

ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME VIII

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(Mokcha)

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**Taekwon-Do
In Korean Character**



choi hong hi

GEN. CHOI HONG HI
President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy (*Ye Ui*)

Integrity (*Yom Chi*)

Perseverance (*In Nae*)

Self-Control (*Guk Gi*)

Indomitable Spirit (*Baekjul Boolgool*)

昭春道精神
禮義廉耻忍耐
先己百折不屈

黃野存識

EXPLANATION OF TENETS

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

COURTESY (*Ye Ui*)

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

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

INTEGRITY (*Yom Chi*)

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

1. The instructor who misrepresents himself and his art by presenting improper techniques to his students because of a lack of knowledge or apathy.
2. The student who misrepresents himself by "fixing" breaking materials before demonstrations.
3. The instructor who camouflages bad techniques with luxurious training halls and false flattery to his students.
4. The student who requests rank from an instructor, or attempts to purchase it.
5. The student who gains rank for ego purposes or the feeling of power.
6. The instructor that teaches and promotes his art for materialistic gains.
7. The student whose actions do not live up the words.
8. The student who feels ashamed to seek opinions from his juniors.

PERSEVERANCE (*In Nae*)

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

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

SELF-CONTROL (*Guk Gi*)

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

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

INDOMITABLE SPIRIT (*Baekjul Boolgool*)

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

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

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

Confucius declared, "it is an act of cowardice to fail to speak out against injustice."

As history has proven those who have pursued their dreams earnestly and strenuously with indomitable spirit have never failed to achieved their goals.



"Pursue one's own goal"

PATTERNS *(Tul)*

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

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

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

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

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

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

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

The following points should be considered while performing patterns:

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

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

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

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

The reason for 24 Patterns:

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

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

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

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

THE INTERPRETATIONS OF PATTERNS

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

- CHON-JI:** means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.
- DAN-GUN:** is named after the holy Dan-Gun, the legendary founder of Korea in the year of 2,333 B.C.
- DO-SAN:** is the pseudonym of the patriot Ahn Chang-Ho (1876-1938). The 24 movements represent his entire life which he devoted to furthering the education of Korea and its independence movement.
- WON-HYO:** was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.
- YUL-GOK:** is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea". The 38 movements of this pattern refer to his birthplace on 38° latitude and the diagram (±) represents "scholar".
- JOONG-GUN:** is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).
- TOI-GYE:** is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37° latitude, the diagram (±) represents "scholar".

- HWA-RANG:** is named after the Hwa-Rang youth group which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity.
- CHOONG-MOO:** was the name given to the great Admiral Yi Soon-Sin of the Yi Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.
- KWANG-GAE:** is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram (±) represents the expansion and recovery of lost territory. The 39 movements refer to the first two figures of 391 A.D., the year he came to the throne.
- PO-EUN:** is the pseudonym of a loyal subject Chong Mong-Chu (1400) who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram (—) represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.
- GE-BAEK:** is named after Ge-Baek, a great general in the Baek Je Dynasty (660 A.D.). The diagram (I) represents his severe and strict military discipline.
- EUI-AM:** is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram (I) represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

- CHOONG-JANG:** is the pseudonym given to General Kim Duk Ryang who lived during the Yi Dynasty, 14th century. This pattern ends with a left-hand attack to symbolize the tragedy of his death at 27 in prison before he was able to reach full maturity.
- JUCHE:** is a philosophical idea that man is the master of everything and decides everything, in other words, the idea that man is the master of the world and his own destiny. It is said that this idea was rooted in Baekdu Mountain which symbolizes the spirit of the Korean people. The diagram (卍) represents Baekdu Mountain.
- SAM-IL:** denotes the historical date of the independence movement of Korea which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.
- YOO-SIN:** is named after General Kim Yoo Sin, a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A.D., the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.
- CHOI-YONG:** is named after General Choi Yong, Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Yi Dynasty.
- YON-GAE:** is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A.D., the year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

- UL-JI:** is named after general Ul-Ji Moon Dok who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 A.D., Ul-Ji employing hit and run guerilla tactics, was able to decimate a large percentage of the force. The diagram (ㄱ) represents his surname. The 42 movements represents the author's age when he designed the pattern.
- MOON-MOO:** honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "Where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolize the last two figures of 661 A.D. when Moon Moo came to the throne.
- SO-SAN:** is the pseudonym of the great monk Choi Hyong Ung (1520-1604) during the Yi Dynasty. The 72 movements refer to his age when he organized a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.
- SE-JONG:** is named after the greatest Korean king, Se-Jong, who invented the Korean alphabet in 1443, and was also a noted meteorologist. The diagram (ㅁ) represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.
- TONG-IL:** denotes the resolution of the unification of Korea which has been divided since 1945. The diagram (1) symbolizes the homogenous race.

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

NAME OF TUL	RANK	ORDER OF BELT
CHON-JI	9TH GUP	WHITE/YELLOW STRIPE
DAN-GUN.	8TH GUP	YELLOW
DO-SAN	7TH GUP	YELLOW/GREEN STRIPE
WON-HYO	6TH GUP	GREEN
YUL-GOK	5TH GUP	GREEN/BLUE STRIPE
JOONG-GUN.	4TH GUP	BLUE
TOI-GYE.	3RD GUP	BLUE/RED STRIPE
HWA-RANG.	2ND GUP	RED
CHOONG-MOO	1ST GUP.	RED/BLACK STRIPE

KWANG-GAE

PO-EUN 1ST DAN BLACK

GE-BAEK

EUI-AM

CHOONG-JANG . . . 2ND DAN BLACK

JUCHE

SAM-IL

YOO-SIN 3RD DAN BLACK

CHOI-YONG

YONG-GAE

UL-JI. 4TH DAN BLACK

MOON-MOO

SO-SAN 5TH DAN BLACK

SE-JONG

TONG-IL. 6TH DAN BLACK

GENERAL INFORMATION

The purpose of this volume is to teach the beginner students (10th grade to 7th grade) to perform their patterns with effective technique and realistic feeling. The student is, therefore, advised to pay special attention to the correct execution and application of each movement before he attempts to practise his pattern.

Obviously, the pattern cannot be performed correctly without sufficient knowledge of the fundamental movements involved. The student should refer to the relevant volume in this encyclopedia for more detailed information on each motion. This book is also strongly recommended as a review for all levels advanced beyond this stage.

The illustrations for all 24 of the patterns contained in this encyclopedia assume that the student is standing on line AB and facing D.

LEGEND:



— present foot position with the exception of "Previous Posture"



— Previous foot position



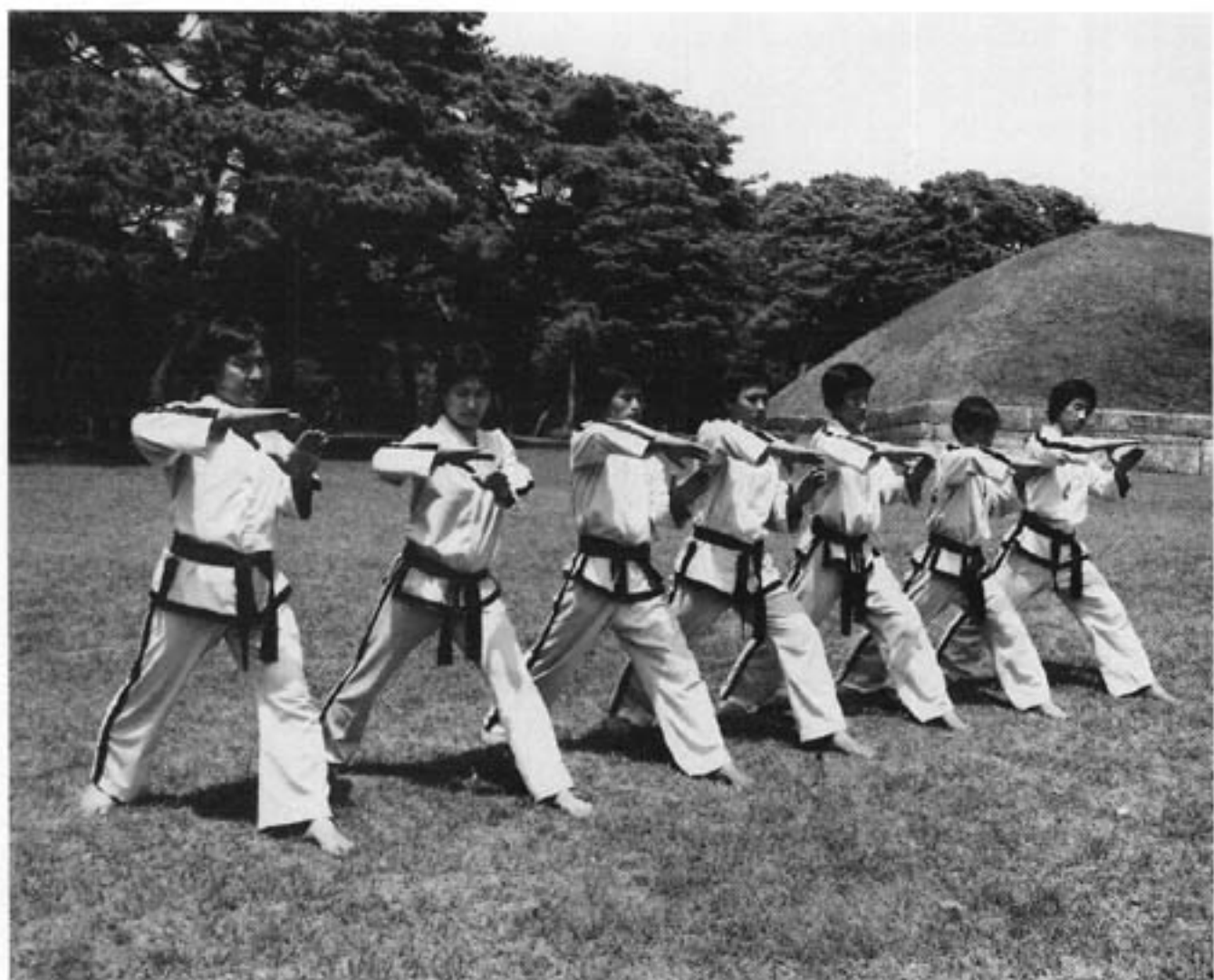
— heel slightly off the ground



— direction of foot travel

"Previous Posture"	— posture of immediate preceding movement
"Other View"	— view of posture from the opposite side
"Front View"	— the performer's front
"Top View"	— reader's view from the top
"to A,B,C,...etc."	— direction of attack or block to A,B,C,...etc.
"toward A,B,C,...etc."	— direction of stance toward A,B,C,...etc.
"Front foot"	— refers to the foot which is advanced to the front.
"Rear foot"	— refers to the foot which is placed at the rear.
"Left chest"	— refers to the left half of the chest.
"Right chest"	— refers to the right half of the chest.



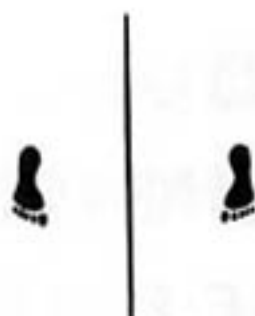


**TECHNIQUES FOR
THE BEGINNER OR
10TH GRADE HOLDER**

IMPORTANT:

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

Parallel stance



Sitting stance



Walking Stance (*Gunnun Sogi*)

Front View



Back View



L-stance (*Niunja Sogi*)

Front View



Back View

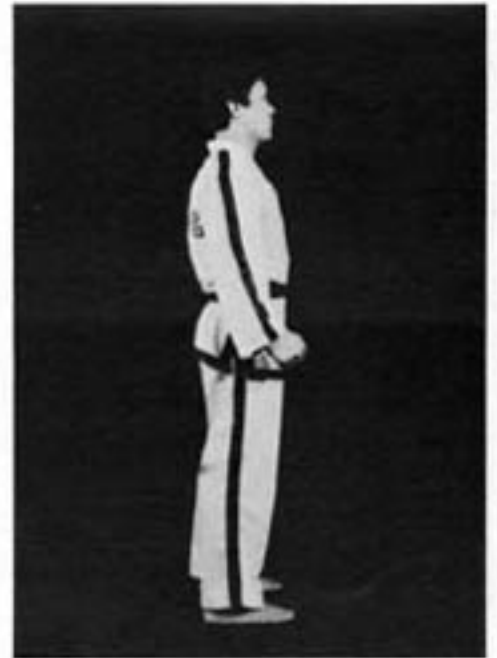
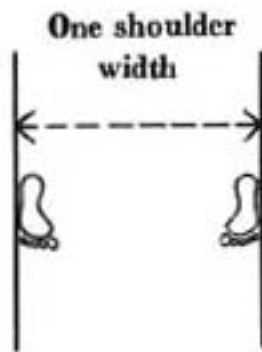


Stance (*Sogi*)

Parallel Stance (*Narani Sogi*)



Front View



Side View

Parallel Ready Stance (*Narani Junbi Sogi*)

Front View



Back View

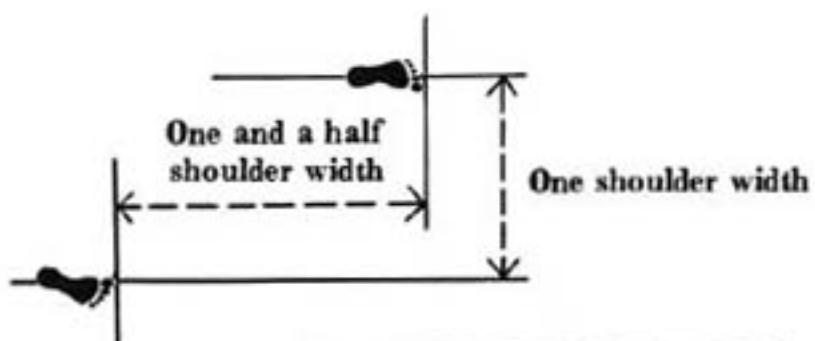


Top View

Walking Stance (*Gunnun Sogi*)



Side View



Back View

Right Walking Stance



Front View

Left walking stance



Front View

Walking Stance Forearm Low Block
(Gunnun So Palmok Najunde Makgi)

Front View



Front View



Side View



Top View



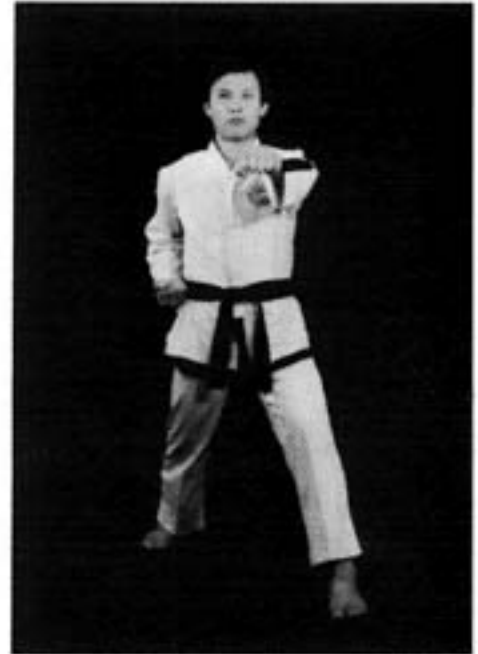
- * 1. The forearm reaches the same level as the lower abdomen of the defender.
- 2. The body becomes half facing the opponent.

Walking Stance Middle Front Punch
(Gunnun So Kaunde Ap Jirugi)

Front View



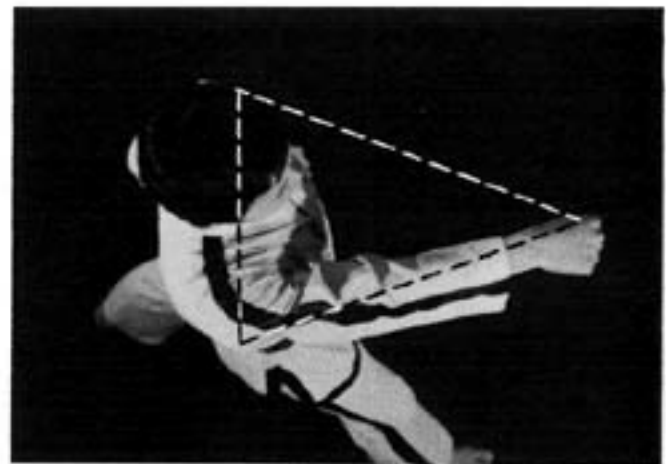
Front View



Side View



Top View



- * 1. The fist forms a vertical line with the toes.
- 2. The fist reaches the same level as the shoulder of the attacker.
- 3. The fist is brought to the center of the attacker's body.

Walking Stance Knife-hand Low Block
(Gunnun So Sonkal Najunde Makgi)

Front View



Front View



- * 1. The knife-hand reaches the same level as the scrotum of the defender.
- 2. The body becomes half facing the opponent.

Back View



Top View



Walking Stance Inner Forearm Middle Block
(Gunnun So An Palmok Kaunde Makgi)



Front View



Front View

Side View



Top View

- * 1. The fist reaches the same level as the shoulder of the defender.
- 2. The body becomes half facing the opponent.
- 3. The forearm becomes full facing the opponent.

Stepping (*Omkyo Didigi*)

Stepping forward



Stepping backward



- * 1. The body must always be half facing when stepping backward and forward.
- 2. Stepping is executed in an outward curved line.
- 3. The knee of the stationary leg springs slightly up during the stepping motion.

Inside and Outside blocks

(An Makgi Wa Bakat Makgi)

Inside Block (*An Makgi*)



Side View

The block is executed at the opponent's inner forearm.

Outside Block (*Bakat Makgi*)



Side View

The block is executed at the opponent's outer forearm.



Side View

The block is executed at the opponent's inner tibia.



Side View

The block is executed at the opponent's outer tibia.



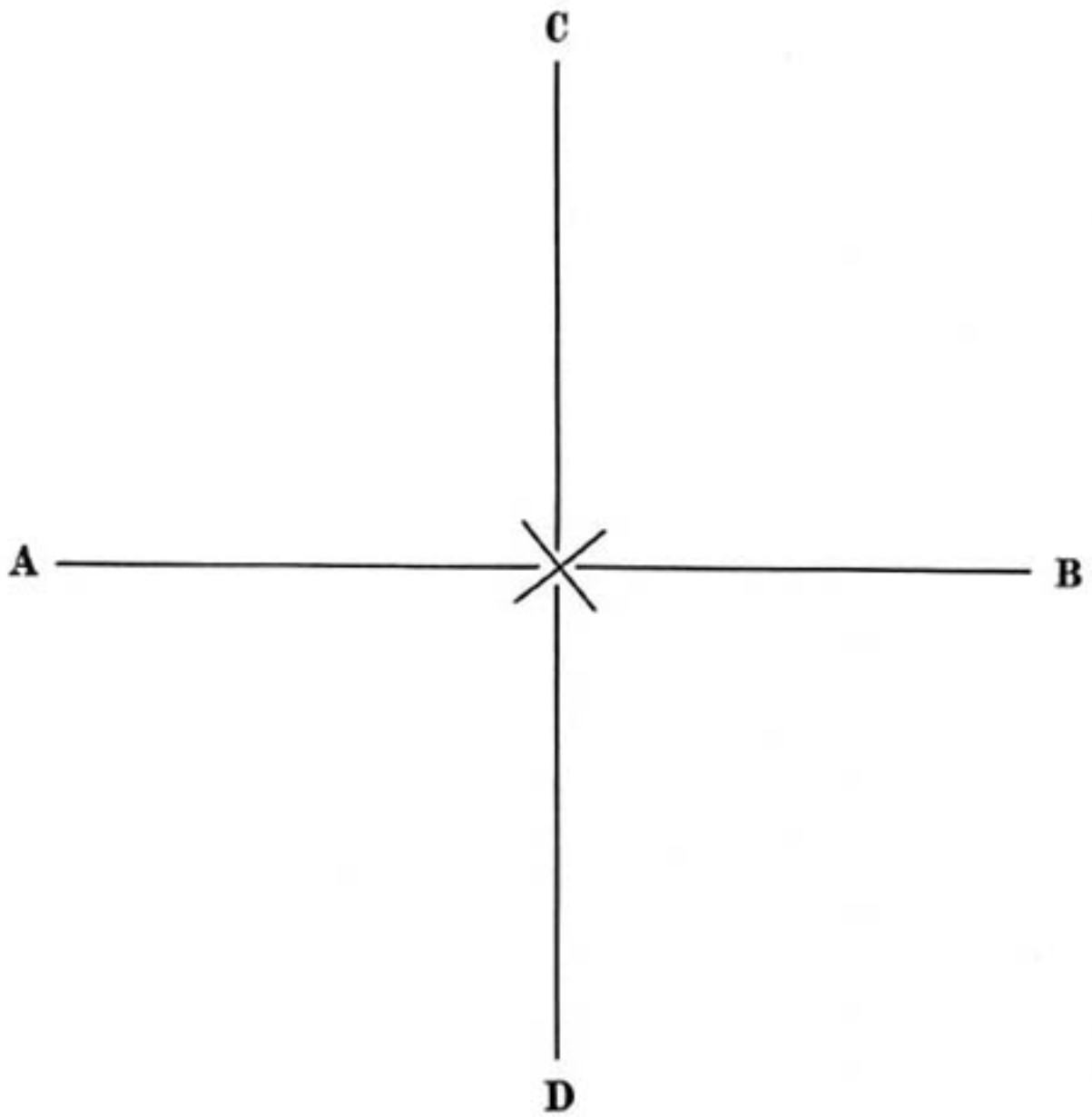
Taekwon-Do in Chinese Character

FOUR DIRECTION PUNCH

(Saju Jirugi)

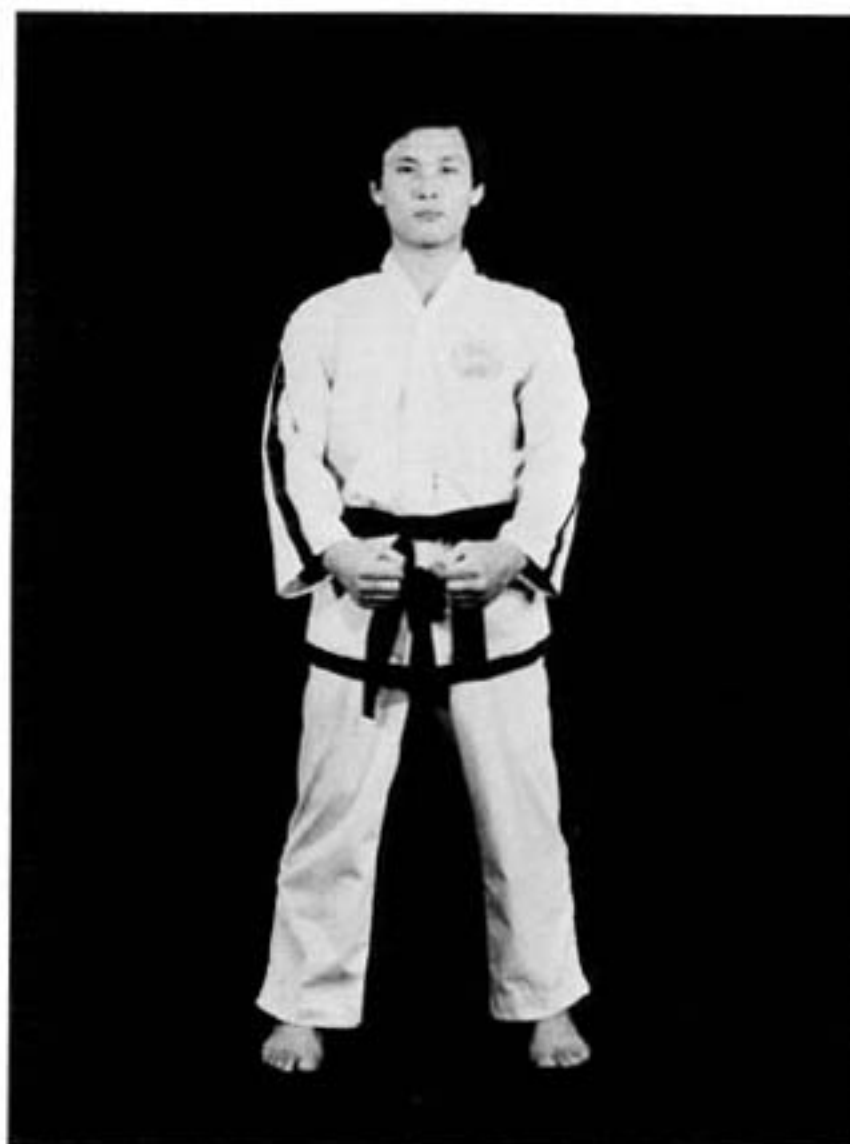
This fundamental exercise is practised by 10th grade holder or the very beginner.

DIAGRAM (*Yon Moo Son*)



Ready Posture (*Junbi Jase*)

Parallel ready stance toward D.



1. Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.

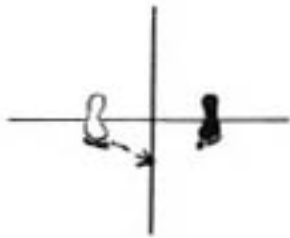


Right walking stance middle punch toward D.

Previous Posture



Side View



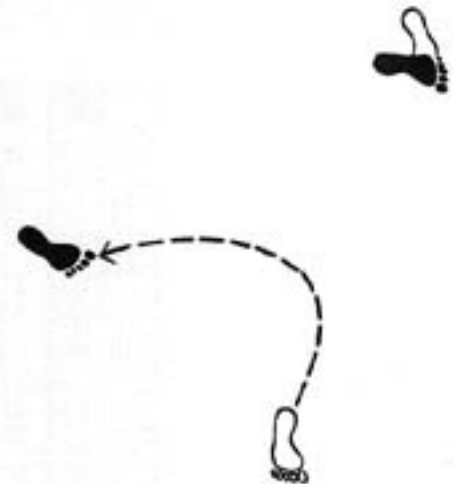
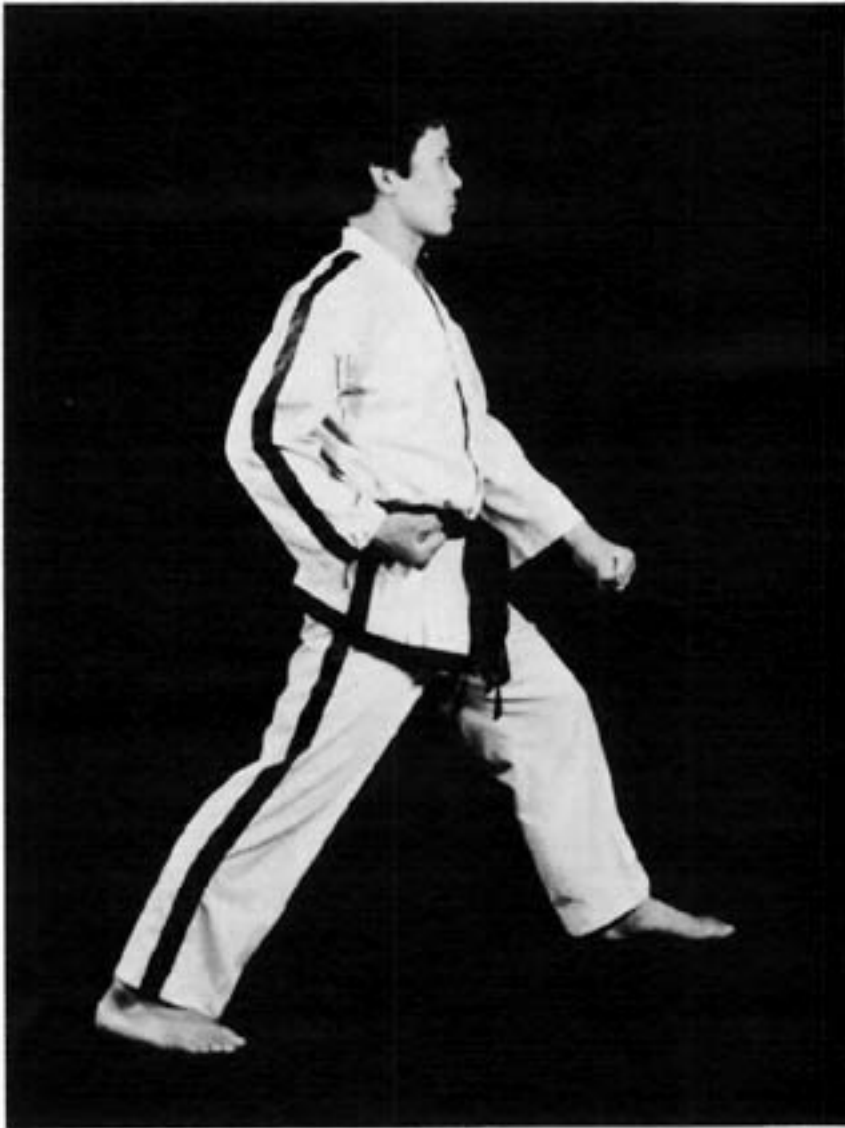
Application



Opponent of the same height.



2. Move the right foot to A, forming a left walking stance toward B while executing a low block to B with the left forearm.

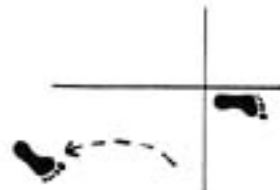
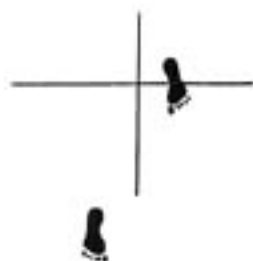


Left walking stance forearm low block toward B.

Keep the forearms crossed in front of the right chest, placing the blocking one on the other.

The body becomes half facing the opponent.

Previous Posture

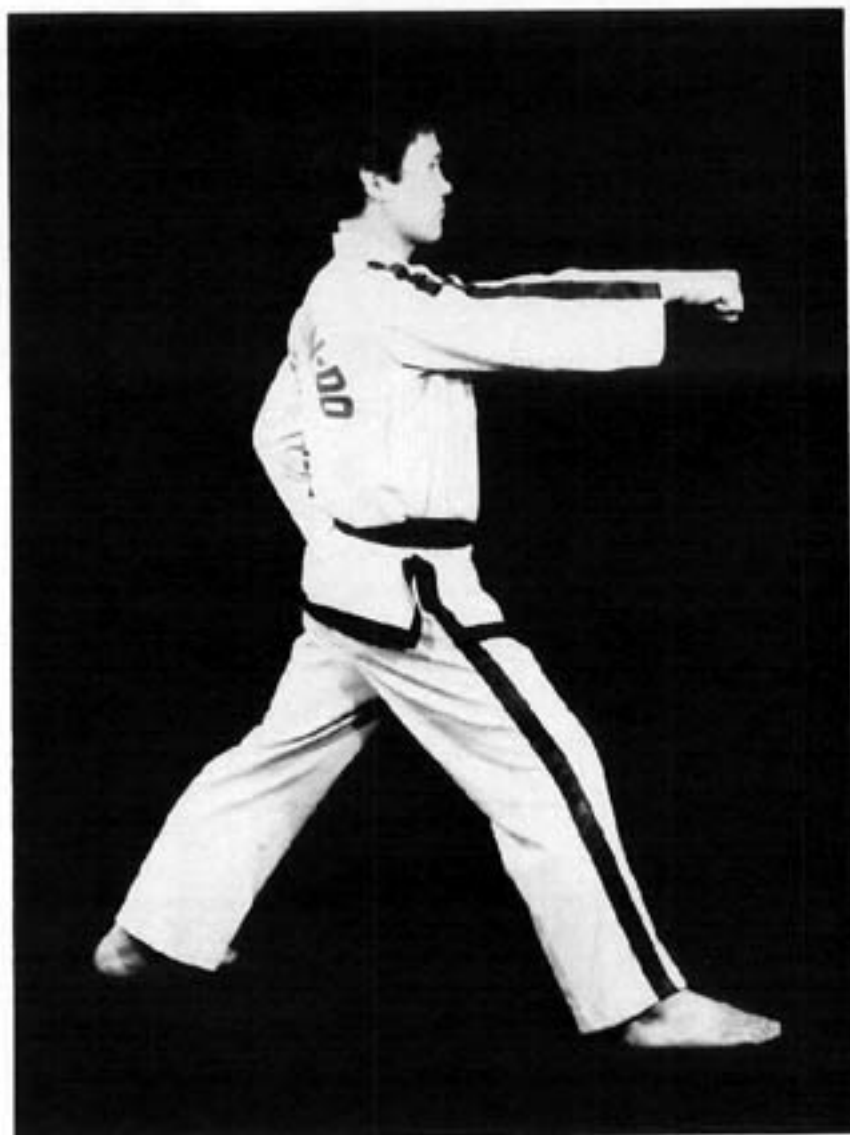


Application

- * 1. Block is executed at the tibia.
- 2. The ball of the foot is used as a pivot.
- 3. The outer forearm is the blocking tool.



3. Move the right foot to B, forming a right walking stance toward B while executing a middle punch to B with the right fist.



Right walking stance middle punch toward B.



Previous Posture

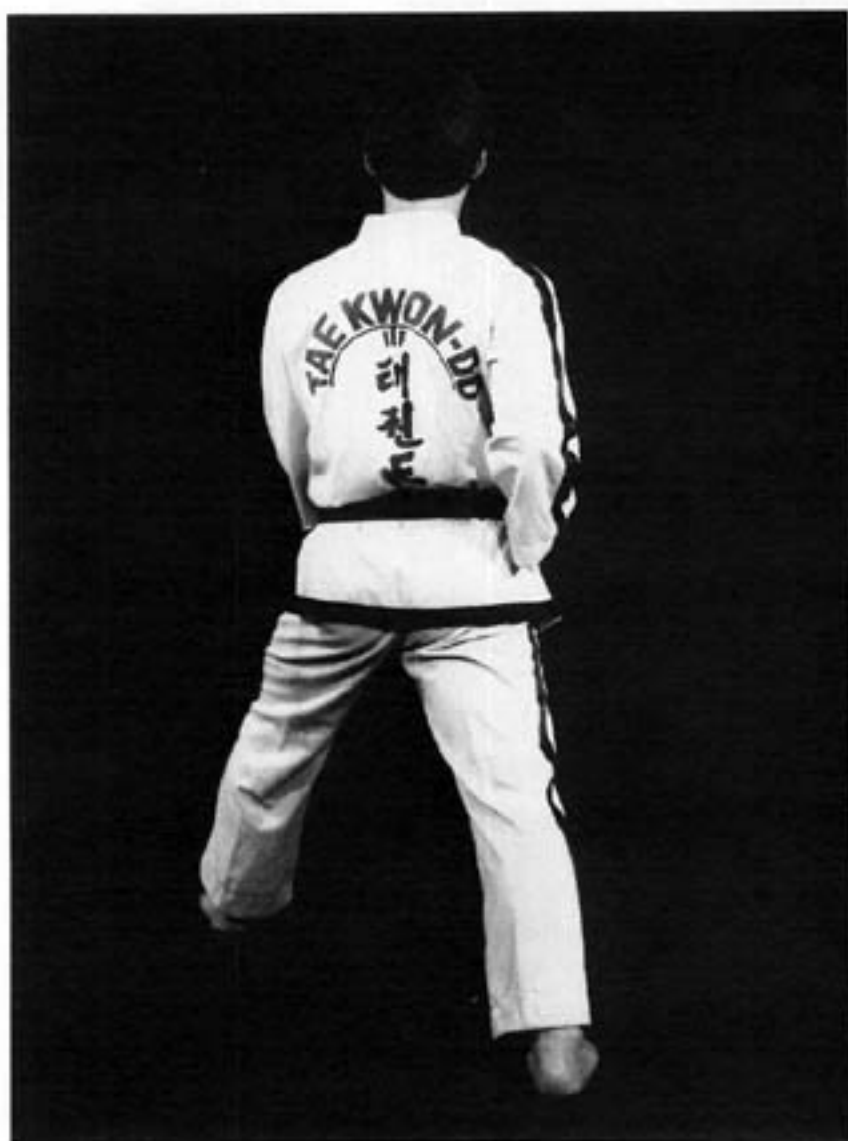


Application



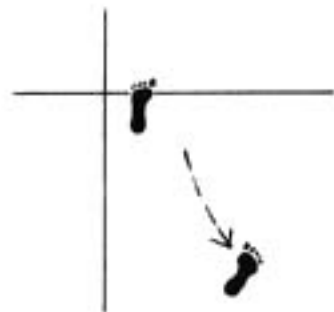
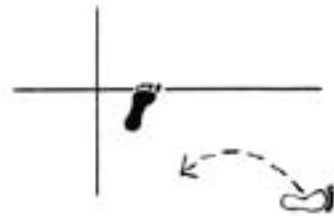
Shorter opponent.

4. Move the right foot to D, forming a left walking stance toward C while executing a low block to C with the left forearm.



Left walking stance forearm
low block toward C.

