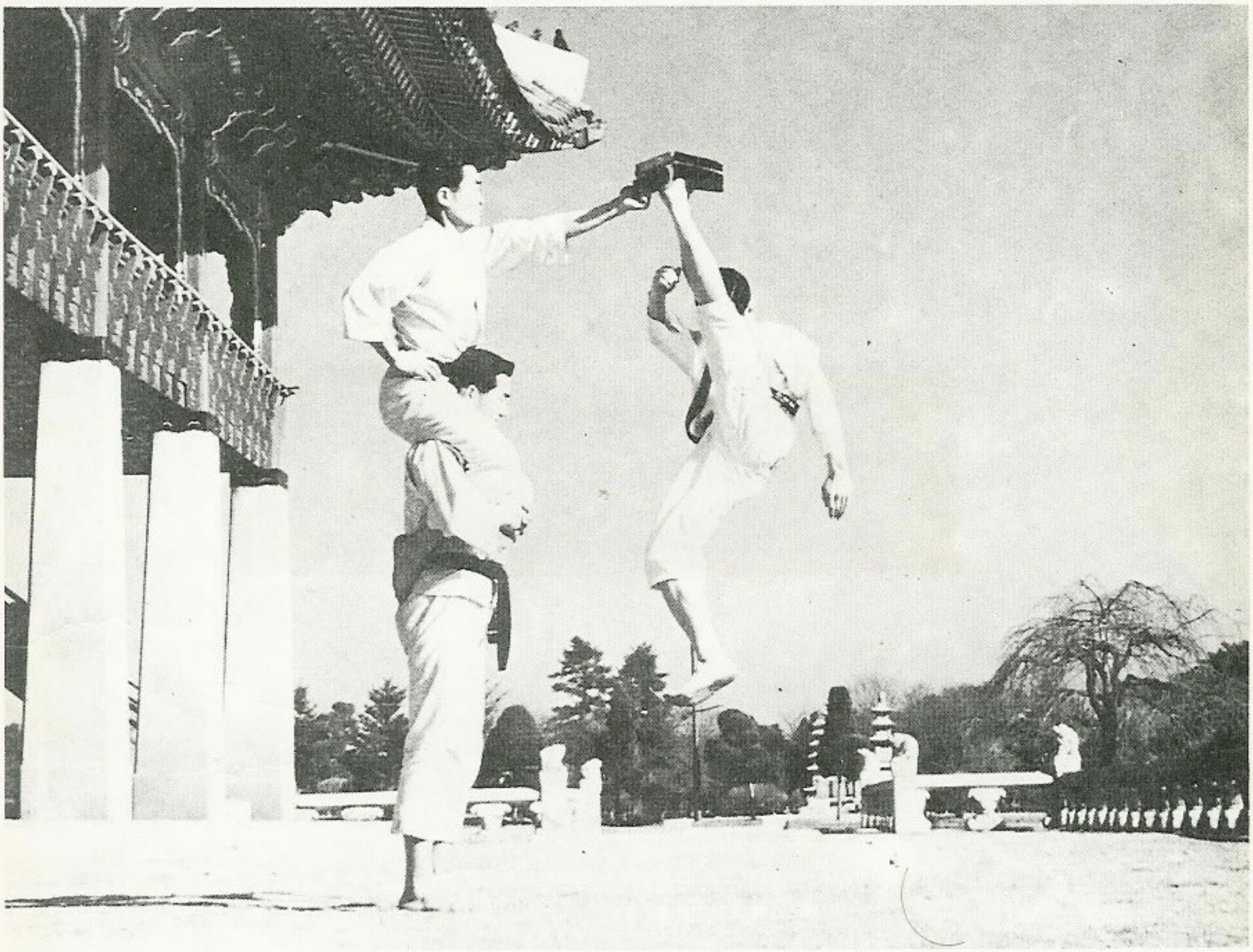
태권도

Taekwon-Do

TAEKWON-DO

THE ART OF SELF-DEFENCE



BY CHOI HONG HI

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THE TENETS OF TAEKWON-DO

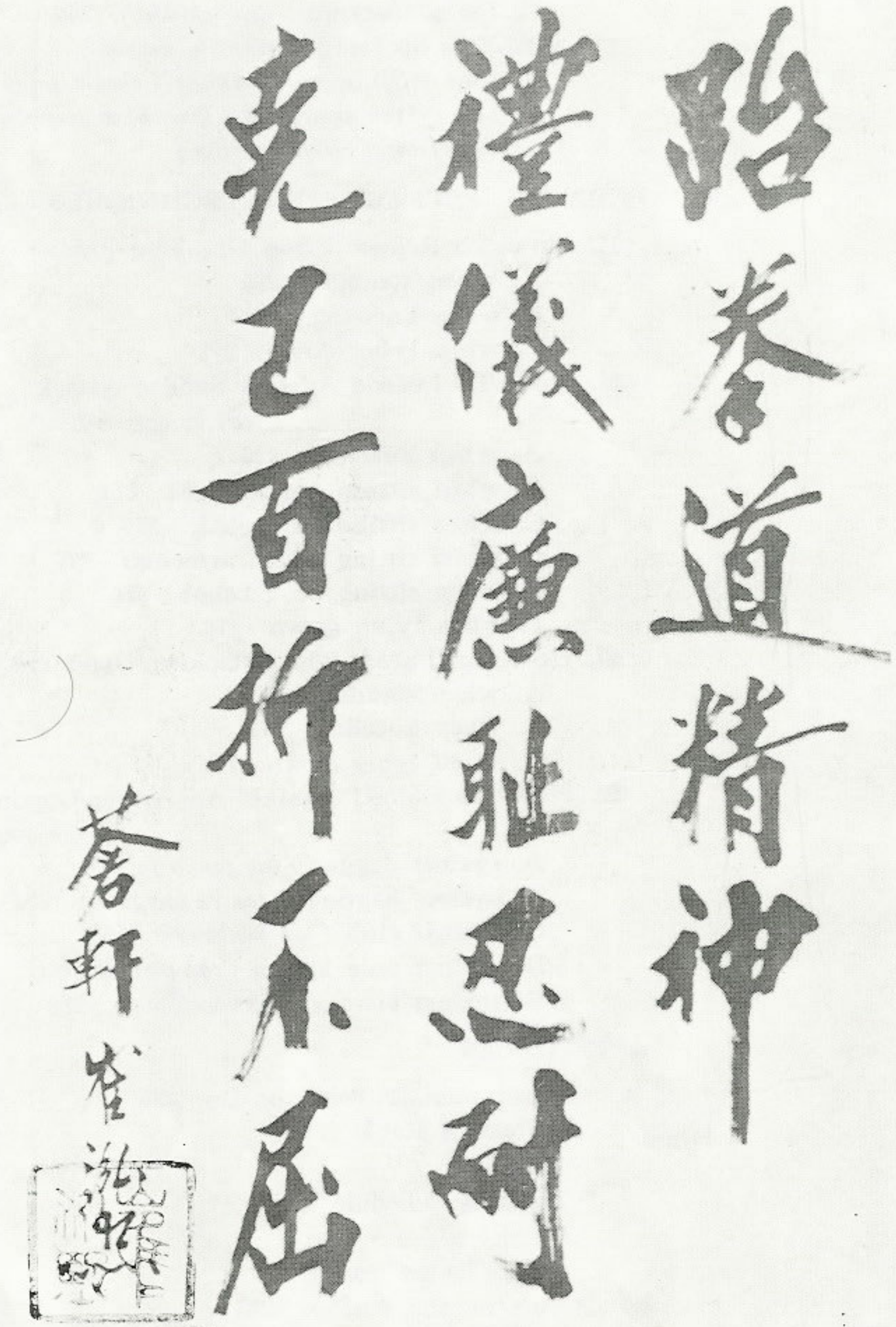
Taekwon-Do aims to achieve

modesty

perseverance

self-control

indomitable spirit.



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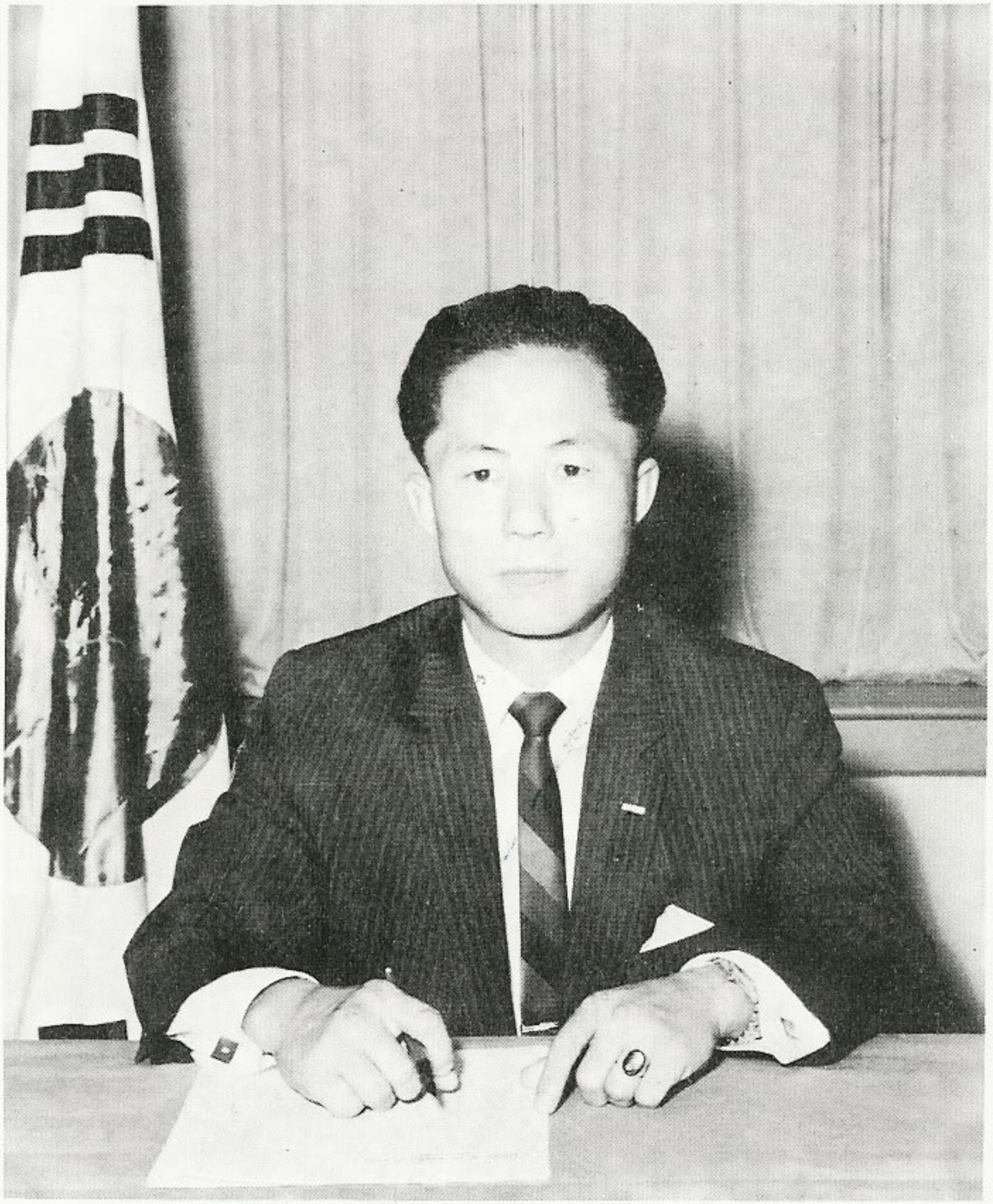

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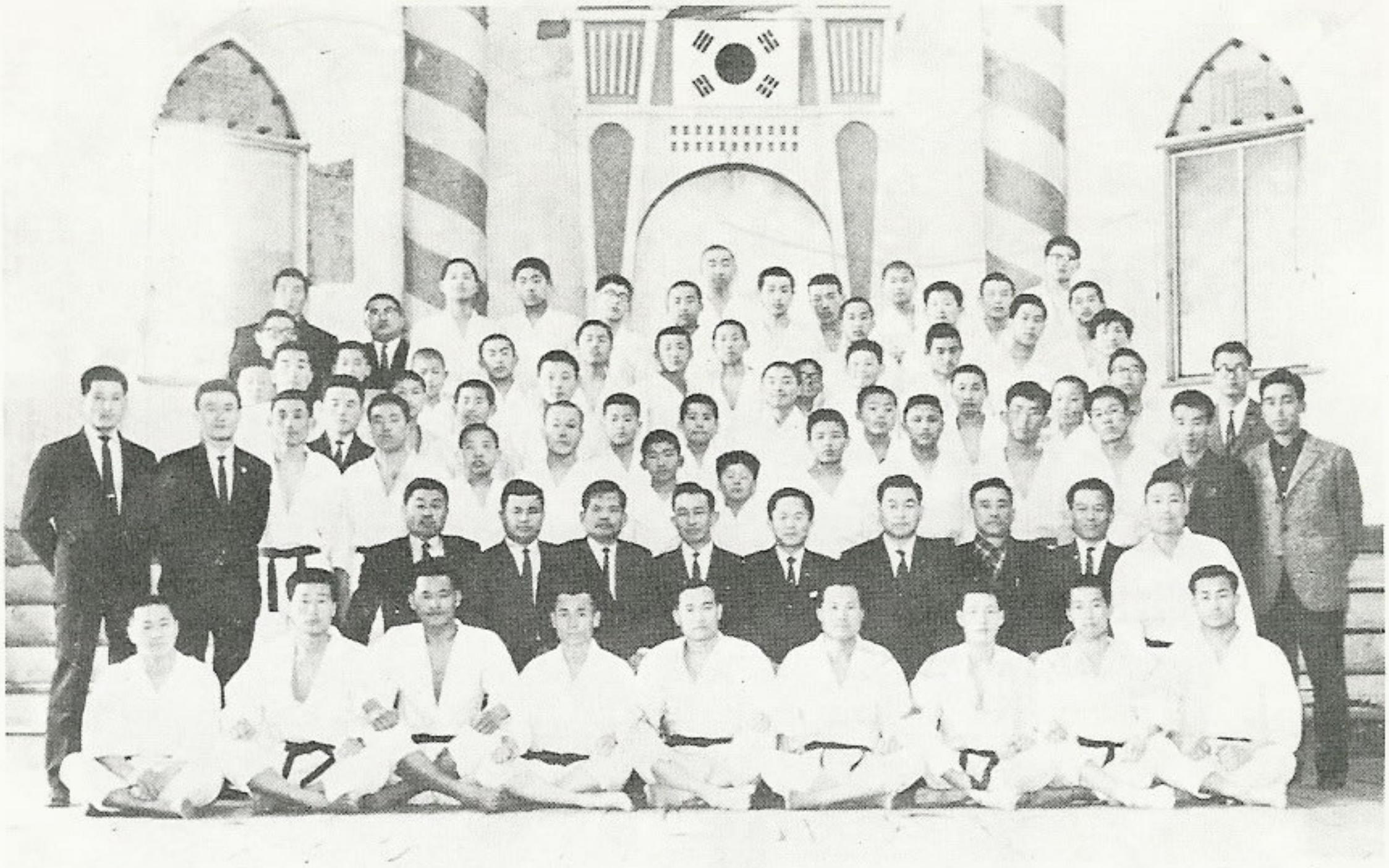
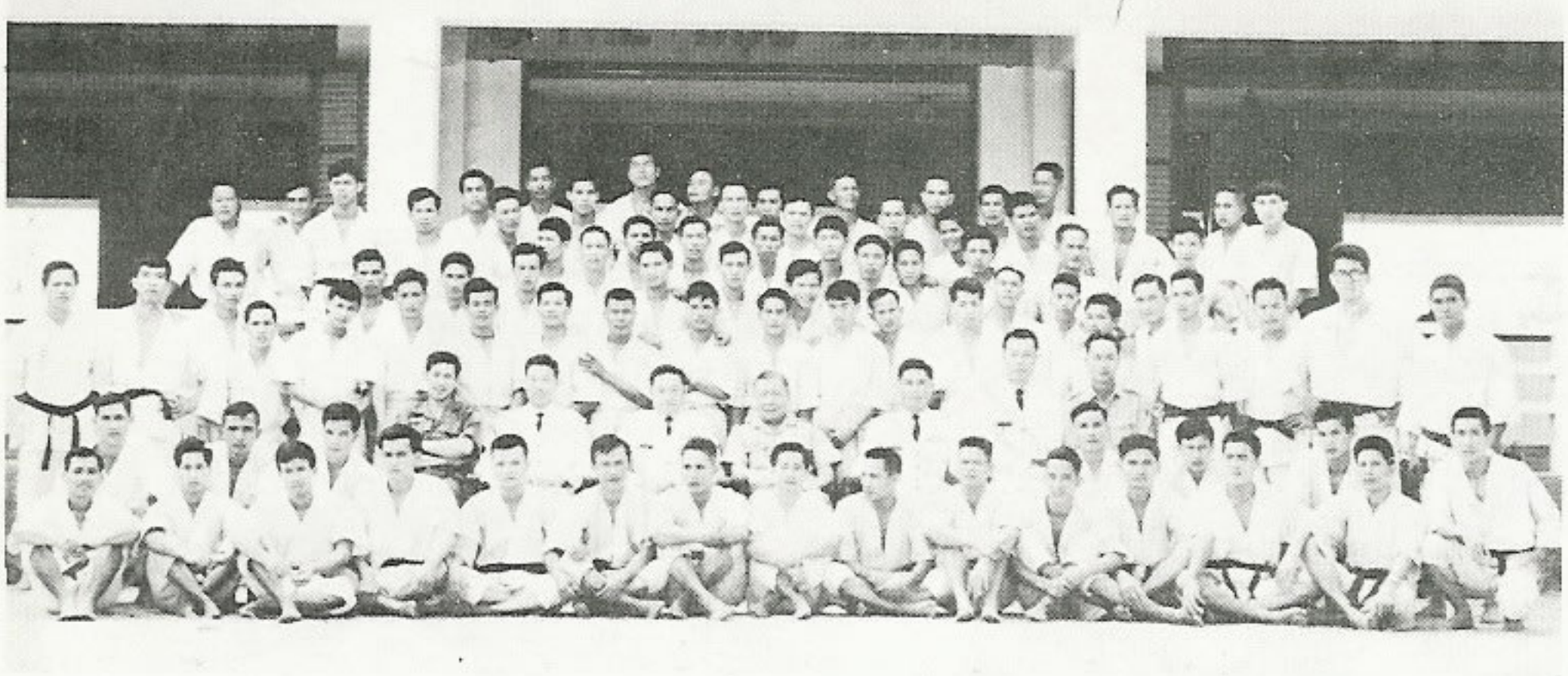


Instructors in Korea

Students in Washington D. C.

TRƯỜNG
VÕ-THUẬT & THỂ-DỤC QUÂN-SỰ



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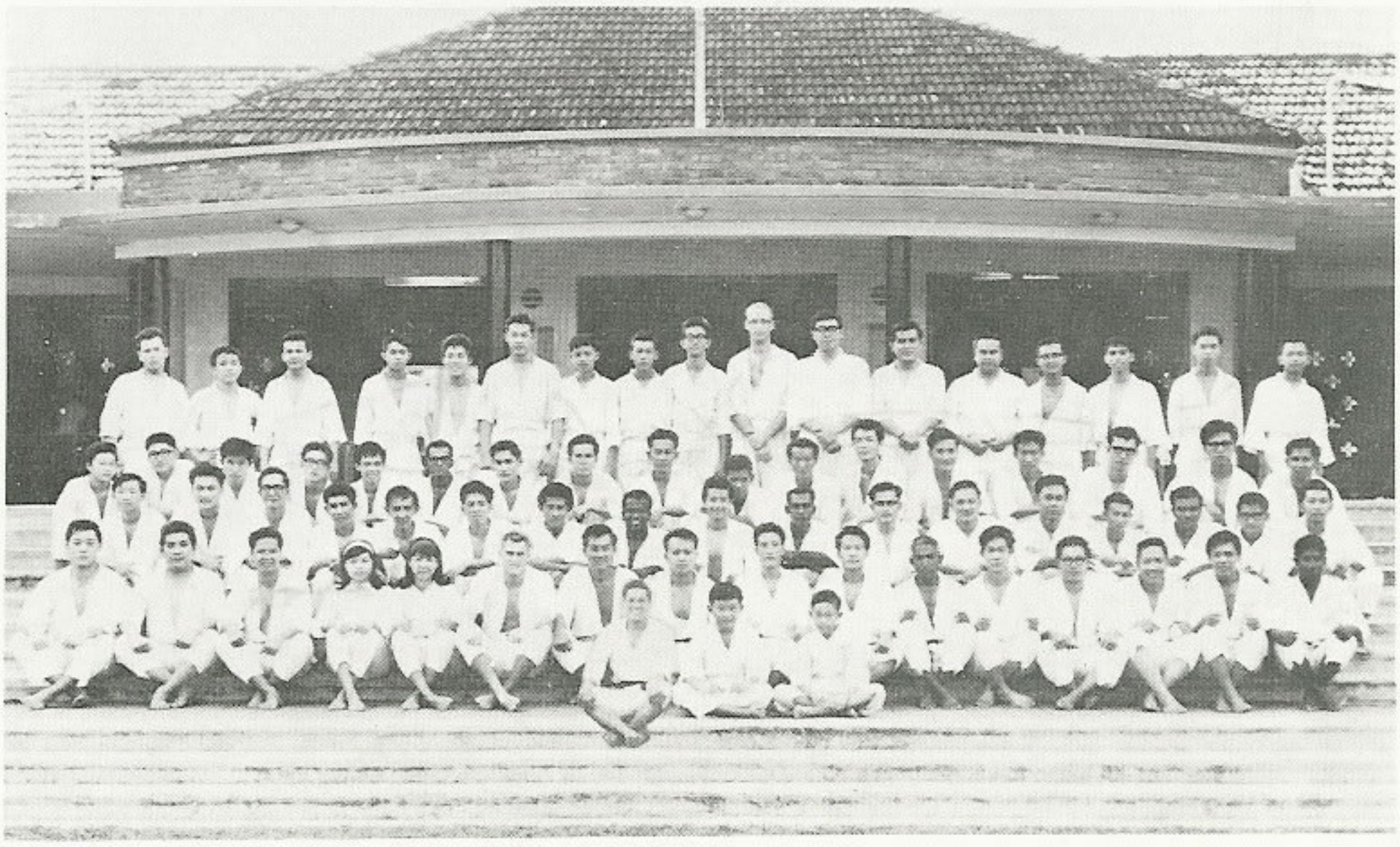
Students in Kuala Lumpur



PREFACE

Persistent requests and even demands from many people of other nationalities who are interested in this art have convinced me of the need of an English edition of my original text book on Taekwon-Do. In fact, from the view of national pride and prestige, it is a privilege for me to have this opportunity of introducing the Korean art of *self-defence* to many nations.

Since the first edition was published in Korean in 1959, it has been widely used and is now accepted as the standard book. Taekwon-Do is taught in various schools, civic as well as military, as a part of the training throughout Korea, the home of Taekwon-Do. In 1959, the Military Taekwon-Do Team, led by myself, toured most of the Far East and South East Asian countries and helped to popularize the art in those countries. Today, there are numerous centres throughout the world.

Taekwon-Do requires no weapon, it uses only the bare hands and feet. (Hence the Japanese derivation: *Karate,* meaning 'bare hands'.) It employs 17 parts of the body to attack 54 vulnerable and critical spots (vital spots) on the opponent, and should it be necessary, it can deprive the opponent of his life. But Taekwon-Do should be practiced only with a spirit of democracy, which is also the Korean national foundation. Taekwon-Do is not bellicose or provocative, in that it should never be used for attack. It should only be a weapon for self-defence, or to defend the justice or weak. Taekwon-Do is not only for the strong, but any person wishing to master the art can do so: young or old, male or female, big or small.

This book has been written for the serious students of Taekwon-Do in mind. It does not do away with a need for a qualified instructor, nor is intended to be a 'teach-yourself' guide. It is comprehensive, and includes much material, such as the new patterns of manoeuvre and exercises originated by myself, that are not to be found elsewhere. To the more expert, this book will serve also as a text for reference.

My sincere thanks and heartfelt admiration should go to my students who have rendered both time and enthusiasm in posing for thousands of photographs used in this book as illustrations. At the same time, I appreciate Mr. Shin Hak-Kyun, photographic artist, for his untiring efforts in fulfilling the tremendous tasks he has assumed.

The members of the Korean Taekwon-Do Association who gave valuable suggestions concerning both terse and vivid expressions in compiling this edition must be also appreciated.

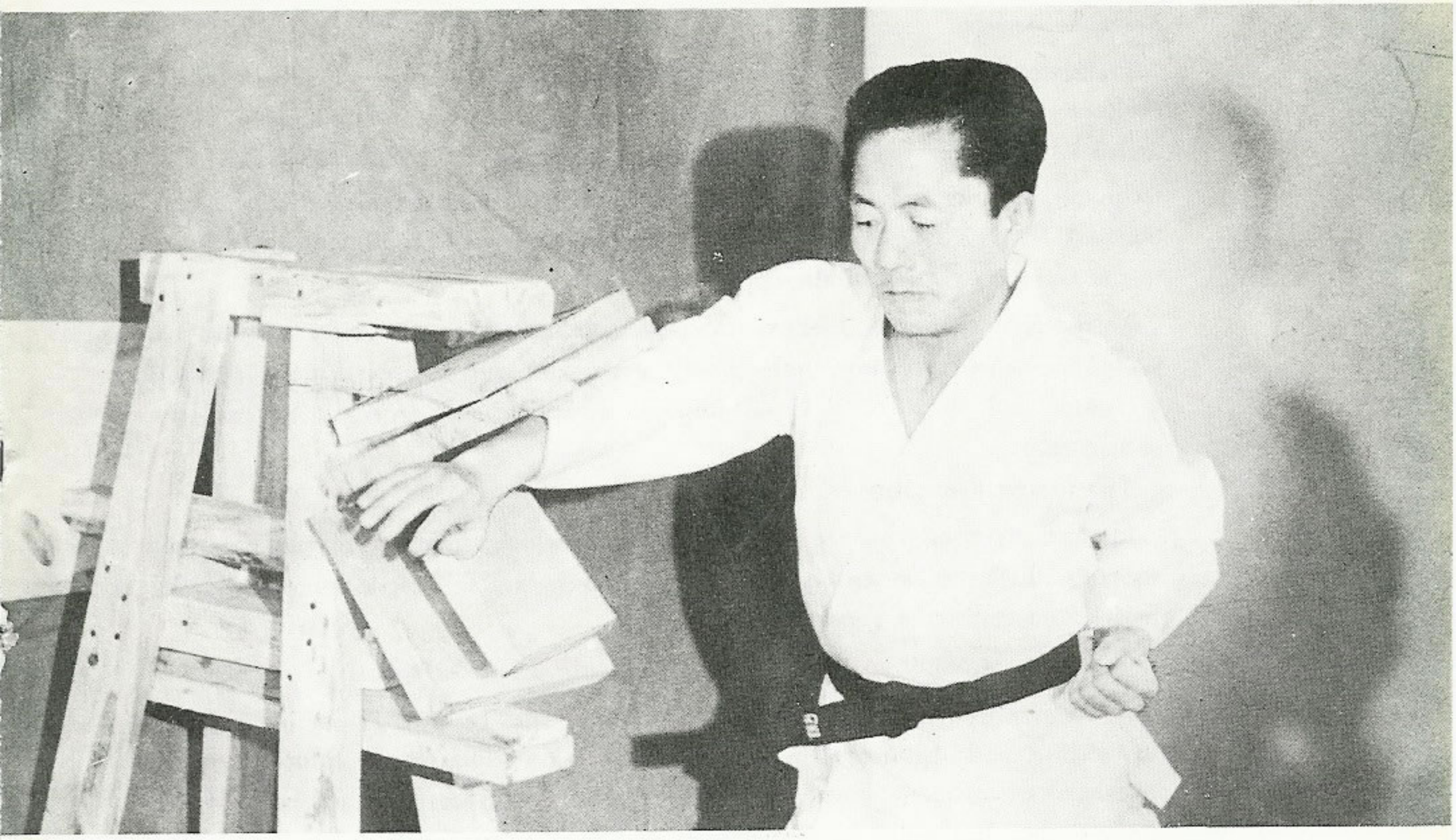
I should like to express my deep gratitude to Mr. Choi Chung-Su, President of Daeha Publication Company, without whose help and encouragement this book would not have been published. Thanks also should go to Mr. Justin C.S. Kim who have read proofs and prepared both glossary and index.

In March, 1965.

Choi Hong Hi (9th Degree)
President, the Taekwon-Do Association

PART 1

INTRODUCTION



1. THE MEANING OF TAEKWON-DO

What exactly is the meaning of Taekwon-Do? To put it simply, Taekwon-Do is a version of an ancient form of unarmed combat, practiced for many centuries in the Orient.

However, this art of self-defence or unarmed combat came to be perfected in its present form in Korea. No doubt this art was adopted in many Eastern countries notably in Japan and China with, of course, their national characteristics and denominations.

In China, they have given the name of *Kuon-Tao* or *Ch'an-fuah*. For Japanese, it is *Karate* or *Kempoh*.

Translated from Korean, "Tae" (*t'ae*) literally means to jump or kick or smash with the foot. "Kwon" denotes a fist—chiefly to punch or destroy with the hand or fist. "Do" means an art, or way or method. Thus taken collectively "Taekwon-Do" indicates the technique of unarmed combat for self-defence, involving the skilled application of punches, flying kicks, blocks, dodges and interceptions with the hands, arms and feet to the rapid destruction of the opponent.

To the Korean people, Taekwon-Do represents more than the mere physical use of skilled movements. It also implies a way of thinking and life particulary in instilling a concept and spirit of strict self-imposed discipline and an ideal of noble moral re-armament.

The nearest description of it is almost a cult.

In these days of violence and intimidation which seem to plague our modern societies, Taekwon-Do enables the weak to possess a fine weapon to defend him or herself and defeat the opponent as well.

Of course, wrongly applied Taekwon-Do can be a lethal weapon.

As for our 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 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.

In Korea itself, Taekwon-Do instruction has become an important feature in the training of the Korean Armed Forces. And elsewhere, in other friendly countries like Britain, Germany, Malaysia, United States of America and Vietnam, it has recently become quite popular.

The feats of Taekwon-Do are great in number. To mention a few is perhaps pertinent :

for example, breaking of roof-tiles placed at a height of about nine to ten feet by means of jumping kick which is generally known to the Western world as flying kick; splitting a pile of about 12 clay roof-tiles at a single blow with the fist; or cracking an inch thick wood slab with the poke of the fingertips. 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 such feats are quite ordinary. Of course, by mastering this art it does not mean that you will be asked to do the act of impossibility, particularly when 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 very necessary to keep you in top form and physical condition. In training all the muscles of the human body will be used. From the use of your muscles, it will harness all the available power generated by every muscular contraction.

It will then be necessary to deliver such power generated by the muscular contraction on to the human target—especially where the most vulnerable points of his or her 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 specifically on the initial impact of a blow plus the consequential additional force provided by the rebound off from the opponent's 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 equilibrium and to topple him. In case of students of Taekwon-Do who have been in constant practice or the experts themselves, they require no time in thinking as such an action comes automatically to them. Their actions, in short, have become conditioned reflexes.

Therefore, throughout this book, you will find 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 you will reap a richer reward by speedy reactions and deadly blows raining down on 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.

2. THEORY OF POWER

I have often been asked by the enthusiasts of this noble art : "Where does one obtain the power to create such devastating results particularly in the case of women and weaklings ?"

To the inquiring students of Taekwon-Do my reply is simply this. Well, the power comes from a combination of several factors.

The training naturally produces a thoroughly fit person with all his or her body muscles in good shape, but it does not necessarily mean the acquisition of stamina, nor sheer brute strength. The expert does not necessarily have the stamina to run a mile nor does it follow that he or she can lift heavy weights above and beyond what he or she could do before.

Reaction Force

From here, it is necessary to go into science a little. According to Newton's Law of Force, every force has an equal and opposite force. Thus, if a car crashes into a wall with a force of 2,000 foot pounds, the force that the wall returns will be the same.

By pressing down on one end of a see-saw with one ton, the other end of the see-saw would provide an upward force of the same strength. Therefore, if your opponent is rushing towards you at a high speed, by the slightest blow at his head, the force with which you hit 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 are small, are quite impressive. This then, is the *reaction force* from the opponent. Another *reaction force* is your own. A right-fist forward blow is aided by pulling back the left fist to the hip with a sharp jerk of the hip and abdomen simultaneously, likewise a left forearm block is made more effective by a simultaneous pull of the right fist to the hip accompanied by a sharp jerk of the hip and abdomen.

Concentration

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. Added to this, the blow is often given with a twist similar to that of a bullet from a rifle.

It is very important that you should unleash your strength gradually and at the point of contact with your opponent's body, the force must be so concentrated to give a knock-out blow, that is to say, the shorter the time for concentration, the greater will be the power of the blow.

Equilibrium

Balancing the body is of utmost importance in Taekwon-Do. In most cases, your opponent will find himself off-balanced. By keeping the body always in equilibrium, that is well-balanced, blows are more effective and deadly. Conversely, the unbalanced opponent is easily toppled. Movements must be made to flow smoothly and remain flexible.

Breath Control

You must also take into account the question of controlled breathing. Not only does controlled breathing affect the stamina, a breath held at the critical moment softens the reception of a blow from the opponent. A breath taken at a critical moment can also augment the blow. Students of this art must also learn that disguised breathing is important to conceal the outward signs of fatigue and to prevent the betrayal of impending exhaustion. As a rule, a sharp breath is exhaled at the minute of blow or execution of movement and inhaled as soon as completing it.

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 the scientific basis of motions and the real power which comes out of a small human body cannot fail to impress you.

3. MORAL CULTURE

The moral culture, which might be found mostly in the oriental philosophy, may be difficult and perhaps confusing for Western people to grasp the real meaning of it, because of its broad connotation and various possible interpretations along with their own sports or arts.

Generally speaking, it can be regarded as the mental education as in Taekwon-Do to cultivate the noble character of the person who practices this wonderful art, similarly the promotion of good and healthy sportsmanship or caballero-ship. Needless to say that, by concentrating on this moral spirit, better results can be obtained in any work or art.

The moral culture of this art of Taekwon-Do does not merely aim at promoting the power and technique but also at preventing from misuse of them when he is an expert as well as student.

I wish to stress that if moral culture does not go along with the progress of power, after acquiring the knowledge of Taekwon-Do, it would be the same as giving an offensive weapon to a gangster or bully within the community.

However, my discussion on this subject is limited to the particular aspect of Taekwon-Do, instead of going into a futile study of such unbelievable stories as travelling 100 miles a day, putting the hand in boiling water or stopping a bird in flight, etc.

For the students and graduates of Taekwon-Do alike, they have a number of obligations to fulfil. Since Taekwon-Do is generally regarded as a "weapon", the follwing steps have been taken to ensure that the right type of person is taught this art and his or her readiness to honour the pledge :

a. A close scrutiny is made on the mental make-up as well as the background of any applicant prior to his or her admission to the gymnasium.
b. Orientation to patriotism, particularly since Taekwon-Do does not provoke fights, rather to help the weak.
c. Personal morals as well as techniques are examined by the promotion board for the award of black belt.
d. In the case of people in possession of black-belt who are found fighting, punishment is given by the Taekwon-Do Association and the appropriate authorities concerned.
e. On becoming a black-belt, one is allowed to be registered with the Taekwon-Do Association of Korea.
f. On the other hand, the following activities are encouraged as parts and parcels of

the practical training for Taekwon-Do students :

bow :

The idea behind the emphasis of a bow which is a symbol of Eastern politeness and courtesy is not only to give respect to the instructor but to set an example of modesty, just as the saying : "cereal droop as it ripens".

climbing mountains :

By this form of exercise, it helps to exercise the legs, nourish the magnanimous spirit and also to promote the belief in the spirit of victory and triumph as illustrated by the famous Korean poem : "No matter how high the mountain is, it can be compared as a small tomb under the heaven, so if a man attempted to climb it there would be no reason why he cannot succeed : but very often one claims it is too high to climb without ever attempting.

travelling :

Patriotism can be gained by travelling to the noted or historical areas. By conducting march, the fighting spirit to overcome adversity can be achieved.

cold bath :

By taking cold water bath and exercising on the snow-covered ground with bare feet during winter helps to strengthen the resisting power and pride that the human being can fight nature.

public service or community service :

By rendering their labour to the public work and to the poor villages during their leisure hours so that they may teach themselves the spirit of public service and mutual help.

I shall now list only a few examples of good deeds performed by Taekwon-Do experts as a result of undergoing intensive training :

a. Several years ago, a certain person, Shin Mun Chŏl, known in Korea as a big hoodlum, joined one of the many gymnasiums with an ulterior motive. But after undergoing intensive training and re-orientation, he obtained the Black-belt and soon became as meek and honest and always fought alongside the weak.

b. A Korean national, Mr. Son Suk-Jin went to the theatre one day and was soon confronted by three thugs who challenged him to a fight for no rhyme or reason. Mr. Son did not disclose that he was a 2nd degree black-belt holder and after being tormented by the thugs for quite some time, he turned to them and said : "I am a

second degree black-belt holder and if you continue with your nonsense, I will be forced to challenge you". On hearing this, the thugs further tormented Mr. Son and hurled insults at him: "We don't know what Taekwon-Do is ". Mr. Son stepped aside and with his "knife-hand" demonstrated the power of Taekwon-Do by breaking a branch of a tree beside him. The thugs quivered and fled in the opposite directions.

c. Mr. Lee Byung Moo who was a holder of a 2nd degree black-belt saw a hoodlum rob a woman in the market one day. Mr. Lee chased the man for nearly two miles and finally caught up with him. He returned the money to her.

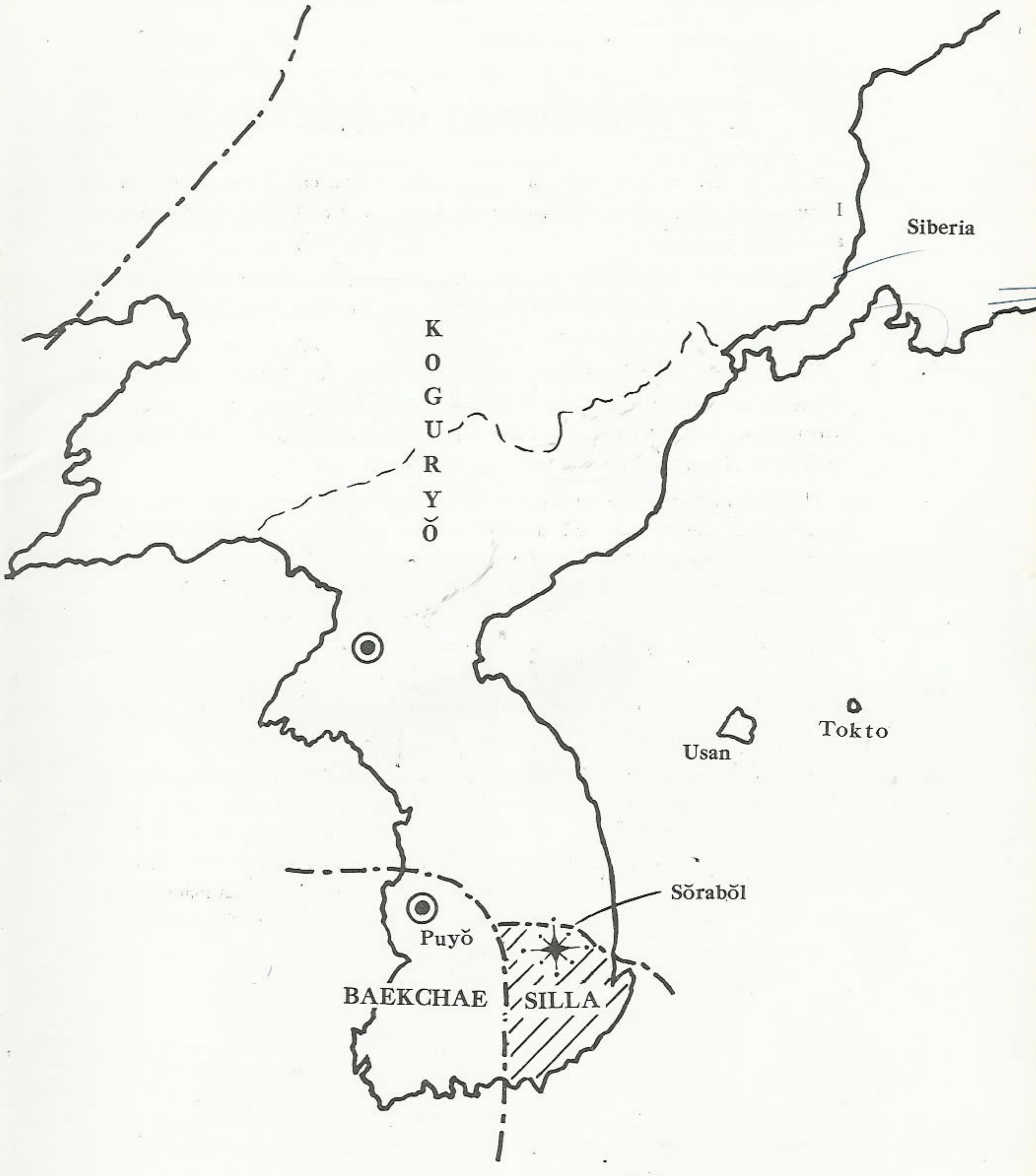
d. When Second Lieutenant Park, who was a 1st degree black-belt in the Military Academy, visited his hometown, he happened to meet a Korean Marine Corps sergeant, with all the reputation as a "terror" in the town. The sergeant was arguing with villagers regardless of their ages. So Lieut. Park told the sergeant to behave as a good soldier. But he was angry and said: "I am more experienced than you although you are a second lieutenant, and if you want to fight with me let us go into a quiet place". Instead of being insulted in front of all the people, the lieutenant had no alternative but to go with him. In the secluded place, despite the lieutenant's plea, the arrogant sergeant said: "If you are still proud to be an officer, I will give you a hard time". The sergeant then drew out his dagger and rushed in to stab the lieutenant but the latter dodged and kicked the sergeant in the ribs and knocked him cold.

e. Mr. Choi was born in weak and introversive. However, through his constant practice of Taekwon-Do he became as strong and solid minded youth as 2nd degree black-belt holder. One day in 1945, when he was one of the leaders of the Korea Student Corps, he happened to meet Mr. Lee, one of his fellow member, who was well known at that time as good fighter, and who told him that he had been insulted and badly beaten by couples of hoodlums at a bar.

On hearing this story, Mr. Choi ran to the place and found the very fellows proudly sitting there still. Pointing straight at them, with full readiness and confidence for a fight, Mr. Choi thundered: "You are the fellows?" At this they seemed to be frightened already and almost out of soul by the shock. And Mr. Choi continued: "Kids, you can't be my opponents. You'd better bring your boss, or surrender!" Then, he demonstrated Taekwon-Do power, by blowing up the table with his forefist. They had no alternative but to succumb at once.

THE MAP OF THE ANCIENT KOREA

(7 th Century A. D.)



4. A BRIEF HISTORY OF TAEKWON-DO

T'ae-Kyŏn, the ancient name of Taekwon-Do, was as old as the history of the Hwarang-Do. There was a primitive activity known as *T'ae-Kyŏn* in the Silla Dynasty about 1,300 years ago.

Originally, Silla possessed the smallest territory when the ancient Korea was divided into three kingdoms, and she had to meet constant invasions from Koguryŏ in the north and Baekchae in the west.

From the time 500 A.D. Koguryŏ became so strong that it made Silla untenable. Therefore King Chin-Hŭng at his 37th year of reign called up the strong and patriotic youths throughout the country and formed a strong organization called *Hwarang-Do* (a kind of military organization) to meet the national crisis.

This group respected the royalty, honour and spirit of the warrior while they enjoyed poems, music and morality, and travelled to noted mountains and big rivers with the purpose of body-spirit training. Consequently, General Kim Yu-Sin, the leader of Hwarang-Do, unified all the territories in 668 A.D. According to Mr. Song Duk-Ki who was one of the veterans of T'ae-Kyŏn at the end of the Yi Dynasty this art had been developed and taken shape, but unfortunately the trend of the thought humiliated the art of valour while it encouraged the literary arts during the Yi Dynasty (1393–1910 A.D.) and T'ae-Kyŏn could barely maintain its exsistance having no chance to further its progress from the original type of foot technique.

During the Japanese occupation, after the Yi Dynasty, the hand technique was introduced from both China and Japan to this traditional art enabling the hand and foot techniques to be combined into one body under various names such as *Tang-Su, Kong-Su, Karate, Kwŏn-pŏp, T'ae-Su,* etc. Soon after the liberation in 1945, there was a movement to find the real name of this art. In 1955 a special board of many Taekwon-Do masters, historians and prominent leaders was formed to solve this problem.

In 1955 at the session for naming, the term worded in "Tae" and "Kwon" which I submitted was chosen unanimously among the many other ballots.

The reasons behind the selection are follows:

1. This term had close connection with the old name *T'ae-Kyŏn* both in pronunciation and meaning.
2. It was appreciated as more relevant name to visualize the fact that this art employs combined techniques of both foot and hand, than such term as *Tang-Su* (Chinese-hand) or *Karate* (empty-hand) which implies the hand technique only.

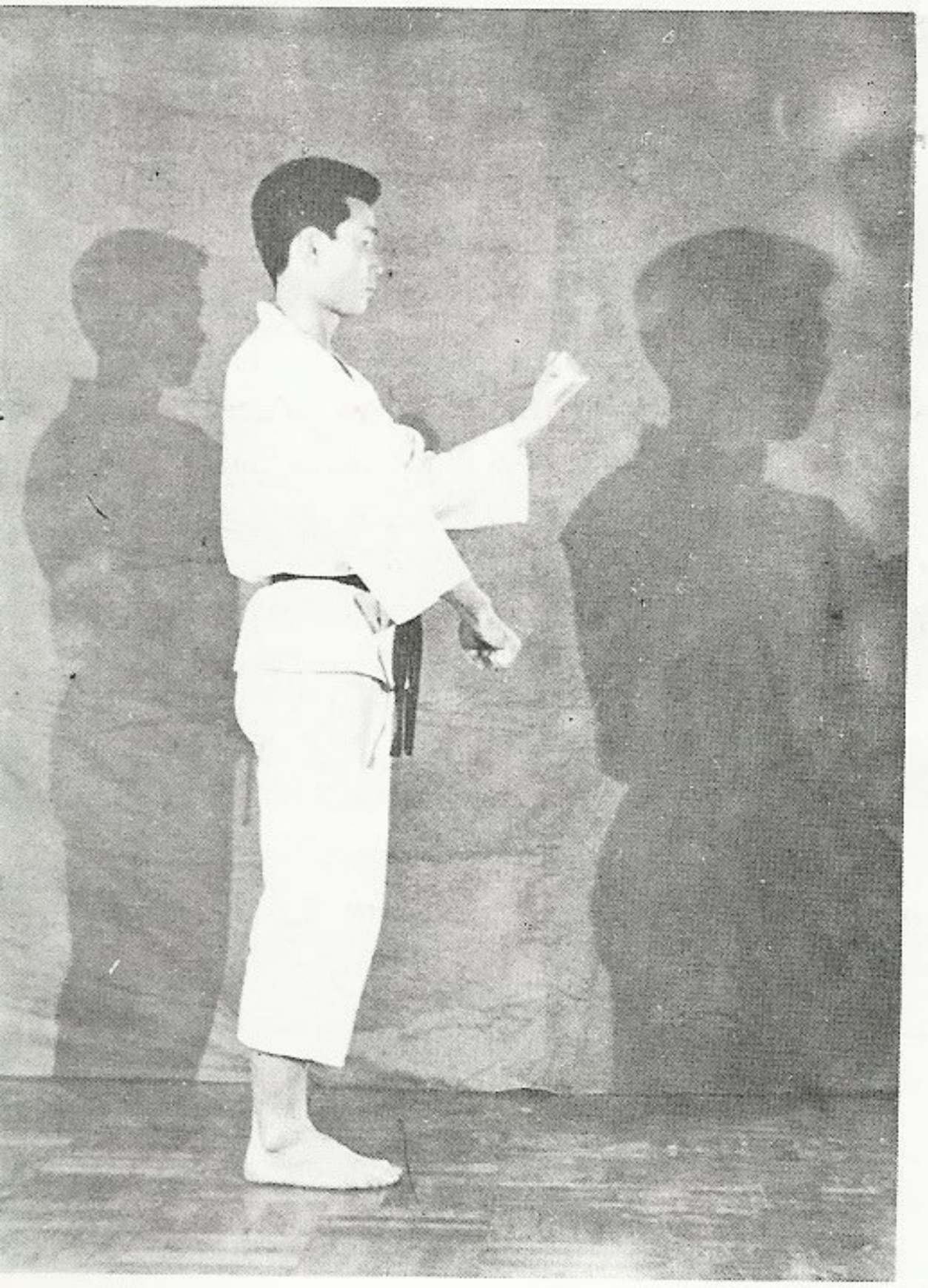
This is a brief history of Taekwon-Do which is widely called and practiced in many parts of the world today.

5. STRUCTURE OF TAEKWON-DO

A. Striking and Blocking Points (*konggyŏk mit makki pui*)

No matter how skillful one's technique is, the true value can hardly be expected if the technique lacks force. In this case, one is unable to impart any pain or shock to the opponent during the attack or defence. The part or surface through which the shock is transmitted to the opponent's body is referred to as the striking point. Theoretically, all locations of the concentration of strength are considered as striking points, which serve also as blocking points with some exceptions, but the 17 parts or positions where the strength can be easily concentrated and toughened, or hardened are the most frequently used weapons of Taekwon-Do.

Remember that unlike other weapons, they cannot be bought ready made, but can only be gained from the anvil of firm resolution of the individual.



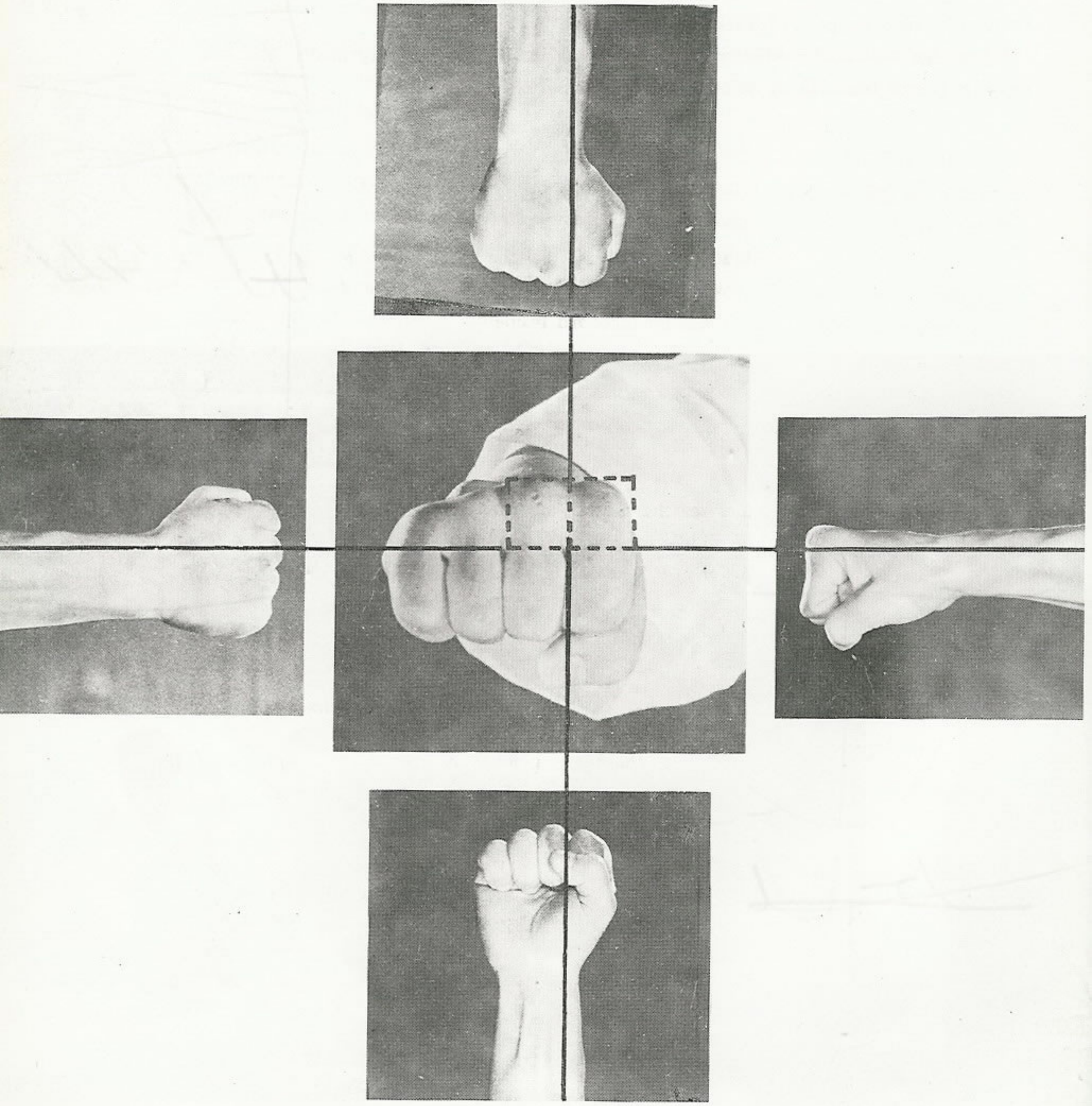
HAND-PARTS (*sangbansin*)

The hand creates so many kinds of weapons that special care should be paid to the selection of the appropriate weapon for the appropriate target.

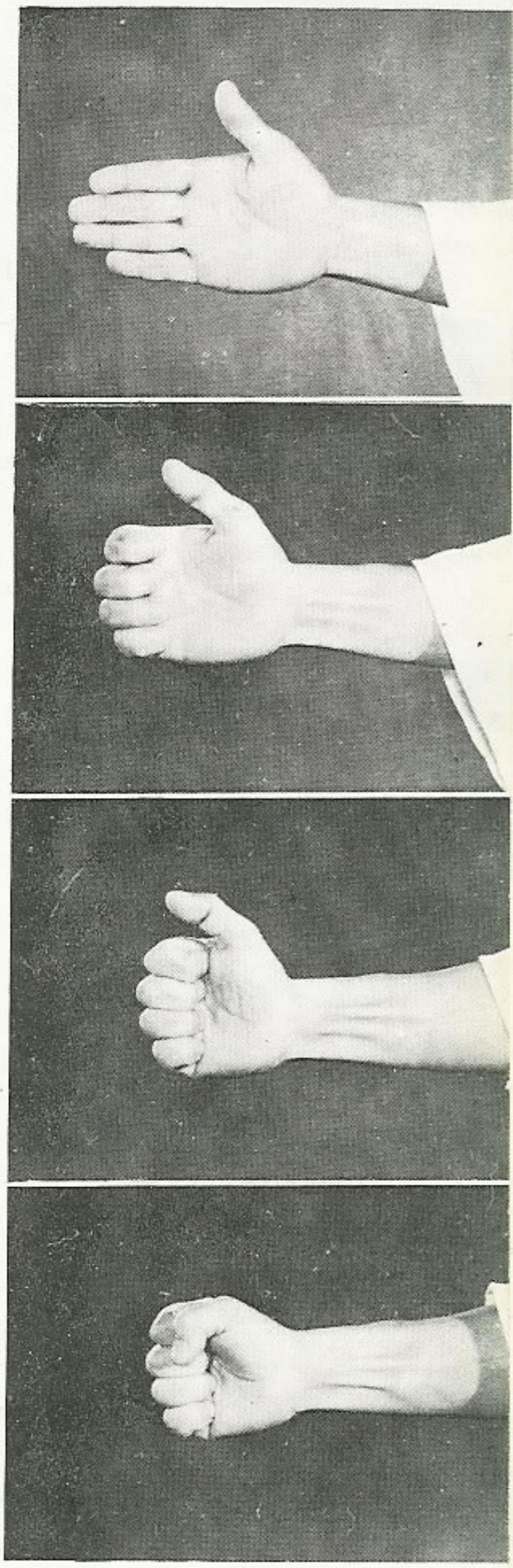
Forefist(*chŏn' gwŏn*)

This is often called the "life" of Taekwon-Do and it is generally used for attacking the philtrum, ribs, solar plexus, chest, and abdomen.

The top and front of the fist should form a right angle so that the main knuckles of forefinger and middle finger can closely contact with the target and under no circumstance the wrist should be bent.



How To Clench (chinŭn pŏp)

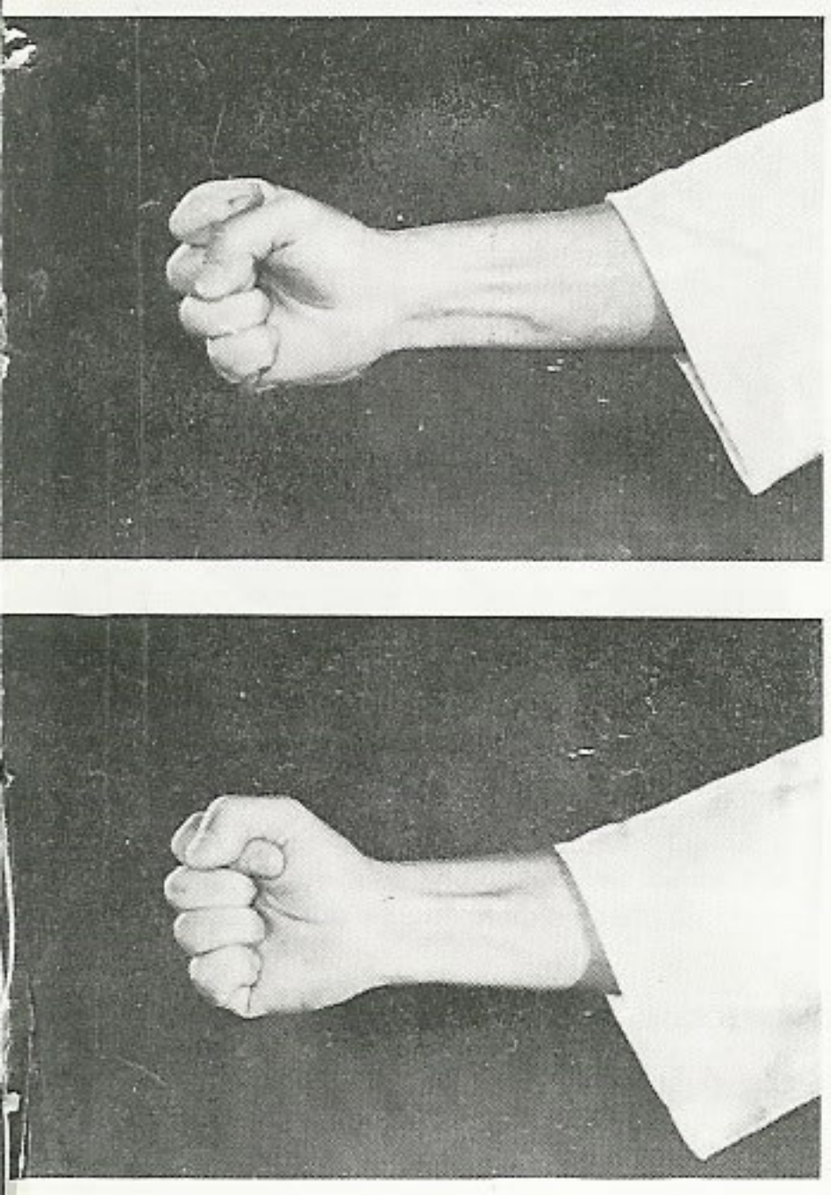


1. Open the hand naturally.

2. Roll the fingers tightly.

3. Press the fingers into the palm, starting with little finger at the same time bend the thumb toward inside.

4. Place the thumb on the forefinger and middle finger pressing the forefinger properly.

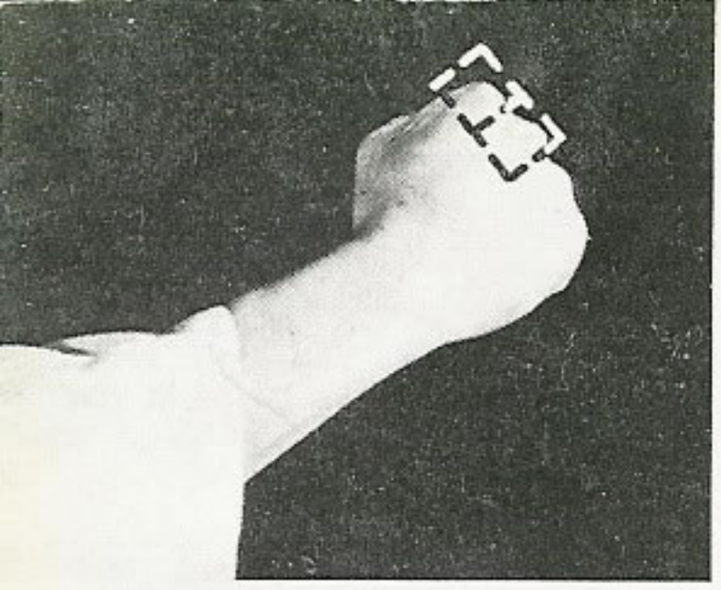


There are two other thumb positions as follows :

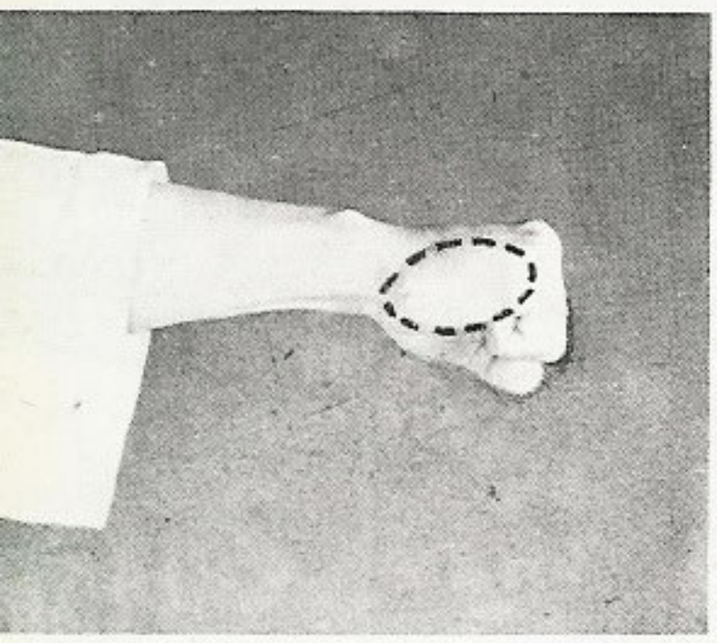
1. The thumb is placed on the middle finger pressing firmly, this method weakens the hammer fist while the shoulder and arm are tensed.

2. The thumb is placed on the forefinger which is extended, this weakens the joint of forefinger and it is somewhat unnatural.

* The back of hand is normally faced upward at the moment of impact but occasionally it faces downward or outward.

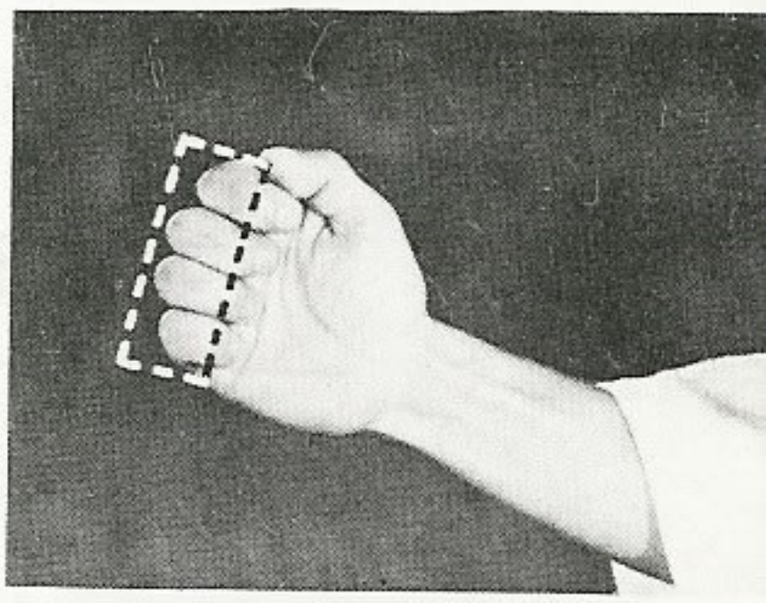


Back Fist (*rigwŏn*) : is mainly used for attacking the head, bridge of nose, temple, philtrum, floating ribs and abdomen. The two main knuckles of forefinger and middle finger are used.

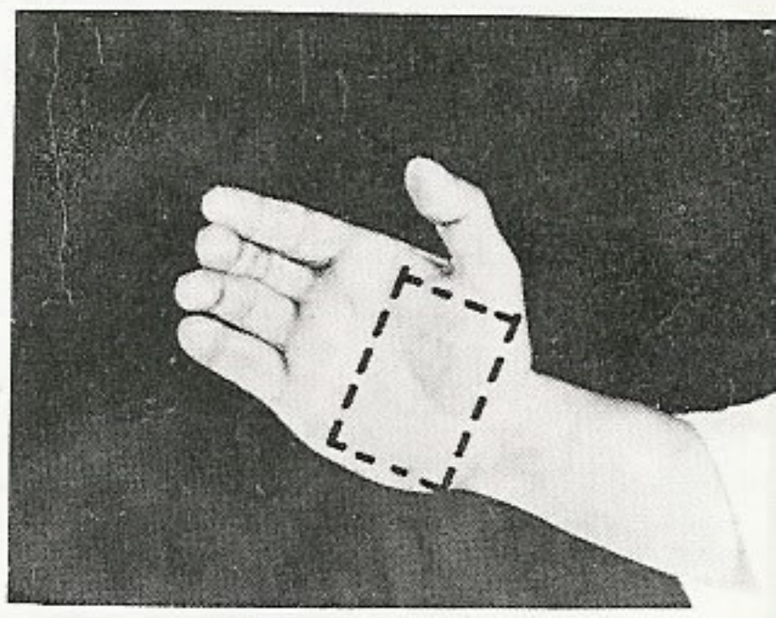


Hammer Fist (*yŭgwŏn*) : is used for attacking the skull, elbow joint, ribs and abdomen, but occasionally used in blocking.

Flat Fist (*p'yŏnggwŏn*) : Roll 4 fingers into the palm pressing forefinger slightly with thumb. It is effective in attacking the jaw, upper lip, temple and solar plexus. The two secondary knuckles of forefinger and middle finger are the weapon.

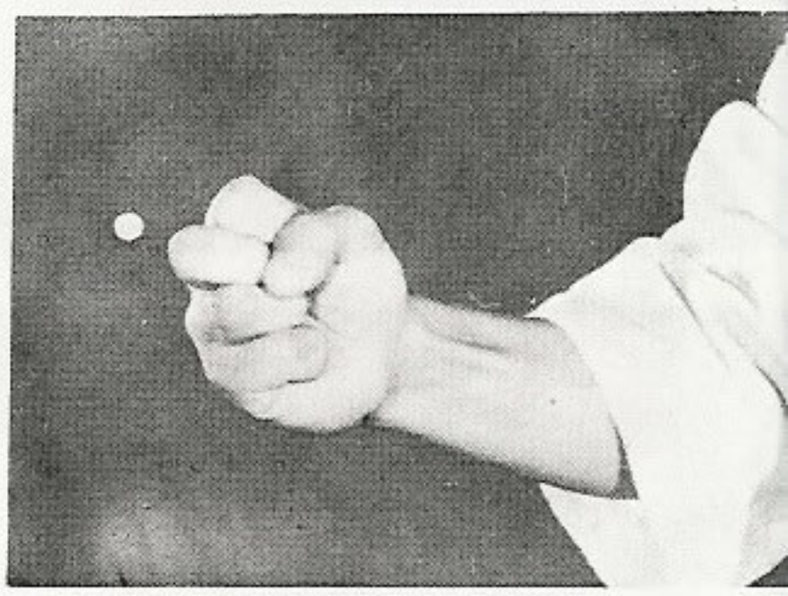


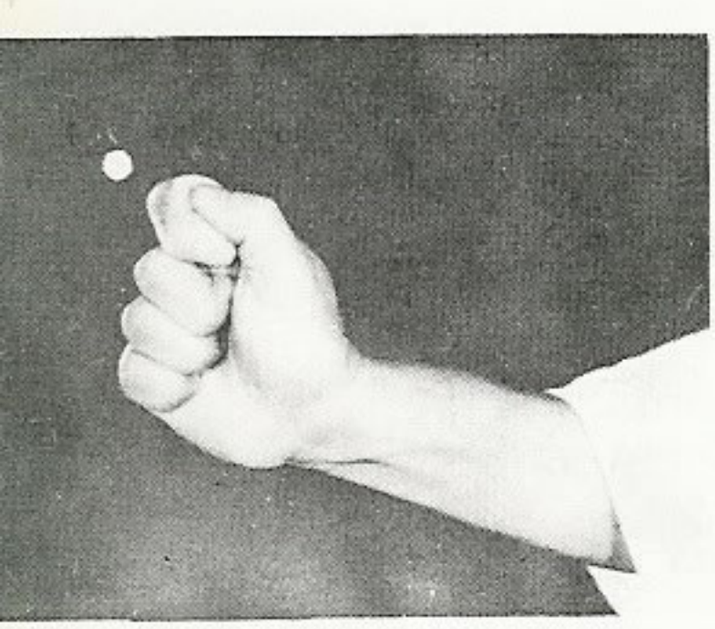
Palm Fist (*changgwŏn*) : Bend all fingers slightly toward the palm to strengthen the bottom of the palm while bending the wrist backward. It is used mainly in blocking and occasionally in attacking the point of chin.



Knuckle Fist (*chigwŏn*) : 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 properly used.

middle knuckle fist (*chungjigwŏn*) : Push secondary knuckle of middle finger out of forefist with the side of thumb. It is used in attacking the solar plexus and philtrum. The solar plexus is attacked in the same way as upper-cut.



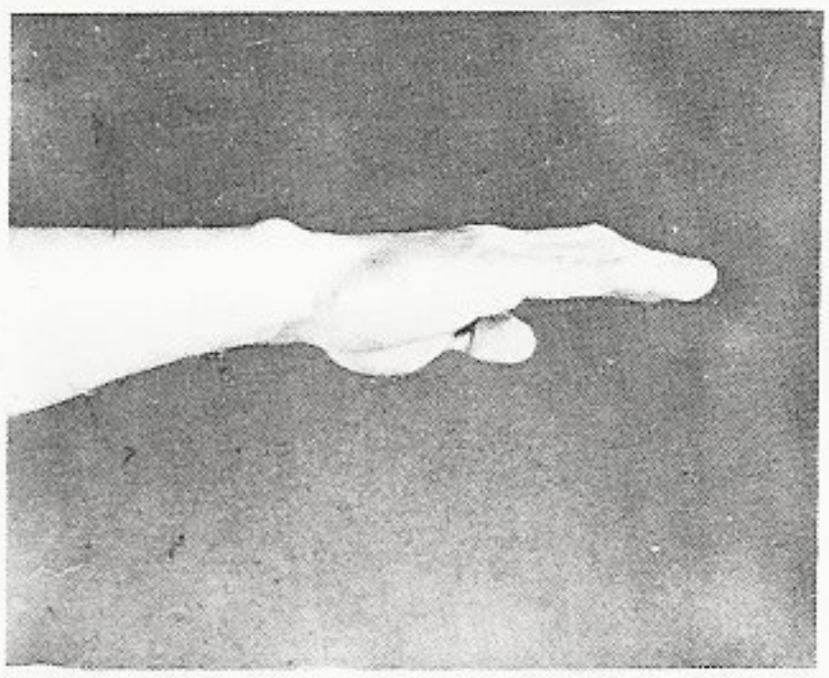


fore-knuckle fist (*injigwŏn*) : Push the secondary knuckle of forefinger out of flat fist with the thumb. It is used in attacking the Adam's apple, philtrum and temple.

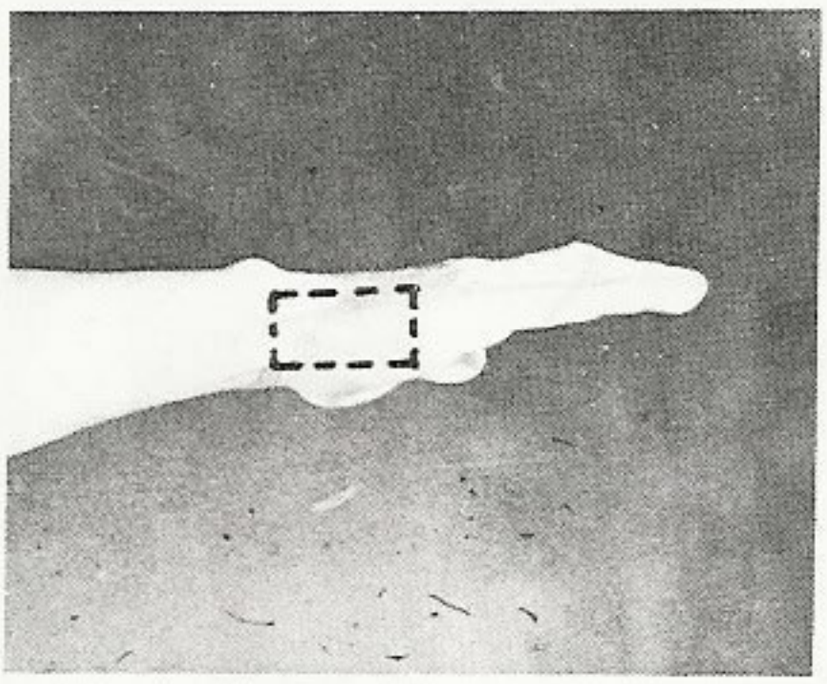
Knife-hand (*sudo*)

It is very powerful weapon together with the forefist, and is used for attacking the neck artery, clavical, shoulder, head, bridge of nose, philtrum, temple, etc., and is frequently used in blocking.

How To Make A Proper Knife-hand:



Press the 4 fingers together bending the middle finger and ring finger slightly inward, and bend the thumb firmly inward leaving some space between forefinger and thumb so that most of the strength is concentrated at the striking point which refers to the two-thirds of the surface from the wrist to the main knuckle of the little finger.

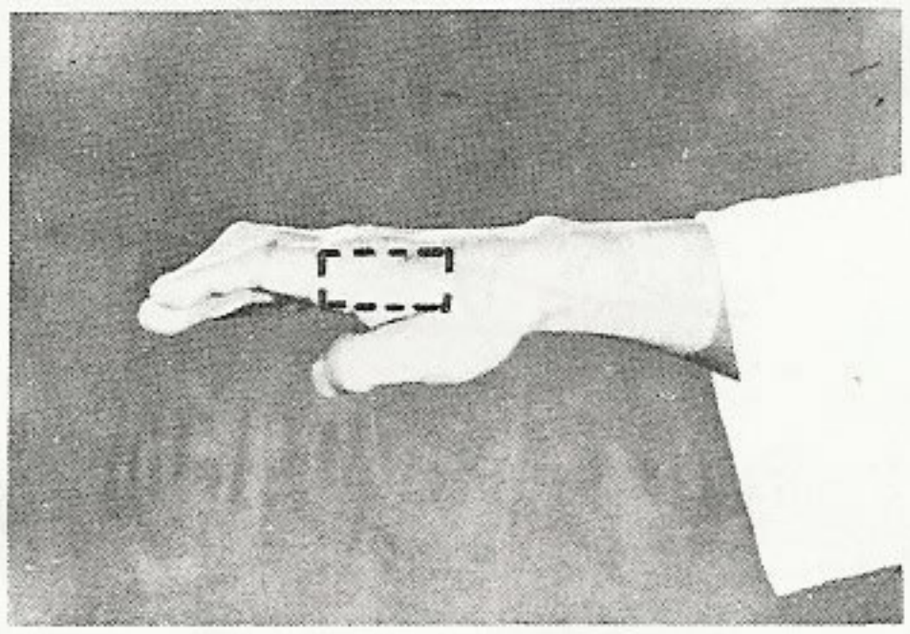


This is another way of forming knife-hand; press the thumb against the forefinger. This is not commendable as it weakens both the knife-hand and fingertips.

* In both cases, the joint of the little finger should not be used due to its weakness.

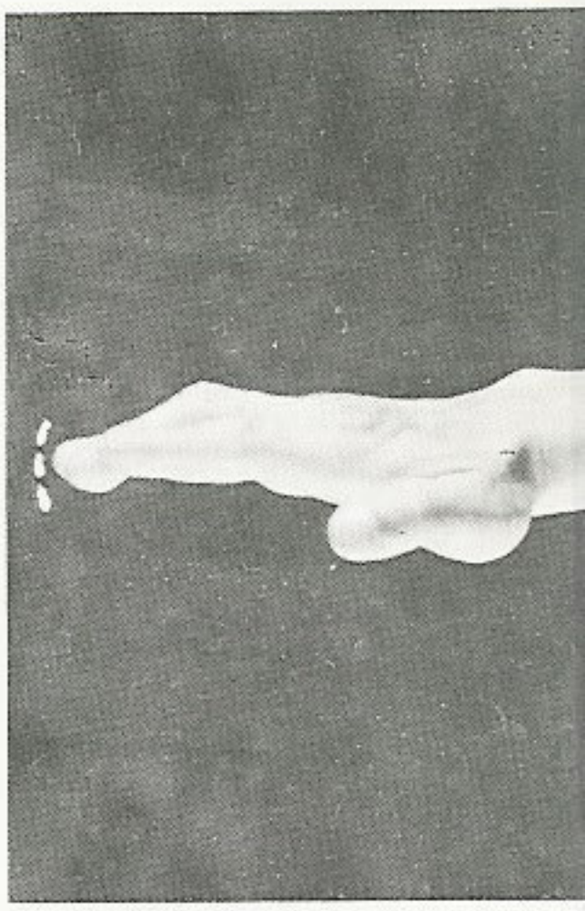
Reverse Knife-hand (*yŏk sudo*)

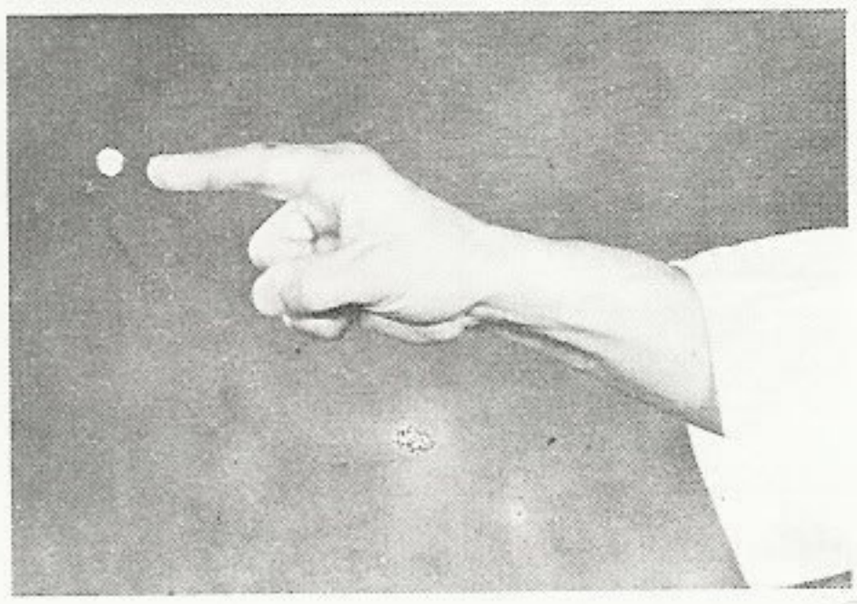
The form of hand is similar to knife-hand except that the thumb is bent sharply toward palm; it is used for attacking the neck, point of chin, ribs, etc.



Spear Finger (*kwansu*)

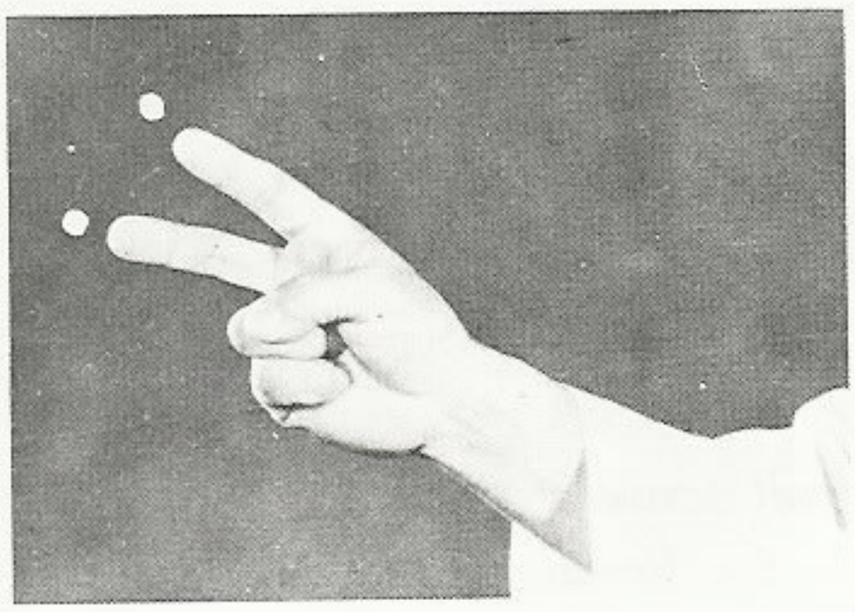
This is a special weapon found only in Taekwon-Do. The use of it varies according to the target. The form of the hand is exactly the same as knife-hand in case of straight and flat spear finger, but the weapon is the fingertips, and emphasis is placed on making the 3 fingertips even.





single spear finger (*ilchi kwansu*)

The forefinger only is stretched out sharply with the other clenched while pressing the middle finger with thumb. It is mainly used in attacking the eye, windpipe and ear point.

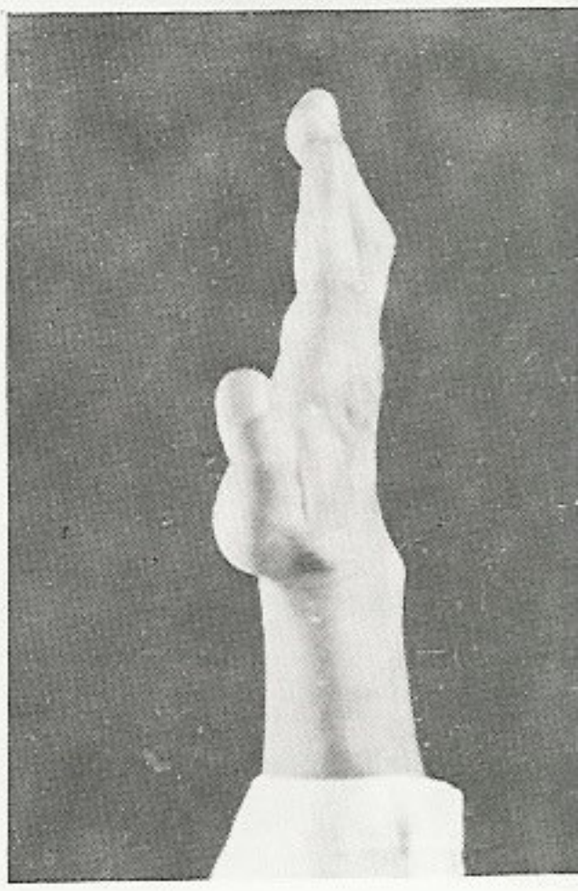


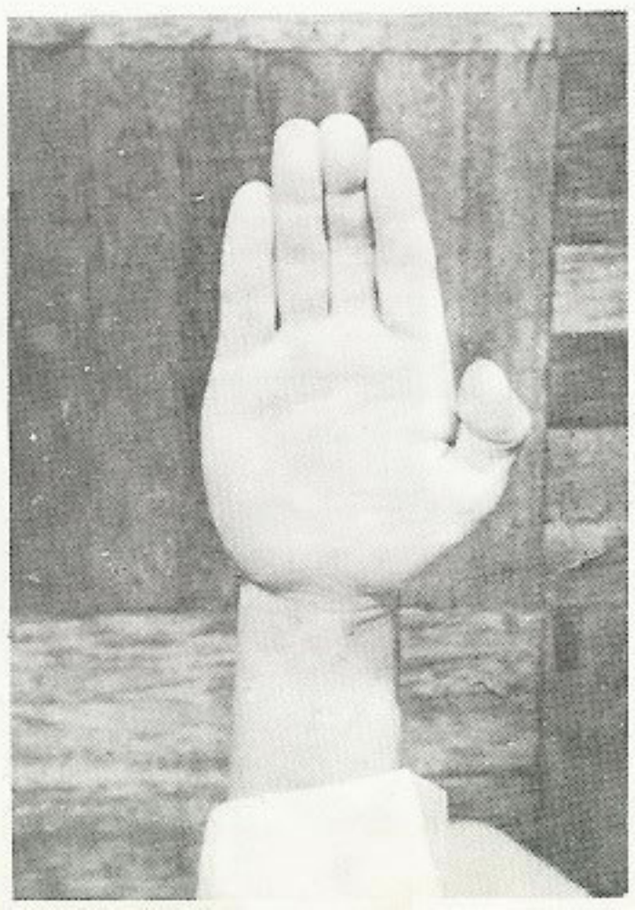
double spear finger (*iji kwansu*)

Forefinger and middle finger are stretched out firmly while the remainder being clenched; press the ring finger with thumb. The eyes are the only target.

straight spear finger
(*chŏnggwansu*)

The palm faces inward at the moment of impact; it is used for thrusting the solar plexus and abdomen.



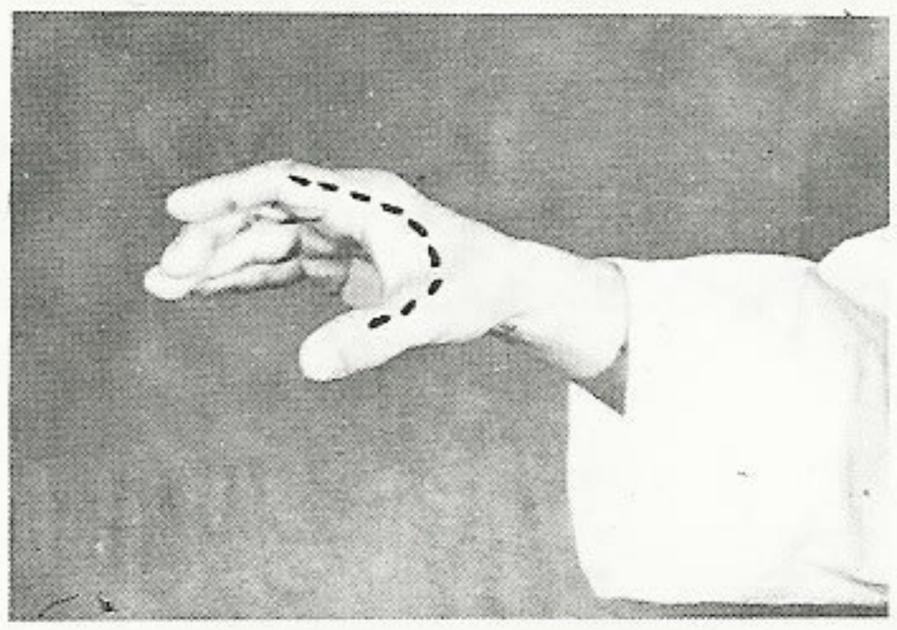


flat spear finger (*p'yŏnggwansu*)

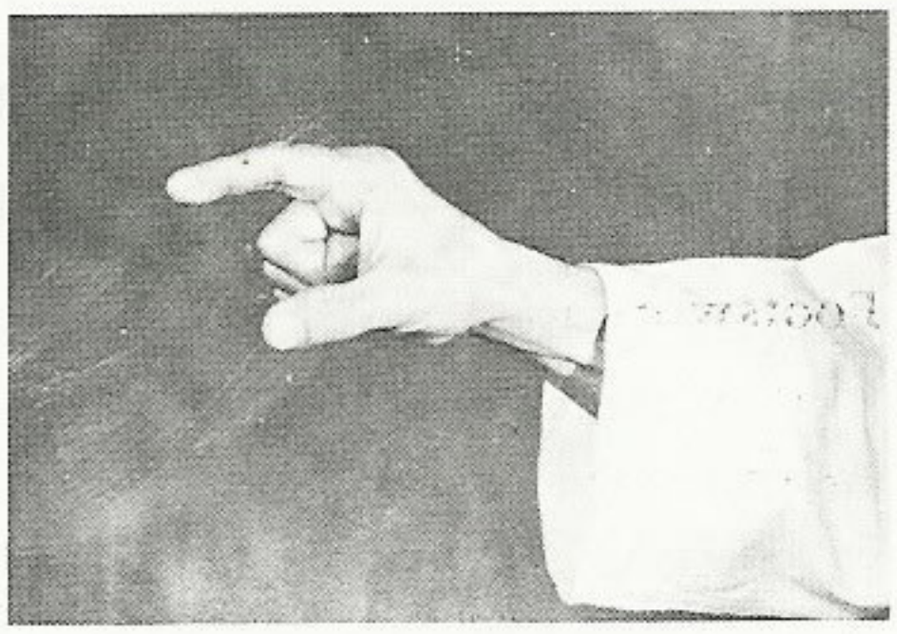
The palm is faced either downward or upward at the moment of impact; it is employed in attacking the ribs and groin, occasionally used for cutting across the eyes.

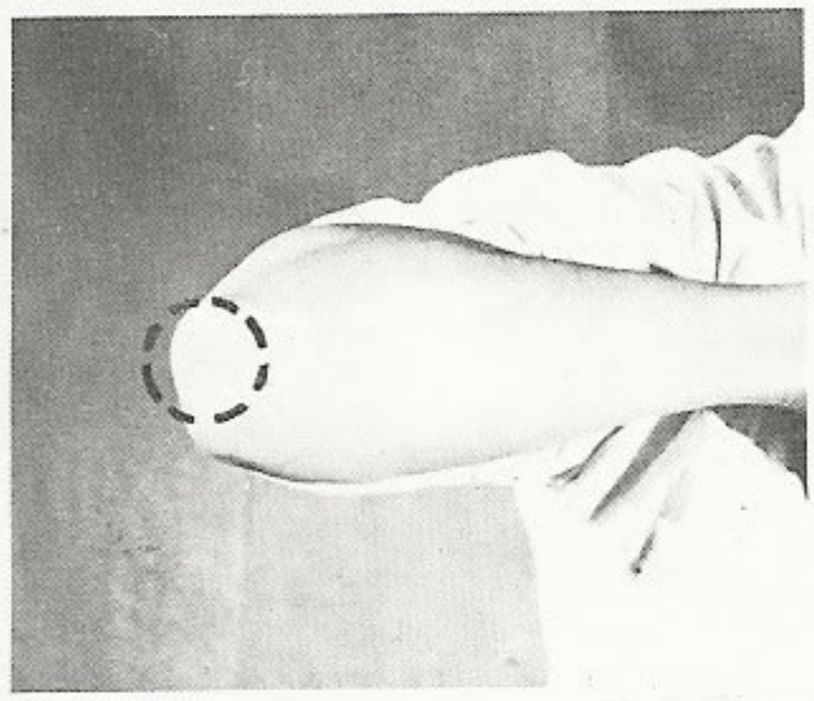
Arc-hand (*pandalson*)

Bend 3 fingers slightly deeper than the forefinger while the thumb is bent toward the little finger, and it is used in attacking the Adam's apple, point of chin and upper neck. The surface between the secondary knuckle of forefinger and thumb is used.



Another method is to clench three fingers, but this is not practical as the forefinger is out of full support of the three fingers, which also become an obstacle when attacking the upper neck.



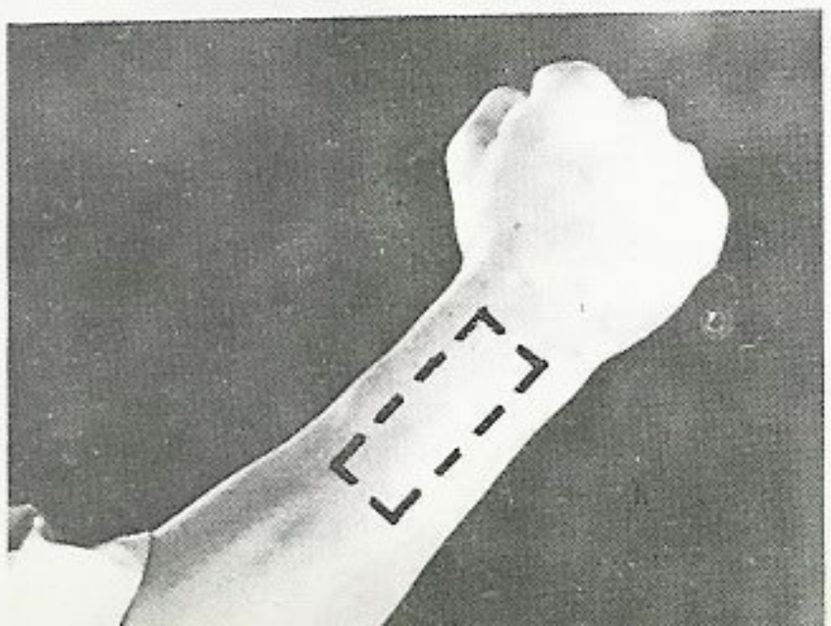


Elbow (*p'alkup*)

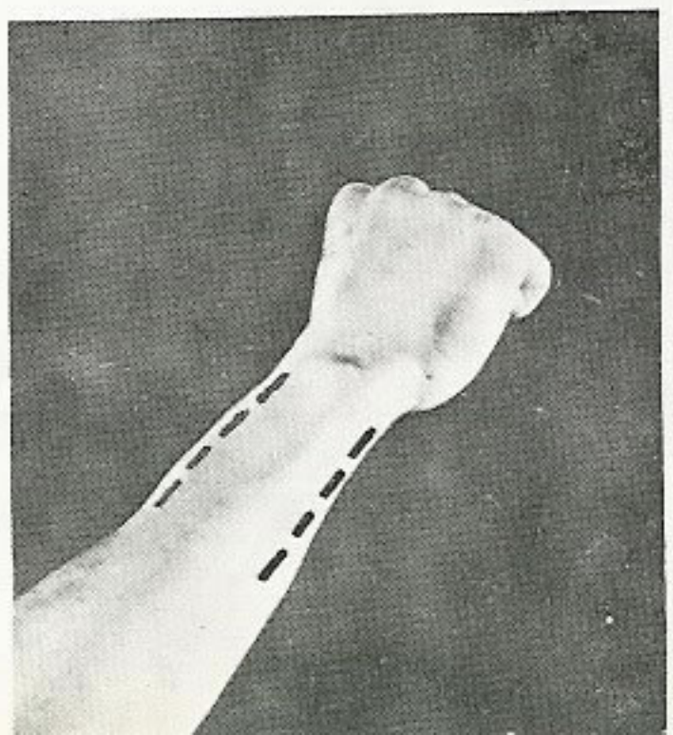
The point created when the arm is bent sharply is called elbow. It is used in attacking the abdomen, solar plexus, chest, chin or ribs.

Forearm (*p'almok*) : is used in blocking, and it is classified into outer, inner and back forearm. One third of the arm surface from the wrist to elbow is used.

back forearm

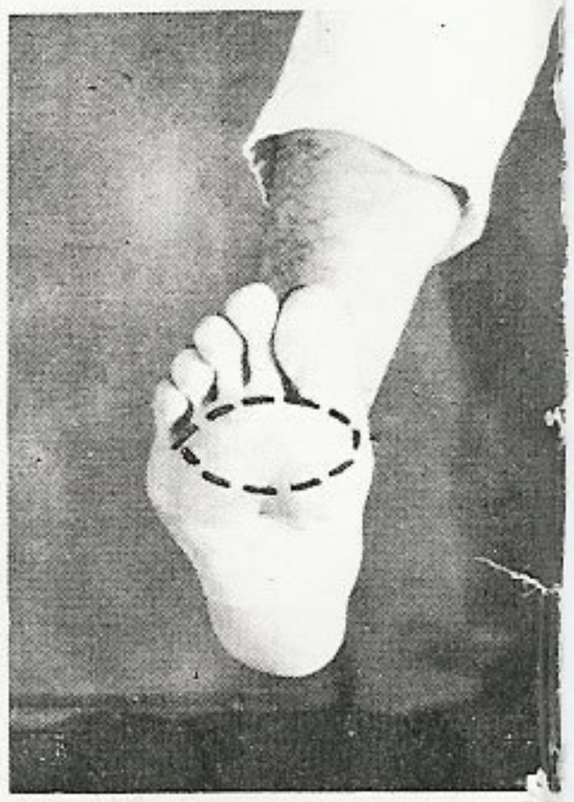


inner forearm & outer forearm



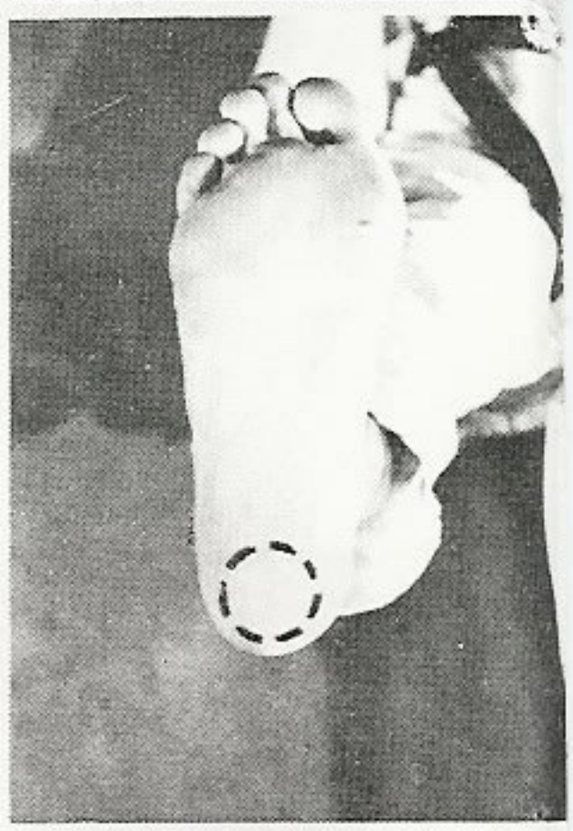
2. FOOT-PARTS (*habansin*)

Most of the esoteric feats of Taekwon-Do are displayed by foot, (which also produces treble the force that the hand does), so proper and timely employment of this weapon cannot be over-emphasized.



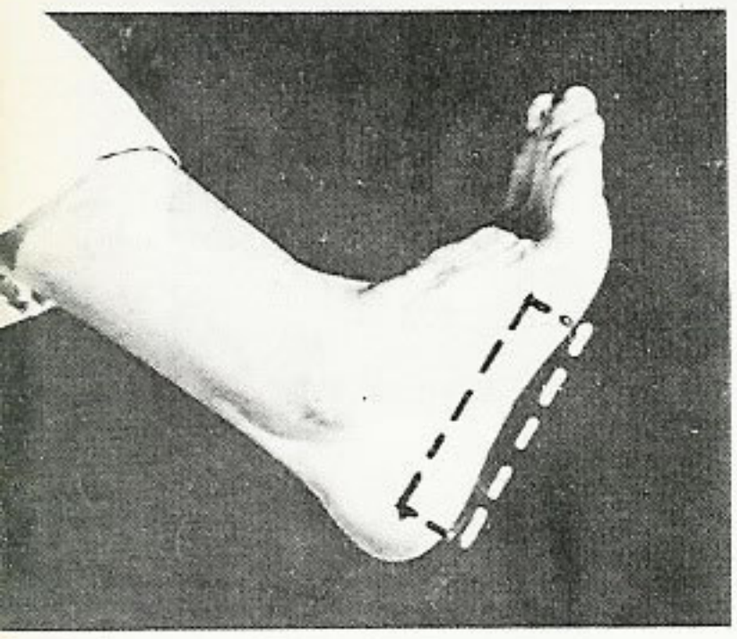
Front Sole (*ap palkŭmch'i*)

The toes are sharply bent upward, it is used in attacking the face, chest, solar plexus, groin and coccyx.



Footsword (*choktto*)

It is the most important weapon of the foot and is used in attacking the face, neck, armpit, ribs, shin, leg joints and occasionally for defence. Two-thirds of the edge from heel to joint of little toe are used.



Back Sole (*twitpalkŭmch'i*)

It is used mainly for attacking the instep, and frequently for defence in combination with the front sole.

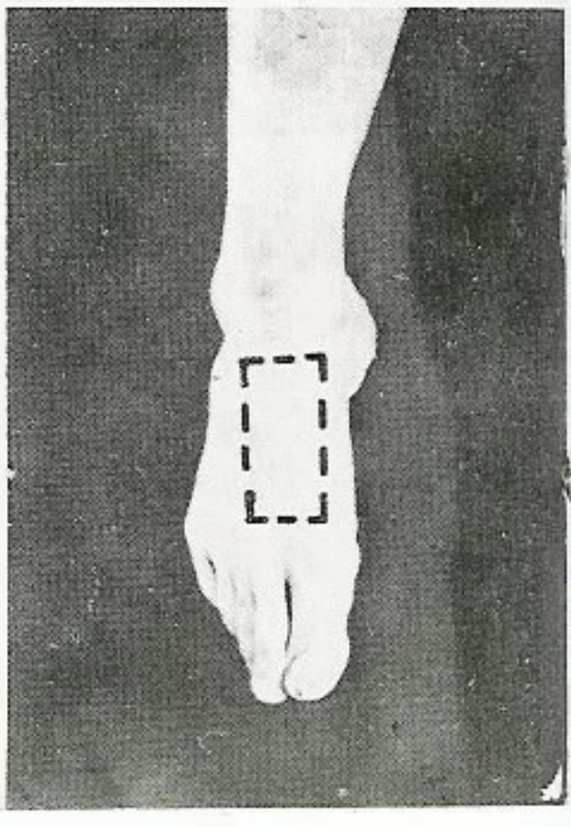
Knee (*murŭp*)

It is an effective weapon at a close distance to attack the abdomen, groin or face.

Heel (*paltwich'uk*) : is widely used for attacking the groin, temple, solar plexus etc.

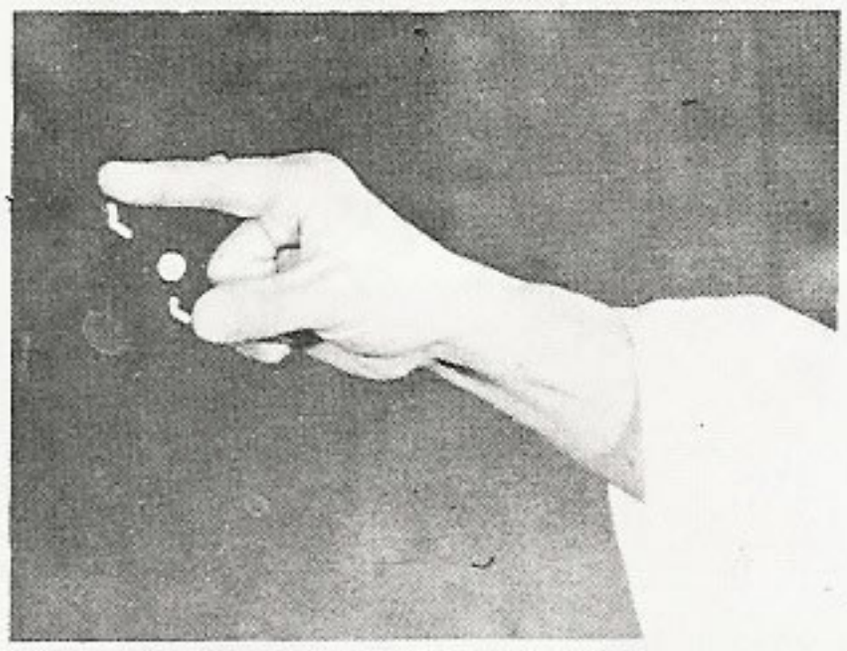
Instep (*palttŭng*)

It is used in attacking the groin only. Two-thirds of the surface from ankle to the root of the toes are used.



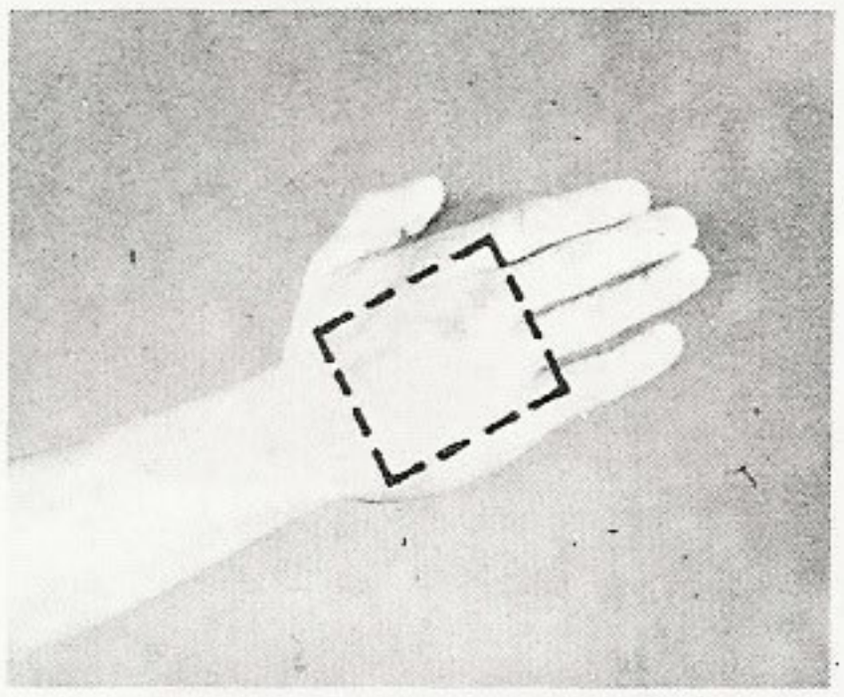
3. MISCELLANEOUS PARTS

Some of the striking points listed here are not used unless the circumstance calls for its commitment absolutely. They are not only difficult to toughen and harden, but less result can be expected compared with the probable risk involved. However, it is worthwhile to be prepared for an emergency.



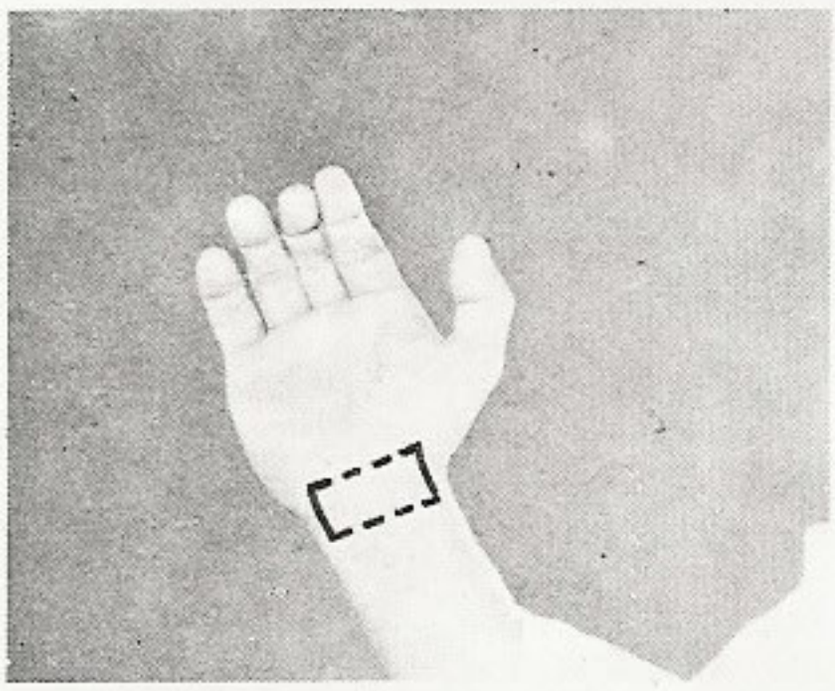
Finger Pincers (*sonjipke*)

3 fingers are clenched while the thumb and forefinger are stretched out to form the shape of pincers. It is mainly used in attacking the Adam's apple and throat. The secondary knuckle of middle finger is used together with the tips of thumb and forefinger.



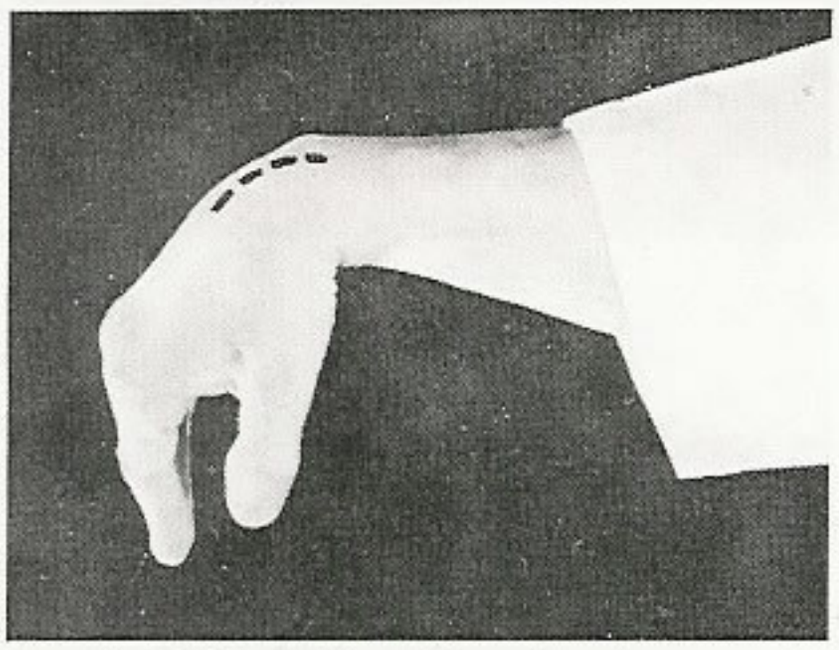
Back Hand (*sonttŭng*)

It is an ordinary open hand but pressing the thumb against the side of forefinger and used for attacking the face and jaw. Also used occasionally in blocking.



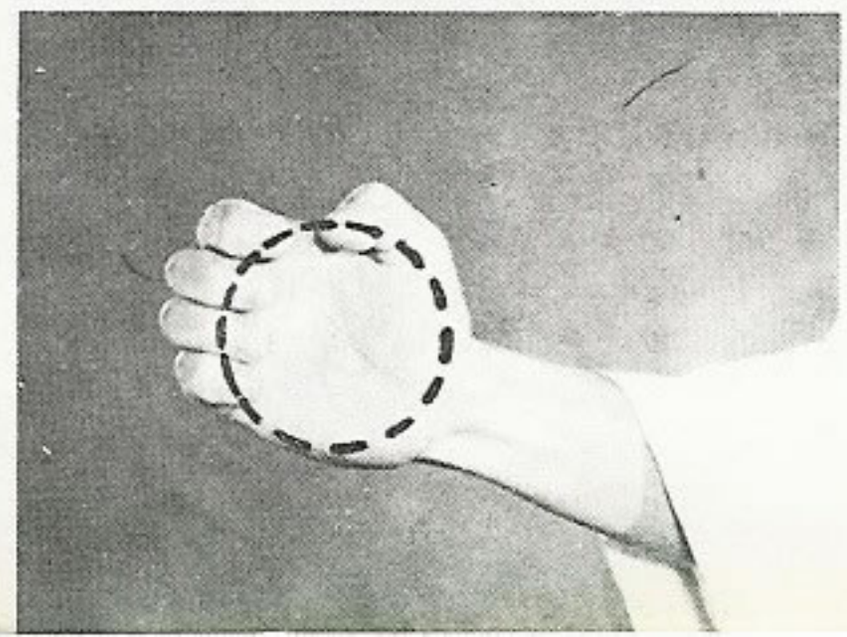
Palm Heel (*changgwŏnbat' ang*)

It is created when the wrist is bent sharply upward and used in attacking the nose, jaw and chin, and sometimes used in blocking.



Bow Wrist (*sonmokttŭng*)

The form is created when the hand is bent sharply downward ; it is used in blocking.

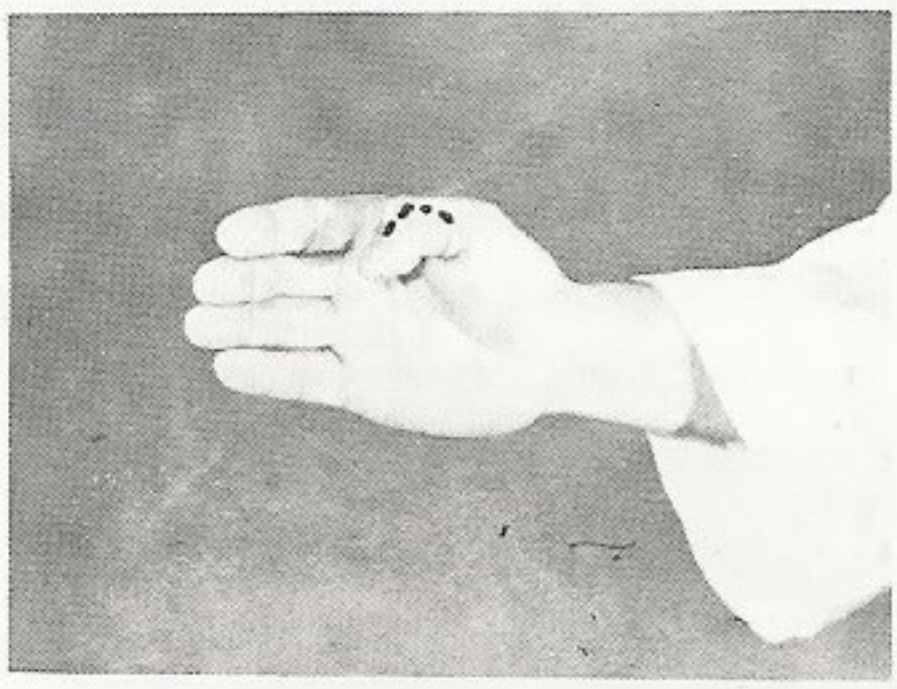


Bear Hand (*komson*)

Bend all fingers inward firmly. It is used for attacking the ears and point of chin.

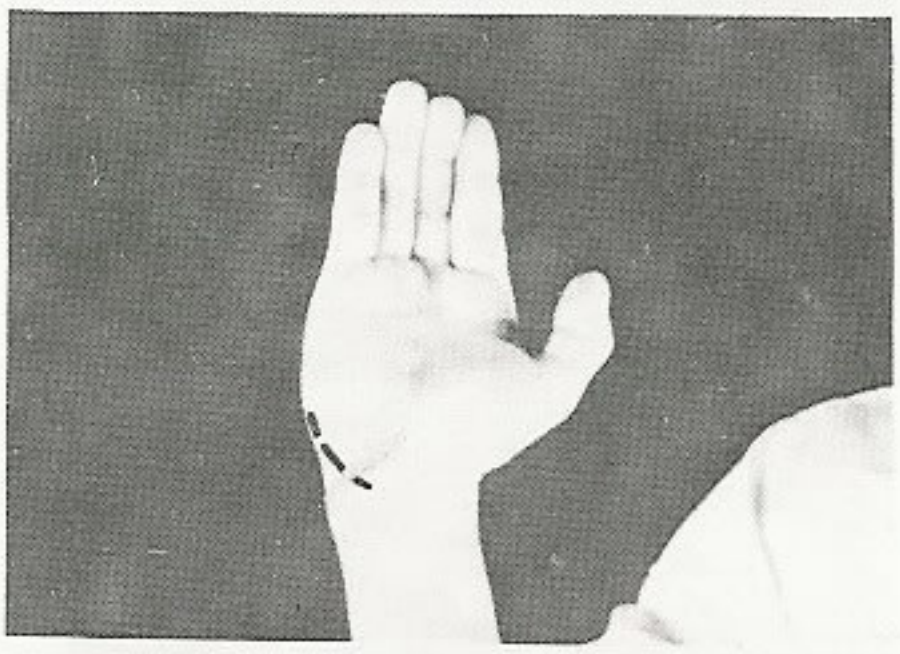
Thumb Knuckle Fist (*mojigwŏn*)

Bend the thumb deeply into the centre of the palm with the hand open ; it is used in attacking the jaw.



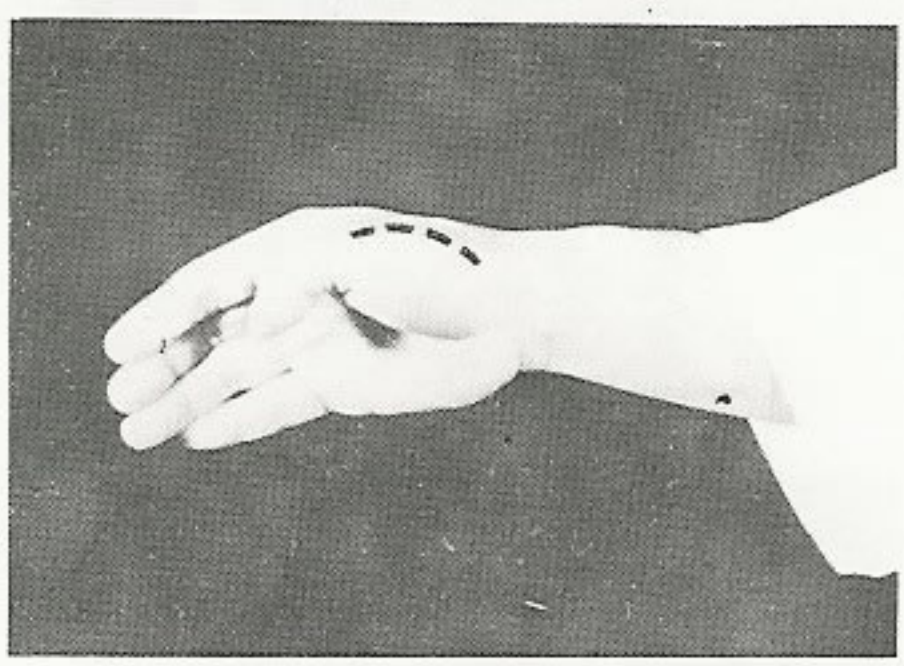
Base of Knife-hand (*sudobat' ang*)

It is created when the wrist is bent firmly toward the thumb and used mainly in blocking, but sometimes it is used for attacking the collar bone.



Thumb Ridge (*mojibat' ang*)

The formation is similar to arc-hand, but the thumb is bent more deeply downward and used in blocking.



Toes (*palkkŭt*) : It can be used in attacking the groin or abdomen.

Head (*kol*)

It is classified into forehead and occiput: the former is effective in attacking the face and 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 for safety reason.

Shoulder (*ŏkke*)

It can be used for pushing away the opponent at a close range.

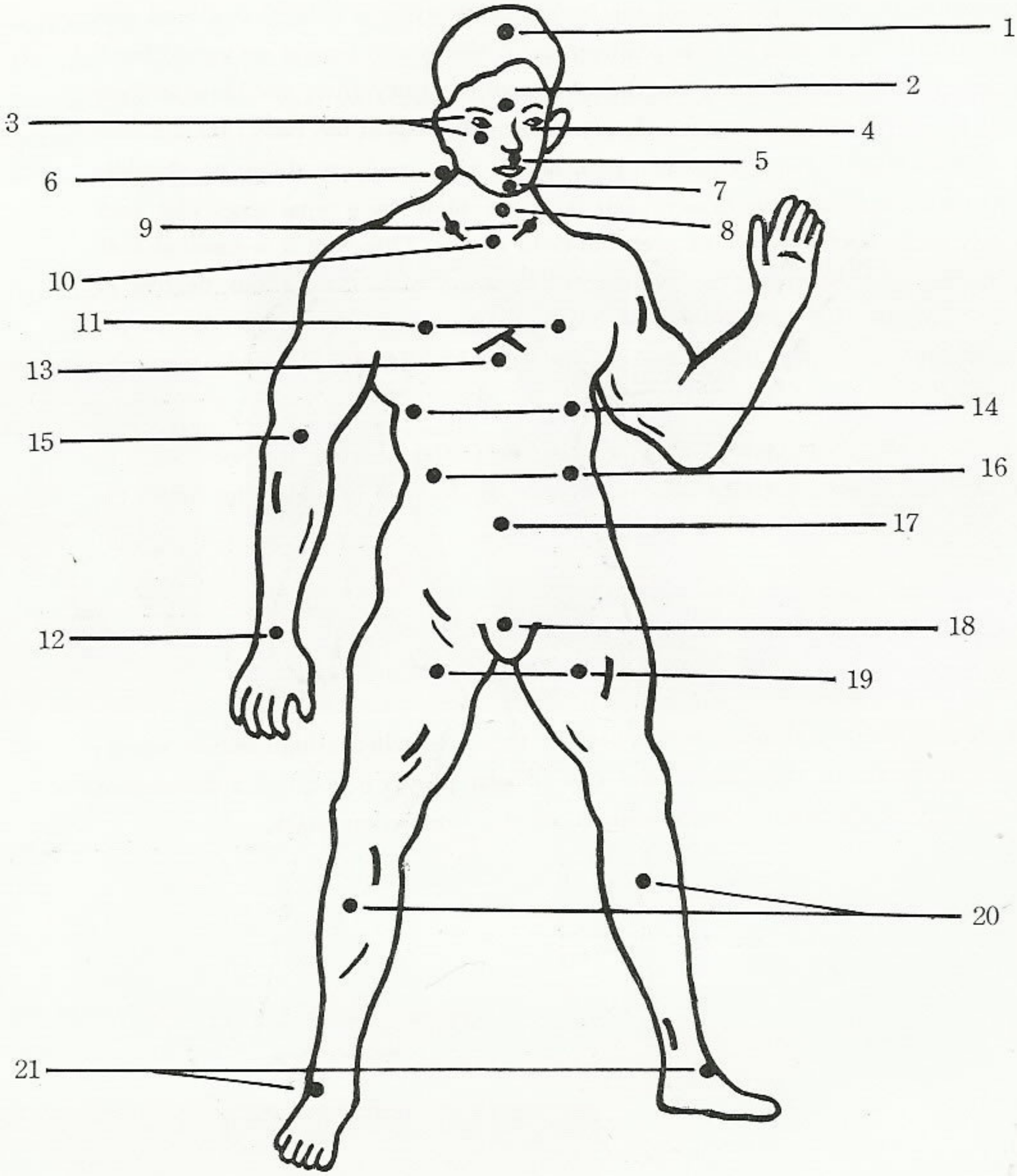
B. Vital Spots (*kŭpso*)

Any sensitive or vulnerable spot of the body against attack is defined as a vital spot in Taekwon-Do. These spots such as philtrum, solar plexus and temple are very difficult to toughen or forge, consequently the degree of pain or injury from the blow to these spots will be graver and more serious than to the other parts of the body ; for instance, a blow of knife-hand against a normal part of the body, such as thigh or shoulder might give a little damage or injury ; but the same blow to a vital spot, like neck artery, may cause serious injury or even out-right death. Therefore it is essential both for the attacker and defender to familiarize themselves with the various degrees of vulnerability of the vital spots, otherwise, neither can the attacker select the proper target to achieve the aimed injury, nor can the defender effectively defend against the seasoned blow.

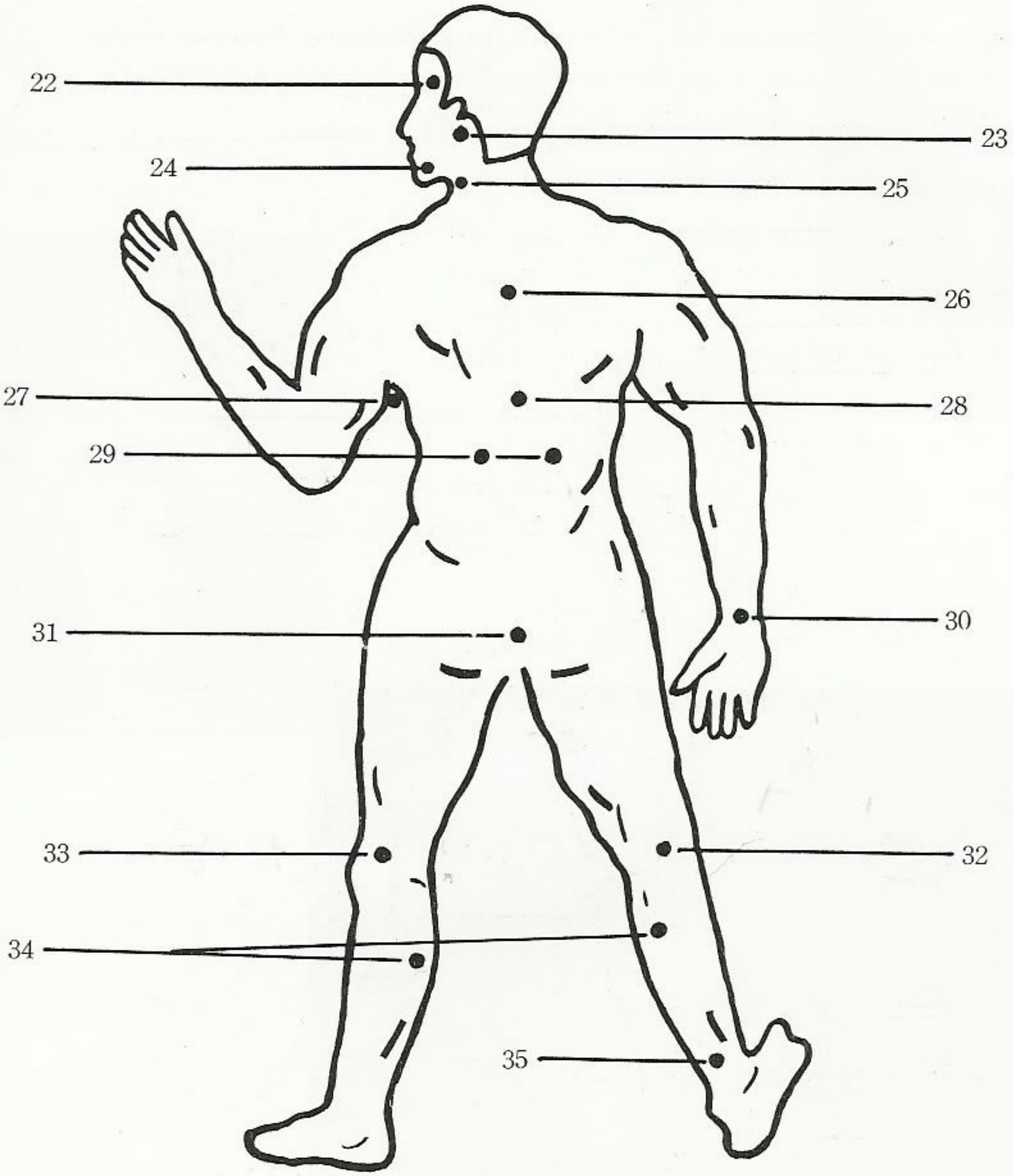
There are as many as 54 vital spots in the human body from the viewpoint of Taekwon-Do and these are grouped into 3 sections as follows in order to show the general direction of attack, for the training purpose :

1. High-Section (*sangdan*) : Above the neck
2. Mid-Section (*chungdan*) : Shoulder to abdomen
3. Low-Section (*hadan*) : Rest of the body below the abdomen

If the striking point is directed to the neck or face it is called a high section attack ; if the striking point is directed to the ribs or solar plexus it is called a mid-section attack ; and any attack below the abdomen is called a low-section attack.



1. skull (*taesinmun*)
2. bridge of nose (*migan*)
3. eyelid (*angŏm*)
4. eyes (*anbu*)
5. philtrum (*injung*)
6. neck artery (*moktongmaek*)
7. point of chin (*t'ŏk*)
8. clavicle (*soegol sang'wa*)
9. Adam's apple (*kyŏlhu*)
10. windpipe (*sumt'ong*)
11. chest (*kasŭm*)
12. wrist (*sonmok*)
13. solar plexus (*myŏngch'i*)
14. ribs (*chŏnggwŏng*)
15. elbow joints (*p'almok kwanjŏl*)
16. floating ribs (*hyŏppok*)
17. abdomen (*habokpu*)
18. groin (*nangsim*)
19. inner thighs (*ch'ibu*)
20. shins (*kyŏnggol*)
21. insteps (*palttŭng*)



22. temple (*kwanjanori*)
23. ear points (*huibu*)
24. jaw (*polttagwi*)
25. upper neck (*witmok*)
26. upper back (*kyŏn kap*)
27. armpits (*kyŏdŭrang*)
28. small back (*kyŏng ch'u*)
29. kidney (*k'ongp'at*)
30. inner wrist (*ansonmok*)
31. coccyx (*mijŏbu*)
32. hollow of knee (*ogŭm*)
33. leg joint (*murŭp kwanjŏl*)
34. calfs (*changttanji*)
35. heel achilles (*twitch'uk yakchŏm*)

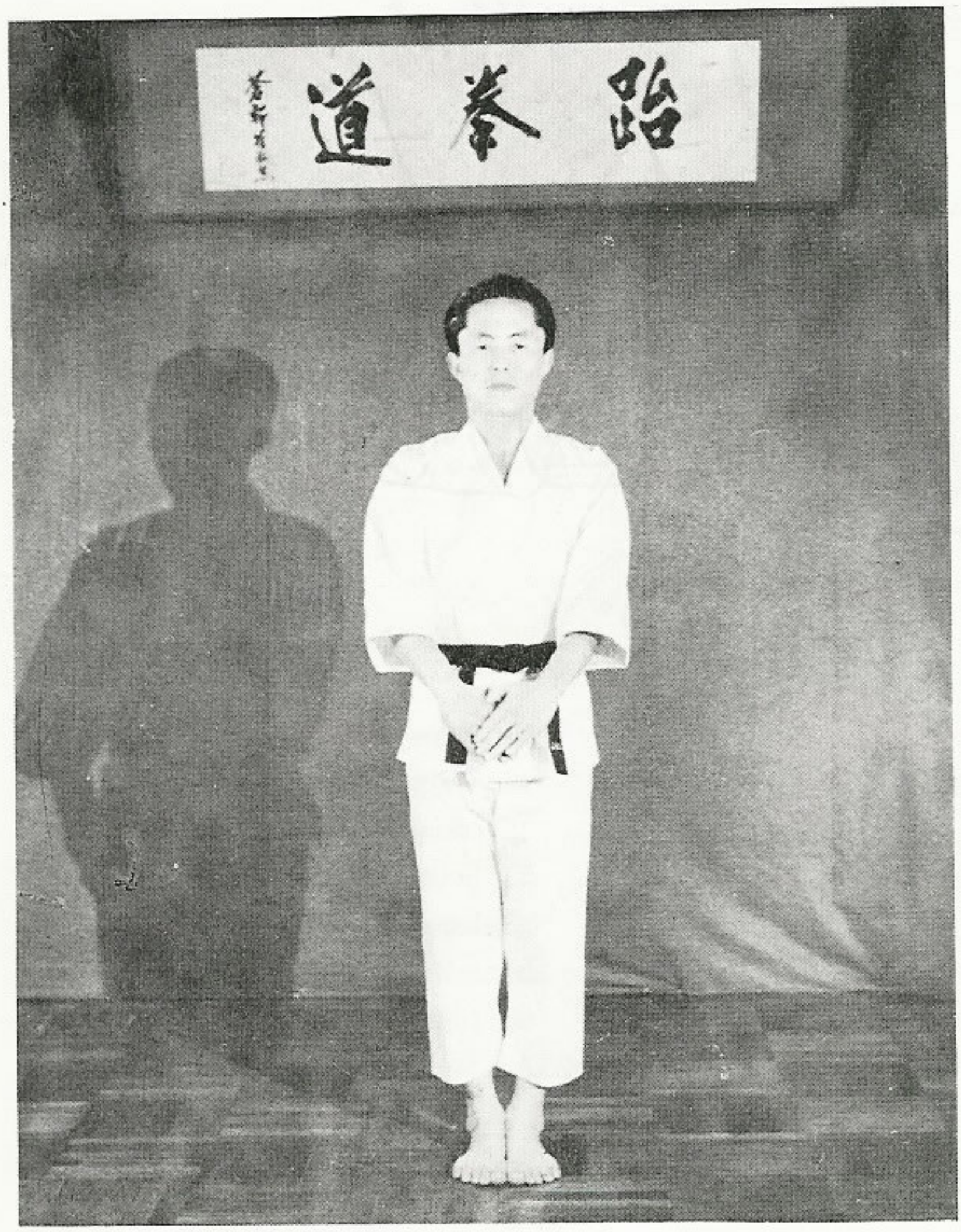
6. STANCE (*sŏgi*)

The strong and fine techniques of attack and defence are largely dependent on the correct stance. For the stance is the starting point of every movement of Taekwon-Do.

Stability, agility, balance and flexibility are the controlling factors.

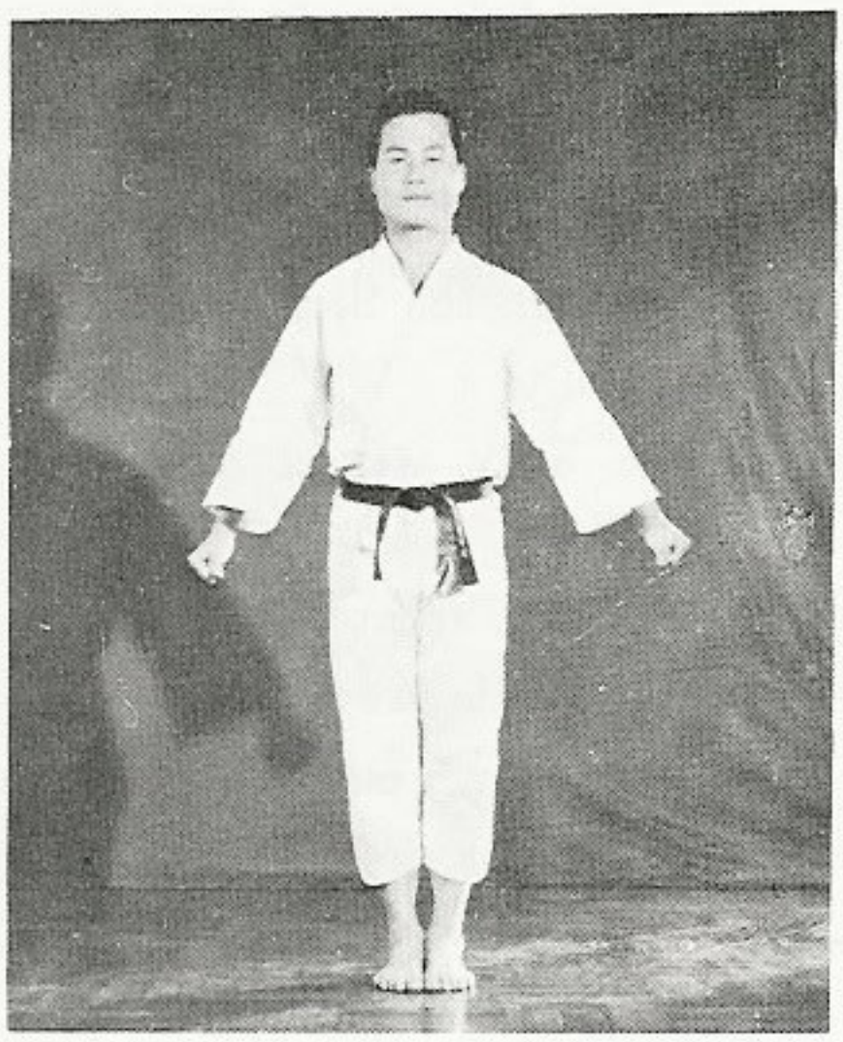
The basic principles for a proper stance are :

1. Keep the back straight with a few exception.
2. Relax the shoulders.
3. Tense the abdomen.
4. Maintain correct facing.



Close Stance (*moa sŏgi*)

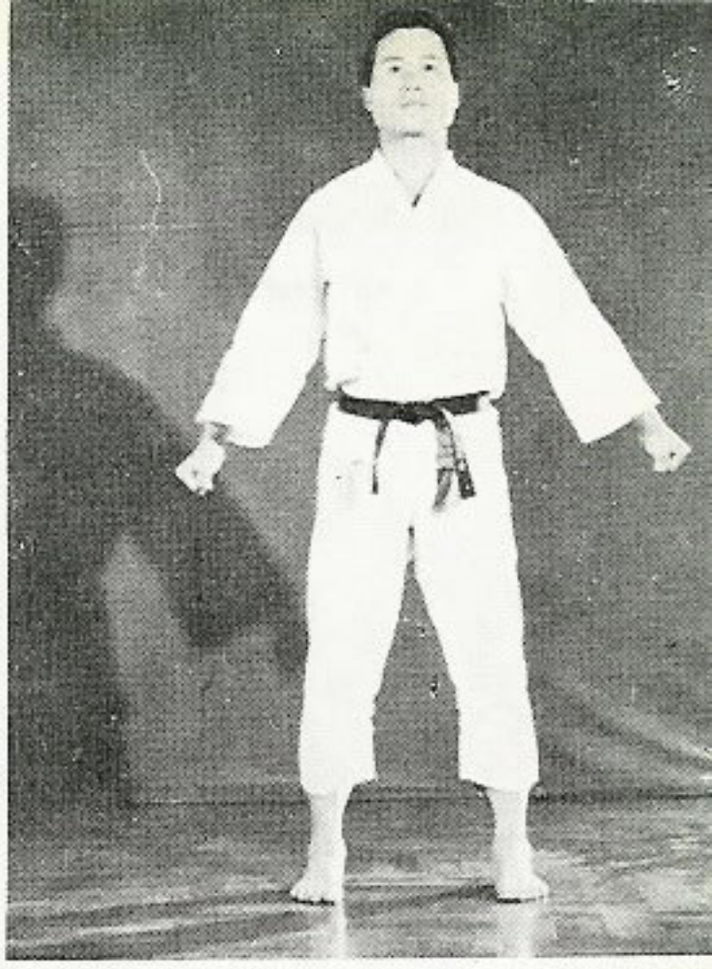
Stand with feet together.



Parallel Stance (*narani sŏgi*)

Spread the legs parallel to shoulder width.

* Keep the toes of feet point toward front.



Open Stance (*p'alcha sŏgi*)

This stance is divided into outer and inner open stances.

outer open stance
(*oep'alcha sŏgi*)

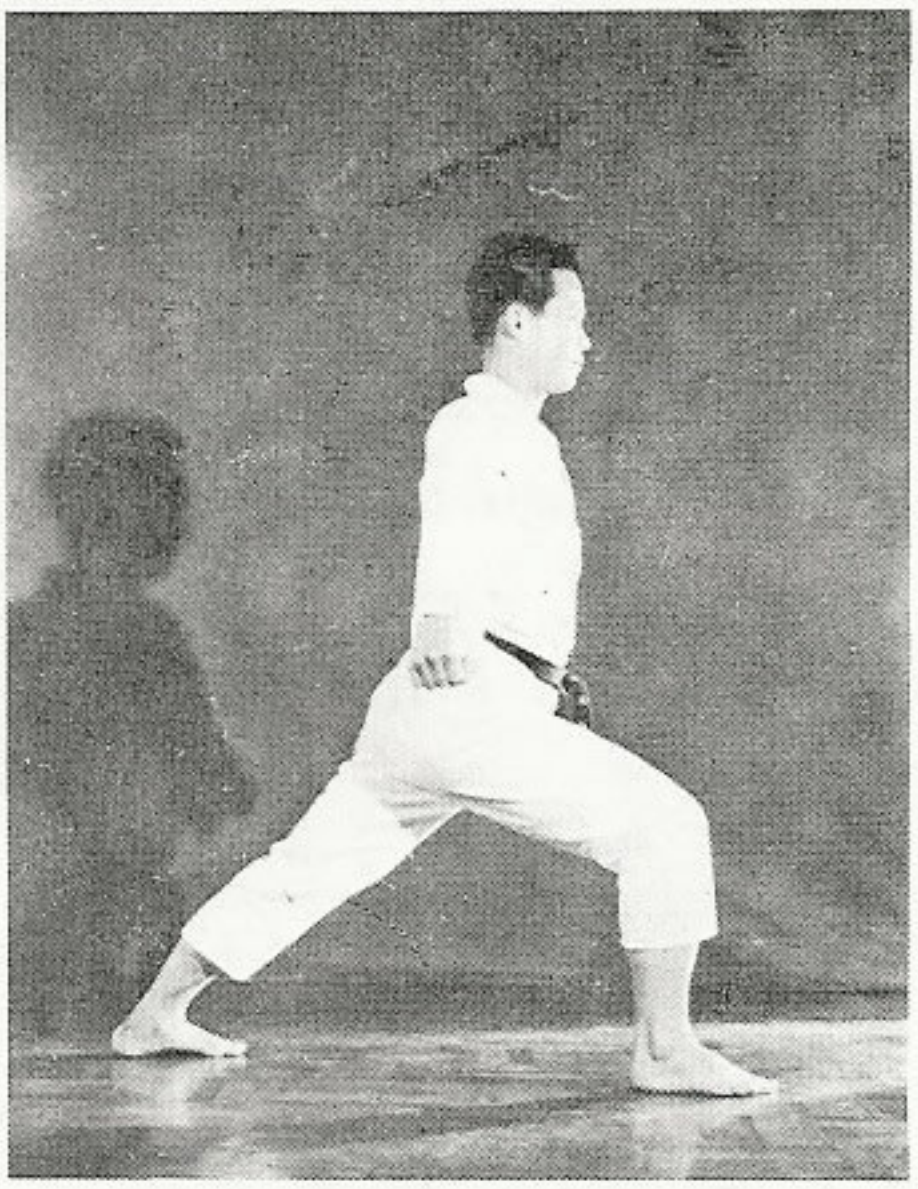
* Keep the toes point outward approximately 45 degrees.

inner open stance
(*anp'alcha sŏgi*)

* Keep the toes point slightly inward.

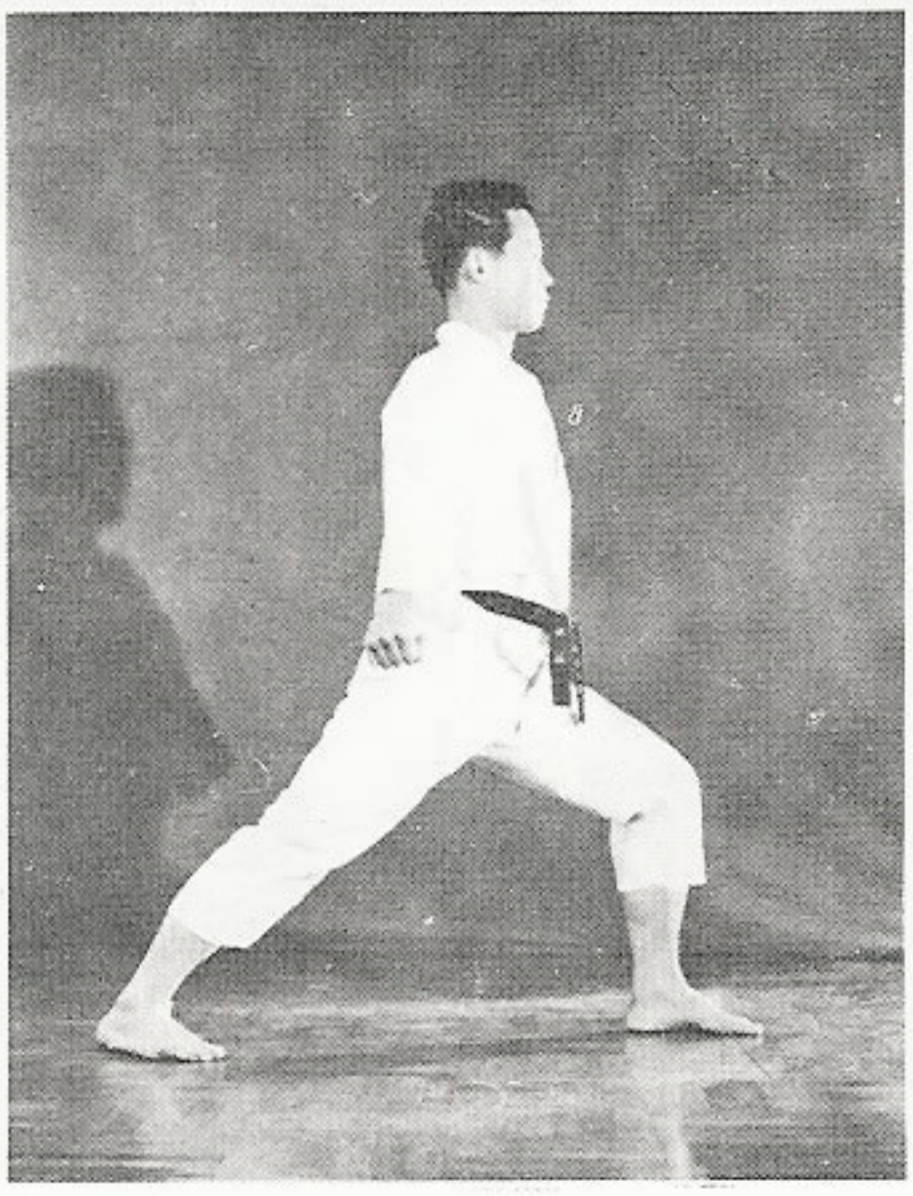
* These three stances are not a direct part of techniques proper; however, they serve as ready stances for planned action with the hands placed at the proper position.

right forward stance



left forward stance

side view



Forward Stance (*chŏn' gul sŏgi*)

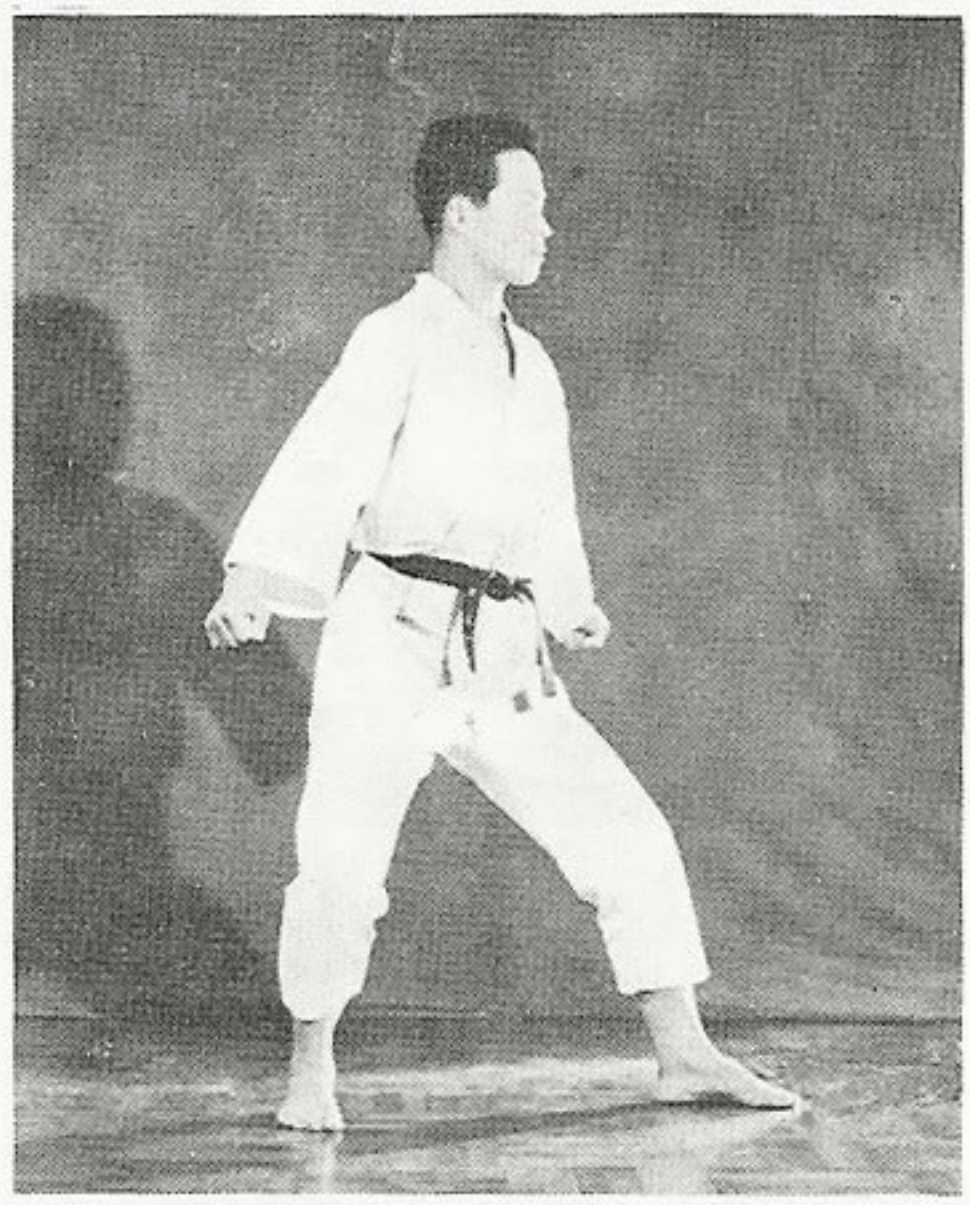
This is a strong stance for front attack and defence.

1. Move one foot to either front or rear at a distance of about 3 feet and a shoulder width apart.

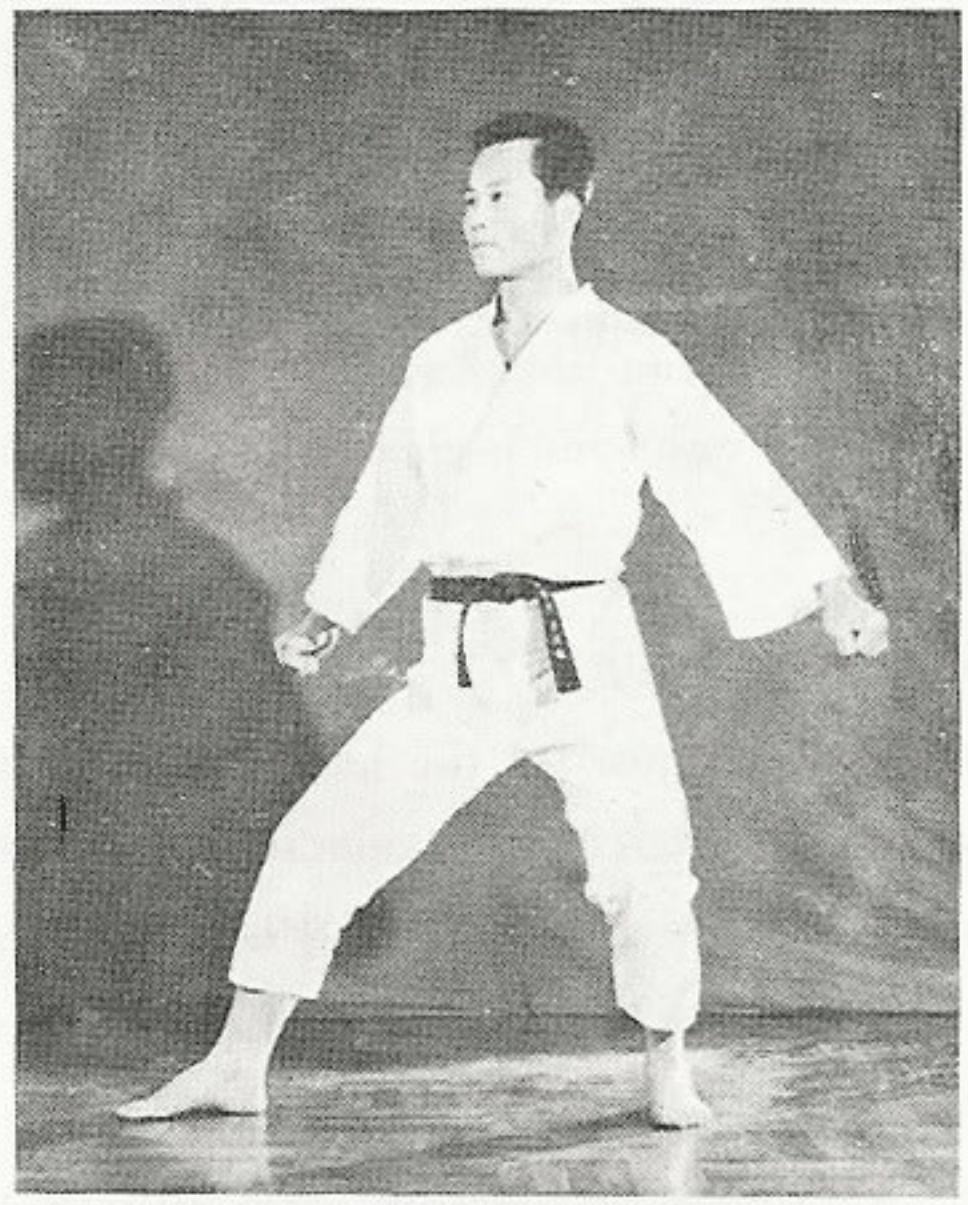
   * The distance between the feet differs according to one's height.

2. Bend the front leg so that the knee forms a vertical line with the heel, extending the other leg fully.
3. Distribute the body weight evenly on both feet.
4. Keep the toes of front foot pointing slightly inward while keeping the other foot about 15 degrees outward, over 15 degrees weakens the leg joint against opponent's attack.
5. Tense the muscles of the feet with the feeling of pulling each other inward.

* When the right leg is bent the stance is called right forward stance and vice-versa.



right back stance



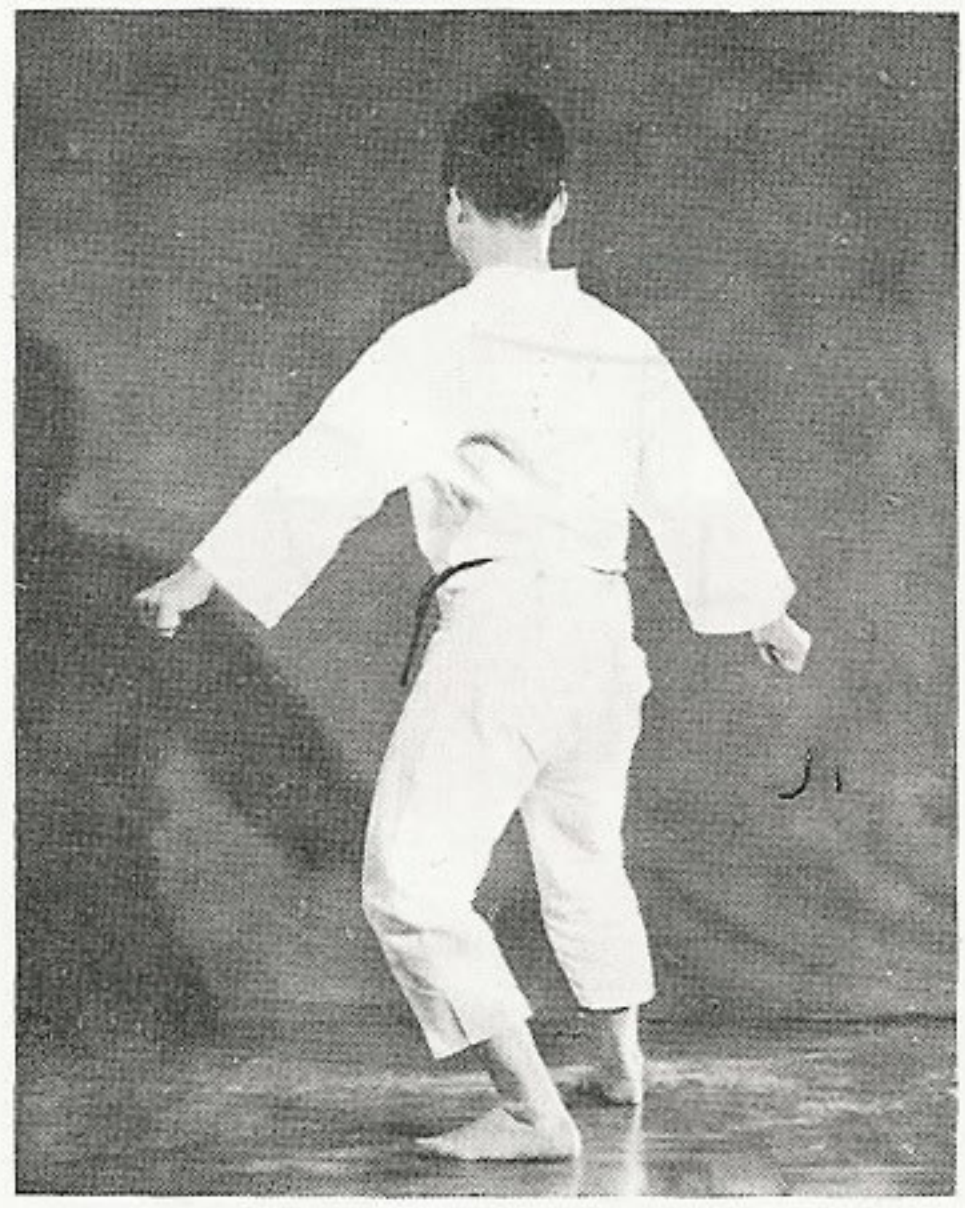
left back stance

Back Stance (*hugul sŏgi*)

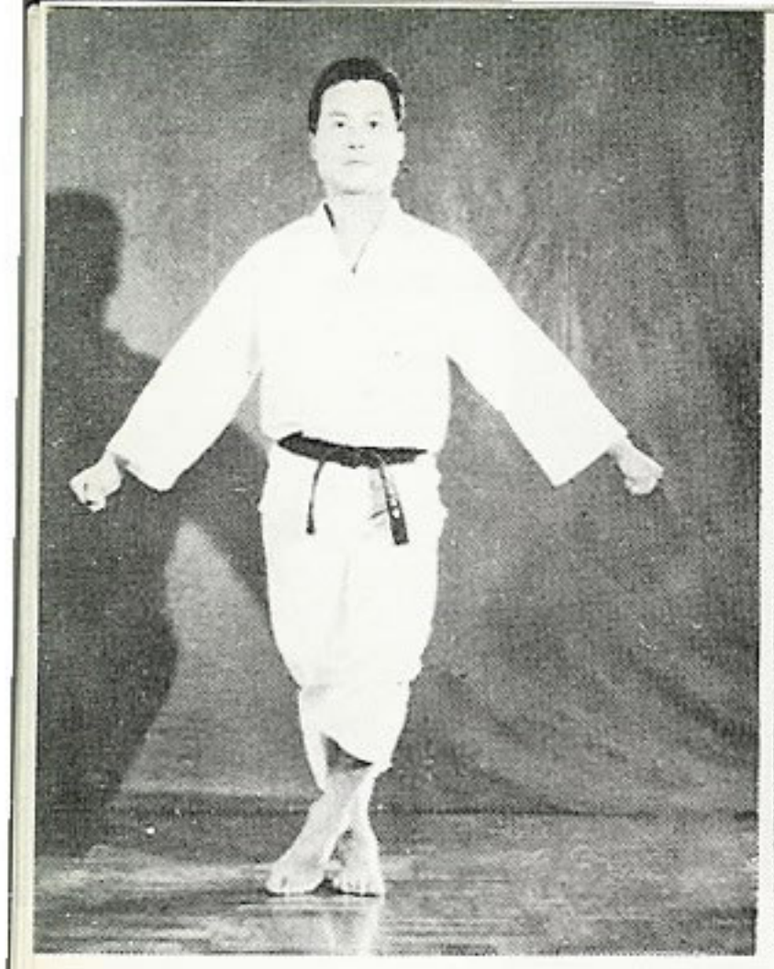
This is a very effective stance for defence in which the front foot is readily available for kicking without shifting body weight.

1. Move one foot to either front or rear at a distance of approximately $2\frac{1}{2}$ feet, forming almost a right angle. It is recommended that the toes of both feet point slightly inward placing the front heel beyond the rear heel about1 1″ to gain better stability.
2. Bend the rear leg until the knee comes over its toes, bending the front leg proportionally.
3. Keep the bottom toward the rear foot slightly.
4. The ratio of the body weight is 70% on the rear leg and 30% on the leg in front.

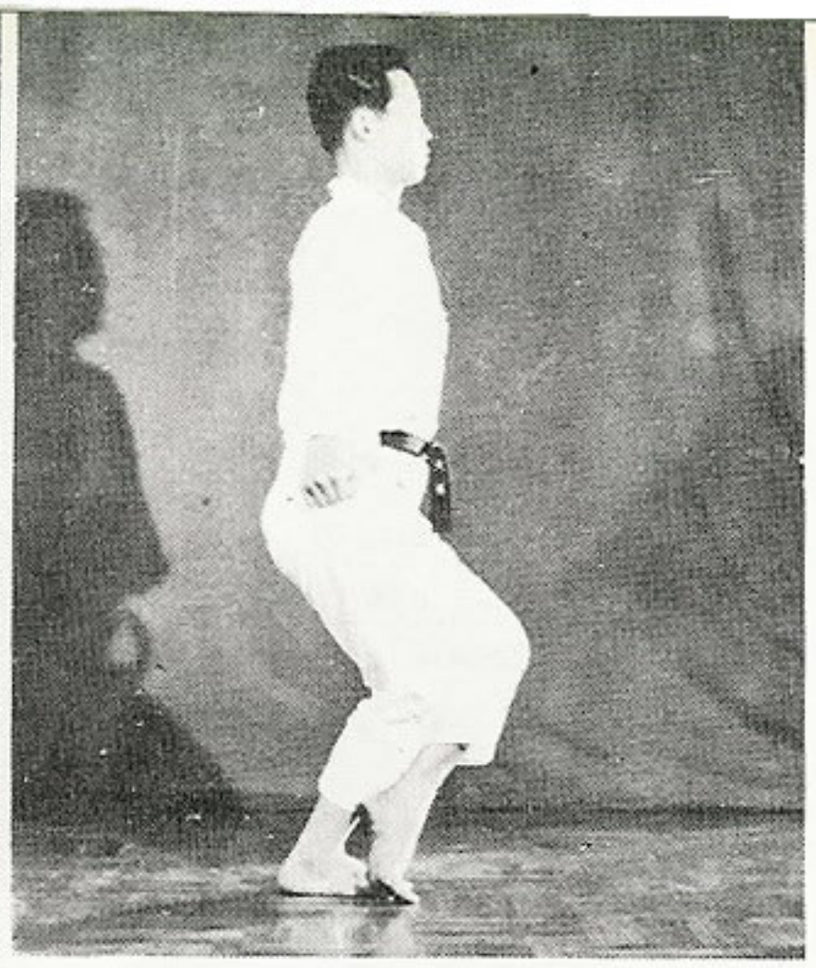
* When the right leg is bent it is called right back stance and vice-versa.



back view



front view



side view

X-Stance (*kyoch'a sŏgi*)

This is a kind of preparatory stance for moving into the next manoeuvre.

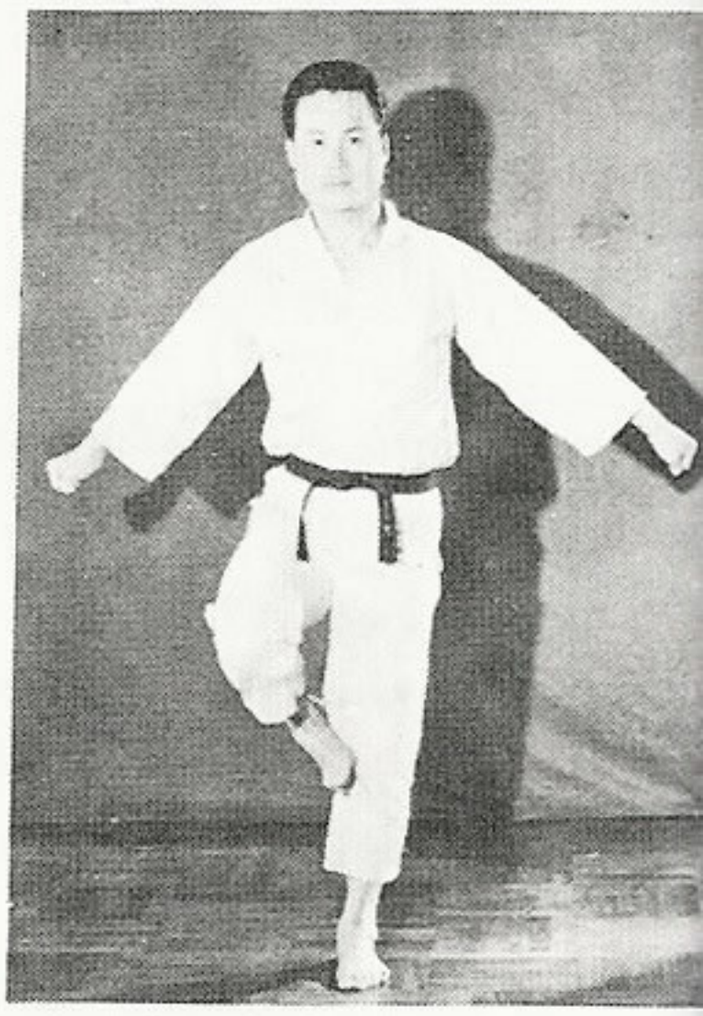
1. Cross one foot over or behind the other, touching the ground with its front sole.
2. Place the body weight on the stationary foot.

* When the weight is rested on the right foot, the stance is called right X-stance and vice-versa.

One-leg Stance (*oebal sŏgi*)

This is also somewhat a preparatory stance for the next movement. Stretch the stationary leg and bring the other on the knee joint and in special case to the hollow.

* When standing with right foot, the stance is called right one-leg stance and vice-versa.



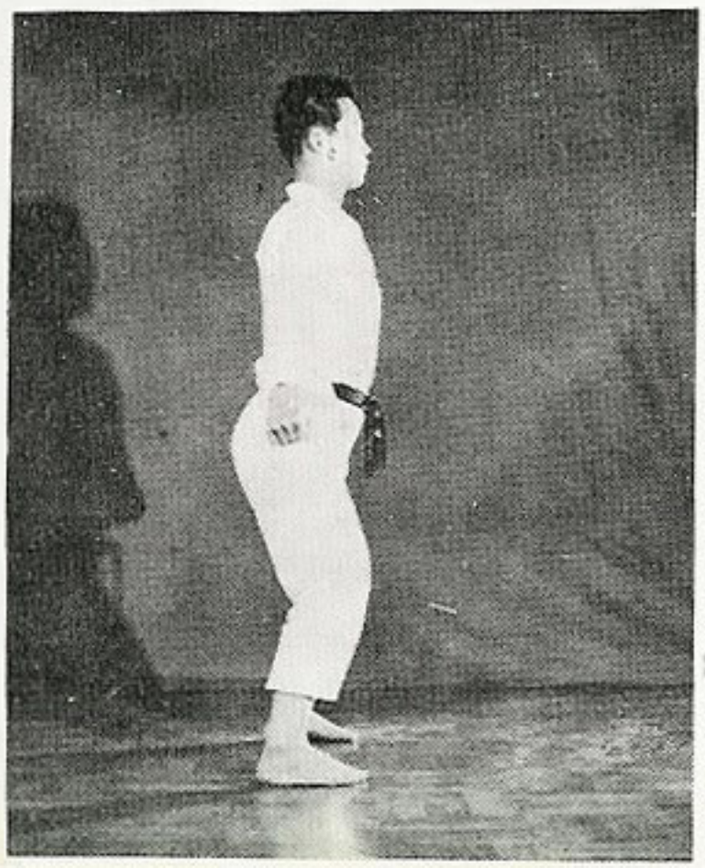
Riding Stance (*kima sŏgi*)

This is a very stable stance for the lateral movement. It is also widely used for the punching exercise and muscle development.

1. Spread one leg to the side about $1\frac{1}{2}$ times the shoulder width.
2. The toes point slightly inward, distributing the body weight on both legs.
3. Extend the knees outward bending them until they come over the toes.
4. Infuse strength into the inner thighs and tense inward with the outer edges of the soles.
5. Push the chest out and pull the hip back slightly tensing the abdomen.

front view

side view



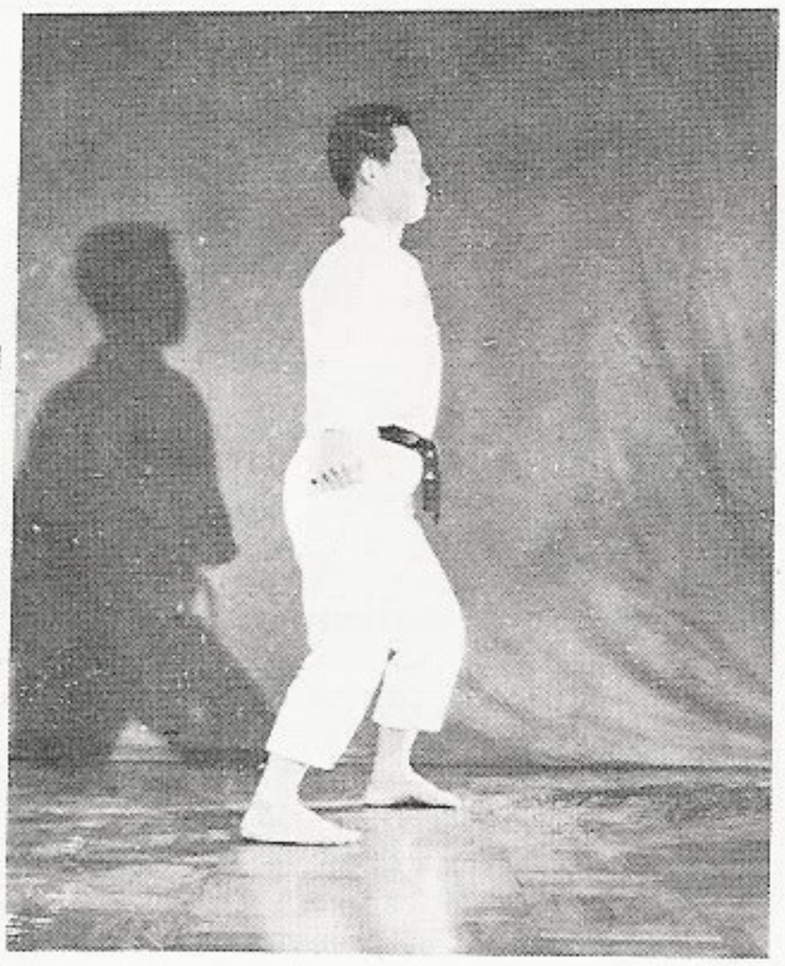
* Double width of the shoulder weakens the stance, and speedy movement is hampered.

Fixed Stance (*kojŏng sŏgi*)

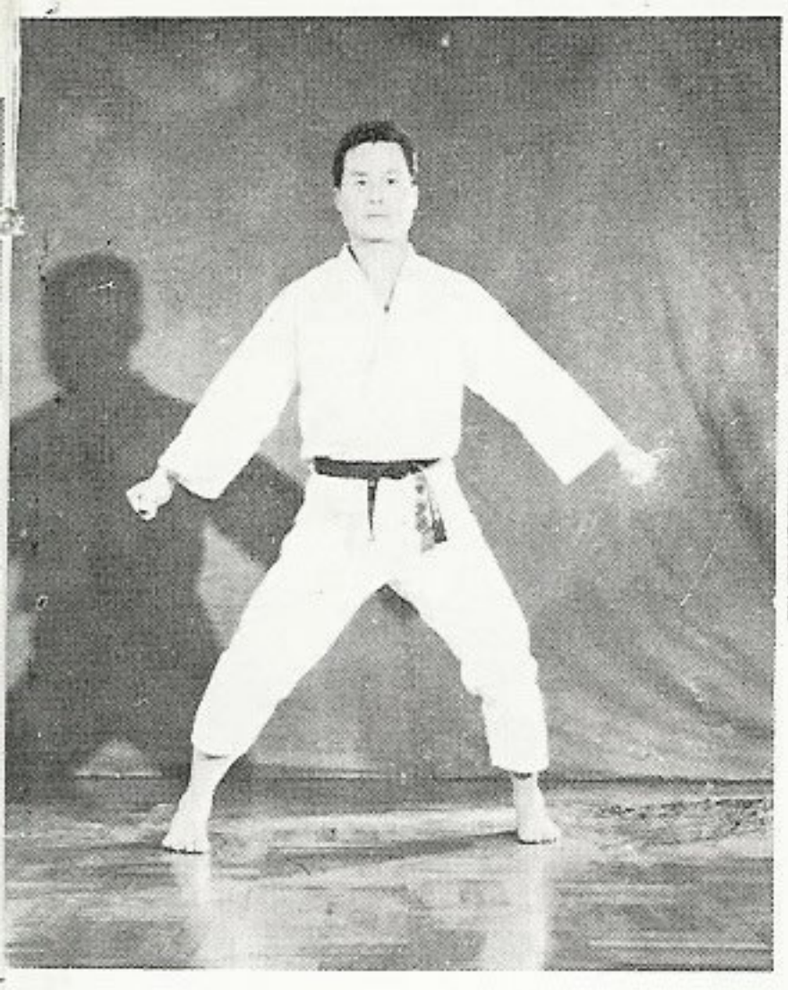
It is an effective stance for defence and attack to the side or front. This stance is similar to the back stance except that :

1. The body weight is distributed evenly on both feet.
2. The distance between feet is about 3 ft.

* When the right foot is advanced, the stance is called right fixed stance and vice-versa.'



side view



front view

Diagonal Stance (*sasŏn sŏgi*)

This is a very useful stance for shifting into other stances without relocating the feet and the principle for riding stance is applied except that the front heel and toes of rear foot are generally on the same line.

* When the right foot is advanced the stance is called right diagonal stance and vice-versa.

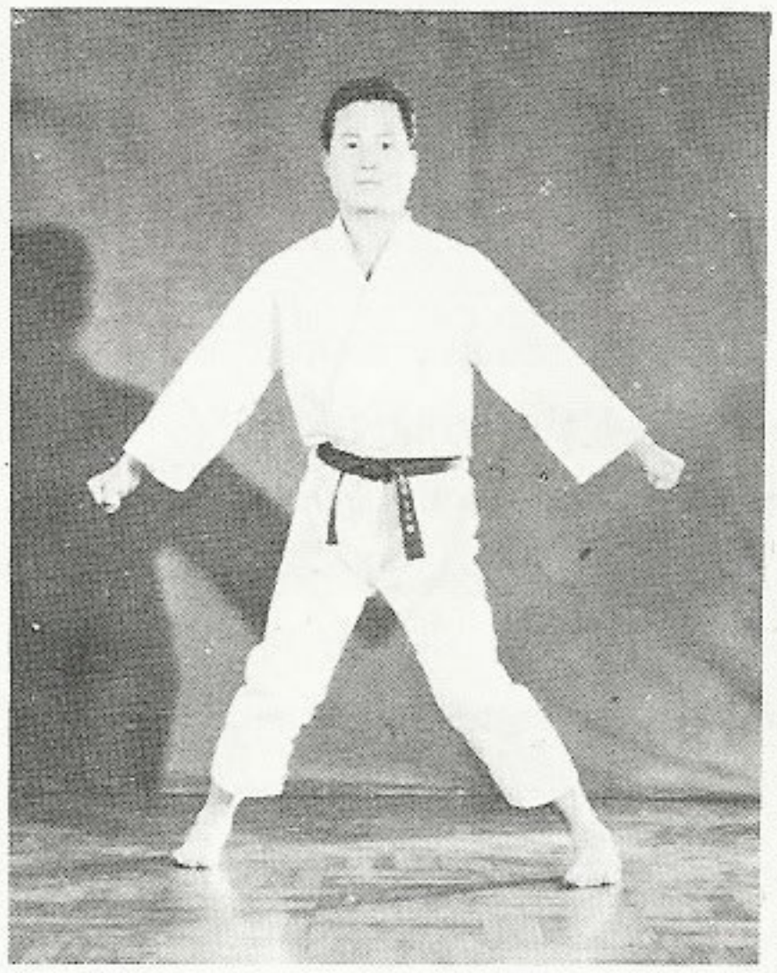
Crouched Stance (*ogŭryŏ sogi*)

This is a variation of the diagonal stance and it makes use of the tension of the legs by bending the knees inward. Although this stance provides some advantages for shifting into other stances quickly, it is not used widely due to the weakeness of the knee joints.

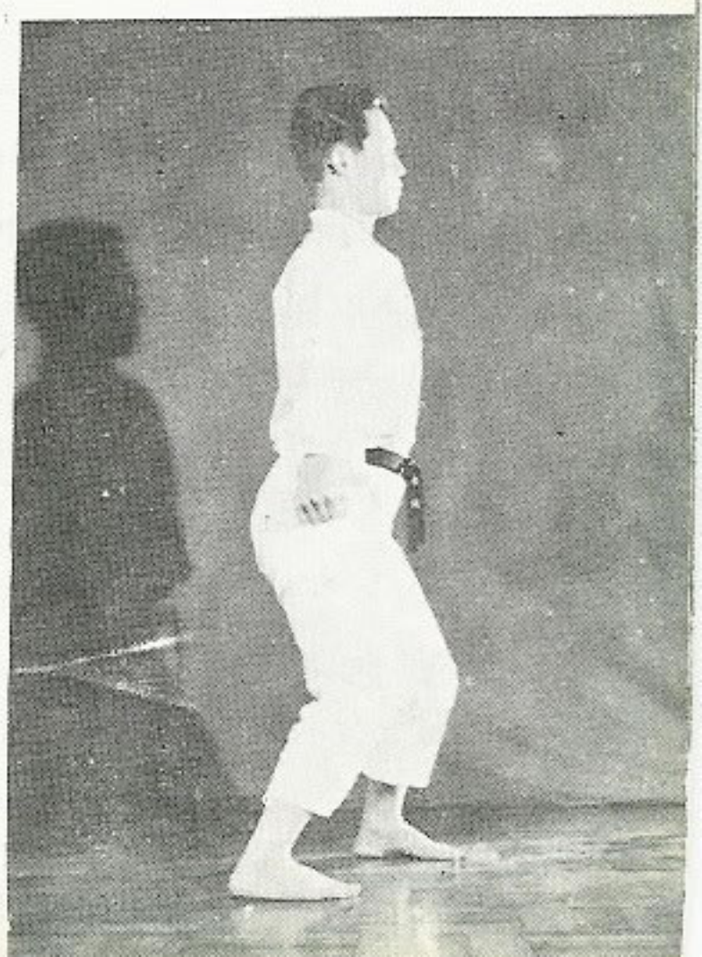
* Distance between the feet can be flexible.

* When the right foot is advanced the stance is called right crouched stance and vice-versa.

front view



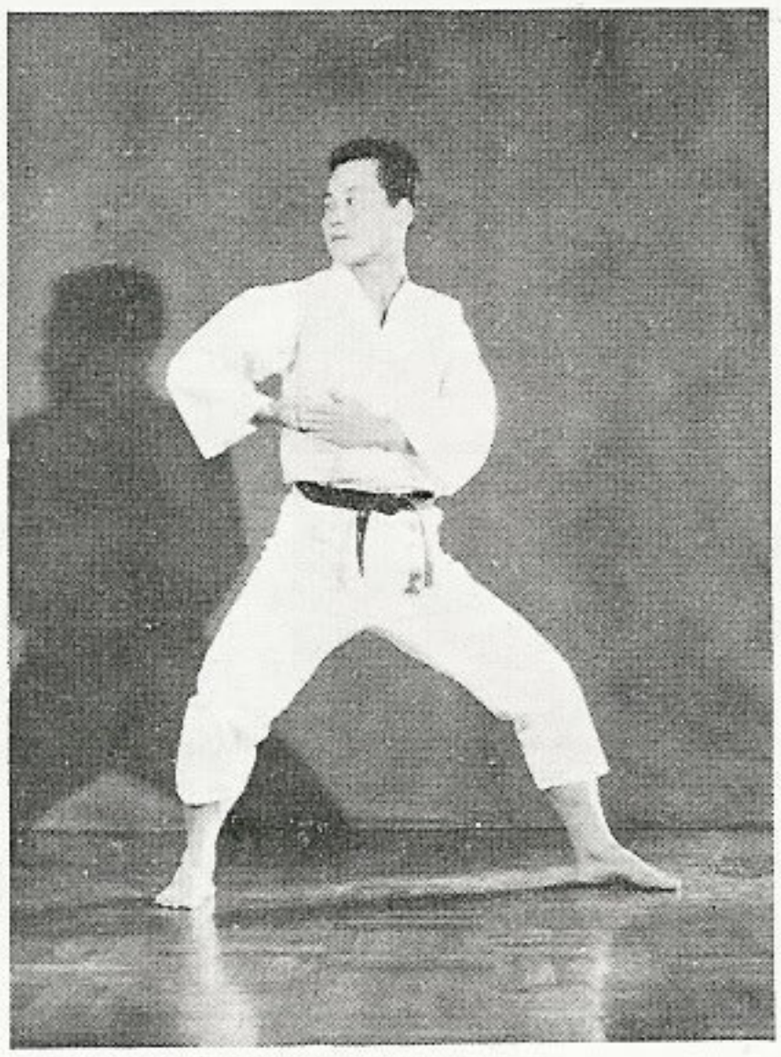
side vidw



Low Stance (*natch'a sŏgi*)

This is divided into forward low and back low stances, and is similar to the forward and back stances except that the distances of these are greater than the others. This is a very powerful stance for front attack and defence and particularly muscle development.

forward low stance



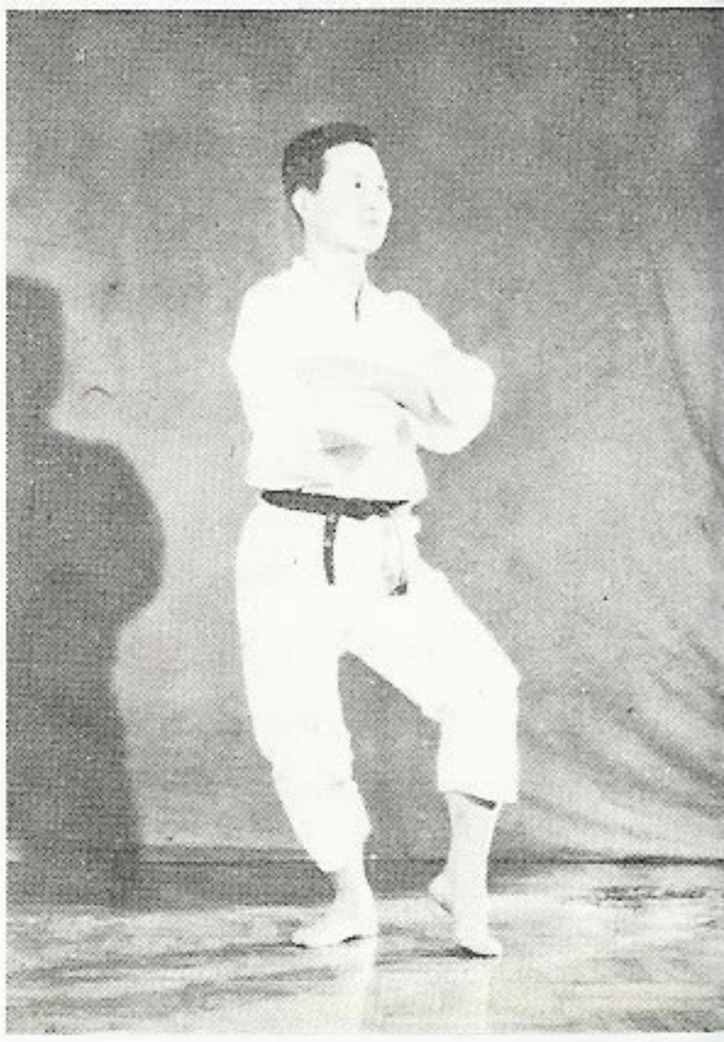
back low stance

Rear Foot Stance (*twitpal sŏgi*)

This is used for defence with purpose of kicking and adjusting the distance from 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 forward or backward a distance about half a shoulder width.
2. Bend rear leg until the knee comes over its toes, placing the heel slightly beyond the heel of the front foot.
3. Bend front knee, touching the ground slightly with its front sole.
4. Keep the rear foot pointing slightly inward, while the other points forward.
5. Most of the body weight is rested on the rear foot.

* When the right foot is in rear the stance is called right rear foot stance and vice-versa.



front view

PART 2

ESSENTIAL TECHNIQUES

(*chuyogi*)

As this art is allowed to use every possible part of the body and the basic techniques with its variations are almost unlimited, Taekwon-Do students ought to be familiarized verily with the cardinal techniques, which are probably the most fascinating, displayed in this part. This is broken down into hand and foot techniques.

7. HAND TECHNIQUES (*sugi*)

The hand performs most of the defence though it also plays an important part of attack as well; this was the reason why this art was wrongly understood in the past as if the hand was the only part used in Taekwon-Do.

A. Attack Techniques (*konggyŏkki*)

The attack is executed in the form of punching, striking or thrusting. These 3 techniques are closely inter-related; in principle, it may not be easy to make a clear distinction of them but basically the purpose behind each technique as well as the method is different to some extent. That is to say, the punching is mainly to cause an internal haemorrhage rather than surface damage by twisting the striking point fully; whereas the thrusting is delivered with an intention to cut through the vital spot with less twisting of striking point, and the striking is to destroy the bone or muscles of the vital spot with the least twist of the striking point.

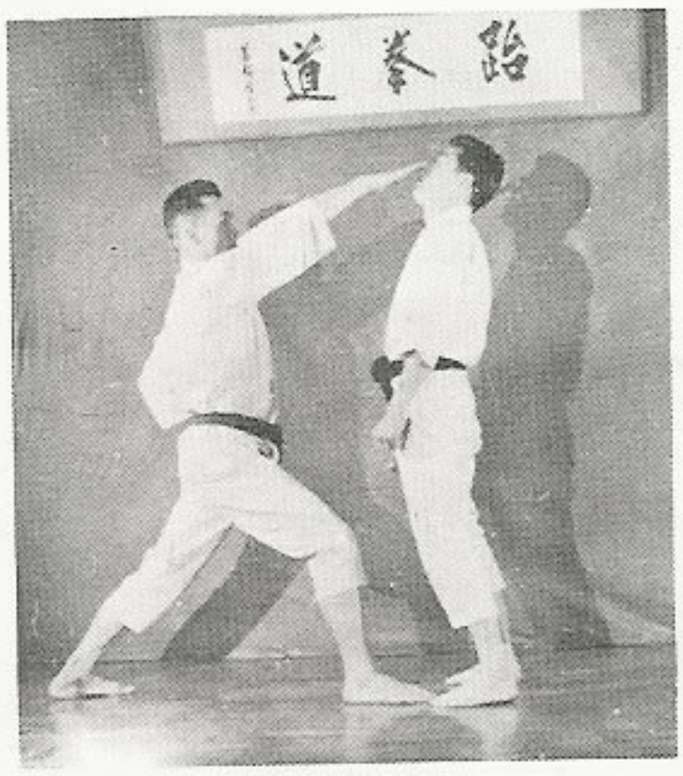
The attack is directed toward high-section, mid-section or low-section of the body. For the training purpose, each position of imaginary targets corresponds to that of attacker when he is fully standing.

The basic principles are:

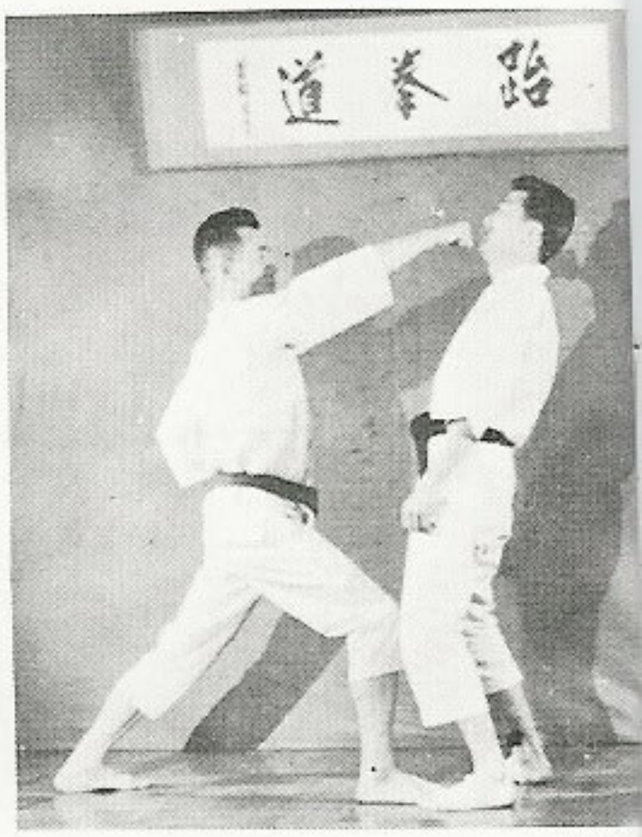
1. Jerk the hip and abdomen sharply at the beginning of action.
2. Twist completely the striking point, with a few exceptions, and concentrate all muscles of the body at the moment of impact.
3. Tense the abdomen at the moment of impact.
4. The moment the striking point reaches the target, pull it back. (This allows the striking point to be ready for next movement without being grabbed by the opponent.)

High-Section Attack

The attack is generally directed toward the philtrum which refers to the centre of its section. So the striking point reaches about the same level as the eyes of attacker at the moment of impact, for the body is lowered.

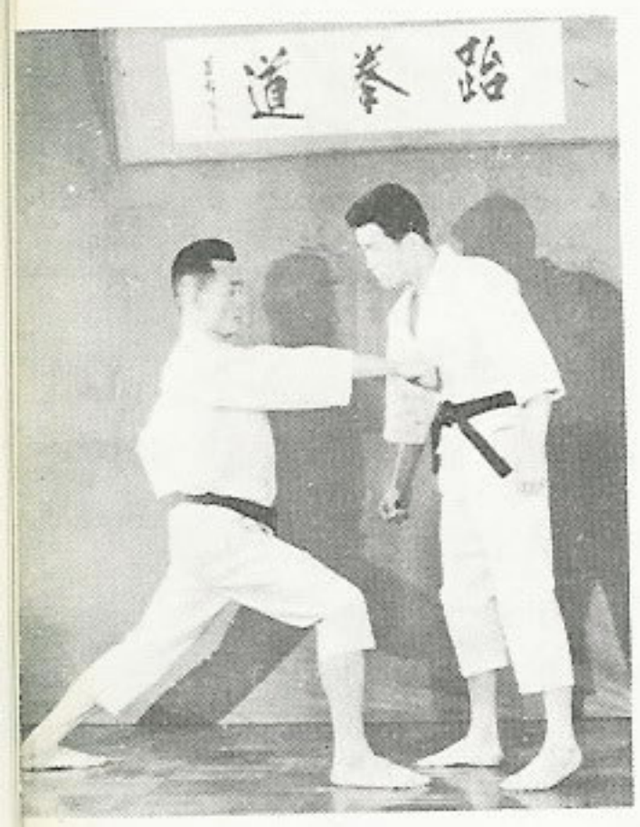


eyes are thrusted



punch with forward stance

punch with forward stance

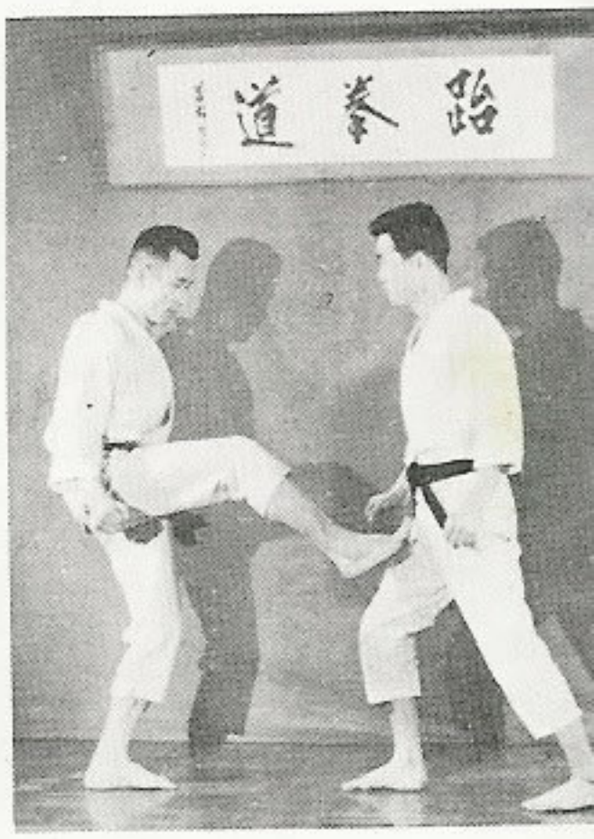


side thrusting kick

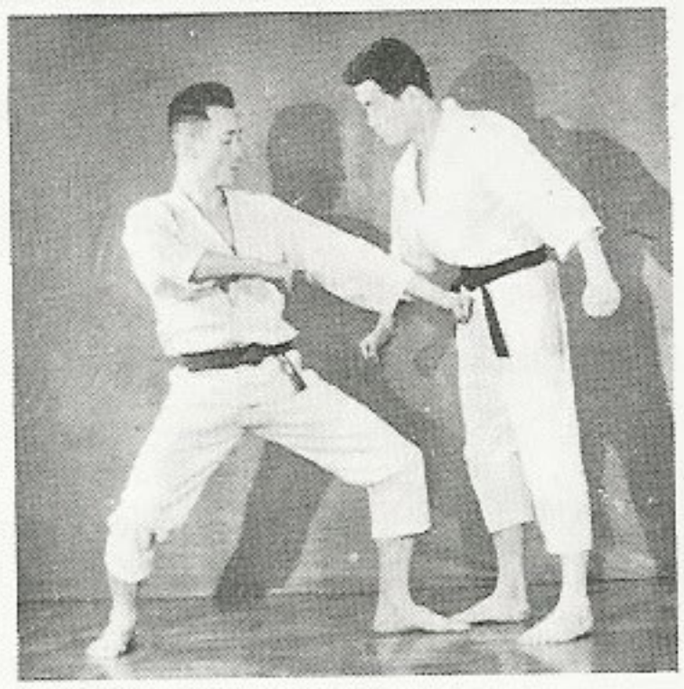
Mid-Section Attack

The attack is directed in general toward the solar plexus, accordingly the striking point reaches about the same level of the shoulders at the moment of impact.

front snap kick



punch with back stance



Low-Section Attack

The attack is in most cases directed toward the genitals and the striking point reaches about the same level with the abdomen at the moment of impact.

1. PUNCHING TECHNIQUES (*chirŭgi*)

Punching is executed in various ways according to the weapons listed below :

Forefist

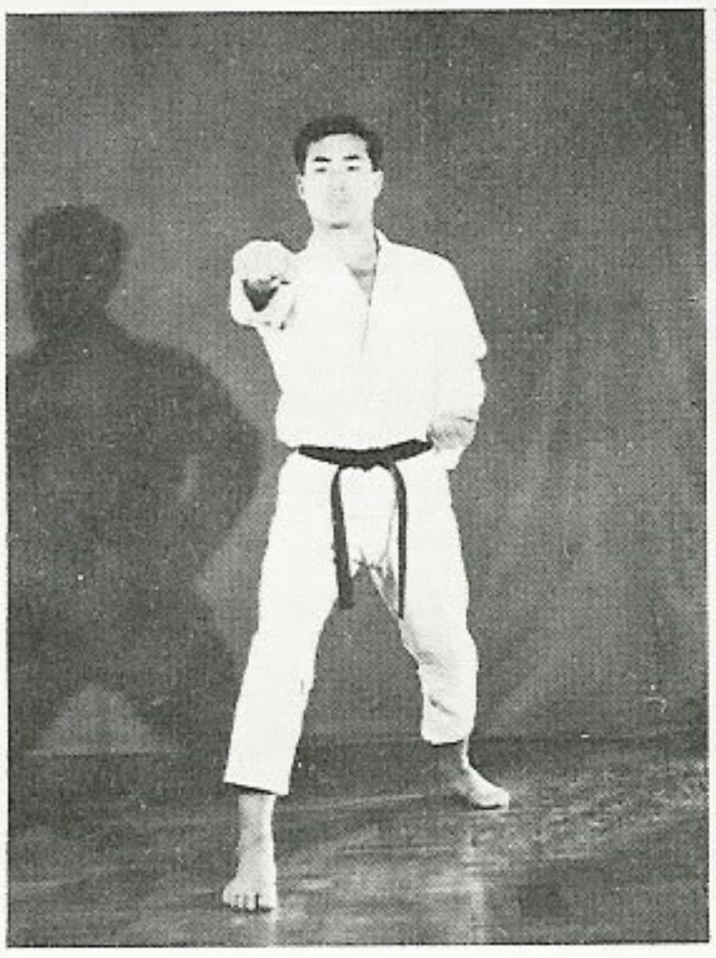
The basic principles to be borne in mind :

1. Clench the fist completely at the moment of impact.
2. Send the fist directly from the hip to the target at full speed taking the shortest distance.
3. Avoid undue tension of the arms and shoulders.
4. Pull the other fist simultaneously to the hip as the punching fist moves out.
5. Relax the muscles soon after the fist has reached the target.
6. Keep the back straight.

forward stance lunge punch

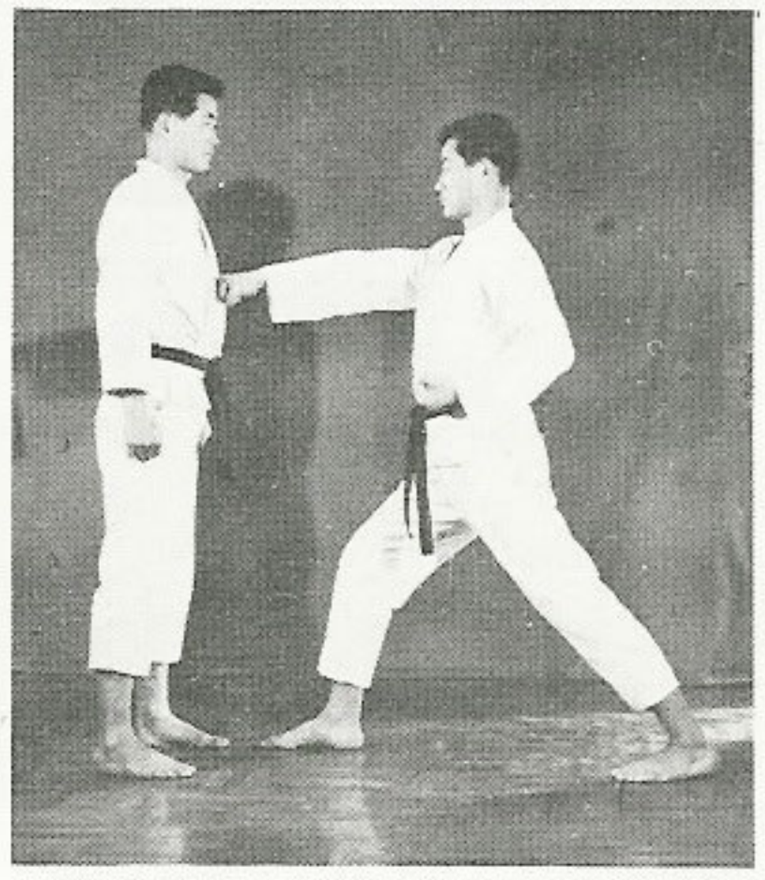
(*chŏn'gul paro chirŭgi*)

Punching fist is delivered from the same side of the leg which is fully bent.



front view

side view



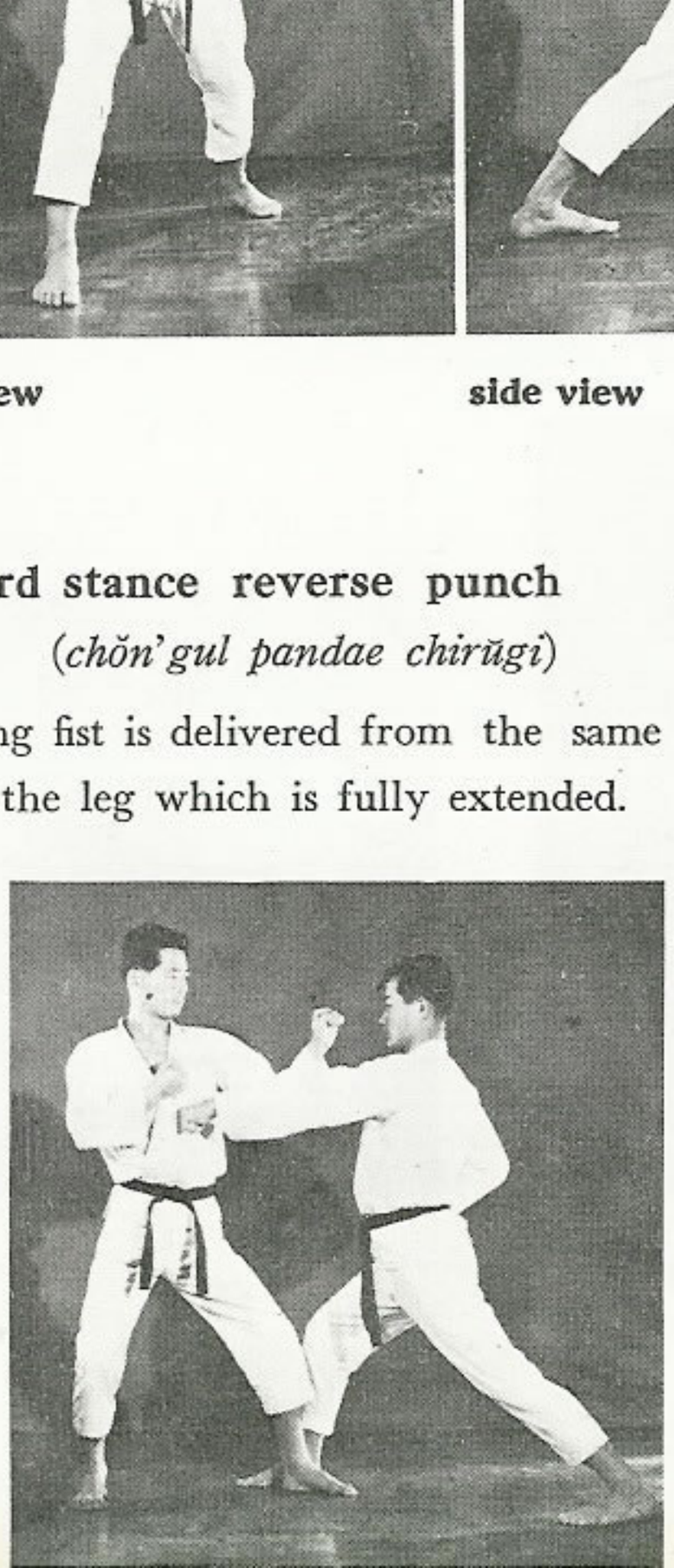
front view

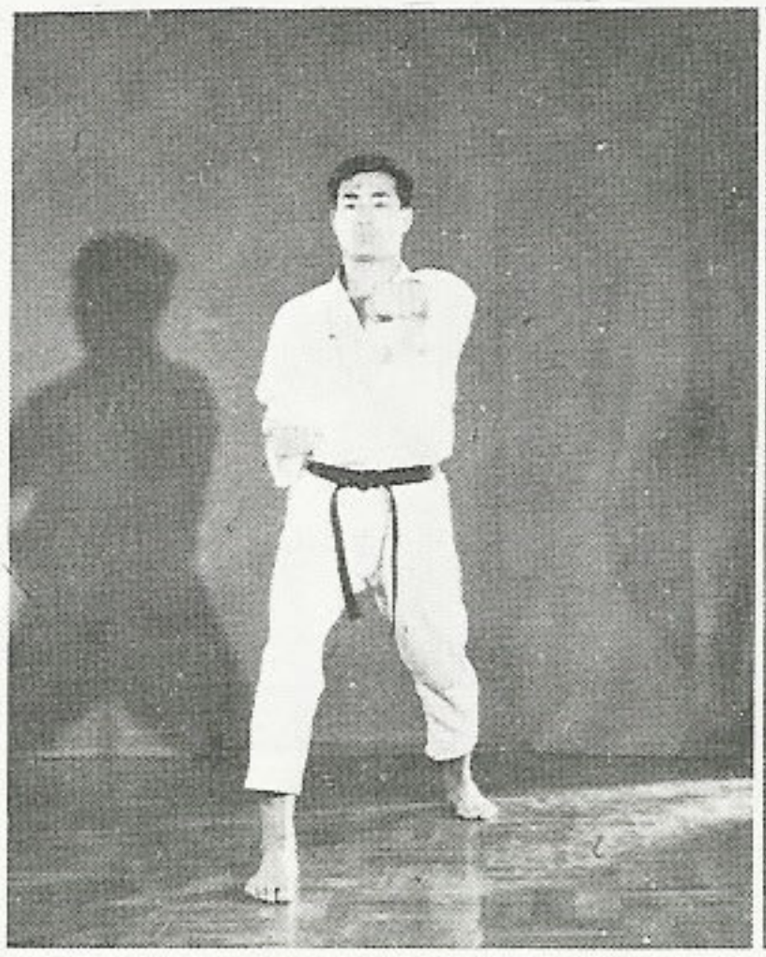
side view

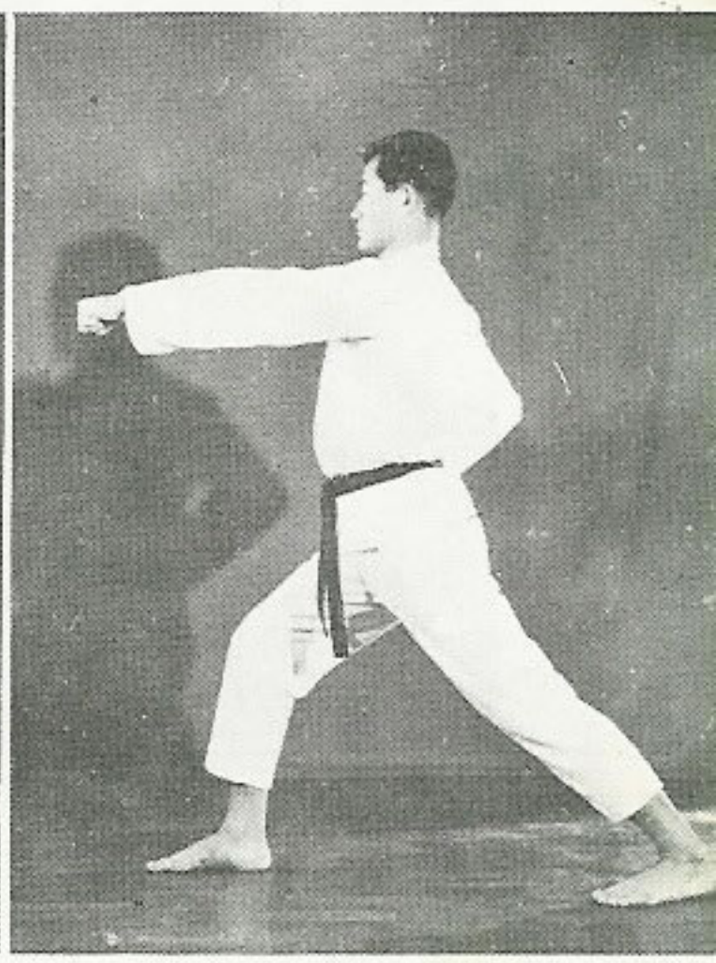
forward stance reverse punch

(*chŏn'gul pandae chirŭgi*)

Punching fist is delivered from the same side of the leg which is fully extended.

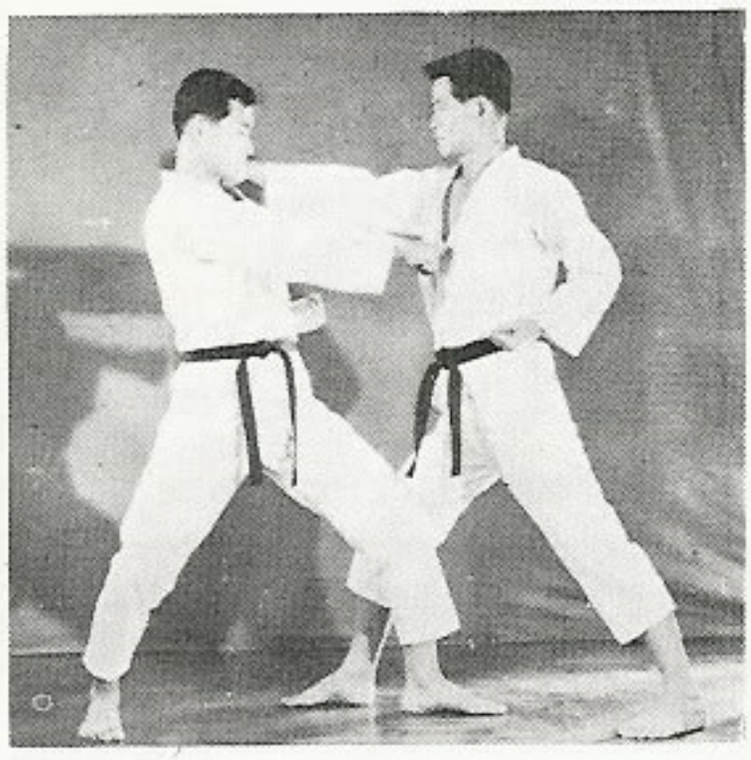


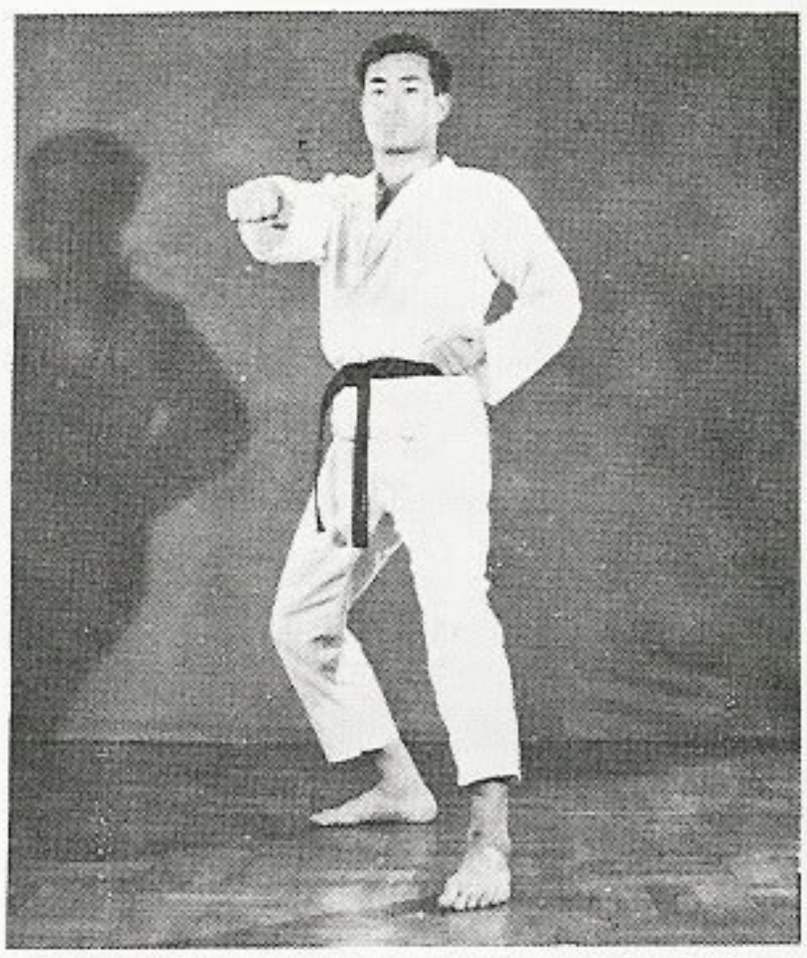




back stance lunge punch (*hugul paro chirŭgi*)

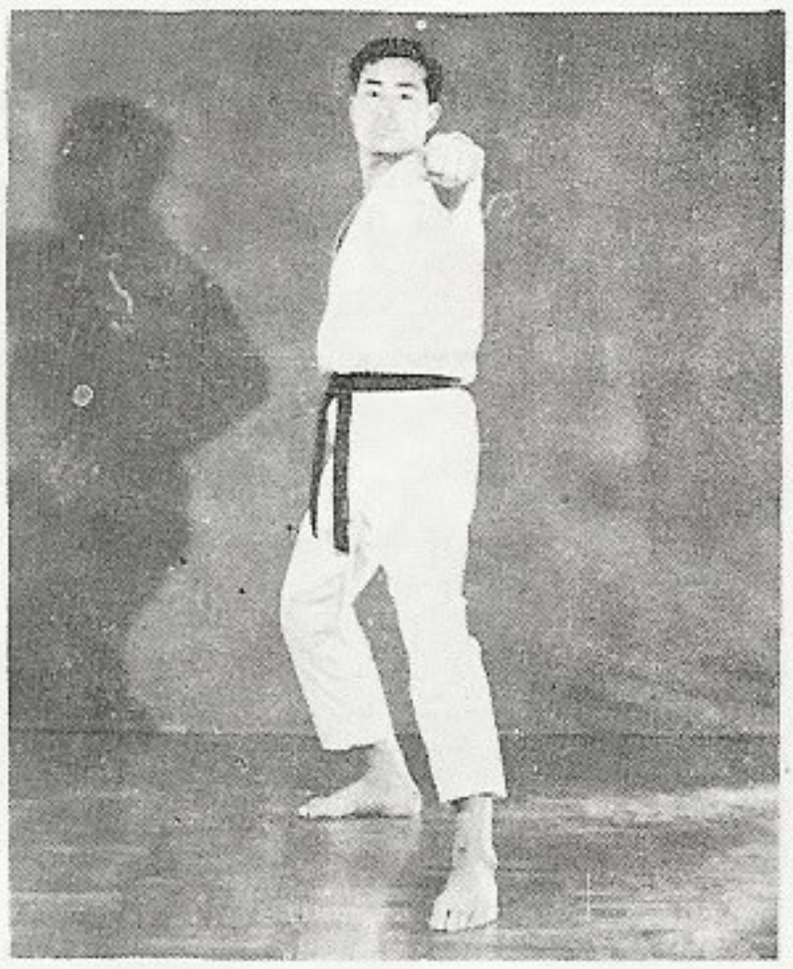
The punch is drawn from the same side of the leg which is fully bent and the striking point is directed, in general, toward mid-section. This was misinterpreted in the past as back stance reverse punch, but it is properly considered back stance lunge punch from the fact that the punch is delivered from the same side of the leg bent purposely; theoretically, therefore, back stance reverse punch should be the one delivered from the other side of the leg which is bent naturally.

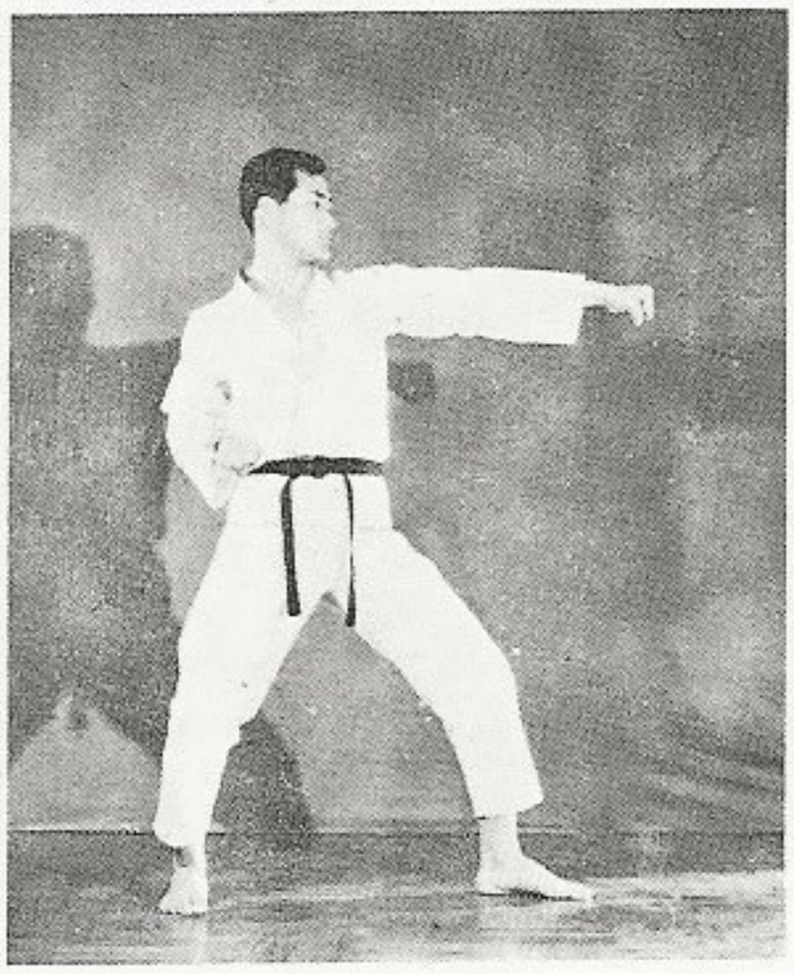


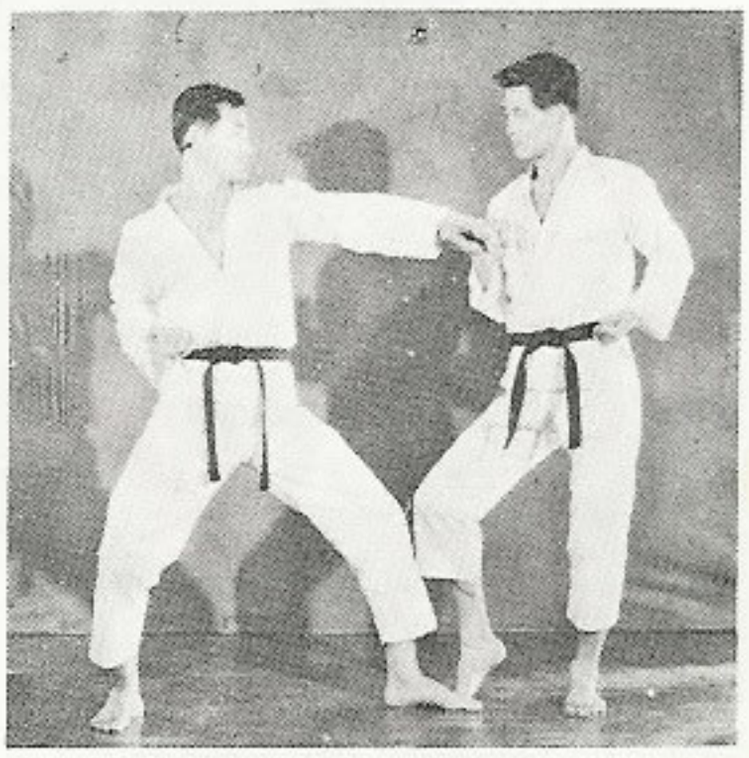


front view **side view**

back stance reverse punch (*hugul pandae chirŭgi*)



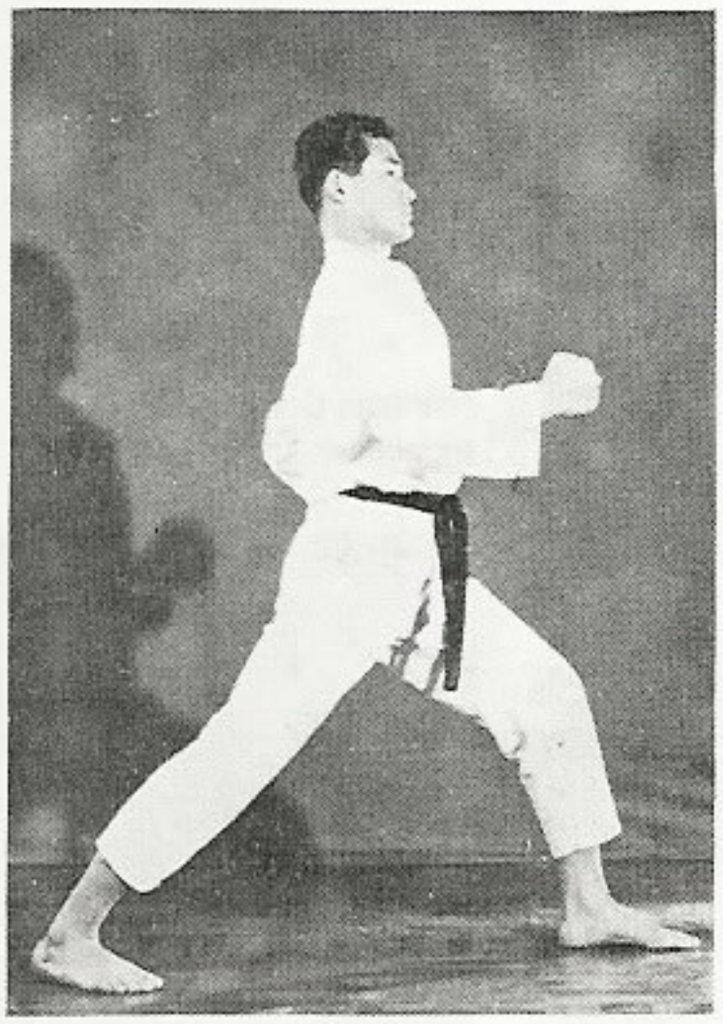




front view **side view**

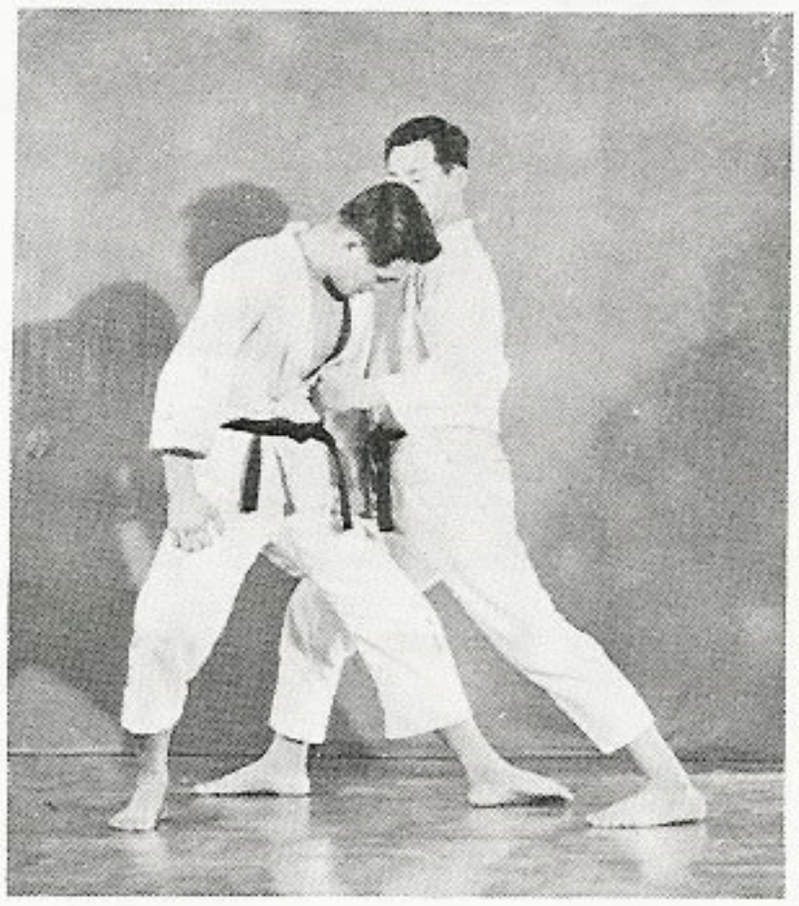
vertical punch (*sewŏ chirŭgi*)

The punch is completed in a vertical position, that is, the hammer fist faces downward at the moment of impact. This technique is executed either with single or twin fist. This is effective at a close distance, and the elbow must not be far from the hip at the moment of impact.



single fist punch : is delivered from either forward or back stance whereas twin fist punch is mainly delivered from forward stance.

