

ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME XIII

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(Mokcha)

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Taekwon-Do
in Korean Character

Taekwon-Do
in Chinese Character





choi hong hi

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President

International Taekwon-Do Federation

THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy (*Ye Ui*)

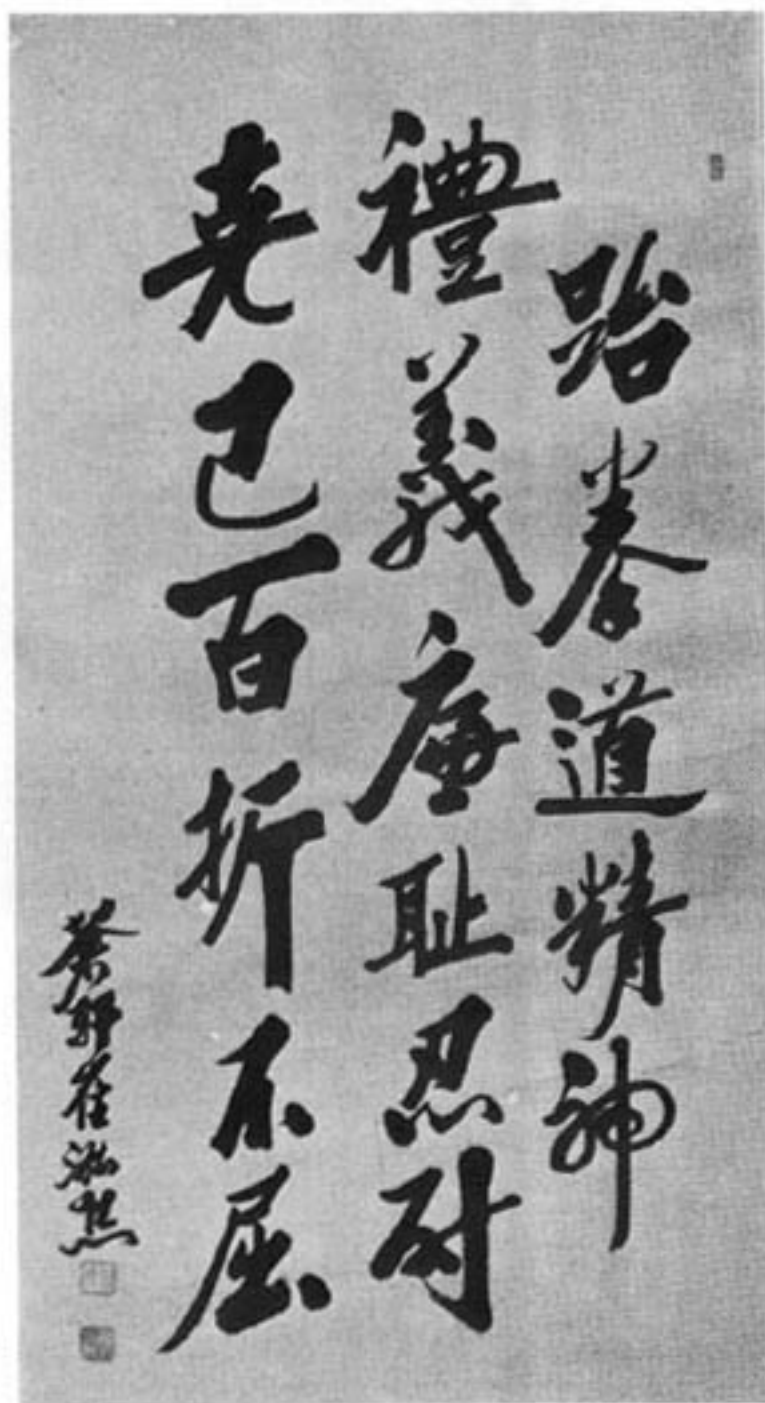
Integrity (*Yom Chi*)

Perseverance (*In Nae*)

Self-Control (*Guk Gi*)

Indomitable Spirit

(Baekjul Boolgool)



EXPLANATION OF TENETS

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

COURTESY (*Ye Ui*)

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

- 1) To promote the spirit of mutual concessions
- 2) To be ashamed of one's vices, contemning 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.

IMPORTANT:

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

Parallel stance



Sitting stance



Walking Stance (*Gunnun Sogi*)

Front View



Back View



L-Stance (*Niunja Sogi*)

Front View



Back View





**ADDITIONAL TECHNIQUES
FOR
PATTERN SAM-IL**

Walking Stance Knife-Hand High Side Reverse Block
(Gunnun So Sonkal Nopunde Bandae Yop Makgi)



Front View



Side View

The body becomes half facing the opponent.

Diagonal Stance Back Elbow Thrust
(Sasun So Dwit Palkup Tulgi)



Side View

Front View



Middle Twisting Kick (*Kaunde Bituro Chagi*)



Front View

Side View



**Sitting Stance Reverse Knife-Hand Middle Wedging Block
(*Annun So Sonkaldung Kaunde Hechyo Makgi*)**

Front View



Side View



The fingertip reaches the same level as the shoulder of the defender.

L-Stance Outer Forearm High Outward Block
(Niunja So Bakat Palmok Nopunde Bakuro Makgi)

Side View



Front View



The fist reaches the same level as the defender's eye.

L-Stance Double Fist Low Punch
(Niunja So Doo Joomuk Najunde Jiguri)

Side View



Front View



L-Stance Reverse Knife-Hand High Guarding Block
(Niunja So Sonkaldung Nopunde Daebi Makgi)

Side View



The fingertip reaches the same level as the defender's eye.

Front View



Sweeping Kick (*Suroh Chagi*)

Front View



Side View



獨立宣言書

朝鮮青年獨立團은 我二千萬民族을 代表하여 正義와 自由의 勝利를 得한 世界萬國의 前에 獨立을 期成하기를 宣言하노라.

四千三百年의 長久한 歷史를 有한 吾族은 實로 世界古民族의 一이라 비록 有時乎 中國의 正朔을 奉한 事는 有하였으나 此는 兩國王室의 形式의 外交關係에 不過하였고 朝鮮은 恒常 吾族의 朝鮮이고 一次도 統一한 國家를 失하고 異族의 實質의 支配를 受한 事 加하도다.