Previous Posture



Application

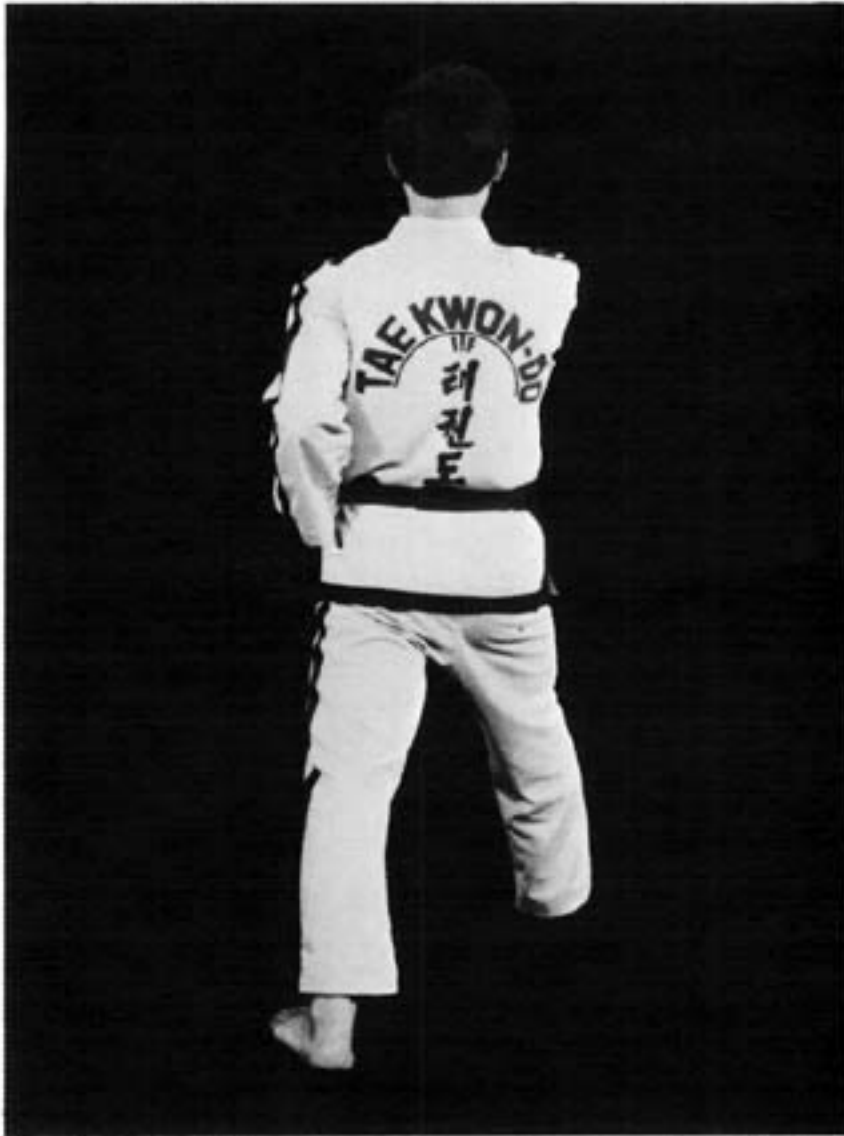


Top View



Other View

5. Move the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the right fist.



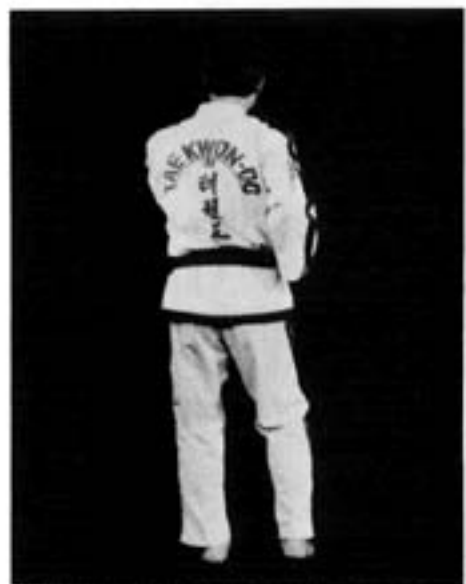
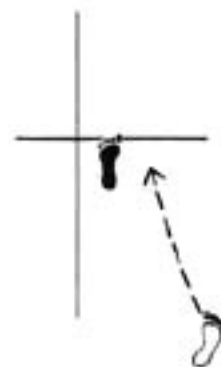
Right walking stance middle punch toward C.



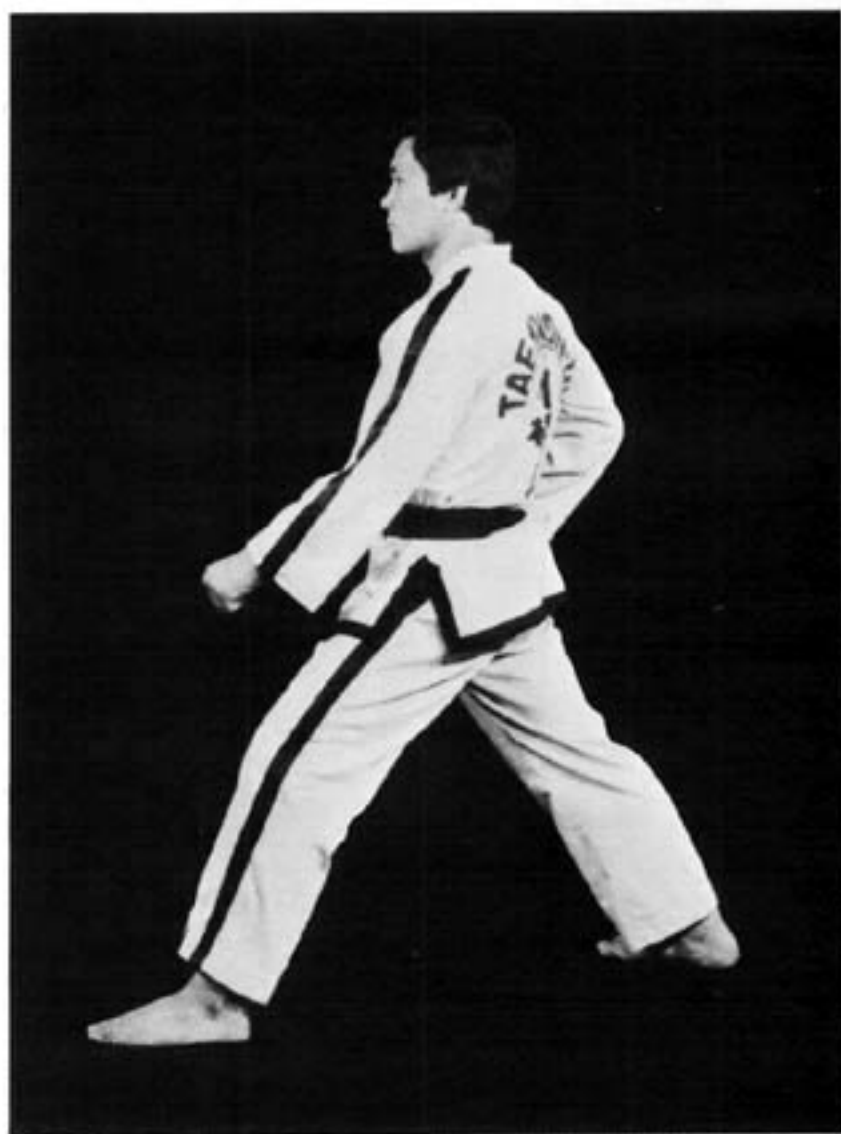


Previous Posture

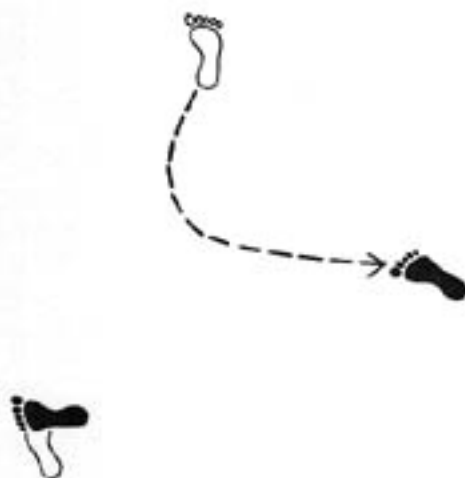
Side View



6. Move the right foot to B, forming a left walking stance toward A while executing a low block to A with the left forearm.



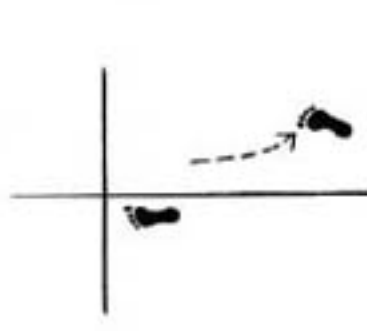
Left walking stance forearm low block toward A.



Previous Posture



Top View



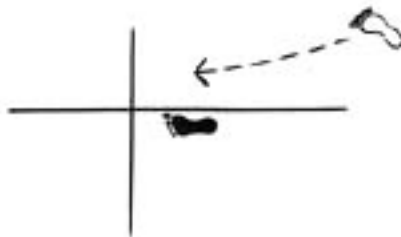
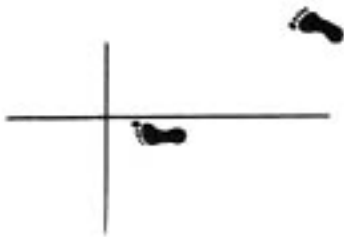
7. Move the right foot to A, forming a right walking stance toward A while executing a middle punch to A with the right fist.



Right walking stance
middle punch toward A.



Previous Posture

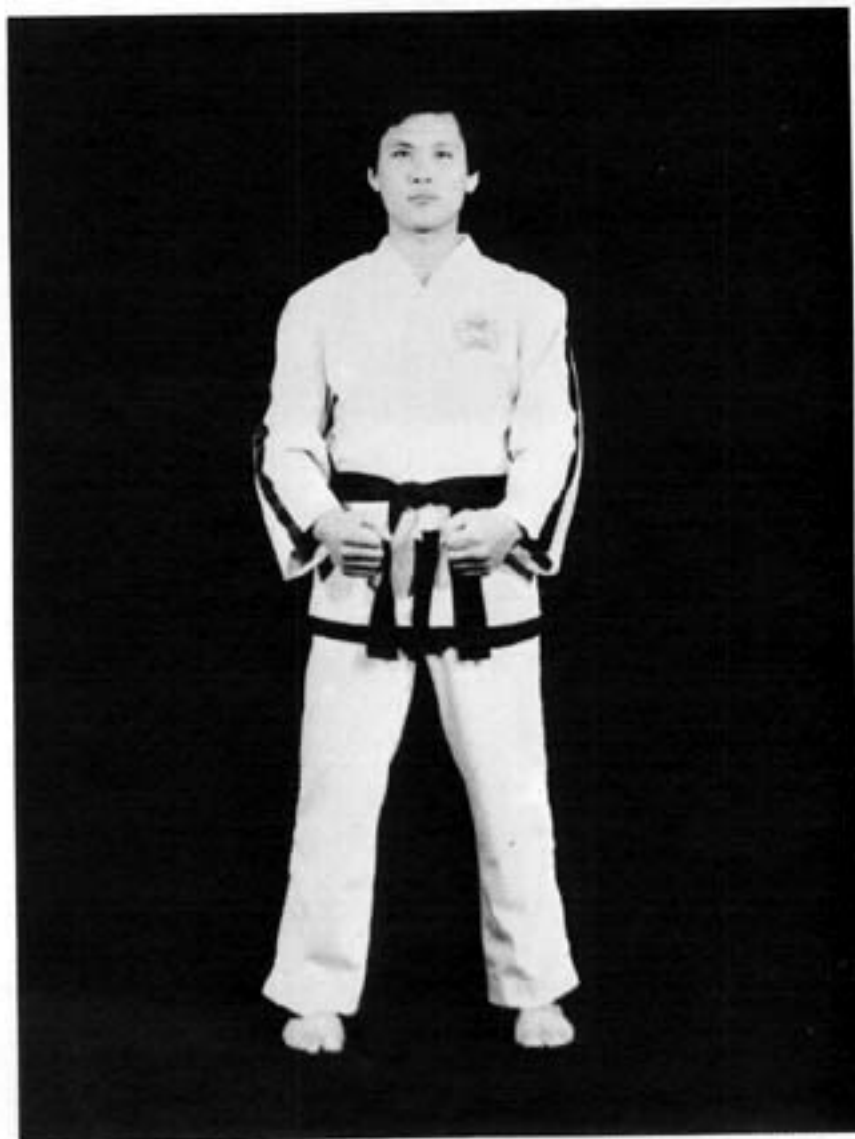


Application

Shorter opponent.



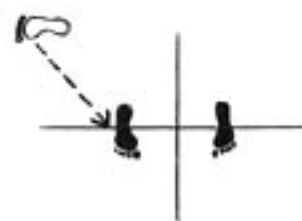
END. Bring the right foot back to a ready posture.



**Parallel ready stance
toward D.**



Previous Posture

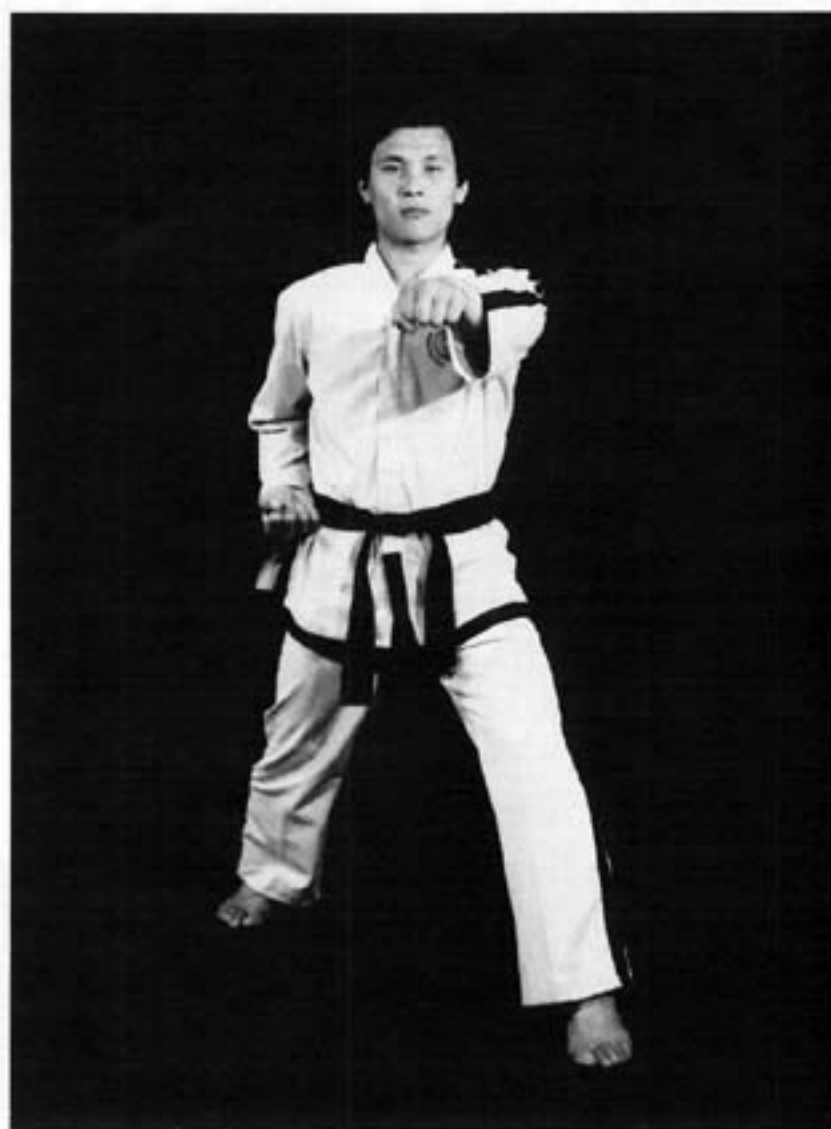


Top View

Side View

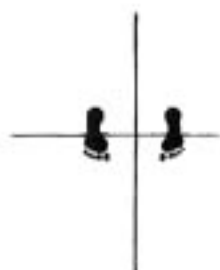


1. Move the left foot to D, forming a left walking stance toward D while executing a middle punch to D with the left fist.



**Left walking stance middle punch
with the left fist toward D.**

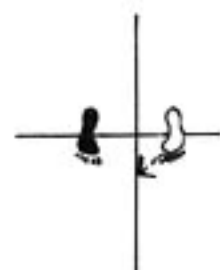
Previous Posture



Application



Side View



Side View



2. Move the left foot to B, forming a right walking stance toward A while executing a low block to A with the right forearm.



Right walking stance forearm
low block toward A.



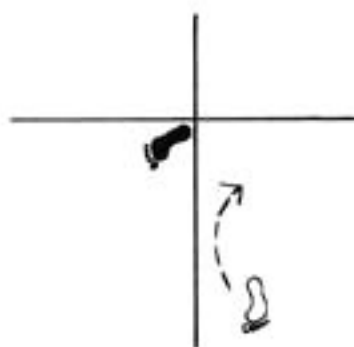
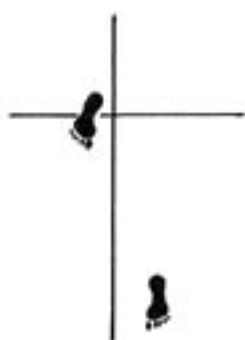
Previous Posture



Keep the forearms crossed in front of the right chest, placing the blocking one on the other.

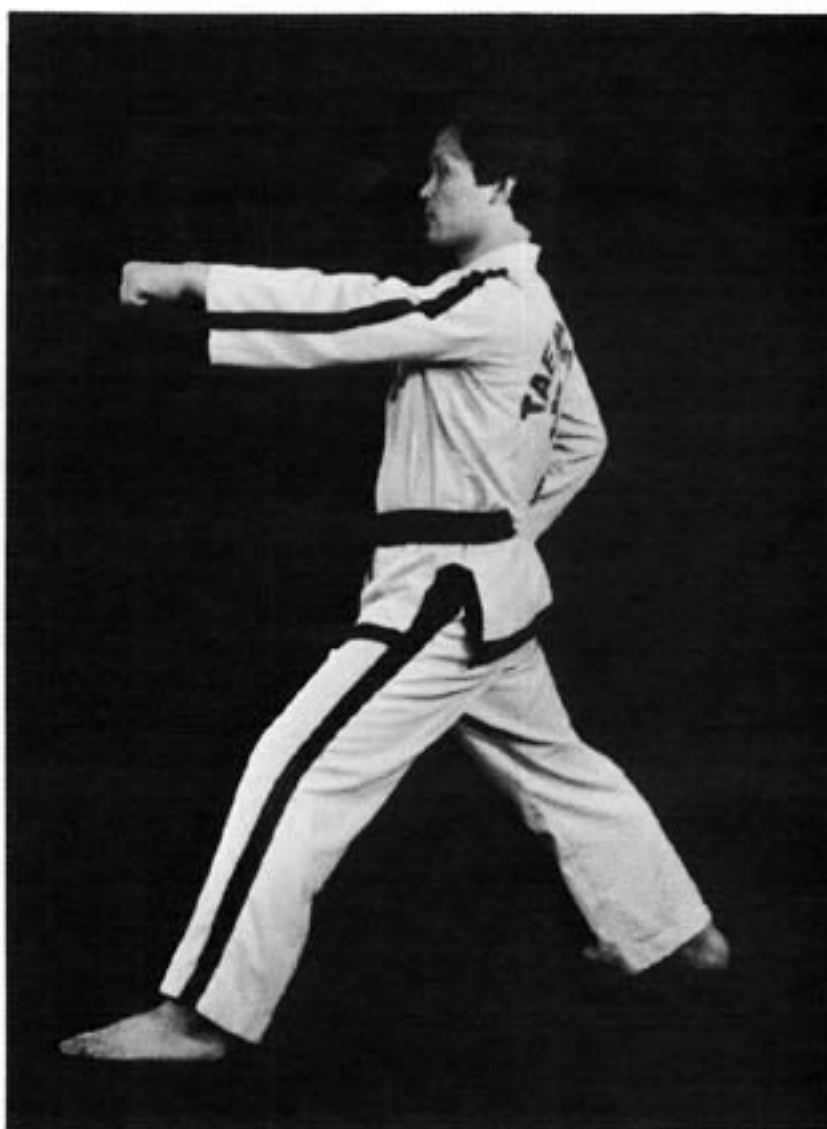


Keep the body half facing

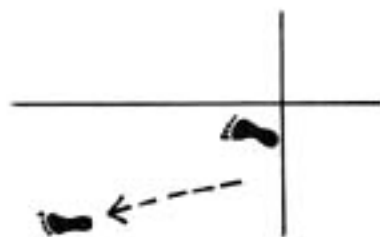


3. Move the left foot to A, forming a left walking stance toward A while executing a middle punch to A with the left fist.

Left walking stance middle punch with the left fist toward A.



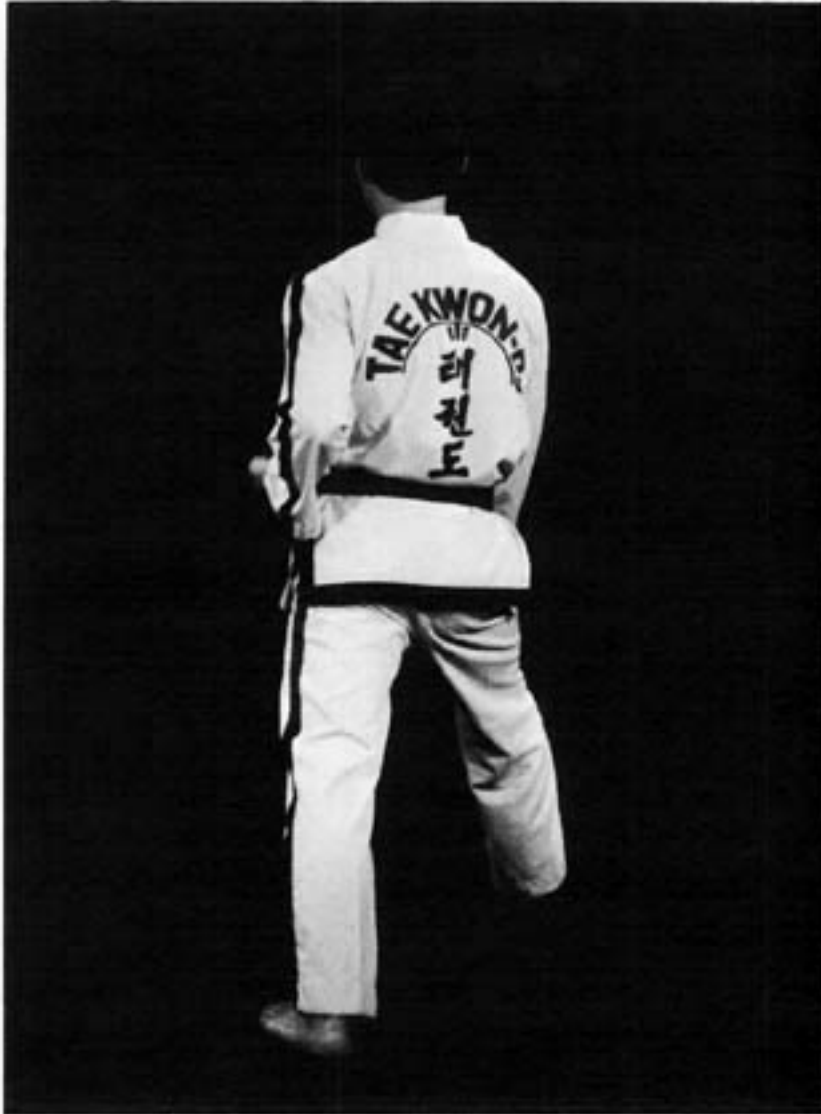
Previous Posture



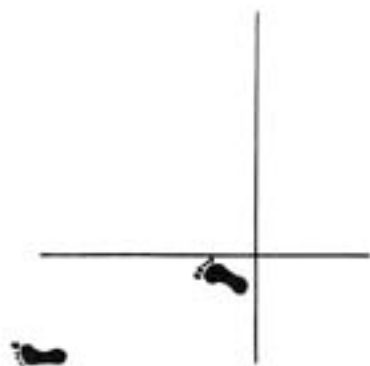
Application



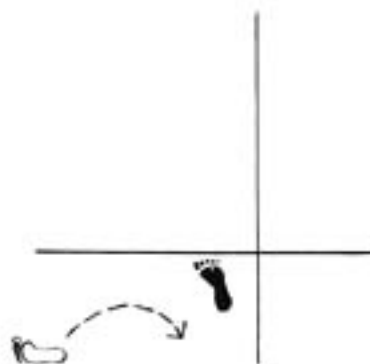
4. Move the left foot to D, forming a right walking stance toward C while executing a low block to C with the right forearm.



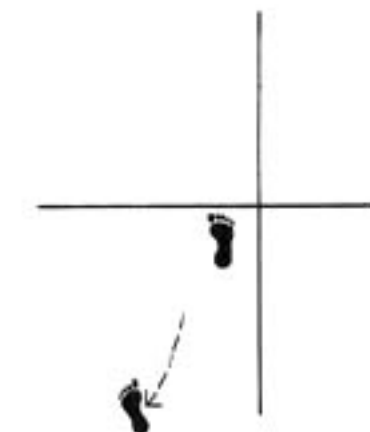
Right walking stance low block
with the right forearm toward C.



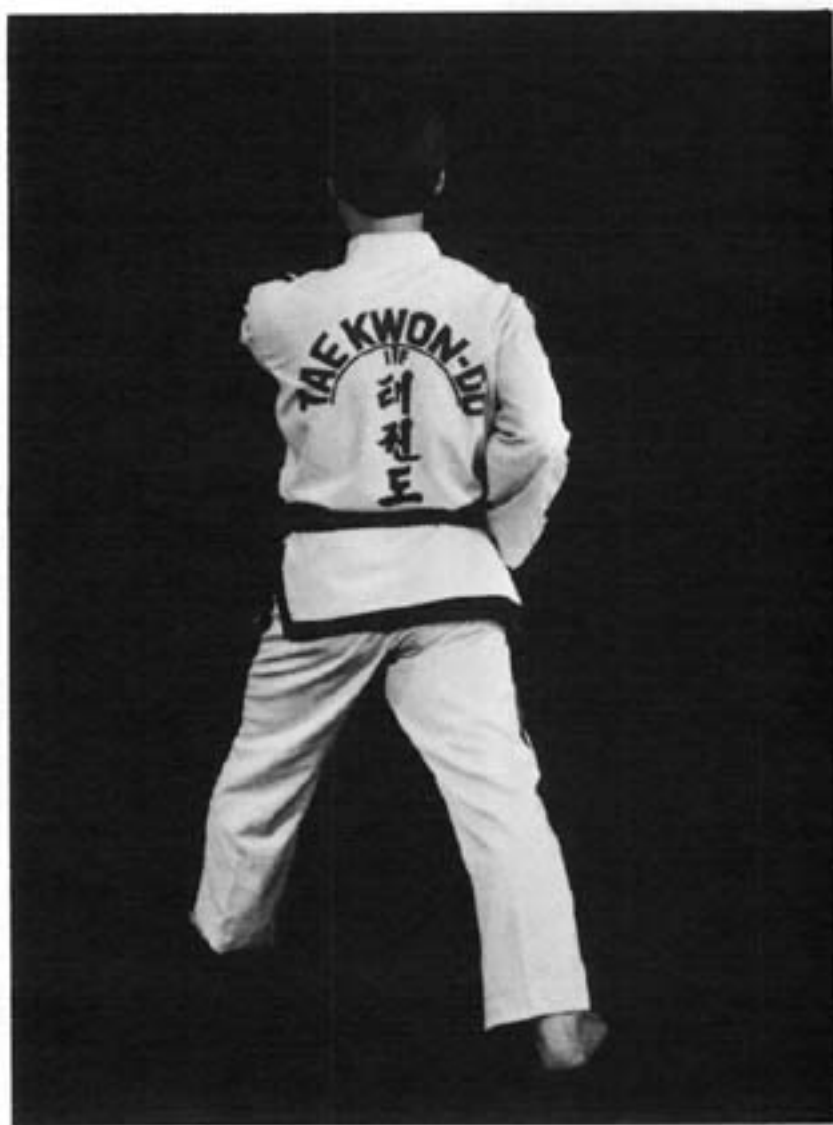
Previous Posture



Side View



5. Move the left foot to C, forming a left walking stance toward C while executing a middle punch to C with the left fist.



Left walking stance middle punch with the left fist toward C.



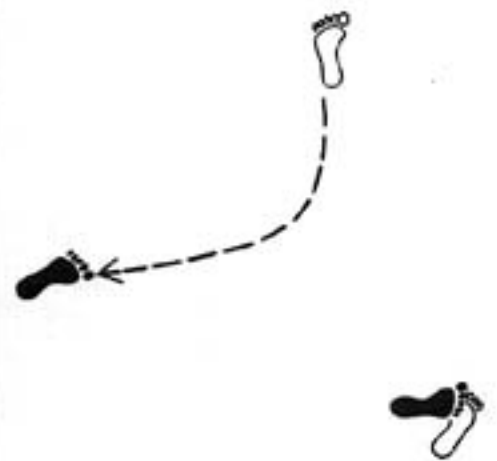
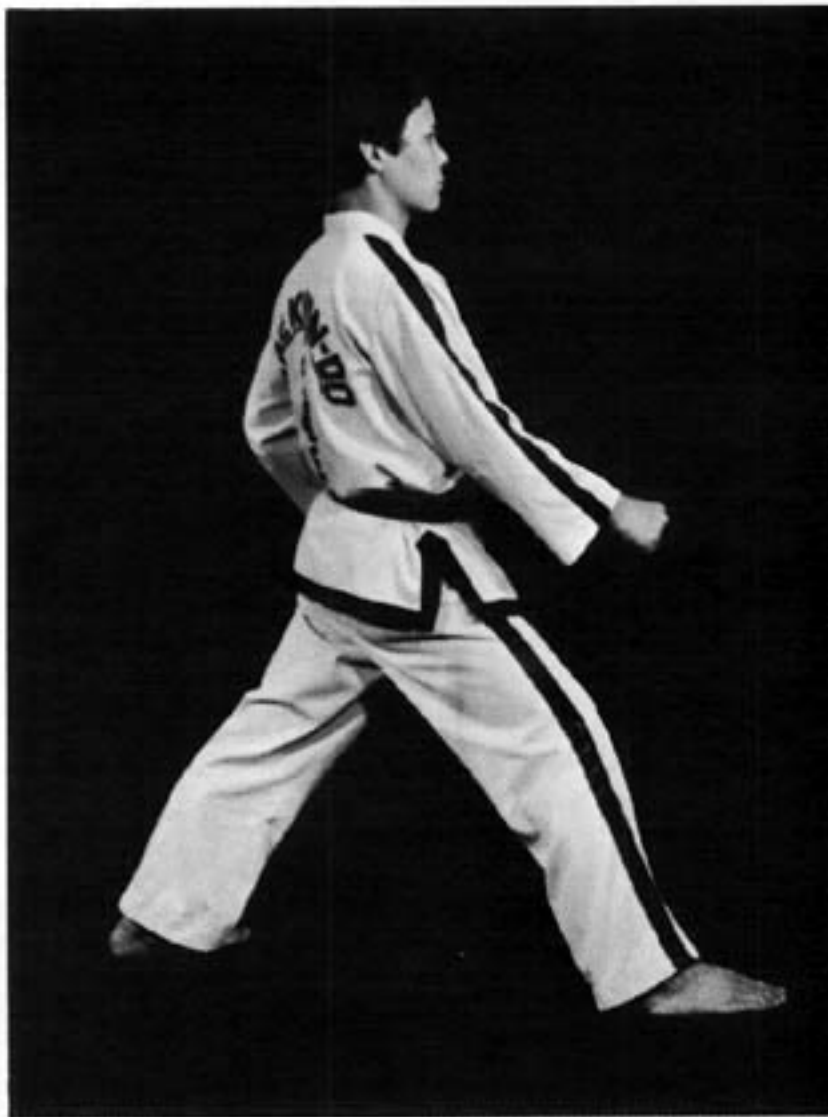
Previous Posture



Side View



6. Move the left foot to A, forming a right walking stance toward B while executing a low block to B with the right forearm.

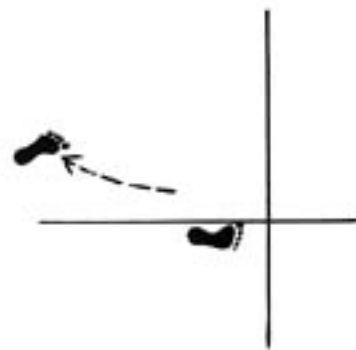
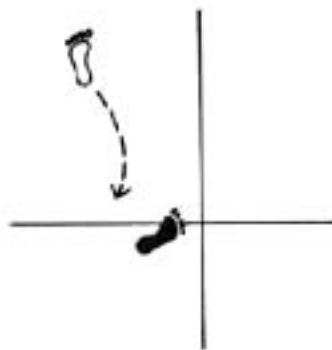
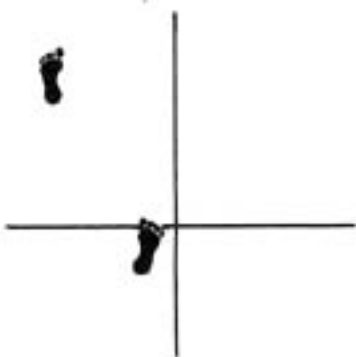


Right walking stance low block with the right forearm toward B.

Other View



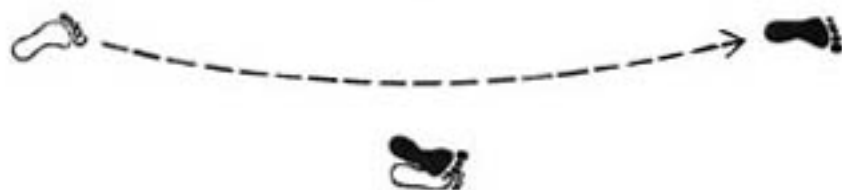
Previous Posture



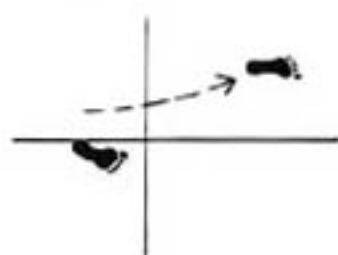
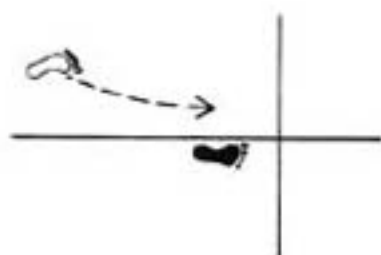
7. Move the left foot to B, forming a left walking stance toward B while executing a middle punch to B with the left fist.



Left walking stance middle punch with the left fist toward B.



Previous Posture

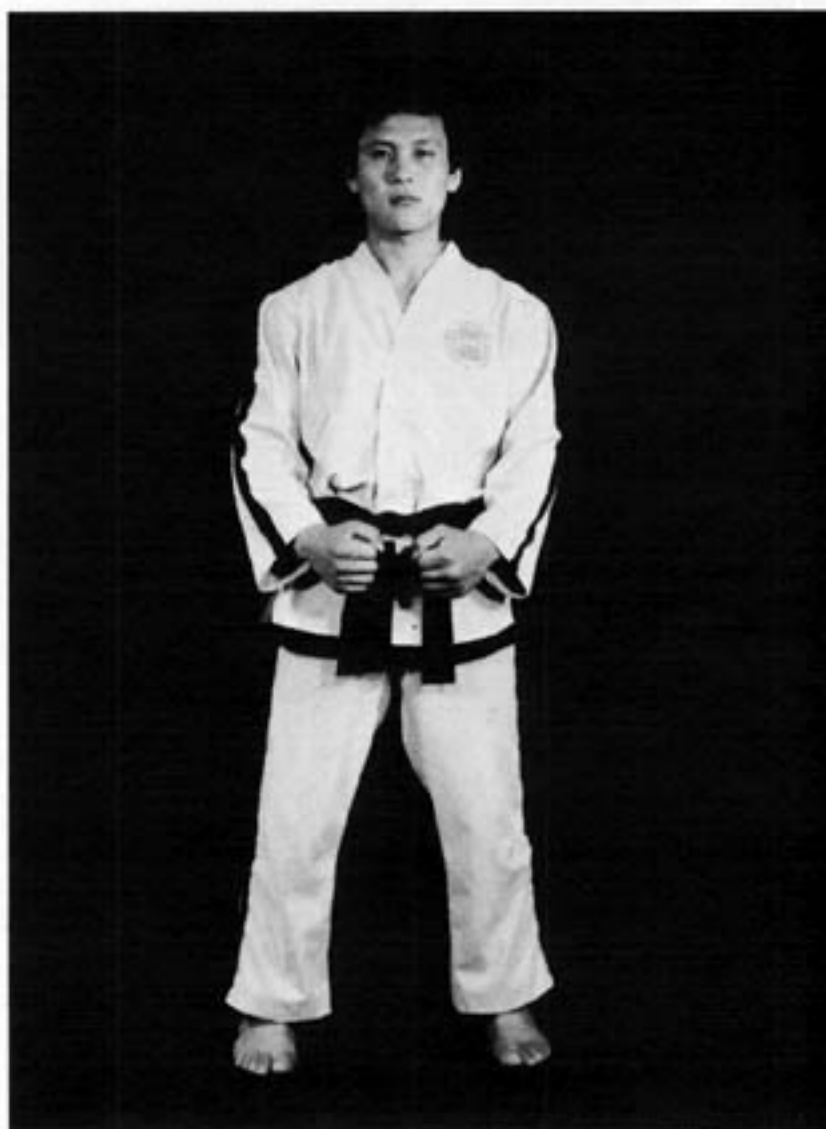


Application

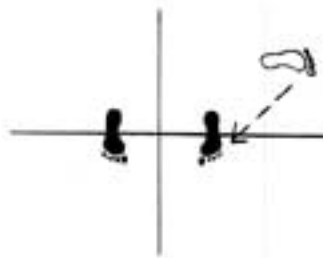
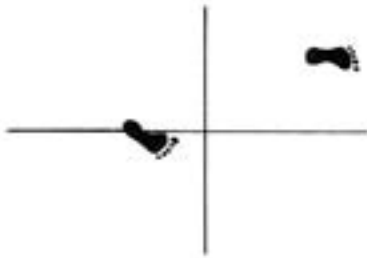


END. Bring the left foot back to a ready posture.

Parallel ready stance toward D.