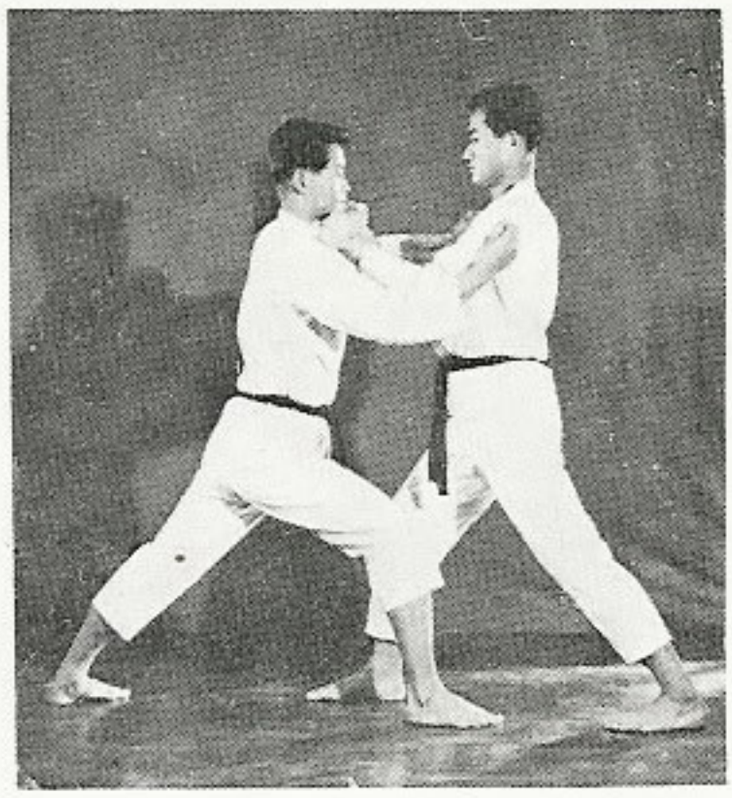
forward stance



back stance

twin fist punch

forward stance

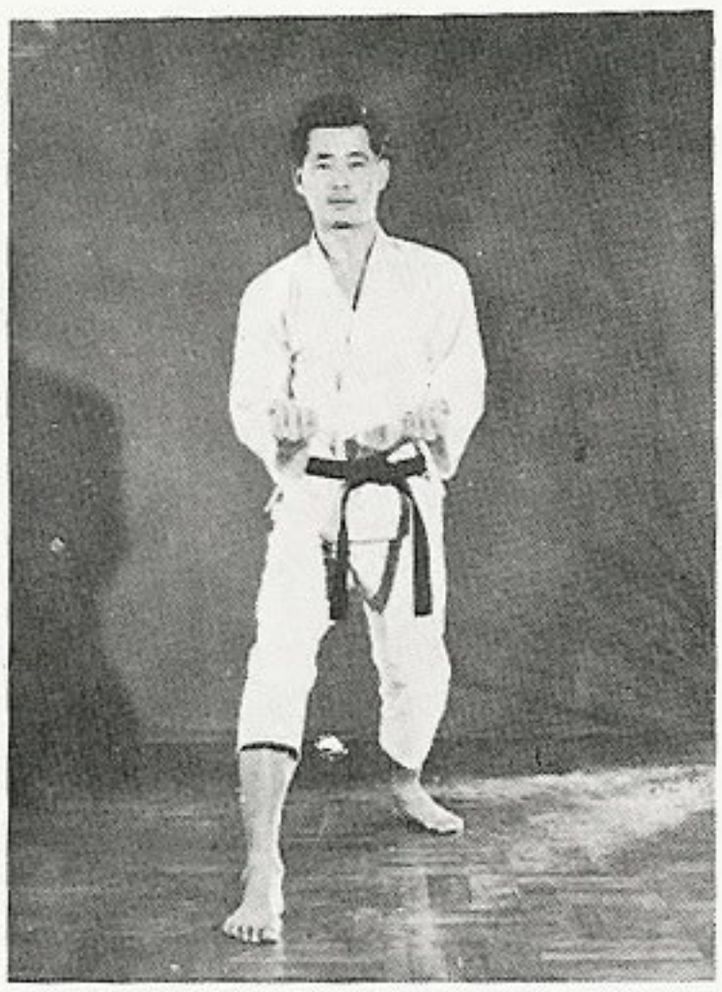


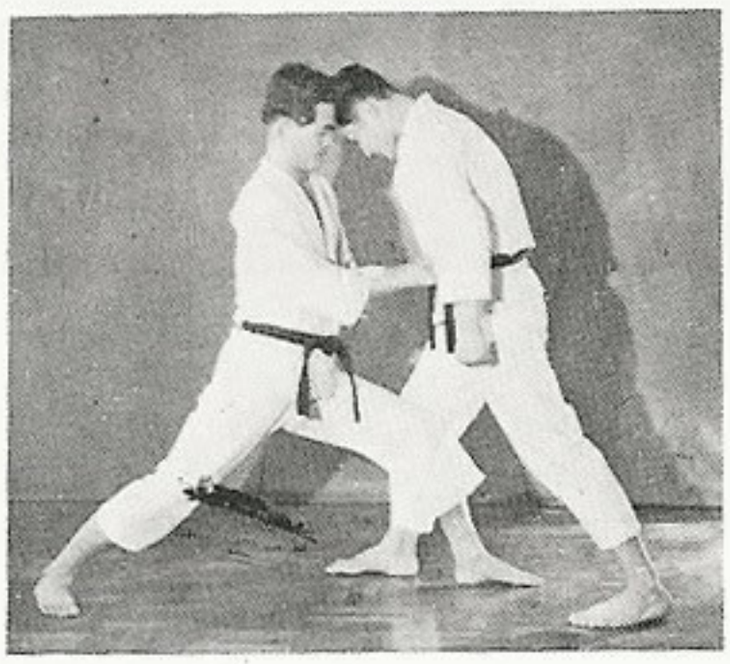
upset punch (*twijibŏ chirŭgi*)

This is effective at a closer distance and executed mainly from either forward or back stance, but the forward stance reverse punch with single fist or twin fist with forward stance are common.

* Keep the elbow to the hip at the moment of impact.

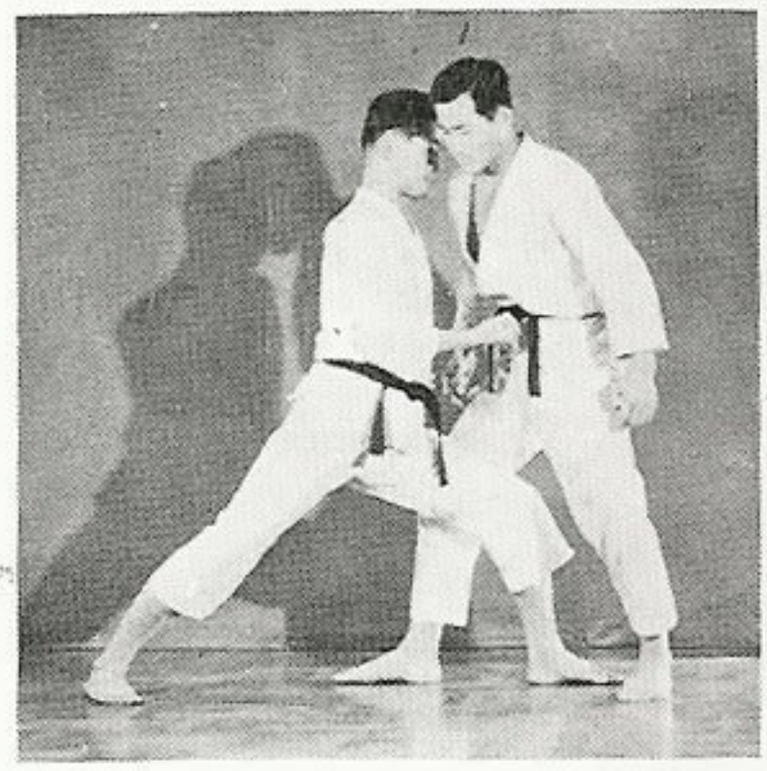
forward stance twin fist punch

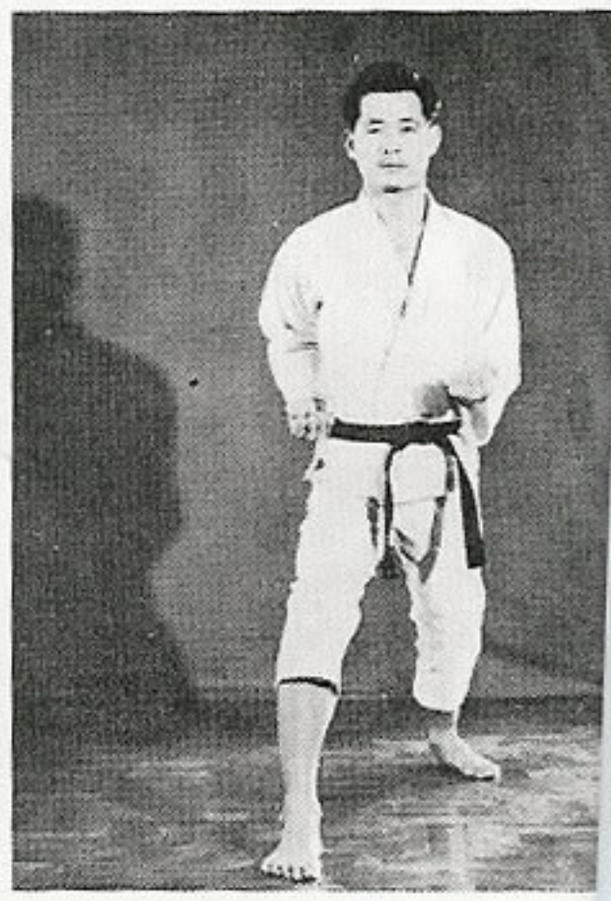




back stance lunge punch

forward stance reverse punch

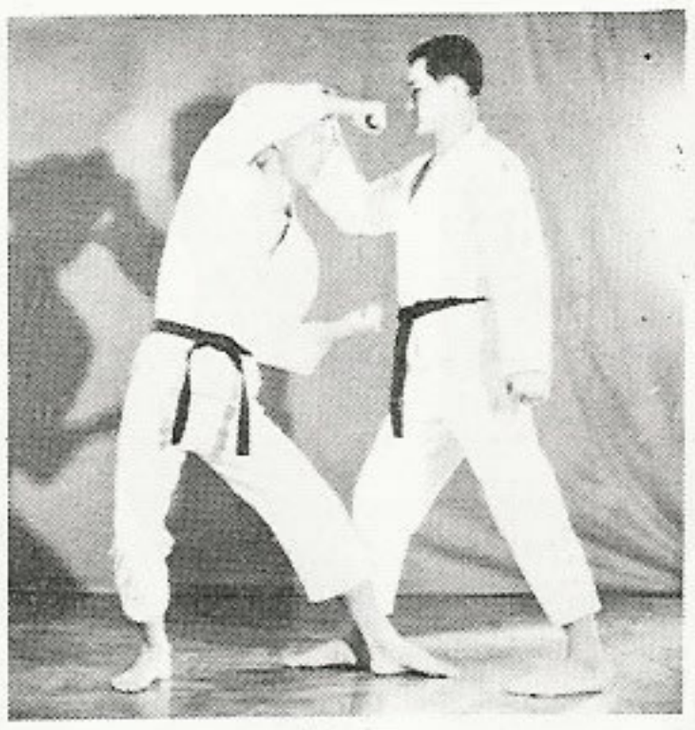




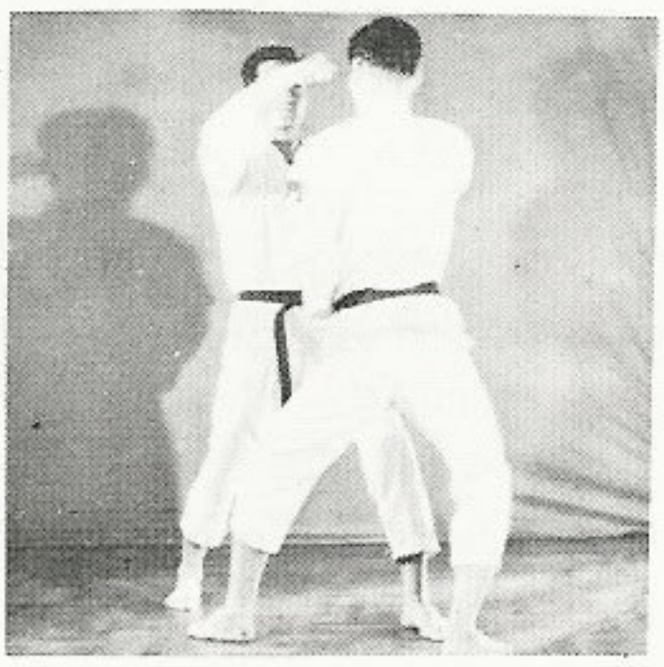
U-shape punch (*tigŭtcha chirŭgi*)

This is chiefly used when hair is grabbed by the opponent. The purpose of this punch is to deliver both fists simultaneously against the face and solar plexus. This is mainly executed from back or fixed stance.

* Keep the fists to form a vertical line and the body leant slightly toward the target, while keeping the elbow of the lower arm close to the hip at the moment of impact.



crescent punch (*pandal chirŭgi*) : The fist is delivered in an arc aiming at the temple. The reverse punch is more effectively used than the lunge punch.

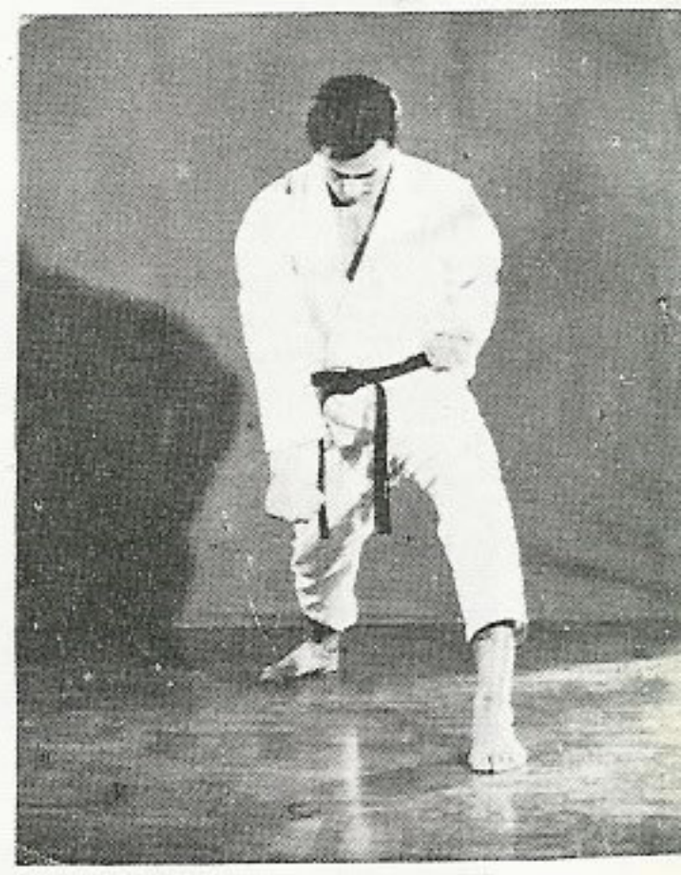


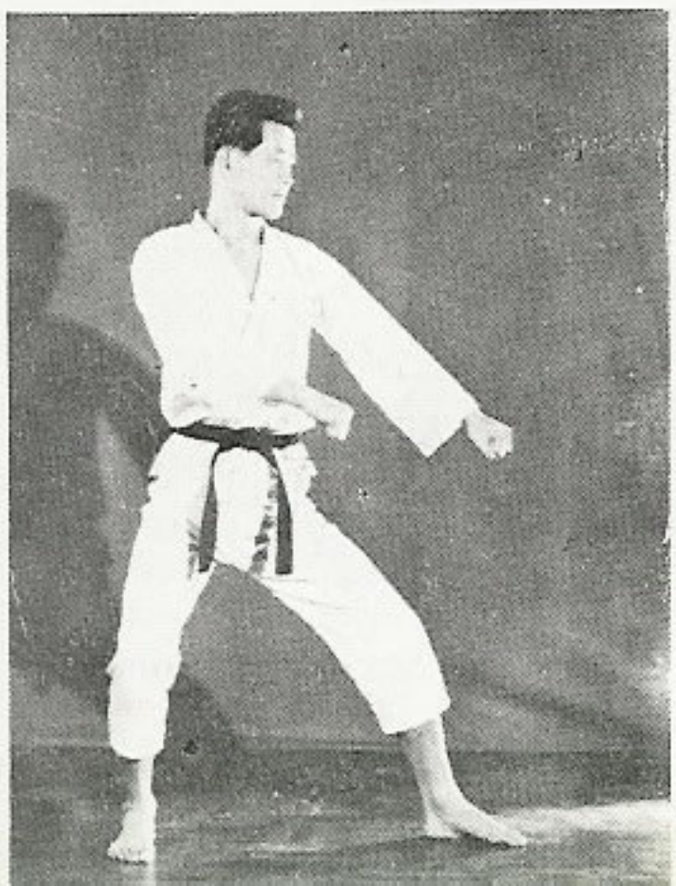
* The attacker must make sure to punch the target from the flank so that the fist is stopped just at the centre of his own body.

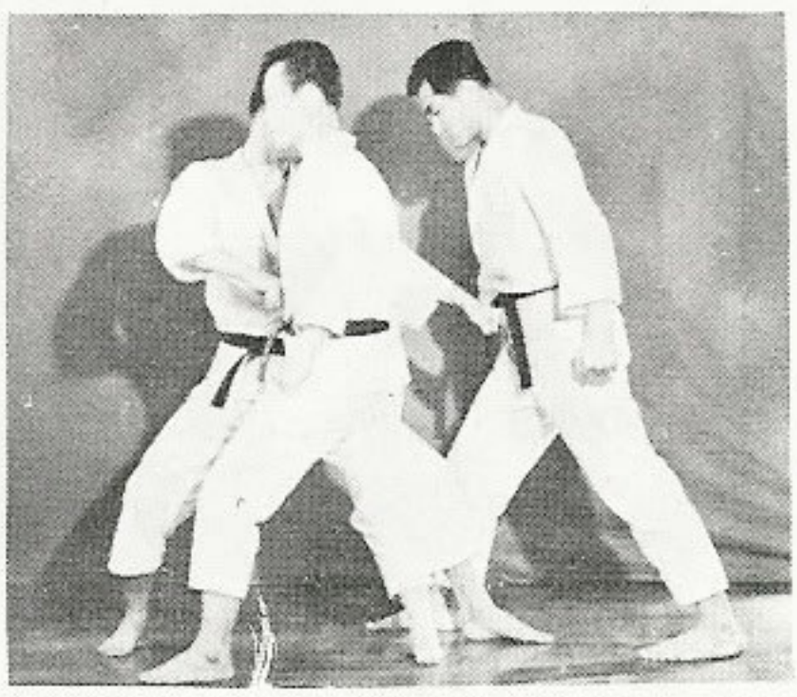
low-section punch (*hadan chirŭgi*)

This is a useful form of attacking double targets and executed mainly from back stance.

* Keep the forearm parallel at the moment of impact.







downward punch

(*naeryŏ chirŭgi*)

The fist is delivered vertically toward the ground or floor.

turning punch (*tollyŏ chirŭgi*)

The principle of this technique is similar to that of crescent punch, but the fist reaches the target in a sharp curve aiming at mid-section at a closer distance. This is executed mainly from riding and forward stances.

riding stance

forward stance

horizontal punch (*sup'yŏng chirŭgi*)

This is useful in attacking two targets simultaneously and executed mainly from riding stance, and occasionally back stance.

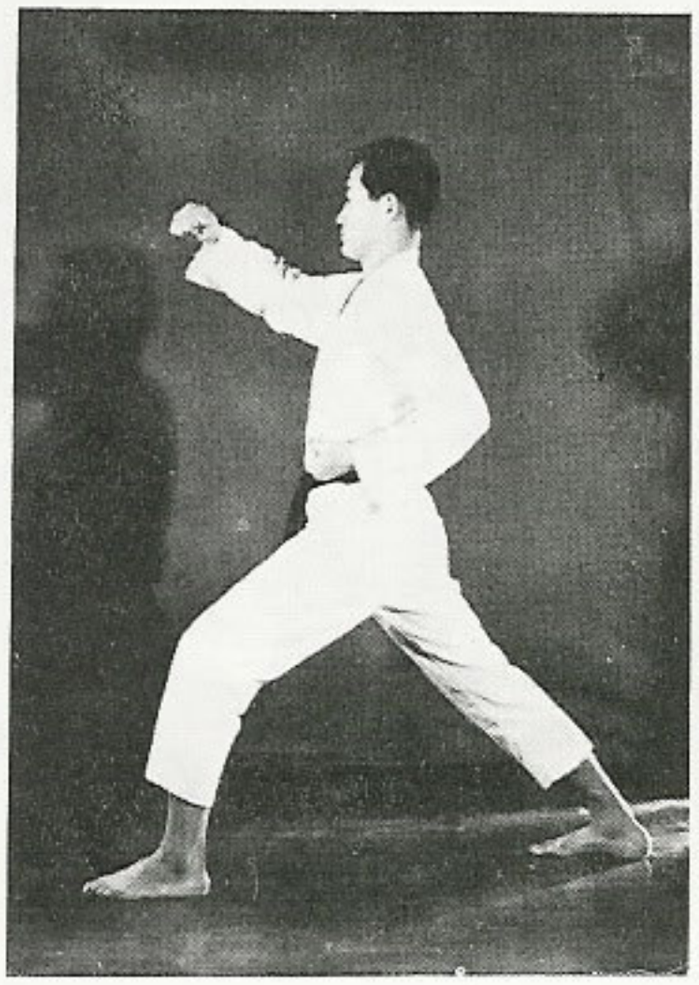
* When right arm is extended it is called right horizontal punch and vice-versa.
* While one arm is extended fully the other is bent forming 90 degree angle and the forearms are parallel to the nipples at the moment of impact.

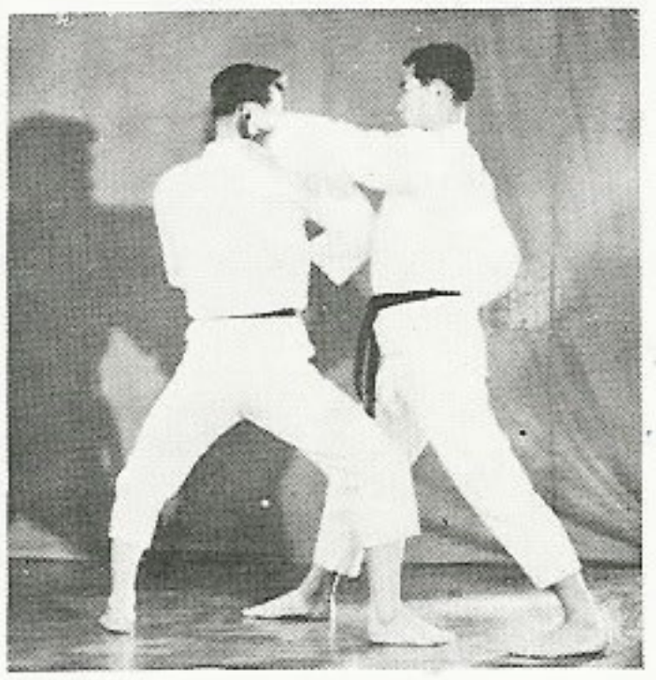
right horizontal punch

left horizontal punch

Knuckle Fist : is widely used for attacking a minute vital spot at a close distance ; the method of punch is the same as forefist in principle except that the elbow is not fully extended.

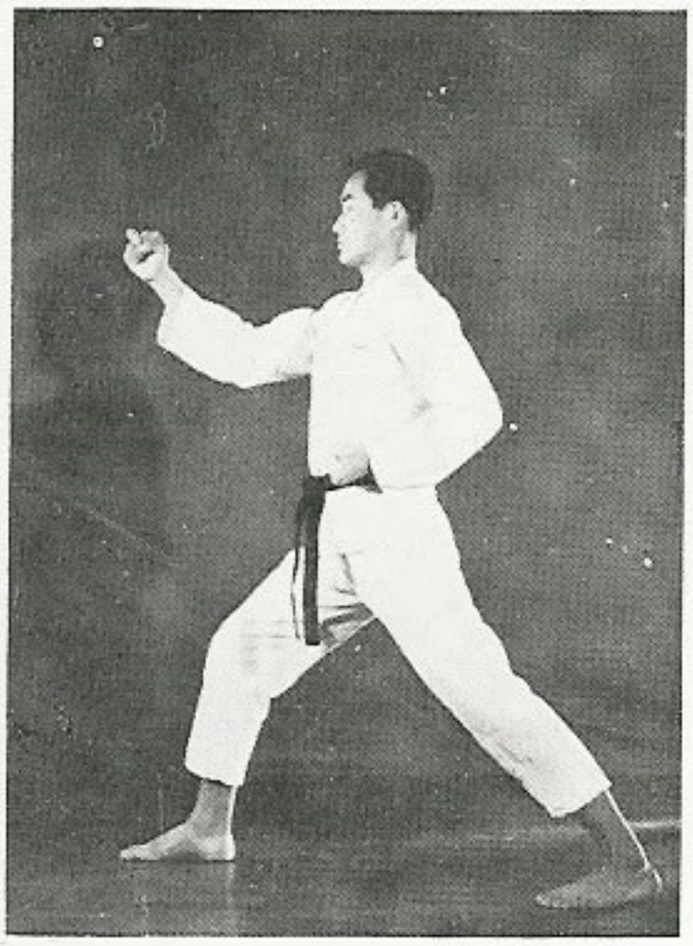
foreknuckle fist : is executed chiefly from forward stance.



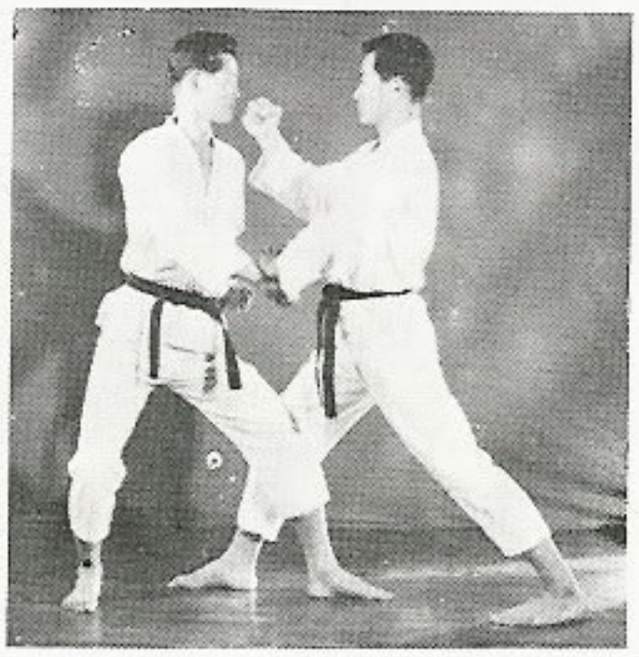


middle knuckle fist

This requires a maximum snap motion as well as sharp twist of striking point during the action. It is executed from forward or back stance.



forward stance



back stance

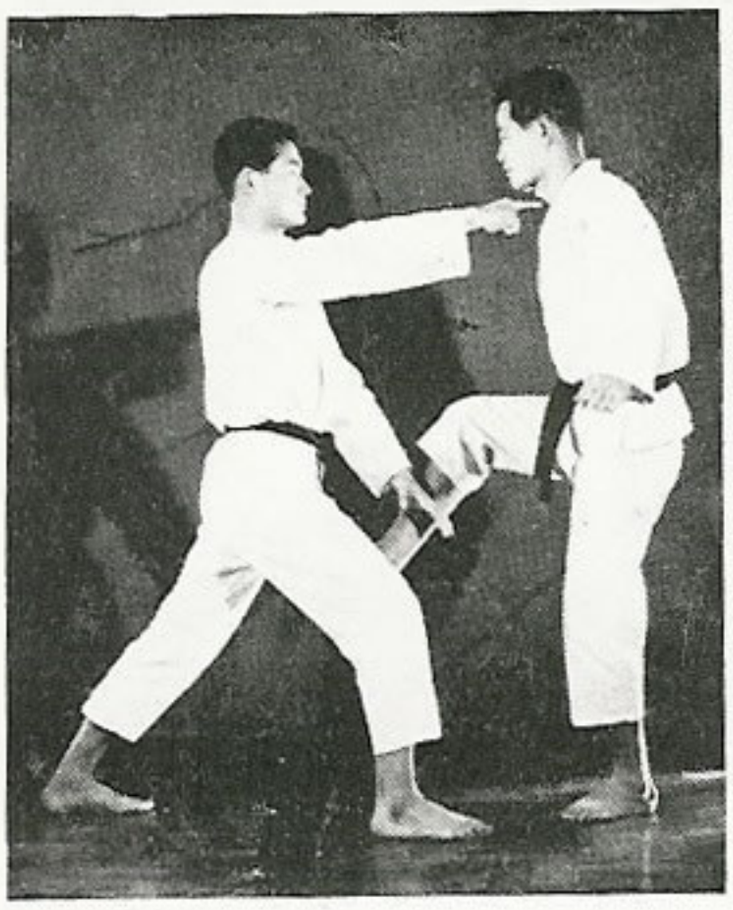
* The palm should face upward at the moment of impact and the other hammer fist is often brought in front of the opposite shoulder at the same moment.

2. THRUSTING TECHNIQUES *(ttulki)*

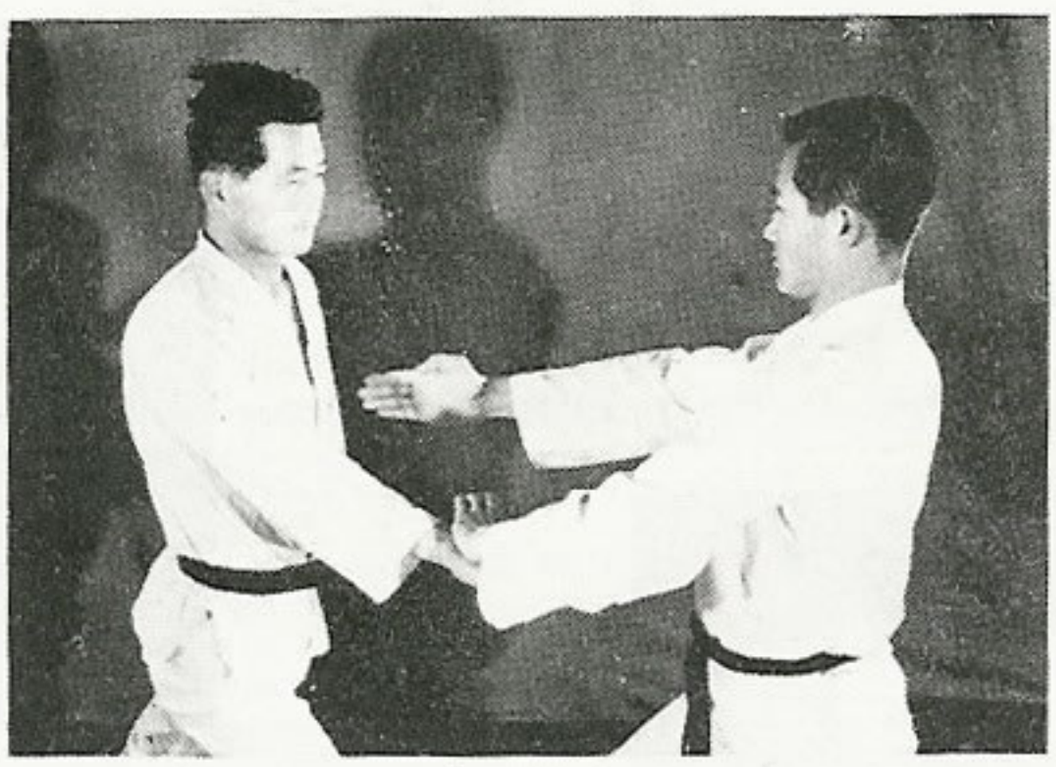
The spear finger and elbow are the principal weapons.

Spear Finger : is executed in the same manner as that of forefist except that the striking point does not have to be drawn from the hip.

single spear finger : is executed from forward or back stance.



windpipe is attacked



solar plexus is thrusted

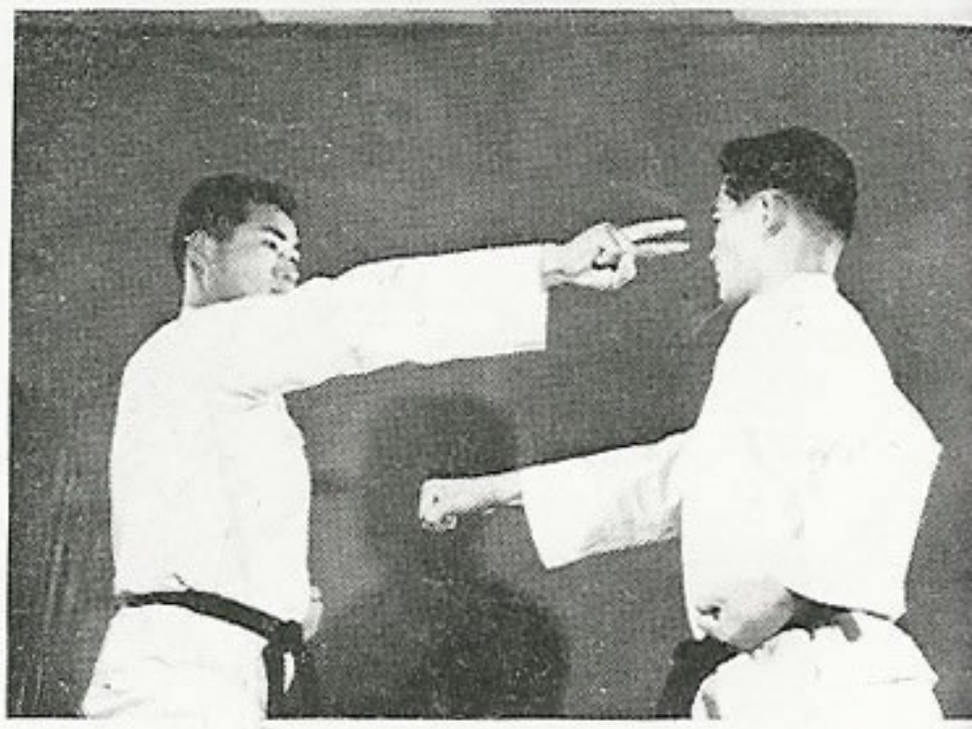
flat spear finger : is executed from forward or back stance.

ribs are thrusted

* The paml normally faces downward at the moment of impact.

* Keep the palm faced upward at the moment of impact.

double spear finger : is executed from forward stance only.



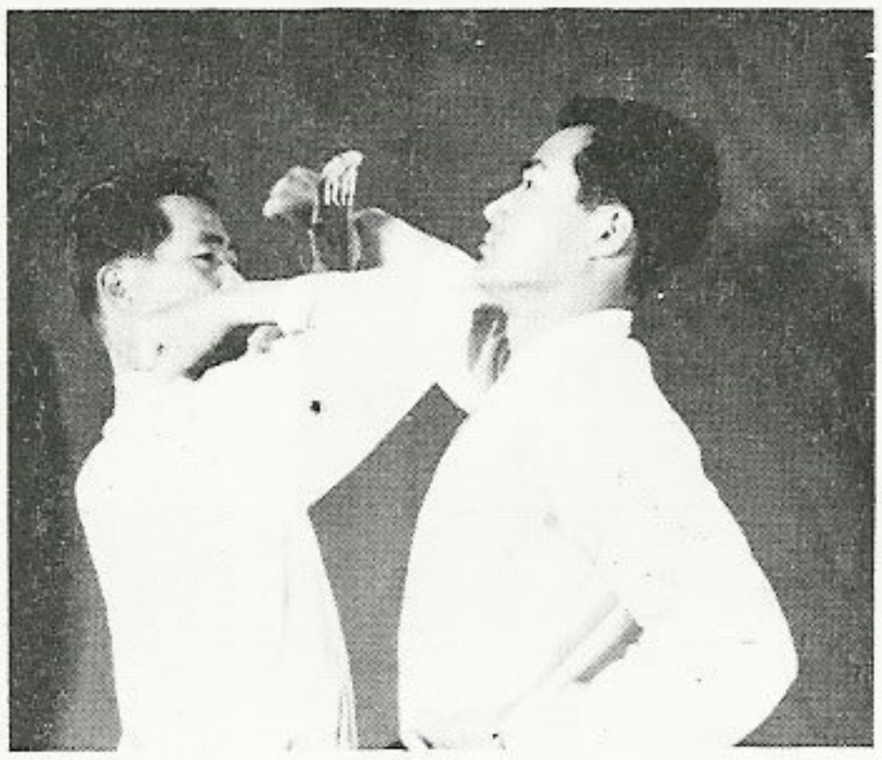
eyes are attacked

straight spear finger : is executed only from forward stance. Be sure to block the opponent's striking point with the palm while executing the thrust, for the opponent's reach may be greater than yours.

groin is attacked

Elbow (*p'alkup*)

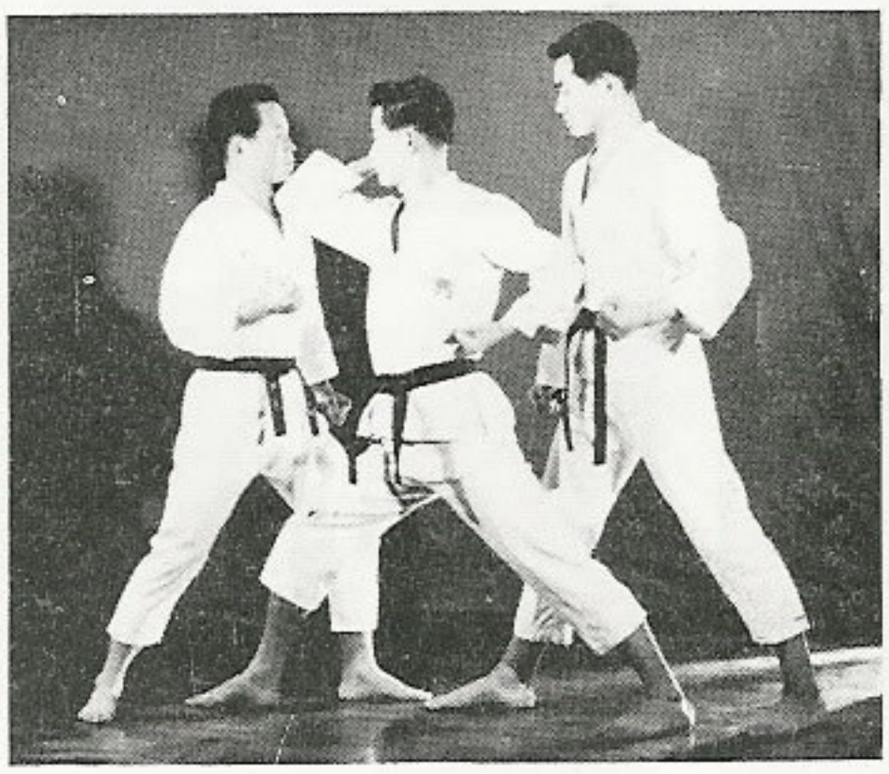
This is a powerful weapon in a close fighting and used for thrusting mostly, but the upper and front elbow are used for striking.



upper elbow (*wi p'alkup*)

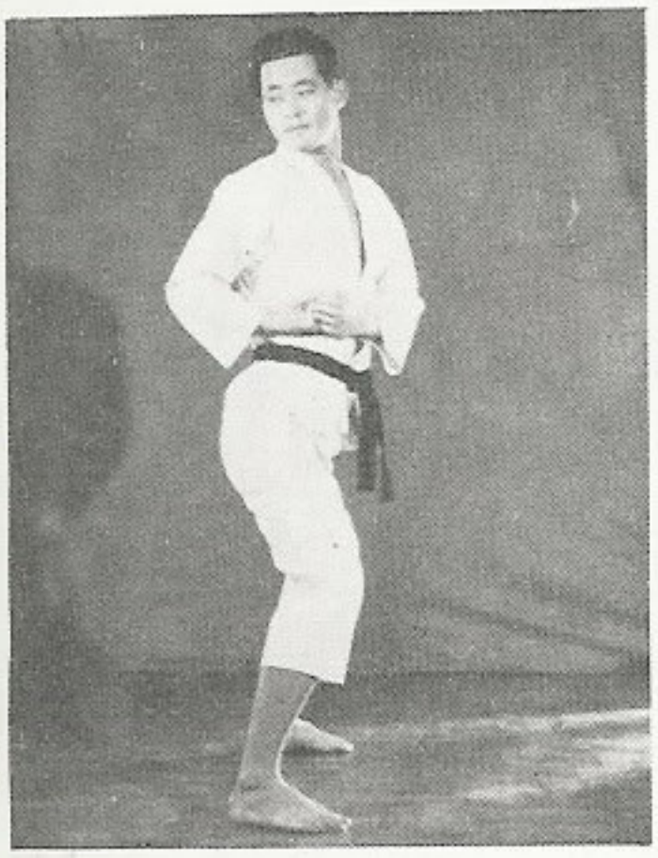
This is executed mainly from forward stance, and reverse strike is normal.

upper & back elbow
(*wi twit p'alkup*)
is executed chiefly from forward stance.

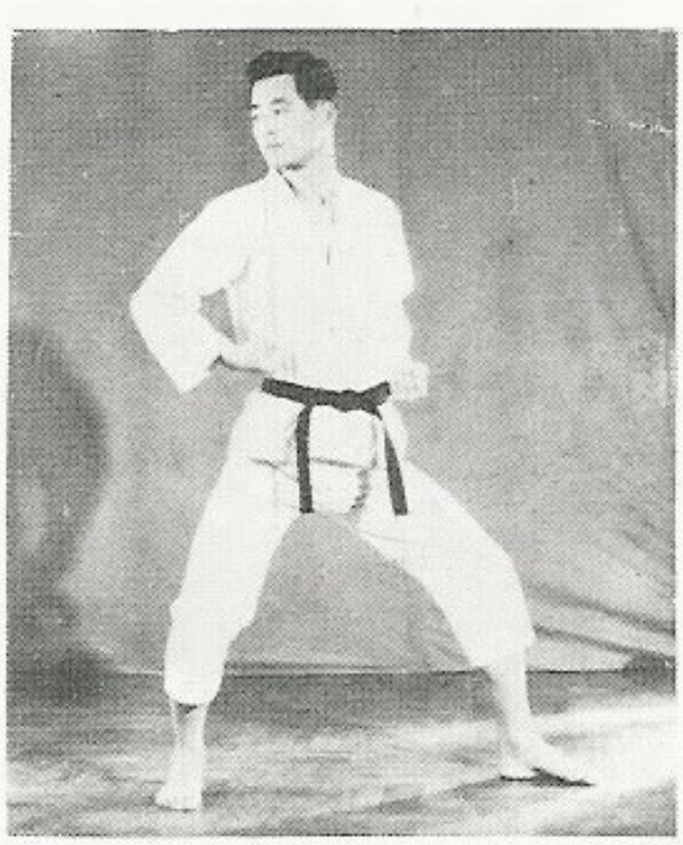


back elbow (*twit p'alkup*)

It is mainly executed from riding stance. The force of the thrusting elbow is strengthened with the aid of the other palm.

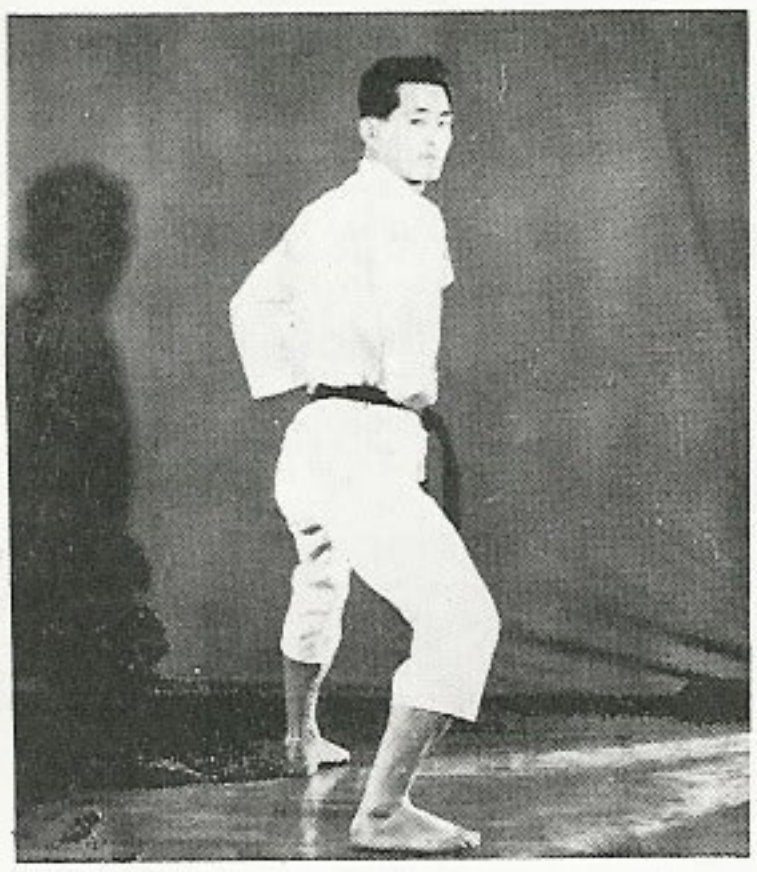


side elbow (*yŏp p'alkup*)
is performed with back stance.

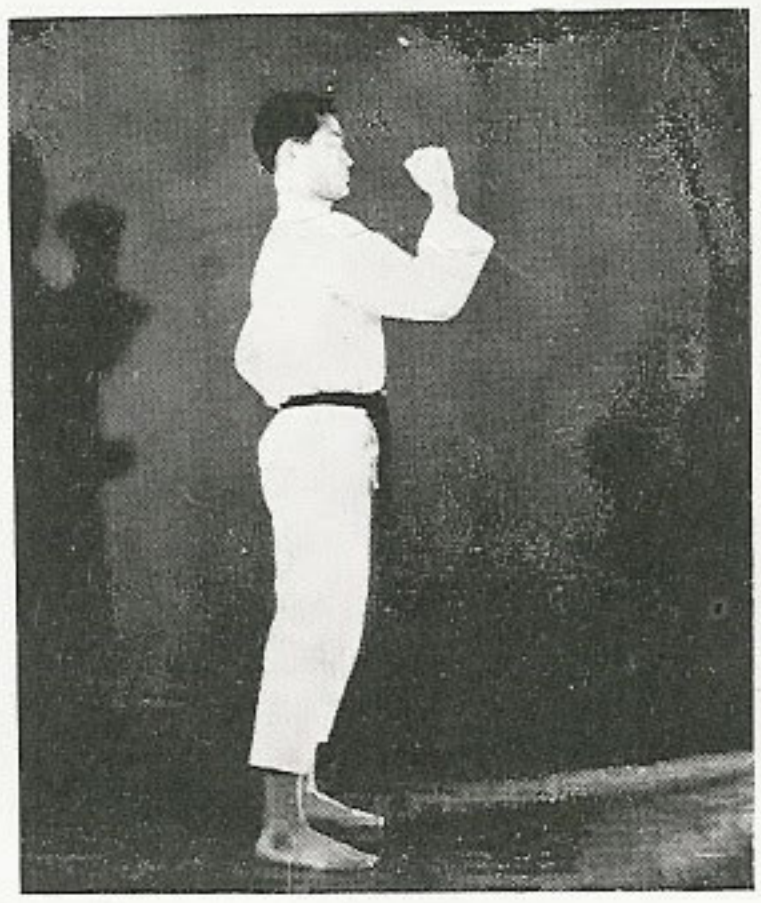


side & back elbow (*yŏp twit p'alkup*)

It is executed mainly from back stance.



straight elbow (*sŏn p'alkup*) : is executed from parallel, close or one-leg stance.



double side elbow (*chwau yŏp p'alkup*)

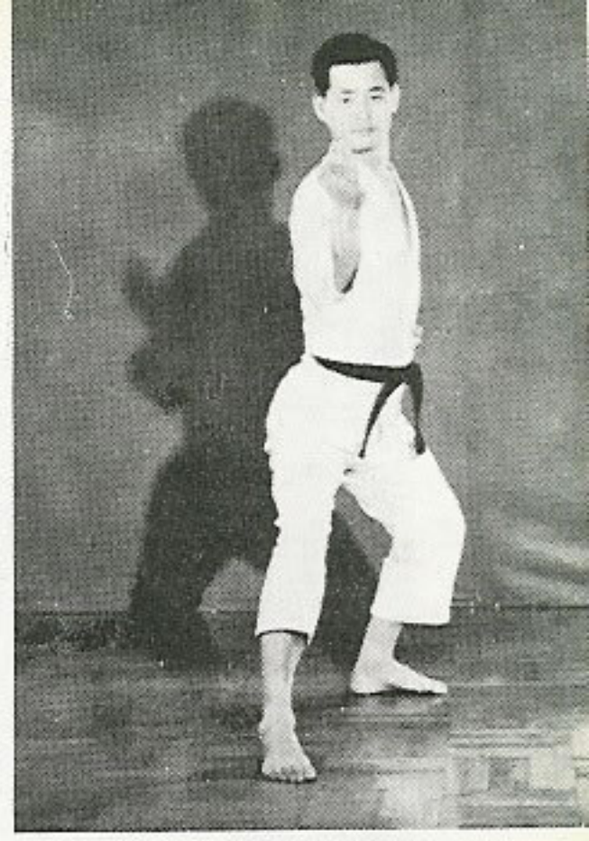
It is performed almost with every stance.

front elbow (*ap p'alkup*)

It is executed mainly from forward stance.

3. STRIKING TECHNIQUES (*ttaerigi*)

The striking is classified into side, front, inward, outward and downward.



back stance

Inward Strike (*anŭro ttaerigi*)

The striking point reaches the target inwardly.

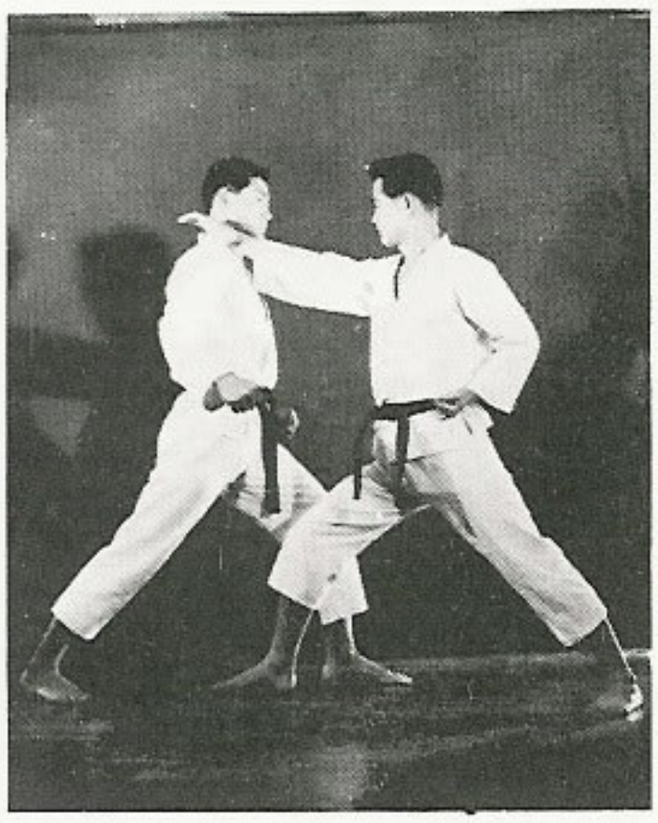
forward stance

Outward Strike (*pakkŭro ttaerigi*)

The striking point reaches the target outwardly.

Side Strike (*yŏp ttaerigi*)

If the body is half facing or side facing the target at the moment of impact, it is called side strike and executed in the form of outward strike.



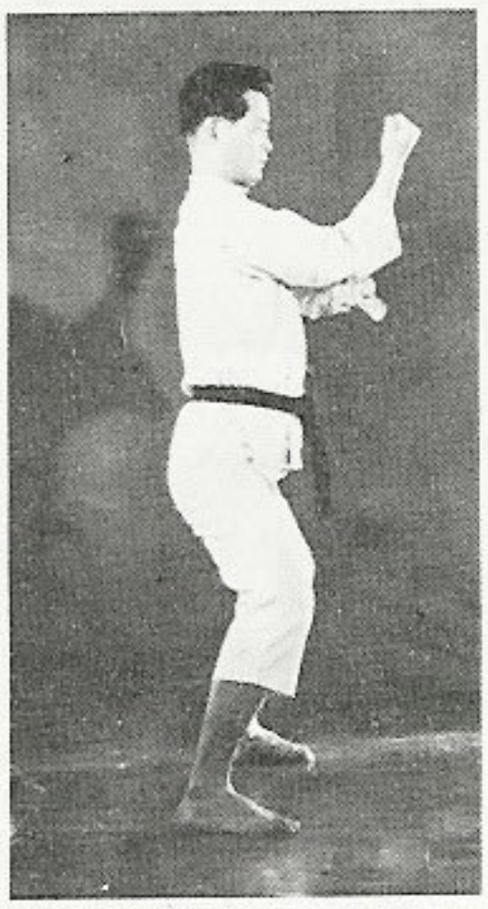
knife-hand with forward stance

knife-hand with back stance

back fist with X-stance

Front Strike (*ap ttaerigi*)

When the body is front facing the target and the striking point stays in the centre of the body, it is called front strike, and executed from riding or forward stance, occasionally from rear foot stance. Back fist, flat fist, knife-hand and reverse knife-hand are mainly used.

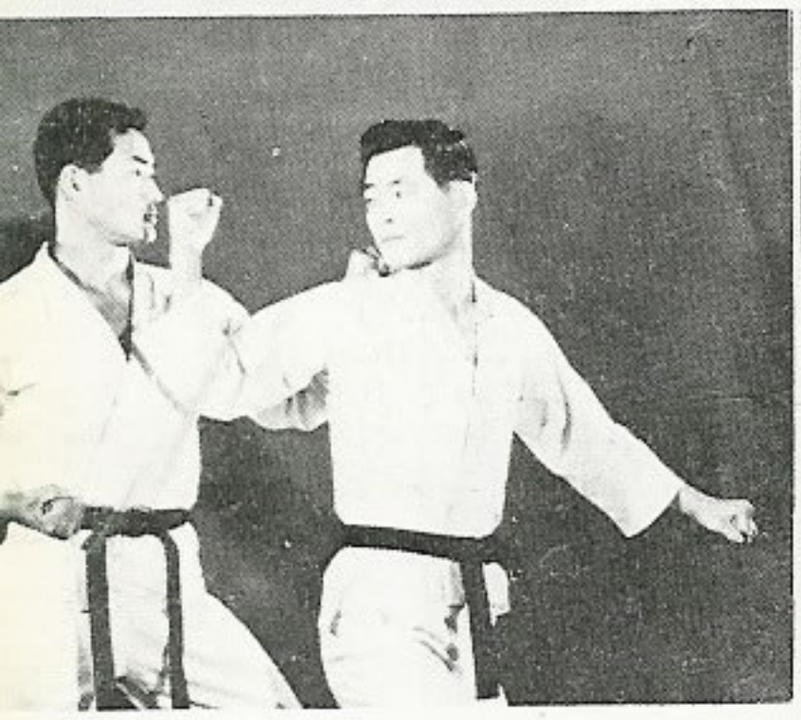


riding stance

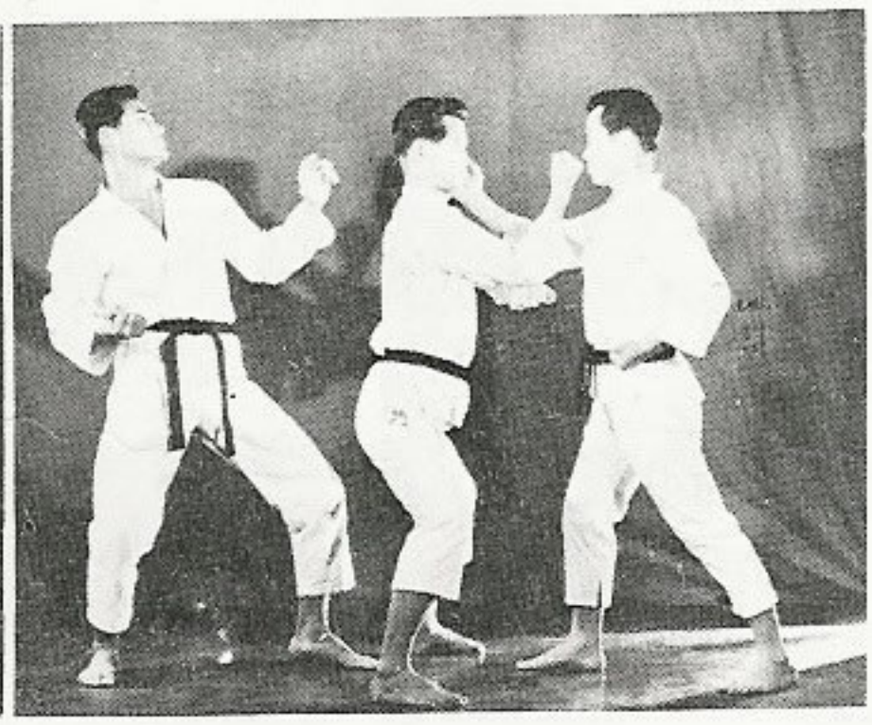
back fist : is performed with riding or forward stance.

* Bring the other back fist under the elbow of the striking fist keeping an horizontal line at the moment of impact.

forward stance



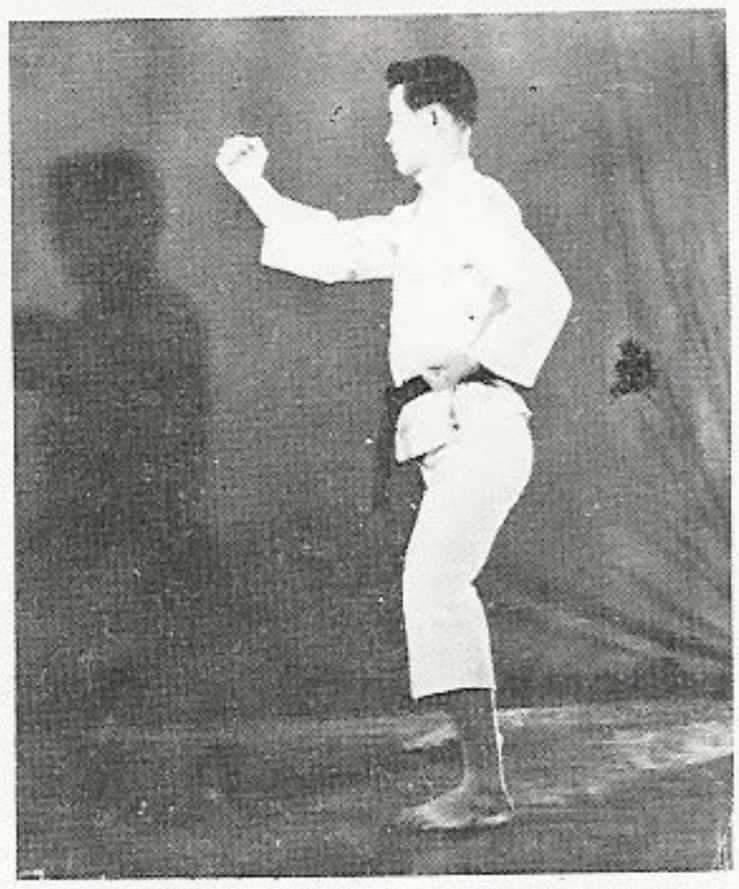
the target in the rear is attacked



the target in front is attacked

forward stance

flat fist : is executed mainly from riding or forward stance.



riding stance

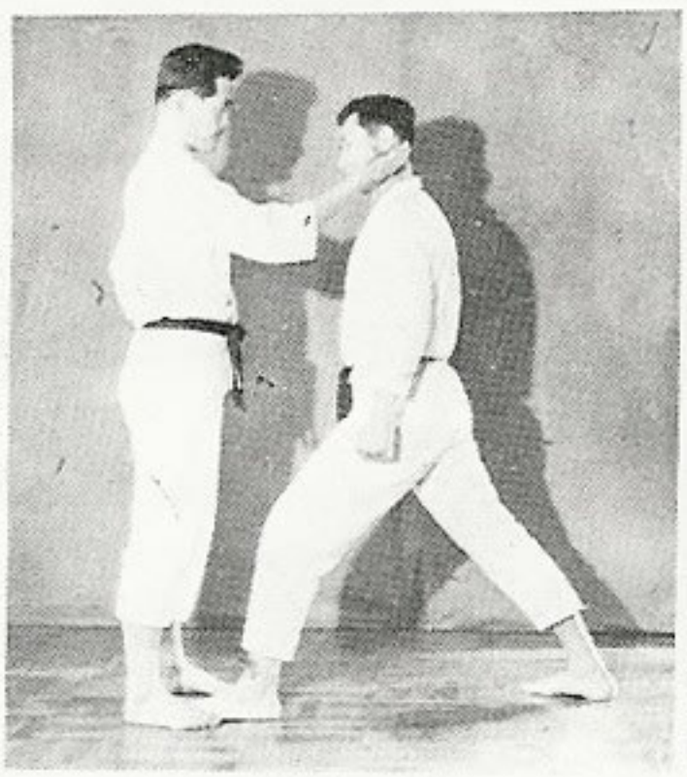
reverse knife-hand : is performed in the form of inward strike, and frequently the other back hand is brought under the elbow of striking reverse knife-hand at the moment of impact. The forward, riding and parallel stances are common.

forward stance

riding stance

knife-hand : is also performed in the form of inward strike. The forward, riding and parallel stances are mainly used.

parallel stance



forward stance

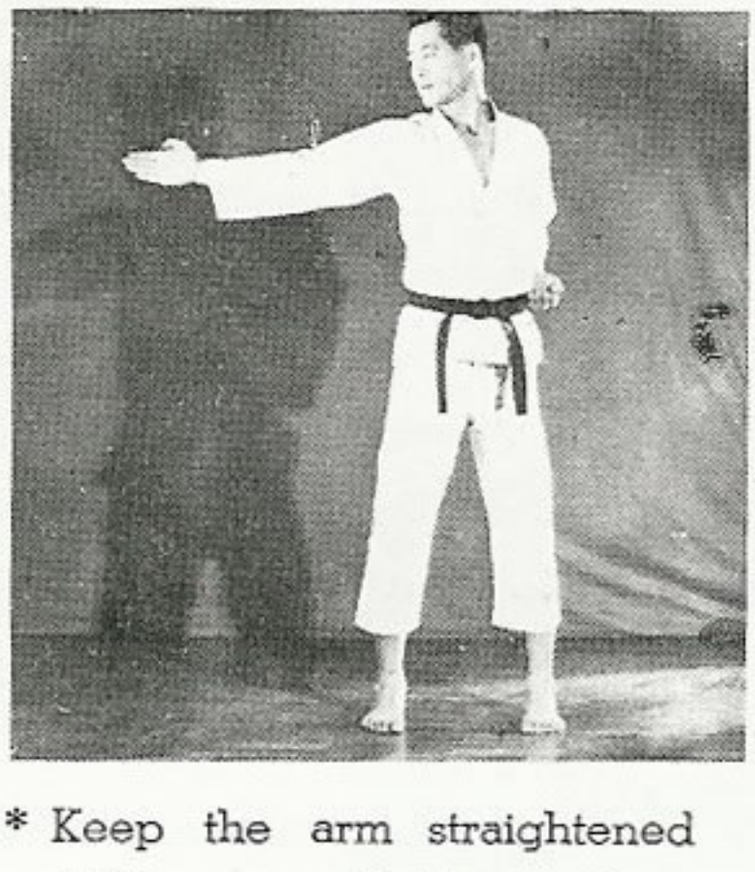
Downward Strike (*naeryŏ ttaerigi*)

The striking point reaches the target in a circular motion and it becomes level, in general, with the shoulder at the moment of impact. The back fist, hammer fist and knife-hand are mainly used with riding, back, parallel or rear foot stance.

riding stance back fist

* Keep the elbow slightly bent at the moment of impact.

parallel stance knife-hand



* Keep the arm straightened at the moment of impact.

rear foot stance hammer fist

* Keep the arm straightened at the moment of impact.

B. Defence Techniques (*pang'ŏgi*)

As mentioned previously, Taekwon-Do was designed to meet the necessity of self-defence. This is the main reason why the defence techniques had to be highly developed. The Taekwon-Do student is not allowed to move first, that is, to attack. The defence itself carries out the attack role at the same time, thus the idea of defensive-offensive is well co-ordinated. For instance, by defending opponent's striking point skilfully and strongly it makes the assailant give up the will of another attack because of pain or off-balance.

The defence is broken down into blocking and dodging. The former is mainly performed by the hand parts, and the latter by the foot parts mostly.

Principles for defence are :

1. Keep half facing the target during the movement.
2. Maintain a flexible ready posture at all times.

1. BLOCKING (*makki*)

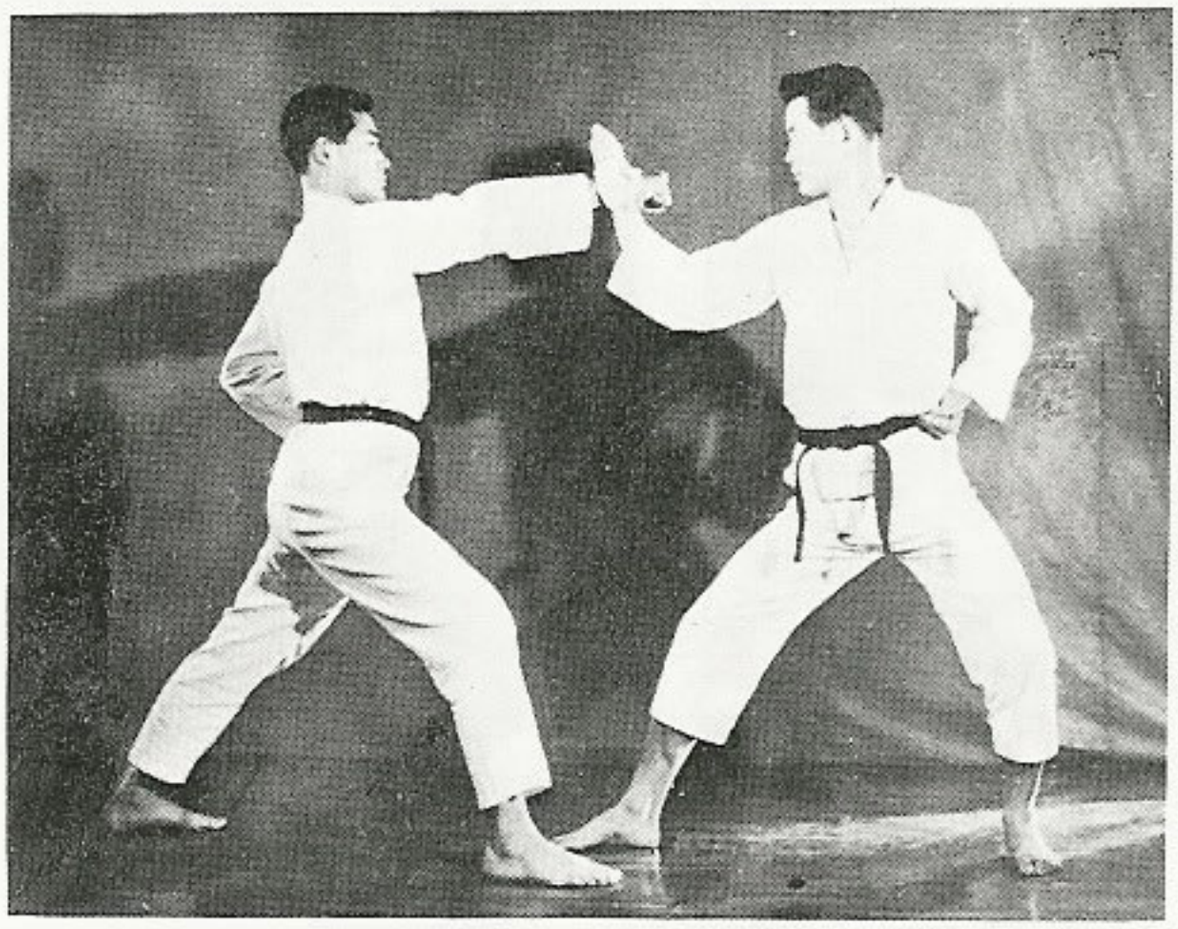
The various kinds of blockings are named according to the relative positions of blocking hand, degrees of facing to the target, and methods, means and forms of blocking, and so on.

Principles for blocking are :

1. Bend the elbow 25~45 degrees so that the blocking point may intercept the attacking hand or foot obliquely.
2. Do not extend the blocking point beyond the point of focus.
3. Lower the shoulder of blocking arm slightly than the other to tense the muscles of the chest.
4. No sooner has the blocking point reached the target than withdraw slightly, for next action, with a few exceptions.

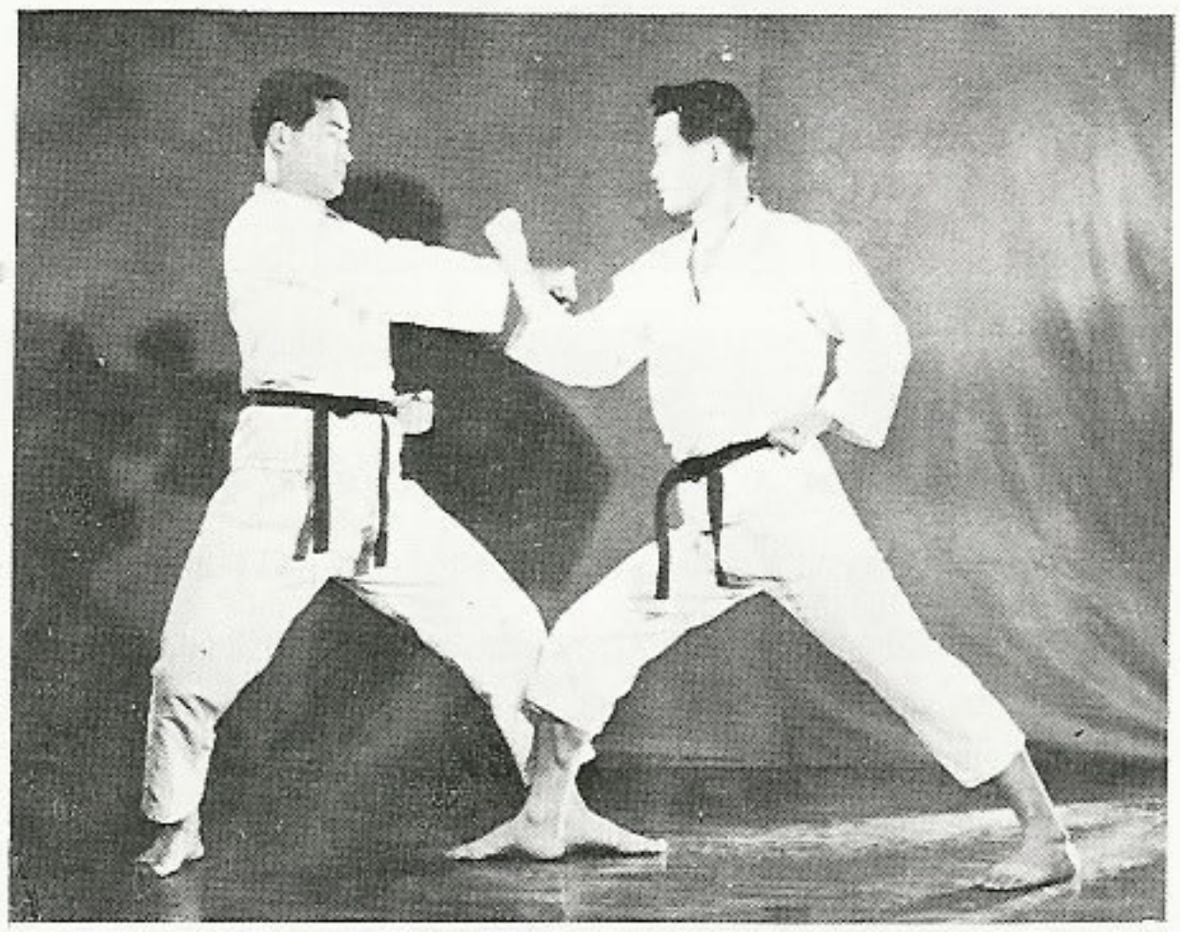
High-Section Block

This is designed to intercept the opponent's striking point directed to philtrum, accordingly the fist or fingertip is about the same level of the eyes at the moment of block except the case of rising block.



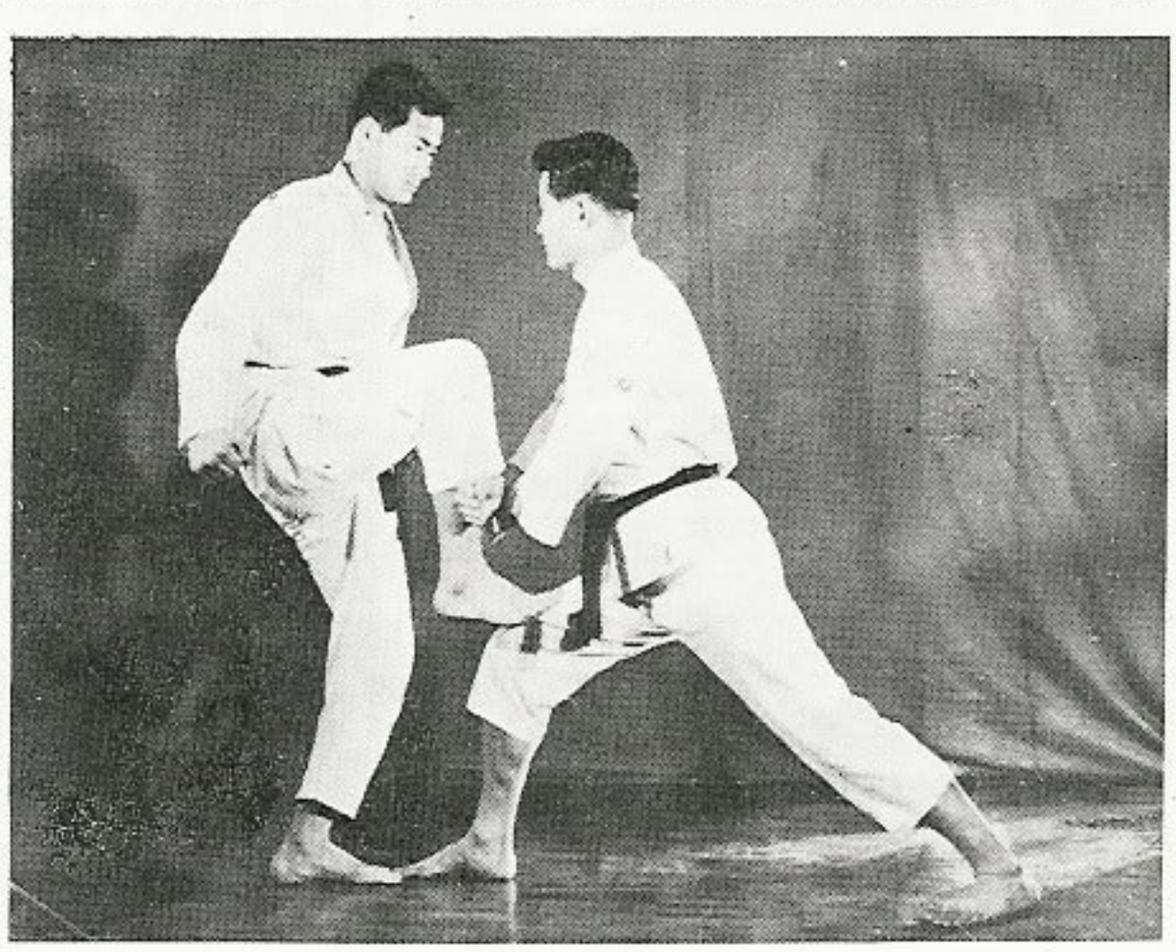
Mid-Secton Block

The fist or fingertip reaches about the same height with the shoulder at the moment of block to intercept the opponent's striking point.



Low-Section Block

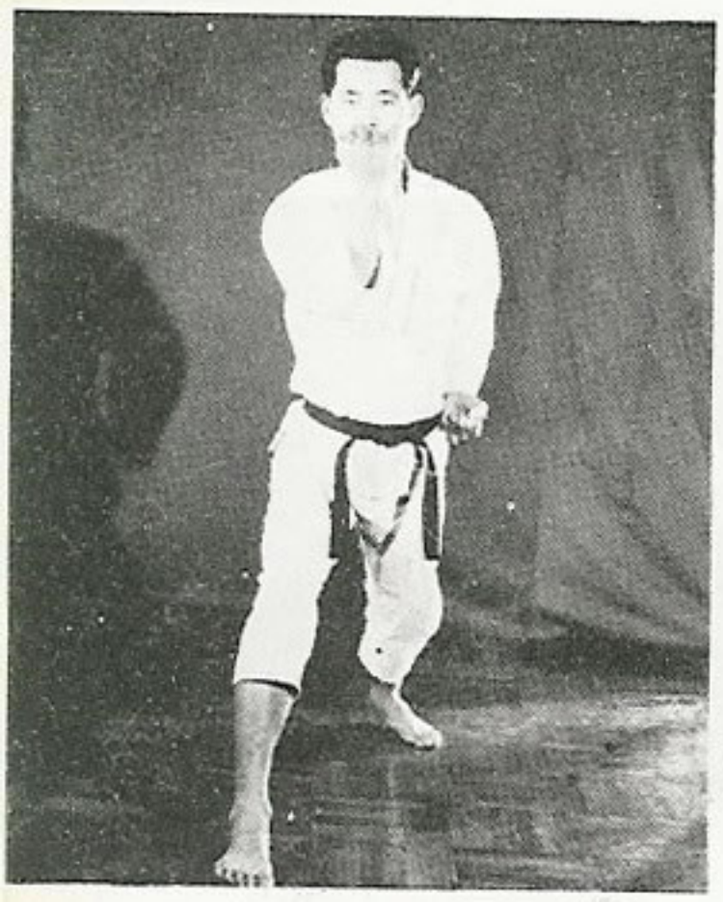
The purpose is to intercept the attacking foot or hand toward the genitals, therefore, the blocking hand generally is about the same level with the genitals at the moment of block.



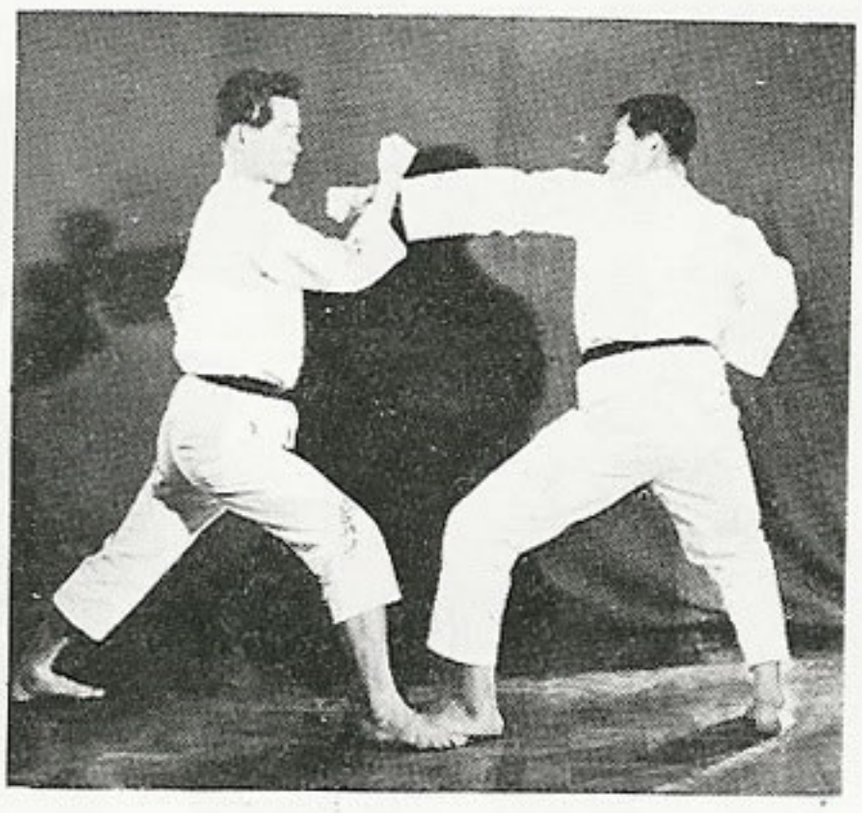
* All blocks are executed in the form of either side block or front block.

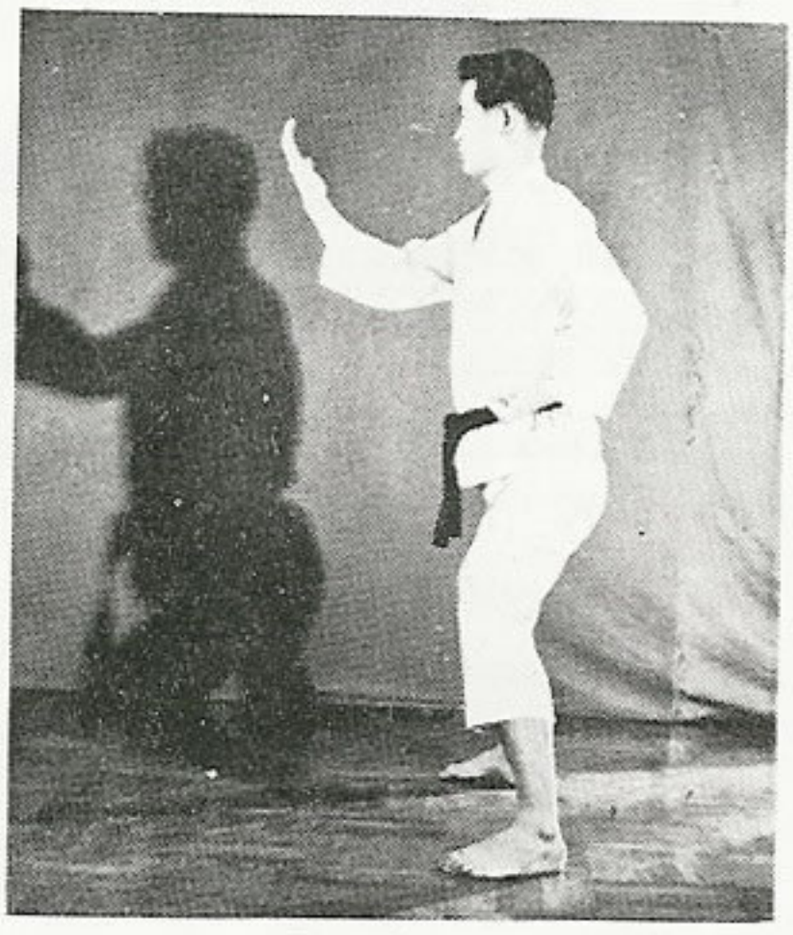
Front Block (*ap makki*)

The body is front facing the target while the blocking point is stopped at the centre of defender's body at the moment of block, and performed mostly with forearm or knife-hand. The forward and riding stances are typical.



forward stance forearm





riding stance knife-hand

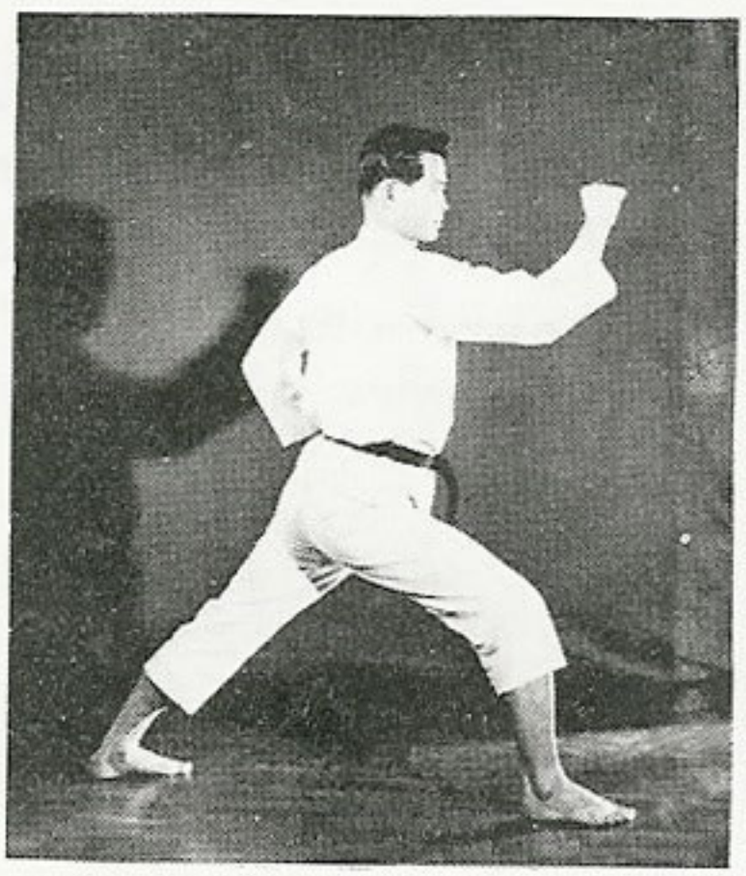
Side Block (*yŏp makki*)

When the body is half facing or side facing the target at the moment of block, it is called side block regardless of the blocking point and performed with any stance.

riding stance knife-hand

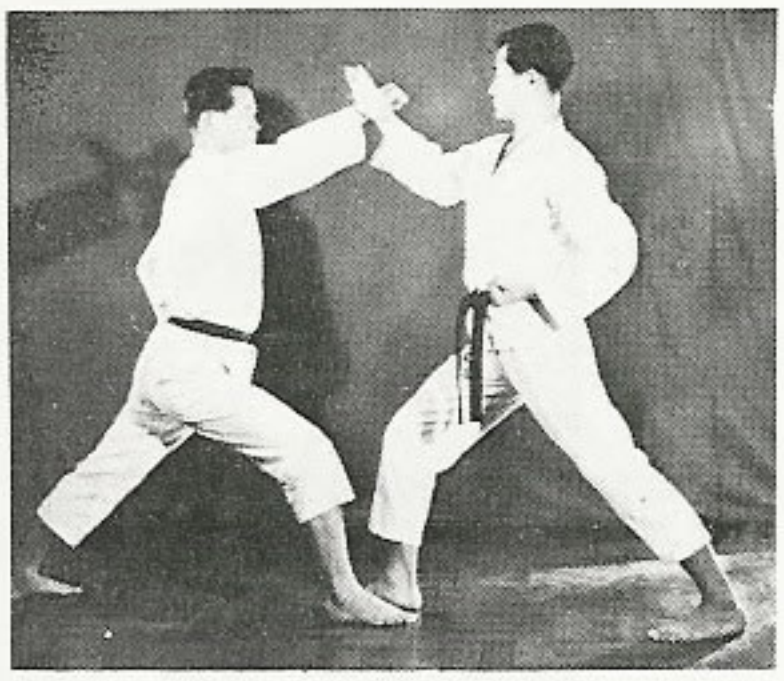
back stance reverse knife-hand

forward stance forearm



Outside Block *(pakkat makki)*

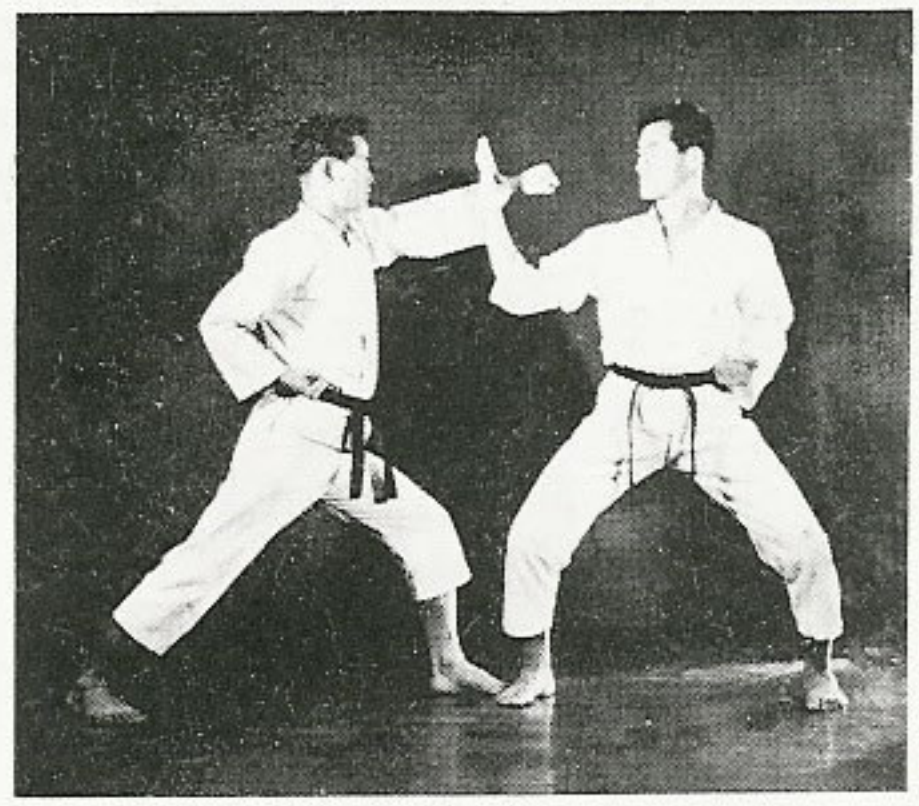
A block directed at the outer side of the attacking arm or foot is called outside block. This method prevents the defender from being attacked by the opponent's other hand ; this block is possible with almost every stance and blocking point.

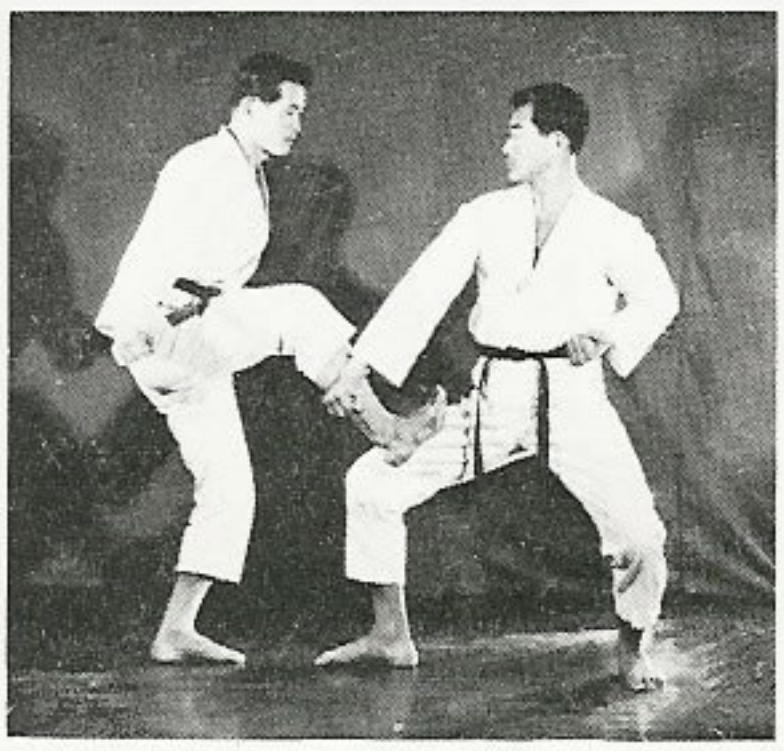


forward stance
knife-hand

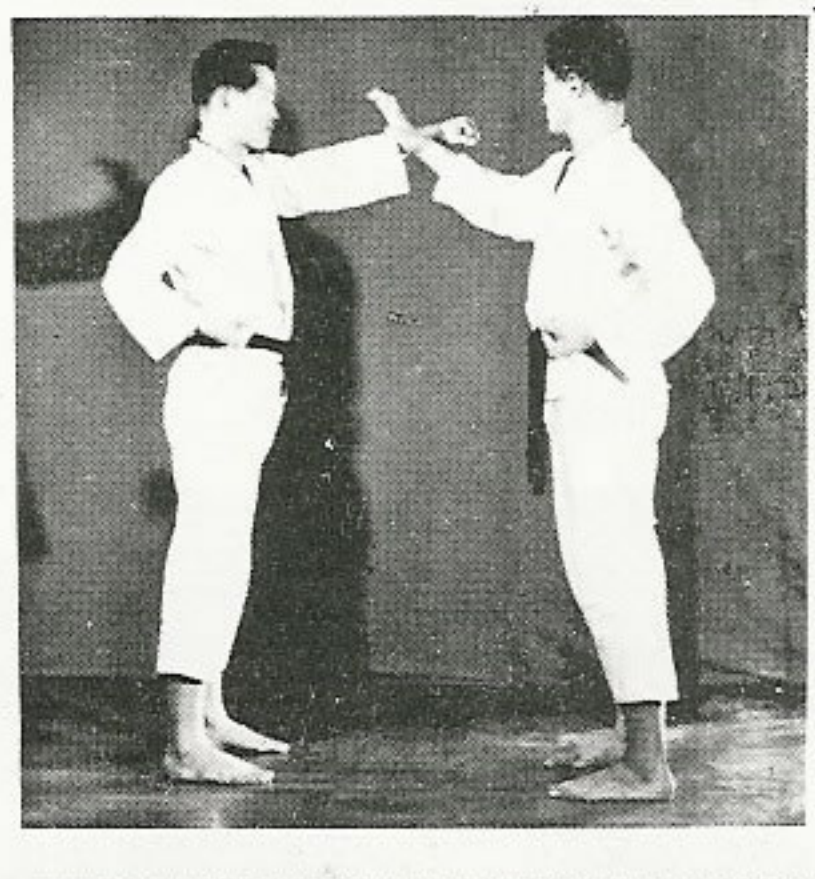
rear foot stance
back hand

riding stance
reverse knife-hand





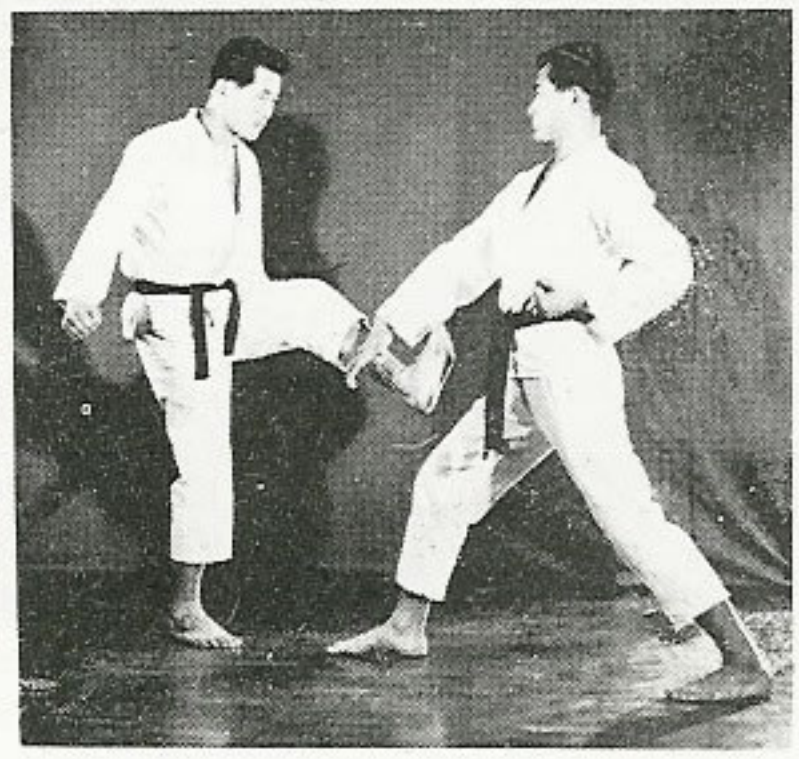
parallel stance
knife-hand



back stance
forearm

Inside Block *(an makki)*

A block directed at the inner side of the attacking arm or foot is called inside block. This block is possible with almost every stance and blocking point. It provides a better chance for the defender to use his foot because the opponent is open front facing when being blocked.



forward stance
knife-hand

Method of Blocking (*mangnŭn pŏp*)

rising block (*ch'uk'yŏ makki*)

This is to prevent the head from the downward strike of hand or pole. It is performed with forearm, knife-hand, X-fist or X-knife-hand and executed mainly from forward or riding stance.

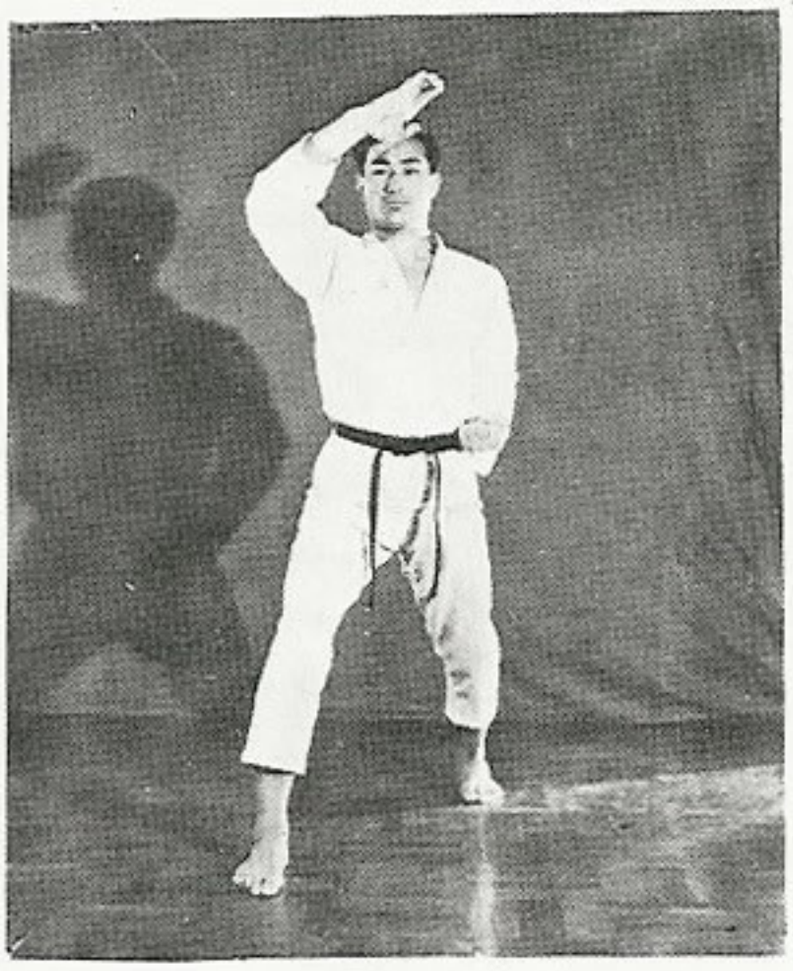
* Keep the body front facing the target at the moment of block.

Forearm : Only the outer forearm is used. The distance between forehead and inner forearm is about $2\frac{1''}{2}$ and the elbow forms about 45 degrees with its fist which is slightly higher than the forehead at the moment of block.

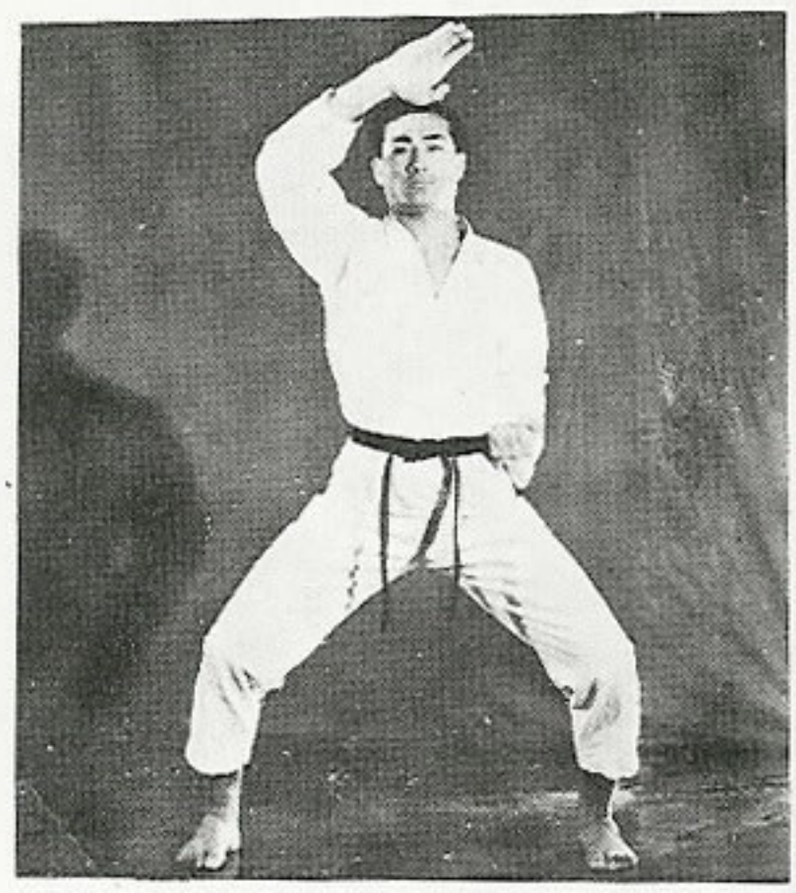
forward stance

riding stance

Knife-hand : The method of blocking is the same as that of forearm, but the distance between the knife-hand and forehead is slightly wider than the case of forearm.



forward stance



riding stance

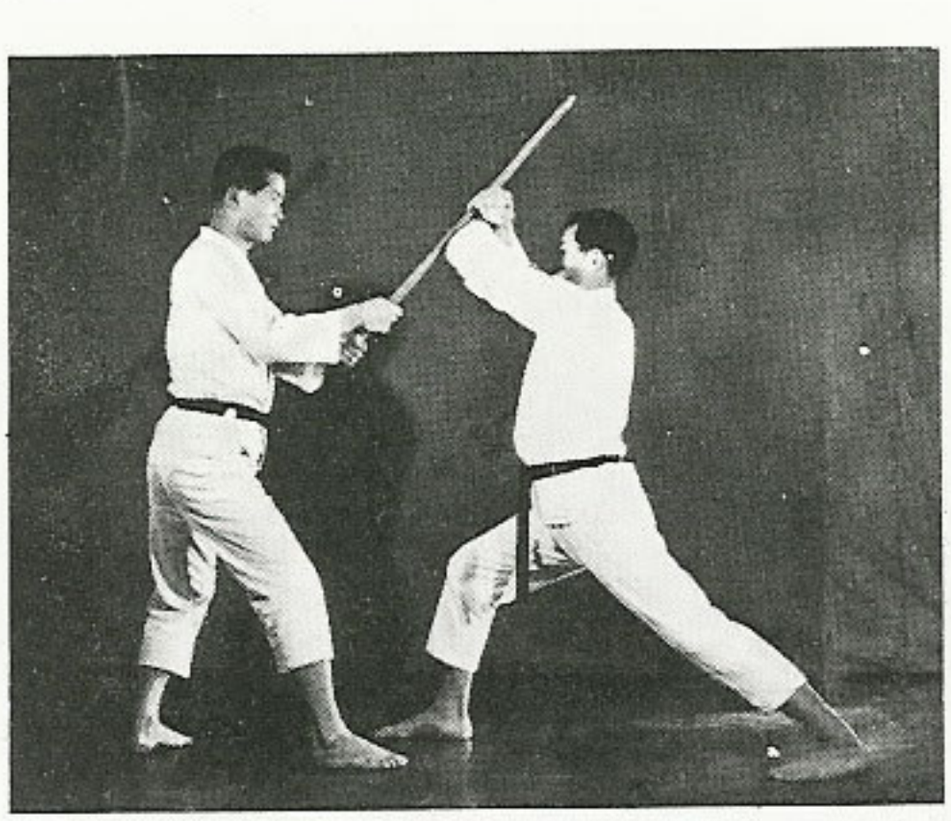
forward stance

riding stance

X-Fist

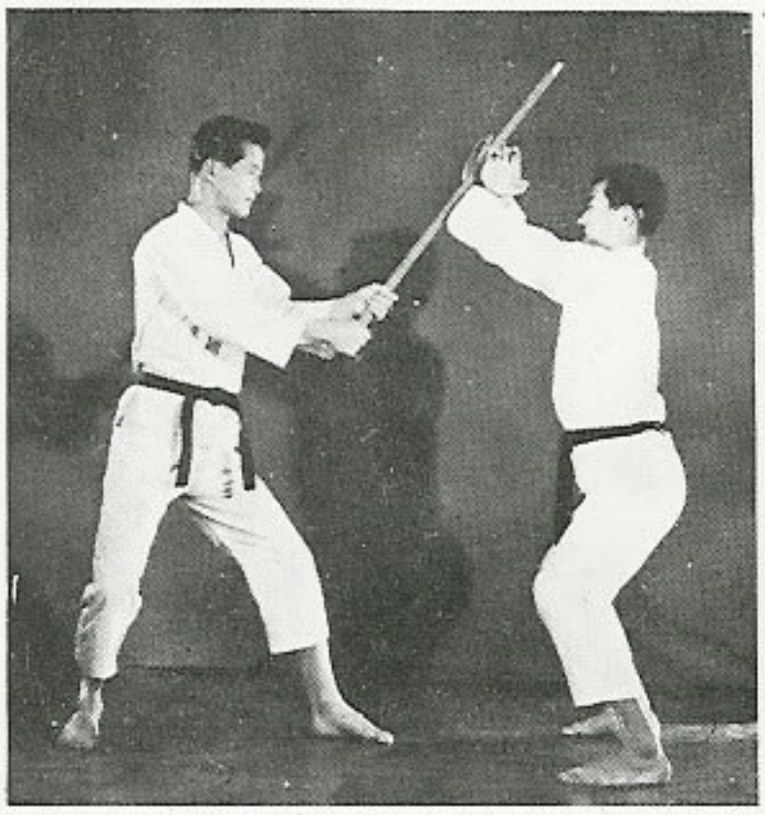
This is particularly useful against pole or stick attack. The method of blocking is almost the same as the other, but the crossed wrists should be at the centre of the forehead at the moment of block. Both forward and riding stances are commonly used.

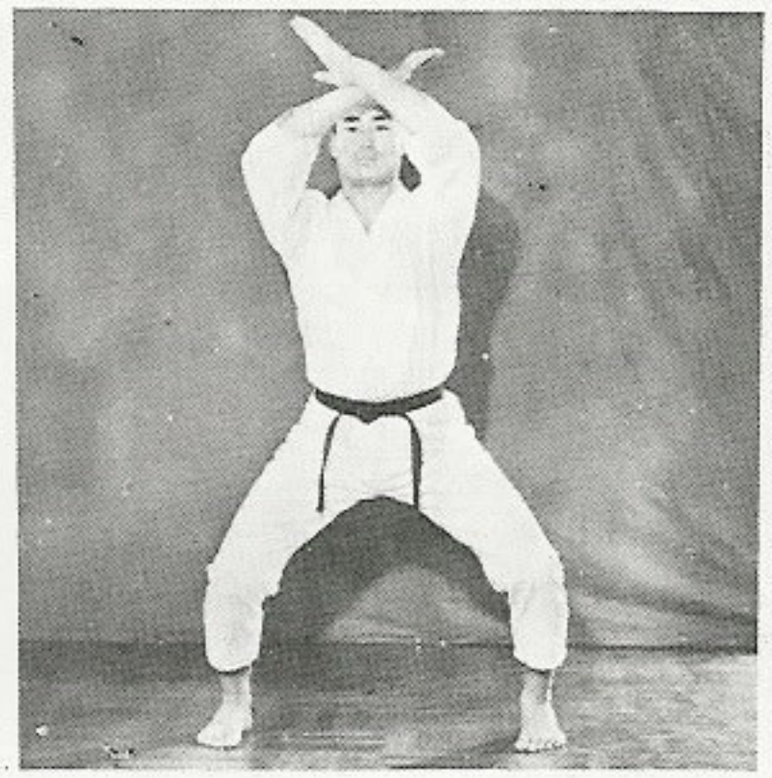
* Keep right fist always on the other.



X-Knife-hand

The method of blocking is just the same as that of X-fist. This is effective for grabbing the opponent's weapon immediately after blocking. The forward stance is chiefly used, occasionally riding or diagonal stance.





riding stance

forward stance

striking block (*ttaeryŏ makki*)

The idea of this technique is to shatter the opponent's striking point before it reaches the vital spot by making the opponent painful.

* The blocking point reaches the target in a straight line.

High-Section Block : is performed with forearm, knife-hand or reverse knife-hand mainly, but occasionally palm fist or hammer fist.

Forearm : is executed chiefly from forward stance, back stance or rear foot stance.

forward stance outer forearm

back stance inner forearm

rear foot stance outer forearm

Palm Fist : is performed almost with any stance. Be sure to block the elbow joint.

* Hammer fist is executed in the same way.

Knife-hand : is performed almost with any stance.

* The method of reverse knife-hand block is the same.

forward stance

rear foot stance

riding stance

back stance

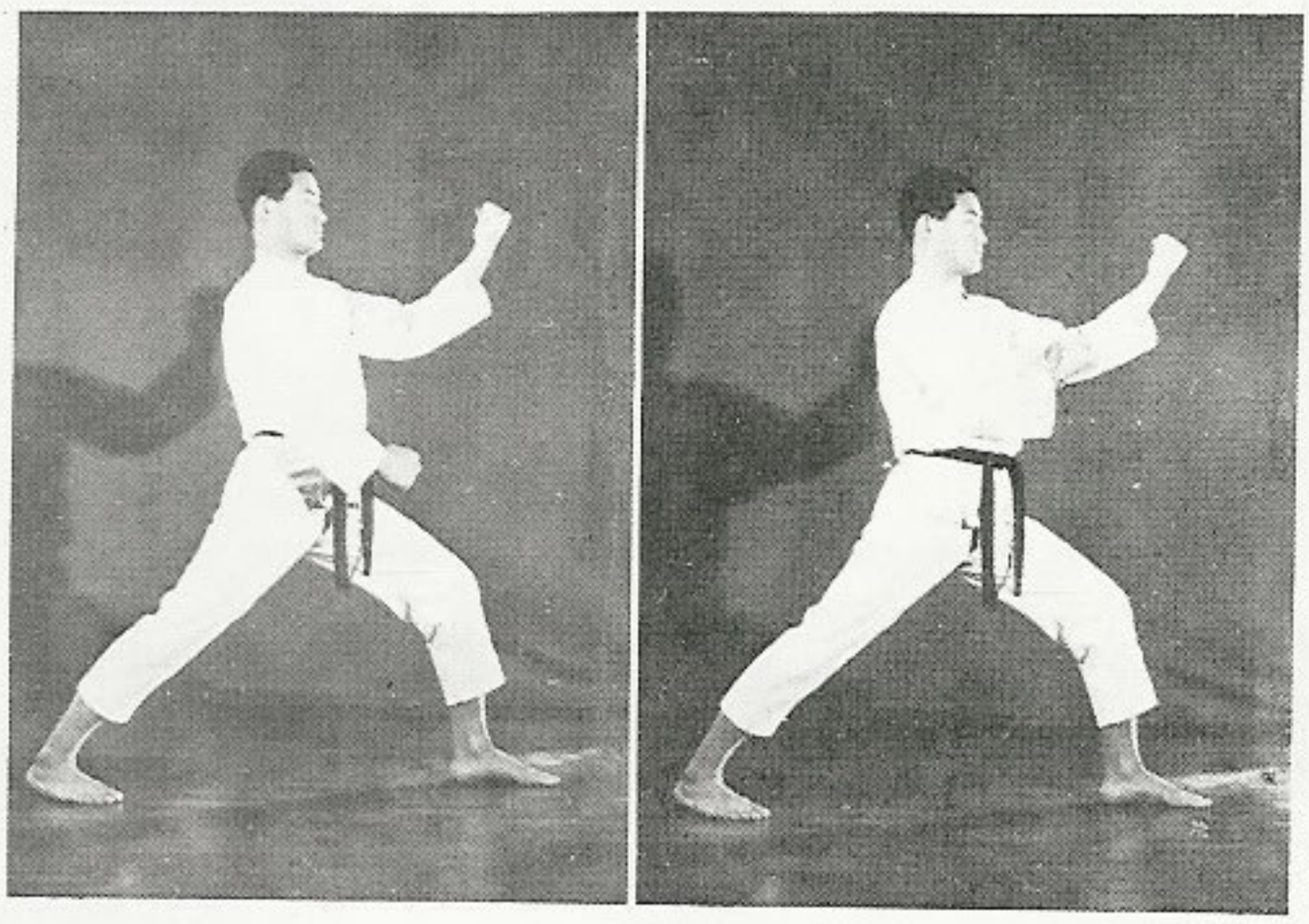
Mid-Section Block

The double forearm and hammer fist as well as forearm, knife-hand and reverse knife-hand are used.

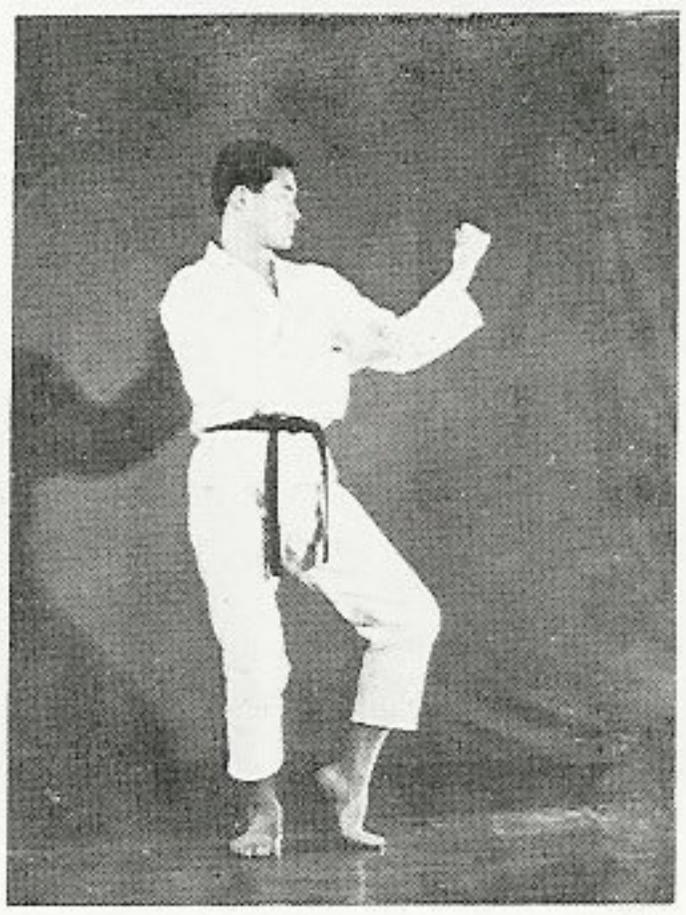
Double Forearm

This is one of the strong blocking means, and the advantage of this technique is the ability to shift one forearm quickly into another block while blocking with the other one. It is performed chiefly with forward, back or rear foot stance.

forward stance

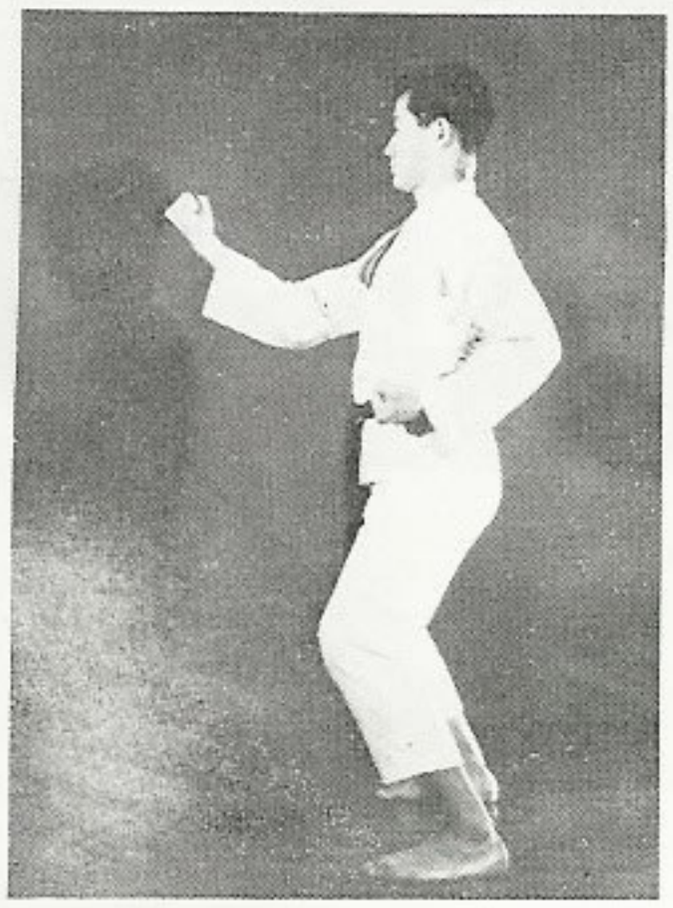


rear foot stance



Hammer Fist : is mainly executed from riding stance, forward stance or rear foot stance, occasionally back stance.

riding stance



forward stance

back stance

Low-Section Block

The forearm, knife-hand and reverse knife-hand are the main weapons.

Forearm : is performed normally with forward, back, rear foot or riding stance. Only the outer forearm is used.

forward stance

front view

side view

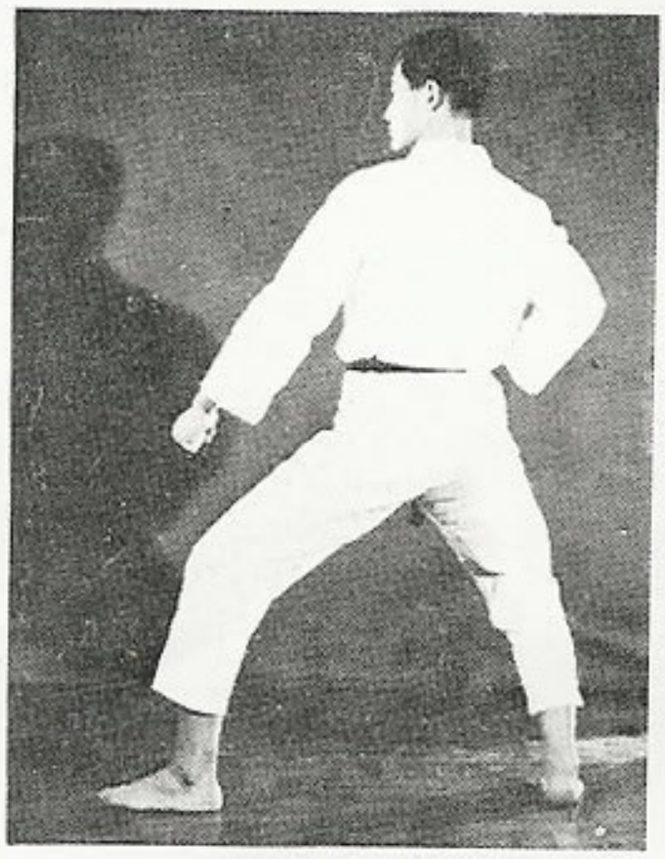
The distance between forearm and the thigh is about 5″.

The forearm becomes parallel to the thigh and the fist is brought over the knee.

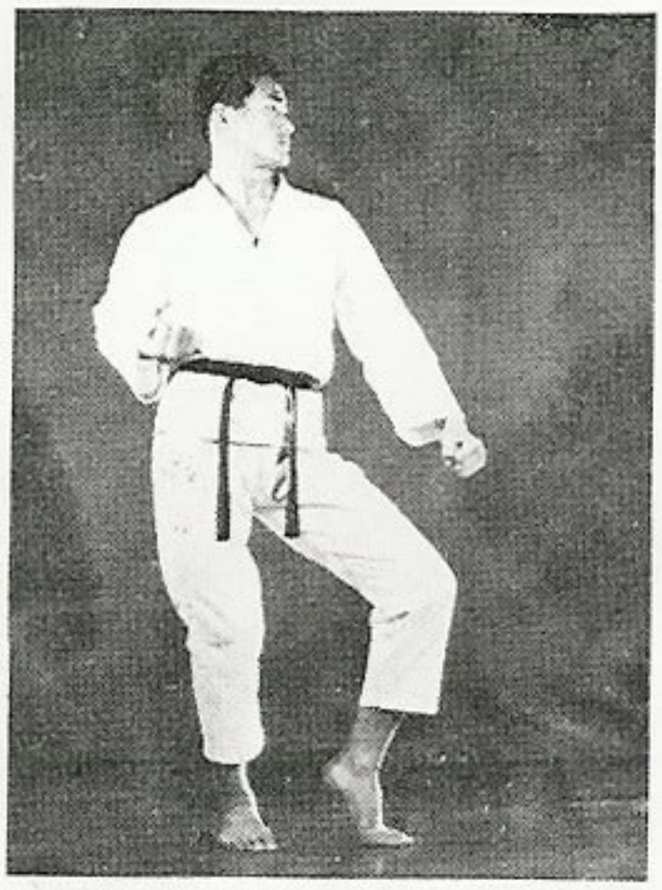
The elbow is bent about 25 degrees inwards.

riding stance

back stance

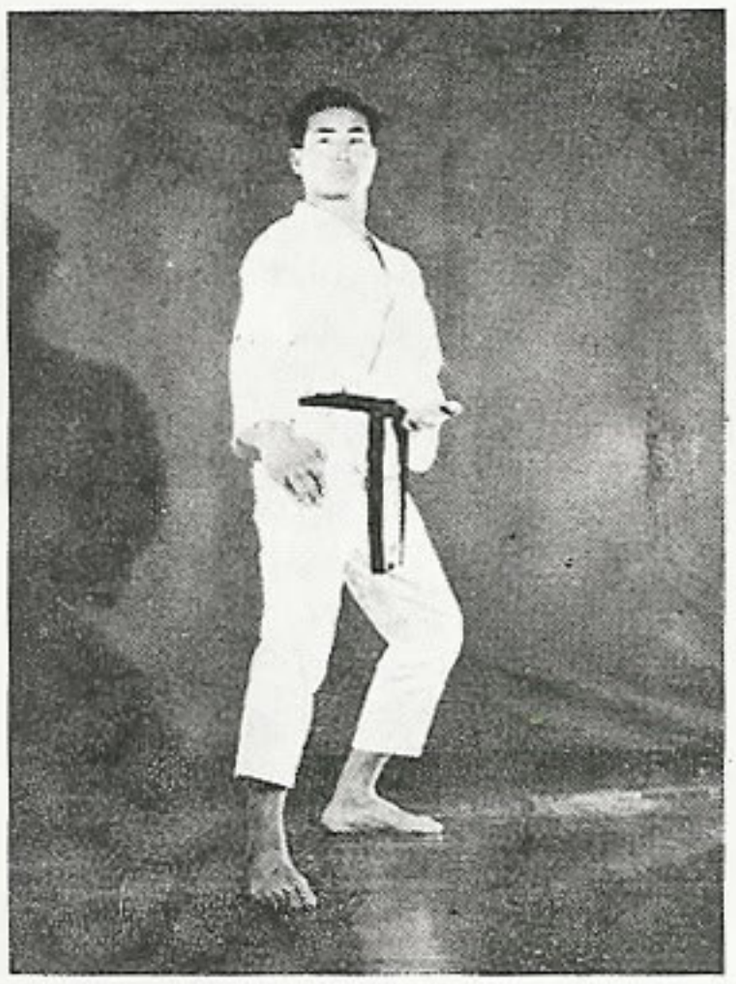


rear foot stance

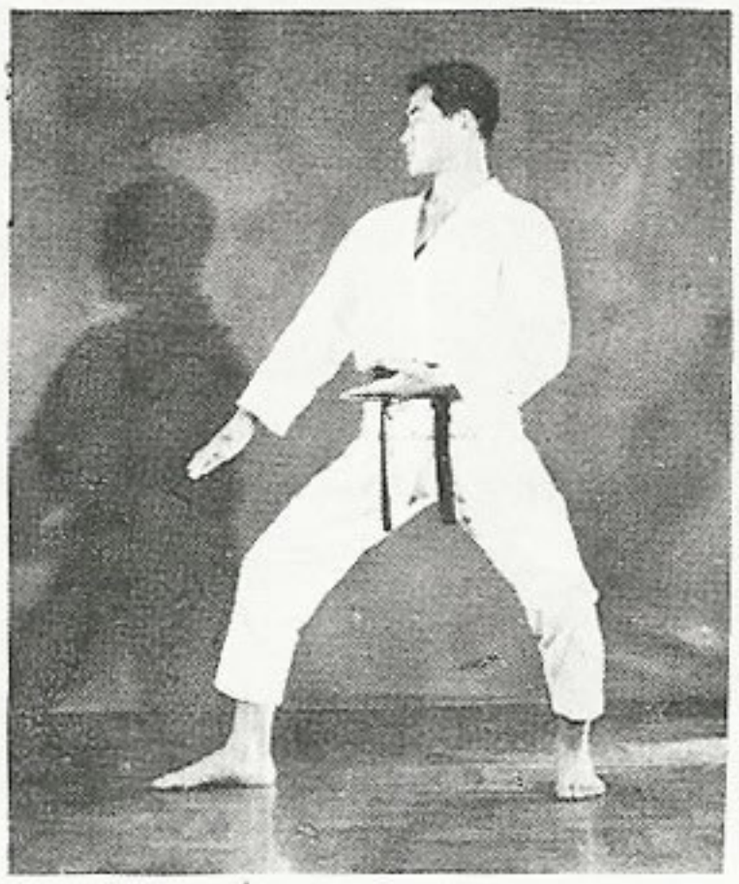


Knife-hand : is performed with forward stance, rear foot stance or back stance, and in case of back stance the other knife-hand is brought in front of the abdomen.

back stance



front view



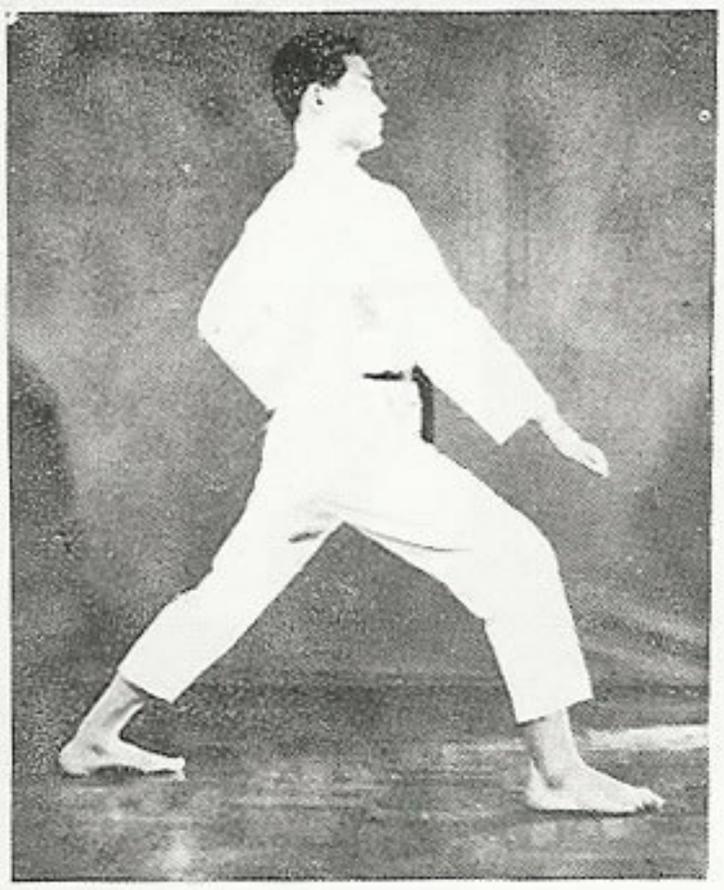
side view

The distance between forearm and thigh is about 4″ and the forearm becomes parallel to the thigh.

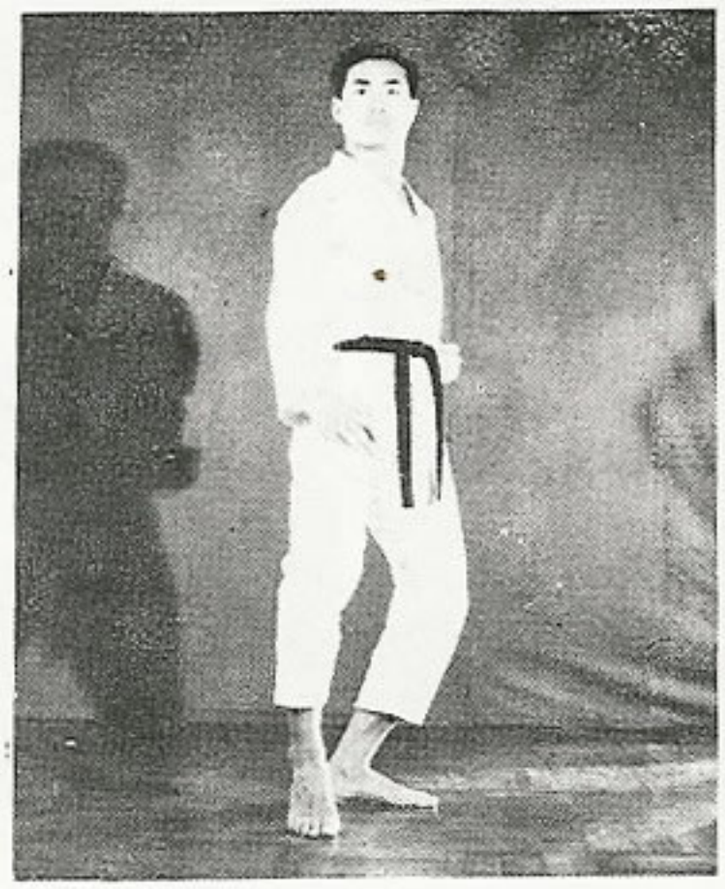
The fingertips form a vertical line with the knee and the elbow is bent about 20 degrees inwards.

The distance between knife-hand and abdomen is about 1″.

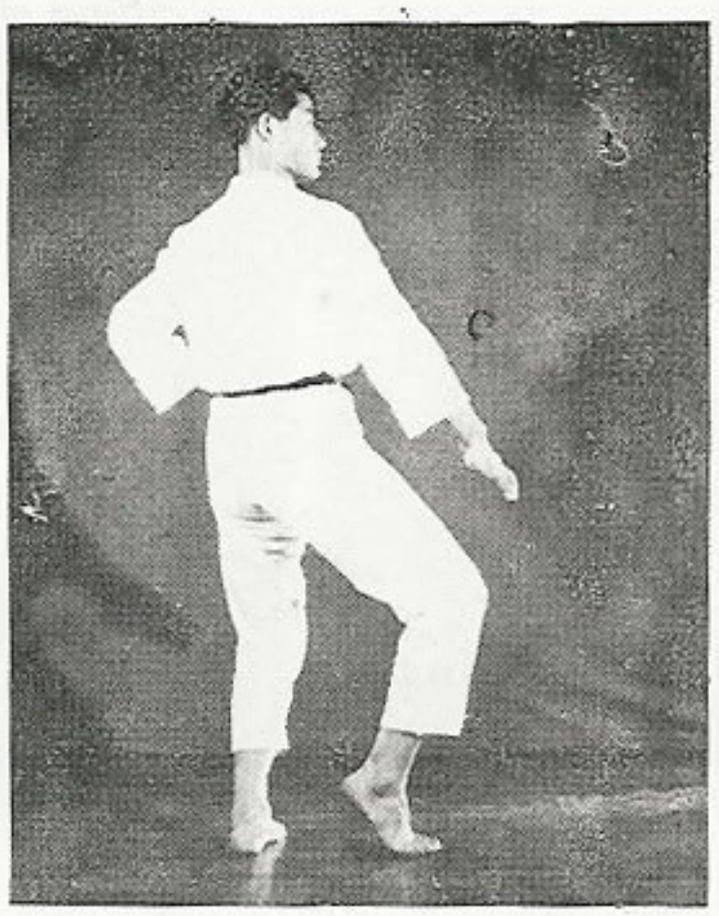
forward stance



rear foot stance



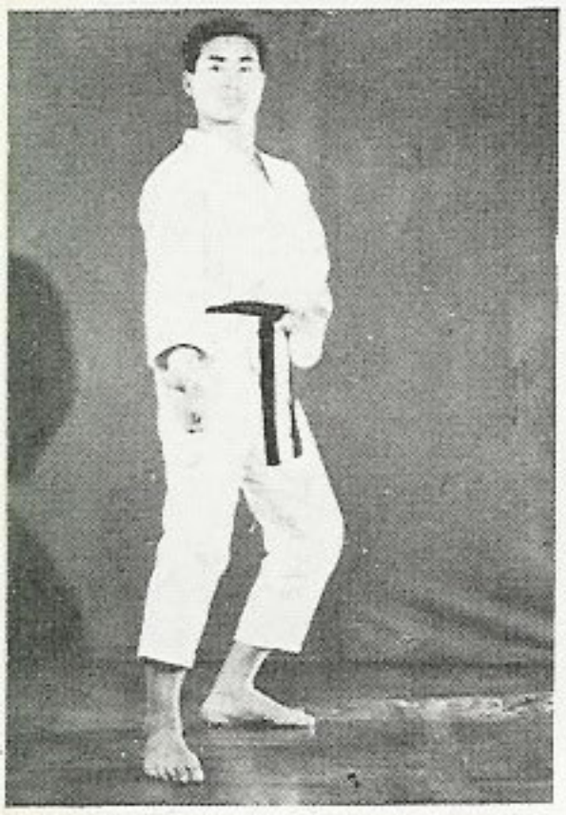
front view



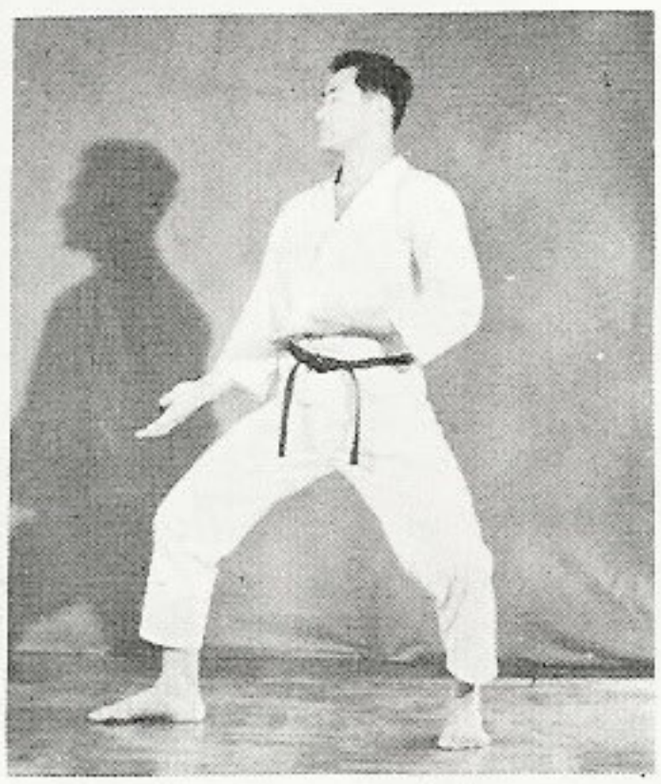
side view

Reverse Knife-hand: is performed usually with back stance or riding stance, occasionary rear foot stance.

back stance



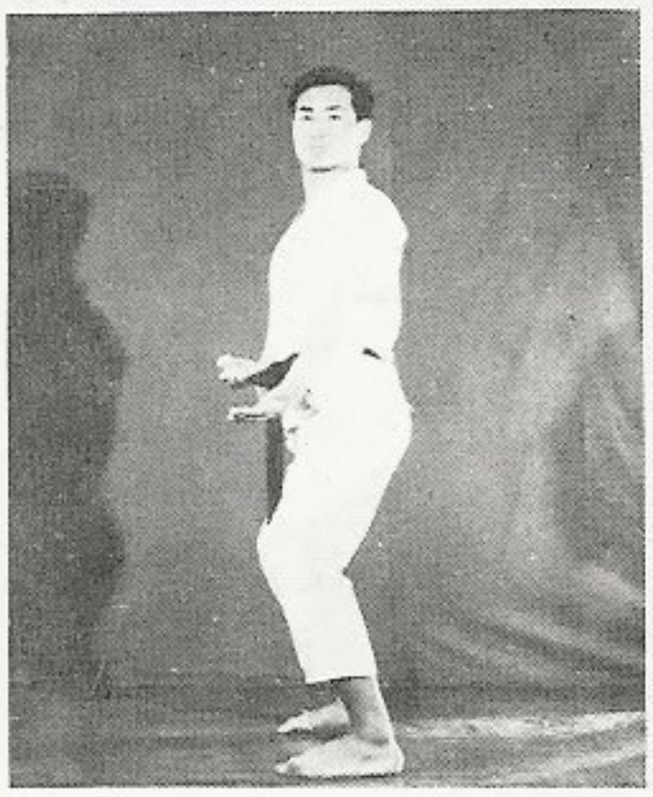
front view



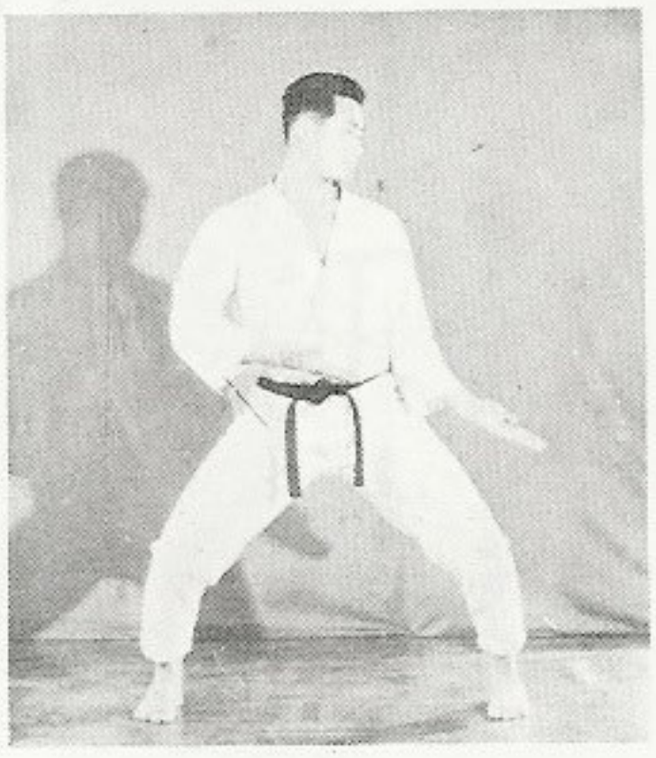
side view

The distance between forearm and thigh is about 4″ and the forearm becomes parallel to the thigh.
The fingertips are brought over the knee.
Keep the elbow close to the body.
The other knife-hand is brought in front of abdomen keeping about 1″ space between abdomen and its knife-hand.

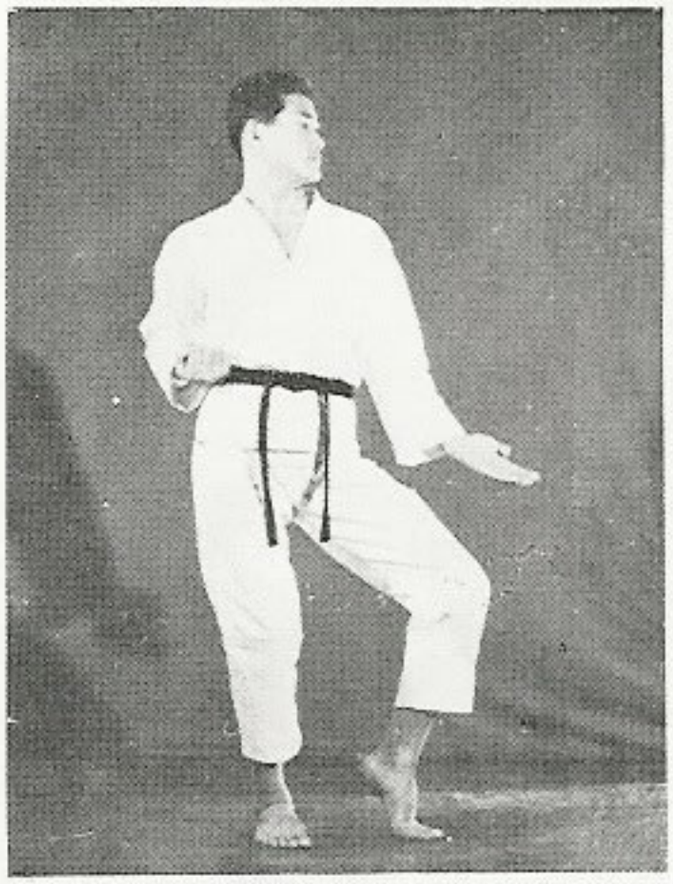
riding stance



side view



front view

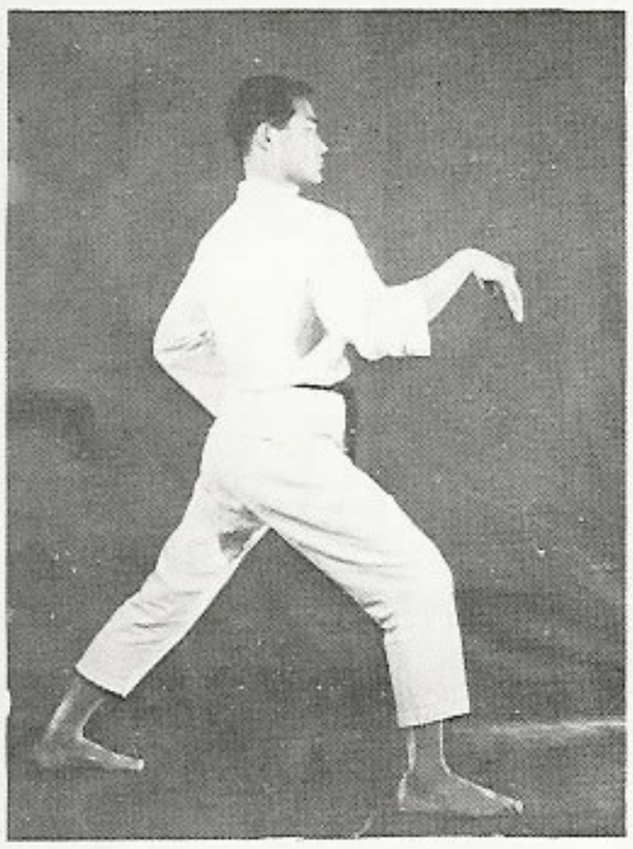


rear foot stance

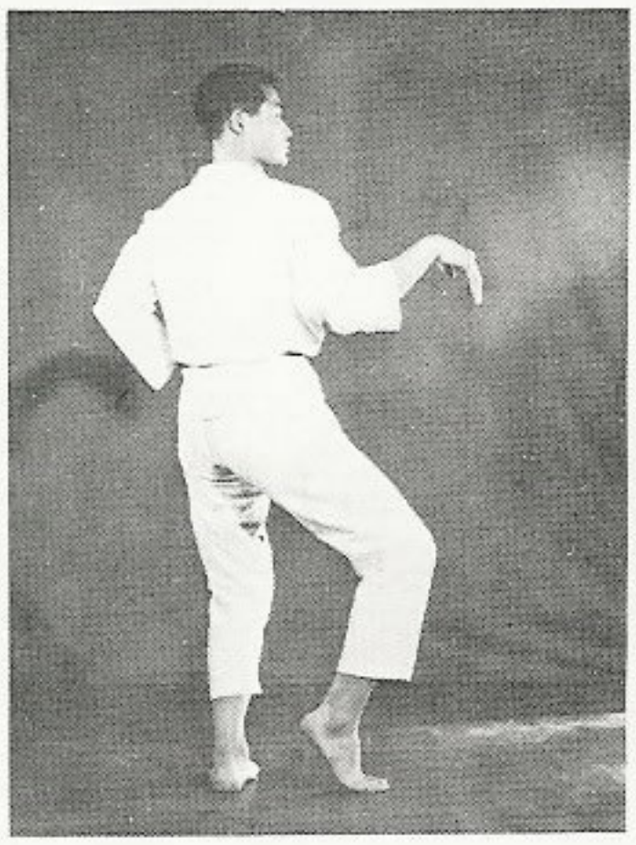
upward block (*ollyŏ makki*)

The purpose of this technique is to "spring up" the opponent's attacking hand. The bow wrist, reverse knife-hand, palm fist or thumb ridge is used.

Bow Wrist : is usually executed from forward or rear foot stance.



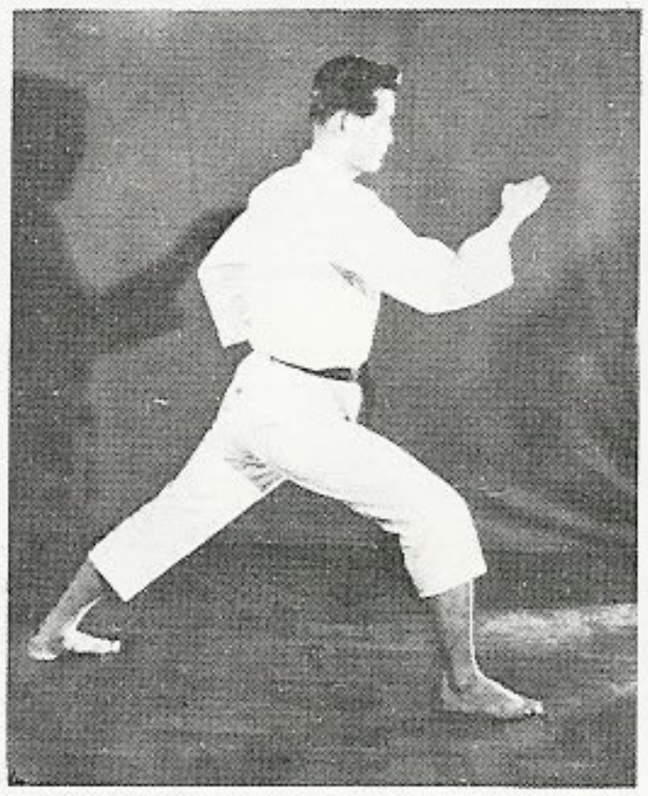
forward stance



rear foot stance

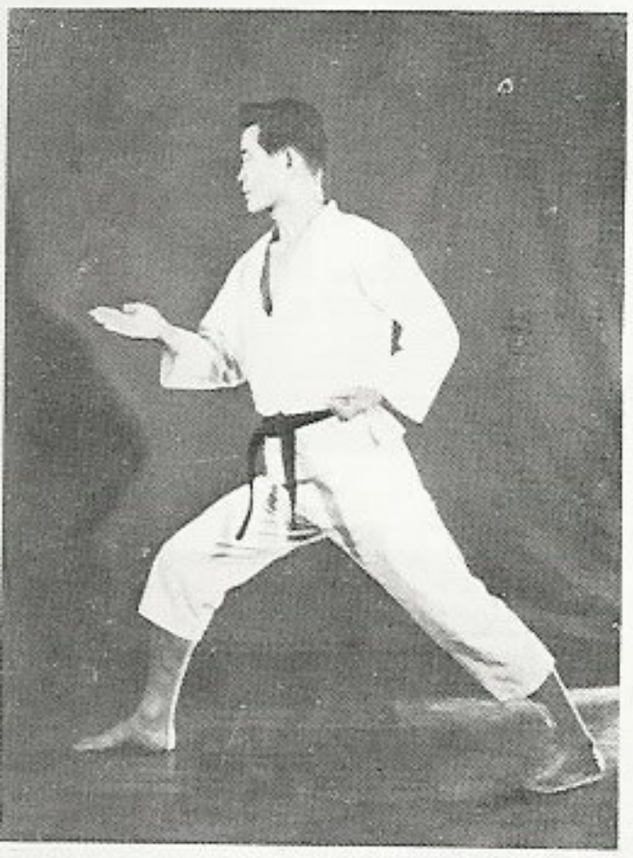
Reverse Knife-hand

The forward stance and back stance are mainly used.



forward stance

back stance

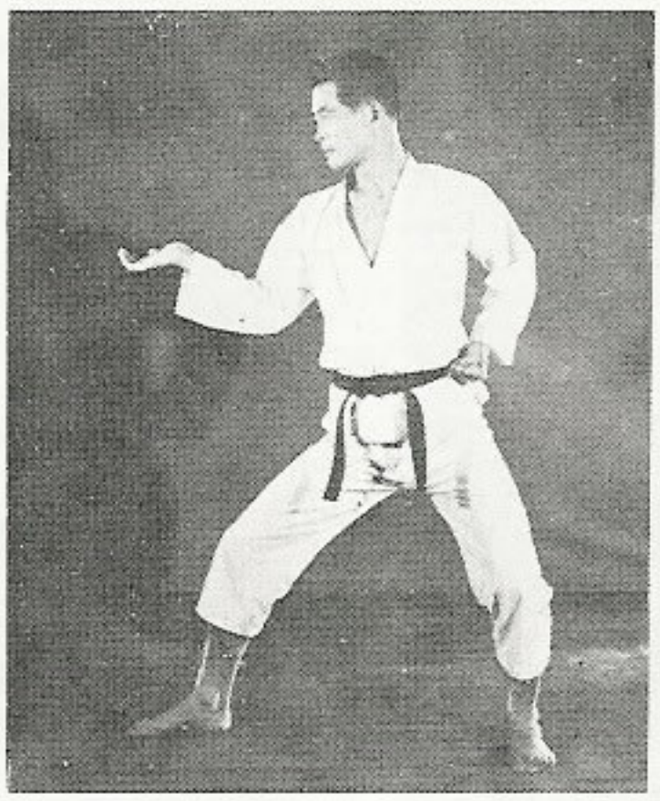


Thumb Ridge : is performed normally with forward or riding stance.

Palm fist

Forward, back and rear foot stances are equally effective.

rear foot stance

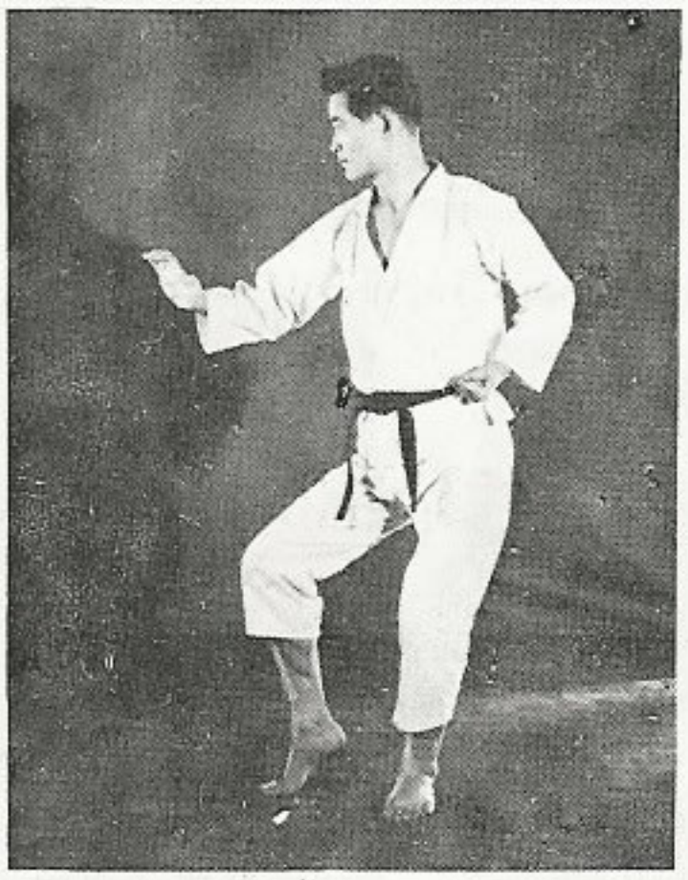


back stance

forward stance

downward block (*naeryŏ makki*)

This technique is useful to drop the opponent's striking point. It is performed with palm fist, knife-hand or outer forearm.



Palm Fist : is executed chiefly from rear foot stance though forward or back stance is often used.

Outer Forearm

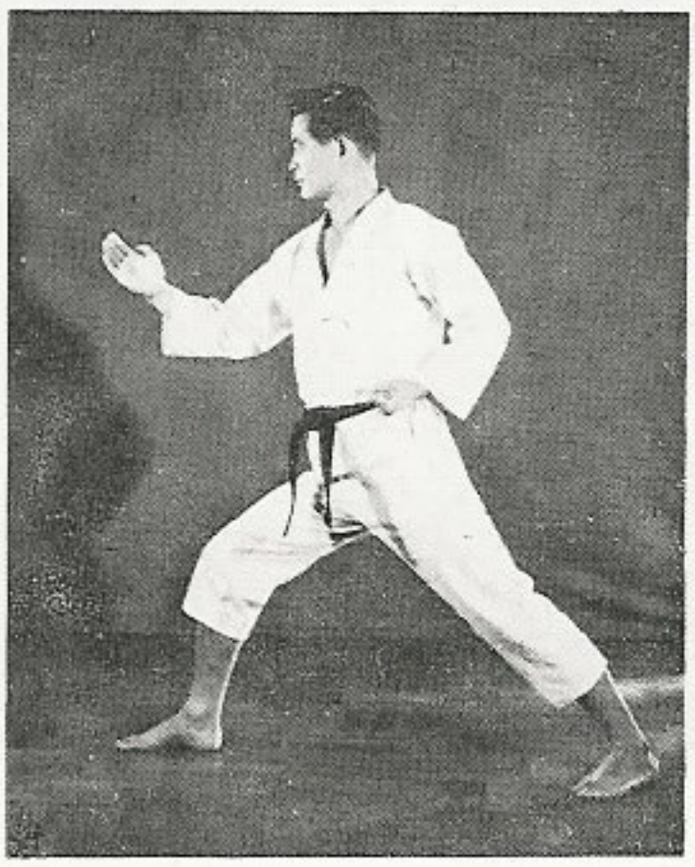
Forward, back and rear foot stances are equally effective.

forward stance

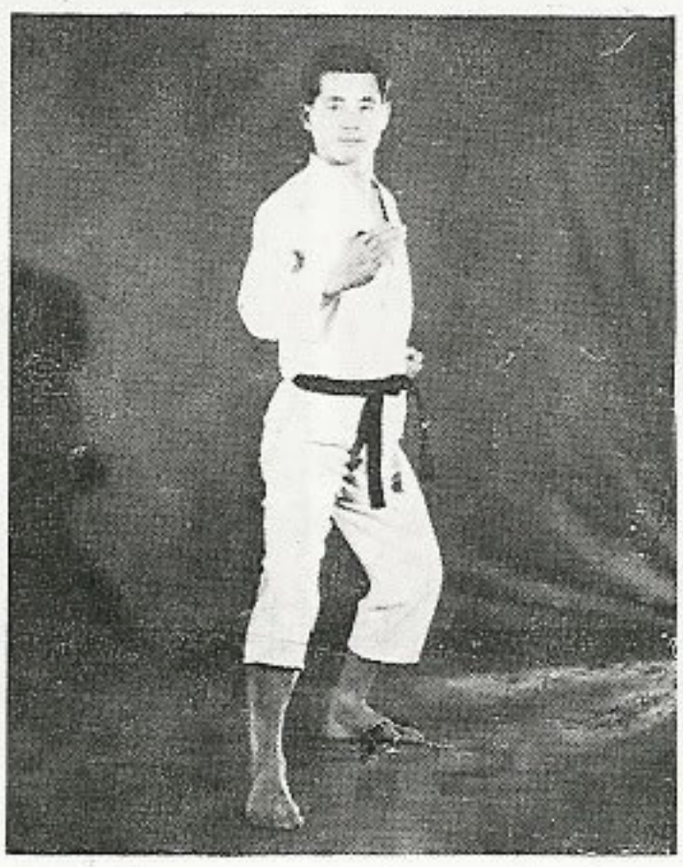
rear foot stance

Knife-Hand : is executed mainly from forward or back stance, occasionally rear foot stance.

forward stance



back stance

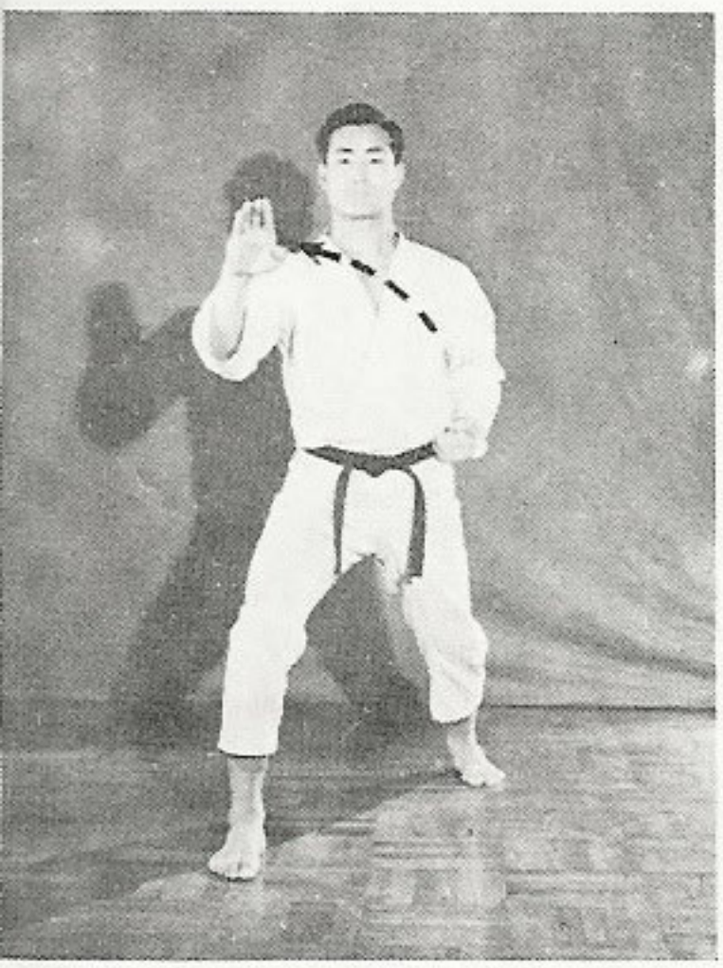


back stance

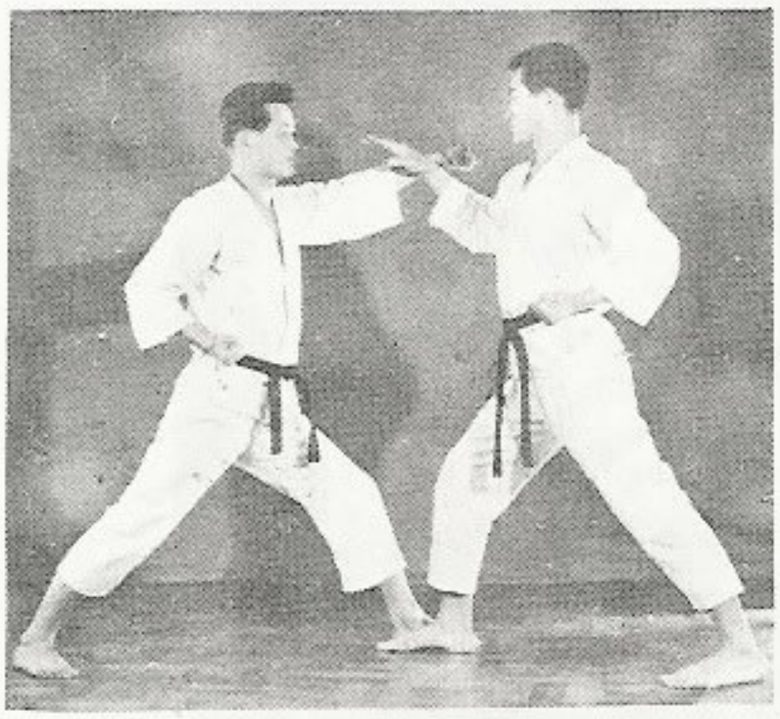
hooking block (*kŏlchŏ makki*)

Unlike other methods of blocking, this technique requires minimum effort while allowing the other hand to execute another block, and is performed chiefly with knife-hand, occasionally outer forearm or back hand. It can be executed almost from any stance.

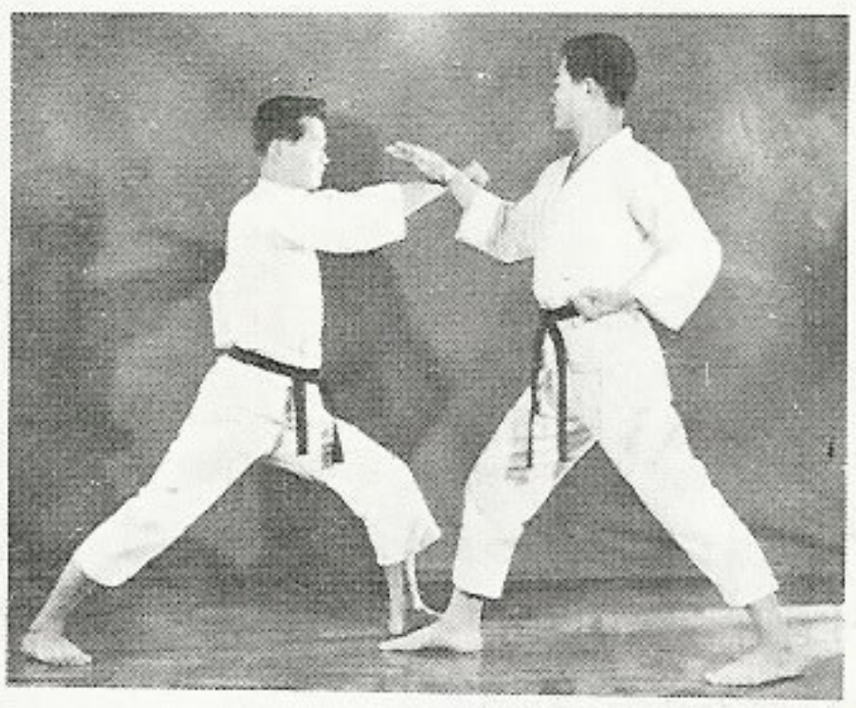
forward stance knife-hand



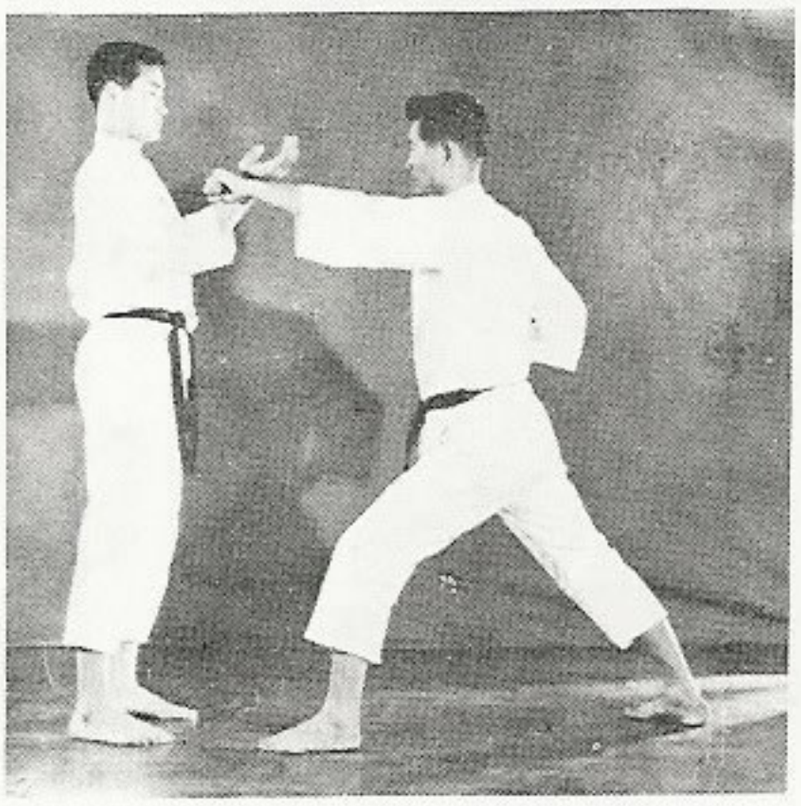
inside hooking

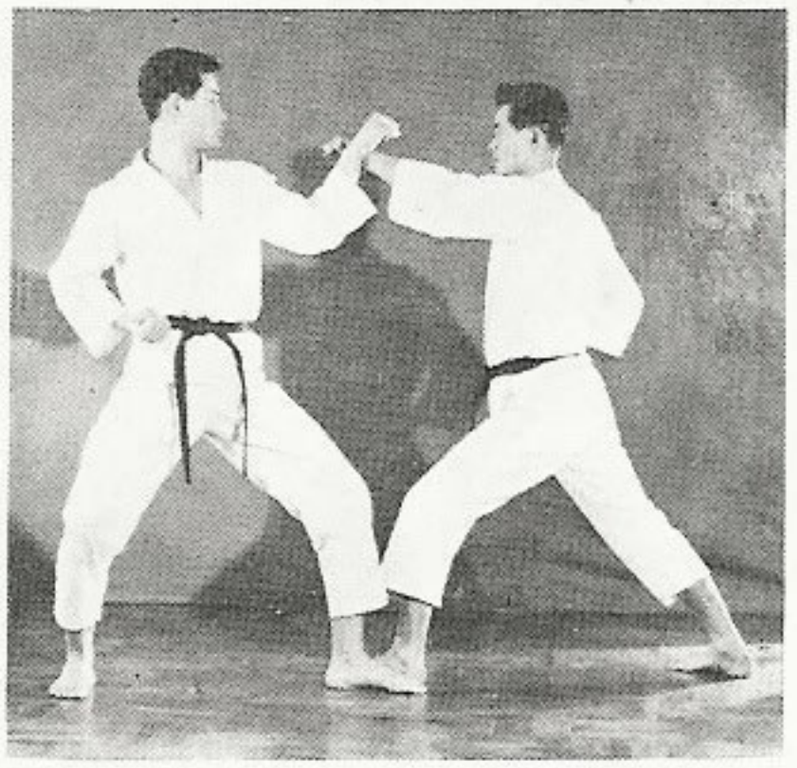


outside hooking



parallel stance back hand

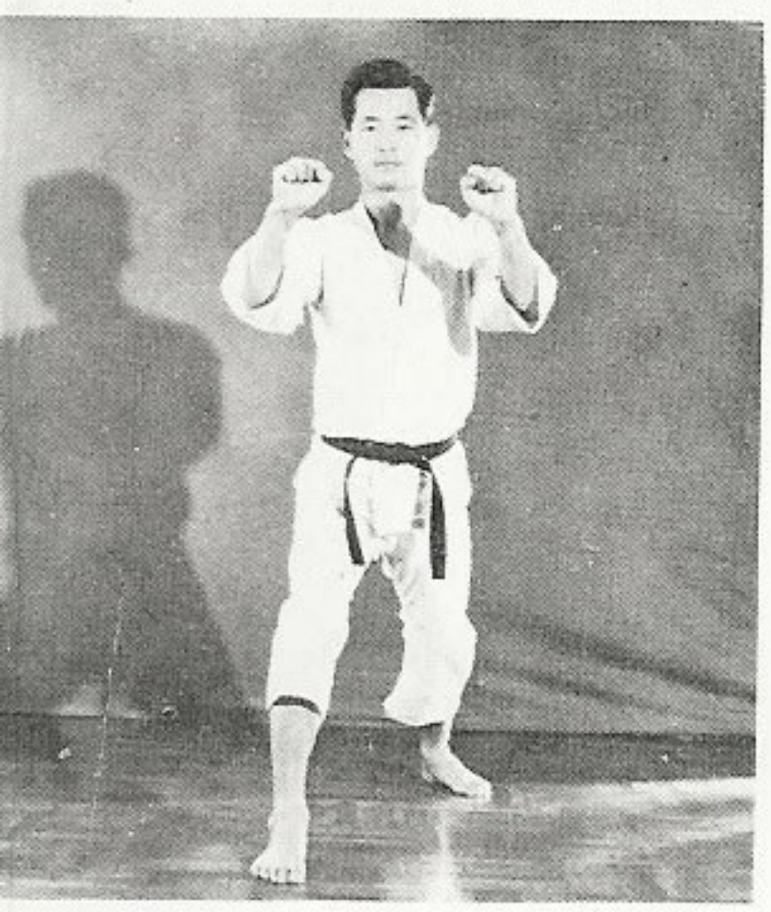




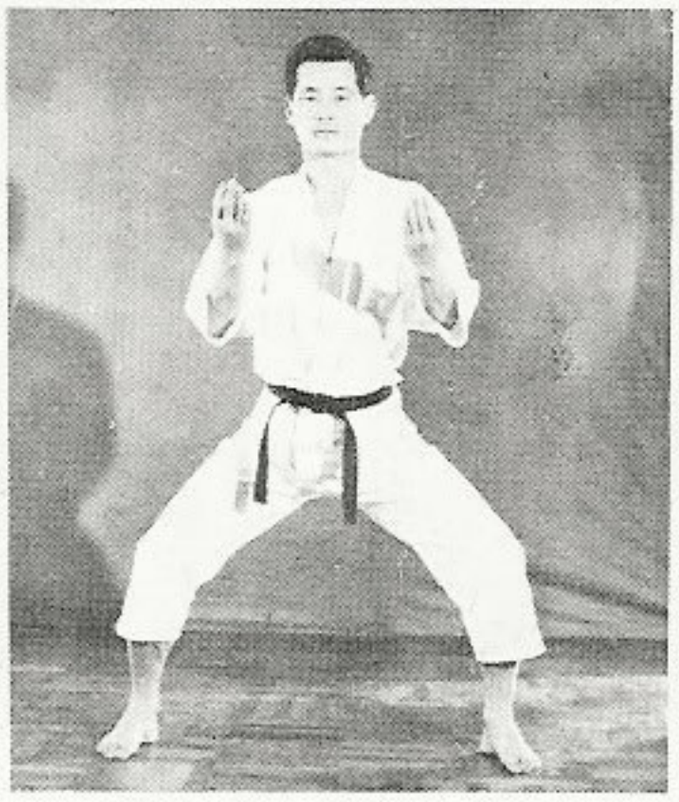
back stance forearm

wedging block (*hech'yŏ makki*) : is to prevent the neck or lapel from being grasped and also to block the twin fist punch. It is performed with inner or outer forearm, knife-hand or reverse knife-hand. Outer forearm and knife-hand are performed mainly with forward stance while reverse knife-hand and inner forearm are executed from back or riding stance.

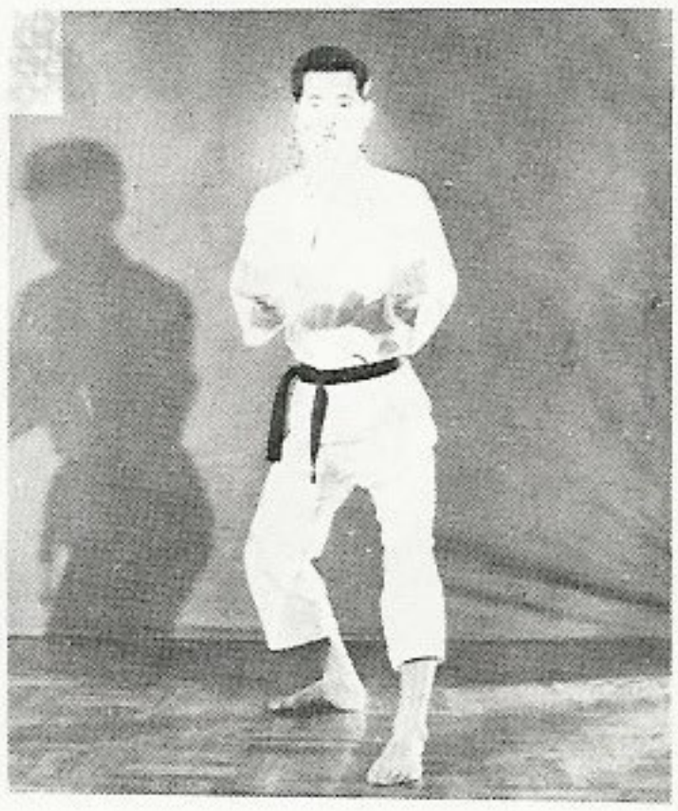
forward stance



riding stance reverse knife-hand



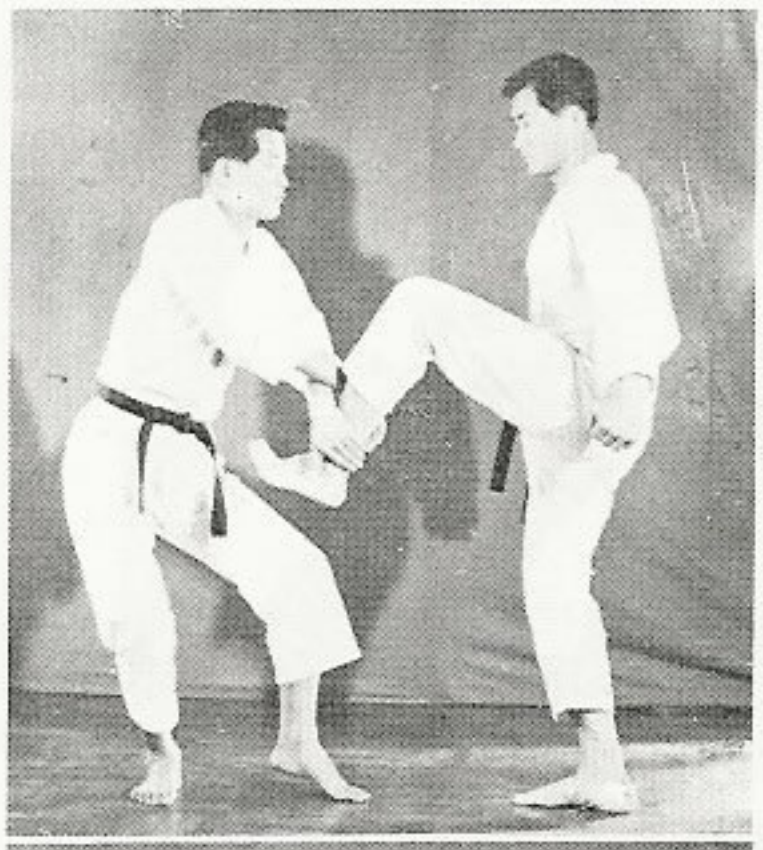
back stance inner forearm



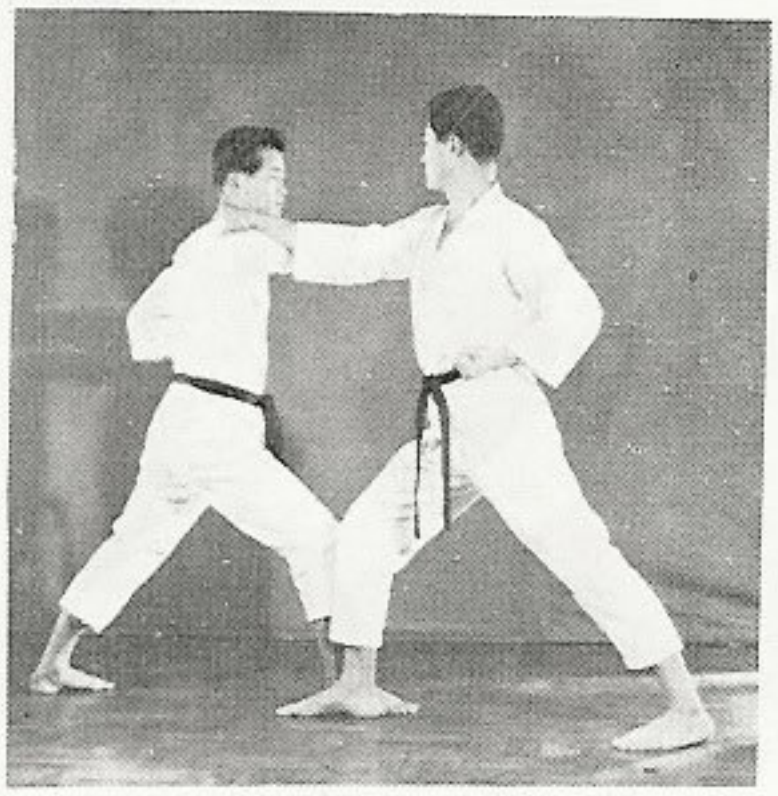
grasping block (*putchaba makki*)

This is an effective method to twist the opponent to throw or put off-balance, thus this is widely used for throwing technique.

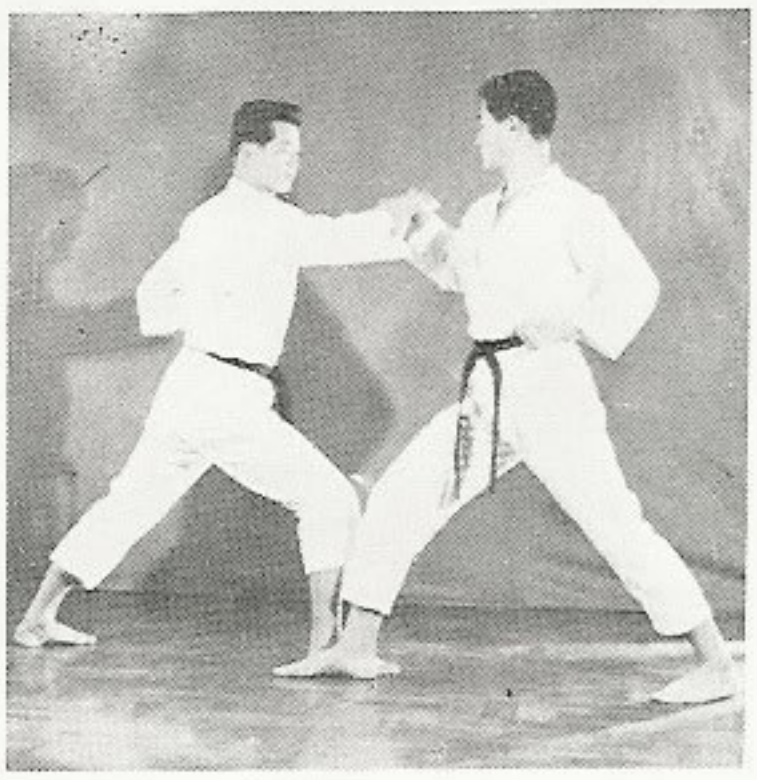
grasp the leg with X-hand



grasp the shoulder



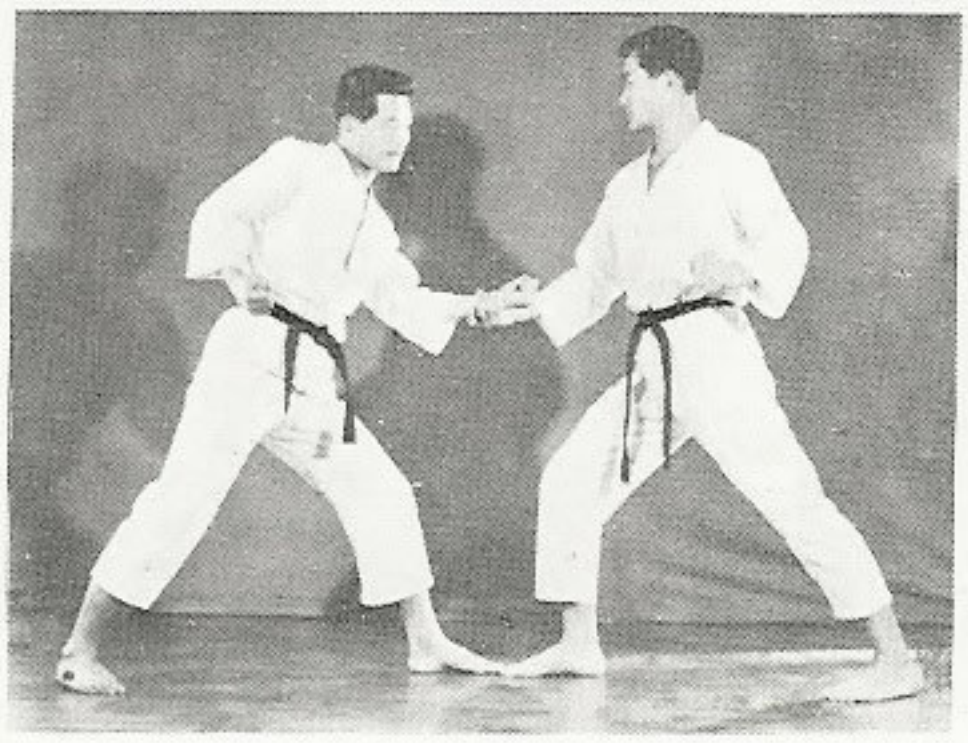
grasp the outer forearm



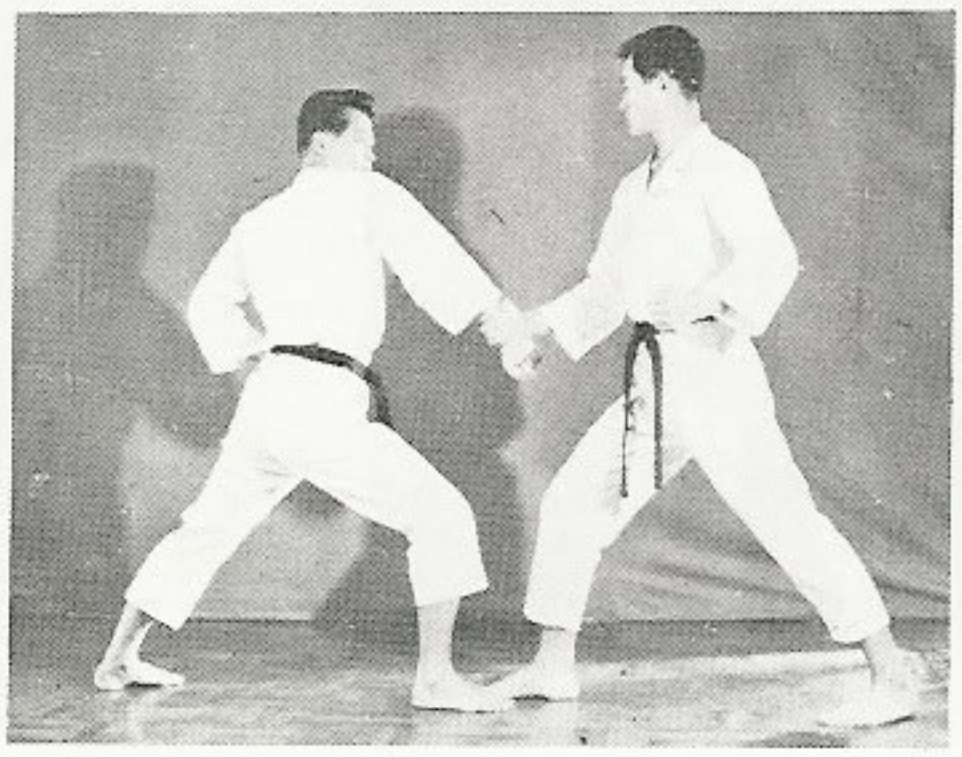
twisting block (*pit'ŭrŏ makki*)

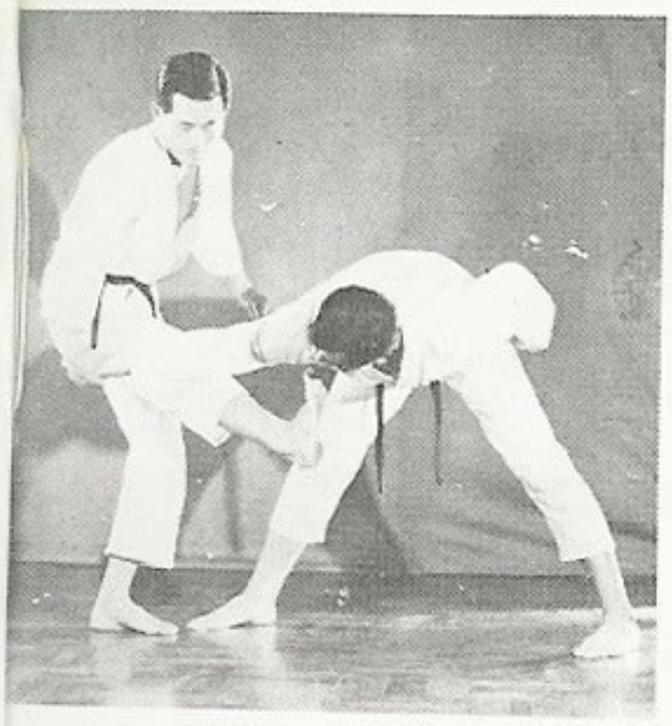
This is usually executed immediately after a hooking or grasping block to break the opponent's balance. Be sure to twist the opponent's hand outwards.

inside block



outside block



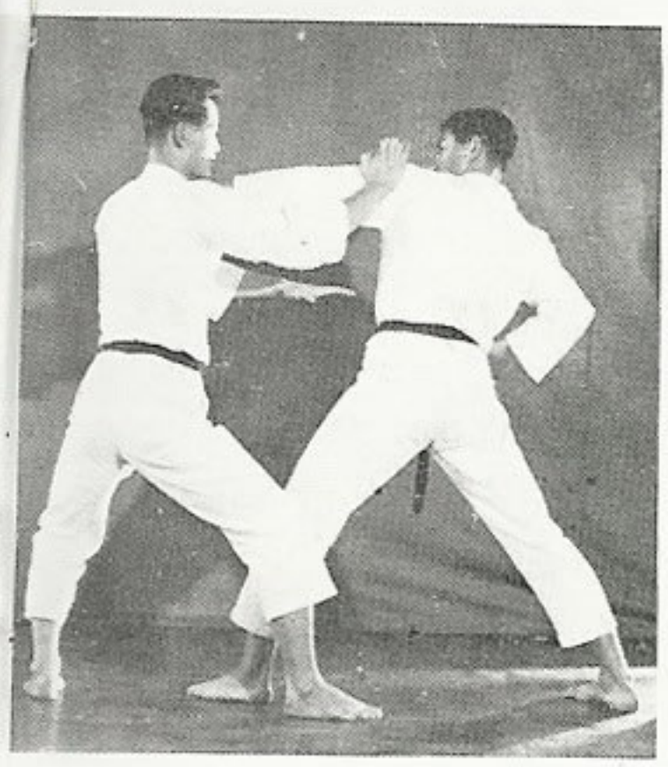


pulling block (*tanggyŏ makki*)

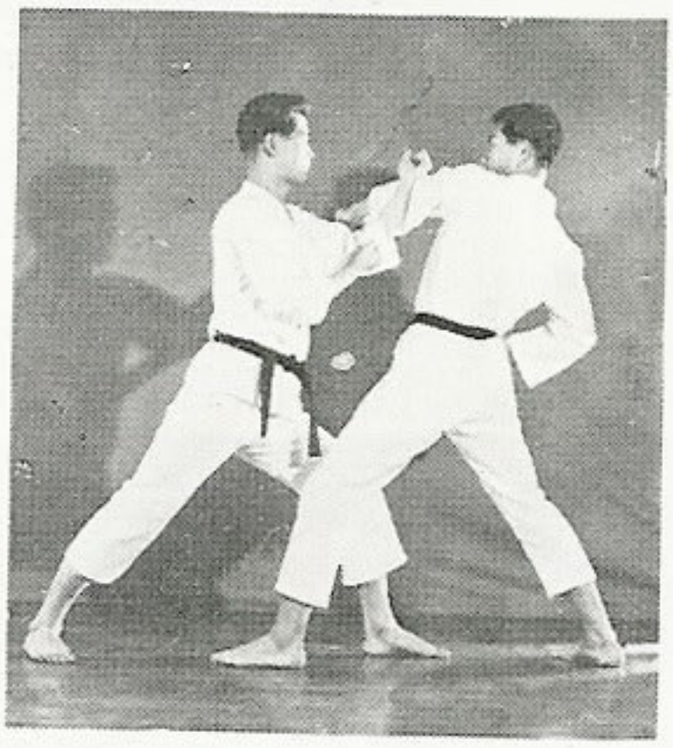
This is executed normally in conjunction with twisting block for the defender to attack the opponent while pulling. Forward stance is mainly used.

pushing block (*mirŏ makki*)

This is one of the effective forms to put the opponent off-balance, and performed with palm fist or double forearm. Back, riding and forward stance are equally good.



back stance palm fist



forward stance
double forearm

riding stance
palm fist

rear foot stance
knife-hand

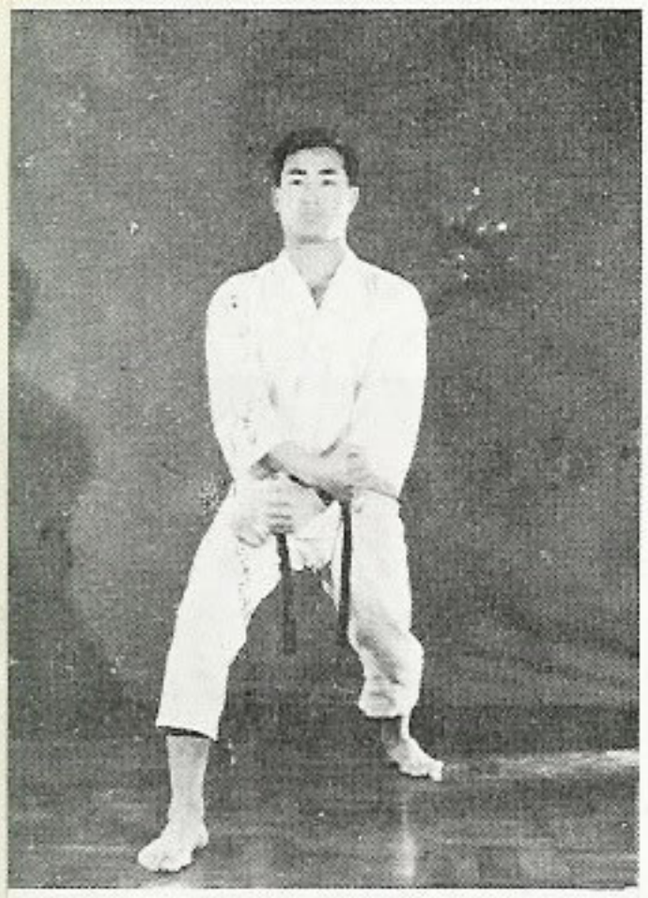
back stance
palm fist

sweeping block (*hŭllyŏ makki*)

This is designed to put the opponent off-balance by sweeping the attacking hand aside with palm fist or knife-hand. It is executed from back or rear foot stance normally.

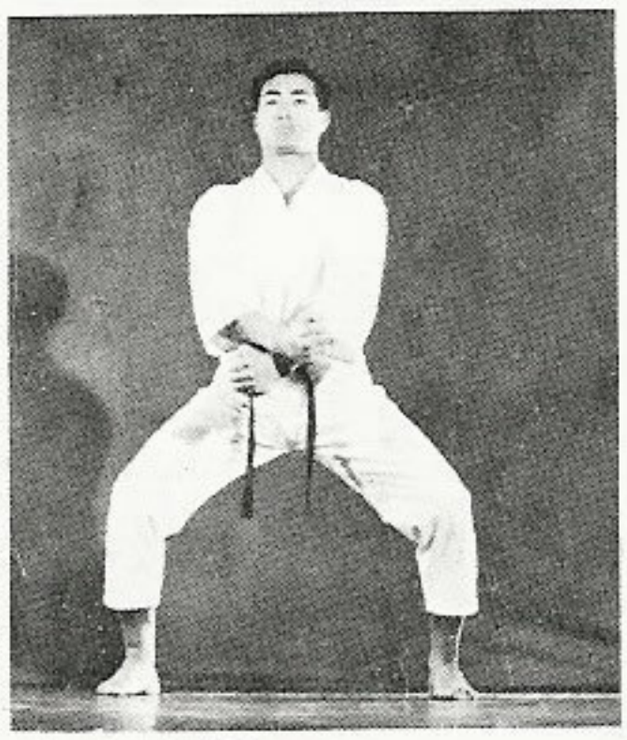
pressing block (*nullŏ makki*)

This is executed to low-section only; the importance of this technique is to check the attacking foot mainly rather than to destroy or break it. The X-fist, palm fist, twin palm fist and forefist are the blocking points.



forward stance

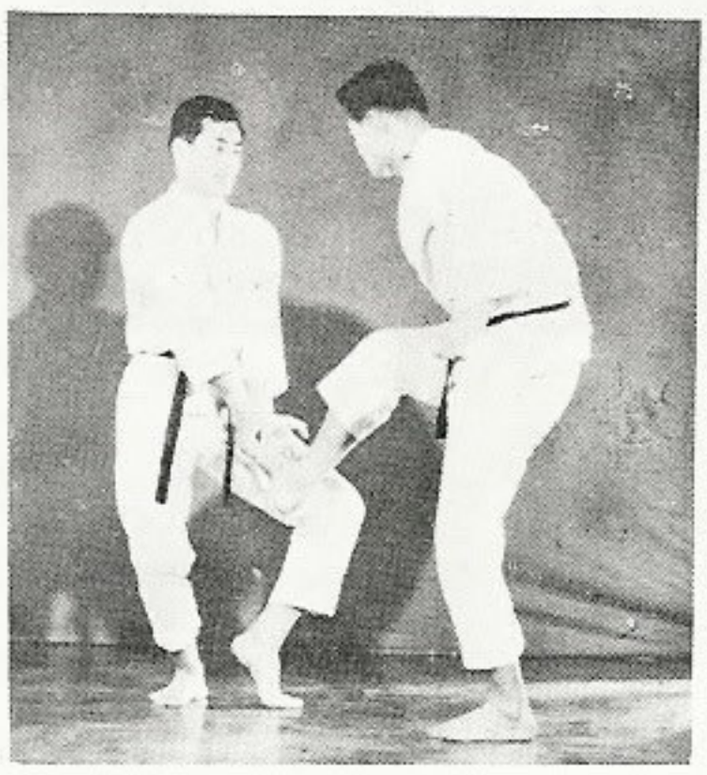
X-fist : is executed from almost every stance though forward, riding or X-stance is mainly used.



riding stance

X-stance

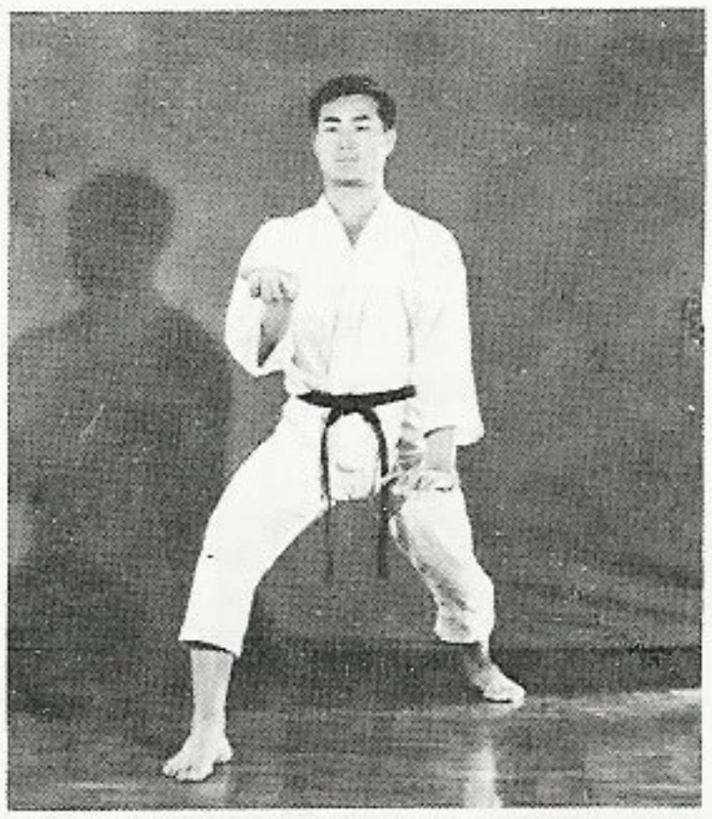
Twin Palm Fist : is executed mainly from diagonal or rear foot stance.



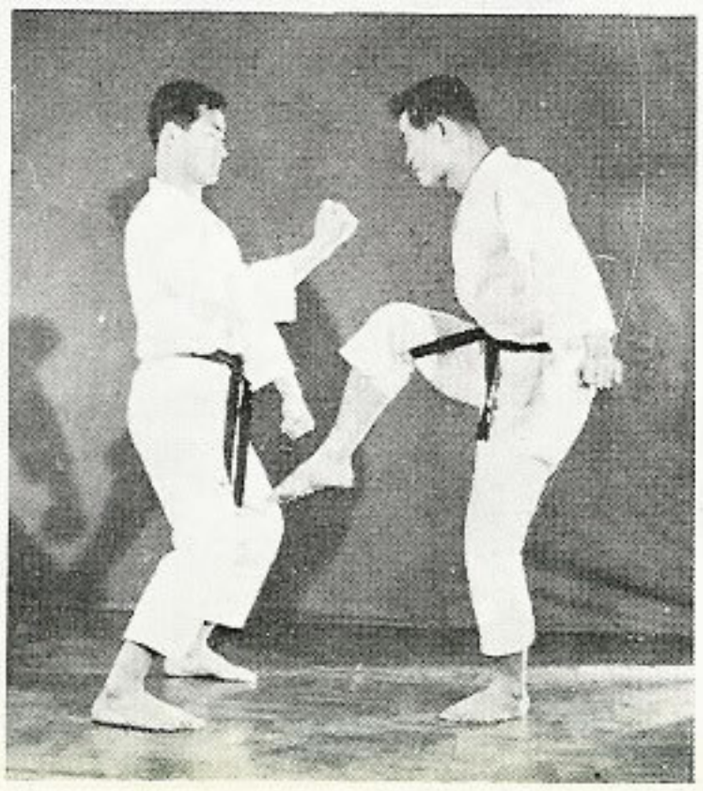
rear foot stance

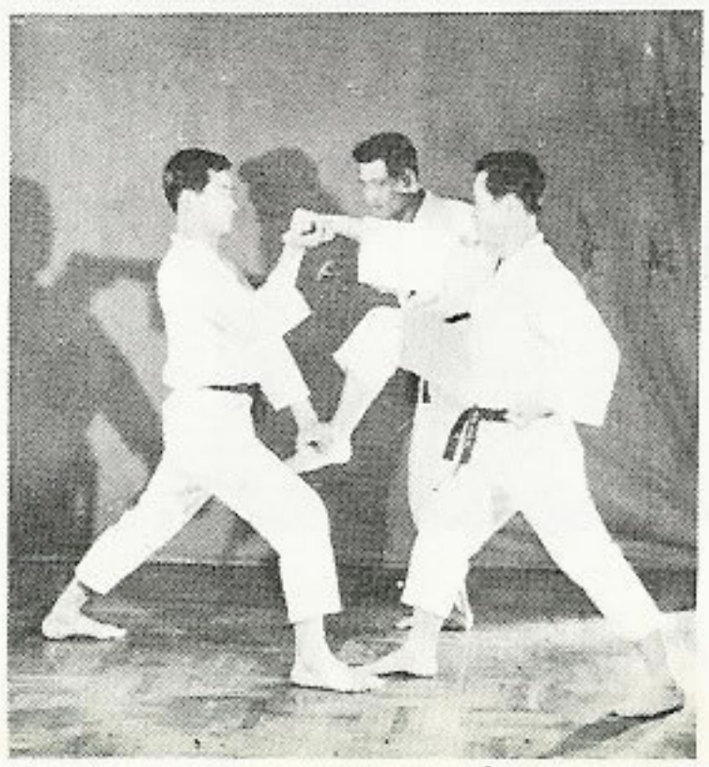
Palm Fist :

is always accompanied by upward block with other palm fist, and executed from forward stance or forward low stance.



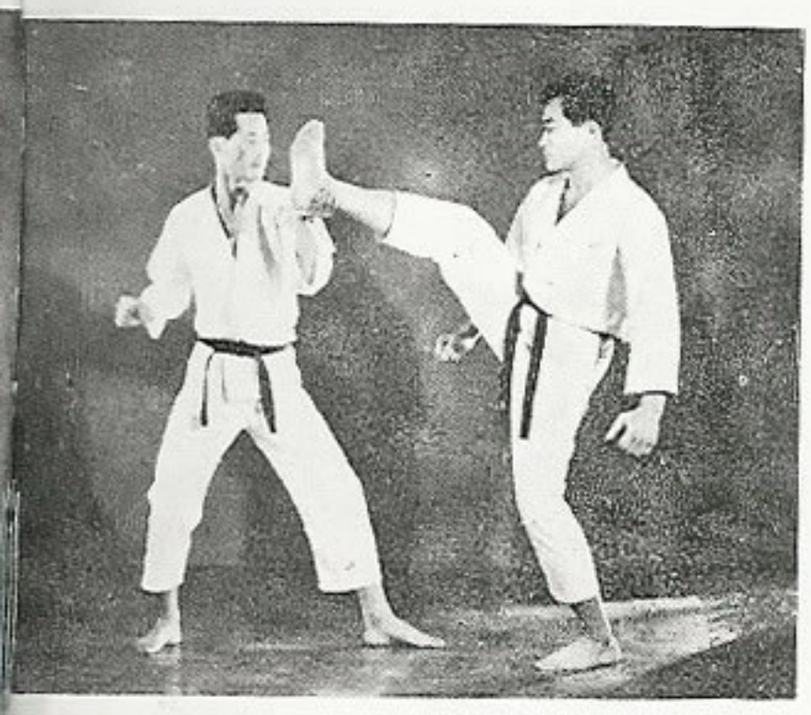
Forefist : is executed only from riding stance and always accompanied by mid-section block with the other forearm.





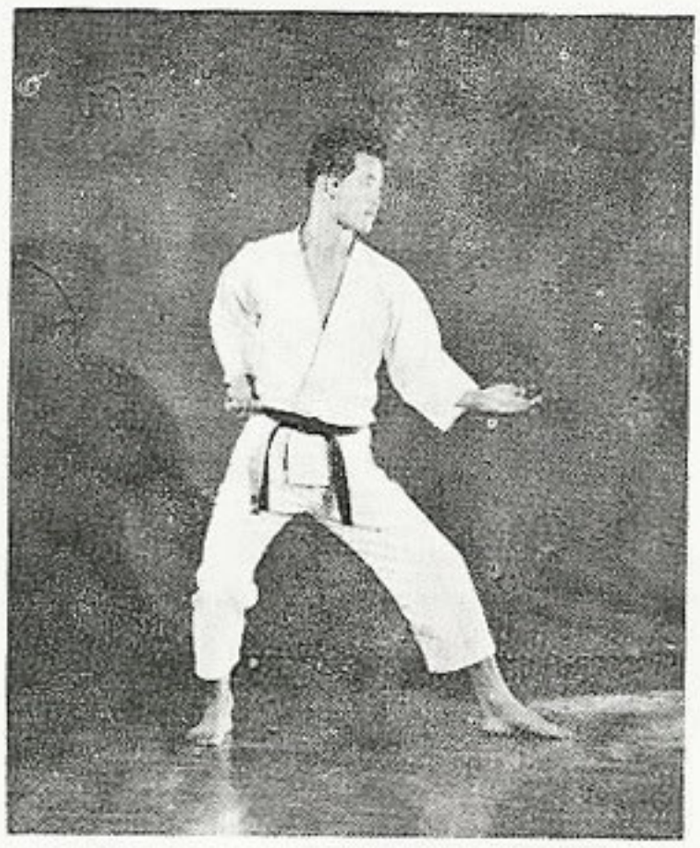
scooping block (*tŭrŏ makki*)

This is used for putting the opponent into untenable position by holding the attacking foot upwards and performed mainly with palm fist. The back stance and rear foot stances are common.

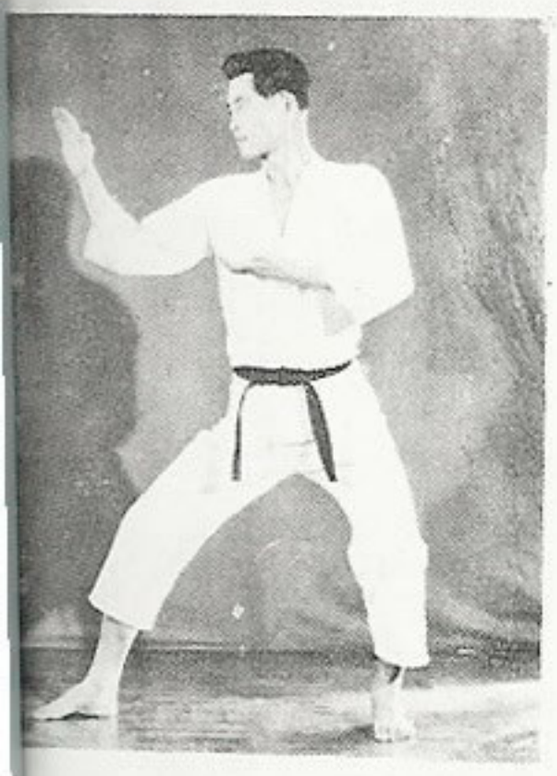


back stance
knife-hand

back stance



rear foot stance

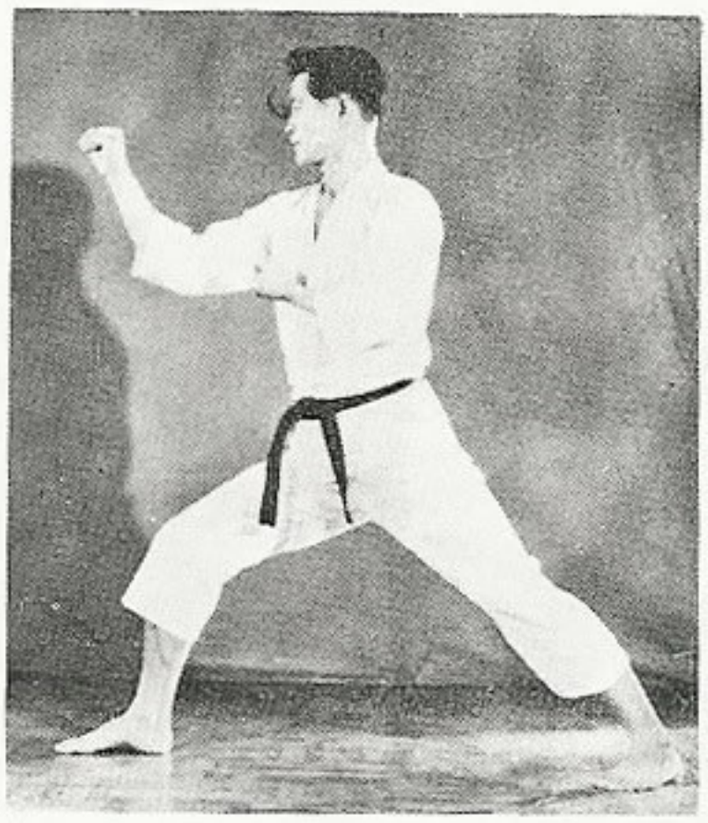


back stance
forearm

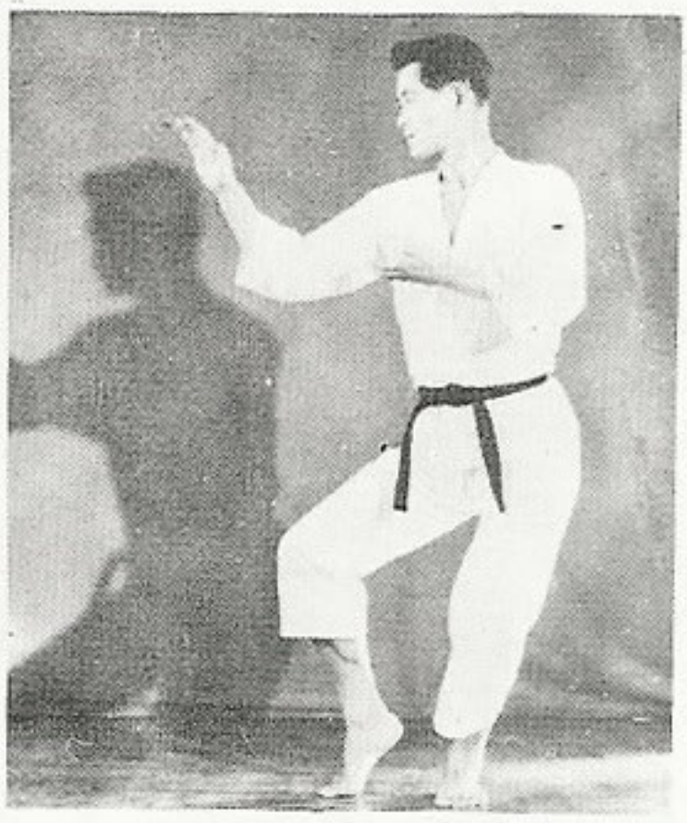
guarding block (*taebi makki*)

Used mainly for ready posture of sparring and performed with forearm or knife-hand. The back stance is normal, but forward and rear foot stances are well used too.

forward stance
forearm



rear foot stance
knife-hand



* Rules for Gurding Block:

1. Keep the blocking knife-hand or forearm half facing the target at the moment of block.
2. Bring the other hand or hammer fist in front of nipple creating about 1'' space between the chest and forearm.

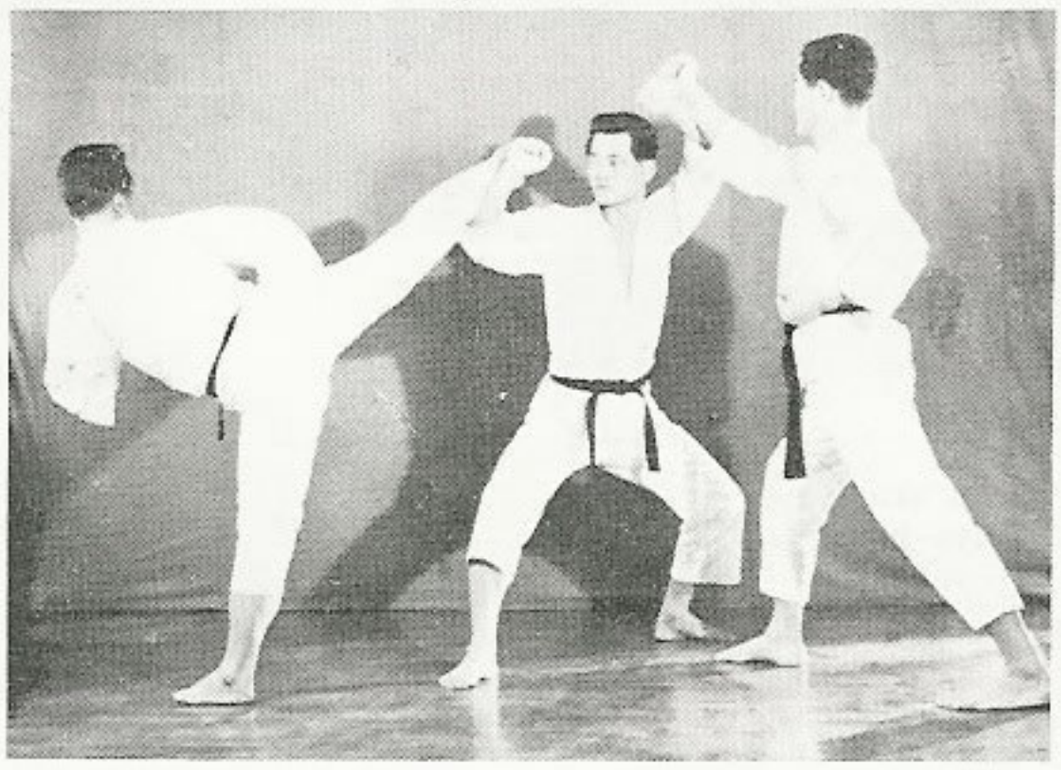
twin forearm block (*ssang p'almok makki*)

This technique is very effective to block a simultaneous attack from front and side, and performed mainly with back stance.

* The side blocking forearm normally executes high-section block, occasionally mid-section block.

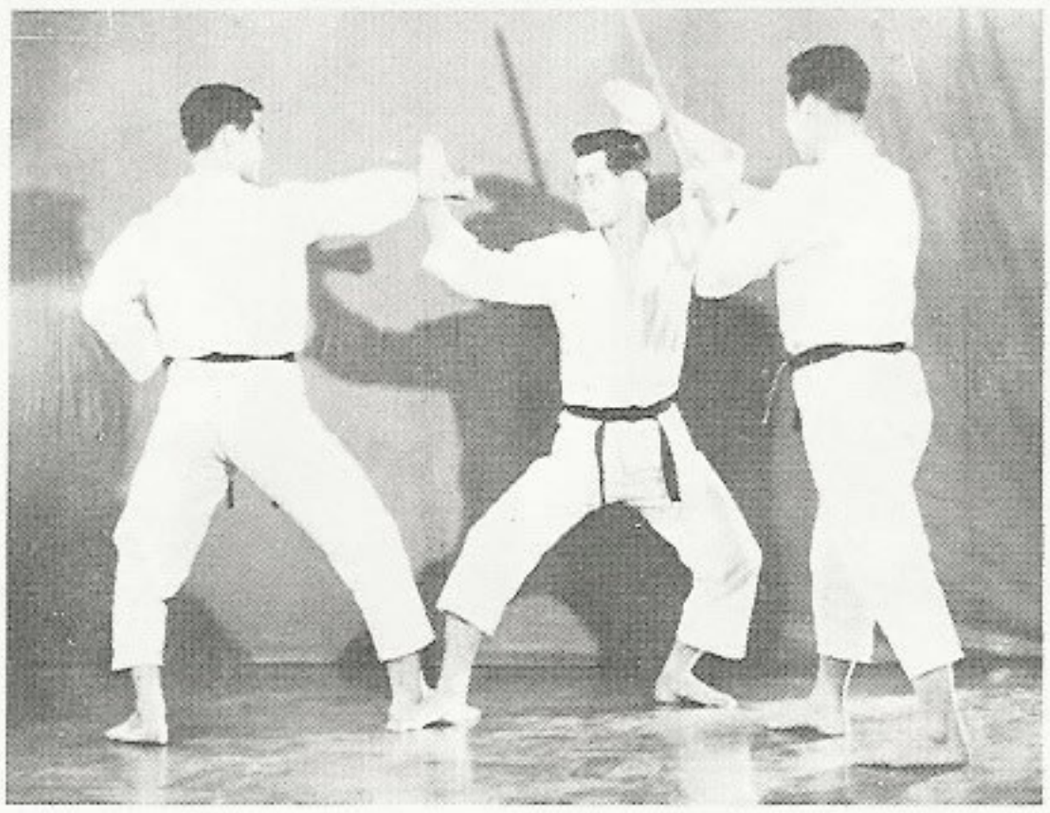
high-section

mid-section



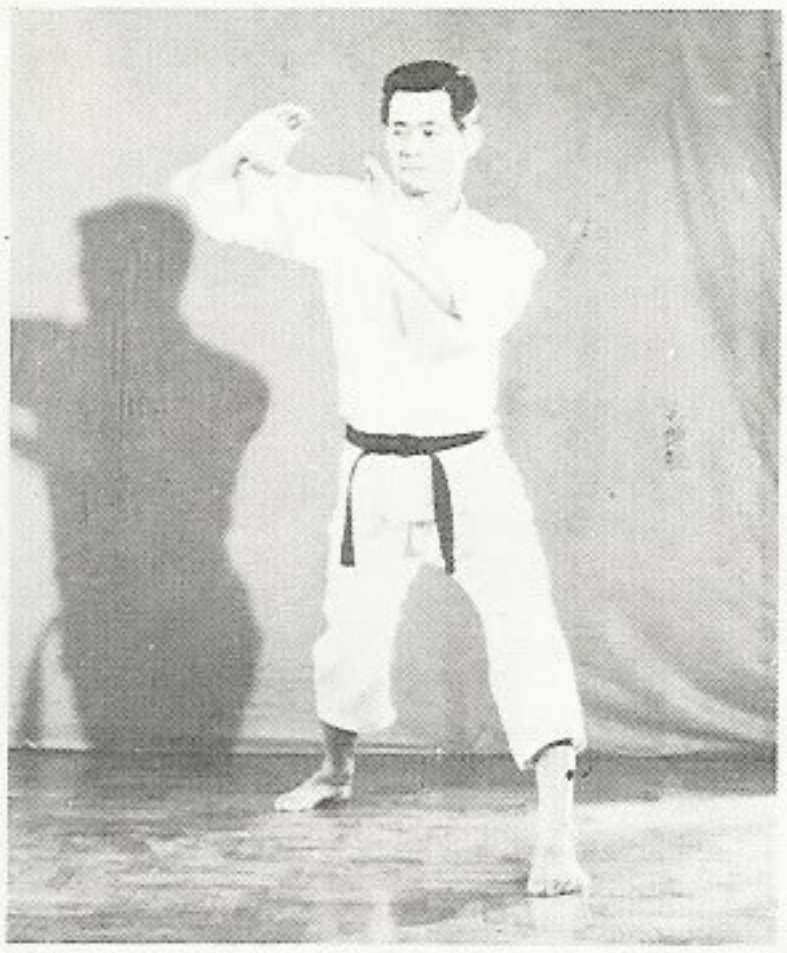
twin knife-hand block (*ssang sudo makki*)

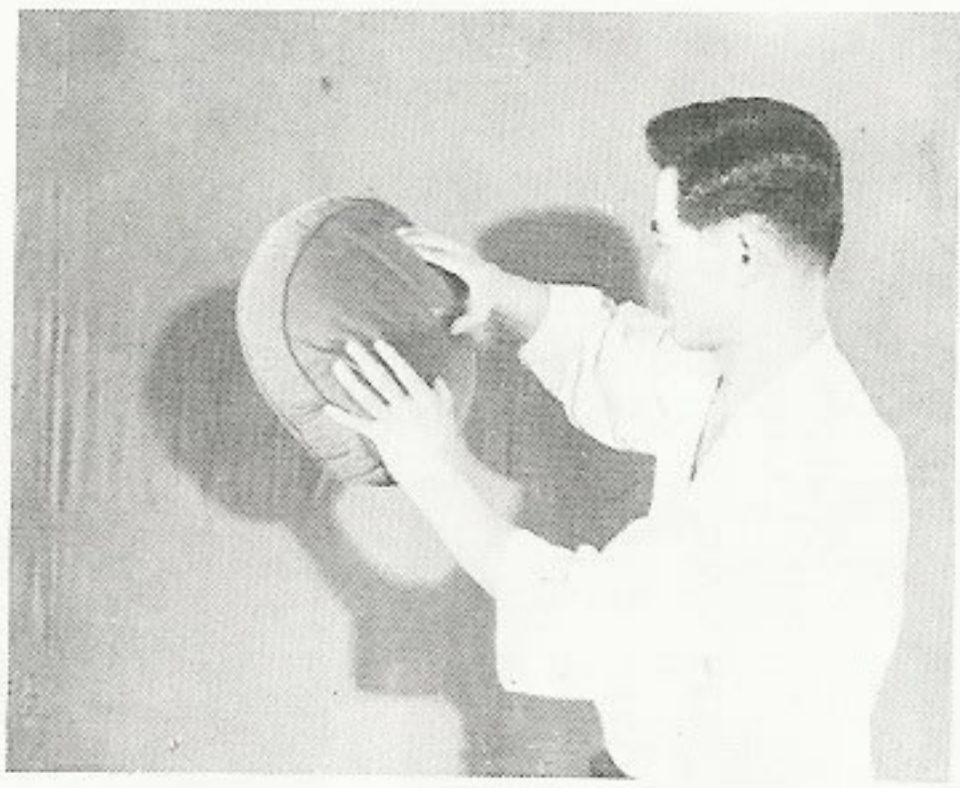
The purpose as well as the method is the same as twin forearm block.



double arc-hand block (*tu pandalson makki*)

This is useful in blocking a co-ordinated attack against the face, and executed only from forward stance.



