

# TAEKWON-DO



**GEN. CHOI HONG HI**



# TABLE OF CONTENTS (Mokcha)

Preface	7
The Tenets of Taekwon-Do	12
Definition of Taekwon-Do	15
Origin and Development of Martial Arts	18
History of Taekwon-Do	23
Moral Culture	26
Taekwon-Do and Physical Fitness	36
The Philosophy of Taekwon-Do	47
Theory of Power	49
Stance	65
Attacking/Blocking Tools	84
Vital Spots	104
Hand Techniques	119
Foot Techniques	251
Training Equipments	370
Fundamental Exercises	414
Patterns	524
System of Sparring	598
Self-Defence Techniques	681
Composition of Taekwon-Do	725
System of Rank	726
Test	728
Competition	734
Demonstration	741
About the Author	747



**TAEKWON-DO**

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# TAEKWON-DO

(The Korean Art of Self-Defence)



By Gen. CHOI HONG HI



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Taekwon-Do  
In Korean Characters

Taekwon-Do  
in Chinese Characters





*choi hong hi*

**GEN. CHOI HONG HI**  
**Founding Father of Taekwon-Do**  
**President**  
International Taekwon-Do Federation



# 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 martial arts 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 South Korea Armed Forces. Despite fierce opposition from my colleagues, I succeeded in introducing Taekwon-Do as a compulsory course in the military 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 rivalry 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 also 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, fraudulent 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 exit. The issue lies in our ability to differentiate between the true and the false.

I wish to dedicate this condensed version of the Encyclopedia of Taekwon-Do to my students in the hope that it will assist them in their pursuit of true Taekwon-Do. The student is advised to refer to the Encyclopedia of Taekwon-Do for more specific and additional information.

I give special thanks to all instructors and black belt holders, especially Master Park Jung Tae who have posed for photographs within this edition. My highest compliment must go to my son, Choi Joong Hwa who provided me with splendid ideas about techniques and terminology throughout my work on this edition.



**The author and the author's son Choi Joong Hwa and Master Park Jung Tae and Mr. Li Yong Gil conduct a last minute review in the preparation of this condensed encyclopedia.**

# 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, 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 purist 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, mutual help and devotion. Dedication to the art can promote change toward 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.

# 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 act 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 is completely unfounded in 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 Republic of 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 created, developed, and introduced the art of Taekwon-Do in 1946, in what is now known as the Republic of South 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 text book has devoted his life not only to retain the purity of the original Taekwon-Do introduced by him in **1946**, 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.

This new revised edition is 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

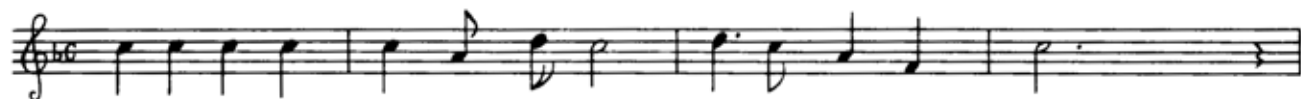
A stylized, handwritten signature in black ink, appearing to read 'A. Franks', with a long horizontal flourish extending to the right.

# TAEKWON-DO SONG

## (Taekwon-Do Norae)

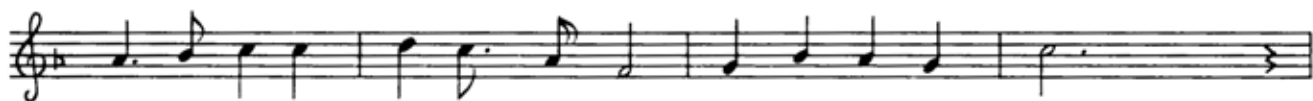
Words by Cho Hong Hi  
Music by Kim Yoon Yung

### Song of Taekwon-Do



No Pun in gyuk jo un gi sul ham gae gil lo so

O ran se wol si du rot da da shi got pi o



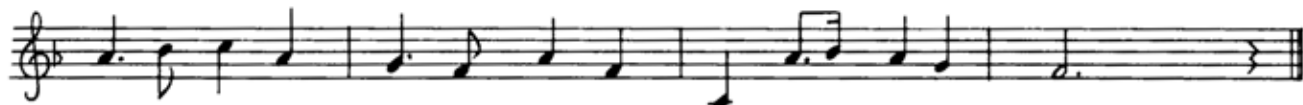
ya kan sa ram pyo nae so so sa um mal li myo

ye ui yom chi in nae guk gi baek jol bul gul ui



jung-i indo baro jamnun sadoga dae-o pyunghwa ro un in yu sa hwe iruk ha go jo

sung go hago hana rodaen inyomarae so jong gyo in jong sa sang ma jo gu byuli opsi



i se sang-e na son gu shi u ri du ri da

dong so yang-e bu do ga nun u ri Tae kwon- Do

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.



# THE TENETS OF TAEKWON-DO

*(Taekwon-Do Jungshin)*

## TAEKWON-DO AIMS TO ACHIEVE

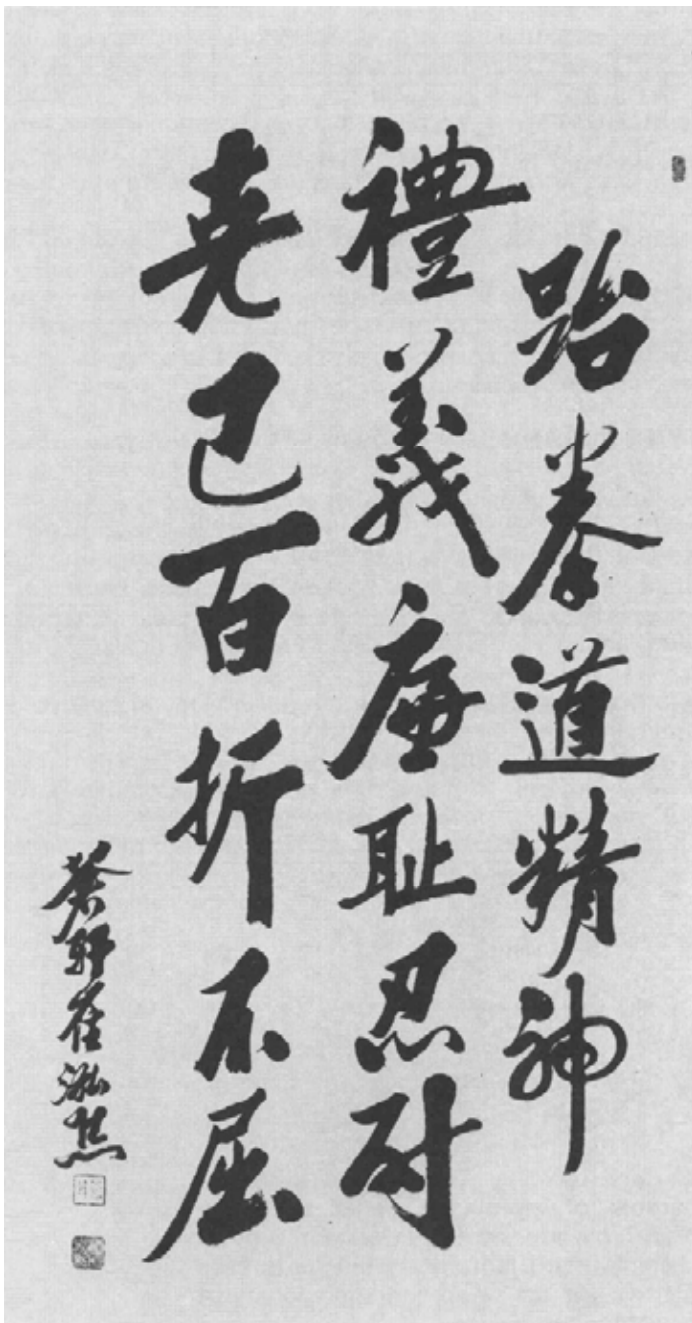
**Courtesy** (*Ye Ui*)

**Integrity** (*Yom Chi*)

**Perseverance** (*In Nae*)

**Self-Control** (*Guk Gi*)

**Indomitable Spirit** (*Baekjul Boo/goo/*)



Author's Calligraphy

# 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*)**

It can be said that courtesy is an unwritten regulation prescribed by ancient teacher of philosophy as a means to enlighten human being while maintaining a harmonious society. It can further be as an ultimate criterion required of a mortal.

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' possessions
- 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 persistent efforts of a lowly spider. It was this perseverance 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 disastrous 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 (*Baekju IBoolgool*)

"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"

# 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 an 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.

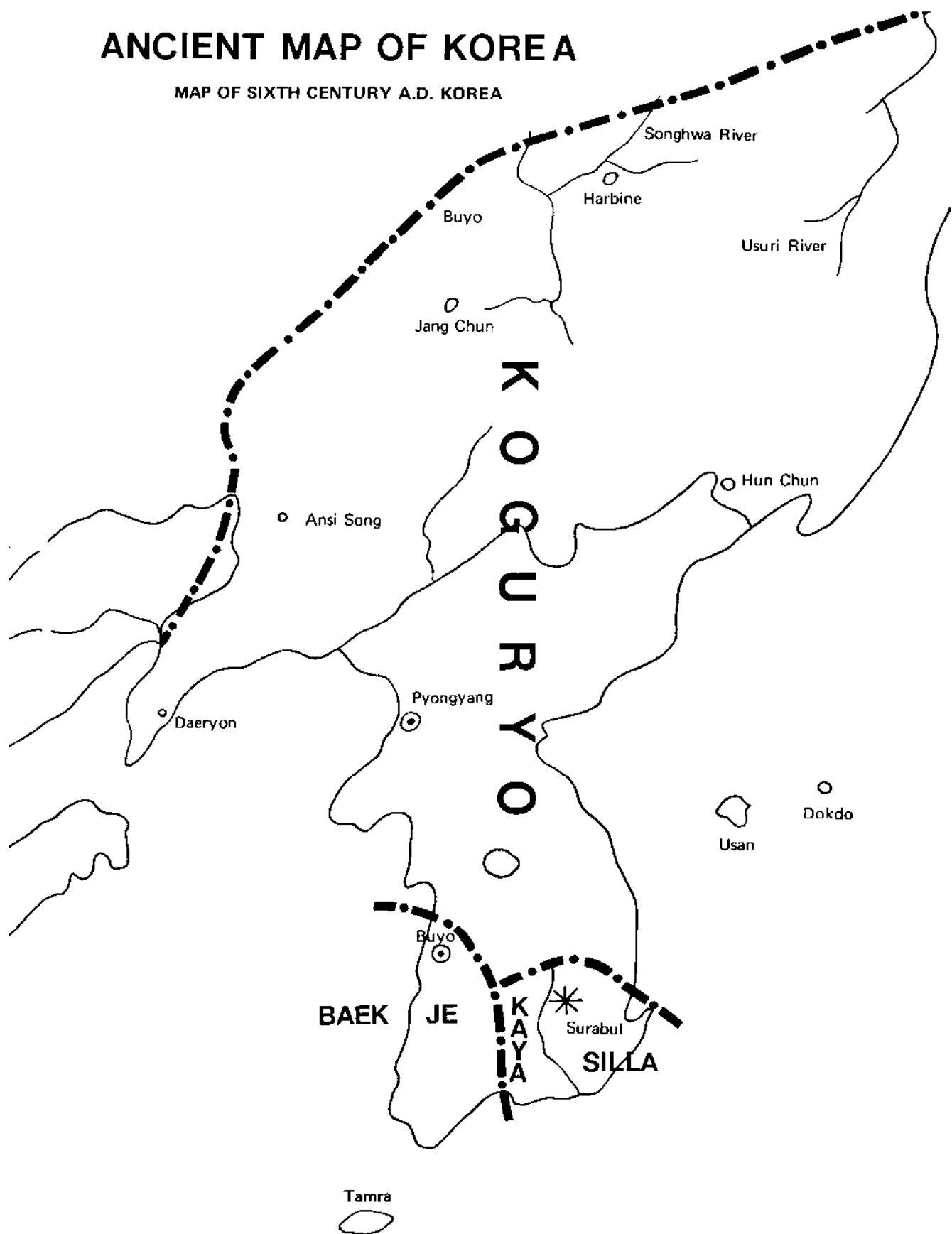
Hours spent on training will not be wasted; for surely you will reap a rich reward in the form of speedy reactions and deadly blows to rain down upon your enemy or in any case to save life if and when a need arises.

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 SIXTH CENTURY A.D. KOREA



# THE ORIGIN AND DEVELOPMENT OF 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 flourished during the era of Ju Gong (approximately 2000 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 Aikido or Jujitsu; in Russia Samba; in Malaysia Bosilat; in Thailand 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 weaponless 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 Buddhist 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 Shading 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 with 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 1st century B.C. and 7th century A.D., the Korean peninsula was divided into three Kingdoms; Silla, Koguryo 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 incorporated 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-0 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.

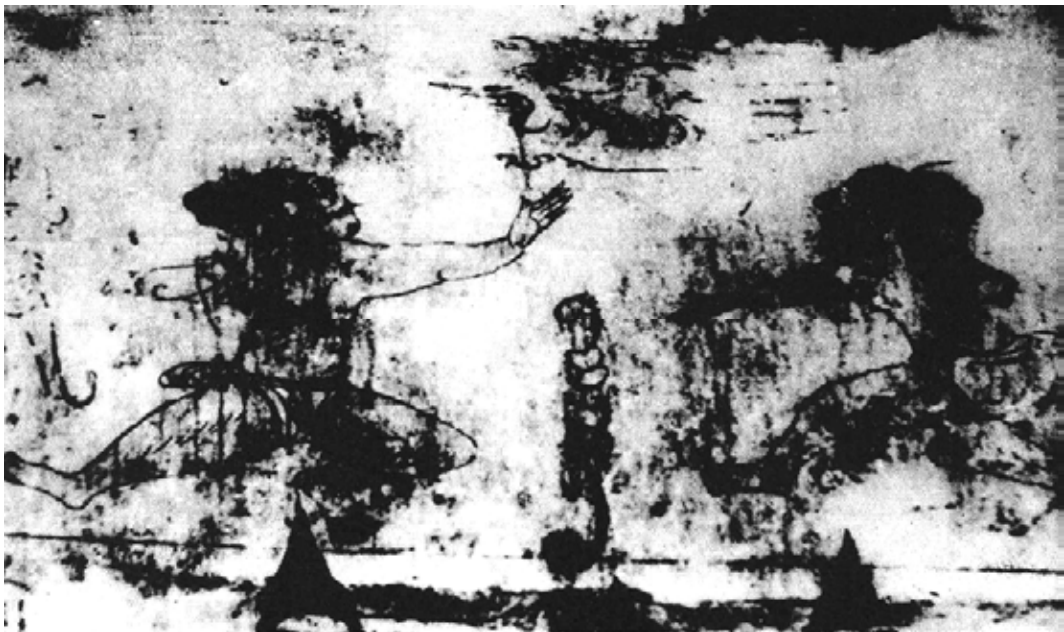
The famous Korean historian, Dr. Danjae Shin Chae Ho, in his writings of ancient Chosun, describes the contests of skill and courage under gruelling conditions; "dancing with swords and certain water sports were held on the frozen river to test a contestant's courage and perseverance. Archery and Taek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

# SOO BAK-GI AND TAEK KYON 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 considered Jujitsu) 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	Hyon Kak Hu Sa	Posture
O Hwa Yu Sin	Posture	Joong Sa Pyong	Posture
An Hyal Chok	Posture	Jum Joo	Posture
Ro Doo Po	Posture	Gyo Hang	Posture
Yo Dan Pyon	Posture	Do Chok	Posture
Il Lyong Bo	Posture	Ki Go	Posture
Go Sa Pyong	Posture	Ha Sap	Posture
Do Gi Yong	Posture	Bok Ho	Posture
Mae Bok	Posture	Do Sap	Posture
Gwa Ho	Posture	Soon Ran Joo	Posture
Goo Yoo	Posture	Tarn Ma	Posture
Gum Nal	Posture	Yo Ran Joo	Posture
PoGa	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 Lee 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 other, 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 referred to 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 Chang 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 physical actions employing the hand and feet for self-defence as 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 stature, 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 brotherhood, 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.

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 to 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.

Adherence 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 B.C.).

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.

When the world is against me I shall happily indulge myself in self-improvement and when the world finally recognizes me and requires my service, I shall proudly avail myself for assistance.



## 1. HUMANITY (IN)

The ability 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 automatically with the nature of propriety by promoting moral sense.
- 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.

As to righteousness;

Manfucius claimed it to be the fundamental virtue to be observed by a human being.

According to Soonja, "It is the essential element along with the propriety (Ye) for moral education."

Confucius said, "It is the supportive measure employed to enhance humanity thought to be the highest degree of virtue."



The Heaven is not for any particular person  
but is for everyone.



### 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:

"Honesty without courtesy can be rather ruthless."

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

"Courageousness without courtesy can be rather violent."

"Prudence without courtesy can be rather cowardish."

Ye is a term describing proper code of conduct between various social status, for example: superior and inferior, noble and common, old and young, rich and poor, etc.

### 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.

#### 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 lose 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 the magnanimous river in the low valley which irrigates the farm fields around it.

### **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 become perfect human beings. For this purpose, it is essential not to 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 erred 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, age and moral integrity. In government, position is considered important, in a community, age, 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, inventor 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 travelling 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 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 unsuspecting 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 to be right in all matters.

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.

### III

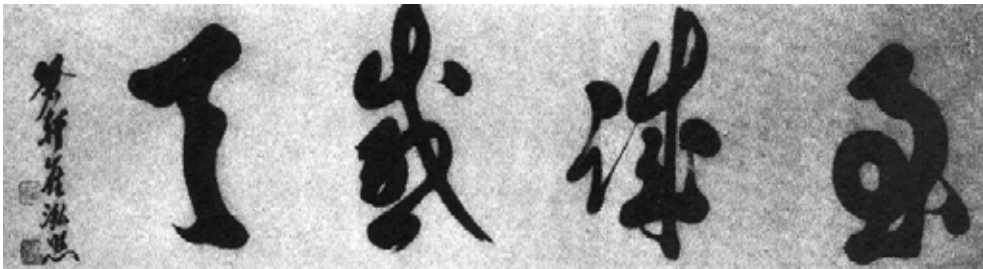
In summary, we can enjoy a greater freedom of action by preserving our basic nature while making ourselves impervious to the temptation of power, money and sex. A person who has attained this stage of self-cultivation is sometimes called a "Saint."

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.

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.



**Absolute sincerity moves the heavens**

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.

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.



**Whole life is devoted to Taekwon-Do**

## **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 moun-tain 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 disables, the student learns charity, humility, comrade-ship, tolerance, and a sense of generosity.

## 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 muscle 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 proceeding 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 abdomen, 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 Moloy (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)

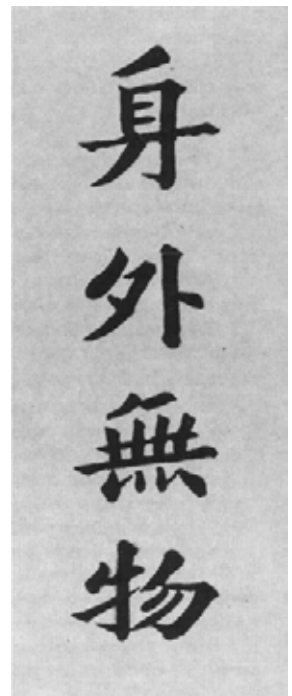
These techniques of warming up and warming down as well as the breathing exercise taught are other examples of the highly developed science of body mechanics and physiology contained within formal Taekwon-Do training.

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.

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Nothing can be  
comparable to good  
health.

# 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 corrections 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 back yard 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

By MARLA PAUL  
Staff Writer

YOU MIGHT call Han Cha-Kyo a confidence man. Officially, he is in the martial arts business, giving instruction in the ancient Korean art of taekwon do from his studio at 6348 N. Western.

Unofficially, he tries to convince people that they can do things they never thought possible. And it seems to work.

By inspiring confidence and demanding perseverance, Han helped a young man crippled by polio to walk without crutches. Although not all cases are so dramatic, many personal victories are won in the sparse workout room of the studio.

IN ADDITION to his other classes, Han works with vision and hearing impaired children Friday mornings.

mentally handicapped adults from Orchard Village in Skokie on Sunday mornings, and youths from a school for the emotionally disturbed and a juvenile home on other days.

With the handicapped, Han takes bodies that have rarely sweat from exertion, and muscles that have never strained, and introduces them to the physical conditioning and mental discipline of the kwon do. Using an exercise tool that Han patented called the Iso-trim—polyurethane discs on each end of an accordion-like cylinder—the youths begin to build up their arms, legs, chests and necks.

"This is not magic. This is real," says the slightly built Han, who is instructing his daughters, ages 5 and 8, in taekwon do. "Blind and handicapped need exercise. They are lazy, but once they are motivated, they love it."

"Blind children lack strength. They have no muscle tone. They haven't had the chance to really work out. When they are brought to my class, they

are forced to start sweating."

Most handicapped persons have been told all their lives what they can't do, Han said. "I develop positive actions which they can do."

Han, who is training 10 instructors to work with the handicapped, communicates with deaf children through interpreters who use sign language.

WHAT STUDENTS find after months of perseverance is a new sense of self. "They didn't know they are so powerful. That's why they are so proud," Han said. He believes handicapped children who achieve confidence in their bodies will grow up to be more productive adults.

Han said he tries to instill courtesy, integrity, perseverance, self control and spirit into his charges. It comes from his heart. "We don't give money, books or material things. We give our spirit. We give our confidence."

In working toward this goal, Han and his brother, Min Kyo Han, have taken emotionally disturbed boys into their homes to spend a night to learn to deal with other children. Much of Han's instruction for the handicapped is free or at minimal cost.

Once the physically and mentally handicapped and emotionally disturbed build up a sense of their own power and have a positive outlet for tension, they don't anger as easily, Han said.

"People only fight because they're afraid," said

Han, who wants to clear the negative, fighting image accorded to martial arts through recent movies. "With taekwon do you have confidence. They smile rather than fight."

But they can fight if necessary. Han tells the story of a blind man who was able to deliver a blow to an attacker who invaded an auto in which he and his family were riding.

An Mth-degree black belt holder with 30 years' experience in martial arts, Han has taught taekwon do to police forces in his native Korea, and in Hong Kong and Singapore. In Korea, he also taught the physically and mentally handicapped. It seemed only natural.

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  
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LEARNER NEWSPAPERS, MARCH 25, 1979



HAN Cha-Kyo helps Arnold Johnson of Skinner school with exercises to strengthen legs and feet. (Photo by David Sencer)



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

## **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 method 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. However, once the movement is in motion it should not be stopped before reaching the target.
8. To create a sine wave during the movement by utilizing the knee spring properly.
9. To exhale briefly at the moment of each blow except a connecting motion.

# 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.



## **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.



**Respect the King, teacher  
and father equally.**

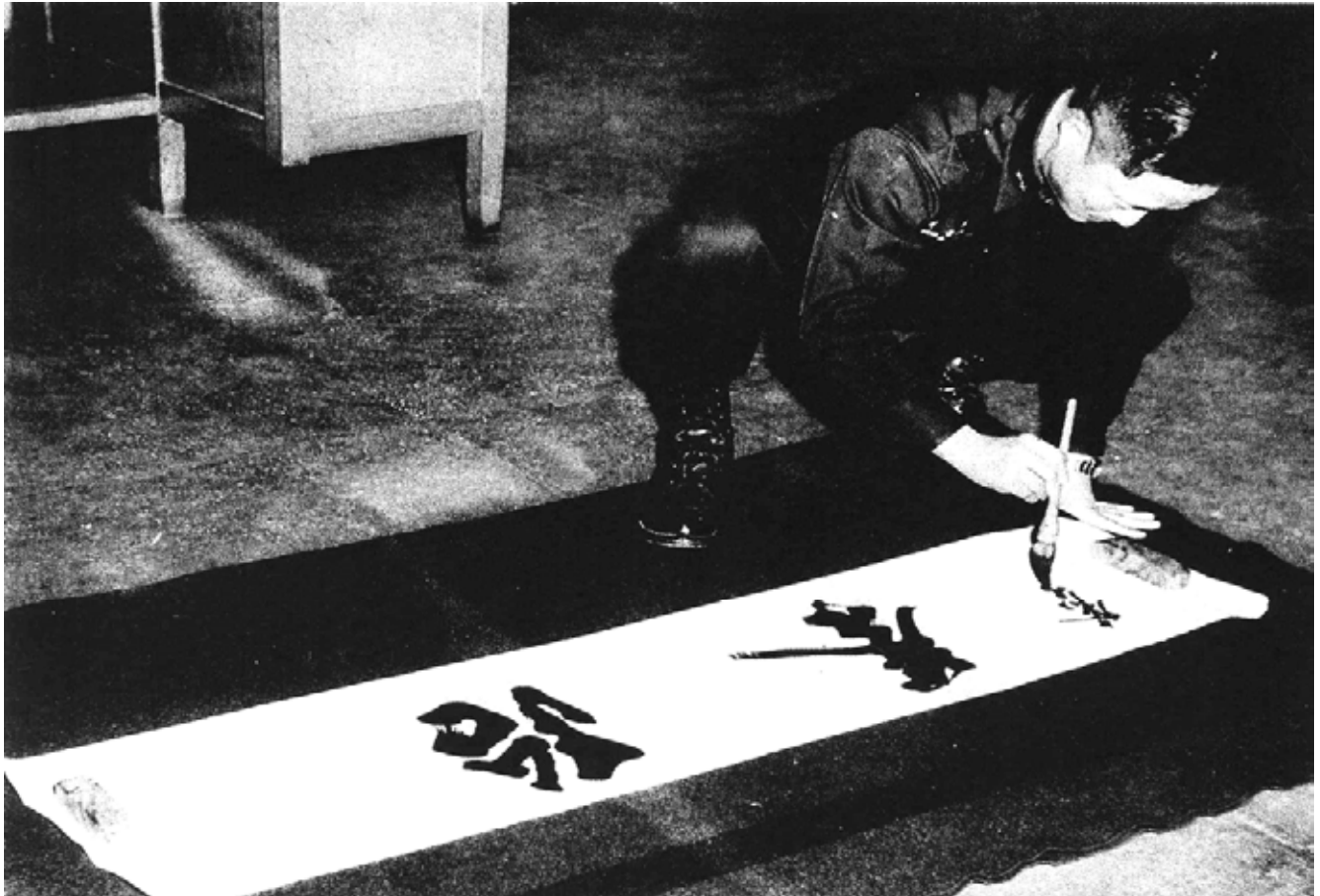
# IDEAL INSTRUCTOR

Soldiers are as strong as the general who leads 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 standard.
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 tyranny 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 firm belief 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.

# THEORY OF POWER (*Him Ui Wollli*)

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.

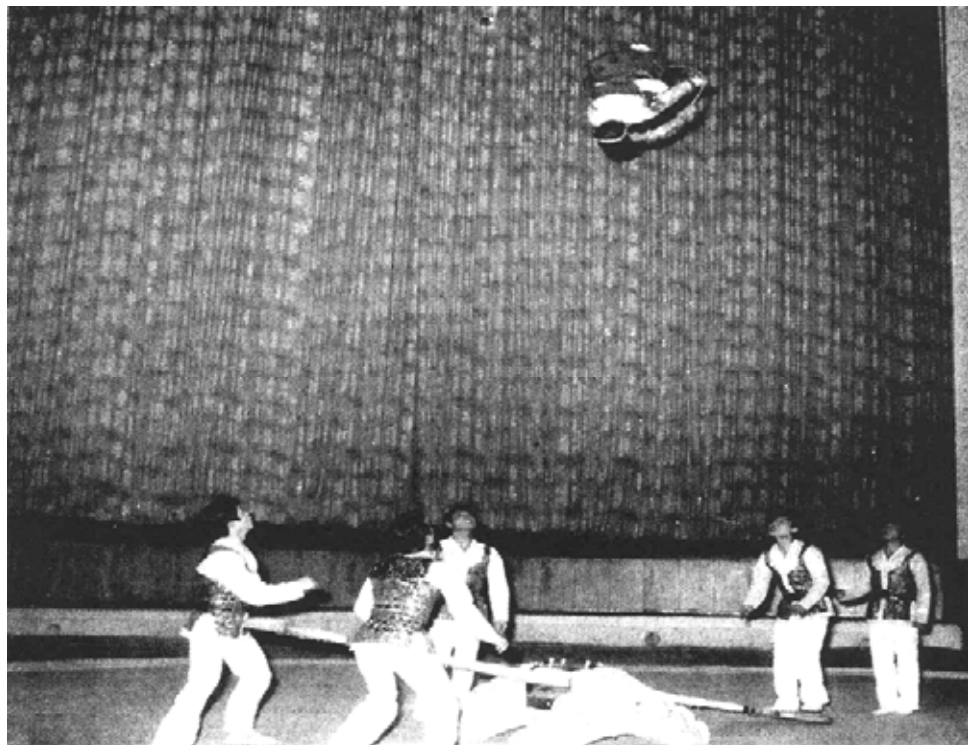
## REACTION FORCE (*Bandong Ryok*)

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 seesaw 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.



"Powerful enough to uproot mountains"





**CORRECT**



**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.



**INCORRECT**

The right fist fails to be pulled to the hip.



# **CORRECT**

The punch is well executed for the same reason mentioned above.



# **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.

## CONCENTRATION (*dip 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.

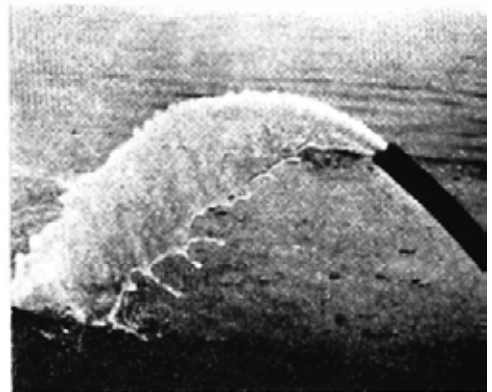
It is very important that you should not unleash all your strength at the beginning but gradually, and particularly at the point of contact with your opponent's body, the force must be so concentrated as to give a knock-out blow. That is to say, the shorter the time for the concentration, the greater 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.

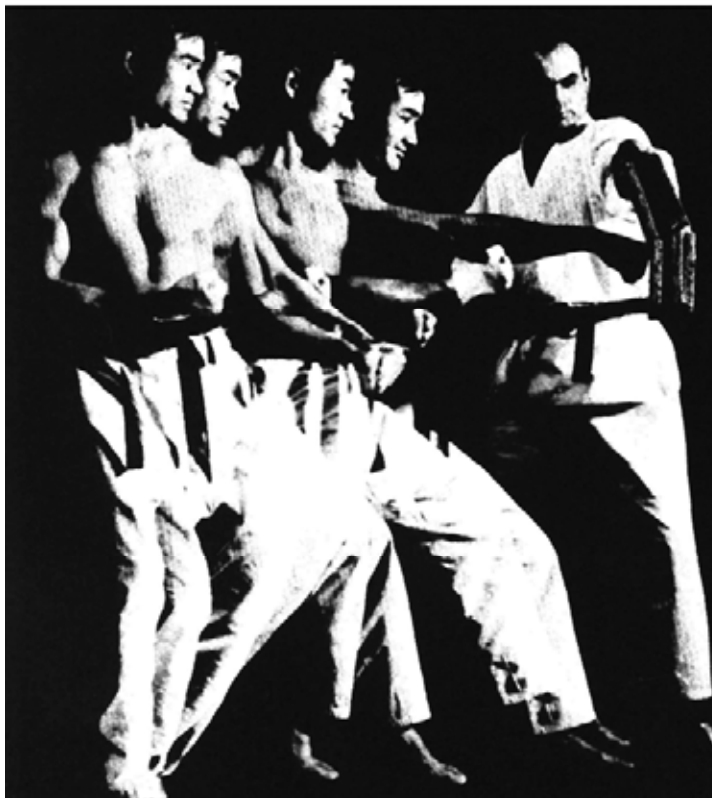
Remember, jerking can be executed in two ways: laterally and vertically.



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 hips rotate 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 fully 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 interrelated 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**



### Centre of Gravity



**INCORRECT**



## Dynamic Stability (*Dongtchuk Anjong*)

Centre of Gravity



**CORRECT**

Moving Forward



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**



**INCORRECT**

The bulk of the body weight fails to be concentrated on the left foot.

Stance is too narrow.



## 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.

**INCORRECT**  
Heel of the stationary foot is off  
the ground.



**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



## 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

### CORRECT

The hip is raised.



The hip is lowered.



As a result maximum power is produced.

### INCORRECT

The hip was kept at the same level throughout the movement, thus failing to increase the body weight, that is, the foot is moved in a horizontal wave instead of a sine wave.

The result is less power.



Fig. G



**CORRECT**

The hip rotates in the same direction as that of the attacking tool – in this case the left hand.



**INCORRECT**

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. 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

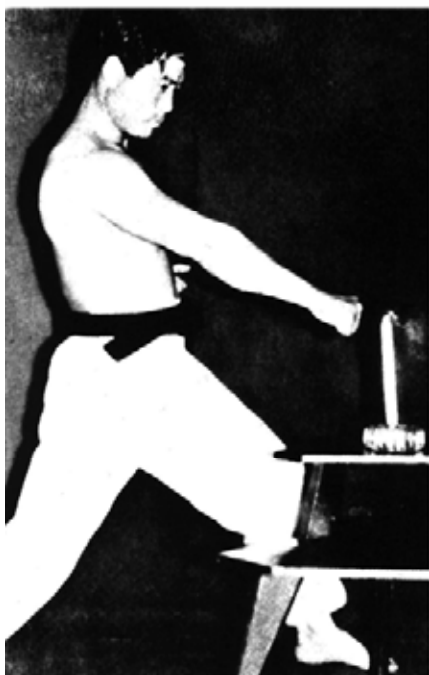


Fig. D



Fig. E





**CORRECT**



**INCORRECT**  
Less power is produced because of the point of focus is higher than the shoulder



**CORRECT**



**INCORRECT**  
Less power is produced as the hip is lower than the point of focus

**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 Strobe 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. Strobe lab with special permission from Professors Edgerton and Miller.

Results of the experiment are presented below:

**Hooking Kick**



In this photograph the right foot passes by my face after  $3 \frac{1}{2}$  intervals. The flash frequency was 30 per second, so it takes 0,117 seconds or just a little more than  $\frac{1}{10}$  of a second to execute this kick.

**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  $\frac{1}{20}$  (0,05) of a second.

We can see from the photograph that it takes two intervals to complete this kick, which means that it takes  $\frac{1}{10}$  (0,1) of a second to execute.

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  $\frac{2}{10}$  of a second, at the quickest.



This picture illustrates a defence against a sword attack.

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:

$$\begin{aligned} \text{POWER} &= (1/2) \times (\text{mass}) \times (\text{velocity})^2 \\ &= (1/2) \times (\text{mass}) \times (\text{velocity}) \times (\text{velocity}) \end{aligned}$$

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.

## 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 kick takes 1/10 (0,1) of a second to be completed.

## 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.



# 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.

## Close Stance (*Moa Sogi*)

Stand with the feet together. It can be either full facing or side facing.

Side facing (*Yopmom*)



Back View (*Dwitmosup*)



Front View



Side View (*Yopmosup*)

Full facing (*Ohnmom*)

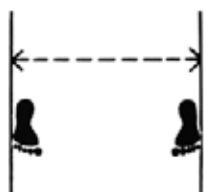
## Parallel Stance (*Narani Sogi*)

Spread the feet parallel to shoulder width. Keep the toes pointing toward the front. It can be either full facing or side facing.

Side View



Front View (*Apmosup*)



One shoulder width

**Back 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 distance between the feet is over one shoulder width.

- \* Knee spring refers to the function of the knee in rising 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**



**Outer Open Stance (*Bakat Palja Sogi*)**

Keep the toes pointing outward about 45 degrees.

**Front View**



**Side 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**  
(*Own gunnun sogi*)



Centre of gravity

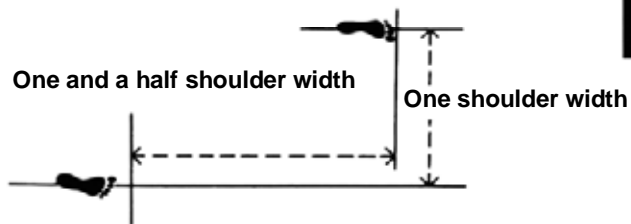
Front View

**Left walking stance**  
(*Wen gunnun sogi*)



Centre of gravity

Side View



Full facing



Half facing (*Bahnmom*)



### 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.

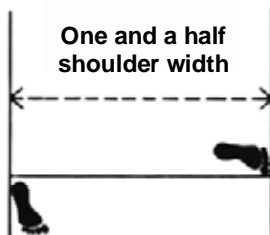


Back View

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



Centre of gravity



Front View



### 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

The opponent attacks before the defender has a chance to raise his foot since the stance is too wide.

### INCORRECT



### Jumping



Failed to recover the original posture.





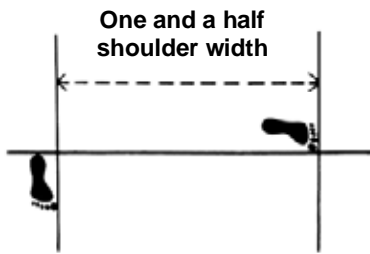
Front View

## 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 big toes 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



Right fixed stance



Side View



**INCORRECT**  
Toes are pointed outward



Easily toppled.

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.

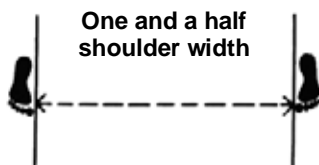
1. Spread one leg to the side at a distance of approximately one and half a shoulder width between the big toes.
2. Point the toes to the front and distribute the body weight evenly on both legs.
3. Extend the knees outward, bending until the knee caps come over the ball of the foot.
4. Infuse the strength 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



**INCORRECT**  
The abdomen is thrown out too far.

**INCORRECT**  
The hip is over extended.



Side View



The punch is not powerful.

**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**  
Toes are pointed outward.



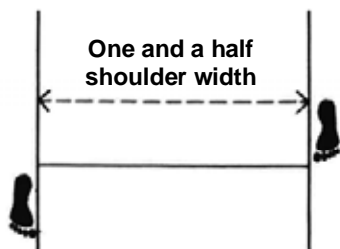
**INCORRECT**  
The knees are bent inward.

**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

## 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

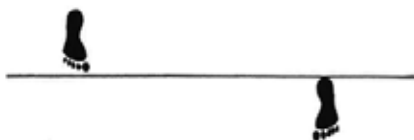


Side View



Left crouched stance

Right crouched stance



## X-Stance (*Kyocha Sogi*)

This is a very convenient stance, in particular for attacking the side or front in a jumping motion. It is frequently used for blocking and serves as a preparatory stance for moving into the next manoeuvre.

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.
3. One foot always crosses over the front of the other with the exception of a jumping motion.

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 can be full, side or half facing both in attack and defense.



Right X-stance

Front View

Right X-stance



Side View

Right X-stance



Back View

Left X-stance



Side View



Left X-stance



Front View

## One-Leg Stence (*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



Front View

Right one-leg stance



Side View

Left one-leg stance



Back View

## 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.

Left bending stance



Side View

Right bending stance



Front 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.



Front View

Left vertical stance

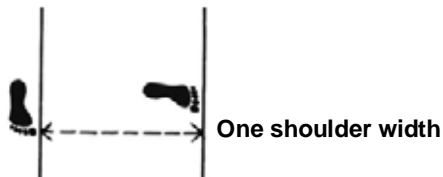


Right vertical stance

Side View



Right vertical stance



## Rear Foot Stance (*Dwitbal Sogi*)

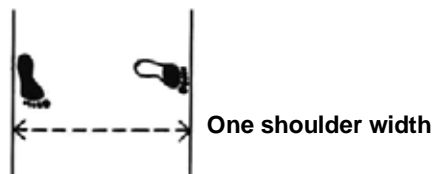
This is used for defense and occasionally for attack. The advantage of this stance is the ability to kick or adjust the distance from an opponent with the front foot which can move spontaneously without any additional shifting of the body weight to the rear foot.

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.



Side View



Right rear foot stance



Front View

Left rear foot stance



Side View

Right rear foot stance



Back View

**INCORRECT**  
The left 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 half 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, walking, sitting, L-, X-, 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.

## Attention Stance (*Charyot Sogi*)

This is an attention position used before and after each exercise.

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.



Front View

CORRECT



INCORRECT



## Bow Posture (*Kyong Ye Jase*)

1. Bend the body 15 degrees forward.
2. Keep eyes fixed on opponent's eyes.

## 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 centi-meters 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



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.

Outer Open Ready Stance



Side View

Inner Open Ready Stance



Front View

Front View



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,C and D.

#### Type A

The distance between the philtrum and the fists is about 30 centimeters.

Front View



### Type B

The distance between the fists and the navel is about 15 centimeters.



Front View

### Type C

The distance between the hands and the abdomen is about 10 centimeters.



Side View

Front View

### Type D

The distance between the fists and thigh is about 30 centimeters

### 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



Side View



Front View

## Bending Ready Stance (*Guburyo Junbi Sogi*)

It is classified into types 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.

### Right bending ready stance A



Side View



Front View

### Type A

It is principally used for a preparatory position of side piercing and side thrusting kicks.

### Left bending ready stance A

### Right bending ready stance B



Front View

### Left bending ready stance B



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.

## Warrior Ready Stance (*Moosa Junbi Sogi*)

It is classified into types A and B. When both hands are placed at the left side of the waist, it is called type A, and called type B when placed at the right.

### Type A



Side View



Front View

## Type B

Front View



Side View



## L- Ready Stance (*Niunja Junbi Sogi*)

Front View



Side View



## X-Ready Stance (*Kyocha Junbi Sogi*)

Front View



Back View





# 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 discipline 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 TOOL (*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.

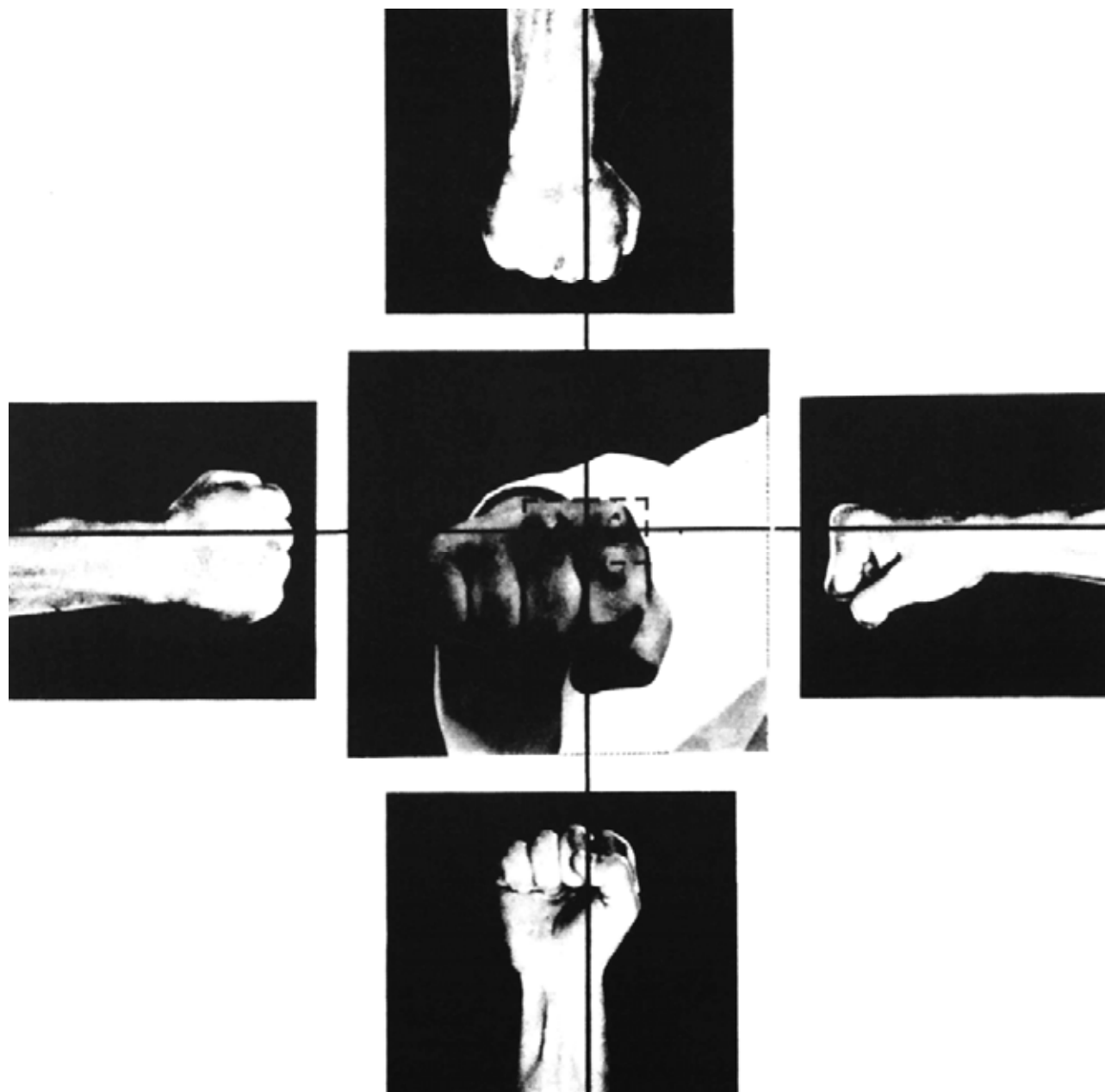
## **Forefist (*Ap Joomuk*)**

The forefist is generally used for attacking the phiftrum, 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 fore-finger joint and is somewhat unnatural, allowing air

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

Only a part of the main knuckle of the forefinger has contacted with the target.



### CORRECT

The punching part is exactly aligned on target.



### INCORRECT

No punching part 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 middle finger has contacted with the target.

### Incorrect punching part



### Correct punching part

### INCORRECT

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.



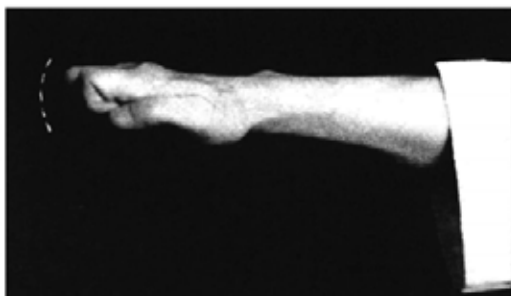
### **Side Fist (*Yop Joomuk*)**

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 attack the temple or the Adam's apple.



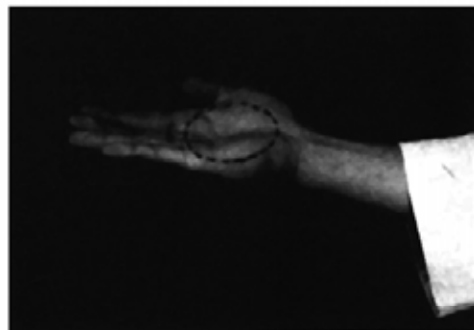
### **Open Fist (*Pyun Joomuk*)**

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 (*Songarak 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.

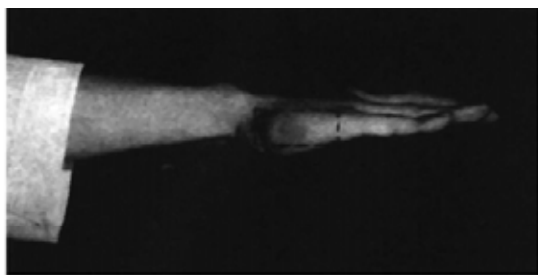


### **Thumb Knuckle Fist (*fUm/i Joomuk*)**

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.

## HOWTO 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.

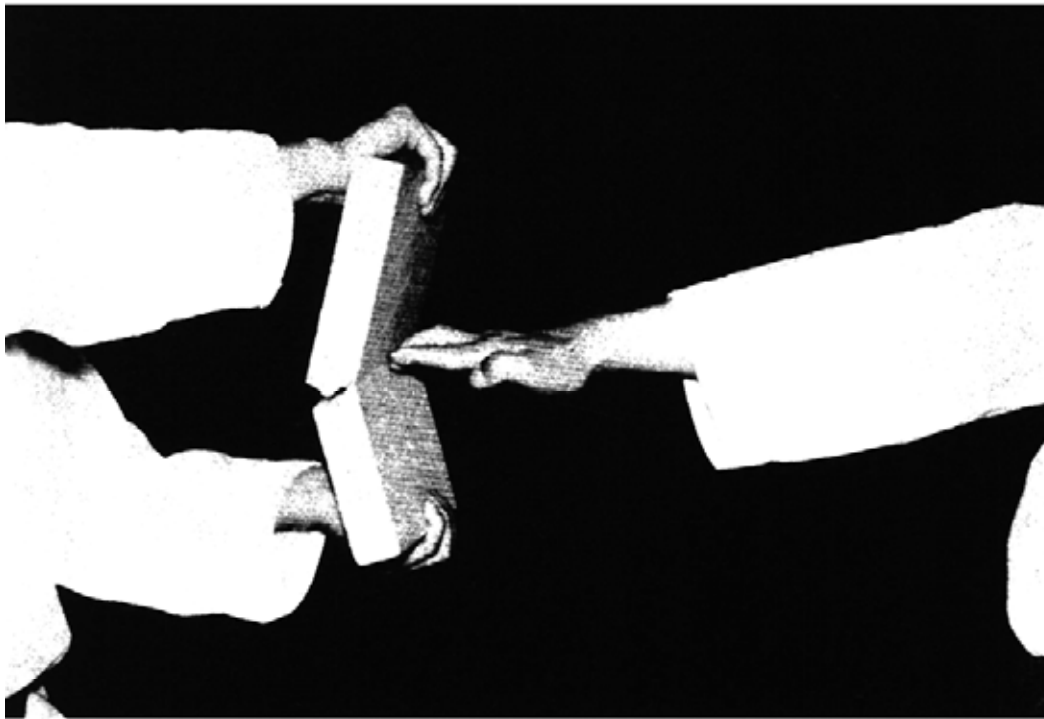


## **Fingertips (*Sonkut*)**

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 Songarak*)**

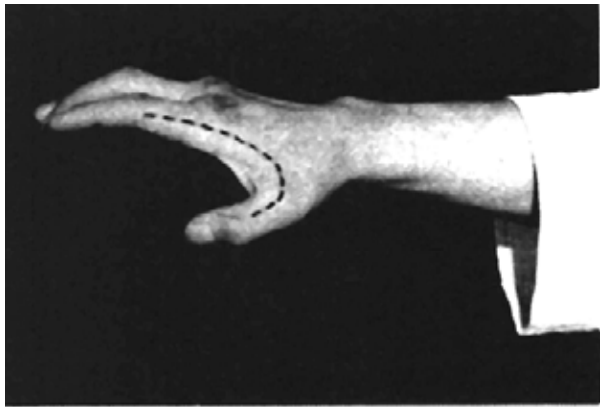
The forefinger is extended, bending slightly while the others are clenched, the thumb pressing the middle finger.

It is mainly used in attacking the eyes, windpipe and mastoid.



### **Double Fingertip (*Doo Songarak*)**

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.



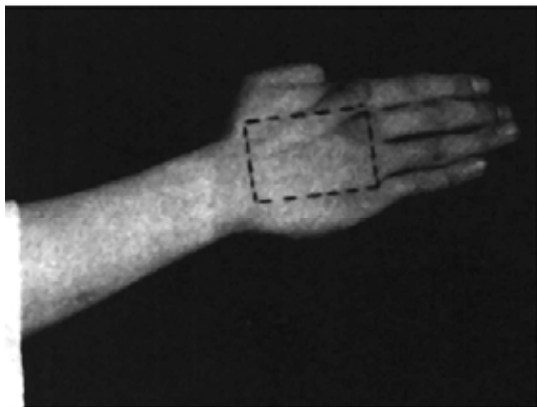
### **Arc-Hand (*Bandal Son*)**

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.



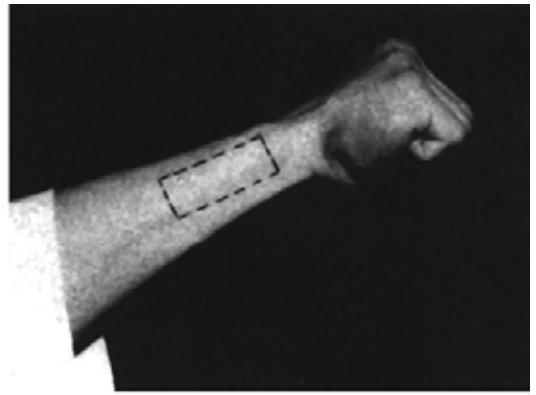
### **Back Hand (*Sondung*)**

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*)



Inner forearm (*Anpalmok*)



**Back forearm  
(Dungpalmok)**



**Under forearm (Mitpalmok)**



**Elbow (Palkup)**

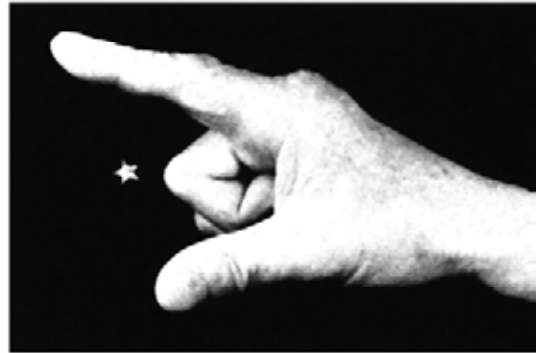
The elbow is created when the arm is bent sharply. It is used for attacking the solar plexus, chest, abdomen, point of the chin, ribs, jaw, cervix, small of the back, etc.

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.



**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.

### **Press Finger (*Jiap*)**

It is used to apply pressure to arteries and minute vital spots.



### **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.



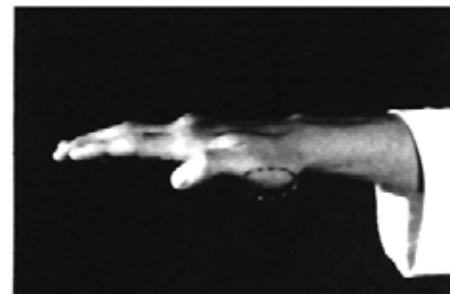
### **Finger Belly (*Songarak Badak*)**

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 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.



### Foots word (*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.

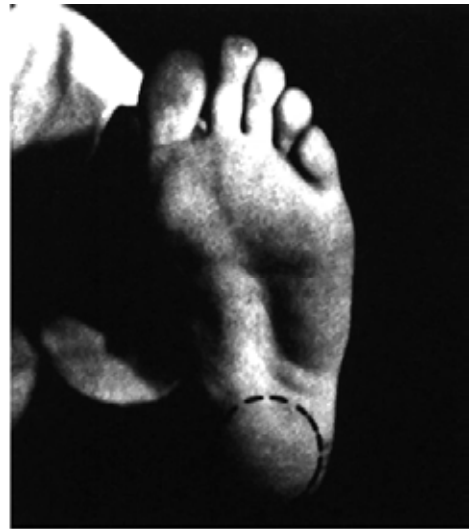
Remember to push out the heel while bending the root of the toes back to properly tense the footsword at the moment of impact.





### **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 extremely effective if shoes are worn.



### **Knee (*Moorup*)**

It is an effective tool in attacking the solar plexus, abdomen, lower abdomen, face, chest, coccyx and scrotum at a close distance.

### **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.



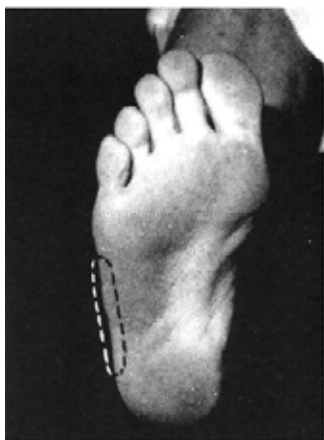
### **Side Instep (*Yop Baldung*)**

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.



### **Reverse Footsword (*Baikal 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 Bat 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.



Occiput (*Hudoo*)



### Shoulder (*Euhke*)

It can be used for pushing away an opponent at a close distance.

### Inner Ankle Joint (*An Balmok Gwanjol*)



### Outer Ankle Joint (*Bakat Balmok Gwanjol*)





**Tibia (*Kyong Go*)**



**Inner Tibia (*An Kyong Gol*)**

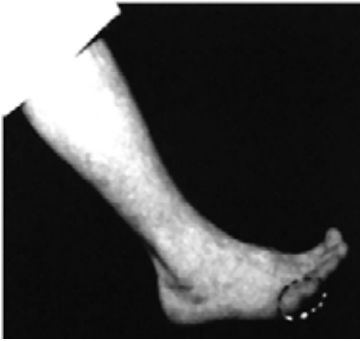


**Shin (*Jong Kwaeng-i*)**

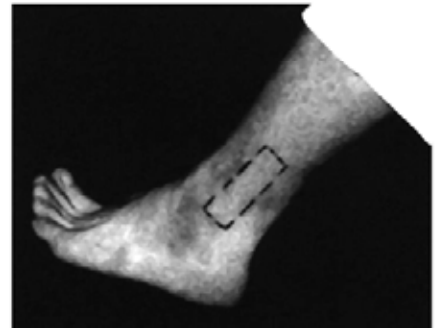
**Back Tibia (*Dwit Kyong Gol*)**



**Toe Edge (*Balgarak Nal*)**



**Outer Tibia (*Bakat Kyong Gol*)**



## **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 abdomen, 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, neck, 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 larynx 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.

## **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 pelvic 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 sequelae. 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 passed the ulnar 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 hemorrhage.

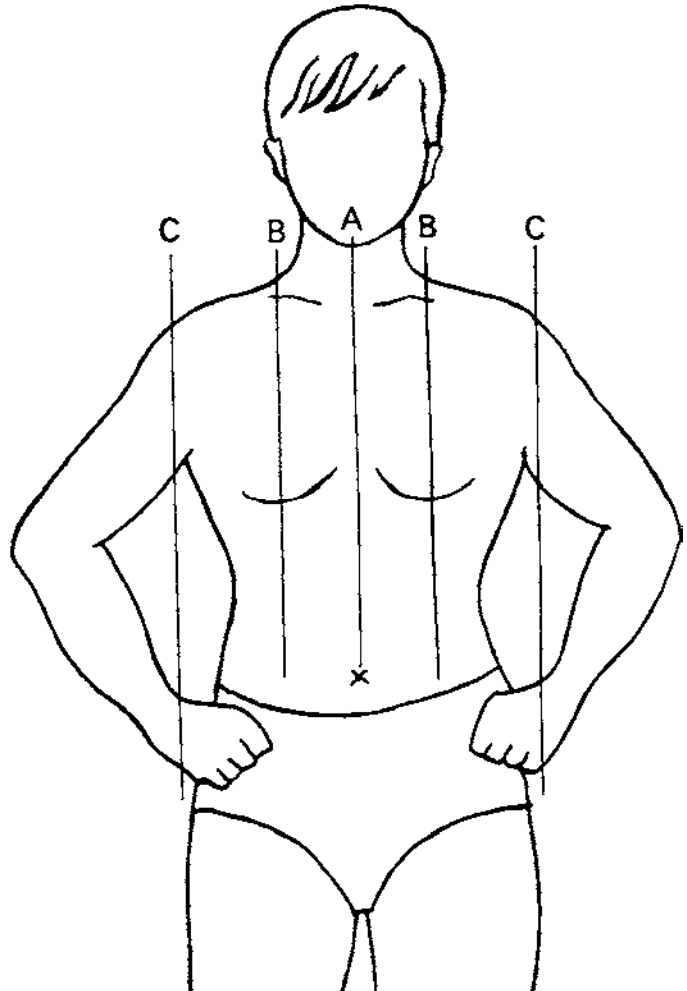
## **SECTION OF THE BODY (*Mom Dungboon*)**

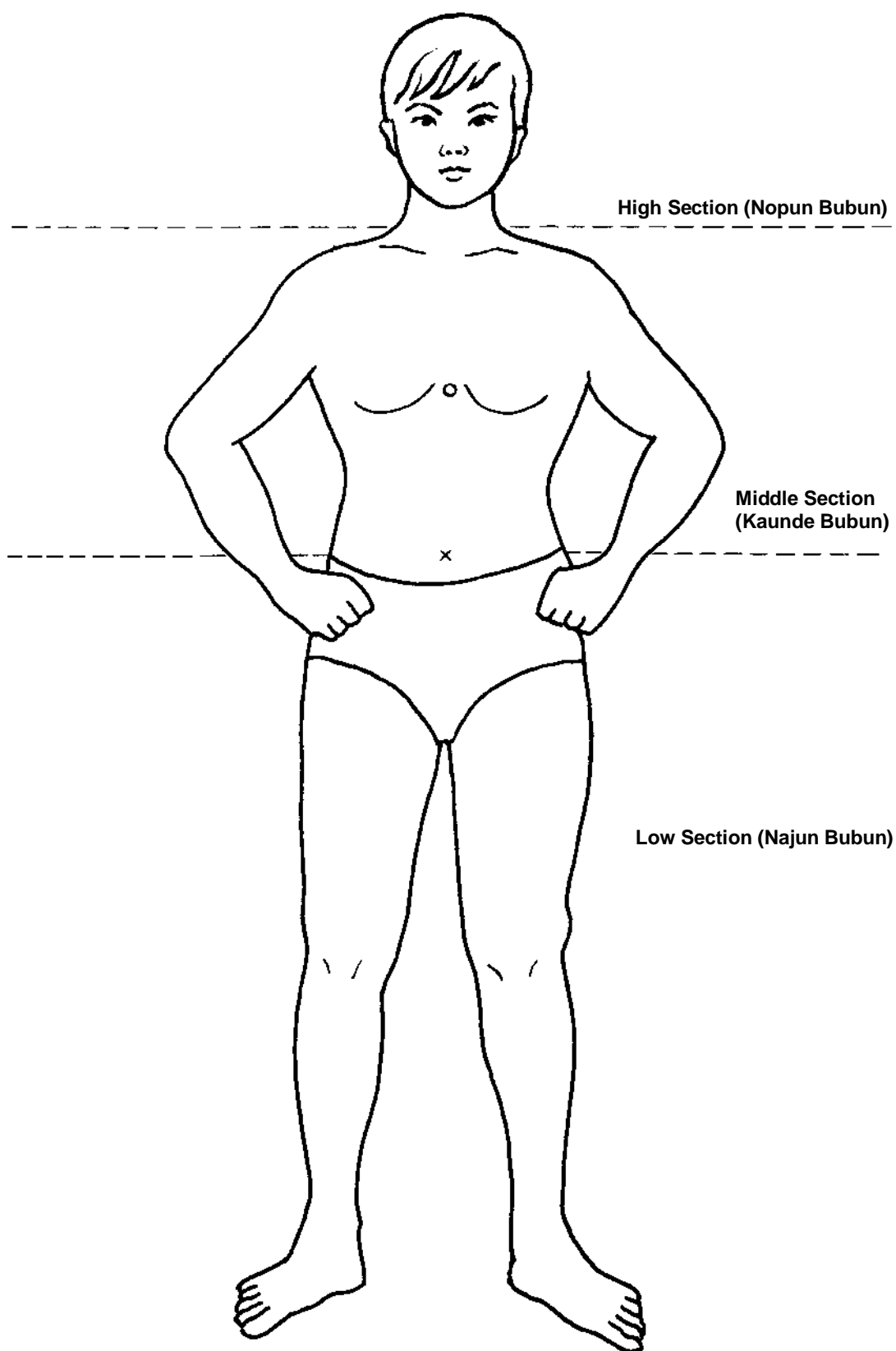
Taekwon-Do training is characterized by its lack of contact. Patterns and many other attack and defence exercises are practised alone against an imaginary opponent. Even sparring is conducted without actually striking or grasping an opponent's body. Under these circumstances it would be extremely difficult, 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.