日本은

朝鮮이

日本과 野蠻의 關係가

有한을 自認한

後에

明哲의 稱이 有한

光武皇帝를 放逐하고 精神의 發達이 充分치 못한 皇太子를 擁立하고 日本의 走狗로 所謂 合併內閣을 組織하여 秘密과 武力의 裏에서 合併條約을 締結

하니 結의 吾族은 建國以來 半萬年에 自己를 指導하고 援助하노라는 友邦의 軍閥의 野心의 犧牲이 되었도다. 實로 日本의 朝鮮에 對한 詐欺와 暴力에서 出한 것이다. 如此한 詐欺의 成功은 世界興亡史에 特筆할 人類의 恥辱이라 하노라.

保護條約을 締結한 時에 皇帝와 賊臣 아닌 幾個大臣은 온갖 反抗手段을 다하였고 發表後에

도 全國民은 赤手로 可能한 온갖 反抗을 다하였으며 司法警察權의 被奪과 軍隊解散時에도

亦然하였고 合併時를 當하여는 手中에 寸鐵이 無함을 不拘하고 可能한 온갖 反抗運動을 다

하다가 精銳한 日本의 武器에 犧牲이 된者 不知其數이며 爾後十年間 獨立을 恢復하려는 運

動으로 犧牲된者 亦是 其數十萬이며 惡毒한 賊兵政治下에 手足과 口舌의 箝制을 受하면서도

繼續 獨立運動이 絶한 적이 없다. 此로 觀하여도 韓日合併이 朝鮮民族의 意思가 아님을 可知

할지라 如此의 吾族은 日本의 軍國主義의 野心의 詐欺勢力下에 吾族의 意思에 反하는 運命을

當하였으니 正義로 世界를 改造하는 此時에 當然히 匡正을 世界에 要求한 權利가 有하며

또 世界改造의 主人의는 美와 英은 保護와 合併을 率先承認한 理由로 此時에 또한 舊惡을

贖할 義務가 有하야 하노라.

또 合併以來 日本의 朝鮮統治政策을 보전내 合併時의 宣言에 反하여 吾族의 幸福과 利益

도다. 如此의 何方圖으로 觀하여도 吾族의 獨立을 主張하노라.

吾族이나 吾族은 生存權利를 爲하여 獨立을 主張하노라. 軍國主義의 野心을 拋棄하고 正義

最後 東洋平和의 見地로 보전내 威權이던 俄國은 이미 中華民國도 亦然하여 兼하여 此後 多年間

와 自由를 基礎로 한 新國家의 建設에 從事하는 中이며 中華民國도 無한 것이다. 그의 時에 朝鮮 基礎

國際聯盟이 實現되어 다시 軍國主義의 侵略을 敢行할 強國이 無한 것이다. 建國以來 文化와 正義와

또한 民主主義의 先驅國의 範을 圖하여 新國家를 建設한 後에는 建國以來 文化와 正義와

平和를 愛好하는 吾族은 世界의 平和와 人類의 文化에 貢獻함이 有한 忠을 信하노라. 茲에

吾族은 日本이나 或은 世界各國이 吾族에게 自決의 權을 與하기를 要求하며 然할 不然하

면 吾族은 生存을 爲하여 自由의 行爲를 敢하여 獨立을 期成하기를 이에 宣言하노라.

吾族은 生存을 爲하여 自由의 行爲를 敢하여 獨立을 期成하기를 이에 宣言하노라.

PATTERN SAM-IL

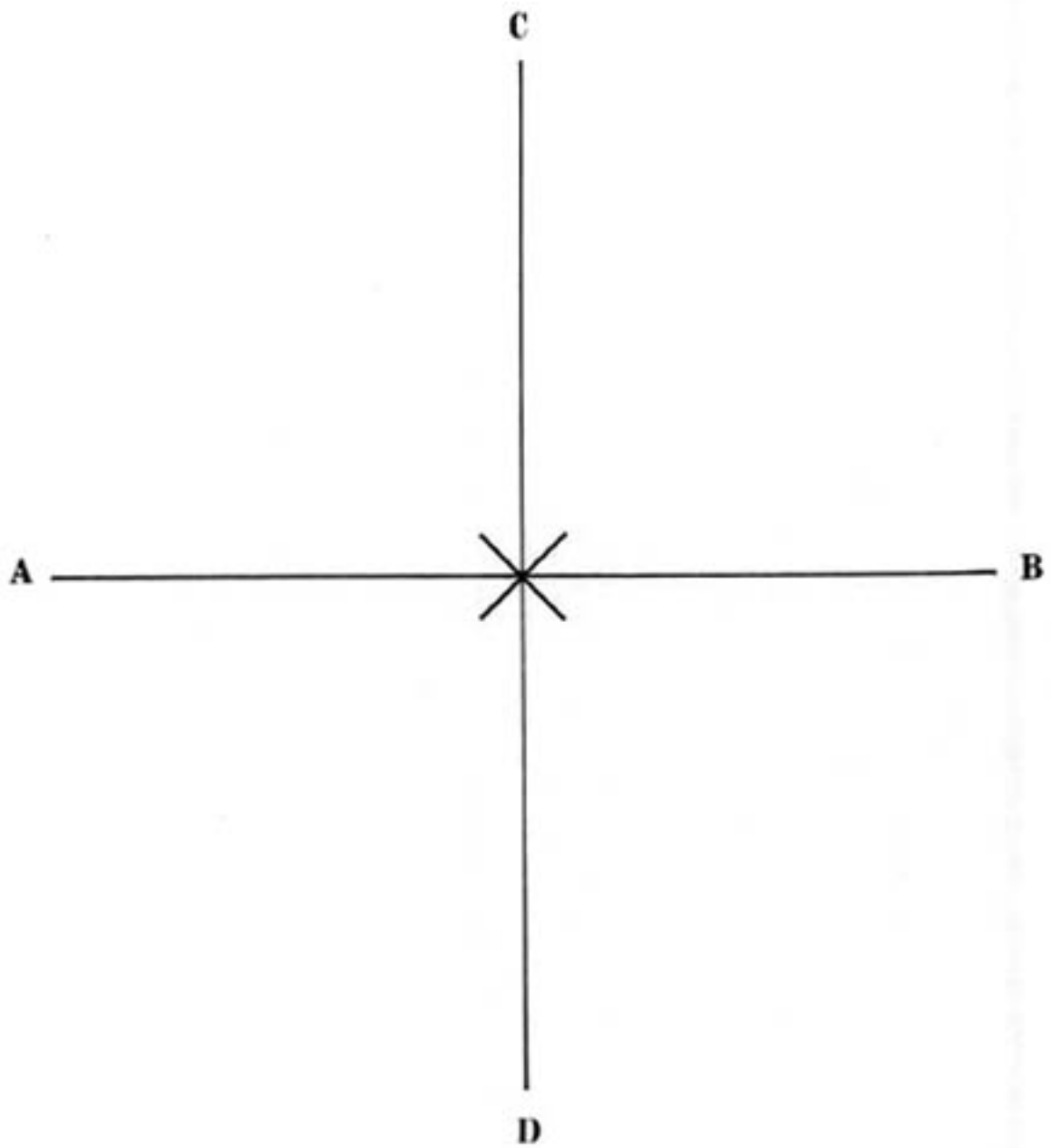
This pattern is practised by the 3rd degree.

