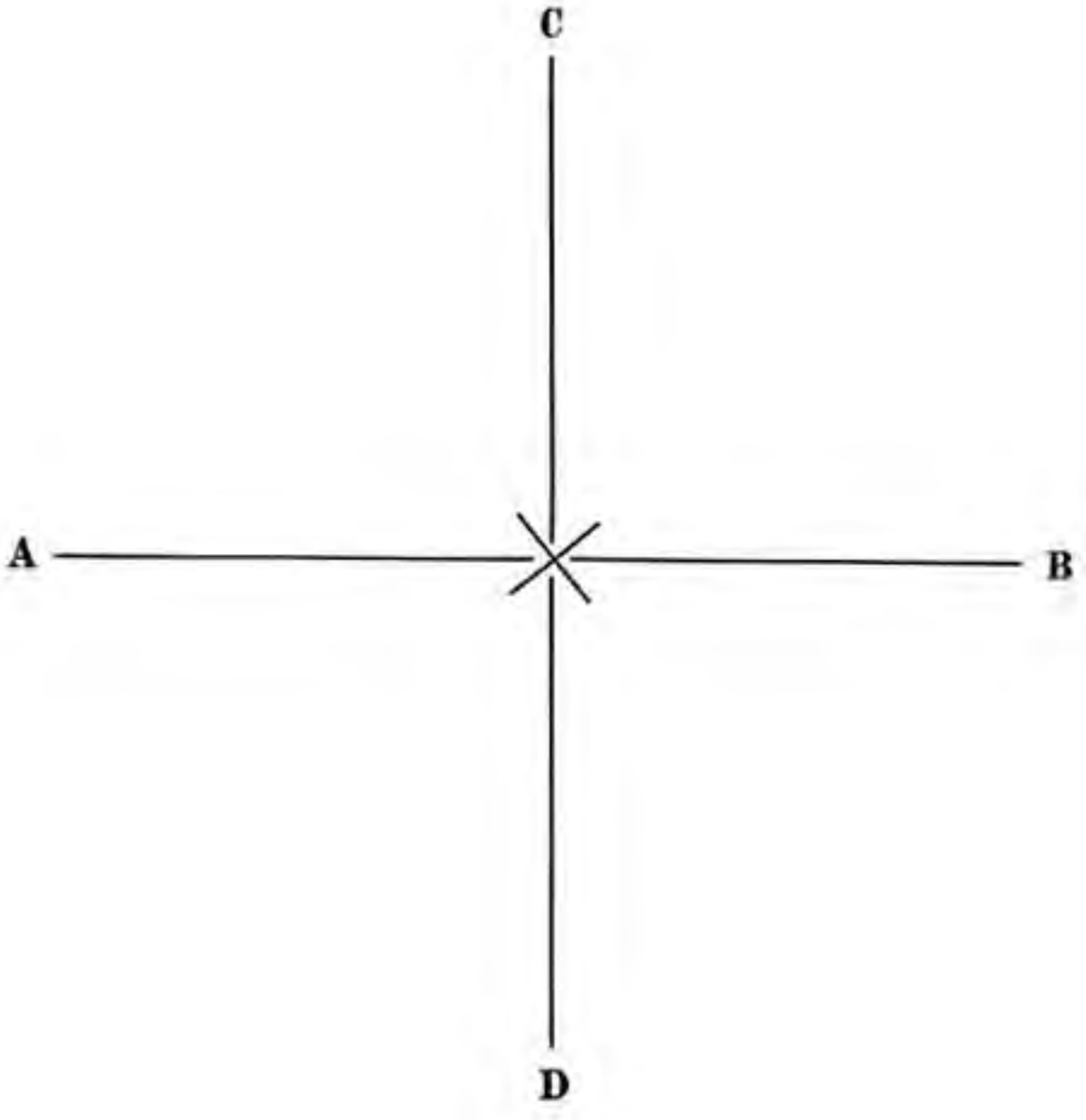
Taekwon-Do in Chinese Character

FOUR DIRECTION PUNCH

(Saju Jirugi)

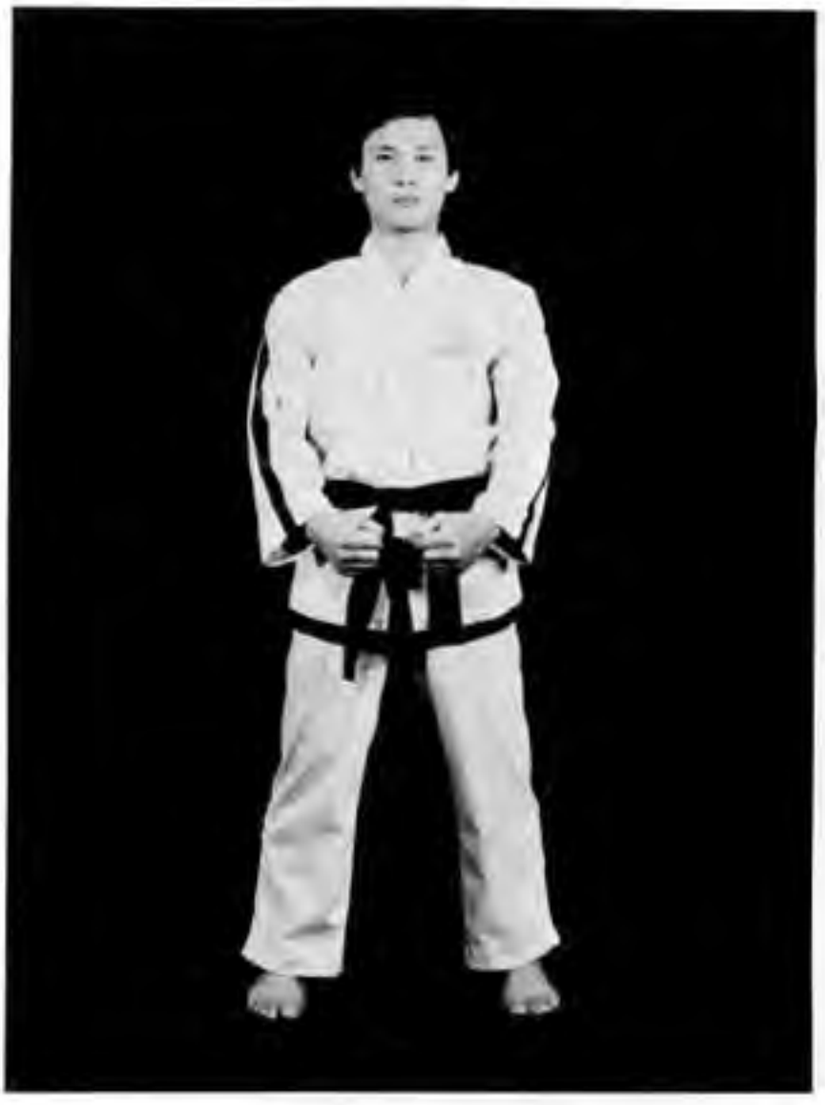
This fundamental excercise is practised by 10th grade holder or the very beginner.

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Parallel ready stance toward D.





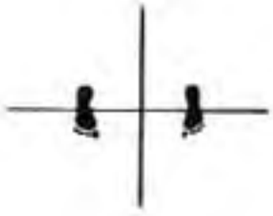
1. Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.





Right walking stance middle punch toward D.

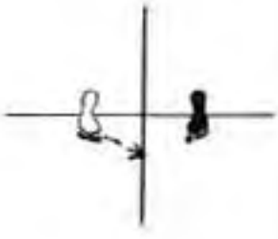
Previous Posture







Side View





Application







Opponent of the same height.

2. **Move the right foot to A, forming a left walking stance toward B while executing a low block to B with the left forearm.**





Left walking stance forearm low block toward B.

Keep the forearms crossed in front of the right chest, placing the blocking one on the other.

The body becomes half facing the opponent.

Previous Posture













Application



* 1. Block is executed at the tibia.
2. The ball of the foot is used as a pivot.
3. The outer forearm is the blocking tool.

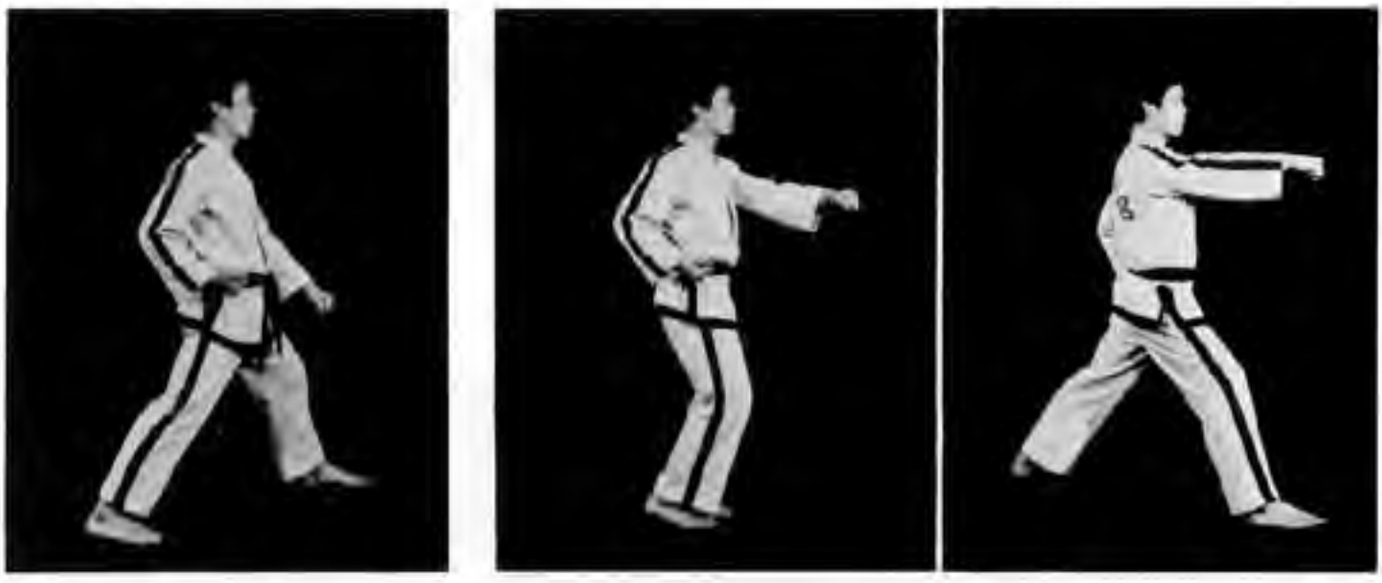
3. Move the right foot to B, forming a right walking stance toward B while executing a middle punch to B with the right fist.



Right walking stance middle punch toward B.



Previous Posture





Application



Shorter opponent.

4. Move the right foot to D, forming a left walking stance toward C while executing a low block to C with the left forearm.





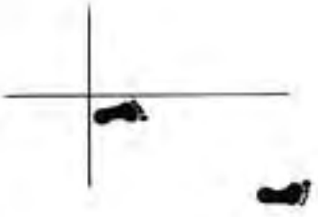
Left walking stance forearm low block toward C.

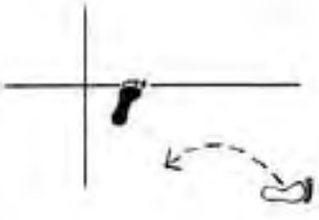
Previous Posture













Application



Top View



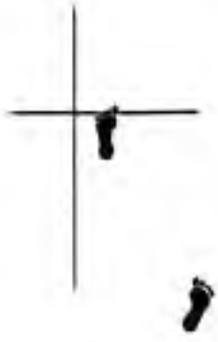
Other View

5. Move the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the right fist.





Right walking stance middle punch toward C.





Previous Posture



Side View











6. **Move the right foot to B, forming a left walking stance toward A while executing a low block to A with the left forearm.**





Left walking stance forearm low block toward A.



Top View

Previous Posture

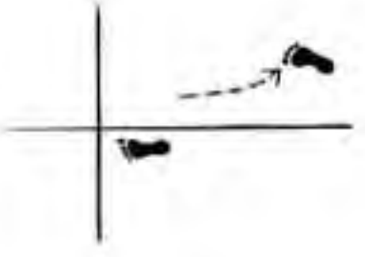












7. Move the right foot to A, forming a right walking stance toward A while executing a middle punch to A with the right fist.



Right walking stance middle punch toward A.

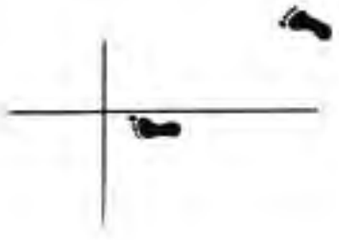


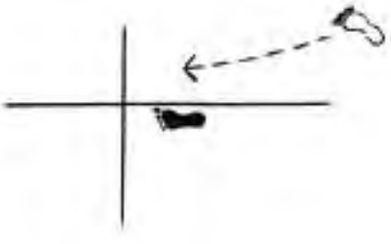
Previous Posture

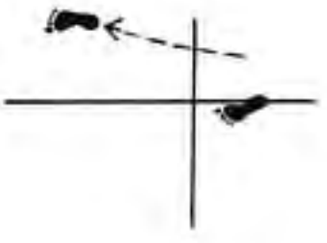












Application

Shorter opponent.



END. Bring the right foot back to a ready posture.



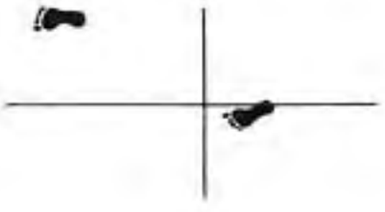
Parallel ready stance toward D.

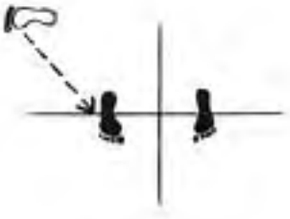


Previous Posture











Top View

Side View



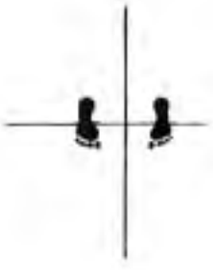
1. Move the left foot to D, forming a left walking stance toward D while executing a middle punch to D with the left fist.





Left walking stance middle punch with the left fist toward D.

Previous Posture





Application



Side View





Side View







2. Move the left foot to B, forming a right walking stance toward A while executing a low block to A with the right forearm.



Right walking stance forearm low block toward A.





Previous Posture

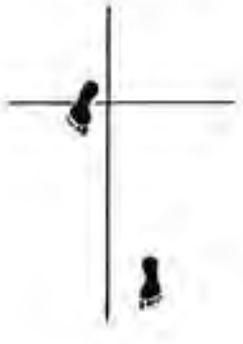
Keep the forearms crossed in front of the right chest, placing the blocking one on the other.

Keep the body half facing













3. **Move the left foot to A, forming a left walking stance toward A while executing a middle punch to A with the left fist.**



Left walking stance middle punch with the left fist toward A.



Previous Posture





Application



4. Move the left foot to D, forming a right walking stance toward C while executing a low block to C with the right forearm.





Right walking stance low block with the right forearm toward C.





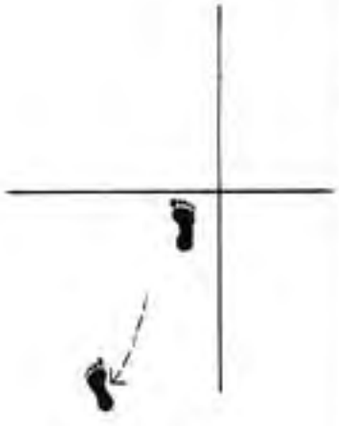
Previous Posture

Side View













5. Move the left foot to C, forming a left walking stance toward C while executing a middle punch to C with the left fist.





Left walking stance middle punch with the left fist toward C.





Previous Posture





Side View







6. Move the left foot to A, forming a right walking stance toward B while executing a low block to B with the right forearm.





Right walking stance low block
with the right forearm toward B.

Other View



Previous Posture













7. Move the left foot to B, forming a left walking stance toward B while executing a middle punch to B with the left fist.

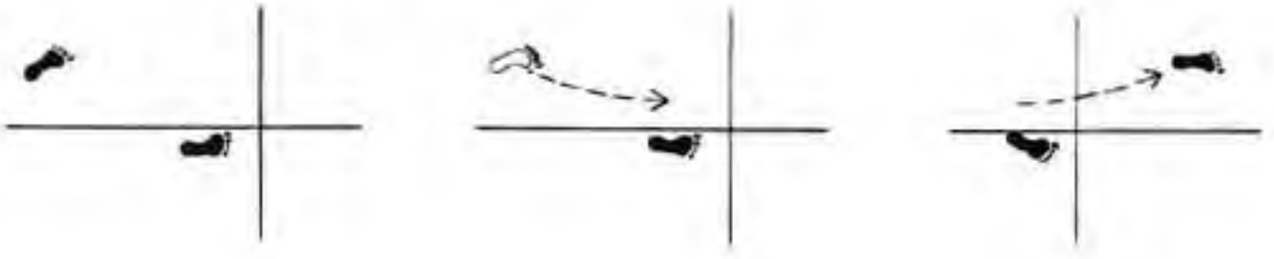


Left walking stance middle punch with the left fist toward B.



Previous Posture





Application



END. Bring the left foot back to a ready posture.

Parallel ready stance toward D.

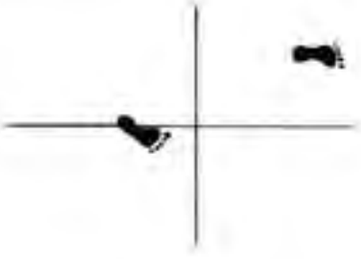


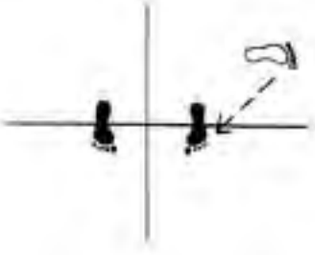


Previous Posture









Side View



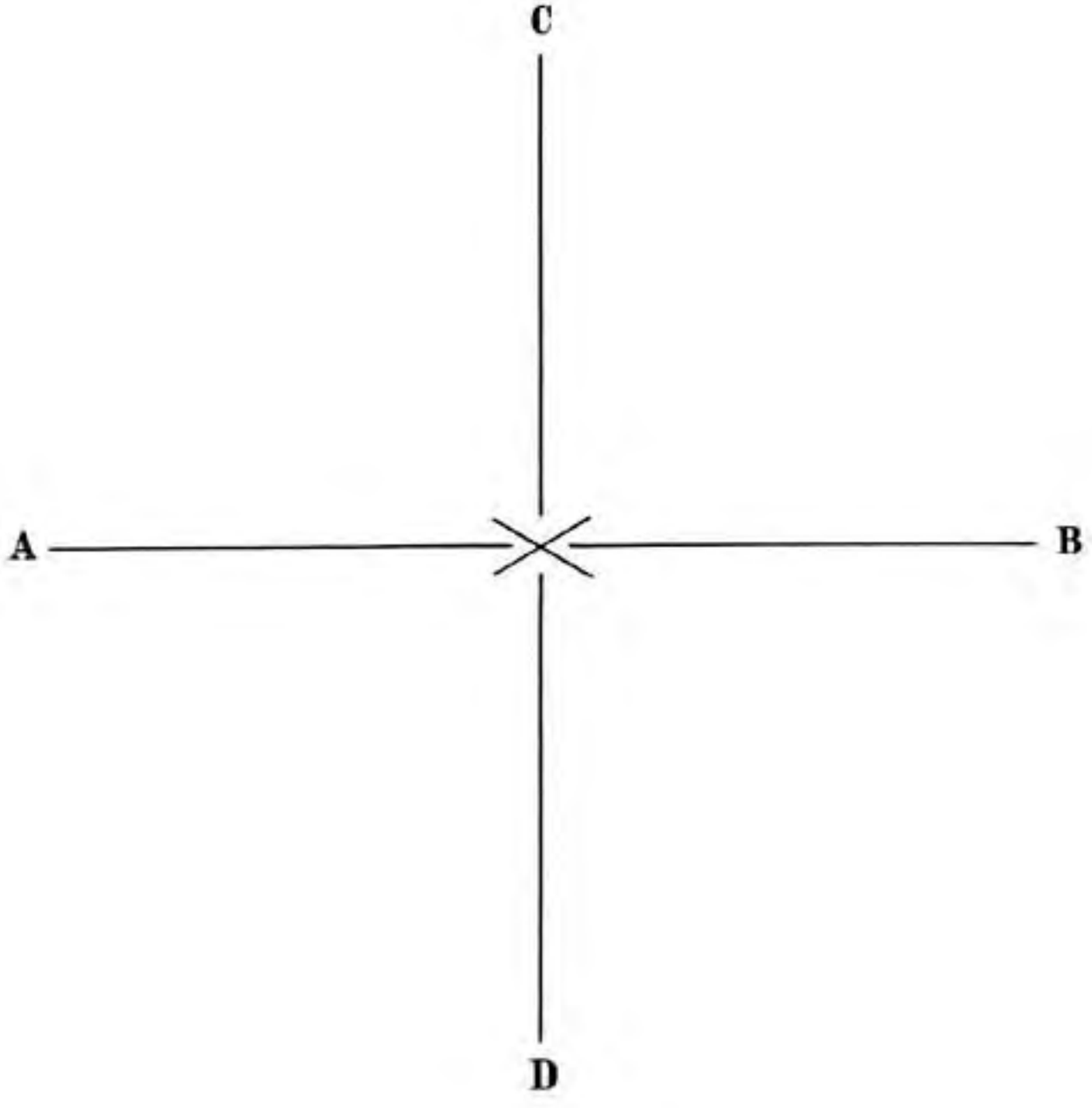


FOUR DIRECTION BLOCK

(Saju Makgi)

This fundamental exercise is also practised by 10th grade holder or beginner.

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Parallel ready stance toward D.





1. **Move the right foot to C, forming a left walking stance toward D while executing a low block to D with the left knife-hand.**





Left walking stance knife-hand low block toward D.

Previous Posture

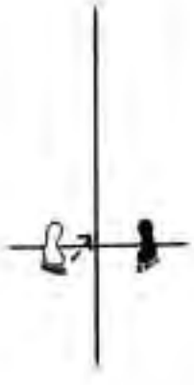




Application



Block is executed at the inner tibia.





Keep the back forearms crossed in front of the rib cage, placing the blocking one on the other.





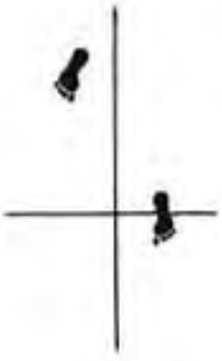
Keep the body half facing the opponent.

2. **Move the right foot to D, forming a right walking stance toward D while executing a middle side block to D with the right inner forearm.**





Right walking stance inner forearm middle side block toward D.





Previous Posture





Application



Side View





3. **Move the right foot to A, forming a left walking stance toward B while executing a low block to B with the left knife-hand.**





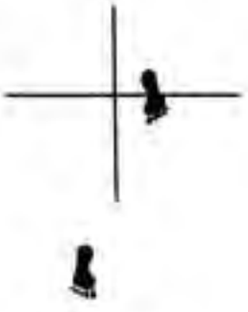
Left walking stance knife-hand low block toward B.

Previous Posture













Application



Top View

Block is executed at the outer tibia.

Application



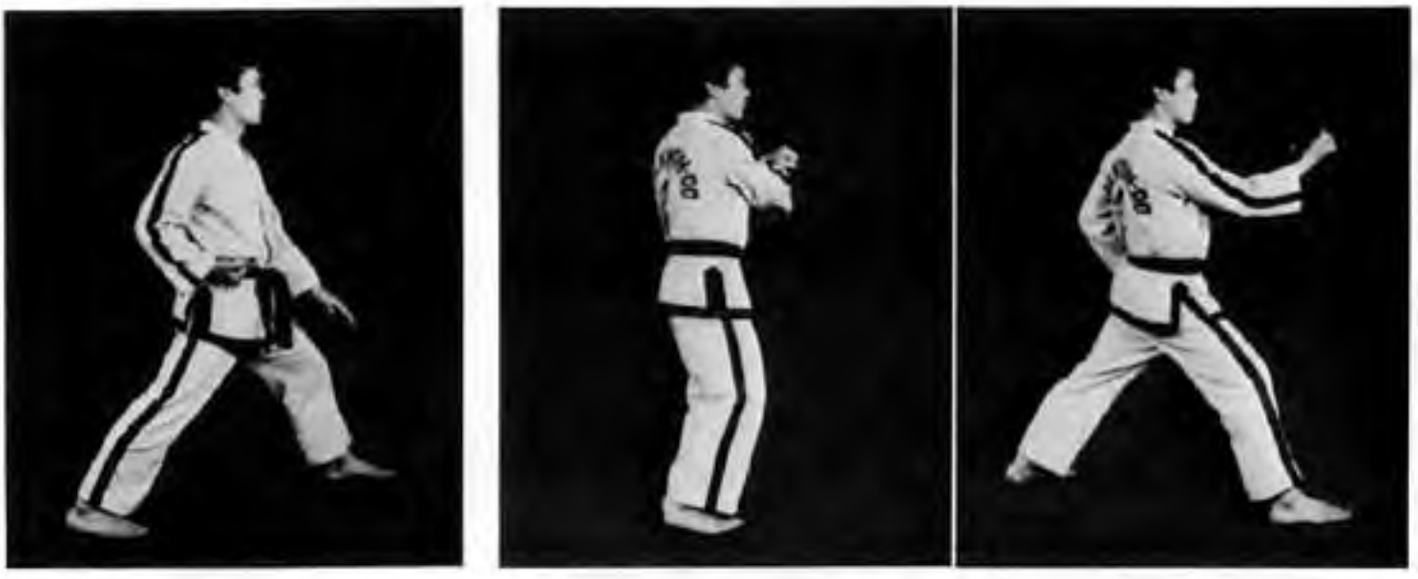
4. Move the right foot to B, forming a right walking stance toward B while executing a middle side block to B with the right inner forearm.

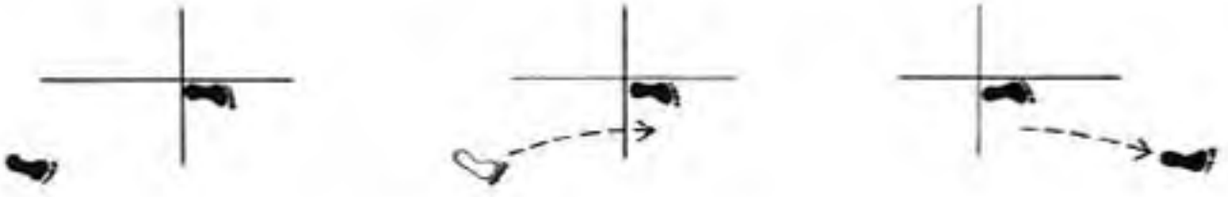


Right walking stance inner forearm middle side block toward B.



Previous Posture





Application



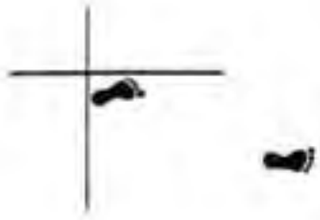
Shorter opponent

5. **Move the right foot to D, forming a left walking stance toward C while executing a low block to C with the left knife-hand.**



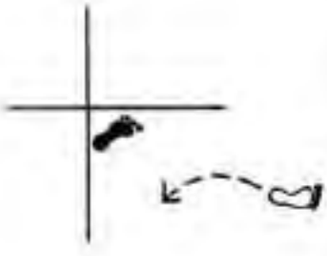


Left walking stance knife-hand low block toward C.





Previous Posture

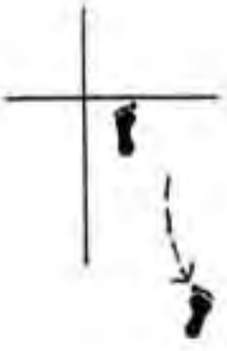


Top View





Side View







6. **Move the right foot to C, forming a right walking stance toward C, at the same time executing a middle side block to C with the right inner forearm.**





Right walking stance inner forearm middle side block toward C.

Application

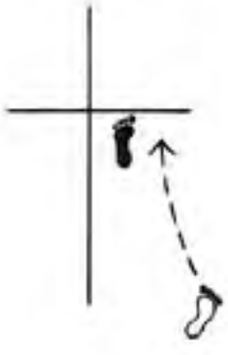
Previous Posture







Side View







Other View







7. Move the right foot to B, for ming a left walking stance toward A while executing a low block to A with the left knife-hand.

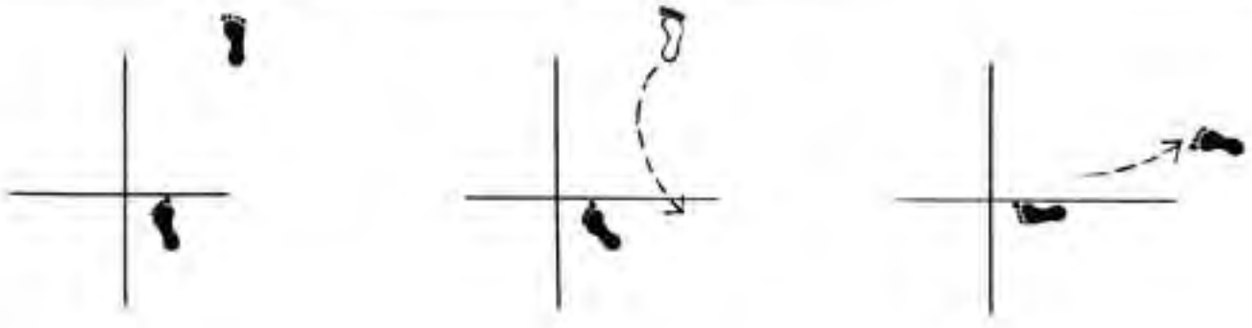




Left walking stance knife-hand low block toward A.

Previous Posture





Application



Block is executed at the inner tibia.

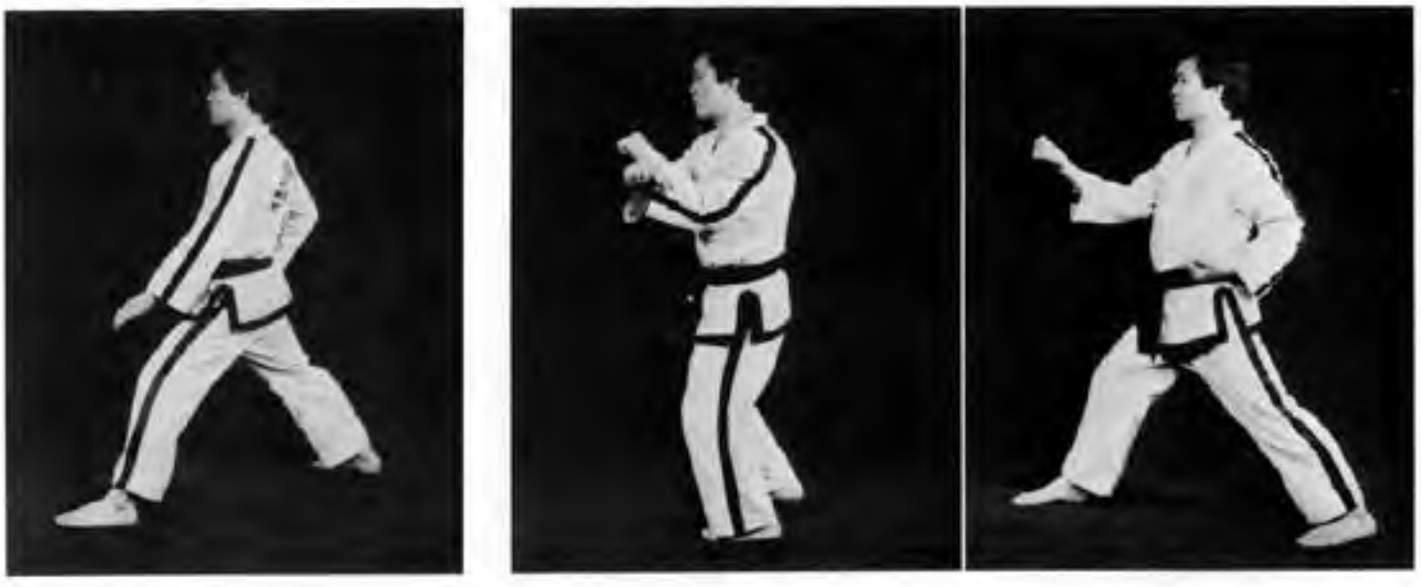
8. **Move the right foot to A, forming a right walking stance toward A while executing a middle side block to A with the right inner forearm.**



Right walking stance inner forearm middle side block toward A.



Previous Posture





Application



END. Bring the right foot back to a ready posture.



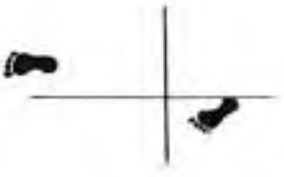
Parallel ready stance toward D.



Previous Posture











Top View

Side View



1. **Move the left foot to C, forming a right walking stance toward D while executing a low block to D with the right knife-hand.**



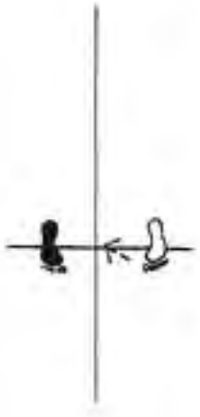


Right walking stance low block with the knife-hand toward D.

Previous Posture













Application



The block is executed at the outer tibia.

Keep both forearms crossed in front of the rib cage, placing the blocking one on the other.

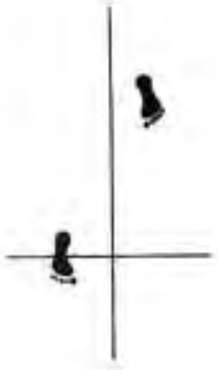
Keep the body half facing the opponent.

2. **Move the left foot to D, forming a left walking stance toward D while executing a middle side block to D with the left inner forearm.**





Left walking stance inner forearm middle side block toward D.





Previous Posture





Application



Top View





3. **Move the left foot to B, forming a right walking stance toward A while executing a low block to A with the right knife-hand.**





Right walking stance low block with a knife-hand toward A.

Previous Posture













Application



4. **Move the left foot to A, forming a left walking stance toward A while executing a middle side block to A with the left inner forearm.**



Left walking stance middle side block with the inner forearm toward A.



Previous Posture

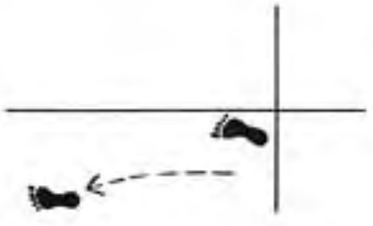












Top View



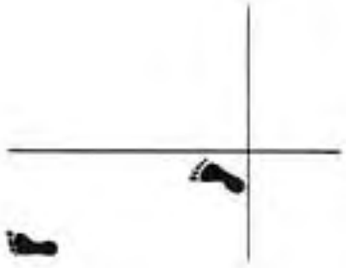
Application

5. **Move the left foot to D, forming a right walking stance toward C while executing a low block to C with the right knife-hand.**



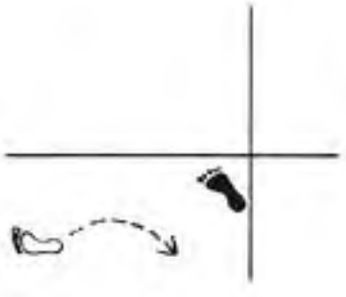


Right walking stance low block with a knife-hand toward C.





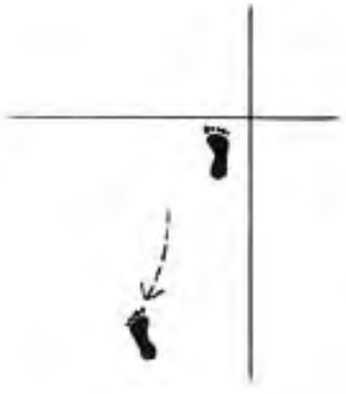
Previous Posture



Other View











6. **Move the left foot to C, forming a left walking stance toward C, at the same time executing a middle side block to C with the left inner forearm.**





Left walking stance side block with the inner forearm toward C.

Previous Posture







Application

Side View













7. Move the left foot to A, forming a right walking stance toward B while executing a low block to B with the right knife-hand.



Right walking stance low block with a knife-hand toward B.



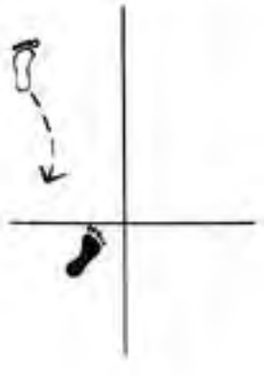
Previous Posture













8. Move the left foot to B, forming a left walking stance toward B while executing a middle side block to B with the left inner forearm.



Left walking stance middle side block with the inner forearm toward B.

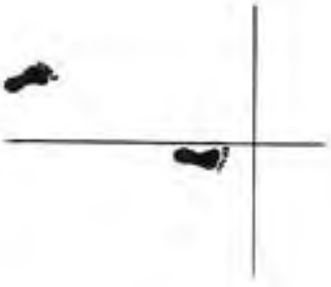


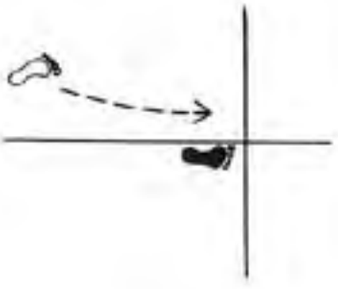
Previous Posture













Application



END. Bring the left foot back to a ready posture.



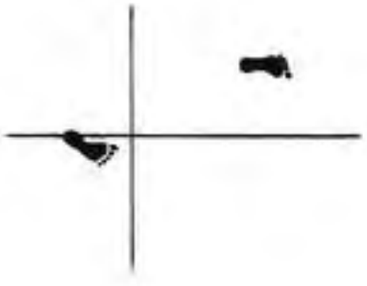
Parallel ready stance toward D.

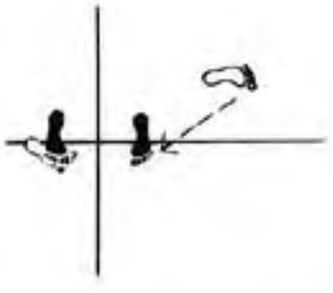


Previous Posture









Back View





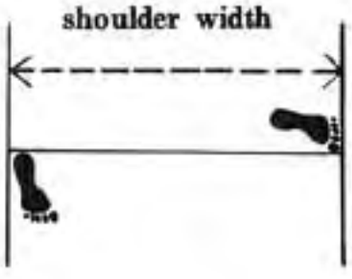
ADDITIONAL TECHNIQUES FOR PATTERN CHON-JI

L-Stance *(Niunja Sogi)*



Front View

One and a half
shoulder width



Right L-stance



Side View



Top View

Left L-stance



Side View

L-Stance Inner Forearm Middle Block

(Niunja So An Palmok Kaunde Makgi)



Front View



Front View

Side View



Top View



* 1. The fist reaches the same level as the shoulder of the defender.
2. The fist forms a triangle with the shoulders.

Forward Step-Turning *(Apuro Omgyo Didimyo Dolgi)*

Right walking stance toward D.





Clockwise turning



Counter-clockwise turning

Backward Step-Turning *(Dwiro Omgyo Didimyo Dolgi)*

Right walking stance toward D.



Clockwise turning





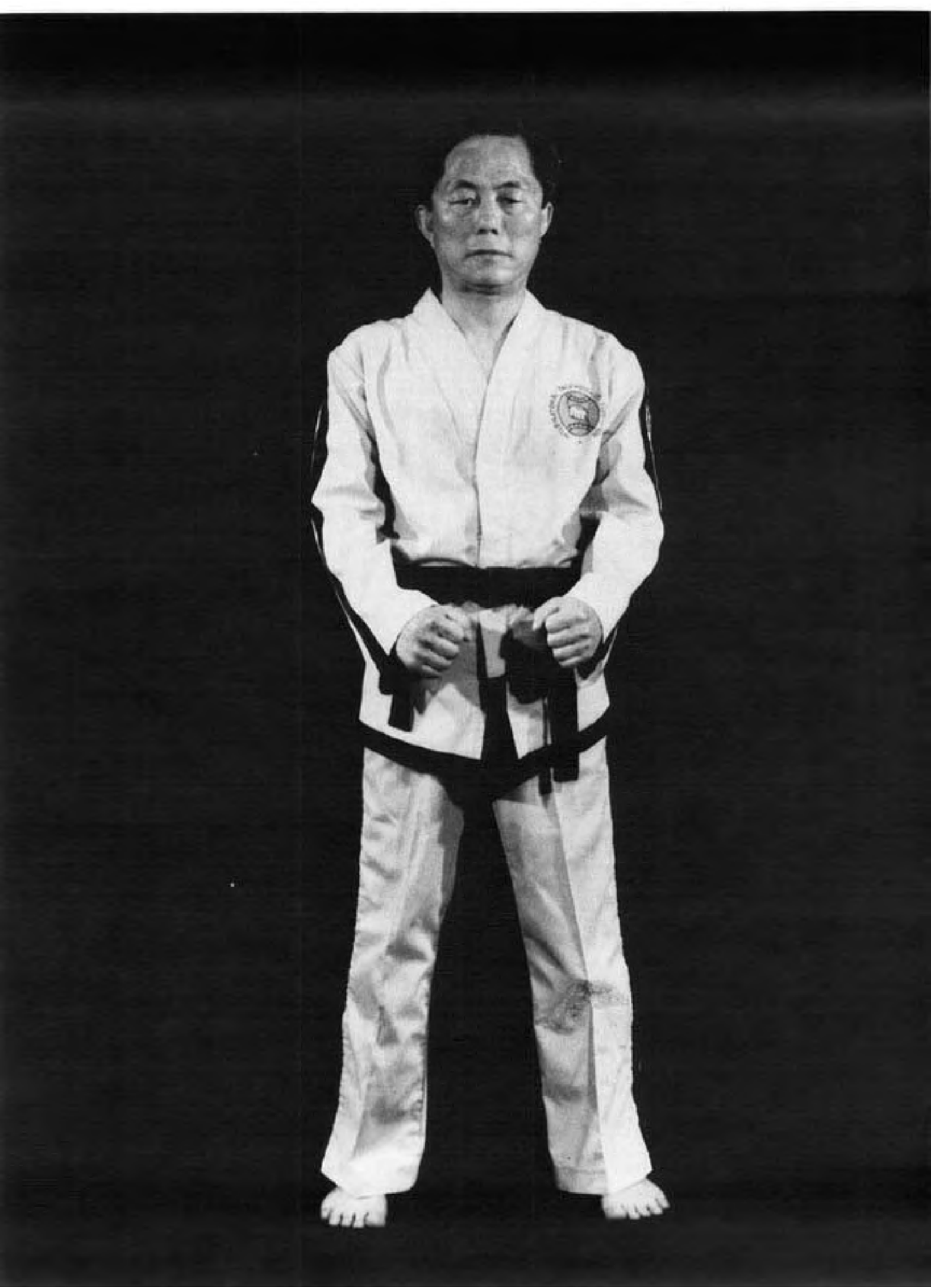
Counter-clockwise turning





BAEKDU SAN (MT. BAEKDU)

Symbolizes the spirit of the Korean people.



PATTERN CHON-JI *(Chon-Ji Tul)*

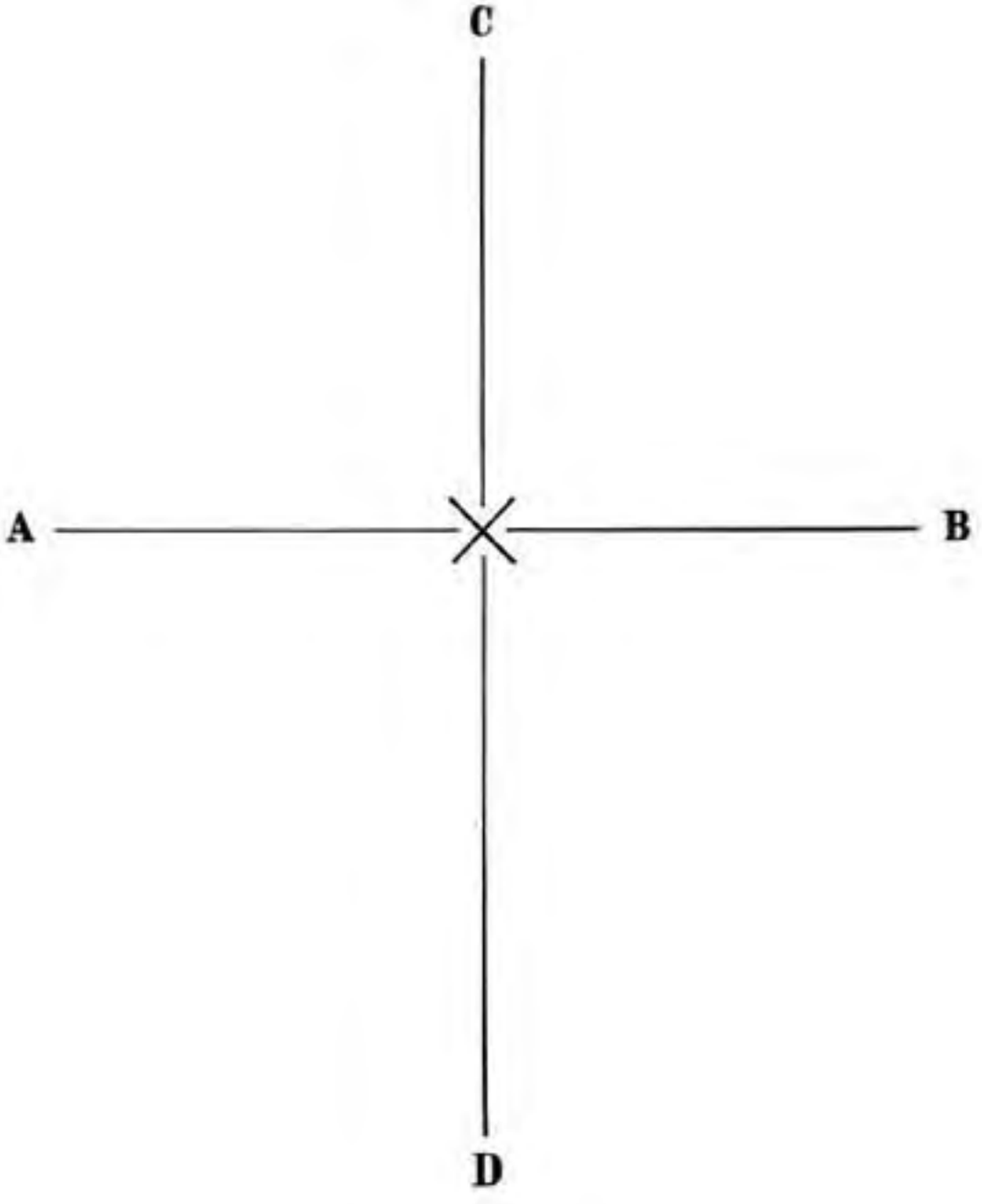
This pattern is practised by the 9th grade holder and above.

DIAGRAM: +

MOVEMENTS: 19

READY POSTURE: PARALLEL READY STANCE

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Parallel ready stance toward D.





1. **Move the left foot to B, forming a left walking stance toward B while executing a low block to B with the left forearm.**



Left walking stance forearm low block toward B.



Top View



Keep the back forearms crossed in front of the right chest, placing the left forearm on the other.

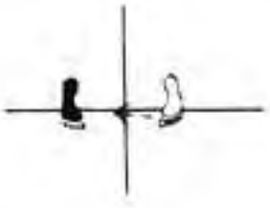
Previous Posture

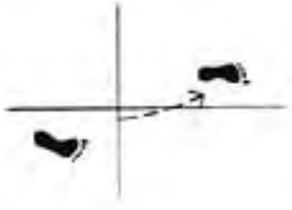














Application

2. Move the right foot to B, forming a right walking stance toward B while executing a middle punch to B with the right fist.



Right walking stance middle punch toward B.





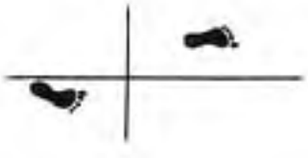
Top View

Previous Posture













Application



3. Move the right foot to A, turning clockwise to form a right walking stance toward A while executing a low block to A with the right forearm.



Right walking stance forearm low block toward A.



Previous Posture















Application

Front View



4. Move the left foot to A, forming a left walking stance toward A while executing a middle punch to A with the left fist.



Left walking stance middle punch toward A.



Application



Top View

Top View

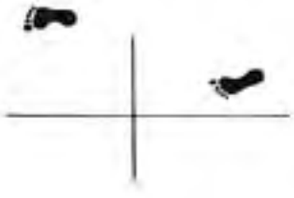


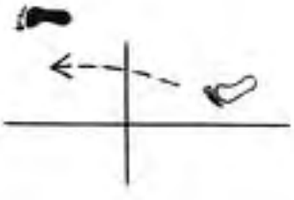
Previous Posture













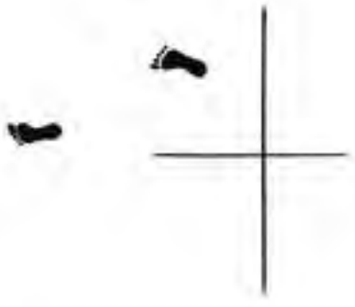
5. **Move the left foot to D, forming a left walking stance toward D while executing a low block to D with the left forearm.**



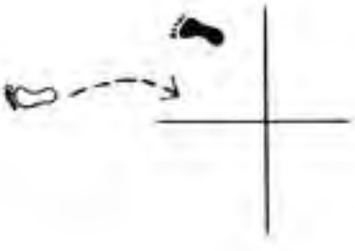


Left walking stance forearm low block toward D.

Previous Posture













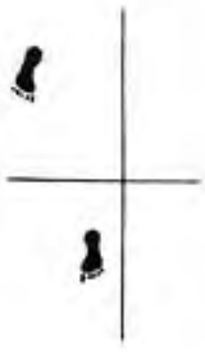
6. Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.





Right walking stance middle punch toward D.

Previous Posture









Top View







7. Move the right foot to C, turning clockwise to form a right walking stance toward C while executing a low block to C with the right forearm.





Right walking stance low block with the right forearm toward C.





Previous Posture





Top View







Side View

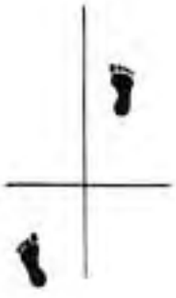


8. Move the left foot to C, forming a left walking stance toward C while executing a middle punch to C with the left fist.





Left walking stance middle punch toward C.





Previous Posture

Other View













9. Move the left foot to A, forming a right L-stance toward A while executing a middle block to A with the left inner forearm.



Right L-stance inner forearm block toward A.



Keep the forearms crossed in front of the right chest with both back fists facing upward, placing the blocking one under the other.



Top View

Previous Posture















Application

10. **Move the right foot to A, forming a right walking stance toward A while executing a middle punch to A with the right fist.**



Right walking stance middle punch toward A.



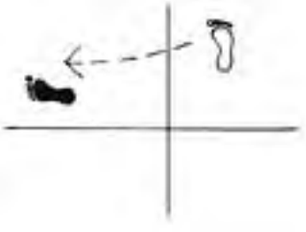
Previous Posture

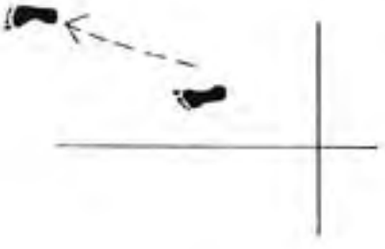












Application



11. Move the right foot to B, turning clockwise to form a left L-stance toward B while executing a middle block to B with the right inner forearm.



Left L-stance inner forearm middle block toward B.





Top View

Previous Posture











Application

12. **Move the left foot to B, forming a left walking stance toward B while executing a middle punch to B with the left fist.**



Left walking stance middle punch toward B.



Front View

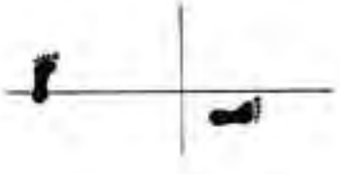


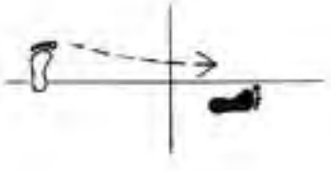
Previous Posture







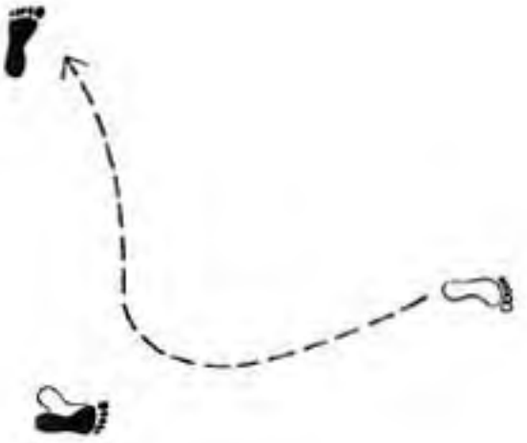




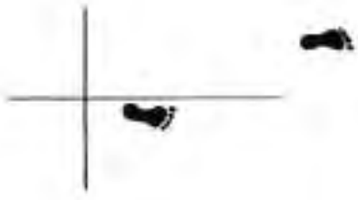


13. Move the left foot to C, forming a right L-stance toward C while executing a middle block to C with the left inner forearm.





Right L-stance inner forearm middle block toward C.





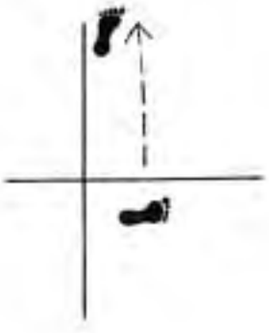
Previous Posture





Top View







Side View

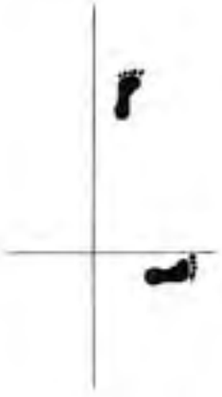


14. Move the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the right fist.





Right walking stance middle punch toward C.





Previous Posture

Other View













15. **Move the right foot to D, turning clockwise to form a left L-stance toward D while executing a middle block with the right inner forearm.**





Left L-stance inner forearm middle block toward D.

Previous Posture









Top View







16. **Move the left foot to D, forming a left walking stance toward D while executing a middle punch to D with the left fist.**





Left walking stance middle punch toward D.





Previous Posture





Application



Top View





17. **Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.**





Right walking stance middle punch toward D.





Previous Posture









18. Move the right foot to C, forming a left walking stance toward D while executing a middle punch to D with the left fist.





Left walking stance middle punch toward D.





Previous Posture





Side View







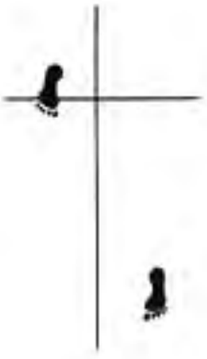
Application

19. Move the left foot to C, forming a right walking stance toward D while executing a middle punch to D with the right fist.





Right walking stance middle punch toward D.





Previous Posture





Application



Side View





END. Bring the left foot back to a ready posture.





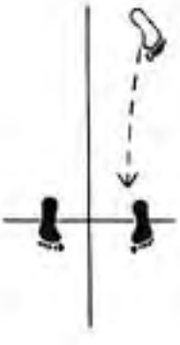
Parallel ready stance toward D.

Previous Posture









Side View



Top View





ADDITIONAL TECHNIQUES FOR PATTERN DAN-GUN

Walking Stance High Punch *(Gunnun So Nopunde Jirugi)*

Front View



Back View



Side View





Top View

* 1. The fist reaches the eye level of the attacker.
2. The fist is brought to the center of the attacker's body.

L-Stance Knife-hand Guarding Block

(Niunja So Sonkal Daebi Makgi)

Front View



Side View



* 1. Fingertip reaches the same level as the shoulder of the defender.
2. Knife-hand becomes half facing the opponent.

Back View



Top View



L-Stance Twin Forearm Block *(Niunja So Sang Palmok Makgi)*



Side View

The fist of the side blocking forearm usually reaches the same level as the shoulder of the defender.

Front View





Top View



Walking Stance Forearm Rising Block
(Gunnun So Palmok Chukyo Makgi)

Side View



Front View



The forearm stays at the center of the defender's forehead.

L- Stance Knife-hand Middle Side Strike
(Niunja So Sonkal Kaunde Yop Taerigi)



Side View

* 1. The Knife-hand reaches the same level as the shoulder of the defender.
2. The body becomes half facing the opponent.



Top View



Mt. Myohyang, the birth place of Holy Dan-Gun.

PATTERN DAN-GUN *(Dan-Gun Tul)*

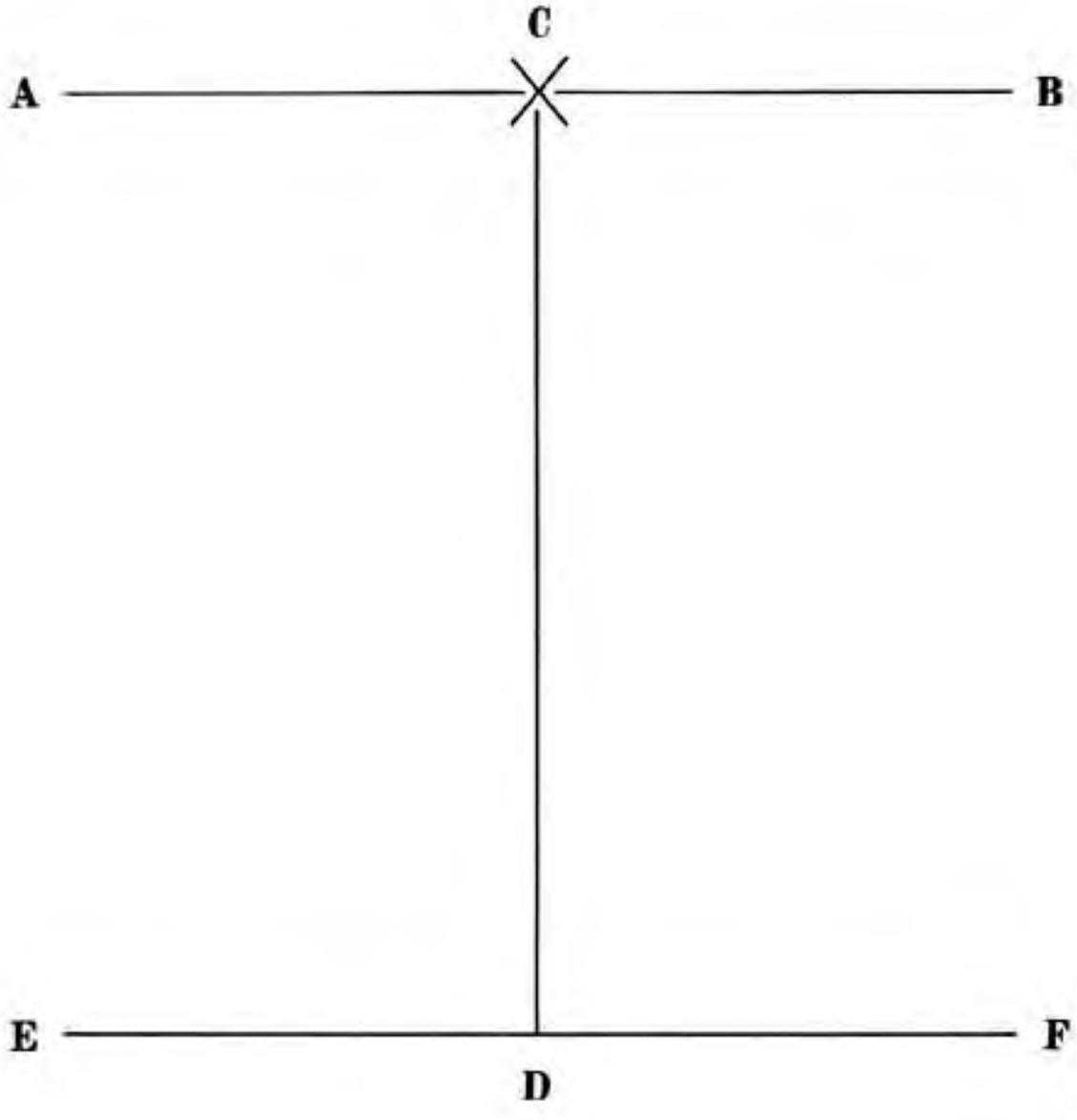
This pattern is practised by the 8th grade holder and above.

DIAGRAM: I

MOVEMENTS: 21

READY POSTURE: PARALLEL READY STANCE

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Parallel ready stance toward D.

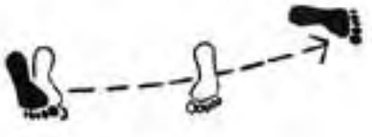




1. **Move the left foot to B, forming a right L-stance toward B, at the same time executing a middle guarding block to B with a knife-hand.**



Right L-stance middle guarding block with a knife-hand toward B.



Previous Posture















Application

2. Move the right foot to B, forming a right walking stance toward B while executing a high punch to B with the right fist.



Right walking stance high punch toward B.



Previous Posture







Application



3. Move the right foot to A, turning clockwise to form a left L-stance toward A, at the same time executing a middle guarding block to A with a knife-hand.

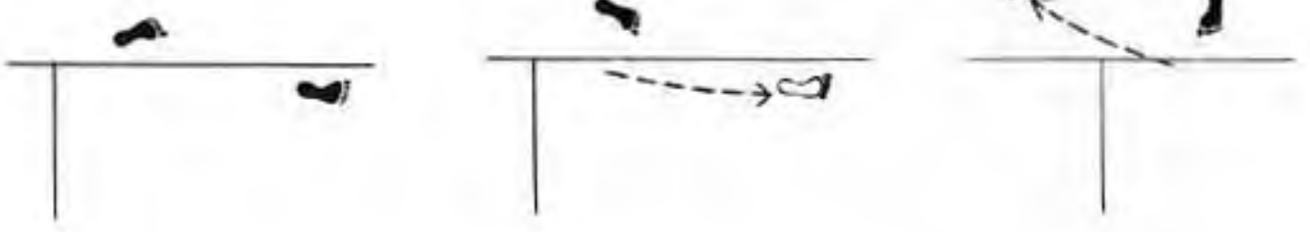


Left L-stance middle guarding block with a knife-hand toward A.



Previous Posture







Application

4. **Move the left foot to A, forming a left walking stance toward A while executing a high punch to A with the left fist.**



Left walking stance high punch toward A.



Previous Posture













Application.

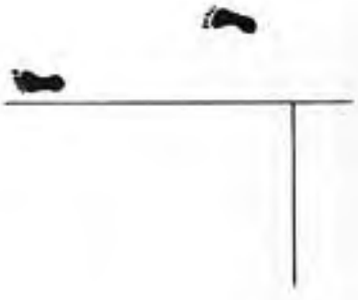


5. **Move the left foot to D, forming a left walking stance toward D while executing a low block to D with the left forearm.**



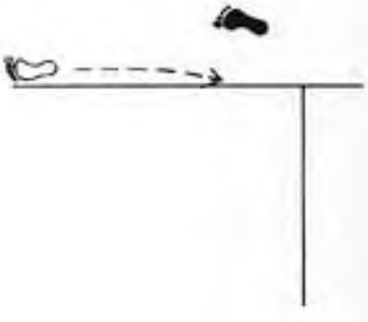


Left walking stance forearm low block toward D.





Previous Posture

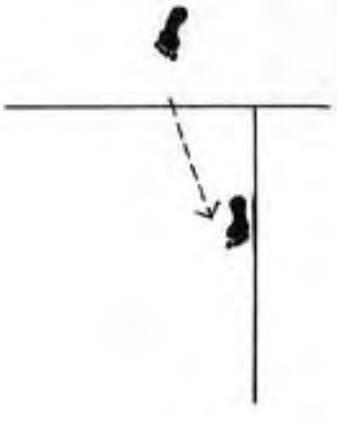




Application



Top View



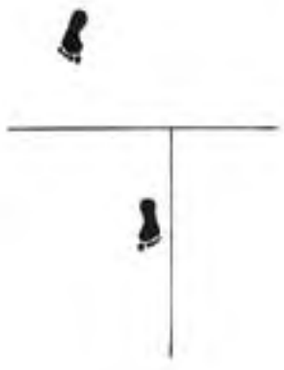


6. Move the right foot to D, forming a right walking stance toward D while executing a high punch to D with the right fist.



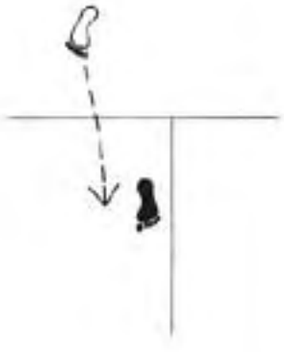


Right walking stance high punch toward D.





Previous Posture





Side View







7. **Move the left foot to D, forming a left walking stance toward D, at the same time executing a high punch to D with the left fist.**





Left walking stance high punch toward D.





Previous Posture





Application







Side View

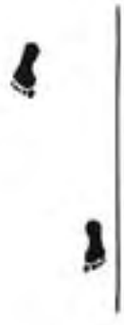
8. Move the right foot to D, forming a right walking stance toward D while executing a high punch to D with the right fist.





Right walking stance high punch toward D.

Previous Posture













9. Move the left foot to E, turning counterclockwise to form a right L-stance toward E while executing a twin forearm block to E.





Right L-stance twin forearm block toward E.

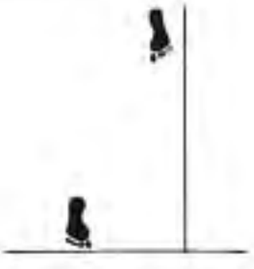
Other View



Previous Posture











Application



10. **Move the right foot to E, forming a right walking stance toward E while executing a high punch to E with the right fist.**



Right walking stance high punch toward E.



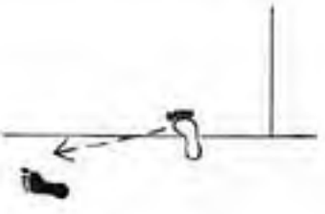
Previous Posture













Application



11. **Move the right foot to F, turning clockwise to form a left L-stance toward F while executing a twin forearm block.**



Left L-stance twin forearm block toward F.



Top View





Previous Posture













Application



Top View

12. **Move the left foot to F, forming a left walking stance toward F, at the same time executing a high punch to F with the left fist.**



Left walking stance

high punch toward F.



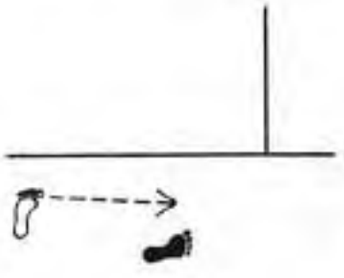
Previous Posture













Application



13. Move the left foot to C, forming a left walking stance toward C while executing a low block to C with the left forearm.





Left walking stance forearm low block toward C.

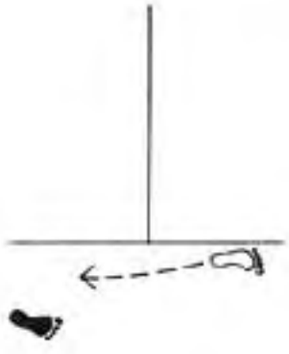


Previous Posture



Application





Top View





Other View





14. Execute a rising block with the left forearm, maintaining the left walking stance toward C. Perform 13 and 14 in a continuous motion.



Left walking stance forearm rising block toward C.



Previous Posture

Keep the right heel slightly off the ground.









Other View

15. Move the right foot to C, forming a right walking stance toward C, at the same time executing a rising block with the right forearm.





Right walking stance forearm rising block toward C.



Previous Posture



Other View





Application



Side View

16. Move the left foot to C, forming a left walking stance toward C while executing a rising block with the left forearm.





Left walking stance forearm rising block toward C.

Previous Posture





Other View









Application



Side View



17. Move the right foot to C, forming a right walking stance toward C, at the same time executing a rising block with the right forearm.





Right walking stance forearm rising block toward C.


Previous Posture

18. **Move the left foot to B, turning counter-clockwise to form a right Lstance toward B while executing a middle strike to B with the left knife-hand.**





Right L-stance middle strike with a knife-hand toward B.

Previous Posture













Application Side



19. **Move the right foot to B, forming a right walking stance toward B while executing a high punch to B with the right fist.**

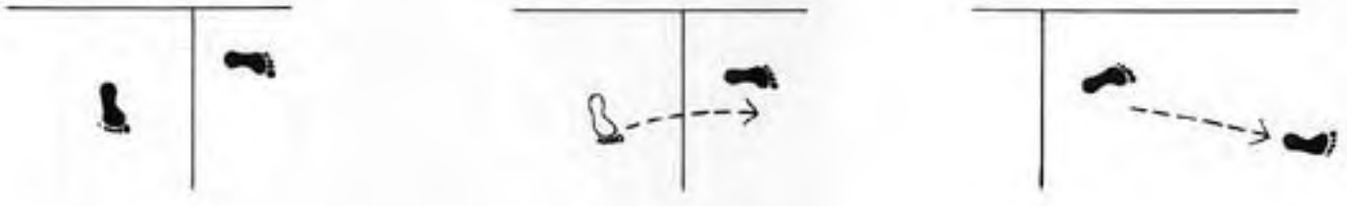


Right walking stance middle punch toward B.



Previous Posture





20. **Move the right foot to A, turning clockwise to form a left L-stance toward A while executing a middle strike to A with the right knife-hand.**

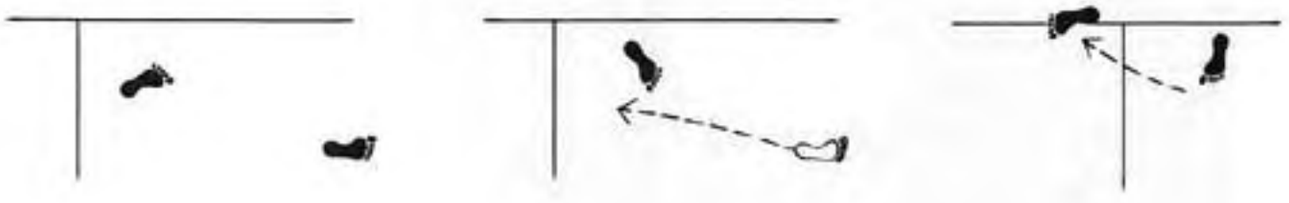


Left L-stance middle side strike with a knife-hand toward A.



Previous Posture





Application



21. **Move the left foot to A, forming a left walking stance toward A, at the same time executing a high punch to A with the left foot.**



Left walking stance high punch toward A.

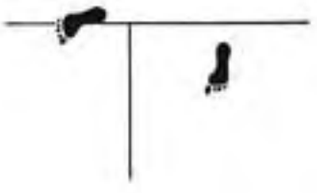


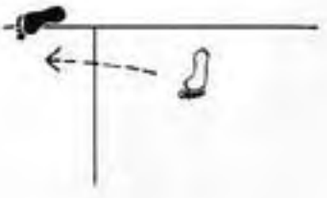
Previous Posture

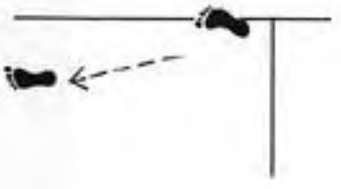












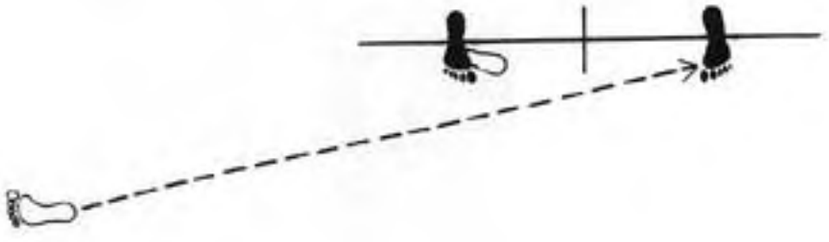
Application



END: Bring the left foot back to a ready posture.

Parallel ready stance toward D.



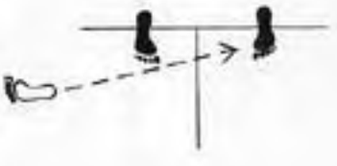


Previous Posture









Side View





ADDITIONAL TECHNIQUES FOR PATTERN DO-SAN

Sitting Stance *(Annun Sogi)*

Front View





One and a half shoulder width

Side View



Back View



Walking Stance Outer Forearm High Side Block
(Gunnun So Bakat Palmok Nopunde Yop Makgi)



Front View



Side View

* 1. The fist reaches the eye level of the defender.
2. The fist forms a triangle with the shoulders.

Top View



Back View



Straight Fingertip Thrust *(Sun Sonkut Tulgi)*



Front View



Side View

Walking Stance Back Fist High Side Strike
(Gunnun So Dung Joomuk Nopunde Yop Taerigi)



Front View



Side View

* 1. The forefist reaches the eye level of the attacker.

2. The body becomes half facing the opponent.

3. The fist becomes half facing the opponent.

Walking Stance Outer Forearm High Wedging Block
(Gunnun So Bakat Palmok Nopunde Hechyo Makgi)



Front View



Side View

Top View



* 1. The distance between the fists is equal to one shoulder width.
2. The fist reaches the same level as the eyes of the defender.

Middle Front Snap Kick *(Kaunde Apcha Busigi)*



Front View



* 1. The ball of the foot is the attacking tool.
2. The attacking tool reaches the same level as the solar plexus of the attacker.

Sitting Stance Knife-hand Side Strike *(Annun So Sonkal Yop Taerigi)*

Side View



Front View



The body becomes flank facing the opponent.

Spot Turning *(Gujari Dolgi)*

Right walking stance toward D.



Left foot is moved on line CD.



Right foot is moved on line CD.





The stance has been changed into a left walking stance toward C.





PATTERN DO-SAN *(Do-San Tul)*

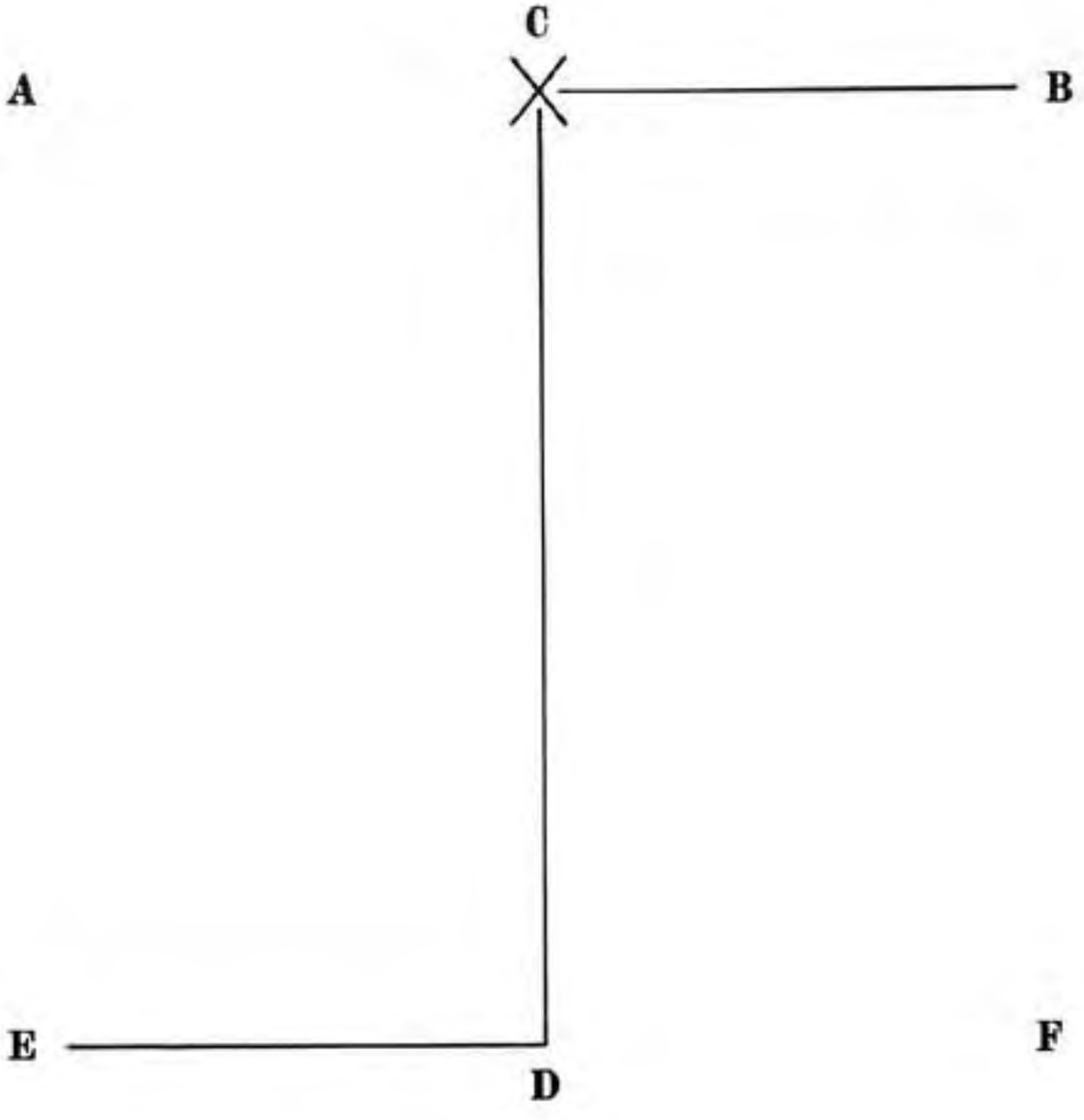
This pattern is practised by the 7th grade holder and above.

DIAGRAM: ㄱ

MOVEMENTS: 24

READY POSTURE:PARALLEL READY STANCE

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Parallel ready stance toward D.



1. Move the left foot to **B**, forming a left walking stance toward **B** while executing a high side block to **B** with the left outer forearm.





Left walking stance outer forearm high side block toward B.

Front View



The forearm becomes half facing the opponent.

Keep the back forearms crossed in front of the right chest, placing the blocking arm on the other.

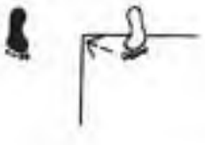
Ready Posture

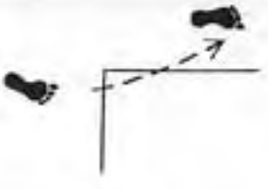












Application



2. Execute a middle punch to B with the right fist while maintaining a left walking stance toward B.



Left walking stance middle punch toward B.





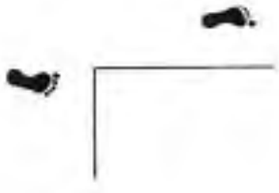
Previous Posture



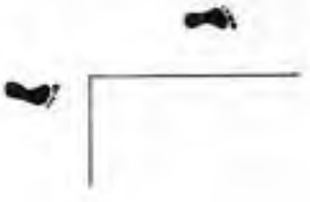
Keep the right heel slightly off the gound.











Application



Previous Posture



3. Move the left foot on line AB, and then turn clockwise to form a right walking stance toward A while executing a high side block to A with the right outer forearm





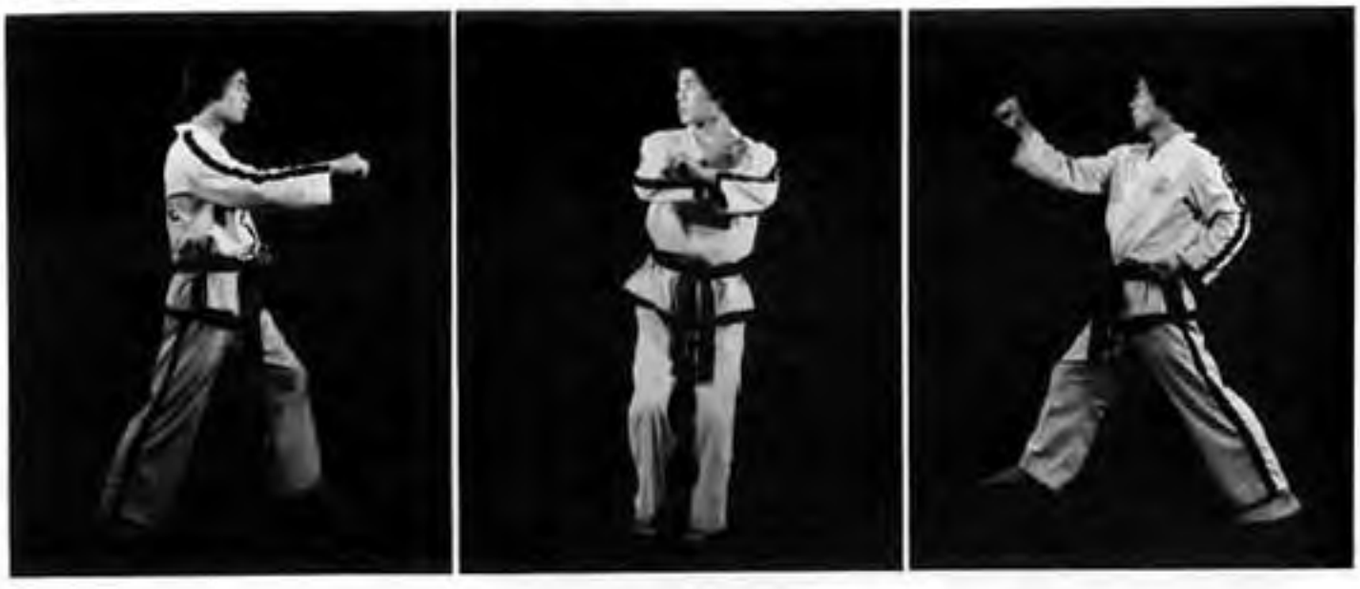




Right walking stance outer forearm high side block toward A.

Keep the left heel slightly off the ground.

Keep the back forearms crossed in front of the left chest, placing the blocking one on the other.





Side View

Application



4. **Execute a middle punch to A with the left fist while maintaining a right walking stance toward A.**



Right walking stance middle punch toward A.





Previous Posture



Keep the left heel slightly off the ground.











5. Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.



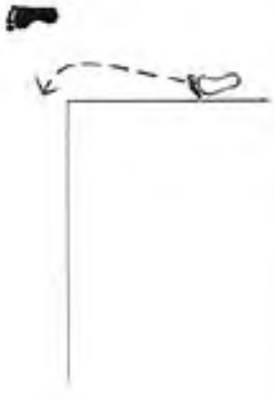


Right L-stance knife-hand middle guarding block toward D.

Previous Posture













Application



Side View

6. Move the right foot to D, forming a right walking stance toward D while executing a middle thrust to D with the right straight fingertip.





Right walking stance straight fingertip thrust toward D.

Previous Posture













Application



Side View

7. Twist the right knife-hand together with the body counter-clockwise until its palm faces downward and then move the left foot to D, turning counter-clockwise to form a left walking stance toward D while executing a high side strike to D with the left back fist.





Left walking stance back fist high side strike toward D.

Previous Posture





Keep the back fists faced upward, placing the striking one under the other.







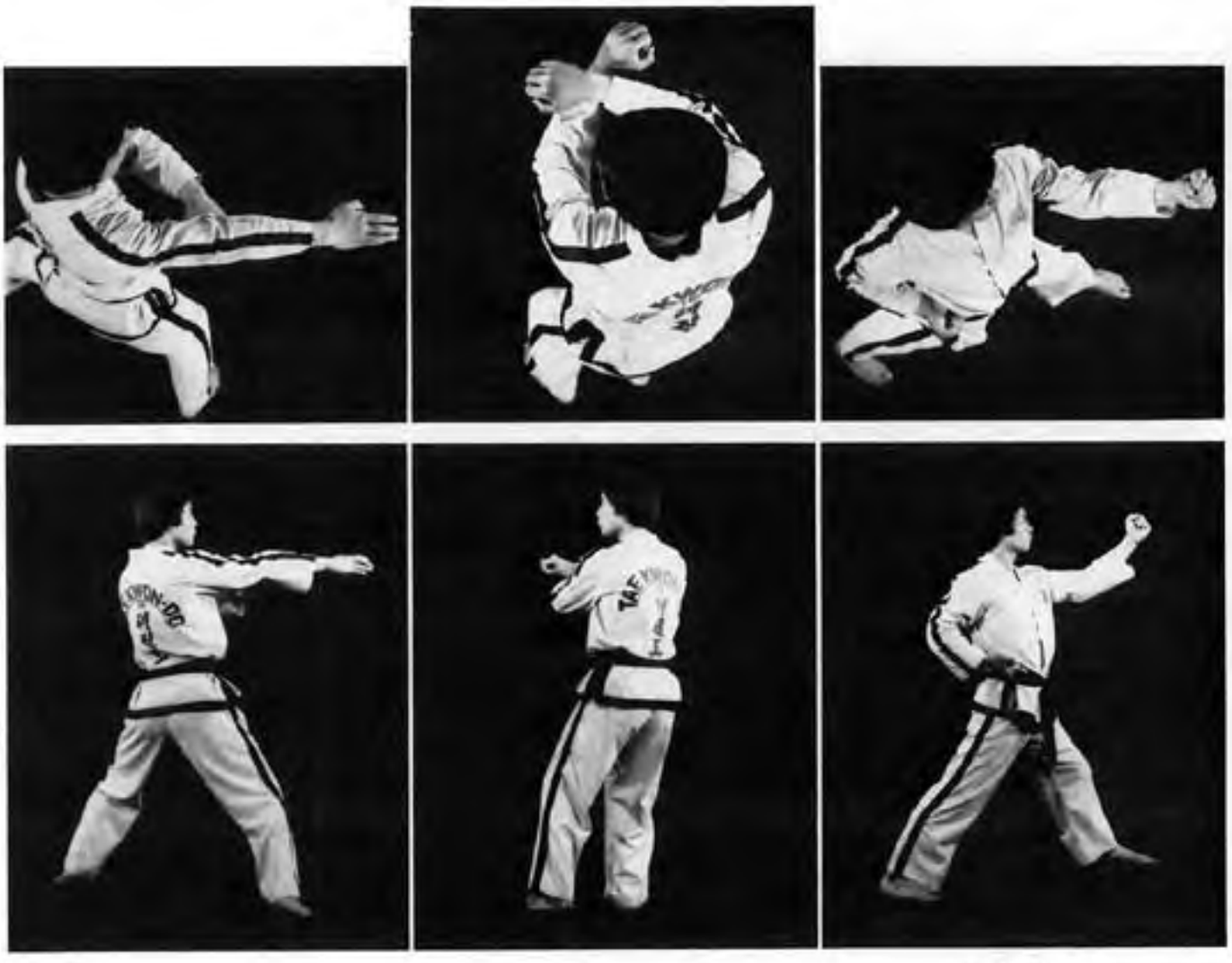






Keep pivoting with both feet.

Top View



Side View

Application of No. 7

Side View



Wrist is grabbed.

Wrist is released.

8. **Move the right foot to D, forming a right walking stance toward D while executing a high side strike to D with the right fist.**





Right walking stance back fist high side strike toward D.

Previous Posture







Keep the back fist facing upward, placing the striking one under the other.









Application

9. Move the left foot to E, turning counterclockwise to form a left walking stance toward E while executing a high side block to E with the left outer forearm.





Left walking stance outer forearm high side block toward E.

Keep the back forearms crossed in front of the right chest, placing the blocking one on the other.

Previous Posture







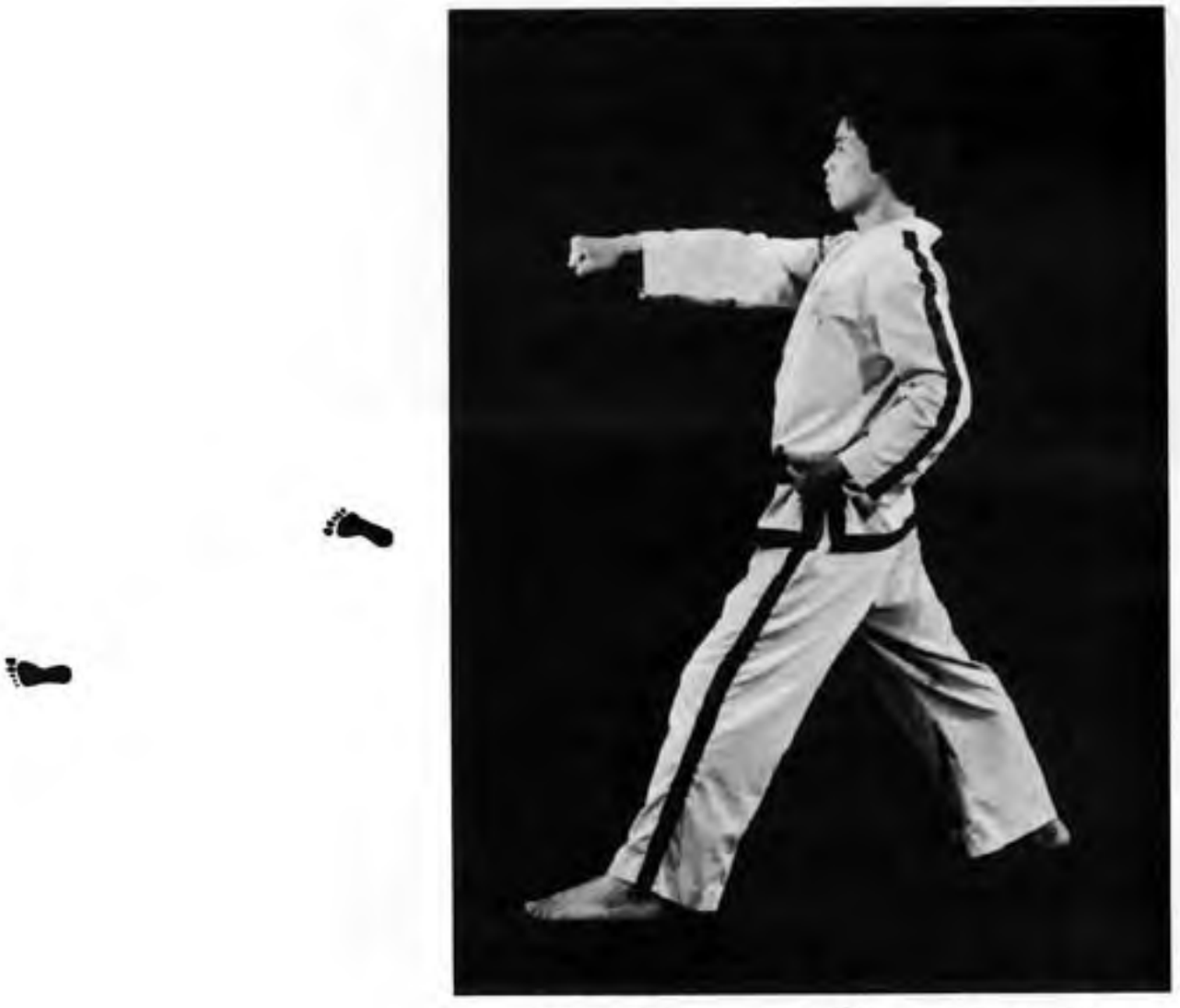




Application



10. **Execute a middle punch to E with the right fist while maintaining a left walking stance toward E.**



Left walking stance middle punch toward E.