Previous Posture



Side View



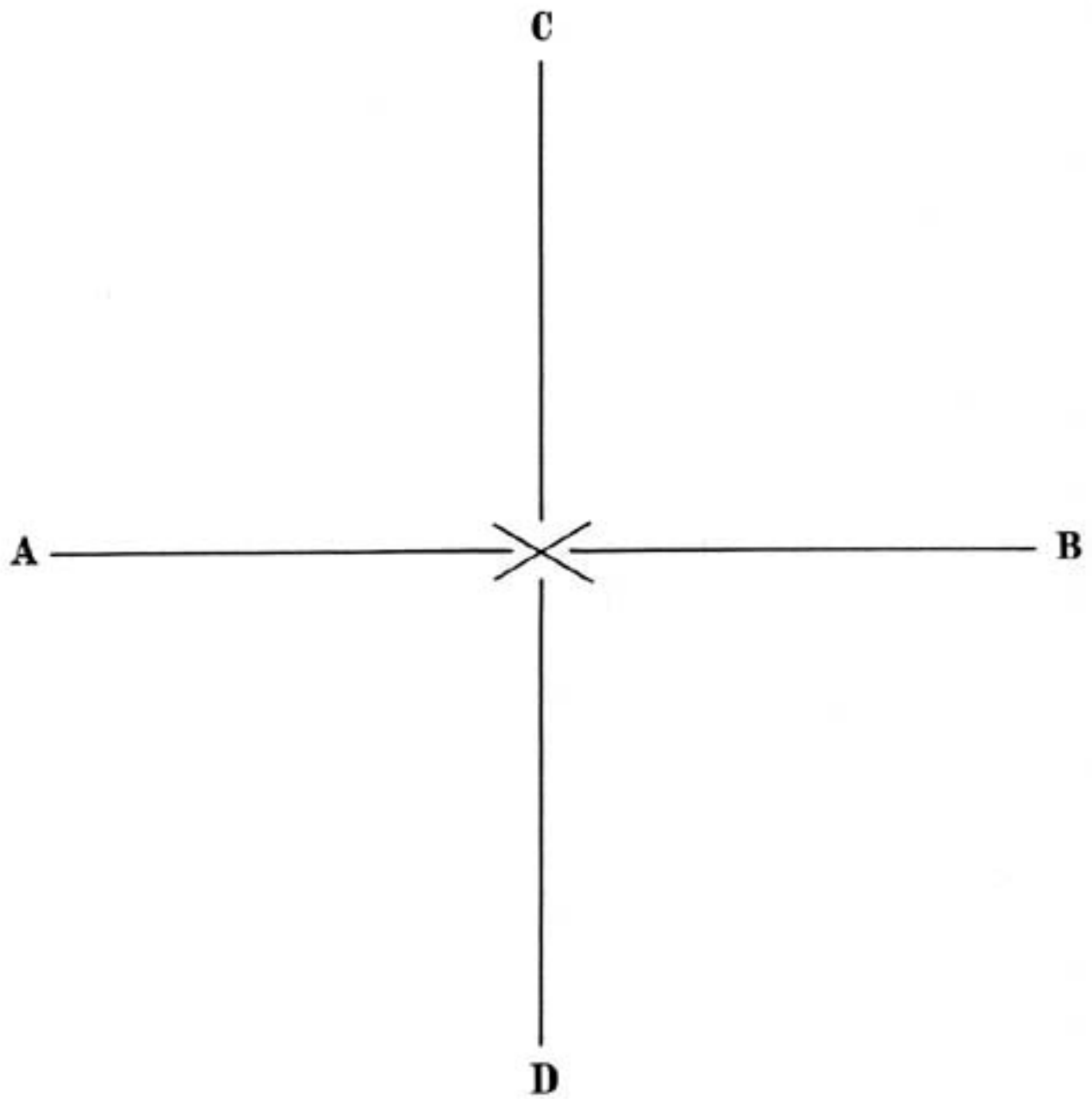


FOUR DIRECTION BLOCK

(Saju Makgi)

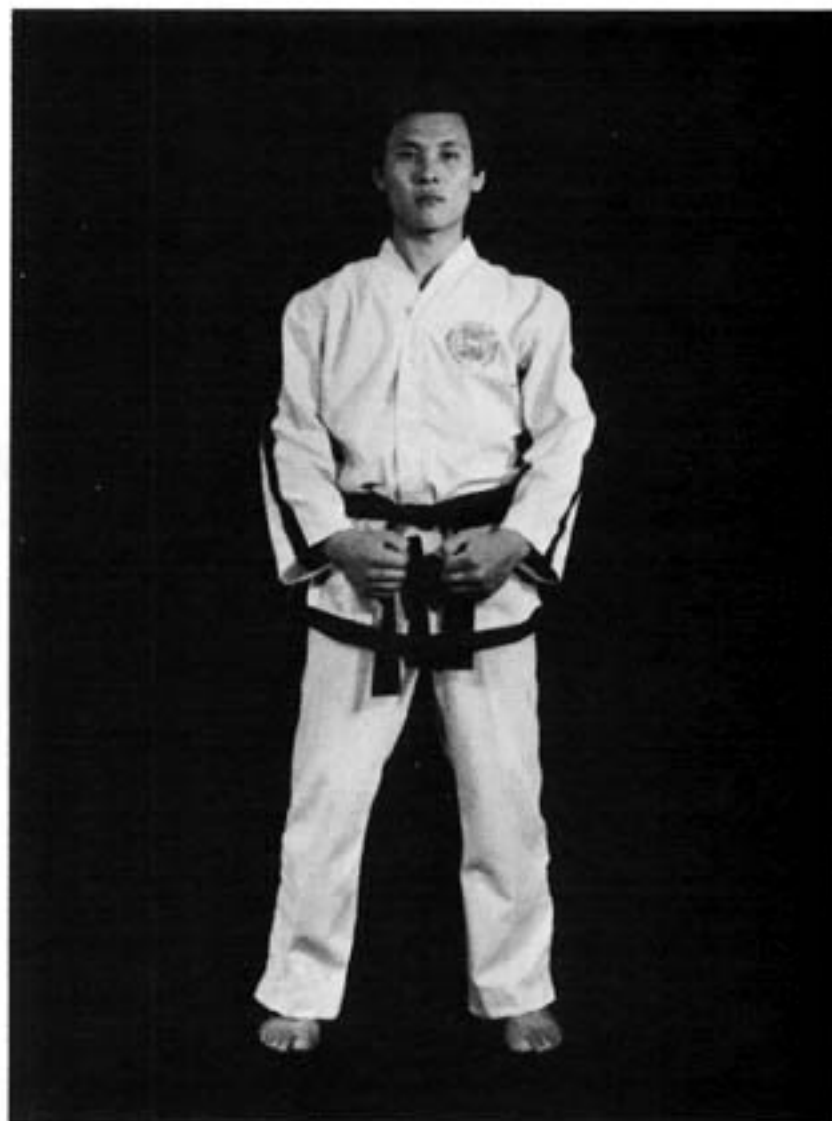
This fundamental exercise is also practised
by 10th grade holder or beginner.

DIAGRAM (*Yon Moo Son*)

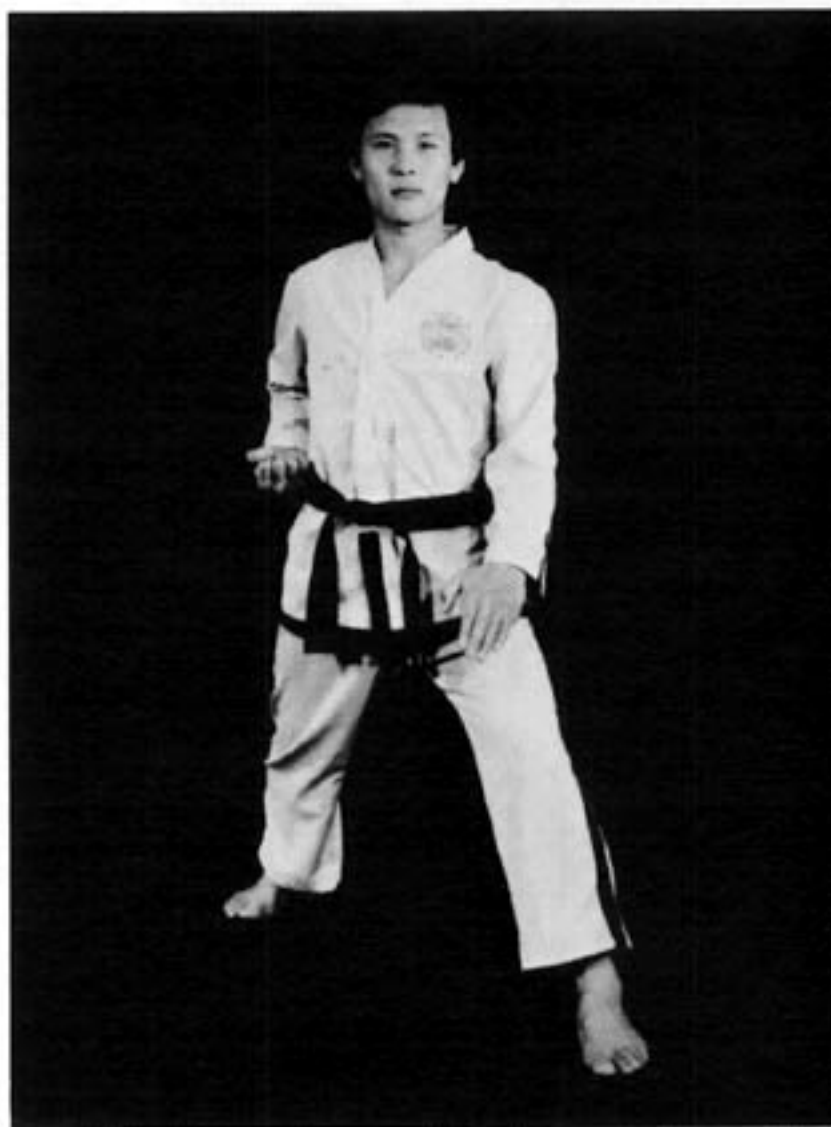


Ready Posture (*Junbi Jase*)

Parallel ready stance toward D.

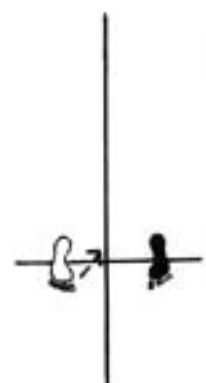
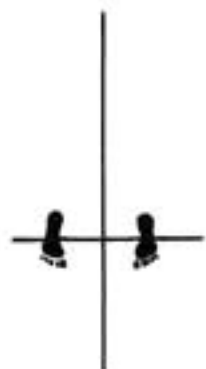


1. Move the right foot to C, forming a left walking stance toward D while executing a low block to D with the left knife-hand.



Left walking stance knife-hand low block toward D.

Previous Posture



Application



Block is executed at the inner tibia.

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

Keep the body half facing the opponent.

2. Move the right foot to D, forming a right walking stance toward D while executing a middle side block to D with the right inner forearm.



Right walking stance inner forearm
middle side block toward D.



Previous Posture



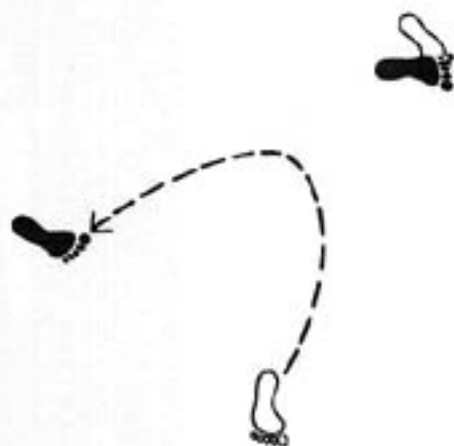
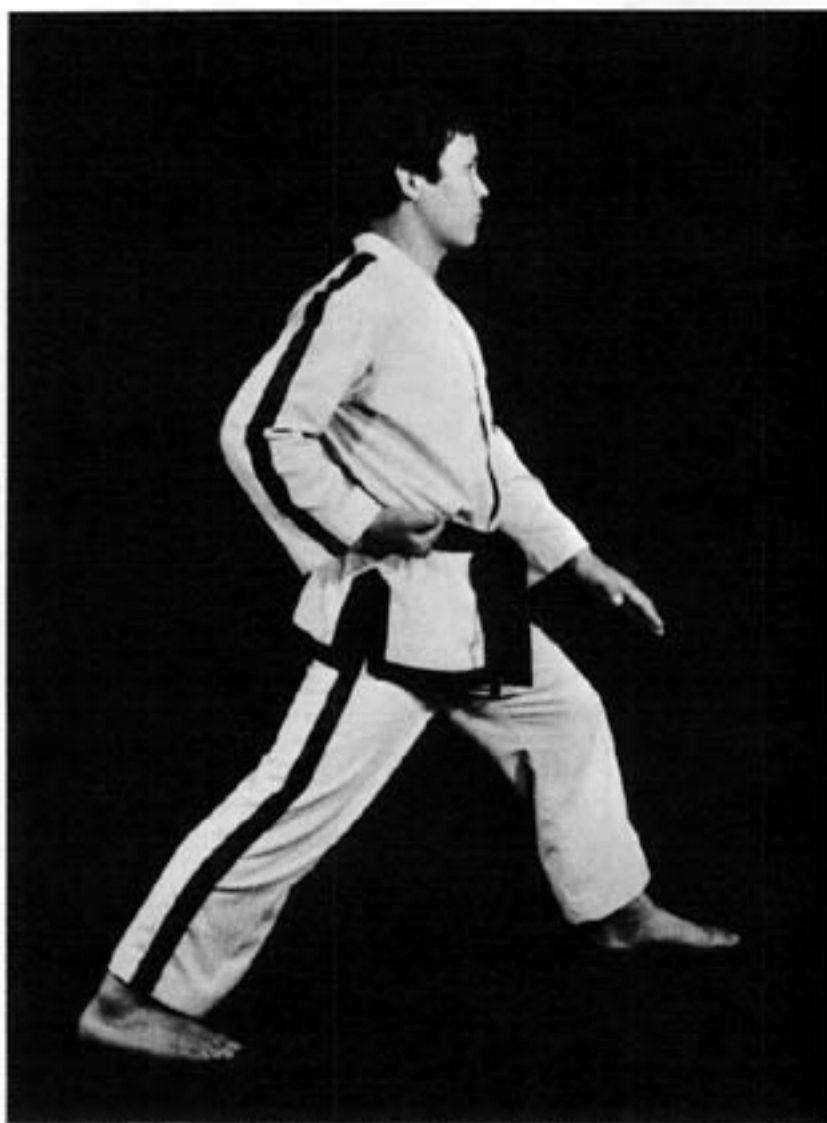
Application



Side View

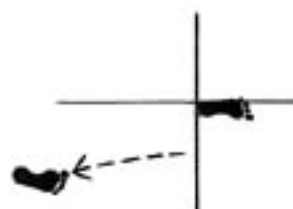


3. Move the right foot to A, forming a left walking stance toward B while executing a low block to B with the left knife-hand.



Left walking stance knife-hand low block toward B.

Previous Posture



Application



Top View

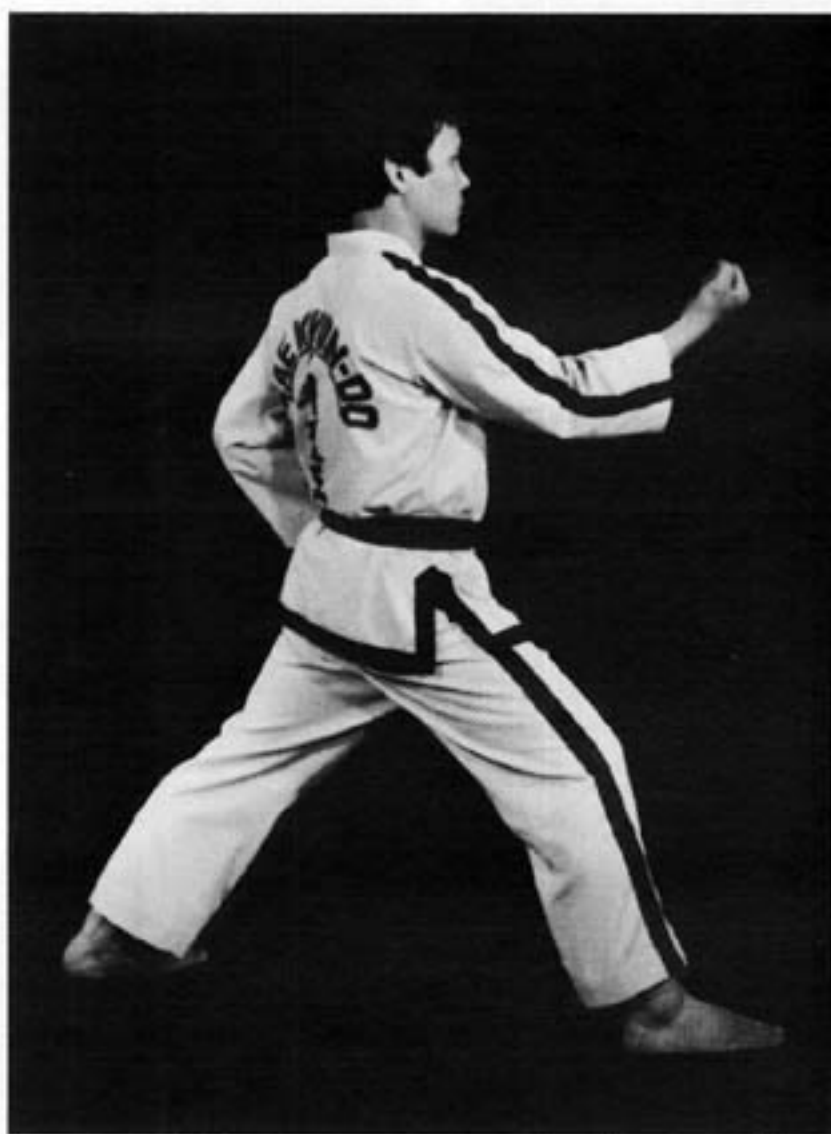
Application



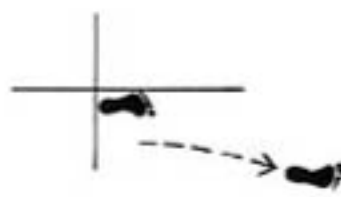
**Block is executed
at the outer tibia.**

4. Move the right foot to B, forming a right walking stance toward B while executing a middle side block to B with the right inner forearm.

Right walking stance inner forearm middle side block toward B.



Previous Posture

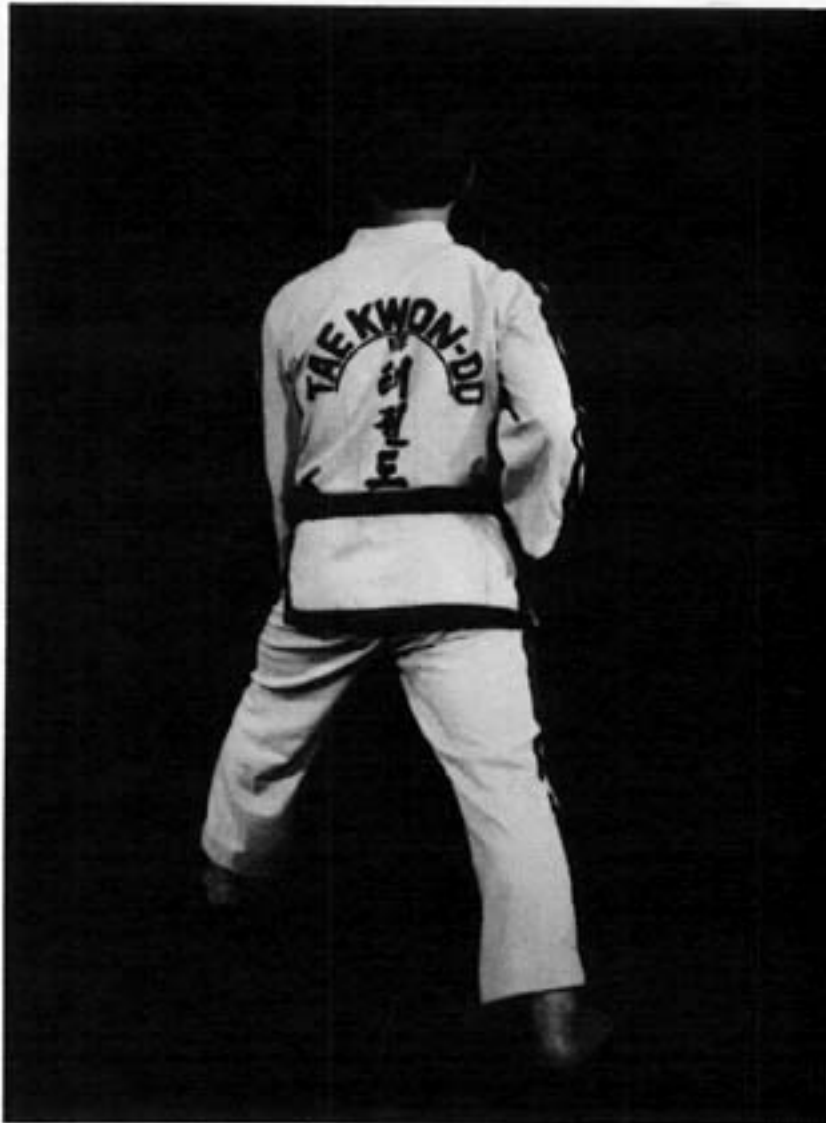


Application



Shorter opponent

5. Move the right foot to D, forming a left walking stance toward C while executing a low block to C with the left knife-hand.

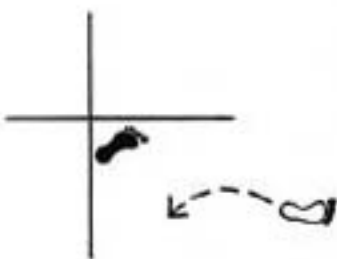


Left walking stance knife-hand low block toward C.

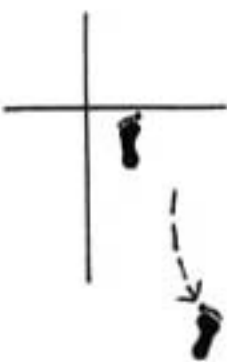


Previous Posture

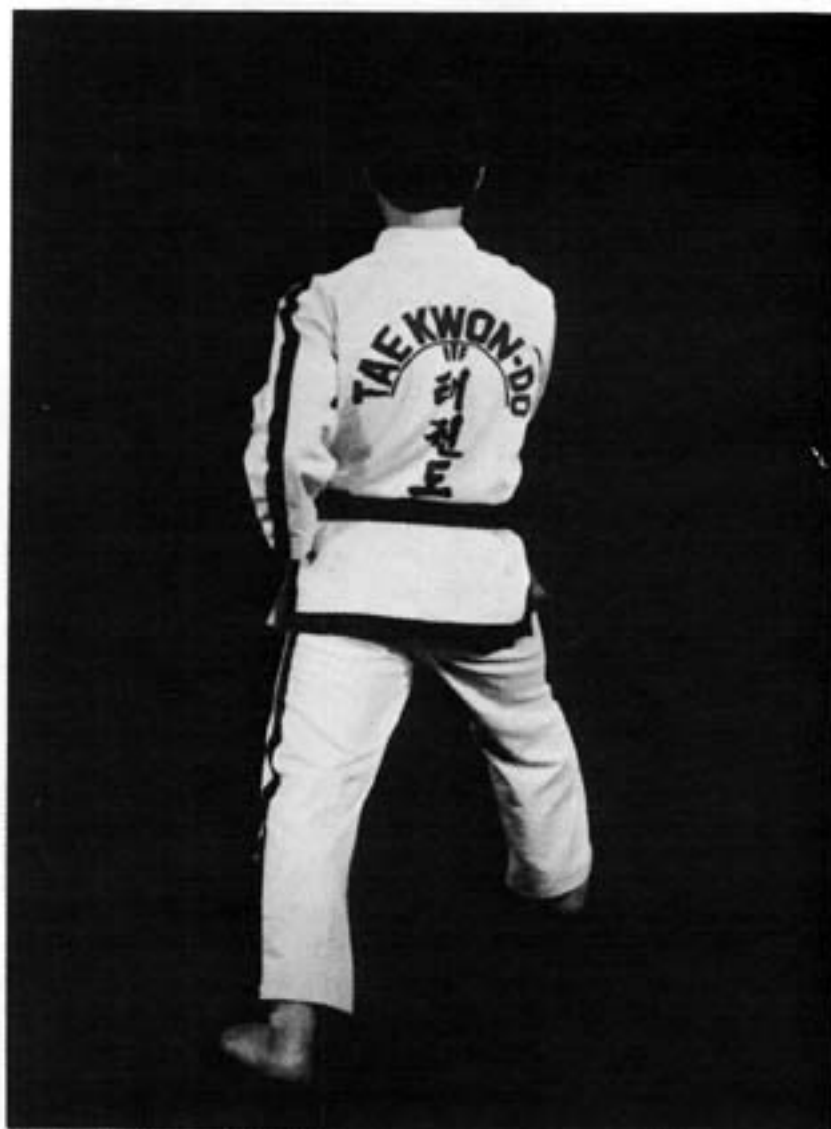
Top View



Side View



6. Move the right foot to C, forming a right walking stance toward C, at the same time executing a middle side block to C with the right inner forearm.



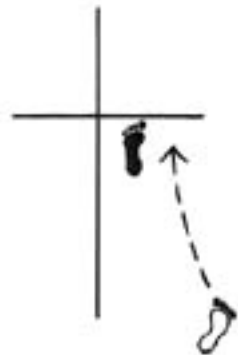
Right walking stance inner forearm
middle side block toward C.

Application



Side View

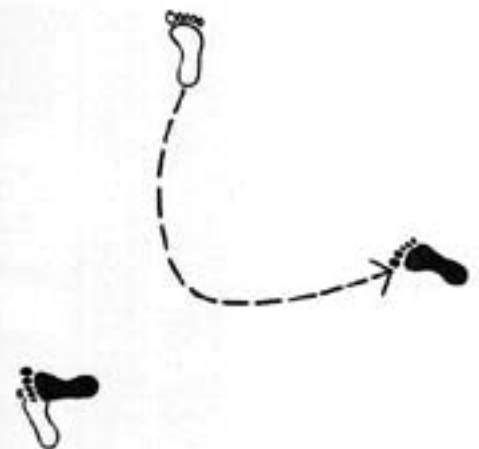
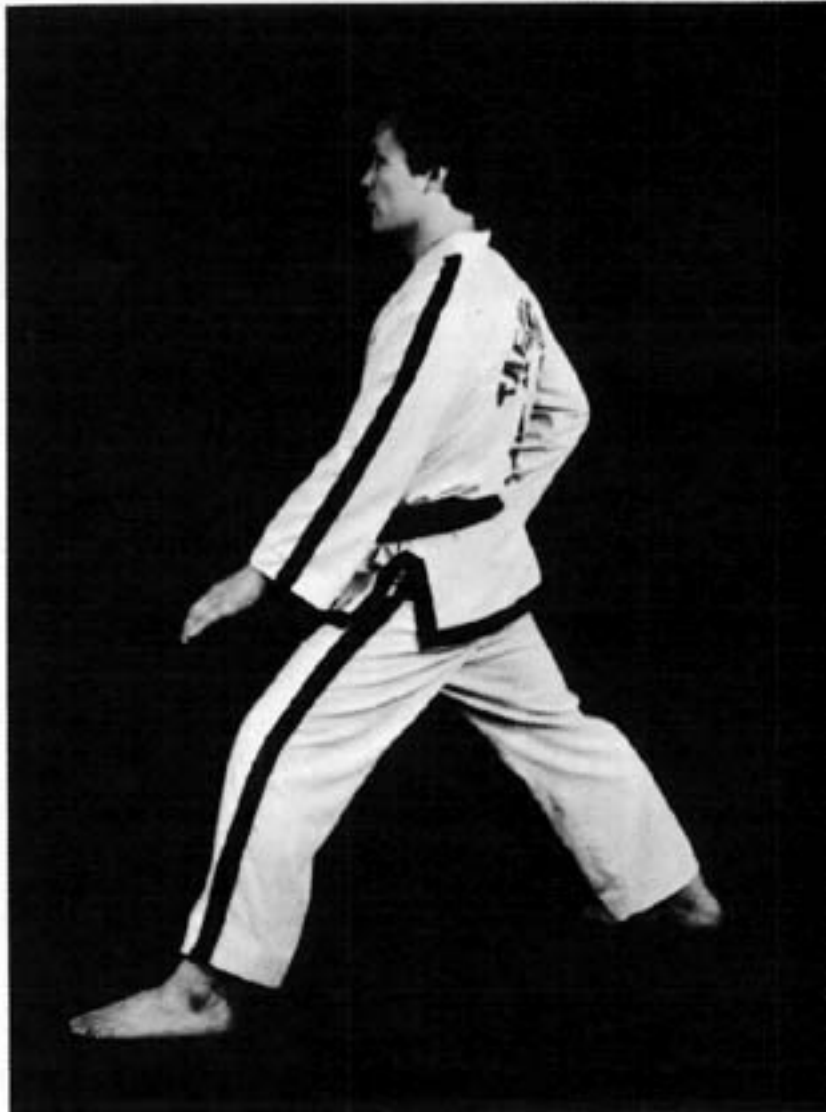
Previous Posture



Other View

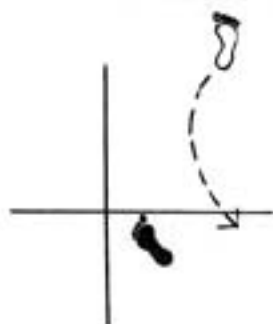
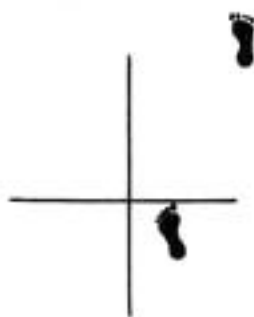


7. Move the right foot to B, forming a left walking stance toward A while executing a low block to A with the left knife-hand.



Left walking stance knife-hand
low block toward A.

Previous Posture



Application

**Block is executed at
the inner tibia.**

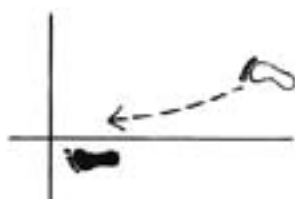


8. Move the right foot to A, forming a right walking stance toward A while executing a middle side block to A with the right inner forearm.

Right walking stance inner forearm middle side block toward A.



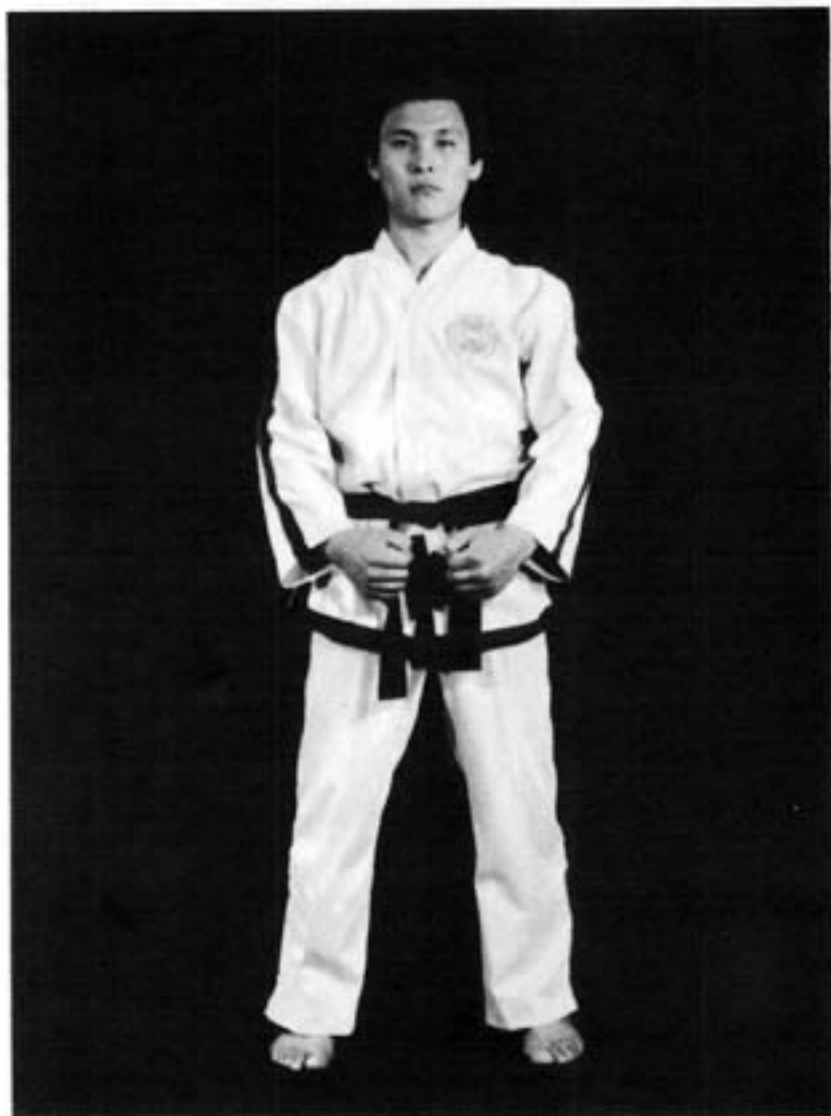
Previous Posture



Application



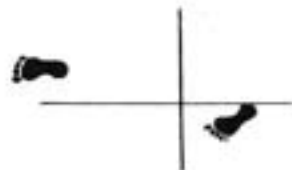
END. Bring the right foot back to a ready posture.



**Parallel ready stance
toward D.**



Previous Posture



Side View



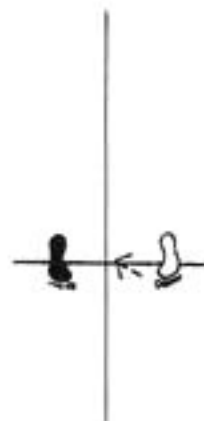
Top View

1. Move the left foot to C, forming a right walking stance toward D while executing a low block to D with the right knife-hand.



**Right walking stance low block
with the knife-hand toward D.**

Previous Posture



Application



The block is executed at the outer tibia.

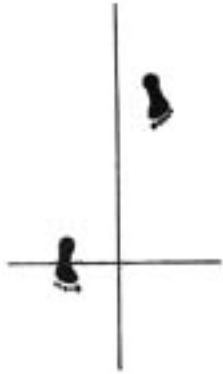
Keep both forearms crossed in front of the rib cage, placing the blocking one on the other.

Keep the body half facing the opponent.

2. Move the left foot to D, forming a left walking stance toward D while executing a middle side block to D with the left inner forearm.



**Left walking stance inner forearm
middle side block toward D.**



Previous Posture



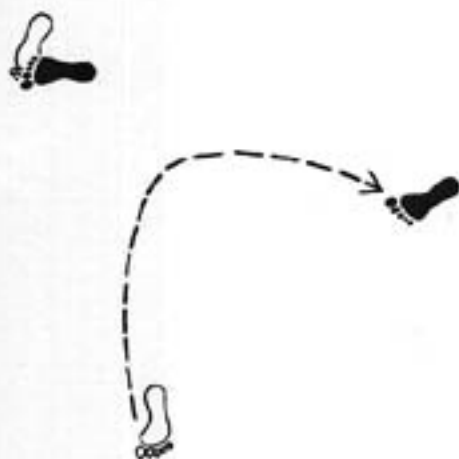
Application



Top View

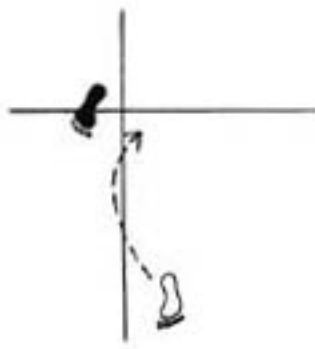


3. Move the left foot to B, forming a right walking stance toward A while executing a low block to A with the right knife-hand.



Right walking stance low block
with a knife-hand toward A.

Previous Posture



Application



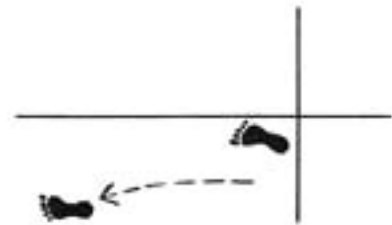
4. Move the left foot to A, forming a left walking stance toward A while executing a middle side block to A with the left inner forearm.



Left walking stance middle side block with the inner forearm toward A.



Previous Posture

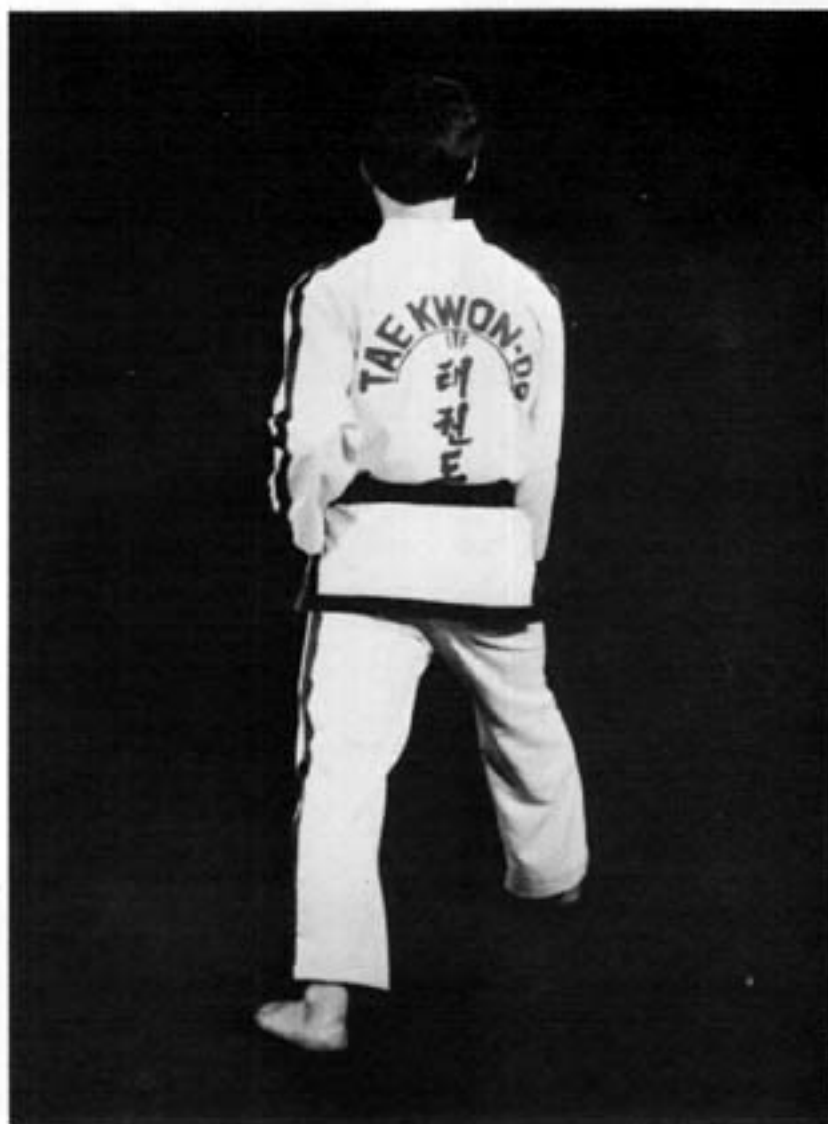


Top View



Application

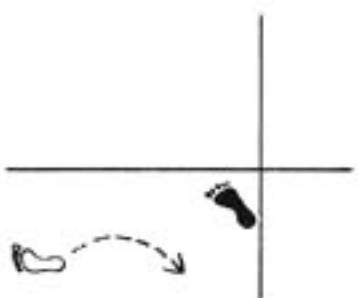
5. Move the left foot to D, forming a right walking stance toward C while executing a low block to C with the right knife-hand.