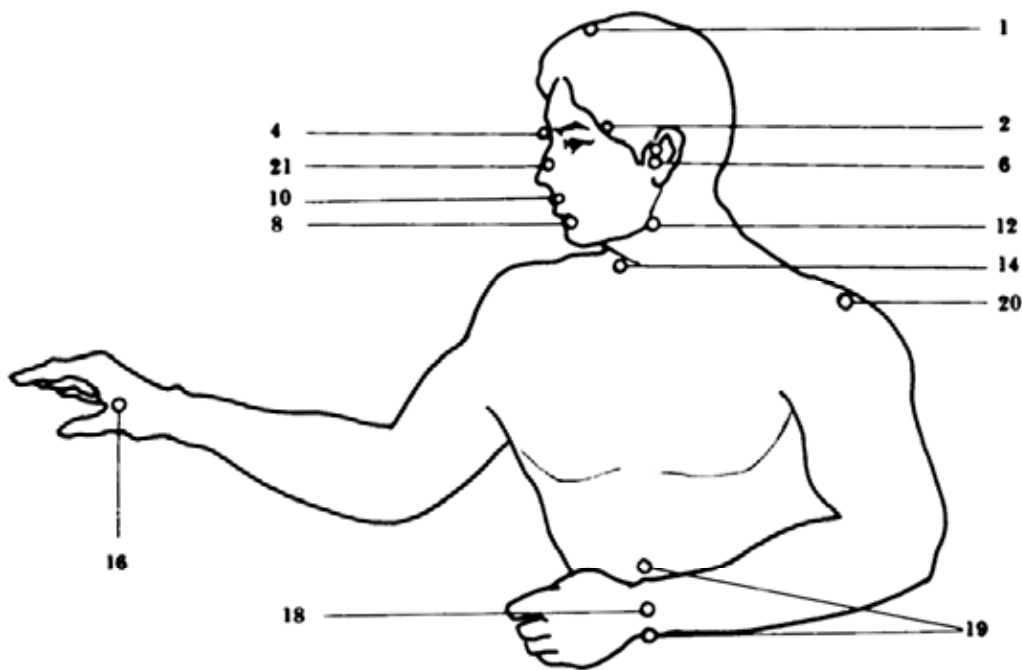
Within these areas are a number of vital spots. In each area, the most accessible vital spot is used to categorize each section: i.e. philtrum for high, solar plexus for middle, and groin for low.

In Taekwon-Do, in addition to high, middle, and low sections of the body, it is further divided laterally into solar plexus, chest and shoulder lines.

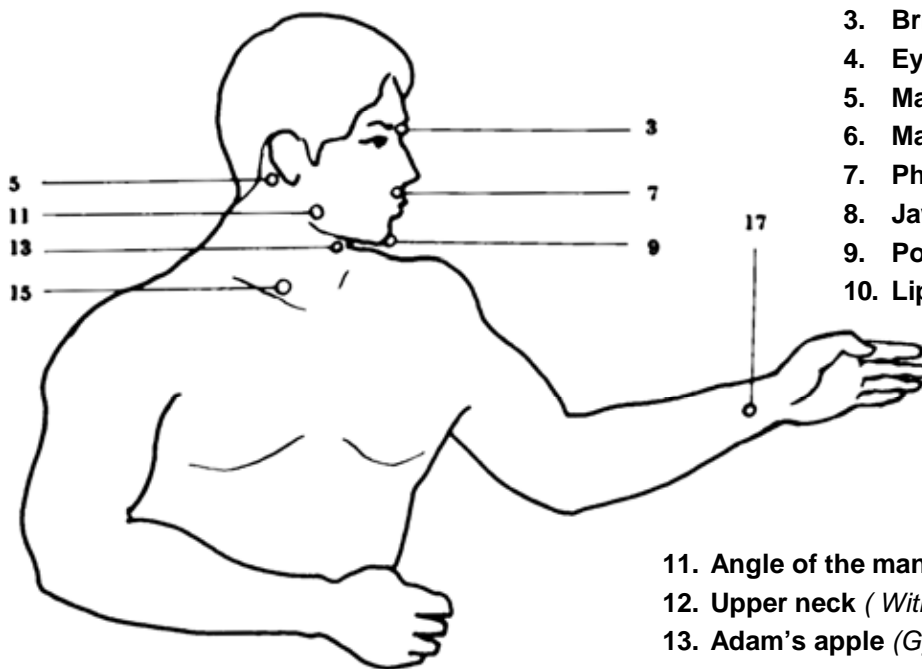
A-solar plexus line  
B-chest line  
C-shoulder line





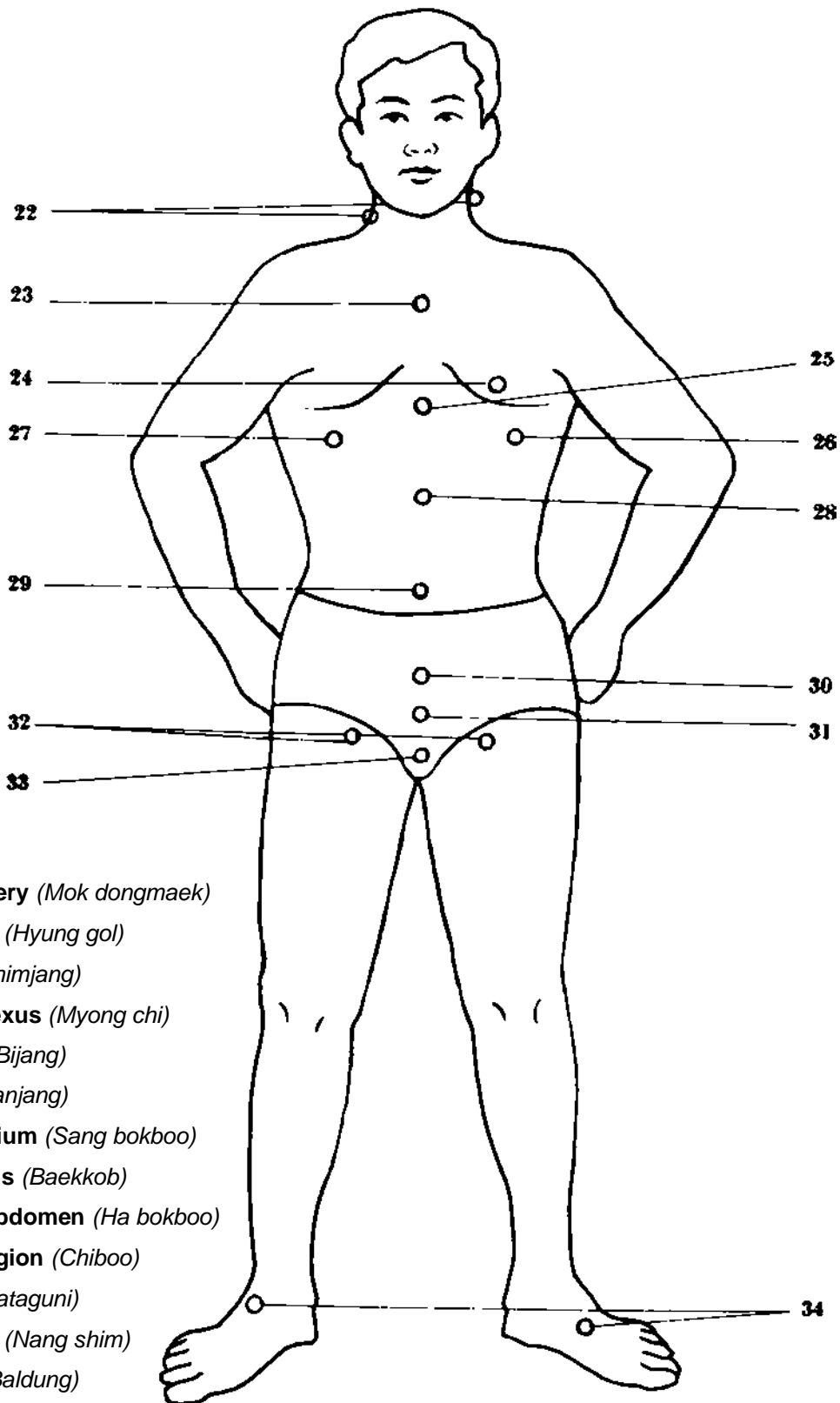


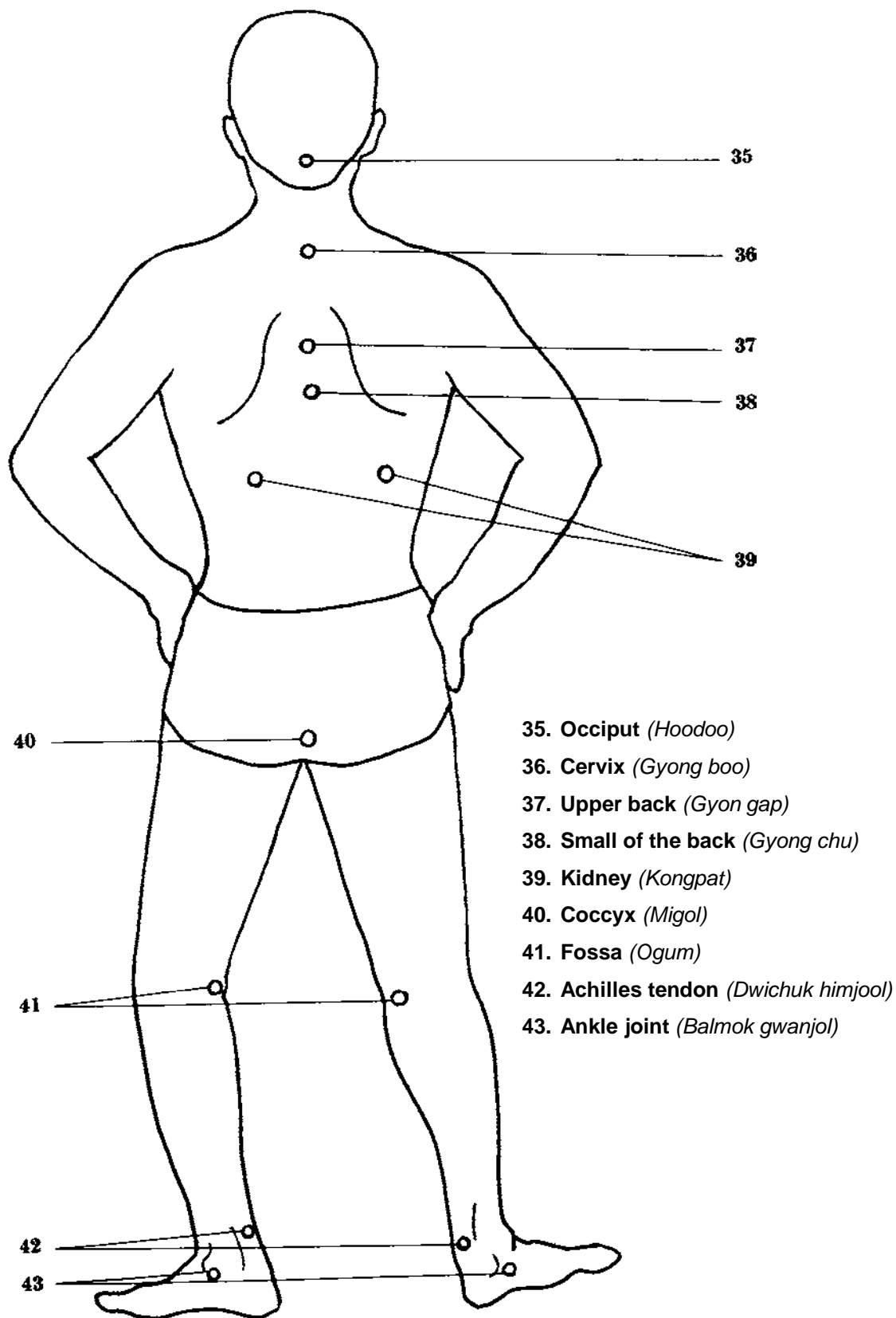
1. **Skull** (*Dae sin moon*)
2. **Temple** (*Gwanja nori*)
3. **Bridge of the nose** (*Migan*)
4. **Eyeball** (*Angoo*)
5. **Mastoid** (*Hoo-i-boo*)
6. **Mandibula** (*Tok gwanjol*)
7. **Philtrum** (*Injoong*)
8. **Jaw** (*Yop tok*)
9. **Point of the chin** (*Mit tok*)
10. **Lips** (*Ipsul*)

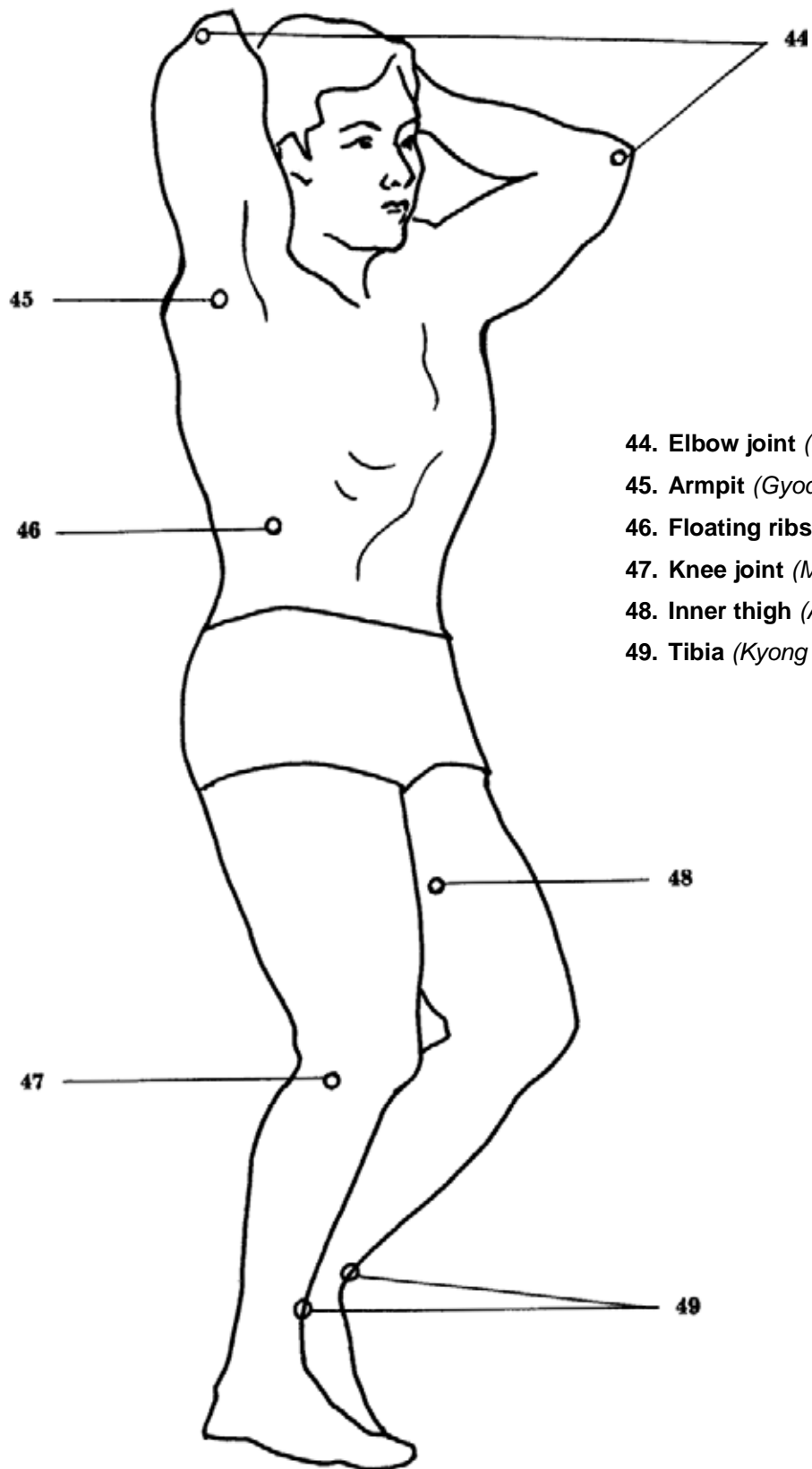


11. **Angle of the mandible** (*Wit tok*)
12. **Upper neck** (*Witmok*)
13. **Adam's apple** (*Gyol hoo*)
14. **Windpipe** (*Soom tong*)
15. **Clavicle** (*Swe gol*)
16. **Thenar** (*Vmjigoo*)
17. **Radical artery** (*Maekbak sonmok dongmaek*)
18. **Back wrist artery** (*Dung sonmok dongmaek*)
19. **Wrist joint** (*Sonmok gwanjol*)
20. **Shoulder joint** (*Eukke gwanjol*)
21. **Nose** (*Kotdung*)









- 44. Elbow joint (*Paigup gwanjol*)
- 45. Armpit (*Gyodurang*)
- 46. Floating ribs (*Nuk gol*)
- 47. Knee joint (*Mump gwanjol*)
- 48. Inner thigh (*Anjok hobok dari*)
- 49. Tibia (*Kyong gol*)

**98-POUND WEAKLING, CONVERTED**  
**Among Choi's portfolios,**  
**he's Father of Taekwon-Do**

By GORDON SMITH  
 (Special to The Korea Times)  
 Seoul, April 10 (Korea Times) — Choi Hong-hi, 50, is a man who has made a name for himself in the world of martial arts. He is the founder of Taekwon-Do, a martial art that has become one of the most popular in the world.

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**TaeKw**  
**ay of living for**

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**Fundador Tae Kwon**  
**Critica a Jhoon R**

By Michael Goldstein  
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**Taekwon-Do leader**  
**links force, wisdom**

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**南大主**  
**高麗**

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**三國時代**  
**金剛力**  
**金剛一対一**

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**TAE KWON-DO**  
**The deadly art**  
**of a boy weakli**

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## 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



Forefist is less effective than a forefinger.



Forefinger is more effective than the forefist.

## INCORRECT



Appropriate tool is used.

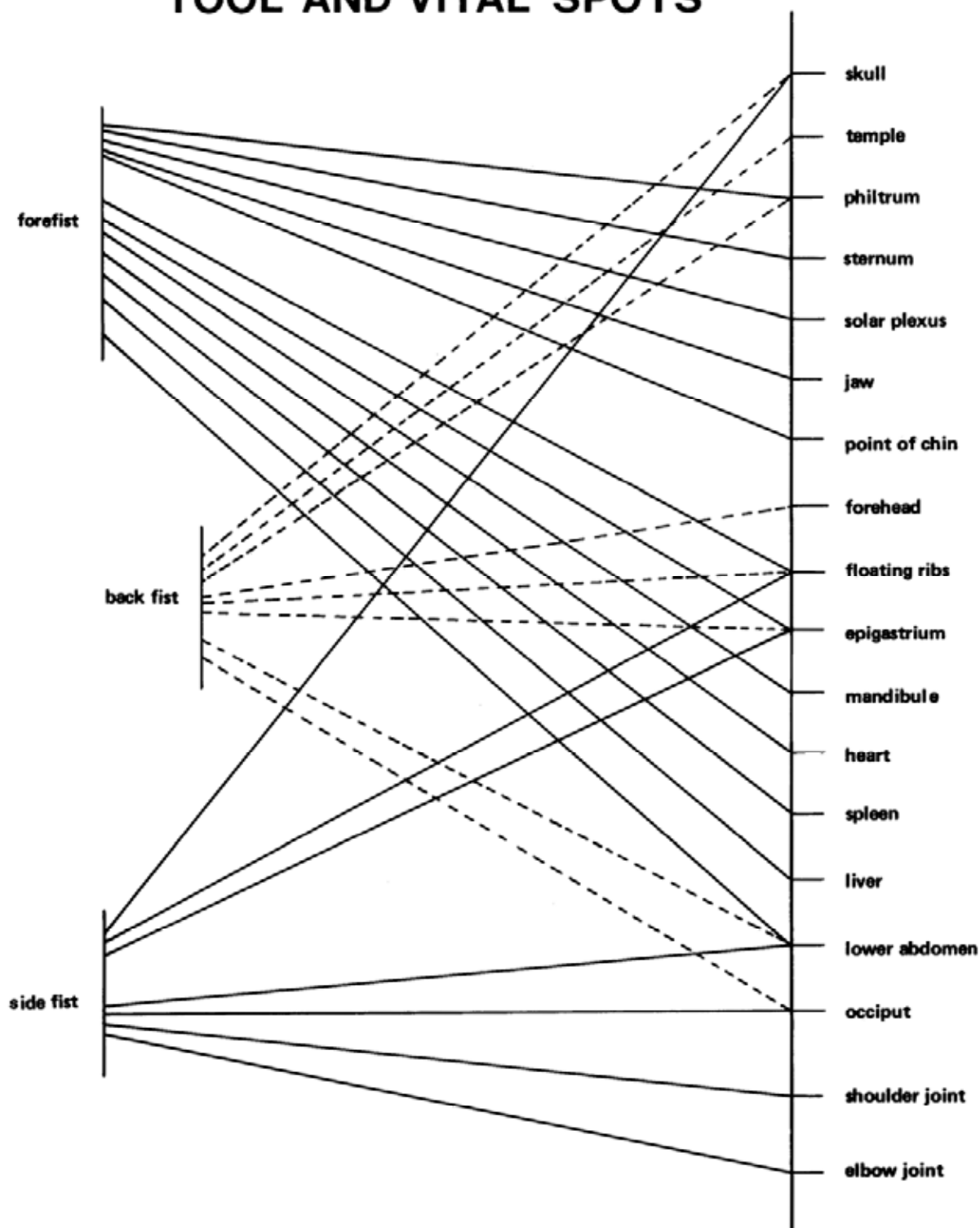


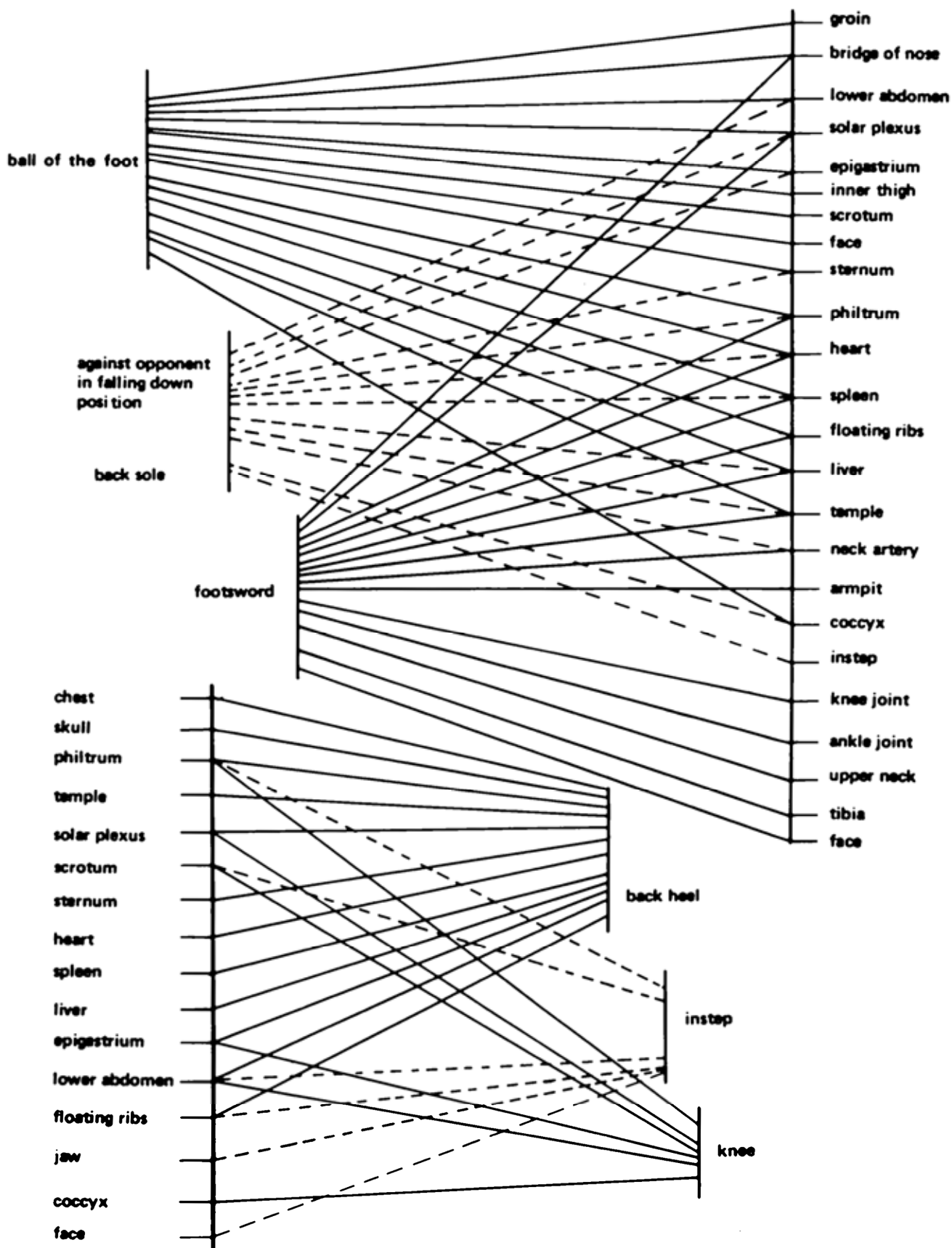
Block is made at an improper position. As a result the defender is attacked.



Block is made at a proper position with an appropriate blocking tool.

# RELATION OF ATTACKING TOOL AND VITAL SPOTS

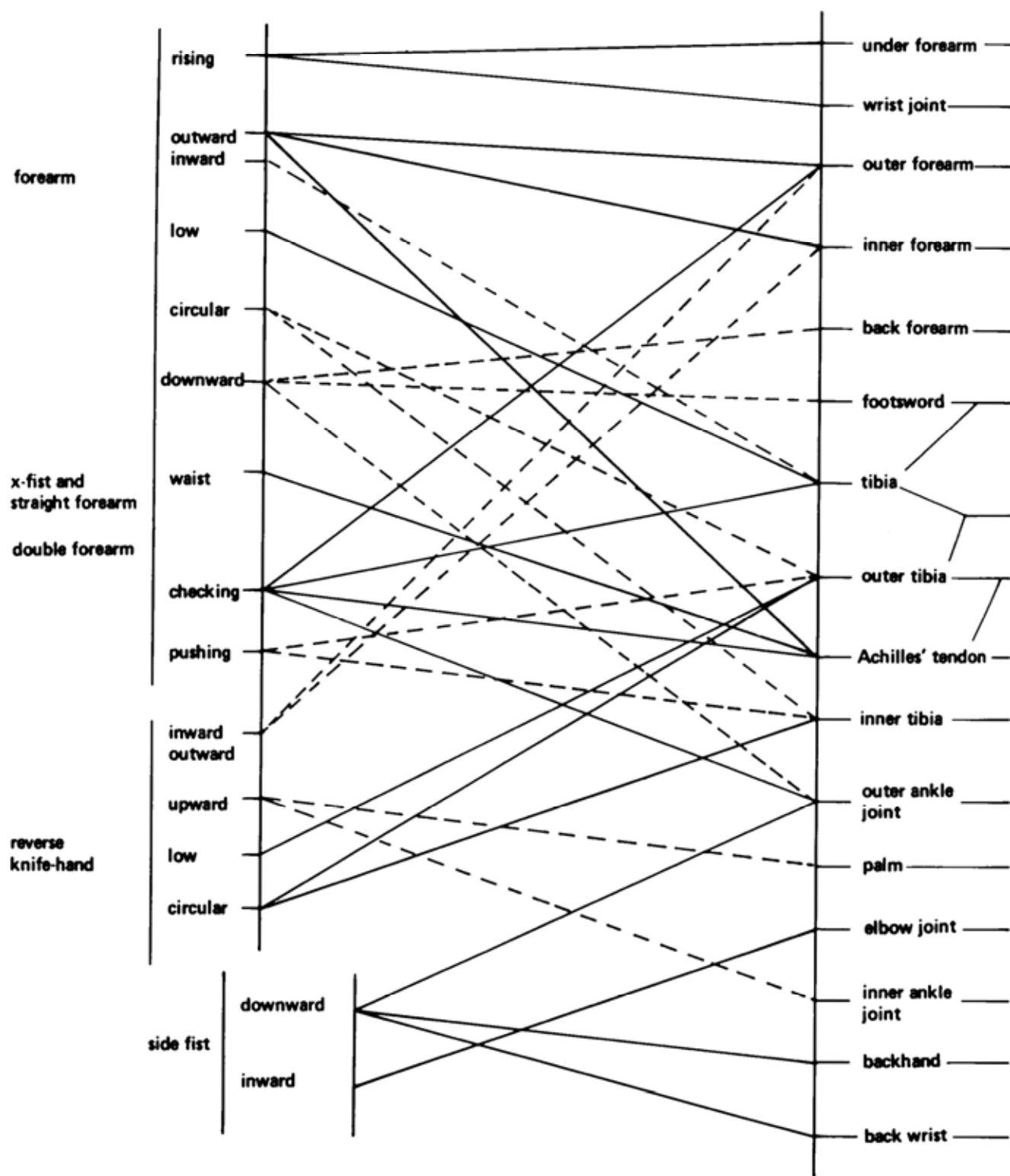




# RELATION OF BLOCKING TOOL

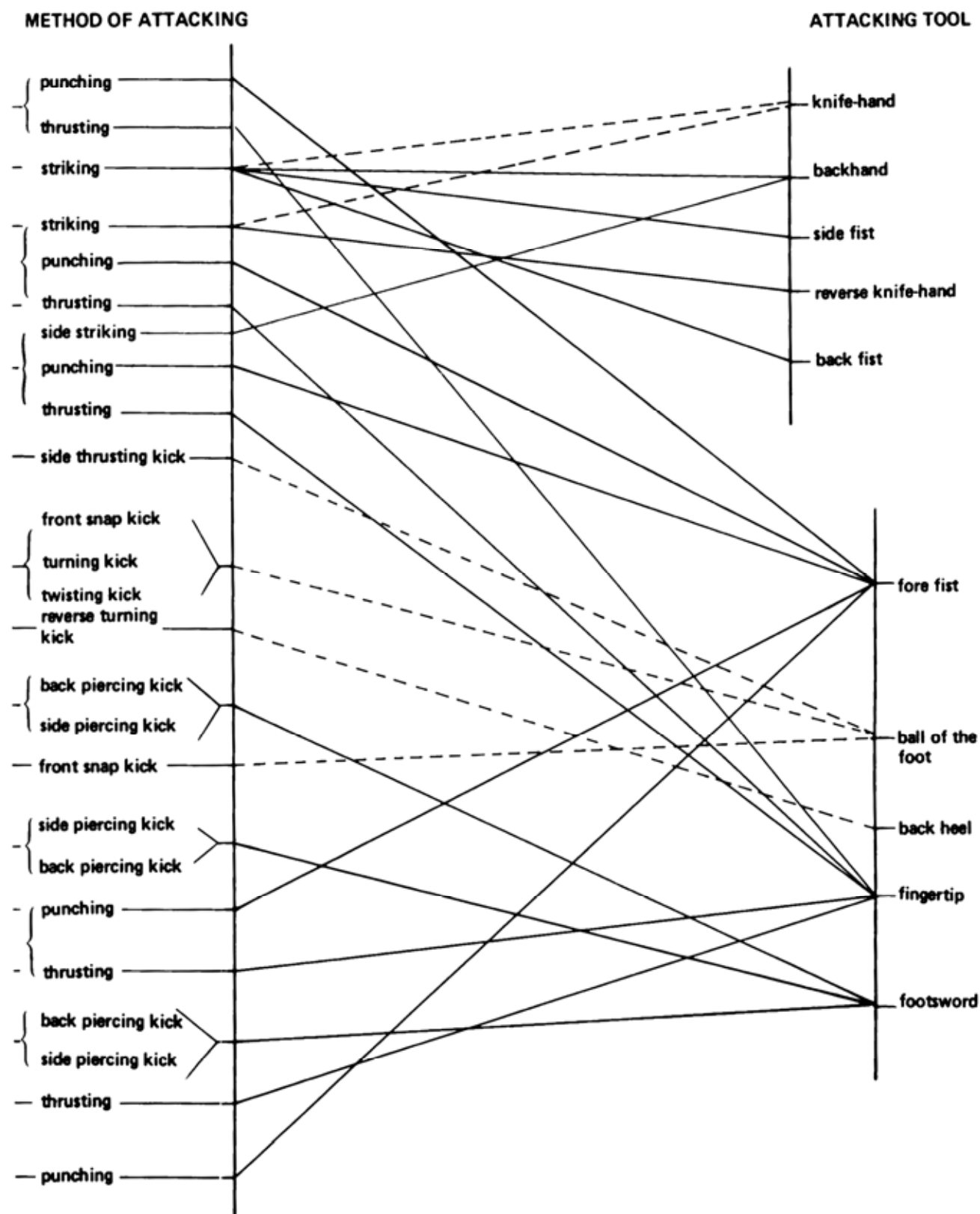
## METHOD OF BLOCKING

## PORTION BLOCKED





# AND PORTION TO BE BLOCKED





# 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 most cases. This principle, however, is only applicable to those movements which are performed from the same position.
3. Raise the body slightly at the beginning of the motion, and lower it at the moment of impact in all cases.
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.
6. The heel of the rear foot must be placed firmly on the ground at the moment of impact for both attack and defence.

## **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 book.

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:**

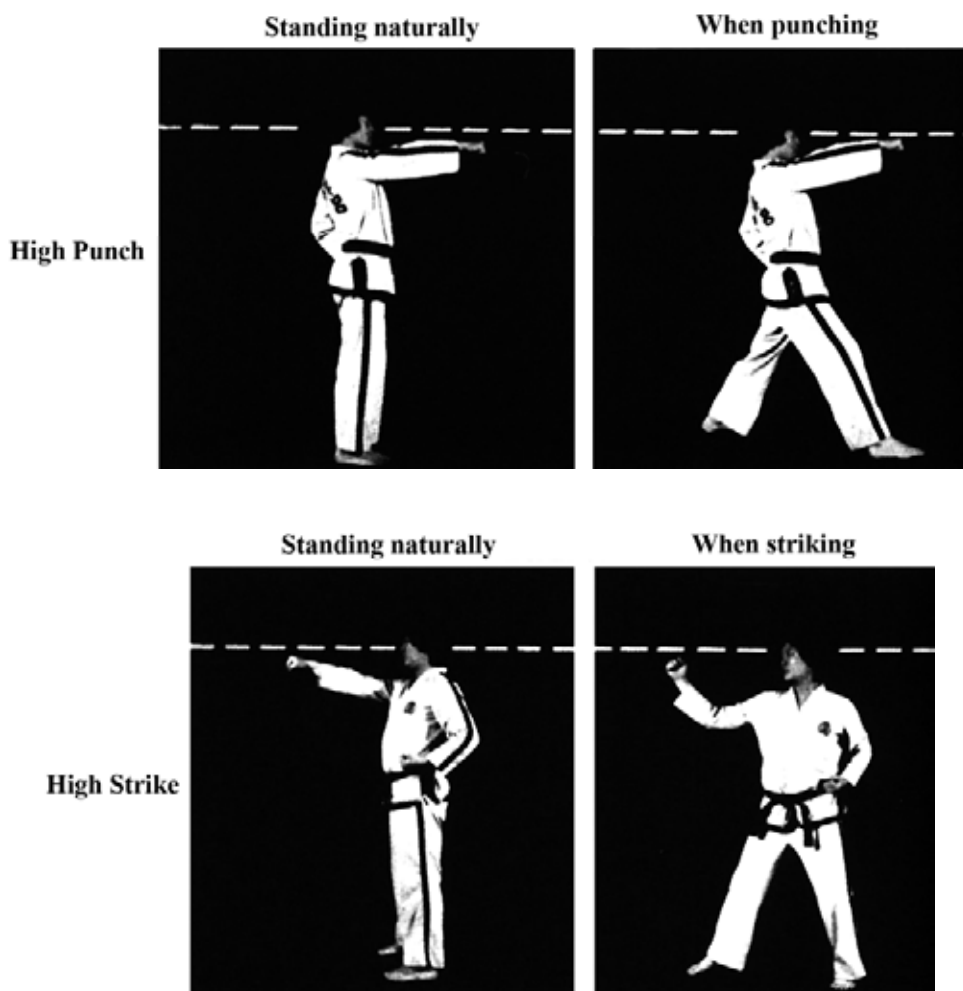
1. Jerk the hip and abdomen throughout the action, slowly at the beginning and sharply at the moment of impact. The hip is jerked slightly before the action in order to concentrate the larger muscles of the hip and abdomen together with the smaller muscles of the four extremities against the target simultaneously.
2. Completely twist the attacking tool, with few exceptions, in order to use full acceleration especially in punching techniques.
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.

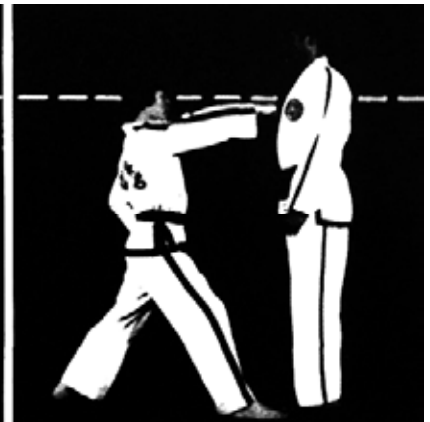
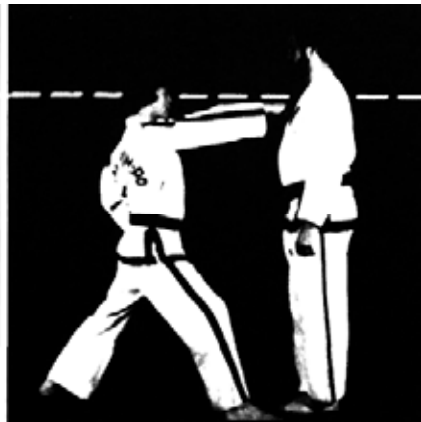
## HIGH ATTACK (*Nopunde Gong Gyok*)

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.





**LEGEND:**

“Left chesf’-refers to the left half of the chest

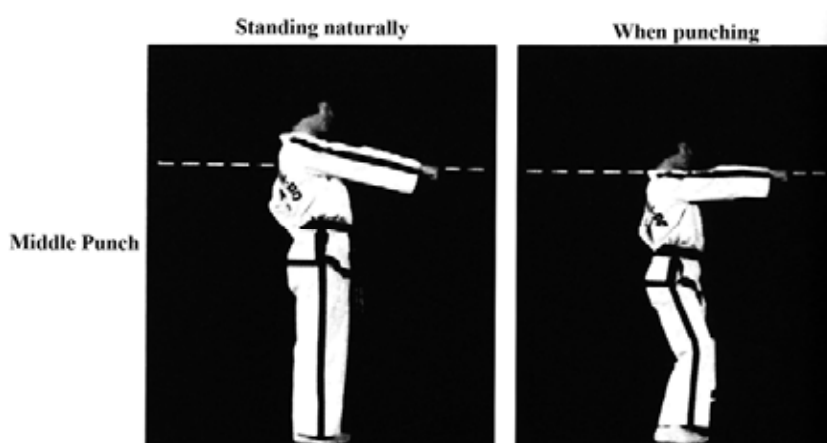
“Right chesf’-refers to the right half of the chest

“Other view”-view of posture from the opposite side

“Front view”-the performer’s front “Top view”-reader’s view from the top

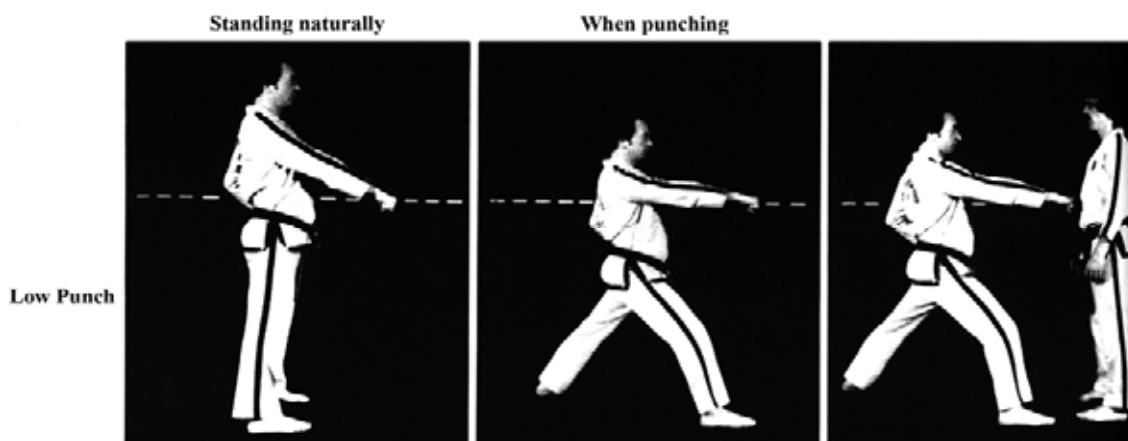
## Middle Attack (*KaundeGong Gyok*)

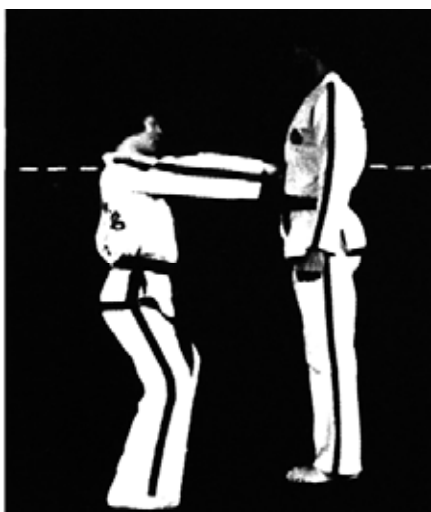
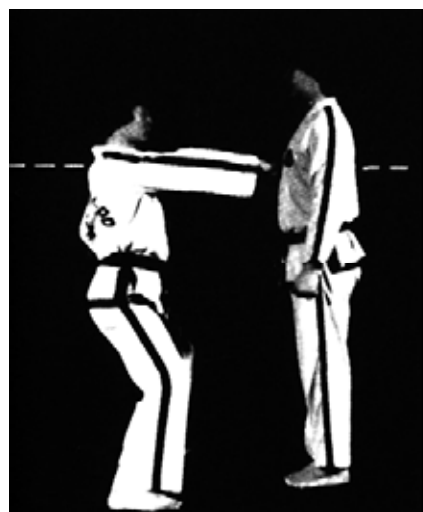
When the attacking tool reaches the same level as the shoulder of the attacker at the moment of impact, it is called a middle attack.



## 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.





When thrusting



## 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 with few exceptions.
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.

#### INCORRECT



#### CORRECT

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.

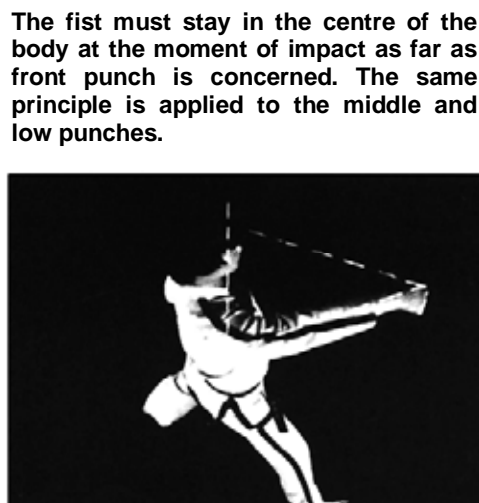
### Single Fist (*Wae Joomuk*)



Side View



Front View



Top View

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.

## Walking Stance Reverse Punch (*Gunnun So Bandoe Jirugi*)

If the fist is delivered from the opposite side of the leg which is fully bent, it is called a reverse punch.



Side View



Front 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

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.



## INCORRECT

Shoulder is over extended in lunge position, making an awkward stance, from which the student can be toppled even by a slight pull.

## 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



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.

**INCORRECT**

Attack is impossible.



### L-Stance Reverse Punch (*Niunja So Bandoe 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

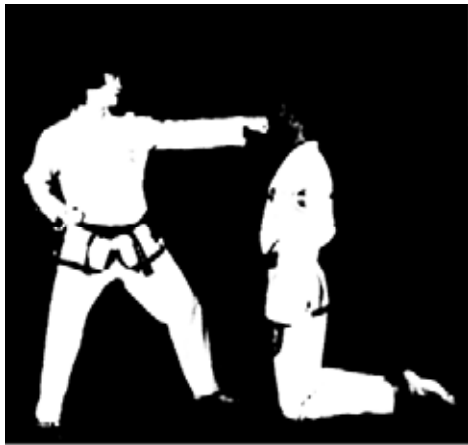
Side View



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



**INCORRECT**

The punch is not effective because the opponent is too close to the target.

## Rear Foot Stance Reverse Punch (*Dwitbal So Bandoe 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 obverse punch.



Front View

Side 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.



Side View



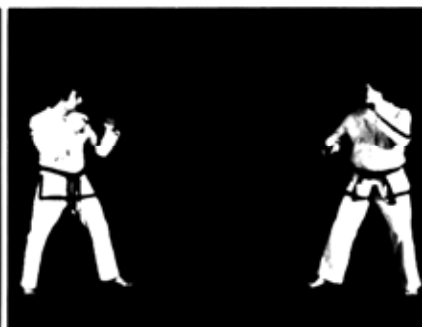
Front View



Back View



Walking Stance



## Twin Fist

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.

Sitting 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.



Reverse Punch

### Rear Foot Stance

Both obverse and reverse punches are possible, though a reverse punch is common.

### X-Stance



**L-Stance**  
Only obverse punch is possible.



Front View

### One-Leg Stance



**INCORRECT**  
The arm is extended rather than bent and has reached the target without twisting.



## Twin Fist

This technique is mainly performed with walking, close, parallel and X-stances, a 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



Sitting Stance

L-Stance  
Only a middle punch can  
be performed.



X-Stance



One-Leg Stance

Close Stance



### INCORRECT

Since the elbows are too close to the body, the fists have stopped before reaching the target.





## Side Punch (Yop Jirugi)

### Single Fist

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.



X-Stance



Diagonal Stance



Top View

### Sitting Stance



One-Leg Stance



### INCORRECT

The punch has failed to be delivered to the flank, thus exposing the armpit.

### Twin Fist

A walking stance is frequently employed for this technique in addition to those stances used for a single fist.



Walking Stance



Sitting Stance

### Close Stance



## Side Front Punch (*Yobap Jirugi*)

This technique is used in attacking an opponent approaching from the side front. The fist forms a straight line with the shoulder at the moment of impact. The same principle is applicable to the flat fingertip.



Top View

Close Stance



Sitting Stance



## 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



X-Stance

### INCORRECT

The fist forms a straight line with the shoulder instead of the clavicle, thus the punch becomes stiff.

Twin Fist



Walking Stance



Sitting Stance



L-Stance

## Upward Punch (*Oillyo 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 stance, 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.



Rear Foot Stance



X-Stance



Walking Stance



Vertical Stance



Diagonal 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 distance between the elbow and the body about 5 centimeters with the back fist facing downward at the moment of impact.

Keep the back fist slightly higher than its elbow at the moment of impact.

## Single Fist

It is executed mainly from walking, close and parallel stances, 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.



Walking Stance

## Sitting Stance



## X-Stance



## L-Stance



## INCORRECT

The opposite side fist is not in front of the shoulder, thus the body becomes full facing the opponent.

## L-Stance



## INCORRECT

The arm is extended rather than bent and has reached the target without twisting.



**INCORRECT**  
Pushing a larger opponent  
places the attacker in an  
untenable position.



**CORRECT**  
Only an upset punch is  
logical in order to attack  
the target of opportunity.



**INCORRECT**  
Opponent is closing in



**INCORRECT**  
Attacker loses advantage  
by withdrawing.



**Sitting Stance**

## **Twin Fist**

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**



**One-Leg Stance**





Front View

## 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



### INCORRECT

The right fist cannot reach the target because the left elbow is extended.



L-Stance

## 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



Rear Foot Stance



### INCORRECT

The left leg is bent excessively, thus the center of gravity is lost.

Fixed Stance



Walking Stance

### INCORRECT

The right heel is off the ground and the principle of kinetic force is ignored accordingly.



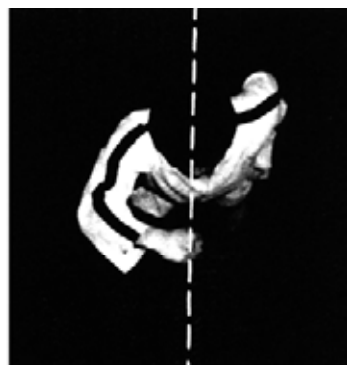
## Crescent Punch (*Bandal Jirugi*)

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 obverse punch is used in rare cases.



### L-Stance

Only obverse punch is possible, the same principle is applicable to a rear foot stance.



### INCORRECT

Attack is ineffective because the fist is stopped before reaching the point of focus.

### Twin Fist





**Parallel Stance**

## 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**



**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.



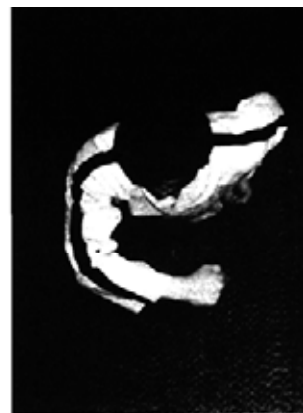
Close Stance



Walking Stance



Sitting Stance



Top View

### 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.

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



Turning Punch



Crescent Punch



**INCORRECT**  
The fist has stopped before reaching the target.



X-Stance



Rear Foot Stance

## 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 walking or one-leg stance.

This is widely used from a prone position as well.

Close Stance



Walking Stance



Sitting Stance



X-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 stance, L-, rear foot and X-stances are mostly used.

The fist reaches the solar plexus in an uppercut motion with the back fist facing downward, while the opposite side fist is brought in front of the shoulder 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



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.

Walking Stance





Walking Stance



Close Stance



**INCORRECT**  
The palm faces downward instead of upward, ignoring an uppercut motion.



### Thumb Knuckle Fist (*Umji Songarak Joomuk*)

This is mainly executed from a walking, sitting or X-stance and occasionally from a parallel or close stance.

Both 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



Walking Stance

X-Stance



Close Stance



**Sitting 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.

**X-Stance**



**Right Horizontal Punch**

**Left Horizontal Punch**

**Left Diagonal Stance**



As a rule, a right horizontal punch is executed from a left diagonal stance and vice versa.



**Right Diagonal Stance**

### **INCORRECT**

A left horizontal punch is delivered instead of a right horizontal punch, thus the right fist has failed to reach the target.



## **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 highsectionof the body is the target and a reverse punch is common in the case of a walking stance.



**Sitting Stance**



**Walking Stance**

**X-Stance**



## 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.



**X-Stance**



**Parallel Stance**

**Walking Stance**



**Side View**



**L-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.



**Sitting Stance**



**X-Stance**



## Coordination of the Fist and Hip



Walking Stance



Fists clenched slightly, both the right fist and right foot move forward. Keep full facing posture while lowering the body slightly.



Clench the fists slowly, pulling the right fist to the hip. At this point, the body is raised to the maximum to create sine wave.



As the ball of the foot begins to touch the ground, the fists are almost clenched tightly.

## Incorrect

Walking stance

The body is raised becoming half facing.

The right fist is not coordinated with the sine wave.





### From a stationary position

Sine wave is created by the raising body. The right fist is pulled to the hip as the body maintains full face.

The body is lowered at the moment of impact, thus adding the mass.



At the moment of impact, the hip jerks to provide additional power to the punch. Fists are completely clenched and rotated.



### From a stationary position

The body is lowered instead of being raised thus becoming half facing.

Since wave is diminished.

The body becomes off-balance resulting in little power.



## 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.

### 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.

L-Stance



Side View



Walking 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.

Low Stance



Obverse Thrust

Walking Stance



Reverse Thrust

Sitting Stance





**Low 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.



**Walking Stance**

**L-Stance**



**Sitting Stance**



**INCORRECT**  
The fingertip is bent upward rather than downward.



**L-Stance**



## 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.

**Sitting Stance**



**Walking Stance**



**INCORRECT**  
The body is leaned forward because the attack is directed toward the scrotum instead of the pubic region.





Walking Stance

## 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.

Sitting Stance



X-Stance

### INCORRECT

The opposite hand is not intended to support the attacking arm.



### INCORRECT

Impossible to block parallel with a thumb ridge.



### INCORRECT

Solar plexus is attacked because the left fist is pulled to the hip.



Opponent has succeeded in reaching his target because the block has been unsuccessful.



**X-Stance**

## 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.

**Parallel Stance**



**Walking Stance**



**Front View**

## 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**



**Walking 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.

### Flat Fingertip

The principle of downward punch is applicable to this technique, however, the targets are different. An obverse thrust in the case of a rear foot or L-stance and a reverse thrust with a walking stance is normal.

Rear Foot Stance



Walking Stance



L-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.

L-Stance



Walking Stance



One-Leg Stance



Vertical Stance



### INCORRECT

The elbow has missed the target because the forearm is positioned obliquely instead of vertically



## Side Thrust (*Yop Tulgi*)

If the body becomes half facing or side facing the target at the moment of impact, it is called a side thrust. Although the flat fingertip and side elbow play the main part in this technique, the forefinger and twin side elbow are frequently used too.



**X-Stance**

### Forefinger

It is mainly executed from a sitting or X-stance and occasionally from a close, one-leg or parallel stance.



**Parallel Stance**



**Sitting Stance**

### Double Finger

Eyes are the only target.



**One-Leg Stance**



**Sitting Stance**

**Close Stance**

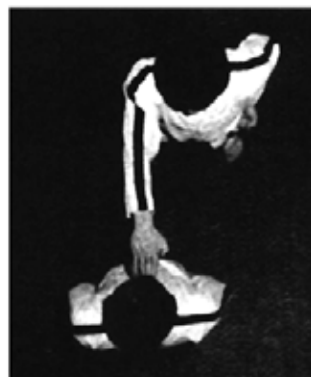


### Flat Fingertip

It is mainly executed from a sitting or parallel stance, though occasionally a close, diagonal, one-leg or X-stance is used

## Side Front Thrust (*Yobap Tulgi*)

This technique is used for attacking an opponent approaching from the side front.



**Top View**



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



#### INCORRECT

The thrusting elbow is pointed to the side rear because of opposite palm is brought to the forefist.



X-Stance



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.



Parallel Stance



Close 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.

## 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.



Walking Stance

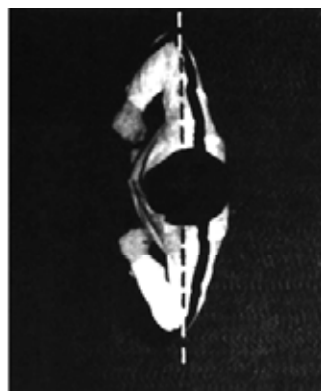
Close Stance

X-Stance

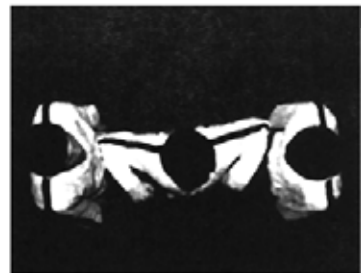
Rear Foot Stance



X-Stance



Top View



**INCORRECT**

Attack is not successful because the elbows are pointed slightly backward.

## Single Elbow (*Wae Palkup*)

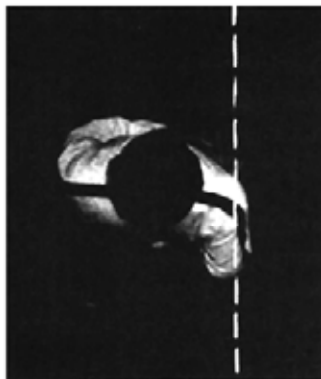
It can be executed from nearly all stances and the force of thrusting elbow is strengthened with the aid of the opposite palm.

Sitting View

Top View



Back View



## Back Elbow (*Dwit Palkup*)

This is used for attacking an opponent approaching from the rear. And is mainly executed from a sitting or parallel stance and occasionally a close, one-leg 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 fist with the back fist facing downward at the moment of impact though the opposite side fist can be placed on the under fist.



Close Stance

X-Stance



### INCORRECT

Attack is impossible because the elbow is pointed inward and the opponent is at the center of attacker.



Top View



### INCORRECT

The elbow is pointed outward.

## 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 fists with back fists faced downward at the moment of impact. This technique is executed only with a twin elbow.



Walking Stance



Sitting 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.)

### 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. Obverse cross-cut is not logical in the case of an L- or rear foot stance.



Walking Stance



Top View

Sitting Stance



L-Stance

### 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.

Sitting Stance



X-Stance



Walking 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.



**CORRECT**

## Coordination of Hip and Fingertip



Fists are clenched slightly, and the right hand moves in the same direction as the hip, conducting a backward motion.



Fists are still slightly clenched.



Right hand almost forms a flat fingertip.



**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.



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.

## 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.

### Left Upper Back Elbow Strike



### Right Upper Back Elbow Strike



### Sitting Stance



Walking Stance



**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 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 to attack mainly the philtrum, jaw, ribs 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**

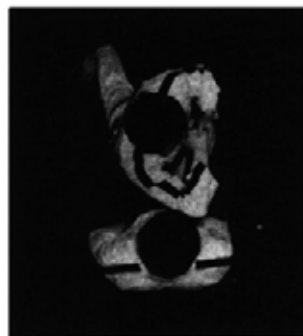


**X-Stance**



**Parallel Stance**

**Top View**



### **INCORRECT**

Against opponent standing directly in front, the elbow has missed the target.

### **INCORRECT**

Obverse strike does not work because the elbow cannot reach the opponent even though standing at the side front.





**Walking Stance**

## **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.



**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, twin palm and bear hand are used.

The attacking tool reaches the chest line at the moment of impact.

This technique is effective in attacking the target located at the side front in most cases.

### **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.

**Top View**





**Obverse Strike**



**Reverse Strike**

### **Walking Stance**

Both obverse and reverse strikes are possible.

### **Reverse Strike**



**Obverse Strike**

### **L-Stance**

Both obverse and reverse 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.



**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.



**Sitting 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.



**Sitting Stance**



**Walking Stance**



**Top View**

**Walking Stance**



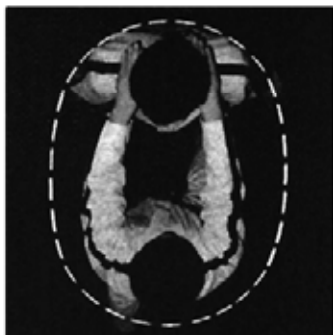
## Twin Reverse Knife-Hand (*Sang Sonkal Dung*)

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.



**X-Stance**

**Parallel Stance**



**Top View**

## Under Fist

It is mainly executed from walking, sitting and X-stance and occasionally a parallel, close or diagonal stance.

Walking Stance



Sitting Stance

Walking 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.

## Twin Palm

Keep the body full facing the target at the moment of impact

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.

## Downward Strike (*Naeryo Taerigi*)

This technique is divided into front and side downward strikes. The knife-hand and back fist are the main tools, though occasionally the side fist, back hand, twin side fist, twin knife-hand, twin back hand and base of knife-hand are used. The attacking tool becomes level with the shoulders at the moment of impact in the case of a side downward strike.

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 and 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 book are considered side downward strike unless special directions are given.



Vertical Stance

Back Fist

Knife-Hand



Walking Stance

L-Stance



Side Fist



Sitting Stance

Rear Foot Stance

Back Hand



**INCORRECT**  
Strike is not executed in  
a circular motion.



## Front Downward Strike (*Ap Naeryo Taerigi*)

The knife-hand and side fist are mainly used, though occasionally the back fist, back hand or base of knife-hand can be used.

The attacking tool forms a straight line with the shoulder at the moment of impact.



**Sitting Stance**



**Back Fist**

**Knife-Hand**



**Twin Knife-Hand**



**Knife-Hand**



**L-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.

**Side Fist**



**Rear Foot Stance**

## 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.

### 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.



Vertical Stance



Top View



Sitting 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.



### X-Stance



### Sitting Stance



## Side Fist

The principle of this technique is the same as that of a knife-hand.

## 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



X-Stance

## Twin Back Fist

## Sitting Stance



Walking Stance

## Back Hand



Sitting Stance

## Single Back Hand

This can be performed with all stances, although sitting, parallel, and X-stance are mostly used.



X-Stance



Sitting 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.

## Wedging Strike (Hechyong Taerigi)

This technique is used in attacking two opponents simultaneously approaching from the side front. It is performed mainly with walking, close and X-stances and occasionally with sitting, parallel or one-leg stances.

Back fist, knife-hand and back hand are served as attacking tools.

### Knife-Hand

Philtrum and neck artery are served as the primary targets with bridge of nose and ribs secondary.



X-Stance

Close Stance



Walking Stance

Back Fist  
Temple is the only target.



Back Hand  
Ribs and the jaw are the targets.



## 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.

### 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.



Walking Stance

One -Leg Stance



Parallel Stance





**Close Stance**



**Sitting 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.

### **INCORRECT**

The right fist has failed to reach the target because the body becomes half facing instead of full facing. The same principle is applicable to twin knife-hand, twin back fist or twin back hand.



**Diagonal Stance**

## **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.



**Sitting Stance**



**Walking Stance**



**X-Stance**

## **Twin Back Fist**

The principle of this technique is the same as that of a twin knife-hand.



## 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.



Close Stance



Sitting Stance

## Twin Back Hand

The principle is also the same as that of a twin knife-hand.

Parallel Stance



Walking Stance

## Coordination of Knife-Hand and Hip



CORRECT



Fists clenched slightly, hip moves in the same direction as the fist while the left hand conducts a backward motion.



As the body revolves, the fist gradually opens up, forming a knife-hand.



At the moment of impact, a proper knife-hand is formed.



#### 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.



#### 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.

### 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.



Sitting Stance





**Walking Stance Obverse Strike**



**Walking Stance Reverse Strike**



**One-Leg 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.

**Walking Stance**

## 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.



**Sitting Stance**



**Standing Position**

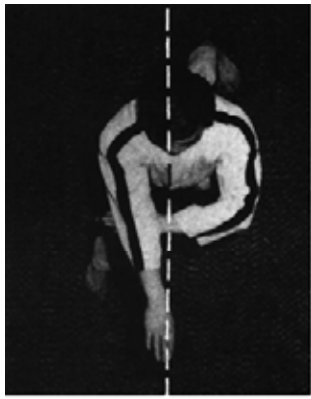


## INCORRECT

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**



**Diagonal Stance**



**Sitting 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**



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**



**Back View**



**Close Stance**

**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.



Walking Stance

## 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.



One-Leg Stance

Close Stance

## Reverse Knife-Hand

Both reverse and obverse strikes 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

X-Stance



Walking Stance



Obverse Strike



## Back Hand

The principle is the same as that of reverse knife-hand but the target.



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 (*Samjoong 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

The same principle of double attack is applicable to this technique.

### **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 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 usefull for attacking an opponent from a far distance, however, attention must be paid to recover a correct posture after landing.



Flying Front Punch

## Flying Punch (*Twimyo Jirugi*)



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





Reverse Knife-Hand



Back 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.

### 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.



Outward Cross-Cut



Inward Cross-Cut



## Flying Flat Fingertip Cross-Cut (*Twimyo Opun Sonkut Ghutgi*)

Both outward and inward cross-cuts are possible.

## 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.

## Flying Vertical Double Side Punch (*Twimyo Soojik I-Jung Yop Jirugi*)

### Middle Knuckle Fist

The side fist must face downward at the moment of impact whether it be a side punch or a front punch.

Forefist



**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**

**Middle Knuckle Fist**



**Flying Vertical Double Front Punch**  
*(Twimyo Soojik I-Jung Ap Jirugi)*



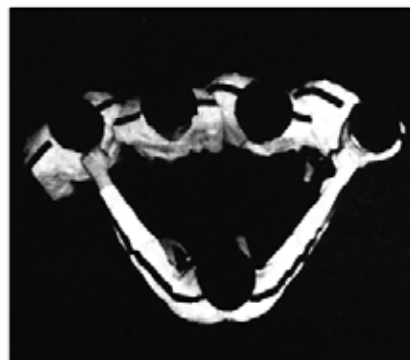
**Forefist**

**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 Horizontal Double Side Thrust (*Twimyo Soopyong I-Jung Yop Tulgi*)**



### **Flying Vertical Double Side Thrust (*Twimyo Soojik I-Jung Yop Tulgi*)**

Flat Fingertip



### **Flying Horizontal Double Front Thrust (*Twimyo Soopyong I-Jung Ap Tulgi*)**

### **Flying Vertical Double Front Thrust (*Twimyo Soojik I-Jung Ap Tulgi*)**



Double Finger



Forefinger

## **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**



**Vertical Strike**



**Inward Strike**



## **Flying Vertical Double Strike (*Twimyo Soojik I-Jung Taerigi*)**

### **Back Fist**

Only an outward strike is possible.