DIAGRAM: 

MOVEMENTS: 33

READY POSTURE: CLOSE READY STANCE C

DIAGRAM (*Yon Moo Son*)



Ready Posture (*Junbi Jase*)



Close ready stance C toward D.



1. Slide to D, forming a right L-stance toward D while executing a middle guarding block to D with the forearm.



Right L-stance forearm middle guarding block toward D.



Previous Posture



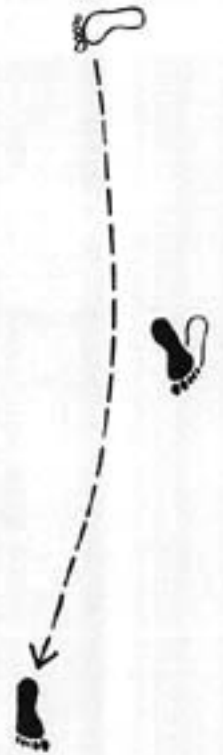
Application



Top View



2. Move the right foot to D, forming a right walking stance toward D while executing a high block to D with a right double forearm.



Right walking stance double forearm high block toward D.

Previous Posture



Application



Side View

3. Move the left foot to D, forming a left walking stance toward D while executing a high side block to D with the right knife-hand and bringing the left palm on the right back forearm.



Left walking stance knife-hand
high side block toward D.

Previous Posture



Application



Side View

4. Execute a middle twisting kick to A with the right foot, keeping the position of the hands as they were in 3.



Middle twisting kick to A with the right foot.



Previous Posture



Application



Side View

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



Right walking stance middle punch with the right fist toward.

Previous Posture



Side View

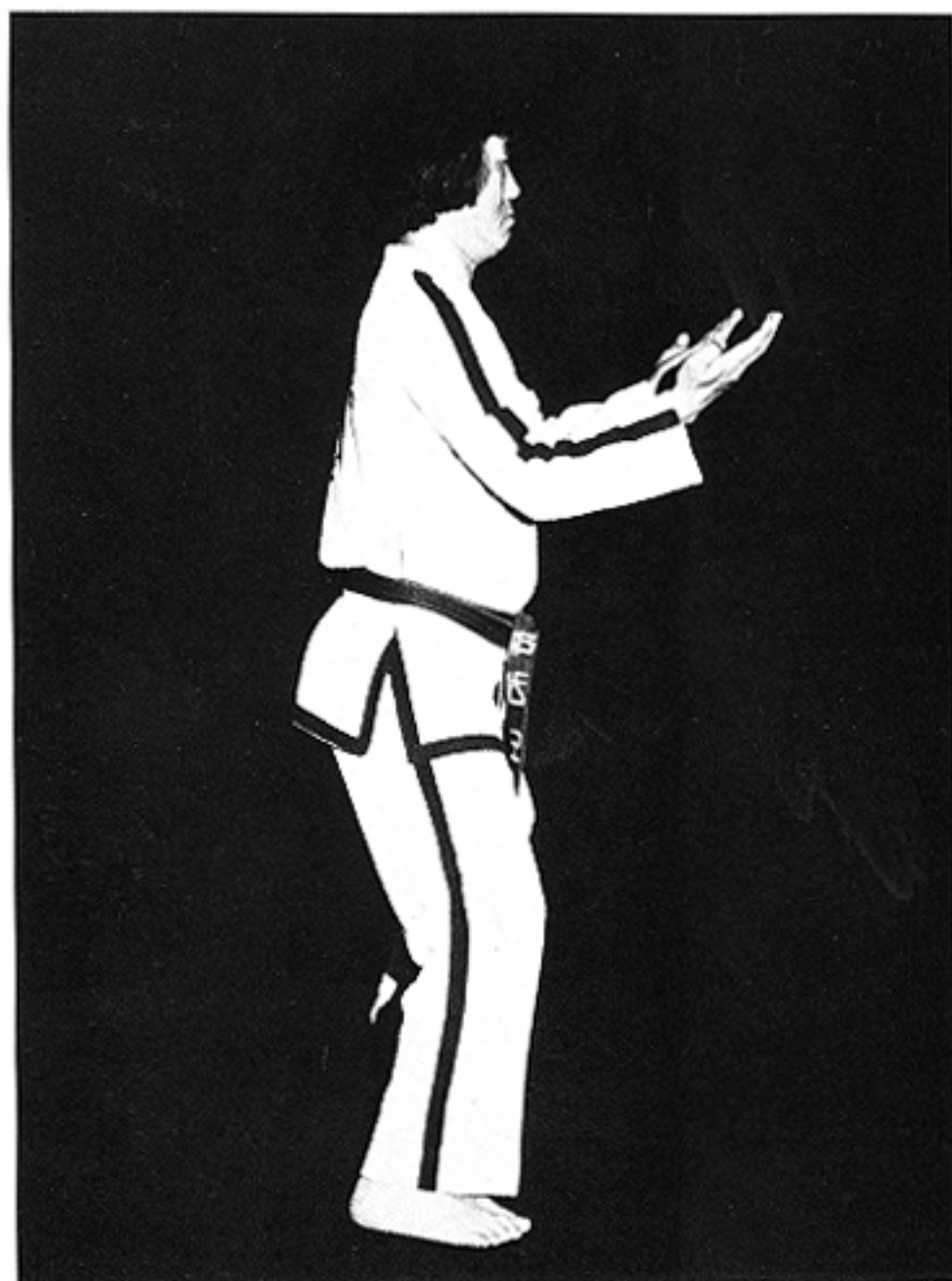


Application



Side View

6. Move the right foot on line CD to form a sitting stance toward B while executing a middle wedging block with a reverse knife-hand.