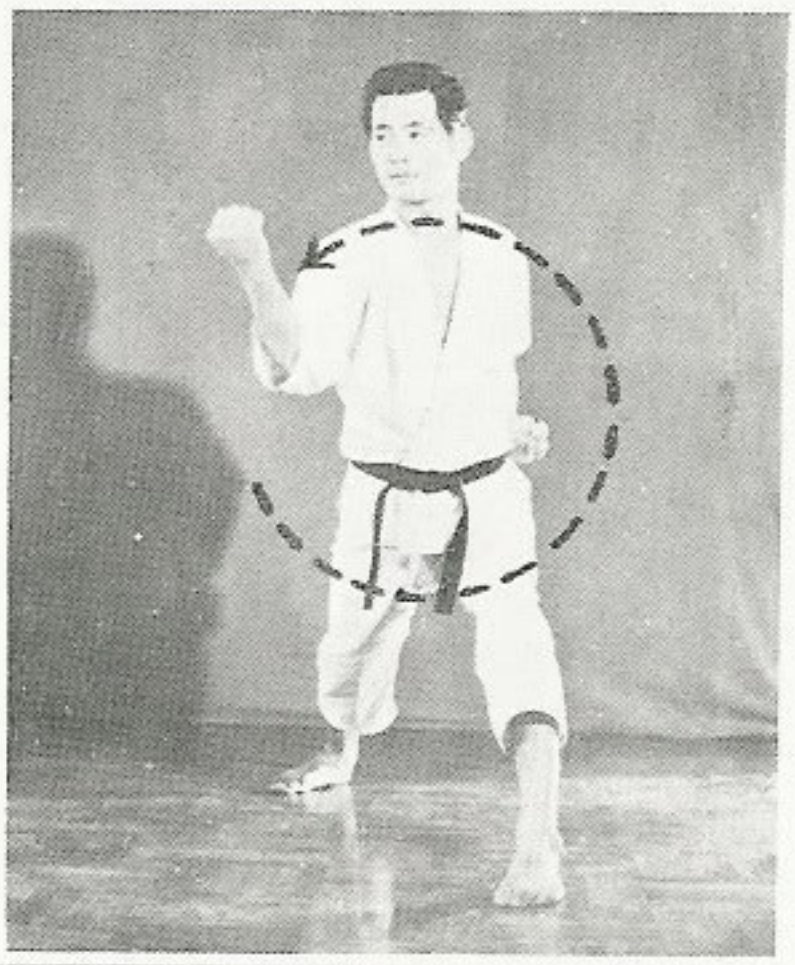


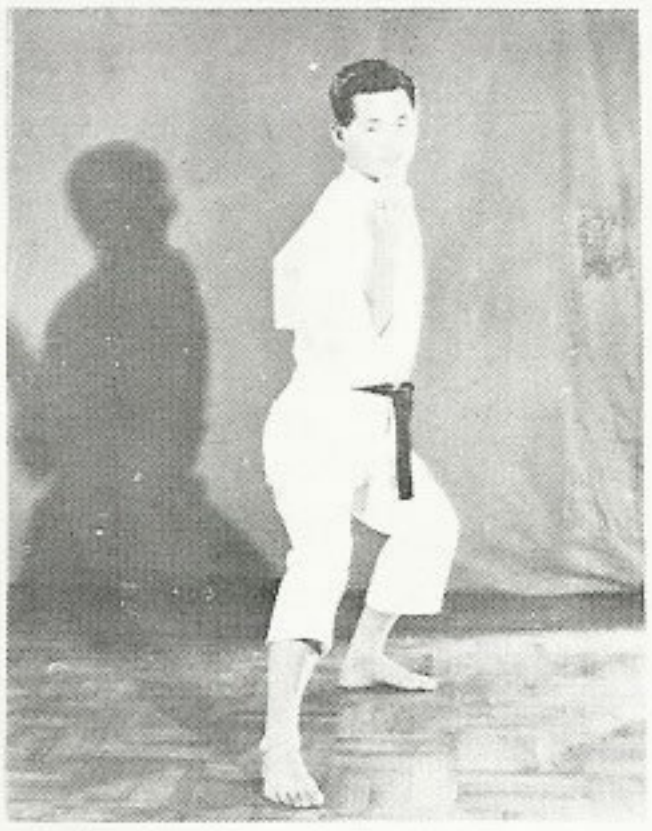
circular block (*tollimyŏ makki*)

This form is used in blocking a combined attack of hand and foot, and performed with inner forearm or reverse knife-hand. Forward and back stances are usually employed.

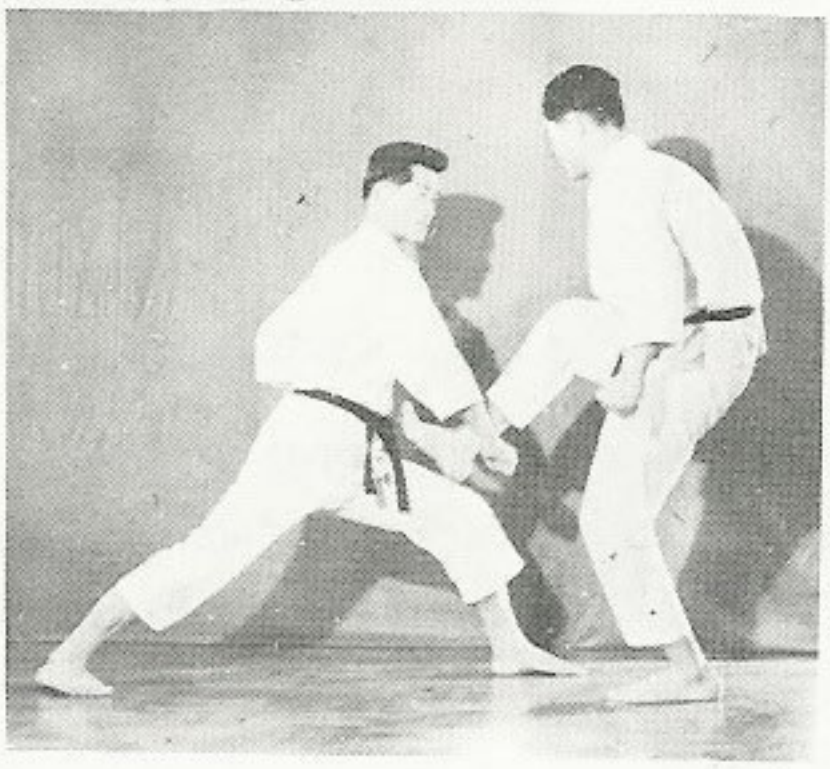
* In case of forward stance with inner forearm, the fist of blocking arm comes about the same height with its own shoulder which is slightly lower than the other at the moment of block.

forward stance
forearm

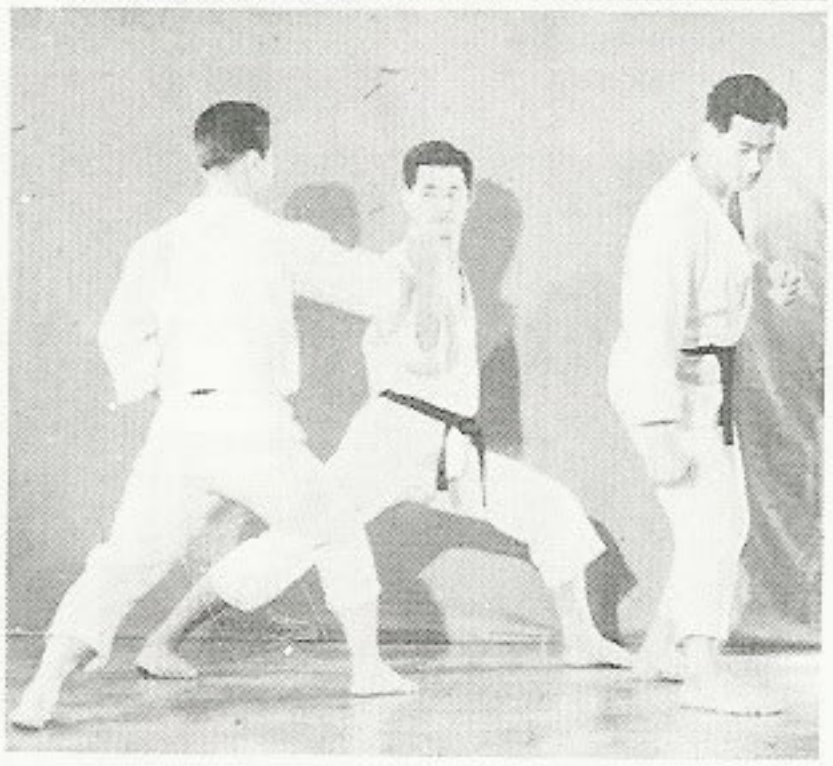




back stance
reverse knife-hand



foot attack is blocked

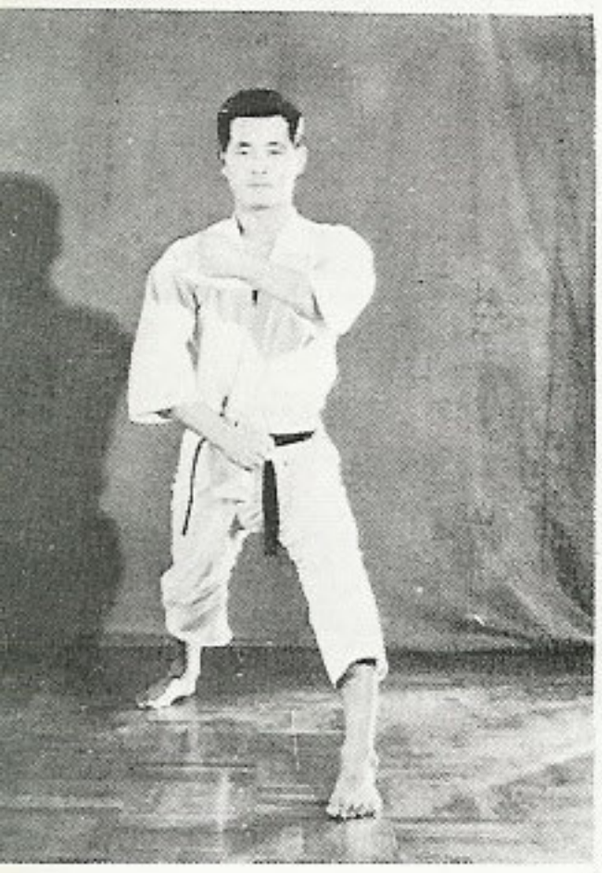


side block

9-shape block (*kutcha makki*)

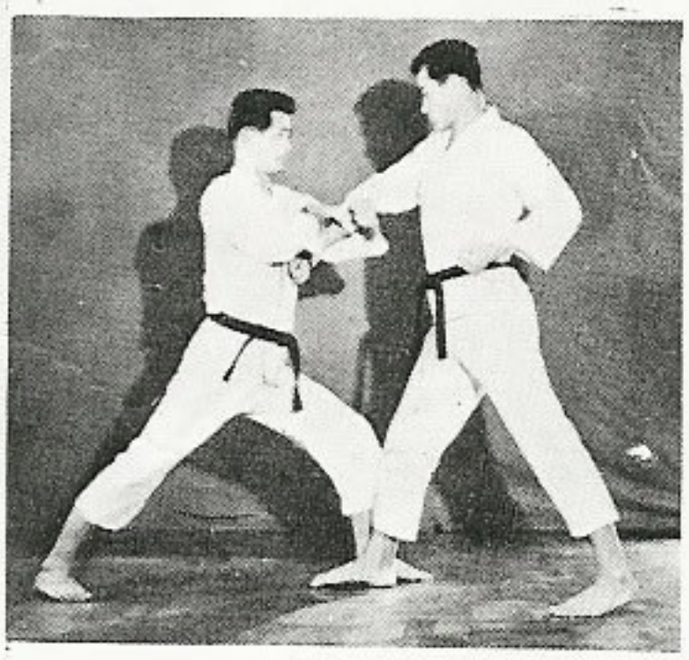
The aim of this technique is to break the elbow joint of the attacking arm, and also widely used in blocking a co-ordinated attack of hand and foot. Forward and riding stances are mainly used.

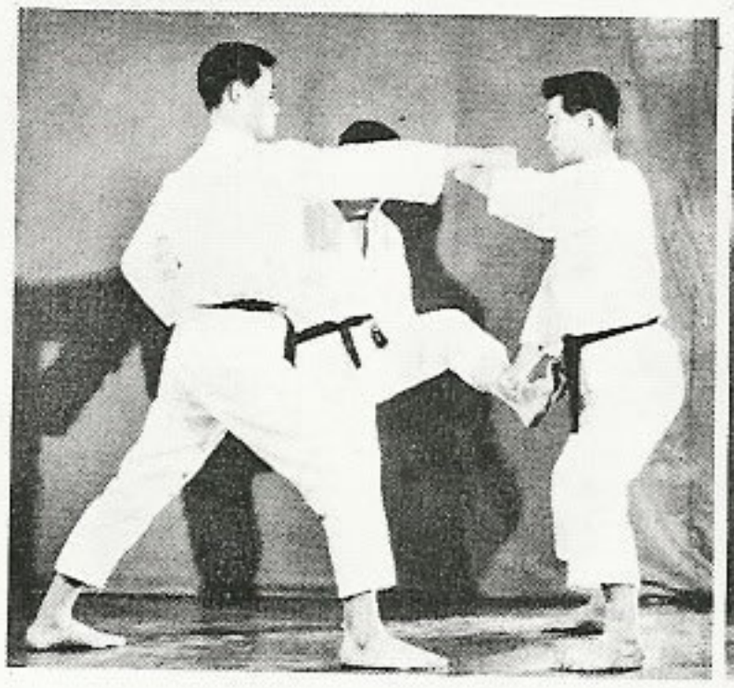
* When right forearm is placed lower it is called right 9-shape block and vice-versa.



forward stance

break the wrist





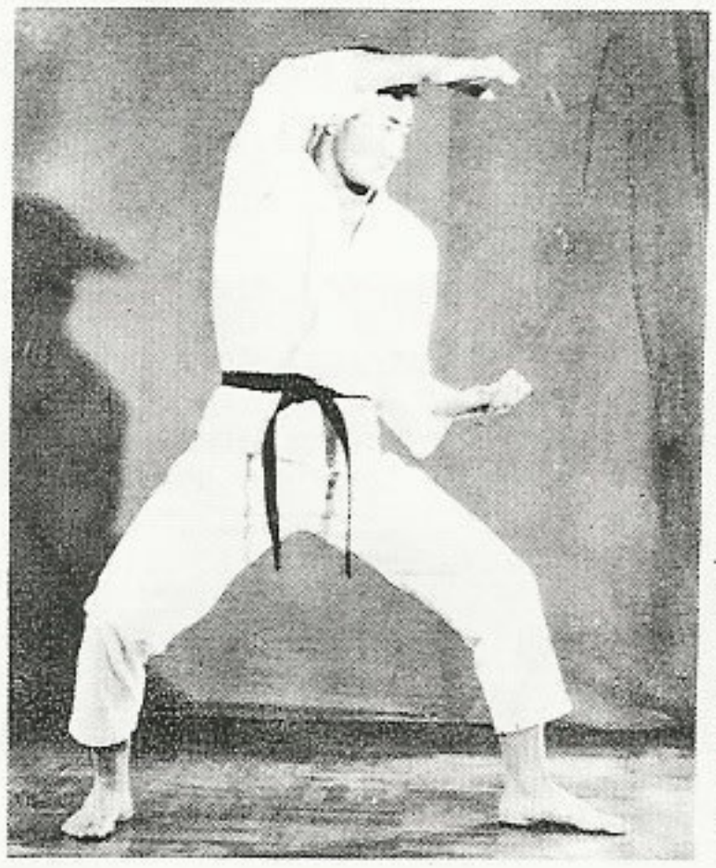
riding stance

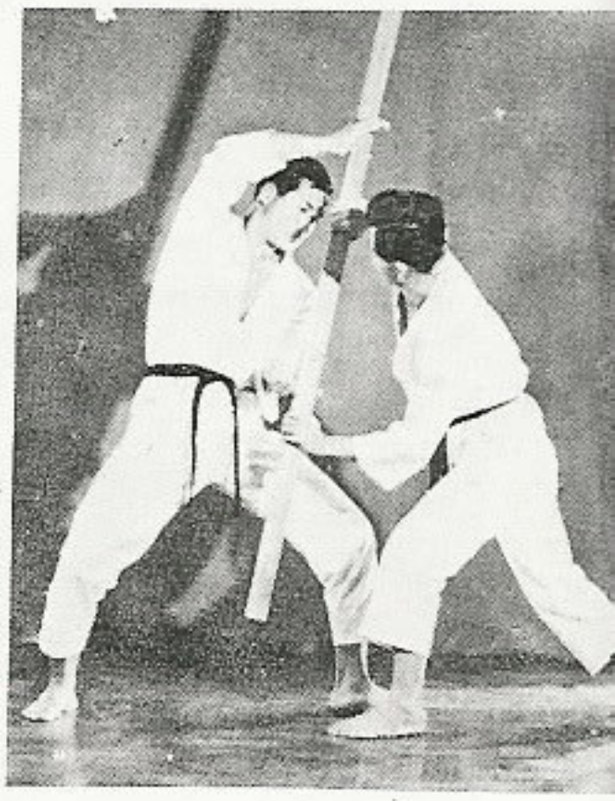
U-shape block

(*mongdung'i makki*)

The sole purpose of this technique is to block the attacking pole or bayonet with reverse knife-hands. The fixed and back stances are common.

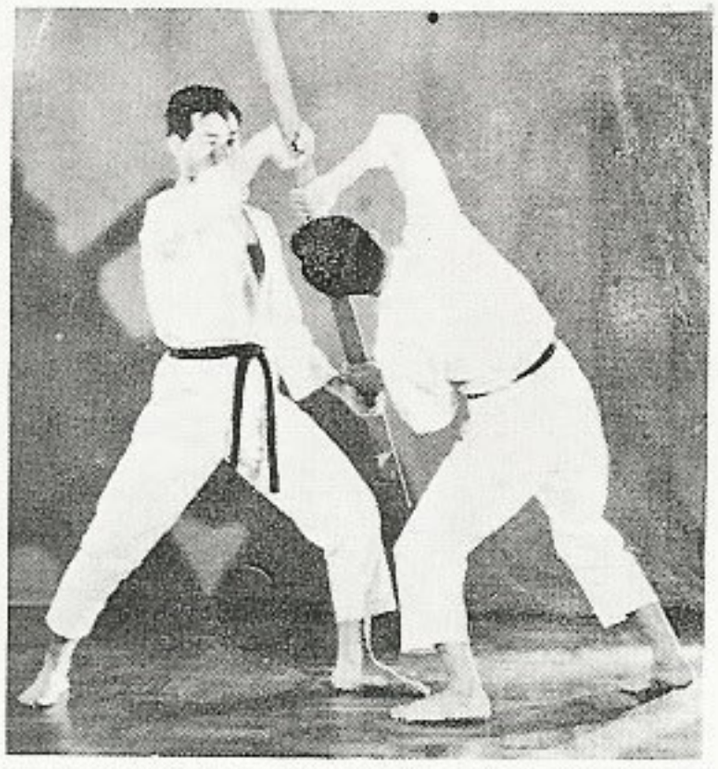
* Keep both hands in a vertical line at the moment of block.
* Keep the lower elbow in contact with the hip.





fixed stance

grasp the pole



U-shape grasp

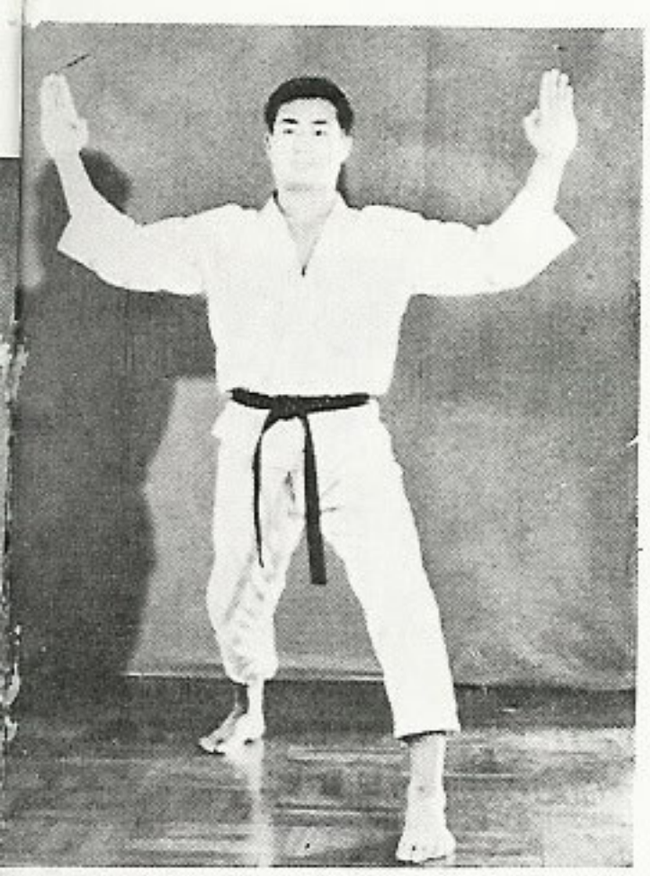
(*mongdungi chapki*)

This is a variation of U-shape block, therefore, the principle is just the same, but the purpose is to grasp the attacking bayonet or pole.

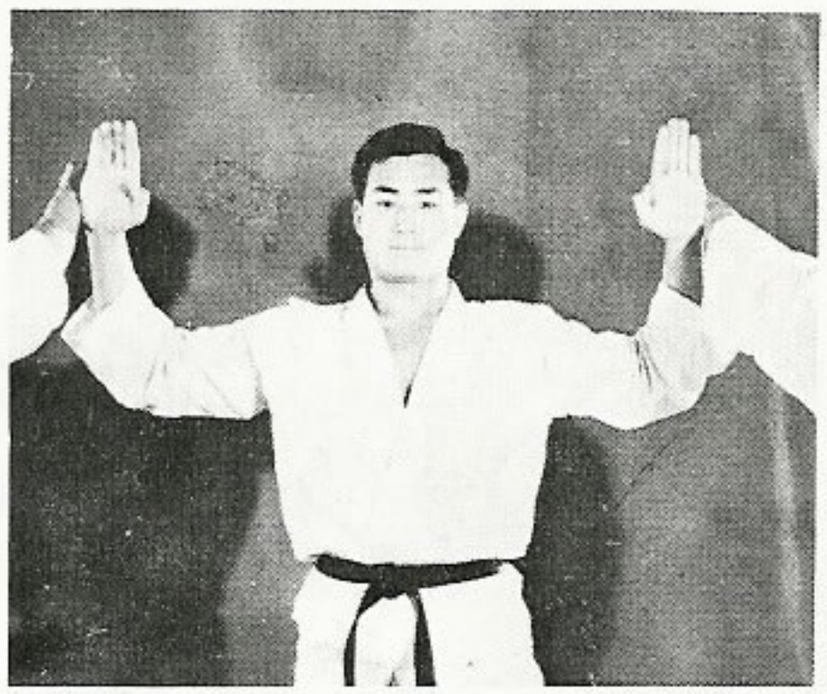
W-shape block (*san makki*)

This technique has dual purposes, one is to block a simultaneous attack from both sides and the other is to strengthen the leg muscles, for which the foot is moved as if smashing the floor. Riding stance is mainly used, occasionally forward, parallel or X-stance.

* Lower the elbows slightly than the shoulder at the moment of block.

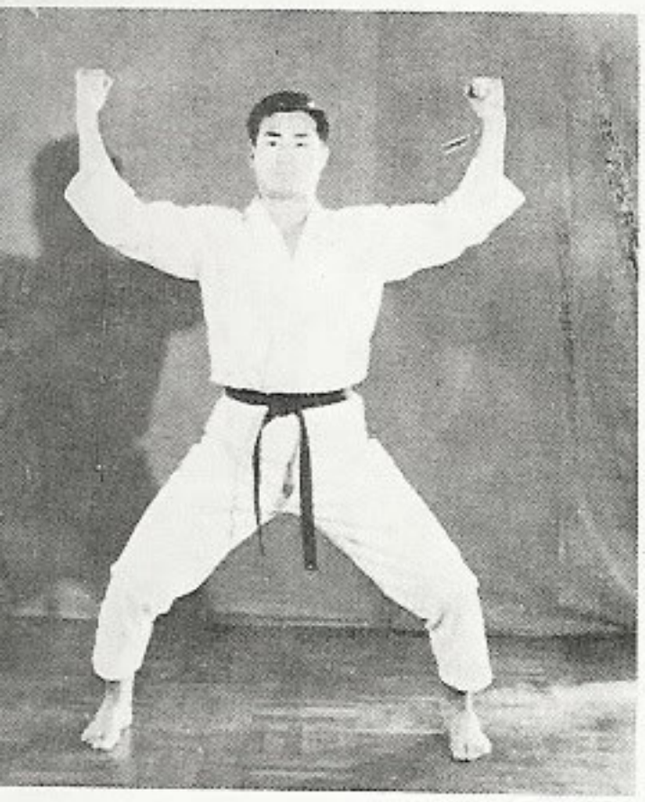


forward stance
knife-hand

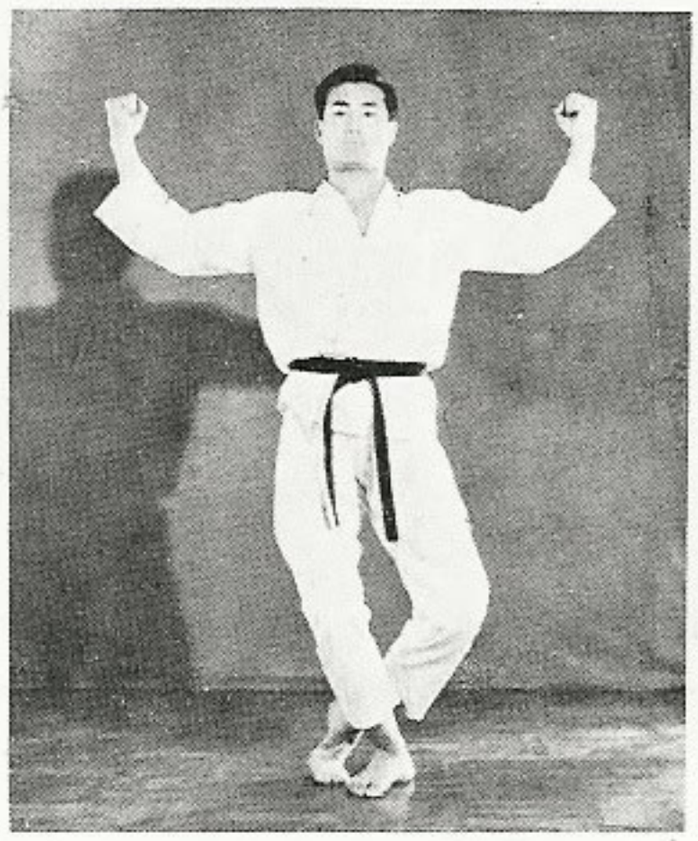


riding stance
forearm

* Elbows form an horizontal line with the shoulders.



* This method is not commendable because the shoulders are too tensed.



X-stance
forearm

parallel stance
knife-hand

2. DODGING (*p'ihagi*)

Dodging corresponds to delaying action whereas blocking does to active defence in military tactics; and the real purpose of dodging is to make the assailant exposed or unbalanced by avoiding physical collision with the opponent until a chance is open for defender to deliver a decisive blow paying the least price. Most of its techniques are performed with foot parts.

8. FOOT TECHNIQUES (*chokki*)

The foot techniques which cannot be seen in other combative sports are indeed the unique weapons of Taekwon-Do. Frankly, the fantastic skill combined with the uncanny force is mostly demonstrated by the foot. This becomes one of the unavoidable reasons why this art has to be called Taekwon-Do to-day. This is broken down into attack and defence techniques.

A. Attack Techniques

These consist of destroying kick, thrusting kick and pressing kick.

Common principles are :

1. Maximum use of knee spring of stationary leg.
2. Withdraw rapidly the kicking foot to avoid being grabbed by the opponent and to be prepared for next movement.
3. Shift the body weight momentarily one to another foot.
4. Maintain a strong stance with stationary foot.
5. Decide the kind of kick to be delivered at the selceted target and then adjust the body toward it.

DESTROYING KICK (*ch'a pusugi*)

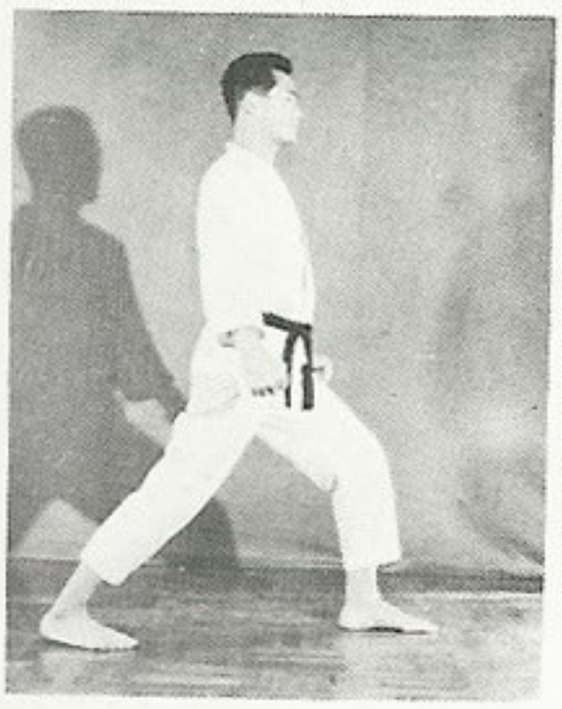
The purpose and methods of this technique are similar to those of the striking techniques of hand, and it is divided into front snap kick, back snap kick, turning kick, twisting kick, reverse turning kick and stamping kick.

* Striking point reaches the target in a straight line.

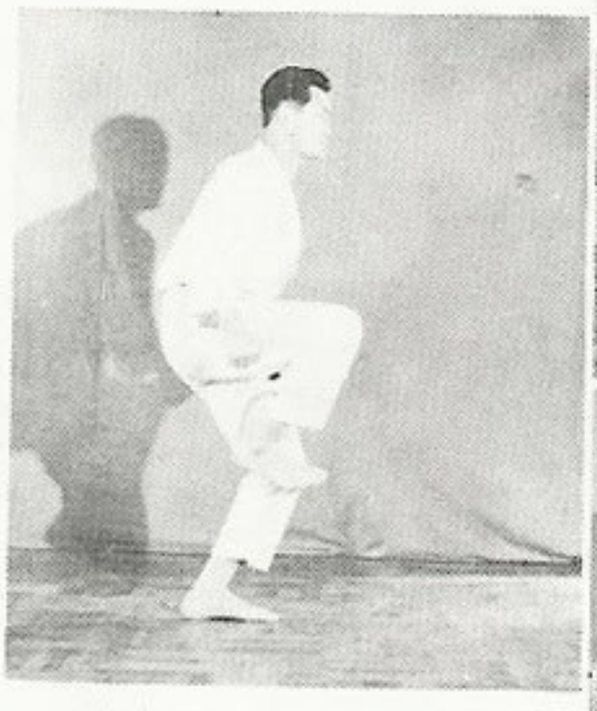
Front Snap Kick (*ap ch'a pusugi*) : is performed with front sole, instep or knee.

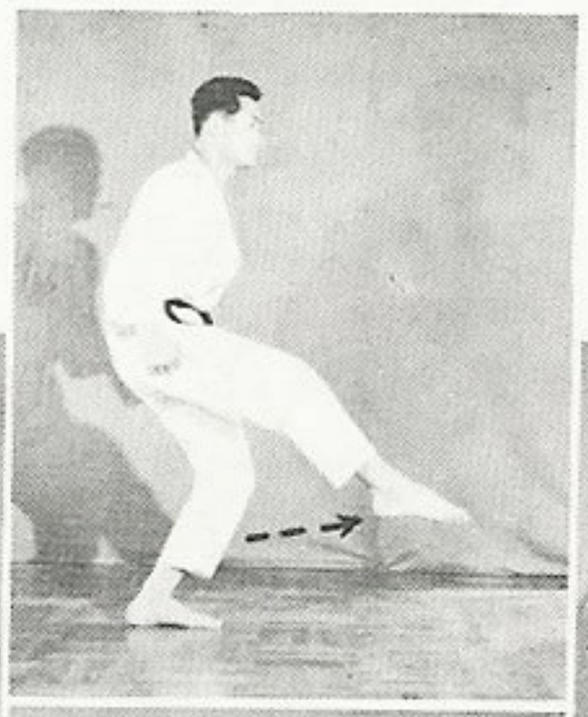
Common principles for front snap kick are :

1. Bend the knee of stationary leg properly relaxing its muscles; at the same time bend the kicking leg, sharply lifting it close to the chest at the start of kick, and then execute the kick. Be sure to execute these actions in one motion to utilize the snap motion to maximum.
2. The toes of stationary foot must point the kicking direction.
3. Withdraw the kicking foot to the previous position immediately after a kick, and then to the ground.



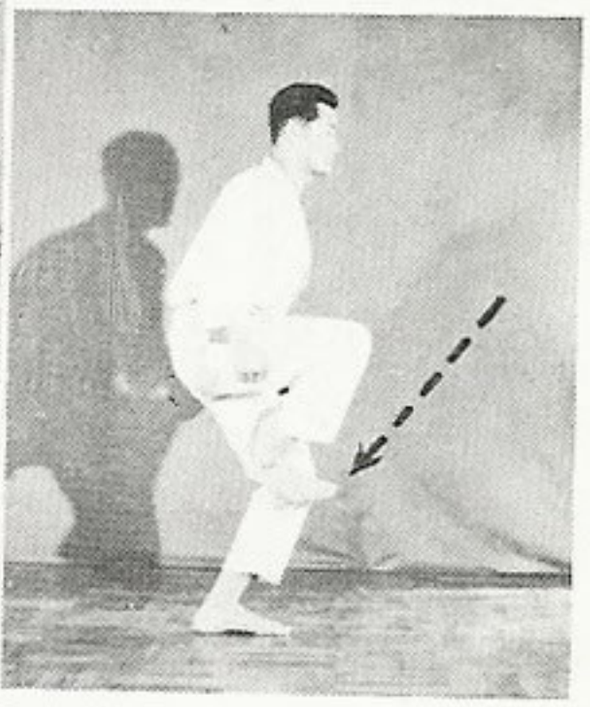
Lean the body slightly forward.

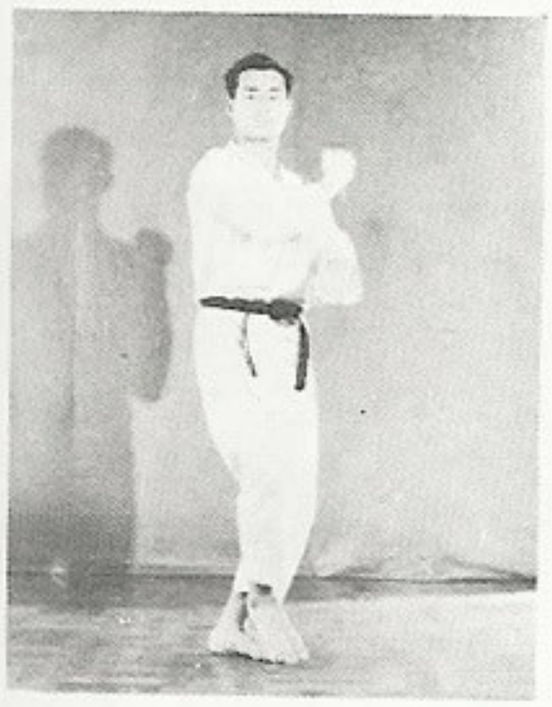




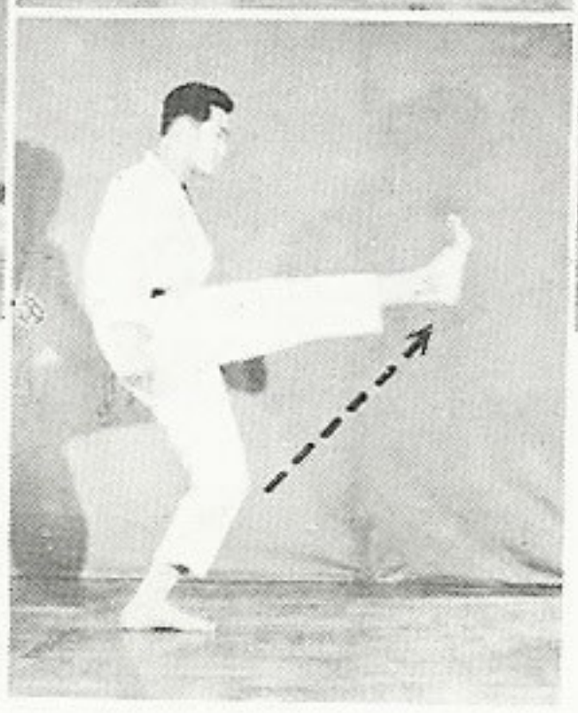
instep

Ankle together with the toes should be bent down fully.



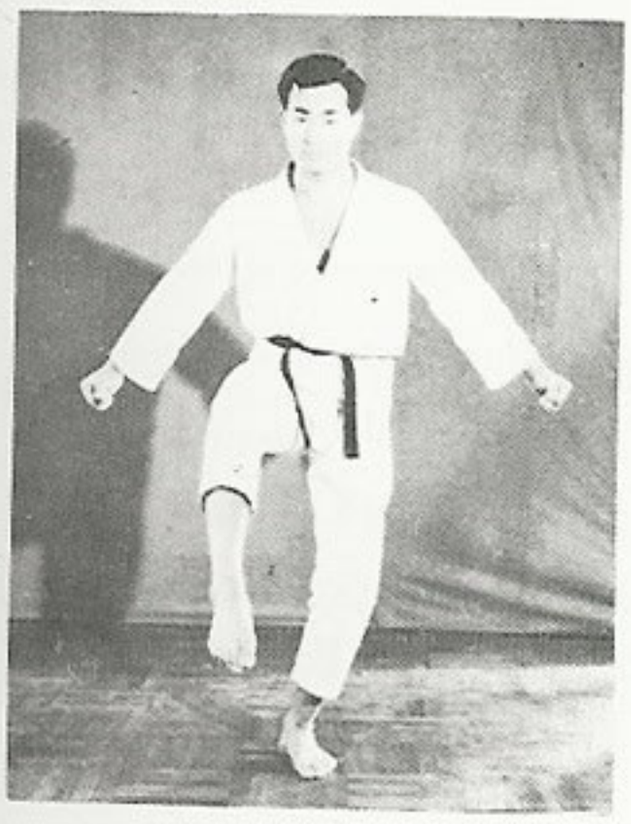


The kick is executed when the knee of stationary leg is bent.



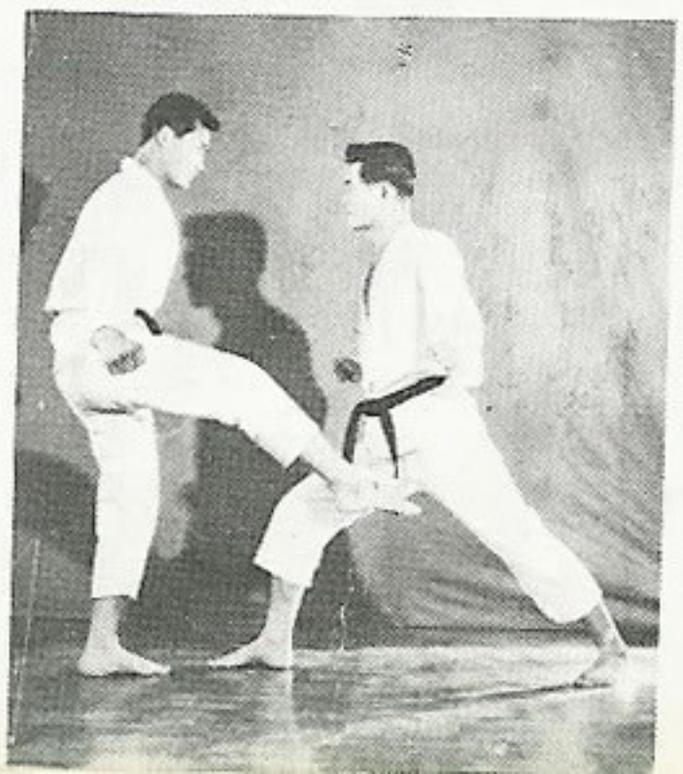
front sole

Bend the ankle and toes sharply upward.

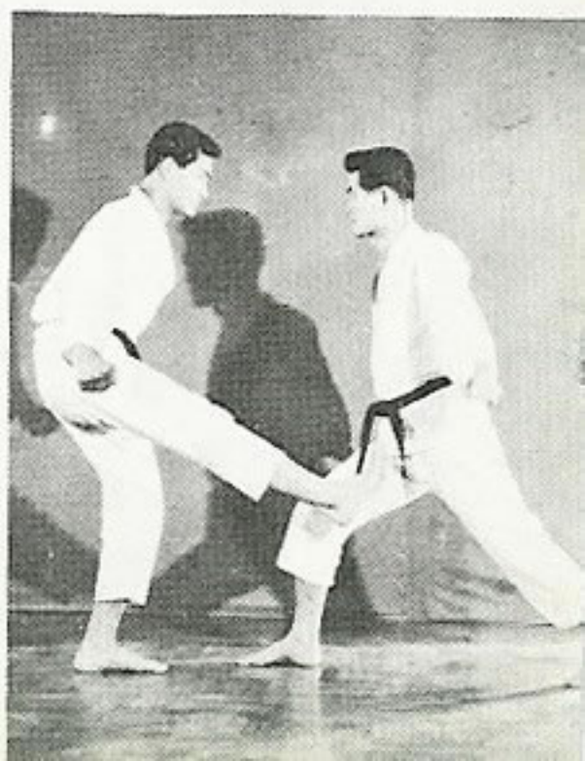


knee

instep



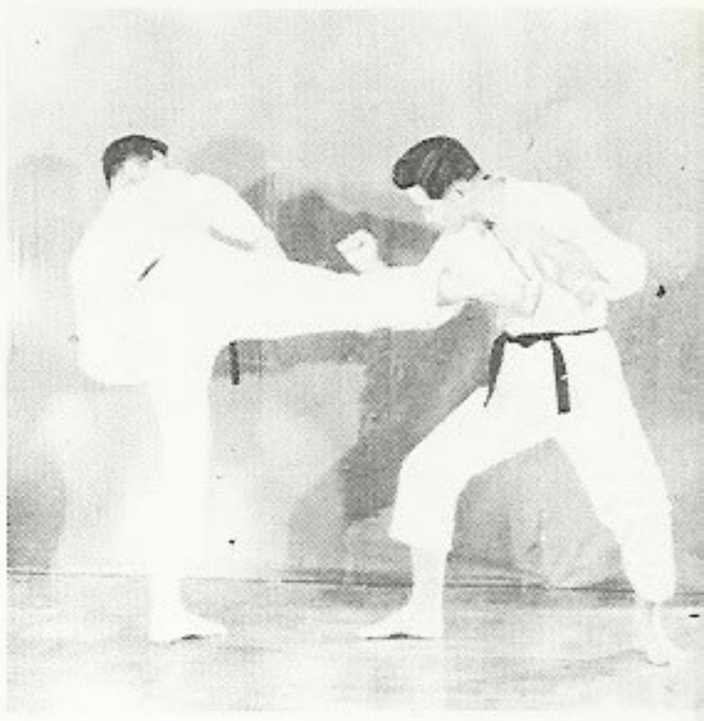
front sole



back stance

turning

kicking



solar plexus attacked

Turning Kick (*tollyŏ ch'agi*)

This is very convenient in attacking the opponent at the side front and performed with front sole or knee; in both cases turning is executed in two ways, the kick is performed directly from any suitable position, or else move into a suitable position before doing the turning kick.

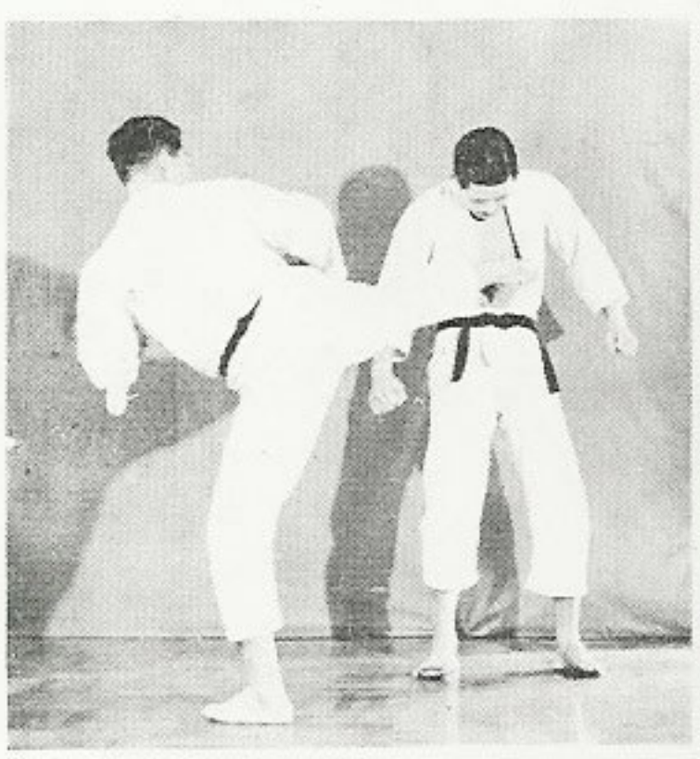
Common principles are:

1. Swing the hip forward so that the foot reaches the target in an arc. The foot should be vertical to the target at the moment of impact.
2. When kicking the target at the high-section, the foot must pass through its highest point so that the front sole points slightly downward at the moment of impact.
3. The toes of stationary foot point almost directly forward.

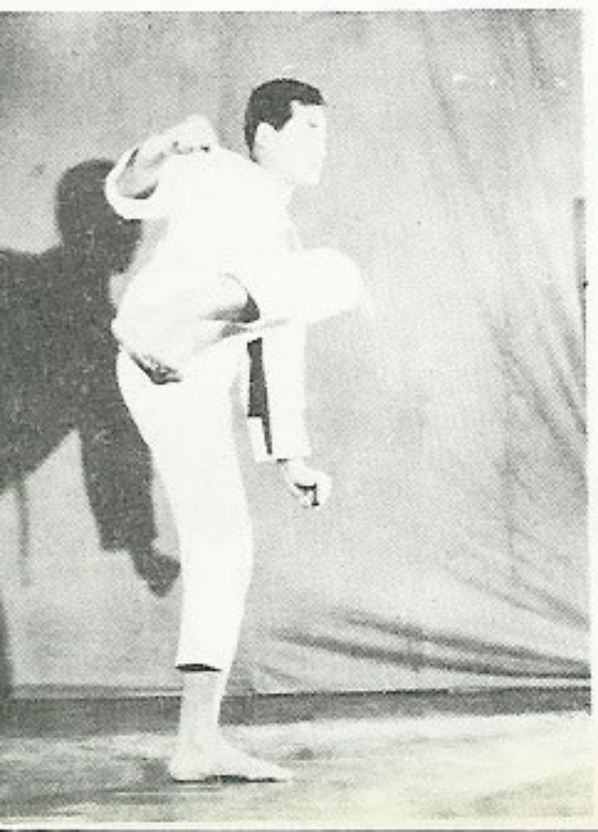
* Do not bend the kicking leg more than necessary.

front sole

This plays a main role in most cases. Solar plexus, temple, and genitals are main targets, but the ribs or neck could be attacked.



kick while moving to the side.



knee

The principle of kicking is basically same as the front sole.

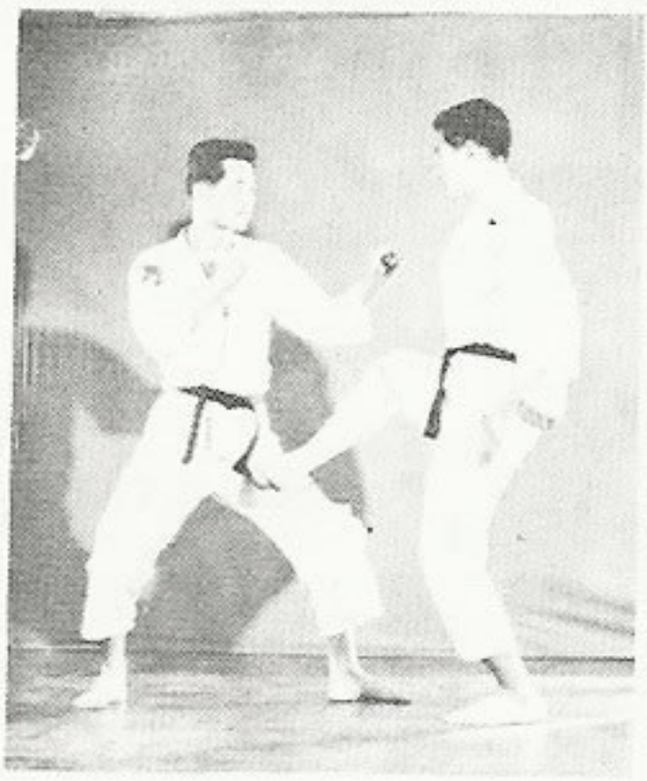
Back Snap Kick (*twit ch'a pusugi*)

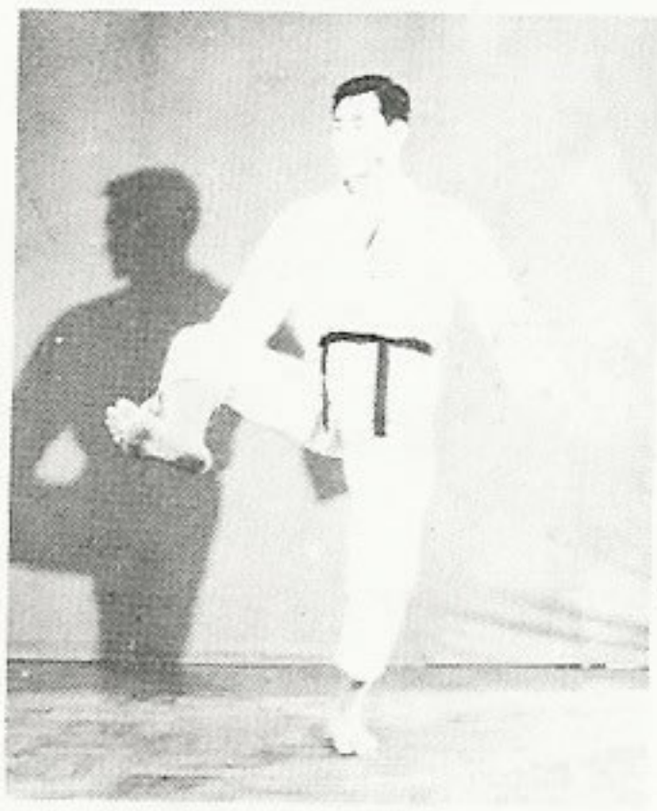
This is used in attacking the target in the rear without changing the direction of the body. The heel is the only striking point and the groin is the target. This is executed from any stance.

* Use maximum knee spring of the stationary leg.
* Heel describes a straight line to the target.

Twisting Kick (*pit'ŭrŏ ch'agi*)

The foot describes an out-curve allowing it to reach the target vertically. The inner thigh and the abdomen are the targets.



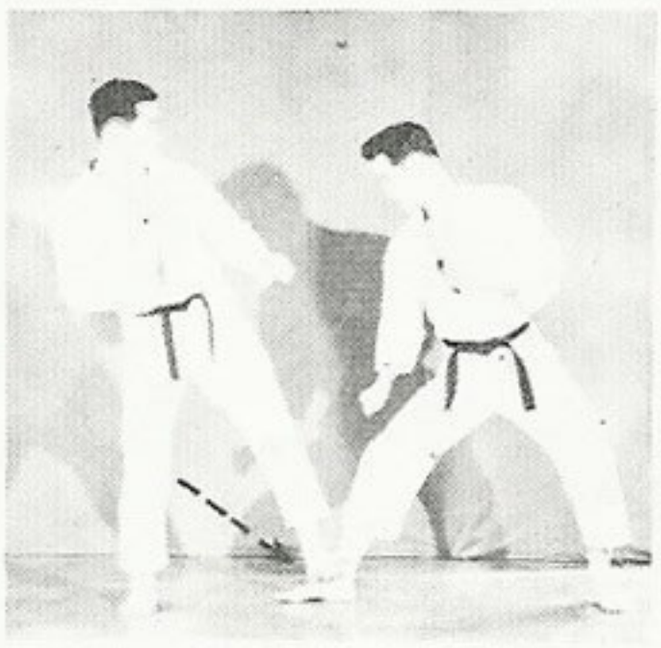


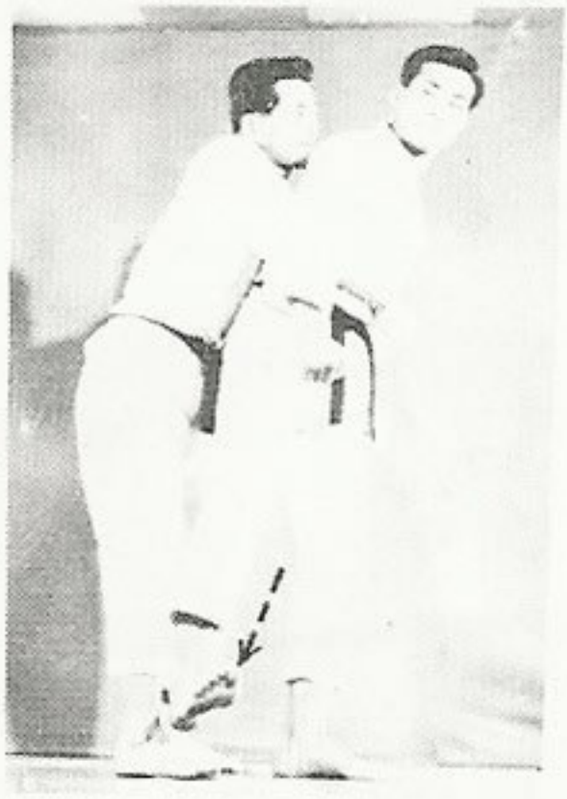
opponent in rear

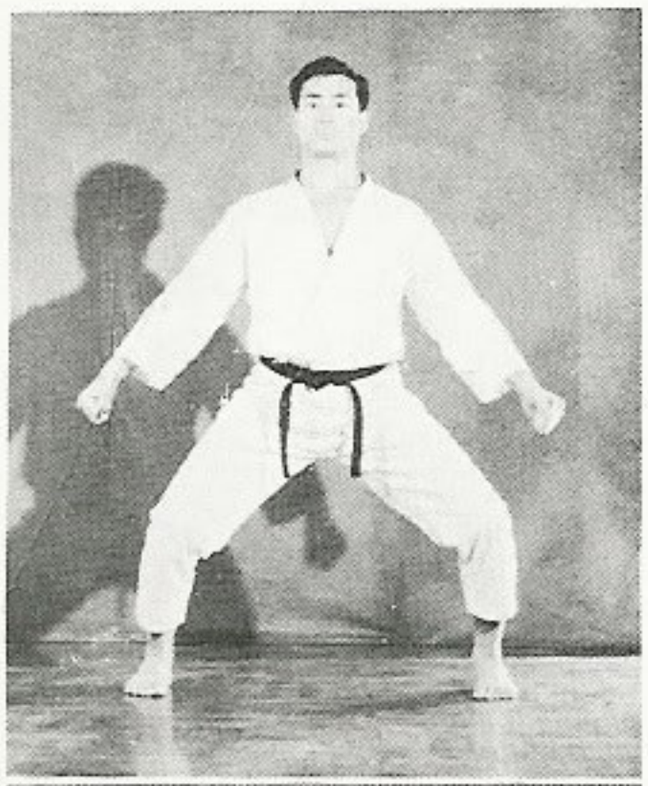
Stamping Kick (*ch'a papki*)

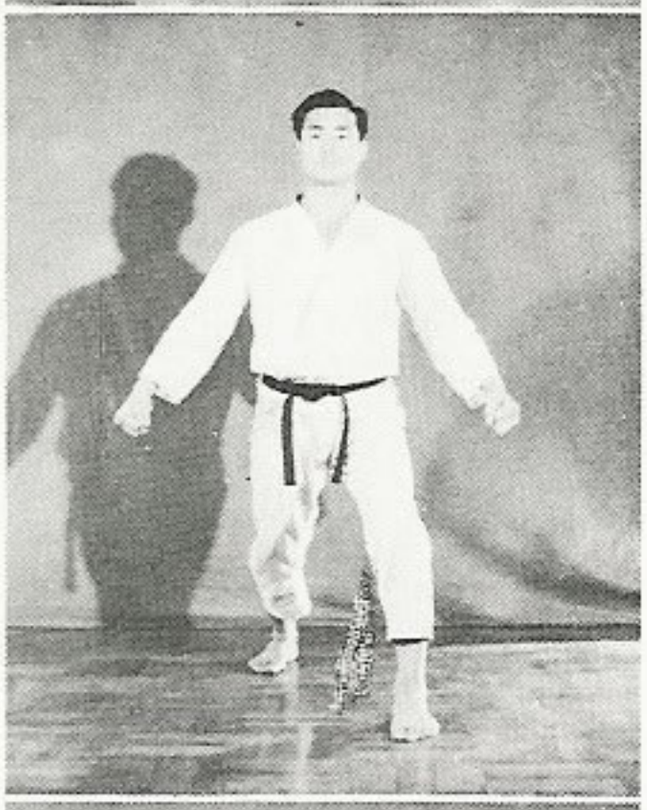
This is highly effective for stamping the instep of the opponent when being grabbed from behind. Occasionally, the stamping is also executed on the instep of the opponent who approaches from the front.

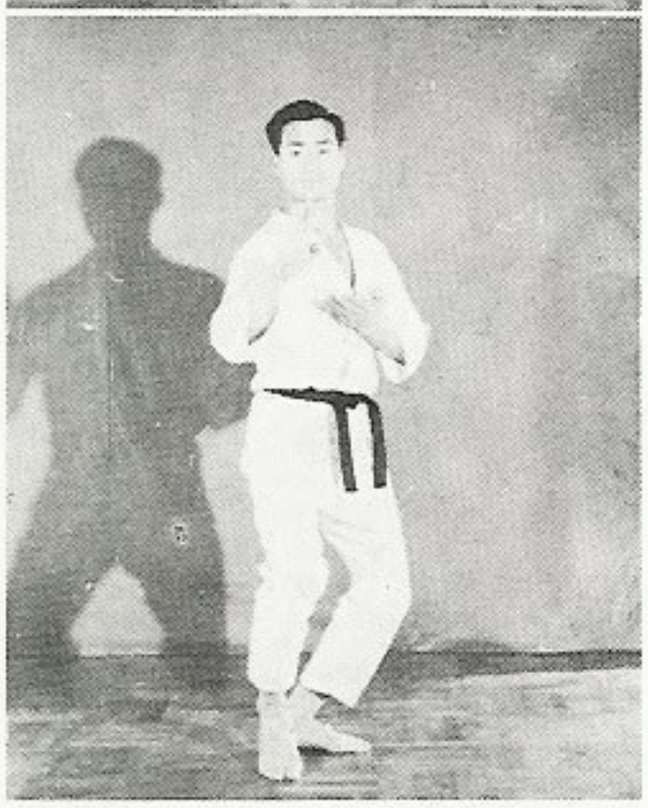
opponent in front





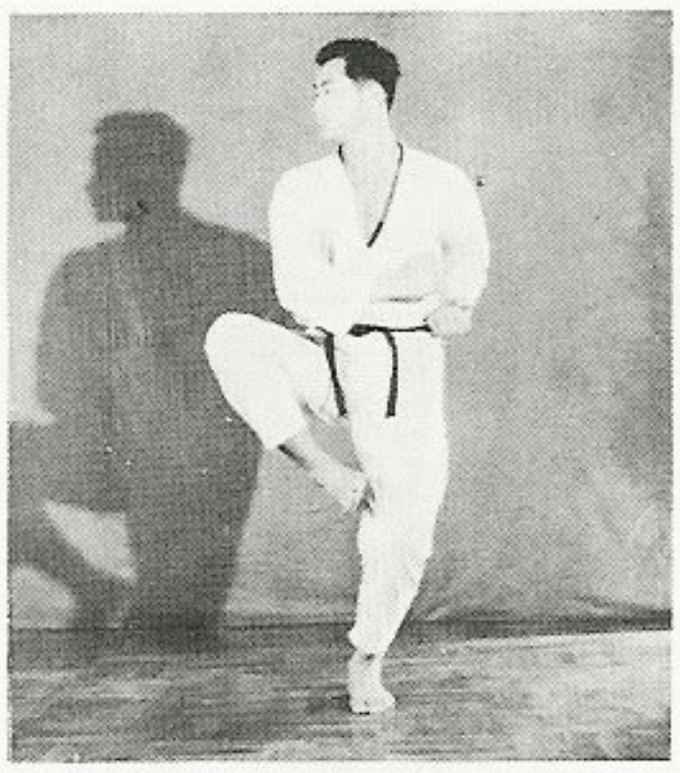


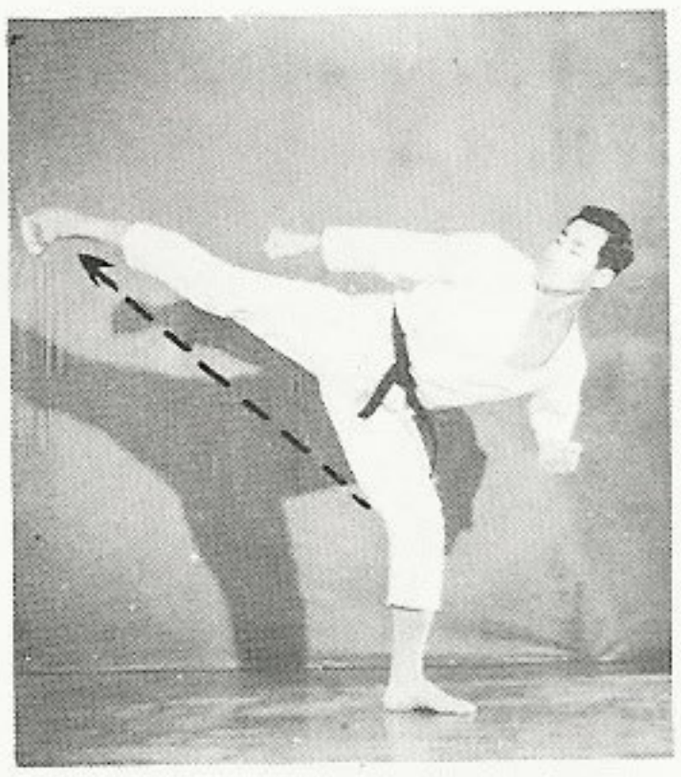




Thrusting Kick (*ch'a chirŭgi*)

The theory as well as the purpose of this technique is quite similar to that of punching technique. This consists of side and back thrusting kicks.

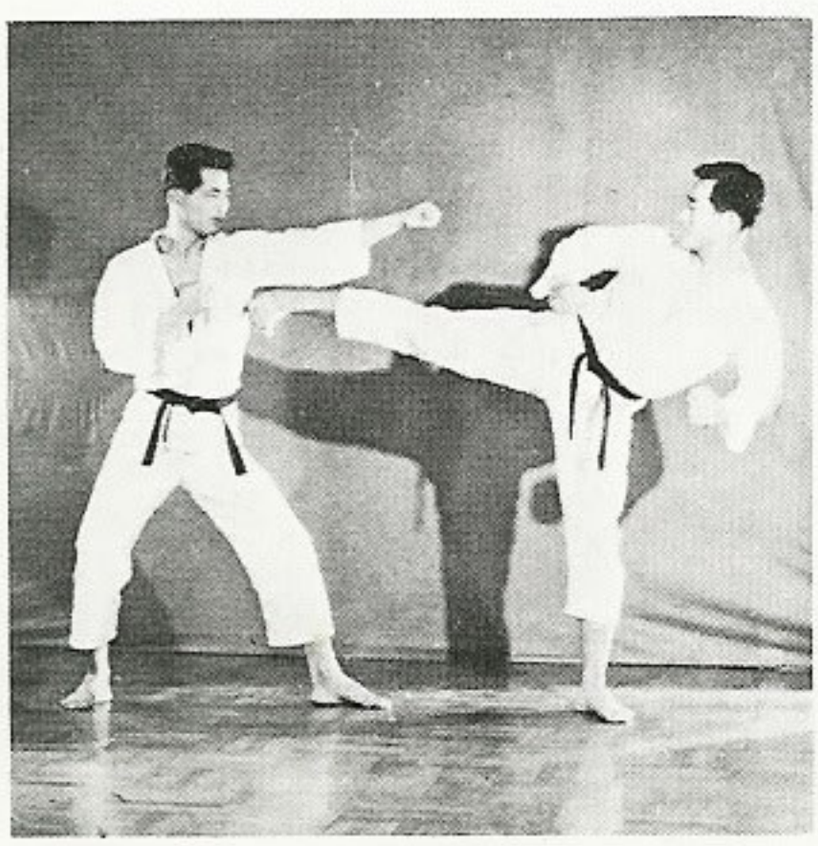




side thrusting kick (*yŏp ch'a chirŭgi*)

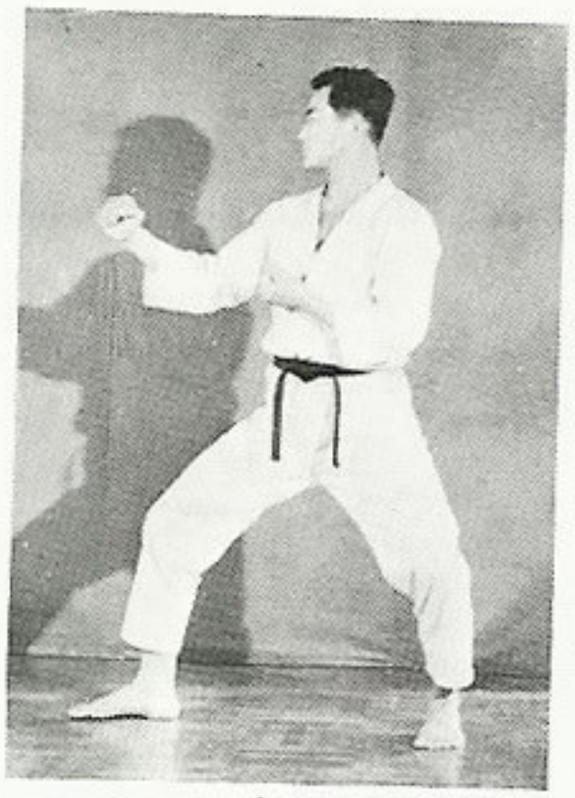
This is mainly used in attacking an opponent from the sides. This technique is possibly executed from every stance. The footsword is the striking point and the armpit, ribs, solar plexus and occasionally neck artery are targets. Basic principles are :

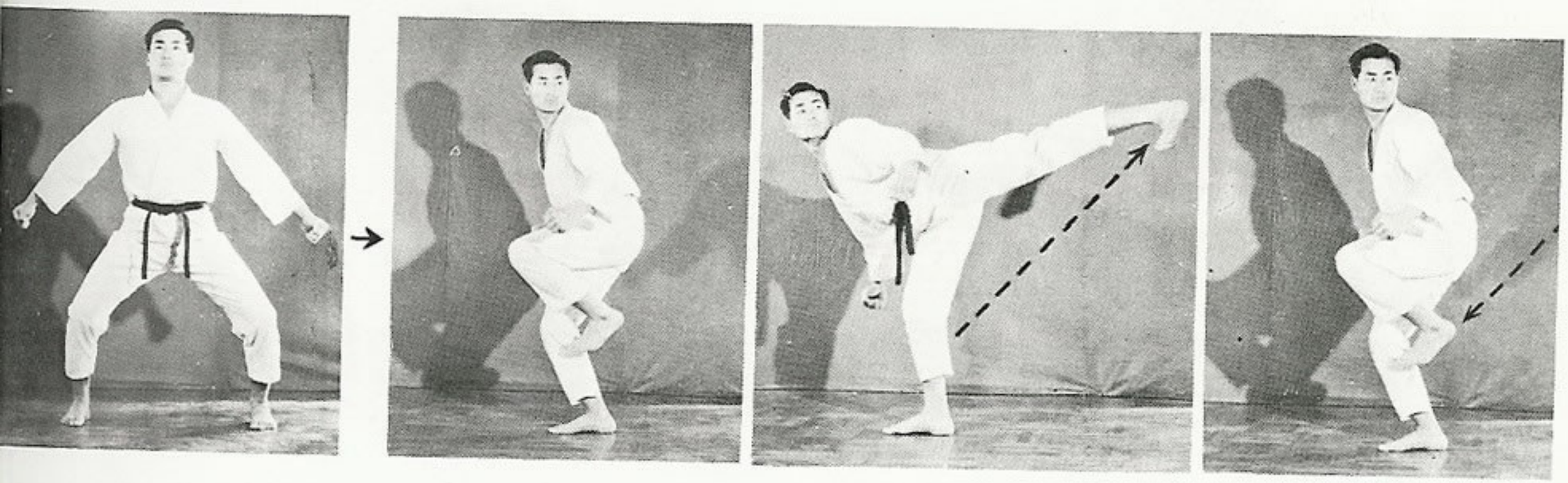
1. Foot must reach the target in a straight line.
2. Regardless of the stance used, the footsword of the kicking foot must first be brought to the inner knee joint prior to executing a kick.
3. Bend the knee of stationary leg outward.
4. The toes of kicking foot are slightly lower than its heel at the moment of impact.
5. Do not lift the heel of stationary foot off the ground.
6. In order for the striking point to reach the highest target, the body can be leant in the opposite direction so far as the stationary foot can maintain the balance of body.
7. No attempt should be made to kick diagonally.

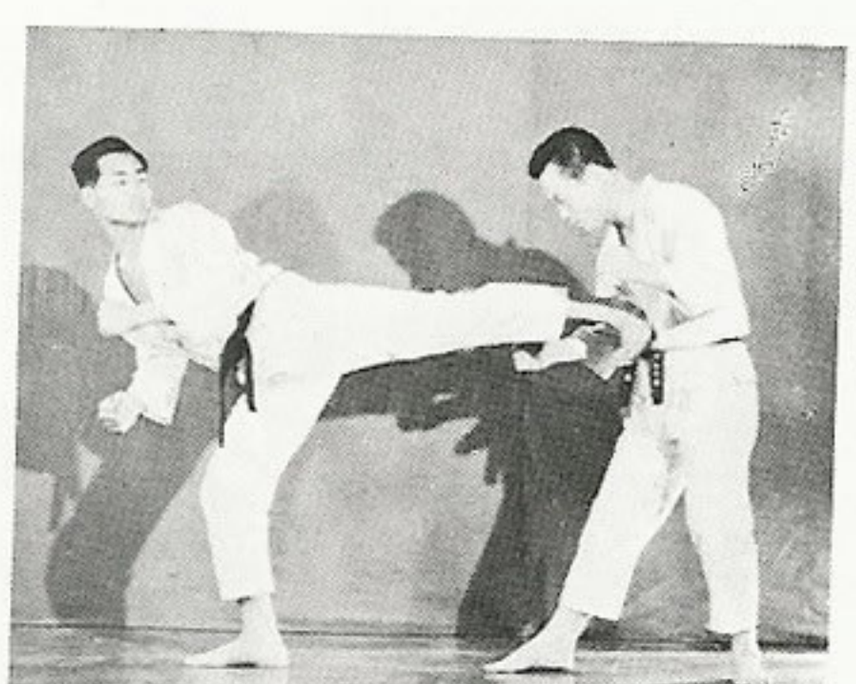


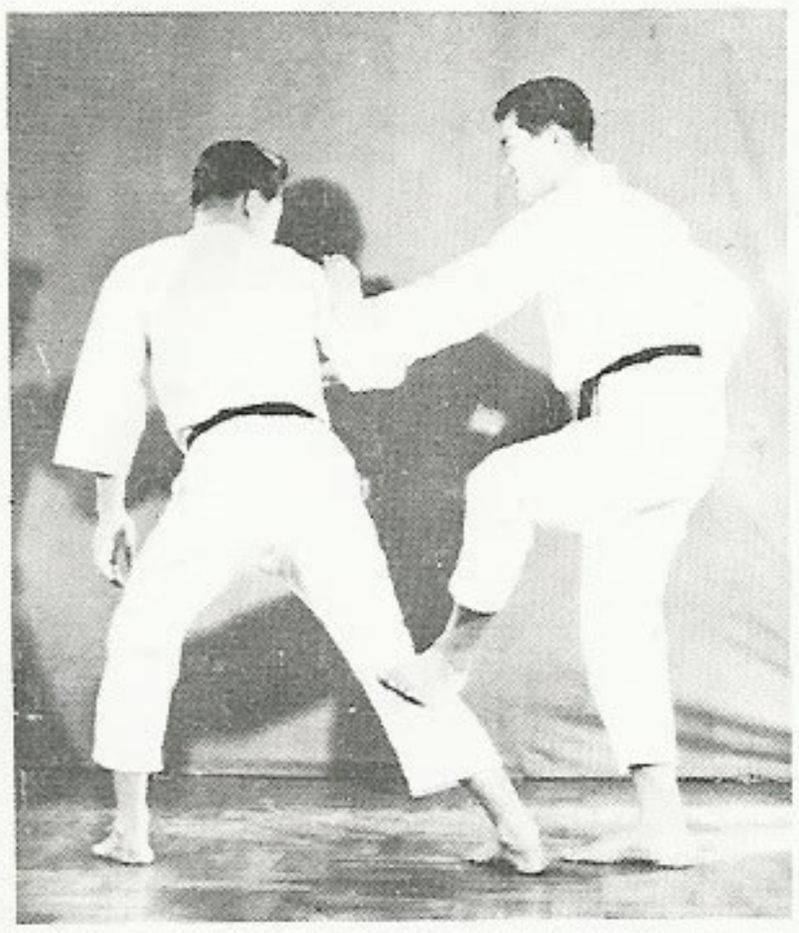
back thrusting kick (*twit ch'a chirŭgi*)

This is a convenient one in attacking the opponent approaching from the rear. Footsword is the striking point, occasionally back sole. The solar plexus and genitals are targets. This is possible from almost every stance.



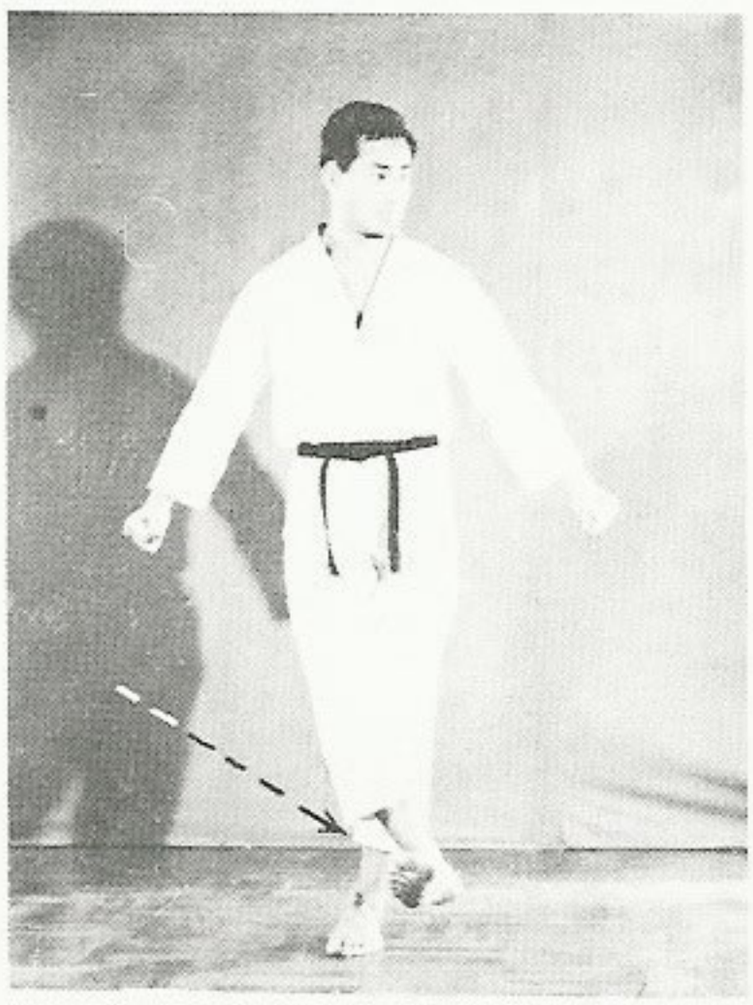






Pressing Kick (*ch'a nurŭgi*)

The purpose of this technique is to break the leg joint or leg bone. It is broken down into inward and outword kicks.



attack the outer knee joint

inward kick (*anŭro ch'agi*)

This is executed against inner or outer knee joint.

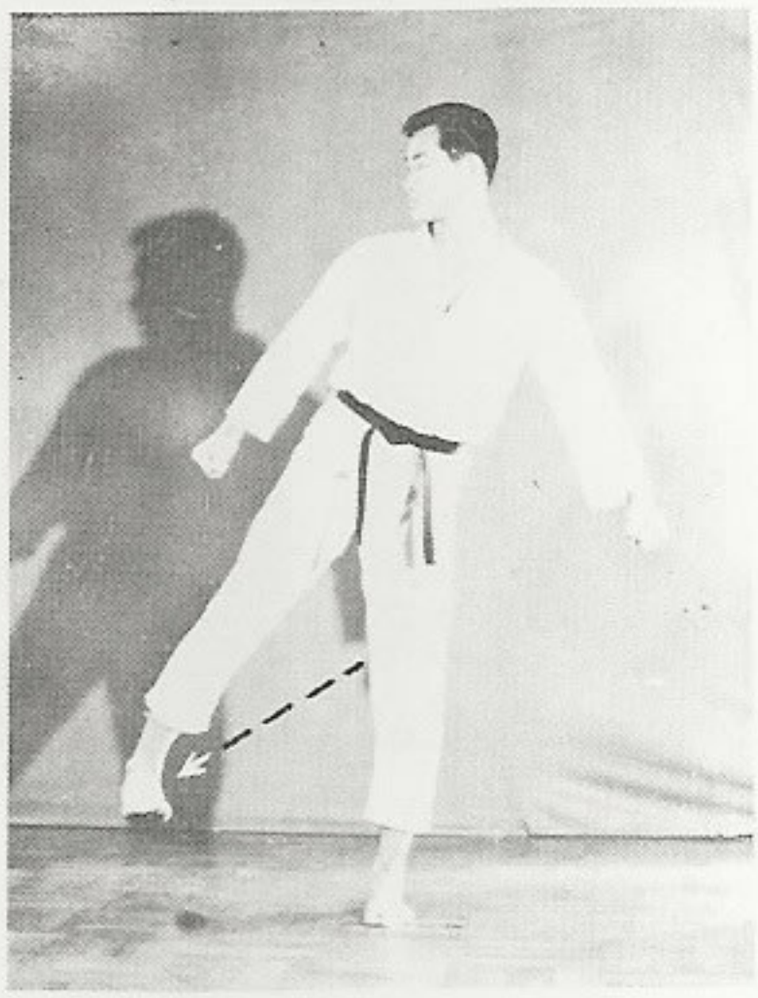
* Use the knee spring of stationary leg properly.

outward kick (*pakkŭro ch'agi*)

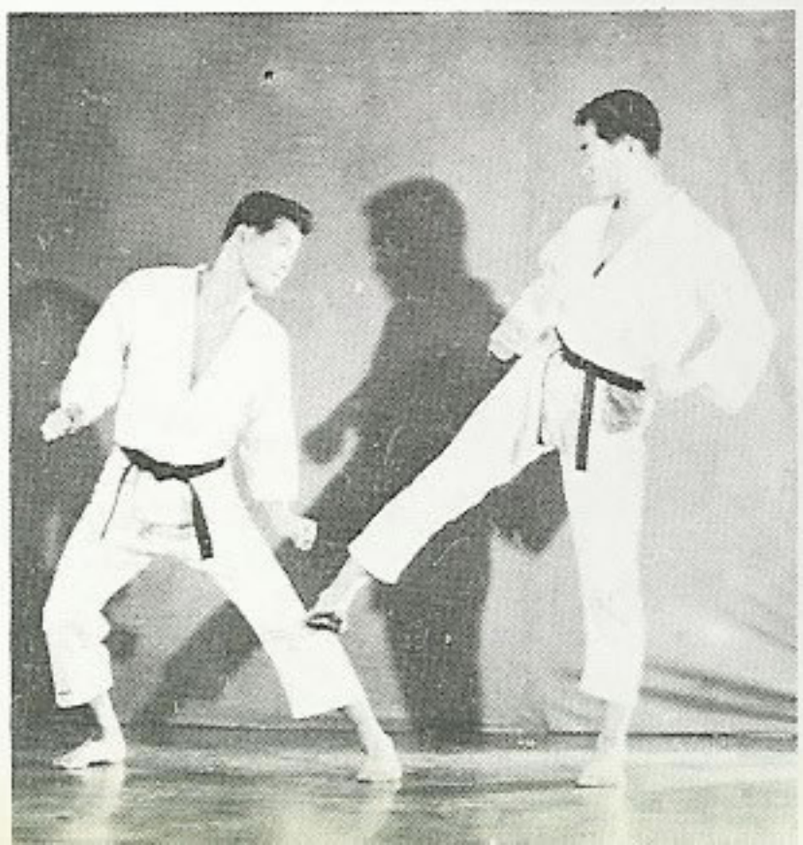
The principle of side thrusting kick is equally applied, but the targets are the knee joint, ankle and leg bone.

* Stretch the stationary leg fully and lean the body in the opposite direction to some extent.

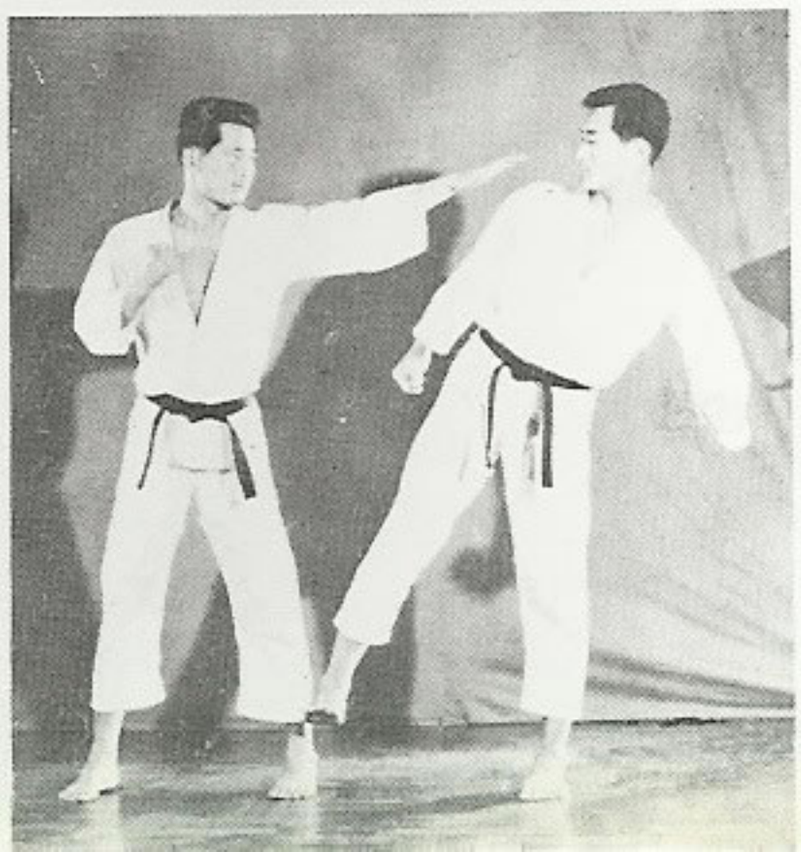
body can be leant



attack the knee joint

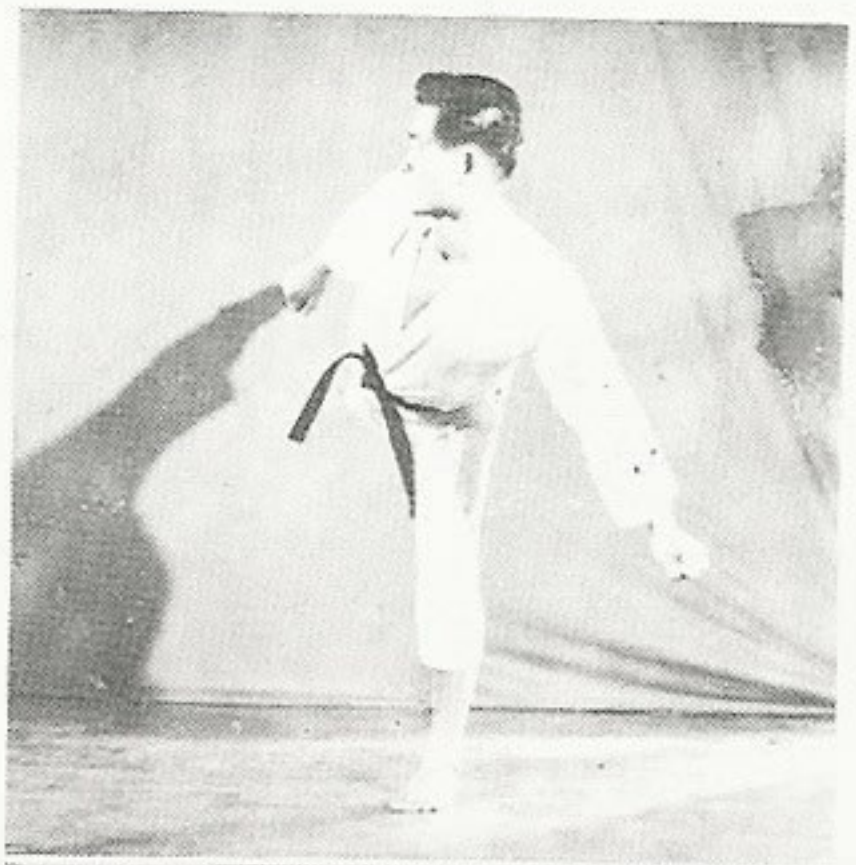


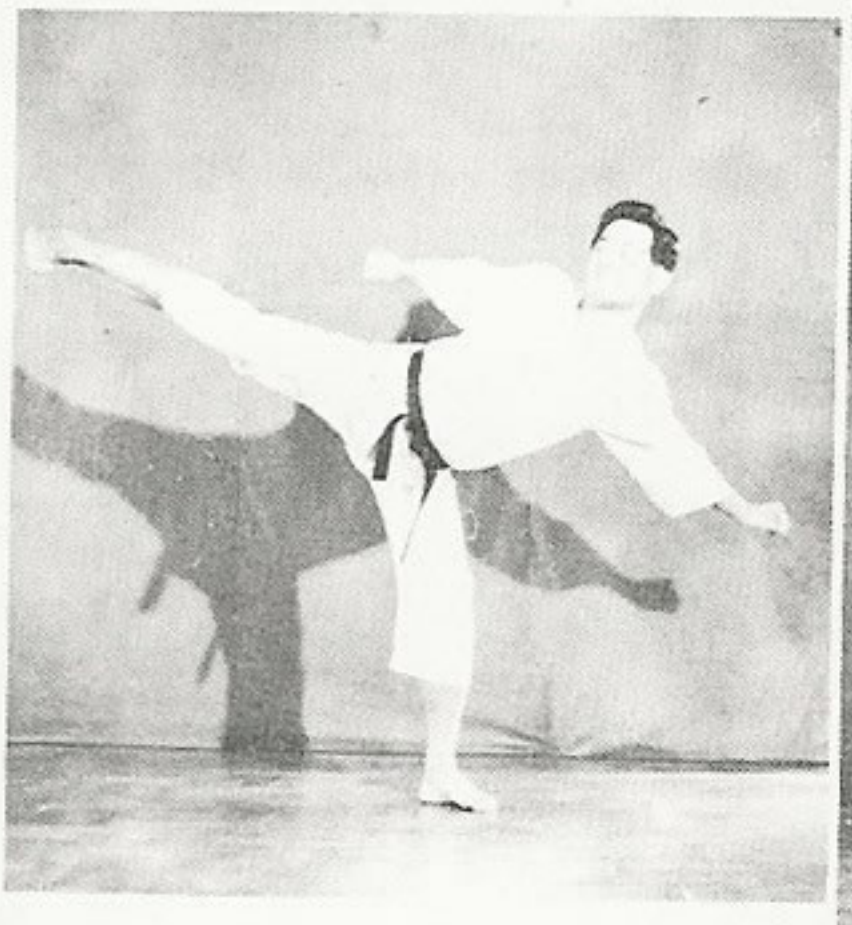
attack the ankle

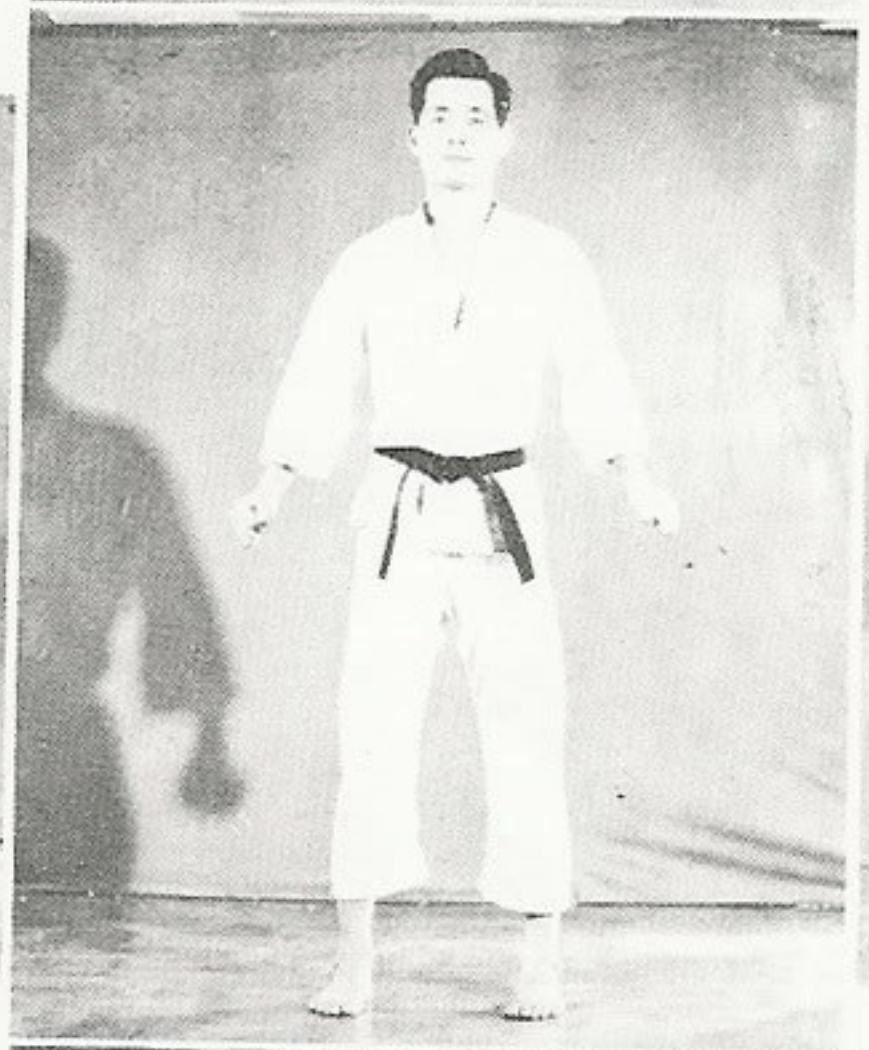


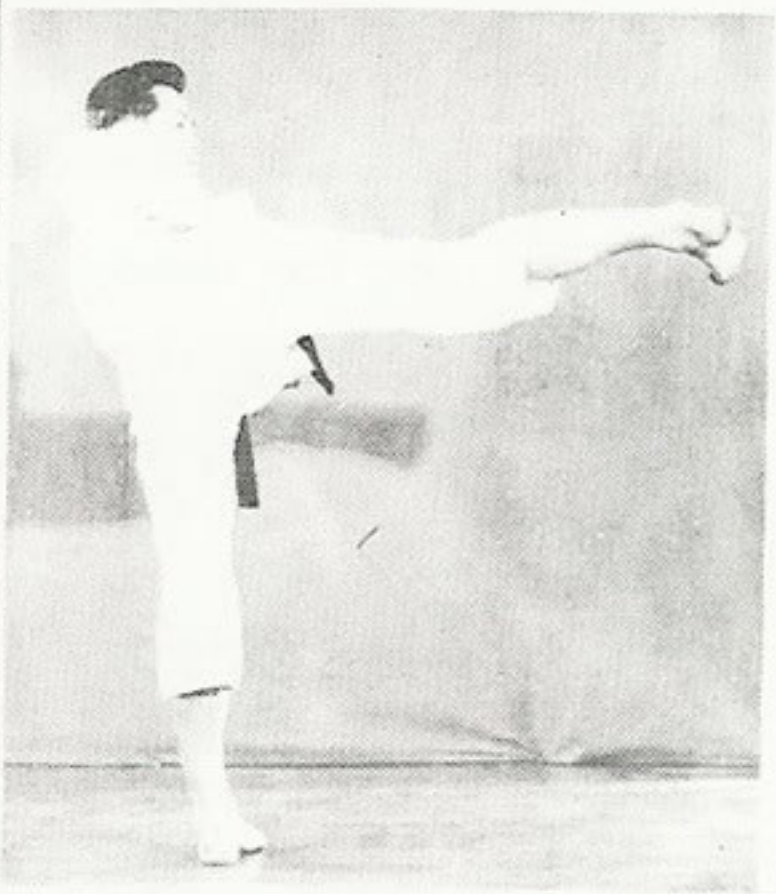
Consecutive Kick (*yŏnsok ch'agi*)

This is a combination of snap, thrusting and pressing kicks, therefore, it is an extremely valuable technique in attacking several opponents systematically and is executed either after attacking or blocking kick. However, the secret to be borne in mind is that a good balance must be maintained at all times by the stationary foot so that the kicking foot can execute a continuous attack without lowering it to the ground.









Reverse Turning Kick (*pandae tollyŏ ch'agi*)

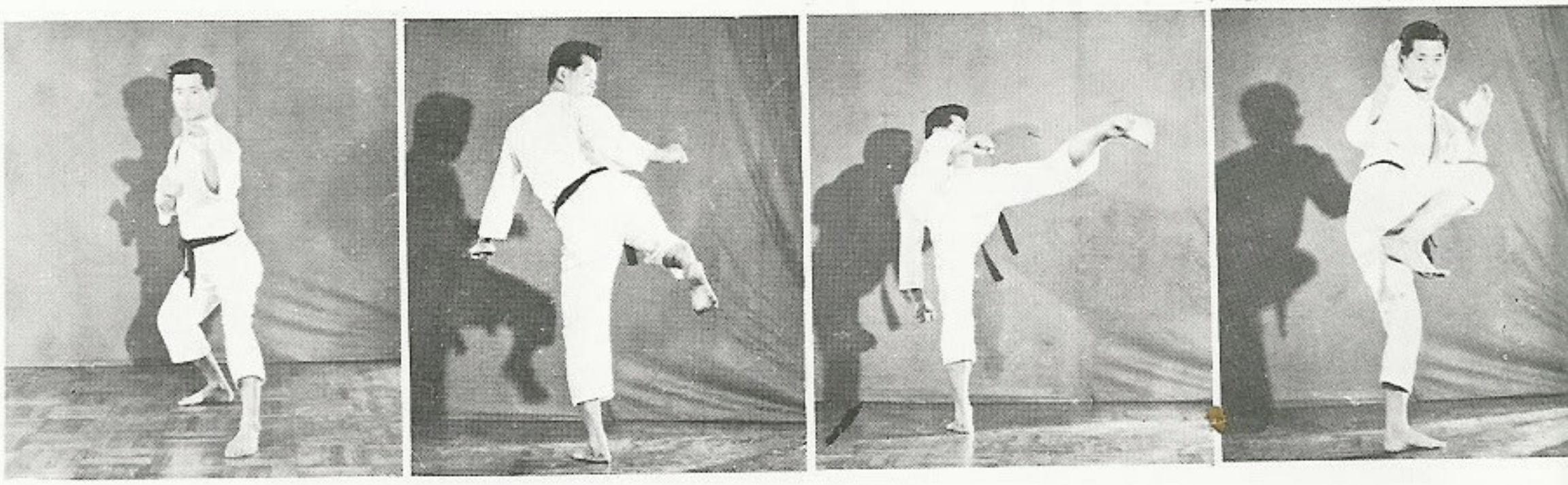
This is a reverse form of the turning kick. Accordingly it is used in attacking the opponent who is at the side back. The heel is the striking point while the temple and solar plexus are main targets, but also the face, ribs or neck could be attacked. The kick is executed in two ways, the striking point reaches the target in a straight line or in an arc.

Common principles are :

1. Bring the heel close to the body soon after the kick.
2. Bend the knee of kicking leg properly during the kick.
3. The heel of stationary foot points almost directly the rear at the moment of impact.

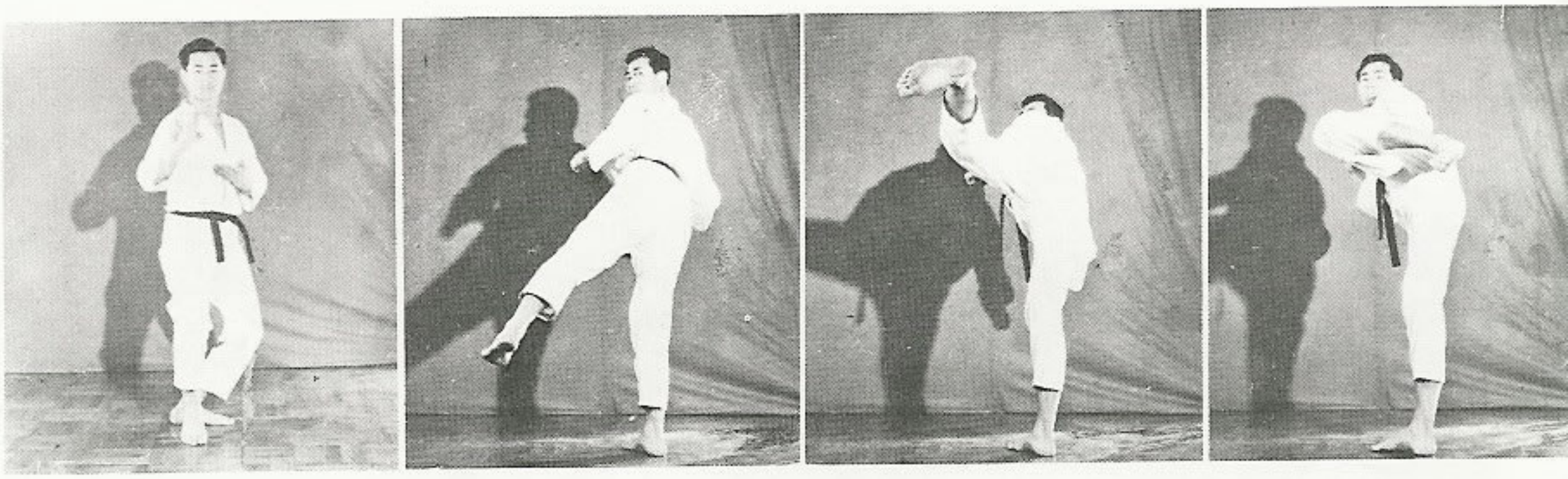
The kick is executed in a straight line.

back stance



The kick is executed in an arc.

rear foot stance



solar plexus is attacked

temple is attacked

Flying Kick (*ttwimyŏ ch'agi*)

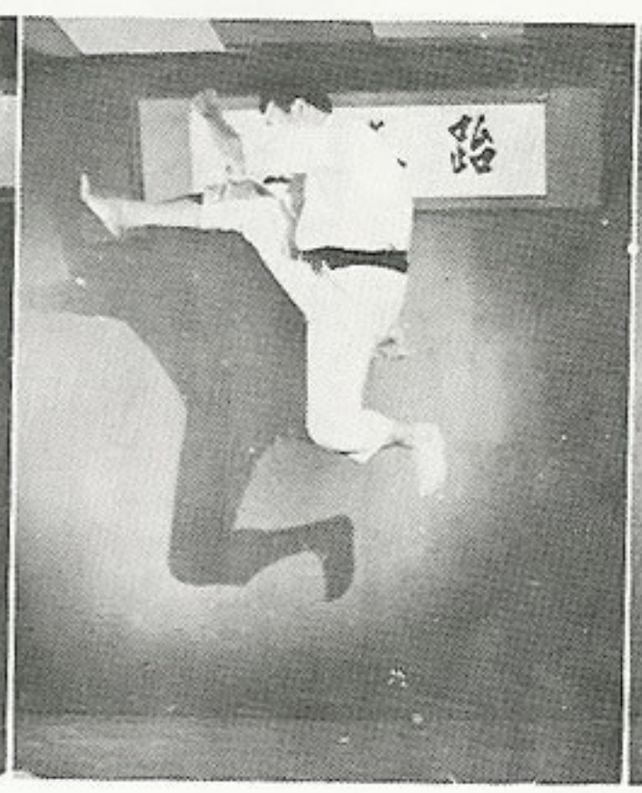
It is without exaggeration to say that the flying techniques can be found only in Taekwon-Do.

The methods of this technique are so varied that it is indeed arduous to explain in a word. The prime purpose of this technique is to carry out a surprise attack on the opponent whether he is far or near, tall or short, or armed. The flying is performed with one or two motions, the former is more practical at a close distance and the latter may be used successfully at a further distance.

Common principles are :

1. Kick must be executed when the body reaches the highest point in the air.
2. Keep the back as straight as possible at the moment of impact.
3. As one foot executes the kick, the other foot must not droop.
4. Prompt resumption of the correct posture and good balance soon after landing.

landing



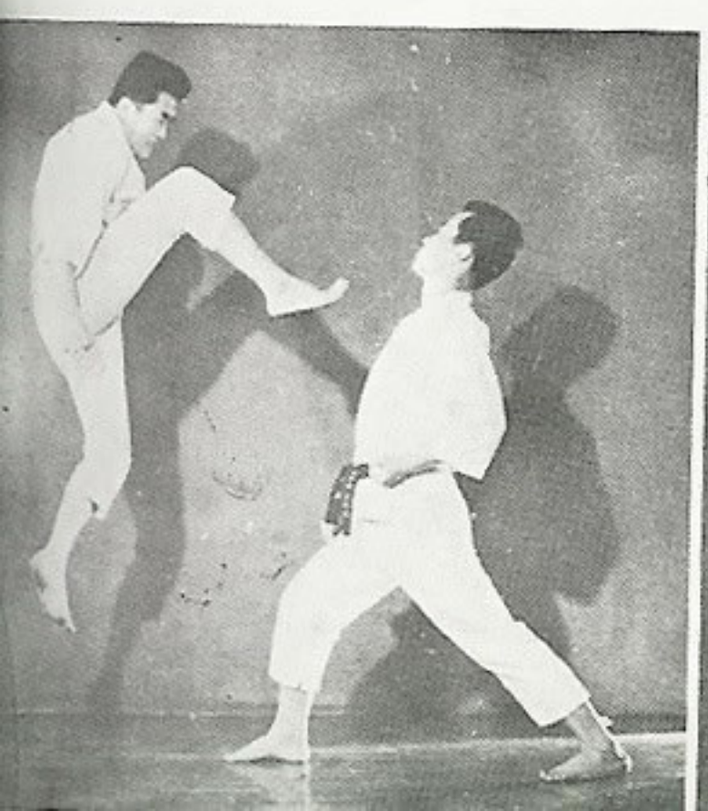
kicking

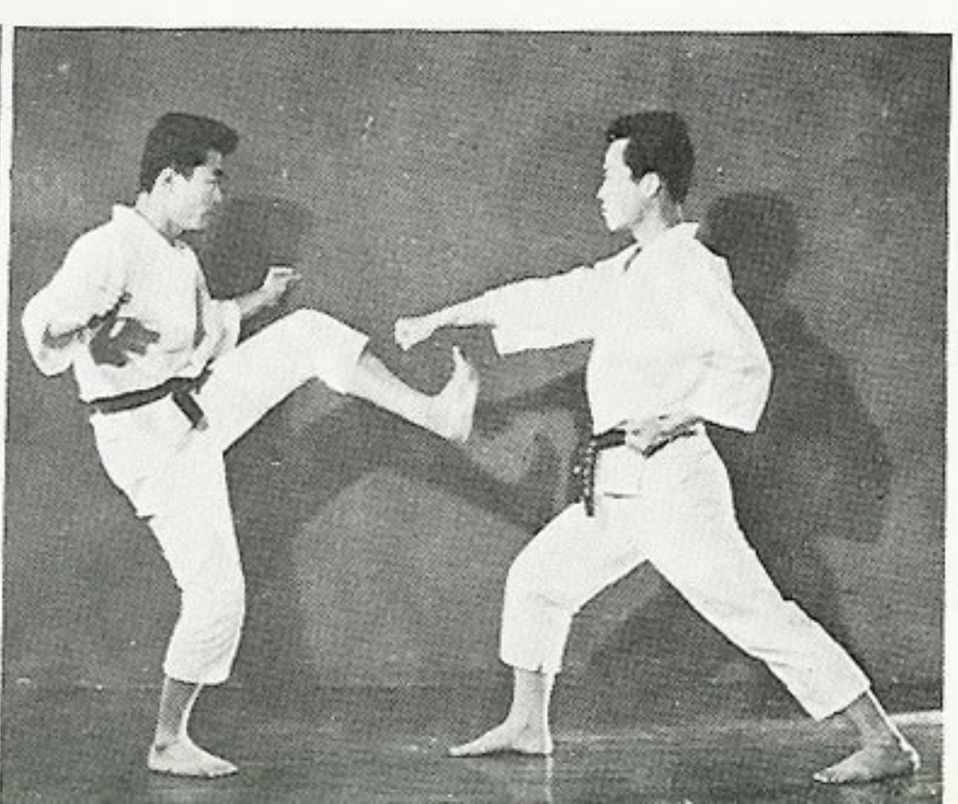
flying

ready posture

flying front kick (*ttwimyŏ ap ch'agi*)

This is normally performed in 2 motions; suppose an opponent takes a defensive posture in the form of left guarding block; the procedure of attack will be as follows; kick aside the guarding hand first with right foot and at the same time attack the face with left foot while flying.

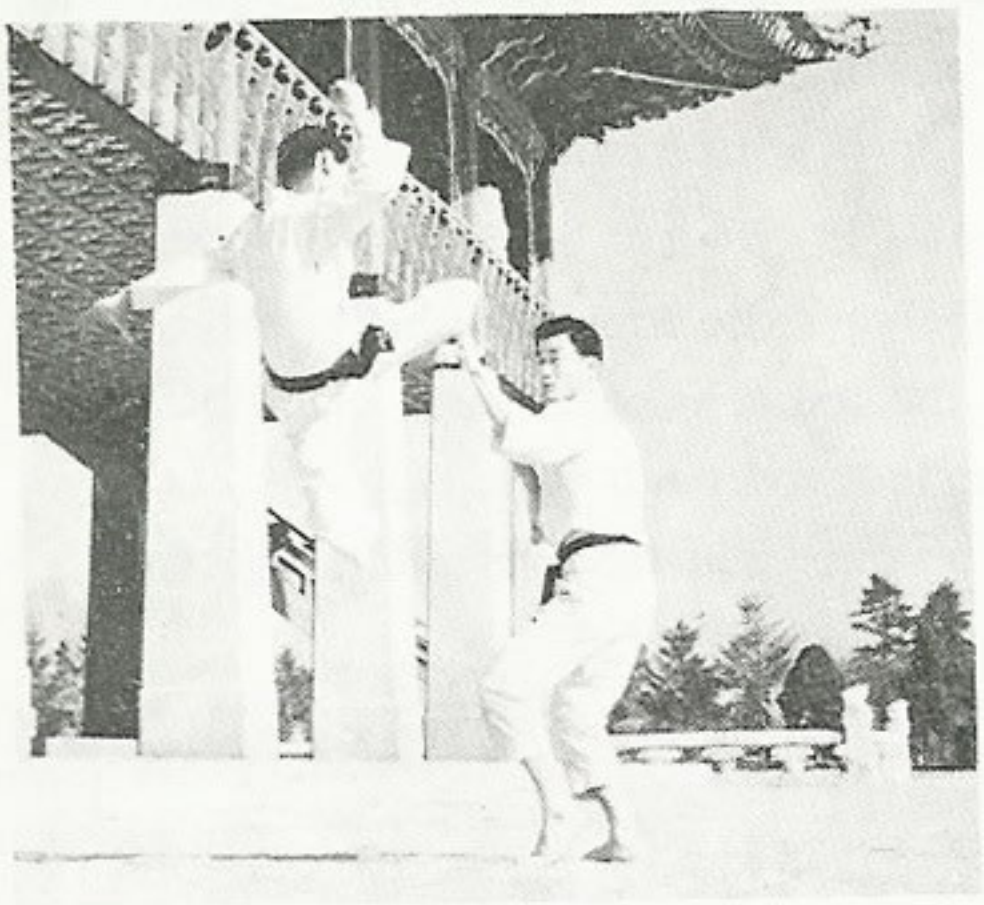




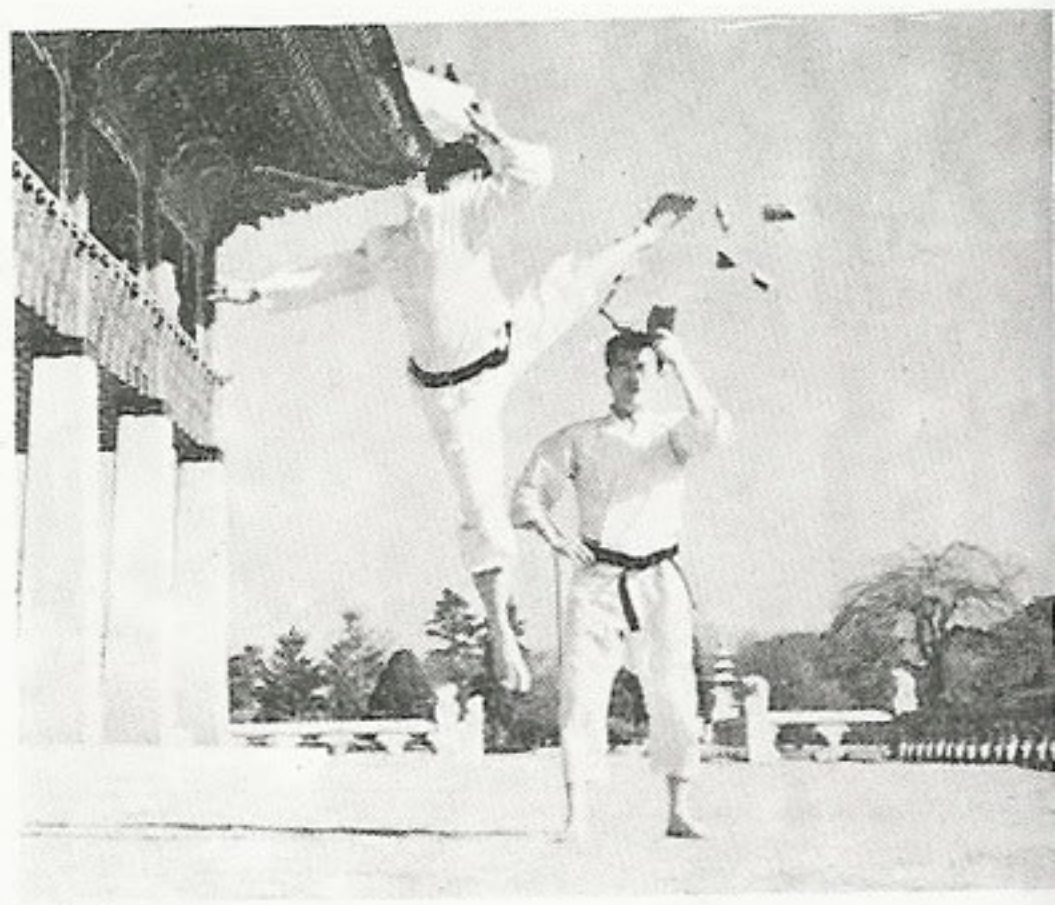
Though it can be executed from any stance, the rear foot and back stances are more favourable. The front sole is the striking point.

flying turning kick (*ttwimyŏ tollyŏ ch'agi*)

The method of kick is exactly the same as that of the turning kick except flying. The attack is mainly delivered against the face, occasionally the chest. Only front sole is used.



attack the face



kick tile on head

twin foot kick (*ssang pal ch'agi*)

Since both feet can be concentrated on either single or double targets simultaneously, it is very useful in attacking several opponents approaching from the front in a bunch. Like the front kick, the attack is executed only to the direct front. The sole is the striking point.

single target

double targets

ready posture

landing

kicking

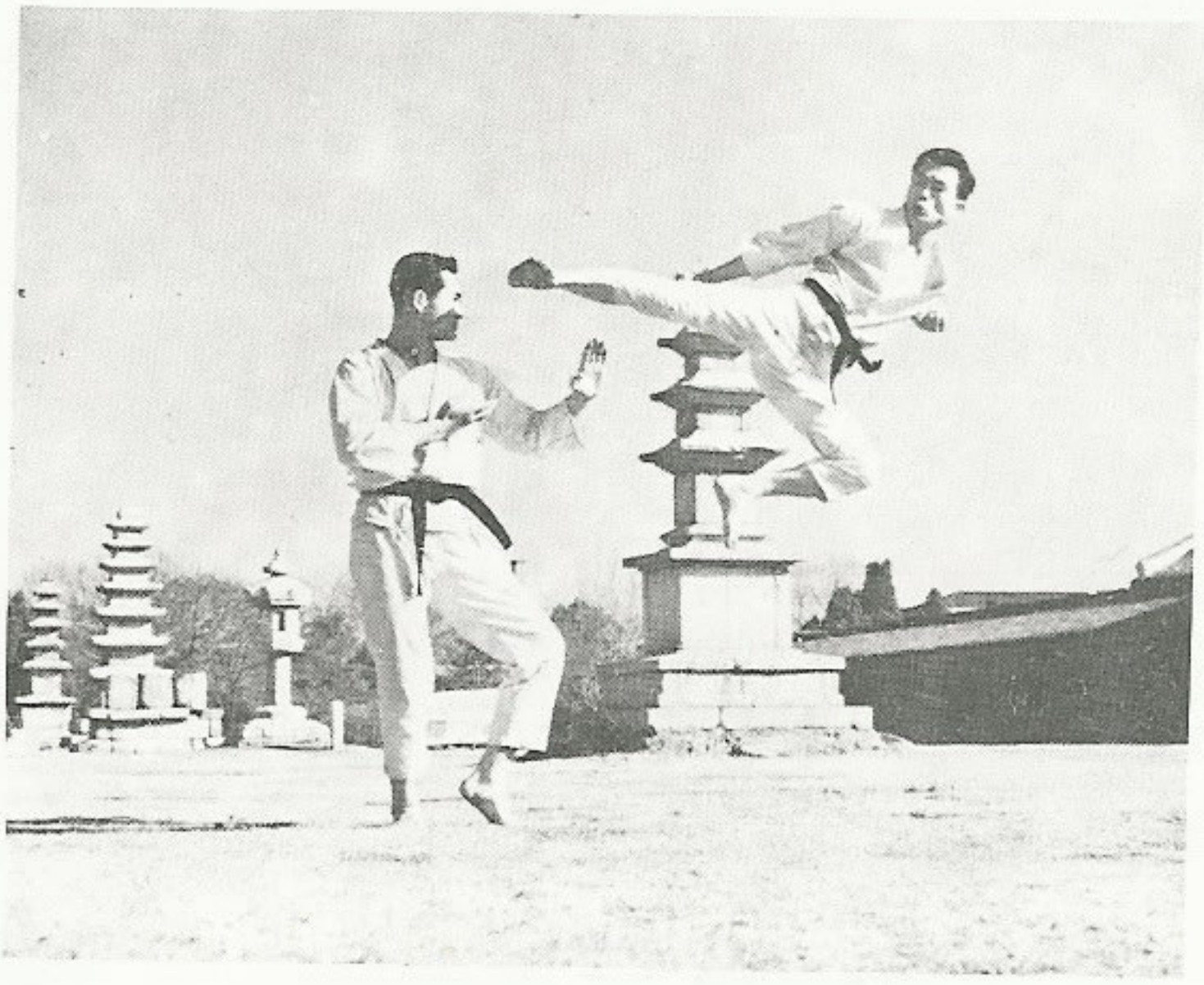
flying

ready posture

flying side kick (*ttimyŏ yŏp ch'agi*)

The principle of this technique is the same as that of the side thrusting kick except flying. The kick can be performed from any stance though rear foot and back stances are most frequently used.

* The kick is executed when the body reaches the highest point in the air.
* Bend the knee sharply at the time when the other foot executes kick.
* Withdraw the knee of the kicking leg quickly to the chest soon after kicking to resume the correct and balanced stance for landing.



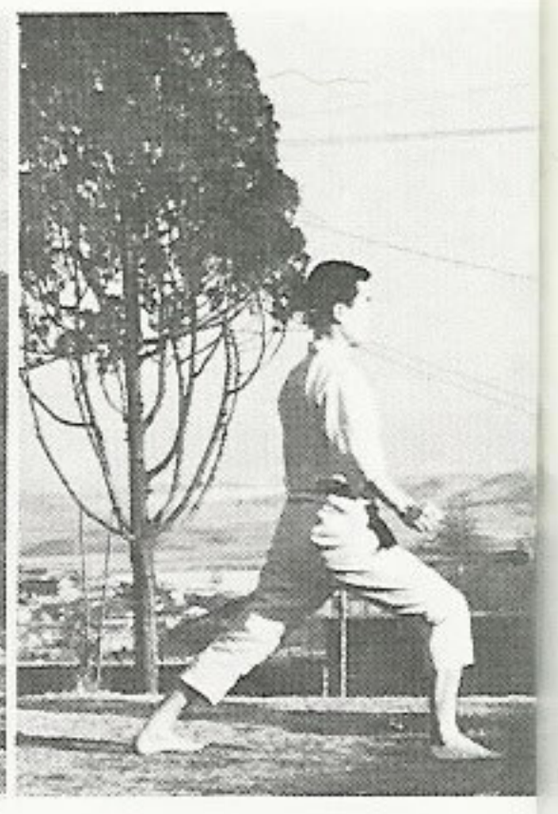
flying high kick (*ttwimyŏ nop'i ch'agi*)

Attacking a target on high ground or extremely tall opponent is the prime aim of this technique. Depending on the expertness, the kick is possible to the height of 9 to 10 feet. The front sole is used only.

flying

kicking

landing



ready posture

mid-air kick (*tolmyŏ ch'agi*)

The method of kicking is just the same as the flying side kick except that the kick is executed while turning around in the air. As the direction of kicking is not seen until the kick is performed, this technique is recognized as the best means of the surprise attack.

flying

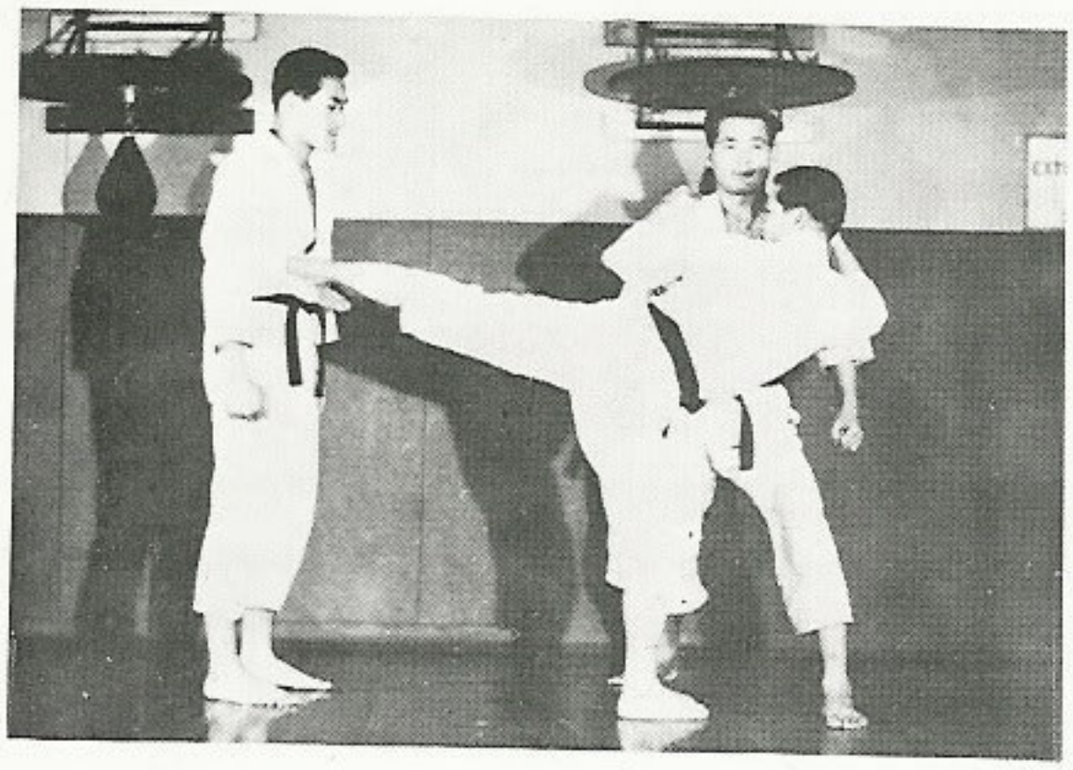
turning

kicking

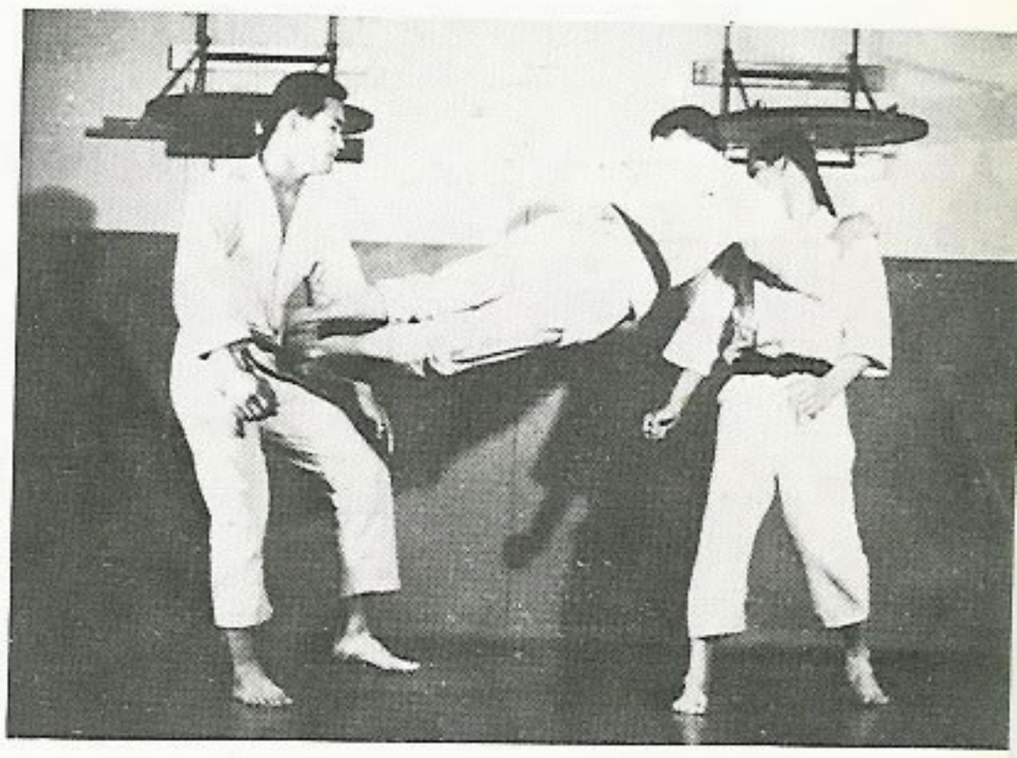
landing

grasping kick (*putchapko ch'agi*)

This is used for kicking one opponent while grasping the other; it is performed with either one foot or both feet; anyhow the purpose of this technique is to attack 2 directions simultaneously.



with one foot



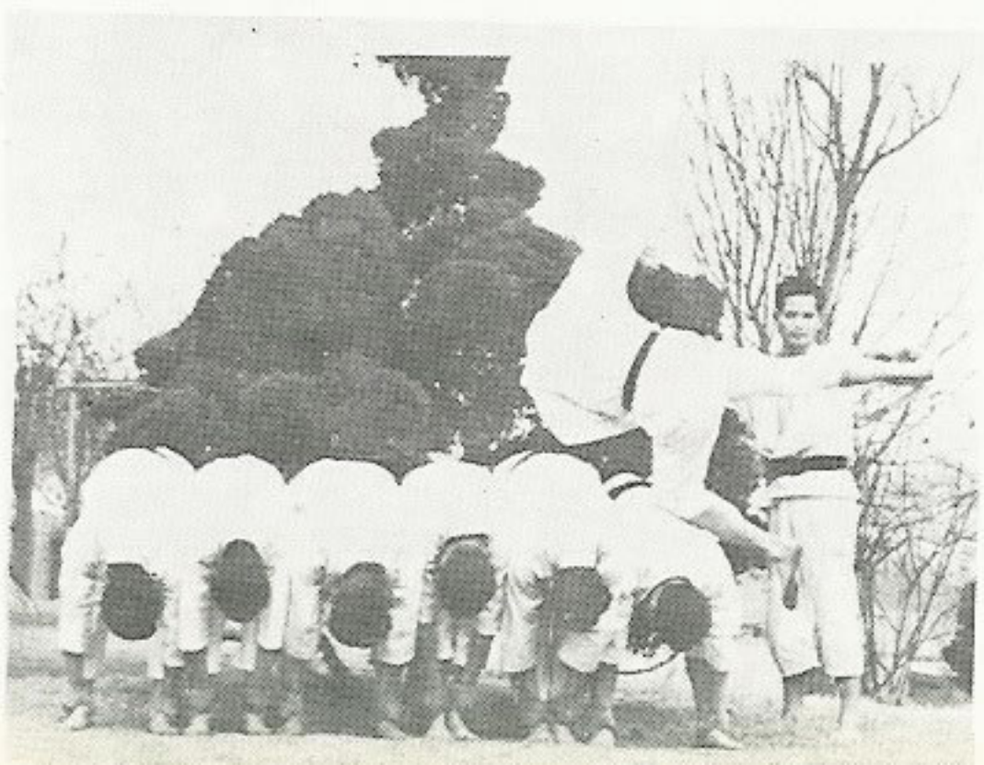
with both feet

punching kick (*chirŭmyŏ ch'agi*)

This is used in attacking both directions concurrently and the method of attack is to punch an opponent in front with twin fist while kicking another at the side with both feet flying.

Overhead Kick (*ttwiŏ nŏmŏ ch'agi*)

This technique together with the mid-air and punching kicks, exemplifies the prolific nature of this art. Be sure to maintain the body in an horizontal line while flying over.



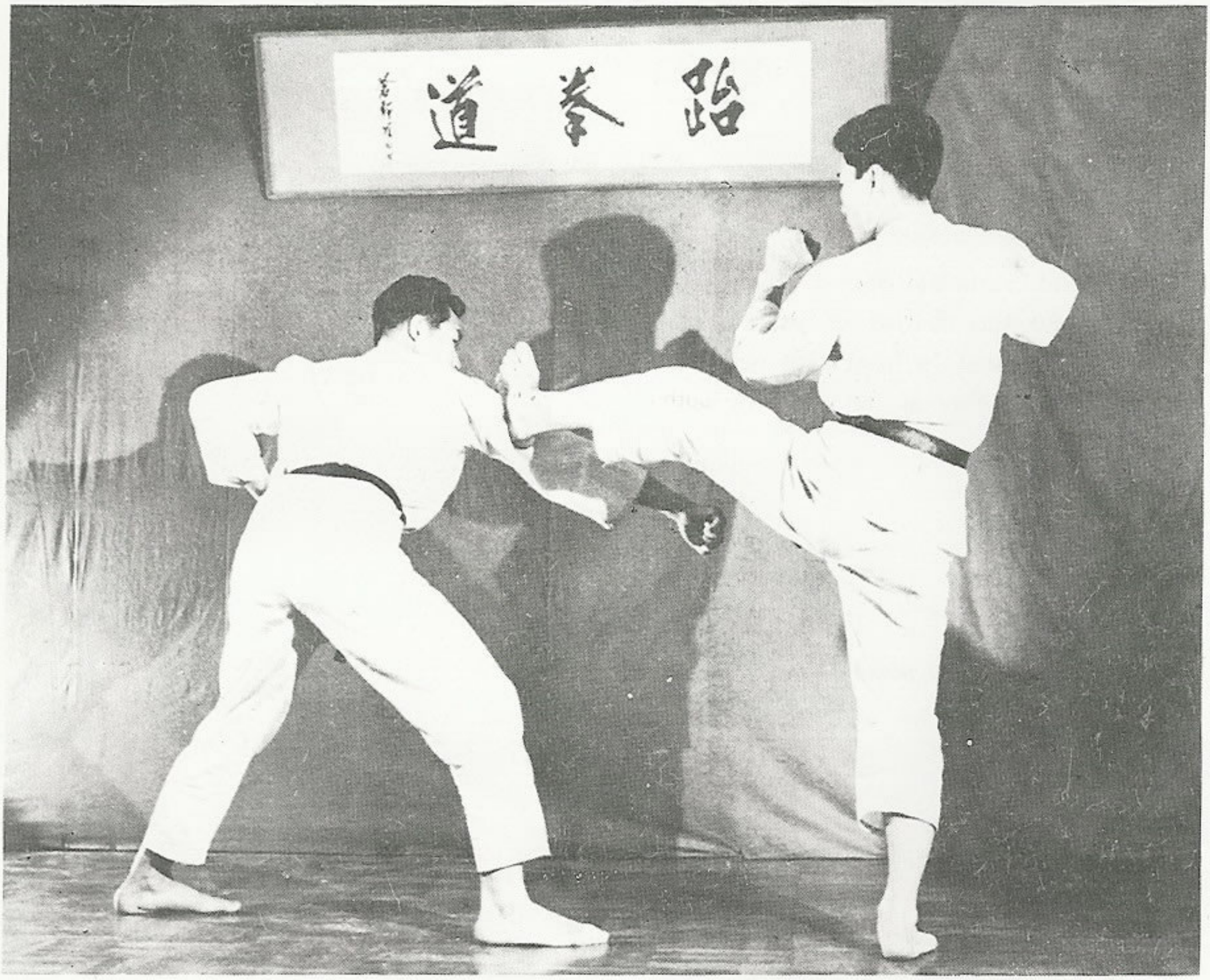
B. Defence Techniques

As in the hand techniques, the defence of foot techniques is also broken down into blocking and dodging. The value of foot for defence is particularly appreciated in case the hands are not available due to one reason or another.

BLOCKING

Though the hand parts take care of most of the blocking, the role of foot still cannot be underestimated. This consists of rising, crescent, waving, checking, hooking and tackling kicks.

* The kicking foot should be ready to withdraw, with some exceptions, immediately after the execution of the kick, otherwise the preparation for next movement will be delayed a great deal, and to prevent from being grabbed by the opponent.



Rising Kick (*ch'a olligi*)

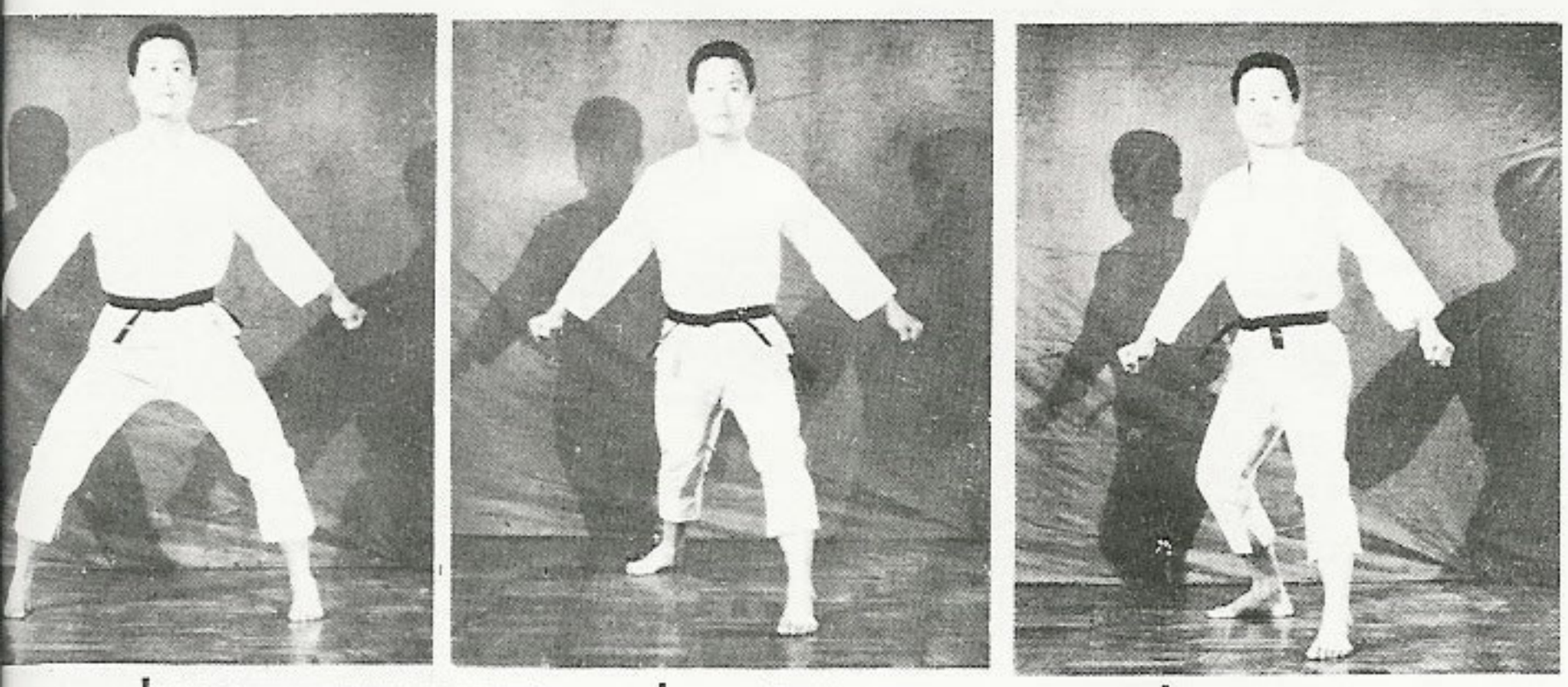
This consists of front and side rising kicks, the former uses the front sole and the latter uses the footsword. Both of them are also widely used for muscle development.

front rising kick (*ap ch'a olligi*) : is used to "spring up" the opponent's punching fist at the forearm.

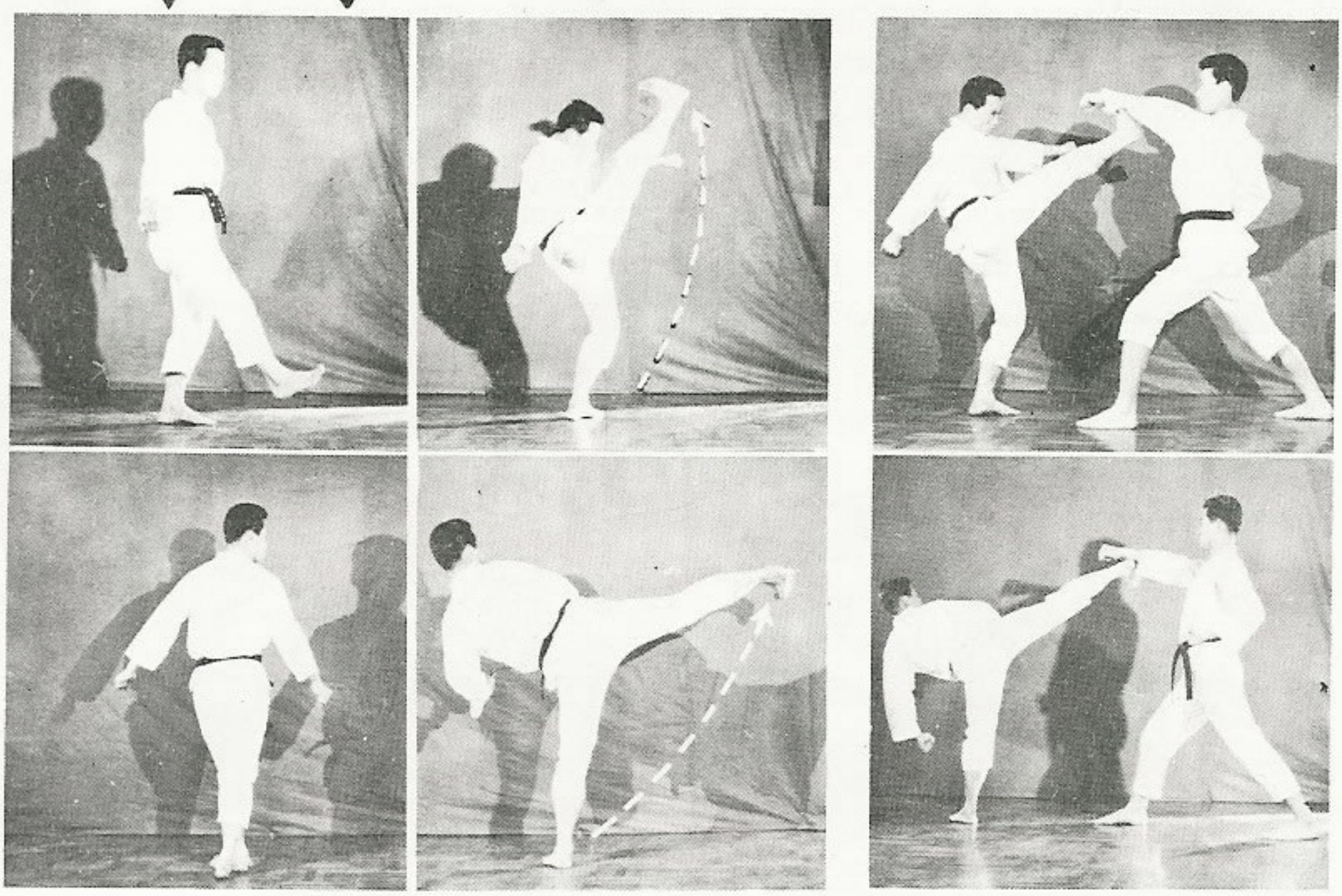
* The foot reaches the target in an arc.

side rising kick (*yŏp ch'a olligi*) : is also used to "spring up" the opponent's punching fist at the forearm.

* The knee of the kicking leg should point the target diagonally and the foot is raised as if grazing the ground at the start of kick.
* The footsword reaches the target in an arc.



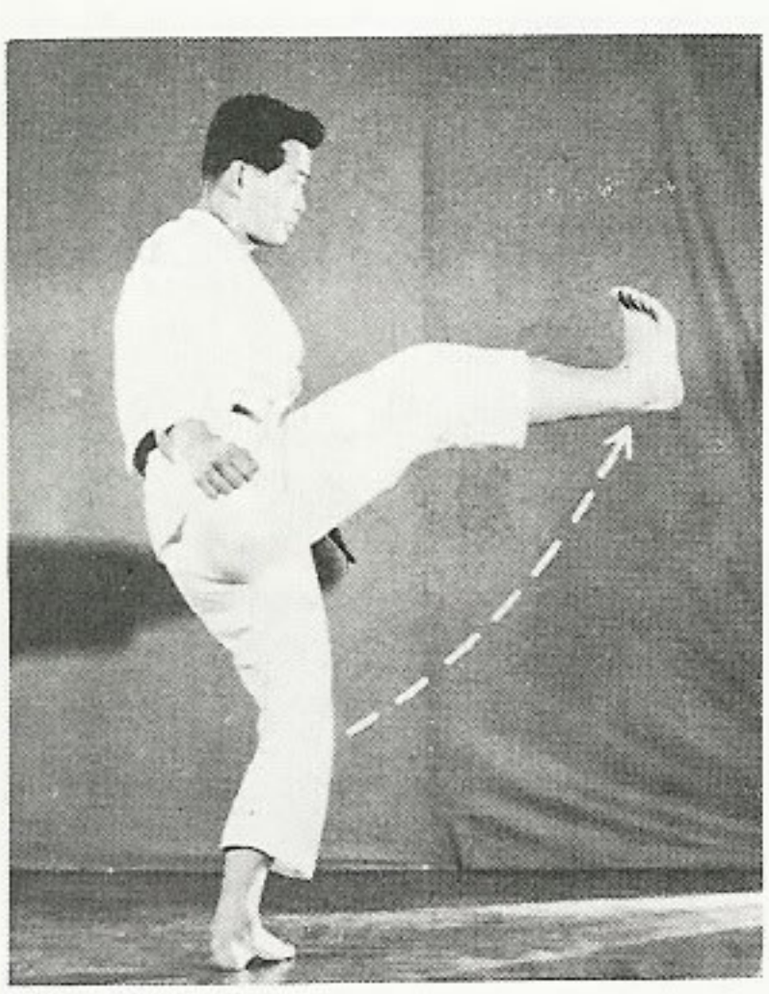
front rising



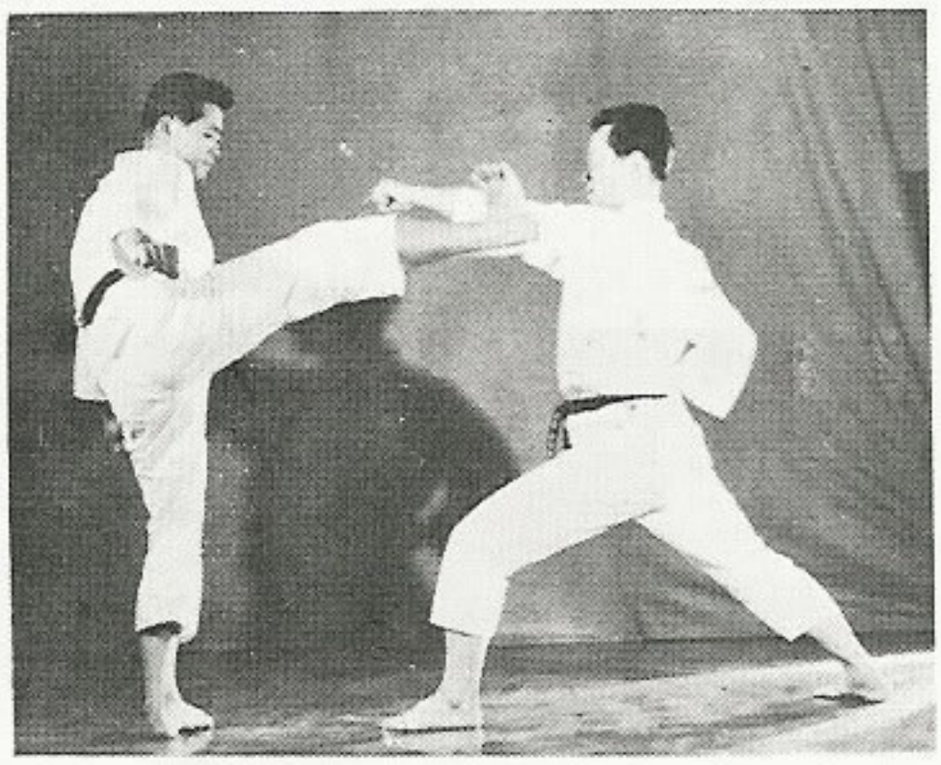
side rising

Crescent Kick (*pandal ch'agi*)

This is used for blocking the attacking hand. The advantage of this technique is that the blocking foot can also be easily utilized for the consecutive kicks after blocking.



* The foot reaches the target in an arc.
* Block should be made at the elbow of attacking hand or shoulder.

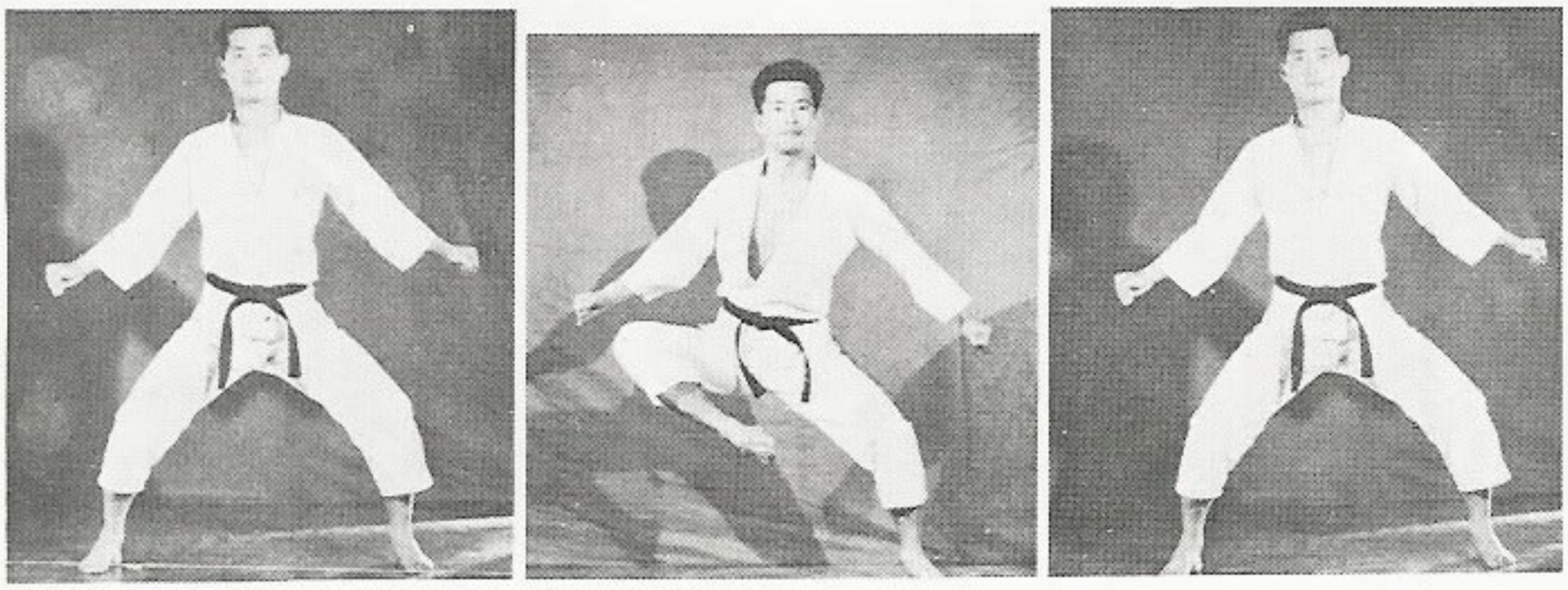


blocked

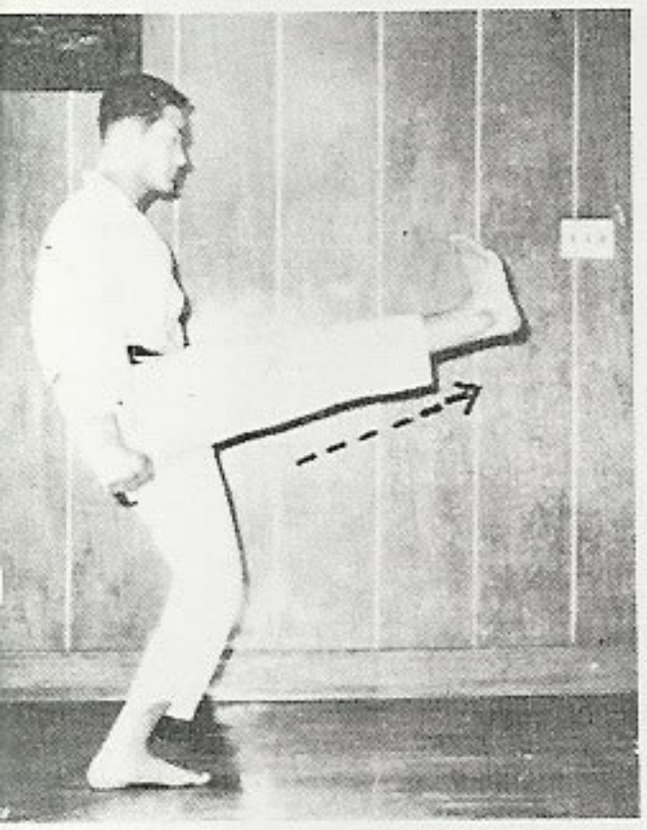
Waving Kick (*toro ch'agi*)

The main object of this technique is to block the opponent's foot which aims at the knee joint or genitals, and it is also useful to prevent the instep from being stamped by the opponent, and performed usually with riding stance. The secret of this technique is that the kick should be executed in the fastest way possible so as to keep the centre of gravity during the kick. The sole is used only. Be sure to bring the kicking foot back to the ground without fail after each kick.

riding stance **kicking** **lowered**



dodged

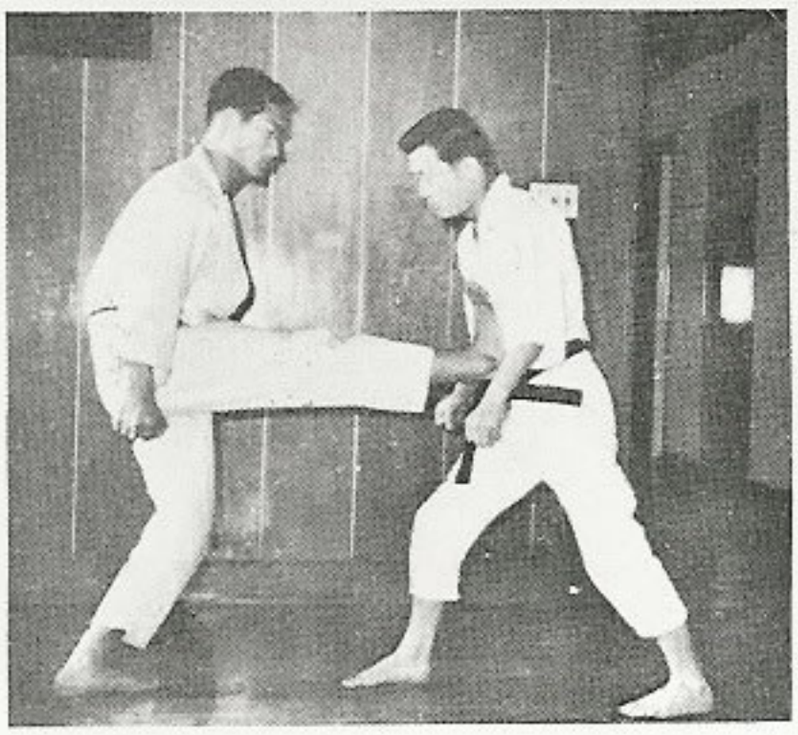


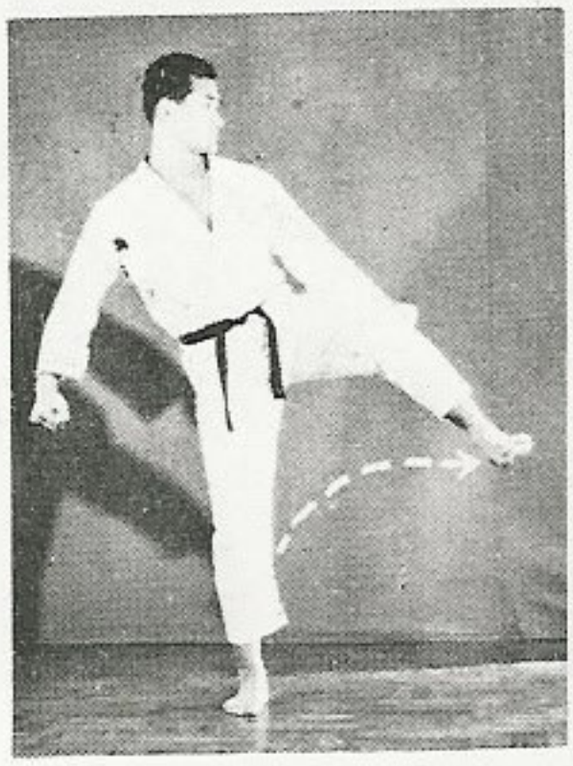
back sole supported by the front sole

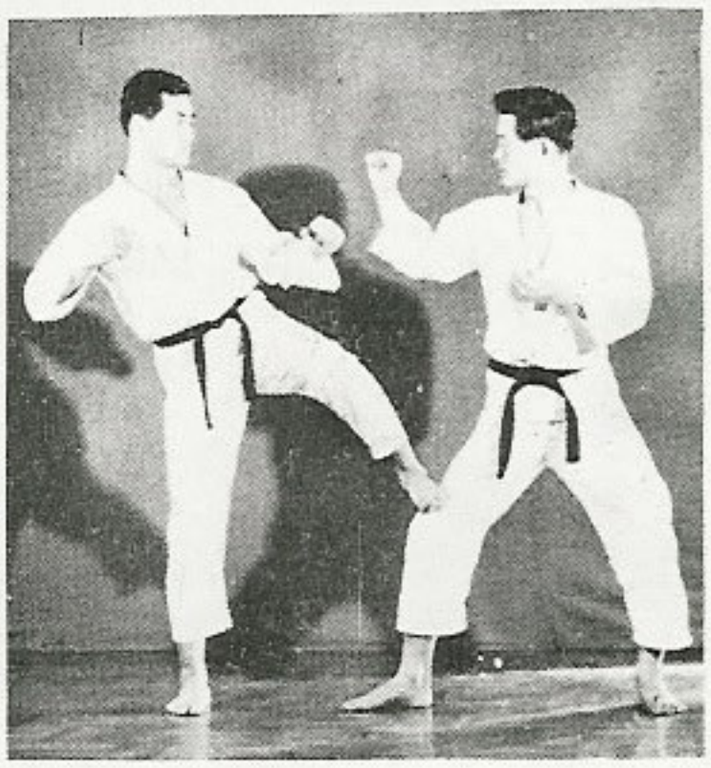
Checking Kick (*ch'a mŏmch'ugi*)

This is one of the effective means to restrict the opponent's freedom of movement, and executed to the front or side, the former uses the back sole while the latter uses the footsword.

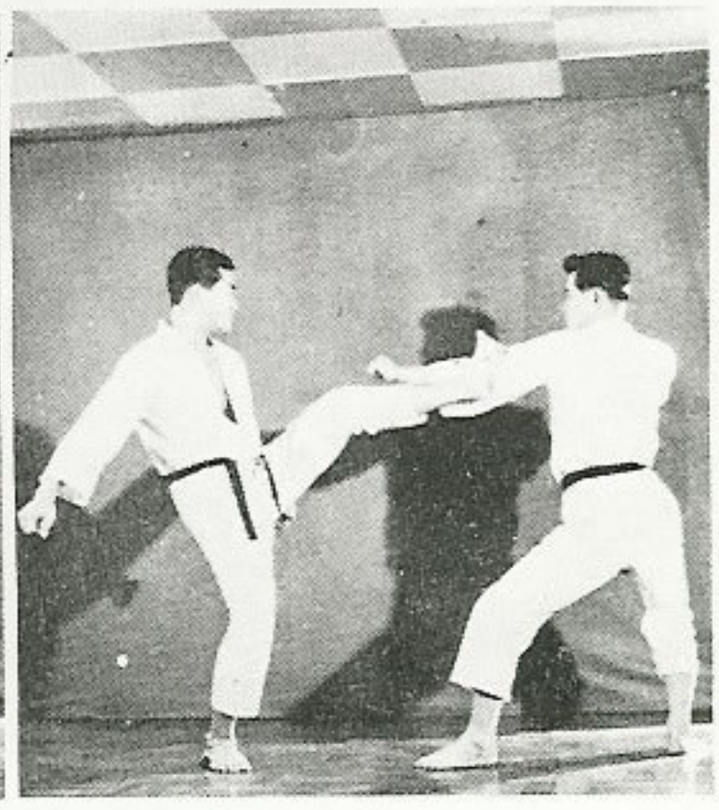
* Keep the blocking point momentarily on the target with a feeling of pushing it.





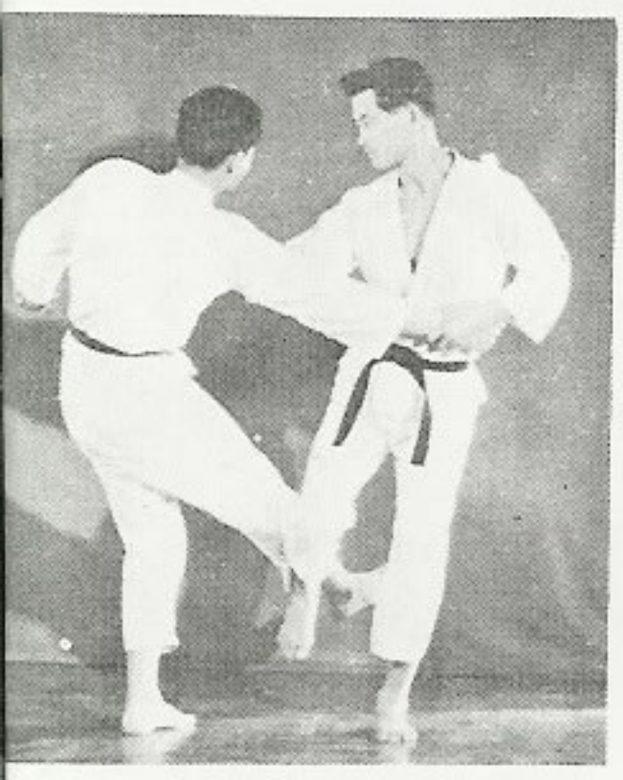


footsword

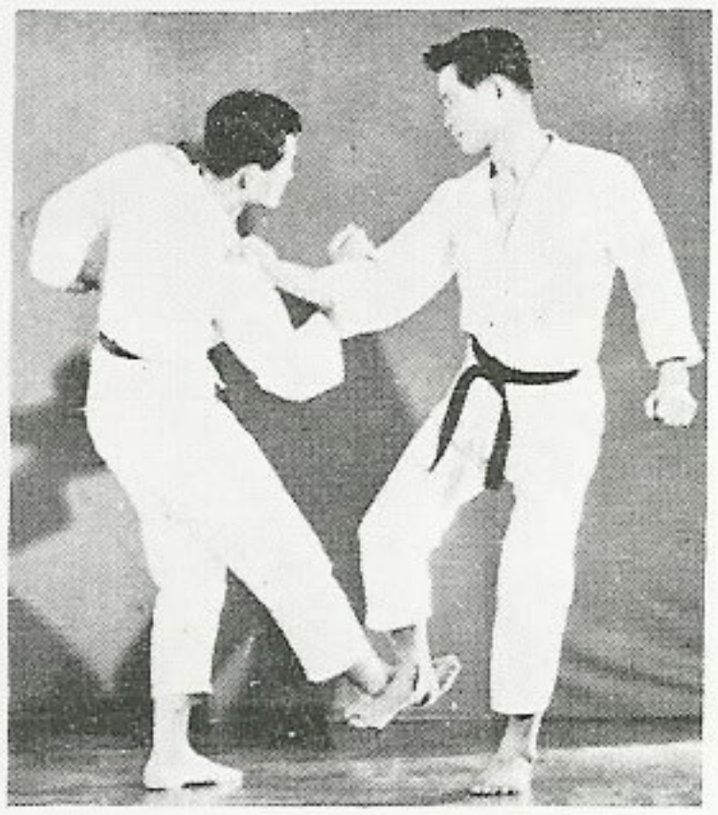


Hooking Kick (*kŏlch'yŏ ch'agi*)

The theory of hooking block is directly adapted to this kick, but the target is the joint of arm rather than the forearm, and the footsword reaches the target in an out-curve like the twisting kick.



heel



footsword

Tackling Kick (*kŏrŏ ch'agi*)

This is mainly used for throwing the opponent by breaking the balance. The method is to tackle the opponent at the footsword or heel of the forward leg with heel or footsword. This is usually executed with a pull or push of the hand.

DODGING

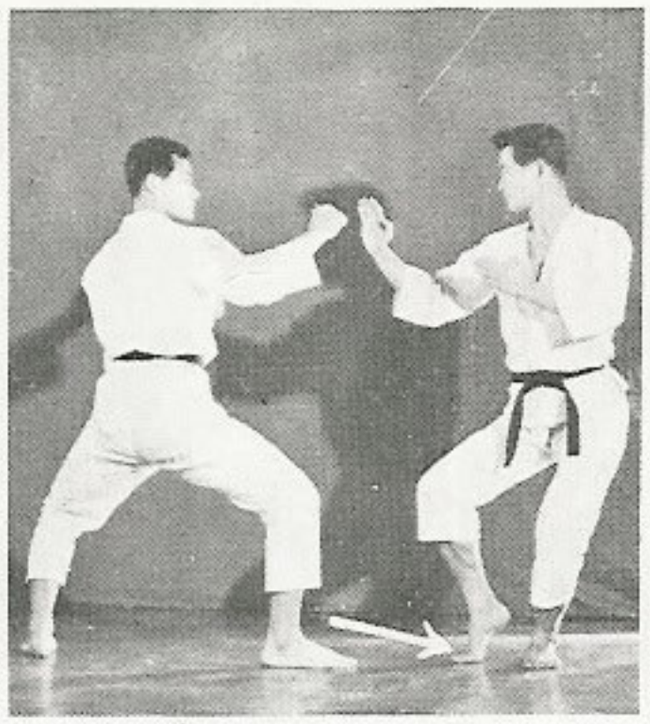
The reason why dodging is so highly encouraged throughout all the phases of defence is not merely that less damage will be inflicted on the defender, but also it offers a better chance for the foot manoeuvring techniques. Thus the success or failure of dodging entirely depends on the body shifting which entails agile, timely and flexible movement in all directions. Body shifting consists of foot shifting, stepping, shift-stepping, step-shifting, sliding, turning, jumping and body dropping. The common rules are :

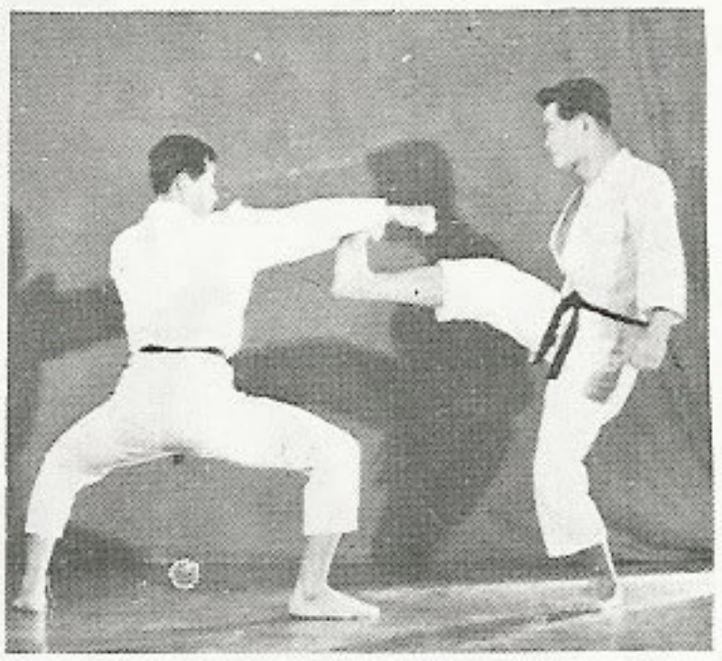
1. Prompt but smooth shift of the body weight is essential.
2. Maintain correct posture at all times particularly after a bigger movement.

Foot Shifting (*chajŭnbal*)

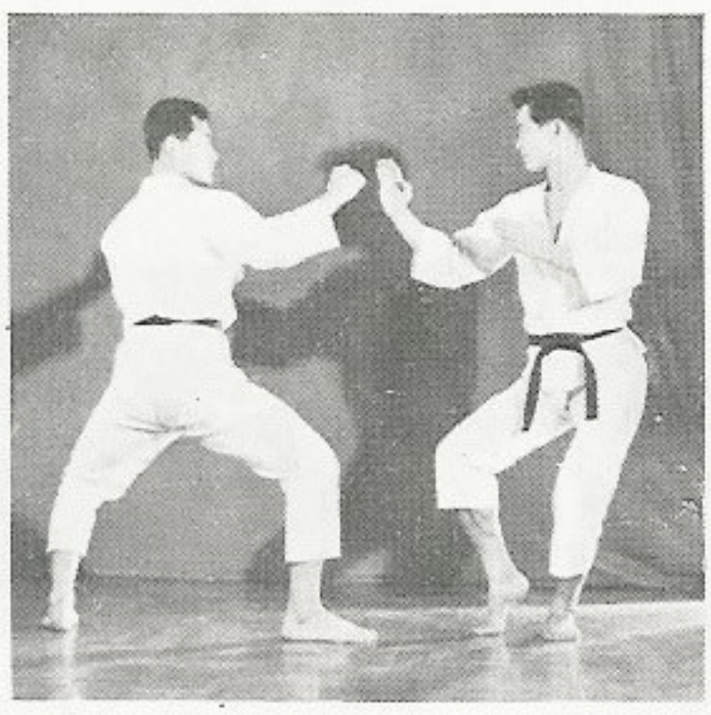
This is a very effective technique to cover the minimum distance with subtlety and performed with one or both feet.

* Move nimbly without dragging or lifting the heel off the ground more than necessary.



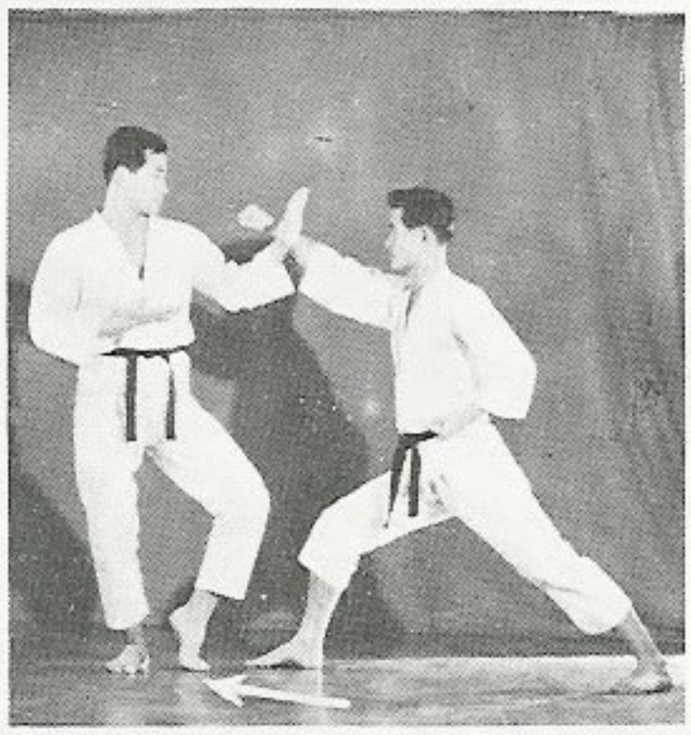


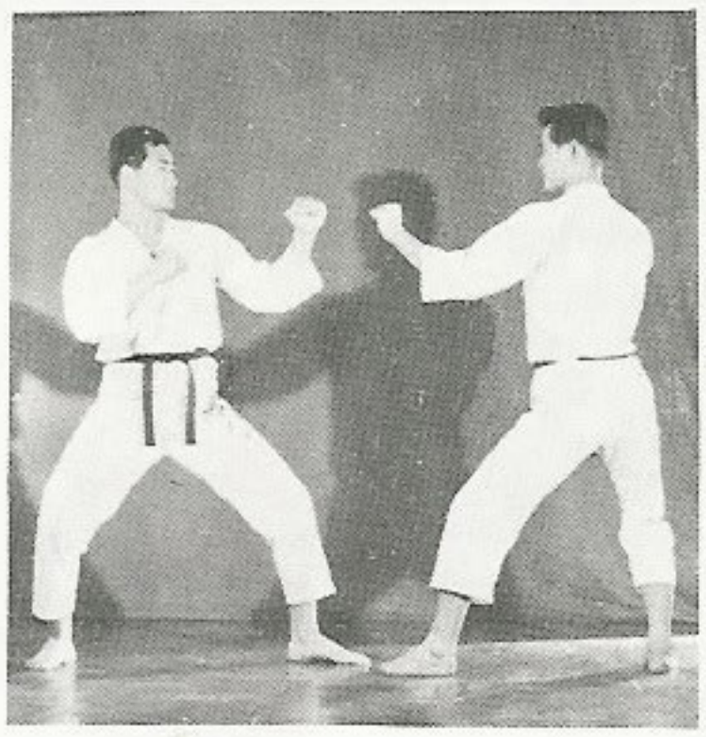
R. guarding **part from** kick while withdrawing

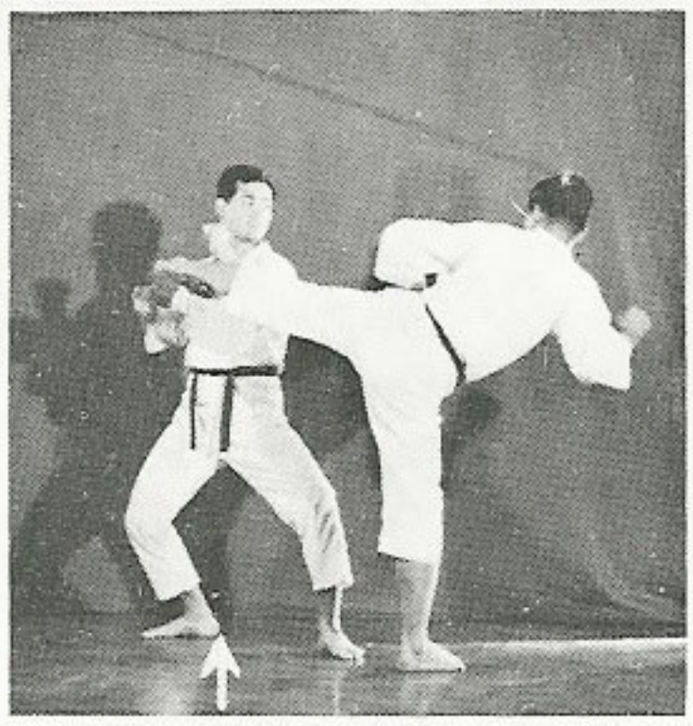


strike while closing in

L. guarding







block while shifting with L. foot.

block while shifting with R. foot.

One Foot

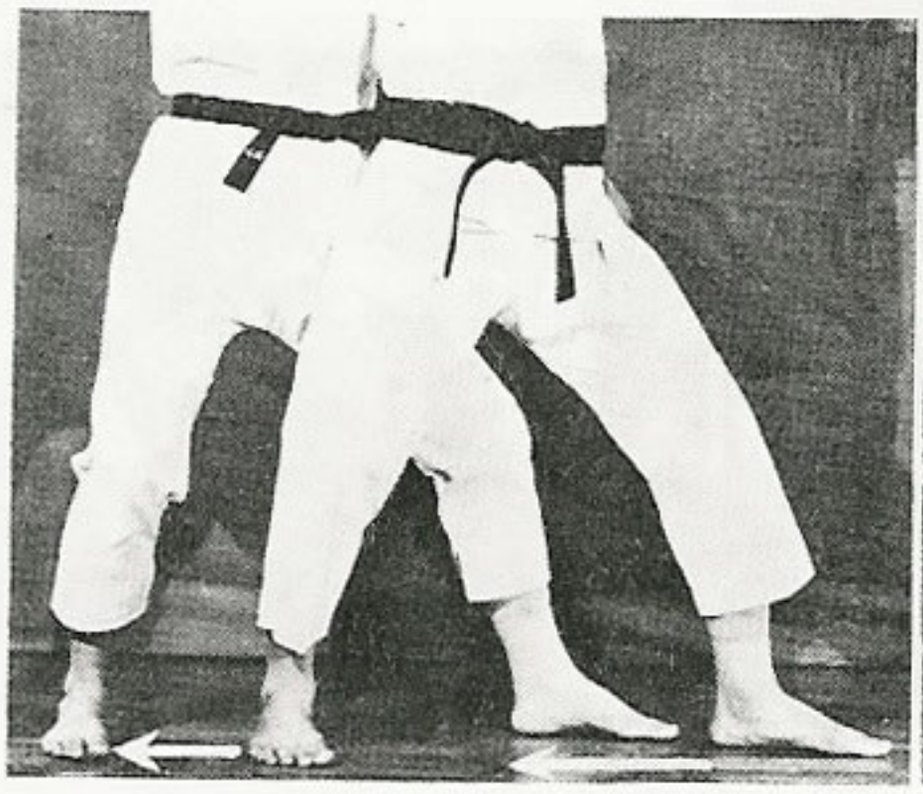
It is very convenient for the same foot to execute an attack. It can be performed with any stance, but the back and rear foot stance are better.

* The same principle is applied to other stances.

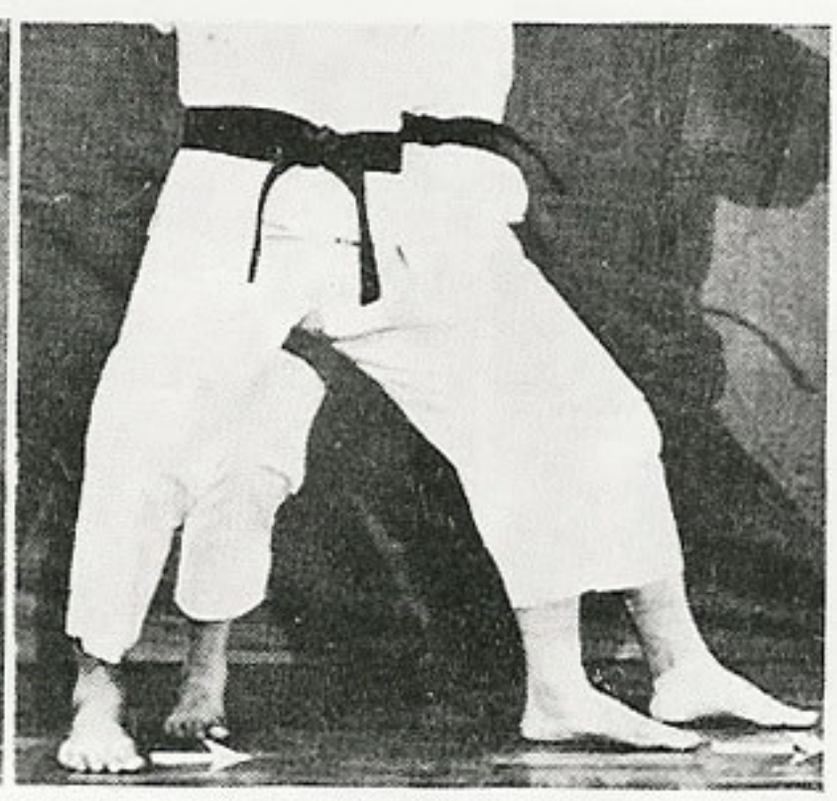
both feet

In this method, both feet shift simultaneously maintaining the original stance and performed mainly with forward, back or riding stance.

from back stance

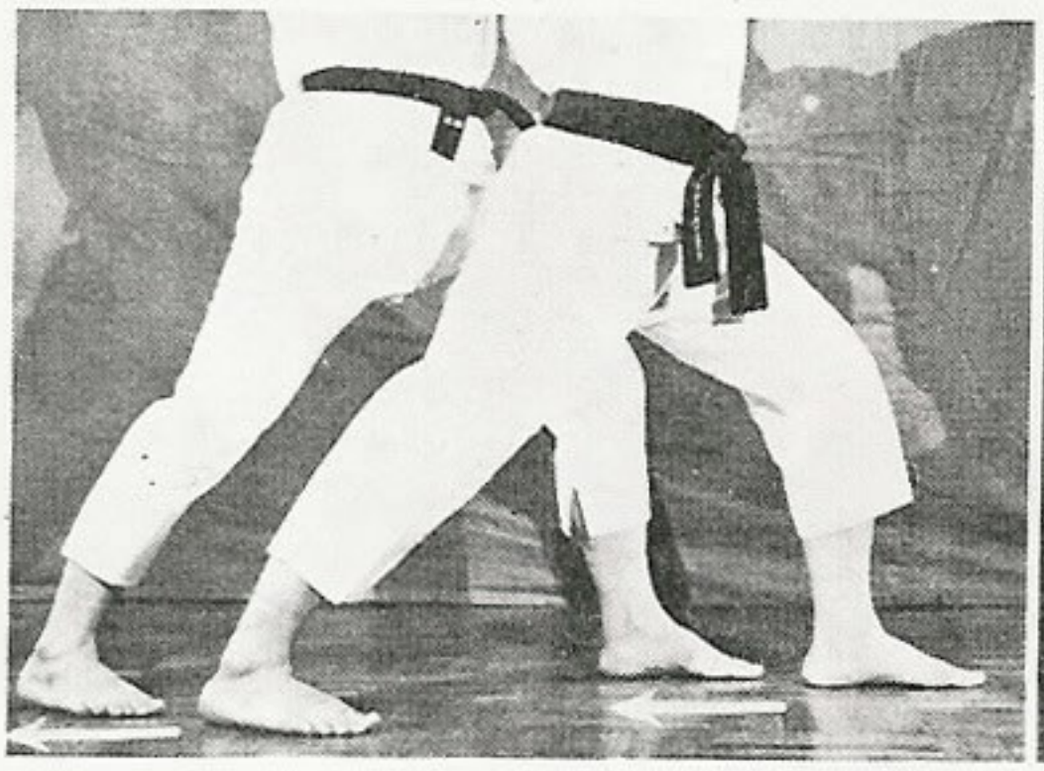


withdrawing

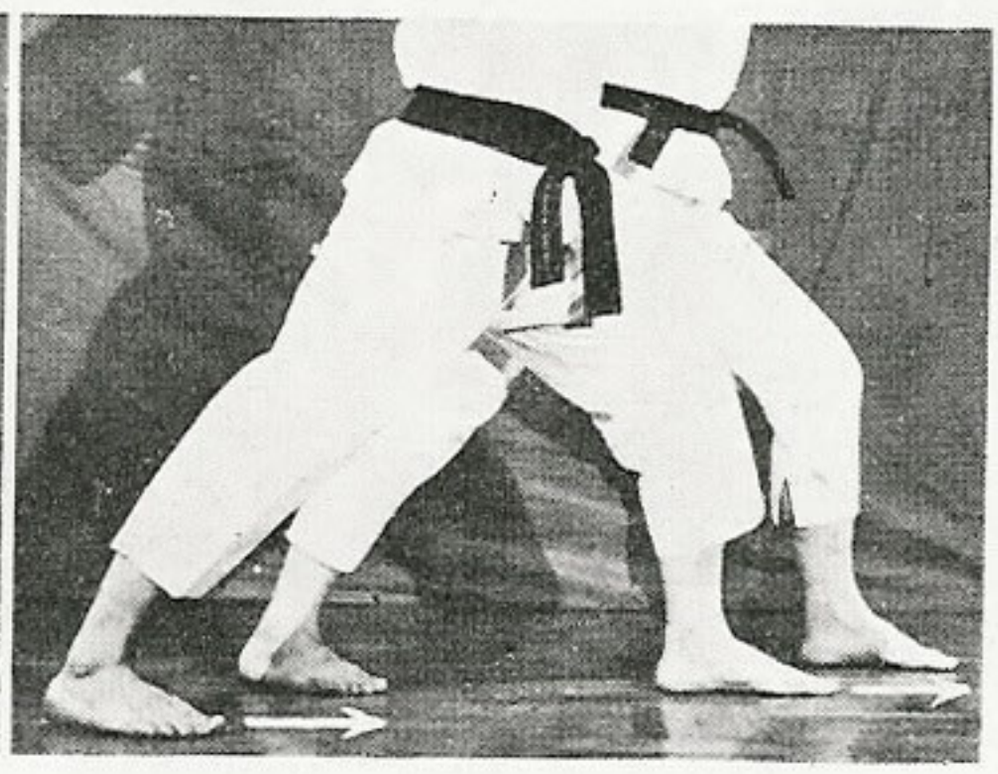


closing in

from forward stance



withdrawing

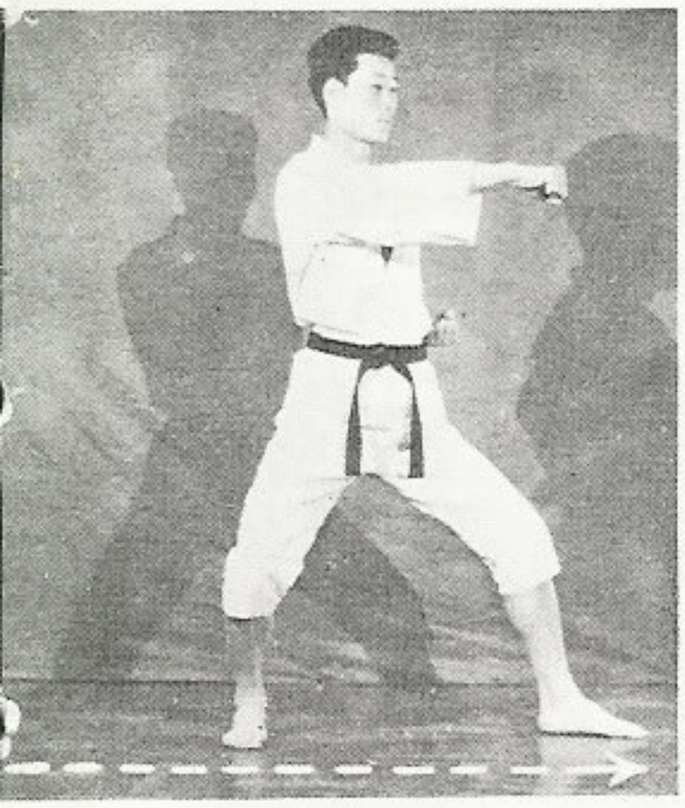


closing in

from riding stance

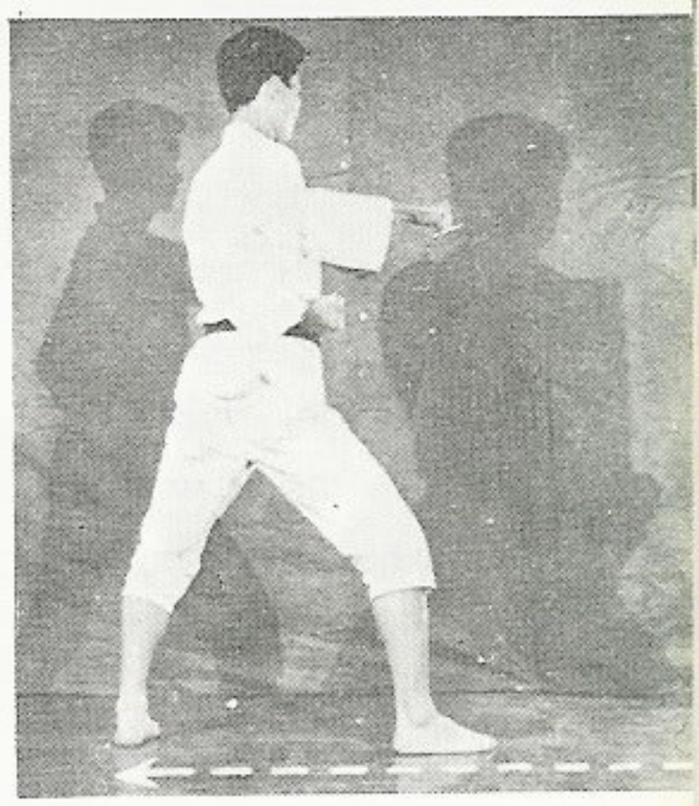
Stepping (*omgyŏ tidigi*)

This is desirable to cover a comparatively wide distance. It is broken down into single stepping and double stepping. Both are executed from any stance though forward and back stances are normal.



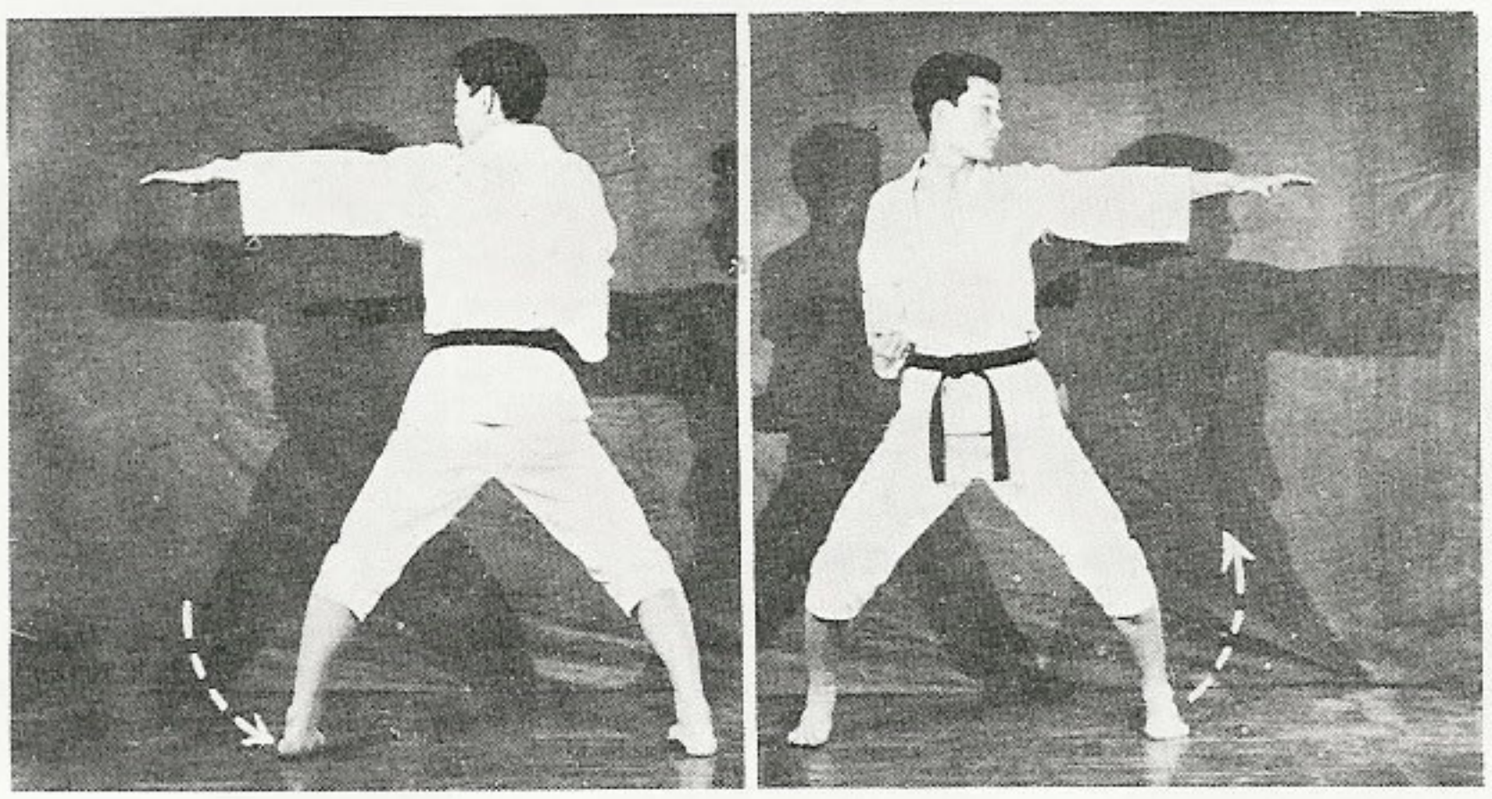
stepping forward

from back stance



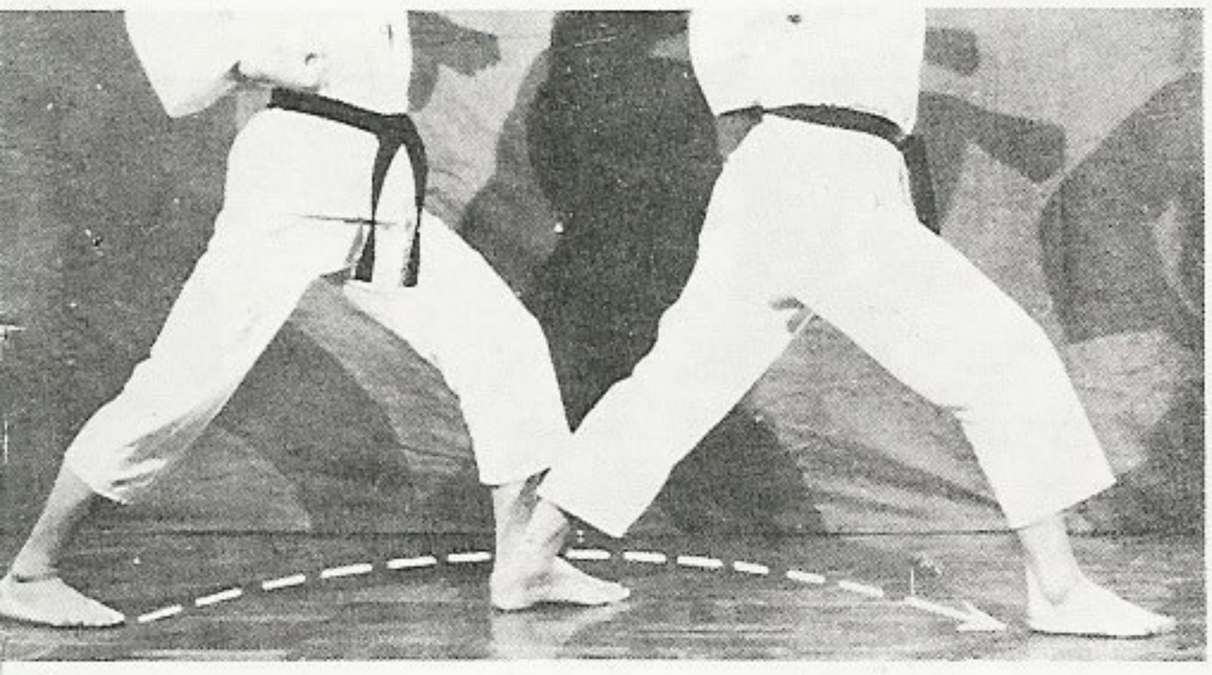
stepping backward

from riding stance

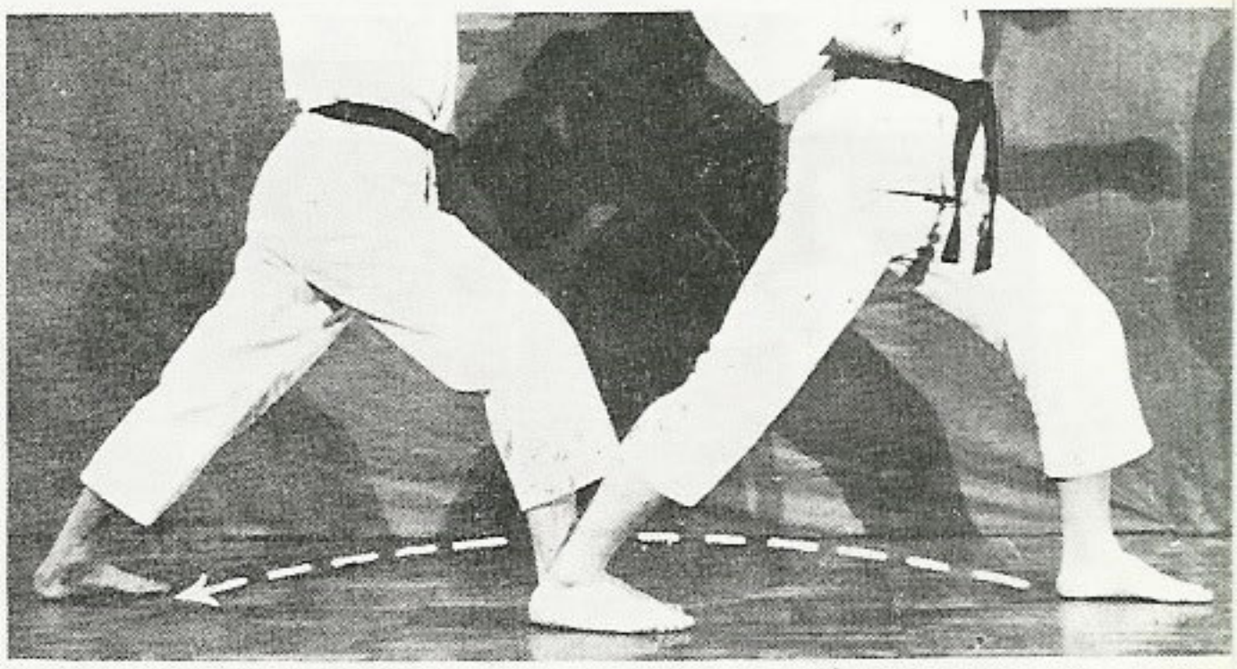


to the left

from forward stance



stepping forward



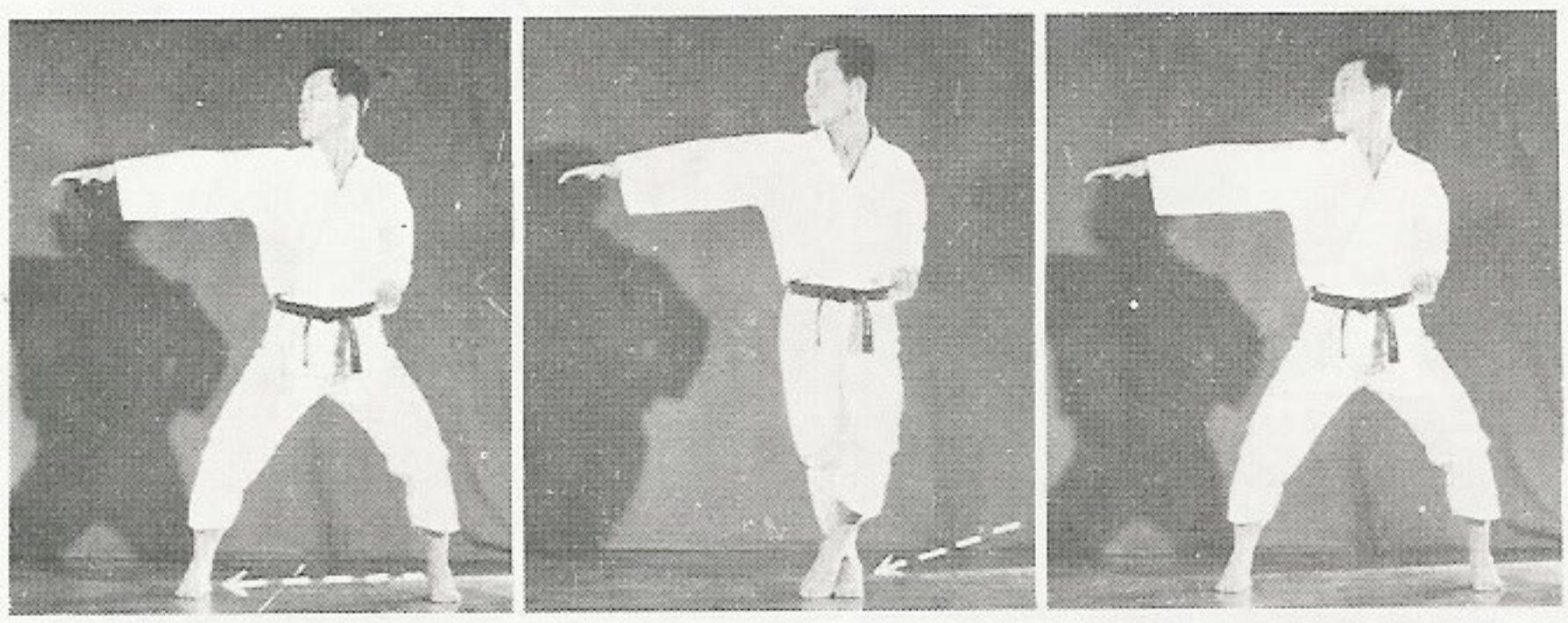
stepping backward

double stepping (*ibo omgyŏ tidigi*)

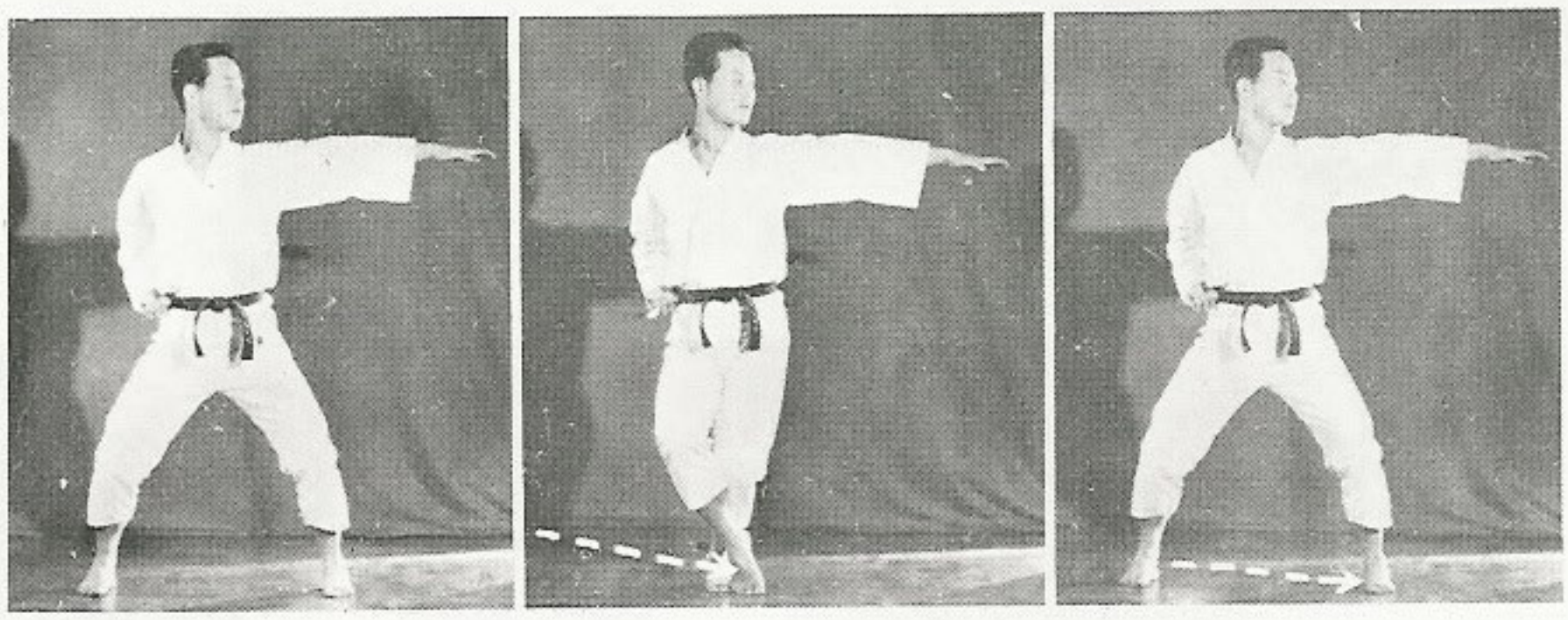
In this technique the stepping is executed in 2 motions. It is used when a wider distance has to be covered with smooth movements beyond the opponent's anticipation. The back, rear foot and forward stances are mainly used to move back and forth, on the other hand the riding and diagonal stances are for lateral movement.

riding stance

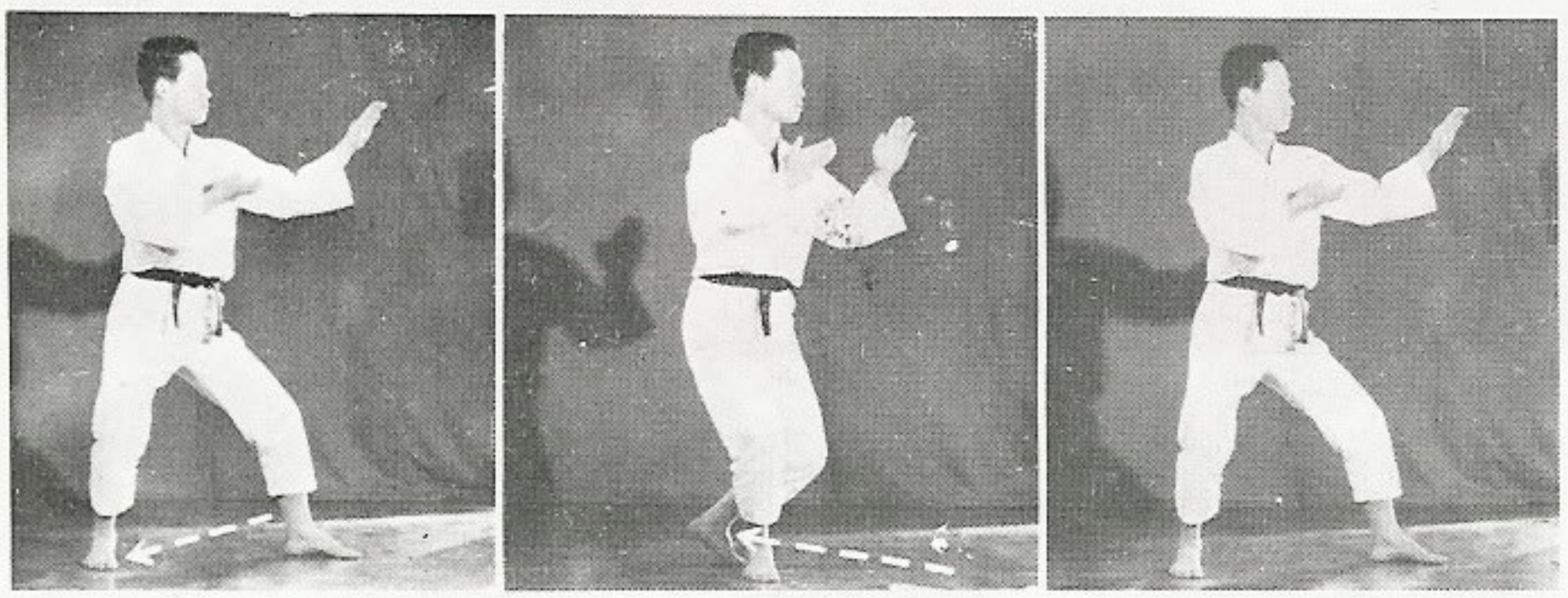
Bring one foot over the other, keeping the hips in the moving direction, and then move the other foot a further step to the side.



to the right

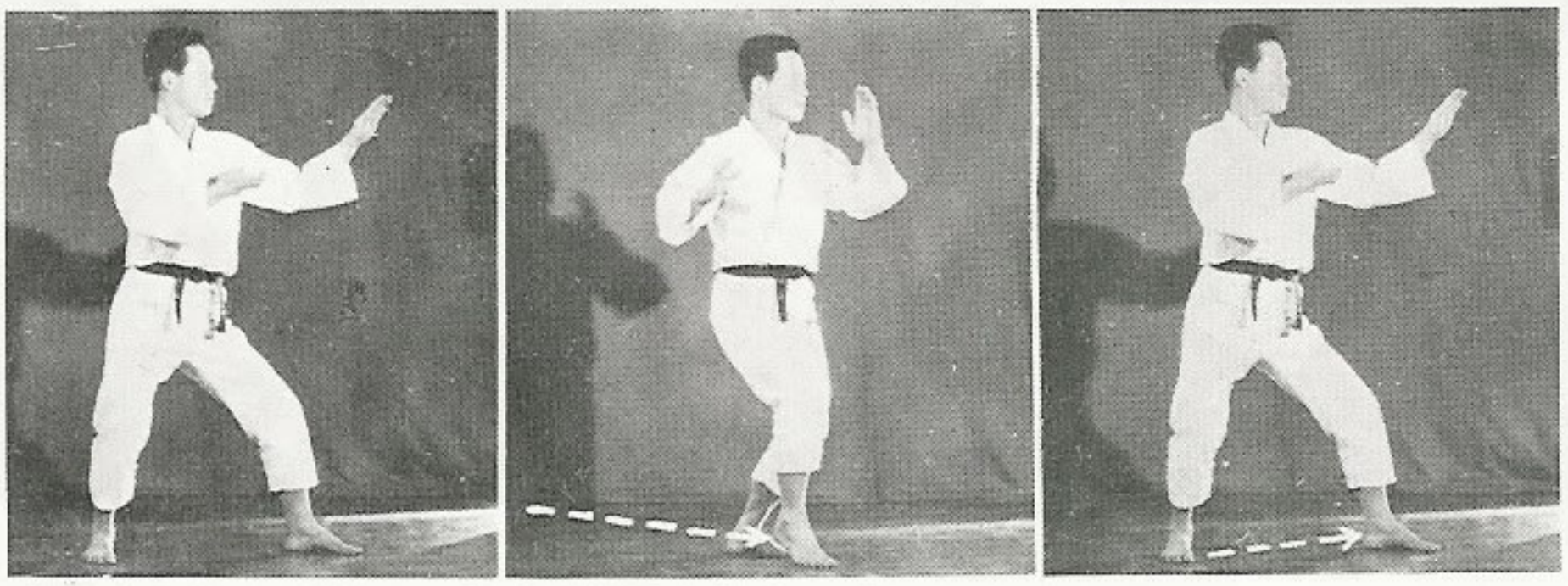


to the left



back stance.

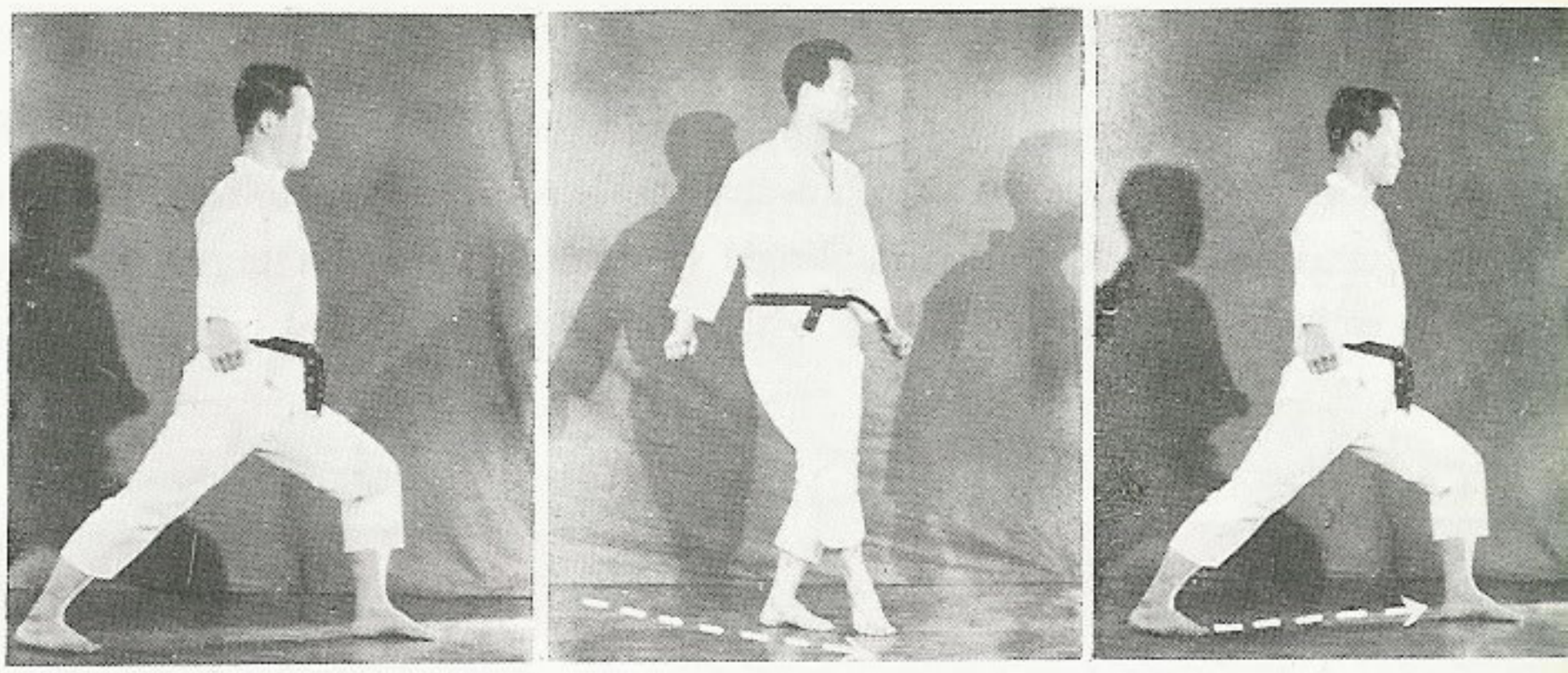
Bring the toes of forward foot slightly behind the rear foot and then move the rear foot a further step to the back.



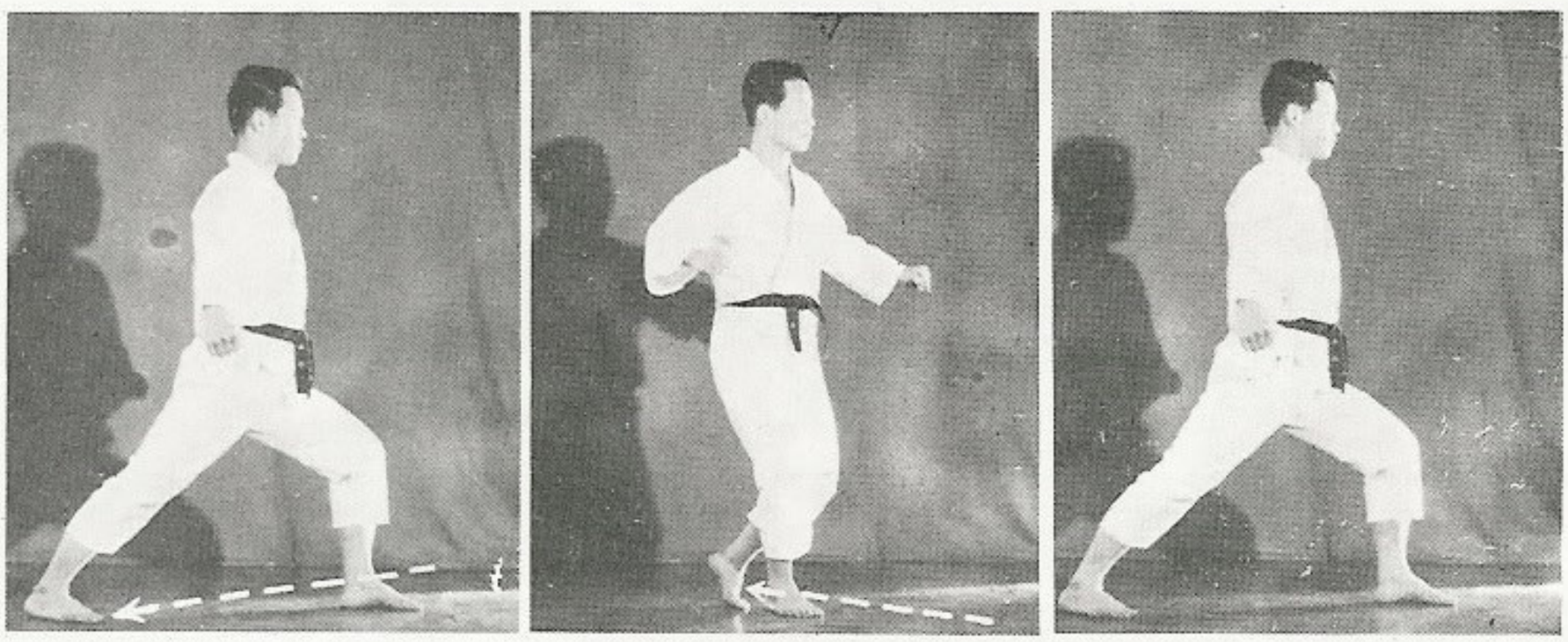
Bring rear foot in front of the forward foot and then move the forward foot a further step to the front.

forward stance

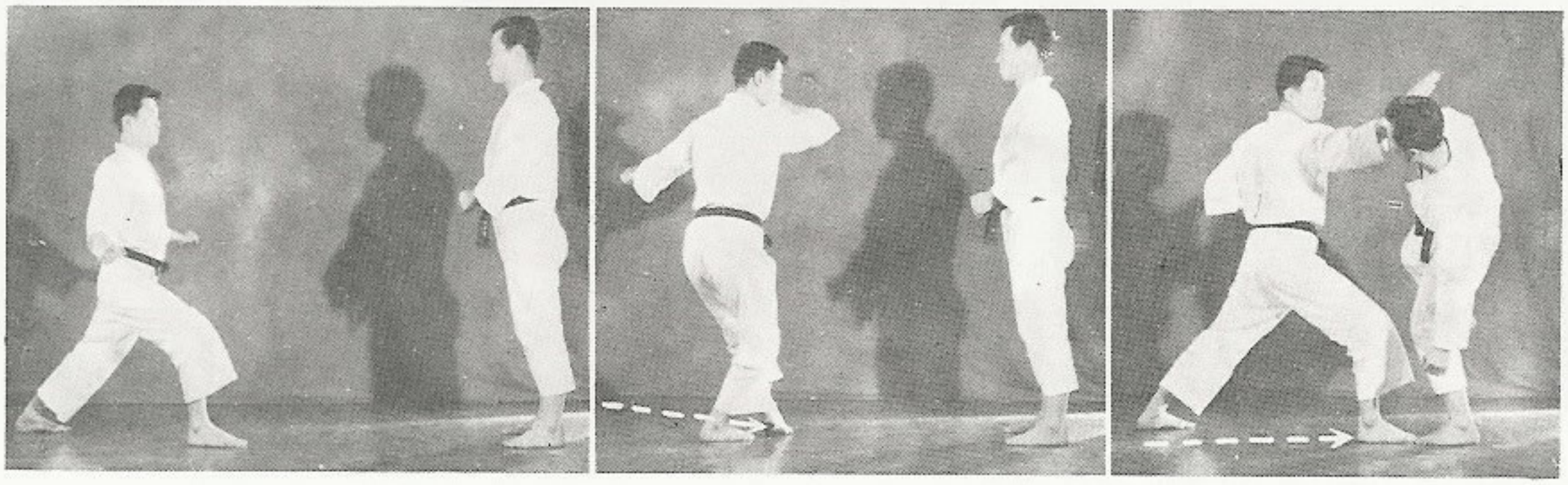
Bring the rear foot slightly ahead of the forward foot and then move forward foot a further step to the front, and the reverse action is required for stepping backward.