### **Horizontal Strike**



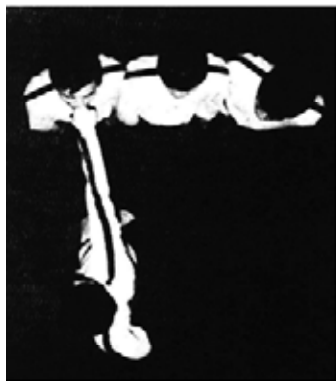
## Flying Triple Attack (*Twimyo Samjung Gong Gyok*)

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 Samjung Jirugi*)

### Flying Horizontal Triple Punch (*Twimyo Soopyong Samjung Jirugi*)

Front Punch



Side Punch

## Twin Fist

Only front punch is possible. Refer to the training section of the Encyclopedia volume 2 as to the flying horizontal triple punch.

\* Flying vertical triple punch is not logical.

First bag



Second bag



Third bag



## **Flying Triple Thrust (*Twimyo Samjung Tulgi*)**

Both the principle and method are the same as those of a flying triple punch.



**Front Thrust**



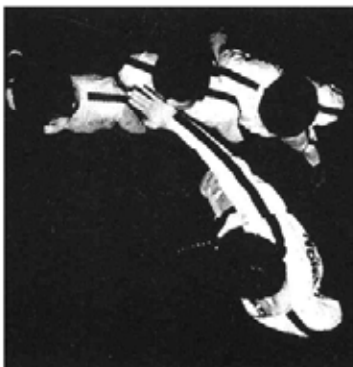
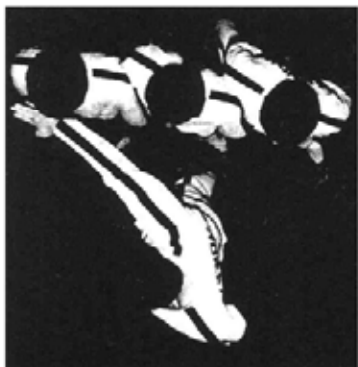
**Flat Fingertip**

## **Flying Triple Strike (*Twimyo Samjung Taerigi*)**

### **Flying Horizontal Triple Strike (*Twimyo Soopyong Samjoong Taerigi*)**

**Knife-Hand**

**Outward Strike**



### **Flying Vertical Triple Strike (*Twimyo Soojik Samjung Taerigi*)**

**Knife-Hand**

**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



## Flying Consecutive Strike (*Twimyo Yonsok Taerigi*)

### Flying Inward and Outward Strike

### Flying Side Strike



Back Fist

Knife-Hand



Twin First

Flat Fingertip



### Flying Consecutive Thrust (*Twimyo Yonsok Tulgi*)

### Flying Side and Inward Thrust

Forefinger

Angle Fingertip



Knife-Hand



## Flying Combination Attack (*Twimyo Honap Gong Gyok*)

### Flying Combination Punch (*Twimyo Honap 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.



Flying Front and Side Punch

Knife-Hand



Outward Strike

### Flying Combination Strike (*Twimyo Honap Taerigi*)

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.

## 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*)



Side Punch

Knife-Hand

## Dodging Strike (*Pihamyo Taeigi*)



## Dodging Thrust (*Pihamyo Tulgi*)



Back Fist



## **B. DEFENCE TECHNIQUE (*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-defence. 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. Maintain 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*)**

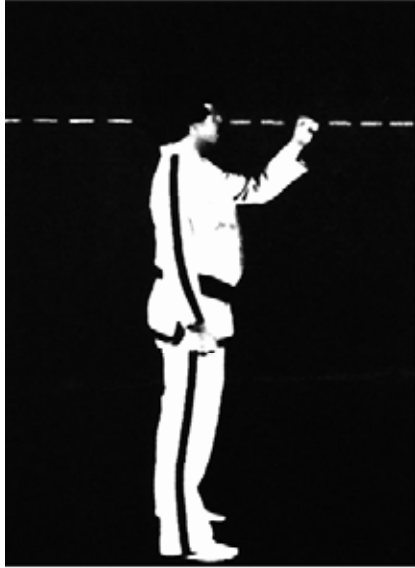
The types of blocks vary according to the relative position of the blocking tool, facing posture, method of blocking, type of blocking tool and the purpose of the block. There are also some basic principles that should be observed.

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. It can be executed from nearly all stances and is performed with forearm, knife-hand, reverse knife-hand, palm, side fist, back hand and double forearm.

The fist or fingertip, however, reaches exactly the same level as the eyes if the philtrum is attacked.

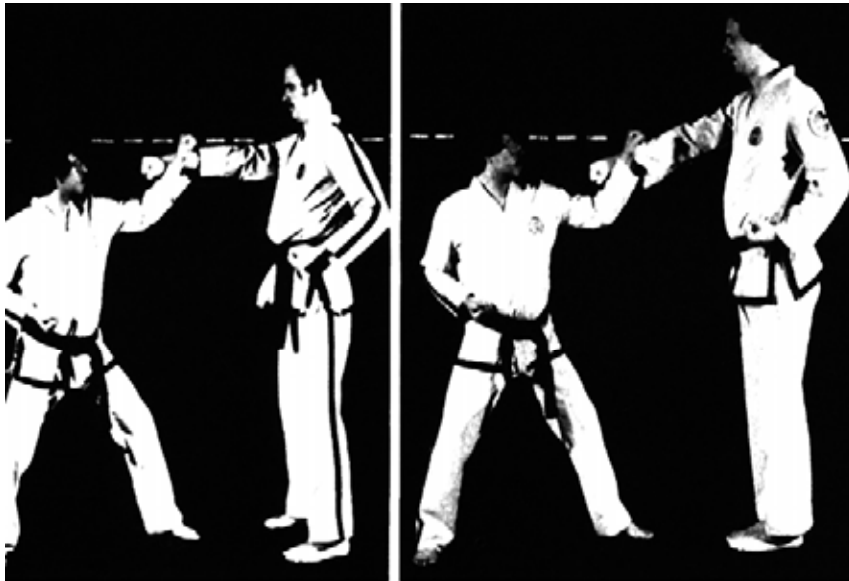


The attacking tool directed  
to the philtrum is blocked.



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 the foot.

The side instep, side sole, footsword, 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 of the encyclopedia.





## Low Block (*Najunde Makgi*)

The purpose of this technique is to intercept an opponent's attacking foot or hand directed against the low 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 outer forearm, knife-hand, reverse knife-hand, palm and side sole which will be dealt with in the foot techniques, volume 4 of the encyclopedia.

Forearm



Knife-Hand





## 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 stances and is used for blocking the attacking foot or hand directed towards the chest line.

Top View

### 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

Top View

### Note:

An outward block is not possible with the palm.

## Forearm Low Block

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 centimeters.
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.

Top View



The blocking tool forms a triangle with the shoulders.



Obverse Block

## Outward Block

One can perform both obverse and reverse blocks in the form of an outward block. An inward block is not logical.



Reverse Block



Top View





### INCORRECT

The lower abdomen is attacked, because the body becomes full facing and the forearm is unnecessarily extended outward.



### 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.



### INCORRECT

The elbow is over bent, thus exposing the lower abdomen.

### INCORRECT

The block is made with the side first instead of the forearm.



### INCORRECT

The elbow joint can be broken, The block is made with the side flexibility



### INCORRECT

Block is performed with the upper position of the arm instead of the forearm.



### INCORRECT

It is difficult to see the target exposing the armpit to the opponent.



## 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



Obverse Block



Top View



Back View



Obverse Block

## Rear Foot Stance



Reverse Block

## Sitting Stance



Inward Block

## X-Stance



## Outward Block

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.**



Obverse Block



### Rear Foot Stance



Obverse Block



Reverse Block



X-Stance

### Sitting Stance



## Inward Block

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.

## 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



Obverse Block

## INCORRECT

The knife-hand has passed over the opponent's kicking foot instead of making contact with the inner tibia because the opposite side 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



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.



X-Stance

## Sitting Stance





**Obverse Block**

## Reverse Knife-Hand Low Block

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.

### Walking Stance

The reverse knife-hand with a walking stance can perform both 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.



**Reverse Block**

### 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 completely exposed.



## L-Stance

It can perform both obverse and reverse blocks, though a reverse block is common.

The same principle is applicable to a rear foot stance.



**Obverse Block**



**Reverse Block**

## Sitting Stance





## Palm Low Block

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 an outward block.

The body becomes full facing the target at the moment of block.



Obverse Block

## Walking Stance

The body becomes full facing the target at the moment of block.



Sitting Stance



L-Stance

## Reverse Block



## Front Block (*Ap Makgi*)

If the body is full facing the target and the blocking tool 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, 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 or forearm when executing a low 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.



Forearm

Walking Stance

**Walking Stance**



**Knife-Hand**

**Sitting Stance**



**Knife-Hand**

**X-Stance**



**Knife-Hand**

## **X-Fist**

This technique is used for high and middle blocks.

The walking and sitting stances are mainly used, though X-, parallel or close stances are frequently used too. The X-knife-hand is used in the same way.

**X-Knife-Hand**



**Sitting Stance**

**X- Fist**



**X-Stance**

## **Twin Palm**

This technique is mainly executed from walking and sitting stances, and occasionally parallel, close or X-stances are employed.



**Sitting Stance**



**Walking 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**



Side View

### 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.

### 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.



Toward the rear



Toward the right



Toward the left

Front block is to be executed toward all directions.



Toward the front

Top View



## 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.



Forearm



Knife-Hand



X-Stance



Reverse Knife-Hand



Knife-Hand

Sitting Stance



### INCORRECT

The blocking tool has passed the center of the shoulders, thus exposing the vital spot completely.

**INCORRECT**

The blocking tool has stopped before reaching the point of contact.



Toward the rear

Side block is to be executed toward all directions.



Toward the right



Toward the front



Toward the left





**Top View**

## **Side Front Block (*Yobap Makgi*)**

This technique is employed when intercepting an attack from a side front angle toward the high section of the body.

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 middle finger formed a straight line with the shoulder bending the elbow 80° while extending the opposite arm side-downward at the moment of the block.



**Sitting 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.



**Top View**

**The blocking hand forms a triangle with the shoulders.**

## **Walking Stance**

Both obverse and reverse blocks can be performed in this stance.

**Obverse Block**





**Reverse Block**



**INCORRECT**

The fist is delivered in an upward motion, failing to punch the target in this case, the point of the chin.

**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.



**INCORRECT**

Back fist has missed the target-in his 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.



## 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.



Rear Foot Stance

L-Stance



X-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 reverse turning and turning kicks and occasionally a side or back piercing kick.



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.

X-Stance



Vertical Stance



L-Stance

## Palm

The palm can be used in the same way as the outer forearm.

## 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.

### X-Fist (*Kyocha Joomuk*)

This is mainly 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.



L-Stance



Sitting 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.

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

### Single 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.

### 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.



Rear Foot Stance



Sitting Stance



Walking Stance



X-Stance



Sitting Stance

## Straight Knife-Hand (*Sun Sonkal*)

### Single Straight Knife-Hand (*Wae Sun Sonkal*)

Both the method and usage are the same as those of a single straight forearm.

### Twin Straight Knife-Hand (*Sang Sun Sonkal*)

The principle of this technique is just the same as that of a twin straight forearm.



**Rear Foot Stance Back Hand**

## **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.

### **L-Stance Knife-Hand**



**L-Stance Knife-Hand Guarding 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.



**Sitting Stance Knife-Hand**

### **Walking Stance Forearm**



**Sitting Stance Reverse Knife-Hand**

## Rising Block (*Chookyo Makgi*)

The main purpose of this technique is to block the opponent's hand, foot or weapon directed towards the head, although it is frequently used against a punch or side piercing kick directed against the bridge of nose and area above.

This block is performed with a forearm, knife-hand, X-fist, X-knife-hand, arc-hand and twin palm.

Always maintain a full facing posture towards the opponent at the moment of 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.



### The Correct Way of Blocking

#### Forearm

It is chiefly 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.

#### Walking Stance



#### Sitting Stance



#### X-Stance

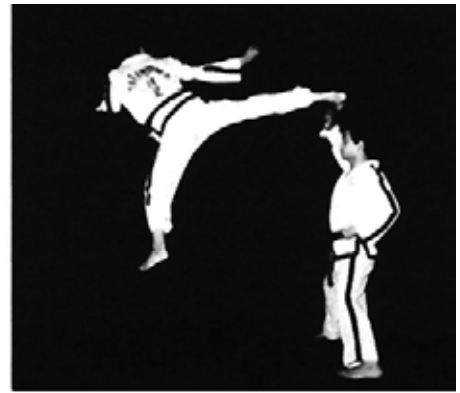


#### L-Stance



### 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.



Sitting Stance

Walking Stance



### INCORRECT

The forehead is attacked because the blocking tool fails to stay at the center of the forehead.



### INCORRECT

The forearm is too close to the forehead. The defender can be struck by the recoil of his own fist while blocking.

### INCORRECT

This block is ineffective since the forearm is parallel to the pole while the blocking tool reaches the target in an arc.



### 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 45 degrees.





**Walking Stance**

## **X-Fist**

This technique is particularly 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.



**One-Leg Stance**



**Sitting 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**

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.



## **Arc-Hand**

The arc-hand can be executed from nearly every stance, though walking and X-stances are usually preferred. The palm 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**



**Rear Foot Stance**



**Sitting Stance**



**Walking Stance**

## **Twin Palm**

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.

## Upward Block (*Oilyo Makgi*)

The purpose of this block is to “spring up” an opponent’s hand, foot dagger or stick directed against the defender’s solar plexus and area above. The palm, twin palm, reverse knife-hand, twin 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 elbow about 35 degrees outward at the moment of the block



L-Stance



Walking Stance

### 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

### Obverse Block



L-Stance

## 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.

### Rear Foot Stance



Reverse Block

### Walking Stance



Reverse Block

### Twin Reverse Knife-Hand



Sitting 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.

Reverse Block



Rear Foot Stance

Walking Stance

## L-Stance

Only a reverse block is possible in the case of a rear foot or L-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.



**INCORRECT**  
The wrist can be broken  
if bent too much.

## Twin Palm

This is mainly executed from walking, sitting and X-stances and occasionally a close or parallel stance is employed.



Walking Stance



Sitting Stance

## 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, alternate palm, forearm, twin forearm, knife-hand, twin 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 an alternate palm.



Walking Stance

### Palm

This is executed principally from 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

Walking Stance



Vertical Stance

### INCORRECT

The vital spot is exposed because the elbow is not bent properly.

The same principle is applicable to every stance.



### Twin Palm

This is mostly performed with walking, sitting and X-stances, and occasionally close, parallel and one-leg stances are used.



Sitting Stance



Walking Stance

## Alternate Palm

This is chiefly performed with rear foot and L-stances, although occasionally a vertical or bending stance is used.

Rear Foot Stance



Bending 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.



Sitting Stance

Walking Stance

## Twin Forearm

The same stances as in the case of twin palm downward block are used.



Sitting Stance

Walking 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.



## 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.



## 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.



L-Stance

## Twin Knife-Hand

Both the method of blocking and the stance to be used are the same as for twin forearm downward block.



Bending Stance



Rear Foot 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.

X-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.



Obverse Block



### INCORRECT

The blocking hand is parallel to the attacking tool of opponent, missing the target because the elbow is straight.



Reverse Block

### 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



Sitting Stance

### Low Stance



Forefist with a walking or low stance 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.

## Twin Palm

This is mainly executed from 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.



L-Stance



Walking Stance



Rear Foot Stance



Sitting 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



Walking Stance



Sitting 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 or the foot an immediate response for counter-attacking. Though occasionally performed with an outer forearm, knife-hand or back hand, 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.

L-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.



Walking Stance



Blocking

Twisting



Outside Hooking Block



### Inside Hooking Block

This is not as effective as outside hooking block.



### 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.

### 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.



Walking Stance



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 counter-attack. Keep the elbow slightly bent inward at the moment of the block.



Walking Stance

L-Stance



### Back-Hand

The method of blocking is the same as that of the knife-hand.





**Walking 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.



## Outer Forearm

This is mainly executed from a walking, sitting or X-stance, 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.



### INCORRECT

The blocking tool has passed the point of focus, exposing the entire body. The same principle is applicable to other blocking tools.

**Walking Stance**

**L-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.



**Parallel Stance**



## Knife-Hand

Both the purpose and method of blocking are the same as those of an outer forearm.

**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 counter-attack.

## 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.



Parallel Stance



Sitting Stance

### Outer Forearm

It is used when blocking an attack from both sides.

Keep the blocking tool facing the 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.



X-Stance

Walking Stance



### Knife-Hand

The method and principle is the same as those of an outer forearm.

### 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

## Reverse Knife-Hand

### Close Stance



### Walking Stance



### X-Stance



### Diagonal 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

### Back Hand

### One-Leg Stance

### Sitting 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.





**Walking Stance**

**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 236 and 237 of this book.



**L-Stance**



### **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 stance.



## 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 palm, 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.

### Palm

The main purpose is to deliver an attack to middle section and points above immediately after scooping. It is usually executed from either a sitting stance or L-stance.

Be sure to raise the body while scooping up the opponent's foot.



L-Stance



### 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.



Scooping while standing up

## 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.





**L-Stance**

## 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 book are considered outer forearm guarding block unless special directions are given.)



**Walking Stance**

**Inner Forearm Block**



**Rear Foot Stance**

**Walking Stance**



**Sitting 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.



### Rear Foot Stance



Blocking tool reaches the target in a straight line.

### 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 book.



Blocking tool reaches the target in a circular motion.



### L-Stance



Blocking tool reaches the target in a straight line.

### 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.

Blocking tool reaches the target in a circular motion.



### X-Stance



### Sitting 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.

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

L-STANCE



Blocking tool reaches the target in a straight line.



### INCORRECT

The shoulder and elbow are too tensed because the elbow is bent inward instead of outward.



### 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.

## Sitting Stance



Blocking tool reaches the target in a circular motion.



Blocking tool reaches the target in a circular motion.

### INCORRECT

The blocking hand is pushed forward rather than to the side because the opposite hand is pulled back, failing to block.





## 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 defence. 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

X-Stance



Sitting Stance

L-Stance



Vertical Stance

## Twin Knife-Hand Block (*Sang Sonka/ Makgi*)

Both the method and purpose are the same as those of a twin forearm block.



**INCORRECT**  
Armpit is being attacked.  
The same thing applies to  
a twin forearm block.



### INCORRECT

1. Armpit is exposed to the opponent at the start of blocking.
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.



## Double Arc-Hand Block (*Doo Bandalson Makgi*)

This is a very useful technique to block a coordinated 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.

Walking Stance



### 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.

Top View



## 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



Reverse Knife-Hand

Forearm



## 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.

## 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.

## 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.



Walking Stance



Sitting Stance



X-Stance



## INCORRECT

Breaking is not successful because the lower arm reaches the target in a straight line instead of an arc motion.



**L-Stance**

## **U-Shape Block (*Digutja Makgi*)**

The sole purpose of this technique is to block either a pole or bayonet with a reverse knife-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 while leaning the body slightly towards the target at the moment of block.



**Fixed Stance**

### **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.

**Walking Stance**



**L-Stance**



## **U-Shape Grasp (*Digutja 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.



**Rear Foot Stance**



## 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



Walking 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.

X-Stance



**Stamping**



**Sliding**



**INCORRECT**

**W-shape block in a walking stance cannot block the attack from the front. The same thing is applicable to an X-stance.**



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**

**Combining a foot stamp and W-shape block makes it difficult to retain a natural position in a stance.**



**INCORRECT**

**It is impossible to stamp on the instep, particularly when the opponent is in the air.**



**Reverse knife-Hand**

This is employed in blocking both sides. The stances to be used are the same as those of the knife-hand, though the stamping motion is excluded.

Keep the blocking tool half facing the opponent and bend the elbows 45 degrees at the moment of the block.

It is chiefly employed for blocking the attack directed towards the temple and area above.



**Walking 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.



Walking Stance



Close Stance

### 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 coordinated 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.

### Twin Palm



Walking Stance

### Close Stance



### X-Stance





## Twin Knife-Hand



Rear Foot Stance



Walking Stance



Sitting 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 rear



Dodging to the right

Dodging forward



## C. GROUND TECHNIQUE (*Noowo 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 foot techniques.

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.



Vertical Punch

### Ground Punch (*Noowo Jirugi*)

The forefist and knuckle fist are used as attacking tools. The punch must be executed with a twin fist in the case of a fore-knuckle fist and vertical punch.



Middle 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.

Twin Back Fist



Knife-Hand



Reverse Knife-Hand



Arc-Hand





**Knife-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.



**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.



**Angle Fingertip**



**Forefinger**

## **Thumb**

Like the ground inward strike, twin 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.



**Outward Cut**

### **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.



**Grabbing**



**Breaking**



**X-Fist**

### **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.



### **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, and is performed with an alternate back hand, parallel back hand, overlapped back hand, X-back hand and alternate forearm.

### **Alternate Back Hand (*Euhkallin Sondung*)**

This tool is chiefly used to block the attacking hand, though occasionally a foot directed toward the solar plexus or chest area.



### **Alternate Forearm (*Euhkallin Palmok*)**

This is employed to block mostly the attack-ing foot and occasionally the hand directed against the chest or solar plexus.



### **Parallel Back Hand (*Narani Sondung*)**

This is mainly used to block the attacking hand directed toward the face or throat.

### **X-Back Hand (*Kyocha Sondung*)**

This is particularly effectual to prevent the chest and points above from a simultaneous attack.



### **Parallel Palm (*Narani Sonbadak*)**

The use of this blocking tool is the same as parallel back hand.



### **Overlapped Back Hand (*Pogaen Sondung*)**

This is used when blocking the attacking hand or foot directed against the low section of the body.





## 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.

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 generally for flying kicks.

### 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



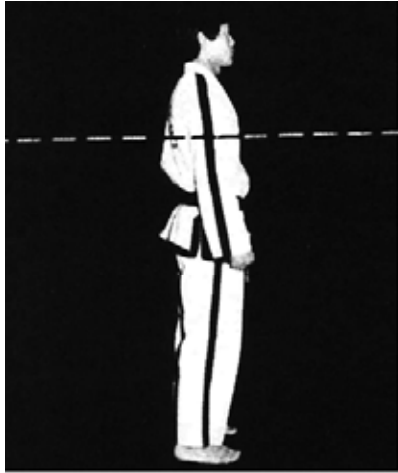
Taller opponent



### **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**



**Short opponent**



### **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**



**Short**



**Shorter**



# A. ATTACK TECHNIQUE (*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.

## 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 piercing 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.



## LEGEND:

“**Front foot**”—refers to the foot which is advanced to the front.

“**Rear foot**”—refers to the foot which is placed at the rear.

### Kicking

### Withdrawing



Ready to kick



If the defender (*right*) blocks the kicking foot, then the attacker delivers a high punch.

## Double Side Piercing Kick (*I-jung Yopcha Jirugi*)

Only vertical kick is possible





Block is possible with a palm.



#### INCORRECT

1. Attacked by the opponent even before executing 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.



Block is possible with a straight elbow.

#### 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 applicable to a side thrusting kick.





**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.

It is not desirable to use a side piercing kick against a front facing opponent.



The attacking foot can be easily blocked.



The knee joint of the stationary leg can be shattered easily by the pressing kick.



As a result the attacker is easily toppled.



No defence is possible when grabbed.

No defence is possible against a counter attack.



**INCORRECT**

The back sole 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.





## 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



Kick is delivered.



Withdrawing



## 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.



Ready to kick



Kicking



Pushing

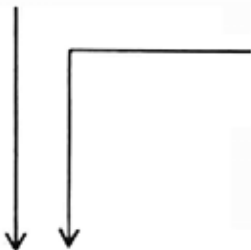


## Side Thrusting Kick (*Yopcha Tulgi*)

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



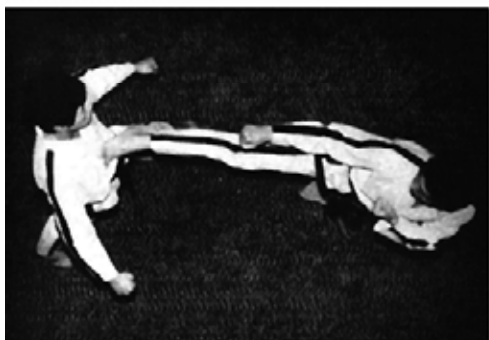
Foot is lifted.



Kick is delivered.



Withdrawn



Top View



**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



Kick is delivered.



Pushing



Pushing



Kicking





## 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 toes 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 sharply 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.

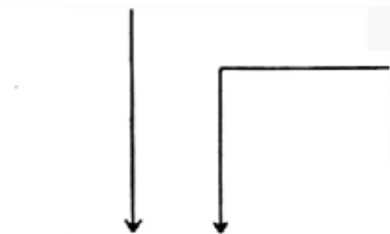




### Ball of the Foot

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

A horizontal or 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 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 ankle is not bent, resulted in kicking with toes instead of the ball of the foot.



This reduces flexibility and could cause the attacker to fall backward if the kick is delivered against an unyielding force.

#### **INCORRECT**

The stationary leg is straight.



#### **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.



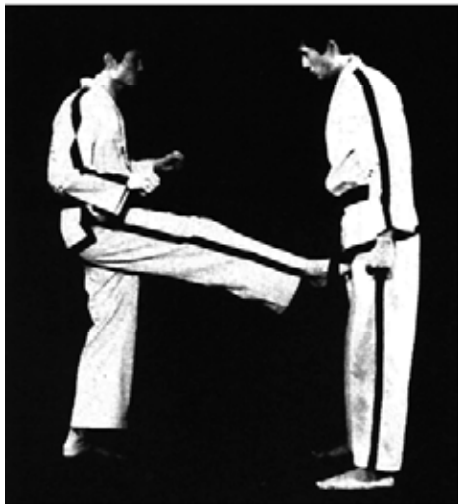
Ready to kick



Kick is delivered.



Withdrawn



The kick is executed with the shoes on.



## Knee

The knee is used to attack an 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.



Ready to kick



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.



## INCORRECT

The instep has failed to attack the target because neither the toes nor the ankle is bent downward.



## 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**



### **Toes**

The targets are greatly increased in number when wearing shoes.



### **Instep**

The scrotum is the only target for the instep.

### Back Snap Kick (*Dwitcha Busigi*)

The back snap kick is used to attack an opponent who is approaching 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.

High



Middle



Swinging



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.





Low



CORRECT



The attacker has moved into a suitable position.

## Double Turning Kick

Only vertical kick is possible.

Withdrawing



### 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

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 attack can be misjudged quite easily if directed against the ribs. The front body, in this case, presents the best target.



## 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.



Shoes on

## 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.



Shoes on



## 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 (*Gokaeng-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 clavicle are the primary targets, with the chest and face secondary. The point of focus should not be lower than the attacker's 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 opponent's head or shoulder with both hands while kicking.



#### 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 into 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.





Ready to kick



Turning



Kick is delivered.



Hooking



Top View



Opponent moves in



Hooked



## Reverse Hooking Kick (*Bandae Dollyo Goro-chagi*)

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.

## 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

The philtrum, solar plexus and scrotum are served as targets for the ball of the foot.

## Instep

The face, solar plexus and abdomen are the targets. High twisting kick with an instep is not possible.

## Toes

They can be used only when wearing shoes.



**Knee**

## 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.

## 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.

### Reverse Footsword

The solar plexus and face are the targets.



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 with one hands



## 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 both hands



### **Straight Kick (*Jigeau Chagi*)**

This kick is used against a low 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 at the moment of impact.



**Back Straight Kick**

**Front 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 Front Kick**

#### **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 Back Piercing Kick**

## Front Punching-Kick (*Ap Jirumyo Chagi*)

This technique is performed with a single or twin fist in conjunction with a back piercing kick.



**Twin Fist Front Punch**

**Twin Fist Vertical Punch**

## 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 or back piercing kick.

**Twin Knife-Hand Striking-Kick**



**Twin Back-Hand Striking-Kick**



**Twin Side Fist Striking-Kick**



**Twin Back Fist Striking-Kick**



## Thrusting Kick (*Tulumyo Chagi*)

This technique is performed with flat fingertip and twin 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.



Side Piercing Kick



Back Piercing Kick



### Twin Elbow

This is used in the form of a horizontal thrust 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, outward pressing kick or flying kick is used.

### Middle Side Piercing Kick



### Flying Turning Kick



## 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 Side Piercing Kick



## Skip Kick (*Duro Gamyo 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 Front Snap Kick**



**Skip High Turning Kick**



**INCORRECT**

The kick is executed in a jumping motion instead of skipping, thus missing the target.

**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 book.

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**

**High Twisting Kick**



**Outward Vertical Kick**

**Middle Twisting 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.

### 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**



**A**



**G**



**H**

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

## 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 vulnerable, 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, club 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.

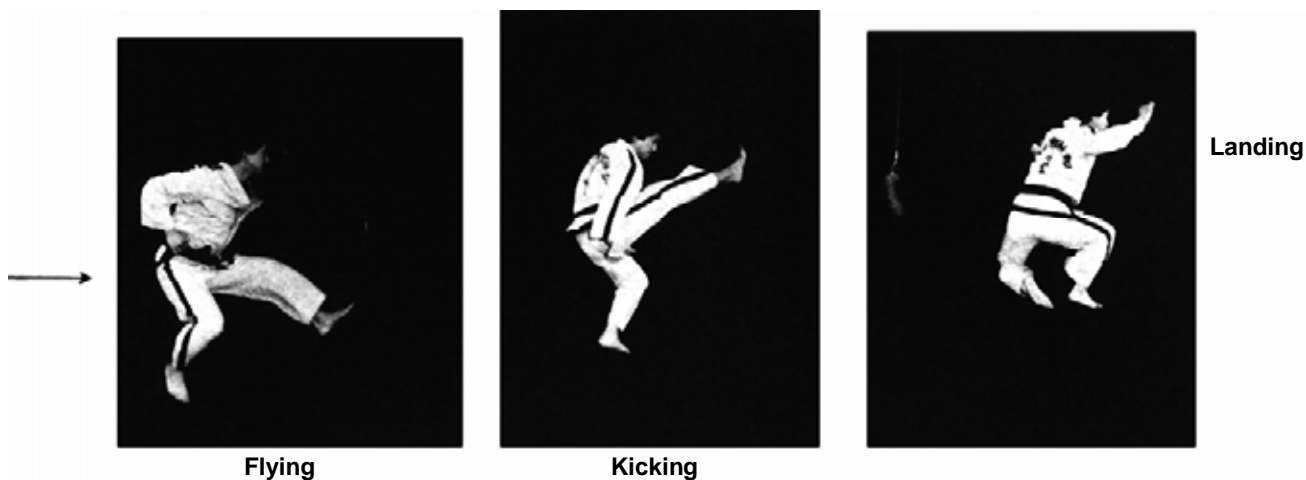


Front View



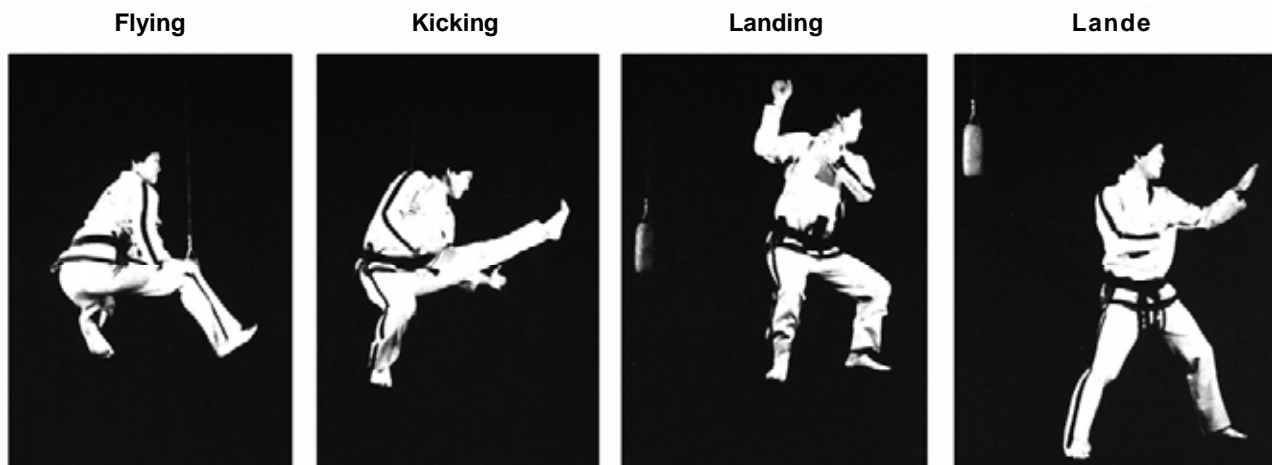
### Flying Front Kick (*Twimyo Ap Chagi*)

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.



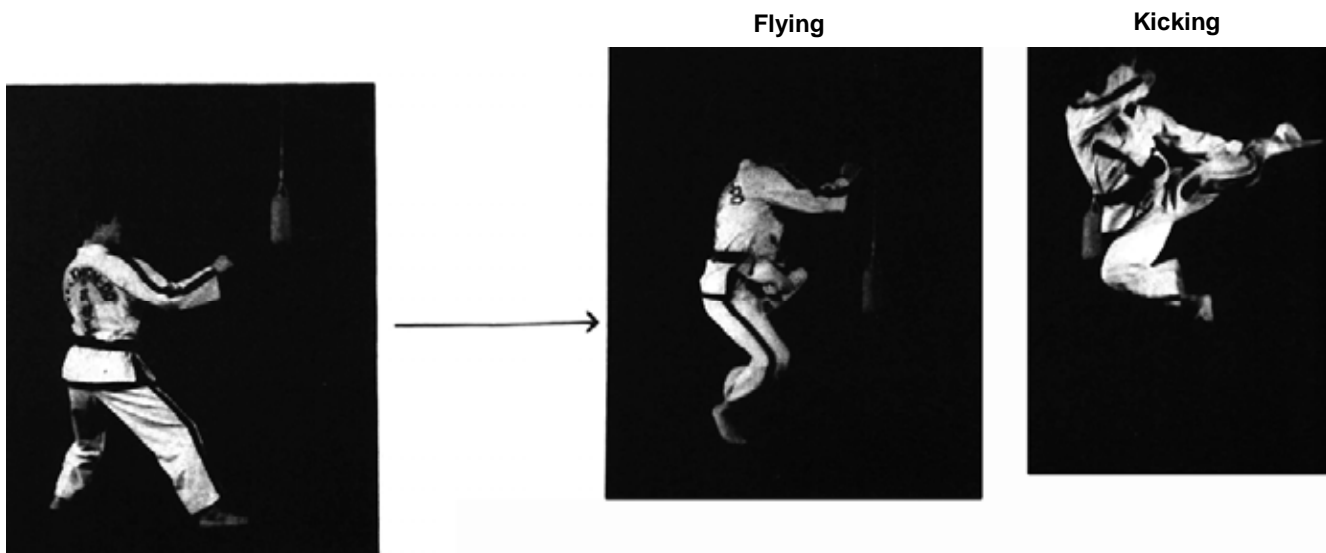
### Flying Side Front Kick (*Twimyo Yobap Chagi*)

The Procedure of kicking is the same as that of a side front snap kick except the flying motion.



## Flying 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.

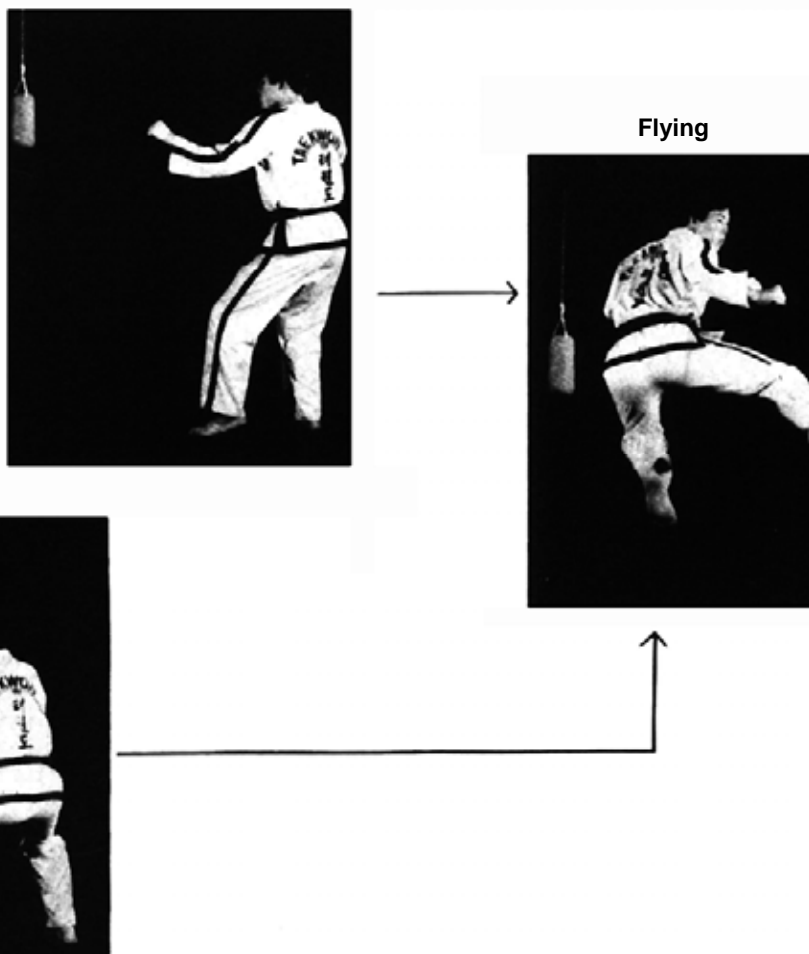


## Flying Reverse Turning Kick (*Twimyo Bandoe Dollyo Chagi*)

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.



**Landed**



**Application**



**Ball of the Foot**



**Back heel**



**Spinning**



**Kicking**



**Application**



### **Flying Reverse Hooking Kick (*Twimyo Banae Dollyo Goro-chagi*)**

The procedure of this kick is the same as that of a flying reverse turning kick except that the knee is considerably bent at the moment of impact.

## 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.

Flying



## 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.

Flying



Kicking



Pushing



**Kicking**



**Landing**



### **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.



**Front View**



**Landing**



**Kicking**



**Pushing**



**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.



Flying



Spinning



Kicking

**Flying Twisting Kick (*Twimyo Bituro Chagi*)**

The method of kicking is the same as that of twisting kick except the flying motion.

Middle Twisting Kick



Flying



Kicking

Flying



Kicking



High Twisting Kick



**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.

Footsword



Flying



Kicking



Other View



Footsword



Reverse Footsword



Flying



Kicking



## 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.



Jumping



Kicking



Kick is delivered



Front view

## Flying high kick from the spot



Ready to kick



Kicking



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.



Spinning



Ready to kick



Kicking at 180°

Spinning



Ready to kick



Kicking at 360°

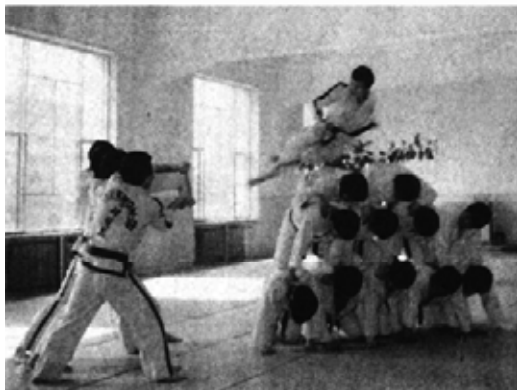


## Overhead Kick (*Twio Noma Chagi*)

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 overt head 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 downward 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**



**Double Targets**

### **Flying Twin Foot Front Checking Kick (*Twimyo Sangbal Apcha Momchugi*)**



**Single Target**

## Flying Twin Foot Side Piercing Kick (*Twimyo Sangbal Yope ha 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.

If the left foot is on the top, it is called a left twin foot and vice versa.



Kicking



Flying



Kicking



## 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.



Pushing



## Flying Twin Foot Turning Kick (*Twimyo 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 of impact.

Ready to kick



Flying



Kicking



Kicking



## 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 attacking tool which must face upward at the moment of impact.

Ball of the foot



## Tumbling Kick (*Joma Chagi*)

This technique can be effectively used to attack the target at a close range. The ball of the foot or the back heel is the attacking tool, the former is for attacking an opponent approaching from the rear and the latter from the front. In either case both feet must be used.

The attack is normally directed to a single target through occasionally to a double target.



Back heel



### **Flying Scissors-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 Nopunde 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 in great deal than the hip at the moment of impact.

### **Flying High Turning Kick (*Twimyo Nopunde 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 Nopunde 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 Square Punching Kick (*Twio Sagak Jirumyo Chagi*)**

This particular technique is useful for attacking simultaneously four targets in front with a twin foot and a twin fist. The method of attack is to deliver a front snap kick and a front or vertical punch while flying.



**Front Punch**



**Vertical Punch**

### **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 Kick (*Twio Digutja Jirumyo Chagi*)**

The student has two opponents. He attacks the one in front with a U-shape punch and simultaneously executing a side piercing kick against the other opponent standing at the side.

### **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 of a flying motion, however only front snap kick is possible.



**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 book.



**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 book.



**Flying**



**Kicking**

### **Flying Two Direction Kick (*Twimyo Sangbang 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.

### **Flying Front-Back Kick (*Twimyo Apdwi Chagi*)**

One opponent in front is attacked with a front kick and the opponent in the rear with a back piercing 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 at the side with a side 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 weaving or bobbing opponent or opponents.

A horizontal kick is useful against a weaving opponent while a vertical kick for bobbing.

It can be classified into flying double side, turning front, twisting and mid-air double kicks.

### **Flying Double Side Kick (*Twimyo I-Jung Yop Chagi*)**

This can be executed in two ways vertically and horizontally.



Horizontal Kick



Vertical Kick



**Flying Double Turning Kick (*Twimyo I -Jung Dollyo Chagi*)**

**Flying Double Front Kick (*Twimyo I -Jung Ap Chagi*)**

This can also be executed in two ways



**Vertical Kick**



**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.



### **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 middle twisting kicks.

#### **Flying Horizontal Triple Side Kick (*Twimyo Soopyong Samjung Yop* )**



#### **Flying Triple Front Kick (*Twimyo Samjung Ap Chagi*)**



Horizontal Kick

#### **Flying Triple Turning Kick (*Twimyo Samjung Dollyo Chagi*)**



Horizontal Kick

## **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 Reverse Hooking and Double Side Kick (*Twimyo Bandal Dollyo Goro Chago I-Jung Yop Chagi*)**



### **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.



**Side Kick**



**Back Kick**

## Flying Combination Kick (*Twimyo Honap Chagi*)

Front Snap Kick



Reverse Hooking Kick



Turning Kick

Turning Kick

Flying Three Direction Kick  
(*Twimyo Sambang Chagi*)



Turning Kick

Turning Kick

Flying Four Direction Kick  
(*Twimyo Sabang Chagi*)



Flying Combination Kick and Punch  
(*Twimyo Honap Chagi wa Jirugi*)





### Reflex Kick (*Bansa Chagi*)

Along with flying double and triple kicks, 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 object 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.



Turning Kick

### Dodging Middle Twisting Kick



### 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







## B. DEFENCE TECHNIQUE (*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 consists 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.



For blocking



For muscle development



For blocking



### 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 muscle development

## Crescent Kick (*Bandal Chagi*)

This kick is used for blocking the attacking hand or foot to the middle section and area below. 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.

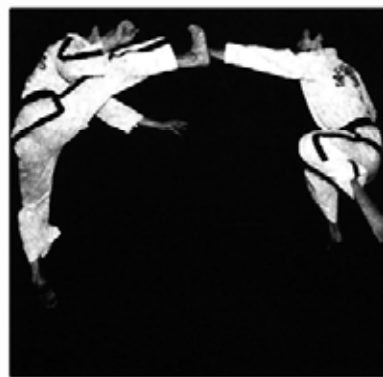
Keep the back heel faced downward at the moment of the block. This technique is classified into low and middle crescent kicks.

### 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.



Kicking



### 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.



### Flying Crescent Kick



### Double Crescent Kick (I-jung Bandal Chagi)

Only vertical kick is possible.

### Crescent Kick



### 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.



**INCORRECT**  
The center of gravity has been shifted.





①



②

③

The opponent's instep is stamped.

### 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



#### 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.



### 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 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 Side Checking Kick

Only vertical kick is possible.



### 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 opponent's 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 observant 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 adjusting the shortest distance from the opponent 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.

#### **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. Single-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 has executed a counter attack immediately after a dodging action.



①



①



②



②



③



③

## Both Feet

The primary purpose of this technique is to close in to or away from the opponent within half a foot of distance beyond the opponent's anticipation. In this method, both feet shift almost simultaneously while maintaining the original stance.

### 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 in the case of a walking stance.

### From a Walking Stance

Left Walking Stance



Shifting Forward



Closing in

Right Walking Stance



Shifting Backward



Away from the opponent



From an L-Stance

Right L-Stance



Shifting Forward



Closing in to the opponent



Body weight is rested on the left leg.



Shifting Backward

Left L-stance



Away from the opponent

Closing in to the opponent



Away from the opponent

**Note:** The same method applies to a fixed stance.

## From a Sitting Stance

Shifting to the right



Shifting to the left



Away from the opponent

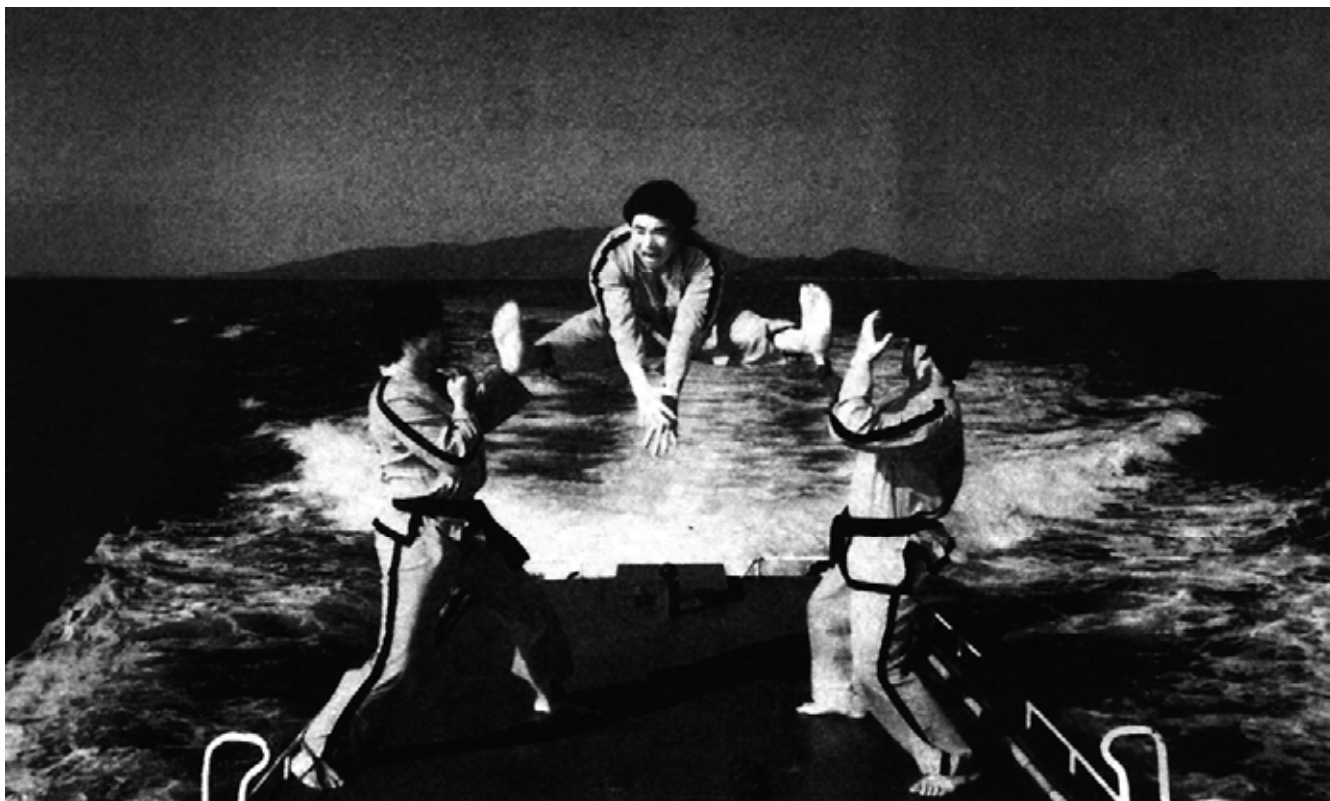


Away from the opponent



Closing in to the opponent

**Note:** The same method is applicable to diagonal and parallel stances.



### **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, ie., 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 forward.
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 except in a rear foot stance.
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 book 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.

## Posture A



Slightly bent about 30°

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.

## Relative waves formed by each posture.

  
Sine Wave (*Hwaldung Pahdo*)



## Posture B



Extremely bent about 90°

 Horizontal Wave (*Soopyong Pahdo*)



Mass is gained.

## Posture C



Straight 180°

  
Saw Tooth Wave (*Topnal Pahdo*)

## Posture A

Bending the knee slightly gives the leg greater flexibility, imparting more momentum and speed to the motion.

### From a Walking Stance

#### Stepping Forward



Knee is raised.



Mass is gained.



Knee is raised.



Mass is gained.



Knee is raised.



Mass is gained



Knee is raised.



Stepping Backward

From an L-Stance

Stepping Forward



Knee is raised.



Mass is gained

From a Sitting Stance



Knee is raised



Mass is gained.

Stepping Sideways

## Posture B

The body not only losses the dynamic stability but the mass remains the same because the knee is sharply bent.



Knee remains sharply bent.



Mass remains the same.

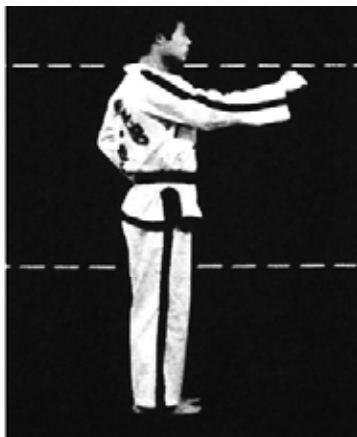
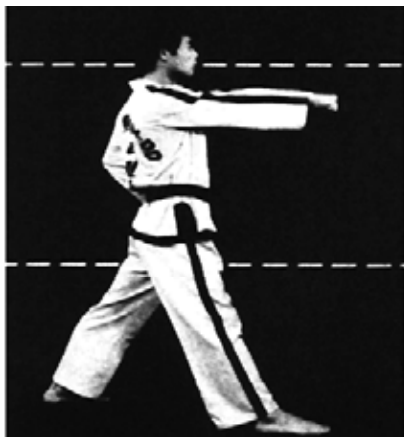
From a Left  
Walking Stance

Stepping Forward



## Posture C

Since the knee is straight, the force of momentum is discontinued, thus reducing speed.



Knee is straight.



Speed is decreased.



Left knee is raised.



Mass is gained

**CORRECT**



Left knee is not raised.



Mass is not gained.

**INCORRECT**  
The foot is moved creating a saw tooth wave instead of a sine wave.



**INCORRECT**  
The foot is moved in a horizontal line instead of a sine wave.

## Outcurved Line

In this method, the stepping foot reaches the destination passing the center line between the feet.

### 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.

### From a Left Walking Stance



### From a Right Walking Stance



Stepping Backward

Stepping Forward



# Stepping Forward

Keep the left foot slightly pivoted





Stepping Backward



Keep the right foot pivoting

# Stepping Forward



## From a Right L-Stance

Keep the right foot pivoting

Keep the left foot pivoting



# Stepping Backward



## Stepping Forward

Keep the right heel slightly off the ground.

To the left

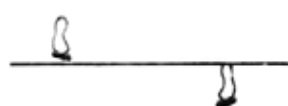
From a Sitting Stance



To the right



From a Diagonal Stance



Keep the left heel slightly off the ground.

# **Straight Line**



# **From a Walking Stance**



# **Stepping Forward**

## 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 awkward 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.

### Stepping Backward

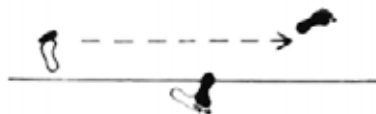


### From an L-Stance

#### Stepping Backward



Shorter and Wider



#### Stepping Forward





## Zigzag Line

The stepping foot reaches the destination passing by the stationary foot.



### Important

Through the forgoing pages the student can see the close connection between the lines and waves. For example, an outcurved line creates a sine wave, a straight line, a horizontal wave and a zigzag line, a saw tooth wave

## 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



### From an L-Stance



### Stepping Backward



### 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

The same principle is applicable to other stances



## Double Stepping (*Ibo Omggyo Didigi*)

In this technique the stepping is executed in two motions. It is used for covering comparatively a wider 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.

### From a Right Walking Stance

#### Stepping Forward



Keep the right heel slightly off the ground with the body half facing the opponent.



#### Stepping Backward

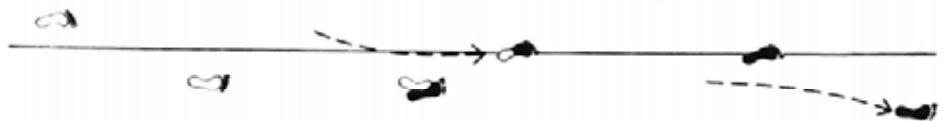
Keep the left heel slightly off the ground while pivoting with the right foot until the body becomes half facing the opponent.

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 Forward



### INCORRECT

The left foot is moved to the side instead of the center line or side front 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

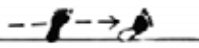
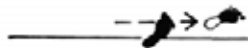


Stepping Backward

From a Left Rear Foot Stance



Stepping Forward



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.

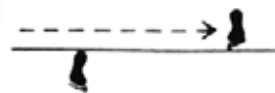
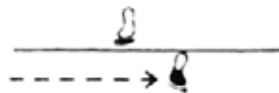


To the left

Keep the right heel slightly off the ground.



From a Right Diagonal Stance





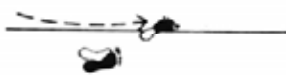
## Treble Stepping (*Sambo Omgyo Didigi*)

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.

From a Right Walking Stance

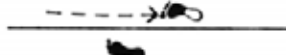


Stepping Forward



From a Right L-Stance

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



Stepping Forward



From a Left Rear Foot Stance

From a Right L-Stance



Changed into an L-Stance



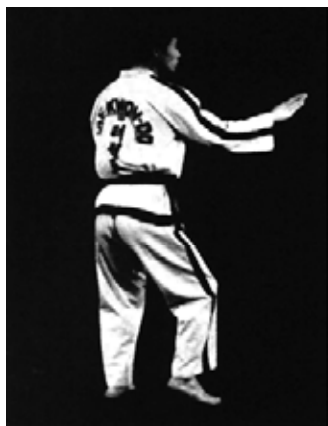
Stepping Backward



Changed into a Walking Stance



Left Rear Foot Stance



Double Stepping



Forward



Changed into a Sitting Stance

Changed into a diagonal stance



Double Stepping



Sitting Stance



From a Right L-Stance



Forward

Forward



Treble Stepping



Changed into a walking 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



Backward



From a Right L-Stance



Forward

The same method is applicable to a fixed stance.

To the right

From a Sitting Stance



From a Left Walking Stance



Single Shifting with  
Double Stepping



Forward



From a Right L-Stance



Forward



From a Sitting Stance

## Double Shifting with Single Stepping

From a Walking Stance



Forward



Backward



From an L-Stance



The same method is applicable to a fixed stance.

From a Sitting Stance

To the left



## Double Shifting with Double Stepping

Right Walking Stance



Forward



Backward



Right L-Stance

The same method can be used for double shifting with treble stepping or treble shifting with any number of stepping motions.

## Step-Shifting (*Omggyo 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

Left Walking Stance



Forward



**Left L-Stance**

The same method is applicable to a fixed stance.



**Forward**

**To the left**



**Sitting Stance**

The same method is applicable to diagonal and parallel stances.



**Double Stepping with Double Shifting**

**Right L-Stance**



**Forward**

## 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.

Walking Stance



Forward

Sitting Stance



Fixed Stance



Double Slide-Stepping



Away from the opponent

Double Step-Shift Sliding



Closing in to the opponent



Slide-Shifting



Closing in to the opponent

Shift-Step Sliding



Away from the opponent





**Left Walking Stance**



## **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. Duration 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.



**Clockwise Turning**



Right Walking Stance



Counter-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. Duration 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 executed 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

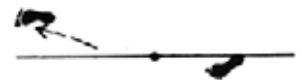
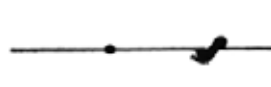
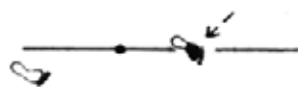
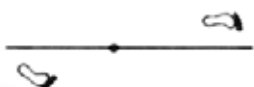
Counter-clockwise Turning



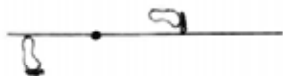
Counter-clockwise Turning

The same method is applicable to a low stance.

Left Walking Stance



Right L-Stance



Left L-Stance



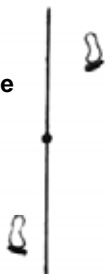
Right Rear Foot Stance



Clockwise Turning

Only the front foot can be moved on the midline in case of a rear foot stance.

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 executed in one motion.
4. The line of axis can hardly be maintained.
5. The duration of actual turning is comparatively longer.



The turning is performed pivoting with the right foot.



Counter-clockwise Turning



The turning is performed pivoting with the left foot.



Counter-clockwise Turning



A side checking kick is executed while turning.



Side View



A turning kick is delivered while turning.



The same method is applicable to a low stance.

## Right L-Stance



## Left Rear Foot Stance



Pivoting with the right foot  
Clockwise turning

The same method is  
applicable to a fixed stance.



Pivoting with the left foot  
Clockwise turning



Pivoting is possible  
only with the front foot.

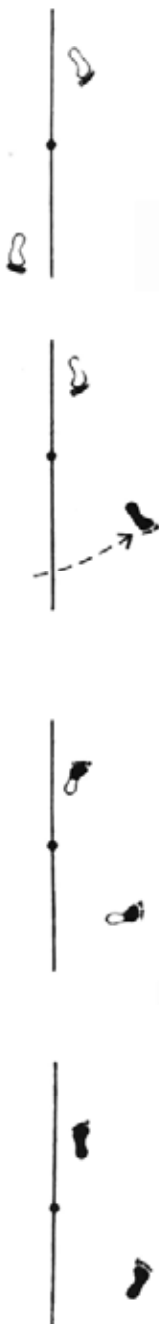
## Method Three

The turning is performed after moving one foot to the double shoulder width.

### Advantage and disadvantage

1. The balance of the body is broken due to the double shoulder width which is virtually difficult.
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.

### Right Walking Stance



Counter-clockwise Turning

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.



### Left Walking Stance



Clockwise Turning

Stance has been readjusted, for it was short.

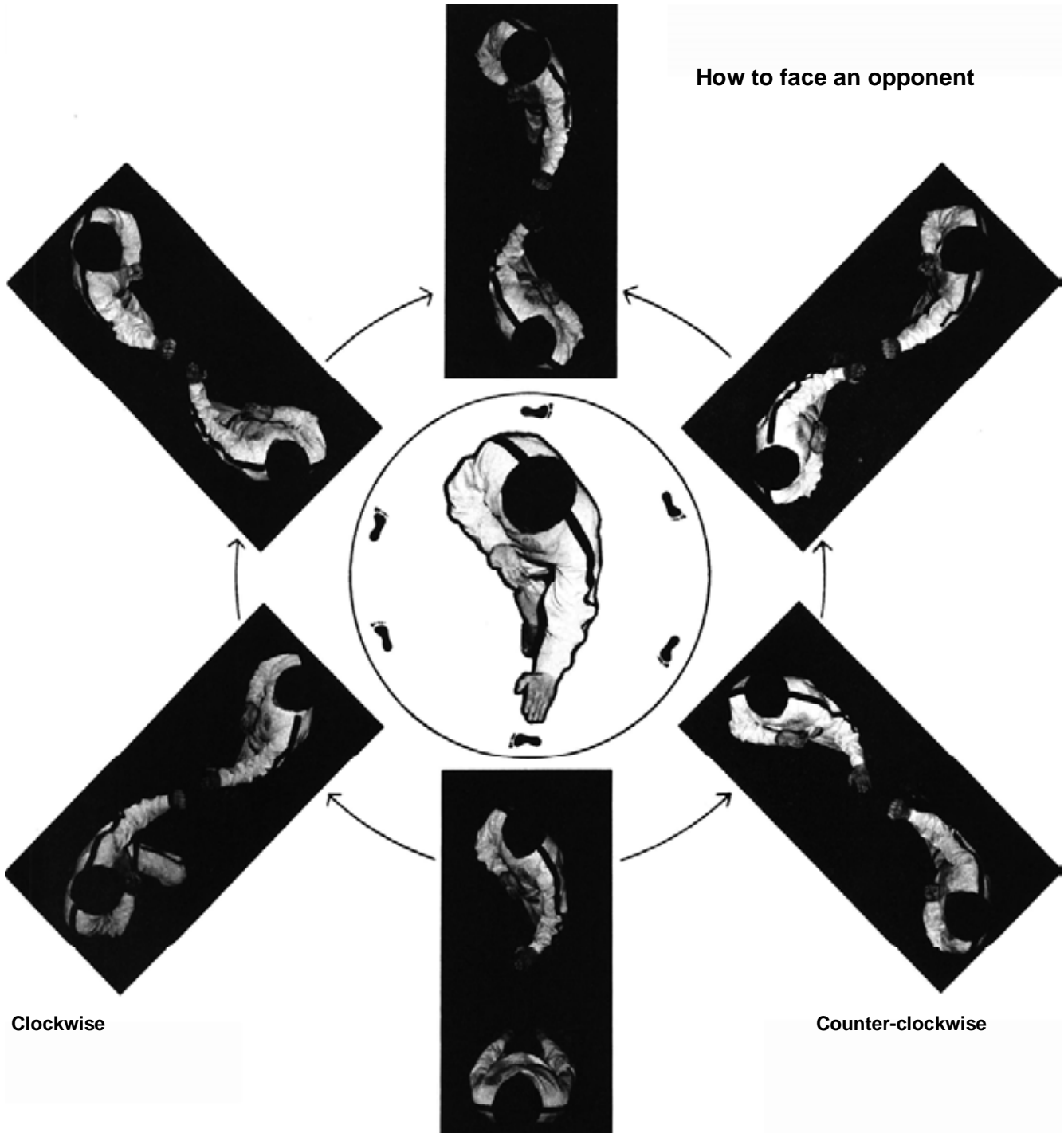
## Step-Turning (*Omgyo Didimyo Dolgi*)

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.

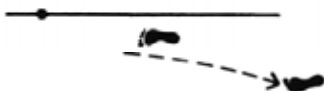
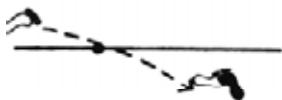
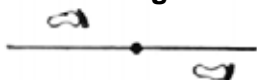
The step-turning can also be performed in any combination of shifting or sliding motion.

Walking, L- and sitting stances are common though occasionally a fixed or diagonal stance is used.