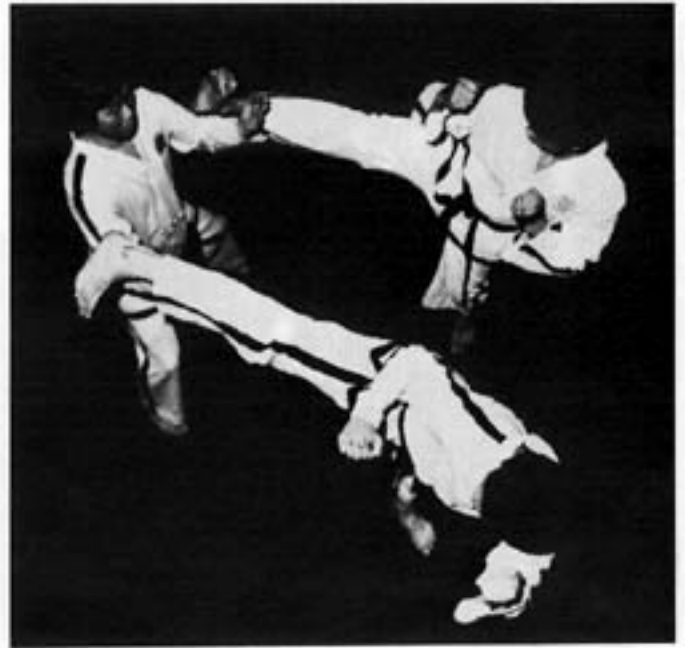


Sitting stance toward B with a reverse knife-hand middle wedging block.

Previous Posture



Application



Top View

Keep the right heel slightly off the ground with both back fists faced upward.



Front View

7. Execute a low thrust to C with a right upset fingertip while forming a left walking stance toward C, pivoting with the right foot.



Left walking stance low thrust with the right upset fingertip toward C.

Application



Side View

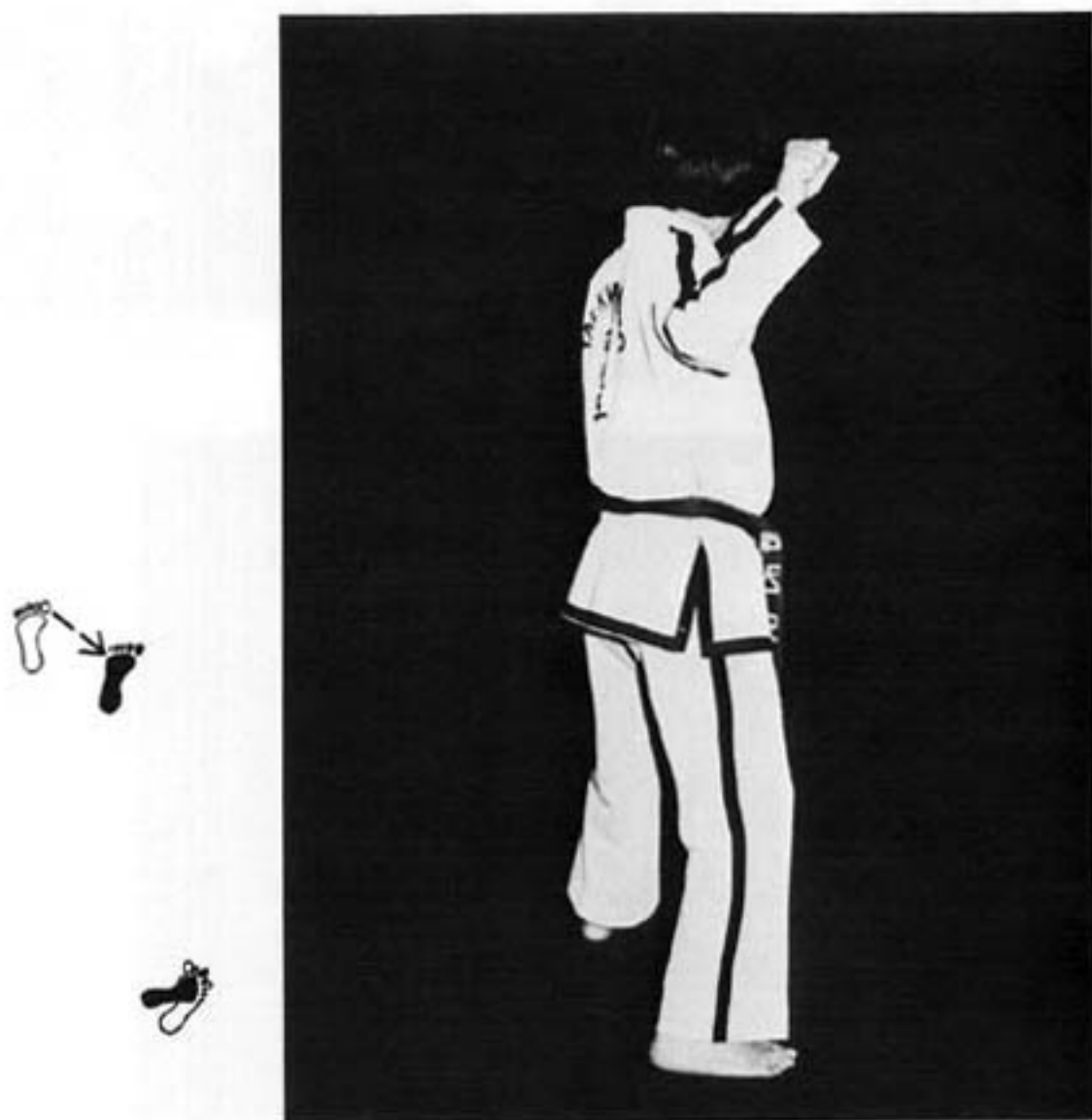
Previous Posture



Other View



8. Execute a high block to D with the right outer forearm and a low block to C with the left forearm while forming a right L-stance toward C pulling the left foot.



Right L-stance toward C with a right forearm outward block to C and a left forearm low block to D.

Application



Previous Posture



Side View



Other View



9. Move the right foot to C to form a sitting stance toward A while executing a middle wedging block with a reverse knife-hand.



Sitting stance toward A with a reverse knife-hand middle wedging block.

Previous Posture



**Keep both back fists
faced upward.**



Other View



Front View

10. Execute a low punch to C with the right double fist while forming a left L-stance toward C, pulling the right foot.



Left L-stance low punch with the right double fist toward C.