Right walking stance low block with a knife-hand toward C.



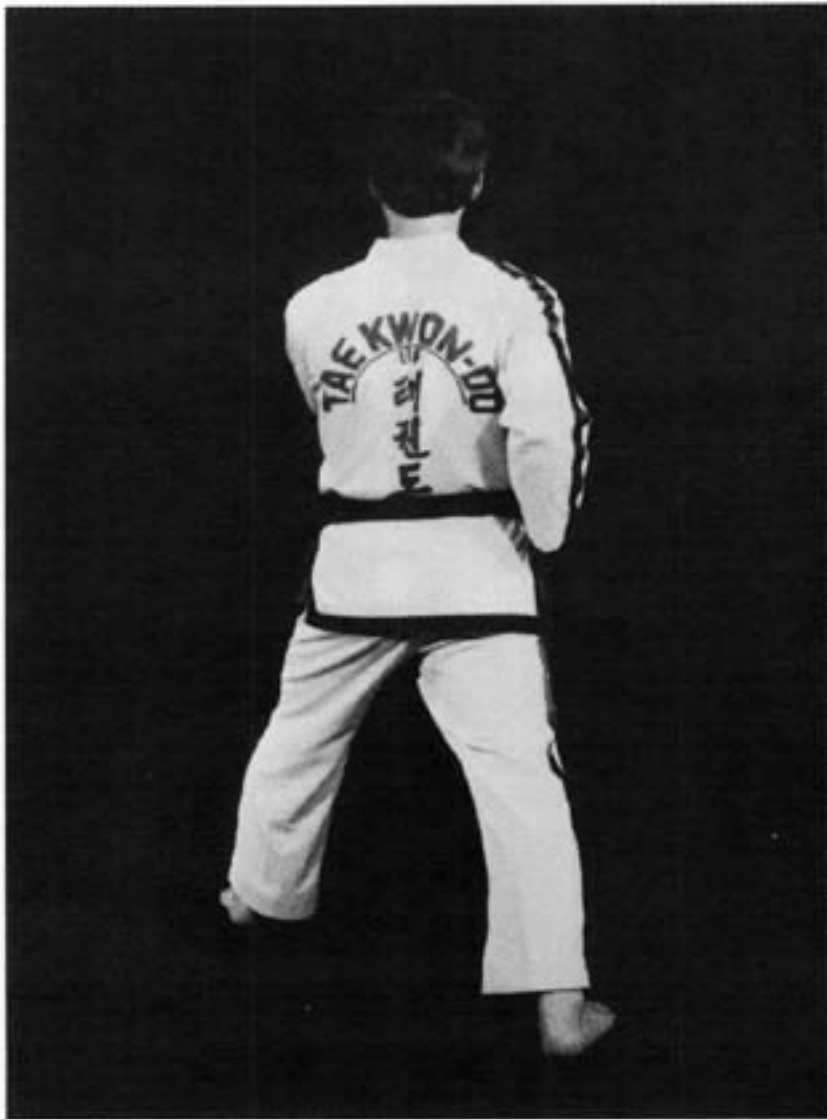
Previous Posture



Other View



6. Move the left foot to C, forming a left walking stance toward C, at the same time executing a middle side block to C with the left inner forearm.



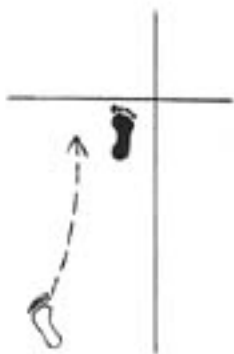
Left walking stance side block with the inner forearm toward C.

Previous Posture

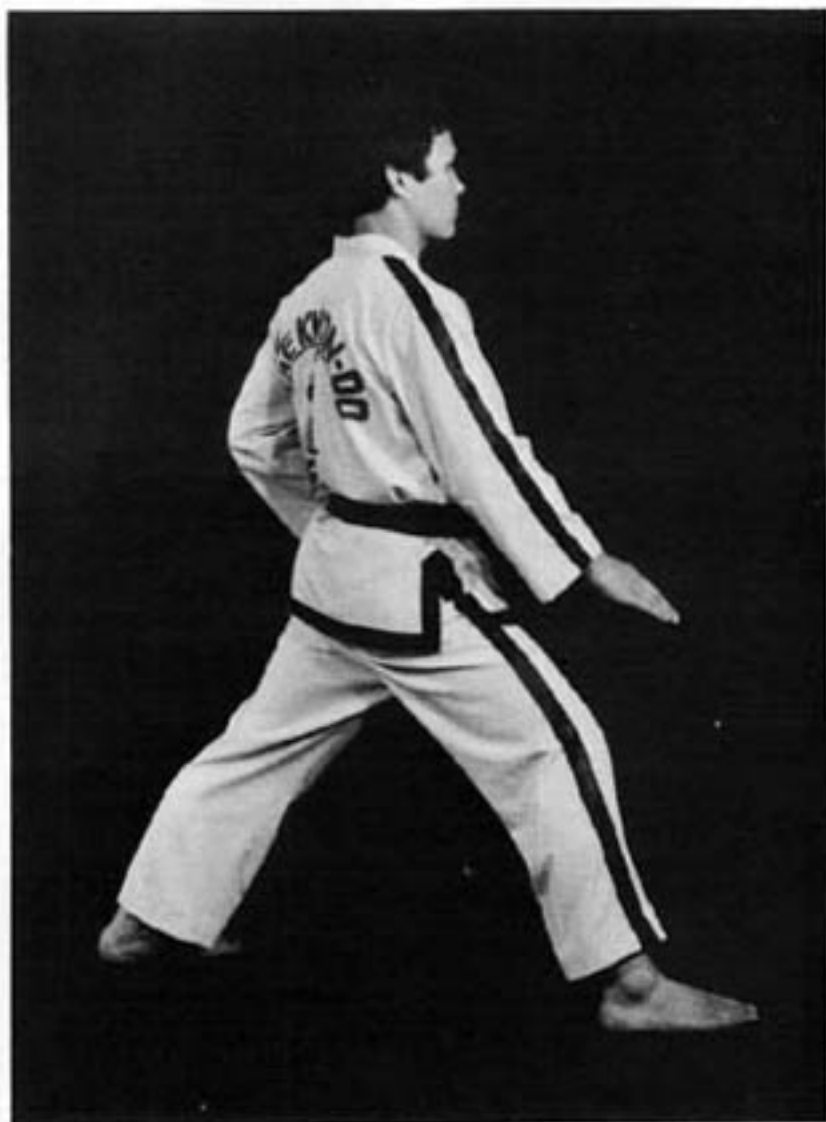


Application

Side View



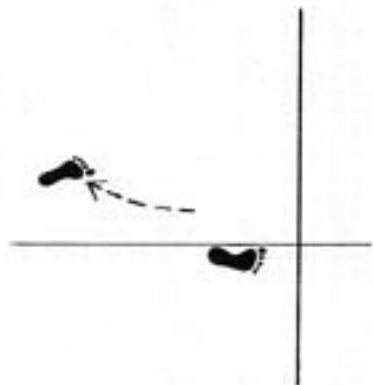
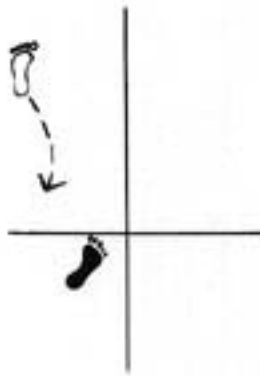
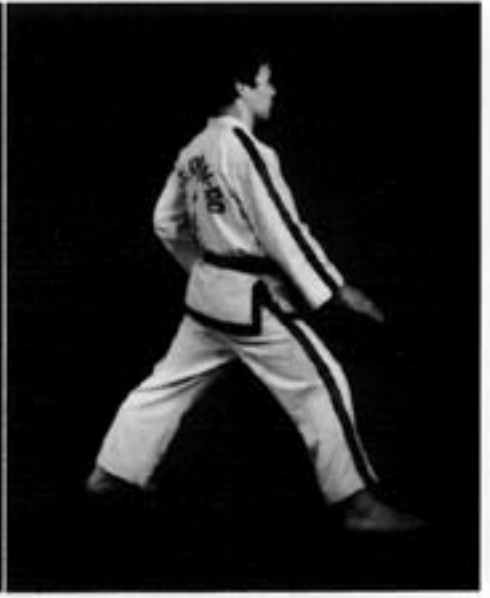
7. Move the left foot to A, forming a right walking stance toward B while executing a low block to B with the right knife-hand.



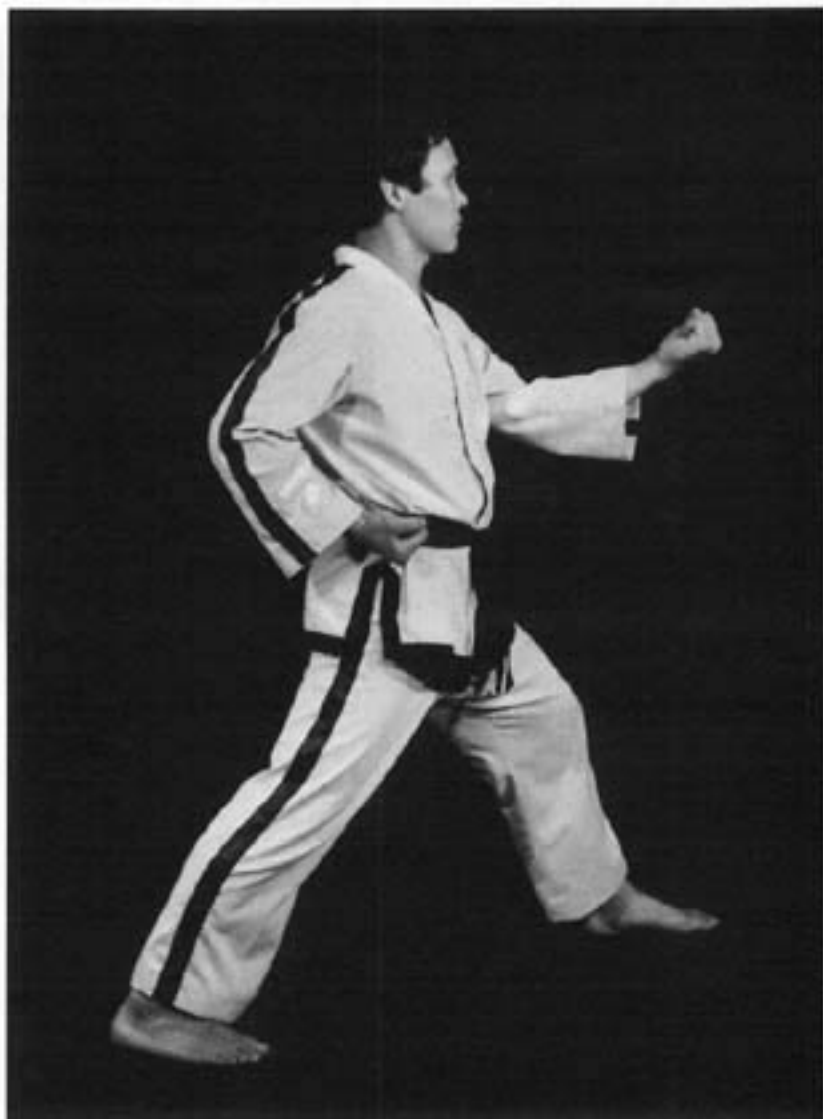
Right walking stance low block with a knife-hand toward B.



Previous Posture



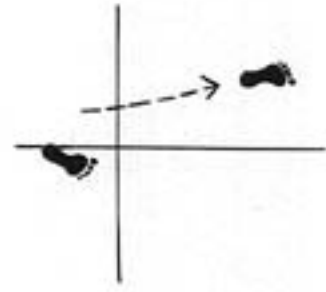
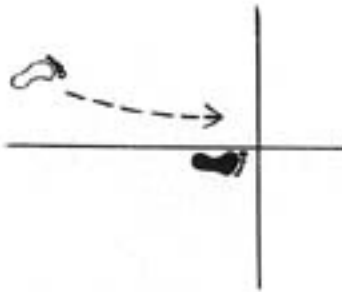
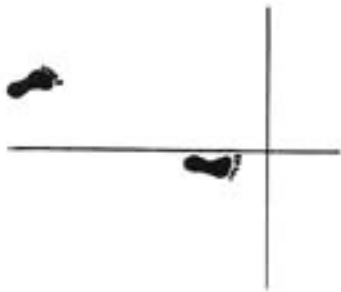
8. Move the left foot to B, forming a left walking stance toward B while executing a middle side block to B with the left inner forearm.



Left walking stance middle side block with the inner forearm toward B.



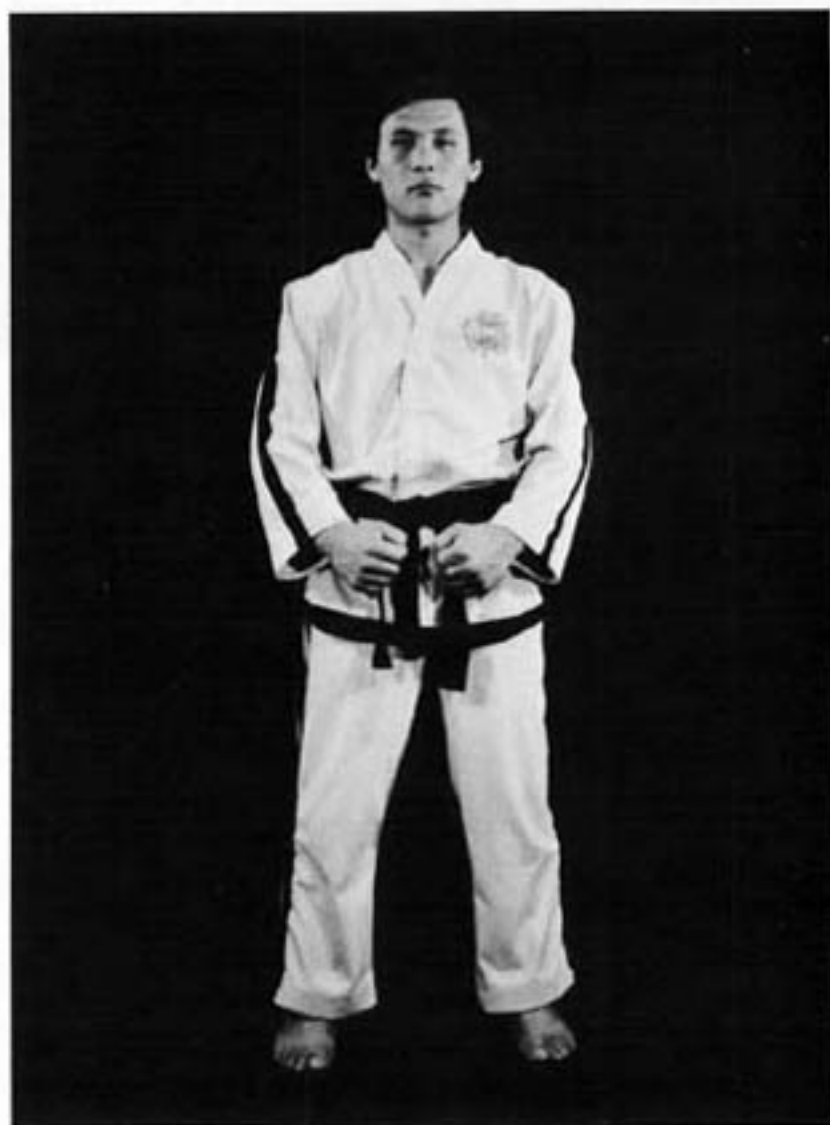
Previous Posture



Application



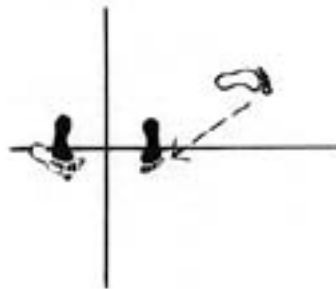
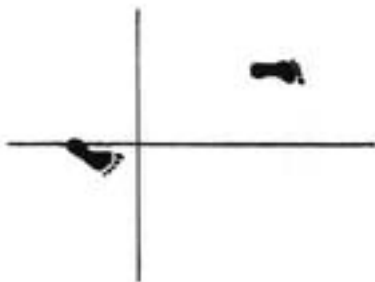
END. Bring the left foot back to a ready posture.



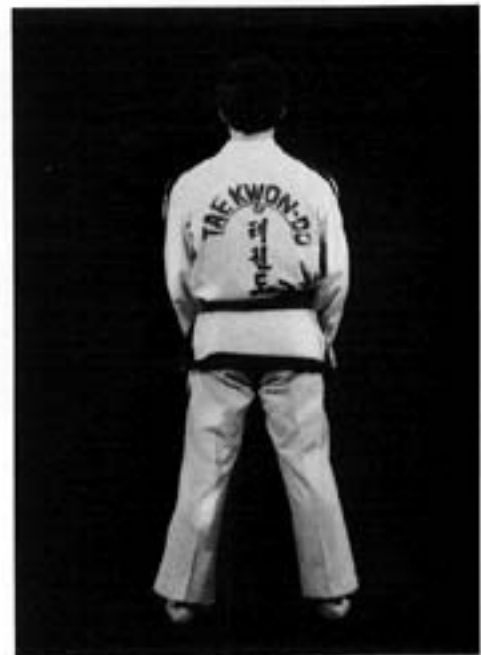
**Parallel ready stance
toward D.**

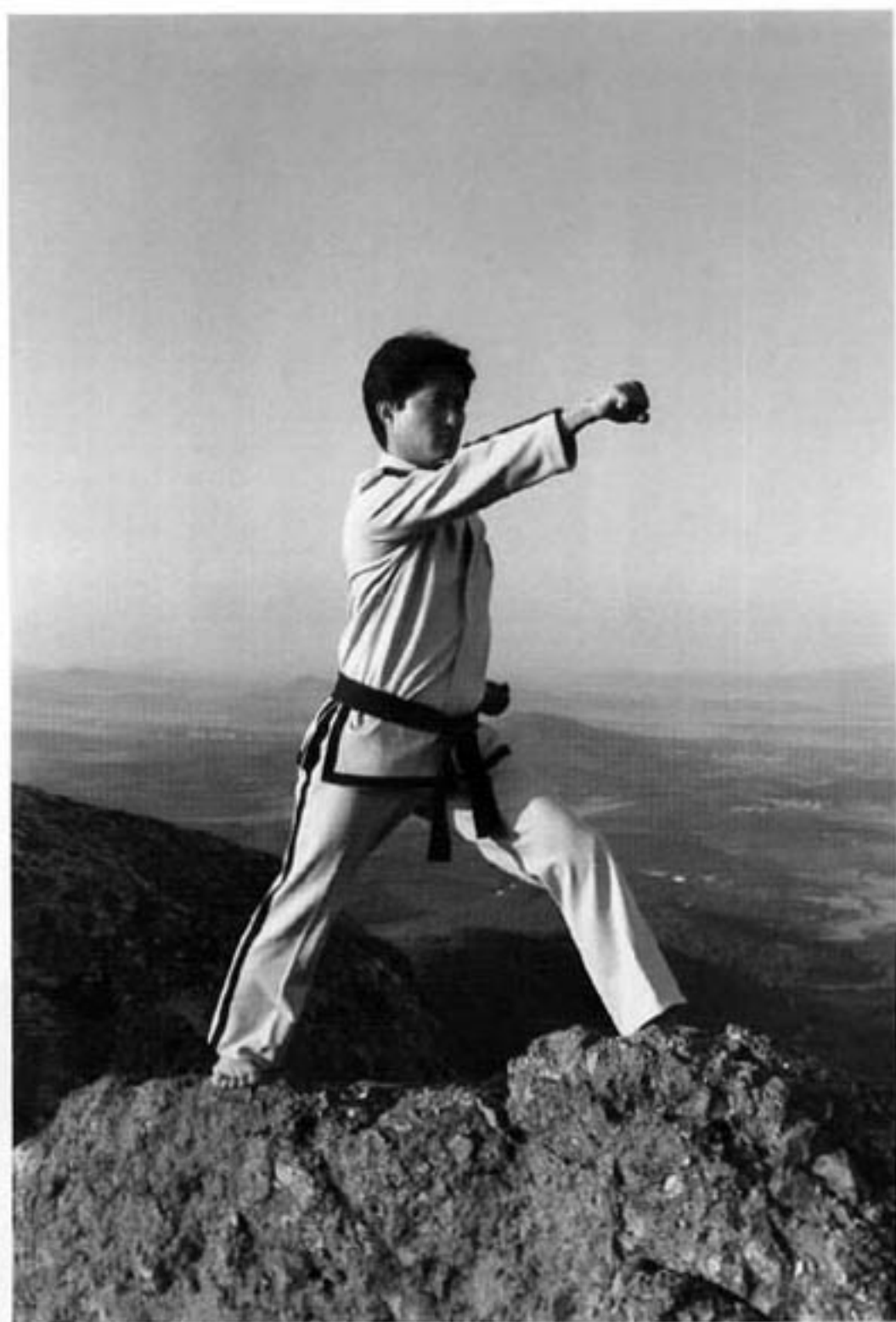


Previous Posture



Back View





**ADDITIONAL TECHNIQUES
FOR
PATTERN CHON-JI**

L-Stance (*Niunja Sogi*)



Front View



Right L-stance



Side View



Top View

Left L-stance



Side View

L-Stance Inner Forearm Middle Block
(Niunja So An Palmok Kaunde Makgi)



Front View



Front View

Side View



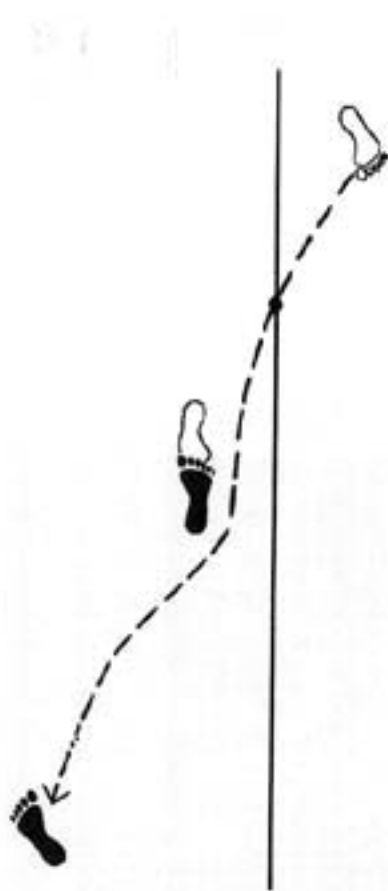
Top View



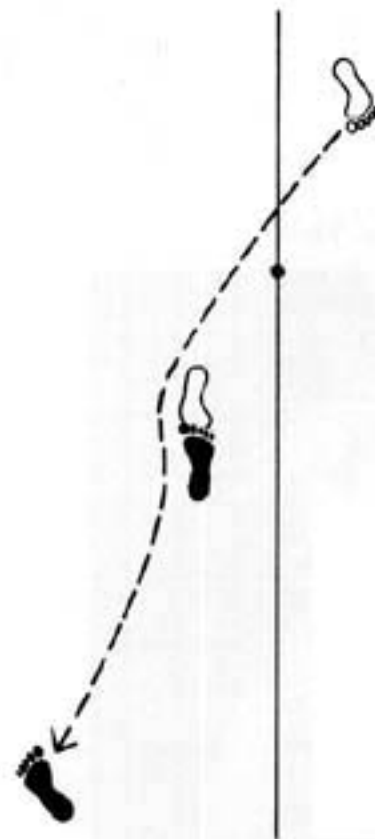
- * 1. The fist reaches the same level as the shoulder of the defender.
- 2. The fist forms a triangle with the shoulders.

Forward Step-Turning (*Apuro Omgyo Didimyo Dolgi*)

Right walking stance toward D.



Clockwise turning



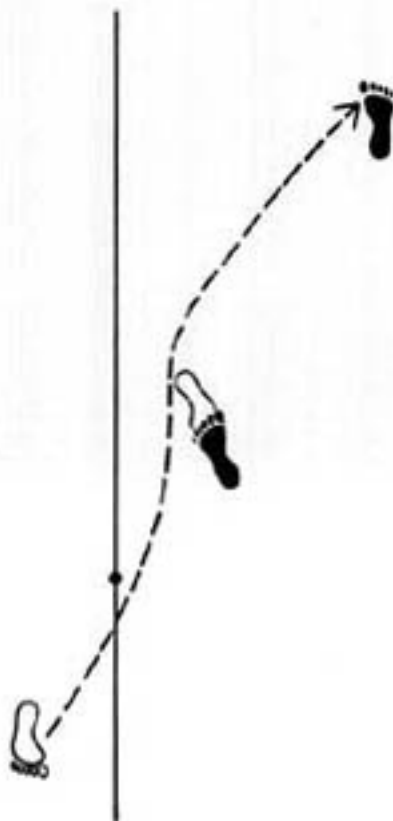
Counter-clockwise turning

Backward Step-Turning (*Dwiro Omgyo Didimyo Dolgi*)

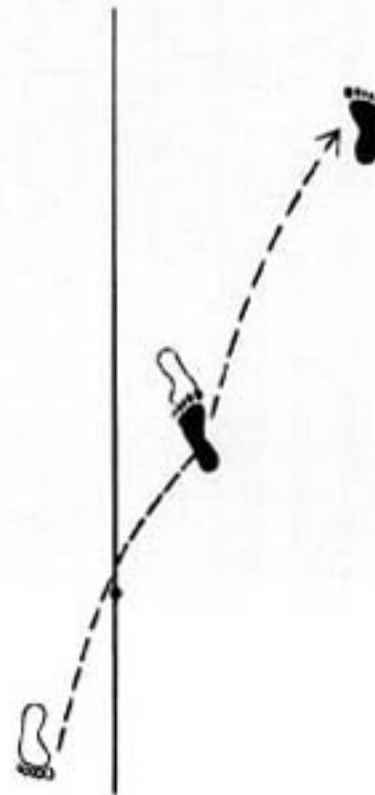
Right walking stance toward D.



Clockwise turning



Counter-clockwise turning







BAEKDU SAN (MT. BAEKDU)

Symbolizes the spirit of the Korean people.



PATTERN CHON-JI (*Chon-Ji Tul*)

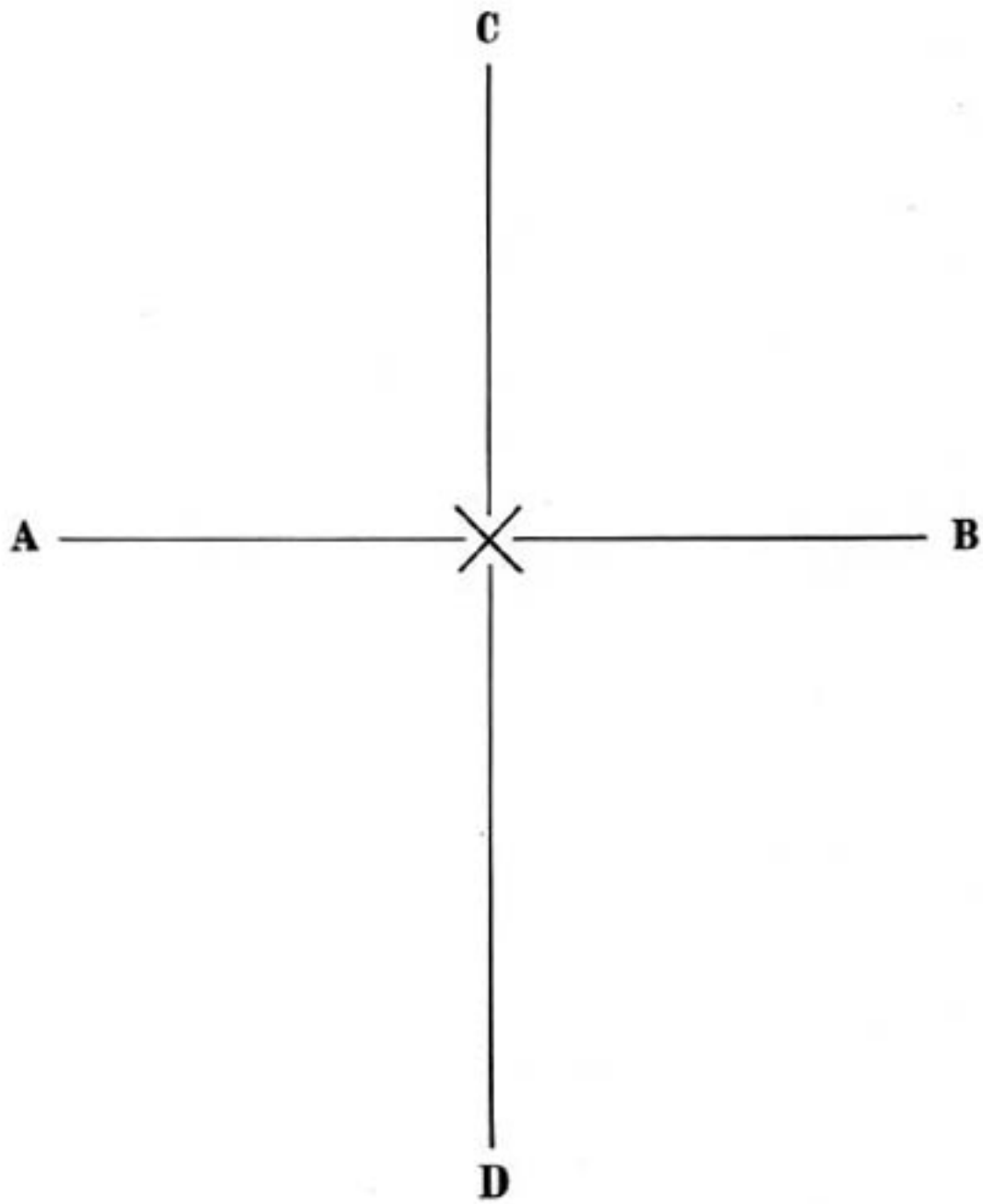
This pattern is practised by the
9th grade holder and above.

DIAGRAM: 

MOVEMENTS: 19

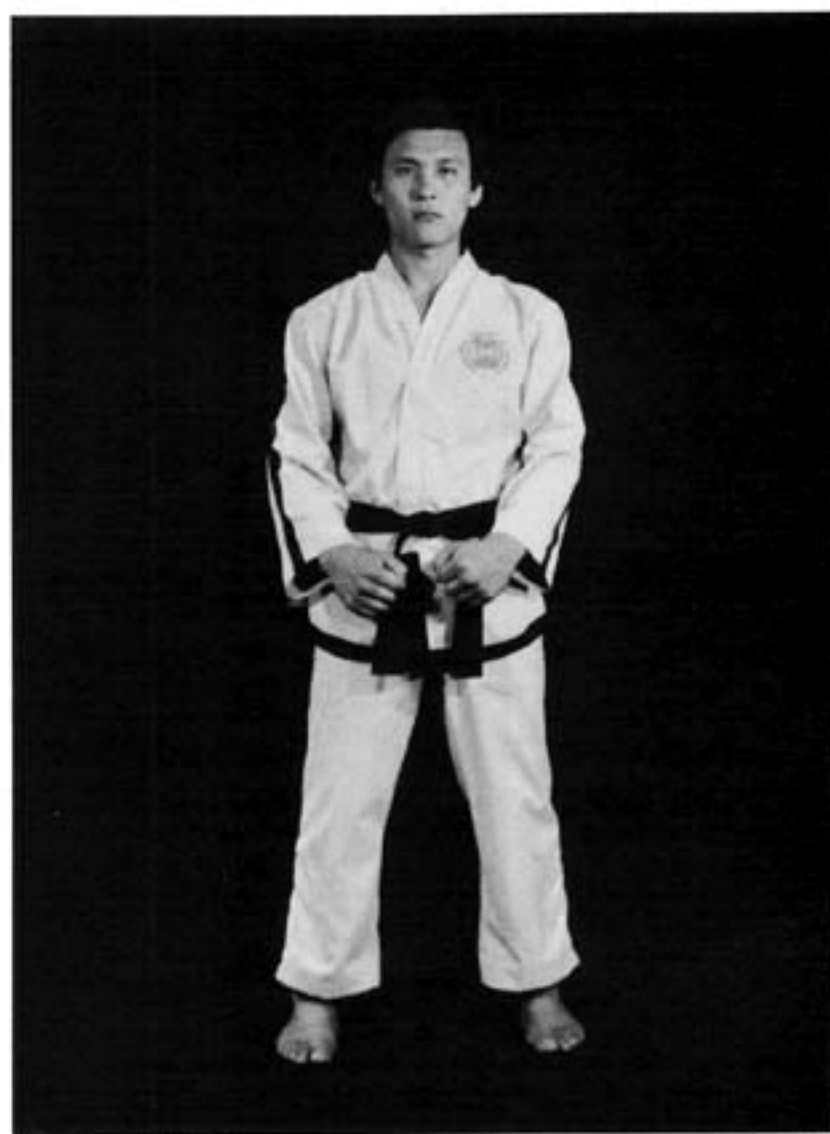
READY POSTURE: PARALLEL READY STANCE

DIAGRAM (*Yon Moo Son*)

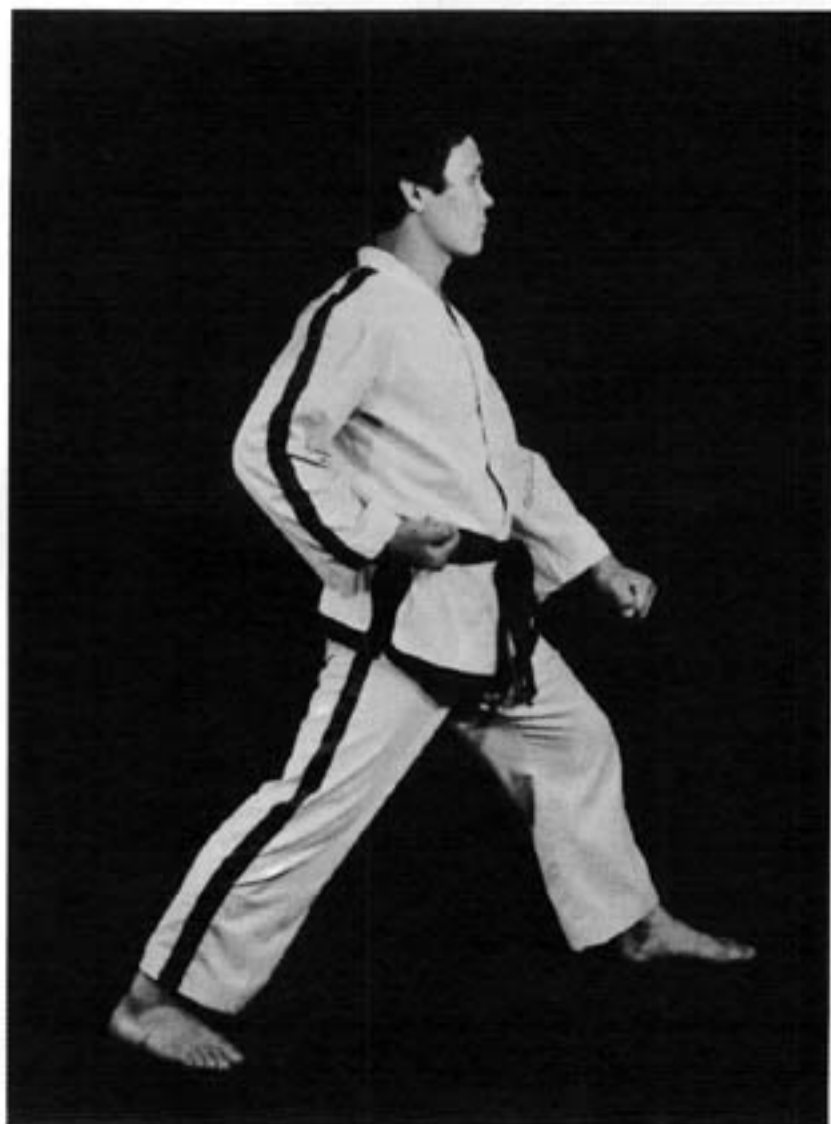


Ready Posture (*Junbi Jase*)

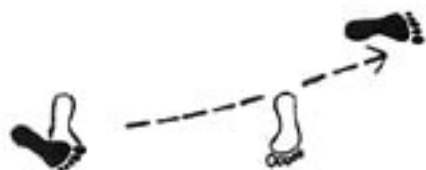
Parallel ready stance toward D.



1. Move the left foot to B, forming a left walking stance toward B while executing a low block to B with the left forearm.



Left walking stance forearm
low block toward B.