Previous Posture



Keep the right heel slightly off the ground.













Application

11. **Move the left foot on line EF, and then turn clockwise to form a right walking stance toward F while executing a high side block to F with the right outer forearm.**







Right walking stance outer forearm high side block toward F.

Previous Posture



Keep the left heel slightly off the ground.











Application



12. **Execute a middle punch to F with the left fist while maintaining a right walking stance toward F.**



Right walking stance middle punch toward F.





Previous Posture





Keep the left heel slightly off the ground.









13. Move the left foot to CE, forming a left walking stance toward CE, at the same time executing a high wedging block to CE with the outer forearm.





Left walking stance outer forearm high wedging block toward CE.

Previous Posture



Application



Side View



Keep both back fists facing the opponent.



Top View











Previous Posture



14. **Execute a middle front snap kick to CE with the right foot, keeping the position of the hands as they were in 13.**



Middle front snap kick to CE with the right foot.

Application













Side View







15. **Lower the right foot to CE, forming a right walking stance toward CE while executing a middle punch to CE with the right fist.**





Right walking stance middle punch toward CE.



Previous Posture



Side View













16. **Execute a middle punch to CE with the left fist while maintaining a right walking stance toward CE.**
Perform 15 and 16 in a fast motion.



Right walking stance middle punch toward CE.





Previous Posture

Keep the left heel slightly off the ground.













Side View

17. **Move the right foot to CF, forming a right walking stance toward CF while executing a high wedging block to CF with the outer forearm.**





Right walking stance outer forearm high wedging block toward CF.





Previous Posture

Keep both back fists facing the opponent.

Side View













18. **Execute a middle front snap kick to CF with the left foot, keeping the position of the hands as they were in 17.**



Previous Posture





Right walking stance middle front snap kick toward CF with the left foot.





Side View

















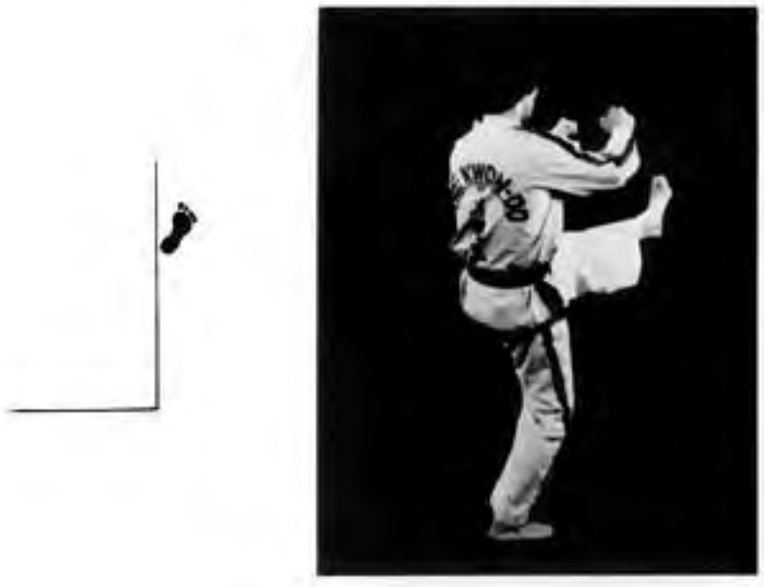


19. Lower the left foot to CF, forming a left walking stance toward CF while executing a middle punch to CF with the left fist.



Left walking stance middle punch toward CF.

Previous Posture



Side View









20. **Execute a middle punch to CF with the right fist while maintaining a left walking stance toward CF. Perform 19 and 20 in a fast motion.**



Left walking stance middle punch toward CF.

Previous Posture





Keep the right heel slightly off the ground.







Side View







Top View

21. Move the left foot to C, forming a left walking stance toward C, at the same time executing a rising block with the left forearm.





Left walking stance forearm rising block toward C.

Previous Posture





Other View













22. Move the right foot to C, forming a right walking stance toward C while executing a rising block with the right forearm.





Right walking stance forearm rising block toward C.

Previous Posture





Other View









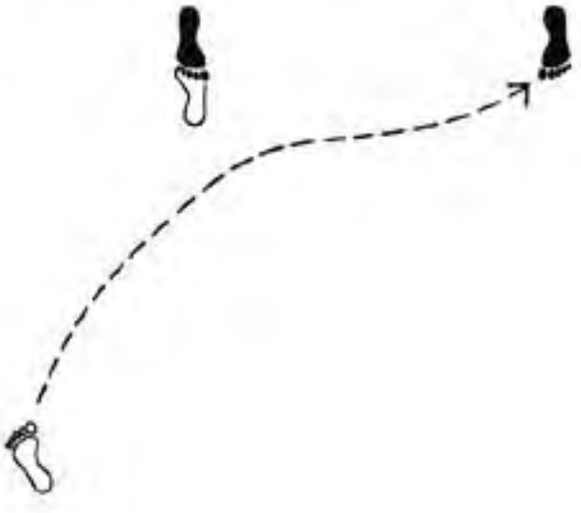




23. Move the left foot to B, turning counter-clockwise to form a sitting stance toward D while executing a middle side strike to B with the left knife-hand.



Sitting stance knife-hand side strike toward D.



Previous Posture



Keep the back forearms crossed in front of the right chest, placing the left forearm on the right forearm.











Previous Posture



24. Bring the left foot to the right foot, and then move the right foot to A, forming a sitting stance toward D while executing a middle side strike to A with the right knife-hand.





Sitting stance knife-hand side strike toward D.



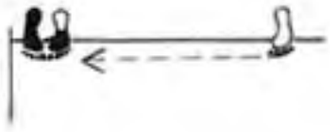
Keep the left heel slightly off the ground.

Keep the back forearms crossed in front of the left chest, placing the right forearm on the left forearm.

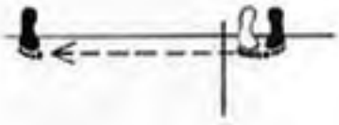












Application



END: Bring the right foot back to a ready posture.



Parallel ready stance toward D.

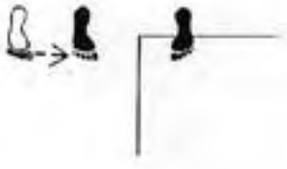


Previous Posture









Side View





Top View



SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:

1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:

1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

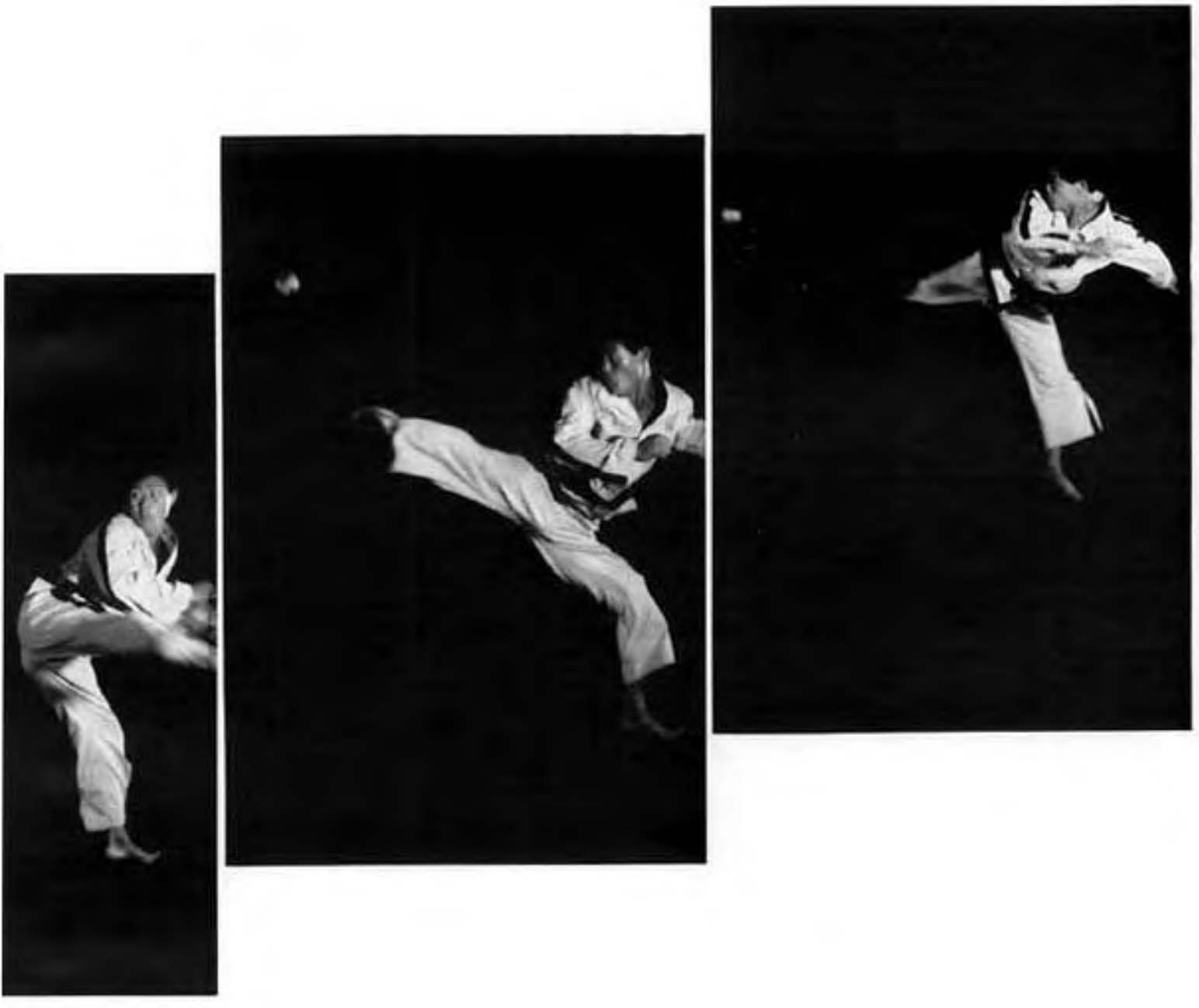
VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il




TAE KWON-DO


TAE KWON-DO





ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME IX

TABLE OF CONTENTS *(Mokcha)*

TENETS OF TAEKWON-DO *(Taekwon-do Jungshin)* . . . 8
Explanation of Tenets 10
Courtesy *(Ye Ui)* 10
Integrity *(Yom Chi)* 11
Perseverence *(In Nae)* 11
Self Control *(Guk Gi)* 12
Indomitable Spirit *(Baekjul Boolgool)* 12
PATTERN *(TUL)* 13
Interpretation of patterns 15
GENERAL INFORMATION 20
ADDITIONAL TECHNIQUES FOR PATTERN WON-HYO . 21
PATTERN WON-HYO 35
ADDITIONAL TECHNIQUES FOR PATTERN YUL-GOK . 101
PATTERN YUL-GOK 102
ADDITIONAL TECHNIQUES FOR PATTERN JOONG-GUN 195
PATTERN JOONG-GUN 211
SYNOPSIS 286



Taekwon-Do in Korean Character



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit *(Baekjul Boolgool)*


昭峯道精神
禮義廉恥忍
死已百折不屈

EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."



"Pursue one's own goal"

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.

PATTERNS *(Tul)*

The ancient law in the Orient was similar to the law of Hamurabi, "an eye for an eye, a tooth for a tooth," and was rigorously enforced even if death was caused accidentally.

In this type of environment, and since the present system of free sparring had not yet been developed, it was impossible for a student of the martial arts to practise or test his individual skill of attack and defense against actual moving opponents.

Individual advancement was certainly hindered until an imaginative practitioner created the first patterns.

Patterns are various fundamental movements, most of which represent either attack or defense techniques, set to a fixed and logical sequence.

The student systematically deals with several imaginary opponents under various assumptions, using every available attacking and blocking tool from different directions. Thus pattern practice enables the student to go through many fundamental movements in series, to develop sparring techniques, improve flexibility of movements, master body shifting, build muscles and breath control, develop fluid and smooth motions, and gain rythmical movements.

It also enables a student to acquire certain special techniques which cannot be obtained from either fundamental exercises or sparring. In short, a pattern can be compared with a unit tactic or a word, if fundamental movement is an individual soldier's training or alphabet. Accordingly, pattern, the ledger of every movement, is a series of sparring, power tests, feats and characteristic beauty.

Though sparring may merely indicate that an opponent is more or less advanced, patterns are a more critical barometer in evaluating an individual's technique.

The following points should be considered while performing patterns:

1. Pattern should begin and end at exactly the same spot. This will indicate the performer's accuracy.

2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Movement should be accelerated or decelerated according to the instructions in this book.
6. Each pattern should be perfected before moving to the next.
7. Students should know the purpose of each movement.
8. Students should perform each movement with realism.
9. Attack and defense techniques should be equally distributed among right and left hands and feet.

All patterns in this book are performed under the assumption the student is facing "D" (see pattern diagrams).

There are a total of twenty-four patterns in Taekwon-Do.

The reason for 24 Patterns:

The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the eternal years of an aeon in a day.

It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not. Therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century.

The 24 patterns represent 24 hours, one day, or all my life.

THE INTERPRETATIONS OF PATTERNS

The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events.

CHON-JI: means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.

DAN-GUN: is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.

DO-SAN: is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.

WON-HYO: was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

YUL-GOK: is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this pattern refer to his birthplace on 38° latitude and the diagram (士) represents "scholar".

JOONG-GUN: is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).

TOI-GYE: is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37° latitude, the diagram (士) represents "scholar".

HWA-RANG: is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.

CHOONG-MOO: was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.

KWANG-GAE: is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (±) represents the expansion and recovery of lost territory. The 39 movements refer to the first two fiqures of 391 A.D., the year he came to the throne.

PO-EUN: is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram (—) represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.

GE-BAEK: is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram (I) represents his severe and strict military discipline.

EUI-AM: is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram (I) represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

CHOONG-JANG: is the pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This pattern ends with a left-hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

JUCHE: is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram (☶) represents Baekdu Mountain.

SAM-IL: denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

YOO-SIN: is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A.D., the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

CHOI-YONG: is named after General Choi Yong, Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Yi Dynasty.

YON-GAE: is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

UL-JI: is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerilla tactics, was able to decimate a large percentage of the force. The diagram (乙) represents his surname. The 42 movements represents the author's age when he designed the pattern.

MOON-MOO: honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.

SO-SAN: is the pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Yi Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

SE-JONG: is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram (王) represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

TONG-IL: denotes the resolution of the unification of Korea which has been divided since 1945. The diagram (I) symbolizes the homogenous race.

Since each pattern has a close relationship with the fundamental excercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.

NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN	4TH GUP	BLUE
TOI-GYE	3RD GUP	BLUE/RED STRIPE
HWA-RANG	2ND GUP	RED
CHOONG-MOO	1ST GUP	RED/BLACK STRIPE
KWANG-GAE PO-EUN GE-BAEK	1ST DAN	BLACK
EUI-AM CHOONG-JANG JUCHE	2ND DAN	BLACK
SAM-IL YOO-SIN CHOI-YONG	3RD DAN	BLACK
YONG-GAE UL-JI MOON-MOO	4TH DAN	BLACK
SO-SAN	5TH DAN	BLACK
SE-JONG TONG-IL	6TH DAN	BLACK

GENERAL INFORMATION

The purpose of this volume is to teach the beginner students (10th grade to 7th grade) to perform their patterns with effective technique and realistic feeling. The student is, therefore, advised to pay special attention to the correct execution and application of each movement before he attempts to practise his pattern.

Obviously, the pattern cannot be performed correctly without sufficient knowledge of the fundamental movements involved. The student should refer to the relevant volume in this encyclopedia for more detailed information on each motion. This book is also strongly recommended as a review for all levels advanced beyond this stage.

The illustrations for all 24 of the patterns contained in this encyclopedia assume that the student is standing on line AB and facing D.

LEGEND:

 — present foot position with the exception of "Previous Posture"

 — Previous foot position

 — heel slightly off the ground

 — direction of foot travel

"Previous Posture" — posture of immediate preceding movement
"Other View" — view of posture from the opposite side
"Front View" — the performer's front
"Top View" — reader's view from the top
"to A,B,C,...etc." — direction of attack or block to A,B,C,...etc.
"toward A,B,C,...etc." — direction of stance toward A,B,C,...etc.
"Front foot" — refers to the foot which is advanced to the front.
"Rear foot" — refers to the foot which is placed at the rear.
"Left chest" — refers to the left half of the chest.
"Right chest" — refers to the right half of the chest.

ADDITIONAL TECHNIQUES FOR PATTERN WON-HYO

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance

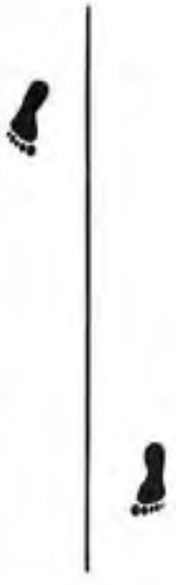




Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View



Close Stance *(Moa Sogi)*



Front View



Side View

Close Ready Stance A *(Moa Junbi Sogi A)*



Front View

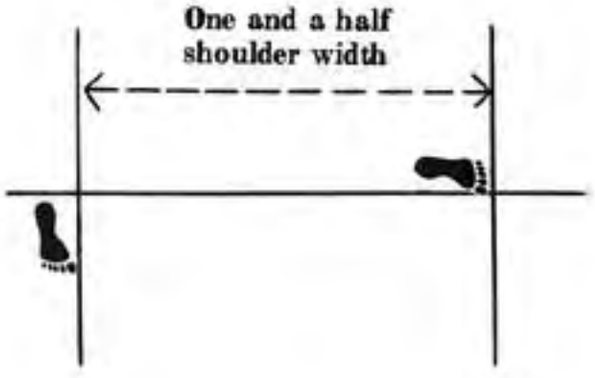
Side View



Fixed Stance *(Gojung Sogi)*



Side View



Right fixed stance



Front View

Left fixed stance



Front View

Bending Stance *(Goobooryo Sogi)*

Right bending stance





Left bending stance

Bending Ready Stance A *(Goobooryo Junbi Sogi A)*

Right bending ready stance A



Left bending ready stance A



L-Stance Knife-hand High Inward Strike
(Niunja So Sonkal Nopunde Anuro Taerigi)



Front View

Side View



* Knife-hand reaches the same level as the neck of the attacker.



Back View



Top View

Fixed Stance Middle Punch *(Gojung So Kaunde Jirugi)*



Front View



Side View

Walking Stance Reverse Punch *(Gunnun So Bande Jirugi)*



Front View



Front View

Forearm Circular Block *(Palmok Dollimyo Makgi)*



Front View

Side View





Top View

* 1. The inner forearm is used as the blocking tool.
2. The fist reaches the same level as the defender's shoulder. This shoulder should be slightly lower than the opposite one.

L-Stance Forearm Middle Guarding Block
(Niunja So Palmok Kaunde Daebi Makgi)



Front View

Side View



Back View



* 1. The forearm becomes half facing the opponent.
2. The fist reaches the same level as the shoulder of the defender.

Middle Side Piercing Kick *(Kaunde Yopcha Jirugi)*



Side View

* 1. The footsword reaches the same level as the shoulder of the attacker.
2. Execute a high punch while kicking unless special directions are given.

Low Front Snap Kick *(Najunde Apcha Boosigi)*



Side View

The foot reaches the same level as the lower abdomen of the attacker.



Front View



Taekwon-Do
In Korean Character

Taekwon-Do
In Chinese Character.







Mt. Kumgang where monk Won-Hyo taught Buddhism.

PATTERN WON-HYO
(WON-HYO TUL)

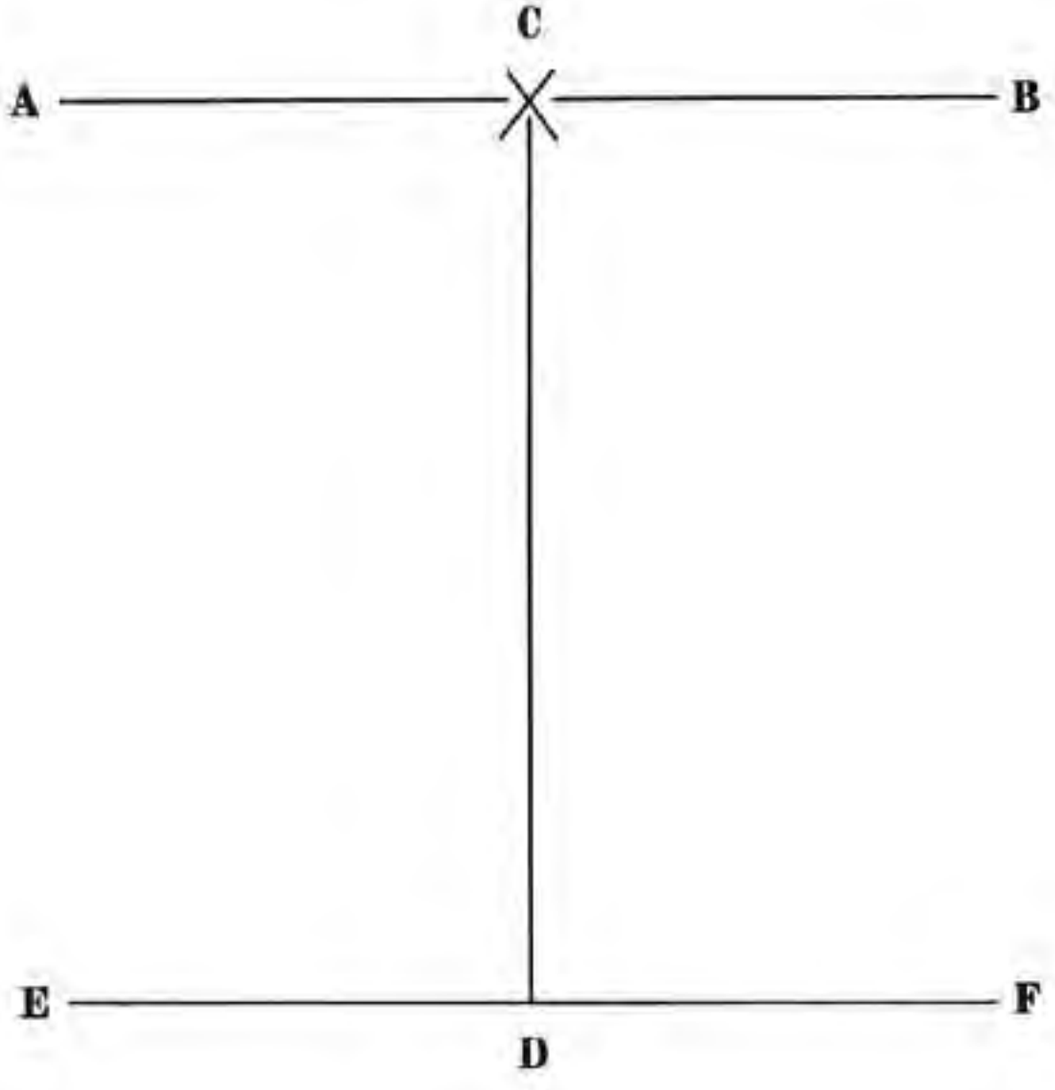
This pattern is practised by the 6th grade holder and above.

DIAGRAM: I

MOVEMENTS: 28

READY POSTURE: CLOSE READY STANCE A

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Close ready stance A toward D.

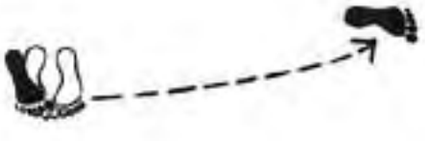


1.

Move the left foot to B, forming a right L-stance toward B while executing a twin forearm block.



Right L-stance twin forearm block toward B.



Keep forearms crossed at the center of the chest, placing the side blocking one inside of the other with both under forearms facing the defender.

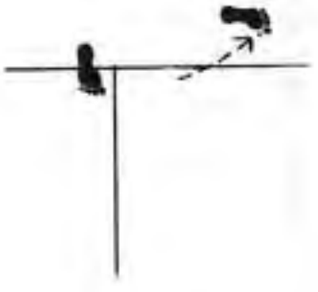
Ready Posture











Application



2. **Execute a high inward strike to B with the right knife-hand while bringing the left side fist in front of the right shoulder.**



Right L-stance knife-hand high inward strike toward B.



Previous Posture



Raise the body slightly.



Knife-hand reaches the same level as the neck artery of the attacker.









Top View



Application

3. Execute a middle punch to B with the left fist while forming a left fixed stance toward B, slipping the left foot to B.



Left fixed stance middle punch toward B.





Previous Posture





Application



Previous Posture



4. Bring the left foot to the right foot, and then move the right foot to A, forming a left L-stance toward A while executing a twin forearm block.





Left L-stance twin forearm block toward A.



Keep the left heel slightly off the ground.





Application



Side View

5. **Execute a high inward strike to A with a left knife-hand while bringing the right side fist in front of the left shoulder.**



Left L-stance knife-hand high inward strike toward A.



Previous Posture

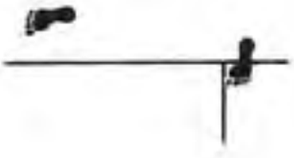


Raise the body slightly.



Knife-hand reaches the same level as the neck artery of the attacker.









Application



6. Execute a middle punch to A with the right fist while forming a right fixed stance toward A, slipping the right foot to A.



Right fixed stance middle punch toward A.





Previous Posture

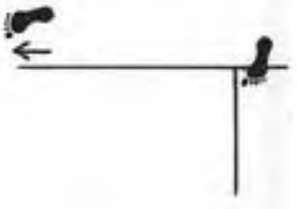












Application



Previous Posture



7. Bring the right foot to the left foot, and then turn the face toward D while forming a right bending ready stance A toward D.





Right bending ready stance A toward D.



Side View

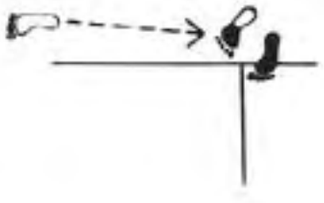


Keep the right heel slightly off the ground.













8. **Execute a middle side piercing kick to D with the left foot.**





Middle side piercing kick to D with the left foot.

Application

Previous Posture







Side View







Side View







Side View

9. Lower the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.







Right L-stance knife-hand middle guarding block toward D.

Previous Posture



Application



Side View





Side View





Side View

10. Move the right foot to D, forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.





Left L-stance knife-hand middle guarding block toward D.

Previous Posture









Application



Side View





11. Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.





Right L-stance knife-hand middle guarding block toward D.





Previous Posture





Application



Side View





12. Move the right foot to D, forming a right walking stance toward D while executing a middle thrust to D with the right straight fingertip.





Right walking stance straight fingertip thrust toward D.

Previous Posture















Top View

Application



Side View

13. Move the left foot to E, turning counter-clockwise to form a right L-stance toward E, at the same time executing a twin forearm block.





Right L-stance twin forearm block toward E.

Other View



Previous Posture





14. Execute a high inward strike to E with the right knife-hand, at the same time bringing the left side fist in front of the right shoulder.



Right L-stance knife-hand high inward strike toward E.



Application



Previous Posture



Raise the body slightly.











Top View



Application

15. Execute a middle punch to E with the left fist while forming a left fixed stance toward E, slipping the left foot to E.



Left fixed stance middle punch toward E.





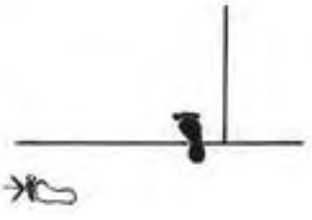
Previous Posture













Application



Previous Posture



16. Bring the left foot to the right foot, and then move the right foot to F, forming a left L-stance toward F while executing a twin forearm block.





Left L-stance twin forearm block toward F.



Other View



Keep the left heel slightly off the ground.





Application



17. **Execute a high inward strike to F with the left knife-hand while bringing the right side fist in front of the left shoulder.**



Left L-stance knife-hand high inward strike toward F.



Raise the body slightly.

Other View



Previous Posture





18. Execute a middle punch to F with the right fist while forming a right fixed stance toward F, slipping the right foot to F.



Right fixed stance middle punch toward F.



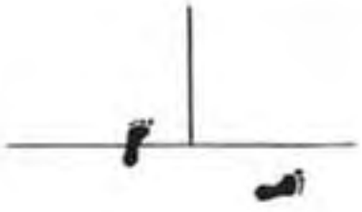


Previous Posture















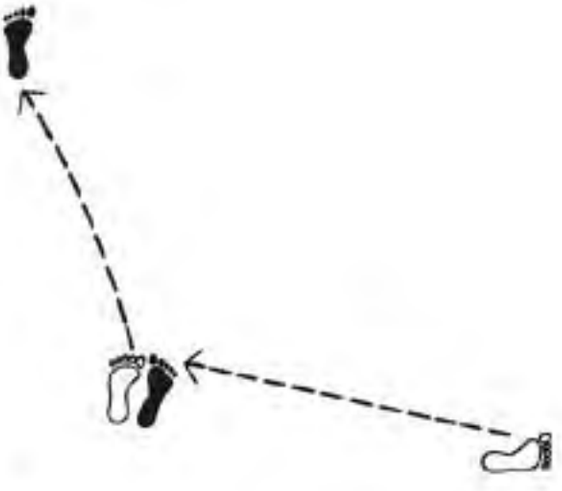
Application

Previous Posture



19. Bring the right foot to the left foot, and then move the left foot to C, forming a left walking stance toward C while executing a circular block to CF with the right inner forearm.





Left walking stance toward C with the inner forearm circular block to CE.













Keep the right heel slightly off the ground.







Side View

Top View





Keep the right heel slightly off the ground.



Side View



Application of No. 19





Previous Posture



20. Execute a low front snap kick to C with the right foot, keeping the position of the hands as they were in 19.







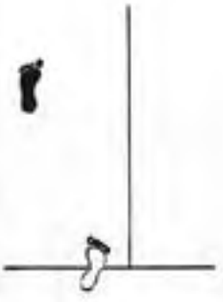


Low front snap kick to C with the right foot.













Application



Side View

21. Lower the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the left fist.







Right walking stance middle punch toward C.

Application



Side View

Previous Posture















Side View

22. **Execute a circular block to CE with the left inner forearm while maintaining a right walking stance toward C.**



Right walking stance toward C with inner forearm circular block to CE.

Previous Posture



Side View









Keep the left heel slightly off the ground.

Previous Posture





23. Execute a low front snap kick to C with the left foot, keeping the position of the hands as they were in 22.







Low front snap kick to C with the left foot.

Application





Side View









24. Lower the left foot to C, forming a left walking stance toward C while executing a middle punch to C with the right fist.







Left walking stance middle punch toward C.

Application



Side View

Previous Posture









Side View

25. Turn the face toward C, forming a left bending ready stance A toward C.



Left bending ready stance A toward C.

Previous Posture





Top View













Previous Posture





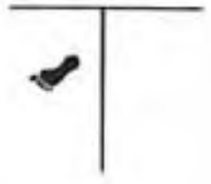
26. Execute a middle side piercing kick to C with the right foot.





Middle side piercing kick to C with the right foot.

Side View



















Application of No. 26



Side View



Side View



Side View

27. **Lower the right foot on line CD, and then move the left foot to B, turning counter-clockwise to form a right L-stance toward B, at the same time executing a middle guarding block to B with the forearm.**





Right L-stance forearm middle guarding block toward B.

Previous Posture

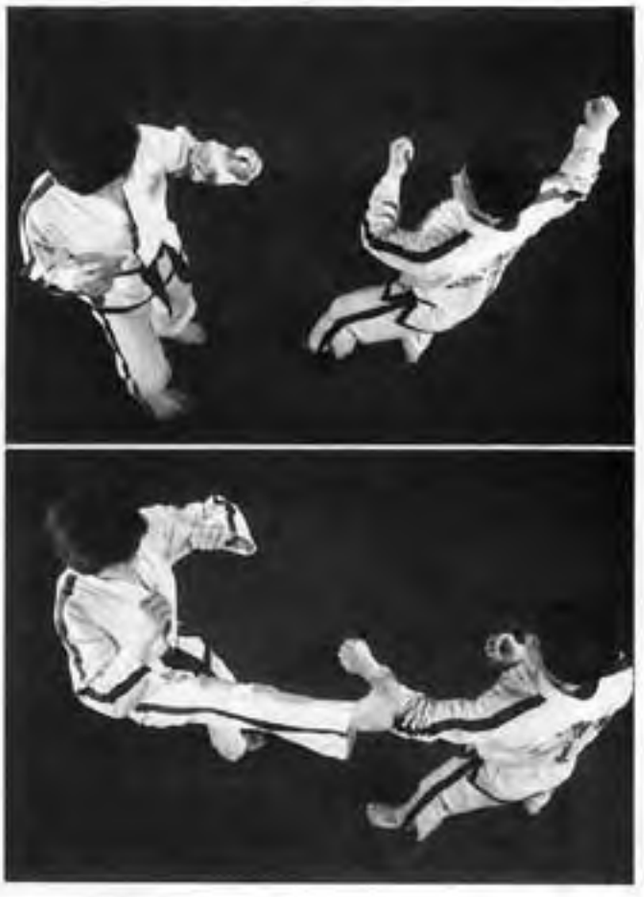
Keep the right heel slightly off the ground.





Top View

Application







Application



28. Bring the left foot to the right foot, and then move the right foot to A, forming a left L-stance toward A while executing a middle guarding block to A with the forearm.



Left L-stance forearm middle guarding block toward A.



Application



Previous Posture









END. Bring the right foot back to a ready posture.



Close ready stance
A toward D.

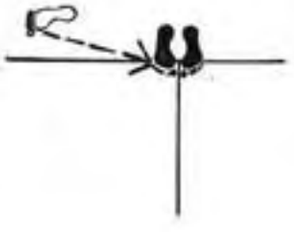


Previous Posture









Top View



Side View





ADDITIONAL TECHNIQUES FOR PATTERN YUL-GOK

Sitting Stance Middle Punch *(Annun So Kaunde Jirugi)*



Front View

Side View



Top View



* 1. The fist reaches the same level as the shoulder of the attacker.
2. The fist is brought to the center of the attacker.

L-Stance Twin Knife-hand Block *(Niunja So Sang Sonkal Makgi)*



Side View

Side View



Back View



Top View



* The side blocking knife-hand normally reaches the same level as the shoulder of the defender.

Walking Stance Palm Hooking Block
(Gunnun So Sonbadak Golcho Makgi)

Obverse Hooking Block *(Baro Golcho Makgi)*



Front View

Side View



Top View



Reverse Hooking Block *(Bandae Golcho Makgi)*



Front View

Side View



Top View



* 1. The palm reaches the same level as the shoulder of the defender.
2. The palm must reach the target in an arc.

Walking Stance Front Elbow Strike
(Gunnun So Ap Palkup Taerigi)

Side View





Front View

Top View



* The elbow reaches the same level as the solar plexus of the attacker.

X-Stance Back Fist High Side Strike
(Kyocha So Dung Joomuk Nopunde Yop Taerigi)



Front View

Side View



Top View



* 1. The body becomes flank facing the opponent.
2. The fist reaches the eye level of the attacker.
3. The fist becomes half facing the opponent.

Walking Stance Double Forearm High Block
(Gunnun So Doo Palmok Nopunde Makgi)



Front View

Side View



Top View



* 1. The body always becomes half facing the opponent.
2. The fist reaches the eye level of the defender.





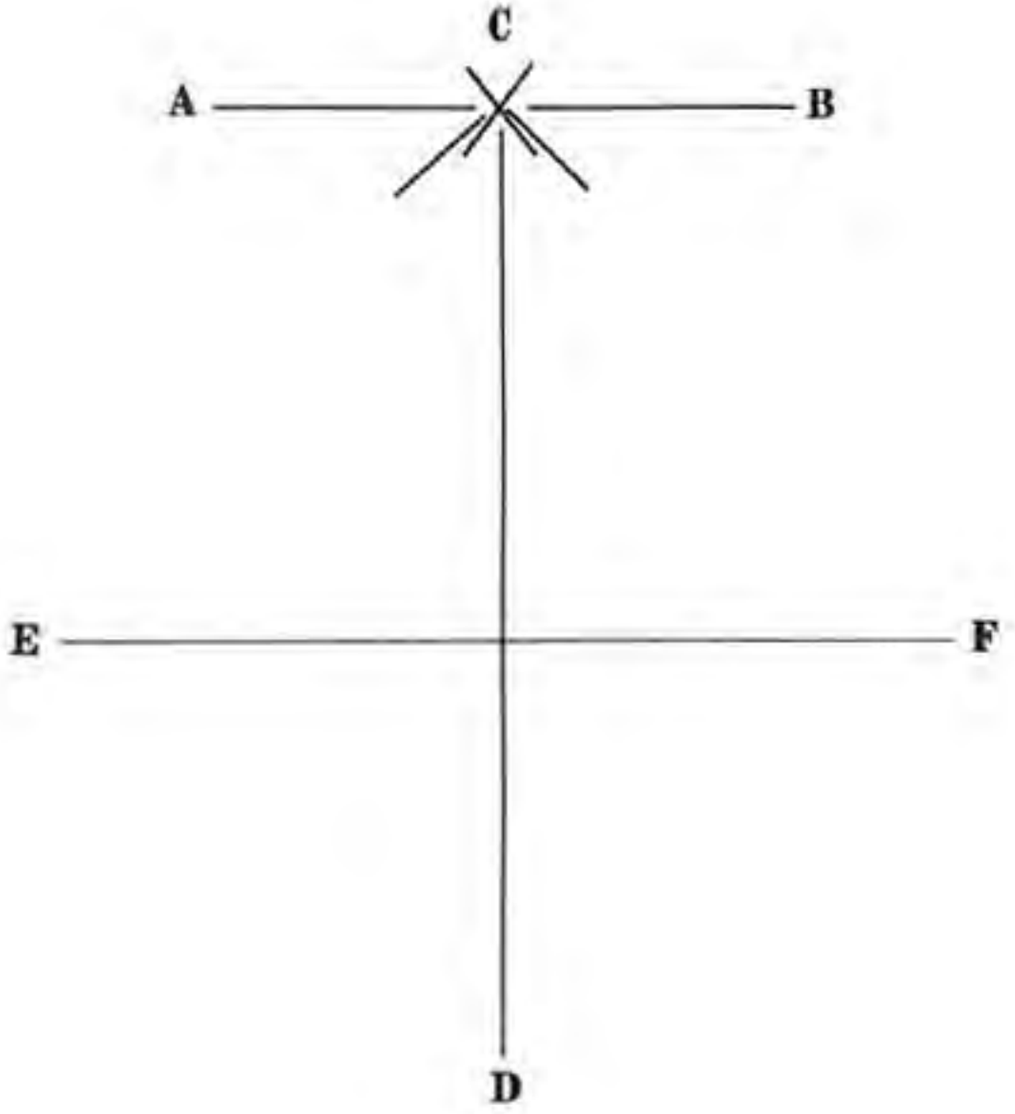
PATTERN YUL-GOK *(Yul-Gok Tul)*

This pattern is practised by the **5th** grade holder and above.

DIAGRAM: 

MOVEMENTS: 38

READY POSTURE: PARALLEL READY STANCE



NOTE: This diagram is reversed in order to help the student to understand and perform from a clearer angle.

Parallel ready stance toward D.





1. **Move the left foot to B, forming a sitting stance toward D while extending the left fist to D horizontally.**





Sitting stance with the left fist extended toward D.

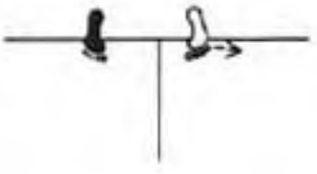
Ready Posture













Application



Side View

2. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.



Sitting stance middle punch toward D.



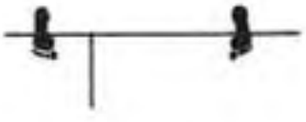
Previous Posture

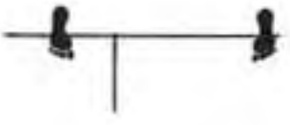


Raise the body slightly











Side View



Application

3. **Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.**
   Perform 2 and 3 in a fast motion.



Sitting stance middle punch
with the left fist toward D.

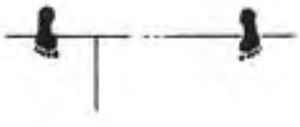
Previous Posture

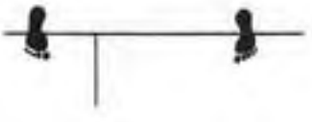


Raise the body slightly











Side View



Application

4. **Bring the left foot to the right foot, and then move the right foot to A, forming a sitting stance toward D while extending the right fist to D horizontally.**



Sitting stance with the right fist extended toward D.



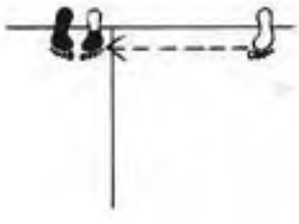
Previous Posture



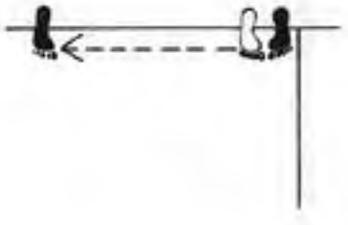


Keep the left heel slightly off the ground









5. **Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.**





Sitting stance middle punch with the left fist toward D.

Previous Posture



Raise the body slightly











Side View



Application

6. **Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.**
Perform 5 and 6 in a fast motion.



Sitting stance middle punch with the right fist toward D.

Previous Posture





Raise the body slightly









Side View



Application

7. Move the right foot to AD, forming a right walking stance toward AD while executing a high side block to AD with the right inner forearm.



Right walking stance right inner forearm high side block toward AD.









Previous Posture





Keep forearms crossed in front of the chest with both back fists facing upward, placing the right arm under the other.

Application



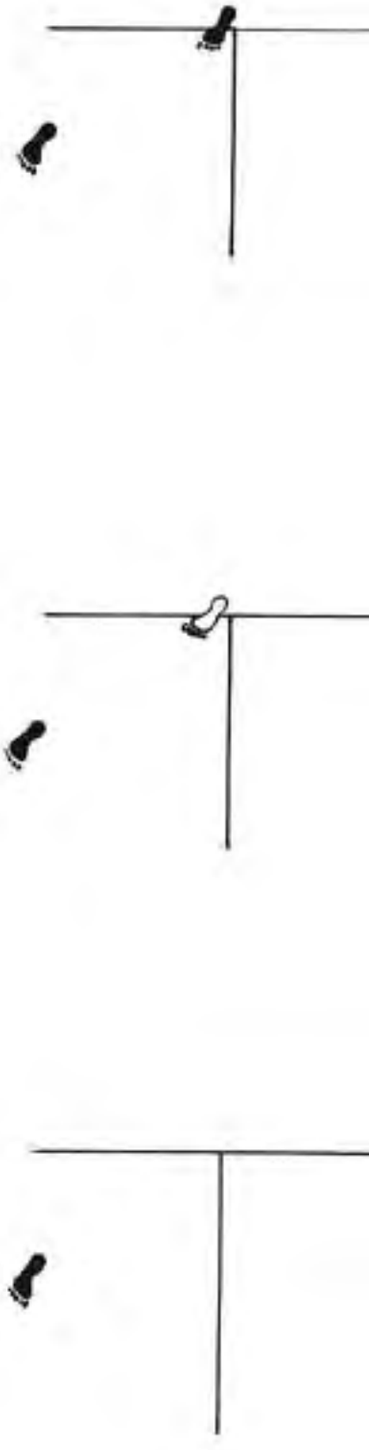


Keep the right back forearm full facing the opponent.

8. **Execute a low front snap kick to AD with the left foot, keeping the position of the hands as they were in 7.**



Low front snap kick to AD with the left foot.



Previous Posture



Application



Side View

Other View



9. Lower the left foot to AD, forming a left walking stance toward AD while executing a middle punch to AD with the left fist.







Left walking stance middle punch with the left fist toward AD.

Previous Posture













Application



Side View

10. **Execute a middle punch to AD with the right fist while maintaining a left walking stance toward AD.**
Perform 9 and 10 in a fast motion.







Left walking stance middle punch with the right fist toward AD.

Previous Posture





Keep the right heel slightly off the ground.



Application



Side View

11. Move the left foot to BD, forming a left walking stance toward BD, at the same time executing a high side block to BD with the left inner forearm.





Right walking stance middle punch with the right fist toward BD.

Previous Posture







Application



Side View

12. Execute a low front snap kick to BD with the right foot, keeping the position of the hands as they were in 11.



Low front snap kick to BD with the right foot.

Previous Posture







Application



13. Lower the right foot to BD, forming a right walking stance toward BD, while executing a middle punch to BD with the right fist.



Right walking stance middle punch with the right fist toward BD.

Previous Posture













Application



Side View

14. **Execute a middle punch to DE with the left fist while maintaining a right walking stance toward BD.**
Perform 13 and 14 in a fast motion.



Right walking stance middle punch with the left fist toward BD.

Previous Posture









Keep the left heel slightly off the ground.





Application



Side View

15. **Execute a high hooking block to D with the right palm while forming a right walking stance toward D, pivoting with the left foot.**





Right walking stance high hooking block with a right palm toward D.







Previous Posture







Application



Side View

Application



Front View

Keep the body half facing the opponent.

16. **Execute a high hooking block to D with the left palm while maintaining a right walking stance toward D.**



Right walking stance high hooking block with the left palm toward D

Previous Posture







Application

Blocking





Pulling

Keep the body half facing the opponent.

17. **Execute a middle punch to D with the right fist while maintaining a right walking stance toward D.**



Right walking stance middle punch with the right fist toward D.





Previous Posture





Keep the left heel slightly off the ground.



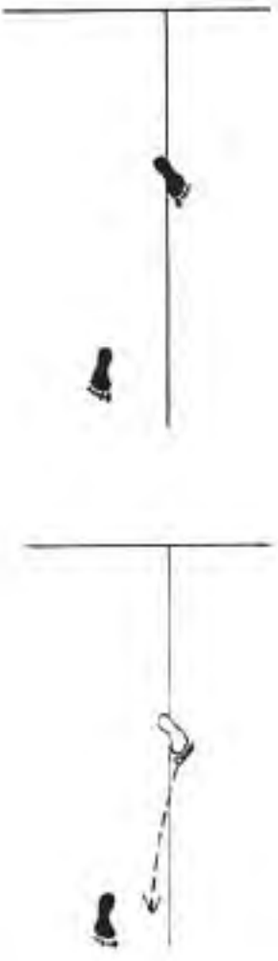


18. **Move the left foot to D, forming a left walking stance toward D while executing a high hooking block to D with the left palm.**



Left walking stance high hooking block with a left palm toward D.







Previous Posture







Application



Side View



Top View

Keep the body half facing the opponent.

19. **Execute a high hooking block to D with the right palm while maintaining a left walking stance.**



Left walking stance high hooking block with the right palm toward D.

Previous Posture







Application

Grabbing



Keep the right heel slightly off the ground.

Pulling





Reverse hooking kick

20. **Execute a middle punch to D with the left fist while maintaining a left walking stance toward D. Perform 19 and 20 in a continuous motion.**



Left walking stance middle punch with the left fist toward D.





Keep the right heel slightly off the ground.

Previous Posture













Application







Side View

21. Move the right foot to D, forming a right walking stance toward D, at the same time executing a middle punch to D with the right fist.





Right walking stance middle punch toward D.

Previous Posture













Application



Side View

22. Turn the face toward D, forming a right bending ready stance A toward D.







Right bending ready stance A toward D.

Previous Posture





Side View













Previous Posture



23. Execute a middle side piercing kick to D with the left foot.



Middle side piercing kick to D with the left foot.

Side View













Application

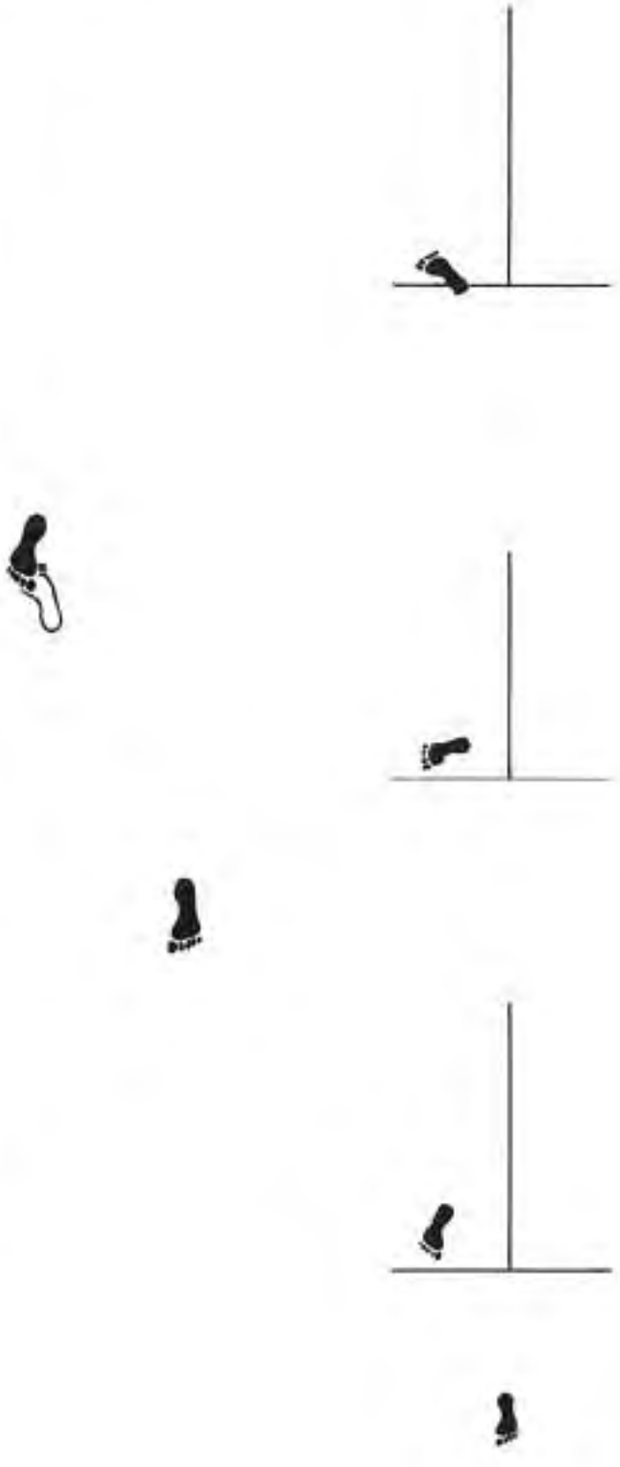


Side View

24. Lower the left foot to D, forming a left walking stance toward D while striking the left palm with the right front elbow.



Left walking stance right front elbow strike toward D.



Previous Posture







Application



Top View



Side View

Keep the body full facing the opponent.

25. Turn the face toward C while forming a left bending ready stance A toward C.

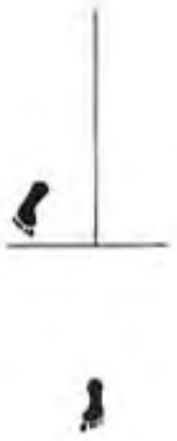




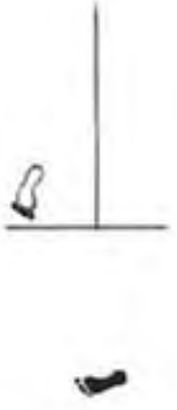


Left bending ready stance A toward C.

Previous Posture

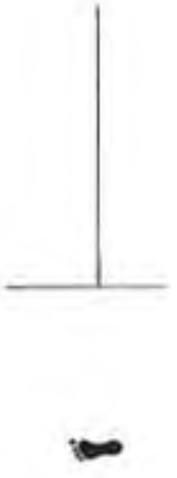








Top View







26. Execute a middle side piercing kick to C with the right foot.





Middle side piercing kick to C with the right foot.



Previous Posture



Application





Side View

27. Lower the right foot to C, forming a right walking stance toward C while striking the right palm with the left front elbow.



Right walking stance left front elbow strike toward C.



Previous Posture



Application



Side View



Top View







Keep the body full facing the opponent.

28. **Move the left foot to E, forming a right L-stance toward E while executing a twin knife-hand block.**



Right L-stance twin knife-hand block toward E.

Previous Posture









Application



Side View

Top View











Top View



29. **Move the right foot to E, forming a right walking stance toward E while executing a middle thrust to E with the right straight fingertip.**



Right walking stance middle thrust with the right straight fingertip toward E.



Previous Posture





Application



Top View

Top View











Top View



30. **Move the right foot to F, turning clockwise to form a left L-stance toward F while executing a twin knife-hand block.**



Left L-stance twin knife-hand block toward F.



Previous Posture





Application



31. Move the left foot to F, forming a left walking stance toward F while executing a middle thrust to F with the left straight fingertip.



Left walking stance middle thrust with the left straight fingertip toward F.



Previous Posture













Application



32. Move the left foot to C, forming a left walking stance toward C while executing a high side block to C with the left outer forearm.



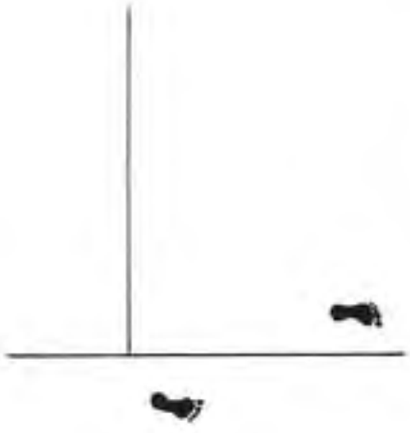
Left walking stance high side block with the left outer forearm toward C.

Keep back forearms crossed in front of the chest, placing the blocking one over the other.



Keep back fist half facing the opponent.

Previous Posture





Other View













Application of No. 32.



Side View

Top View





Other View

33. **Execute a middle punch to C with the right fist while maintaining a left walking stance toward C.**





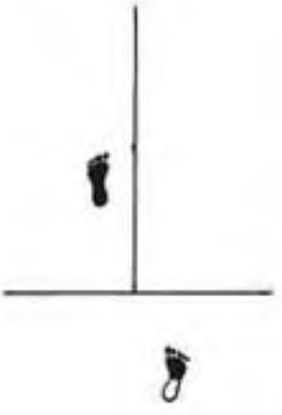


Left walking stance middle punch with the right fist toward C.

Previous Posture













Application



Side View





Keep the right heel slightly off the ground.

34. Move the right foot to C, forming a right walking stance toward C while executing a high side block to C with the right outer forearm.





Right walking stance high side block with the right outer forearm toward C.

Previous Posture





Application



Side View





Keep back forearms crossed in front of the chest, placing the striking one under the other.







Side View

Keep the body half facing the opponent.

35. Execute a middle punch to C with the left fist while maintaining a right walking stance toward C.



Right walking stance middle punch with the left fist toward C.

Previous Posture





Application



Side View





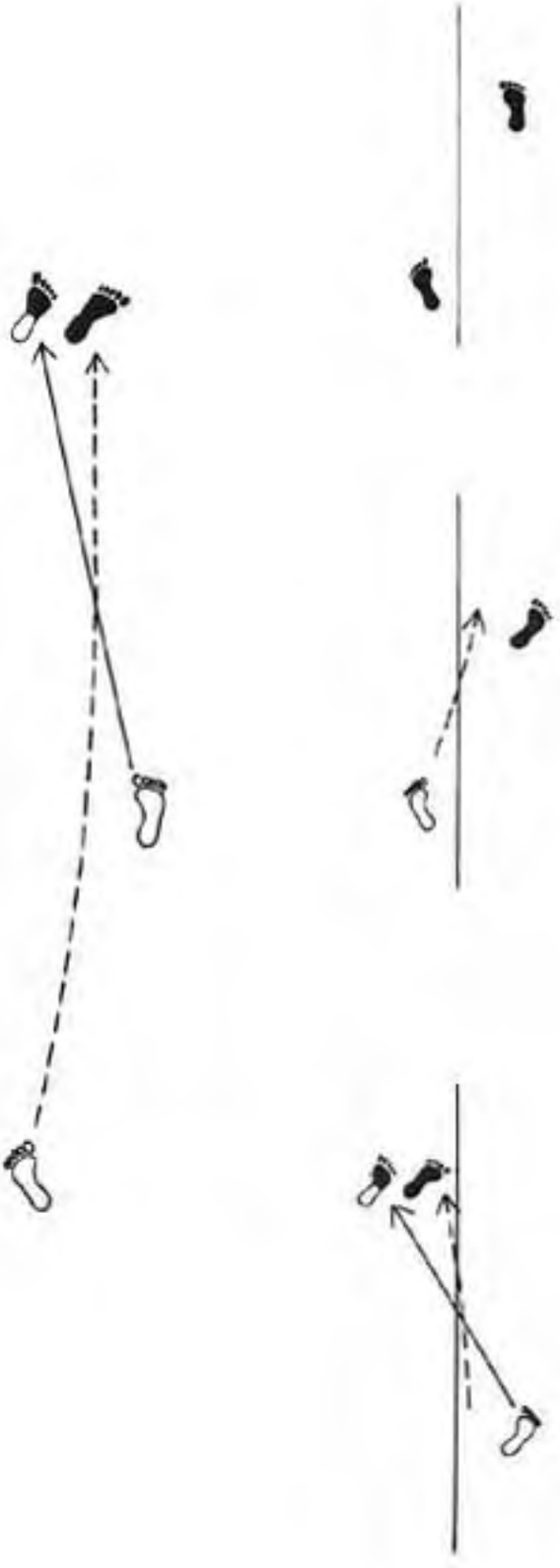
Keep the left heel slightly off the ground.





36. **Jump to C, forming a left X-stance toward B while executing a high side strike to C with the left back fist.**





Left X-stance toward B with the left back fist high side strike to C.

Previous Posture



Application



Side View





Side View

Keep the forearms crossed in front of the rib cage with both palms faced downword, placing the striking one under the other.





Keep back fist half facing the opponent.

37. Move the right foot to A, forming a right walking stance toward A, at the same time executing a high block to A with the right double forearm.



Right walking stance high block with the right double forearm toward A.



Previous Posture













Application

* The body always becomes half facing the opponent.



38. Bring the right foot to the left foot, and then move the left foot to B, forming a left walking stance toward B while executing a high side block to B with the left double forearm.



Left walking stance high side block with the left double forearm toward B.



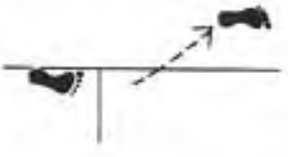


Previous Posture













Application



Top View



Keep the right heel slightly off the ground.

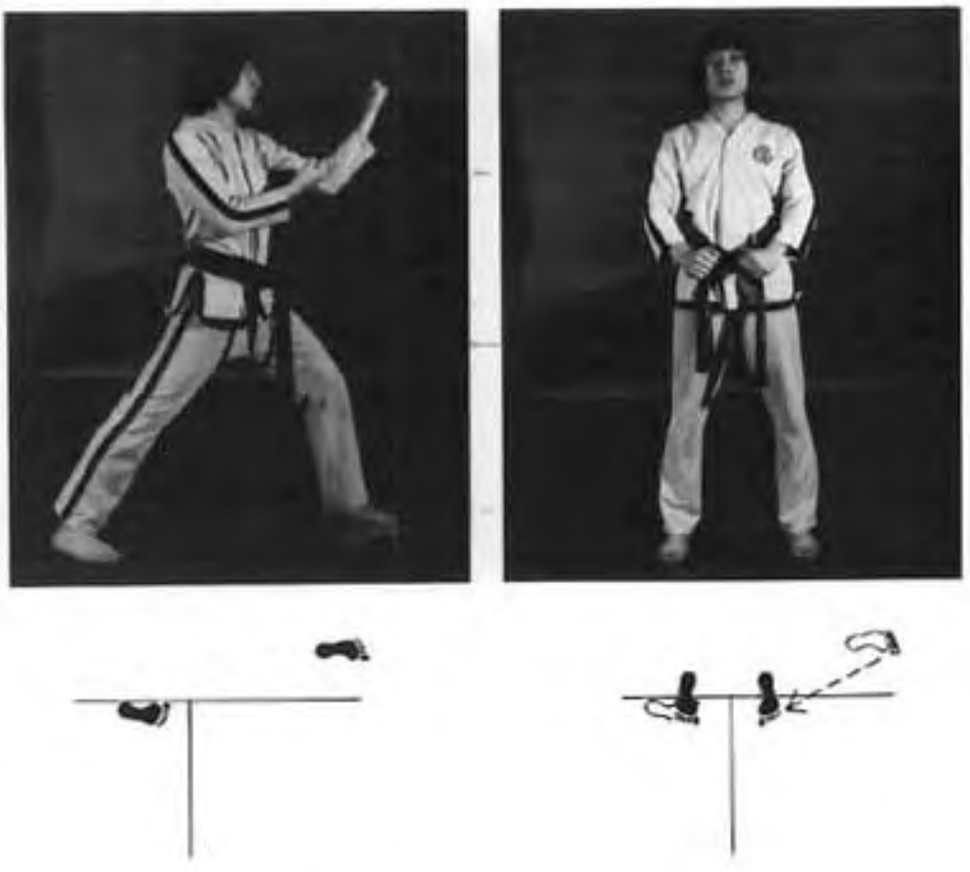
END. Bring the left foot back to a ready posture.



Parallel ready stance toward D.



Previous Posture

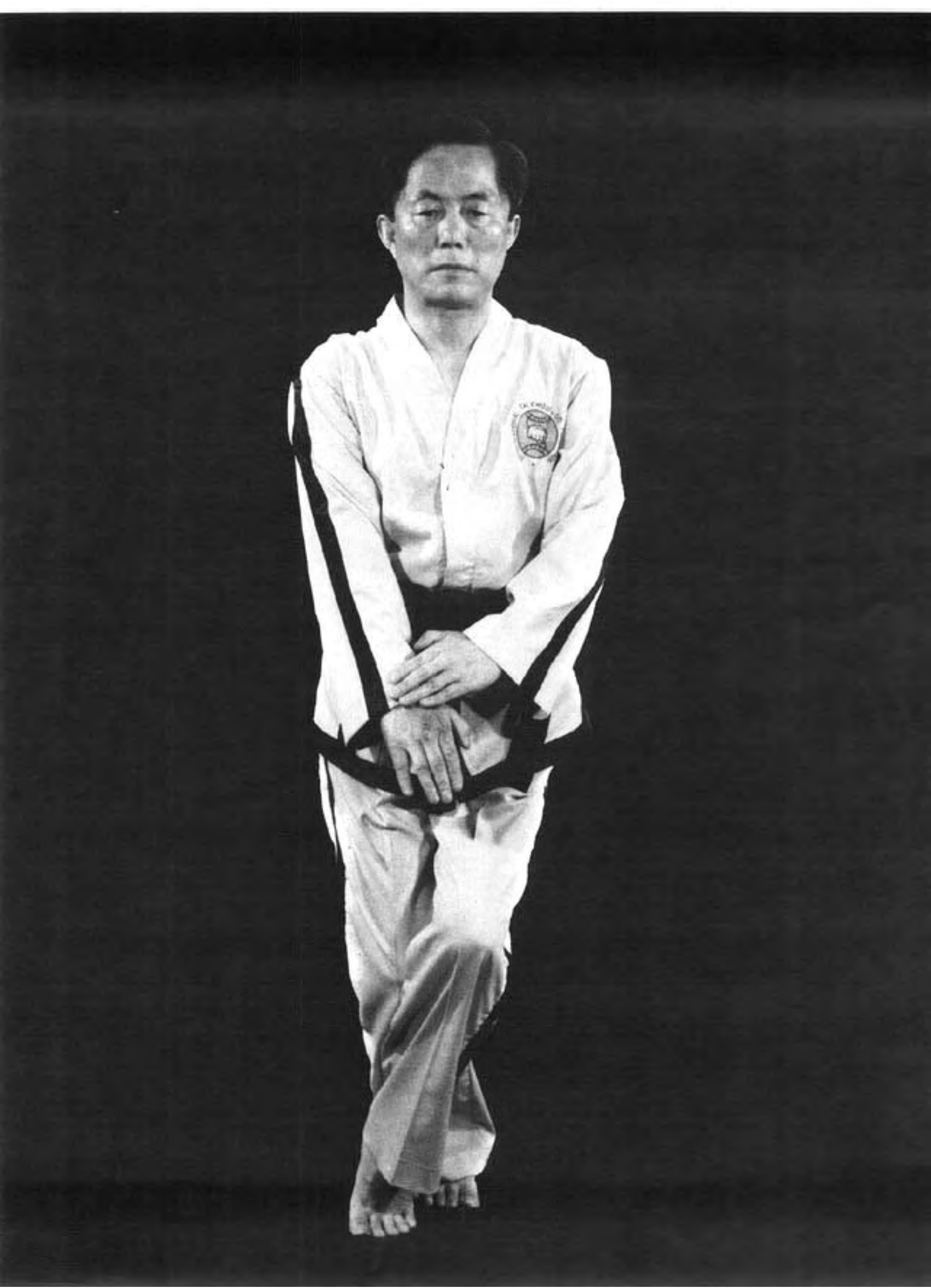


Back View



Side View





ADDITIONAL TECHNIQUES FOR PATTERN JOONG-GUN

Close Ready Stance B *(Moa Junbi Sogi B)*



Front View

Side View



Top View



The fists reach the same level as the navel.

Rear Foot Stance Palm Upward Block
(Dwitbal So Sonbadak Ollyo Makgi)



Side View



One shoulder width

Left rear foot stance



Front View

Right rear foot stance



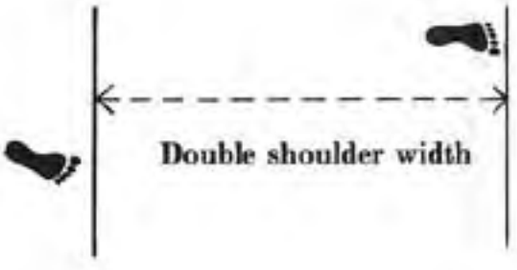
Back View

Low Stance *(Nachuo Sogi)*

Left low stance



Front View



right low stance



Front View

Right low stance



Side View

L-Stance Reverse Knife-hand Outward Block
(Niunja So Sonkal Dung Bakuro Makgi)



Front View



Side View



Back View

Side Front Snap Kick *(Yobap Cha Busigi)*



Side View

Front View



Rear Foot Stance Palm Upward Block

(Dwitbal So Sonbadak Ollyo Makgi)



Front View

Back View



Top View



Side View



The palm reaches the same level as the solar plexus of the defender.

Walking Stance Upper Elbow Strike
(Gunnun So Wipalgup Taerigi)

Side View





Front View



Top View

Back View



Walking Stance Twin Fist High Vertical Punch
(Gunnun So Sang Joomuk Sewo Jirugi)



Front View

Side View



Top View



* 1. The fist reaches the same level as the philtrum of the attacker.
2. The elbows form straight lines with the shoulders of the attacker.

Walking Stance Twin Fist Upset Punch
(Gunnun So Sang Joomuk Dwijibo Jirugi)



Side View

The back fist comes to the same level as the elbow joint.

Front View





Top View

Walking Stance X-Fist Rising Block
(Gunnun So Kyocha Joomuk Chukyo Makgi)



Side View

X-fist stays at the center of the defender's forehead.



Front View

L-Stance Back Fist High Side Strike
(Niunja So Dung Joomuk Nopunde Yop Taerigi)

The fist reaches the eye level of the attacker.



Front View

Side View



L-Stance Reverse Punch *(Niunja So Bandae Jirugi)*



Front View



Side View



Top View

Walking Stance Palm Pressing Block
(Gunnun So Sonbadak Noollo Makgi)

Side View





Front View

Top View



* 1. The pressing palm reaches the same level as the lower abdomen of the defender.
2. The other palm reaches the same level as the solar plexus

Fixed Stance U-Shape Block *(Gojung So Mongdung-i Makgi)*



Front View

Top View





Side View

The arc-hands must form a vertical line with the knee.

Close Stance Angle Punch *(Moa So Kiokja Jirugi)*



Front View

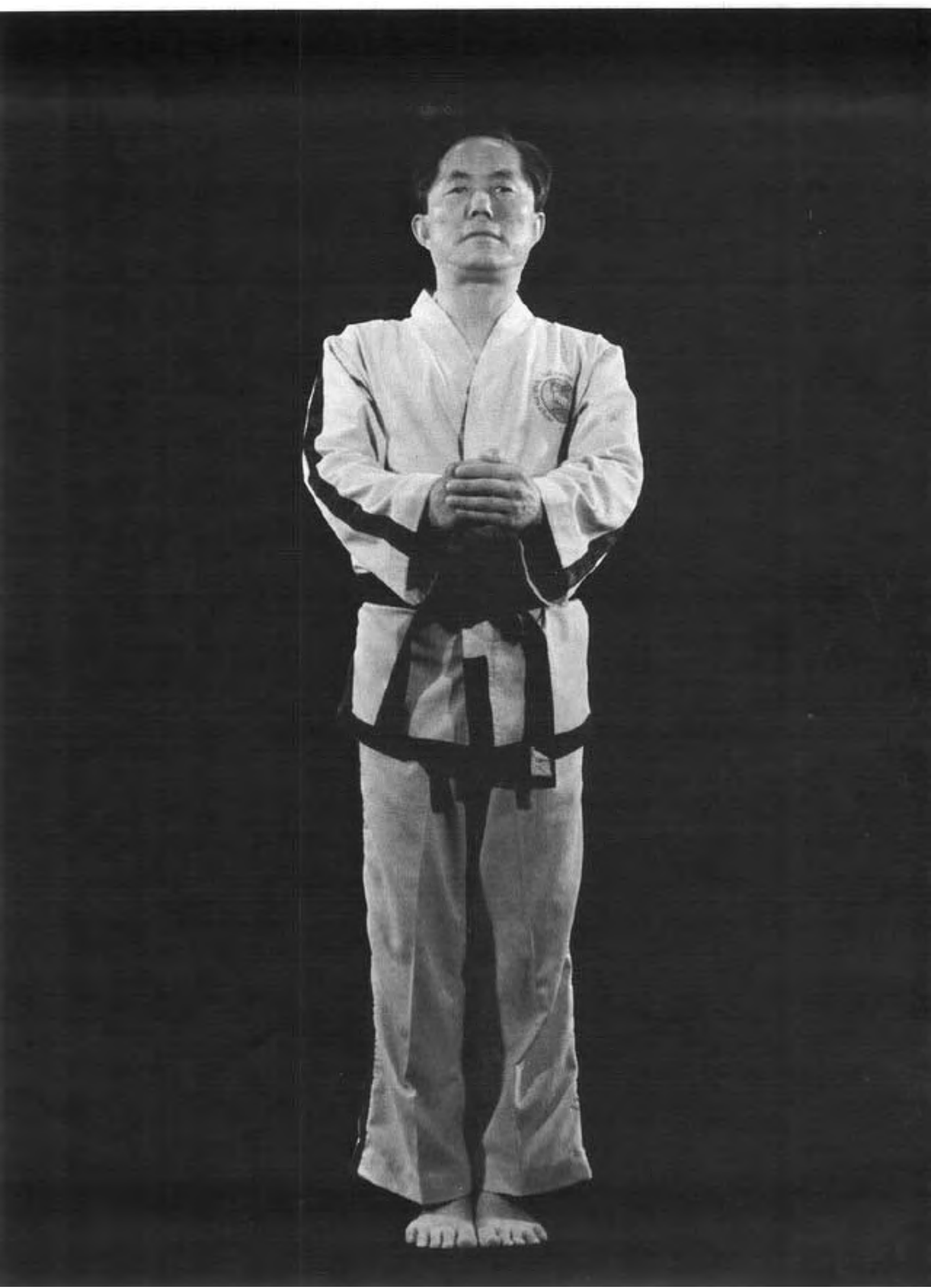


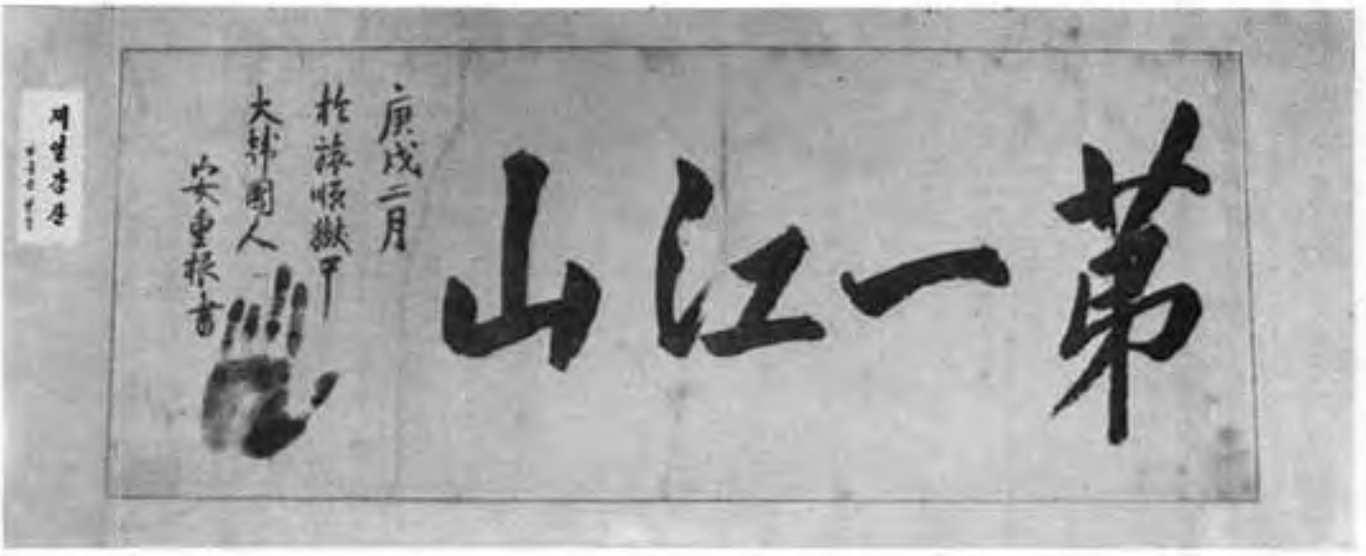
Side View

The fist reaches up to the chest.



Top View





Caligraphy of patriot Ahn Joong-Gun written at the cell of Lui-Shung prison prior to his execution in 1910. "The best rivers and mountains" implies that Korea is the most beautiful country in the world.

PATTERN JOONG-GUN

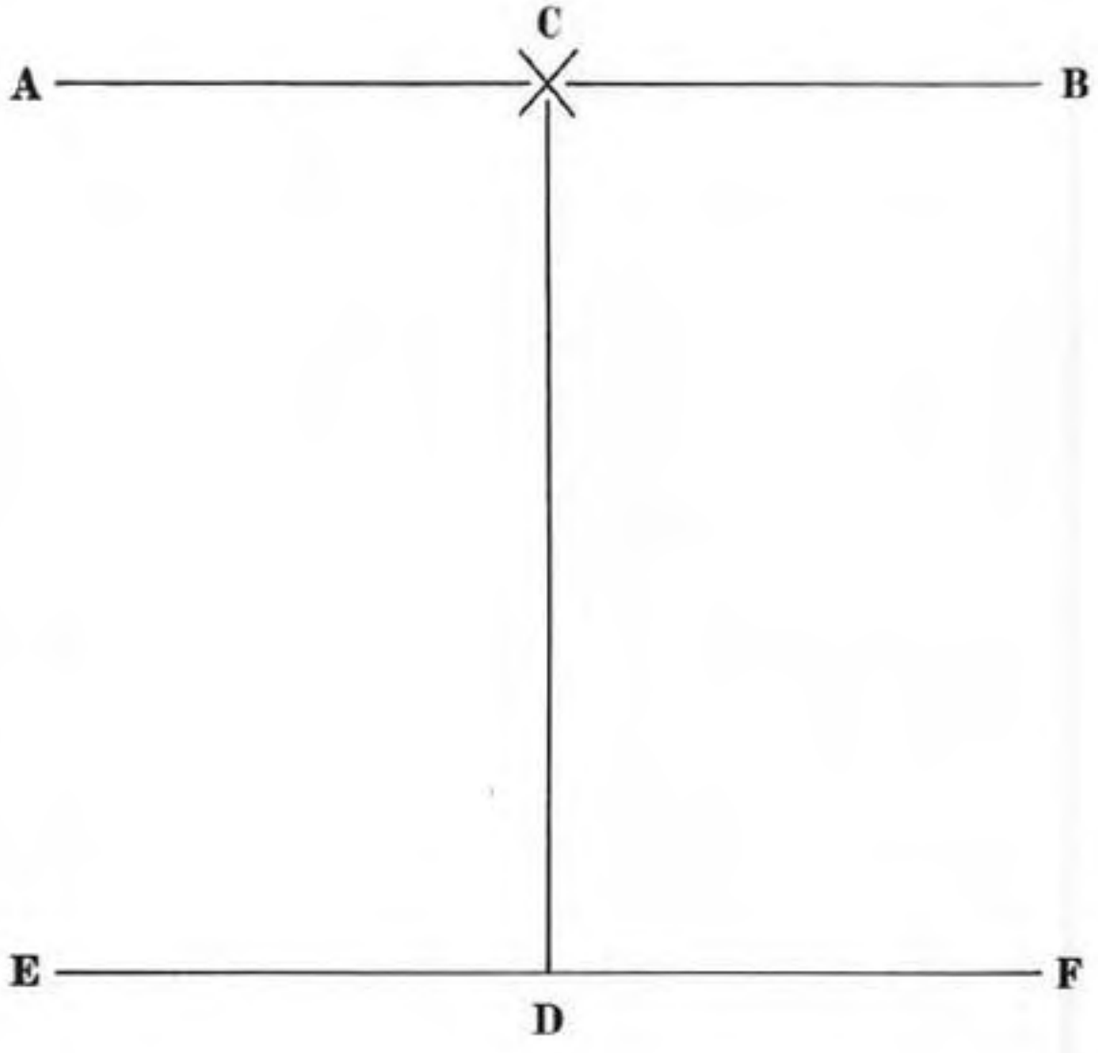
This pattern is practised by the 4th grade holder and above.

DIAGRAM: 

MOVEMENTS: 32

READY POSTURE: CLOSE READY STANCE B.

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Close ready stance B toward D.



1. **Move the left foot to B, forming a right L-stance toward B while executing a middle side block to B with a left reverse knife-hand.**





Right L-stance middle side block with a reverse knife-hand toward B.

Keep the forearms crossed in front of the chest, placing the blocking one under the other, both palms facing downward.

Ready Posture













Application



2. **Execute a low side front snap kick to B with the left foot, keeping the position of the hands as they were in 1.**

Previous Posture







Low side front snap kick to B with the left foot.









Application



3. Lower the left foot to B and then move the right foot to B, forming a left rear foot stance toward B while executing an upward block with a right palm.

Left rear foot stance upward block with a right palm toward B.





Previous Posture





Application



The palm reaches the target in a circular motion.

Front View



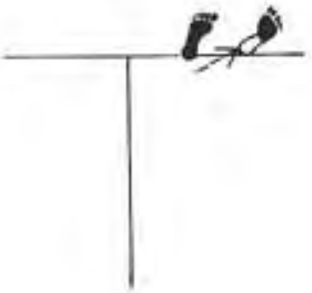












4. Move the right foot to A, forming a left L-stance toward A, at the same time executing a middle side block to A with a right reverse knife-hand.



Left L-stance middle side block with a right reverse knife-hand toward A.

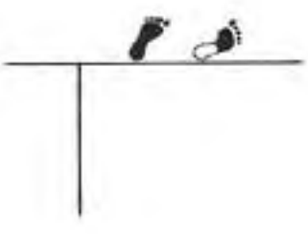


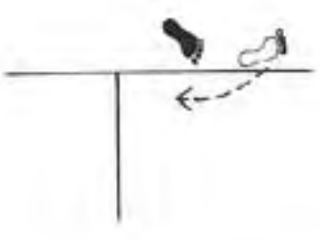
Previous Posture















Application

5. Execute a low side front snap kick to A with the right foot, keeping the position of the hands as they were in 4.



Low side front snap kick to A with the right foot.

Previous Posture

















6. Lower the right foot to A and then move the left foot to A, forming a right rear foot stance toward A while executing an upward block with the left palm.



Right rear foot stance upward block with the left palm toward A.

Previous Posture







Application



The palm reaches the target in a circular motion.

Front View



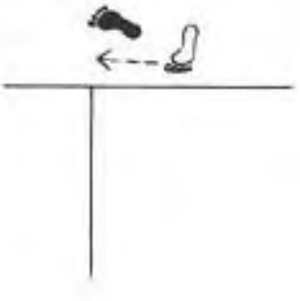
Keep the right heel slightly off the ground.

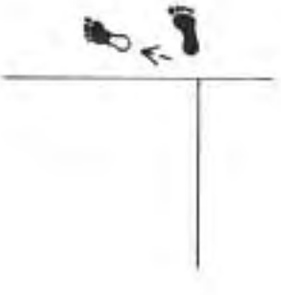












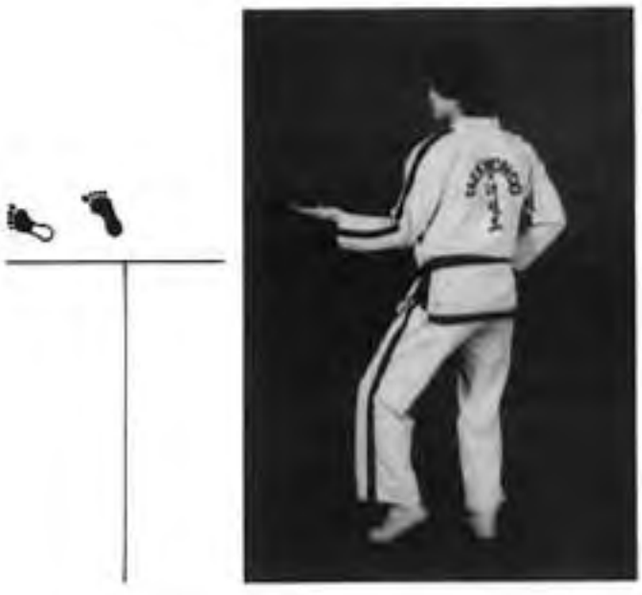
7. Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.





Right L-stance knife-hand middle guarding block toward D.

Previous Posture











Application



Side View

8. **Execute a high strike to D with the right upper elbow while forming a left walking stance toward D, slipping the left foot to D.**







Left walking stance right upper elbow strike toward D.

Previous Posture





Application



Top View









Side View



Keep the body full facing.

9. Move the right foot to D, forming a left L-stance toward D, at the same time executing a middle guarding block to D with a knife-hand.





Left L-stance knife-hand middle guarding block toward D.

Previous Posture













Application



Top View

10. Execute a high strike to D with the left upper elbow, at the same time forming a right walking stance toward D, slipping the right foot to D.







Right walking stance left upper elbow strike toward D.

Previous Posture





Side View







Top View







11. **Move the left foot to D, forming a left walking stance toward D while executing a high vertical punch to D with a twin fist.**











Left walking stance high vertical punch with a twin fist toward D.

Previous Posture







Application



Side View

Application



Top View

12. **Move the right foot to D, forming a right walking stance toward D while executing an upset punch to D with a twin fist.**











Right walking stance upset punch with a twin fist toward D.

Previous Posture



Application



Top View



Side View















13. Move the right foot on line CD, and then turn counter-clockwise to form a left walking stance toward C while executing a rising block with an X-fist.

Left walking stance rising block with an X-fist toward C.







Previous Posture



Application

















14. Move the left foot to E, forming a right L-stance toward E while executing a high side strike to E with the left back fist.



Right L-stance high side strike with the left back fist toward E.

Previous Posture







Application



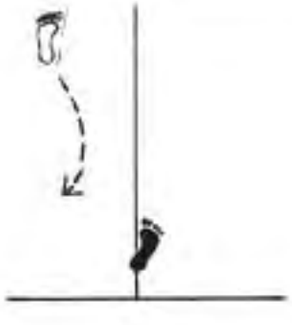
Top View

Keep the forearms crossed in front of the chest, placing the left one under the right, with both palms facing downward.











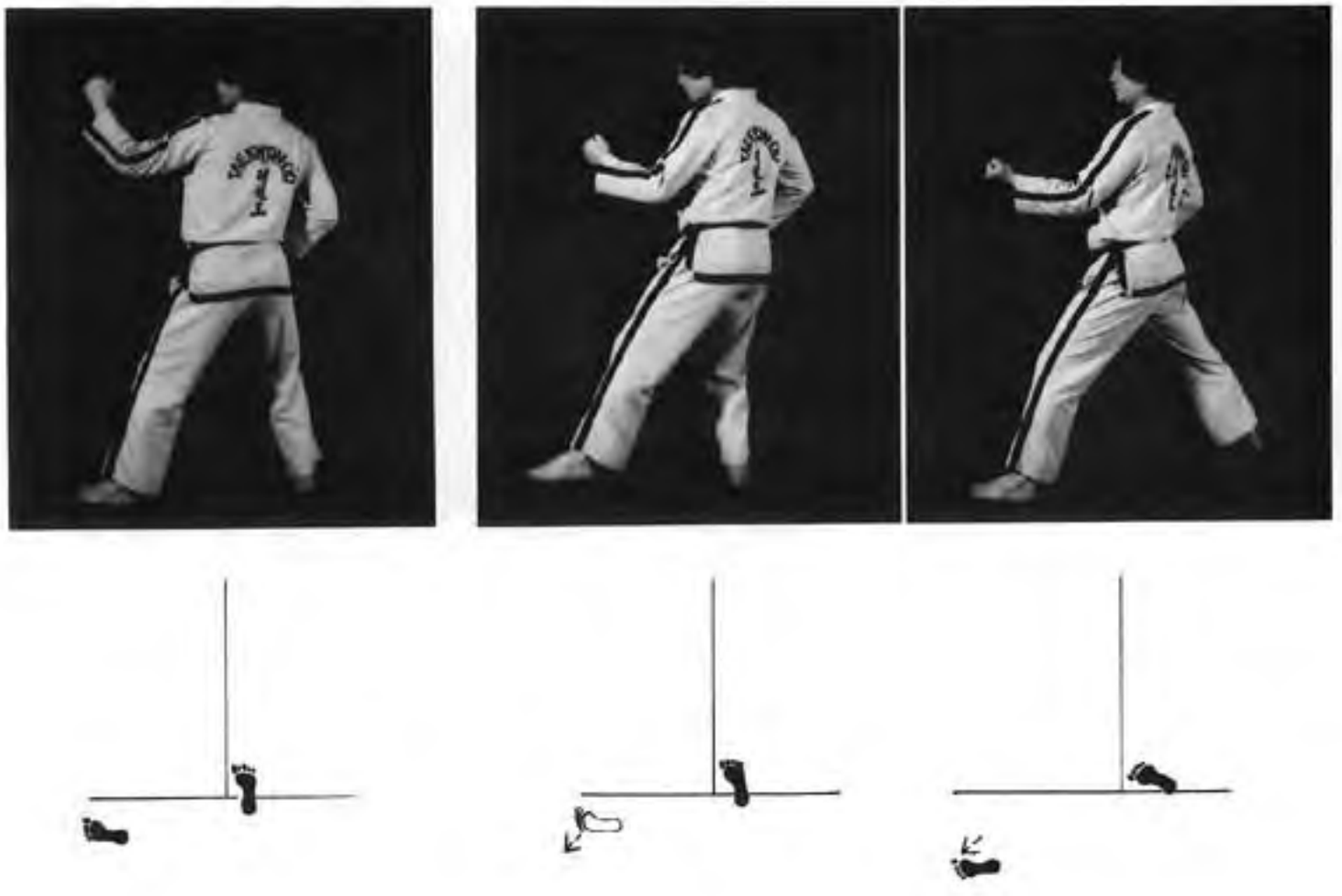
15. Twist the left fist counter-clockwise until the back fist faces downward, at the same time forming a left walking stance toward E, slipping the left foot to E.