Application



Top View

Previous Posture



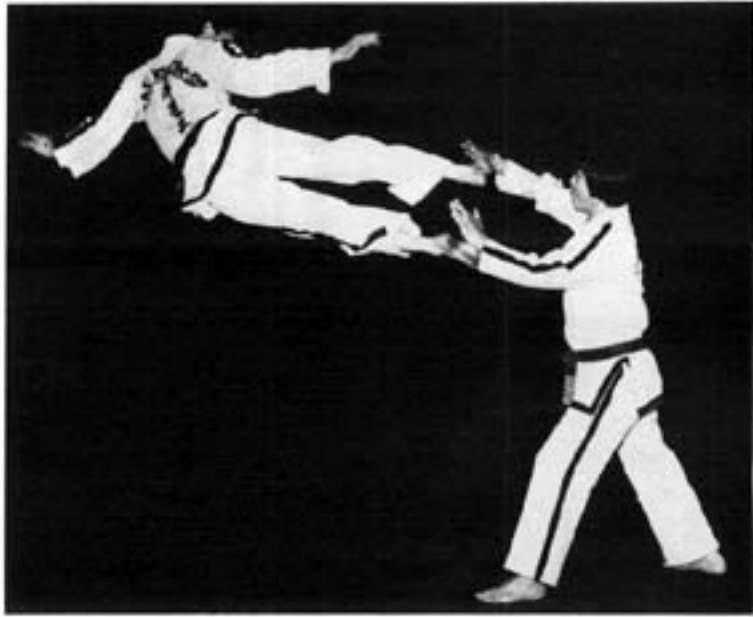
Other View



11. Move the left foot to C, forming a left walking stance toward C while executing a high block toward BC with a double arc-hand and looking through it.



Left walking stance toward C with double arc-hand high block to BC.



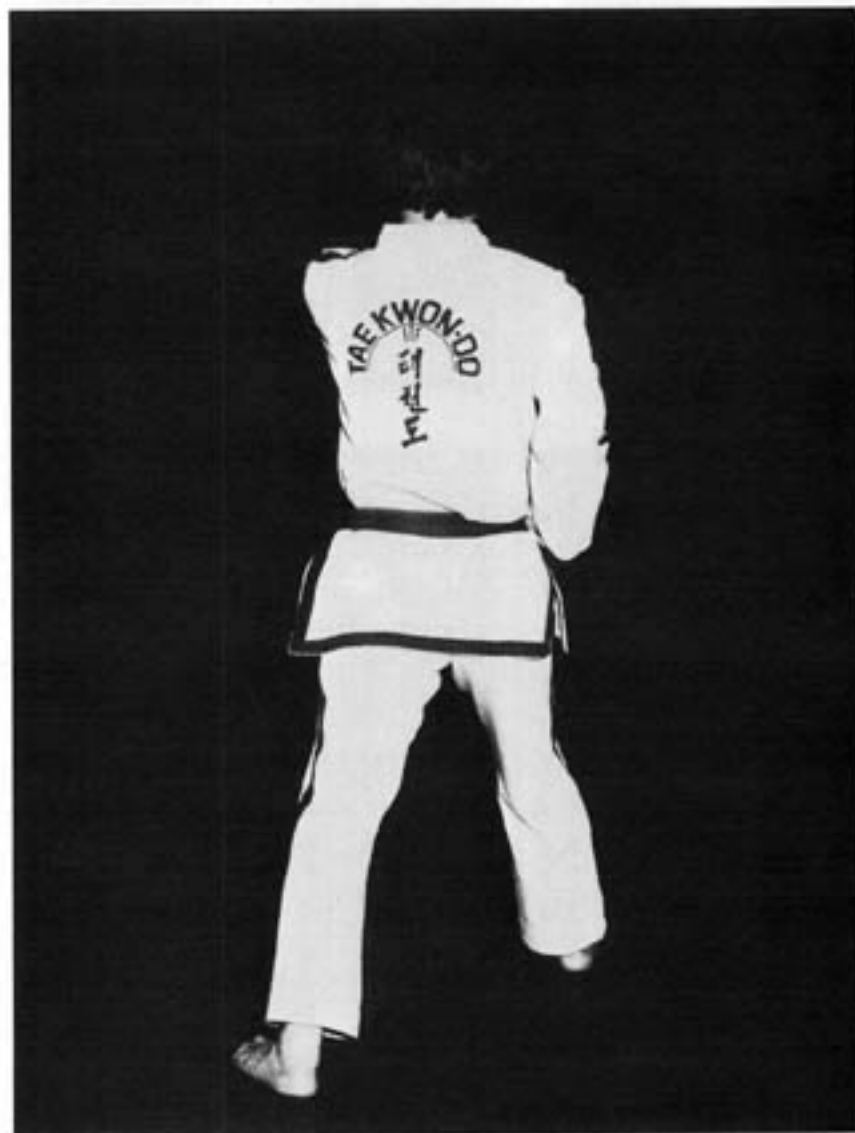
Previous Posture



Other View



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



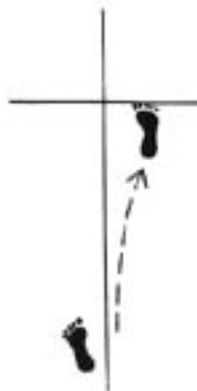
Right walking stance middle punch with the left fist toward C.