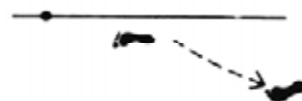
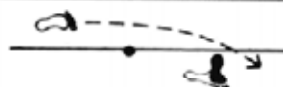


## Forward Step-Turning

### Right Walking Stance



### Clockwise

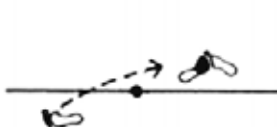


### Counter-clockwise

## Left Walking Stance



## Backward Step-Turning



### Clockwise

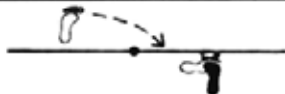
### Counter-Clockwise



L- Stance



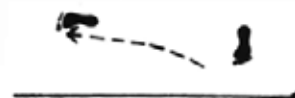
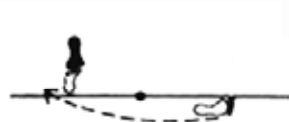
Backward Step-Turning



Forward Step- Turning



Clockwise Turning



Counter-clockwise Turning

The same principle is applicable to a fixed stance.

Sideway Step-Turning

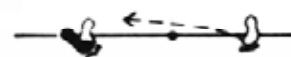
Sitting Stance



Clockwise Turning



Clockwise Turning



The same principle is applicable to a diagonal stance.

## Double Step-Turning (/bo 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.

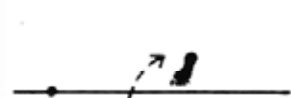
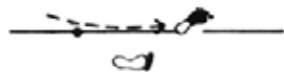
It can be performed with any combination of stances, stepping, shifting, sliding or jumping motions. Walking, L-and rear foot stances are

### Forward Double Step-Turning

#### Right Walking Stance



#### Counter-clockwise Turning



#### Clockwise Turning



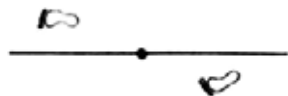
#### Left Walking Stance



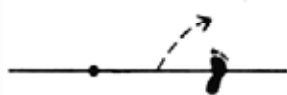
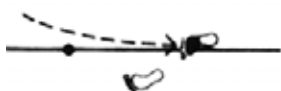
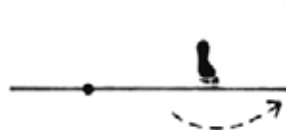
#### Clockwise Turning

## Backward Double Step-Turning

Right Walking Stance



Counter-clockwise Turning



Clockwise Turning

Left Walking Stance

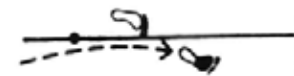
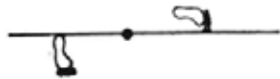


Clockwise Turning

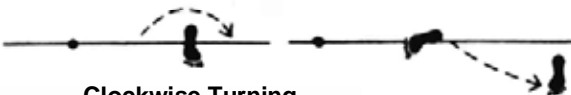
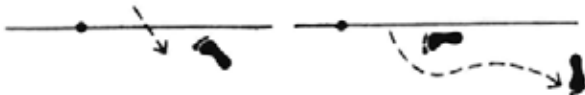
The same principle is applicable to a low stance.

Forward Double Step-Turning

Right L-STANCE



Counter-clockwise Turning



Clockwise Turning

The same principle is applicable to a fixed stance.

Left L-STANCE



Clockwise Turning

## Variation of Stance While Turning

Spot Turning



Changed into a left walking stance

Changed into an L-Stance

Double Step-Turning



Shift-Treble-Step-Slide Turning



Changed into a Fixed Stance



Double-Step-Shift-Jump Turning

Changed into an X-Stance

## Jumping (*Twiggi*)

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. 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 nearly helpless.

Do not attempt to bob or weave the head after 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.





## C GROUND TECHNIQUE (*Noowo 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*)



### 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)**

**Ball of the Foot**



**With a Twin Foot**



**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.



**Ball of the Foot**



**Instep**



**Ball of the Foot**

**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 converted into a simultaneous counterattack 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



# 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 and 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. Alcoholic 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 instructor's permission.
7. Official *do bok* must be worn during class.



Students bowing to the instructor before training.



Students reciting the oath prior to training.

### 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 meditating after training

# TRAINING EQUIPMENTS

## (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.

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.
5. The *do bok* is extremely practical and healthy.
6. The official *do bok* distinguishes orthodox Taekwon-Do from its imitators.

### 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.

Black belt holder



Front View



Back View

Grade holder



Back View

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.

Black belt holder



Side View



Side View

### SHIRT (*Jeogori*)

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. An opening of seven centimeters should be made on the bottom sides of the shirt for added convenience while performing foot techniques.

Back View



The logo symbolizes an evergreen tree.

### PANTS (*Baji*)

The length of the pants should be to the top of the ankle bone.

Front View



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 Grade
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.

The main purpose of the belt in this particular art of self-defence is to represent the philosophical significance of Taekwon-Do in (Taekwon-Do practitioner) as well as to distinguish the rank. Therefore, it was decided at the special meeting of directors held on July 1st, 1985 that the belt should be wrapped around the waist only once instead of twice as previously practised.

One or Il (as in once around the waist) symbolizes:

Ohdoilkwan (pursue one goal whatsoever, once it is determined)

Ilpyondanshim (serve one master with unshakable loyalty)

Ilkyokpilsung (gain a victory in one blow)

## TITLE AND FUNCTION (*Chingho wa Kinung*)

Society is basically constituted by people of various social statuses in terms of rank, position or occupation. Since the measure of reception or treatment accorded to each class is universally standardized, people can modulate and control the quality of living in accordance with their respective positions. Without such distinction chaos and disorder will certainly prevail.

Similarly in Taekwon-Do, a unique and ideal spirit of chivalry, characteristic of martial art practitioners, can only be achieved by designating general guidance as well as specific function to black belt holders, particularly an appropriate title to high-ranking black belt holders. This will make a clear distinction between seniors and juniors, motivating the former to act with discretion and therefore setting an exemplary standard, while the latter strive for self-improvement in order to emulate their mentors.

## DISTINCTION OF TITLE (*Chingho Kubun*)

In Taekwon-Do each title is determined according to the rank as follows:

1st -	3rd Degree	—	Assistant Instructor (When necessary) (Boosabum)
4th -	6th Degree	—	Instructor (Sabum)
7th -	8th Degree	—	Master (Sahyun)
9th	Degree	—	Grand Master (Saseong)

# How to fold the *do bok*



1. Fold at the center vertically



2. Fold on the third p of the lower part



3. Fold again at the center.



4. Place the folded pants on the shirt so the waist overlaps the collar.



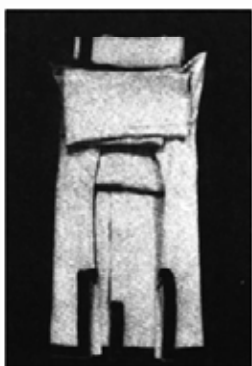
5. Fold one side inward first.



6. Fold the sleeve at the center.



7. Fold the opposite side inward.



8. Fold the opposite sleeve at the center.

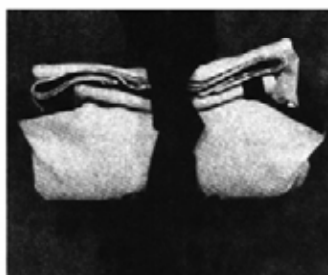


9. Fold the shirt at the center.



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 it at the centre of the lumbar spine.



Back View

3. Wrap around the waist.



Back View



4. Bring both hands toward the umbilicus.



5. Cross the right end over the belt at the umbilicus.



6. Tighten it with a square knot.



7. Both ends should be of the same length.

**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.

### Forging Post (*Dallyon Joo*)

The single best method for toughening the hands and feet while acquiring 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.

This particular training aid consists of the post and pad.



Front View



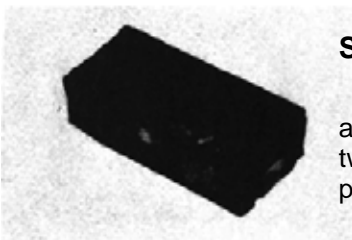
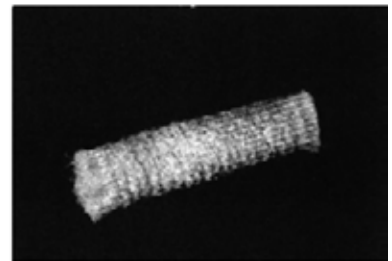
Post (*Dae*)

### 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 (*Sponji Byogae*)

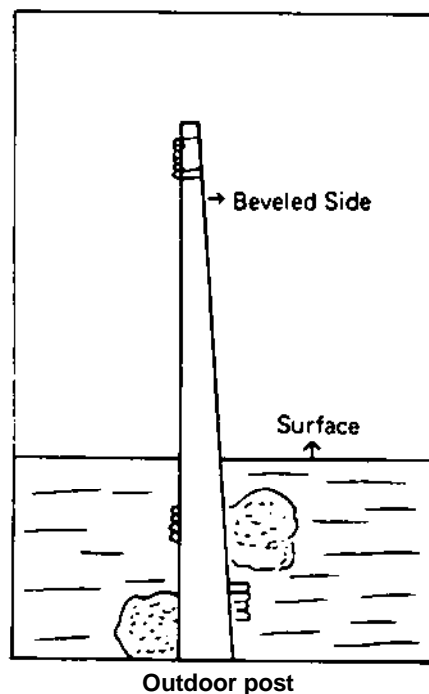
This is recommended for beginners. Once the student has toughened his attacking tools, he can then advance to a straw pad. The total length of the pad is twenty centimeters; thickness, six centimeters; and width, nine centimeters. The pad should be covered with canvas.

## How to Install

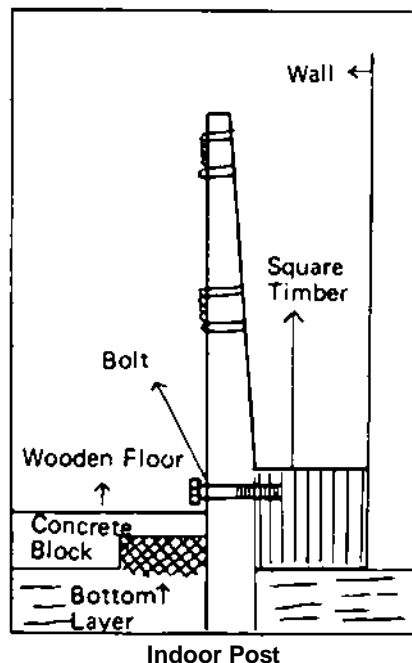
### Fixed Type (*Gojongsik*)

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, and additional pad can be attached to \* the lower portion of the post. Instructors should install posts of varying sizes for students.



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.



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.

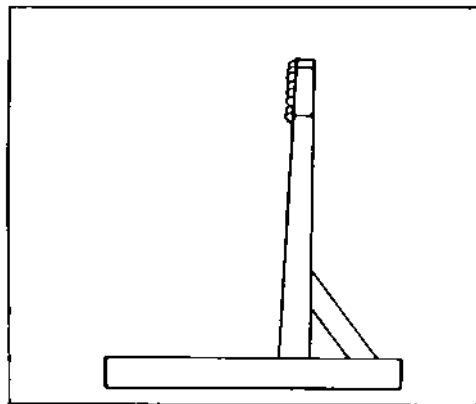
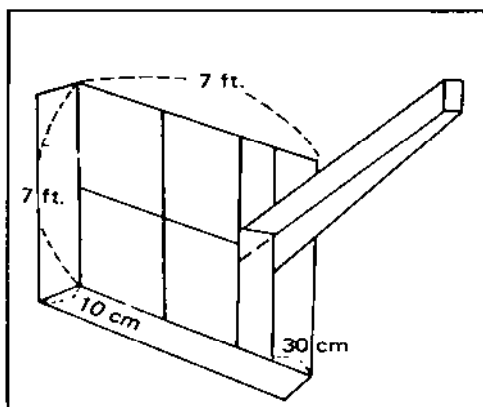
## Movable Type (*Idong Shik*)

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.

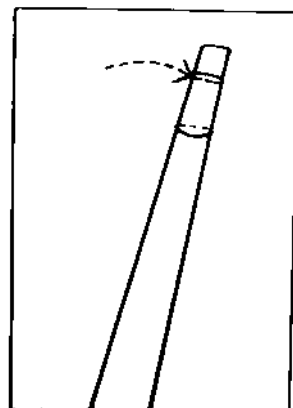
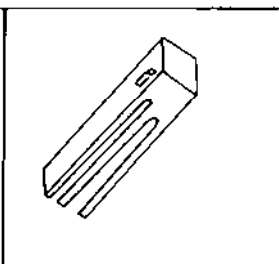
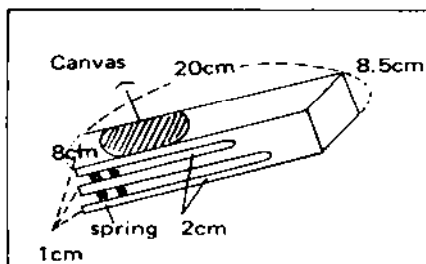
## Portable Type (*Heudae Shik*)

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 teeth so resilience can be preserved.

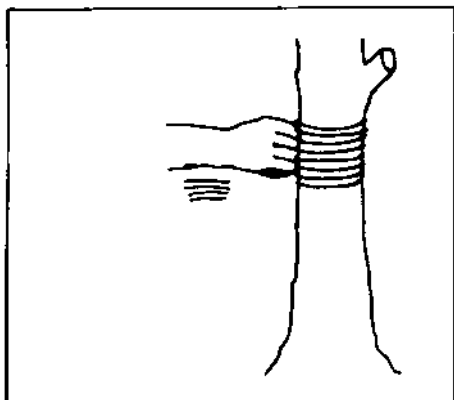


2. Put a five-millimeter thick sponge rubber pad on the punching surface, covering it with canvas to prevent bone damage during practice.
3. Make a hole on the back side of it so it can be hung on a peg.



### INCORRECT

The fist reaches the pad in an arc rather than a straight line. Strain is, therefore, put on the bent wrist.



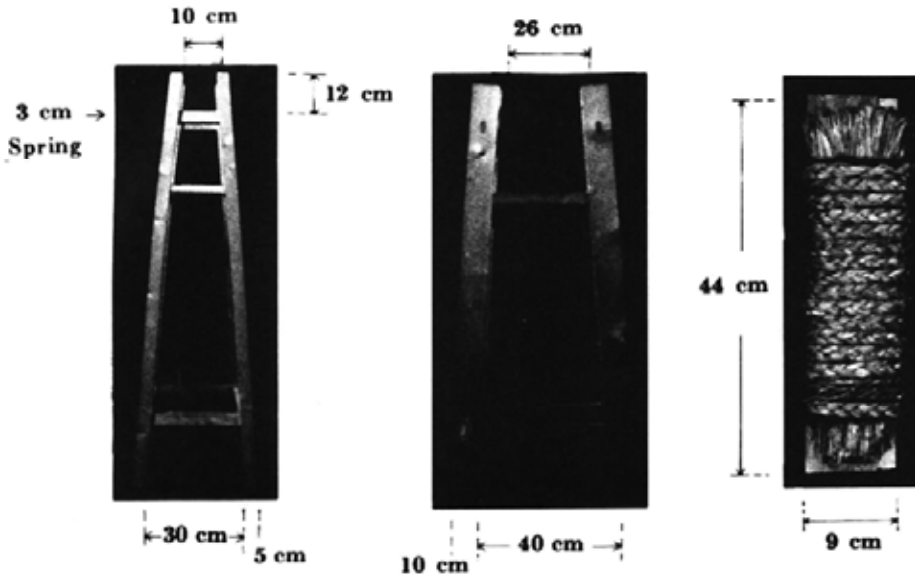
### INCORRECT

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 (*Olyo 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.



Front View

Side 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.

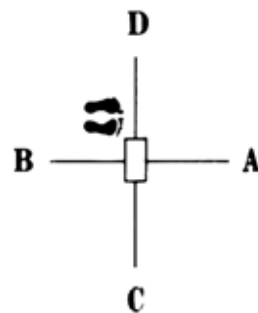
## Forefist (*Ap Joomuk*)

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:

### 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 Reverse Punch (Gunnun So Bandae Jirugi)

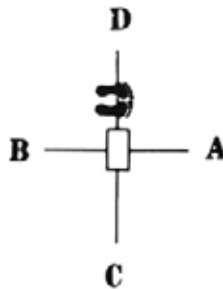
This is used at all levels for developing speed, posture and breath control as well as the concept of the point of focus and so on.

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.

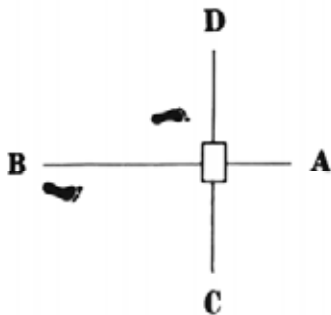
**Note:** Special attention should be paid to the fact that the unit "foot" used in this chapter is not based on a 12-inch measure. It is to adjust to the varying sizes of the students based on a measure equal to the individual's foot length.

## L-Stance Obverse Punch (Niunja So Baro Jirugi)

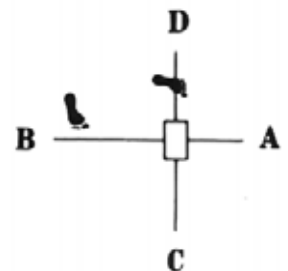
Like a walking stance reverse punch this is a very popular punch at all levels.



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 to form a right L- stance toward A.



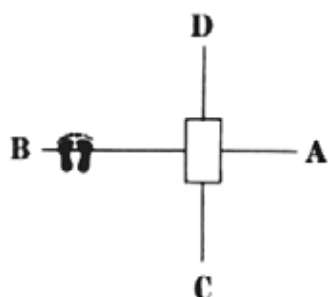
Punch with the right fist while pulling the left fist to the hip.

**Note:** The opposite fist is considered pulled to the hip throughout this chapter unless special directions are given.



Punch with the right fist while pulling the left fist to the hip.

## 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.



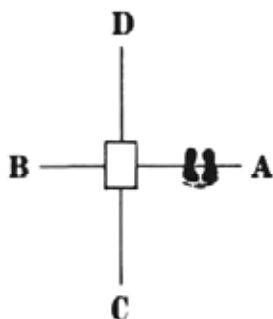
Cross the left foot over the right foot, forming a right X-stance.



Punch with the right fist.

## 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.

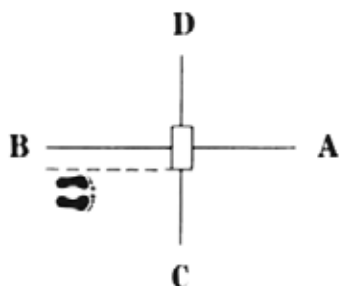


Punch with the right fist.



## 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.





**Punches while running**



**Walking stance reverse 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.**





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 turning punch**

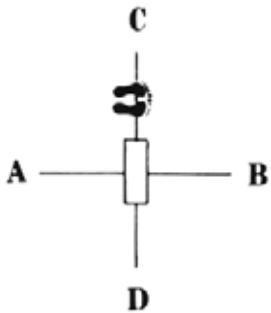
## Knife-Hand

It is executed in four ways: outward, front, inward and downward.

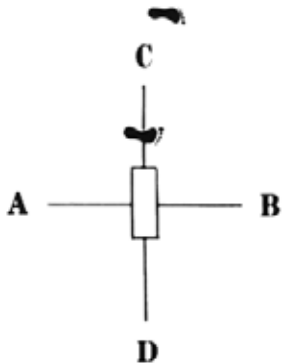
## Outward Strike

It is mainly performed with walking, sitting, L-,vertical, parallel and close stances.

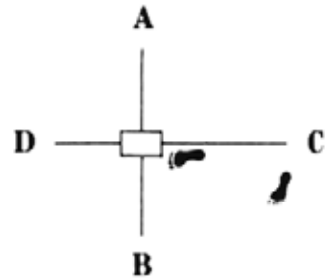
**Sitting Stance**



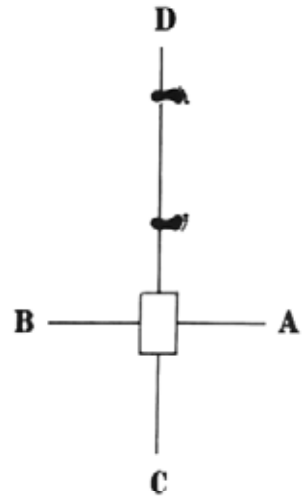
Place the balls of the feet on line C, leaving a quarter of a foot space between the post and the foot.



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.



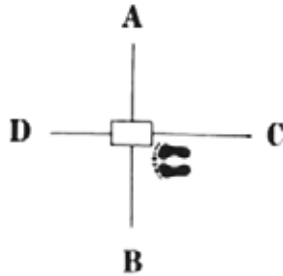
**Strike with the right knife-hand.**



**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.



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.

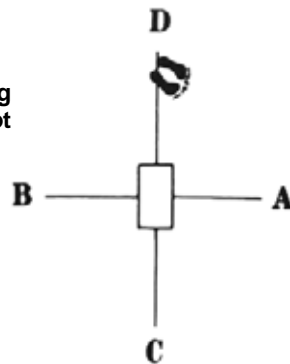
**Close Stance**



Turn the back sole of the right foot inward about 35 degrees while forming a close stance toward AC.



Move into a left L-stance turning the back sole of the right foot outward about 15 degrees.



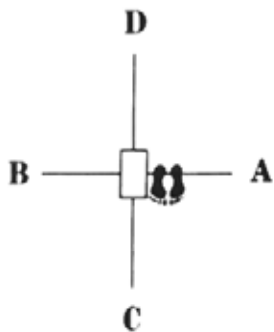
Strike with the right knife-hand.

Strike with the right knife-hand.



## Front Strike

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.



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.



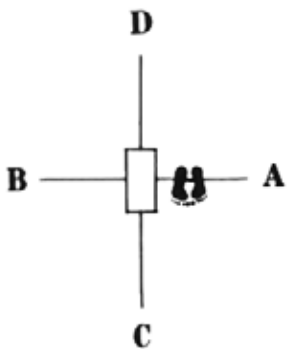
Strike with the right knife-hand, bringing the left back hand in front of the forehead.

## Inward Strike

It is performed with L-, walking, sitting, parallel, close and X-stances. Both the method and procedure are the same as in the case of a front strike but the position of the hands.

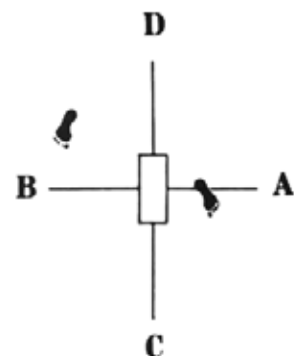
### L-Stance

An obverse strike is normal.



Place the back soles on line A, leaving half a foot of space between the right foot and the post.

Strike with the right knife -hand while bringing the left side fist in front of the right shoulder.



Move the right foot to BD forming a right L-stance toward AC.



## Downward Strike

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.

### 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.



### Vertical Stance

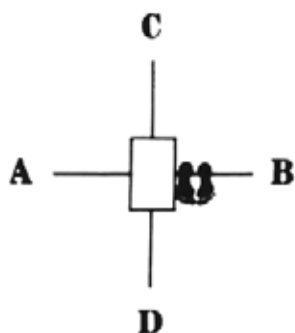
The attacking tool reaches the target in a circular motion only.

Strike with the right knife-hand.



Move the left foot to form a left vertical stance.

Strike with the right knife-hand.



## Reverse Knife-Hand

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.

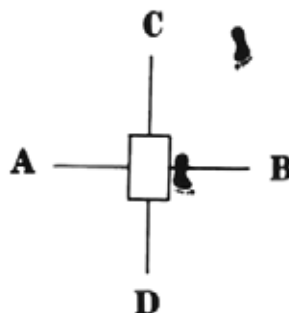
### Outward Strike

This is performed chiefly with walking, L-and rear foot stances. Obverse strike with a walking stance and reverse strike with an L-or rear foot stance is common.

**Strike with the right reverse knife-hand.**



Place back soles of the feet on line B so that the right foot contacts with the post.



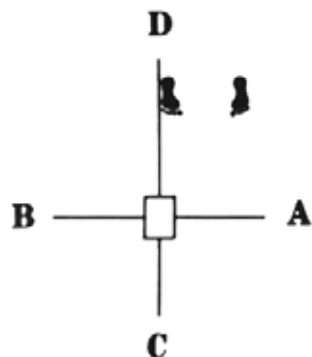
### Front Strike

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.

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.



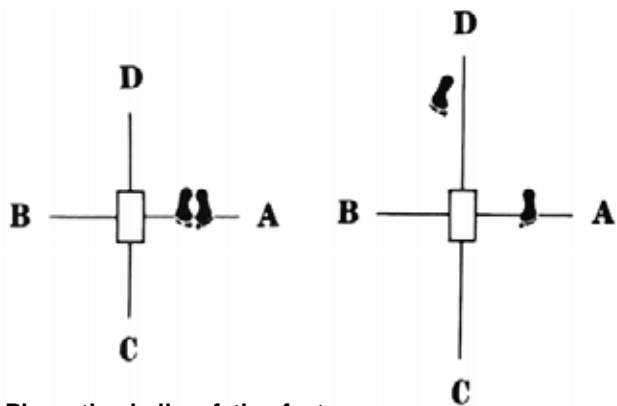
Strike with the right reverse knife-hand, bringing the left side fist in front of the right shoulder.



## Inward Strike

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 greater. Reverse strike is also normal for L-and walking stances.



Place the balls of the feet on line A, leaving half a foot of space between the right foot and the post.

### Walking Stance



Move the right foot to D to form a left walking stance.



Strike with the right reverse knife-hand.

## Back Fist

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



### Downward Strike

#### X-Stance



#### Vertical Stance



## Side Fist

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.



Sitting 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



Straight line

## Outward Strike

The right back forearm comes over the opposite forearm to cross when striking with the right side fist and vice-versa.

Inward Strike



X-Stance

Parallel Stance



Circular motion

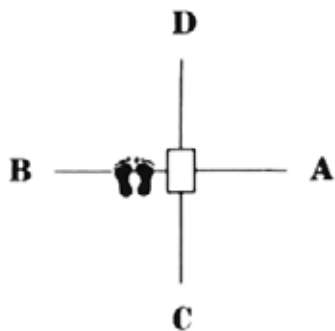


Rear Foot Stance



## 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.



Keep both back fists faced upward.



Thrust with the right elbow upward.

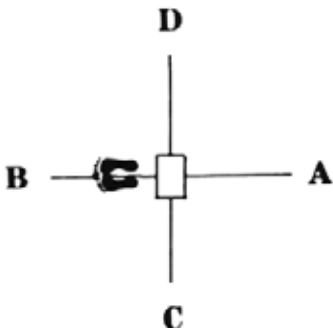
L- Stance

### 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.

Thrust with the right back elbow.

The distance between back heels and the pad is half a foot.



Move the left foot to C to form a sitting stance.

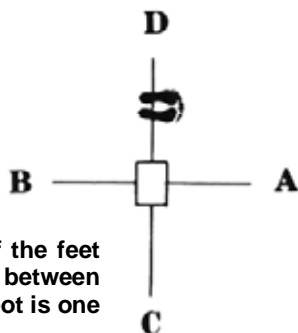


### Front Elbow Strike (*Ap Palkup Taerigi*)

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.

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.



Place the back soles of the feet on line D. The distance between the post and the right foot is one foot.



## Ball of the Foot



Front snap kick



Turning kick



Side turning kick



Middle twisting kick

## Footsword

Side piercing kick



Pressing kick

Pick-shape kick



## Back Heel



Reverse turning kick



Downward kick



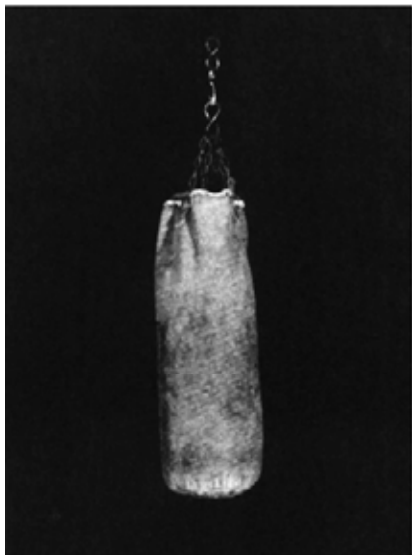
**Note:** The foregoing procedures and methods for right hand and foot training are directly applicable to the corresponding left parts, and the training for left hand or foot is executed conversely. Miscellaneous parts of the attacking and blocking tools such as bow wrist, open fist, instep and forearm 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

### Turning 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.

### Back piercing kick



### 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



Pushing



Side piercing kick



Reverse turning kick



Middle twisting kick



Front checking kick



Outward vertical strike



Skip side piercing kick



High twisting kick



Side rising kick



Front punch



Outward strike



Reverse knife-hand

Flying side piercing kick



Flying high side kick



Flying high turning kick



Flying back piercing kick



Flying inward vertical kick



Flying twin foot front snap kick



Flying reverse hooking kick



Dodging turning kick



Dodging reverse turning kick





Flying middle twisting kick



Flying high twisting kick



Flying twin foot high kick

Flying two direction kick



Flying double side kick



Vertical



Flying consecutive kick



Flying front punch



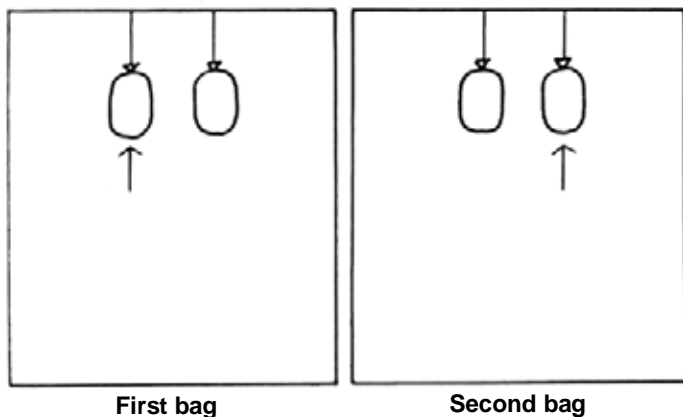
Flying knife- hand side strike



Flying reverse hooking and turning kick



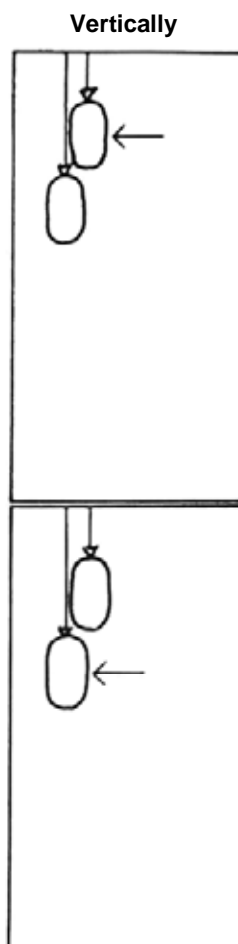
### Flying Double Front Punch



Horizontally



### Flying Double Side Punch



First bag



Second bag

### Flying Triple Punch

It can be executed from a single or twin fist but only horizontal punch is possible. Both front and side punches are possible in case of a single fist.

First bag



Second bag



Third bag



Side punch

## Flying Consecutive Punch

First bag



Flying consecutive strike



Back fist



Second bag



Knife-hand

## Dodging Punch



## Knife-hand side strike



Back fist side strike

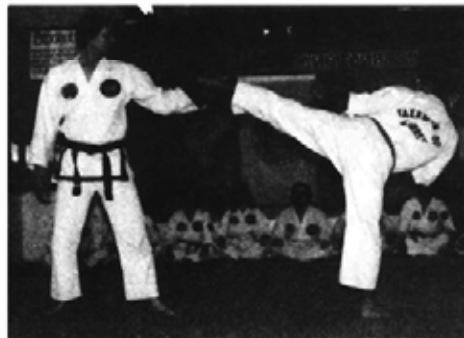
Dodging strike





### Air Shield (*Oongi Bangpae*)

This is a useful training aid for kicking without injuries for beginning students.



### Pushing



### 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 two meters long and fifteen centimeters 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.



### Ready to jump



### Jumping over

### Striking



### Reverse turning kick



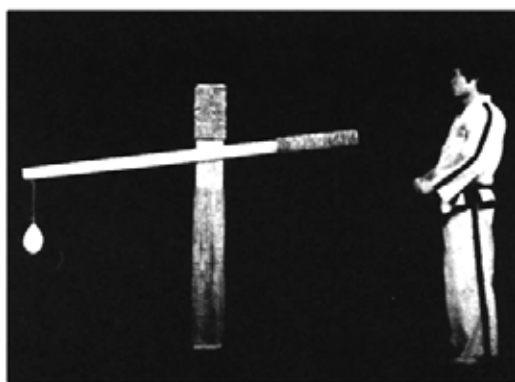
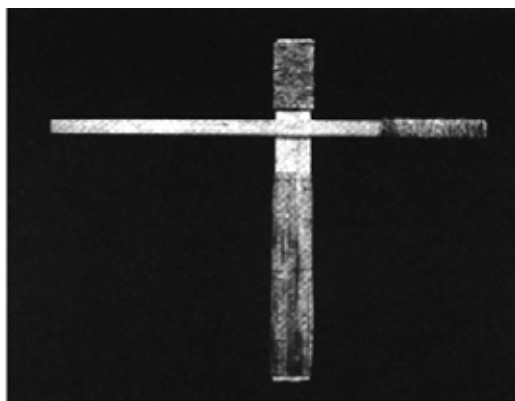
### Vertical kick

## Blocking Apparatus (*Makgi Dae*)

This is an effective device designed to supplement blocking, hooking, pulling, punching, thrusting, and kicking exercises.

The blocking apparatus is especially a valuable device for developing powerful and rapid blocking and counterattacking 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 straw 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.



Hooking block



Turning kick



Low punch



Hooking kick



Side piercing kick



Side 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

Front rising kick



Side piercing kick



Side rising kick



Turning kick



## Dumbbells (*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 Dumbbells

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:

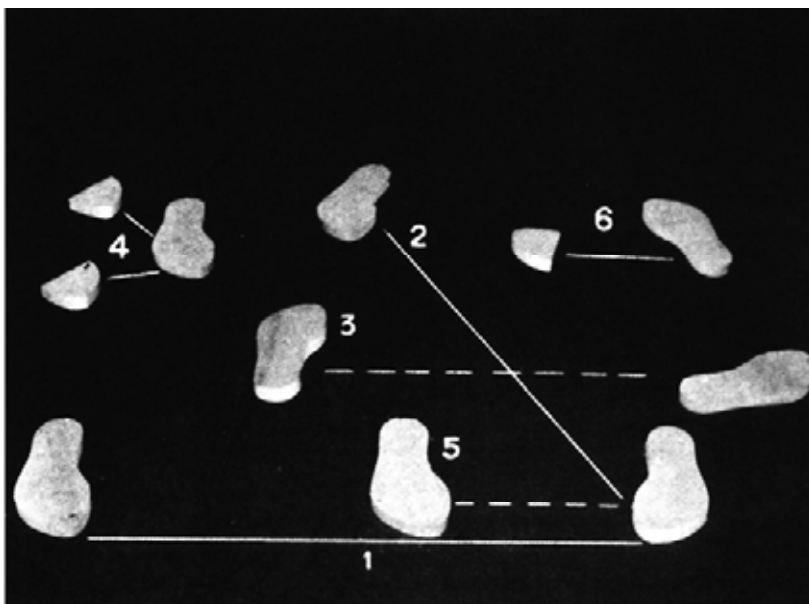
- |                        |                           |
|------------------------|---------------------------|
| 1. Sitting stance      | 4. Right X-stance         |
| 2. Left walking stance | 5. Parallel stance        |
| 3. Left L-stance       | 6. Right rear foot stance |

Left walking stance





Left L-stance



Right rear foot 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.

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.

Long ball

Punching



Middle twisting kick



Flying front kick



Round ball

Kicking





### **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*)**

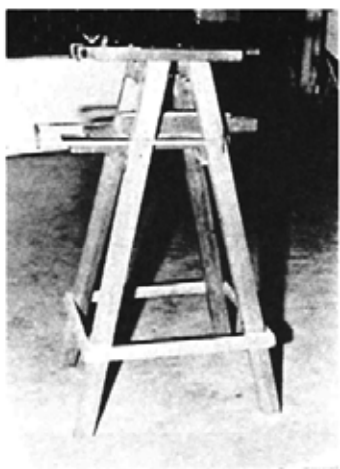
A mirror definitely helps the student to observe and improve his techniques as learned from an instructor. Install full length mirrors on walls or columns so that the student can correct mistakes immediately before bad habits set in.

### **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*)

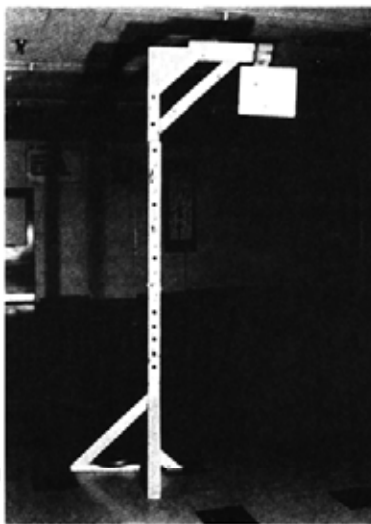
Before the advent of the power indicator, the only way one was able to judge actual power was through the breaking of boards or bricks. One of the drawbacks of this, however, was that the breaking ability of a student in one part of a country could not be compared to a student's ability in another part 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.

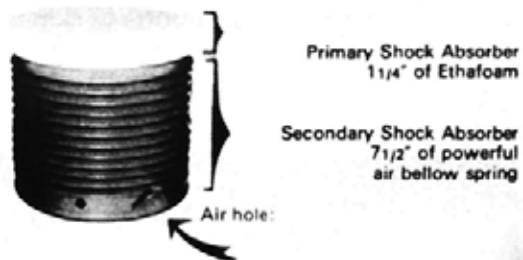


## Stretchociser

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)

## 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.



## IMPROVISED TRAINING AIDS

As shown in the illustrations, a simple piece of paper or cloth suspended from the ceiling can serve as a very effective training aid to promote accuracy 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 toughening 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.

Forefist



Fingertips

## 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.



Bend the body downward until the palms reach the floor.



Bend the body downward until the chin touches the floor while stretching both hands forward

INCORRECT Knees are bent.

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

### Sitting Position



### 3. 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



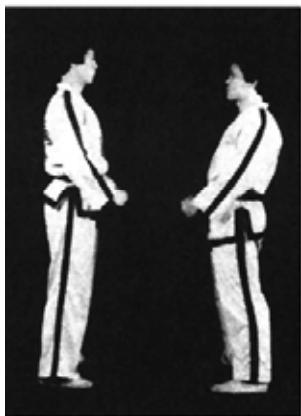
Forearm



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

The methods used in forearm knock-ing 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.



Forearm with a companion

# TRAINING SCHEDULE (*Sooryon Gehek 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-Oo 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.

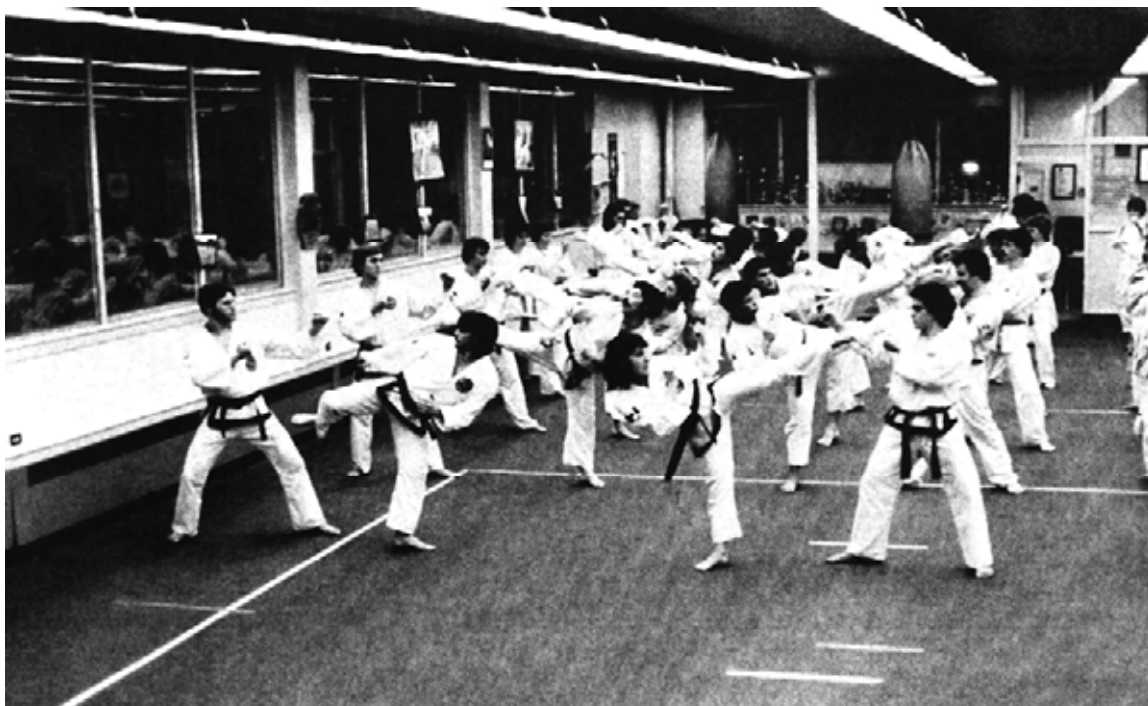
The training schedule ideally should provide a general overview of all of the training programs which in turn are broken into more detailed steps showing the course outline for each class and grade level within a particular program.

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.



## 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 by International Taekwon-Do Federation.

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 course should teach simple basic posture, fundamental movement, and beginner's patterns; CHON-JI and DAN-GUN besides 3-step sparring. Here the student is beginning to toddle and discover the use of his hands and 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 on the 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 JOONG-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-G YE 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 humility. 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 1 st 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.

**MASTER PROGRAM**

(from beginner to first degree black belt holder)

Grade	Fundamental Exercise			Pattern	Sparring	Training Aids
10th	Parallel stance punch Walking stance spot punch Walking stance forearm low obverse block	Sitting stance punch Walking stance knife-hand low observe block	Walking stance inner forearm obverse side 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
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	Spot turning L-stance inner forearm block Side piercing kick Side front snap kick	CHON-JI	3-step	Mirror Stance mould
8th	L-stance twin forearm block Walking stance forearm rising block	L-stance knife-hand outward strike	Walking stance inner forearm reverse side block	DAN-GUN	3-step	Pullers
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	L-stance back fist side strike Double stepping side rising kick Release from a grab	DO-SAN	3-step 2-step	Forging bag Finger toughner box (with rice)
6th	L-stance knife-hand inward strike Walking stance inner forearm circular block	Walking stance straight finger-tip thrust Stepping side piercing kick	Fixed stance punch Walking stance reverse punch	WON-HYO	2-step 1 -step	Punching ball Forging post (with straw pad)
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	X-stance back fist side-strike Double side stepping knife-hand outward strike	YUL-GOK	1 -step Semi-free	Blocking apparatus Calisthenics
4th	L-stance reverse knife-hand block Rear foot stance palm upward block Walking stance twin fist upset punch Walking stance twin fist vertical punch	Walking stance upper elbow strike L-stance forearm inward block Walking stance X-fist rising block	Fixed stance u-shape block Releasing from a grab Close stance angle punch	JOONG-GUN	Semi-free Free	Wooden horse Foot raising aid Jar
3rd	Walking stance upset fingertip 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	L-stance knife-hand low guarding block X-stance X-fist pressing block	TOI-GYE	Semi-free Free	Improvised training aids Dumbbells
2nd	Sitting stance palm pushing block Close stance inner forearm side front block	Vertical stance knife-hand downward strike	L-stance reverse punch L-stance side elbow thrust	HWA-RANG	Free Self-defence technique	Forging pendulum Finger toughener box (with sand)
1st	Walking stance knife-hand front strike Sitting stance forearm front block Walking stance twin palm upward block	L-stance forearm low block X-stance knife-hand side strike	Flying side piercing kick Reverse turning kick	CHOONG-MOO	Free Self-defence technique	Power indicator Holders

## 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.

### PROGRAM FOR 10TH GRADE

Introduction of Taekwon-Do	Taekwon-Do Practice suit Reference and others
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	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 obverse block, Walking stance inner forearm, middle obverse side block, Four direction block, Stepping side rising kick

#### 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	Taekwon-Do books written by Gen. Choi Hong Hi	
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		Stance mould Mirror
Fri	Parallel stance punch Walking stance spot punch Walking stance forearm low block Correction and demonstration		

#### 2nd WEEK

	Subjects	Reference	Training Aids
Mon.	Tenets of Taekwon-Do Walking stance spot punch Walking stance forearm low block Spot front rising kick	Taekwon-Do books written by Gen. Choi Hong Hi	
Tues.	Walking stance spot punch Walking stance forearm low block Spot front rising kick Correction and demonstration		Foot Raising aid
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		



3rd WEEK			
	Subjects	Reference	Training Aids
Mon.	Moral culture Sitting stance punch Stepping front rising kick Four direction punch	Taekwon-Do books written by Gen. Choi Hong Hi	
Tues.	Sitting stance punch Four direction punch Correction and demonstration How to make a proper knife-hand Walking stance knife-hand low block		Pullers
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		

4th WEEK			
	Subjects	Reference	Training Aids
Mon.	Moral culture Sitting stance punch Stepping side rising kick Four direction punch Four direction block		
Tues.	Stepping front rising kick Stepping side rising kick Four direction block Correction and demonstration Principles of 3-step sparring		Stretchociser
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		

# 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.

### PREPARATORY EXERCISE (*JUNBI UNDONG*)

Before any student begins training at least ten to fifteen minutes should be set aside for warming up exercise. The purpose of these preparatory exercises is to limber the joints and muscles, and increase blood circulation.

A student who begins strenuous punching, kicking or jumping exercise is very liable to pull or strain ligaments. After a training class ends students should also spend five to ten minutes doing simple warming down exercise to release the body muscles from tension.

### DIRECTION DIAGRAM (*Bang Hyang Pyo*)

This is a guide to show the four directions the student will follow during the performance of an exercise.

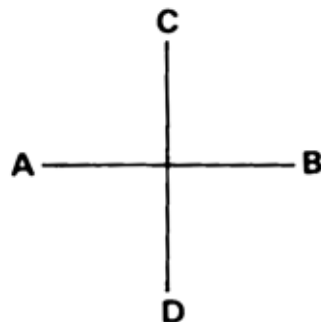
#### IMPORTANT

This must be thoroughly studied by all students before moving into exercise.

#### LEGEND

“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.



## **GENERAL ASSUMPTIONS (*Ilban Kahjung*)**

This is to avoid unnecessary repetition; to show logical sequence of movement; and to conduct training, 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. Sport 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 of 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 block-ing with one hand unless special direction is given.

## **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 "Charyot" (attention): the student takes an attention stance, 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 Jase (ready posture).
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 may walk away.

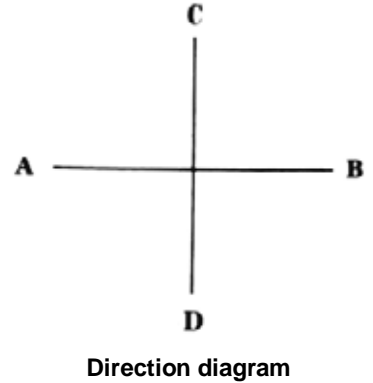
## METHOD OF EXERCISE (*Yonsup Bop*)

### 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



- i. At the command of “commence” (*Sijak*); Punch to D with the right fist while maintaining the same stance toward D.

Side View



Keep both heels slightly off the ground.

- ii. Punch to D with the left fist while maintaining the same stance toward D.



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.

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.

## 2. 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**



**Raise the body slightly**

- i. At the command of “commence”; Punch to D with the right fist while maintaining the same stance toward D.
- ii. Punch to D with the left fist while maintaining the same stance toward D.
- iii. Punch to D with the right fist while maintaining the same stance toward D.

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





Ready Posture

### 3. 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.
- 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.

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.



### 4. Walking Stance Forearm Spot Low Obverse Block (Gunnun So Palmok GujariNajunde Baro Makgi)

Ready posture: Parallel ready stance.

- i. Commence: Move the left foot to D to form a left walking stance toward D while blocking to D with the left forearm, and then bring the left foot back to a ready posture.
- ii. Move the right foot to D, forming a right walking stance toward D while blocking to D with the right forearm, and then bring the right foot back to a ready posture.



Side View

Keep the back forearms crossed in front of the right chest, placing the left forearm on the other and vice-versa.

The reason for keeping the back forearms crossed at the start of blocking is to observe the revolving principle.



Keep the body half facing the target at the moment of block.

## 5. 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.



Side View

Keep the back forearms crossed in front of the rib cage.

## 6. Walking Stance Stepping Obverse Punch (*Gunnun So Omkyo Didimyo Baro Jirugi*)

### a. Forward Stepping Punch (*Jirumyo 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.
- 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.

### b. Backward Stepping Punch (*JMo 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.
- 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 left foot



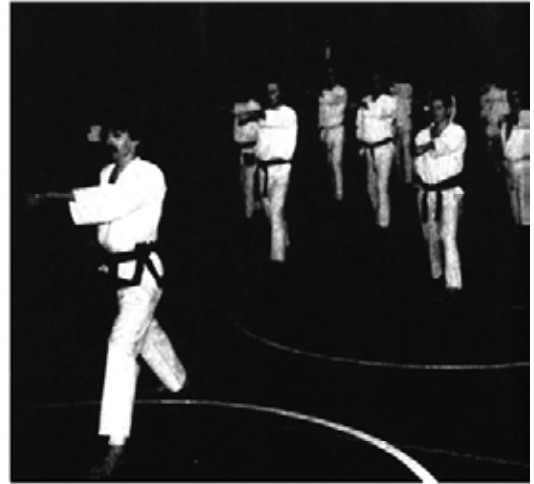
Pivoting with the right foot



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.



**7. Walking Stance Spot Reverse Punch (*Gunnun So Gujari Bandoe 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.
- 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.



**Side View**

**Previous Posture**





## 8. Walking Stance Forearm Low Obverse Block (Gunnun So Palmok Najunde Baro Makgi)

### a. Forward Stepping Block (Magumyo 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.
- 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.



### b. Backward Stepping Block (Magumyo 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.
- ii. Move the right foot to C, forming a left walking stance toward D while blocking to D with the left forearm.



### Counter-clockwise Turning



### 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.

### Opponent is in the rear





## 9. Walking Stance Knife-Hand Low Obverse Block (*Gunnun So 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.
- 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.

### 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.

### 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



Reverse Punch



Observe Punch

Other View



Other View

## 10. Walking Stance Inner Forearm Obverse Side Block (*Gunnun So Anpalmok Baro Yop Makgi*)

### a. Spot Block

**Parallel ready stance.**

- 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.
- 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.



**Keep the body half facing the opponent**



### b. Forward Stepping Block

- Move the left foot to D, forming a left walking stance toward D while blocking to D with the left inner forearm.
- Move the right foot to D, forming a right walking stance toward D while blocking to D with the right inner forearm.

### c. Backward Stepping Block

- Move the left foot to C, forming a right walking stance toward D while blocking to D with the right inner forearm.
- 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.

**Keep the forearms crossed in front of the chest with both back fists faced upward, placing the blocking one under the other at the beginning of the block to observe the revolving principle.**

## 11. 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.
- ii. Repeat i.  
After repeating i, bring the left foot to the right foot to exercise with the right foot.

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.



Bend the elbow about 90 degrees, keeping the distance between the fist and thigh one foot

Keep the forearms crossed in front of the solar plexus

### 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 left foot



Pivoting with the left foot



## 12. 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 forearm obverse side block on page 423.

## 13. 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.



Side View



Body Posture



Keep the ready half facing the target



Raise the foot as high as possible to develop the leg muscles fully

#### 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.



**c. Toward D (D-Bang)**

**Assume a sitting ready stance toward B.**

- i. Cross the left foot 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. 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.

**d. 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**



**Side View**

The left side of the body is completely exposed, thus the armpit is attacked.



Keep the back forearm full facing the opponent at the moment of block.

#### 14. 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.
- 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 fore arms crossed in front of the chest with both back fists faced upward, placing the blocking one under the other.**

##### 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.
- ii. Move the right foot to D, forming a left L-stance toward D while blocking to D with the right inner forearm.



##### 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.
- ii. Move the left foot to C, forming a left L-stance toward D while blocking to D with the right inner forearm.

##### d. 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 executing a middle block to C with the left inner forearm.

Clockwise turning is not possible.

Ready Posture



### 15. 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
- b. Backward Stepping Block



### 16. L-Stance Back Hand Outward Block (*Niunja So Son dung Bakuro Makgi J*)

Both the method and procedure of exercise are also the same as those of an L-stance inner forearm block.

- a. Forward Stepping Block
- b. Backward Stepping Block

### 17. 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.
- 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 j).

#### 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.
- 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.





- \* 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



Toes



The procedure of exercise for the knee is the same as that of the ball of the foot.

## 18. Side Front Snap Kick (*Yop Apcha Busigi*)

### a. Forward Stepping Kick Right L-ready stance.

- i. Execute a low 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.
- ii. Execute a low 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.

Pervious Posture



### b. Backward Stepping Kick

Assume a left L-ready stance toward D.

- i. Execute a low 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.
- ii. Execute a low 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.

- \* 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.

## 19. 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.
- ii. Move the right foot to D to form a left L-stance toward D while executing a middle guarding block to D with a knife-hand.

### b. Backward Stepping Block

- i. Move the right foot to C, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
- ii. Move the left foot to C, forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.

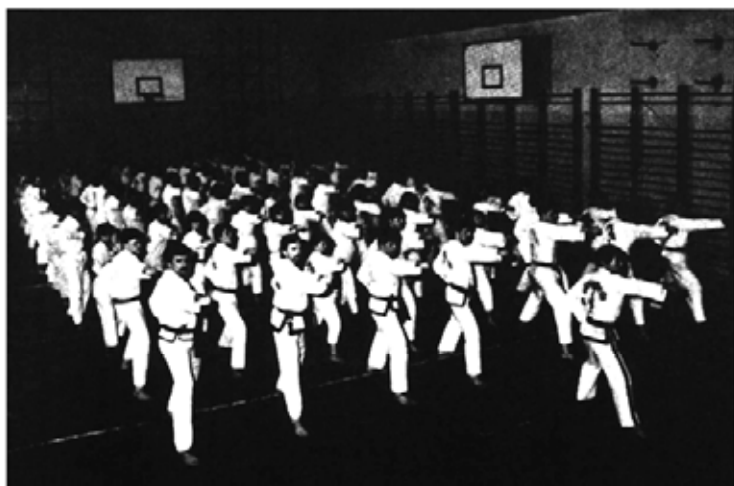
### c. Spot-Turning

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.



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.





## 20. 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.

\* Fixed stance punch can be exercised in the same way.



## 21. 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.
- 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 heel slightly off the ground.



Previous Posture



- 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 i and ii.

### b. 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.

## 22. Rear Foot Stance Forearm Guarding Block (*Dwitbal So Palmok Daebi Makgi*)

Previous Posture



Both the method and procedure of exercise are the same as those of an L-stance forearm guarding block.



## 23. Side Piercing Kick (*Yopcha Jirugi*)

### 1) 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 while executing a high punch with the right fist.
- ii. Lower the right foot to A, forming a sitting ready stance toward D, turning the face to A, and then repeat i.



#### b. 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 D with the right foot, pulling both fists in the opposite direction.
- ii. Lower the right foot to D, forming a sitting stance toward B, and then repeat i.

### 2) Single Stepping Kick

**Toward D**

**Sitting ready stance toward B.**

- i. Bring the left foot to the right foot to form a left bending ready stance A toward D, and then kick to D with the right foot while forming a knife-hand guarding block.
- ii. Lower the right foot to D, forming a sitting ready stance toward B, and then repeat i.

**Side View**





Ready Posture

## 24. 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.
- ii. 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. Move the left foot to C, forming a right walking stance toward D while thrusting to D with the right straight fingertip.
- 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.

## 25. Sitting Stance Knife-Hand Side Strike (*Annun So Sonkal Yop Taerigi*)

### 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.
- ii. Bring the left foot to the right foot, and then repeat i.

#### 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.



Keep the right heel slightly off the ground.



The attacking tool reaches the target in a straight line.

## 26. 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.

### 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.

Keep the left side fist  
faced downward.



At the start of blocking, keep the back forearms  
crossed in front of the rib cage, placing the  
blocking one on the other.

## 27. 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.
- ii. Move the right foot to D, forming a right walking stance toward D while blocking to D with the right palm.

### 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.

## 28. 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.
- ii. Move the left foot to D, forming a left walking stance toward D while blocking to D with the right palm.

### b. 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 palm. Clockwise turning is unnatural.

\* Hooking block with under forearm, knife-hand or back hand can be exercised in the same way as number 29 and 30.

Keep the left heel slightly off the ground.



Keep the body half facing the opponent

## 29. 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.
- 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 forearms crossed in front of the lower abdomen with both back fists faced upward, placing the blocking one under the other.

### 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 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.



Keep the inner forearm formed a straight line with the opposite shoulder at the moment of block.



### 30. 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.
- ii. Move the right foot to D, forming a right walking stance toward D while blocking to D with the right double forearm.

#### 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.



Keep both back fists faced upward.

### 31. L-Stance Twin Forearm Block (Niunja So Sang Palmok Makgi)

Spot Block

Parallel ready stance.

- i. Move the left foot to B, forming a right L-stance toward B while blocking.
- 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.
- 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 body half facing.

Keep the left heel slightly off the ground

Keep the forearms crossed in front of the right chest.

At the start of blocking, keep both back fists faced front while placing the side blocking forearm inside of the other.



Front View



### 32. 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.

### 33. 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 punch to D with the left 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 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

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.



### 34. 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.
- 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.



### 35. 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.
- ii. Strike to B with the left knife-hand while forming a right L-stance toward B, pivoting with the right foot.

#### 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.
- ii. Move the left foot to D, forming a right L-stance toward D while striking to D with the left knife-hand.

#### 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.
- ii. Move the left foot to C, forming a left L-stance toward D while striking to D with the right knife-hand.

#### 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 of striking keep the back forearms crossed in front of the chest, placing the striking one on the other



### 36. 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.

#### b. 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.



Keep the back forearms crossed in front of the left chest, placing the right forearm on the other



### 37. Walking Stance Outer Forearm Obverse Side Block (Gunnun So Bakat Palmok Baro Yop Makgi)

#### a. Forward Stepping Block

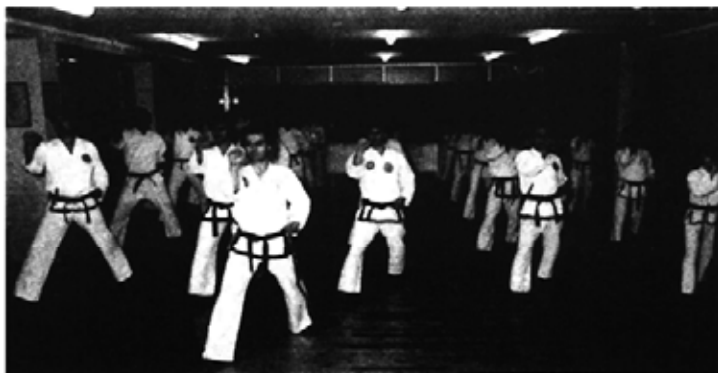
- i. Move the right foot to D, forming a right walking stance toward D while blocking to D with the right outer forearm.
- ii. Move the left foot to D to form a left walking stance toward D while blocking to D with the left outer forearm.

#### 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 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.

#### 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 left outer forearm. Clockwise turning is not logical.



### 38. 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





### 39. 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.

#### 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
- ii. Move the right foot to C to form a left walking stance toward D while punching to D with the right fist.



### 40. 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.
- 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.



**Forearm must stay at the center of the forehead.**



## 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.



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.

## 41 Walking Stance Knife-Hand Obverse Rising Block (Gunnun So Sonkal Baro Chookyo Makgi)

Both the method and procedure of exercise remain the same as those of a walking stance forearm obverse rising block.

Keep the back forearms crossed in front of the chest.

## 42. Walking Stance Forearm Low Reverse Block (Gunnun So Palmok Najunde Badae 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.
- ii. Move the left foot to D, forming a left walking stance toward D while blocking to D with the right forearm.

### 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.
- ii. Move the right foot to C, forming a left walking stance toward D while blocking to D with the right forearm.

Keep the body half facing the opponent.



#### 43. 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 exception that the back forearms are crossed in front of the rib cage rather than the chest.



#### 44. 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- ready stance toward D.
- ii. Kick to BD with the left foot and then lower it to D, forming a right L-ready stance toward D.

##### b. Backward Step-Turning

Kick to BC with the right foot, turning counter-clockwise, and then lower it to C to form a right walking stance toward C while executing a low block to C with the left knife-hand. Clockwise turning is not reasonable.

- \*. Both the method and procedure of exercise for a turning kick with an instep remain the same as those of the ball of the foot.



Right instep



\*Knee turning kick can be exercised in the same way.

Keep both side fists faced downward.



## 45. Walking Stance Front Elbow Strike (*Gunnun So Ap Palkup Taerigi*)

### a. Forward Stepping Strike

Walking ready stance.

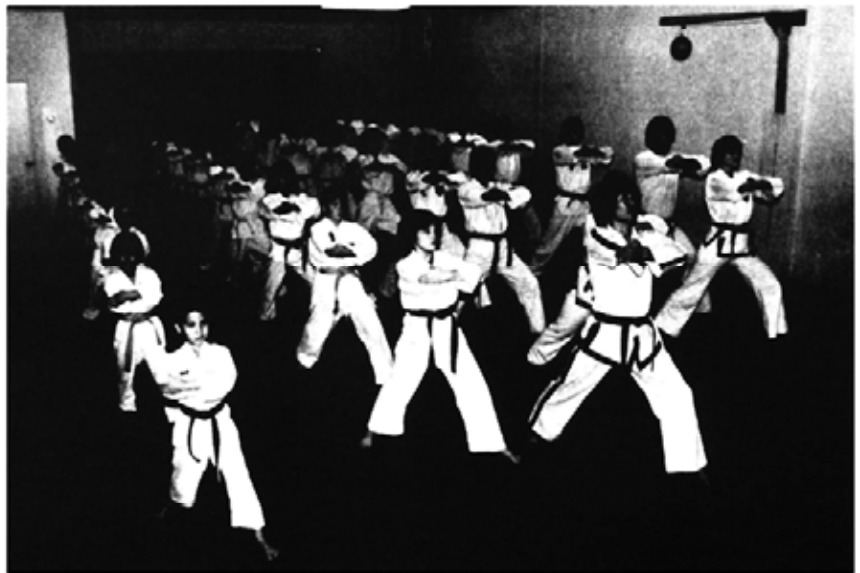
- i. Move the left foot to D, forming a left walking stance toward D while striking the left palm with the right front elbow.
- ii. Move the right foot to D, forming a right walking stance toward D while striking the right palm with the left front elbow.

### 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.
- ii. Move the right foot to C to form a left walking stance toward D while striking the left palm with the right front elbow.



Keep the body full facing the front.



## 46. 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.
- 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.

### b. 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 with the right front elbow. Clockwise turning is not practical.

Keep both back hands faced upward at the start of blocking.



\* L-stance palm upward block can be exercised in the same way



Keep the back fist  
faced upward.



## 47. 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.
- ii. Move the right foot to D, forming a right walking stance toward D while striking with the left upper elbow.

### 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.

## 48. 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.
- 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.



Keep the body full  
facing the front.

Blocking tool reaches  
the target in a circular  
motion.



### 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.

L-stance palm upward block

## 49. Walking Stance Back Fist Obverse Side Strike (*Gunnun So Dung Joomuk Baro Yop Taerigi*)

### a. Forward Stepping Strike

**Walking ready stance.**

- Move the right foot to D, forming a right walking stance toward D while striking to D with the right back fist.
- Move the left foot to D to form 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.

### b. 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.

Keep the forearms, crossed at the center of the chest with both back fists facing the opponent at the start of blocking.

## 50. Walking Stance Outer Forearm Wedging Block (*Gunnun So Bakat Palmok Hecho Makgi*)

### a. Spot Block

**Close ready stance B.**

- Move the left foot to BD, forming a left walking stance toward BD while blocking to BD.
- 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. Backward Stepping Block

**Assume a left walking stance.**

- 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.
- 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.