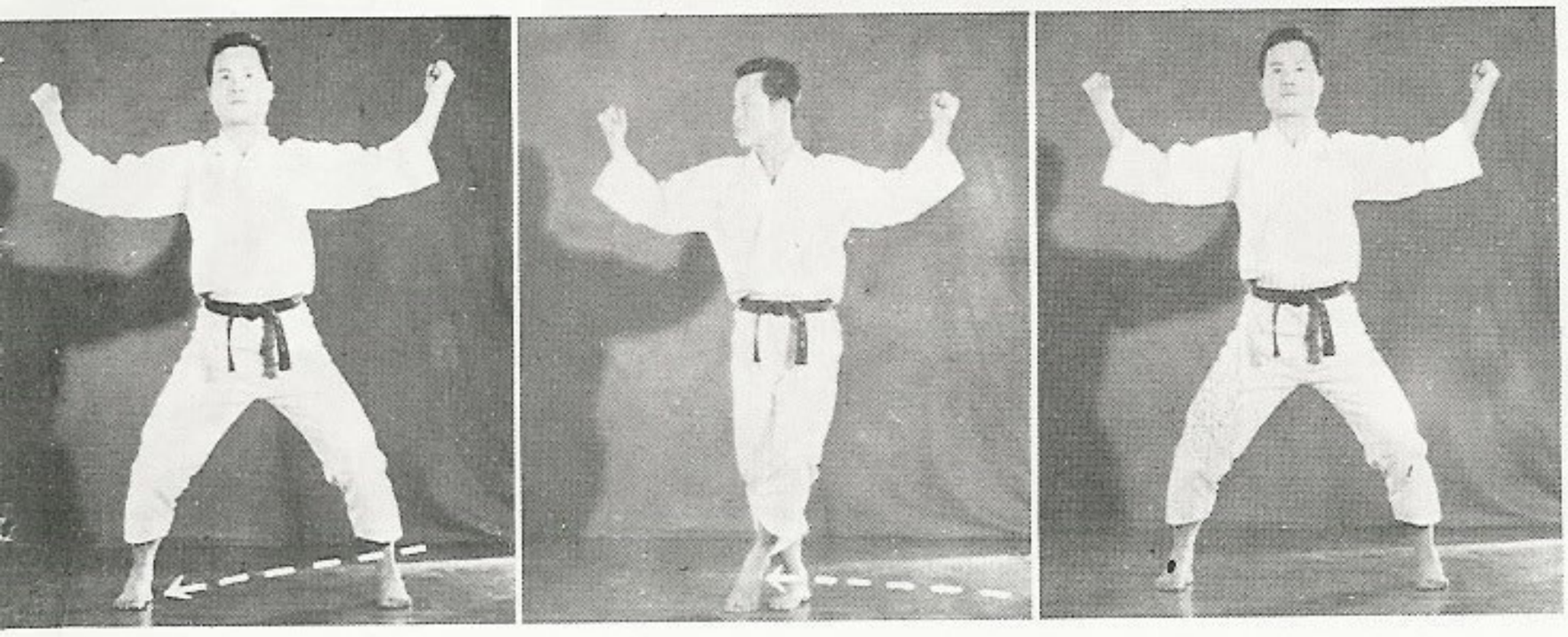
stepping forward



stepping backward



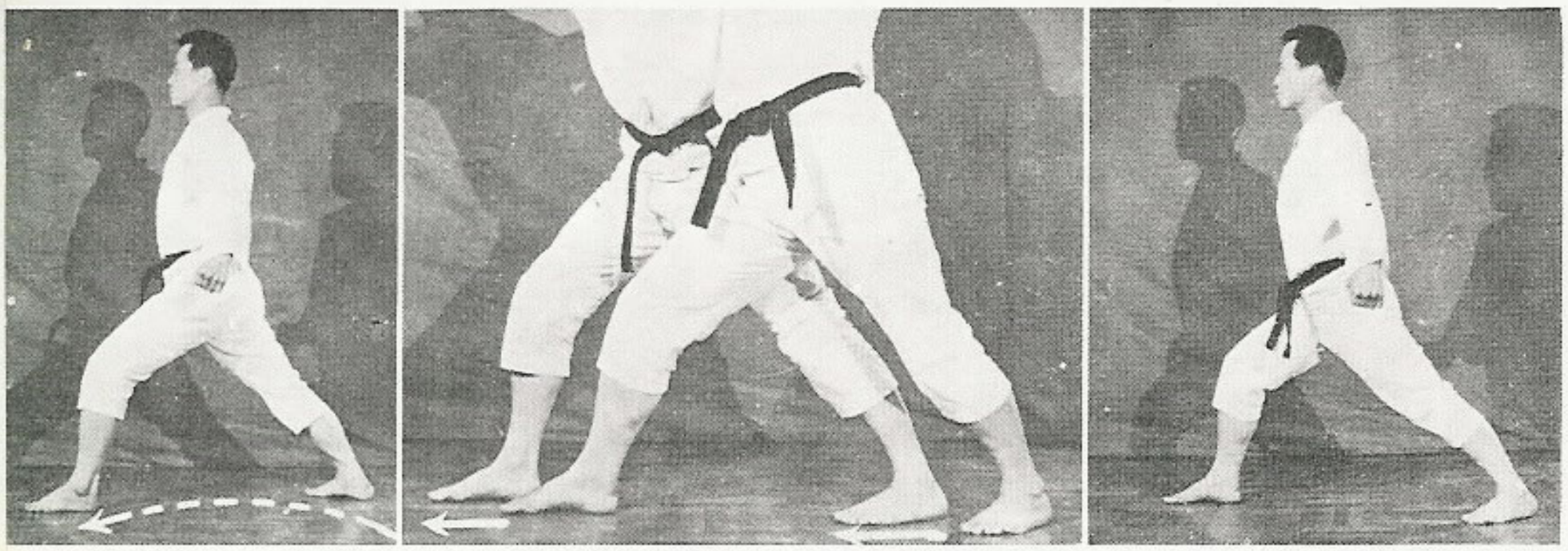
* Keep half facing the opponent while moving back and forth.



riding stance

shift-stepping (*chajŭnbal omgyŏ tidigi*)

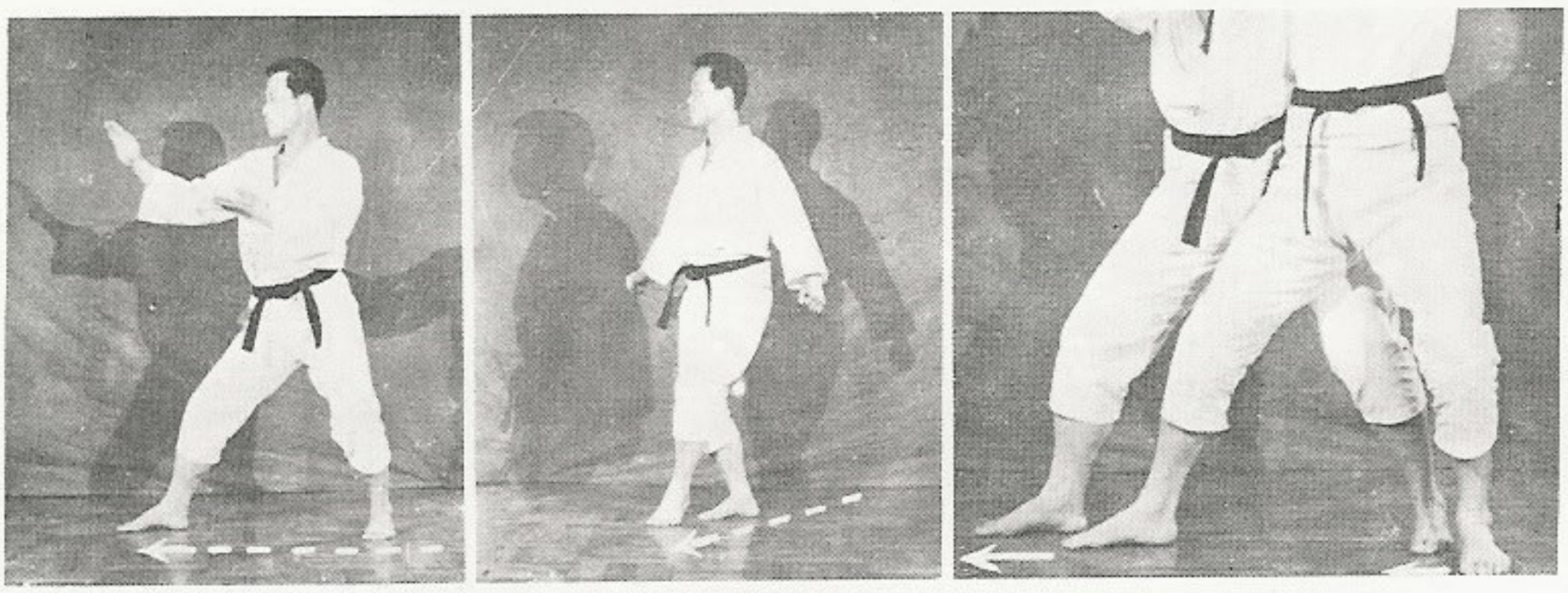
This is nothing but the stepping following the shifting motion; therefore, it can be executed from any stance with any combination. For instance, single shifting with single stepping, single shifting with double stepping or double shifting with single stepping and so on.



forward stance

single shifting with single stepping

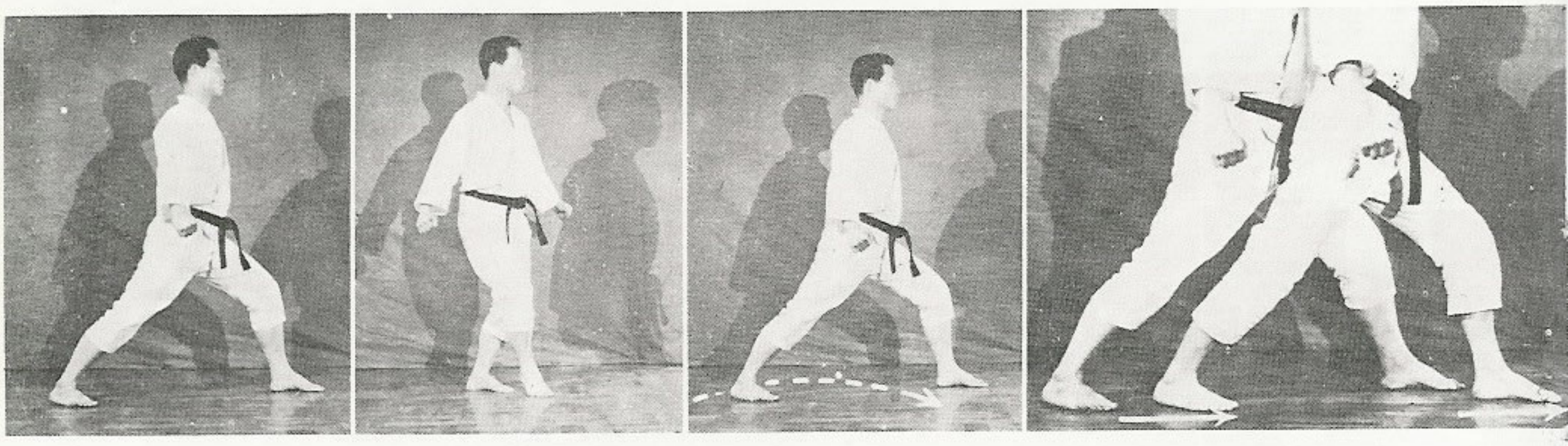
single shifting with double stepping



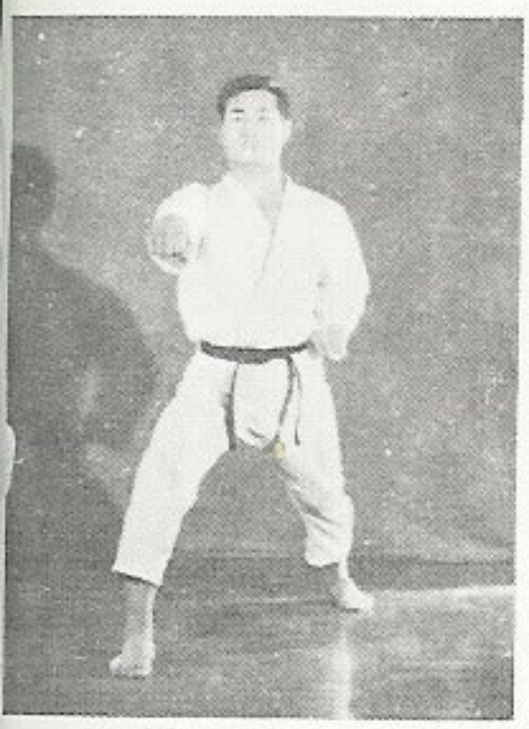
back stance

step-shifting (*omgyŏ tidimyŏ chajŭnbal*)

This is a reverse motion of the shift-stepping.



double stepping with single shifting



Turning (*tolki*)

This is classified into stationary turning and step-turning, the former is designed to turn to the opposite direction (180°) and the latter to various directions.

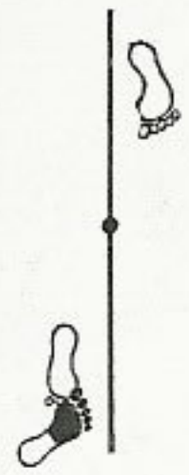
* The front sole is used as a pivot.
* Don't lift the heel more than necessary.
* Duratioin of turning should be short.

Stationary Turning (*kŭjari tolki*)

The purpose of this turning is to meet the opponent approaching from behind. This is executed by 3 different methods, and clockwise or counter-clockwise.

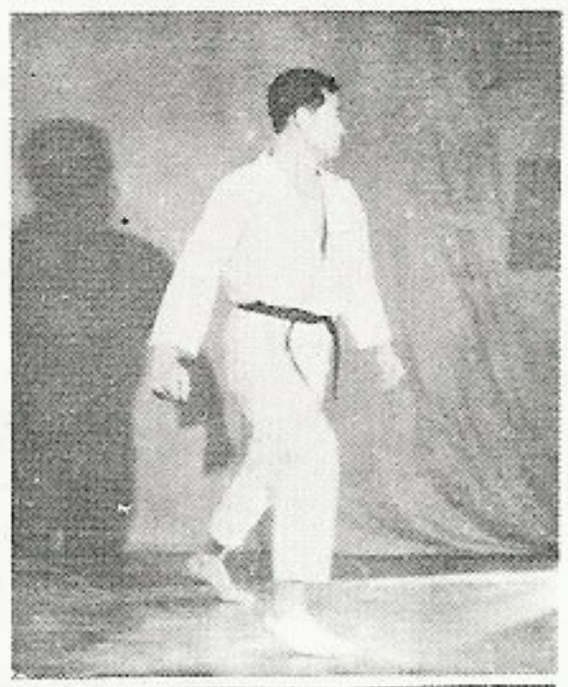
Method 1

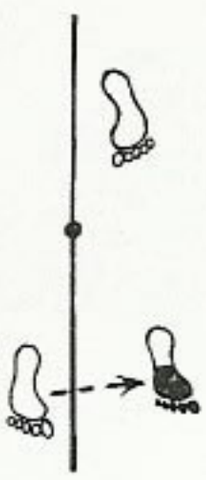
1. Since the body weight is shifted on the stationary leg, any attack or defence can be performed during the turning.
2. Duration of the actual turning is minimized.
3. The line of axis is comparatively well maintained.
4. Correct stance can be taken in one movement.
5. Turning is executed in two motions.

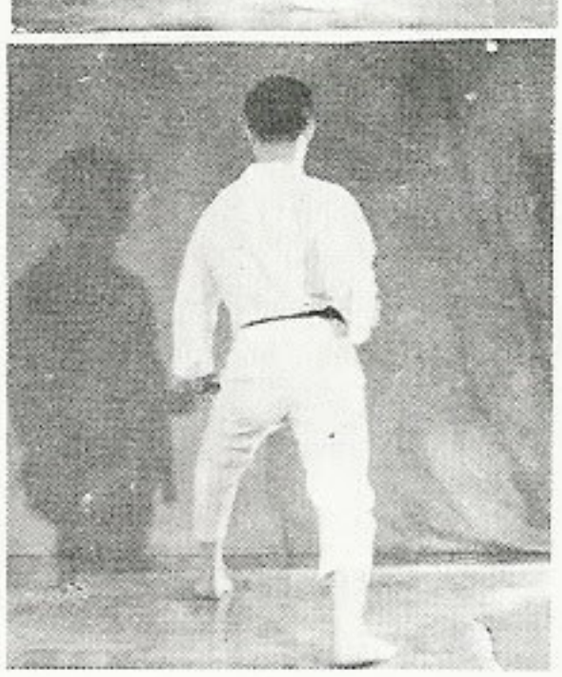


Method 2

1. Correct stance can be formed in one movement.
2. Limited attack or defence can be performed during the period of turning.
3. Turning is executed in one motion.
4. The line of axis cannot be maintained.
5. Duration of actual turning is comparatively longer.







Method 3

1. The balance of body is broken due to the double-shoulder width which also is practically 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 turning.
5. Turning is executed in two motions.

* The same principle is applied to back stance.

step-turning (*omgyŏ tidimyŏ tolki*)

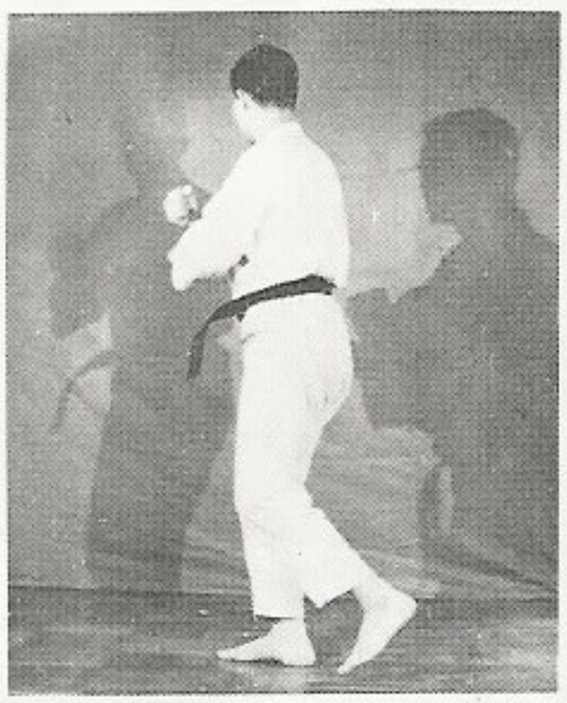
This is used in changing the direction as well as position and executed clockwise or counter-clockwise, forward or backward.

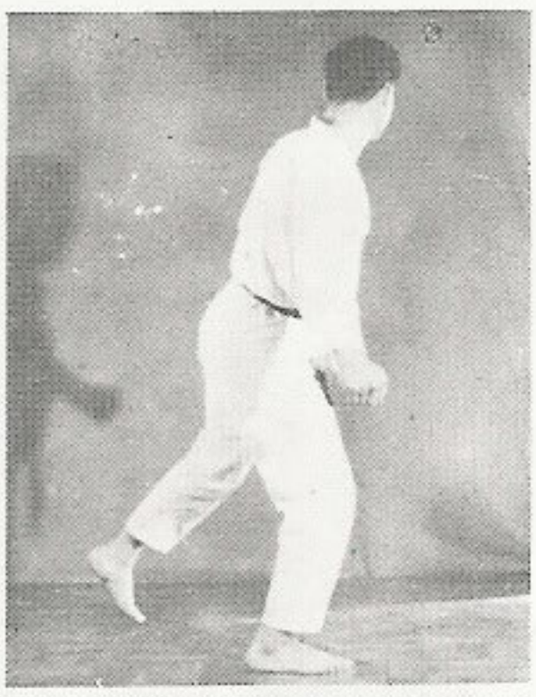
* The same principle is also applied to back stance.

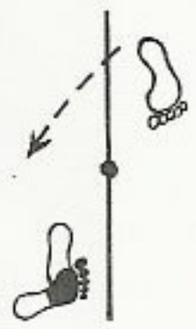
R. F. stance

forward step-turning

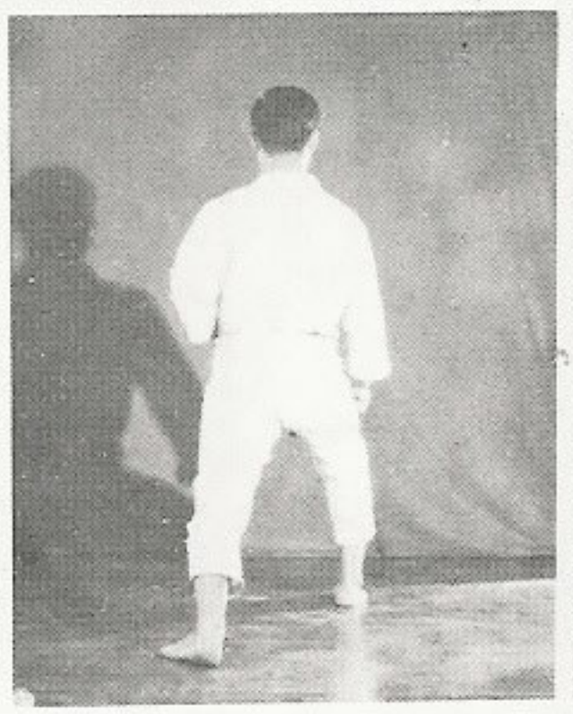
clockwise

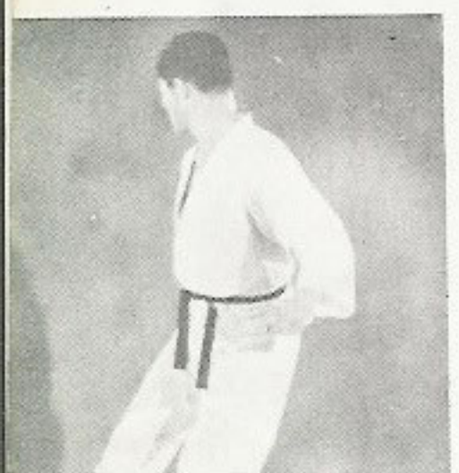




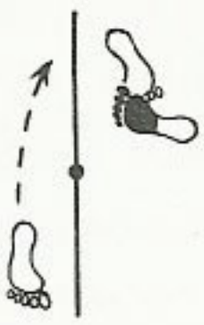


counter-clockwise



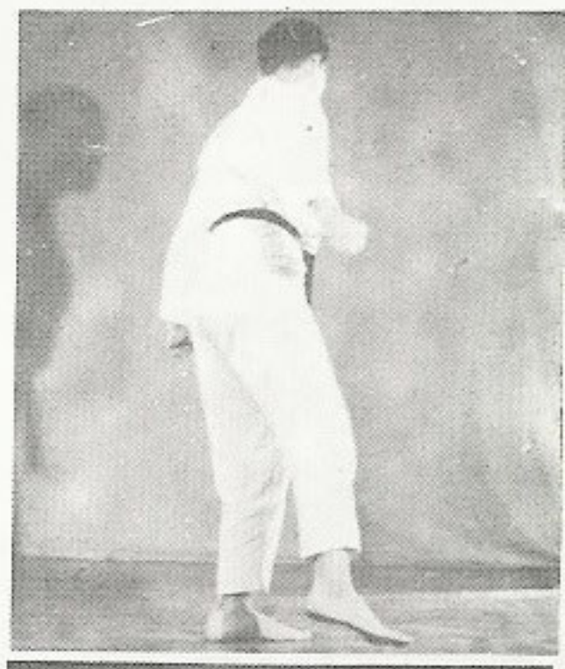


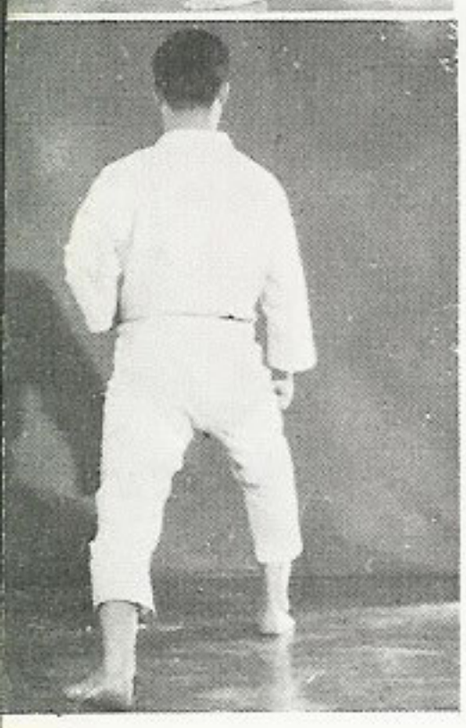
backward step-turning



clockwise

counter-clockwise

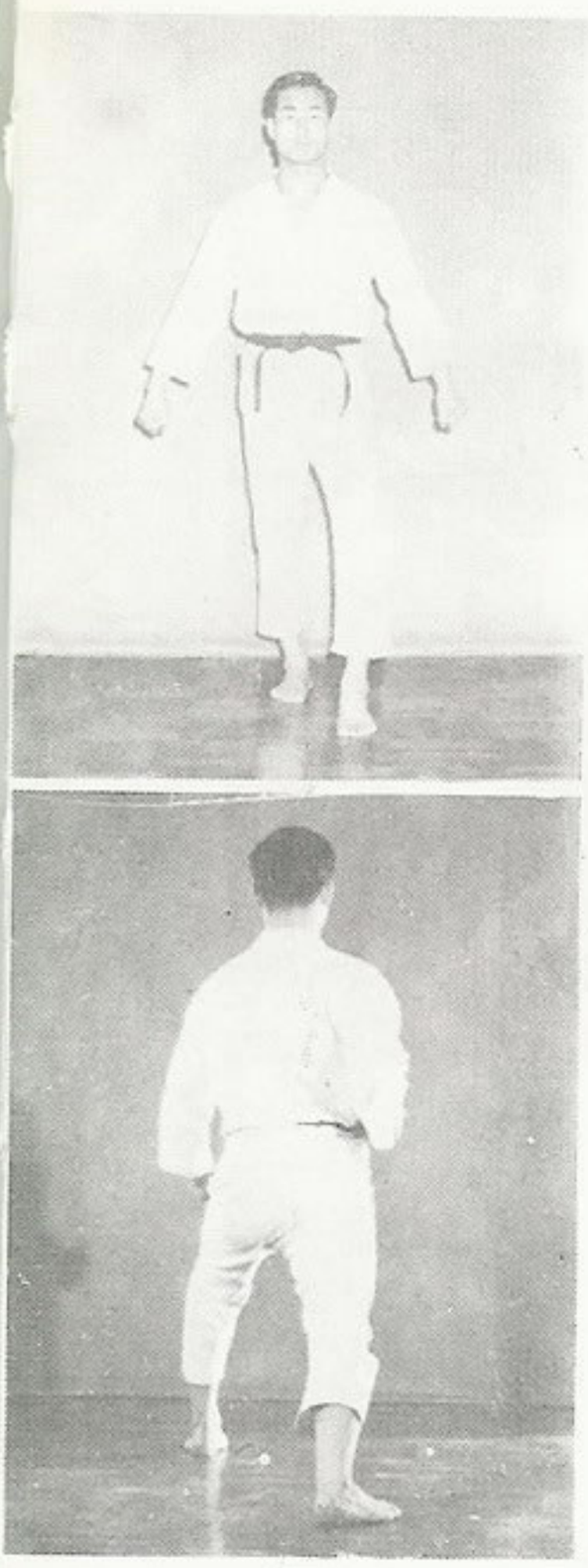




double step-turning (*ibo omgyŏ tidimyŏ tolki*)

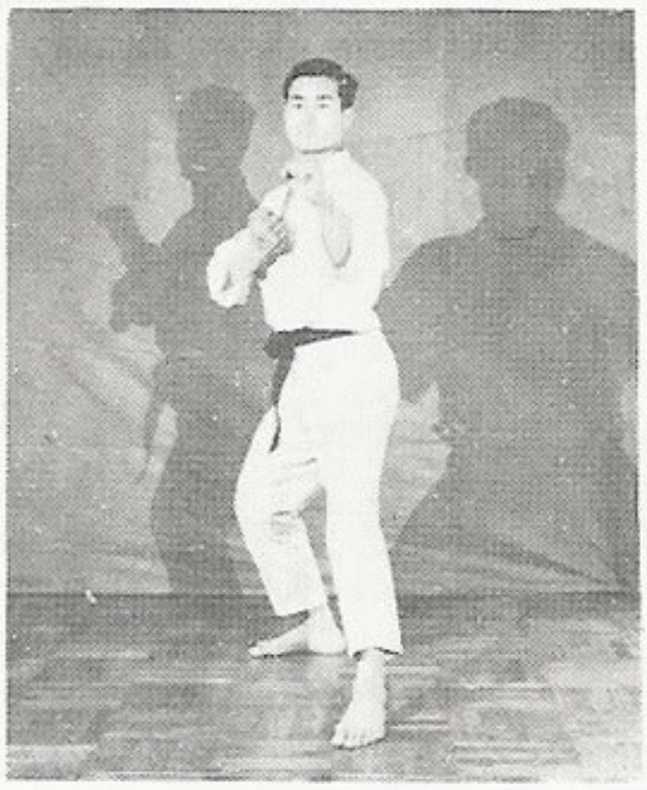
This is for covering a wider distance and executed forward, backward or sideway, clockwise or counter-clockwise with any combination of stance and shifting or sliding motion.

forward double step-turning



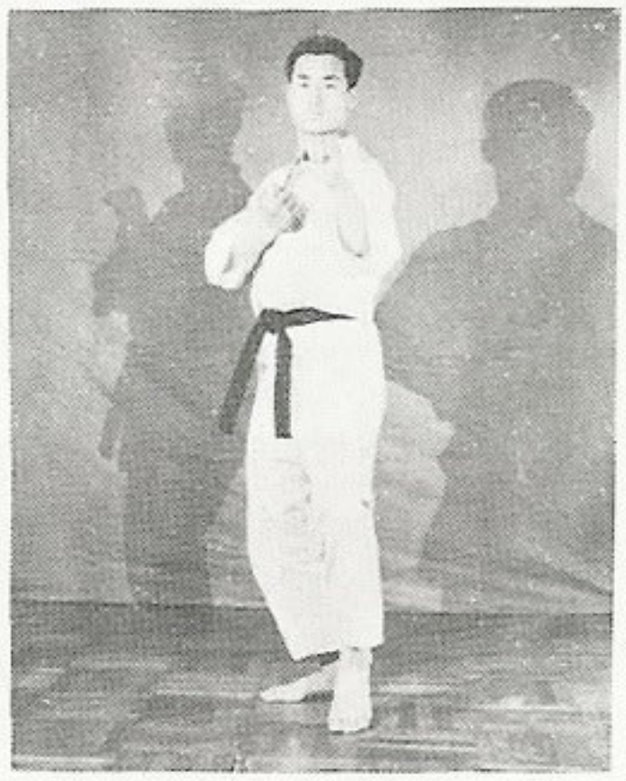
R. F. stance

changed into
back stance



counter-clockwise

changed into
Rr. ft. stance

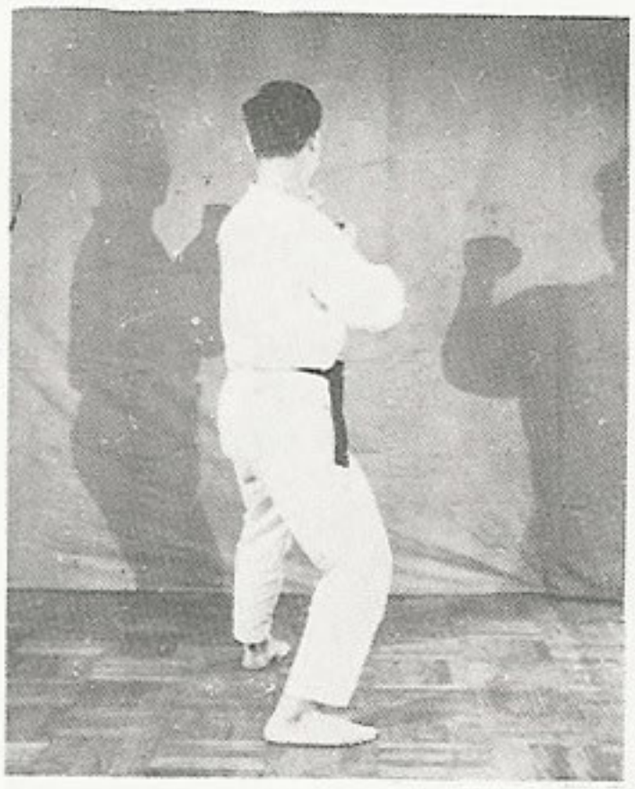


clockwise

clockwise

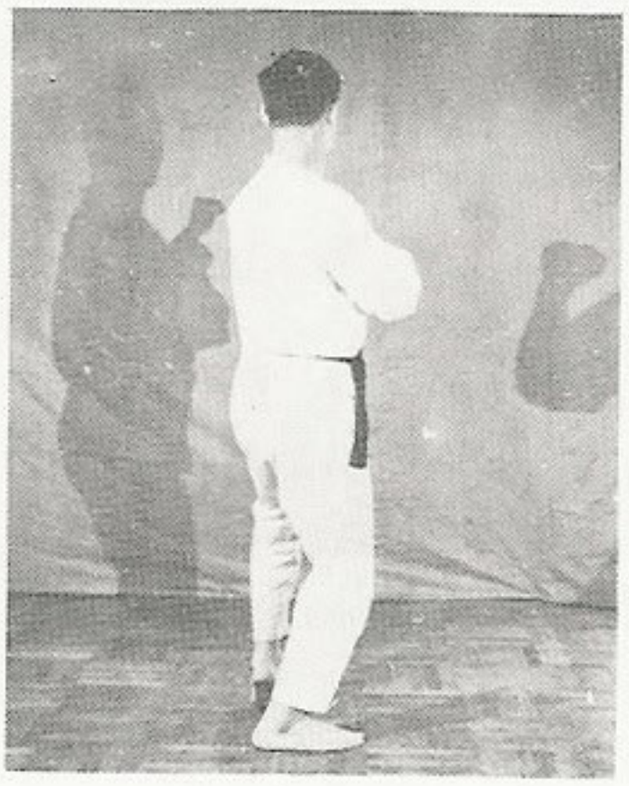
backward double step-turning

changed into
back stance



counter-clockwise

changed into
Rr. ft. stance

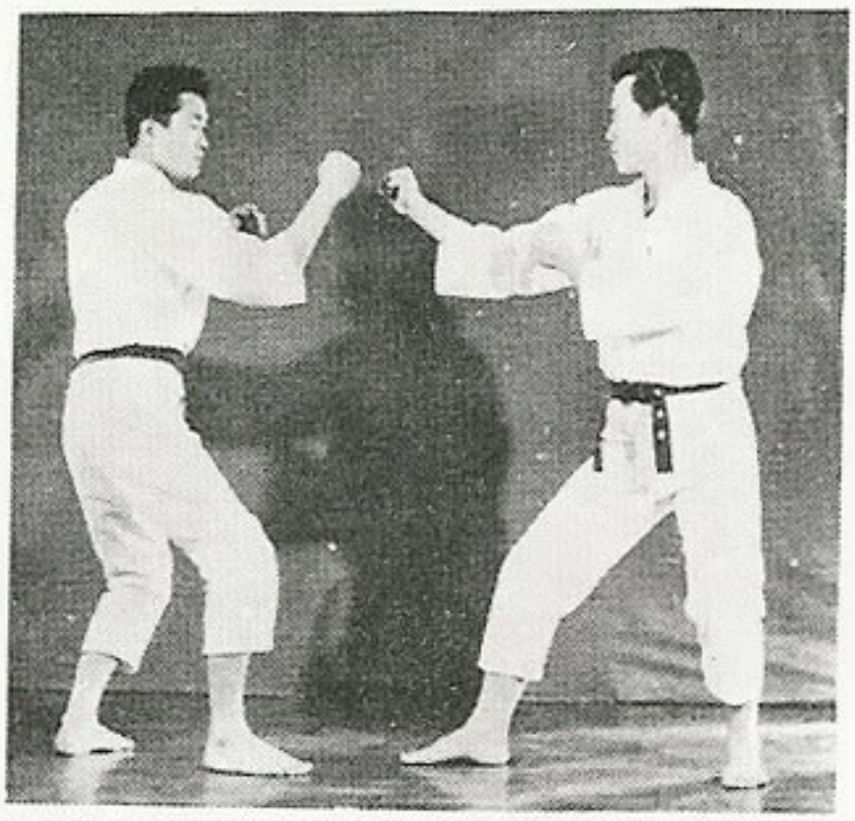


clockwise

clockwise

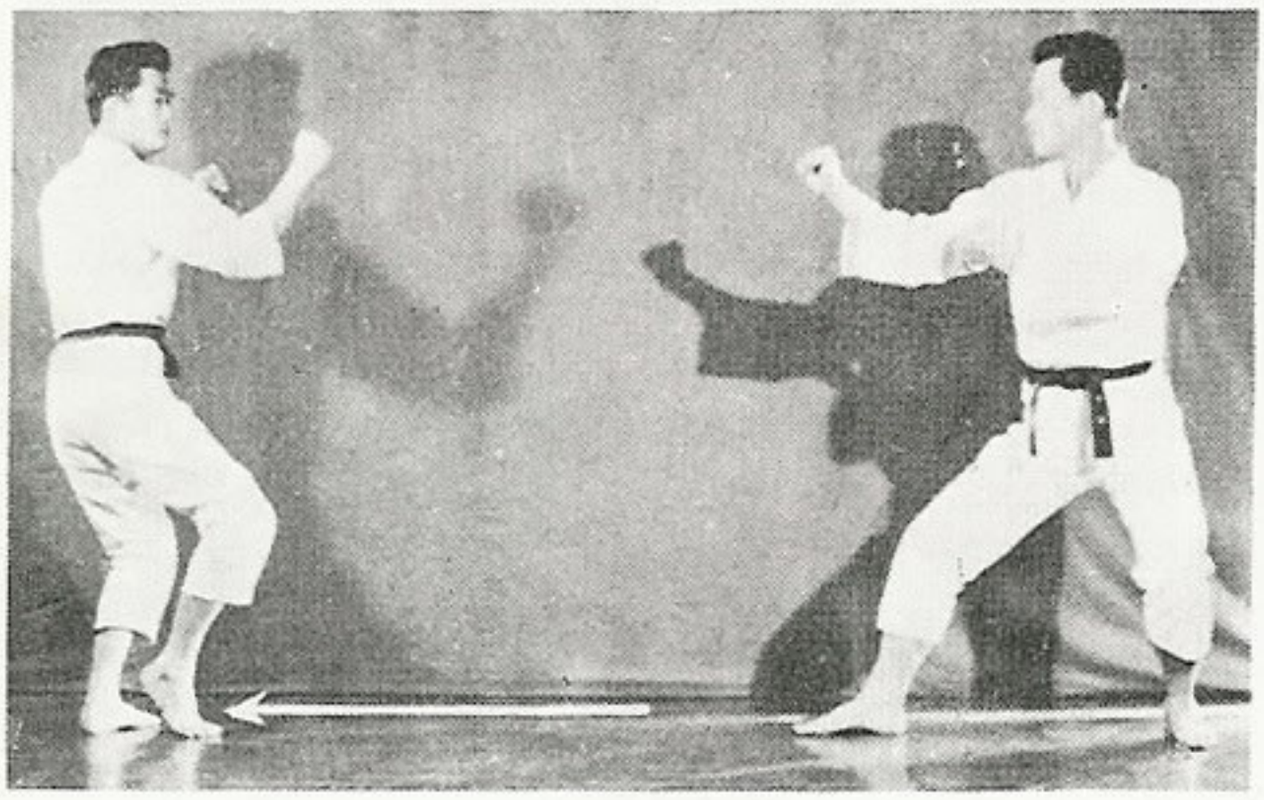
sliding (*mikkūrūmbal*)

This is one of the most effective means to cover a wider distance smoothly in one motion, and performed normally with back or rear foot stance.

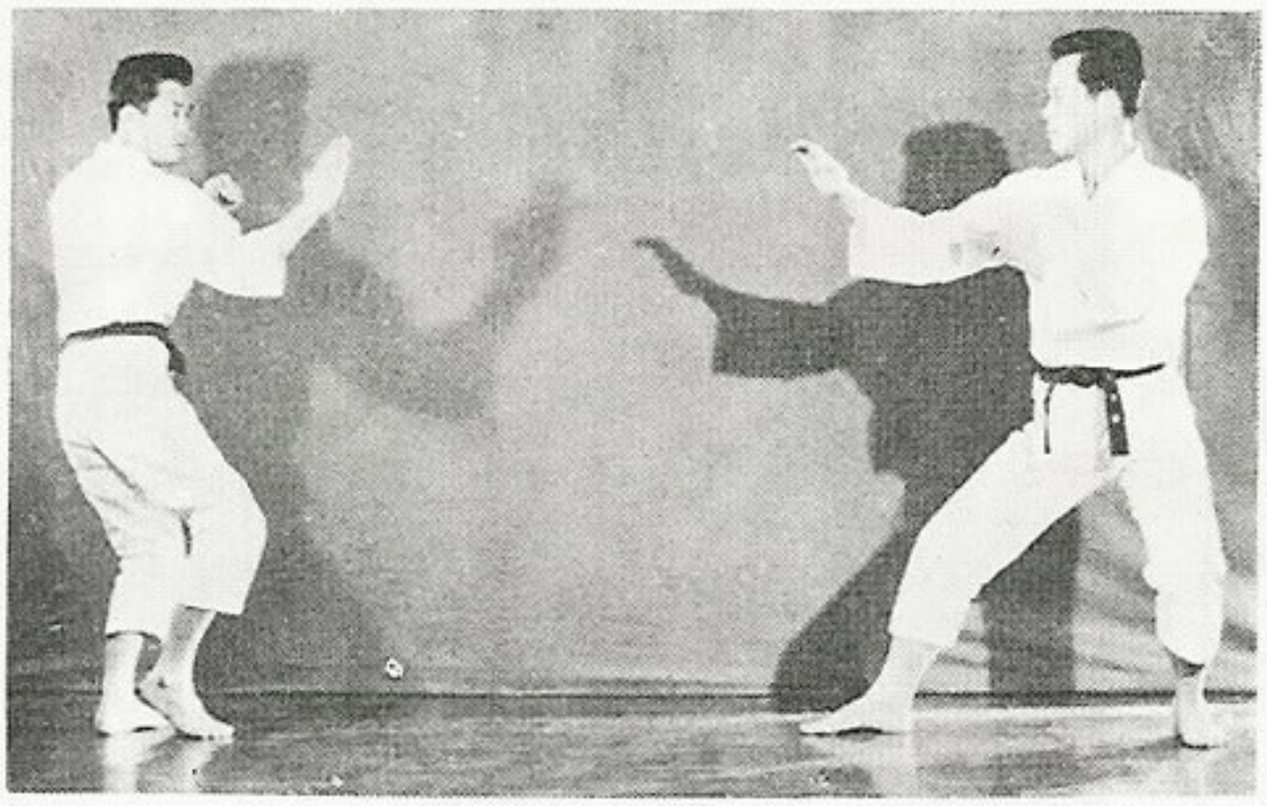


forearm guarding

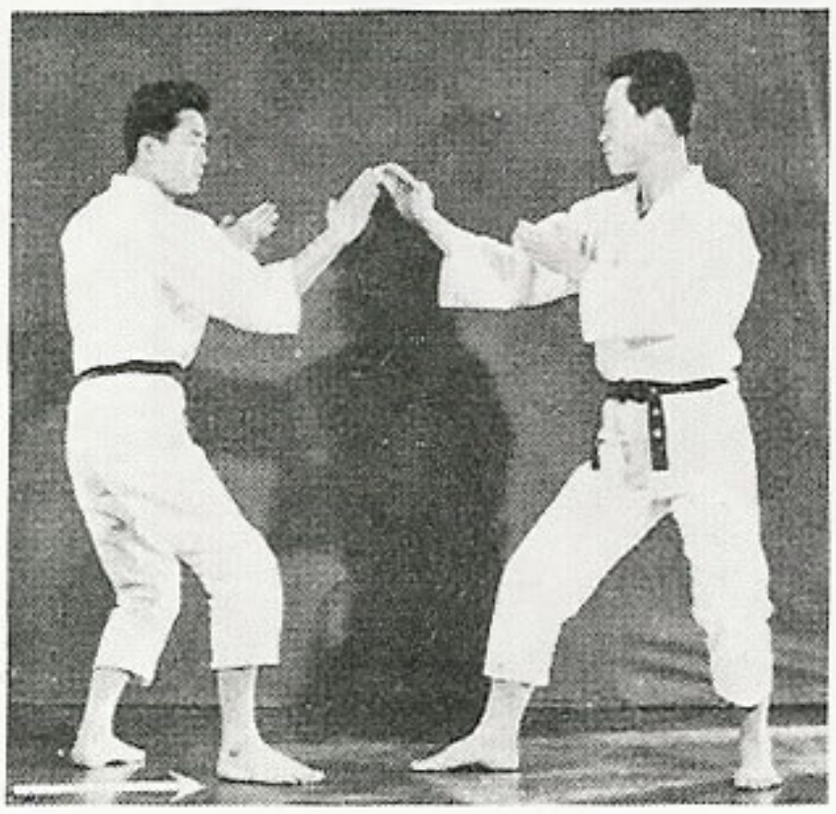
part from

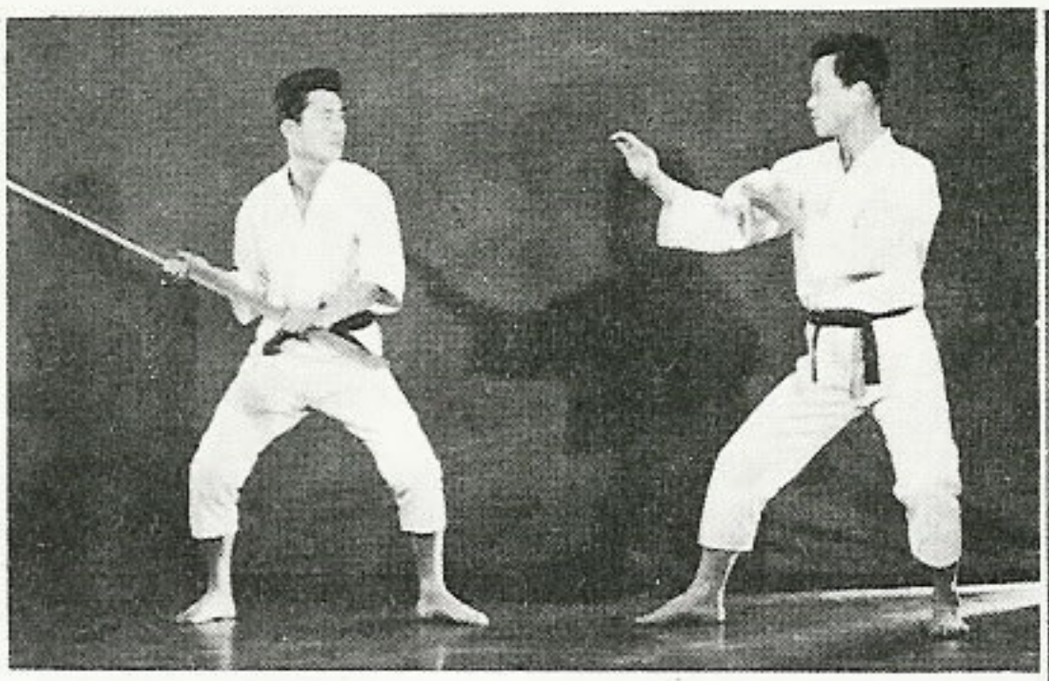


knife-hand guarding

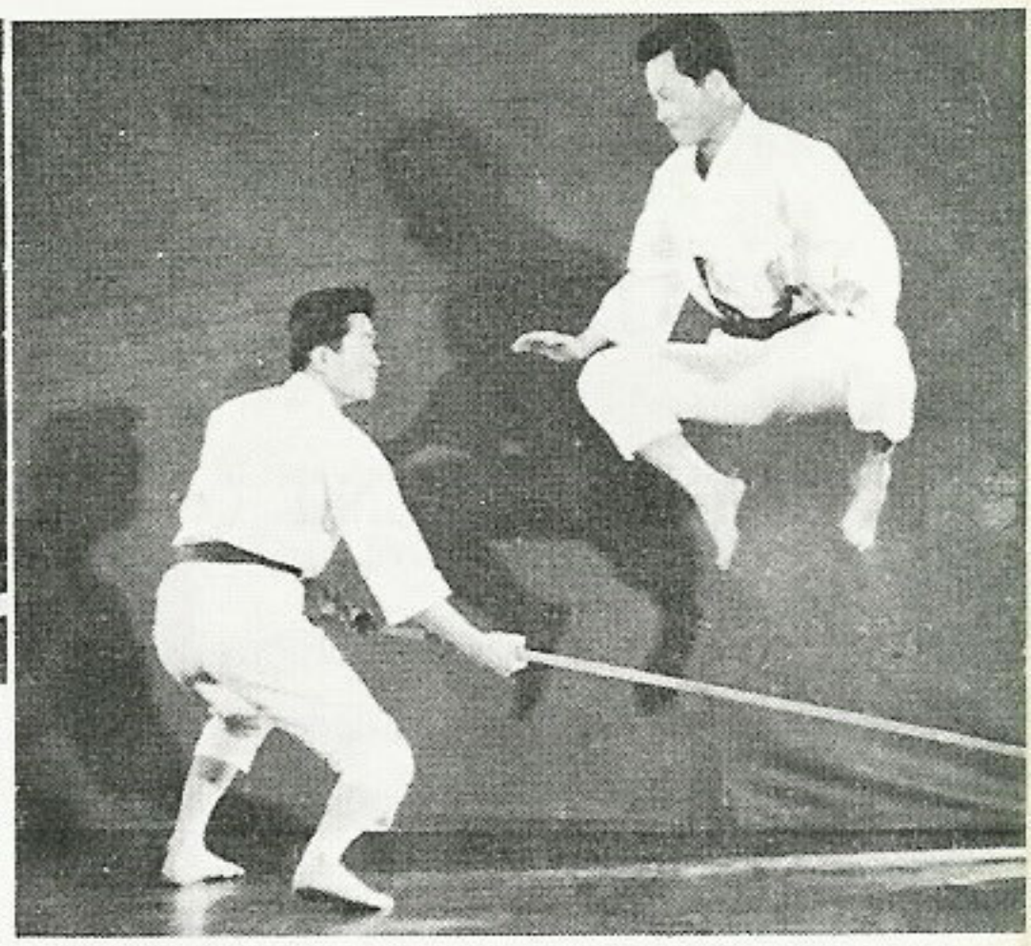


close in





guarding posture



pole attack

Jumping (*ttwigi*)

There are 2 purposes in jumping, one is to cover a big distance in one motion, and the other is to prevent the low section of the body from a pole or sword attack. Special care should be taken to resume correct posture immediately after landing. This can be executed from almost every stance though back stance and rear foot stance are more effective.

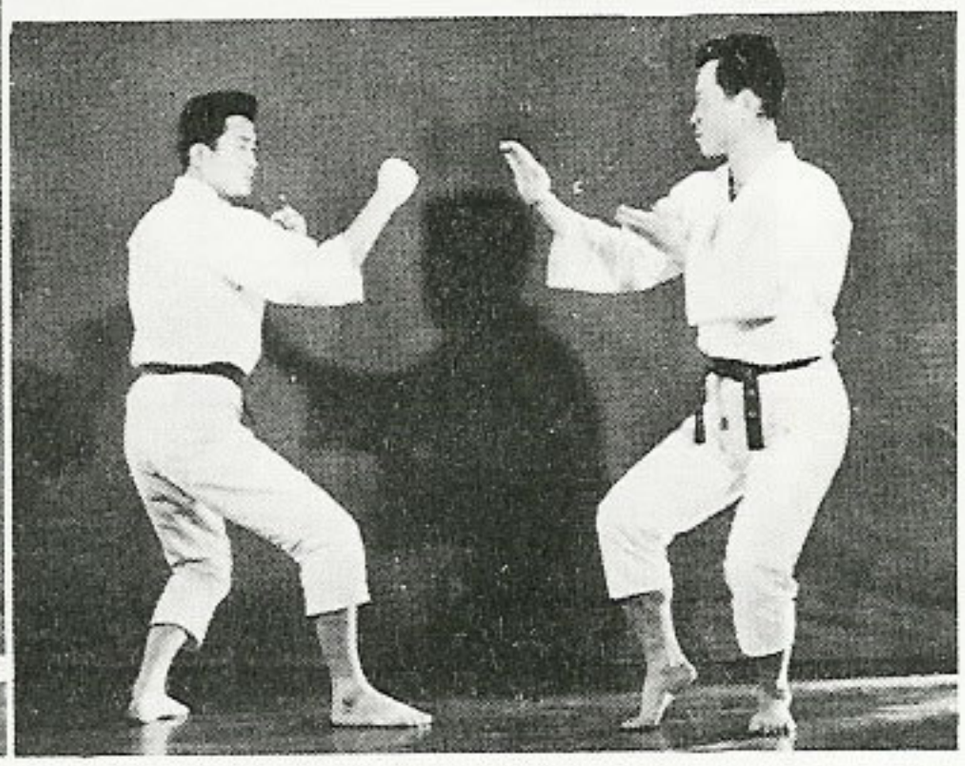
Body Dropping (*mom natch'ugi*)

Though this is not widely used, a good outcome is always expected when applied properly. The prime aim of this technique is to prevent the high section of the body from the flying attack of the assailant. It is necessary to execute it in a sudden and swift motion so that the opponent could not possibly anticipate it.

* Don't lean the body or the head, but watch the opponent's motion carefully during the execution of this technique.

body is dropped

guarding posture

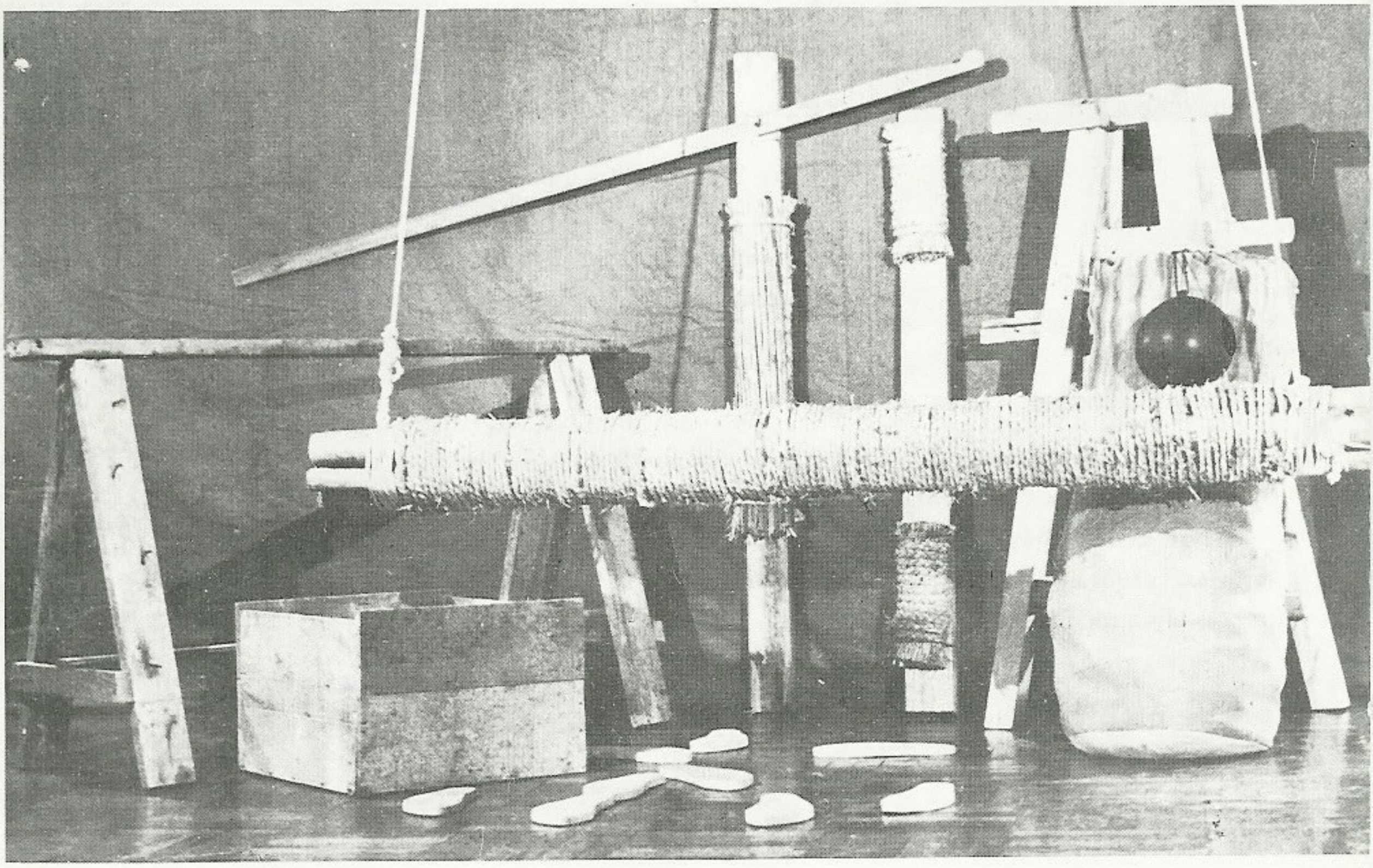


PART 3

TRAINING (*tallyŏn*)

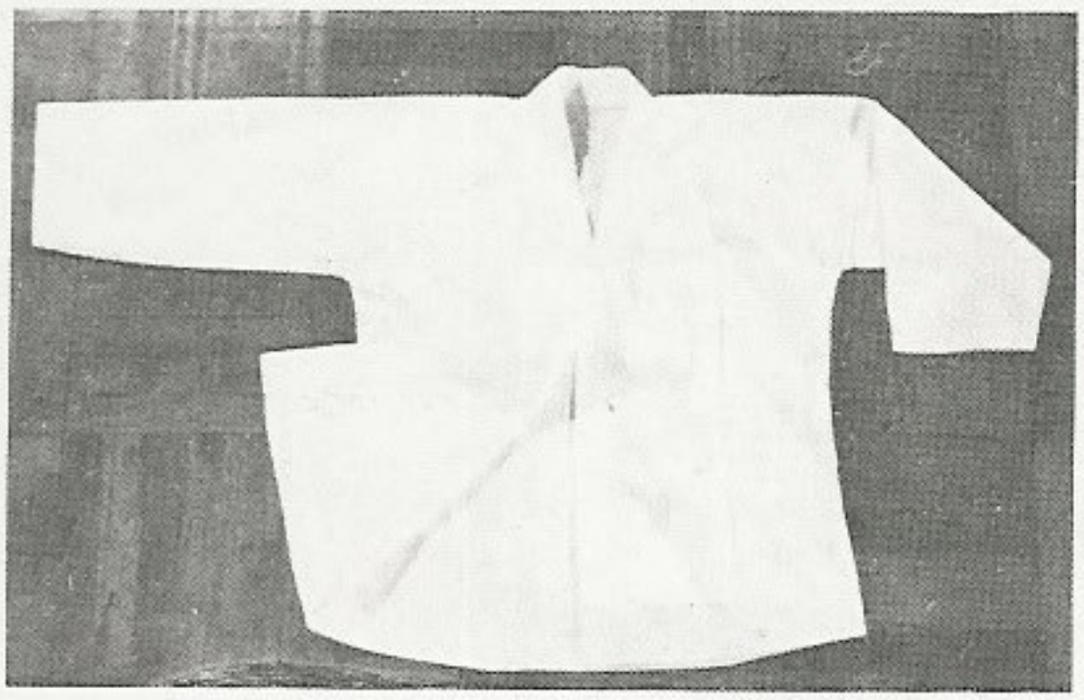
9. EQUIPMENT (*changbi*)

The only equipment required for training (toughening, hardening, forging or developing) the necessary parts of body and muscles and for promoting the various techniques in Taekwon-Do is a practice suit and training aids.



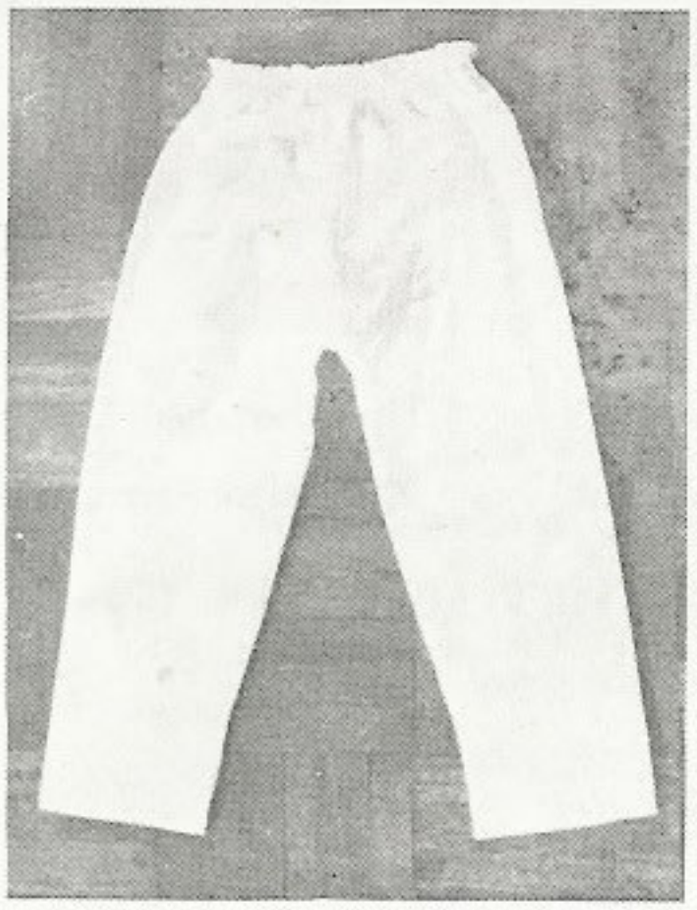
A. Practice Suit (*tobok*)

The practice suit consists of a shirt, pants and a belt made of plain cotton material. The shirt and pants must be white in colour.



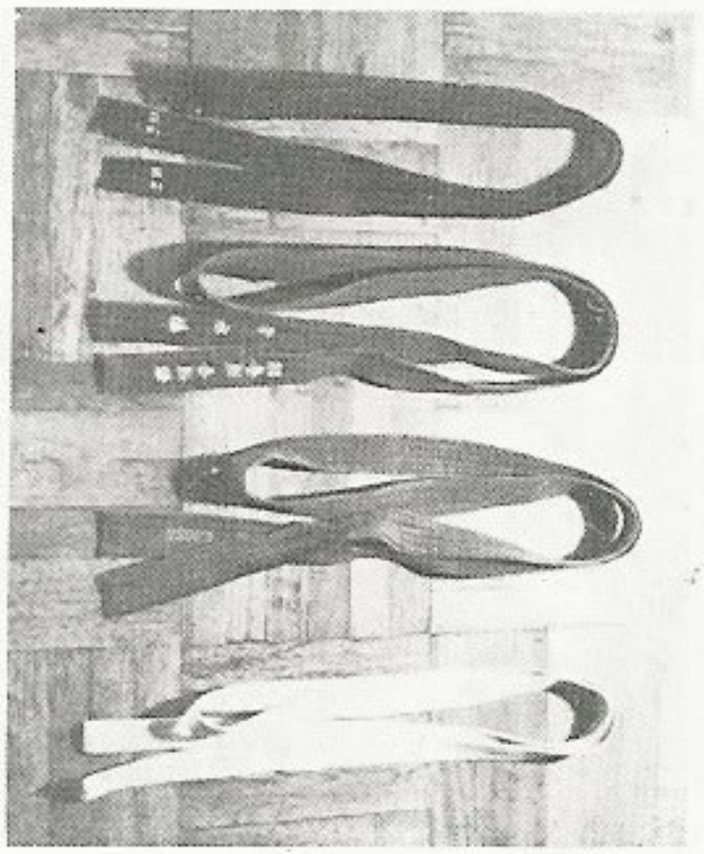
SHIRT (*sang'i*)

A loose shirt is preferable to a tight one. The length of sleeves is to the centre of the forearms, and the length of shirt is the same as an ordinary shirt. The opening of the bottom side about $2\frac{1''}{2}$ is to be recommended.



PANTS (*ha-i*)

Slightly tighter than ordinary pants is recommended. The length is about to the centre of lower leg, between the knee and ankle. It is desirable to make an opening of about $2\frac{1''}{2}$ at the bottom side for convenience when performing the low stance.



BELT (tti)

There are 4 orders of belts and the width of them is about 2″.

Black belt (hŭk tti) 1st Degree to 9th Degree

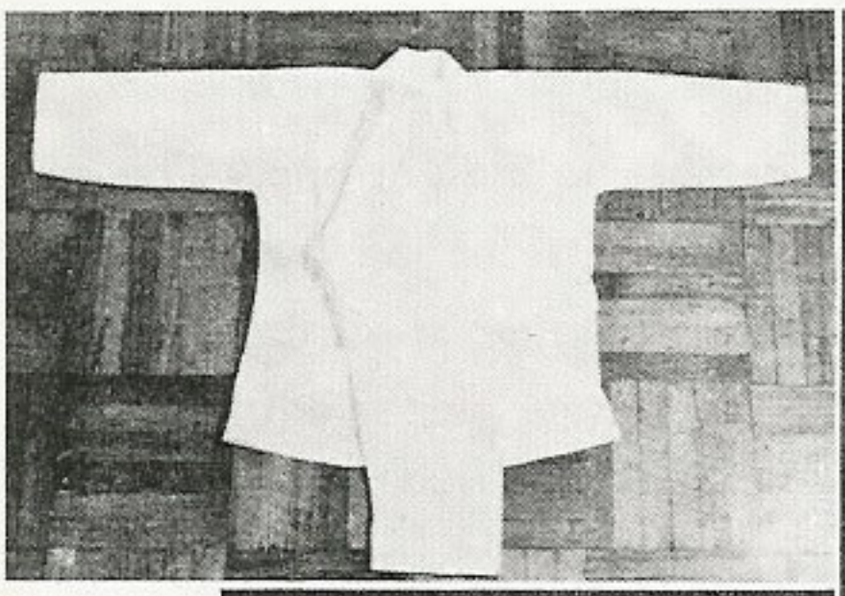
Brown belt (cha tti) 4th Grade to 1st Grade

Blue belt (ch'ŏng tti) 6th Grade to 5th Grade

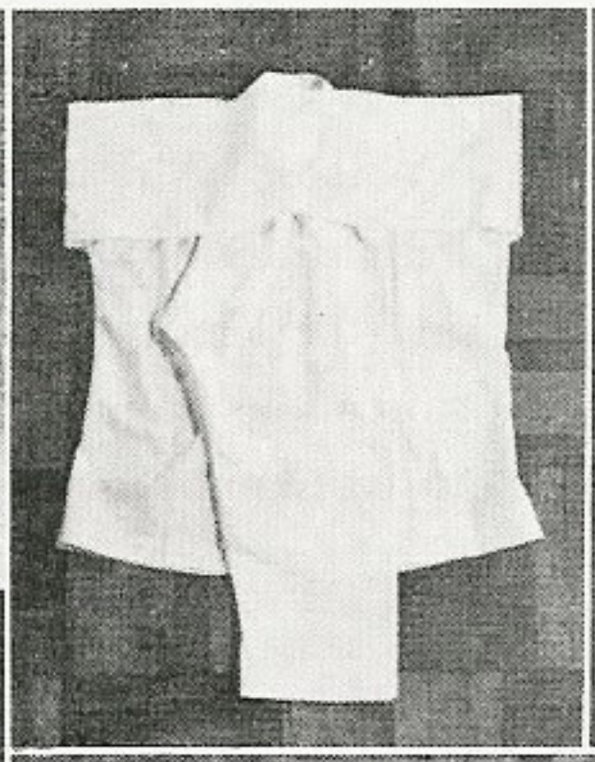
White belt (paek tti) 8th Grade to 7th Grade

How To Fold The Practice Suit

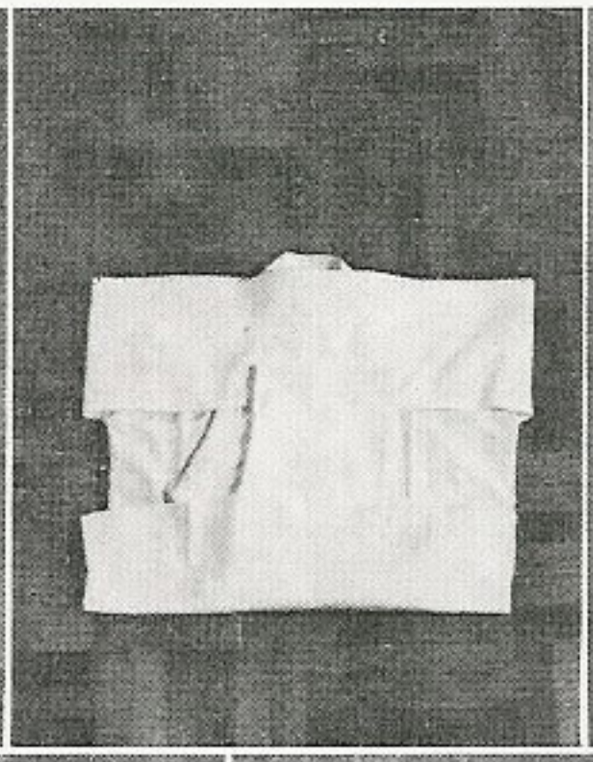
Place the folded pants on the centre of the shirt.



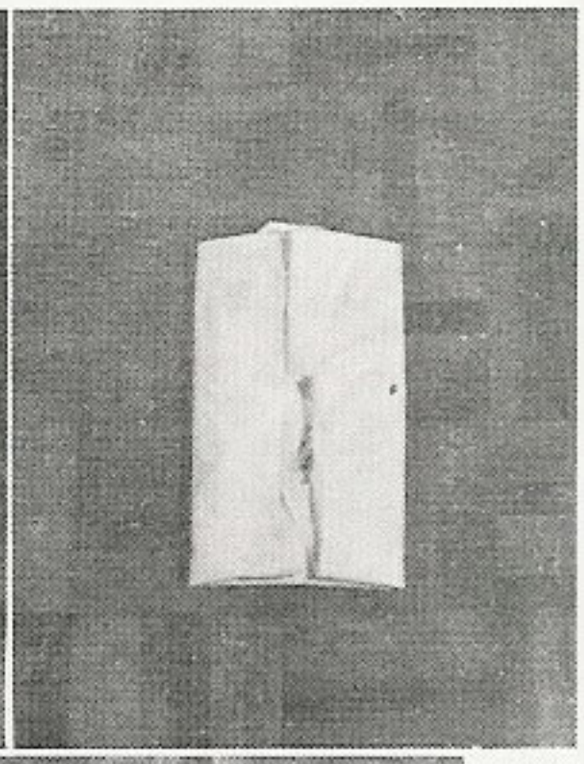
Fold the sleeves inward.



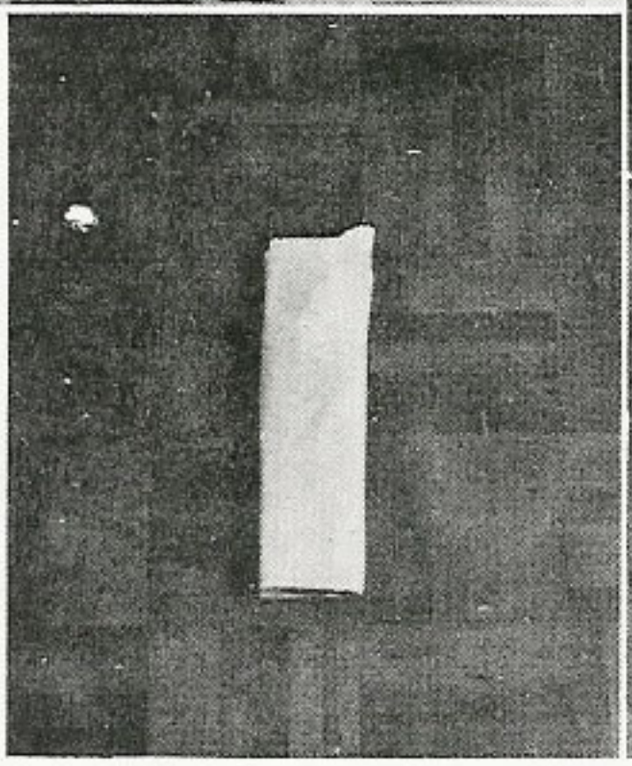
Fold one third of the lower part.



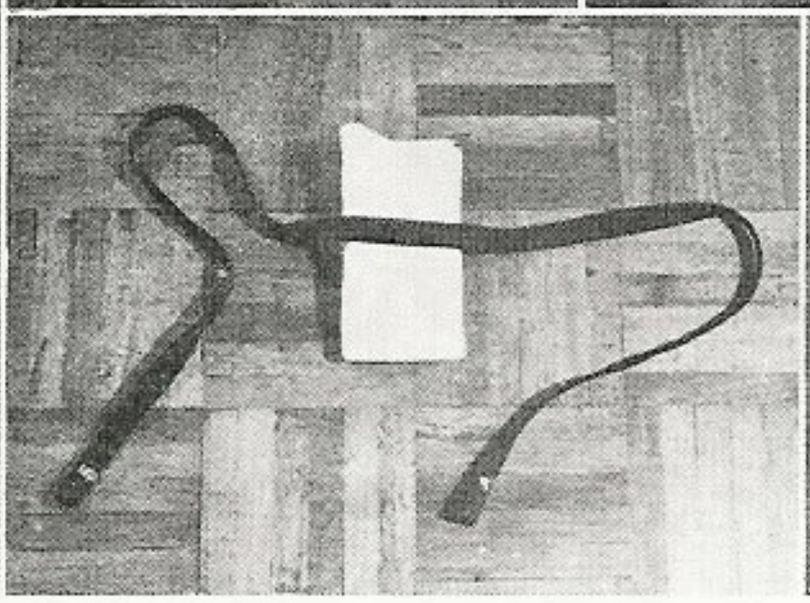
Fold both sides equally.



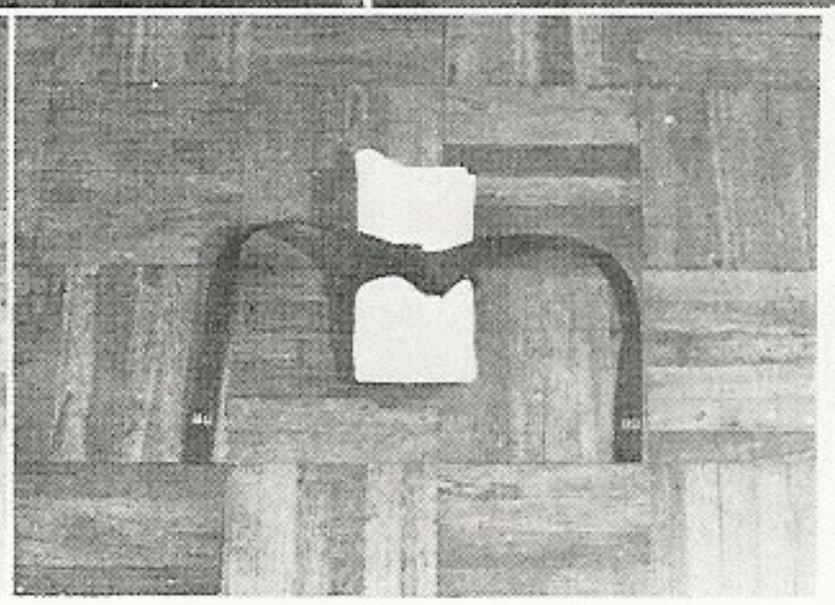
Fold again.



Place the centre of the belt at the centre of the folded suit.

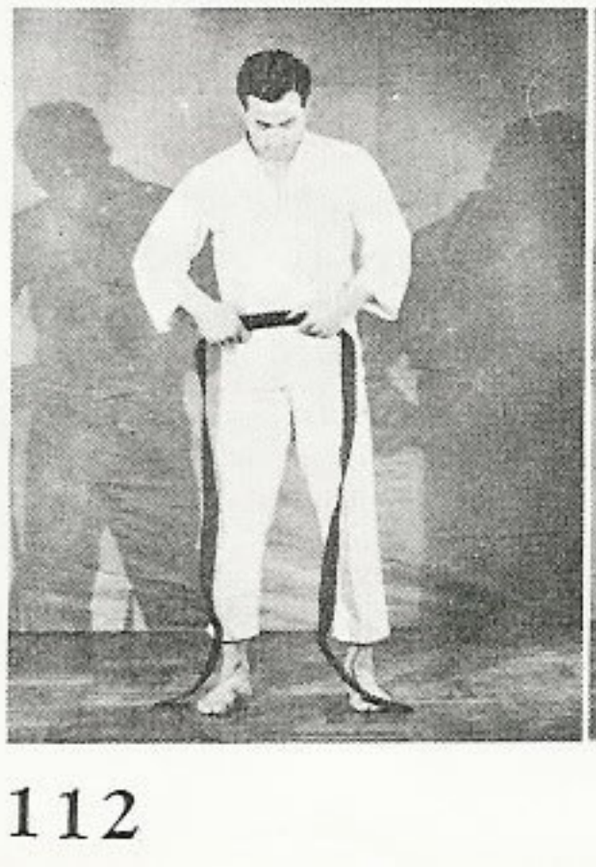


Tie the belt with a square knot after wrapping it twice.



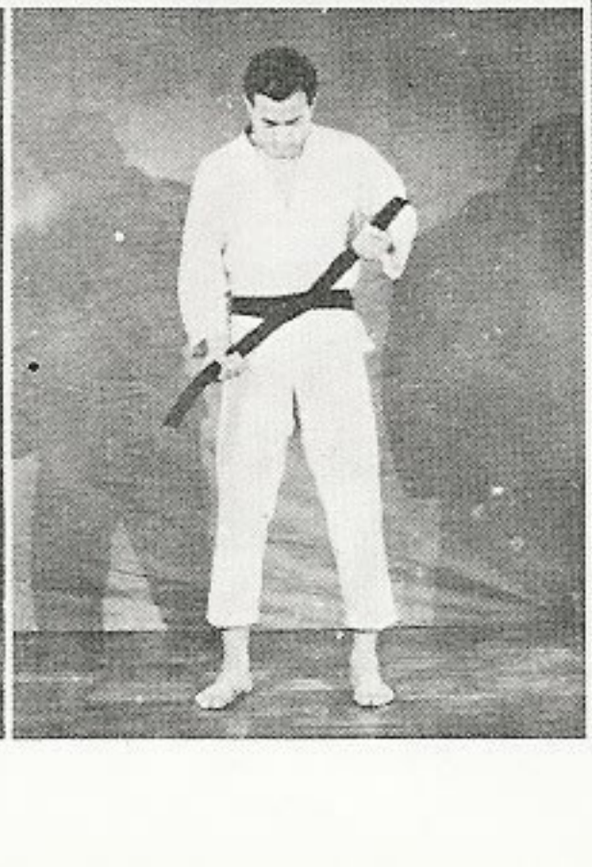
How To Tie The Belt

Hold the middle part of the belt with both hands.

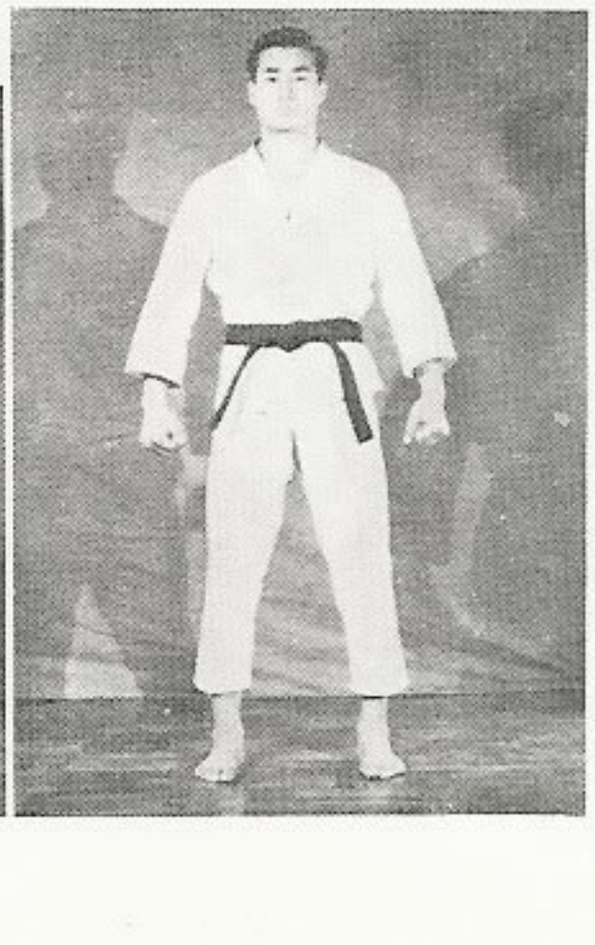


Wrap twice starting from the abdomen, be careful not to twist the belt.

Cross right end over the left end at the navel point.



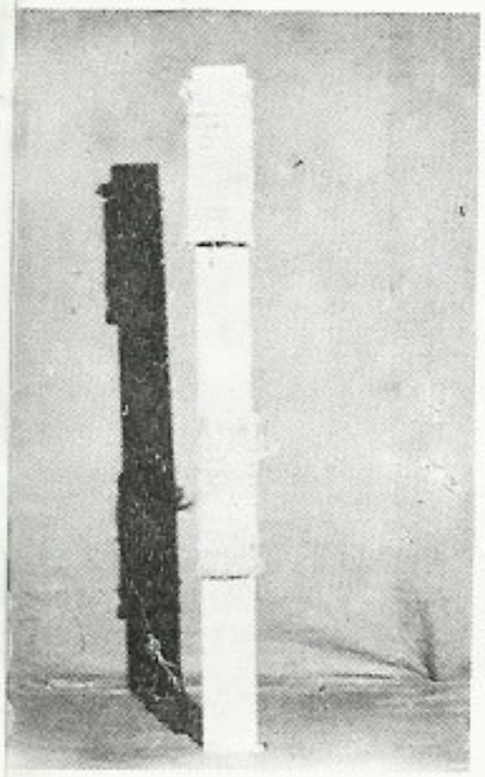
Tie it with a square knot making both ends same length.



B. Training Aids (*tallyŏn ku*)

Like any other sport, Taekwon-Do also requires certain auxiliary apparatus, to create power and skill while effectively reducing unnecessary effort; for example, for hardening or toughening all the natural weapons, which are the *sine qua* of this art, developing the muscles, promoting speed and accuracy. Forging post and forging bag are the utmost training aids among the others.

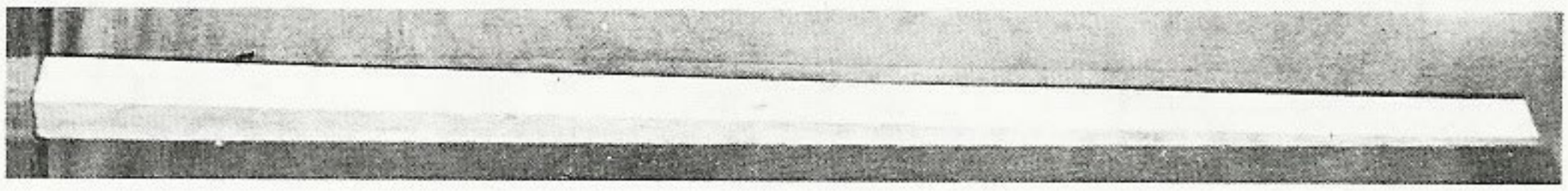
FORGING POST (*tallyon chu*)

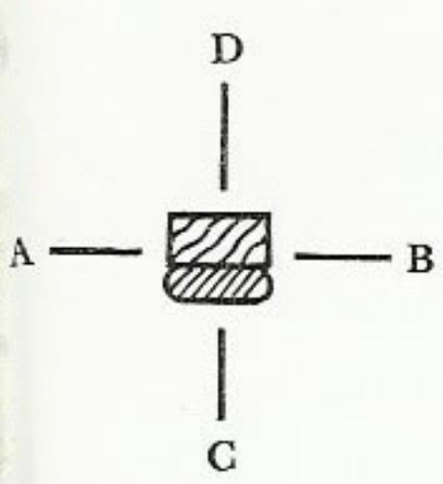


This is second to none for hardening the hand and feet, promoting speed and accuracy, maintaining correct posture and controlling the proper breath. It consists of a post with a pad fastened at the top.

How to Make

There are 2 types of forging posts; fixed and movable.

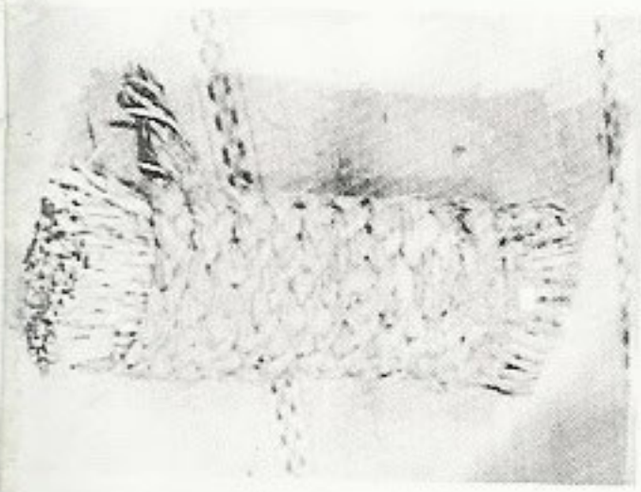




Post (*tae*)

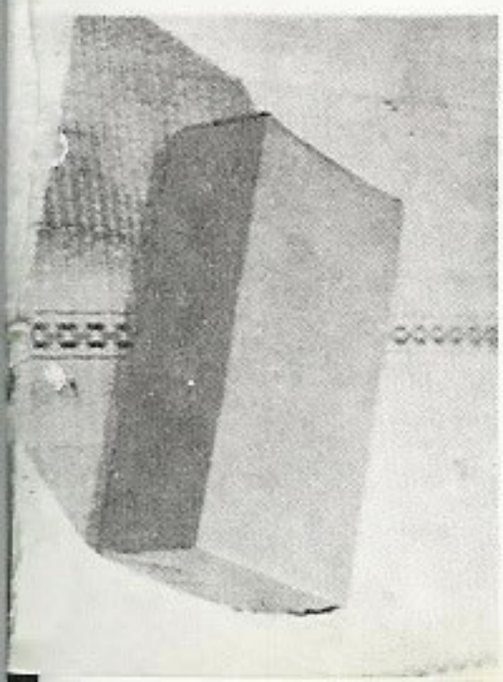
Any kind of straight square timber will suffice to make it; as a rule, total length is about 7 feet, thickness at the base about 3″ and about 3.5″ in width. The back side of the post is beveled from the top to bottom until the very top becomes about 0.6″ while the bottom remains at 3″, thus the post can preserve the resilience which prevents sinew or probable bone damage during the practice.

Pad (*pyŏgae*) is made with straw or sponge rubber.



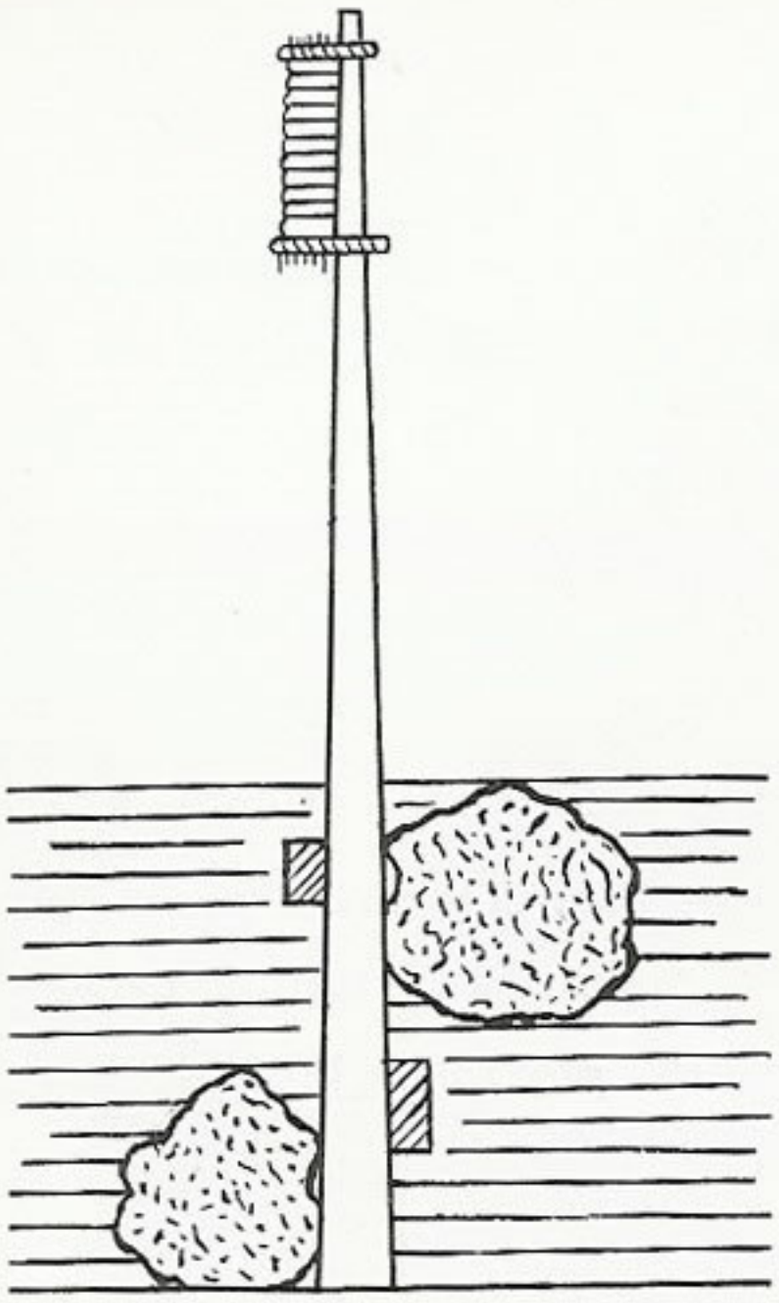
straw pad (*pyŏjip pyŏgae*)

This was the only kind used exclusively in the past. Even to-day this is still very popular among Taekwon-Do students, particularly among experts. However, the disadvantage found by beginners is that the speed and accuracy of the blow is reduced because straw pad offers a tough surface, preventing the untrained striking point from punching or striking hard. Total length is about one foot, thickness 2″ and width 3.5″; wrap the straw bundle tightly with straw rope.



sponge rubber pad (*sŭp'onji pyŏgae*)

This is very effective for the beginner, though the hardening of striking point is not sufficient. It is ideal for beginner to start with this and eventualy change to the straw pad. Total length about 8″, thickness 2″ and 3.5″ width, covered with canvas.



fixed type

How To Install

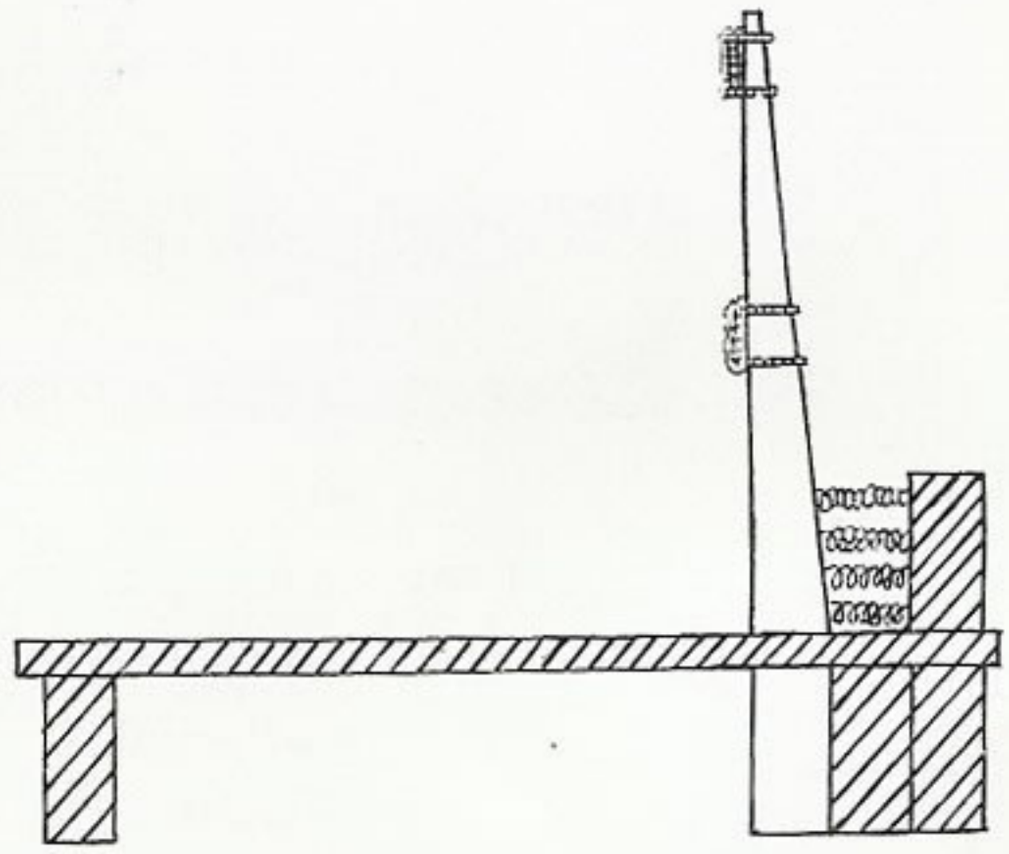
Fixed Type (*kojŏngsik*)

Dig a hole and plant the thicker part in the ground until the top reaches slightly above the solar plexus then bury it together with the crossed bar or bars and large stones or bricks which reinforce the post. The top of the post should be flexible back and forth about 3″ 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 one third of the pad from the top comes to the solar plexus.
* For foot training, an additional pad is attached on the lower part of the post.
* The post is to be fixed so as to slightly lean toward the puncher.

Movable Type (*idongsik*)

Both the post and pad are made in entirely the same way as that of the fixed one, but about 3 ft. from the bottom is not beveled.



movable type

How To Use

Since a forging post acts as an actual target, it is always important to face the post as if a real opponent.

Basic principles are:

1. The speed of the withdrawing fist is faster than the outgoing one.
2. Keep the back straight and don't lift the heels off the ground.
3. Concentrate maximum strength at the moment of impact focusing at the point about 1″ inside the pad.
4. Exhale the breath sharply at the moment of impact; inhale while withdrawing the striking point.
5. Turn the hips in the same direction as the striking point without shifting the weight of the body.
6. Don't just *push* or *pat* the pad; the former not only reduces the speed but also deters correct posture, and the latter is similar to hitting only the surface of pad instead of the actual target which is about 1″ inside the pad; attempt to freeze the striking point in contact with the post momentarily at the moment of impact.
7. Don't raise the bottom, rather keep it low at the moment of impact.

Forefist

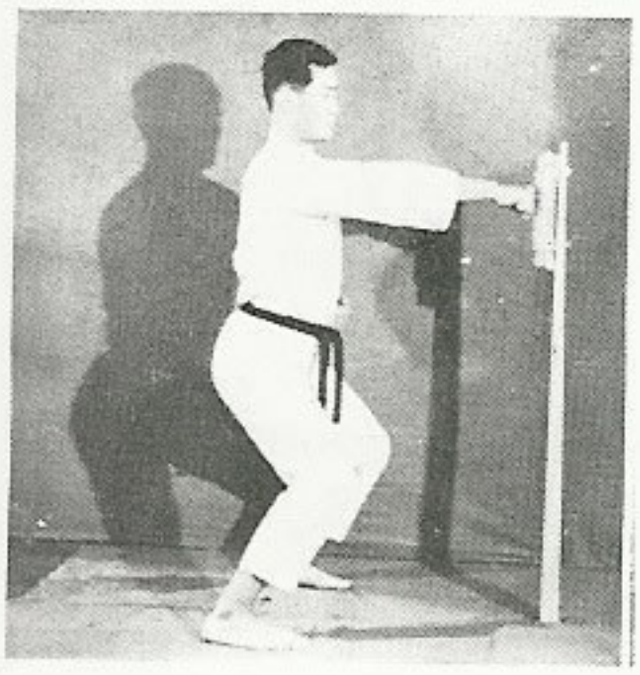
The punching exercise is performed in many ways with various stance such as lunge punch with forward stance, back stance or riding stance, reverse punch with forward stance, stepping motion or running.

The procedure for the punching exercise illustrated below is the typical one.

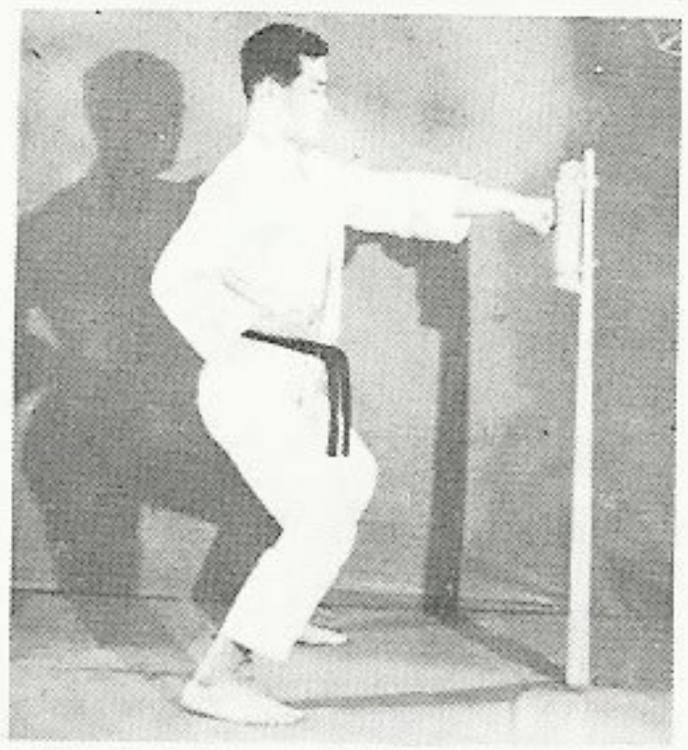
riding stance punch

This is for the beginner to maintain the correct stance and to acquire accuracy, as well as to toughen the skin of knuckles.

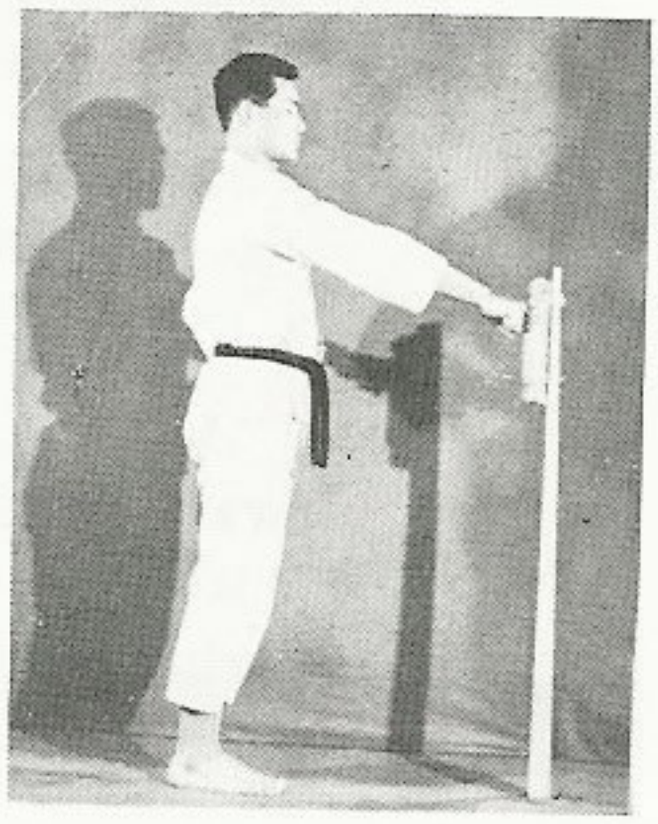
Punch with R. fist pulling L. fist to the hip.



Move into riding stance, equally spreading out both legs.



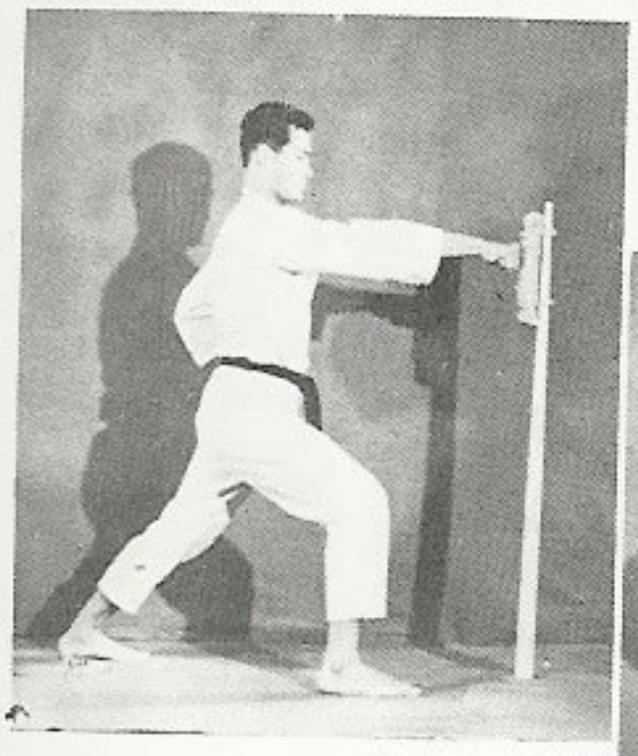
Distance between toes and the post is about one full arm length.



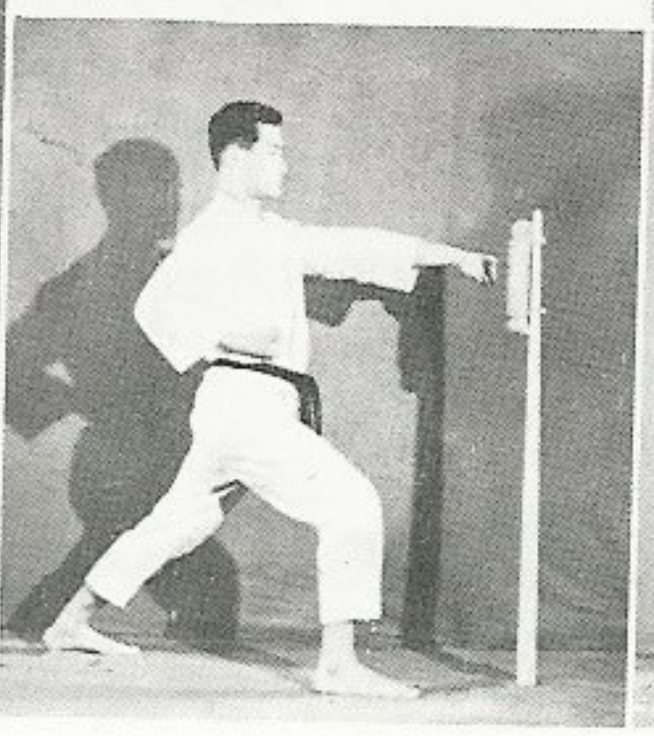
forward stance lunge punch

This is also for the beginner to promote accuracy and to toughen the skin.

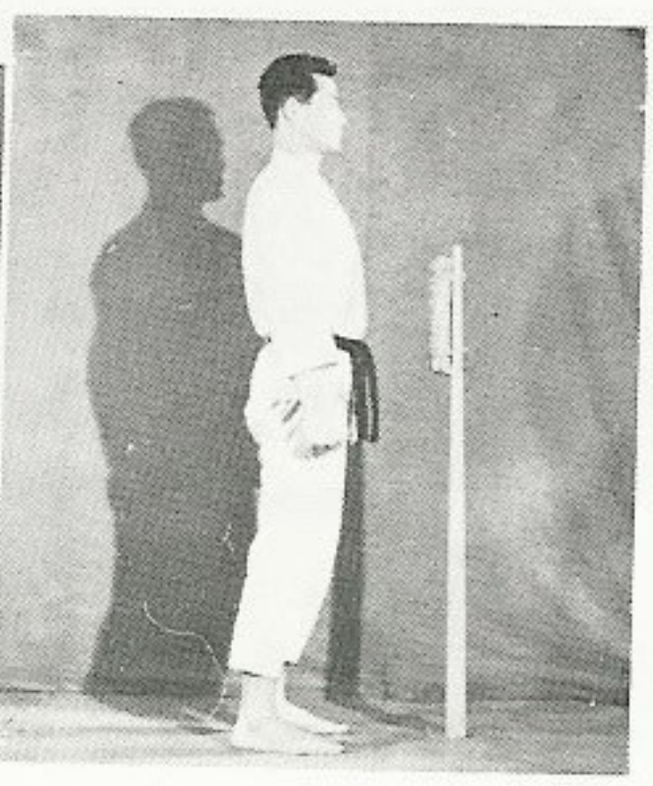
Punch with R. fist while pulling the other fist to the hip.



Pull R. fist to the hip and extend L. fist horizontally.

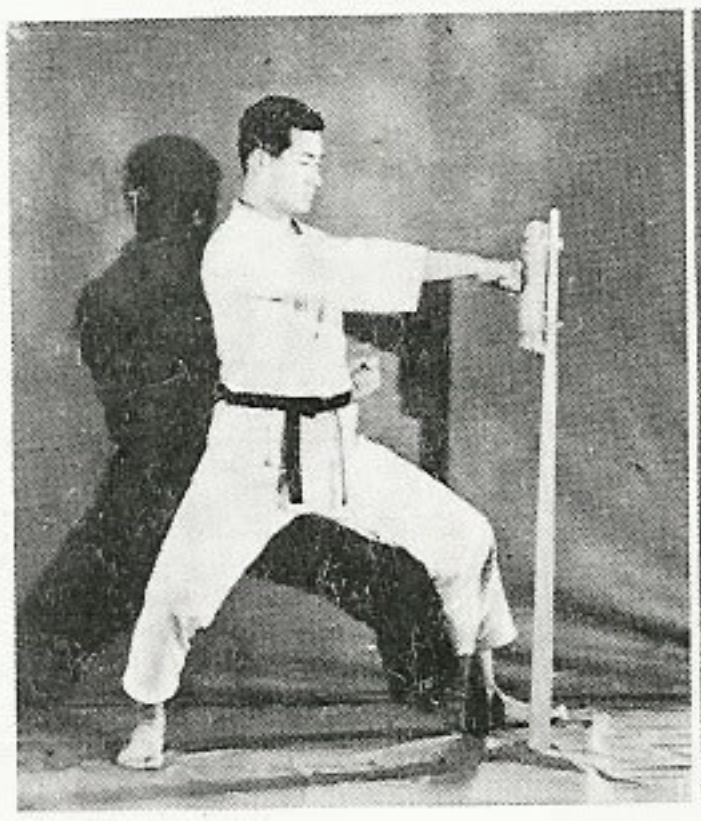


Take parallel stance. Distance between post and feet is about one foot.

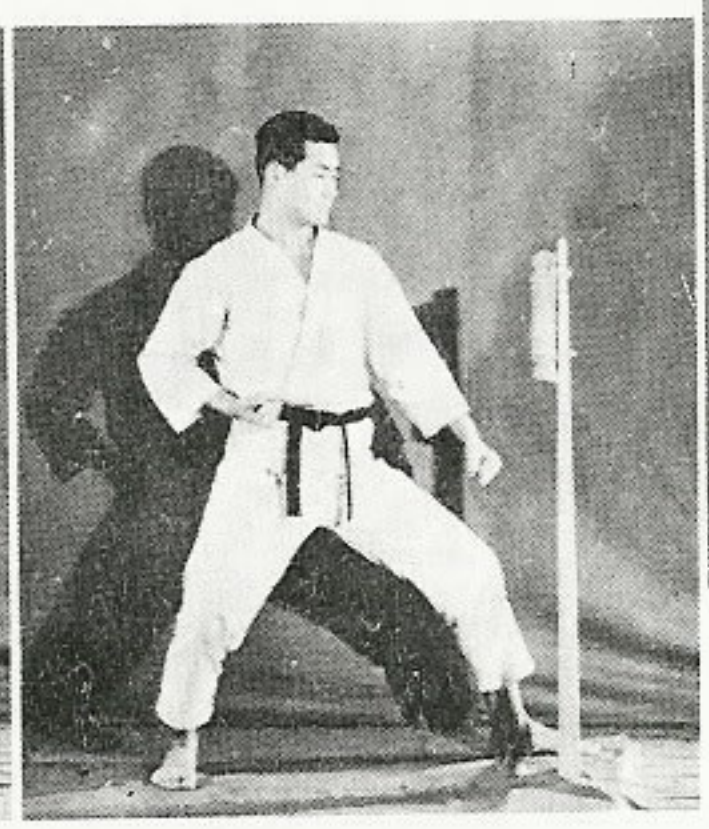


Distance between R. foot and the post is about one foot ; but the front soles of the feet are on the line 'A'.

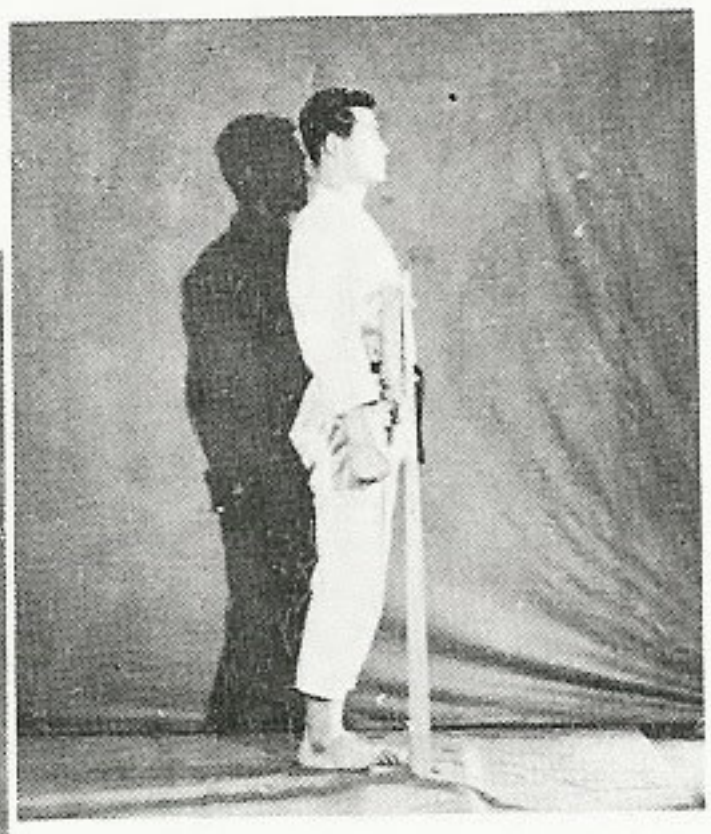
back stance lunge punch



Punch with R. fist while pulling the other fist to the hip.

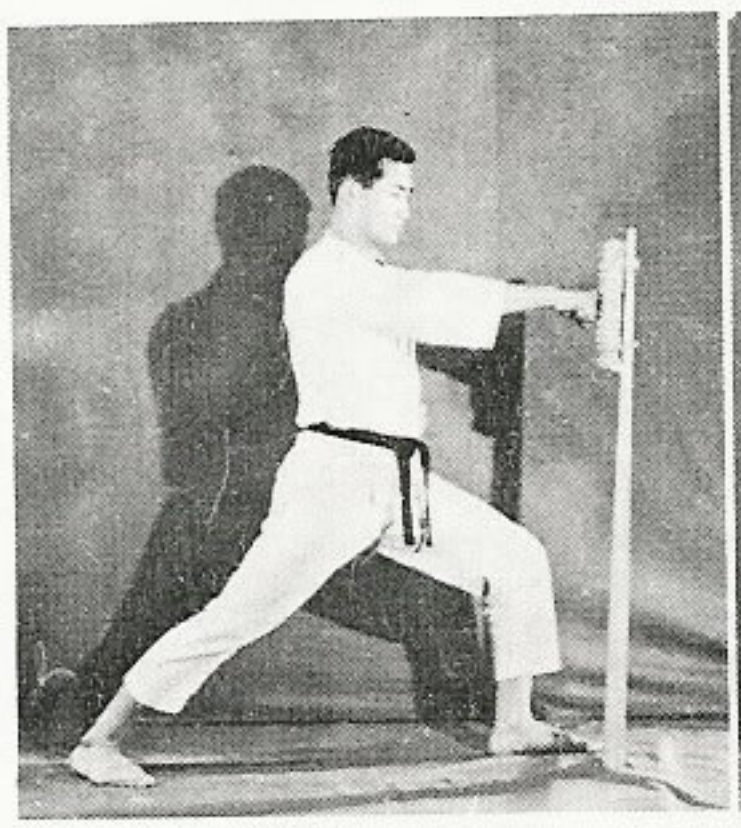


Block with L. forearm while pulling the other fist to the hip.

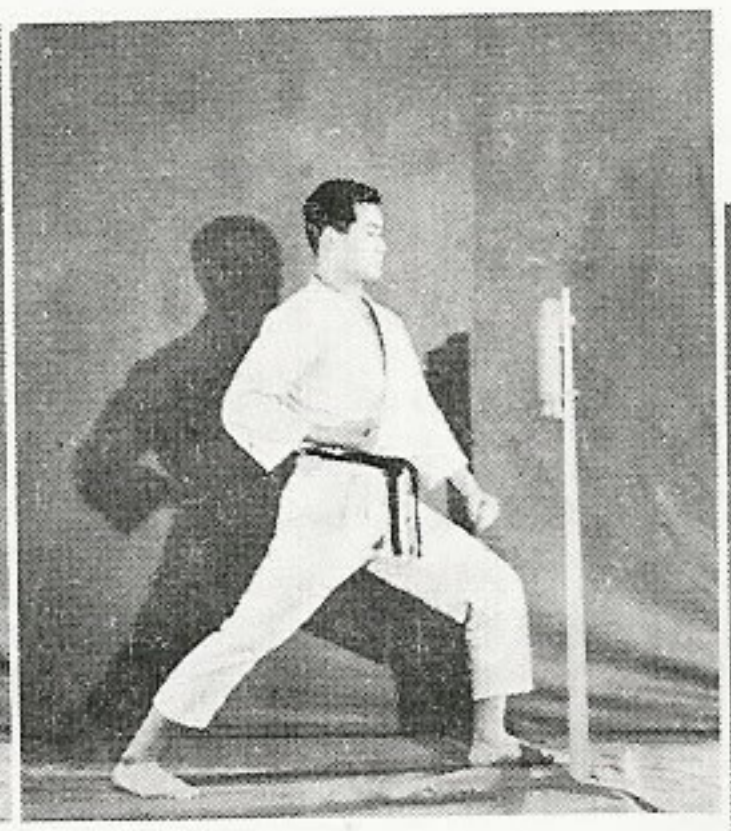


forward stance reverse punch

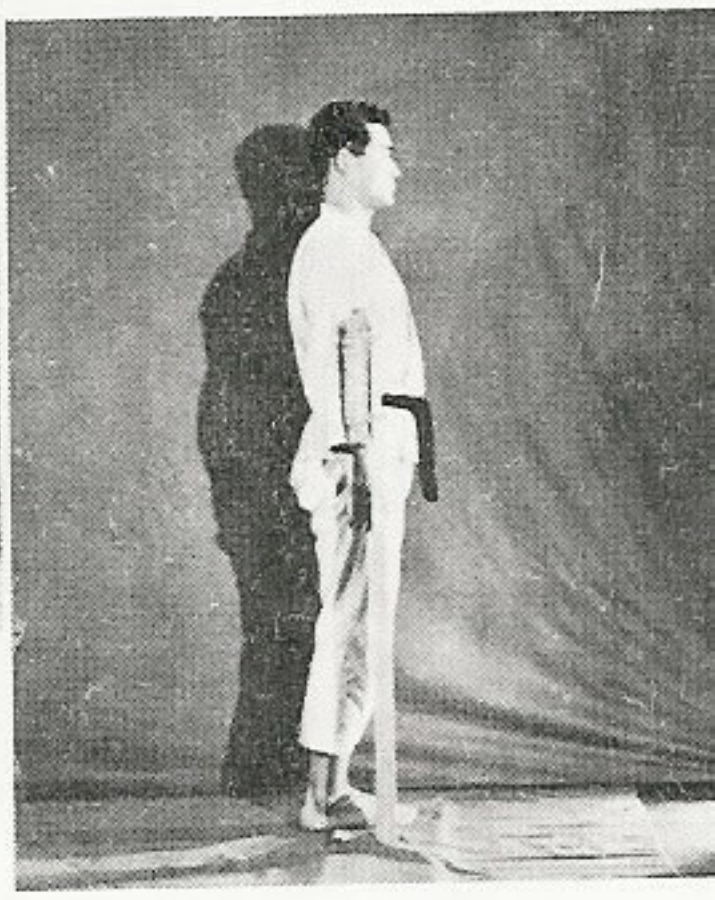
This is a very effective method to toughen or harden the joint of the arm as well as promoting speed, and used commonly at all levels.



Punch with R. fist while pulling the other to the hip.



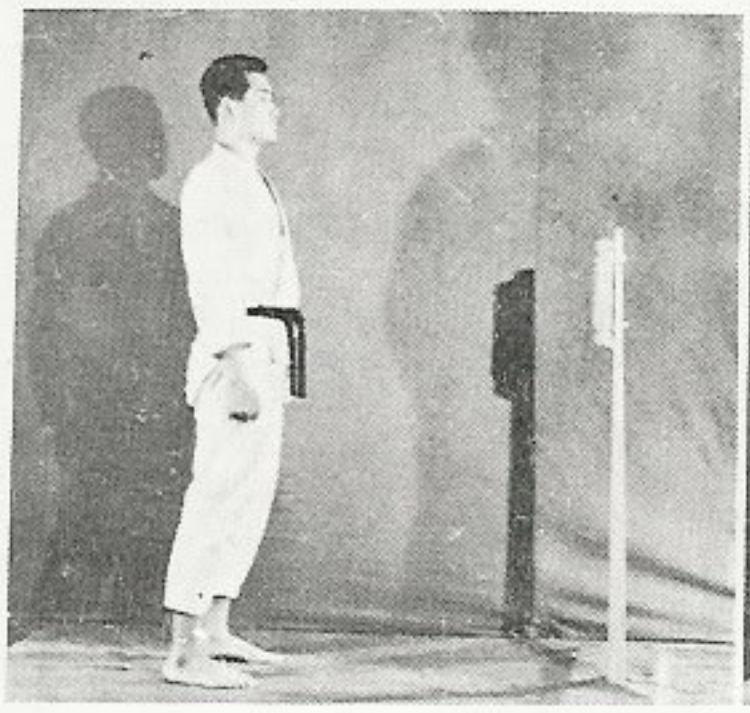
Block with L. forearm and pull R. fist to the hip.

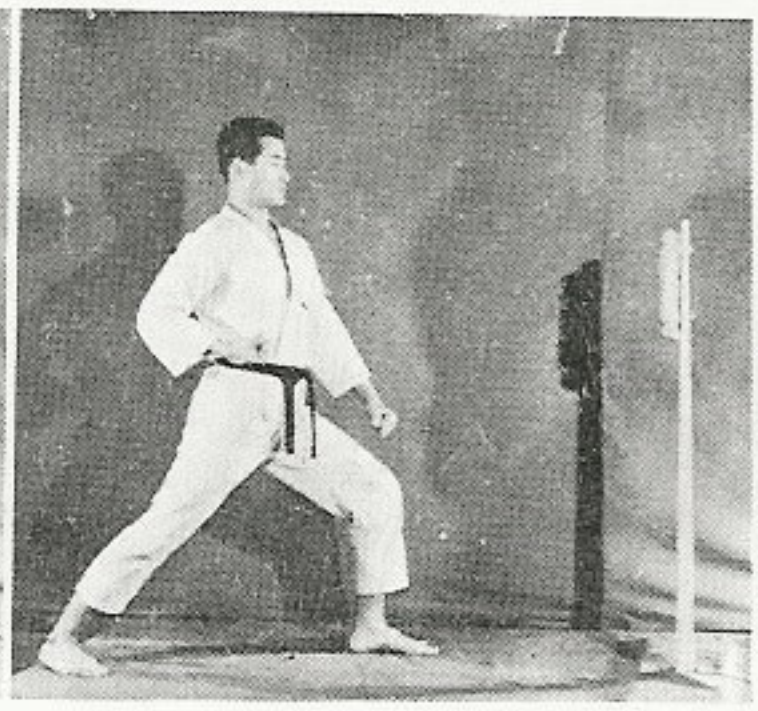


Distance between L. foot and post is about one foot ; the toes of both feet are now placed on the line 'A.'

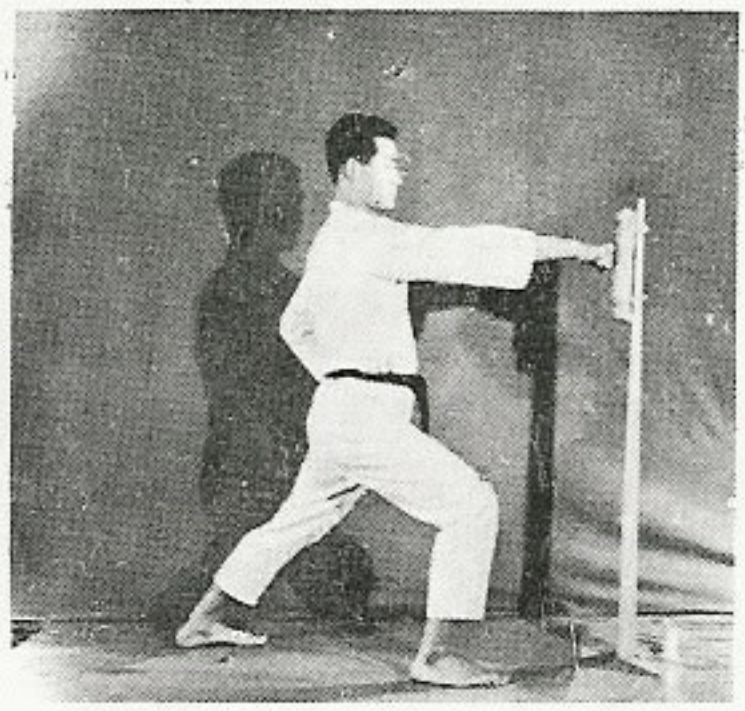
forward stance lunge punch with stepping

Take parallel stance. Distance between post and feet is about 4 feet, but R. footsword forms a straight line with the edge of the post.





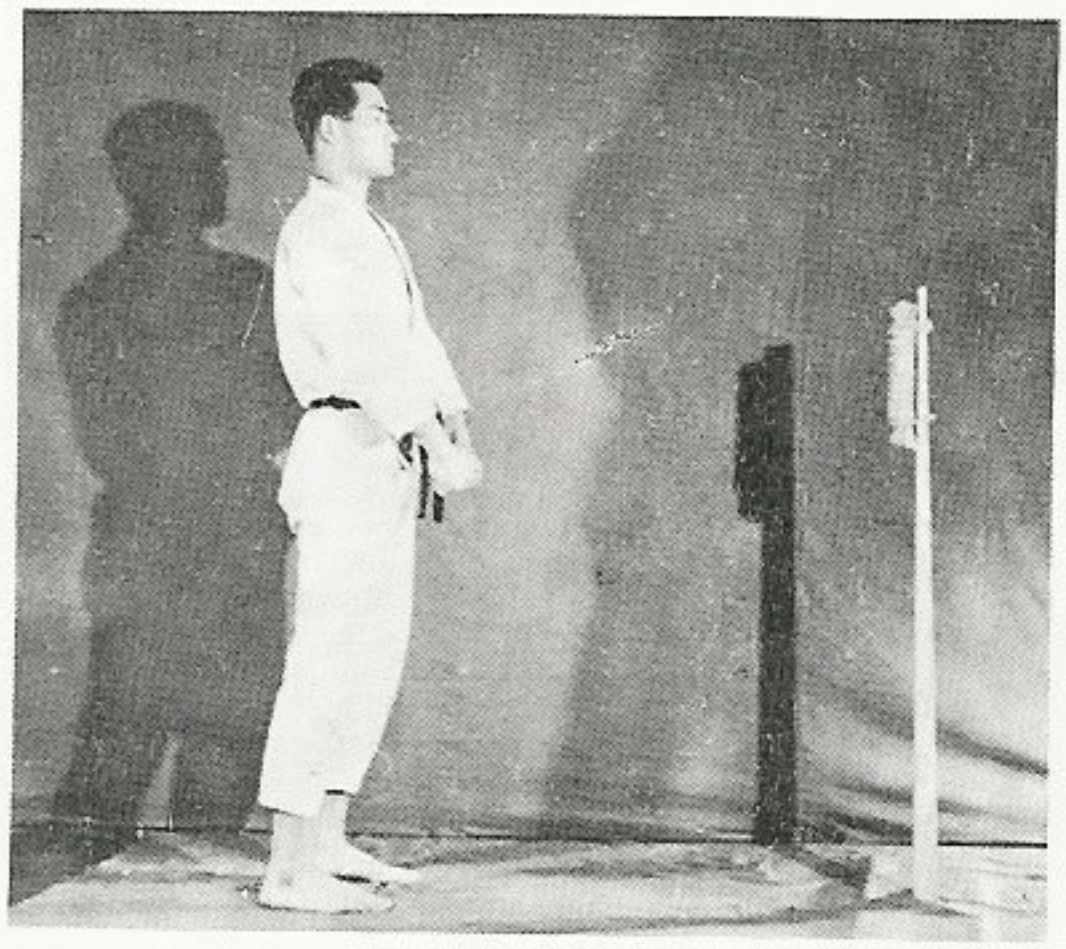
Move into left forward stance blocking with L. forearm.

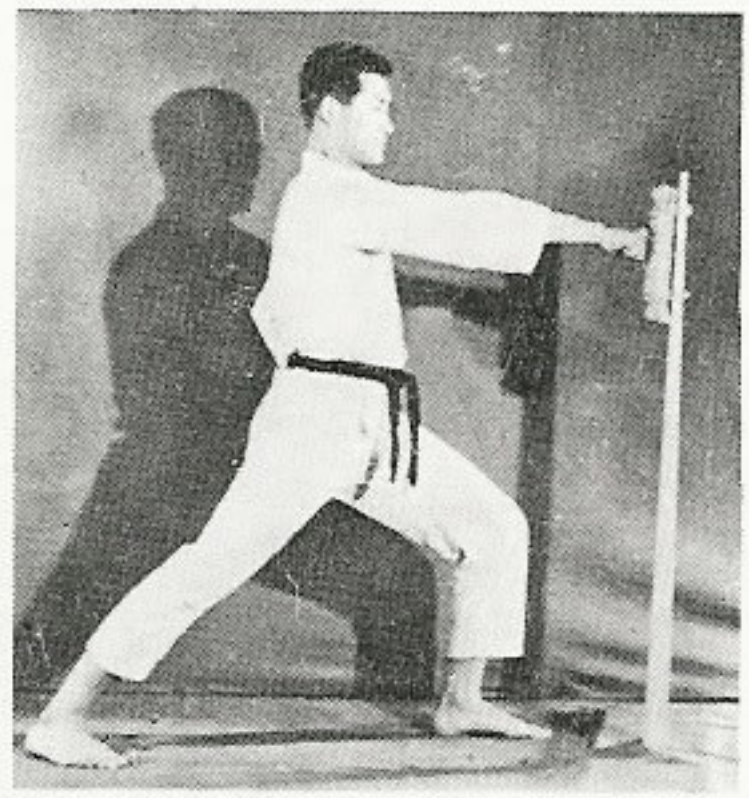


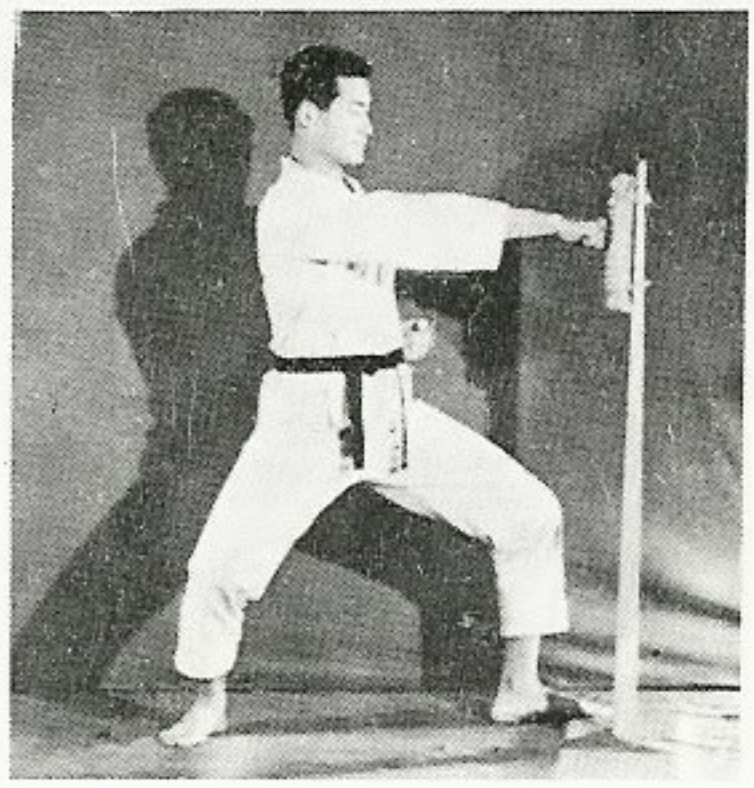
Punch with R. fist pulling the other to the hip.

reverse punch in running

forward stance reverse punch







back stance reverse punch

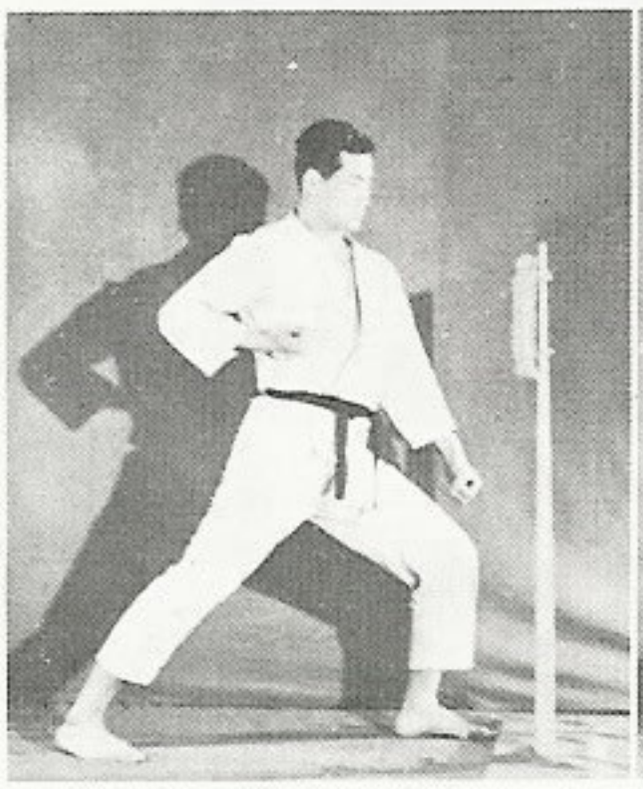
* Special attention should be paid to that the unit of "foot" or "feet" employed in this chapter is based on the length of each trainer's own foot.

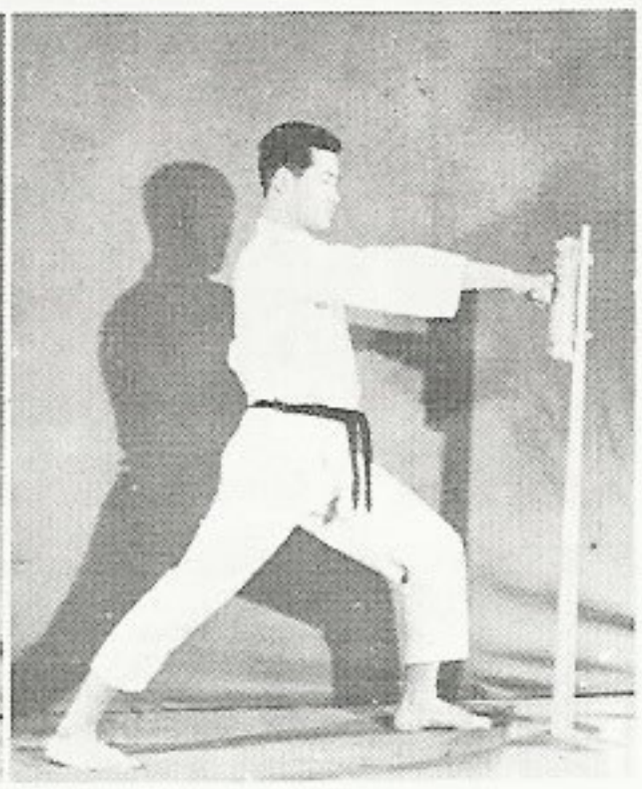
miscellaneous methods

The student of Taekwon-Do is expected to meet any attack from any directions; furthermore, the fist does not necessarily have to be delivered always from the hip to the target. Time may not permit you to do so in an actual situation; therefore it is better to train in the various ways of punching from any position, provided that one masters the fundamental methods mentioned above, visualizing a changing situation in relation to target distance, target opportunity, and so on.

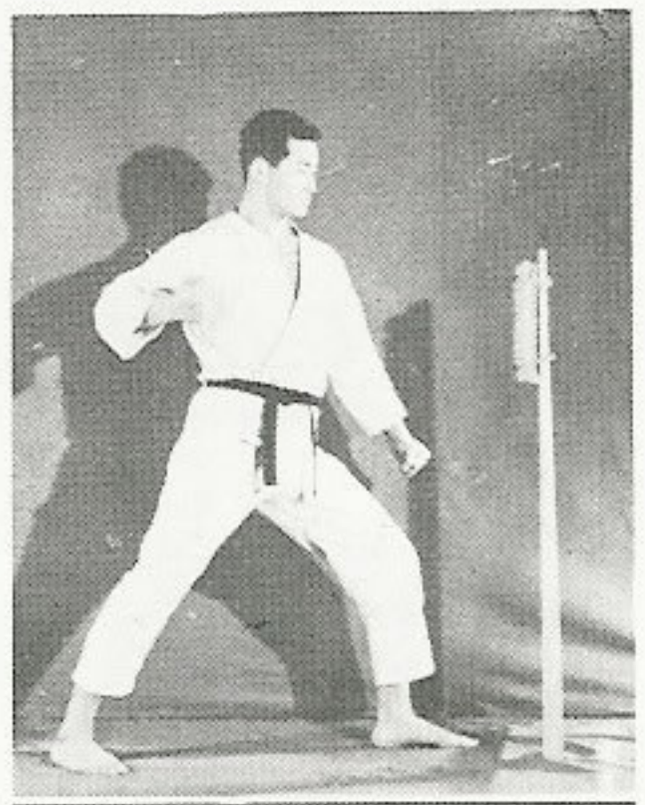
The following punching methods are always worthwhile to learn.

fist is drawn near the armpit



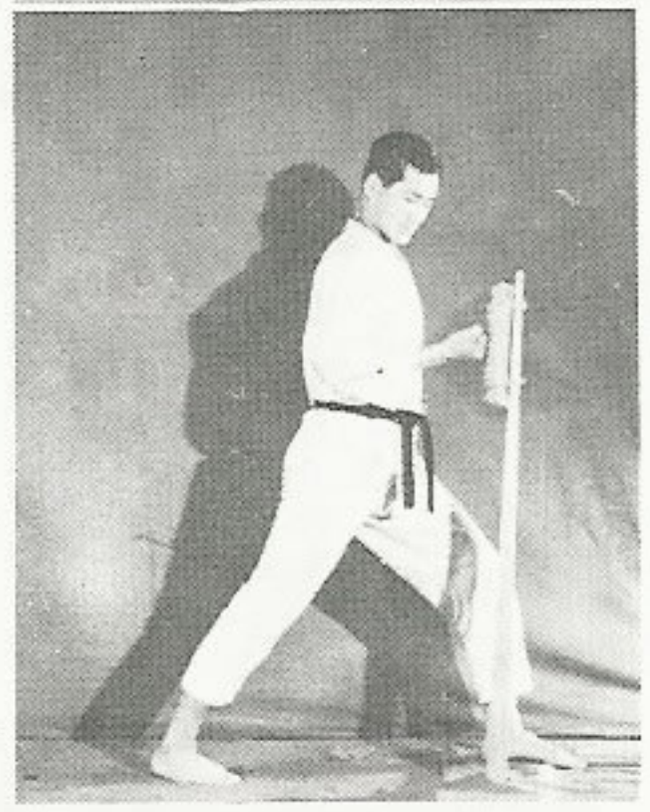


Fist is drawn from near the breast rather than hip.

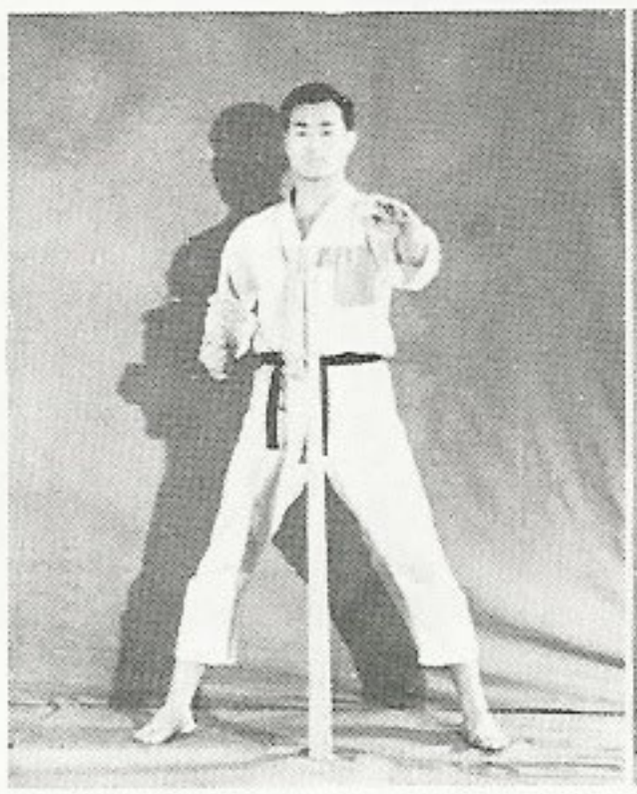


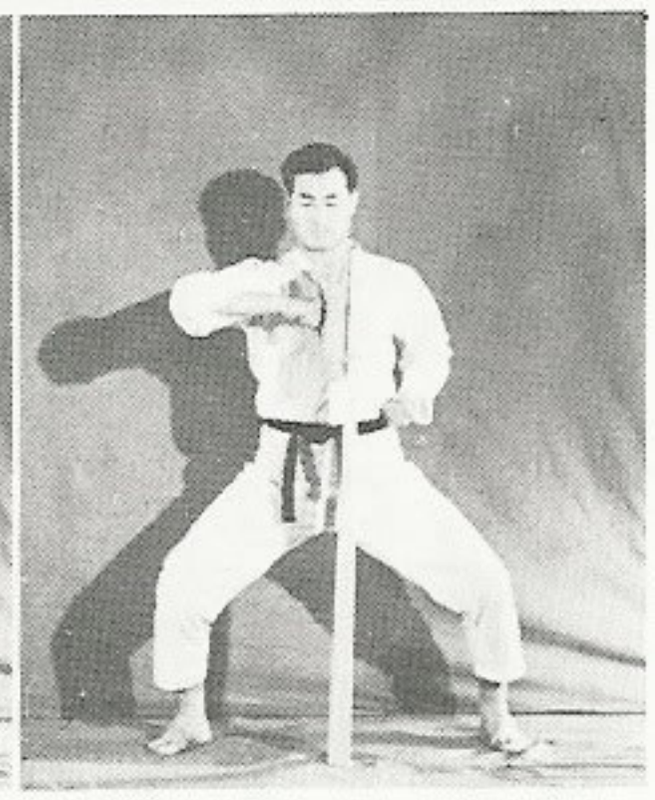
vertical punch

upset punch



turning punch



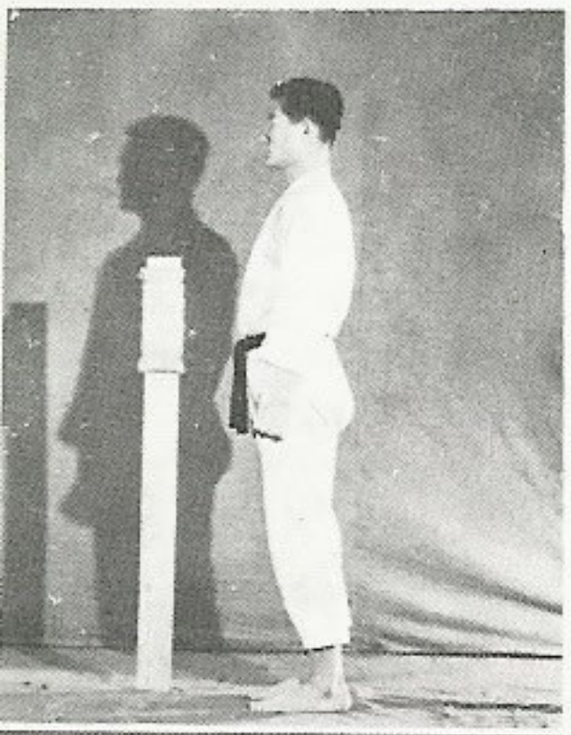


* At the start of a punch from hip, it is better to clench slightly rather than tightly, gradually tightening to get maximum force, and fully tighten only at the moment of impact.

Knife-hand

The strike is executed in 2 ways, outward and inward.

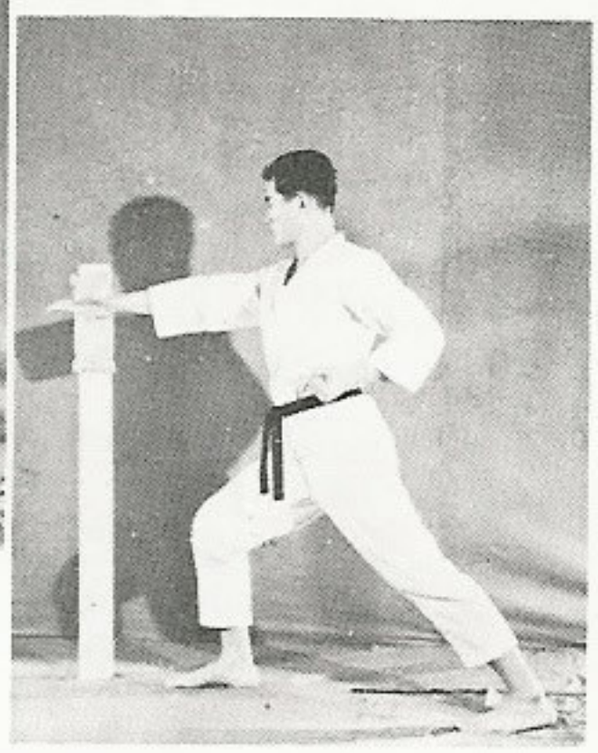
outward strike: is performed with forward stance, back stance, or riding stance.



Place right foot on line 'B'. Distance between post and toes of both feet is about one foot.

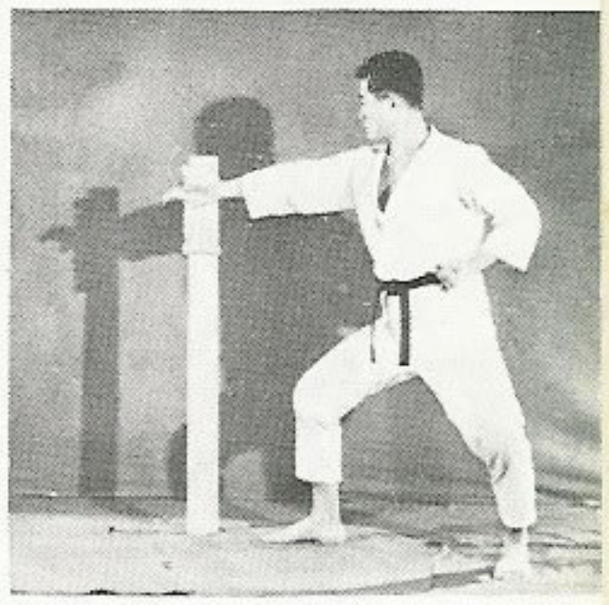
riding stance

R. foot turns inward about 15 degrees.



Strike with R. knife-hand

back stance

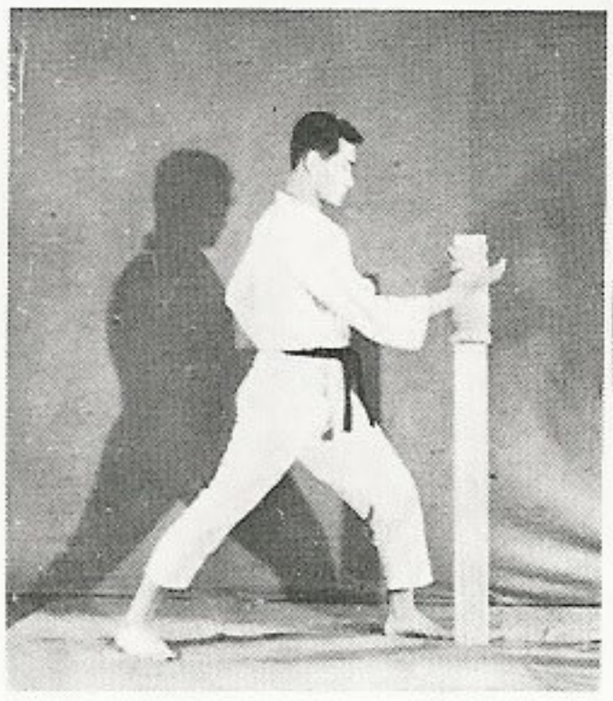


* The procedure of riding stance and back stance outward strike is exactly the same as that of forward stance, but in case of riding stance R. foot turns inward about 30 degrees instead of 15 degrees.

inward strike: is performed with forward stance, riding stance or back stance.

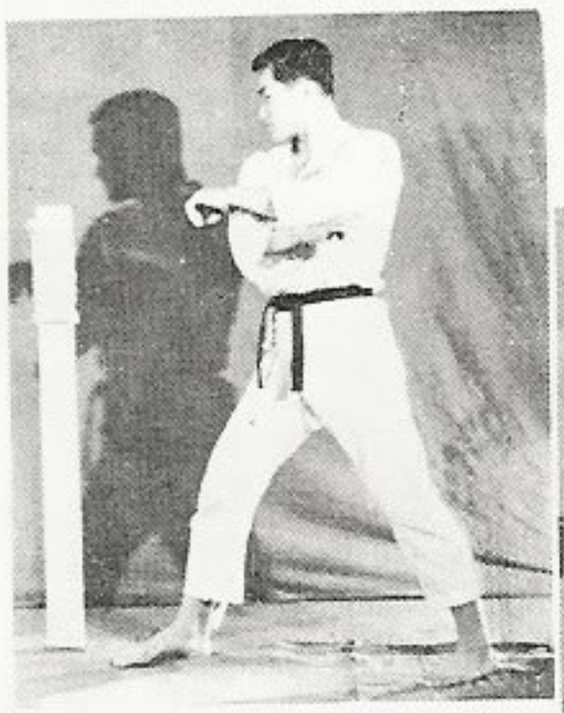
Take close stance, placing right foot on line 'A' and toes on line 'C'.

Move into left forward stance and turn left heel outward about 15 degrees.



Strike with R. knife-hand

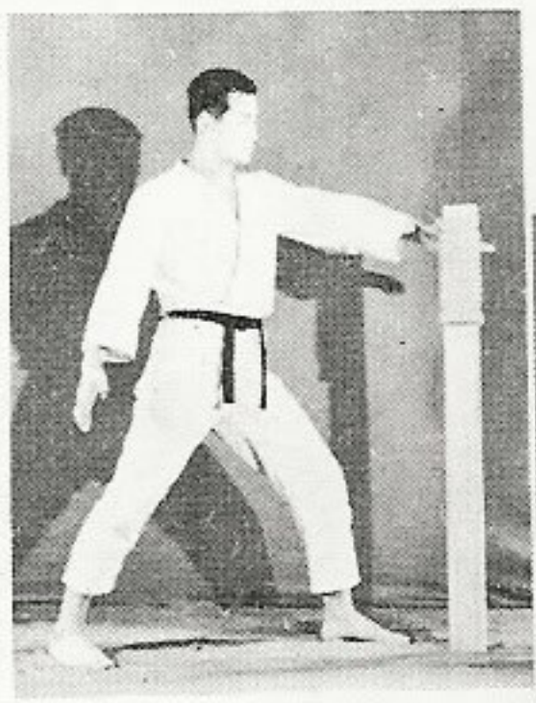
forward stance outward strike



Take the same position as knife-hand outward strike.

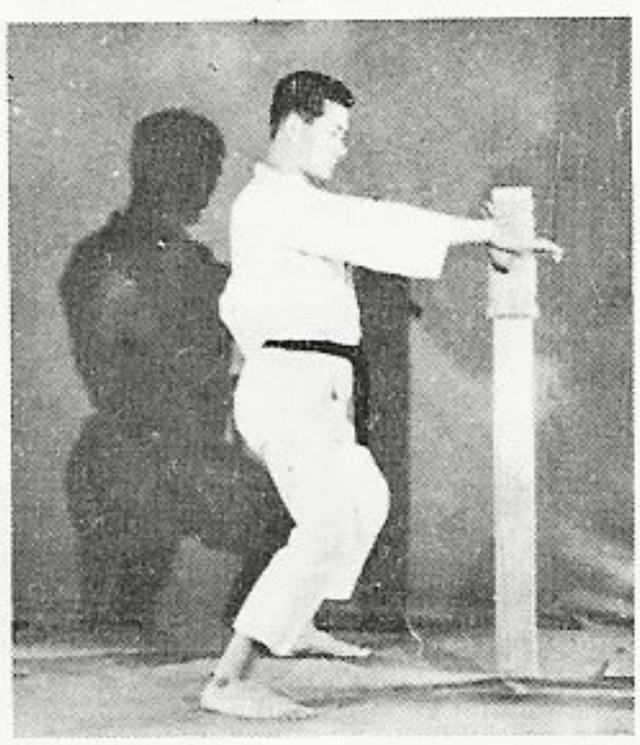
forward stance inward strike

The same position as knife-hand inward strike.

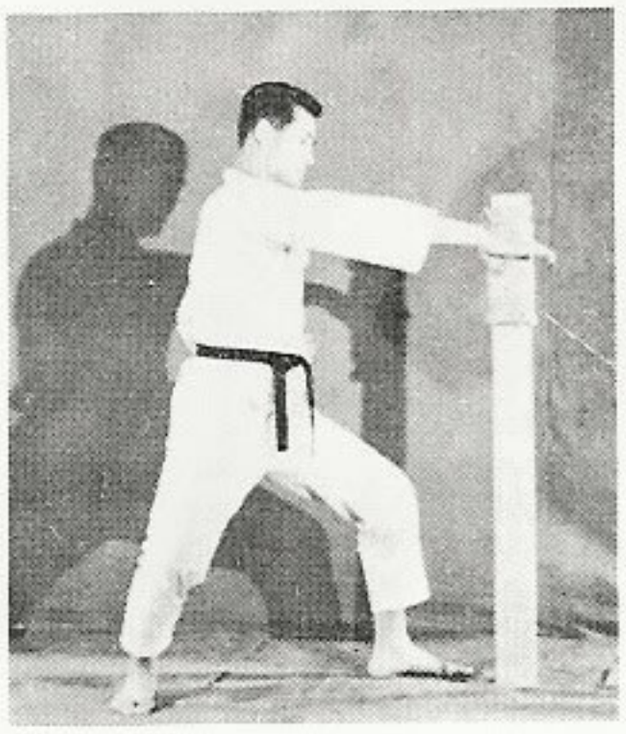


strike

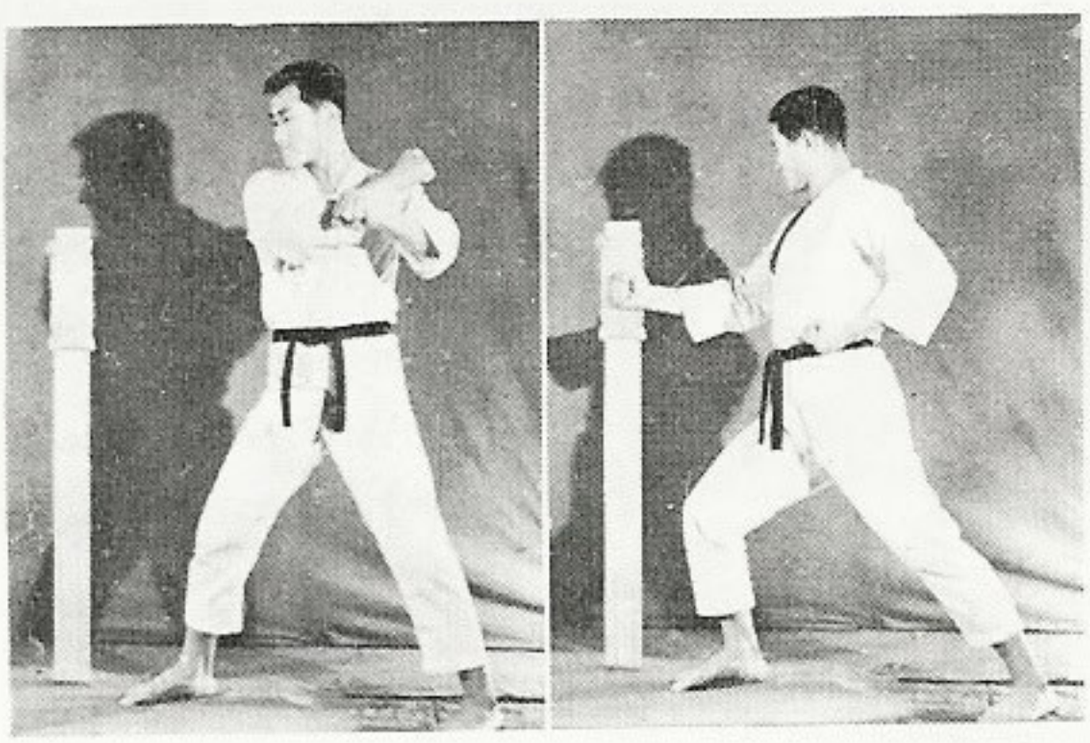
riding stance



back stance

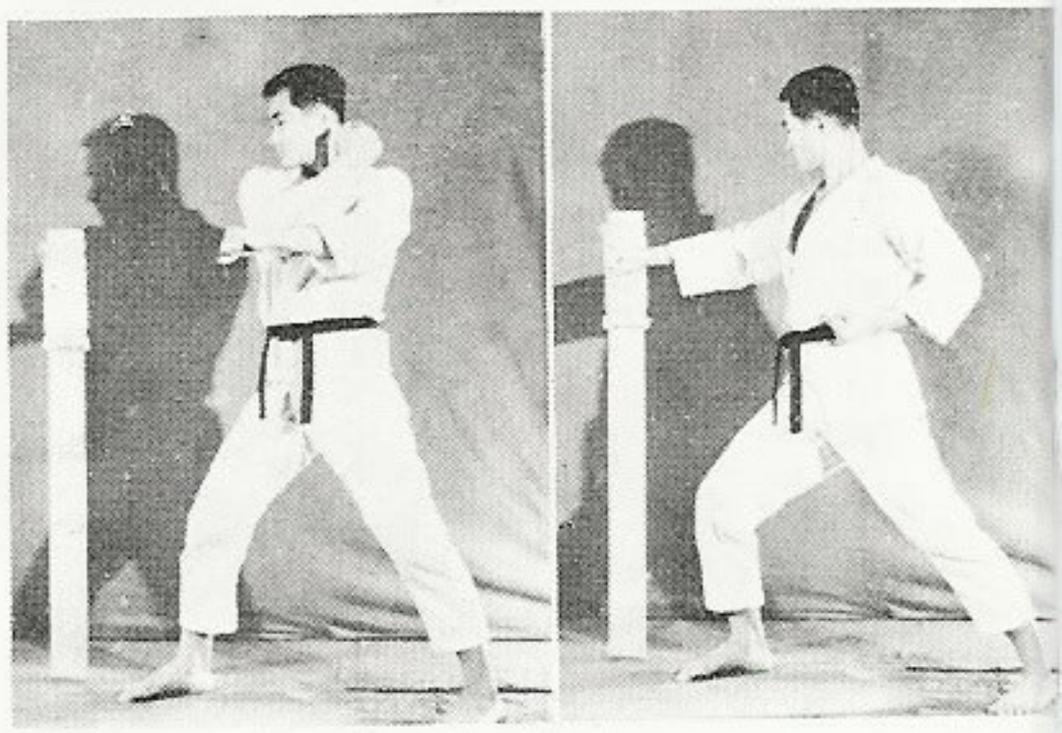


back fist strike



Same as knife-hand strike; but no inward strike.

hammer fist strike

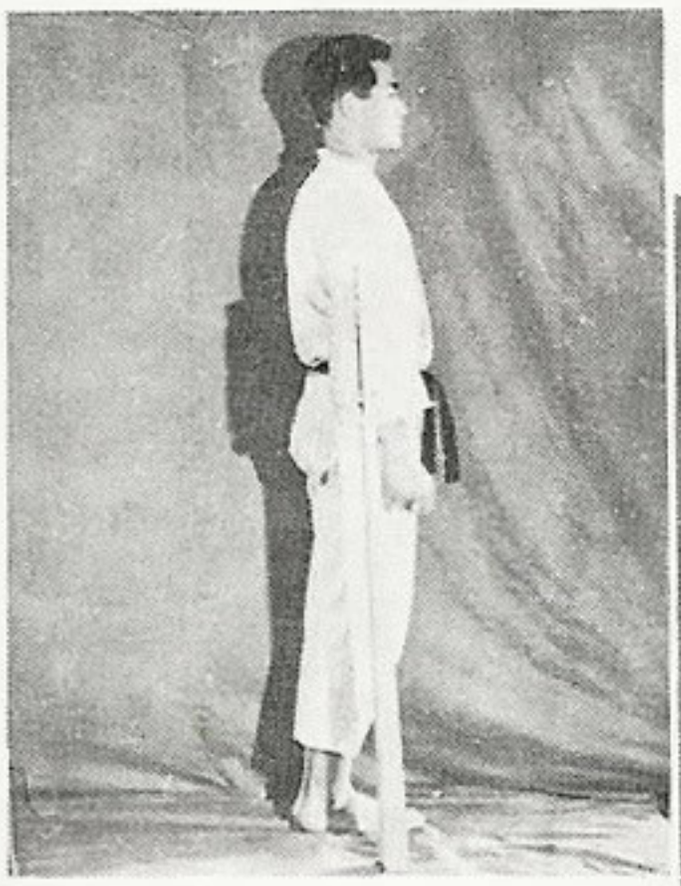


Same as knife-hand.

Upper Elbow

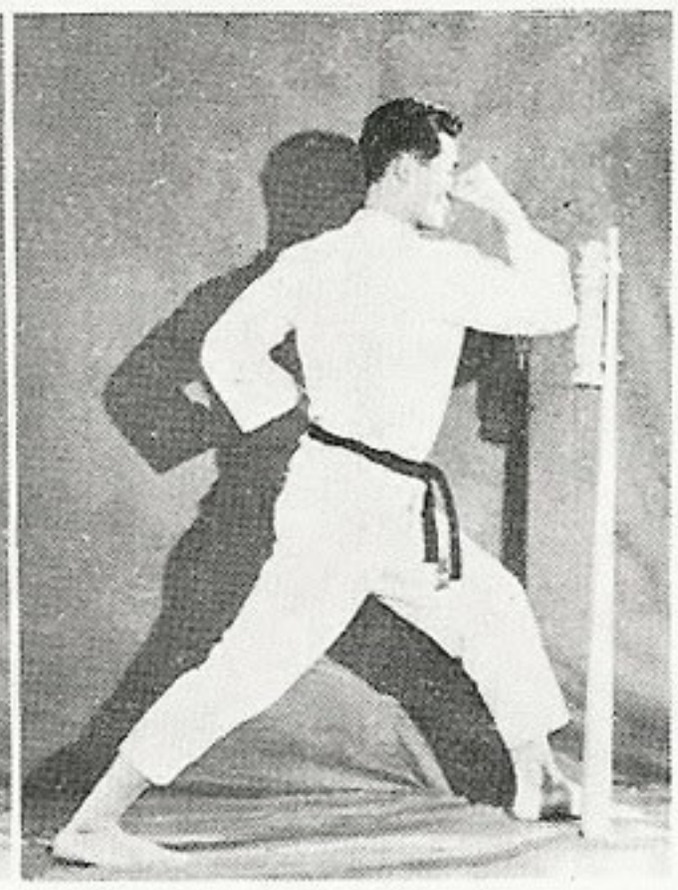
Both lunge and reverse strikes are possible, but forward stance reverse strike is normal.

Distance between left foot and post is about one foot, and front soles are on the line 'A'.



Move into
left forward stance.

Strike with
right upper elbow.

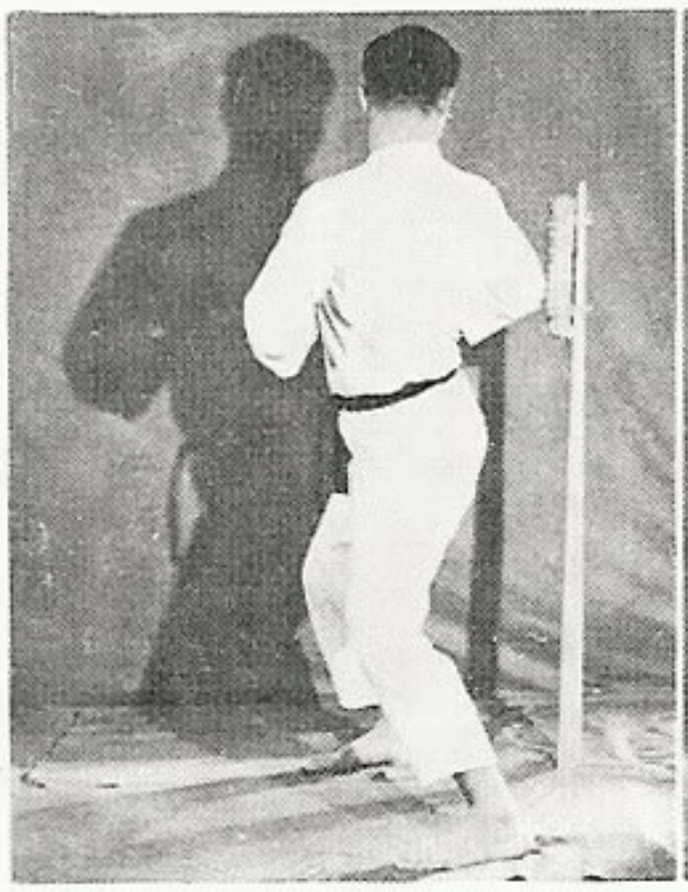


Back Elbow : is trained mainly with riding stance.

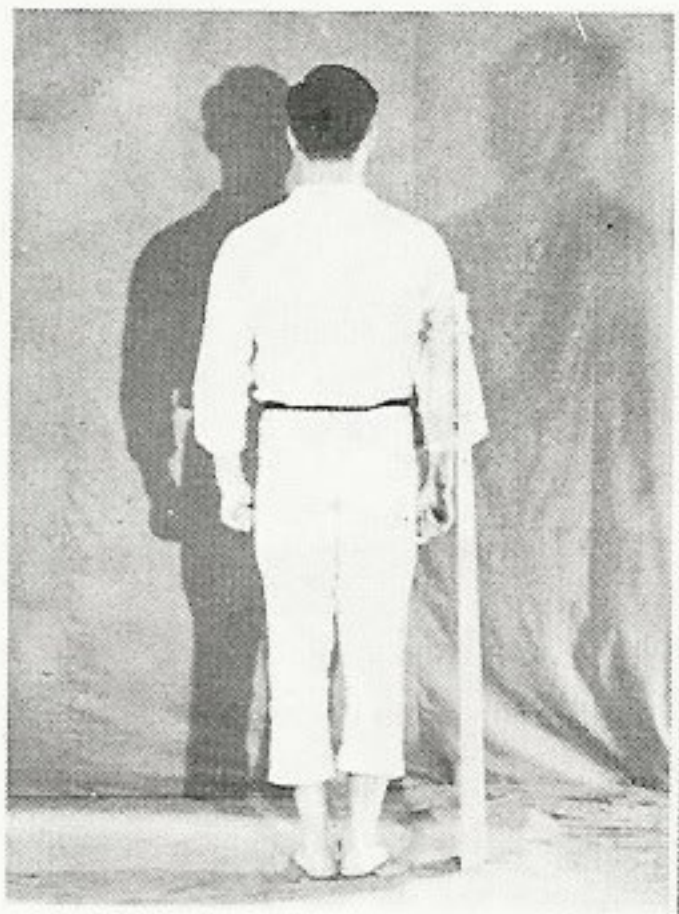
Thrust with right elbow pressing R. fist with the other palm.

Take close stance on line 'C', placing left foot on the line.

Move left foot to form riding stance, and turn right heel outward about 15 degrees.

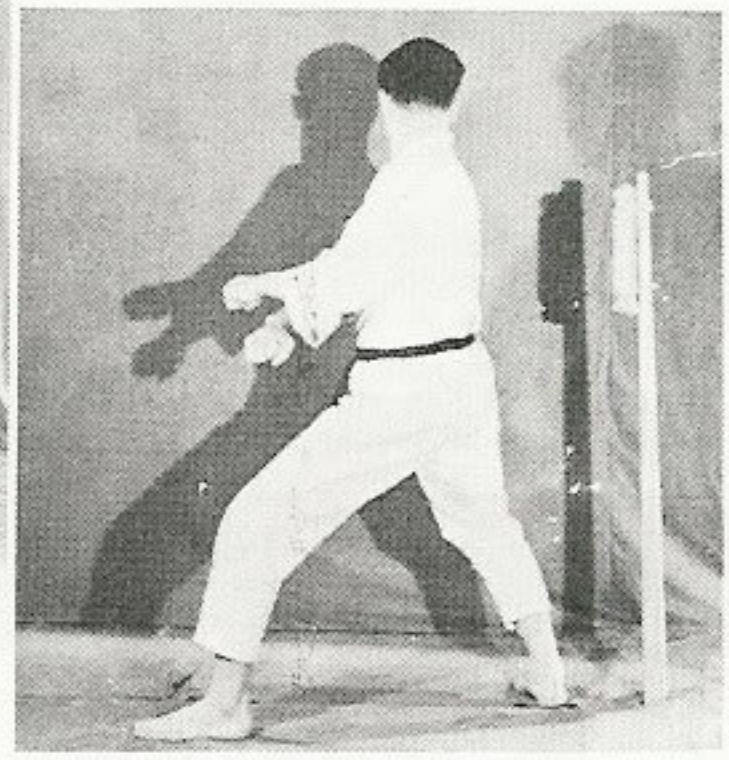


Side Elbow : is usually exercised with back stance.

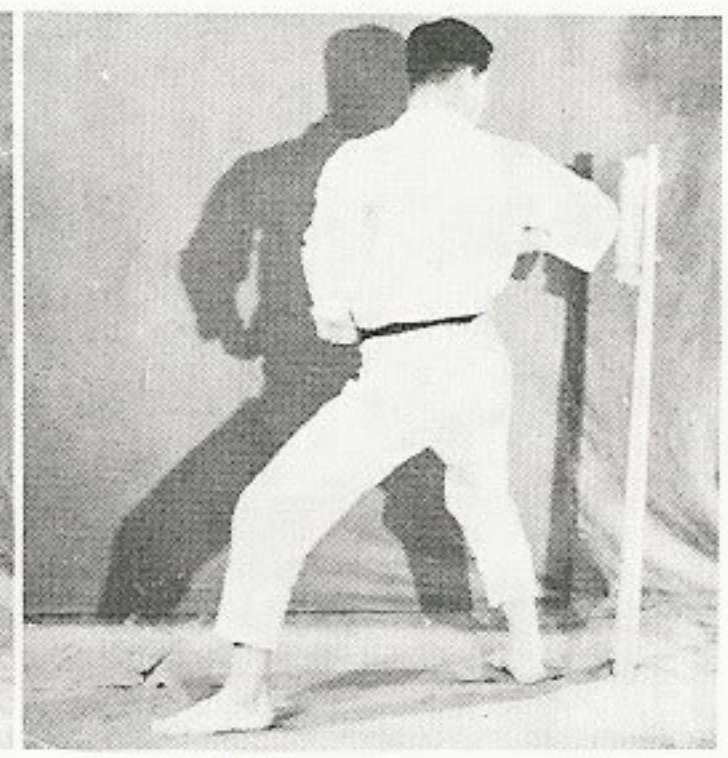


Take close stance, placing the heels on line 'C'.

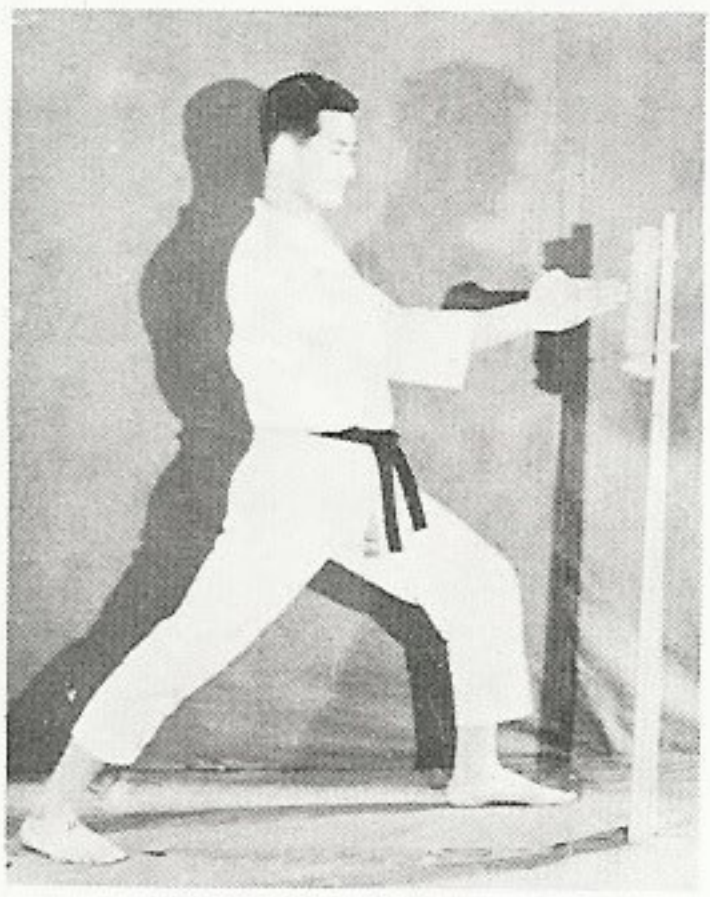
Distance between right foot and post is about half a foot.



thrust

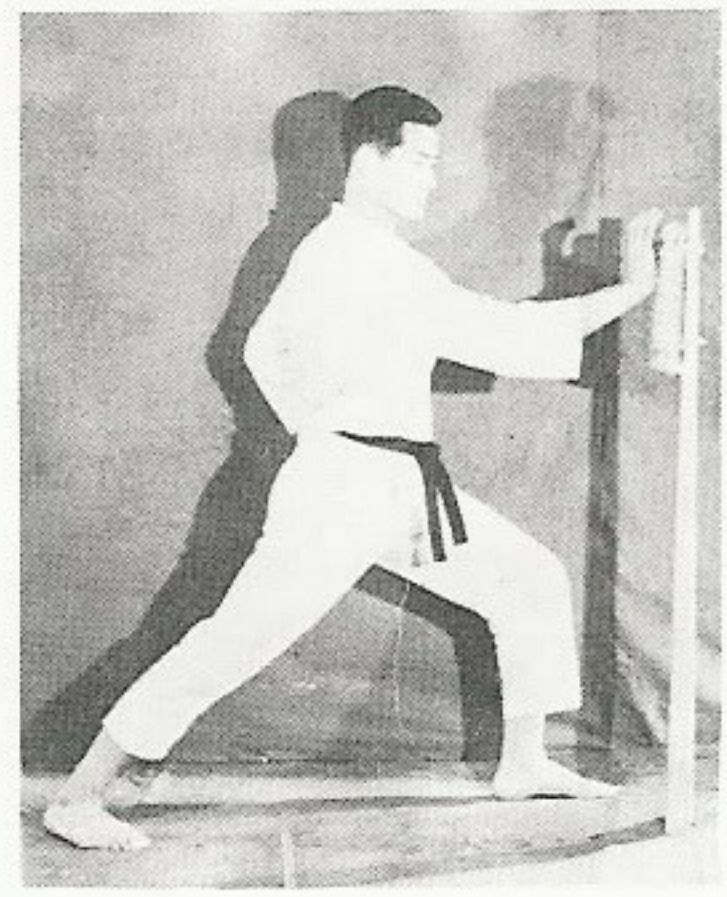


Turn right foot inward about 30 degrees.



Straight Spear Finger

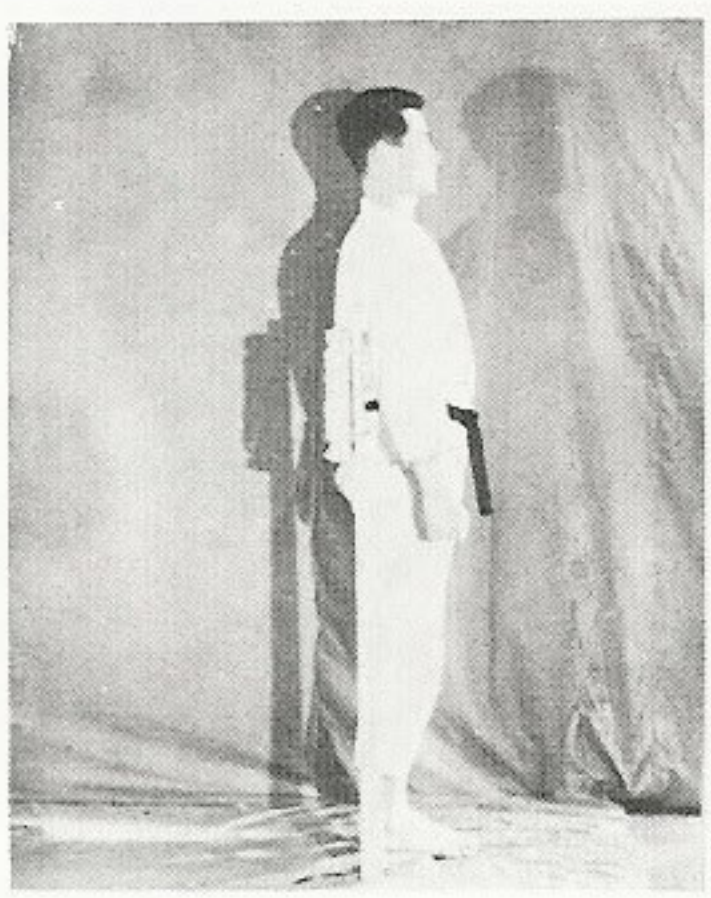
Palm Fist

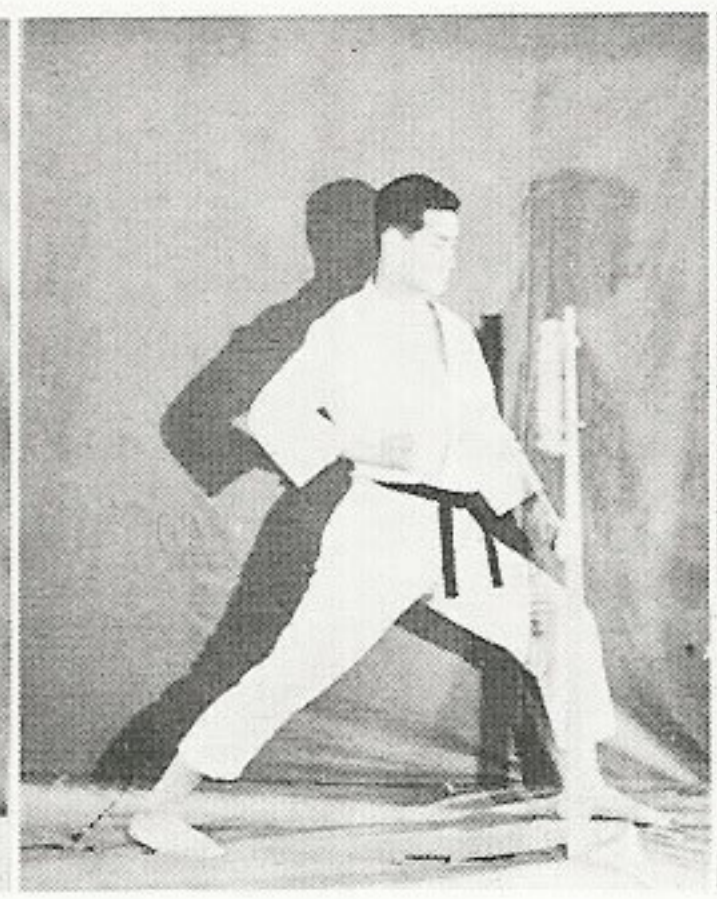


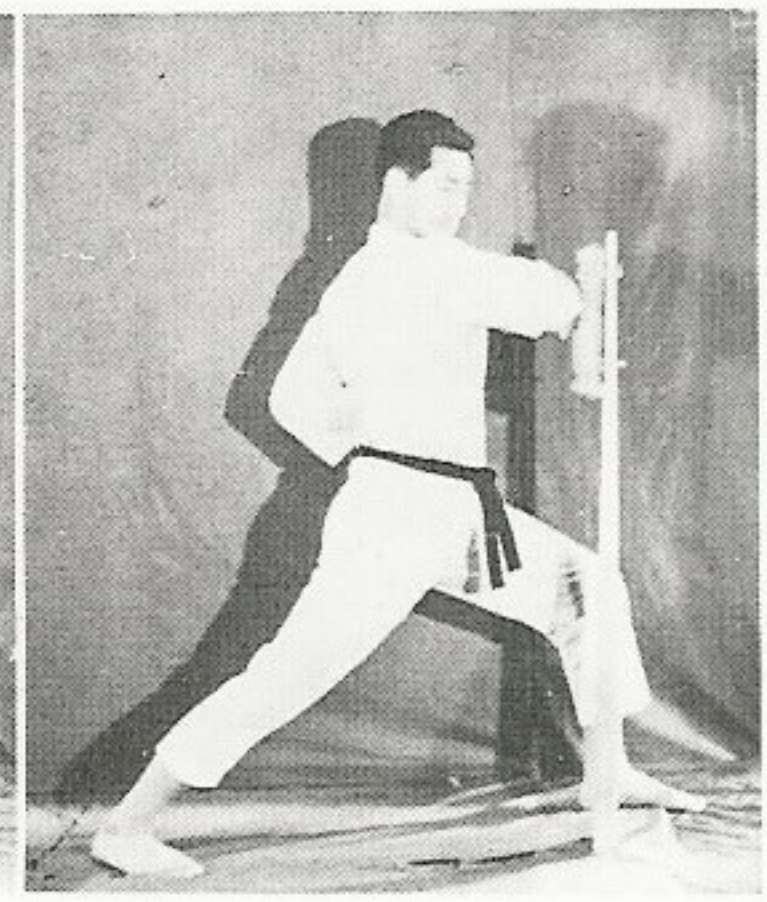
Front Elbow

Take close stance, placing heels on line 'A'.

Distance between left foot and post is about one foot.

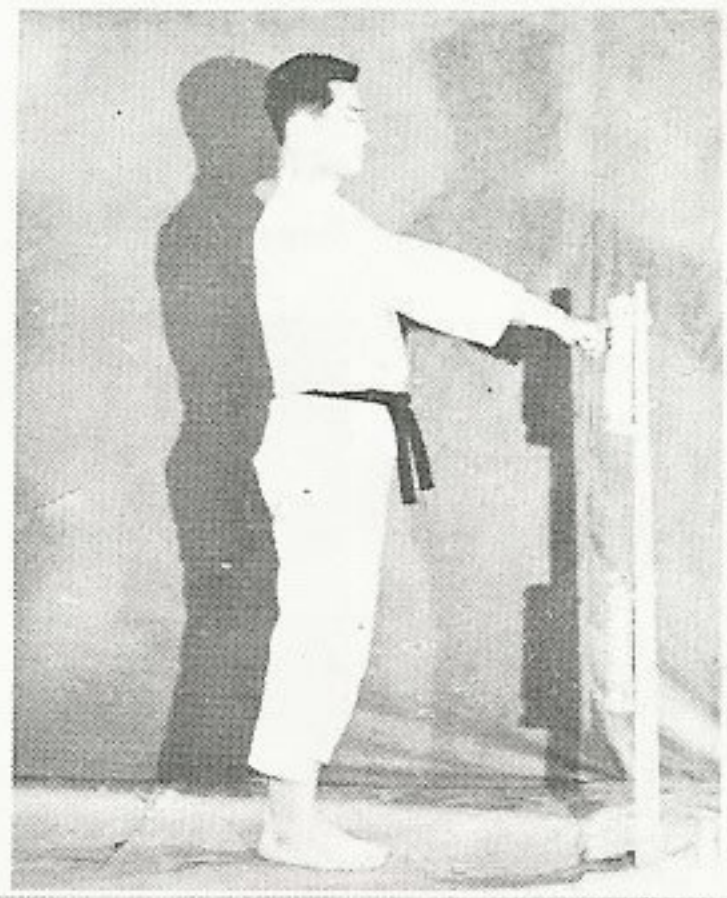


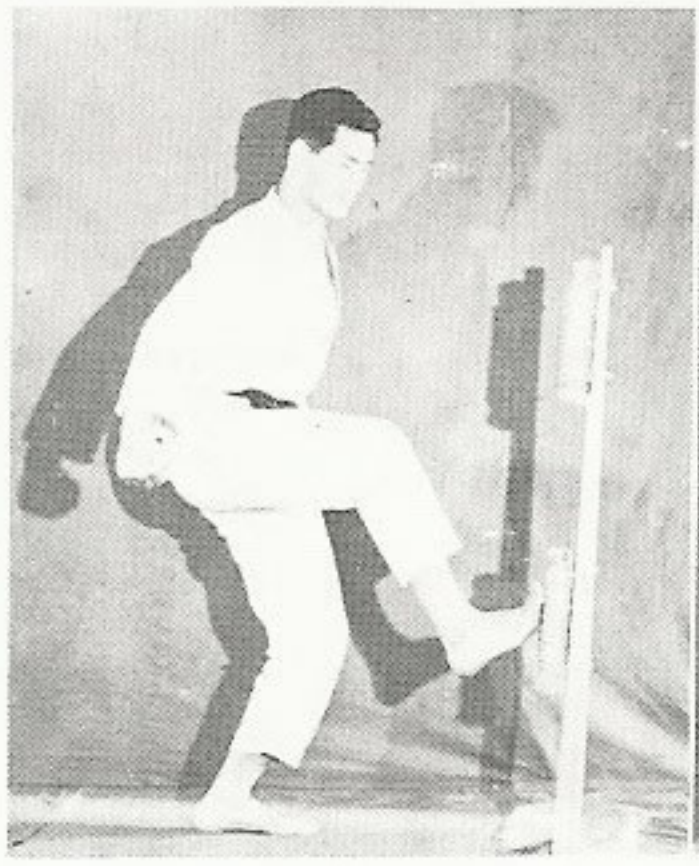




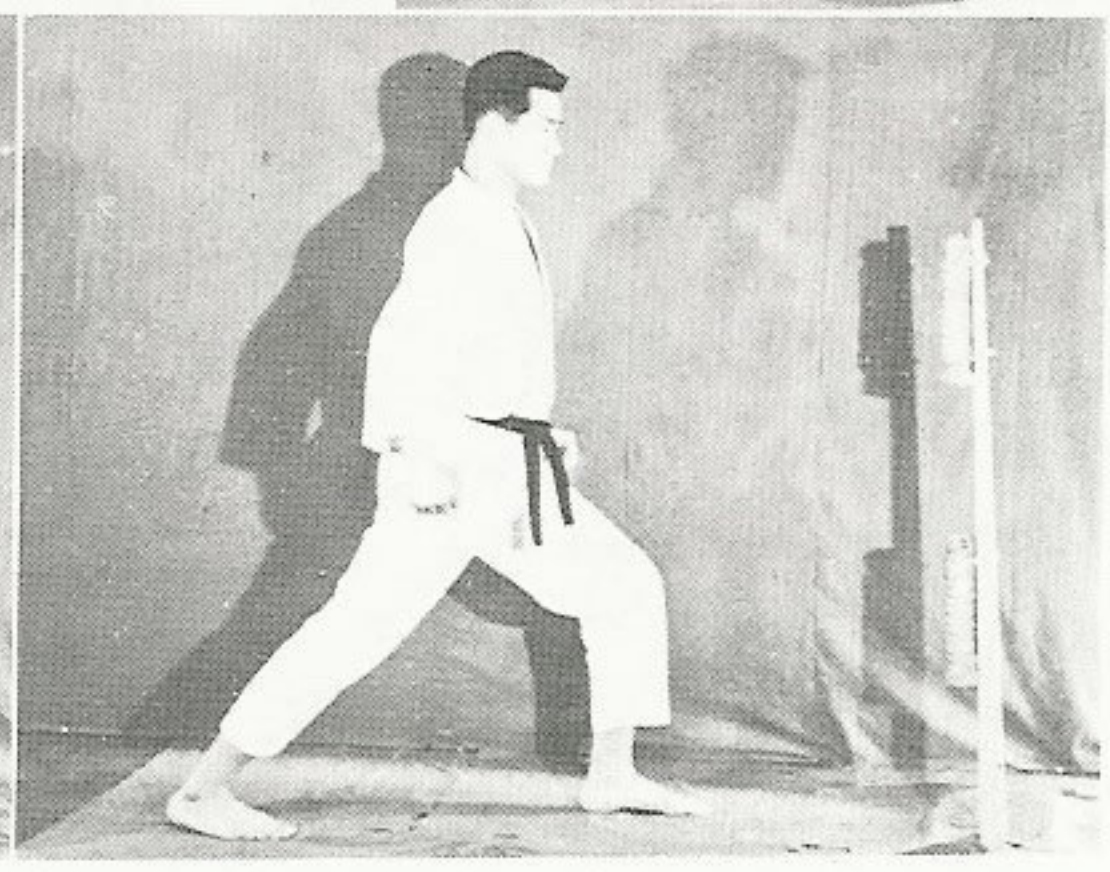
Stationary Front Kick

Distance is about one full arm length away from the post.





Kick with right foot.



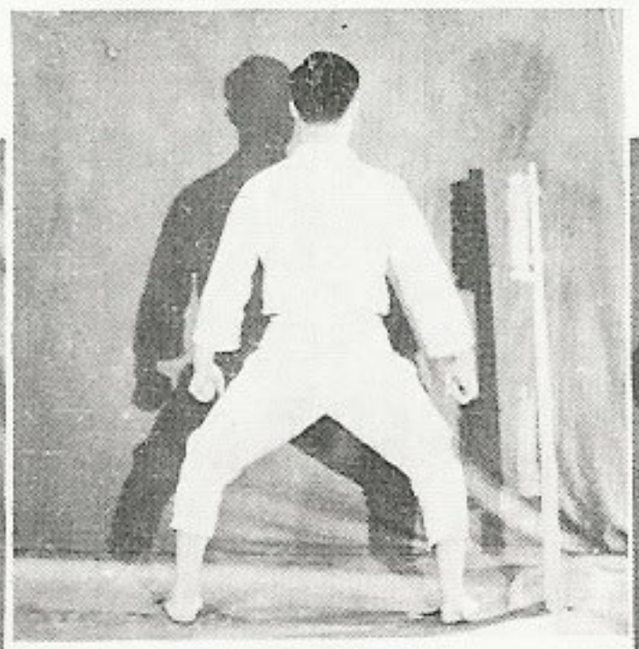
Move L. foot about half a shoulder width away to the left, and move into left forward stance.

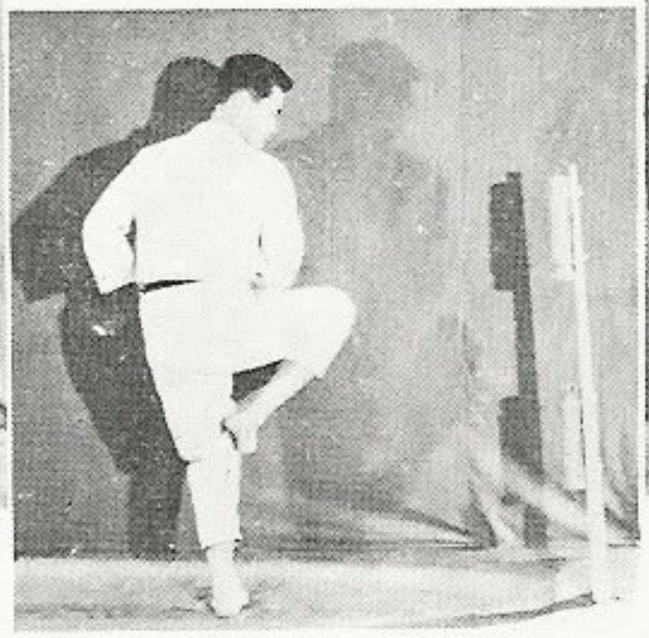
Stepping Front Kick

Stationary Side Kick

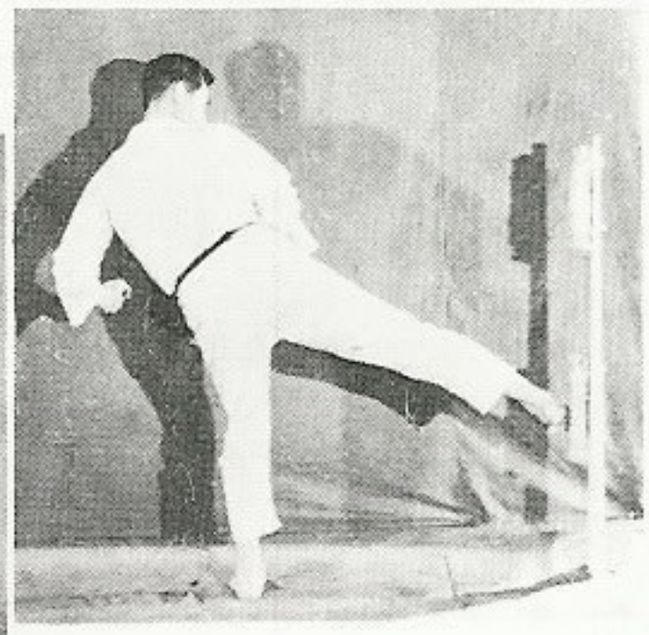
Move into riding stance.

Distance between left foot and post is about one foot.



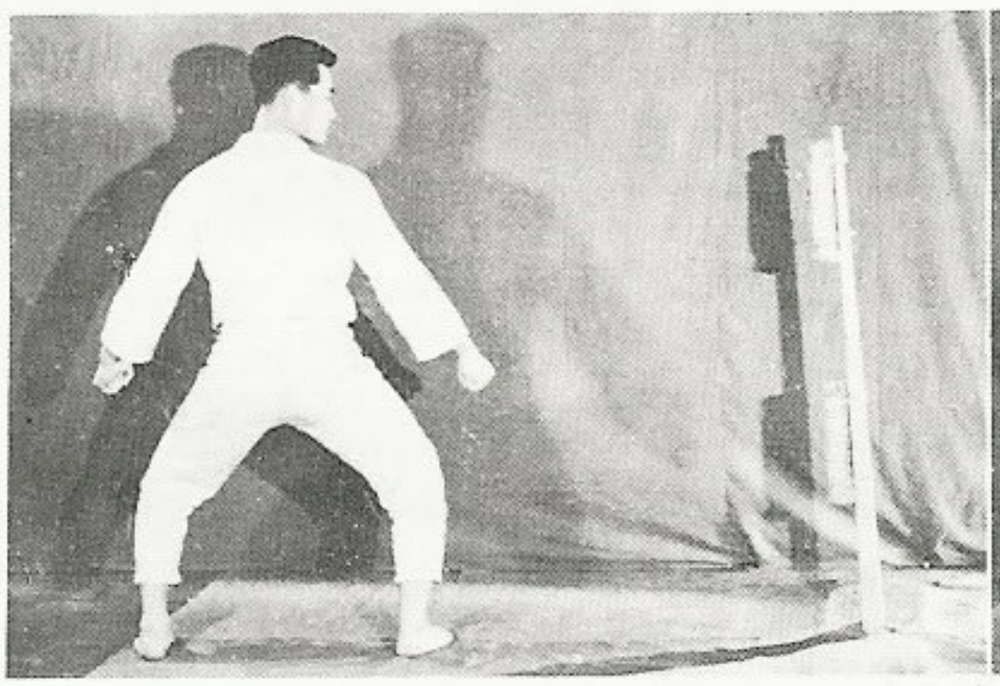


Pull right foot to left knee joint.

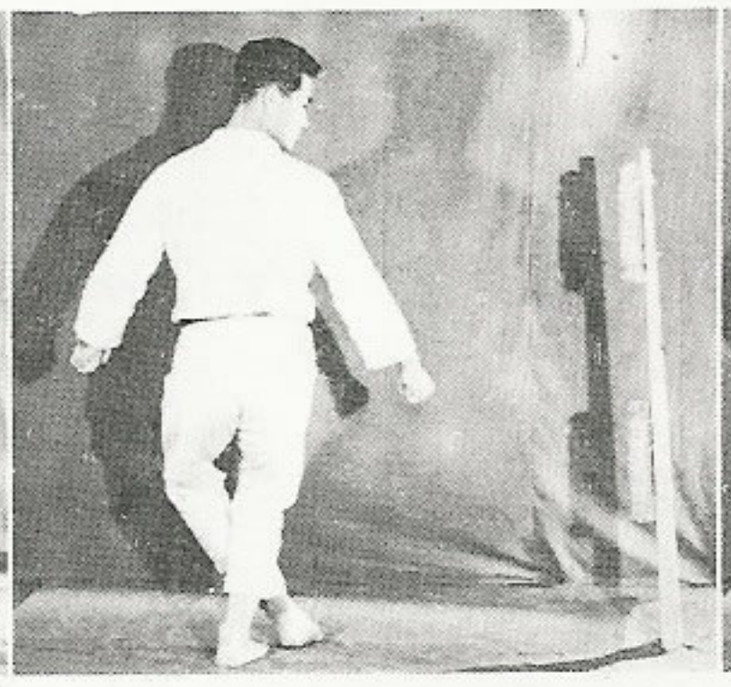


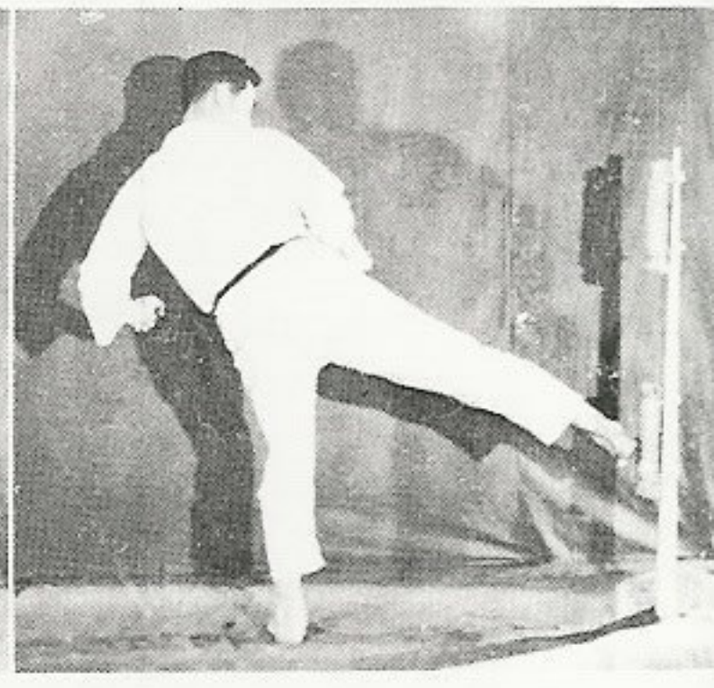
Kick with right foot.

Stepping Side Kick



Cross left foot over right foot.





Kick with right foot.

* The foregoing procedures for right hand and foot parts are directly applied to the corresponding left parts; therfore, the training for the left hand and foot is executed conversely.

* Miscellaneous parts of striking and blocking points such as bow wrist, palm, heel, instep, forearm and so on can be toughened with the forging post.

* In case any part of striking or blocking point is injured, it is wise to stop the blow just in front of the post before actual contact or else to toughen or harden another striking or blocking point.

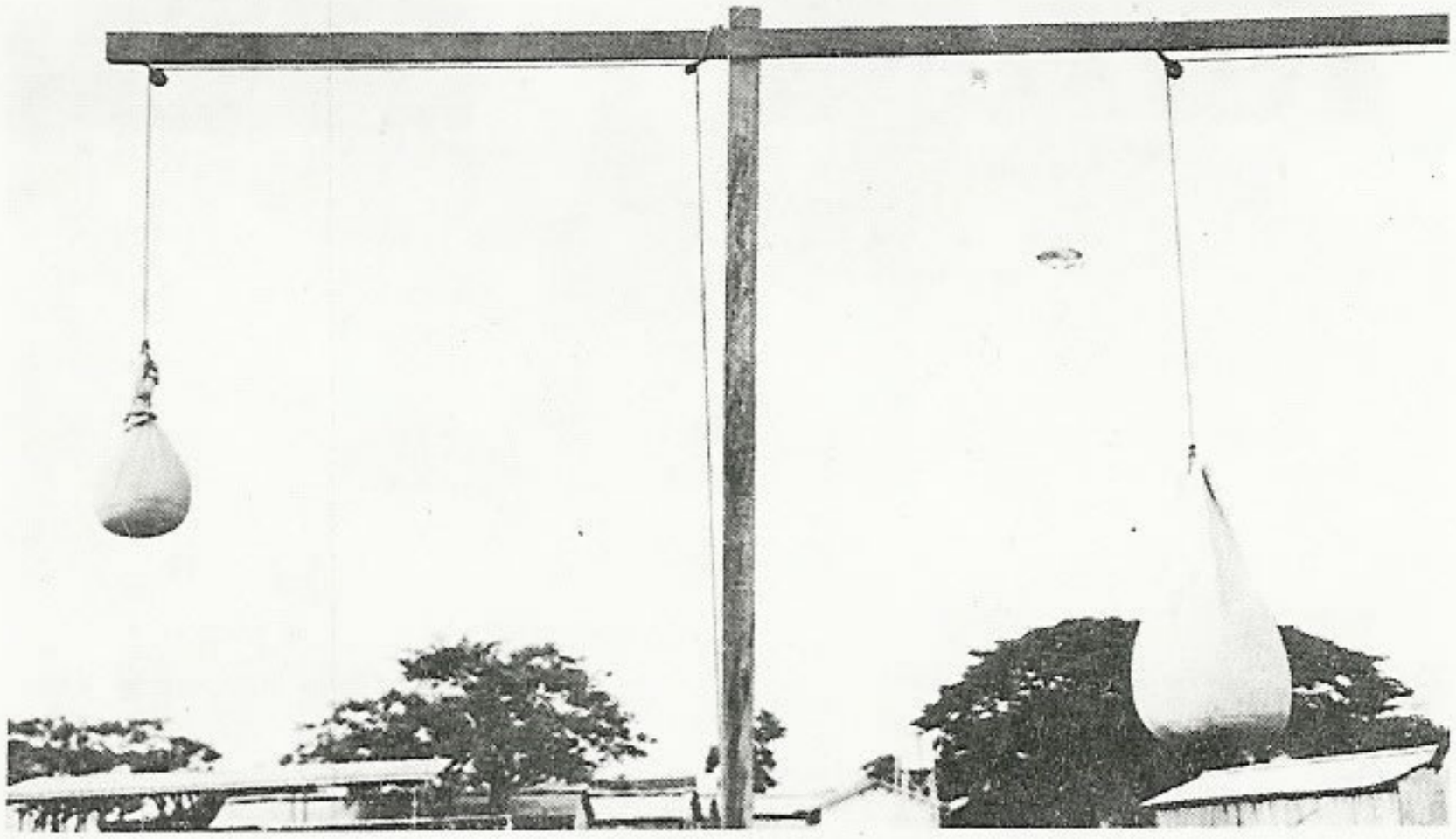
FORGING BAG (*tallyŏn paek*)

There are 2 types of bags, big and small, both of them are excellent training aids for foot. The big one is, however, for both kicking and punching while the small one is only for kicking, especially flying high kick and flying turning kick. Since the forging bag represents both still and moving targets, an excellent practice in focusing and timing is achieved besides strengthening and tempering of the feet as well as improving the kicking technique, particularly flying kick, from any angle with various stances.

How To Make

The bag can be made in any size with any material according to the purpose or choice; however, as a standard type:

1. Made of leather or durable canvas about 4 ft. long by $1\frac{1}{2}$ ft. in diameter and about $1\frac{1}{2}$ ft. long by 10″ in diameter for big bag.
2. About 80% of the bag is filled with saw dust.
3. Attach additional canvas patches around the mouth to make loops through which strong linen ropes are passed for a handle.



How To Install

Hang it by hooking the handle to a hook which is dropped from the ceiling until the base of bag comes to the height of the abdomen. The hook in turn should be linked with a chain or strong rope which is passed by rollers on the ceiling so that the bag is smoothly pulled up and down for every kind of kick.

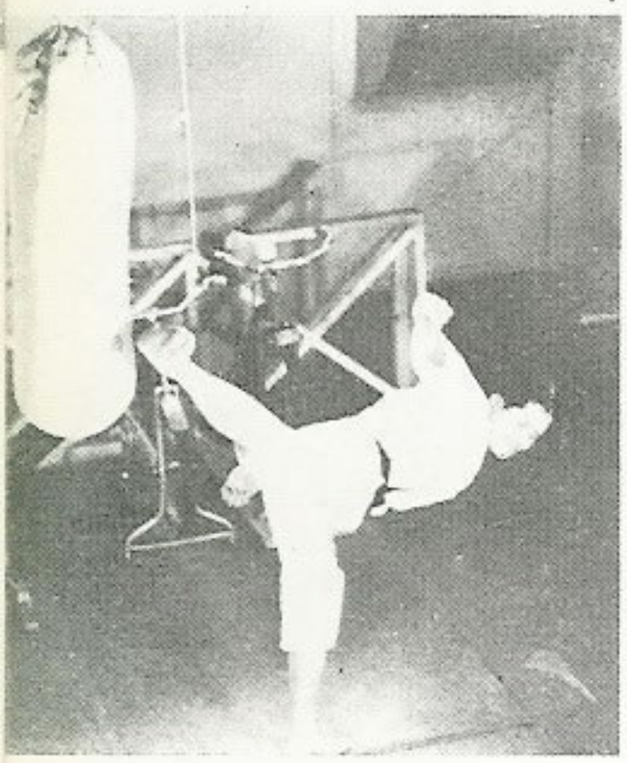
* Small bag can be dropped at any height in accordance with its use.

How To Use

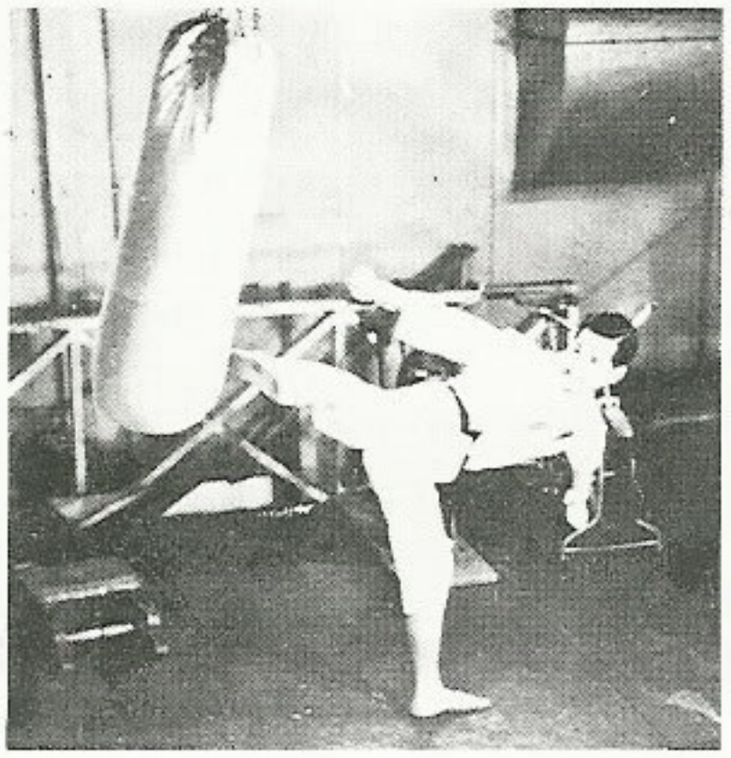
For flying kick, the big bag is pulled up about to the height of the chest.

* Kick should be directed to the centre of the bag at the point of focus.
* It is not recommended for the beginner to practice with a moving bag, for the untrained foot or leg joints are easily subject to injury.
* Flying kicks are exercised from a distance so as to make a running to the bag possible.

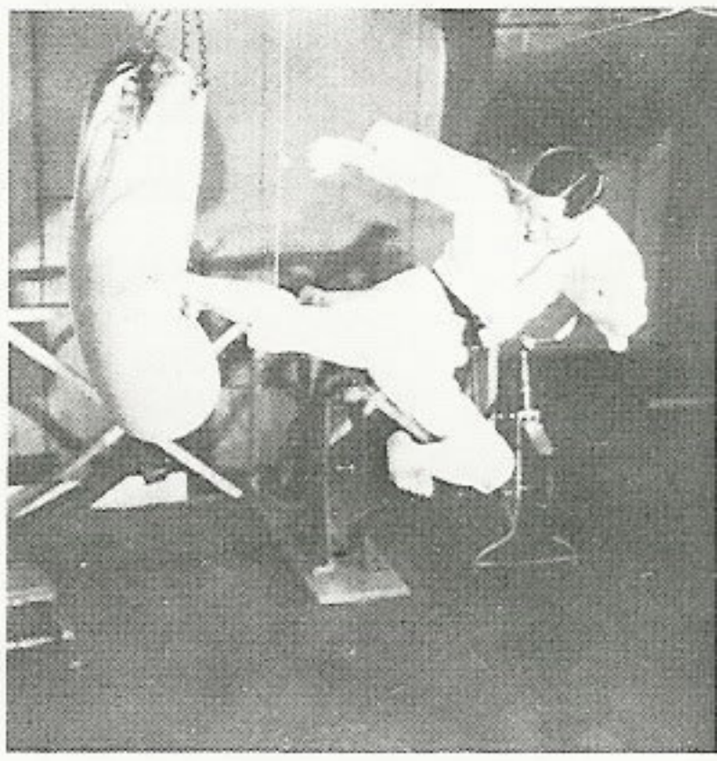
reverse turning kick



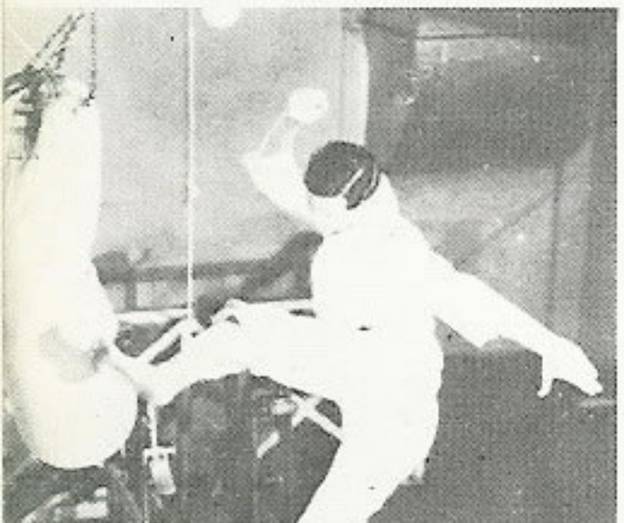
side thrusting kick



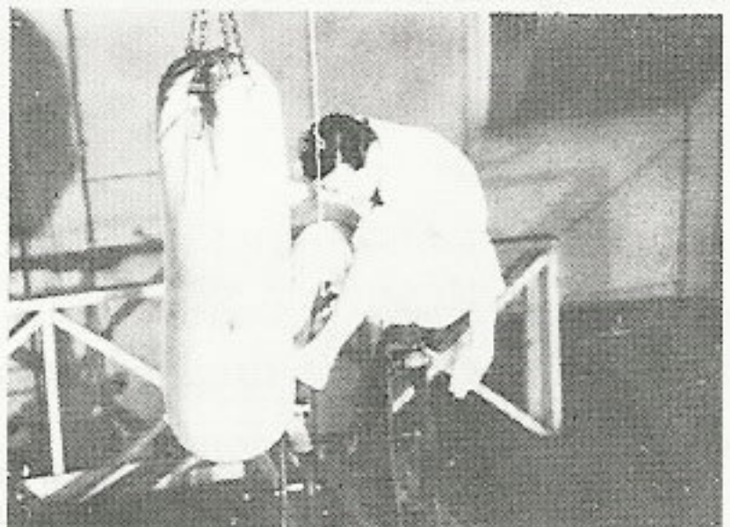
flying side kick



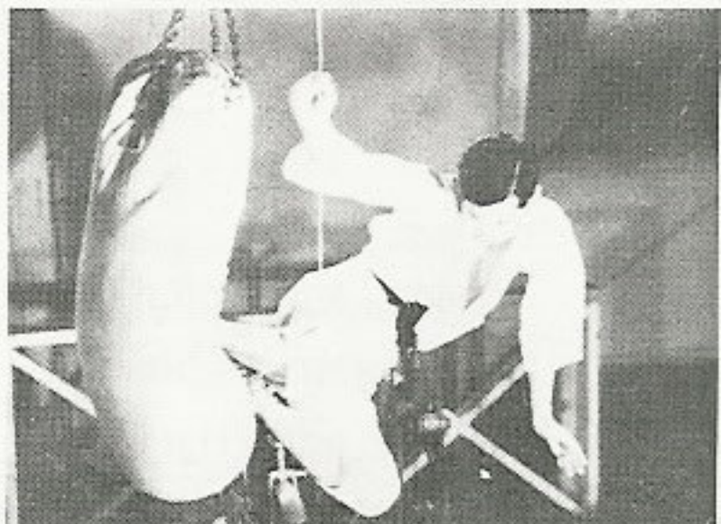
flying turning kick



twin foot front kick



twin foot side kick

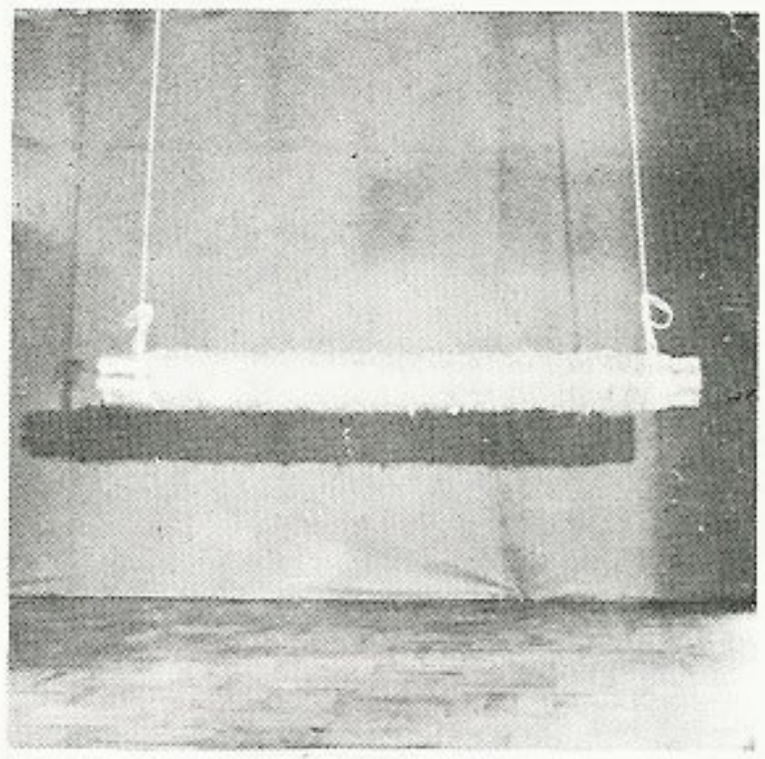


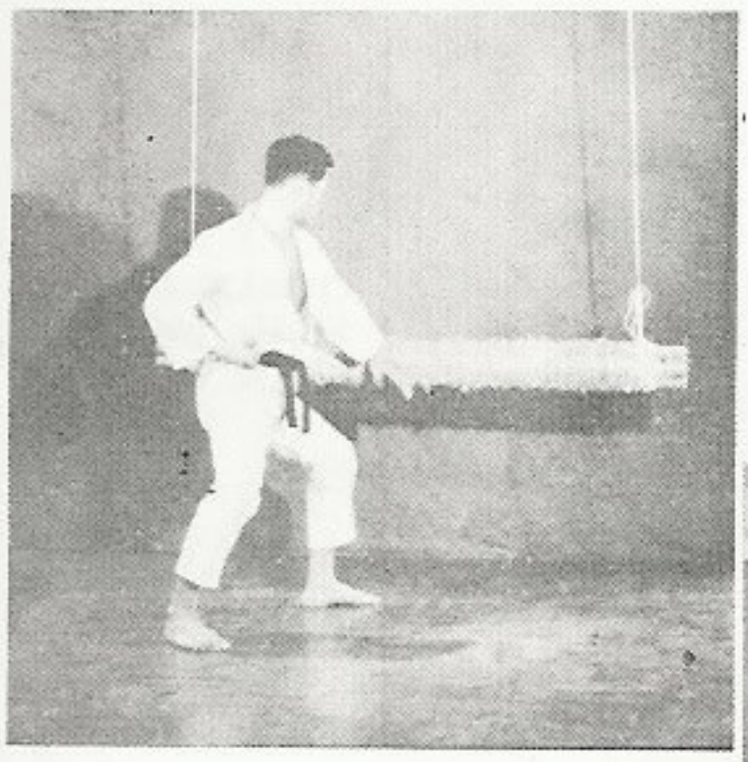
FORGING PENDULUM (*tallyŏn kŭne*)

This is primarily used for practicing the timing of block or kick following overhead jumping, and is used by experts for their special hardening or toughening of foot and hand-parts.

How To Make

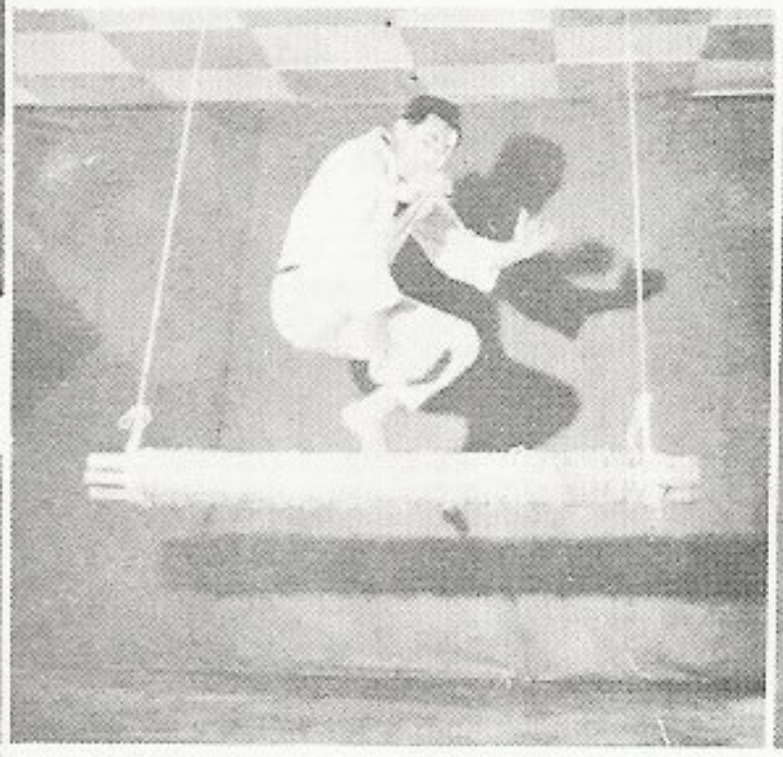
1. It should be made of bamboo wound around tightly with straw ropes; it is about 6 ft. long by 1 ft. in diameter.
2. Fasten both ends tightly with linen ropes for handles.
3. The handles are linked by hooks which are dropped from the ceiling through rollers.



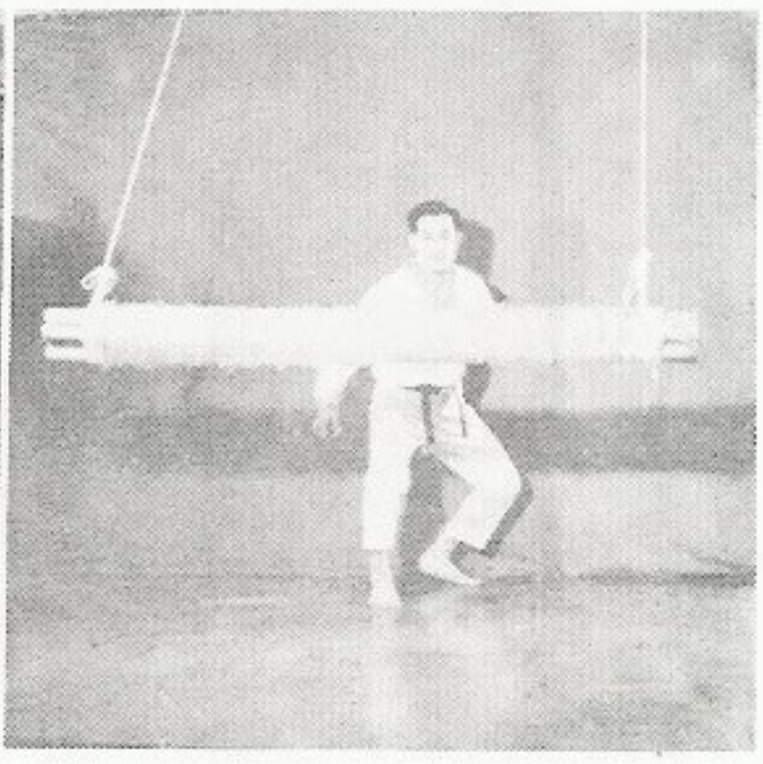


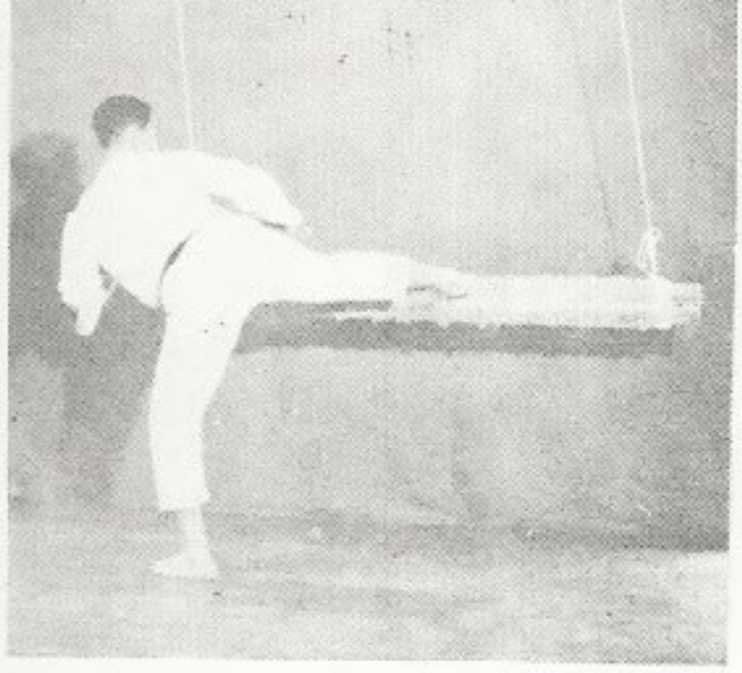
block

jump over

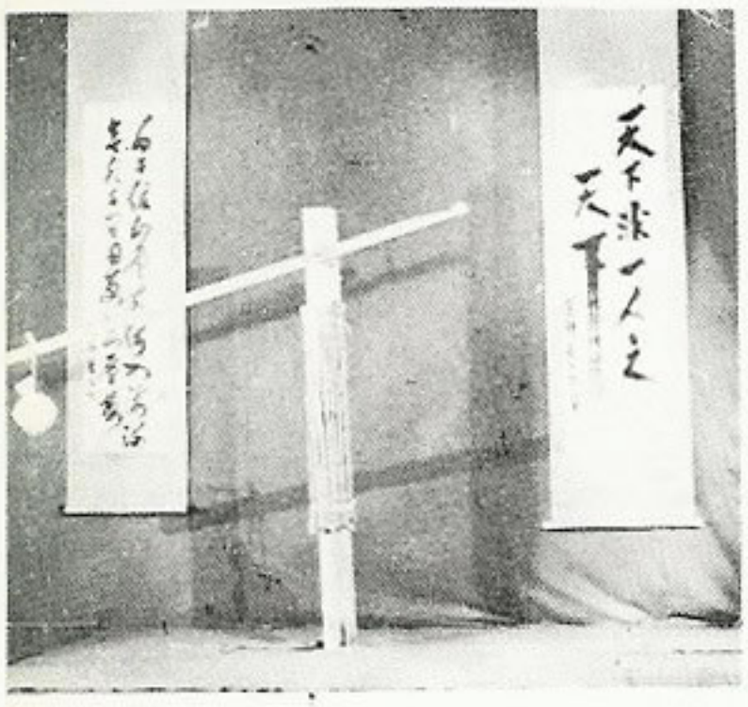


push





kick



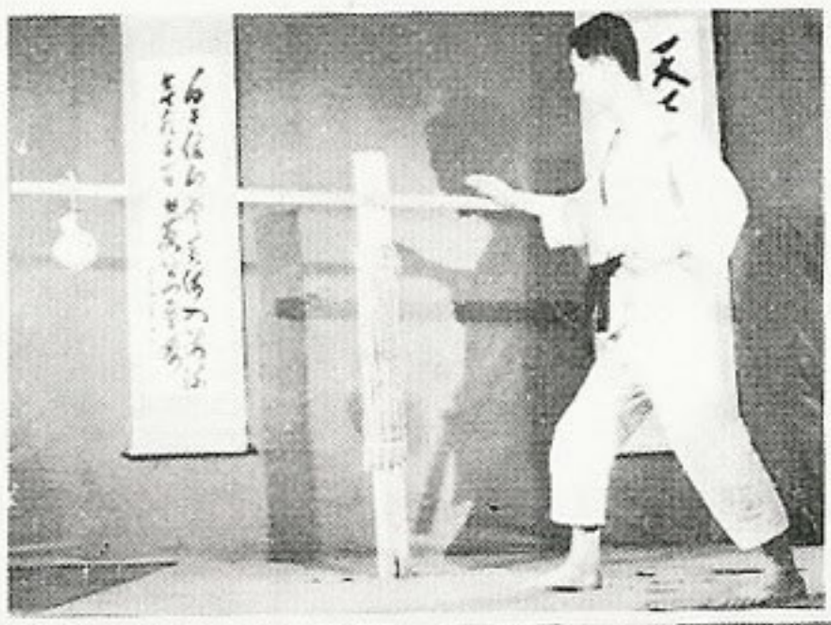
4. BLOCKING APPARATUS (*makki t'ŭl*)

This is designed to exercise hooking, pulling, punching, thrusting or kicking. Accordingly, it is very effective for combined techniques of defence and attack.