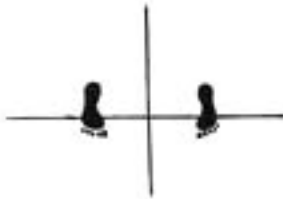


Top View



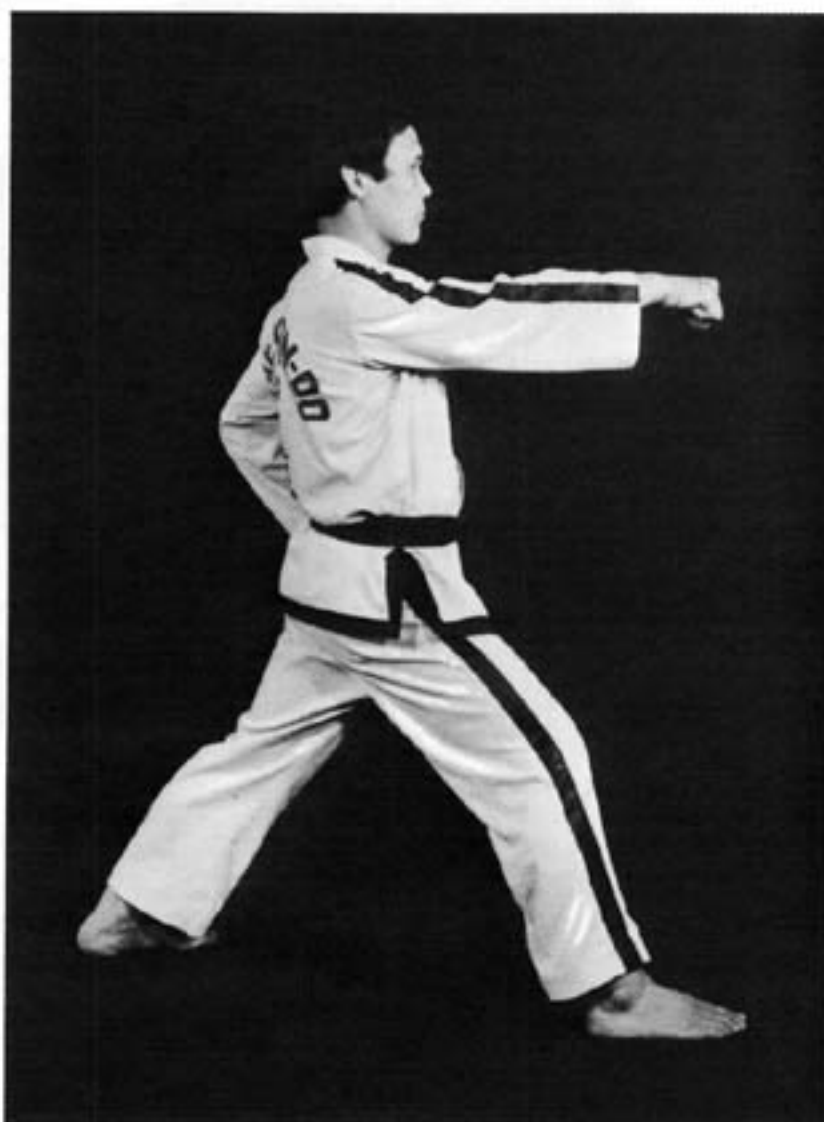
Keep the back forearms crossed in front of the right chest, placing the left forearm on the other.

Previous Posture



Application

2. Move the right foot to B, forming a right walking stance toward B while executing a middle punch to B with the right fist.



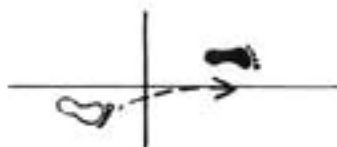
Right walking stance middle punch toward B.



Top View



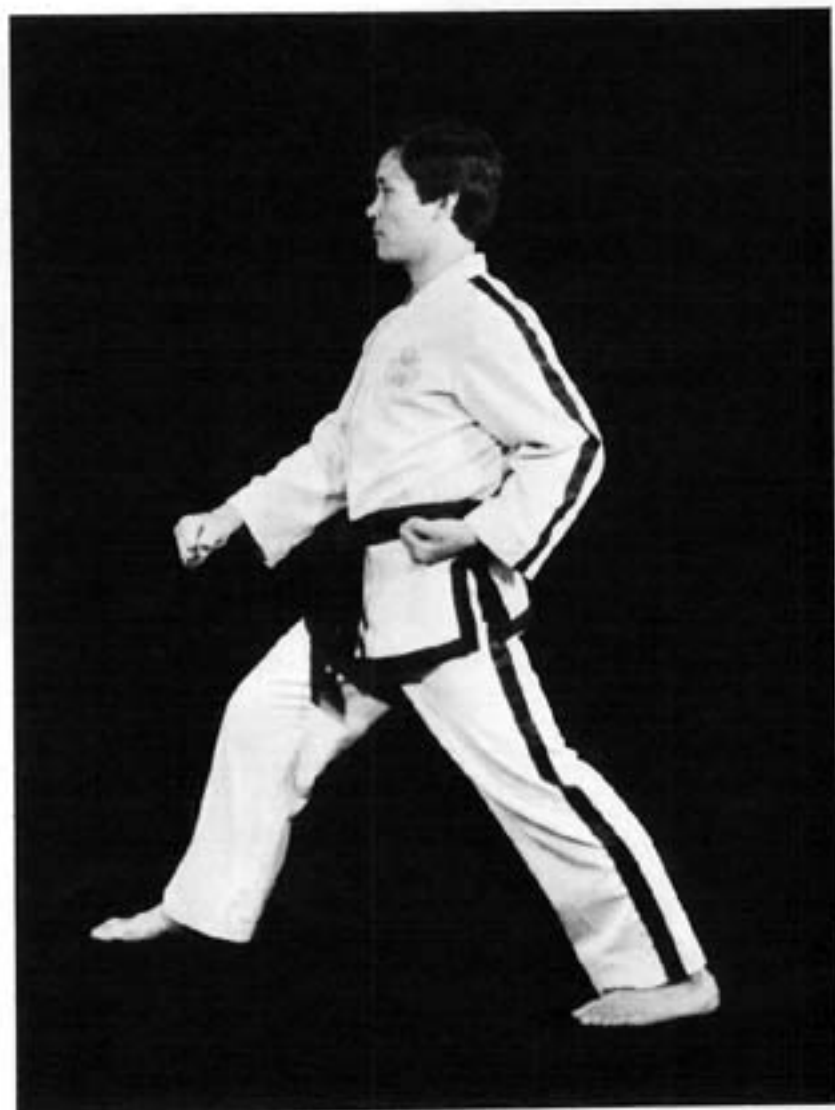
Previous Posture



Application



3. Move the right foot to A, turning clockwise to form a right walking stance toward A while executing a low block to A with the right forearm.



Right walking stance forearm
low block toward A.



Previous Posture

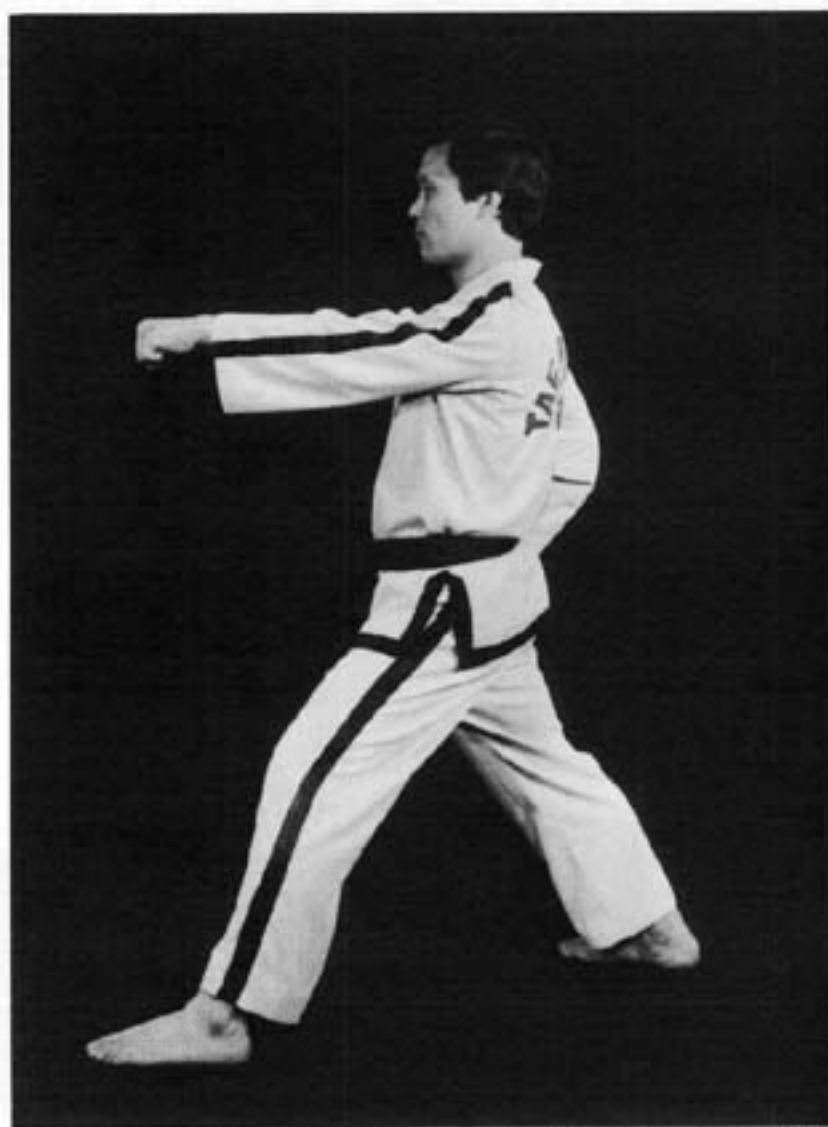


Application

Front View



4. Move the left foot to A, forming a left walking stance toward A while executing a middle punch to A with the left fist.



Left walking stance middle punch toward A.



Application

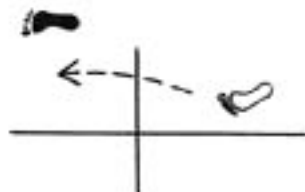


Top View

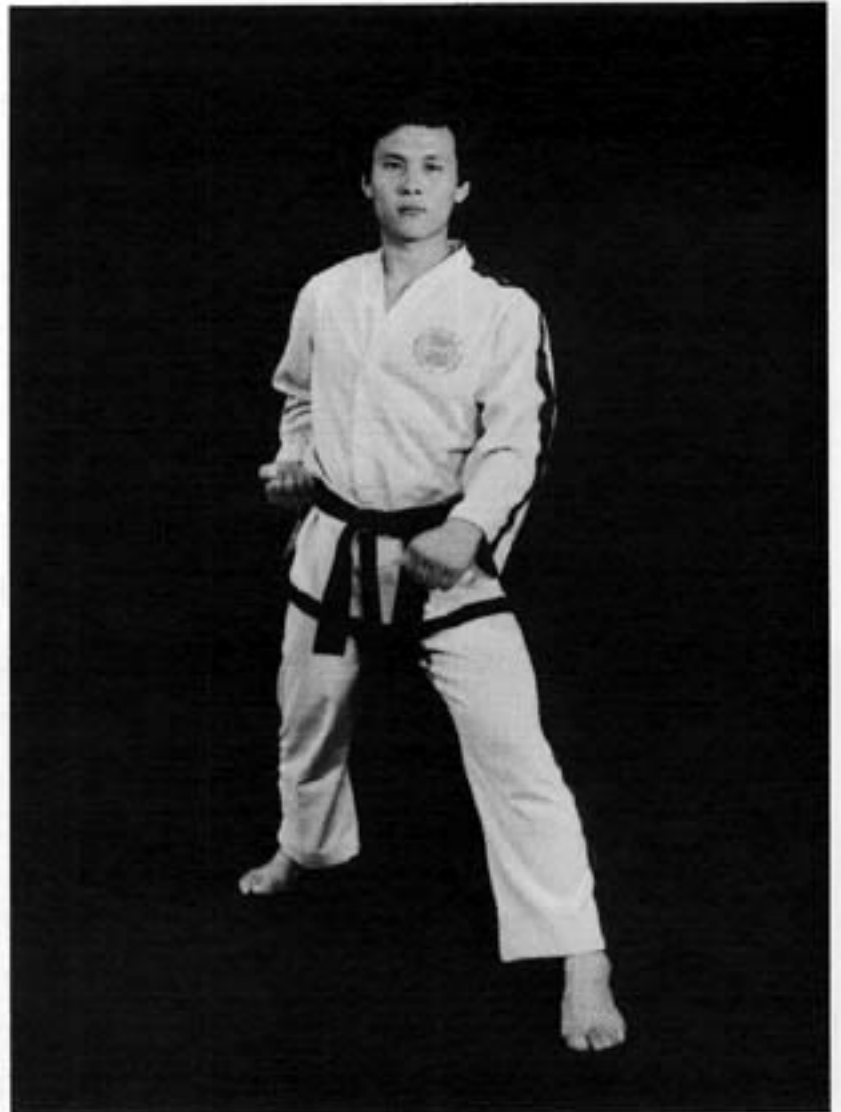
Top View



Previous Posture

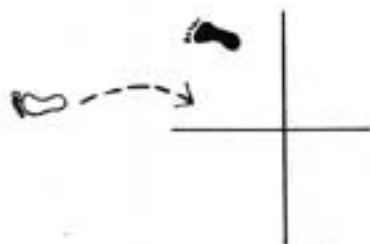
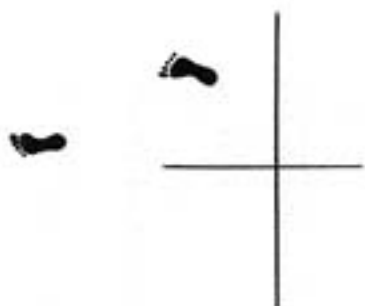


5. Move the left foot to D, forming a left walking stance toward D while executing a low block to D with the left forearm.

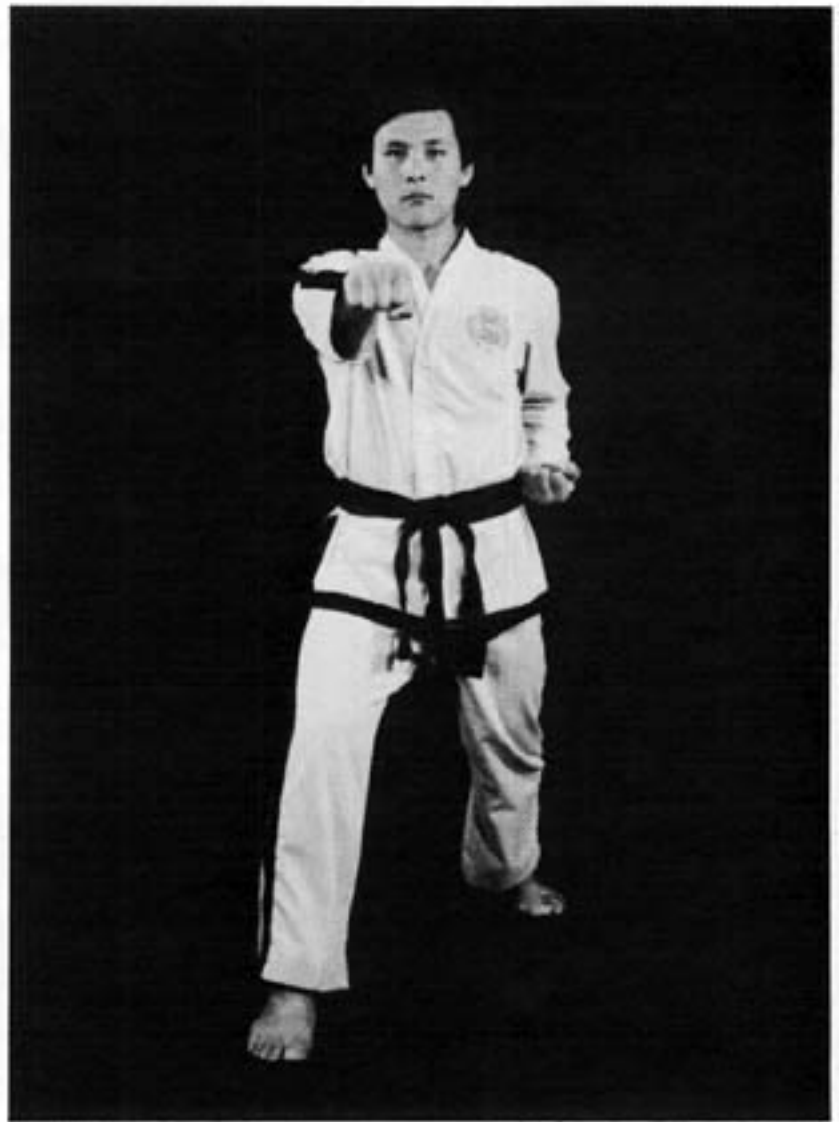


Left walking stance forearm low block toward D.

Previous Posture

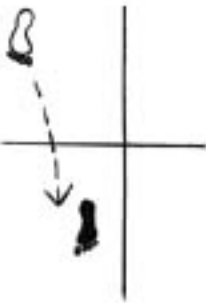
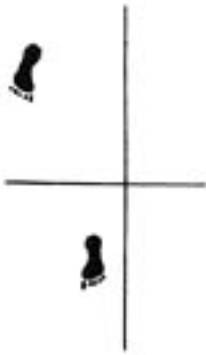


6. Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.



Right walking stance middle punch toward D.

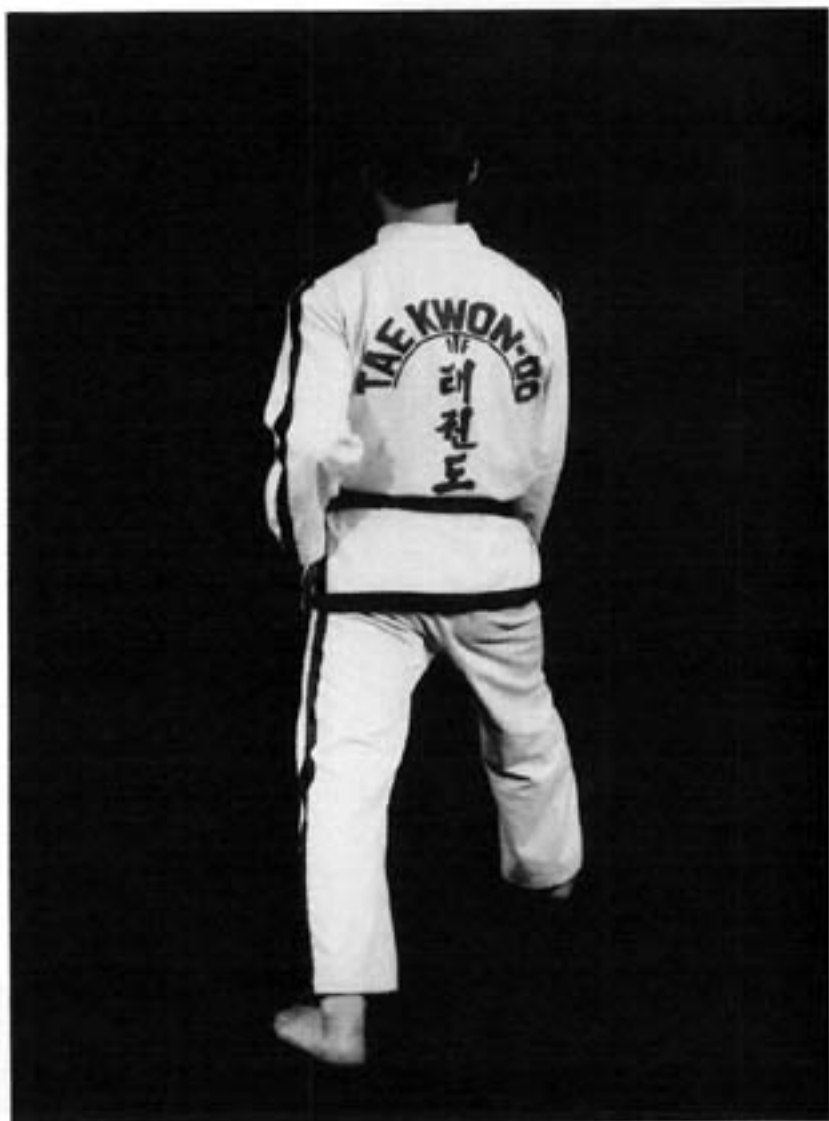
Previous Posture



Top View



7. Move the right foot to C, turning clockwise to form a right walking stance toward C while executing a low block to C with the right forearm.



Right walking stance low block with the right forearm toward C.



Previous Posture

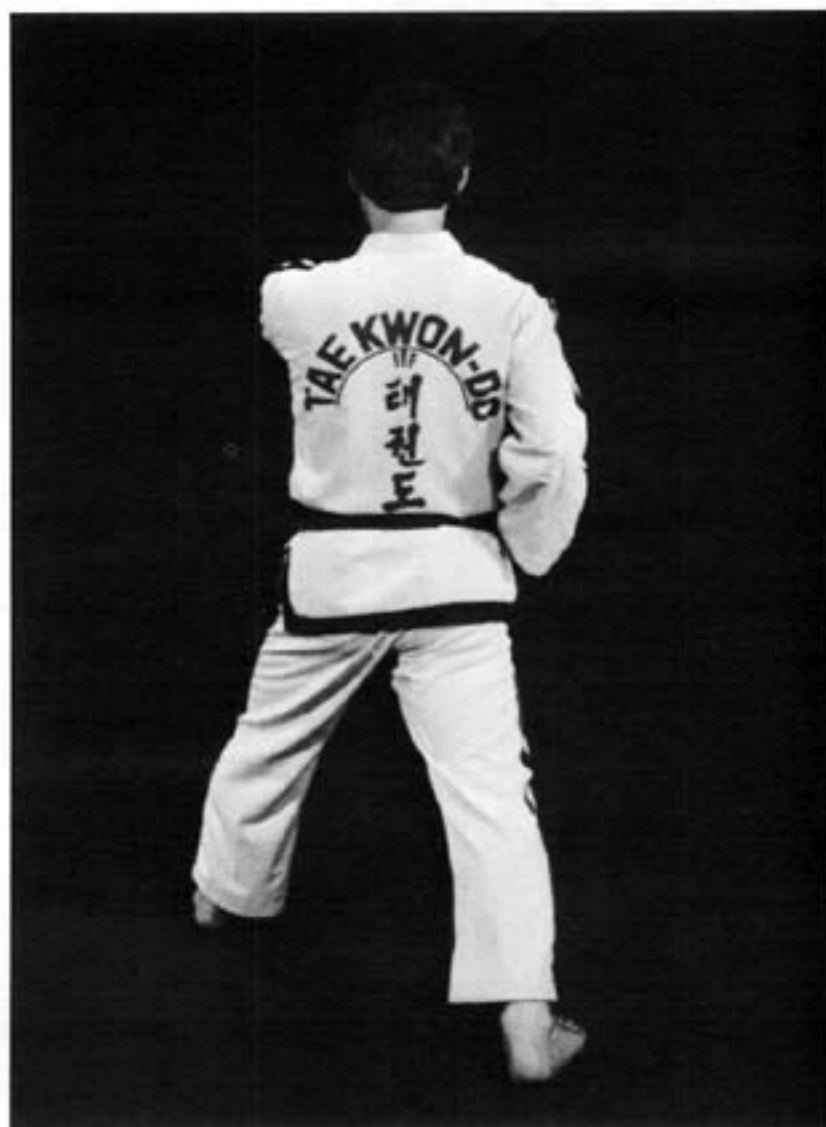


Top View



Side View

8. Move the left foot to C, forming a left walking stance toward C while executing a middle punch to C with the left fist.



Left walking stance middle punch toward C.



Previous Posture

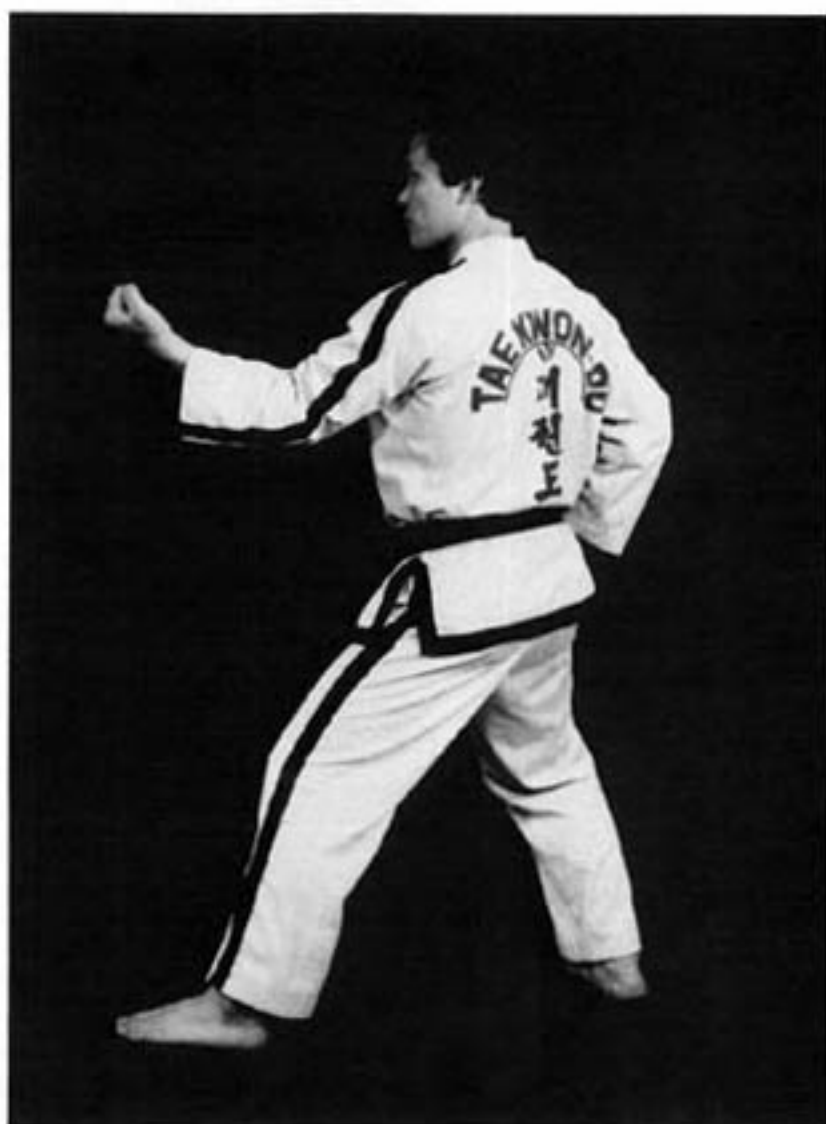


Other View



9. Move the left foot to A, forming a right L-stance toward A while executing a middle block to A with the left inner forearm.

Right L-stance inner forearm block toward A.



Keep the forearms crossed in front of the right chest with both back fists facing upward, placing the blocking one under the other.



Top View

Previous Posture



Application



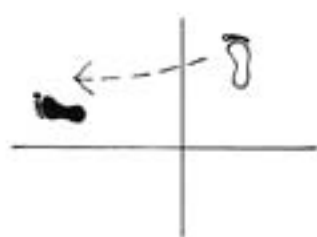
10. Move the right foot to A, forming a right walking stance toward A while executing a middle punch to A with the right fist.



Right walking stance middle punch toward A.



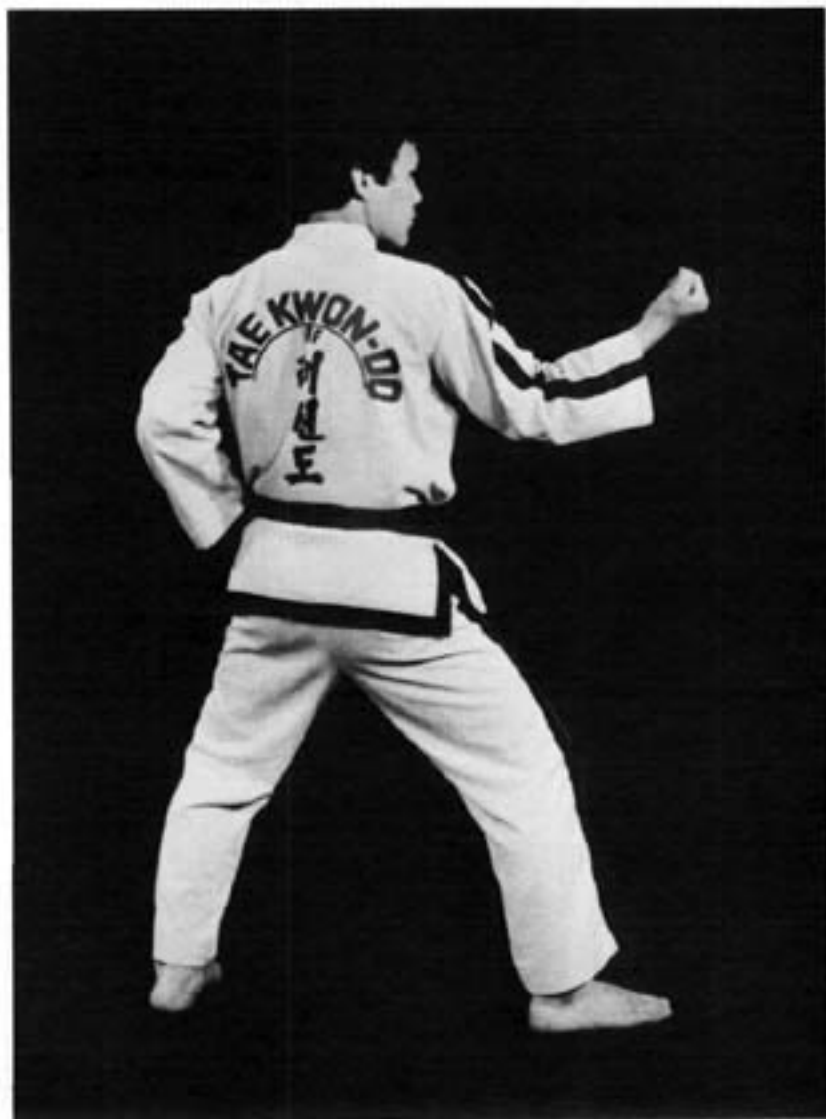
Previous Posture



Application



11. Move the right foot to B, turning clockwise to form a left L-stance toward B while executing a middle block to B with the right inner forearm.



Left L-stance inner forearm middle block toward B.



Top View



Previous Posture



Application

- 12. Move the left foot to B, forming a left walking stance toward B while executing a middle punch to B with the left fist.**



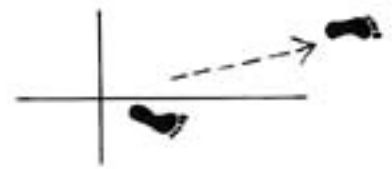
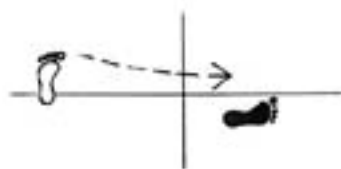
Left walking stance middle punch toward B.



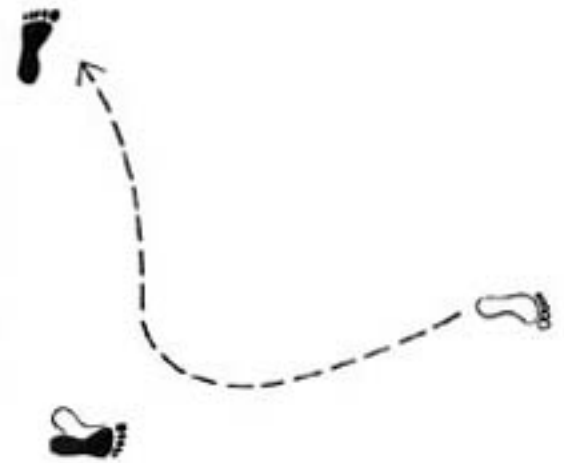
Front View



Previous Posture



13. Move the left foot to C, forming a right L-stance toward C while executing a middle block to C with the left inner forearm.



Right L-stance inner forearm
middle block toward C.

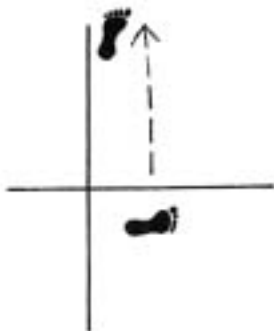


Previous Posture

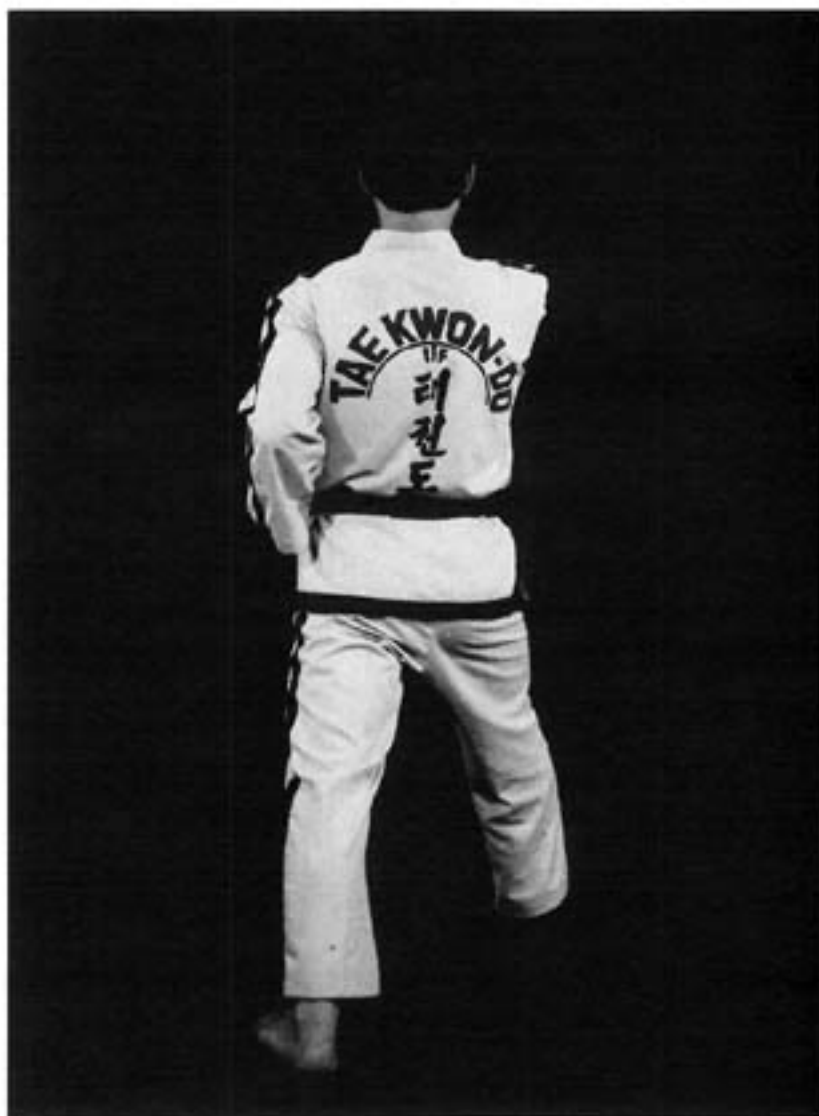
Top View



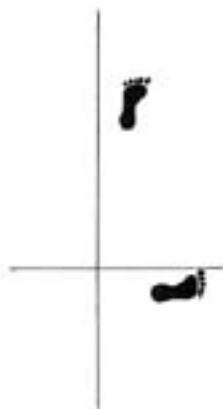
Side View



14. Move the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the right fist.

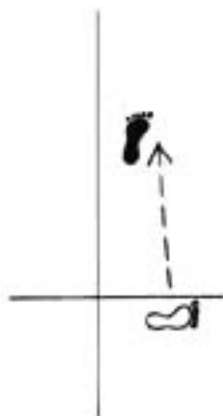


Right walking stance middle punch toward C.



Previous Posture

Other View



15. Move the right foot to D, turning clockwise to form a left L-stance toward D while executing a middle block with the right inner forearm.



Left L-stance inner forearm
middle block toward D.

Previous Posture



Top View



16. Move the left foot to D, forming a left walking stance toward D while executing a middle punch to D with the left fist.



Left walking stance middle punch toward D.



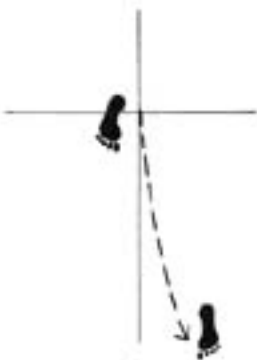
Previous Posture



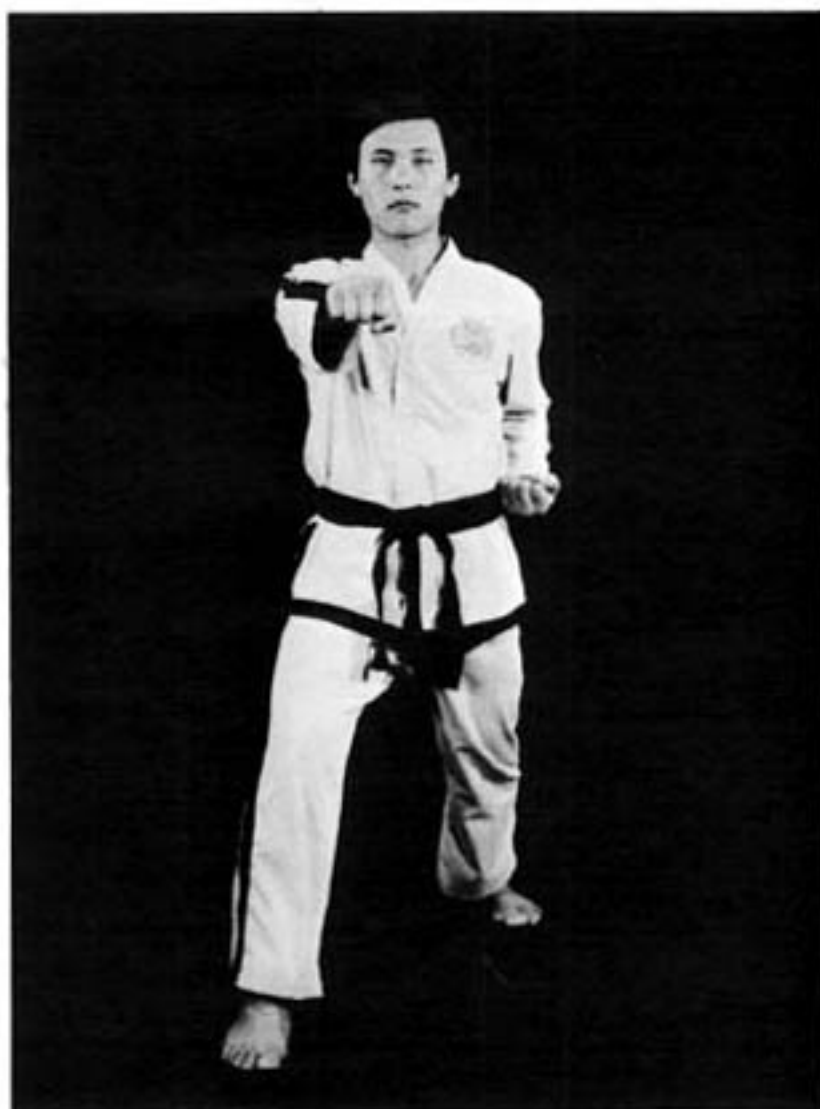
Application



Top View



17. Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.