Left walking stance toward E.



Previous Posture



Application of No. 15.



Grabbed by an opponent



Twisting counter-clockwise



Released

Top View







Keep the body full facing the opponent.

16. **Execute a high punch to E with the right fist while maintaining a left walking stance toward E. Perform 15 and 16 in a fast motion.**



Left walking stance high punch with the right fist toward E.





Previous Posture

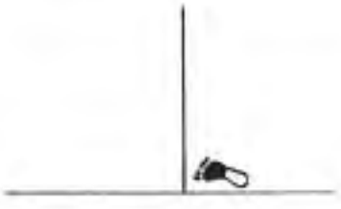
Keep the right heel slightly off the ground.

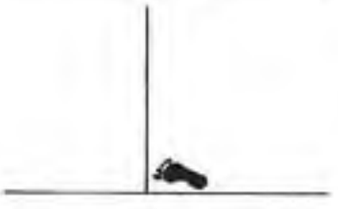




















Application

17. **Bring the left foot to the right foot and then move the right foot to F, forming a left L-stance toward F while executing a high side strike to F with a right back fist.**



Left L-stance high side strike with the right back fist toward F.

Previous Posture







Application



Other View

Keep the left heel slightly off the ground.





18. **Twist the right fist counter-clockwise until the back fist faces downward while forming a right walking stance toward F, slipping the right foot to F.**





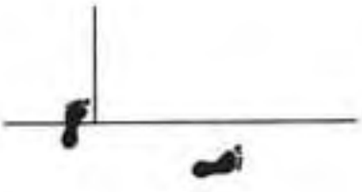
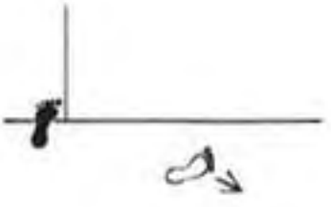
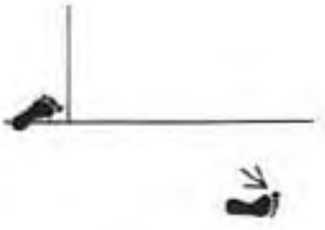


Right walking stance toward F.

Previous Posture





Application





Grabbed by an opponent. Twisting clockwise Released

19. **Execute a high punch to F with the left fist while maintaining a right walking stance toward F.**



Right walking stance high punch with the left fist toward F.

Previous Posture

Keep the left heel slightly off the ground.













Application



20. **Bring the right foot to the left foot and then move the left foot to C, forming a left walking stance toward C while executing a high block to C with a left double forearm.**

Previous Posture









Left walking stance high block with the left double forearm toward C.

Application



Side View













21. Execute a middle punch to C with the left fist while forming a right L-stance toward C, pulling the left foot.







Right L-stance middle punch toward C.

Previous Posture





Applications



Top View











22. Execute a middle side piercing kick to C with the right foot.



Previous Posture





Middle side piercing kick to C with the right foot.



Application





Side View







Side View







23. Lower the right foot to C, forming a right walking stance toward C while executing a high side block to C with the right double forearm.



Right walking stance high side block with the right double forearm toward C.

Previous Posture



Application



Side View

Side View









Application



Top View

24. Execute a middle punch to C with the right fist while forming a left L-stance toward C, pulling the right foot.







Left L-stance middle punch with the right fist toward C.

Previous Posture





Application



Side View









Previous Posture



25. Execute a middle side piercing kick to C with the left foot.







Middle side piercing kick to C with the left foot.











Side View







26. Lower the left foot to C, forming a right L-stance toward C while executing a middle guarding block to C with the forearm.



Right L-stance forearm middle guarding block toward C.

Previous Posture



Application



Side View





Side View





The forearm becomes half facing the opponent.

27. **Execute a pressing block to C with the right palm while forming a left low stance toward C, slipping the left foot.**



Previous Posture





Left low stance pressing block with the right palm toward C.





Side View



















28. **Move the right foot to C, forming a left L-stance toward C while executing a middle guarding block to C with the forearm.**





Left L-stance forearm middle guarding block toward C.

Previous Posture





Side View













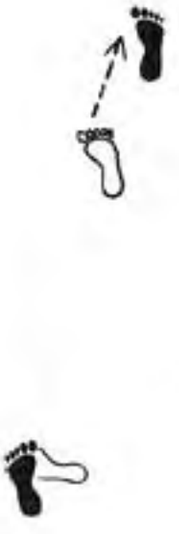


Application of No. 28



29. Execute a pressing block to C with the left palm while forming a right low stance toward C, slipping the right foot.





Right low stance pressing block with the left palm toward C.

Previous Posture

















Side View







Application



Side View

Application



Top View

30. **Bring the left foot to the right foot, forming a close stance toward A while executing an angle punch with the right fist.**





Close stance toward A with the right fist angle punch.





Previous Posture





Top View







31. Move the right foot to A, forming a right fixed stance toward A while executing a U-shape block to A.



Right fixed stance U-shape block toward A.



Previous Posture













Application



* 1. The reverse knife-hand is the blocking tool.
2. Blocking tools form a vertical line with the knee at the moment of the block.

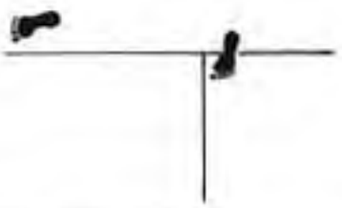
32. **Bring the right foot to the left foot and then move the left foot to B, forming a left fixed stance toward B, at the same time executing a U-shape block to B.**



Left fixed stance U-shape block toward B.



Previous Posture







Blocking













Application





Other View

Pushing

Striking

END. Bring the left foot back to a ready posture.



Close ready stance B toward D.



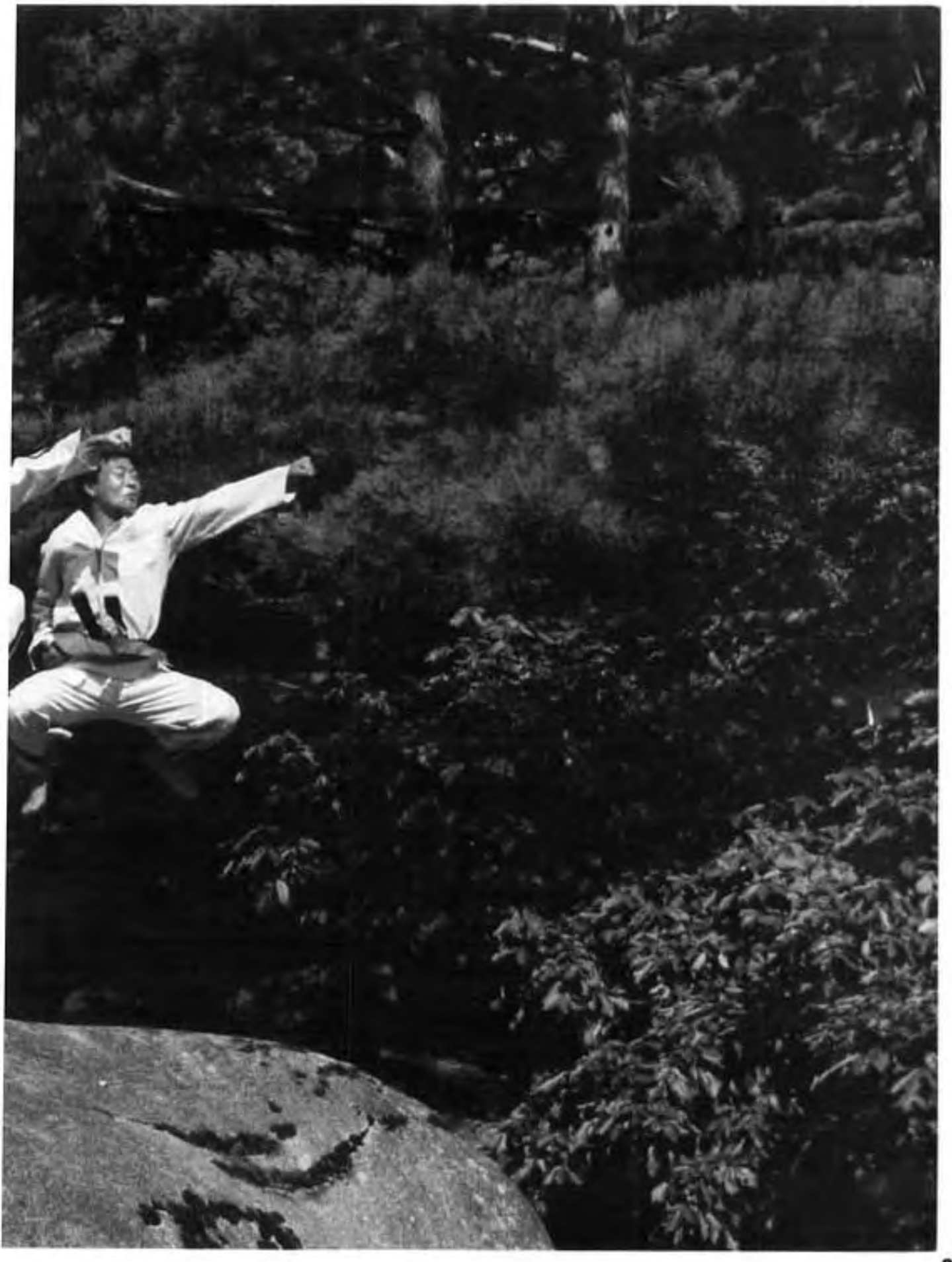






Side View





SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:
1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:
1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il

ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME X

TABLE OF CONTENTS
(Mokcha)

TENETS OF TAEKWON-DO *(TAEKWON-DO JUNGSHIN)* . . 8

Explanation of Tenets 10

Courtesy *((Ye Ui)* 10

Integrity *(Yom Chi)* 11

Perseverance *(In Nae)* 11

Self-Control *(Guk Gi)* 12

Indomitable Spirit *(Baekjul Boolgool)* 12

PATTERN *(TUL)* 13

A. Reason for 24 Patterns 14

B. Interpretation of Patterns 15

GENERAL INFORMATION 20

ADDITIONAL TECHNIQUES FOR PATTERN TOI-GYE 21

PATTERN TOI-GYE 33

ADDITIONAL TECHNIQUES FOR PATTERN HWA-RANG . 113

PATTERN HWA-RANG 137

ADDITIONAL TECHNIQUES FOR PATTERN CHOONG-MOO 205

PATTERN CHOONG-MOO 217

SYNOPSIS 286



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit *(Baekjul Boolgool)*



跆拳道精神
禮義廉恥忍耐
堯已百折不屈

EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.



"Pursue one's own goal"

PATTERNS *(Tul)*

The ancient law in the Orient was similar to the law of Hamurabi, "an eye for an eye, a tooth for a tooth," and was rigorously enforced even if death was caused accidentally.

In this type of environment, and since the present system of free sparring had not yet been developed, it was impossible for a student of the martial arts to practise or test his individual skill of attack and defense against actual moving opponents.

Individual advancement was certainly hindered until an imaginative practitioner created the first patterns.

Patterns are various fundamental movements, most of which represent either attack or defense techniques, set to a fixed and logical sequence.

The student systematically deals with several imaginary opponents under various assumptions, using every available attacking and blocking tool from different directions. Thus pattern practice enables the student to go through many fundamental movements in series, to develop sparring techniques, improve flexibility of movements, master body shifting, build muscles and breath control, develop fluid and smooth motions, and gain rythmical movements.

It also enables a student to acquire certain special techniques which cannot be obtained from either fundamental exercises or sparring. In short, a pattern can be compared with a unit tactic or a word, if fundamental movement is an individual soldier's training or alphabet. Accordingly, pattern, the ledger of every movement, is a series of sparring, power tests, feats and characteristic beauty.

Though sparring may merely indicate that an opponent is more or less advanced, patterns are a more critical barometer in evaluating an individual's technique.

The following points should be considered while performing patterns:

1. Pattern should begin and end at exactly the same spot. This will indicate the performer's accuracy.

2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Movement should be accelerated or decelerated according to the instructions in this book.
6. Each pattern should be perfected before moving to the next.
7. Students should know the purpose of each movement.
8. Students should perform each movement with realism.
9. Attack and defense techniques should be equally distributed among right and left hands and feet.

All patterns in this book are performed under the assumption the student is facing "D" (see pattern diagrams).

There are a total of twenty-four patterns in Taekwon-Do.

The reason for 24 Patterns:

The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the eternal years of an aeon in a day.

It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not. Therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century.

The 24 patterns represent 24 hours, one day, or all my life.

THE INTERPRETATIONS OF PATTERNS

The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events.

CHON-JI: means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.

DAN-GUN: is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.

DO-SAN: is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.

WON-HYO: was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

YUL-GOK: is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this pattern refer to his birthplace on 38º latitude and the diagram (士) represents "scholar".

JOONG-GUN: is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).

TOI-GYE: is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37º latitude, the diagram (士) represents "scholar".

HWA-RANG: is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.

CHOONG-MOO: was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.

KWANG-GAE: is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (±) represents the expansion and recovery of lost territory. The 39 movements refer to the first two fiqures of 391 A.D., the year he came to the throne.

PO-EUN: is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram (—) represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.

GE-BAEK: is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram (I) represents his severe and strict military discipline.

EUI-AM: is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram (I) represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

CHOONG-JANG: is the pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This pattern ends with a left-hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

JUCHE: is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram (☶) represents Baekdu Mountain.

SAM-IL: denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

YOO-SIN: is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A.D., the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

CHOI-YONG: is named after General Choi Yong, Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Yi Dynasty.

YON-GAE: is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

UL-JI: is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerilla tactics, was able to decimate a large percentage of the force. The diagram (乙) represents his surname. The 42 movements represents the author's age when he designed the pattern.

MOON-MOO: honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.

SO-SAN: is the pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Yi Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

SE-JONG: is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram (王) represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

TONG-IL: denotes the resolution of the unification of Korea which has been divided since 1945. The diagram (I) symbolizes the homogenous race.

Since each pattern has a close relationship with the fundamental excercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.

NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN	4TH GUP	BLUE
TOI-GYE	3RD GUP	BLUE/RED STRIPE
HWA-RANG	2ND GUP	RED
CHOONG-MOO	1ST GUP	RED/BLACK STRIPE
KWANG-GAE PO-EUN GE-BAEK	1ST DAN	BLACK
EUI-AM CHOONG-JANG JUCHE	2ND DAN	BLACK
SAM-IL YOO-SIN CHOI-YONG	3RD DAN	BLACK
YONG-GAE UL-JI MOON-MOO	4TH DAN	BLACK
SO-SAN	5TH DAN	BLACK
SE-JONG TONG-IL	6TH DAN	BLACK

GENERAL INFORMATION

The purpose of this volume is to teach the beginner students (10th grade to 7th grade) to perform their patterns with effective technique and realistic feeling. The student is, therefore, advised to pay special attention to the correct execution and application of each movement before he attempts to practise his pattern.

Obviously, the pattern cannot be performed correctly without sufficient knowledge of the fundamental movements involved. The student should refer to the relevant volume in this encyclopedia for more detailed information on each motion. This book is also strongly recommended as a review for all levels advanced beyond this stage.

The illustrations for all 24 of the patterns contained in this encyclopedia assume that the student is standing on line AB and facing D.

LEGEND:

 — present foot position with the exception of "Previous Posture"

 — Previous foot position

 — heel slightly off the ground

 — direction of foot travel

"Previous Posture" — posture of immediate preceding movement
"Other View" — view of posture from the opposite side
"Front View" — the performer's front
"Top View" — reader's view from the top
"to A,B,C,...etc." — direction of attack or block to A,B,C,...etc.
"toward A,B,C,...etc." — direction of stance toward A,B,C,...etc.
"Front foot" — refers to the foot which is advanced to the front.
"Rear foot" — refers to the foot which is placed at the rear.
"Left chest" — refers to the left half of the chest.
"Right chest" — refers to the right half of the chest.

ADDITIONAL TECHNIQUES FOR PATTERN TOI-GYE

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View



Walking Stance Upset Fingertip Low Thrust
(Gunnun So Dwijibun Sonkut Najunde Tulgi)

Front View



Side View



The fingertip reaches the same level as the pubic region.

Close Stance Back Fist Side Back Strike
(Moa So Dung Joomuk Yopdwi Taerigi)

Side View



Front View



The back fist reaches the eye level of the attacker.

Walking Stance X-Fist Pressing Block
(Gunnun So Kyocha Joomuk Noollo Makgi)



Front View

Top View



Side View

The crossed point reaches the same level as the lower abdomen of the defender.



Sitting Stance Outer Forearm W-Shape Block
(Gunnun So Bakat Palmok San Makgi)



Front View

The outer forearms reach the same level as the philtrum of the defender.

Side View





Top View

Knee Upward Kick *(Moorup Ollyo Chagi)*



Front View

The palms become level with the elbows

Side View



Walking Stance Flat Fingertip High Thrust
(Gunnun So Opun Sonkut Nopunde Tulgi)

Side View





Front View

The fingertip reaches the same level as the forehead of the attacker.

L-Stance Double Forearm Low Pushing Block
(Niunja So Doopalmok Najunde Miro Makgi)

Top View





Front View

Side View



Back View



The inner forearm reaches the same level as the lower abdomen of the defender.

L-Stance Back Fist High Strike
(Niunja So Dung Joomuk Nopunde Taerigi)



Front View

Back View



Side View





Top View

The back fist reaches slightly above the temple of the attacker.

X-Stance X-Fist Pressing Block
(Kyocha So Kyocha Joomuk Noollo Makgi)



Side View



Front View

The cross point reaches the same level as the lower abdomen.

L-Stance Knife-hand Low Guarding Block
(Niunja So Sonkal Najunde Daebi Makgi)



Front View



Side View

The blocking knife-hand reaches the same level as the scrotum while the other is brought in front of the lower abdomen.



Taekwon-Do
In Korean Characters



PATTERN TOI-GYE

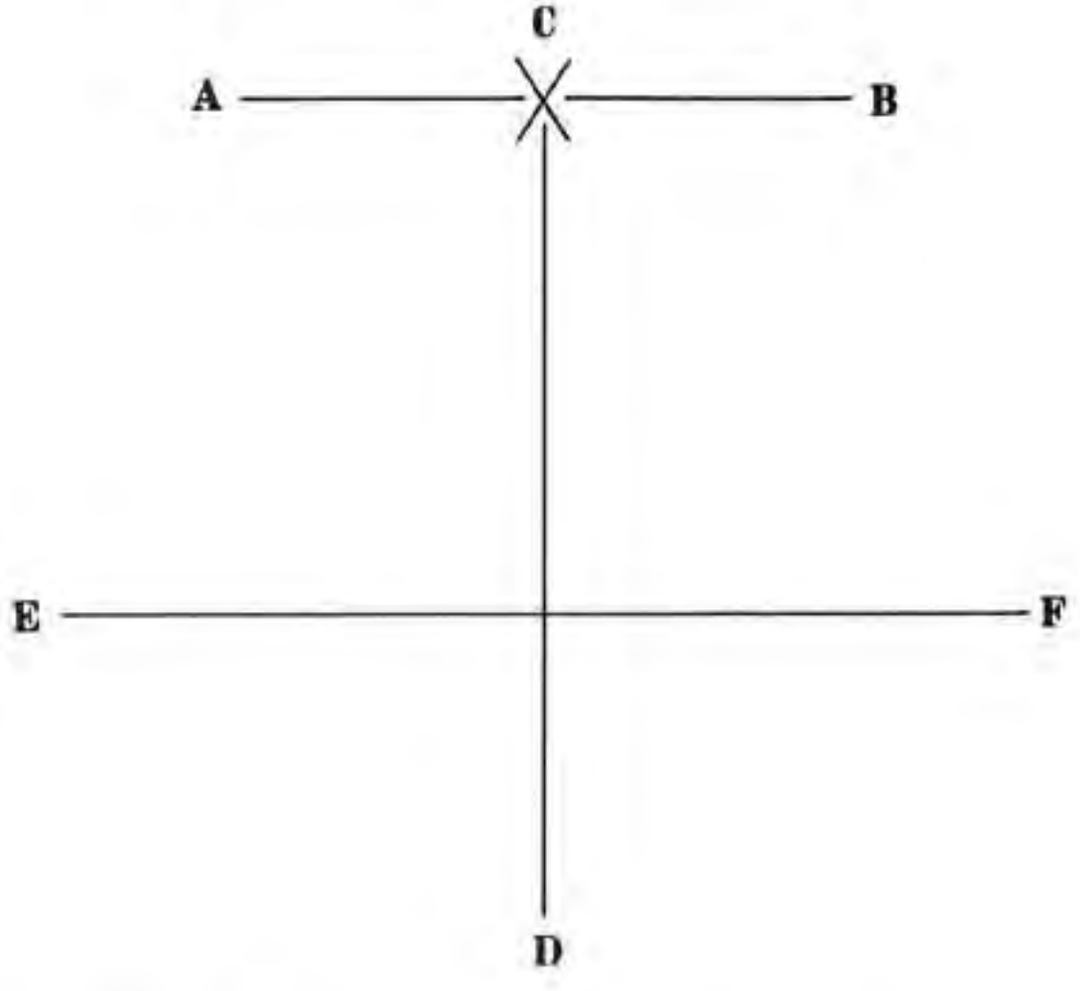
This pattern is practised by the 3rd grade holder and above.

DIAGRAM: 土

MOVEMENTS: 37

READY POSTURE: CLOSE READY STANCE B.

DIAGRAM *(Yon Moo Son)*



Note: This diagram is reversed to help the student to understand and perform from a clearer angle.

Ready Posture *(Junbi Jase)*

Close ready stance B toward D.



1. Move the left foot to B, forming a right L-stance toward B while executing a middle side block to B with the left inner forearm.



Right L-stance inner forearm middle side block toward B.



Keep forearms crossed in front of the chest with both back fists faced upward, placing the blocking one under the other.

Ready Posture

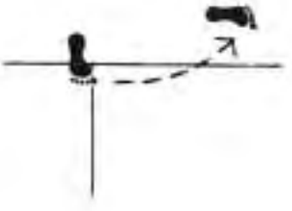












Application



2. Execute a low thrust to B with the right upset fingertip while forming a left walking stance toward B, slipping the left foot to B.



Left walking stance upset fingertip low thrust toward B.



Previous Posture



Keep both palms facing downward.



Bring the left side fist in front of the right shoulder.









Application



Pubic region is the target.

3. **Bring the left foot to the right foot to form a close stance toward D while executing a side back strike to C with the right back fist, extending the left arm to the side-downward.**
Perform in a slow motion.





Close stance back fist high strike toward D.

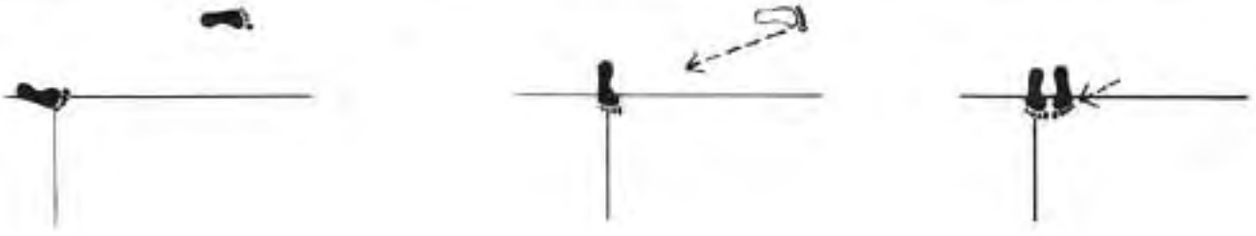
Previous Posture



Keep the left elbow straight.







Application



Side View

4. **Move the right foot to A, forming a left L-stance toward A while executing a middle side block to A with the right inner forearm.**



Left L-stance middle side block toward A.



Keep the forearms crossed in front of the chest with both back fists faced upward, placing the blocking one under the other.

Previous Posture













Application



5. Execute a low thrust to A with the left upset fingertip while forming a right walking stance toward A, slipping the right foot to A.



Right walking stance upset fingertip thrust toward A.





Previous Posture



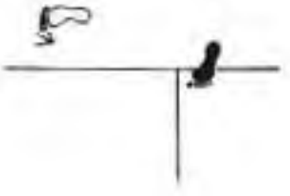
Keep both palms facing downward.



Bring the right side fist in front of the left shoulder.









Application



Top View

6. **Bring the right foot to the left foot to form a close stance toward D while executing a side back strike to C with the left back fist, extending the right arm to the side-downward.**
Perform in a slow motion.

Perform in a slow motion.



Close stance back fist side-back strike toward D.



Application



Top View

Side View



Previous Posture



Keep the right elbow straight.











7. **Move the left foot to D, forming a left walking stance toward D while executing a pressing block with an X-fist.**





Left walking stance X-fist pressing block toward D.

Previous Posture













Application



Side View

Cross point reaches the same level as the lower abdomen of the defender.

8. **Execute a high vertical punch to D with a twin fist while maintaining a left walking stance toward D.**



Left walking stance high vertical punch toward D.

Previous Posture



Application



Side View

Side View





Keep the right heel slightly off the ground.





The fist reaches the same level as the jaw of the attacker.



9. **Execute a middle front snap kick to D with the right foot, keeping the position of the hands as they were in 8.**







Middle front snap kick to D with the right foot.

Previous Posture













Application



Side View

The ball of the foot is the attacking tool.

10. **Lower the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.**



Right walking stance middle punch toward D.

Previous Posture





Application



Side View



Side View

11. Execute a middle punch to D with the left fist while maintaining a right walking stance toward D.



Right walking stance middle punch toward D.





Previous Posture





Side View





Keep the left heel slightly off the ground.



Application



12. Bring the left foot to the right foot, forming a close stance toward F while bringing both fists to the hips simultaneously. Perform in a slow motion.





Close stance toward F.





Previous Posture



Front View











13. Move the right foot to F in a stamping motion, forming a sitting stance toward C while executing a W-shape block to C with the right outer forearm.



Sitting stance outer forearm W-shape block toward C.





Previous Posture





Keep the forearms straight.









Application



Top View



14. Move the left foot to F in a stamping motion, turning clockwise to form a sitting stance toward D while executing a W-shape block to D with the left outer forearm.



Sitting stance outer forearm W-shape block toward D.



Previous Posture

Keep the forearms straight.













Side View

Front View

Application





15. Move the left foot to E in a stamping motion, turning clockwise to form a sitting stance toward C, at the same time executing a W-shape block to C with the left outer forearm.



Sitting stance outer forearm W-shape block toward C.



Previous Posture



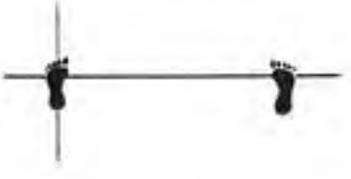


Keep the forearms straight.









16. Move the right foot to E in a stamping motion, turning counter-clockwise to form a sitting stance toward D while executing a W-shape block to D with the right outer forearm.



Sitting stance outer forearm W-shape block toward D.



Previous Posture

Keep the forearms straight.













17. **Move the left foot to E in a stamping motion, turning clockwise to form a sitting stance toward C, at the same time executing a W-shape block to C with the left outer forearm.**



Sitting stance outer forearm W-shape block toward C.



Previous Posture

Keep the forearms straight.













18. Move the left foot to F in a stamping motion, turning clockwise to form a sitting stance toward D while executing a W-shape block to D with the left outer forearm.



Sitting stance outer forearm W-shape block toward D.



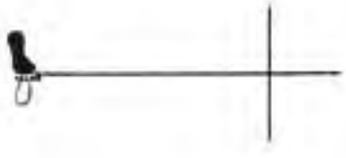
Previous Posture





Keep the forearms straight.









19. Bring the right foot to the left foot and then move the left foot to D, forming a right L-stance toward D while executing a low pushing block to D with the left double forearm.





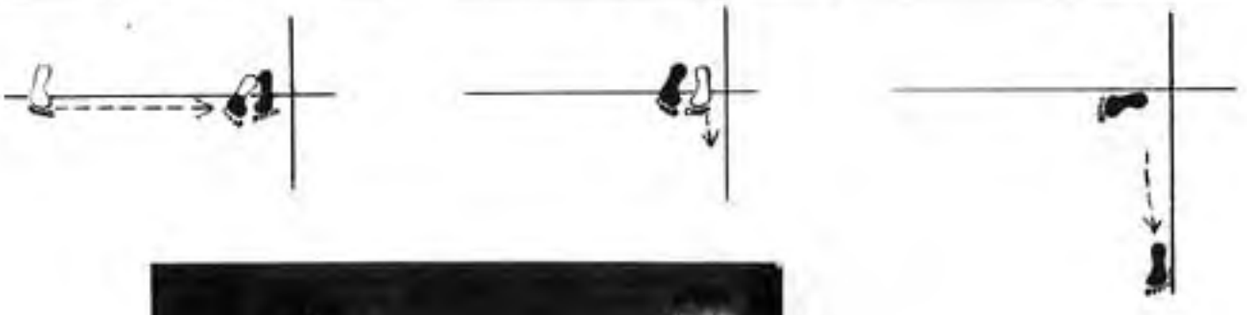
Right L-stance double forearm low pushing block toward D.



Previous Posture







Application



Side View

20. **Extend both hands upward as if to grab the opponent's head while forming a left walking stance toward D, slipping the left foot to D.**







Left walking stance both hands extended toward D.





Previous Posture









Application



Side View

21. Execute an upward kick with the right knee while pulling both hands downward.







Upward kick with the right knee facing D.





Previous Posture

Side View







Side View



Application

22. Lower the right foot to the left foot and then move the left foot to C, forming a right L-stance toward C while executing a middle guarding block to C with a knife-hand.





Right L-stance middle guarding block with a knife-hand toward C.



Previous Posture



Application



Side View





Keep the right heel slightly off the ground.









23. Execute a low side front snap kick to C with the left foot, keeping the position of the hands as they were in 22.



Low side front snap kick to C with the left foot.

Previous Posture





Application



Side View











Side View

24. Lower the left foot to C, forming a left walking stance toward C while executing a high thrust to C with the left flat fingertip.







Left walking stance high thrust with a left flat fingertip toward C.

Application

Previous Posture







Side View

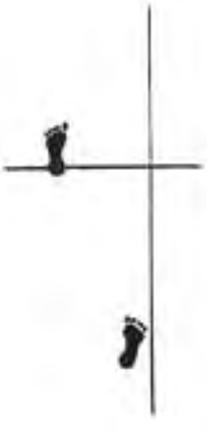








Side View



25. **Move the right foot to C, forming a left L-stance toward C while executing a middle guarding block to C with a knife-hand.**





Left L-stance knife-hand middle guarding block toward C.

Previous Posture













Top View



26. Execute a low side front snap kick to C with the right foot, keeping the position of the hands as they were in 25.



Low side front snap kick to C with the right foot.

Application

Previous Posture



















27. Lower the right foot to C, forming a right walking stance toward C, at the same time executing a high thrust to C with the right flat fingertip.





Right walking stance high thrust with the right flat fingertip toward C.

Application

Previous Posture





Side View









Top View

28. Move the right foot to D, forming a right L-stance toward C while executing a high strike to D with the right back fist and a low block to C with the left forearm.





Right L-stance back fist high strike and forearm low block toward C.

Previous Posture

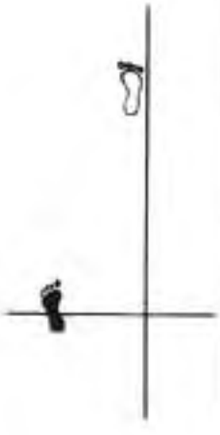




Application



Side View





Side View







29. Jump to C, forming a right X-stance toward A while executing a pressing block to A with an X-fist.



X-stance X-fist pressing block toward A.





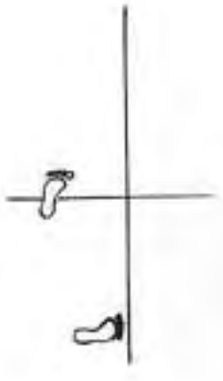


Previous Posture













Application



30. Move the right foot to C, forming a right walking stance toward C while executing a high block to C with the right double forearm.





Right walking stance double forearm high block toward C.

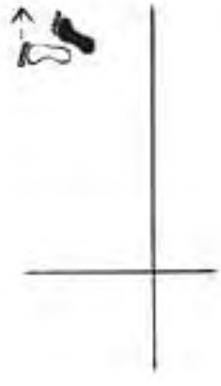




Previous Posture

Application







Side View



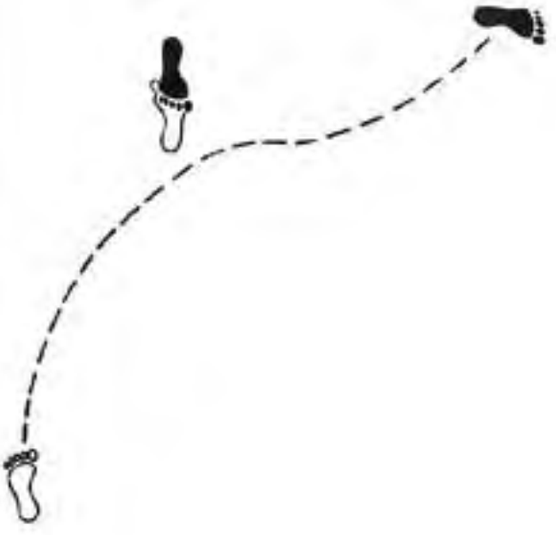




Side View

31. Move the left foot to B, forming a right L-stance toward B while executing a low guarding block to B with a knife-hand.





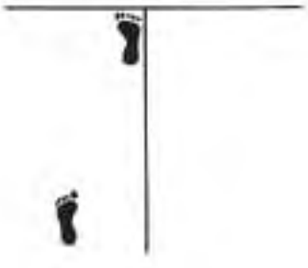
Right L-stance knife-hand low guarding block toward B.

Previous Posture













Application



32. Execute a circular block to BD with the right inner forearm while forming a left walking stance toward B, slipping the left foot to B.



Left walking stance right inner forearm circular block toward B.



Previous Posture

Keep the right heel slightly off the ground.













Application



Top View

33. Bring the left foot to the right foot and then move the right foot to A, forming a left L-stance toward A, at the same time executing a low guarding block to A with a knife-hand.







Left L-stance knife-hand low guarding block toward A.



Previous Posture

Keep the left heel slightly off the ground.













34. Execute a circular block to AD with the left inner forearm while forming a right walking stance toward A, slipping the right foot to A.



Right walking stance left inner forearm circular block toward A.





Previous Posture

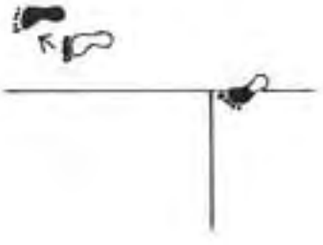
Keep the left heel slightly off the ground.













Application



35. **Execute a circular block to CE with the right inner forearm while forming a left walking stance toward CE.**



Left walking stance right inner forearm circular block toward CE.







Application

Top View



Previous Posture

Keep both heels slightly off the ground.













36. **Execute a circular block to CE with the left inner forearm while forming a right walking stance toward A.**

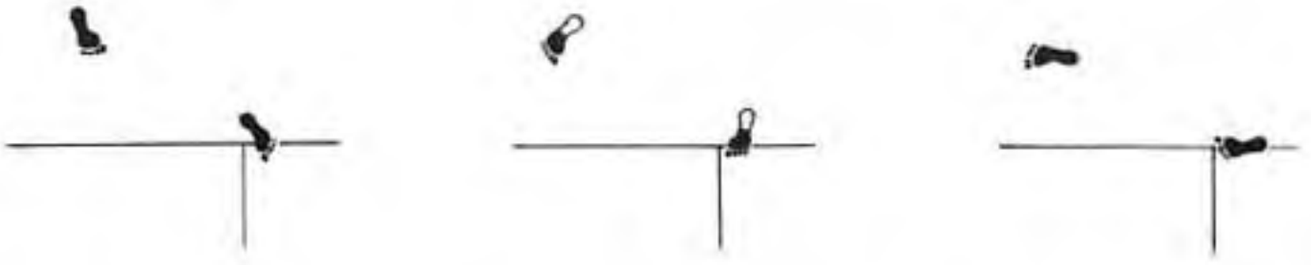


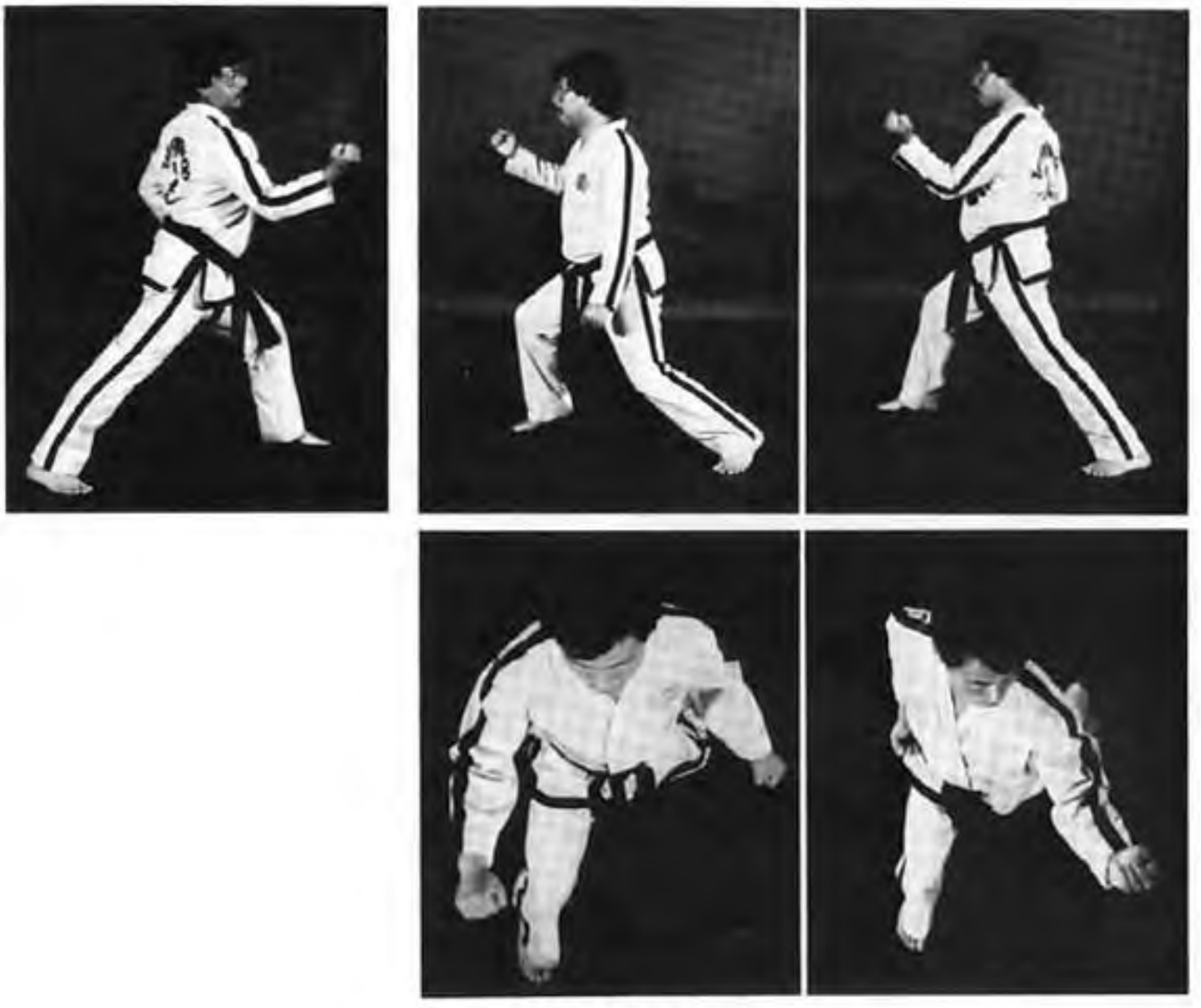
Right walking stance left inner forearm circular block toward A.





Previous Posture





Keep both heels slightly off the ground.

37. **Move the right foot on line AB to form a sitting stance toward D while executing a middle punch to D with the right fist.**



Sitting stance middle punch with the right fist toward D.



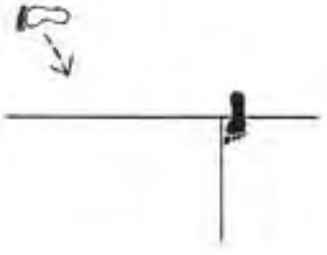
Previous Posture

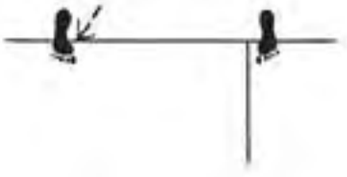












Application

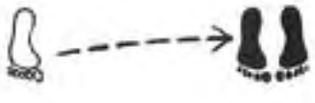


Side View

END: Bring the right foot back to a ready posture.



Close ready stance B toward D.



Previous Posture











ADDITIONAL TECHNIQUES FOR PATTERN HWA-RANG

Close Ready Stance C *(Moa Junbi Sogi C)*



Front View

Side View





Top View

Vertical Stance *(Soo Jik Sogi)*



Front View

Side View



Left vertical stance

Back View



Sitting Stance Palm Pushing Block
(Annun So Sonbadak Miro Makgi)



Front View

Side View



L-Stance Upward Punch *(Niunja So Ollyo Jirugi)*

Front View





Side View

Vertical Stance Knife-hand Downward Strike
(Soo Jik So Sonkal Naeryo Taerigi)



Front View



Back View



Side View

* 1. The knife-hand reaches the target in a circular motion.
2. Keep the elbow straight at the moment of impact.

High Turning Kick *(Nopunde Dollyo Chagi)*

Top View



The attacking tool reaches the eye level of the attacker.

L-Stance Obverse Punch *(Niunja So Baro Jirugi)*



Front View

Back View





Top View

Side View



* 1. The fist reaches the same level as the shoulder.
2. The right arm forms a parallel line with the left leg and vice-versa.

L-Stance Side Elbow Thrust *(Niunja So Yop Palkup Tulgi)*

Front View



Side View





Top View

Back View



Close Stance Inner Forearm Middle Side Front Block
(Moa So An Palmok Kaunde Yobap Makgi)



Front View

Top View



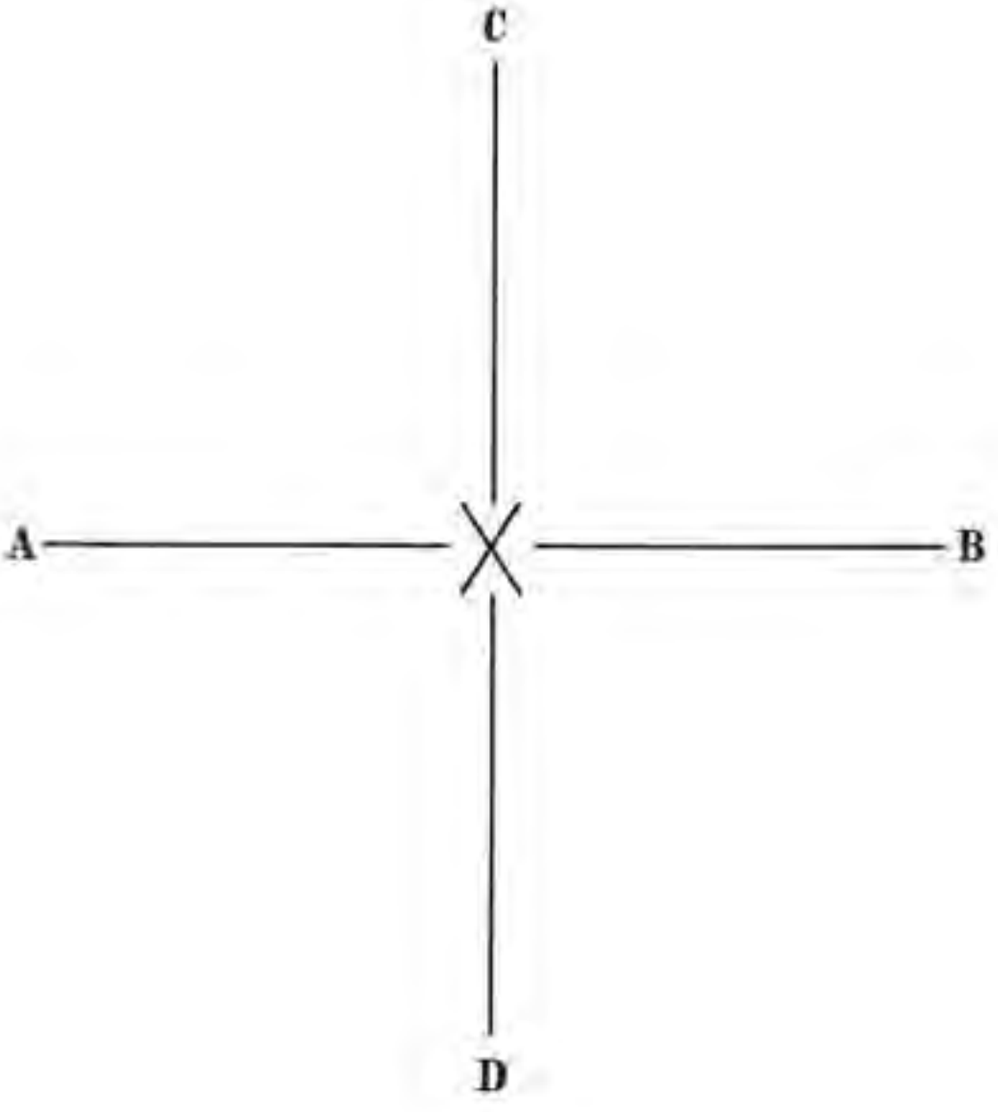
Side View



* 1. The fist reaches the same level as the defender's teimple.
2. The outer forearm reaches the same level as the lower abdomen of the defender.

Four Direction Thrust *(Saju Tulgi)*

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Close ready stance C toward D.





1. Slide to D, forming a right L-stance toward C while thrusting to D with the right side elbow.





Right L-Stance right side elbow thrust toward C.

Ready Posture









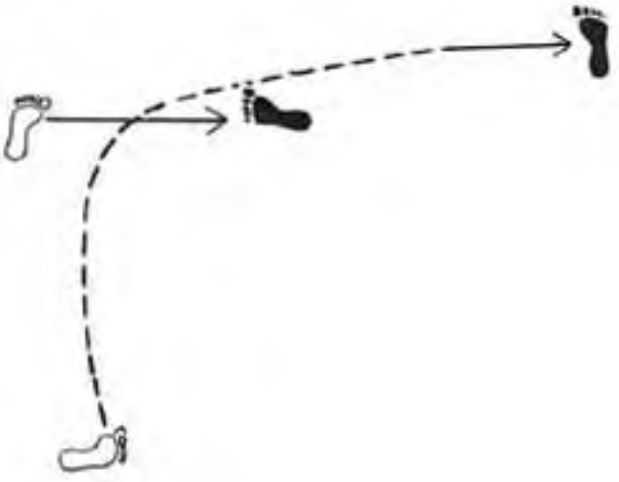
Keep both palms faced downward, placing the attacking one under the other.





2. Slide to B, forming a right L-stance toward A while thrusting to B with the right side elbow.

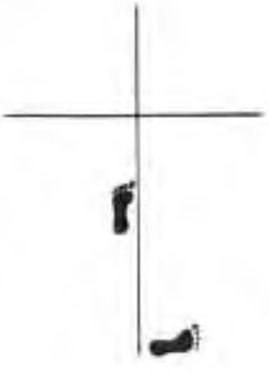




Right L-stance right side elbow thrust toward A.

Previous Posture





Top View

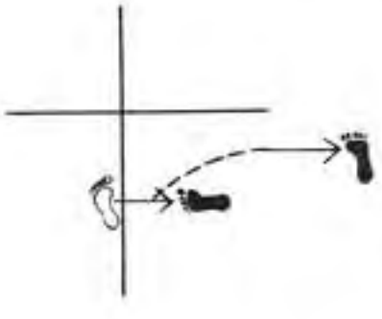


Keep both palms faced downward, placing the attacking one under the other.







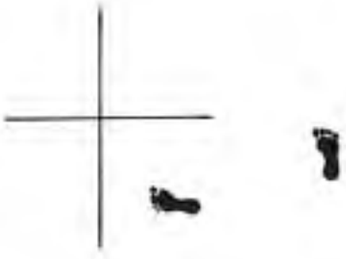


3. Slide to C, forming a right L-stance toward D while thrusting to C with the right side elbow.



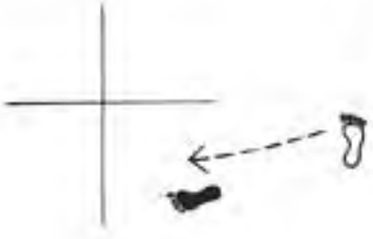


Right L-stance right side elbow thrust toward D.



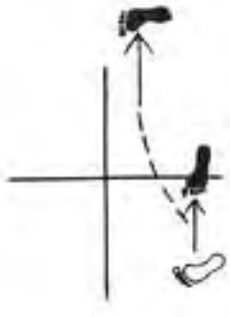


Previous Posture





Keep both palms faced downward, placing the attacking one under the other.



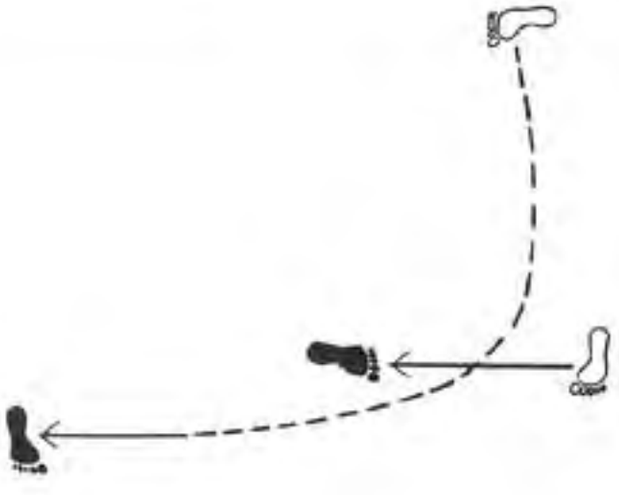




4. Slide to A, forming a right L-stance toward B while thrusting to A with the right side elbow.



Right L-stance right side elbow thrust toward B.



Previous Posture



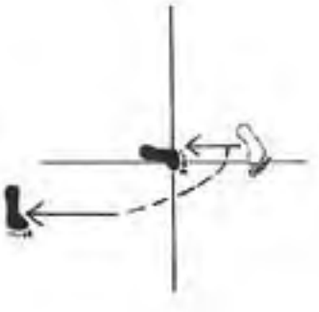
Keep both palms faced downward, placing the attacking one under the other.











END: Bring the right foot back to a ready posture.

* Exercise clockwise and counter-clockwise turning alternately.



Close ready stance C toward D.



Previous Posture



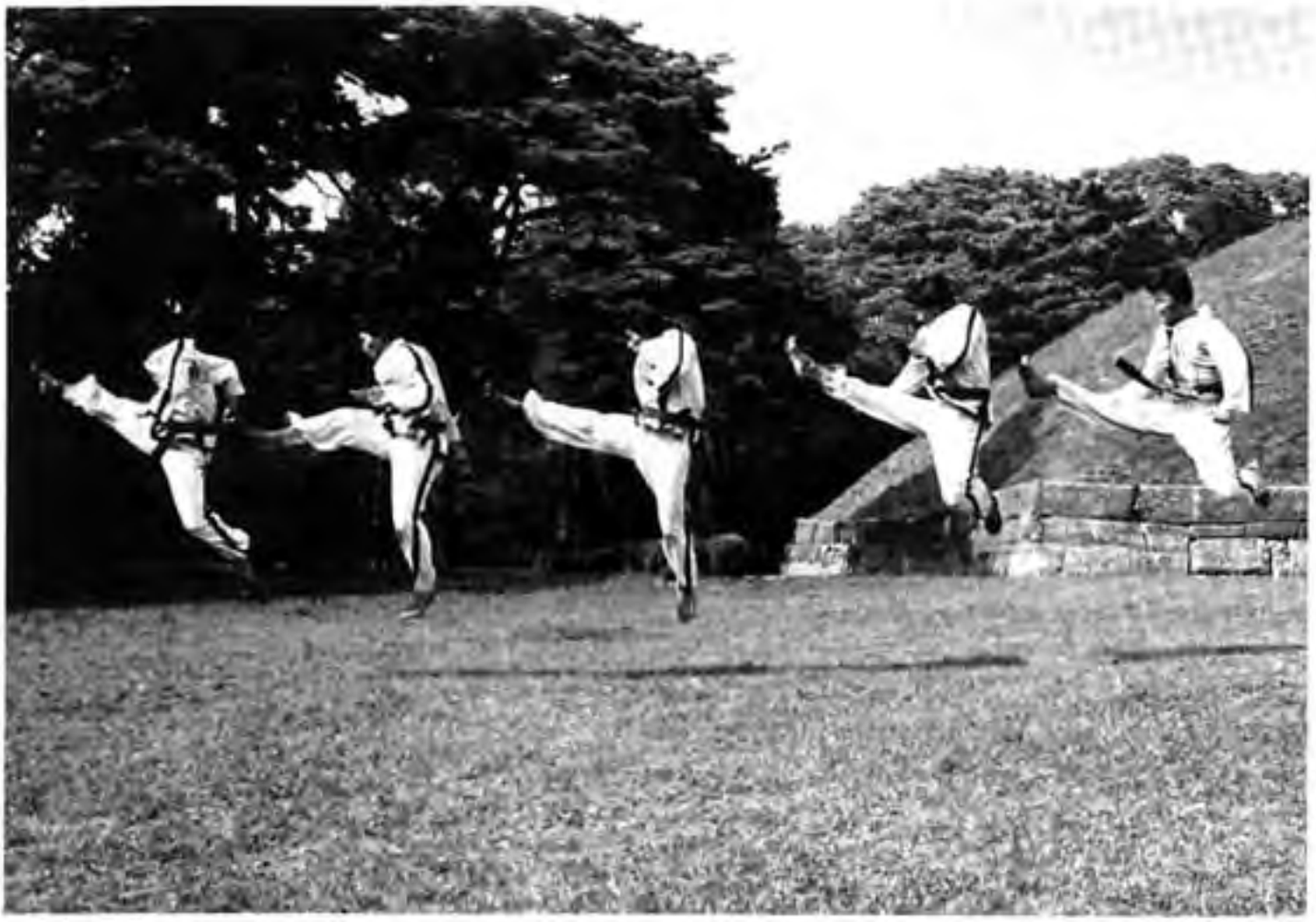






Side View









PATTERN HWA-RANG

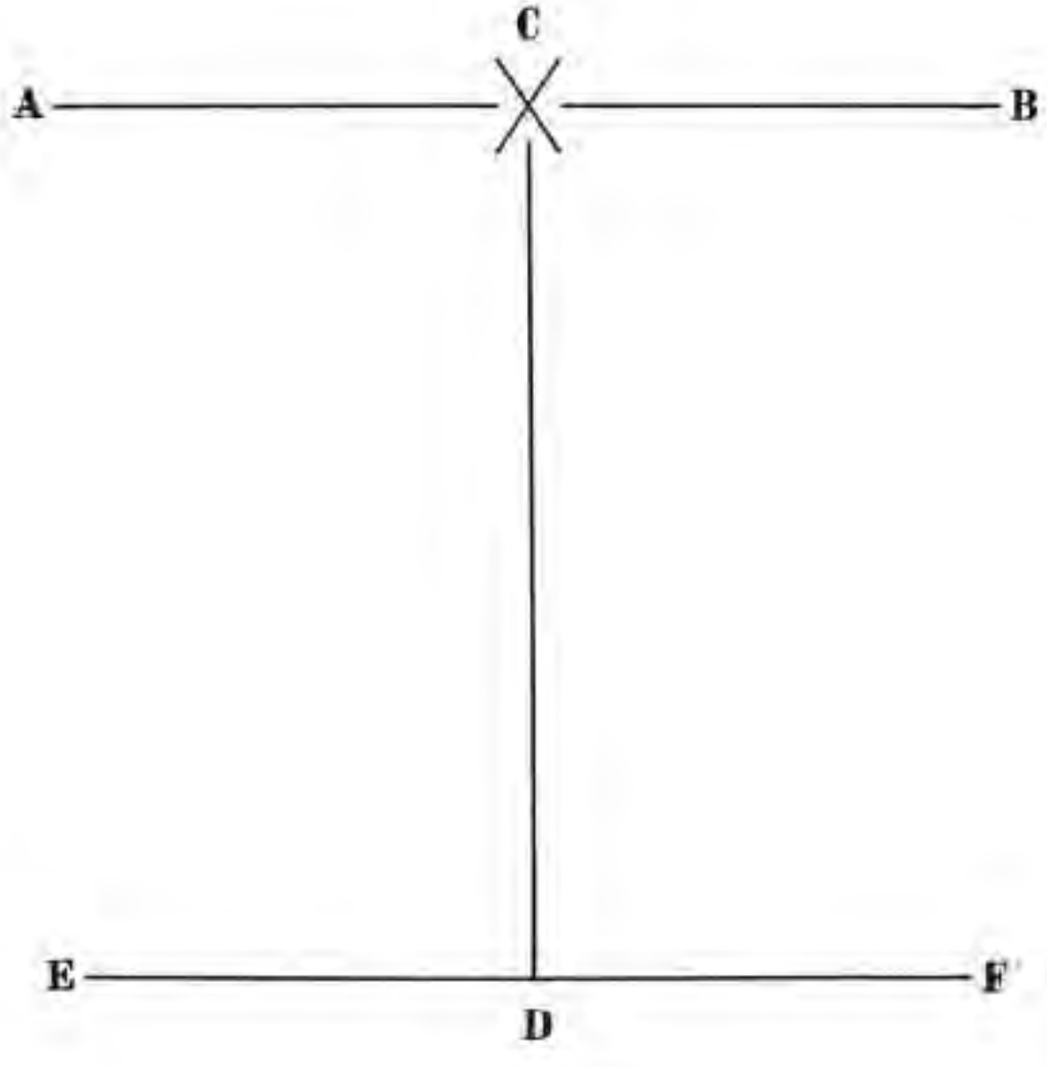
This pattern is practised by the 2nd grade holder and above.

DIAGRAM: 

MOVEMENTS: 29

READY POSTURE: CLOSE READY STANCE C.

DIAGRAM *(Yon Moo Son)*



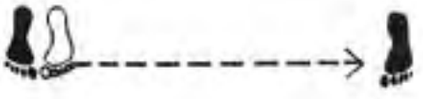
Ready Posture *(Junbi Jase)*

Close ready stance C toward D.



1. **Move the left foot to B to form a sitting stance toward D while executing a middle pushing block to D with the left palm.**





Sitting stance middle pushing block with the left palm toward D.

Side View



Ready Posture















Back View



Back View

2. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.



Sitting stance middle punch with the right fist toward D.



Side View



Previous Posture



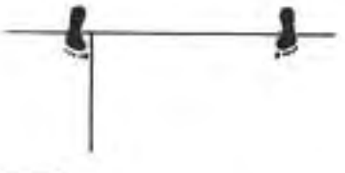


Raise the body slightly.









Application



Side View

3. **Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.**

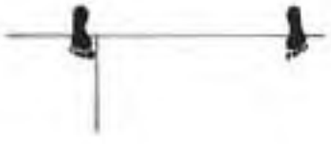


Sitting stance middle punch with the left fist toward D.



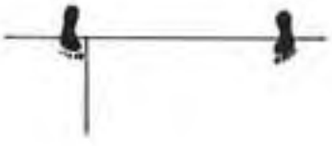
Previous Posture



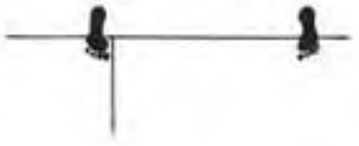


Raise the body slightly.









Side View



4. **Execute a twin forearm block forming a left L-stance toward A, pivoting with the left foot.**



Left L-stance twin forearm block toward A.





Front View



Previous Posture















Application

5. **Execute an upward punch with the left fist while pulling the right side fist in front of the left shoulder.**



Left L-stance upward punch with left fist toward A.



Previous Posture





Raise the body slightly.











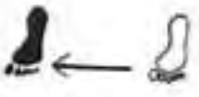
Application

6. Execute a middle punch to A with the right fist while forming a right fixed stance toward A in a sliding motion.



Right fixed stance middle punch with the right fist toward A.



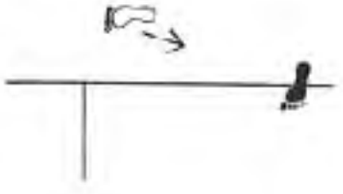


Previous Posture

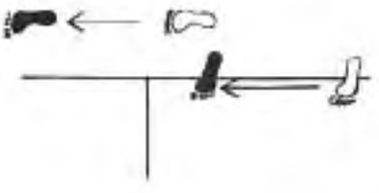












Application





7. **Execute a downward strike to A with the right knife-hand while forming a left vertical stance toward A, pulling the right foot.**





Left vertical stance downward strike with the right knife-hand.

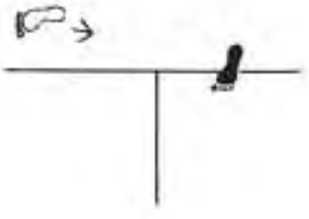
Previous Posture













Application



8. **Move the left foot to A, forming a left walking stance toward A while executing a middle punch to A with the left fist.**



Left walking stance middle punch with the left fist toward A.



Previous Posture















Application

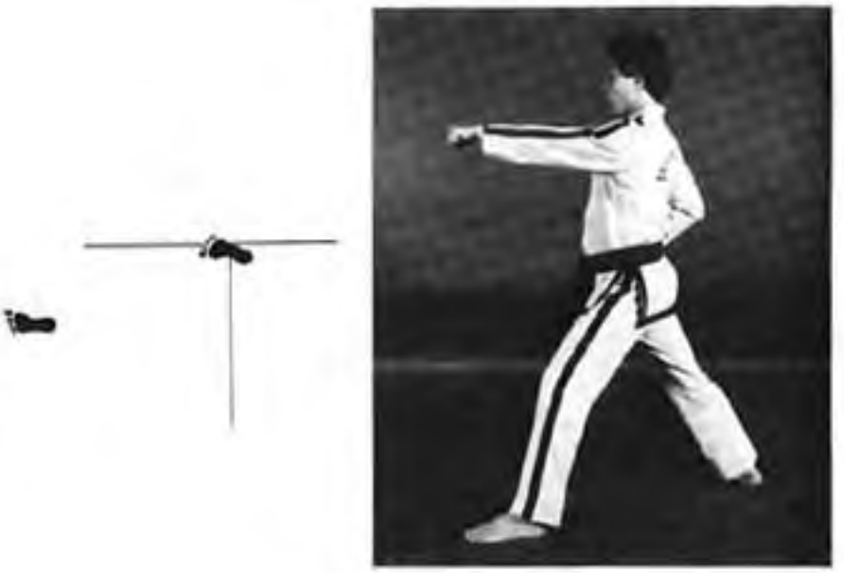
9. Move the left foot to D, forming a left walking stance toward D while executing a low block to D with the left forearm.





Left walking stance low block with the left forearm toward D.

Previous Posture







10. **Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.**





Right walking stance middle punch with the right fist toward D.

Previous Posture











Top View





11. **Pull the left foot toward the right foot while bringing the left palm to the right forefist, at the same time bending the right elbow about 45 degrees outward.**









Previous Posture





Side View







Keep the left heel slightly off the ground, distributing about 70 percent of the body weight to that foot.

Application of No. 11

Grabbing



Top View





Side View



Pulling

12. **Execute a middle side piercing kick to D with the right foot while pulling both hands in the opposition direction, and then lower it to D, forming a left L-stance toward D, at the same time executing a middle side strike to D with the right knife-hand.**





Left L-stance middle side strike with the right knife-hand toward D.

Side View



Side View



Previous Posture













Application



Side View





13. **Move the left foot to D, forming a left walking stance toward D while executing a middle punch to D with the left fist.**





Left walking stance middle punch with the left fist toward D.

Previous Posture









Application



Side View





14. Move the right foot to D, forming a right walking stance toward D, at the same time executing a middle punch to D with the right fist.





Right walking stance middle punch with the right fist toward D.

Previous Posture













Application



Side View

15. **Move the left foot to E, turning counter-clockwise to form a right L-stance toward E while executing a middle guarding block to E with a knife-hand.**





Right L-stance knife-hand middle guarding block toward E.

Previous Posture













Application



16. Move the right foot to E, forming a right walking stance toward E while executing a middle thrust to E with the right straight fingertip.



Right walking stance middle thrust toward E.



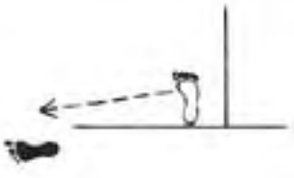
Previous Posture















Application

17. **Move the right foot on line EF, forming a right L-stance toward F while executing a middle guarding block to F with a knife-hand.**







Right L-stance knife-hand guarding block toward F.



Previous Posture







Application



18. **Execute a high turning kick to DF with the right foot and then lower it to F.**

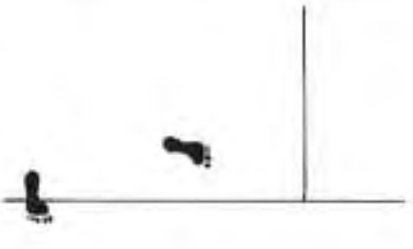


High turning kick to DF with the right foot.









Application

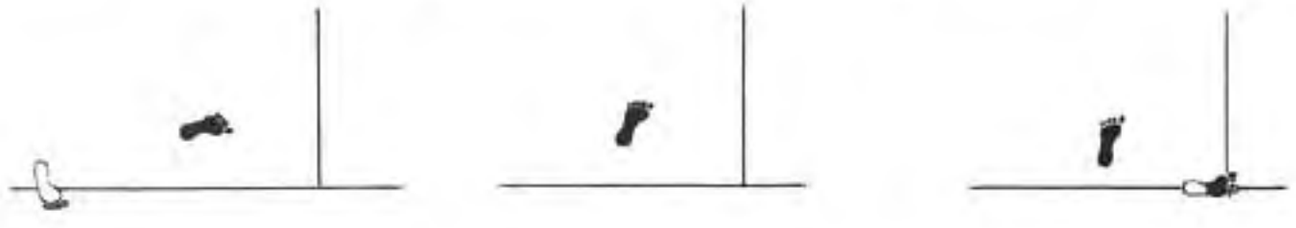


Top View

Top View







Previous Posture





19. Execute a high turning kick to CF with the left foot and then lower it forming a right L-stance toward F while executing a middle guarding block to F with a knife-hand.
    Perform 18 and 19 in a fast motion.



High turning kick to CF with the left foot.











20. Move the left foot to C, forming a left walking stance toward C while executing a low block to C with the left forearm.







Left walking stance low block with the left forearm toward C.





Previous Posture



Application



Top View

Other View









21. Execute a middle punch with the right fist while forming a right L-stance toward C, pulling the left foot.







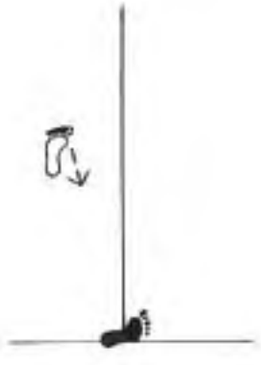
Right L-stance middle punch with the right fist toward C.

Previous Posture





Other View





















Application of No. 21

Application of No. 21



Side View



Top View

22. **Move the the right foot to C, forming a left L-stance toward C while executing a middle punch to C with the left fist.**





Left L-stance middle punch
with the left fist toward C.

Previous Posture













Top View



23. Move the left foot to C, forming a right L-stance toward C, at the same time executing a middle punch to C with the right fist.





Right L-stance middle punch with the right fist toward C.

Previous Posture





Other View









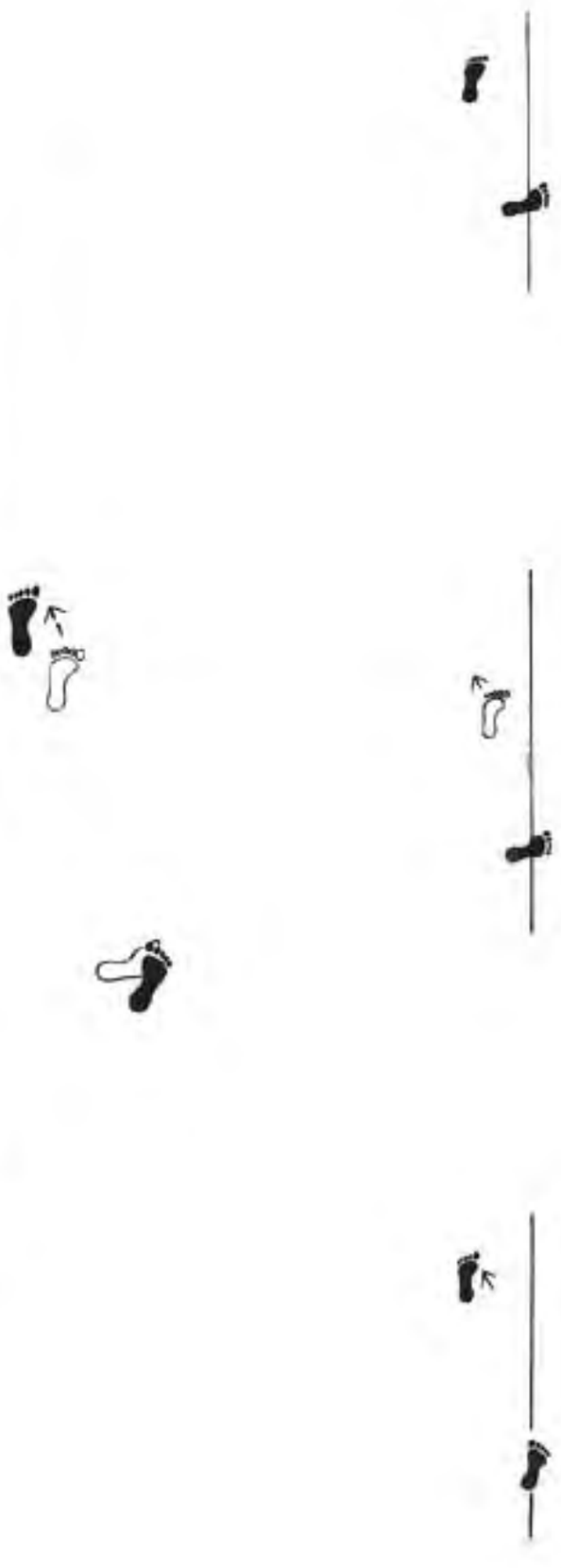




24. Execute a pressing block to C with an X-fist while forming a left walking stance toward C, slipping the left foot.



Left walking stance pressing block with an X-fist toward C.



Previous Posture



Application



Side View





Other View





Other View

25. **Move the right foot to C in a sliding motion, forming a right L-stance toward D while thrusting to C with the right side elbow.**

Right L-stance right side elbow thrust in a sliding motion





Previous Posture













Application



Side View

Previous Posture

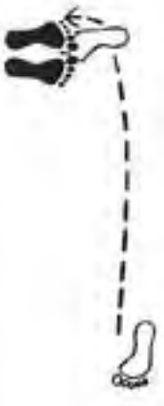


26. Bring the left foot to the right foot, turning counter-clockwise to form a close stance toward B while executing a high side front block with the right inner forearm and a low block with the left forearm.



Close stance high side front block with the right inner forearm toward B.









Application









Application



Top View



27. **Execute a high side front block with the left inner forearm and a low block with the right forearm.**





Close stance high side front block with the left inner forearm toward B.

Previous Posture

Keep both heels slightly off the ground.













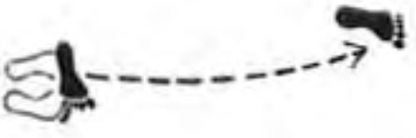
Application



28. Move the left foot to B, forming a right L-stance toward B, at the same time executing a middle guarding block to B with a knife-hand.



Right L-stance knife-hand guarding block toward B.



Previous Posture













Application



29. Bring the left foot to the right foot and then move the right foot to A, forming a left L-stance toward A while executing a middle guarding block to A with a knife-hand.



Left L-stance knife-hand guarding block toward A.





Previous Posture



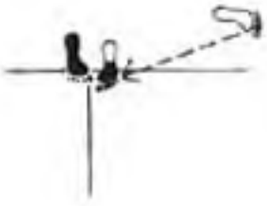












Application



END: Bring the right foot back to a ready posture.



Close ready stance C toward D



Previous Posture









Side View





Back View



ADDITIONAL TECHNIQUES FOR PATTERN CHOONG-MOO

Walking Stance Knife-hand High Front Strike *(Gunnun So Sonkal Nopunde Ap Taerigi)*





*1. The fingertip reaches the eye level of the attacker.
2. The body becomes full facing the opponent.
3. The knife-hand must stay at the center of the attacker's body.



Flying Side Piercing Kick *(Twimyo Yopcha Jirugi)*





Side View





The foot should be slightly lower than the attacker's hip.

L-Stance Forearm Low Block *(Niunja So Palmok Najunde Makgi)*



Front View



Side View

Back View





Top View

Walking Stance Reverse Knife-hand High Front Strike
(Gunnun So Son Dung Nopunde Ap Taerigi)



Front View

Side View



Top View



*1. The reverse knife-hand reaches the same level as the philtrum of the attacker.

2. The body becomes full facing the opponent.

3. The reverse knife-hand must stay at the center of the attacker's body.

Middle Back Piercing Kick *(Kaunde Dwitcha Jirugi)*

Front View



Side View



*1. The foot reaches the same level as the shoulder of the attacker.
2. Keep the toes of the stationary foot pointed to the front.
3. Footsword is the attacking tool.



Back View



Top View

Jumping *(Twigi)*



Sitting Stance Forearm Middle Front Block
(Annun So Palmok Kaunde Ap Makgi)



Front View



Top View

The forearm must stay at the center of the body.

Sitting Stance Back Fist High Side Strike
(Annun So Dung Joomuk Nopunde Yop Taerigi)



Side View



The back fist should be half facing the opponent.

L-Stance X-Knife-hand Middle Side Block
(Niunja So Kyocha Sonkal Kaunde Yop Makgi)



Front View

Side View





Top View

The fingertip reach the same level as the shoulder of the defender.

Walking Stance Both Palms Upward Block
(Gunnun So Doo Sonbadak Ollyo Makgi)



Front View

Top View



*1. The attacking tools reach the target in a circular motion.
2. The palms reach the same level as the elbows of the defender.



Side View





The world's first iron clad battleship (Kobukson), reputed to be the forerunner of the modern day submarine, invented by General Yi Soon-Sin in 1592.

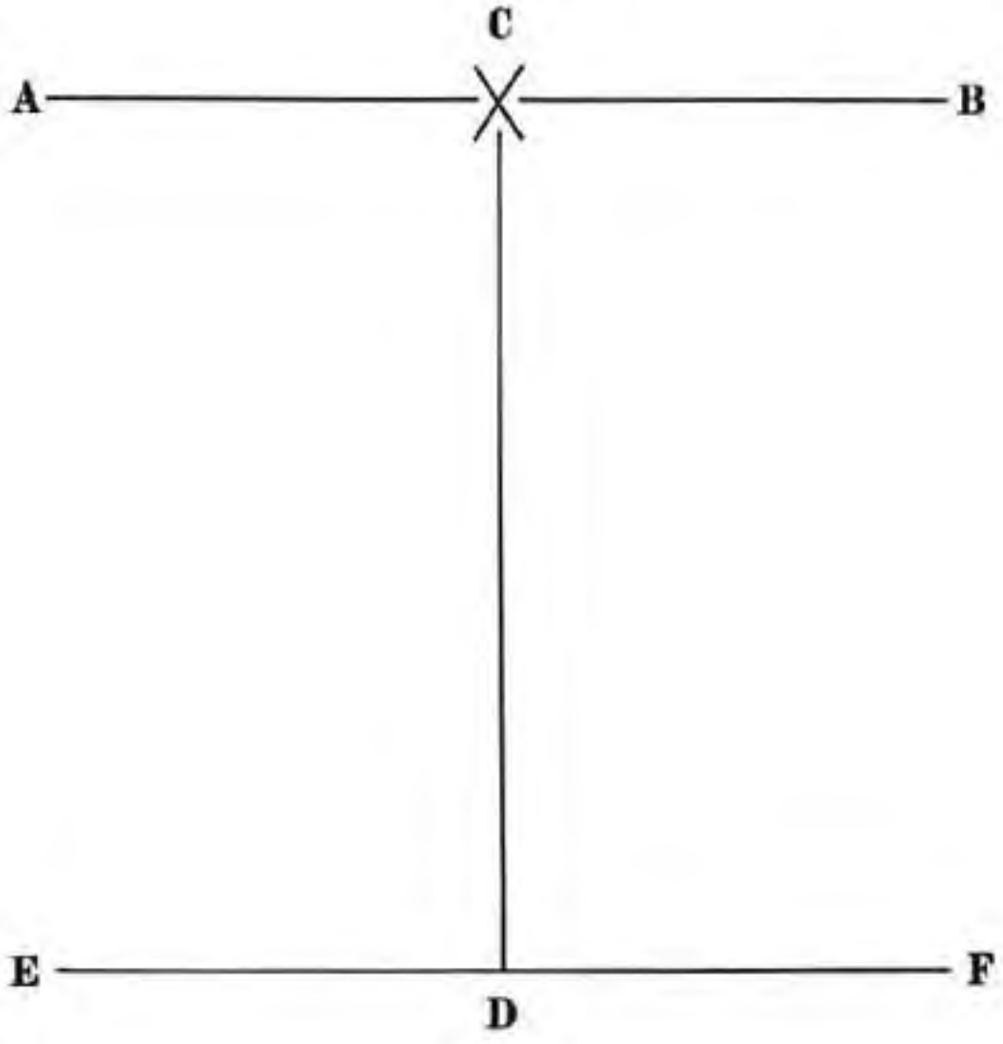
PATTERN CHOONG-MOO

DIAGRAM: I

MOVEMENTS: 30

READY POSTURE: PARALLEL READY STANCE

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Parallel ready stance toward D.





1. Move the left foot to B, forming a right L-stance toward B while executing a twin knife-hand block.



Right L-stance twin knife-hand block toward B.

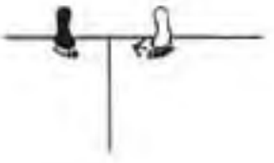


Previous Posture











Top View



2. Move the right foot to B, forming a right walking stance toward B while executing a high front strike to B with the right knife-hand and bring the left back hand in front of the forehead.



Right walking stance knife-hand front strike toward B.

Previous Posture







Application



Side View

Front View

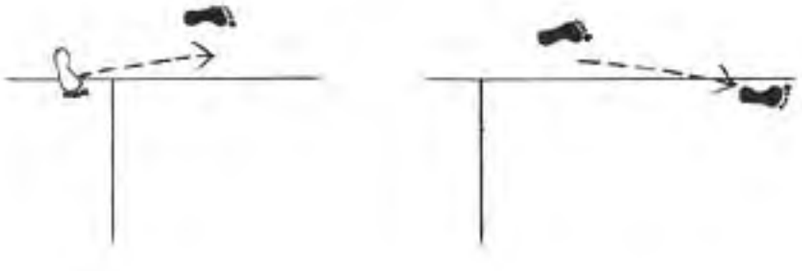




Application



Top View



3. Move the right foot to A, turning clockwise to form a left L-stance toward A while executing a middle guarding block to A with a knife-hand.



Left L-stance knife-hand middle guarding block toward A.



Previous Posture











Application



4. **Move the left foot to A, forming a left walking stance toward A while executing a high thrust to A with the left flat fingertip.**



Left walking stance high thrust with the left flat fingertip toward A.

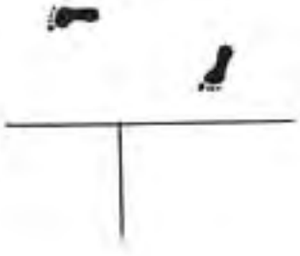


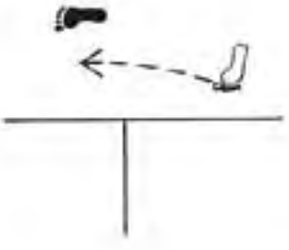
Previous Posture

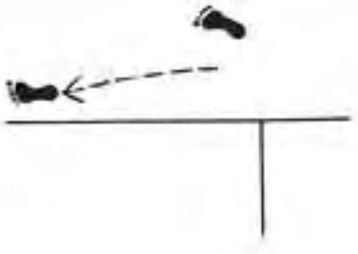












Application

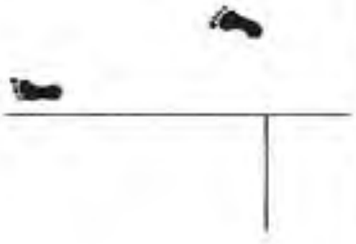


5. **Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.**



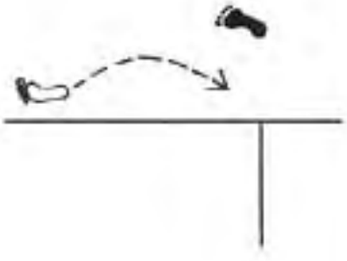


Right L-stance knife-hand middle guarding block toward D.





Previous Posture









Application



Side View

6. Turn the face to C, forming a left bending ready stance A toward C.







Left bending ready stance A toward C.

Previous Posture





Side View







Application







Top View

7. **Execute a middle side piercing kick to C with the right foot.**





Middle side piercing kick to C with the right foot.

Previous Posture



Application



Side View





Side View





Side View

8. Lower the right foot to C, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.



Right L-stance knife-hand middle guarding block toward D.





Previous Posture











Application

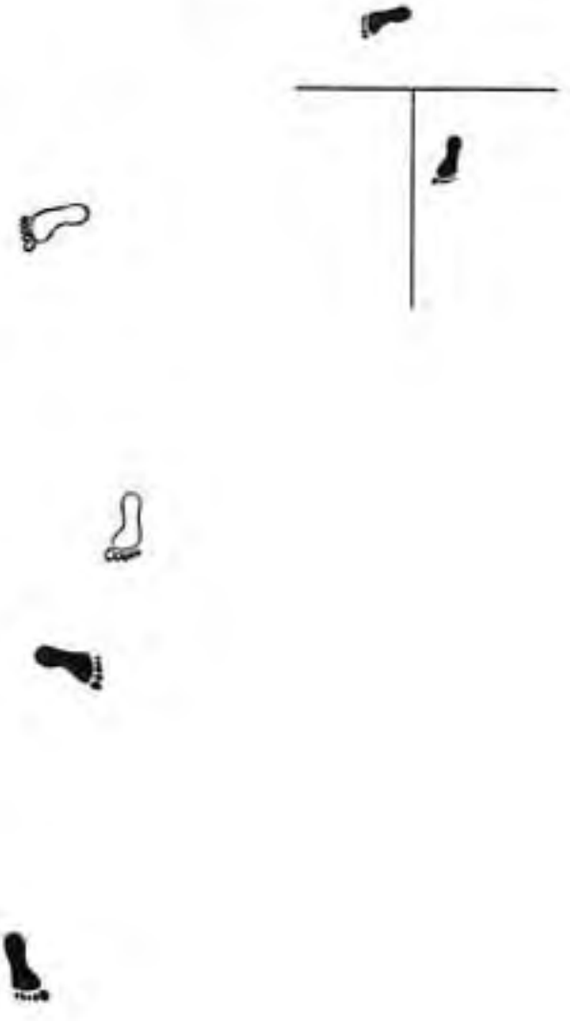


Side View

9. **Execute a flying side piercing kick to D with the right foot in a double motion, and then land to D, forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.**







Left L-stance middle guarding block with a knife-hand toward D.

Previous Posture







Application



Side View







10. Move the left foot to E, turning counterclockwise to form a right L-stance toward E, at the same time executing a low block to E with the left forearm.



Right L-stance low block with the left forearm toward E.



Previous Posture













Application



11. Extend both hands upward as if to grab the opponent's head while forming a left walking stance toward E, slipping the left foot.



Left walking stance with both hands extended toward E.



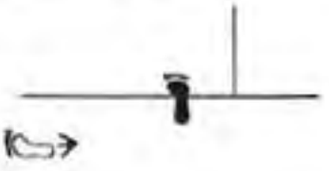
Previous Posture













Application



12. **Execute an upward kick to E with the right knee, pulling both hands downward.**



Upward kick with the right knee toward E.





Top View



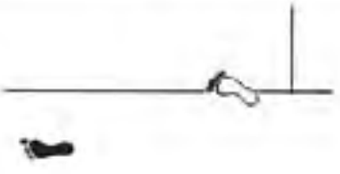
Previous Posture

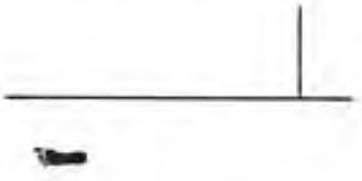














Application

13. Lower the right foot to the left foot and then move the left foot to F, forming a left walking stance toward F while executing a high front strike to F with the right reverse knife-hand, bringing the left back hand under the right elbow joint.



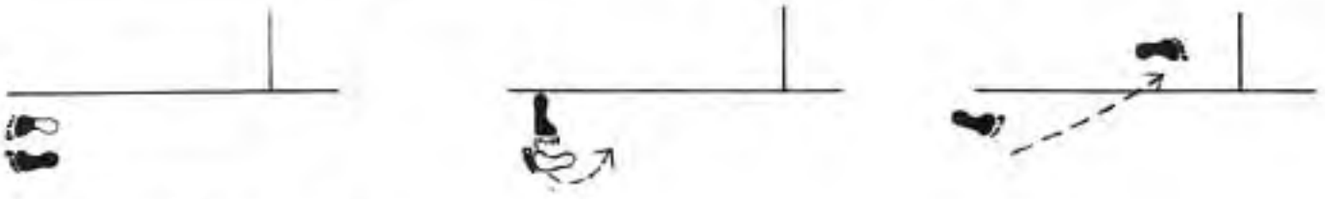




Left walking stance high front strike with the right reverse knife-hand toward DF.

Previous Posture





Keep the right foot slightly off the ground.

Application



14. Execute a high turning kick to DF with the right foot and then lower it to the left foot.



High turning kick with the right foot to DF.





Previous Posture













Application



Top View

15. **Execute a middle back piercing kick to F with the left foot. Perform 14 and 15 in a fast motion.**





Middle back piercing kick to F with the left foot.

Previous Posture













Application



16. **Lower the left foot to F, forming a left L-stance toward E while executing a middle guarding block to E with the forearm.**



Left L-stance forearm middle guarding block toward E.





Previous Posture















Application

17. **Execute a middle turning kick to DE with the left foot.**



Middle turning kick to DE with the left foot.





Previous Posture





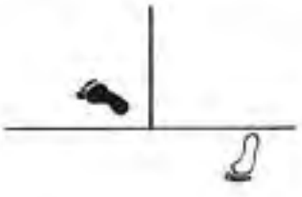
Top View













Application

18. **Lower the left foot to the right foot and then move the right foot to C, forming a right fixed stance toward C while executing an U-shape block toward C.**





Right fixed stance U-shape block toward C.

Previous Posture





Application



Side View





Keep the left heel slightly off the ground.

Side View







19. **Jump and spin around counter-clockwise, landing on the same spot to form a left L-stance toward C while executing a middle guarding block to C with a knife-hand.**











Left L-stance middle guarding block with a knife-hand toward C.

Previous Posture







Application







Side View

20. Move the left foot to C, forming a left walking stance toward C, at the same time executing a low thrust to C with the right upset fingertip.





Left walking stance low thrust with the right upset fingertip toward C.

Application



Previous Posture





Side View

Other View













21. **Execute a side back strike to D with the right back fist and a low block to C with the left forearm while forming a right L-stance toward C, pulling the left foot.**







Right L-stance side back strike to D with the right back fist.

Previous Posture



Application







Side View





Side View





22. Move the right foot to C, forming a right walking stance toward C while executing a middle thrust to C with the right straight fingertip.





Right walking stance middle thrust with the right straight fingertip toward C.

Application



Previous Posture



Side View

Other View









Previous Posture



23. **Move the left foot to B, turning counter-clockwise to form a left walking stance toward B while executing a high block to B with the left double forearm.**

Left walking stance high block with a left double forearm toward B.





Application



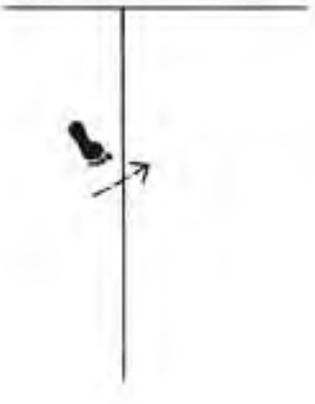
Keep both back fists facing upward.



Side View









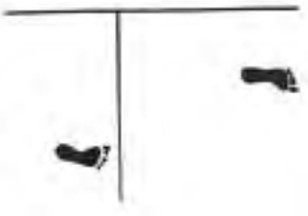
24. Move the right foot to B, forming a sitting stance toward C while executing a middle front block to C with the right forearm, and then a high side strike to B with the right back fist.