Application



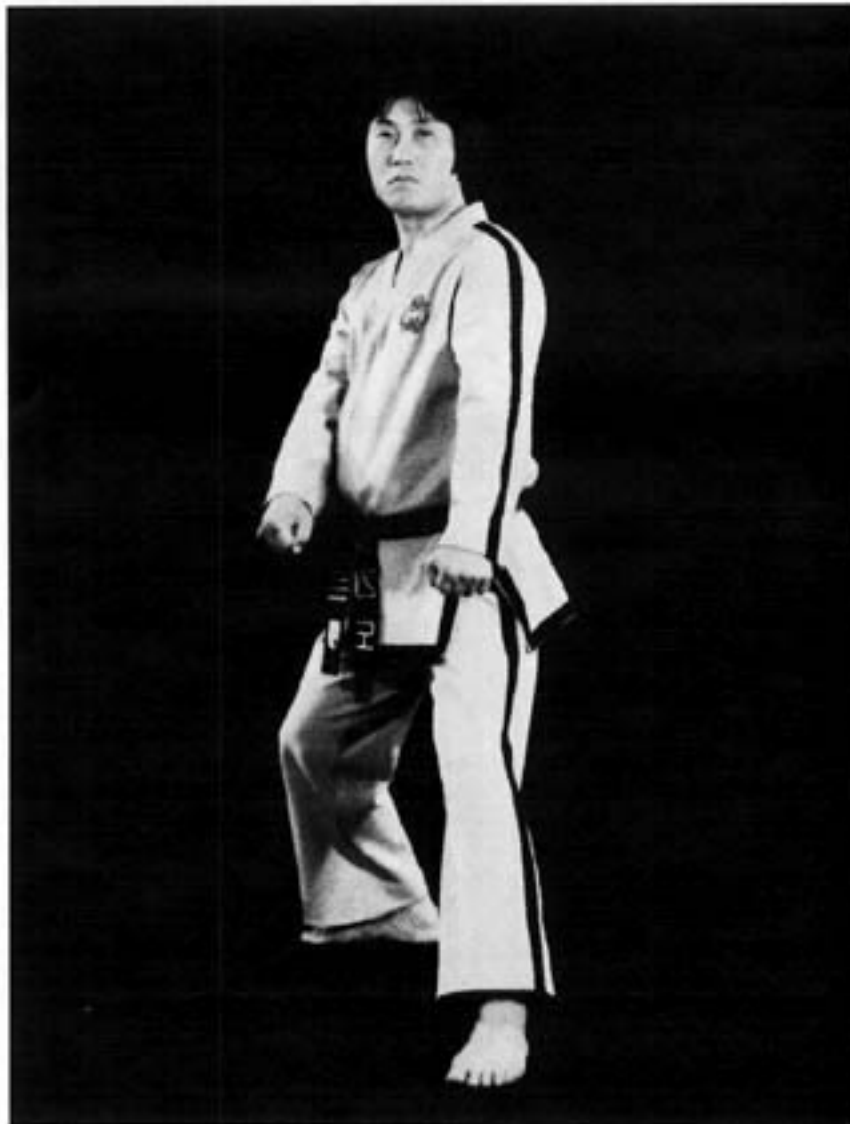
Top View

Previous Posture



Side View

13. Move the right foot on line CD to form a right L-stance toward D while executing a low punch to D with the left double fist.



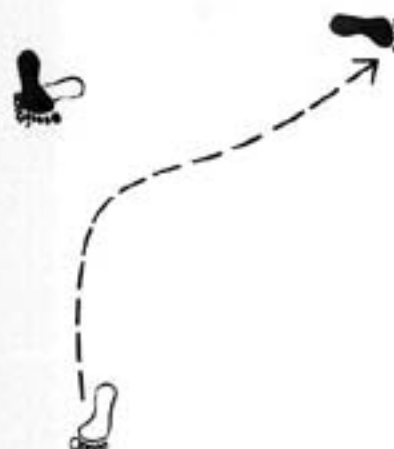
Right L-stance low punch with the left double fist toward D.

Previous Posture



Side View

14. Move the left foot to B forming a right L-stance toward B while executing a high guarding block to B with a reverse knife-hand.

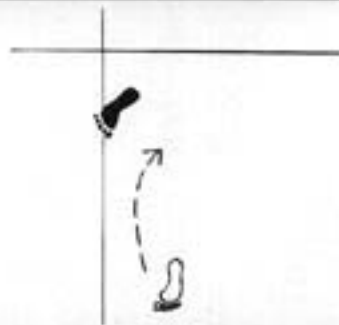


Right L-stance high guarding block with a reverse knife-hand toward B.

Top View



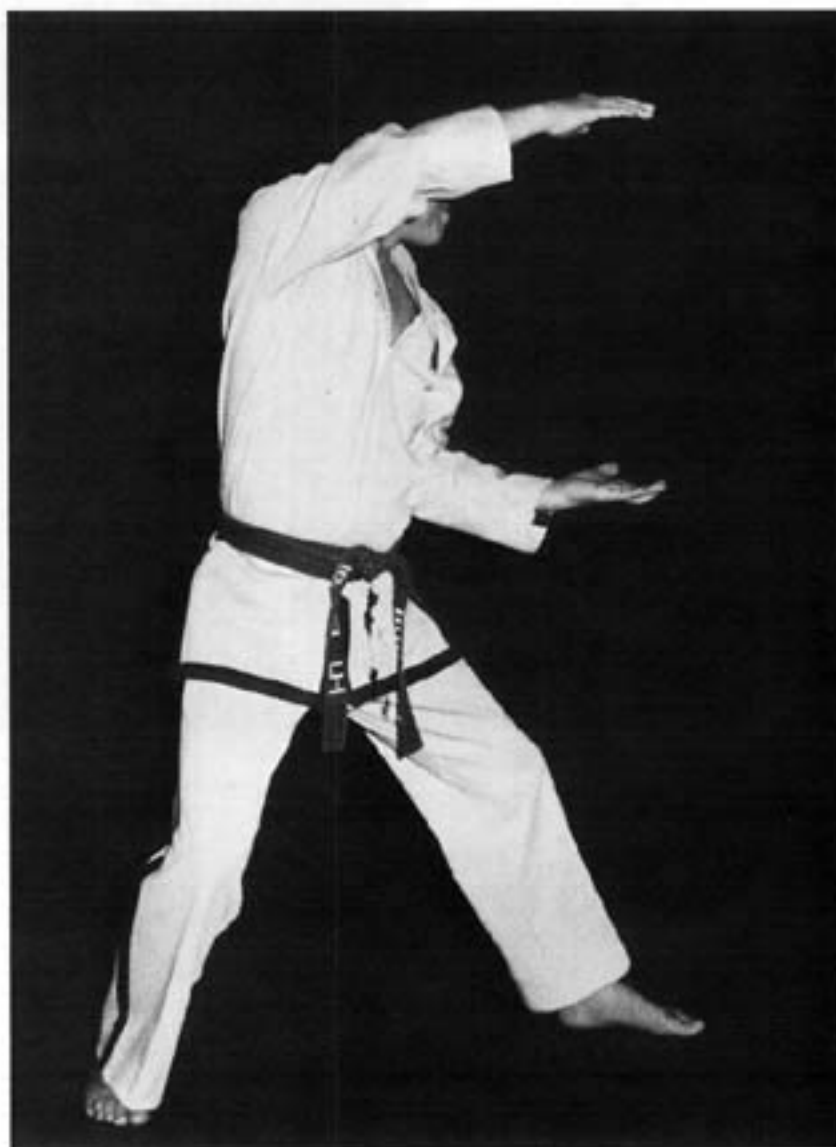
Previous Posture



Application



15. Execute a U-shape block to B while forming a left fixed stance toward B, slipping the left foot.

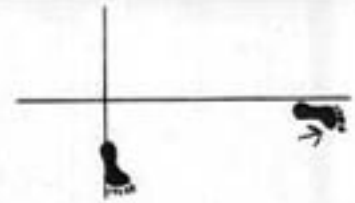


Left fixed stance U-shape block toward B.