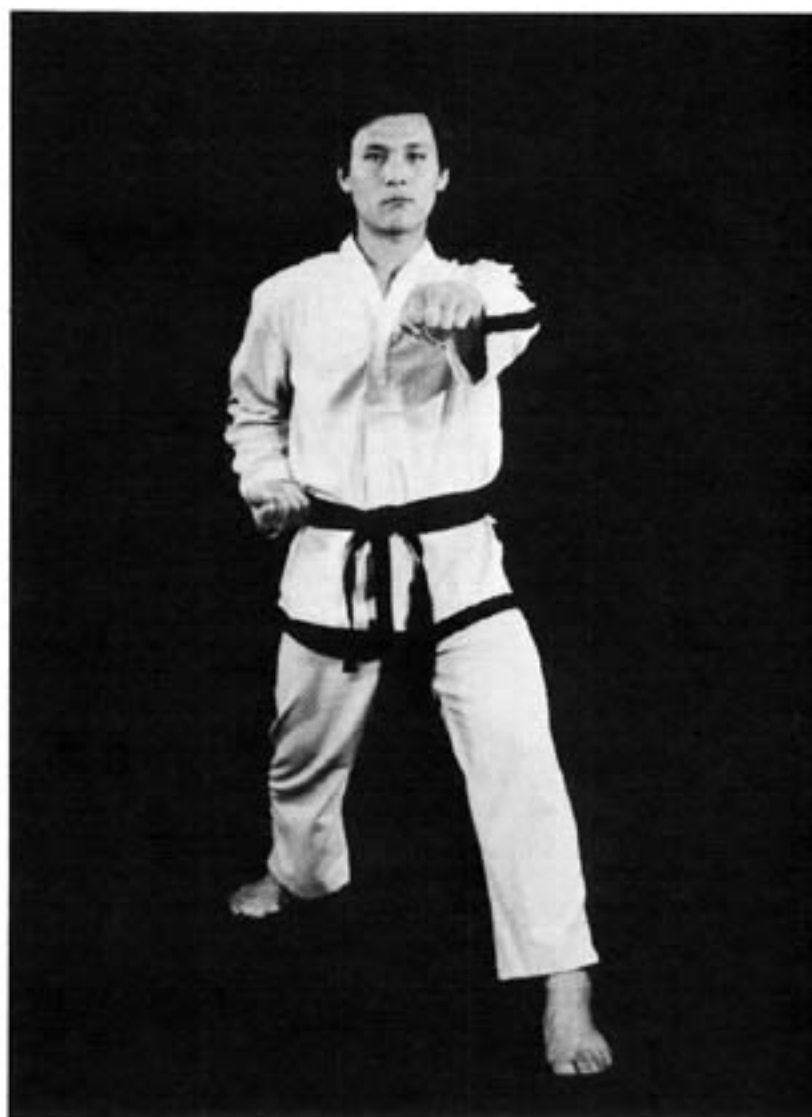


Right walking stance middle punch toward D.

Previous Posture



18. Move the right foot to C, forming a left walking stance toward D while executing a middle punch to D with the left fist.



Left walking stance middle punch toward D.



Previous Posture



Side View



Application



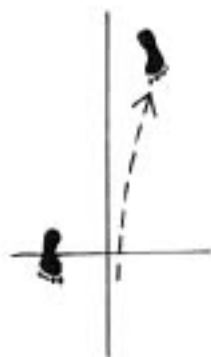
19. Move the left foot to C, forming a right walking stance toward D while executing a middle punch to D with the right fist.



Right walking stance middle punch toward D.



Previous Posture

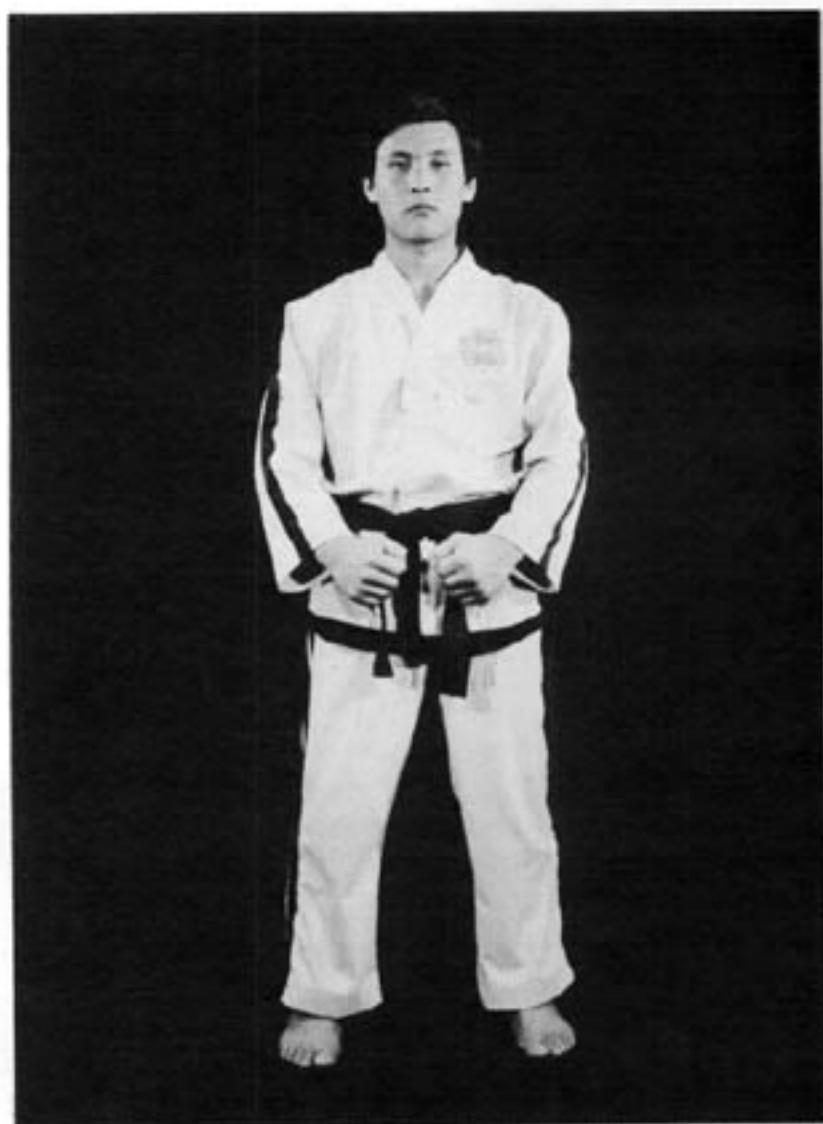


Application



Side View

END. Bring the left foot back to a ready posture.



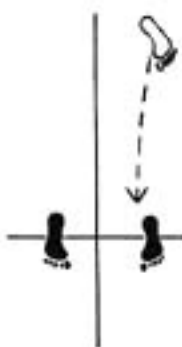
Parallel ready stance toward D.



Previous Posture



Side View



Top View





**ADDITIONAL TECHNIQUES
FOR
PATTERN DAN-GUN**

Walking Stance High Punch (*Gunnun So Nopunde Jirugi*)

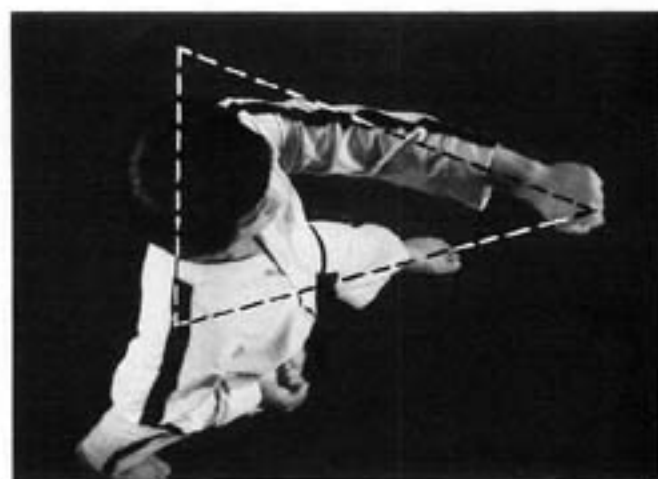
Front View



Back View



Side View



Top View

- * 1. The fist reaches the eye level of the attacker.
- 2. The fist is brought to the center of the attacker's body.

L-Stance Knife-hand Guarding Block

(Niunja So Sonkal Daebi Makgi)

Front View



Side View

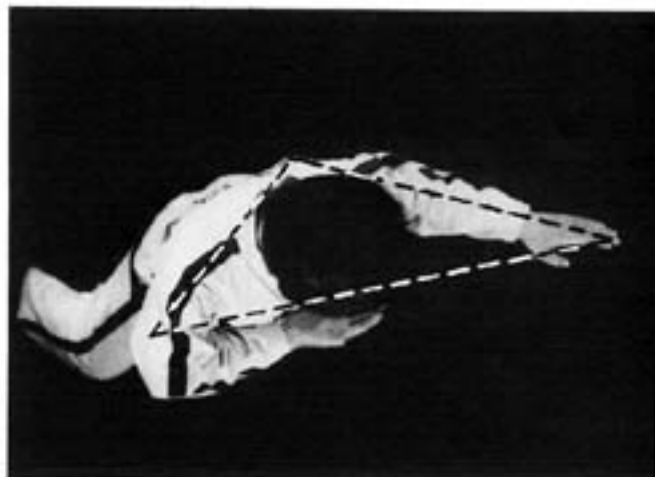


- * 1. Fingertip reaches the same level as the shoulder of the defender.
- 2. Knife-hand becomes half facing the opponent.

Back View



Top View



L-Stance Twin Forearm Block (*Niunja So Sang Palmok Makgi*)



Side View

The fist of the side blocking forearm usually reaches the same level as the shoulder of the defender.

Front View



Top View



Walking Stance Forearm Rising Block
(Gunnun So Palmok Chukyo Makgi)

Side View



Front View



The forearm stays at the center of the defender's forehead.

L- Stance Knife-hand Middle Side Strike
(Niunja So Sonkal Kaunde Yop Taerigi)



Side View

- * 1. The Knife-hand reaches the same level as the shoulder of the defender.
- 2. The body becomes half facing the opponent.



Top View



Mt. Myohyang, the birth place of Holy Dan-Gun.

PATTERN DAN-GUN (*Dan-Gun Tul*)

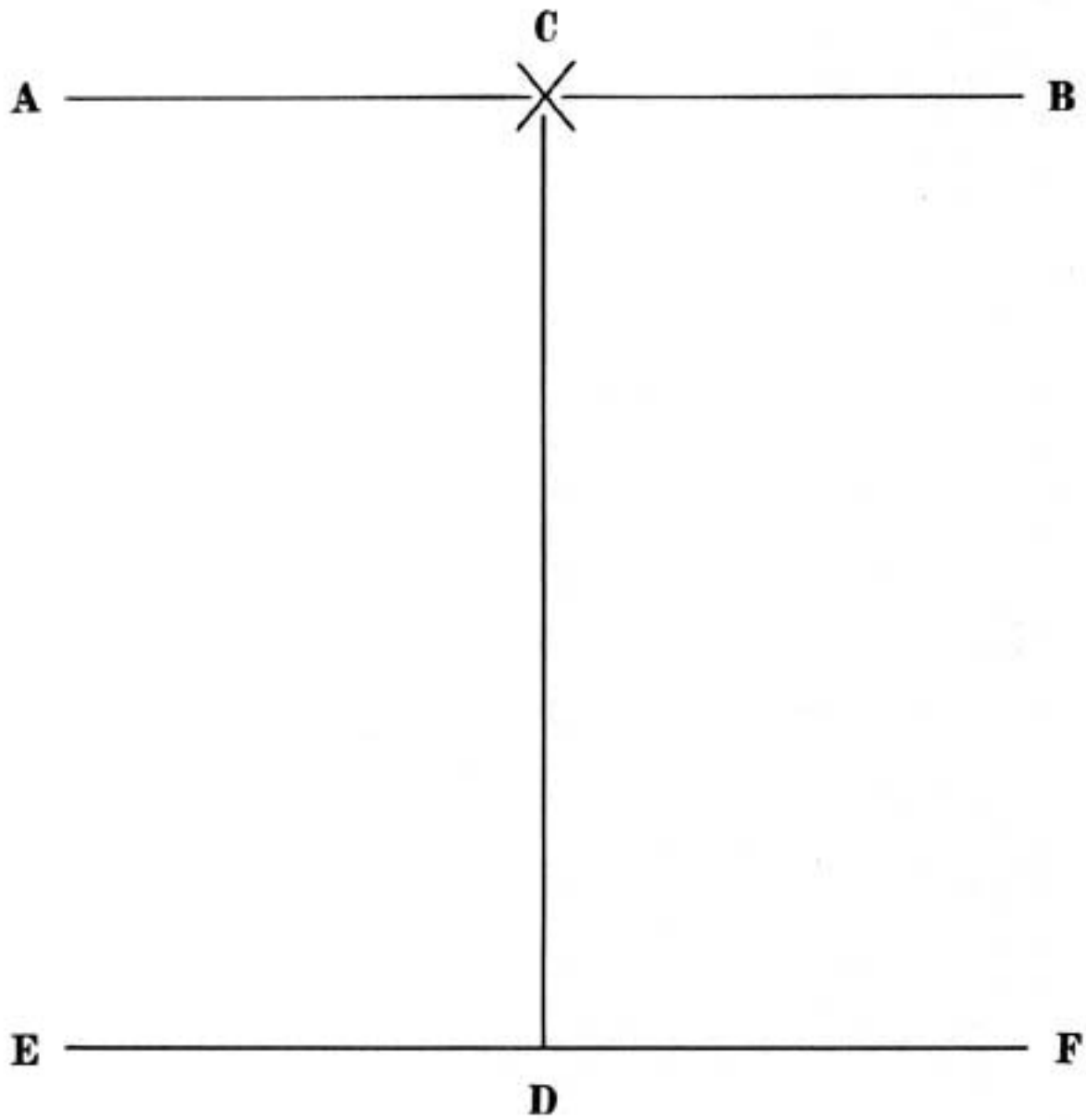
This pattern is practised by the 8th grade holder and above.

DIAGRAM: 

MOVEMENTS: 21

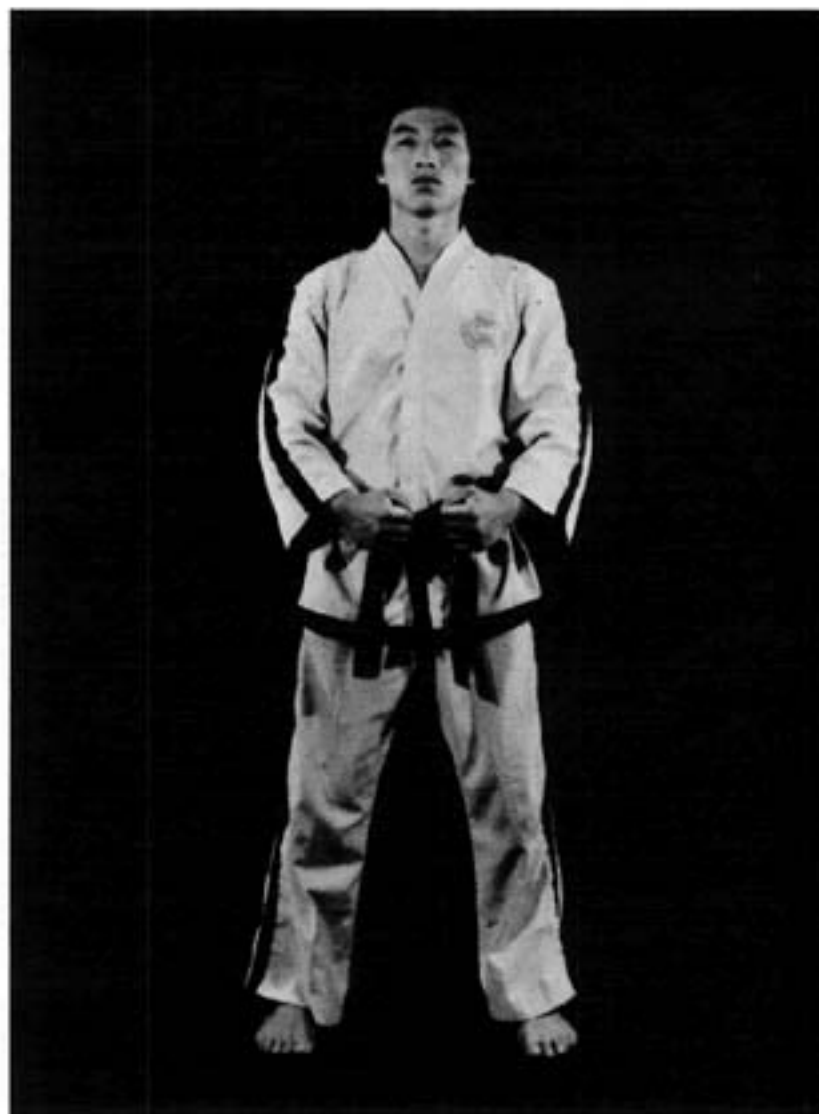
READY POSTURE: PARALLEL READY STANCE

DIAGRAM (*Yon Moo Son*)



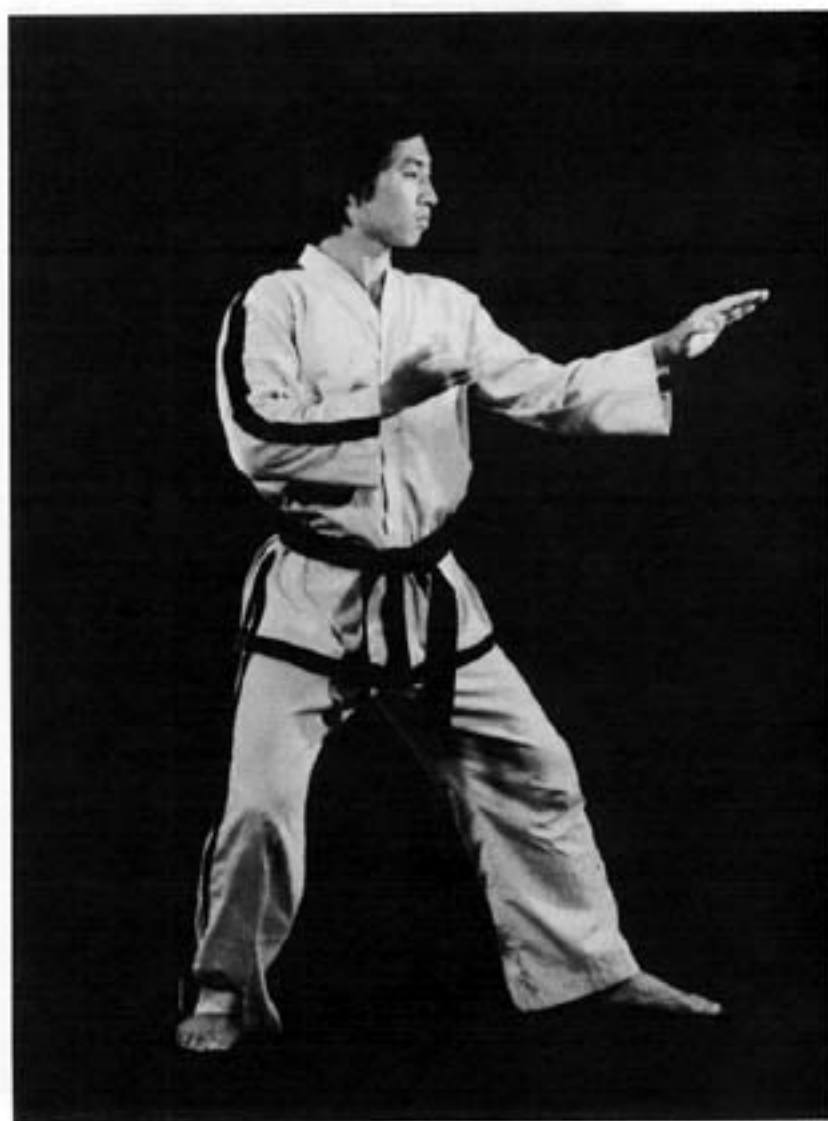
Ready Posture (*Junbi Jase*)

Parallel ready stance toward D.

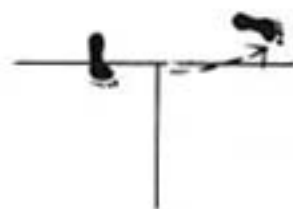


1. Move the left foot to B, forming a right L-stance toward B, at the same time executing a middle guarding block to B with a knife-hand.

Right L-stance middle guarding block with a knife-hand toward B.



Previous Posture



Application

2. Move the right foot to B, forming a right walking stance toward B while executing a high punch to B with the right fist.



Right walking stance
high punch toward B.



Previous Posture



Application



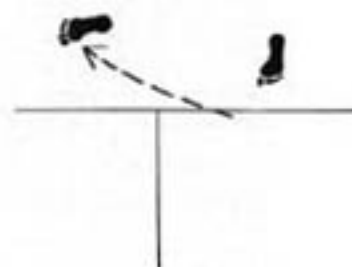
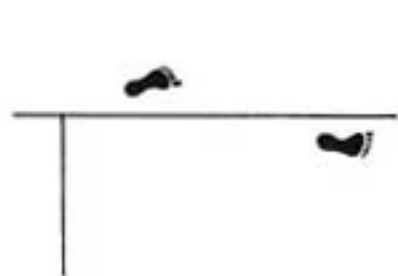
3. Move the right foot to A, turning clockwise to form a left L-stance toward A, at the same time executing a middle guarding block to A with a knife-hand.



Left L-stance middle guarding block with a knife-hand toward A.



Previous Posture



Application

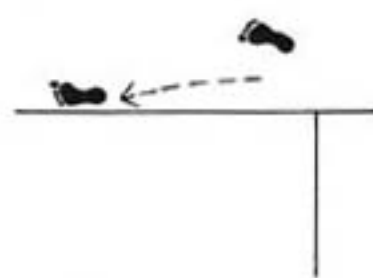
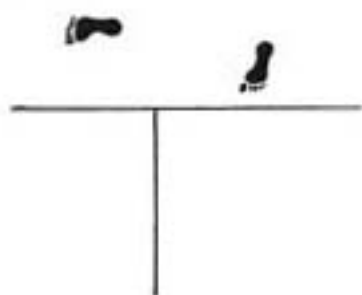
4. Move the left foot to A, forming a left walking stance toward A while executing a high punch to A with the left fist.



Left walking stance high punch toward A.



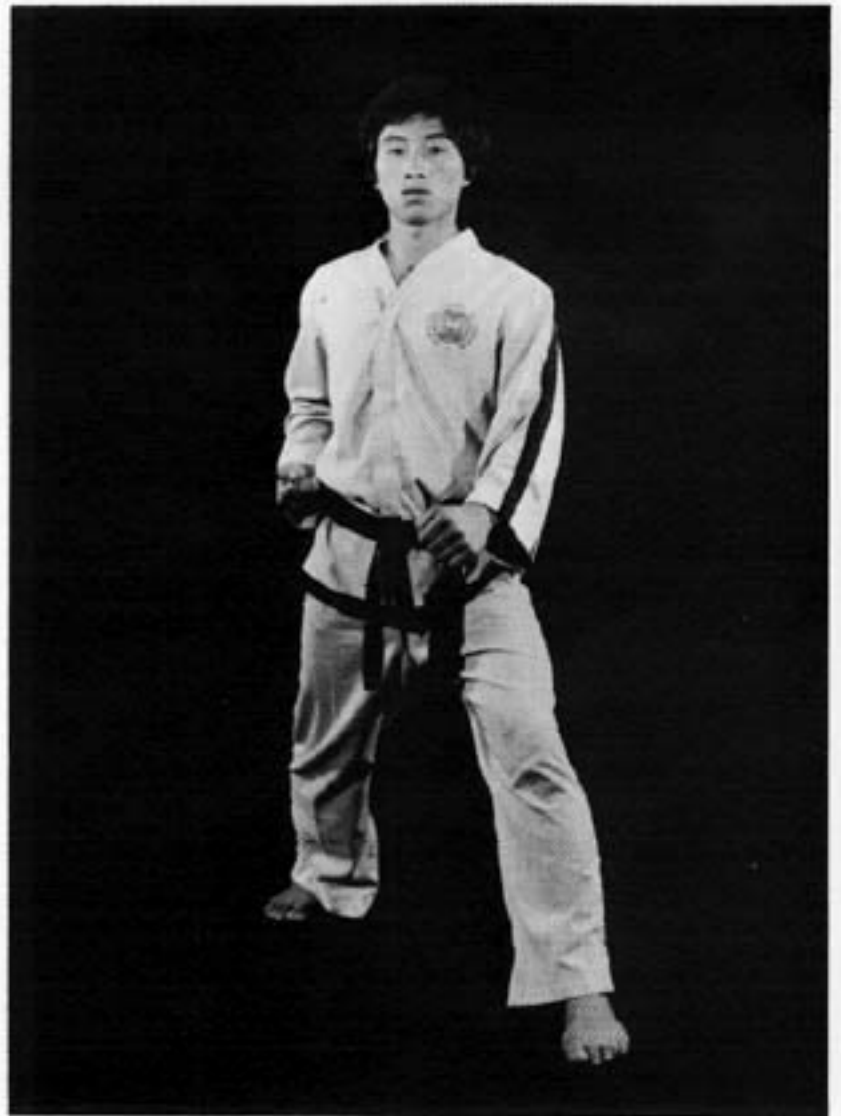
Previous Posture



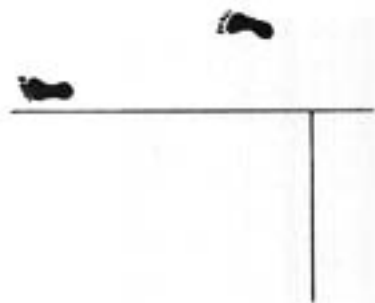
Application.



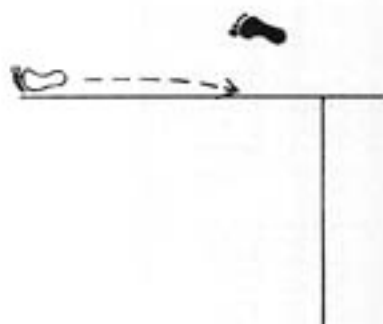
5. Move the left foot to D, forming a left walking stance toward D while executing a low block to D with the left forearm.



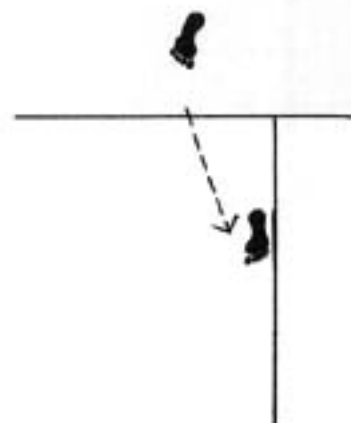
Left walking stance forearm
low block toward D.



Previous Posture



Application

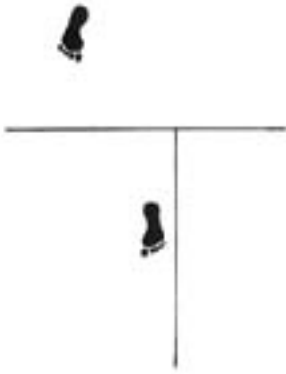


Top View

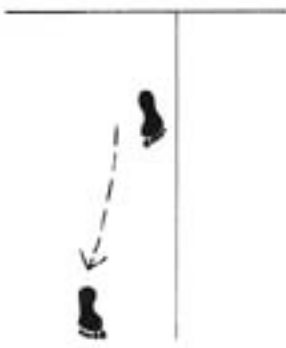
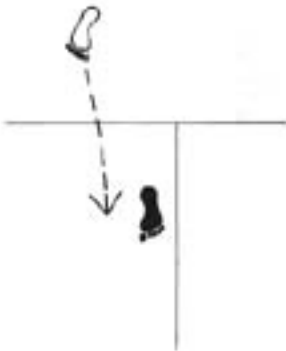
6. Move the right foot to D, forming a right walking stance toward D while executing a high punch to D with the right fist.



Right walking stance high punch toward D.



Previous Posture



Side View

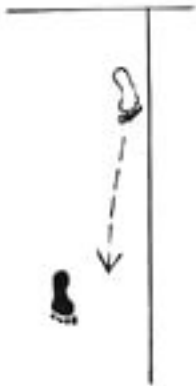
7. Move the left foot to D, forming a left walking stance toward D, at the same time executing a high punch to D with the left fist.



Left walking stance high punch toward D.



Previous Posture



Application



Side View



8. Move the right foot to D, forming a right walking stance toward D while executing a high punch to D with the right fist.

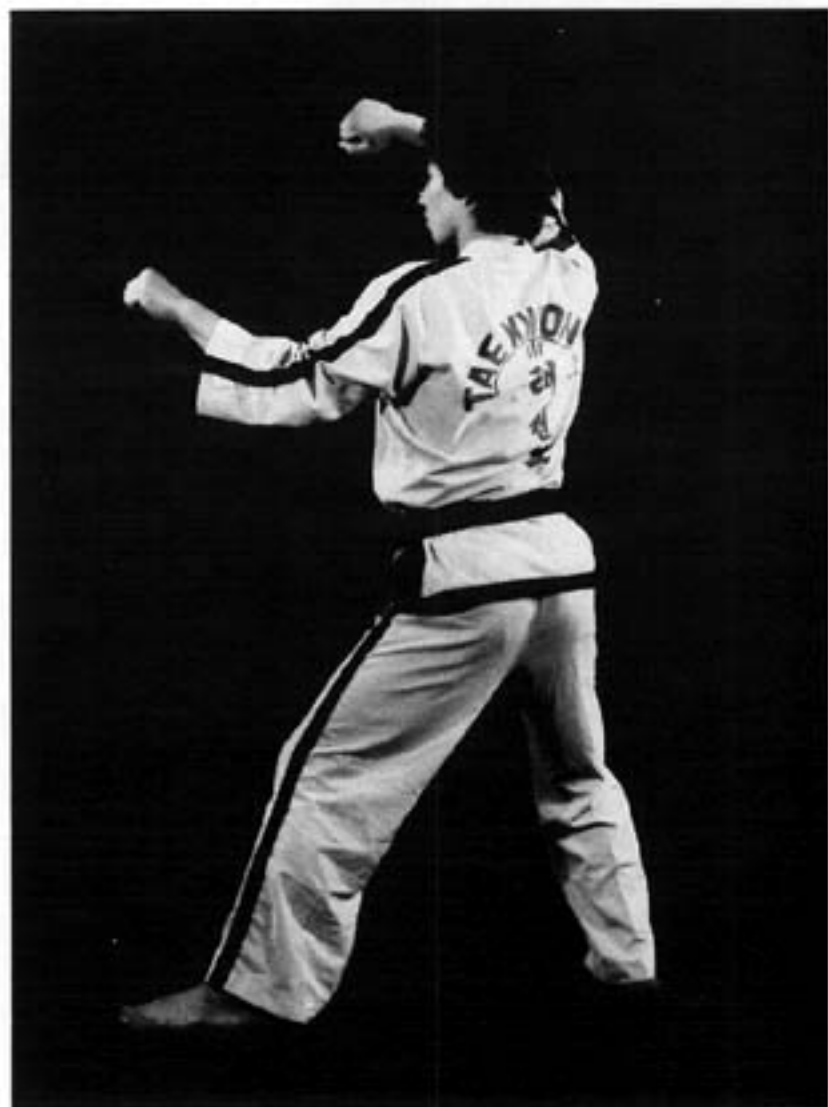


Right walking stance high punch toward D.

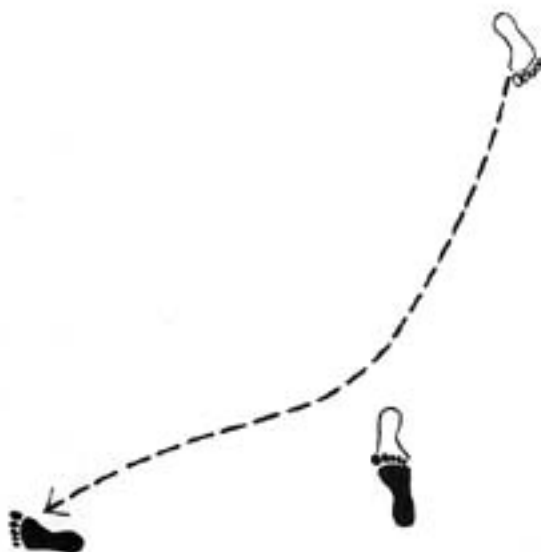
Previous Posture



9. Move the left foot to E, turning counter-clockwise to form a right L-stance toward E while executing a twin forearm block to E.



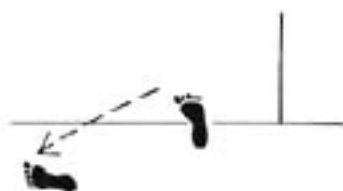
Right L-stance twin forearm block toward E.



Other View



Previous Posture



Application

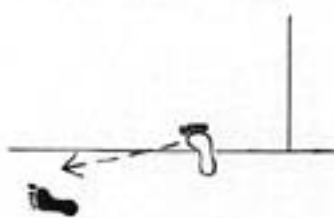
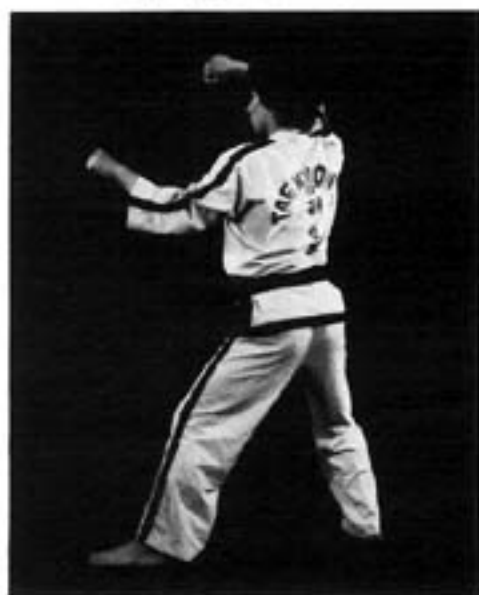


10. Move the right foot to E, forming a right walking stance toward E while executing a high punch to E with the right fist.

Right walking stance high punch toward E.



Previous Posture



Application



11. Move the right foot to F, turning clockwise to form a left L-stance toward F while executing a twin forearm block.



Left L-stance twin forearm block toward F.



Top View



Previous Posture



Application



Top View

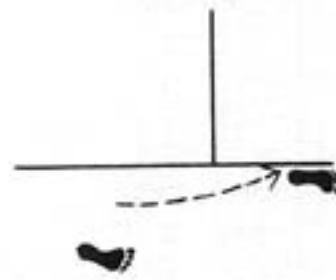
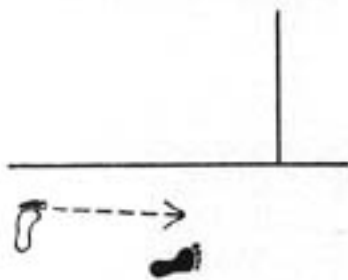
12. Move the left foot to F, forming a left walking stance toward F, at the same time executing a high punch to F with the left fist.



Left walking stance
high punch toward F.



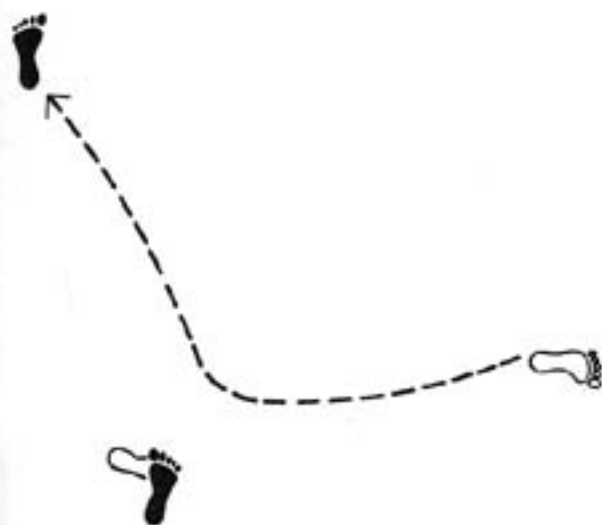
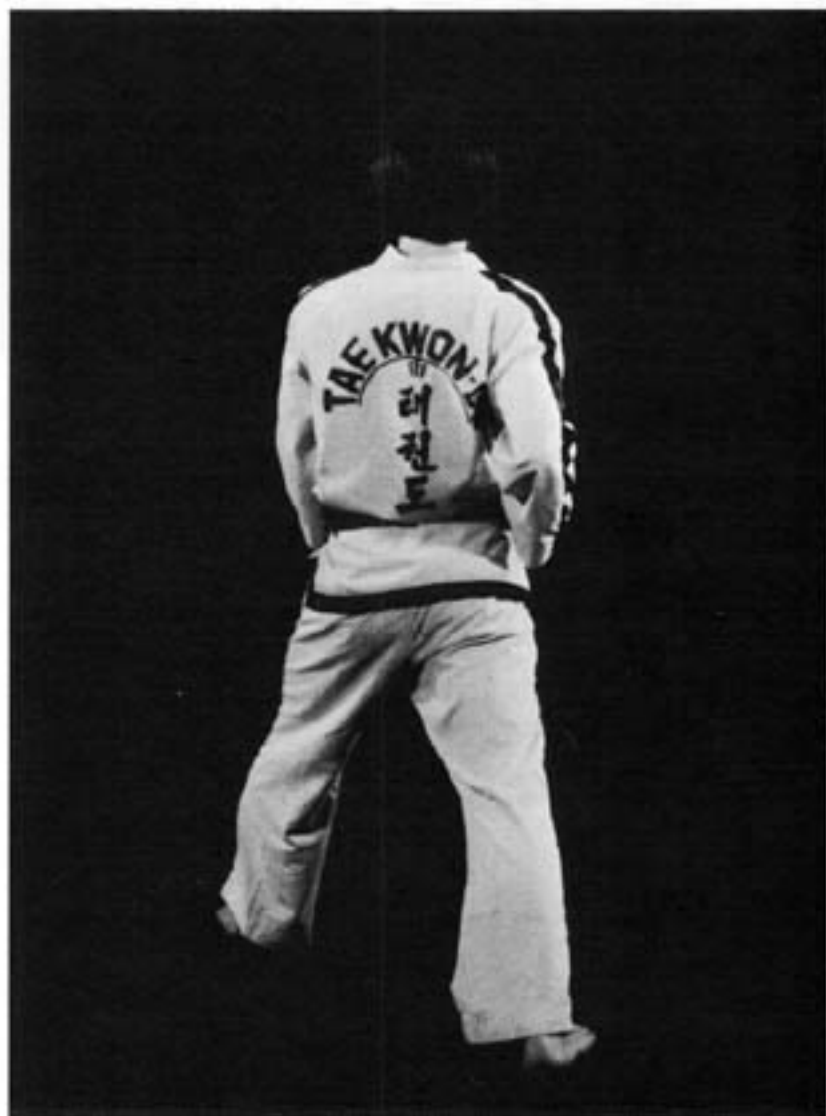
Previous Posture



Application



13. Move the left foot to C, forming a left walking stance toward C while executing a low block to C with the left forearm.