How To Make

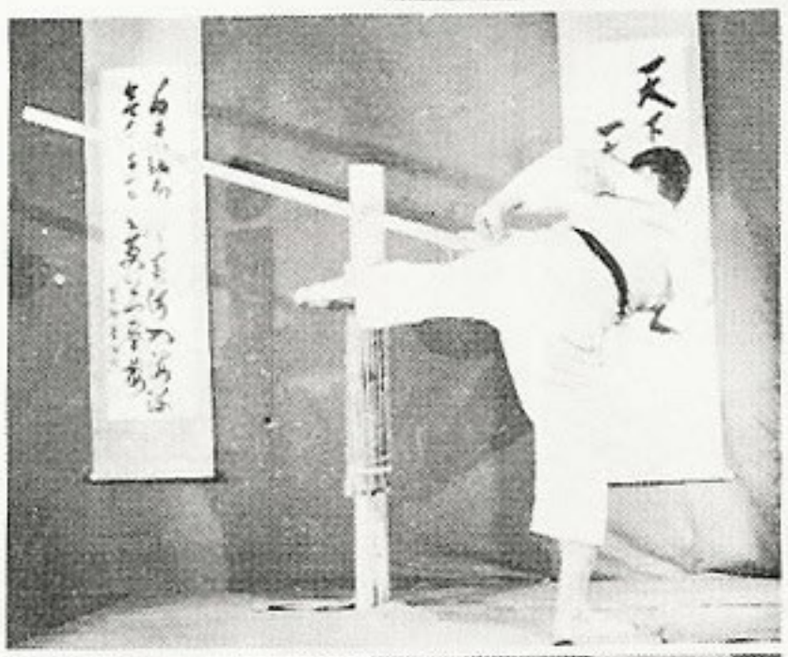
This can be made in various ways according to individual choice, but as a standard type;

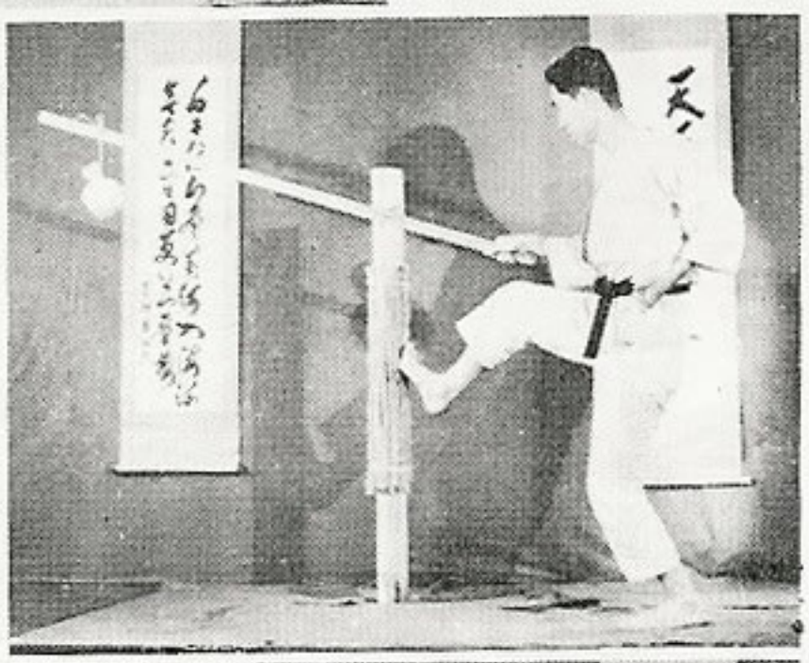
1. The post is about 5″ in diameter, wound with sponge rubber covered with thin bamboo or straw ropes and so on.
2. Height of the bar is about 4 ft. and the length of handle is about 2 ft.
3. A weighing bag made of canvas filled with sand is attached to the other end of the bar allowing it to move up and down when the handle is pressed or released.
4. Post and bar are connected with a bolt which acts as a pivot.
5. The length between the weighing bag and post is about $3\frac{1}{2}$ ft.



hooking block with knife-hand

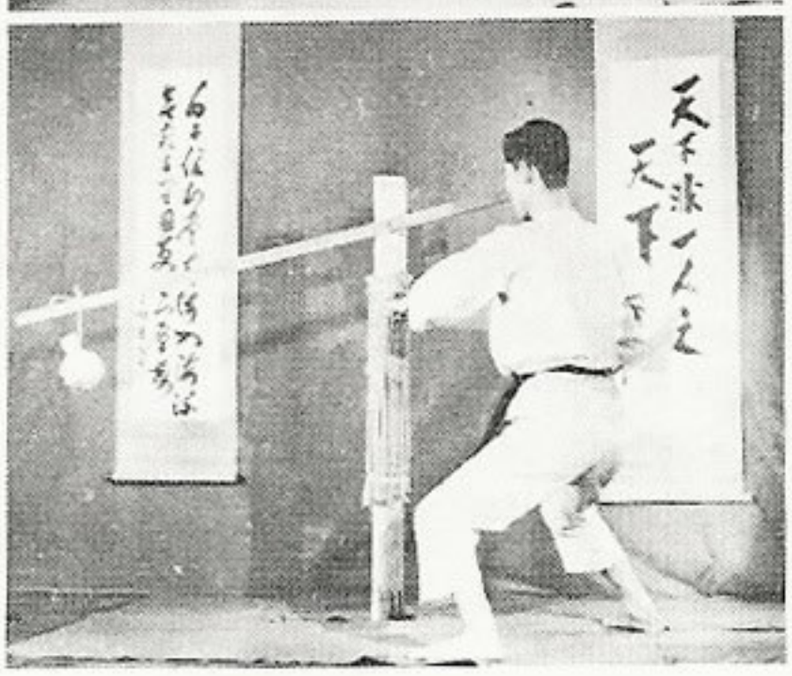
turning kick while pulling

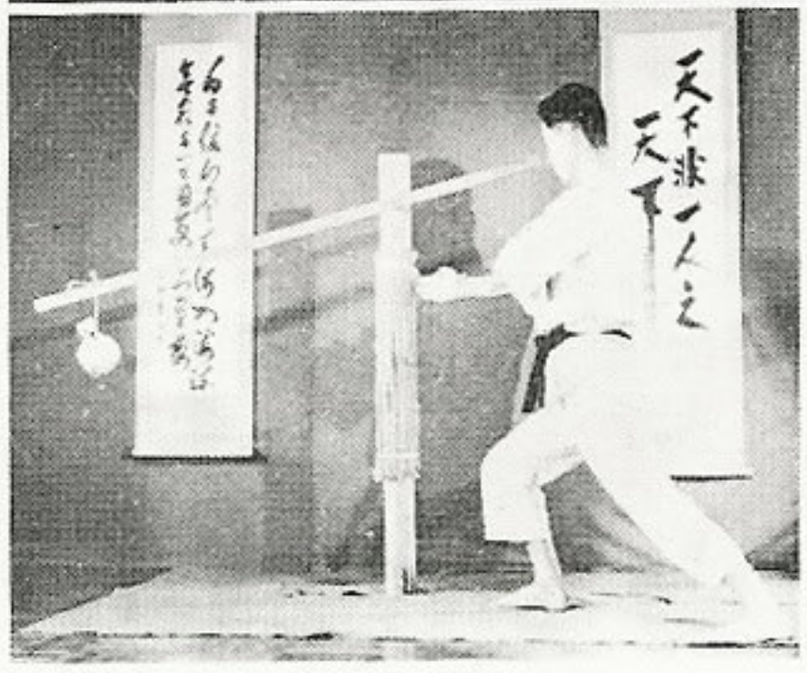




front snap kick while pulling

punch with left fist



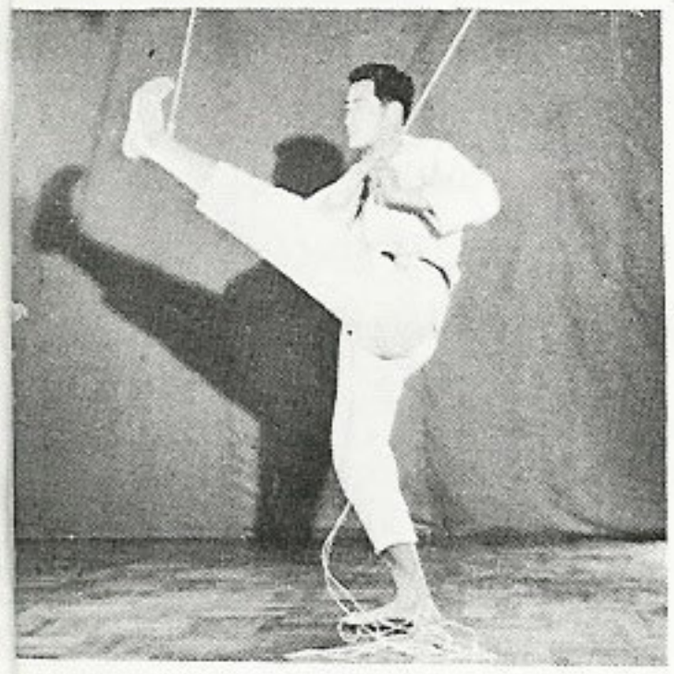


thrusting with spear finger

5. PULLERS (*tallyŏn chŏl*)

This instrument is used for developing the leg muscles and the foot techniques.

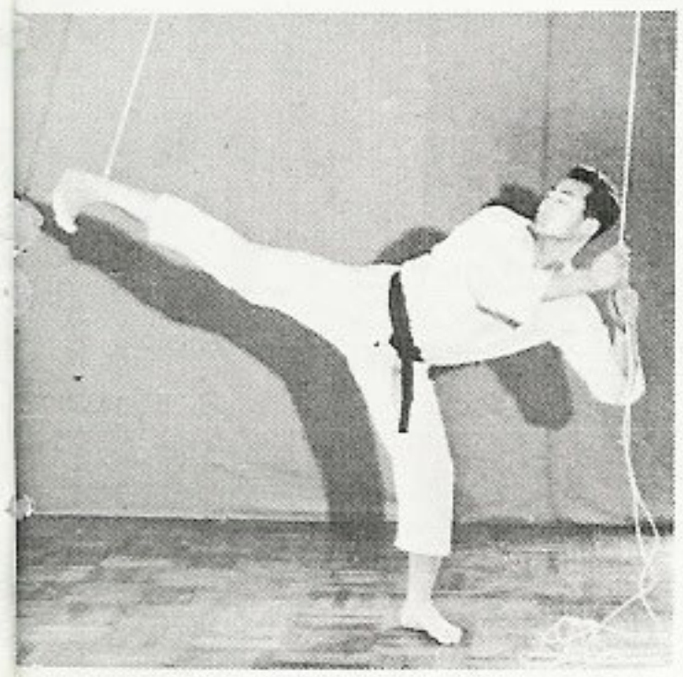
front rising kick



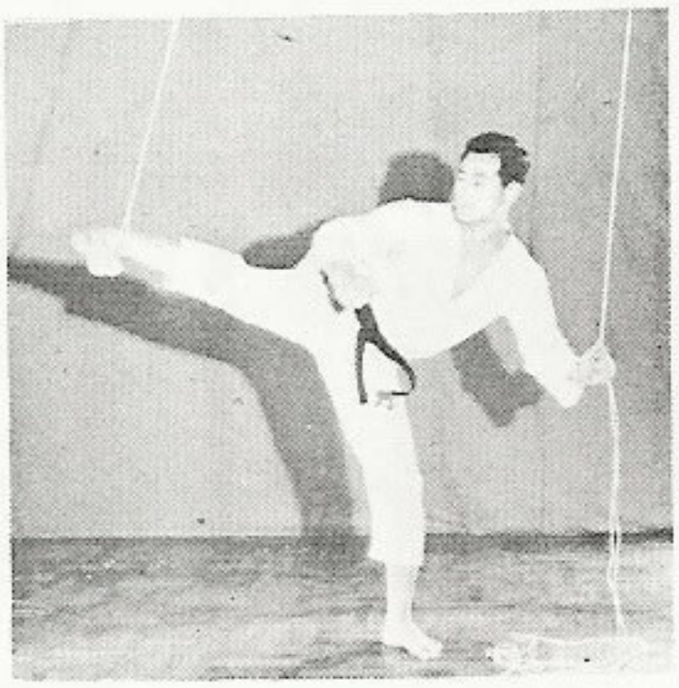
How To Make

1. Fix 2 pulleys on the ceiling about 4 ft. apart.
2. Pass a strong rope through the pulleys having both ends down to the floor.
3. Each end of the rope is looped to hook the foot.

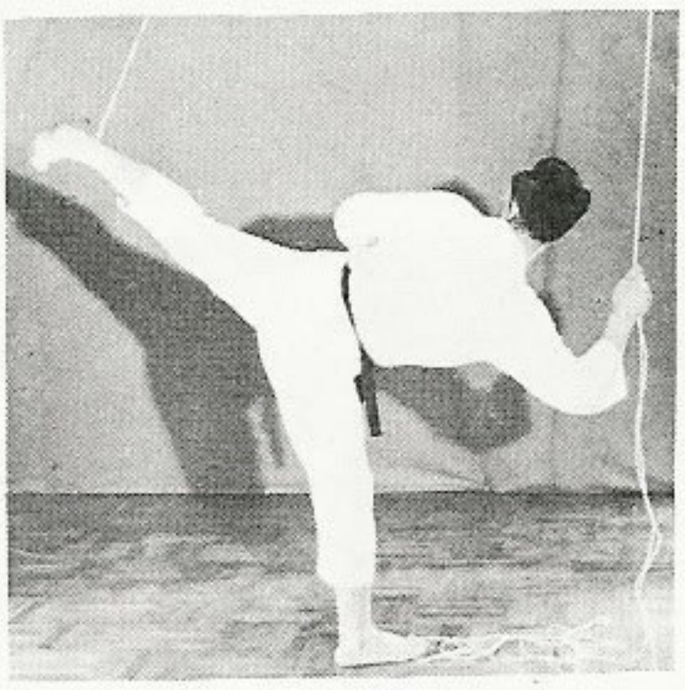
side thrusting kick



turning kick



reverse turning kick



6. DUMBBELL (*aryŏng*)

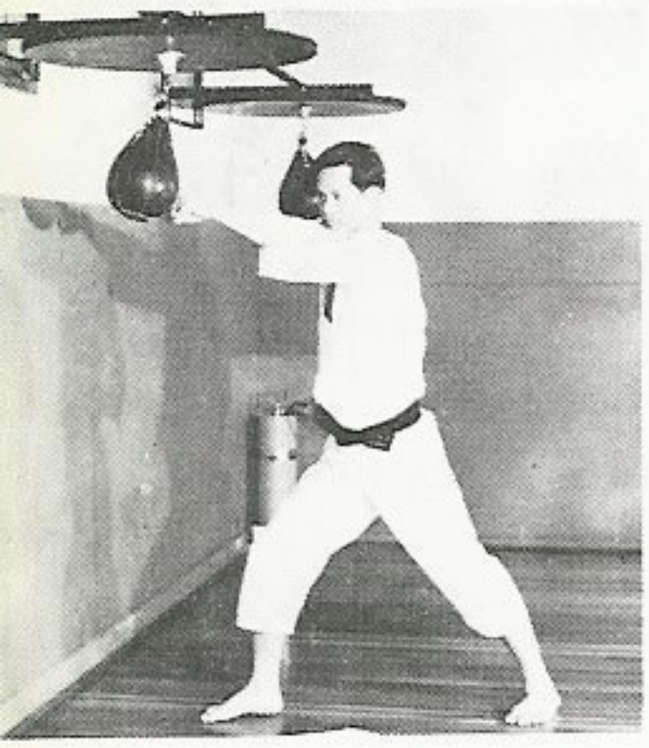
Although this could be considered one of the helpful training aids to develop and strengthen the muscles of chest and arms as well as grip. It is not recommended for punching or blocking exercise, because its weight may produce and adverse effect on the theory of force, concentration, focus and so on, while also gaining some degree of endurance which is not considered an essential part of this art.

How To Use

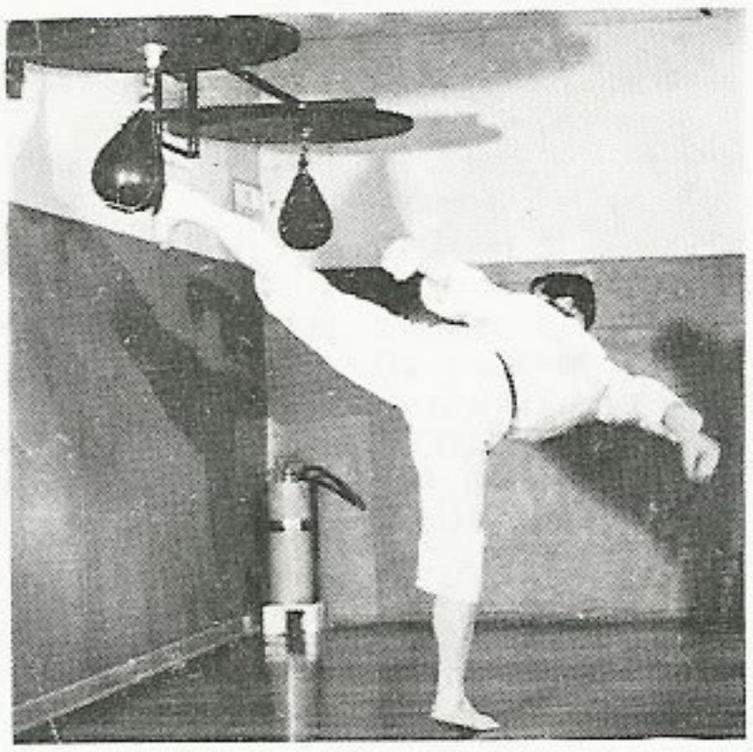
Lie on a bench and extend both arms to the sides, then bring them above the chest in arc motions.

7. PUNCHING BALL (*tallyŏn kong*)

There are two types of balls, long and round. The former is used for both kicking and punching and the latter is mainly for kicking exercise. They are very good for practice in timing of hand and foot techniques.



punching

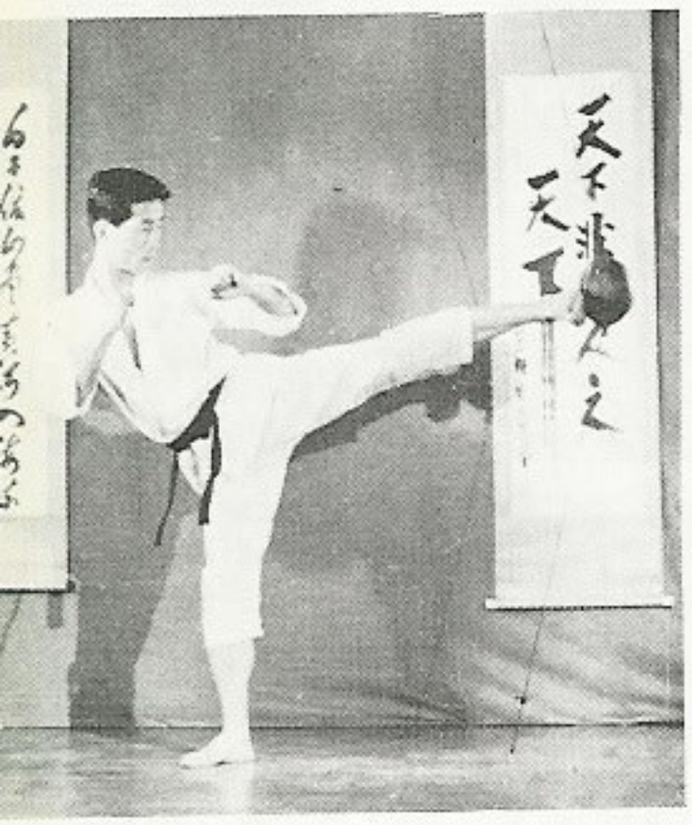


kicking

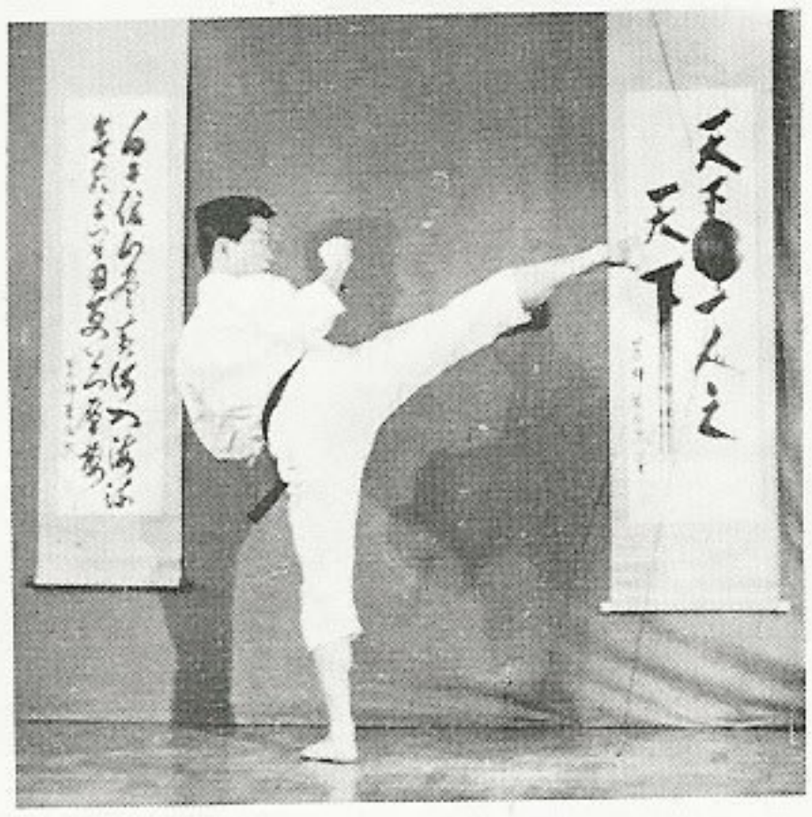
How To Install

a. Long ball: fix it on the wall of the training hall, and the bottom of the ball comes to the height of about 5 ft.

b. Round ball; fasten it on the ceiling and floor with rubber ropes so that the centre of the ball comes to the height of about $3\frac{1}{2}$ ft.



turning kick



side thrusting kick

reverse turning kick

flying over 2 horses

8. WOODEN HORSE

(*mongma*)

This is mainly used for flying exercise, but used also to develop the muscles, especially shoulder, chest and arm muscles.

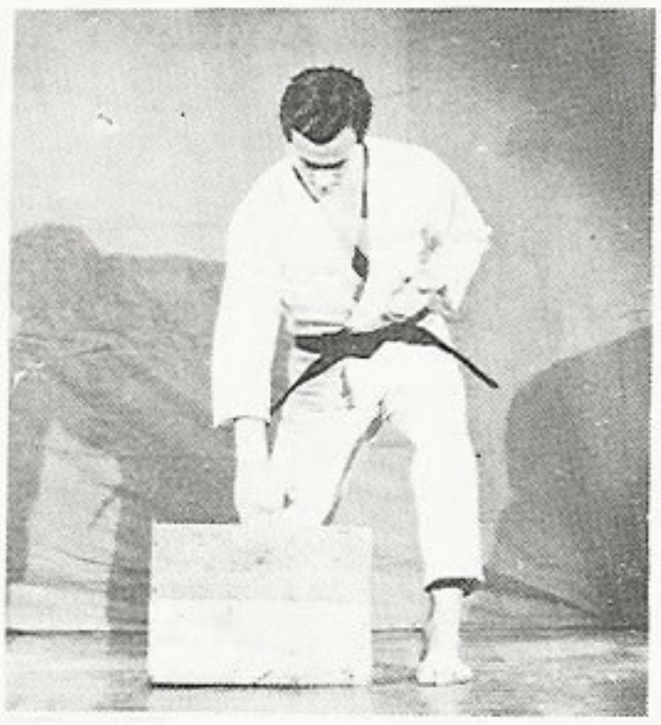
muscle development

9. JAR (*tanji*)

This is used for training the grips. The size and weight of the jar are optional but a straight mouth jar is better for strengthening the grip.

How To Use

1. Bend the last joints of fingers sharply and grip with fingertips.
2. As the grip is progressing, the weight of jar is increased by putting something in it.

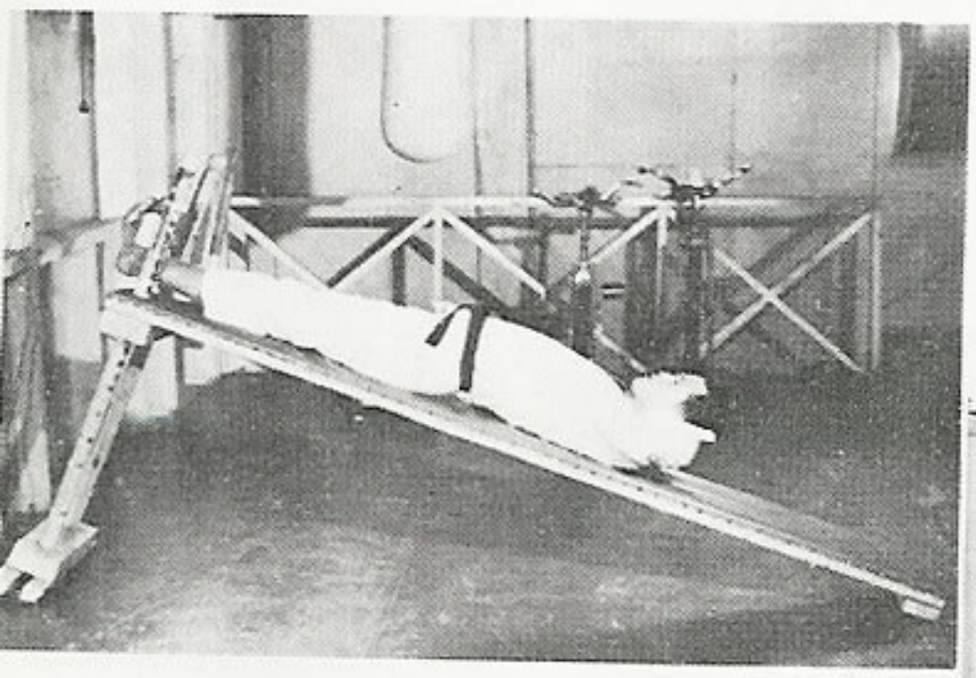


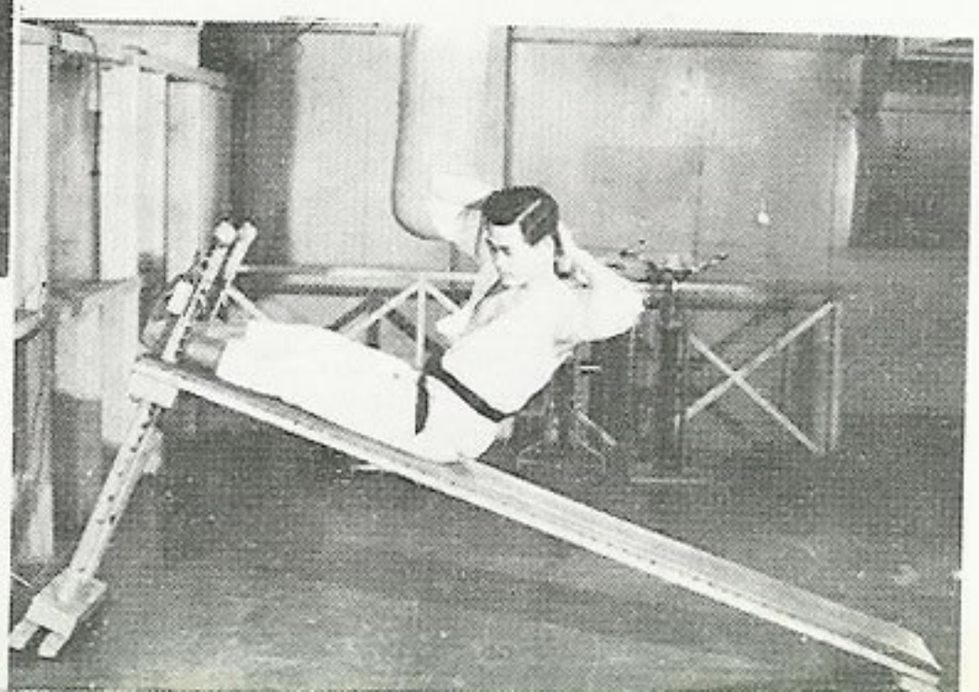
10. SAND-BOX (*morae t'ong*)

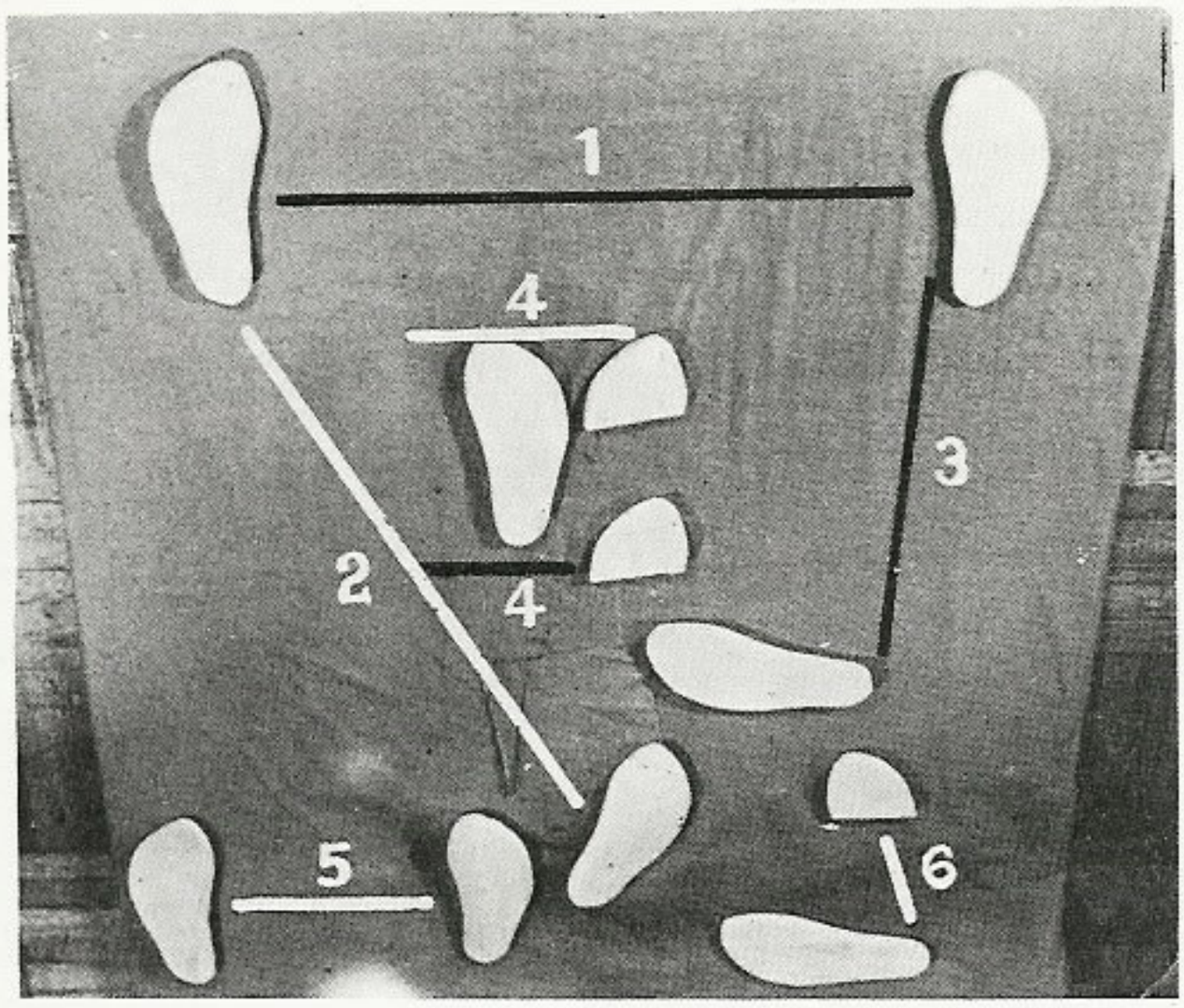
This is for finger training. The box is filled with sand initially and the contents are gradually replaced with beans as fingers become tough.

11. ANKLE-BOARD (*palmok t'ŭl*)

This is just a piece of board about 6 ft. long by $2\frac{1}{2}$ ft. wide having some apparatus fixed on the base of the board for the feet and used for developing the muscles of abdomen and loin.







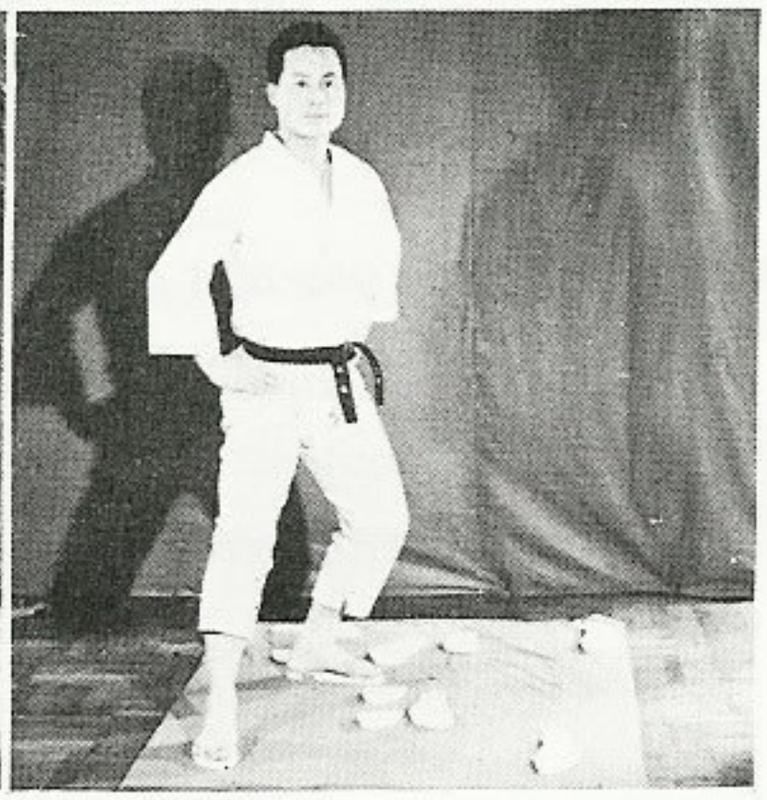
12. STANCE-MOULD (*sŏgi t'ŭl*)

This is a simple model of the various stances fixed on a flat board and is very useful for learning correct way of stance, and better effect is expected by using together with mirror.

* Illustration of the picture:

1. Riding stance.
2. Left forward stance.
3. Left back stance.
4. Right X-stance.
5. Parallel stance.
6. Left rear foot stance.

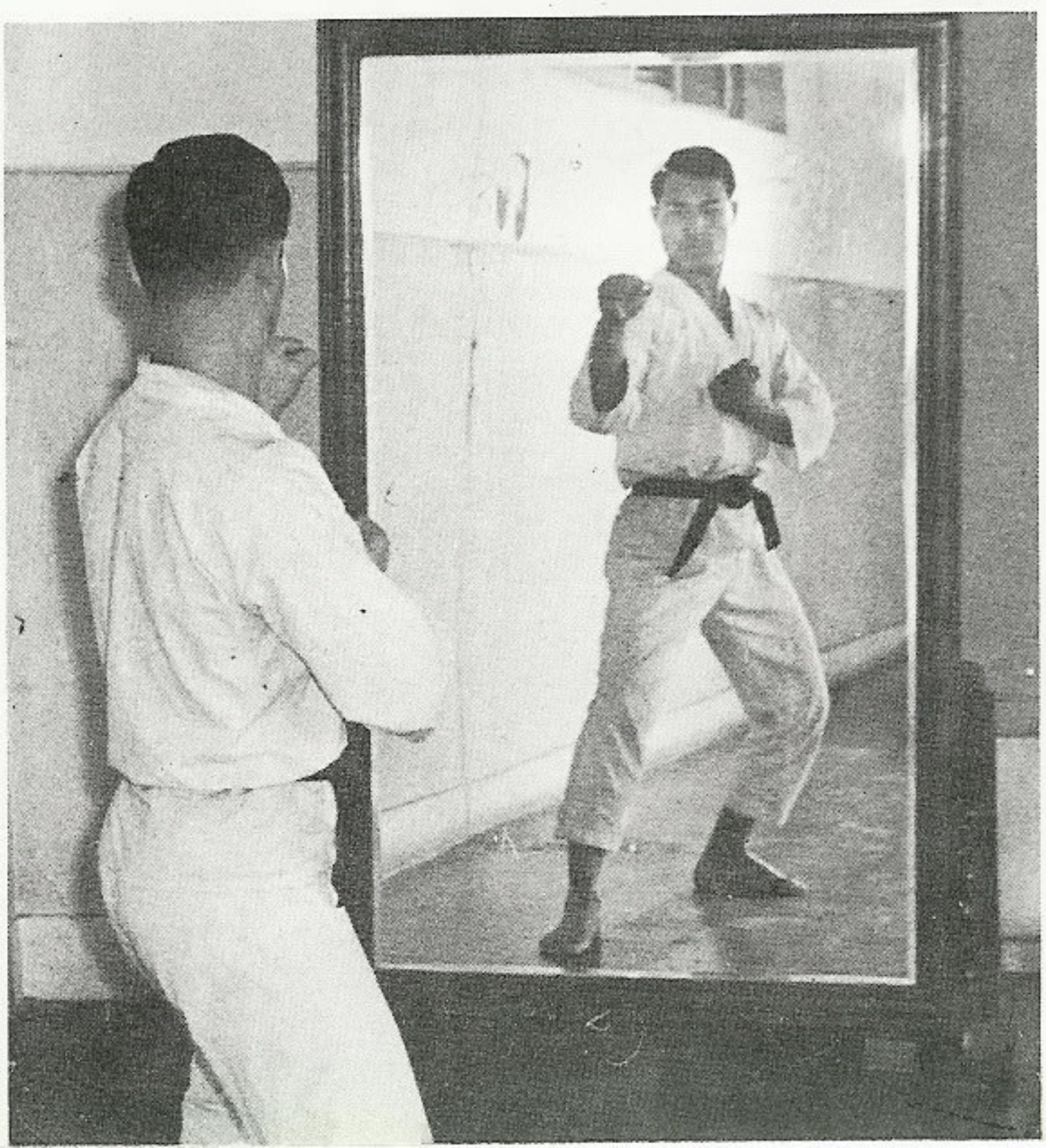
left forward stance



left back stance

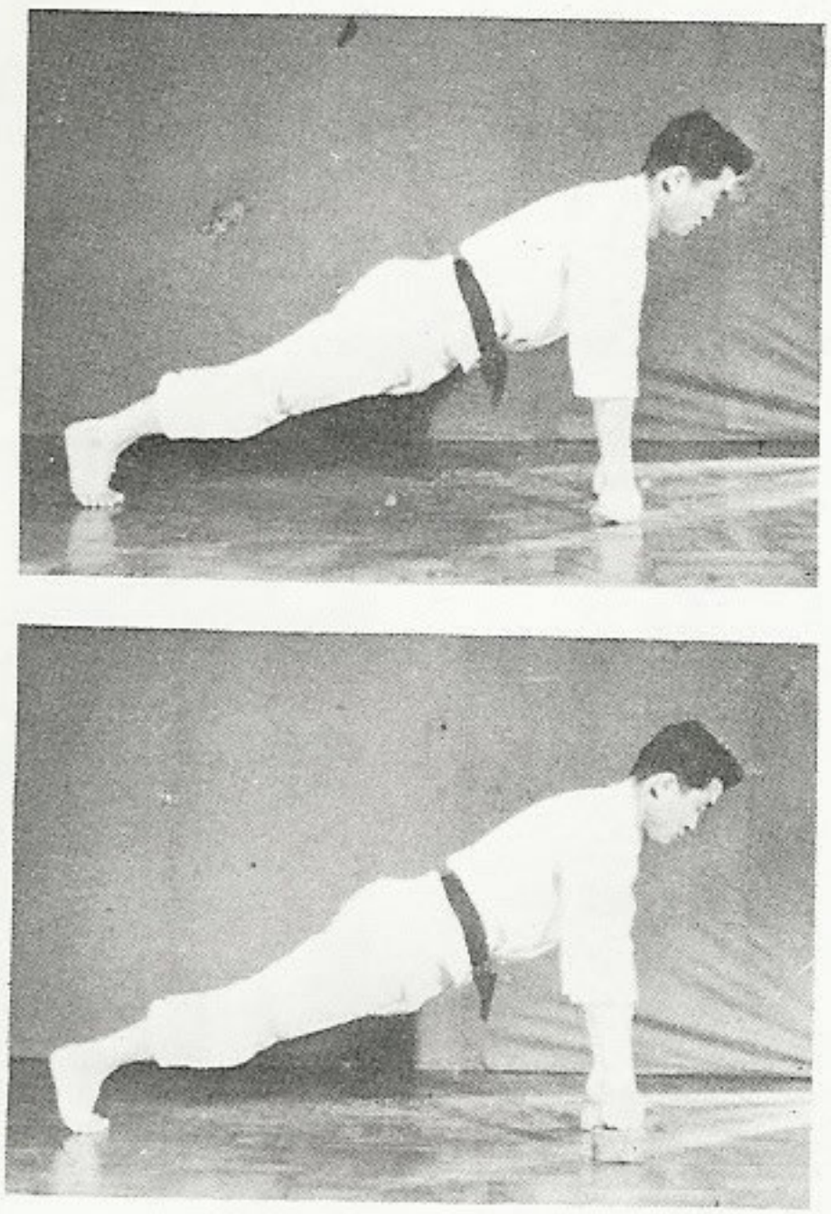
13. MIRROR (*kŏul*)

A full view mirror is fixed on the wall for exercise so that players may observe their actions, and correct any mistake on the spot by themselves.



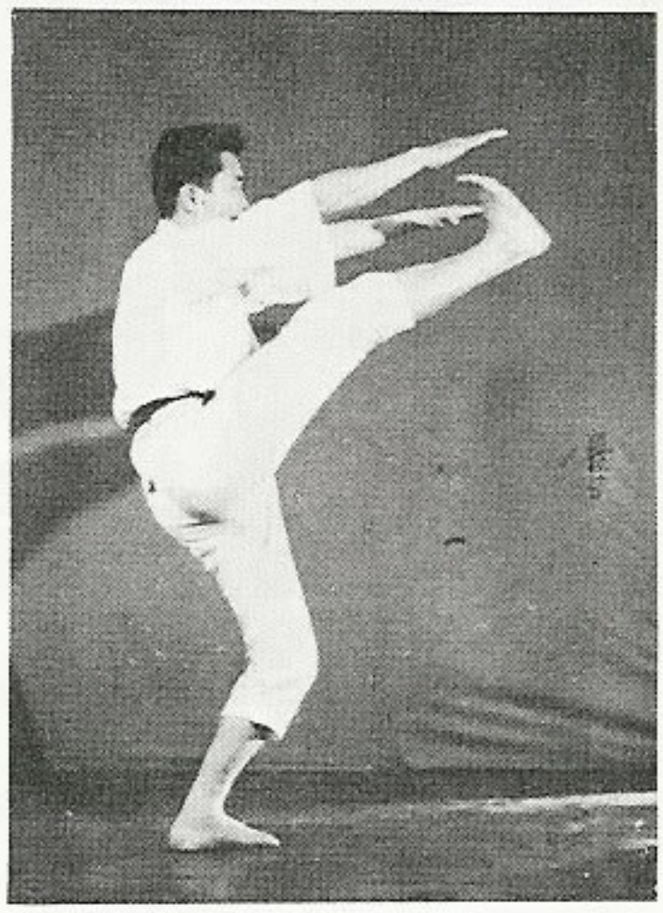
C. Free Training (*tosu tallyŏn*)

Taekwon-Do makes it possible for players to conduct self-training without any aid such as push-ups, knee-stretching, knife-hand to knife-hand and forearm to forearm knocking exercises.



1. PUSH-UP (*momt' ong pach' igi*)

This is very practical for toughening the forefist and developing the muscles of body particularly the chest and arms. The fists are clenched firmly during the exercise. Starting with a soft surface and as the forefists are getting tougher or harder they are placed on a hard surface like concrete or flat stone. According to the author's own experience, one can do up to 300 push-ups at a time through constant daily exercises.

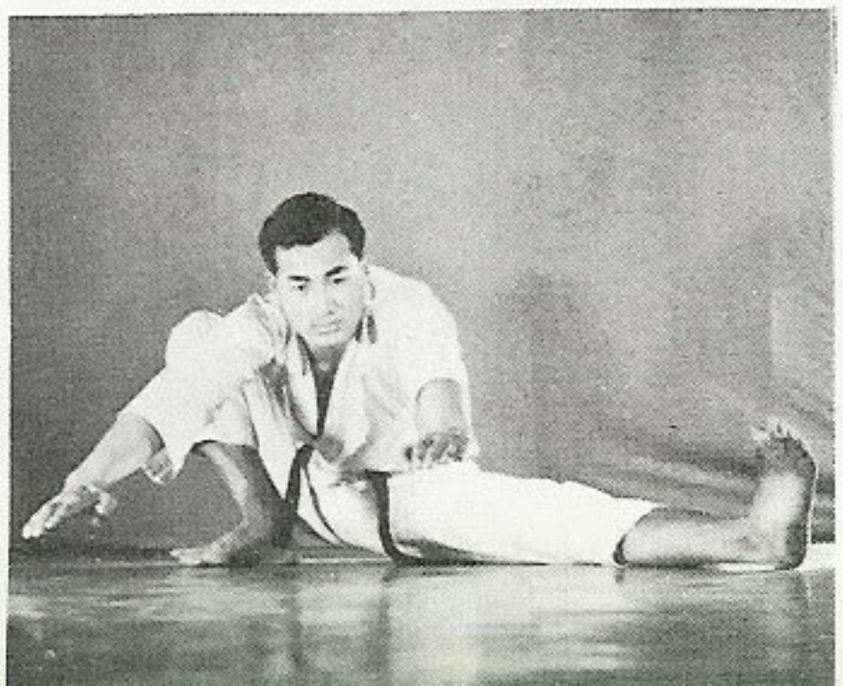


2. KNEE STRETCHING (*murŭp p' yŏgi*)

The purpose of this is to develop flexible legs so that one finds no difficulty in raising the leg to the highest point. These are 2 positions, standing and squatting.

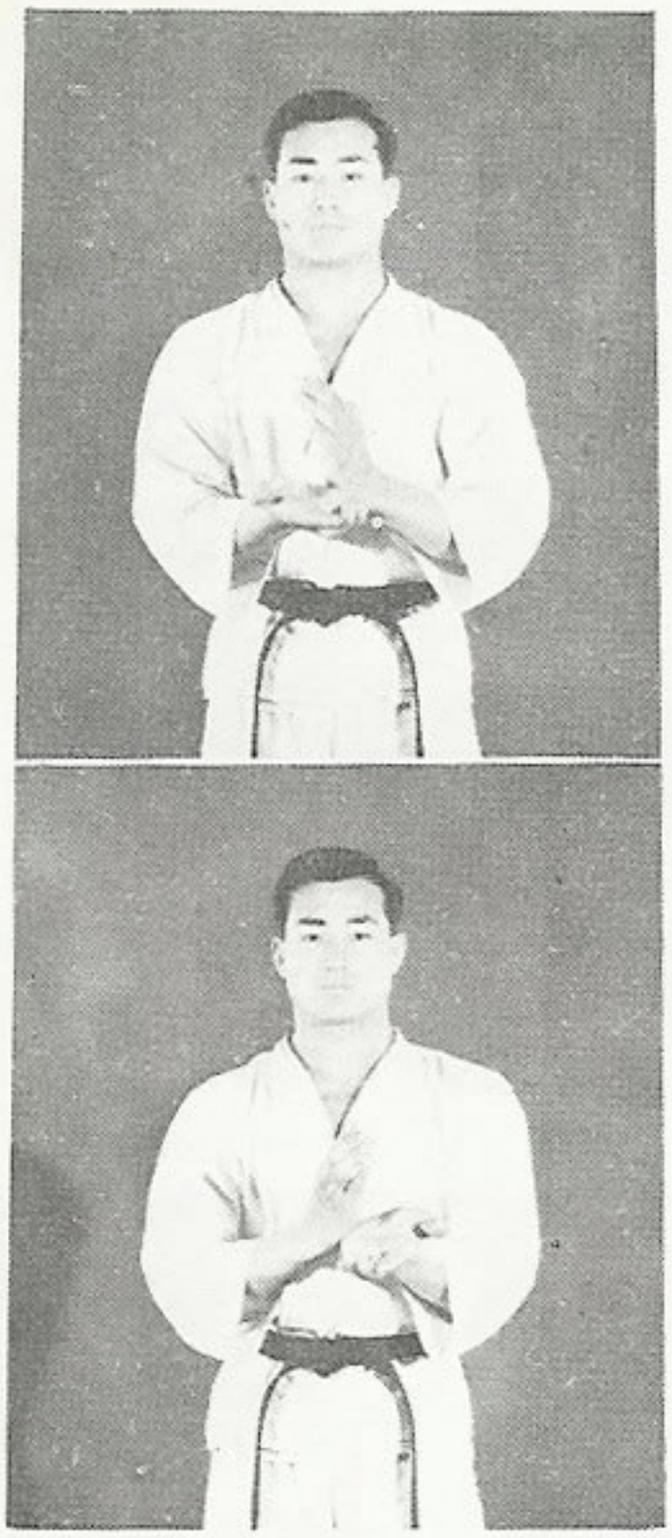
Standing Position

Extend both arms horizontally forward and kick the palm with front sole without bending the body.



Squatting Position

Squat on floor with arms extended forward and lean the body forward with knees far apart. Leg is then stretched fully sideway until the knee joint touches the ground.



3. KNOCKING EXERCISE

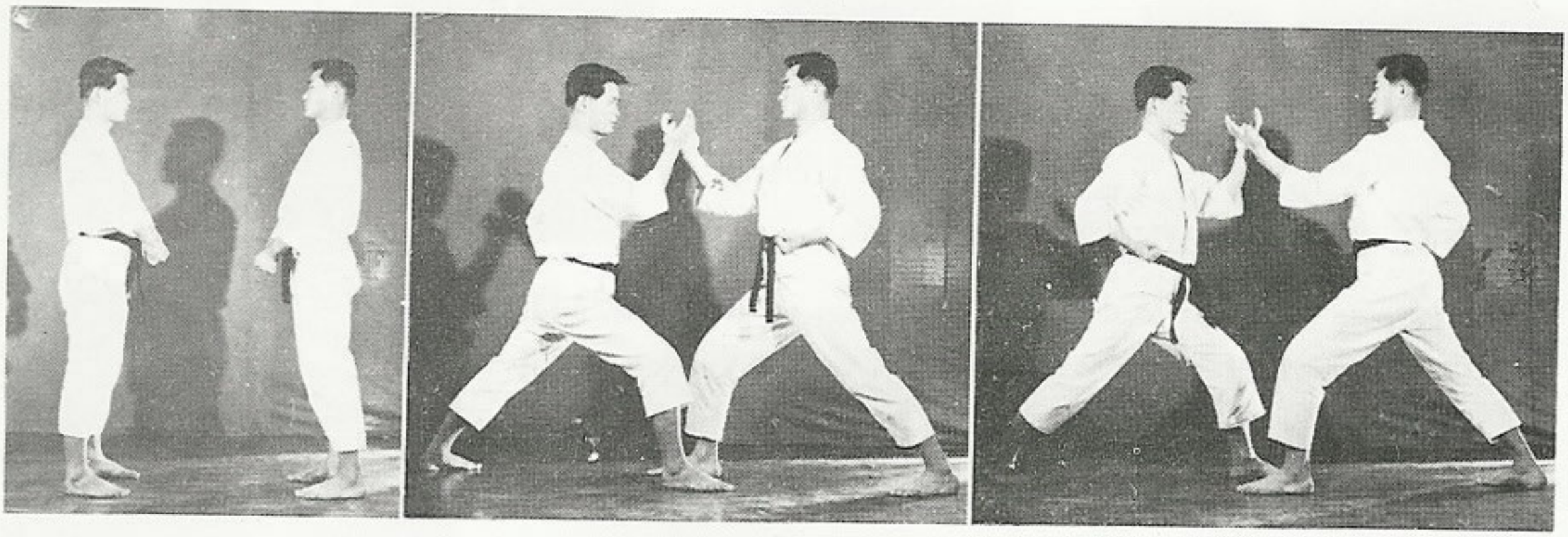
Knife-hand to Knife-hand (*sudo tae sudo*)

Knife-hands can be effectively toughened or hardened by knocking each other and they can be done alone or with a companion. The advantage of the former is that one can exercise almost in every place and any time without a partner, and the latter is most practical to toughen or harden the knife-hand and to train the eyes efficiently. It also promotes both a fighting spirit and endurance, for either party will try to hit hard with the will to win and to tolerate some pain.

* At the moment of striking, the knife-hands are crossed.

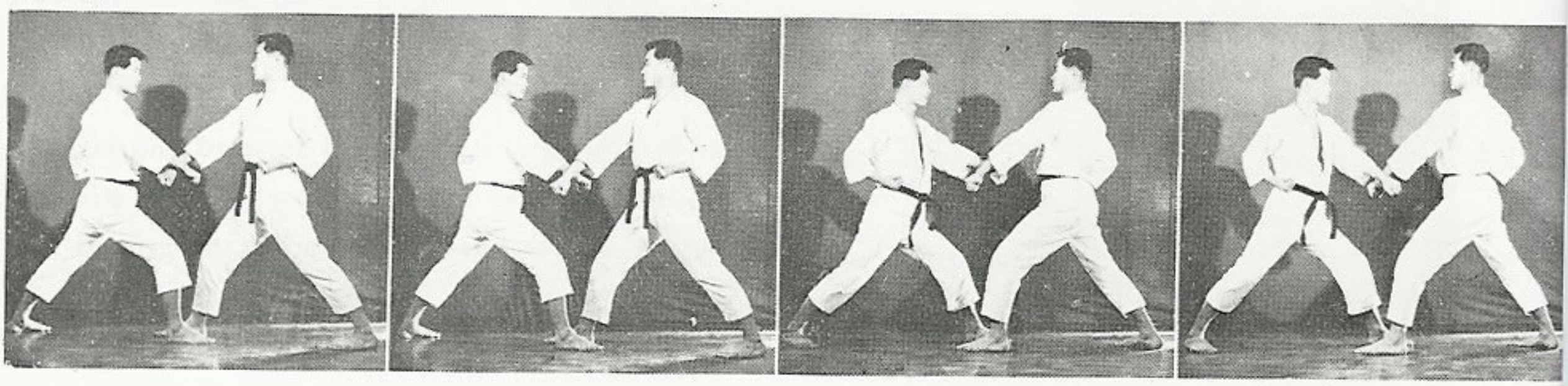
alone

with companion



Forearm to Forearm (*p'almok tae p'almok*)

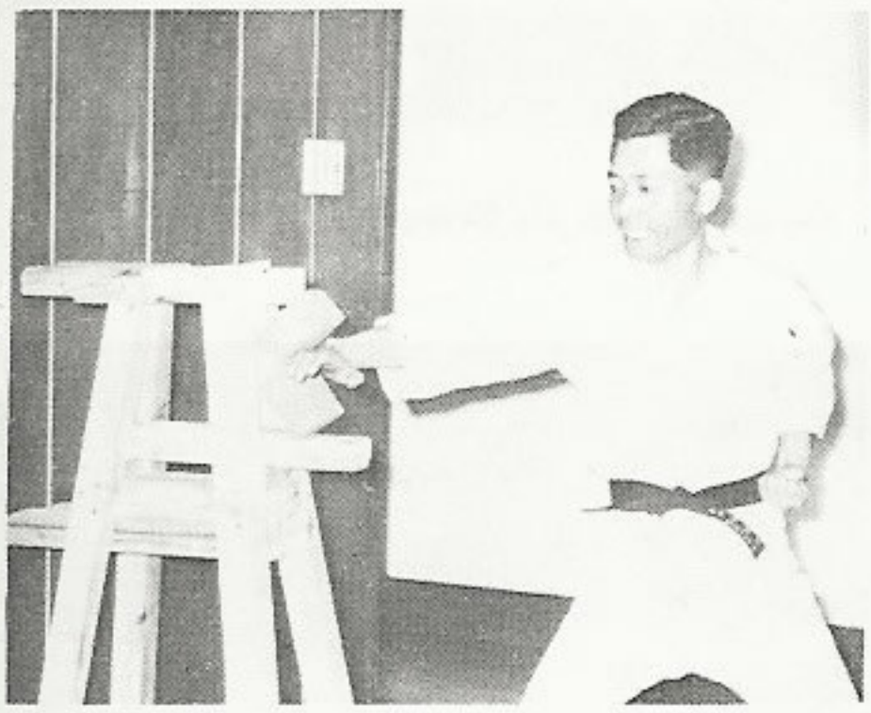
The method and procedure together with foot movements are exactly the same as knife-hand training except that the hand is brought down to the level of the abdomen at the moment of striking, and the inner and outer forearms are used.



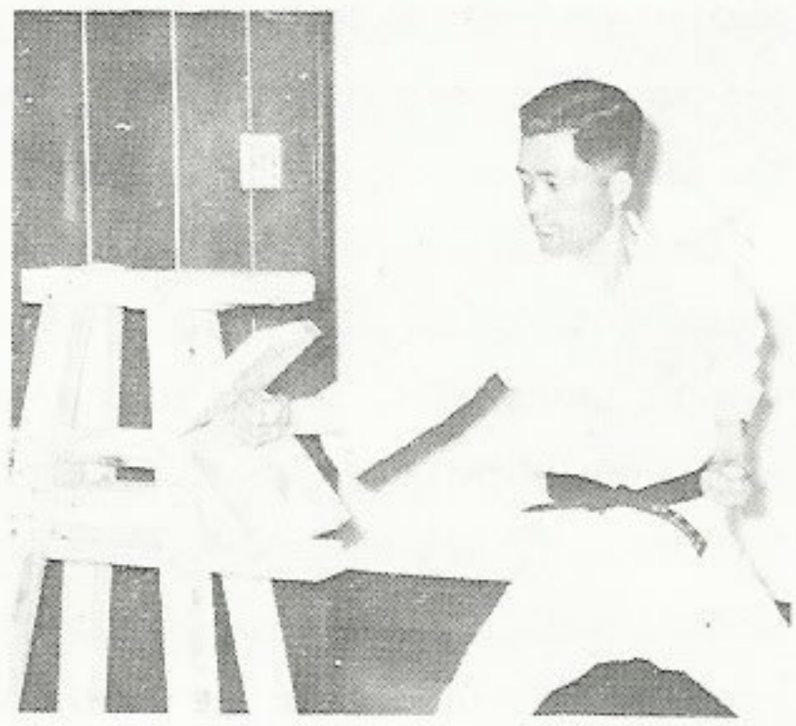
4. HOLDER (*kyŏkp'a t'ŭl*)

This device is used for holding the materials which are used to test the smashing or destructive power. This consists of two sides, wide and narrow, the former is for supporting the plank, and the latter is for holding the brick or roof tile. The ideal height is about $4\frac{1}{2}$ ft.

side view



break 1 piece
of brick with
knife-hand



break 1 piece of 1″
plank with back fist

break 3 pieces of
1″ plank with
front sole

split 2 pieces of
$1\frac{1}{2}$″ plank with
spear finger

break 2 pieces of
1″ plank with
front elbow

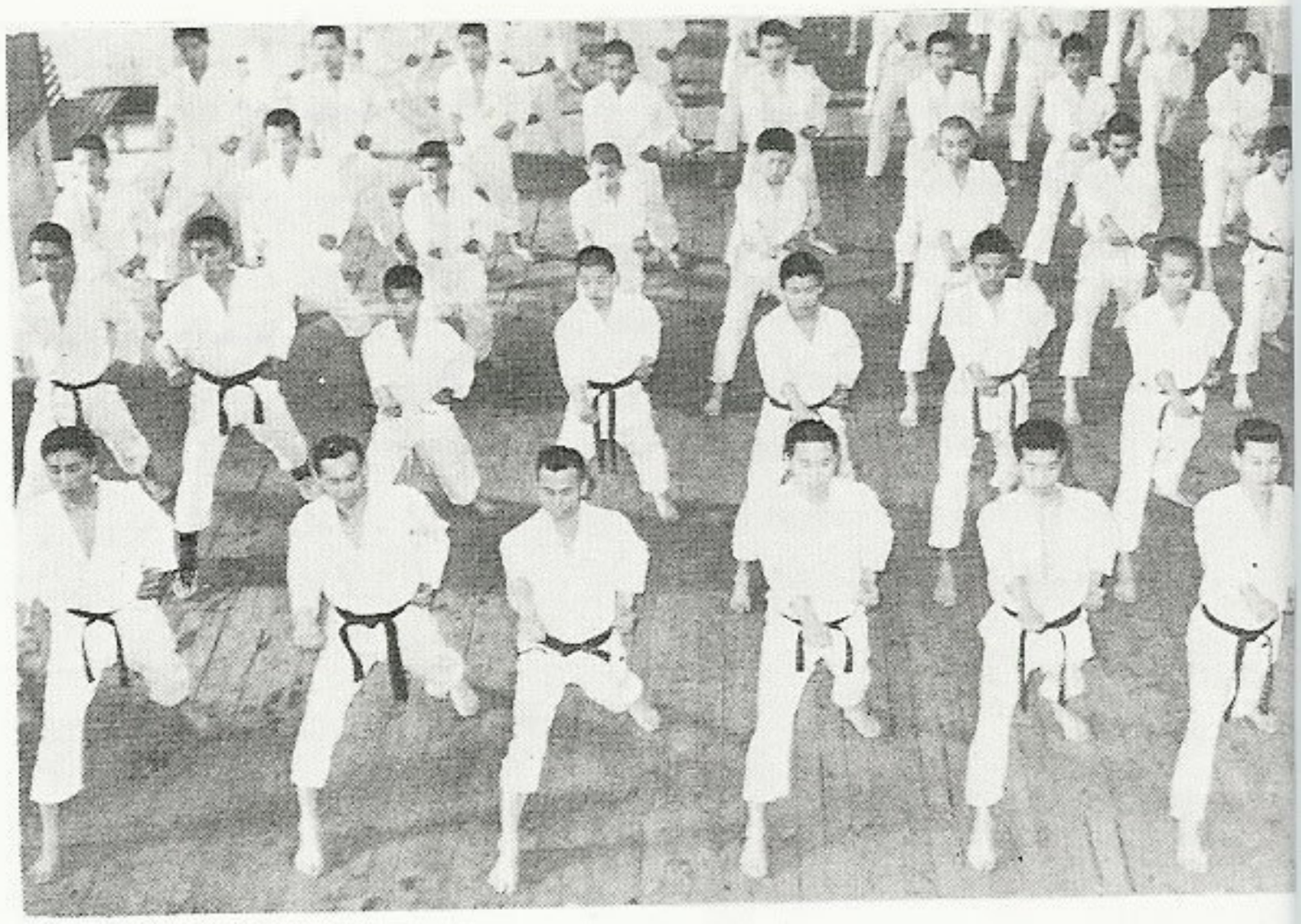
PART 4

FUNDAMENTAL EXERCISE

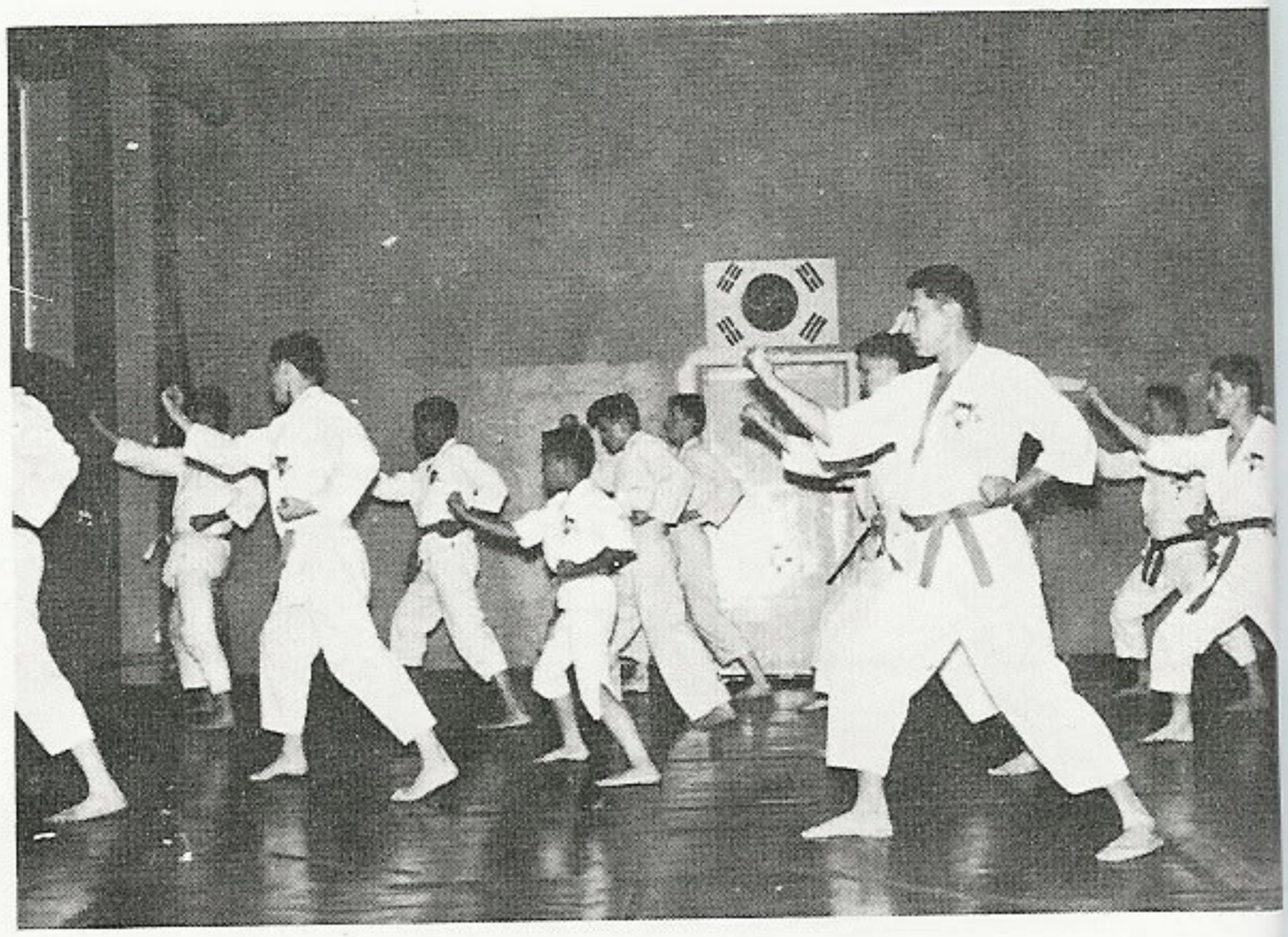
(*kibon suryŏn*)

All the basic instruction and information about Taekwon-Do training such as how to conduct the exercise, what to start with, how to move the striking or blocking point, how to lead the class and so on—are to be found in this chapter to guide the student even without the instructor.

The sequence of the fundamental exercise described here is neither absolute nor unchangeable, rather it is a proven sequence found to be most beneficial for the student, especially beginner to keep abreast with the exercise of pattern and sparring. Anyhow, as the fundamental exercise is the nucleus of Taekwon-Do, a strong foundation and laudable technique can be developed only through correct, coherent and consistent training.



Gymnasium in Seoul, Korea



Gymnasium in Bonn, Germany

Gymnasium in Washington D.C.

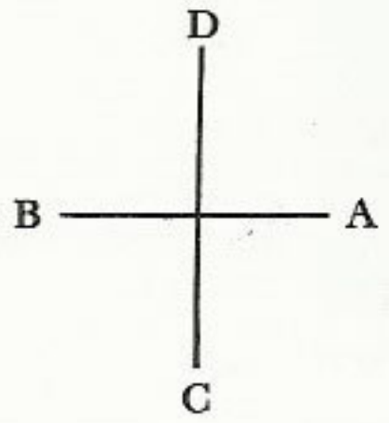
United States of America

10. GENERAL GUIDANCE

This chapter is especially arranged for the sake of avoiding unnecessary duplication of explanations, showing logical sequence of movements and giving efficient guidance for the class.

Direction Diagram (*panghyang p'yo*)

This is a guide diagram to show the four directions that the students will be instructed to take during the performance of exercise.



General Assumptions

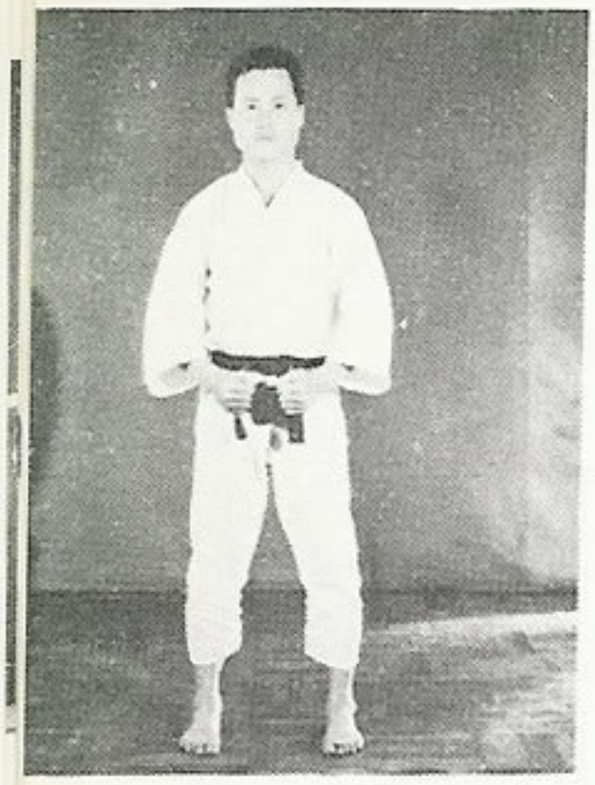
1. Start the exercise standing on line 'AB' facing 'C'.
2. Blocking is started with L. hand or L. foot, and the attacking is started with R. hand or R. foot; be sure to familiarize with both sides equally.
3. Mid-section attack or defence is performed before high-section attack or defence.
4. Stationary exercise is performed before the stepping or turning exercise.
5. Forward stepping exercise is performed in combination with backward stepping or turning exercise.
6. Backward stepping and turning exercises are performed under the assumption of L.F. stance and L.B. stance toward 'C'.
7. Bring the foot moved initially back to the ready stance after the completion of each exercise.

Class Leading Procedure (*suryŏn chidobŏp*)

Every exercise, fundamental, pattern or sparring is conducted in two ways, with command, without command; and the common procedures for the former are as follows:

1. At the command of "ready" (*chunbi*) after the announcement of subject of exercise, the student takes appropriate ready posture (*chunbi chase*).
2. At the word of "start" (*si-jak*), the student begins with the initial movement as the instructor start to count "one" (*hana*), "two" (*tul*), "three" (*set*)……until the command "stop" (*kŭman*) is given, and then the student returns to the original stance.

L.F. stance=left forward stance
L.B. stance=left back stance



front view

side view

Ready Stance (*chunbi sŏgi*): There are many ready stances, of which the parallel, open and close ready stances are exclusively used in this part.

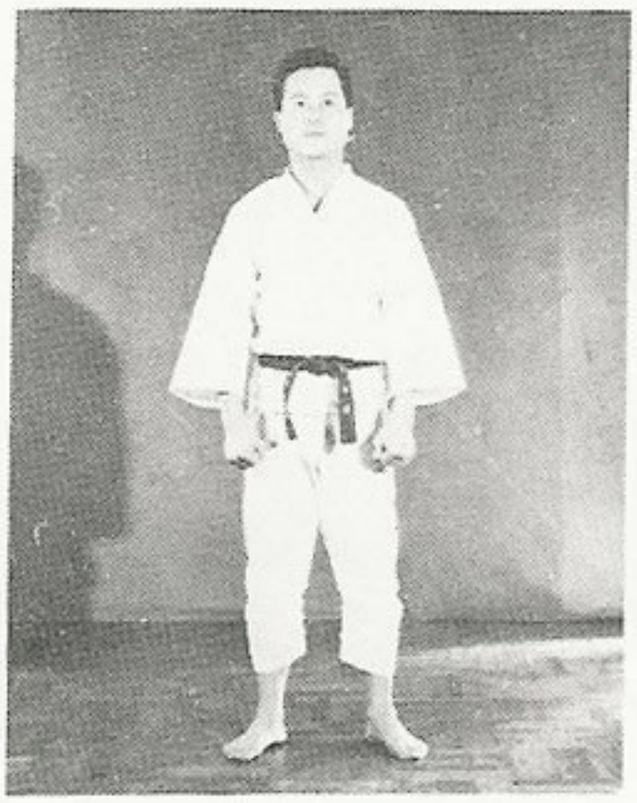
* Ready stance is not a direct part of the action; rather it gives a contemplative moment for moving into action.

P.R. Stance (*narani chunbi sŏgi*): is just a parallel stance with both fists brought naturally over the abdomen.

1. Distance between fists is about 2″ and 3″ away from abdomen.
2. Distance between elbows and floating ribs is about 4″.
3. Don't extend the elbow to the side more than necessary.
4. Hold the upper arms forward about 30 degrees while bending the forearms about 40 degrees upward.

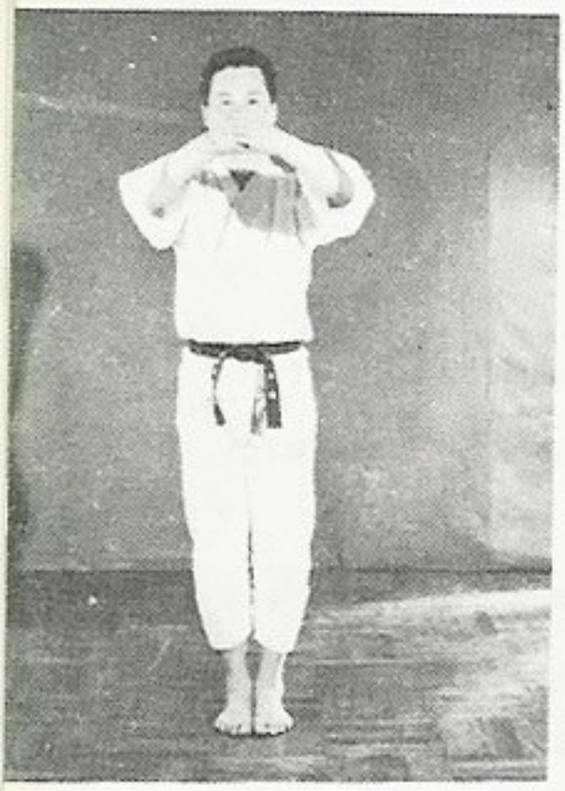
O.R. Stance (*p'alcha chunbi sŏgi*)

This is nothing but an open stance with both fists brought naturally over the thighs. This stance is seldom used due to the looseness of the body and muscles.



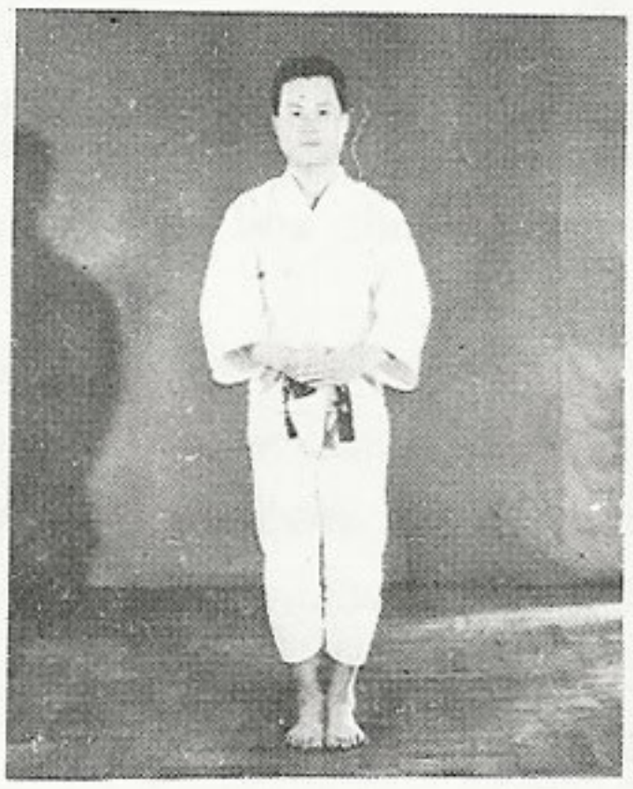
C.R. Stance (*moa chunbi sŏgi*); is classified generally into types A,B and C.

type A



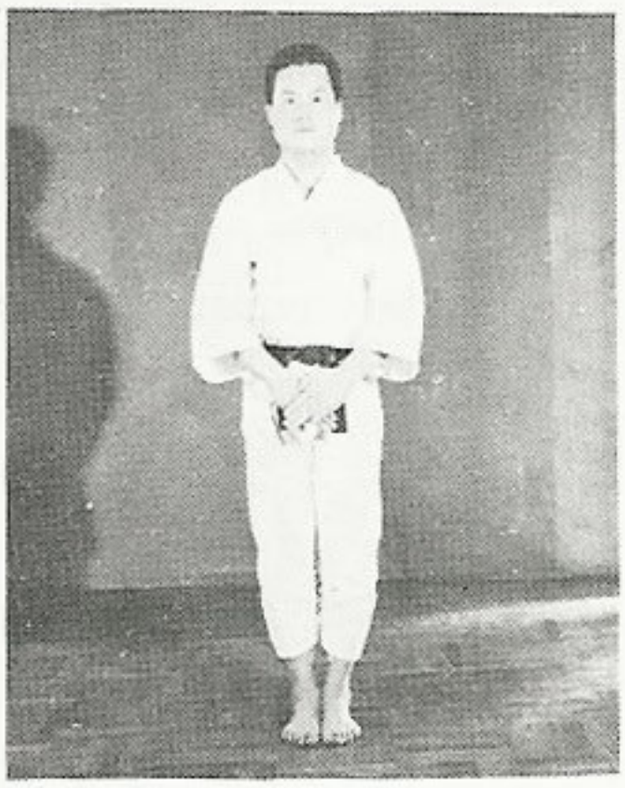
Distance between philtrum and fist is about 8″.

type B



Distance between fist and navel is about 6″.

type C



Distance between hands and abdomen is about 4″.

P.R. stance=parallel ready stance

C.R. stance=close ready stance

O.R. stance=open ready stance

11. METHODS OF EXERCISE (*suryŏn pŏp*)

1. R.STANCE PUNCH (*kima chirŭgi*)

At the command of "R. stance punch ready" (*kima chirŭgi chunbi*), move L. foot to 'A' forming R. stance while extending L. fist to 'C'.

i. At the word of "commence" (*si-jak*), punch to 'C' with R. fist.
ii. Punch to 'C' with L. fist.
After repeating i & ii, bring L. foot back to P.R. stance.

* While punching with one fist, the other fist is pulled to the hip.

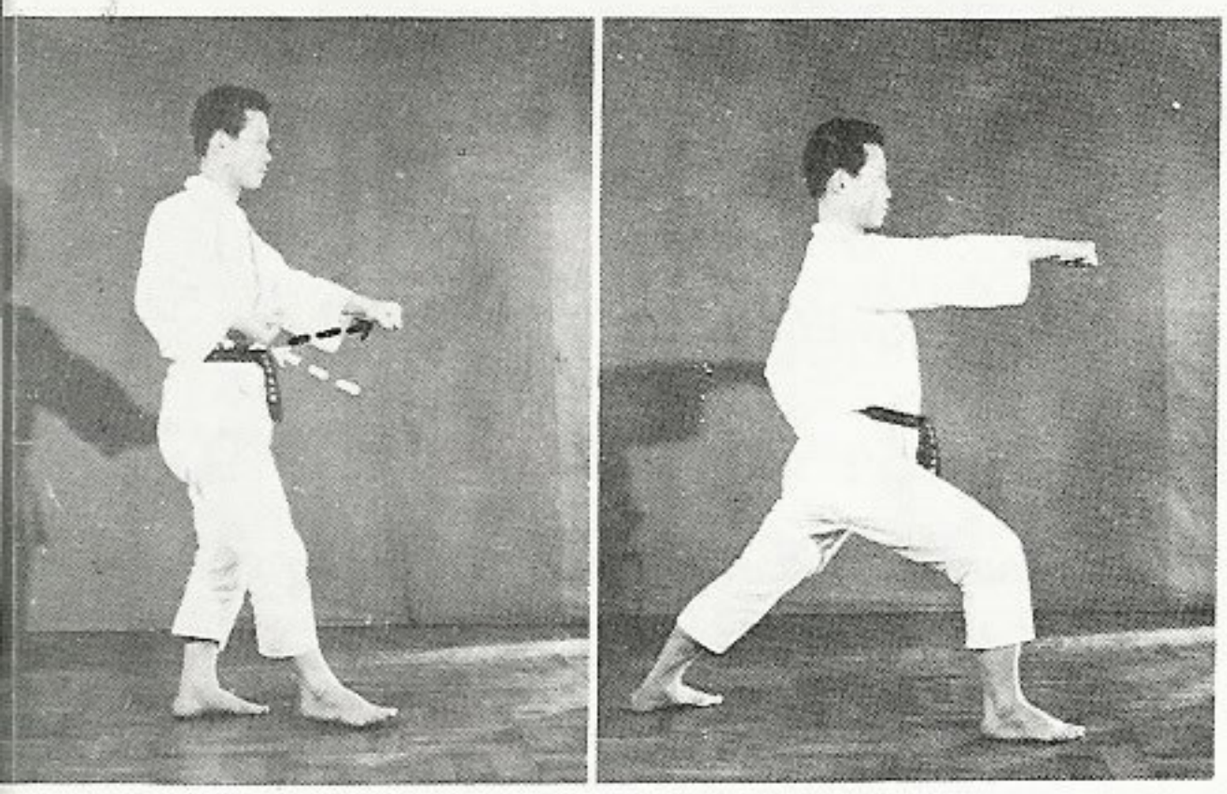
2. F. STANCE STATIONARY LUNGE PUNCH

(*chŏn' gul kŭjari paro chirŭgi*)

"*Chunbi*": take P.R. stance.

i. "*Si-jak*": move R. foot to 'C' forming R.F. stance while punching to 'C' with R. fist and then bring R. foot back to ready stance.
ii. Move L. foot to 'C' forming L.F. stance while punching to 'C' with L. fist, and then bring L. foot back to ready stance. Repeat i & ii.

* While punching with one fist, the other fist is pulled to the hip.



At the start of punching, pull the punching fist toward the hip while extending the other fist toward 'C', then execute the punch. Be sure to perform these two actions in one motion.

3. F. STANCE FOREARM LOW-SECTION BLOCK

(*chŏn' gul p' almok hadan makki*)

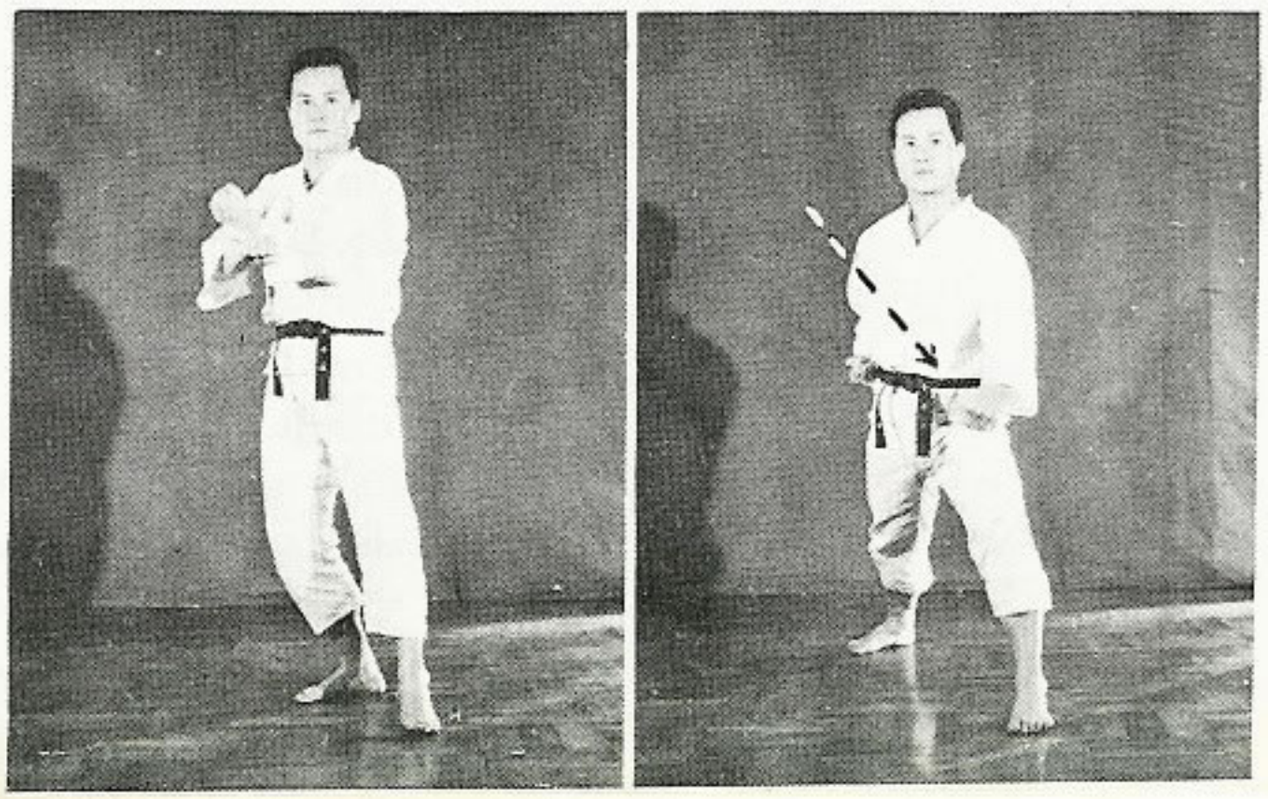
a. Stationary Block (*kŭjari makki*)

"*Chunbi*": take P.R. stance.

i. "*Si-jak*": move L. foot to 'C' forming L.F. stance while blocking with L. forearm, and then bring L. foot back to ready stance.
ii. Move R. foot to 'C' forming R.F. stance while blocking with R. forearm and then bring R. foot back to ready stance. Repeat i & ii.

* Keep back forearms crossed in front of the chest at the start of blocking.

* While one forearm is blocking, the other fist is pulled to the hip simultaneously.



R. stance=riding stance

F. stance=forward stance

b. Forward Stepping Block (*maga nagagi*)

"Chunbi": take P.R. stance.

i. *"Si-jak"*: move L. foot to 'C' forming L.F. stance while executing L.S. block with L. forearm.

ii. Move R. foot to 'C' forming R.F. stance while executing L.S. block with R. forearm. Repeat i & ii.

c. Backward Stepping Block (*maga tŭrŏogi*)

Under the assumption of L.F. stance toward 'C':

i. Move L. foot to 'D' forming R.F. stance while executing L.S. block with R. forearm.

ii. Move R. foot to 'D' forming L.F. stance while executing L.S. block with L. forearm. Repeat i & ii.

4. F. STANCE STEPPING LUNGE PUNCH

(*chŏn'gul omgyŏ tidimyŏ paro chirŭgi*)

a. Forward Stepping Punch (*chillŏ nagagi*)

"Chunbi": P.R. stance.

i. *"Si-jak"*: move R. foot to 'C' forming R.F. stance while punching to 'C' with R. fist.

ii. Move L. foot to 'C' forming L.F. stance while punching to 'C' with L. fist. Repeat i & ii.

b. Backward Stepping Punch (*chillŏ tŭrŏogi*)

Under the assumption of L.F. stance toward 'C':

i. Move L. foot to 'D' forming R.F. stance while punching to 'C' with R. fist.

ii. Move R. foot to 'D' forming L.F. stance while punching to 'C' with L. fist. Repeat i & ii.

c. Stationary Turning

Under the assumption of L.F. stance toward 'C':
Move L. foot on line 'CD' and then turn the body clockwise to form R.F. stance toward 'D' while executing L.S. block with R. forearm.

d. Four Direction Punch (*saju chirŭgi*)

"Chunbi": P.R. stance

i. *"Si-jak"*: move R. foot to 'C' forming R.F. stance while punching to 'C' with R. fist.

ii. Move R. foot to 'B' forming L.F. stance toward 'A' while executing L.S. block with L. forearm.

iii. Move R. foot to 'A' forming R.F. stance while punching to 'A' with R. fist.

iv. Move R. foot to 'C' forming L.F. stance toward 'D' while executing L.S. block with L. forearm.

v. Move R. foot to 'D' forming R.F. stance while punching to 'D' with R. fist.

vi. Move R. foot to 'A' forming L.F. stance toward 'B' while executing L.S. block with L. forearm.

vii. Move R. foot to 'B' forming R.F. stance while punching to 'B' with R. fist and bring R. foot back to ready stance.

* While punching with one fist, pull the other fist to the hip.

* Exercise clockwise and counter-clockwise turning alternately.

L.S. = low section

5. B. STANCE INNER FOREARM SIDE BLOCK

(hugul anp' almok yŏp makki)

a. Stationary Block

P. R. stance

i. Move L. foot to 'A' forming R. B. stance while blocking with L. forearm and bring L. foot back to ready stance.

ii. Move R. foot to 'B' forming L. B. stance while blocking with R. forearm and bring R. foot back to ready stance.

b. Forward Stepping Block *(maga nagagi)*

P. R. stance

i. Move L. foot to 'C' forming R. B. stance while blocking with L. forearm.

ii. Move R. foot to 'C' forming L. B. stance while blocking with R. forearm.

c. Backward Stepping Block *(maga tŭrŏogi)*

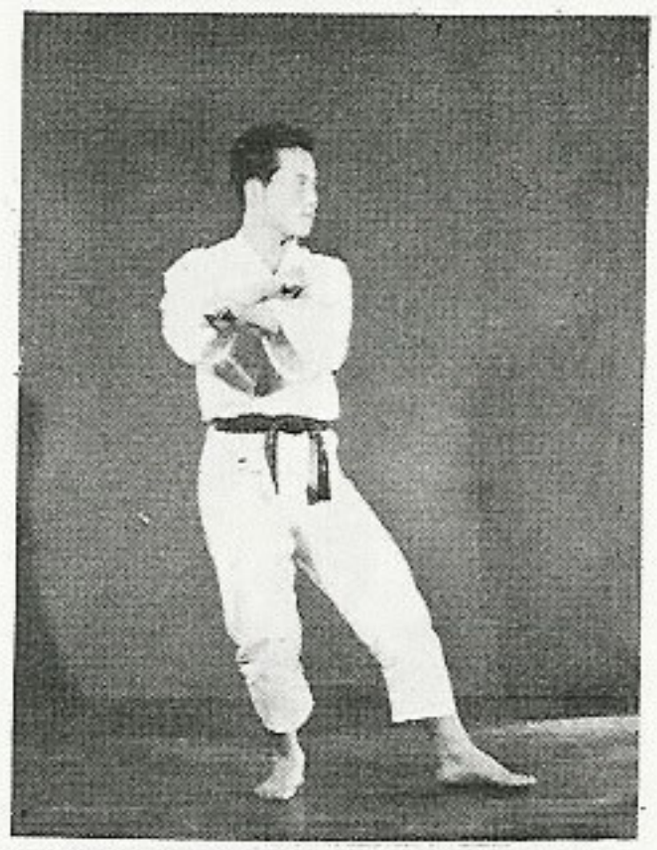
Under the assumption of L. B. stance toward 'C':

i. Move R. foot to 'D' forming R. B. stance while blocking with L. forearm.

ii. Move L. foot to 'D' forming L. B. stance while blocking with R. forearm.

d. Stationary Turning

Under the assumption of L. B. stance toward 'C':
Move R. foot on line 'CD' and then turn the body counter-clockwise forming R. B. stance toward 'D' while blocking with L. forearm.



At the start of blocking keep forearms crossed in front of the chest, both back fists faced upward and bring the blocking arm under the other.

Pull the other fist to the hip while blocking.

6. F. STANCE INNER FOREARM SIDE BLOCK

(chŏn' gul anp' almok yŏp makki)

a. Stationary Block

P. R. stance

i. Move L. foot to 'C' forming L. F. stance while blocking with L. forearm and bring L. foot back to ready stance.

ii. Move R. foot to 'C' forming R. F. stance while blocking with R. forearm and bring R. foot back to ready stance.
Repeat i & ii.

b. Forward Stepping Block

P. R. stance

i. Move L. foot to 'C' forming L. F. stance while blocking with L. forearm.

ii. Move R. foot to 'C' forming R. F.stance while blocking with R. forearm.

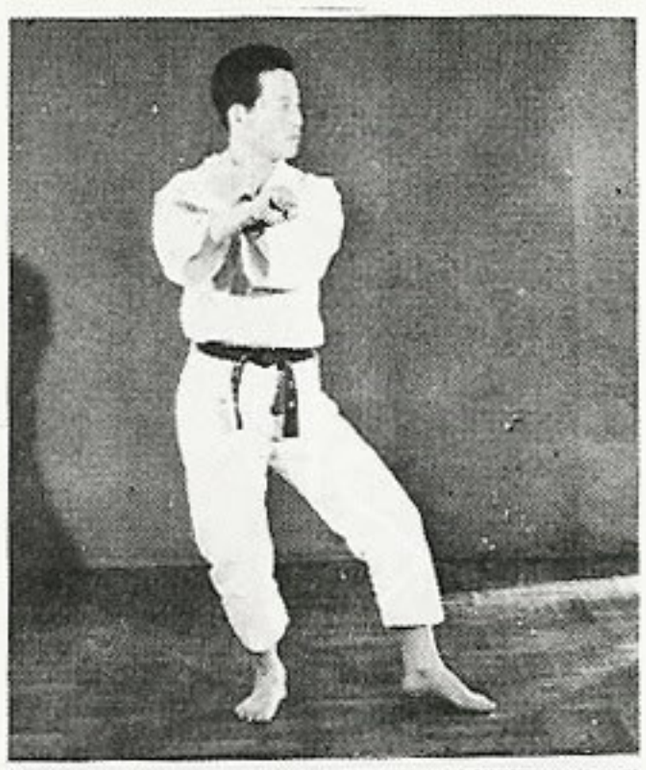
c. Backward Stepping Block

i. Move L. foot to 'D' forming R. F. stance while blocking with R. forearm.

ii. Move R. foot to 'D' forming L. F. stance while blocking with L. forearm.

* Pull the other fist to the hip while blocking.

R. B. stance=right back stance

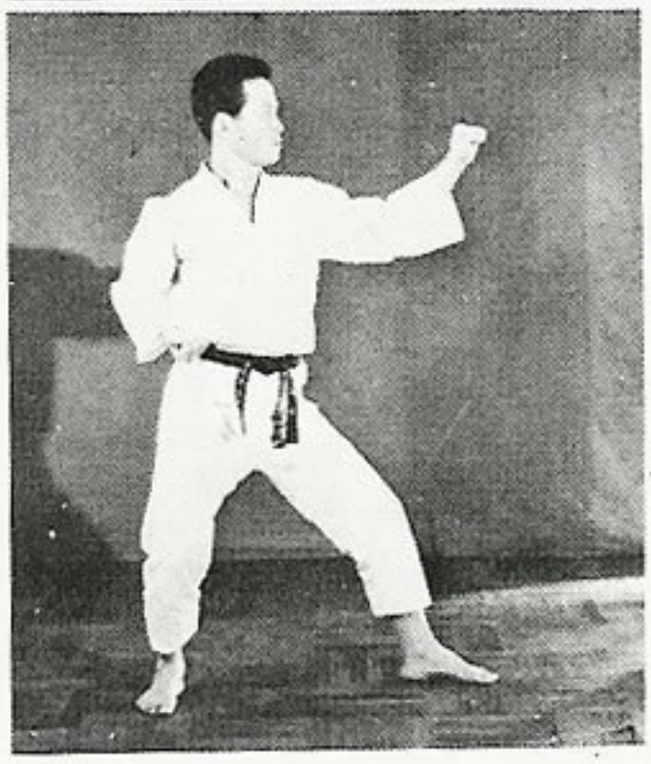


7. B. STANCE OUTER FOREARM SIDE BLOCK

(hugul pakkat p'almok yŏp makki)

Both B. stance and F. stance outer forearm side block are exercised in the same way as B. stance and F. stance inner forearm side block respectively except for the positions of forearms.

Keep the back forearms crossed in front of the chest and bring the blocking forearm above the other at the start of blocking.

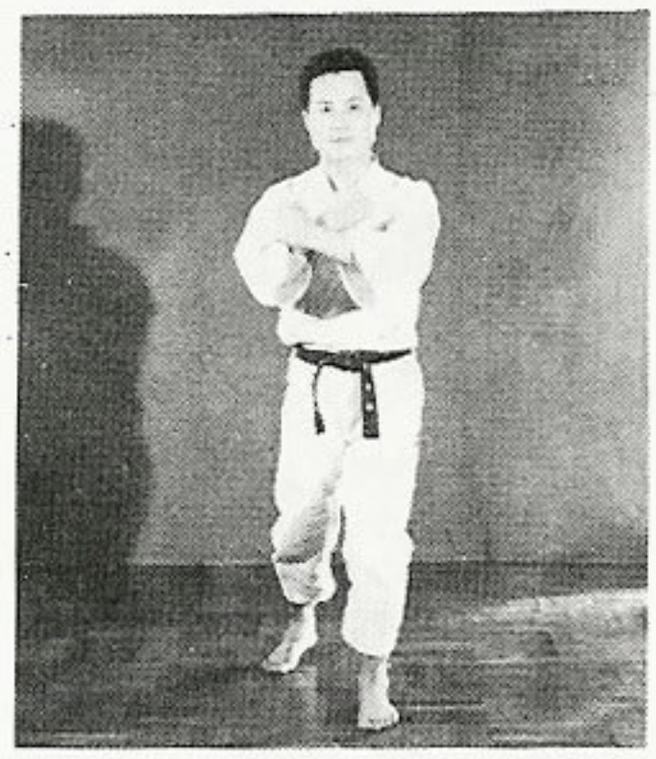


8. FRONT RISING KICK *(ap ch'a olligi)*

a. Stationary Kick

"Chunbi": move R. foot to 'D' forming L. F. stance while extending both arms to the sides.

Raise R. foot toward 'C' and then lower it to 'D' forming L. F. stance, again extending both arms to the sides. After repeating i, bring R. foot back to ready stance to start with L. foot.



Keep forearms crossed in front of the solar plexus at the start of extending the arms to the sides.

Bend the elbows about 20° ~ 30°, the distance between the fists and thighs is about one ft. when the arms are extended.

b. Forward Stepping Kick *(ch'a ollimyŏ nagagi)*

"Chunbi": move L. foot to 'C' forming L. F. stance while extending both arms to the sides.

i. Raise R. foot toward 'C' and then lower it to 'C' forming R. F. stance while again extending both arms to the sides.

ii. Raise L. foot toward 'C' and then lower it to 'C' forming L. F. stance while extending both arms to the sides again. Repeat i & ii.

c. Backward Stepping Kick *(ch'a ollimyŏ tŭrŏogi)*

i. Raise L. foot toward 'C' and then lower it to 'D' forming R. F. stance while extending both arms to the sides.

ii. Raise R. foot toward 'C' and then lower it to 'D' forming L. F. stance while extending both arms to the sides. Repeat i & ii.

d. Step-turning

Move L. foot to 'D' turning the body clockwise or counter-clockwise forming L. F. stance toward 'D' while extending both arms to the sides.

* Raise the foot as high as possible so that the leg muscles can be fully developed.

9. FRONT SNAP KICK (*ap ch'a pusugi*)

The procedure of exercise is exactly the same as for front rising kick.

10. B. STANCE KNIFE-HAND SIDE BLOCK

a. Stationary Block (*hugul sudo yŏp makki*)

P.R.stance

i. Move L.foot to 'A' forming R.B.stance while blocking with L. knife-hand and bring L.foot back to ready stance.

ii. Move R.foot to 'B' forming L.B.stance while blocking with R.knife-hand and bring R.foot back to ready stance.

1. Keep back forearms crossed in front of the chest at the start of blocking.
2. While blocking, pull the other fist to the hip.

b. Forward Stepping Block

P.R.stance

i. Move L.foot to 'C' forming R.B.stance while blocking with L.knife-hand.

ii. Move R.foot to 'C' forming L.B.stance while blocking with R.knife-hand.

c. Backward Stepping Block

i. Move R.foot to 'D' forming R.B.stance while blocking with L.knife-hand.

ii. Move L.foot to 'D' forming L.B.stance while blocking with R.knife-hand.

d. Stationary Turning

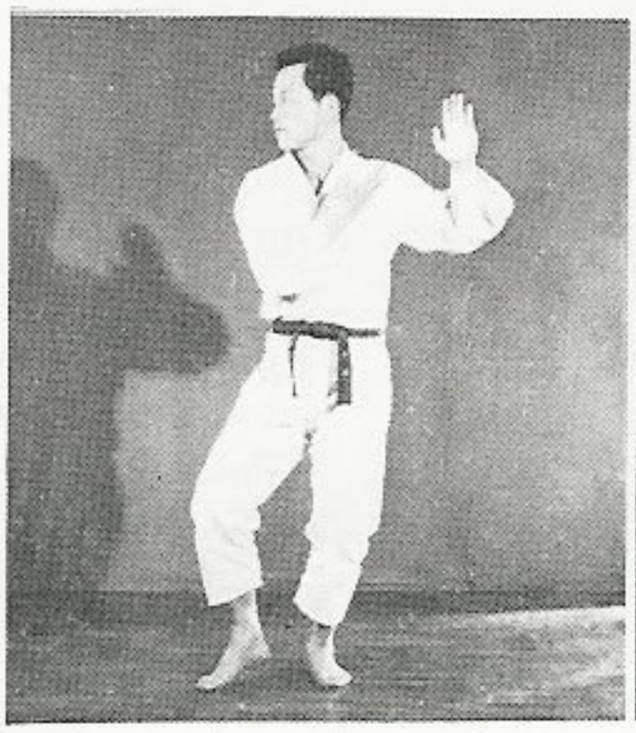
Move L.foot on line 'CD' and then turn the body counter-clockwise forming R.B.stance toward 'D' while blocking with L.knife-hand.

11. B. STANCE KNIFE-HAND GUARDING BLOCK

(*hugul sudo taebi makki*)

The procedure of exercise is the same as for B.stance knife-hand block except the position of hands.

* Bring the blocking knife-hand in front of the shoulder while raising the other knife-hand until its fingertips reach eye level at the start of blocking.



12. F. STANCE FOREARM LUNGE RISING BLOCK

(chŏn'gul p'almok paro ch'uk'yŏ makki)

a. Stationary Block

P.R.stance

i. Move L.foot to 'C' forming L.F.stance while blocking with L.forearm and bring L.foot back to ready stance.
ii. Move R.foot to 'C' forming R.F.stance while blocking with R.forearm and bring R.foot back to ready stance.

b. Forward Stepping Block

i. Move L.foot to 'C' forming L.F.stance while blocking with L.forearm.
ii. Move R.foot to 'C' forming R.F.stance while blocking with R. forearm.

c. Backward Stepping Block

i. Move L.foot to 'D' forming R.F.stance while blocking with R.forearm.
ii. Move R.foot to 'D' forming L.F.stance while blocking with L.forearm.

d. Stationary Turning

Move L.foot on line 'CD' and then turn clockwise forming R.F.stance toward 'D' while blocking with R.forearm.

* While blocking with one forearm, pull the other fist to the hip.
* Back forearms are crossed in front of the chest, and the blocking forearm is placed over the other at the start of blocking.
* The method and procedure for F. stance knife-hand lunge rising block are the same.

13. B. STANCE FOREARM REVERSE RISING BLOCK

(hugul p'almok pandae ch'uk'yŏ makki)

a. Stationary Block

P.R.stance

i. Move L.foot to 'A' forming R.B.stance while blocking with L.forearm and bring L.foot back to ready stance.
ii. Move R.foot to 'B' forming L.B.stance while blocking with R.forearm and bring R.foot back to ready stance.

b. Forward Stepping Block

i. Move L.foot to 'C' forming R.B.stance while blocking with L.forearm.
ii. Move R. foot to 'C' forming L. B. stance while blocking with R. forearm.

c. Backward Stepping Block

i. Move R.foot to 'D' forming R.B.stance while blocking with L.forearm.
ii. Move L.foot to 'D' forming L.B.stance while blocking with R.forearm.

d. Stationary Turning

Move R.foot on line 'CD'and then turn counter-clockwise forming R.B. stance toward 'D' while blocking with L.forearm.

* Keep the back forearms crossed in front of the chest placing the blocking forearm over the other.
* Pull the other fist to the hip while blocking.
* The method and procedure for B. stance knife-hand reverse rising block are the same.

14. SIDE RISING KICK (*yŏp ch'a olligi*)

Side Stepping Kick Toward 'B' (*bi pang*)

"Chunbi": move R.foot to 'B' forming R.stance and extend both arms to the sides.

i. Cross L.foot over R.foot and then raise R.foot toward 'B' and lower it to 'B' forming R.stance while again extending both arms to the sides.
After repeating i., start with L.foot toward 'A'.

* Raise the footsword as high as possible to develop the leg muscles fully.

Bring the fists to the opposite direction.

L. foot crosses R. foot.

Extend both arms to the sides turning the face.

Keep forearms crossed in front of chest.

15. SIDE THRUSTING KICK (*yŏp ch'a chirŭgi*)

a. Side Stepping Kick Toward 'B' (*bi pang*)

"Chunbi": move R.foot to 'B' forming R.stance and extend both arms to the sides.

i. Cross L.foot over R.foot and then bring R.footsword to the L.knee joint at the same time bring R.H.fist on the L.fist and kick toward 'B' with R.foot.
After repeating i., start with L.foot toward 'A'.

* Execute H. S. punch with the fist of kicking side while kicking.

b. Step-Turning

Move R.foot to 'A' while turning the body counter-clockwise or clockwise forming R.stance toward 'D' and extend both arms to the sides.

R. fist punches to H. S. while kicking with R. foot.

R.H. fist is on L. fist & R. foot at L. knee joint.

L. foot cross over R. foot.

Forearms are extended to the sides.

* H. S. punch=high-section punch R. H. fist=right hammer fist

16. R. STANCE KNIFE-HAND SIDE STRIKE

(kima sudo yŏp taerigi)

a. Stationary Strike

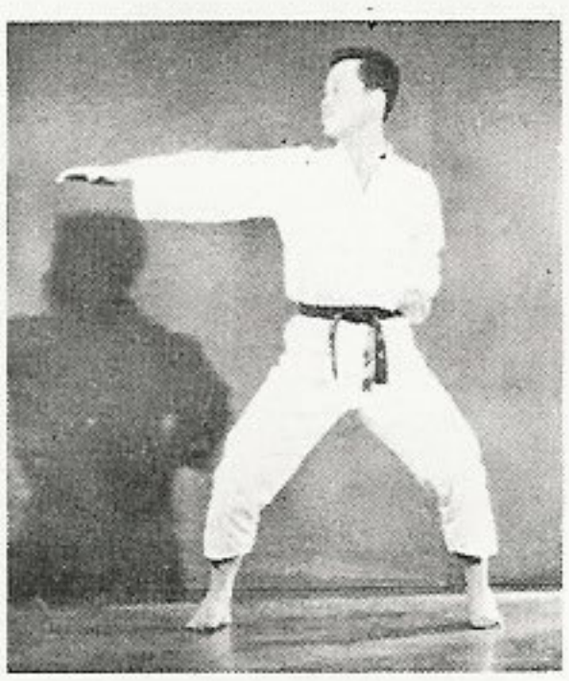
C. R.stance 'C'

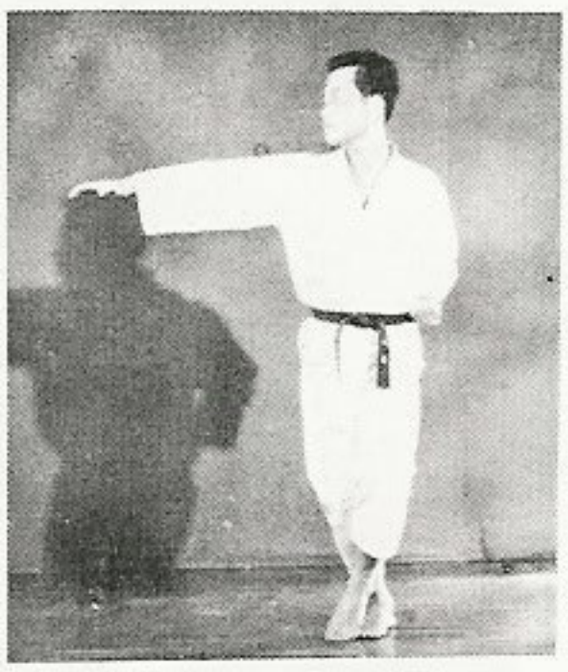
i. Move R.foot to 'B' forming R.stance while striking to 'B' with R.knife-hand.

ii. Bring R.foot to L.foot and then move L.foot to 'A' forming R. stance while striking to 'A' with L.knife-hand.

iii. Bring L.foot to R.foot and then move R.foot to 'B' forming R. stance while striking to 'B' with R.knife-hand. Repeat ii & iii.

b. Side Stepping Strike Toward 'B'





i. Move R.foot to 'B' forming R.stance while striking to 'B' with R.knife-hand.

ii. Cross L.foot over R.foot forming R.X-stance and then move R. foot to 'B' forming R.stance while striking to 'B' with R.knife-hand. Repeat i & ii.

* During X-stance the positions of hands are not changed but the eyes are kept in the striking direction. Keep back forearms crossed in front of the chest.

c. Step-turning

Move R.foot to 'A' turning clockwise to form R.stance toward 'D' while striking to 'A' with R.knife-hand.

* Counter-clockwise turning is not reasonable, for the striking point has to pass by the opponent who can easily block it even before the execution of the strike.

* Keep the back hand horizontally with the shoulder at the moment of impact. Pull the other fist to the hip while striking.

17. B. STANCE KNIFE-HAND SIDE STRIKE

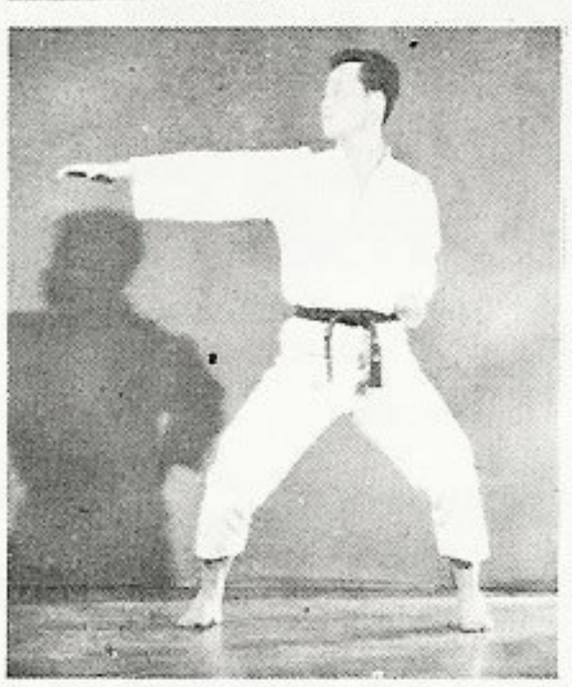
(hugul sudo yŏp ttaerigi)

a. Forward Stepping Strike

P.R.stance

i. Move R.foot to 'C' forming L.B.stance while striking to 'C' with R.knife-hand.

ii. Move L.foot to 'C' forming R.B.stance while striking to 'C' with L.knife-hand. Repeat i & ii.



b. Step-turning

Move R.foot to 'D' turning clockwise to form L.B.stance toward 'D' while striking with R.knife-hand.

* Counter-clockwise turning is not logical, for the same reason as above.

* Keep the back hand horizontally with the shoulder at the moment of impact.

* Pull the other fist to the hip while striking.

R.X-stance = right X-stance

18. F. STANCE KNIFE-HAND SIDE STRIKE

(*chŏn'gul sudo yŏp ttaerigi*)

* The procedure of exercise is just the same as the B. stance knife-hand side strike.

* C. stance, P. stance and rear foot stance knife-hand side strikes are usually exercised after this.

19. B. STANCE TWIN-FOREARM BLOCK

(*hugul ssang p'almok makki*)

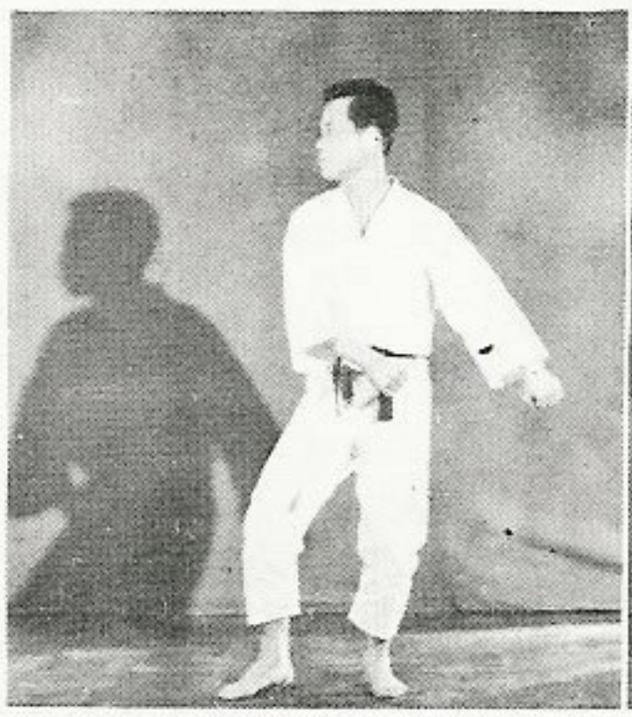
a. Stationary Block

P. R. stance

i. Move L. foot to 'A' forming R. B. stance while blocking and bring L. foot back to ready stance.
ii. Move R.foot to 'B' forming L.B. stance while blocking and bring R. foot back to ready stance.

At the start of blocking:

1. Back fists face the front.
2. Extend both arms together.
3. Keep both arms parallel.
4. Turn the face toward 'A'.



turn the face toward 'A'

b. Forward Stepping Block

P.R. stance

i. Move L. foot to 'C' forming R.B. stance while blocking.
ii. Move R. foot to 'C' forming L.B. stance while blocking.

c. Backward Stepping Block

i. Move R. foot to 'D' forming R. B. stance while blocking.
ii. Move L. foot to 'D' forming L. B. stance while blocking.

d. Stationary Turning

Turn counter-clockwise pivoting with R. foot to form R. B. stance toward 'D' while blocking.

* The procedure for rear foot stance twin forearm block is the same.

20. B. STANCE TWIN KNIFE-HAND BLOCK

(*hugul ssang sudo makki*)

* The method of exercise is the same as for B. stance twin forearm block.
* The procedure for rear foot stance twin knife-hand block is the same.

C. stance = close stance

P. stance = parallel stance

21. F. STANCE REVERSE PUNCH (*chŏn'gul pandae chirŭgi*)

P.R.stance

a. Forward Stepping Punch

i. Move L. foot to 'C' forming L. F. stance while punching with R. fist.
ii. Move R. foot to 'C' forming R. F. stance while punching with L. fist.

b. Backward Stepping Punch

i. Move L. foot to 'D' forming R. F. stance while punching to 'C' with L. fist.
ii. Move R. foot to 'D' forming L. F. stance while punching to 'C' with R. fist.

* Pull the other fist to the hip while punching.

22. B. STANCE LUNGE PUNCH (*hugul paro chirŭgi*)

The method of punching is similar to the F. stance reverse punch; therefore, in this exercise the emphasis is placed on the correct stance during the punching; in other words, the stance must not be broken at the moment of impact because of the punching itself.

a. Forward Stepping Punch

P. R. stance

i. Move L. foot to 'C' forming R. B. stance while punching to 'C' with R. fist.
ii. Move R. foot to 'C' forming L. B. stance while punching to 'C' with L. fist.

b. Backward Stepping Punch

i. Move R. foot to 'D' forming R. B. stance while punching to 'C' with R. fist.
ii. Move L. foot to 'D' forming L.B. stance while punching to 'C' with L. fist.

c. Stationary Turning

Turn counter-clockwise pivoting with L.foot to form R.B. stance toward 'D' while punching to 'D' with R. fist.

* Pull the other fist to the hip while punching.

23. B. STANCE REVERSE PUNCH (*hugul pandae chirŭgi*)

Stationary Punch

C. R. stance 'C'

i. Move R. foot to 'B' forming L. B. stance while punching to 'B' with R. fist.
ii. Bring R. foot to L. foot and then move L. foot to 'A' forming R. B. stance while punching to 'A' with L. fist.
iii. Bring L. foot to R. foot and then move R. foot to 'B' forming L.B. stance while punching to 'B' with R. fist.

* Pull the other fist to the hip while punching.
* Forward and backward stepping punch can be exercised too.
* The fist must be horizontal with the shoulder at the moment of impact in B. stance punch.

24. F. STANCE S.S. FINGER LUNGE THRUST

(chŏn' gul chonggwansu paro ttulki)

a. Forward Stepping Thrust(*ttullŏ nagagi*)

P. R.stance

i. Move R.foot to 'C' forming R.F.stance while thrusting to 'C' with R.S.S.finger.

ii. Move L.foot to 'C' forming L.F.stance while thrusting to 'C' with L.S.S.finger.

b. Backward Stepping Thrust(*ttullŏ tŭrŏogi*)

i. Move L.foot to 'D' forming R.F. stance while thrusting to 'C' with R.S.S.finger.

ii. Move R.foot to 'D' forming L.F.stance while thrusting to 'C' with L.S.S.finger.

c. Backward Step-turning

Move L. foot to 'D' turning clockwise to form L.F.stance toward 'D' while thrusting to 'D' with L.S.S.finger.

* Turning counter-clockwise is not advisable, for the reason given before.

* S. S. finger is used only in attacking M. S.

Both palms face each other at the start of thrusting.

Bring the other backhand under the elbow of the attacking arm to execute downward block with its plam fist.

25. F. STANCE F.S.FINGER LUNGE THRUST

(chŏn' gul p' yŏnggwansu paro ttulki)

a. Forward Stepping Thrust

P.R.stance

i. Move R.foot to 'C' forming R.F.stance while thrusting to 'C' with R.F.S.finger.

ii. Move L.foot to 'C' forming L.F.stance while thrusting to 'C' with L.F.S.finger.

b. Stationary Turning

Move R.foot on line 'CD' and then turn clockwise forming R.F. stance toward 'D' while thrusting to 'D' with R.F.S. finger.

* Pull the other fist to the hip while thrusting.

S. S. finger=straight spear finger　　R. S. S. finger=right straight spear finger

F. S. finger=flat spear finger　　L. S. S. finger=left straight spear finger

26. F.STANCE S.S. FINGER REVERSE THRUST

(chŏn' gul chonggwansu pandae ttulkki)

a. Forward Stepping Thrust

P.R.stance

i. Move L. foot to 'C' forming L.F.stance while thrusting to 'C' with R.S.S.finger.

ii. Move R. foot to 'C' forming R.F.stance while thrusting to 'C' with L.S.S.finger.

b. Forward Double Step-turning

Move R. foot to 'C' and then turn clockwise or counter-clockwise forming R. F. stance toward 'D' while thrusting to 'D' with L. S. S. finger.

* The foot movement for F. stance F. S. finger reverse thrust is the same except that the other fist pulled to the hip while thrusting.

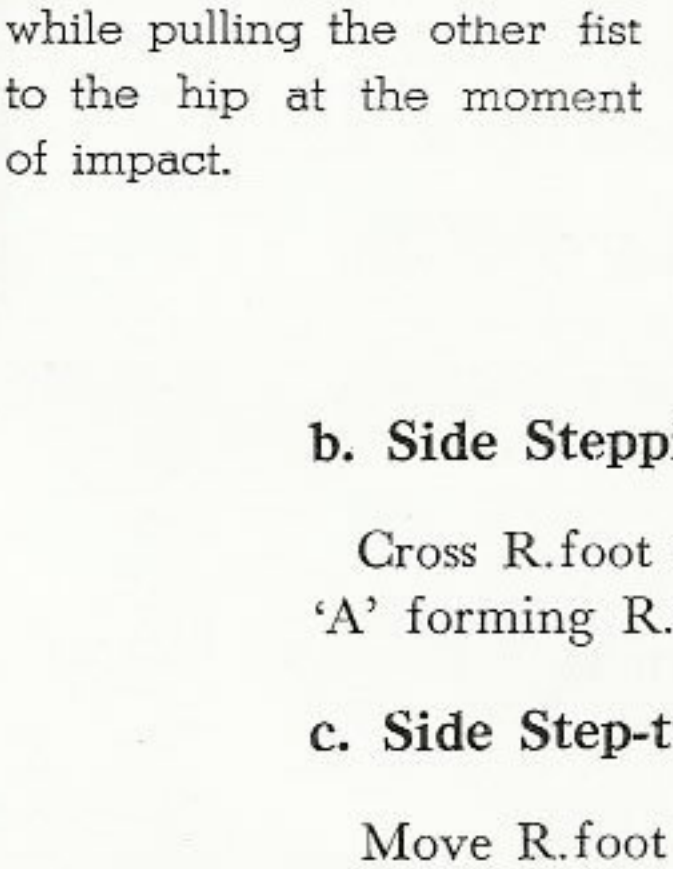
27. R.STANCE BACK FIST SIDE STRIKE*(kima rigwŏn yŏp ttaerigi)*

a. Side Stepping Strike Toward 'B'

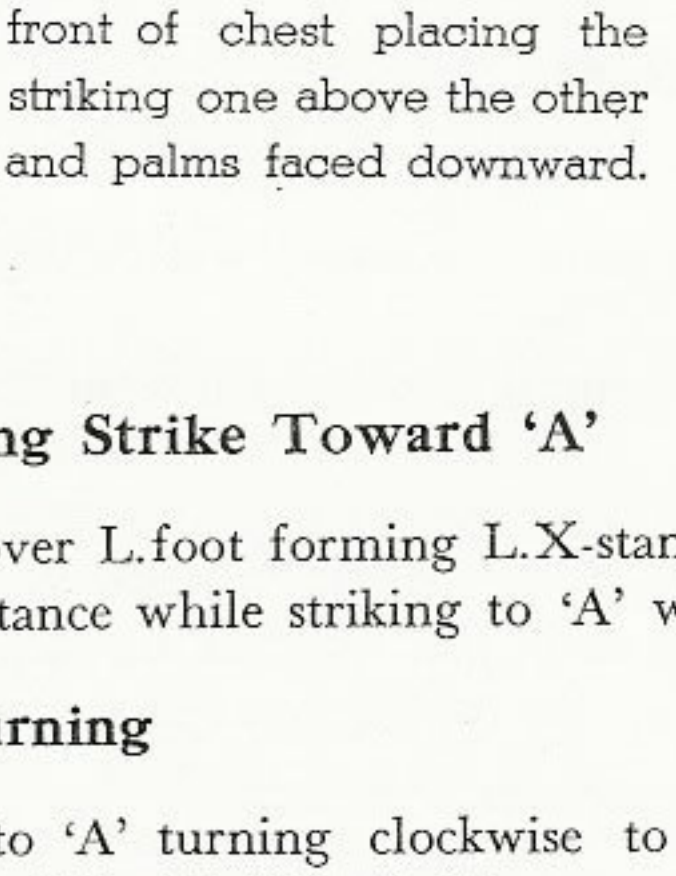
C.R.stance 'C'

i. Move R. foot to 'B' forming R.stance while striking to 'B' with R. back fist.

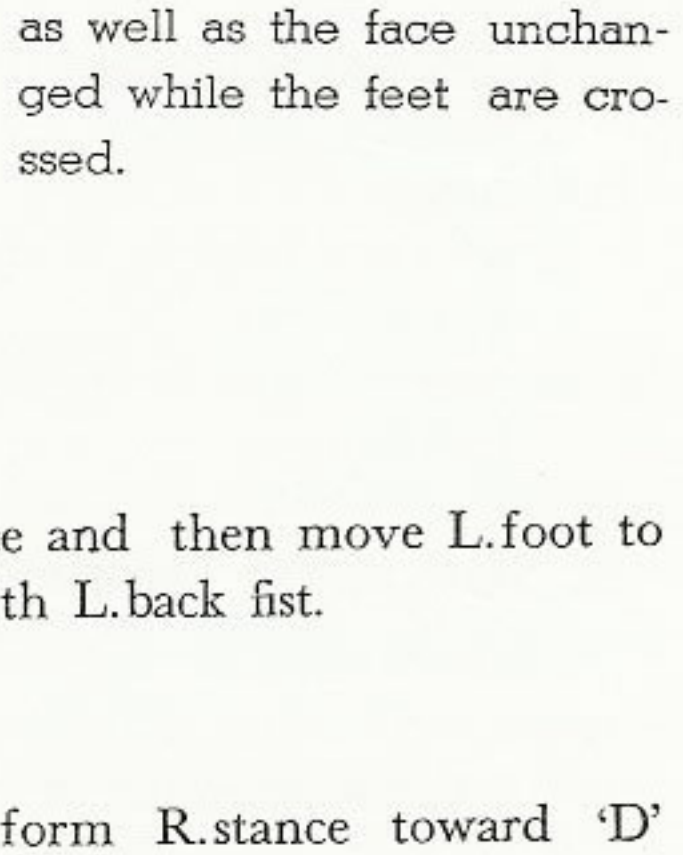
ii. Cross L.foot over R.foot forming R.X-stance and then move R.foot to 'B' forming R.stance while striking to 'B' with R.back fist.



Keep elbow straightened while pulling the other fist to the hip at the moment of impact.



Keep forearms crossed in front of chest placing the striking one above the other and palms faced downward.



Keep the position of hands as well as the face unchanged while the feet are crossed.

b. Side Stepping Strike Toward 'A'

Cross R.foot over L.foot forming L.X-stance and then move L.foot to 'A' forming R.stance while striking to 'A' with L.back fist.

c. Side Step-turning

Move R.foot to 'A' turning clockwise to form R.stance toward 'D' while striking to 'A' with R.back fist.

* Counter-clockwise turning is not logical.

28. B. STANCE BACK FIST SIDE STRIKE (*hugŭl rigwŏn yŏp ttaerigi*)

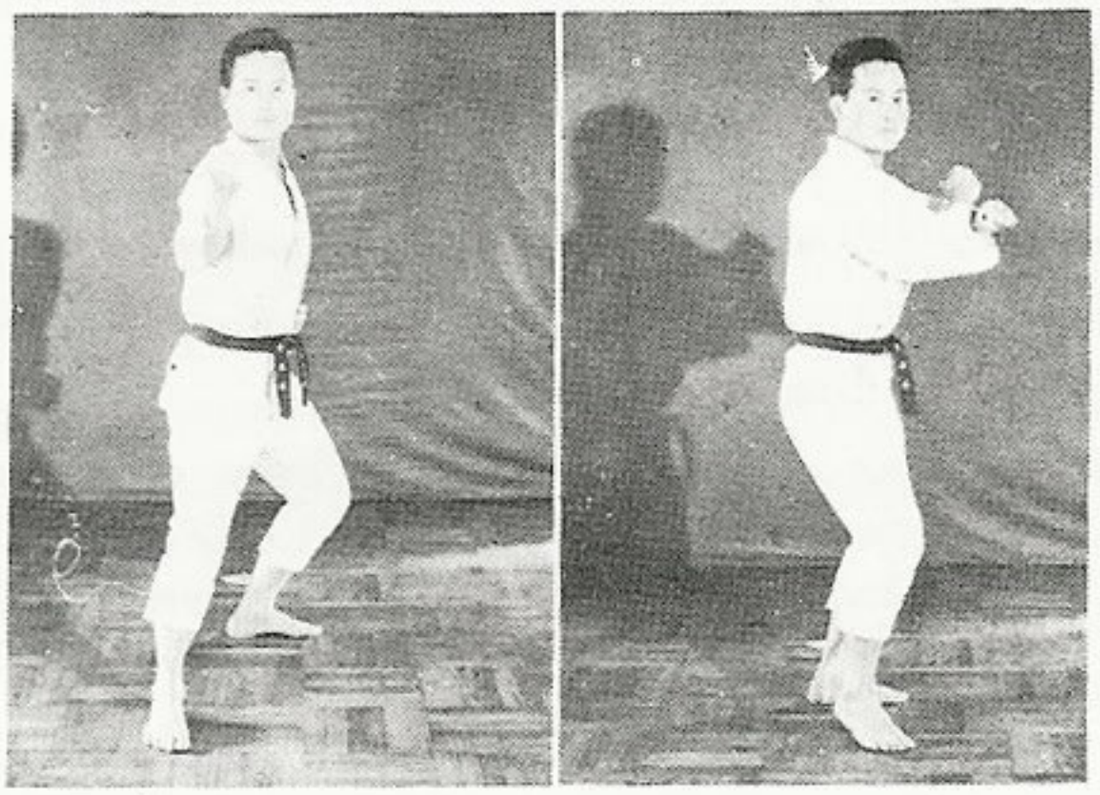
a. Forward Stepping Strike

P.R.stance

i. Move R.foot to 'C' forming L.B.stance while striking to 'C' with R.back fist.

ii. Move L.foot to 'C' forming R.B.stance while striking to 'C' with L.back fist.

Keep the back fist half-facing the target at the moment of impact.



Keep the forearms crossed in front of chest placing the striking one above the other and both palms faced downward at the start of striking.

b. Forward Double Step-turning

Move L.foot to 'C' and then turn counter-clockwise forming R.B.stance toward 'D' while striking to 'D' with L.back fist.

* Pull the other fist to the hip while striking.

* The method for F. stance back fist side strike is the same.

29. X-STANCE BACK FIST SIDE STRIKE

(*kyoch'a sŏgi rigwŏn yŏp ttaerigi*)

a. Forward Stepping Strike

C.R.stance 'B'

Jump to 'C' forming R.X-stance while striking to 'C' with R. back fist. Repeat i.

1. Keep forearms crossed in front of chest placing the striking fist above the other and both palms faced downward at the start of striking.
2. At the moment of impact, keep the back fist half facing the target while bringing the other foot behind the stationary foot and pull the other fist to the hip.

b. Backward Stepping Strike

Jump to 'D' forming L.X-stance while striking to 'D' with L.back fist. Repeat i.

c. Step-turning

Jump to 'D' turning clockwise to form R.X-stance toward 'D' while striking to 'D' with R.back fist.

30. F. STANCE OUTER FOREARM WEDGING BLOCK

(chŏn' gul pakkat p' almok hech' yŏ makki)

a. Stationary Block

C.R.stance 'A'

i. Move L.foot to 'C' forming L.F.stance while blocking.
ii. Bring L.foot to R.foot and then move R.foot to 'C' forming R.F.stance while blocking.

1. Keep the forearms crossed in front of the chest and the back fists faced toward the opponent at the start of blocking.
2. Don't spread the elbows too far apart at the moment of impact.

b. Forward Step-turning

Move R.foot to 'C' turning clockwise or counter-clockwise to form L.F.stance toward 'D' while blocking to 'D'.

* F.stance knife-hand wedging block is exercised in the same way.

31. F. STANCE FOREARM CIRCULAR BLOCK

(chŏn' gul p' almok tollimyŏ makki)

a. Stationary Block

P.R.stance

i. Move R. foot to 'C' forming R.F. stance while blocking to 'AC' with L.I.forearm.
ii. Twist the body to the left pivoting on the front soles to form L.F. stance toward 'AD' while blocking to 'AC' with R.I.forearm.
iii. Twist body to the right pivoting on the front soles to form R.F. stance toward 'BC' while blocking to 'AC' with L.I.forearm.

b. Forward Stepping Block

i. Move R. foot to 'C' forming R.F.stance while blocking to 'AC' with L.I.forearm.
ii. Move L.foot to 'C' forming L.F.stance while blocking to 'BC' with R.I.forearm.

c. Stationary Turning

Move L.foot on line 'CD' and then turn clockwise forming R.F.stance toward 'D' while blocking to 'BD' with L.I. forearm.

* Reverse knife-hand circular block is exercised in the same way.

1. At the start of blocking, keep the palms faced downward and the forearms crossed in front of chest placing the blocking one under the other.
2. Pull the other fist to the hip at the moment of block.

R.I.forearm=right inner forearm L.I.forearm=left inner forearm

32. B. STANCE FOREARM GUARDING BLOCK

(hugul p'almok taebi makki)

a. Stationary Block

C.R.stance 'B'

i. Move L.foot to 'A' forming R.B.stance while blocking.
ii. Bring L.foot to R. foot and then move R.foot to 'B' forming L.B.stance while blocking.

b. Forward Stepping Block

i. Move L. foot to 'C' forming R.B.stance while blocking.
ii. Move R.foot to 'C' forming L.B.stance while blocking.

c. Backward Stepping Block

Move R. foot to 'D' forming R.B.stance while blocking to 'C'.

d. Backward Double Step-turning

Move R. foot to 'D' and then turn counter-clockwise forming R.B.stance toward 'D' while blocking to 'D'.

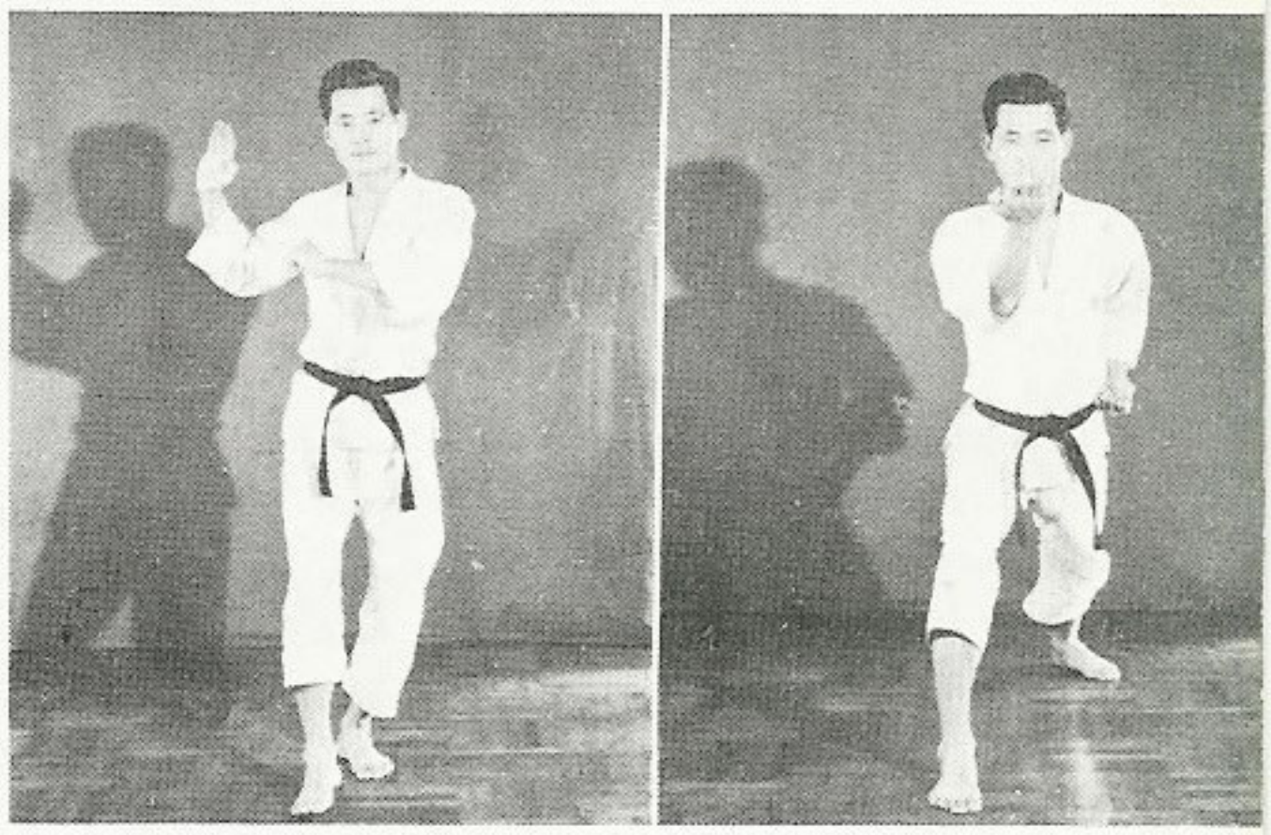
33. F. STANCE KNIFE-HAND LUNGE FRONT STRIKE

(chŏn'gul sudo paro ap ttaerigi)

a. Forward Stepping Strike

P.R.stance

i. Move R.foot toward 'BC' forming R.F.stance while striking to 'BC' with R.knife-hand.
ii. Move L. foot toward 'AC' forming L.F.stance while striking to 'AC' with L.knife-hand.



Keep the elbow close to the body and pull the other fist to the hip at the moment of impact.

b. Backward Stepping Strike

i. Move L.foot toward 'BD' forming R.F.stance while striking to 'AC' with R.knife-hand.
ii. Move R.foot toward 'AD' forming L.F.stance while striking to 'BC' with L.knife-hand.

c. Forward Double Step-turning

Move R.foot to 'C' and then turn counter-clockwise forming R.F. stance toward 'D' while striking to 'D' with R.knife-hand.

* Pull the other fist to hip while striking.

34. F. STANCE KNIFE-HAND REVERSE FRONT STRIKE

(chŏn' gul sudo pandae ap ttaerigi)

a. Forward Stepping Strike

P.R.stance

i. Move R. foot toward 'BC' forming R.F. stance while striking to 'BC' with L.knife-hand.

ii. Move L.foot toward 'AC' forming L.F.stance while striking to 'AC' with R.knife-hand.

b. Backward Stepping Strike

i. Move L.foot toward 'AD' forming R.F.stance while striking to 'BC' with L.knife-hand,

ii. Move R.foot toward 'BD' forming L.F.stance while striking to 'AC' with R.knife-hand.

* Pull the other fist to the hip while striking.

35. B. STANCE KNIFE-HAND LUNGE INWARD STRIKE

(hugul sudo paro anŭro ttaerigi)

a. Stationary Strike

P.R.stance

i. Move L.foot to 'A' forming R.B.stance while striking to 'AC' with R.knife-hand.

ii. Bring L.foot back to ready stance and then move R.foot to 'B' forming L.B.stance while striking to 'BC' with L.knife-hand.

b. Stationary Turning

Move R.foot on line 'CD' and then turn counter-clockwise forming R.B.stance toward 'D' while striking to 'AD' with R.knife-hand.

* Bring the other fist in front of the opposite shoulder keeping the palm faced upward at the moment of impact.

36. F.STANCE UPPER ELBOW REVERSE STRIKE

(chŏn' gul wi p' alkup pandae ttaerigi)

a. Stationary Strike

C.R.stance 'B'

i. Move L.foot to 'C' forming L.F.stance while striking to 'C' with R.elbow.

ii. Bring L.foot to R.foot and then move R.foot to 'C' forming R.F.stance while striking to 'C' with L. elbow.

iii. Bring R.foot to L.foot and then move L.foot to 'C' forming L.F.stance while striking to 'C' with R. elbow.

b. Forward Stepping Strike

i. Move L. foot to 'C' forming L.F.stance while striking to 'C' with R.elbow.

ii. Move R.foot to 'C' forming R.F.stance while striking to 'C' with L.elbow.

c. Forward Step-turning

Move R.foot to 'C' turning counter-clockwise to form L.F.stance toward 'D' while striking to 'D' with R.elbow.

* At the start of striking, pull the fist of striking side to the hip while extending the other fist to the front naturally.

* Pull the other fist to the hip at the moment of impact.

37. F. STANCE FRONT ELBOW REVERSE STRIKE

(chŏn' gul app' alkup pandae ttaerigi)

a. Forward Stepping Strike

P.R. stance

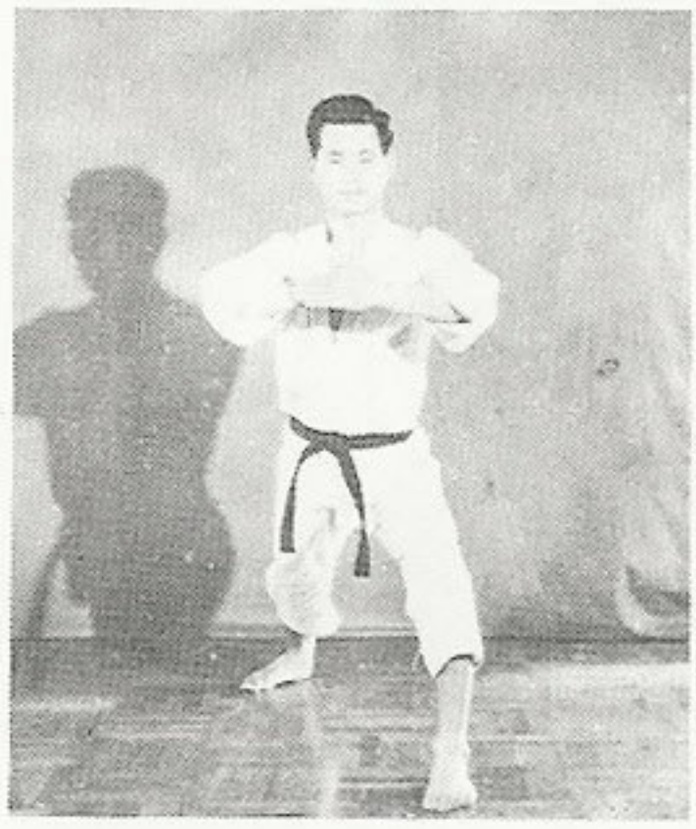
i. Move L. foot to 'C' forming L.F. stance while striking with R. elbow.

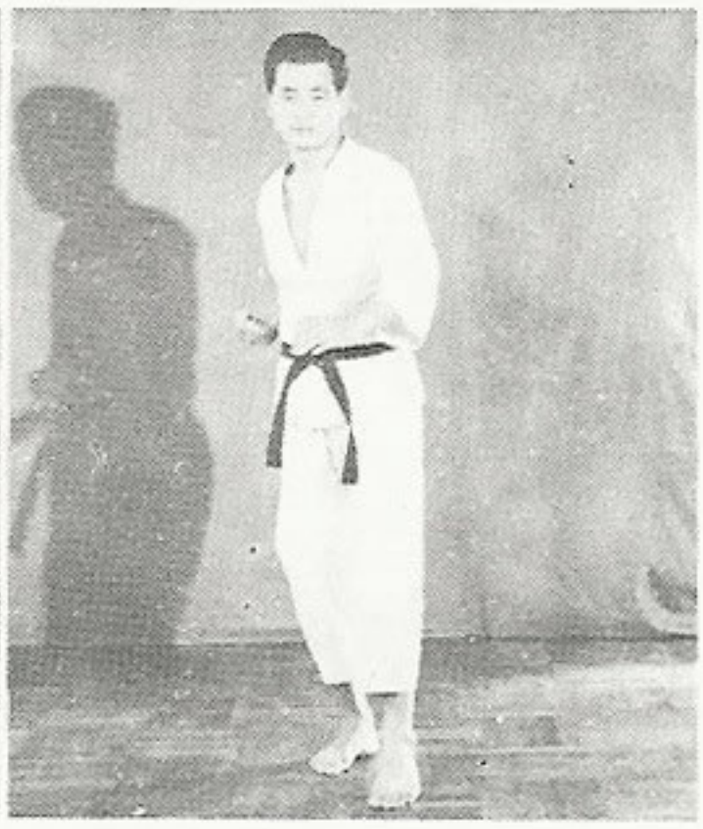
ii. Move R. foot to 'C' forming R.F. stance while striking with L. elbow.

b. Backward Step-turning

Move L. foot to 'D' turning counter-clockwise or clockwise to form L.F. stance toward 'D' while striking to 'D' with R. elbow.

1. Bring L. hand toward R. fist at the start of striking.
2. Push in the R. H. fist with L. palm fist and keep R. elbow parallel to its fist at the moment of impact.





38. B. STANCE SIDE ELBOW THRUST

(hugul yŏp p' alkup ttulki)

a. Four Direction Thrust

P.R. stance

i. Move R. foot to 'B' forming R. B. stance toward 'A' while thrusting to 'B' with R. elbow.

ii. Move R. foot to 'C' forming R. B. stance toward 'D' while thrusting to 'C' with R. elbow.

iii. Move R. foot to 'A' forming R. B. stance toward 'B' while thrusting to 'A' with R. elbow.

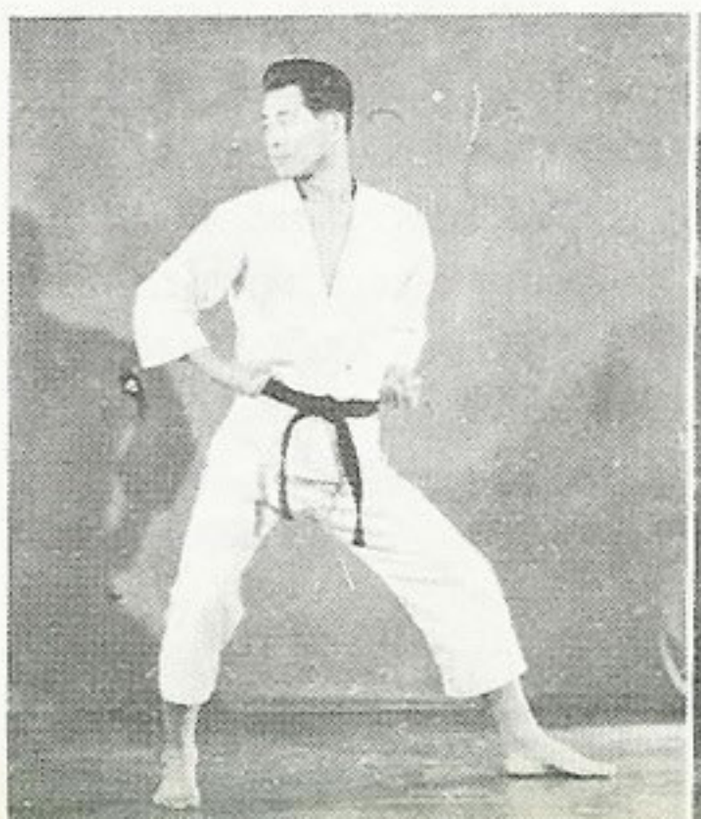
iv. Move R. foot to 'D' forming R. B. stance toward 'C' while thrusting to 'D' with R. elbow, and bring R. foot back to ready stance to start with L. elbow.

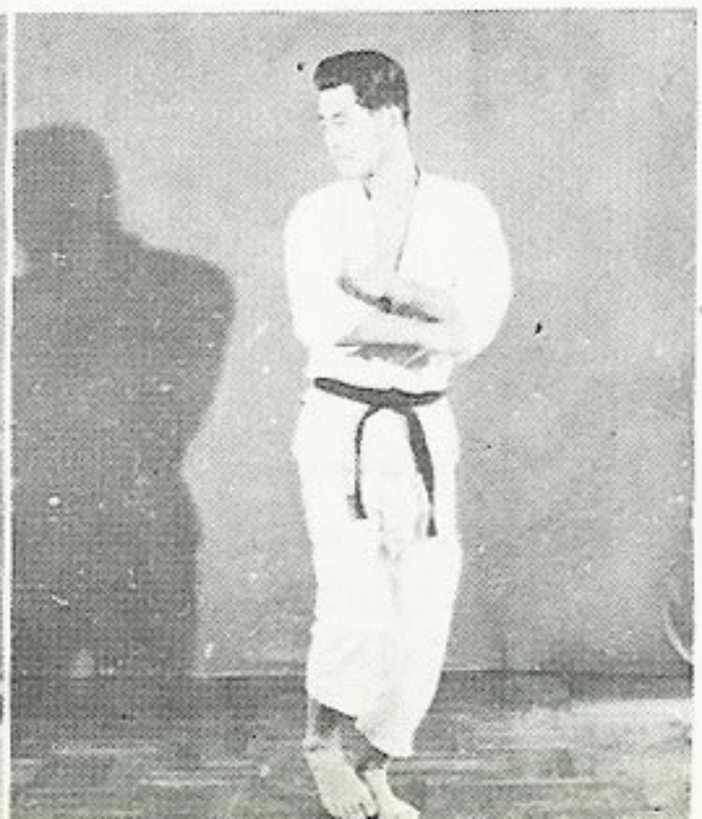
b. Forward Sliding Thrust

i. Move R. foot to 'C' in a sliding motion forming R. B. stance toward 'D' while thrusting to 'C' with R. elbow.

ii. Move L. foot to 'C' in a sliding motion forming L. B. stance toward 'D' while thrusting to 'C' with L. elbow.

1. At the start of striking, keep the forearms crossed in front of the abdomen placing R. forearm under the other and both palms faced downward.
2. Pull the other fist to the hip at the moment of impact.





39. R. STANCE FOREARM FRONT BLOCK

(kima p'almok ap makki)

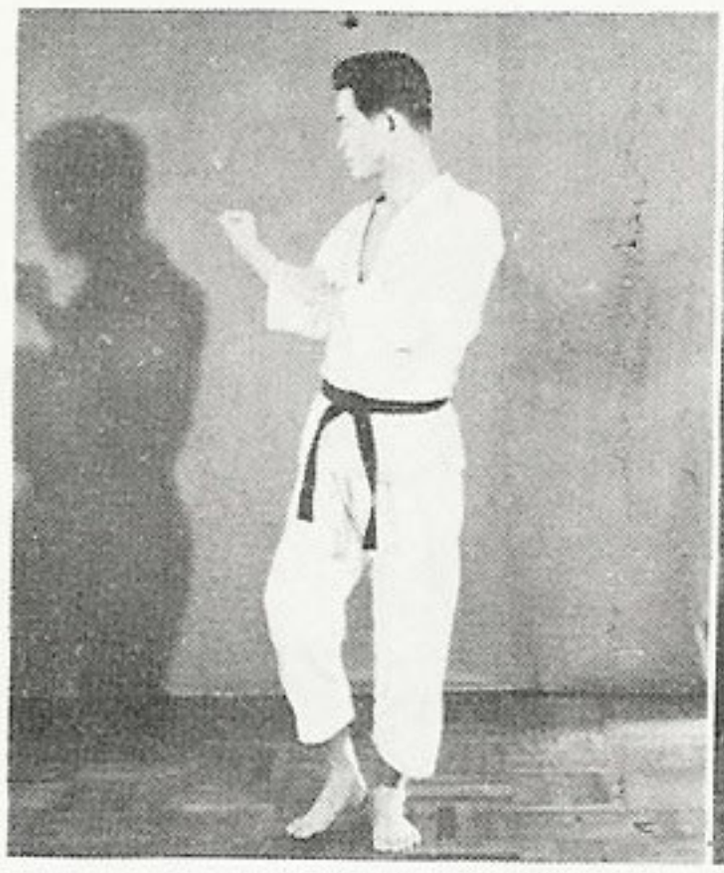
a. Side Stepping Block Toward 'B'

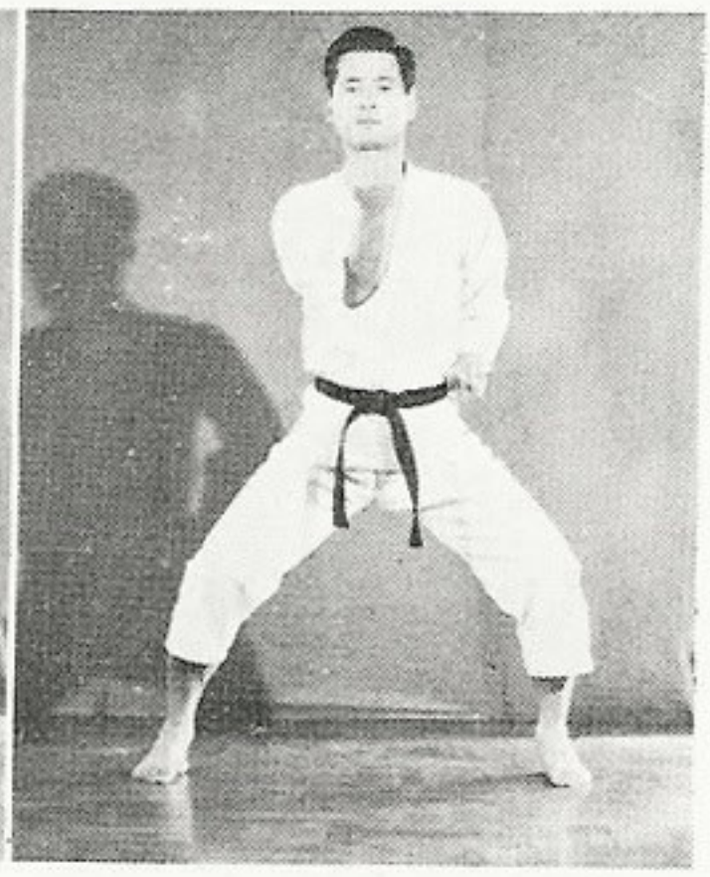
C.R. stance 'C'

i. Move R. foot to 'B' forming R. stance while blocking with R.O. forearm.

ii. Move L. foot to 'B' turning clockwise to form R. stance toward 'D' while blocking to 'D' with L.O. forearm.

iii. Move R. foot to 'B' turning counter-clockwise to form R. stance toward 'C' while blocking to 'C' with R.O. forearm.





1. At the start of blocking, bring L. fist in front of the opposite armpit and both palms faced downward.
2. Pull the other fist to the hip at the moment of impact.

b. Side Stepping Block Toward 'A'

Under the assumption of R. forearm block to 'C':

i. Move R. foot to 'A' turning counter-clockwise to form R. stance toward 'D' while blocking to 'D' with R. O. forearm.

ii. Move L. foot to 'A' turning clockwise to form R. stance toward 'C' while blocking to 'C' with L. O. forearm.

40. F. STANCE FOREARM LUNGE FRONT BLOCK

(chŏn'gul p'almok paro ap makki)

a. Forward Shift-stepping Block *(chajŭnbal omgyŏ tidimyŏ maga nagagi)*

P.R. stance

i. Shift to 'C' forming L. F. stance and then move R. foot to 'C' forming R.F. stance while blocking to 'C' with R. forearm.

ii. Shift to 'C' maintaining R. F. stance and then move L. foot to 'C' forming L.F. stance while blocking to 'C' with L. forearm.

b. Backward Shift-stepping Block *(chajŭnbal omgyŏ tidimyŏ maga tŭrŏogi)*

i. Shift to 'D' maintaining L.F. stance and then move L. foot to 'D' forming R.F. stance while blocking to 'C' with R. forearm.

ii. Shift to 'D' maintaining R. F. stance and then move R. foot to 'D' forming L.F. stance while blocking to 'C' with L. forearm.

c. Forward Double Step-turning

Move R. foot to 'C' and then turn counter-clockwise forming R.F. stance toward 'D' while blocking to 'D' with R. forearm.

* Forearm front block is performed only with outer forearm.
* Pull the other fist to the hip while blocking.
* The procedure for F. stance forearm reverse front block is the same.

R.O. forearm = Right Outer forearm
L.O. forearm = Left Outer forearm

41. F. STANCE KNIFE-HAND HOOKING BLOCK

(chŏn' gul sudo kŏlch' yŏ makki)

a. Forward Stepping Block

P.R. stance

i. Move L. foot to 'C' forming L.F. stance while blocking with L. knife-hand and then punch to 'C' with R. fist.

ii. Move R. foot to 'C' forming R. F. stance while blocking with R. knife-hand and then punch to 'C' with L. fist.

b. Backward Stepping Block

i. Move L. foot to 'D' forming R.F. stance while blocking with R. knife-hand and then punch to 'C' with L. fist.

ii. Move R. foot to 'D' forming L.F. stance while blocking with L. knife-hand and then punch to 'C' with R. fist.

* Pull the other fist to the hip while blocking or punching.

* The blocking point reaches the target in an arc.

42. X-STANCE D. FOREARM SIDE BLOCK

(kyoch' a sŏgi tup' almok yŏp makki)

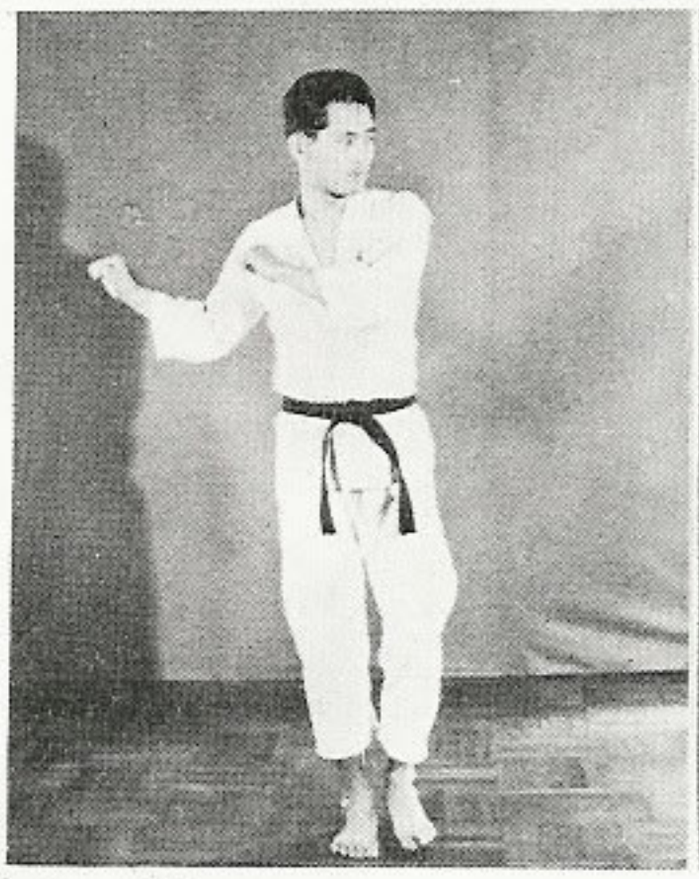
a. Stationary Block

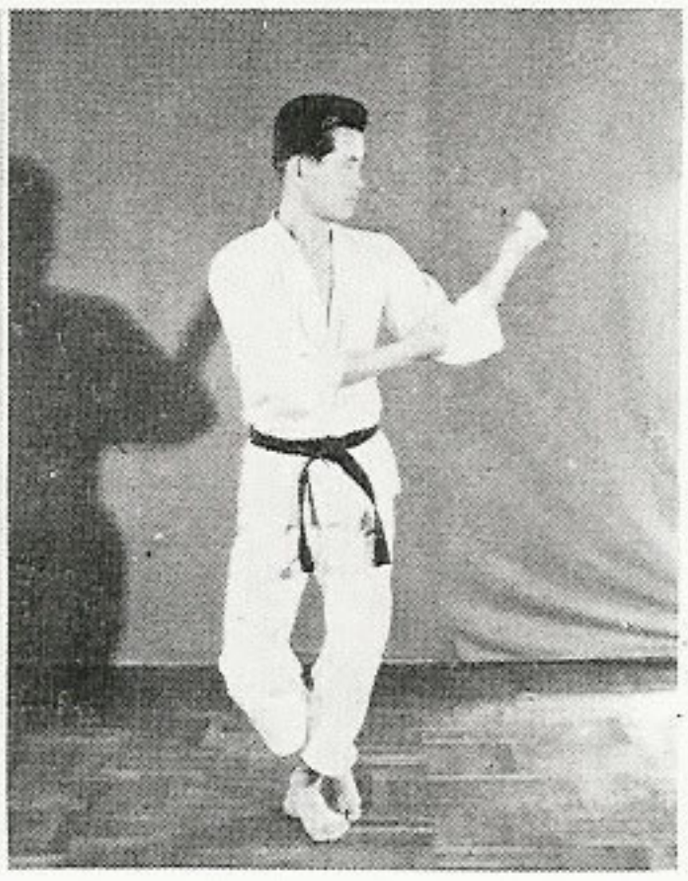
C.R. stance 'B'

i. Jump to 'A' forming L.X-stance while blocking to 'A' with L.D. forearm.

ii. Jump to 'B' forming R.X-stance while blocking to 'B' with R.D. forearm.

1. Keep both palms faced downward at the start of blocking.
2. Bring the other foot behind the stationary foot at the moment of block.





b. Forward Stepping Block

i. Jump to 'C' forming L.X-stance while blocking to 'C' with L.D. forearm.

ii. Jump to 'C' forming R.X-stance while blocking to 'C' with R. D. forearm.

c. Backward Stepping Block

After L.D. forearm block to 'C'

i. Jump to 'D' forming R.X-stance while blocking to 'D' with R. D. forearm.

ii. Jump to 'D' forming L.X-stance while blocking to 'D' with L. D. forearm.

D. forearm=double forearm L.D. forearm=left double forearm

R.D. forearm=right double forearm

43. F. STANCE D. FOREARM LUNGE SIDE BLOCK

(chŏn' gul tup' almok paro yŏp makki)

a. Forward Step-shifting Block

P.R. stance

i. Move L. foot to 'C' forming L.F. stance while blocking to 'C' with L.D. forearm and then shift to 'C' maintaining L. F. stance while executing L.S. block with R. forearm.

ii. Move R. foot to 'C' forming R.F. stance while blocking to 'C' with R.D. forearm and then shift to 'C' maintaining R. F. stance while executing L.S. block with L. forearm.

b. Backward Step-shifting Block

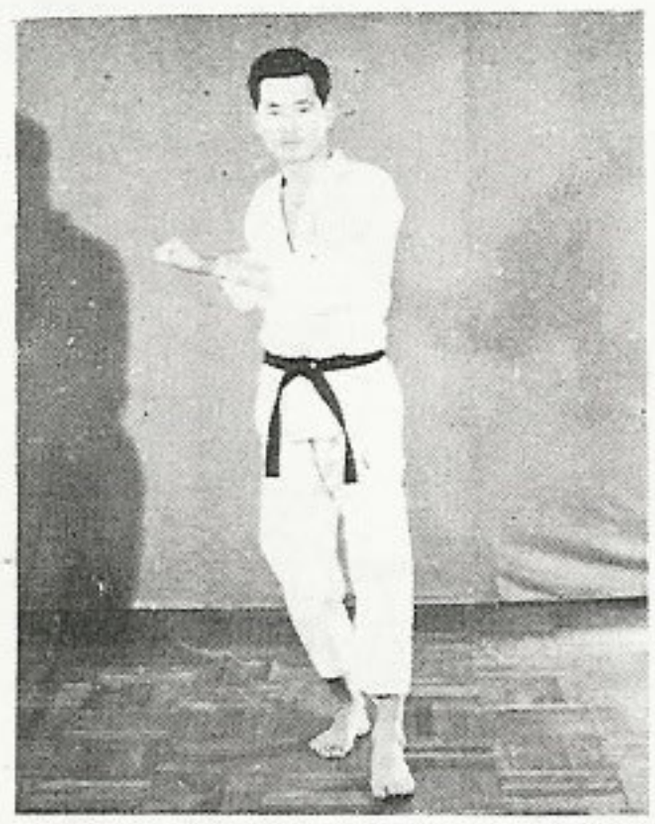
i. Move L. foot to 'D' forming R. F. stance while blocking to 'C' with R.D. forearm and then shift to 'D' maintaining R.F. stance while executing L.S. block with L. forearm.

ii. Move R. foot to 'D' forming L.F. stance while blocking to 'C' with L.D. forearm and then shift to 'D' maintaining L. F. stance while executing L.S. block with R. forearm.

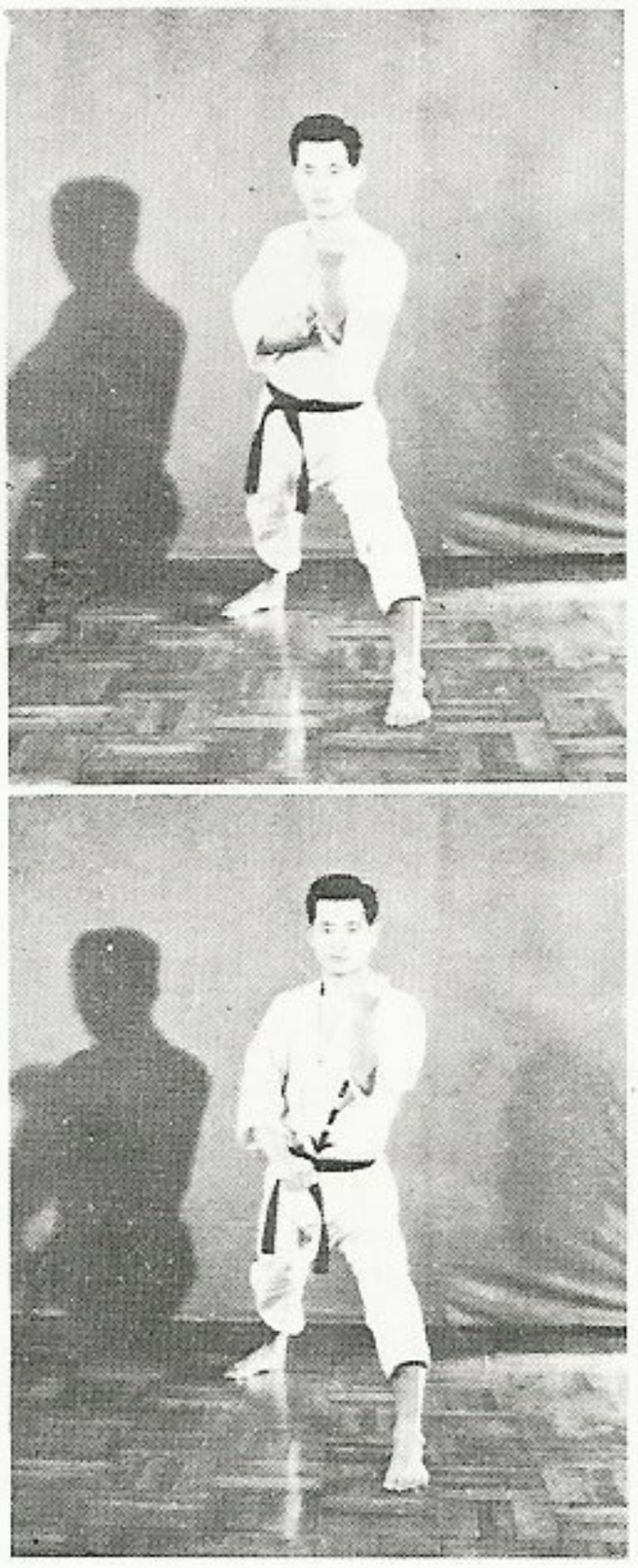
c. Forward Double Step-turning

Move R. foot to 'C' and then turn clockwise forming R.F. stance toward 'D' while blocking to 'D' with R.D. forearm.

* F. stance D. forearm reverse side block is exercised in the same way.



Keep both palms faced downward at the start of blocking.



L. D. forearm block

R. forearm L. S. block while shifting.

44. R. STANCE BACK FIST FRONT STRIKE

(kima rigwŏn ap ttaerigi)

a. Stationary Strike

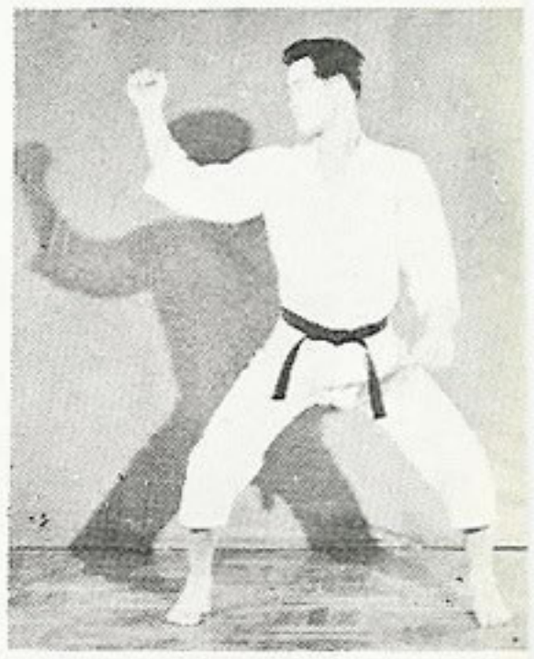
C.R. stance 'B'

i. Move R. foot to 'B' forming R. stance while striking with R. back fist.

ii. Bring R. foot to L. foot and then move L. foot to 'A' forming R. stance while striking with L. back fist.

iii. Bring L. foot to R. foot and then move R. foot to 'B' forming R. stance while striking with R. back fist.

* Perform these 3 actions in one motion.



Execute L.S. block with L.forearm while performing M. S. side block with R. O. forearm.

Strike to 'D' with R. back fist bringing L. fist up almost horizontally.

Strike to 'C' with R. back fist bringing L. back fist under the R. elbow.

b. Side Stepping Strike Toward 'B'

i. Move R. foot to 'B' forming R. stance while striking to 'C' with R. back fist.

ii. Cross L. foot over R. foot and then move R. foot to 'B' forming R. stance while striking to 'C' with R. back fist.

c. Side Step-turning

After R. back fist strike to 'C'.

Move R. foot to 'A' turning clockwise or counter-clockwise to form R. stance while striking to 'D' with L. back fist.

45. F. STANCE BACK FIST LUNGE FRONT STRIKE

(chŏn'gul rigwŏn paro ap ttaerigi)

a. Forward Sliding Strike *(mikkŭlmyŏ ttaeryŏ nagagi)*

P.R. stance

i. Slide to 'C' forming R. F. stance while striking with R. back fist.

ii. Slide to 'C' forming L.F. stance while striking with L. back fist.

b. Backward Sliding Strike *(mikkŭlmyŏ ttaeryŏ tŭrŏogi)*

i. Slide to 'D' forming R.F. stance toward 'C' while striking with R. back fist.

ii. Slide to 'D' forming L.F. stance toward 'C' while striking with L. back fist.

* F. stance back fist reverse front strike can be exercised in the same way.

46. F. STANCE PALM FIST PRESSING BLOCK

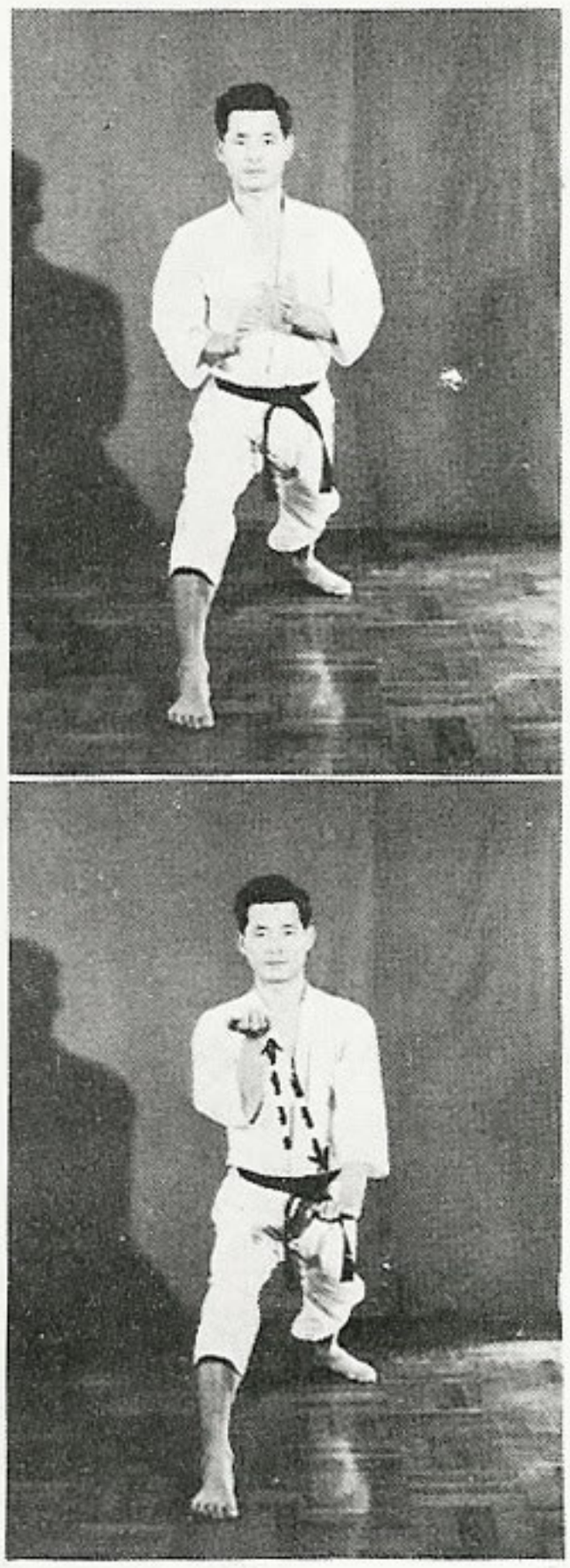
(chŏn' gul changgwŏn nullŏ makki)

a. Stationary Block

C.R. stance 'A'

i. Move L. foot to 'C' forming L.F. low stance while blocking with R. or L. palm fist.

ii. Bring L. foot to R. foot and then move R. foot to 'C' forming R.F. low stance while blocking with L. or R. palm fist.



1. Make both palms pass each other in the front of solar plexus during the blocking.
2. Extend the foot in the rear while blocking.
3. Perform in a slow motion to develop the muscles properly.

* This also can be performed in a fast motion.

b. Forward Stepping Block

i. Move L. foot to 'C' forming L. F. low stance while blocking with L. or R. palm fist.

ii. Move R. foot to 'C' forming R.F. low stance while blocking with R. or L. palm fist.

c. Backward Stepping Block

i. Move L. foot to 'D' forming R. F. low stance while blocking with L. or R. palm fist.

ii. Move R. foot to 'D' forming L.F. low stance while blocking with R. or L. palm fist.

d. Backward Double Step-turning

Move L. foot to 'D' and then turn counter-clockwise or clockwise forming R. F. low stance while blocking to 'D' with R. or L. palm fist.

47. RR. FT. STANCE TWIN PALM FIST PRESSING BLOCK

(twitpal sŏgi ssang changgwŏn nullŏ makki)

a. Forward Stepping Block

P.R. stance

i. Move L. foot to 'C' forming R. Rr. ft. stance while blocking.

ii. Move R. foot to 'C' forming L. Rr. ft. stance while blocking.

b. Stationary Turning

Under the assumption of L. Rr. ft. stance toward 'C', turn counter-clockwise forming R. Rr. ft. stance toward 'D' while blocking.

R.F. low stance=right forward low stance
L.F. low stance=left forward low stance
Rr. ft. stance=rear foot stance
R. Rr. ft. stance=right rear foot stance
L. Rr. ft. stance=left rear foot stance

48. RR. FT. STANCE PALM FIST UPWARD BLOCK

(twitpal sŏgi changgwŏn ollyŏ makki)

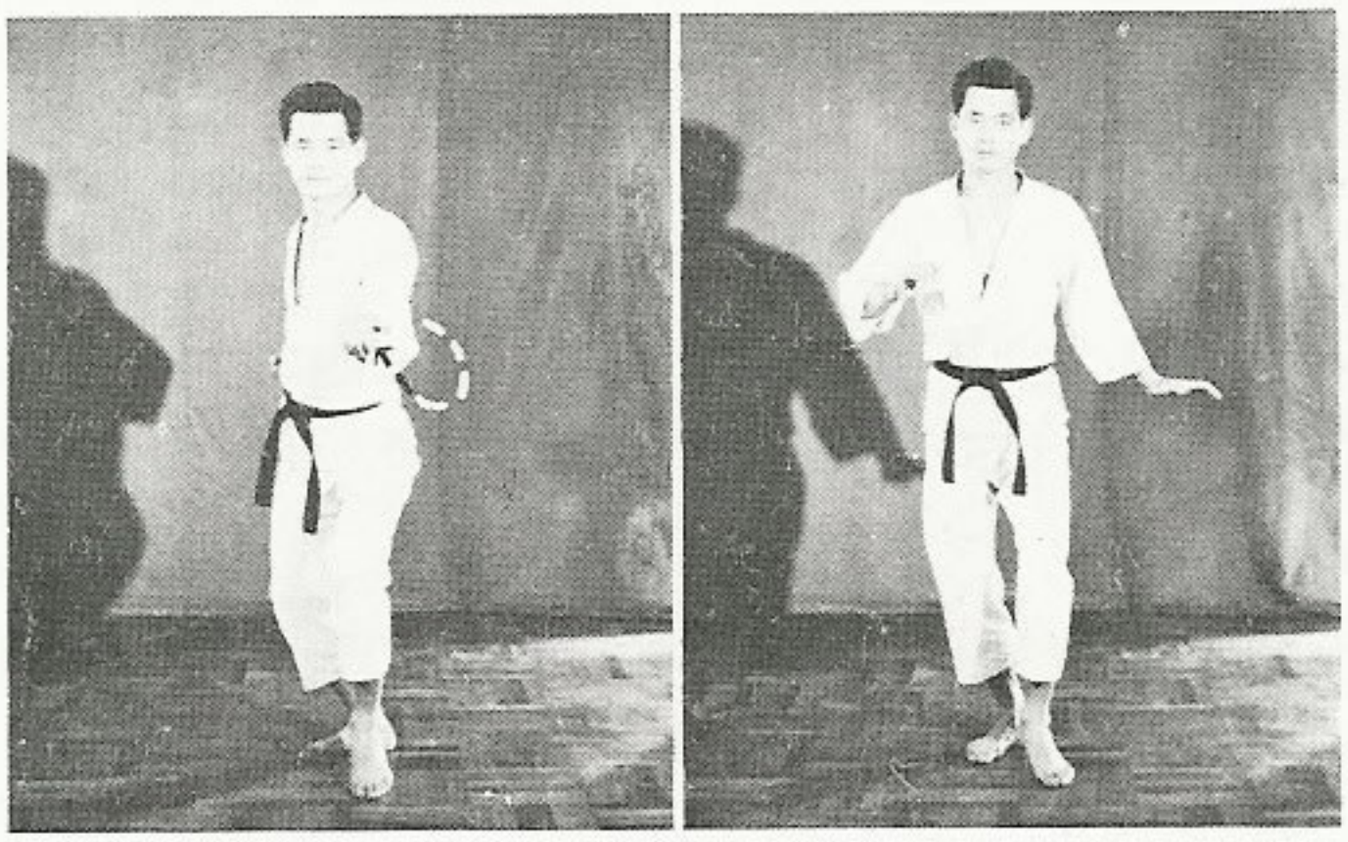
a. Stationary Block

C.R. stance 'C'

i. Move L. foot to 'A' forming R. Rr.ft. stance while blocking to 'A' with L. palm fist.

ii. Bring L. foot to R. foot and then move R. foot to 'B' forming L. Rr. ft. stance while blocking with R. palm fist.

1. Both palms face downward at the start of block.
2. Blocking point reaches the target in a circular motion.
3. Keep the elbow close to the body at the moment of block.
4. Pull the other fist to the hip while blocking.



b. Forward Double Step-turning

After L. Rr. ft. stance toward 'C'

Move L. foot to 'C' and then turn counter-clockwise or clockwise forming R. Rr. ft. stance toward 'D' while blocking with L. palm fist.

* The procedure for Rr. ft. stance bow wrist and reverse knife-hand upward block are the same but the blocking points reach the target in a straight line.

49. B. STANCE PALM FIST UPWARD BLOCK

(hugul changgwŏn ollyŏ makki)

a. Forward Slide-stepping Block

P.R. stance

i. Slide to 'C' forming R.B. stance and then move R. foot to 'C' forming L.B. stance while blocking with R. palm fist.

ii. Slide to 'C' maintaining L.B. stance and then move L. foot to 'C' forming R.B. stance while blocking with L. palm fist.

iii. Slide to 'C' maintaining R.B. stance and then move R. foot to 'C' forming L.B. stance while blocking with R. palm fist.

b. Backward Slide-stepping Block

i. Slide to 'D' maintaining L.B. stance and then move R. foot to 'D' forming R.B. stance while blocking to 'C' with L. palm fist.

ii. Slide to 'D' maintaining R.B. stance and then move L. foot to 'D' forming L.B. stance while blocking to 'C' with R. palm fist.

c. Backward Step-turning

Move R. foot to 'D' turning clockwise to form L.B. stance toward 'D' while blocking to 'D' with R. palm fist.

50. F. STANCE REVERSE KNIFE-HAND UPWARD BLOCK

(chon'gul yŏk sudo ollyŏ makki)

a. Forward Shift-stepping Block

P.R. stance

i. Shift to 'C' forming L.F. stance and then move R. foot to 'C' forming R.F. stance while blocking with R.R. knife-hand.

ii. Shift to 'C' maintaining R. F. stance and then move L. foot to 'C' forming L.F. stance while blocking with L.R. knife-hand.

b. Backward Shift-stepping Block

i. Shift to 'D' maintaining L.F. stance and then move L. foot to 'D' forming R. F. stance while blocking to 'C' with R. R. knife-hand.

ii. Shift to 'D' maintaining R.F. stance and then move R. foot to 'D' forming L. F. stance while blocking to 'C' with L. R. knife-hand.

* Pull the other fist to the hip while blocking.
* The procedure for F. stance palm fist upward block is the same but the blocking point reaches the target in a circular motion.
* F. stance bow wrist upward block is exercised in the same way.

51. RR. FT. STANCE PALM FIST DOWNWARD BLOCK

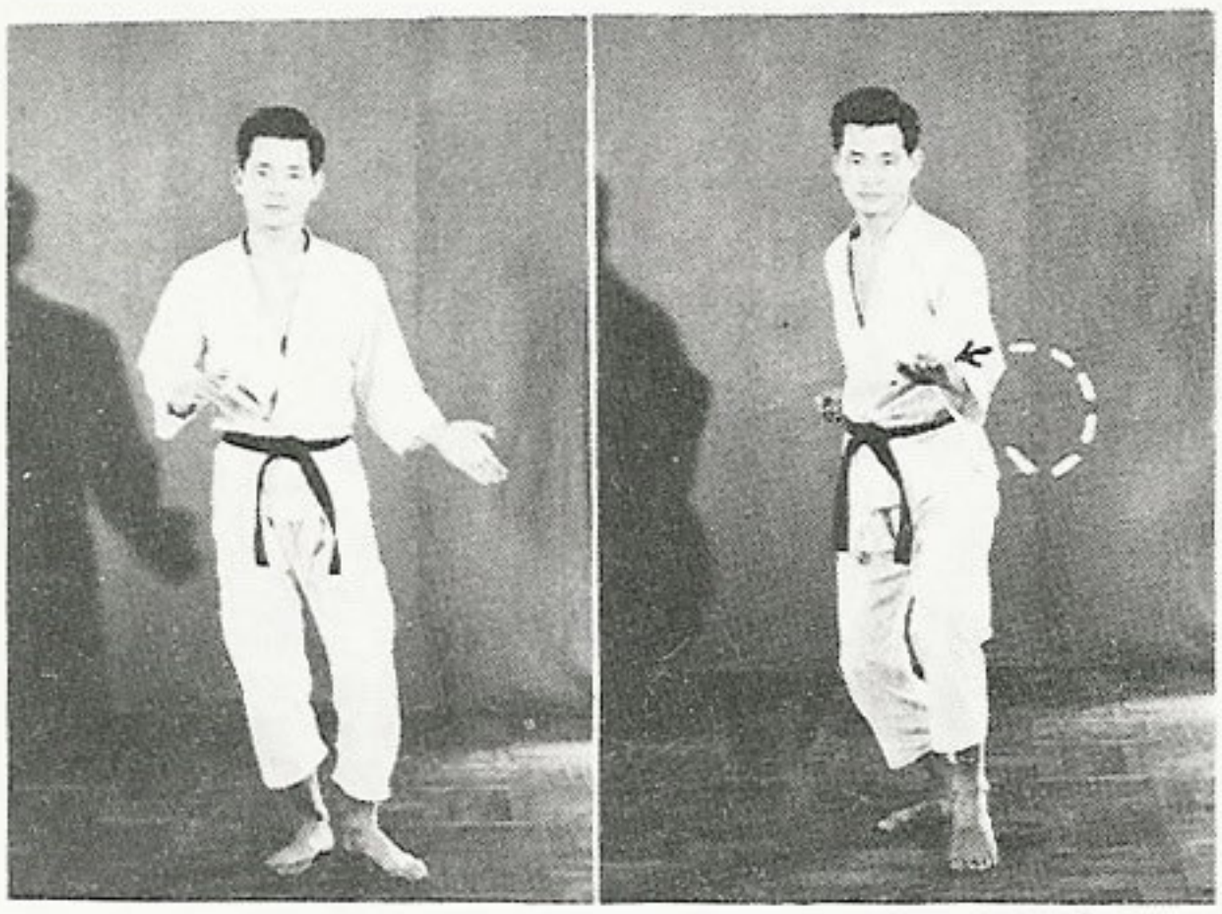
(twitpal sŏgi changgwŏn naeryŏ makki)

a. Forward Stepping Block

C.R. stance 'B'

i. Move L. foot to 'C' forming R. Rr. ft. stance while blocking to 'C' with L. palm fist.

ii. Move R. foot to 'C' forming L. Rr. ft. stance while blocking to 'C' with R. palm fist.



1. At the start of blocking, the blocking palm fist faces upward while the other back hand faces upward.
2. Blocking point reaches the target in a circular motion.
3. Keep the elbow close to the body making an horizontal line with its hand at the moment of block.
4. Pull the other fist to the hip while blocking.

b. Backward Stepping Block

After L. Rr. ft. stance toward 'C'.

i. Move R. foot to 'D' forming R.Rr. ft. stance toward 'C' while blocking with L. palm fist.

ii. Move L. foot to 'D' forming L. Rr. ft. stance toward 'C' while blocking with R. palm fist.

R.R. knife-hand=right reverse knife-hand
L.R. knife-hand=left reverse knife-hand

52. F. STANCE FOREARM DOWNWARD BLOCK

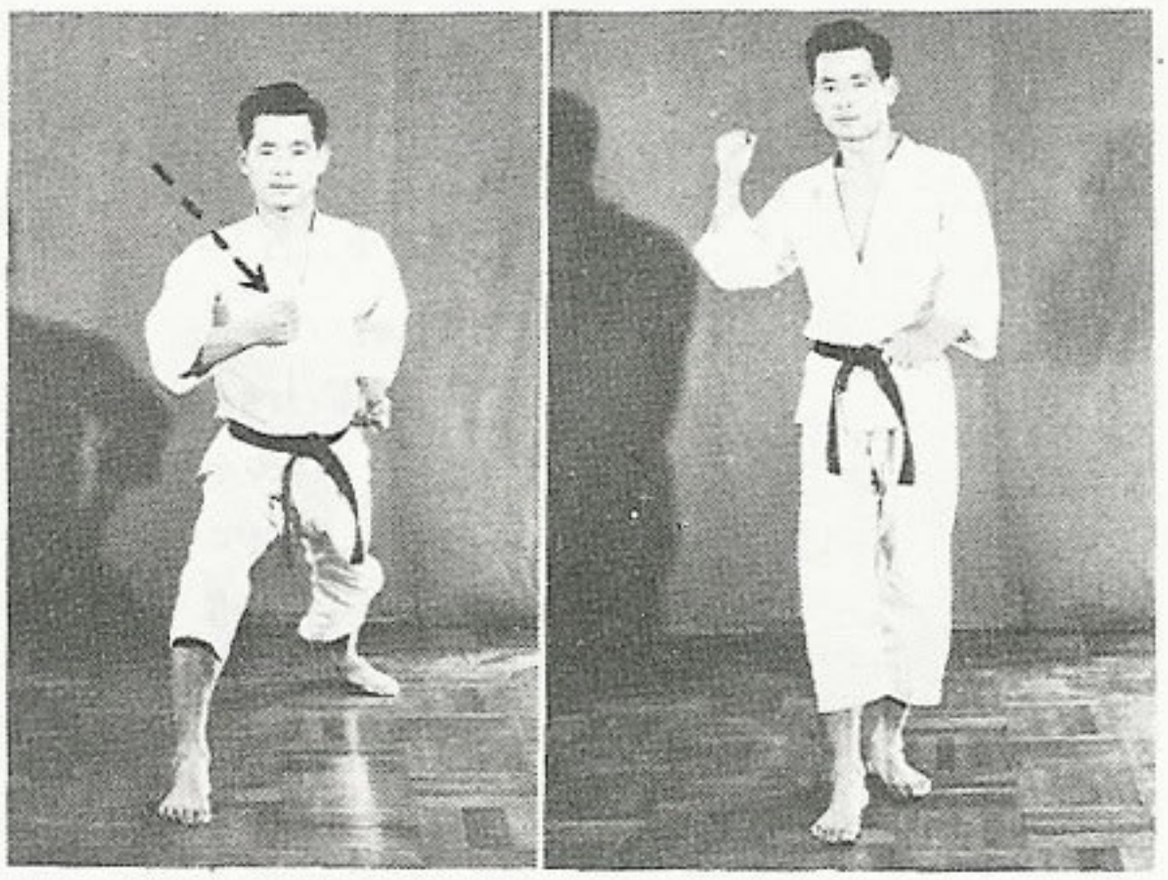
(chŏn' gul p' almok naeryŏ makki)

a. Forward Double Stepping Block

P.R. stance

Move R. foot in front of L. foot and then move L. foot to 'C' forming L.F. stance while blocking with L. forearm.

1. Blocking point describes a straight line to the target.
2. Keep elbow close to the hip and horizontal with its fist at the moment of block.
3. Pull the other fist to the hip while blocking.



b. Stationary Turning

Move L. foot on line 'CD' and then turn clockwise forming R.F. stance toward 'D' while blocking with R. forearm.

* F. Stance forearm reverse downward block is exercised in the same way.

* F. stance knife-hand downward block is exercised also in the same way.

53. F. X-STANCE U-SHAPE PUNCH

(kojŏng sŏgi tigŭtcha chirŭgi)

a. Stationary Punch

C.R. stance 'B'

i. Move L. foot to 'A' forming L.F. X-stance while punching.

ii. Bring L. foot to R. foot and then move R. foot to 'B' forming R.F. X-stance while punching.

iii. Bring R. foot to L. foot and then move L. foot to 'A' forming L.F. X-stance while punching.

b. Forward Sliding Punch

i. Slide to 'C' forming L.F. X-stance while punching.

ii. Slide to 'C' forming R.F. X-stance while punching.

c. Forward Double Step-turning

Under the assumption of L.F. X-stance toward 'C' move R. foot to 'C' and then turn clockwise or counter-clockwise forming R. F. X-stance toward 'D' while punching.

* The method of exercise for B. stance U-shape punch is the same.

F. X-stance = fixed stance
R.F. X-stance = right fixed stance
L.F. X-stance = left fixed stance

54. B. Stance U-shape Block

(hugul mongdungi makki)

a. Forward Slide-shifting Block

C.R.stance 'A'

i. Slide to 'C' forming R.B. stance while blocking and then shift to 'D' maintaining same posture.

ii. Slide to 'C' forming L.B. stance while blocking and then shift to 'D' maintaining same posture.

b. Forward Double Step-turning

Move L.foot to 'C' and then turn counter-clockwise forming R.B. stance toward 'D' while blocking to 'D'.

* F. X-stance U-shape block is exercised in the same way.

55. F. STANCE TWIN FIST UPSET PUNCH

(chŏn'gul ssanggwŏn twijibŏ chirŭgi)

a. Forward Double Stepping Punch

C.R.stance 'A'

Move R. foot in front of L. foot and then move L. foot to 'C' forming L.F. stance while punching.

b. Backward Double Step-turning

Move L. foot to 'D' and then turn clockwise or counter-clockwise forming R.F. stance toward 'D' while punching.

* Keep both elbows close to body making parallel with their fists at the moment of impact. The striking points reach the targets in a circular motion.

* F. stance twin fist vertical punch is exercised in the same way except that the elbows are slightly bent at the moment of impact.

56. D. STANCE X-FIST PRESSING BLOCK

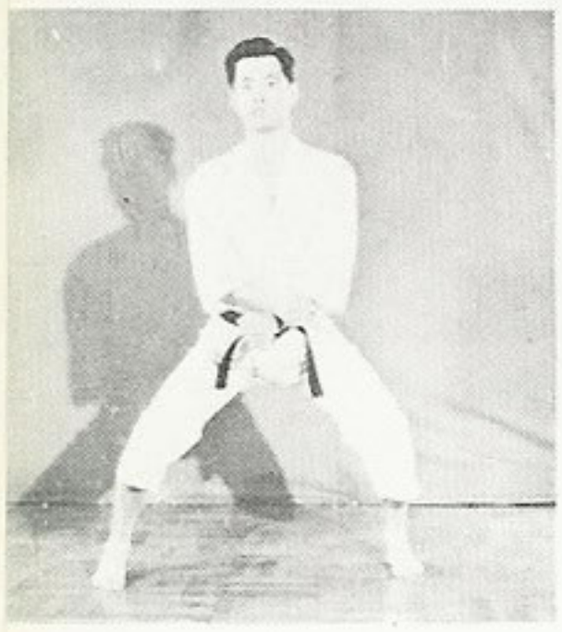
(sasŏn sŏgi kyoch'a chumŏk nullŏ makki)

a. Side Stepping Block Toward 'B'

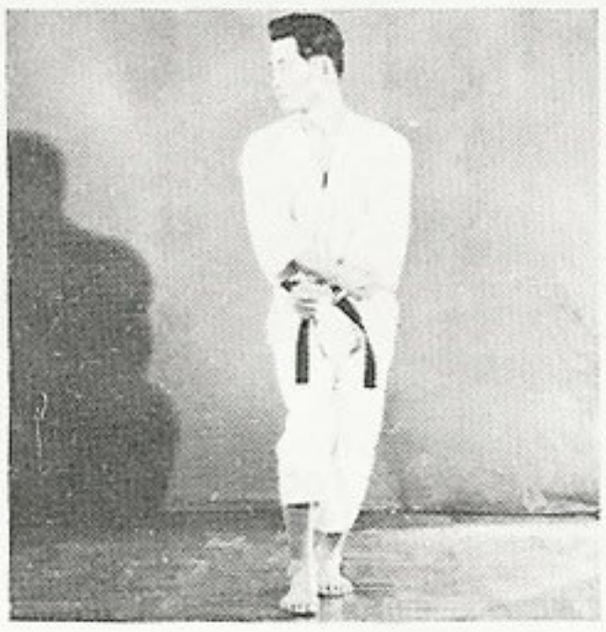
C.R. stance 'C'

i. Move R. foot to 'B' forming R.D. stance while blocking.

ii. Bring L. foot behind R. foot and then move R. foot to 'B' forming R.D. stance while blocking.

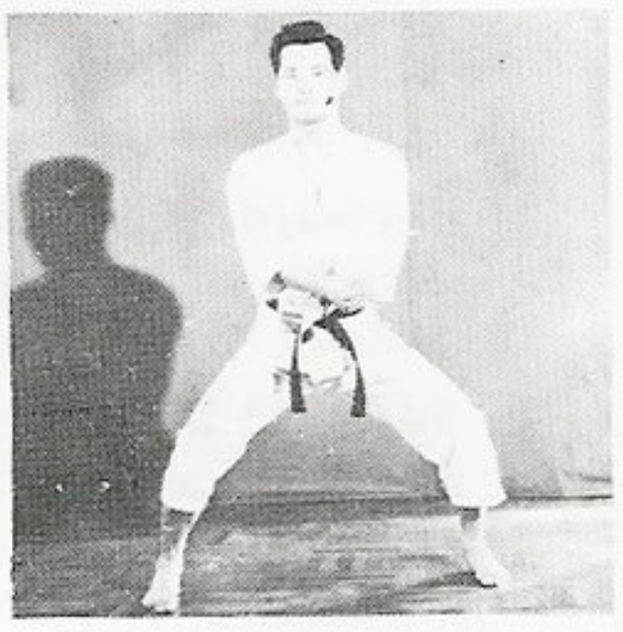


R. D. stance



Bring L. foot behind R. foot turning the face toward 'B'.

Palms face downward at the start of block.



Keep the crossed point in front of abdomen at the moment of block.

D. stance=diagonal stance L.D. stance=left diagonal stance R.D. stance=right diagonal stance

57. F. STANCE X-FIST PRESSING BLOCK

(chŏn' gul kyoch' a chumŏk nullŏ makki)

a. Forward Double Step-sliding Block

O.R. stance

i. Move R.foot in front of L. foot and then slide to 'C' forming L.F. stance while blocking. Repeat i.

b. Backward Double Step-sliding Block

i. Move L. foot behind R. foot and then slide to 'D' forming L. F. stance toward 'C' while blocking. Repeat i.

c. Forward Double Step-turning

Move R.foot to 'C' and then turn clockwise or counter-clockwise forming R.F.stance toward 'D' while blocking to 'D'.

* Keep the elbows close to the body and bring the crossed point in front of the abdomen at the moment of block.

* B. stance X-fist pressing block can be exercised in the same way.

58. B. STANCE X-KNIFE-HAND BLOCK

(hugul kyoch' a sudo makki)

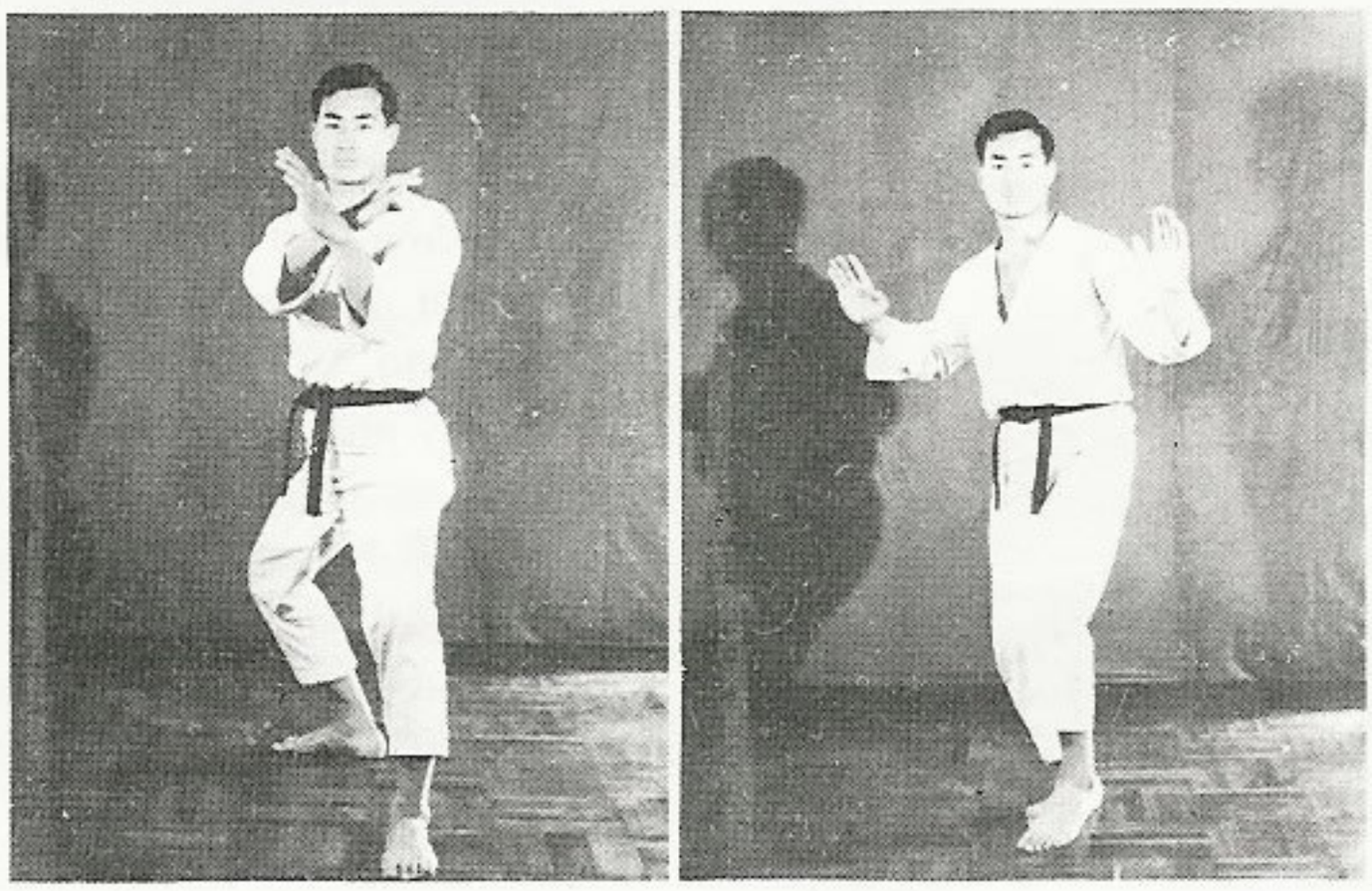
a. Forward Step-shifting Block (*omgyŏ tidimyŏ chajŭnbal maga nagagi*)

C.R. stance 'B'

i. Move L.foot to 'C' forming R.B.stance while blocking and then shift to 'C' maintaining R.B. stance while punching with L. fist.

ii. Move R.foot to 'C' forming L.B. stance while blocking and then shift to 'C' maintaining L.B.stance while punching with R. fist.

1. Both palms face toward opponent at the start of blocking.
2. Keep the forearms crossed in front of the chest at the blocking side.
3. Keep the elbow of the blocking side close to the body at the moment of block.



b. Backward Step-shifting Block

i. Move R.foot to 'D' forming R. B. stance while blocking to 'C' and then shift to 'D' maintaining R. B. stance while punching with L.fist.

ii. Move L. foot to 'D' forming L.B. stance while blocking to 'C' and then shift to 'D' maintaining L. B. stance while punching with R. fist.

O.R.stance=open ready stance

59. R. STANCE FOREARM W-SHAPE BLOCK

(kima sŏgi p'almok san makki)

a. Side Sliding Block Toward 'B'

C.R. stance 'C'

i. Slide to 'B' forming R. stance toward 'C' while blocking.

ii. Slide to 'B' maintaining R. stance while blocking.

b. Side Sliding Block Toward 'A'

i. Slide to 'A' maintaining R.stance while blocking. Repeat i.

* Keep the forearm crossed in front of the throat during sliding.

c. Forward Stepping Block

i. Move L. foot to 'C' in a stamping motion forming R. stance toward 'B' while blocking.

ii. Move R. foot to 'C' in a stamping motion forming R. stance toward 'A' while blocking.

* R. stance knife-hand W-shape block is exercised in the same way.

60. B. STANCE F.S. FINGER L.S. THRUST

(hugul p'yŏnggwansu hadan ttulki)

a. Stationary Thrust

C.R. stance 'C'

i. Move L. foot to 'C' forming R. B. stance while thrusting with R.F.S. finger, and then bring L. foot to R. foot forming C. stance toward 'B' at the same time execute H. S. side block with R.O. forearm and L.S. block with L. forearm.

ii. Move R. foot to 'C' forming L. B. stance while thrusting with L.F.S. finger, and then bring R. foot to L. foot forming C. stance toward 'A' at the same time execute H. S. side block with L. O. forearm and L.S. block with R. forearm.

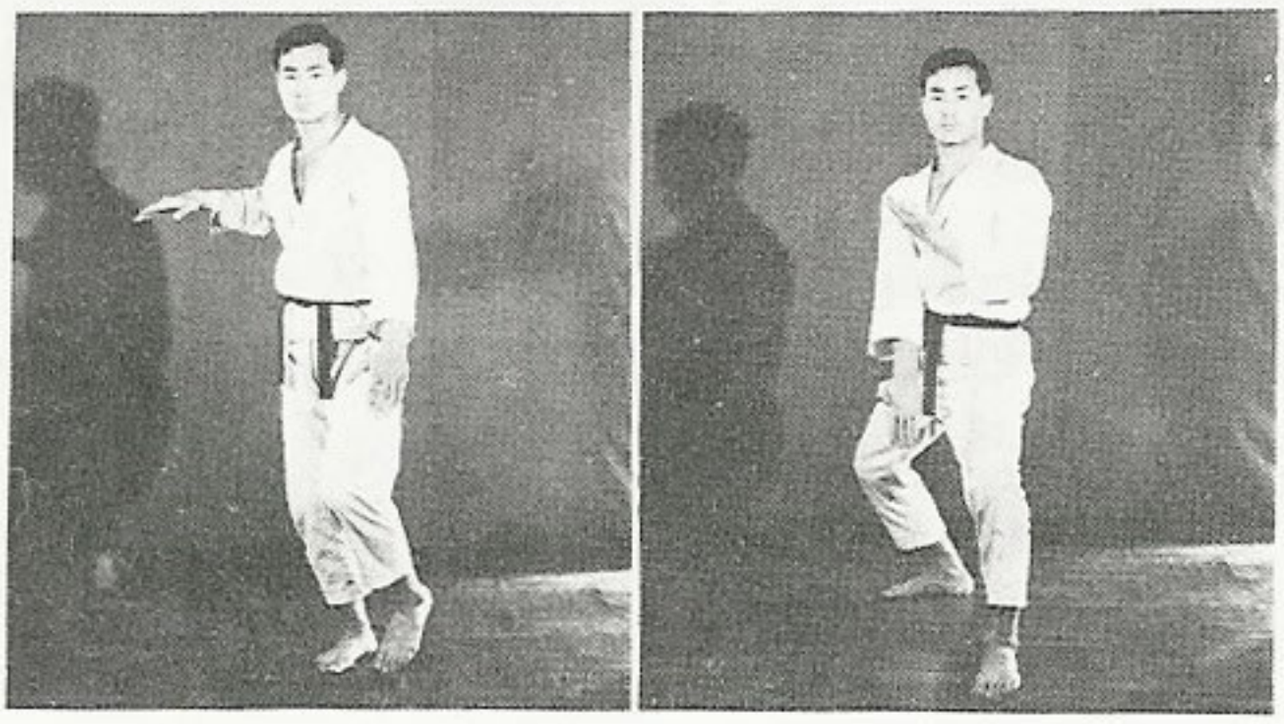
b. Forward Slide-shifting Thrust

i. Slide to 'C' forming R. B. stance while thrusting with R. F. S. finger, and then shift to 'D' maintaining R.B. stance at the same time execute H. S. side block with R. O. forearm and L. S. block with L.forearm.

ii. Slide to 'C' forming L. B. stance while thrusting with L. F. S. finger, and then shift to 'D' maintaining L.B. stance at the same time execute H.S. side block with L. O. forearm and L. S. block with R.forearm.

* F. stance F.S. finger L.S. reverse thrust is exercised in the same way.

Keep back hands faced upward at the start of thrust.



Keep palms faced upward at the moment of thrust.

C. stance=close stance

61. B. STANCE KNIFE-HAND L. S. BLOCK

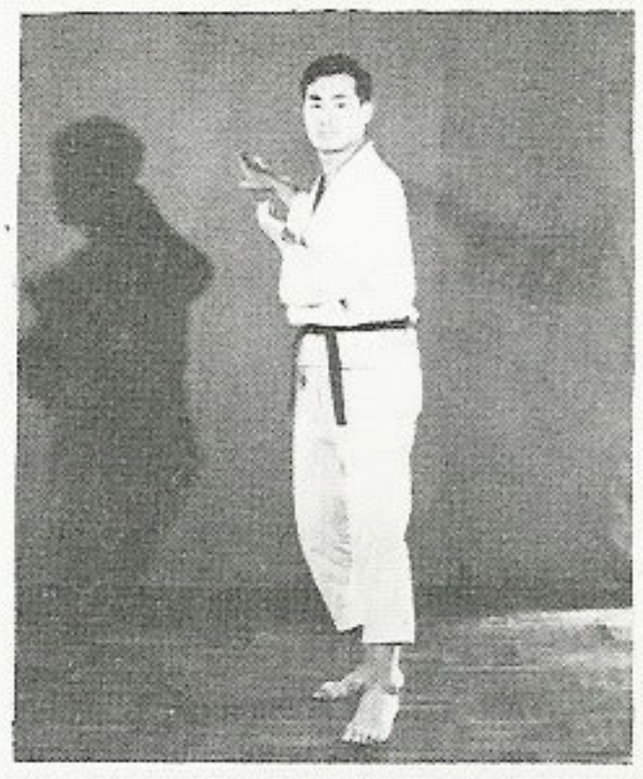
(hugul sudo hadan makki)

a. Forward Stepping Block

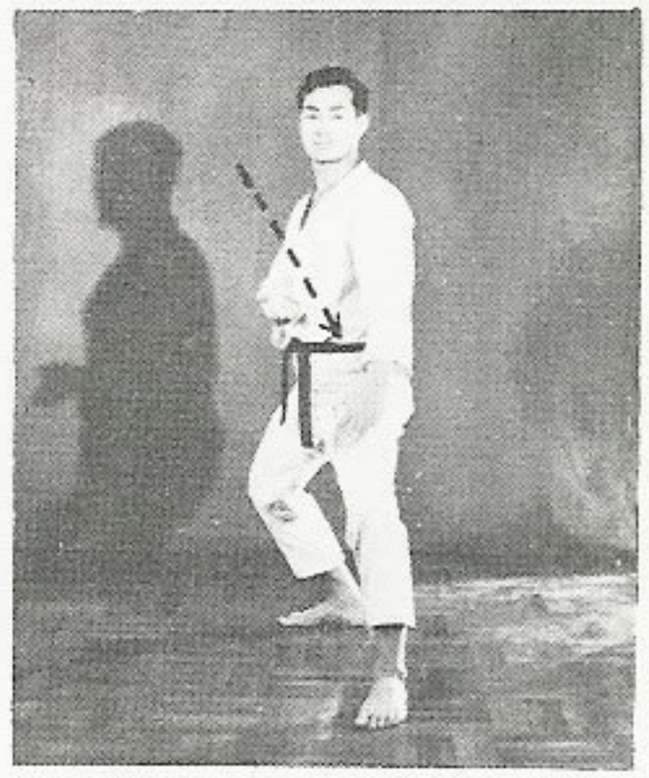
C. R. stance 'B'

i. Move L. foot to 'C' forming R. B. stance while blocking with L. knife-hand.

ii. Move R. foot to 'C' forming L.B. stance while blocking with R. knife-hand.



1. Swing both hands upward making parallel at the start of blocking.
2. Blocking point describes a straight line to the target.



b. Forward Double Step-turning

Move L. foot to 'C' and then turn counter-clockwise forming R.B. stance toward 'D' while blocking to 'D' with L. knife-hand.

* The procedure for B. stance forearm L. S. block is the same.

62. B. STANCE REVERSE KNIFE-HAND L. S. BLOCK

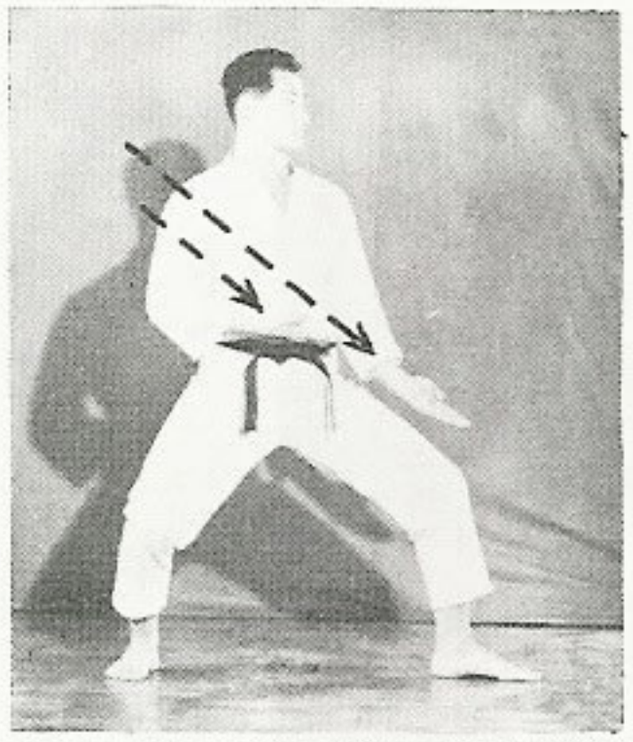
(hugul yŏk sudo hadan makki)

a. Forward Sliding Block

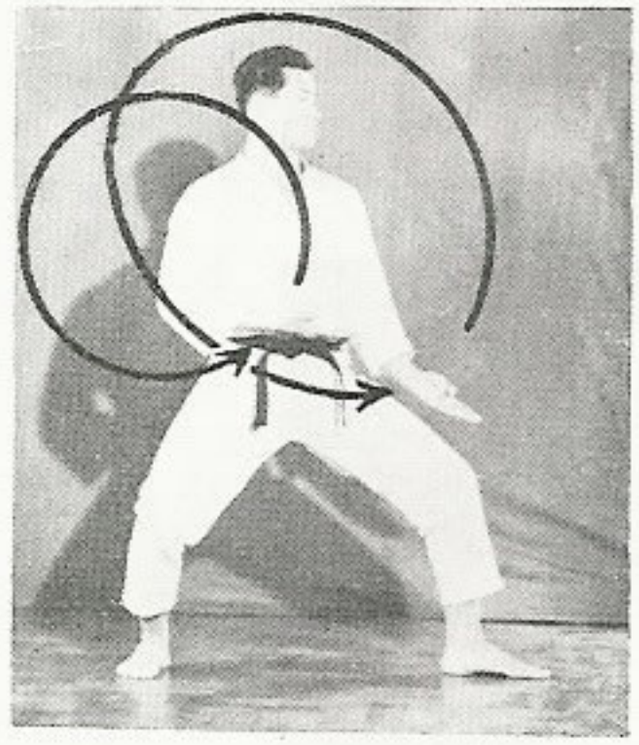
C. R. stance 'B'

i. Slide to 'C' forming R. B. stance while blocking with L. R. knife hand.

ii. Slide to 'C' forming L. B. stance while blocking with R. R. knife-hand.



1. Keep the knife-hands parallel throughout the execution of block.
2. Keep the elbow of the blocking side close to the body at the moment of block.



b. Backward Sliding Block

i. Move R. foot to 'D' in a sliding motion forming R. B. stance toward 'C' while blocking to 'C' with L. R. knife-hand.

ii. Move L. foot to 'D' in a sliding motion forming L. B. stance toward 'C' while blocking to 'C' with R. R. knife-hand.

c. Backward Double Step-turning

Move R.foot to 'D' and then turn counter-clockwise forming R. B. stance toward 'D' while blocking to 'D' with L. R. knife-hand.

* The blocking point reaches the target in a straight line or in a circular motion.

63. F. STANCE TURNING KICK (*chŏn'gul tollyŏ ch'agi*)

a. Forward Stepping Kick

Move L. foot to 'C' forming L. F. stance and extend both arms to the sides.

i Move L. foot to 'A' while kicking to 'BC' with R. foot and then lower it to 'C' forming R. F. stance and extend both arms to the sides.

ii. Move R. foot to 'B' while kicking to 'AC' with L. foot and then lower it to 'C' forming L. F. stance and extend both arms to the sides.

b. Backward Stepping Kick

i. Move R. foot to 'B' while kicking to 'AC' with L. foot and then lower it to 'D' forming R. F. stance and extend both arms to the sides.

ii. Move L. foot to 'A' while kicking to 'BC' with R. foot and then lower it to 'D' forming L. F. stance and extend both arms to the sides.

c. Forward Double Step-turning

Move L. foot to 'A' while kicking to 'BC' with R. foot and then lower it to 'C' and turn counter-clockwise to form R. F. stance toward 'D' and extend both arms to the sides.

64. B. STANCE TURNING KICK (*hugul tollyŏ ch'agi*)

a. Forward Stepping Kick

Move L. foot to 'C' forming L. forearm guarding block.

i. Kick to 'BC' with R. foot and then lower it to 'C' forming R. guarding block.

ii. Kick to 'AC' with L. foot and then lower it to 'C' forming L. guarding block.

b. Backward Stepping Kick

i. Kick to 'AC' with R. foot and then lower it to 'D' forming L. guarding block.

ii. Kick to 'BC' with L. foot and then lower it to 'D' forming R. guarding block.

65. B. STANCE BACK FIST DOWNWARD STRIKE

(*hugul rigwŏn naeryŏ ttaerigi*)

a. Forward Stepping Strike

P. R. stance

i. Move R. foot to 'C' in a stamping motion forming L. B. stance while striking with R. back fist.

ii. Move L. foot to 'C' in a stamping motion forming R. B. stance while striking with L. back fist.

b. Forward Step-turning

Move L. foot to 'C' and then turn clockwise to form L. B. stance toward 'D' while striking to 'D' with R. back fist.

* B. stance hammer fist downward strike is exercised in the same way.

1. Bend the elbow slightly keeping the fist level with its shoulder at the moment of impact.
2. Pull the other fist to the hip while striking.
3. Striking point reaches the target in a circular motion.

66. RR. FT. STANCE HAMMER FIST DOWNWARD STRIKE

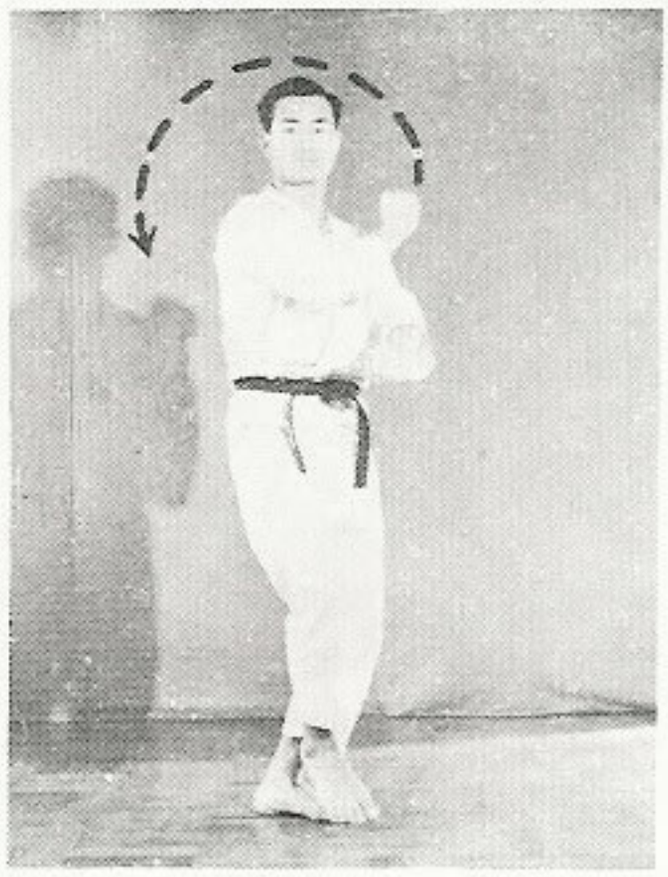
(twitpal sŏgi yugwŏn naeryŏ ttaerigi)

Forward Stepping Strike

P. R. stance

i. Move R. foot to 'C' forming L. Rr. ft. stance while striking with R. H. fist.

ii. Move L. foot to 'C' forming R. Rr. ft. stance while striking with L. H. fist.



1. Striking point reaches the target in a circular motion.
2. Keep the fist level with its shoulder at the moment of impact.
3. Pull the other fist to hip while striking.

* The method of exercise for knife-hand downward strike is the same.
* The procedure for Rr. ft. stance back fist downward strike is the same.

67. REVERSE TURNING KICK *(pandae tollyŏ ch'agi)*

a. Stationary Kick

C. R. stance 'B'

i. Kick to 'BD' with R. foot and lower it back to ready stance.

ii. Kick to 'AD' with L. foot and lower it back to ready stance.

b. Forwad Stepping Kick

Move L. foot to 'C' and then kick to 'C' with R. foot and lower it to 'C' forming forearm R. guarding block. Repeat it.

c. Backward Stepping Kick

Move R. foot to 'D' and then kick to 'C' with L. foot and lower it to 'D' forming forearm R. guarding block toward 'C'. Repeat it.