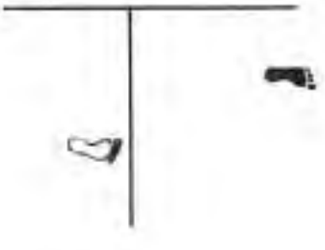
Sitting stance high side strike with the right back fist toward C.

Previous posture















Other View



Raise the body slightly.

Application of No. 24

Side View



Side View



Top View



25. Execute a middle side piercing kick to A with the right foot, turning counter-clockwise and then lower it to A.

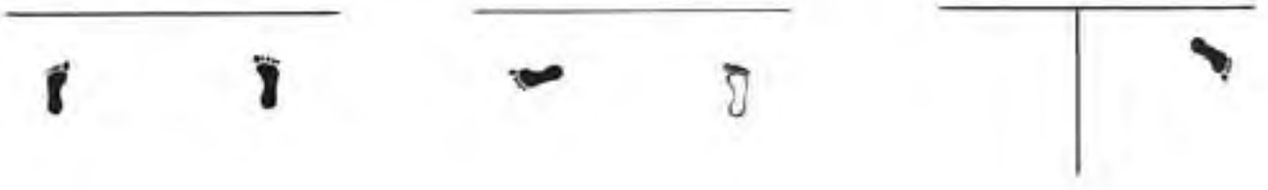


Middle side piercing kick to A with the right foot.



Previous Posture





Application

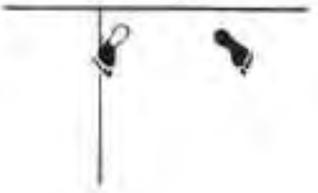






Keep the right heel slightly off the ground.





Application



26. Execute a middle side piercing kick to A with the left foot turning clockwise.

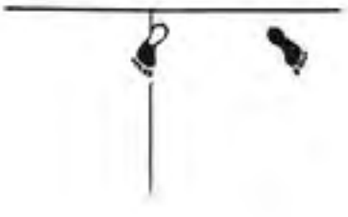


Middle side piercing kick to A with the left foot.

Previous Posture



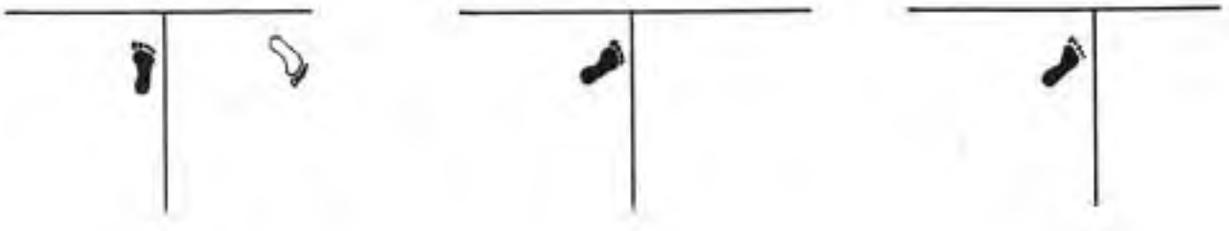




Application







27. Lower the left foot to A and then execute a middle block to B with an X-knife-hand while forming a left L-stance toward B, pivoting with the left foot.

Previous Posture





Left L-stance middle block with an X-knife-hand toward B.





Front View



Blocking

Pulling

Application



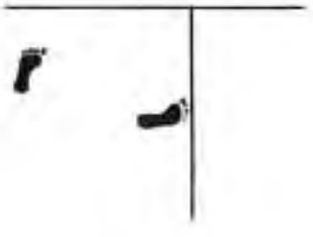
28. **Move the left foot to B, forming a left walking stance toward B while executing an upward block to B with both palms.**

Left walking stance upward block with both palms toward B.



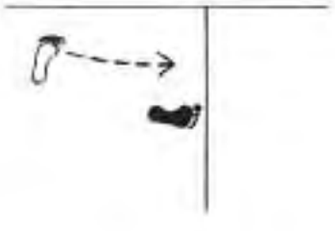
Previous Posture

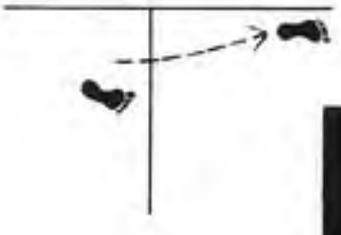












Top View

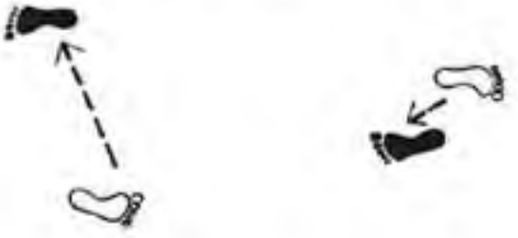


Application

29. Move the left foot on line AB and then execute a rising block to A with the right forearm while forming a right walking stance toward A.



Right walking stance rising block with a right forearm toward A.

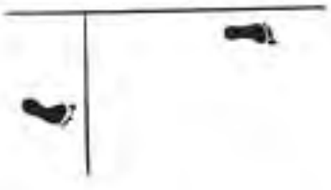


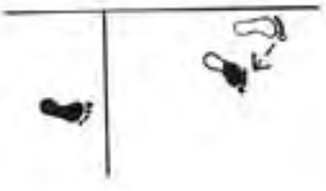
Previous Posture

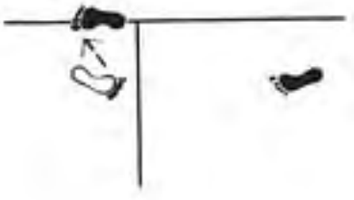












Application



30. **Execute a middle punch to A with the left fist while maintaing a right walking stance toward A.**



Right walking stance middle punch with the left fist toward A.





Previous posture





Keep the left heel slightly off the ground.











Application

END: Bring the left foot back to a ready posture.



Parallel ready stance toward D.



Previous Posture









Side View







SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:

1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:

1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1) Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il

ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME XI

TABLE OF CONTENTS
(Mokcha)

TENETS OF TAEKWON-DO
(TAEKWON-DO JUNGSHIN) 8
EXPLANATION OF TENETS 10
PATTERNS 13
INTERPRETATION OF PATTERNS 15
GENERAL INFORMATION 20
ADDITIONAL TECHNIQUES FOR PATTERN
KWANG-GAE 23
PATTERN KWANG-GAE 35
ADDITIONAL TECHNIQUES FOR PATTERN
PO-EUN 119
PATTERN PO-EUN 131
ADDITIONAL TECHNIQUES FOR PATTERN
GE-BAEK 209
PATTERN GE-BAEK 219
SYNOPSIS 311



Taekwon-Do in Korean Character



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit *(Baekjul Boolgool)*


跆拳道精神
禮義廉恥忍耐
克己百折不屈

EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."



"Pursue one's own goal"

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.

PATTERNS *(Tul)*

The ancient law in the Orient was similar to the law of Hamurabi, "an eye for an eye, a tooth for a tooth," and was rigorously enforced even if death was caused accidentally.

In this type of environment, and since the present system of free sparring had not yet been developed, it was impossible for a student of the martial arts to practise or test his individual skill of attack and defense against actual moving opponents.

Individual advancement was certainly hindered until an imaginative practitioner created the first patterns.

Patterns are various fundamental movements, most of which represent either attack or defense techniques, set to a fixed and logical sequence.

The student systematically deals with several imaginary opponents under various assumptions, using every available attacking and blocking tool from different directions. Thus pattern practice enables the student to go through many fundamental movements in series, to develop sparring techniques, improve flexibility of movements, master body shifting, build muscles and breath control, develop fluid and smooth motions, and gain rythmical movements.

It also enables a student to acquire certain special techniques which cannot be obtained from either fundamental exercises or sparring. In short, a pattern can be compared with a unit tactic or a word, if fundamental movement is an individual soldier's training or alphabet. Accordingly, pattern, the ledger of every movement, is a series of sparring, power tests, feats and characteristic beauty.

Though sparring may merely indicate that an opponent is more or less advanced, patterns are a more critical barometer in evaluating an individual's technique.

The following points should be considered while performing patterns:

1. Pattern should begin and end at exactly the same spot. This will indicate the performer's accuracy.

2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Movement should be accelerated or decelerated according to the instructions in this book.
6. Each pattern should be perfected before moving to the next.
7. Students should know the purpose of each movement.
8. Students should perform each movement with realism.
9. Attack and defense techniques should be equally distributed among right and left hands and feet.

All patterns in this book are performed under the assumption the student is facing "D" (see pattern diagrams).

There are a total of twenty-four patterns in Taekwon-Do.

The reason for 24 Patterns:

The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the eternal years of an aeon in a day.

It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not. Therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century.

The 24 patterns represent 24 hours, one day, or all my life.

THE INTERPRETATIONS OF PATTERNS

The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events.

CHON-JI: means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.

DAN-GUN: is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.

DO-SAN: is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.

WON-HYO: was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

YUL-GOK: is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this pattern refer to his birthplace on 38º latitude and the diagram (士) represents "scholar".

JOONG-GUN: is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).

TOI-GYE: is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37º latitude, the diagram (士) represents "scholar".

HWA-RANG: is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.

CHOONG-MOO: was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.

KWANG-GAE: is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (⊥) represents the expansion and recovery of lost territory. The 39 movements refer to the first two fiqures of 391 A.D., the year he came to the throne.

PO-EUN: is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram (—) represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.

GE-BAEK: is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram (I) represents his severe and strict military discipline.

EUI-AM: is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram (I) represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

CHOONG-JANG: is the pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This pattern ends with a left-hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

JUCHE: is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram (☶) represents Baekdu Mountain.

SAM-IL: denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

YOO-SIN: is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A.D., the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

CHOI-YONG: is named after General Choi Yong, Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Yi Dynasty.

YON-GAE: is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

UL-JI: is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerilla tactics, was able to decimate a large percentage of the force. The diagram (乙) represents his surname. The 42 movements represents the author's age when he designed the pattern.

MOON-MOO: honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.

SO-SAN: is the pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Yi Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

SE-JONG: is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram (王) represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

TONG-IL: denotes the resolution of the unification of Korea which has been divided since 1945. The diagram (I) symbolizes the homogenous race.

Since each pattern has a close relationship with the fundamental excercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.

NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN	4TH GUP	BLUE
TOI-GYE	3RD GUP	BLUE/RED STRIPE
HWA-RANG	2ND GUP	RED
CHOONG-MOO	1ST GUP	RED/BLACK STRIPE
KWANG-GAE PO-EUN GE-BAEK	1ST DAN	BLACK
EUI-AM CHOONG-JANG JUCHE	2ND DAN	BLACK
SAM-IL YOO-SIN CHOI-YONG	3RD DAN	BLACK
YONG-GAE UL-JI MOON-MOO	4TH DAN	BLACK
SO-SAN	5TH DAN	BLACK
SE-JONG TONG-IL	6TH DAN	BLACK

GENERAL INFORMATION

The purpose of this volume is to teach the beginner students (10th grade to 7th grade) to perform their patterns with effective technique and realistic feeling. The student is, therefore, advised to pay special attention to the correct execution and application of each movement before he attempts to practise his pattern.

Obviously, the pattern cannot be performed correctly without sufficient knowledge of the fundamental movements involved. The student should refer to the relevant volume in this encyclopedia for more detailed information on each motion. This book is also strongly recommended as a review for all levels advanced beyond this stage.

The illustrations for all 24 of the patterns contained in this encyclopedia assume that the student is standing on line AB and facing D.

LEGEND:

 — present foot position with the exception of "Previous Posture"

 — Previous foot position

 — heel slightly off the ground

 — direction of foot travel

"Previous Posture"	— posture of immediate preceding movement
"Other View"	— view of posture from the opposite side
"Front View"	— the performer's front
"Top View"	— reader's view from the top
"to A,B,C,...etc."	— direction of attack or block to A,B,C,...etc.
"toward A,B,C,...etc."	— direction of stance toward A,B,C,...etc.
"Front foot"	— refers to the foot which is advanced to the front.
"Rear foot"	— refers to the foot which is placed at the rear.
"Left chest"	— refers to the left half of the chest.
"Right chest"	— refers to the right half of the chest.

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View



ADDITIONAL TECHNIQUES FOR PATTERN KWANG-GAE

Parallel Stance with a Heaven Hand
(Narani So Hanulson)



Rear Foot Stance Knife-Hand High Guarding Block
(Dwitbal So Sonkal Nopunde Daebi Makgi)

Side View



Front View



The fingertip reaches the eye level.

Front View



Side View



Walking Stance Upset Punch
(Gunnun So Dwijibo Jirugi)

The back fist comes to the same level as the elbow joint.

Double Stepping Forward *(Ibo Omgyo Didimyo Nagagi)*



From a right walking stance toward D.





Side View

Pivot the right foot until the body is half-facing D with the left heel slightly raised off the ground.



From a right L-stance toward D.





Keep the right heel slightly off the ground.





Side View



Walking Stance Palm Upward Block
(Gunnun So Sonbadak Ollyo Makgi)



Front View

Side View



The palm reaches the same level as the solar plexus of the defender.

Close Stance Side Fist Downward Strike
(Moa So Yop Joomuk Naeryo Taerigi)



Front View

The attacking tool reaches the target in a circular motion.

Side View



Outward Pressing Kick ***(Bakuro Noollo Chagi)***



Close Stance Knife-Hand Low Front Block
(Moa So Sonkal Najunde Ap Makgi)

Front View **Side View**



The blocking tool reaches the target in a circular motion.

Pressing Kick **Side Piercing Kick**

Consecutive kick
(Yonsok Chagi)



Foot Shifting Backward *(Duregamyo Jajunbal)*

Left walking stance toward C.





Right walking stance toward D.





Walking Stance Forearm Low Reverse Block
(Gunnun So Palmok Najunde Bandae Makgi)



Front View

Side View



The body becomes half-facing the opponent.

Walking Stance High Reverse Punch
(Gunnun So Nopunde Bandae Jirugi)



Side View

Front View



The fist reaches the eye level of the attacker.

Forward Double Step-Turning
(Apuro Ibo Omgyo Didimyo Dolgi)

Left rear foot stance toward C.



Side View





Keep the left heel slightly off the ground.





Right rear foot stance toward D.









Side View



Keep the right heel slightly off the ground.





The 6.34 meters high stone monument of King Kwang-Gae at Jian (on the bank of Amnok River). The epitaph of this monument is believed to be the oldest monumental inscription in the world.

PATTERN KWANG-GAE

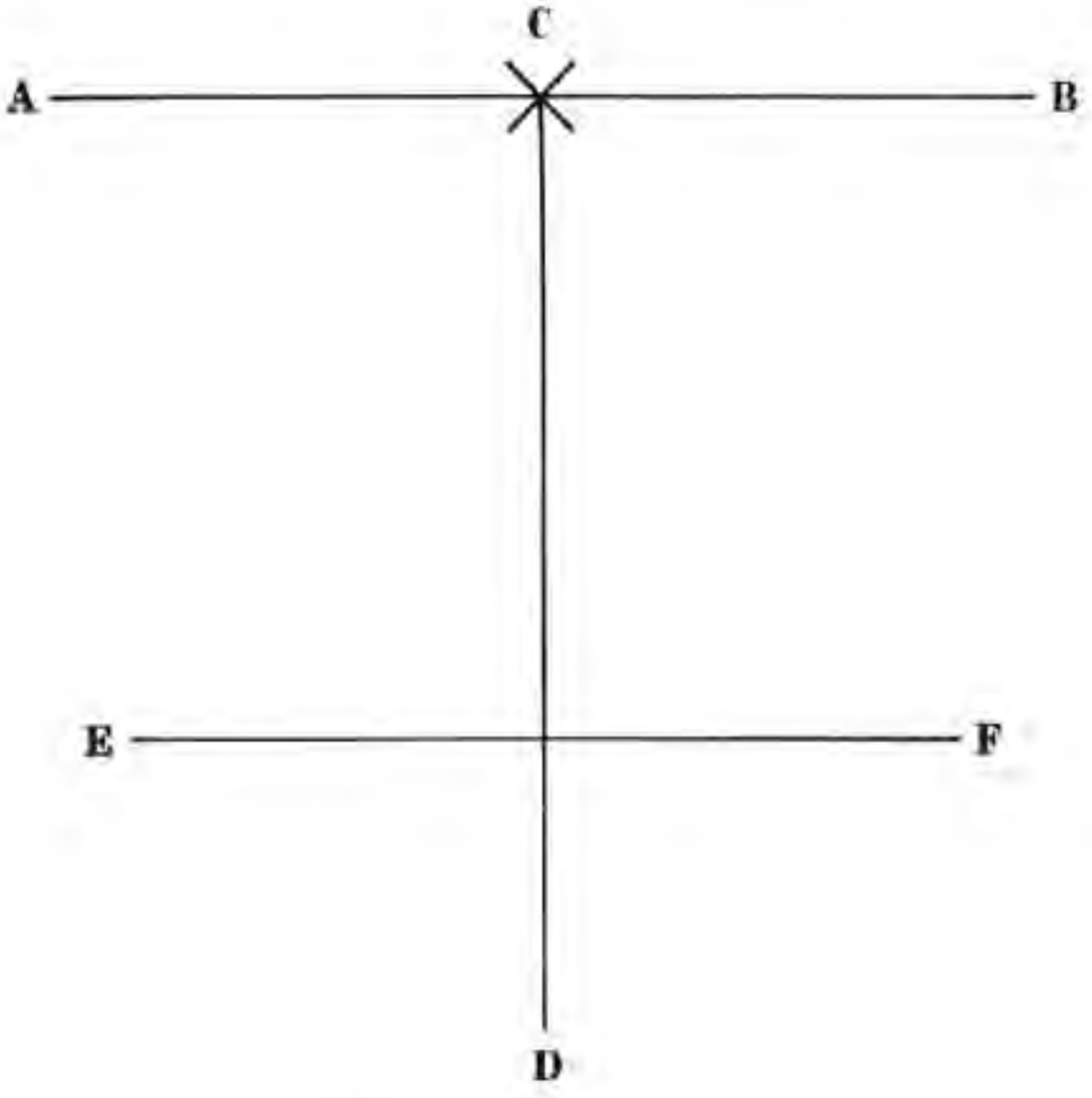
This pattern is practised by the 1st degree and above.

DIAGRAM: 

MOVEMENTS: 39

READY POSTURE: PARALLEL STANCE WITH A HEAVEN HAND

DIAGRAM *(Yon Moo Son)*



Note: This diagram is reversed to help the student to understand and perform from a clearer angle.

Ready Posture *(Junbi Jase)*

Parallel stance with a heaven hand toward D.

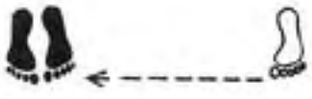




1. **Bring the left foot to the right foot, forming a close ready stance B toward D, bringing both hands in a circular motion.**



Close ready stance B toward D.



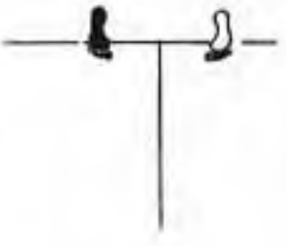
Ready Posture





Pull both hands rapidly to the side, describing a straight line.





Bring them slowly in front of the navel.





Previous Posture





2. **Move the left foot to D, forming a left walking stance toward D while executing an upset punch to D with the right fist.**
   Perform in a slow motion.



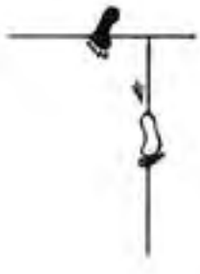
Left walking stance upset punch toward D with the right fist.















Application



Side View

The fist reaches the target in a circular motion.

Previous Posture



3. **Move the right foot to D, forming a right walking stance toward D while executing an upset punch to D with the left fist.**
   Perform in a slow motion.



Right walking stance upset punch toward D with the left fist.



Application



Side View













The fist reaches the target in a circular motion.

4. **Move the left foot to the side front of the right foot, and then move the right foot to D, forming a right walking stance toward D, at the same time executing a high hooking block to D with the right palm. Perform in a double stepping motion.**





Right walking stance palm hooking block toward D with the right palm.

Previous Posture







Application



Side View

Keep the body half facing D, pivoting the right foot, with the left heel slightly off the ground.

The palm reaches the target in an arc motion.

5. **Move the right foot to C in a sliding motion to form a right L-stance toward D, at the same time executing a low guarding block to D with a knife-hand.**



Right L-stance knife-hand low guarding block toward D.



Previous Posture







Application



Side View

6. **Move the right foot to the side front of the left foot and then move the left foot to D, forming a left walking stance toward D while executing a high hooking block to D with the left palm.**
Perform in a double stepping motion.





Left walking stance left palm high hooking block toward D.

Previous Posture













Application



Top View

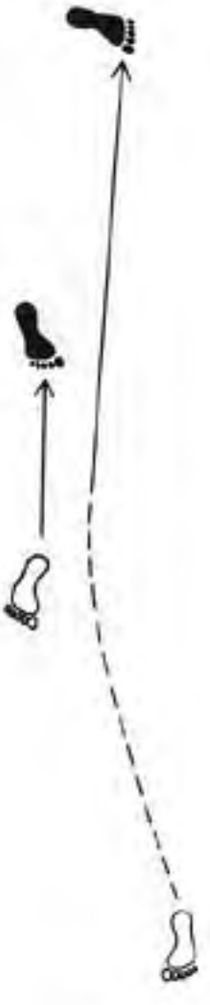
Keep the body half-facing D, pivoting the left foot, with the right heel slightly off the ground.

The palm reaches the target in an arc motion.

7. **Move the left foot to C in a sliding motion forming a left L-stance toward D while executing a low guarding block to D with a knife-hand.**



Left L-stance knife-hand low guarding block toward D.



Previous Posture













Application



Side View

8. **Move the left foot to D, forming a right rear foot stance toward D while executing a high guarding block to D with a knife-hand.**





Right rear foot stance knife-hand high guarding block toward D.

Previous Posture













Application



Side View

9 **Move the right foot to D, forming a left rear foot stance toward D while executing a high guarding block to D with a knife-hand.**





Left rear foot stance knife-hand high guarding block toward D.

Previous Posture







Application



Top View

10. **Move the left foot to the side front of the right foot and then turn counter-clockwise, pivoting with the left foot, to form a left walking stance toward C while executing an upward block to C with the right palm.**
Perform in a slow motion.





Left walking stance right palm upward block toward C.

Previous Posture











Application



Side View





Palm reaches the target in a circular motion.



11. **Move the right foot to C, forming a right walking stance toward C while executing an upward block to C with the left palm.**
Perform in a slow motion.



Right walking stance left palm upward block toward C.



Previous Posture



Application



Side View





Other View





Other View

12. **Execute a low front block with the right knife-hand in a circular motion, hitting the left palm while bringing the left foot to the right foot, to form a close stance toward C.**



Close stance low front block with the right knife-hand toward C.



Application



Side View

Previous Posture

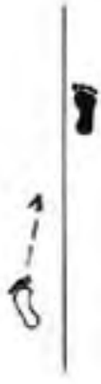




Other View













13. **Execute a pressing kick to E with the left foot, keeping the position of the hands as they were in 12.**



Pressing kick to E with the left foot facing C.

Other View





Previous Posture













Application



Other View

14. **Execute a middle side piercing kick to E with the left foot, keeping the position of the hands as they were in 13.**
Perform 13 and 14 as a consecutive kick.





Middle side piercing kick to E
with the left foot facing C.

Other View





Previous Posture













Application



Other View

15. **Lower the left foot to E, forming a right L-stance toward E while executing a high inward strike to E with the right knife-hand and bringing the left side fist in front of the right shoulder.**







Right L-stance right knife-hand high inward strike toward E.

Other View





Previous Posture















Application

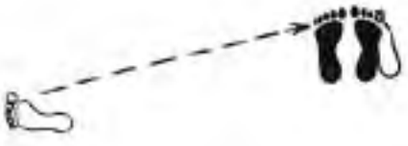


Top View

16. **Execute a downward strike to E with the left side fist while forming a close stance toward C, pulling the left foot to the right foot.**



Close stance toward C with a left side fist downward strike to E.



Other View





Previous Posture













Application



Other View

* 1. The side fist reaches the target in a circular motion.

2. Keep the elbow straight at the moment of impact.

17. **Execute a pressing kick to F with the right foot, keeping the position of the hands as they were in 16.**



Pressing kick to F with the right foot facing C.

Previous Posture













Application



18. **Execute a middle side piercing kick to F with the right foot, keeping the position of the hands as they were in 17.**
Perform 17 and 18 in a consecutive kick.



Middle side piercing kick to F with the right foot facing C.

Previous Posture















Application

19. **Lower the right foot to F, forming a left L-stance toward F while executing a high inward strike to F with the left knife-hand and bringing the right side fist in front of the left shoulder.**







Left L-stance left knife-hand
high inward strike toward F.

Other View



Previous Posture





20. **Execute a downward strike to F with the right side fist while forming a close stance toward C, pulling the right foot to the left foot.**



Close stance toward C with a right side fist downward strike to F.



Other View



Previous Posture





Application



* 1. The side fist reaches the target in a circular motion.

2. Keep the elbow straight at the moment of impact.

21. **Move the left foot to C, forming a left low stance toward C while executing a pressing block to C with the right palm.**
Perform in a slow motion.





Left low stance right palm pressing block toward C.

Application

Previous Posture





Side View

Other View









22. **Move the right foot to C, forming a right low stance toward C while executing a pressing block to C with the left palm.**
Perform in a slow motion.



Right low stance left palm pressing block toward C.



Application

Previous Posture







Side View

Other view













23. Move the right foot to D in a stamping motion to form a sitting stance toward F while executing a high side strike to D with the right back fist.





Sitting stance toward F with a right back fist high side strike to D.

Previous Posture



Application



Side View





Side View











24. **Execute a middle block to D with the right double forearm while forming a right walking stance toward D, pivoting with the left foot.**





Right walking stance right double forearm middle block toward D.

Previous Posture







Application

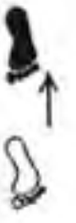


Side View

25. **Execute a low reverse block to D with the left forearm while shifting to C, maintaining a right walking stance toward D, keeping the position of the right hand as it was in 24.**



Right walking stance left forearm low reverse block toward D.





Application

Previous Posture





Side View





The body becomes half-facing the opponent.

26. Execute a high thrust to D with the right flat fingertip while forming a right low stance toward D, slipping the right foot to D.
Perform in a slow motion.







Right low stance right flat fingertip high thrust toward D.

Application



Previous Posture



Side View



Side View







27. **Move the left foot on line CD in a stamping motion to form a sitting stance toward F while executing a high side strike to C with the left back fist.**





Sitting stance toward F with a left back fist high side strike to C.

Previous Posture





Side View











28. **Execute a middle block to C with the left double forearm while forming a left walking stance toward C, pivoting with the left foot.**





Left walking stance left double forearm middle block toward C.

Previous Posture







Application



Side View

Top View



29. **Execute a low reverse block to C with the right forearm while shifting to D, maintaining a left walking stance toward C, keeping the position of the left hand as it was in 28.**







Left walking stance right forearm low reverse block toward C.

Previous Posture





The body becomes half-facing.













30. **Execute a high thrust to C with the left flat fingertip while forming a left low stance toward C, slipping the left foot to C.**
Perform in a slow motion.







Left low stance left flat fingertip high thrust toward C.

Previous Posture



Side View









31. Move the right foot to C in a stamping motion, forming a right walking stance toward C while executing a high vertical punch to C with a twin fist.









Right walking stance twin fist high vertical punch toward C.

Previous Posture



Application



Top View

Side View









32. Move the left foot to A in a stamping motion, forming a left walking stance toward A while executing an upset punch to A with a twin fist.



Left walking stance twin fist upset punch toward A.







Previous Posture



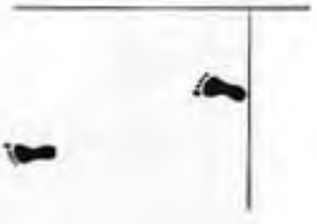
The fist reaches the target in a circular motion.











Application



Top View

33. **Execute a middle front snap kick to A with the right foot, keeping the position of the hands as they were in 32.**



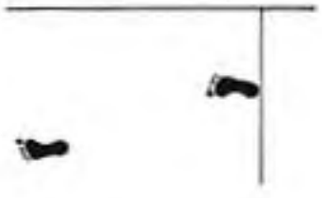
Middle front snap kick to A with the right foot.

Previous Posture













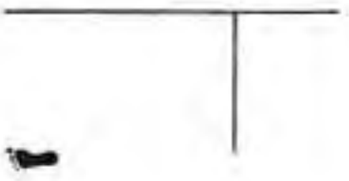
Application



Previous Posture

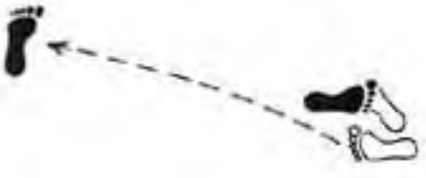


34. **Lower the right foot to the left foot, and then move the left foot to A to form a left L-stance toward B while executing a middle guarding block to B with a knife-hand.**





Left L-stance knife-hand middle guarding block toward B.



Keep the right heel slightly off the ground.





Application



Other View

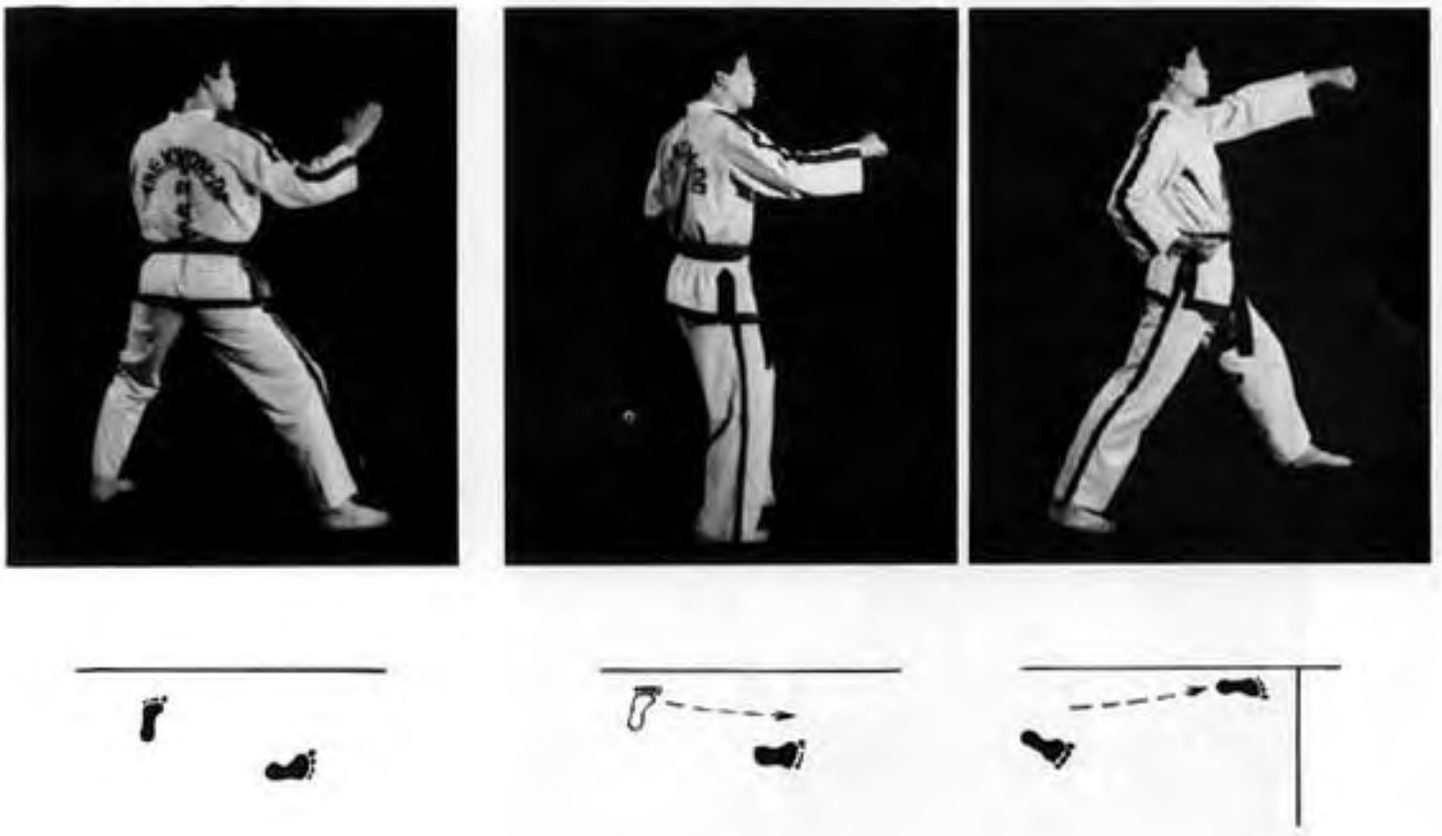
35. **Move the left foot to B, forming a left walking stance toward B while executing a high punch to B with the left fist.**



Left walking stance left fist high punch toward B.



Previous Posture



36. Move the right foot to B in a stamping motion, forming a right walking stance toward B while executing an upset punch to B with a twin fist.



Right walking stance twin fist upset punch toward B.







Front View



Previous Posture

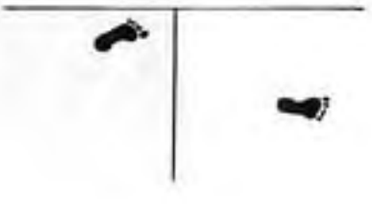












37. **Execute a middle front snap kick to B with the left foot, keeping the position of the hands as they were in 36.**



Middle front snap kick to B with the left foot.

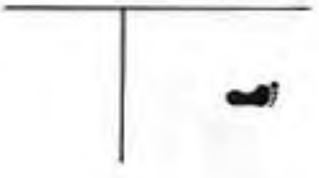
Previous Posture

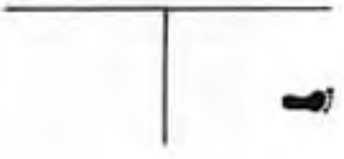












Application



38. Lower the left foot to the right foot, and then move the right foot to B to form a right L-stance toward A at the same time executing a middle guarding block to A with a knife-hand.

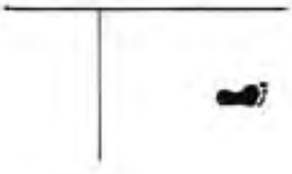


Right L-stance knife-hand middle guarding block toward A.



Previous Posture





Top View

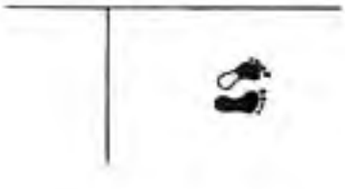


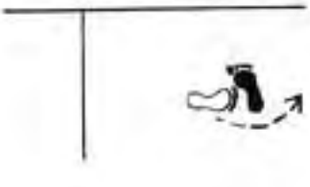
Keep the left heel slightly off the ground.













39. **Move the right foot to A, forming a right walking stance toward A while executing a high punch to A with the right fist.**



Right walking stance right fist high punch toward A.



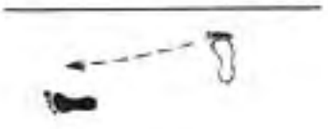
Previous Posture













Application



END: Bring the left foot back to a ready posture.



Parallel stance with a heaven hand toward D.



Previous Posture









Top View



Side View





ADDITIONAL TECHNIQUES FOR PATTERN PO-EUN

One-Leg Stance *(Waebal Sogi)*

Right one-leg stance



Front View

Left one-leg stance



Front View

Side View



Back View



Sitting Stance Angle Punch *(Annun So Kiokja Jirugi)*



The fist reaches up to the chest.

Front View



Sitting Stance Forefist Pressing Block
(Annun So Ap Joomuk Noollo Makgi)



The fist stays at the center of the defender's body.



Side View

Sitting Stance Inner Forearm Wedging Block
(Annun So Anpalmok Hechyo Makgi)



Front View

Top View





The fist reaches the same level as the shoulder of the defender.

Side View

Sitting Stance Back Elbow Thrust
(Annun So Dwit Palkup Tulgi)



Front View



Back View

Side View



Top View



Sitting Stance Horizontal Punch
(Annun So Soopyong Jirugi)

Front View



Right horizontal punch

Front View



Left horizontal punch



Side View

Top View



X-Stance Forearm Low Front Block
(Kyocha So Palmok Najunde Ap Makgi)



Front View



Front View



de View

Top View



* 1. The forearm reaches the same level as the lower abdomen of the defender.
2. The body becomes full-facing the opponent.

L-Stance U-Shape Grasp *(Niunja So Mongdung-i Japgi)*

Front View





Side View

Top View



* 1. The blocking tools form a vertical line with the knee.
2. Keep the palm of the top hand facing upward.

Close Stance Twin Side Elbow Thrust
(Moa So Sang Yop Palkup Tulgi)



Front View

Side View



* 1. The attacking tools form a horizontal line.
2. Keep both back fists facing upward at the moment of impact.

Top View



Sitting Stance Back Fist Side Back Strike
(Annun So Dung Joomuk Yop Dwi Taerigi)

Front View



Side View



The fist reaches the eye level of the attacker.

Top View



Back View



Sitting Stance Reverse Knife-Hand Low Guarding Block
(Annun So Sonkaldung Najunde Daebi Makgi)



Front View



Side View



Back View

* 1. The hands generally form a parallel line.

2. Blocking tool reaches the target in a straight line.



Suhn Jook bridge where loyal subject Chong Mong Chu was murdered by Lee Sung Gae's men when he showed his unbending loyalty to the former king by objecting to serve a man who betrayed and overthrew the throne.

It is said that to this day the blood stain on the bridge is still visible on rainy days.

PATTERN PO-EUN

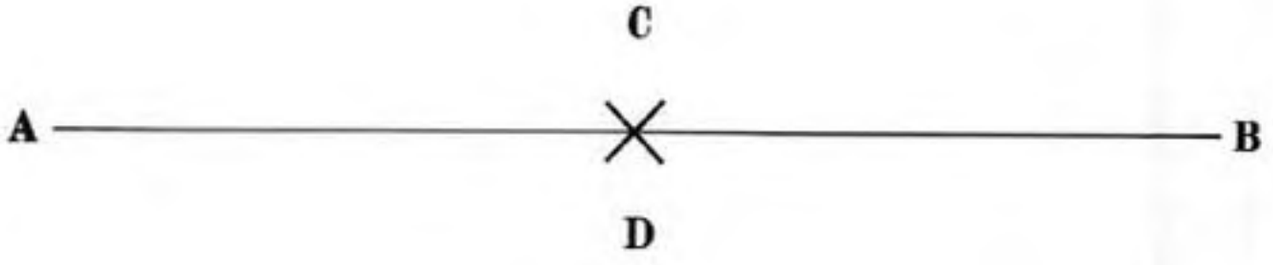
This pattern is practised by the Ist degree and above.

DIAGRAM: —

MOVEMENTS: 36

READY POSTURE: PARALLEL STANCE WITH A HEAVEN HAND.

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Parallel ready stance with a heaven hand toward D.





1. **Move the left foot to B, forming a right L-stance toward B while executing a middle guarding block to B with the forearm.**





Right L-stance middle guarding block with a forearm toward B.

Previous Posture













Application



2. **Pull the right foot to the left knee joint to form a left one-leg stance toward D, at the same time lifting both fists while turning the face toward A.**





Left one-leg stance toward D with an upward punch with the left fist.

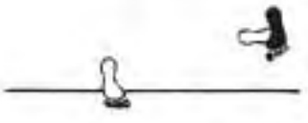
Previous Posture





Side View







Application



3. **Execute a pressing kick to A with the right foot keeping the position of the hands as they were in 2 while maintaining a left one-leg stance toward D. Perform 3 through 11 in a fast motion.**



Left one-leg stance pressing kick with the right foot.

Previous Posture



Side View







Application

4. **Lower the right foot to A to form a sitting stance toward D while executing a middle strike to A with the right knife-hand.**



Sitting stance toward D with a right knife-hand middle strike to A.





Side View

Keep the back forearms crossed in front of the left chest.

Previous Posture









Application

5. **Execute an angle punch with the left fist while maintaining a sitting stance toward D.**



Sitting stance toward D with a left fist angle punch.



Side View



Previous Posture





Raise the body slightly.









Application



6. **Execute a pressing block with the left forefist while executing a middle side front block with the right inner forearm, maintaining a sitting stance toward D.**







Sitting stance pressing block with the left fore fist and side front block with the right forearm toward D.

Side View



Previous Posture





Raise the body slightly.









Application



Side View

7. **Execute a pressing block with the right forefist and a middle side front block with the left inner forearm while maintaining a sitting stance toward D.**



Sitting stance pressing block with the right forefist and a side front block with the left inner forearm toward D.

Top View



Previous Posture



Raise the body slightly.











Application



Top View

8. **Execute a middle wedging block with the inner forearm while maintaining a sitting stance toward D.**



Sitting stance wedging block with the inner forearm toward D.

Top View



Previous Posture





Raise the body slightly.









Application



Side View

9. **Thrust to C with the right back elbow, supporting the right forefist with the left palm, keeping the face as it was in 8 while maintaining a sitting stance toward D.**



Sitting stance toward D with the right back elbow thrust to C.

Other View



Previous Posture





Raise the body slightly.









Application



Side View

10. **Execute a middle punch to D with the right fist, slipping the left palm up to the right elbow joint while maintaining a sitting stance toward D.**



Sitting stance middle punch with the right fist toward D.

Top View



Previous Posture



Raise the body slightly.











Application



Side View

11. **Thrust to C with the left back elbow, supporting the left forefist with the right palm, keeping the face as it was in 10 while maintaining a sitting stance toward D.**



Sitting stance toward D with a left back elbow thrust to C.

Application



Top View

Side View



Previous Posture



Raise the body slightly.











12. Execute a right horizontal punch to A while maintaining a sitting stance toward D.



Sitting stance toward D with a right horizontal punch to A.

Top View



Previous Posture



Raise the body slightly.











Application



13. **Cross the left foot over the right foot forming a right X-stance toward D while executing a low front block to D with the right outer forearm and bringing the left finger belly on the right under forearm.**



Right X-stance low front block with the right outer forearm toward D.



Application



Side View



Side View

Previous Posture









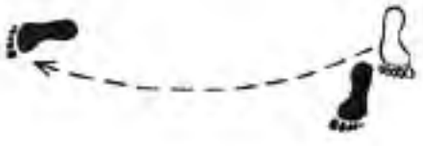




14. **Move the right foot to A, forming a left L-stance toward A, at the same time executing a U-shape grasp to A.**



Left L-stance U-shape grasp toward A.



Application



Front View



Previous Posture













15. **Bring the left foot to the right foot forming a close stance toward D while thrusting with a twin horizontal elbow, turning the face toward B.**
Perform in a slow motion.





Close stance toward D with a twin horizontal elbow thrust.

Application



Top View



Previous Posture









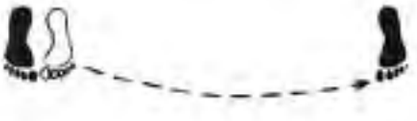




16. Move the left foot to B to form a sitting stance toward D while executing a side back strike to C with the right back fist and extending the left arm to the side-downward.



Sitting stance toward D with a right back fist side back strike to C.



Application



Top View



Previous Posture













17. **Cross the right foot over the left foot forming a left X-stance toward D while executing a low front block with the left outer forearm and bringing the right finger belly to the left side fist.**



Left X-stance left forearm low front block toward D.



Side View



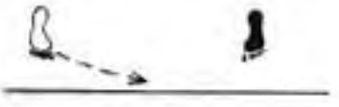
Previous Posture









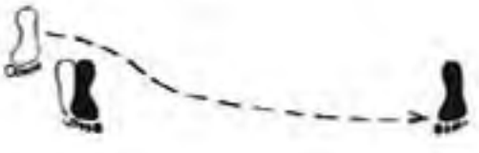




18. **Move the left foot to B to form a sitting stance toward D while executing a low guarding block to B with a reverse knife-hand.**



Sitting stance toward D with a reverse knife-hand low guarding block to B.



Application



Side View



Previous Posture

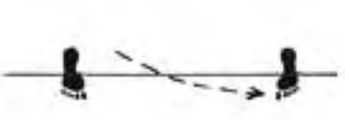












19. **Execute a middle guarding block to A while forming a left L-stance toward A, pivoting with the left foot.**







Left L-stance middle guarding block toward A.

Previous Posture













Application



20. Pull the left foot to the right knee joint, forming a right one-leg stance toward D while executing an upward punch to A with the right fist, turning the face toward B.







Right one-leg stance toward D with a right upward punch to A.

Previous Posture





Back View







Top View



Application

21. Execute a pressing kick to B with the left foot, keeping the position of the hands as they were in 20 while maintaining a right one-leg stance toward D. Perform 21 through 29 in a fast motion.



Right one-leg stance toward D with a left foot pressing kick to B.

Previous Posture





Side View



Application



22. **Lower the left foot to B to form a sitting stance toward D while executing a middle strike to B with the left knife-hand.**



Sitting stance toward D with a left knife hand strike to B.



Application



Side View



Previous Posture







23. Execute an angle punch with the right fist while maintaining a sitting stance toward D.



Sitting stance toward D with a right fist angle punch.



Top View



Previous Posture



Raise the body slightly.











24. **Execute a pressing block with the right forefist and a middle side front block with the left inner forearm while maintaining a sitting stance toward D.**



Sitting stance pressing block with the right forefist and a middle side front block with the left inner forearm toward D.



Side View



Previous Posture



Raise the body slightly.











25. **Execute a pressing block with the left forefist and a middle side front block with the right inner forearm while maintaining a sitting stance toward D.**



Sitting stance pressing block with the left forefist and a side front block with the right inner forearm toward D.

Top View



Previous Posture



Raise the body lightly.











26. **Execute a middle wedging block with the inner forearm while maintaining a sitting stance toward D.**



Sitting stance middle wedging block with the inner forearm toward D.



Application



Top View

Side View



Previous Posture





Raise the body slightly.









27. **Thrust to C with the left back elbow, supporting the left forefist with the right palm, keeping the face as it was in 26 while maintaining a sitting stance toward D.**



Sitting stance toward D with a left back elbow thrust to C.

Application



Top View

Side View



Previous Posture



Raise the body slightly.











28. **Execute a middle punch with the left fist, slipping the right palm up to the left elbow joint while maintaining a sitting stance toward D.**



Sitting stance middle punch with the left fist toward D.



Side View



Previous Posture



Raise the body slightly.











29. Thrust to C with the right back elbow, supporting the right forefist with the left palm, keeping the face as it was in 28 while maintaining a sitting stance toward D.



Sitting stance toward D with a right back elbow thrust to C.

Top View



Previous Posture



Raise the body slightly.











30. **Execute a horizontal punch to B with the left fist while maintaining a sitting stance toward D.**



Sitting stance toward D with a left horizontal punch to B.



Application



Top View

Side View



Previous Posture





Raise the body slightly.









31. **Cross the right foot over the left foot,forming a left X-stance toward D while executing a low front block with the left outer forearm and bringing the right finger belly on the left under forearm.**



Left X-stance low front block with the left forearm toward D.



Top View



Previous Posture







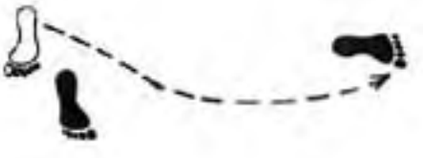






32. **Move the left foot to B, forming a right L-stance toward B, at the same time executing a U-shape grasp to B.**





Right L-stance U-shape grasp toward B.

Application



Top View



Previous Posture













33. **Bring the right foot to the left foot forming a close stance toward D while executing a twin side elbow thrust, turning the face toward A. Perform in a slow motion.**



Close stance toward D with a twin side elbow thrust.



Back View



Previous Posture













34. Move the right foot to A to form a sitting stance toward D while executing a side back strike to C with the left back fist and extending the right arm to the side-downward.



Sitting stance toward D with a left back fist side back strike to C.



Top View



Previous Posture

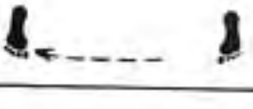












35. Cross the left foot over the right foot forming a right X-stance toward D while executing a low front block with the right outer forearm and bringing the left finger belly to the right side fist.



Right X-stance low front block with the right outer forearm toward D.



Application



Top View

Back View



Previous Posture













36. Move the right foot to A to form a sitting stance toward D while executing a low guarding block to A with a reverse knife-hand.



Sitting stance toward D with a reverse knife-hand low guarding block to A.



Back View



Previous Posture













END: Bring the left foot back to a ready posture.



Parallel ready stance with a heaven hand toward D.



Previous Posture









Side View



Back View





ADDITIONAL TECHNIQUES FOR PATTERN GE-BAEK

Low Twisting Kick *(Najunde Bituro Chagi)*



Front View



Side View

The ball of the foot is the attacking tool.

Double Arc-Hand High Block
(Doo Bandalson Nopunde Makgi)

Front View



Top View



Sitting Stance Back Fist Front Strike
(Annun So Dung Joomuk Ap Taerigi)



Front View

Side View



The palm reaches the same level as the solar plexus of the defender in a circular motion.

Sitting Stance Scooping Block
(Annun So Duro Makgi)

Front View



Side View



*1. The body becomes full facing the opponent.

2. The attacking tool remains at the center of the attacker's body.

Sitting Stance 9-Shape Block *(Annun So Gutja Makgi)*



Right 9-shape block



Left 9-shape block

Top View



Side View



L-Stance Middle Knuckle Fist Middle Punch
(Niunja So Joongji Joomuk Kaunde Jirugi)

Side View



Front View



Top View



The fist reaches the same level as the solar plexus of the attacker.

X-Stance Double Forearm High Block
(Kyocha So Doo Palmok Nopunde Makgi)

Front View



Side View



Sitting Stance Reverse Knife-Hand Low Guarding Block
(Annun So Sonkaldung Najunde Daebi Makgi)

Front View



Front View



Side View



Top View



Sitting Stance Knife-Hand Low Guarding Block
(Annun So Sonkal Najunde Daebi Makgi)

Front View



Front View

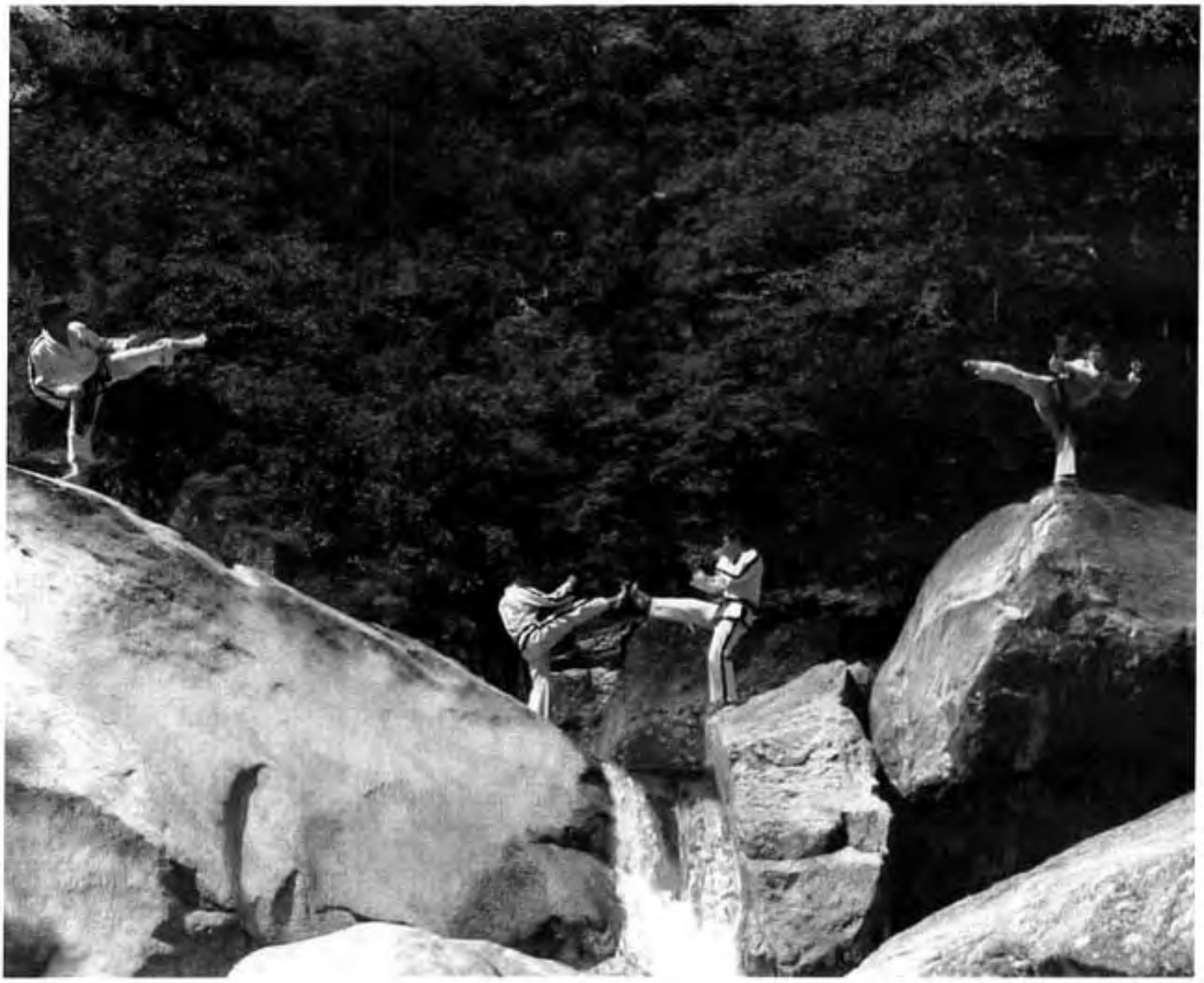


Side View



Back View





PATTERN GE-BAEK

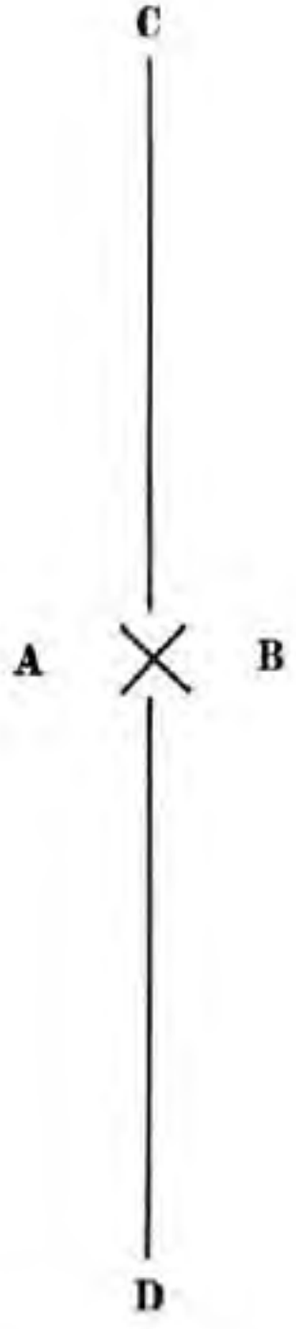
This pattern is practised by the 1st degree and above.

DIAGRAM: |

MOVEMENTS: 44

READY POSTURE: PARALLEL READY STANCE

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Parallel ready stance toward D.





1. **Move the right foot to C, forming a right L-stance toward D while executing a middle block to D with an X-knife-hand.**





Right L-stance middle block with an X-knife-hand toward D.

Ready Posture







Application





Side View

2. **Execute a low twisting kick to D with the right foot, keeping the position of the hands as they were in 1.**







Low twisting kick to D with the right foot.

Application

Previous Posture





Side View

Side View









3. **Lower the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.**







Right walking stance middle punch with the right fist toward D.

Application

Previous Posture





Side View





Top View





Side View

4. **Execute a middle punch to D with the left fist while maintaining a right walking stance toward D. Perform 3 and 4 in a fast motion.**



Right walking stance middle punch with the left fist toward D.

Application



Top View

Previous Posture



Side View





Keep the left heel slightly off the ground.



5. Move the right foot to C, forming a left wallking stance toward D while executing a rising block to D with the left forearm.



Left walking stance rising block with the left forearm toward D.



Previous Posture



Application



Top View



Side View





6. **Execute a low block to D with the left forearm while maintaining a left walking stance toward D. Perform 5 and 6 in a continuous motion.**



Left walking stance low block with the left forearm toward D.

Previous Posture





Keep the right heel slightly off the ground.



Application



Side View

7. **Execute a high block to AD with a double arc-hand while looking through it, maintaining a left walking stance toward D.**



Left walking stance toward D with a double arc-hand high block to AD.

Previous Posture







Application



Top View



8. Turn the face toward D while froming a right bending ready stance A toward D.



Right bending ready stance A toward D.

Previous Posture



Application



Side View



Other View





9. **Lower the left foot to AD to form a sitting stance toward AC while executing a scooping block to AC with the left palm.**



Sitting stance scooping block with the left palm toward AC.

Scooping

Application



Previous Posture





Raising the body







Scooping

Top View







Raise the body slightly.

10. **Execute a middle punch to AC with the right fist while maintaining a sitting stance toward AC. Perform 9 and 10 in a continuous motion.**



Sitting stance middle punch with the right fist toward AC.

Previous Posture



Other View





Application



Top View

11. **Execute a front strike to AC with the left back fist while maintaining a sitting stance toward AC.**



Sitting stance front strike with the left back fist toward AC.

Application

Previous Posture





Side View

Raise the body slightly.





Top View





12. **Move the right foot on line AB, and then move the left foot to C, forming a right L-stance toward C while executing a middle guarding block to C with a knife-hand.**



Right L-stance knife-hand middle guarding block toward C.

Previous Posture







Application



Other View



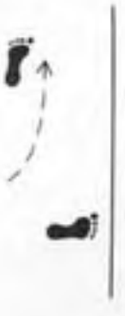
Side View











13. **Execute a low side front snap kick to C with the left foot, keeping the position of the hands as they were in 12.**



Low side front snap kick to C with the left foot.

Previous Posture











Side View





Application



Side View

14. **Lower the left foot to C, forming a left low stance toward C while executing a high thrust to C with the left flat fingertip.**







Left low stance high thrust with the left flat fingertip toward C.

Application



Side View

Previous Posture



Other View









15. Execute a high thrust to C with the right flat fingertip while maintaining a left low stance toward C.







Left low stance high thrust with the right flat fingertip toward C.

Application



Top View

Previous Posture



Side View









Keep the right heel slightly off the ground.

16. **Execute a middle side piercing kick to C with the right foot while pulling both hands in the opposite direction.**



Middle side piercing kick to C with the right foot.

Application



Previous Posture



Top View

Side View









17. **Lower the right foot to C, forming a right L-stance toward D while executing a middle guarding block to D with the forearm.**







Right L-stance middle guarding block with the forearm toward D.

Previous Posture







Application



Side View

18. **Move the right foot to D, turning counterclockwise to form a right L-stance toward C while executing a middle guarding block to C with the forearm.**





Right L-stance middle guarding block with the forearm toward C.

Previous Posture



Application



Side View



Side View







19. **Move the left foot to D, turning counter-clockwise to form a right L-stance toward D while executing a middle guarding block to D with a knife-hand.**





Right L-stance middle guarding block with a knife-hand toward D.

Previous Posture













Application



Side View

20. **Move the left foot on line CD to form a sitting stance toward A while executing a right 9-shape block to A.**







Sitting stance right 9-shape block toward A.

Application

Previous Posture





Side View

Front View









21. **Move the right foot to D, turning counter-clockwise to form a left walking stance toward C while executing a low block to C with the left knife-hand.**





Left walking stance left knife-hand low block toward C.

Previous Posture





Application







Top View

Other View







22. **Execute a middle turning kick to BC with the right foot and then lower it to C.**





Middle turning kick to BC with the right foot.



Previous Posture



Application



Top View

Other View









Keep the right heel slightly off the ground.

23. Execute a flying side piercing kick to C with the right foot.
Perform 22 and 23 in a fast motion.



Middle side piercing kick to C with the right foot.

Previous Posture



Application



Side View

Side View









24. **Land to C to form a right walking stance toward C while executing a high vertical punch to C with a twin fist.**



Right walking stance high vertical punch with a twin fist toward C.

Application



Side View

Previous Posture



Other View









25. **Execute a high block to AC with a double arc-hand while looking through it, maintaining a right walking stance toward C.**



Right walking stance toward C with a double arc-hand block to AC.

Application



Previous Posture



Top View

Other View









26. Execute an upset punch to C with the left fist while maintaining a right walking stance toward C.



Right walking stance upset punch with the left fist toward C.

Previous Posture



Application



Side View



Keep the left heel slightly off the ground.

Other View





27. Move the right foot on line CD, forming a left walking stance toward D while striking the left palm with the right front elbow.







Left walking stance right front elbow strike toward D.

Previous Posture













Application



Side View

Application



Top View

28. **Jump to D, forming a right X-stance toward BD while executing a high block to D with the right double forearm.**





Right X-stance toward BD with a right double forearm block to D.

Previous Posture













Application



Side View

29. **Move the left foot to BC to form a sitting stance toward BD, at the same time executing a scooping block to BD with the right palm.**



Sitting stance scooping block with the right palm toward BD.



Previous Posture











Application



30. **Execute a middle punch to BD with the left fist while maintaining a sitting stance toward BD. Perform 29 and 30 in a continuous motion.**



Sitting stance middle punch with the left fist toward BD.

Previous Posture





Raise the body slightly.



Application



Top View

31. **Execute a front strike to BD with the right back fist while maintaining a sitting stance toward BD.**



Sitting stance front strike with the right back fist toward BD.

Previous posture













Raise the body slightly.

Application





32. Move the left foot to C, forming a left walking stance toward C, at the same time executing a high front strike to C with the right reverse knife-hand.



Left walking stance high front strike with the right reverse knife-hand toward C.



Previous Posture





Application







Side View

Other View







33. **Move the left foot to A about half a shoulder width while executing a middle turning kick to C with the right foot.**





Middle turning kick to C with the right foot.



Previous Posture



Application



Top View



Other View





34. **Lower the right foot to C, and then turn counterclockwise to form a left walking stance toward D, pivoting with the right foot while executing a high vertical punch to D with a twin fist.**





Left walking stance high vertical punch with a twin fist toward D.

Previous Posture



Application



Top View



Keep the right heel slightly off the ground.

Side View





35. **Execute a middle punch to D with the right middle knuckle fist, bringing the left side fist in front of the right shoulder while forming a right L-stance toward D, pulling the left foot.**







Right L-stance middle punch with the middle knuckle fist toward D.

Previous Posture



Application



Top View



Side View





36. Move the right foot to D to form a sitting stance toward B, at the same time executing a left 9-shape block to B.





Sitting stance left 9-shape block toward B.

Previous Posture







Application



Front View



37. **Execute a low guarding block to C with a reverse knife-hand while maintaining a sitting stance toward B.**



Sitting stance toward B with a reverse knife-hand low guarding block to C.

Previous Posture



Application



Side View



Keep both palms faced downward while raising the body slightly at the start of blocking.





Front View

38. **Execute a low guarding block to D with a knife-hand while maintaining a sitting stance toward B. Perform 37 and 38 in a continuous motion.**



Sitting stance toward B with a knife-hand low guarding block to D.

Previous Posture





Raise the body slightly.

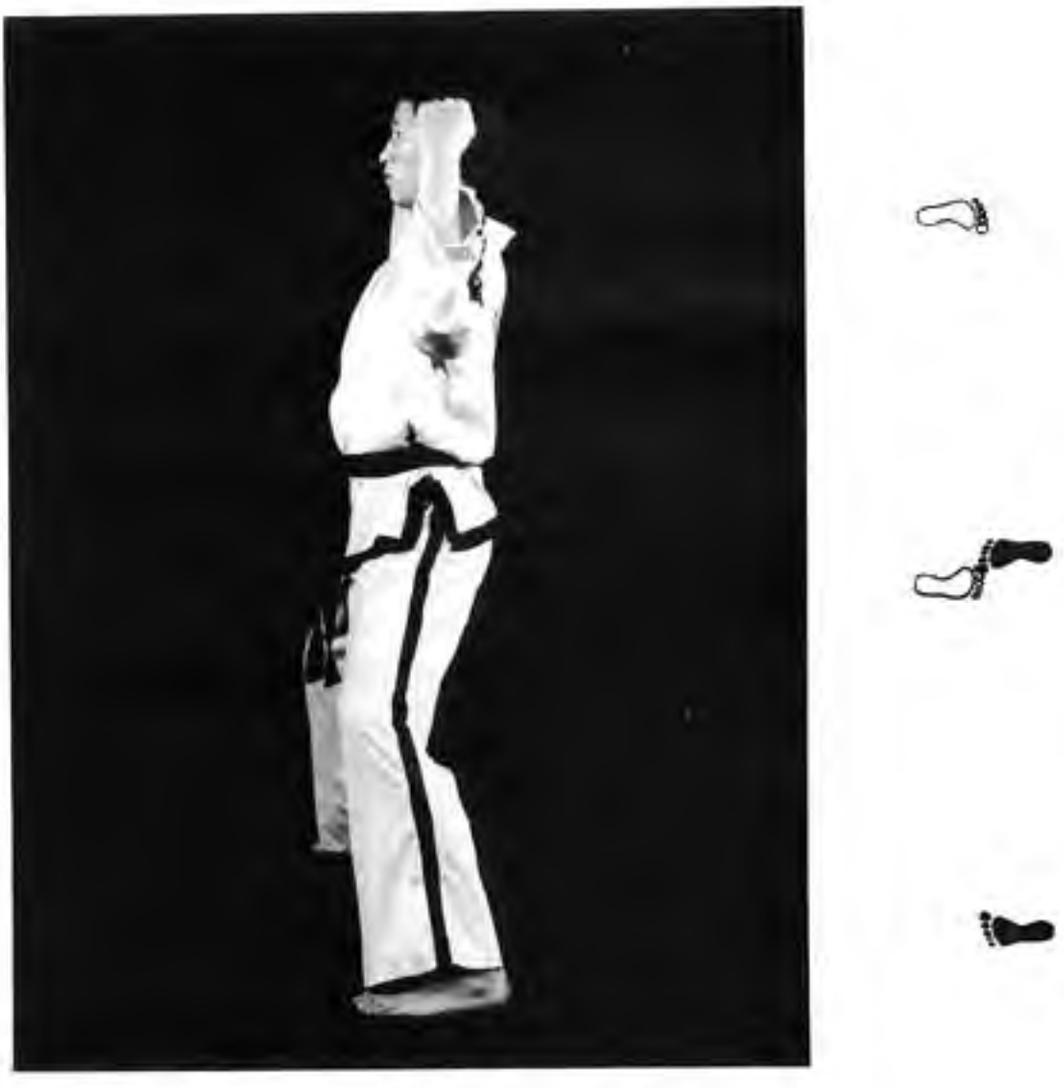


Application



Front View

39. Move the left foot to D in a stamping motion to form a sitting stance toward A while executing a W-shape block to D with the outer forearm.



Sitting stance toward A with an outer forearm W-shape block to D.

Previous Posture







Application



Front View

40. Move the left foot to C in a stamping motion to form a sitting stance toward B while executing a W-shape block to C with the outer forearm.









Sitting stance toward B with an outer forearm W-shape block to C.

Previous Posture







Application



Side View

41. **Move the right foot to C forming a right walking stance toward C while executing a rising block to C with the right forearm.**



Right walking stance rising block with the right forearm toward C.



Previous Posture







Application



Side View

Other View



42. **Execute a middle punch to C with the left fist while maintaining a right walking stance toward C.**



Right walking stance middle punch with the left fist toward C.

Previous Posture



Application



Side View



Keep the left heel slightly off the ground.





Other View

43. **Move the right foot on line CD, forming a left walking stance toward D while executing a rising block to D with the left forearm.**





Left walking stance rising block with the left forearm toward D.

Previous Posture





Keep the heel slightly off the ground.



Application



Top View

44. **Execute a middle punch to D with the right fist while maintaining a left walking stance toward D.**



Left walking stance middle punch with the right fist toward D.



Previous Posture



Keep the right heel slightly off the ground.





Side View





Application

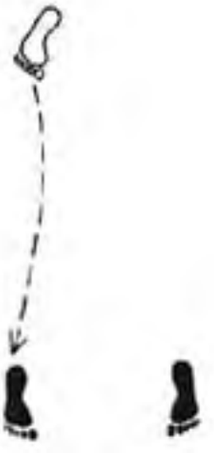




Top View

END: Bring the right foot back to a ready posture.





Parallel ready stance toward D.

Previous Posture









Side View



Back View





SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:

1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   - A) Model Sparring
   - B) Pre-arranged Free Sparring
   - C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:

1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   - A) Training Hall
   - B) Conduct in Do Jang
   - C) Training Equipment
   - D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il

ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME XII

TABLE OF CONTENTS
(Mokcha)

TENETS OF TAEKWON-DO 10

EXPLANATION OF TENETS 11

PATTERNS 14

Interpretation of Patterns 16

GENERAL INFORMATION 21

ADDITIONAL TECHNIQUES FOR PATTERN EUI-AM 25

PATTERW EUI-AM 37

ADDITIONAL TECHNIQUES FOR PATTERN CHOONG-JANG 133

PATTERN CHOONG-JANG 145

ADDITIONAL TECHNIQUES FOR PATTERN JUCHE 257

PATTERN JUCHE 273

SYNOPSIS 368



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation





Taekwon-Do
in Korean Character

Taekwon-Do
in Chinese Character



THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit
(Baekjul Boolgool)



EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."



"Pursue one's own goal"

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.

PATTERNS *(Tul)*

The ancient law in the Orient was similar to the law of Hamurabi, "an eye for an eye, a tooth for a tooth," and was rigorously enforced even if death was caused accidentally.

In this type of environment, and since the present system of free sparring had not yet been developed, it was impossible for a student of the martial arts to practise or test his individual skill of attack and defense against actual moving opponents.

Individual advancement was certainly hindered until an imaginative practitioner created the first patterns.

Patterns are various fundamental movements, most of which represent either attack or defense techniques, set to a fixed and logical sequence.

The student systematically deals with several imaginary opponents under various assumptions, using every available attacking and blocking tool from different directions. Thus pattern practice enables the student to go through many fundamental movements in series, to develop sparring techniques, improve flexibility of movements, master body shifting, build muscles and breath control, develop fluid and smooth motions, and gain rythmical movements.

It also enables a student to acquire certain special techniques which cannot be obtained from either fundamental exercises or sparring. In short, a pattern can be compared with a unit tactic or a word, if fundamental movement is an individual soldier's training or alphabet. Accordingly, pattern, the ledger of every movement, is a series of sparring, power tests, feats and characteristic beauty.

Though sparring may merely indicate that an opponent is more or less advanced, patterns are a more critical barometer in evaluating an individual's technique.

The following points should be considered while performing patterns:

1. Pattern should begin and end at exactly the same spot. This will indicate the performer's accuracy.

2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Movement should be accelerated or decelerated according to the instructions in this book.
6. Each pattern should be perfected before moving to the next.
7. Students should know the purpose of each movement.
8. Students should perform each movement with realism.
9. Attack and defense techniques should be equally distributed among right and left hands and feet.

All patterns in this book are performed under the assumption the student is facing "D" (see pattern diagrams).

There are a total of twenty-four patterns in Taekwon-Do.

The reason for 24 Patterns:

The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the eternal years of an aeon in a day.

It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not. Therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century.

The 24 patterns represent 24 hours, one day, or all my life.

THE INTERPRETATIONS OF PATTERNS

The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events.

CHON-JI: means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.

DAN-GUN: is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.

DO-SAN: is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.

WON-HYO: was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

YUL-GOK: is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this pattern refer to his birthplace on 38° latitude and the diagram (☲) represents "scholar".

JOONG-GUN: is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).

TOI-GYE: is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37° latitude, the diagram (☲) represents "scholar".

HWA-RANG: is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.

CHOONG-MOO: was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.

KWANG-GAE: is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (±) represents the expansion and recovery of lost territory. The 39 movements refer to the first two figures of 391 A.D., the year he came to the throne.

PO-EUN: is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram (—) represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.

GE-BAEK: is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram (I) represents his severe and strict military discipline.

EUI-AM: is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram (I) represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

CHOONG-JANG: is the pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This pattern ends with a left-hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

JUCHE: is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram (山) represents Baekdu Mountain.

SAM-IL: denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

YOO-SIN: is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A.D., the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

CHOI-YONG: is named after General Choi Yong, Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Yi Dynasty.

YON-GAE: is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

UL-JI: is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerilla tactics, was able to decimate a large percentage of the force. The diagram (乙) represents his surname. The 42 movements represents the author's age when he designed the pattern.

MOON-MOO: honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.

SO-SAN: is the pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Yi Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

SE-JONG: is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram (王) represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

TONG-IL: denotes the resolution of the unification of Korea which has been divided since 1945. The diagram (I) symbolizes the homogenous race.

Since each pattern has a close relationship with the fundamental excercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.

NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN	4TH GUP	BLUE
TOI-GYE	3RD GUP	BLUE/RED STRIPE
HWA-RANG	2ND GUP	RED
CHOONG-MOO	1ST GUP	RED/BLACK STRIPE
KWANG-GAE PO-EUN GE-BAEK	1ST DAN	BLACK
EUI-AM CHOONG-JANG JUCHE	2ND DAN	BLACK
SAM-IL YOO-SIN CHOI-YONG	3RD DAN	BLACK
YONG-GAE UL-JI MOON-MOO	4TH DAN	BLACK
SO-SAN	5TH DAN	BLACK
SE-JONG TONG-IL	6TH DAN	BLACK

GENERAL INFORMATION

The purpose of this volume is to teach the beginner students (10th grade to 7th grade) to perform their patterns with effective technique and realistic feeling. The student is, therefore, advised to pay special attention to the correct execution and application of each movement before he attempts to practise his pattern.

Obviously, the pattern cannot be performed correctly without sufficient knowledge of the fundamental movements involved. The student should refer to the relevant volume in this encyclopedia for more detailed information on each motion. This book is also strongly recommended as a review for all levels advanced beyond this stage.

The illustrations for all 24 of the patterns contained in this encyclopedia assume that the student is standing on line AB and facing D.

LEGEND:

 — present foot position with the exception of "Previous Posture"

 — Previous foot position

 — heel slightly off the ground

 — direction of foot travel

"Previous Posture"	— posture of immediate preceding movement
"Other View"	— view of posture from the opposite side
"Front View"	— the performer's front
"Top View"	— reader's view from the top
"to A,B,C,...etc."	— direction of attack or block to A,B,C,...etc.
"toward A,B,C,...etc."	— direction of stance toward A,B,C,...etc.
"Front foot"	— refers to the foot which is advanced to the front.
"Rear foot"	— refers to the foot which is placed at the rear.
"Left chest"	— refers to the left half of the chest.
"Right chest"	— refers to the right half of the chest.

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View





ADDITIONAL TECHNIQUES FOR PATTERN EUI-AM

Walking Stance Knife-Hand Low Inward Block
(Gunnun So Sonkal Najunde Anuro Makgi)



Front View



Side View

The body becomes full facing the opponent.

Walking Stance Outer Forearm Reverse High Side Block
(Gunnun So Bakat Palmok Nopunde Bandae Yop Makgi)

Front View



Side View



* 1. The body becomes half facing the opponent.
2. The fist reaches the eye level of the defender.

Walking Stance X-Fist Downward Block
(Gunnun So Kyocha Joomuk Naeryo Makgi)

Front View





Side View

Top View



* 1. The crossed point reaches the same level as the solar plexus of the defender.
2. The crossed point must stay at the center of the defender's body.

Walking Stance Knife-Hand Reverse Rising Block
(Gunnun So Sonkal Bandae Chookyo Makgi)



Front View

Side View



Top View



* 1. The body becomes full facing the opponent.
2. The knife-hand must stay at the center of the defender's forehead.

X-Stance Back Fist High Side Strike
(Kyocha So Dung Joomuk Nopunde Yop Taerigi)



Front View



Side View

* 1. The back fist reaches the attacker's eye level.
2. The back fist becomes full facing the opponent.

High Reverse Turning Kick *(Nopunde Bandae Dollyo Chagi)*



Front View



Back View

* 1. The back heel is the attacking tool.
2. The knee must not be bent throughout the action.

Walking Stance High Crescent Punch
(Gunnun So Nopunde Bandal Jirugi)



Front View

Side View



Parallel Stance Middle Turning Punch
(Narani So Kaunde Dollyo Jirugi)

Side View



Front View



* 1. The fist must stay at the center of the attacker's body.
2. The fist reaches the same level as the solar plexus of the attacker.

Walking Stance Knife-Hand Middle Wedging Block
(Gunnun So Sonkal Kaunde Hecho Makgi)

Front View





Side View

Walking Stance Reverse Knife-Hand Circular Block
(Gunnun So Sonkaldung Dollimyo Makgi)



Front View

Side View



The body becomes half facing the opponent.

Rear Foot Stance Twin Palm Downward Block
(Dwitbal So Sang Sonbadak Naeryo Makgi)



Front View

Side View



The palms reach the same level as the solar plexus of the defender.

L-Stance Knife-Hand Low Outward Block
(Niunja So Sonkal Najunde Bakuro Makgi)

Front View



The blocking tool reaches the same level as the scrotum of the defender.

Side View



L-Stance Reverse Knife-Hand Low Inward Block
(Niunja So Sonkaldung Najunde Anuro Makgi)

Front View





Side View

Rear Foot Stance Forearm Middle Guarding Bolck
(Dwitbal So Palmok Kaunde Daebi Makgi)

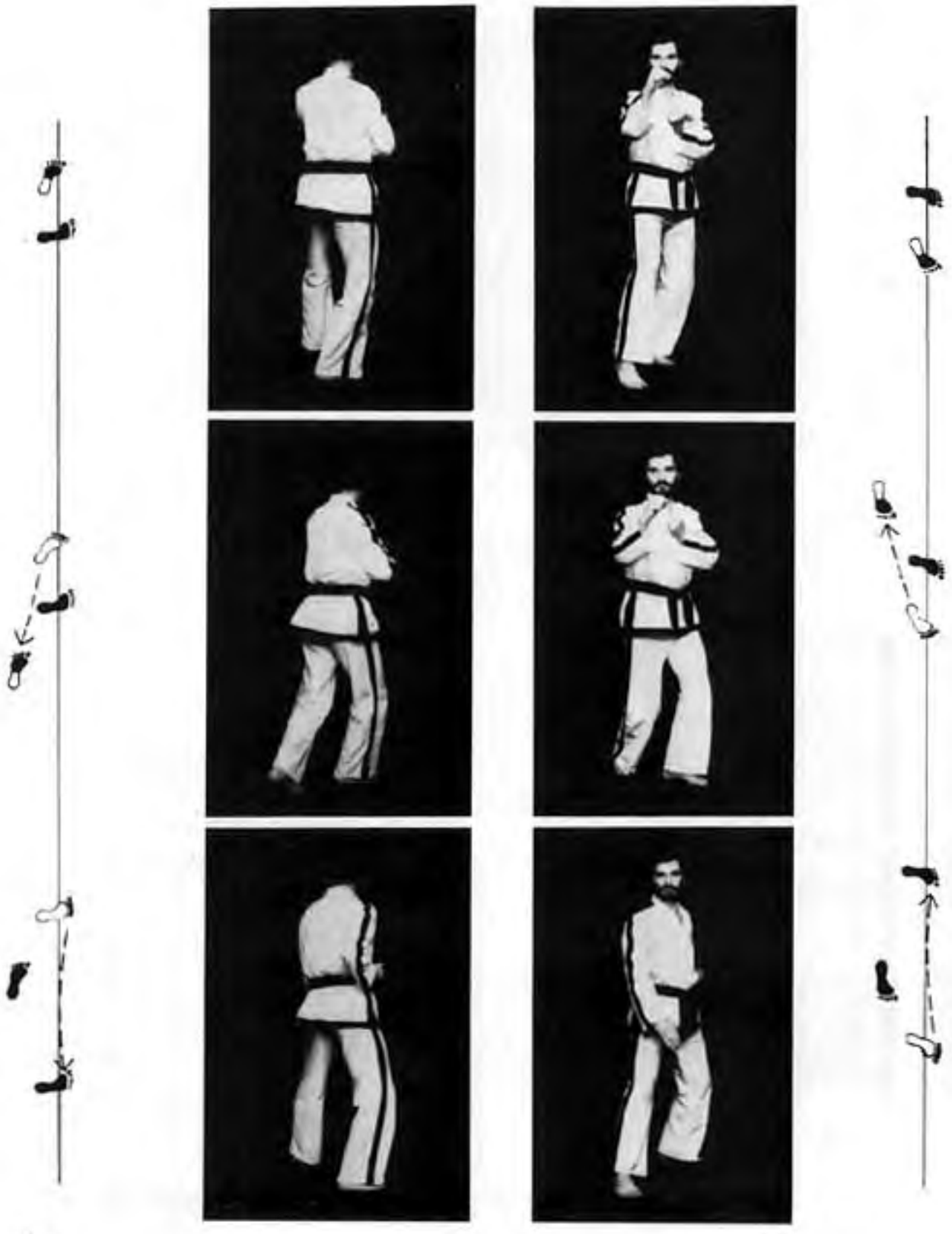


Front View

Side View



Backward Double Stepping *(Ibo Omgyo Didimyo Duruogi)*







PATTERN EUI-AM

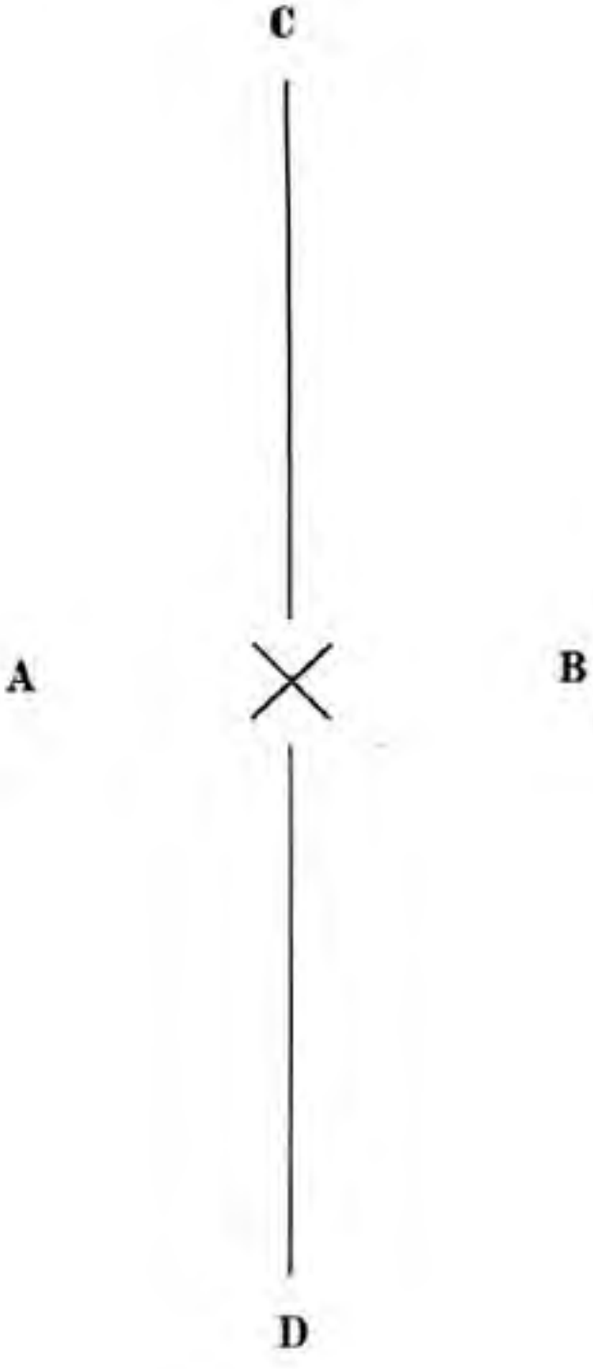
This pattern is practised by the 2nd degree and above.

DIAGRAM: |

MOVEMENTS: 45

READY POSTURE: SEE PICTURE

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*





Close stance toward D.

1. **Move the right foot to C, forming a left walking stance toward D while executing a low inward block to D with the right knife-hand.**





Left walking stance toward D with a right knife-hand low block.



Ready Posture





Keep both palms faced downward.



Application



Side View





The body becomes full facing the opponent.

2. **Move the left foot to C, forming a right walking stance toward D while executing a high side block to D with the left outer forearm.**





Right walking stance toward D with a left outer forearm high side block.

Previous Posture





Keep back forearms crossed in front of the right chest.





Application



The body becomes half facing the opponent.





3. Execute a middle punch to D with the right fist while maintaining a right walking stance toward D.



Right walking stance middle punch with the right fist toward D.



Previous Posture





Keep the left heel slightly off the ground.



Application



Side View





4. **Execute a low twisting kick to D with the left foot, keeping the position of the hands as they were in 3.**







Low twisting kick to D with the left foot.

Previous Posture













Application



Side View

5. Lower the left foot to D, forming a left walking stance toward D while executing a downward block with an X-fist.



Left walking stance toward D with an X-fist downward block.



Previous posture



Keep both palms faced downward.



Application



Side View

6. **Execute a rising block with the right knife-hand, maintaining a left walking stance toward D.**
   Perform 5 and 6 in a continuous motion.



Left walking stance toward D with a right knife-hand rising block.



Previous Posture

Keep the right heel slightly off the ground.





Side View



Application



Side View

7. **Jump to D, forming a right X-stance toward B while executing a high strike to D with the right back fist, bringing the left finger belly to the right side fist.**





Right X-stance toward B with a right back fist high side strike to D.

Previous Posture













Application



Side View

8. **Move the left foot to C, forming a right L-stance toward C while executing a middle punch to C with the left fist.**





Ritht L-stance middle punch with the left middle knuckle fist toward C.

Previous Posture













Application



Side View

9. Execute a middle reverse turning kick to AC with the right foot.







Middle reverse turning kick to AC with the right foot.

Application



Previous Posture





Other View





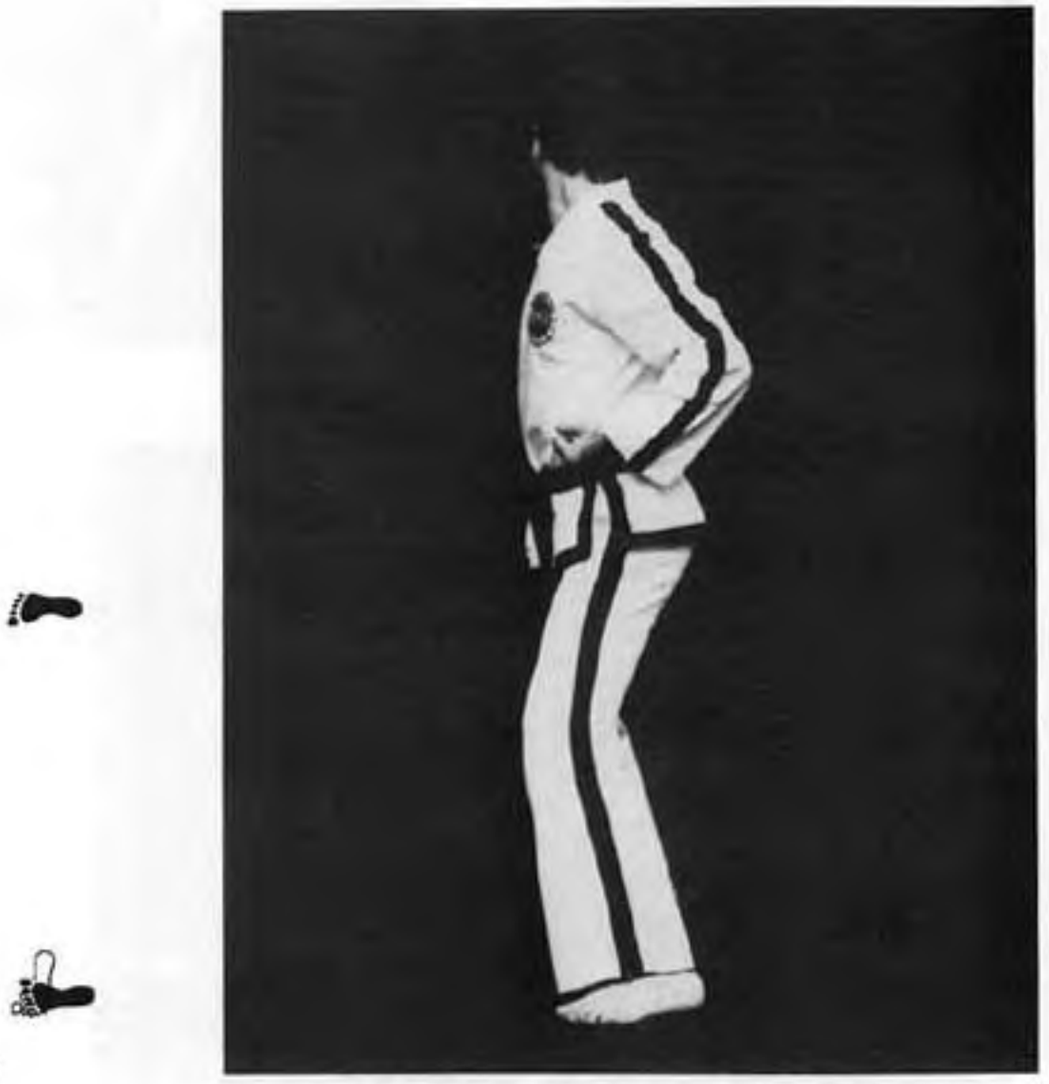








10. Lower the right foot to C in a stamping motion to form a sitting stance toward A while executing a middle side strike to C with the right knife-hand.