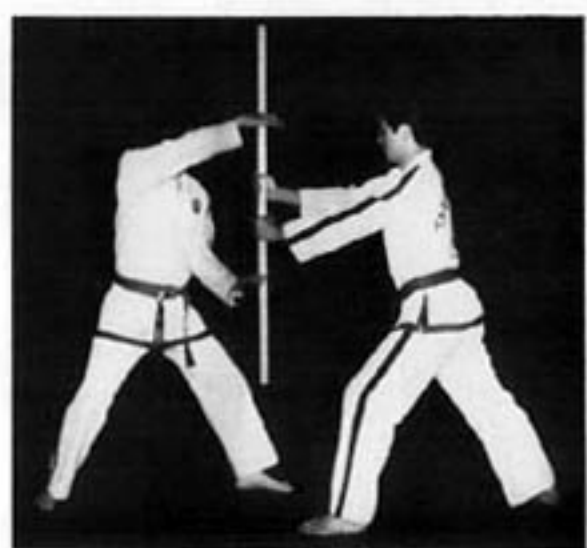
Front View



Previous Posture



Application



Top View

16. Execute a sweeping kick to B with the right side sole, and then lower it to B forming a right fixed stance toward B while executing a U-shape block to B.



Sweeping kick to B with the right foot.



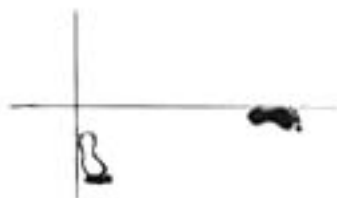
Right fixed stance U-shape block toward B.



Previous Posture



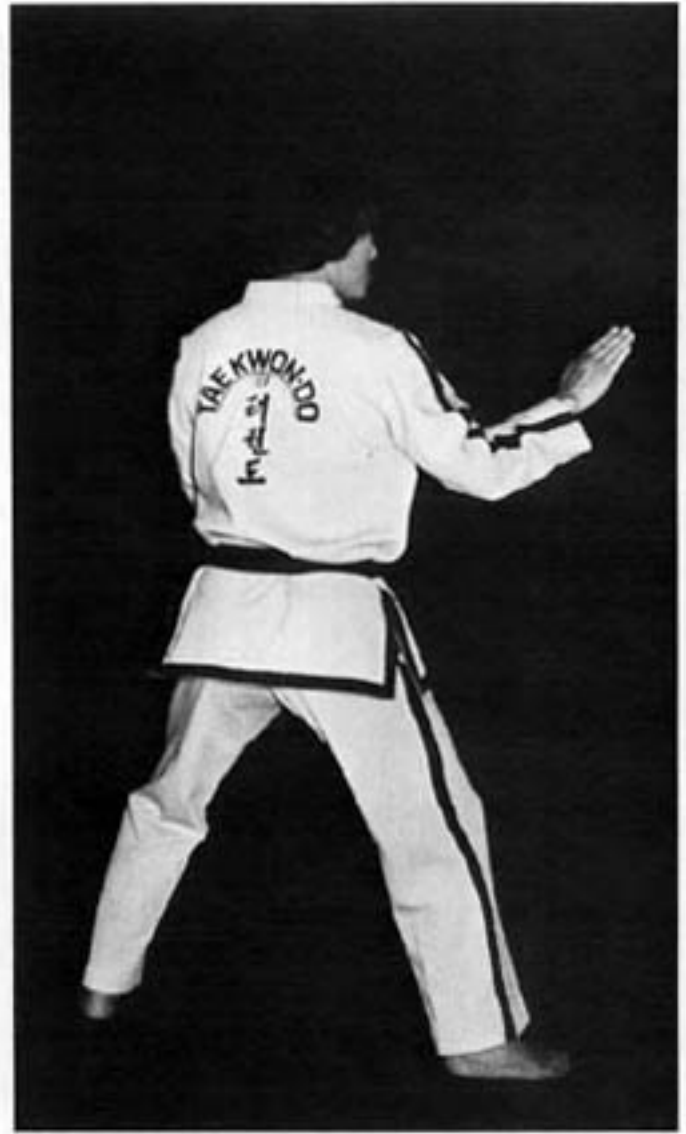
Front View



17. Jump and spin counter-clockwise, landing on the same spot to form a left L-stance toward B while executing a middle guarding block to B with a knife-hand.



Jumping and spinning counter-clockwise.



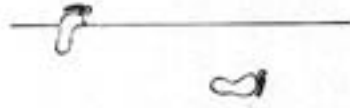
Left L-stance middle guarding block with a knife-hand toward B.