Left walking stance forearm
low block toward C.

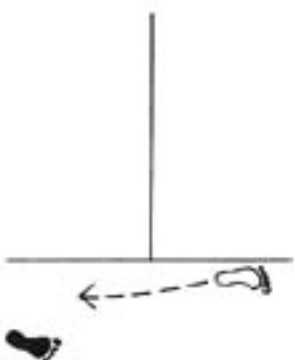
Previous Posture



Application



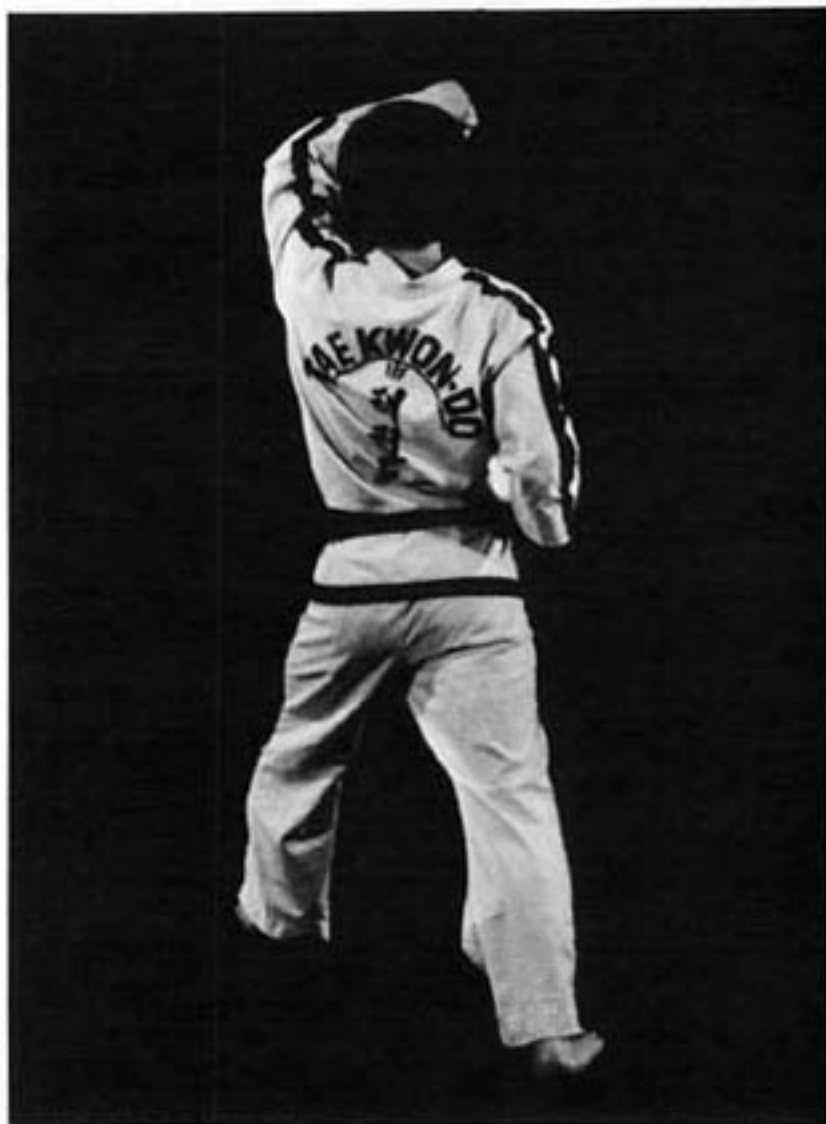
Top View



Other View



14. Execute a rising block with the left forearm, maintaining the left walking stance toward C. Perform 13 and 14 in a continuous motion.



Left walking stance forearm rising block toward C.



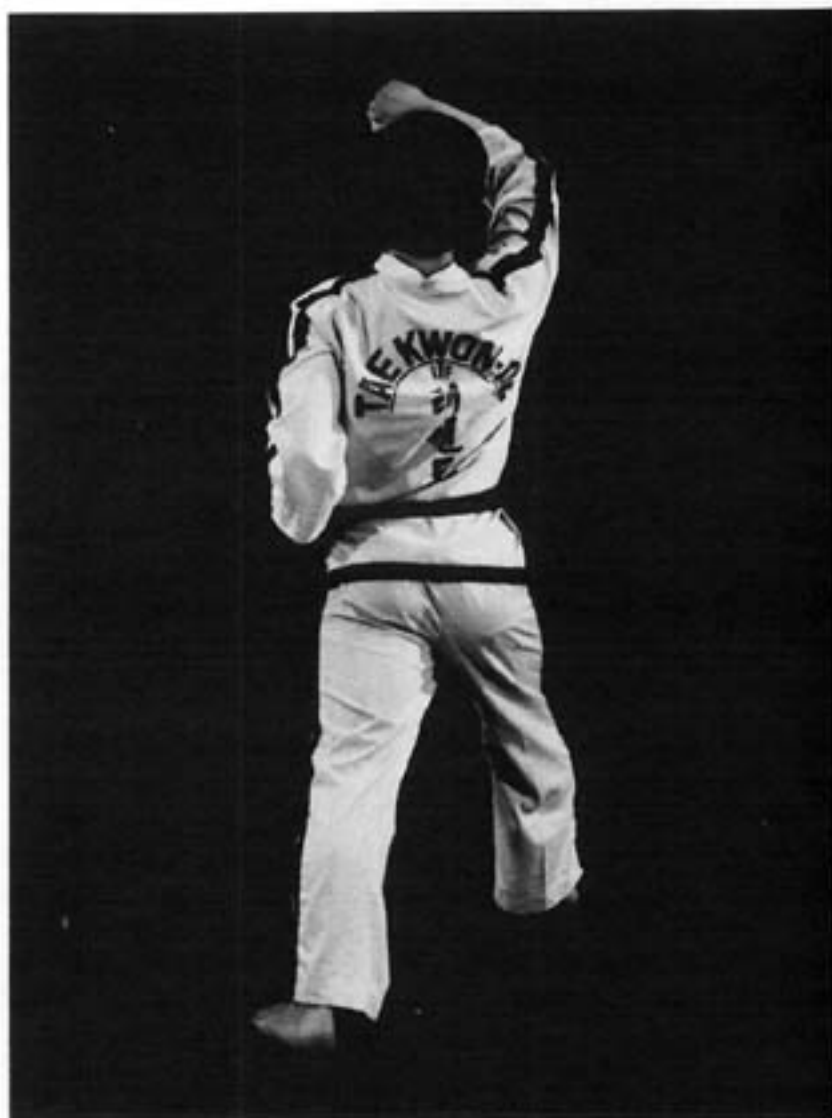
Previous Posture

Keep the right heel slightly off the ground.



Other View

15. Move the right foot to C, forming a right walking stance toward C, at the same time executing a rising block with the right forearm.



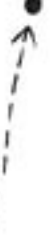
Right walking stance forearm
rising block toward C.



Previous Posture



Other View

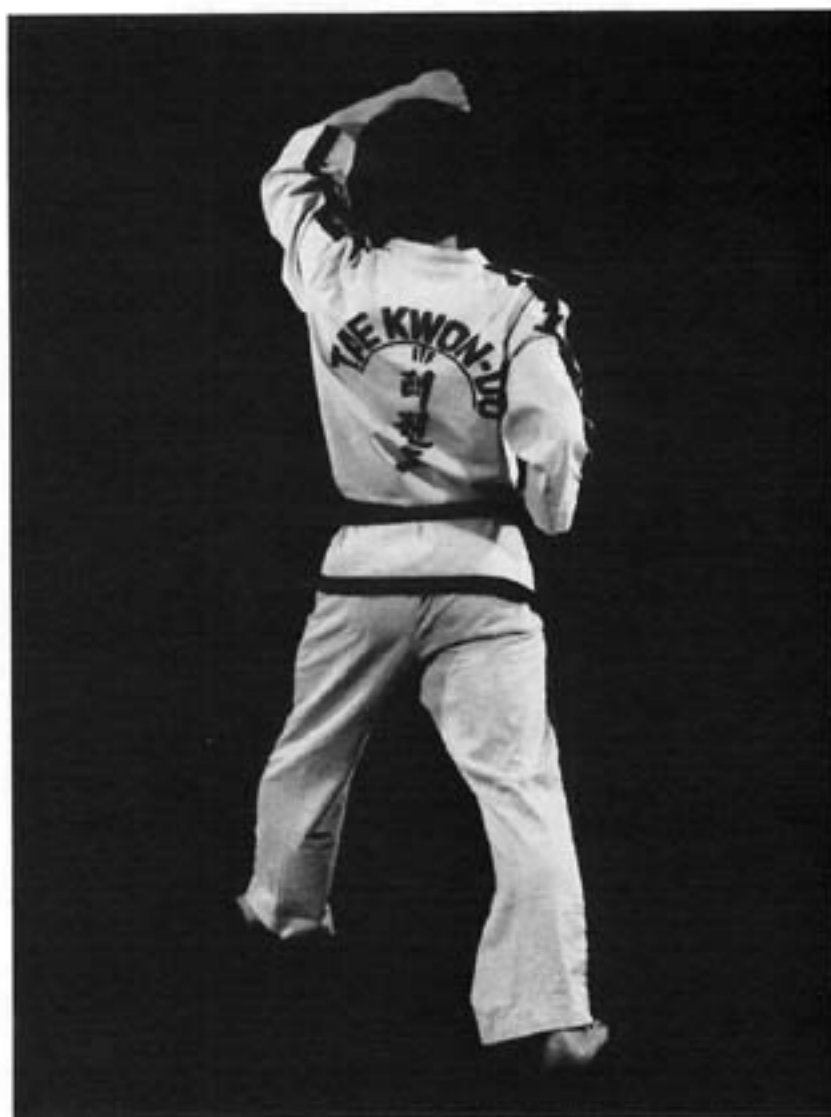


Application



Side View

16. Move the left foot to C, forming a left walking stance toward C while executing a rising block with the left forearm.



Left walking stance forearm rising block toward C.

Previous Posture



Other View

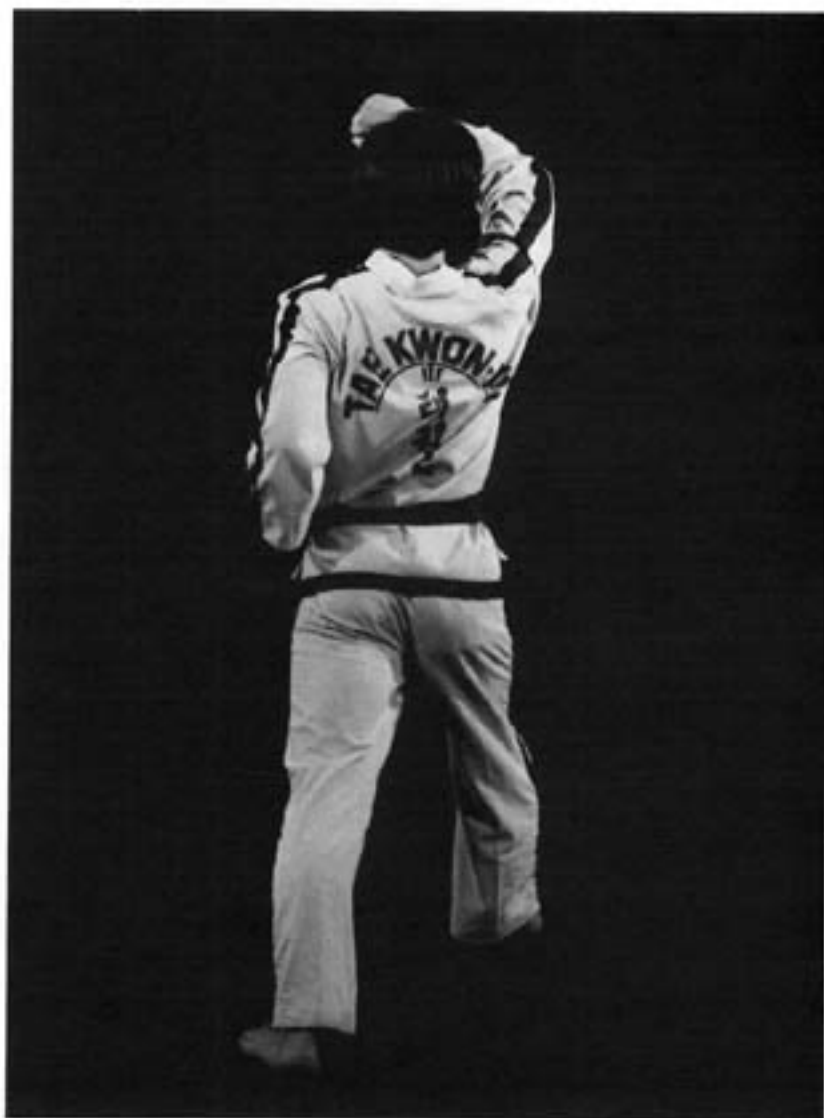


Application



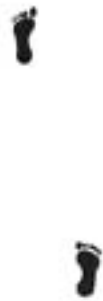
Side View

17. Move the right foot to C, forming a right walking stance toward C, at the same time executing a rising block with the right forearm.



Right walking stance forearm rising block toward C.

Previous Posture

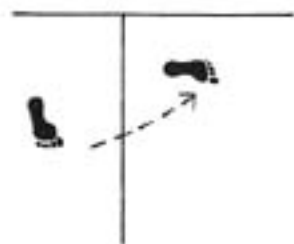


18. Move the left foot to B, turning counter-clockwise to form a right L-stance toward B while executing a middle strike to B with the left knife-hand.



**Right L-stance middle strike
with a knife-hand toward B.**

Previous Posture



Application Side

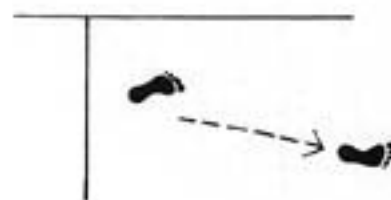
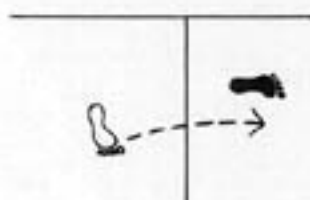
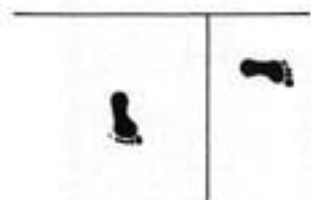


19. Move the right foot to B, forming a right walking stance toward B while executing a high punch to B with the right fist.

Right walking stance middle punch toward B.



Previous Posture

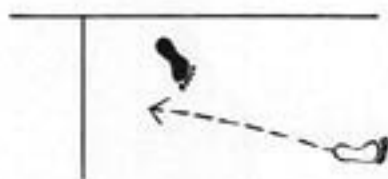


20. Move the right foot to A, turning clockwise to form a left L-stance toward A while executing a middle strike to A with the right knife-hand.

Left L-stance middle side strike with a knife-hand toward A.



Previous Posture



Application



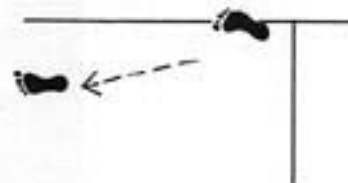
21. Move the left foot to A, forming a left walking stance toward A, at the same time executing a high punch to A with the left foot.



Left walking stance
high punch toward A.



Previous Posture

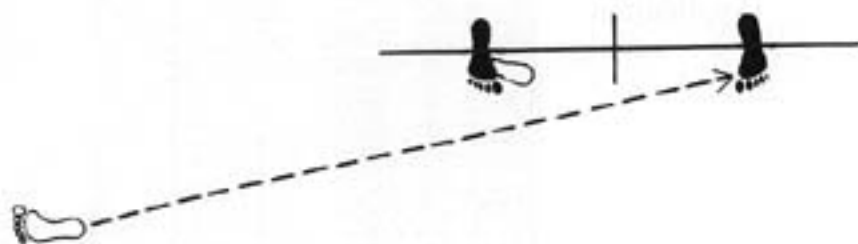
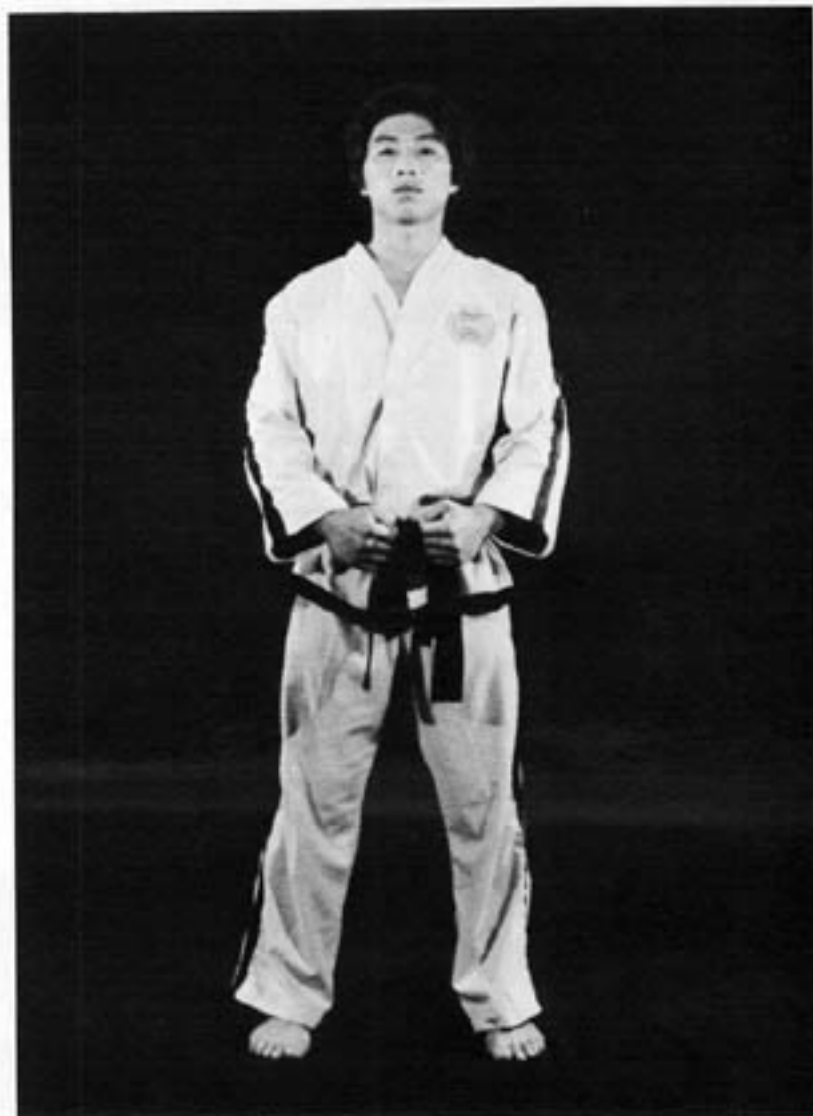


Application



END: Bring the left foot back to a ready posture.

Parallel ready stance toward D.



Previous Posture



Side View

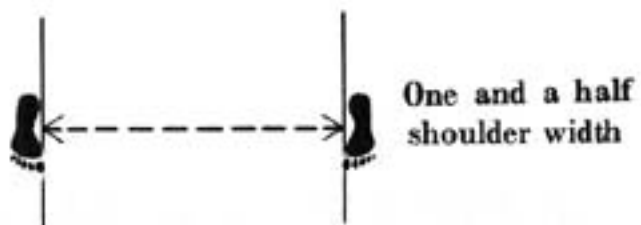
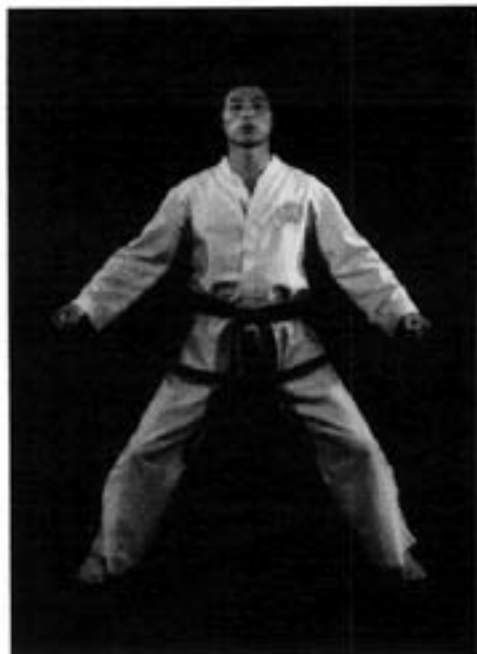




**ADDITIONAL TECHNIQUES
FOR
PATTERN DO-SAN**

Sitting Stance (*Annun Sogi*)

Front View



Side View



Back View



Walking Stance Outer Forearm High Side Block
(Gunnun So Bakat Palmok Nopunde Yop Makgi)



Front View



Side View

- * 1. The fist reaches the eye level of the defender.
- 2. The fist forms a triangle with the shoulders.

Top View



Back View



Straight Fingertip Thrust (*Sun Sonkut Tulgi*)



Front View



Side View

**Walking Stance Back Fist High Side Strike
(*Gunnun So Dung Joomuk Nopunde Yop Taerigi*)**



Front View



Side View

- * 1. The forefist reaches the eye level of the attacker.
- 2. The body becomes half facing the opponent.
- 3. The fist becomes half facing the opponent.

Walking Stance Outer Forearm High Wedging Block
(Gunnun So Bakat Palmok Nopunde Hechyo Makgi)



Front View



Side View

Top View



- * 1. The distance between the fists is equal to one shoulder width.
- 2. The fist reaches the same level as the eyes of the defender.

Middle Front Snap Kick (*Kaunde Apcha Busigi*)



Front View



- * 1. The ball of the foot is the attacking tool.
- 2. The attacking tool reaches the same level as the solar plexus of the attacker.

Sitting Stance Knife-hand Side Strike (*Annun So Sonkal Yop Taerigi*)

Side View



Front View



The body becomes flank facing the opponent.

Spot Turning (*Gujari Dolgi*)

Right walking stance toward D.

Left foot is moved on line CD.



Right foot is moved on line CD.



The stance has been changed into a left walking stance toward C.





PATTERN DO-SAN (*Do-San Tul*)

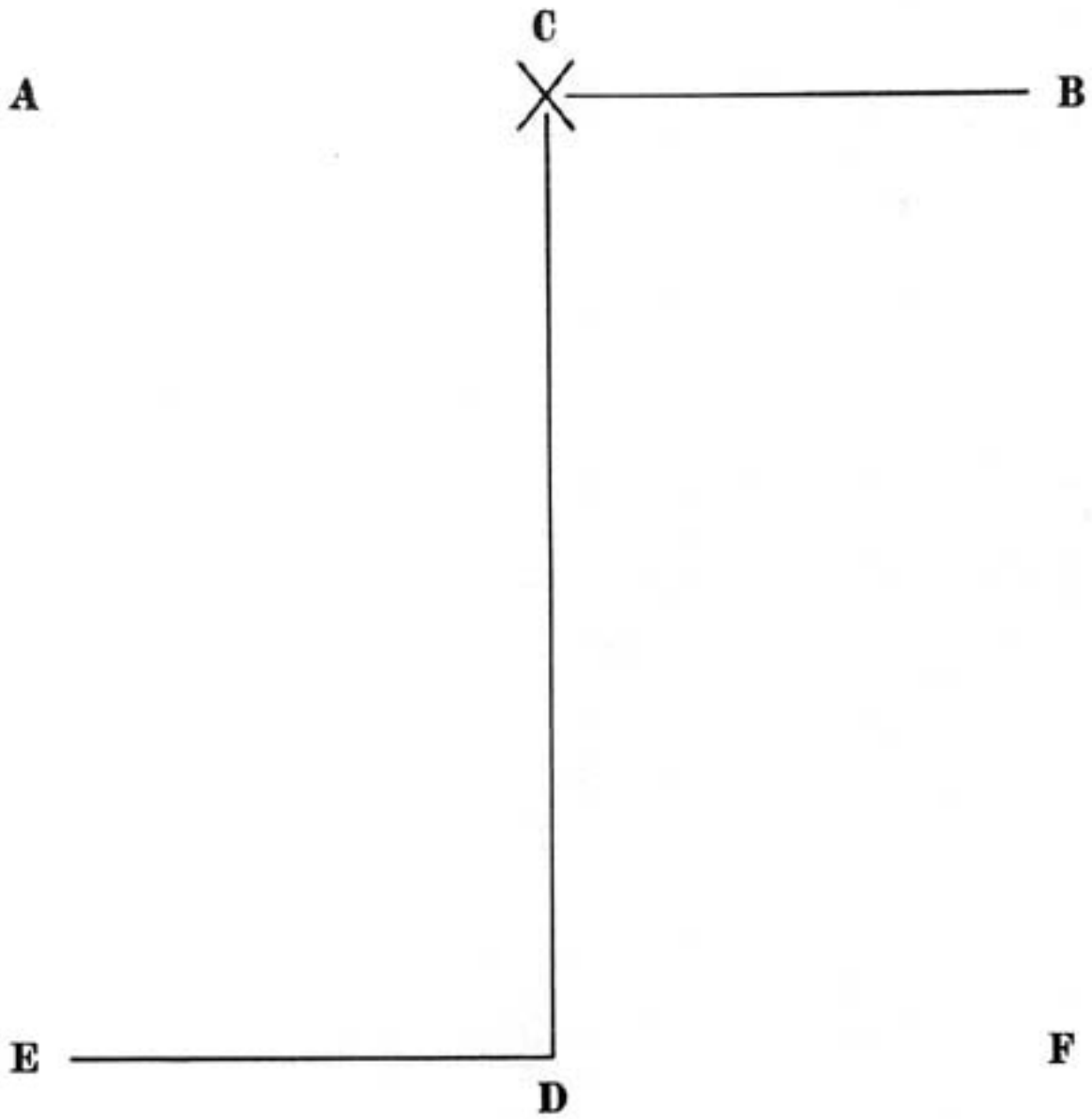
This pattern is practised by the 7th grade holder and above.

DIAGRAM: 

MOVEMENTS: 24

READY POSTURE: PARALLEL READY STANCE

DIAGRAM (Yon Moo Son)



Ready Posture (*Junbi Jase*)

Parallel ready stance toward D.



1. Move the left foot to **B**, forming a left walking stance toward **B** while executing a high side block to **B** with the left outer forearm.



Left walking stance outer forearm
high side block toward **B**.

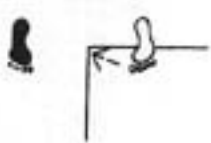
Front View

The forearm becomes half facing the opponent.



Keep the back forearms crossed in front of the right chest, placing the blocking arm on the other.

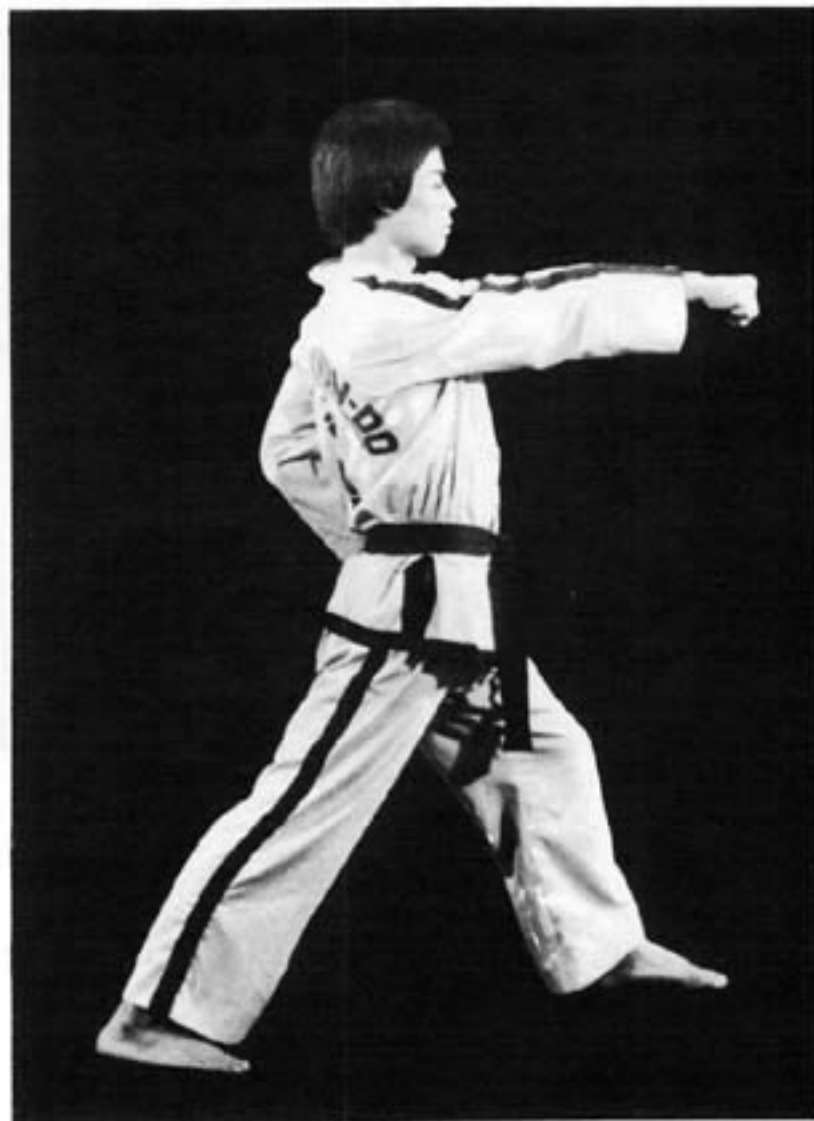
Ready Posture



Application



2. Execute a middle punch to B with the right fist while maintaining a left walking stance toward B.

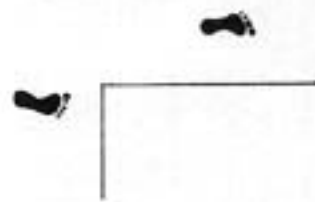
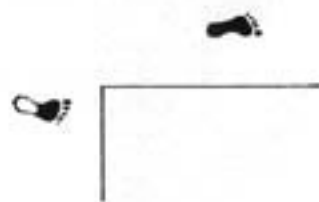


Left walking stance middle punch toward B.



Previous Posture

Keep the right heel slightly off the ground.



Application



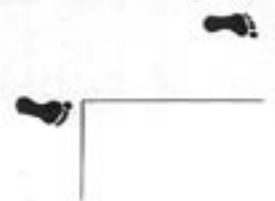
Previous Posture



3. Move the left foot on line AB, and then turn clockwise to form a right walking stance toward A while executing a high side block to A with the right outer forearm

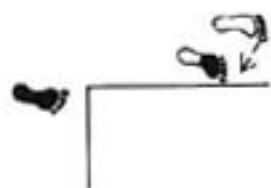
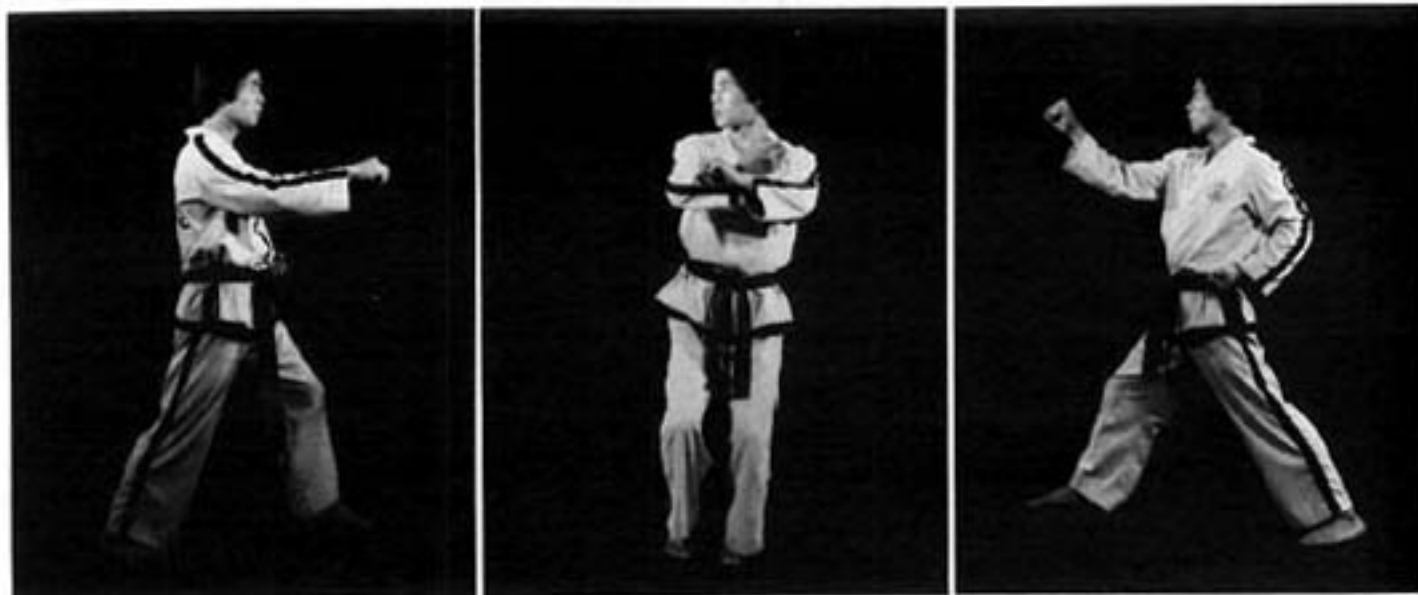


**Right walking stance outer forearm
high side block toward A.**



Keep the left heel slightly off the ground.

Keep the back forearms crossed in front of the left chest, placing the blocking one on the other.



Side View

Application



4. Execute a middle punch to A with the left fist while maintaining a right walking stance toward A.



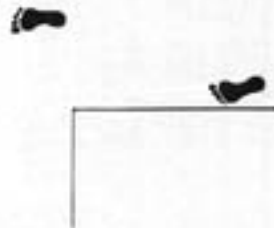
Right walking stance middle punch toward A.



Previous Posture



Keep the left heel slightly off the ground.



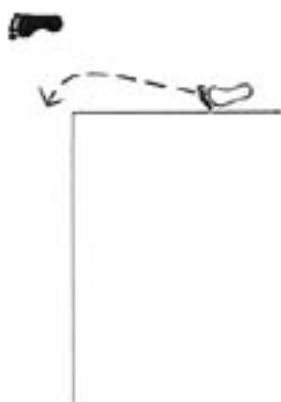
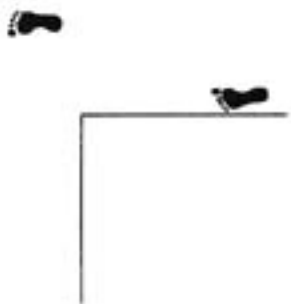
5. Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.



Right L-stance knife-hand middle guarding block toward D.



Previous Posture

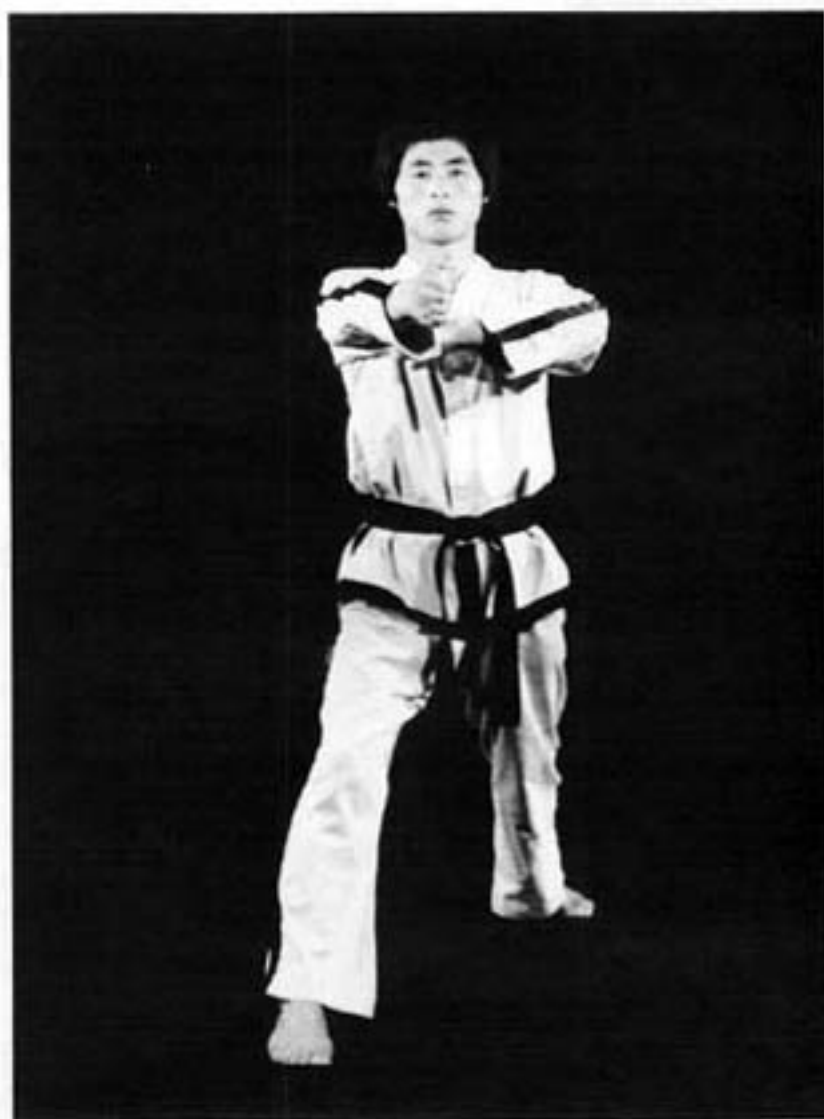


Application



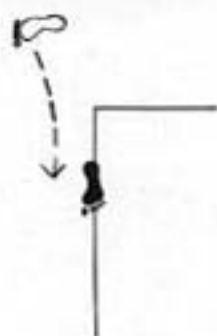
Side View

6. Move the right foot to D, forming a right walking stance toward D while executing a middle thrust to D with the right straight fingertip.