Sitting stance toward A with a right knife-hand middle side strike to C.

Application



Side View

Previous Posture





Top View







11. **Execute a middle side piercing kick to C with the left foot while turning clockwise, pulling both hands in the opposite direction.**







Middle side piercing kick to C with the left foot.

Application



Top View

Previous posture





Side View







12. Lower the left foot to C, forming a left walking stance toward C while executing a high crescent punch with the right fist.







Walking stance toward C with a right fist high crescent punch.

Previous Posture





Application

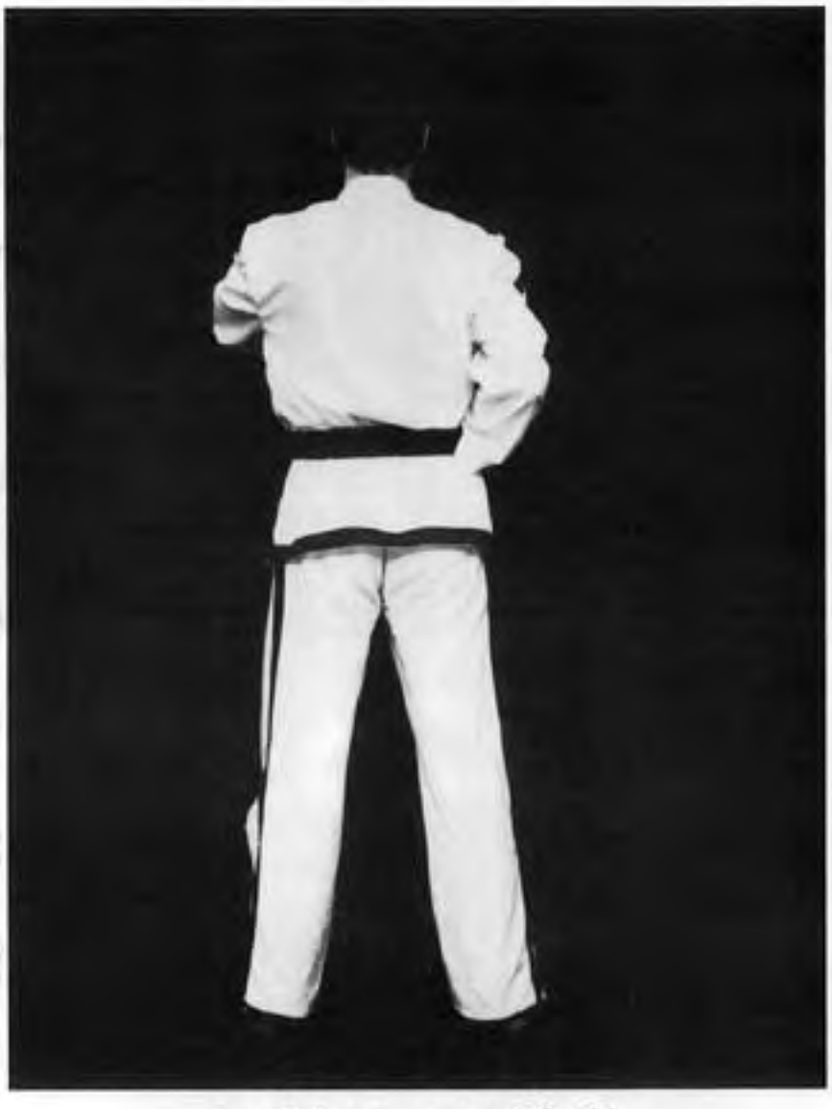


Other View





13. **Execute a middle turning punch with the left fist while forming a parallel stance toward C, pulling the right foot.**
Perform in a slow motion.





Parallel stance toward C with a left fist turning punch.

Application



Previous Posture



Other View

Side View









14. **Move the left foot to D, forming a right walking stance toward C while executing a low inward block with the left knife-hand.**





Right walking stance toward C with a left knife-hand low inward block.

Previous Posture



Application



Side View



Keep both palms faced downward.





Other View

The body becomes full facing the opponent.

15. **Move the right foot to D, forming a left walking stance toward C at the same time executing a high side block to C with the right outer forearm.**





Left walking stance right outer forearm high side block toward C.



Previous Posture

Keep the back forearms crossed in front of the left chest.









The body becomes half facing the opponent.

Other View

16. **Execute a middle punch to C with the left fist while maintaining a left walking stance toward C.**



Left walking stance middle punch with the left fist toward C.



Previous Posture

Keep the right heel slightly off the ground.





Side View

Other View





17. Execute a low twisting kick to C with the right foot, keeping the position of the hands as they were in 16.







Low twisting kick to C with the right foot.



Previous Posture

Application



Side View



Other View





18. Lower the right foot to C, forming a right walking stance toward C while executing a downward block with an X-fist.



Right walking stance toward C
with an X-fist downward block.

Application



Previous Posture



Side View

Keep both palms faced downward.









Other View

19. **Execute a rising block with the left knife-hand while maintaining a right walking stance toward C. Perform 18 and 19 in a continuous motion.**



Right walking stance toward C with a left knife-hand rising block.

Application



Top View

Previous Posture







Keep the left heel slightly off the ground.





Side View

20. Jump to C, forming a left X-stance toward B while executing a high strike to C with the left back fist and bringing the right finger belly to the left side fist.





Left X-stance toward B with a left back fist high side strike to C.

Application



Previous Posture



Top View

Side View









21. Move the right foot to D, forming a left L-stance toward D while executing a middle punch to D with the right fist.





Left L-stance middle punch with the right fist toward D.

Previous Posture







Application



Side View

22. **Execute a middle reverse turning kick to AD with the left foot.**







Middle reverse turning kick to AD with the left foot.

Application

Previous Posture





Side View









23. **Lower the left foot to D in a stamping motion to form a sitting stance toward A, at the same time executing a middle side strike to D with a left knife-hand.**







Sitting stance toward A with a left knife-hand middle side strike to D.

Previous Posture







Application



Front View

24. **Execute a middle side piercing kick to D with the right foot while turning counter-clockwise, pulling both hands in the opposite direction.**







Middle side piercing kick to D with the right foot.

Previous Posture







Application



Side View

Side View



25. **Lower the right foot to D, forming a right walking stance toward D while executing a high crescent punch with the left fist.**







Right walking stance toward D with a left fist high crescent punch.

Previous Posture







Application



Top View

26. **Execute a middle turning punch with the right fist while forming a parallel stance toward D, pulling the left foot.**
Perform in a slow motion.





Parallel stance toward D with a right fist middle turning punch.

Previous Posture







Application



Top View

Side View



27. **Move the right foot to D, forming a right walking stance toward D, at the same time executing a middle wedging block with a knife-hand.**





Right walking stance toward D with a knife-hand middle wedging block.



Previous Posture



Keep both back fists facing the opponent.



Application



Side View

28. **Execute a circular block to BD with the left reverse knife-hand while maintaining a right walking stance toward D.**



Right walking stance toward D with a left reverse knife-hand circular block to BD.

Previous Posture







Application



Side View

Side View



Keep the left heel slightly off the ground.

29. **Execute a downward block with the twin palm while forming a left rear foot stance toward D, pulling the right foot.**





Left rear foot stance toward D with a twin palm downward block.

Previous Posture



Application



Side View



Side View





30. **Execute a middle punch to D with the left fist while forming a left L-stance toward D, slipping the right foot.**





Left L-stance middle punch with the left fist toward D.

Previous Posture







Application



Top View

31. **Execute a low inward block to D with the right reverse knife-hand while shifting to C, maintaining a left L-stance toward D.**







Left L-stance low inward block with a right reverse knife-hand toward D.



Previous Posture



Keep both side fists faced downward while raising the body slightly.



Application



Side View

32. Move the left foot to D, forming a left walking stance toward D while executing a middle wedging block with a knife-hand.





Left walking stance toward D with a knife-hand middle wedging block.

Previous Posture







Top View



Application

Side View



33. **Execute a circular block to AD with the right reverse knife-hand while maintaining a left walking stance toward D.**



Left walking stance toward D with a right reverse knife-hand circular block to AD.



Previous Posture



Keep the right heel slightly off the ground.



Side View



Application



Top View

34. **Execute a downward block with a twin palm while forming a right rear foot stance toward D, pulling the left foot.**





Right rear foot stance toward D with a twin palm downward block.

Previous Posture







Application



Side View

Top View



35. **Execute a middle punch to D with the right fist while forming a right L-stance toward D, slipping the left foot.**





Right L-stance middle punch with the right fist toward D.

Previous Posture







Application



Top View

Back View



36. Execute a low inward block to D with the left reverse knife-hand while shifting to C, maintaining a right L-stance toward D.







Right L-stance low inward block with the left reverse knife-hand toward D.



Previous Posture



Keep both palms faced downward while raising the body slightly.



Application



Top View

37. Execute a high reverse turning kick to BD with the right foot.







High reverse turning kick to BD with the right foot.



Previous Posture



Application

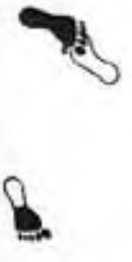




Top View

38. **Lower the right foot to D, forming a left rear foot stance toward D while executing a middle guarding block to D with the forearm.**





Left rear foot stance forearm middle guarding block toward D.

Previous Posture





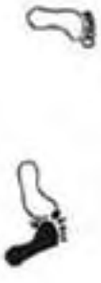


Application



Side View

39. Execute a high reverse turning kick to AD with the left foot.





Reverse turning kick to AD with the left foot.

Previous Posture





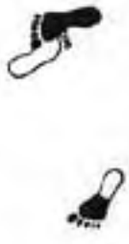


Application



Side View

40. Lower the left foot to D, forming a right rear foot stance toward D while executing a middle guarding block to D with the forearm.





Right rear foot stance forearm middle guarding block toward D.

Previous Posture







Application



Side View

41. **Move the left foot to the side rear of the right foot, and then the right foot to C, forming a right L-stance toward D while executing a low block to D with the left knife-hand.**





Right L-stance low block with the left knife-hand toward D.



Previous Posture











Application



Side View

42. Execute a middle punch to D with the right fist while forming a left walking stance toward D, slipping the right foot.







Left walking stance middle punch with the right fist toward D.

Application

Previous Posture





Side View









Side View

43. **Move the left foot to C, forming a left L-stance toward D while executing a low block to D with the right knife-hand.**





Left L-stance low block with the right knife-hand toward D.



Previous Posture



Application



Side View



44. **Execute a middle punch to D with the left fist while forming a right walking stance toward D, slipping the left foot.**





Right walking stance middle punch with the left fist toward D.

Previous Posture





Side View







45. **Execute a high punch to D with the right fist while maintaining a right walking stance toward D.**



Right walking stance high punch
with the left fist toward D.



Previous Posture



Keep the left heel slightly off the ground.



Side View





END: Bring the right foot back to a ready posture.





Close stance toward D.

Previous Posture







Side View



Back View





ADDITIONAL TECHNIQUES FOR PATTERN CHOONG-JANG

Sitting Stance Inner Forearm High Side Front Block
(Annun So Anpalmok Nopunde Yopap Makgi)



Front View



Side View

Walking Stance Back Fist Front Strike *(Gunnun So Dung Joomuk Ap Taerigi)*



Front View



Side View

Walking Stance Double Finger Thrust
(Gunnun So Doo Songarak Tulgi)



Front View



Side View

L-Stance Palm Scooping Block *(Niunja So Sonbadak Duro Makgi)*

Side View



The palm reaches the same level as the solar plexus of the defender.

Front View



Backward Step-Slide-Turning
(Dwiro Omgyo Didigo Mikulmyo Dolgi)

Right walking stance toward C.



Right walking stance toward D.



Knee Low Front Snap Kick *(Moorup Apcha Busigi)*

Front View



Side View



The knee reaches the same level as the lower abdomen of the attacker.

Rear Foot Stance Twin Palm Pressing Block
(Dwitbal So Sang Sonbadak Noollo Makgi)

Front View



The blocking tool reaches the same level as groin area of the defender.

Side View



Walking Stance Outer Forearm Obverse High Front Block
(Gunnun So Bakat Palmok Nopunde Baro Apmakgi)

Side View





Front View

The forearm stays at the center of the defender's body.

L-Stance Flat Fingertip High Reverse Thrust
(Niunja So Opun Sonkut Nopunde Bandae Tulgi)

Front View



Side View



The fingertip reaches slightly above the eye level of the attacker.

L-Stance Back Hand Downward Strike
(Niunja So Sondung Naeryo Taerigi)

Side View



The back hand reaches the target in a circular motion.

Front View



Walking Stance Back Fist Side Front Strike
(Gunnun So Dung Joomuk Yopap Taerigi)

Front View



Side View



L-Stance Reverse Knife-Hand Low Guarding Block
(Niunja So Sonkaldung Najunde Daebi Makgi)

Side View



Front View



Walking Stance 9-Shape Block *(Gunnun So Gutja Makgi)*

Front View





Side View

Walking Stance Twin Knife-Hand Horizontal Strike
(Gunnun So Sang Sonkal Soopyong Taerigi)



Front View



Side View

Walking Stance Arc-Hand High Reverse Strike
(Gunnun So Bandal Son Nopunde Bandae Taerigi)

Front View



Side View



The arc-hand reaches the same level as the philtrum of the attacker.

Close Stance Twin Fore-Knuckle Fist Crescent Strike
(Moa So Sang Inji Joomuk Bandal Jirugi)

Side View





Front View

Walking Stance Open Fist High Reverse Punch
(Gunnun So Pyonjoomuk Nopunde Bandae Jirugi)

Side View



The open fist reaches the same level as the philtrum of the attacker.



Front View





PATTERN CHOONG-JANG

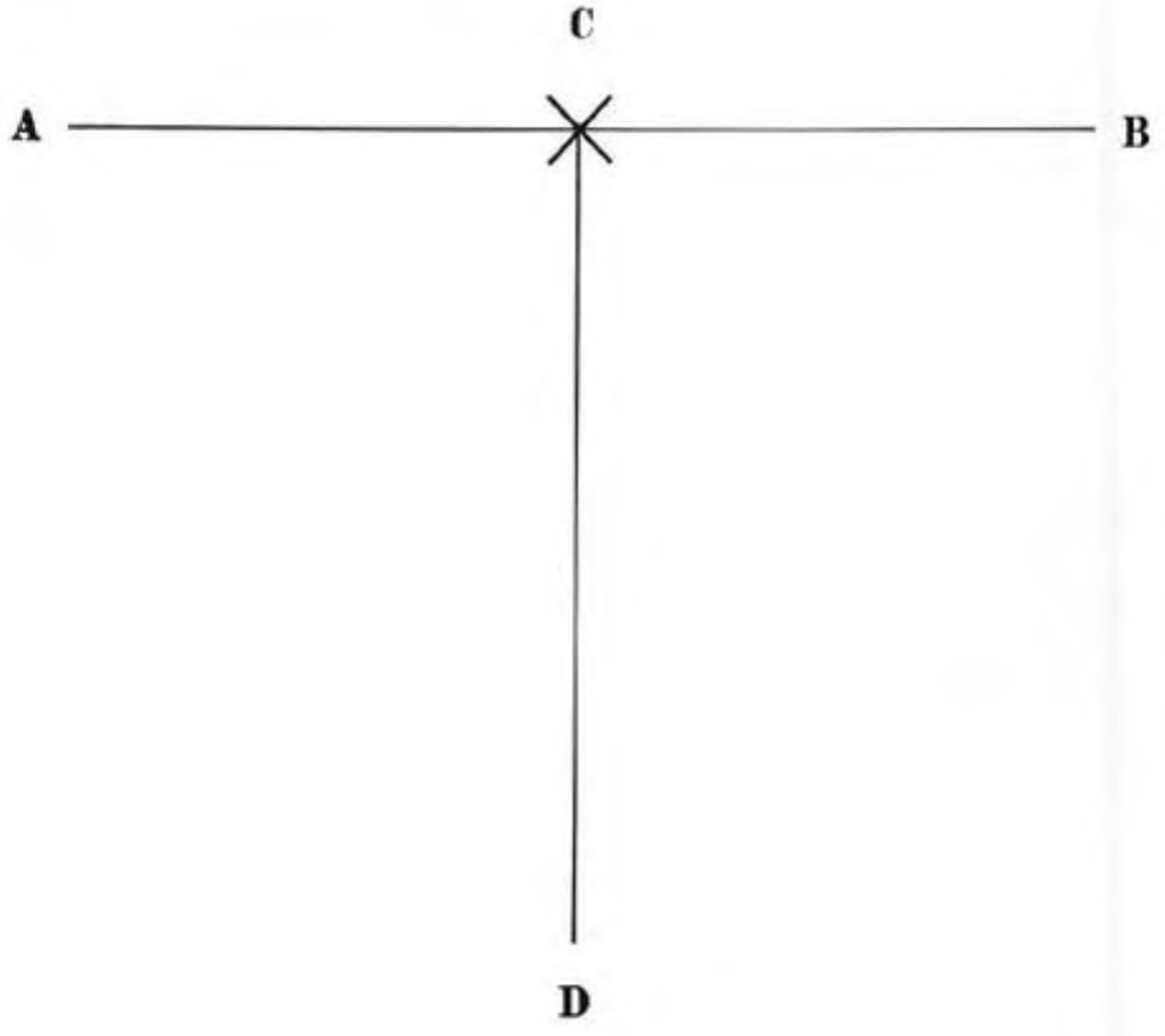
This pattern is practised by the 2nd degree and above.

DIAGRAM: T

MOVEMENTS: 52

READY POSTURE: CLOSE READY STANCE A.

DIAGRAM *(Yon Moo Son)*



Ready Posture

Close ready stance A toward D





1. **Move the right foot to A to form a sitting stance toward D while executing a high side front block with the right inner forearm and a low block with the left outer forearm.**





Sitting stance foward D with a right inner forearm high side front block.

Side View



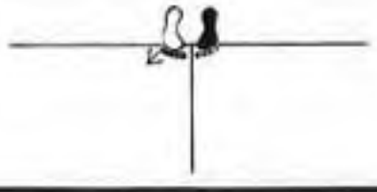
Previous Posture



Keep the back forearm crossed in front of the solar plexus.









Application



Side View

2. **Execute a high side front block with the left inner forearm and a low block with the right outer forearm while maintaining a sitting stance toward D.**



Sitting stance toward D with a left inner forearm high side front block.



Previous Posture



Raise the body slightly.











Application

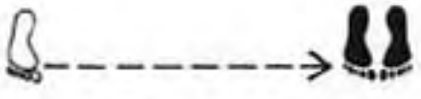


Side View

3. **Bring the right foot to the left foot forming a close stance toward D while executing an angle punch with the left fist.**
Perform in a slow motion.



Close stance toward D with a left fist angle punch.



Top View

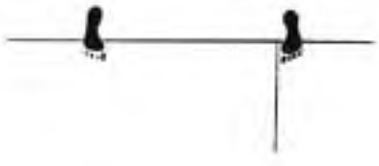


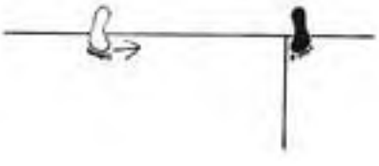
Previous Posture













Application



Side View

4. **Move the left foot to D to form a left walking stance toward D while executing a high thrust to D with the right double finger.**





Left walking stance high thrust with the right double finger toward D.

Previous Posture





Application



Side View





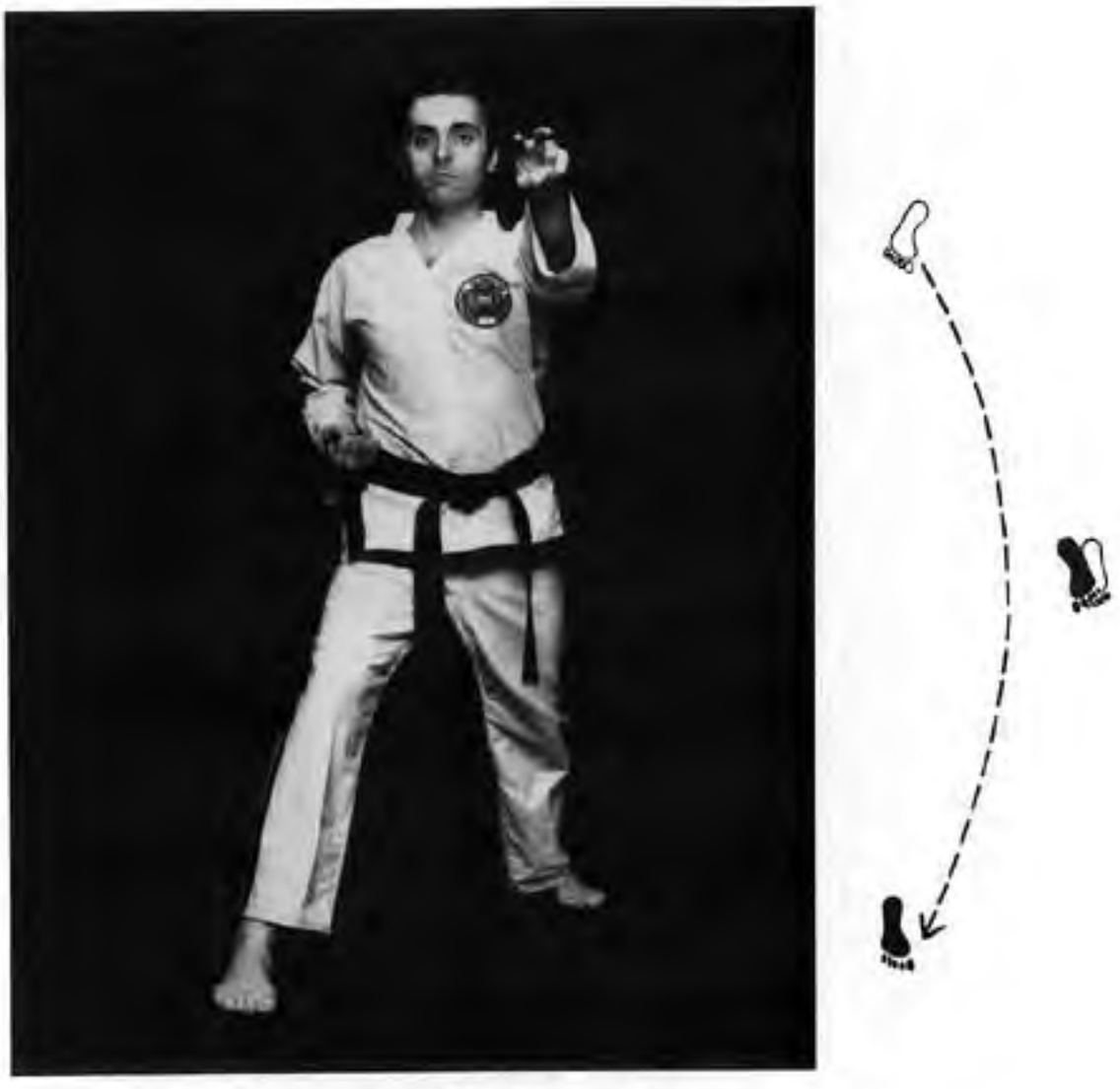
Side View







5. **Move the right foot to D, forming a right walking stance toward D, at the same time executing a high thrust to D with the left double finger.**



Right walking stance high thrust with the left double finger toward D.

Previous Posture













6. **Execute a front strike to D with the right back fist while maintaining a right walking stance toward D.**



Right walking stance front strike with the right back fist toward D.

Application



Previous Posture





Side View







7. **Move the left foot to D, forming a left walking stance toward D while executing a rising block with the left forearm.**





Left walking stance toward D with a left forearm rising block.

Previous Posture













Application



Side View

8. **Move the right foot to D to form a right walking stance toward D, at the same time executing a middle punch to D with the right fist.**





Right walking stance middle punch with the right fist toward D.



Previous Posture





Application



Side View

9. Move the right foot to C, turning counter-clockwise and then slide to C to form a right L-stance toward D while executing a middle guarding block to D with the forearm.





Right L-stance forearm middle guarding block toward D.

Previous Posture

Application



















Side View

10. Execute a low front snap kick to D with the right foot, keeping the position of the hands as they were in 9.





Low front snap kick to D with the right foot.

Previous Posture







Application



Side View

11. Lower the right foot to D, forming a right low stance toward D while executing a high thrust to D with the right flat fingertip.



Right low stance high thrust with the right flat fingertip toward D.

Previous Posture



Application



Side View



Side View





12 Execute a high turning kick to D with the right foot, supporting the body with both hands and the left knee.



High turning kick to D with the right foot.

Previous Posture



Application



Side View









Side View

13. Lower the right foot to **D**, and then execute a high punch to **D** with the right fist while pressing the ground with the left palm.







High punch to D with the right fist while pressing the ground with the left palm.

Previous Posture







Application



Side View

Raise the left heel off the ground.



Side View

14. **Move the left foot to D, turning clockwise to form a left L-stance toward C while thrusting to D with the left side elbow.**





Left L-stance forward C with a left side elbow thrust to D.

Previous Posture



Application



Side View

15. **Move the left foot to C, turning clockwise to form a left L-stance toward D, at the same time executing a middle guarding block to D with the forearm.**





Left L-stance foream middle guarding block toward D.



Previous Posture



Side View





Application



Side View

16. **Move the right foot to C, forming a right L-stance toward D while executing a scooping block with the left palm.**





Right L-stance toward D with a left palm scooping block.

Previous Posture



Application



Side View



Side View





17. **Move the left foot to C, forming a left L-stance toward D while executing a middle outward strike to D with the right knife-hand.**





Left L-stance middle strike with the right knife-hand toward D.

Previous Posture





Keep the back forearms crossed in front of the left chest.



Application



Side View

Previous Posture









Keep the back forearms crossed in front of the left chest.





Application



Side View

18. Execute a pressing block with an X-fist while forming a left walking stance toward C, pivoting with the right foot.





Left walking stance toward C with an X-fist pressing block.

Application



Side View

Previous Posture





Other View













19. Execute a low front snap kick to C with the right knee while pulling both hands in the opposite direction as if grabbing the opponent's leg.



Low front snap kick to C with the right knee, pulling both hands.

Previous Posture



Other View





Application



Side View

20. Lower the right foot to C, forming a right L-stance toward D, while executing a middle guarding block to D with a knife-hand.







Right L-stance knife-hand middle guarding block toward D.

Application

Previous Posture





Top View





Side View



21. **Move the right foot to D in a sliding motion to form a right L-stance toward C, while thrusting to D with the right side elbow.**





Right L-stance toward C with a right side elbow thrust to D.

Previous Posture



Application



Side View



Keep both back fists faced upward.

Side View





22. Execute a middle guarding block to D with a knife-hand while forming a left L-stance toward D, pivoting with the left foot.





Left L-stance knife-hand middle guarding block toward D.

Previous Posture







Application



Side View

23. Execute a middle side piercing kick to D with the right foot while pulling both hands in the opposite direction.







Middle side piercing kick to D with the right foot, pulling both hands.

Previous Posture





Application



Side View





24. Lower the right foot to D, and then execute a pressing block with a twin palm while forming a right rear foot stance toward C, pivoting with the right foot.





Right rear foot stance toward C with a twin palm pressing block.

Application



Side View

Previous Posture



Other view









25. **Move the right foot to C to form a right walking stance toward C while executing a high front block to C with the right outer forearm, and then a high side strike to C with the right back fist, maintaining a right walking stance toward C.**





Right walking stance high front block with the right outer forearm toward C.



Right walking stance high side strike with the right back fist toward C.

Previous Posture















Other View



Other View

Side View



Application

Keep the left heel slightly.
off the ground.













Other View



Other View

26. Execute a high thrust to D with the left flat fingertip while forming a right L-stance toward D, pivoting with the right foot.





Right L-stance high thrust with the left flat fingertip toward D.

Previous Posture







Application



Side View

27. **Execute a low front snap kick to D with the right foot while bringing the right palm on the left back forearm.**







Low front snap kick to D with the right foot.

Application

Previous Posture





Side View









Side View



28. **Lower the right foot to D to form a left walking stance toward C, pivoting with the left foot while bringing both fists to the right hip.**
Perform in a slow motion.





Left walking stance toward C, placing the left side fist on the right under fist.

Previous Posture

Other View



29. **Execute a downward strike with the left back hand while forming a right L-stance toward C, pivoting with the right foot.**
Perform in a stamping motion.





Right L-stance toward C with a left back hand downward strike.

Application



Top View

Previous Posture











Side View

30. **Punch the left palm with the right fist while maintaining a right L-stance toward C.**







Right L-stance middle punch with the right fist toward C.

Application



Side View

Previous Posture



Raise the body slightly.





Other View





Other View

31. **Move the right foot to C in a stamping motion to form a left L-stance toward C while executing a downward strike with the right back hand.**









Left L-stance toward C with a right back hand downward strike.

Previous Posture



Other View









32. **Punch the right palm with the left fist while maintaining a left L-stance toward C.**



Left L-stance middle punch with the left fist toward C.

Application



Previous Posture





Raise the body slightly.







Side View

33. **Execute a middle outward strike to D with the left knife-hand while forming a right L-stance toward D, pivoting with the right foot.**
Perform in a stamping motion.





Right L-stance middle strike with the left knife-hand toward D.

Previous Posture



Application



Side View



Keep the back forearms crossed in front of the right chest, placing the striking one under the other.



Side View



34. **Execute a high side front strike to D with the right back fist striking the left palm with the right elbow while forming a left walking stance toward D, slipping the left foot.**







Left walking stance high side front strike with the right back fist toward D.

Previous Posture







Application



Top View

Side View



35. **Move the right foot to D, forming a left L-stance toward D while executing a middle outward strike to D with the right knife-hand.**
Perform in a stamping motion.





Left L-stance middle strike with the right knife-hand toward D.

Previous Posture





Keep the back forearms crossed in front of the left chest.





Application

36. **Execute a high side front strike to D with the left back fist striking the right palm with the left elbow while forming a right walking stance toward D, slipping the right foot.**







Right walking stance high side front strike with the left back fist toward D.

Previous Posture







Application



Side View

Top View



37. **Execute a low guarding block to C with a reverse knife-hand while forming a right L-stance toward C, pivoting with the right foot.**





Right L-stance reverse knife-hand low guarding block toward C.

Previous Posture



Application



Top View





Other View





38. **Execute a right 9-shape block while forming a left walking stance toward C, slipping the left foot.**







Left walking stance toward C with a right 9-shape block.

Previous Posture



Application



Side View





Other View





39. **Move the right foot to C, forming a left L-stance toward C while executing a low guarding block toward C with a reverse knife-hand.**





Left L-stance reverse knife-hand low guarding block toward C.

Application

Previous Posture





Top View









Side View

40. **Execute a left 9-shape block while forming a right walking stance toward C, slipping the right foot.**







Right walking stance toward C
with a left 9-shape block.

Application



Side View

Previous Posture











Side View

41. **Move the right foot to D, forming a left walking stance toward C while executing a horizontal strike with a twin knife-hand.**



Left walking stance toward C with a twin knife-hand horizontal strike.

Application



Other View

Previous Posture



Keep both back fists faced the opponent.





Side View





Side View

42. **Execute a high strike to C with the right arc-hand while maintaining a left walking stance toward C.**



Left walking stance high strike with the right arc-hand toward C.

Application



Previous Posture



Side View



Keep the right heel slightly off the ground.



Side View





43. Execute a middle front snap kick to C with the right foot, keeping the position of the hands as they were in 42.







Middle front snap kick to C with the right foot.

Application



Previous Posture



Side View





Other View





44. **Lower the right foot to C, forming a right walking stance toward C while executing a high strike to C with the left arc-hand.**







Right walking stance high strike with the left arc-hand toward C.

Previous Posture



Other View









45. **Execute a middle front snap kick to C with the left foot, keeping the position of the hands as they were in 44.**



Middle front snap kick to C with the left foot.

Application



Previous Posture



Side View



Side View







46. Lower the left foot to C, forming a left walking stance toward C while executing a middle punch to C with the right fist.







Left walking stance middle punch with the right fist toward C.

Application



Previous Posture



Top View









Other View

47. **Execute a middle punch to C with the left fist while maintaining a left walking stance toward C. Perform 46 and 47 in a fast motion.**



Left walking stance middle punch with left fist toward C.

Previous Posture







Keep the right heel slightly off the ground.





Side View

48. **Bring the right foot to the left foot to form a close stance toward C while executing a high crescent punch with a twin fore-knuckle fist.**





Close stance toward C with a twin fore-knuckle fist high crescent punch.

Application



Previous Posture



Top View





Other View





Other View

49. **Move the left foot to B, turning counter-clockwise to form a left walking stance toward B while executing a low block to B with the left knife-hand.**



Left walking stance low block with the right knife-hand toward B.



Application



Previous Posture







Other View



50. **Execute a high punch to B with the right open fist while maintaining a left walking stance toward B.**



Left walking stance high punch with the right open fist toward B.

Previous Posture

Keep the right heel slightly off the ground.















Application

51. **Move the left foot on line AB, forming a right walking stance toward A while executing a low block to A with the right knife-hand.**



Right walking stance low block with the right knife-hand toward A.



Previous Posture



Keep the left heel slightly off the ground.













Application

52. **Execute a high punch to A with the left open fist while maintaining a right walking stance toward A.**







Right walking stance high punch with the right open fist toward A.

Keep the left heel slightly
off the ground.

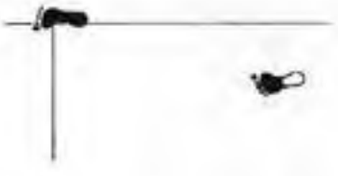
Previous Posture















Application

END: Bring the left foot back to a ready posture.



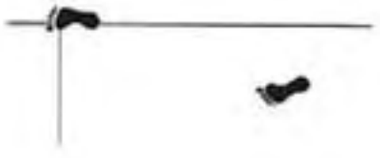


Close ready stance A toward D

Previous Posture











Side View



ADDITIONAL TECHNIQUES FOR PATTERN JUCHE

Sitting Stance Inner Forearm Parallel Block
(Annun So Anpalmok Narani Makgi)



Front View

The back fist faces front.



Side View

One-Leg Stance Outer Forearm Parallel Block
(Waebal So Bakat Palmok Narani Makgi)



Side View



Front View

X-Stance Back Fist Downward Strike
(Kyocha So Dung Joomuk Naeryo Taerigi)



Side View



Front View

Hooking Kick *(Golcho Chagi)*



Front View



Side View

Sitting Stance Flat Fingertip Outward Cross Cut
(Annun So Opun Sonkut Bakuro Gutgi)



Front View



Side View

X-Stance Reverse Knife-Hand Low Front Block
(Kyocha So Sonkal Dung Najunde Ap Makgi)



Front View



Side View

Walking Stance High Elbow Strike
(Gunnun So Nopun Palkup Taerigi)



Front View



Side View

Knife-Hand Mid-Air Strike *(Sonkal Twio Dolmyo Taerigi)*







Close Stance with a Heaven Hand *(Moa So Hanulson)*

Front View





Side View

Pick-Shape Kick *(Gokgaeng-i Chagi)*

Side View





The back heel reaches the same level as shoulder of the attacker.

Front View



Walking Stance Arc-Hand Crescent Strike
(Gunnun So Bandalson Bandal Taerigi)



Front View

Side View



Rear Foot Stance Straight Elbow Downward Thrust
(Dwitbal So Sun Palkup Naeryo Tulgi)



Side View

Front View



*1. The elbow reaches the same level as the solar plexus of the attacker.
2. The back fist faces forward.

Walking Stance Twin Knife-Hand Inward Strike
(Gunnun So Sang Sonkal Anuro Taerigi)



Front View



Side View

Walking Stance Downward Punch *(Gunnun So Naeryo Jirugi)*

Front View



Side View

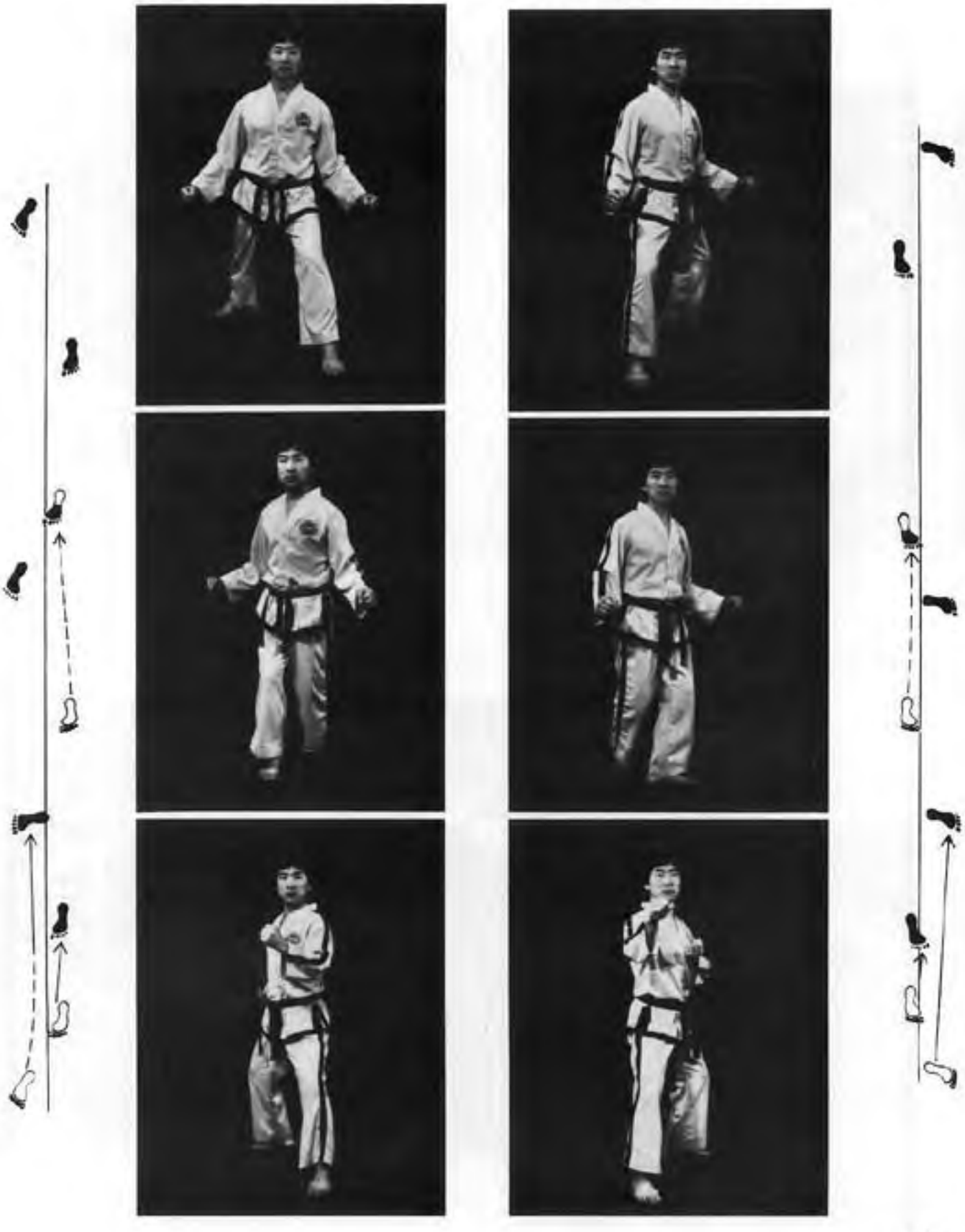


The back fist faces front.

Backward Double Step-Sliding
(Dwiro Ibo Omgyo Didimyo Mikulgi)

Left walking stance toward D.

Left L-stance toward D.



L-Stance Outer Forearm Downward Block
(Niunja So Bakat Palmok Naeryo Makgi)



Front View

Side View



The outer forearm reaches the same level as the solar plexus of the defender.

Dodging Reverse Turning Kick *(Piha myo Bandae Dollyo Chagi)*





Flying Two Direction Kick *(Twimyo Sangbang Chagi)*



Side View

Diagonal Stance Twin Palm Rising Block
(Sasun So Sang Sonbadak Chookyo Makgi)



Front View

Side View



Rear Foot Stance Side Elbow Thrust
(Dwitbal So Yop Palkup Tulgi)



Side View



Back View

Bending Ready Stance B *(Guburyo Junbi Sogi B)*

Side View



Front View



L-Stance Back Fist Horizontal Strike
(Niunja So Dung Joomuk Soopyong Taerigi)



Front View



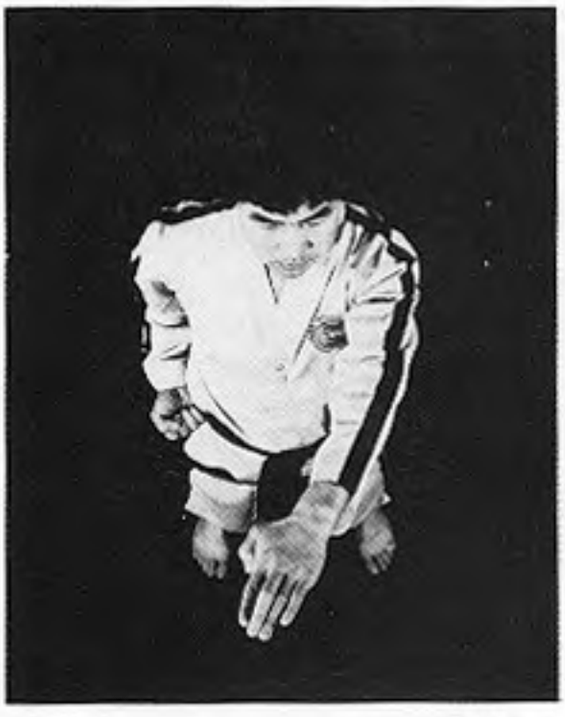
Side View

Parallel Stance Flat Fingertip Inward Cross-Cut
(Narani So Opun Sonkut Anuro Gutgi)



Front View

Top View



Flying Consecutive Punch *(Twimyo Yonsok Jirugi)*



Front Punch



Upset Punch

Walking Stance Knife-Hand Front Downward Strike *(Gunnun So Sonkal Ap Naeryo Taerigi)*

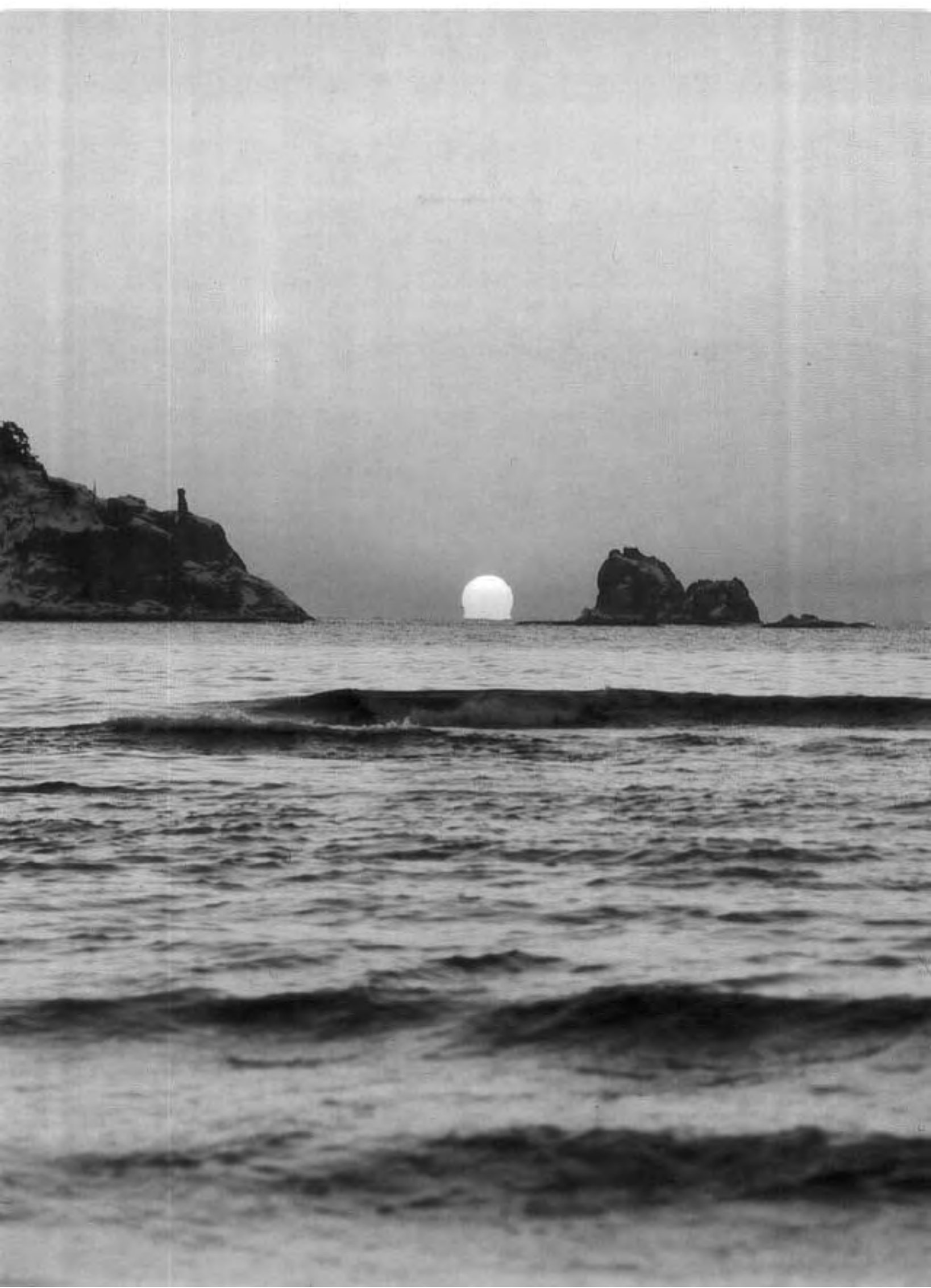


Front View



Side View





PATTERN JUCHE

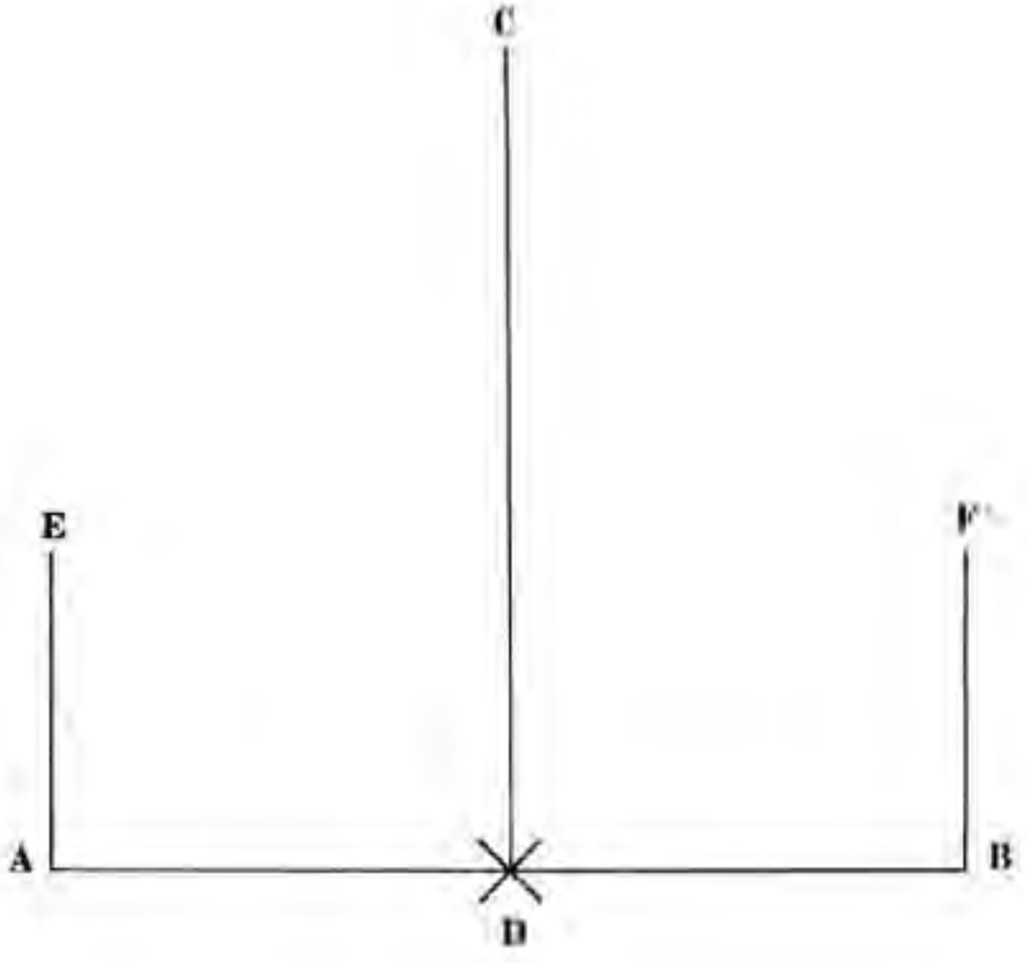
This pattern is practised by the 2nd degree and above.

DIAGRAM: 

MOVEMENTS: 45

READY POSTURE: PARALLEL STANCE WITH FOREFISTS TO THE HIPS

DIAGRAM *(Yon Moo Son)*



Ready Posture

Parallel stance with a heaven hand toward D.





1. **Move the left foot to B, forming a sitting stance toward D while executing a parallel block with the inner forearm.**





Sitting stance toward D with inner forearm parallel block.

Side View



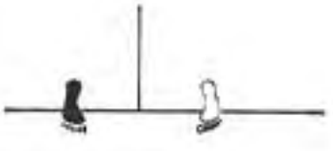
Previous Posture













Application



Top View

2. **Execute a middle hooking block to D with the right palm while standing up toward D.**



Right palm middle hooking block while standing up toward D.

Previous Posture

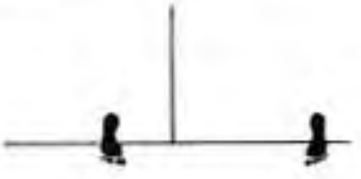


Raise the body slightly.











Application



Side View

3. **Execute a middle punch to D with the left fist while forming a sitting stance toward D.**
Perform 2 and 3 in a continuous motion.







Sitting stance middle punch with the left fist toward D.

Previous Posture

Raise the body slightly





Application

Side View



4. **Pull the right reverse footsword to the left knee joint forming a left one-leg stance toward D while executing a parallel block with the outer forearm.**







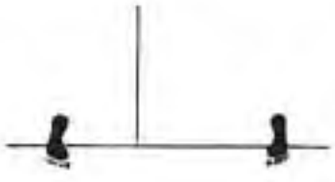
Left one-leg stance toward D with outer forearm parallel block.

Previous Posture

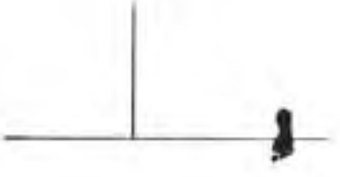












Application



5. **Execute a middle side piercing kick to A, and then a high reverse hooking kick to B consecutively with the right foot, keeping the position of the hands as they were in 4.**
Perform in a slow motion.







Middle side piercing kick to A with the right foot.

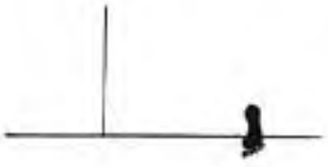


High reverse turning kick to B with the right foot.



Previous Posture

Side View

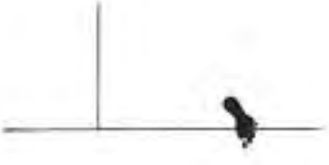
















Application





6. **Lower the right foot to B in a jumping motion to form a right X-stance toward F while executing a downward strike to B with the right back fist.**



Right X-stance toward F with a right back fist downward strike to B.





Other View





Previous Posture









Application



7. **Execute a middle hooking kick, and then a high side piercing kick to F consecutively with the left foot.**











Middle hooking kick to F with the left foot.

High side piercing kick to F with the left foot.

Previous Posture



Top View





Application













Side View

8. **Lower the left foot to F in a stamping motion to form a sitting stance toward B while executing a high outward cross-cut to F with the left flat fingertip.**



Sitting stance toward B with a left flat fingertip high outward cross-cut to F.

Application



Previous Posture





Top View













Side View

9. **Execute a right high elbow strike to BF, pressing the right side fist with the left palm while forming a left walking stance toward BF.**







Left walking stance high elbow strike toward BF.

Application



Side View

Previous Posture





Keep both heels slightly off the ground.





Side View





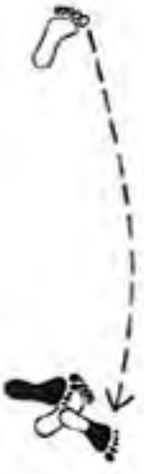


Side View



10. **Cross the left foot over the right foot to form a right X-stance toward B while executing a low front block to B with the left reverse knife-hand, bringing the right finger belly on the left back forearm.**





Right X-stance low front block with the left reverse knife-hand toward B.

Application

Previous Posture





Top View

Front View









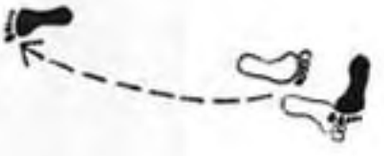






11. **Move the right foot to A forming a left L-stance toward A while executing a middle guarding block to A with a knife-hand.**



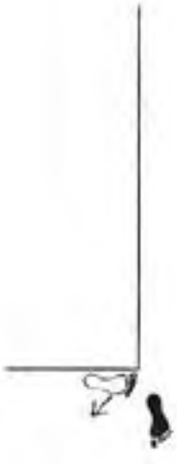


Left L-stance knife-hand middle guarding block toward A.

Previous Posture











Application





12. **Execute a mid-air strike to A with a left knife-hand while spinning counter-clockwise, and then land to A forming a right L-stance toward A with the left arm extended.**







Mid-air strike to A with the left knife-hand.







Right L-stance toward A with the left arm extended to A.

Previous Posture













Application





Other View

13. **Move the right foot to A to form a sitting stance toward D while executing a parallel block with the inner forearm.**



Sitting stance toward D with the inner forearm parallel block.



Top View



Previous posture













14. **Execute a middle hooking block to D with the left palm while standing up toward D.**



Left palm middle hooking block while standing up toward D.

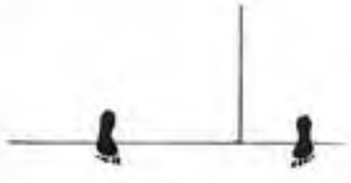
Previous Posture





Keep both legs straight









Application



Side View

15. **Execute a middle punch to D with the right fist while forming a sitting stance toward D.**
Perform 14 and 15 in a continuous motion.



Sitting stance middle punch with the right fist toward D.

Previous Posture



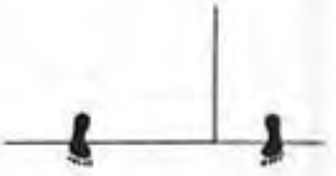
Raise the body slightly.











Application



Side View

16. Pull the left reverse footsword to the right knee joint to form a right one-leg stance toward **D** while executing a parallel block with the outer forearm.







Right one-leg stance toward **D** with the outer forearm parallel block.

Side View

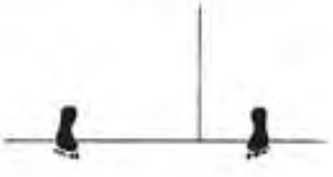


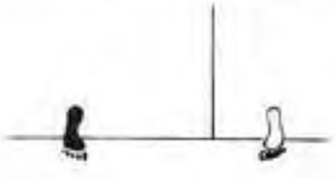
Previous Posture















Application

17. **Execute a middle side piercing kick to B, and then a high reverse hooking kick to A consecutively with the left foot, keeping the position of the hands as they were in 16.**
Perform in a slow motion.



Middle side piercing kick
to B with the left foot.



High reverse hooking kick
to A with the left foot.



Previous Posture

Top View

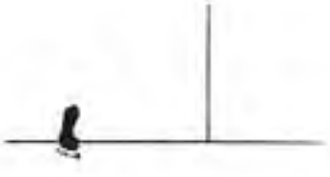




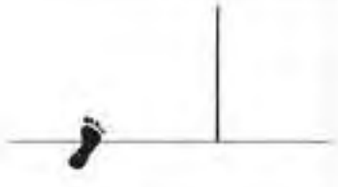












Application



18. **Lower the left foot to a in a jumping motion to form a left X-stance toward E while executing a downward strike with the left back fist.**



Left X-stance toward E with a left back fist downward strike.



Other view



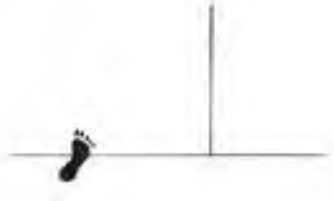


Previous Posture

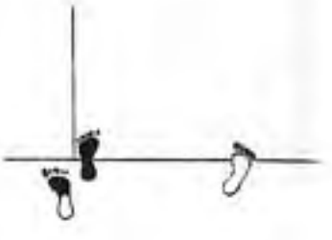












19. **Execute a middle hooking kick, and then a high side piercing kick to E consecutively with the right foot.**









Middle hooking kick to E with the right foot.

High side piercing kick to E with the right foot.

Previous Posture





Other View













20. **Lower the right foot to E in a stamping motion to form a sitting stance toward A, at the same time executing a high outward cross-cut to E with the right flat fingertip.**



Sitting stance toward A with a right flat fingertip high outward cross-cut to E.

Previous posture











Front View

21. **Execute a left high elbow strike to AE pressing the left side fist with the right palm while forming a right walking stance toward AE.**







Right walking stance high strike with the left elbow toward AE.

Application



Previous Posture



Top View

Keep both heels slightly off the ground.

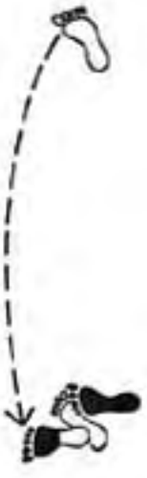




Side View

22. Cross the right foot over the left, forming a left X-stance toward A while executing a low front block to A with the right reverse knife-hand, bringing the left finger belly on the right back forearm.





Left X-stance low front block with the right reverse knife-hand toward A.

Previous Posture





Front View













23. Move the left foot to B to form a right L-stance toward B while executing a middle guarding block to B with a knife-hand.





Right L-stance knife-hand middle guarding block toward B.

Previous Posture





Application







Front View







24. **Execute a mid-air strike to B with the right knife-hand while spinning clockwise, and then land to B, forming a left L-stance toward B with the right arm extended.**



Mid-air strike to B with the right knife-hand.



Left L-stance toward B with the right arm extended to B.



Previous Posture





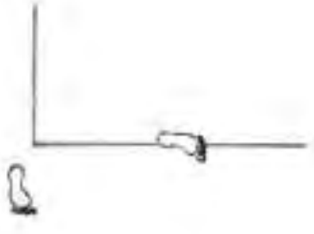
Front View















25. **Execute a pick-shape kick to B with the left foot, and then lower it to B, forming a right rear foot stance toward B while executing a middle guarding block with the forearm.**



Pick-shape kick to B with the left foot.



Right rear foot stance toward middle guarding block toward B.





Front View















Application



26. **Bring the right foot to the left foot, forming a close stance with a heaven hand toward D. Perform in a slow motion.**





Close stance with a heaven hand toward D.

Side View



Previous Posture













27. **Slide to C to form a left rear foot stance toward D while executing a downward thrust with the right straight elbow.**





Left rear foot stance toward D with a right straight elbow downward thrust.

Previous Posture













Application



Side View

28. **Execute a high crescent strike with the left arc-hand while forming a right walking stance toward D, slipping the right foot.**





Right walking stance toward D with a left arc-hand high crescent strike.

Previous Posture





Application



Side View





Top View







29. **Slide to C, forming a right rear foot stance toward D while executing a downward thrust with a left straight elbow.**





Right rear foot stance toward D with a left elbow downward strike.

Previous Posture





Application







Top View





30. **Execute a high crescent strike D with the right arc-hand while forming a left walking stance toward D, slipping the left foot.**





Left walking stance toward D with a right arc-hand high crescent strike.

Previous Posture





Application







Side View







31. **Move the left foot to C, forming a right walking stance toward D while executing a high inward strike to D with a twin knife-hands.**





Right walking stance high inward strike with a twin knife-hand toward D.

Previous Posture



Application



Side View



Top View





32. **Move the right foot to C, forming a left walking stance toward D while executing a downward punch with the right fist.**





Left walking stance toward D with a right fist downward punch.

Previous Posture



Application



Side View



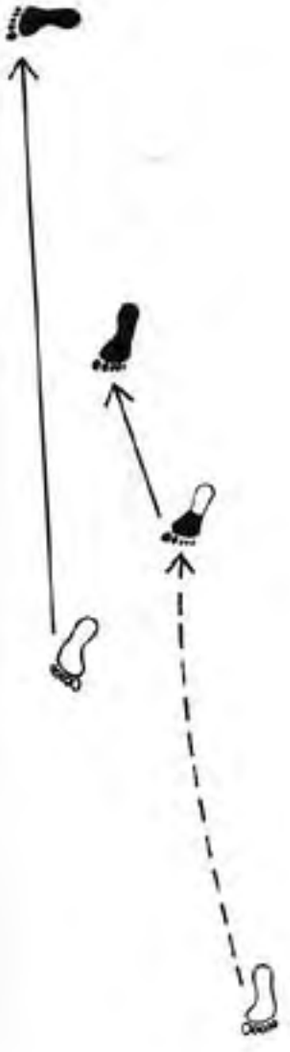
Back View





33. **Move the left foot to the side rear of the right foot, and then slide to C, forming a right L-stance toward D while executing a downward block with the left outer forearm.**





Right L-stance toward D with a left outer forearm downward block.

Previous Posture





Application



Side View





Keep the left heel slightly off the ground.

Side View







34. Execute a reverse turning kick to D with the right foot while flying away from D, and then land to C to form a left L-stance toward D, at the same time executing a middle guarding block to D with the forearm.



Dodging reverse turning kick to D with the right foot.



Left L-stance forearm guarding block toward D.

Previous Posture







Application





Side View

35. **Move the right foot to the side rear of the left foot, and then slide to C forming a left L-stance toward D while executing a downward block with the right outer forearm.**





Left L-stance toward D with a right outer forearm downward block.

Previous Posture







Keep the right heel slightly off the ground.



Application



Top View





36. **Execute a reverse turning kick to D with the left foot while flying away from D, and then land to C to form a right L-stance toward D, at the same time executing a middle guarding block to D with the forearm.**



Dodging reverse turning kick to D with the left foot.



Right L-stance forearm middle guarding block toward D.

Previous Posture



37. **Move the right foot to D and the left foot to D, then execute a flying two direction kick (twisting kick with the left, side kick with the right foot) while flying to D.**











Flying side-twisting two direction kick.

Application



Previous Posture













38. **Land to D to form a left diagonal stance toward D while executing a rising block with a twin palm.**



Left diagonal stance toward D
with a twin palm rising block.

Application



Previous Posture



Side View



Side View





39. **Slide to D, forming a right rear foot stance toward C while executing a side thrust to D with the right elbow.**





Rear foot stance toward C with
a right side elbow thrust to D.

Previous Posture





Application







Side View

Other View







40. **Turn the face to D while forming a right bending ready stance toward C, and then execute a middle back piercing kick to D with the left foot. Perform in a slow motion.**





Middle back piercing kick to D with the left foot.

Previous Posture



Application



Side View









Side View

41. **Lower the left foot to D in a stamping motion, forming a right L-stance toward D at the same time executing a horizontal strike to D with the left back fist.**







Right L-stance horizontal strike with the left back fist toward D.

Previous Posture



Application



Side View



Keep the side fist faced downward.





Side View

42. **Execute a high inward cross-cut to D with the right flat fingertip while forming a parallel stance toward D, pulling the right foot.**





Parallel stance high inward cross-cut with the right flat fingertip toward D.

Previous Posture





Application







Top View

Side View







43. **Execute a front punch and an upset punch to D consecutively with the right fist while flying to D, and then land to D forming a close stance toward D with the right fist extended.**





Flying front and upset punch to D with the right fist.





Close stance toward D with the right fist extended.

Previous Posture













44. **Move the right foot to D, forming a right walking stance toward D while executing a front downward strike with the left knife-hand.**





Right walking stance toward D with a left knife-hand front downward strike.

Previous Posture









Application



Side View

45. **Move the left foot to D, forming a left walking stance toward D while executing a middle punch to D with the right fist.**





Left walking stance middle punch with the right fist toward D.

Previous Posture







Application



Side View

END: Bring the right foot back to a ready posture.





Parallel ready stance toward D.

Previous Posture











Side View

SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:
1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:
1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il





ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME XIII

TABLE OF CONTENTS
(Mokcha)

TENETS OF TAEKWON-DO 8

EXPLANATION OF TENETS 9

PATTERNS 12

Interpretation of Patterns 14

GENERAL INFORMATION 19

ADDITIONAL TECHNIQUES FOR PATTERN SAM-IL 23

PATTERN SAM-IL 29

ADDITIONAL TECHNIQUES FOR PATTERN YOO-SIN 101

PATTERN YOO-SIN 109

ADDITIONAL TECHNIQUES FOR PATTERN CHOI -YONG 250

PATTERN CHOI -YONG 257

SYNOPSIS 354



Taekwon-Do
in Korean Character

Taekwon-Do
in Chinese Character





choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit
(Baekjul Boolgool)



EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.



"Pursue one's own goal"

PATTERNS *(Tul)*

The ancient law in the Orient was similar to the law of Hamurabi, "an eye for an eye, a tooth for a tooth," and was rigorously enforced even if death was caused accidentally.

In this type of environment, and since the present system of free sparring had not yet been developed, it was impossible for a student of the martial arts to practise or test his individual skill of attack and defense against actual moving opponents.

Individual advancement was certainly hindered until an imaginative practitioner created the first patterns.

Patterns are various fundamental movements, most of which represent either attack or defense techniques, set to a fixed and logical sequence.

The student systematically deals with several imaginary opponents under various assumptions, using every available attacking and blocking tool from different directions. Thus pattern practice enables the student to go through many fundamental movements in series, to develop sparring techniques, improve flexibility of movements, master body shifting, build muscles and breath control, develop fluid and smooth motions, and gain rythmical movements.

It also enables a student to acquire certain special techniques which cannot be obtained from either fundamental exercises or sparring. In short, a pattern can be compared with a unit tactic or a word, if fundamental movement is an individual soldier's training or alphabet. Accordingly, pattern, the ledger of every movement, is a series of sparring, power tests, feats and characteristic beauty.

Though sparring may merely indicate that an opponent is more or less advanced, patterns are a more critical barometer in evaluating an individual's technique.

The following points should be considered while performing patterns:

1. Pattern should begin and end at exactly the same spot. This will indicate the performer's accuracy.

2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Movement should be accelerated or decelerated according to the instructions in this book.
6. Each pattern should be perfected before moving to the next.
7. Students should know the purpose of each movement.
8. Students should perform each movement with realism.
9. Attack and defense techniques should be equally distributed among right and left hands and feet.

All patterns in this book are performed under the assumption the student is facing "D" (see pattern diagrams).

There are a total of twenty-four patterns in Taekwon-Do.

The reason for 24 Patterns:

The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the eternal years of an aeon in a day.

It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not. Therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century.

The 24 patterns represent 24 hours, one day, or all my life.

THE INTERPRETATIONS OF PATTERNS

The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events.

CHON-JI: means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.

DAN-GUN: is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.

DO-SAN: is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.

WON-HYO: was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

YUL-GOK: is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this pattern refer to his birthplace on 38° latitude and the diagram (士) represents "scholar".

JOONG-GUN: is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).

TOI-GYE: is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37° latitude, the diagram (士) represents "scholar".

HWA-RANG: is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.

CHOONG-MOO: was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.

KWANG-GAE: is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (土) represents the expansion and recovery of lost territory. The 39 movements refer to the first two fiqures of 391 A.D., the year he came to the throne.

PO-EUN: is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram (—) represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.

GE-BAEK: is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram (I) represents his severe and strict military discipline.

EUI-AM: is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram (I) represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

CHOONG-JANG: is the pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This pattern ends with a left-hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

JUCHE: is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram (☶) represents Baekdu Mountain.

SAM-IL: denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

YOO-SIN: is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A.D., the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

CHOI-YONG: is named after General Choi Yong, Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Yi Dynasty.

YON-GAE: is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

UL-JI: is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerilla tactics, was able to decimate a large percentage of the force. The diagram (乙) represents his surname. The 42 movements represents the author's age when he designed the pattern.

MOON-MOO: honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.

SO-SAN: is the pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Yi Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

SE-JONG: is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram (王) represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

TONG-IL: denotes the resolution of the unification of Korea which has been divided since 1945. The diagram (I) symbolizes the homogenous race.

Since each pattern has a close relationship with the fundamental excercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.

NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN	4TH GUP	BLUE
TOI-GYE	3RD GUP	BLUE/RED STRIPE
HWA-RANG	2ND GUP	RED
CHOONG-MOO	1ST GUP	RED/BLACK STRIPE
KWANG-GAE PO-EUN GE-BAEK	1ST DAN	BLACK
EUI-AM CHOONG-JANG JUCHE	2ND DAN	BLACK
SAM-IL YOO-SIN CHOI-YONG	3RD DAN	BLACK
YONG-GAE UL-JI MOON-MOO	4TH DAN	BLACK
SO-SAN	5TH DAN	BLACK
SE-JONG TONG-IL	6TH DAN	BLACK

GENERAL INFORMATION

The purpose of this volume is to teach the beginner students (10th grade to 7th grade) to perform their patterns with effective technique and realistic feeling. The student is, therefore, advised to pay special attention to the correct execution and application of each movement before he attempts to practise his pattern.

Obviously, the pattern cannot be performed correctly without sufficient knowledge of the fundamental movements involved. The student should refer to the relevant volume in this encyclopedia for more detailed information on each motion. This book is also strongly recommended as a review for all levels advanced beyond this stage.

The illustrations for all 24 of the patterns contained in this encyclopedia assume that the student is standing on line AB and facing D.

LEGEND:

 — present foot position with the exception of "Previous Posture"

 — Previous foot position

 — heel slightly off the ground

 — direction of foot travel

"Previous Posture" — posture of immediate preceding movement
"Other View" — view of posture from the opposite side
"Front View" — the performer's front
"Top View" — reader's view from the top
"to A,B,C,...etc." — direction of attack or block to A,B,C,...etc.
"toward A,B,C,...etc." — direction of stance toward A,B,C,...etc.
"Front foot" — refers to the foot which is advanced to the front.
"Rear foot" — refers to the foot which is placed at the rear.
"Left chest" — refers to the left half of the chest.
"Right chest" — refers to the right half of the chest.

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View





ADDITIONAL TECHNIQUES FOR PATTERN SAM-IL

Walking Stance Knife-Hand High Side Reverse Block
(Gunnun So Sonkal Nopunde Bandae Yop Makgi)



Front View

Side View



The body becomes half facing the opponent.

Diagonal Stance Back Elbow Thrust
(Sasun So Dwit Palkup Tulgi)



Side View

Front View



Middle Twisting Kick *(Kaunde Bituro Chagi)*



Front View

Side View



Sitting Stance Reverse Knife-Hand Middle Wedging Block
(Annun So Sonkaldung Kaunde Hechyo Makgi)

Front View



Side View



The fingertip reaches the same level as the shoulder of the defender.

L-Stance Outer Forearm High Outward Block
(Niunja So Bakat Palmok Nopunde Bakuro Makgi)

Side View



Front View



The fist reaches the same level as the defender's eye.

L-Stance Double Fist Low Punch
(Niunja So Doo Joomuk Najunde Jiguri)

Side View





Front View

L-Stance Reverse Knife-Hand High Guarding Block
(Niunja So Sonkaldung Nopunde Daebi Makgi)

Side View



The fingertip reaches the same level as the defender's eye.

Front View



Sweeping Kick *(Suroh Chagi)*

Front View



Side View



獨立宣言書

朝鮮青年獨立團은 我二千萬民族을 代表하야 正義와 自由의 精神을 得한 世界萬國의 前에 獨立을 期成하기를 宣言하노라。

四千三百年의 長久한 歷史를 有한 吾族은 實로 世界古民族의 一이라 비록 有時乎 中國의 正朔을 奉한 事는 有하였으나 此는 兩國王室의 形式的外交關係에 不過하였고 朝鮮은 恒常 吾族의 朝鮮이고 一次도 統一한 國家를 失하고 異族의 實質的支配를 受한 事 無하노라。

日本은 朝鮮이 日本과 密接의 關係가 有함을 口實로 (illegible) 作한 後에 閔哲의 稱이 有한 光武皇帝를 放逐하고 隆熙가 充分치 못한 皇太子를 強立하고 日本의 走狗로 所謂 合併內閣을 組織하여 秘密과 武力의 裏에서 合併條約을 締結하니 結의 吾族은 國成以來 半萬年에 自己를 指導하고 援助하노라는 友邦의 軍閥的 野心의 犧牲이 되었도다。實로 日本의 朝鮮에 對한 詐欺와 暴力에서 出한 것이다。如此한 詐欺의 成功은 世界異亡史에 特筆할 人類의 恥辱이라 하노라。

保護條約을 締結한 時에 皇帝와 賊臣 아닌 幾個大臣은 온갖 反抗手段을 다하였고 發表後에도 全國民은 赤手로 可能한 온갖 反抗을 다하였으며 司法警察權의 拔奪과 軍隊解散時에도 決死하였고 合併時를 當하여는 手中에 寸鐵이 無함을 不拘하고 可能한 온갖 反抗運動을 다하다가 精銳한 日本의 武器에 犧牲이 된 者 不知其數이며 爾後十年間 獨立을 恢復하려는 運動으로 犧牲된 者 亦是 許數 十萬이며 愚毒한 軍兵政治下에 手足과 口舌의 箝制를 受하면서도 暗暗 獨立運動이 絶한 적이 없다。此로 觀하여도 韓日合併이 朝鮮民族의 意思가 아님을 可知할지라 如此히 吾族은 日本의 軍國主義的野心의 詐欺暴力下에 吾族의 意思에 反하는 運命을 當하였으니 正義로 世界를 改造하는 此時에 當하여 匡正을 世界에 要求할 權利가 有하며 또 世界改造의 主人되는 美와 英은 俠義와 合併을 率先承認한 理由로 此時에 도리 舊惡을 謝할 義務가 有하다 하노라。

또 合併以來 日本의 朝鮮統治政策을 보건대 合併時의 宣言에 反하여 吾族의 幸福과 利益을 도라보지 아니하고 오직 日本의 利益과 幸福만 圖하여 吾族을 壓迫하고 虐待하여 吾族으로 하여금 生存權利를 喪하게 하였으니 如此히 何方面으로 觀하여도 吾族은 獨立을 主張하노라。

吾族이니 吾族은 生存權利를 喪하여 獨立을 主張하노라。

最後 東洋平和의 見地로 보건대 侵略이면 惡國이 無할 것이다。그러함으로 朝鮮의 獨立은 東洋平和의 基礎로 한 新國家의 建設에 從事하는 中이며 中華民國도 亦然하여 兩國은 互相提携하여 日本의 軍國主義的 侵略을 防禦할 義務가 有하다 하노라。

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PATTERN SAM-IL

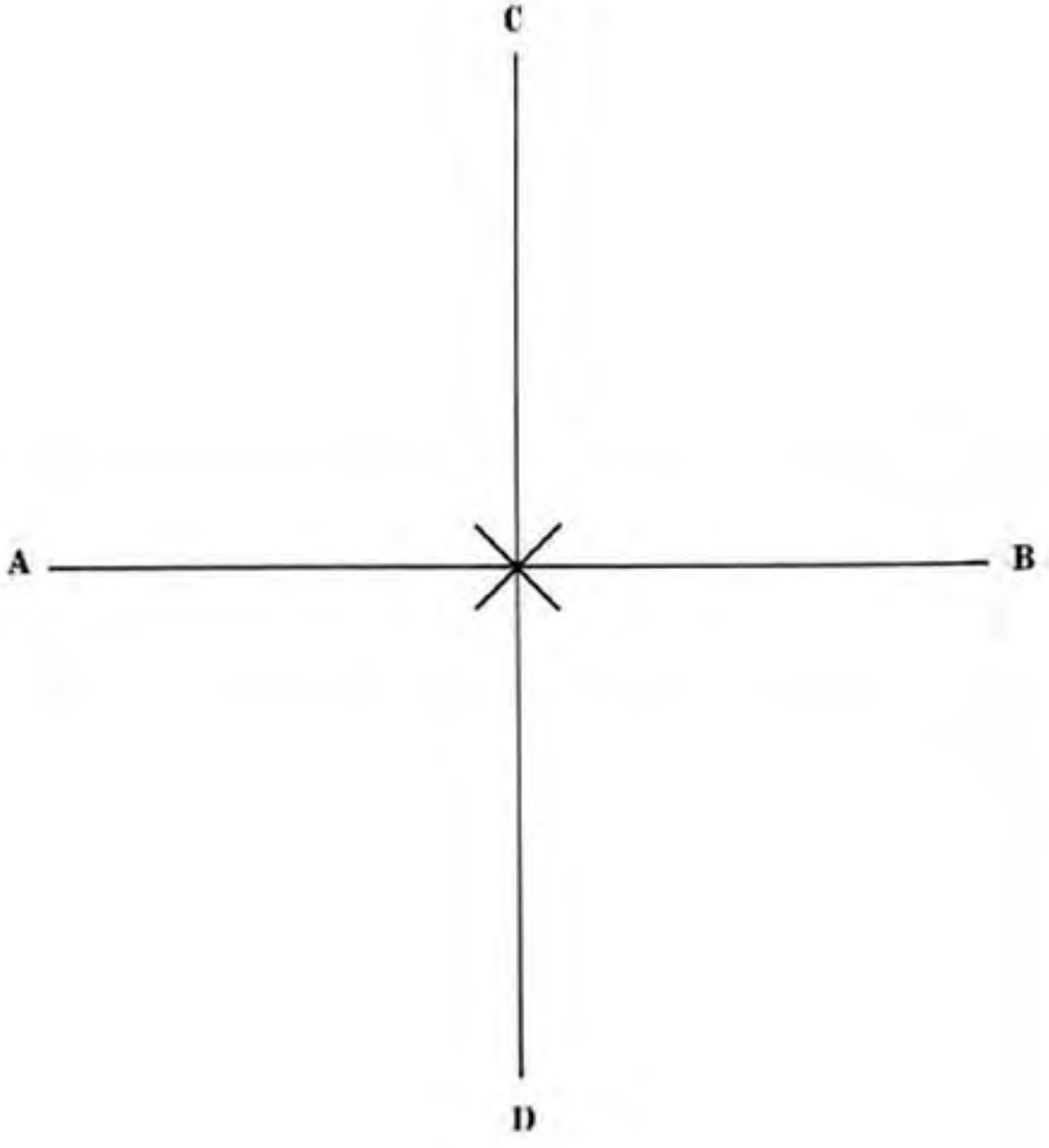
This pattern is practised by the 3rd degree.

DIAGRAM: +

MOVEMENTS: 33

READY POSTURE: CLOSE READY STANCE C

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*





Close ready stance C toward D.

1. Slide to D, forming a right L-stance toward D while executing a middle guarding block to D with the forearm.





Right L-stance forearm middle guarding block toward D.



Previous Posture







Application







Top View

2. **Move the right foot to D, forming a right walking stance toward D while executing a high block to D with a right double forearm.**





Right walking stance double forearm high block toward D.



Previous Posture







Application



Side View





3. **Move the left foot to D, forming a left walking stance toward D while executing a high side block to D with the right knife-hand and bringing the left palm on the right back forearm.**

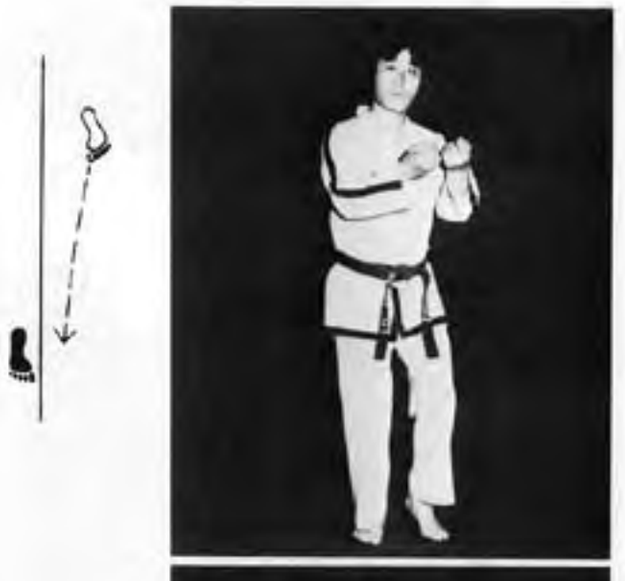




Left walking stance knife-hand high side block toward D.

Previous Posture







Application



Side View

4. **Execute a middle twisting kick to A with the right foot, keeping the position of the hands as they were in 3.**



Middle twisting kick to A with the right foot.



Previous Posture





Application



Side View

5. **Lower the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.**



Right walking stance middle punch with the right fist toward.

Previous Posture





Side View





Application



Side View

6. Move the right foot on line CD to form a sitting stance toward B while executing a middle wedging block with a reverse knife-hand.





Sitting stance toward B with a reverse knife-hand middle wedging block.

Previous Posture



Application



Top View



Keep the right heel slightly off the ground with both back fists faced upward.





Front View

7. **Execute a low thrust to C with a right upset fingertip while forming a left walking stance toward C, pivoting with the right foot.**







Left walking stance low thrust with the right upset fingertip toward C.

Application

Previous Posture





Side View





Other View





8. **Execute a high block to D with the right outer forearm and a low block to C with the left forearm while forming a right L-stance toward C pulling the left foot.**







Right L-stance toward C with a right forearm outward block to C and a left forearm low block to D.

Application



Previous Posture



Side View









Other View

9. **Move the right foot to C to form a sitting stance toward A while executing a middle wedging block with a reverse knife-hand.**





Sitting stance toward A with a reverse knife-hand middle wedging block.

Previous Posture





Keep both back fists faced upward.







Other View







Front View

10. Execute a low punch to C with the right double fist while forming a left L-stance toward C, pulling the right foot.







Left L-stance low punch with the right double fist toward C.

Application



Previous Posture



Top View

Other View









11. Move the left foot to C, forming a left walking stance toward C while executing a high block toward BC with a double arc-hand and looking through it.





Left walking stance toward C with double arc-hand high block to BC.



Previous Posture





Other View













12. **Move the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the left fist.**





Right walking stance middle punch with the left fist toward C.

Application

Previous Posture







Top View













Side View

13. **Move the right foot on line CD to form a right L-stance toward D while executing a low punch to D with the left double fist.**





Right L-stance low punch with the left double fist toward D.

Previous Posture













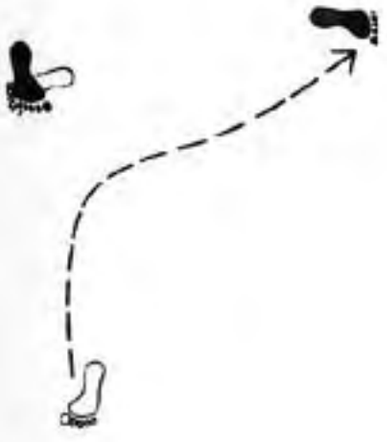




Side View

14. **Move the left foot to B forming a right L-stance toward B while executing a high guarding block to B with a reverse knife-hand.**





Right L-stance high guarding block with a reverse knife-hand toward B.

Top View



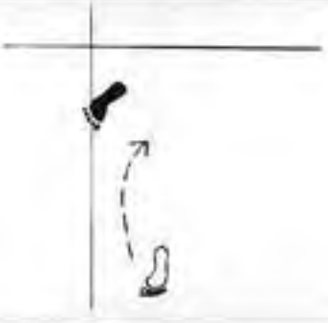
Previous Posture













Application



15. **Execute a U-shape block to B while forming a left fixed stance toward B, slipping the left foot.**







Left fixed stance U-shape block toward B.

Front View

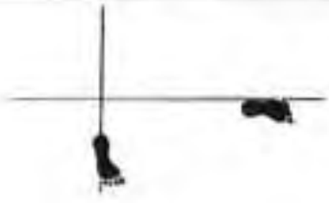


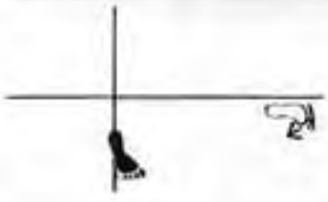
Previous Posture

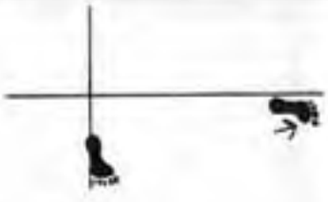












Application



Top View

16. Execute a sweeping kick to B with the right side sole, and then lower it to B forming a right fixed stance toward B while executing a U-shape block to B.



Sweeping kick to B with the right foot.



Right fixed stance U-shape block toward B.



Previous Posture







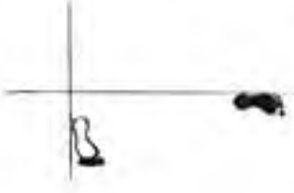
Front View















17. Jump and spin counter-clockwise, landing on the same spot to form a left L-stance toward B while executing a middle guarding block to B with a knife-hand.



Jumping and spinning counter-clockwise.



Left L-stance middle guarding block with a knife-hand toward B.





Front View



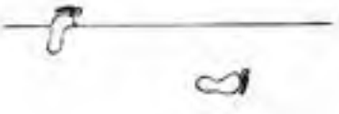
Previous Posture













Application





18. Execute a middle side piercing kick to B with the right foot while forming a knife-hand guarding block.







Middle side piercing kick to B with the right foot.



Front View

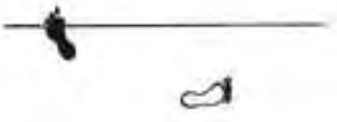
Previous Posture













Application



19. Lower the right foot to the left foot, and then move the left foot to A forming a left walking stance toward A while striking the left palm with the right front elbow.







Walking stance toward A with a right front elbow strike.



Previous Posture

Front View















20. Move the right foot to A, turning counter-clockwise to form a left diagonal stance toward D at the same time thrusting to C with the left back elbow supporting the left forefist with the right palm and turning the face to C.



Left diagonal stance toward D with a left back elbow thrust to C.



Application



Side View

Side View



Previous Posture













21. Execute a pressing block with an X-fist while forming a right walking stance toward AD.







Walking stance toward AD with an X-fist pressing block.

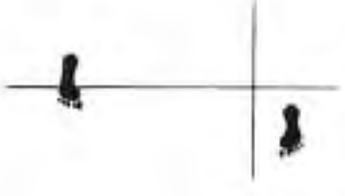
Previous Posture



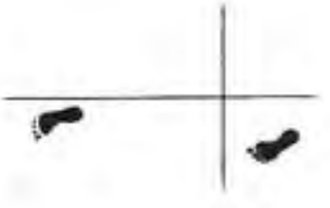
Keep both heels slightly off the ground.











Application



22. **Move the left foot to A in a stamping motion to form a sitting stance toward C while executing a W-shape block with the outer forearm.**



Sitting stance toward C with a outer forearm W-shape block.



Application



Side View



Top View

Previous Posture









23. Execute a middle side piercing kick to A with the left foot while forming a forearm guarding block.







Middle side piercing kick to A with the left foot.

Previous Posture



Other View



Application







24. **Lower the left foot to A, forming a left L-stance toward B while executing a low guarding block to B with a knife-hand.**





Left L-stance low guarding block with a knife-hand toward B.

Previous Posture





Front View









Keep the left heel slightly off the ground.







25. Move the left foot to B, forming a right rear foot stance toward B while executing an upward block with a left palm.



Right rear foot stance toward B with a left palm upward block.





Front View

Previous Posture









Application



26. Move the right foot to B, forming a left rear foot stance toward B while executing a pressing block with a twin palm.





Left rear foot stance toward B with a twin palm pressing block.

Application



Front View



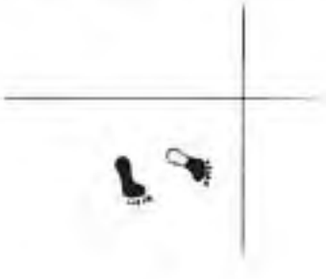
Other View

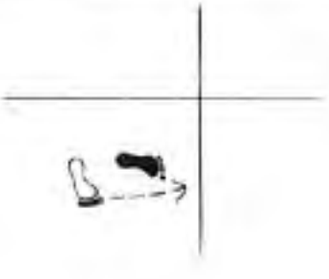
Previous Posture

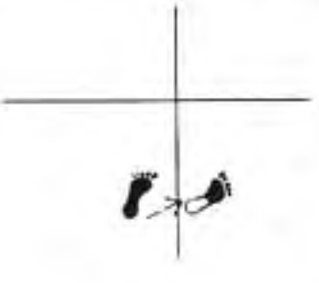












27. Move the left foot to C in a stamping motion to form a left walking stance toward C while executing an upset punch to C with a twin fist.









Left walking stance upset punch with a twin fist toward C.

Application

Previous Posture











Other View









28. **Move the right foot to C, forming a left L-stance toward C while executing a low block to C with the right forearm, pulling the left fist under the left armpit.**





Left L-stance low block with the right forearm toward C.

Previous Posture





Application



Side View





Other View







29. **Execute a middle punch to C with the left fist while maintaining the left L-stance toward C, bringing the right fist over the left shoulder.**





Left L-stance middle punch with the left fist toward C.