### c. 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.



## 51. Walking Stance Knife-Hand Wedging Block (*Gunnun So SonkalHecho Makgi*)

Both the procedure and method of exercise are the same as those of a walking stance forearm wedging block.



Side View

## 52. 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 Li-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 In-stance toward D, pulling the right foot.

Side View



Keep both back hands faced upward at the start of thrusting



Bring the opposite side fist in front of the shoulder 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 thrusting to C with the left upset fingertip



## 53. 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 AD while striking to A with the right back fist, pulling the left fist to the hip.
- ii. Jump to B, forming a left X-stance toward BD while striking to B with the left back fist, pulling the right fist to the hip.

### 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, 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.



At the start of striking, keep the forearms crossed in front of the rib cage with both back fists faced upward, placing the striking one under the other.

Both palms must pass each other in front of the umbilicus.

## 54. 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.
- ii. Move the left foot to D in a slow motion, forming a left low stance toward D while blocking with the right palm.



### 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.**

## 55. 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.
- 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.

- \* **Sitting stance back fist side back strike can be exercised in the same way.**

## 56. 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 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.



## 57 Close Stance Twin Elbow Horizontal Thrust (*Moa 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 horizontal thrust with a twin elbow, 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 executing a horizontal thrust with a twin 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 executing a horizontal thrust with a twin 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 executing a horizontal thrust with a twin 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 chest at the start of thrusting.
2. Keep both back fists faced upward at the moment of impact.

## 58. 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.

### 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.

1. At the start of punching, keep both back fists faced upward.
2. The fist reaches the target in a circular motion.



## 59. 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 stamping motion to form a right walking stance toward AD while punching to AD.
- 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.



## 60. 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 left foot.
- ii. Lower 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 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 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.





## 61. 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.
- ii. Move the right foot to D, forming a left L-stance toward D while punching to D with the left fist.

### 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.
- ii. Move the left foot to C, forming a left L-stance toward D while punching to D with the left fist.

Keep the forearm straight with the outer forearm facing the front at the moment of block

## 62. 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.
- 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.

### 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.



## 63. 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.





## 64. 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 to 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 towards D.

## 65. Inner Forearm Side Front Block (*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 with the left inner forearm.
- ii. Move the left foot to B, forming a sitting stance toward D while blocking with the right inner forearm.
- iii. Repeat i.

### b. Toward A

- i. Bring the left foot to the right foot to form a close stance toward D while blocking with the right inner forearm.
- ii. Move the right foot to A, forming a sitting stance toward D while blocking with the left inner forearm.



**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.**

## 66. 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 Li-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.

## 67. 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.

\*. Rear foot stance knife-hand guarding block can be exercised in the same way.



## 68. L-Stance Flat Fingertip Reverse Thrust (*Niunja So Opun Sonkut Badae Tulgi*)

### 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.
- 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.



## 69. 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.
- 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.



Keep the left heel slightly off the ground

1. Keep the back forearms crossed in front of the floating rib, 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.

### b. Forward Double Step-Turning

Move the left foot to D, and then turn counter-clockwise, pivoting with the left foot to form a left walking stance toward C while blocking with the left knife-hand.

Clockwise turning is not practical.



## 70. 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.



## 71. 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.

### 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.



## 72. L-Stance Back Fist Side Strike (Niunja So Dung Joomuk Yop Taerigi)

### a. 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.
- 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.

### b. 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.



## 73. Fixed Stance Back Fist Side Strike (Gojung So Dung Joomuk Yop Taerigi)

Both the method and procedure of exercise are the same as those of an L-stance outer forearm outward block.





## 74. 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.

## 75. 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. 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.

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.



## 76. 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.

Top View



The thumb forms a straight line with the clavicle.

## 77. L-Stance Knife-Hand Inward Strike (*Niunja So Sonkal Anuro Taerigi*)

### a. 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 thrusting to D with the right flat fingertip.

### b. 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.



Bring the opposite side fist in front of the shoulder at the moment of impact.



## 78. L-Stance Forearm Inward Block (*Niunja 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 left 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 right 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.

## 79. L-Stance Knife-Hand Inward Block (*Niunja So Sonkal Anuro Makgi*)

The method of blocking is the same as that of an L-stance forearm inward block.

## 80. 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.
- 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.



## 81. 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.



### 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.



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.

\* 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.



## 82. Sitting Stance Palm Pushing Block (*Annun 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 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.
- 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.

### 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.

## 83. 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.

## 84. 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 left 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.





## 85. 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.

## 86. 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 slip the left foot 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 slip the right foot to form a right fixed stance toward D while punching 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 L-stance toward C while punching with the right fist. Clockwise turning is not reasonable

Bring the opposite side fist in front of the shoulder while executing an upward punch.



## 87. L-Stance Forearm Low Reverse Block (*Niunja So Palmok Najunde Badae 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.



## 88. 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,
- 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 C with the right foot, and then lower it to C to form a right L-stance toward D while executing a forearm guarding block.
- ii. Kick to C with the left foot, and then lower it to C, forming a left L-stance toward D while executing a forearm guarding block. .

## 89. L-Stance Double Forearm Low Pushing Block (*Niunja So Doo 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, maintain-ing 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.





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.

## 90. Fixed Stance U-Shape Block (*Gojung So Digutja 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.
- 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 In-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.

## 91 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.
- 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.
- ii. Repeat i.

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





The blocking tool must be brought to the center of the defender's body at the moment of impact.

## 92. 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.



### b. 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.

Keep both palms faced each other at the start of blocking.

## 93. 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.

### 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.



## 94. 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.
- 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



At the start of blocking, keep both palms faced downward.

The blocking tools reach the targets in a circular motion.



## 95. Walking Stance Double Stepping (*Gunnun So Ibo Omggyo 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 Stepping

- 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.



## 96. 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 cross 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.

**At the start of punching, keep both back fists faced downward.**



### b. Side Stepping Punch Toward B

- i. Move the left foot to B, forming a sitting stance toward D while punching to B, and then cross 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.



## 97. 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 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

Cross the left foot over the right foot to form a right X-stance toward D while blocking 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.



## 98. 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.

## 99. Sitting Stance Forefist Pressing Block (*Annun So Ap Joomuk Noollo 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 horizontal thrust with a twin elbow,
- 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 horizontal thrust with a twin elbow,
- ii. Repeat i.



\*. The method of blocking for a diagonal stance forefist pressing block remains the same.

## 100. 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.



Bring the opposite finger belly to the forefist at the moment of impact.

### 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.

## 101. 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





## 102. L-Stance U-Shape Grasp (*Niunja So Digutja 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 counter-clockwise, pivoting with the left foot to form a right L-stance toward C while blocking. Clockwise turning is not reasonable.



## 103. Low Twisting Kick (*Najunde Bituro Chagi*)

**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-knife-hand.

## 104. Walking Stance Double Arc-Hand Block (*Gunnun So Doo Bandalson 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. 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.







# **105. 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.

# **106. 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 D while executing a low guarding block to B with a reverse knife-hand. Counter-clockwise turning is not reasonable.

At the start of blocking, keep both palms faced downward.





# 107. **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.

## 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

# 108. **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.**

## 109. Sitting Stance 9-Shape Block (*Annun So Gut/a 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.
- ii. Repeat i.



## 110. 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 middle thrust to D with the left flat fingertip 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 with the left reverse knife-hand, and then execute a middle thrust to D with the right flat fingertip while forming a left L-stance toward D, pulling the right foot.

### b. Forward Double Step-Turning

Move the right foot to D and then turn counter clockwise, pivoting with the right foot to form a left walking stance toward C while striking with the right reverse knife-hand. Clockwise turning is not reasonable.

1. At the start of striking, keep both knife-hands faced downward.
2. Bring the opposite back hand under the elbow joint at the moment of impact.

## 111. 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.
- 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.

Scooping block must always be exercised in a connecting motion.

Raise the body slightly



## 112 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 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.

### 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 to 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.



## 113. Sitting Stance X-Knife-Hand Front Block (Annun 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.



## 114. Diagonal Stance Twin Palm Rising Block (Sasun So Sang Sonba dak Chookyo Makgi)

Spot Block

X-ready stance.

- i. Move the left foot to B, forming a left diagonal stance toward D while blocking.
- ii. Cross 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.
- iii. Cross the right foot behind the left foot, and then repeat i.



**115. Rear Foot Stance Alternate Palm Downward Block  
(Dwitbal So Euhkallin 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.
- 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 knife-hand 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 an alternate palm. Clockwise turning is not reasonable.

Keep both palms faced each other.



\*. L-stance palm alternate downward block can be exercised in the same way.



**116. Consecutive Kick (Yonsok Chagi)**

**a. Pressing and Side Piercing Kick Close ready stance B.(Noollo Chagi wa Yopcha Jirugi)**

- 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 Coro 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 In-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 In-stance toward D while executing a forearm guarding block.

**117. Walking Stance Open Fist Reverse Punch  
(Gunnun So Pyun 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 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 with the left open fist, 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.



**118. 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.



**119. 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.



## 120. Flying Front Snap Kick (*Twimyo Apcha Busigi*)

### 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.

## 121. Flying Two Direction Kick (*Twimyo 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 knife-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 Bituro 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, then land to D forming a left diagonal stance 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.

**122. L-Stance Forearm Reverse Downward Block  
(Niunja So Palmok Bandoe 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 outward 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.

**123. Walking Stance Outer Forearm Reverse Side Block  
(Gunnun So Bakat Palmok Bandoe 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.
- ii. Move the left foot to D to form a left walking stance toward D while blocking to D with the right forearm.

**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.**





**124 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.

**125. 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,

- 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.

**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.

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 backhand full facing the opponent at the moment of block.

**126. 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.
- 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.

Counter-clockwise turning is not possible.





**127. 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.

**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 upper left elbow while forming a right walking stance toward D, slipping the left foot.



**128. 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.

**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.**

**129. Walking Stance High Elbow Reverse Strike**  
*(Gun nun So No pun Pa Ik up Bandae Taerigi)*

**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.



**Bring the opposite palm to the side fist while keeping the body side facing the opponent at the moment of impact.**

**130. 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-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-stance toward D.

**131. 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.



**132. Rear Foot Stance Middle Knuckle Fist High Punch  
(Dwitbal So Joongji Joomuk Nopunde 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 middle knuckle fist, and then thrust to D with the right flat fingertip 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 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 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.



**133. 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 palm 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.





### 134. 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 D while executing a front strike 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 D while executing a front strike 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 B while executing a front strike with the left back fist,
- ii. Repeat i.

The ball of the foot must be vertical to the target at the moment of impact.

### 135. 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 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 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-clockwise 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.



### 136. 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.



**137. X-Stance Flat Fingertip Inward Cross-Cut (Kyocho 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 Li-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-hand 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 attack-ing, keep both palms faced each other.
2. Bring the opposite back hand under the elbow joint at the moment of impact.



**138. 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 B three times in succession with the right foot while flying toward B, then land to B forming a sitting ready stance toward C.
- ii. Run and jump to execute a side piercing kick to A three times in succession with the left foot while flying toward A, then land to A forming a sitting ready stance toward C.

**b. Vertical Kick**

**Parallel ready stance**

- i. Jump and kick to A or B 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.



### 139. 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.



### 140. 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 to D 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

##### Assume a right walking stance toward D.

- 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 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.



### 141. 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 B to form a ready posture toward C.
- ii. Execute a middle turning kick to B with the left foot, and then lower it to B 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 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.



## 142. 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 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 crescent punch with the left fist.
- ii. Repeat i.

At the start of punching, keep the side fist faced downward.



## 143. 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 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.

1. At the start of blocking, keep the palm facing the opponent.
2. Keep the back hand 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.



### 144. 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.

### 145. L-Stance Palm Inward Block (Niunja So Sonbadak Anuro Makgi) 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.

\* Rear foot stance palm inward block can be exercised in the same way.



Rear foot stance



### 146. 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,
- 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.





## 147. 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 an 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 Instance 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.



## 148. 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, 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 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 counterclockwise, pivoting with the left foot to form a right walking stance toward C while striking.



- \* Walking Stance Twin Side Fist Horizontal Strike
- \* The method of exercise remains the stance as above.

## 149. 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 lower 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, forming a sitting stance toward D while striking to A with the right back hand,

## 150. 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.



**151. 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 to D 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 to D 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.

\* Rear foot stance forearm obverse low block can be exercised in the same way.



This block must always be accompanied by an inner forearm middle side block.

**152. L-Stance Knife-Hand Obverse Low Block**  
**(Niunja So Sonkal Baro Najunde Makgi)**

Both the method and procedure of exercise remain the same as those of an L-stance forearm obverse low block.

Keep both back fists faced upward at the start of blocking.



**153. 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.
- 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.

**154. L-Stance Flat Fingertip Obverse Thrust (*Niunja So Opun Sonkut 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.



**155. Flying Reverse Hooking Kick (*Twimyo Bandoe 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.



**156. 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.

**157. 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.



**158. Walking Stance Arc-Hand Obverse Crescent Strike  
(Gunnun So Bandalson Baro Bandal 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.



**159. Walking Stance Arc-Hand Reverse Strike  
(Gunnun So Ban dalson Bandal 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 an alternate 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 an alternate 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.



**160. L-Stance Knife-Hand Reverse Low Inward Block**  
**(NiunjaSoSonkalBandae Najunde Anuro 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.



Bring the opposite side fist in front of the shoulder at the moment of block.



At the start of blocking, keep the back forearms crossed in front of the rib cage, placing the blocking one-on the other.

**b. 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.

**161. Rear Foot Stance Knife-Hand Low Outward Block**  
**(Dwitbal So Sonkal Najunde 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 knife-hand, and then execute a crescent kick to D 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.
- 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.





**162. 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.



**163. Walking Stance Twin Knife-Hand Horizontal Block**  
**(Gunnun So Sang Sonkal Soopyong Makgi)**

**Forward Stepping Block**

**Right walking ready stance**

- i. 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 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.



**164. 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.

**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.





## 165. 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 right foot.
- 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 left foot.

### 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 cross 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 cross the right foot to the left foot, forming a left X-stance toward D while executing an upward punch with the left fist.

**At the start of blocking, keep the forearms crossed in front of the solar plexus with both side fist faced downward.**

## 166. Sitting Stance Inner Forearm Parallel Block (*Annun So Anpalmok /Varan/ 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 Block 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.



## 167. 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.





## 168. 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.



## 169. Outward Vertical Kick (*Bakuro Sewo Chagi*)

### a. Side Stepping Kick Toward A

**Left walking ready stance.**

- i. 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 striking to A with the right knife-hand.
- ii. Repeat i.

### b. Side Stepping Kick Toward B

- i. Kick to B with the left foot, 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.



1. At the start of blocking, keep both back fists half facing the front.
2. Keep the knife-hand straight with the outer forearm facing the front at the moment of block.



## 170. 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.

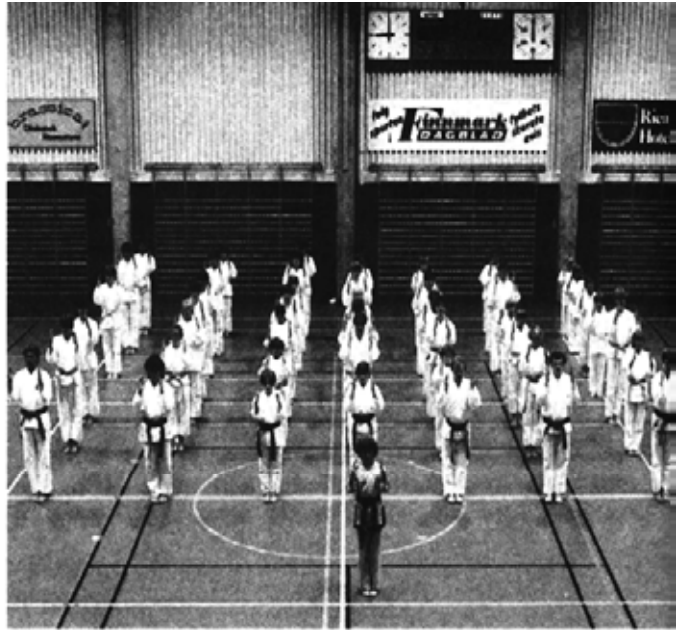
**171. Close Stance Outer Forearm Parallel Block (*Moa So Bakat Palmok Narani Makgi*)**

Both the method and procedure of exercise are the same as for close stance knife-hand parallel block.



**Back Heel**

**Ball of the Foot**



**172. 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 an outward strike to D 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 an outward strike to D with the left knife-hand.

**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.

**173. 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 knife-hand.
- ii. Repeat i.



**174. L-Stance X-Fist Pressing Block**  
**(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.

**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 execute a low front snap kick to D with the right foot while executing a wedging block with the inner forearm.



**175. Sitting Stance Twin Back Fist Horizontal Strike**  
**(Anun So Sang 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 executing 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.
- ii. Repeat i.



**176. Sitting Stance Knife-Hand Low Side Block (Anun 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.



**177. 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, slipping 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.

**178. Walking Stance Knife-Hand W-Shape Block (*Gunnun So Sonkal San Makgi*)**



**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.

**179. L-Stance Reverse Knife-Hand Low Guarding Block (*Niunja So Sonkal dung Najunde Daebi Makgi*)**



**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, 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, and then execute a rising block with an X-fist while forming a left walking stance toward D, slipping the left foot.

**180. 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, 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 knife-hand.
- ii. Move the right foot to D to form a left L-stance toward D while blocking to D, and then bring the left foot to the right foot, forming a close stance toward D while executing a W-shape block with the knife-hand.

**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 forearm.
- 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.



**At the start of blocking ,  
keep both back fists  
faced upward.**

**181. 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. Repeat i.



**182. 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 parallel 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 while 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.

**183. 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.

**184. 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.

**185. 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.
- ii. Repeat i.

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.



**Keep the forearms crossed in front of the solar plexus.**







## 186. 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.

## 187. Downward Kick (*Naeryo Chagi*)

### a. Forward Stepping Kick

#### Right L-ready stance.

- i. Kick to AD 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. Kick to BD with the right 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.

### b. Side Step-Turning

#### Assume a sitting stance toward D.

Kick to BC with the right foot turning clockwise. Counter-clockwise turning is not logical.

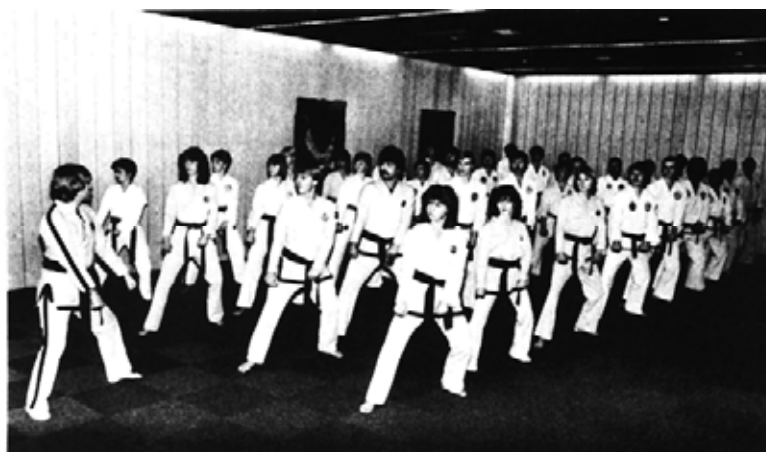


## 188. L-Stance Double Fist Low Punch (*Niunja So Doo Joomuk Najunde Jirugi*)

### 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.



### 189. Walking Stance Upper Back Elbow Strike (*Gunnun So Widwit Palkup Taerigi*)

#### 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.

### 190. Rear Foot Stance Palm Reverse Downward Block (*Dwitbal So Sonbadak Bandae Naeryo 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 palm, and then execute a right upper back elbow strike 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 palm, and then execute a left upper back elbow strike while forming a right walking stance toward D, slipping the right foot.



#### 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.

#### 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.



Keep the right side fist faced upward with the body half facing at the moment of impact.

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.



## 191. 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 an alternate 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 an alternate 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 an alternate 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 an alternate palm.



Back Straight Kick



## 192. Walking Stance Knife-Hand Reverse Front Block (*Gunnun So Sonkal Bandae Ap 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 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 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.

### 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



### 193. 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. Repeat i.

#### 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.

### 194. Walking Stance X-Knife-Hand Rising Block (*Gunnun So Kyocho Sonkal 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, and then punch to D with the right fist, slipping the left palm up to the right elbow joint while maintaining 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 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 blocking. Clockwise turning is not practical.



### 195. 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.

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.



**196. 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 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 while forming a left walking stance toward D, slipping the right foot.

**197. High Twisting Kick (Nopunde Bituro Chagi)**

**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.



**198 . 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

**199. Rear Foot Stance Straight Knife-Hand Checking Block**  
**(Dwitbal So Sun Sonkal Momchau Makgi)**

**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.



**Keep the knife-hand faced the front at the moment of block.**

**200. 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 twin 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 can be exercised in the same way.**

**201- Rear Foot Stance Reverse Knife-Hand Obverse Upward Block**  
**(Dwitbal So Sonkaldung Baro Ollyo Makgi)**

**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.



## 202. L-Stance X-Fist Checking Block (*Niunja So Kyocha Joomuk Momchau Makgi*)



Keep both back fists faced upward at the moment of

### 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 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 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.
- 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 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.

## 203. 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 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 front block with the left knife-hand.
- ii. Repeat i.



## 204. Waving Kick (*Doro Chagi*)

### Spot Kick

#### Sitting ready stance.

- i. Execute a waving kick with the left foot, and lower it to B to resume a ready posture, then execute a front strike with the right back fist while maintaining the same stance toward D.
- 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 right outer forearm, keeping the position of the hands as they were in i.
- 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 right outer forearm, keeping the position of the hands as they were in Repeat ii and iii.



Keep the center of gravity unchanged during the kick.

## 205. Sitting Stance Side Vertical Punch (*Annun So Yop Sewo Jirugi*)



### a. Side Stepping 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.

## 206. 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. Spot-Turning

Turn clockwise, pivoting with the right foot to form a right walking stance toward C while blocking with the left arc-hand.



## 207. 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.

### 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.



At the start of blocking, keep both back fists faced upward



**208. 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.



**209. Sitting Stance Side Fist Side Strike**  
**(Anun 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 striking 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**

**210. 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 form a right walking stance toward D while striking with the right side fist, and then 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 punch to D with the right long fist while forming a right L-stance toward D, pulling the right foot.



## **211. 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.

## **212. 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 right 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.



## **213. Walking Stance Under Fist Obverse Front Strike (*Gunnun So Mit Joomuk Baro Ap Taerigi*)**

**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.



**214. Rear Foot Stance Bow Wrist Upward Block  
(Dwitbal So Sonmokdung Ollyo Makgi)**

**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 the finger belly faced the attacker at the moment of impact.



Keep both back hands faced upward at the start of blocking.

**215. Walking Stance Angle Fingertip High Reverse Thrust  
(Gunnun So Homi Sonkut Nopunde Bandae 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 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.
- 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.

**216. Walking Stance Angle Fingertip Middle Obverse Thrust  
(Gunnun So Homi Sonkut Kaunde Baro Tulgi)**

**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 downward at the moment of impact.



**217. Flying Middle Twisting Kick (Twimyo Kaunde BituroChagi)**

**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.

**218. 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 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.

Counter-clockwise turning is not logical.



**219. 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. 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 L-stance toward C while executing a pushing block with the left palm. Clockwise turning is not reasonable.



**220. 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 clockwise to form a left rear foot stance toward A while blocking with the right palm, and then move the right foot on line AB in a stamping motion to form a sitting stance toward D while executing a downward strike with the right knife-hand.



**221. Walking Stance Reverse Knife-Hand Low Reverse Inward Block  
(Gunnun So SonkaldungBandaе Najunde Anuro Makgi)**

**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.

1. At the start of blocking keep both side fists faced downward.
2. Bring the opposite side fist in front of the shoulder at the moment of block.



**222. 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.



**223. L-Stance Inner Forearm Waist Block  
(Niunja So Anpalmok Hori Makgi)**

**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



**224. 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 A, forming a sitting stance toward D while executing an upward punch with the right fist.
- ii. Repeat i



**225 Walking Stance Palm Obverse Pressing Block**  
**(Gunnun So Sonbadak Baro Noollo Makgi)**

**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.

**226 Dodging Front Punch (Pihamy Ap Jirugi)**

**Punching While Dodging To B**

**Parallel ready stance toward A.**

- i. Punch to A with the right fist while dodging to B, and then land to B to form a parallel stance toward A 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 A while executing a W-shape block with the knife-hand.



**227. Dodging Knife-Hand Inward Strike**  
**(Pihamy Sonkal Anuro Taerigi)**

**Strike While Dodging To 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 parallel 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 parallel stance toward D while executing a W-shape block with the outer forearm.



**228. 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. 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.

**229. Walking Stance Twin Reverse Knife-Hand Inward Strike**  
**(Gunnun So Sang Sonkaldung Anuro Taerigi)**

**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.

**230. Flying High Twisting Kick (Twimyo Nopunde Bituro 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 knife-hand 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.

**231. Dodging Front Snap Kick (Pihamyong Apcha Busigi)**

**Kick While Dodging To C**

**Right walking ready stance.**

- i. Kick to D with the right foot while dodging to 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 to C, and then land to C to form a left walking stance toward D while punching to D with the left fist.



## 232. Dodging Reverse Turning Kick (*Pihamyo Bandoe Dollyo Chagi*)



### a. Kick While Dodging To C

**Right L-ready stance.**

- i. Kick to D with the right foot while dodging to C, and then land to C to form a left L-stance toward D while executing a forearm guarding block.
- ii. Kick to D with the left foot while dodging to C, and then land to C to form a right L-stance toward D while executing a forearm guarding block.

### b. Kick While Dodging To B

**Right L-ready stance toward A**

- i. Kick to B with the left foot while dodging to A, and then land to A to form a left L-stance toward B while executing a knife-hand guarding block.
- ii. Repeat i.

## 233. 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.



## 234. 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.





### 235. 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 A while executing a front downward strike with the right 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 B while executing a front downward strike with the left knife-hand.
- ii. Repeat i.



### 236. Flying Twin Side Piercing Kick (*Twimyo Sangbal Yopcha Jirugi*)

The procedure of exercise is the same as above.

### 237. 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 the 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. Repeat i.



### 238. Flying Double Turning Kick (*Twimyo I-jung DollyoChagi*)

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.



**239. 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.

**240. Flying Twin Fist Front and Upset Punch**  
***(Twimyo Sang Joomuk Ap Jirugi wa 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.

**241. Flying Back Fist Triple Side Strike**  
***(Twimyo Dung Joomuk Samjung Yop Taerigi)***

**a. Vertical Strike**

**Parallel ready 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 on the same spot, forming a parallel stance toward B.
- ii. Repeat i.

**b. Horizontal Strike**

**Left L-stance toward A.**

- i. Jump and strike to A three times in succession with the right back fist while the body is in the air, then land to B, forming a left L-stance toward A.



**242. 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.
- 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.

**243. 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



## **244. Flying Consecutive Strike (*Twimyo Yonsok Taerigi*)**

### **a. Front and Side Strike**

#### **Parallel ready stance.**

- 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 stance toward D.

### **b. Horizontal and Front Strike**

#### **Parallel 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, keeping the same position as it was 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, keeping the same position as it was toward D.

## **245. Flying Combination Punch (*Twimyo Honhap Jirugi*)**

### **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.

## **246. Overhead Kick (*Twio Nomo Chagi*)**

### **L-ready stance.**

- i. Run and jump to execute a side piercing kick to A with the right foot while flying over an obstacle, then land to A forming a left L-stance toward A while executing a forearm guarding block.
- ii. Run and jump to execute a side piercing kick to B with the left foot while flying over an obstacle, then land to B forming a right L-stance toward B while executing a forearm guarding block.



## **247. Overhead Punch (*Twio Nomo Jirugi*)**

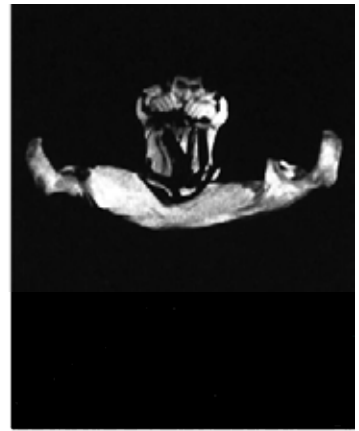
### **Rear Foot Stance Forearm Guarding Block**

- i. Run and jump to execute a front punch to A with a twin fist while flying over an obstacle, then land to A forming an X-stance toward A while executing a pressing block with an X-fist.
- ii. Repeat i.

**248. Flying Trapezoid Punching-Kick (*Twio Jegak 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.



**249. 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.

**250. 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 downward block with an X-fist.
- ii. Repeat i.



**251. Flying Twin Foot High Kick (*Twimyo Sangbai 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.



**252. Flying Three Direction Kick (*Twimyo Sambang Chagi*)**

**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.

## 253. Walking Stance Twin Palm Downward Block (*Gunnun So Sang Sonbadak Naeryo Makgi*)

At the start of blocking keep the palm faced upward.



### 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, and then execute a straight kick to D with the right foot.
- ii. Lower the right foot to D to form a right walking stance toward D while blocking, and then execute a straight kick to D with the left foot.

### b. Backward Stepping Block

- i. Move the right foot to C to form a left walking stance toward D while blocking, and then execute a straight kick to C with the left foot.
- ii. Lower the left foot to C to form a right walking stance toward D while blocking, and then execute a straight kick to C with the right foot.

## 254. Sitting Stance Twin Forearm Downward Block (*Annun So Sang Palm ok Naeryo Makgi*)

### a. Side Double Stepping Block Toward B

Parallel 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 an upward block with a twin 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 executing an upward block with a twin palm, and then move the right foot to A, forming a sitting stance toward D while blocking.
- ii. Repeat i.

Twin Forearm



## 255. 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 land to D, forming an L-ready stance toward D.
- ii. Repeat i.



## 256. Flying Combination Kick and Punch (*Twimyo Honap 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 C and D, and a turning kick to A 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 AD while executing a rising block with a twin palm.
- ii. Run and jump to execute a two direction kick to C and D, and a turning kick to B with the left 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 left diagonal stance toward BD 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 necessary fundamental movements, especially those required in the particular pattern beforehand.
5. It is of utmost importance to maintain the correct stance at all times during the exercise.



# 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 or 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 rhythmical 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, 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, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heavhuman history, thereforeen 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:** s 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 Lee 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 loyatty to the king.
- KWANG-GAE:** Is named after the famous Kwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (i) 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 Lee 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.
- KODANG:** Kodang is the Pseudonym of the patriot Cho Man Shik, who dedicated his life to the Korean Independence Movement and the education of his people. The 45 movements represent the last two figures of 1945, the year Korea was liberated from Japanese occupation.
- 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 became the first king of the Lee 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 (~L) 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 Lee 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 (-E) 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 exercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.

<b>NAME OF TUL</b>	<b>R ANK</b>	<b>ORDER OF BELT</b>
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 DEGREE (Dan)	BLACK
GE-BAEK		
EUI-AM		
CHOONG-JANG	2ND DEGREE (Dan)	BLACK
KODANG		
SAM-IL		
YOO-SIN	3RD DEGREE (Dan)	BLACK
CHOI-YONG		
YON-GAE		
UL-JI	4TH DEGREE (Dan)	BLACK
MOON-MOO		
SO-SAN	5TH DEGREE (Dan)	BLACK
SE-JONG		
TONG-IL	6TH DEGREE (Dan)	BLACK

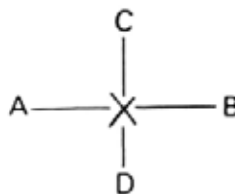
### **GENERAL INFORMATION**

The purpose of this volume is to teach the beginner students (1 Oth 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 section in this book 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 patterns contained in this book assume that the student is standing on line AB and facing D.

## FOUR DIRECTION PUNCH (*Saju Jirugi*)



### Parallel ready stance

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.
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.
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.
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.
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.
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.
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.

END. Bring the right foot back to a ready posture.



## FOUR DIRECTION BLOCK (*Saju Makgi*)

### Parallel ready stance

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.
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.
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.
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.
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.
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.
7. Move the right foot to B, forming a left walking stance toward A while executing a low block to A with the left knife-hand.
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.

END. Bring the right foot back to a ready posture.

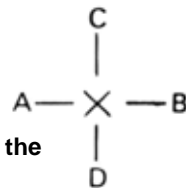
\* Practice these two fundamental exercises clockwise and counter-clockwise turning alternately.

## PATTERN CHON-JI (*Chon-Ji Jul*)

DIAGRAM: +

MOVEMENTS: 19

READY POSTURE: PARALLEL READY STANCE



This pattern is practised by the 9th grade holder and above.

### Ready Posture (*Junbi Jase*)



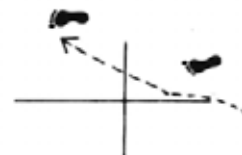
1. Move the left foot to B, forming a left walking stance toward B while executing a low block to B with the left forearm.



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.



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.



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.

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.



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.



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.



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.



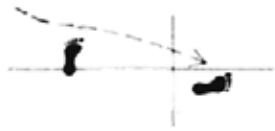
9. Move the left foot to A, forming a right L-stance toward A while executing a middle block to A with the left inner forearm.



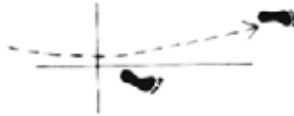
10. Move the right foot to A, forming a right walking stance toward A while executing a middle punch to A with the right fist.



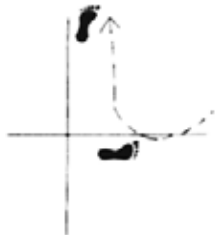
11. Move the right foot to B, turning clockwise to form a left L-stance toward B while executing a middle block to B with the right inner forearm.



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.



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.



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.



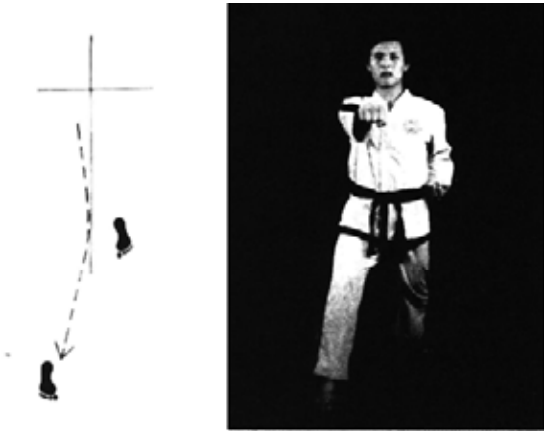
15. Move the right foot to D, turning clockwise to form a left L-stance toward D while executing a middle block to D with the right inner forearm.



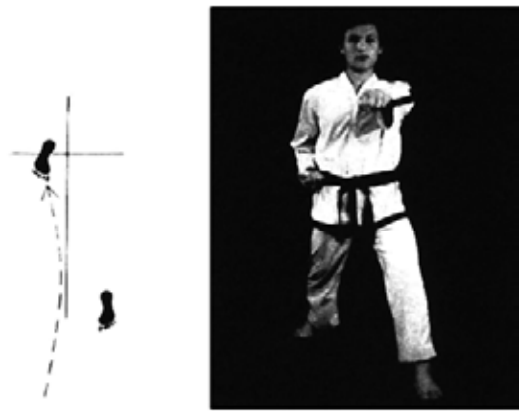
16. Move the left foot to D, forming a left walking stance toward D while executing a middle punch to D with the left fist.



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. **Ki-Hap**



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.



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.



END. Bring the left foot back to a ready posture.



1



Application

2



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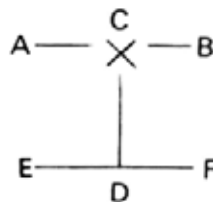


## PATTERN DAN-GUN (*Dan-Gun Jul*)

### DIAGRAM: I

### MOVEMENTS: 21

### READY POSTURE: PARALLEL READY STANCE



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.
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.
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.
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.
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.
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.
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.
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.

#### Ki-Hap

9. Move the left foot to E, turning counter-clockwise to form a right L-stance toward E while executing a twin forearm block to E.
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.
11. Move the right foot to F, turning clockwise to form a left L-stance toward F while executing a twin forearm block to F.
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.
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.
14. Execute a rising block with the left forearm, maintaining the left walking stance toward C. Perform 13 and 14 in a continuous motion.
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.
16. Move the left foot to C, forming a left walking stance toward C while executing a rising block with the left forearm.
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.

#### Ki-Hap

18. Move the left foot to B, turning counter-clockwise to form a right L-stance toward B while executing a middle outward strike to B with the left knife-hand.
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.
20. Move the right foot to A, turning clockwise to form a left L-stance toward A while executing a middle outward strike to A with the right knife-hand.
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 fist.

END: Bring the left foot back to a ready posture.



1

Other View

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Other View

14



18



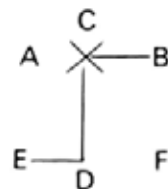
## PATTERN DO-SAN (*Do-San Jul*)

### DIAGRAM:

### MOVEMENTS: 24

### READY POSTURE: PARALLEL READY STANCE

- 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.
- 2 Execute a middle punch to B with the right fist while maintaining a left walking stance toward B.



2

6



- 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.
- 4 Execute a middle punch to A with the left fist while maintaining a right walking stance toward A.
- 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.
- 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.

### Ki-Hap

- 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.



3

7



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 back fist.
9. Move the left foot to E, turning counter-clockwise to form a left walking stance toward E while executing a high side block to E with the left outer forearm.
10. Execute a middle punch to E with the right fist while maintaining a left walking stance toward E.
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.
12. Execute a middle punch to F with the left fist while maintaining a right walking stance toward F.
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.
14. Execute a middle front snap kick to CE with the right foot, keeping the position of the hands as they were in 13.
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.
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.
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.
18. Execute a middle front snap kick to CF with the left foot, keeping the position of the hands as they were in 17.
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.
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.
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.
22. Move the right foot to C, forming a right walking stance toward C while executing a rising block with the right forearm.

### Ki-Hap

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.
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.

END: Bring the right foot back to a ready posture.

### Applications



13



Side View 14



23



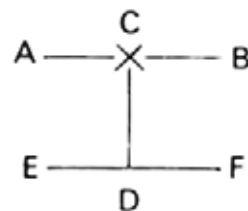
## PATTERN WON-HYO (*Won-Hyo Tul*)

### DIAGRAM:

### MOVEMENTS: 28

### READY POSTURE: CLOSE READY STANCE A

1. Move the left foot to B, forming a right L-stance toward B while executing a twin forearm block.
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, maintaining a right L-stance toward B.
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.
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.
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, maintaining a left L-stance toward A.
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.
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.
8. Execute a middle side piercing kick to D with the left foot.
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.
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.



Side View

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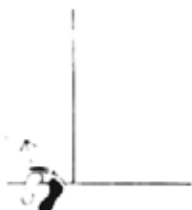


11. Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
12. Move the right foot to D, forming a right walking stance toward D while executing a middle thrust to D with the right straight fingertip.
- Ki-Hap**
13. Move the left foot to E, turning counter-clockwise to form a right L-stance toward E, at the same time executing a twin forearm block.
14. Execute a high inward strike to E with the right knife-hand, bringing the left side fist in front of the right shoulder while maintaining a right L-stance toward E.
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.

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.
17. Execute a high inward strike to F with the left knife-hand, bringing the right side fist in front of the left shoulder while maintaining a left L-stance toward F.
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.

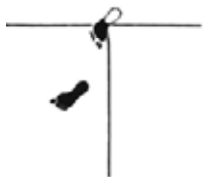
19

Side View



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.
20. Execute a low front snap kick to C with the right foot, keeping the position of the hands as they were in 19.
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.
22. Execute a circular block to CE with the left inner forearm while maintaining a right walking stance toward C.
23. Execute a low front snap kick to C with the left foot, keeping the position of the hands as they were in 22.
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.
25. Turn the face toward C, forming a left bending ready stance A toward C.
26. Execute a middle side piercing kick to C with the right foot.
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.

20

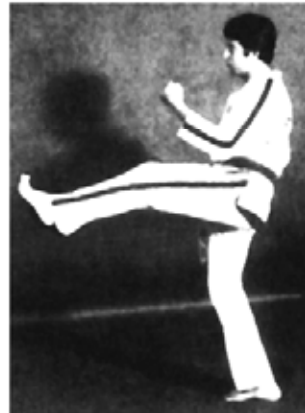


28. Bring the left foot to the right foot, and then move the right foot to A, forming a left L-stance toward A while executing a middle guarding block to A with the forearm.

END: Bring the right foot back to a ready posture.

21

Side View





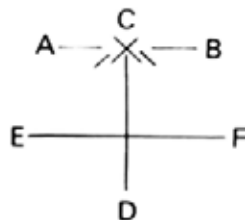
## PATTERN YUL-GOK (*Yul-Gok Tul*)

**DIAGRAM: -**

**MOVEMENTS: 38**

**READY POSTURE: PARALLEL READY STANCE**

Note: This diagram is reversed to help the student to understand and perform from a clearer angle.



1. Move the left foot to B, forming a sitting stance toward D while extending the left fist to D horizontally.
  2. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.
  3. Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.
  4. Perform 2 and 3 in a fast motion.
  5. 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. Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.
  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.
7. Move the right foot to AD, forming a right walking stance toward AD while executing a middle side block to AD with the right inner forearm.
  8. Execute a low front snap kick to AD with the left foot, keeping the position of the hands as they were in 7.
  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.
  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.
11. Move the left foot to BD, forming a left walking stance toward BD, at the same time executing a middle side block to BD with the left inner forearm.
  12. Execute a low front snap kick to BD with the right foot, keeping the position of the hands as they were in 11.
  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.
  14. Execute a middle punch to BD with the left fist while maintaining a right walking stance toward BD.
- Perform 13 and 14 in a fast motion.
15. Execute a middle hooking block to D with the right palm while forming a right walking stance toward D, pivoting with the left foot.
  16. Execute a middle hooking block to D with the left palm while maintaining a right walking stance toward D.

7



15



- 16 17. Execute a middle punch to D with the right fist while maintaining a right walking stance toward D.  
Perform 16 and 17 in a connecting motion.
18. Move the left foot to D, forming a left walking stance toward D while executing a middle hooking block to D with the left palm.
19. Execute a middle hooking block to D with the right palm while maintaining a left walking stance toward D.
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 connecting motion.
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.
22. Turn the face toward D, forming a right bending ready stance A toward D.
23. Execute a middle side piercing kick to D with the left foot.
24. Lower the left foot to D, forming a left walking stance toward D while striking the left palm with the right front elbow.



- 24 25. Turn the face toward C while forming a left bending ready stance A toward C.
26. Execute a middle side piercing kick to C with the right foot.
27. Lower the right foot to C, forming a right walking stance toward C while striking the right palm with the left front elbow.

### Ki-Hap

28. Move the left foot to E, forming a right L-stance toward E while executing a twin knife-hand block.
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.
30. Move the right foot to F, turning clockwise to form a left L-stance toward F while executing a twin knife-hand block.
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.
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.
33. Execute a middle punch to C with the right fist while maintaining a left walking stance toward C.
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.
35. Execute a middle punch to C with the left fist while maintaining a right walking stance toward C.
36. Jump to C, forming a left X-stance toward B while executing a high side strike to C with the left back fist.

### Ki-Hap

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.
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 block to B with the left double forearm.

END: Bring the left foot back to a ready posture.

Side View

36



37



39

## PATTERN JOONG-GUN (*Joong-Gun Tul*)

### DIAGRAM:

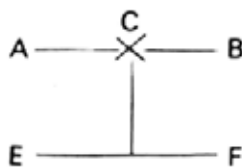
### MOVEMENTS: 32

### READY POSTURE. CLOSE READY STANCE B

1. Move the left foot to B, forming a right L-stance toward B while executing a middle block to B with the left reverse knife-hand.
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.
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.
4. Move the right foot to A, forming a left L-stance toward A, at the same time executing a middle block to A with a right reverse knife-hand.
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.
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.
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.
8. Execute a right upper elbow strike while forming a left walking stance toward D, slipping the left foot to D.
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.
10. Execute a left upper elbow strike, at the same time forming a right walking stance toward D, slipping the right foot to D.
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.
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.

### Ki-Hap

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.
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



Side View 13

Side View 8



12







15

Side View

27



30

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.
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.
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.
18. Twist the right fist clockwise until the back fist faces downward while forming a right walking stance toward F, slipping the right foot to F.
19. Execute a high punch to F with the left fist while maintaining a right walking stance toward F. Perform 18 and 19 in a fast motion.
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.
21. Execute a middle punch to C with the left fist while forming a right L-stance toward C, pulling the left foot.
22. Execute a middle side piercing kick to C with the right foot.
23. Lower the right foot to C, forming a right walking stance toward C while executing a high block to C with the right double forearm.
24. Execute a middle punch to C with the right fist while forming a left L-stance toward C, pulling the right foot.
25. Execute a middle side piercing kick to C with the left foot.
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.
27. Execute a pressing block with the right palm while forming a left low stance toward D, slipping the left foot to C. Perform in a slow motion.
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.
29. Execute a pressing block with the left palm while forming a right low stance toward C, slipping the right foot to C. Perform in a slow motion.
30. Bring the left foot to the right foot, forming a close stance toward A while executing an angle punch with the right fist. Perform in a slow motion.
31. Move the right foot to A, forming a right fixed stance toward A while executing a U-shape block to A.
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.

END- Bring the left foot back to a ready posture.

31



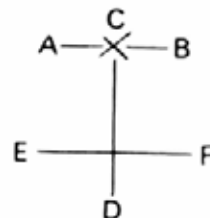
## PATTERN TOI-GYE (*Toi-Gye Jul*)

**DIAGRAM:** Note:

**MOVEMENTS:** 37

**READY POSTURE: CLOSE READY STANCE B**

Note: This diagram is reversed to help the student to understand and perform from a clearer angle.



1. Move the left foot to B, forming a right L-stance toward B while executing a middle block to B with the left inner forearm.
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.
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.
4. Move the right foot to A, forming a left L-stance toward A while executing a middle block to A with the right inner forearm.
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.



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.

7. Move the left foot to D, forming a left walking stance toward D while executing a pressing block with an X-fist.
8. Execute a high vertical punch to D with a twin fist while maintaining a left walking stance toward D. Perform 7 and 8 in a continuous motion.
9. Execute a middle front snap kick to D with the right foot, keeping the position of the hands as they were in 8.
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.
11. Execute a middle punch to D with the left fist while maintaining a right walking stance toward D.
12. Bring the left foot to the right foot, forming a close stance toward F while executing a twin side elbow thrust. Perform in a slow motion.



7



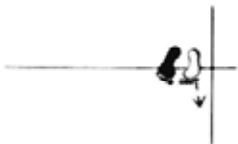
9

12



Front View

13



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.
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.
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.
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.
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.
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.
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.
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.
21. Execute an upward kick with the right knee while pulling both hands downward.



19



20

21



Side View

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.
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.
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.
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.
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.
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.
28. Move the right foot to D, forming a right L-stance toward C while executing a side back strike to D with the right back fist and a low block to C with the left forearm.
29. Jump to C, forming a right X-stance toward A while executing a pressing block with an X-fist.

### Ki-Hap

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.
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.
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.
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.
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.
35. Execute a circular block to CE with the right inner forearm while forming a left walking stance toward CE.
36. Execute a circular block to AD with the left inner forearm while forming a right walking stance toward A.
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.

END: Bring the right foot back to a ready posture. 29



Side View

23



Side View

24



Side View

28



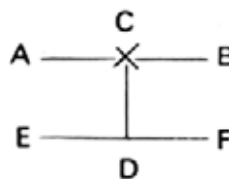
31

## PATTERN HWA-RANG (*Hwa-Rang Tul*)

**DIAGRAM: I**

**MOVEMENTS: 29**

**READY POSTURE: CLOSE READY STANCE C**



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.
2. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.
3. Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.
4. Execute a twin forearm block while forming a left L-stance toward A, pivoting with the left foot.
5. Execute an upward punch with the left fist while pulling the right side fist in front of the left shoulder, maintaining a left L-stance toward A.
6. Execute a middle punch to A with the right fist while forming a right fixed stance toward A in a sliding motion.
7. Execute a downward strike with the right knife-hand while forming a left vertical stance toward A, pulling the right foot.
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.
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.
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.
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.



1

5



6



7



11



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 outward strike to D with the right knife-hand.
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.
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.

### Ki-Hap

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.
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.
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.
18. Execute a high turning kick to DF with the right foot and then lower it to F.
19. Execute a high turning kick to CF with the left foot and then lower it to F, 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.
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.
21. Execute a middle punch to C with the right fist while forming a right L-stance toward C, pulling the left foot.
22. Move the right foot to C, forming a left L-stance toward C while executing a middle punch to C with the left fist.
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.
24. Execute a pressing block with an X-fist while forming a left walking Stance toward C, slipping the left foot to C.
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.

### Ki-Hap

26. Bring the left foot to the right foot, turning counter-clockwise to form a close stance toward B while executing a side front block with the right inner forearm while extending the left forearm to the side-downward.
27. Execute a side front block with the left inner forearm, extending the right forearm to the side-downward while maintaining a close stance toward B.
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.
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.

END: Bring the right foot back to a ready posture.

Side View

12



Side View

1



Side View

21



25

26

Side View



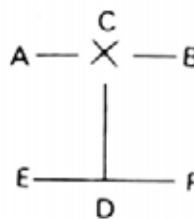


# PATTERN CHOONG-MOO (*Choong-Moo Tul*)

DIAGRAM: I

MOVEMENTS: 30

READY POSTURE: PARALLEL READY STANCE



Front View



1. Move the left foot to B, forming a right L-stance toward B while executing a twin knife-hand block.
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.
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.
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.
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.
6. Turn the face to C, forming a left bending ready stance A toward C.
7. Execute a middle side piercing kick to C with the right foot.
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.
9. Execute a flying side piercing kick to D with the right foot soon after moving it to D and then land to D, forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.

## Ki-Hap

10. Move the left foot to E, turning counter-clockwise to form a right L-stance toward E, at the same time executing a low block to E with the left forearm.
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 to E.
12. Execute an upward kick to E with the right knee, pulling both hands downward.
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.
14. Execute a high turning kick to DF with the right foot and then lower it to the left foot.
15. Execute a middle back piercing kick to F with the left foot. Perform 14 and 15 in a fast motion.



Side View



10



13



15



Other View

24



27



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.
17. Execute a middle turning kick to DE with the left foot.
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 a U-shape block toward C.
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.

### Ki-Hap

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.
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.
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.
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.
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.
25. Execute a middle side piercing kick to A with the right foot, turning counter-clockwise and then lower it to A.
26. Execute a middle side piercing kick to A with the left foot turning clockwise.
27. Lower the left foot to A and then execute a checking block to B with an X-knife-hand while forming a left L-stance toward B, pivoting with the left foot.
28. Move the left foot to B, forming a left walking stance toward B while executing an upward block to B with a twin palm.
29. Move the left foot on line AB and then execute a rising block with the right forearm while forming a right walking stance toward A.
30. Execute a middle punch to A with the left fist while maintaining a right walking stance toward A.

END: Bring the left foot back to a ready posture.

28





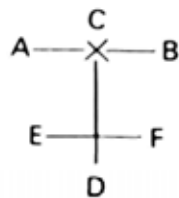
## PATTERN KWANG-GAE (*Kwang-Gae Jul*)

DIAGRAM:  $\pm$

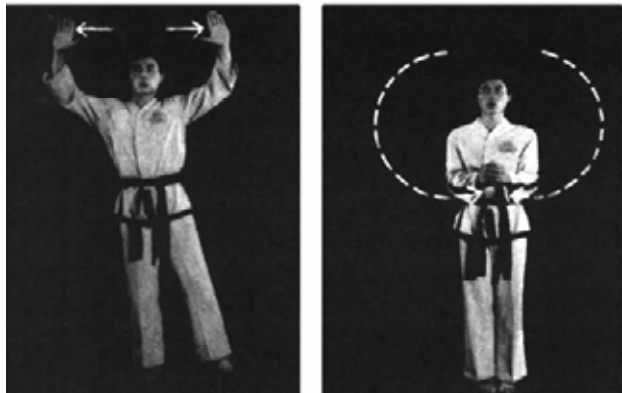
MOVEMENTS: 39

READY POSTURE: PARALLEL STANCE WITH A HEAVEN HAND

1. Bring the left foot to the right foot, forming a close ready stance B toward D, bringing both hands in a circular motion.
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.



Note: This diagram is reversed to help the student to understand and perform from a clearer angle.



Ready Posture



2



4



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.
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.
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.

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.
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.
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.
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.
10. Move the left foot to the side front of the right foot and then turn counterclockwise, 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.
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.
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.

7



8



10



12



Application

Other View



13. Execute a pressing kick to E with the left foot, keeping the position of the hands as they were in 12.
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 in a consecutive kick.
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.
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.
17. Execute a pressing kick to F with the right foot, keeping the position of the hands as they were in 16.
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.
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.



Other View

16

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.
21. Move the left foot to C, forming a left low stance toward C while executing a pressing block with the right palm. Perform in a slow motion.
22. Move the right foot to C, forming a right low stance toward C while executing a pressing block with the left palm. Perform in a slow motion.
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.
- Ki-Hap**
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.



Other View

13



Other View

14

Side View

23





25



31



552



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.
  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.
  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.
- Ki-Hap**
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.
  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.
  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.
  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.
  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.
  33. Execute a middle front snap kick to A with the right foot, keeping the position of the hands as they were in 32.
  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.
  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.
  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.
  37. Execute a middle frontsnap kick to B with the left foot, keeping the position of the hands as they were in 36.
  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.
  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.

END: Bring the left foot back to a ready posture.



32



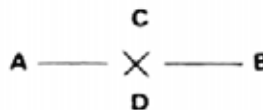
33

## PATTERN PO-EUN (*Po – Eun Tul*)

DIAGRAM: — MOVEMENTS: 36

POSTURE: PARALLEL STANCE WITH A HEAVEN HAND

Ready Posture



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.
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.
3. Execute a pressing kick to A with the right foot keeping the position of the hands as they were in 2.
4. Lower the right foot to A to form a sitting stance toward D while executing a middle side strike to A with the right knife-hand.
5. Execute an angle punch with the left fist while maintaining a sitting stance toward D.
6. Execute a pressing block with the left,fore'fist while executing a side front block with the right inner forearm, maintaining a sitting stance toward D.
7. Execute a pressing block with the right forefist and a side front block with the left inner forearm while maintaining a sitting stance toward D.
8. Execute a middle wedging block with the inner forearm while maintaining a sitting stance toward D.
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.

2



3



9



5

6



8





11

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.
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.
12. Execute a right horizontal punch to A while maintaining a sitting stance toward D.

Perform 6 through 12 in a continuous motion.

**Ki-Hap**



12



13



15



14



16

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.
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.
15. Bring the left foot to the right foot forming a close stance toward D while executing a horizontal thrust with a twin elbow, turning the face toward B. Perform in a slow motion.
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.





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.
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.
19. Execute a forearm middle guarding block to A while forming a left L-stance toward A, pivoting with the left foot.
20. Pull the left foot to the right knee joint, forming a right one-leg stance toward D, at the same time lifting both fists while turning to face towards B.
21. Execute a pressing kick to B with the left foot, keeping the position of the hands as they were in 20.
22. Lower the left foot to B to form a sitting stance toward D while executing a middle side strike to B with the left knife-hand.
23. Execute an angle punch with the right fist while maintaining a sitting stance toward D.
24. Execute a pressing block with the right forefist and a side front block with the left inner forearm while maintaining a sitting stance toward D.
25. Execute a pressing block with the left forefist and a side front block with the right inner forearm while maintaining a sitting stance toward D.
26. Execute a middle wedging block with the inner forearm while maintaining a sitting stance toward D.
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.
28. Execute a middle punch to D with the left fist, slipping the right palm up to the left elbow joint while maintaining a sitting stance toward D.
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.
30. Execute a left horizontal punch to B while maintaining a sitting stance toward D.

Perform 24 through 30 in a continuous motion.

### **Ki-Hap**

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.
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.
33. Bring the right foot to the left foot forming a close stance toward D while executing a twin elbow horizontal thrust, turning the face toward A. Perform in a slow motion.
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.
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.
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.

END: Bring the left foot back to a ready posture.



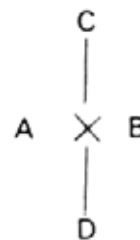
## PATTERN GE-BAEK (*Ge-Baek Tul*)

### DIAGRAM:!

### MOVEMENTS: 44

### READY POSTURE: PARALLEL READY STANCE

1. Move the right foot to C, forming a right L-stance toward D while executing a checking block to D with an X-knife-hand.
2. Execute a low twisting kick to D with the right foot, keeping the position of the hands as they were in 1.
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.
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.
5. Move the right foot to C, forming a left walking stance toward D while executing a rising block with the left forearm.
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.
7. Execute a high block to AD with a double arc-hand while looking through it, maintaining a left walking stance toward D.
8. Turn the face toward D while forming a right bending ready stance A toward D.
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.
10. Execute a middle punch to AC with the right fist while maintaining a sitting stance toward AC.  
Perform 9 and 10 in a connecting motion.
11. Execute a front strike to AC with the left back fist while maintaining a sitting stance toward AC.
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.
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.
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.
15. Execute a high thrust to C with the right flat fingertip while maintaining a left low stance toward C.
16. Execute a middle side piercing kick to C with the right foot while pulling both hands in the opposite direction.



7



9



11



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.
18. Move the right foot to D, turning counter-clockwise to form a right L-stance toward C while executing a middle guarding block to C with the forearm.
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.

#### **Ki-Hap**

20. Move the left foot on line CD to form a sitting stance toward A while executing a right 9-shape block.
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.
22. Execute a middle turning kick to BC with the right foot and then lower it to C.
23. Execute a flying side piercing kick to C with the right foot. Perform 22 and 23 in a fast motion.
24. Land to C to form a right walking stance toward C while executing a high vertical punch to C with a twin fist.
25. Execute a high block to AC with a double arc-hand while looking through it, maintaining a right walking stance toward C.
26. Execute an upset punch to C with the left fist while maintaining a right walking stance toward C.
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.
28. Jump to D, forming a right X-stance toward BD while executing a high block to D with the right double forearm.

#### **Ki-Hap**

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.
30. Execute a middle punch to BD with the left fist while maintaining a sitting stance toward BD. Perform 29 and 30 in a connecting motion.
31. Execute a front strike to BD with the right back fist while maintaining a sitting stance toward BD.
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.

**Front View**

**20**



**28**



**Other View**

**32**





38



35. 33. Move the left foot to A about half a shoulder width while executing a middle turning kick to C with the right foot.
34. 34. Lower the right foot to C, and then turn counter-clockwise 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.
35. 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.
36. 36. Move the right foot to D to form a sitting stance toward B, at the same time executing a left 9-shape block.
37. 37. Execute a low guarding block to C with a reverse knife-hand while maintaining a sitting stance toward B.
38. 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.
39. 39. Move the left foot to D in a stamping motion to form a sitting stance toward A while executing a W-shape block with the outer forearm.
40. 40. Move the left foot to C in a stamping motion to form a sitting stance toward B while executing a W-shape block with the outer forearm.
41. 41. Move the right foot to C forming a right walking stance toward C while executing a rising block with the right forearm.
42. 42. Execute a middle punch to C with the left fist while maintaining a right walking stance toward C.
43. 43. Move the right foot on line CD, forming a left walking stance toward D while executing a rising block with the left forearm.
44. 44. Execute a middle punch to D with the right fist while maintaining a left walking stance toward D.

END: Bring the right foot back to a ready posture.

Application

2

9



## PATTERN EUI-AM (*Eui-Am Tul*)

DIAGRAM: |

MOVEMENTS: 45

READY POSTURE: CLOSE READY STANCE 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.
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.
3. Execute a middle punch to D with the right fist while maintaining a right walking stance toward D.
4. Execute a low twisting kick to D with the left foot, keeping the position of the hands as they were in 3.
5. Lower the left foot to D, forming a left walking stance toward D while executing a downward block with an X-fist.
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.
7. 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.



Ready Posture



5



6



1



2

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.
9. Execute a middle reverse turning kick to AC with the right foot.



9



7



10

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.
11. Execute a middle side piercing kick to C with the left foot while turning clockwise, pulling both hands in the opposite direction.
12. Lower the left foot to C, forming a left walking stance toward C while executing a high crescent punch with the right fist.
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.
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.
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.
16. Execute a middle punch to C with the left fist while maintaining a left walking stance toward C.
17. Execute a low twisting kick to C with the right foot, keeping the position of the hands as they were in 16.
18. Lower the right foot to C, forming a right walking stance toward C while executing a downward block with an X-fist.
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.
20. Jump to C, forming a left X-stance toward BC while executing a high side strike to C with the left back fist and bringing the right finger belly to the left side fist.
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.
22. Execute a middle reverse turning kick to AD with the left foot.
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.
24. Execute a middle side piercing kick to D with the right foot while turning counter-clockwise, pulling both hands in the opposite direction.
25. Lower the right foot to D, forming a right walking stance toward D while executing a high crescent punch with the left fist.
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.



Other View 12



13



Side View



Application



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.
  28. Execute a circular block to BD with the left reverse knife-hand while maintaining a right walking stance toward D.
  29. Execute a downward block with an alternate palm while forming a left rear foot stance toward D, pulling the right foot.
  30. Execute a middle punch to D with the left fist while forming a left L-stance toward D, slipping the right foot.
  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.
  32. Move the left foot to D, forming a left walking stance toward D while executing a middle wedging block with a knife-hand.
  33. Execute a circular block to AD with the right reverse knife-hand while maintaining a left walking stance toward D.
  34. Execute a downward block with an alternate palm while forming a right rear foot stance toward D, pulling the left foot.
  35. Execute a middle punch to D with the right fist while forming a right L-stance toward D, slipping the left foot.
  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.
  37. Execute a high reverse turning kick to BD with the right foot.
  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.
  39. Execute a high reverse turning kick to AD with the left foot.
  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.
  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 outward block to D with the left knife-hand.
  42. Execute a middle punch to D with the right fist while forming a left walking stance toward D, slipping the right foot.
  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.
  44. Execute a middle punch to D with the left fist while forming a right walking stance toward D, slipping the left foot.
  45. Execute a high punch to D with the right fist while maintaining a right walking stance toward D.
- End: Bring the right foot back to a ready posture.



27



28



29

31



Side View

41



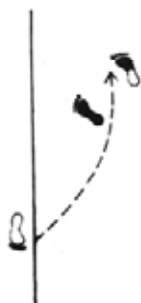
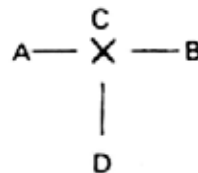
## PATTERN CHOONG-JANG (*Choong-Jang Tul*)

DIAGRAM: |

MOVEMENTS: 52

READY POSTURE: CLOSE READY STANCE A

1. Move the right foot to A to form a sitting stance toward D while executing a side front block with the right inner forearm and extending the left forearm side-downward.
2. Execute a side front block with the left inner forearm extending the right forearm side-downward while maintaining a sitting stance toward D.
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.
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.
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.
6. Execute a front strike to D with the right back fist while maintaining a right walking stance toward D.
7. Move the left foot to D, forming a left walking stance toward D while executing a rising block with the left forearm.
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.
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.



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.
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.
12. Execute a high turning kick to D with the right foot, supporting the body with both hands and the left knee.

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.
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.
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.
16. Move the right foot to C, forming a right L-stance toward D while executing a scooping block with the left palm.
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.
18. Execute a pressing block with an X-fist while forming a left walking stance toward C, pivoting with the right foot.
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.
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.
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.
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.
23. Execute a middle side piercing kick to D with the right foot while pulling both hands in the opposite direction.
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.
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.

13



16



Other view



24

25



Other view

19



Other view



26



27

Other View

30



34



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.
27. Execute a low front snap kick to D with the right foot while bringing the right palm on the left back hand
28. Lower the right foot to D to form a left walking stance toward C, pivoting with the left foot while thrusting to D with the right back elbow placing the left side fist on the right fist.  
Perform in a slow motion.
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.
30. Punch the left palm with the right fist while maintaining a right L-stance toward C.
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.