Right walking stance straight fingertip thrust toward D.

Previous Posture



Application



Side View

7. Twist the right knife-hand together with the body counter-clockwise until its palm faces downward and then move the left foot to D, turning counter-clockwise to form a left walking stance toward D while executing a high side strike to D with the left back fist.



Left walking stance back fist
high side strike toward D.



Previous Posture



Keep the back fists faced upward, placing the striking one under the other.



Keep pivoting with both feet.

Top View



Side View

Application of No. 7

Side View



Wrist is grabbed.



Wrist is released.



8. Move the right foot to D, forming a right walking stance toward D while executing a high side strike to D with the right fist.



Right walking stance back fist
high side strike toward D.



Previous Posture



Keep the back fist facing upward, placing the striking one under the other.

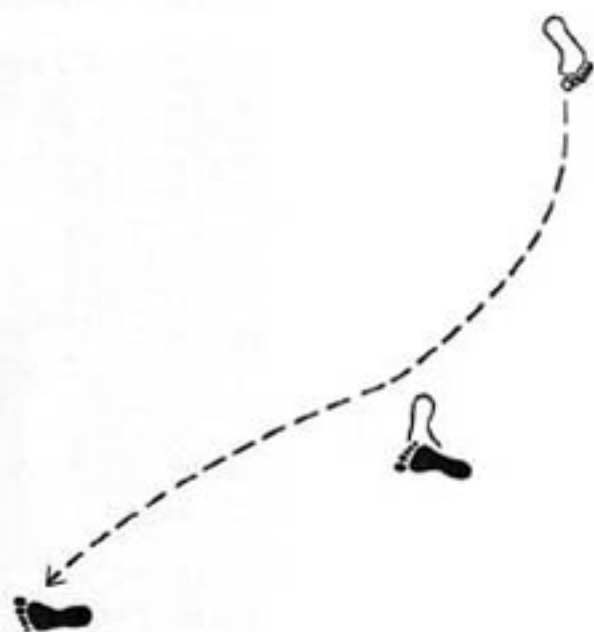


Application

9. Move the left foot to E, turning counter-clockwise to form a left walking stance toward E while executing a high side block to E with the left outer forearm.



Left walking stance outer forearm
high side block toward E.



Keep the back forearms crossed in front of the right chest, placing the blocking one on the other.

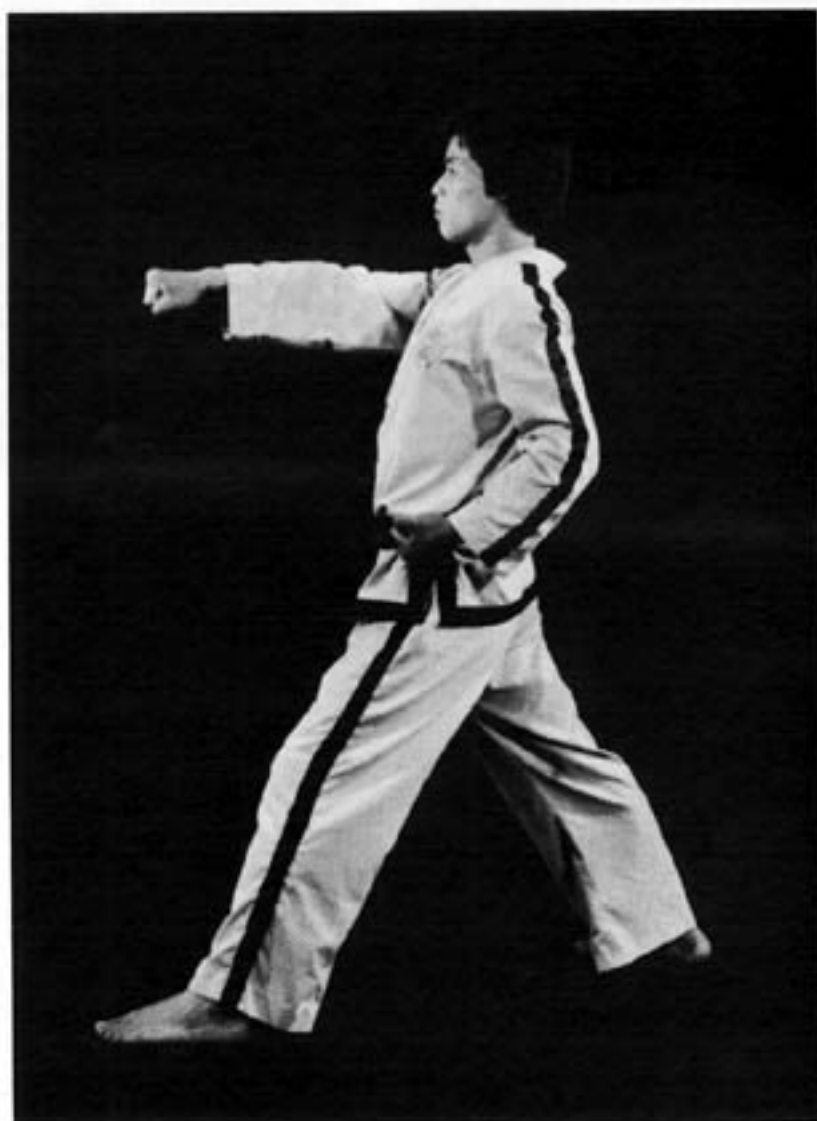
Previous Posture



Application



10. Execute a middle punch to E with the right fist while maintaining a left walking stance toward E.



Left walking stance middle punch toward E.

Previous Posture

Keep the right heel slightly off the ground.



Application

11. Move the left foot on line EF, and then turn clockwise to form a right walking stance toward F while executing a high side block to F with the right outer forearm.

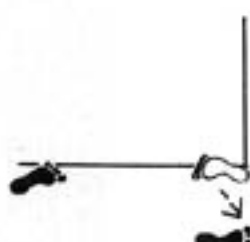
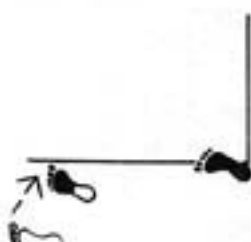


Right walking stance outer forearm
high side block toward F.

Previous Posture



Keep the left heel slightly off the ground.



Application



12. Execute a middle punch to F with the left fist while maintaining a right walking stance toward F.



Right walking stance middle punch toward F.



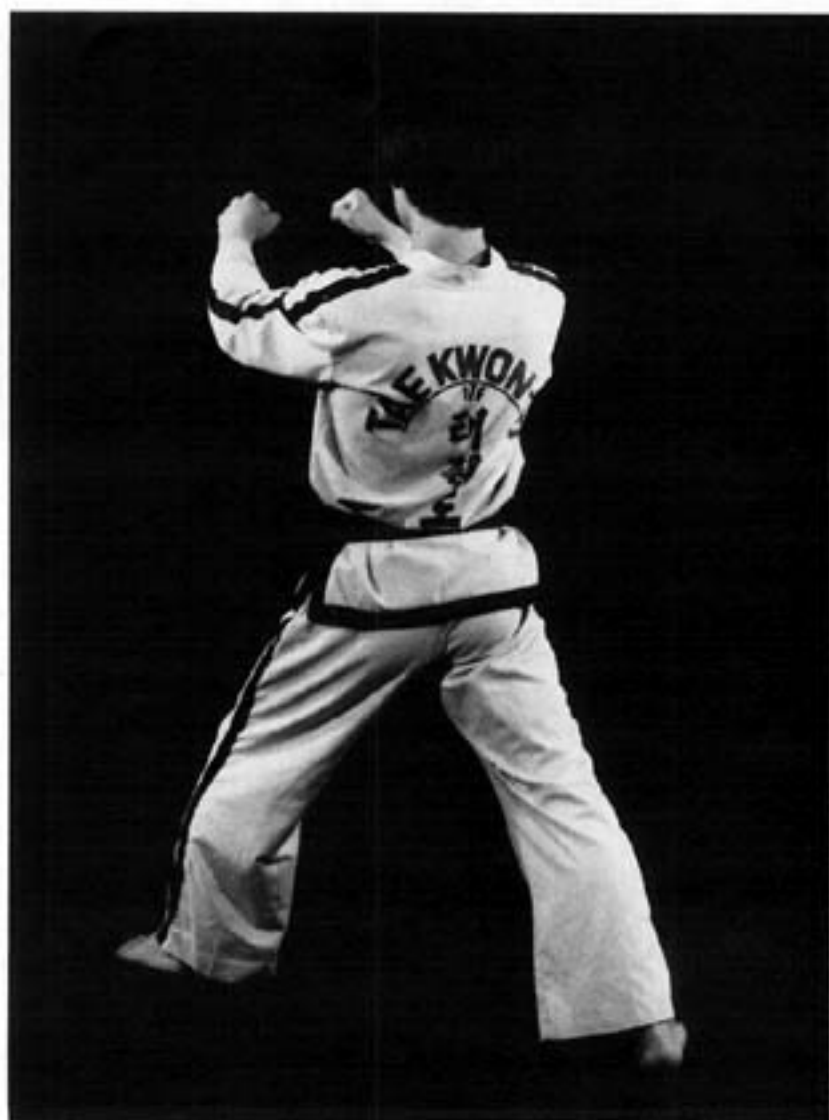
Previous Posture



Keep the left heel slightly off the ground.



13. Move the left foot to CE, forming a left walking stance toward CE, at the same time executing a high wedging block to CE with the outer forearm.



Left walking stance outer forearm high wedging block toward CE.

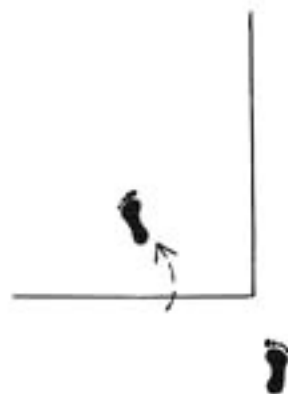
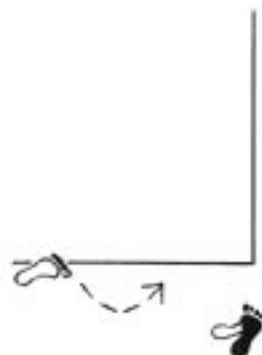
Previous Posture



Application



Side View



Keep both back fists facing the opponent.



Top View



Previous Posture

14. Execute a middle front snap kick to CE with the right foot, keeping the position of the hands as they were in 13.



Middle front snap kick to CE with the right foot.



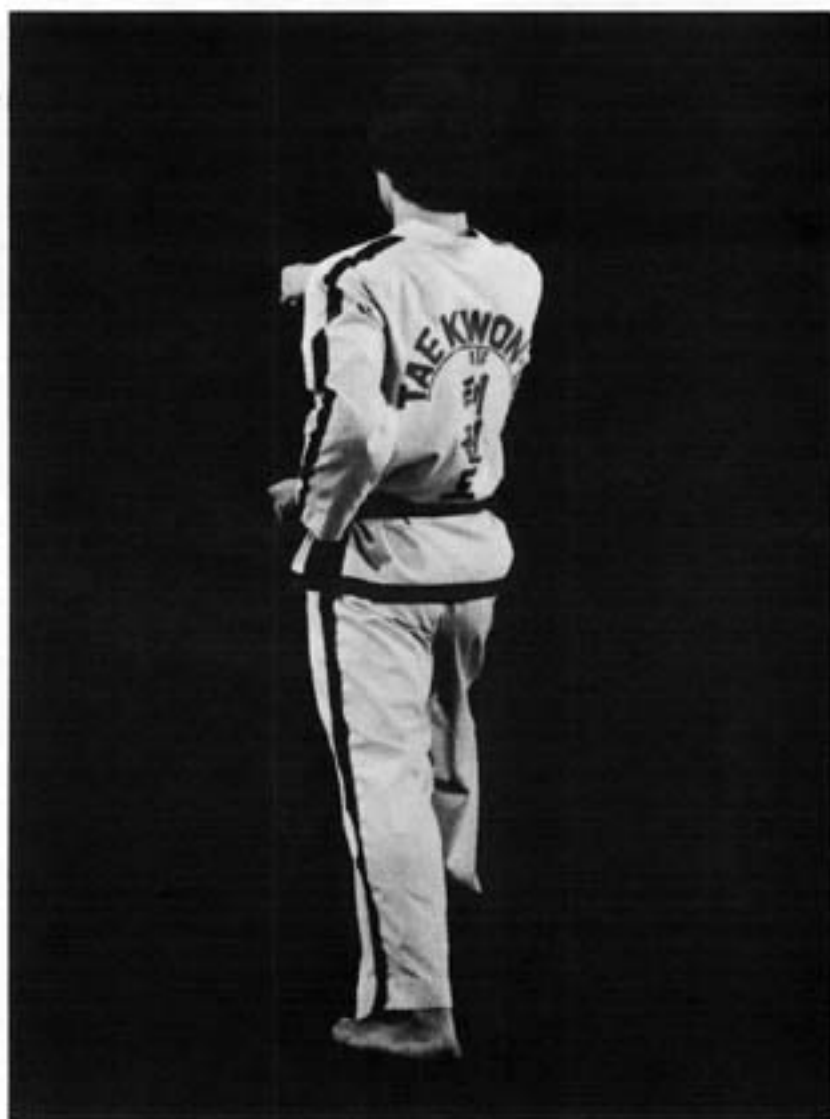
Application



Side View



15. Lower the right foot to CE, forming a right walking stance toward CE while executing a middle punch to CE with the right fist.



Right walking stance middle punch toward CE.



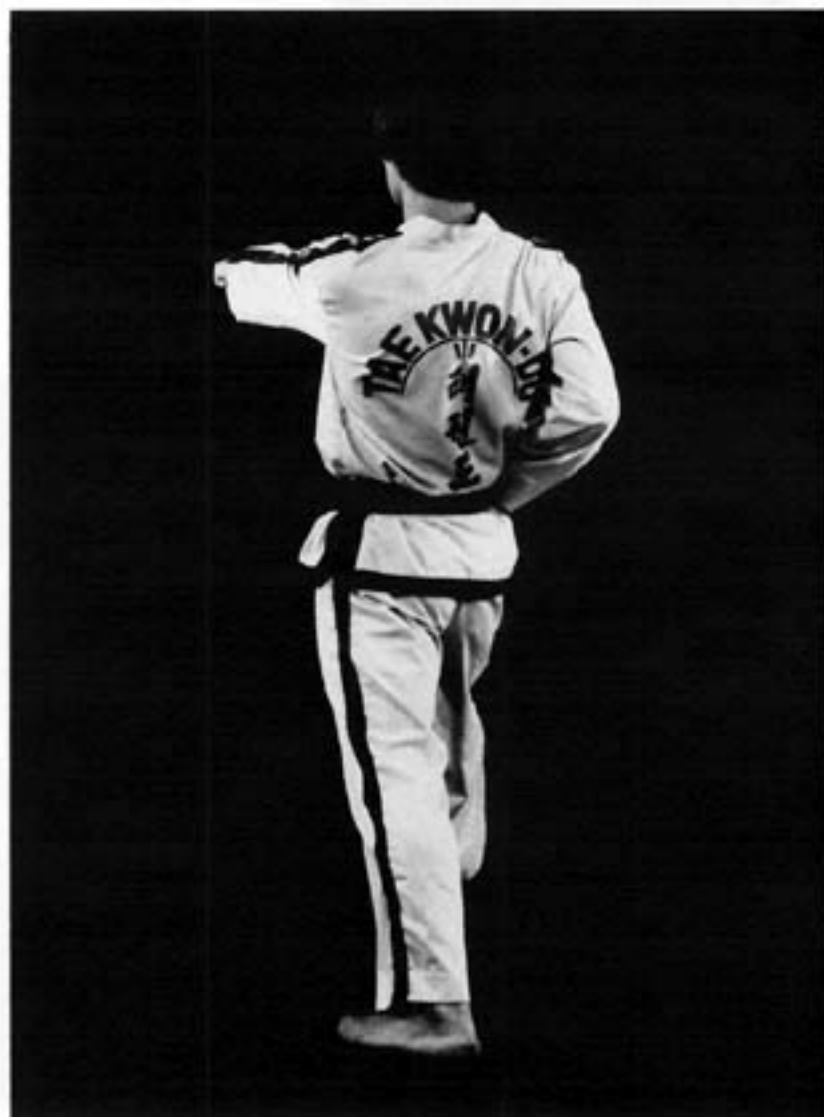
Previous Posture



Side View



- 16. Execute a middle punch to CE with the left fist while maintaining a right walking stance toward CE.**
Perform 15 and 16 in a fast motion.



Right walking stance middle punch toward CE.



Previous Posture

Keep the left heel slightly off the ground.



Side View

17. Move the right foot to CF, forming a right walking stance toward CF while executing a high wedging block to CF with the outer forearm.



Right walking stance outer forearm high wedging block toward CF.





Previous Posture

Keep both back fists facing the opponent.

Side View



18. Execute a middle front snap kick to CF with the left foot, keeping the position of the hands as they were in 17.



Previous Posture



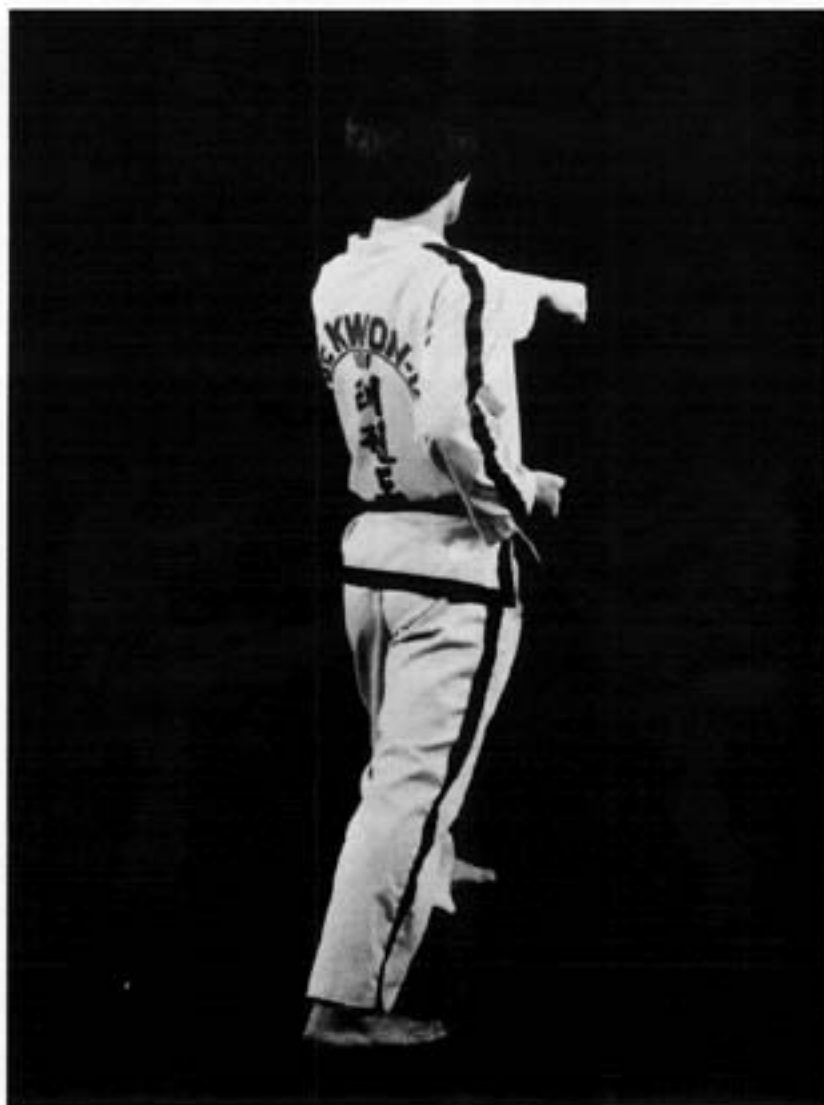
Right walking stance middle front snap kick toward CF with the left foot.



Side View



19. Lower the left foot to CF, forming a left walking stance toward CF while executing a middle punch to CF with the left fist.



Left walking stance middle punch toward CF.

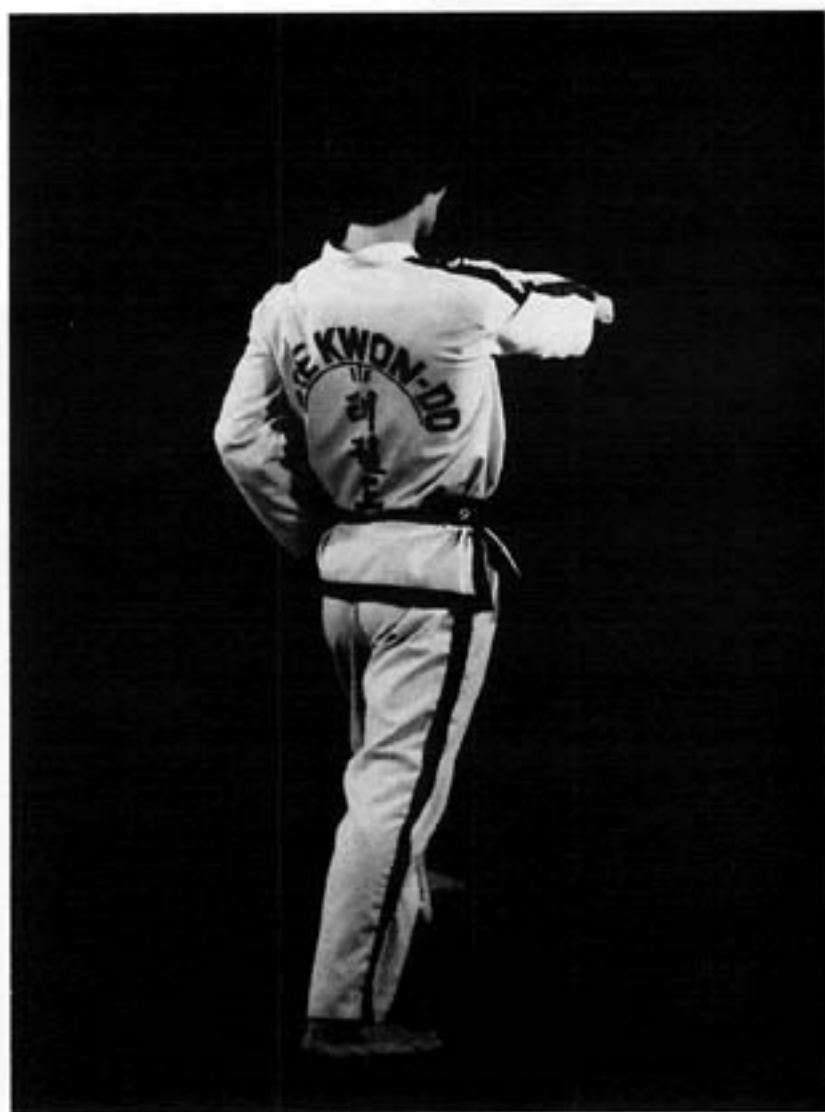
Previous Posture



Side View



20. Execute a middle punch to CF with the right fist while maintaining a left walking stance toward CF. Perform 19 and 20 in a fast motion.



Left walking stance middle punch toward CF.

Previous Posture



Keep the right heel slightly off the ground.

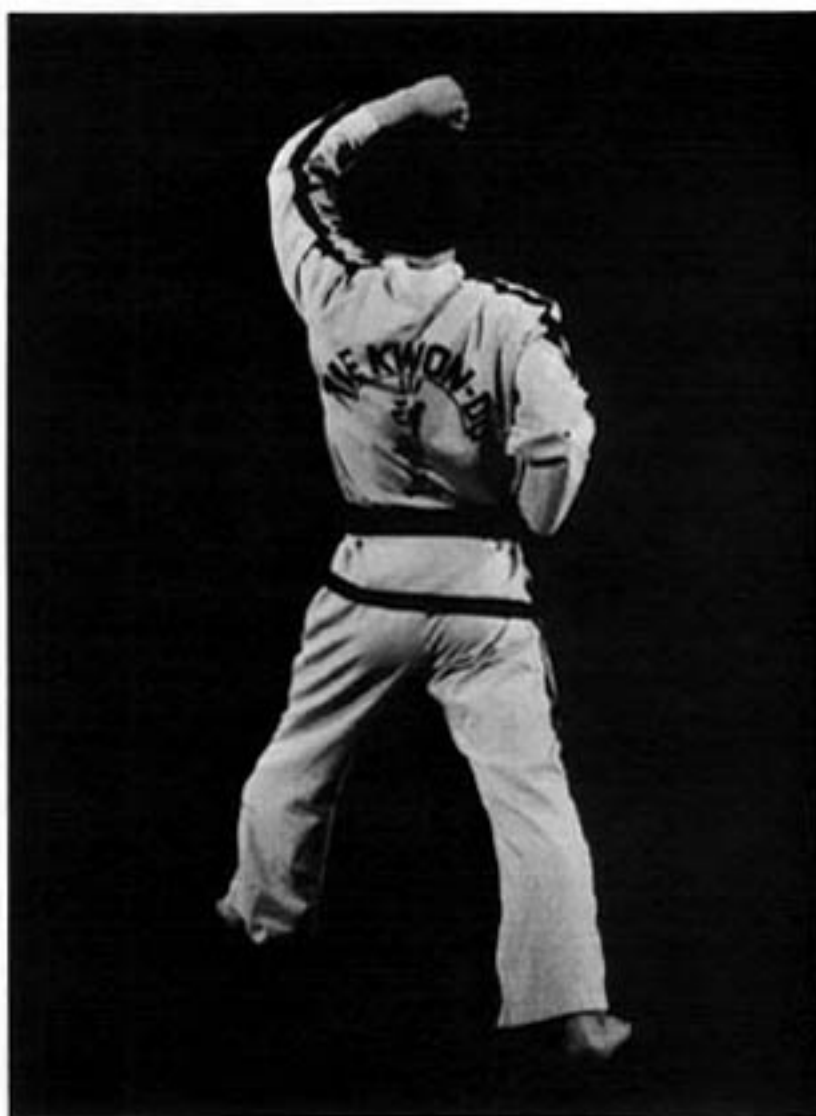


Side View



Top View

- 21. Move the left foot to C, forming a left walking stance toward C, at the same time executing a rising block with the left forearm.**



**Left walking stance forearm
rising block toward C.**

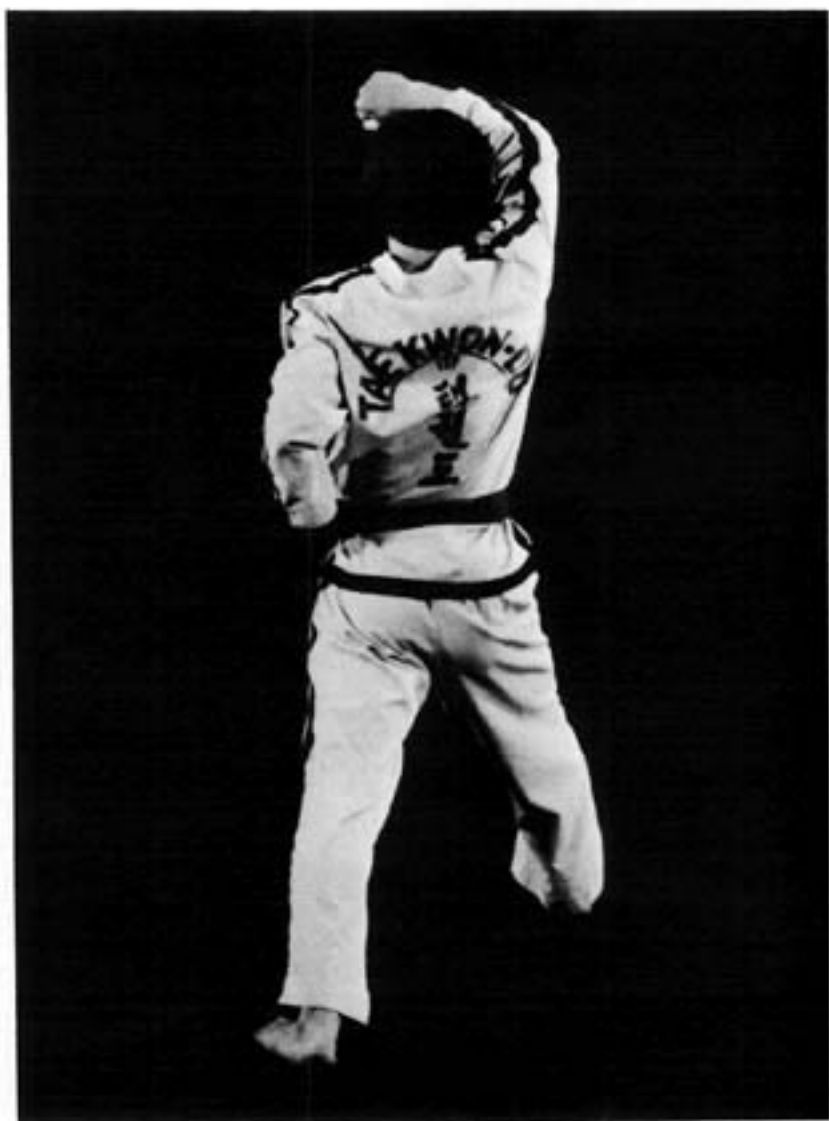
Previous Posture



Other View



22. Move the right foot to C, forming a right walking stance toward C while executing a rising block with the right forearm.



Right walking stance forearm
rising block toward C.

Previous Posture



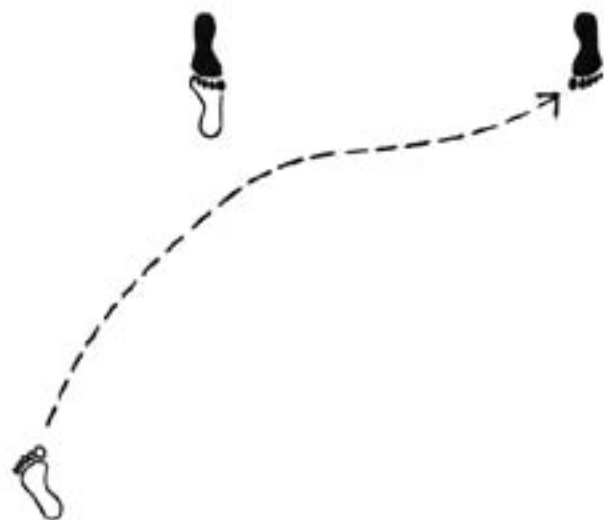
Other View



23. Move the left foot to B, turning counter-clockwise to form a sitting stance toward D while executing a middle side strike to B with the left knife-hand.

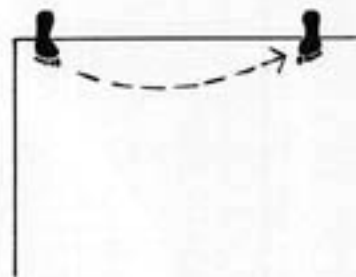
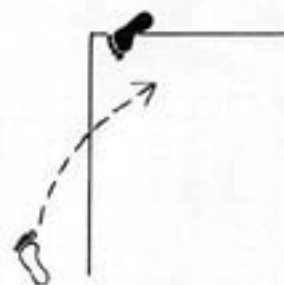


Sitting stance knife-hand side strike toward D.



Previous Posture

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



Previous Posture



24. Bring the left foot to the right foot, and then move the right foot to A, forming a sitting stance toward D while executing a middle side strike to A with the right knife-hand.



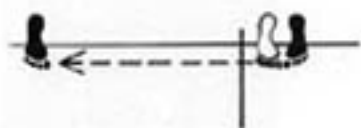
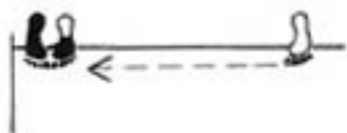
Sitting stance knife-hand side strike toward D.



Keep the left heel slightly off the ground.



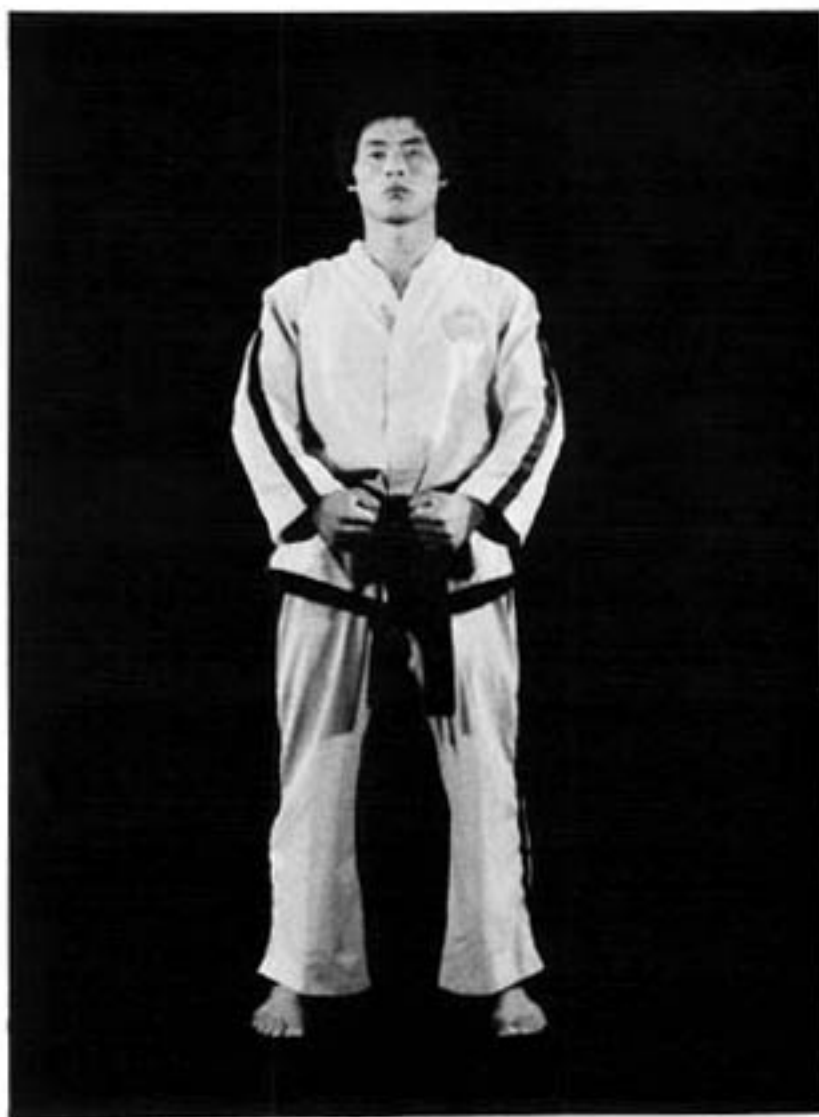
Keep the back forearms crossed in front of the left chest, placing the right forearm on the left forearm.



Application



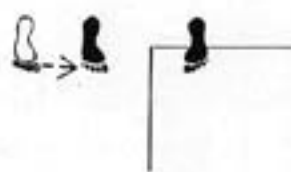
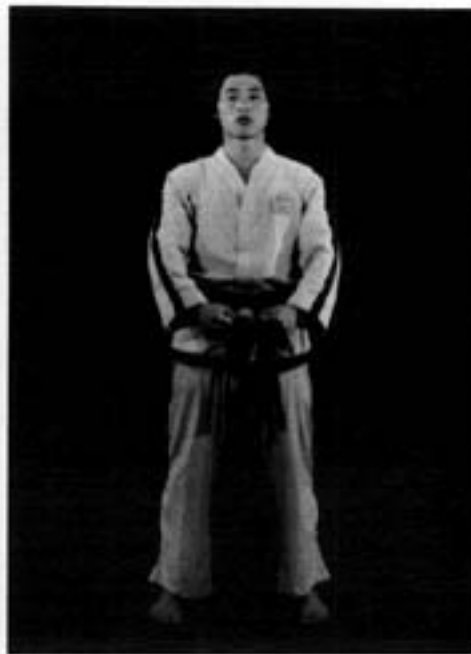
END: Bring the right foot back to a ready posture.



Parallel ready stance toward D.



Previous Posture



Side View



Top View





SYNOPSIS

The Encyclopedia of Taekwon-Do consists of 15 volumes. The contents of each volume is listed below:

- VOLUME I:**
- 1) Origin and Development of Martial Arts
 - 2) History of Taekwon-Do
 - 3) Moral Culture
 - 4) Philosophy
 - 5) Training Schedule
 - 6) Cycle and Composition of Taekwon-Do
 - 7) Demonstration
 - A) Model Sparring
 - B) Pre-arranged Free Sparring
 - C) Sample of Self-defence Techniques
 - 8) About the Author
 - 9) Group photos
- VOLUME II:**
- 1) Theory of Power
 - 2) Attacking and Blocking Tools
 - 3) Vital Sports
 - 4) Training
 - A) Training Hall
 - B) Conduct in Do Jang
 - C) Training Equipment
 - D) Practice Suits
 - 5) Stances
 - 6) Training Aids
- VOLUME III:** Hand Techniques
- VOLUME IV:** Foot Techniques
- VOLUME V:** Sparring
- VOLUME VI:** Fundamental Exercises (A)
- VOLUME VII:** Fundamental Exercises (B)

- VOLUME VIII:**
- 1) Four-Direction Punch
 - 2) Four-Direction Block
 - 3) Pattern Chon-Ji
 - 4) Pattern Dan-Gun
 - 5) Pattern Do-San
- VOLUME IX:**
- 1) Pattern Won-Hyo
 - 2) Pattern Yul-Guk
 - 3) Pattern Joong-Gun
- VOLUME X:**
- 1) Pattern Toi-Gae
 - 2) Four-Direction Thrust
 - 3) Pattern Hwa-Rang
 - 4) Pattern Choong-Moo
- VOLUME XI:**
- 1) Pattern Gwang-Gae
 - 2) Pattern Po-Eun
 - 3) Pattern Ge-Baek
- VOLUME XII:**
- 1) Pattern Eui-Am
 - 2) Pattern Choong-Jang
 - 3) Pattern Juche
- VOLUME XIII:**
- 1) Pattern Sam-II
 - 2) Pattern Yoo-Sin
 - 3) Pattern Choi-Yong
- VOLUME XIV:**
- 1) Pattern Yon-Gae
 - 2) Pattern Ul-Ji
 - 3) Pattern Moon-Moo
- VOLUME XV:**
- 1) Pattern So-San
 - 2) Pattern Se-Jong
 - 3) Pattern Tong-II