Application

Previous Posture





Side View







Raise the body slightly.







Side View



30. **Execute a middle front block with the right forearm while forming a left walking stance toward D, pivoting with the right foot.**





Left walking stance toward D with a right forearm front block.





Previous Posture









Application



Side View

31. Execute a high punch to D with the left fist while maintaining the left walking stance toward D. Perform 30 and 31 in a continuous motion.



Left walking stance high punch with the left fist toward D.

Previous Posture



Application



Side View



Keep the right heel slightly off the ground.











Side View



32. Execute a low front snap kick to D with the left foot, keeping the position of the hands as they were in 31.







Low front snap kick to D with the left foot.

Previous Posture











33. Lower the left foot to D, and then move the right foot to D in a stamping motion, forming a right walking stance toward D while executing a high vertical punch to D with a twin fist.



Right walking stance high vertical punch with a twin fist toward D.

Previous Posture







Keep the left heel slightly off the ground.





Side View







END: Bring the left foot back to a ready posture.





Close ready stance C toward D

Previous Posture







Side View





ADDITIONAL TECHNIQUES FOR PATTERN YOO-SIN

Sitting Stance Releasing Motion *(Annun So Baegi)*



Front View

Keep the elbow slightly higher than the hand.



Side View

Sitting Stance Angle Punch *(Annun So Giokja Jirugi)*



Side View



Front View

Fixed Stance U-Shape Punch *(Gojung So Digutja Jirugi)*



Side View

Front View



Waving Kick *(Doro Chagi)*

Side View



Front View



The body's center of gravity must remain unchanged.

Waling Stance X-Knife-Hand Rising Block
(Gunnun So Kyocha Sonkal Chokyo Makgi)



Front View

Side View



L-Stance Reverse Knife-Hand High Block
(Niunja So Sonkaldung Nopunde Makgi)



Front View

Side View



Sitting Stance Outer Forearm High Outward Block
(Annun So Bakat Palmok Nopunde Bakuro Makgi)



Front View

Side View



Sitting Stance Back Hand Horizontal Strike
(Annun So Sondung Soopyong Taerigi)

Front View





Side View

Crescent Kick *(Bandal Chagi)*

Front View





Side View

Vertical Stance Side Fist Downward Strike
(Soojik So Yop Joomuk Naeryo Taerigi)



Side View

Front View







Bulguksa, one of the most famous temple in Korea built during the age of silla dynasty.

PATTERN YOO-SIN

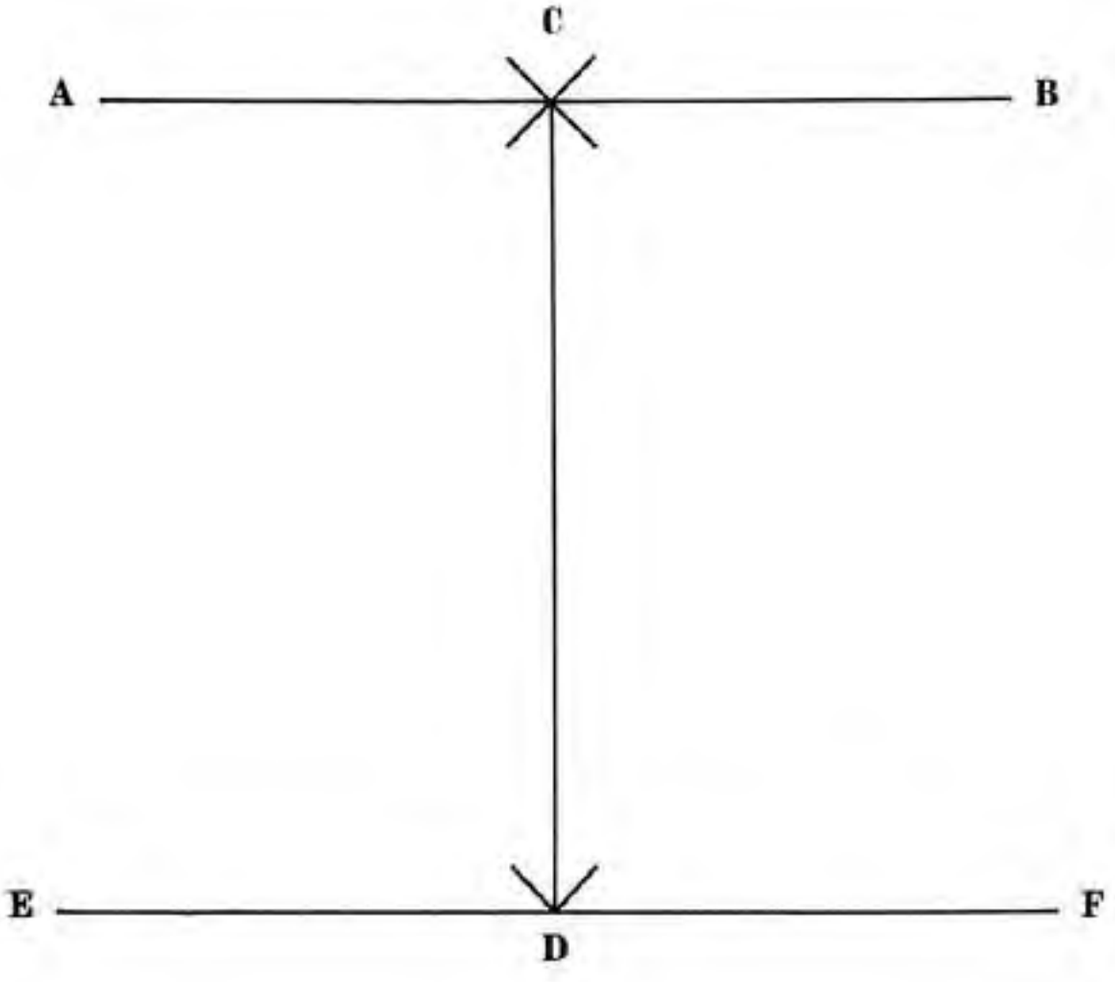
This pattern is practised by the 3th degree.

DIAGRAM: 

MOVEMENT: 68

READY POSTURE: SEE PICTURE

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Parallel ready stance toward D





1. Move the left foot to B to form a sitting stance toward D while extending both elbows to the sides horizontally.





Sitting stance toward D with both elbows extended to the sides horizontally.

Side View



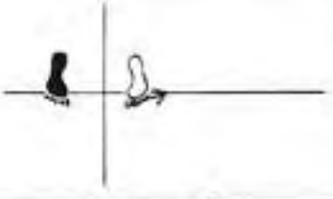
Previous Posture

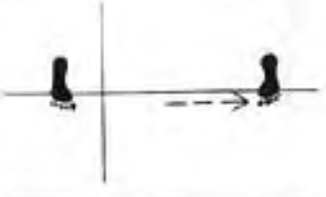












Application

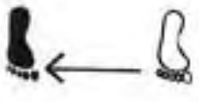


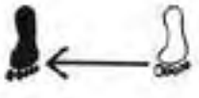


2. **Execute an angle much to C with the left fist while sliding to A, maintaining a sitting stance toward D.**



Sitting stance toward D with a left fist angle punch to C.





Application



Top View

Other View



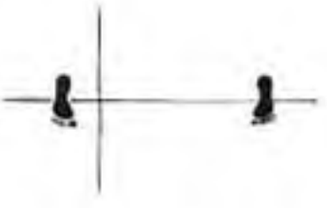
Previous Posture

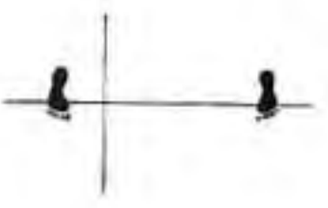


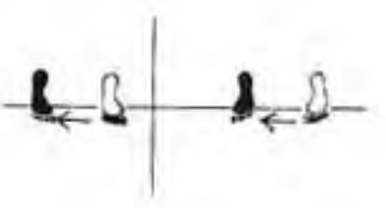
Raise the body slightly.











3. **Execute an angle punch to C with the right fist while sliding to B, maintaining a sitting stance toward D. Perform 2 and 3 in a fast motion.**



Sitting stance toward D with a right fist angle punch to C.



Side View



Previous Posture



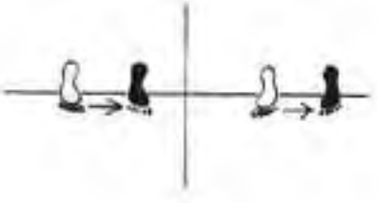
Raise the body slightly











4. **Execute a middle hooking block to D with the right palm while standing up toward D.**



Middle hooking block with the right palm while standing up toward D.

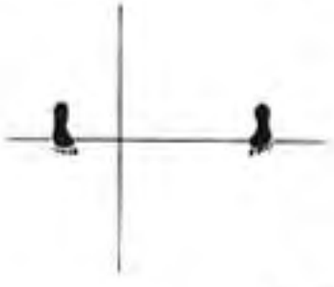
Previous Posture

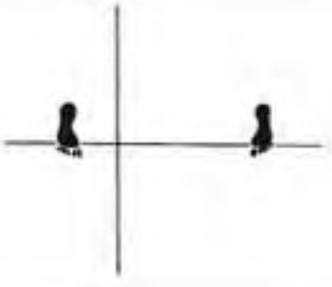
Keep both legs straight

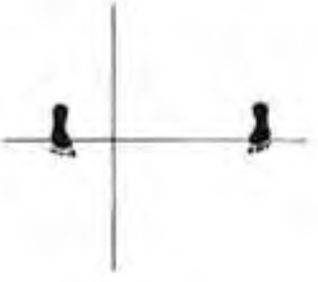












Application



Side View

5. **Execute a middle punch to D with the left fist while forming a sitting stance toward D. Perform 4 and 5 in a continuous motion.**



Sitting stance middle punch with the left fist toward D.

Side View



Previous Posture

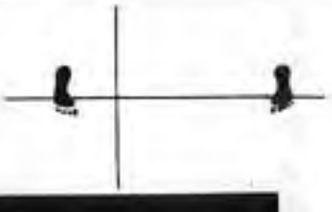












Application



6. Execute a middle hooking block to D with the left palm while standing up toward D.



Middle hooking block with the left palm while standing up toward D.

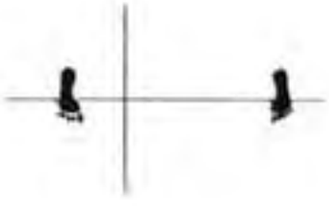
Previous Posture

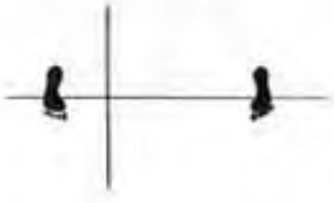


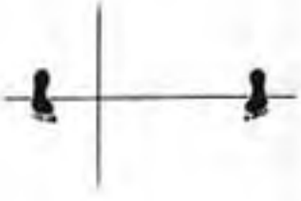


Keep both legs straight









Application



Side View

7. **Execute a middle punch to D with the right fist while forming a sitting stance toward D.**
Perform 6 and 7 in a continuous motion.



Sitting stance middle punch with the right fist toward D.

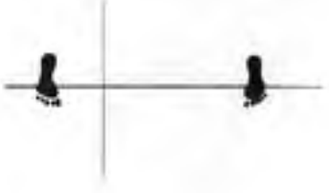
Previous Posture

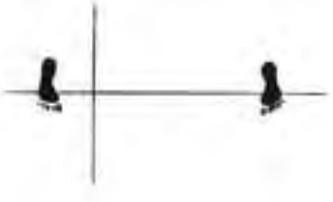












Application



Side View

8. **Move the left foot to BD to form a left walking stance toward BD while executing a high side block to BD with the left outer forearm.**





Left walking stance high side block with the left outer forearm toward BD.

Previous Posture















Application

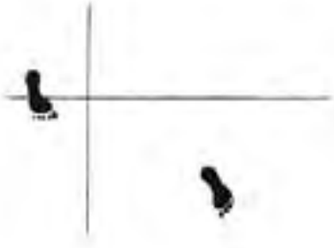
9. Execute a circular block to AD with the right inner forearm while maintaining a left walking stance toward BD.



Left walking stance toward BD with a right inner forearm circular blockt to AD.

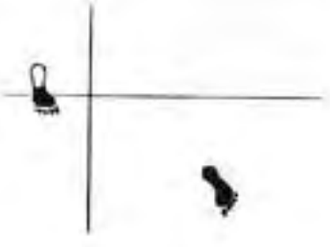
Previous Posture



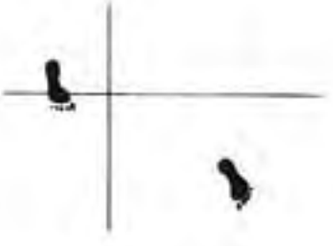


Keep the right heel slightly off the ground.









Application



Side View

10. Execute a scooping block with the left palm while forming a sitting stance toward AD.



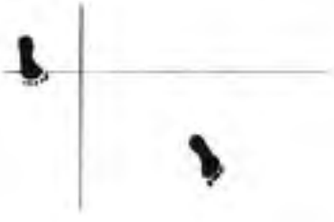




Sitting stance toward AD with a left palm scooping block.

Previous Posture



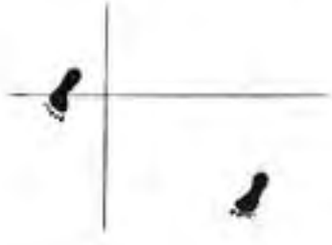






Raise the body slightly





Application



Side View

11. **Execute a middle punch to AD with the right fist while maintaining a sitting stance toward AD. Perform 10 and 11 in a continuous motion.**



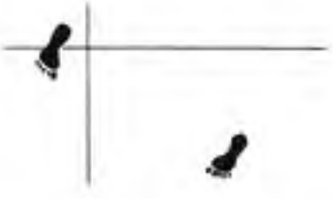
Sitting stance middle punch with the right fist toward AD.

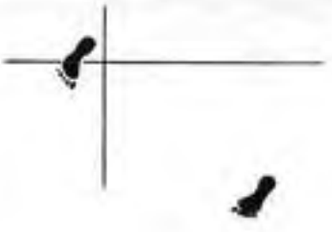
Previous Posture

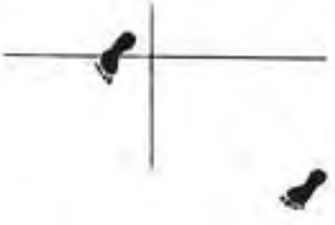














Application

12. **Bring the left foot to the right foot, and then move the right foot to AD to form a right walking stance toward AD while executing a high side block to AD with the right outer forearm.**



Right walking stance high side block with the right outer forearm toward AD.



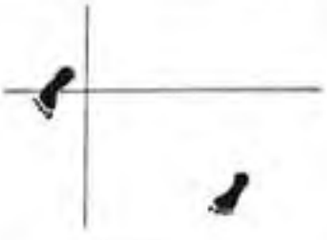


Previous Posture

Application



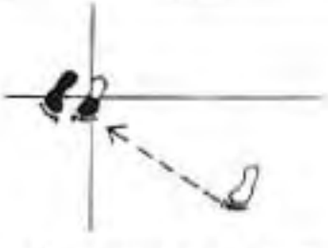
Side View















Keep the left heel slightly off the ground.

13. **Execute a circular block to BD with the left inner forearm. while maintaining a right walking stance toward AD.**



Right walking stance toward AD with a left inner forearm circular block to BD.

Keep the left heel slightly off the ground.

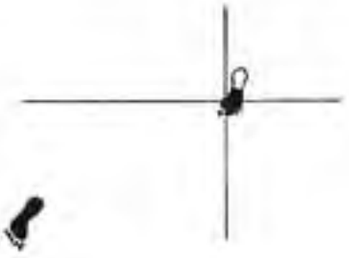
Previous Posture













Application



14. **Execute a scooping block with the right palm while forming a sitting stance toward BD.**



Sitting stance toward BD with a right palm scooping block.

Raise the body slightly

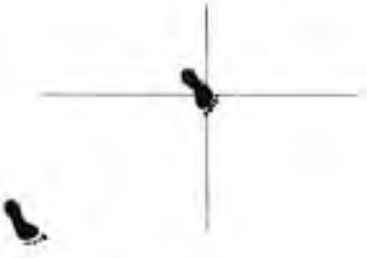
Previous Posture













Application



Side View

15. **Execute a middle punch to BD with the left fist while maintaining a sitting stance toward BD. Perform 14 and 15 in a continuous motion.**



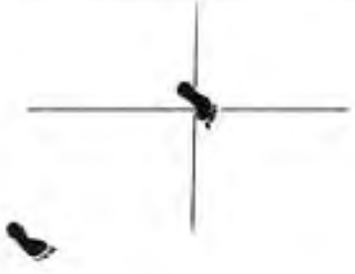
Sitting stance middle punch with the left fist toward BD.

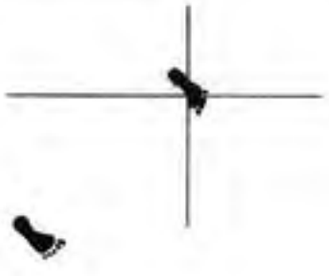
Previous Posture













Side View



Application

16. Execute a high hooking block to B with the right palm while forming a left walking stance toward BC.





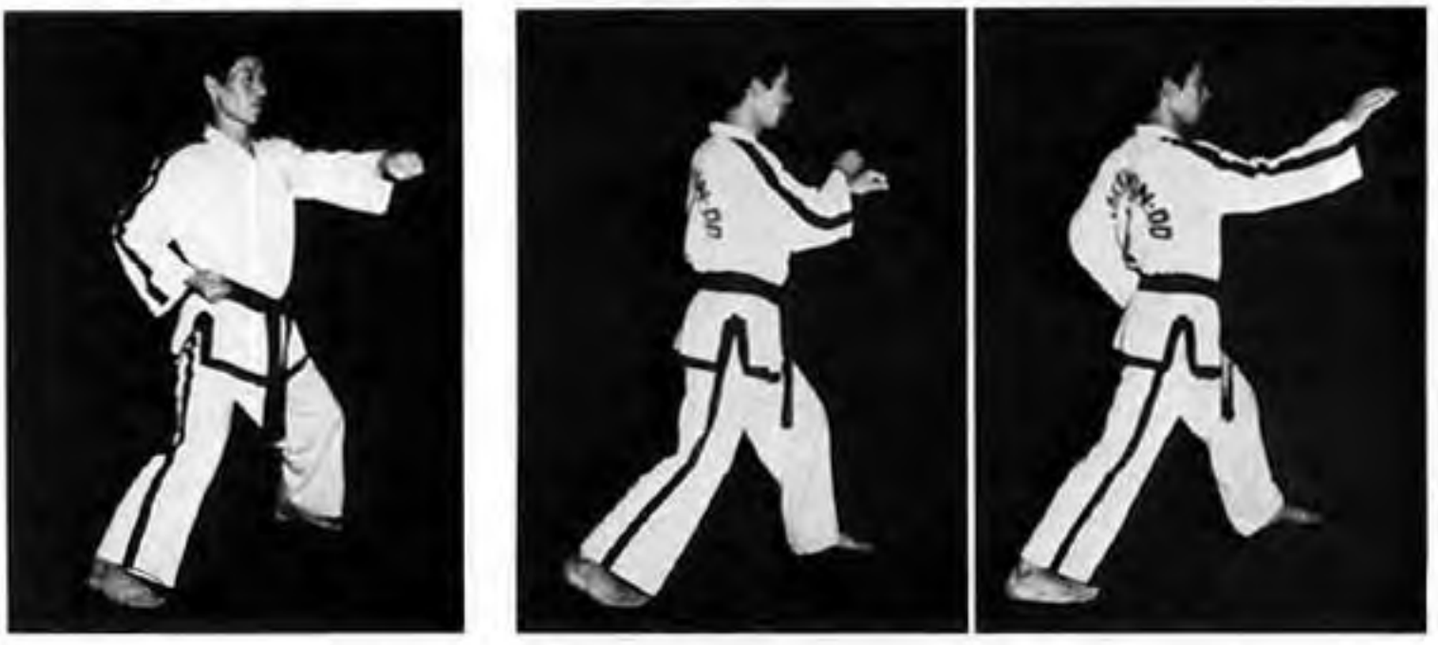


Left walking stance toward BC with a right palm high hooking block to B.

Top View



Previous Posture





Keep the right heel slightly
off the ground.

17. **Execute a middle punch to BD with the left fist while forming a sitting stance toward BD.**







Sitting stance middle punch with the left fist toward BD.

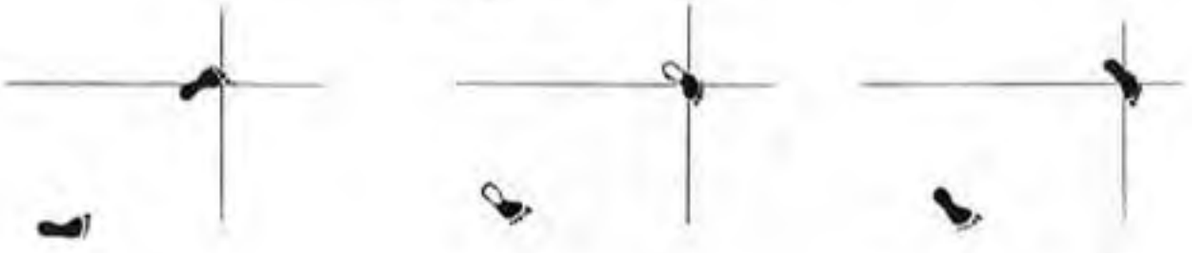
Previous Posture







Raise both heels slightly off the ground.



18. **Execute a high hooking block to BD with the left palm while forming a right walking stance toward AD.**







Right walking stance toward A D with a left palm high hooking block to **BD**.

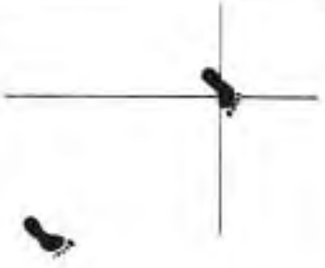
Previous posture

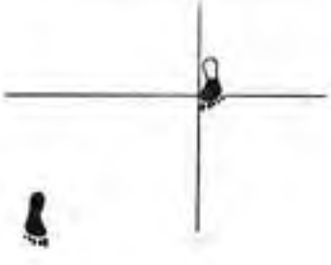
Keep the left heel slightly off the ground.

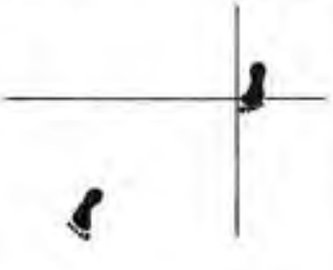












Application



Top View

19. Execute a middle punch to BD with the right fist while forming a sitting stance toward BD.
Perform 16, 17, 18 and 19 in a continuous motion.







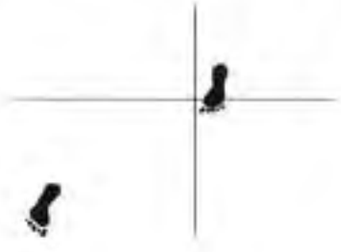
Sitting stance middle punch with
the right fist toward BD.

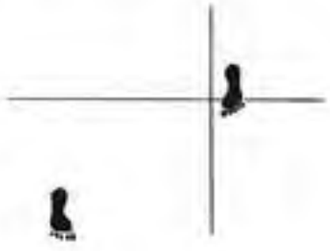
Previous Posture













Application



Top View

20. **Move the right foot to C, forming a left walking stance toward D at the same time executing a pressing block with an X-fist.**





Left walking stance toward D with an X-fist Pressing block.



Previous Posture







Application



Side View





21. **Execute a rising block with an X-knife-hand while maintaining a left walking stance toward D. Perform 20 and 21 in a continous motion.**



Left walking stance toward D with an X-knife-hand rising block.

Application

Previous Posture







Keep the right heel slightly off the groung.













Side View

22. **Execute a middle punch to D with the right fist, slipping the left palm up to the right elbow joint while maintaining a left walking stance toward D.**



Left walking stance middle punch with the right fist toward D.



Previous Posture



Keep the right heel slightly off the ground.







Side View



23. Execute a low front snap kick to D with the right foot, keeping the position of the hands as they were in 22.



Low front snap kick to D with the right foot.

Previous Posture













Application



Side View

24. Lower the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the left fist.



Right walking stance middle punch with the left fist toward D.





Previous Posture



Side View











25. Execute a pressing blocck with an X-fist while maintaining a right walking stance toward D.



Right walking stance toward D with an X-fist pressing block.



Previous Posture



Keep the right heel slightly off the ground.







Side View







Side View

26. Execute a rising block with an X-knife-hand while maintaining a right walking stance toward D.

Perform 25 and 26 in a continuous motion.



Right walking stance toward D with an X-knife-hand rising block.



Previous Posture



Keep the left heel slightly off the ground.







Side View





Application



27. Execute a middle punch to D with the left fist slipping the right palm up to the left elbow joint while maintaining a right walking stance toward D.



Right walking stance middle punch with the left fist toward D.

Previous Posture









Keep the left heel slightly off the ground.







Application







28. Execute a low front snap kick to D with the left foot, keeping the position of the hands as they were in 27.



Low front snap kick to D with the left foot.

Application

Previous Posture











Side View









29. Lower the left foot to D to form a left walking stance toward D while executing a middle punch to D with the right fist.







Left walking stance middle punch with the right fist toward D.

Application



Previous Posture



Side View









30. **Move the right foot to D, forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.**





Left L-stance knife-hand middle guarding block toward D.

Previous Posture







Application



Side View

31. **Move the left foot to D to form a right L-stance toward D while executing a middle guarding block to D with a knife-hand.**





Right L-stance knife-hand middle guarding block toward D.

Application

Previous Posture





Top View





Side View





32. **Move the left foot to C, forming a left L-stance toward D whil executing a middle guarding block to D with a knife-hand.**





Left L-stance knife-hand middle guarding block toward D.

Previous Posture





Side View













33. **Move the right foot to C to form a right L-stance toward D while executing a middle guarding block to D with a knife-hand.**





Right L-stance knife-hand middle guarding block toward D.

Previous Posture













Application



Side View

34. Move the right foot to D, forming a right walking stance toward D while executing a high block to D with the right double forearm.





Right walking stance high block with the right double forearm toward D.

Previous Posture



Application



Side View



Keep both back fists faced upward.





Other View

35. Execute a low block to D with the left forearm, keeping the right forearm as it was in 34 while maintaining a right walking stance toward D.
Perform 34 and 35 in a fast motion.



Right walking stance low block with the left forearm toward D.

Previous Posture







Application



Side View

36. Move the left foot to D to form a left walking stance toward D while executing a high block to D with the left double forearm.





Left walking stance high block with the left double forearm toward D.

Previous Posture



Application







Keep both back fists faced upward.



Side View







37. **Execute a low block to D with the right forearm, keeping the left forearm as it was in 36 while maintaining a left walking stance toward D. Perform 36 and 37 in a fast motion.**



Left walking stance low block with the right forearm toward D.

Previous Posture















Other View

38. Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.





Right walking stance middle punch with the right fist toward D.

Previous Posture











Side View







39. Move the left foot on line CD, and then turn counterclockwise to form a right L-stance toward C while executing a high block to C with the left reverse knife-hand.





Right L-stance high block with the
Left reverse knife-hand toward C.

Previous Posture



Application



Side View







Keep the left heel slightly off the ground.





Other View



40. Bring the right foot to the left foot to form a close ready stance C toward C.





Close ready stance C toward C.





Previous Posture

Other View









Side View

41. Move the right foot to CF in a stamping motion to form a right walking stance toward CF at the same time executing an upset punch to CF with a twin fist.







Right walking stance upset punch with a twin fist toward CF.

Application



Side View

Other View



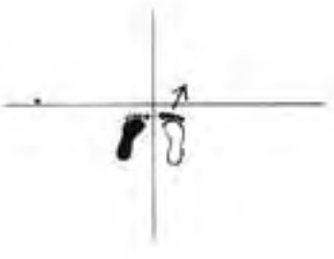
Previous Posture

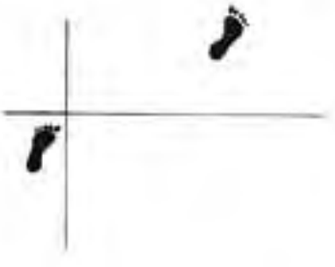












42. **Bring the right foot to the left foot, and then move the left foot to CE in a stamping motion, forming a left walking stance toward CE while executing an upset punch to CE with a twin fist.**



Left walking stance upset punch with twin fist toward CE.





Previous Posture

















Side view

Previous Posture





43. Bring the left foot to the right foot, and then move the right foot to F to form a left L-stance toward F while executing a middle block to F with the right inner forearm.



Left L-stance middle block with the right inner forearm toward F.



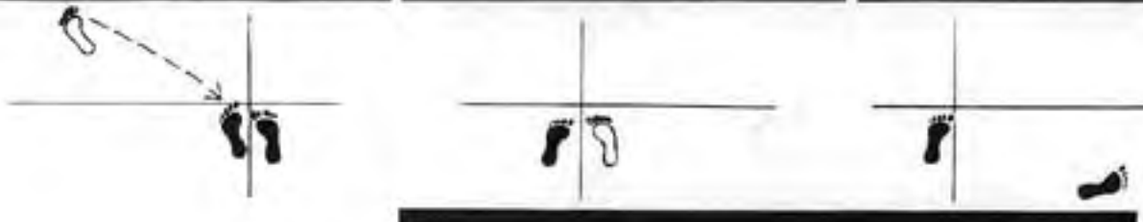


Front View









Application



44. Execute a middle punch to F with the left fist while maintaining a left L-stance toward F.



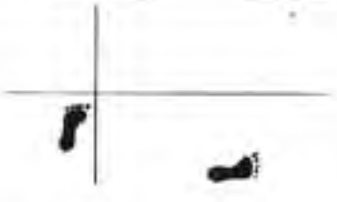
Left L-stance middle punch with the left fist toward F.

Front View



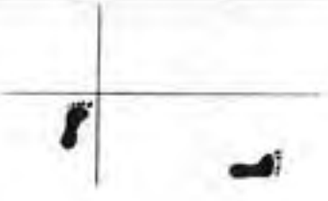
Previous Posture





Raise the body slightly









Application



Top View

45. **Bring the left foot to the right foot to form a close stance toward C while executing an angle punch with the right fist.**
Perform in a slow motion.





Close stance toward C with a right fist angle punch.

Other View

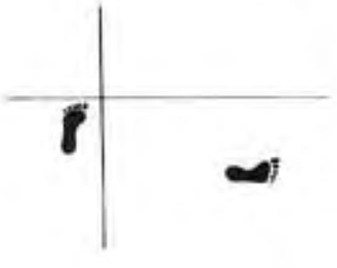








Side View





46. **Move the left foot to E to form a right L-stance toward E while executing a middle block to E with the left inner forearm.**





Right L-stance middle block with the left inner forearm toward E.

Other View



Previous Posture







Application



47. Execute a middle punch to E with the right fist while maintaining a right L-stance toward E.



Right L-stance middle punch with the right fist toward E.

Other View



Previous Posture



Raise the body slightly











48. **Bring the right foot to the left foot to form a close stance toward C while executing an angle punch with the left fist. Perform in a slow motion.**





Close stance toward D with a left fist angle punch.

Other View



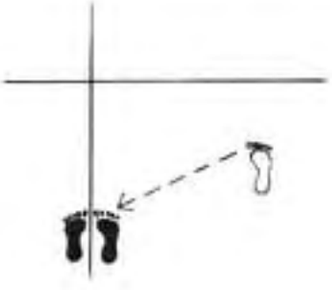






Top View





49. Move the left foot to E to form a left fixed stance toward E while executing a U-shape punch to E.





Left fixed stance U-shape punch toward E.



Other View

Previous Posture













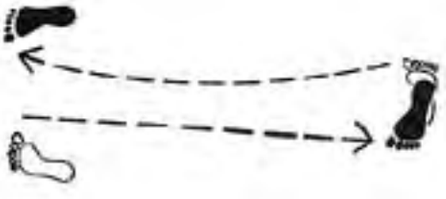
Application



50. Bring the left foot to the right foot, and then move the right foot to E, forming a right fixed stance toward E while executing a U-shape punch to E.







Right fixed stance U-shape punch toward E.

Previous Posture



Front View

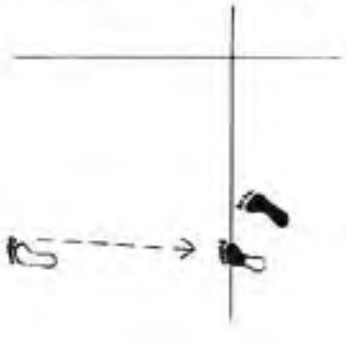


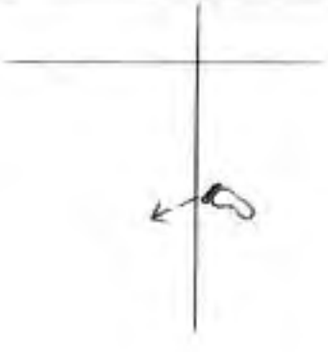


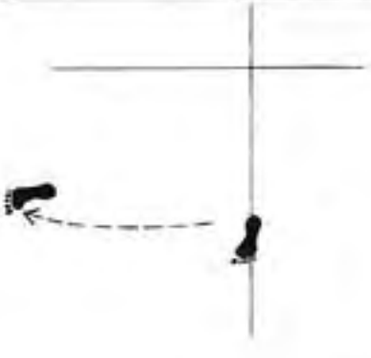












51. Move the right foot on line CD in a stamping motion to form a sitting stance toward E while executing a front strike to E with the right back fist.





Sitting stance front strike with the right back fist toward E.

Application



Previous Posture

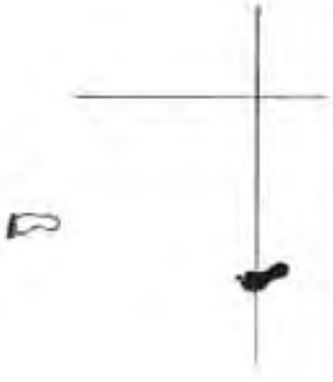




Front View













52. Execute a waving kick to D with the right foot, and then a high outward block to C with the right outer forearm, keeping the left hand as it was in 51 while forming a sitting stance toward E.



Previous Posture



Waving kick to D with the right foot.



Sitting stance toward E while a right outer forearm middle outward block to C.

Application



Other View



Front View





Front View





53. Execute a waving kick to C with the left foot, and then a high outward block to D with the right outer forearm, keeping the left hand as it was in 52 while forming a sitting stance toward E.



Waving kick to C with the left foot.



Sitting stance toward E with a right outer forearm middle outward block to D.

Application



Previous Posture



Front View



Front View













54. Execute a horizontal strike to C with the right back hand while maintaining a sitting stance toward E.



Sitting stance toward E with a right back hand horizontal strike to C.

Application



Previous Posture



Front View

Raise the body slightly.





Front View





Other View

55. Execute a middle crescent kick to the right palm with the left foot.







Middle crescent kick to C with the left foot.

Previous Posture





Application



Side View





Other View







56. Execute a middle side piercing kick to C with the left foot pulling both fists in the opposite direction.
Perform 55 and 56 in a consecutive kick.





Middle side piercing kick to C with the left foot.

Previous Posture







Side View











57. Lower the left foot to C to form a sitting stance toward B while executing a horizontal strike to C with the left back hand.



Sitting stance toward B with a left back hand horizontal strike to C.

Application

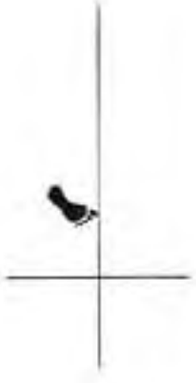
Previous Posture







Top Viwe













Front View

58. Execute a middle crescent kick to the left palm with the right foot.







Middle crescent kick to C with the right foot.

Application

Previous Posture







Top View













Side View

59. Execute a middle side piercing kick to C with the right foot, pulling both fists in the opposite direction. Perform 58 and 59 in a consecutive kick.





Middle side piercing kick
to C with the right foot.

Application

Previous Posture





Side View





Other View





60. Lower the right foot to C, forming a sitting stance toward A while executing a right 9-shape block.







Sitting stance toward A with a right 9-shape block.

Application

Previous Posture













Front View

61. Change the position of the hands while maintaining a sitting stance toward A.



Sitting stance toward A with a left 9-shape block.

Previous Posture



Application



Raise the body slightly.









Front View

62. Move the left foot to C, turning clockwise to form a sitting stance toward B while executing a right 9-shape block.





Sitting stance toward B with a right 9-shape block.

Previous Posture





Front View













Top View

63. Change the position of the hands while maintaining a sitting stance toward B.



Sitting stance toward B with a left 9-shape block.

Application



Previous Posture





Raise the body slightly.





Front View







64. Execute a downward strike to D with the right side fist while forming a left vertical stance toward D, pulling the left foot.





Left vertical stance downward strike with the right side fist toward D.

Application

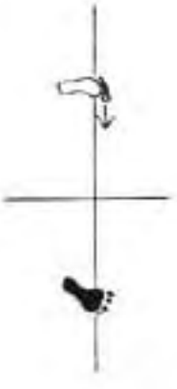
Previous Posture







Side View













Side View

65. Move the right foot to A to form a left walking stance toward B while executing a high vertical punch to B with a twin fist.



Left walking stance high vertical punch with a twin fist toward B.



Application



Top View

Front View



Previous Posture













66. Move the right foot to B, turning counter-clockwise to form a left walking stance toward A while executing a high vertical punch to A with a twin fist.



Left walking stance high vertical punch with a twin fist toward A.

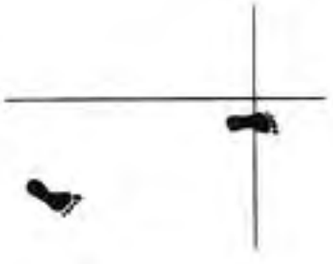


Previous Posture

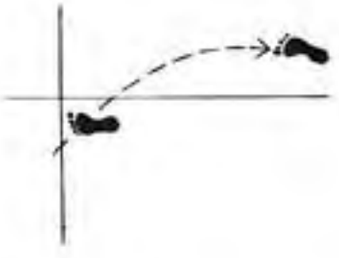












Application



67. Bring the right foot to the left foot, and then move the left foot to BD to form a right L-stance toward BD while executing a middle guarding block to BD with a knife-hand.

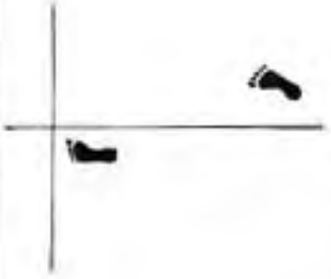




Right L-stance knife-hand middle guarding block toward B D.

Previous Posture





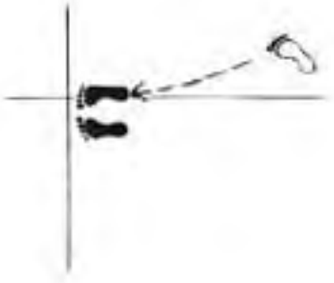
Application

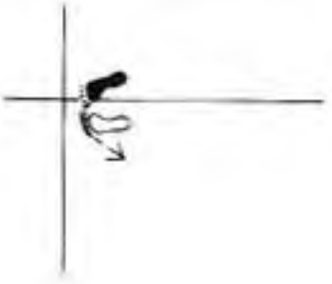


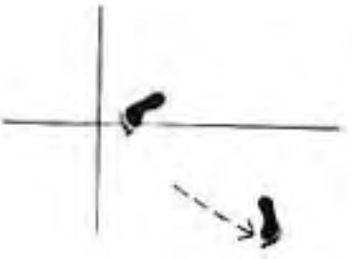












68. Bring the left foot to the right foot, and then move the right foot to AD to form a left L-stance toward AD while executing a middle guarding block to AD with a knife-hand.

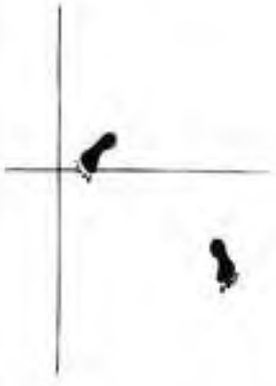




Left L-stance knife-hand middle guarding block toward AD.



Previous Posture



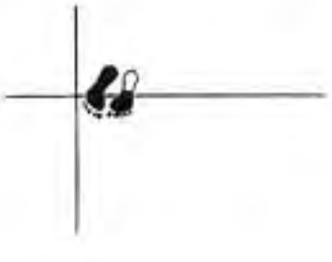
Side View

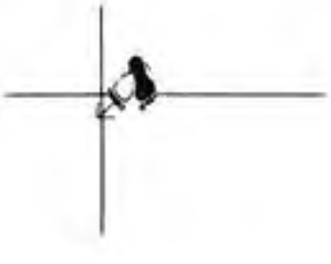










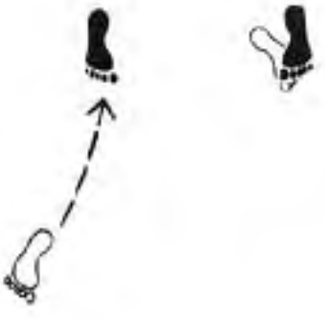




Keep the left heel slightly off the ground.

END: Bring the right foot back to a ready posture.



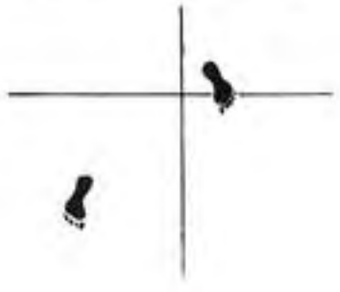


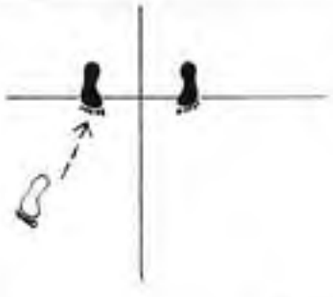
Close ready stance toward D.

Previous Posture









Side View





ADDITIONAL TECHNIQUES FOR PATTERN CHOI-YONG

Rear Foot Stance Middle Knuckle Fist High Punch
(Dwitbal So Joongji Joomuk Nopunde Jirugi)

Front View



Side View



Keep back fist faced outward

Walking Stance Knife-Hand W-Shape Block
(Gunnun So Sonkal San Makgi)



Side View

Front View



The knife-hand reaches the same level as the temple of the defender.

Reverse Hooking Kick *(Bandae Dollyo Goro Chagi)*

Front View





Side View

Parallel Stance Palm Hooking Block
(Narani So Sonbadak Golcho Makgi)



Front View

Side View



Trible Step-Turning *(Sambo Omgyo Didimyo Dolgi)*





From a left L-stance toward C









X-Stance Back Fist Side Strike
(Kyocha So Dung Joomuk Yop Taerigi)



Front View

Side View





Top View

Back View





PATTERN CHOI-YONG

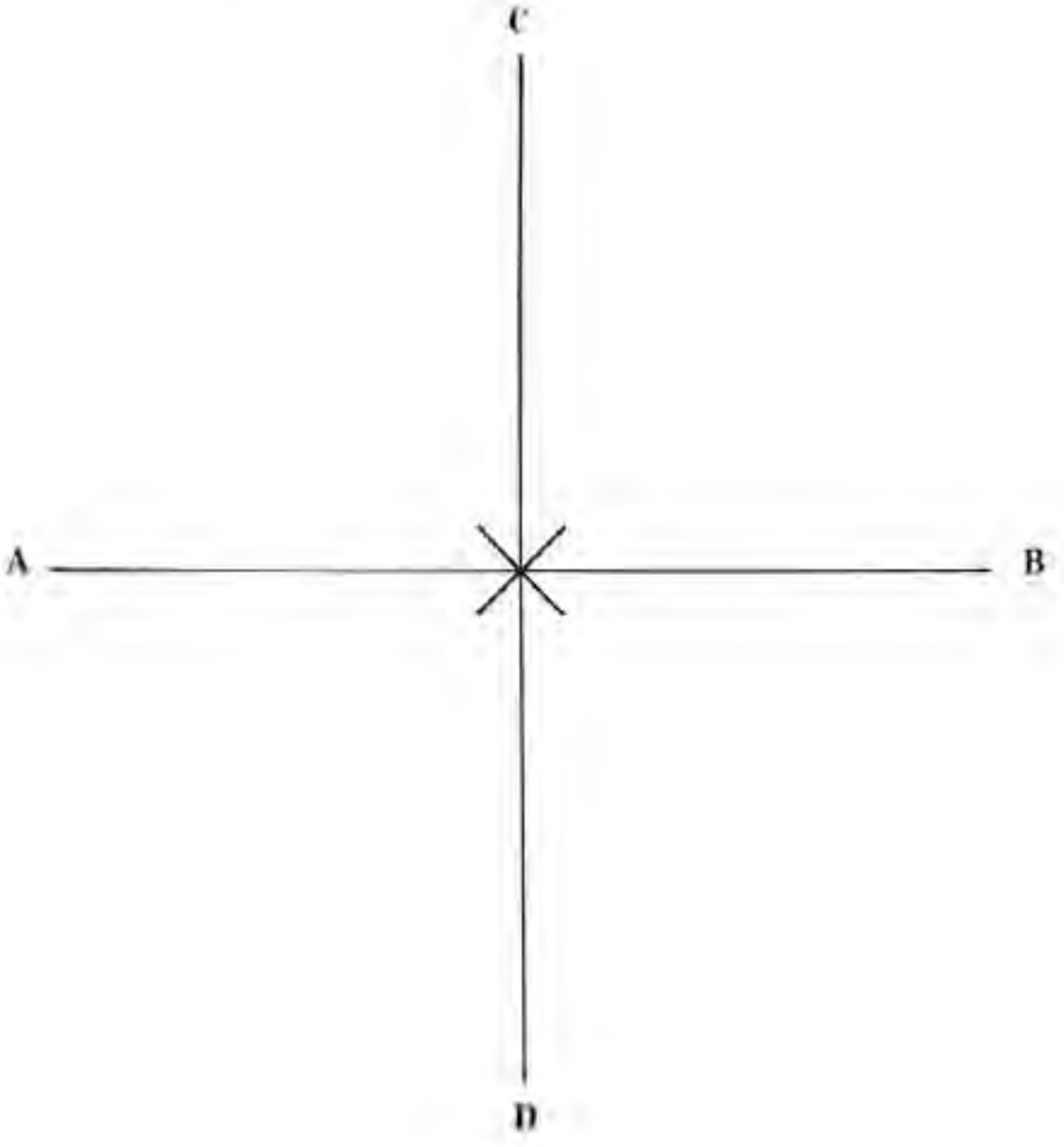
This pattern is practised by the 3rd degree.

DIAGRAM: 

MOVEMENTS: 46

READY POSTURE: CLOSE READY STANCE C

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*

Close ready stance C toward D.





1. **Move the left foot to D to form a right rear foot stance toward D while executing a middle guarding block to D with the forearm.**





Right rear foot stance forearm middle guarding block toward D.

Previous Posture





Application



Side View





Other View







2. **Execute a high punch to D with the left middle knuckle fist while maintaining a right rear foot stance toward D.**





Right rear foot stance high punch with the left middle knuckle fist toward D.

Previous Posture



Application



Side View



Raise the body slightly

Keep the side fist faced downward.





Side View

3. **Move the left foot on line CD to form a left rear foot stance toward C while executing a middle guarding block to C with the forearm.**





Left rear foot stance forearm middle guarding block toward C.



Previous Posture



Keep the left heel slightly off the ground.





Other View









4. **Execute a high punch to C with the right middle knuckle fist while maintaining a left rear foot stance toward C.**





Left rear foot stance high punch with the right middle knuckle toward C.

Application

Previous Posture





Side View



Raise the body slightly.

Keep the side fist faced downward





Other View

5. **Move the right foot on line CD to form a left walking stance toward D while executing a rising block with the left knife-hand.**





Left walking stance toward D with a left knife-hand rising block.

Application



Previous Posture

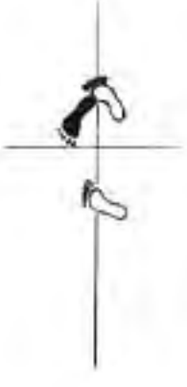




Top View



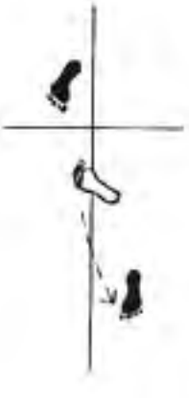




Other View







Side View

6. **Execute a circular block to AD with the right inner forearm while maintaining a left walking stance toward AD.**



Left walking stance circular block with the right inner forearm toward AD.



Previous Posture



Keep the right heel slightly off the ground.











Side View



7. **Execute a middle punch to D with the left fist while maintaining a left walking stance toward D.**



Left walking stance middle punch with the left fist toward D.



Previous Posture

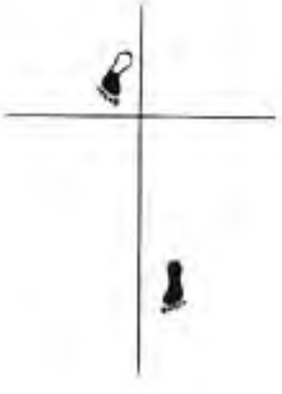


Keep the right heel slightly off the ground.

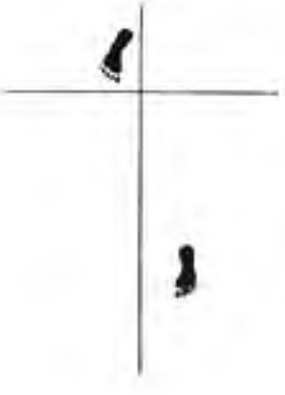




side View







8. **Move the left foot on line CD, forming a right walking stance toward C while executing a rising block with the right knife-hand.**





Right walking stance toward C with a right knife-hand rising block.

Application



Previous Posture

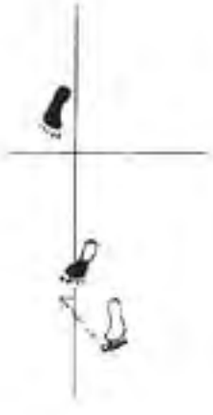




Side View







Other View







9. **Execute a circular block to AC with the left inner forearm while maintaining a right walking stance toward AC.**



Right walking stance circular block with the left inner forearm toward AC.

Application



Previous Posture



Top View

Keep the left heel slightly off the gound.









Side View

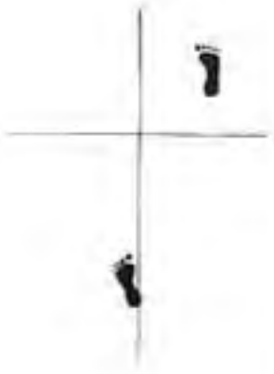
10. **Execute a middle punch to C with the right fist while maintaining a right walking stance toward C.**







Right walking stance middle punch with the right fist toward C.





Previous Posture

Keep the left heel slightly off the ground.







Side View





Application



Side View

11. **Move the right foot on line CD, to form a right L-stance toward D while executing a low guarding block to D with a knife-hand.**





Right L-stance knife-hand low guarding block toward D.

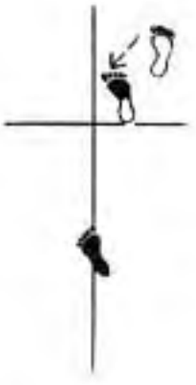
Previous Posture





Keep the right heel slightly off the ground.









Application



Side View





12. **Execute a middle turning kick to AD with the right foot, and then lower it to the side front of the left foot.**



Middle turning kick to AD with the right foot.



Lowering the right foot to the side front of the left foot.

Previous Posture









Top View











Keep the right heel slightly off the ground.

13. **Execute a high reverse hooking kick to D with the left foot.**





High reverse hokking kick to D with the left foot.



Previous Posture



Application



Side View





Top View



14. **Execute a middle side piercing kick to D with the left foot, forming a forearm guarding block.**
Perform 13 and 14 in a consecutive kick.





Middle side piercing kick to D with the left foot.

Previous Posture

Application













Side View

15. **Lower the left foot to D, forming a left walking stance toward D while striking the left palm with the right front elbow.**







Left walking stance right front elbow strike toward D.

Previous Posture



Application



Top View



Side View





16. **Move the left foot on line CD to form a left L-stance toward C while executing a low guarding block to C with a knife-hand.**





Left L-stance knife-hand low guarding block toward C.

Previous Posture



Keep the left heel slightly off the ground.





Side View













17. **Execute a middle turning kick to AC with the left foot, and then lower it to the side front of the right foot.**







Middle turning kick to AC with the left foot.

Previous Posture









Side View





Keep the left heel slightly off the ground.

18. **Execute a high reverse hooking kick to C with the right foot.**





High reverse hooking kick to C with the right foot.

Application



Previous Posture







Top View



19. **Execute a middle side piercing kick to C with the right foot, forming a forearm guarding block. Perform and 18 and 19 in a consecutive kick.**





Middle side piercing kick to C with the right foot.

Application



Previous Posture



Side View

Side View









20. **Lower the right foot to C to form a right walking stance toward C while striking the right palm with the left front elbow.**







Right walking stance left front elbow strike toward C.

Application



Side View

Previous Posture



Other View









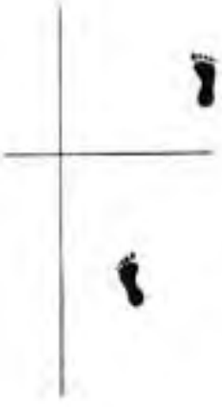
21. **Move the left foot to C to form a left walking stance toward C while executing a pressing block with the right palm.**





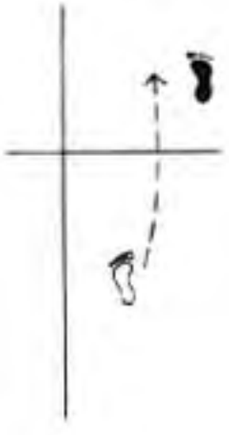
Left walking stance toward C with a right palm pressing block.

Previous Posture





Other View





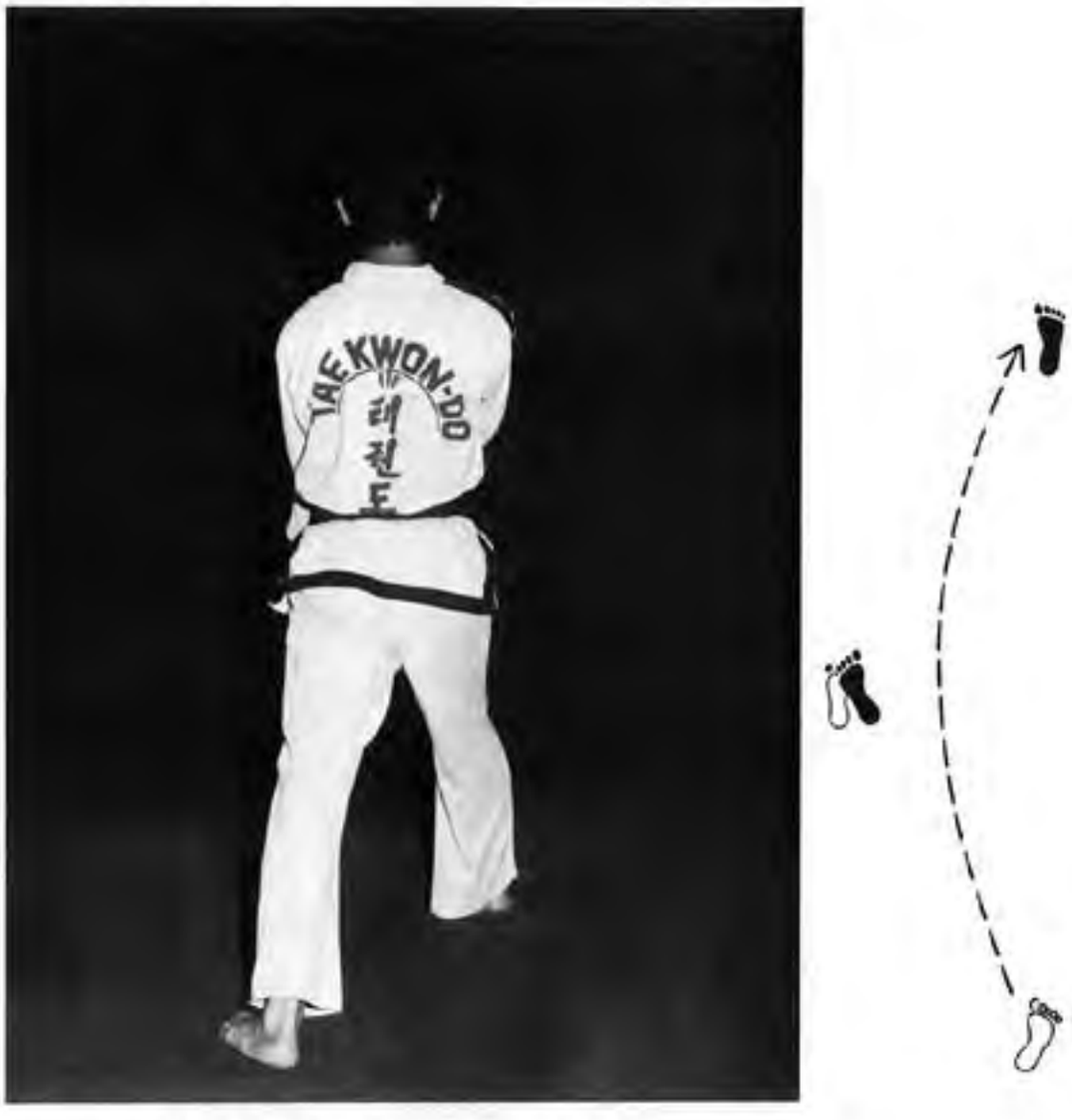








22. **Move the right foot to C, forming a right walking stance toward C while executing a pressing block with the left palm.**
Perform 21 and 22 in a fast motion.



Right walking stance toward C with a left palm pressing block.

Application

Previous Posture





Side View









Side View

23. **Move the right foot to D, and then the left foot to D, turning counter-lcockwise to form a left walking stance toward D while executing a W-shape block with a knife-hand.**





Left walking stance toward D with a knife-hand W-shape block.



Previous Posture

Keep the right heel slightly off the ground.







24. **Execute a middle front snap kick to D with the right foot, keeping the position of the hands as they were in 23.**



Middle front snap kick to D
with the right foot.

Previous Posture





Application

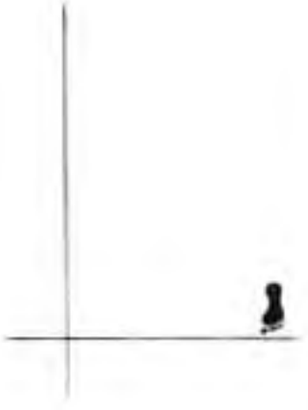


Side View





Side View







25. **Lower the right foot to C, forming a right L-stance toward D while executing a middle guarding block to D with the forearm.**







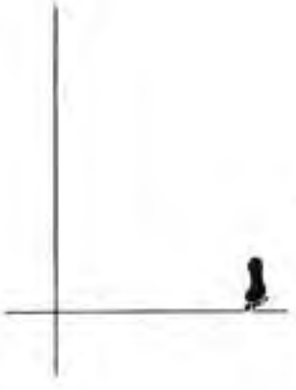
Right L-stance forearm middle guarding block toward D.



Previous Posture



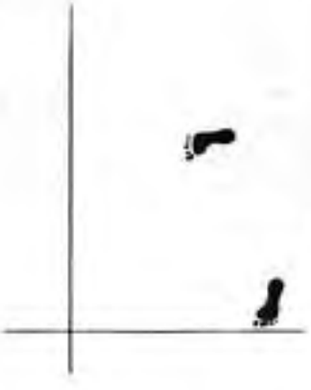




Application







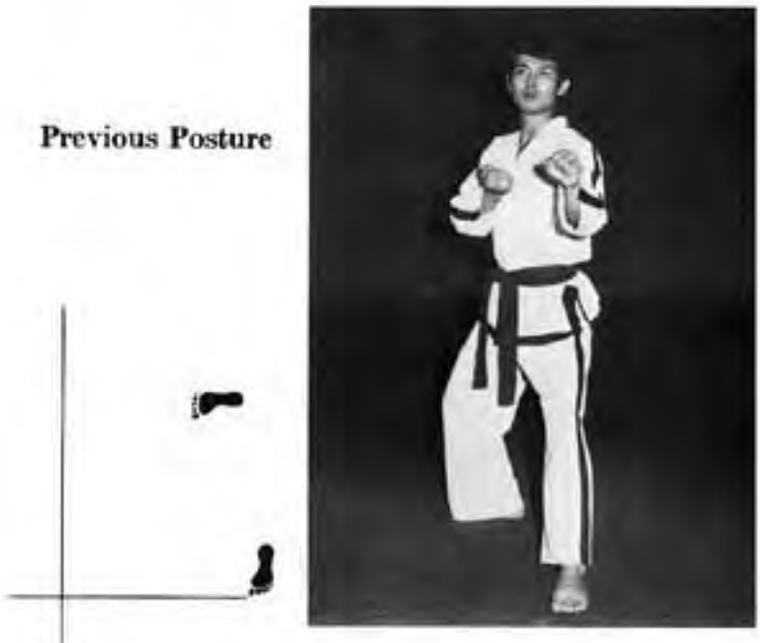
26. Move the right foot to D to form a right walking stance toward D while executing a W-shape block with a knife-hand.





Right walking stance toward D with a knife-hand W-shape block.

Previous Posture









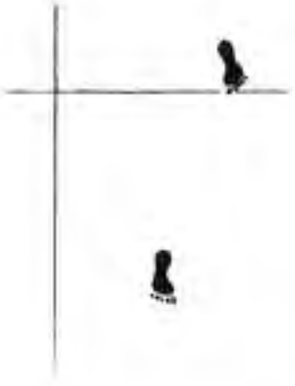
27. Execute a middle front snap kick to D with the left foot, keeping the position of the hands as they were in 26.



Middle front snap kick to D
with the left foot.

Previous Posture

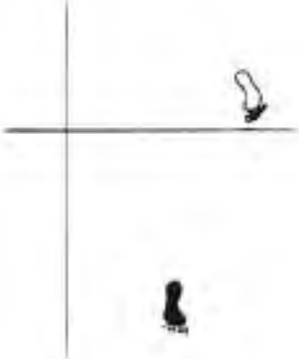




Side View

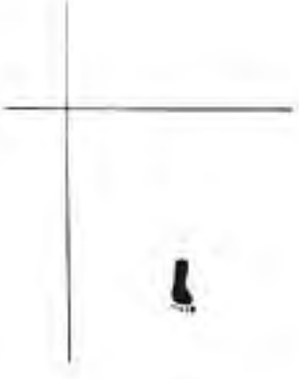






Application







Side View

28. Lower the left foot to D, forming a left L-stance toward C while executing a middle guarding block to C with the forearm.

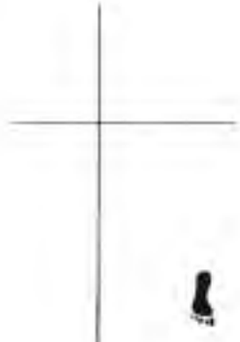




Left L-stance forearm middle guarding block toward C.

Previous Posture





Side View













29. **Move the left foot to C and the right foot to C, then slide to C, turning clockwise to form a left L-stance toward D while executing a middle guarding block to D with the forearm.**





Left L-stance forearm middle guarding block toward D.





Previous Posture

Keep the left heel slightly off the ground.













Application



30. **Move the left foot to D, forming a left walking stance toward D while executing a high thrust to D with the left flat fingertip.**





Left walking stance high thrust with the left flat fingertip toward D.

Previous Posture











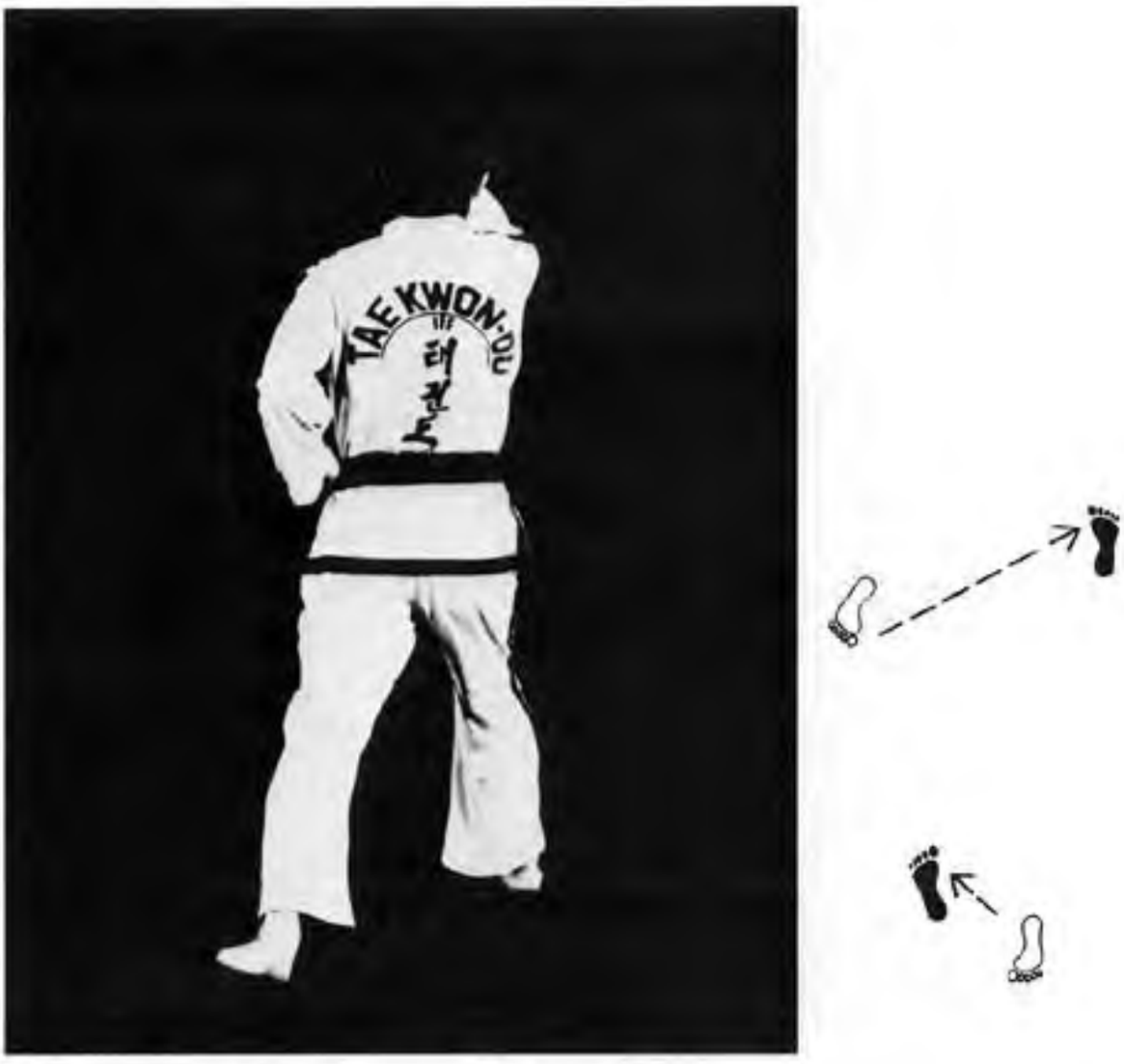


Application



Side View

31. **Move the left foot on line CD, forming a right walking stance toward C while executing a high thrust to C with the right flat fingertip.**



Right walking stance high thrust with the right flat fingertip toward C.

Previous Posture





Application



Top View





Keep the left heel slightly off the ground.

Other View







32. **Move the right foot to D, turning clockwise to form a parallel stance toward B while executing a middle hooking block to B with the right palm.**





Parallel stance middle hooking block with the right palm toward B.





Previous Posture







Side View







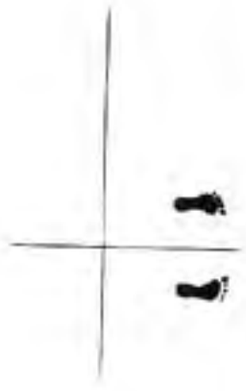
Front View

33. Execute a middle punch to B with the left fist while maintaining a parallel stance toward B.
Perform 32 and 33 in a continuous motion.





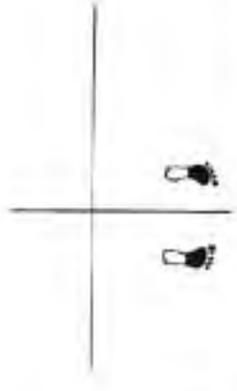
Parallel stance middle punch
with the left fist toward B.





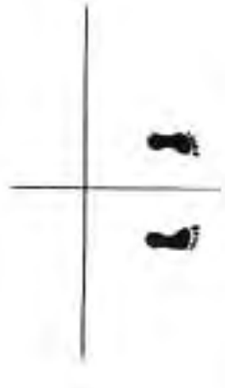
Previous Posture

Back View











Keep both heels slightly off the ground.

34. **Turn the face toward A while forming a left bending ready stance A toward A.**

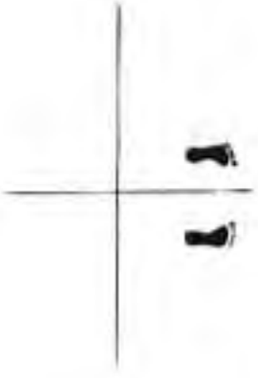






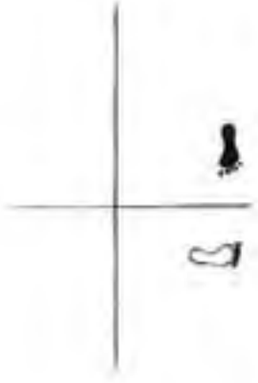
Left bending ready stance A toward A.

Previous Posture





Front View













Front View

35. **Execute a middle side piercing kick to A with the right foot, forming a forearm guarding block.**

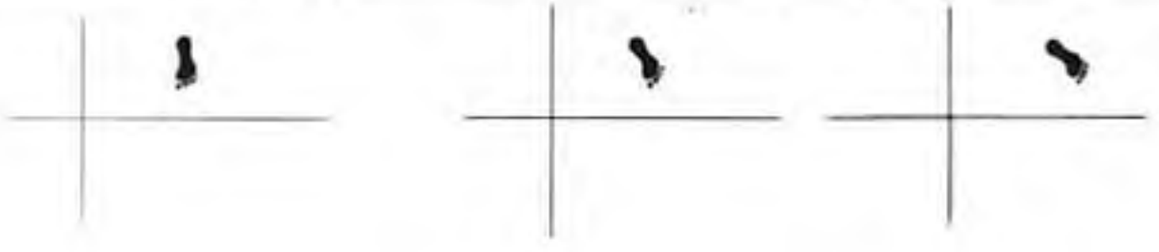


Middle side piercing kick to A with the right foot.



Previous Posture





Application



36. **Lower the right foot to A in a jumping motion to form a right X-stance toward AD while executing a high side strike to A with the right back fist and bringing the left finger belly to the right side fist.**





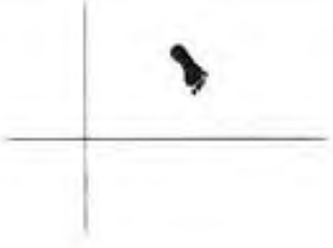
Right X-stance toward AD with a right back fist high side strike to A.

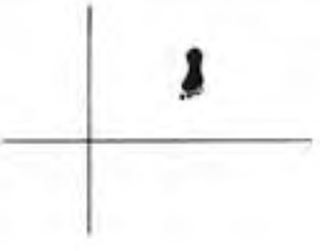
Previous Posture

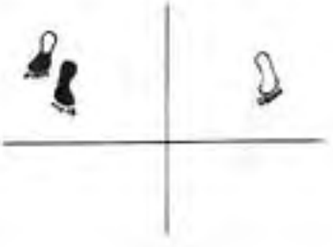














Application

37. **Execute a high reverse hooking kick to B with the right foot.**









High reverse hooking kick to B with the right foot.

Previous Posture



Application



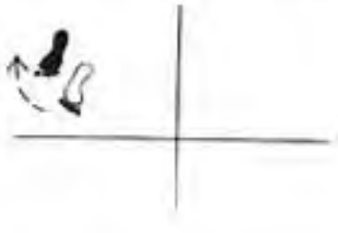


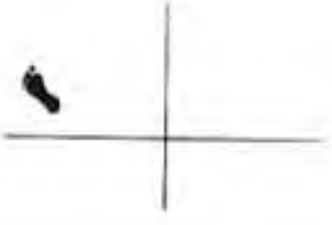
Top View

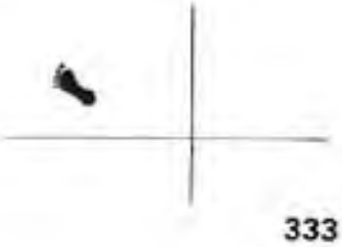












38. **Lower the right foot to B in a stamping motion to form a left L-stance toward B while executing a middle outward strike to B with the right knife-hand.**







Left L-stance knife-hand middle outward strike toward B.



Other View

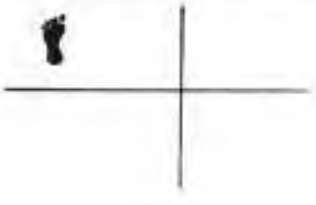
Previous Posture













Application



Other View

39. **Move the left foot to D, turning counter-clockwise to form a parallel stance toward A, at the same time executing a middle hooking block to A with the left palm.**



Parallel stance middle hooking block with the left palm toward A.





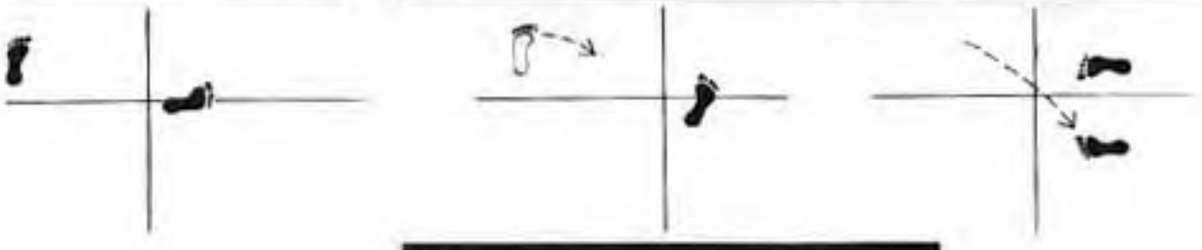
Other View

Previous Posture









Application



40. **Execute a middle punch to A with the right fist while maintaining a parallel stance toward A. Perform 39 and 40 in a continuous motion.**



Parallel stance middle punch with the right fist toward A.

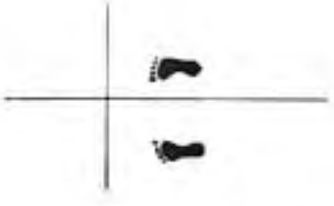
Previous Posture

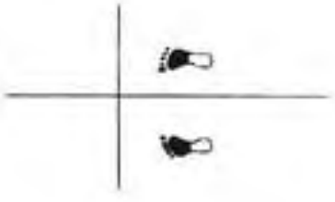
Keep both heels slightly off the ground.

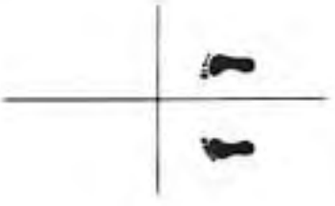












Application



41. Twin the face to B while forming a right bending ready stance A toward B.





Right bending ready stance A toward B.

Application



Side View

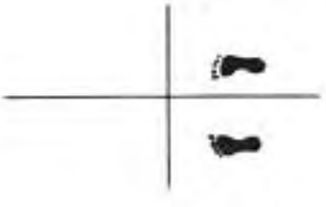


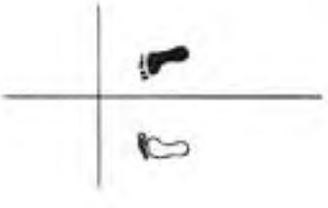
Previous Posture













42. Execute a middle side piercing kick to B with the left foot, forming a forearm guarding block.



Middle side piercing kick to B
with the left foot.

Previous Posture

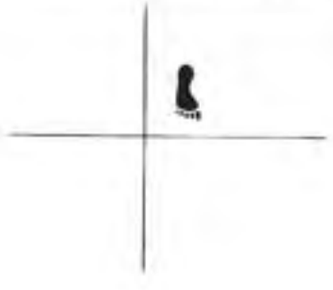
















43. Lower the left foot to B in a jumping motion, forming a left X-stance toward BD while executing a high side strike to B with the left bact fist and bringing the right finger belly to the left side fist.



Left X-stance toward BD with a left back fist high side strike to B.





Previous Posture





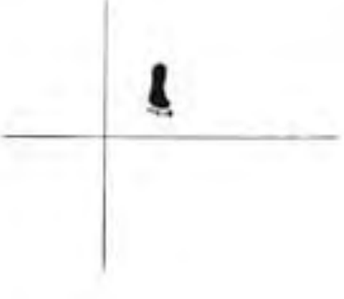
Side View

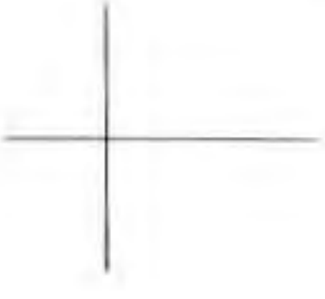


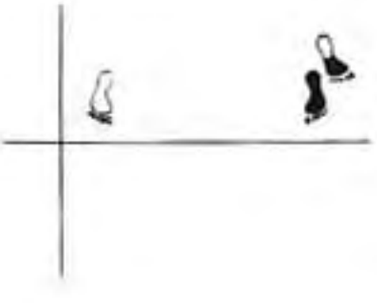












44. Execute a reverse hooking kick to A with the left foot.

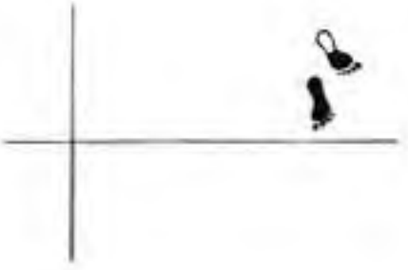




High reverse hooking kick to A with the left foot.

Previous Posture

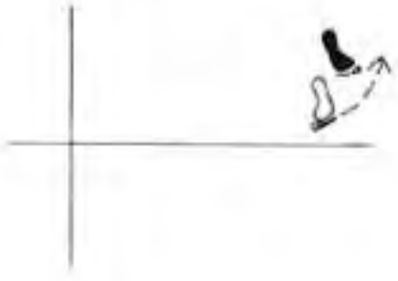




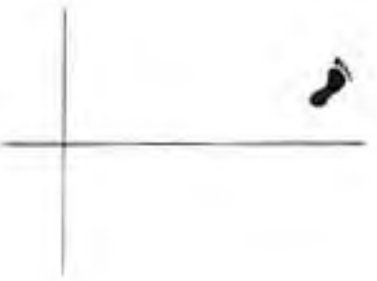












45. **Lower the left foot to A in a stamping motion to form a right L-stance toward A while executing a middle outward strike to A with the left knife-hand.**







Right L-stance knife-hand middle outward strike toward A.



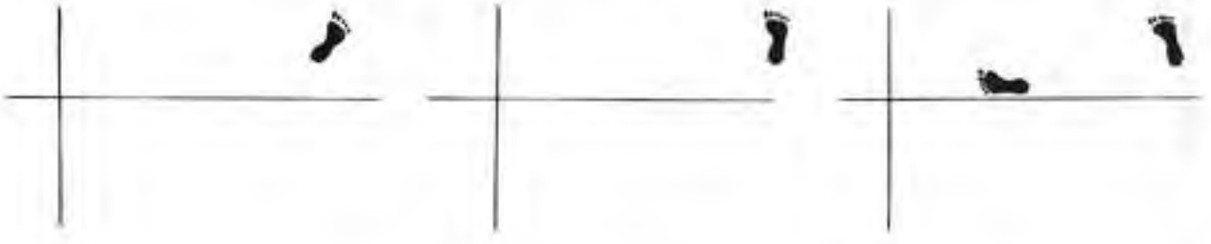
Top View

Previous Posture









Application

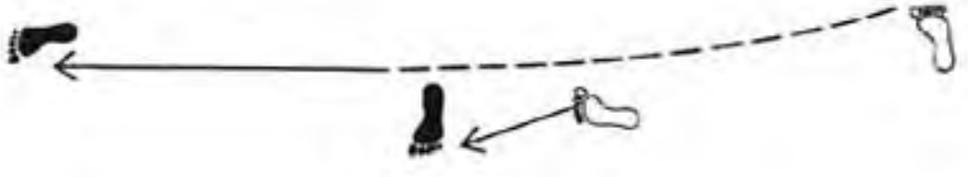


Other View

46. **Slide to A to form a right fixed stance toward A while executing a middle punch to A with the right fist.**



Right fixed stance middle punch with the right fist toward A.



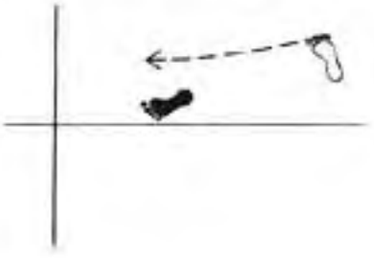
Previous Posture

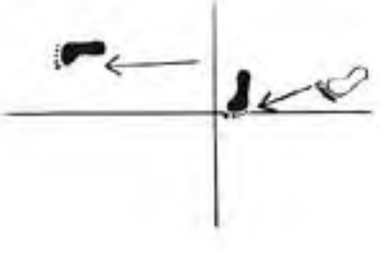












END. Bring the right foot back to a ready posture.



Close ready stance C toward D.

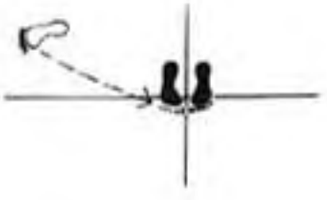


Previous Posture











Side View

SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:
1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:
1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il

ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME XIV

TABLE OF CONTENTS (*Mokcha*)

TENETS OF TAEKWON-DO (*Taekwon-Do Jungshin*) . . 8

Explanation of Tenets 10

Courtesy (*Ye Ui*) 10

Integrity (*Yom Chi*) 11

Perseverence (*In Nae*) 11

Self-Control (*Guk Gi*) 12

Indomitable Spirit (*Baekjul Boolgool*) 12

PATTERNS (*Tul*) 13

Interpretation of Patterns 15

GENERAL INFORMATION 20

ADDITIONAL TECHNIQUES FOR PATTERN YON-GAE . . 23

PATTERN YON-GAE 33

ADDITIONAL TECHNIQUES FOR PATTERN UL-JI . . . 137

PATTERN UL-JI 147

ADDITIONAL TECHNIQUES FOR PATTERN MOON-MOO 237

PATTERN MOON-MOO 245

SYNOPSIS 372



Taekwon-Do in Korean Character



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit *(Baekjul Boolgool)*


路荟道精神
禮義廉耻忍对
死已百折不屈

EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.



"Pursue one's own goal"

PATTERNS *(Tul)*

The ancient law in the Orient was similar to the law of Hamurabi, "an eye for an eye, a tooth for a tooth," and was rigorously enforced even if death was caused accidentally.

In this type of environment, and since the present system of free sparring had not yet been developed, it was impossible for a student of the martial arts to practise or test his individual skill of attack and defense against actual moving opponents.

Individual advancement was certainly hindered until an imaginative practitioner created the first patterns.

Patterns are various fundamental movements, most of which represent either attack or defense techniques, set to a fixed and logical sequence.

The student systematically deals with several imaginary opponents under various assumptions, using every available attacking and blocking tool from different directions. Thus pattern practice enables the student to go through many fundamental movements in series, to develop sparring techniques, improve flexibility of movements, master body shifting, build muscles and breath control, develop fluid and smooth motions, and gain rythmical movements.

It also enables a student to acquire certain special techniques which cannot be obtained from either fundamental exercises or sparring. In short, a pattern can be compared with a unit tactic or a word, if fundamental movement is an individual soldier's training or alphabet. Accordingly, pattern, the ledger of every movement, is a series of sparring, power tests, feats and characteristic beauty.

Though sparring may merely indicate that an opponent is more or less advanced, patterns are a more critical barometer in evaluating an individual's technique.

The following points should be considered while performing patterns:

1. Pattern should begin and end at exactly the same spot. This will indicate the performer's accuracy.

2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Movement should be accelerated or decelerated according to the instructions in this book.
6. Each pattern should be perfected before moving to the next.
7. Students should know the purpose of each movement.
8. Students should perform each movement with realism.
9. Attack and defense techniques should be equally distributed among right and left hands and feet.

All patterns in this book are performed under the assumption the student is facing "D" (see pattern diagrams).

There are a total of twenty-four patterns in Taekwon-Do.

The reason for 24 Patterns:

The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the eternal years of an aeon in a day.

It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not. Therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century.

The 24 patterns represent 24 hours, one day, or all my life.

THE INTERPRETATIONS OF PATTERNS

The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events.

CHON-JI: means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.

DAN-GUN: is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.

DO-SAN: is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.

WON-HYO: was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

YUL-GOK: is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this pattern refer to his birthplace on 38° latitude and the diagram (士) represents "scholar".

JOONG-GUN: is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).

TOI-GYE: is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37° latitude, the diagram (士) represents "scholar".

HWA-RANG: is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.

CHOONG-MOO: was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.

KWANG-GAE: is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (⊥) represents the expansion and recovery of lost territory. The 39 movements refer to the first two fiqures of 391 A.D., the year he came to the throne.

PO-EUN: is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram (—) represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.

GE-BAEK: is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram (I) represents his severe and strict military discipline.

EUI-AM: is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram (I) represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

CHOONG-JANG: is the pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This pattern ends with a left-hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

JUCHE: is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram (☶) represents Baekdu Mountain.

SAM-IL: denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

YOO-SIN: is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A.D., the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

CHOI-YONG: is named after General Choi Yong, Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Yi Dynasty.

YON-GAE: is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

UL-JI: is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerilla tactics, was able to decimate a large percentage of the force. The diagram (乙) represents his surname. The 42 movements represents the author's age when he designed the pattern.

MOON-MOO: honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.

SO-SAN: is the pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Yi Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

SE-JONG: is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram (王) represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

TONG-IL: denotes the resolution of the unification of Korea which has been divided since 1945. The diagram (I) symbolizes the homogenous race.

Since each pattern has a close relationship with the fundamental excercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.

NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN	4TH GUP	BLUE
TOI-GYE	3RD GUP	BLUE/RED STRIPE
HWA-RANG	2ND GUP	RED
CHOONG-MOO	1ST GUP	RED/BLACK STRIPE
KWANG-GAE PO-EUN GE-BAEK	1ST DAN	BLACK
EUI-AM CHOONG-JANG JUCHE	2ND DAN	BLACK
SAM-IL YOO-SIN CHOI-YONG	3RD DAN	BLACK
YONG-GAE UL-JI MOON-MOO	4TH DAN	BLACK
SO-SAN	5TH DAN	BLACK
SE-JONG TONG-IL	6TH DAN	BLACK

GENERAL INFORMATION

The purpose of this volume is to teach the beginner students (10th grade to 7th grade) to perform their patterns with effective technique and realistic feeling. The student is, therefore, advised to pay special attention to the correct execution and application of each movement before he attempts to practise his pattern.

Obviously, the pattern cannot be performed correctly without sufficient knowledge of the fundamental movements involved. The student should refer to the relevant volume in this encyclopedia for more detailed information on each motion. This book is also strongly recommended as a review for all levels advanced beyond this stage.

The illustrations for all 24 of the patterns contained in this encyclopedia assume that the student is standing on line AB and facing D.

LEGEND:

 — present foot position with the exception of "Previous Posture"

 — Previous foot position

 — heel slightly off the ground

 — direction of foot travel

"Previous Posture"	— posture of immediate preceding movement
"Other View"	— view of posture from the opposite side
"Front View"	— the performer's front
"Top View"	— reader's view from the top
"to A,B,C,...etc."	— direction of attack or block to A,B,C,...etc.
"toward A,B,C,...etc."	— direction of stance toward A,B,C,...etc.
"Front foot"	— refers to the foot which is advanced to the front.
"Rear foot"	— refers to the foot which is placed at the rear.
"Left chest"	— refers to the left half of the chest.
"Right chest"	— refers to the right half of the chest.

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View



ADDITIONAL TECHNIQUES FOR PATTERN YON-GAE

L-Stance Reverse Knife-Hand Low Guarding Block
(Niunja So Sonkal Dung Najunde Daebi Makgi)



Side View

The blocking tool reaches the target in a circular motion.



Front View

Walking Stance Long Fist High Punch
(Gunnun So Ghin Joomuk Nopunde Jirugi)



Front View



Side View

L-Stance X-Fist Checking Block
(Niunja So Kyocha Joomuk Momchau Makgi)

Side View



Front View



Flying Knife-Hand Side Strike
(Twimyo Sonkal Yop Taerigi)

Side View



Front View



Walking Stance Knife-Hand Low Reverse Outward Block
(Gunnun So Sonkal Najunde Bandae Bakuro Makgi)

Front View



Side View



Rear Foot Stance Inner Forearm Waist Block
(Dwitbal So Anpalmok Hori Makgi)

Side View



Front View



Sitting Stance Reverse Knife-Hand W-Shape Block
(Annun So Sonkal Dung San Makgi)

Front View



Side View



The blocking tool reaches the same level as the temple of the defender.