Side View

27



Back View

29



32. Punch the right palm with the left fist while maintaining a left L-stance toward C.
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.
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.
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.
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.

Other View



37





**Other View**

**41**



**42**



**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.
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.
45. Execute a middle front snap kick to C with the left foot, keeping the position of the hands as they were in 44.
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.
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.
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.
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.
50. Execute a high punch to B with the right open fist while maintaining a left walking stance toward B.
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.
52. Execute a high punch to A with the left open fist while maintaining a right walking stance toward A.

END: Bring the left foot back to a ready posture.

**Other View**

**48**



**50**



## PATTERN KODANG (*Kodang Tul*)

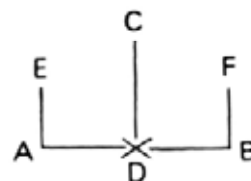
**DIAGRAM: UU**

**MOVEMENTS: 45**

**READY POSTURE: PARALLEL STANCE WITH A TWIN SIDE ELBOW**

Ready Posture

1. Move the left foot to B, forming a sitting stance toward D while executing a parallel block with the inner forearm.
2. Execute a middle hooking block to D with the right palm while standing up toward D.
3. Execute a middle punch to D with the left fist while forming a sitting stance toward D.



2



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4. Pull the right reverse foot to the left knee joint forming a left one-leg stance toward D while executing a parallel block with the outer forearm.
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.
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.
7. Execute a middle hooking kick, and then a high side piercing kick to F consecutively with the left foot, while pulling both fists in front of chest.
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.
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.



7



Side View

Side View

8





Side View 9

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.
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.
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.
13. Move the right foot to A to form a sitting stance toward D while executing a parallel block with the inner forearm.
14. Execute a middle hooking block to D with the left palm while standing up toward D.
15. Execute a middle punch to D with the right fist while forming a sitting stance toward D.
16. Pull the left reverse foot toward the right knee joint to form a right one-leg stance toward D while executing a parallel block with the outer forearm.
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.

10



Front View

18. Lower the left foot to A in a jumping motion to form a left X-stance toward E while executing a downward strike to A with the left back fist.
19. Execute a middle hooking kick, and then a high side piercing kick to E consecutively with the right foot, while pulling both fists in front of chest.
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.
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

25



24



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.
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.
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.

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.
26. Bring the right foot to the left foot, forming a close stance with a heaven hand toward D.
- Perform in a slow motion.
27. Slide to C to form a left rear foot stance toward D while executing a downward thrust with the right straight elbow.
28. Execute a high crescent strike with the left arc-hand while forming a right walking stance toward D, slipping the right foot.
29. Slide to C, forming a right rear foot stance toward D while executing a downward thrust with a left straight elbow.



27



26



28



31



30. Execute a high crescent strike with the right arc-hand while forming a left walking stance toward D, slipping the left foot.
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.
32. Move the right foot to C, forming a left walking stance toward D while executing a downward punch with the right fist.
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.
34. Execute a dodging reverse hooking 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.
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.

33



32



36



36. Execute a dodging reverse hooking 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.
  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.
  38. Land to D to form a left diagonal stance toward D while executing a rising block with a twin palm.
  39. Slide to D, forming a right rear foot stance toward C while executing a side thrust to D with the right elbow.
  40. Turn the face to D while forming a right bending ready stance B toward C, and then execute a middle back piercing kick to D with the left foot. Perform in a slow motion.
  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.
  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.
  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.
  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.
  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.
- END: Bring the right foot back to a ready posture.



37

38



41

Side View



43



42



44

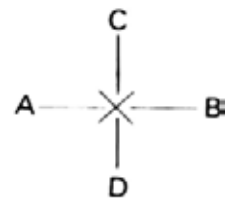
## PATTERN SAM-IL (*SAM-IL JUL*)

**DIAGRAM: +**

**MOVEMENTS: 33**

**READY POSTURE: CLOSE READY STANCE C**

1. Slide to D, forming a right L-stance toward D while executing a middle guarding block to D with the forearm.
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.
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.
4. Execute a middle twisting kick to A with the right foot, keeping the position of the hands as they were in 3.
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.
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.
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.
8. Execute a high outward 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.
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.
10. Execute a low punch to C with the right double fist while forming a left L-stance toward C, pulling the right foot.
11. Move the left foot to C, forming a left walking stance toward C while executing a high block to BC with a double arc-hand and looking through it.
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.
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.
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.
15. Execute a U-shape block to B while forming a left fixed stance toward B, slipping the left foot.



4



8



Other View

Other View

10



Front View

6



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.
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.
18. Execute a middle side piercing kick to B with the right foot while forming a knife-hand guarding block.
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.
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 forearm with the right palm and turning the face to C.
21. Execute a pressing block with an X-fist while forming a right walking stance toward AD.
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.
23. Execute a middle side piercing kick to A with the left foot while forming a forearm guarding block.
24. Lower the left foot on line A, and then execute a low guarding block to B with a knife-hand while forming a left L-stance towards B, pivoting the left foot.
25. Move the left foot to B, forming a right rear foot stance toward B while executing an upward block with a left palm.
26. Move the right foot to B, forming a left rear foot stance toward B while executing a pressing block with a twin palm.
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.
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.
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.
30. Execute a middle front block with the right forearm while forming a left walking stance toward D, pivoting with the right foot.
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.
32. Execute a low front snap kick to D with the left foot, keeping the position of the hands as they were in 31.
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.

End: Bring the left foot back to a ready posture.



16



20

Other View 28



29

Side View



571



14

30

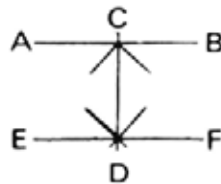


## PATTERN YOO-SIN (*Yoo-Sin Tul*)

**DIAGRAM: ^L**

**MOVEMENTS: 68**

**READY POSTURE: WARRIOR READY STANCE B**



**Ready Posture**



1. Move the left foot to B to form a sitting stance toward D while extending both elbows to the sides horizontally.
2. Execute an rear punch to C with the left fist while sliding to A, maintaining a sitting stance toward D.
3. Execute an rear 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.
4. Execute a middle hooking block to D with the right palm while standing up toward D.
5. Execute a middle punch to D with the left fist while forming a sitting stance toward D.
6. Execute a middle hooking block to D with the left palm while standing up toward D.
7. Execute a middle punch to D with the right fist while forming a sitting stance toward D.
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.
9. Execute a circular block to D with the right inner forearm while maintaining a left walking stance toward BD.
10. Execute a scooping block with the left palm while forming a sitting stance toward AD.
11. Execute a middle punch to AD with the right fist while maintaining a sitting stance toward AD. Perform 10 and 11 in a connecting motion.
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.
13. Execute a circular block to D with the left inner forearm while maintaining a right walking stance toward AD.
14. Execute a scooping block with the right palm while forming a sitting stance toward BD.
15. Execute a middle punch to BD with the left fist while maintaining a sitting stance toward BD. Perform 14 and 15 in a connecting motion.
16. Execute a high hooking block to BC with the right palm while forming a left walking stance toward BC.
17. Execute a middle punch to BD with the left fist while forming a sitting stance toward BD.
18. Execute a high hooking block to AD with the left palm while forming a right walking stance toward AD.
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.
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.

1



2



3





**Side View**



21

22



21. Execute a rising block with an X-knife-hand while maintaining a left walking stance toward D. Perform 20 and 21 in a continuous motion.
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.
23. Execute a low front snap kick to D with the right foot, keeping the position of the hands as they were in 22.
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.
25. Execute a pressing block with an X-fist while maintaining a right walking stance toward D.
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.
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.
28. Execute a low front snap kick to D with the left foot, keeping the position of the hands as they were in 27.
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.
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.
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.
32. Move the left foot to C, forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.
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.
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.
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.
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.
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.
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.



23



35





39



Other View

49

39. Move the left foot on line CD, and then turn counter-clockwise, pivoting with the left foot to form a right L-stance toward C while executing a high block to C with the left reverse knife-hand.
40. Bring the right foot to the left foot to form a close ready stance C toward C.
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.
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.
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.
44. Execute a middle punch to F with the left fist while maintaining a left L-stance toward F.
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.
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.
47. Execute a middle punch to E with the right fist while maintaining a right L-stance toward E.
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.
49. Move the left foot to E to form a left fixed stance toward E while executing a U-shape punch to E.
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.
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.
52. Execute a waving kick to D with the right foot, and then a high outward block to AC with the right outer forearm, keeping the position of the hands as they were in 51 while forming a sitting stance toward E.



51



Front View



52



Front View

53



Front View

54



Other View

55



64



53. Execute a waving kick to C with the left foot, and then a high front block to ED with the right outer forearm, keeping the position of the hands as they were in 52 while forming a sitting stance toward E.
54. Execute a horizontal strike to C with the right back hand while maintaining a sitting stance toward E.
55. Execute a middle crescent kick to the right palm with the left foot.
56. Execute a middle side piercing kick to C with the left foot forming a forearm guarding block. Perform 55 and 56 in a consecutive kick.
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.
58. Execute a middle crescent kick to the left palm with the right foot.
59. Execute a middle side piercing kick to C with the right foot, forming a forearm guarding block. Perform 58 and 59 in a consecutive kick.
60. Lower the right foot to C, forming a sitting stance toward A while executing a right 9-shape block.
61. Change the position of the hands while maintaining a sitting stance toward A.
62. Move the left foot to C, turning clockwise to form a sitting stance toward B while executing a right 9-shape block.
63. Change the position of the hands while maintaining a sitting stance toward B.
64. Execute a downward strike to D with the right side fist while forming a left vertical stance toward D, pulling the left foot.
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.
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.
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.
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.

END: Bring the right foot back to a ready posture.



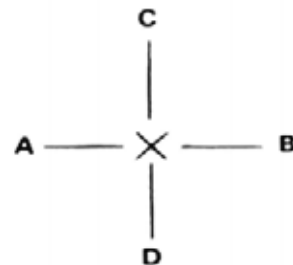
## PATTERN CHOI-YONG (*Choi-Yong Tul*)

**DIAGRAM: +**

**MOVEMENTS: 46**

**READY POSTURE: CLOSE READY STANCE C**

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.
2. Execute a high punch to D with the left middle knuckle fist while maintaining a right rear foot stance toward D.
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.
4. Execute a high punch to C with the right middle knuckle fist while maintaining a left rear foot stance toward C.
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.
6. Execute a circular block to AD with the right inner forearm while maintaining a left walking stance toward D.
7. Execute a middle punch to D with the left fist while maintaining a left walking stance toward D.
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.
9. Execute a circular block to AC with the left inner forearm while maintaining a right walking stance toward C.
10. Execute a middle punch to C with the right fist while maintaining a right walking stance toward C.
11. Move the right foot online CD to form a right L-stance toward D while executing a low guarding block to D with a knife-hand.
12. Execute a middle turning kick to AD with the right foot, and then lower it to the side front of the left foot.
13. Execute a high reverse hooking kick to D with the left foot.
14. Execute a middle side piercing kick to D with the left foot, pulling both hands in the opposite direction. Perform 13 and 14 in a consecutive kick.
15. Lower the left foot to D, forming a left walking stance toward D while striking the left palm with the right front elbow.
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.
17. Execute a middle turning kick to AC with the left foot, and then lower it to the side front of the right foot.
18. Execute a high reverse hooking kick to C with the right foot.
19. Execute a middle side piercing kick to C with the right foot, pulling both hands in the opposite direction. Perform 18 and 19 in a consecutive kick.
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.
21. Move the left foot to C to form a left walking stance toward C while executing pressing block with the right palm.
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.
23. Move the right foot to D, and then the left foot to D, turning counter-clockwise to form a left walking stance toward D while executing a W-shape block with a knife-hand.

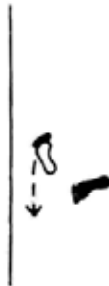
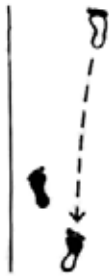


2



Side View

23



32



24. Execute a middle front snap kick to D with the right foot, keeping the position of the hands as they were in 23.
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.
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.
27. Execute a middle front snap kick to D with the left foot, keeping the position of the hands as they were in 26.
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.
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.
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.
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.
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.
33. Execute a middle punch to B with the left fist while maintaining a parallel stance toward B.
34. Turn the face toward A while forming a left bending ready stance A toward A.
35. Execute a middle side piercing kick to A with the right foot, forming a forearm guarding block.
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.

36



37. Execute a high reverse hooking kick to B with the right foot.
  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.
  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.
  40. Execute a middle punch to A with the right fist while maintaining a parallel stance toward A.
  41. Turn the face to B while forming a right bending ready stance A toward B.
  42. Execute a middle side piercing kick to B with the left foot, forming a forearm guarding block.
  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 back fist and bringing the right finger belly to the left side fist.
  44. Execute a high reverse hooking kick to A with the left foot.
  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.
  46. Slide to A to form a right fixed stance toward A while executing a middle punch to A with the right fist.
- END: Bring the right foot back to a ready posture.

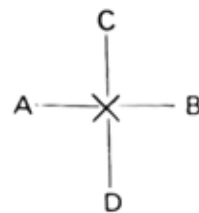
## PATTERN YON-GAE (*Yon-Gae Tul*)

**DIAGRAM: +-**

**MOVEMENTS: 49**

**READY POSTURE: WARRIOR READY STANCE A**

- 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.
- 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.
- 3 Slide to C, forming a left L-stance toward D while executing a middle guarding block to D with the forearm.
- 4 Execute a middle outward strike to D with the right knife-hand while flying to D, and then land to D, forming a left L-stance toward D with the right knife-hand extended to D.
- 5 Shift to C, maintaining a left L-stance toward D while executing a stopping block to D with an X-fist.
- 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.
- 7 Execute a downward thrust with the right straight elbow while forming a left rear foot stance toward D, pulling the right foot.
- 8 Jump to D, forming a left X-stance toward AD while executing a high side strike to D with the left back fist.
- 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.



**Ready Posture**



2



**Side View**



5



4



9



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.
11. Execute a middle punch to D with the right fist while maintaining a parallel stance toward D.
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.
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. Perform in a slow motion.
14. Slide to C to form a right L-stance toward D while executing a middle guarding block to D with the forearm.
15. Execute a middle outward strike to D with the left knife-hand while flying to D, and then land to D, forming a right L-stance toward D with the left knife-hand extended to D.
16. Shift to C, maintaining a right L-stance toward D while executing a checking block to D with an X-fist.
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.
18. Execute a downward thrust with the left straight elbow while forming a right rear foot stance toward D, pulling the left foot.
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.
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.
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.
22. Execute a middle punch to D with the left fist while maintaining a parallel stance toward D.
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.
24. Cross the left foot over the right foot to form a right X-stance toward D while executing a horizontal thrust with a twin elbow.
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.



23

24



25



26



29





## Side View



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.
27. Execute a high reverse hooking kick to B with the right foot.
28. Lower the right foot to B, and then execute a high side piercing kick to B with the left foot, pulling both hands in front of the chest while turning clockwise.
29. Lower the left foot to B in a jumping motion to form a left X-stance toward D while executing a downward strike to D with the left back fist.
30. Move the left foot to B, forming a sitting stance toward D while executing a W-shape block with a reverse knife-hand.
31. Cross the right foot over the left foot, forming a left X-stance toward D while executing a horizontal thrust with a twin elbow.
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.
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.
34. Execute a high reverse hooking kick to A with the left foot.
35. Lower the left foot to A, and then execute a high side piercing kick to A with the right foot, pulling both fists in front of chest while turning counterclockwise.
36. Lower the right foot to A in a jumping motion, forming a right X-stance toward AD while executing a downward strike to A with the right back fist.
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.
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.
39. Move the right foot to C slightly and then the left foot to 0 in a stamping motion to form a right L-stance toward D while executing a high outward strike to D with the left knife-hand.

40. Shift to C, maintaining a right L-stance toward D while executing a middle guarding block to D with the forearm.
  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.
  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 outward strike to D with the right knife-hand.
  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.
  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 toward D while executing a middle guarding block to D with a knife-hand.
  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 toward D while executing a middle guarding block to D with a knife-hand.
  46. Execute a low inward block to D with the right reverse knife-hand, pulling the left side fist in front of the right shoulder while forming a left walking stance toward D, slipping the right foot to C.
  47. Slide to C to form a left L-stance toward D while thrusting to C with the left side elbow.
  48. Execute a low inward block to D with the left reverse knife-hand, pulling the right side fist in front of the left shoulder while forming a right walking stance toward D, slipping the left foot to C.
  49. Slide to C, forming a right L-stance toward D while thrusting to C with the right side elbow.
- END: Bring the right foot back to a ready posture.

39



46



## Ready Posture

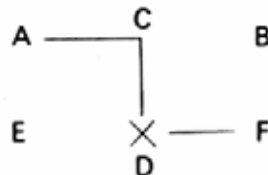


## PATTERN UL-JI (Ul-Ji Tul)

DIAGRAM: ~1\_

MOVEMENTS: 42

READY POSTURE: PARALLEL STANCE WITH AN X-BACK HAND.



1. Move the left foot to C, forming a right walking stance toward D while executing a horizontal strike with twin side fists.
2. Move the right foot to C to form a left walking stance toward D while executing a pressing block with an X-fist.
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.
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.
5. Move the left foot to C to form a sitting stance toward B while executing a horizontal strike to C with the left back hand.
6. Execute a middle crescent kick to the left palm with the right foot.
7. Lower the right foot to C, forming a sitting stance toward A while striking the left palm with the right front elbow.
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.
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.
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.
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.
12. Execute a middle side piercing kick to A with the right foot keeping the position of the hands as they were in 11.
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 executing a horizontal thrust with a twin elbow.
14. Move the right foot to A to form the sitting stance toward D while executing a right horizontal punch to A.
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.

1



4

7



8



10



Front View

16. Execute a twin knife-hand block to B while forming a right L-stance toward B, pivoting with the right foot.
17. Jump to execute a mid-air kick to B with the right foot while spinning clockwise.
18. Land to B, forming a right walking stance toward B while executing a middle block to B with the right double forearm.
19. Bring the left foot to the right foot to form a close ready stance B toward D.
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.
21. Move the left foot to C to form a right walking stance toward D while executing a rising block with the left forearm.
22. Execute a middle front snap kick to D with the left foot, keeping the position of the hands as they were in 21.
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.



11

12



13



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.
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.
26. Move the right foot to F, turning counter-clockwise to form a right walking ready stance toward F.
27. Jump to execute a flying high kick to F with the right foot.

15



21



27



28. Land to F to form a right fixed stance toward F while executing a checking block to F with an X-knife-hand.
29. Move the left foot to F, forming a right L-stance toward F while executing a pressing block with an X-fist.
30. Execute a middle side front snap kick to F with the left foot while executing a middle wedging block with the inner forearm.
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.
32. Move the right foot to F to form a right fixed stance toward F while executing a middle outward block with the right knife-hand and a middle pushing block with the left palm.
33. Slide to F, forming a right L-stance toward F while executing a middle punch to F with the left fist.
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.
35. Execute a middle turning kick to DF with the right foot.
36. Lower the right foot to F, and then execute a middle back piercing kick to F with the left foot.
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.
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.
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.
40. Execute a circular block to DE with the right inner forearm while forming a left walking stance toward DF.
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.
42. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.

END: Bring the left foot back to a ready posture.



29



30

Front View

32



34

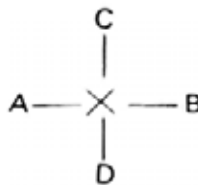


## PATTERN MOON-MOO (*Moon-Moo Jul*)

DIAGRAM: -I-

MOVEMENTS: 61

READY POSTURE: PARALLEL READY STANCE



1



1. Turn the face to B while forming a right bending ready stance A toward B. Perform in a slow motion.
2. Execute a high side piercing kick to B with the left foot. Perform in a slow motion.
3. Execute a high side piercing kick to B again with the left foot. Perform 2 and 3 in a double kick.
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.
5. Execute a high reverse hooking kick to B with the right foot. Perform in a slow motion.
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.
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.
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.

4



6



9



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 foot toward the right knee joint. Perform in a slow motion.
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.
11. Execute a high side piercing kick to A with the right foot. Perform in a slow motion.
12. Execute a high side piercing kick to A again with the right foot. Perform 11 and 12 in a double kick.
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.
14. Execute a high reverse hooking kick to A with the left foot. Perform in a slow motion.
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.
16. Move the right foot to B, forming a right walking stance toward B while executing a pressing block with the left palm.
17. Move the left foot to B, forming a left walking stance toward B while executing a pressing block with the right palm.
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 foot toward the left knee joint. Perform in a slow motion.

19. Turn the face to C while forming a left bending ready stance B toward D.
20. Execute a high back piercing kick to C with the right foot. Perform in a slow motion.
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.
22. Turn the face to C while forming a right bending ready stance B toward D.
23. Execute a high back piercing kick to C with the left foot. Perform in a slow motion.
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.
25. Slide to C, forming a right rear foot stance toward D while executing a downward block with the left palm.
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.
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.
28. Slide to C, maintaining a sitting stance toward A while executing a scooping block with the left palm.
29. Execute a middle punch to A with the right fist while maintaining a sitting stance toward A.  
Perform 28 and 29 in a connecting motion.
30. Execute a low side block to D with the left knife-hand while maintaining a sitting stance toward A.
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.
32. Lower the right foot to C, and then execute a high reverse turning kick to C with the left foot.
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.
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.
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.
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.
37. Slide to D, maintaining a sitting stance toward A while executing a scooping block with the right palm.
38. Execute a middle punch to A with the left fist while maintaining a sitting stance toward A.  
Perform 37 and 38 in a connecting motion.
39. Execute a low side block to C with the right knife-hand while maintaining a sitting stance toward A.
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.
41. Lower the left foot to D, and then execute a high reverse turning kick to D with the right foot.
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.
43. Move the left foot to D, and then execute a high twisting kick to AD with the right foot.
44. Lower the right foot to C, forming a left walking stance toward D while executing a side back strike to C with the right back fist and extending the left fist to D.



Side View

25



Side View

27



30



45. Execute a front strike to D with the right back fist while shifting to C maintaining a left walking stance toward D.
  46. Move the right foot to D, and then execute a high twisting kick to BD with the left foot.
  47. Lower the left foot to C to form a right walking stance toward D while executing a side back strike to C with the left back fist and extending the right fist to D.
  48. Execute a front strike to D with the left back fist while shifting to C, maintaining a right walking stance toward D.
  49. Execute a sweeping kick to D with the left side sole, keeping the position of the hands as they were in 48 and then lower it to D, forming a right L-stance toward D while executing a middle guarding block to D with the forearm.
  50. Execute a side checking kick to D, and then again a middle side thrusting kick to D with the left foot, forming a forearm guarding block.
  - Perform in a consecutive kick.
  51. Lower the left foot to D, forming a right L-stance toward D while executing a middle outward strike to D with the left knife-hand.
  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.
  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.
  54. Lower the right foot to D to form a left L-stance toward D while executing a middle outward strike to D with the right knife-hand.
  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.
  56. Jump to C to form a right X-stance toward AC while executing a low punch to C with the left fist and bringing the right fist on the left shoulder.
  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.
  58. Jump to execute a mid-air kick to D with the right foot while spinning clockwise.
  59. Land to D to form a left L-stance toward D while executing a middle guarding block to D with a knife-hand.
  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 with the left arc-hand.
  61. Execute a high punch to D with the right fist while maintaining a right walking stance toward D.
- END: Bring the right foot back to a ready posture.



43

44



53



56



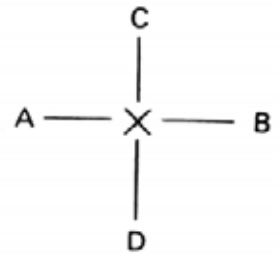
60



Side View



**PATTERN SO-SAN (So-San Tul) DIAGRAM: +  
MOVEMENTS: 72  
READY POSTURE. CLOSE READY STANCE A**



1

**Side View**

2



**Front View**

9



1. Slide to C to form a right rear foot stance toward D while executing a middle guarding block to D with the forearm.
2. Execute a middle vertical punch to D with the right fist while forming a left walking stance toward D, slipping the left foot.
3. Slide to C, forming a left rear foot stance toward D while executing a middle guarding block to D with the forearm.
4. Execute a middle vertical punch to D with the left fist while forming a right walking stance toward D, slipping the right foot.
5. Execute a high side block to BC with the right knife-hand while forming a left walking stance toward BC.
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.
7. Execute a high side block to BD with the left knife-hand while forming a right walking stance toward BD.
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.
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.
10. Execute a high side piercing kick to C with the right foot, keeping the position of the hands as they were in 9.
11. Execute a high turning kick to D with the right foot. Perform 10 and 11 in a consecutive kick.
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.
13. Move the left foot to C, forming a parallel stance toward B while executing a horizontal strike with a twin knife-hand.

**Front View**



10

14. Execute a high side piercing kick to C with the left foot, keeping the position of the hands as they were in 13.
15. Execute a high turning kick to D with the left foot. Perform 14 and 15 in a consecutive kick.
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.
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.
18. Bring the right palm on the left fore fist 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.
19. Perform in a releasing motion. 19- Execute a high punch to A with the right fist while maintaining a left walking stance toward A.
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.
21. Bring the left palm on the right fore fist, 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.
22. Execute a high punch to B with the left fist while maintaining a right walking stance toward B.
23. Slide to B to form a right L-stance toward 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.
24. Execute a front strike to B with the right back fist while forming a left walking stance toward B, slipping the right foot.
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.
26. Execute a front strike to A, with the left back fist while forming a right walking stance toward A, slipping the left foot.
27. Move the left foot to D, forming a right walking ready stance toward C.
28. Jump to execute a flying front snap kick to C with the right foot.
29. Land to C, forming a left L-stance toward C while executing a middle guarding block to C with a knife-hand.
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.
31. Execute a middle punch to C with the left fist while shifting to C, maintaining a left walking stance toward C.
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.
33. Execute a middle punch to D with the right fist while shifting to D, maintaining a right walking stance toward D.
34. Execute a middle block to BC with a double arc-hand while forming a left walking stance toward BC and looking through the hands.
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.



18



28



35





36. Execute a circular block to BD with the left inner forearm while forming a right walking stance toward D.
37. Execute a high punch to D with the right fist while maintaining a right walking stance toward D.
38. Execute a low front snap kick to D with the left foot, keeping the position of the hands as they were in 37.
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.
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.
41. Execute a rising block with an X-knife-hand while maintaining a left walking stance toward D.
42. Execute a middle block to AC with a double arc-hand while forming a right walking stance toward AC and looking through the hands.
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.
44. Execute a circular block to AD with the right inner forearm while forming a left walking stance toward D.
45. Execute a high punch to D with the left fist while maintaining a left walking stance toward D.
46. Execute a low front snap kick to D with the right foot, keeping the position of the hands as they were in 45.
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.
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.
49. Execute a rising block with an X-knife-hand while maintaining a right walking stance toward D.
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.
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.
52. Execute a low block to D with the right knife-hand and a middle outward block to D with the left inner forearm while forming a left walking stance toward D, slipping the left foot.
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.
54. Execute a middle punch to D with the left fist while forming a right L-stance toward D, pulling the left foot.
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.
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.

57. Execute a low block to D with the left knife-hand and a middle outward block to D with the right inner forearm while forming a right walking stance toward D, slipping the right foot.
  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.
  59. Execute a middle punch to D with the right fist while forming a left L-stance toward D, pulling the right foot.
  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.
  61. Shift to D, maintaining a left L-stance toward D while executing a middle punch to D with the left fist.
  62. Turn clockwise while forming a left bending ready stance A toward C.
  63. Execute a high side piercing kick to C with the right foot, keeping the position of the hands as they were in 62.
  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.
  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.
  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.
  67. Shift to C, maintaining a right L-stance toward C while executing a middle punch to C with the right fist.
  68. Turn counter-clockwise while forming a right bending ready stance A toward C
  69. Execute a high side piercing kick to D with the left foot, keeping the position of the hands as they were in 68.
  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.
  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.
  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.
- END: Bring the right foot back to a ready posture.

**Side View**

**70**

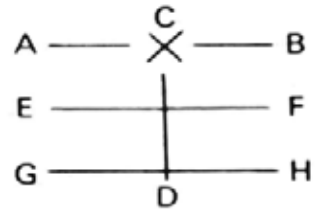


## PATTERN SE-JONG (*Se-Jong Tul*)

**DIAGRAM: i**

**MOVEMENTS: 24**

**READY POSTURE: CLOSE READY STANCE B**



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.
  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.
  3. Execute a middle side piercing kick to D with the right foot.
  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.
  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.
  6. Bring the right foot to the left foot, forming a close ready stance B toward D.
  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.
  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.
  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.
  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.
  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.
  12. Move the left foot on line G H to form a sitting stance toward C while executing a scooping block with the left palm.
  13. Execute a middle turning kick to C with the left foot.
  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.
  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.
  16. Execute a front strike to C with the left back fist while maintaining a sitting stance toward C.
  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.
  18. Execute a middle block to C with a double arc-hand while forming a left walking stance toward CE.
  19. Pull the left reverse foot sword 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.
  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.
  21. Pull the left instep to the hollow of the right leg to form a right one-leg stance toward C while striking the left palm with the right back forearm.
  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.
  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.
  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.
- END:** Bring the left foot back to a ready posture.

19



**Side View**

21



## PATTERN TONG-IL (*Tong-Il*)

DIAGRAM: |

MOVEMENTS: 56

READY POSTURE: PARALLEL STANCE WITH AN OVERLAPPED BACK HAND

1. Move the right foot to C to form a left walking stance toward D while executing a middle punch to D with a twin fist. Perform in a slow motion.
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.
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.
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.
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.
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.
7. Move the left foot to D in a stamping motion to form a right L-stance toward D while executing a high outward strike to D with the left back hand.

C  
|  
X  
|  
D

Ready Posture



1



2

3



8. Execute an inward vertical kick to the left palm with the right reverse footsword.
9. Lower the right foot to D in a stamping motion, forming a left L-stance toward D while executing a high outward strike to D with the right back hand.
10. Execute an inward vertical kick to the right palm with the left reverse footsword.
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.

4

Side View

7

11



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.
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.
14. Execute a middle punch to D with the right fist while maintaining a right walking stance toward D.
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.



16



18



13

12

Side View

23



Other View

26



16. Execute a downward kick to AC with the right foot, keeping the position of the hands as they were in 15.
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.
18. Execute an outward vertical kick to BC with the left foot, keeping the position of the hands as they were in 17.
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.
20. Execute a high punch to D with the left fist while forming a right walking stance toward D, pivoting with the left foot.
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.
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.
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.
24. Move the left foot to C, forming a left walking stance toward C while executing a pressing block with the left palm.
25. Move the right foot to C to form a right walking stance toward C while executing a pressing block with the right palm. Perform 24 and 25 in a regular motion.
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.
27. Move the left foot to D, forming a left walking stance toward D while executing a rising block with the left knife-hand.



30

37



39



Side View

28. Execute a high punch to D with the right fist while maintaining a left walking stance toward D.
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.
30. Move the right foot to C, forming a left walking stance toward D while executing a high thrust with the right angle fingertip.
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.
32. Execute a high punch to C with the left fist while maintaining a right walking stance toward C.
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.
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
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.
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.
37. Execute a low block to D with the right forearm and a middle outward block to D with the left knife-hand while forming a left walking stance toward D, slipping the left foot.
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.
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.
40. Execute a middle back piercing kick to C with the right foot, pulling both hands in the opposite direction.
41. Lower the right foot to C to form a sitting stance toward A while executing a W-shape block with the outer forearm.
42. Slide to C, maintaining a sitting stance toward A while executing a W-shape block with the outer forearm.
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.
44. Slide to C, maintaining a sitting stance toward B while executing a W-shape block with the outer forearm.
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.

42



Front View





46. Execute a high back piercing kick to D with the left foot, pulling both hands in the opposite direction.
47. Lower the left foot to C in a jumping motion, forming a left X-stance toward C while executing a pressing block with an X-fist.
48. Move the right foot to D, forming a left walking stance toward C while executing a front strike with the left under fist.
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.
50. Execute a middle pushing block to C with the left palm while maintaining a right walking stance toward C.
51. Execute a circular block to A with the right knife-hand while forming a left walking stance toward AD.
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.



Side View

48



51



50



Side View



53. Execute a circular block to B with the left knife-hand while forming a right walking stance toward BD.
54. Execute a high 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.
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.
56. Execute a middle punch to D with the right fist while forming a left walking stance toward D, pivoting with the left foot.

END: Bring the right foot back to a ready posture.



54

55

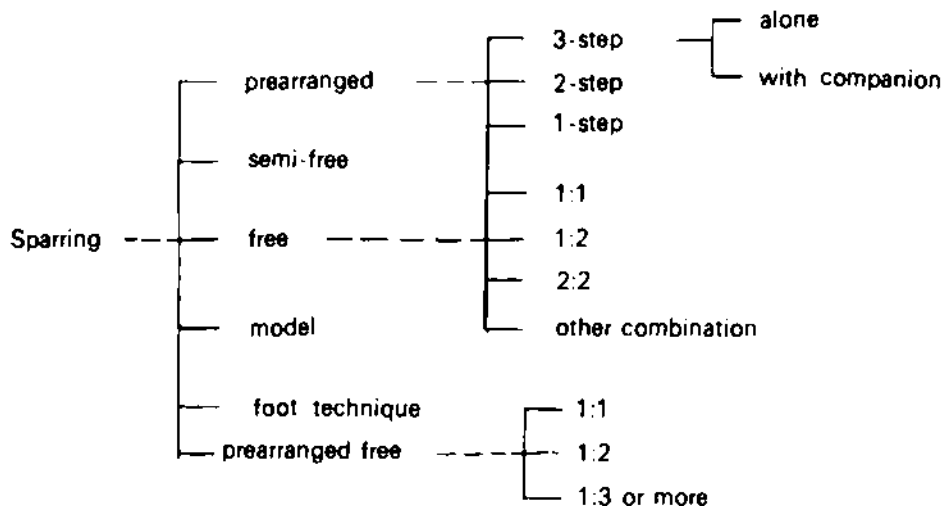


Front View

# SYSTEM OF SPARRING

## (Matsogi Goosong)

Sparring is classified into prearranged, semi-free, free, foot technique model and prearranged free sparring with the following sub-categories.



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 individual's technique.

10th	grade.... 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 belt holders

## SPARRING (Matsogi)

Sparring is the physical application of attack and defence techniques gained from pattern and fundamental exercise against actual moving opponent or opponents 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 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 book 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 unless special instructions are given.

## 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.

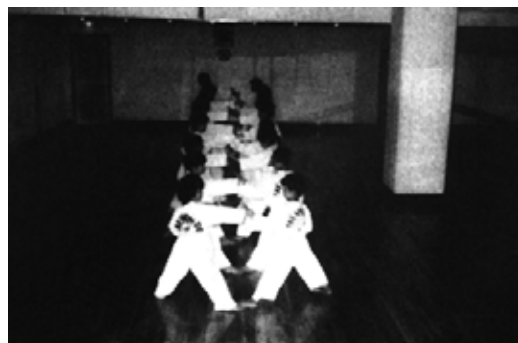
This is an exercise for familiarization of correct attack and defense techniques utilizing mainly the hand parts against middle and high, the foot parts against low targets while stepping forward and backward. There are two methods of practice: one way and two way.

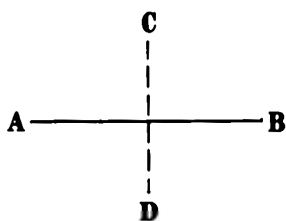
1. One Way (*Han Chok*)  
The attack is executed only while stepping forward, and the defense while stepping backward.
2. Two Way (*Yang Chok*)  
Both the attack and defense are executed while stepping either forward or backward. Both of them can be practised either alone or with companion.

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 book shows only middle attack and defense except for low kick and rising block to avoid unnecessary repetition. A student should familiarize himself equally with high attack and defense.





## Direction Diagram (*Bang Hyang Pyo*)

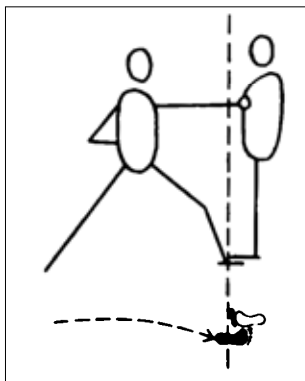
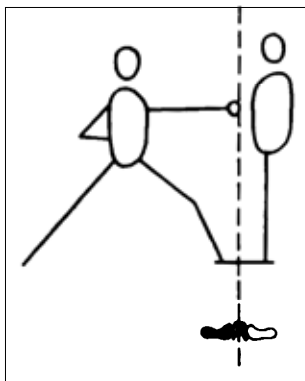
The exercise is conducted under the assumption that the player (X and Y) stand on line AB facing each other.

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 quarter, half or whole of the defender's inner or outer part of the foot in most cases.

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.

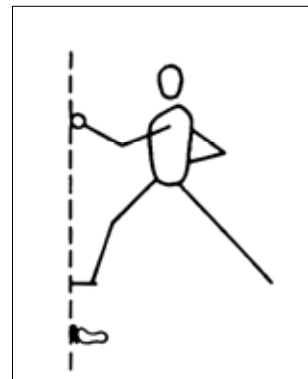


The fist forms a vertical line with the toes at the moment of impact.

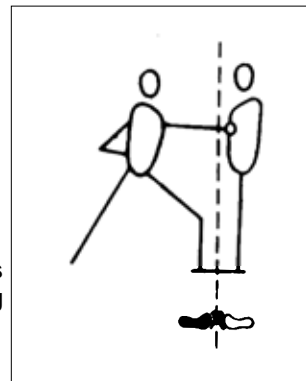
The point of focus is correctly attacked when the attacker's foot overlaps the front half of the opponent's foot.

**INCORRECT**  
The attacker's body is leaning forward.

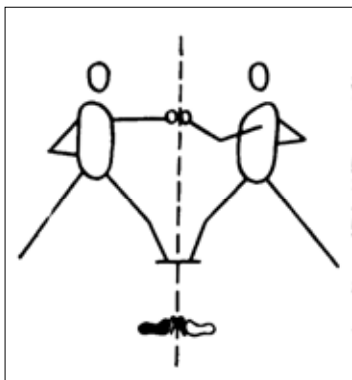
### Forearm side block



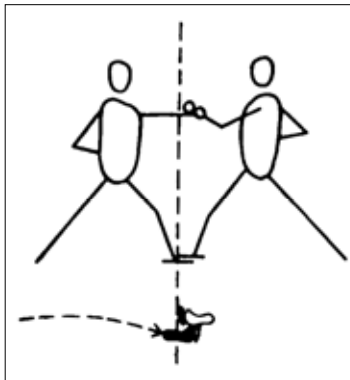
As in the case of front punch the fist forms a vertical line with the toes at the moment of block.



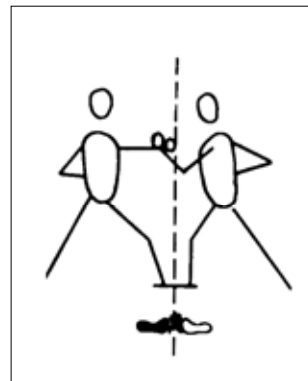
Forearms are not intercepted due to the same reason mentioned above.

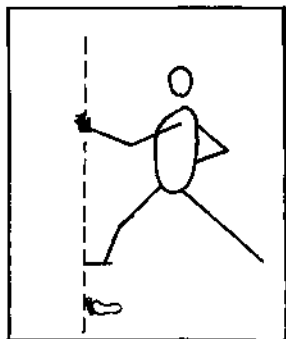


Correct block is performed with the same reason mentioned above.



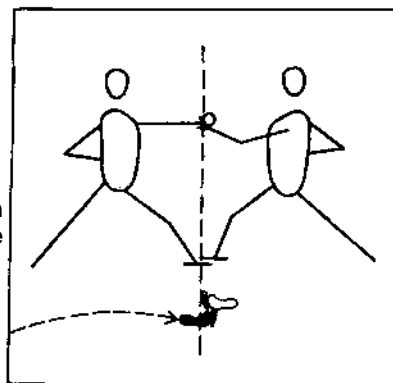
**INCORRECT**  
The defender's body is leaning forward.





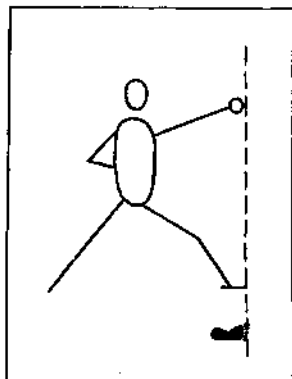
**Knife-hand side block**

The block is made at the correct portion when the attacker's foot is overlapped the front quarter of the defender's foot.

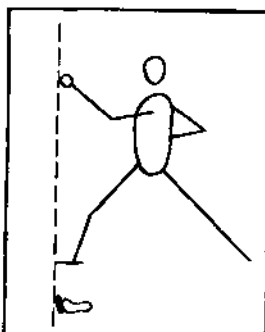


## Walking Stance High Punch and Block

**Front punch**

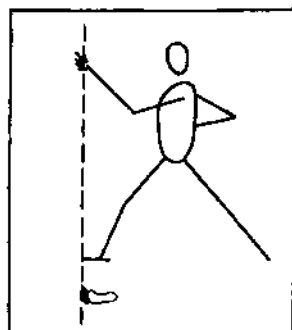


The attacker's foot should be aligned or overlapped with the front half of the defender's foot with rare exceptions.



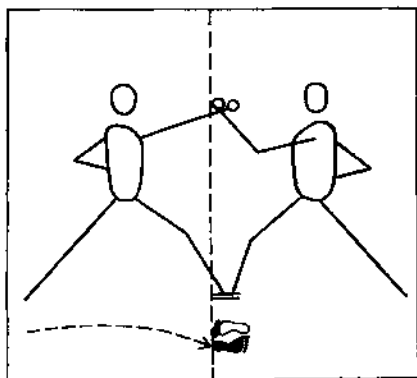
**Forearm side block**

**Knife-hand side block**



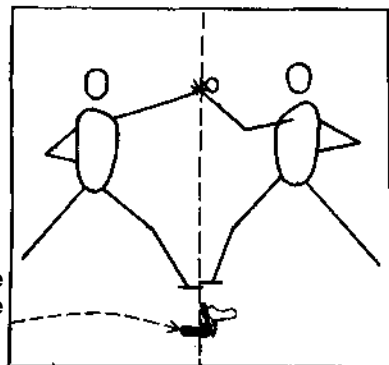
**Forearm**

**Knife-hand**

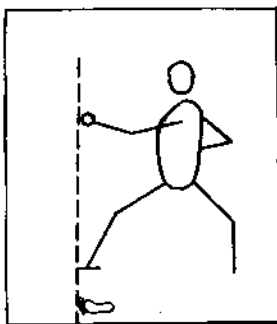
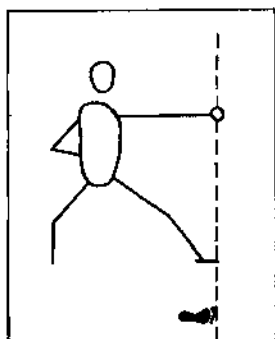


Forearms are properly intercepted when the attacker's foot is aligned with the defender's foot.

Correct portion is blocked when the attacker's foot is overlapped with the front half of the defender's foot.

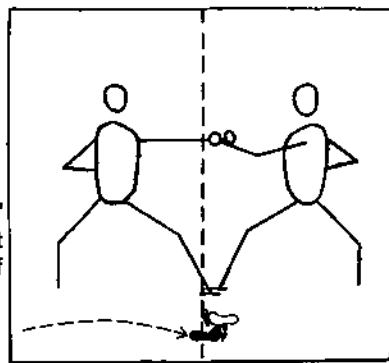


**Reverse punch**



**Forearm**

Correct block is made when the attacker's foot overlaps the front half of the defender's foot.



## 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.

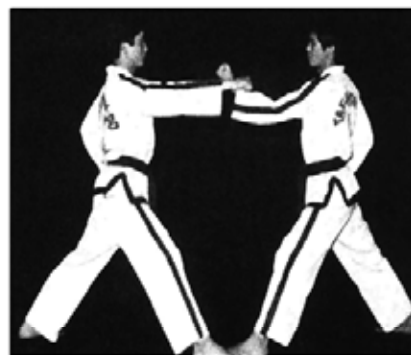
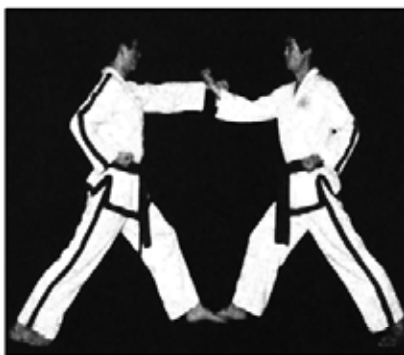
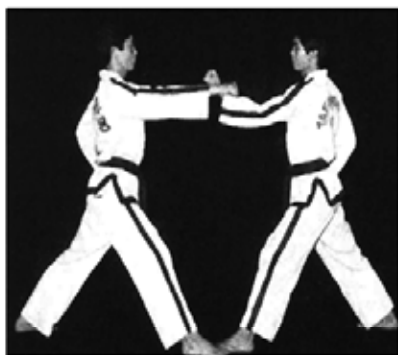


Ready posture

2nd step

3rd step

1st step



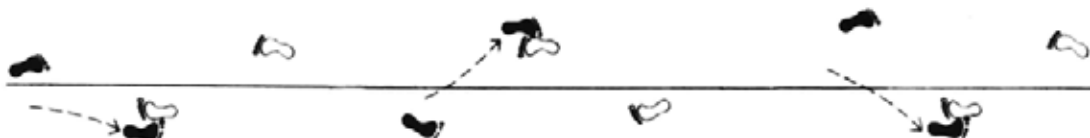
### INCORRECT

The attacker's stances become too wide as the second step is on the outside of the defender's foot.

1st step

2nd step

3rd step



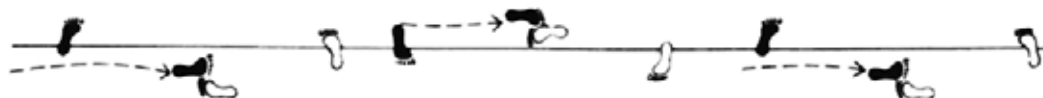
# INCORRECT

Attacker's stances are awkward except the first step as the second step is on the inside of the defender's foot.



## B. With L-stance

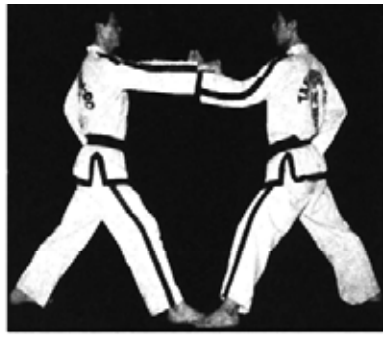
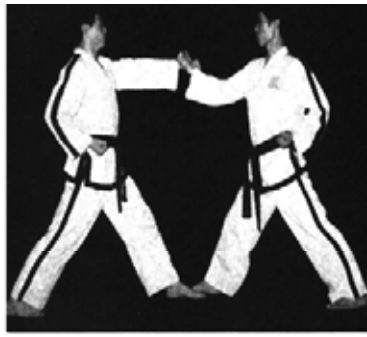
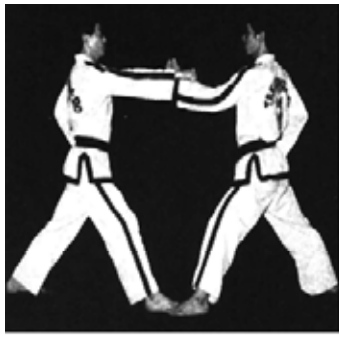
The attacker's foot should be placed on the inside of the defender's foot for the first and third steps, and outside for the second step.



# INCORRECT

Attacker's stances become too wide because all steps are on the outside of the defender's foot.





### INCORRECT

The attacker's stances become too narrow as all steps are on the inside of the defender's foot.

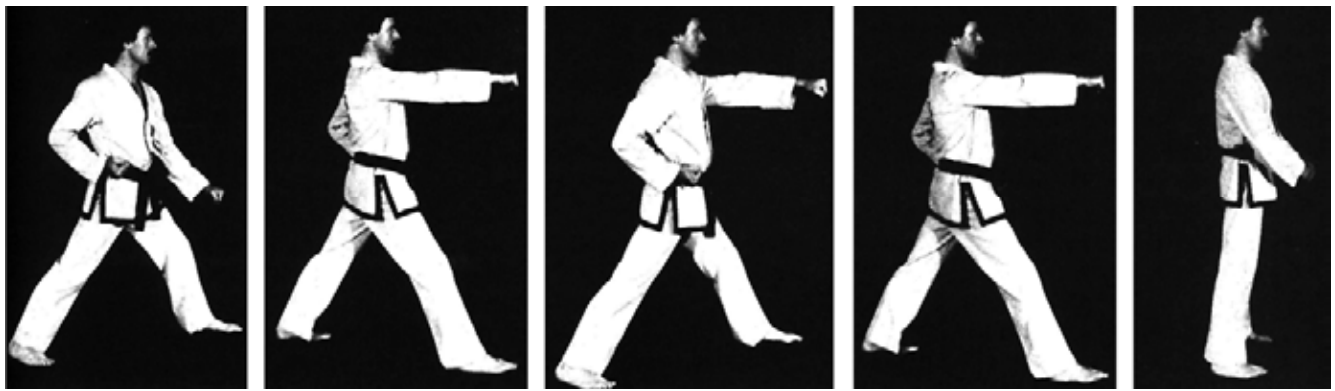


## C. With L-stance and walking stance

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 command of "stop (*gumahn*)":  
Bring the right foot, forming a parallel ready stance toward B.

#### 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 side block to B with the left forearm.
  - ii. Move the left foot to A forming a right walking stance toward B while executing a side block to B with the right forearm.
  - iii Move the right foot to A, forming 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 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 command of "stop":  
Bring the right foot, forming a parallel ready stance toward B.



## 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.



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.





**X: Measuring for correct distance.**

## **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.

### **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.

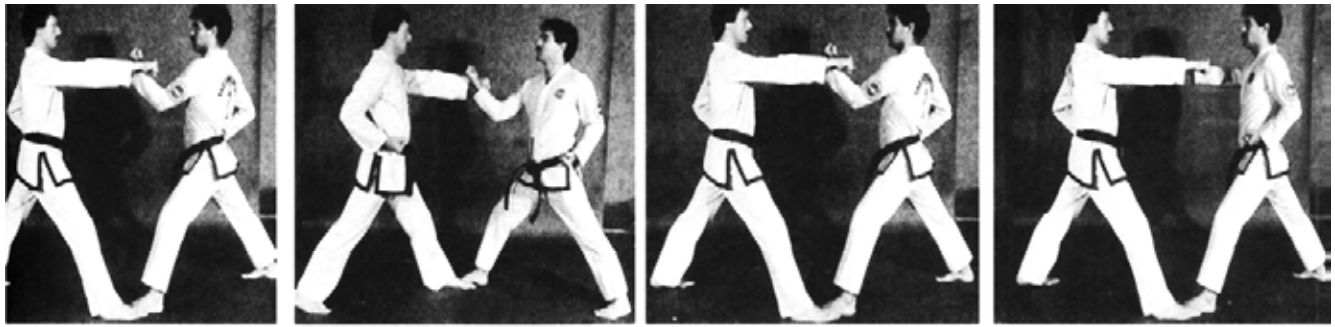
iii. **X:** Move the right foot to B, forming a right walking stance toward B while punching to B with the right fist.

**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" 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.

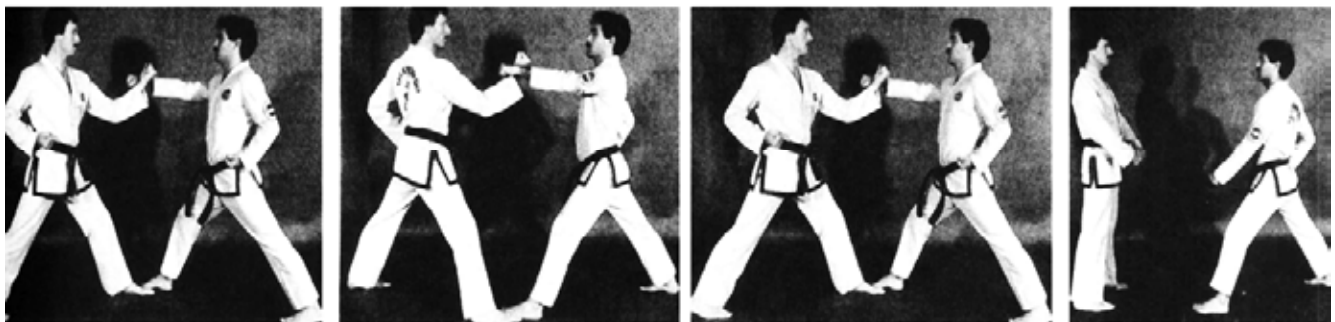
**X:** Move the right foot to A, forming a left walking stance toward B while executing a side block to B with the left inner forearm, and then execute a middle punch to B with the right fist, maintaining the same stance toward B.

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.

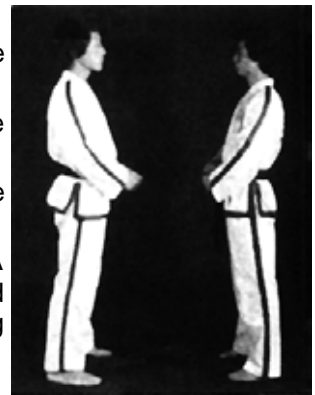


2. At the command of "commence":

- 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.



## X and Y now switch roles

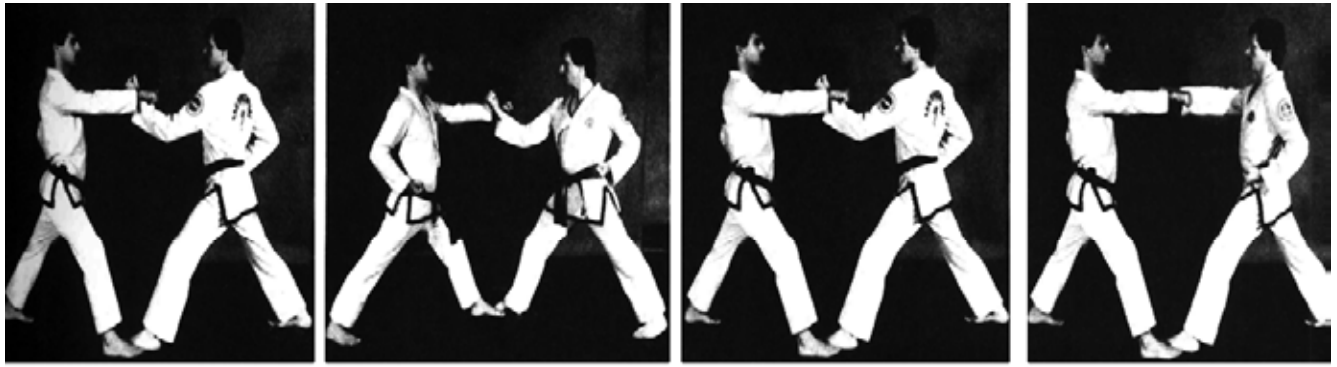
1. At the command of "three step sparring ready":

**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.

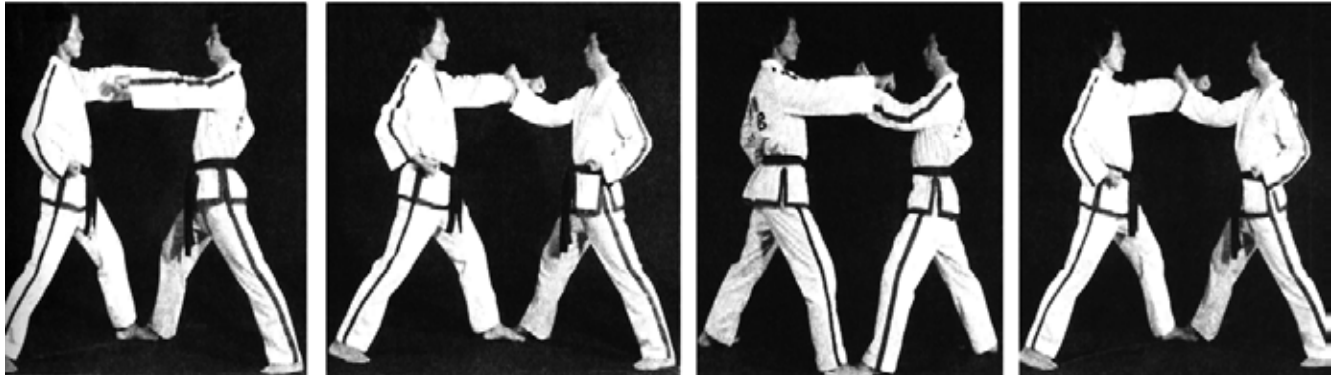
**X:** Shout "Ya" as a ready signal while maintaining a parallel ready stance toward B.

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, 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 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.
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.



## 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.

#### 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.

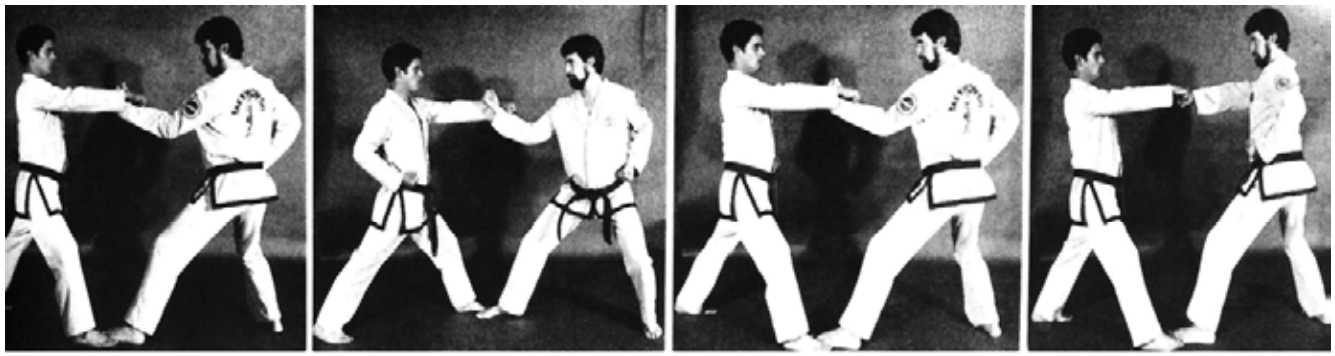
1. At the command of "three step sparring ready":

**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”:

- i. **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.



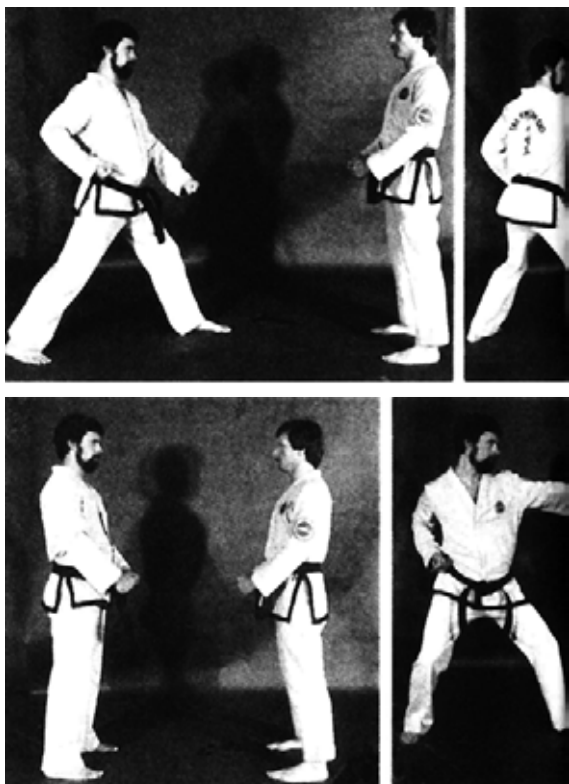
3. At the command of “stop”:

Both Y and X bring the right foot respectively back to a parallel ready stance.

**Y: Measuring for correct distance**

**Previous Posture**





## Two Way

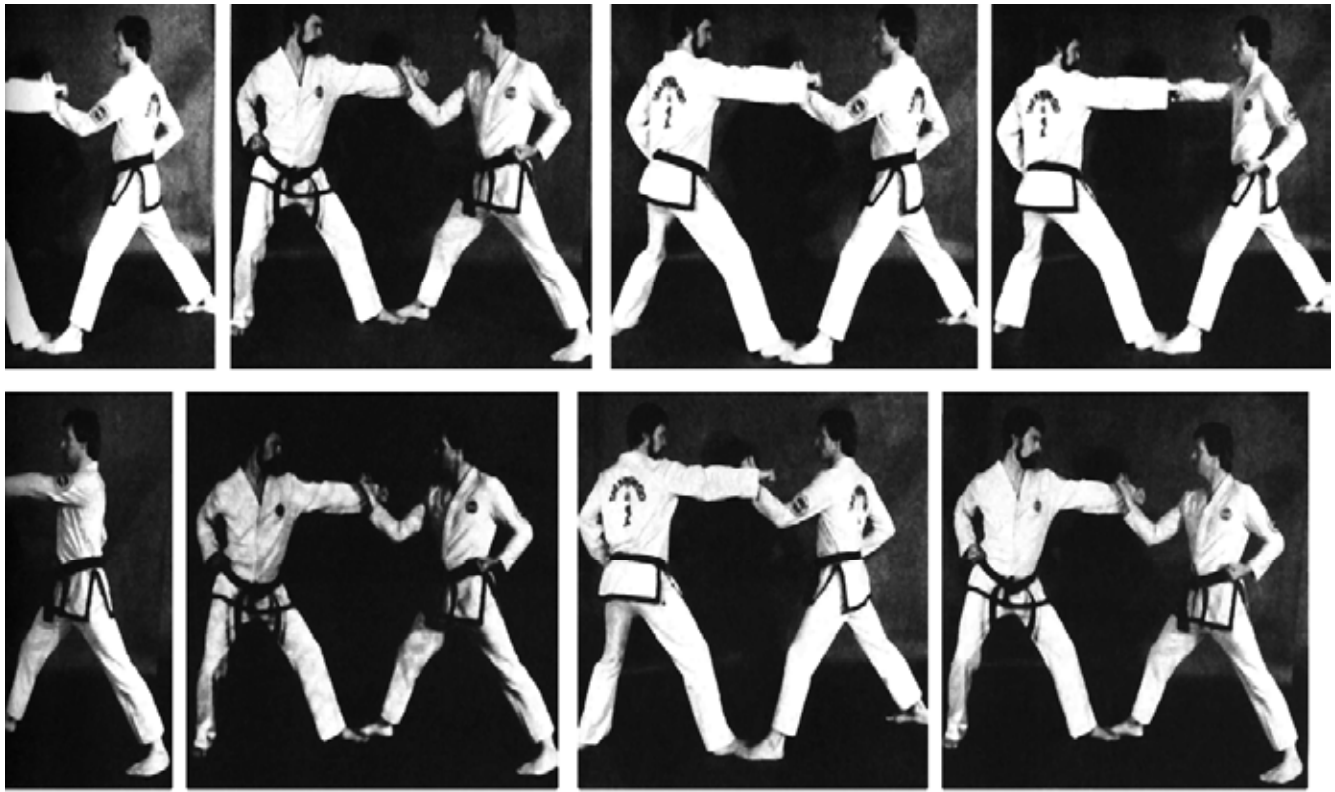
1. At the command of "three step sparring ready":
  - Y:** Move the right foot to A to form a left walking stance toward B while executing a low block to B with the left forearm, shouting "Ya" as a ready signal.
  - X:** Move the left foot to D to form a parallel ready stance toward A, shouting "Ya" 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 to B, forming 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. **Y:** Move the right foot to A, forming 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 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.

### 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.



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.

4. At the command of “stop”:

Both X and Y bring the right foot respectively, forming a parallel ready stance.