68. R. STANCE CRESCENT KICK *(kima pandal ch'agi)*

a. Side Stepping Kick Toward 'A'

Move L. foot to 'A' forming R. stance while extending L. hand to 'A'.

i. Kick L. palm with R. foot and then lower it to 'A' forming R. stance toward 'D' while striking L. palm with R. front elbow.

ii. Extend R. hand to 'A' and then kick its palm with L. foot and lower it to 'A' forming R. stance toward 'C' while striking R. palm with L. elbow.

b. Side Stepping Kick Toward 'B'

Under the assumption of R. stance toward 'C'

i. Extend R. hand to 'B' and then kick its palm with L. foot and lower it to 'B' forming R. stance toward 'D' while striking R. palm with L. elbow.

ii. Extend L. hand to 'B' and then kick its palm with R. foot and lower it to 'B' forming R. stance toward 'C' while striking L. palm with R. elbow.

* The foot reaches the hand in an arc, and don't move the hand while kicking.

69. R.STANCE 9-SHAPE BLOCK (*kima kutcha makki*)

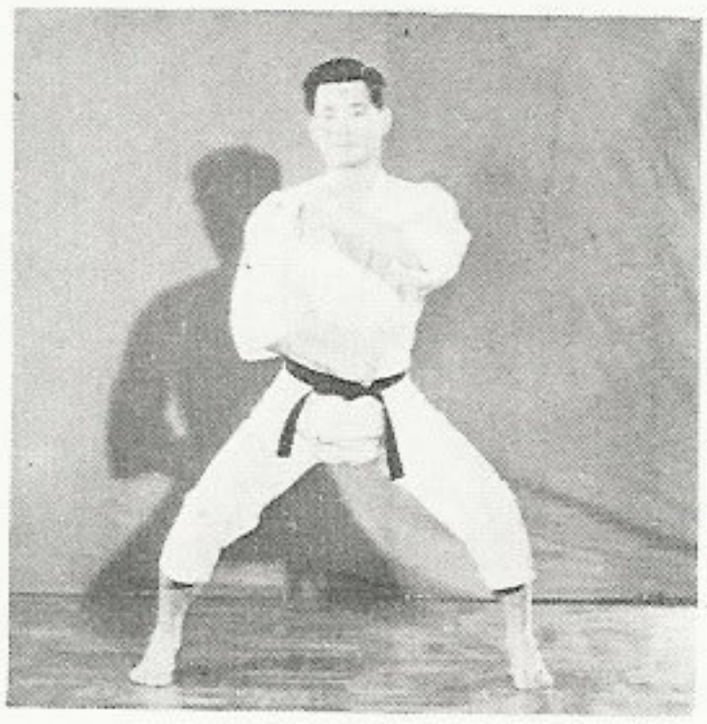
a. Side Sliding Block Toward 'A'

O.R. stance

i. Slide to 'A' forming R. stance while executing R. 9-shape block.
ii. Slide to 'A' maintaining R. stance while changing the position of hands.

b. Side Sliding Block Toward 'B'

Slide to 'B' maintaining R. stance while changing the position of hands.



Keep the above fist in front of the chest while the other fist in front of abdomen and both hammer fists face downward at the moment of block.

70. F. STANCE 9-SHAPE BLOCK

a. Forward Step-shifting Block

P.R. stance

i. Move L. foot to 'C' forming L. F. stance while executing R. 9-shape block and then shift to 'C' maintaining L.F. stance while changing the position of hands.
ii. Move R. foot to 'C' forming R. F. stance while executing R. 9-shape block and then shift to 'C' maintaining R.F. stance while changing the position of hands.

b. Backward Step-shifting Block

i. Move L. foot to 'D' forming R. F. stance toward 'C' while executing R. 9-shape block and then shift to 'D' maintaining R.F. stance while changing the position of hands.
ii. Move R. foot to 'D' forming L. F. stance toward 'C' while executing R. 9-shape block and then shift to 'D' maintaining L.F. stance while changing the position of hands.

c. Backward Double Step-turning

Move L. foot to 'D' and then turn clockwise or counter-clockwise to form R.F. stance toward 'D' while blocking.

71. R. STANCE WAVING KICK (*kima toro ch'agi*)

a. Stationary Kick

Move R. foot to 'B' forming R. stance and extend both fists to the sides.

i. Kick to 'A' with R. foot and then lower it to the ready stance in a quick motion.
ii. Kick to 'B' with L. foot and then lower it to the ready stance in a quick motion.

* Keep both arms as they were while kicking.
* D. stance waving kick is exercised in the same way.

72. DOUBLE KICK *(ijung ch'agi)*

a. Stationary Kick

P.R. stance

i. Execute pressing kick to 'B' with R. foot and then hooking kick to 'C' and lower it to ready stance.

ii. Execute pressing kick to 'A' with L. foot and then hooking kick to 'C' and lower it to ready stance.

b. Forward Stepping Kick

L. F. stance with both arms extended to the sides.

i. With R. foot execute front snap kick to 'C' and then side thrusting kick to 'B' and lower it to 'C' forming R.F. stance.

ii. With L. foot execute front snap kick to 'C' and then side thrusting kick to 'A' and lower it to 'C' forming L.F. stance.

c. Backward Stepping Kick

i. Execute front snap kick to 'C' with L.foot and then side thrusting kick to 'A' and lower it to 'D' forming R.F. stance.

ii. Execute front snap kick to 'C' with R.foot and then side thrusting kick to 'B' and lower it to 'D' forming L.F. stance.

d. Side Stepping Kick Toward 'A'

R. stance with L. hand extended to 'A'.

i. Execute crescent kick to L. palm with R. foot and then side thrusting kick to 'A' and lower it to 'A' forming R.stance while extending R. hand to 'A'.

ii. Execute crescent kick to R. palm with L. foot and then side thrusting kick to 'A' and lower it to 'A' forming R. stance while extending L. hand to 'A'.

e. Side Stepping Kick Toward 'B'

Under the assumption of R. stance toward 'C' with R. hand extended to 'B':

i. Execute crescent kick to R. palm with L. foot and then side thrusting kick to 'B' and lower it to 'B' forming R. stance while extending L. hand to 'B'.

ii. Execute crescent kick to L. palm with R. foot and then side thrusting kick to 'B' and lower it to 'B' forming R. stance while extending R. hand to 'B'.

73. DOUBLE STEP-SLIDE TURNING

a. Under the Assumption of L. F. Stance Forearm Guarding Block Toward 'C'

Move R.foot to 'C' and then turn clockwise or counter-clockwise while sliding to 'C' to form R.F. stance toward 'D' and block with forearm.

b. Under the Assumption of L. B. Stance Knife-hand Guarding Block Toward 'C'

Move L. foot to 'C' and then turn clockwise or counter-clockwise while sliding to 'C' to form R. B. stance toward 'D' and block with knife-hand.

* The same principle is applied to treble step-slide turning.

74. TREBLE KICK (*samjung ch'agi*)

a. Stationary Kick

P.R. stance

i. With R. foot execute back thrusting kick to 'D', twisting kick to 'C' and turning kick to 'AC' and then lower it to ready stance.

ii. With L. foot execute back thrusting kick to 'D', twisting kick to 'C' and turning kick to 'BC' and then lower it to ready stance.

b. Forward Stepping Kick

F. stance L. forearm guarding block

i. With R.foot execute front snap kick to 'C', side thrusting kick to 'B' and turning kick to 'AC' and then lower it to 'C' forming R. guarding block.

ii. With L. foot execute front snap kick to 'C', side thrusting kick to 'A' and turning kick to 'BC' and then lower it to 'C' forming L. guarding block.

c. Backward Stepping Kick

i. With R. foot execute front snap kick to 'C', side thrusting kick to 'B' and turning kick to 'BC' and then lower it to 'D' forming L. guarding block to 'C'.

ii. With L.foot execute front snap kick to 'C', side thrusting kick to 'A' and turning kick to 'AC' and then lower it to 'D' forming R. guarding block.

75. B. STANCE KNIFE-HAND GUARDING BLOCK AND MIDDLE KNUCKLE FIST PUNCH

a. Forward Step-shifting Block and Punch

P. R. stance

i. Move L. foot to 'C' forming R.B. stance while blocking and then shift to 'C' maintaining R. B. stance while punching with R. M. knuckle fist.

ii. Move R. foot to 'C' forming L.B. stance while blocking and then shift to 'C' maintaining L.B. stance while punching with L.M. knuckle fist.

b. Backward Step-shifting Block and Punch

i. Move R. foot to 'D' forming R. B. stance while blocking to 'C' and then shift to 'D' maintaining R. B. stance toward 'C' while punching with R.M. knuckle fist.

ii. Move L. foot to 'D' forming L. B. stance while blocking to 'C' and then shift to 'D' maintaining L. B. stance toward 'C' while punching with L.M. knuckle fist.

c. Forward Double Step-turning

Move L.foot to 'C' and then turn counter-clockwise forming R.B. stance toward 'D' while blocking to 'D' and punch with R. M. knuckle fist while shifting to 'D'.

76. F. STANCE REVERSE KNIFE-HAND FRONT STRIKE AND KNEE TURNING KICK

a. Forward Stepping Strike and Kick

P. R. stance

i. Move L. foot to 'C' in a stamping motion forming L.F. stance at the same time execute H.S. strike with R.R. knife-hand and then move L.foot to 'A' while executing turning kick with R.knee.

ii. Lower R. foot to 'C' in a stamping motion forming R.F. stance at the same time execute H.S. strike with L.R. knife-hand and then move R. foot to 'B' while executing turning kick with L. knee.

* F. stance reverse knife-hand lunge strike is exercised in the same way.

R.M. knuckle fist
=right middle knuckle fist
L.M. knuckle fist
=left middle knuckle fist

PART 5

PATTERNS IN TAEKWON-DO

(*hyŏng*)

Until the perfection of the present advanced form of sparring, a series of sequence of movements and maneuvers had been established in order that the student could practice the various techniques of attack and defence without the need of an actual opponent.

The "pattern" is thus a set sequence of movement of attack and defence in a logical order. Imaginary opponents are dealt with in sequence logically and systematically under the assumption of various situations. Practice in the "pattern" enables the student to go through the fundamental exercise, to develop sparring techniques, to improve the flexibility of movements, to familiarize with the body shifting, to build up the muscles properly, to control the breathing and to acquire certain special techniques which cannot be obtained from the fundamental exercise alone.

Most of these "patterns" have been created and developed by the famous Taekwon-Do masters in the course of many centuries; they are great in number and each having its own characteristics. They are classified into three main groups: The Sorim School, Soryŏng School and Ch'ang-Hŏn School.

The following points must be borne in mind in performing the patterns:

1. Performance of each pattern must be ended at the starting point (x).
2. Correct posture and facing must be maintained at all times.
3. The muscles of the body should be either tensed or relaxed at the proper critical moments in the course of the exercise.
4. The exercise should be performed with a graceful and rhythmic movement to reduce unnecessary waste of energy, and there should be no stiffness.
5. Movements must accelerate or decelerate according to that stipulated by the particular pattern.
6. Practice should be made perfect in one "pattern" before attempting another.

* "Patterns" in this book are performed with the assumption that the student is facing 'D' (see diagram).

12. THE CH'ANG-HŎN SCHOOL (*Ch'ang-Hŏn Yu*)

Ch'ang-Hŏn or "blue cottage" is the author's pseudonym. The hallmark of this school is the combination of fast and slow, light and forceful movements together with extensive foot-work.

The name, the number of the movements as well as the diagrammatic representation of each pattern have a specific significance which symbolizes its namesake or relevance to same historical event.

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

TAN-GUN: is named after the holy Tan-Gun, the legendary founder of Korea in the year of 2334 B.C.

TO-SAN: is the pseudonym of the patriot Ahn Ch'ang-Ho (1876—1938) who devoted his entire life to furthering the education of Korea and its independence movement.

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

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

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

T'OI-GYE: is the penname of the noted scholar Yi Hwang (16th C. A. D.), an authority on neo-confucianism.
The 37 movements of the pattern refer to his birthplace on 37° latitude, the diagram (士) represents "scholar."

HWA-RANG: is named after the Hwa-Rang youth group which originated in the Silla Dynasty about 1350 years ago.
This group eventually became the actual driving force for the unification of the three Kingdoms of Korea.

CH'UNG-MU: was the given name to the great Admiral Yi Sun-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (kŏbuksŏn) which was the precursor of the present day submarine in 1592 A.D. The reason why this pattern ends up with left hand attack is to symbolize his regrettable death having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the King.

KWANG-GAE: is picked after the famous Kwang-Gae -T'o-Wang, the 19th King of the Koguryŏ Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (土) represents the expansion and recovery of lost territory. The 39 movements refer to his reign for 39 years.

P'O-ŬN: is the pseudonym of a loyal subject Chŏng Mong-Chu (1400 A.D.) 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 Koryŏ Dynasty.

KAE-BAEK: is named after Kae-Baek, a great general in the Paekchae Dynasty (660 A.D.). The diagram (|) represents his severe and strict military discipline.

YU-SIN: is named after Kim Yu-Sin, the great General in the Silla Dynasty who was instrumental in uniting the three kingdoms of Korea. The 68 movements refer to the last 2 figures of the year 668 A.D., the year of the unification of the whole Korea.

CH'UNG-JANG: was the given name to the great General Kim Dŏk-Ryŏng of the Yi Dynasty about 400 years ago. This particular pattern ends with a left hand attack which signifies that he died in prison at the age of 27 on a false charge which unabled him to demonstrate his full capability.

ŬL-JI: is named after the great General Ŭl-Ji Mun-Dŏk in the Koguryŏ Dynasty in the 7th century A.D. The diagram (ㄱ) represents his surname.

SAM-IL: denoted the first of March. It is the historical date when the independence movement of Korea was started in 1919. The 33 movements of this pattern stand for the 33 patriots who planned the independence movement.

CH'OI-YŎNG: is named after the famous General Ch'oi Yŏng who was the premier and commander in chief of the armed forces toward the end of Koryŏ Dynasty (14 th century). Although he was executed on a false charge by one of his subordinate commanders, General Yi Sŏng-Gye who became the first king of the Yi Dynasty, he was very popular and greatly respected by all the nations through his loyalty, patriotism and honest poverty.

KO-DANG: is the pseudonym of the patriot Cho Man-Sik who dedicated his life to the independence movement and education of Korea. The 39 movements of the pattern show the number of times of his imprisonment as well as the location of his birth place on 39° latitude.

SE-JONG: is named after King Se-Jong, The Great, who invented the Korean alphabet in the year of 1443 A.D. and who was also a meteorologist. The diagram (王) represents "King" and the 24 movements refer to the 24 letters of the Korean language.

T'ONG-IL: denotes the unification of Korea which has been divided into two. The diagram (|) represents the homogenous race.

CH'ŎN-JI PATTERN

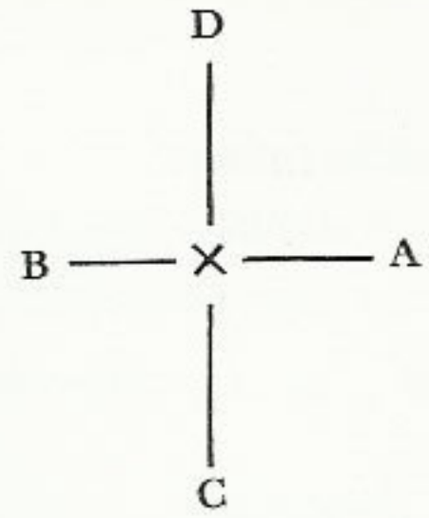
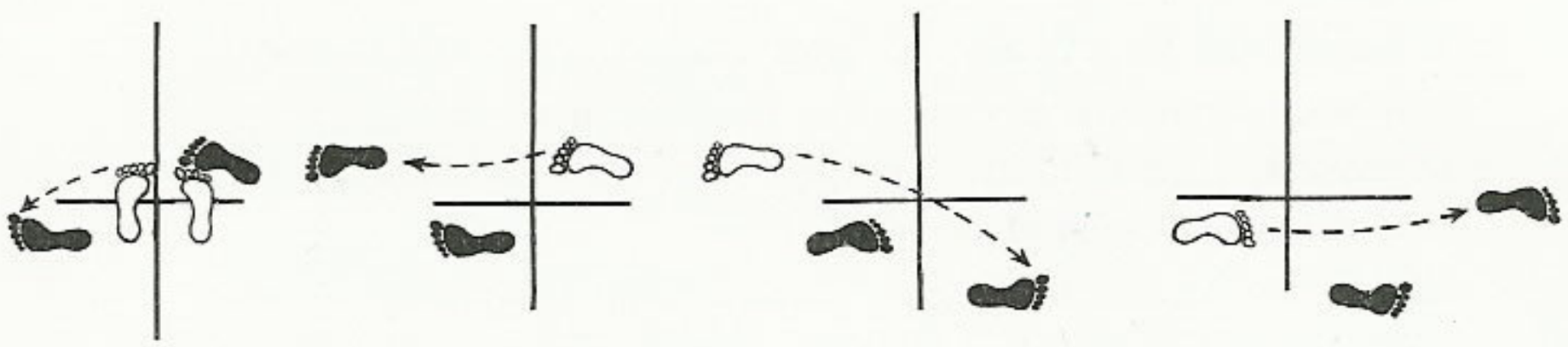
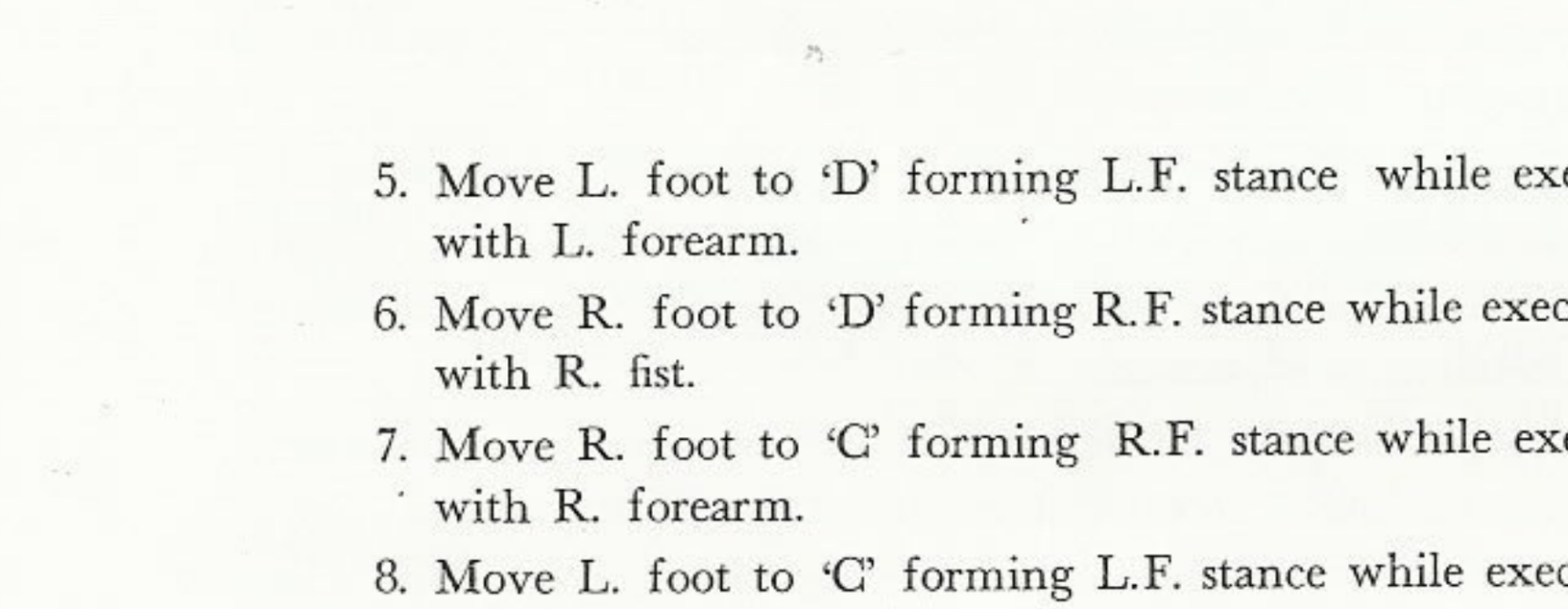


Diagram : +
19 movements
P.R. stance

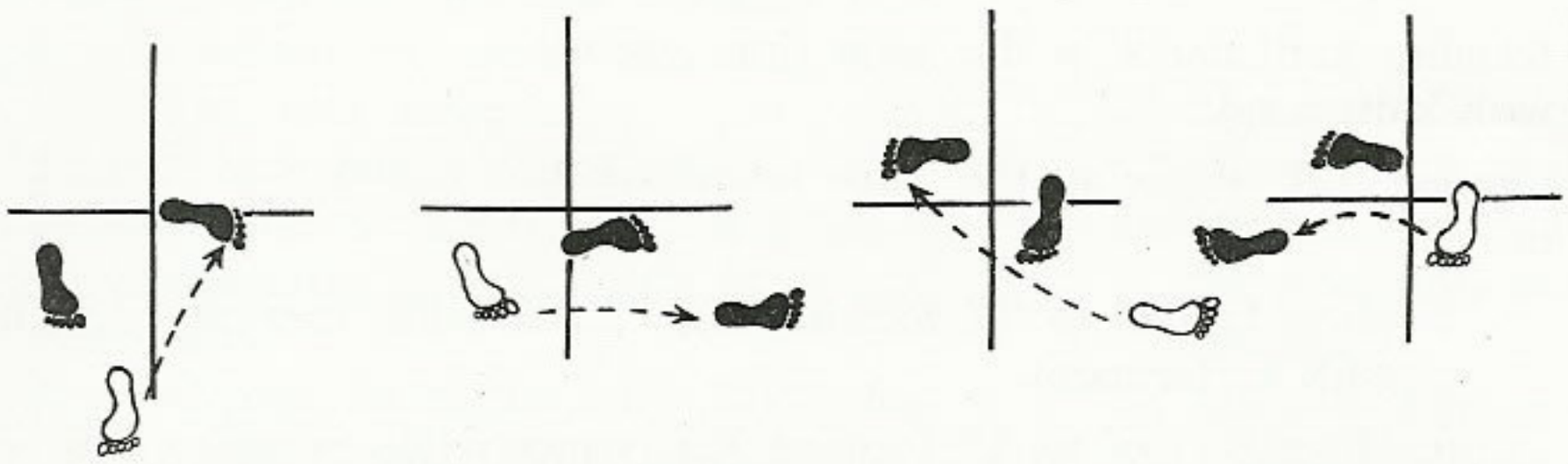
1. Move L. foot to 'B' forming L.F. stance while executing L.S. block with L. forearm.
2. Move R. foot to 'B' forming R.F. stance while executing M.S. punch with R. fist.
3. Move R. foot to 'A' forming R.F. stance while executing L.S. block with R. forearm.
4. Move L. foot to 'A' forming L.F. stance while executing M.S. punch with L. fist.



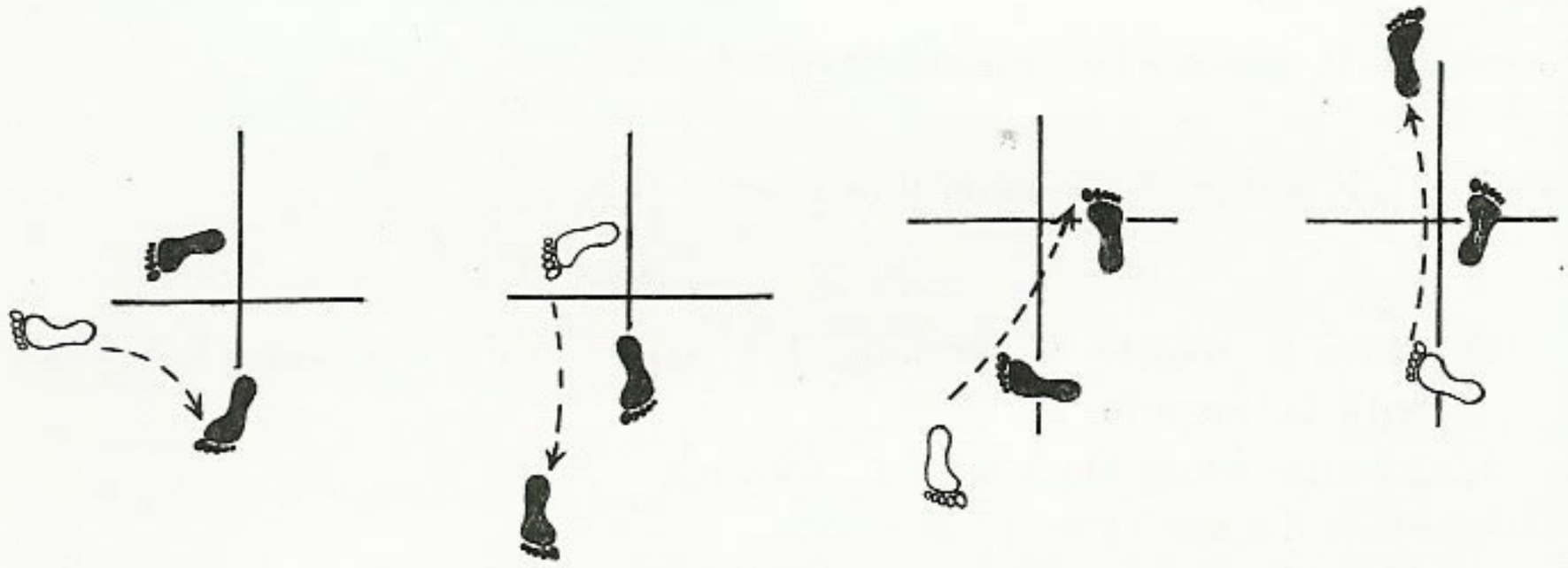
5. Move L. foot to 'D' forming L.F. stance while executing L.S. block with L. forearm.
6. Move R. foot to 'D' forming R.F. stance while executing M.S. punch with R. fist.
7. Move R. foot to 'C' forming R.F. stance while executing L.S. block with R. forearm.
8. Move L. foot to 'C' forming L.F. stance while executing M.S. punch with L. fist.



9. Move L. foot to 'A' forming R.B. stance while executing M.S. block with L.I. forearm.
10. Move R. foot to 'A' forming R.F. stance while executing M.S. punch with R. fist.
11. Move R. foot to 'B' forming L.B. stance while executing M.S. block with R.I. forearm.
12. Move L. foot to 'B' forming L.F. stance while executing M.S. punch with L. fist.

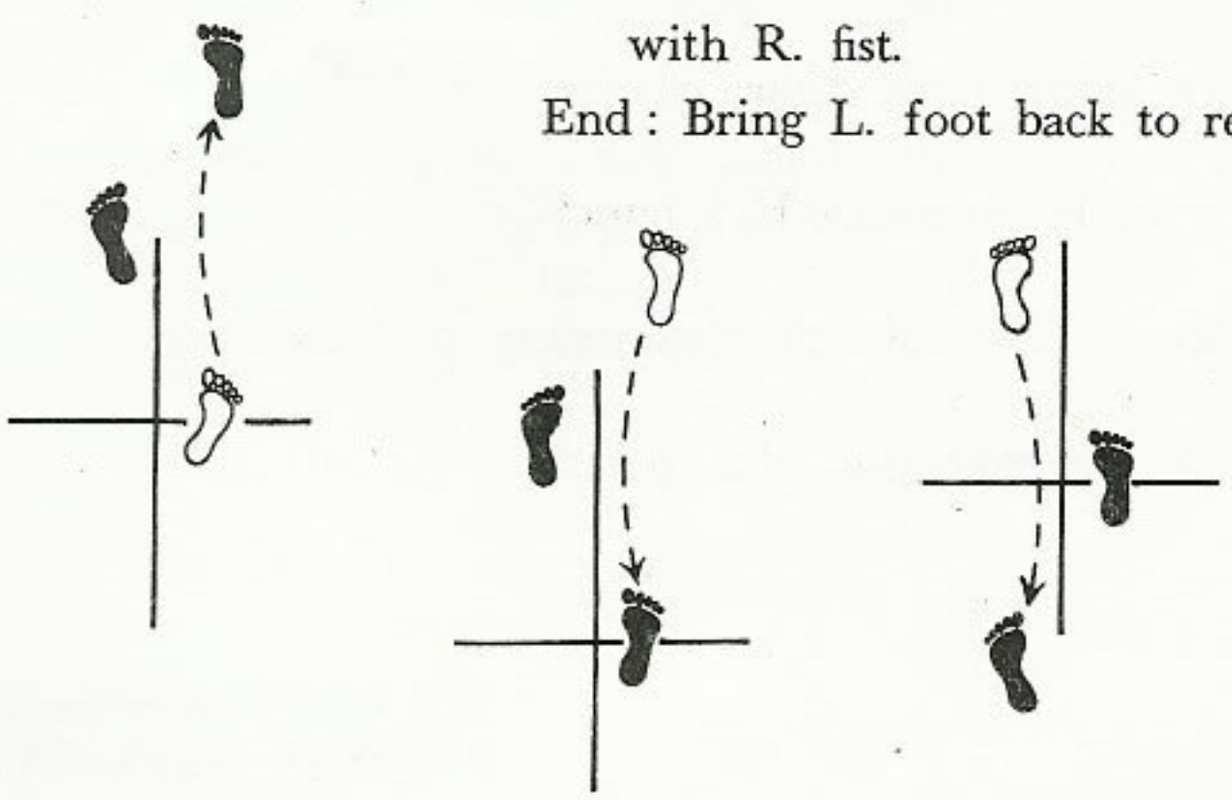


13. Move L. foot to 'C' forming R.B. stance wihle executing M.S. block with L.I. forearm.
14. Move R. foot to 'C' forming R.F. stance while executing M.S. punch with R. fist.
15. Move R. foot to 'D' forming L.B. stance while executing M.S. block with R.I. forearm.
16. Move L. foot to 'D' forming L.F. stance while executing M.S. punch with L. fist.



17. Move R. foot to 'D' forming R.F. stance while executing M.S. punch with R. fist.
18. Move R. foot to 'C' forming L.F. stance while executing M.S. punch with L. fist.
19. Move L. foot to 'C' forming R.F. stance while executing M.S. punch with R. fist.

End : Bring L. foot back to ready stance.



* M.S. block = mid-section block.

TAN-GUN PATTERN

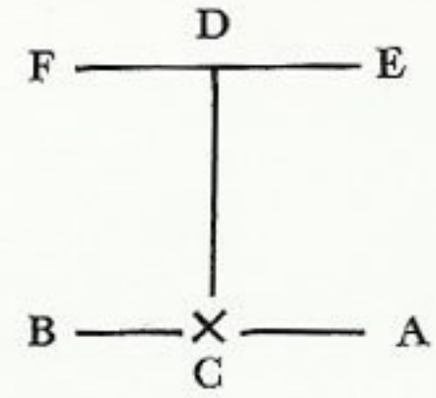


Diagram: I

21 movements

P.R. stance

1. Move L. foot to 'B' forming R.B. stance at the same time execute M.S. guarding block with knife-hand.
2. Move R. foot to 'B' forming R.F. stance while executing H.S. punch with R. fist.
3. Move R. foot to 'A' forming L.B. stance at the same time execute M.S. guarding block with knife-hand.
4. Move L. foot to 'A' forming L.F. stance at the same time execute H.S. punch with L. fist.
5. Move L. foot to 'D' forming L.F. stance while executing L.S. block with L. formarm.
6. Move R. foot to 'D' forming R.F. stance while executing H.S. punch with R. fist.
7. Move L. foot to 'D' forming L.F. stance while executing H.S. punch with L. fist.
8. Move R. foot to 'D' forming R.F. stance while executing H.S. punch with R. fist.
9. Move L. foot to 'E' forming R.B. stance at the same time execute twin forearm block.
10. Move R. foot to 'E' forming R.F. stance at the same time execute H.S. punch with R. fist.
11. Move R. foot to 'F' forming L.B. stance while executing twin forearm block.
12. Move L. foot to 'F' forming L.F. stance at the same time execute H.S. punch with L. fist.
13. Move L. foot to 'C' forming L.F. stance while executing L.S. block with L. forearm.
14. Execute rising block with L. forearm.

* Perform 13 and 14 in a fast motion.

15. Move R. foot to 'C' forming R.F. stance while executing rising block with R. forearm.
16. Move L. foot to 'C' forming L.F. stance while executing rising block with L. forearm.
17. Move R. foot to 'C' forming R.F. stance while executing rising block with R. forearm.
18. Move L. foot to 'B' forming R.B. stance at the same time execute M.S. strike with L. knife-hand.
19. Move R. foot to 'B' forming R.F. stance while executing H.S. punch with R. fist.
20. Move R. foot to 'A' forming L.B. stance at the same time execute M.S. strike with R. knife-hand.
21. Move L. foot to 'A' forming L.F. stance while executing H.S. punch with L. fist.

End. Bring L. foot back to ready stance.

M.S. strike = mid-section strike
H.S. punch = high-section punch

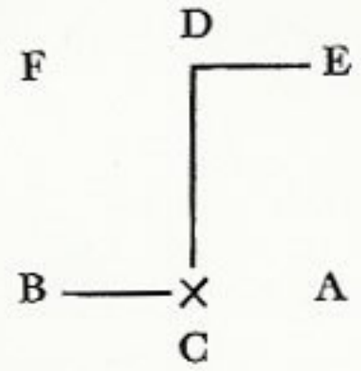
TO-SAN PATTERN

Diagram : ⌜

24 movements

P.R. stance

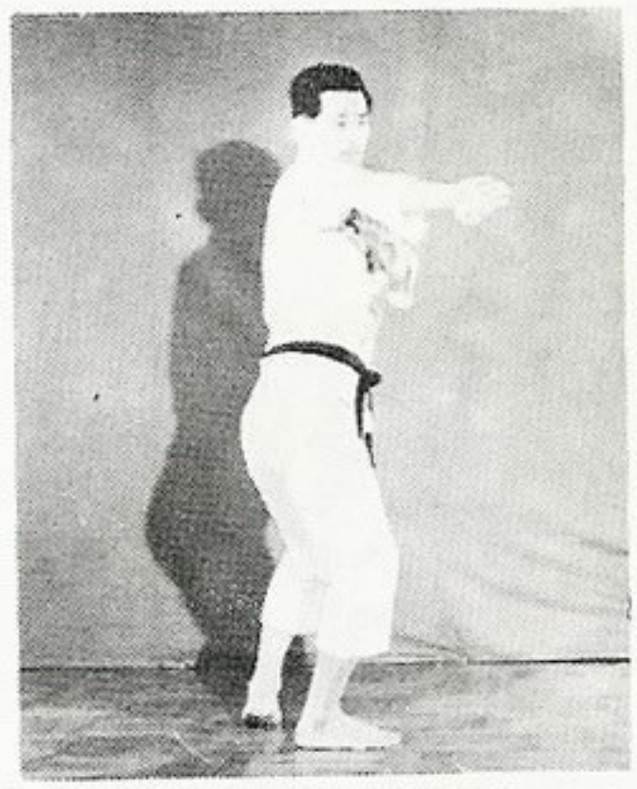
1. Move L. foot to 'B' forming L.F. stance while executing H.S. block with L.O. forearm.
2. Execute M.S. punch with R. fist.
3. Move L. foot on line 'AB' forming R.F. stance toward 'A' while executing H.S. block with R.O. forearm.
4. Execute M.S. punch with L. fist.
5. Move L. foot to 'D' forming R.B. stance while executing M.S. guarding block with knife-hand.
6. Move R. foot to 'D' forming R.F. stance while thrusting with R.S.S. finger.
7. Move L. foot to 'D' turning counter-clockwise to form L.F. stance and execute H.S. side strike with L. back fist.
8. Move R. foot to 'D' forming R.F. stance while executing H.S. side strike with R. back fist.
9. Move L. foot to 'E' forming L.F. stance while executing H.S. block with L.O. forearm.
10. Execute M.S. punch with R. fist.
11. Move L. foot on line 'EF' forming R.F. stance toward 'F' while executing H.S. block with R.O. forearm.
12. Execute M.S. punch with L. fist.
13. Move L. foot to 'CE' forming L.F. stance at the same time execute H.S. wedging block with other forearm.
14. Execute M.S. front snap kick with R. foot keeping the position of hands as they were in 13.
15. Lower R. foot to 'CE' forming R.F. stance while executing M.S. punch with R. fist.
16. Execute M.S. punch with L. fist.
    * Perform 15 & 16 in a fast motion.
17. Move R. foot to 'CF' forming R.F. stance at the same time execute H.S. wedging block with outer forearm.
18. Execute M.S. front snap kick with L. foot keeping both hands as they were in 17.
19. Lower L. foot to 'CF' forming L.F. stance while executing M.S. punch with L. fist.

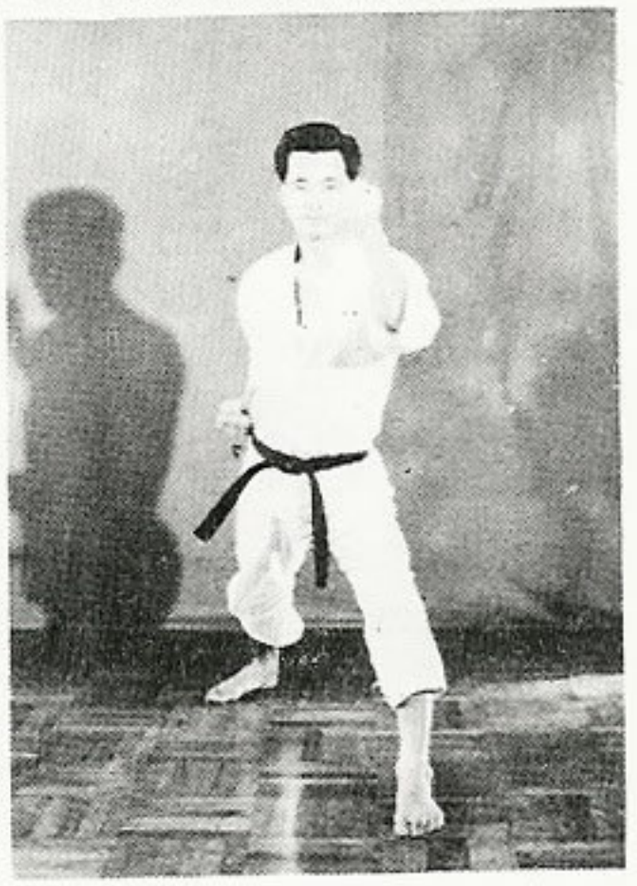


20. Execute M.S. punch with R. fist.
    * Perform 19 & 20 in a fast motion.
21. Move L.foot to 'C' forming L.F. stance at the same time execute rising block with L. forearm.
22. Move R. foot to 'C' forming R.F. stance at the same time execute rising block with R. forearm.
23. Move L. foot to 'B' forming R. stance toward 'D' at the same time execute M.S. side strike with L. knife-hand.
24. Bring L. foot to R. foot and then move R. foot to 'A' forming R. stance at the same time execute M.S. side strike with R. knife-hand.

End. Bring R. foot back to ready stance.

No. 7





R.O. forearm=right outer forearm
L.O. forearm=left outer forearm

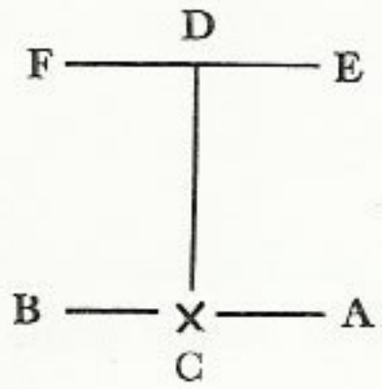
WŎN-HYO PATTERN

Diagram : 工

28 movements

C.R. stance 'A'

1. Move L. foot to 'B' forming R.B. stance at the same time execute twin forearm block.
2. Execute H.S. inward strike with R. knife-hand while bringing L.H. fist in front of R. shoulder.
3. Execute M.S. punch to 'B' with L. fist while forming F. X-stance.
4. Bring L. foot to R. foot and then move R. foot to 'A' forming L.B. stance while executing twin forearm block.
5. Execute H.S. inward strike with L. knife-hand while bringing R.H. fist in front of L. shoulder.
6. Execute M.S. punch to 'A' with R. fist while forming F. X-stance.
7. Bring R. foot to L. foot and then bring L. fist on R. fist while pulling L. foot to R. knee joint.
8. Execute M.S. side thrusting kick to 'D' with L. foot.
9. Lower L. foot to 'D' forming R.B. stance while executing M.S. guarding block with knife-hand.
10. Move R. foot to 'D' forming L.B. stance while executing M.S. guarding block with knife-hand.
11. Move L. foot to 'D' forming R.B. stance while executing M.S. guarding block with knife-hand.
12. Move R. foot to 'D' forming R.F. stance at the same time thrust with R.S.S. finger.
13. Move L. foot to 'E' forming R.B. stance at the same time execute twin forearm block.



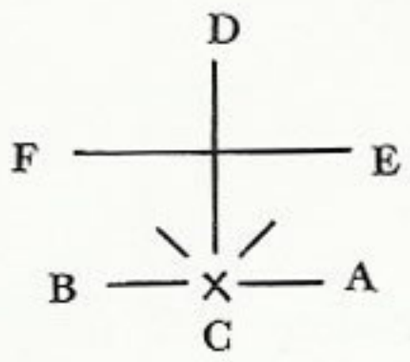
14. Execute H.S. inward strike with R. knife-hand while bringing L.H. fist in front of R. shoulder.
15. Execute M.S. punch with L. fist while forming F. X-stance.
16. Bring L. foot to R. foot and then move R. foot to 'F' forming L.B. stance while executing twin forearm block.
17. Execute H.S. inward strike with L. knife-hand while bringing R.H. fist in front of L. shoulder.
18. Execute M.S. punch with R. fist while forming F. X-stance.
19. Bring R. foot to L. foot and then move L. foot to 'C' forming L.F. stance while executing circular block with R.I. forearm.
20. Execute L.S. front snap kick with R. foot keeping the position of hands as they were in 19.
21. Lower R. foot to 'C' forming R.F. stance at the same time execute M.S. punch with L. fist.
22. Execute circular block with L.I. forearm.
23. Execute L.S. front snap kick with L. foot keeping the position of hands as they were in 22.
24. Lower L. foot to 'C' forming L.F. stance at the same time execute M.S. punch with R. fist.
25. Bring R. fist on L. fist while pulling R. foot to L. knee joint.
26. Execute M.S. side thrusting kick to 'C' with R. foot.
27. Lower R. foot to 'C' and then move L. foot to 'B' forming R.B. stance while executing M.S. guarding block with forearm.
28. Bring L. foot to R. foot and then move R. foot to 'A' forming L.B. stance while executing M.S. guarding block with fore-arm.

End. Bring R. foot back to ready stance.

YUL-KOK PATTERN

Diagram : 土
38 movements
P. R.stance

1. Move L. foot to 'B' forming R. stance while extending L. fist to 'D'.
2. Execute M.S. punch with R. fist.
3. Execute M.S. punch with L. fist.
4. Bring L. foot to R. foot and then move R. foot to 'A' forming R. stance while extending R. fist to 'D'.
5. Execute M.S. punch with L. fist.
6. Execute M.S. punch with R. fist.
   * Perform 5 & 6 in a fast motion.
7. Move R. foot to 'AD' forming R.F. stance while executing H.S. block with R.I. forearm.
8. Execute L.S. front snap kick with L. foot keeping the position of hands as they were in 7.
9. Lower L. foot to 'AD' forming L.F. stance at the same time execute M.S. punch with L. fist.
10. Execute M.S. punch with R. fist.
    * Perform 9 & 10 in a fast motion.
11. Move L. foot to 'BD' forming L.F. stance at the same time execute H.S. block with L.I. forearm.
12. Execute L.S. front snap kick with R. foot keeping the position of hands as they were in 11.
13. Lower R. foot to 'BD' forming R.F. stance while executing M.S. punch with R. fist.
14. Execute M.S. punch with L. fist.
    * Perform 13 & 14 in a fast motion.
15. Move R. foot to 'D' forming R.F. stance at the same time execute H.S. hooking block with R. knife-hand.
16. Execute H.S. hooking block with L. knife-hand.
17. Execute M.S. punch with R. fist.
    * Perform 16 & 17 in a fast motion.
18. Move L. foot to 'D' forming L.F. stance at the same time execute H.S. hooking block with L. knife-hand.



19. Execute H.S. hooking block with R. knife-hand.
20. Execute M.S. punch with L. fist.
    * Perform 19 & 20 in a fast motion.
21. Move R. foot to 'D' forming R.F. stance while executing M.S. punch with R. fist.
22. Bring L. fist on R. fist while pulling L. foot to R. knee joint.
23. Execute M.S. side thrusting kick to 'D' with L. foot.
24. Lower L. foot to 'D' forming L.F. stance while striking L. palm with R. front elbow.
25. Bring R. fist on L. fist while pulling R. foot to L. knee and turn the face to 'C'.
26. Execute M.S. side thrusting kick to 'C' with R. foot.
27. Lower R. foot to 'C' forming R.F. stance while striking R. palm with L. front elbow.
28. Move L. foot to 'E' forming R.B. stance while executing twin knife-hand block.
29. Move R. foot to 'E' forming R.F. stance while thrusting with R.S. S. finger.
30. Move R. foot to 'F' forming L.B. stance while executing twin knife-hand block.
31. Move L. foot to 'F' forming L.F. stance while thrusting with L.S.S. finger.
32. Move L. foot to 'C' forming L.F. stance at the same time execute H.S. side block with L.O. forearm.
33. Execute M.S. punch with R. fist.
34. Move R. foot to 'C' forming R.F. stance at the same time execute H.S. side block with R.O. forearm.
35. Execute M.S. punch with L. fist.
36. Jump to 'C' forming L. X-stance while executing H.S. side strike with L. back fist.
37. Move R. foot to 'A' forming R.F. stance at the same time execute H.S. block with R.D. forearm.
38. Bring R. foot to L. foot and then move L. foot to 'B' forming L.F. stance at the same time execute H.S. block with L.D. forearm.

End. Bring L. foot back to ready stance.

CHUNG-GŬN PATTERN

Diagram : 工

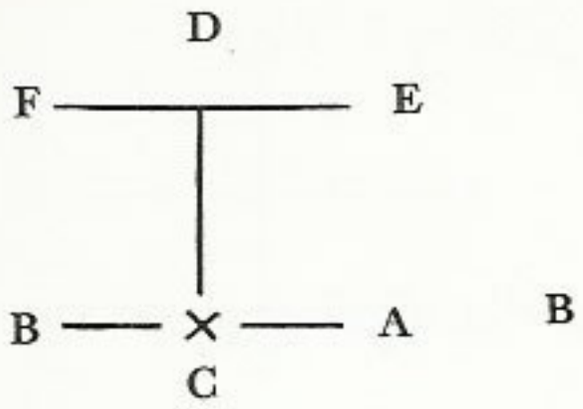
32 movements

C.R. stance 'B'

1. Move L.foot to 'B' forming R.B. stance while executing M.S. side block with L.R. knife-hand.
2. Execute L.S. front snap kick to 'B' with L. foot keeping both hands as they were in 1.
3. Lower L. foot to 'B' and then move R. foot to 'B' forming R. Rr. ft. stance while executing upward block with R. palm fist.
4. Move R. foot to 'A' forming L.B. stance while executing M.S. side block with R.R. knife-hand.
5. Execute L.S. front snap kick to 'A' with R. foot keeping both hands as they were in 4.
6. Lower R. foot to 'A' and then move L. foot to 'A' forming R. Rr. ft stance while executing upward block witn L. palm fist.
7. Move L. foot to 'D' forming R.B. stance while executing M. S. guarding block with knife-hand.
8. Execute H.S. strike with R. upper elbow while forming L.F. stance toward 'D'.
9. Move R. foot to 'D' forming L.B. stance while executing M.S. guarding block with knife-hand.
10. Execute H.S. strike with L. upper elbow while forming R.F. stance toward 'D'.
11. Move L. foot to 'D' forming L.F. stance while executing H.S. vertical punch with twin fist.
12. Move R. foot to 'D' forming R.F. stance while executing upset punch with twin fist.
13. Move R. foot on line 'CD' forming L.F. stance toward 'C' while executing rising block with X-fist.
14. Move L.foot to 'E' forming R.B. stance while executing M.S. side strike with L. back fist.
15. Slip L. foot to 'E' forming L.F. stance while pulling inward and twisting L. forearm until its palm faces upward.

* Perform 14 & 15 in a fast motion.

16. Execute H.S. punch with R. fist.



17. Bring L. foot to R. foot and then move R. foot to 'F' forming L.B. stance while executing M.S. side strike with R. back fist.
18. Slip R. foot to 'F' forming R.F. stance while pulling inward and twisting R. forearm until its palm faces upward.
    * Perform 17 & 18 in a fast motion.
    * 15 and 18 are releasing motion.
19. Execute H.S. punch with L. fist.
20. Bring R. foot to L. foot and then move L. foot to 'C' forming L.F. stance while executing H.S. block with L.D. forearm.
21. Execute M.S. punch with L. fist while forming R.B. stance pulling L. foot.
22. Execute M.S. side thrusting kick to 'C' with R. foot.
23. Lower R. foot to 'C' forming R.F. stance while executing H.S. block with R.D. forearm.
24. Execute M.S. punch with R. fist while forming L.B. stance pulling R. foot.
25. Execute M.S. side thrusting kick to 'C' with L. foot.
26. Lower L. foot to 'C' forming R.B. stance while executing M.S. guarding block with forearm.
27. Execute pressing block with R. palm fist while forming L.F. low stance slipping L. foot.
28. Move R. foot to 'C' forming L.B. stance while executing M.S. guarding block with forearm.
29. Execute pressing block with L. palm fist while forming R.F. low stance slipping R. foot.
30. Bring L. foot to R. foot forming C. stance toward 'A' while bringing R: fist in front of L. chest horizontally.
    * Perform in a slow motion.
31. Move R. foot to 'A' forming F. X-stance while executing U-shape block.
32. Bring R. foot to L. foot and then move L. foot to 'B' forming F. X-stance while executing U-shape block.

End. Bring L. foot back to ready stance.

T'OI-GYE PATTERN

Diagram : 土

37 movements

C.R. stance 'B'

1. Move L. foot to 'B' forming R.B. stance at the same time execute M.S. side block with L.I. forearm.
2. Execute L.S. thrust with R.F.S. finger while forming L.F. stance toward 'B' slipping L. foot.
3. Bring L. foot to R. foot forming C. stance toward 'D' while executing H.S. block with R.O. forearm and L.S. block with L. forearm.
4. Move R. foot to 'A' forming L.B. stance while executing M.S. side block with R.I. forearm.
5. Execute L.S. thrust with L.F.S. finger while forming R.F. stance toward 'A' slipping R. foot.
6. Bring R. foot to L. foot forming C. stance toward 'D' while executing H.S. block with L.O. forearm and L.S. block with R. forearm.

* Perform 3 & 6 in a slow motion.

7. Move L. foot to 'D' forming L.F. stance at the same time execute pressing block with X-fist.
8. Execute H.S. vertical punch with twin fist.

* Perform 7 & 8 in a fast motion.

9. Execute M.S. front snap kick with R. foot keeping both hands as they were in 8.
10. Lower R. foot to 'D' forming R.F. stance while executing M.S. punch with R. fist.
11. Execute M.S. punch with L. fist.

* Perform 10 & 11 in a fast motion.

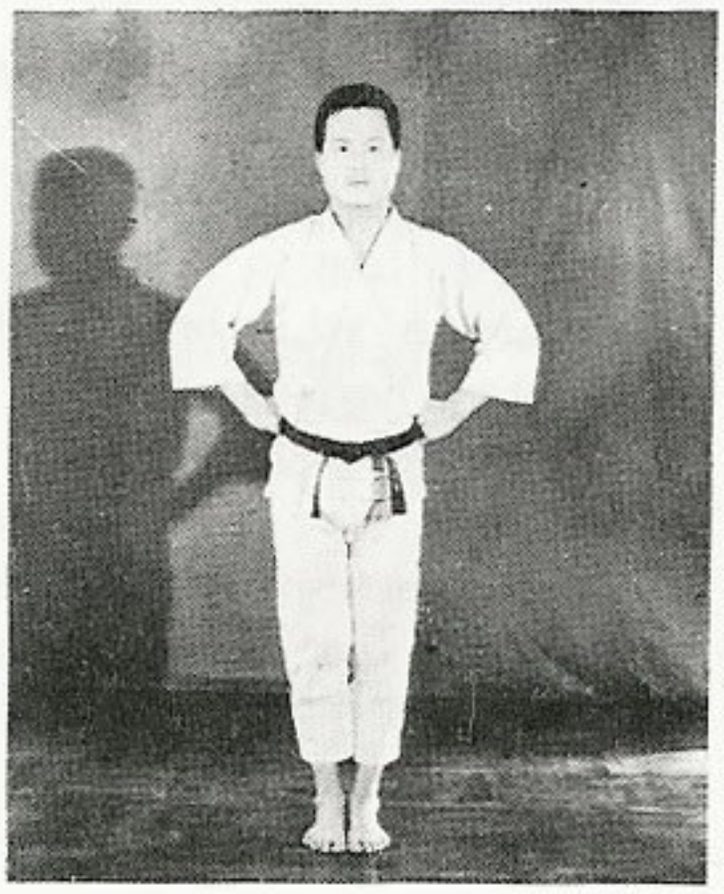
12. Bring L. foot to R. foot forming C. stance toward 'F' while bringing both fists to the hips respectively.

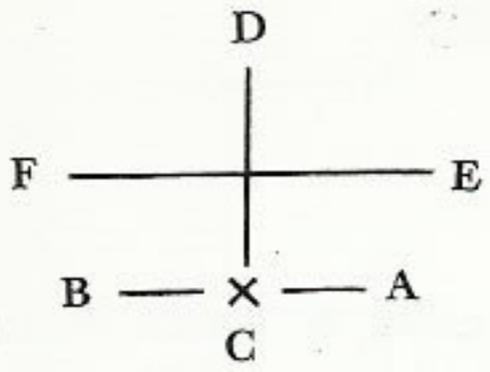
* Perform in a slow motion.

13. Move R. foot to 'F' in a stamping motion forming R. stance toward 'C' while executing W-shape block with forearm.
14. Move L. foot to 'F' in a stamping motion turning clockwise to form R. stance toward 'D' while executing W-shape block with forearm.

No. 3

No. 12





15. Move L. foot to 'E' in a stamping motion turning clockwise to form R. stance toward 'C' while executing W-shape block with forearm.
16. Move R. foot to 'E' in a stamping motion turning counter-clockwise to form R. stance toward 'D' at the same time execute W-shape block with forearm.
17. Move L. foot to 'E' in a stamping motion turning clockwise to form R. stance toward 'C' while executing W-shape block with forearm.
18. Move L. foot to 'F' in a stamping motion turning clockwise to form R. stance toward 'D' while executing W-shape block with forearm.
19. Bring R. foot to L. foot and then move L. foot to 'D' forming R.B. stance at the same time execute L.S. pushing block with L.D. forearm.
20. Extend both hands upward as if to grab opponent's head while forming L.F. stance slipping L. foot.
21. Kick upward with R. knee while pulling both hands downward.
22. Lower R. foot to L. foot and then move L. foot to 'C' forming R.B. stance while executing M.S. guarding block with knife-hand.
23. Execute L.S. front snap kick with L. foot keeping both hands as they were in 22.
24. Lower L. foot to 'C' forming L.F. stance while executing H.S. thrust with L.F.S. finger.
25. Move R. foot to 'C' forming L.B. stance at the same time execute M.S. guarding block with knife-hand.
26. Execute L.S. front snap kick with R. foot keeping both hands as they were in 25.
27. Lower R. foot to 'C' forming R.F. stance at the same time execute H.S. thrust with R.F.S. finger.
28. Move R. foot to 'D' forming R.B. stance while executing H.S. strike to 'D' with R. back fist and L.S. block with L. forearm.
29. Jump to 'C' forming R. X-stance at the same time execute pressing block with X-fist.

* Keep the body toward 'A' at the moment of block.

30. Move R. foot to 'C' forming R.F. stance while executing H.S. block with R.D. forearm.
31. Move L. foot to 'B' forming R.B. stance at the same time execute L.S. block with L. knife-hand.
32. Execute circular block with R.I. forearm while forming L.F. stance slipping L. foot.
33. Bring L. foot to R. foot and then move R. foot to 'A' forming L.B. stance at the same time execute L.S. block with R. knife-hand.
34. Execute circular block with L.I. forearm while forming R.F. stance slipping R. foot.
35. Execute circular block with R.I. forearm while forming L.F. stance.
36. Repeat 34.
37. Move R. foot on line 'AB' forming R. stance while executing M.S. punch with R. fist.

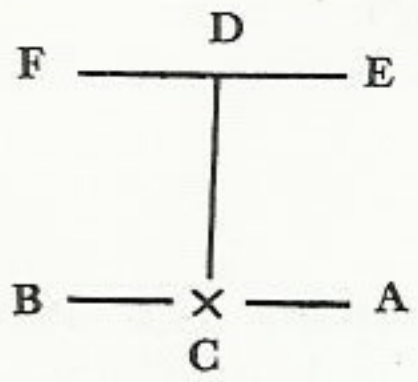
End. Bring R. foot back to ready stance.

HWA-RANG PATTERN

Diagram : 工
29 movements
C.R. stance 'C'

1. Move L.foot to 'B' forming R. stance while executing M.S. pushing block with L. palm fist.
2. Execute M.S. punch with R. fist.
3. Execute M.S. punch with L. fist.
   * Perform 2 & 3 in a fast motion
4. Execute twin forearm block while forming L.B. stance toward 'A'.
5. Execute M.S. block with L.O. forearm at the same time pull R. fist in front of L. shoulder.
   * Keep R. back fist faced downward.
6. Execute M.S. punch with R. fist while forming F. X-stance.
7. Execute downward strike to 'A' with R. knife-hand while standing up pulling R. foot slightly toward L. foot.
8. Move L. foot to 'A' forming L.F. stance while executing M.S. punch with L. fist.
9. Move L. foot to 'D' forming L.F. stance at the same time execute L.S. block with L. forearm.
10. Move R. foot to 'D' forming R.F. stance while executing M.S. punch with R.fist.
11. Pull L. foot toward R. foot at the same time bring L. palm on R. forefist bending R. elbow slightly.
12. Execute M.S. side thrusting kick with R. foot while pulling both hands in the opposite direction and then lower R. foot to 'D' forming L.B. stance while executing M.S. side strike with R. knife-hand.
13. Move L. foot to 'D' forming L. F.stance while executing M.S. punch with L. fist.
14. Move R. foot to 'D' forming R.F. stance while executing M.S. punch with R. fist.

No. 11



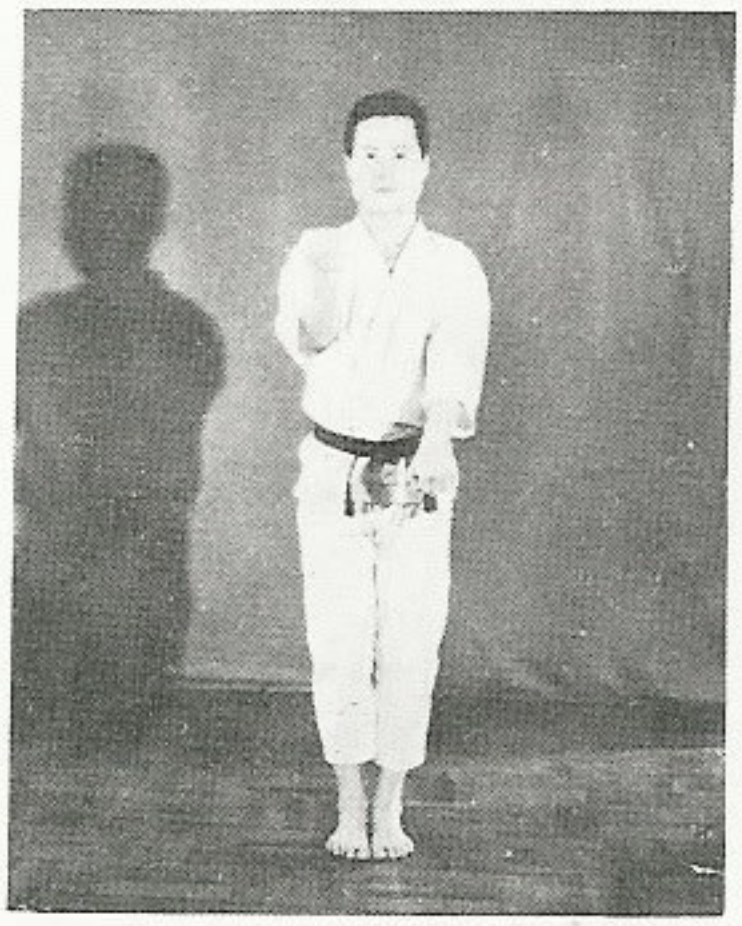
15. Move L. foot to 'E' forming R.B. stance while executing M.S. guarding block with knife-hand.
16. Move R. foot to 'E' forming R.F. stance while thrusting with R.S.S. finger.
17. Move R. foot on line 'EF' forming R.B. stance toward 'F' while executing M. S. guarding block with kife-hand.
18. Execute H.S. turning kick with R. foot and lower it to 'F'.
19. Execute H.S. turining kick with L. foot and then lower it to 'F' forming R.B. stance while executing M.S. guarding block with knife-hand.

* Perform 18 & 19 in a fast motion.

20. Move L. foot to 'C' forming L.F. stance while executing L.S. block with L. forearm.
21. Execute M. S. punch with R. fist while forming R.B. stance pulling L. foot.
22. Move R. foot to 'C' forming L.B. stance while executing M.S. punch with L. fist.
23. Move L. foot to 'C' forming R.B. stance while executing M.S. punch with R. fist.
24. Execute pressing block with X-fist while forming L.F. stance slipping L. foot.
25. Move R. foot to 'C' in a sliding motion forming R.B. stance while thrusting to 'C' with R. side elbow.
26. Bring L. foot to R. foot turning counter-clockwise to form C. stance toward 'B' while executing M.S. block with R.I. forearm and L.S. block with L. forearm.
27. Change the position of hands.
28. Move L. foot to 'B' forming R.B. stance while executing M.S. guarding block with knife-hand.
29. Bring L. foot to R. foot and then move R. foot to 'A' forming L.B. stance while executing M.S. guarding block with knife-hand.

End. Bring R. foot back to ready stance.

No. 26

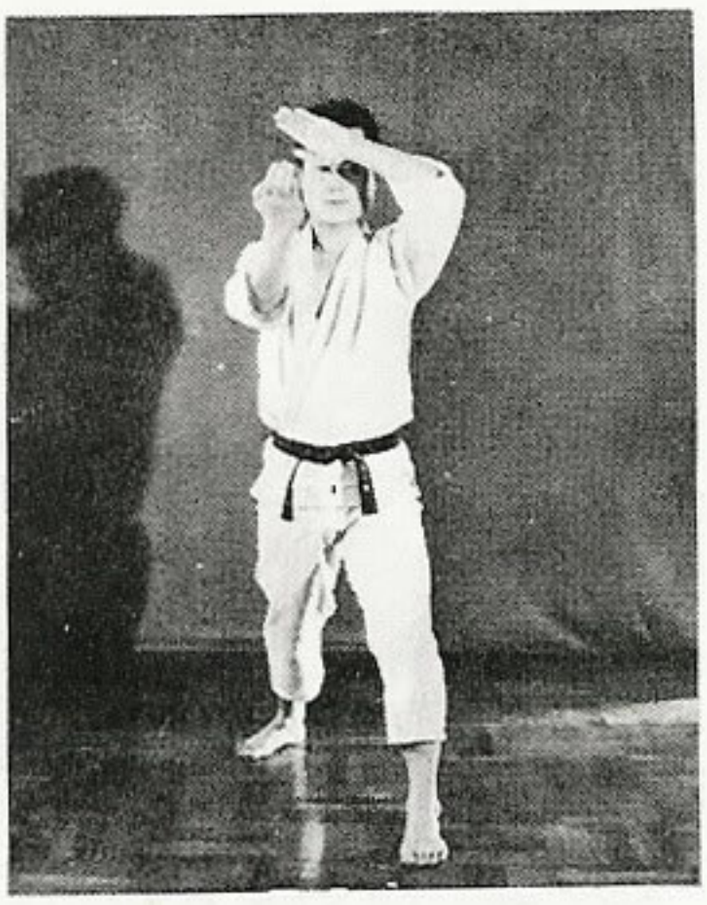


CH'UNG-MU PATTERN

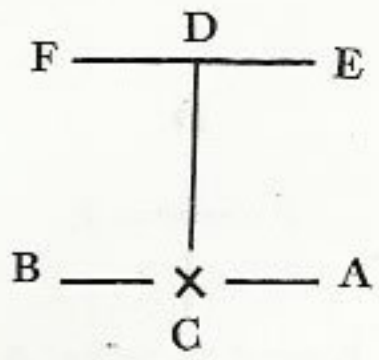
Diagram : 工
30 movements
P.R. stance

1. Move L. foot to 'B' forming R.B. stance while executing twin knife-hand block.
2. Move R. foot to 'B' forming R. F. stance while executing H.S. front strike with R. knife-hand and bring L. back hand in front of forehead.
3. Move R. foot to 'A' forming L.B. stance at the same time execute M.S. guarding block with knife-hand.
4. Move L. foot to 'A' forming L.F. stance at the same time execute H.S. thrust with L.F.S. finger.
5. Move L. foot to 'D' forming R.B. stance at the same time execute M.S. guarding block with knife-hand.
6. Bring R. fist on L. fist while pulling R. foot to L. knee joint.
7. Execute M.S. side thrusting kick to 'C' with R. foot.
8. Lower R. foot to 'C' forming R.B. stance toward 'D' while executing M.S. guarding block with knife-hand.
9. Execute flying side kick to 'D' with R. foot in double motion and then land to 'D' forming L.B. stance while executing M.S. guarding block with knife-hand.
10. Move L. foot to 'E' forming R.B. stance at the same time execute L.S. block with L. forearm.
11. Extend both hands upward while forming L.F. stance slipping L. foot.
12. Kick upward with R. knee while pulling both hands downward.
13. Lower R. foot to L. foot and then move L. foot to 'F' forming L.F. stance at the same time execute H.S. front strike with R.R. knife-hand and bring L. back hand under R. elbow joint.
14. Execute H.S. turning kick with R. foot and then lower it to L. foot.
15. Execute M.S. back thrusting kick to 'F' with L. foot.

* Perform 14 & 15 in a fast motion.



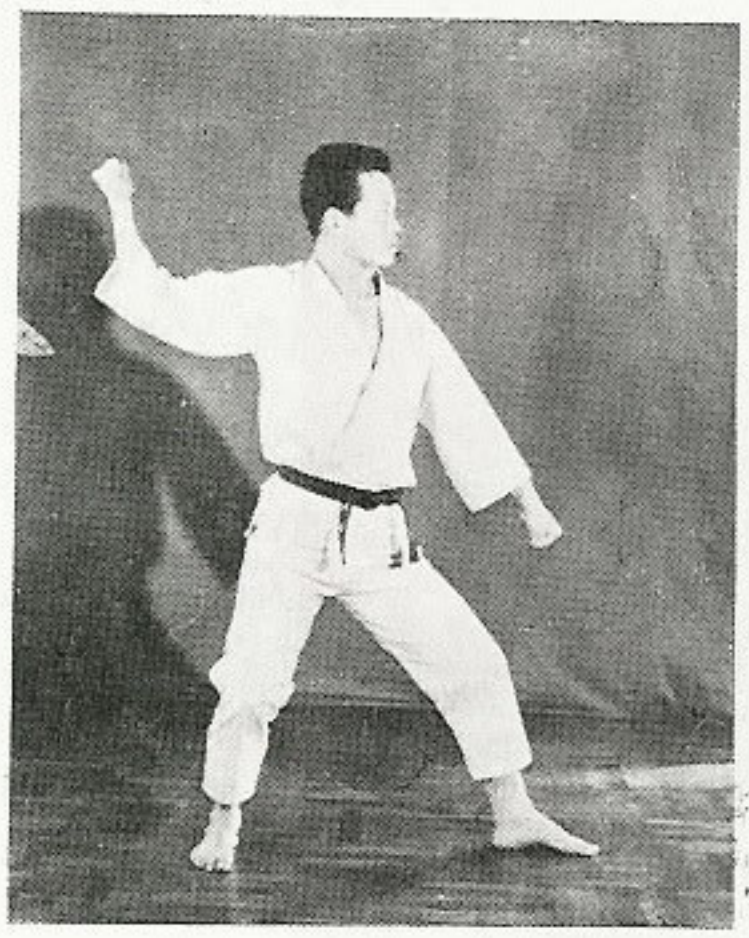
No. 2



16. Lower L. foot to 'F' forming L.B. stance at the same time execute M.S. guarding block with forearm.
17. Execute M.S. turning kick with L. foot.
18. Lower L. foot to R. foot and then move R. foot to 'C' forming F. X-stance toward 'C' while executing U-shape block.
19. Jump and turn around counter-clockwise landing on the same spot to form L.B. stance toward 'C' while executing M.S. guarding block with knife-hand.
20. Move L. foot to 'C' forming L.F. stance at the same time execute L.S. thrust with R.F.S. finger.
21. Execute H.S. strike with R. back fist and L.S. block with L. forearm while forming R.B. stance pulling L. foot.
22. Move R. foot to 'C' forming R.F. stance while thrusting with R.S.S. finger.
23. Move L. foot to 'B' forming L.F. stance at the same time execute H.S. block with L.D. forearm.
24. Move R. foot to 'B' forming R. stance toward 'C' while executing M.S. front block with R. O. forearm and then H.S. side strike with R. back fist.
25. Execute M.S. side thrusting kick to 'A' with R. foot and lower it to 'A'.
26. Execute M.S. side thrusting kick to 'A with L. foot.
27. Lower L. foot to 'A' forming L.B. stance toward 'B' while executing M.S. block with X-knife-hand.
28. Move L. foot to 'B' forming L.F. stance at the same time execute upward block with both palm fists.
29. Move L. foot on line 'AB' and then execute rising block with R. forearm while forming R.F. stance toward 'A'.
30. Execute M.S. punch with L. fist.

End. Bring L. foot back to ready stance.

No. 21

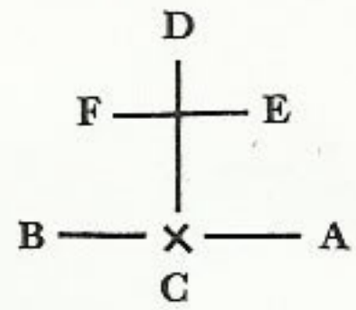


KWANG-GYE PATTERN

Diagram : ⊥

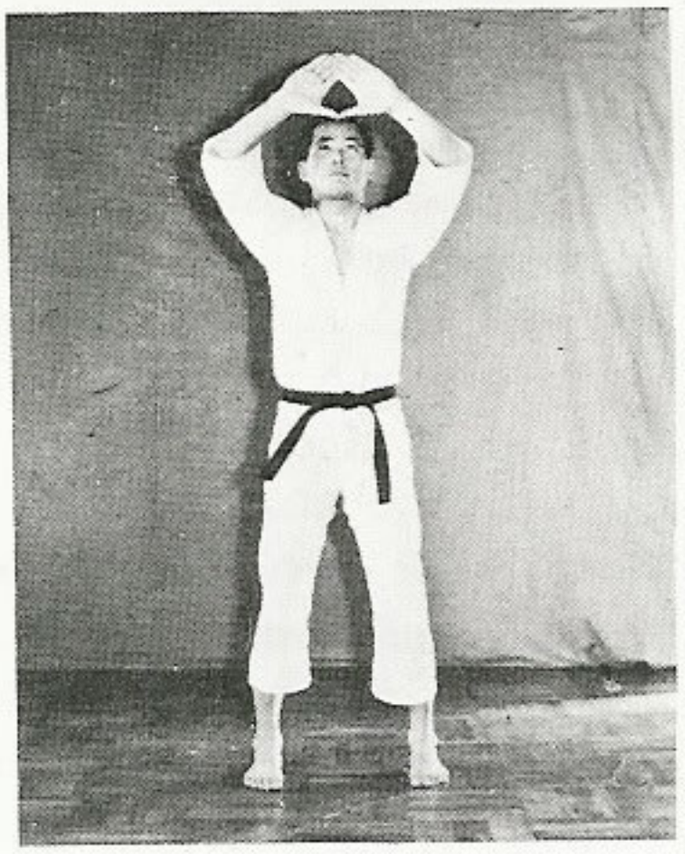
39 movements

See picture



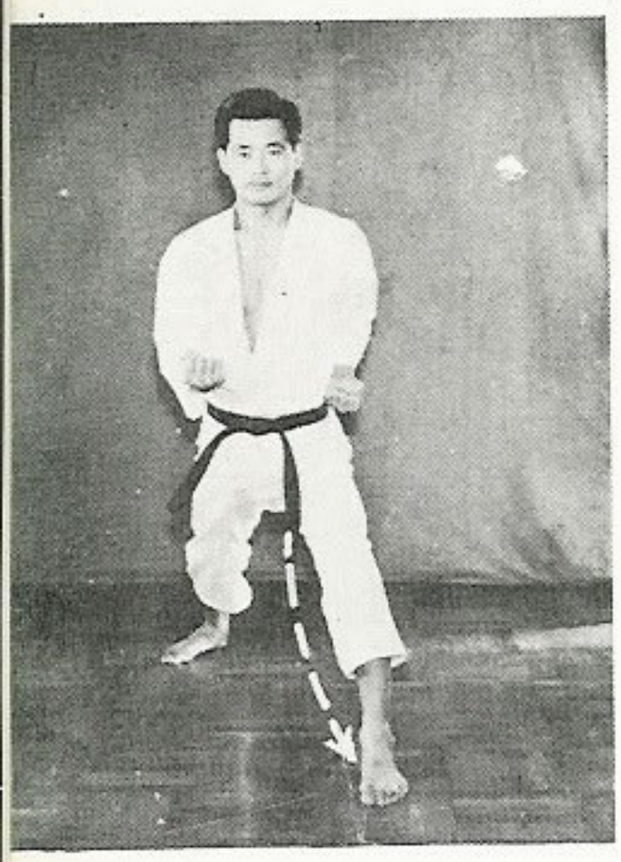
1. Bring L. foot to R. foot while bringing both hands in a circular motion to form C.R. stance 'B'.
2. Move L. foot to 'D' forming L.F. stance while executing upset punch with R. fist.
3. Move R. foot to 'D' forming R.F. stance while executing upset punch with L. fist.

ready stance



* Perform 1, 2 & 3 in a slow motion.

No. 2



4. Bring L. foot in front of R. foot and then move R. foot to 'D' forming R.F. stance while executing H.S. hooking block with R. knife-hand.
5. Move R. foot to 'C' in a sliding motion forming R.B. stance at the same time execute L.S. block with L. knife-hand.
6. Bring R. foot in front of L. foot and then move L. foot to 'D' forming L.F. stance while executing H.S. hooking block with L. knife-hand.

* Perform 4 & 6 in double-stepping motion.

7. Move L. foot to 'C' in a sliding motion forming L.B. stance at the same time execute L.S. block with R. knife-hand.
8. Move L. foot to 'D' forming R. Rr. ft. stance while executing H.S. guarding block with knife-hand.
9. Move R. foot to 'D' forming L. Rr. ft. stance while executing H.S. guarding block with knife-hand.
10. Move L. foot to 'D' and then turn counter-clockwise to form L.F. stance toward 'C' at the same time execute upward block with R. palm fist.
11. Move R. foot to 'C' forming R.F. stance while executing upward block with L. palm fist.
12. Bring both back hands in front of abdomen in a circular motion keeping right hand on the other at the same time bring L. foot to R. foot forming C. stance toward 'C'.

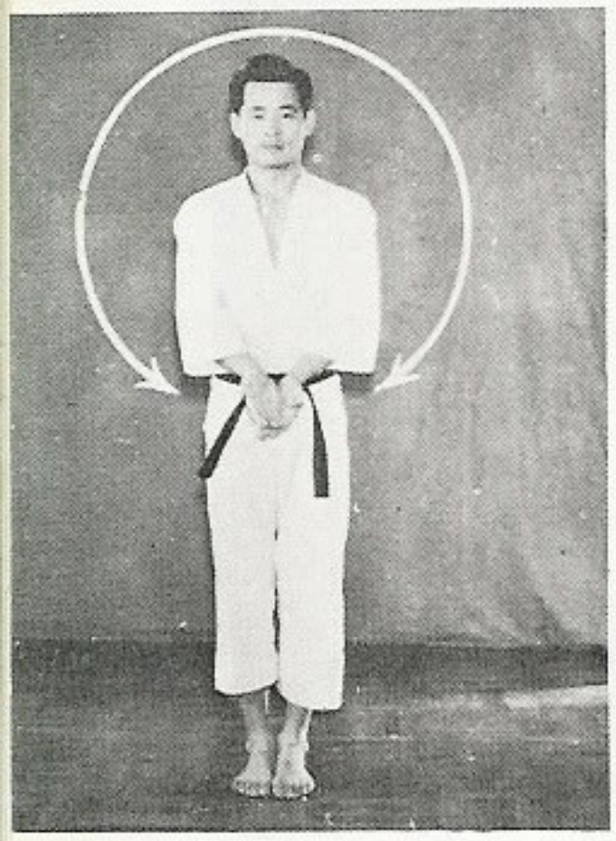
* Perform 10, 11 & 12 in a slow motion.

13. Execute pressing kick to 'E' with L. foot.
14. Execute M.S. side thrusting kick to 'E' with L. foot.

* Perform 13 & 14 in a double kick.

15. Lower L. foot to 'E' forming R.B. stance while executing inward strike with R. knife-hand.

No. 12



16. Execute downward strike to 'E' with L.H. fist while forming C. stance toward 'C' by pulling L. foot to R. foot.
17. Execute pressing kick to 'F' with R. foot.
18. Execute M. S. side thrusting kick to 'F' with R. foot.
    * Perform 17 & 18 in a double kick.
19. Lower R. foot to 'F' forming L.B. stance while executing inward strike with L. knife-hand.
20. Execute downward strike to 'F' with R.H. fist while forming C. stance toward 'C' by pulling R. foot to L. foot.
21. Move L. foot to 'C' forming L.F. low stance at the same time execute pressing block with R. palm fist.
22. Move R. foot to 'C' forming R.F. low stance while executing pressing block with L. palm fist.
    * Perform 21 & 22 in a slow motion.
23. Move R. foot to 'D' in a stamping motion forming R. stance toward 'F' while executing side strike with R. back fist.
24. Execute M.S. block with R.D. forearm while forming R.F. stance toward 'D' pivoting with L. foot.
25. Execute L.S. block with L. forearm while shifting to 'C' keeping R. hand as it was in 24.
26. Execute H.S. thrust to 'D' with R.F.S. finger while forming R.F. low stance slipping R. foot.
27. Move L. foot on line 'CD' in a stamping motion forming R. stance toward 'F' while executing side strike with L. back fist.
28. Execute M.S. block with L.D. forearm while forming L.F. stance toward 'C' pivoting with L. foot.
29. Execute L.S. block with R. forearm while shifting to 'D' keeping L. hand as it was in 28.
30. Execute H.S. thrust to 'C' with L.F.S. finger while forming L.F. low stance slipping with L. foot.
    * Perform 26 & 30 in a slow motion.
31. Move R. foot in a stamping motion to 'C' forming R.F. stance at the same time execute H.S. vertical punch with twin fist.
32. Move L. foot to 'A' in a stamping motion forming L.F. stance while executing upset punch with twin fist.
33. Execute M.S. front snap kick to 'A' with R. foot keeping both hands as they were in 32.
34. Lower R. foot to L. foot and then move L. foot to 'A' forming L.B. stance toward 'B' while executing M.S. guarding block with knife-hand.
35. Move L. foot to 'B' forming L.F. stance at the same time execute H.S. punch with L. fist.
36. Move R. foot to 'B' in a stamping motion forming R.F. stance while executing upset punch with twin fist.
37. Execute M.S. front snap kick to 'B' with L. foot keeping both hands as they were in 36.
38. Lower L. foot to R. foot and then move R. foot to 'B' forming R. B. stance toward 'A' at the same time execute M.S. guarding block with knife-hand.
39. Move R. foot to 'A' forming R.F. stance while executing H.S. punch with R. fist.

End. Bring L. foot back to ready stance.

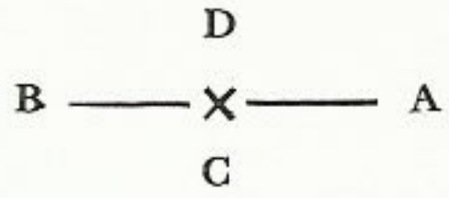
No. 25

No. 2

No. 5

P'O-ŬN PATTERN

Diagram : —



36 movements

Same ready stance as in the Kwang-Gae pattern

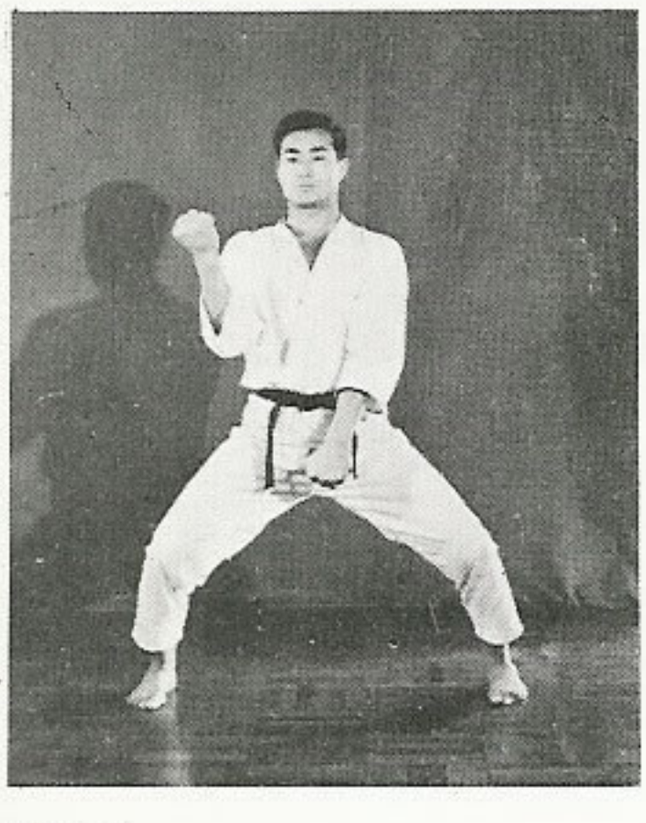
1. Move L. foot to 'B' forming R.B. stance while executing M.S. guarding block with forearm.
2. Pull R. foot to L. knee joint while lifting both fists and turning the face toward 'A'.
3. Execute pressing kick to 'A' with R. foot keeping both hands as they were in 2.
4. Lower R. foot to 'A' forming R. stance while executing M.S. strike to 'A' with R. knife-hand.
5. Execute turning punch with L. fist.
6. Execute M.S. block with R.I. forearm at the same time execute pressing block with L. forefist.
7. Change the position of hands.
8. Execute wedging block with inner forearm.
9. Execute back thrust to 'C' with R. elbow while supporting R. forefist with L. palm.
10. Execute M.S. punch with R. fist while slipping L. palm up to R. elbow joint.
11. Execute back thrust to 'C' with L. elbow while supporting L. forefist with R. palm.

* Perform 3 through to 11 in a fast motion.

12. Execute right horizontal punch.
13. Cross L. foot over R. foot forming R. X-stance at the same time execute L.S. front block with R.O. forearm while bringing L. palm on R. forearm.
14. Move R. foot to 'A' forming L.B. stance at the same time execute U-shape grasp.
15. Bring L. foot to R. foot forming C. stance toward 'D' at the same time extend both elbows with both hands clenched to the sides horizontally while turning the face toward 'B'.

* Perform in a slow motion.

No. 6



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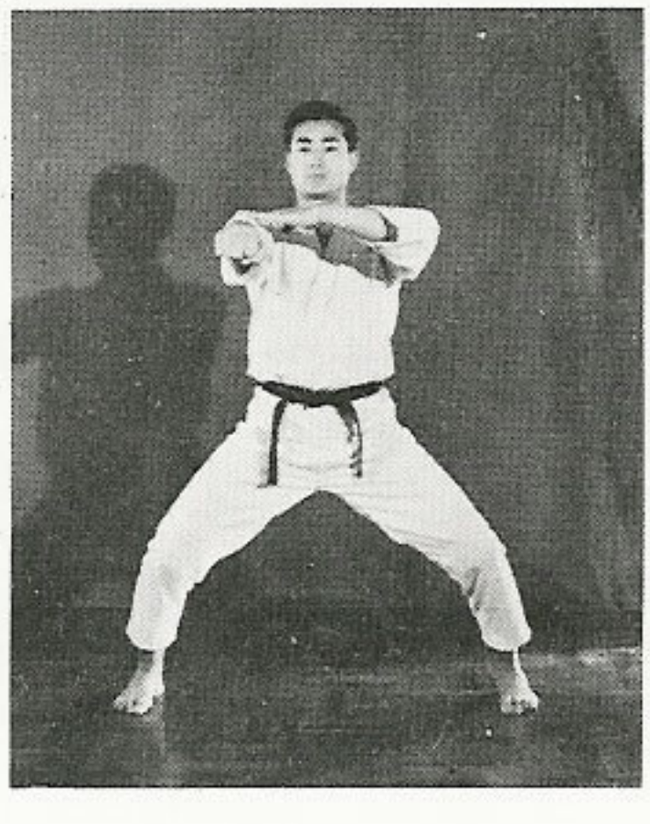

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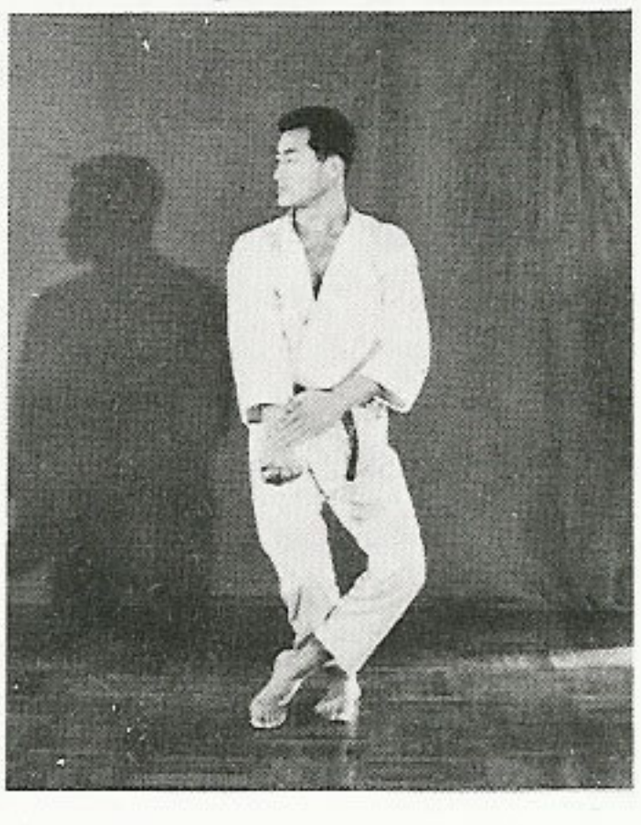


16. Move L.foot to 'B' forming R. stance while executing H.S. strike to 'C' with R. back fist and L.S. block to 'B' with L. forearm.
17. Cross R. foot over L. foot forming L. X-stance at the same time execute L.S. front block with L.O. forearm while bringing R. fingertips to L.H. fist.
18. Move L. foot to 'B' forming R. stance at the same time execute L.S. block with L.R. knife-hand.
19. Execute M.S. guarding block with forearm while forming L.B. stance toward 'A'.
20. Pull L. foot to R.knee joint while lifting both fists and turning the face toward 'B'.
21. Execute pressing kick to 'B' with L. foot keeping both hands as they were in 20.
22. Lower L. foot to 'B' forming R. stance while executing M.S. strike to 'B' with L. knife-hand.
23. Execute turning punch with R. fist.
24. Execute M.S. block to 'B' with L.I. forearm while executing pressing block with R. forefist.
25. Change the position of hands.
26. Execute wedging block with inner forearm.
27. Execute back thrust to 'C' with L. elbow while supporting L. forefist with R. palm.
28. Execute M.S. punch with L. fist while slipping R. palm up to L. elbow joint.
29. Execute back thrust to 'C' with R. elbow while supporting R. forefist with L. palm.

* Perform 21 through to 29 in a fast motion.

30. Execute left horizontal punch.
31. Cross R. foot over L. foot forming L. X-stance at the same time execute L. S. front block with L.O. forearm while bringing R. palm on L. forearm.
32. Move L. foot to 'B' forming R.B. stance at the same time execute U-shape grasp.
33. Bring R. foot to L. foot forming C. stance toward 'D' while extending both elbows to the sides horizontally and turning the face toward 'A'.

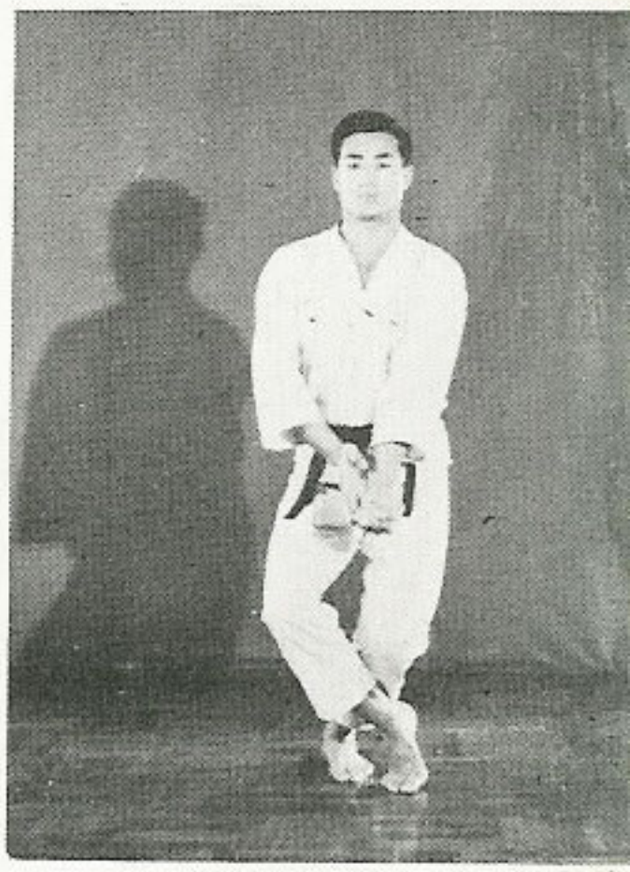
* Perform in a slow motion.

34. Move R. foot to 'A' forming R. stance while executing H.S. strike to 'C' with L. back fist and L.S. block to 'A' with R. forearm.
35. Cross L. foot over R. foot forming R.X-stance at the same time execute L.S. front block with R.O. forearm while bringing L. fingertips to R.H. fist.
36. Move R. foot to 'A' forming R. stance at the same time execute L.S. block with R.R. knife-hand.

End. Bring L. foot back to ready stance.

No. 16

No. 17



KAE-BAEK PATTERN

Diagram : |

44 movements

P. R.stance

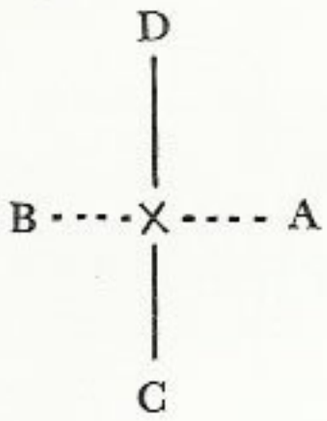
1. Move R. foot to 'C' forming R.B. stance while executing M.S. side block with X-knife-hand.
2. Execute L.S. twisting kick with R. foot keeping both hands as they were in 1.
3. Lower R. foot to 'D' forming R.F. stance at the same time execute M.S. punch with R. fist.
4. Execute M.S. punch with L. fist.

* Perform 3 & 4 in a fast motion.

5. Move R. foot to 'C' forming L.F. stance at the same time execute rising block with L. forearm.
6. Execute L.S. block with L. forearm.

* Perform 5 & 6 in a fast motion.

7. Execute H.S. block toward 'AD' with double arc-hand while looking through it.
8. Pull L. foot to R. knee joint at the same time bring L. fist on R. fist facing 'A'.
9. Lower L. foot to 'AD' forming R. stance toward 'AC' while executing scooping block with L. palm fist.
10. Execute M.S. punch with R. fist.
11. Execute front strike with L. back fist.
12. Move R. foot on line 'AB' and then move L. foot to 'C' forming R.B. stance at the same time execute M.S. guarding block with knife-hand.
13. Execute L.S. front snap kick with L. foot keeping both hands as they were in 12.
14. Lower L. foot to 'C' forming L.F. low stance while executing H.S. thrust with L.F.S. finger.
15. Execute H.S. thrust with R.F.S. finger.
16. Execute M.S. side thrusting kick to 'C' with R. foot while pulling both hands in the opposite direction.
17. Lower R. foot to 'C' forming R.B. stance toward 'D' while executing M.S. guarding block with forearm.
18. Move R. foot to 'D' forming R.B. stance toward 'C' at the same time execute M.S. guarding block with forearm.
19. Move L. foot to 'D' forming R.B. stance while executing M.S. guarding block with knife-hand.



20. Move L. foot on line 'CD' forming R. stance toward 'A' while executing R. 9-shape block.
21. Move R. foot to 'D' turning counter-clockwise to form L.F. stance toward 'C' while executing L.S. block with L. knife-hand.
22. Execute M.S. turning kick with R. foot and then lower it to 'C'.
23. Execute flying side kick toward 'C' with R. foot.
    * Perform 22 & 23 in a fast motion.
24. Lower R. foot to 'C' forming R.F. stance while executing H.S. vertical punch with twin fist.
25. Execute H.S. block toward 'AC' with double arc-hand while looking through it.
26. Execute upset punch with L. fist.
27. Move R. foot on line 'CD' forming L.F. stance toward 'D' while striking L. Palm with R. front elbow.
28. Jump toward 'D' to form R. X-stance while executing H.S. block with R.D. forearm.
29. Move L. foot to 'BC' forming R. stance toward 'BD' at the same time execute scooping block with R. palm fist.
30. Execute M.S. punch with L. fist.
31. Execute front strike with R. back fist.
32. Move L. foot to 'C' forming L.F. stance while executing H.S. front strike with R.R. knife-hand.
33. Move L. foot to 'A' about one foot at the same time execute M.S. turning kick with R. foot.
34. Lower R. foot to 'C' forming L.F. stance toward 'D' while executing H.S. vertical punch with twin fist.
35. Execute M.S. punch with R. middle knuckle fist and pull L.H. fist in front of R. shoulder while forming R.B. stance pulling L. foot.
36. Move R. foot to 'D' forming R. stance toward 'B' at the same time execute L. 9-shape block.
37. Execute L.S. block with L.R. knife-hand.
38. Execute L.S. block with R. knife-hand.
39. Move L.foot to 'D' in a stamping motion forming R. stance toward 'A' at the same time execute W-shape block with forearm.
40. Move L. foot to 'C' in a stamping motion forming R. stance toward 'B' while executing W-shape block with forearm.
41. Move R. foot to 'C' forming R.F. stance at the same time execute rising block with R. forearm.
42. Execute M.S. punch with L. fist.
43. Move R. foot on line 'CD' forming L.F. stance toward 'D' while executing rising block with L. forearm.
44. Execute M.S. punch with R. fist.

End. Move R. foot back to ready stance.

YU-SIN PATTERN

Diagram : ↕

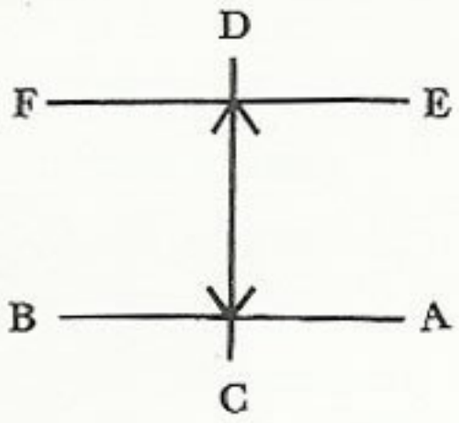
68 movements

P. stance with R. palm on L. fist

1. Move L. foot to 'B' forming R. stance while extending both elbows to the sides horizontally.
   * Open both hands at the moment of block.
2. Thrust to 'C' with R. elbow at the same time execute H.S. punch to 'C' with L. fist while sliding to 'A' maintaining R. stance.
3. Slide to 'B' maintaining R. stance at the same time change the position of hands.
   * Perform 2 & 3 in a fast motion.
4. Execute M.S. hooking block with R. knife-hand while standing up.
5. Execute M.S. punch with L. fist while forming R. stance.
   * Perform 4 & 5 in a fast motion.
6. Execute M.S. hooking block with L. knife-hand while standing up.
7. Execute M.S. punch with R. fist while forming R. stance.
   * Perform 6 & 7 in a fast motion.
8. Move L. foot to 'BD' forming L.F. stance at the same time execute H.S. side block with L.O. forearm.
9. Execute circular block with R.I. forearm.
10. Execute scooping block with L. palm fist while forming R. stance toward 'AD'.
11. Execute M.S. punch with R. fist.
    * Perform 10 & 11 in a fast motion.
12. Bring L. foot to R. foot and then move R. foot to 'AD' forming R.F. stance while executing H.S. side block with R.O. forearm.
13. Execute circular block with L.I. forearm.
14. Execute scooping block with R. palm fist while forming R. stance toward 'BD'.
15. Execute M.S. punch with L. fist.
    * Perform 14 & 15 in fast motion.
16. Execute H.S. hooking block to 'BD' with R. knife-hand while forming L.F. stance toward 'B'.
17. Execute M.S. punch with L. fist while forming R. stance toward 'BD'.
18. Execute H.S. hooking block to 'BD' with L. knife-hand while forming R.F. stance toward 'AD'.

ready stance

No. 2



No. 22

19. Execute M.S. punch with R. fist while forming R. stance toward 'BD'.
    * Perform 16, 17, 18 & 19 in a fast motion.
20. Move R. foot to 'C' forming L.F. stance at the same time execute pressing block with X-fist.
21. Execute rising block with X-knife-hand.
    * Perform 20 & 21 in a fast motion.
22. Execute M.S. punch with R. fist while turning the palm fists.
23. Execute L.S. front snap kick with R. foot keeping both hands as they were in 22.
24. Lower R. foot to 'D' forming R.F. stance while executing M.S. punch with L. fist.
25. Execute pressing block with X-fist.
26. Execute rising block with X-knife-hand.
    * Perform 25 & 26 in a fast motion.
27. Execute M.S. punch with L. fist while turning the palm fists.
28. Execute L.S. front snap kick with L. foot keeping both hands as they were in 27.
29. Lower L. foot to 'D' forming L.F. stance while executing M.S. punch with R. fist.
30. Move R. foot to 'D' forming L.B. stance at the same time execute M.S. guarding block with knife-hand.
31. Move L. foot to 'D' forming R.B. stance while executing M.S. guarding block with knife-hand.
32. Move L. foot to 'C' forming L.B. stance at the same time execute M.S. guarding block with knife-hand.
33. Move R.foot to 'C' forming R.B. stance while executing M.S. guarding block with knife-hand.
34. Move R.foot to 'D' forming R.F. stance while executing H.S. block with R.D. forearm.
35. Execute L.S. block with L. forearm keeping R. forearm as it was in 34.
    * Preform 34 & 35 in a fast motion.
36. Move L. foot to 'D' forming L.F. stance at the same time execute H.S. block with L.D. forearm.
37. Execute L.S. block with R. forearm keeping L. forearm as it was in 36.
    * Perform 36 & 37 in a fast motion.
38. Move R. foot to 'D' forming R.F. stance while executing M.S. punch with R. fist.
39. Execute H.S. block with L.R. knife-hand while forming R.B. stance toward 'C' pivoting with R. foot.

40. Bring R. foot to L. foot while forming C.R. stance 'C' toward 'C'.
41. Move R. foot to 'CF' in a stamping motion forming R.F. stance while executing upset punch with twin fist.
42. Bring R. foot to L. foot and then move L. foot to 'CE' in a stamping motion forming L.F. stance while executing upset punch with twin fist.
43. Bring L. foot to R. foot and then move R. foot to 'F' forming L.B. stance while executing M.S. side block with R.I. forearm.
44. Execute M.S. punch with L. fist.
45. Bring L. foot to R. foot forming C. stance toward 'C' at the same time bring R. fist in front of L. chest.
46. Move L. foot to 'E' forming R.B. stance while executing M.S. side block with L.I. forearm.
47. Execute M.S. punch with R. fist.
48. Bring R. foot to L. foot forming C. stance inward 'C' at the same time bring L. fist in front of R. chest.

* Perform 45 & 48 in a slow motion.

49. Move L. foot to 'E' forming F. X-stance at the same time execute U-shape punch.
50. Bring L. foot to R. foot and then move R. foot to 'E' forming F. X-stance at the same time execute U-shape punch.
51. Move R. foot on line 'CD' in a stamping motion forming R. stance toward 'E' at the same time execute front strike with R. back fist.
52. Execute waving kick with R. foot and then M.S. block to 'C' with R.O. forearm.
53. Execute waving kick with L. foot and then M.S. block to 'D' with R.O. forearm.
54. Execute M.S. side strike to 'C' with R. back hand.
55. Execute crescent kick to R. palm with L. foot.
56. Execute M.S. side thrusting kick to 'C' with L. foot.

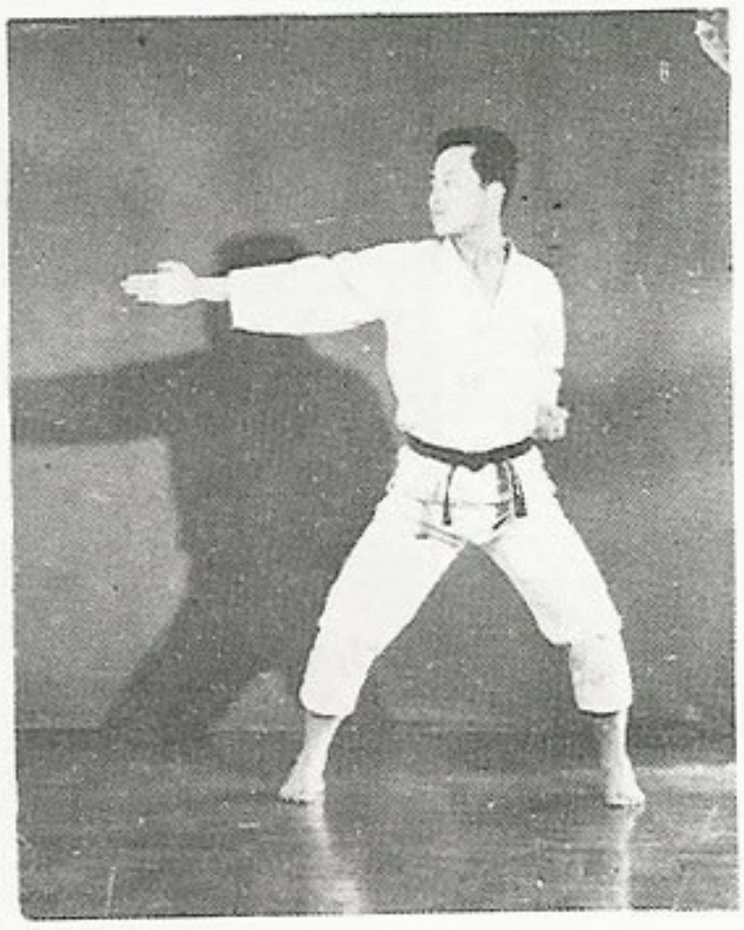
* Perform 55 & 56 in a double kick.

57. Lower L. foot to 'C' forming R. stance toward 'B' at the same time execute M.S. side strike to 'C' with L. back hand.
58. Execute crescent kick to L. palm with R. foot.
59. Execute M.S. side thrusting kick to 'C' with R. foot.

* Perform 58 & 59 in a double kick.

60. Lower R. foot to 'C' forming R. stance toward 'A' while executing R. 9-shape block.
61. Change the positon of hands.
62. Move L. foot to 'C' turning clockwise to form R. stance toward 'B' and execute R. 9-shape block.
63. Change the position of hands.
64. Execute downward strike to 'D' with R.H. fist while standing up by pulling R. foot slightly to L. foot.
65. Move R. foot to 'A' forming L.F. stance at the same time execute H.S. vertical punch with twin fist.
66. Move R. foot to 'B' turning counter-clockwise to form L.F. stance and execute H.S. vertical punch with twin fist.
67. Bring R. foot to L. foot and then move L. foot to 'BD' forming R.B. stance at the same time execute M.S. guarding block with knife-hand.
68. Bring L. foot to R. foot and then move R. foot to 'AD' forming L.B. stance at the same time execute M.S. guarding block with knife-hand.

End. Bring R. foot back to ready stance.



No. 54

CH'UNG-JANG PATTERN

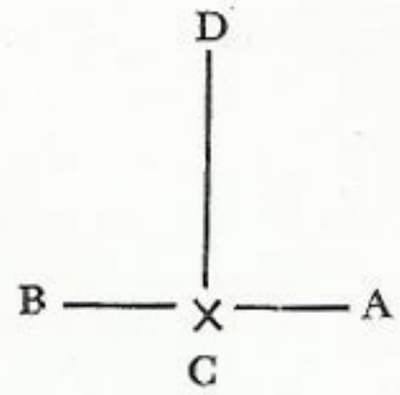


Diagram: ⊥

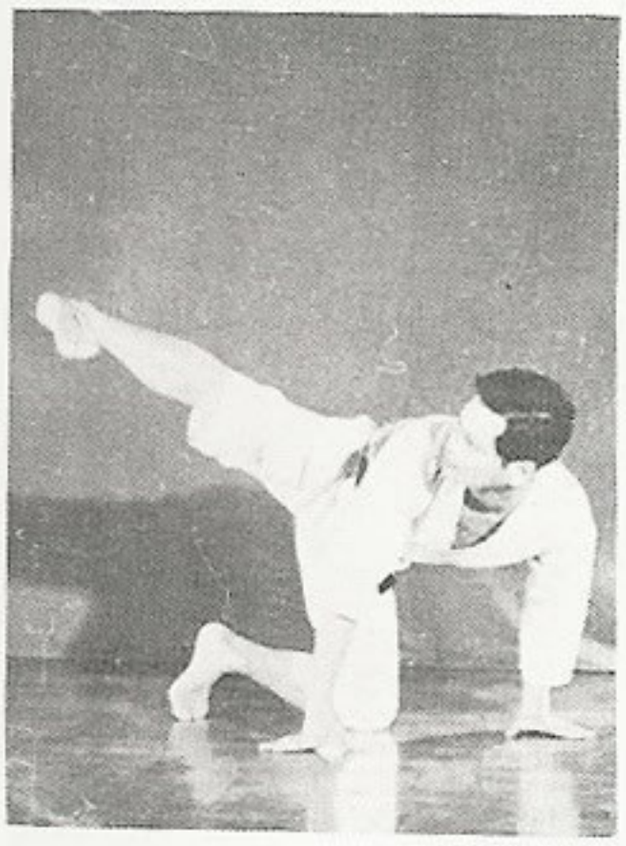
52 movements

C. R. stance 'A'

1. Move R. foot to 'A' forming R. stance while executing H. S. block to 'D' with R. I. forearm and L. S. block to 'D' with L. forearm.
2. Change the position of hands.
3. Bring R. foot to L. foot to forming C. stance at the same time bring L. fist in front of R. chest horizontally.

* Perform 3 in a slow motion.

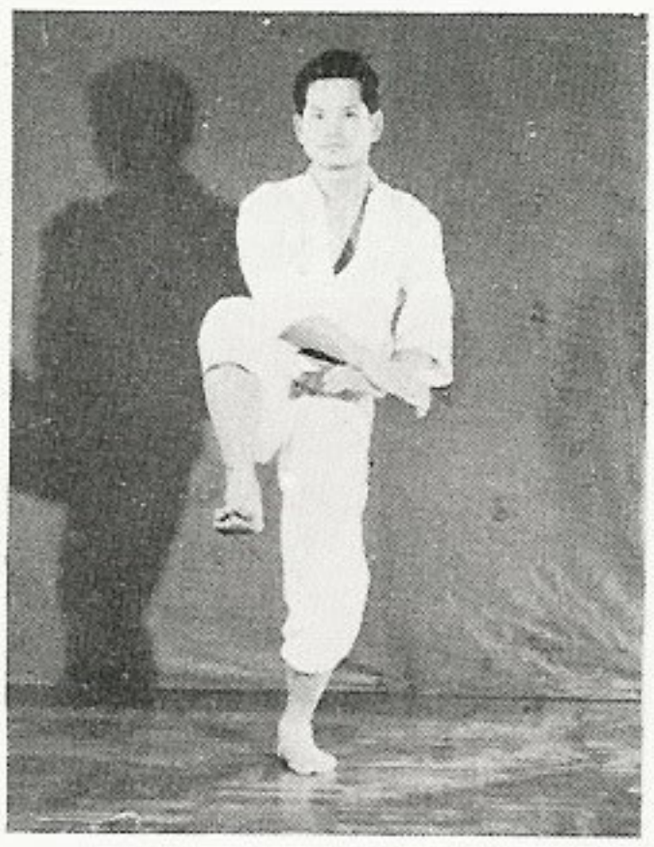
4. Move L. foot to 'D' forming L. F. stance while executing H.S. thrust with R. double spear finger.
5. Move R. foot to 'D' forming R. F. stance at the same time execute H. S. thrust with L. double spear finger.
6. Execute front strike with R. back fist.
7. Move L. foot to 'D' forming L. F. stance at the same time execute rising block with L. forearm.
8. Move R. foot to 'D' forming R. F. stance while executing M. S. punch with R. fist.
9. Move R. foot to 'C' turning counter-clockwise and then slide to 'C' forming R. B. stance toward 'D' at the same time execute M. S. guarding block with forearm.
10. Execute L. S. front snap kick with R. foot keeping both hands as they were in 9.
11. Lower R. foot to 'D' forming R. F. low stance at the same time execute H. S. thrust with R. F. S. finger.
12. Execute H. S. turning kick to 'D' with R. foot supporting the body with both hands and L. knee.
13. Lower R. foot 'D' and then execute H. S. punch with R. fist while pressing the ground with L. palm.
14. Move L. foot to 'D' forming L. B. stance toward 'C' at the same time thrust to 'D' with L. side elbow.
15. Move L. foot to 'C' turning counter-clockwise to form L. B. stance and execute M. S. guarding block with forearm.



No. 12

No. 13

16. Move R. foot to 'C' forming R. B. stance at the same time execute scooping block with L. palm fist.
17. Move L. foot to 'C' forming L. B. stance while executing M. S. side strike with R. knife-hand.
18. Execute pressing block with X-fist while forming L.F. stance toward 'C' pivoting with R. Foot.
19. Execute L. S. front snap kick with R. knee while pulling both hands in opposite direction as if grabbing opponent's leg.
20. Lower R. foot to 'C' forming R. B. stance while executing M. S. guarding block with knife-hand.
21. Slide to 'D' forming R. B. stance at the same time thrust to 'D' with R. side elbow.
22. Execute M.S. guarding block with knife-hand while forming L. B. stance toward 'D' pivoting with L. foot.
23. Execute M. S. side thrusting kick to 'D' with R. foot while pulling both fists in the opposite direction.
24. Lower R. foot to 'D' forming R. Rr. ft. stance at the same time execute pressing block with twin plam fist.
25. Move R. foot to 'C' forming R. F. stance while executing H. S. front block with R. O. forearm and then H. S. side strike with R. back fist.
26. Execute H. S. thrust with L. F. S. finger while forming R. B. stance toward 'D' pivoting with R. foot.
27. Execute L. S. front snap kick with R. foot at the same time bring R. hand on L. wrist.
28. Lower R. foot to 'D' forming L. F. stance toward 'C' while bringing both fists to R. hip.
29. Move L. foot in a stamping motion to R. B. stance toward 'C' while extending downward strike with L. back hand.
30. Punch L. palm with R. fist.
31. Move R. foot in a stamping motion to 'C' forming L. B. stance while executing downward strike with R. back hand.
32. Punch R. palm with L. fist.
33. Execute M. S. side strike with L. knife-hand while forming R. B. stance towad 'D' pivoting with R. foot.

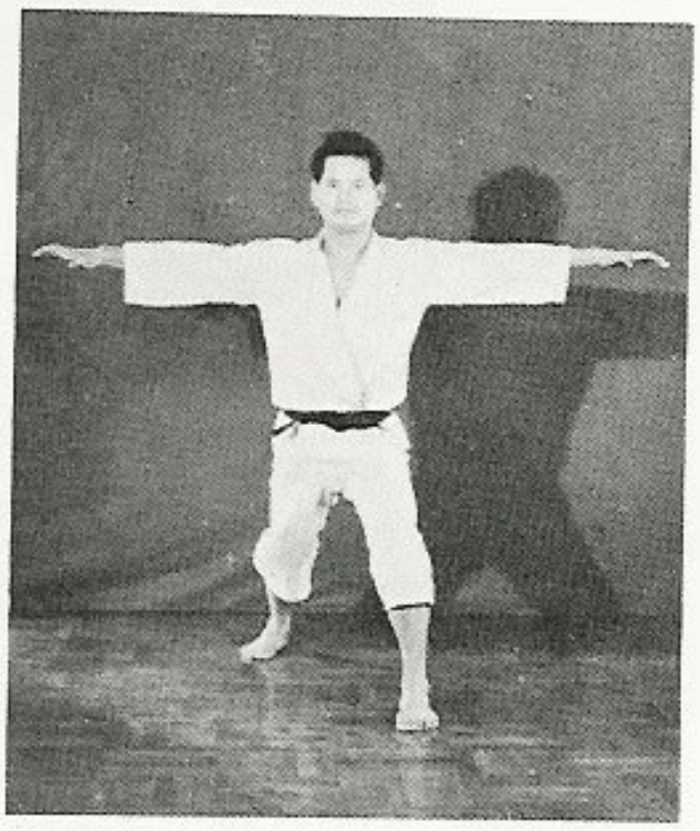


No. 19

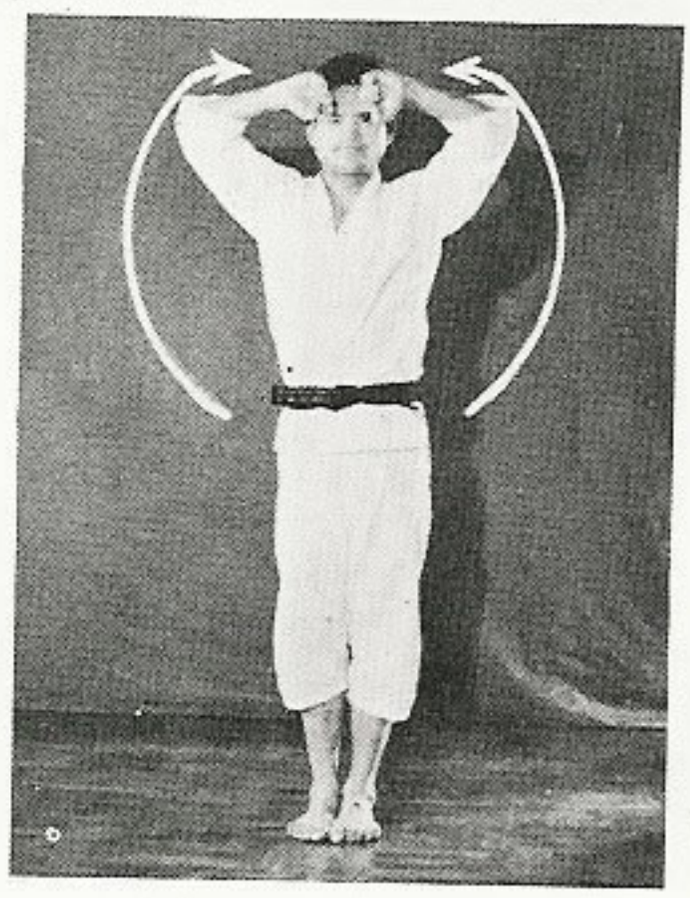
No. 27

34. Strike L. palm with R. straight elbow in front of R. chest while forming L. F. stance slipping L. foot.
35. Move R. foot to 'D' forming L. B. stance at the same time execute M. S. side strike with R. knife-hand.
* Perform 29, 31, 33 and 35 in a stamping motion.
36. Strike R. palm with L. straight elbow in front of L. chest while forming R. F. stance slipping L. foot.
37. Execute L. S. block with L. R. knife-hand while forming R. B. stance toward 'C' pivoting with R. foot.
38. Execute R. 9-shape block while forming L. F. stance slipping L. foot.
39. Move R. foot to 'C' forming L. B. stance while executing L. S. block with R. R. knife-hand.
40. Execute L. 9-shape block while forming R. F. stance slipping R. foot.
41. Move R. foot to 'D' forming L. F. stance while executing M. S. strike to the sides with both knife-hands.
42. Execute H. S. strike to 'C' with R. arc-hand.
43. Execute M. S. front snap kick with R. foot keeping both hands as they were in 42.
44. Lower R. foot to 'C' forming R. F. stance at the same time execute H. S. strike to 'C' with L. arc-hand.
45. Execute M. S. front snap kick with L. foot keeping both hands as they were in 44.
46. Lower L. foot to 'C' forming L. F. stance while executing M. S. punch with R. fist.
47. Execute M. S. punch with L. fist.
* Perform 46 & 47 in a fast motion.
48. Bring R. foot to L. foot forming C. stance at the same time bring both fists in a circular motion in front of forehead.
49. Move L. foot to 'B' turning counter-clockwise to form L. F. stance while executing L. S. block with L. knife-hand.
50. Execute M. S. pushing block with R. palm fist.
51. Move L. foot on line 'AB' forming R. F. stance toward 'A' while executing L. S. block with R. knife-hand.
52. Execute M. S. pushing block with L. palm fist.

End. Bring L. foot back to ready stance.



No. 41



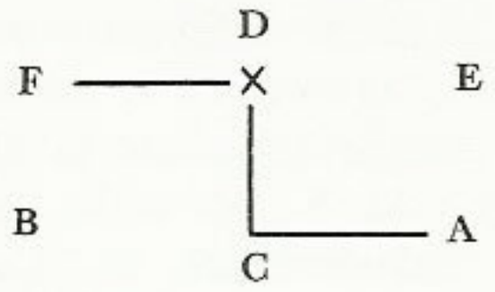
No. 48

ŬL-CHI PATTERN

Diagram: ㄱ

42 movements

See picture



1. Move L. foot to 'C' forming R. F. stance while executing M. S. side strike with hammer fists.
2. Move R. foot to 'C' forming L. F. stance at the same time execute pressing block with X-fist.
3. Execute rising block with X-knife-hand.

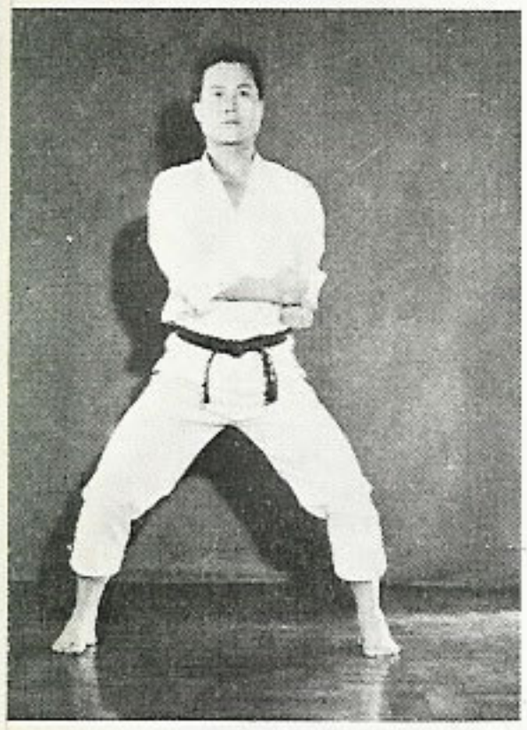
* Perform 2 & 3 in a fast motion.

4. Execute H. S. front strike with R. knife-hand at the same time bring L. palm on the R. elbow joint.
5. Move L. foot to 'C' forming R. stance toward 'B' at the same time execute M. S. strike to 'C' with L. back hand.
6. Execute crescent kick to L. palm with R. foot.
7. Lower R. foot to 'C' forming R. stance while striking L. palm with R. palm with R. front elbow.
8. Pull both fists to the L. hip.
9. Execute H. S. side strike to 'C' with R. back fist while executing L. S. block with L. forearm.
10. Bring L. foot to R. forming C. stance toward 'D' while bringing both fists to the hips respectively.

* Perform in a slow motion.

11. Cross L. foot over R. foot forming R. X-stance at the same time turn the face to 'A' keeping both hands as they were in 10.

ready stance



No. 8

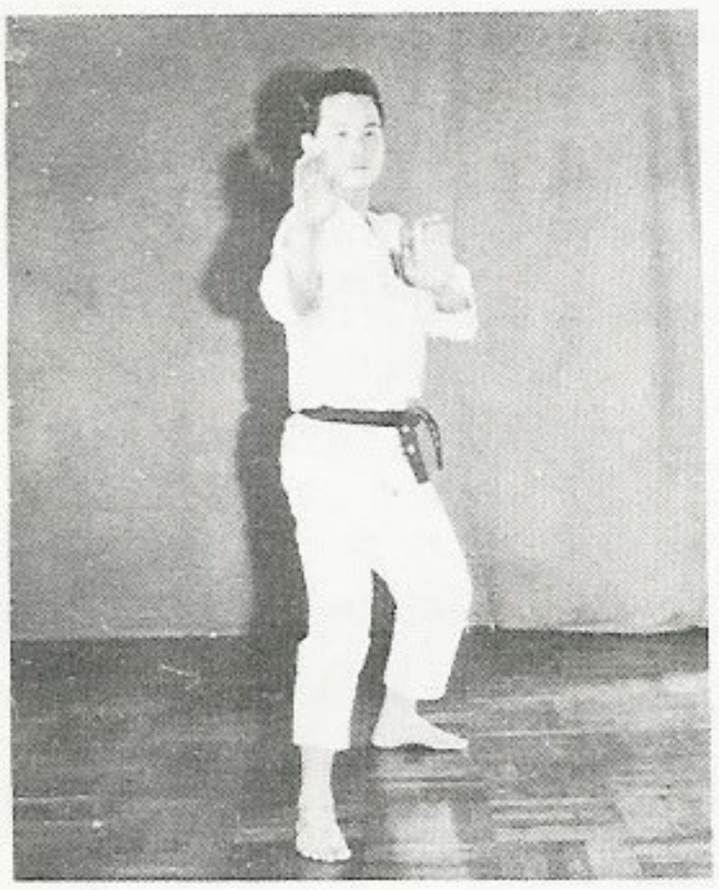
No. 4

No. 1

12. Execute M. S. side thrusting kick to 'A' with R. foot keeping both hands as they were in 11.
13. Lower R. foot to 'A' and then cross L. foot over R. foot forming L. X-stance at the same time extend elbows to the sides horizontally.
14. Move R. foot to 'A' forming R. stance at the same time execute R. horizontal punch.
15. Execute H. S. front strike with R. knife-hand at the same time bring L. back hand in front of forehead while standing up.
16. Execute twin knife-hand block while forming R. B. stance toward 'B' pivoting with R. foot.
17. Execute flying side kick to 'B' with R. foot.
18. Lower R. foot to 'B' forming R. F. stance while executing M. S. block with R. D. forearm.
19. Bring L. foot to R. foot while forming C. R. stance 'B' toward 'D'.

No. 10

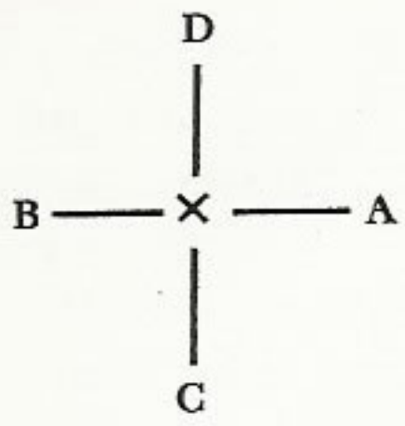
20. Jump to 'D' to form R. X-stance at the same time execute M. S. side strike with R. back fist bringing L. fingertips to R.H. fist.
21. Move L. foot to 'C' forming R.F. stance at the same time execute rising block with L. forearm.
22. Execute M.S. front snap kick with L. foot keeping both hands as they were in 21.
23. Lower L. foot to 'D' forming L.F. stance while executing H.S. punch with R. fist.
24. Move R. foot to 'D' forming R.F. stance while thrusting with R.S.S. finger.
25. Move L.foot to 'D' turning counter-clockwise to form R. stance and execute H.S. side strike with L. back fist.
26. Move R. foot to 'F' turning counter-clockwise to form R.F. stance while extending both forearms to the sides.
27. Execute flying high kick with R. foot.
28. Lower R.foot to 'F' forming F. X-stance at the same time execute H.S. side block with X-knife-hand.
29. Move L.foot to 'F' forming R. B. stance at the same time execute pressing block with X-fist.
30. Execute M.S. front snap kick with L. foot at the same time execute wedging block with inner forearm.
31. Lower L.foot to 'F' forming L.F. stance while executing H.S. vertical punch with twin fist.



No. 37

32. Move R.foot to 'F' forming F.X-stance at the same time execute H. S. side block with R. knife-hand and M.S. pushing block with L. palm fist.
33. Move L.foot to 'F' in a sliding motion forming R.B. low stance while executing M. S. punch with L. fist.
34. Bring L.foot to R. foot and then move R.foot to 'E' in a sliding motion forming R.B. stance while executing M.S. guarding block with forearm.
35. Execute M.S. turning kick with R.foot.
36. Lower R. foot to 'F' and then execute M.S. back thrusting kick to 'F' with L. foot.
37. Lower L.foot to 'F' forming R.B. stance while executing M. S. guarding block with forearm.
38. Move L.foot to 'E' forming L.B. stance at the same time execute upward block with R.palm fist.
39. Move R. foot to 'E' forming R.F. stance toward 'E' at the same time execute circular block with L.I. forearm.
40. Execute circular block with R.I. forearm while forming L.F. stance.
41. Execute M.S. punch with L. fist while forming R.stance toward 'D' pulling L. foot.
42. Execute M.S. punch with R.fist.

End: Bring L.foot back to ready stance.



SAM-IL PATTERN

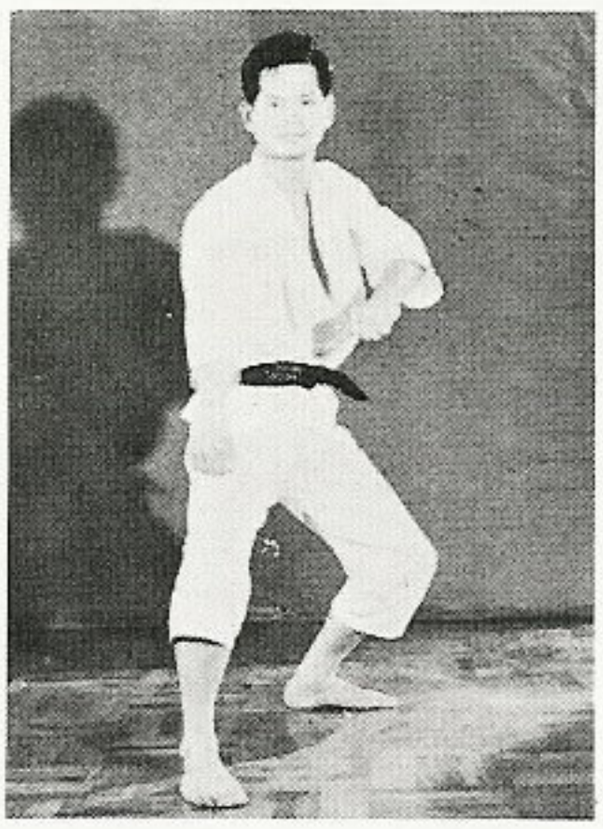
Diagram: +

33 movements

C.R. stance 'C'

1. Slide to 'D' forming R.B. stance at the same time execute M.S. guarding block with forearm.
2. Move R.foot to 'D' forming R.F. stance while executing H.S.block with R.D. forearm.
3. Move L.foot to 'D' forming L.F. stance at the same time execute H.S. side block with R.knife-hand bringing L.palm on the R.back forearm.
4. Execute L.S.front snap kick with R.foot keeping both hands as they were in 3.
5. Lower R.foot to 'D' forming R.F. stance while executing M.S. punch with R. fist.
6. Move R.foot on line 'CD' forming R.stance toward 'B' at the same time execute wedging block with inner forearm.
7. Execute L.S. thrust with R.F.S. finger while forming L.F. stance toward 'C' pivoting with R. foot.

No. 3



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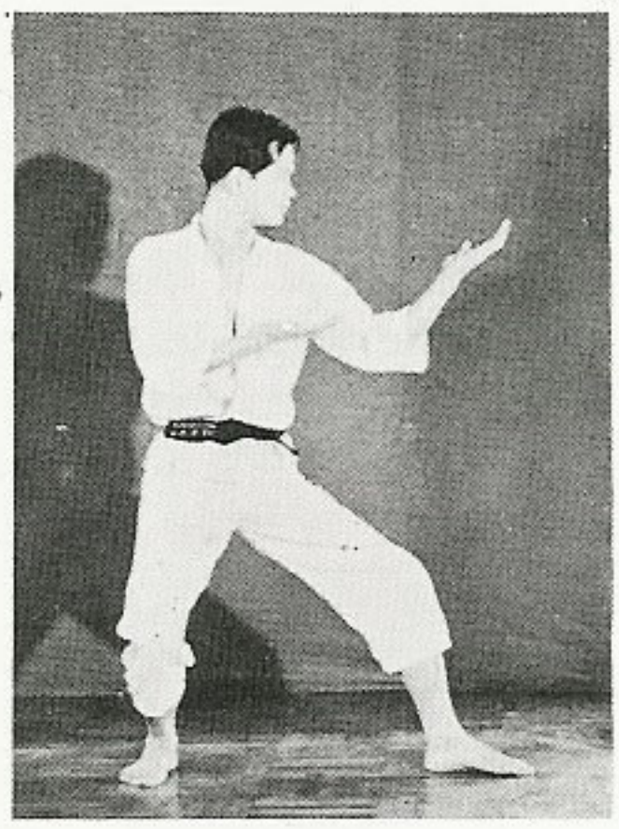


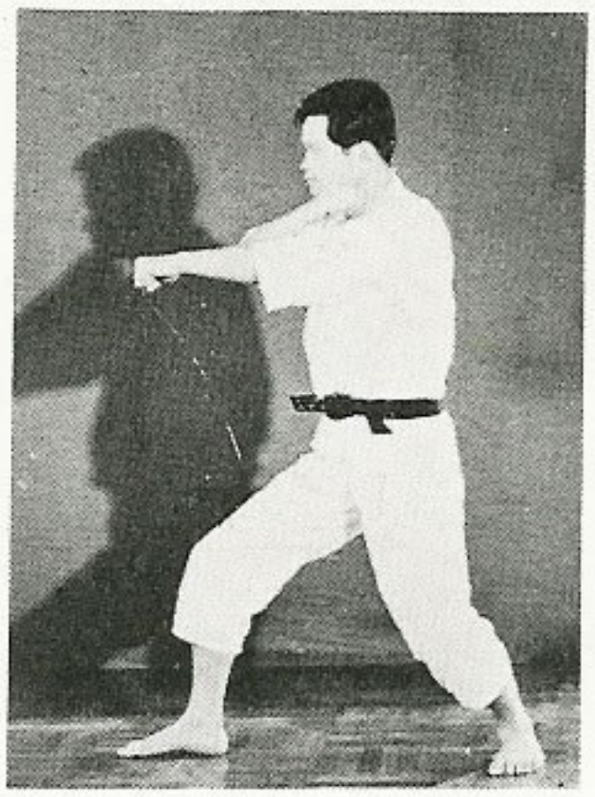
No. 14

8. Execute H.S. side block to 'D' with R.O. forearm and L.S.block with L. forearm while forming R.B. stance pulling L. foot.
9. Move R.foot to 'C' forming R. stance toward 'A' at the same time execute wedging block with inner forearm.
10. Execute L.S. punch with both fists while forming L.B. stance toward 'C' pivoting with L. foot.
11. Move L.foot to 'C' forming L.F. stance while executing H.S. block toward 'BC' with double arc-hand.
12. Move R.foot to 'C' forming R.F.stance while executing M.S. punch with L.fist
13. Move R.foot on line 'CD' forming R.B. stance toward 'D' at the same time execute L.S. punch with both fists.
14. Move L. foot to 'B' forming R.B. stance at the same time execute H.S. side block with L.R. knife-hand bringing R. knife-hand in front of L. chest.
15. Execute U-shape block while forming F.X-stance.
16. Execute tackling kick with R.foot and then lower it to 'B' forming F.X-stance while executing U-shape block.

17. Jump and turn around counter-clockwise landing on the same spot to form L.B. stance toward 'B' and execute M.S. guarding block with knife-hand.
18. Execute M.S. side thrusting kick to 'B' with R.foot.
19. Lower R.foot to L.foot and then move L. foot to 'A' forming L.F. stance while striking L.palm with R. front elbow.
20. Move R. foot to 'A' turning counter-clockwise to form L. diagonal stance toward 'D' at the same time thrust to 'C' with L.elbow.
21. Execute pressing block with X-fist while forming R.F. stance toward 'A'.
22. Move L.foot to 'A' in a stamping motion forming R.stance toward 'C' at the same time execute W-shape block with forearm.
23. Execute M.S. side thrusting kick to 'A' with L.foot.
24. Lower L.foot to 'A' forming L.B. stance toward 'B' while executing L.S. block with R. knife-hand.
25. Move L. foot to 'B' forming R.Rr. ft. stance at the same time execute upward block with L. palm fist.
26. Move R.foot to 'B' forming L.Rr.ft stance at the same time execute pressing block with twin palm fist.

No. 20

No. 28



No. 29

27. Move L.foot to 'C' in a stamping motion forming L.F. stance while executing upset punch with twin fist.
28. Move R. foot to 'C' forming L.B. stance at the same time execute L. S. block with R.forearm pulling L. fist under L. armpit.
29. Execute M.S. punch with L.fist while bringing R.fist over L.shoulder.
30. Execute M.S.front block with R.O. forearm while forming L.F.stance toward 'D' pivoting with R. foot.
31. Execute H.S. punch with L.fist.

* Perform 30 & 31 in a fast motion.

32. Execute L.S. front snap kick with L.foot keeping both hands as they were in 31.
33. Lower L.foot to 'D' and then move R.foot to 'D' in a stamping motion R.F. stance while executing H.S. vertical punch with twin fist.

End. Bring L.foot backe to ready stance.

KO-DANG PATTERN

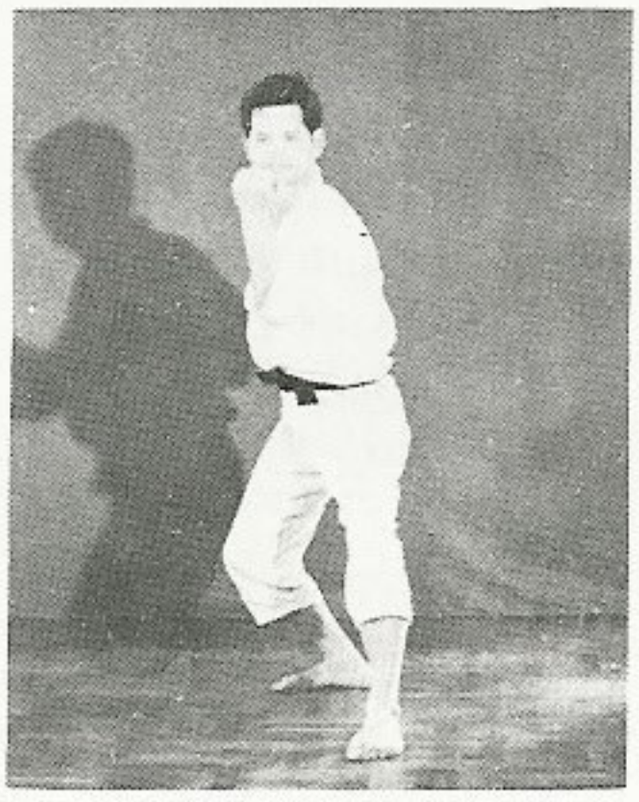
Diagram: ⊤

39 movements

C.R.stance 'C'

1. Move R.foot to 'AC' forming R.stance while executing M.S.pushing block with L.palm fist.
2. Execute M.S. punch with R.fist.
3. Move R.foot on line 'CD' forming R.B.stance while executing M.S. guarding block with forearm.
4. Execute L.S.block with R.forearm at the same time execute M.S.block with L.I.forearm.
5. Move L.foot to 'BC' forming R.stance while executing M.S.pushing block with R.palm fist.
6. Punch with L.fist.
7. Move L. foot on line 'CD' forming L.B.stance while executing M.S. guarding block with forearm.
8. Execute L.S.block with L.forearm at the same time execute M.S.block with R.I.forearm.
9. Raise R.knee turning the face to 'C' while executing M.S.wedging block with both outer forearm.
10. Execute M.S.back thrusting to 'C' with R.foot.
11. Lower R.foot to 'C' forming R.B.stance at the same time execute M.S. side block with L.knife-hand.
12. Raise L.knee turning the face to 'C' while executing M.S.wedging block with both outer forearm.
13 Execute M.S.back thrusting kick to L.foot.
14. Lower L.foot to 'C' forming L.B.stance at the same time execute M.S. side block with R.knife-hand.
15. Move R.foot to 'C' forming R.B.stance while executing downward thrust with L.elbow.
16. Move L.foot to 'C' forming L.B.stance at the same time excute downward thrust with R.elbow.
17. Move L.foot to 'D' forming L.F.stance at the same time execute pressing block with R.palm fist.
18. Move R.foot to 'D' forming R.F.stance while changing the position of hands.
    * Perform 17 & 18 in a slow motion.
19. Move R.foot to 'C' forming R.B.stance at the same time execute downward block with L.O.forearm.

No.15



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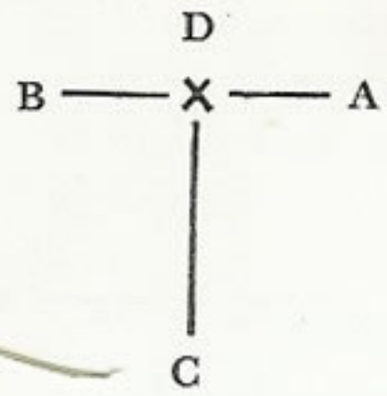


No.24

No.33

20. Move R.foot to 'D' forming L.B.stance while executing downward block with R.O.forearm.
21. Move L.foot to 'D' forming R.Rr.ft.stance at the same time execute upward block with L.palm fist.
22. Move R.foot to 'D' forming L.Rr.ft.stance at the same time execute upward block with R.palm fist.
23. Move R.foot to 'C' forming R.Rr.ft. stance and then execute M.S. front snap kick with L.foot.
24. Lower L.foot to 'D' forming L.F.stance while executing H.S.inward strike with both knife-hands.
25. Execute rising block with L.knife-hand.
    * Perform 24 & 25 in a fast motion.
26. Execute L.S.block with L.knife-hand while forming R.B.stance pulling L. foot.
27. Execute downward punch with R.fist while forming L.F.stance slipping L. foot.
28. Bring L.foot behind R.foot and then slide to 'C' forming R.B.stance toward 'D' while executing M.S. guarding block with knife-hand.
29. Jump up and land on the same spot to form R.B.stance while executing M.S.guarding block with knife-hand.
30. Jump to 'D' to form R.X-stance at the same time execute H.S.side strike with R.back fist.
31. Move L.foot to 'C' forming L.F.stance while executing H.S. side block with L.O.forearm.
32. Move L.foot on line 'CD' and then turn clockwise to form R.F.stance toward 'C' while executing H.S.side block with R.O.forearm.
33. Move L.foot to 'D' forming R.B.stance at the same time execute upset punch with R.fist while bringing L.fist in front of R.chest.
34. Execute M.S.hooking kick to 'A' with R.foot.
35. Lower R.foot to 'A' forming L.B.stance while executing H.S.cross-cut with R.F.S.finger.
36. Bring R.foot to L.foot and then execute M.S.hooking kick to 'B' with L.foot.
37. Lower L. foot to 'B' forming R.B.stance at the same time execute H.S. cross-cut with L.F.S.finger.
38. Bring L.foot to R.foot and then move R.foot to 'A' forming L.B. stance at the same time execute H.S. guarding block with knife-hand.
39. Bring R.foot to L.foot and then move L.foot to 'B' forming R.B. stance at the same time execute H.S. guarding block with knife-hand.

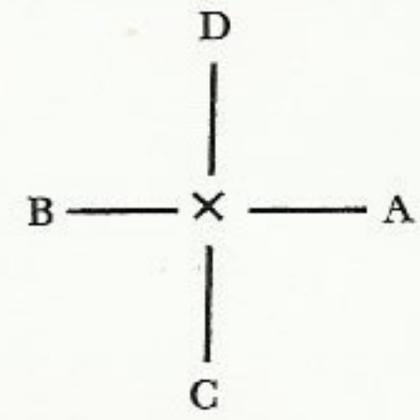
End. Bring L.foot back to ready stance.

CH'OI-YŎNG PATTERN

Diagram: +

45 movements

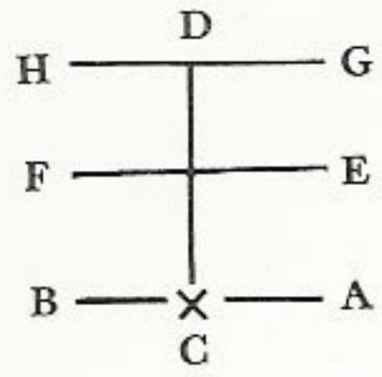
C.R. stance 'C'



1. Move L. foot to 'D' forming R.Rr.ft. stance at the same time execute M.S. guarding block with forearm.
2. Execute H.S. punch with L.M. knuckle fist.
3. Execute M.S. guarding block with forearm while forming L.Rr.ft.stance toward 'C'.
4. Execute H.S. punch with R.M. knuckle fist.
5. Move L. foot to 'D' forming L.F. stance at the same time execute rising block with L.knife-hand.
6. Execute circular block with R.I. forearm.
7. Execute M.S. punch with L.fist.
8. Move L. foot on line 'CD' and then execute rising block with R. knife-hand while forming R.F. stance toward 'C'.
9. Execute circular block with L.I. forearm.
10. Execute M.S. punch with R. fist.
11. Move R. foot on line 'CD' and then execute L.S. block with L. knife-hand while forming R.B.stance toward 'D'.
12. Execute M.S. turning kick to 'AD' with R.foot and lower it in front of L.foot.
13. Execute H.S.reverse turning kick to 'D' with L. foot.
14. M.S side thrusting kick to 'D' with L. foot.
    * 13 and 14 are double kick.
15. Lower L. foot to 'D' forming L.F. stance while striking L. palm with R. front elbow.
16. Move L. foot on line 'CD' and then execute L.S.block with R.knife-hand while forming L.B. stance toward 'C'.
17. Execute M.S. turning kick to 'AC' with L.foot and lower it in front of R.foot.
18. Execute H.S. reverse turning kick to 'C' with R.foot.
19. Execute M.S. side thrusting kick to 'C' with R. foot.
    * 18 and 19 are double kick.
20. Lower R. foot to 'C' forming R.F. stance while striking R. palm with L.front elbow.
21. Move L. foot to 'C' forming L.F. stance at the same time execute pressing block with R. palm fist.
22. Move R. foot to 'C' forming R.F. stance at the same time execute pressing block with L. palm fist.
    * Perform 21 and 22 in a fast motion.

23. Move R. foot to 'D' and then move L.foot to 'D' turning counter-clockwise to form L.F. stance toward 'D' while executing W-shape block with knife-hand.
24. Execute M.S. front snap kick with R.foot.
25. Lower R. foot to 'C' forming R.B.stanee toward 'D' while executing M.S. guarding block with forearm.
26. Move R. foot to 'D' forming R.F. stance while executing W-shape block with knife-hand.
27. Execute M.S. front snap kick with L.foot.
28. Lower L. foot to 'D' forming L.B. stance toward 'C' while executing M.S. guarding block with forearm.
29. Move L. foot to 'C', move R. foot to 'C' and then slide to 'C' turning counter-clockwise to form L.B. stance toward 'D' while executing M.S. guarding block with forearm.
30. Move L. foot to 'D' forming L.F. stance while executing H.S. thrust with L.F. S. finger.
31. Move L. foot on line 'CD' and then execute H.S. thrust with R.F.S. finger while forming R.F. stance toward 'C'.
32. Move L. foot on line 'CD' forming P.stance toward 'A' while executing M.S. hooking block with L. knife-hand.
33. Execute M.S. punch with R. fist.
34. Pull L.foot to R.knee joint at the same time bring L. fist on R.fist.
35. Execute M.S. side thrusting kick to 'A' with L.foot.
36. Lower L.foot to 'A' forming L. X-stance while executing H.S. side strike to 'A' with L. back fist and bring R. fingertips to L.H. fist.
37. Execute H.S. reverse turning kick to 'B'with L.foot.
38. Lower L.foot to 'B' in a stamping motion forming R.B. stance while striking to 'B' with L.knife-hand.
39. Move R.foot on line 'CD'forming P.stance toward 'B' while executing M.S. hooking block with R. knife-hand.
40. Execute M.S. punch with L. fist.
41. Pull R.foot to L.knee joint at the same time bring R. fist on L.fist.
42. Execute M.S. side thrusting kick to 'B' with R.feet.
43. Lower R. foot to 'B' forming R.X-stance while executing H.S. side strike to 'B' with R. back fist and bring L. fingertips to R.H. fist.
44. Execute H.S. reverse turning kick to 'A'with R.foot.
45. Lower R.foot to 'A' in a stamping motion forming L.B.stance while striking to 'A' with R.knife-hand.

End: Bring L.foot back to ready stance.



SE-JONG PATTERN

Diagram: 王

24 movements

C.R. stance 'B'

1. Move L.foot to 'B' forming L.F.stance at the same time execute L.S. block with L.forearm.
2. Bring L. foot to R. foot and then move R.foot to 'A' forming L.B. stance while executing twin forearm block.
3. Execute M.S.side thrusting kick to 'D' with R. foot.
4. Lower R. foot to 'D' and then move L.foot to 'F' forming L.F. stance while executing rising block with L.forearm.
5. Bring L.foot to R.foot and then move R.foot to 'E' forming R.stance while executing M.S. side strike with R.knife-hand.
6. Bring R. foot to L.foot forming C.R. stance 'B' toward 'D'.
7. Jump to 'D' to form L. X-stance at the same time execute H.S. side strike with L.back fist bringing R.figer tips to L.H.fist.
8. Move R.foot to 'G' forming R.F. stance at the same time execute H.S.punch with R.fist.
9. Move R.foot on line 'G H' forming F. X-stance toward 'H' while executing H.S.guarding block with forearm.
10. Move R.foot to 'H' forming R.F.stance while thrusting with R.S.S. finger.
11. Bring R.foot to L.foot and then move L.foot to 'G' forming L.F. stance while executing H.S. side strike with L. back fist.
12. Move L.foot on line 'GH' forming R.stance toward 'C' at the same time execute scooping block with L.palm fist.
13. Execute M.S.turning kick with L.foot.
14. Lower L.foot to 'C' forming L. X-stance while executing H.S. block with L.D.forearm.
15 Move R.foot to 'F' forming R.stance toward 'C' while extending R.fist slowly to 'C'.
16. Execute front strike with L.back fist.
17. Bring R. foot behind L. foot and then move L. foot to 'E' forming L. diagonal stance at the same time execute pressing block with twin palm fist.
18. Execute M.S.block to 'C' with double arc-hand while forming L.F. stance.
19. Bring L.foot to R.knee joint forming one-leg stance while executing H.S.block with R.O.forearm and L.S. block with L.forearm.
20. Move L.foot to 'D' forming R.F. stance while executing pressing block with R.palm fist.
    * Perform in a slow motion.
21. Pull L.instep to the hollow of R. leg while striking L.palm with R. back forearm.
22. Lower L.foot to 'C' forming F.X-stance toward 'D' at the same time thrust to 'C' with L.elbow.
23. Move R. foot to 'A' forming L.B.stance while executing H.S.guarding block with knife-hand.
24. Bring R. foot to L.foot and then move L.foot to 'B' forming R.B. stance while executing M.S. punch with R.fist.

End. Bring L.foot back to ready stance.

No. 7

No. 19

No. 21

T'ONG-IL PATTERN

D
|
X
|
C

Diagram: |

56 movements

P. stance with both hands crossed in front of abdomen

1. Move R. foot to 'C' forming L. F. stance while extending both fists to 'D' horizontally.
2. Extend both knife-hands horizontally to the sides.
3. Move R. foot in an arc to 'D' forming L.B. stance while executing M.S. block with R.I. forearm.
4. Change the position of hands while forming R.F. stance slipping R. foot.

* Perform 1, 2, 3 & 4 in a slow motion.

5. Punch with R. fist while forming L.B. stance pulling R. foot.
6. Execute M.S. punch with L. fist.

* Perform 5 & 6 in a fast motion.

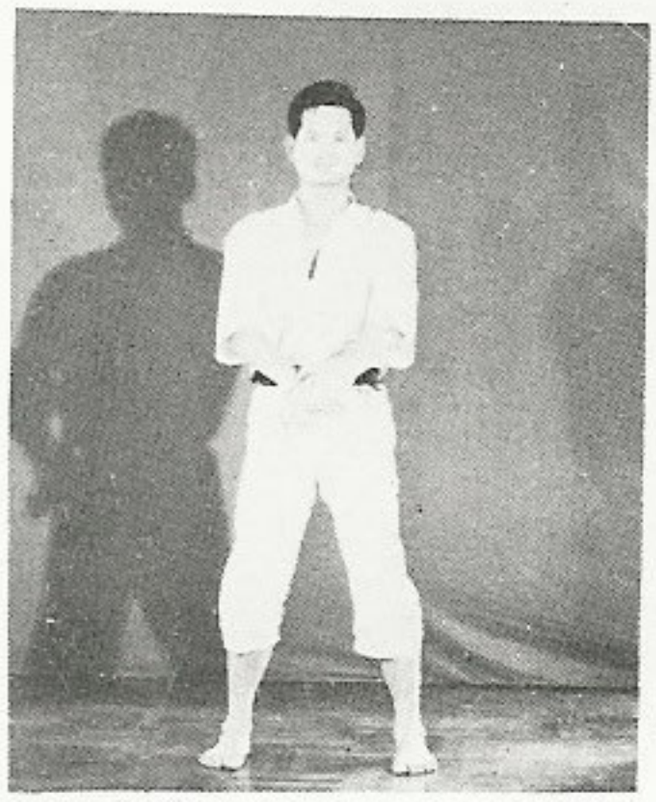
7. Move L. foot to 'D' forming R.B. stance at the same time execute H.S. block with R.O. forearm and L.S. block with L. forearm.
8. Execute crescent kick to L. palm with R. foot.
9. Lower R. foot to 'D' forming L.B. stance while executing H.S. block to 'C' with L.O. forearm and L.S. block with R. forearm.
10. Execute crescent kick to R.palm with L. foot.
11. Lower L. foot to 'D' forming R.B.stance while bringing both reverse knife-hands horizontally in front of chest.
12. Move R. foot to 'D' in an arc forming R.F. stance while executing H.S. side block with R.R. knife-hand.
13. Execute M.S. side block with L.R. knife-hand.

* Perform 11, 12, & 13 in a slow motion.

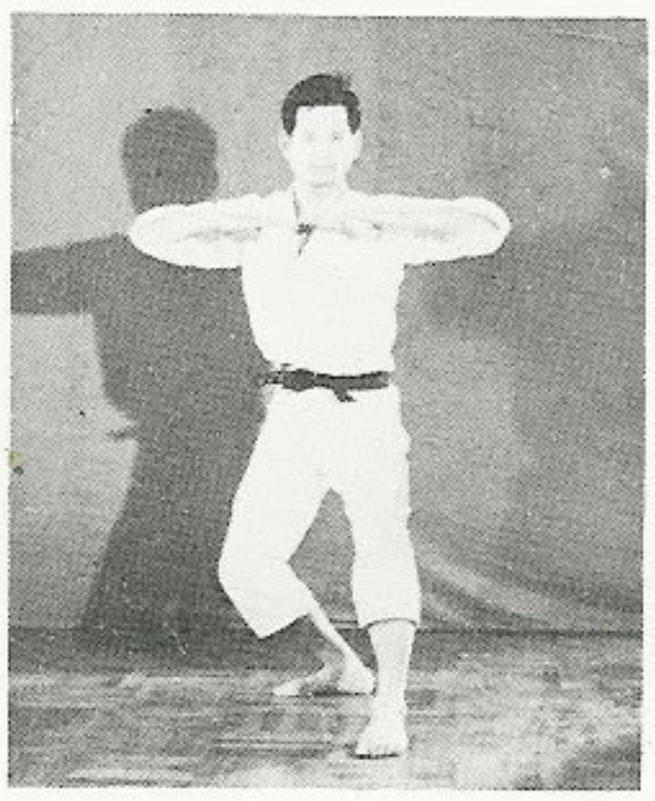
14. Execute M.S. punch with R. fist.
15. Execute M.S. punch with L. fist.

* Perform 14 & 15 in a fast motion.

16. Execute M.S. front snap kick with L. foot keeping both hands as they were in 15.
17. Lower L. foot to 'C' in a stamping motion forming R. B. stance at the same time execute downward strike with L. back fist.
18. Execute M.S. front snap kick with R. foot keeping both hands as they were in 17.
19. Lower R. foot to 'D' in a stamping motion forming L.B. stance while executing downward strike with R. back fist.

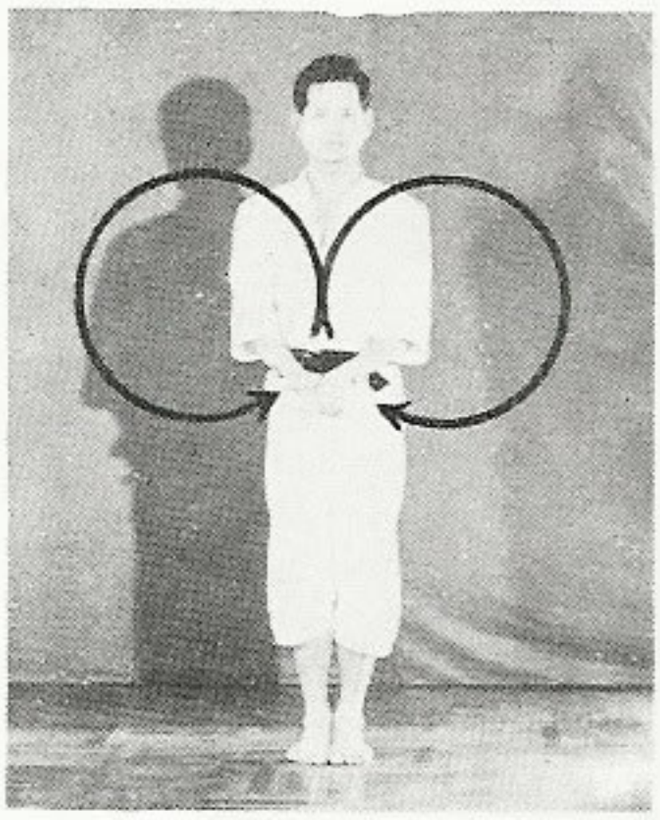


ready stance



No. 11

20. Execute H.S. punch with L. fist while forming R.F. stance slipping R. foot.
21. Execute H.S. punch with R. fist.
    * Perform 20 & 21 in a fast motion.
22. Move L. foot to 'D' forming R.Rr. ft. stance while executing upward block with L. bow wrist.
23. Move R. foot to 'D' forming L.Rr. ft. stance while executing upward block with R. bow wrist.
24. Move L. foot to 'C' forming L.F. stance while executing pressing block with L. palm fist.
25. Move R. foot to 'C' forming R.F. stance while changing the position of hands.
26. Bring L. foot to R. foot forming 'C' stance at the same time bring both hands in a circular motion in front of abdomen.
    * Perform 24, 25 & 26 in a slow motion.
27. Move L.foot to 'D' forming L.F. stance while executing rising block with L. knife-hand.
28. Execute H.S. punch with R. fist.
29. Move R. foot to 'D' in a sliding motion forming L.B. stance at the same time execute upset punch with L. fist pulling R.H. fist in front of L. shoulder.
30. Move R. foot to 'C' forming L.F. stance while executing crescent punch with R. fist.
31. Move L. foot on line 'CD' forming R.F. stance toward 'C' while executing rising block with R. knife-hand toward 'C'.
32. Execute H.S. punch with L. fist.
33. Move L. foot to 'C' in a sliding motion to form R.B. stance at the same time execute upset punch with R. fist pulling L.H. fist in front of R. shoulder.
34. Move L. foot to 'D' forming R.F. stance while executing crescent punch with L. fist.
35. Execute L.S. block with R.R. knife-hand in a circular motion while forming L.B. stance pulling L. foot.
36. Execute L.S. block with L.R. knife-hand in a circular motion while forming R.B. stance toward 'D' pivoting with R. foot.
37. Execute L.S. block with R. forearm and M.S. block with L. knife-hand while forming L.F. stance slipping L. foot.
38. Move R. foot to 'D' in a stamping motion forming R.F.stance while executing H.S. vertical punch with twin fist.



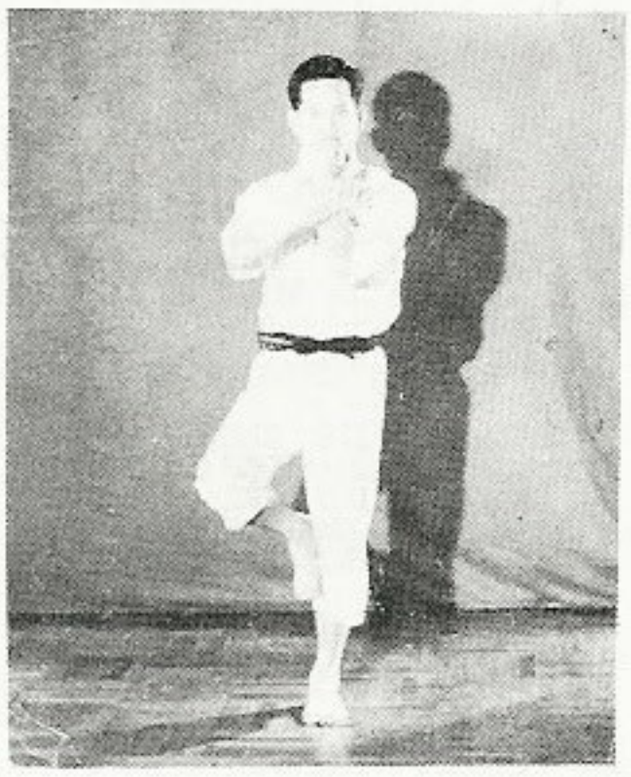
No. 26

39. Pull R. foot to L. knee joint forming one-leg stance at the same time strike L. palm with R. back forearm in front of chest.
40. Execute M.S. back thrusting kick to 'C' with R. foot.
41. Lower R. foot to 'C' forming R. stance toward 'A' at the same time execute W-shape block with forearm.
42. Slide to 'C' maintaining R. stance while executing W-shape block with forearm.
43. Move R. foot to 'D' in a stamping motion forming R. stance toward 'B' while executing W-shape block with forearm.
44. Slide to 'C' maintaining R. stance while executing W-shape block with forearm.
45. Pull L. foot to R. knee joint forming one-leg stance toward 'C' while striking R. palm with L. back forearm in front of chest.
46. Execute M.S. back thrusting kick to 'D' with L. foot.
47. Lower L. foot to 'C' forming L. X-stance toward 'C' at the same time execute pressing block with X-fist.
48. Move R. foot to 'D' forming L.F. stance while executing H.S. inward strike with L. flat fist.
49. Move R. foot to 'C' forming R.F. stance while executing H.S. inward strike with R. flat fist.
50. Execute M.S. pushing block with L. palm fist.
51. Execute circular block to 'A' with R. knife-hand while forming L.F. stance toward 'AD'.
52. Move L. foot to 'C' forming L.F. stance while executing M.S. pushing block with R.palm fist.
53. Execute circular block to 'B' with L. knife-hand while forming R.F. stance toward 'BD'.

* Perform 51 & 53 in a slow motion.

54. Move R. foot to 'C' forming R.F. stance at the same time execute rising block with R. forearm.
55. Move R. foot on line 'CD' forming L.F. stance toward 'D' at the same time execute rising block with L. forearm.
56. Execute M.S. punch with R. fist.

End. Bring L. foot back to ready stance.



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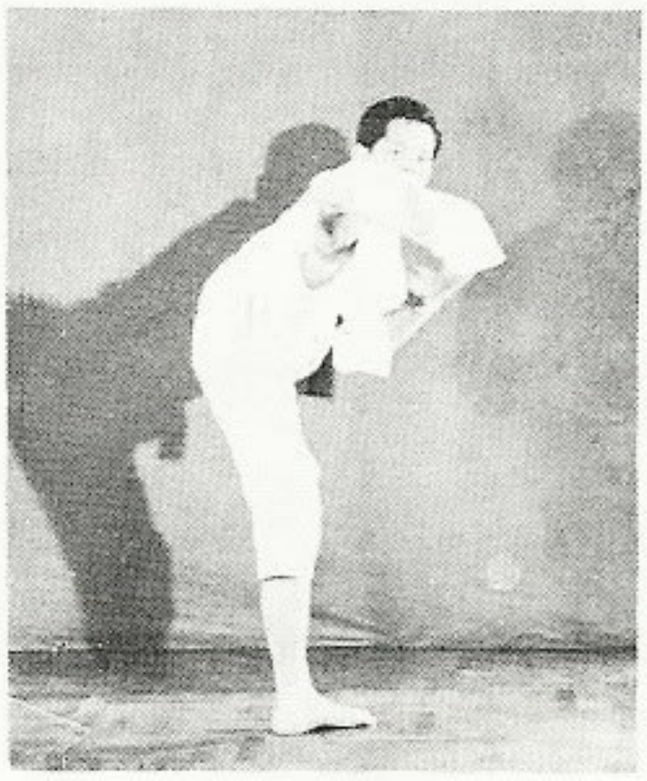


No. 40

13. THE SHO-RIN AND SHO-REI SCHOOLS

(*So-rim mit So-ryŏng Yu*)

These two schools are Japanese and Okinawa in origin. However, their history and derivation are not definitely known.

The Sho-Rin School is characterized by light and speedy movements and is suitable for a light person. The Hei-An, Bat-Sai, Kouh-Shang-Kouh, En-Bi and Ro-Hai are the typical patterns of this school.

The Sho-Rei School, on the other hand, requires slow and forceful movements for the purpose of muscle development, and is favoured by a student of heavier frame. The Tet-Ki, Han-Getsu and Ji-On are the representative patterns of this school.

HEI-AN: means safety and peacefulness.
This name is obtained from the fact that anyone who has mastered this type is able to protect himself or herself easily in any unforeseen situation.

BAT-SAI: means to break through the fortress.
By alertness and skilful release of hand, in case of being grabbed, one can put the opponent in an untenable position.

EN-BI: means flying swallow.
This pattern is performed with swift ascending and descending movements similar to the flying swallow.

RO-HAI: signifies a crane standing on a rock.
Some of the movements of this pattern are performed with one leg stance which symbolizes a crane standing on the rock.

KOUH-SHANG-KOUH: is named after a noted Chinese military officer, Mr. Kouh-Shang-Kouh who once visited Japan.

TET-KI: means iron horse.
Most of the movements throughout the patterns are performed with a riding stance which is similar to horse riding.

JIT-TE: means ten hands.
Anyone who has mastered this pattern may have no problem against the attack from ten persons.

HAN-GETSU: means half-moon.
Many of the movements of this pattern are carried out in the form of an arc which symbolizes a half-moon.

JI-ON: the derivation of the name is unknown.

HEI-AN PATTERN I

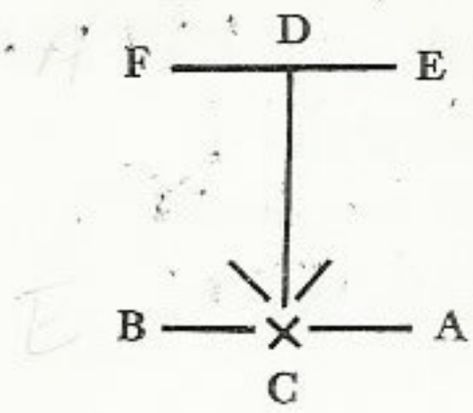


Diagram: I

22 movements

O.R. stance

1. Move L. foot to 'B' forming L. F. stance at the same time execute L.S. block with L. forearm.
2. Move R. foot to 'B' forming R.F. stance while executing M.S. punch with R. fist.
3. Move R. foot to 'A' forming R.F. stance at the same time execute L.S. block with R. forearm.
4. Execute downward strike with R.H. fist while standing up by pulling R. foot slightly to L. foot.
5. Move L. foot to 'A' forming L.F. stance while executing M.S. punch with L. fist.
6. Move L. foot to 'D' forming L.F. stance at the same time execute L.S. block with L. forearm.
7. Execute rising block with L. knife-hand.

* Perform 6 & 7 in a fast motion.

8. Move R. foot to 'D' forming R.F. stance at the same time execute rising block with R. forearm.
9. Move L. foot to 'D' forming L.F. stance at the same time execute rising block with L. forearm.
10. Repeat 8.
11. Move L. foot to 'E' forming L.F. stance at the same time execute L.S. block with L. forearm.
12. Move R. foot to 'E' forming R.F. stance while executing M.S. punch with R. fist.
13. Move R. foot to 'F' forming R.F. stance at the same time execute L.S. block with R. forearm.
14. Move L. foot to 'F' forming L.F. stance while executing M.S. punch with L. fist.
15. Move L. foot to 'C' forming L.F. stance at the same time execute L.S. block with L. forearm.
16. Move R. foot to 'C' forming R.F. stance while executing H.S. punch with R. fist.
17. Move L. foot to 'C' forming L.F. stance while executing H.S. punch with L. fist.
18. Repeat 16.
19. Move L. foot to 'B' forming R.B. stance at the same time execute M.S. guarding block with knife-hand.
20. Move R. foot to 'BD' forming L.B. stance while executing M.S. guarding block with knife-hand.
21. Move R. foot to 'A' forming L.B. stance while executing M.S. guarding block with knife-hand.
22. Move L. foot to 'AD' forming R.B. stance at the same time execute M.S. guarding block with knife-hand.

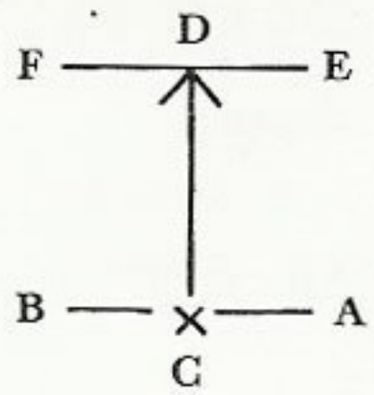
End. Bring L. foot back to ready stance.

HEI-AN PATTERN II

Diagram: 工

29 movements

O.R. stance



1. Move L. foot to 'B' forming R.B. stance while executing twin forearm block.
2. Execute H.S. inward strike with R.H. fist while pulling L.H. fist in front of R. shoulder.
3. Execute M.S. punch with L. fist.
4. Execute twin forearm block while forming L. B. stance toward 'A'.
5. Execute H.S. inward strike with L.H. fist while pulling R.H. fist in front of L. shoulder.
6. Execute M.S. punch with R. fist.
7. Bring L. foot to R. foot at the same time bring R. fist on L. fist and pull R. foot to L. knee joint.
8. Execute M.S. side thrusting kick to 'C' with R. foot.
9. Lower R. foot to 'C' forming R.B. stance while executing M.S. guarding block with knife-hand.
10. Move R. foot to 'D' forming L.B. stance while executing M.S. guarding block with knife-hand.
11. Move L. foot to 'D' forming R.B. stance at the same time execute M.S. guarding block with knife-hand.
12. Move R. foot to 'D' forming R.F. stance while thrusting with R.S.S. finger.
13. Move L. foot to 'E' forming R.B. stance while executing M.S. guarding block with knife-hand.
14. Move R. foot to 'CE' forming L.B. stance at the same time execute M.S. guarding block with knife-hand.
15. Move R. foot to 'F' forming L.B. stance at the same time execute M.S. guarding block with knife-hand.
16. Move L. foot to 'CF' forming R.B. stance at the same time execute M.S. guarding block with knife-hand.
17. Move L. foot to 'C' forming L.F. stance at the same time execute circular block with R.I. forearm.
18. Execute M.S. front snap kick with R. foot keeping both hands as they were in 17.
19. Lower R. foot to 'C' forming R.F. stance while executing M.S. punch with L. fist.
20. Execute circular block with L.I. forearm.
21. Execute M.S. front snap kick with L. foot keeping both hands as they were in 20.
22. Lower L. foot to 'C' forming L.F. stance while executing M.S. punch with R. fist.
23. Move R. foot to 'C' forming R.F. stancé at the same time execute H.S. side block with R.D. forearm.
24. Move L. foot to 'B' forming L.F. stance while executing L.S. block with L. forearm.
25. Execute rising block with L. knife-hand while moving L. foot to 'BD'.
26. Move R. foot to 'BD' forming R.F. stance at the same time execute rising block with R. forearm.
    * Perform 25 & 26 in a fast motion.
27. Move R. foot to 'A' forming R.F. stance at the same time execute L.S. block with R. forearm.
28. Execute rising block with R. knife-hand while moving R. foot to 'AD'.
29. Move L. foot to 'AD' forming L.F. stance at the same time execute rising block with L. forearm.
    * Perform 25 & 28 while standing up.
    * Perform 28 & 29 in a fast motion.

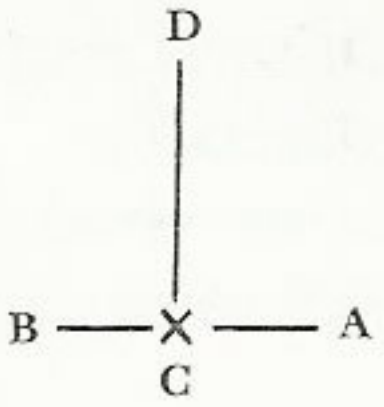
End. Bring L. foot back to ready stance.

HEI-AN PATTERN III

Diagram: ⊥

21 movements

O.R. stance



1. Move L.foot to 'D' forming R.B.stance while executing M.S.block with L.I.forearm.
2. Bring R.foot to L.foot forming C.stance toward 'B' at the same time execute M.S.block with R.I.forearm and L.S.block with L.forearm.
3. Change the position of hands.
4. Move R.foot to 'A' forming L.B.stance at the same time execute M.S. block with R.I.forearm.
5. Bring L.foot to R.foot forming C.stance toward 'A' at the same time execute M.S.block with L.I.forearm and L.S.block with R.forearm.
6. Change the position of hands.
7. Move L.foot to 'D' forming L.F.stance while executing H.S.side block with L.D.forearm.
8. Move R.foot to 'D' forming R.F.stance while thrusting with R.S.S. finger.
9. Move L.foot to 'D' turning counter-clockwise to form R.stance at the same time execute side strike with L.H.fist.
10. Move R.foot to 'D' forming R.F.stance at the same time execute M.S.punch with R.fist.
11. Bring L.foot to R.foot forming C.stance toward 'C' at the same time bring both forefists to the hips.
12. Move R.foot to 'C' in a stamping motion forming R.stance while executing M.S.strike with R.front elbow keeping L.fist as it was in 11.
13. Execute M.S. side strike with R.back fist keeping L.fist as it was in 11 and then bring it back to original position.

* Perform 12 & 13 in a fast motion.

14. Move L.foot to 'C' in a stamping motion forming R.stance while executing M.S.strike with L. front elbow keeping R.fist as it was in 13.
15. Execute M.S. side strike with L.back fist keeping R.fist as it was in 13 and then bring it back to original position.

* Perform 14 & 15 in a fast motion.

16. Repeat 12.
17. Repeat 13.
18. Move L.foot to 'C' forming L.F.stance at the same time execute M.S. punch with L.fist.
19. Move R.foot on line 'AB' to form R.stance toward 'C' keeping both hands as they were in 18.
20. Move L.foot to 'B' turning counter-clockwise to form R.stance toward 'D' at the same time thrust to 'C' with L.elbow and H.S.punch to 'C' with R.fist.
21. Slide to 'A' maintaining R.stance while changing the position of hands.

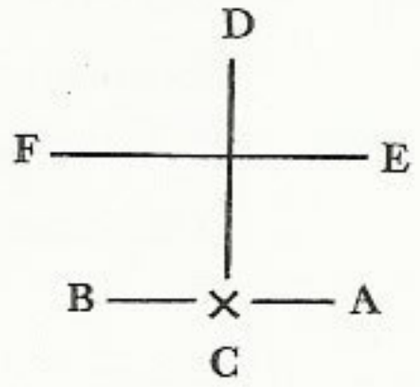
End. Bring R.foot back to ready stance.

HEI-AN PATTERN IV

Diagram: 土

27 movements

O.R.stance



1. Move L.foot to 'B' forming R.B.stance at the same time execute twin knife-hand block.
2. Execute twin knife-hand block while forming L.B.stance toward 'A'.
3. Move L.foot to 'D' forming L.F.stance while executing pressing block with X-fist.
4. Move R.foot to 'D' forming L.B.stance at the same time execute M.S. block with R.D.forearm.
5. Pull L.foot to R.knee joint at the same time bring L.fist on R.fist.
6. Execute M.S.side thrusting kick to 'F' with L.foot.
7. Lower L.foot to 'F' forming L.F.stance while striking L.palm with R.front elbow.
8. Pull R. foot to L.knee joint at the same time bring R.fist on L.fist.
9. Execute M.S.side thrusting kick to 'E' with R.foot.
10. Lower R.foot to 'E' forming R.F.stance while striking R.palm with L.front elbow.
11. Execute H.S.front strike with R.knife-hand while forming L.F.stance toward 'D' and bring L.back hand in front of forehead.
12. Execute M.S.front snap kick with R.foot keeping both hands as they were in 11.
13. Lower R.foot to 'D' forming R.X-stance at the same time execute H.S.side strike with R.back fist.
14. Move L.foot to 'CE' forming L.F.stance at the same time execute H.S.wedging block with outer forearm.
15. Execute M.S.front snap kick with R.foot keeping both hands as they were in 14.
16. Lower R.foot to 'CE' forming R.F.stance while executing M.S.punch with R.fist.
17. Execute M.S.punch with L.fist.

    * Perform 16 & 17 in a fast motion.
18. Move R.foot to 'CF' forming R.F.stance at the same time execute H.S. wedging block with outer forearm.
19. Execute M.S.front snap kick with L.foot keeping both hands as they were in 18.
20. Lower L.foot to 'CF' forming L.F.stance while executing M.S.punch with L.fist.
21. Execute M.S.punch with R. fist.

    * Perform 20 & 21 in a fast motion.
22. Move L.foot to 'C' forming R.B.stance at the same time execute M.S.block with L.D. forearm.
23. Move R.foot to 'C' forming L.B.stance at the same time execute M.S.block with R.D. forearm.
24. Repeat 22.
25. Extend both hands upward toward 'C' and execute upward kick with R.knee while pulling both hand downward.
26. Lower R.foot to 'C' forming R.B.stance while executing M.S.guarding block with knife-hand.
27. Move R.foot to 'D' forming L.B.stance at the same time execute M.S.guarding block with knife-hand.

End. Bring L.foot back to ready stance.

HEI-AN PATTERN V

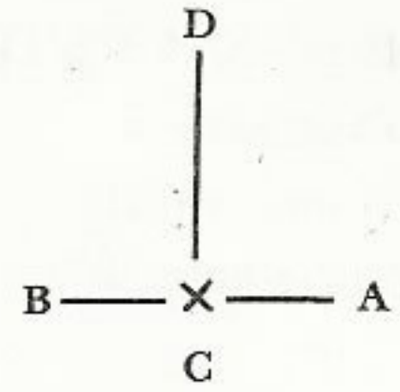


Diagram: ⊥

24 movements

O.R. stance

1. Move L.foot to 'B' forming R.B.stance at the same time execute M.S. side block with L.I. forearm.
2. Execute turning punch with R.fist.
3. Bring R.foot to L.foot forming C.stance toward 'D' at the same time bring L. fist in front of R.chest horizontally.
4. Move R.foot to 'A' forming L.B.stance at the same time execute M.S. side block with R.I.forearm.
5. Execute turning punch with L. fist.
6. Bring L. foot to R. foot forming C. stance toward 'D' at the same time bring R. fist in front of L. chest horizontally.

* Perform 3 & 6 in a slow motion.

7. Move R. foot to 'D' forming R.F. stance while executing H.S. block with R.D. forearm.
8. Move L. foot to 'D' forming L.F. stance at the same time execute pressing block with X-fist.
9. Execute rising block with X-knife-hand.
10. Execute M.S.punch with R.fist while turning both palm fists.
11. Execute M.S. punch with L. fist.
12. Move R. foot to 'D' forming R.F. stance while executing M.S. punch with R. fist.
13. Move R. foot to 'C' turning counter-clockwise to form R. stance toward 'A' while executing L.S. block with R. forearm.

No. 18

14. Execute M.S. side strike to 'D' with L. back hand.
15. Execute crescent kick to L. palm with R. foot.
16. Lower R. foot to 'D' forming R. stance while striking L. palm with R. front elbow.
17. Bring L. foot behind R. foot forming R.X-stance at the same time execute M.S. block with R.D. forearm.
18. Lift both fists while touching the ground with L. front sole and turn the face to 'C'.
19. Jump to 'C' with R. foot to form R.X-stance toward 'A' at the same time execute pressing block with X-fist.
20. Move R. foot to 'C' forming R.F. stance while executing H.S. block with R.D. forearm.
21. Execute L.S. thrust with R.F.S. finger while forming R.B. stance toward 'D'.
22. Execute H.S. side block with R.O. forearm and L.S. block with L. forearm while forming C. stance toward 'A' by pulling L. foot to R. foot.
23. Move R. foot to 'D' forming L.B. stance while executing L.S.thrust with L.F.S. finger.
24. Execute H.S. side block with L.O. forearm and L.S. block with R. forearm while forming C. stance toward 'B' by pulling R. foot.

* Perform 22 & 24 in a slow motion.

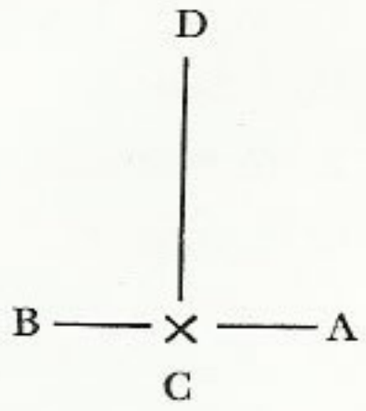
End. Bring R. foot back to ready stance.

BAT-SAI PATTERN

Diagram: ⊥

42 movements

C.R.stance 'B'



I. Jump to 'D' to form R.X-stance at the same time execute H.S.side strike with R.back fist bringing L.fingertips to R.H.fist.
2. Move L.foot to 'C' forming L.F.stance while executing M.S.side block with L.I.forearm.
3. Execute circular block with R.I.forearm.
4. Execute H.S.front block with L.O. forearm while forming R.F.stance toward 'D'.
5. Execute M.S. side block with R.O.forearm.
6. Move R.foot to 'A' forming R.F.stance at the same time execute scooping block with R.I.forearm and then execute M.S.side block with R.O.forearm.
7. Execute M.S. side block with L.O.forearm.
8. Bring both fists to R. hip while standing up toward 'D'.
9. Execute M.S. hooking block to 'D' with L.knife-hand.
10. Execute M.S. punch with R.fist.
11. Execute circular block to 'D' with R.I.forearm while forming L.F. stance toward 'B'.
12. Execute M.S.punch with L.fist while standing up toward 'D'.
13. Execute circular block with L.I.forearm while forming R.F.stance.
14. Move R.foot to 'D' forming L.B.stance while executing M.S.guarding block with knife-hand.
15. Move L.foot to 'D' forming R.B.stance at the same time execute M.S.guarding block with knife-hand.
16. Repeat 14.
17. Move R.foot to 'C' forming R.B.stance while executing M.S.guarding block with knife-hand.
18. Execute H.S.block with double arc-hand while forming L.F.stance.
19. Move R.foot to 'D' in a stamping motion forming L.B.stance while pulling both fists in front of L.chest keeping both back fists faced upward and R. fist placed over the other.
20. Execute M.S.guarding block with knife-hand while forming R.B.stance toward 'C'.
21. Move R.foot to 'C' forming L.B.stance at the same time execute M.S.guarding block with knife-hand.
22. Bring R.foot to L.foot forming C.stance toward 'C' at the same time bring both back fists in a circular motion in front of forehead.

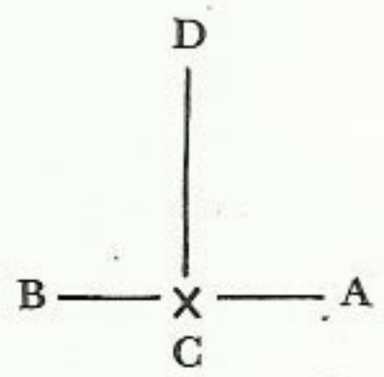
No. 6

23. Move R.foot to 'C' in a stamping motion forming R.F.stance while executing upset punch with twin fist.
24. Execute M.S.punch with R.fist while sliding to 'C' maintaining R.F.stance.
25. Execute L.S.thrust with R.F.S.finger while forming R.B.stance toward 'D'.
26. Move R.foot to 'D' forming R.stance at the same time execute L.S. block with R. forearm.
27. Execute M.S.strike to 'C' with L.back hand.
28. Execute crescent kick to L.palm with R.foot and lower it to 'C' forming R.stance while striking L.palm with R.front elbow.
29. Execute R. 9-shape block.
30. Change the position of hands.
31. Repeat 29.
32. Bring both fists to L.hip while forming R.F.stance toward 'C'.
33. Execute U-shape punch.
34. Bring R.foot to L. foot forming C.stance toward 'C' while pulling both fists to R. hip.
35. Move L.foot to 'C' forming L.F.stance while executing U-shape punch.
36. Bring L.foot to R. foot forming C. stance toward 'C' at the same time pull both fists to L.hip.
37. Move R.foot to 'C' forming R.F.stance while executing U-shape punch.
38. Move L.foot to 'B' forming L.F.stance while executing circular block with R.I.forearm.
39. Change the position of hands while forming R.F.stance toward 'A'.
40. Pull L. foot toward R.foot about half a shoulder and then move R. foot to 'D' forming L.B.stance at the same time execute M.S. guarding block with knife-hand.
41. Move R.foot to 'BD' forming L.B.stance while executing M.S.guarding block with knife-hand.
42. Pull R.foot toward L. foot about half a shoulder and then move L. foot 'BD' forming L.B.stance while executing M.S.guarding block with knife-hand.

End. Bring L.foot back to ready stance.

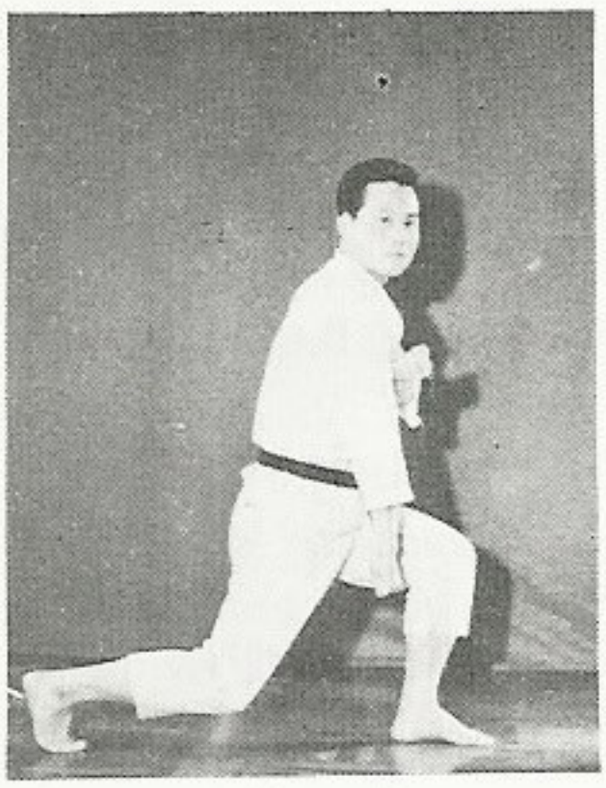
EN-BI PATTERN

Diagram: ⊥
36 movements



C. stance with R. forefist brought to L. palm at L. hip

ready stance



No. 1

1. Move L. foot to 'B' kneeling on R. knee at the same time execute downward punch with R. fist and bring L. H. fist in front of R. chest.
2. Pull both fists to L. hip while forming R. F. stance toward 'A'.
3. Execute L. S. block with R. forearm.
4. Move R. foot on line 'AB' forming P.stance toward 'D' at the same time bring L. fist horizontally in front of R. chest and pull R. fist to the hip.

* Perform in a slow motion.

5. Move L. foot to 'D' forming L. F. stance at the same time execute L. S. block with L. forearm.
6. Execute H. S. punch with R. fist.
7. Jump to 'D' to form R. X-stance at the same time execute L. S. punch with L. fist while bringing R. H. fist in front of L. shoulder.
8. Move L. foot to 'C' forming L. B. stance while executing L. S. downward strike with R. H. fist.
9. Execute L.S. block with L. forearm while forming L. F. stance toward 'C'.

10. Execute H. S. punch with R. fist.
11. Jump to 'C' to form R. X-stance at the same time execute L.S. punch with L. fist and bring R. H. fist in front of L. shoulder.
12. Move L. foot to 'D' forming L. B.stance while executing L.S. downward strike with R. H. fist.
13. Execute L.S.block with L. forearm while forming L.F.stance toward 'D'.
14. Move L. foot to 'B' in a stamping motion forming R. stance while executing H. S. front block with L. R. knife-hand.
15. Pull R. instep to the hollow of L. leg behind L. knee while striking L.palm with R. back forearm.
16. Lower R. foot to 'A' in a stamping motion forming R. stance at the same time execute M.S. hooking block to 'D' with L. knife-hand.
17. Execute M.S. punch with R. fist and then M.S. punch with L. fist.
18. Execute L. S. block with L. forearm while forming L. F. stance toward 'B'.
19. Execute M. S. punch with R. fist.
20, Move R. foot to 'B' forming L.B. stance at the same time execute M. S. guarding block with knife-hand.
21. Bring R. foot to L. foot and then move L. foot to 'B' while forming R. B. stance and execute M. S. guarding block with knife-hand.
22. Execute M. S. punch with R. fist while forming L. F. stance.
23. Execute M. S. guarding block with knife-hand while forming L. B. stance toward 'A'.
24. Move. L. foot to 'A' forming L.F. stance while executing L.S. block with L. forearm.
25. Execute H. S. punch with R. fist.
26. Jump to 'A' to form R. X-stance while executing L. S. punch with L. fist.
27. Move L. foot to 'B' forming L. B. stance at the same time execute L. S. downward strike with R. H. fist.
28. Move L. foot forming L. F. stance toward 'B' while executing L.S. block with L. forearm.
29. Execute upward block with R. Palm fist.
30. Move R. foot to 'D' forming R. F. stance at the same time execute pressing block with R. palm fist.
31. Move L. foot to 'D' forming L. F. stance while executing pressing block with L. palm fist.
32. Move R. foot to 'C' forming R. F. stance at the same time execute pressing block with R. palm fist.

* Perform 30, 31, 32 & 33 in a slow motion.

33. Execute L. S. block with R.forearm while forming L. B. stance.
34. Slide to 'D' forming R. F. stance at the same time execute U-shape grasp.
35. Jump and turn around counter-clockwise landing on the same spot to form L.B. stance and execute M.S. guarding block with knife-hand.
36. Move R. foot to 'C' forming R. B. stance while executing M. S. guarding block with knife-hand.

End. Bring L. foot back to ready stance.

RO-HAI PATTERN

Diagram: |

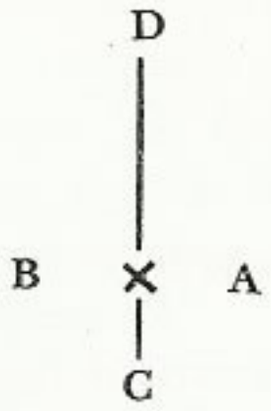
42 movements

O.R.stance

1. Move R. foot to 'C' forming R.B.stance at the same time execute H.S.block with X-knife-hand.
2. Execute M.S.punch with L.fist while turning the palms.
3. Execute M.S. punch with R.fist forming R.F. stance.
4. Move R.foot to 'D' and then execute L. S. block with L. forearm while forming L.F.stance toward 'C'.
5. Move R. foot to 'C' forming L.B. stance toward 'D' while executing H.S. block with X-knife-hand.
6. Bring both hands down in front of L. chest making X-fist.
7. Execute L.S.front snap kick with R.foot and M.S.front snap kick with L.foot keeping both hands as they were in 6.

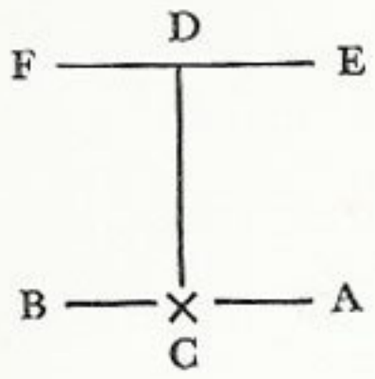
   * Flying front kick.
8. Lower L.foot to 'D' forming L.F. stance at the same time execute pressing block with X-fist.
9. Move L.foot to 'C' turning clockwise to form L.F.stance and execute pressing block with X-fist.
10. Execute L. S. pushing block with R. D. forearm while forming L.B. stance toward 'D'.
11. Move L. foot to 'D' forming R.B. stance while executing L.S. block with L. knife-hand.
12. Move R.foot to 'D' forming R.F.stance at the same time execute H.S. wedging block with knife-hand.
13. Execute M. S. wedging block with reverse knife-hands while forming R.stance toward 'B'.
14. Extend both arms to the sides while standing up.

    * Perform in a slow motion.
15. Execute L.S. block with L. forearm and M. S. block with R.I. forearm while forming R.B. stance toward 'C'.
16. Move R.foot to 'C' forming L.B. stance while changing the position of hands.
17. Move. L. foot to 'C' turning counter-clockwise to form R.B. stance at the same time execute L.S. block with L. forearm and M.S. block with R.I. forearm.
18. Execute pressing block to 'C' with X-fist while kneeling on R. knee.
19. Move R.foot to 'C' forming R.stance toward 'A' while executing M.S. wedging block with outer forearm.



20. Extend both arms to the sides while standing up.
21. Bring both forefists to the hips.
    * Perform 20 & 21 in a slow motion.
22. Strike L. palm with R. front elbow while forming L.F. stance toward 'D'.
23. Strike R. palm with L. front elbow while forming R.F. stance toward 'C'.
    * Perform 22 & 23 keeping both hands as they were in 21.
24. Bring L. foot behind R. foot forming R. X-stance toward 'A' while executing M.S. wedging block with outer forearm.
25. Pull L. foot to R. knee to form one-leg stance at the same time execute H.S. block with R. back forearm and L.S. block with L. forearm.
    * Keep the eyes to 'D' and R. elbow parallel with R. shoulder.
26. Pull R. fist to hip and bring L. fist on it while bending R. knee.
27. Execute M.S. side thrusting kick to 'D' with L. foot.
28. Lower L. foot to 'D' and then move R. foot to 'D' to form R.F. stance while executing M.S. punch with R. fist.
29. Pull R. foot to L. knee to form one-leg stance at the same time execute H.S. side block with L. back forearm and L.S. block with R. forearm.
30. Pull L. fist to hip and bring R. fist on it while bending L. knee.
31. Execute M.S. side thrusting kick to 'D' with R. foot.
32. Lower R. foot to 'D' forming R. stance while executing turning punch with L. fist.
33. Execute H.S. side block with R. back forearm and L. S. block with L. forearm while forming one-leg stance.
    * Keep the eyes to 'C'.
34. Repeat 27.
35. Execute M.S. side thrusting kick to 'C' with L. foot.
36. Lower L. foot to 'C' forming R. stance at the same time execute turning punch with R. fist.
37. Execute M.S. block to 'D' with R. knife-hand.
38. Strike R. palm with L. straight elbow while forming R. F. stance toward 'D'.
39. Pull L. palm to L. hip and bring R. forefist to it.
    * Keep R. back fist faced 'D'.
40. Pull L. foot to R. knee bringing both hands over the head (L. hand on the R. hand) and turn around clockwise then pull both fists to R. hip looking 'C'.
41. Execute M.S. back thrusting kick to 'C' with L. foot.
42. Lower L. foot to 'C' and then move R. foot to 'C' forming R.F. stance while executing M.S. punch with R. fist.

End. Bring L. foot back to ready stance.



KOUH-SHANG-KOUH PATTERN

Diagram : 工

65 movements

O.R. stance with both hands crossed in front of abdomen

1. Raise both back hands describing a straight line in front of forehead at the same time look up through the triangle formed by the hands.

* See the ready stance of P'o-ŭn pattern.

2. Bring both hands (R. hand on L. hand) in front of the abdomen in a circular motion keeping the palms toward the opponent at the moment of block.

* Perform 1 & 2 in a slow motion.

3. Move L. foot to 'B' forming R.B. stance while executing H.S. guarding block with knife-hand.
4. Bring L. foot to R. foot and then move R. foot to 'A' forming L.B. stance while executing H.S. guarding block with knife-hand.
5. Exectue M.S. hooking block to 'D' with L. knife-hand while standing up toward 'D'.
6. Execute M.S. punch with R. fist.

* Perform 5 & 6 in a fast motion.

7. Execute circular block with R.I. forearm while forming L.F. stance.
8. Execute M.S. punch with L. fist while standing up toward 'D'.
9. Execute circular block with L.I. forearm while forming R.F. stance.

* Perform 7, 8 & 9 in a fast motion.

10. Pull R. foot to L. knee and bring R. fist on L. fist.
11. Execute M.S. side thrusting kick to 'C' with R. foot.
12. Lower R. foot to 'C' forming R.B. stance at the same time execute M.S. guarding block with knife-hand.
13. Move R. foot to 'D' forming L. B. stance while executing M. S. guarding block with knife-hand.
14. Move L. foot to 'D' forming R. B. stance at the same time execute M. S. guarding block with knife-hand.
15. Move R. foot to 'D' standing up while thrusting with R.S.S. finger.
16. Execute downward strike with R. back hand bringing L. hand in front of forehead while standing up toward 'C'.
17. Execute M.S. front snap kick with R. foot keeping both hands as they were in 16.
18. Lower R. foot to 'C' forming R.B. stance toward 'D' at the same time execute H.S. block with R. back forearm and L.S. block with L. forearm.
19. Execute L.S. thrust with R.F.S. finger.
20. Excute M.S. punch with L. fist while standing up by pulling L. foot slightly toward R. foot.
21. Execute downdward strike with R. back hand bringing L. back hand in front of forehead while standing up.

22. Execute M.S. front snap kick with R. foot keeping both hands as they were in 21.
23. Lower R. foot to 'D' forming R.B. stance toward 'C' at the same time execute H.S. block with R. back forearm and L. S. block with L. forearm.
24. Repeat 19.
25. Repeat 20.
26. Pull L. foot to R. knee and bring L. fist on R. fist while turning the face to 'E'.
27. Execute M.S. side thrusting kick to 'E' with L. foot.
28. Lower L. foot to 'E' forming L.F. stance while striking L. palm with R. front elbow.
29. Pull R. foot to L. knee bringing R. fist on L. fist while turning the face to 'F'.
30. Execute M.S. side thrusting kick to 'F' with R. foot.
31. Lower R. foot to 'F' forming R.F. stance while striking R. palm with L. front elbow.
32. Execute M.S. guarding block with knife-hand while forming R.B. stance toward 'E'.
33. Move R. foot to 'CE' forming L. B. stance at the same time execute M.S. guarding block with knife-hand.
34. Move R. foot to 'F' forming L. B. stance while executing M. S. guarding block with knife-hand.
35. Move L. foot to 'CF' forming R.B. stance at the same time execute M.S. guarding block with knife-hand.
36. Move L. foot to 'C' standing up while executing downward strike with R. back hand and bring L. back hand in front of forehead.
37. Execute M.S. front snap kick with R. foot keeping both hands as they were in 36.
38. Jump to 'C' to form R. X-stance while executing H.S. strike with R. back fist.
39. Move L. foot to 'C' forming R.F. stance toward 'D' at the same time execute M.S. side block with R.I. forearm.
40. Execute M.S. punch with L. fist.
41. Execute M.S. punch with R. fist.
    * Perform 40 & 41 in a fast motion.
42. Execute upset punch with R. fist and bring L. fingertips to R.H. fist while raising R. knee up to R. back forearm.
43. Lower R. foot to 'D' and then drop bodily supporting the body with both palms.

No. 42

No. 43

44. Execute L.S. block with L. knife-hand while forming R.B. stance toward 'C'.
45. Move R. foot to 'C' forming L.B. stance while executing M.S. guarding block with knife-hand.
46. Move L. foot to 'B' forming L.F. stance at the same time execute M.S. side block with L.I. forearm.
47. Execute M.S. punch with R. fist.
48. Execute M.S. side block with R.I. forearm while forming R.F. stance toward 'A'.
49. Execute M.S. punch with L. fist.
50. Execute M.S. punch with R. fist.
    * Perform 49 & 50 in a fast motion.
51. Pull R. foot to L. knee and bring R. fist on L. fist.
52. Execute M.S. side thrusting kick to 'C' with R. foot.
53. Lower R. foot to 'C' forming R.B. stance at the same time execute M.S. gurading block with knife-hand.
54. Move R. foot to 'D' standing up while thrusting with R.S.S. finger.
55. Move L. foot to 'D' turning counter-clockwise to form R. stance toward 'A' while executing H.S. strike with L. back fist.
56. Slide to 'D' maintaining R. stance while executing H.S. strike with L. back fist.
57. Strike L. palm with R. front elbow while forming L.F. stance toward 'D'.
58. Pull both fists to L. hip while forming R.F. stance toward 'C'.
59. Execute L.S. block with R. forearm.
60. Move L. foot to 'C' turning clockwise to form R. stance toward 'B' at the same time execute H.S. block with R. back forearm and L.S. block with L. forearm.
61. Execute pressing block with X-fist.
62. Execute rising block with X-knife-hand while standing up.
63. Move L. foot to 'D' turning clockwise to form R.F. stance toward 'C' and execute rising block with X-knife-hand.
64. Bring X-knife-hand in front of the face.
65. Execute flying front kick to 'C' starting with L. foot and then land on 'C' to form R.F. stance while executing H.S. side strike with R. back fist.

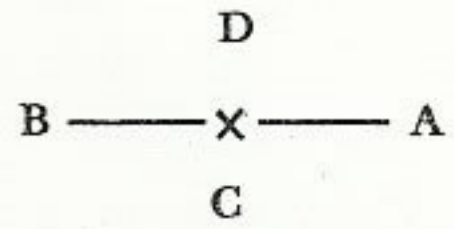
End. Bring L. foot back to ready stance.

TET-KI PATTERN I

Diagram : —

29 movements

C.R. stance 'C'



1. Cross L. foot over R. foot forming R. X-stance and turn the face to 'A'.
   * Perform in a fast motion.
2. Move R. foot to 'A' in a stamping motion forming R. stance while extending R. hand to 'A' horizontally.
3. Strike R. palm with L. front elbow.
4. Pull both fists to R. hip.
5. Execute L.S. block to 'B' with L. forearm.
   * Perform 4 & 5 in a fast motion.
6. Execute turning punch with R. fist.
7. Cross R. foot over L. foot while forming L. X-stance.
8. Move L. foot to 'A' in a stamping motion forming R. stance while executing front block with R.I. forearm.
9. Execute front strike with L. back fist.
10. Execute waving kick with L. foot.
11. Execute M.S. block to 'B' with L.O. forearm keeping both hands as they were in 10.
12. Execute waving kick with R. foot.
13. Execute M.S. block to 'A' with L.O. forearm keeping both hands as they were in 12.
14. Pull both fists to R. hip.
15. Execute L. horizontal punch.
16. Extend L. hand to 'B' horizontally keeping knife-hand faced downward when extended.
17. Strike L. palm with R. front elbow.
18. Pull both fists to L. hip.
19. Execute L.S. block to 'A' with R. forearm.
    * Perform 18 & 19 in a fast motion.
20. Execute turing punch with L. fist.
21. Cross L. foot over R. foot forming R. X-stance.
22. Move R. foot to 'A' in a stamping motion forming R. stance while executing front block with L.I. forearm.
23. Execute front strike with R. back fist.
24. Execute waving kick with R. foot.
25. Execute M.S. block to 'A' with R.O. forearm keeping both hands as they were in 24.
26. Execute waving kick with L. foot.
27. Execute M.S. block to 'B' with R.O. forearm keeping both hands as they were in 26.
28. Pull both fists to L. hip.
29. Execute R. horizontal punch.

End. Bring R. foot back to ready stance.

TET-KI PATTERN II

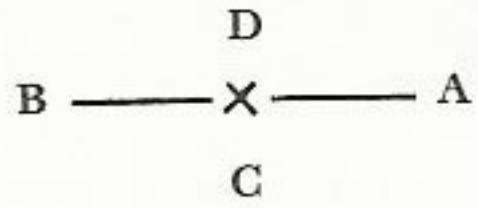


Diagram : —

26 movements

O.R. stance

1. Cross L. foot over R. foot forming R. X-stance while extending both elbows to the sides horizontally and turn the face to 'A'.

   * Perform in a fast motion.

2. Move R. foot to 'A' forming R. stance while executing M.S. block with R.O. forearm and bring L. fist in front of R. chest.
3. Cross L. foot over R. foot forming R. X-stance at the same time execute L.S. front block with R.O. forearm and bring L. palm on R. forearm.
4. Move R. foot to 'A' forming R. stance at the same time execute L.S. block to 'A' with R.I. forearm keeping L. palm as it was in 3.
5. Bring L. foot to R. foot forming C. stance toward 'D' while extending both elbows to the sides horizontally and turn the face to 'B'.
   * Perform in a slow motion.
6. Move L. foot to 'B' forming R. stance while executing M.S. block with L.O. forearm and bringing R. fist in front of L. chest.
7. Cross R. foot over L. foot forming L. X-stance at the same time execute M.S. front block with L.O. forearm and bring R. palm on L. forearm.
8. Move L. foot to 'B' forming R. stance at the same time execute L.S. block to 'B' with L.I. forearm keeping R. hand as it was in 7.
9. Pull both hands to L. hip touching L. palm with its forefist.
10. Execute M.S. block to 'A' with R.I. forearm and slip L. palm to the R.O. forearm.
11. Pull R. foot toward L. knee and bring R. fist to R. armpit slipping L. palm to its forefist.

No. 1

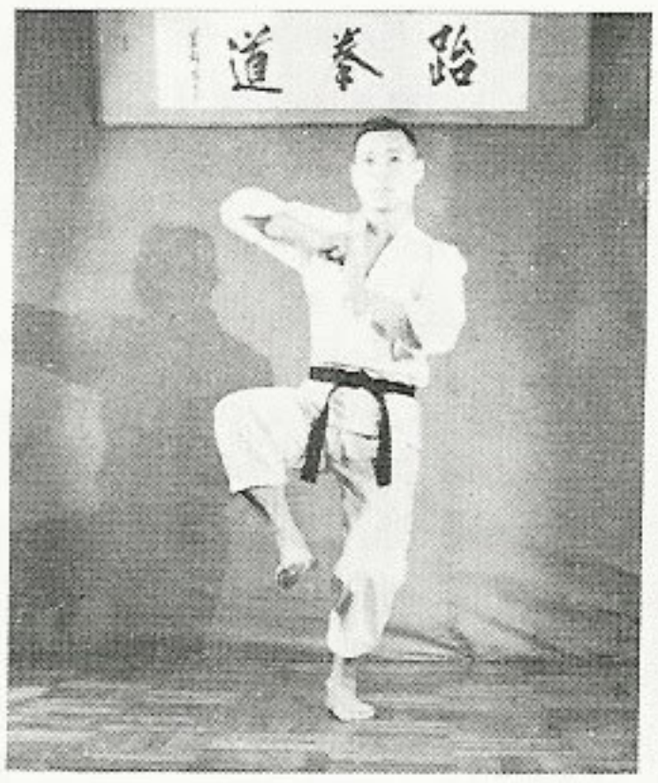
No. 2

No. 3

12. Lower R. foot to 'A' in a stamping motion to form R. stance at the same time strike to 'D' with R. front elbow and press R. back fist with L. palm.
13. Execute M.S. hooking block to 'A' with R. knife-hand.
14. Execute turning punch with L. fist.
15. Cross L. foot over R. foot forming R. X-stance keeping both hands as they were in 14.
16. Move R. foot to 'A' forming R. stance at the same time execute M. S. front block with L.I. forearm.
17. Execute front strike with R. back fist.
18. Pull both hands to R. hip touching R. palm with its forefist.
19. Execute M.S. block to 'B' with L.I. forearm while slipping R. palm up to the L.O. forearm.
20. Pull L. foot to R. knee and bring L. fist to L. armpit slipping R. palm to its forefist.
21. Lower L. foot in a stamping motion to form R. stance at the same time strike to 'D' with L. front elbow and press L. back fist with R. palm.
22. Execute M.S. hooking block to 'B' with L. knife-hand.
23. Execute turning punch with R. fist.
24. Cross R. foot over L. foot forming L. X-stance keeping both hands as they were in 23.
25. Move L. foot to 'B' forming R. stance while executing M.S. front block with R.I. forearm.
26. Execute front strike with L. back fist.

End. Bring L. foot back to ready stance.

No. 9



No. 11

TET-KI PATTERN III

D

B —— X —— A

C

Diagram : —

35 movements

O.R. stance

1. Move R. foot to 'A' to form R. stance while executing M.S. block with L.I. forearm and L.S. block with R. forearm.
2. Change the position of hands.
3. Lay down R. fist to 'B' bringing L. fist in front of R. chest.
4. Strike to 'C' with R. back fist keeping L. fist as it was in 3.
5. Execute front strike with R. back fist.
   * Perform 4 & 5 in a fast motion.
6. Pull R. fist to the hip bringing L. palm on it.
7. Punch with R. fist slipping L. palm to R. elbow joint.
8. Slowly turn R. fist making its palm upward while turning the face to 'A'.
9. Cross L. foot over R. foot forming R. X-stance.
10. Move R. foot to 'A' in a stamping motion forming R. stance at the same time execute L.S. pushing block to 'A' with R.I. forearm keeping L.palm as it was in 9.
11. Execute L.S. downward strike to 'A' with R.H. fist keeping L. palm as it was in 10.
12. Pull R. fist to the hip keeping L. hand as it was in 11 and turn the face to 'D'.
13. Execute M.S. punch with R. fist slipping L. palm up to R. elbow joint.
14. Execute M. S. block with R. I. forearm and L. S. block with L. forearm keeping both back fists faced 'D'.
15. Change the position of hands.
16. Execute front strike with L. back fist.
17. Turn the face to 'B'.
18. Cross R. foot over L. foot forming L. X-stance.
19. Move L. foot to 'B' in a stamping motion forming R. stance.
20. Lay down L. fist to 'A'.
    * Perform 19 & 20 in a fast motion.
21. Strike to 'C' with L. back fist.
22. Execute front strike with L. back fist.
23. Pull L. fist to the hip bringing R. palm on it.
24. Punch with L. fist slipping R. palm up to L. elbow joint.
25. Slowly turn L. fist making its palm upward and turn the face to 'B'.
26. Repeat 18.
    * Perform 25 & 26 in a fast motion.
27. Move L. foot to 'B' in a stamping motion forming R. stance at the same time execute L.S. pushing block to 'B' with L.I. forearm keeping R. palm as it was in 22.
28. Execute L.S. downward strike to 'B' with L.H. fist keeping R. palm as it was in 23.
29. Pull L. fist to the hip keeping R. palm on it.
30. Punch with L. fist slipping R. palm up to L. elbow joint.
31. Execute M.S. hooking block to 'A' with R. knife-hand.
32. Execute turning punch with L. fist.
33. Cross L. foot over R. foot forming R. X-stance.
34. Move R. foot to 'A' in a stamping motion forming R. stance while executing front strike with R. back fist.
35. Execute front strike with R. back fist.

End. Bring R. foot back to ready stance.

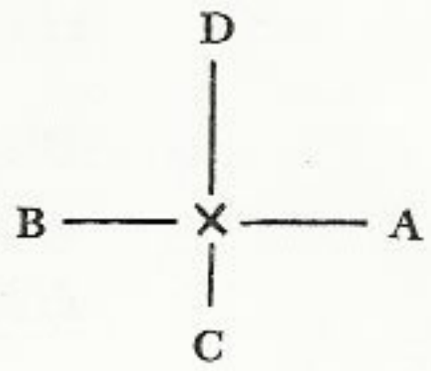
No. 3

JIT-TE PATTERN

Diagram : +

24 movements

C.R. stance 'A'



1. Move L. foot to 'C' forming R.F. stance at the same time execute upward block with R. palm fist.
2. Move L. foot forming L.F. stance toward 'B' while executing pressing block with R. palm fist.
3. Turn the face to 'A' bending L. wrist to 'A' with relaxation.

* Perform 2 & 3 in a slow motion.

4. Execute upward block with R. bow wrist while forming L.B. stance toward 'A' pulling R. foot.
5. Move R. foot to 'D' forming R. stance at the same time execute side block with L. reverse knife-hand.
6. Move L. foot to 'D' forming R. stance at the same time execute M.S. side block with L. reverse knife-hand.
7. Repeat 5.
8. Cross R. foot over L. foot forming L. X-stance toward 'B' at the same time execute rising block with X-fist.
9. Move L. foot to 'C' in a stamping motion forming R. stance while extending both arms to the sides.
10. Slide to 'C' maintaining R. stance while executing W-shape block.
11. Move L. foot to 'D' in a stamping motion turning clockwise to form R. stance and execute W-shape block.
12. Move R. foot to 'D' in a stamping motion forming R. stance at the same time execute W-shape block.
13. Repeat 11.
14. Pull R. foot slightly to L. foot while standing up and bring both fists in front of the thighs.
15. Execute M.S. guarding block with knife-hand while forming L.B. stance toward 'C'.
16. Execute U-shape block.
17. Move L. foot to 'C' forming L.F. stance while executing U-shape block.
18. Move R. foot to 'C' forming R.F. stance at the same time execute U-shape block.
19. Move L. foot to 'B' forming R.B. stance at the same time execute L.S. thrust with R.F.S. finger and then execute H.S. block with R. back forearm and L.S. block with L. forearm.
20. Execute L.S. thrust with L.F.S. finger while forming L.B. stance toward 'A' and then execute H.S. block with L. back forearm and L.S. block with R. forearm.
21. Move L. foot to 'D' standing up at the same time execute rising block with L. forearm.
22. Move R. foot to 'D' standing up at the same time execute rising block with R. forearm.

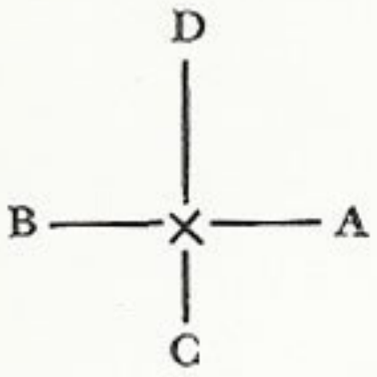
* Perform 21 & 22 in a fast motion.

23. Execute rising block with L. forearm while standing up toward 'C'.
24. Move R. foot to 'C' standing up at the same time execute rising block with R. forearm.

* Perform 23 & 24 in a fast motion.

End. Bring L. foot back to ready stance.

No. 14



HAN-GETSU PATTERN

Diagram : +

41 movements

O.R. stance

1. Move L. foot to 'D' forming R.B. stance while executing M.S. block with L.I. forearm.
2. Execute M.S. punch with R. fist.
3. Move R. foot to 'D' forming L.B. stance while executing M.S. blok with R.I. forearm.

* Perform 1 & 3 in an arc motion.

4. Execute M.S. punch with L. fist.
5. Repeat 1.
6. Repeat 2.
7. Bring both foreknuckle fist in front of solar plexus.
8. Extend both foreknuckle fists to 'D' horizontally keeping the back fists faced upward.

* Perform 1, 2, 3, 4, 5, 6, 7 & 8 in a slow motion.

9. Execute knife-hand W-shape block while forming L.F. stance.
10. Extend both knife-hands to the sides horizontally.

* Perform in a slow motion.

11. Move R. foot to 'D' turning counter-clockwise to form L.F. stance toward 'C' at the same time execute pressing block with L. palm fist.
12. Execute downward block with R. palm fist keeping L. hand as it was in 11.
13. Move R. foot to 'C' forming R.F. stance while executing pressing block with R. palm fist.

* Perform in a fast motion.

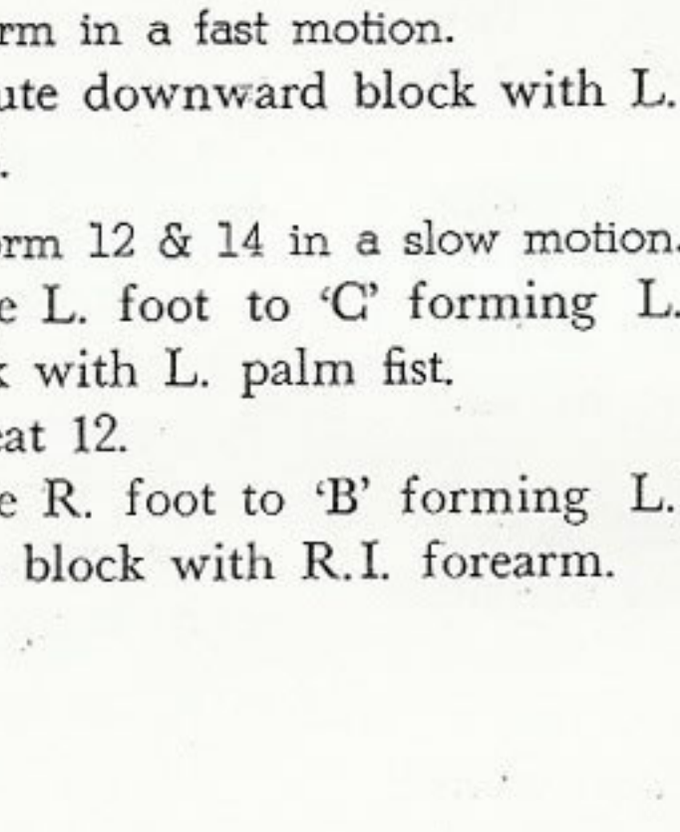
14. Execute downward block with L. palm fist keeping R. hand as it was in 13.

* Perform 12 & 14 in a slow motion.

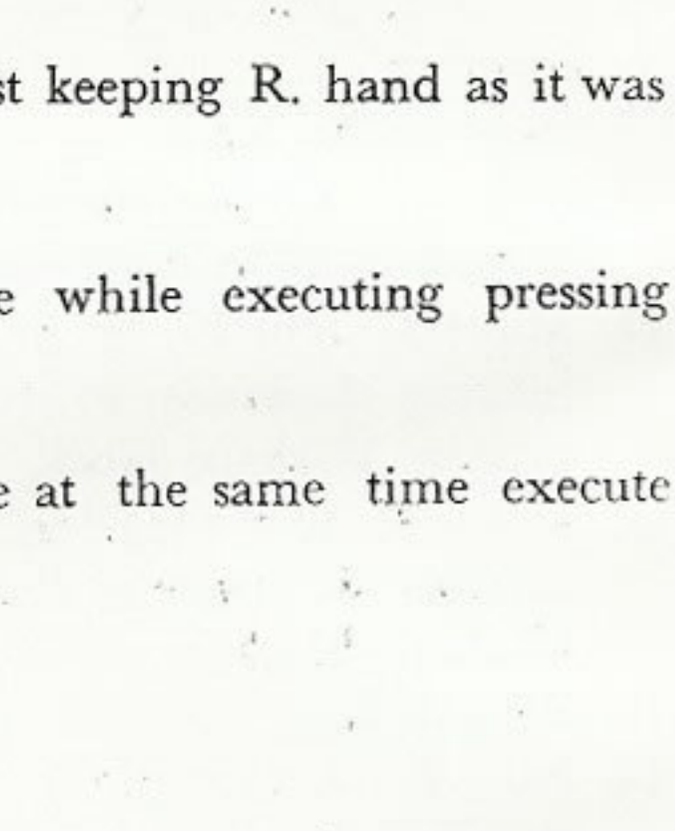
15. Move L. foot to 'C' forming L.F. stance while executing pressing block with L. palm fist.
16. Repeat 12.
17. Move R. foot to 'B' forming L.B. stance at the same time execute M.S. block with R.I. forearm.

No. 12

No. 7



No. 9



18. Execute M.S. punch with L. fist.
19. Execute M.S. punch with R. fist.
    * Perform 18 & 19 in a fast motion.
20. Slide to 'A' forming R.B. stance toward 'A' at the same time execute M.S. block with L.I. forearm.
21. Execute M.S. punch with R. fist.
22. Execute M.S. punch with L. fist.
    * Perform 21 & 22 in a fast motion.
23. Bring L. foot to R. foot and then move R. foot to 'C' forming L.B. stance while executing M.S. block with R.I. forearm.
24. Execute M.S. punch with L. fist.
25. Execute M.S. punch with R. fist.
    * Perform 24 & 25 in a fast motion.
26. Pull L. foot toward R. knee joint bringing L. fist on R. fist and lower L. foot to 'D' in a stamping motion to form R.B. stance while executing downward strike with L. back fist.
27. Cross R. foot over L. foot forming R. X-stance toward 'D' keeping both hands as they were in 26.
28. Execute M.S. front snap kick to 'D' with L. foot, pulling L. fist in front of R. shoulder.
29. Lower L. foot to 'D' forming R.B. stance at the same time execute M.S. punch with L. fist.
30. Execute M.S. punch with R. fist while forming L.F. stance.
31. Execute rising block with L. forearm.
    * Perform 29, 30, 31 & 32 in a fast motion.
32. Pull R. foot toward L. knee joint bringing R. fist on L. fist and lower it to 'C' in a stamping motion to form L.B. stance while executing downward strike with R. back fist.
33. Cross L. foot over R. foot forming L. X-stance toward 'C' keeping both hands as they were in 32.
34. Execute M.S. front snap kick to 'C' with R. foot while pulling R. fist in front of L. shoulder.
35. Lower R. foot to 'C' forming L.B. stance at the same time execute M.S. punch with R. fist.
36. Execute M.S. punch with L. fist while forming R.F. stance.
37. Execute rising block with R. forearm.
    * Perform 36, 37, 38 & 39 in a fast motion.
38. Repeat 26.
39. Execute crescent kick to L. palm with R. foot.
40. Lower R. foot to 'C' forming L.F. stance toward 'D' at the same time execute M.S. punch with R. fist.
    * Perform 39 & 40 in a fast motion.
41. Pull L. foot toward R. foot forming R.Rr. ft. stance at the same time execute pressing block with twin palm fist.

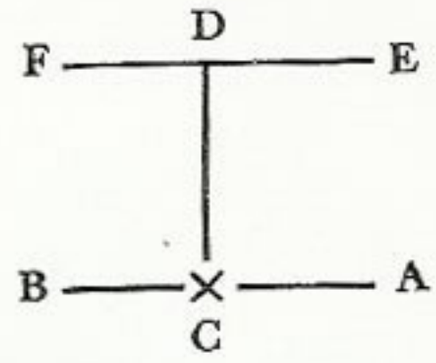
End. Bring L. foot back to ready stance.