X-Stance Back Fist Downward Strike
(Dung Joomuk Neryo Taerigi)



Front View

Side View



Sitting Stance Twin Straight Forearm Checking Block
(Annun So Sang Son Palmok Momchau Makgi)

Front View



Side View



X-Stance Forefist Upward Punch
(Kyocha So Ap Joomuk Ollyo Jirugi)

Front View





Side View

L-Stance Knife-Hand High Side Strike
(Niunja So Sonkal Nopunde Yop Taerigi)

Front View



Side View



The fingertip reaches the eye level of the attacker.

Walking Stance Reverse Knife-Hand Low Inward Block
(Gunnun So Sonkal Dung Najunde Bandae Anuro Makgi)



Front View

The reverse knife-hand reaches the same level as the scrotum of the defender.

Side View









Mt. Daesung, the field Headquarters of general Yon-Gae

PATTERN YON-GAE
(YON-GAE TUL)

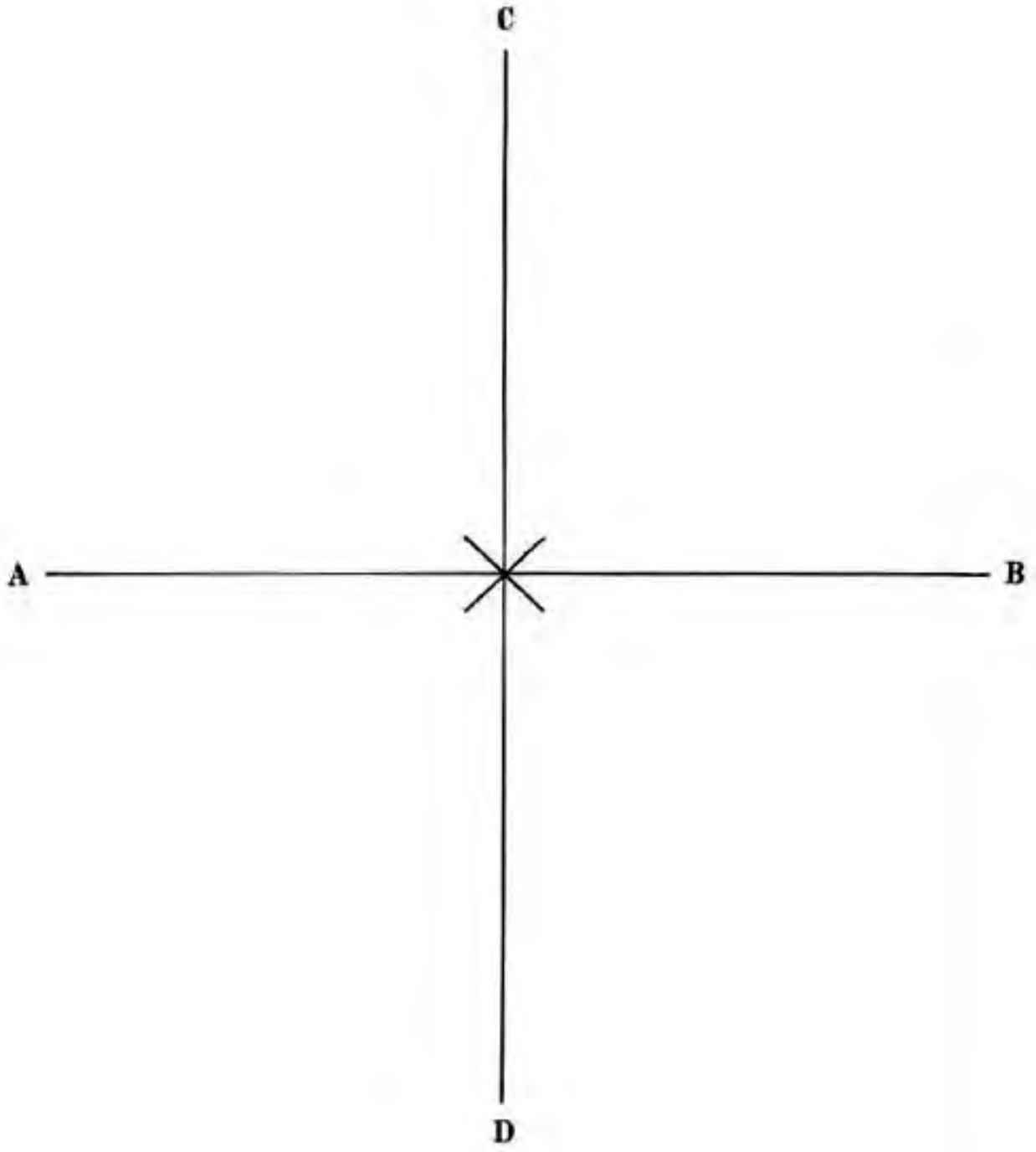
This pattern is practised by the 4th degree and above.

DIAGRAM: +

MOVEMENTS: 49

READY POSTURE: SEE THE PICTURE.

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*



Parallel stance toward D.



1. **Slide to C to form a right L-stance toward D while executing a low guarding block to D with a reverse knife-hand.**
   Perform in a circular motion.





Right L-stance reverse knife-hand low guarding block toward D.

Previous Posture













Application



Side View

2. **Execute a high punch to D with the right long fist while forming a left walking stance toward D, pivoting with the left foot.**
   Perform in a slow motion.





Left walking stance right long fist
high punch toward D.

Previous Posture





Application







Side View







Side View



3. Slide to C, forming a left L-stance toward D while executing a middle guarding block to D with the forearm.



Left L-stance forearm middle guarding block toward D.



Previous Posture









Side View







4. **Execute a middle strike to D with the right knife-hand while flying to D, and then land to D, maintaining a left L-stance toward D with the right knife-hand extended to D.**



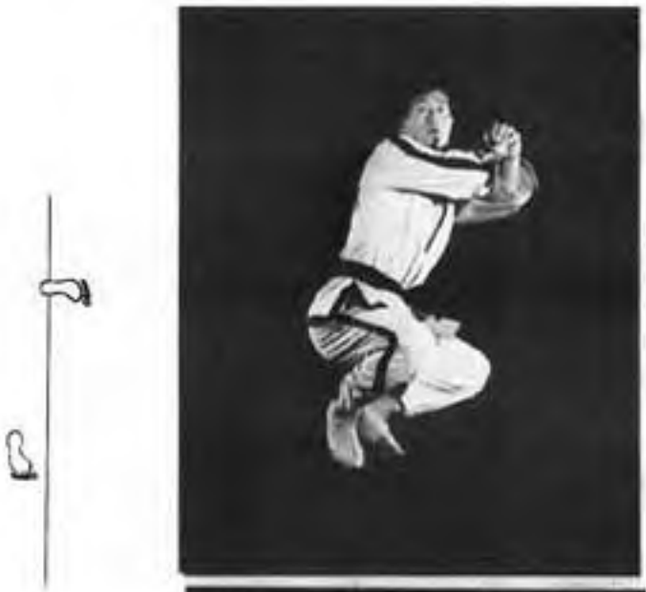
Right knife-hand middle strike while flying to D.



Left L-stance toward D with the right knife-hand extended to D.

Previous Posture







Application





5. Shift to C, maintaining a left L-stance toward D while executing a checking block to D with an X-fist.





Left L-stance X-fist checking block toward D.

Previous Posture





Application







Side View







6. **Execute a high outward cross-cut to D with the right flat fingertip while forming a right walking stance toward D, slipping the right foot.**





Right walking stance right flat fingertip high outward cross-cut toward D.

Previous Posture





Side View











Application



7. **Execute a downward block to D with the right straight elbow while forming a left rear foot stance toward D, pulling the right foot.**



Left rear foot stance toward D with a right straight elbow downward block.



Previous Posture

Application













Side View







Side View

8. Jump to D, forming a left X-stance toward AD while executing a high side strike to D with the left back fist.





Left X-stance toward AD with the left back fist high side strike to D.

Application



Previous Posture





Top View

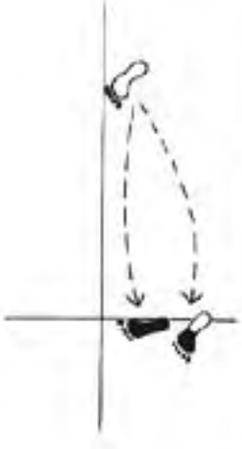












9. **Move the right foot to C to form a left walking stance toward D while executing a low outward block to D with the right knife-hand.**





Left walking stance right knife-hand low outward block toward D.

Previous Posture





Application













Top View

10. **Move the right foot on line AB to form a parallel stance toward D while executing a middle hooking block to D with the left palm.**





Parallel stance left palm middle hooking block toward D.

Previous Posture





Application







Top View







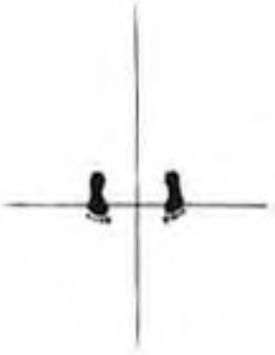
11. Execute a middle punch to D with the right fist while maintaining a parallel stance toward D. Perform 10 and 11 in a continuous motion.



Parallel stance middle punch with the right fist toward D.



Previous Posture





Keep both heels slightly off the ground.







Side View







Side View

12. Slide to C, forming a left L-stance toward D while executing a low guarding block to D with a reverse knife-hand.
Perform in a circular motion.



Left L-stance reverse knife-hand low guarding block toward D.



Application

Previous Posture



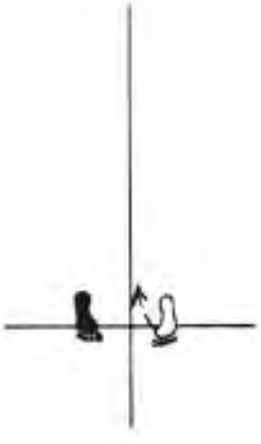








Side View







Side View



13. Execute a high punch to D with the left long fist while forming a right walking stance toward D, pivoting with the right foot.





Right walking stance high punch with the left long fist toward D.

Application



Previous Posture









Side View





Keep the left heel slightly off the ground.



14. Slide to C to form a right L-stance toward D while executing a middle guarding block to D with the left forearm.



Right L-stance left forearm middle guarding block toward D.



Previous Posture





Side View











15. Execute a middle strike to D with the left knife-hand while flying to D, and then land to D, maintaining a right L-stance toward D with the left knife-hand extended to D.



Left knife-hand middle strike while flying to D.

Application





Side View













16. Shift to C, maintaining a right L-stance toward D while executing a checking block to D with an X-fist.







Right L-stance X-fist checking block toward D.





Previous Posture

Keep the left heel slightly off the ground.







Side View





Application



17. Execute a high outward cross-cut with the left flat fingertip to D while forming a left walking stance toward D, slipping the left foot.





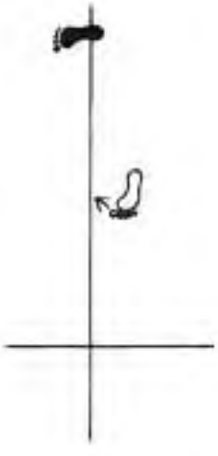


Left walking stance high outward cross-cut with the left flat fingertip toward D.

Previous Posture









Side View







18. **Execute a downward block to D with the left straight elbow while forming a right rear foot stance toward D, pulling the left foot.**





Right rear foot stance toward D with a left straight elbow downward block.

Previous Posture





Application







Side View







19. Jump to D to form a right X-stance toward BD while executing a high side strike to D with the right back fist.





Right X-stance toward BD with the right back fist high side strike to D.

Previous Posture





Side View













20. Move the left foot to C, forming a right walking stance toward D while executing a low outward block to D with the left knife-hand.





Right walking stance low outward block with the left knife-hand toward D.

Previous Posture





Application







Other View







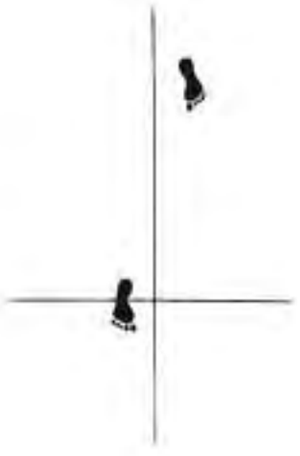
21. Move the left foot on line AB, forming a parallel stance toward D while executing a middle hooking block to D with the right palm.





Parallel stance middle hooking block with the right palm toward D.

Previous Posture





Top View













22. Execute a middle punch to D with the left fist while maintaining a parallel stance toward D. Perform 21 and 22 in a continuous motion.





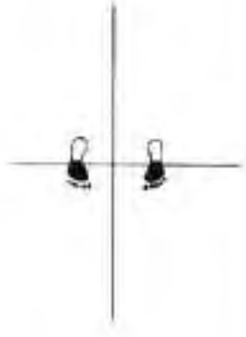
Parallel stance middle punch with the left fist toward D.

Previous Posture





Side View







Keep both heels slightly off the ground.





23. Move the right foot to A to form a sitting stance toward D while executing a W-shape block with the reverse knife-hand.





Sitting stance toward D with a reverse knife-hand W-shape block.

Side View

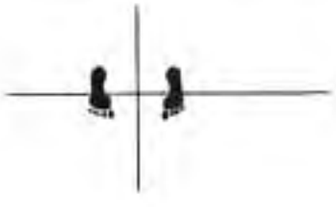


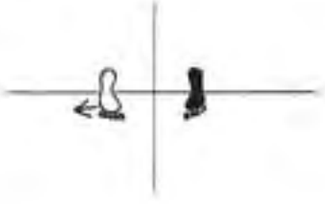
Previous Posture

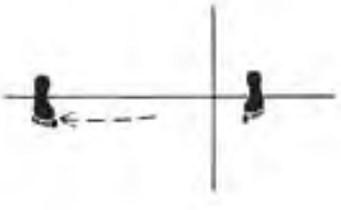












Application



24. Cross the left foot over the right foot to form a right X-stance toward D while thrusting with a twin horizontal elbow.

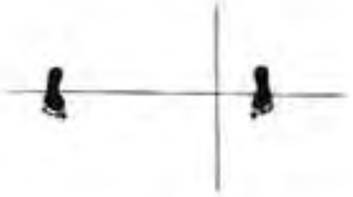


Right X-stance toward D with a twin horizontal elbow thrust.





Previous Posture

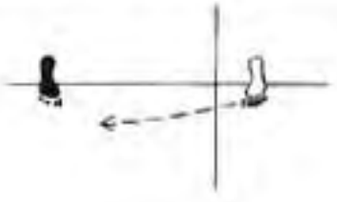


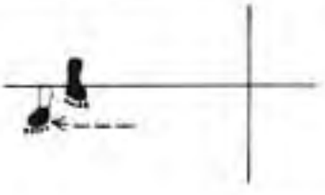
Side View











Application



25. Move the right foot to A, forming a sitting stance toward D while executing a checking block to D with a twin straight forearm.





Sitting stance checking block with a twin straight forearm toward D.

Side View



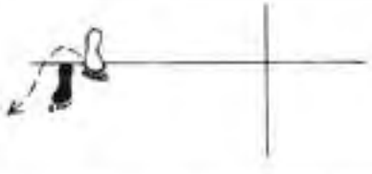
Previous Posture













Application



26. Cross the left foot over the right foot to form a right X-stance toward D while executing an upward punch with the right fist, pulling the left side fist in front of the right shoulder.





Right X-stance toward D with a right fist upward punch.

Top View



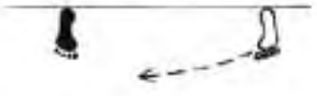
Previous Posture













Application



27. Execute a high reverse hooking kick to B with the right foot.



High reverse hooking kick to B with the right foot.





Previous Posture



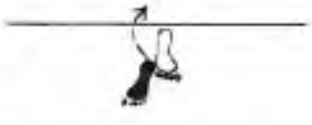
Top View

















Top View



28. Lower the right foot to B, and then execute a middle side piercing kick to B with the left foot while turning clockwise.







Middle side piercing kick to B with the left foot.

Previous Posture



Keep the right heel slightly off the ground.



29. **Lower the left foot to B in a jumping motion to form a left X-stance toward D while executing a downward strike with the left back fist.**







Left X-stance toward D with a left back fist downward strike.

Side View



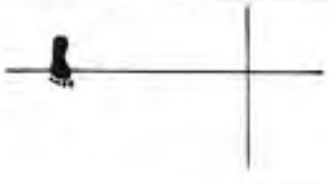
Previous Posture











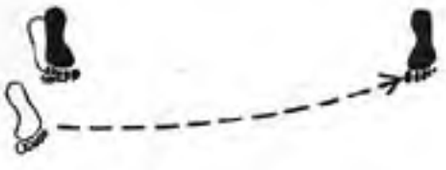


Application



30. Move the left foot to B, forming a sitting stance toward D while executing a W-shape block with a reverse knife-hand.





Sitting stance toward D with a reverse knife-hand W-shape block.

Other View

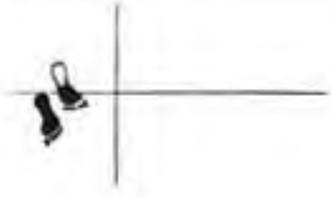


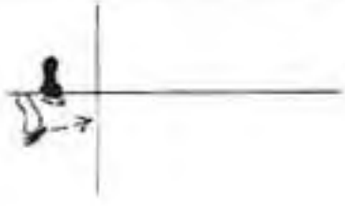
Previous Posture

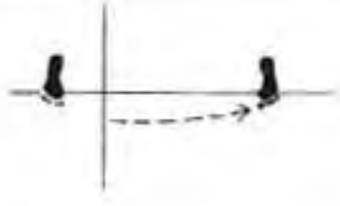










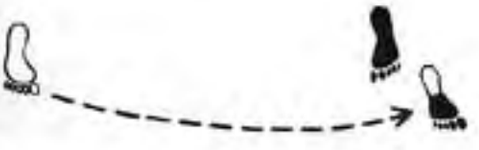




Application

31. Cross the right foot over the left foot, forming a left X-stance toward D while executing a twin side elbow thrust.





Left X-stance toward D with a twin side elbow thrust.

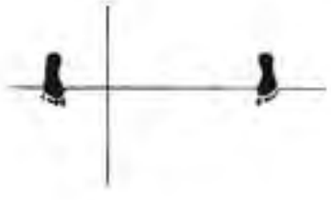
Top View















Keep both back fists faced upward.

32. **Move the left foot to B to form a sitting stance toward D while executing a checking block to D with a twin straight forearm.**





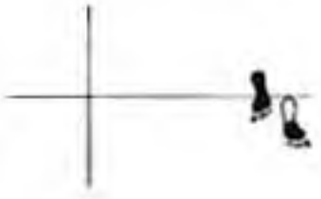
Sitting stance checking block with a twin straight forearm toward D.

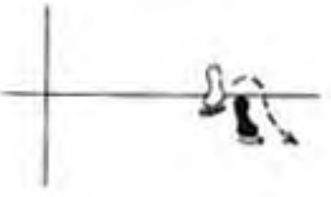
Previous Posture

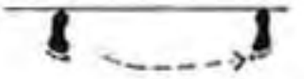












Application



33. **Cross the right foot over the left foot, forming a left X-stance toward D while executing an upward punch with the left fist, pulling the right side fist in front of the left shoulder.**





Left X-stance toward D with a left fist upward punch.

Side View



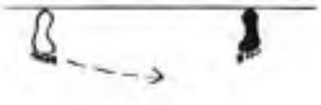
Previous Posture

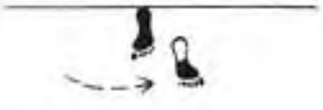












34. Execute a high reverse hooking kick to A with the left foot.





High reverse hooking kick to B with the left foot.

Previous Posture

















35. Lower the left foot to A, and then execute a middle side piercing kick to A with the right foot while turning counter-clockwise.



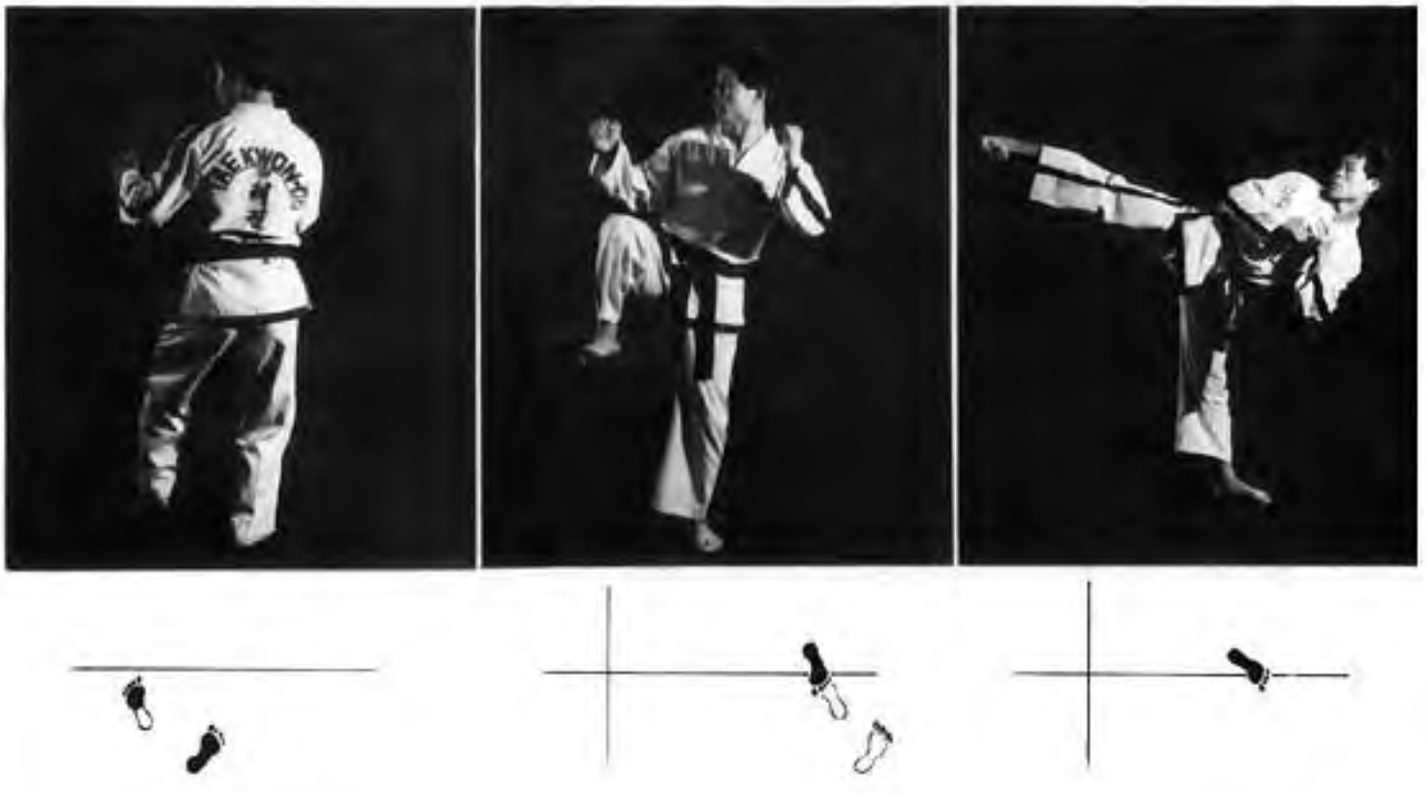


Middle side piercing kick to
A with the right foot.





Previous Posture



Keep the left heel slightly off the ground.

36. Lower the right foot to A in a jumping motion, forming a right X-stance toward A D while executing a downward strike to A with the right back fist.





Right X-stance toward A D with a back fist downward strike to A.

Top View



Previous Posture













37. **Move the left foot to C, forming a left L-stance toward D while executing a middle guarding block to D with the forearm.**





Left L-stance forearm middle guarding block toward D.

Previous Posture

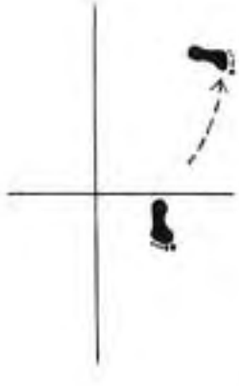








Side View







Previous Posture



38. **Move the left foot to D, turning counter-clockwise to form a left rear foot stance toward C while executing a waist block to C with the right inner forearm.**





Left rear foot stance right inner forearm waist block toward C.

Application

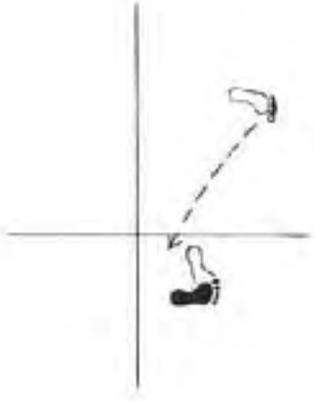




Side View









39. Move the right foot to C slightly and then the left foot to D in a stamping motion to form a right L-stance toward D while executing a high strike to D with the left knife-hand.



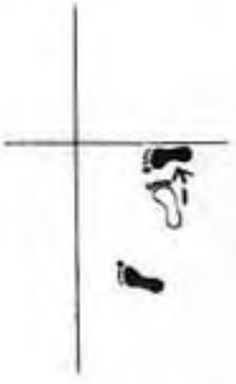


Right L-stance high strike with the left knife-hand toward D.



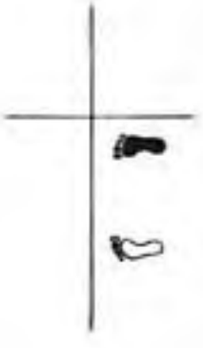
Previous Posture















40. Shift to C, maintaining a right L-stance toward D while executing a middle guarding block to D with the forearm.







Right L-stance forearm middle guarding block toward D.





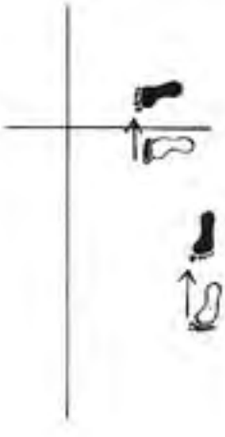
Previous Posture

Side View











Application



41. **Move the right foot to D, turning clockwise to form a right rear foot stance toward C while executing a waist block to C with the left inner forearm.**





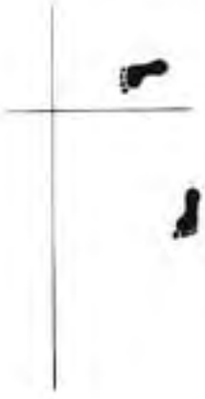
Right rear foot stance waist block with the left forearm toward C.

Application

Previous Posture







Side View

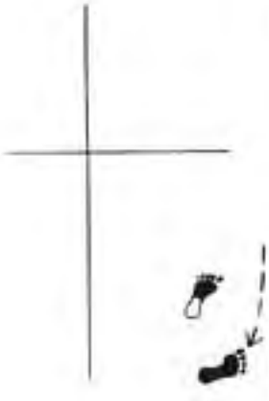






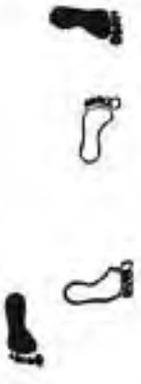






42. **Move the left foot to C slightly, and then the right foot to D in a stamping motion to form a left L-stance toward D while executing a high strike to D with the right knife-hand.**





Left L-stance right knife-hand high outward strike toward D.

Previous Posture







Application





Side View

43. Move the right foot to C, turning counter-clockwise to form a right L-stance toward D while executing a middle guarding block to D with the forearm.





Right L-stance forearm middle guarding block toward D.



Previous Posture



Top View





Application



44. Jump to execute a mid-air kick to D with the right foot while spinning clockwise, and then land to D to form a left L-stance with a knife-hand middle guarding block toward D.



Mid-air kick (180 degrees) to D with the right foot.



Left L-stance knife-hand middle guarding block toward D.

Previous Posture





Side View







45. **Jump to execute a mid-air kick to D with the left foot while spinning counter-clockwise, and then land to D to form a right L-stance with a knife-hand middle guarding block toward D.**



Mid-air kick (180 degrees) to D with the left foot.



Right L-stance knife-hand middle guarding block toward D.

Previous Posture









Side View









46. Execute a low inward block to D with the right reverse knife-hand while forming a left walking stance toward D, slipping the right foot to C.





Left walking stance low inward block with the right reverse knife-hand toward D.

Previous Posture

Application









Side View



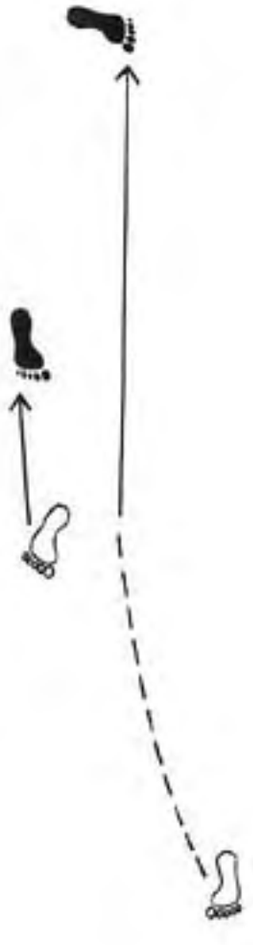


Side View

47. Slide to C to form a left L-stance toward D while thrusting to C with the left side elbow.



Left L-stance toward D with the a left side elbow thrust to C.



Previous Posture



Application















Top View

48. Execute a low inward block to D with the left reverse knife-hand while forming a right walking stance toward D, slipping the left foot to C.







Right walking stance low inward block with the left reverse knife-hand toward D.

Previous Posture







Application





Top View

49. Slide to C, forming a right L-stance toward D while thrusting to C with the right side elbow.



Right L-stance toward D with a right side elbow thrust to C.



Previous Posture









Side View







END: Bring the right foot back to a ready posture.





Parallel stance toward D.

Previous Posture









Side View



Top View




TAEKWON-DO

ADDITIONAL TECHNIQUES FOR PATTERN UL-JI

Walking Stance Twin Side Fist Horizontal Strike
(Gunnun So Sang Yop Joomuk Soopyong Taerigi)



Front View



Side View

Walking Stance Knife-Hand High Reverse Front Strike
(Gunnun So Sonkal Nopunde Bandae Ap Taerigi)



Side View



Front View

Sitting Stance Front Elbow Strike
(Annun So Ap Palkup Taerigi)



Front View



Side View

Walking Stance Forearm Reverse Rising Block
(Gunnun So Palmok Bandae Chookyo Makgi)

Side View



Front View



Walking Stance High Reverse Punch
(Gunnun So Nopunde Bandae Jirugi)



Front View

The fist reaches the eye level of the attacker.

Side View



Flying High Kick *(Twimyo Nopi Chagi)*

Front View



Side View



Walking Ready Stance *(Gunnun Junbi Sogi)*

Front View



Side View



L-Stance X-Fist Pressing Block
(Niunja So Kyocha Joomuk Noollo Makgi)

Front View



Side View



L-Stance Inner Forearm Middle Wedging Block
(Niunja So An Palmok Kaunde Hechyo Makgi)

Front View



Side View



Fixed Stance Palm Pushing Block
(Gojung So Sonbadak Miro Makgi)



Front View

Top View



X-Stance Twin Side Elbow Thrust
(Kyocha So Sang Yop Palkup Tulgi)

Front View



Side View



Fixed Stance X-Knife-Hand Middle Block
(Gojung So Kyocha Sonkal Kaunde Makgi)

Front View



Top View



L-Stance Palm Upward Block
(Niunja So Sonbadak Ollyo Makgi)

Front View

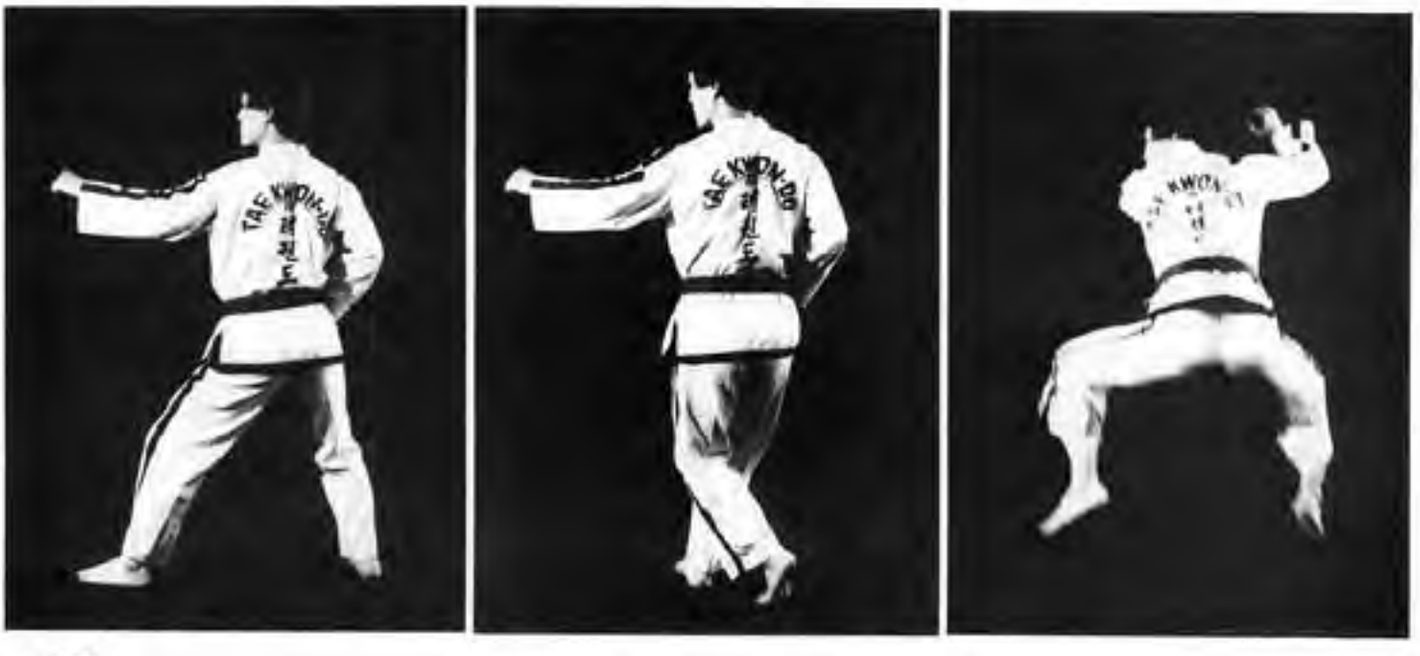


Side View



Backward Double Step-Jumping
(Dwiro Ibo Omgyo Didimyo Twigi)

From a right L-stance toward A



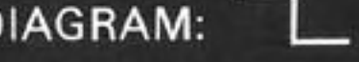




Mt. Sukda, the birthplace of general Ul-Ji Moon Duk

PATTERN UL-JI *(UL-JI TUL)*

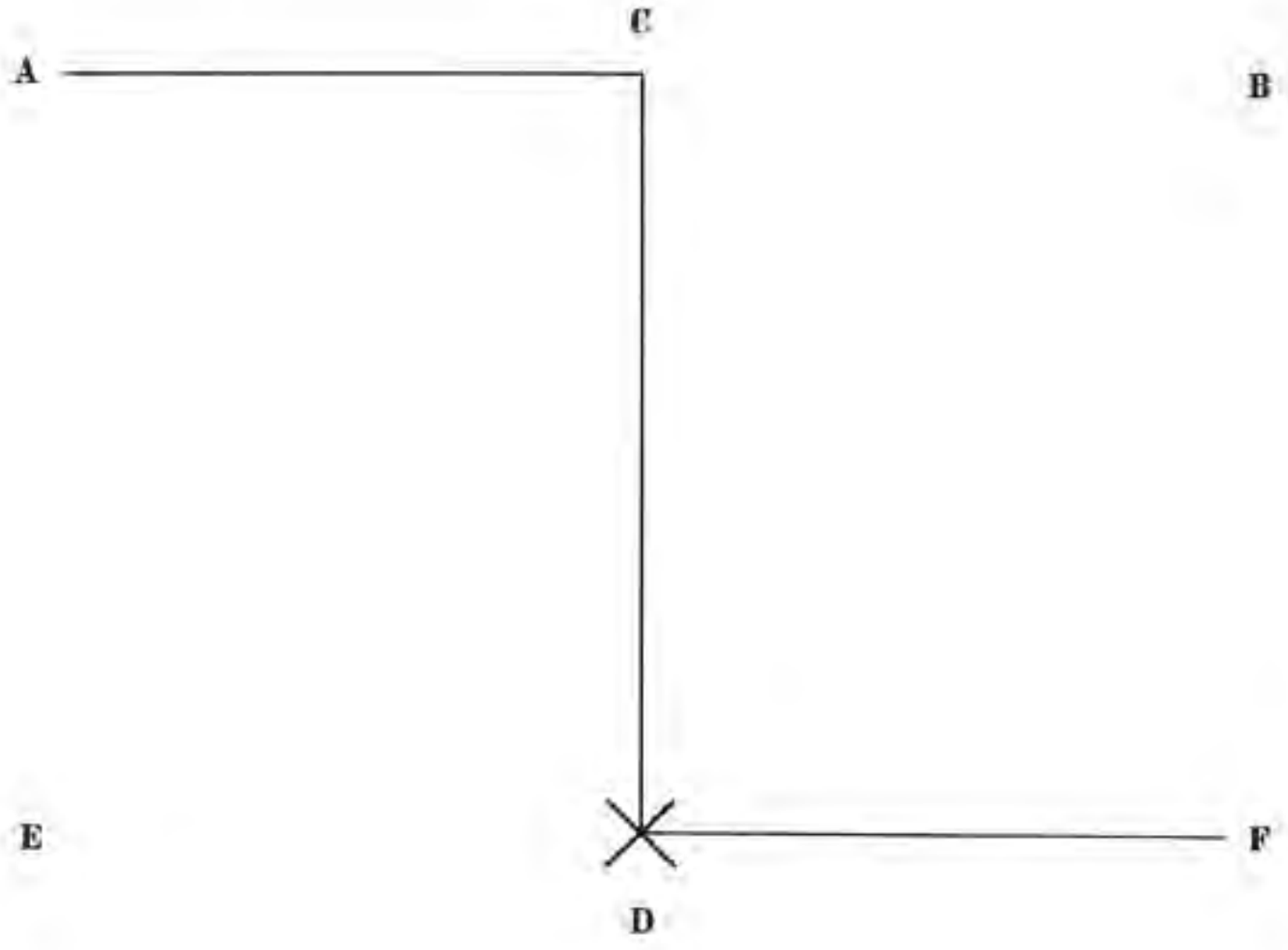
This pattern is practised by the 4th degree and above.

DIAGRAM: 

MOVEMENTS: 42

READY POSTURE: SEE THE PICTURE.

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*





Parallel stance toward D.

1. Move the left foot to C, forming a right walking stance toward D while executing a horizontal strike with both side fists.





Right walking stance toward D with a twin side fist horizontal strike.

Previous Posture













Application





Side View

2. **Move the right foot to C to form a left walking stance toward D while executing a pressing block with an X-fist.**



Left walking stance toward D with an X-fist pressing block.



Application

Previous Posture









Side View





Side View

3. **Execute a rising block with an X-knife-hand while maintaining a left walking stance toward D. Perform 2 and 3 in a continuous motion.**



Left walking stance toward D with an X-knife-hand rising block.

Previous Posture



Application



Keep the right heel slightly off the ground.





Side View





Side View

4. **Execute a high front strike to D with the right knife-hand bringing the left palm on the right elbow joint while maintaining a left walking stance toward D.**







Left walking stance high front strike with the right knife-hand toward D.



Previous Posture

Keep the right heel slightly off the ground.





Side View



Application



5. Move the left foot to C to form a sitting stance toward B while executing a middle side strike to C with the left back hand.





Sitting stance toward B with a left back hand middle side strike to C.

Previous Posture

Application













Side View







Side View

6. Execute a middle crescent kick to the left palm with the right foot.





Middle crescent kick to C with the right foot.



Previous Posture



Application







Side View





Side View

7. Lower the right foot to C, forming a sitting stance toward A while striking the left palm with the right front elbow.







Sitting stance right front elbow strike toward A.

Application



Previous Posture





Front View







8. Thrust to B with the left back elbow placing the right side fist on the left fist while maintaining a sitting stance toward A.



Sitting stance toward A with a left back elbow thrust to B.

Previous Posture



Application





Raise the body slightly.



Front View





Front View

9. Execute a side back strike to B with the right back fist and extending the left arm to the side-downward while maintaining a sitting stance toward A.



Sitting stance toward A with a right back fist high side strike to B.

Previous Posture



Application



Raise the body slightly.





Front View





Front View

10. Bring the left foot to the right foot, forming a close stance toward D, at the same time thrusting with a twin side elbow thrust.



Close stance toward D with a twin side elbow thrust.



Side View



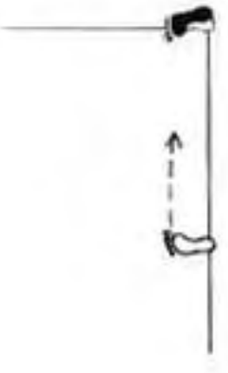
Previous Posture













Keep both back fists faced to the front.

11. **Cross the left foot over the right foot, forming a right X-stance toward D while turning the face to A, keeping the position of the hands as they were in 10. Perform in a fast motion.**





Right X-stance toward D with the face turned to A.

Application



Side View



Previous Posture













Previous Posture



12. **Execute a middle side piercing kick to A with the right foot keeping the position of the hands as they were in 11.**







Middle side piercing kick to
A with the right foot.

Application







Previous Posture



13. Lower the right foot to A, and then cross the left foot over the right foot, forming a right X-stance toward D while thrusting with a twin horizontal elbow.





Right X-stance toward D with a twin horizontal elbow thrust.

Application







Keep the right heel slightly off the ground.

14. **Move the right foot to A to form the sitting stance toward D while executing the right horizontal punch to A.**



Sitting stance toward D with a right horizontal punch to A.



Application



Top View



Previous Posture













15. **Execute a high front strike to D with the right knife-hand, bringing the left back hand in front of the forehead while standing up toward D.**



Right knife-hand high front strike while standing up toward D.

Application



Side View



Previous Posture













16. Execute a twin knife-hand block to B while forming a right L-stance toward B, pivoting with the right foot.

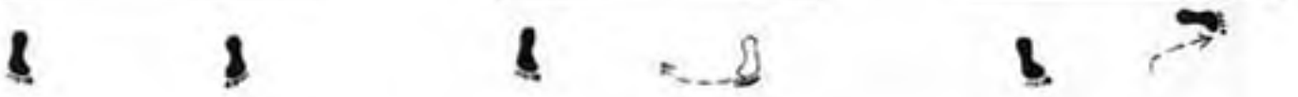




Right L-stance twin knife-hand block toward B.

Previous Posture





Application



17. Jump to execute a mid-air kick to B with the right foot while spinning clockwise.





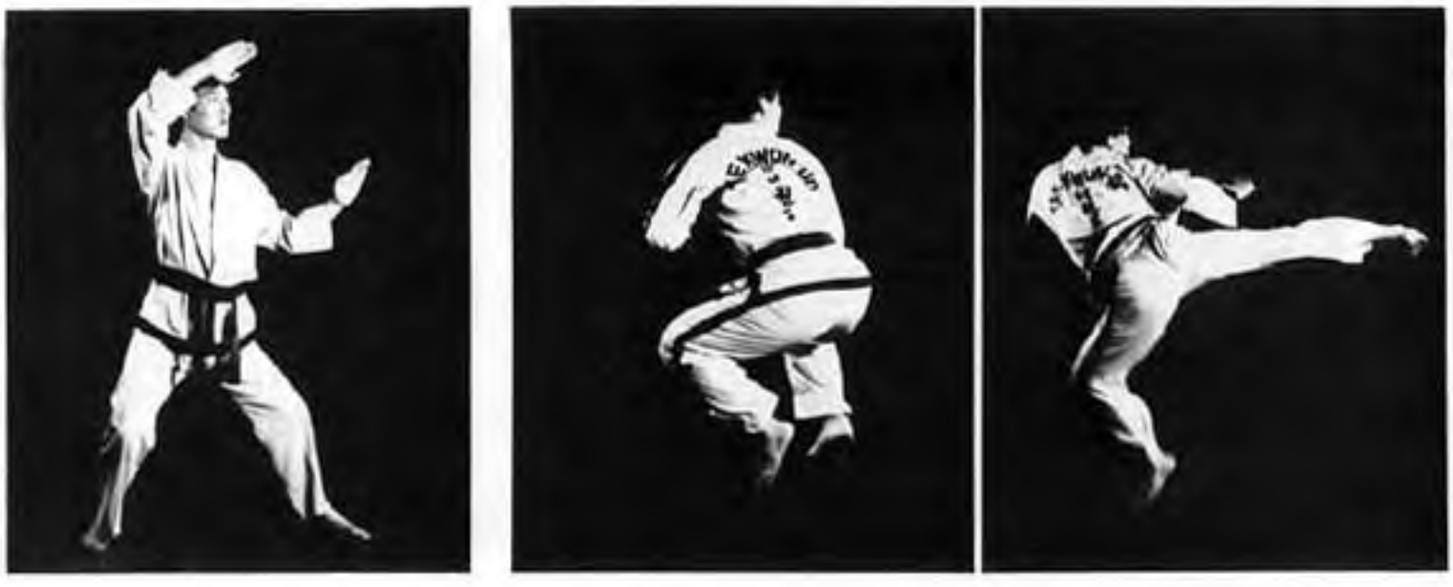


Mid-air kick (180 degrees) to B with the right foot.

Application



Previous Posture



18. **Land to B, forming a right walking stance toward B while executing a middle block to B with the right double forearm.**







Right walking stance middle block with the right double forearm toward B.

Other View





Previous Posture







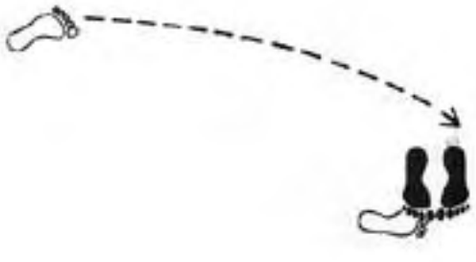


Application

19. Bring the left foot to the right foot to form a close ready stance B toward D.



Close ready stance B toward D.



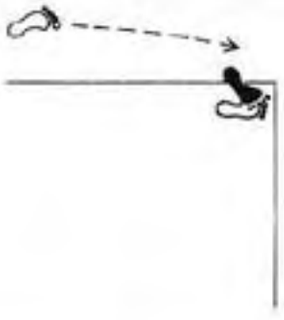
Previous Posture













Application



20. **Jump to D, forming a right X-stance toward BD while executing a high side strike to D with the right back fist, bringing the left finger belly to the right side fist.**





Right X-stance toward BD with a right back fist high side strike to D.

Application







Side View













21. Move the left foot to C to form a right walking stance toward D while executing a rising block to D with the left forearm.





Right walking stance rising block with the left forearm toward D.

Previous Posture





Application







Side View







22. Execute a middle front snap kick to D with the left foot, keeping the position of the hands as they were in 21.



Middle front snap kick to D with the left foot.

Previous Posture









Side View











23. Lower the left foot to D, forming a left walking stance toward D while executing a high punch to D with the right fist.



Left walking stance high punch with the right fist toward D.

Previous Posture



Side View







24. **Move the right foot to D to form a right walking stance toward D while executing a middle thrust to D with the right straight fingertip.**





Right walking stance middle thrust with the right straight fingertip toward D.

Previous Posture





Application







Side View







25. **Move the left foot to D, turning counter-clockwise to form a sitting stance toward A while executing a high side strike to D with the left back fist.**





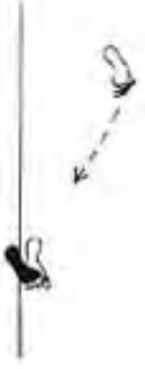
Sitting stance toward A with a left back fist high side strike to D.

Previous Posture













Application





Side View

26. Move the right foot to F, turning counter-clockwise to form a right walking ready stance toward F.





Right walking ready stance toward F.

Previous Posture









Front View







27. **Jump to execute a flying high kick to F with the right foot.**



Flying high kick to F with the right foot.

Previous Posture











Application

28. Land to F to form a right fixed stance toward F while executing a middle block to F with an X-knife-hand.



Right fixed stance X-knife-hand middle block toward F.

Application



Front View



Previous Posture







29. Move the left foot to F, forming a right L-stance toward D while executing a pressing block to F with an X-fist.



Right L-stance toward F with an X-fist pressing block.



Application



Front View



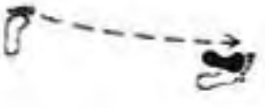
Previous Posture

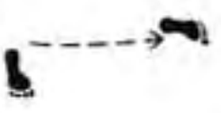












30. **Execute a middle side front snap kick to F with the left foot while executing a middle wedging block with the inner forearm.**







Inner forearm middle wedging block with a left foot middle side front snap kick to F.

Front View



Previous Posture













Application

31. Lower the left foot to F, forming a left walking stance toward F, while executing a high vertical punch to F with a twin fist.



Left walking stance twin fist
high vertical punch toward F.





Front View





Previous Posture







32. **Move the right foot to F, to form a right fixed stance toward F while executing a high side block with the right knife-hand and a middle pushing block with the left palm.**



Right fixed stance with a right knife-hand high block and a left palm pushing block toward F.



Application



Front View



Previous Posture





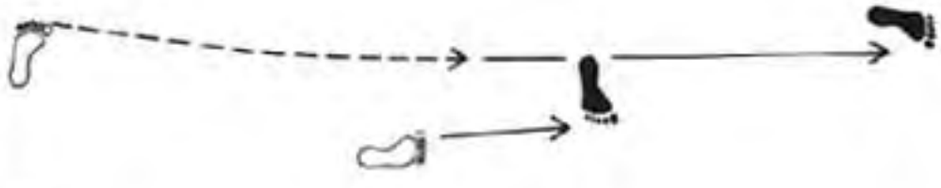




33. Slide to F, forming a right L-stance toward F while executing a middle punch to F with the left fist.



Right L-stance middle punch to F with the left fist.





Other View

Previous Posture













34. Move the left foot to the side rear of the right foot and the right foot to E, to form a right L-stance toward F, and then jump to E, maintaining a right L-stance toward F while executing a middle guarding block to F with the forearm.





Jumping to E



Right L-stance forearm middle guarding block toward F.









Previous Posture



Keep the left heel slightly off the ground.







35. Execute a middle turning kick to DF with the right foot.



Middle turning kick to DF with the right foot.





Application



Front View



Previous Posture













36. Lower the right foot to F, and then execute a middle back piercing kick to F with the left foot.



Middle back piercing kick to F
with the left foot.

Previous Posture



Front View















Keep the right heel slightly off the ground.

37. **Lower the left foot to F to form a right L-stance toward F while executing a middle guarding block to F with the forearm.**



Right L-stance middle guarding block with the forearm toward F.

Back View



Previous Posture







38. **Move the left foot to E, forming a left L-stance toward F while executing an upward block to F with the right palm.**



Left L-stance toward F with
a left palm upward block.



Application



Front View



Previous Posture





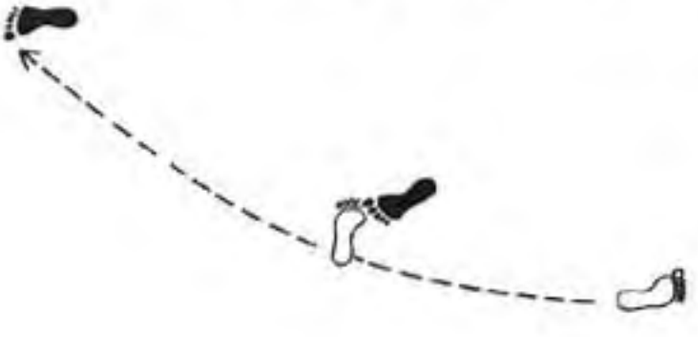




39. Move the right foot to E, forming a right walking stance toward E while executing a circular block to ED with the left inner forearm.



Right walking stance toward E with a left inner forearm circular block to ED.



Application



Front View



Previous Posture









40. Execute a circular block to DE with the right inner forearm while forming a left walking stance toward DF.







Left walking stance toward DF with a right inner forearm circular block to DE.

Side View



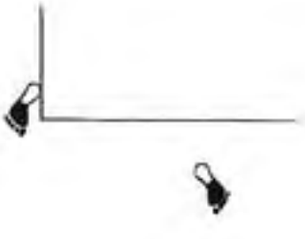
Previous Posture













41. **Move the left foot on line EF to form a sitting stance toward D while executing a middle punch to D with the left fist.**







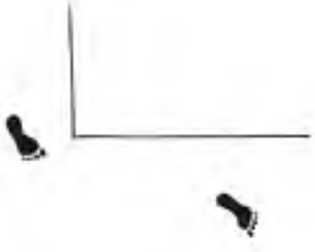
Sitting stance middle punch with the left fist toward D.

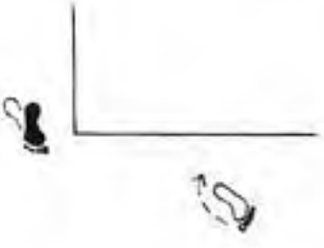
Previous Posture













42. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.



Sitting stance middle punch
with the right fist toward D.

Other View



Raise the body slightly.

Previous Posture

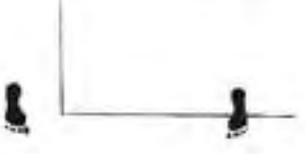














Application

END: Bring the left foot back to a ready posture.





Parallel stance toward D.

Top View



Previous Posture





Side View









ADDITIONAL TECHNIQUES FOR PATTERN MOON-MOO

Sitting Stance Flat Fingertip Middle Thrust
(Annun So Opun Sonkut Kaunde Tulgi)

Front View



Side View



X-Stance Knife-Hand Side Strike
(Kyocha So Sonkal Yop Taerigi)

Side View



Front View



One Leg Stance Knife-Hand Outward Block
(Waebal So Sonkal Bakuro Makgi)

Front View



Side View



The knife-hand reaches the eye level of the defender.

Rear Foot Stance Palm Downward Block
(Dwitbal So Sonbadak Naeryo Makgi)

Side View



Front View



The palm reaches the same level as the solar plexus of the defender.

Sitting Stance Side Fist Middle Side Strike
(Annun So Yop Joomuk Kaunde Yop Taerigi)

Front View



Side View



Sitting Stance Knife-Hand Low Side Block
(Annun So Sonkal Najunde Yop Makgi)

Side View



Front View



Side Pushing Kick *(Yopcha Milgi)*

Front View



High Twisting Kick *(Nopunde Bituro Chagi)*

Front View



Side View



Side Checking Kick *(Yopcha Momchoogi)*

Front View



Side View



The footsword reaches the target in an arc.

Side Thrusting Kick *(Yopcha Tulgi)*

Side View



Front View



The ball of the foot must be vertical to the target.

X-Stance Low Punch *(Kyocha So Najunde Jirugi)*

Front View



Side View



Walking Stance Arc-Hand Reverse Rising Block
(Gunnun So Bandalson Bandae Chookyo Makgi)

Front View





Side View



PATTERN MOON-MOO
(MOON-MOO TUL)

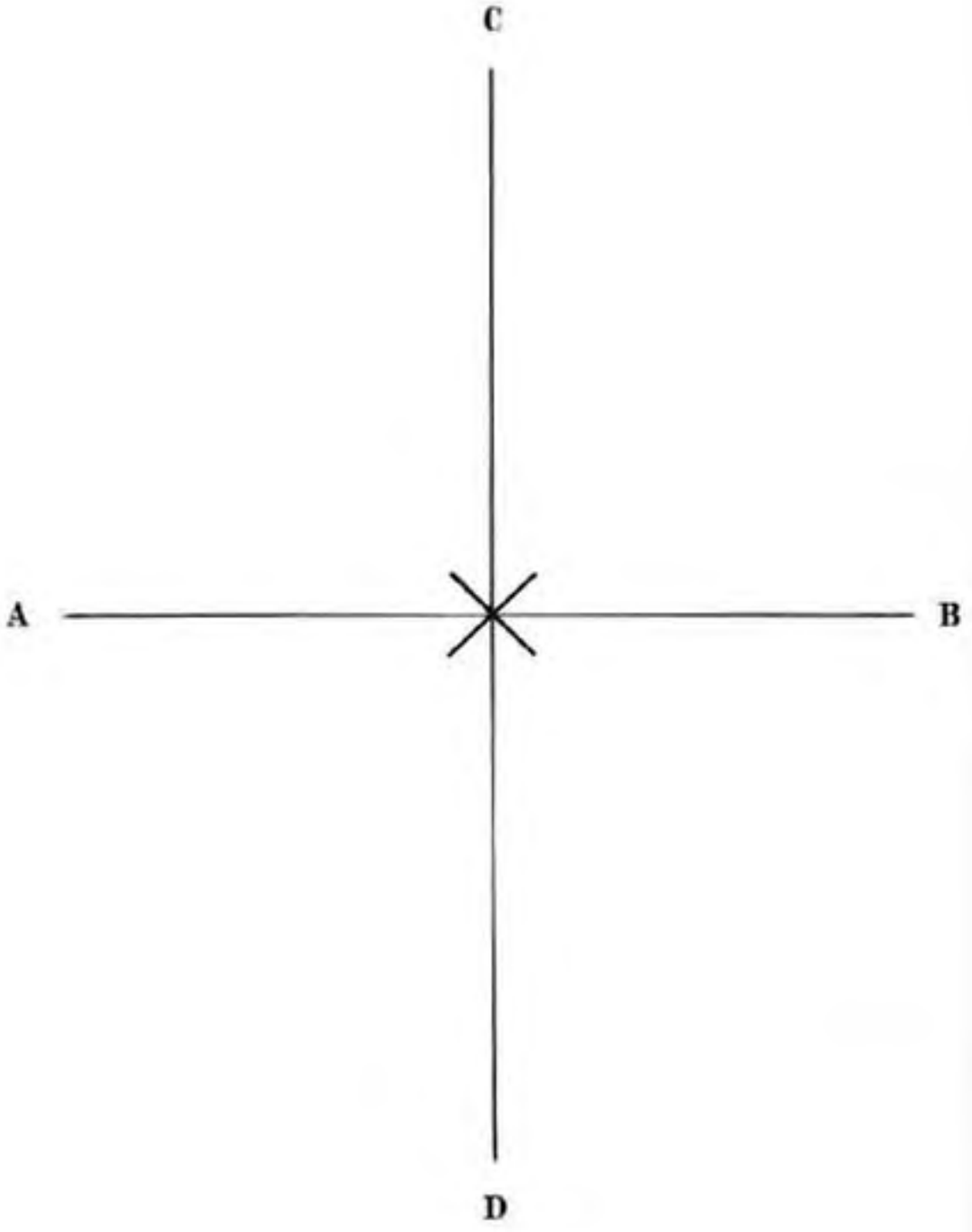
This pattern is practised by the 4th degree and above.

DIAGRAM: +

MOVEMENTS: 61

READY POSTURE: PARALLEL READY STANCE

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*





Parallel ready stance toward D.

1. Turn the face to B while forming a right bending ready stance A toward B.
   Perform in a slow motion.





Right bending ready stance A toward B.

Side View



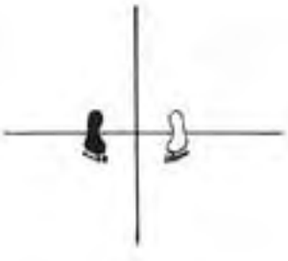
Previous Posture













2. Execute a middle side piercing kick to B with the left foot.
   Perform in a slow motion.





Middle side piercing kick to B
with the left foot.

Previous Posture

















3. **Execute a middle side piercing kick to B again with the left foot.**
   Perform 2 and 3 in a double kick.



Middle side piercing kick to B with the left foot.

Previous Posture













Application



4. Lower the left foot to B to form a sitting stance toward D while executing a middle thrust to D with the right flat fingertip.







Sitting stance middle thrust with the right flat fingertip toward D.

Application



Side View



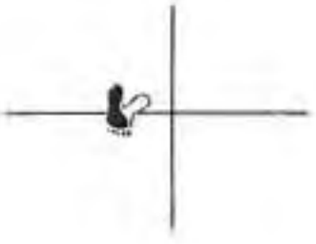
Previous Posture

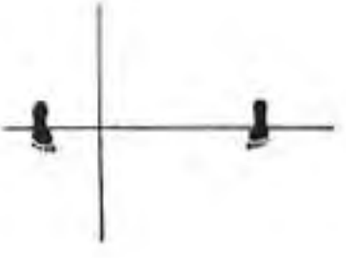












5. Execute a high reverse hooking kick to B with the right foot.
   Perform in a slow motion.



High reverse hooking kick to B with the right foot.

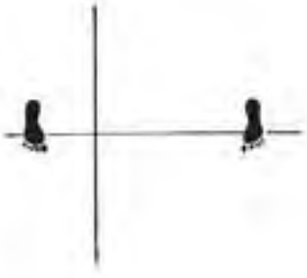


Application

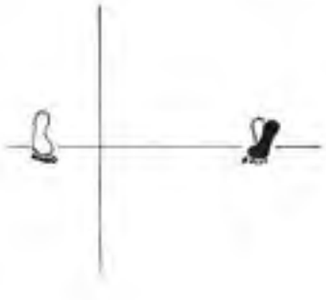


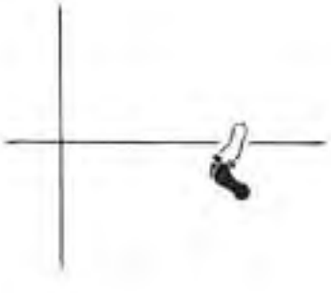
Previous Posture

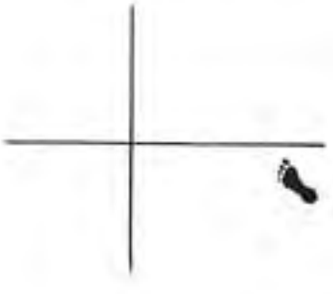












6. Lower the right foot to B in a jumping motion to form a right X-stance toward C while executing a middle side strike to B with the right knife-hand.







Right X-stance toward C with a right knife-hand middle side strike to B.

Other View

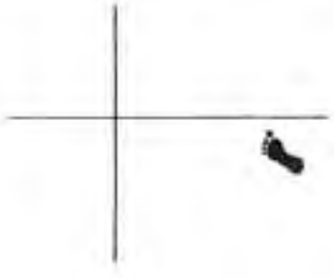


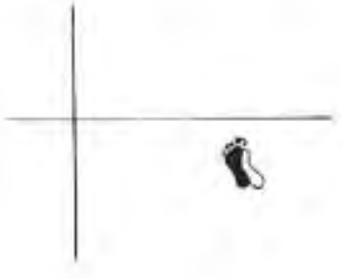
Previous Posture













7. Move the left foot to A, forming a left walking stance toward A while executing a pressing block to A with the right palm.



Left walking stance toward A with a right palm pressing block.



Front View





Previous Posture













8. Move the right foot to A to form a right walking stance toward A at the same time executing a pressing block with the left palm.



Right walking stance toward A with a left palm pressing block.





Front View

Previous Posture









Application



9. **Execute a high side block to B with the left knife-hand and a low side block to A with the right knife-hand while forming a right one-leg stance toward D, pulling the left reverse footsword to the right knee joint.**
   Perform in a slow motion.







Application



Side View



Previous Posture













10. Lower the left foot to the right foot, and then turn the face to A while forming a left bending ready stance A toward A.
Perform in a slow motion.





Left bending ready stance A toward A.

Previous Posture





Side View

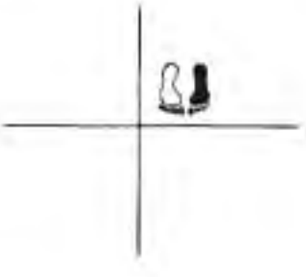


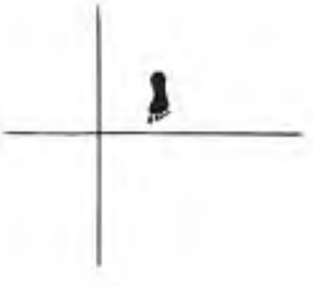












Keep the left heel slightly off the ground.

11. **Execute a middle side piercing kick to A with the right foot.**
Perform in a slow motion.





Middle side piercing kick to A with the right foot.

Front View



Previous Posture













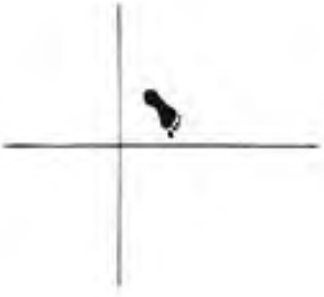
12. Execute a middle side piercing kick to A again with the right foot.
Perform 11 and 12 in a double kick.



Middle side piercing kick to
A with the right foot.

Previous Posture





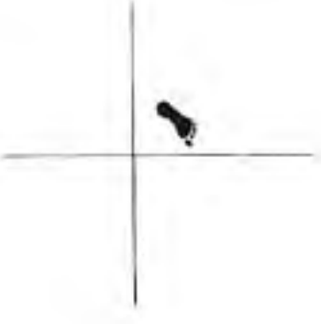












13. Lower the right foot to A, forming a sitting stance toward D while executing a middle thrust to D with the left flat fingertip.







Sitting stance middle thrust with a left flat fingertip toward D.

Application



Side View



Previous Posture

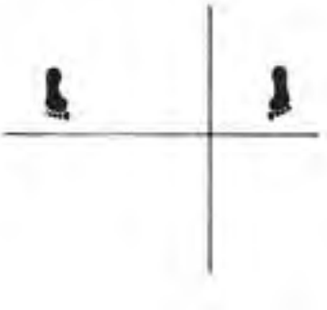












14. Execute a high reverse hooking kick to A with the left foot.
Perform in a slow motion.







High reverse hooking kick to
A with the left foot.

Application



Previous Posture

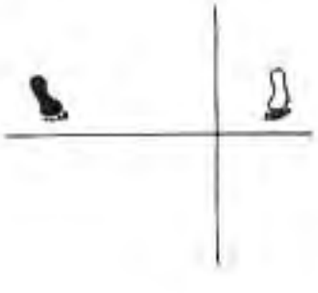
















15. **Lower the left foot to A in a jumping motion to form a left X-stance toward C, at the same time executing a middle side strike to A with the left knife-hand.**





Left X-stance toward C with a left knife-hand middle side strike to A.

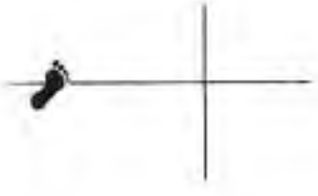


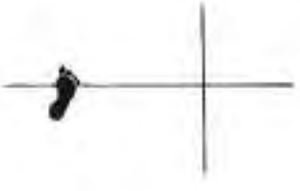
Other View













Application



16. Move the right foot to B, forming a right walking stance toward B while executing a pressing block with the left palm.





Right walking stance toward B with a left palm pressing block.

Front View



Previous Posture













17. **Move the left foot to B, forming a left walking stance toward B while executing a pressing block with the right palm.**



Left walking stance toward B with a right palm pressing block.



Front View



Previous Posture













18. **Execute a high side block to A with the right knife-hand and a low side block to B with the left knife-hand while forming a left one-leg stance toward D, pulling the right reverse footsword to the left knee joint.**
Perform in a slow motion.



Left one-leg stance toward D with knife-hand side blocks to A and B.





Application



Side View

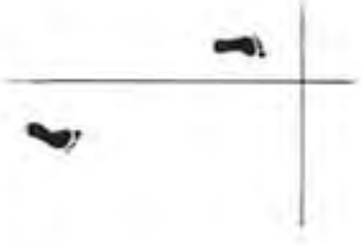


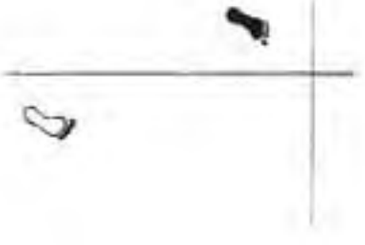
Previous Posture













19. Turn the face to C while forming a left bending ready stance B toward D.



Left bending ready stance B toward D.

Previous Posture



Application









Side View

20. Execute a middle back piercing kick to C with the right foot.
Perform in a slow motion.



Middle back piercing kick to C with the right foot.

Previous Posture

Application









Side View





Side View

21. **Lower the right foot to C to form a left walking stance toward D while executing a middle punch to D with the right fist.**



Left walking stance middle punch with the right fist toward D.

Previous Posture

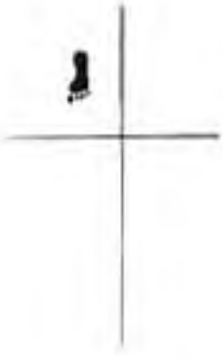




Application











Side View



22. Turn the face to C while forming a right bending ready stance B toward D.







Right bending ready stance B toward D.

Previous Posture



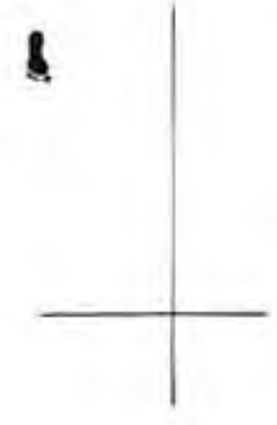


Side View











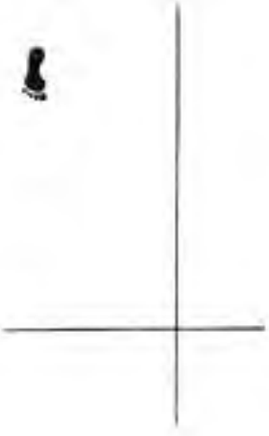
23. Execute a middle back piercing kick to C with the left foot.
Perform in a slow motion.



Middle back piercing kick to C
with the left foot.

Previous Posture

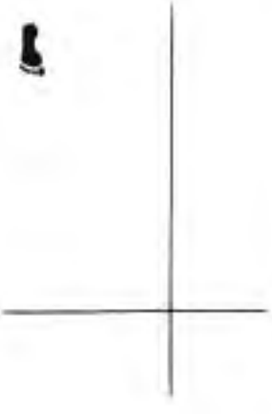






Side View











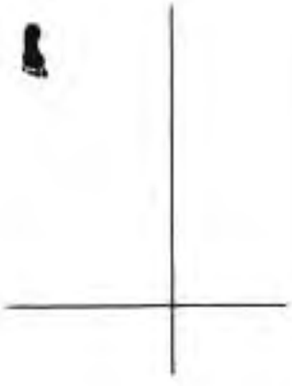
24. Lower the left foot to C, forming a right walking stance toward D while executing a middle punch to D with the left fist.



Right walking stance middle punch with the left fist toward D.

Previous Posture

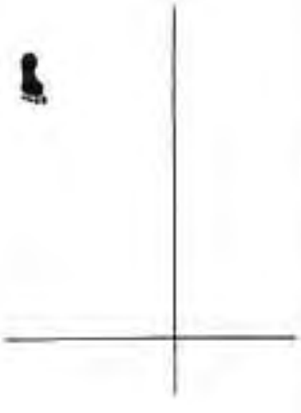




Side View

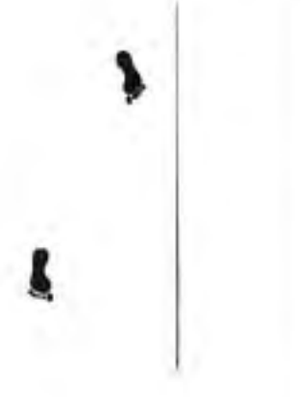






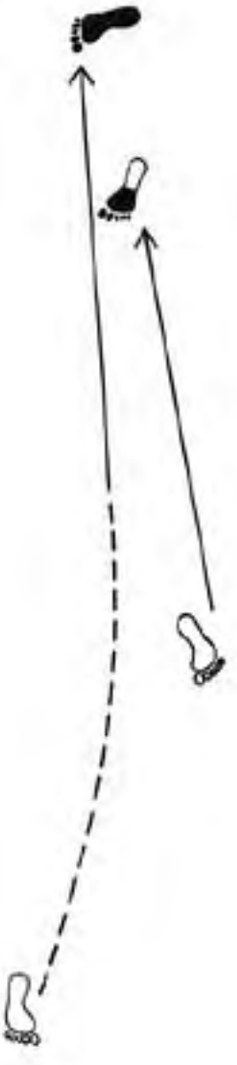






25. Slide to C, forming a right rear foot stance toward D while executing a downward block with the left palm.





Right rear foot stance toward D with a left palm downward block.

Previous Posture



Application





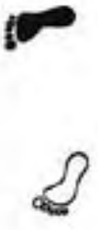




Side View

26. Execute a middle side front snap kick to D with the left foot, keeping the position of the hands as they were in 25.





Middle side front snap kick
to D with the left foot.

Application

Previous Posture









Side View





Side View

27. Lower the left foot to D, and then move the right foot to C in a stamping motion to form a sitting stance toward A while executing a middle side strike to C with the right side fist.





Sitting stance toward A with a right side fist middle side strike to C.

Previous Posture





Keep the left heel slightly off the ground.







Side View







Side View





28. Slide to C, maintaining a sitting stance toward A while executing a scooping block with the left palm.





Sitting stance toward A with a left palm scooping block.

Previous Posture

Application









Front View





Front View

29. **Execute a middle punch to A with the right fist while maintaining a sitting stance toward A. Perform 28 and 29 in a continuous motion.**



Sitting stance middle punch with the left fist toward A.

Previous Posture



Application





Front View





30. Execute a low side block to D with the left knife-hand while maintaining a sitting stance toward A.



Sitting stance toward A with a left knife-hand low side block to D.

Application

Previous Posture





Front View





Raise the body slightly.



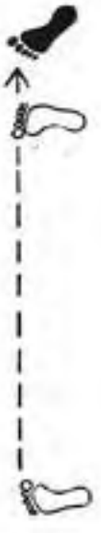


31. Move the left foot just beyond the right foot in a quick motion while executing a middle side pushing kick to C with the right foot.



Previous Posture





Middle side pushing kick to C with the right foot.

Front View



32. Lower the right foot to C, and then execute a high reverse turning kick to C with the left foot.





High reverse turning kick to C with the left foot.

Previous Posture



Keep the right heel slightly off the ground.





Application





33. Lower the left foot to C to form a left walking stance toward C while executing a high side block to C with the left knife-hand.







Left walking stance high side block with the left knife-hand toward C.

Previous Posture



Application







Other View





Other View

34. Slide to D to form a left rear foot stance toward C at the same time executing a downward block with the right palm.





Left rear foot stance toward C with a left palm downward block.

Application

Previous Posture









Side View

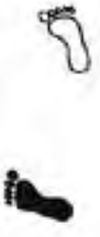




Side View

35. **Execute a middle side front snap kick to C with the right foot, keeping the position of the hands as they were in 34.**





Middle side front snap kick to C with the right foot.

Previous Posture

Application









Side View





Side View

Previous Posture



36. Lower the right foot to C and then move the left foot to D in a stamping motion forming a sitting stance toward A while executing a middle side strike to D with the left side fist.









Sitting stance toward A with a left side fist middle side strike to D.

Keep the right heel slightly off the ground.





Side View





Side View





Side View

37. Slide to D, maintaining a sitting stance toward A while executing a scooping block with the right palm.







Sitting stance toward A with a right palm scooping block.

Previous Posture





Front View













38. Execute a middle punch to A with the left fist while maintaining a sitting stance toward A. Perform 37 and 38 in a continuous motion.



Sitting stance middle punch with the left fist toward A.

Previous Posture





Front View

Raise the body slightly.













39. Execute a low side block to C with the right knife-hand while maintaining a sitting stance toward A.



Sitting stance toward A with a right knife-hand low side block to C.

Previous Posture



Raise the body slightly.









Side View

40. **Move the right foot just beyond the left foot in a quick motion while executing a middle side pushing kick to D with the left foot.**







Middle side pushing kick to D with the left foot.

Previous Posture

Application













Side View

41. Lower the left foot to D, and then execute a high reverse turning kick to D with the right foot.





High reverse turning kick to
D with the right foot.

Previous Posture



Keep the left heel slightly off the ground.



Side View





Top View





42. Lower the right foot to D, forming a right walking stance toward D while executing a high side block to D with the right knife-hand.







Right walking stance high side block with the right knife-hand toward D.

Previous Posture



Application









Side View

43. Move the left foot to D, and then execute a high twisting kick to AD with the right foot.





High twisting kick to AD with the right foot.

Ready Posture







Application



Keep the left heel slightly off the ground.



Side View

44. Lower the right foot to C, forming a left walking stance toward D while executing a high side back strike to C with the right back fist and extending the left fist to D horizontally.







Left walking stance toward D with a right back fist high side back strike to C.

Application



Previous Posture







Side View





Side View

45. Execute a front strike to D with the right back fist while shifting to C maintaining a left walking stance toward D.







Left walking stance front strike with the right back fist toward D.

Previous Posture



Application









Side View

46. Move the right foot to D, and then execute a high twisting kick to BD with the left foot.





High twisting kick to BD with the left foot.

Previous Posture





Other View













47. Lower the left foot to C to form a right walking stance toward D while executing a high side back strike to C with the left back fist and extending the right fist to D.







Right walking stance toward D with a left back fist high side back strike to C.

Previous Posture





Application



Other View





48. Execute a front strike to D with the left back fist while shifting to C, maintaining a right walking stance toward D.







Right walking stance front strike with the left back fist toward D.

Previous Posture





Top View

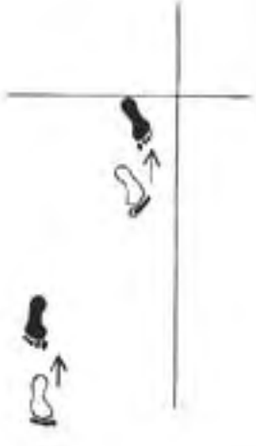












49. Execute a sweeping kick to D with the left side sole and then lower it to D, forming a right L-stance toward D while executing a middle guarding block to D with the forearm.



Sweeping kick to D with the left side sole.



Right L-stance forearm middle guarding block toward D.



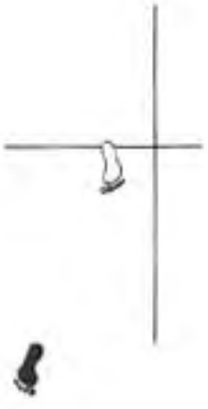
Previous Posture





Application











Side View



Previous Posture

50. Execute a side checking kick to D, and then again a middle side thrusting kick to D with the left foot, keeping the position of the hands as they were in 49. Perform in a consecutive kick.



Side checking kick to D
with the left foot.



Side thrusting kick to D
with the left foot.





Side View





Application





51. Lower the left foot to D, forming a right L-stance toward D while executing a middle strike to D with the left knife-hand.







Right L-stance middle strike with the left knife-hand toward D.

Previous Posture



Side View









52. Execute a sweeping kick to D with the right side sole, and then lower it to D to form a left L-stance toward D while executing a middle guarding block to D with the forearm.



Sweeping kick to D with the right side sole.



Left L-stance forearm middle guarding block toward D.

Previous Posture



Application







Side View





Side View

53. **Execute a side checking kick to D, and then again a middle side thrusting kick to D with the right foot, keeping the position of the hands as they were in 52.**
Perform in a consecutive kick.



Previous Posture



Side checking kick to D with the right foot.



Side thrusting kick to D with the right Foot.







Application





Side View

54. Lower the right foot to D to form a left L-stance toward D while executing a middle strike to D with the right knife-hand.







Left L-stance middle strike with the right knife-hand toward D.

Previous Posture



Application









Other View

Previous Posture



55. Move the right foot to C and then turn counter-clockwise pivoting with the right foot to form a left walking stance toward C while executing a middle punch to C with the right fist.





Left walking stance middle punch with the right fist toward C.

Keep the right heel slightly off the ground.





Other View







56. Jump to C to form a right X-stance toward BC while executing a low punch to C with the left fist and bringing the right fist on the left shoulder.



Right X-stance toward BC with a left fist low punch to C.

Previous Posture

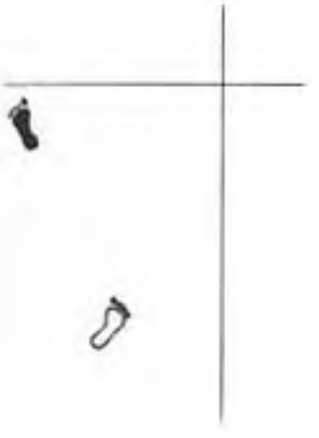




Other View

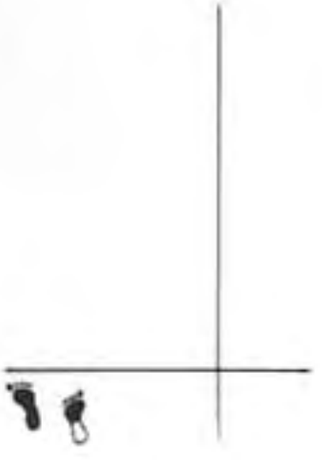












Keep the right back fist faced upward.

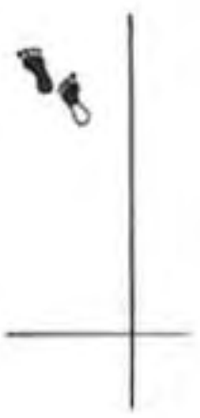
57. Jump to D, forming a left X-stance toward AD while executing a low punch to D with the right fist and bringing the left fist on the right shoulder.





Left X-stance toward AD with a right fist low punch to D.

Previous Posture





Top View













Keep the left back fist faced upward.

58. **Jump to execute a mid-air kick to D with the right foot while spinning clockwise.**





Mid-air kick (180 degrees) to D with the right foot.

Application

Previous Posture









Side View





Side View

59. Land to D to form a left L-stance toward D while executing a middle guarding block to D with a knife-hand.



Left L-stance middle guarding block with the knife-hand toward D.

Previous Posture







Application





Other View

60. Move the right foot to the side rear of the left foot, and then the left foot to C to form a right walking stance toward D while executing a rising block to D with the left arc-hand.





Right walking stance toward D with a left arc-hand rising block.

Previous Posture





Application







Keep the right heel slightly off the ground.







Side View

61. Execute a high punch to D with the right fist while maintaining a right walking stance toward D.



Right walking stance high punch with the right fist toward D.

Application



Previous Posture





Keep the left heel slightly off the ground.





Side View







Side View



END: Bring the right foot back to a ready posture.





Parallel ready stance toward D.

Previous Posture





Side View







SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:

1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   - A) Model Sparring
   - B) Pre-arranged Free Sparring
   - C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:

1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   - A) Training Hall
   - B) Conduct in Do Jang
   - C) Training Equipment
   - D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

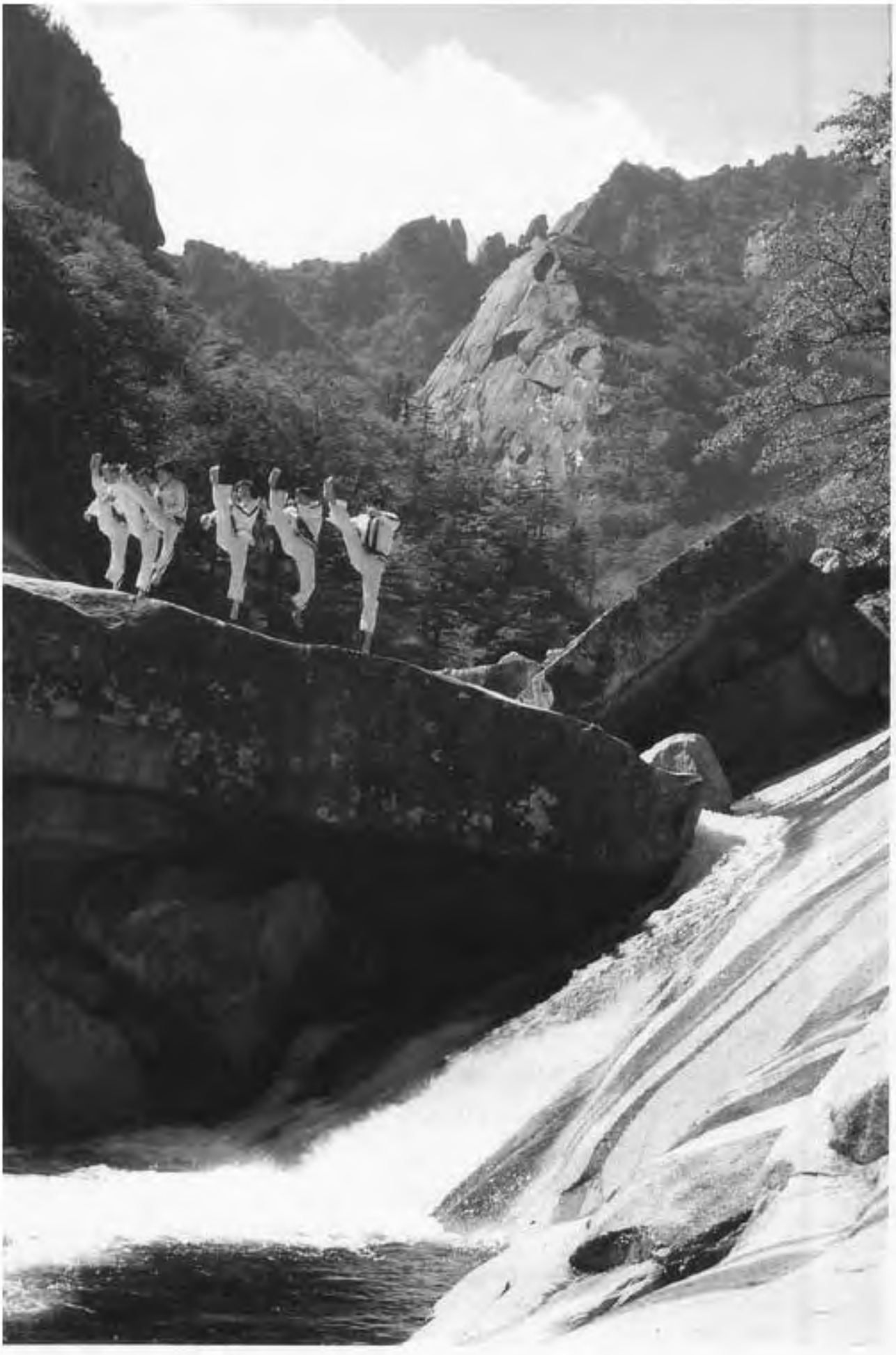
VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1)Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il



ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME XV

TABLE OF CONTENTS

(Mokcha)

TENETS OF TAEKWON-DO 8

EXPLANATION OF TENETS 9

PATTERNS 12

Interpretation of Patterns 14

GENERAL INFORMATION 19

PATTERW SO-SAN 29

ADDITIONAL TECHNIQUES FOR PATTERN SO-SAN 23

ADDITIONAL TECHNIQUES FOR PATTERN SE-JONG 179

PATTERN SE-JONG 185

ADDITIONAL TECHNIQUES FOR PATTERN TONG-IL 239

PATTERN TONG-IL 281

SYNOPSIS 368

Taekwon-Do
in Chinese Character





Taekwon-Do
in Korean Character



To: CRAIG.
Aug. 19 1995

choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*
Integrity *(Yom Chi)*
Perseverance *(In Nae)*
Self-Control *(Guk Gi)*
Indomitable Spirit
(Baekjul Boolgool)



EXPLANATION OF TENETS

Needless to say, the success or failure of Taekwon-Do training depends largely on how one observes and implements the tenets of Taekwon-Do which should serve as a guide for all serious students of the art.

COURTESY *(Ye Ui)*

Taekwon-Do students should attempt to practise the following elements of courtesy to build up their noble character and to conduct the training in an orderly manner as well.

1) To promote the spirit of mutual concessions
2) To be ashamed of one's vices, contempting those of others
3) To be polite to one another
4) To encourage the sense of justice and humanity
5) To distinguish instructor from student, senior from junior, and elder from younger
6) To behave oneself according to etiquette
7) To respect others' possesions
8) To handle matters with fairness and sincerity
9) To refrain from giving or accepting any gift when in doubt

INTEGRITY *(Yom Chi)*

In Taekwon-Do, the word integrity assumes a looser definition than the one usually presented in Webster's dictionary. One must be able to define right and wrong, and have the conscience, if wrong, to feel guilt. Listed are some examples, where integrity is lacking:

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE *(In Nae)*

There is an old Oriental saying, "Patience leads to virtue or merit" "One can make a peaceful home by being patient for 100 times." Certainly, happiness and prosperity are most likely brought to the patient person. To achieve something, whether it is a higher degree or the perfection of a technique, one must set his goal, then constantly persevere. Robert Bruce learned his lesson of perseverance from the persistant efforts of a lowly spider. It was this perseverence and tenacity that finally enabled him to free Scotland in the fourteenth century. One of the most important secrets in becoming a leader of Taekwon-Do is to overcome every difficulty by perseverance.

Confucious said; "one who is impatient in trivial matters can seldom achieve success in matters of great importance."

SELF-CONTROL *(Guk Gi)*

This tenet is extremely important inside and outside the do jang, whether conducting oneself in free sparring or in one's personal affairs. A loss of self-control in free sparring can prove disasterous to both student and opponent. An inability to live and work within one's capability or sphere is also a lack of self-control.