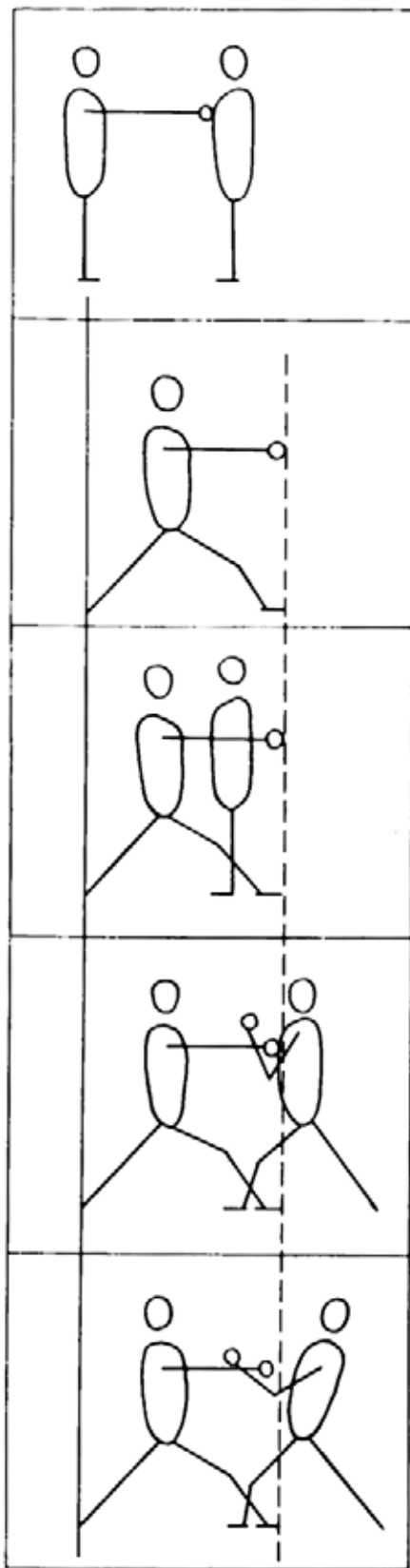
From my travel around the world, I have observed so many students who incorrectly measure the distance between partners for three step sparring. The following illustrates two most common incorrect methods of measurement and explains why they are of no scientific basis. Remember this unscientific way of measurement not only hinders the proper development of basic techniques and good posture, but creates bad habits which are difficult to correct as the student progresses.

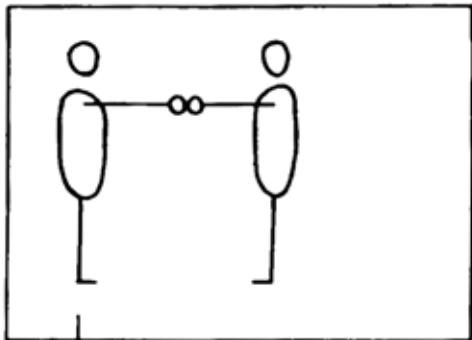
Correct punch with a walking stance

This illustrates how far the punch reaches through the opponent, passing the actual point of focus.

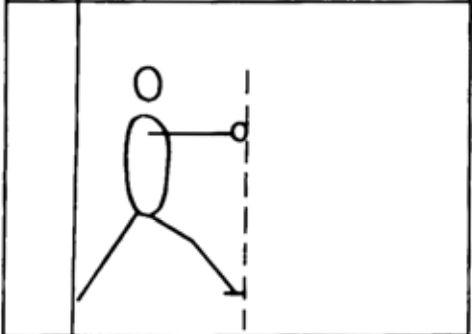
The defender is forced to bend the elbow severely to intercept the opponent's forearm.

Or the defender must lean the body backward in order to perform a proper block.

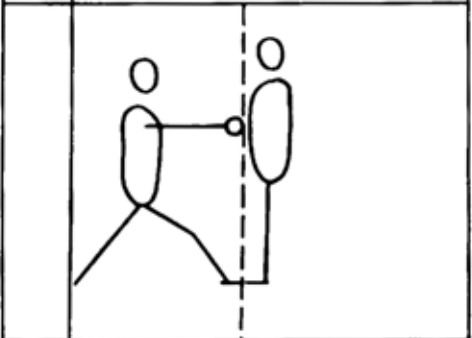




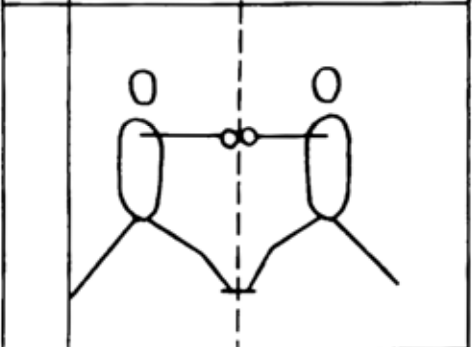
Two full arms length method.



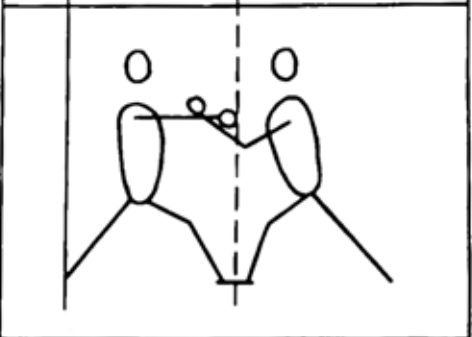
Correct punch with a walking stance.



The fist cannot reach the target.



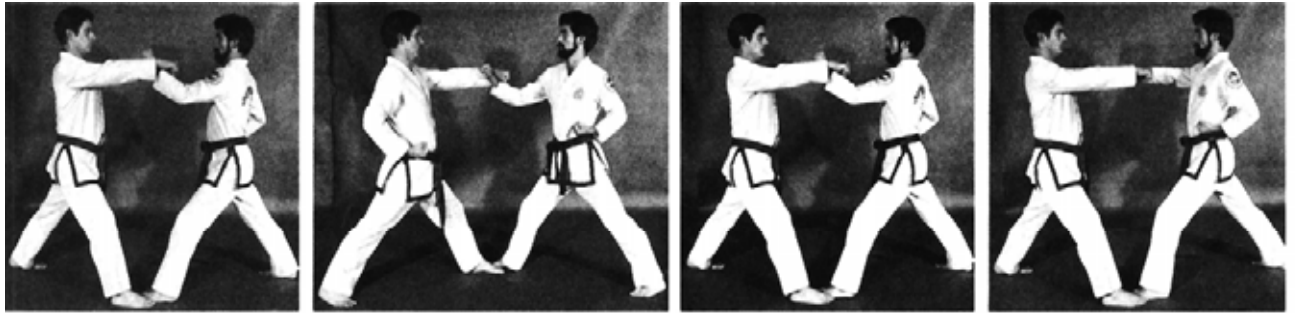
The defender cannot intercept the opponent's forearm even with a straight arm.



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:** 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 middle obverse punch.

**Y:** L-stance inner forearm outward block, and then a low side front nap kick with the left 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 palm inward block, and then a low 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 high punch with the left long fist while forming a right walking stance, slipping the right foot.





**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:** Sitting stance knife-hand middle side strike.

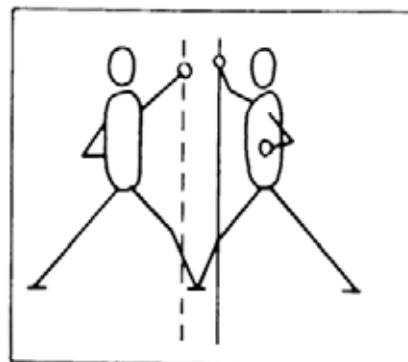
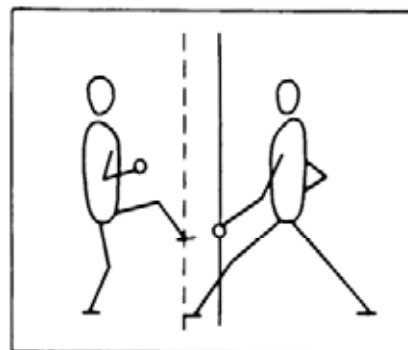
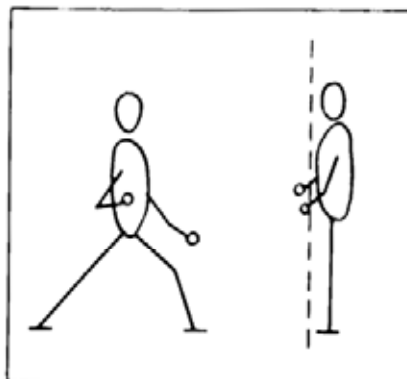
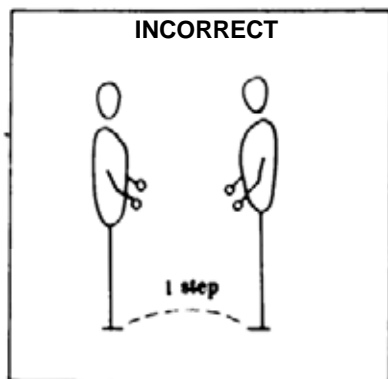
**Y:** L-stance twin knife-hand block and then a middle punch with the right fist while forming a right fixed stance, slipping the right foot.



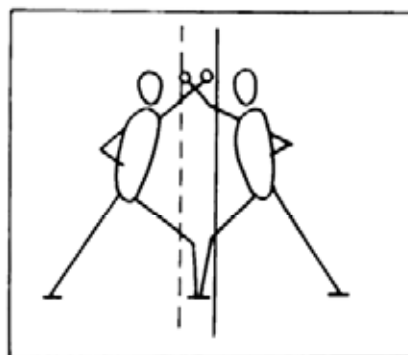
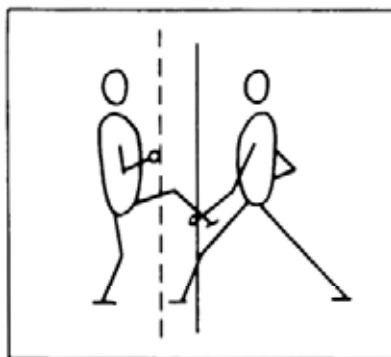
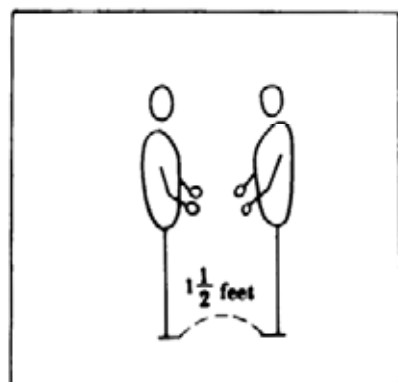


The samples of three step sparring presented in the foregoing pages are strictly based on the principles. However, neither a low block nor rising block can be performed correctly by the same distance between X and Y, for the blocking tool generally forms a vertical line with the knee instead of the toes causing that much gap from the knee to toes at the moment of block as shown in the illustrations.

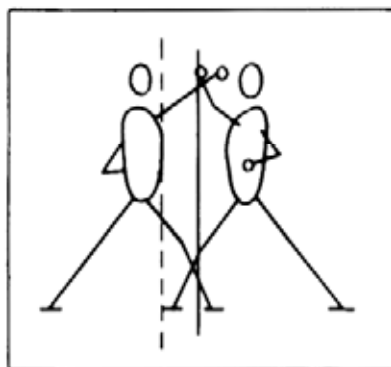
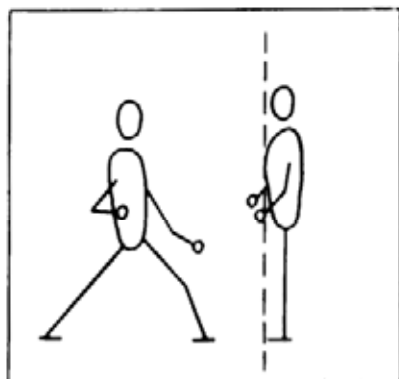
As a result, the distance must be adjusted to perform a correct attack and defence.



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.



1. Bodies are leaning forward.
2. Knees of the front leg are bent too much.



Correct 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:** Low front snap kick to the lower abdomen.

**Y:** Walking stance forearm low obverse block, and then a middle punch with the right fist.



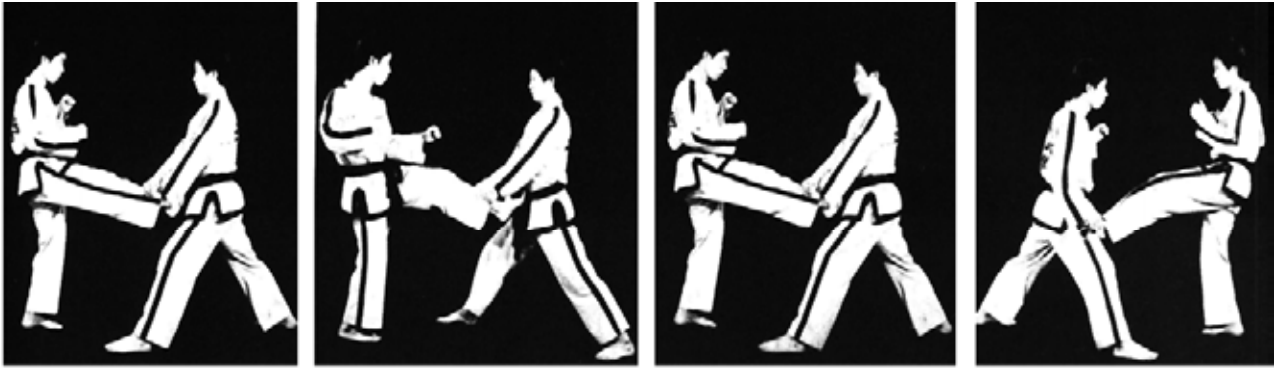
**X:** Walking stance high reverse punch.

**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:** 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 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 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.





## B. Two-Step Sparring (*Ibo Matsogi*)

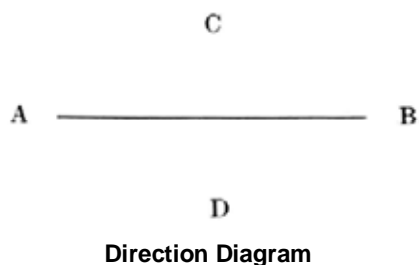
The main purpose of this sparring is to acquire a mixed technique of hand and foot parts, the attacker, therefore, must use both the hand and the foot alternately.

It is, however, entirely optional whether 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.

### 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.





**Method One**

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.
  - 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.



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 left foot.
  - Y:** Execute a pressing block with an X-fist, and then 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.



**Method Two**



- 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:** Left L-stance middle reverse punch, and then a low 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:** 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:** 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:** 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 high side piercing kick with the same 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:** 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 left fist, maintaining the same stance.





**X:** Low 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 right instep.



**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 right back fist while forming a right X-stance in a jumping motion.



**X:** Right walking stance knife-hand obverse front downward strike, and then a low 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 right knife-hand high inward strike while forming a right L-stance, slipping the left 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.





Following examples of two step-sparring are for the advanced student.



**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.



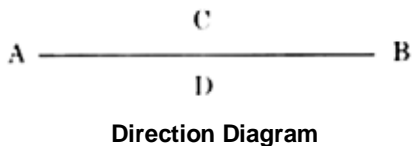
**X:** Right walking stance middle obverse punch, and then a low reverse turning kick with the left foot.

**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*)

Virtually, 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 completely 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.

#### Typical Procedure of One-Step Sparring

X and Y take an attention stance respectively.

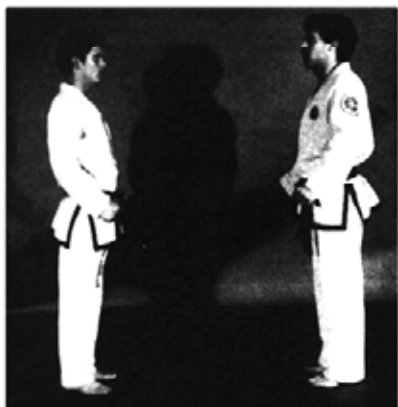
The distance between X and Y can be flexible according to the technique to be used, though one full step length of stance is normal.

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.

3. At the command of "stop": X and Y return to ready stance respectively.



**Y:** Execute a counter-attack.



**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 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 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:** Side rising kick, and then a back fist reverse front strike while forming a left walking stance.





**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 reverse punch.

**Y:** L-stance forearm guarding block, and then a knife-hand middle side 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.



**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 flat 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 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 obverse punch.

**Y:** L-stance palm reverse hooking block, and then a middle side front snap kick with the right foot.

- 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 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 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 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 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 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:** Outside crescent kick, and then a side piercing kick with the same foot.



**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 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:** Outside hooking kick, and then a middle side piercing kick with the right foot.



**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 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:** Middle turning kick to the middle section with the right foot, moving the left foot to D.

**Y:** Right rear foot stance alternate palm reverse downward block, moving the right foot to A, and then a high reverse turning kick with the left 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 reverse downward block, and then a high turning kick with the left instep.





**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 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 arc-hand reverse rising block, and then a twin fist high vertical punch in a shifting motion.



**X:** Walking stance high obverse punch.

**Y:** Walking stance X-fist rising block, and then a pressing kick with the right foot.



**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:** Bending ready stance A, dodging to C, and then a high side piercing kick with the left foot.



**X:** Walking stance high reverse punch.

**Y:** High side piercing kick with the right foot, and then a knife-hand outward strike while forming a sitting stance toward D.

**X:** Walking stance high obverse punch.

**Y:** Low stance flat fingertip high thrust, and then a back fist reverse front strike while forming a left walking stance, pulling the right foot.



**X:** Walking stance high obverse punch.

**Y:** Front checking kick, and then a high vertical punch while forming a right L-stance.



**X:** Walking stance high obverse punch.

**Y:** Double side piercing kick with 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 high obverse punch.

**Y:** Hooking kick, and then a double finger high reverse thrust while forming a left walking stance.



**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.



**X:** Walking stance high obverse punch.

**Y:** Crescent kick, and then an angle fingertip high thrust while forming a left walking stance.



**X:** Walking stance twin knife-hand inward strike.

**Y:** Walking stance back hand parallel block and then a flat fingertip high thrust while forming a right L-stance, pulling the left foot.



**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 opponent's 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 front strike.

**Y:** Parallel stance X-fist front block and then a dodging outward strike with the right knife-hand while flying away from the opponent to BD.

**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:** 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:** 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:** 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:** L-stance middle reverse punch.

**Y:** Rear foot stance knife-hand reverse outward block, and then a sweeping kick with the left side sole.



**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 dodging to AD, and then a downward 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:** 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 left back hand inside block, and then a middle side front snap kick with 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:** 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:** 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:** 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:** 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:** 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:** Flying high punch.

**Y:** Flying 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:** Flying outside hooking block, and then a side punch with the right fist while the body is in the air.



**X:** Flying middle punch.

**Y:** Dodging reverse turning kick with the right foot while flying away from the opponent to B.



**X:** Flying side front punch

**Y:** L- stance forearm guarding block, and then an outward double strike with the right knife-hand while flying







**X:** Flying low punch.

**Y:** Rear foot stance X-knife-hand checking block, and then a vertical double front snap kick with the right foot while flying.



**X:** Flying knife-hand outward strike.

**Y:** L-stance reverse knife-hand high side block and then a dodging vertical kick with the left foot towards the opponent to B.



**X:** Flying knife-hand outward strike.

**Y:** Sitting stance knife-hand W-stape block, and then a flying double side piercing kick.



**X:** Flying low 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 to B





**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 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 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 side front snap 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 foot stance, moving the right foot to A.





**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 arc-hand while forming a left walking stance, moving the left foot to A.



**X:** Low front snap kick to the scrotum with an instep.

**Y:** Sitting stance forefist pressing block moving the left foot and, then a dodging front snap kick with the right foot while flying away from the opponent.



**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 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 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.

**Y:** Waving kick with the right foot, and then a high thrust with the right double finger while forming a sitting stance.

**X:** Low side front snap kick to the scrotum.

**Y:** Side checking kick and high side piercing kick in succession with the right foot.



**X:** Low twisting kick.

**Y:** Low side thrusting kick with the right foot and then an inward strike with the right knife-hand while forming an X-stance in a jumping motion.



**X:** Low twisting kick with the toes.

**Y:** Consecutive vertical strike with the right back fist and knife-hand 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 front block, and then a low side front snap kick with the right foot while twisting the opponent's foot counter-clockwise.



**X:** Middle side piercing kick to the high section.

**Y:** Right L-stance forearm guarding block while sliding to A, and then a side turning kick with the right foot while flying.



**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:** 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:** High side piercing kick to a middle section.

**Y:** Parallel stance X-fist front block, and then a dodging turning kick with the right foot while flying away from the opponent to A.

**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, pulling 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:** High side piercing kick to the high section.

**Y:** Right L-stance knife-hand reverse rising block moving the right foot to A, and then a turning kick with the right knee



**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, pulling the left foot behind the right foot.





**X:** Low reverse turning kick to the low section.

**Y:** Right L-stance left inner forearm waist block, moving the right foot to B, and then a side strike with the right back fist 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 A, and then a reverse hooking kick with the right foot.

**X:** Middle reverse turning kick to the middle section.

**Y:** Right rear foot stance X-fist checking block, moving the right foot to A, 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, moving the right foot, and then a middle punch with the left fist while forming a right X- stance, pulling the left 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 side piercing kick.

**Y:** Inward block with the left outer forearm while flying, and then a dodging turning kick with the right foot while flying away from the opponent to A.



**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 vertical double front snap kick.

**Y:** Left rear foot stance knife-hand guarding block in a sliding motion to B, and then a horizontal double side strike with the right back fist while flying.







## TYPICAL PROCEDURE OF SEMI FREE SPARRING

### 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.

**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.



**X:** Low front snap kick with the right foot.

**Y:** Left walking stance forearm low obverse block.

- 3 At the command of "stop": X and Y return to a ready stance respectively.



**X:** Right walking stance high obverse punch with the right fist.

**Y:** Right L-stance forearm guarding block, dodging to B.

**Y:** Low side piercing kick with the left foot.

**X:** Floating ribs are attacked.

**Y:** Low turning kick with the right foot.

**X:** Right L-stance knife-hand guarding block, moving the right foot to A.





- 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, moving the left foot.

- X:** Sitting stance knife-hand middle side strike.  
**Y:** Rear foot stance knife-hand guarding block.



- X:** High punch with the right long fist in a shifting motion while maintaining 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 low guarding block, pulling the right foot.



- 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:** Flying reverse turning kick with the right foot.  
**X:** Right rear foot stance left straight forearm checking block.



- Y:** Right X-stance knife-hand high side strike.  
**X:** Left L-stance forearm guarding block in a jumping motion.



**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:** High reverse turning kick with the right foot.

**X:** Right rear foot stance forearm guarding block, pulling the left foot.



**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:** Sitting stance high outward cross-cut with the right flat fingertip.

**Y:** Dodging 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.



**Y:** Mid-air strike with the left knife hand.

**X:** Inward vertical kick with the right foot while flying

**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..



- X:** Sitting stance high outward crosscut with the right flat fingertip.
- Y:** Left walking stance inner forearm parallel block, moving the right foot to B.



- X:** Side checking kick with the left foot.
- Y:** Left L-stance forearm guarding block.

- Y:** Dodging side front snap kick with the right foot while flying away from the opponent to B, and then a left L- stance.
- X:** Left rear foot stance forearm guarding block, pulling the right foot.



- X:** Middle side thrusting kick with the left foot.
- Y:** Right rear foot stance outer forearm inward block.

- Y:** Back piercing kick with the left foot.
- X:** Pressing the ground with both palms.



- X:** Left X-stance high side strike with the left back fist, lowering the left foot to B in a jumping motion.
- Y:** Left L-stance forearm guarding block, moving the left foot to B.

- X:** Sweeping kick with the left back heel.
- Y:** Left X-stance low punch with the right fist, in a jumping motion.



- 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.



- Y:** Dodging to A.
- X:** Reverse hooking kick with the left foot, supporting the body with both palms and the left knee.
- X:** High side strike with the left back fist while flying.
- Y:** Temple 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 inward block with the right knife-hand.

**X:** Flying middle punch with the right fist.

**Y:** Left walking stance high obverse side block with the left knife-hand.

**X:** High turning kick with the right foot.

**Y:** High reverse turning kick with the left foot.

**Y:** Low front snap kick with the right foot.

**X:** Right L-stance low reverse outward block with the left knife-hand.

**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:** Dodging reverse turning kick with the right foot while flying away from the opponent to A.

**Y:** Jumping to A.

**X:** Mid-air kick with the left foot.

**Y:** Left L-stance knife-hand guarding bloc

**X:** Left L-stance forearm guarding block toward B.

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

**X:** Philtrum is attacked.



## 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 book. 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.

It is certain that to win in battle 100 out of 100 times one must know the opponent as well as oneself.



## 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 enable 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 guaranteed 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.

### 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 jumping 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 split 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 actual 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.

### **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 book 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 aggressors. 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 technique is the secondary.

## 8. DODGING TECHNIQUE

Dodging allows the attacker to use any technique freely at the proper distance and increases opportunity of target.

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 Vertical Double  
Turning Kick**



**Bobbing**

**Back fist**

**Knife-hand**



**Flying Consecutive Strike**

**Weaving**

**Flying Combination Punch**



**Weaving**

**Combination  
Kick**



**Dodging**

## 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.

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-emphasise free sparring to cover up their lack of technique.



Position has been changed.

A surprise attack while flying



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:** Low front snap kick with the right foot.

**Y:** Waving kick with the left foot.



**X:** Low front snap kick with the left foot.

**Y:** Side checking kick with the right foot.



**Y:** Low side piercing kick with the right foot.

**X:** Lowering the left foot to B.



**X:** Right rear foot stance, lowering the right foot to A.

**Y:** Low side piercing kick with the left foot.



**X:** Low side piercing kick with the left foot.

**Y:** Floating ribs are attacked.



**Y:** Low reverse turning kick with the right foot.

**X:** Floating ribs are attacked.



**X:** Low side piercing kick with the right foot.

**Y:** Low crescent kick with the left foot.



**Y:** Middle side piercing kick with the left foot.

**X:** Right L-stance, lowering the right foot to A.



**X:** Middle reverse turning kick with the right foot.

**Y:** Dodging to C.



**X:** Low front snap kick with the right instep.

**Y:** Right rear foot stance, dodging to C.

**X:** High side piercing kick with the right foot.

**Y:** Left rear foot stance, sliding to A.



**Y:** Flying turning kick with the right foot.

**X:** Right L-stance, lowering the right foot to D.

**Y:** Dodging outward vertical kick with the left foot while flying away from the opponent to A.

**X:** Jumping to B.



**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:** Mid-air (360 degrees) kick with the right foot.

**Y:** Temple is attacked.





**X:** High side piercing kick with the left foot

**Y:** Side rising kick with the right foot.

**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.



**Y:** Middle turning kick with the left foot.

**X:** High reverse turning kick with the right foot.



**X:** Flying side piercing kick with the right foot.

**Y:** Right rear foot stance, lowering the right foot to B.



**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:** Reverse hooking kick with the left foot.

**X:** Neck is attacked.



**Y:** High side piercing kick with the right foot.

**X:** Ribs are attacked.





**X:** High turning kick with the right instep.

**Y:** Right rear foot stance, dodging to BC.

**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 B in a shifting motion while maintaining a left L-stance.



**Y:** Dodging side front kick with the right foot while flying away from the opponent to B.

**X:** Face is attacked.



**X:** High reverse hooking kick with the right foot.

**Y:** Middle side piercing kick with the left foot.



**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 side turning kick with the left foot.

**X:** Philtrum is attacked.



**Y:** Left rear foot stance, lowering the left foot to A in a jumping motion.

**X:** Right L-stance, lowering the right foot to B in a jumping motion.





**X:** Reverse hooking kick with the right foot, and then a left L-stance.

**Y:** Left rear foot stance, sliding to B.

**X:** Pick-shape kick with the right ball of the foot.

**Y:** Right rear foot stance, dodging to B in a sliding motion.



**Y:** Sweeping kick with the left side sole.

**X:** Right foot is swept.

**X:** High reverse turning kick with the left foot.

**Y:** Flying side front kick with the right foot.



**Y:** High side piercing kick with the left foot.

**X:** Right L-stance, lowering the right foot to C.

**X:** Dodging side piercing kick with the right foot while flying away from the opponent to B, and then a left L-stance.

**Y:** Right L-stance, sliding to D.



**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.



**X:** High turning kick with the right foot.

**Y:** Right L-stance, moving the right foot to AC.



**Y:** High twisting kick with the right foot.

**X:** Philtrum is attacked.

**X:** Inward vertical kick with the left foot.

**Y:** Mid-air kick (180 degrees) with the right foot.





**X:** Downward kick with the right foot.

**Y:** Sitting stance, moving the left foot to A.

**X:** High reverse turning kick with the right foot.

**Y:** Dodging to A in a jumping motion.



**Y:** Side pushing kick with the right foot.

**X:** Shoulder has been pushed.

**X:** Left L-stance.

**Y:** Left L-stance.



**Y:** Flying reverse turning kick with the left foot.

**X:** Dodging to B in a jumping motion.

**X:** Back piercing kick with the left foot.

**Y:** Middle crescent kick with the right foot.



**Y:** Left L-stance.

**X:** Left L-stance.

**Y:** High side piercing kick with the right foot.

**X:** Dodging to B in a jumping motion, and then a right L-stance.



**X:** Flying middle twisting kick with the right foot.

**Y:** Dodging to A in a jumping motion.

**X:** Mid-air kick (360 degrees) with the left foot.

**Y:** Left rear foot stance, sliding to C.







**X:** Flying vertical double side front kick with the right foot.

**Y:** Dodging to D.



**X:** Left rear foot stance.

**Y:** Turning kick with the right foot.



**X:** High reverse turning kick with left foot.

**Y:** Dodging to B in a jumping motion.

**X:** Right L-stance

**Y:** Left L-stance.



**X:** Flying vertical kick with the left foot.

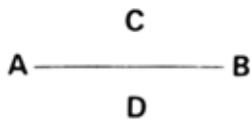
**Y:** Dodging to BC in a jumping motion.



All the illustrations for sparring in this book visualize actual combat, with the exception 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 cowardly fashion from behind. However, in actual combat attacks to the back can be made if the situation warrants it.

## MODEL SPARRING (*Mobum Matsogi*)

### Direction Diagram



**X: Counterpart**

**Y: Demonstrator**

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

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

### 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:** Flying side piercing kick while dodging to B.



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



**X:** Right walking stance high punch.

**Y:** Left rear foot stance right forearm inward block.



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

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



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

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



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

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



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

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



**Y:** Reverse hooking kick with the right foot.



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



**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:** Right walking stance high punch.

**Y:** Middle front checking kick with the left foot.



**Y:** Lower the left foot to the right foot.



**Y:** Low side piercing kick with the right foot.



**Y:** High side piercing 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:** Low back piercing kick with the right foot.



**X:** Walking stance middle punch with the right fist.

**Y:** Front rising kick with the left foot.

**Y:** X-stance right knife-hand high outward strike in a jumping motion.



**Y:** Lower the left foot behind the right foot.

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



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



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



- Y: Flying low punch with the right fist.



- Y: High side piercing kick with the left foot.



- Y: Flying upset punch again with the right fist.

- Y: Lower the left foot to the right foot.



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

- Y: Flying turning kick with the right foot.



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



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



**X:** Right walking stance flat fingertip high thrust.

**Y:** Sitting stance toward C while executing a knife-hand W-shape block.

**X:** Right L-stance middle reverse punch.

**Y:** Middle crescent kick with the right foot.



**Y:** Flying side punch with the left fist.

**Y:** Middle twisting kick with the right foot.



**Y:** Again flying side punch with the same fist.

**Y:** High side piercing kick again with the right foot.



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

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



**Y:** Flying reverse turning kick with the right foot.

**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 foot.



**X:** Middle side piercing kick with the right foot.

**Y:** Dodge to B, forming a left rear foot stance j with a knife-hand guarding block.



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



**Y:** Flying triple turning kick with the right foot.





## 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. At the same time it will certainly supply students with a fine method and guide line for real Taekwon-Do free sparring. It is, therefore, ideal for demonstrations.

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



**READY POSTURE**

**X:** Left L-stance toward B.

**Y:** Left L-stance toward A.

**Y:** Flying double side piercing kick with the right foot.

**X:** Dodging to A, maintaining the same posture in a shifting motion.



**X:** Mid-air kick 180 degrees 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:** Right L-stance toward B.

**Y:** Right L-stance toward A.

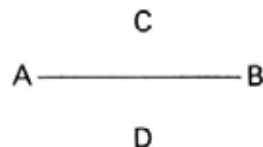
6



7



### DIRECTION DIAGRAM



2





8

**X:** Double stepping side piercing kick with the left foot and then a sitting stance toward D.

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

9



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

**X:** Dodging to A, maintaining the same posture, in a shifting motion

10



**Y:** Skip middle side piercing kick with right foot, and then a right L-stance.

**X:** Jumping to A, forming a right L-stance toward B.



11

**X:** Right L-stance toward B.

**Y:** Right L-stance toward A.

**X:** Flying vertical kick with a right reverse foots word.

**Y:** Sliding to D forming a right rear foot stance.

**X:** Flying reverse turning kick with the right foot.

**Y:** Jumping to A.

12



14

**X:** Right L-stance toward D.

**Y:** Right rear foot stance toward C.



13

**X:** Right L-stance toward A.

**Y:** Left L-stance toward B.

**Y:** Flying high reverse turning kick with a right back heel.

**X:** Left X-stance twin straight forearm checking block

17



15

16





18

**X:** Upset punch with the right fist, maintaining the same stance.

**Y:** Floating ribs are attacked.



19

**X:** Jumping to B.

**Y:** Right knife-hand outward strike while flying to A away from the opponent.

**X:** Right L-stance toward B.

**Y:** Left L-stance toward A.



20

*Photo taken from C*

21



**Y:** Right knife-hand double outward strike while flying.

**X:** Neck artery is attacked.

22



*Photo taken from B.*

**X:** Sitting stance toward C, slipping the right foot.

**Y:** Right walking stance, moving the left foot.



23

**X:** Flying double side punch with the left fist.

**Y:** Philtrum is attacked.

24



25





26

**X:** Sitting L-stance toward C.

**Y:** Right rear foot stance toward B.



27

**Y:** Flying reverse turning kick with the right foot.

**X:** Dodging to B while maintaining the same stance toward C, in a shifting motion.

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

**X:** Flying crescent kick with the left foot.

28



**X:** Right rear foot stance toward A, pulling the left foot.

**Y:** Left L-stance toward B.



29

**X:** Right L-stance toward A.

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

30



*Photo taken from B.*

**X:** Left walking stance high punch with the right fist, slipping the left foot.

**Y:** Right walking stance knife-hand side block, moving the left foot to A.

31





## 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. Most of these techniques except for breaking motions 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 takes 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 grabbed 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 accompanied 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.



Release while forming a right walking stance.



Execute an upward punch with the left fist.



Grab the opponent's inner forearm with the left hand.



Twist both hands, moving the left foot to the rear.



Pull both hands downward while forming a right walking stance to break the wrist.



Twist the right arm counter-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.

B

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 with the left palm.



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

B

Twist clockwise while pressing the opponent's elbow joint with the left palm, moving the left foot forward.



R



Strike the scrotum with the left palm while forming a close stance.



## 2. Opponent grabs with both hands

Push and twist both hands clockwise until the right back fist faces downward while moving the left foot forward.

Execute a mid-air kick while flying away from the opponent.

Hold the right forefist with the left hand.



R

Grab the opponent's left back hand with the left hand.

B



Twist the opponent's arm counter-clockwise while moving the left foot forward.

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 A.

R



Grab the opponent's left knife-hand with the left hand.



B

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.

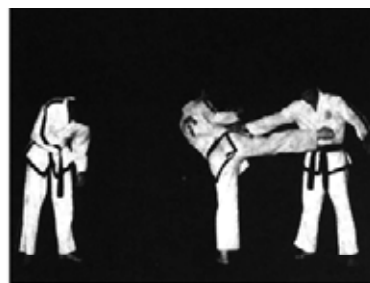


Execute a middle side piercing kick with the right foot.



Raise the right hand while moving the right foot forward.

A



Low turning kick with the same foot consecutively.

R



Release while turning counter-clockwise.

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.

R



B

Raise the right hand, lowering the left hand while moving the left foot to the rear.



Break the opponent's right wrist with the right hand while pressing the elbow joint with the left hand.

R



### 3. When the foot is being grabbed.

X: Middle side front snap kick with the right foot.

Y: Front block with an X-knife-hand.

X: Middle side front snap kick with the right foot.

Y: Checking block with an X-knife-hand.

Y: Twisting the right foot clockwise with both hands.

Y: Grabbing the right foot with both hands

X: Side piercing kick with the right foot while skipping with the left foot.

X: Thrust with the right flat fingertip, pushing the grabbed foot forward.

### 4. When finger or finger belly is grabbed.

Bring the thumb to the grabbed finger.

Finger belly is being grabbed.



Forefinger is being grabbed.



Released.



Press the thumb to the finger belly, and then slide up to the middle finger belly.

A



## 5. Defense from a hair grab.

R



A



B



Grab the opponent's right hand, pressing the thenar with the right thumb.



Grab the opponent's right hand with both hands locked.



Press the wrist while moving the right foot to the rear.

## 6. Defense from a choke hold.

B



Grab the opponent's right hand, with the right hand



R



Twist the body clockwise while moving the right foot to the rear.



B

Execute a dodging reverse turning kick with the right ball of foot while flying away from the opponent to A.



A

## 7. Defense from the necktie being grabbed

Grab the opponent's right hand with the right hand.



B



Twist clockwise pressing the elbow joint with the left palm while moving the left foot forward.

Execute a crescent punch with a twin fore-knuckle fist.

## 8. Defense from rear choke hold

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.



A



Stamp the opponent's left instep with the left side sole.

B



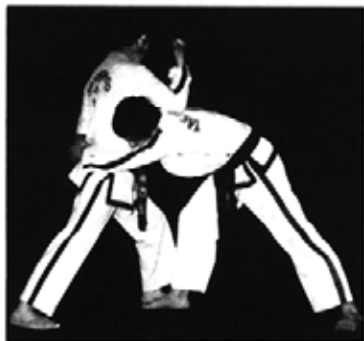
Grab the opponent's right hand with both hands, and then raise them to break the wrist while moving the left foot to the rear.

Grab the opponent's left fore fist with the right hand while moving the left foot to the rear.



B

Bend the opponent's right wrist inward with the right hand while pressing the elbow with the left hand.



A

Thrust the small of the back with the right straight elbow while forming a left walking stance, moving the right foot to the rear.

Grab the opponent's left fingers with the right hand while pressing the left elbow

Raise the right hand to turn counter-clockwise while moving the left foot to the rear.



B

9. When the chest is being held from behind

R



Raise both elbow horizontally while forming a sitting stance, moving the right foot to A.



Thrust to C with the left elbow.

10. When the waist is being held from the front

R



Press the mast rid with the forefinger.



Push the opponent's body with the left palm while twisting the body clockwise, moving the left foot forward.

# 11. When the waist is being held from behind



R



Grab the right leg with both hands, moving the right or left foot to the rear.



Lift the opponent's right leg with both hands.

Execute a stamping kick with the right back sole.



# 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



R

Execute a stamping kick with the left side sole.

# 13. When the collar is being grabbed from behind



Execute a back piercing kick with the left foot.

A

When pushed



When pulled



Execute a left side elbow thrust while forming a left Li-stance, moving the left foot to the rear.

Grab the opponent's right hand with the right hand.

B



Bend the opponent's right wrist inward with the right hand while pressing the right elbow with the left knife-hand, slipping the left foot to the rear.

#### 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.



R



#### 15. When the lapel is being grabbed from the side



A



Execute a vertical kick with the right reverse footsword.



The lapel is released.

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



**B**



Clasp the hands around the opponent's right arm.



Press the opponent's shoulder with the left elbow, moving the left foot forward.

**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.



Grab the opponent's right thumb with left hands.

**B**



Place the right hand under the opponent's elbow while twisting counter—clockwise to break the thumb.

**Other View**



Shake the body to the right to break the opponent's wrist.

**A**



Execute a high vertical punch with the right middle knuckle fist.





**B. While kneeling**

**R**



Twist both arms inward to release



Execute a high vertical punch with a twin fist

**B**

Grab the opponent's right hand with the right hand.



Raise the right hand.



Twist both hands clockwise to break the opponent's right wrist.



Grab the opponent's left hand with the left hand.

**C. While prone**



Execute a crescent punch with the right fist.

**B**



**A**



Break the opponent's left wrist while pressing the elbow joint with the right hand, twisting the body to the left





Grab the opponent's both reverse knife-hands with both hands.

Twist both hands counter-clockwise while twisting the body to the left.

B



A



Execute an upward kick with the right knee, holding the opponent's lapels with both hands.

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 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.

Press the opponent's right back hand with the right hand.

Pull the right hand while pushing the left hand until the opponent's elbow reaches the left armpit.



B



Grab the opponent's right lapel with the left hand while moving the left foot forward.



Grab the opponent's right hand with the left hand.

B



Pull the left hand, raising the right hand.



Raise both hands over the head, twisting counter-clockwise while moving the right foot to the side of the opponent's right foot.



Pull the opponent's right hand while twisting it counter-clockwise.

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 Boon 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:** Outward block with the left knife-hand.



**Y:** High thrust with the right flat fingertip.

**X:** Middle reverse punch with the right fist.

**Y:** Dodging to the left.



**X:** Middle obverse punch with the right fist.

**Y:** Obverse hooking block with the right palm.



**X:** Middle obverse punch with the right fist.

**Y:** Front block with the right outer forearm.



**Y:** Twist the opponent's right hand clockwise while pressing the elbow joint with the left palm.



**Y:** Outward strike with the right knife-hand.

**Y:** High turning kick with the right foot supporting the body with both hands.





## B. While sitting cross-legged.

**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 thrust with the right flat fingertip.

**Y:** Inside block with the left outer forearm while executing a high thrust with the right flat fingertip.



**X:** High punch with the right fist.

**Y:** Dodging to the left.

**X:** Attack with the forehead while pressing the knees with both hands.

**Y:** Back fist front strike.



**Y:** Reverse hooking kick with the right foot, supporting the body with both hands.

**Y:** Grab and twist the opponent's foot clockwise.



**X:** Middle front snap kick with the right foot while supporting the body with the both hands.

**Y:** Front block with an X-fist.





**X:** Middle punch with the right fist while moving the left foot

**Y:** Dodging to the right.

**X:** High punch with the right fist while moving the left foot

**Y:** Rising block with the left forearm.



**Y:** Right front elbow strike while forming a left walking stance.

### C. While sitting on a chair



**X:** Middle reverse punch-

**Y:** Front checking kick-



**Y:** High side strike with the left back fist while forming a left X-stance-

**Y:** Low side piercing kick-



**X:** Outward vertical kick-

**Y:** Dodging to the left.



**Y:** Reverse hooking kick.

**Y:** Outward pressing kick.



**X:** Inward vertical kick with the right foot .

**Y:** Dodging to the right.



**X:** Front snap kick with the right foot.

**Y:** Front block with a twin palm.



**Y:** Middle side front punch with the right fist while forming a diagonal stance, moving the left foot.



**X:** Choke with the right front elbow.

**Y:** Grab the opponent's right arm with the left hand.



**X:** Pick-shape kick with the right ball of the foot.

**Y:** Rising block with a twin palm.



**Y:** Pull the left hand while holding the elbow with the right hand to break the opponent's left wrist.

**Y:** Pushing the right foot with both hands.



**X:** Vertical punch with the right middle knuckle fist while forming a left rear foot stance.

**Y:** Dodging to the side front.



**X:** Choke with the right front elbow.

**Y:** Upset punch with the left fist.



**Y:** Dodging side piercing kick while flying away from the opponent.



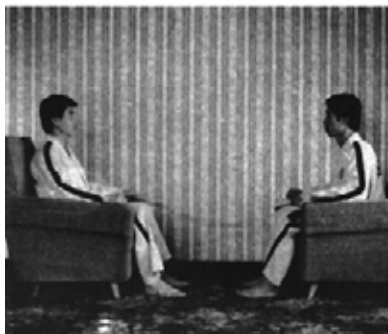
**X:** Middle side front punch with the right fist while forming a sitting stance, moving the left foot to the left

**Y:** Outward block with the left knife-hand.



**Y:** Upset punch with the right fist while forming a parallel stance.

**When sitting far**



**X:** Low 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.

## **D. While sitting in an armchair**

**When sitting close**

**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.



**Y:** Middle punch with the right fist



**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:** High punch with the right fist while pulling the opponent's right arm with the left hand.







**X:** Low punch with the right fist while forming a left walking stance, moving the left foot forward.

**Y:** Downward block with the left knife-hand.



**Y:** Middle observe punch with the right fist while forming a right L-stance, moving the left foot forward



**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 left foot.

**X:** Low reverse turning kick with the right foot while holding the armrest with both hand.

**Y:** Checking block with a twin straight knife-hand.

**X:** Low side punch with the left fist while forming a parallel stance, moving the left foot to B.

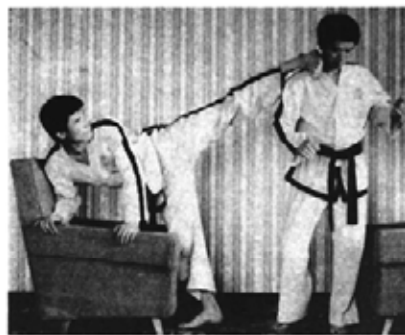
**Y:** Front block with the left outer forearm.



**X:** 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:** Middle front snap kick with the right foot, leaning the body backward.



**Y:** High thrust with the right flat fingertip.



**Y:** Low twisting kick with the left foot.





### E. While lying down

- X: Downward punch with the right fist.
- Y: Twin palm block, and then a high twisting kick with the left foot.

X: Front snap kick to the floating ribs with the right foot.

Y: Block the tibia with the right knife-hand.



- X: Stamping kick with the right back sole.
- Y: Hold the opponent's foot with a twin palm.



Y: High twisting kick with the right foot.

X: Floating ribs are attacked, failing to dodge.



Y: Grab with both hands and then twist it clockwise.

### When sitting close



### F. While sitting on a couch

- 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.



X: High crescent strike with the left arc-hand.

Y: Checking block with the left straight knife-hand while leaning the body backward.



Y: Grab the opponent's right loot with both hands, and then twist it clockwise.



Y: Turning kick with the right knee.



**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:** Outward vertical kick with the right foot.

**Y:** Checking block with the left straight forearm.



**X:** High twisting kick with the right foot while leaning the body to the side

**Y:** High front block with a twin palm.



**X:** Side strike with the right back fist.

**Y:** High front block with an X-knife-hand.

#### When sitting far

**X:** Horizontal strike with the right back fist.

**Y:** Checking block with the straight knife-hand.



**Y:** Side Strike with the left knife-hand

**Y:** Middle twisting kick with the left knee.



**Y:** High side strike with the left back fist.



**Y:** Middle side piercing kick with the left foot, supporting the body with both hands.

**X:** Middle outward strike with the right knife-hand.

**Y:** Checking block with a twin straight forearm while leaning the body backward.



**Y:** Low reverse turning kick with the left foot while standing up.

**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 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.



**Y:** Turning kick with the right knee 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

**X:** Parallel stance middle punch with the right fist.

**Y:** Parallel stance inside hooking block with the left palm.

## A. While Standing



**Y:** Pull the opponent's right wrist with the left hand while pushing the chin.



**Y:** Bring the right palm to the opponent's chin while moving the right foot behind his right foot.

**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

**Y:** Pull the opponent's right arm, raising the left hand to throw.



**X:** Middle twisting kick with the right foot.

**Y:** Dodging to the side.

**X:** Outward vertical kick with the right foot.

**Y:** Dodging to the rear.



**X:** Left L-stance middle punch with the right fist.

**Y:** Rear foot stance reverse hooking block with the left palm.



**X:** L-stance middle reverse punch with the right fist.

**Y:** Rear foot stance reverse hooking block with the right palm.

**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.



**Y:** Sweeping kick to the opponent's right foot while pulling his right arm with the right hand.



**Y:** High twisting kick with the right foot.

**X:** 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.

**X:** High twisting kick with the right foot.

**Y:** Throwing.



**Y:** Grab the opponent's right shoulder with the right hand while holding his right wrist with the left hand.



**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:** Lower abdomen is attacked failing to dodge.







**X:** Middle obverse thrust with the right flat fingertip.

**Y:** Hooking block with the left under forearm.



**Y:** Lift the opponent's leg up with the right hand while pulling the right arm with the left hand.

**Y:** Bring the right knife-hand to the opponent's right ankle while grabbing the right arm with the left hand.



**X:** Front-downward strike with the right knife-hand.

**Y:** Rising block with an X-fist.



**X:** Middle twisting kick with the right foot.

**Y:** Dodging to the side.



**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:** Middle twisting kick with the right instep.

**Y:** Temple is attacked.





### C. While prone



**X:** Stamping kick to the chest with the right footsword.

**Y:** Blocking with an X-fist.



**X:** Walking stance reverse downward punch with the right fist.

**Y:** Blocking with an X-knife-hand.



**Y:** Grab the opponent's right foot with both hands.



**Y:** Grab the opponent's right wrist with both hands.

**Y:** Twist it clockwise to throw



**Y:** Lift the opponent's left 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.

**X:** High side piercing kick with the right foot while supporting the body with both hands.

**Y:** Bridge of nose is attacked, failing to stay away.

Though frequently exercised, the throwing techniques illustrated below are more often than not disadvantageous to the thrower.



**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:** High twisting kick with the right foot.

**Y:** Dodging to the rear.

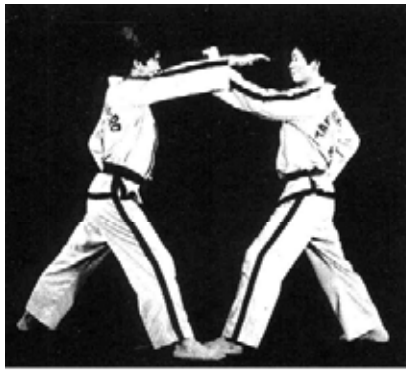
**X:** Walking stance middle obverse punch with the right fist.

**Y:** Walking stance obverse hooking block with the left palm.



The thrower has no defense against the opponent's elbow thrust.





**X:** Walking stance high obverse thrust with the right flat fingertip.

**Y:** Walking stance obverse side block with the left outer forearm.

**X:** High twisting kick with the right foot.

**Y:** Abdomen is attacked failing to dodge.



The defender can attack the thrower's ribs.

The defender can attack the thrower's coccyx.

## 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.

Y: Walking stance obverse rising block with the left forearm while moving into the thrust.



## A. Against a Dagger (*Dae Dando*)

### 1. Slashing to the head

Y: Middle reverse side front punch with the right fist.



Y: Rear foot stance forearm guarding block, moving the left foot to BD.



Y: Low side piercing kick with the right foot.



Y: L-stance forearm guarding block while dodging to the rear in a shifting motion, maintaining the same stance.



Y: Flying outward strike with the left knife-hand.



Y: Low turning kick with the right foot while moving the left foot to AD.



Y: Right L-stance in a sliding motion to B.

Y: Right L-stance, moving the right foot 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:** Walking stance rising block with an X-fist while moving into the thrust.



**Y:** Right L-stance forearm guarding block.

**Y:** Dodging front snap kick with the right foot while flying away from the opponent to B.



**Y:** Low side thrusting kick with the left foot.



**Y:** Walking stance rising block with an X-knife-hand.

**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 A.



**Y:** Strike the opponent's wrist with the right knife-hand while grabbing his back forearm with the left hand.



**Y:** Grab the opponent's right arm with both hands, and then twist it counter-clockwise.



**Y:** Hooking kick with the right foot.



**Y:** Low front snap kick with the same foot consecutively.



**Y:** Crescent kick with the right foot.



**Y:** High side strike with the right back fist while forming a right X-stance in a jumping motion.

**Y:** Right L-stance in a sliding motion to BC.



**Y:** Flying low turning kick with the right foot.



**Y:** Inward block with the left palm while forming a right rear foot stance, pulling the left foot.



**Y:** Dodging to *B* in a shifting motion while maintaining the same stance.



**Y:** Mid-air strike with the right knife-hand.



**Y:** Dodging reverse turning kick with the right ball of the foot while flying away from the opponent to BD.

**Y:** Dodging to the rear in a shifting motion, maintaining the same stance.



**Y:** Parallel stance, moving the right foot.



**Y:** Low side piercing kick with the right foot while skipping with the left foot.



**Y:** Flying middle punch with the left fist.



### 3. Inward slash



**Y:** Upset punch with the same fist in a consecutive motion.



Y: Sitting stance, moving the left foot to B.



Y: Left rear foot stance forearm guarding block, pulling the right foot.



Y: Side pushing kick with the right foot.



Y: Pushing opponent with the same foot.



Y: Pick—shape kick with the left foot.

Y: Pushing block with the left palm while forming a sitting stance, moving the left foot to A.



#### 4. Outward slash



Y: Flying front snap kick with the right foot.

Y: Middle side piercing kick.



Y: Pressing kick with the same foot consecutively





## 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:** Butt stroke to the chest.

**Y:** Turning kick with the right foot while moving the left foot to D.



**X:** Bayonet thrust to the solar plexus.

**Y:** Right rear foot stance, moving the right foot to D.



**Y:** Flying reverse turning kick with the right foot.

**Y:** High outward strike with the right knife-hand while forming a right X-stance lowering the right foot to A in a jumping motion.

**X:** Bayonet thrust to the throat.

**Y:** Block the barrel with the right knife-hand while forming a right walking stance, moving the left foot to B.



**Y:** Grab the barrel with both hands.



**Y:** Twist it clockwise.





**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, and then a left L-stance lowering the left foot to BD.



**Y:** High side strike with the right back fist while forming a right X-stance in a jumping motion to A.



**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:** Right rear foot stance forearm guarding block, moving the right foot to B.

**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:** Bayonet thrust to the throat.  
**Y:** Right L-stance while dodging to B in a sliding motion.



- Y:** Hooking kick to the barrel with the right foot.



- Y:** Middle side piercing kick with the right foot.

### 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.



- 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.



- 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:** Dodging turning kick with the right instep while flying away from the opponent to B.



- Y:** Right high elbow strike while forming a parallel stance, pulling the right foot.





**X:** Inward strike toward the head.

**Y:** Right rear foot stance forearm guarding block, moving the right foot to B.



**Y:** Right side elbow thrust while forming a right Instance, moving the right foot to A in a sliding motion.

**Y:** Mid-air strike with the right back fist.



**X:** Outward strike toward the neck.

**Y:** Right L-stance forearm guarding block, moving the right foot to B.



**Y:** Middle side piercing with the right foot.

**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.



**X:** Right L-stance.

**Y:** Left L-stance knife-hand guarding block-

**X:** Outward strike toward the head.

**Y:** Flying reverse turning kick with the left foot.

**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 fore-arm guarding block in a sliding motion to B.



- Y: Flying reverse turning kick with the right foot.



- Y: High side piercing kick with the left foot, supporting the body with both hands.



### Thrusting to the solar plexus

- Y: Crescent kick with the left foot.



- 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: Downward block with the left forearm while forming a right rear foot stance, pulling the left foot





### Thrusting to the throat

Y: Dodging to D while forming a parallel stance.



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.



Y: Inward strike with the right knife-hand 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: L-stance knife-hand side outward block.



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



Y: High reverse turning kick with the left ball of the foot



Y: Right L-stance U-shape block.



Y: Dodging turning kick with the right foot while flying away from the opponent to B.

## 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, pivoting with the left foot.



Lateral stroke toward the legs



Y: Jumping.



Y: Right L-stance knife-hand guarding block.

Y: Mid-air kick (360 degrees) with the right foot.



Y: Mid-air strike (180 degrees) with the right knife-hand.



## 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 manoeuvre.



# COMPOSITION OF TAEKWON-DO

## *(Taekwon-Do Goosung)*

Taekwon-Do is composed of fundamental movements, patterns, dallyon, sparring and self-defense 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 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-defense techniques.

Each fundamental movement, in most cases, represents an 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, counterattack, and attack motions, against several opponents. Through constant practice of these patterns, the attack and defense become a conditioned reflex movement. Power and speed 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-defense. The student will constantly find himself returning, however, to his fundamentals even when he has achieved the highest possible degree of proficiency in self-defense techniques. As in military training, Taekwon-Do progression follows a certain parallel:

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



Cycle of Taekwon-Do  
(Soonhwan Do)

# 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 thus: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 are 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				
	Requirement	Month		
Grade		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 fledgling 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 and 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.

## THE CONTENTS OF THE TEST FOR GRADES

Grade	Pattern	Sparring	Power	Education	Attitude	Total	Average	Remarks
10 <sup>th</sup>	4 direction punch							
	4 direction block							
9 <sup>th</sup>	4 direction block	3- Step alone						
	Chon-Ji							
8 <sup>th</sup>	Chon-Ji	3 Step						
	Dan-Gun							
7 <sup>th</sup>	Dan-Gun	3 Step						
	Do-San	2 Step						
6 <sup>th</sup>	Do-San	3 Step						
	Won-Hyo	2 Step						
5 <sup>th</sup>	Won – Hyo	2 Step	Front Kick					
	Yul-Gok	1 Step						
4 <sup>th</sup>	Yul-Gok	1 Step	Knife Hand					
	Joong- Gun	Semi Free	Side Kick					
3 <sup>rd</sup>	Joong- Gun	Semi Free	Forefist					
	Toi-Gye	Free	Side Kick					
2 <sup>nd</sup>	Toi-Gye	1-Step	Back Fist					
	Hwa-Rang	Free	Flying Side Kick					
1 <sup>st</sup>	Hwa-Rang	Free	Turning Kick					
	Choong –Moo	Self-defence technique	Reverse Turning Kick					
	Member of Test Board							

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 THE TEST FOR DEGREES

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

## SAMPLE OF TEST FORM FOR GRADE

Serial No	Name	Date of Birth	Nationality	Present Rank	Promotion Date	Requested Rank	Approved Rank			
548	Hong Kil Dong	3 <sup>rd</sup> Mar. 1947	Korean	2 <sup>nd</sup> Grade	2 <sup>nd</sup> May, 1979	1 <sup>st</sup> Grade	2 <sup>nd</sup> Grade			
Pattern		Sparring		Power		Education	Attitude	Total	Average	Remarks
Toi-Gye	65	Free	60	Back Fist	75	Middle School	Good	350	58	Advised to attend class more
Hwa-Rang	50	Foot Technique	50	Turning Kick	50					
Date of Test Dec. 8 <sup>th</sup> 1979			Senior member of Test Board			Name Charles Sereff		Signature <i>C. Sereff</i>		

## SAMPLES OF TEST FORM FOR DEGREE

Serial No	Name	Date of Birth	Present Rank	Nationality	Promotion Date	Requested Rank	Approved Rank			
509	Mohamat Bin Hassam	1 <sup>st</sup> Jan. 1942	1 <sup>st</sup> Degree	Malaysian	3 <sup>rd</sup> Sept. 1977	2 <sup>nd</sup> Degree	2 <sup>nd</sup> Degree			
Pattern		Sparring		Power		Thesis	Education	Total	Average	Remarks
Kwang-Gae	65	Free	65	Forefist	65		University	490	61	More Exercise needed in flying techniques
Po-Eun	60		Foot Technique	60	Reverse Turning kick					
Ge-Baek	60			Flying Turning kick	60					
Date of Test 3 <sup>rd</sup> Apr. 1979			Senior member of Test Board			Name Choi Joong Hwa		Signature <i>Choi Joong Hwa</i>		

Serial No	Name	Date of Birth	Nationality	Present Rank	Promotion Date	Requested Rank	Approved Rank			
7777	Andrzj Bryl	3 <sup>rd</sup> June 1957	Polish	1 <sup>st</sup> Grade	18 <sup>th</sup> Aug. 1974	2 <sup>nd</sup> Degree	1 <sup>st</sup> Degree			
Pattern		Sparring		Power		Thesis	Education	Total	Average	Remarks
Hwa-Rang	65	Free	55	Flying Side Kick	65		College	380	63	Advised to exercise more in sparring
Choong-Moo	60			Reverse Turning kick	65					
		Self-defence technique	70							
Date of Test 24 <sup>th</sup> Aug. 1979			Senior member of Test Board			Name Park Jung Tae		Signature <i>Jung Tae Park</i>		

- 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.



## CLASSIFICATION OF INSTRUCTOR (*Sabum Jongyu*)

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.

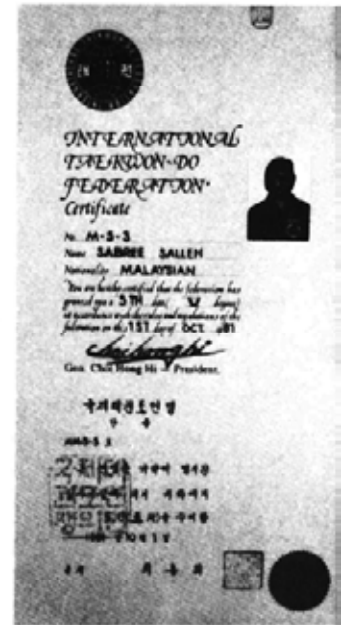
Only the international Taekwon-Do instructor is authorized to teach and test the students both overseas and home. He can also issue the grade certificate in his name. However, degree certificates must be requested from the International Taekwon-Do Federation.

An international instructor can delegate the authority to his assistant 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.

Instructor Certificate



Degree 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:

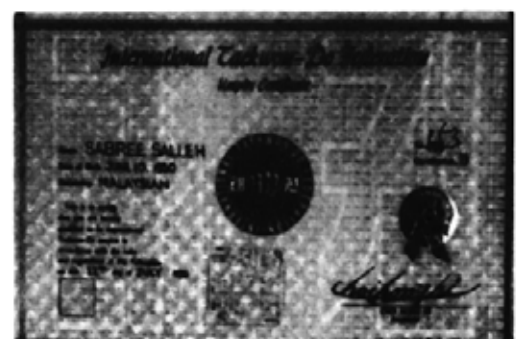
A class B umpire is selected from among 2nd degree and above and qualified by his parent association. He can judge national matches only.