JI-ON PATTERN

Diagram : ⌶

48 movements

C.R. stance 'A'



1. Move L. foot to 'C' forming R.F. stance at the same time execute M.S. block with R.I. forearm and L.S. block with L. forearm keeping the back fists faced 'D'.
2. Move L. foot to 'BD' forming L.F. stance while executing M.S. wedging block with outer forearm.
3. Execute M.S. front snap kick with R. foot.
4. Lower R. foot to 'BD' forming R.F. stance while executing M.S. punch with R. fist.
5. Execute M.S. punch with L. fist.
6. Execute M.S. punch with R. fist.

* Perform 5 & 6 in a fast motion.

7. Move R. foot to 'AD' forming R.F. stance at the same time execute M.S. wedging block with outer forearm.
8. Execute M.S. front snap kick with L. foot.
9. Lower L. foot to 'AD' forming L.F. stance while executing M.S. punch with L. fist.
10. Execute M.S. punch with R. fist.
11. Execute M.S. punch with L. fist.

* Perform 10 & 11 in a fast motion.

12. Move L. foot to 'D' forming L.F. stance while executing rising block with L. forearm.
13. Execute M.S. punch with R. fist.
14. Move R. foot to 'D' forming R.F. stance while executing rising block with R. forearm.
15. Execute M.S. punch with L. fist.
16. Move L. foot to 'D' forming L.F. stance at the same time execute rising block with L. forearm.
17. Move R. foot to 'D' forming R.F. stance while executing M.S. punch with R. fist.
18. Move L. foot to 'E' forming R.B. stance while executing H.S. block with R. back forearm and L.S. block with L. forearm.
19. Slide to 'E' forming R. stance toward 'C' while executing turning punch with R. fist.
20. Execute H.S. block with L. back forearm and L.S. block with R. forearm while forming L.B. stance toward 'F'.
21. Slide to 'F' forming R. stance toward 'C' at the same time execute turning punch with L. fist.
22. Move L. foot to 'C' forming L.F. stance while executing L.S. block with L. forearm.
23. Move R. foot to 'C' forming R.F. stance while executing upward block with R. palm fist.
24. Move L. foot to 'C' forming L.F. stance at the same time execute upward block with L. palm fist.
25. Repeat 23.
26. Move L. foot to 'B' forming R.B. stance while executing H.S. block with R. back forearm and L.S. block with L. forearm.

27. Bring R. foot to L. foot forming C. stance toward 'D' at the same time execute H.S. block to 'B' with L. back forearm keeping its elbow level with the shoulder and bringing R.H. fist in front of L. chest.
28. Move R. foot to 'A' forming L.B. stance while executing H.S. block with L. back forearm and L.S. block with R. forearm.
29. Bring L. foot to R. foot forming C. stance toward 'D' at the same time execute H.S. block to 'A' with R. back forearm keeping its elbow level with the shoulder and bringing L.H. fist in front of R. chest.

* Perform 27 & 29 in a slow motion.

30. Bring both fists down to the sides in a circular motion turning the face to 'D'.

* Perform in a slow motion.

31. Jump to 'D' to form R. X-stance at the same tiime execute pressing block with X-fist.
32. Move L. foot to 'C' forming R.F. stance while extending both arms to the sides.
33 Move L. foot to 'D' forming L.F. stance at the same time execute M.S. wedging block with inner forearm.
34. Move R. foot to 'D' forming R.F. stance at the same time execute rising block with X-fist.
35. Execute front strike with R. back fist.
36. Move L. foot to 'E' forming R.B. stance while executing M.S. block with L.I. forearm.
37. Move R. foot to 'E' forming R.F. stance at the same time execute M.S. punch with R. fist.
38. Move R. foot to 'F' forming L.B. stance at the same time execute M.S. block with R.I. forearm.
39. Move L. foot to 'F' forming L.F. stance while executing M.S. punch with L. fist.
40. Move L. foot to 'C' forming L.F. stance at the same time execute L.S. block with L. forearm.
41. Pull R. foot to L. knee to form one-leg stance while executing H.S. block with R. back forearm and L.S. block with L. forearm turning the face to 'C'.
42. Lower R. foot to 'C' in a stamping motion forming R.F. stance while executing rising block with R. forearm.
43. Pull L. foot to R. knee forming one-leg stance at the same time execute H.S. block with L. back forearm and L.S. block with R. forearm.

* Perform 41 & 43 in a slow motion.

44. Lower L. foot to 'C' in a stamping motion forming L.F. stance while executing rising block with L. forearm.
45. Move L. foot to 'D' forming R.F. stance while executing wedging block with inner forearm.
46. Move L. foot to 'C' forming L.F. stance at the same time execute rising block with X-fist.
47. Move L. foot to 'B' turning counter-clockwise to form R. stance and execute L. horizontal punch.
48. Slide to 'D' maintaining R. stance at the same time execute R. horizontal punch.

End. Bring R. foot back to ready stance.

PART 6

SPARRING

(*taeryŏn*)

Sparring is the physical application of attack and defence techniques gained from the patterns and fundamental exercise against the actual moving opponent or opponents under various situations; therefore, it is not only inseparable from the patterns but also indispensable to promoting the fighting spirit and courage, to training the eyes, to reading the opponent's tactics and manoeuvres, to forging the striking or blocking points, to testing his or her own skill and ability, to learning other movements hardly to be acquired from the patterns or fundamental exercise.

SYSTEM OF SPARRING (*taeryŏn kusŏng*)

Sparring is classified into pre-arranged, semi-free and free sparring. And it is further broken down as follows:

- SPARRING
  - Pre-arranged
    - 3 step
    - 2 step
    - 1 step
  - Semi-free
    - foot technique
    - 1 step free
  - Free
    - 1 : 1
    - 1 : 2
    - 2 : 2
    - other combinations

14. PRE-ARRANGED SPARRING (*yakssok taeryŏn*)

It is practiced, as the name denotes, under pre-arranged modes; for example, the number of steps together with the target to be attacked is planned beforehand between the players.

The various examples of sparring in this chapter merely serve as a guide for the purpose of exercise; therefore, they may be changed according to the individual's choice or situation.

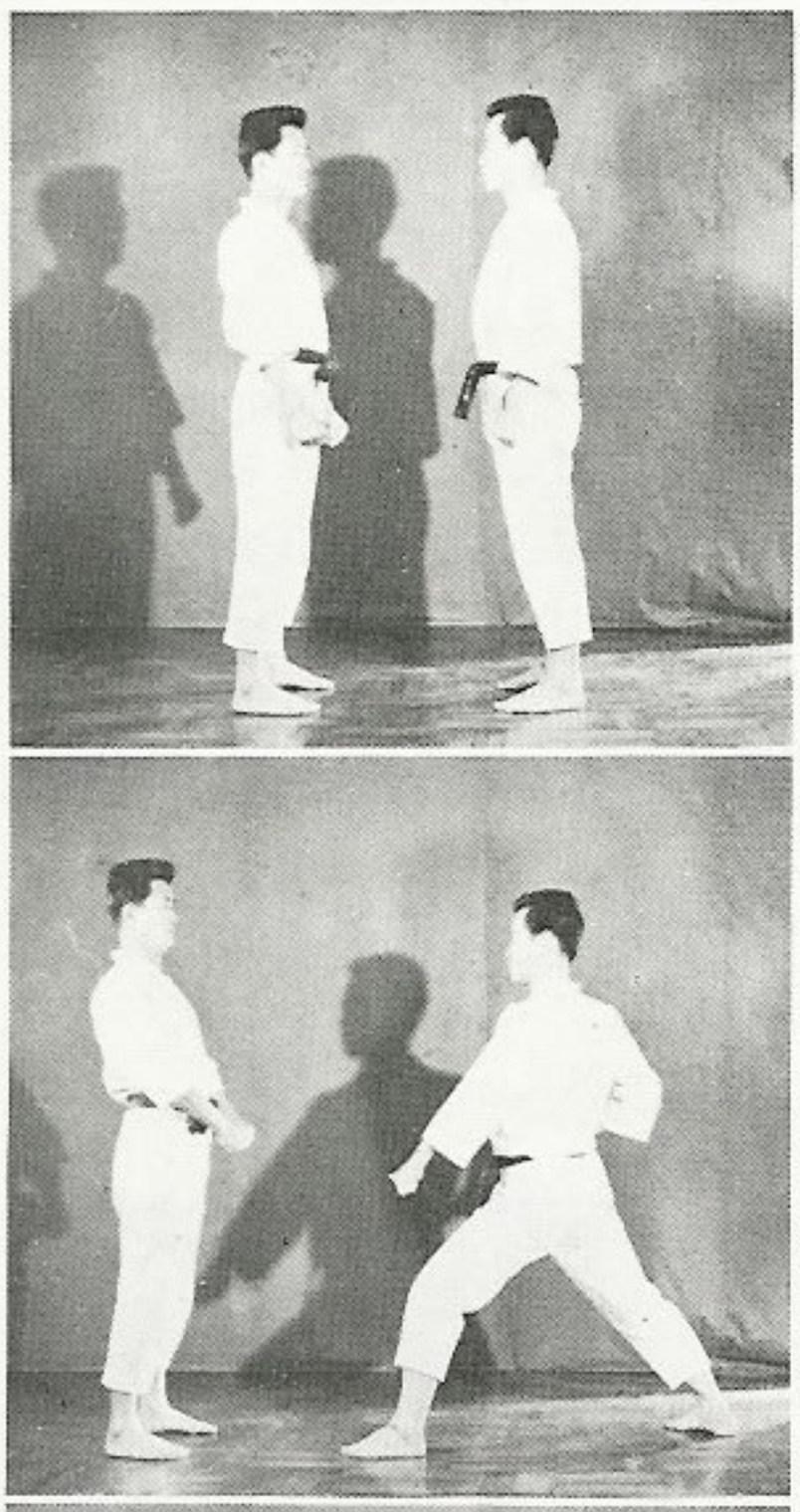
Basic principles for pre-arranged sparring:

1. Both participants (A and B) stand at a distance about $2\frac{1}{2}$ feet 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 A and B.
5. Block should be executed just before the striking point reaches the vital spot with an appropriate blocking point.
6. Dodging must be made to such a distance as to enable counter-attack to be executed easily.
7. Counter-attack should be executed immediately after the last defence.

A. 3-Step Sparring (*sambo taeryŏn*)

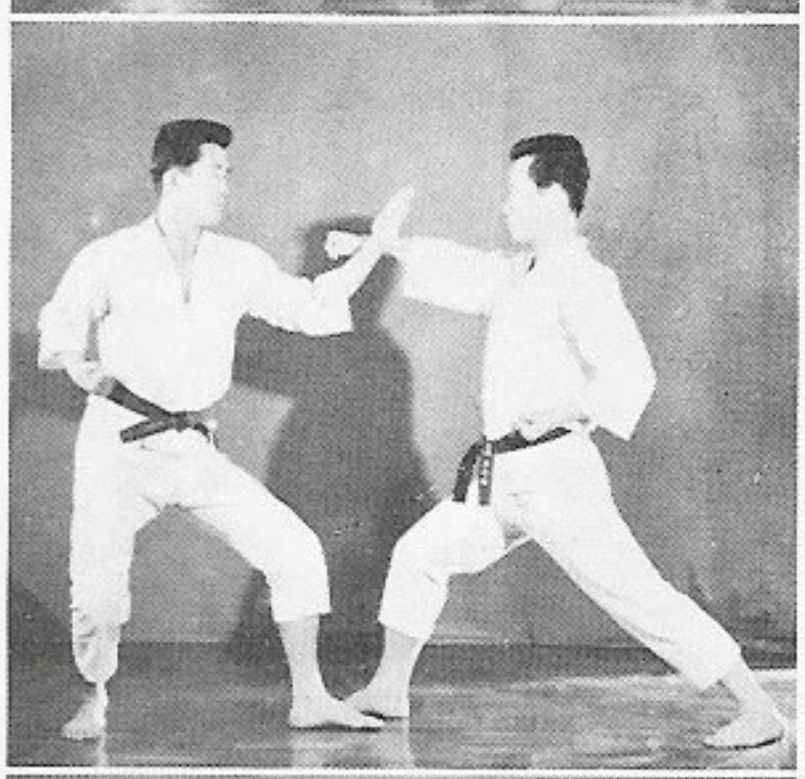
This is the first and basic sparring exercise for the beginners. The purpose is to familiarize themselves with the correct punching and blocking techniques of hand parts against high and mid-sections while moving back and forth.

Typical procedure of 3-step sparring :

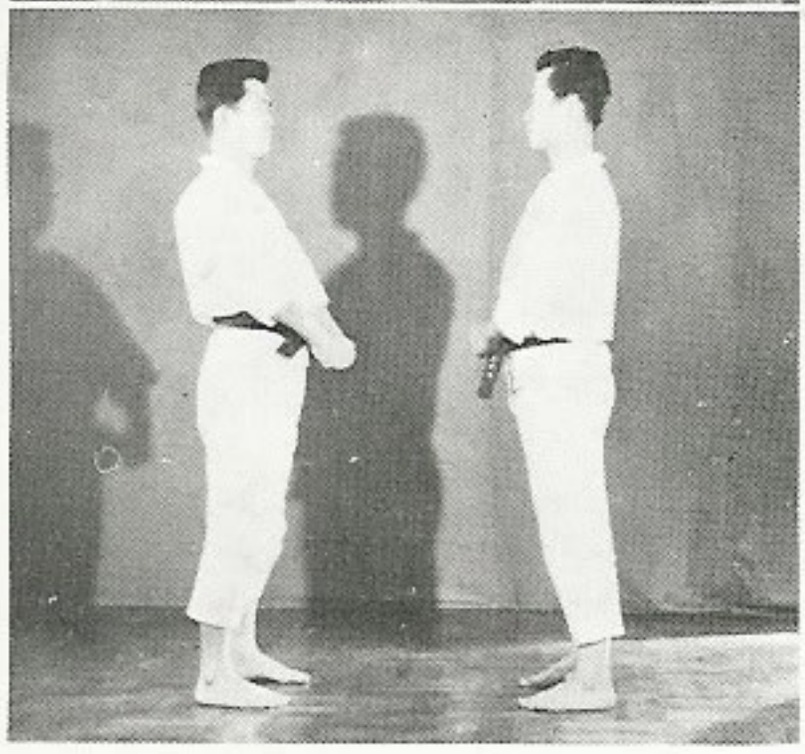


Players face each other at a distance of about $2\frac{1}{2}$ ft.

At the command of "3-step sparring ready" (*sambo taeryŏn chunbi*) : A (**attacker**) moves R. foot to the rear forming L. F. stance while executing L. S. block with L. forearm and B (**defender**) takes P. R. stance. Now both A and B shout 'ya' as a ready signal.



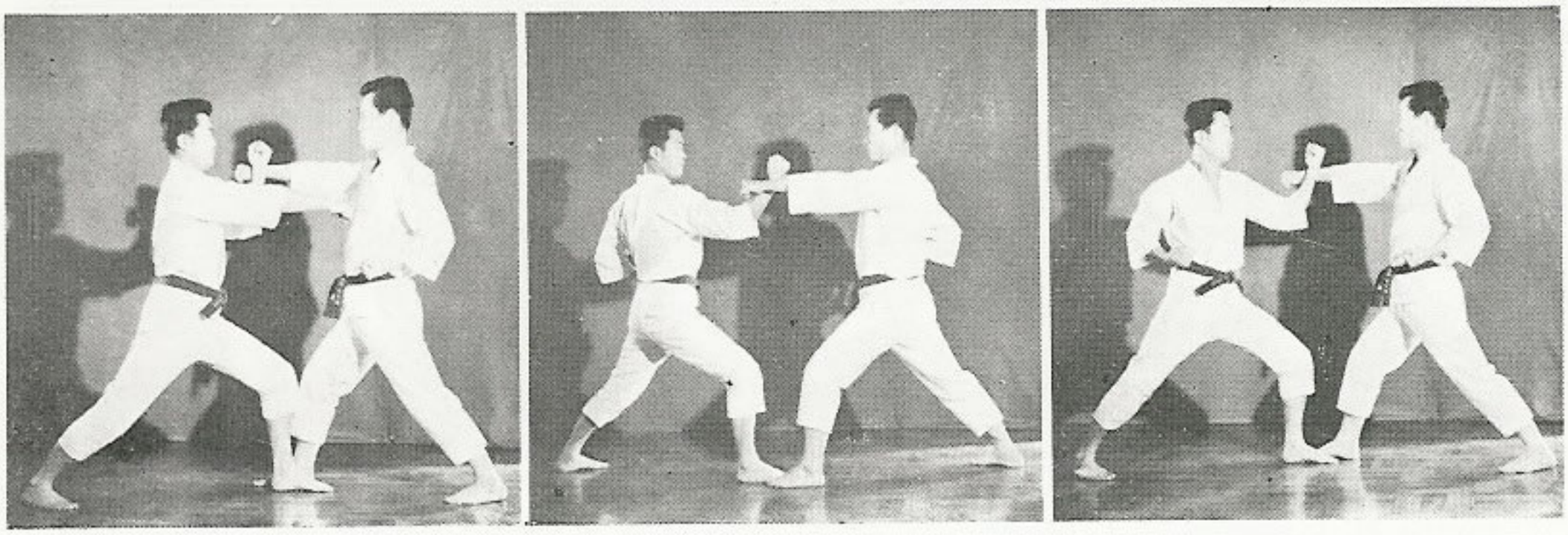
At the word of start (*si-jak*) : A moves R. foot forward forming R. F. stance while punching with R. fist and B moves R. foot to the rear forming L. F. stance while blocking with L. hand.



At the word of "stop" (*kŭman*) : Both A and B bring R. foot back to P. R. stance.

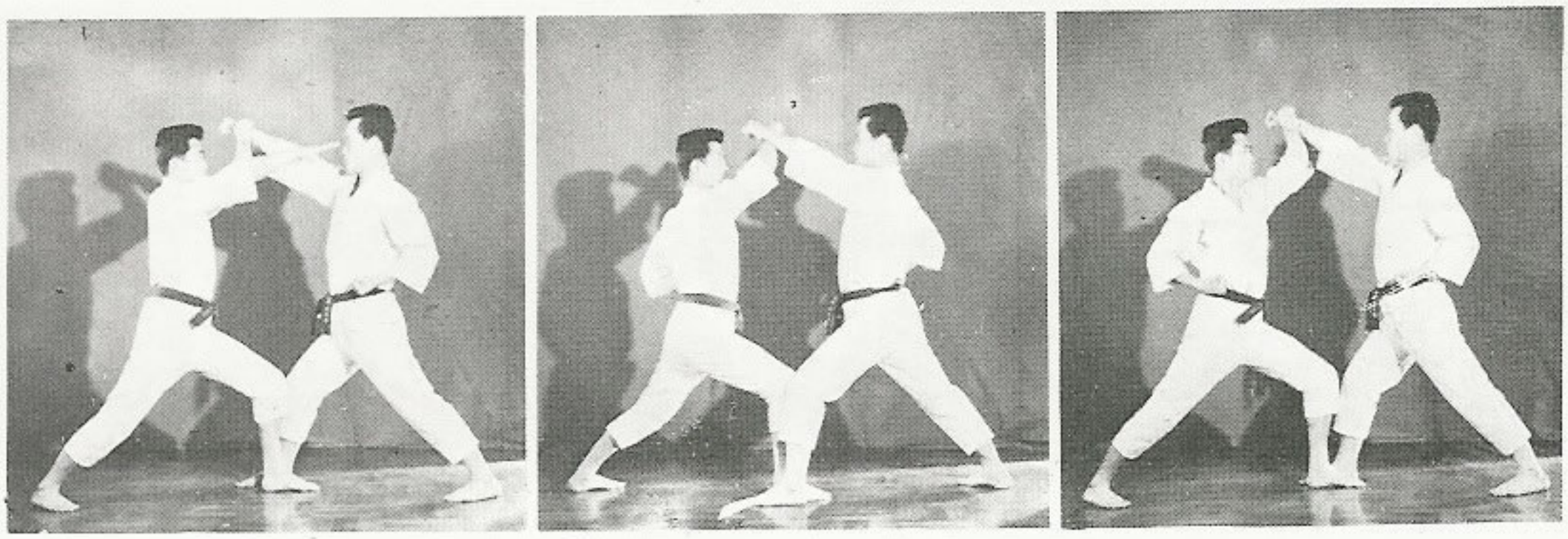
* The foot movement of left-handed attack is just the opposite.

* Same procedures are applied to the other stances.



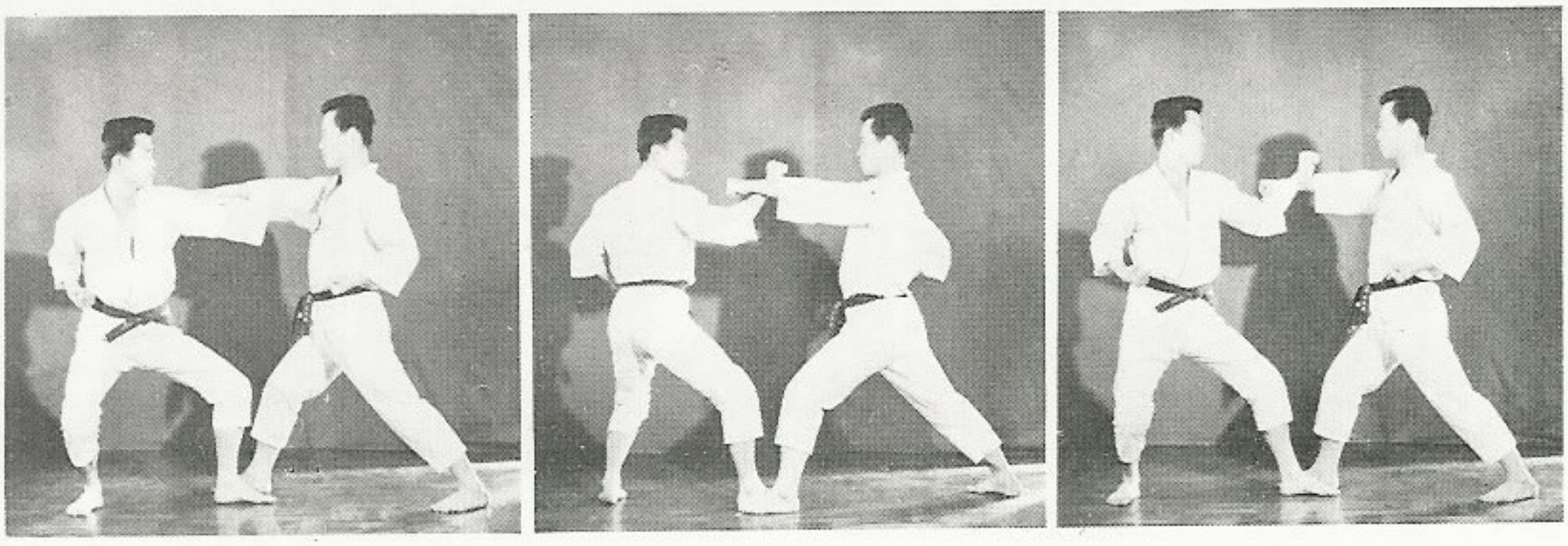
A : F. stance M. S. punch.

B : F. stance inner forearm M. S. inside block.



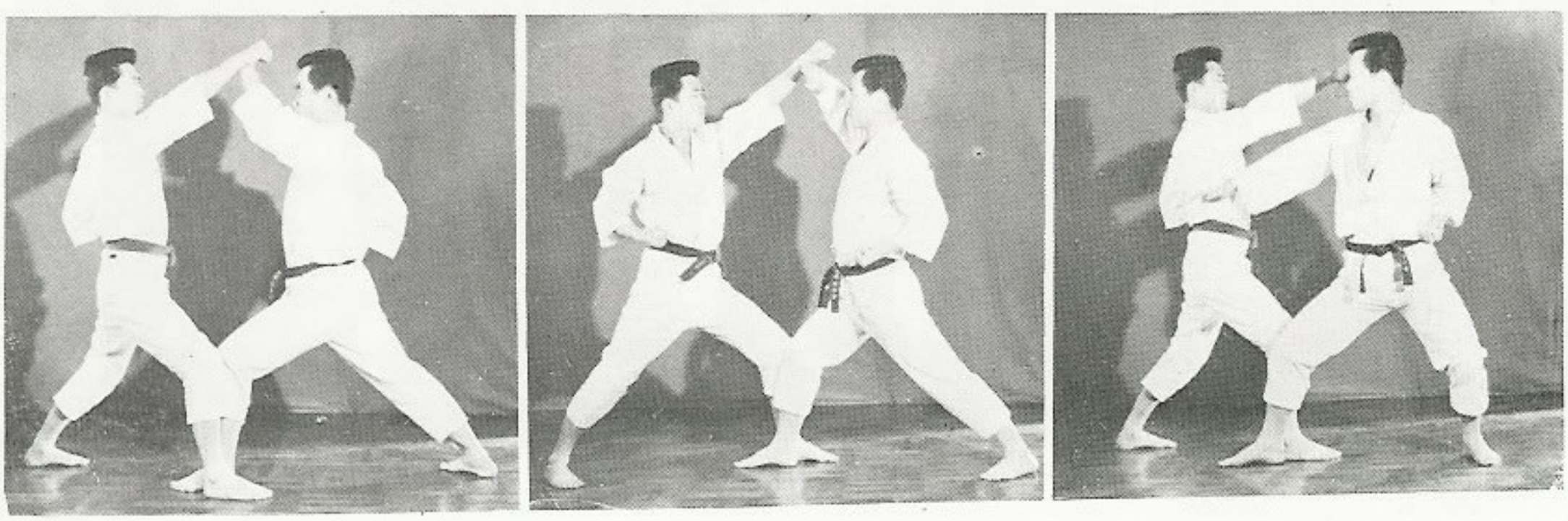
A : F. stance H. S. punch.

B : F. stance forearm rising block.



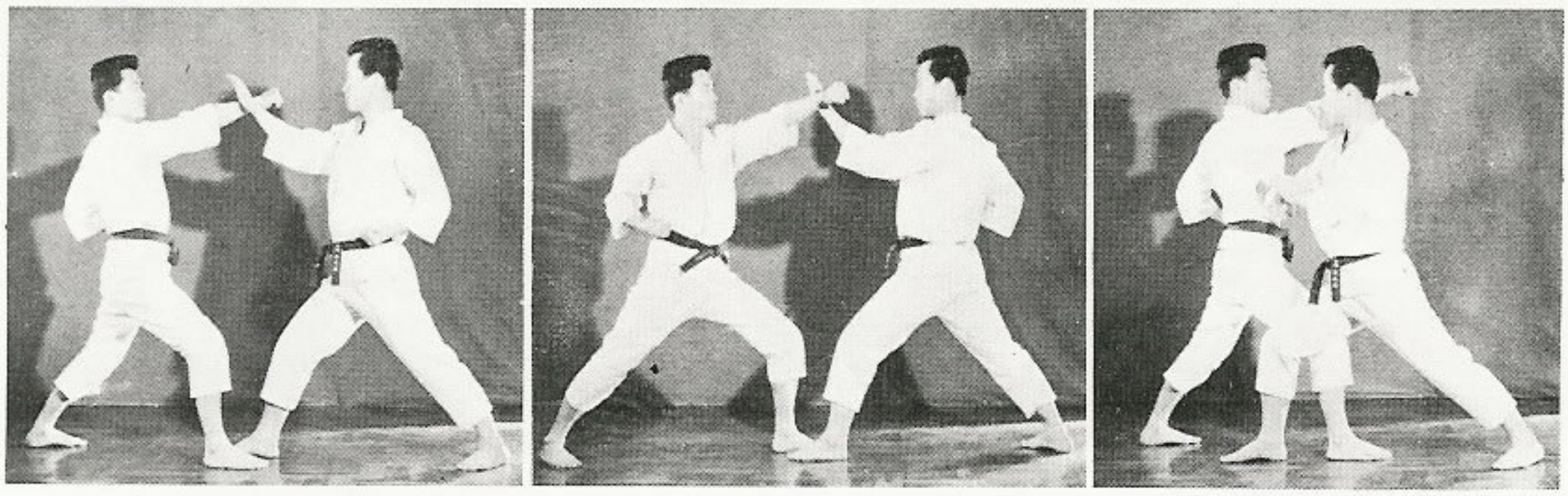
A : F. stance M. S. punch.

B : B. stance outer forearm M. S. inside block.



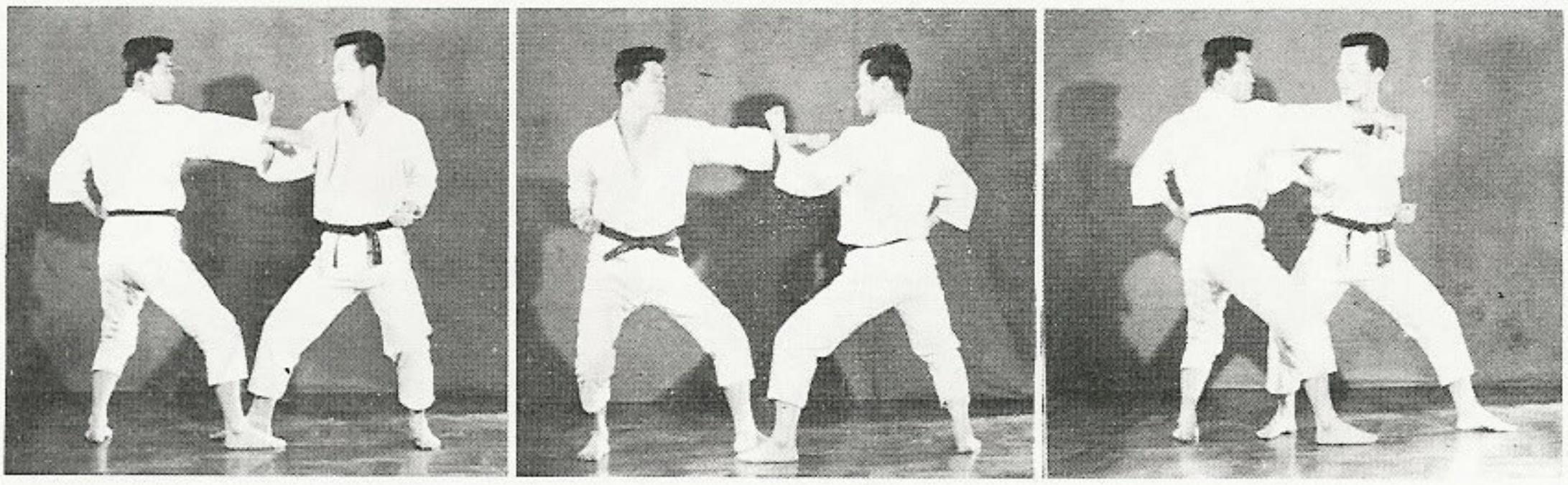
A : F. stance H. S. punch.

B : F. stance knife-hand rising block.



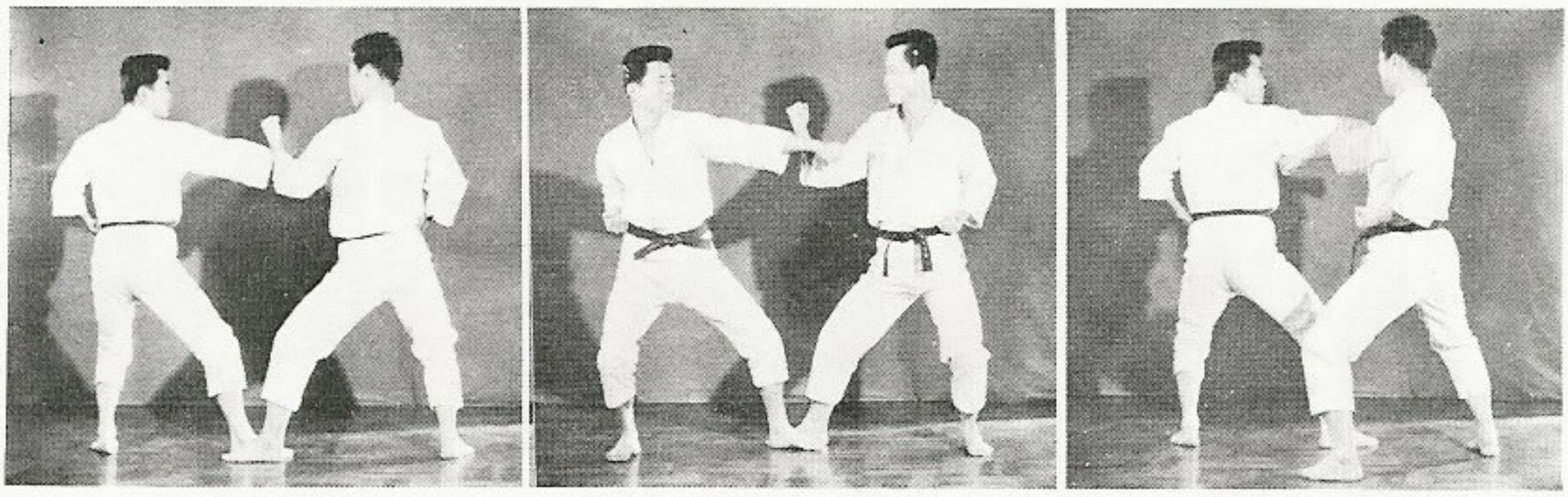
A : F. stance H. S. punch.

B : F. stance knife-hand outside block.



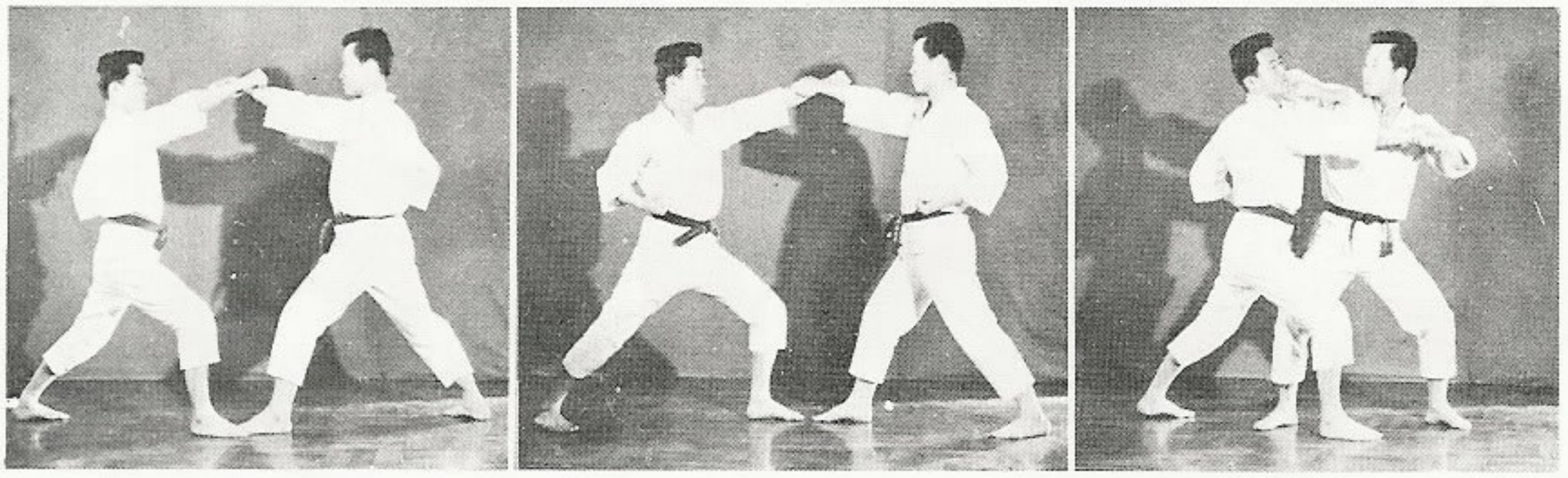
A : B. stance reverse punch.

B : B. stance outer forearm inside block.



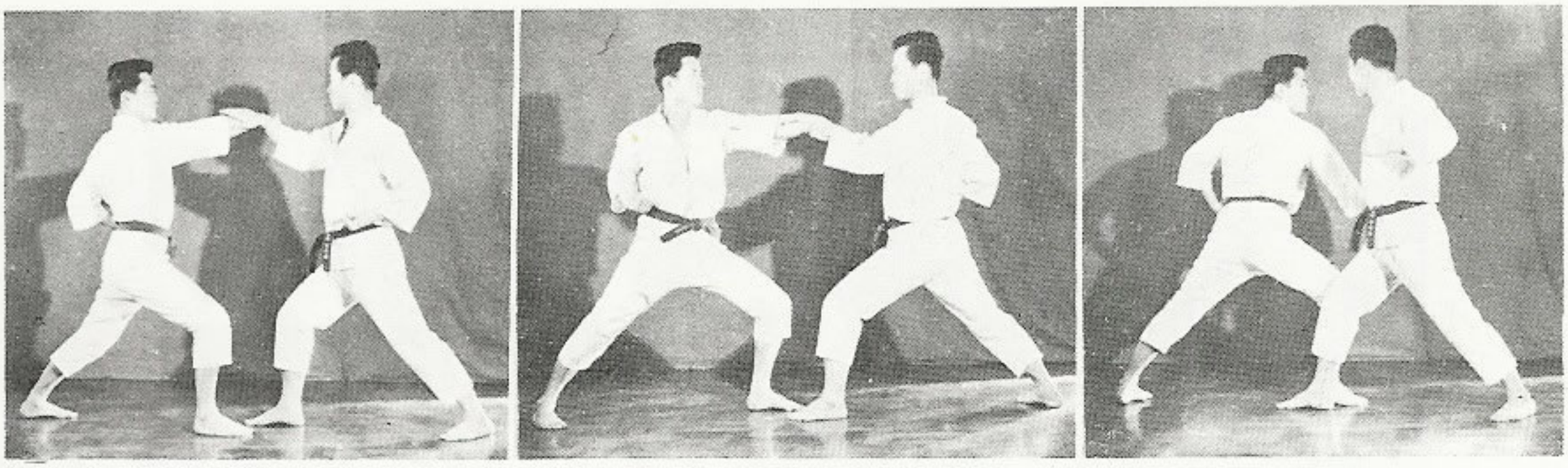
A : B. stance reverse punch.

B : B. stance outer forearm outside block.



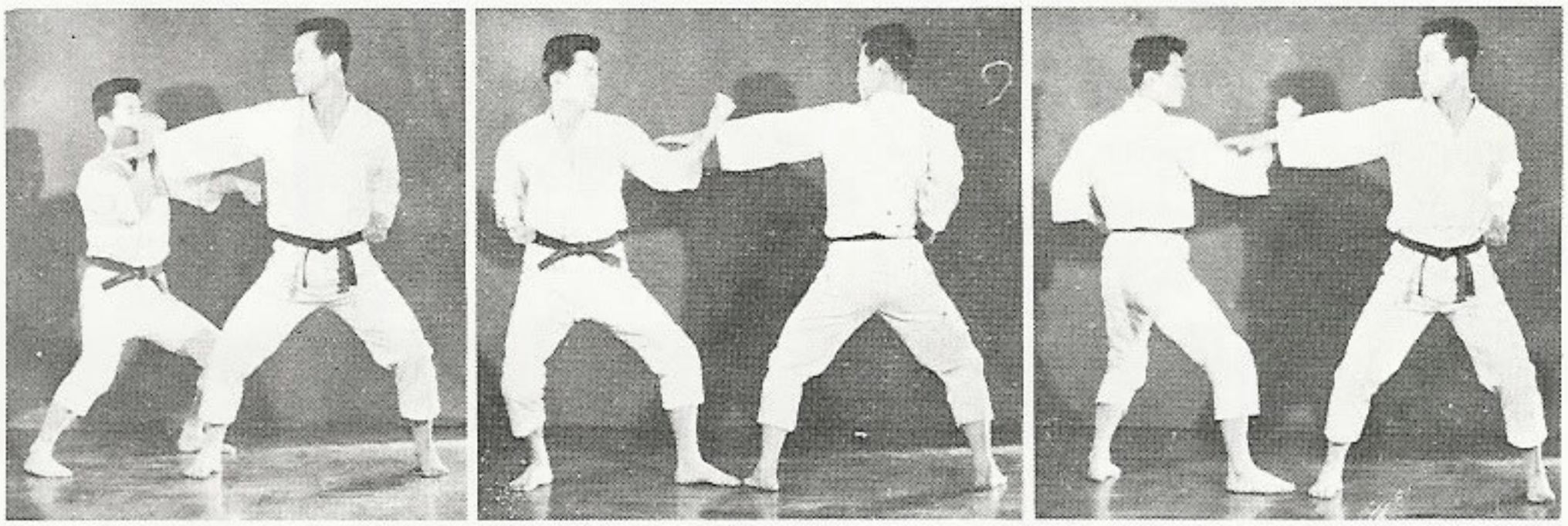
A : F. stance H. S. punch.

B : F. stance knife-hand H. S. inside hooking block.



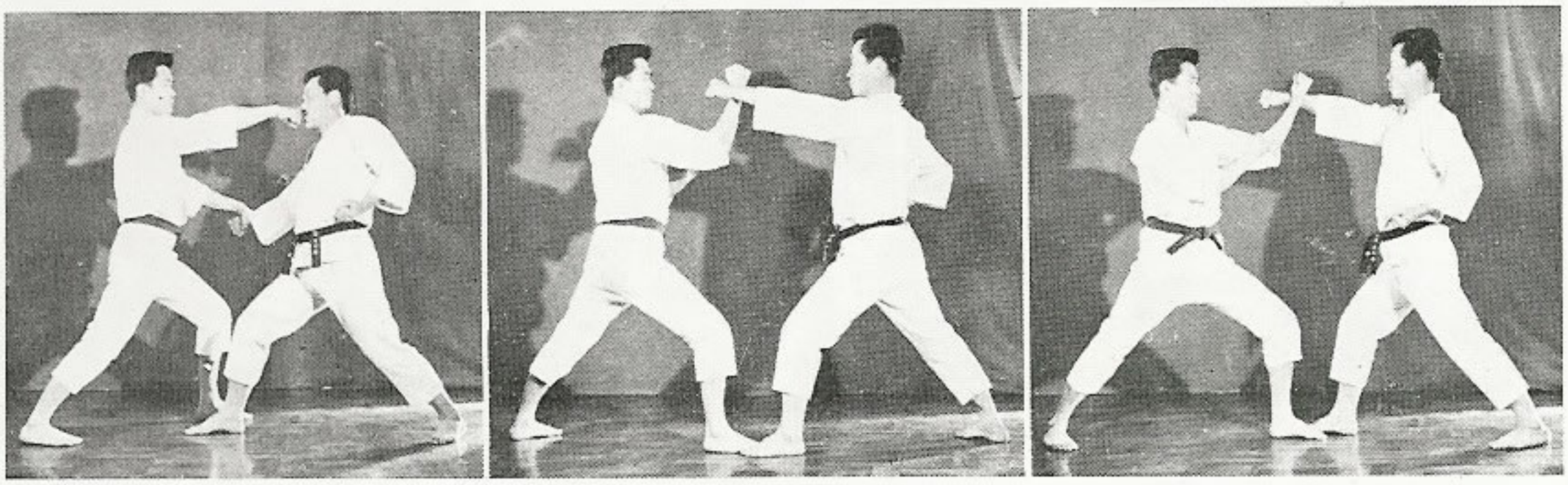
A : F. stance H. S. punch.

B : B. stance knife-hand H. S. outside hooking block.



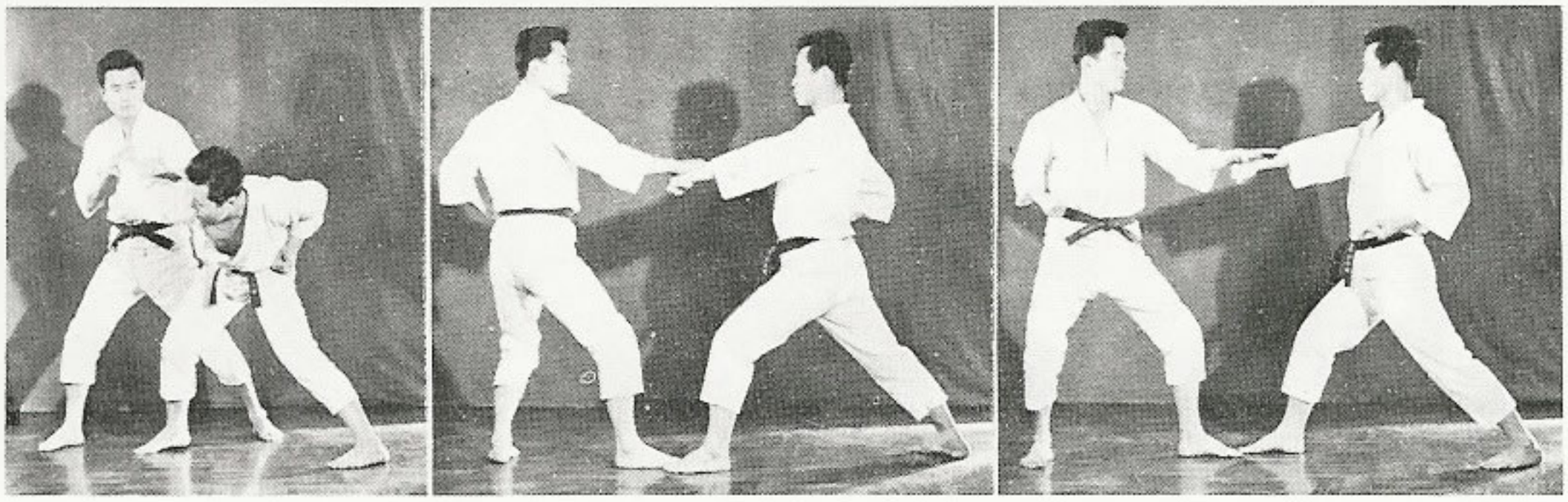
A : R. stance knife-hand side strike.

B : B. stance inner forearm outside block.



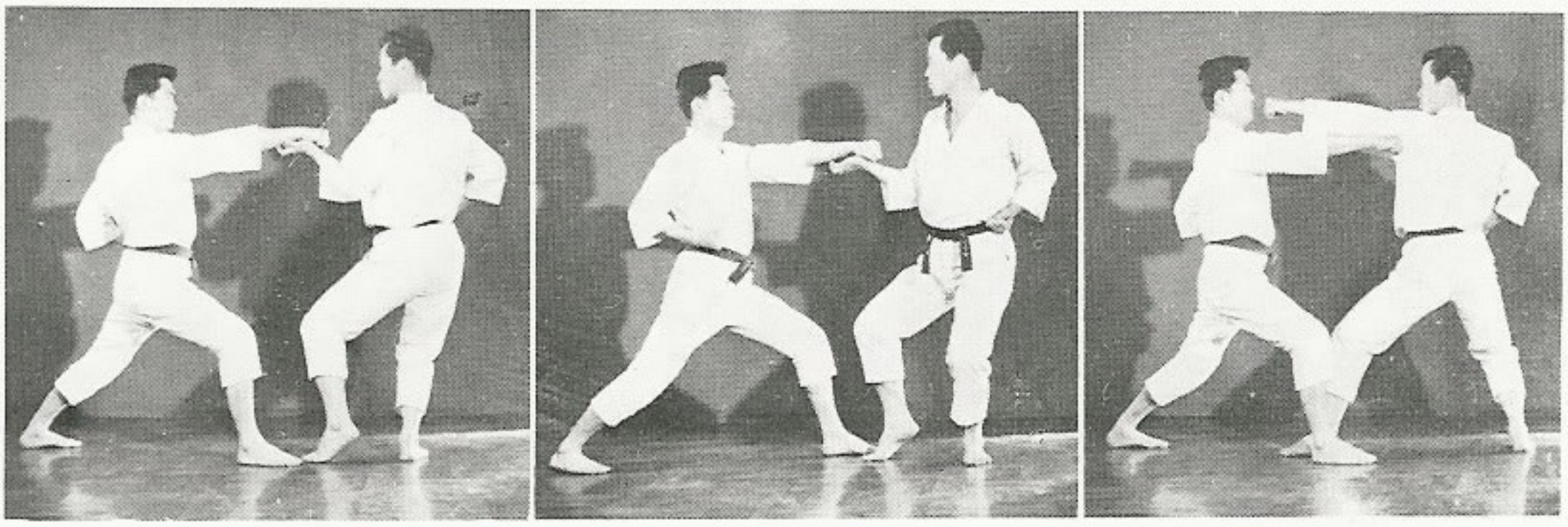
A : F. stance H. S. punch.

B : F. stance double forearm block.



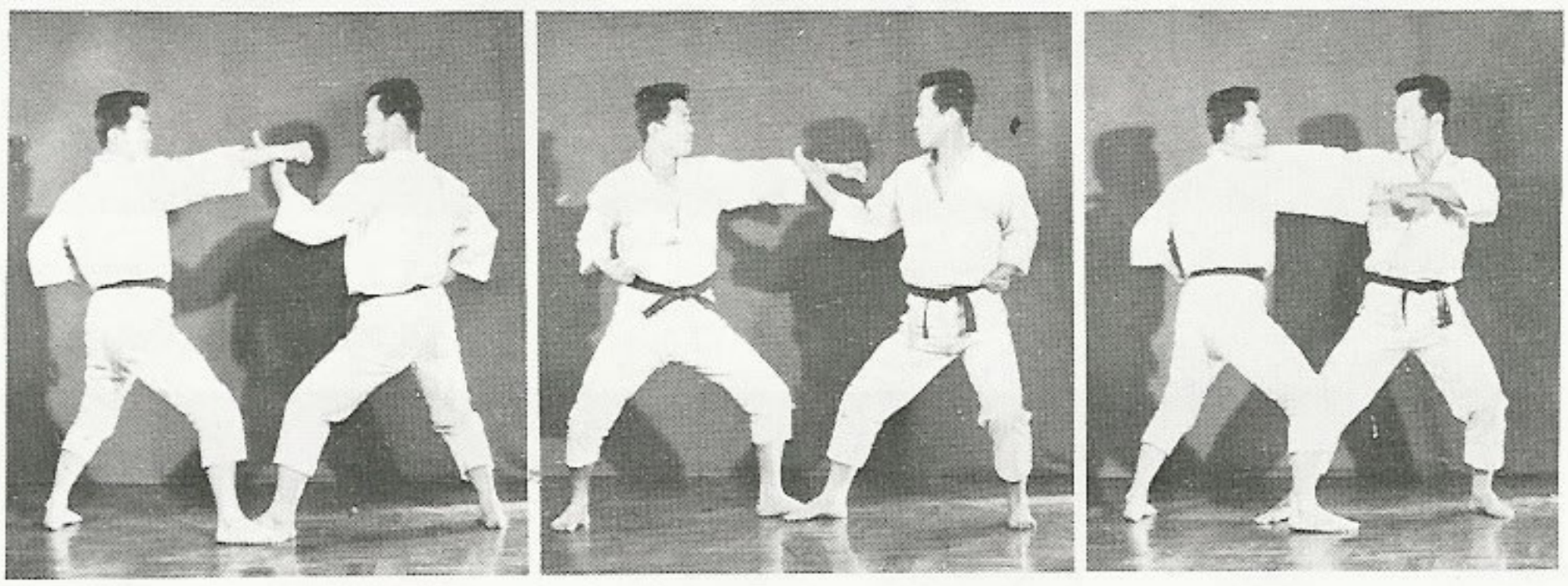
A : F. stance M. S. punch.

B : B. stance palm fist downward block.



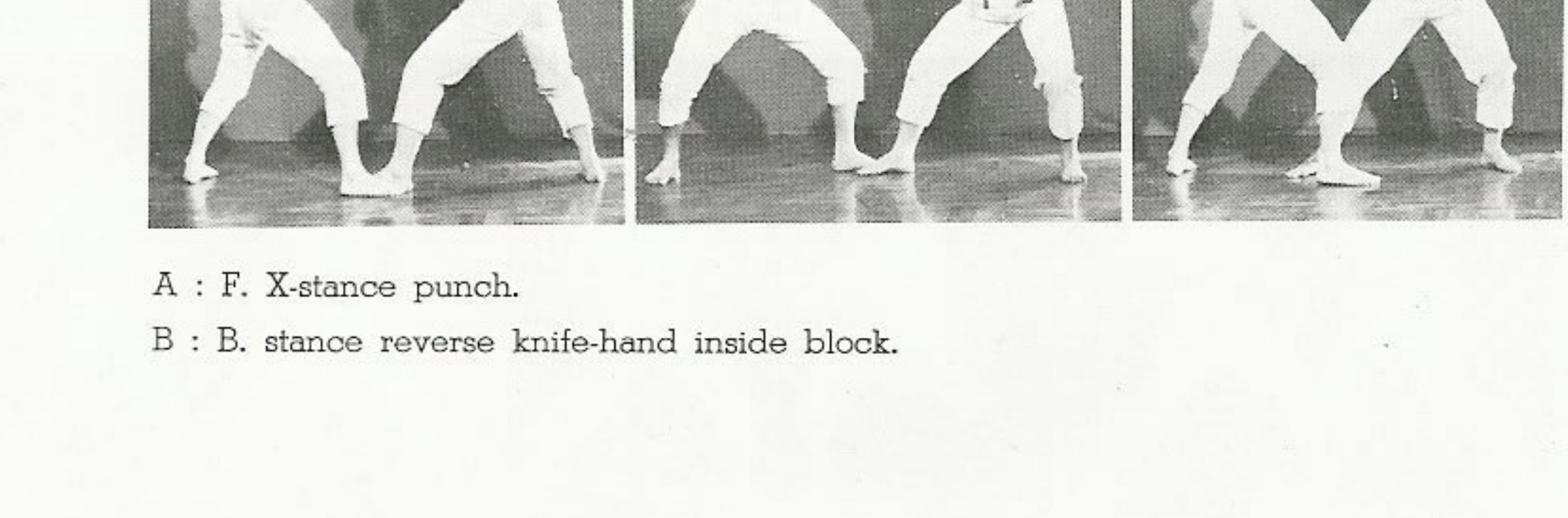
A : F. stance M. S. punch.

B : Rear foot stance palm fist upward block.



A : F. X-stance punch.

B : B. stance reverse knife-hand inside block.



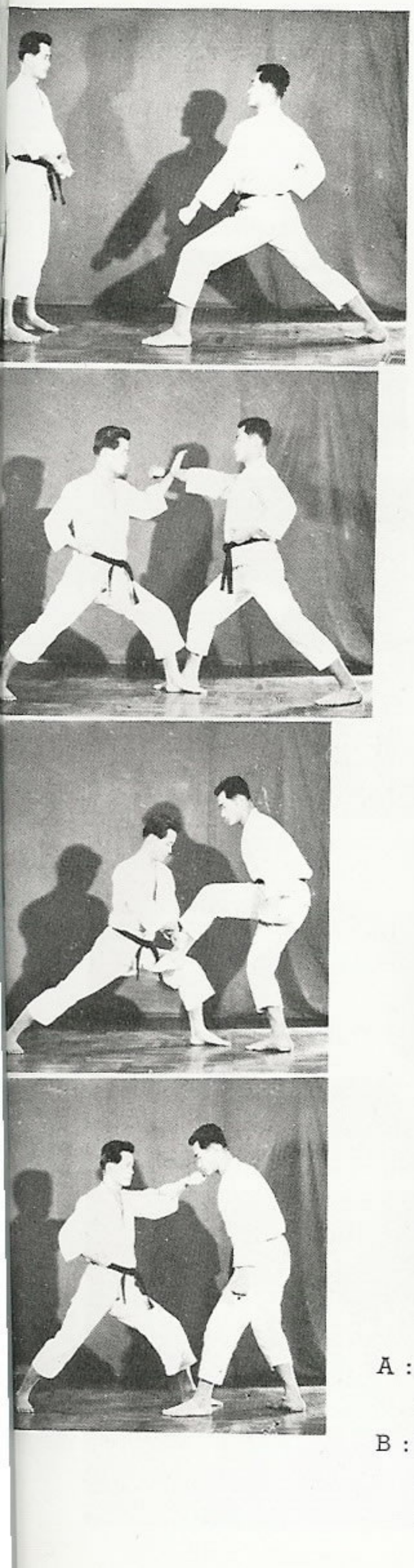
A : F. stance H. S. punch.

B . F. stance back hand inside block.

B. 2-Step Sparring (*ibo taeryŏn*)

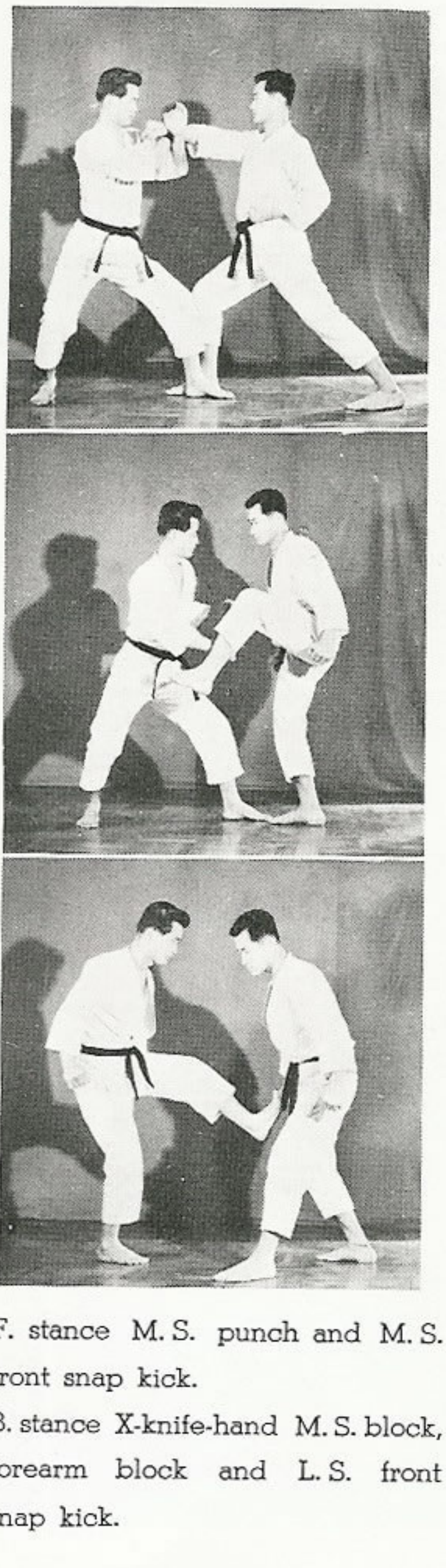
The purpose of this sparring is to acquire the mixed techniques of hand and foot parts.

The procedure is the same as that of 3-step sparring.



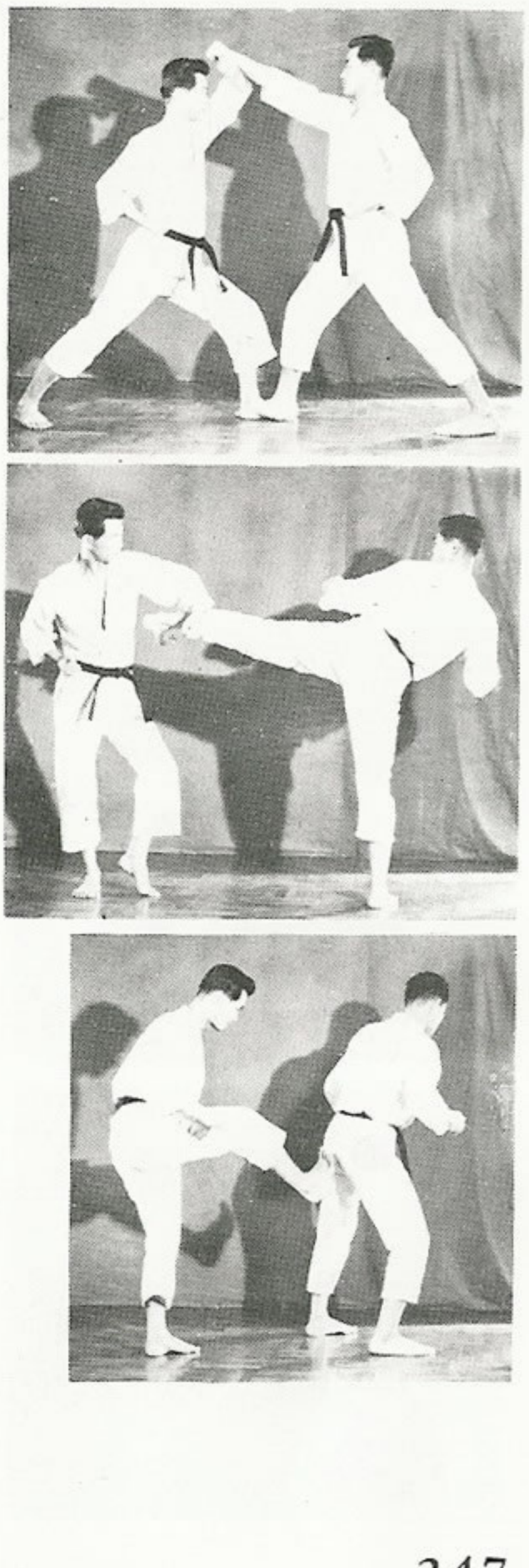
A : F. stance H. S. punch and L. S. front snap kick.

B : F. stance knife-hand inside block, X-fist pressing block and H. S. punch with L. fist.



A : F. stance H. S. punch and M. S. side thrusting kick.

B : F. stance forearm rising block, Rr. ft. stance forearm block and L. S. front snap kick.

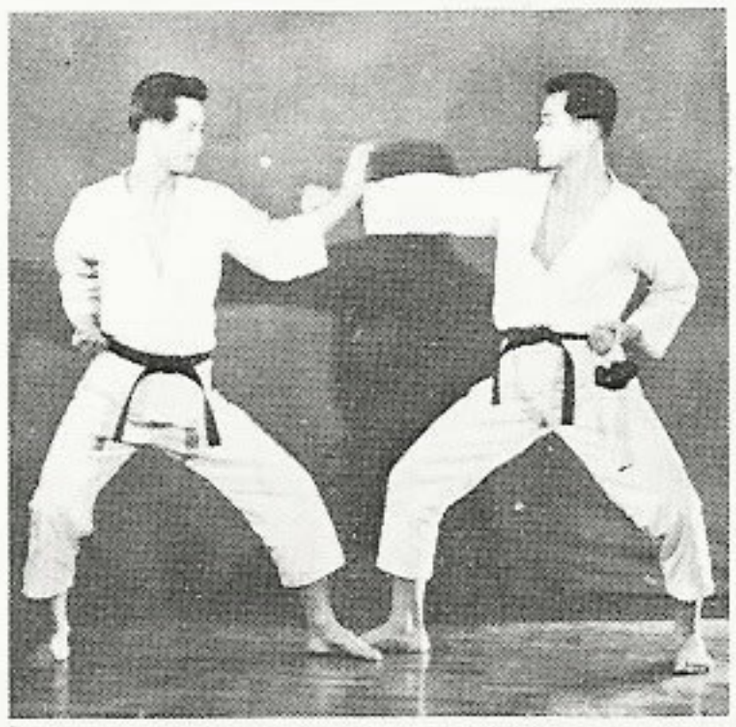


A : F. stance M. S. punch and M. S. front snap kick.

B : B. stance X-knife-hand M. S. block, forearm block and L. S. front snap kick.

A : B. stance reverse punch and reverse turning kick.

B : B. stance knife-hand M. S. inside block, forearm block and pressing kick.

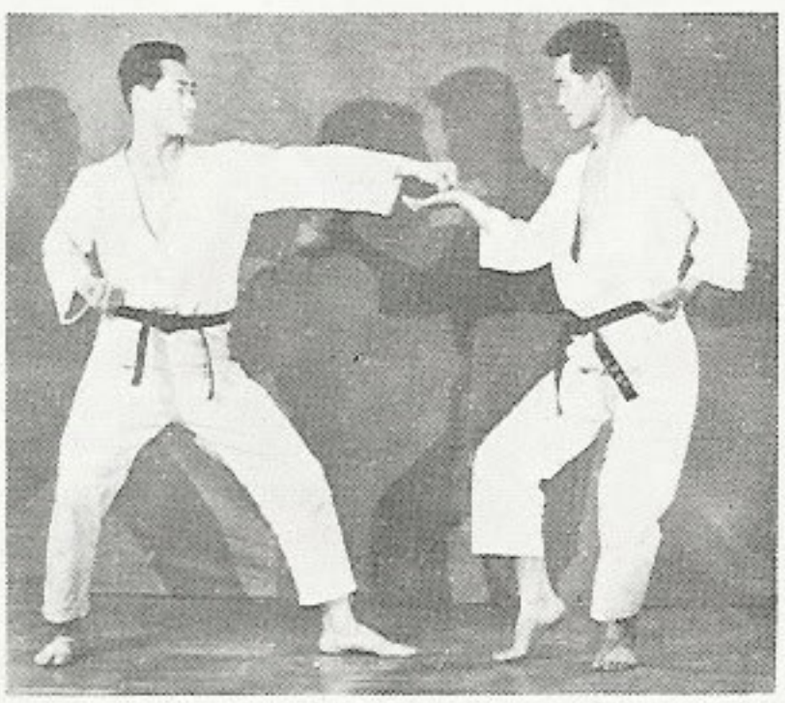


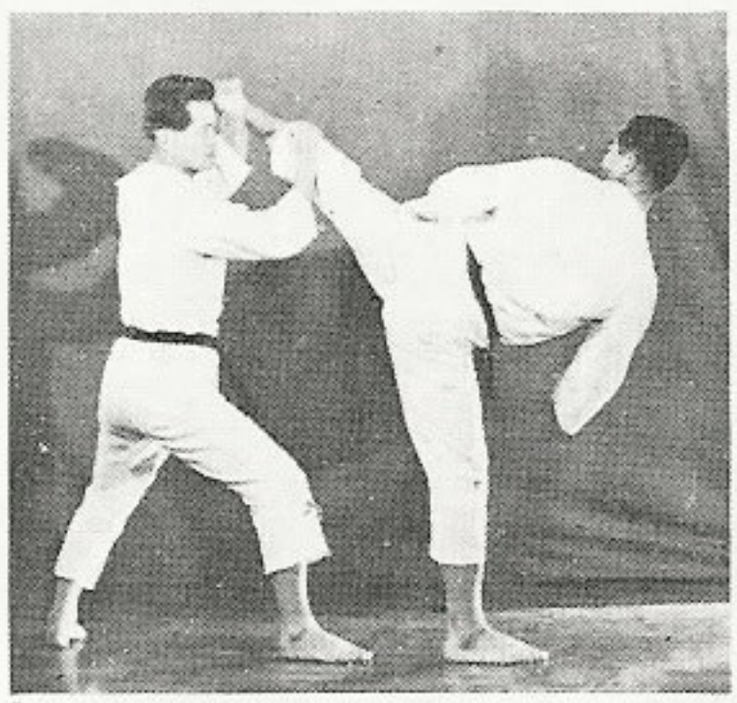
A : B. stance M. S. punch and side thrusting kick.

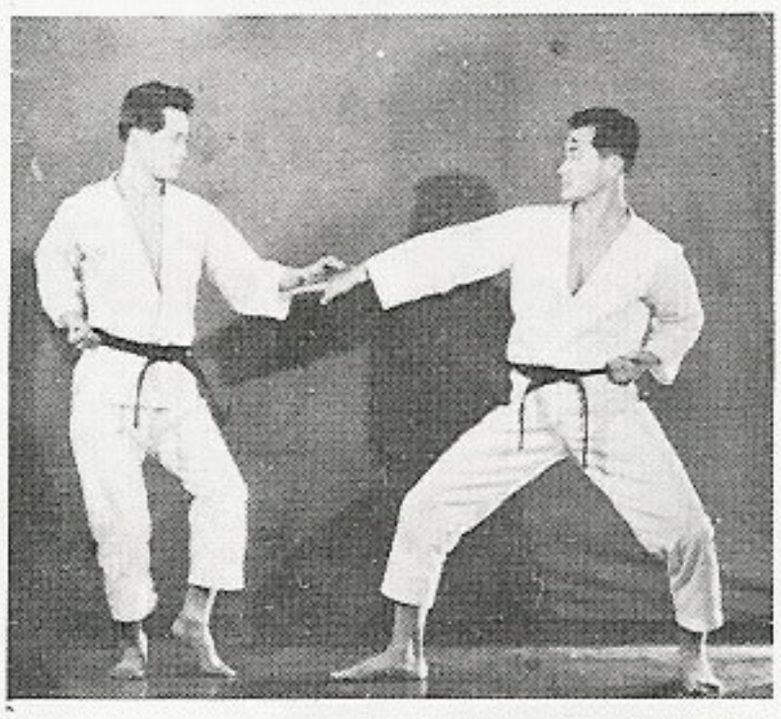
B : Rr. ft. stance upward block, crescent kick and side thrusting kick.

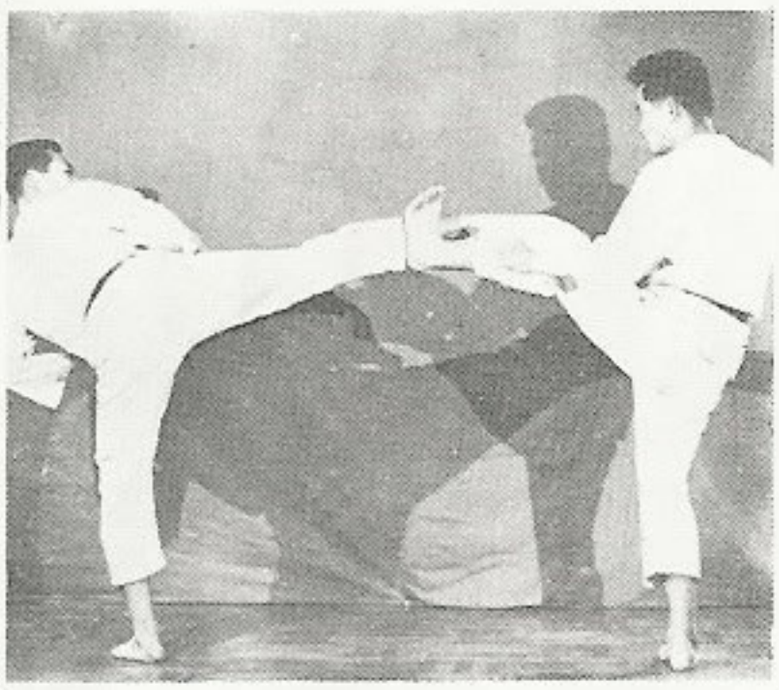
A : R. stance knife-hand side strike and side thrusting kick.

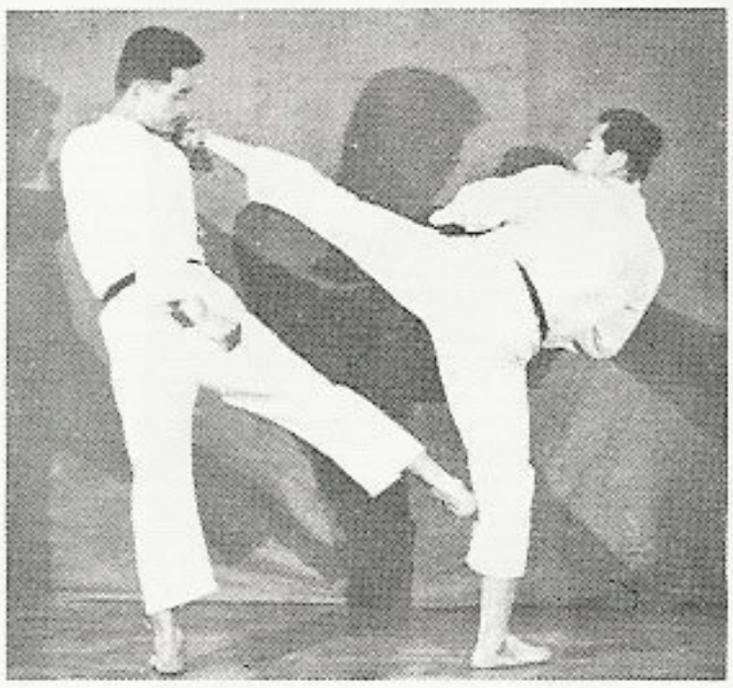
B : Rr. ft. stance palm fist downward block, rising block and F.S. finger thrust.

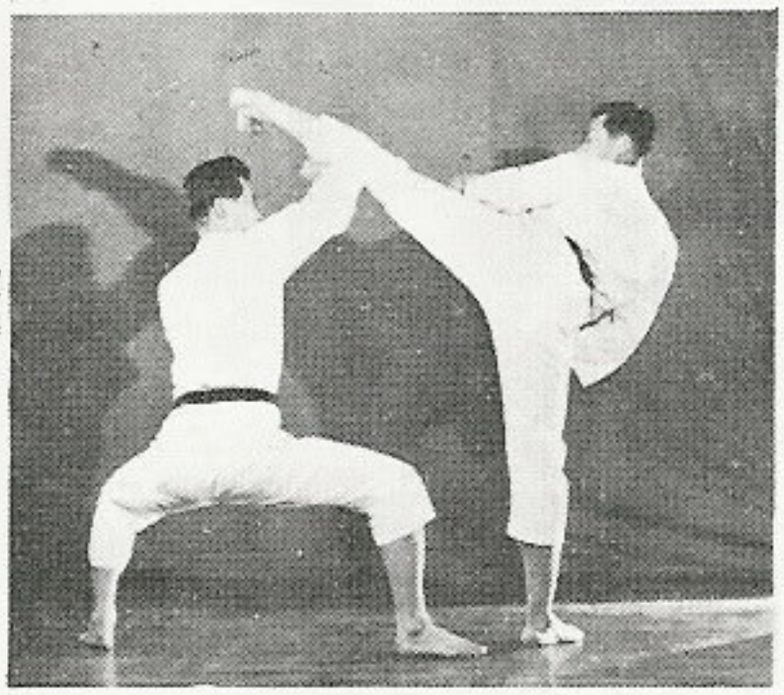


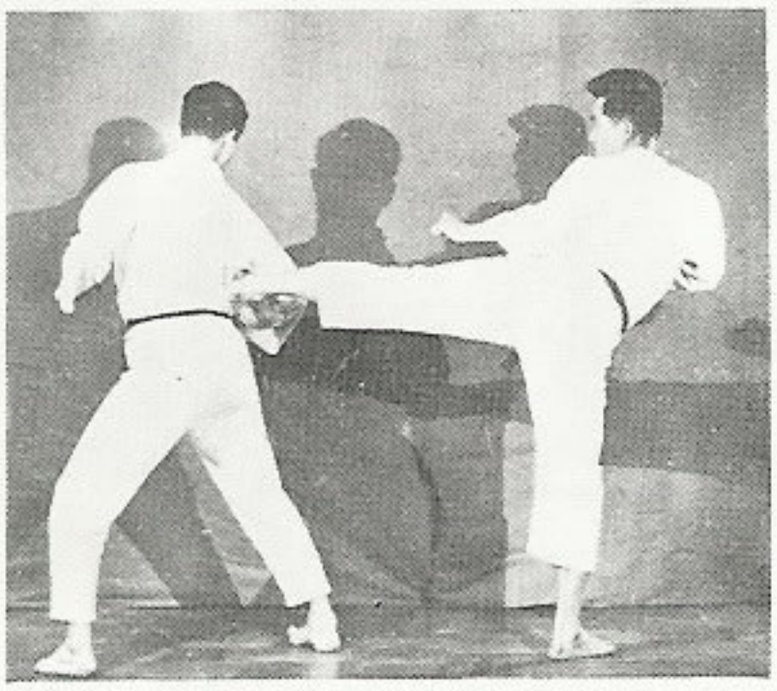


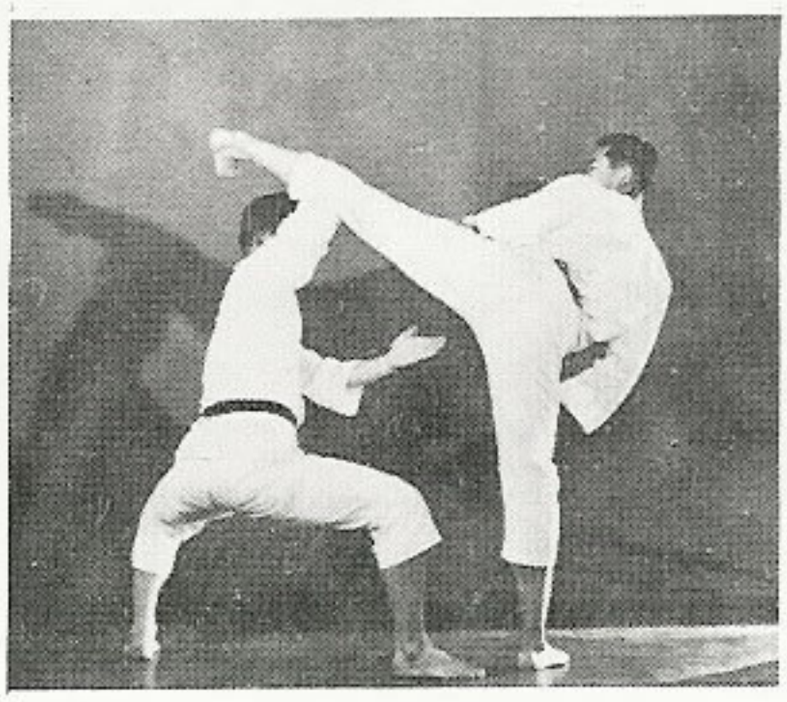






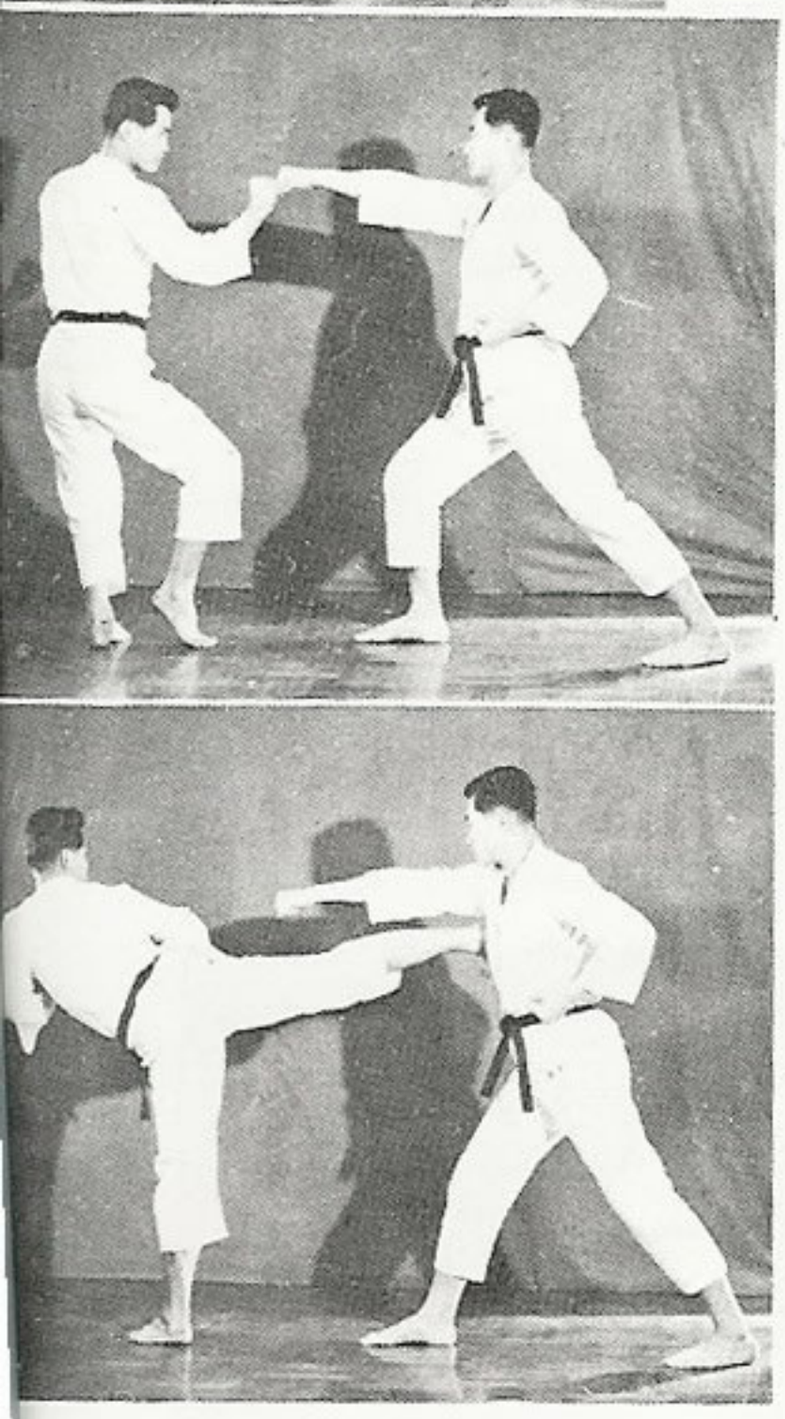






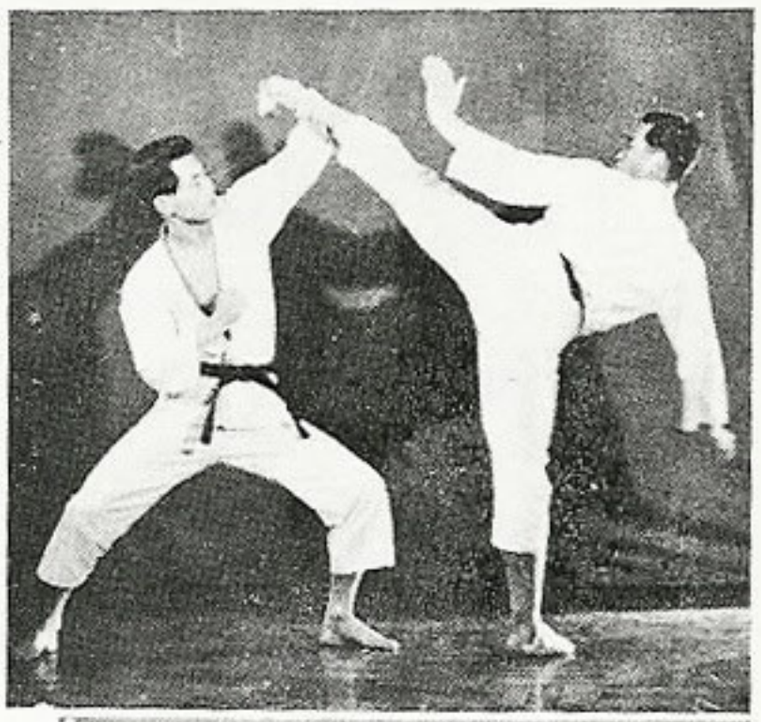
A : L.S. front snap kick with R. foot and H. S. punch with R. fist.

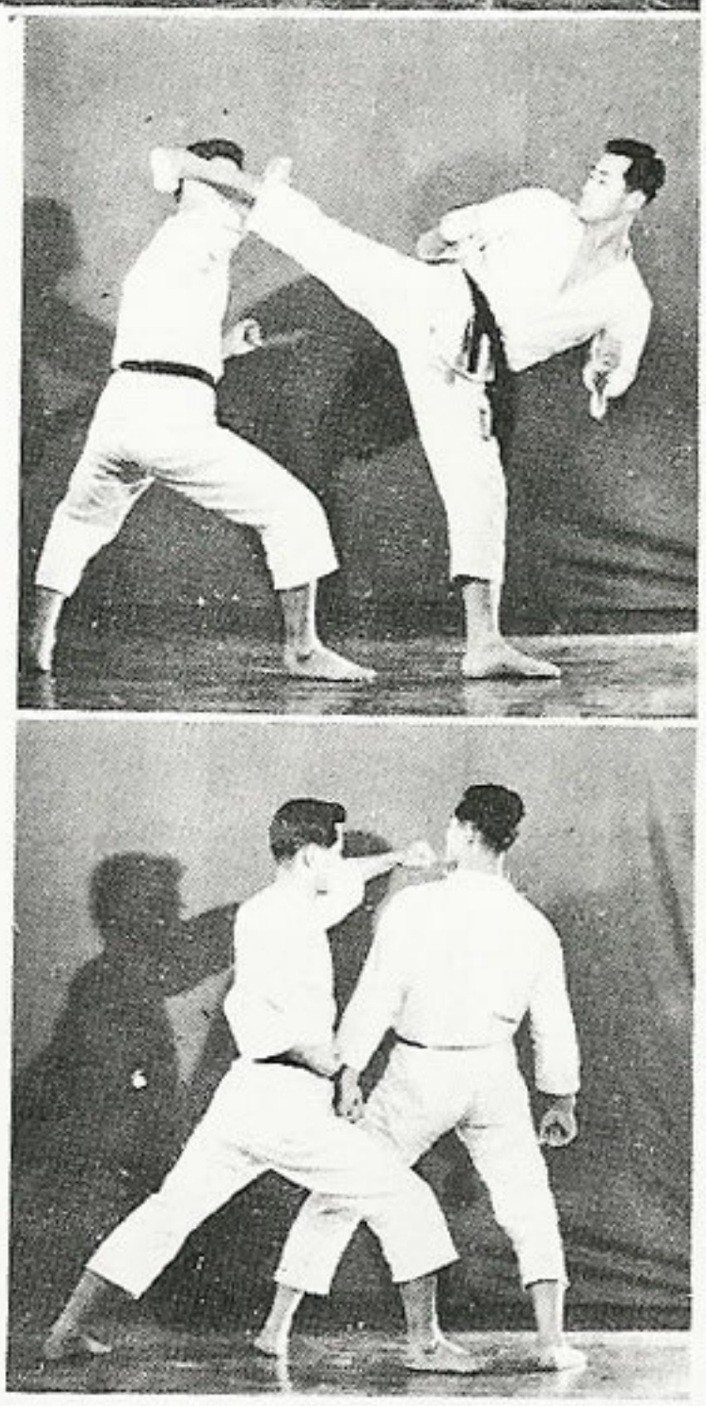
B : F. stance forearm L. S. block, M. S. side thrusting kick with R.foot forming L. Rr. ft. stance.

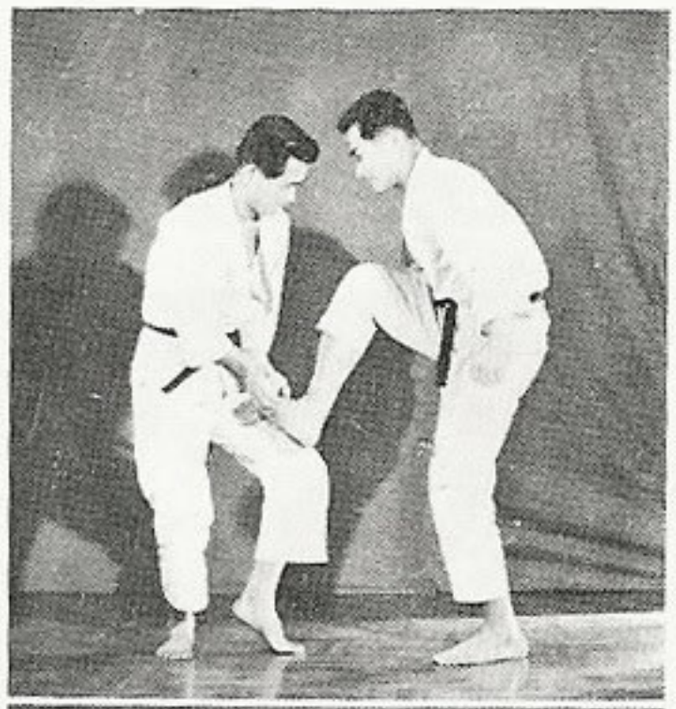


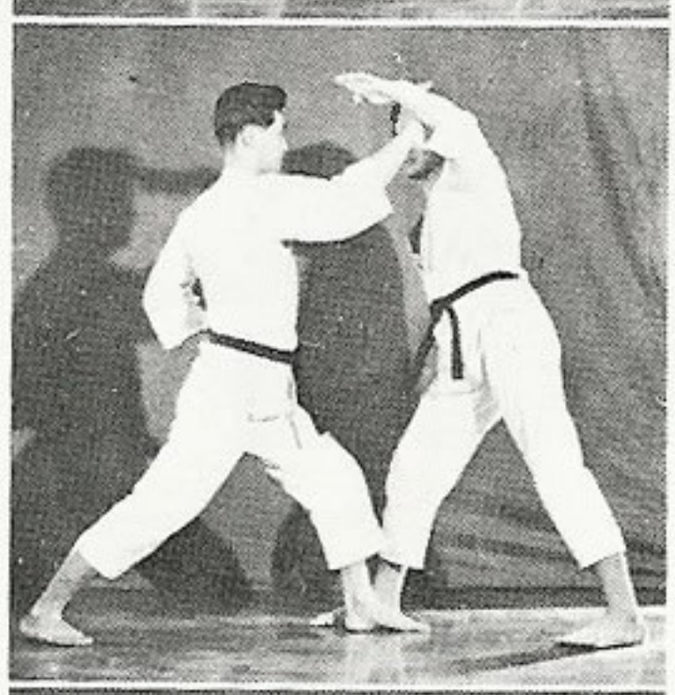
A : L. S. front snap kick with R. foot and front strike with L. R. knife-hand.

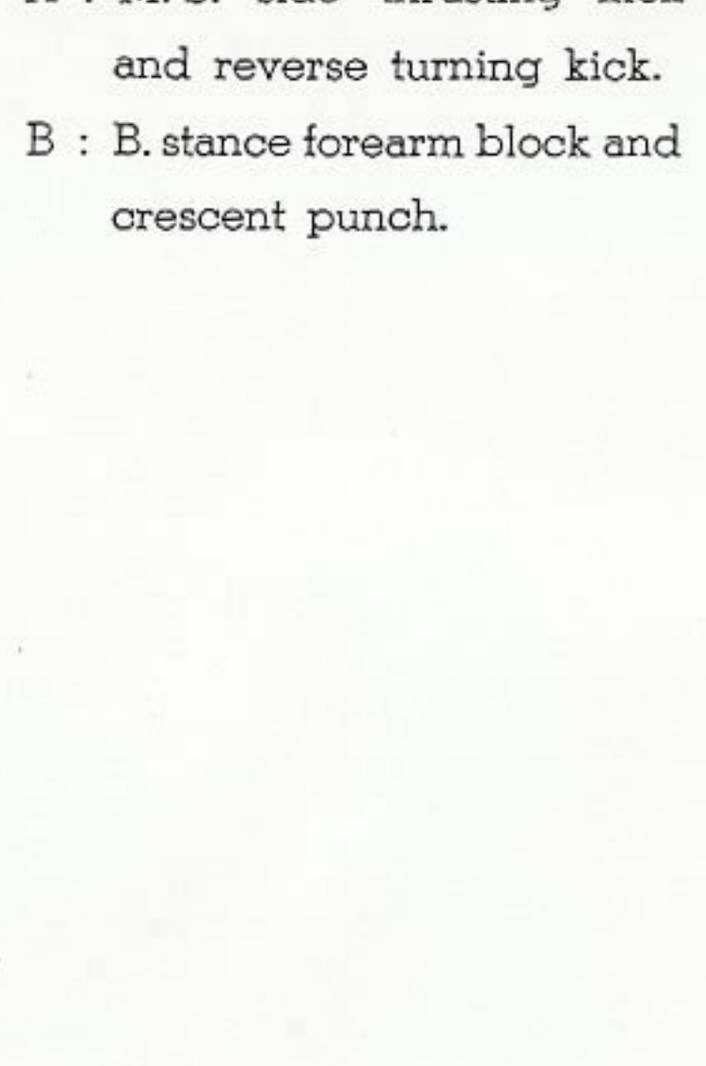
B : R. Rr. ft. stance twin palm fist pressing block, L. F. stance knife-hand side block and front snap kick with R. knee.





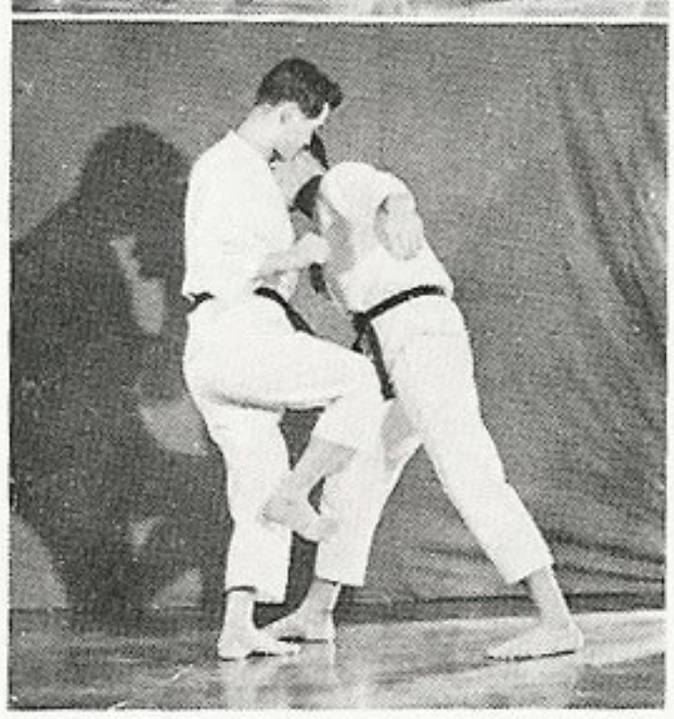






A : M. S. side thrusting kick and reverse turning kick.

B : B. stance forearm block and crescent punch.



C. 1-Step Sparring (*ilbo taeryŏn*)

This sparring is considered the most important from the point of view that the utmost objective of Taekwon-Do is to win victory with just a single blow. 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 opponent's attack effectively.

As standard procedure :

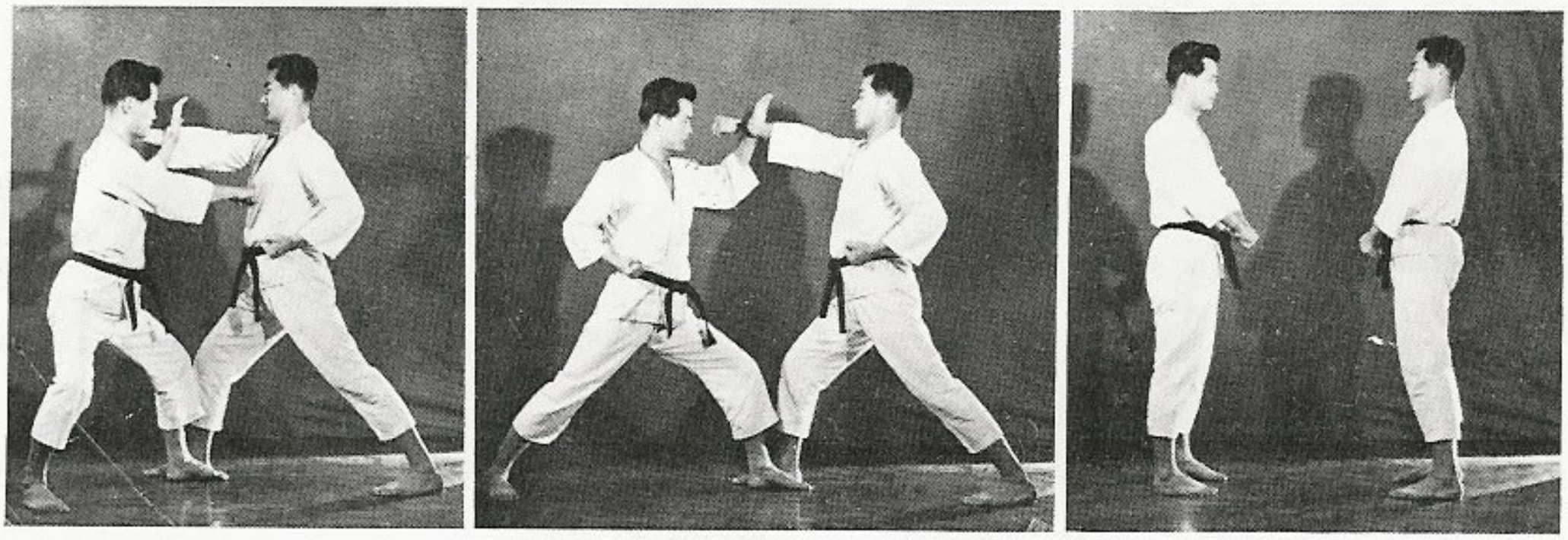
At the word of "1-step sparring ready" (*ilbo taeryŏn chunbi*) the players face each other with P. R. stance shouting 'ya'.

At the word of "start" (*si-jak*) players take appropriate position of attack and defence respectively.

At the word of "stop" (*kŭman*) both players return to P.R. stance.

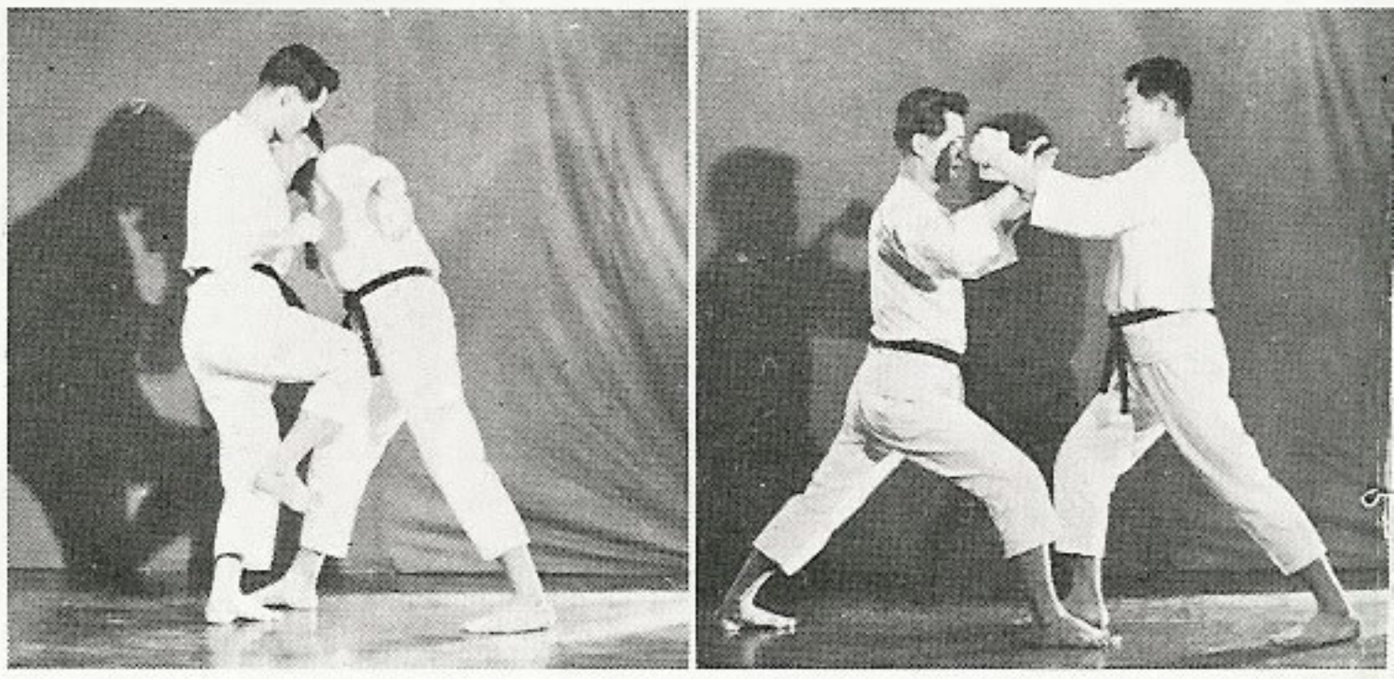
A : R. F. stance H. S. punch.

B : L. F. stance knife-hand inside block and M. S. punch with R. fist.



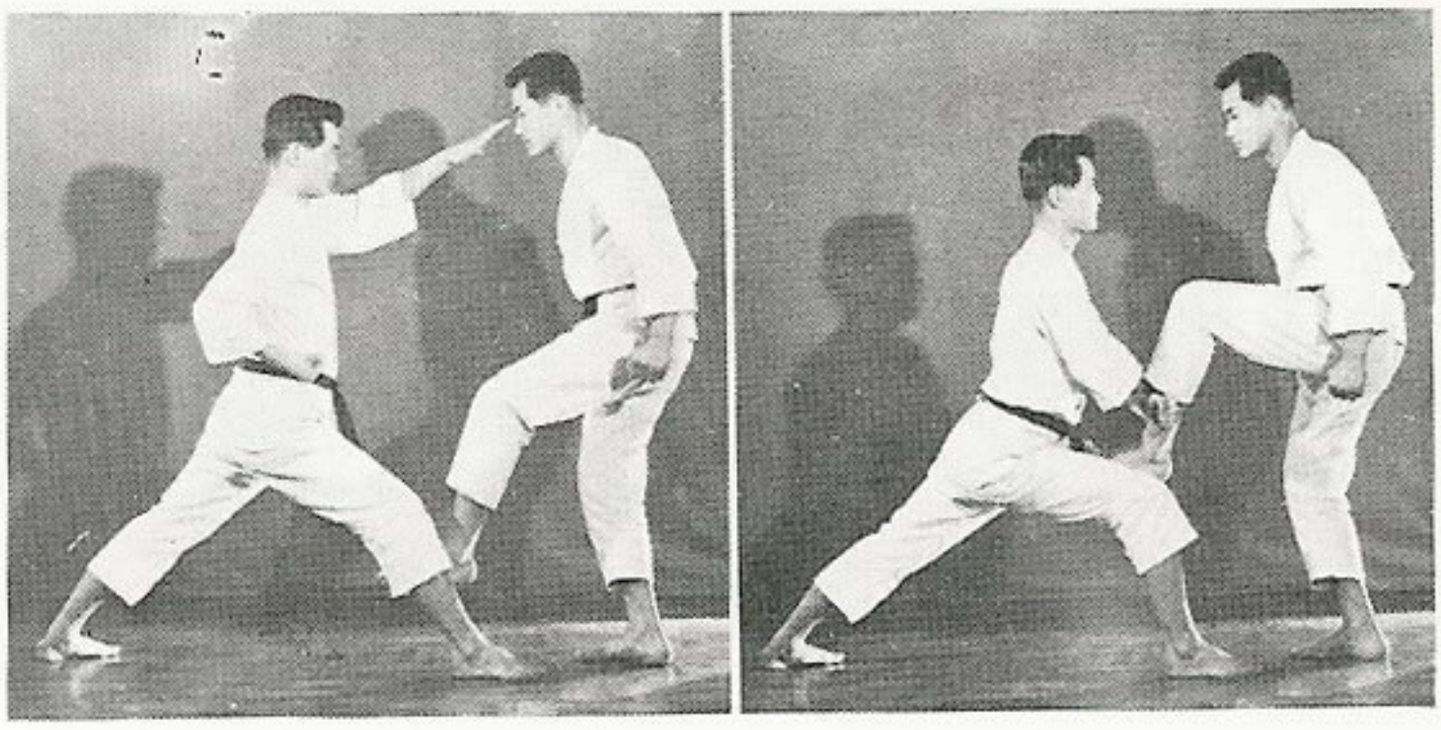
A : R. F. stance twin fist vertical punch.

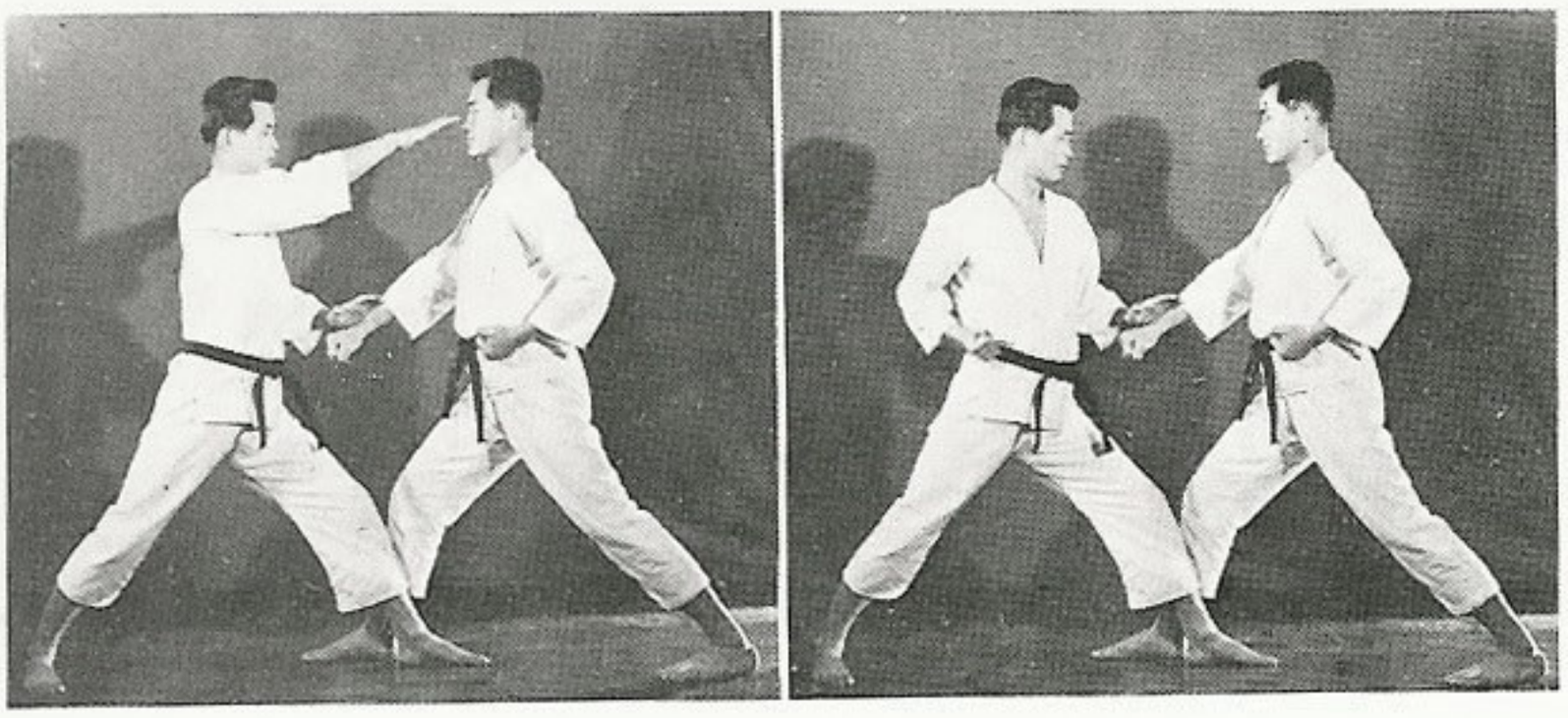
B : R. F. stance knife-hand wedging block and kick with R. knee.



A : L. S. front snap kick with L. foot.

B : R.F. stance X-fist pressing block and H. S. thrust with L. F. S. finger.



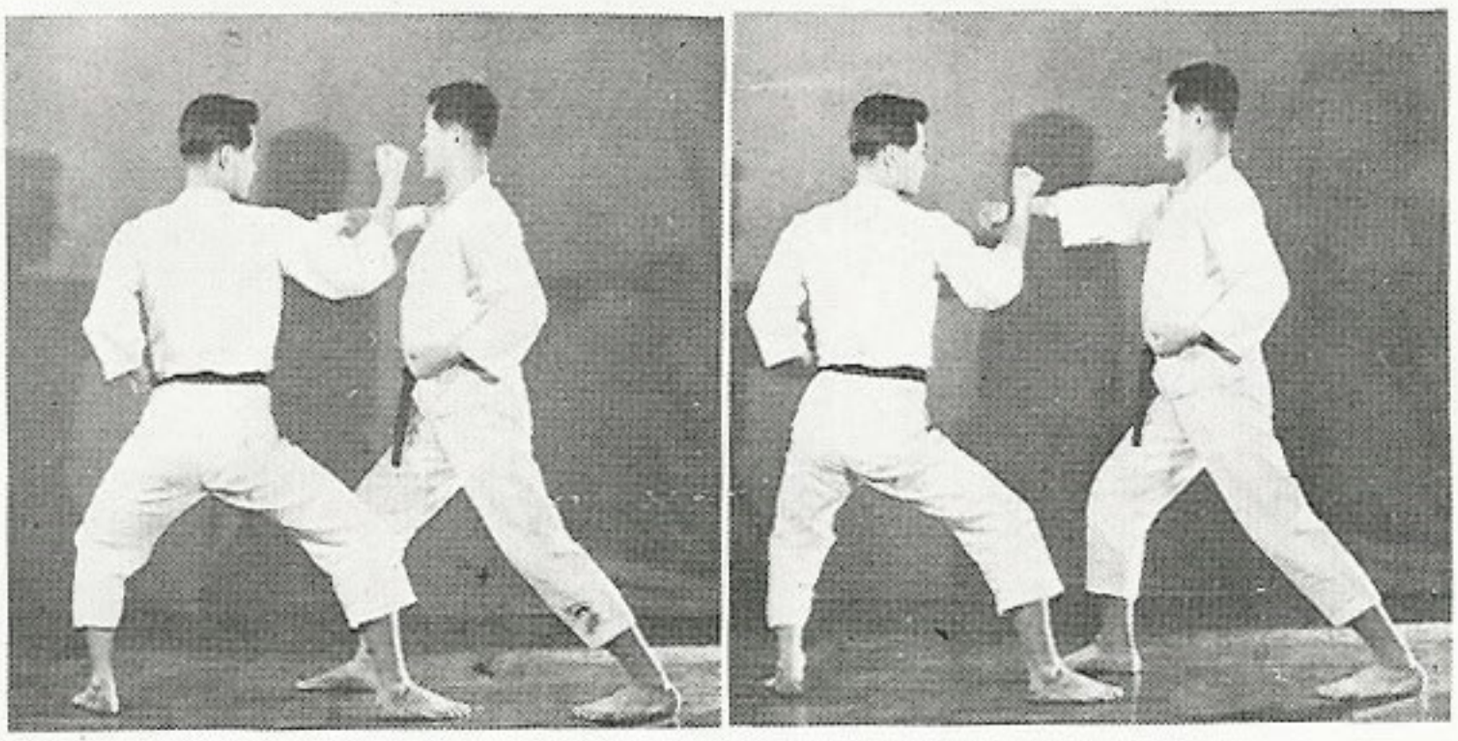


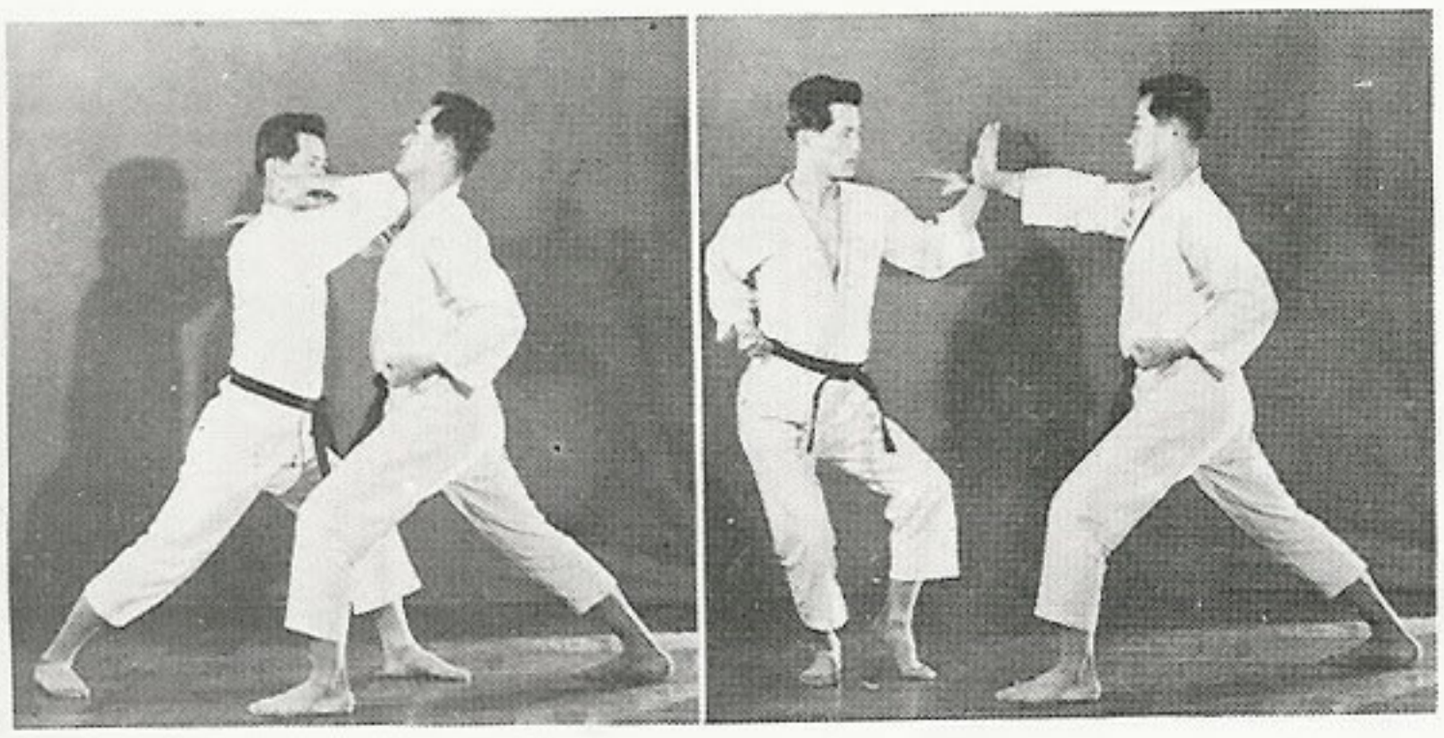
A : R. F. stance R. fist M. S. punch.

B : L. F. stance L. palm fist downward block and H. S. thrust with R. F. S. finger.

A : R. F. stance R. fist M. S. punch.

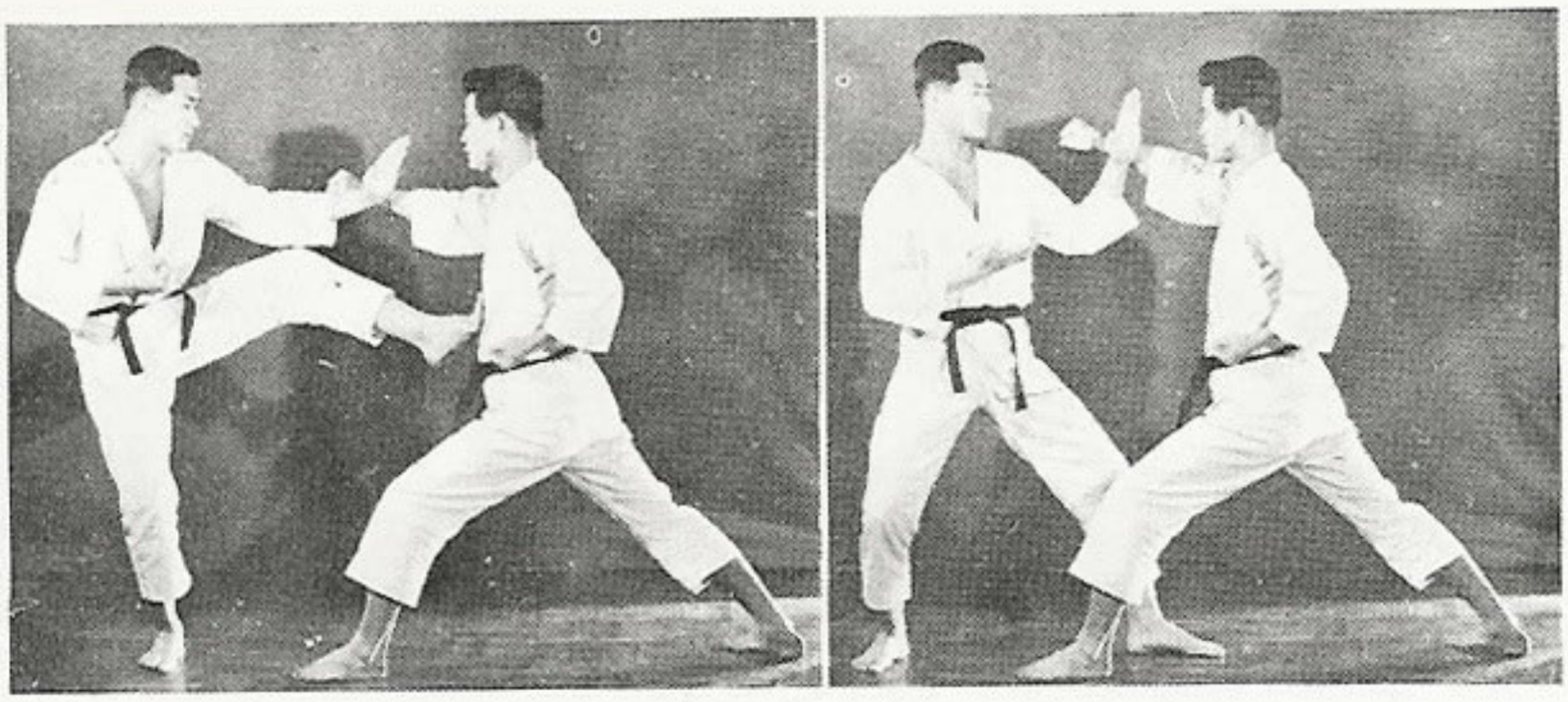
B : L. B. stance R. forearm inside block and side strike with R. back fist.





A : L. F. stance H. S. thrust with R. F. S. finger.

B : R. Rr. ft. stance L. knife-hand inside block and L. F. stance H. S. strike with R. upper elbow.

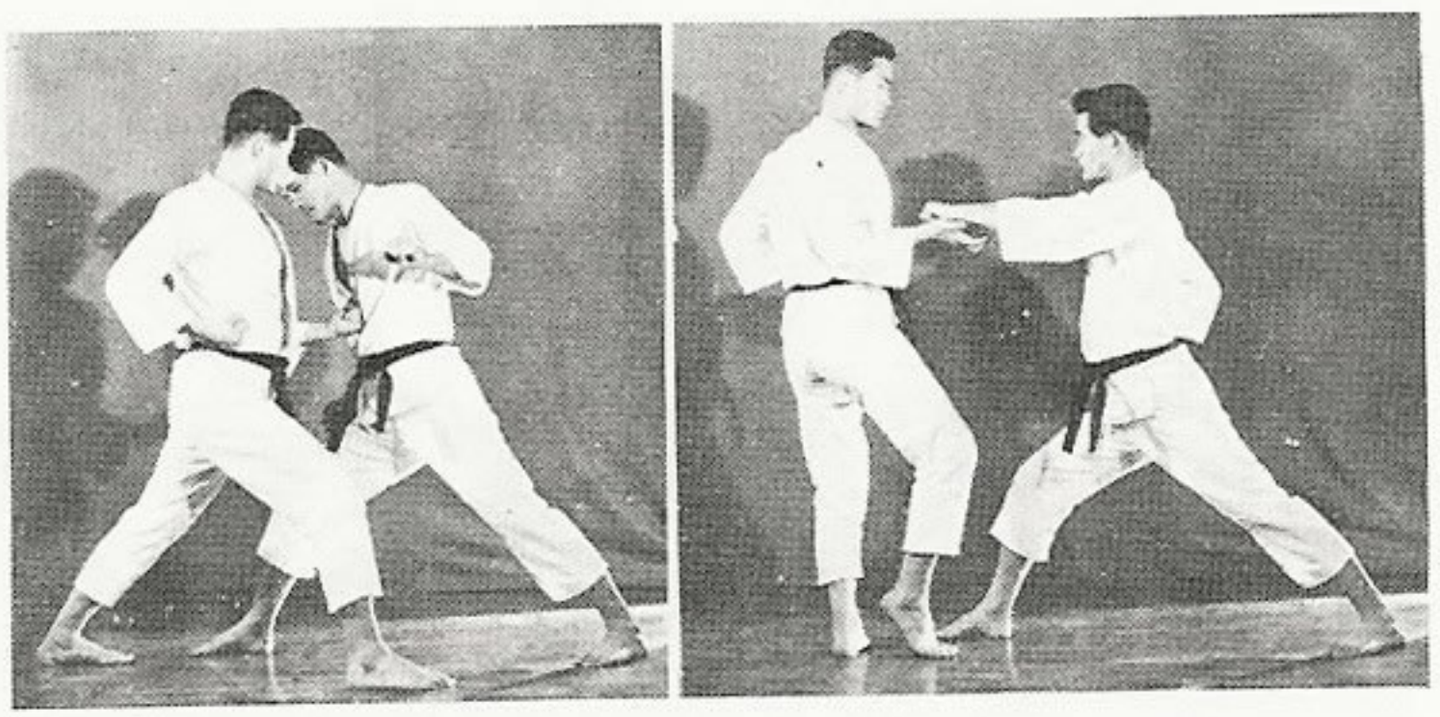


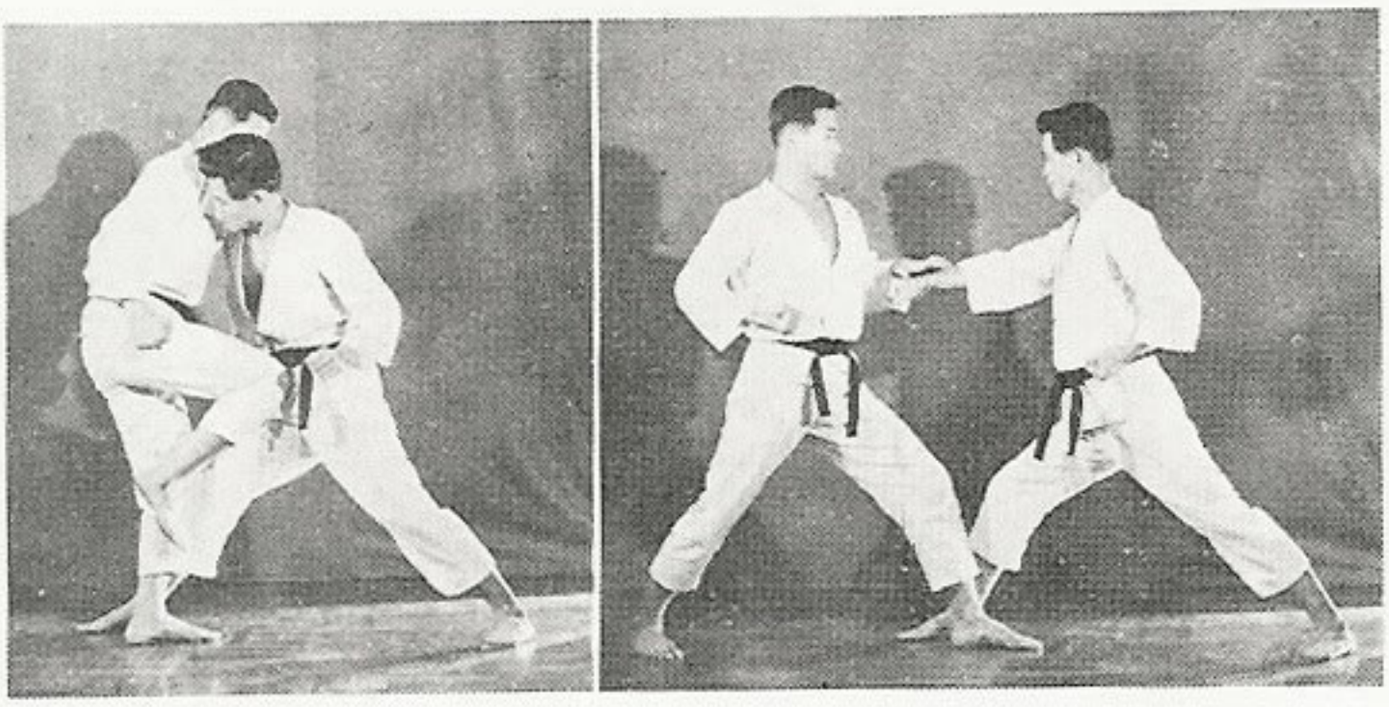
A : L. F. stance H. S. punch with R. fist.

B : R. B. stance knife-hand guarding block and M.S. front snap kick with L. foot.

A : R. F. stance M. S. punch with L. fist.

B : L. Rr. ft. stance palm fist upward block and R. F. stance upset punch with L. fist.



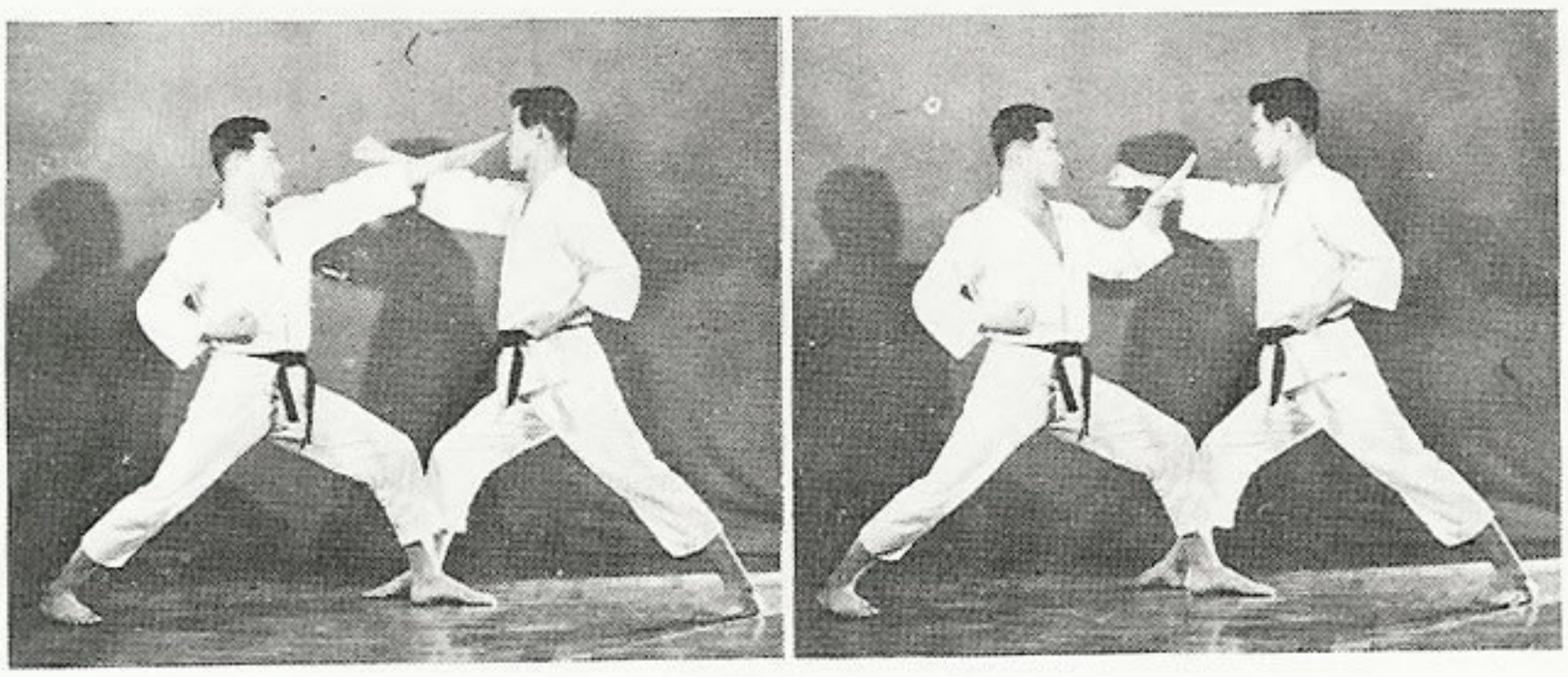


A : R. F. stance M. S. punch with R. fist.

B : L .F. stance palm fist downward block and L. S. front kick with R. knee.

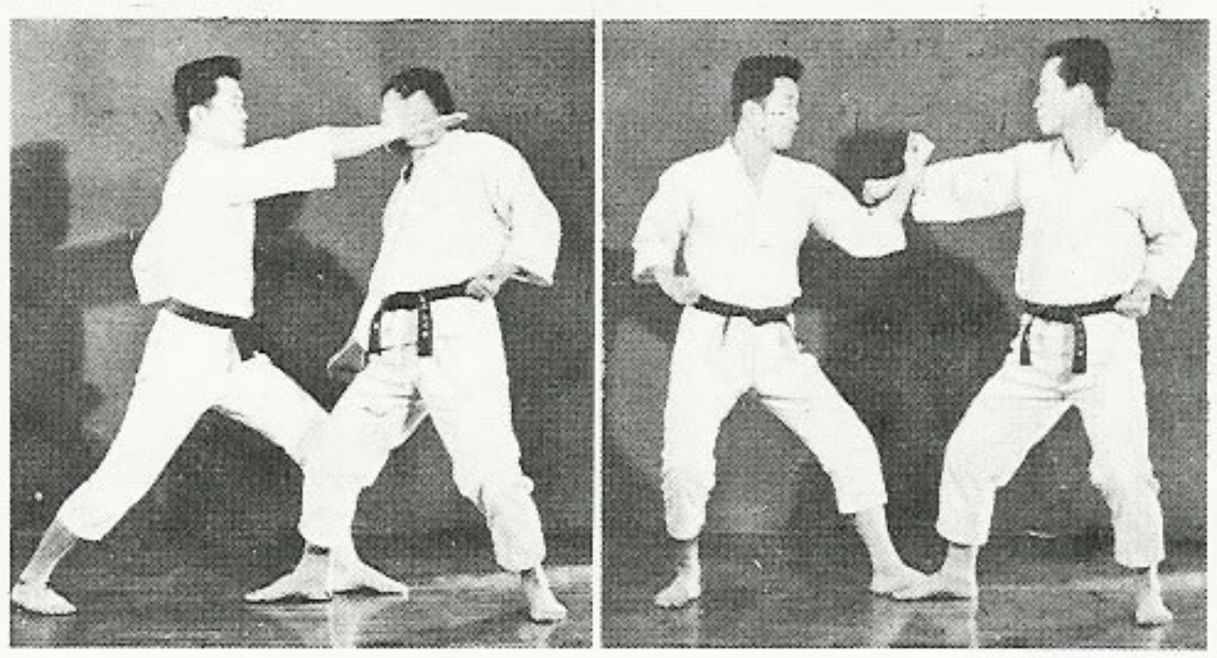
A : R. F. stance H. S. punch with R. fist.

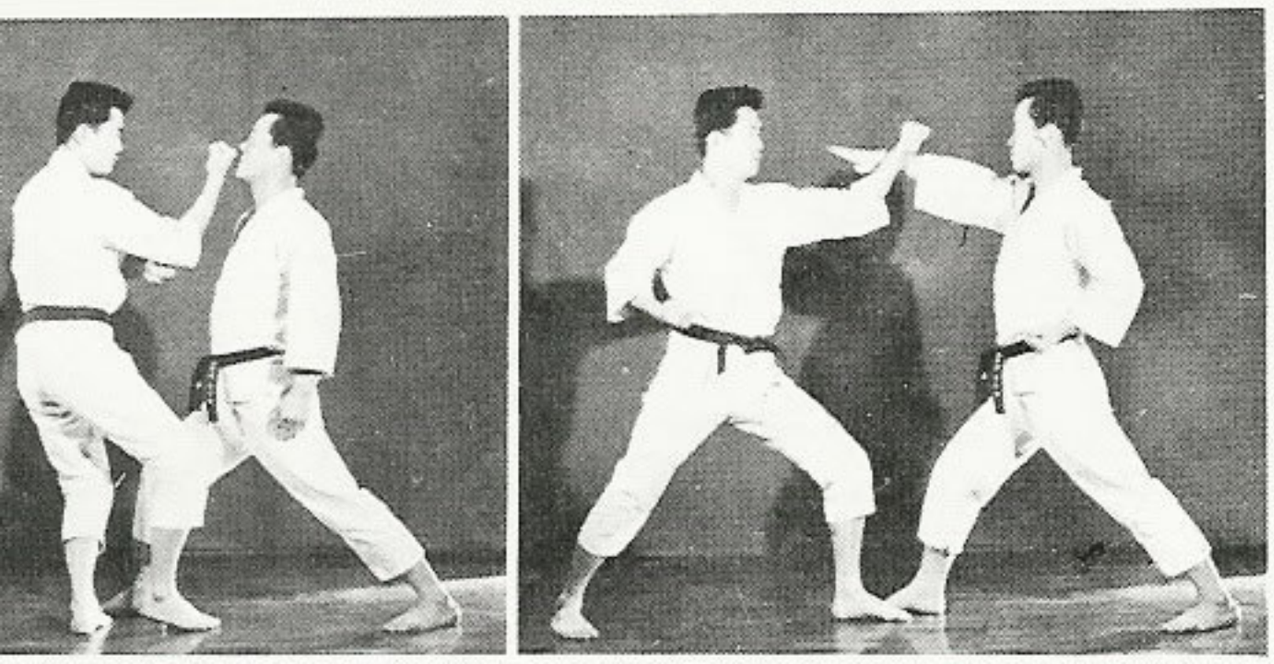
B : L. F. low stance H. S. thrust with L. F. S. finger.



A : L. B. stance reverse punch.

B : R. B. stance inner forearm block and L. F. stance H. S. front strike with R. R. knife-hand.



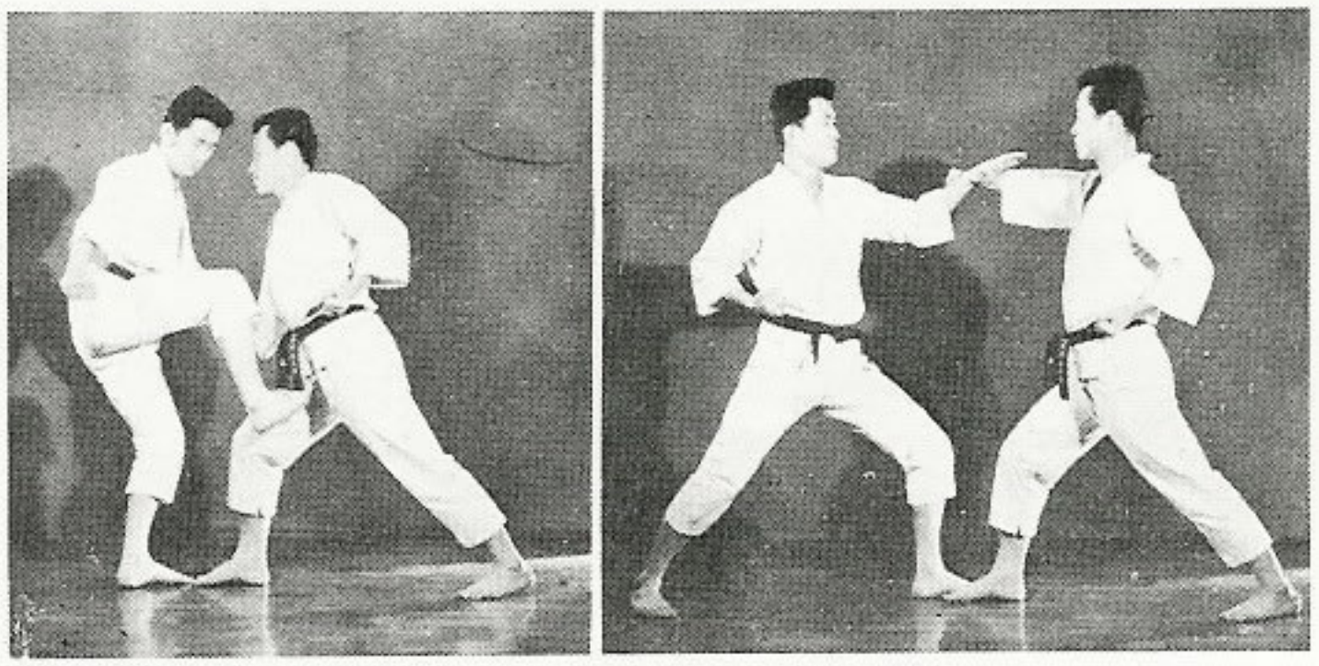


A : R. F. stance M. S. punch with R. fist.

B : L. F. stance inside hooking block and L. S. front kick with R. foot.

A : R. F. stance H. S. front strike with R. R. knife-hand.

B : L. F. stance outer forearm inside block and L. Rr. ft. stance front strike with R. back fist.

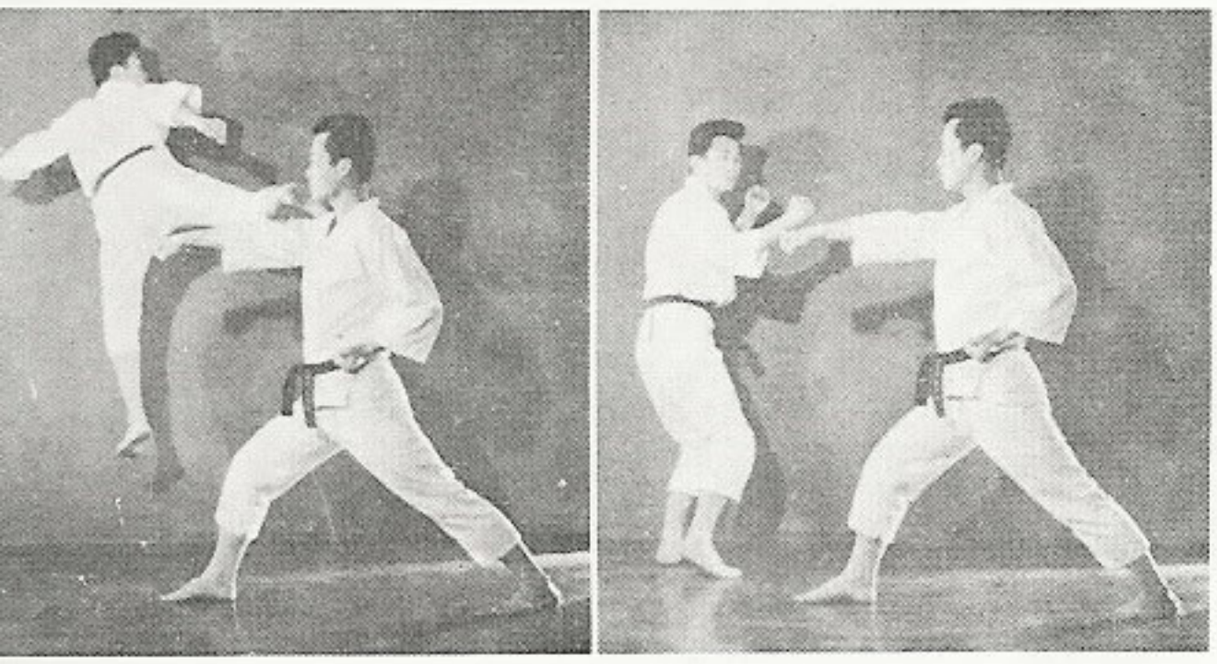


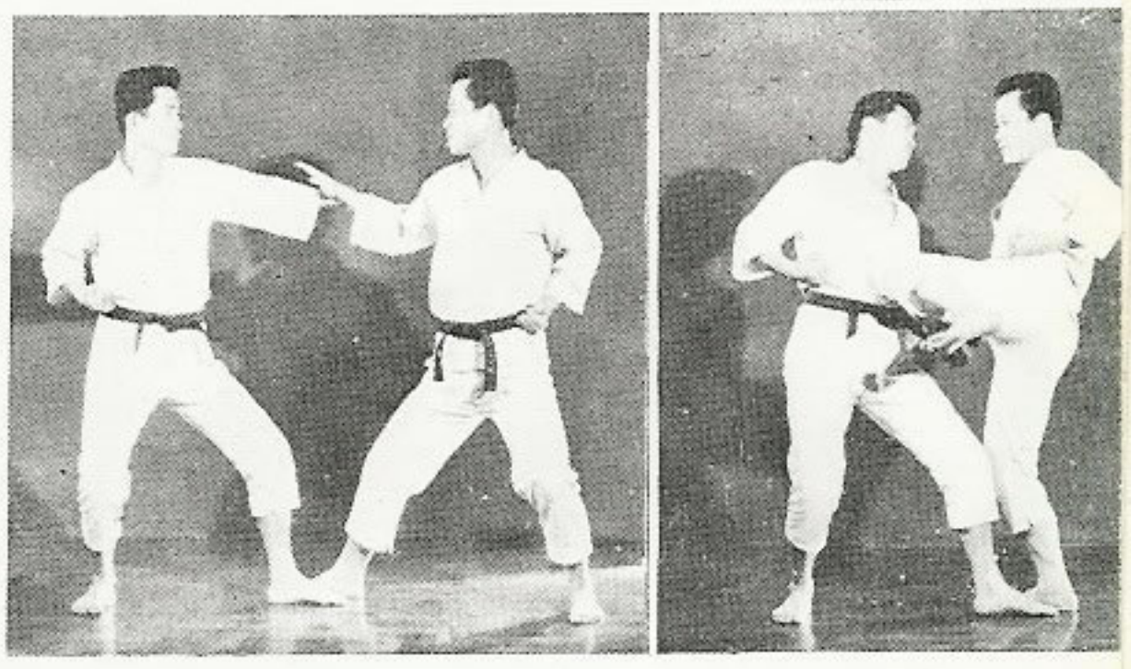
A : R. F. stance M. S. punch with R. fist.

B : Flying side kick while dodging to the side.

A : R. B. stance reverse punch.

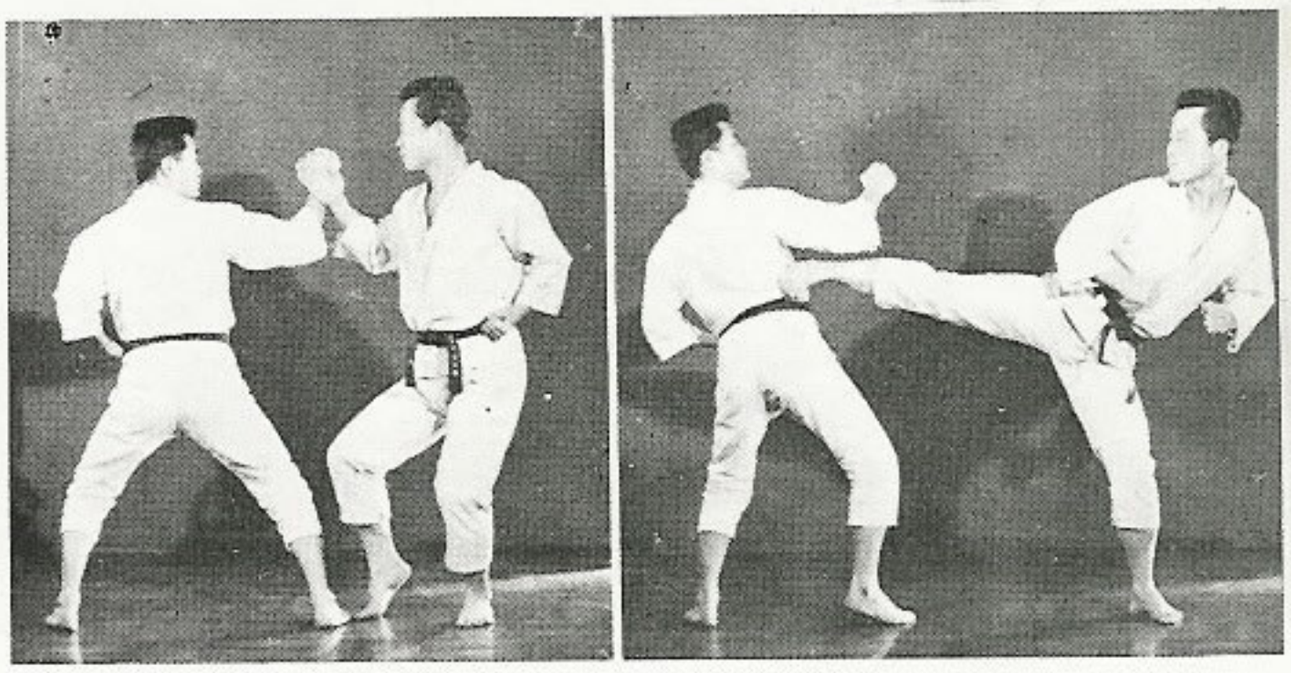
B : L. B. stance hooking block with R. knife-hand and turning kick with L. knee.





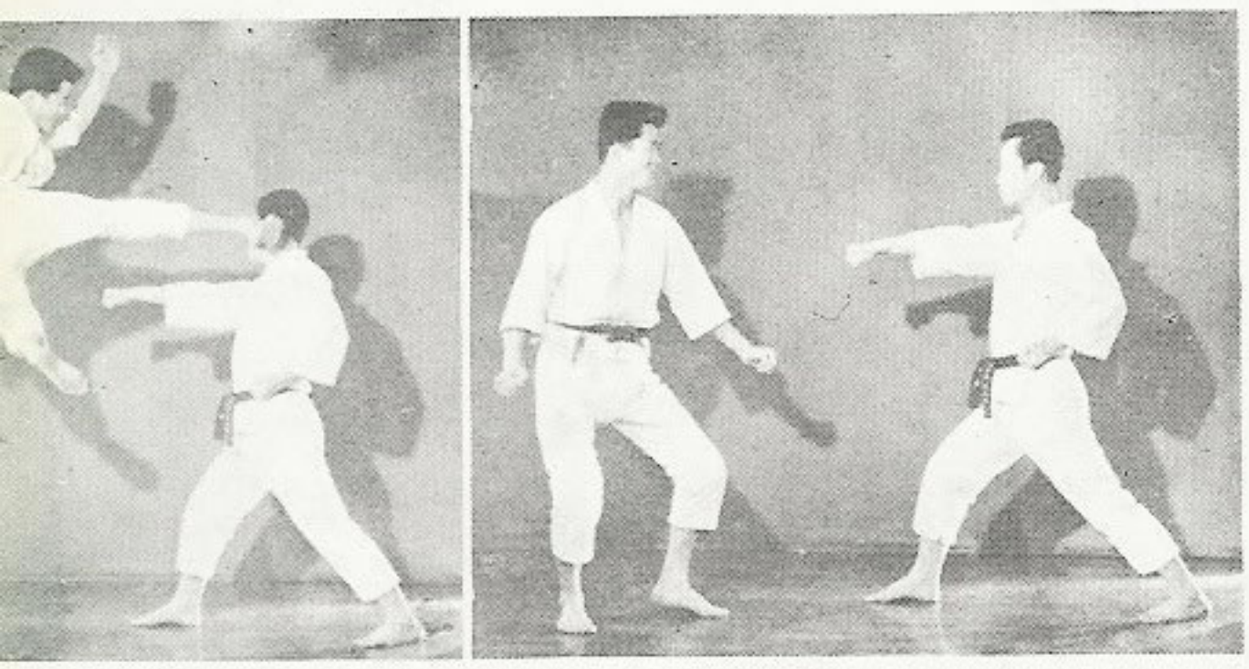
A : R. stance back fist H. S. side strike.

B : L. Rr. ft. stance H. S. side block with R. back hand and R. foot side thrusting kick.



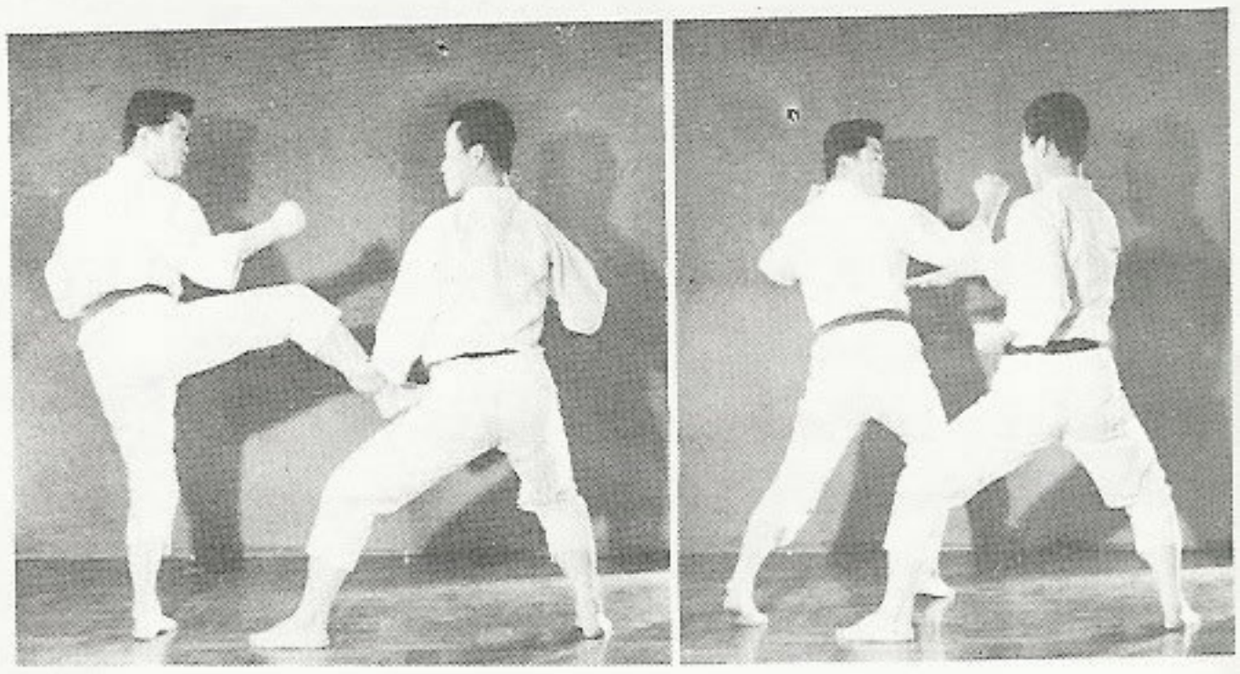
A : R. F. stance M. S. punch with R. foot.

B : Flying turning kick while dodging to the side.



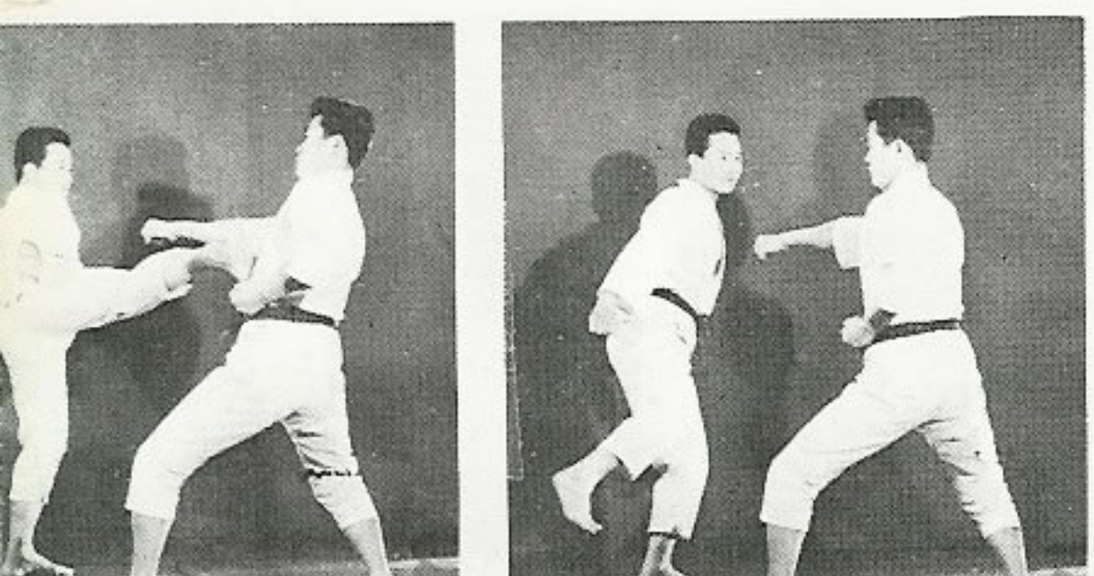
A : L. S. front snap kick with R. foot.

B : Scooping block with L. palm fist and R. F. S. finger M. S. thrust.



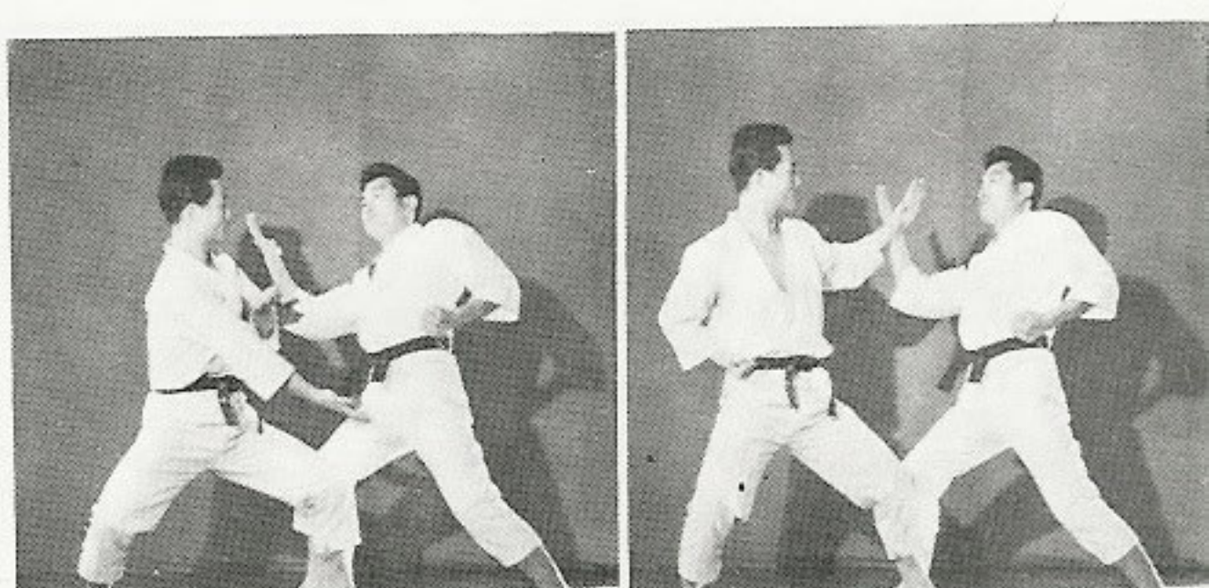
A : R. B. stance lunge punch.

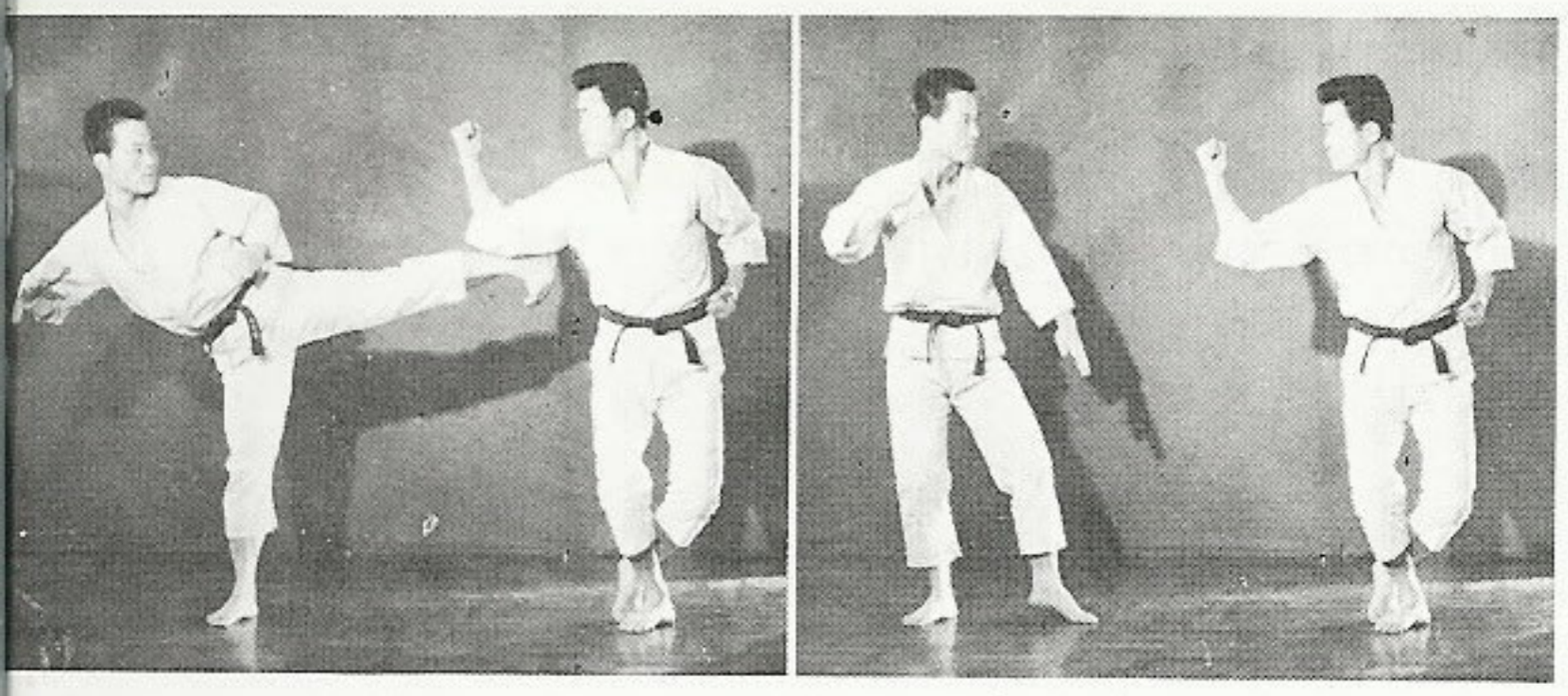
B : R. foot M. S. turning kick while dodging to the side.



A : L. F. stance R. knife-hand front strike.

B : L. B. stance knife-hand block and F. S. finger while moving to the side.



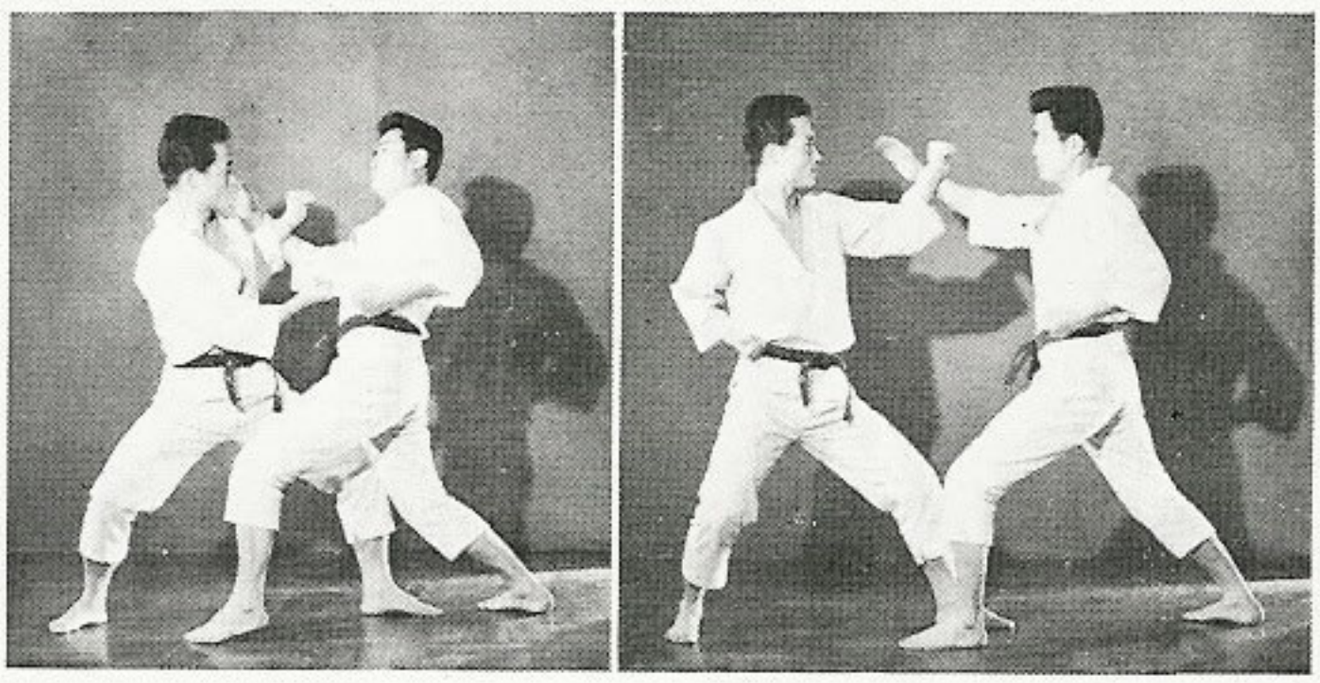


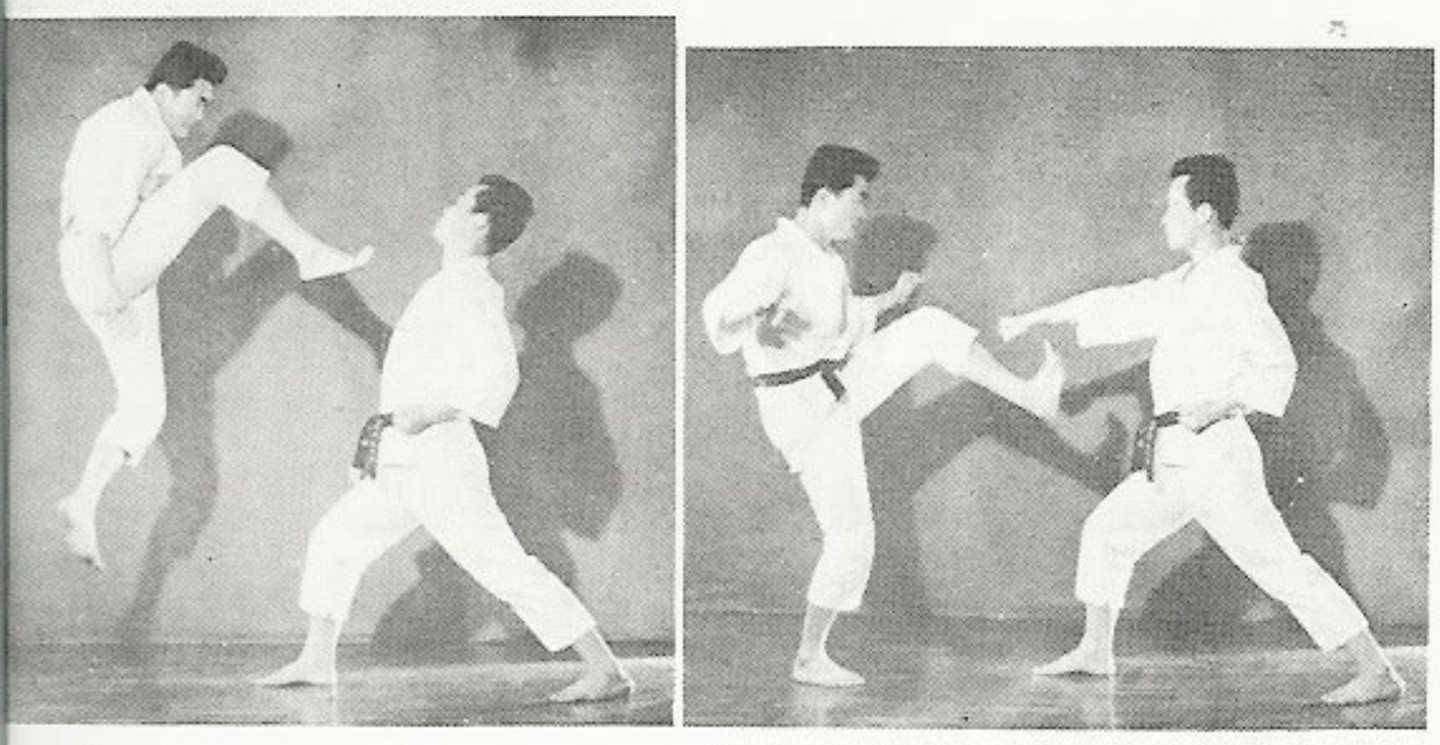
A : R. X-stance H. S. side strike with R. back fist.

B : L. foot M. S. side thrusting kick while dodging to the rear.

A : L. F. stance H. S. strike, with R. arc-hand.

B : R. B. stance forearm inside block and R. M. knuckle fist punch moving into the opponent.



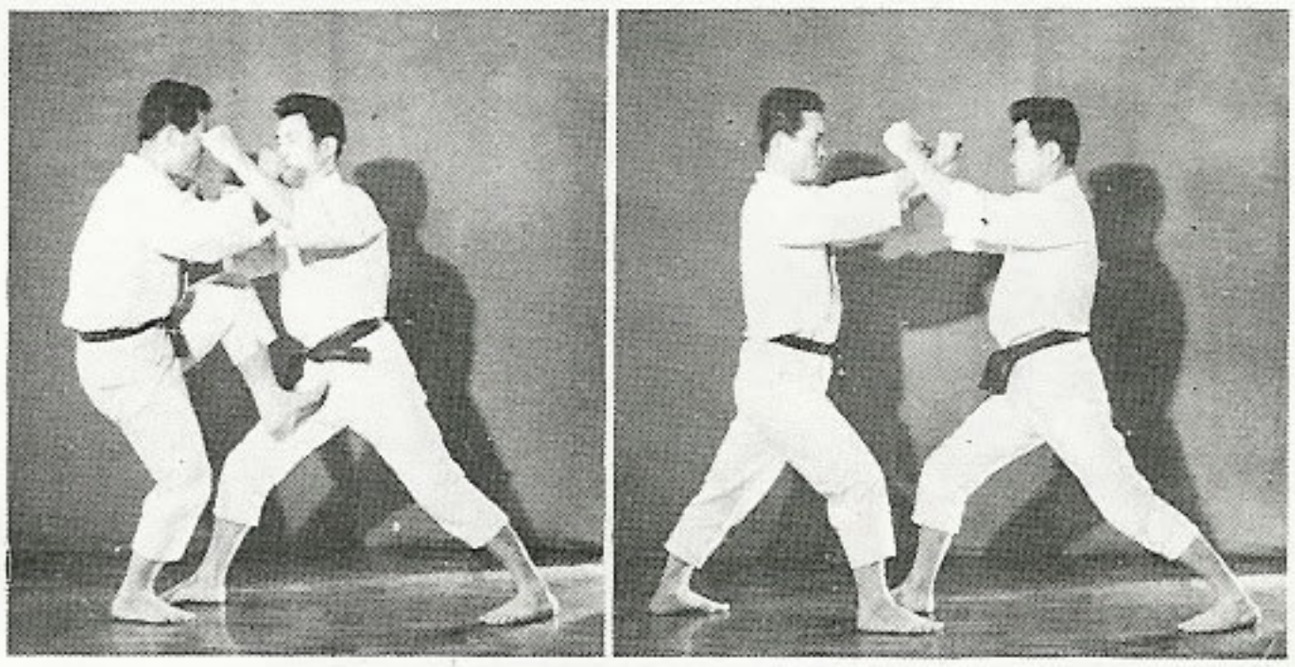


A : R. F. stance M. S. punch.

B : Kick R. forearm with L. foot and kick the face with R. foot while flying.

A : R.F. stance twin fist vertical punch.

B : R.F. stance forearm wedging block and L.S. front snap kick with L. foot.

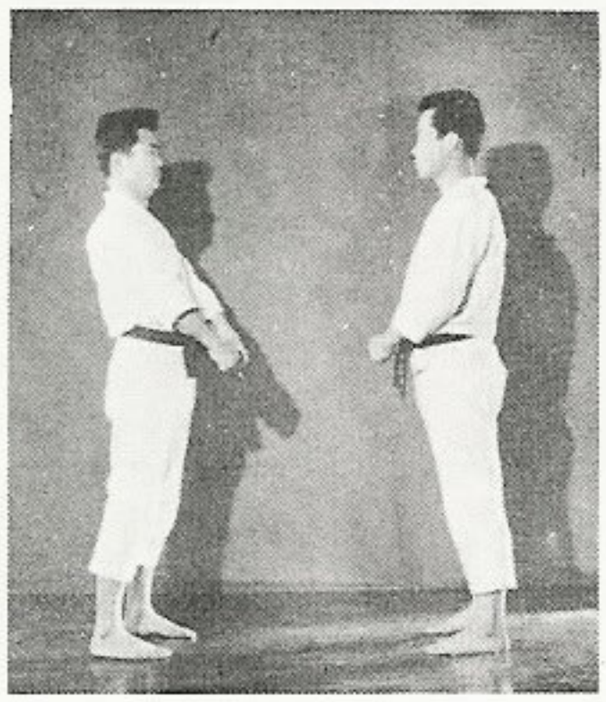


15. SEMI-FREE SPARRING (*panjayu taeryŏn*)

This is the combination of pre-arranged and free sparring. This consists of foot technique and 1-step free sparring. In foot technique sparring the distance between the players is optional and the method of attack is pre-arranged; whereas in 1-step free sparring only the first move to be taken with the initial step is pre-arranged and the rest is free. The procedure is the same as that of 1-step sparring.

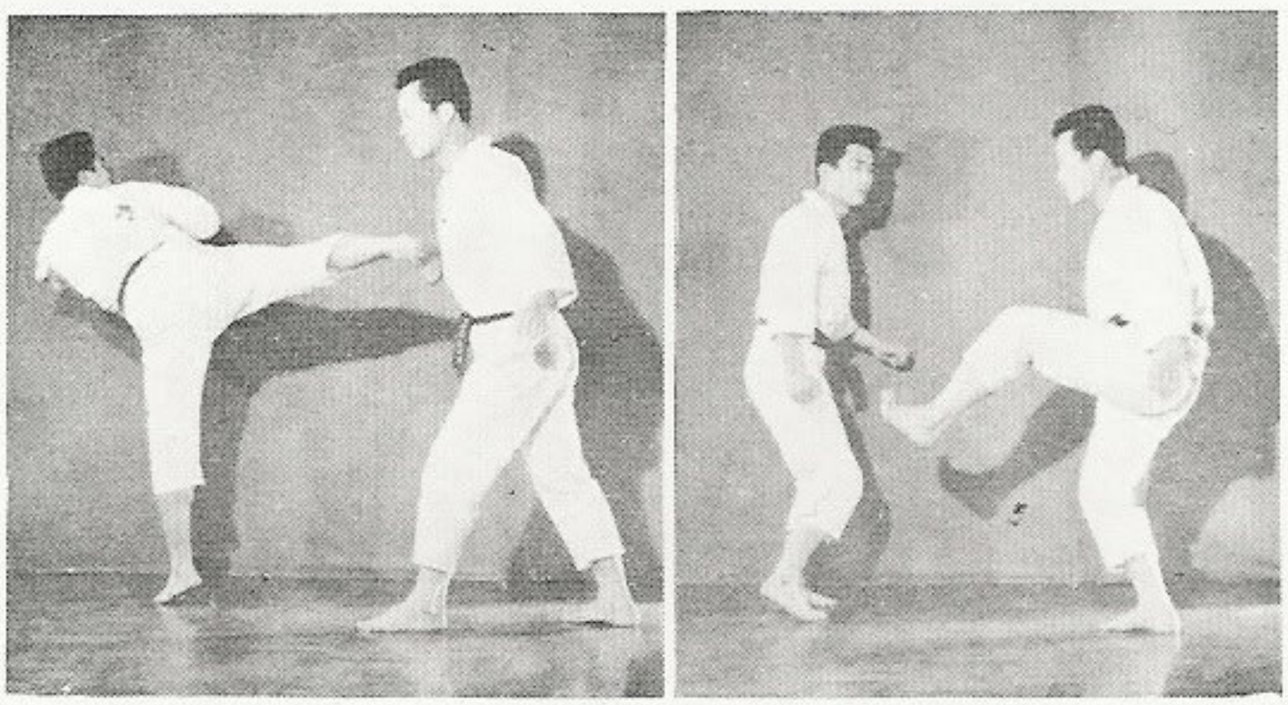
A. Foot Techinque Sparring (*chokki taeryōn*)

This is a symbolized form of sparring evolved from the ancient Korean art of *T'ae kyŏn*, and the purpose of this sparring is to promote the kicking techniques.



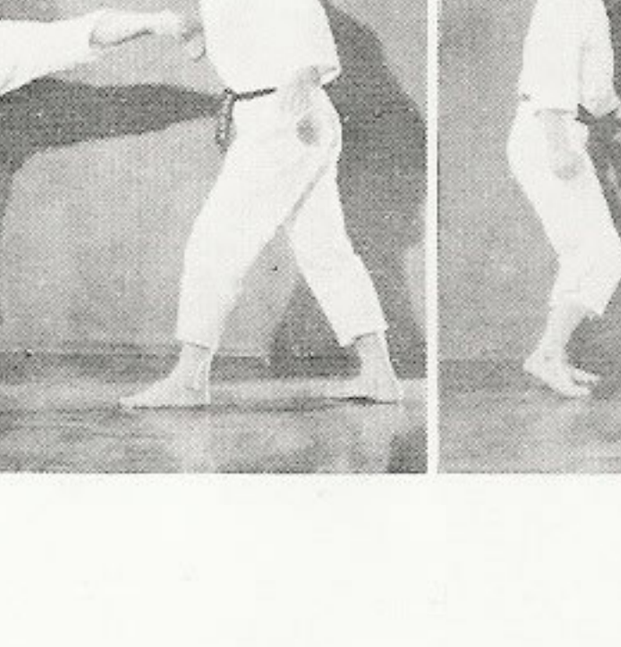
A : L. foot M. S. front snap kick.

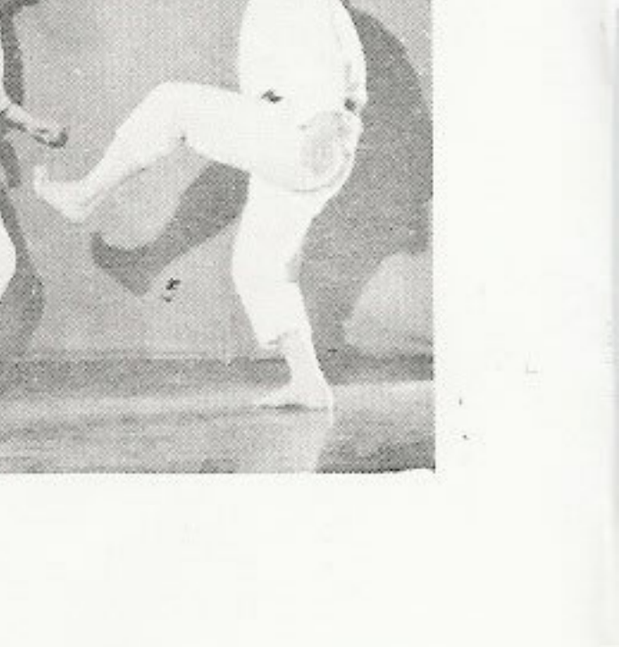
B : R. foot M. S. turning kick dodging to the side.

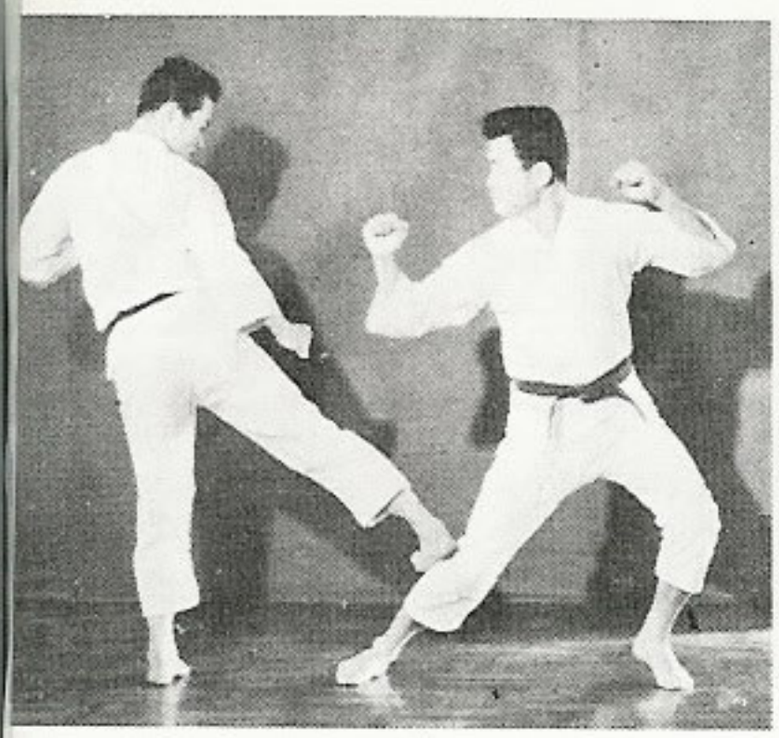


A : L. foot L. S. front snap kick.

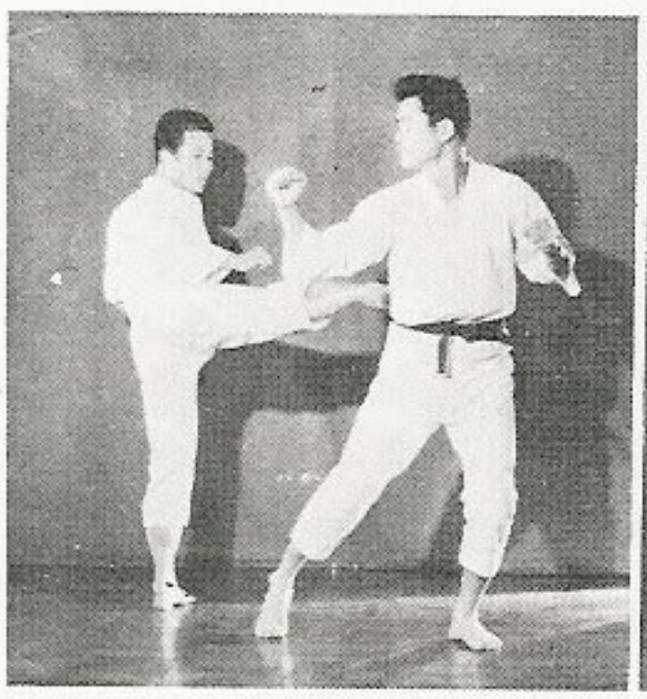
B : M. S. turning kick while dodging to the side.

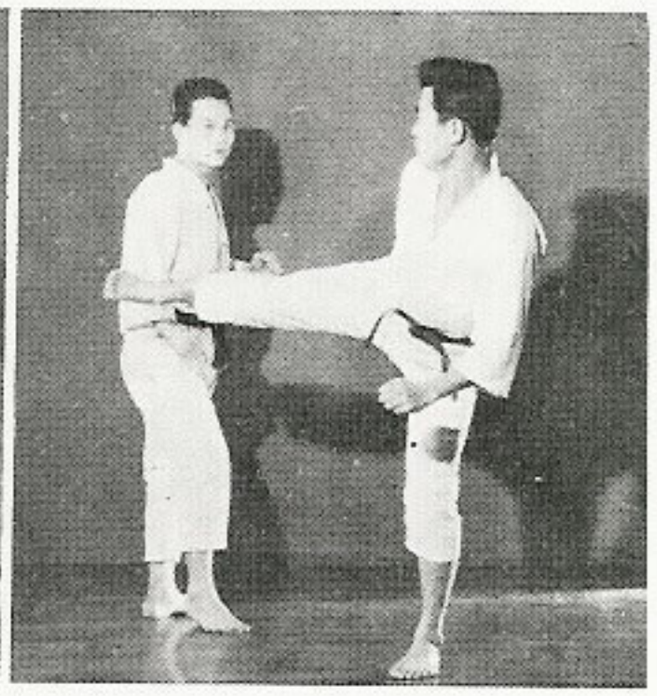






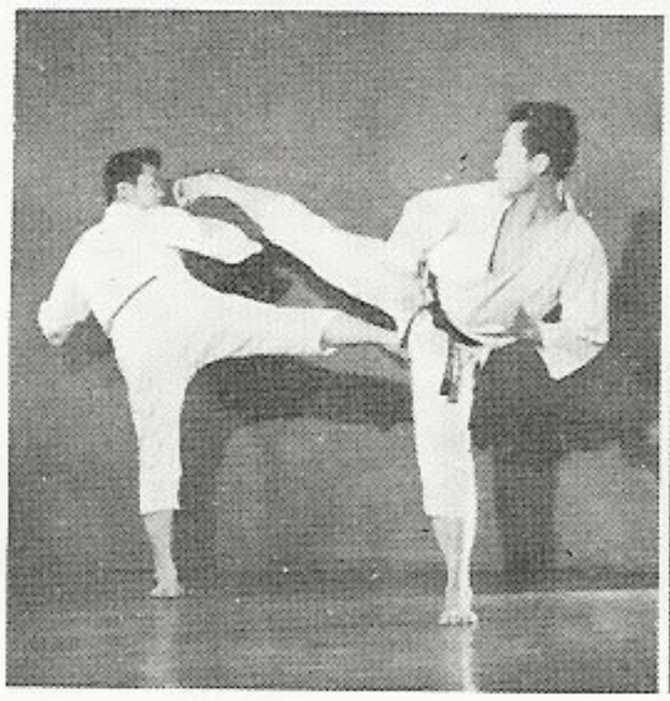
A : R. foot M. S. side thrusting kick.
B : Dodge to the rear forming L. Rr. ft. stance and R. foot pressing kick.

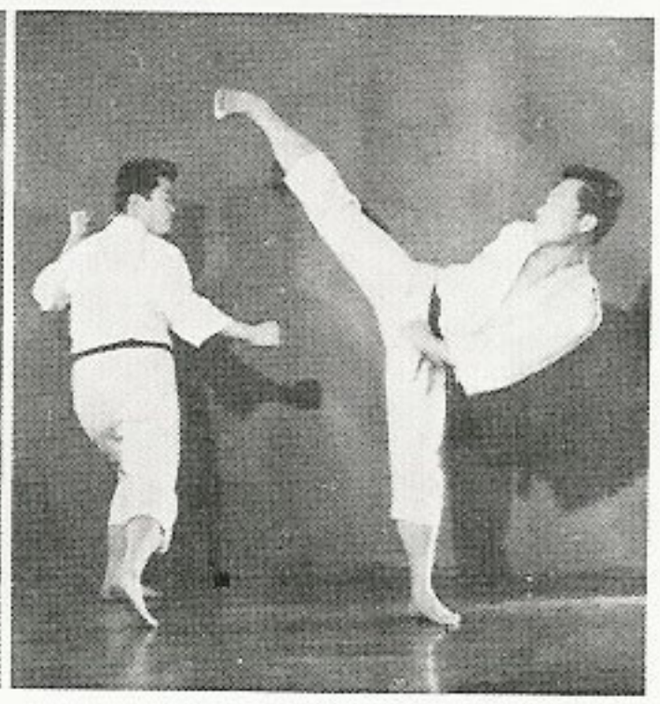




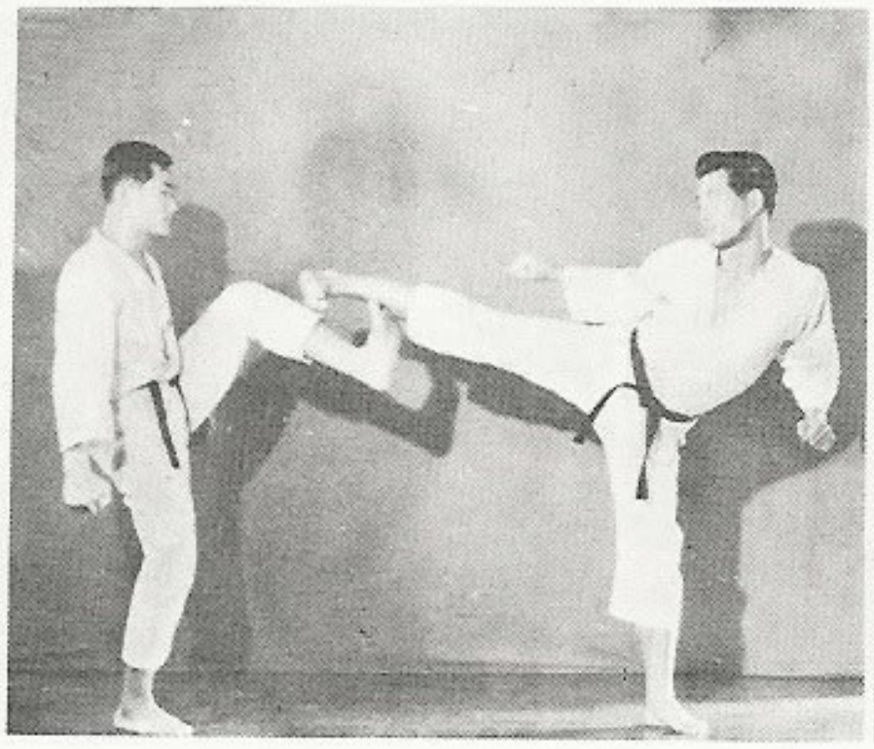
A : M. S. turning kick while moving to the side.
B : M. S. side thrusting kick while dodging to the side.

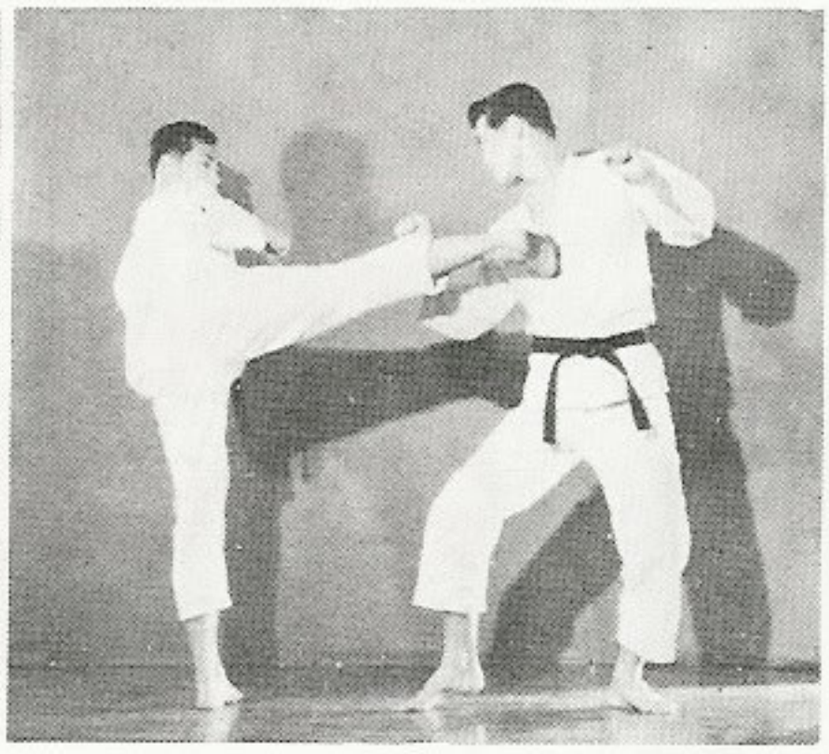
A : R. foot H. S. turning kick.
B : L. foot M. S. back thrusting kick while dodging to the side.





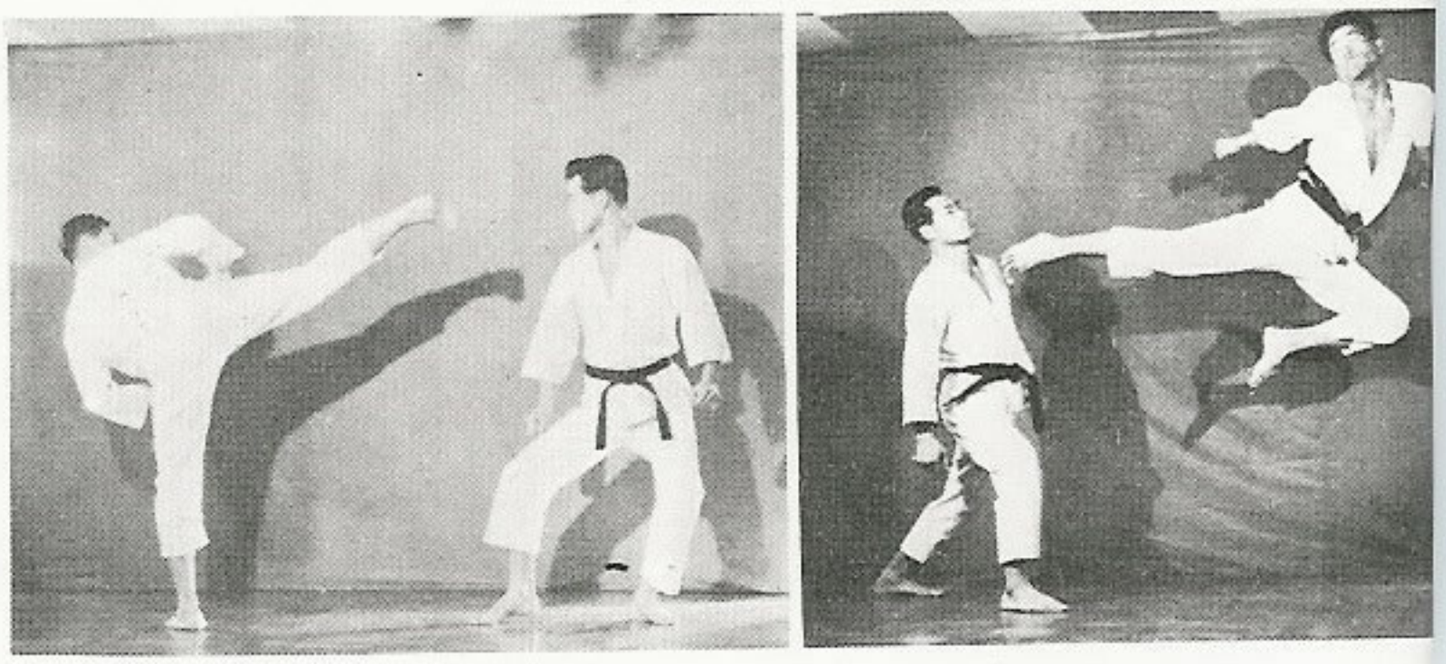
A : R. foot M. S. side thrusting kick.
B : L. foot front rising kick and then R. foot M.S. turning kick.





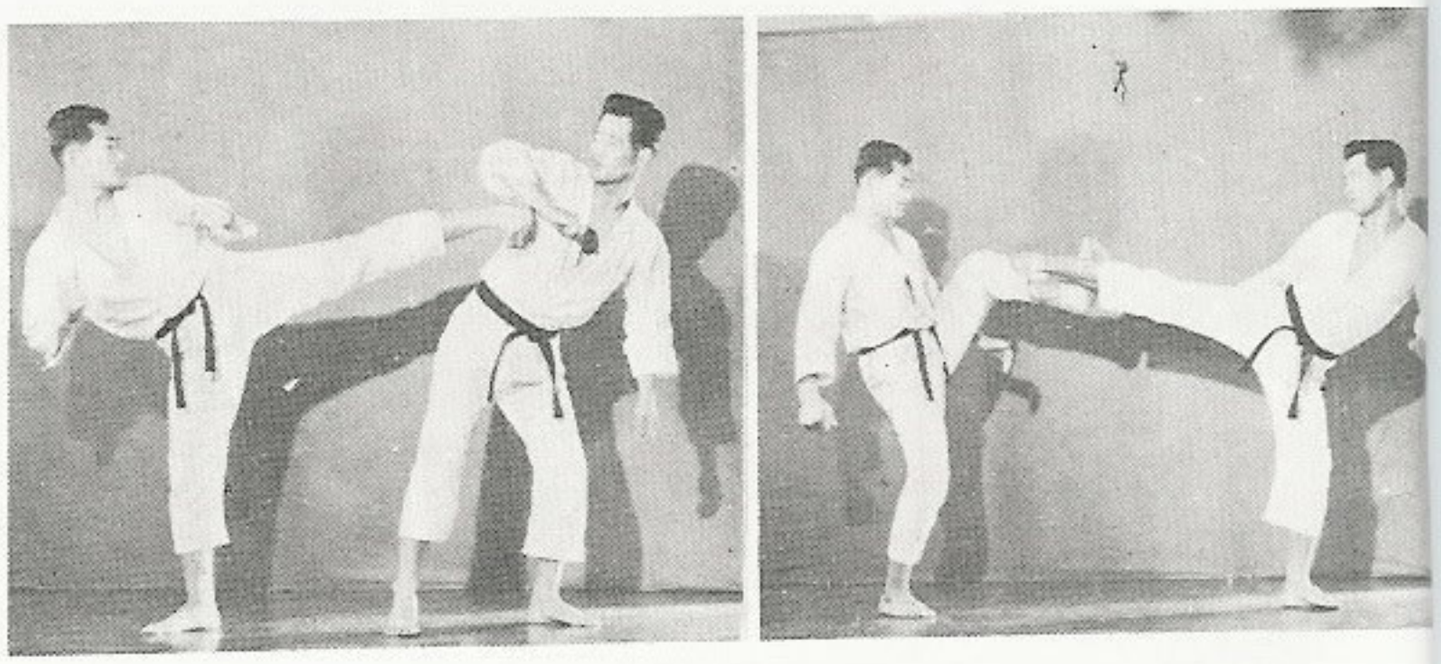
A : R. foot M. S. reverse turning kick while moving to the side.

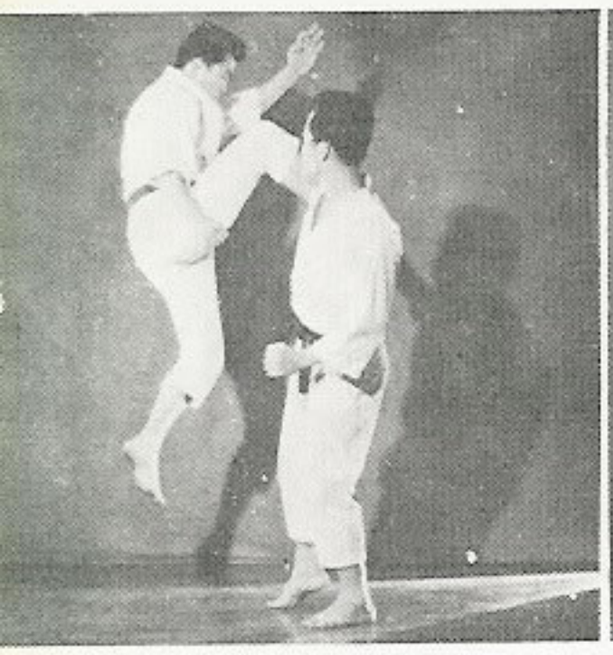
B : R. foot flying M. S. side thrusting kick while dodging to the side.

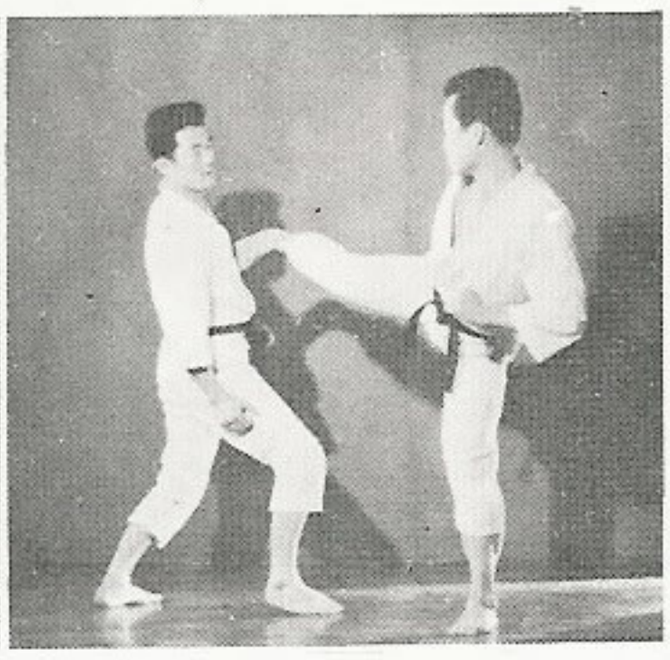


A : R. foot M. S. side thrusting kick.

B : Crescent kick with L. foot and then M. S. side thrusting kick.





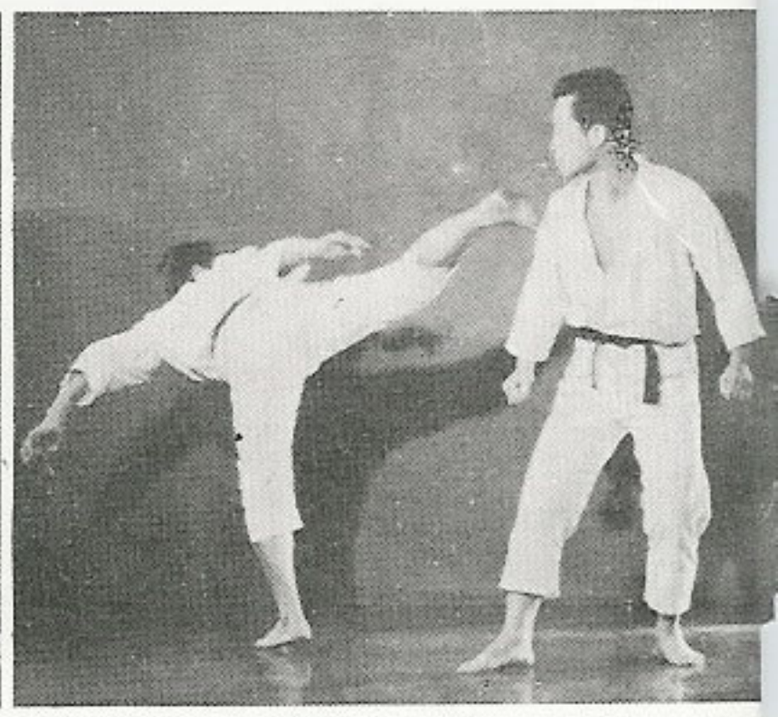


A : Flying front kick.

B : M. S. turning kick while dodging to the side.

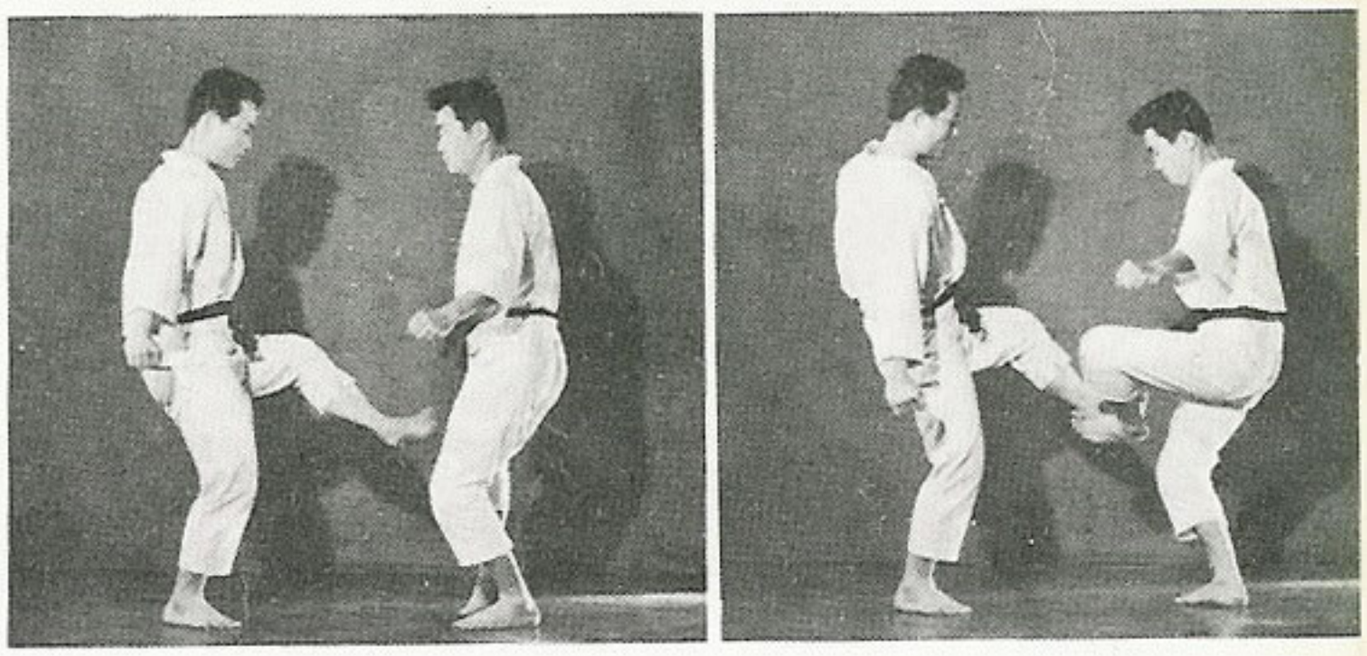
A : Flying turning kick.

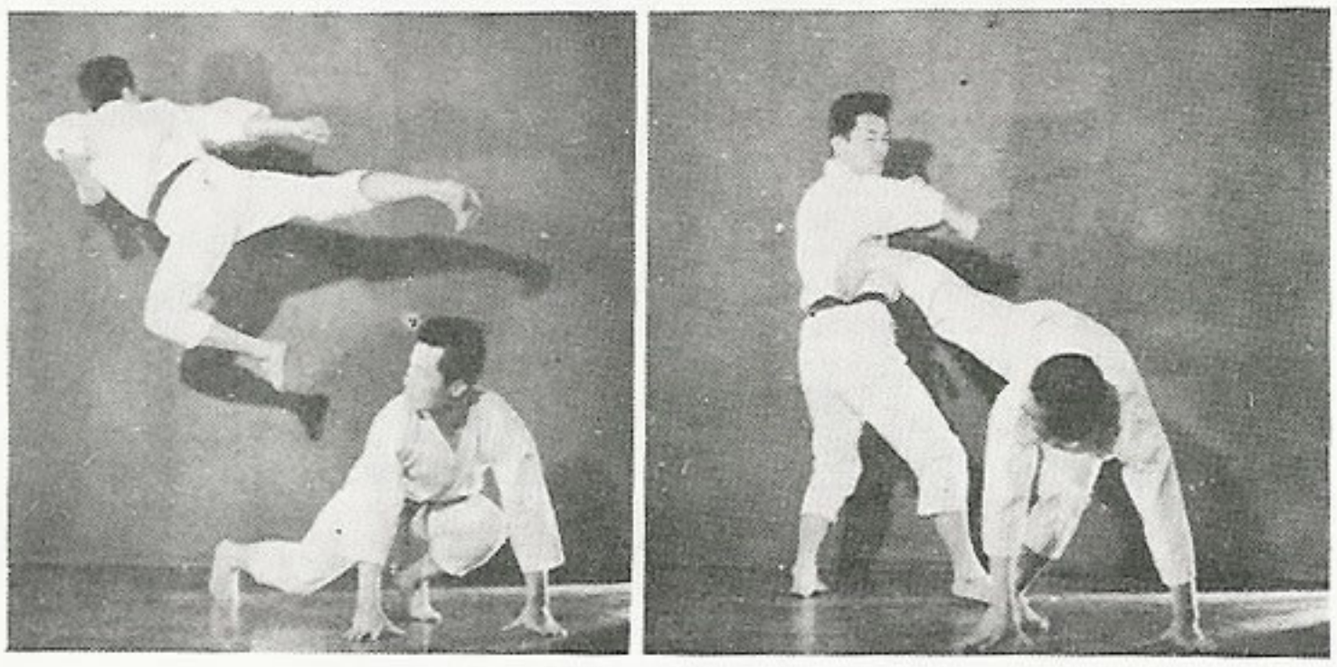
B : M. S. side thrusting kick after dropping down the body.



A : L. S. twisting kick.

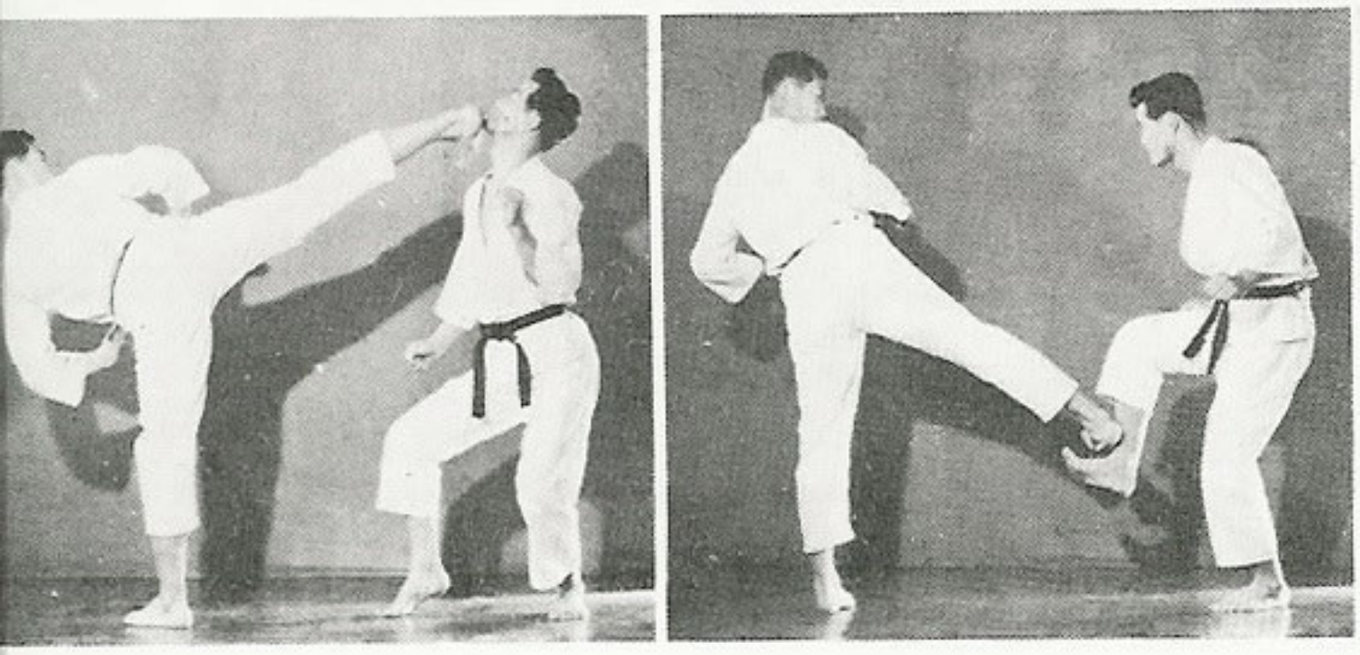
B : Waving kick while dodging to the side.





A : Flying side kick.

B : Side thrusting kick while dropping the body.



A : L. S. front snap kick.

B : Pressing kick and side thrusting kick.

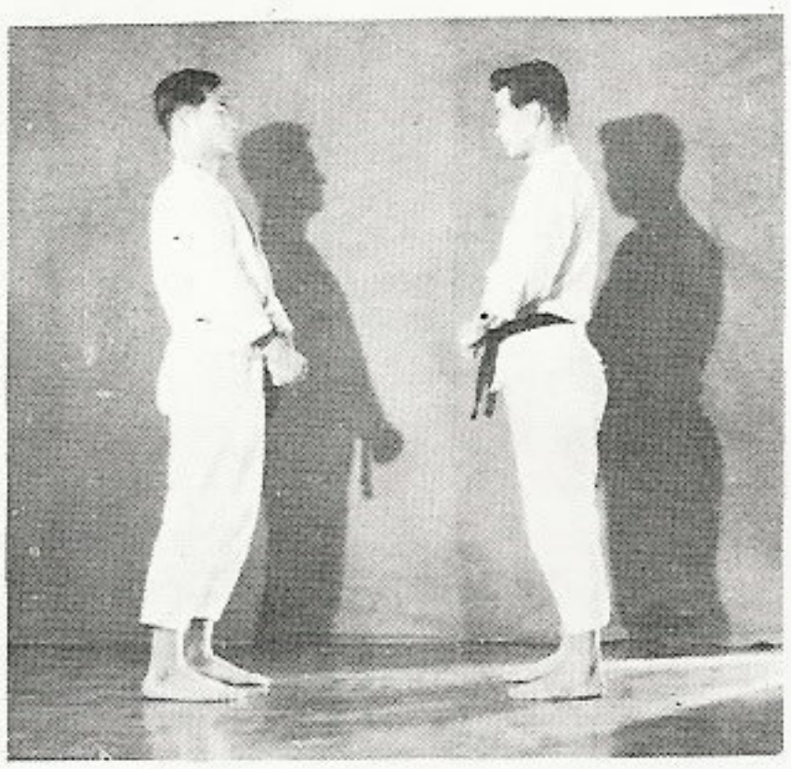
A : Flying side thrusting kick.

B : Dropping down the body.

B. 1-Step Free Sparring (*ilbo chayu taeryŏn*)

Immediately following 1-step sparring, there is a brief exchange of unpremiditated attack and defence.

The ready procedure is the same as the foot technique sparring.

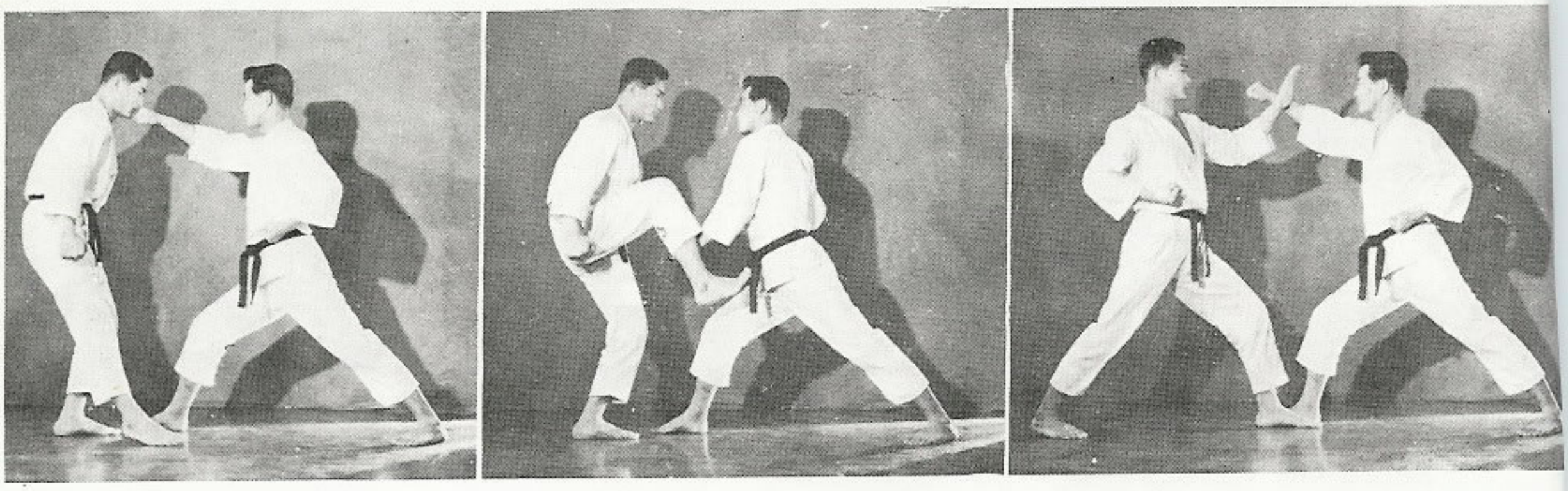


A : R. F. stance H. S. punch.

B : L. F. stance knife-hand block.

B : L. S. front snap kick.

A : Forearm L. S. block and H. S. punch.

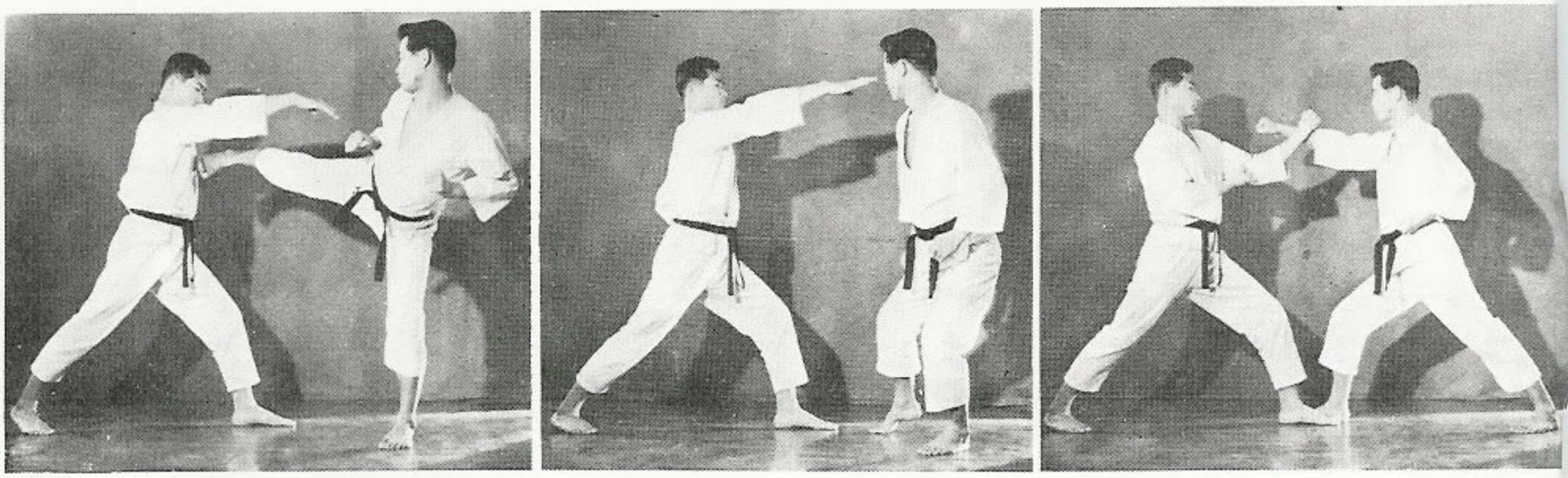


A : R. F. stance M. S. punch.

B : L. D. forearm block.

B : H. S. thrust with R. F. S. finger.

A : Turning kick while dodging to the side.

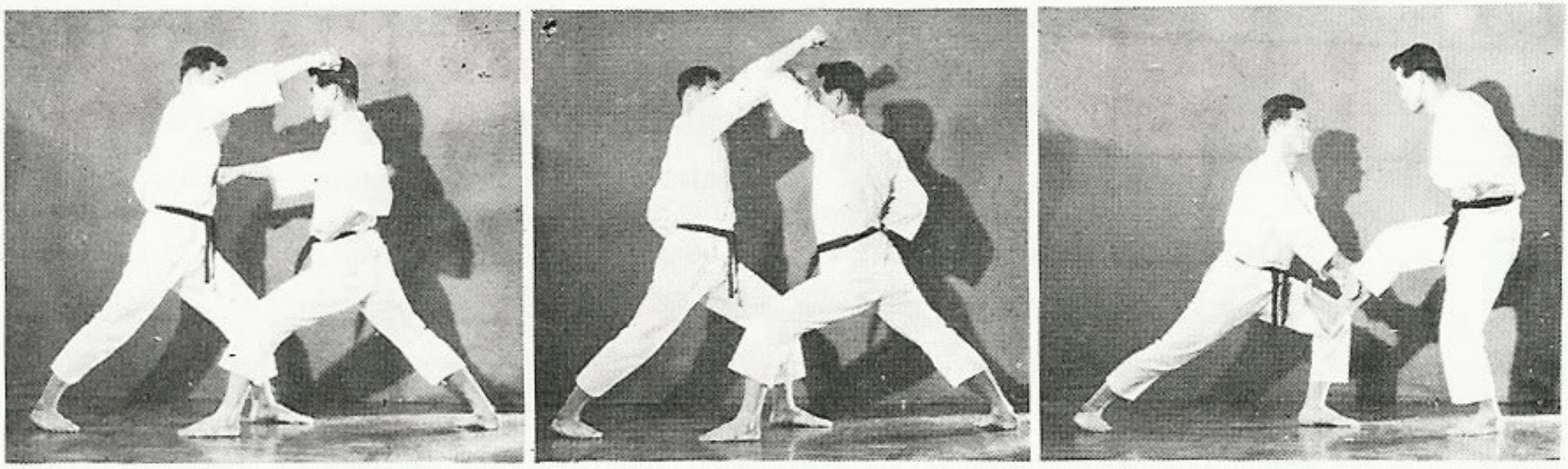


A : L. S. front snap kick.

B : F. stance X-fist pressing block.

B : H. S. punch.

A : L. forearm rising block and M. S. punch.

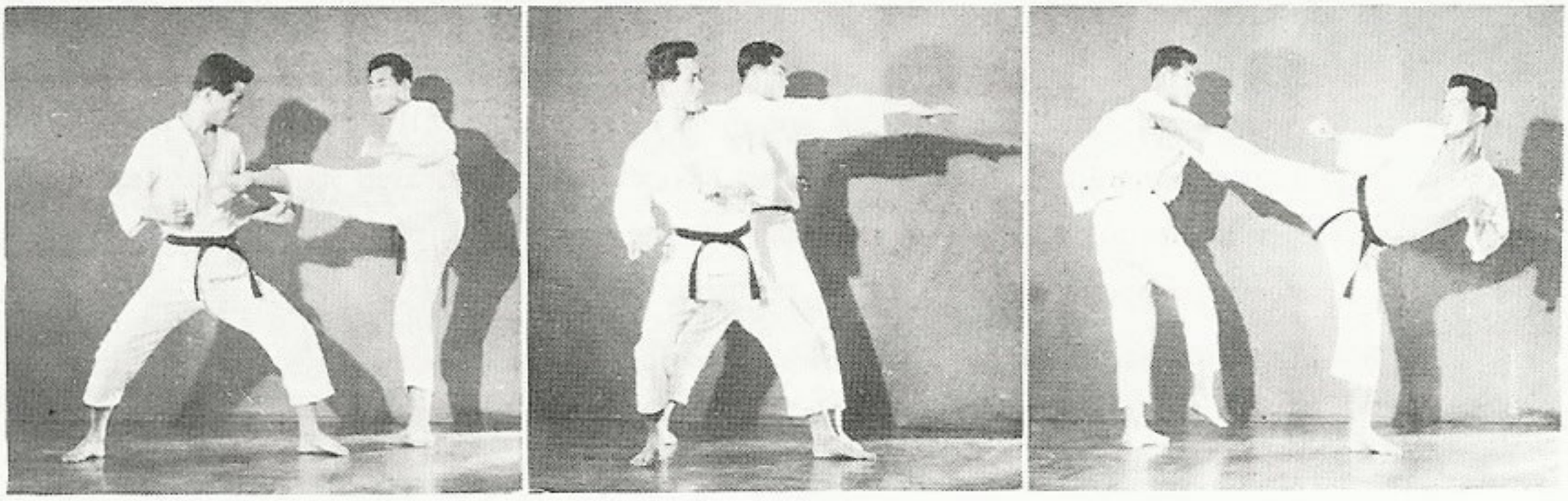


A : R. foot side thrusting kick.

B : R. stance L. knife-hand strike.

A : Side thrust with L. elhow.

B : Turning kick with L. foot.

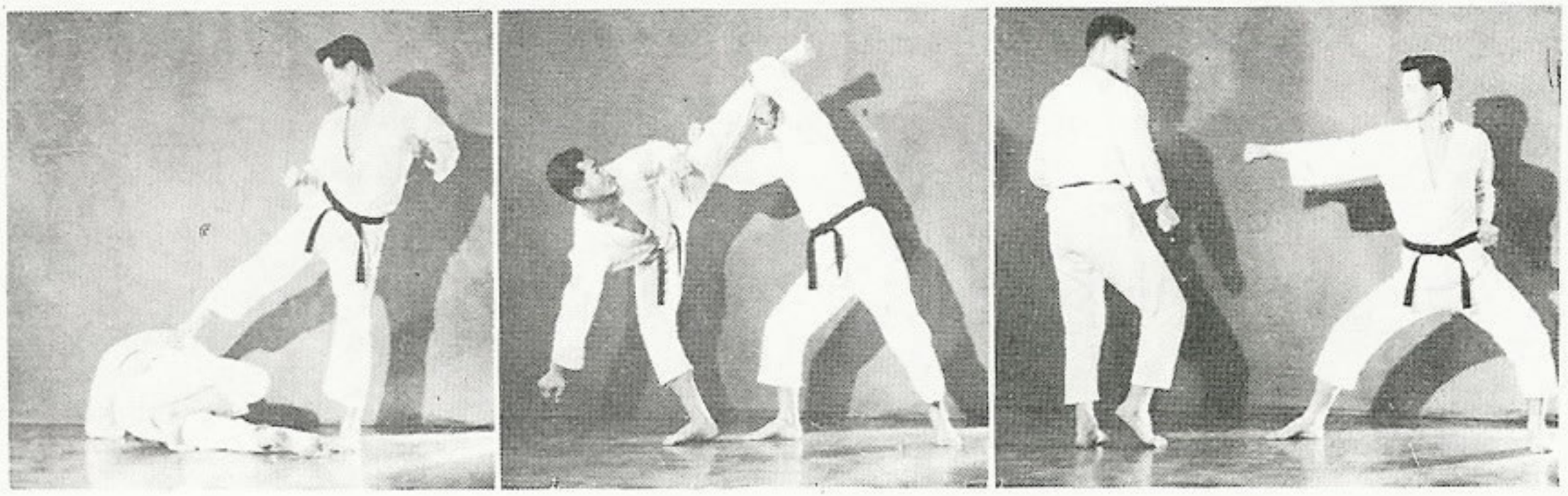


A : L. B. stance reverse punch.