According to Lao-Tzu "the term of stronger is the person who wins over oneself rather than someone else."



"Pursue one's own goal"

INDOMITABLE SPIRIT *(Baekjul Boolgool)*

"Here lie 300, who did their duty," a simple epitaph for one of the greatest acts of courage known to mankind.

Although facing the superior forces of Xerxes, Leonidas and his 300 Spartans at Thermopylae showed the world the meaning of indomitable spirit. It is shown when a courageous person and his principles are pitted against overwhelming odds.

A serious student of Taekwon-Do will at all times be modest and honest. If confronted with injustice, he will deal with the belligerent without any fear or hesitation at all, with indomitable spirit, regardless of whosoever and however many the number may be.

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.

PATTERNS *(Tul)*

The ancient law in the Orient was similar to the law of Hamurabi, "an eye for an eye, a tooth for a tooth," and was rigorously enforced even if death was caused accidentally.

In this type of environment, and since the present system of free sparring had not yet been developed, it was impossible for a student of the martial arts to practise or test his individual skill of attack and defense against actual moving opponents.

Individual advancement was certainly hindered until an imaginative practitioner created the first patterns.

Patterns are various fundamental movements, most of which represent either attack or defense techniques, set to a fixed and logical sequence.

The student systematically deals with several imaginary opponents under various assumptions, using every available attacking and blocking tool from different directions. Thus pattern practice enables the student to go through many fundamental movements in series, to develop sparring techniques, improve flexibility of movements, master body shifting, build muscles and breath control, develop fluid and smooth motions, and gain rythmical movements.

It also enables a student to acquire certain special techniques which cannot be obtained from either fundamental exercises or sparring. In short, a pattern can be compared with a unit tactic or a word, if fundamental movement is an individual soldier's training or alphabet. Accordingly, pattern, the ledger of every movement, is a series of sparring, power tests, feats and characteristic beauty.

Though sparring may merely indicate that an opponent is more or less advanced, patterns are a more critical barometer in evaluating an individual's technique.

The following points should be considered while performing patterns:

1. Pattern should begin and end at exactly the same spot. This will indicate the performer's accuracy.

2. Correct posture and facing must be maintained at all times.
3. Muscles of the body should be either tensed or relaxed at the proper critical moments in the exercise.
4. The exercise should be performed in a rhythmic movement with an absence of stiffness.
5. Movement should be accelerated or decelerated according to the instructions in this book.
6. Each pattern should be perfected before moving to the next.
7. Students should know the purpose of each movement.
8. Students should perform each movement with realism.
9. Attack and defense techniques should be equally distributed among right and left hands and feet.

All patterns in this book are performed under the assumption the student is facing "D" (see pattern diagrams).

There are a total of twenty-four patterns in Taekwon-Do.

The reason for 24 Patterns:

The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the eternal years of an aeon in a day.

It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not. Therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century.

The 24 patterns represent 24 hours, one day, or all my life.

THE INTERPRETATIONS OF PATTERNS

The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events.

CHON-JI: means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.

DAN-GUN: is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.

DO-SAN: is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.

WON-HYO: was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

YUL-GOK: is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this pattern refer to his birthplace on 38º latitude and the diagram (士) represents "scholar".

JOONG-GUN: is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).

TOI-GYE: is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37º latitude, the diagram (士) represents "scholar".

HWA-RANG: is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.

CHOONG-MOO: was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.

KWANG-GAE: is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (±) represents the expansion and recovery of lost territory. The 39 movements refer to the first two fiqures of 391 A.D., the year he came to the throne.

PO-EUN: is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram (—) represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.

GE-BAEK: is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram (I) represents his severe and strict military discipline.

EUI-AM: is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram (I) represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

CHOONG-JANG: is the pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This pattern ends with a left-hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.

JUCHE: is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram (山) represents Baekdu Mountain.

SAM-IL: denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.

YOO-SIN: is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A.D., the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.

CHOI-YONG: is named after General Choi Yong, Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Yi Dynasty.

YON-GAE: is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

UL-JI: is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerilla tactics, was able to decimate a large percentage of the force. The diagram (乙) represents his surname. The 42 movements represents the author's age when he designed the pattern.

MOON-MOO: honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.

SO-SAN: is the pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Yi Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

SE-JONG: is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram (王) represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

TONG-IL: denotes the resolution of the unification of Korea which has been divided since 1945. The diagram (I) symbolizes the homogenous race.

Since each pattern has a close relationship with the fundamental excercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.

NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN	4TH GUP	BLUE
TOI-GYE	3RD GUP	BLUE/RED STRIPE
HWA-RANG	2ND GUP	RED
CHOONG-MOO	1ST GUP	RED/BLACK STRIPE
KWANG-GAE		
PO-EUN	1ST DAN	BLACK
GE-BAEK		
EUI-AM		
CHOONG-JANG	2ND DAN	BLACK
JUCHE		
SAM-IL		
YOO-SIN	3RD DAN	BLACK
CHOI-YONG		
YONG-GAE		
UL-JI	4TH DAN	BLACK
MOON-MOO		
SO-SAN	5TH DAN	BLACK
SE-JONG		
TONG-IL	6TH DAN	BLACK

GENERAL INFORMATION

The purpose of this volume is to teach the beginner students (10th grade to 7th grade) to perform their patterns with effective technique and realistic feeling. The student is, therefore, advised to pay special attention to the correct execution and application of each movement before he attempts to practise his pattern.

Obviously, the pattern cannot be performed correctly without sufficient knowledge of the fundamental movements involved. The student should refer to the relevant volume in this encyclopedia for more detailed information on each motion. This book is also strongly recommended as a review for all levels advanced beyond this stage.

The illustrations for all 24 of the patterns contained in this encyclopedia assume that the student is standing on line AB and facing D.

LEGEND:

 — present foot position with the exception of "Previous Posture"

 — Previous foot position

 — heel slightly off the ground

 — direction of foot travel

"Previous Posture"	— posture of immediate preceding movement
"Other View"	— view of posture from the opposite side
"Front View"	— the performer's front
"Top View"	— reader's view from the top
"to A,B,C,...etc."	— direction of attack or block to A,B,C,...etc.
"toward A,B,C,...etc."	— direction of stance toward A,B,C,...etc.
"Front foot"	— refers to the foot which is advanced to the front.
"Rear foot"	— refers to the foot which is placed at the rear.
"Left chest"	— refers to the left half of the chest.
"Right chest"	— refers to the right half of the chest.

IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance





Sitting stance





Walking Stance *(Gunnun Sogi)*

Front View





Back View



L-Stance *(Niunja Sogi)*

Front View





Back View





ADDITIONAL TECHNIQUES FOR PATTERN SO-SAN

Rear Foot Stance Forearm High Guarding Block
(Dwitbal So Palmok Nopunde Daebi Makgi)



Side View



Front View

Walking Stance Middle Vertical Punch
(Gunnun So Kaunde Sewo Jirugi)



Front View



The thumb reaches the same levels as solar plexus of the attacker.

Walking Stance Inner Forearm Middle Side Front Block
(Gunnun So Anpalmok Kaunde Yobap Makgi)



Front View



Side View

Flying Front Kick *(Twimyo Ap Chagi)*



Front View

Side View



Forward Double Step-Slide Turning
(Apuro Ibo Omgyo Didigo Mikulmyo Dolgi)

From a Right Walking Stance













From a Right L-Stance













Walking Stance Knife-Hand High Inward Strike
(Gunnun so Sonkal Nopunde Anuro Taerigi)



Front View



Side View

Walking Stance Back Fist Reverse Front Strike
(Gunnun So Dung Joomuk Bandae Ap Taerigi)



Side View

Front View





PATTERN SO-SAN

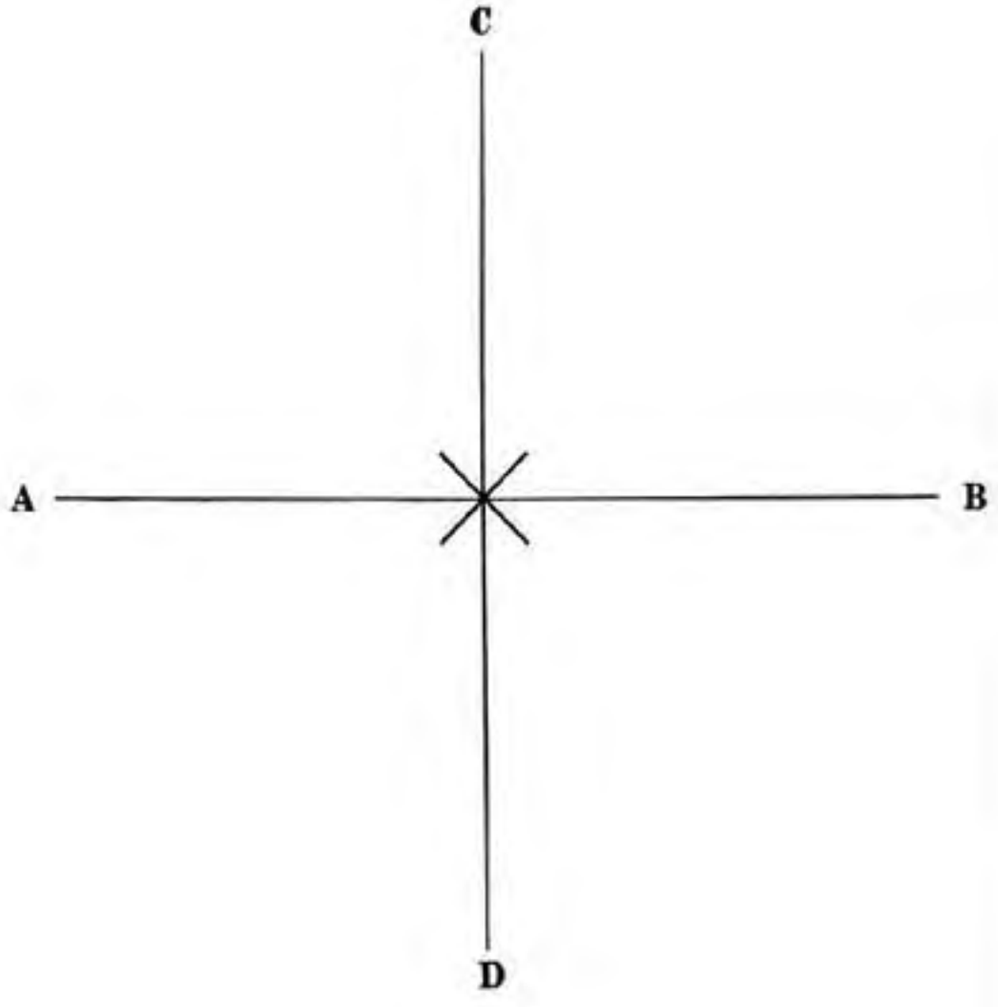
This pattern is practised by the 5th degree.

DIAGRAM: +

MOVEMENTS: 72

READY POSTURE: CLOSE READY STANCE A.

DIAGRAM *(Yon Moo Son)*



Ready Posture





Close ready stance A toward D

1. Slide to C to form a right rear foot stance toward D while executing a high guarding block to D with the forearm.





Right rear foot stance forearm high guarding block toward D.

Previous Posture



Application



Side View



Top View





2. Execute a middle vertical punch to D with the right fist while forming a left walking stance toward D, slipping the left foot.





Left walking stance middle vertical punch with the right fist toward D.

Previous Posture





Application



Side View





Side View

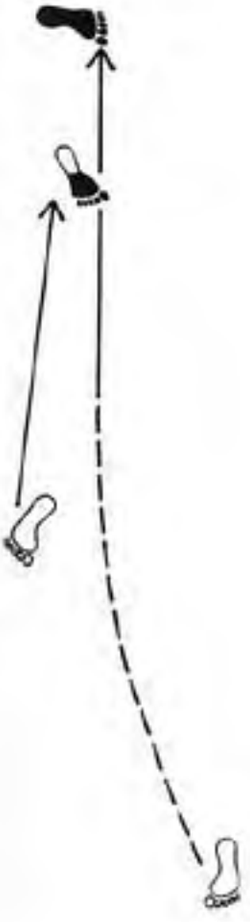






3. Slide to C, forming a left rear foot stance toward D while executing a high guarding block to D with the forearm.





Left rear foot stance forearm high guarding block toward D.

Previous Posture













4. **Execute a middle vertical punch to D with the left fist while forming a right walking stance toward D, slipping the right foot.**





Right walking stance middle vertical punch with the left fist toward D.

Previous Posture







Application



Side View

Other View



5. **Execute a high side block to BC with the right knife-hand while forming a left walking stance toward BC.**







Left walking stance high side block with the right knife-hand toward BC.

Application



Side View

Previous Posture



Keep both heels slightly off the ground.









Side View

6. **Execute a middle punch to BD with the left fist while forming a sitting stance toward BD.**
Perform 5 and 6 in a fast motion.



Sitting stance middle punch with the left fist toward BD.



Previous Posture

Keep both heels slightly off the ground.





Side View



Application



7. Execute a high side block to D with the left knife-hand while forming a right walking stance toward D.



Right walking stance high side block with the left knife-hand toward D.

Application



Previous Posture







Other View



Keep both heels slightly off the ground.

8. **Execute a middle punch to BD with the right fist while forming a sitting stance toward BD.**
Perform 7 and 8 in a fast motion.







Sitting stance middle punch with the right fist toward BD.



Previous Posture





Application



9. **Move the right foot to C, turning clockwise to form a parallel stance toward A while executing a horizontal strike with a twin knife-hand.**





Parallel stance toward A with a twin knife-hand horizontal strike.

Application

Previous Posture







Top View

Front View













10. Execute a middle side piercing kick to C with the right foot, keeping the position of the hands as they were in 9.





Middle side piercing kick to C
with the right foot.

Previous Posture



Application



Front View

Front View









11. Execute a middle turning kick to D with the right foot. Perform 10 and 11 in a consecutive kick.





Middle side piercing kick to D with the right foot.

Application



Previous Posture



Front View









12. **Lower the right foot to D in a jumping motion to form a right X-stance toward BD while executing a high side strike to D with the right back fist and bringing the left finger belly to the right side fist.**







Reght X-stance toward BD with a right back fist high side strike to D.

Application



Previous Posture



Top View





Other View





13. Move the left foot to C, forming a parallel stance toward B while executing a horizontal strike with a twin knife-hand.





Parallel stance toward B with a twin knife-hand horizontal strike.

Previous Posture















Back View

14. Execute a middle side piercing kick to C with the left foot, keeping the position of the hands as they were in 13.







Middle side piercing kick to C with the left foot.

Application



Previous Posture







Other View





15. Execute a middle turning kick to D with the left foot. Perform 14 and 15 in a consecutive kick.



Middle turning kick to D with the left foot.

Previous Posture







Application



Side View



16. Lower the left foot to D in a jumping motion, forming a left X-stance toward AD while executing a high side strike to D with the left back fist and bringing the right finger belly to the left side fist.



Left X-stance toward AD with a left back fist high side strike to D.

Previous Posture





Side View













17. Move the left foot to A, forming a right L-stance toward A while executing a low punch to A with a left double fist.





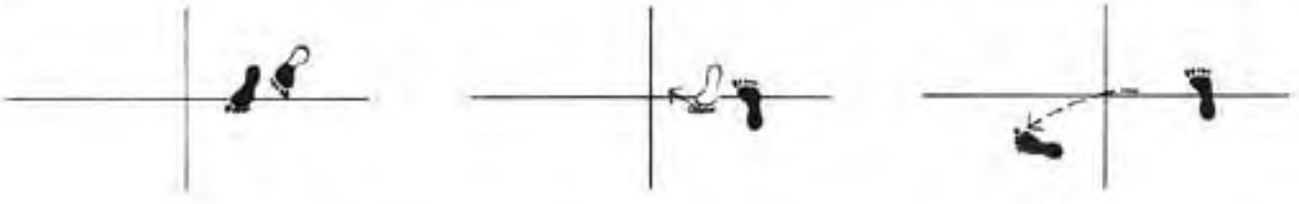
Right L-stance low punch with a left double fist toward A.

Front View



Previous Posture





Application



18. **Bring the right palm on the left forefist and then twist them counter-clockwise until the left back fist faces downward while forming a left walking stance toward A, slipping the left foot.**
Perform in a releasing motion.



Previous Posture



Left walking stance releasing motion toward A.



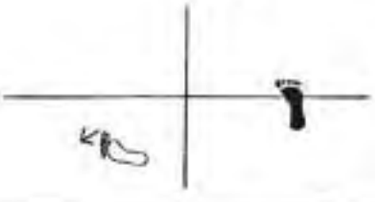


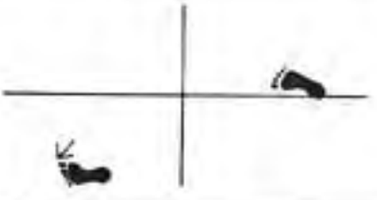
Application





















Front View

19. Execute a high punch to A with the right fist while maintaining a left walking stance toward A.



Left walking stance high punch with the right fist toward A.

Application



Front View



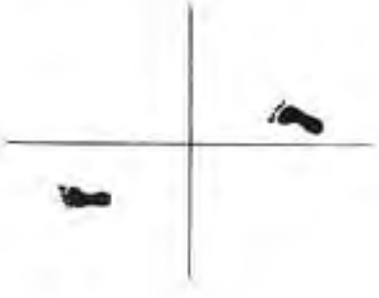
Previous Posture



Keep the right heel slightly off the ground.











20. Move the left foot on line AB to form a left L-stance toward B while executing a low punch to B with a right double fist.









Left-L-stance low punch with a right double fist toward B.

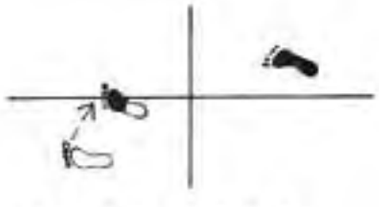
Previous Posture

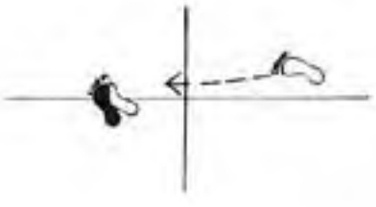


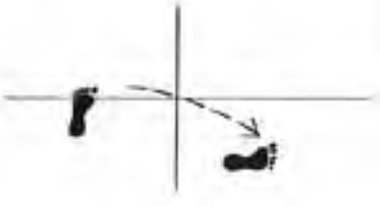












Keep the left heel slightly off the ground.

21. **Bring the left palm on the right forefist, and then twist them clockwise until the right back fist faces downward while forming a right walking stance toward B, slipping the right foot. Perform in a releasing motion.**









Right walking stance releasing motion toward B.

revious Posture













Side View





Front View



Application

22. Execute a high punch to B with the left fist while maintaining a right walking stance toward B.



Right walking stance high punch with the left fist toward B.

Application



Previous Posture

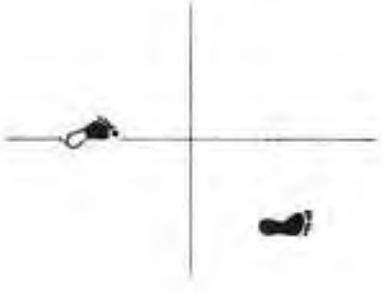


Keep the left heel slightly off the ground.







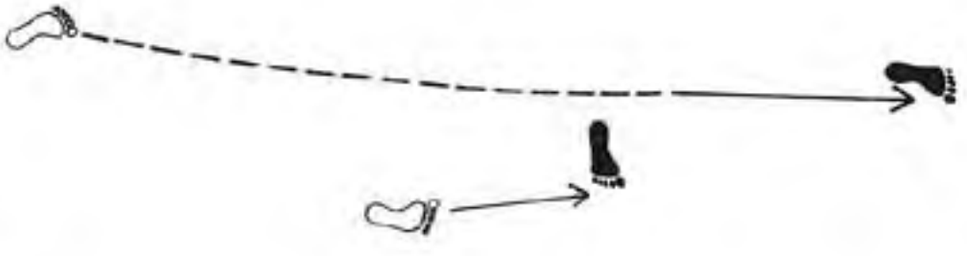




23. Slide to B to form a right L-stance to ward B while executing an upset punch to B with the right middle knuckle fist and bringing the left side fist in front of the right shoulder.



Right L-stance middle punch with the right middle knuckle fist toward B.



Front View





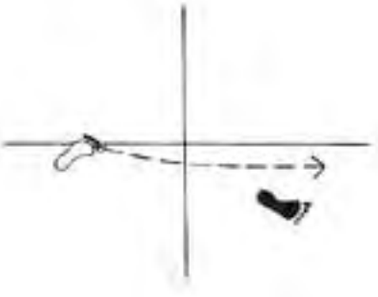
Previous Posture













24. Execute a front strike to B with the right back fist while forming a left walking stance toward B, slipping the right foot.





Left walking stance front strike
with the right back fist toward B.

Front View

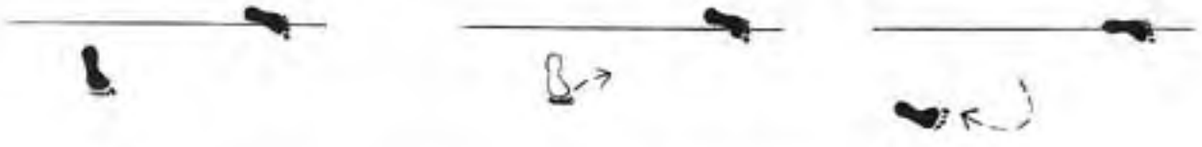


Previous Posture









Application



25. Slide to A, turning clockwise to form a left L-stance toward A while executing an upset punch to A with the left middle knuckle fist and bringing the right side fist in front of the left shoulder.



Left L-stance middle punch with a left middle knuckle fist toward A.





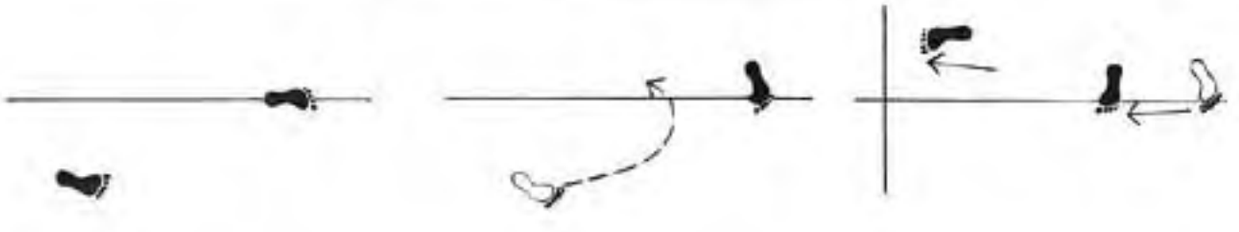
Application

Previous Posture









26. **Execute a front strike to A, with the left back fist while forming a right walking stance toward A, slipping the left foot.**







Right walking stance front strike with a left back fist toward A.

Top View



Previous Posture









27. Move the left foot to D, forming a right walking ready stance toward C.



Right walking ready stance toward C.



Other View





Previous Posture













28. Jump to execute a flying front snap kick to C with the right foot.



Flying front snap kick to C with the right foot.

Application



Previous Posture

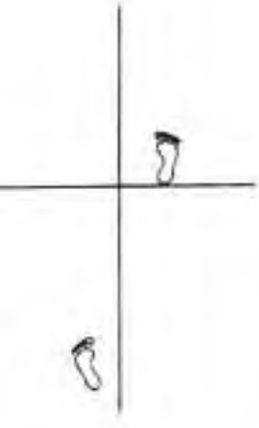




Side View













29. Land to C, forming a left L-stance toward C while executing a middle guarding block to C with a knife-hand.





Left L-stance knife-hand middle guarding block toward C.

Application



Top View

Previous Posture





Side View





30. **Move the right foot to D to form a left walking stance toward C while executing a high front block with the right forearm.**





Left walking stance toward C with
a right forearm high front block.

Application

Previous Posture





Side View







Other View









31. Execute a middle punch to C with the left fist while shifting to C, maintaining a left walking stance toward DC.

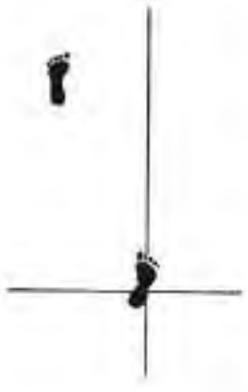






Left walking stance middle punch with the left fist toward C.

Previous Posture



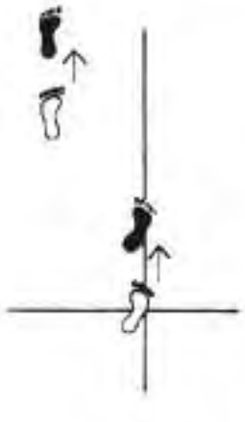


Side View













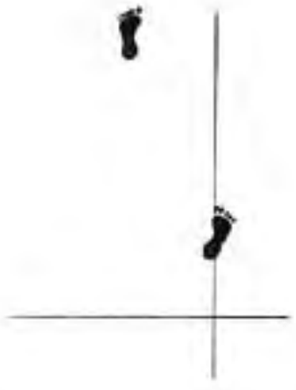
32. Turn clockwise, pivoting with the left foot to form a right walking stance toward D while executing a high front block with the left forearm.





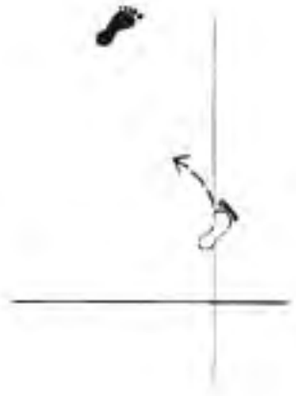
Right walking stance high front block
with a left forearm toward D

Previous Posture





Side View













33. **Execute a middle punch to D with the right fist while shifting to D, maintaining a right walking stance toward D.**







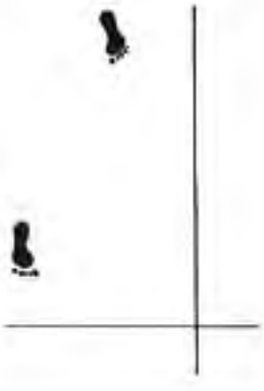
Right walking stance middle punch with the right fist toward D.

Previous Posture



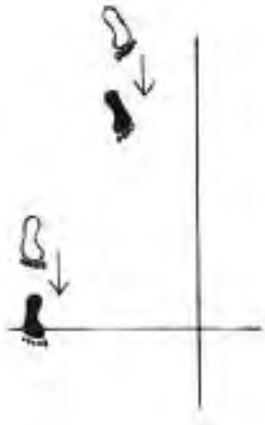


Side View













34. Execute a middle block to BD with a double arc-hand while forming a left walking stance toward **BC** and looking through the hands.

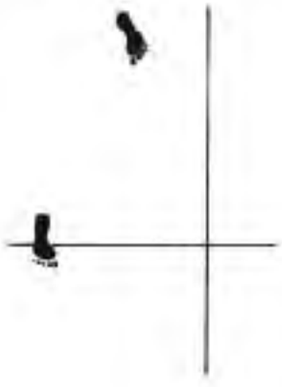






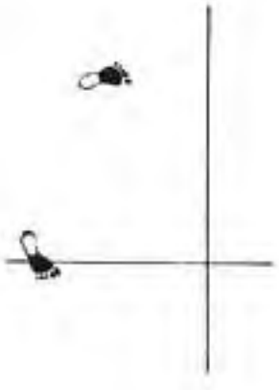
Left walking stance toward BC with a double arc-hand middle block to BD.

Previous Posture













Keep both heels slightly off the ground.





Top View

35. **Execute a high inward strike to BC with the right knife-hand and bringing the left side fist in front of the right shoulder while maintaining a left walking stance toward BC.**



Left walking stance high inward strike with the right knife-hand toward BC.

Application



Previous Posture

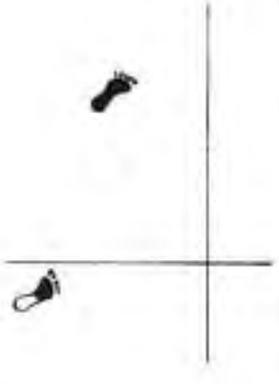




Keep the right heel slightly off the ground.



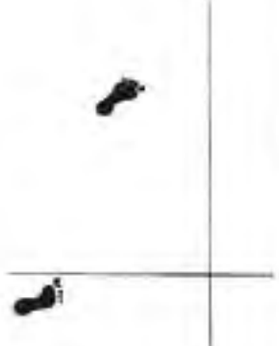








Top View



36. Execute a circular block to BD with the left inner forearm while forming a right walking stance toward D.







Right walking stance toward D with a left inner forearm circular block to BD.

Previous Posture





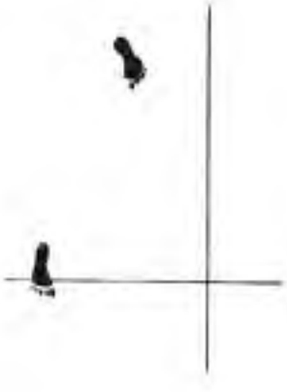
Keep both heels slightly off the ground.







Side View



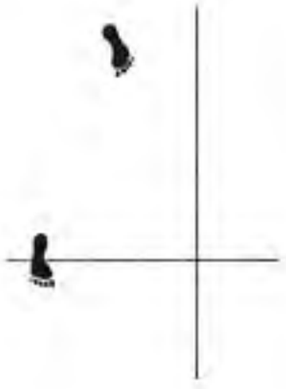


37. **Execute a high punch to D with the right fist while maintaining a right walking stance toward D.**



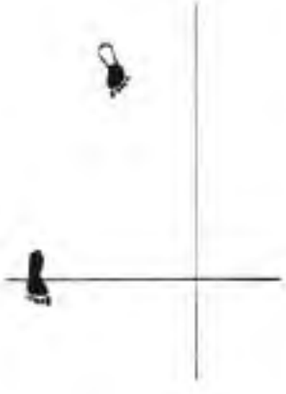
Right walking stance high punch with the right fist toward D.

Previous Posture





Side View











Keep the left heel slightly off the ground.

38. **Execute a low front snap kick to D with the left foot, keeping the position of the hands as they were in 37.**







Low front snap kick to D with the left foot.

Previous Posture





Side View

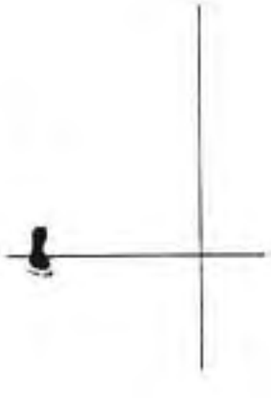












39. **Lower the left foot to D, forming a left walking stance toward D while executing a middle punch to D with the left fist.**







Left walking stance middle punch with the left fist toward D.

Application

Previous Posture









Side View



40. **Execute a middle punch to D with the right fist while maintaining a left walking stance toward D. Perform 39 and 40 in a fast motion.**



Left walking stance middle punch with the right fist toward D.



Previous Posture



Keep the right heel slightly off the ground.





Side View







41. **Execute a rising block with an X-knife-hand while maintaining a left walking stance toward D.**



Left walking stance toward D with an X-knife-hand rising block.

Previous Posture



Application



Keep the right heel slightly off the gound.









Side View

42. **Execute a middle block to AD with a double arc-hand while forming a right walking stance toward AC and looking through the hands.**







Right walking stance toward AC with a double arc-hand middle block to AD.

Application



Previous Posture





Keep both heels slightly off the ground.



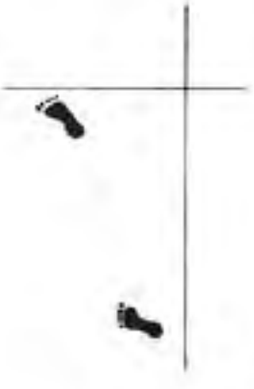








Back View



43. Execute a high inward strike to AC with the left knife-hand and bringing the right side fist in front of the left shoulder while maintaining a right walking stance toward AC.







Right walking stance high inward strike with the left knife-hand toward AC.

Previous Posture





Keep the left heel slightly off the ground.













Back View

44. Execute a circular block to AD with the right inner forearm while forming a left walking stance toward D.



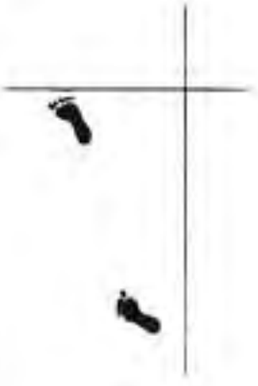




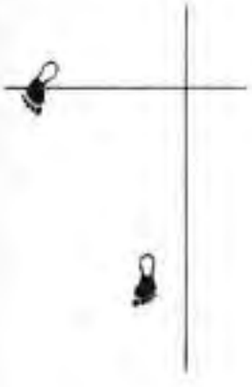
Left walking stance toward D with a right inner forearm circular block to AD.



Previous Posture

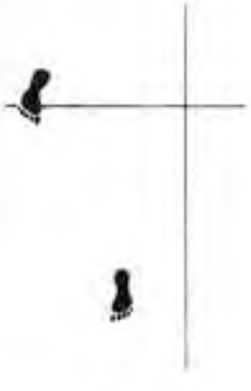






Keep both heels slightly off the ground.





Application



Top View

45. Execute a high punch to D with the left fist while maintanining a left walking stance toward D.



Left walking stance high punch with the left fist toward D.



Previous Posture

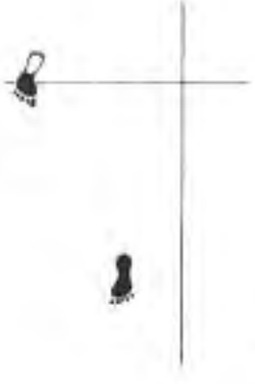


Keep the right heel slightly of the ground.





Side View





Application



Side View

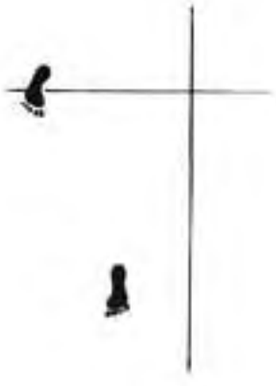


46. Execute a low front snap kick to D with the right foot, keeping the position of the hands as they were in 45.



Low front snap kick to D with the right foot.

Previous Posture





Side View













47. Lower the right foot to D to form a right walking stance toward D while executing a middle punch to D with the right fist.



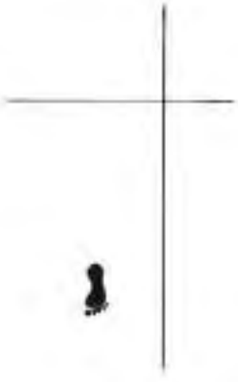




Right walking stance middle punch with the right fist toward D.

Previous Posture





Side View













48. **Execute a middle punch to D with the left fist while maintaining a right walking stance toward D.**
Perform 47 and 48 in a fast motion.



Right walking stance middle punch with the left fist toward D.

Previous Posture





Keep the left heel slightly off the ground.









Side View

49. Execute a rising block with an X-knife-hand while maintaining a right walking stance toward D.



Right walking stance toward D with the X-knife-hand rising block.

Previous Posture







Keep the left heel slightly off the ground.



Side View

50. Move the left foot to D, and then slide to D, turning counter-clockwise to form a right L-stance toward C while executing a low guarding block to C with a knife-hand.





Right L-stance knife-hand low guarding block toward C.



Previous Posture



Keep the left heel slightly off the ground.





Other View













51. Jump to C, spinning counter-clockwise to form a right L-stance toward D while executing a middle guarding block to D with the forearm.



Jumping to C turning-counter-clockwise.



Right L-stance forearm middle guarding block toward D.

Previous Posture

Application













52. **Execute a low block to D with the right knife-hand and a middle side front block to D with the left inner forearm while forming a left walking stance toward D, slipping the left foot.**







Left walking stance knife-hand low blow and inner forearm middle side front block toward D.

Previous Posture







Application



Side View



Side View

53. Execute a high punch to D with the right fist while maintaining a left walking stance toward D.
Perform 52 and 53 in a continuous motion.



Left walking stance high punch
with the right fist toward D.

Previous Posture







Keep the right heel slightly off the ground.



Side View

54. Execute a middle punch to D with the left fist while forming a right-L-stance toward D, pulling the left foot.







Right L-stance middle punch with the left fist toward D.

Application

Previous Posture









Side View





55. Move the right foot to D, and then slide to D, turning clockwise to form a left L-stance toward C while executing a low guarding block to C with a knife-hand.





Left L-stance knife-hand low guarding block toward C.

Application



Previous Posture





Keep the right heel slightly off the ground.





Side View









56. Jump to C, spinning clockwise to form a left L-stance toward D while executing a middle guarding block to D with the forearm.



Jumping to C turning clock-wise.



Left L-stance forearm middle guarding block toward D.



Previous Posture







57. Execute a low block to D with the left knife-hand and a middle side front block to D with the right inner forearm while forming a right walking stance toward D, slipping the right foot.





Right walking stance knife-hand low block and inner forearm middle side front block toward D.

Previous Posture







58. Execute a high punch to D with the left fist while maintaining a right walking stance toward D.
Perform 57 and 58 in a continuous motion.



Right walking stance high punch
with the left fist toward D.

Previous Posture



Keep the left heel slightly off the ground.









Side View

59. Execute a middle punch to D with the right fist while forming a left L-stance toward D, pulling the right foot.





Left L-stance middle punch with the right fist toward D.



Previous Posture

Side View







60. **Move the right foot to the side rear of the left foot, and then slide to C, forming a left L-stance toward D at the same time executing a scooping block with the right palm.**





Left L-stance toward D with a right palm scooping block.

Previous Posture





Application







Side View









61. Shift to D, maintaining a left L-stance toward D while executing a middle punch to D with the left fist.





Left L-stance middle punch with the left fist toward D.



Previous Posture



Raise the body slightly.





Side View





Top View





Application

62. Turn C clockwise while forming a left bending ready stance A toward C.







Left bending ready stance A toward C.

Previous Posture



Side View









63. Execute a middle side piercing kick to C with the right foot.





Middle side piercing kick to C with the right foot.

Previous Posture











Side View

64. Lower the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the left fist.





Right walking stance middle punch right the left fist toward C.

Previous Posture











Side View

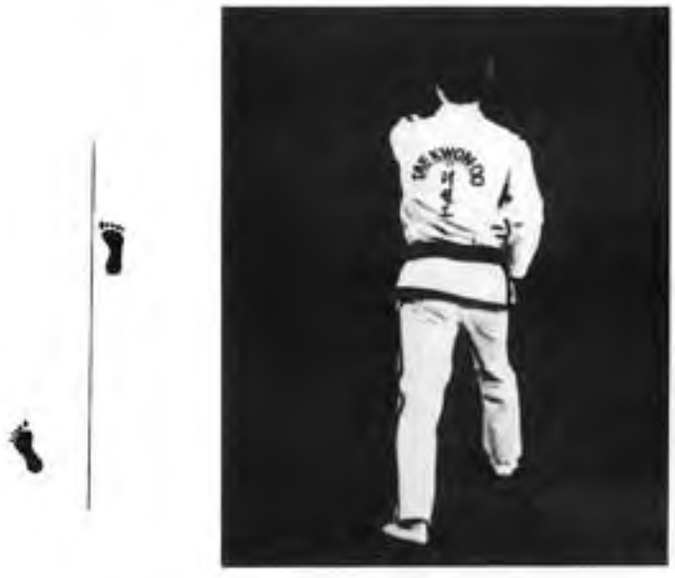
65. **Move the right foot to D, forming a right L-stance toward C while executing a middle guarding block to C with a knife-hand.**





Right L-stance knife-hand middle guarding block toward C.

Previous Posture







66. Move the left foot to the side rear of the right foot, and then slide to D, forming a right L-stance toward C while executing a scooping block with the left palm.





Right L-stance toward C with
a left palm scooping Block.

Previous Posture





Side View













Raise the body slightly

67. Shift to C, maintaining a right L-stance toward C while executing a middle punch to C with the right fist.





Right L-stance middle punch with the right fist toward C.

Previous Posture





Raise the body slightly













Side View

68. Turn counter-clcokwise while forming a right bending ready stance A toward D.







Right bending ready stance
A toward D.

Application

Previous Posture





Side View









Side View

69. Execute a middle side piercing kick to D with the left foot.





Middle side piercing kick to D with the left foot.

Previous Posture



Application



Side View









Side View

70. **Lower the left foot to D to form a left walking stance toward D at the same time executing a middle punch to D with the right fist.**







Left walking stance middle punch with the right fist toward D.

Previous Posture







Side View



71. Move the left foot to C to form a left L-stance toward D while executing a middle guarding block to D with a knife-hand.





Left L-stance knife-hand middle guarding block toward D.

Previous Posture









Other View







72. **Execute a high punch to D with the right fist while forming a right walking stance toward D, slipping the right foot.**
Perform 71 and 72 in a continuous motion.





Right walking stance high punch
with the right fist toward C.

Previous Posture





Application





Side View





Side View





END: Bring the right foot back to a ready posture.





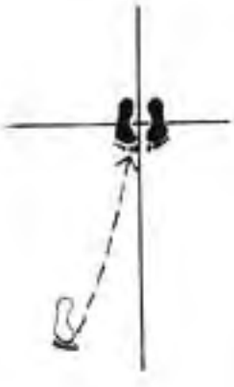
Close ready stance A toward D.

Previous Posture





Side View









Top View



ADDITIONAL TECHNIQUES FOR PATTERN SE-JONG

Fixed Stance Forearm High Guarding Block
(Gojung So Palmok Nopunde Daebi Makgi)

Front View



Side View



The fist reaches the eye level of the defender

Diagonal Stance Twin Palm Pressing Block
(Sasun So Sang Sonbadak Noollo Makgi)



Front View

Side View



One-Leg Stance Forearm Outward Block
(Waebal So Palmok Bakuro Makgi)

Front View



Side View



The right fist reaches the eye level and the left forearm reaches the same level as the waist of the defender.

Walking Stance Palm Obverse Pressing Block
(Gunnun So Sonbadak Baro Noollo Makgi)

Side View



Front View



One-Leg Stance Back Fist Side Front Strike
(Waebal So Dung Jumok Yobap Taerigi)

Front View





Side View

Fixed Stance Side Elbow Thrust
(Gojung So Yop Palkup Tulgi)



Front View



Side View

L-Stance Knife-Hand High Guarding Block
(Niunja So Sonkal Nopunde Daebi Makgi)



Side View

Front View

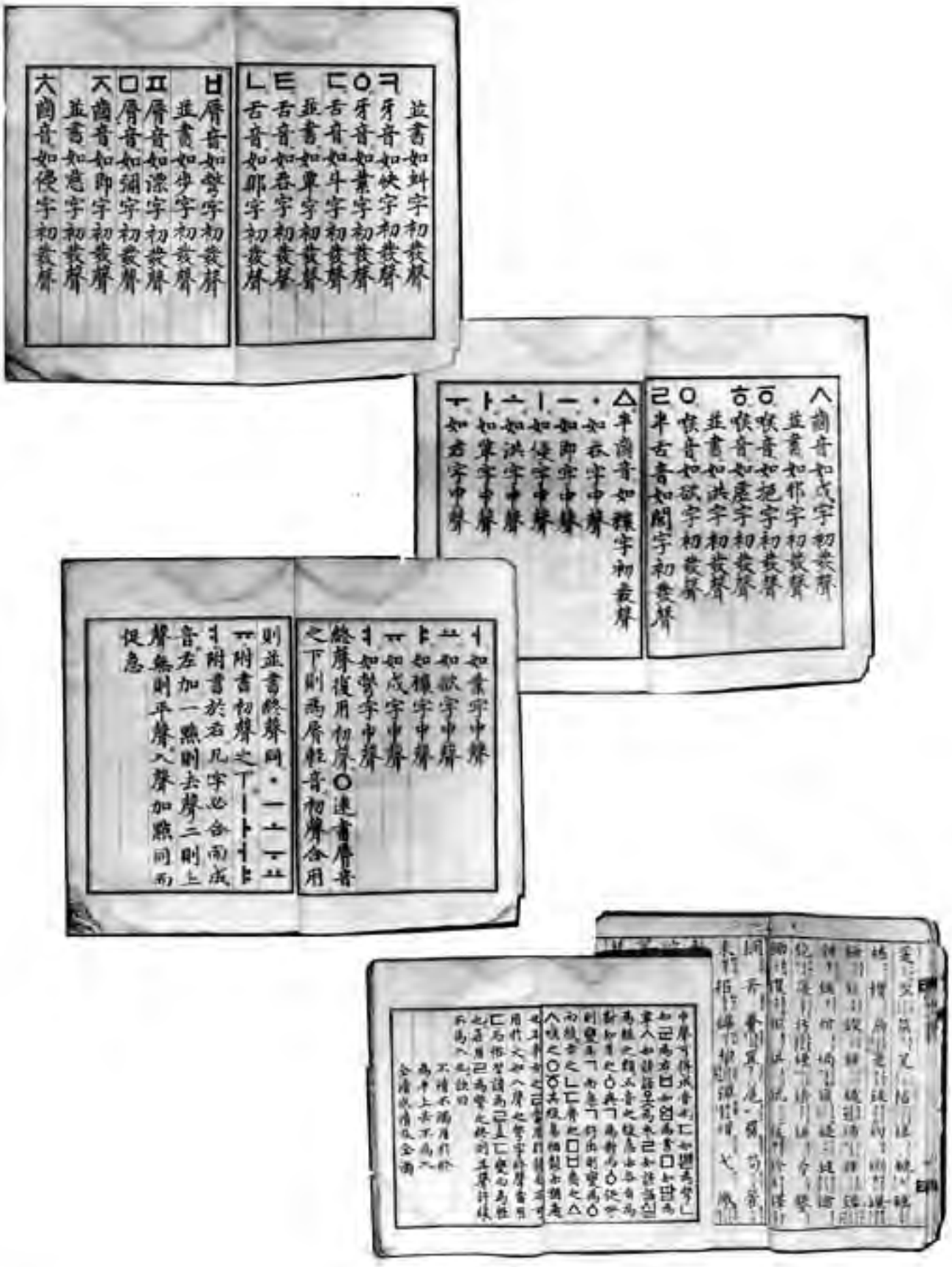




Top View



Back View



PATTERN SE-JONG

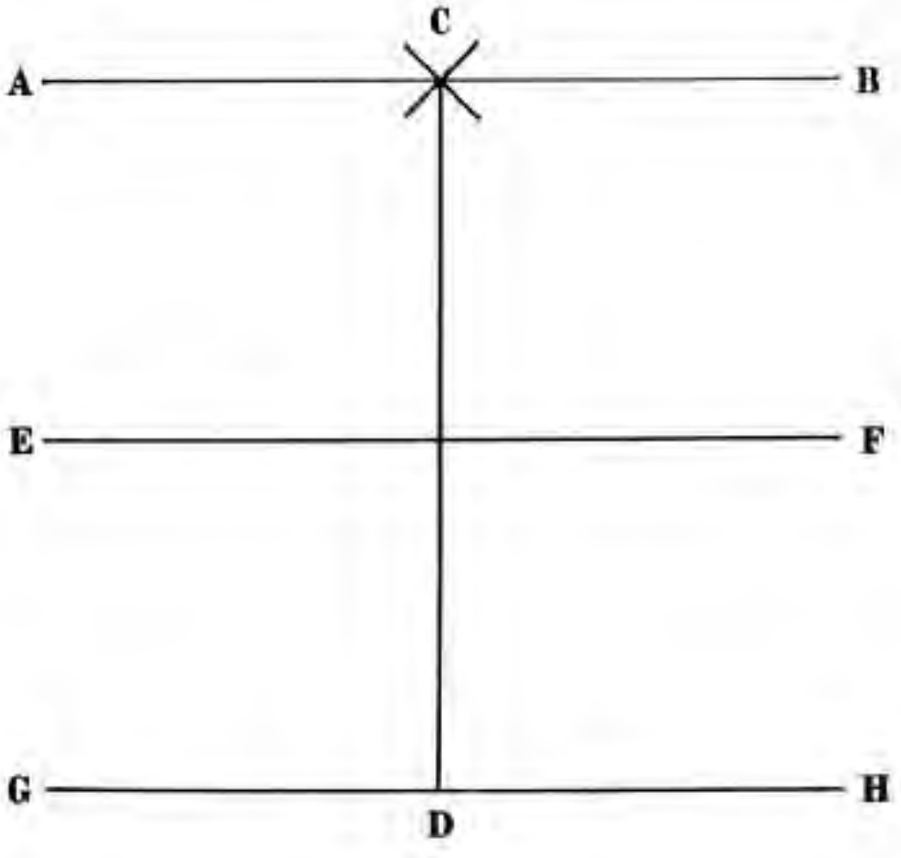
This pattern is practised by the 5th degree.

DIAGRAM: 

MOVEMENTS: 24

READY POSTURE: CLOSE READY STANCE B.

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*





Close ready stance B toward D.

1. **Move the left foot to B, forming a left walking stance toward B at the same time executing a low block to B with the left forearm.**



Left walking stance low block with the left forearm toward B.

Front View





Previous Posture









Application



2. **Bring the left foot to the right foot, and then move the right foot to A to form a left L-stance toward A while executing a twin forearm block to A.**



Left L-stance twin forearm block toward A.



Application



Top View



Previous Posture















3. Execute a middle side piercing kick to D with the right foot.







Middle side piercing kick to D with the right foot.

Previous Posture













Application







Side View

4. Lower the right foot to D, and then move the left foot to F to form a left walking stance toward F while executing a rising block with the left forearm.





Left walking stance toward F with a left forearm rising block.

Application

Previous Posture



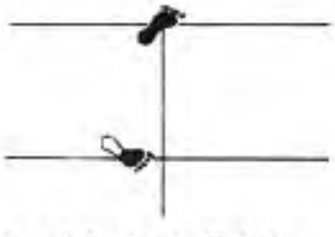


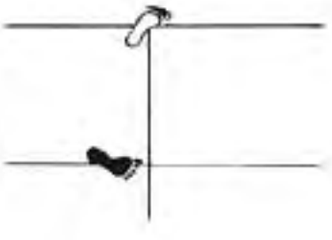


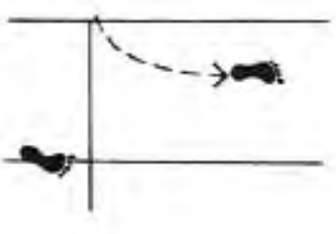












Keep the right heel slightly off the ground.

5. **Bring the left foot to the right foot, and then move the right foot to E to form a sitting stance toward D while executing a middle side strike to E with the right knife-hand.**



Sitting stance toward D with a right knife-hand middle side strike to E.



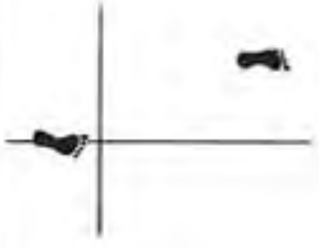
Application



Side View

Previous Posture

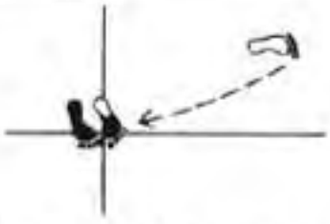




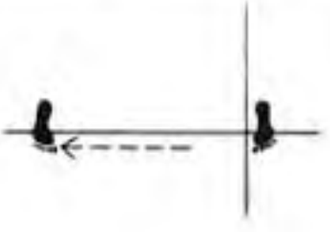








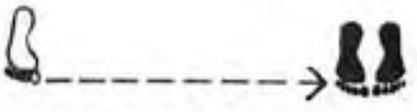




Keep the left heel slightly off the ground.

6. Bring the right foot to the left foot, forming a close ready stance B toward D.





Close ready stance B toward D.

Application



Side View

Side View

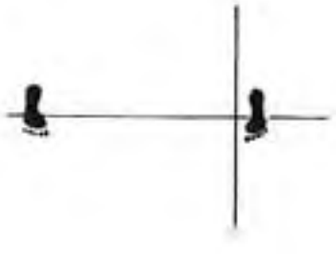


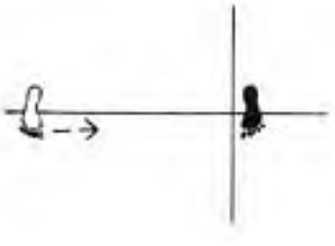
Previous Posture

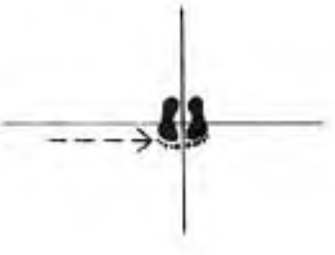












7. **Jump to D to form a left X-stance toward DG while executing a high side strike to D with the left back fist, bringing the right finger belly to the left side fist.**





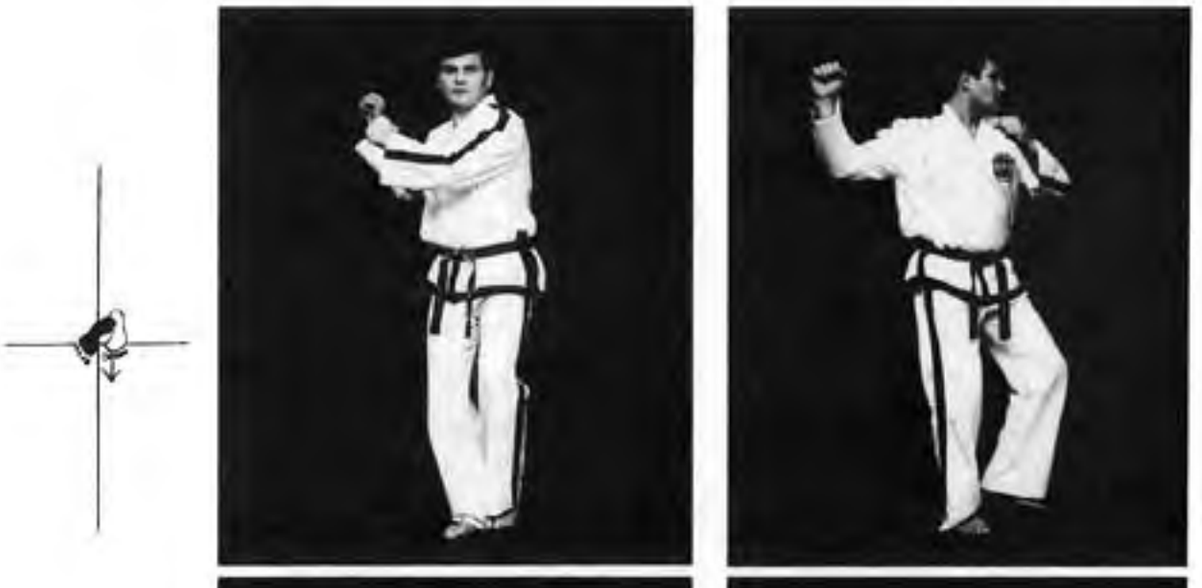
Left X-stance toward DG with a left back fist high side strike to D.

Application

Previous Posture



Side View





Side View

8. **Move the right foot to G, forming a right walking stance toward G while executing a high punch to G with the right fist.**



Right walking stance high punch with the right fist toward G.



Previous Posture













Application



9. Move the right foot on line GH to form a left fixed stance toward H while executing a high guarding block to H with the forearm.



Left fixed stance forearm high guarding block toward H.



Previous Posture





Front View











Keep the right heel slightly off the ground.

10. **Move the right foot to H, forming a right walking stance toward H while executing a middle thrust to H with the right straight fingertip.**



Right walking stance middle thrust with the right straight fingertip toward H.





Front View

Previous Posture













Application



Top View

11. Bring the right foot to the left foot, and then move the left foot to G to Form a left walking stance toward G while executing a high side strike to G with the left back fist.

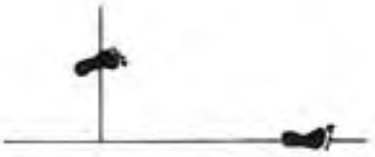


Left walking stance high side strike with the left back fist toward G.



Previous Posture



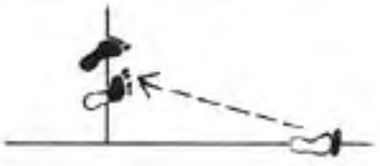












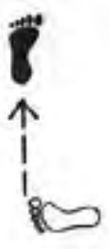




Other View

12. Move the left foot on line GH to form a sitting stance toward C while executing a scooping block with the left palm.







Sitting stance toward C with a left palm scooping block.

Application



Side View

Raise the body slightly

Other View



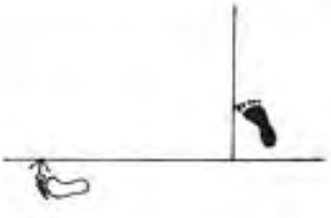
Previous Posture













13. Execute a middle turning kick to C with the left foot.

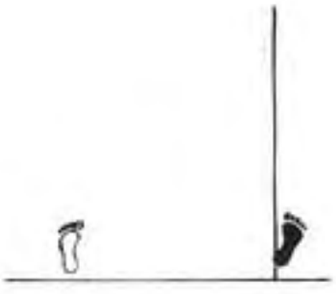


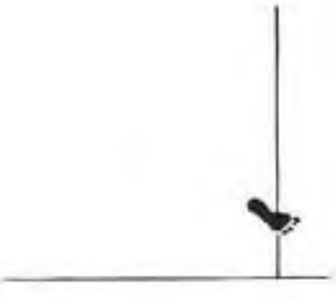




Middle turning kick to C with the left foot.







Previous Posture



Other View









14. Lower the left foot to C in a jumping motion, forming a left X-stance toward CF while executing a high block to C with the left double forearm.







Left X-stance toward CF with a double forearm high block to C.

Application

Previous Posture





Side View















Other View

15. Move the right foot to F to form a sitting stance toward C while extending the right fist horizontally to C. Perform in a slow motion.



Sitting stance with the right fist extended horizontally toward C.



Other View





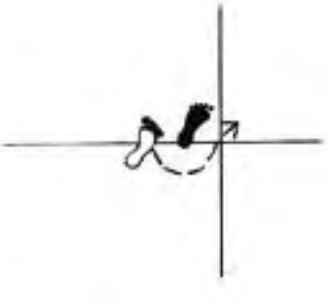
Previous Posture

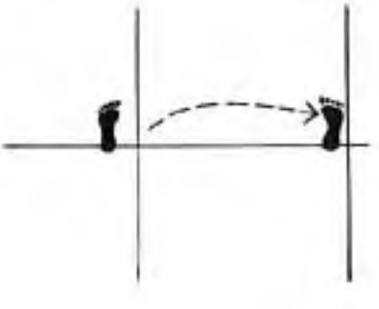












16. Execute a front strike to C with the left back fist while maintaining a sitting stance toward C.



Sitting stance front strike with the left back fist toward C.

Raise the body slightly



Side View

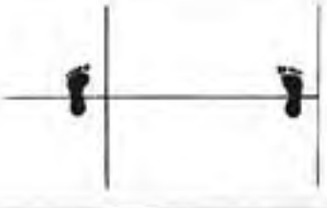
Previous Posture

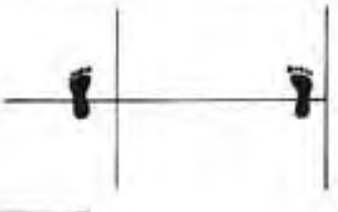












Application



Side View

17. Bring the right foot behind the left foot, and then move the left foot to E, forming a left diagonal stance toward C while executing a pressing block with a twin palm.



Left diagonal stance toward C with a twin palm pressing block.



Front View





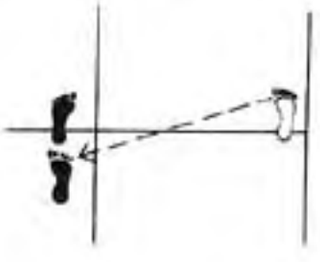
Previous Posture

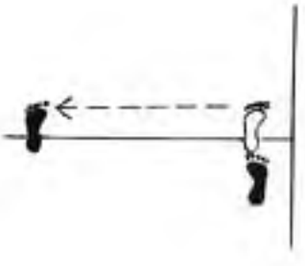












18. Execute a middle block to C with a double arc-hand while forming a left walking stance toward CE.







Left walking stance toward CE with a double arc-hand middle block to C.

Previous Posture





Keep both heels slightly off the ground.













Other View

19. **Pull the left reverse footsword to the right knee joint to form a right one-leg stance toward C at the same time executing a high side block to F with the right outer forearm and a low side block to E with the left forearm.**







Right one-leg stance toward C with a right outer forearm high side block.

Previous Posture

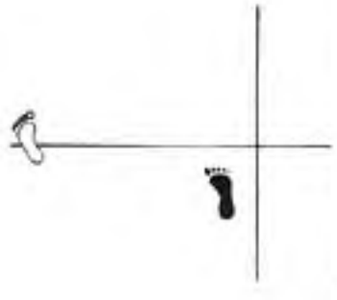




Application







Top View

Side View







20. Lower the left foot to D, forming a right walking stance toward C while executing a pressing block with the right palm.
Perform in a slow motion.



Right walking stance toward C with a right palm pressing block.

Application

Previous Posture





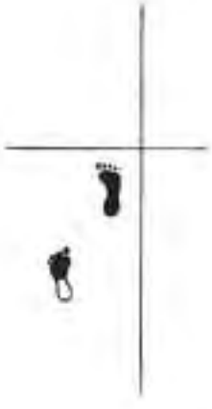


Side View

Keep the left heel slightly off the ground.













Side View

21. Pull the left instep to the follow of the right leg to form a right one-leg stance toward C while striking the left palm with the right back forearm.



Right one-leg stance high side front strike with the right back fist toward C.

Application



Previous Posture



Side View





Other View





22. Lower the left foot to C, turning clockwise to form a right fixed stance toward D while thrusting to C with the left side elbow.



Right fixed stance toward D with a left side elbow thrust to C.

Application



Top View

Previous Posture





Side View





23. Move the right foot to A, forming a left L-stance toward A while executing a high guarding block to A with a knife-hand.





Left L-stance knife-hand high guarding block toward A.

Application



Front view



Previous Posture













24. Bring the right foot to the left foot, and then move the left foot to B to form a right L-stance toward B while executing a middle punch to B with the right fist.



Right L-stance middle punch with the right fist toward B.



Application



Previous Posture













END: Bring the left foot back to a ready posture.





Close ready stance B toward D.

Top View



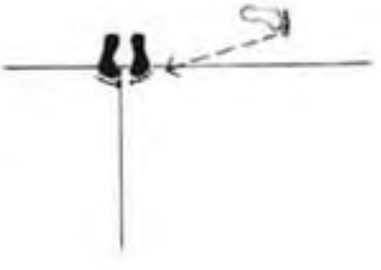
Side View













ADDITIONAL TECHNIQUES FOR PATTERN TONG-IL

Walking Stance Twin Fist Middle Punch
(Gunnun So Sang Joomuk Kaunde Jirugi)



Front View

Side View



Rear Foot Stance Forearm Middle Inward Block
(Dwitbal So Palmok Kaunde Anuro Makgi)



Front View

Side View



Walking Stance Palm Low Inward Block
(Gunnun So Sonbadak Najunde Anuro Makgi)



Front View

Side View



The palm reaches the same level as the lower abdomen of the defender.

L-Stance Back Hand High Outward Strike
(Niunja So Sondung Nopunde Bakuro Taerigi)

Front View





Side View

L-Stance Twin Palm Horizontal Block
(Niunja So Sang Sonbadak Soopyong Makgi)



The palms reach the same level at the chest of the defender.

Side View



Front View

Outward Vertical Kick *(Bakuro Sewo Chagi)*



Front View

Side View



The foot reaches the shoulder level of the attacker.

Walking Stance Reverse Knife-Hand High Obverse Side Block
(Gunnun So Sonkaldung Nopunde Baro Yop Makgi)



Front View



Side View

Walking Stance Reverse Knife-Hand Middle Reverse Side Block
(Gunnun So Sonkaldung Kaunde Bandae Yop Makgi)



Side View

Front view



Downward Kick *(Naeryo Chagi)*



Front View

Side View



L-Stance Back Fist Downward Strike *(Niunja So Dung Joomuk Naeryo Taerigi)*



Keep the elbow slightly bent.

Side View

Front View



Inward Vertical Kick *(Anuro Sewo Chagi)*



Front View

Side View



Rear Foot Stance Bow Wrist Upward Block
(Dwitbal So Sonmokdung Ollyo Makgi)



The blocking tool reaches the same level of the defender's solar plexus.

Side View

Front View



Walking Stance Angle Fingertip High Thrust
(Gunnun So Homi Sonkut Nopunde Tulgi)





Side View

L-Stance Reverse Knife-Hand Low Guarding Block
(Niunja So Sonkaldung Najunde Daebi Makgi)



Front View



The blocking tool reaches the target in a circular motion.

Sitting Stance Outer Forearm Sliding W-Shape Block
(Annun So Bakat Palmok Mikulmyo San Makgi)



Side View



Front View

Walking Stance Under Fist Front Strike
(Gunnnun So Mit Joomuk Ap Taerigi)



Front View

Side View



Walking Stance Knife-Hand Circular Block
(Gunnun So Sonkal Dollimyo Makgi)



Side View

Front View



Close Stance Twin Side Back Elbow Thrust
(Moa So Sang Yopdwi Palkup Tulgi)

Front View





Back View

Walking Stance Palm Middle Pushing Block
(Gunnun So Sonbadak Kaunde Miro Makgi)



Side View



Front View

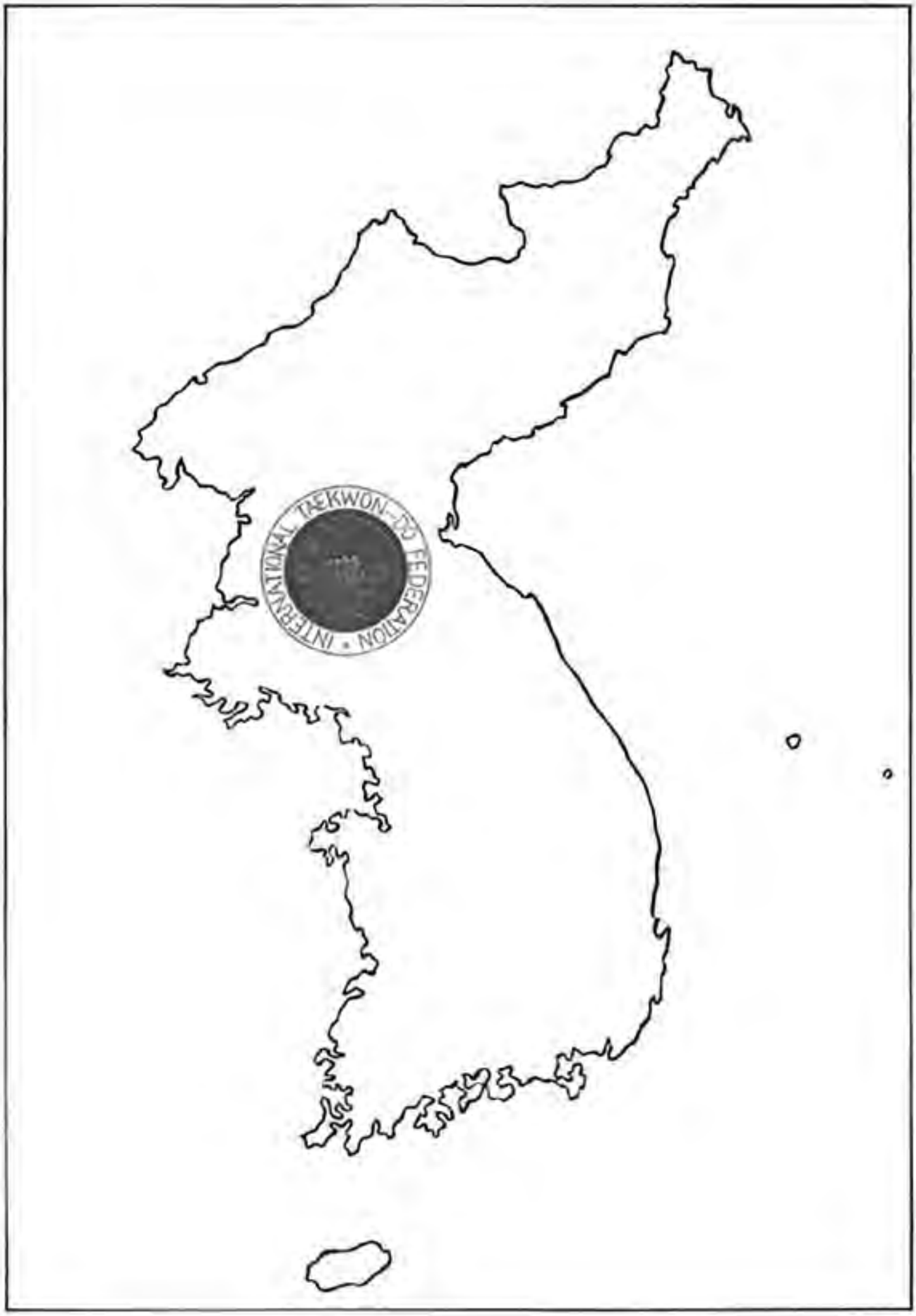
Sitting Stance Side Punch *(Annun So Yop Jirugi)*

Front View

Side View






INTERNATIONAL TAEKWON-DO FEDERATION

PATTERN TONG-IL

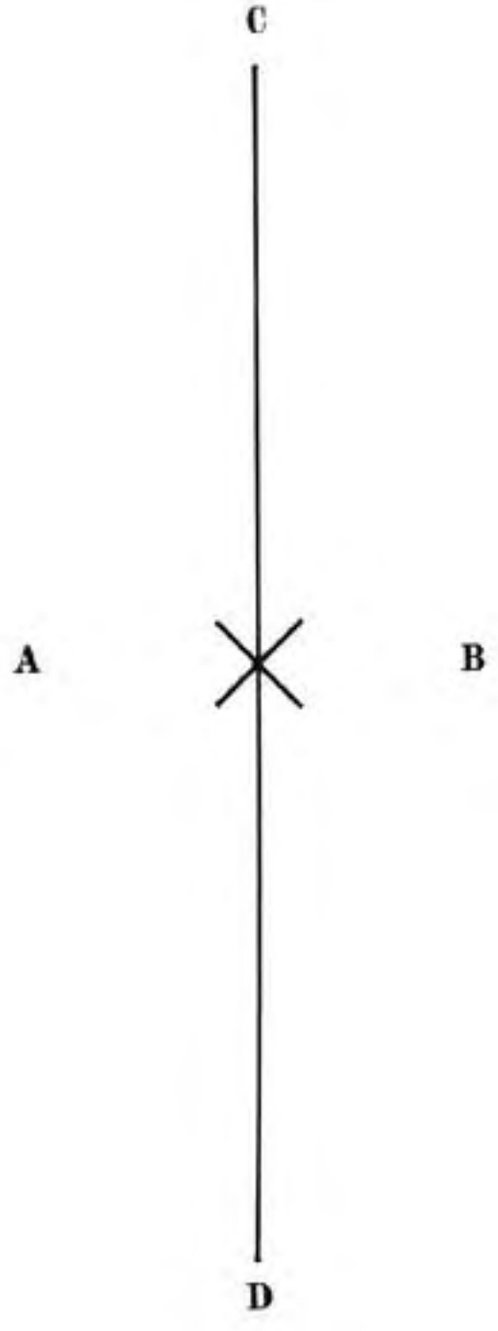
This pattern is practised by the 6th degree.

DIAGRAM: |

MOVEMENTS: 56

READY POSTURE: SEE PICTURE

DIAGRAM *(Yon Moo Son)*



Ready Posture *(Junbi Jase)*





Parallel stance toward D

1. **Move the right foot to C to form a left walking stance toward D while executing a middle punch with a twin fist to D.**
   Perform in a slow motion.





Left walking stance middle punch with a twin fist toward D.

Previous Posture





Application







Top View

Side View







2. **Move the left foot to C to form a right walking stance toward D while executing a horizontal strike with a twin knife-hand.**
   Perform in a slow motion.





Right walking stance toward D with a twin knife-hand horizontal strike.

Previous Posture







Application



Side View



3. Move the left foot to D, forming a right rear foot stance toward D while executing a middle inward block to D with the left outer forearm.





Right rear foot stance middle inward block with a left outer forearm toward D.

Application

Previous Posture













Side View

4. **Execute a low inward block to D with the right palm while forming a left walking stance toward D, slipping the right foot, and bringing the left side fist in front of the right shoulder.**





Left walking stance low inward block with the right palm toward D.

Previous Posture



Application



Side View



Side View





5. Move the right foot to D, forming a left L-stance toward D while executing a middle punch to D with the right fist.





Left L-stance middle punch with the right fist toward D.

Application

Previous Posture





Side View









Side View

6. **Execute a middle punch to D with the left fist while maintaining a left L-stance toward D. Perform 5 and 6 in a fast motion.**



Left L-stance middle punch with the left fist toward D.

Previous Posture



Raise the body slightly





Side View



7. **Move the left foot to D in a stamping motion to form a right L-stance toward D while executing a high strike to D with the left back hand.**









Right L-stance high strike with the left back hand toward D.

Previous Posture



Application





Side View





Side View

8. **Execute an inward vertical kick to the left palm with the right reverse footsword.**







Inward vertical kick to D with the right reverse footsword.

Previous Posture



Application











Side View

9. **Lower the right foot to D in a stamping motion, forming a left L-stance toward D while executing a high strike to D with the right back hand.**







Left L-stance high strike with the right back hand toward D.



Previous Posture

Top View







Application



Top View

10. Execute an inward vertical kick to the right palm with the left reverse footsword.



Inward vertical kick to D with the left reverse footsword.

Previous Posture







11. Lower the left foot to D, and then execute a horizontal block with a twin palm while forming a right L-stance toward D, slipping the left foot.
Perform in a slow motion.





Right L-stance toward D with a twin palm horizontal block.

Previous Posture



Application



Top View



Side View





12. **Move the right foot to D, forming a right walking stance toward D while executing a high side block to D with the right reverse knife-hand.**
Perform in a slow motion.





Right walking stance high side block with the right reverse knife-hand toward D.

Previous Posture



Application





Side View





13. Execute a middle side block to D with the left reverse knife-hand while maintaining a right walking stance toward D.
Perform in a slow motion.



Right walking stance middle side block with the left reverse knife-hand toward D.



Previous Posture

Keep the left heel slightly off the ground.





Side View





14. Execute a middle punch to D with the right fist while maintaining a right walking stance toward D.



Right walking stance middle punch with the right fist toward D.



Previous Posture

Keep the left heel slightly off the ground.





Side View



15. **Execute a middle punch to D with the left fist while maintaining a right walking stance toward D. Perform 14 and 15 in a fast motion.**



Right walking stance middle punch with the left fist toward D.



Previous Posture

Keep the left heel slightly off the ground.





Side View



Application



16. Execute a downward kick to AC with the right foot, keeping the position of the hands as they were in 15.



Downward kick to AC with the right foot.

Application



Previous Posture



Side View





Other View





17. **Lower the right foot to C in a stamping motion, forming a left L-stance toward C while executing a downward strike to C with the right back fist.**







Left L-stance downward strike with the right back fist toward C.

Application

Previous Posture









Other View





18. Execute an outward vertical kick to BC with the left foot, keeping the position of the hands as they were in 17.





Outward vertical kick to BC with the left foot.

Application



Previous Posture



Side View





Other View





19. Lower the left foot to C in a stamping motion to form a right L-stance toward C while executing a downward strike to C with the left back fist.







Right L-stance downward strike with the left back fist toward C.

Previous Posture



Side View









20. Execute a high punch to D with the left fist while forming a right walking stance toward D, pivoting with the left foot.





Right walking stance high punch with the left fist toward D.

Previous Posture





Side View











21. **Execute a high punch to D with the right fist while maintaining a right walking stance toward D. Perform 20 and 21 in a fast motion.**



Right walking stance high punch with the right fist toward D.

Previous Posture





Keep the left heel slightly off the ground.







Side View

22. **Move the left foot to D, forming a right rear foot stance toward D while executing an upward block with the left bow wrist.**





Right rear foot stance toward D with a left bow wrist upward block.

Previous Posture







Application



Side View



23. Move the right foot to D to form a left rear foot stance toward D while executing an upward block with the right bow wrist.





Left rear foot stance toward D with a right bow wrist upward block.



Previous Posture



Side View













24. **Move the left foot to C, forming a left walking stance toward C while executing a pressing block with the left palm.**





Left walking stance toward C with a left palm pressing block.

Previous Posture



Other View









25. **Move the right foot to C to form a right walking stance toward C while executing a pressing block with the right palm.**





Right walking stance toward C with a right palm pressing block.

Application

Previous Posture





Side View









26. **Bring the left foot to the right foot to form a close stance toward C while bringing both back hands in front of the lower abdomen in a circular motion, hitting the left palm with the right knife-hand.**





Close stance low front block with the right knife-hand toward C.

Previous Posture







Application



Other View



27. **Move the left foot to D, forming a left walking stance toward D while executing a rising block with the left knife-hand.**





Left walking stance toward D with a left knife-hand rising block.

Previous Posture



Side View









28. **Execute a high punch to D with the right fist while maintaining a left walking stance toward D.**



Left walking stance high punch with the right fist toward D.

Previous Posture



Keep the right heel slightly off the ground.



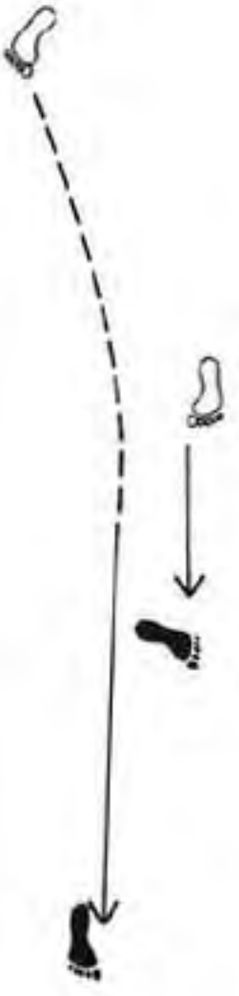


Side View



29. **Slide to D to form a left L-stance toward D while executing an upset punch to D with the left fist, and bringing the right side fist in front of the left shoulder.**





Left L-stance upset punch with the left fist toward D.

Previous Posture



Application





Side View





30. **Move the right foot to C, forming a left walking stance toward D while executing a high thrust to D with the right angle fingertip.**





Left walking stance toward D with a right angle fingertip high thrust.

Previous Posture



Application





Side View





31. **Move the left foot on line CD to form a right walking stance toward C while executing a rising block with the right knife-hand.**





Right walking stance toward C with a right knife-hand rising block.

Previous Posture



Application



Side View



Keep the left heel slightly off the ground.

Other View





32. Execute a high punch to C with the left fist while maintaining a right walking stance toward C.



Right walking stance high punch with the left fist toward C.



Previous Posture



Keep the left heel slightly off the ground.









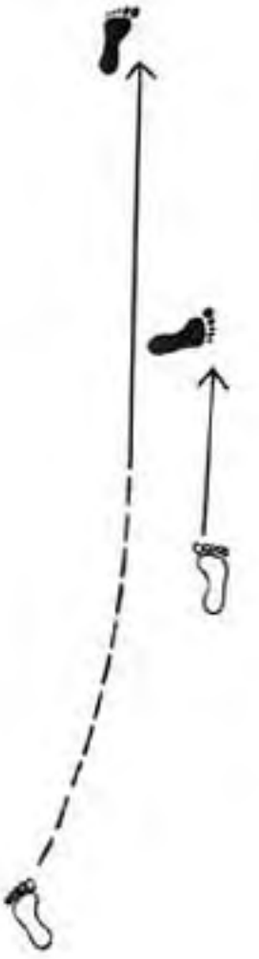


Side View



33. Slide to C, forming a right L-stance toward C while executing an upset punch to C with the right fist, bringing the left side fist in front of the right shoulder.





Right L-stance upset punch with the right fist toward D.

Previous Posture







Other View





34. **Move the left foot to D to form a right walking stance toward C while executing a high thrust with the left angle fingertip.**







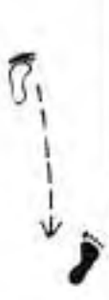


Right walking stance toward C with a left angle fingertip high thrust.





Previous Posture



Other View











35. **Execute a low guarding block to C with a reverse knife-hand in a circular motion while forming a left L-stance toward C, pivoting with the left foot.**





Left L-stance reverse knife-hand low guarding block toward C.

Application

Previous Posture







Side View







Other View







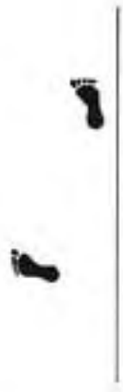
36. Execute a low guarding block to D with a reverse knife-hand in a circular motion while forming a right L-stance toward D, pivoting with the right foot.





Right L-stance reverse knife-hand low guarding block toward D.

Previous Posture





Side View













37. **Execute a low block with the right forearm and a middle side front block with the left knife - hand while forming a left walking stance toward D, slipping the left foot.**



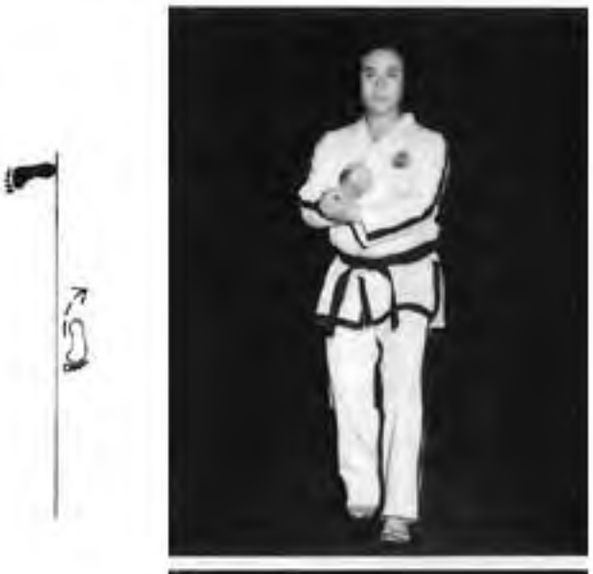




Left walking stance forearm low block and knife-hand middle side front block toward D.

Previous Posture







Application



Side View

38. **Move the right foot to D in a stamping motion to form a right walking stance toward D at the same time executing a high vertical punch to D with a twin fist.**









Right walking stance twin fist high vertical punch toward D.

Previous Posture



Application





Side View





39. Pull the right reverse footsword to the left knee joint, forming a left one-leg stance toward **D** while striking the left palm with the right back forearm.







Left one-leg stance side front strike with a right back fist toward **D**.

Previous Posture







Top View



Application

Side View



40. Execute a middle back piercing kick to C with the right foot, pulling both hands in the opposite direction.

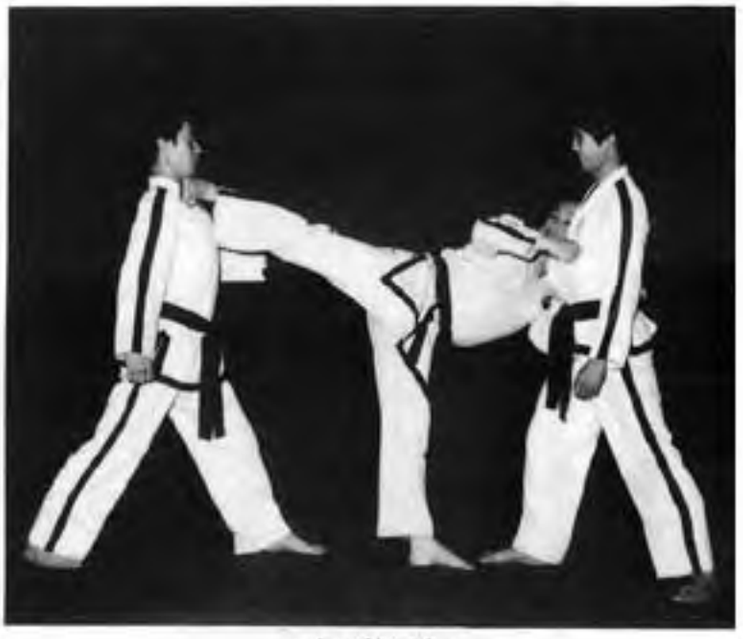


Middle back piercing kick to C with the right foot.

Side View

Previous Posture





Application





Side View





41. **Lower the right foot to C to form a sitting stance toward A while executing a W-shape block with the outer forearm.**







Sitting stance toward A with outer forearm W-shape block.

Previous Posture





Application

Front View









Keep forearms half facing.

42. Slide to C, maintaining a sitting stance toward A while executing a W-shape block with the outer forearm.





Sitting stance toward A with the outer forearm W-shape block.





Previous Posture

Raise the body slightly.













Front View

Keep forearms half facing.

43. Move the right foot to D in a stamping motion, turning counter-clockwise to form a sitting stance toward B while executing a W-shape block with the outer forearm.









Sitting stance toward B with the outer forearm W-shape block.

Previous Posture



Application





Keep the forearms straight with the outer forearms faced B.





Front View

44. **Slide to C, maintaining a sitting stance toward B while executing a W-shape block with the outer forearm.**





Sitting stance toward B with the outer forearm W-shape block.





Previous Posture

Raise the body slightly













Front View

Keep the forearms half facing.

45. **Pull the left reverse footsword to the right knee joint to form a right one-leg stance toward C at the same time striking the right palm with the left back forearm.**







Right one-leg stance with a left back fist side front strike toward C.

Previous Posture





Front View













46. Execute a middle back piercing kick to D with the left foot, pulling both hands in the opposite direction.



Middle back piercing kick to D
with the left foot.

Previous Posture











Side View

47. **Lower the left foot to C in a jumping motion, forming a left X-stance toward C while executing a pressing block wiht an X-fist.**







Left X-stance toward C with an X-fist pressing block.

Application

Previous Posture





Side View









Other View

48. **Move the right foot to D, forming a left walking stance toward C while executing a front strike with the left under fist.**





Left walking stance toward C with a left under fist front strike.

Application



Previous Posture







Side View











49. Move the right foot to C to form a right walking stance toward C while executing a front strike with the right under fist.





Right walking stance toward C with a right under fist front strike.

Previous Posture





Other View













50. Execute a middle pushing block to C with the left palm while maintaining a right walking stance toward C.



Right walking stance middle pushing block with the left palm toward C.

Application

Previous Posture





Keep the left heel slightly off the ground.

Sice View









Side View

51. Execute a circular block to AD with the right knife-hand while forming a left walking stance toward AD.







Left walking stance circular block with the right knife-hand toward AD.

Side View

Previous Posture





Application





Keep both heels slightly off the ground.





Side View

52. Move the left foot to C to form a left walking stance toward C while executing a middle pushing block to C with the right palm.





Right walking stance middle pushing block with the right palm toward C.





Previous Posture

Other View













53. Execute a circular block to BD with the left knife-hand while forming a right walking stance toward BD.







Right walking stance circular block with the left knife-hand toward BD.



Previous Posture



Keep both heels slightly off the ground.













Other View

54. Execute a middle side piercing kick to D with the right foot, forming a forearm guarding block, and then lower it to the left foot to form a close stance toward D while executing a twin side back elbow thrust.



Previous Posture



Middle side piercing kick to D with the right foot.



Close stance toward D with a twin side back elbow thrust.

Side View











55. Move the left foot to D, forming a sitting stance toward A while executing a middle side punch to D with the left fist.





Sitting stance toward A with a left fist middle side punch to D.

Application



Previous Posture





Back View

Front View













56. Execute a middle punch to D with the right fist while forming a left walking stance toward D, pivoting with the left foot.





Left walking stance middle punch with the right fist toward D.





Previous Posture

Side View







Application







END: Bring the right foot back to a ready posture.





Parallel stance toward D.

Previous Posture









Top View





Side View

SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

VOLUME I:

1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   - A) Model Sparring
   - B) Pre-arranged Free Sparring
   - C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

VOLUME II:

1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   - A) Training Hall
   - B) Conduct in Do Jang
   - C) Training Equipment
   - D) Practice Suits
5) Stances
6) Training Aids

VOLUME III: Hand Techniques

VOLUME IV: Foot Techniques

VOLUME V: Sparring

VOLUME VI: Fundamental Exercises (A)

VOLUME VII: Fundamental Exercises (B)

VOLUME VIII:	1) Four-Direction Punch
	2) Four-Direction Block
	3) Pattern Chon-Ji
	4) Pattern Dan-Gun
	5) Pattern Do-San
VOLUME IX:	1) Pattern Won-Hyo
	2) Pattern Yul-Guk
	3) Pattern Joong-Gun
VOLUME X:	1) Pattern Toi-Gae
	2) Four-Direction Thrust
	3) Pattern Hwa-Rang
	4) Pattern Choong-Moo
VOLUME XI:	1) Pattern Gwang-Gae
	2) Pattern Po-Eun
	3) Pattern Ge-Baek
VOLUME XII:	1) Pattern Eui-Am
	2) Pattern Choong-Jang
	3) Pattern Juche
VOLUME XIII:	1) Pattern Sam-Il
	2) Pattern Yoo-Sin
	3) Pattern Choi-Yong
VOLUME XIV:	1) Pattern Yon-Gae
	2) Pattern Ul-Ji
	3) Pattern Moon-Moo
VOLUME XV:	1) Pattern So-San
	2) Pattern Se-Jong
	3) Pattern Tong-Il