### 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

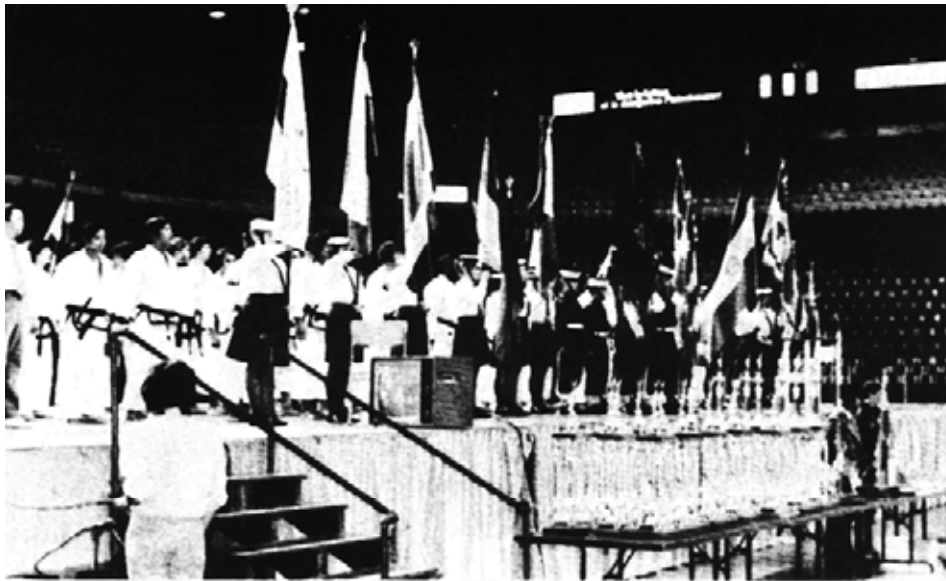


Class A



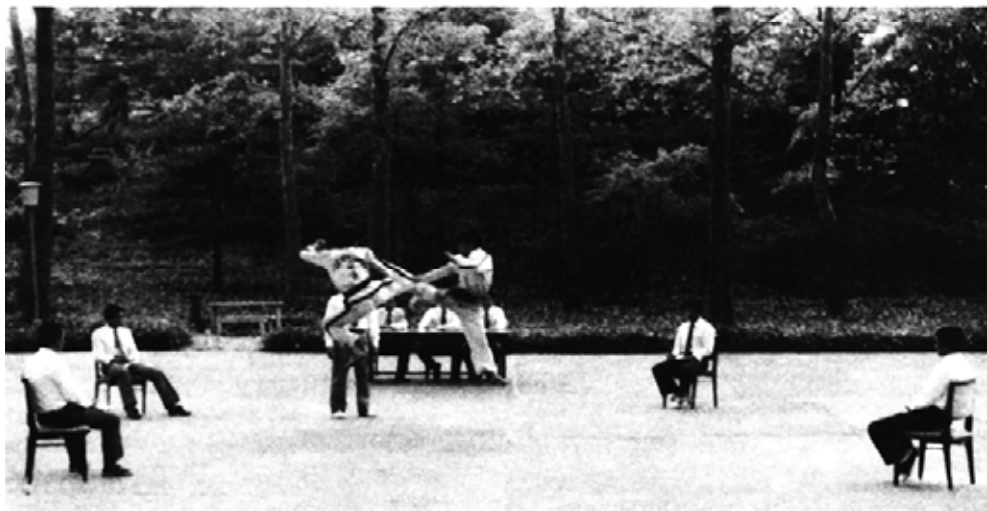
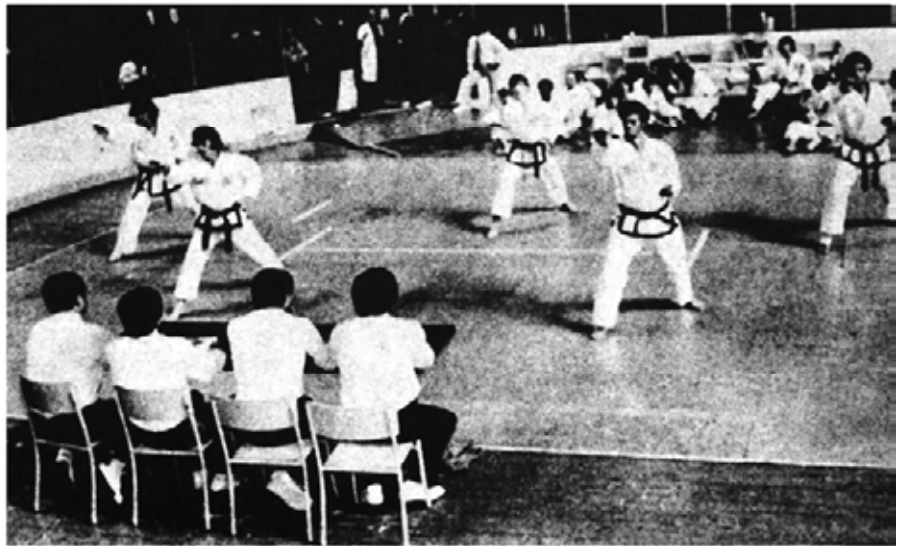
Class B





The First World Taekwon Do Championship in Montreal Canada, 1974

Pattern Competition



Sparring Competition

# COMPETITION (*KyongGi*)

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 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:
- 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.
  - The referee will be in the ring to control the competition.
  - The judges will be seated in each of the four corners of the ring.
  - Timekeepers will be seated at ringside to check and indicate the beginning, end, and continuation of each competition.
  - The recorder will be seated at ringside to keep contest records.
  - 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.
  - The match executive will be responsible for conducting the events of the competition.
  - The physician is responsible for medical examinations and treatment of any competitors injured during competition.
  - 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, participation is reserved for fourth degree and below.
- Article 6.** Composition of Teams: Team 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 and special technique.

- a. Team Match:
  - (1) Pattern: one optional and one designated.
  - (2) Sparring: free sparring.
  - (3) Power: forefist, knife-hand, footsword, ball of the foot, and back heel.
  - (4) Special technique: flying high kick, overhead kick, flying turning kick, midair kick (360 degrees), and flying reverse turning kick.
  - (5) Power and special technique will be performed only by team representatives in case the score is in a tie.
  - (6) In case of a tie score only pattern will be competed to decide the winner for team match.
  - (7) Each team must perform all match competitions.
- b. Individual Match (male):
  - (1) Pattern: one designated.
  - (2) Sparring: free sparring.
  - (3) Power: 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 designated.
  - (2) Sparring: free sparring.
  - (3) Power: with knife-hand and footsword.
  - (4) Special technique: overhead kick or flying high kick.
  - (5) Individual pattern competition is to be conducted between corresponding degree black belts, eg, 1 st degree vs. 1 st degree and so on.

## Article 8

System of tournament.

- a. Competition will be decided by the pyramid tournament system as far as pattern and sparring are concerned.
- b. The individual match events are divided as follows:
- c. Individual competitors may enter any or all of the categories.

## 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.

<b>weight</b> (chegup)	<b>male</b> (namja)	<b>female</b> (yoja)
<b>micro</b> (aju jagun)	54 kg	52 kg
<b>light</b> (kabyoun)	63 kg	58 kg
<b>middle</b> (kaunde)	70 kg	63 kg
<b>heavy</b> (mukoun)	80 kg	70 kg
<b>hyper</b> (gajang khun)	over 80 kg	over 70 kg

- c. Competitor must wear the safety gear authorized by the ITF during a sparring contest to minimize possible injury.

## 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.
- f. First, second, and third place prizes for special techniques.

## Article 11.

### Scoring Criteria:

#### a. Pattern:

Points will be awarded for each of 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 creating a sine wave
- (8) Characteristic beauty

#### b. Sparring

##### (1) Time Allowance (*Shigan Baedang*)

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 (*Busang*)

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

##### (3) Disqualification (*Silkyok*)

- (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 (*Banchik*)

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

##### (5) Warnings (*Kyongko*)

- (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 fighting
- (e) Holding or clawing

##### (6) Demerit (*Kamjom*)

- (a) Committing more than three warnings
- (b) Every demerit is counted as a loss of one point

(7) Points (*Dukjom*)

(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) Scoring (*Chejom*)

(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.

(9) Vital Spots (*Ghupso*)

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.

c. Power:

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

The prize for the power will be awarded to the competitor who can break the most boards.

Every competitor will have only one chance.

d. Special Techniques:

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

(2) 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.

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

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

(5) Flying reverse turning kick (one board), 150 cm. high. The prize will be awarded for the highest kick. Every competitor will have two chances.

**Note:**

- i. Neither domestic nor international instructor is allowed to participate in any tournament as he is considered to be a professional in Taekwon-Do.
- ii. The winning team will be chosen according to the total number of medals.

## Judge Paper

Judge Paper			
Corner Number _____			
Signature _____			
Pattern		Team	
Designated	Team Work		4
	Diagram		1
	Power		1
	Exactness		1
	Timing		1
	Equilibrium		1
	Beauty		1
Optional	Team Work		2
	Diagram		1
	Balance		0.5
	Exactness		0.5
	Timing		0.5
	Power		0.5
	Beauty		0.5
Total _____			
Jury Signature _____			

Judge Paper			
Corner Number _____			
Signature _____			
Pattern		Individual	
Designated	Diagram		2
	Power		2
	Equilibrium		1
	Breath Control		1
	Exactness		1
	Timing		1
	Rhythm		1
	Beauty		1
Total _____			
Jury Signature _____			

Judge Paper		
Corner Number _____		
Signature _____		
Sparring		
Foot While Flying	H.S	3
Hand While Flying	H.S	2
Foot Spot		
Foot While Flying	M.S	1
Hand Spot	H.S or M.S	
Foot Spot	M.S	
Perfect Block		
Fouls	Loss of temper	
	Insulting	
	Biting or Scratching	
Warnings	Stepping Out	
	Falling Down	
	Attacking a fallen opponent	
	Avoiding contact	
	Holding or clawing	
Injury		
Disqualification		
Total Points		
Jury Signature _____		

Judge Paper		
Corner Number _____		
Signature _____		
Special Techniques	Team	
Flying High Kick		
Flying Turning Kick		
Flying Reverse Turning Kick		
Overhead Kick		
Mid-Air Kick		
Total _____		
Jury Signature _____		

Judge Paper		
Corner Number _____		
Signature _____		
Power	Team	
	No. of Boards	Tiles
Forefist		
Knife-Hand		
Ball of Foot		
Footsword		
Back Heel		
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 PROGRAM

No . Item

- |   |                                      |
|---|--------------------------------------|
| 1. Smash one piece of tile with a flying high kick  |                                      |
| 2. Fundamental movements Demonstrators  | Demonstrators                        |
| 3. Pattern "Chon-Ji"  |                                      |
| 4. Model sparring   |                                      |
| 5. Smashing 15 pieces of tool tile with the forefist  | 6 <sup>th</sup> Degree Han Cha Kyo   |
| 6. Pattern "Hwa-Rang"   | 5 <sup>th</sup> Degree Kim Jun Kun   |
| 7. Free Sparring  | 5 <sup>th</sup> Degree Kwon Jai Hwa  |
| 8. Smash one piece of brick with a knife-hand   | 5 <sup>th</sup> Degree Park Jong Soo |
| 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 flying 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                                       |                                      |

## 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.



Front punch with a forefist



Inward strike with a reverse knife-hand



Turning kick with a ball of the foot



Side front thrust with a flat fingertip



Front strike with a front elbow

Reverse turning kick with a backheel



Inward strike with a knife-hand

Side piercing kick with a footsword



## 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.

Flying twin foot side piercing kick



Flying high turning kick



Flying twin foot middle twisting kick



Flying reverse turning kick with a ball of the foot



Flying high twisting kick



Flying side-twisting kick



Flying overhead kick



Flying overhead kick through an obstacle





Flying double turning kick



Flying double side kick



Flying side kick and punch

Flying high kick



Mid air kick

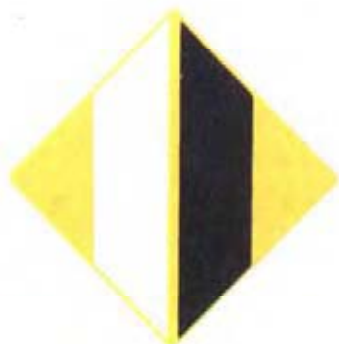
Flying high side kick



## Identification of Title (Chingho Pyosik)



Assistant Instructor



Instructor



Master



Grand Master



International Taekwon-Do Federation Flag.

## Identification Pins



Black Belt Holder



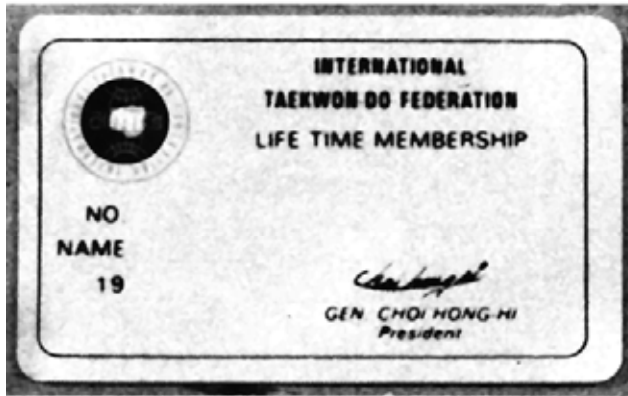
Grade Holder



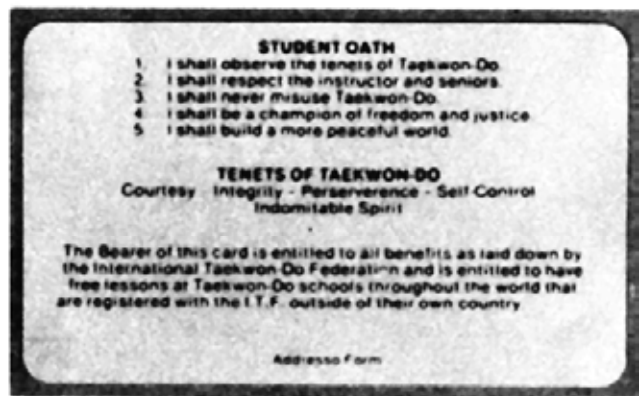
Recognition Plaque

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

## LIFETIME MEMBERSHIP CARD



Front



Back





# ABOUT THE AUTHOR

As one of the closest associates of the author and having learned this art from him during out 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 on November 9th, 1918 in the rugged and harsh area of Hwa Dae, Myong Chun District in what is now D.P.R. of 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 in 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 Soo, Mr. Chun Sang Yup, Mr. Kim Yoon Yung.**



While in prison, to alleviate the boredom and keep physically fit, Choi began practicing 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 south 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 transferred 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 1 952 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 1 953 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



Commemorating ceremony for the foundation of Oh Do Kwan in 1953.



Karate 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.

Presentation of division colours in 1954.



## 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. Lee Hyung Kun, the joint Chiefs of Staff; Mr. Cho Kyung Kyu, the Vice Speaker; Mt. 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.

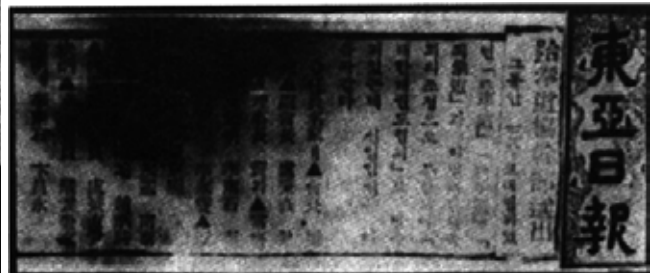
Mr. Yoo says. "I completely agree with the name of Taekwon submitted by Maj. Gen. Choi Hong Hi. I think, however, it would be utterly significant that we have the approval from the president, since giving a name to a martial art is so important."

Mr. Cho, the Chairman, motioned that a three-men subcommittee be formed to study historical and academic data which will be submitted to each member not later than December 31. These members in turn, should be responsible for getting the approval from the President within one week upon receiving the above data.

In 1958 he made use of his reluctantly assigned position as the chief of the reserve bureau by successfully spreading Taekwon-Do to the entire reserve divisions under this supervision.

All members unanimously agreed.

During the year of 1956 and 1957, 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 pays a call to the President of Vietnam in 1959.**



**Demonstration team in Vietnam 1959.**

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. In the same year, he also made Taekwon-Do a compulsory subject for the entire armed and police forces in south Korea.

In the year of 1960, the General attended the Modern Weapons Familiarization Course in Texas followed by a visit to Jhoon Rhees 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.



**Group Photo of the Modern Weapons Familiarization Course 1960.**



**Gen. Meloy, the 8th Army Commander, visits Gen. Choi in 1961.**

The year 1961, incidentally, was the year 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.



**Ambassador Choi pays a call to the Prime Minister, Tunku Abdul Rahman with two of his students in 1962.**

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 Rahman.

The same year, 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.

The same year, Ambassador Choi made a trip to Vietnam with the sole purpose of teaching the advanced Taekwon-Do patterns that he perfected after years of research to the instructors group headed by Lt. Col. Park Joon Gi, in person. This was indeed a new era for Taekwon-Do in that he was able to draw a clear line between Taekwon-Do and Karate by completely eliminating the remaining vestige of Karate.

Late this year, he was re-elected to be the President of the Korea Taekwon-Do Association upon returning home, which gave him a chance to purify the Taekwon-Do society by cleaning up the political circles within its organization.

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.

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, Arab Republic of Egypt and Korea.



**Members of good will mission of Taekwon- Do, the national martial art of Korea.**



**Activation Day of the International Taekwon-Do Federation. 22nd March 1966.**



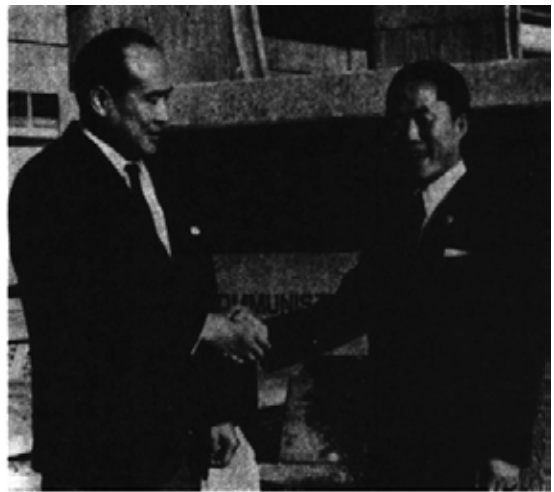
In 1967, the father of Taekwon-Do received the first Class Distinguished Service medal from the Government of Vietnam and he helped to form the Korea-Vietnam Taekwon-Do Foundation, presided by Gen. Tran van Dong. That same year the Hong Kong Taekwon-Do Association was formed. In August, Choi visited 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 ground work for a new edition of a book on Taekwon-Do.

In late 1 967, 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.



**Gen. Choi posed with Gen. Tran Van Dong in 1967.**



**Mr. Oyama's visit to I.T.F. 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 south 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 1 969, 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" (copy right 1972).



**Gen. Choi is welcomed by thousands of Taekwon-Do students at Saigon Airport, Vietnam in 1969.**

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.

In 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.

Also in this year, the author was asked by Gen. Kim Jong Hyun, head of the Army Martial Art department, to select qualified instructors for the Republic of Iran Armed Forces.

**The first instructors group to Rep. Iran in 1971.**



**His Majesty presents awards to the winners in 1971.**



**Gen. Choi pays a call to the President of the Dominican Republic in 1972.**

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.

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.

**Gen. Choi presents an honorary degree certificate to the President of Haiti in 1972.**



**Gen. Choi chats Bolivia in 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, Pak Sun Jae and Choi Chang Keun, all 7th degree black belts, toured Europe, Middle East, Africa and Far East. A total of 13 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 in Egypt alone. At each stop, general Choi and the Demonstration Team were hosted by ranking representatives of the local governments.



**International Taekwon-Do demonstration team to Europe, Africa and Middle East countries in 1973**



**I.T.F. Demonstration team to Central America in 1974.**

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 bring his dream into reality by holding the first World Taekwon-Do Championships in Montreal.

In 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 Championships 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. In September the same year the Second World Taekwon-Do Championships was held in Oklahoma City, U.S.A.

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.

The year 1980 was indeed an unforgettable 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 Championships 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 Championships. At this time he helped to form the South Pacific Taekwon-Do Federation as well the Australia Taekwon-Do Federation.

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 August, President Choi visited Argentina to declare the opening of the Third World Taekwon-Do Championships held in Resitancia, Chaco.

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 under the auspices of patriot Chon Jin Shik. 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.

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, Park Jung Taek and Choi Joong Hwa 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 October of the same year Gen. Choi met with Mr. Csanadi, the Chairman of programming committee of I.O.C. in Budapest, Hungary to discuss the recognition of I.T.F. by the I.O.C.

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.

In February 1983, the author toured Latin America including Argentina, Colombia, Panama and Honduras to conduct full scale seminar. During his stay in Honduras he helped to activate the Central America Taekwon-Do Federation.

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 the Encyclopedia, the last product of his life-long research.

In October and November of the same year, he made a visit to Yugoslavia and Italy accompanied by Park Jung Taek and Choi Joong Hwa to prepare photographs to be used for the Encyclopedia.

In April 1984, President Choi declared the opening of the Fourth World Taekwon-Do Championships held in Glasgow, Scotland. In the same month, he visited Mr. Juan Antonio Samaranch, President of the International Olympic Committee, in Lausanne accompanied by Master Rhee Ki Ha, Charles Sereff and Kim Yong Kyu to prove convince that only the International Taekwon-Do Federation is the world governing body of true Taekwon-Do.

In September, the author invited key instructors such as Lee Suk Hi, Rhee Ki Ha, Park Jung Tae and Choi Joong Hwa to Pyongyang to finalize the publication of the Encyclopedia. In fact, this was the time when the relocation of the I.T.F. to Vienna, Austria was seriously discussed.

In October of the same year, the President made an official visit to Budapest, Hungary to declare the opening of the 3rd All Europe Taekwon-Do Championships. This indeed was of particular importance as it was the first large scale international event held in a socialist country as far as Taekwon-Do tournament is concerned.



**President Choi announces the formation of the North America Taekwon-Do Federation in 1982.**



In the following month, General Choi visited New York City along with masters Lee Suk Hi and Park Jung Tae to declare open the 3rd annual General Choi's Cup in North America.

In December the 5th, I.T.F. Congress meeting was held in Vienna, where it was unanimously decided to relocate the I.T.F. here by March of the next year. Also at the meeting, President Choi Hong Hi was reelected for another term. Mr. Jun Chin Shik, the President of Japan International Taekwon-Do Federation, masters Lee Suk Hi and Rhee Ki Ha were elected as Vice Presidents with master Park Jung Tae as Secretary-General.

Without doubt, 1985 was one of the most significant years for the founder of Taekwon-Do as he was able to document all of the techniques he had researched for years by publishing the Encyclopedia of Taekwon-Do. He was also able to establish a strong foundation for the spreading of his art to the entire world, especially the socialist as well as the Third World countries by moving the International Taekwon-Do Federation to Vienna, the capital city of Austria.

In April of this year, President Choi visited Puerto Rico accompanied by Tran Trien Quan, the President of the Canadian Taekwon-Do Federation, James Lim and Kim Suk Jun to attend the 1st Latin American General Choi's Cup. In June, he visited East Berlin to attend the opening ceremony of the 24th I.O.C. Congress.

In November of the same year, Gen.. Choi, accompanied by Secretary-General Master Park Jung Tae and Tran Trien Quan, visited Norway to honour the opening of the 1985 Scandinavian Taekwon-Do Championships.

In December, various festivals celebrating the 30th anniversary of Taekwon-Do held in Quebec, Canada sponsored by the Taekwon-Do Federation of Canada were highlighted with the presence of the Father of Taekwon-Do, Gen. Choi Hong Hi.

In June 1986 the founder took DPRK Taekwon-Do demonstration team to the People's Republic of China. This visit eventually became the motivation for the Chinese people to adopt the Korean martial art, Taekwon-Do.

**Students of Taekwon-Do welcoming the Father of Taekwon-Do at the Quebec Airport in 1985.**



**I.T.F. Demonstration Team to the People's Republic of China in 1986.**



**The 5th World Championship and the Promotion and Popularization Foundation of I.T.F.**

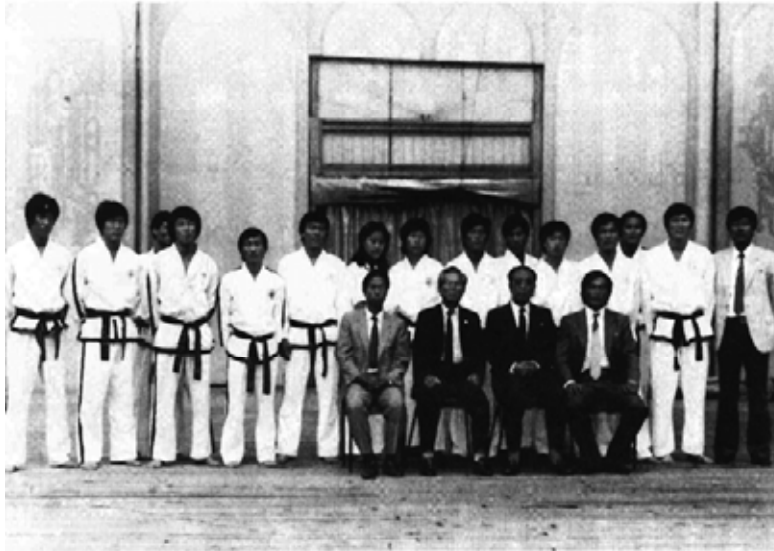


1987 was a significant year for General Choi because he showed once again the indomitable spirit as well as perseverance to the Taekwon-Do world by declaring the 5th World Championship in May in Athens, Greece, despite persistent interference of South Korean dictatorial regime.

In December of the same year, president Choi began to formulate the Promotion and Popularization Foundation of ITF boosted by the pledge given by Mr. Chon Yon Shik, the elder brother of senior vice-president Mr. Chon Jin Shik, in the amount of 100,000,000 Japanese Yen.

The year 1988 was culminated by two important events. In May, the Hungarian government hosted the 6th World Championship in Budapest which was by far, the largest in scale, finest in technique and also for the first time, televised via satellite throughout the Europe.

**The 6th Taekwon-Do World Championship in 1988**



**I.T.F. Demonstration Team to USSR in 1988.**

In August, the Father of Taekwon-Do was at last able to realize his ultimate dream of introducing and teaching his art without regard to religion, race, national or ideological boundaries, by leading the ITF demonstration team to Moscow, U.S.S.R.

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.

**Gen. Choi Duk Shin  
Standing Councilor of I.T.F.**



**Park Sung Hwa  
Director of I.T.F.**



# INDEX

## A

abdomen (*bokboo*) ..... 105  
 advantages of Taekwon-Do ..... 40,41  
 air shield (*gongi bangpae*) ..... 399  
 alternate back hand (*euhkallin sondung*) ..... 248  
 alternate forearm (*euhkallin palmok*) ..... 249  
 alternate palm (*euhkallin sonbadak*) ..... 223  
 angle fingertip (*homi sonkut*) ..... 95, 153  
 angle punch (*giokja jirugi*) ..... 141  
 arc-hand (*bandalson*) ..... 96, 176, 219  
 attacking and blocking tools  
     (*gong gyok mit makgi boowi*) ..... 84  
 attack technique  
     (*gong gyokgi*) ..... 119-190, 254-308  
 attention stance (*charyot sogi*) ..... 79

## B

back elbow (*dwit palkup*) ..... 157, 158  
 back fist (*dung joomuk*) ..... 91, 114, 117, 170, 171  
     172, 174, 178, 185, 389  
 back forearm (*dung palmok*) ..... 98, 232  
 back hand (*sondung*) ..... 96, 170,  
     171, 173, 178, 228, 232  
 backheel (*dwitchook*) ..... 101, 115, 117, 272, 273, 289  
 back piercing kick (*dwitcha jirugi*) ..... 258  
 back pushing kick (*dwitcha milgi*) ..... 258  
 back snap kick (*dwitcha busigi*) ..... 267  
 back sole (*dwitkumchi*) ..... 101, 115  
 back tibia (*dwit kyong go*) ..... 104  
 badge ..... 745  
 ball of the foot (*apkumchi*) ..... 100, 115, 117, 262  
     266, 268, 272, 273, 275, 289  
 base of knife hand (*sonkal batang*) ..... 98  
 bear hand (*gomson*) ..... 99, 117, 166  
 belt (*ti*) ..... 372, 373  
 bending ready stance (*guburyo junbi sogi*) ..... 82  
 black belt ..... 370-373, 745  
 blocking (*makgi*) ..... 191-249, 310-315  
 blocking apparatus (*makgi dae*) ..... 400

body dropping (*mom nachugi*) ..... 363  
 bow posture (*kyong ye jase*) ..... 79  
 bow wrist (*sonmok dung*) ..... 99  
 breath control (*hohup jojul*) ..... 57

## C

calisthenics (*dosoo dallyon*) ..... 406-408  
 charter of Taekwon-Do (*Taekwon-Do hun jang*) ... 9  
 checking block (*momchau makgi*) ..... 214  
 checking kick (*cha momchugi*) ..... 314, 315  
 check list (*daejo pyo*) ..... 113-117  
 chest (*gasum*) ..... 105  
 circular block (*dollimyo makgi*) ..... 239, 240  
 classification of instructor (*sabum jongyu*) ..... 732  
 classification of umpire (*simpan jongyu*) ..... 732  
 close ready stance (*moa junbi sogi*) ..... 80, 81  
 close stance (*moa sogi*) ..... 65  
 cold showers and baths (*naengsoo machal*) ..... 35  
 combination attack (*honap gong gyok*) ..... 179  
 combination kick (*honap chagi*) ..... 251  
 competition (*kyong gi*) ..... 734-740  
 composition of Taekwon-Do ..... 725  
 concentration (*jip joong*) ..... 52, 53  
 consecutive attack (*yonsok gong gyok*) ..... 179  
 consecutive kick (*yonsok chagi*) ..... 251, 284, 285, 473  
 coordination of fist and hip ..... 148, 149  
 coordination of hip and fingertip ..... 160  
 coordination of knife-hand and hip ..... 173  
 counter kick (*bada chagi*) ..... 281  
 courtesy (*ye ui*) ..... 13  
 covering (*karioogi*) ..... 248  
 crescent kick (*bandal chagi*) ..... 312, 313, 487  
 crescent punch (*bandal jirugi*) ..... 139  
 crescent strike (*bandal taerigi*) ..... 176  
 cross-cut (*ghutgi*) ..... 159  
 crouched stance (*oguryo sogi*) ..... 74

## D

defence against an armed opponent ( <i>dae moogi</i> ).....	711-724
defence technique ( <i>bang eau gi</i> ).....	191 -249, 310-320
definition of Taekwon-Do.....	15, 16
demonstration ( <i>sibum</i> ).....	741-744
sample of program.....	741
sample of breaking techniques .....	742
sample of special techniques.....	743, 744
diagonal stance ( <i>sasun sogi</i> ).....	74
do bok.....	370-375
dodging ( <i>pihagi</i> ) .....	245, 316-320
dodging attack ( <i>pihamyo gong gyok</i> ) .....	190
dodging kick ( <i>pihamyo chagi</i> ) .....	308
dodging punch ( <i>pihamyo jirugi</i> ).....	190
dodging strike ( <i>pihamyo taerigi</i> ).....	190
dodging thrust ( <i>pihamyo tulgi</i> ).....	190
double arc-hand block ( <i>doo bandalson makgi</i> ). .....	239
double attack ( <i>i-jung gong gyok</i> ).....	179
double crescent kick ( <i>i-jung bandal chagi</i> ) .....	313
double finger ( <i>doo songarak</i> ).....	95, 150, 155
double fist punch ( <i>doo joomuk jirugi</i> ).....	146
double forearm ( <i>doo palmok</i> ).....	116, 233
double forearm block ( <i>doo palmok makgi</i> ).....	211, 212
double front snap kick ( <i>i-jung apcha busigi</i> ) .....	262
double hooking kick ( <i>i-jung golcho chagi</i> ).....	315
double kick ( <i>i-jung chagi</i> ).....	251, 262, 269, 275
double side checking kick ( <i>i-jung yopcha momchugi</i> ).....	315
double side piercing kick ( <i>i-jung yopcha jirugi</i> ...	255
double stepping ( <i>ibo omgyo didigi</i> ) .....	334-337
double turning kick ( <i>i-jung dollyo chagi</i> ) .....	269
double twisting kick ( <i>i-jung bituro chagi</i> ) .....	275
downward block ( <i>naeryo makgi</i> ).....	222-224
downward kick ( <i>naeryo chagi</i> ) .....	271
downward punch ( <i>naeryo jirugi</i> ).....	138
downward strike ( <i>naeryo taerigi</i> ).....	167
downward thrust ( <i>naeryo tulgi</i> ).....	154

dumbbells ( <i>aryong</i> ).....	401
dynamic stability ( <i>dongtchuk anjong</i> ).....	55
dyna-strike .....	405

## E

elbow ( <i>palkup</i> ) .....	98, 161
equilibrium ( <i>kyun hyung</i> ).....	54-56
etiquette ( <i>ye jol</i> ) .....	36
extremities ( <i>pal gwa dari</i> ) .....	105, 106

## F

finger belly ( <i>songarak badak</i> ) .....	99
finger pincers ( <i>jipge son</i> ).....	98, 166, 177
fingertips ( <i>sonkut</i> ) .....	94, 95, 117, 150-155
finger toughening box ( <i>dallyon tong</i> ).....	404
fixed stance ( <i>gojung sogi</i> ) .....	71
flag .....	745
flat fingertip ( <i>opun sonkut</i> ).....	94, 151, 154, 155, 160, 281
flying back kick ( <i>twimyo dwit chagi</i> ) .....	292
flying combination attack ( <i>twimyo honap gong gyok</i> ) .....	189
flying combination kick ( <i>twimyo honap chagi</i> ) ...	307
flying combination kick and punch ( <i>twimyo honap chagi wa jirugi</i> ) .....	307
flying combination punch ( <i>twimyo honap jirugi</i> ) .....	189
flying combination strike ( <i>twimyo honap taerigi</i> ) .....	189
flying combination thrust ( <i>twimyo honap tulgi</i> ) .....	189
flying consecutive attack ( <i>twimyo yonsok gong gyok</i> ) .....	188
flying consecutive kick ( <i>twimyo yonsok chagi</i> ).....	306
flying consecutive punch ( <i>twimyo yonsok jirugi</i> ).....	188
flying consecutive strike ( <i>twimyo yonsoktaerigi</i> ).....	188
flying consecutive thrust ( <i>twimyo yonsok tulgi</i> ).....	188
flying crescent and side kick ( <i>twimyo bandal chago yop chagi</i> ) .....	306

flying crescent kick ( <i>twimyo bandal chagi</i> ).....	302, 313
flying double attack ( <i>twimyo i-jung gong gyok</i> ).....	182-185
flying double foot side pushing kick ( <i>twimyo doobal yopcha milgi</i> ).....	298
flying double front kick ( <i>twimyo i-jung ap chagi</i> ).....	304
flying double kick ( <i>twimyo i-jung chagi</i> ).....	303, 304
flying double punch ( <i>twimyo i-jung jirugi</i> ) .....	182, 183
flying double side kick ( <i>twimyo i-jung yop chagi</i> ).....	303
flying double strike ( <i>twimyo i-jung taerigi</i> ).....	185
flying double thrust ( <i>twimyo i-jung tulgi</i> ) .....	184
flying double turning kick ( <i>twimyo i-jung dollyo chagi</i> ).....	304
flying double twisting kick ( <i>twimyo i-jung bituro chagi</i> ).....	304
flying downward kick ( <i>twimyo naeryo chagi</i> ).....	297
flying flat fingertip cross-cut ( <i>twimyo opun sonkut ghutgi</i> ).....	182
flying four direction kick ( <i>twimyo sabang chagi</i> ).....	307
flying front-back kick ( <i>twimyo apdwi chagi</i> ) .....	303
flying front kick ( <i>twimyo ap chagi</i> ) .....	286, 287
flying hand technique ( <i>twimyo son gisool</i> ).....	180-190
flying high kick ( <i>twimyo nopi chagi</i> ).....	294
flying high reverse turning kick ( <i>twimyo nopunde bandae dollyo chagi</i> ) ...	300
flying high side kick ( <i>twimyo nopunde yop chagi</i> ).....	300
flying high turning kick ( <i>twimyo nopunde dollyo chagi</i> ).....	300
flying high twisting kick ( <i>twimyo nopunde bituro chagi</i> ).....	292
flying hooking kick ( <i>twimyo golcho chagi</i> ).....	302
flying horizontal double front punch ( <i>twimyo soopyong i-jung ap jirugi</i> ).....	183
flying horizontal double front thrust ( <i>twimyo soopyong i-jung ap tulgi</i> ).....	184

flying horizontal double side punch ( <i>twimyo soopyong i-jung yop jirugi</i> ).....	183
flying horizontal double side thrust ( <i>twimyo soopyong i-jung yop tulgi</i> ).....	184
flying horizontal double strike ( <i>twimyo soopyong i-jung taerigi</i> ) .....	185
flying horizontal striking kick ( <i>twimyo soopyong taerimyo chagi</i> ) .....	301
flying horizontal triple punch ( <i>twimyo soopyong samjung jirugi</i> ).....	186
flying horizontal triple side kick ( <i>twimyo soopyong samjung yop chagi</i> ) ...	305
flying horizontal triple strike ( <i>twimyo soopyong samjung taerigi</i> ) .....	187
flying kick ( <i>twimyo chagi</i> ).....	286-308
flying middle twisting kick ( <i>twimyo kaunde bituro chagi</i> ).....	292
flying punch ( <i>twimyo jirugi</i> ) .....	180
flying reverse hooking and double side kick ( <i>twimyo bandae dollyo goto chago i-jung yop chagi</i> ) .....	306
flying reverse hooking kick ( <i>twimyo bandae dollyo gorochagi</i> ) .....	289
flying reverse turning kick ( <i>twimyo bandae dollyo chagi</i> ) .....	288, 289
flying scissors-shape kick ( <i>twimyo kawi chagi</i> ).....	300
flying side front kick ( <i>twimyo yobap chagi</i> ) .....	286, 287
flying side front strike ( <i>twimyo yobap taerigi</i> ) .....	182
flying side piercing kick ( <i>twimyo yopcha Jirugi</i> ).....	290, 291
flying side pushing kick ( <i>twimyo yopcha mi/gi</i> ).....	290, 291
flying side strike ( <i>twimyo yop taerigi</i> ) ....	180
flying side thrusting kick ( <i>twimyo yopcha tu/gi</i> ) .....	291
flying side-twisting kick ( <i>twimyo yop bituro chagi</i> ).....	303
flying spiral kick ( <i>twimyo rasonsik chagi</i> ) .....	306
flying square punching kick ( <i>twio sagakjirumyo chagi</i> ).....	301

flying three direction kick ( <i>twimyo sambaing chagi</i> ) .....	307
flying trapezoid punching kick ( <i>twimyo jaegak jirumyo chagi</i> ).....	301
flying triple attack ( <i>twimyo samjung gong gyok</i> ) .....	186, 187
flying triple front kick ( <i>twimyo samjung ap chagi</i> ) .....	305
flying triple kick ( <i>twimyo samjung chagi</i> ) .....	305
flying triple punch ( <i>twimyo samjung jirugi</i> ) .....	186
flying triple strike ( <i>twimyo samjung taerigi</i> ) .....	187
flying triple thrust ( <i>twimyo samjung tu/gi</i> ) . . . . .	187
flying triple turning kick ( <i>twimyo samjung dollyo chagi</i> ).....	305
flying turning kick ( <i>twimyo dollyo chagi</i> ) ....	288, 289
flying twin foot front checking kick ( <i>twimyo sangbal apcha momchugi</i> ) .....	297
flying twin foot front kick ( <i>twimyo sangbal ap chagi</i> ) .....	297
flying twin foot high kick ( <i>twimyo sangbalnopi chagi</i> ) .....	299
flying twin foot middle twisting kick ( <i>twimyo sangbal kaunde bituro chagi</i> ).....	299
flying twin foot side piercing kick ( <i>twimyo sangbal yopcha jirugi</i> ).....	298
flying twin foot turning kick ( <i>twimyo sangbal dollyo chagi</i> ).....	298
flying twisting kick ( <i>twimyo bituro chagi</i> ).....	292
flying two direction kick ( <i>twimyo sangbang chagi</i> ).....	303
flying u-shape punching kick ( <i>twip digutja jirumyo chagi</i> ) .....	301
flying vertical double front punch ( <i>twimyo soojik i-jung ap jirugi</i> ).....	183
flying vertical double front thrust ( <i>twimyo soojik i-jung ap tu/gi</i> ).....	184
flying vertical double side punch ( <i>twimyo soojik i-jung yop jirug</i> ).....	182
flying vertical double side thrust ( <i>twimyo soojik i-jung yop tu/gi</i> ).....	184
flying vertical double strike ( <i>twimyo soojik i-jung taerigi</i> ).....	185
flying vertical kick ( <i>twimyo sewo chagi</i> ).....	293

flying vertical triple strike ( <i>twimyo soojik samjung taerigi</i> ).....	187
focus shield ( <i>chotjum bangpae</i> ).....	399
foot lifting ( <i>bal dulgi</i> ).....	364
foot parts ( <i>ha bansin</i> ) .....	100-104
foot shifting ( <i>jajun bal</i> ).....	316-320
foot sparring ( <i>bal matsogi</i> ).....	663-669
footsword ( <i>balkal</i> )..... . .	100, 115, 117, 293, 392
foot tackling ( <i>bal golgi</i> ) .....	282
foot techniques ( <i>bal gisool</i> ) .....	251-367
forearm ( <i>palmok</i> ).....	97, 98, 116, 205, 217, 223, 228, 235
forearm low block ( <i>palmok najunde makgi</i> ) .....	198-200
forefinger ( <i>han sonkarak</i> ) .....	95, 150, 155
foreflst ( <i>apjoomuk</i> ) .....	87-90, 117, 124-141, 225, 380
forehead ( <i>ima</i> ) .....	103
fore-knuckle fist ( <i>inji joomuk</i> ).....	92, 141, 142
forging bag ( <i>dallyon bag</i> ).....	393-398
forging pendulum ( <i>dallyon gune</i> ) .....	399
forging post ( <i>dallyon joo</i> ).....	376-392
four direction block ( <i>saju makgi</i> ).....	528
four direction punch ( <i>saju jirugi</i> ).....	528
free sparring ( <i>jayu matsogi</i> ).....	658-669
front block ( <i>ap makgi</i> ).....	205-207
front checking kick ( <i>apcha momchugi</i> ).....	314
front downward strike ( <i>ap naeryo taerigi</i> ).....	168
front elbow strike ( <i>ap palkup taerigi</i> ).....	162
front punching-kick ( <i>ap jirumyo chagi</i> ) .....	280
front rising kick ( <i>apcha olligi</i> ) .....	310, 311
front snap kick ( <i>apcha busigi</i> ).....	261 -266
front strike ( <i>ap taerigi</i> ) .....	174
fundamental exercises ( <i>gibon yonsup</i> ) .....	414-522

## G

grade holder .....	370-373, 745
grasping block ( <i>butjaba makgi</i> ).....	230
grasping kick ( <i>butjapgo chagi</i> ).....	278
ground crescent kick ( <i>noowo bandal chagi</i> ).....	366
ground cross-cut ( <i>noowo ghutgi</i> ) .....	247
ground dodging ( <i>noowo pihagi</i> ) .....	367

ground downward kick ( <i>noowo naeryo chagi</i> ) .....	365
ground downward strike ( <i>noowo naeryo taerigi</i> ) .....	246
ground front checking kick ( <i>noowo apcha momchugi</i> ) .....	366
ground front snap kick ( <i>noowo apcha busigi</i> ) .....	365
ground hooking kick ( <i>noowo golcho chagi</i> ) .....	366
ground inward strike ( <i>noowo anuro taerigi</i> ) .....	247
ground knee bending ( <i>noowo moorup guburigi</i> ) .....	367
ground leg crossing ( <i>noowo dari kogi</i> ) .....	367
ground punch ( <i>noowo jirugi</i> ) .....	246
ground side piercing kick ( <i>noowo yopcha jirugi</i> ) .....	365
ground side thrusting kick ( <i>noowo yopcha tulgi</i> ) .....	365
ground technique ( <i>noowo gisool</i> ) .....	246-249 365-367
ground thrust ( <i>noowo tulgi</i> ) .....	247
ground turning kick ( <i>noowo dollyo chagi</i> ) .....	365
ground twisting kick ( <i>noowo bituro chagi</i> ) .....	366
ground vertical kick ( <i>noowo sewo chagi</i> ) .....	366
guarding block ( <i>daebi makgi</i> ) .....	234-237

## H

hand parts ( <i>sang bansin</i> ) .....	87-99
hand techniques ( <i>son gisool</i> ) .....	119-249
head ( <i>mori</i> ) .....	103-105
high attack ( <i>nopunde gong gyok</i> ) .....	120, 121
high block ( <i>nopunde makgi</i> ) .....	192, 193
high elbow strike ( <i>nopun pa/kup taerigi</i> ) .....	163
high kick ( <i>nopunde chagi</i> ) .....	251
high punch ( <i>nopunde jirugi</i> ) .....	120, 121
high section ( <i>nopun bubun</i> ) .....	107
high strike ( <i>nopunde taerigi</i> ) .....	120, 121
high twisting kick ( <i>nopunde bituro chagi</i> ) .....	275
history of Taekwon-Do ( <i>Taekwon-Do yoksa</i> ) .....	23-25

holding ( <i>bachigi</i> ) .....	248
hooking kick ( <i>golcho chagi</i> ) .....	315
horizontal block ( <i>soopyong makgi</i> ) .....	244, 245
horizontal punch ( <i>soopyong jirugi</i> ) .....	145
horizontal thrust ( <i>soopyong tulgi</i> ) .....	157
humanity ( <i>in</i> ) .....	27

## I

ideal instructor .....	46
improvised training aids .....	406
indomitable spirit ( <i>baekjul boolgool</i> ) .....	14
inner ankle joint ( <i>an balmok gwanjol</i> ) .....	103
inner forearm ( <i>anpalmok</i> ) .....	97, 213, 229 231, 244
inner tibia ( <i>an kyong go/</i> ) .....	104
inside block ( <i>anmakgi</i> ) .....	216
instep ( <i>baldung</i> ) .....	102, 115, 265, 266, 270, 271, 275
instructors ( <i>sabum</i> ) .....	44, 745
integrity ( <i>yom chi</i> ) .....	13
inward block ( <i>anuro makgi</i> ) ... ..	197, 202-207
inward cross-cut ( <i>anuro ghutgi</i> ) .....	159
inward kick ( <i>anuro chagi</i> ) .....	277
inward strike ( <i>anuro taerigi</i> ) .....	163-166

## J

jar ( <i>danji</i> ) .....	402
judge paper .....	739, 740
jumping ( <i>twigi</i> ) .....	362
jump rope ( <i>twim jool</i> ) .....	402

## K

knee ( <i>moorup</i> ) .....	101, 115, 265, 270, 275
knife-hand ( <i>sonkal</i> ) .....	93, 117, 163, 169, 171 173, 175, 185, 218, 224, 228, 229, 231, 236, 242 384
knife-hand low guarding block ( <i>sonkalnajunde daebi makgi</i> ) .....	236, 237
knuckle fist ( <i>songarak joomuk</i> ) .....	92
knuckle fist punch ( <i>songarak joomuk jirugi</i> ) .....	141-144

## L

long fist ( <i>ghin joomuk</i> ) .....	91
long fist punch ( <i>ghin joomuk jirugi</i> ).....	145
low attach ( <i>najunde gong gyok</i> ) .....	122, 123
low block ( <i>najunde makgi</i> ) .....	196
low kick ( <i>najunde chagi</i> ) .....	252, 275
low punch ( <i>najunde jirugi</i> ).....	122, 123
low section ( <i>najun bubun</i> ).....	107
low stance ( <i>nachuo sogi</i> ).....	78
low twisting kick ( <i>najunde bituro chagi</i> ).....	275
L-ready stance ( <i>niunja junbi sogi</i> ) .....	83
L-stance ( <i>niunja sogi</i> ) .....	69, 70
L-stance obverse punch ( <i>niunja so baro jirugi</i> ) .....	126, 127, 381, 452
L-stance reverse punch ( <i>niunja so bandae jirugi</i> ) .....	127, 128, 431
luring block ( <i>yuin makgi</i> ) .....	233

## M

map of Korea .....	17
mass ( <i>zilyang</i> ).....	58, 59
membership card .....	746
mental effect .....	39
mid-air double kick ( <i>twio dolmyo i-jung chagi</i> ) .....	304
mid-air kick ( <i>twio dolmyo chagi</i> ).....	295
mid-air strike ( <i>twio dolmyo taerigi</i> ) .....	181, 499
middle attack ( <i>kaunde gong gyok</i> ) .....	122, 123
middle block ( <i>kaunde makgi</i> ) .....	194, 195
middle kick ( <i>kaunde chagi</i> ) .....	252, 253
middle knuckle fist ( <i>joongji joomuk</i> ) ....	92, 143, 182
middle punch ( <i>kaunde jirugi</i> ).....	122, 123
middle section ( <i>kaunde bubun</i> ).....	107
middle thrust ( <i>kaunde tulgi</i> ) .....	122, 123
middle twisting kick ( <i>kaunde bituro chagi</i> ).....	275
mirror ( <i>ko ul</i> ).....	404
miscellaneous parts ( <i>gita boowi</i> ).....	103, 104
model sparring ( <i>mobum matsogi</i> ) .....	670-680
moral culture ( <i>jungshin sooyang</i> ) .....	26-36
mountain climbing ( <i>dung san</i> ).....	34

## N

neck ( <i>mok</i> ).....	105
nine (9) -shape block ( <i>gutja makgi</i> ).....	240

## O

occiput ( <i>hudoo</i> ) .....	103
one-leg stance ( <i>waebal sogi</i> ).....	76
one-step sparring ( <i>ilbo matsogi</i> ) .....	630-652
open fist ( <i>pyon joomuk</i> ).....	92
open fist punch ( <i>pyon joomuk jirugi</i> ) ....	146
open ready stance ( <i>palja junbi sogi</i> ) .....	80
open stance ( <i>palja sogi</i> ) .....	66
inner ( <i>an palja sogi</i> ).....	66
outer ( <i>bakat palja sogi</i> ).....	66
origin and development of martial arts.....	18-20
outer ankle joint ( <i>bakat balmok gwanjol</i> ).....	103
outer forearm ( <i>bakat palmok</i> ) .....	97, 213, 229, 231, 242
outer tibia ( <i>bakat kyong gol</i> ) .....	104
outside block ( <i>bakat makgi</i> ).....	216
outward block ( <i>bakuro makgi</i> ) .....	197-202
outward cross-cut ( <i>bakuro ghutgi</i> ) .....	159
outward kick ( <i>bakuro chagi</i> ).....	277
outward strike ( <i>bakuro taerigi</i> ) .....	168
overhead double kick ( <i>twio nomo i-jung chagi</i> ) .....	297
overhead kick ( <i>twio nomo chagi</i> ) .....	296
overhead punch ( <i>twio nomo jirugi</i> ).....	190
overlapped back hand ( <i>pogaen sondung</i> ).....	249

## P

palm ( <i>sonbadak</i> ).....	92, 166, 220, 222 225, 227, 232, 234
palm low block ( <i>sonbadak najunde makgi</i> ) .....	205
parallel back hand ( <i>narani sondung</i> ).....	249
parallel block ( <i>narani makgi</i> ).....	231, 232
parallel palm ( <i>narani sonbadak</i> ) .....	249
parallel ready stance ( <i>narani junbi sogi</i> ) .....	79
parallel stance ( <i>narani sogi</i> ) .....	65, 66
patterns ( <i>tul</i> ) .....	524-597
interpretation of patterns .....	525-527



chon-ji .....	529-432
dan-gun .....	533
do-san .....	534, 535
won-hyo .....	536, 537
yul-gok .....	538, 539
joong-gun .....	540, 541
toi-gye .....	542-544
hwa-rang .....	545, 546
choon-moo .....	547, 548
kwang-gae .....	549-552
po-eun .....	553-555
ge-beck .....	556-558
eui-am .....	559-561
choong-jang .....	562-565
Kodang .....	566-569
sam-il .....	570, 571
yoo-sin .....	572-575
choi yong .....	576-578
yon-gae .....	579-582
ul-ji .....	583-585
moon-moo .....	586-588
so-san .....	589-592
se-jong .....	593
tong-il .....	594-597
perseverance ( <i>in nae</i> ) .....	13
philosophy of Taekwon-Do ( <i>Taekwon-Dochul hak</i> ) .....	47
physical fitness .....	37, 38
pick-shape kick ( <i>gokaeng-i chagi</i> ) .....	272
piercing kick ( <i>cha jirugi</i> ) .....	254-258
power holder ( <i>gyokpa dae</i> ) .....	404
power indicator ( <i>wiryok gi</i> ) .....	405
practice suit ( <i>do bok</i> ) .....	370-375
press finger ( <i>jiap</i> ) .....	99
pressing kick ( <i>noollo chagi</i> ) .....	277
propriety ( <i>ye</i> ) .....	29
public service ( <i>sahwe bongsa</i> ) .....	35
pullers ( <i>dallyon jool</i> ) .....	401
punching ball ( <i>dallyon gong</i> ) .....	403
punching kick ( <i>jirumyo chagi</i> ) .....	279
punching technique ( <i>jirugi</i> ) .....	124-146, 148, 149

pushing block ( <i>miro makgi</i> ) .....	232, 233
---	----------

## Q

## R

reaction force ( <i>bandong ryok</i> ) .....	49-51
ready stance ( <i>junbi sogi</i> ) .....	79-83
rear foot stance ( <i>dwitbal sogi</i> ) .....	77, 78
rear foot stance obverse punch ( <i>dwitbalso baro jirugi</i> ) .....	129
rear foot stance reverse punch ( <i>dwitbal so bandae jirugi</i> ) .....	128
recognition plaque .....	745
reflex kick ( <i>bansa chagi</i> ) .....	308
relation of attacking tool and vital spots ....	114, 115
relation of blocking tool and portion to be blocked .....	116, 117
reverse footsword ( <i>balkal dung</i> ) .....	102, 276, 293
reverse hooking kick ( <i>bandae dollyo gorochagi</i> ) .....	274
reverse knife-hand ( <i>sonkal dung</i> ) .....	93, 116, 117 176, 178, 206, 220, 230, 232, 234, 237, 243, 388
reverse knife-hand and knife-hand ( <i>sonkal dung gwa sonkal</i> ) .....	233
reverse knife-hand low block ( <i>sonkal dung najunde makgi</i> ) .....	204
reverse turning kick ( <i>bandae dollyo chagi</i> ) .....	273
righteousness ( <i>ui</i> ) .....	28
rising block ( <i>chookyo makgi</i> ) .....	217
rising kick ( <i>cha olligi</i> ) .....	310, 311
rules for competition ( <i>kyong gi kyu jong</i> ) ....	735-740
executive committee .....	735
competition .....	735-738
team .....	735, 736
individual .....	736
weight .....	736
awards .....	737
scoring .....	737, 738
pattern .....	736, 737
sparring .....	736-738
power .....	738
special technique .....	738

## S

scooping block ( <i>duro makgi</i> ) .....	234
section of the body ( <i>mom dungboon</i> ).....	106, 107
self-control ( <i>guk gi</i> ).....	13
self-defence techniques ( <i>hosin sul</i> ).....	681-724
semi-free sparring ( <i>ban jayu matsogi</i> ).....	653-657
shift-stepping ( <i>jajunbal omgyo didigi</i> ).....	341 -345
shin ( <i>jong kwaeng-i</i> ) .....	104
shoulder ( <i>euhke</i> ) .....	103
side back strike ( <i>yopdwi taerigi</i> ).....	177
side block ( <i>yop makgi</i> ).....	208, 269
side checking kick ( <i>yopcha momchugi</i> ).....	315
side cross-cut ( <i>yop ghutgi</i> ).....	159
side downward strike ( <i>yop naeryo taerigi</i> ).....	167
side elbow thrust ( <i>yop pa/kup tulgi</i> ).....	390
side fist ( <i>yop joomuk..</i> ) 91, 114, 116, 117, 169, 390	
side front block ( <i>yobap makgi</i> ).....	211
side front punch ( <i>yobap jirugi</i> ).....	134
side front snap kick ( <i>yobap cha busigi</i> ) .....	266
side front strike ( <i>yobap taerigi</i> ).....	178
side front thrust ( <i>yobap tulgi</i> ) .....	155
side instep ( <i>yop baldung</i> ) .....	102
side piercing kick ( <i>yopcha jirugi</i> ) .....	254-257, 433
side punch ( <i>yop jirugi</i> ) .....	133
side punching-kick ( <i>yop jirumyo chagi</i> ) .....	279
side pushing kick ( <i>yopcha milgi</i> ) .....	260
side sole ( <i>yop bal badak</i> ).....	102
side strike ( <i>yop taerigi</i> ) .....	169
side thrust ( <i>yop tulgi</i> ).....	155
side thrusting kick ( <i>yopcha tulgi</i> ).....	259
side turning kick ( <i>yop dollyo chagi</i> ) .....	271
side vertical punch ( <i>yop sewo jirugi</i> ) ....	134
single back fist ( <i>wae dung joomuk</i> ).....	172
single back hand ( <i>wae sondung</i> ) ....	170, 173
single elbow ( <i>wae palkup</i> ) .....	157
single side elbow ( <i>wae yop palkup</i> ) .....	156
single stepping ( <i>ilbo omgyo didigi</i> ) .	321 -333
single straight forearm ( <i>wae sun pa/mok</i> ) .....	215
single straight knife-hand ( <i>wae sun sonkal</i> ) .....	215
sitting ready stance ( <i>annun junbi sogi</i> ) .....	80
sitting stance ( <i>annun sogi</i> ).....	72, 73

sitting stance punch ( <i>annun so jirugi</i> ) .....	380
skip kick ( <i>duro gamyo chagi</i> ).....	282
sliding ( <i>mikulgi</i> ) .....	346, 347
smashing kick ( <i>cha busigi</i> ) .....	261 -267
song of Taekwon-Do ( <i>Taekwon-Do norae</i> ).....	11
soo bak-gi in the koryo dynasty .....	21,22
sparring ( <i>matsogi</i> ).....	598-680
special technique holder ( <i>tukgi dae</i> ) .....	405
speed ( <i>sokdo</i> ) .....	60, 63
speed and reflex ( <i>sokdo wa banung</i> ).....	62, 63
sponge pad ( <i>sponji byogae</i> ) .....	376
spot-turning ( <i>gujari dolgi</i> ).....	348-354,420, 422-424,427
stability ( <i>anjong</i> ).....	55, 56
stamping kick ( <i>cha bapgi</i> ).....	267
stance ( <i>sogi</i> ) .....	65-83
stance mould ( <i>sogi pan</i> ).....	402, 403
static stability ( <i>jungtchuk anjong</i> ).....	56
stepping ( <i>omgyo didigi</i> ).....	321 -347
step-turning ( <i>omgyo didimyo do/gi</i> ).....	355-361
straight elbow ( <i>sun palkup</i> ) .....	154
straight fingertip ( <i>sun sonkut</i> ) .....	94, 152
straight forearm ( <i>sun palmok</i> ).....	116, 215
straight kick ( <i>jigeau chagi</i> ).....	279
straw pad ( <i>jip byogae</i> ).....	376
stretchociser .....	405
striking technique ( <i>taerigi</i> ) .....	161
student and instructor relationship ( <i>sajeji do</i> ) .....	43-45
students ( <i>jeja</i> ) .....	45
sweeping kick ( <i>suroh chagi</i> ) .....	278
system of rank ( <i>dan gup jedo</i> ).....	726, 727
system of sparring ( <i>matsogi goosong</i> ).....	598

## T

taek kyon in the koryo dynasty .....	21
Taekwon-Do and imitators .....	10
tenets of Taekwon-Do ( <i>Taekwon-Do jungshin</i> ) .....	12-14
explanation of tenets.....	13,14
test ( <i>simsa</i> ).....	728-731
theory of power ( <i>him ui wollli</i> ).....	48-63

three-step sparring (sambo matsogi) .....	599-623
throwing and falling techniques ( <i>dunjigi wa torojigi</i> ).....	704-711
thrusting kick ( <i>tulumyo chagi</i> ) .....	281
thrusting technique ( <i>tulgi</i> ) .....	150-158
thumb ( <i>umji</i> ).....	95, 153
thumb knuckle fist ( <i>umji joomuk</i> ).....	92, 144
thumb ridge ( <i>umji batang</i> ).....	99, 221
tibia, ( <i>kyong gol</i> ).....	104
title ( <i>chingho</i> ) .....	745
title and function ( <i>chingho wa kinung</i> ).....	373
toe edge ( <i>balgarak nal</i> ).....	104
toes ( <i>balkut</i> ) .....	102, 264, 266, 270, 275
training ( <i>sooryon</i> ) .....	368, 369
training equipments ( <i>sooryon jangbi</i> ) .....	370-406
training hall ( <i>do jang</i> ).....	368, 369
training schedule ( <i>sooryon gehek pyo</i> ) .....	409-413
training secret of Taekwon-Do .....	42
travel ( <i>yo haeng</i> ) .....	34
treble stepping ( <i>sambo omgyo didigi</i> ) .....	338
triple attack ( <i>samjung gong gyok</i> ) .....	179
triple kick ( <i>samjung chagi</i> ) .....	251
trust ( <i>shin</i> ).....	29
tumbling kick ( <i>joma chagi</i> ) .....	299
turning ( <i>dolgi</i> ).....	348-361
turning kick ( <i>dollyo chagi</i> ) .....	268-273, 443
turning punch ( <i>dollyo jirugi</i> ).....	140
twin back fist ( <i>sang dung joomuk</i> ).....	170, 172, 301
twin back hand ( <i>sang sondung</i> ) .....	170, 173
twin elbow ( <i>sang palkup</i> ) .....	157, 281
twin fist ( <i>sang joomuk</i> ).....	130, 132-134, 137-139, 142-144, 183, 186
twin forearm ( <i>sang palmok</i> ) .....	223
twin forearm block ( <i>sang palmok makgi</i> ).....	238
twin fore-knuckle fist.....	142-144
twin knife-hand ( <i>sang sonkal</i> ) ....	165, 171, 224, 301
twin knife-hand block ( <i>sang sonkal makgi</i> ).....	238
twin middle knuckle fist.....	143, 144
twin palm ( <i>sang sonbadak</i> ).....	166, 206, 219 221, 222, 226
twin reverse knife-hand ( <i>sang sonkal dung</i> ).....	165

twin side back elbow ( <i>sang yop dwi palkup</i> ) .....	158
twin side elbow ( <i>sang yop palkup</i> ).....	156
twin side fist ( <i>sang yop joomuk</i> ).....	172
twin straight forearm ( <i>sang sun palmok</i> )...	215, 248
twin straight knife-hand ( <i>sang sun sonkal</i> ).....	215
twisting kick ( <i>bituro chagi</i> ) .....	275
two direction kick ( <i>sangbang chagi</i> ) .....	283
two-step sparring ( <i>ibo matsogi</i> ) .....	624-629

## U

under fist ( <i>mit joomuk</i> ).....	91, 166
under forearm ( <i>mitpalmok</i> ).....	98
upper back elbow strike ( <i>widwi palkup taerigi</i> ) ..	161
upper elbow strike ( <i>wi palkup taerigi</i> ) .....	161
upset fingertip ( <i>dwijibun sonkut</i> ) .....	95, 151
upset punch ( <i>dwijibo jirugi</i> ).....	136, 137
upward block ( <i>ollyo makgi</i> ).....	220, 221
upward kick ( <i>ollyo chagi</i> ).....	272
upward punch ( <i>ollyo jirugi</i> ) .....	135
u-shape block ( <i>digutja makgi</i> ).....	241
u-shape grasp ( <i>digutja japggi</i> ).....	241
u-shape punch ( <i>digutja jirugi</i> ) .....	138
u-shape punching-kick ( <i>digutja jirumyo chagi</i> ) ..	279

## V

vertical kick ( <i>sewo chagi</i> ) .....	276
vertical punch ( <i>sewo jirugi</i> ).....	131, 132
single fist ( <i>wae joomuk</i> ).....	131
twin fist ( <i>sang joomuk</i> ).....	132
vertical stance ( <i>soojik sogi</i> ) .....	77
vertical stance punch ( <i>soojik so jirugi</i> ) .....	129
vital spots ( <i>kupso</i> ).....	104-111, 113-117

## W

waist block ( <i>hori makgi</i> ).....	213
walking ready stance ( <i>gunnun junbi sogi</i> ) .....	81
walking stance ( <i>gunnun sogi</i> ) .....	67, 68
walking stance obverse punch ( <i>gunnun so baro jirugi</i> ) .....	125, 126
walking stance reverse punch ( <i>gunnun so bandae jirugi</i> ).....	125, 381
warrior ready stance ( <i>moosa junbi sogi</i> ) .....	82, 83

waving kick ( <i>doro chagi</i> ) .....	313
wedging block ( <i>hechyo makgi</i> ).....	229
wedging strike ( <i>hechyo taerigi</i> ) .....	171
wisdom ( <i>ji</i> ).....	29
wooden horse ( <i>mok ma</i> ).....	402
w-shape block ( <i>san makgi</i> ).....	242

## X

x-back hand ( <i>kyocha sondung</i> ).....	249
--	-----

x-fist ( <i>kyocha joomuk</i> ) ....	116, 206, 214, 219, 224, 226
x-knife-hand ( <i>kyocha sonkal</i> ).....	214,219,224
x-ready stance ( <i>kyocha junbi sogi</i> ) .....	83
x-stance ( <i>kyocha sogi</i> ) .....	75
x-stance punch ( <i>kyocha so jirugi</i> ) .....	130
x-stance side punch ( <i>kyocha so yop jirugi</i> ) .....	382

## Y

## Z