B : L. Rr. ft. stance moving to the rear.

B : Reverse turning kick.

A : Hold with both hands to throw and pressing kick.



16. FREE SPARRING (*chayu taeryŏn*)

A sparring conducted between players without any pre-arranged mode is known as free sparring or match sparring. Thus, in free sparring, both participants are completely free to attack and defend with all available means and methods with only one condition that the attacker must stop the striking point just before hitting the vital spot. This is because Taekwon-Do is such a lethal form of self-defence. Therefore, the rule of Taekwon-Do sparring, unlike those of other competitive sports, counts only the focused blow close to the vital spot instead of sheer number of ineffective blows or sheer brute strength.

Hints For Free Sparring :

1. Emphasis on defence

Since Taekwon-Do is for defence, the main object of sparring is considered to be fully achieved so far as one defends himself from the opponent's attack. Certainly when an opponent is under a secure guarding position, the attack will become so difficult that any headlong attack before knowing the opponent's tactics may result in exposing oneself ; accordingly, it is advisable to wait and watch the opponent's move and to take a step backward immediately after the exchange of bows.

2. Attack at the very moment of chance

As mentioned earlier a victory could possibly be decided by a single focused blow, so attack should be executed only at the time when the chance calls for the decisive blow, that is, when the opponent is exposed at the proper distance ; this obviously means that every unceasing effort during the free sparring is poured to find or create an opening or exposure on the part of the opponent at the same time to take an impenetrable guarding posture.

3. Make opponent move

In a battle it is certainly a good tactics to lure the enemy out of his prepared position to a new area chosen by the friendly side ; in moving out, the enemy will be subject to exposure and exhaustion, and furthermore the new terrain will not be to his favour. This principle is equally applicable to the free sparring. There are many methods to make the opponent move such as "demonstration", "feint", "flexible" guarding posture and so on.

Demonstration (siwi)

a. Demonstrate a flying side kick with the intention to make the defender move or dodge prematurely.
b. Shout suddenly to simulate an immediate attack so that the defender is caught off-balanced because of premature move.

Feint (kiman)

a. Feint a H. S. punch to purposely create an opening for the opponent to execute M.S. side thrusting kick.
b. Feint a turning kick inducing the opponent to execute a block.

Flexible guarding posture (chase pyŏnhwa)

a. From back stance knife-hand guarding posture shift into Rr. ft. stance forearm guarding posture to mislead the opponent into executing a premature attack.
b. From L. guarding posture move into R. guarding posture to induce the opponent into carrying out a misjudged attack.

* Since all the manoeuvres and tactics mentioned above are to create an opening, it is necessary to be fully alert in order to deliver the planned blow whenever the chance is created.

4. Selection of proper striking point

As Taekwon-Do is equipped with various weapons for any range, short or long; therefore, proper selection of the weapon for the proper target is the key in producing expected results; for instance, at a close distance, upset punch or knee kick is more effective than other kinds of punch or kick; conversely, a flying kick is more useful than a punch in attacking the opponent from a distance; likewise, a knuckle fist punch or forefinger thrust would undoubtedly be more effective than a punch or kick on a minute target. In other words, when 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 will be foolish to use a cannon.

5. Direction of attack

One of the advantages of Taekwon-Do is that an attack can be executed from any direction even without facing the opponent. For example, the knife-hand, side kick or other means are readily available for attacking an opponent at the side. By the same token, the back fist, back elbow and back kick are useful weapons for attacking an opponent at the rear; of course, there are many means of attacking an opponent to the front. This proves that the Taekwon-Do is prepared for instant attack from all directions with the least delay and exposure.

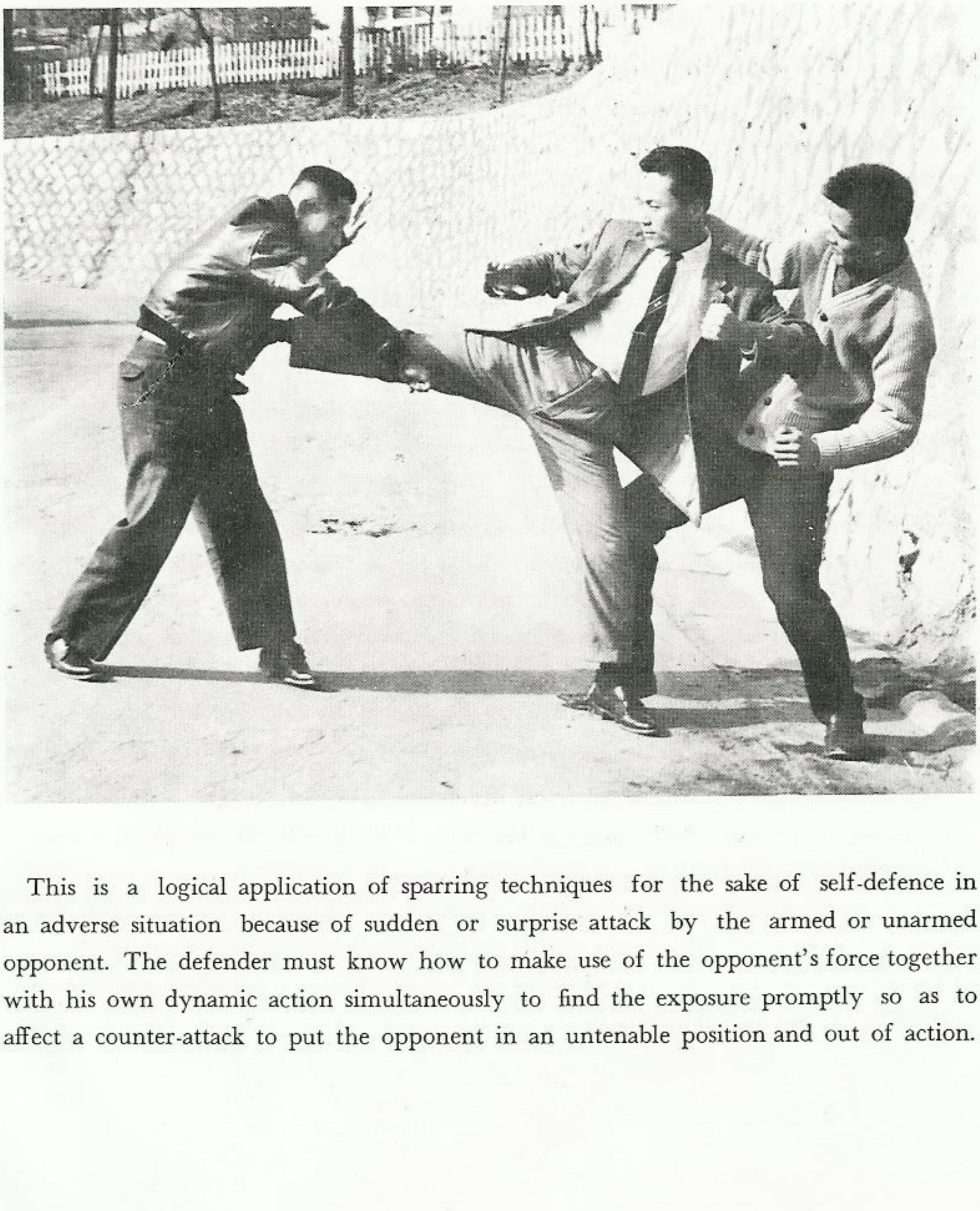
6. Don't rely on a favourite technique only

As the technique to be used is almost dependent upon the opponent's movement or posture, the tendency of using the favourite technique to all situations should be avoided in both defence and attack. Suppose your favourite technique is turning kick or knife-hand block on which you are relied, it will not be effective unless the opponent is in a suitable position for its use. Furthermore if one habitually attempts to use his or her favourite technique to all situations, the opponent would take advantage of using it reversely.

PART 7

SELF-DEFENCE TECHNIQUES

(*hosinsul*)



This is a logical application of sparring techniques for the sake of self-defence in an adverse situation because of sudden or surprise attack by the armed or unarmed opponent. The defender must know how to make use of the opponent's force together with his own dynamic action simultaneously to find the exposure promptly so as to affect a counter-attack to put the opponent in an untenable position and out of action.

17. HOW TO RELEASE FROM GRABBING

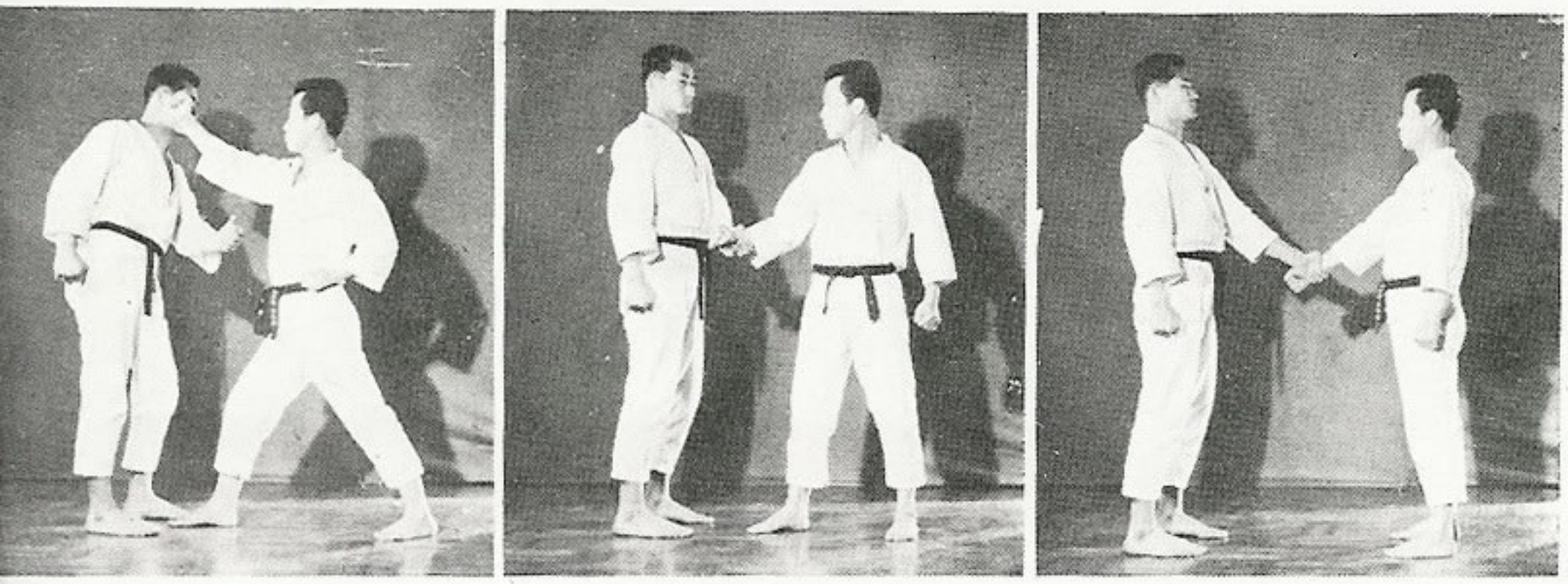
(*chap'yŏssŭlttae*)

It is unlikely that a Taekwon-Do expert can be held or grabbed by an assailant —nevertheless if it does happen, he will use these techniques to free himself.

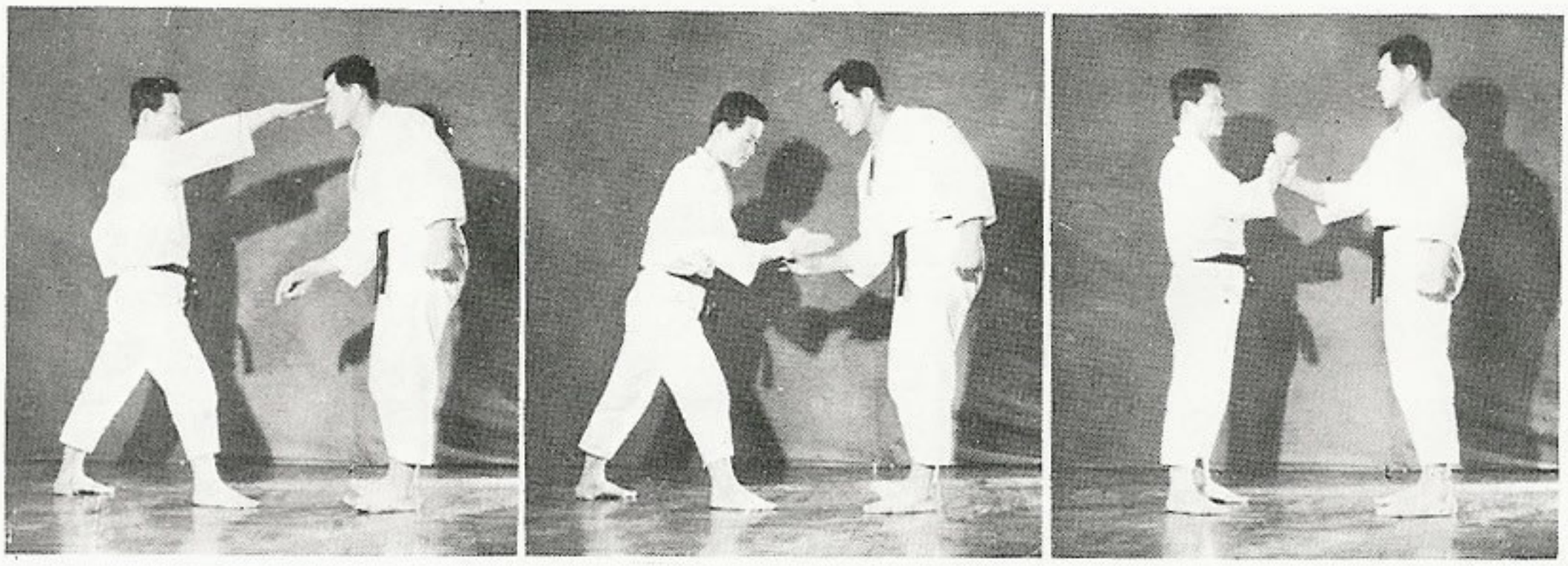
A. When Standing

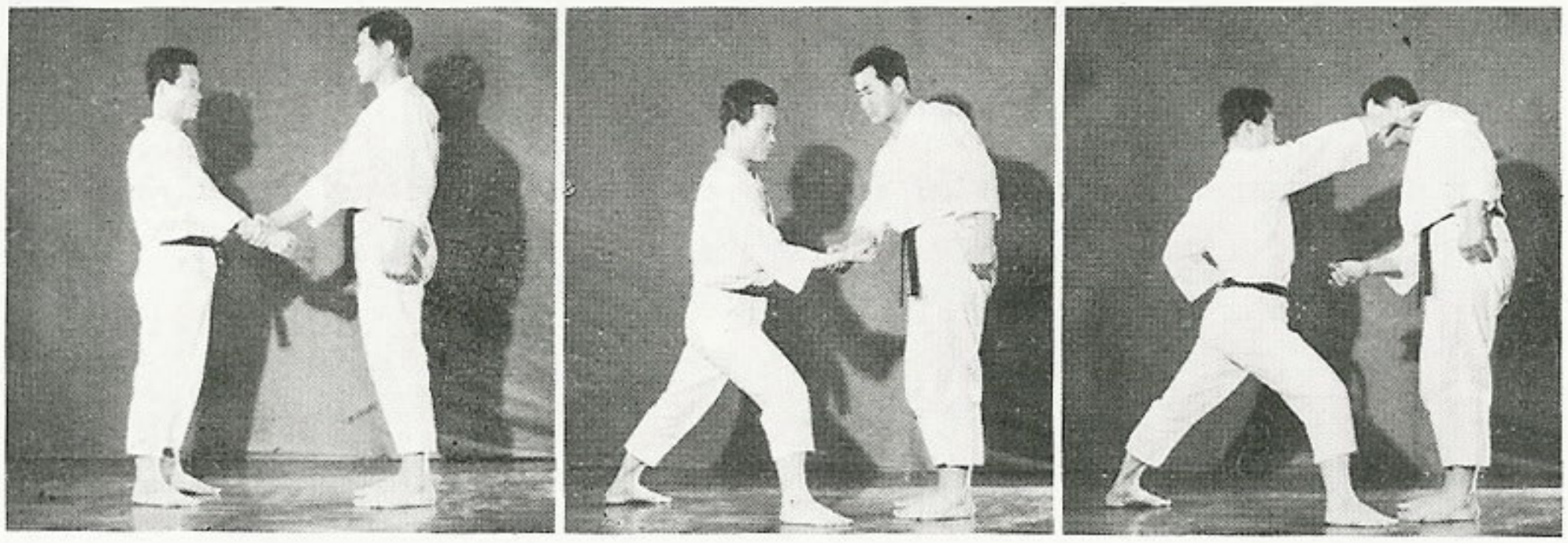
1. one wrist grabbed with one hand

a. Twist the wrist counter-clockwise and then strike the temple with back fist.

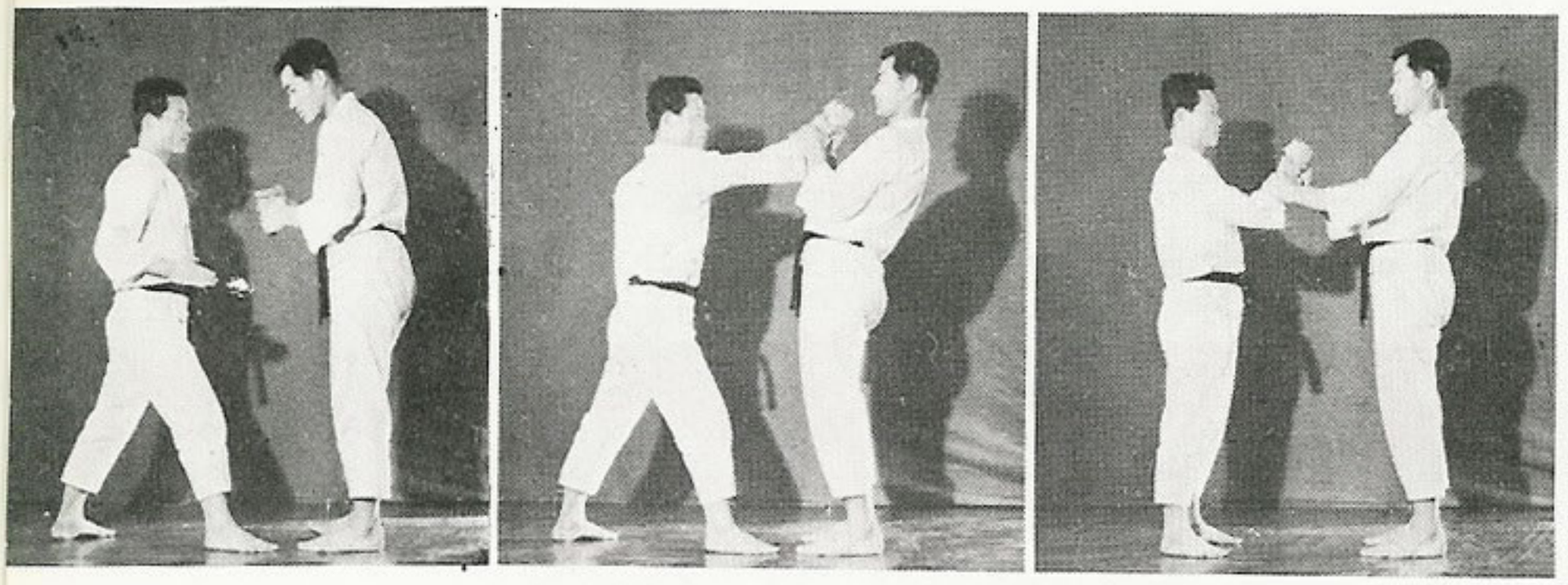


b. Press down with knife-hand then counter-attack the eyes with F. S. finger.



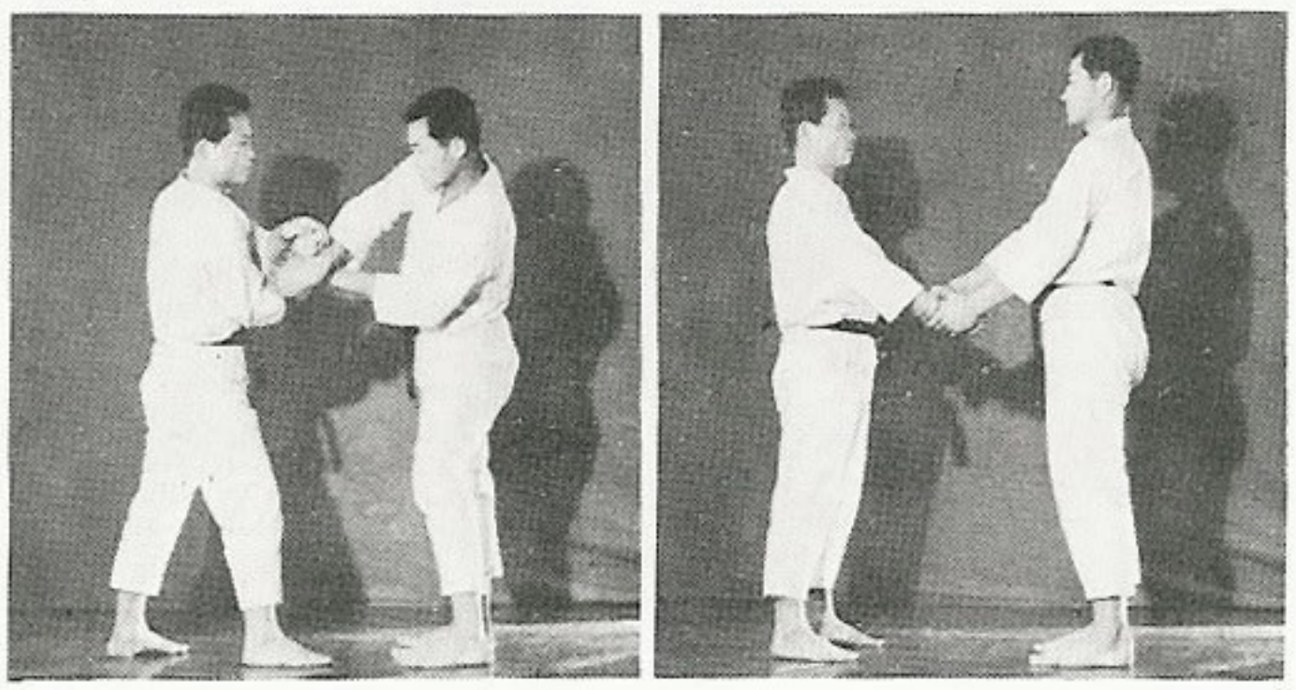


c. Twist the wrist clockwise and then strike the neck artery with reverse knife-hand.



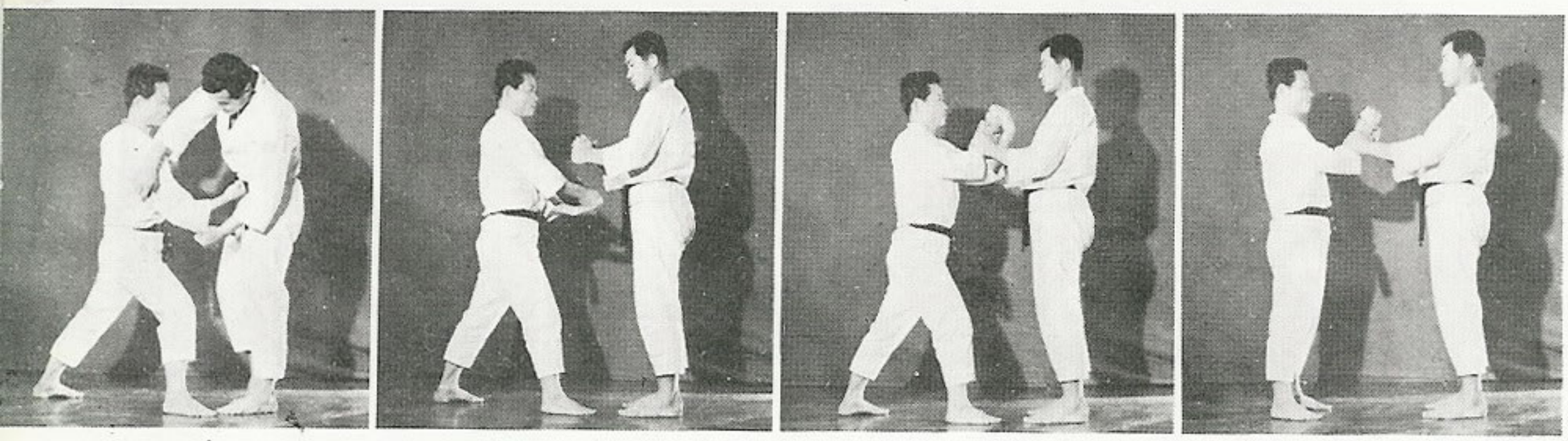
2. one wrist grabbed with both hands

a. Push the hands together with the body speedily toward opponent and then pull it by pushing downward.

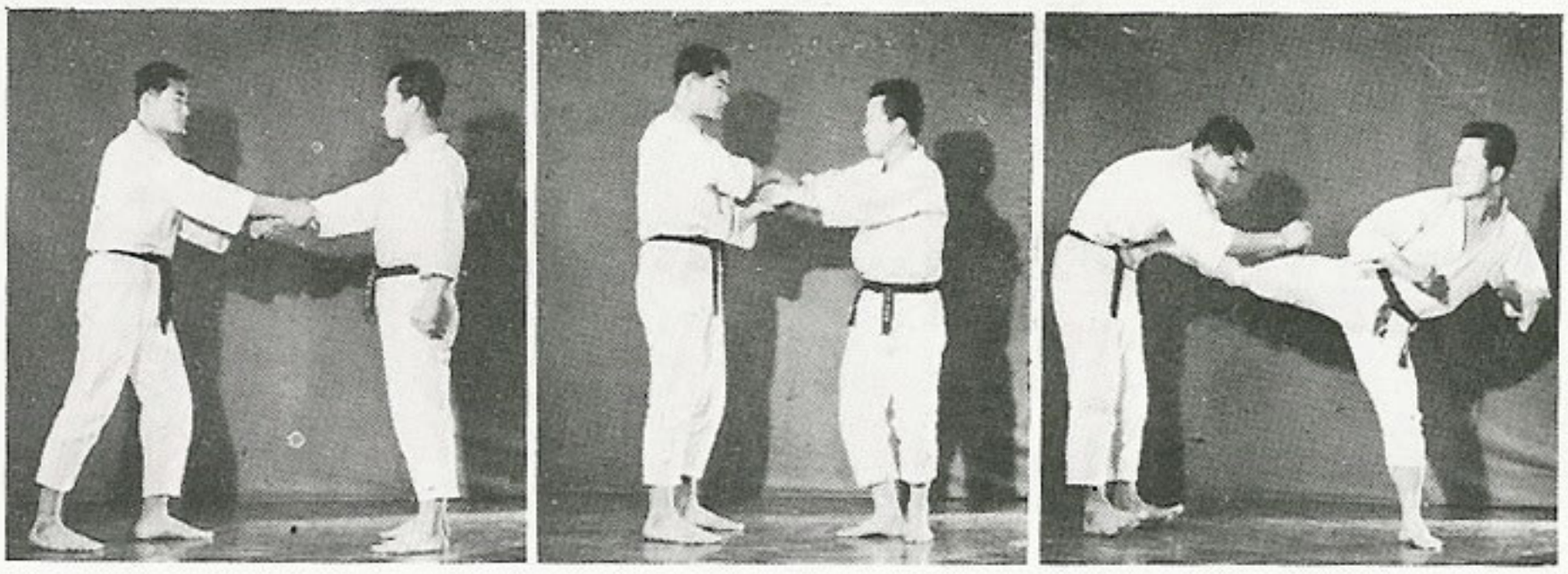


or bring L. palm on R. forefist and then twist clockwise.

b. As soon as bring L. palm on R. forefist and then pull them down.

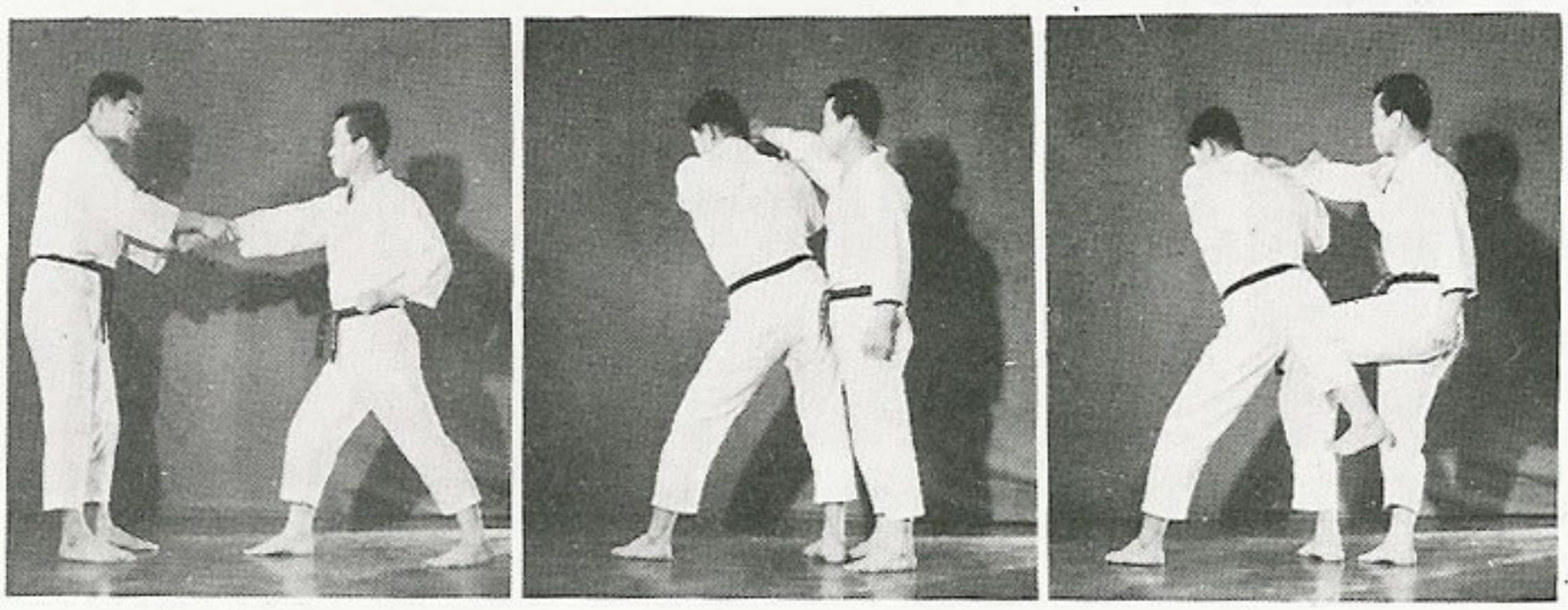


c. Bring L. palm on R. forefist at the same time pull L. foot toward R. foot and then kick the floating ribs with R. foot while pulling both hands in the opposite direction.



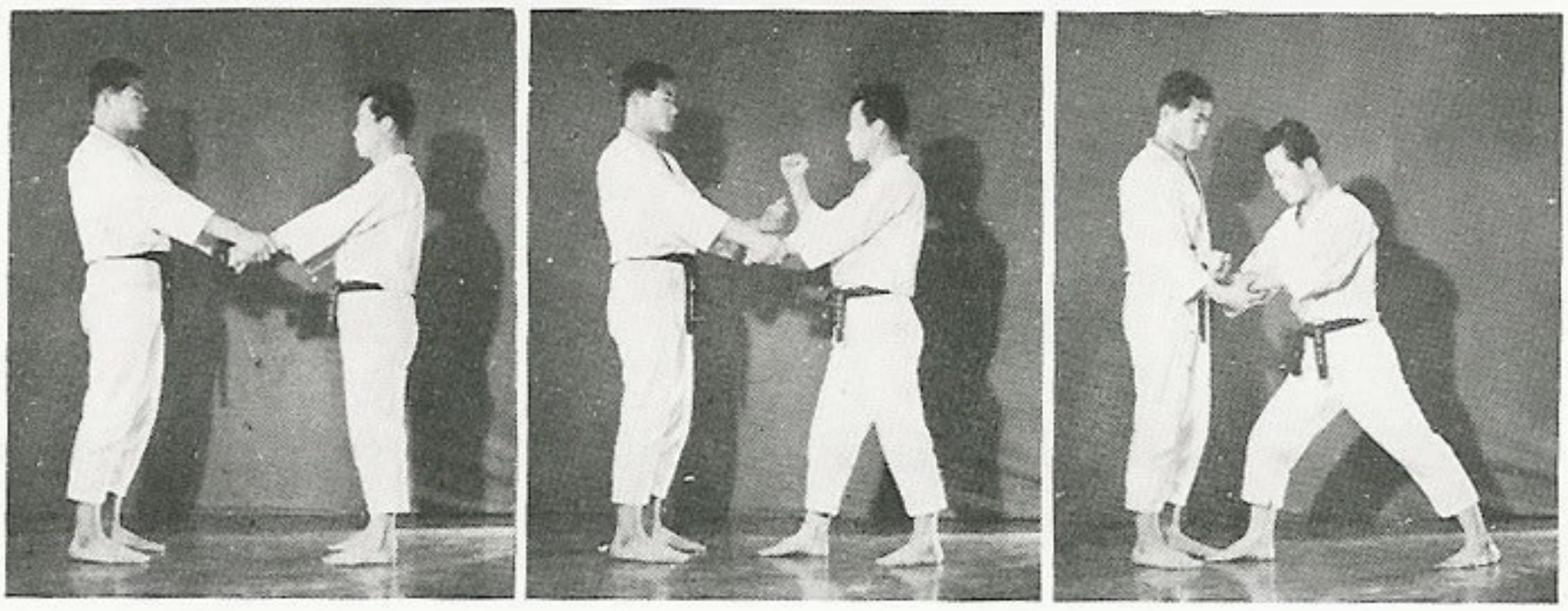
3. one hand grabbed from front to throw

Kick the coccyx with knee while pulling back the grabbed hand.



4. both wrists grabbed with two hands

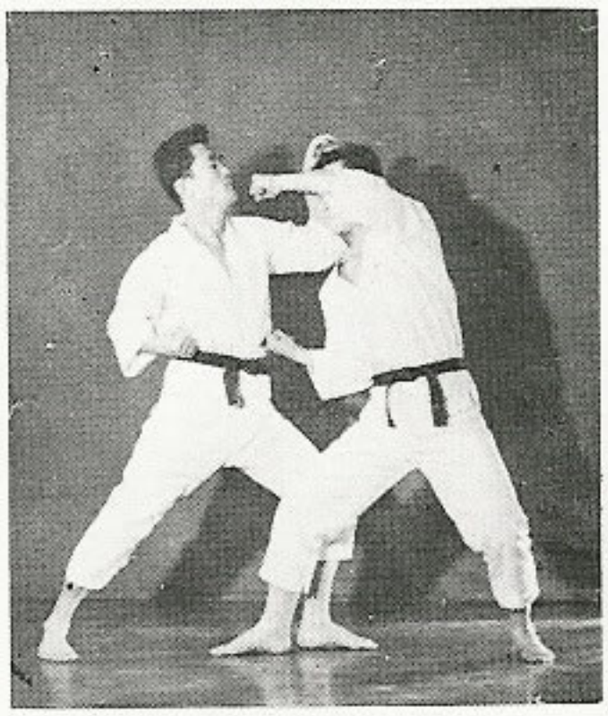
Release one hand first and then the other by hitting opponet's forearm with the released forearm.



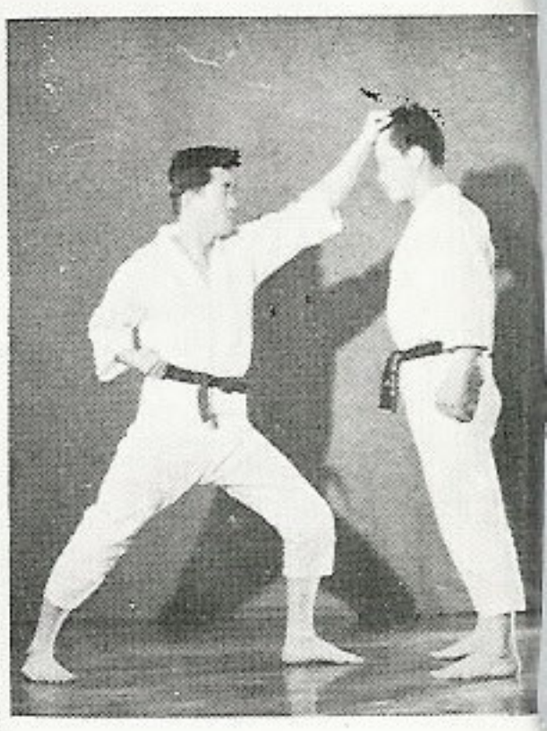
5. both hands grabbed by 2 opponents

Kick the armpit of one opponent with footsword and then turning kick with the same foot to solar plexus of the other opponent.

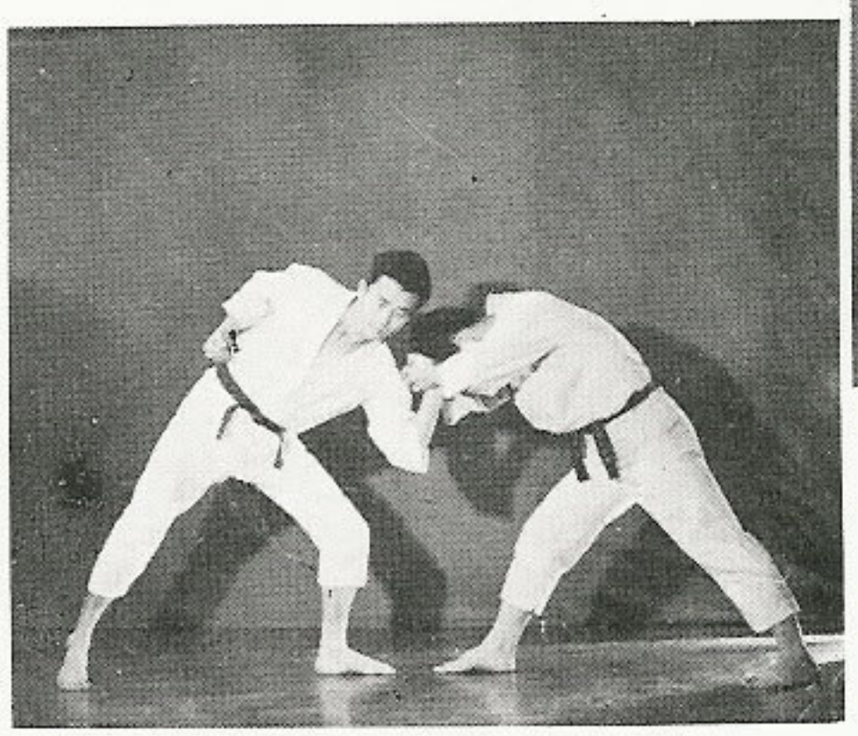
6. hair being grabbed

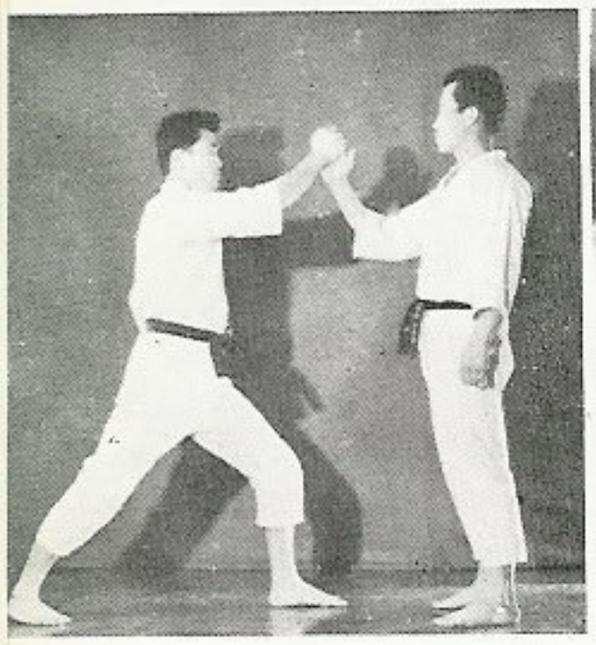


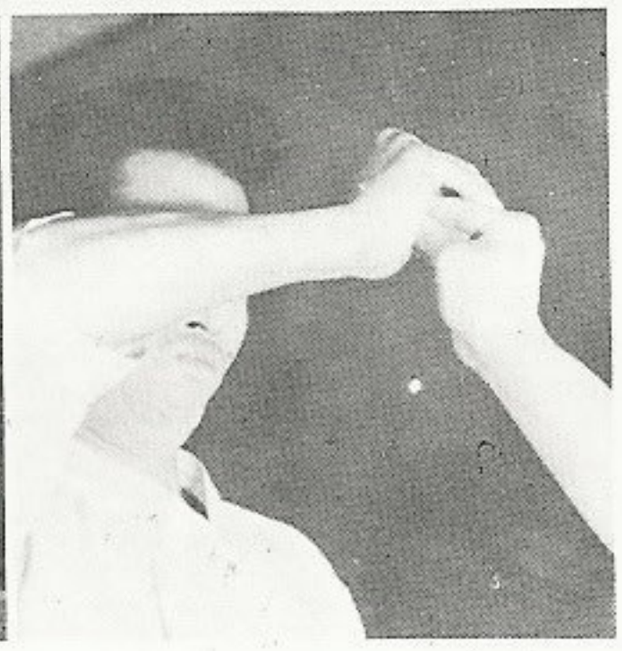
a. Execute U-shape punch.



b. Bring the hands clasped on the grabbing wrist and then press them down.



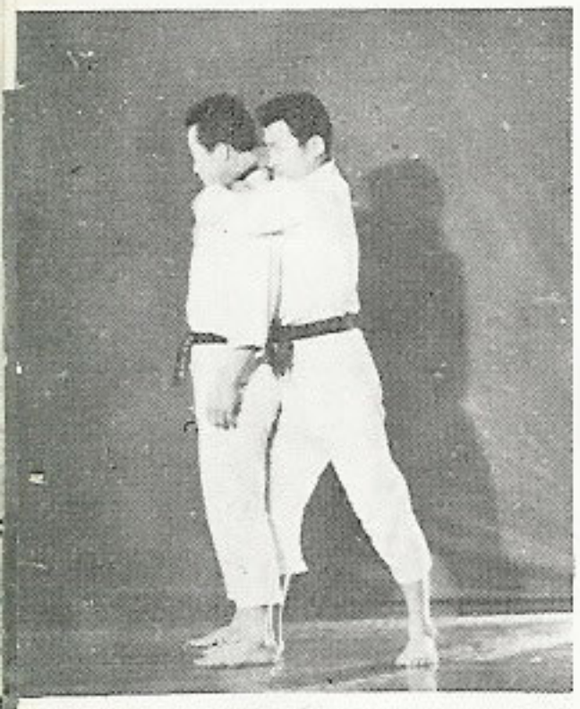




7. fingers being grabbed

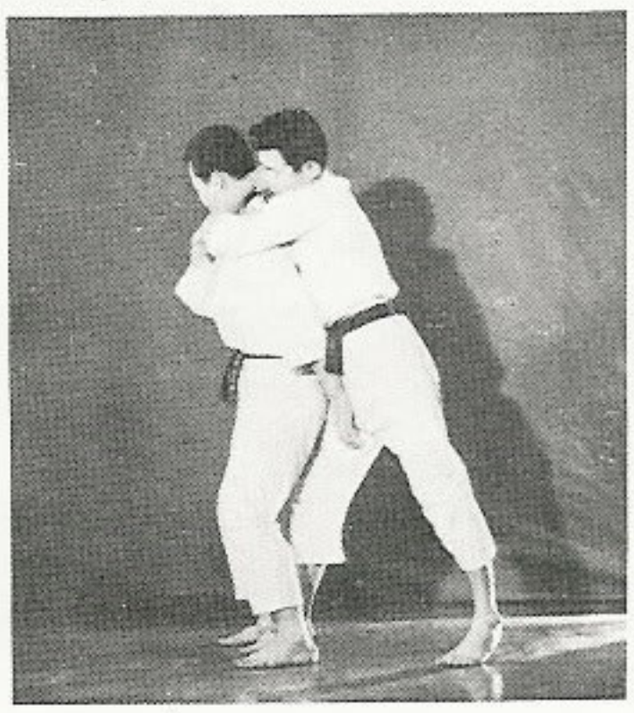
Press its thumb on the fingers while kicking the genitals with front sole.

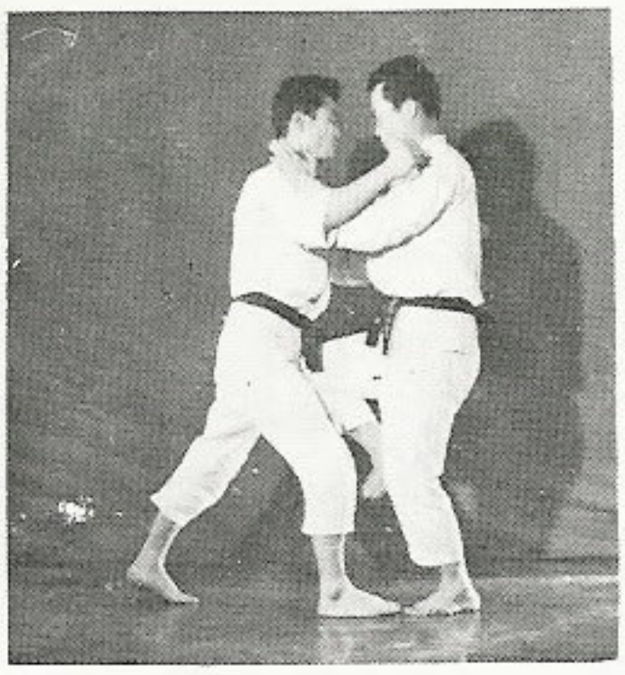
8. neck being grabbed from behind



a. Thrust the solar plexus with elbow.

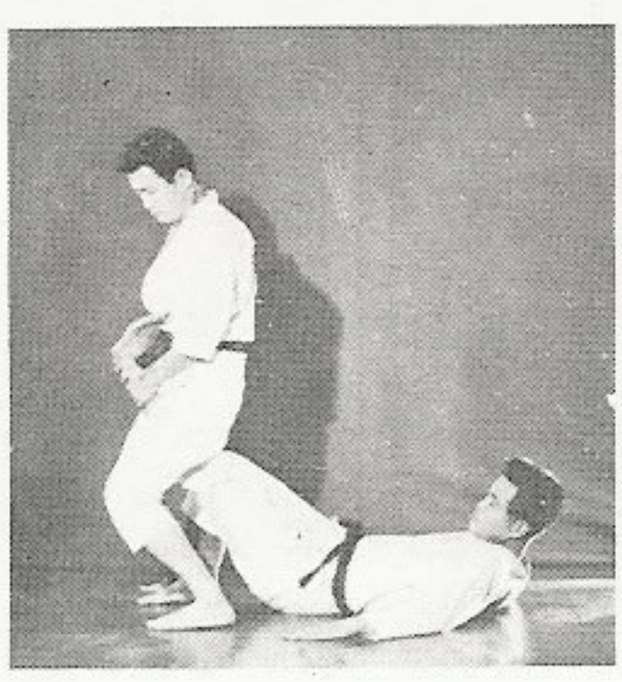
b. Strike the genitals with palm fist.

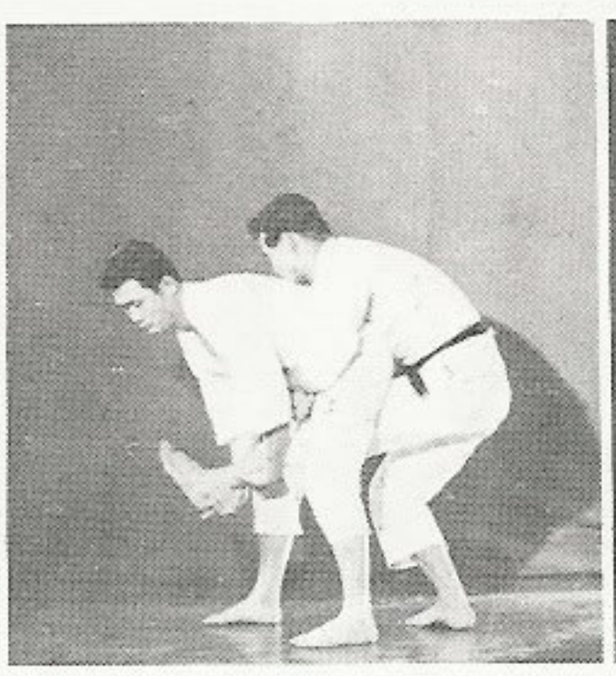




9. lapels grabbed with both hands

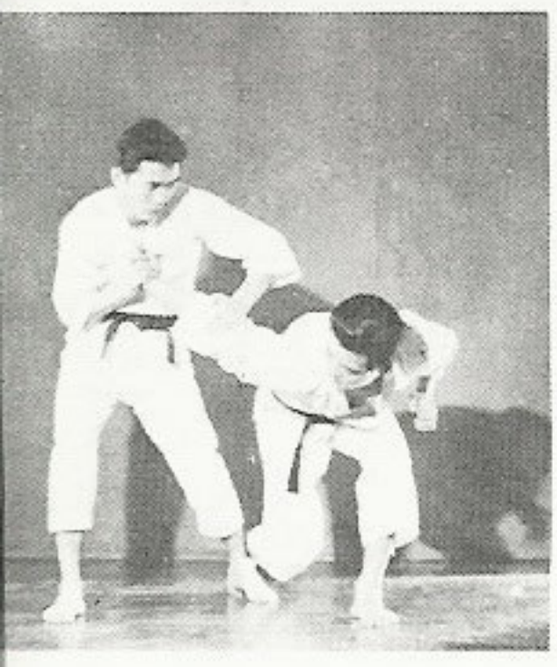
Execute wedging block and then kick the genitals with knee.

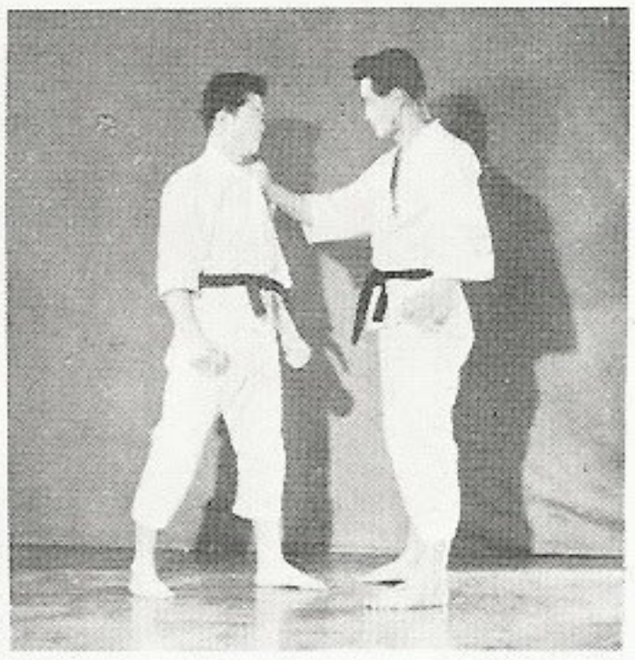




10. waist grabbed from behind

Pull the opponent s leg forward with both hands between the legs.

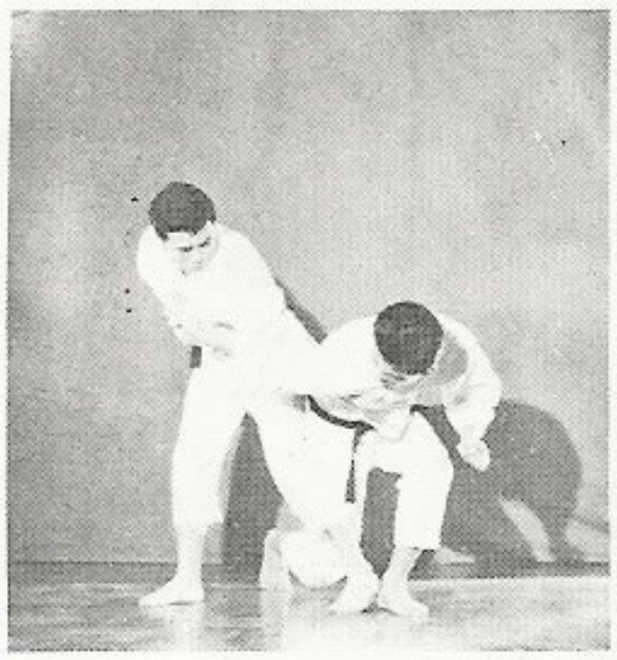


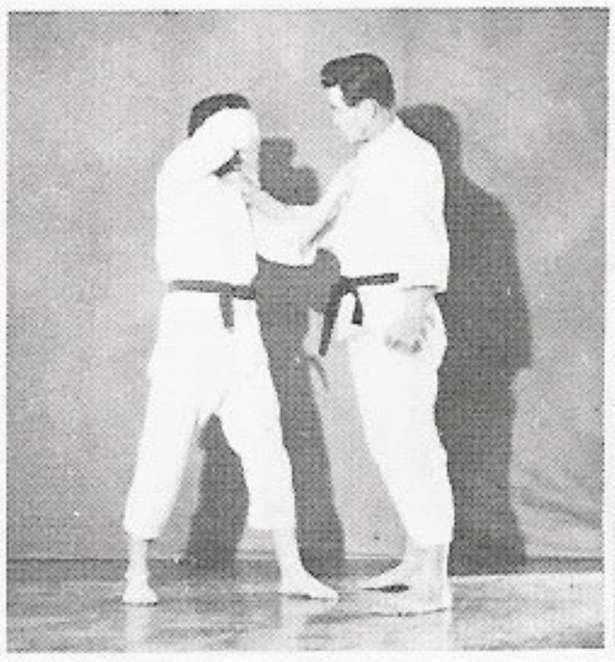


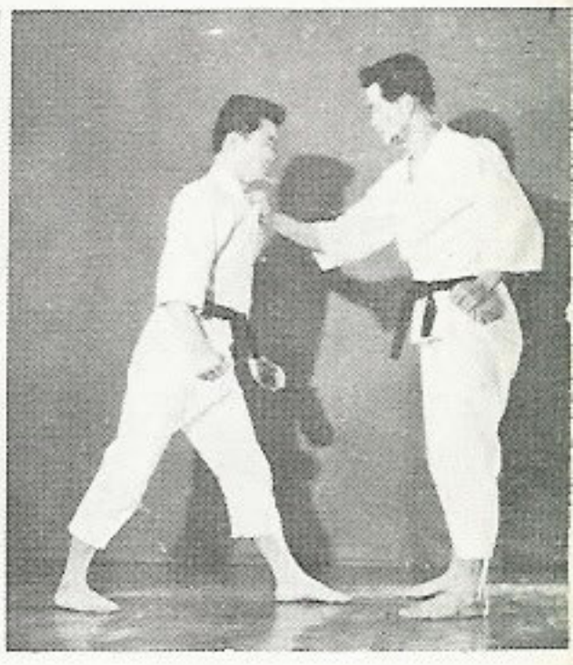
11. necktie being grabbed

a. Press the vital spot of hand with thumb and then twist the grabbing hand clockwise while pushing the elbow joint with L. palm fist.

b. Grab the opponent's necktie with L. hand and then twist the other hand clockwise while pushing up the elbow.



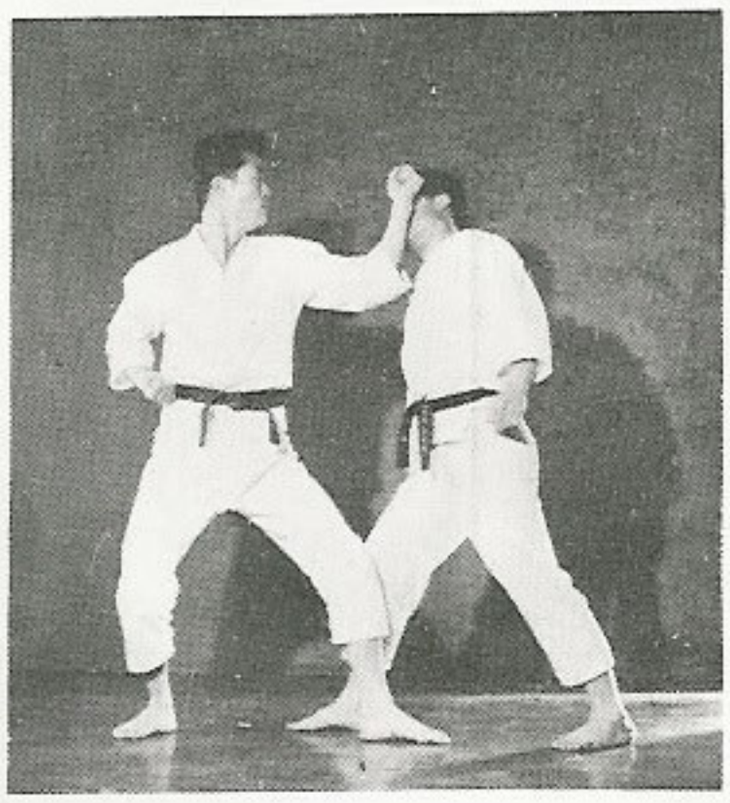




12. grabbed by R. hand

Twist the grabbed hand together with the body counter-clockwise and then:

a. Strike the face with L. back fist.



b. Strike the genitals with L. palm fist.

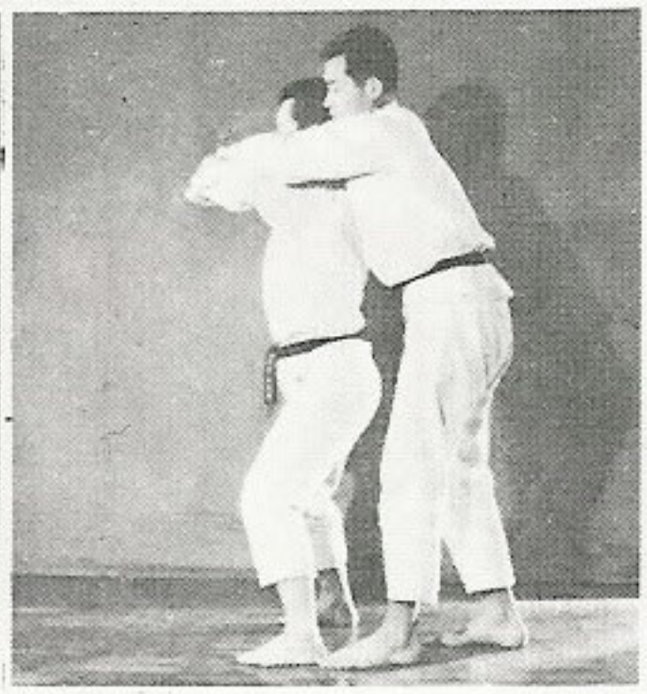
13. grabbed by the shoulder from behind

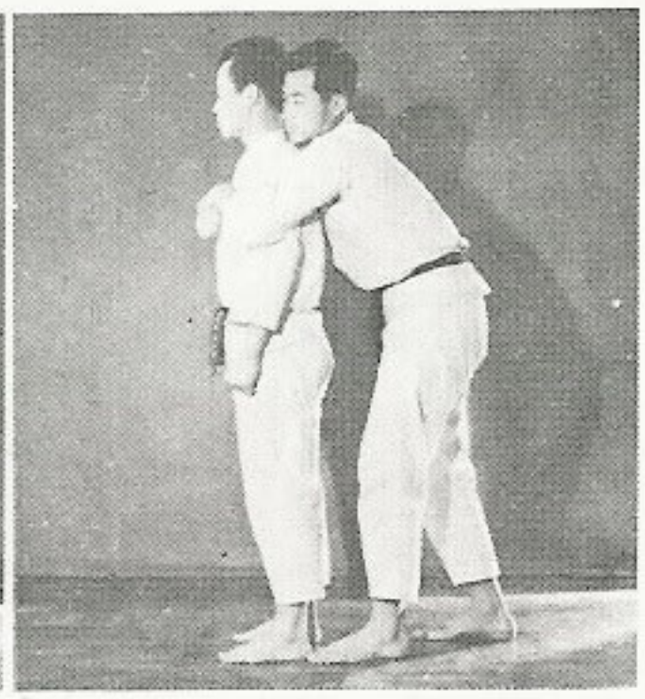
a. When pushed, execute back thrusting kick with the foot in the rear.

b. When pulled, thrust the solar plexus with the elbow while forming B. stance.

14. grabbed over the arms from behind

Lift both elbows horizontally forming R. stance while attacking the opponent with elbow and fist.

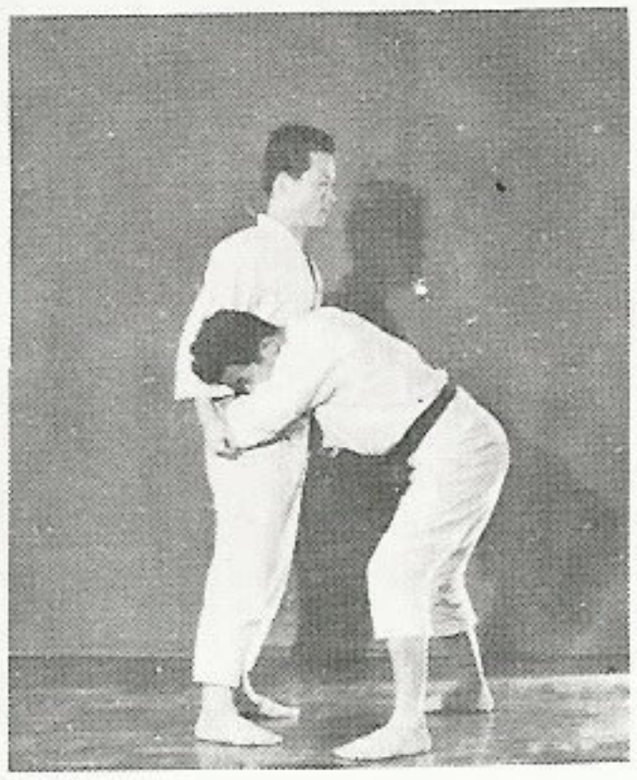


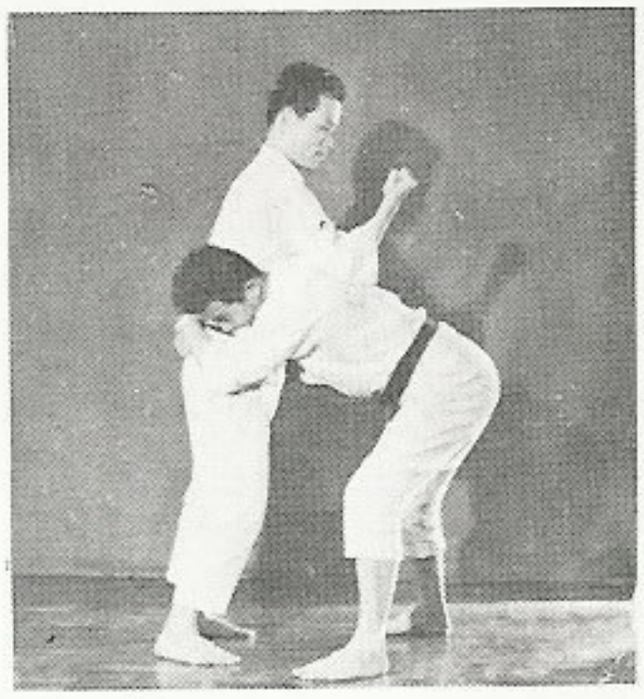


a. Press the vital spot of ear with thumb and twist it clockwise.

b. Thrust the opponent's back with elbow.

15. grabbed by the waist from front

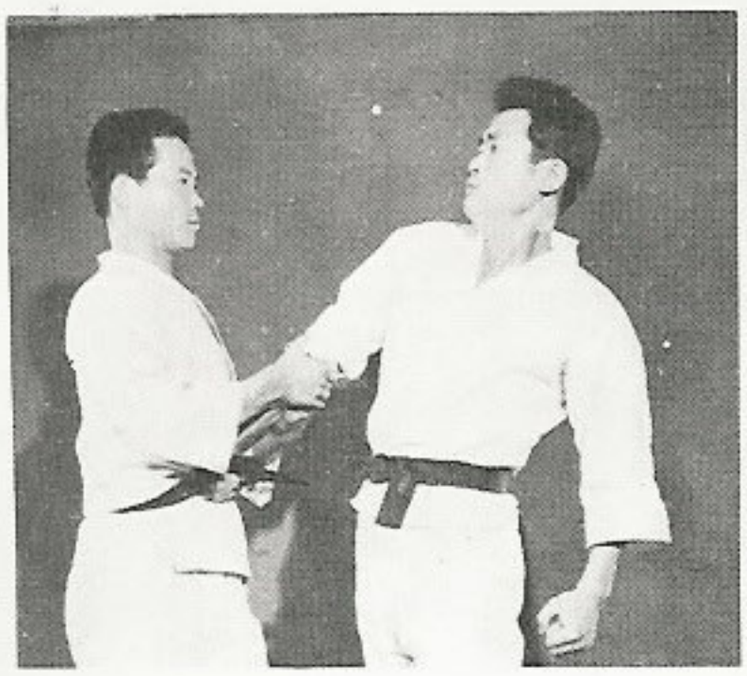


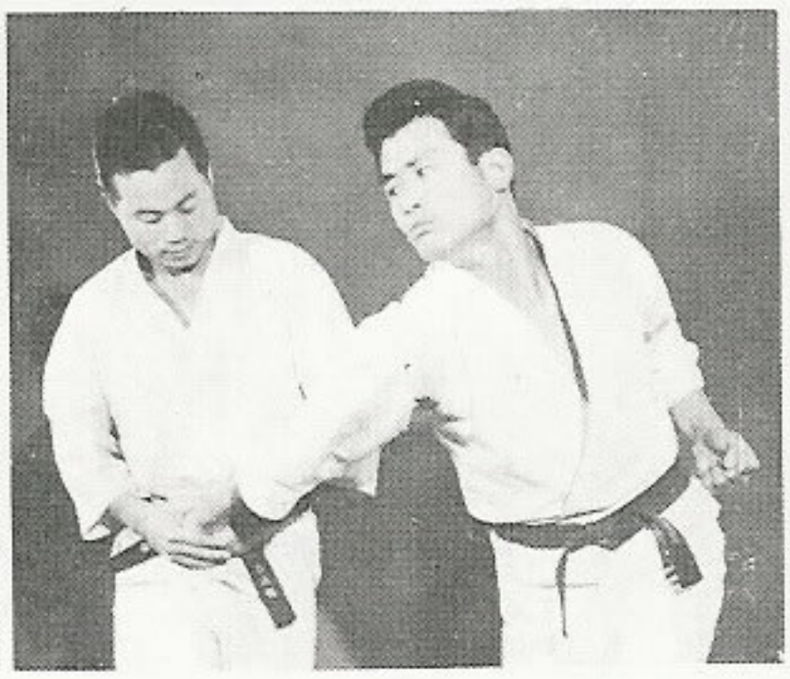


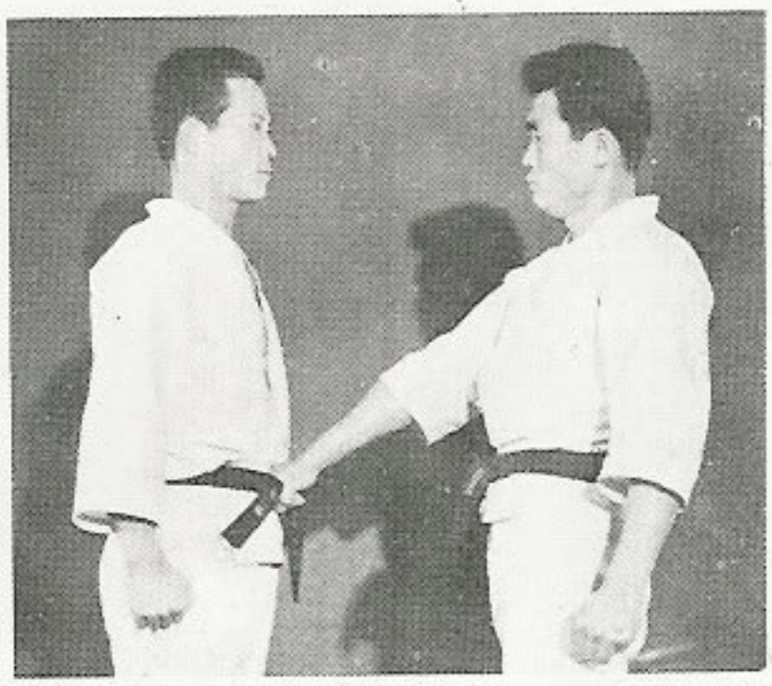
16. belt being grabbed

a. Jerk the elbow joint upward with hands clasped.

b. Grab the wrist with both hands twisting it to the side while pulling.



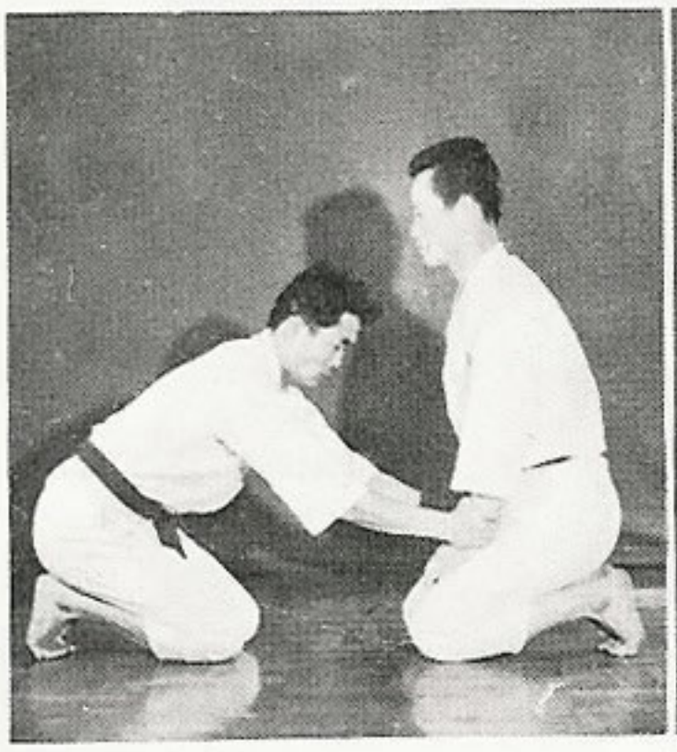


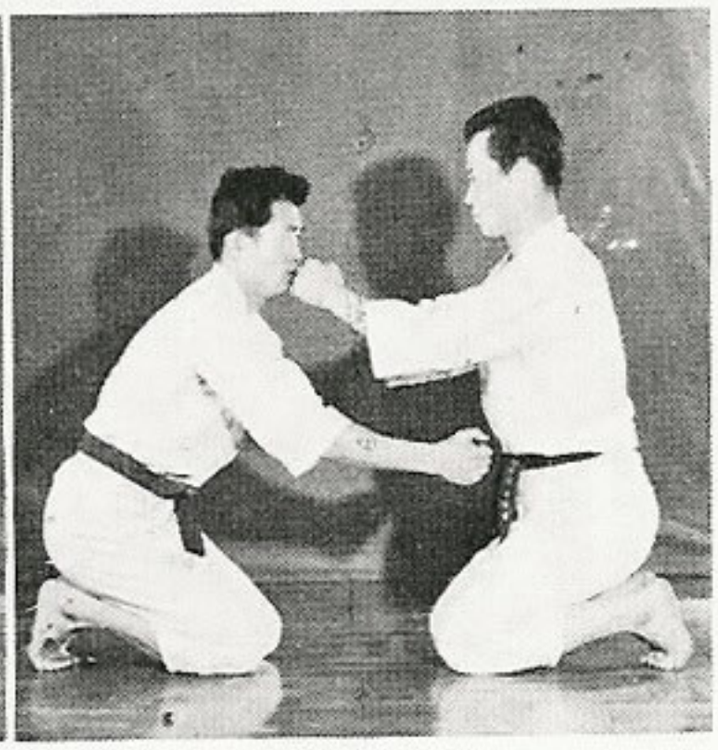


B. When Kneeling

1. both hands being grabbed

Release both wrists by a twisting motion and then vertical punch with twin fist.





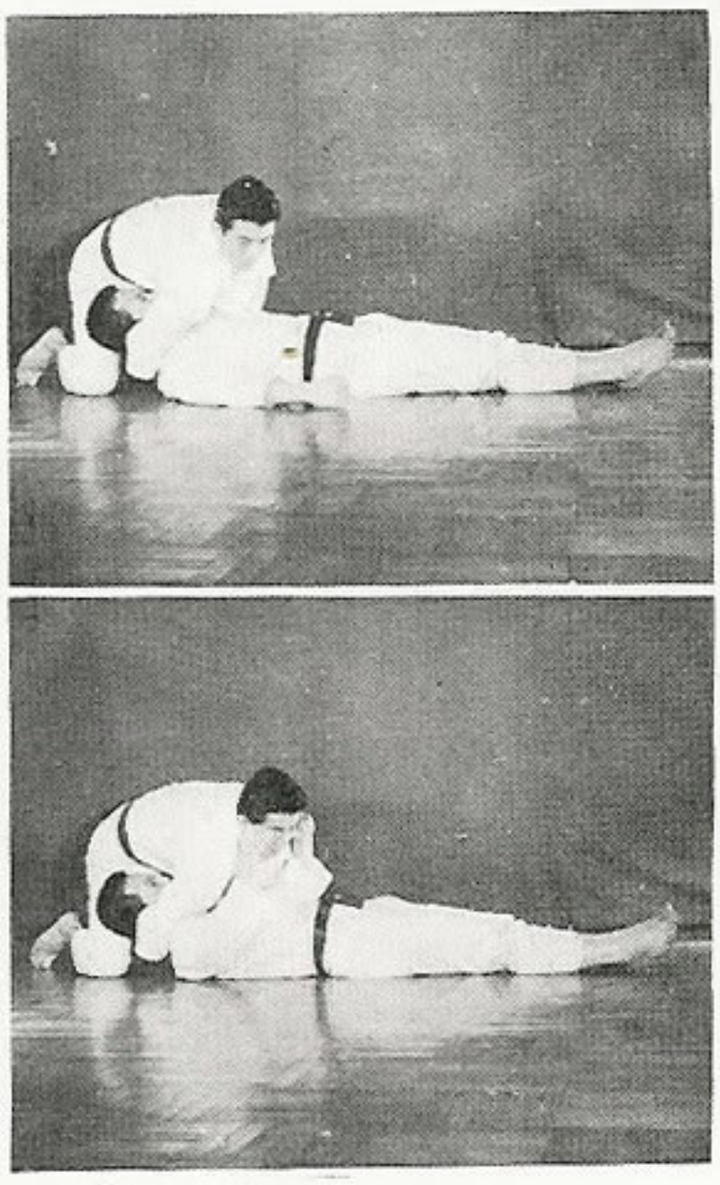
2. grabbed from behind by R. armpit

Strike the face with R. back fist.

C. When Lying Down

1. neck grabbed from behind

Punch the temples with both forefinger fists.



2. neck grabbed from front with both arms

Press the armpits with both thumbs.

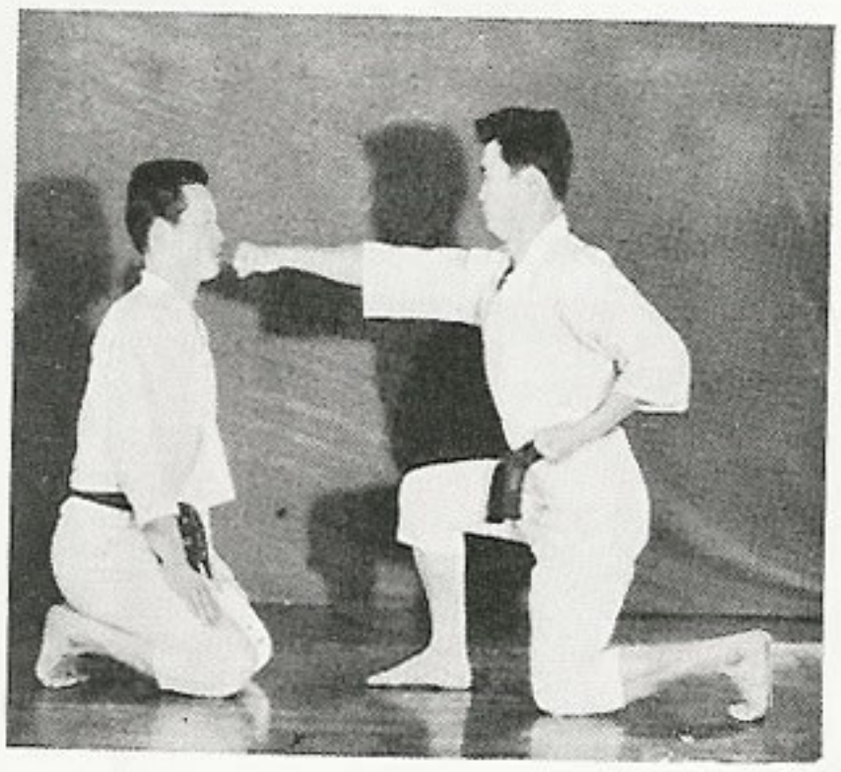
18. HOW TO DEFEND AGAINST SUDDEN ATTACK

(*puri konggyŏk ttae*)

A sudden attack could happen at any place in any situation and usually the attacker has the advantage because the defender has little time to think about counter-action. Nevertheless, this can be easily thwarted by those who make the conditioned reflex their own instinctive through arduous and scientific exercise.

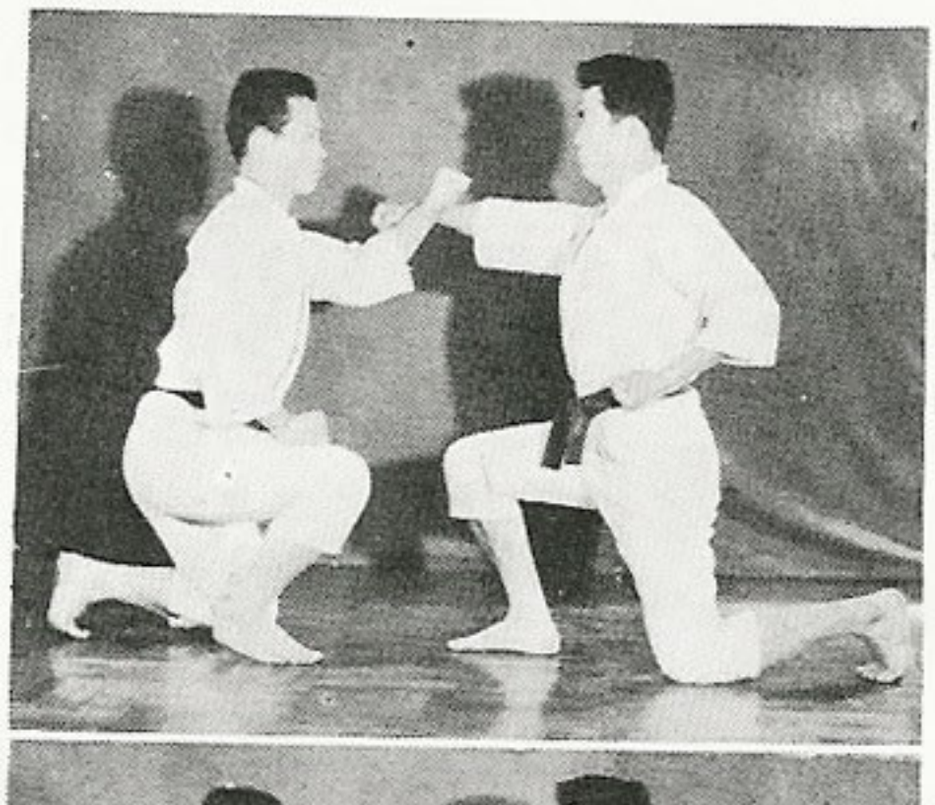
A. When Kneeling

face attacked with R. fist

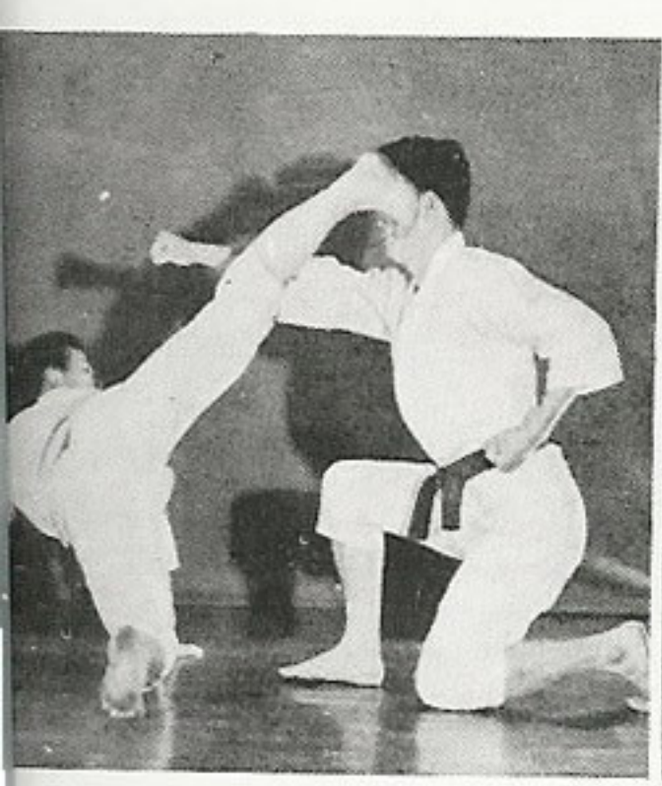


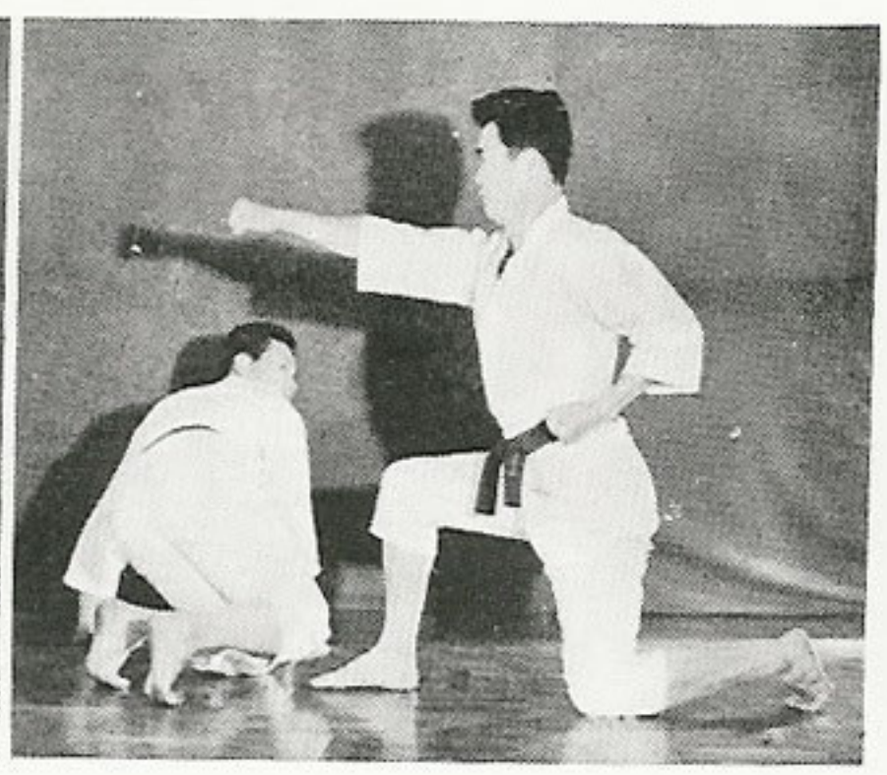
a. Block and twist it clockwise with R. hand while pressing down the elbow joint with L. palm fist.

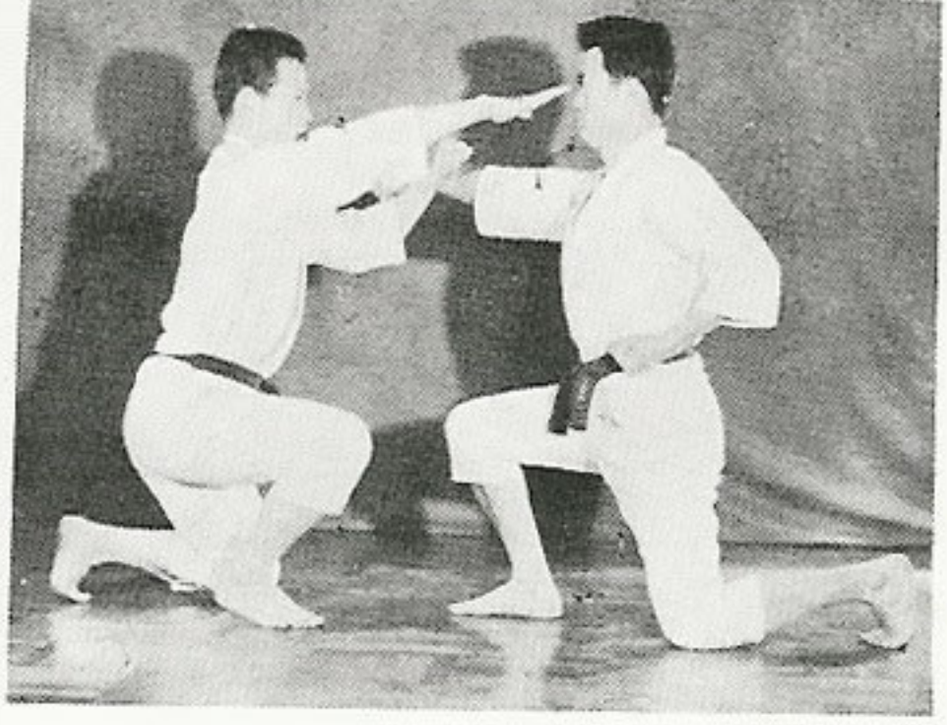
c. Block it with L. forearm and then thrust the eyes with R. F S. finger.



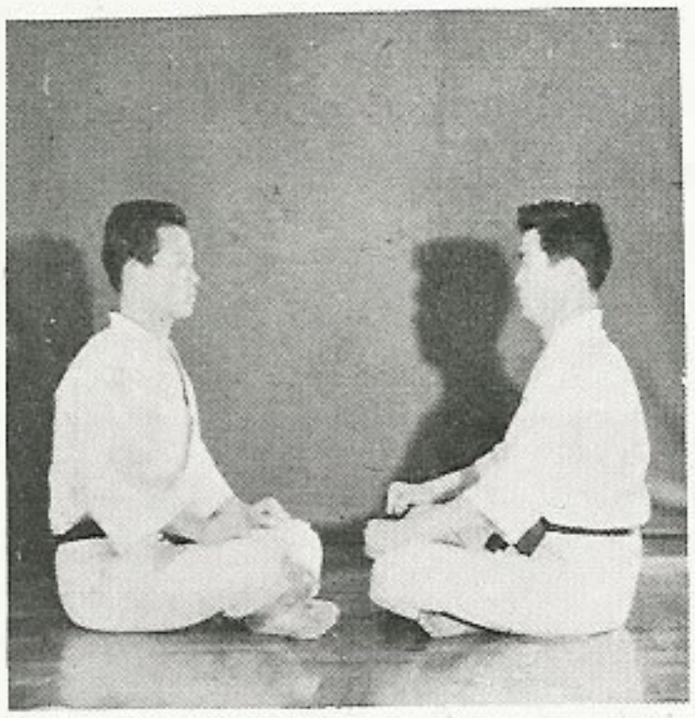
b. Execute turning kick with R. foot while supporting the body with both hands.



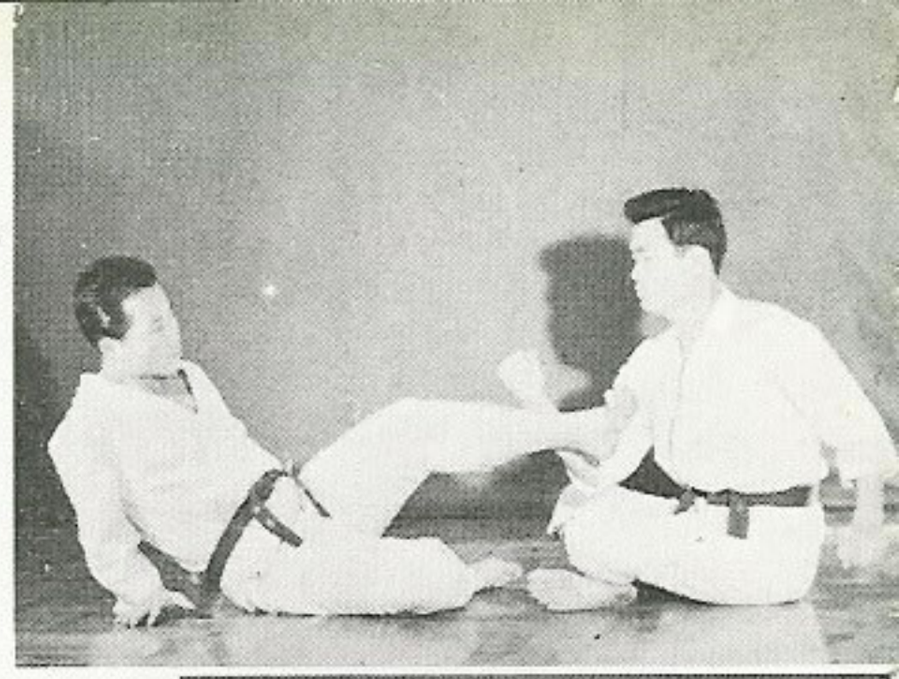


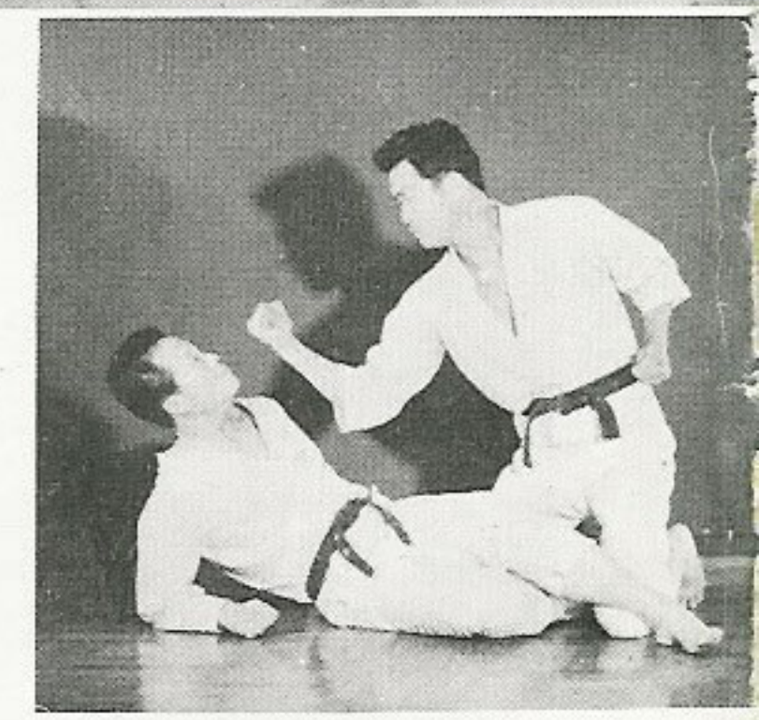


B. When Sitting Cross-Legged

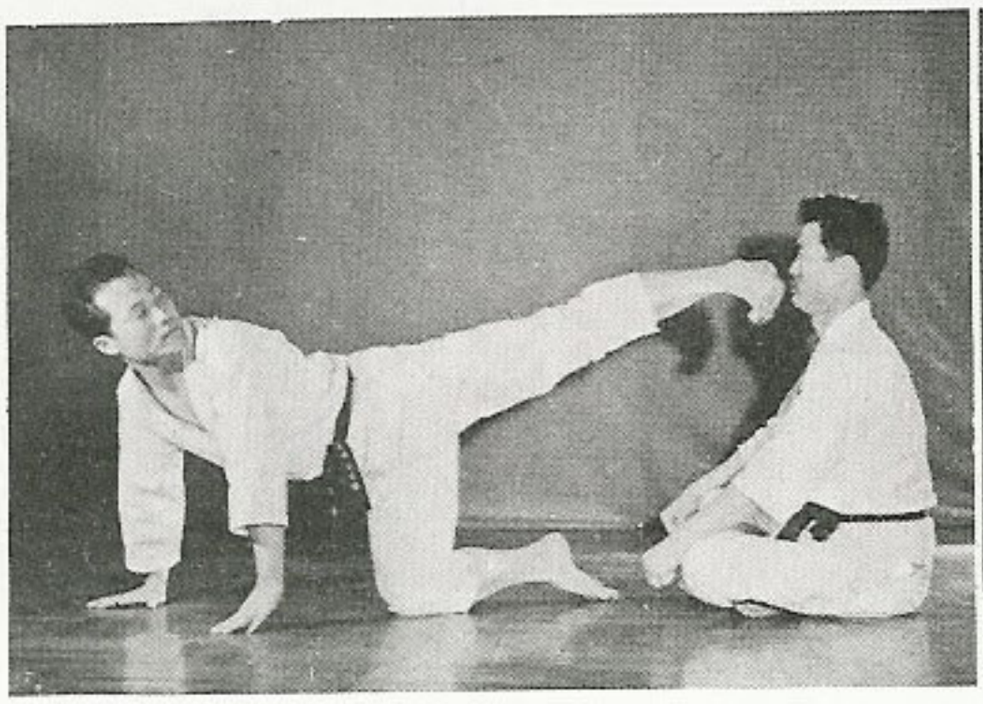


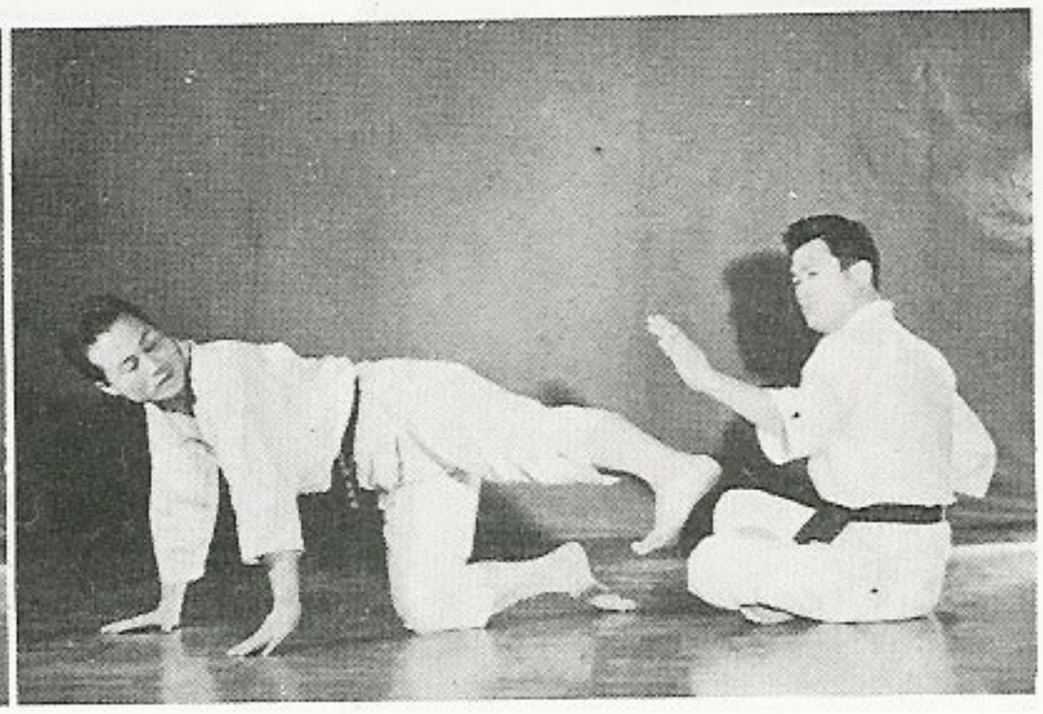
A : Front kick to chin.
B : Block it with R. forearm and then strike the face with R. back fist

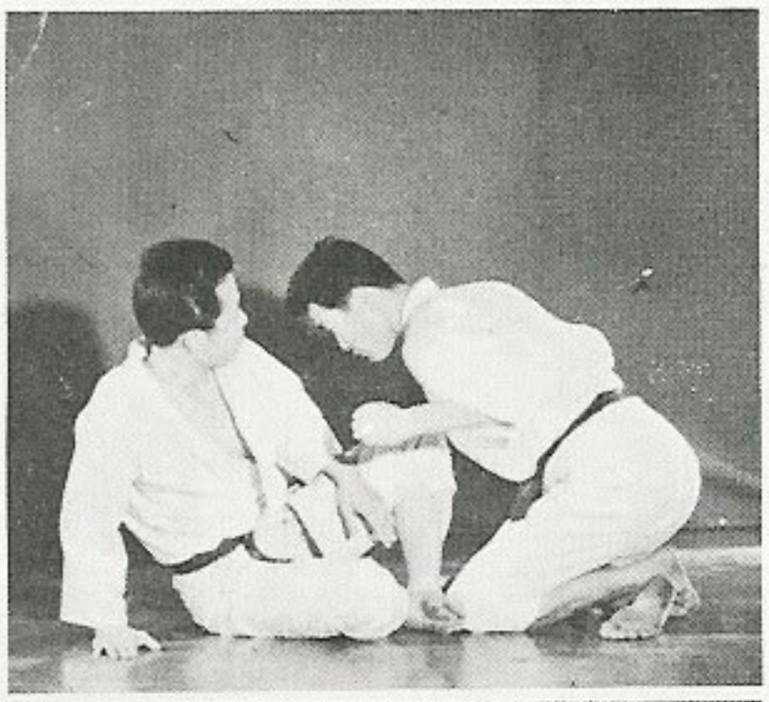




A : Side kick on face.
B : Block it with L. knife-hand and then kick the abdomen with R. front sole.

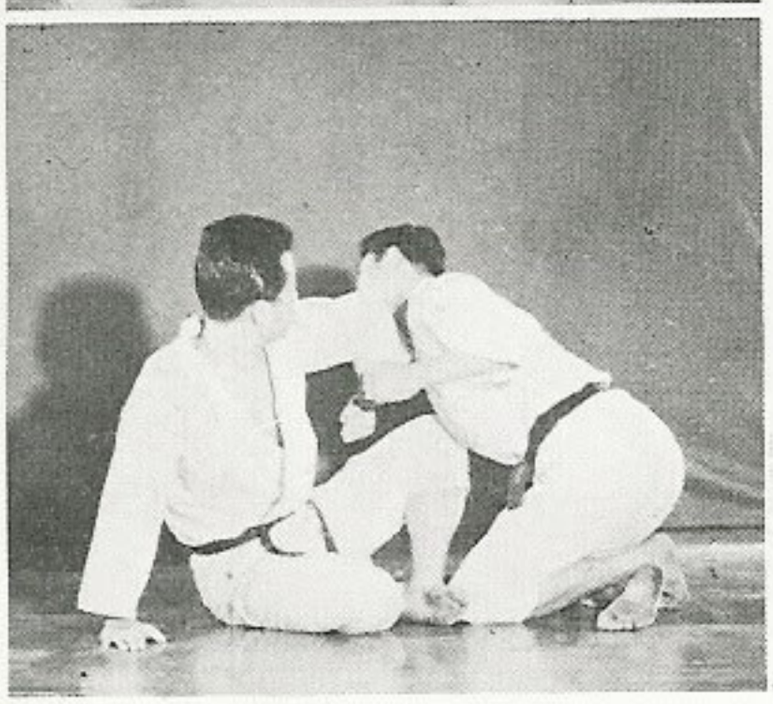


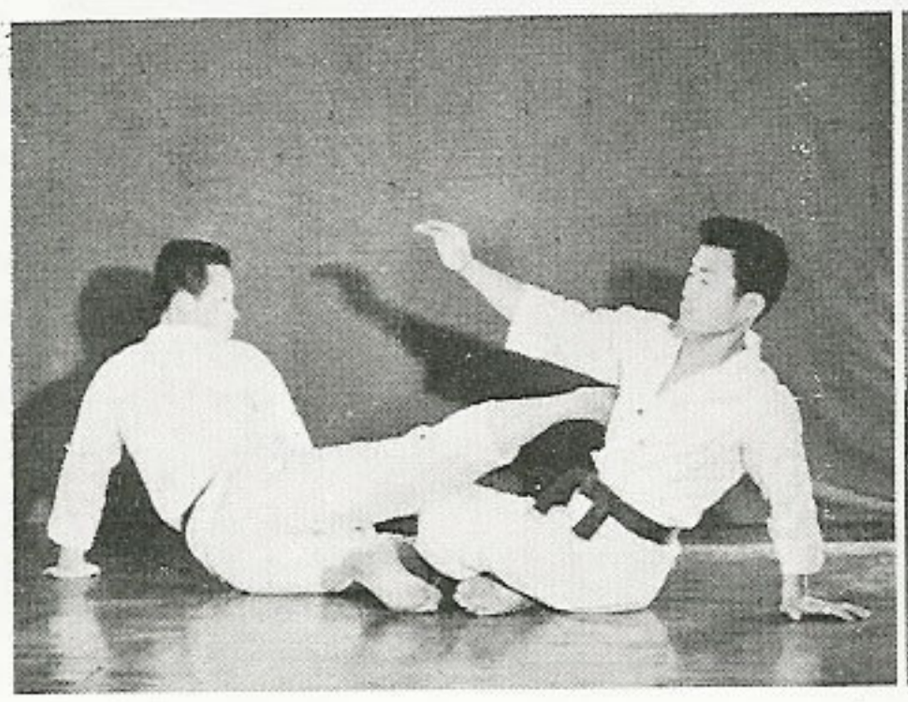


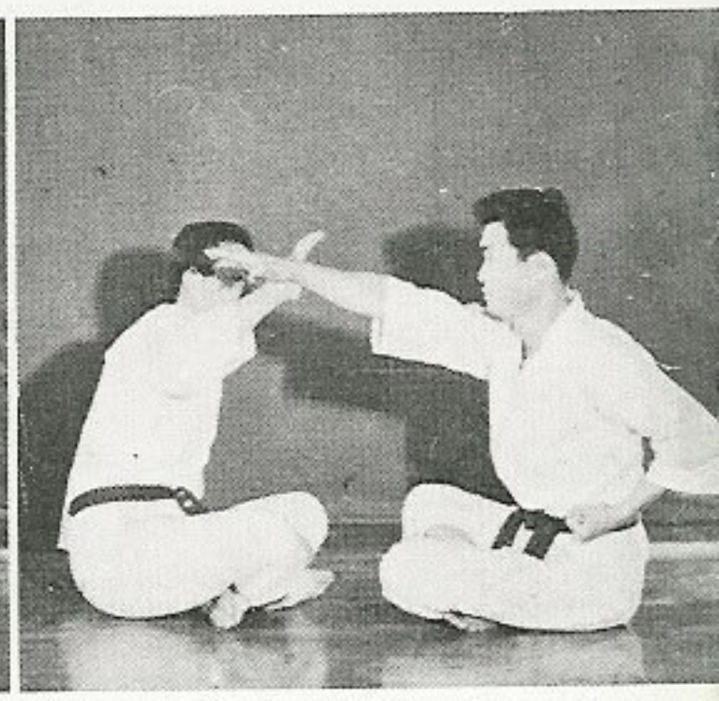


A : Forehead attack on face.
B : Strike the jaw with side elbow while dodging to the side.

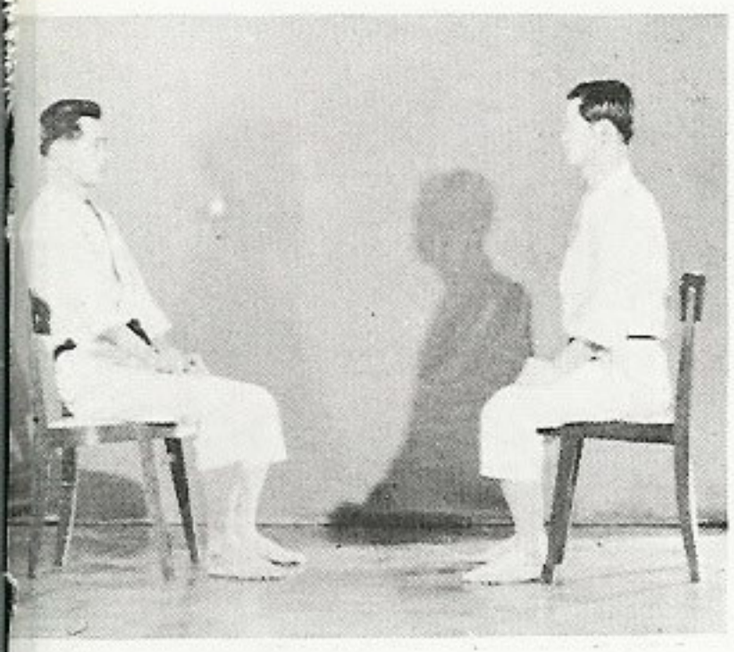
A : F. S. finger thrust on eyes.
B : Block it with knife-hand and side kick while dodging to the side.





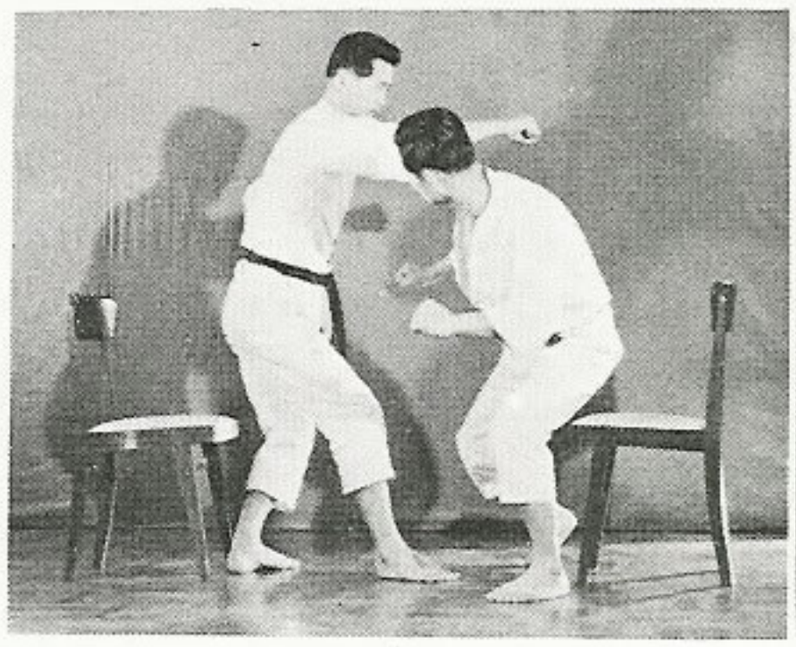


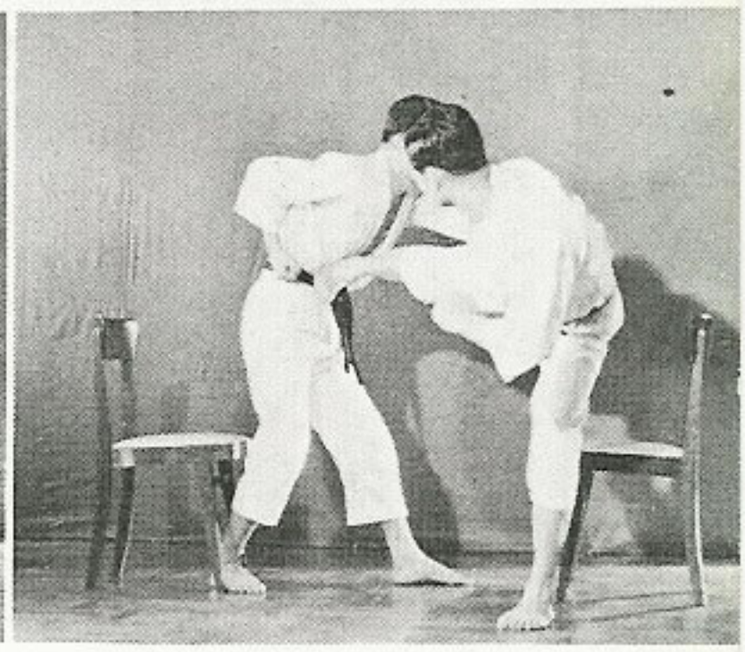
C. When Sitting on a Chair

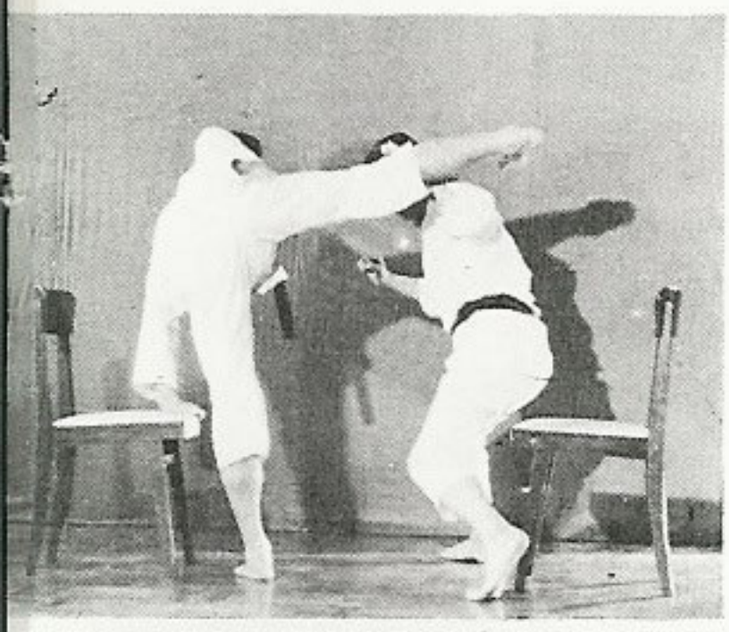


A : Punch on the face.

B : Turning kick while dodging to the side.

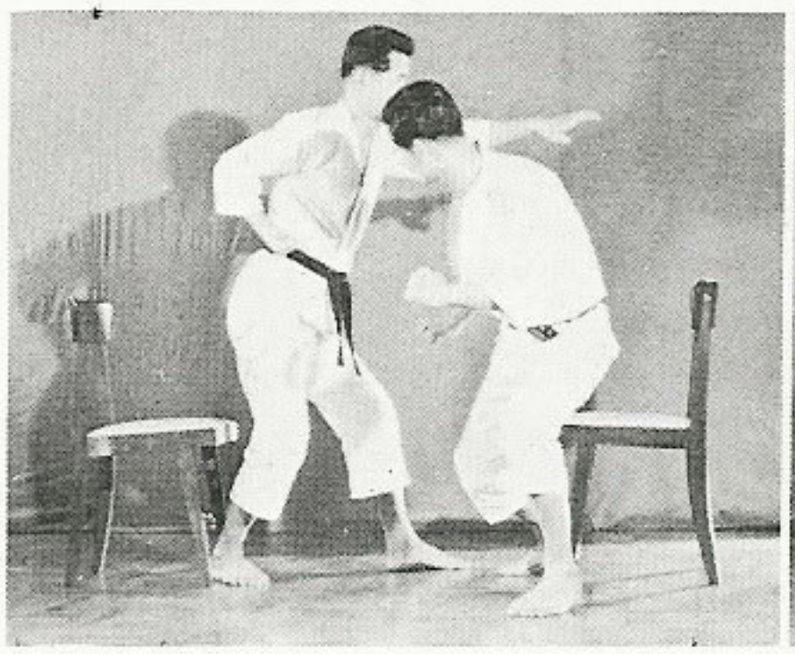


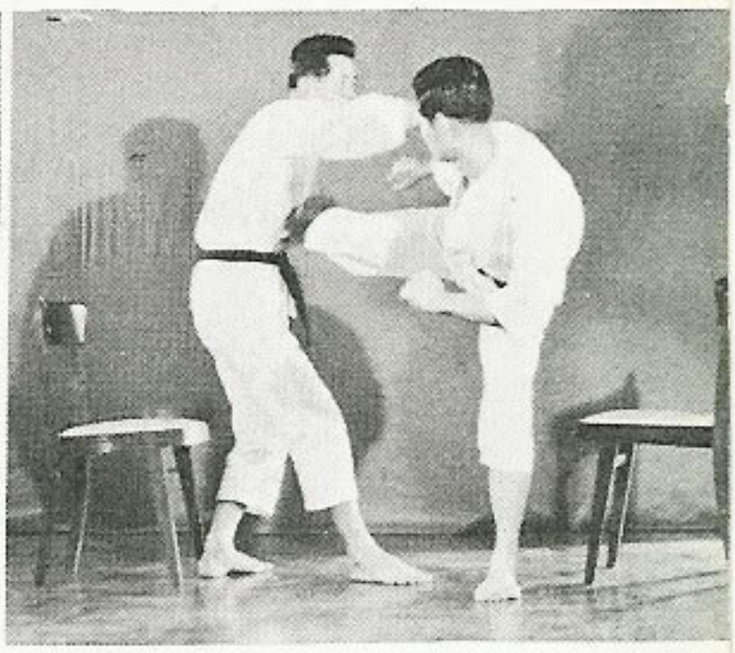


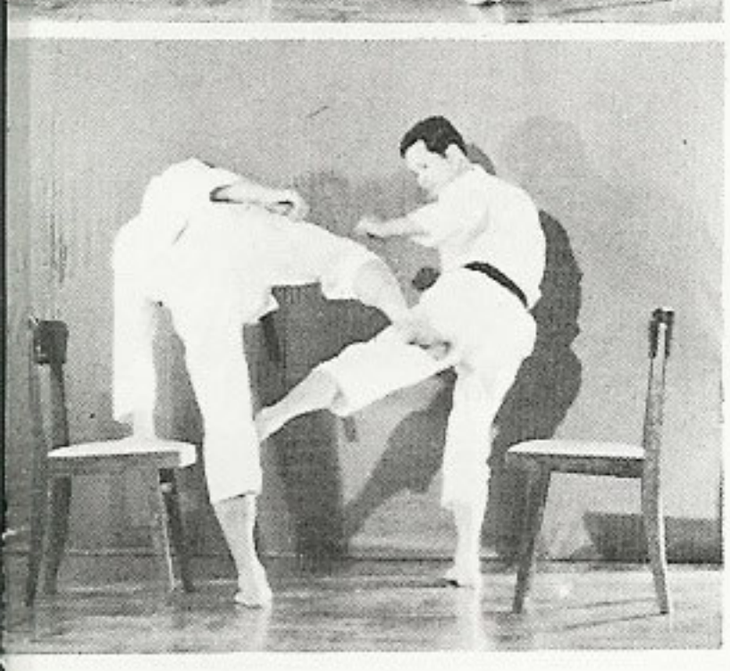


A : H. S. strike with reverse knife-hand.

B : Execute turning kick while dodging to the side.







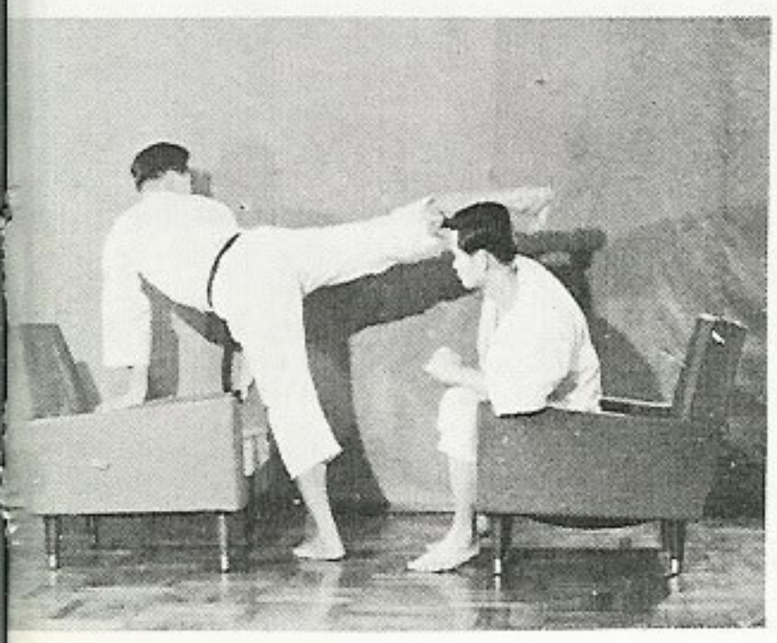
A : H. S. turning kick.

B : Knife-hand block and pressing kick.

D. When Sitting on an Armchair

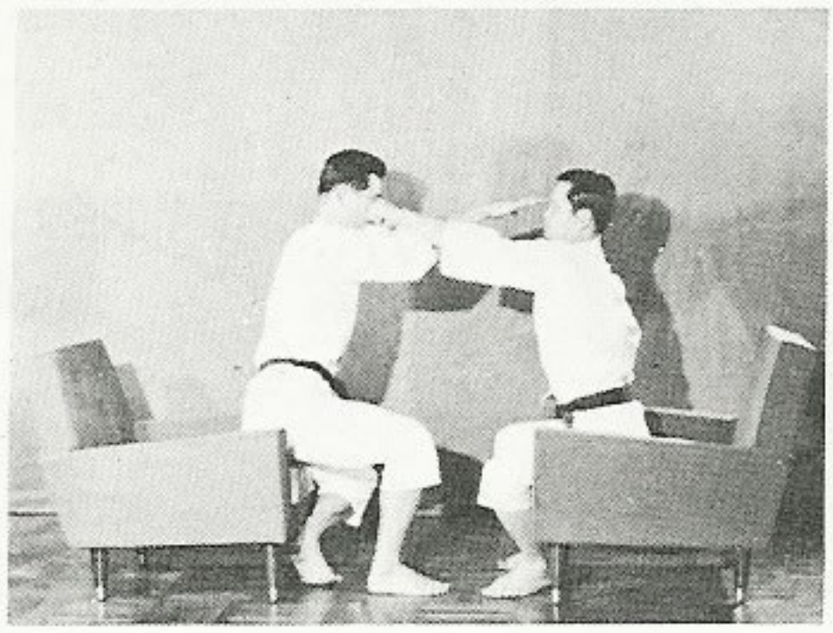
A : Side thrusting kick.

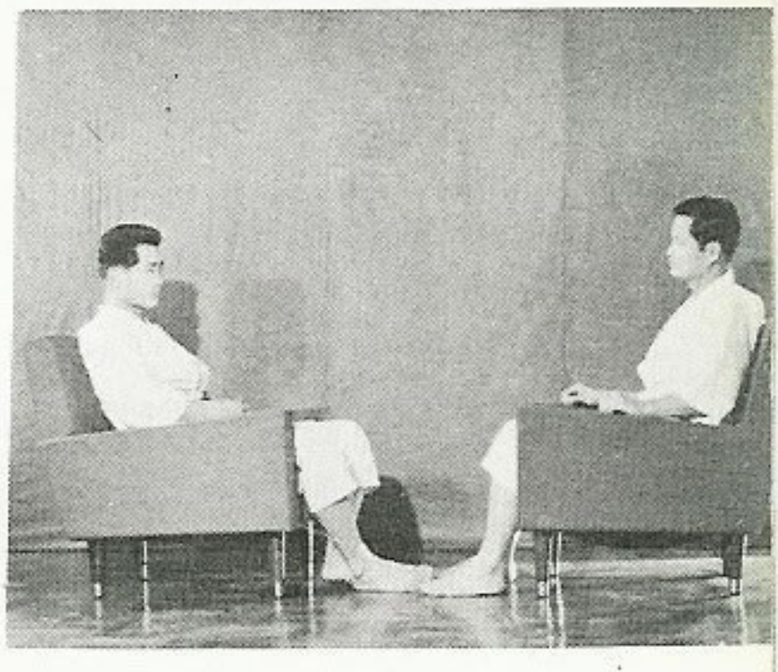
B : Dodge to the side and punch.

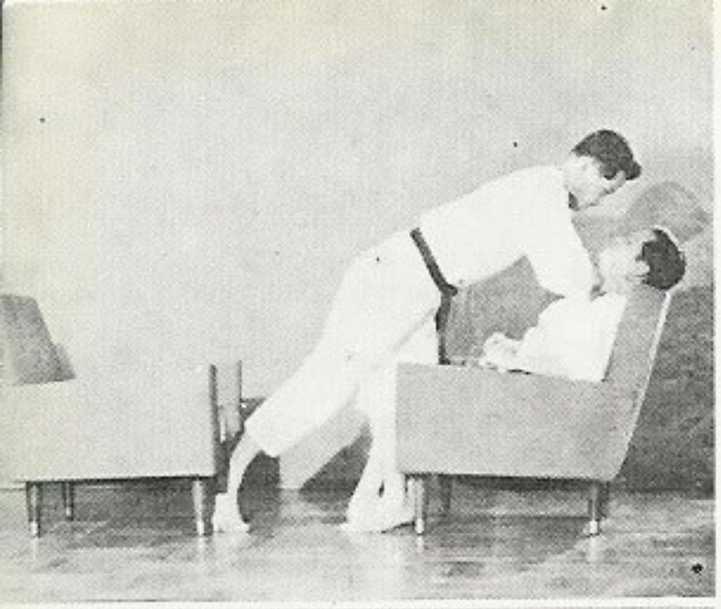


A : H. S. punch.

B : F. S. finger thrust.

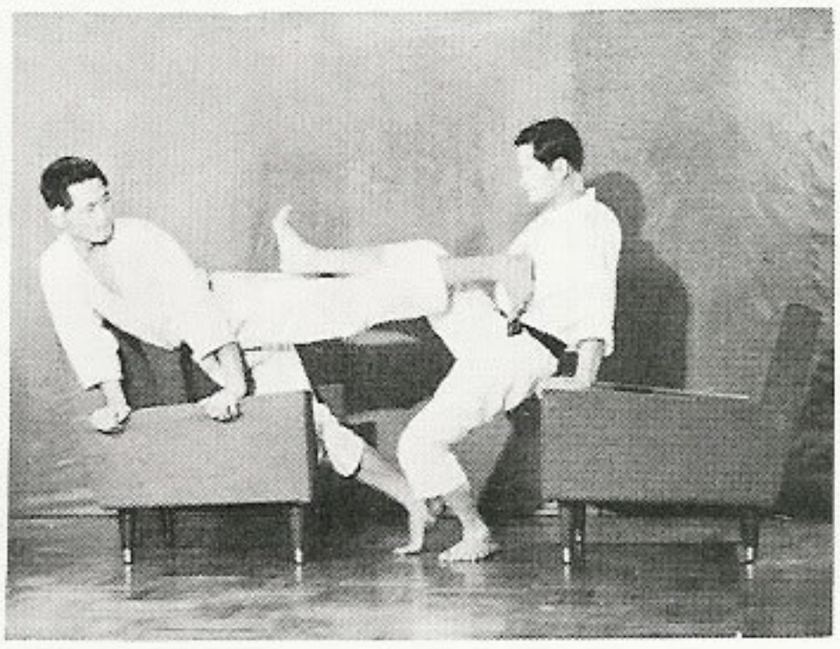


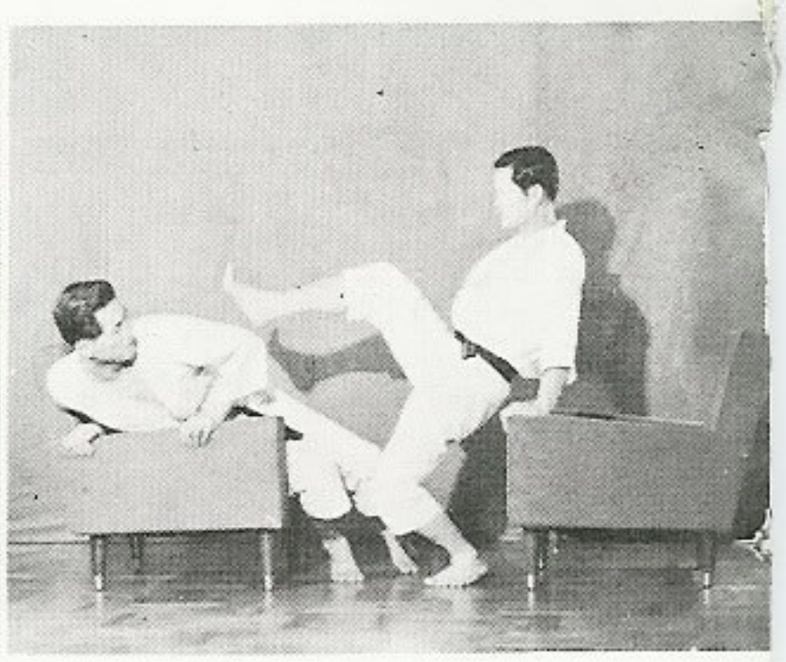




A : Grasped by the neck.

B : Upset punch with twin fist.





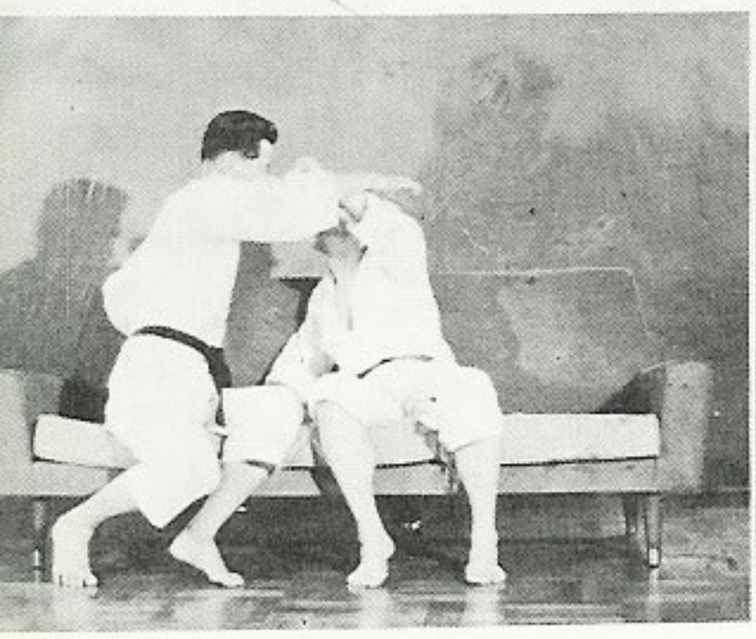
A : Front snap kick on the face.

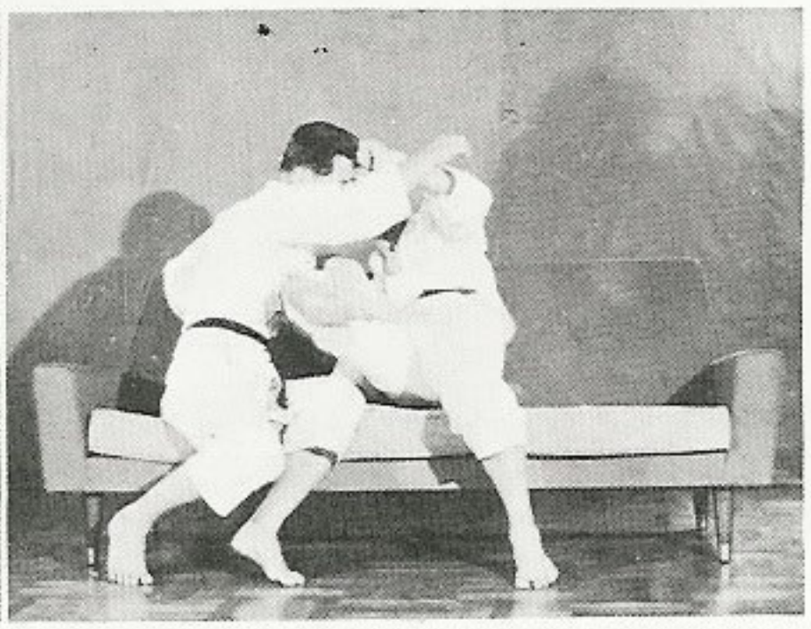
B : Back thrusting kick to the armpit while dodging to the rear.

E. When Sitting on a Bench

A : Attack with arc-hand.

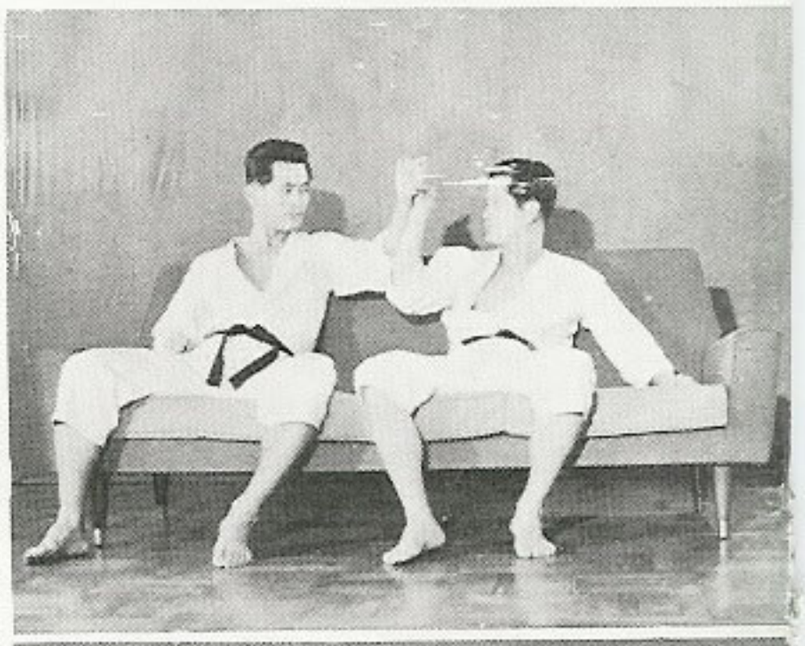
B : Forearm block and knee kick.

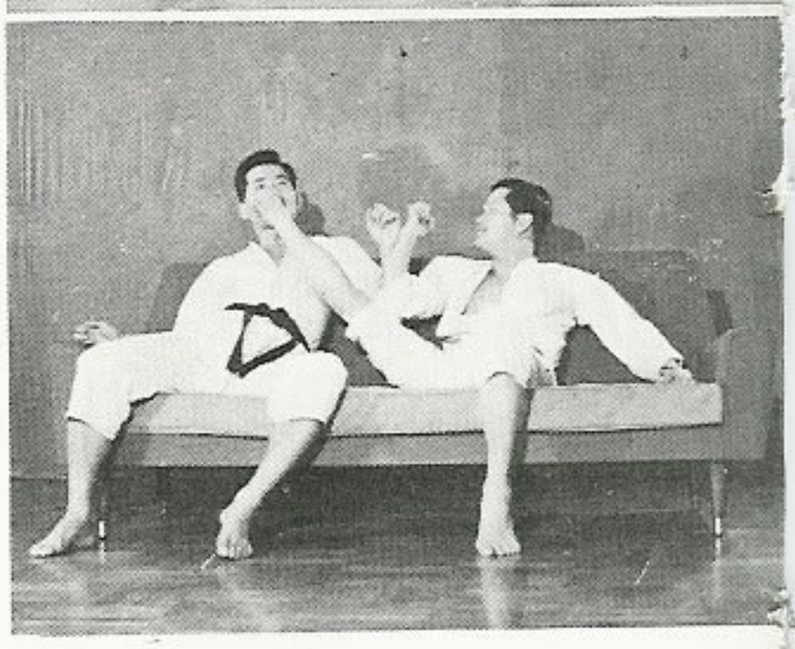




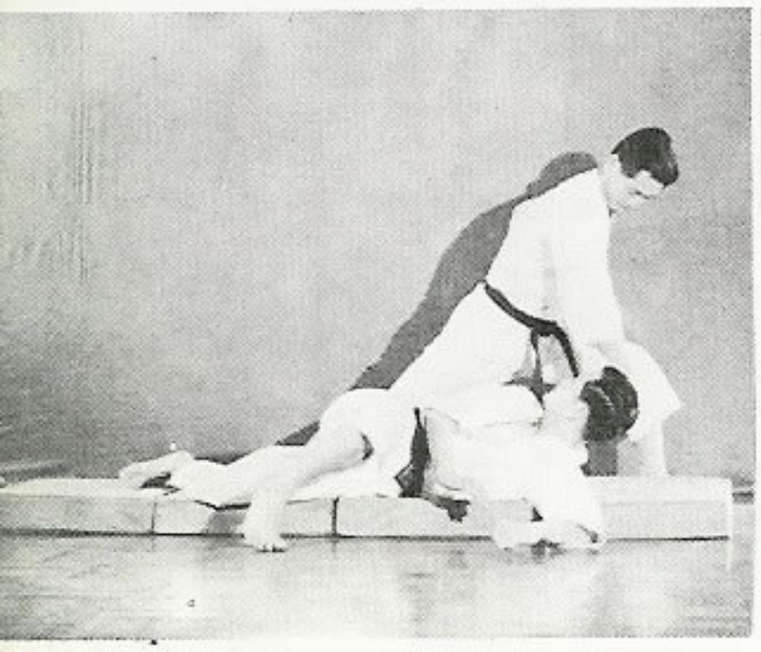
A : Back fist attack on face.

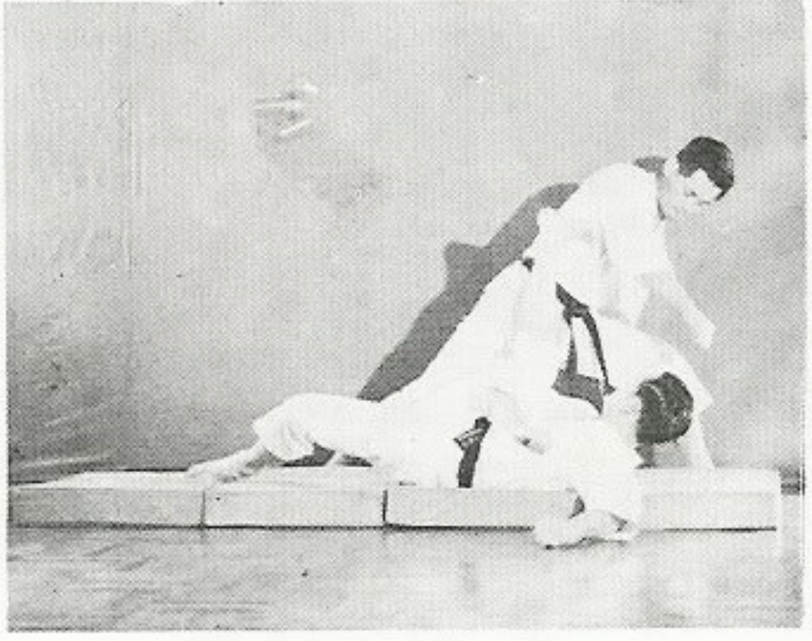
B : Knife-hand block and twisting kick on the face.





F. When Lying Down





A : Downward punch.

B : Dodge to the side and turning kick.

19. HOW TO THROW THE ATTACKING OPPONENT (*tõnjigi*)

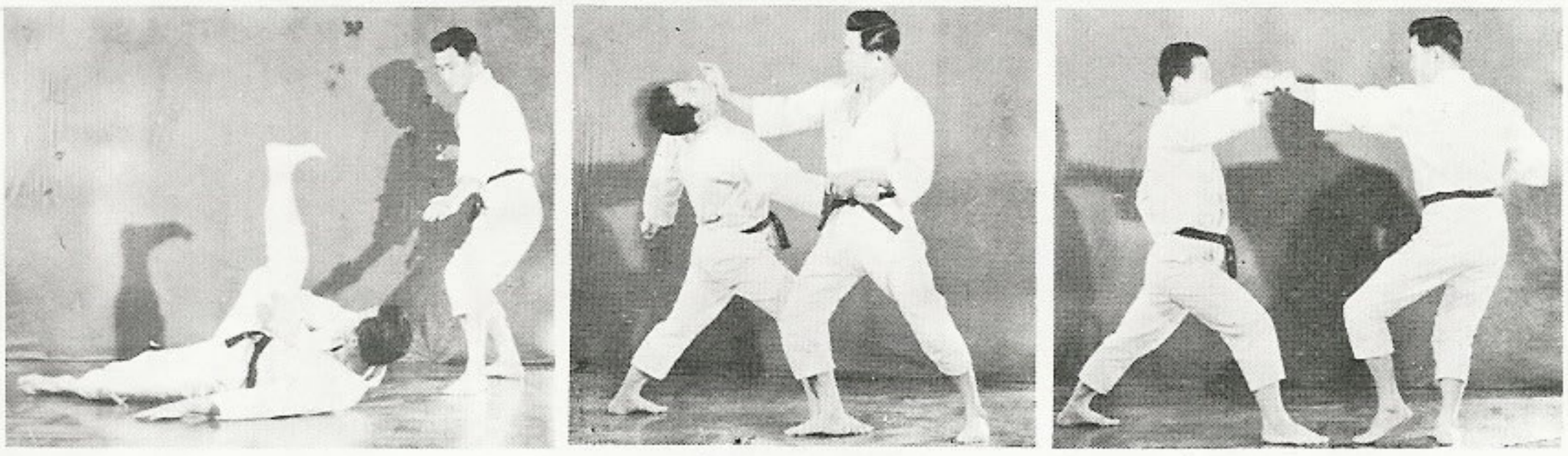
Though the throwing techniques are not so important as the falling techniques, situation may sometimes demand their use; furthermore, a Taekwon-Do man should also know how to throw the opponent. However, unlike other combative arts these techniques are only used provided when it is possible to counter the opponent's counter-attack or the opponent is not in a position to use the remainder of his attacking means. Be sure to step out of the opponent soon after throwing to avoid a possible counter-attack by the one who has been thrown.

A. When Standing

A : H. S. punch.

B : Grab the attacking wrist with one hand then tackle the opponent's footsword while pushing the chin with the other plam fist.

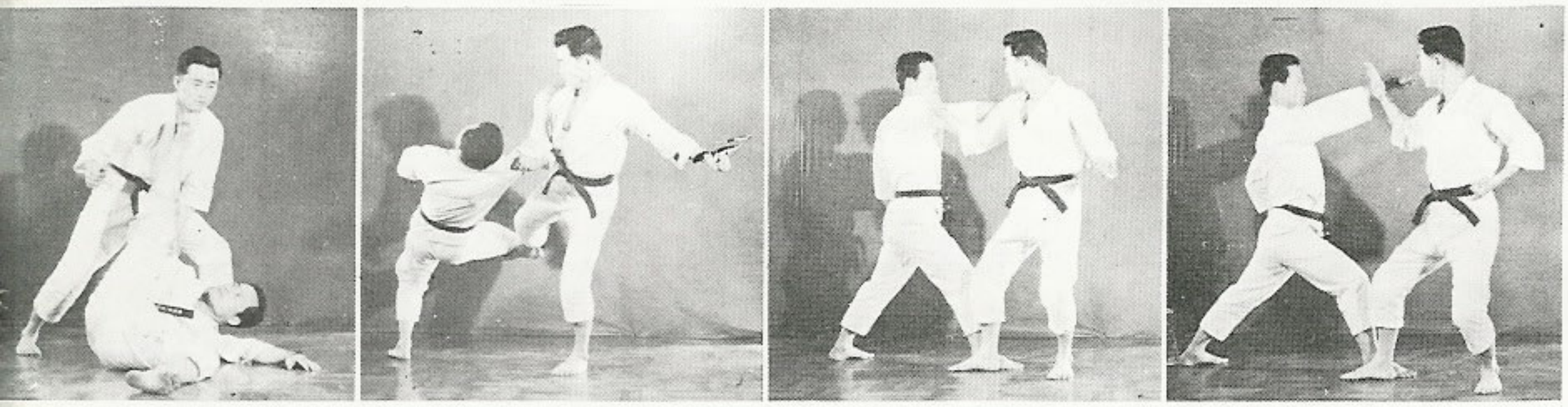
A : Counter-attack with front sole immediately after being thrown.



A : F. S. finger thrust to eyes.

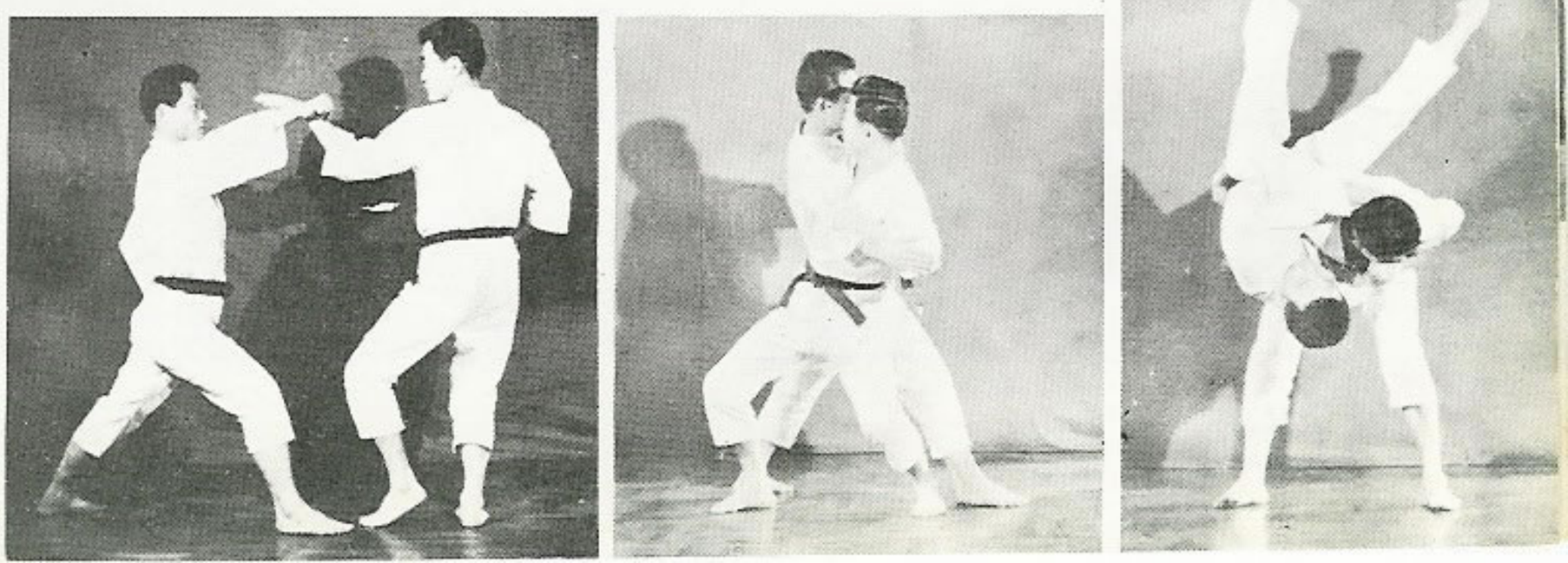
B : Grab the opponent by the schoulder and then lift the opponent's forward leg with footsword while pulling his shoulder in the opposite direction.

A : Counter-attack with front sole immediately after being thrown.

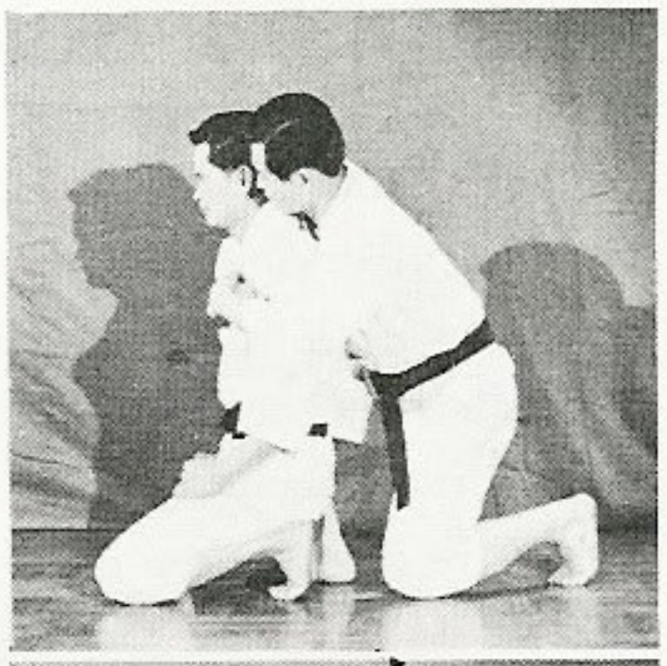


A : H. S. punch.

B : Block it with knife-hand at the same time hold the opponent's waist and then throw.



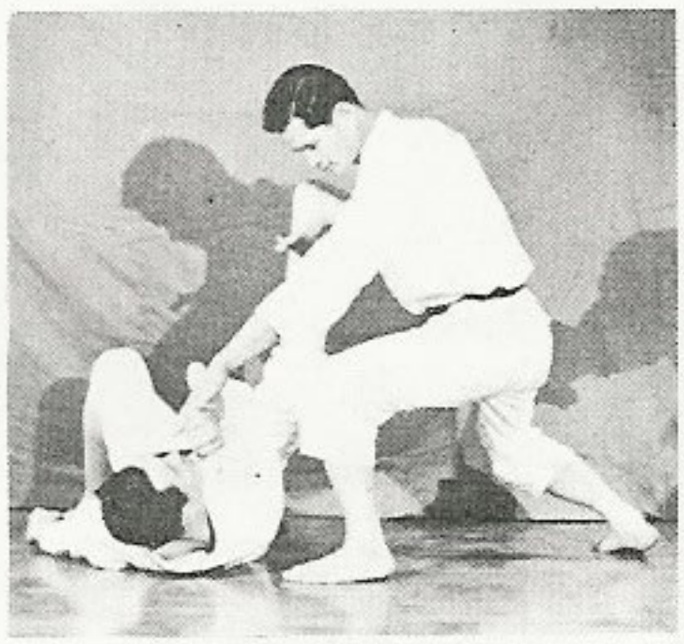
B. When Kneeling

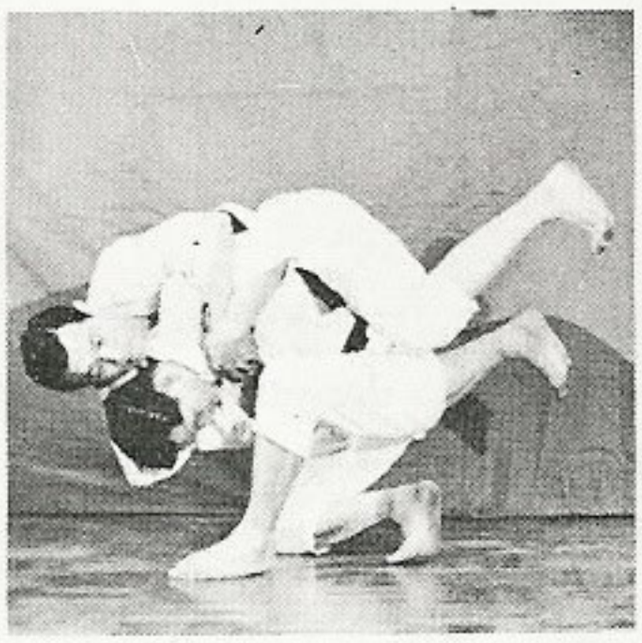


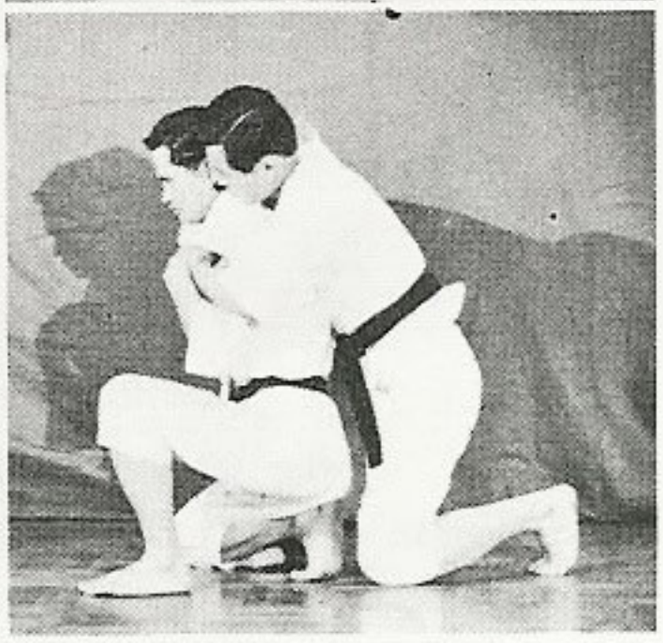
A : Grasped from behind.

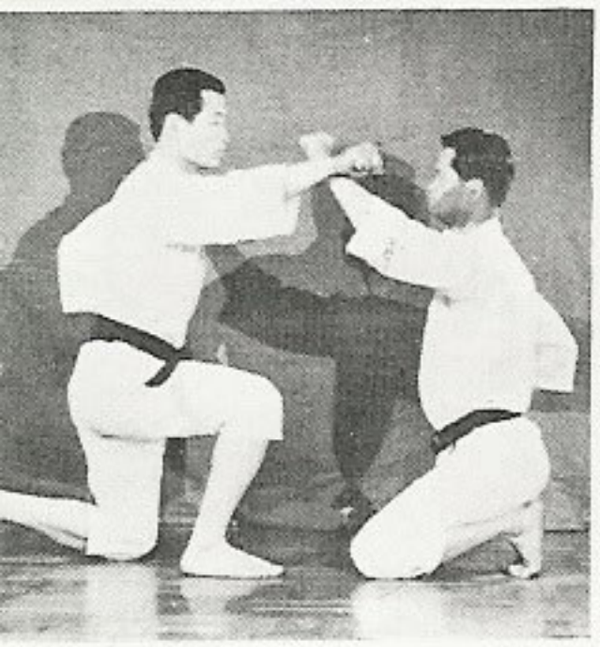
B : Grab the opponent's back with one hand while grasping the opponent's R. hand with the other and throw.

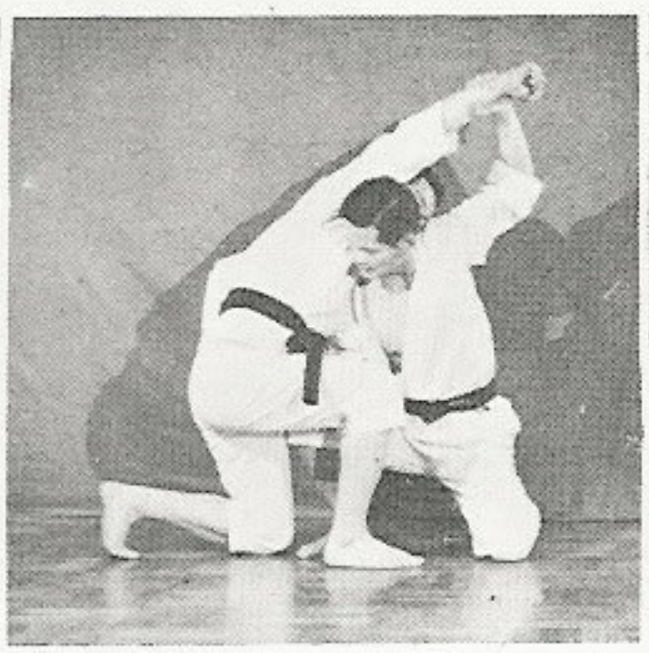
A : Counter-attack with front sole.

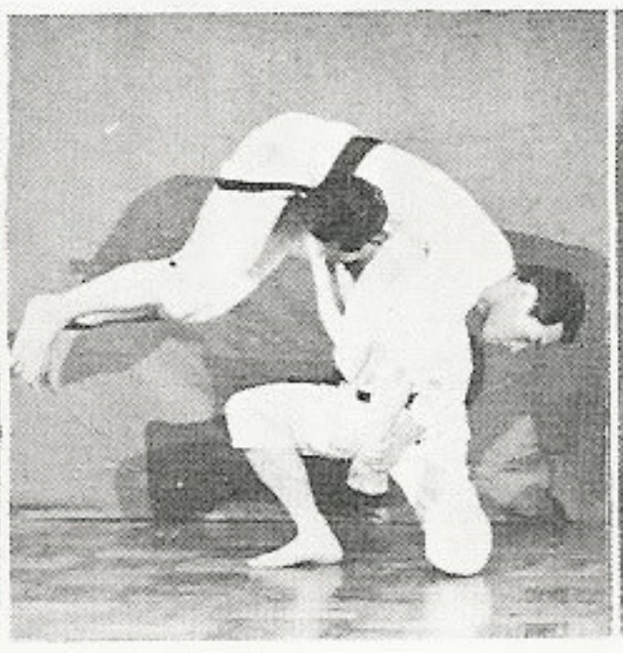


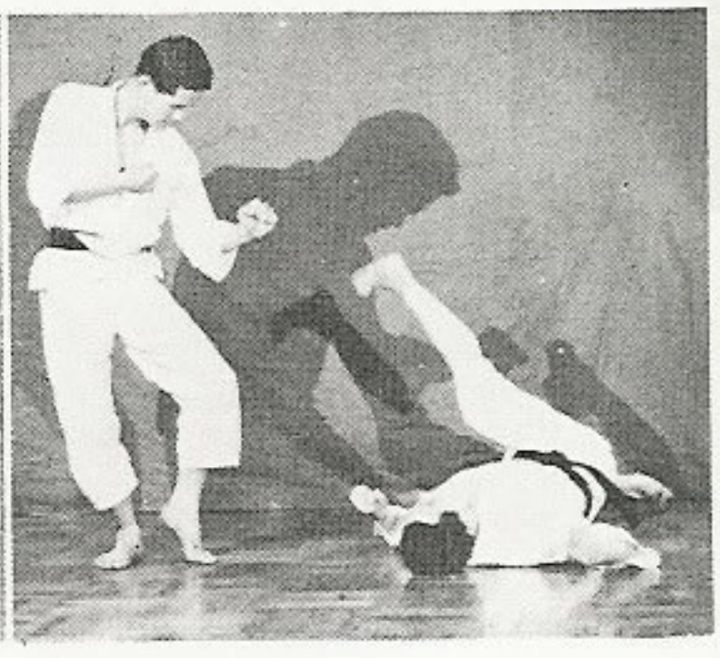


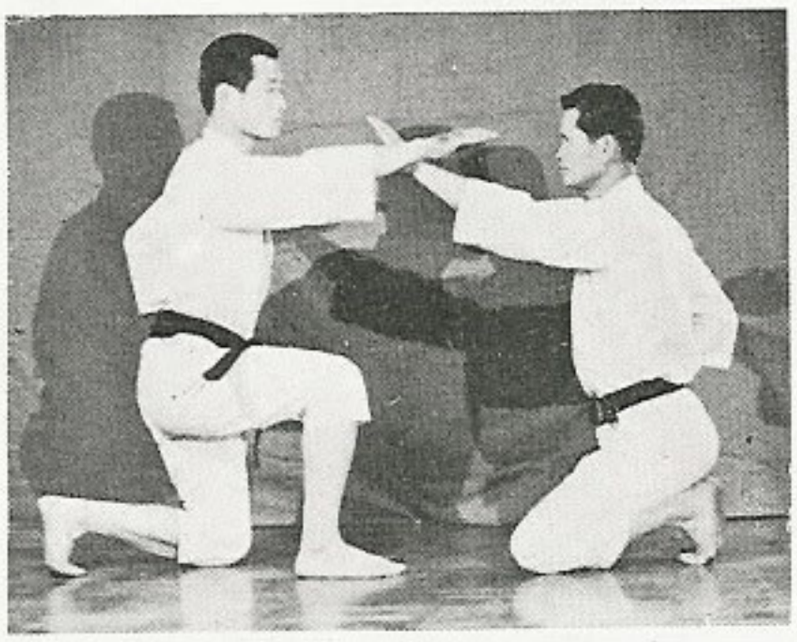












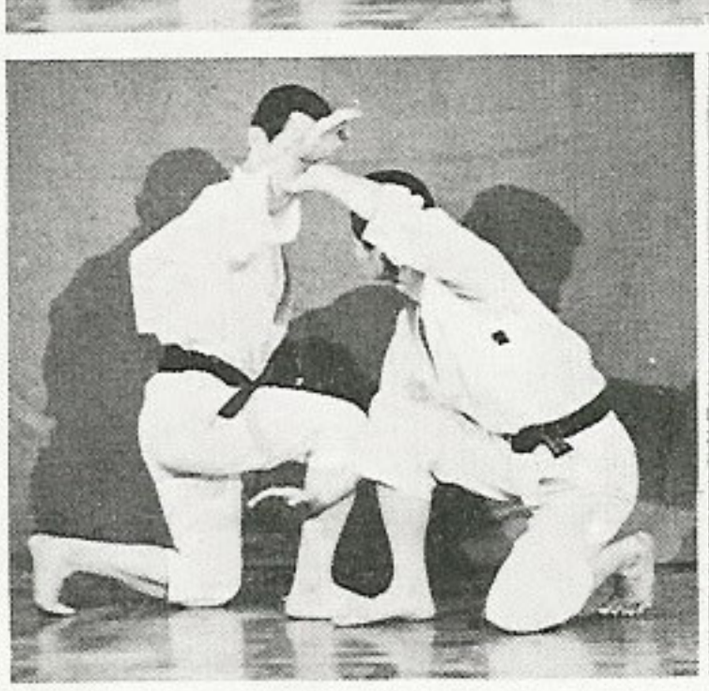
A : H. S. punch.

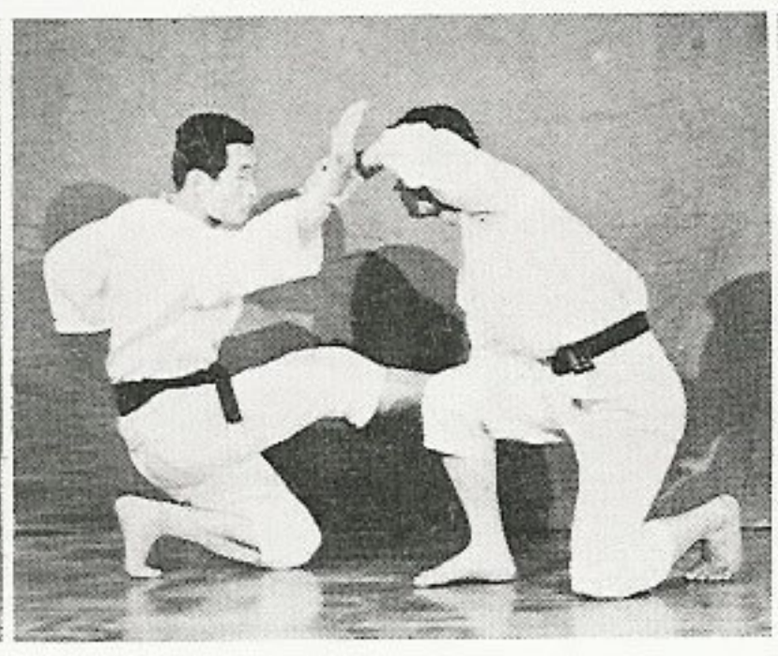
B : Block with forearm and grab the belt with the other hand to throw

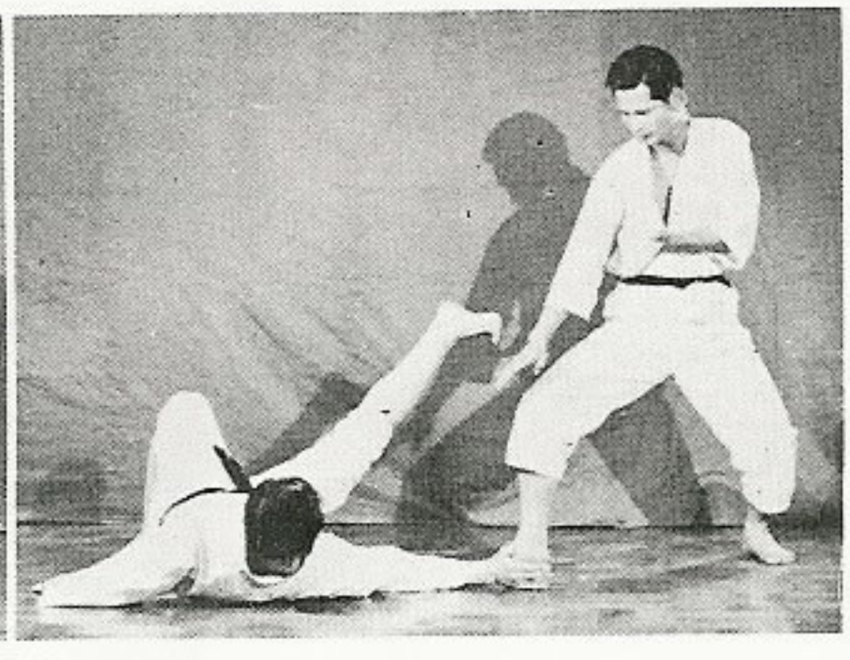
A : H. S. thrust with F. S. finger.

B : Block the forearm with L. knife-hand and then scoop the forward leg with R. knife-hand.

A : Counter-attack the face with R. foot.





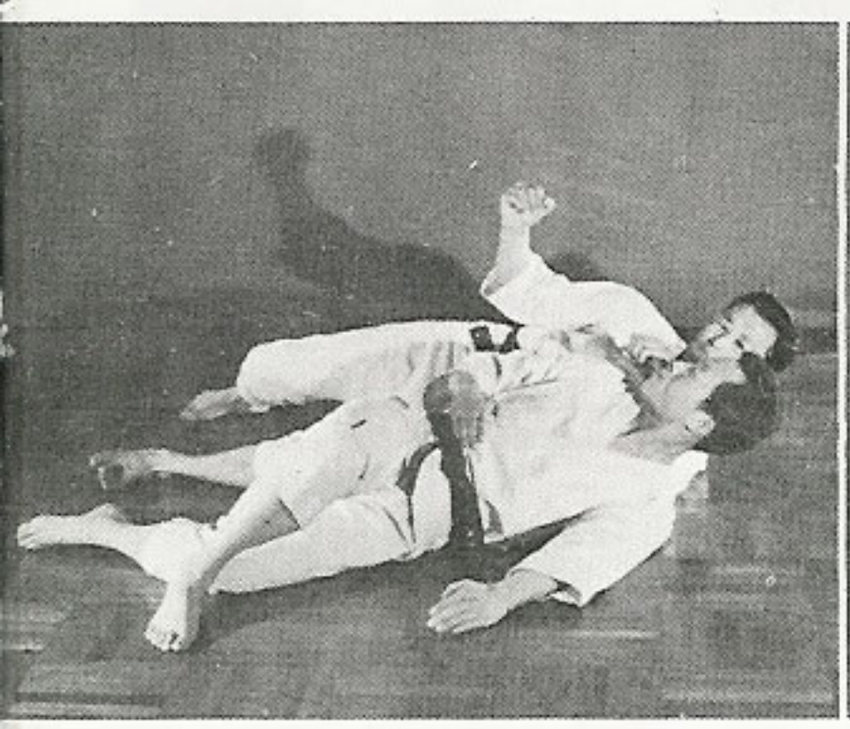


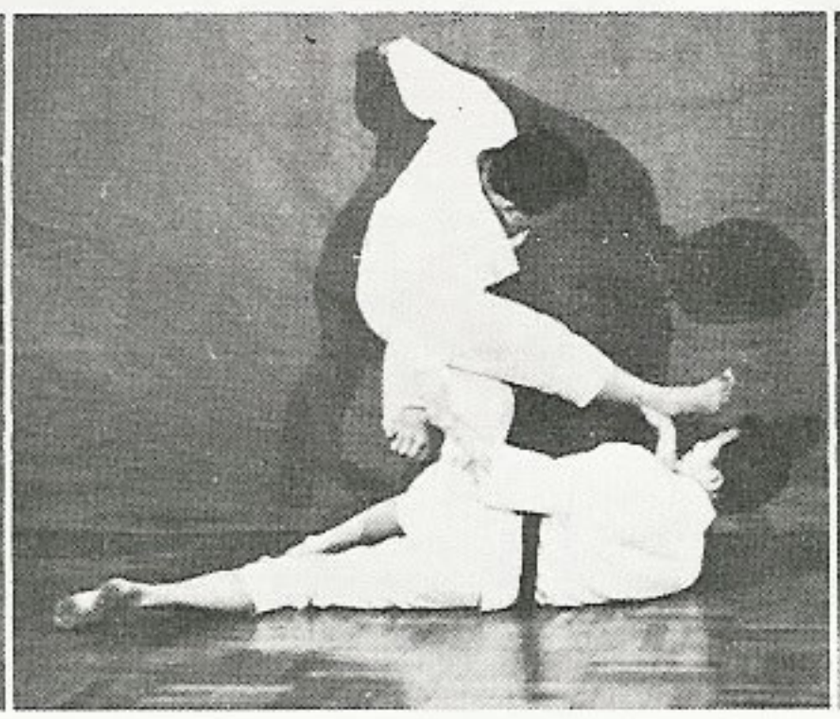
C. When Lying Down

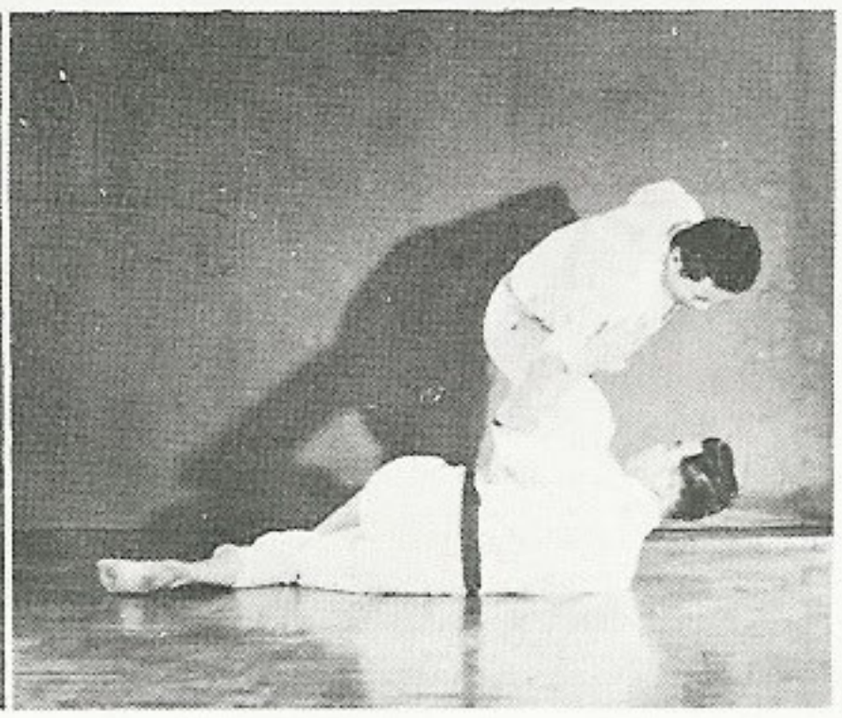
A : Punch on face from the side.

B : Grab the attacking forearm with one hand and then scoop the opponent's forward leg with the other back hand.

A : Counter-attack with elbow.



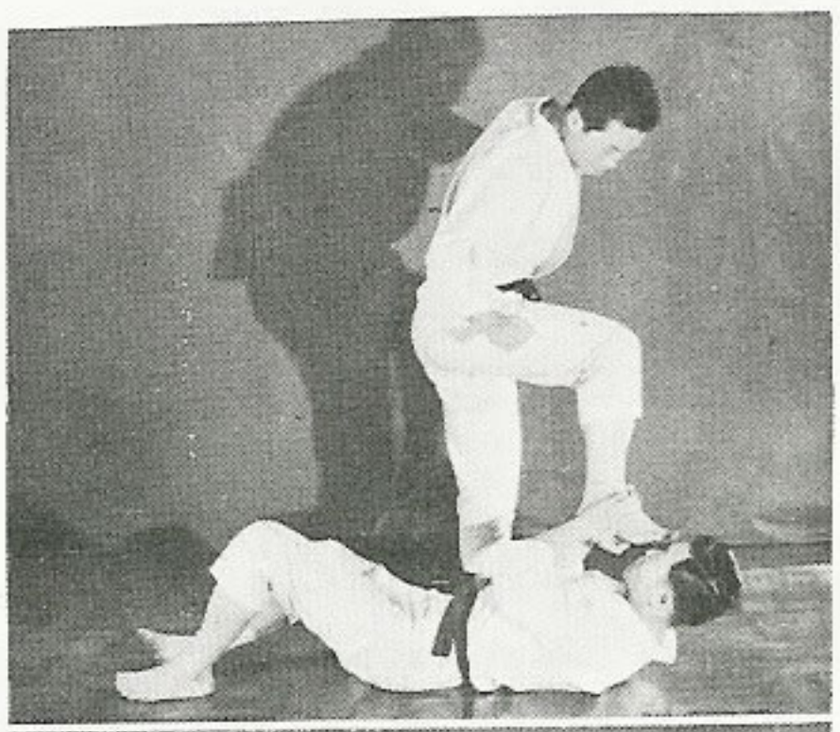


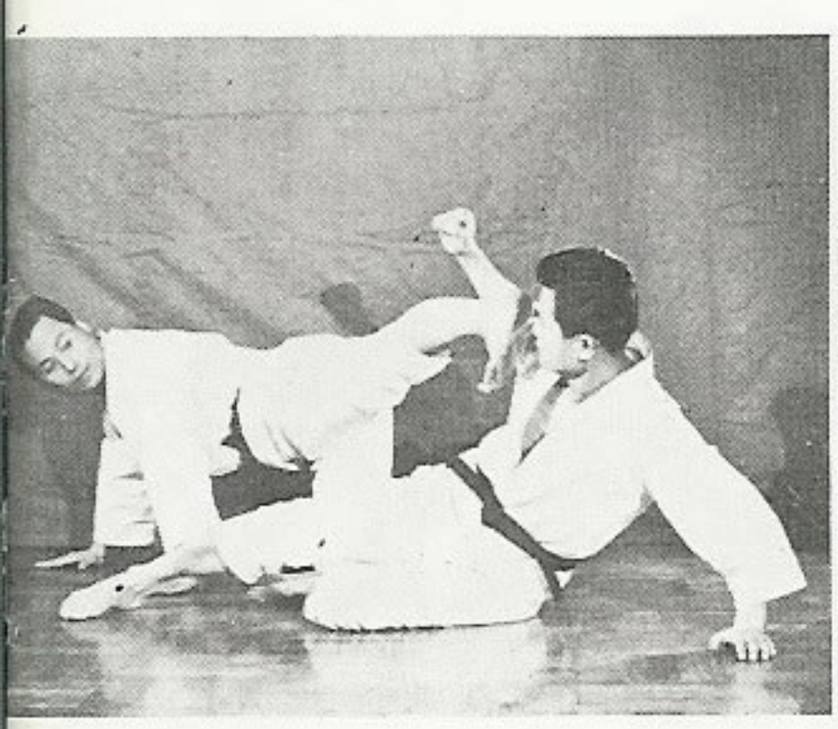


A : Stamping on the face.

B : Hold the attacking foot with twin palm fist and then grab it to twist counter-clockwise.

A : Execute side thrusting kick.

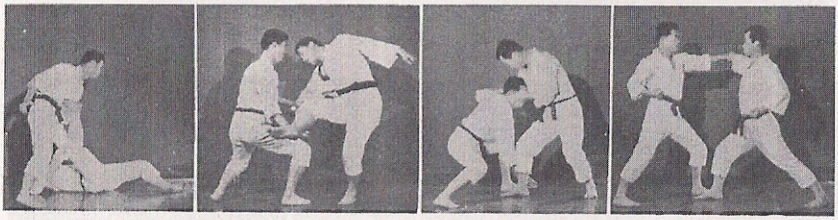




The throwing techniques listed in this page are often exercised, but they are unfavourable to the thrower.

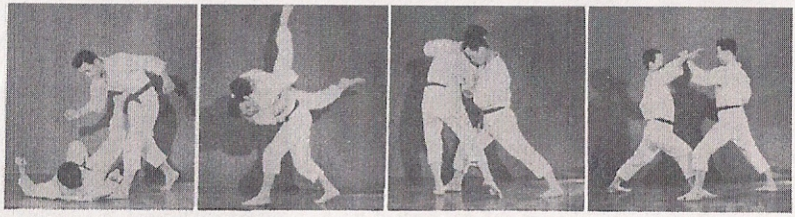
A : H. S. punch.

B : Grab the attacking forearm with one hand and then scoop the opponent's forward leg with the other back hand. The thrower has no defence against the other fist of the opponent.



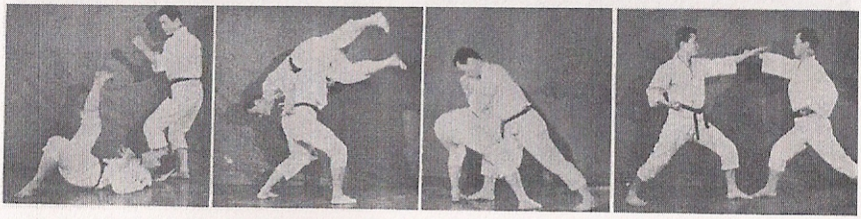
A : H. S. thrust with R. F. S. finger.

B : Grab the attacking forearm with both hands and then move under the opponent's armpit. For the thrower has no defence against the opponent's L. fist.



A : H. S. punch.

B : Grab the attacking forearm with one hand and then lift the opponent's body between the legs with the other hand. For there can be a counter-attack with L. elbow.



20. HOW TO DEFEND AGAINST AN ARMED OPPONENT (*tae mugi*)

A Taekwon-Do expert has a good chance against all weapons except pistol or rifle. The following points must be borne in mind in defending against an armed opponent :

1. It is a good idea to dodge in the opposite direction from the edge of the weapon to avoid being stabbed or cut except the case of straight stab or thrust.
2. Do not dodge too far from the weapon, which may hamper the rapid counter-attack.

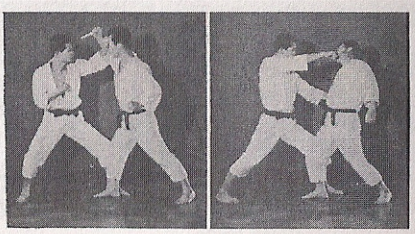
* defender usually takes guarding posture.

A. Against Dagger (*tae tando*)

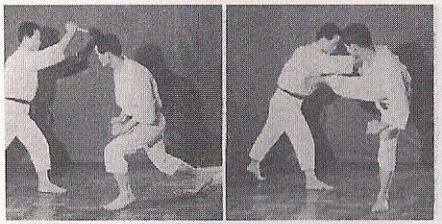
It is generally recommended to dodge a little bit further than in case of bayonet or pole, i.e. far enough so that the attacker must move an additional step for another attack, but close enough for defender to counter-attack with one movement.

STAB TOWARD HEAD

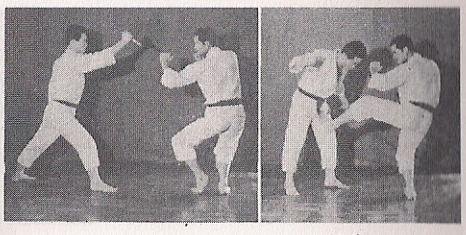
a. Execute rising block with knife-hand while moving into opponent and H. S. punch with the other fist.



b. Kick the floating ribs with R. footsword while dodging to the side.

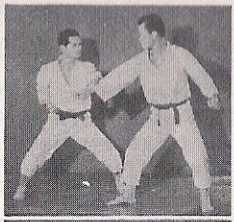


c. Dodge to the rear in a sliding motion and kick the genitals.



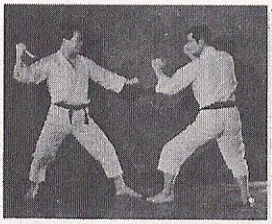
STAB TOWARD STOMACH

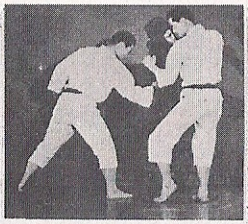
Grab the attacking forearm with L. hand while forming R. stance and then strike the wrist with R. knife-hand.

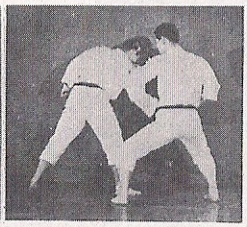


INWARD STAB

Move L. foot forming R. Rr. ft. stance and block the attacking elbow.

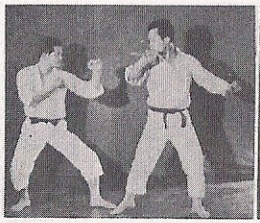


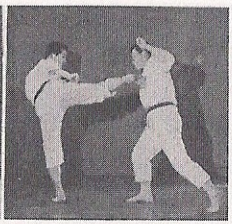




OUTWARD STAB

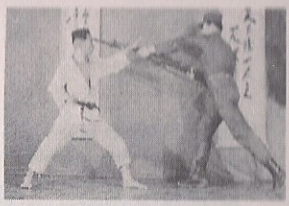
Move L. foot forming Rr. ft. stance and side thrusting kick.



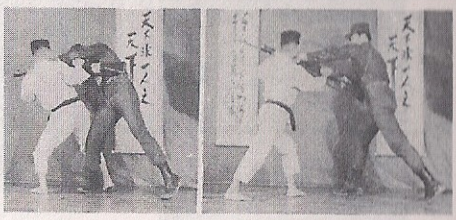


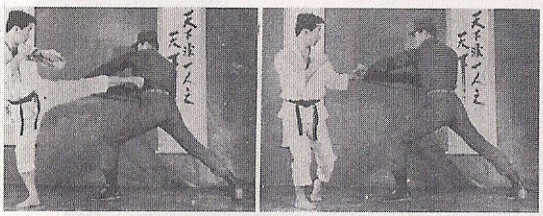
B. Against Bayonet (*tae ch'onggŏm*)

Dodge close enough to make the opponent off-balanced and easy enough to counter-attack with one movement while avoiding the opponent's aimed attack.



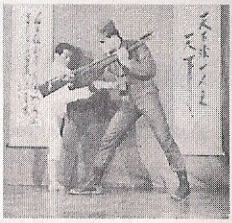
A : Bayonet thrusting to throat.
B : Block the barrel with L. knife-hand while dodging to R. side and then grab the butt with R. hand at the same time tackle the R. foot.

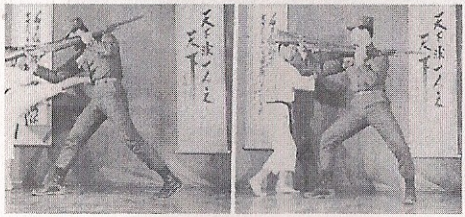




A : Bayonet thrusting to solar plexus.
B : Kick the armpit with L. footsword while dodging to R. side.

A : Butt upper stroke.
B : Turning kick to solar plexus while dodging to the side.

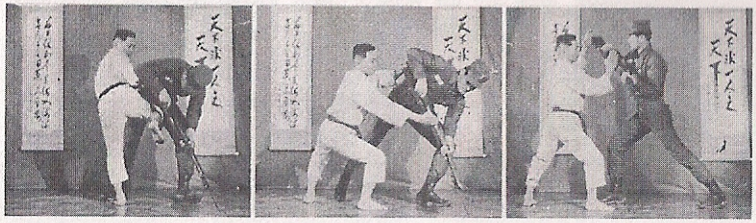


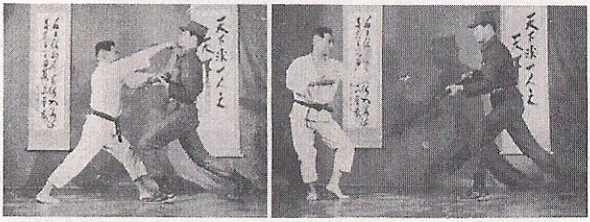


A : Butt stroke to the face.
B : Side thrusting kick to armpit while dodging to the side.

A : Butt stroke side.

B : Block the butt and barrel with both knife-hands and then hold to twist it clockwise.

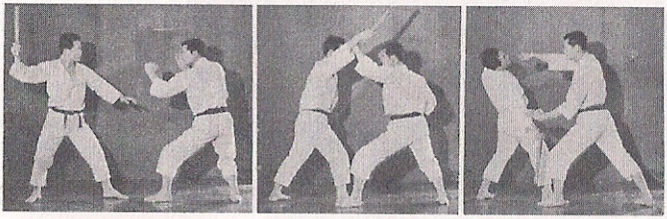


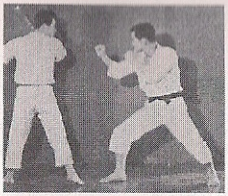


C. Against Club (*tae konbong*)

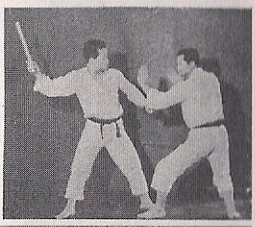
A : Inward strike to the neck artery.

B : Block the attacking arm by the elbow joint with L, knife-hand while moving into the opponent and then punch.

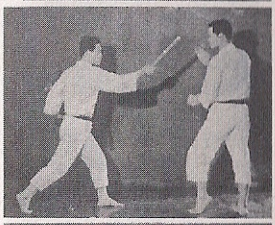


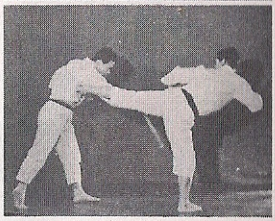


A : Inward strike toward the head.
B : Pull L. foot forming R. Rr. ft. stance and M. S. side thrusting kick with L. foot.



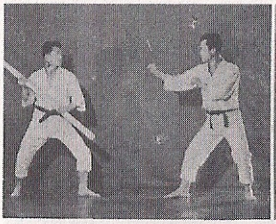
A : Outward strike to neck artery.
B : Block the attacking arm by the elbow joint with R. forearm while moving in and M. S. punch with L. fist.

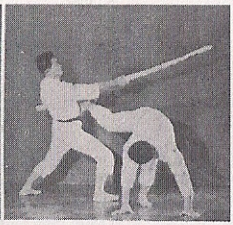




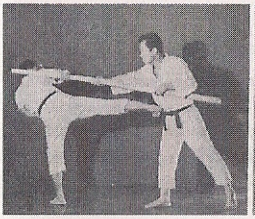
D. Against Pole Attack (*tae mongdung'i*)

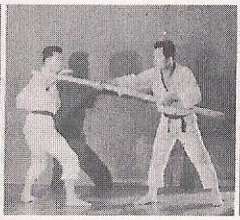
A : Attack toward the head.
B : Drop the body supporting with both hands and then L. S. turning kick.

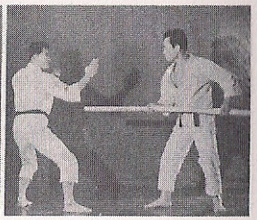


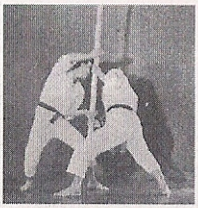


A : Pole thrusting to the solar plexus.
B : Block with R. knife-hand and then side thrusting kick with R. foot.



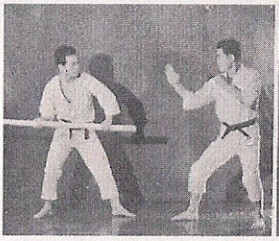


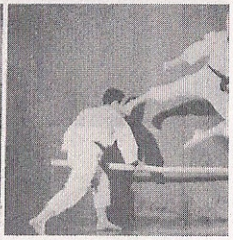




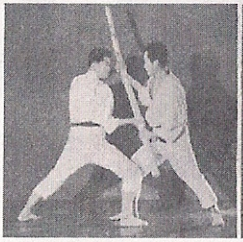
A : Strike the head obliquely.
B : Block it and then thrust the back with elbow.

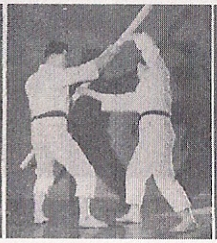
A : Attack the legs with pole.
B : Side thrusting kick to the neck artery while jumping.





A : Upper stroke.
B : Grasp it while moving into and then kick with R. foot.





E. Against Pistol (*tae kwŏnch'ong*)

Any sparring technique can be directly applied against pistol. But honestly speaking, as far as the callibered weapon is concerned, except the case when the opponent is about to draw or raise the weapon to shoot, the direct defence as used against edged weapon or pole is not likely to be sufficient due to the speed and range. To solve those problems, a deception or feint is prerequisite which is not dealt with in this book.

APPENDICES

THE IMPORTANCE OF TAEKWON-DO

a. Health

Health is considered as one of the best assets of the human being and it can be assured in this art through systematic training and exercise. For under no circumstance is one allowed to directly hit the human body during the exercise and he can continue up to his old age without injury to the brain or any other organ of the body, developing the muscles properly. Accordingly this is called the method of longevity.

b. Popularity

This can be proved by the fact that everyone, young or old, male or female, can practice this art regardless of the physical weight or strength, because not only does the technique play a more important role than force, but also direct hitting is prohibited. Pattern may be chosen according to individual's wish, while the duration and regularity for practice and training can be modulated within his capability. In fact, most of the Taekwon-Do masters are those who were not physically strong by nature but became skilful and strong through strenuous training and practice.

c. Economic Equipment

1. *Practice Suit:*

Since the practice suit is not designed for grasping or protective purpose, but mainly for the psychologcial aspect as well as appearance, one can even easily practice in ordinary clothes.

2. *Training Aids:*

To train the fist and foot, a rope wound round a tree and bag filled with sand can be improvised if a standard forging bag or forging post is not available. On the other hand, speedy tempo punching can be exercised with a piece of cloth or paper suspended by a string.

3. *No Urgent Need for a Gymnasium:*

Taekwon-Do can also be practiced in the open air as long as there is some vacant space.

4. *Easy to Propagate:*

Taekwon-Do can be practiced singly (in most cases) or in group. Therefore, one can exercise at any time, any place and for any length of time without a partner.

It is similar to gymnastics in some respects. The students have only to repeat what the instructor demonstrates. The instructor can also teach a large number of students at one time; he can demonstrate and he can also correct the faults of his students.

Furthermore, any person with some training can teach a beginner what he has learnt. In other words, this art is easy to teach and to continue the practice.

d. Boredom

Every one in this art is expected to meet with boredom, so called physiological phenomenon in human life. According to statistics, this generally appears within his first three to six months from the commencement This is the period for leaning only the fundamental techniques and power training for the eventual power and skill. Accordingly, physical tiredness together with impatience and doubt with regard to progress cause an overhearing sense of boredom.

Nevertheless, from 7th month physical tiredness is reduced gradually while the power is gained steadily, imbuing one with the volition to continue. Therefore the 6th month is definitely the turning point to decide eventual success or failure.

One of the ways to overcome boredom is to attend gymnasium regularly and to familiarize himself with the training aids.

e. Thoroughness

There is a common tendency among the beginners in the course of Taekwon-Do training to get tired of repeating the same technique and being too curious to go on to new techniques. This is when they begin to lose concentration. They must realize how important it is to forge the technique which they are learning until it becomes a habit so that it may respond automatically to any contingency. However this does not mean that one should learn only one particular technique neglecting the others.

The secret of making one an expert is to learn completely one by one especially the "pattern" and step by step through incessant practice daily even for a short period.

SYSTEM OF RANK (*tan kŭp chedo*)

In Taekwon-Do, the individual capacity is evaluated and graded in the terms of scale which is divided into seventeen ranks, that is, eight grades (*kŭp*) and nine degrees (*tan*). The former begins with 8th Grade, the lowest, and ends with 1st Grade, from greater number to smaller and the latter begins with 1st Degree and ends with 9th Degree, the highest, from smaller number to greater.

TEST (*simsa*)

There are two categories of test: grade and degree. The former is conducted every three months at an appropriate gym and the latter every two years by the reviewing board of association. Up to 3rd degree, actual contest and demonstration including destructive power are tested. On the other hand, the studies of new theory or techniques are reviewed for the 4th degree and above.

Test Form

Serial No. Name : Present Rank ( ) Requested Rank ( )

Grade	Pattern	Sparring	Education	Attitude	Total	Average	Approved Rank
8	Ch'ŏn-ji	3-step					
7	Tan-gun	3-step					
6	To-san	3-step 2-step					
5	Wŏn-hyo	2-step 1-step					
4	Yul-kok	1-step free					
3	Chung-gŭn	free 1-step free					
2	Toi-gye	foot technique free					
1	Hwa-rang	free self-defence technique					
Score							

* 1. Passing mark is 60 points.

2. Every 10 points above or below the passing mark will be automatically promoted or demoted accordingly.

3. This form is effective only up to 1st Degree.

TRAINING SCHEDULE (*suryŏn kyehoek p'yo*)

This schedule is based on the total hours or days required for the ordinary student to obtain the first degree black belt.

Statistical data show that the ordinary class entails 24 months which are converted into 104 weeks or 940 hours, that is, practicing one and a half hour or 90 minutes per day. There is also a programme designed for the special class comprising 12 months which are equivalent to 52 weeks or 1,250 hours assuming 3 hour practice per day excluding Sunday.

The class is broken down into basic and advanced. The broad time-table shown below is a guide for the ordinary student; this, of course, may well be applied to the special class.

BASIC CLASS

Fundamental Exercise	Pattern	Sparring	Training Aids	Term
1. Nomenclature of striking and blocking points 2. How to clench the fist 3. Punching techniques 4. a. Parallel stance b. Riding stance c. Forward stance d. Back stance 5. Stationary turning 6. Forearm side block	Chŏn-ji	3-step Sparring	1. Forging Post (with sponge pad) 2. Stance Mould 3. Ankle Board	3 months
1. How to make a proper knife-hand 2. Rising block 3. Front rising kick 4. Front snap kick 5. Knife-hand outward strike 6. Knife-hand side block 7. Knife-hand guarding block 8. Twin forearm block	Tan-gun	3-step Sparring	1. Forging Post (with straw pad) 2. Pullers	3 months
1. S.S. finger thrust 2. Back fist side strike 3. Wedging block 4. Side rising kick 5. Side thrusting kick	To-san	2-step Sparring	1. Forging Bag 2. Sand Box (with beans)	3 months
1. Close stance 2. X-stance 3. Circular block 4. Knife-hand inward strike 5. Forearm guarding block	Wŏn-hyo	1-step Sparring	1. Blocking apparatus 2. Jar	3 months

ADVANCED CLASS

Fundamental Exercise	Pattern	Sparring	Training Aids	Term
1. Hooking block 2. Front elbow strike 3. Twin knife-hand block 4. D. forearm block 5. One-leg stance	Yul-kok	Free Sparring	Natural Training Aids	3 months
1. Rear foot stance 2. Pressing block 3. Upward block 4. U-shape block 5. Twin fist upset punch 6. Twin fist vertical punch	Chung-gŭn	1-step Free Sparring	1. Wooden Horse 2. Forging Pendulum	3 months
1. X-fist block 2. W-shape block 3. F. S. finger L. S. block 4. Knee kick 5. D. forearm pushing thrust 6. Scooping block	Toi-gye	Foot technique Sparring	1. Over Head Kick 2. Sand box (with sand)	3 months
1. Palm fist pushing block 2. Turning kick 3. Side elbow thrust 4. Knife-hand downward strike 5. Sliding 6. Back fist front strike	Hwa-rang	Self-defence Technique	1. Dumbbell 2. Holders	3 months

* 1. These time-tables could be modified according to the circumstance or individual taste.
2. The time-table for black belt student is flexible and the instructor decides it in accordance with the progress of individual techniques.

MATCH (*sihap*)

Of course there are many ways to decide the winner and loser; but a match in full sense of the word is almost impossible, as I have mentioned previously, because one blow might cause the instantaneous death of a person.

Since every movement of Taekwon-Do is scientifically organized, an expert can determine the degree of the power at a glance through just a single punch or kick. Therefore, the present system of pattern and sparring provides a sufficient test of ability. However, it is true that a broader and more detailed system of match regulations is required for international match in the future so that people may follow more easily.

Since, one blow might finish the contest, it would be almost impossible to appreciate the whole power and skill of Taekwon-Do through actual hitting, as in other sports such as boxing, wrestling. Some people, however, argue that an actual hitting contest may still be performed by wearing some protective equipment.

If a protective equipment were used in Taekwon-Do, not only limited parts covering vital spots and striking points, but whole body would be covered. For the nature of the Taekwon-Do does not define its decisive striking and blocking points to some particular parts of the body. As it is, the sparring techniques in protective equipments would be restricted to a great extent, and following disadvantages would be found.

1. The freedom of movement is dependent upon the weight of the equipment which becomes a burden particulary for the light-weighted person and so mobility is restricted accordingly.
2. Striking points are restricted; for example, if a glove were worn, the knife-hand, spear finger and other parts of the hand would not be able to be used.
3. Because of the protective cover, there would be no feeling of pain or proper reaction and so the trained skill and power would become useless. For example, if both parties were heavily equipped, no matter how hard an actual blow were given, there would be no such reaction as might be seen in real.
4. Accuracy and speed would become entirely meaningless.
5. Flying and most other techniques would become too difficult to execute.

All in all, it would not be a proper test of skill and power any longer. Therefore, this cannot be called Taekwon-Do any more.

Taekwon-Do does not take much into consideration the natural strength or build of a person. The essential idea of Taekwon-Do is to train the bare hands and feet to an extraordinary degree of skill.

The proper way to judge the technique and power is to conduct a broad contest which will take into consideration several related tests of ability, pattern, sparring, destructive power and special feats.

Through pattern, the balance and aesthetic sense can be graded as in dancing and gymnastics.

Through sparring, accuracy and speed are graded as in shooting or archery.

Through demonstration of destructive power, true speed and force can actually be assessed.

Through special flying feats, yet another type of skill can be graded.

MATCH RULES (*sihap kyuch'ik*)

Listed below are the official rules used by the Korean Taekwon-Do Association.

1. The match is held within a 9 meter square wooden stage.

2. Officials

a. Chief Umpire..1 is usually seated in the vicinity of the grandstand.

b. Referee.....1 shall move any place freely within the stage.

c. Umpires .....3 are posted at the remaining 3 sides of the stage.

d. Time keepers ...2 are usually seated with the chief umpire.

e. Recorders .....2 are posted in the area of the chief umpire.

3. Order of Match : pattern, sparring, demonstration of destructive power and special feats.

Only one chance is allowed for pattern, while three chances are given to demonstration of destructive power and special feats. Sparring will be in accordance with the following :

a. Time allowance :

Free sparring 3 minutes. If no score is reached within 3 minutes, additional 2 minutes are allowed after one minute rest. In case of no score, the match will be declared as a draw.

b. Injury :

When injury causes the participant to discontinue the match, the injured party wins if the responsibility is rested with the opponent, but if the injured party is responsible for the injury, the opponent will win. However, in case the injury cannot be determined, the match will be declared as a draw.

c. Disqualification :

i. When the instructions of the referee are ignored.

ii. Loss of temper which would endanger the opponent.

iii. Lack of *Mudoin-ship* (sportsmanship).

iv. When one commits anyone of the prohibited items listed in (*d*) below.

When one of the contestants is disqualified for one reason or another, the other automatically wins.

d. Prohibitions :

i. Hitting the opponent's vital spots.

ii. Intentionally turning to the opponent's back.

iii. Insulting or swearing at the opponent to make him angry.

iv. Holding or clinching the opponent.

v. Biting or clawing.

vi. Avoiding sparring contact intentionally.

4. Vital Spots :

Listed below are the only vital spots recognized for the purpose of the match :

a. abdomen	b. Adam's apple
c. armpit	d. bridge of nose
e. chest	f. eyes
g. groin	h. instep
i. leg joint	j. neck artery
k. philtrum	l. point of chin
m. ribs	n. skull
o. solar plexus	p. temple

5. Attack :

a. Decisive Blow is recognized when the striking point is stopped just before reaching the vital spot effectively and strongly under the following conditions :

i. proper distance.
ii. correct posture.
iii. appropriate use of striking point.

b. Complete Blow : Less focus on the target because of the following circumstances made by the opponent, otherwise reasonably a *Decisive Blow.*

i. when the opponent's balance is broken by constant attack.
ii. when the opponent moves into the blow without any purpose.

6. Defence :

a. Absolute Block

When the block is made accurately and strongly under the following conditions :

i. complete balance.
ii. appropriate use of blocking point.
iii. proper distance.
iv. opponent's balance is broken.

b. Effective Block

Less effective because of the following circumstances :

i. block is made with incorrect blocking point.
ii. dexterious dodging with complete balance.
iii. when block is slightly out of focus due to opponent's fault.

SCORE SYSTEM (*ch'aejŏm p'yo*)

CATEGORY	DESCRIPTION	SCORE
Pattern	Free Choice	2
	Designated	3
	Decisive Blow	2
	Complete Blow	1
	Absolute Block	2
Free Sparring	Effective Block	1
	Laudable Technique	2
	Commendable Attitude	1
	Faults	
Destruction	Fore-Fist	1
	Back-Fist	1
	Knife-Hand	1
	Spear Finger	1
	Side Kick	1
	Turning Kick	1
Special Feats	Flying High Kick	2
	Overhead Kick	2
	Others	2

A NOTE ON THE AUTHOR

First it must be said about the author that he has given so much devotion to his art, that the man, his life and his work are one. These are twin indivisible aspects of the man—master soldier and supreme master of Taekwon-Do. The soldier in him has left the indelible marks of discipline, loyalty and precision on his art.

Taekwon-Do is a modern version of the ancient Korean art of self-defence known as *T'ae Kyŏn*. Through the long years of assiduous and zealous application, the author has developed and brought the little-known ancient genre up-to-date, himself having contributed the complete terminology, more than half of the techniques, modern system of sparring, and the entire Korean system of patterns or modes described in this book. And he has personally propagated the art to other parts of the world. If Taekwon-Do today has gained international status, it is because of the efforts of one man–the father of modern Taekwon-Do.

The author is the only man in the world to hold the 9 th degree black belt, the highest. At the age of 45 he still commands a destructive capability in either hand or foot to an extraordinary degree. He is one to dismiss such stupendous feats as putting the hand in boiling water or destroying a savage bull at a single stroke of the hand as almost impossible. Taekwon-Do is an art, science and skill to him. He believes that anyone can make himself or herself poweful through practice and practice. Human power can be so developed to the utmost.

He has a pet argument that the only way to argue with a belligerent is with the language of force—force skilfully applied, of course. In this hostile world, might may not be right, but might may well be a means of expressing right. One must be strong these days.

Because Taekwon can be a lethal blow like TNT, the author has warned that it must never be abused. Through his efforts, Taekwon-Do has been accepted into the training programme for soldiers in Korea and other countries and into the general scheme of physiological and moral culture for the youth. A Taekwon man is not only strong man, but also he is a gentleman and a champion of justice.

The author was born, on 22nd December, 1918 in the Myŏng-Chŏn country of North Korea, into a harsh world with a frail constitution, but an indomitable fighting spirit. His physical weakness was a constant source of worry to his parents in the early years.

At the age of 11, he had to leave school when the Japanese authority found out that he was the leader of the independence movement in the school. This was, incidentally, the start of a remarkable association with the national independence movement.

His father sent him to study calligraphy under a well-known teacher Mr. Han Il-Dong. In the years of maturity the author has staged exhibition of his works in the Far East, and won special prizes in the National Art Exhibitons proving his versatility.

Mr. Han, a great calligrapher, was also a veteran of the ancient *T'ae-Kyŏn*. Worring about the author's health, Mr. Han taught him *T'ae-Kyŏn* besides calligraphy. Thus it came about that in 1936 the author took up *T'ae-Kyŏn*, which was consisting solely of foot manoeuvres.

Then his father sent him to Japan for modern education. Before he left, however, he managed to pick up a quarrel with a massive professional wrestler by the name of Mr. Hŏ. Though he came to Japan safely, the werstler had threathened to give him a severe beating. This threat, gnawed deeply into his system, became the motive and driving force to spur him onto almost demonical efforts. In Kyoto the young man took up *Karate* (bare-hand fighting) under a Korean friend Mr. Kim. Such was the fervour and energy generated that less than two years he clinched the 1st degree black belt. That was the fusion point of *T'ae-Kyŏn* and *Karate*, and the original point of his own system of Taekwon-Do. He had made the fighting art his life's work.

After one and half a year in a preparatory school in Kyoto, he went on to a high school and then university in Tokyo. There he further intensified his training and in another two years picked up the 2 nd degree at the same time became an instructor teaching both Koreans and Japanese in his class and YMCA gyms. Now the author has recalled that at that time there was no lamp-post in the city which he didn't strike or kick to see if the copper wires ahead were vibrating in protest. Luckily for the pro wrestler Mr. Hŏ, he was not around when the young formidable author returned home for the summer holiday in 1943. To this day the author is as much grateful to Mr. Hŏ for having provided the incentive as to mother nature for having given him a weak body at first.

With the outbreak of the World War II, he had to enlist himself in the Japanese Army through no volition of his own, and he was immediately posted to P'yŏng-Yang (present capital of North Korea). But the arrogant young man of those days could be arrogant because he was known as Karate expert, apparently unassailable until confirmed one day by two Judo men, 4 th and 5 th degree, who wanted to teach him a lesson. It was over in a matter of seconds—to their anguish!

Soon after the author was again in hot soup, caught once more for implication in the independance move, known as Korean Student Soldiers Incident. The author, the planner of this incident was sent to a Japanese army prison for preliminary trial which lasted about eight months. During that period he did a unique feat though he had to pass through the torment because of Taekwon-Do. That is, his activity was completely restricted even in the cell. However, one day this felon happened to have a chance to demonstrate his art to the prison officer as well as his fellow prisoners. Following the demonstration, the prisoner became to teach that prison officer who secretly creeped into the dark cell. Eventually the whole prison yard turned into a Taekwon-Do gym—a mission to which he had been committed ever since. He was courtmartialled to seven year imprisonment. A grim prospect was ahead of him.

Fortunately, the Liberation intervened in August, 1945 and he was out a free man again. He came to Seoul, the capital of the Republic of Korea, to reorganize the Student Soldier's Association. There he had his first bitter encounter with the communists, and only through sheer strength and fighting talent did he cudgel evil elements out from the organization.

In January, 1946 the author was commissioned Second Lieutenant in the Korean Army —the "launching-pad" for his brilliant military career and for putting Taekwon-Do into a new orbit. For less than two months later when he became a platoon leader in the 4 th Regiment at Kwangju, he introduced Taekwon-Do into the National Armed Forces.

In April he was promoted to First Lieutenant and transfered to Taejŏn to take charge of the Second Regiment there. This was also a good chance for him to spread Taekwon-Do to both soldiers and American officers in the camp.

1947 was a year of fast promotion—Captain and then Major. The following year he was posted to the capital as the first Director of Logistics Department of the Korea Army Headquarters. Major Choi made a reputation with his forthright courage and fighting skill. He was instructor in Taekwon-Do at the American Military Police School in Korea. In the latter part of 1948, he was made Lieutenant Colonel.

When he went to the United States of America for one-year training in 1949, he introduced Taekwon-Do to that great continent. In this year he was promoted to Colonel.

He became Brigadier General in 1951; he organized the Ground General School in Pusan, himself in the capacity of Assistant Commandant. Then he was sent as Director of Intelligence to the frontline in the Korean War.

In 1952 he was Chief-of-Staffs of the First Corps and conducted a historical briefing of the entire frontline situations when General MacArthur and his general staffs visited his camp in Kangnŭng. He was in command of the frontline 5th Infantry Division during the negotiations of the armistice.

As far as Taekwon-Do is concerned, 1953, in which year he published a text book *Military Intelligence* for the Korean Armed Forces, was the most significant year during his active military career, for in that year he organized the crack 29th Infantry Division in Cheju Island—to be the spearhead of Taekwon-Do in the military field, carrying the largest payload of Taekwon-Do exponents. Many of his student soldiers later became instructors overseas. After he established Oh-Do Kwan ("Gym of My Way"), he became Director of Chŏng-Do Kwan ("Gym of Blue Wave"), the largest civilian gym in the country. In this year, 1954, he was promoted to Major-General.

In 1955 Major-General Choi organized a Military District Command in Taejŏn where he built a Taekwon-Do boom among civilians as well as soldiers.

In 1956 the father of Taekwon-Do officially gave the name of Taekwon-Do to the art. He galvanized the student bodies in universities and colleges, keeping them distinct from military and general public Taekwon-Do organizations.

The author was elected Vice-President of the Taekwon-Do Association of Korea in 1957.

1959 was another significant year in the history of Taekwon-Do. The author led the Armed Forces Taekwon-Do Team to Vietnam, Formosa, and other parts of South-East Asia. Needless to say, he sowed the seeds of Taekwon-Do in the receptive soil of those Asian countries. In the same year he produced his Korean text on Taekwon-Do—later to be the basis of this book in the English language.

In 1960 he received full recognition of his contribution to Taekwon-Do when he was voted President of the Taekwon-Do Association. He became Deputy Commander of the Second Army in Taegu, and in that year he attended the Guided Missile Course in Texas, visiting various gyms ran by his old students in America, and organizing the Branch of Taekwon-Do Association in the United States. He returned to Korea in the same year to be Director of Intelligence Department of the Korean Army Headquarters.

Then he was appointed Commander of the Combat Armed Command with over-all direction of the Infantry, Artillery, Armoured, Signal and Aviation Schools and there

undoubtedly he expanded and rooted more deeply this art among both military and civic.

1961 was the summit of his illustrious military career in command of the largest recruit training centre in the world which he turned into the largest gym ever he had. In the same year he aasumed the command of 6 th Army Corps of infantry divisions including 7 th U.S. Army Division where he had a better opportunity to disseminate the art to American soldiers. It was also the year when the art was introduced to the West Point through his American student Captain Dean.

True to his versatile nature, General Choi gladly accepted the appointment of Ambassador to Malaya in 1962, and he came to this country as an ambassador for his art as well as for his country. In November, 1962 he introduced the Korean art to the Malay Penlusula. In 1963 the Taekwon-Do Association of Malaysia was formed (in anticipasion of the establishment of the new Malaysian Nation in September of the same year). Incidentally the power and skill of Taekwon-Do were greatly admired by the many nationalities from various parts of the world when it was demonstrated at the Stadium Merdeka (the National Stadium of Malaysia) to celebrate the First Malaysian Day.

In June, 1963 a Taekwon-Do exhibition was held at the United Nations Building in New york through his arrangement. In the same year he also arranged for dispatching four Taekwon-Do instructors led by Major Nam Tae-Hi who is known as one of the author's right hand men, to teach the Vietnam Armed Forces.

In February, 1964 a branch of Taekwon-Do Association was formed in Singapore and a 4 th degree instructor was sent to that island city. Early in 1964 the ambassador toured Sabah, Brunei and Sarawak, and found a possibility of forming a branch in East Malaysia in the near future. In the latter part of 1964 he flew to Saigon to teach Korean instructors' group as well as Vietnamese people his new theories and techniques.

The author found a ready reception for Taekwon-Do wherever he went. Thus, it is with a vision trained toward the future, comprehending a world family of Taekwon-Do exponents, that is, he has painstakingly brought out this scholarly text the first in the English language.

It is his earnest hope that the free world, especially the West, will be informed with the substance and spirit of Taekwon-Do

In March, 1965, Ambassador Choi, two-star general retired, was appointed by the government of the Republic of Korea to head the Good-Will Mission of Taekwon-Do scheduled April to May to tour fourteen countries in Europe, Africa, Middle and South East Asia.

In the midst of the author's last effort finishing up his manuscripts of this edition, he has at last succeeded in unifying the various denominations, which existed for quite a long time, under the name of Taekwon-Do, the title of this edition.

— 6 3 —

ABBREVIATION TABLE (*yagŏjip*)

This is a table of abbreviation used in the Taekwon-Do terminology in this book. They are arranged not in alphabetical, but in group orders.

1. Hand Parts

(a) Fist Group

R. fist	right fist
L. fist	left fist
R. back fist	right back fist
L. back fist	left back fist
R. H. fist	right hammer fist
L. H. fist	left hammer fist
R. flat fist	right flat fist
L. flat fist	left flat fist
R. palm fist	right palm fist
L. palm fist	left palm fist
R.M. knuckle fist	right middle knuckle fist
L.M. knuckle fist	left middle knuckle fist

(b) Forearm Group

R. forearm	right forearm
L. forearm	left forearm
R. back forearm	right back forearm
L. back forearm	left back forearm
D. forearm	double forearm
R. D. forearm	right double forearm
L. D. forearm	left double forearm
R.I. forearm	right inner forearm
L.I. forearm	left inner forearm
R.O. forearm	right outer forearm
L.O. forearm	left outer forearm
R. bow wrist	right bow wrist
L. bow wrist	left bow wrist

(c) Hand Group

R. hand	right hand
L. hand	left hand
R. back hand	right back hand
L. back hand	left back hand
R. knife-hand	right knife-hand
L. knife-hand	left knife-hand
R.R. knife-hand	right reverse knife-hand
L.R. knife-hand	left reverse knife-hand

(d) Spear Finger Group

S. finger	spear finger
F.S. finger	flat spear finger
R.F.S. finger	right flat spear finger
L.F.S. finger	left flat spear finger
S.S. finger	straight spear finger
R.S.S. finger	right straight spear finger
L.S.S. finger	left straight spear finger

(e Elbow Group

R. elbow	right elbow
L. elbow	left elbow
R. front elbow	right front elbow
L. front elbow	left front elbow
R. straight elbow	right straight elbow
L. straight elbow	left straight elbow

2. Foot Parts

(a) Foot Group

R. foot	right foot
L. foot	left foot
R. footsword	right footsword
L. footsword	left footsword
R. front sole	right front sole
L. front sole	left front sole

(b) Knee Group

R. knee	right knee
L. knee	left knee
R. knee joint	right knee joint
L. knee joint	left knee joint

3. Body Parts

R. chest	right chest
L. chest	left chest
R. hip	right hip
L. hip	left hip
R. shoulder	right shoulder
L. shoulder	left shoulder
L.S.	low section
M.S.	mid section
H.S.	high section

4. Stance Group

B. stance	back stance
R.B. stance	right back stance
L.B. stance	left back stance
C. stance	close stance
C.R. stance	close ready stance
O.R. stance	open ready stance
D. stance	diagonal stance
R.D. stance	right diagonal stance
L.D. stance	left diagonal stance
F. stance	foward stance
R.F. stance	right forward stance
L.F. stance	left forward stance
F. X-stance	fixed stance
R.F. low stance	right forward low stance
L.F. low stance	left forward low stance
R.B. low stance	right back low stance
L.B. low stance	left back low stance
P. stance	parallel stance
P.R. stance	parallel ready stance
R. stance	riding stance
Rr. ft. stance	rear foot stance
R. Rr. ft. stance	right rear foot stance
L. Rr. ft. stance	left rear foot stance
R. X-stance	right X-stance
L. X-stance	left X-stance

5. Block

L.S. block	low section block
M.S. block	mid section block
H.S. block	high section block

6. Punch

L.S. punch	low section punch
M.S. punch	mid section punch
H.S. punch	high section punch

ROMANIZATION TABLE

McCune-Reischauer System*

Final \ Initial	ㄱ	ㄴ	ㄷ	ㄹ	ㅁ	ㅂ	ㅅ	ㅈ	ㅊ	ㅋ	ㅌ	ㅍ	ㅎ
	k	*n*	*t*	*(r)*	*m*	*p*	*s*	*ch*	*ch'*	*k'*	*t'*	*p'*	*h*
ㄱ *k*	*kk*	*ngn*	*kt*	*ngn*	*ngm*	*kp*	*ks*	*kch*	*kch'*	*kk'*	*kt'*	*kp'*	*k'*
ㄴ *n*	*n'g*	*nn*	*nd*	*ll*	*nm*	*nb*	*ns*	*nj*	*nch'*	*nk'*	*nt'*	*np'*	*nh*
ㄹ *l*	*lg*	*ll*	*lt*	*ll*	*lm*	*lb*	*ls*	*lch*	*lch'*	*lk'*	*lt'*	*lp'*	*rh*
ㅁ *m*	*mg*	*mn*	*md*	*mn*	*mm*	*mb*	*ms*	*mj*	*mch'*	*mk'*	*mt'*	*mp'*	*mh*
ㅂ *p*	*pk*	*mn*	*pt*	*mn*	*mm*	*pp*	*ps*	*pch*	*pch'*	*pk'*	*pt'*	*pp'*	*p'*
ㅇ *ng*	*ngg*	*ngn*	*ngd*	*ngn*	*ngm*	*ngb*	*ngs*	*ngj*	*nach'*	*ngk'*	*ngt'*	*ngp'*	*ngh*

1. A consonant between two vowels is transcribed with its initial value except that ㄱ is *(g)*, ㄷ is *(d)*, ㅂ is *(b)* and ㅈ is *(j)*.
2. Final with closed sound value ㄷ, ㅅ, ㅈ is transcribed *t*.
3. 쉬 is romanized *shwi*.
4. Vowels:

ㅏ	*a*	ㅓ	*ŏ*	ㅗ	*o*	ㅜ	*u*	ㅡ	*ŭ*	ㅣ	*i*
ㅑ	*ya*	ㅕ	*yŏ*	ㅛ	*yo*	ㅠ	*yu*	ㅢ	*ŭi*		
ㅐ	*ae*	ㅔ	*e*	ㅘ	*wa*	ㅝ	*wŏ*			ㅚ	*oe*
ㅒ	*yae*	ㅖ	*ye*	ㅙ	*wae*	ㅞ	*we*			ㅟ	*wi*

* This table is re-arranged from the original.

GLOSSARY

The Korean original Taekwon-Do terminology romanized in the McCune-Reischauer System is arranged in alphabetical order.

Most of the compound words are analized into intelligible components: adverbal (adverb, adjective, prefix), auxiliary (gerundial) and noun parts.

* *a.* =*adjective*; *ad.* =*adverb*; *auxil.* =*auxiliary*; *n.* =*noun*; *imp.* =*imperative.*

an- inside (a.)
anp'alcha- inner open (a.)
anŭro- inward (ad.)
ap- front (a.)
aryŏng dumbbell
-b- —— *p*

ch'a-(gi) kicking, kick (auxil. & n.)
——*chirŭgi* thrusting kick (n.)
——*murŭgi* pressing kick (n.)
——*mŏmch'ugi* checking kick (n.)
——*olligi* rising kick (n.)
——*papki* stamping kick (n.)
——*pusugi* destorying kick (n.)
ch'aejŏm p'yo score system
chajŭnbal foot shifting (n.)
changbi equipment (n.)
changwŏn palm fist (n.)

chapki grasping (n.)
chase pyŏnhwa flexible guarding posture
chayu- free (a.)
——*taeryŏn* ——sparring (n.)
chigŏwn knuckle fist
chillŏ- punching
chirŭgi punching, punch. (n.)
chirŭmyŏ- punching (auxil.)
chokki foot techniques (n.)
chong- straight (a.)
chŏn'gul- forward (a.)
chŏn'gwŏn forefist
ch'uk'yŏ- rising (auxil.)
chunbi- ready (imp. & a.)
chung-dan mid-section
chungji- middle knuckle (a.)
chwau both (double) sides
-d- → *t-*
-g- → *k-*
ha-dan low-section
ha-i pants
hech'yŏ- wedging (auxil.)
hosinsul self-defence techniques
hugul- back (-ward)
hŭllyo- sweeping (auxil.)
hyŏng pattern (n.)
ibo- two-step, double-(step)
idongsik movable type
iji- double finger(s)
ijung- double (a.)
ilbo- one-step (a.)
ilchi- single finger (a.)
inji- foreknuckle (a.)
-j- → *ch-*
-ki techniques (n.)
kibon suryŏn fundamental exercise
kima- riding (a.)
kiman feint
kojŏng- fixed (adj.)
kojŏngsik fixed type
kŏlch'yŏ- hooking (auxil.)
konggyŏk attack (n.)
konggyŏk pui striking point(s)
kŏrŏ- tackling (auxil.)
kŏul mirror
-ku aids (training)
kŭjari- stationary (a.)
kŭman stop (imp.)
kŭne pendulum
kŭp grade
kŭpso vital spots
kutcha 9-shape
kwansu spear finger
kyoch'a- cross, crossed (a.)
kyoch'a chumŏk X-fist
kyoch'a sudo X-hnife-hand
kyŏkp'a t'ŭl holder
maga- blocking (auxil.)
makki blocking block (n.)
makki pui blocking point (s)
makki tŭl blocking apparatus
mikkŭlmyŏ- sliding (auxil.)
mikkŭrŭmbal sliding (n.)
mirŏ- pushing (auxil.)
moa- close (auxil.)
mom natch'ugi body dropping (n.)
mŏmch'ugi checking (n.)
momt'ong pach'igi push-up (n.)
mongdung'i U-shape' pole
mongma wooden horse
moraet'ong sand-box
murŭp p'yŏgi knee streching (n.)
naeryŏ- downward (ad.)
nagagi forwarding (n.)
~ stepping (n.)
narani- parallel (a.)
natch'a- low (ad.)
nop'i- high (ad.)
nullŏ- pressing (auxil.)
nurŭgi pressing (n.)
oebal- one-leg
oep'alcha- outer open
ogŭryŏ- crouched (auxil.)
olligi rising (n.)
ollyŏ- upward (auxil.)
omgyŏ tidigi stepping (n.)
omgyŏ tidimyŏ- step-shifting (ad.)
step-(auxil.)
pakkat- outside (a.)
pakkŭro- outward (ad.)
p'alcha- open (stance)
p'alkup elbow
p'almok forearm
palmok t'ŭl ankle-board
pandae- reverse (a.)
pandal- crescent (a.)
pandalson arc-hand(n.& a.)
panjayu semi-free
——*taeryon* semi-free sparring
panghyang direction (n.)
pang'ŏgi defence techniques
paro- lunge (ad.)
p'ihagi dodging (n.)
pit'ŭrŏ twisting (auxil.)
pui point(s)
pusugi destroying (n.)
putchaba- grasping (auxil.)
putchapko- grasping (auxil.)
pyŏgae pad
p'yŏnggwansu finger
p'yŏnggwŏn flat fist
rigwŏn back fist
saju four directions
sambo- three-step (s) (a.)
samjung- treble (a.)
san- W-shape (a.)
sang-dan high-section
sang't shirt
sasŏn- diagonal (a.)
sewŏ- vertical, -ly (ad.)
sihap match
sihap kyuch'ik match rules
sijak or si jak start (imp.)
simsa test
siwi demonstration
sŏgi stance (n.)
sŏgi-t'ŭl stance mould
ssang- twin (a.); double
ssang-bal (-pal) twin foot
ssanggwŏn twin fist
sudo knife-hand
sugi hand techniques
sup'yŏng horizontal (a.)
suryŏn exercise
suryŏn kyehoekp'yo training schedule
tae post (n.)
tae- against, to
——*ch'onggŏm* aginst bayonet
——*konbong* ——club
——*kwŏnch'ong* ——pistol
——*mugi* ——arms
——*tando* ——dagger
taebi- guarding (a.)
tallyŏn training (n.); (a.)
——*chu* training post
——*kong* punching ball
——*ku* training aids
——*kŭne* forging pendulum
——*kusŏng* system of sparring
——*paek* forging bag
tan degree
tanji jar
tan kŭp chedo system of rank
tanggyŏ- pulling (auxil.)
tigŭtcha- shape
tobok practice suit
tolki turning (n.)
tollimyŏ- circular (auxil.)
tollyŏ- turning (auxil.)
tŏnjigi throwing (n.)
toro- waving (ad.)
tosu tallyŏn free training
ttaerigi striking, strike (n.)
ttaeryŏ- striking (auxil.)
tti belt
ttulki thrusting, thrust (n.)
ttullŏ- thrusting (auxil.)
ttwigi jumping (n.)
ttwimyŏ- flying (auxil.)
ttwŏnŭmŏ- overhead (auxil.)
tu (-l) double, two(a.)
tŭrŏ- scooping (auxil.)
tŭrŏogi backwarding (n.)
twi- (twit-) back (a.)
twijibŏ- upset (ad.)
twitpal rear foot
wi- upper (a.)
yakssok- pre-arranged (a.)
yŏnsok- consecutive (a.)
yŏp- side (a.)
yugwŏn hammer fist

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