Front View



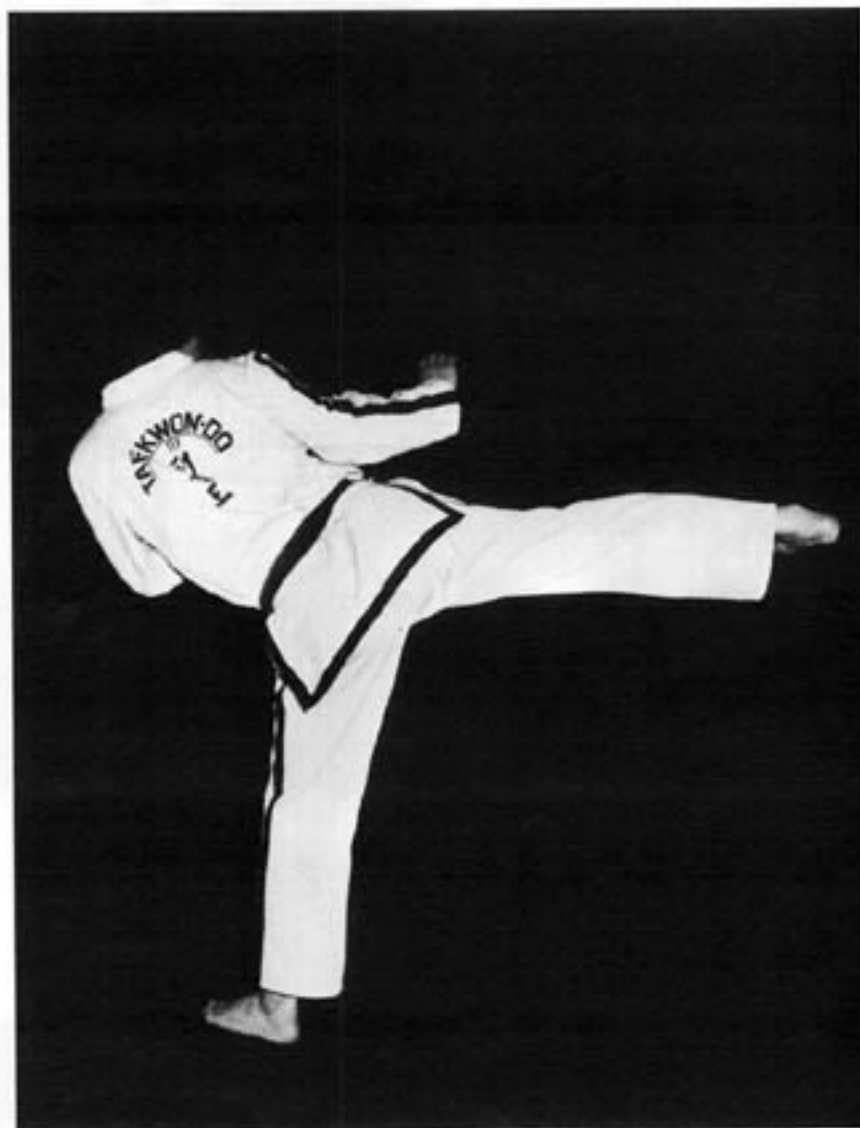
Previous Posture



Application



18. Execute a middle side piercing kick to B with the right foot while forming a knife-hand guarding block.



Middle side piercing kick to B with the right foot.

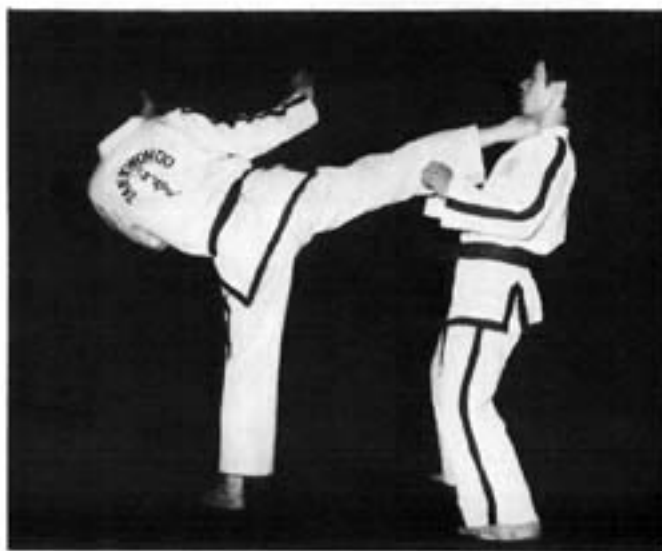


Front View

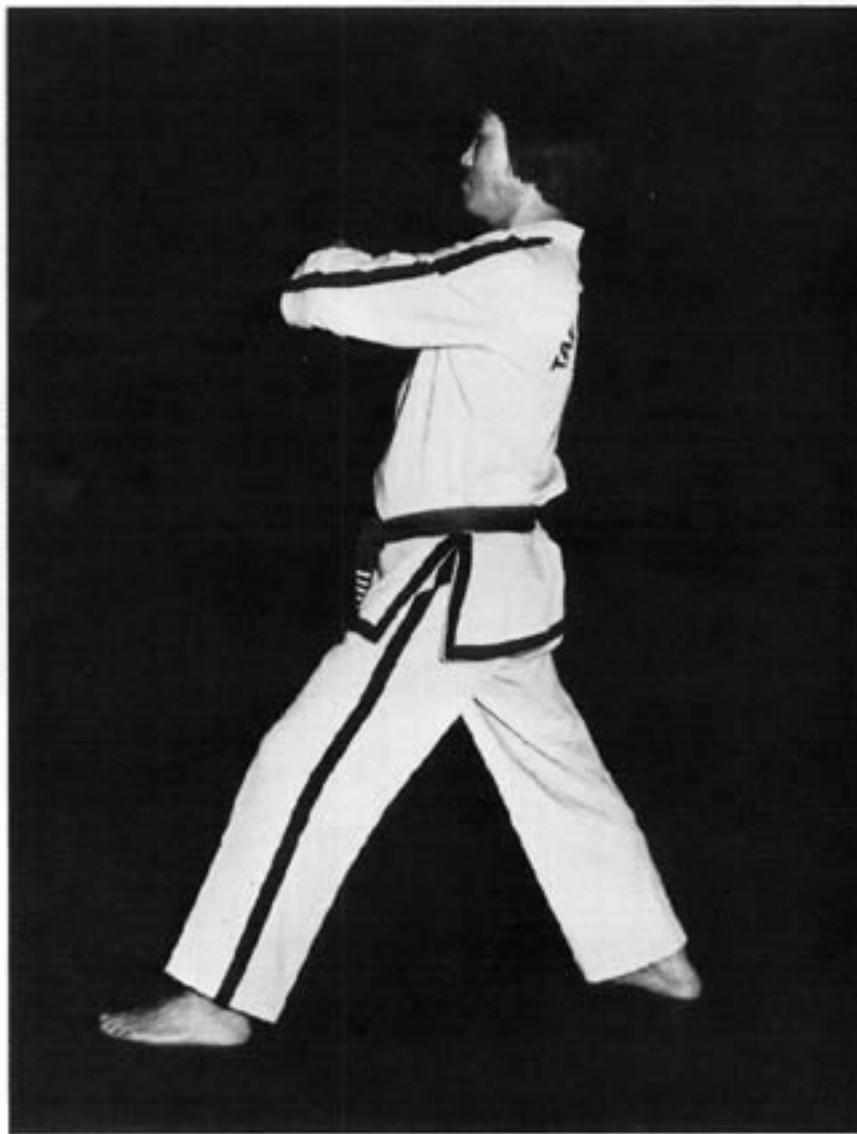
Previous Posture



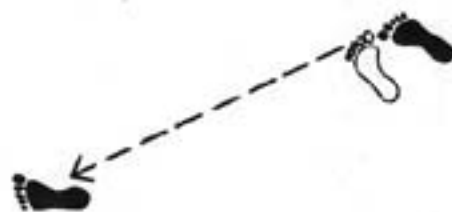
Application



19. Lower the right foot to the left foot, and then move the left foot to A forming a left walking stance toward A while striking the left palm with the right front elbow.

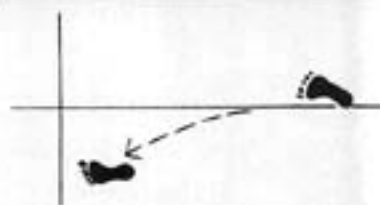


Walking stance toward A with a right front elbow strike.

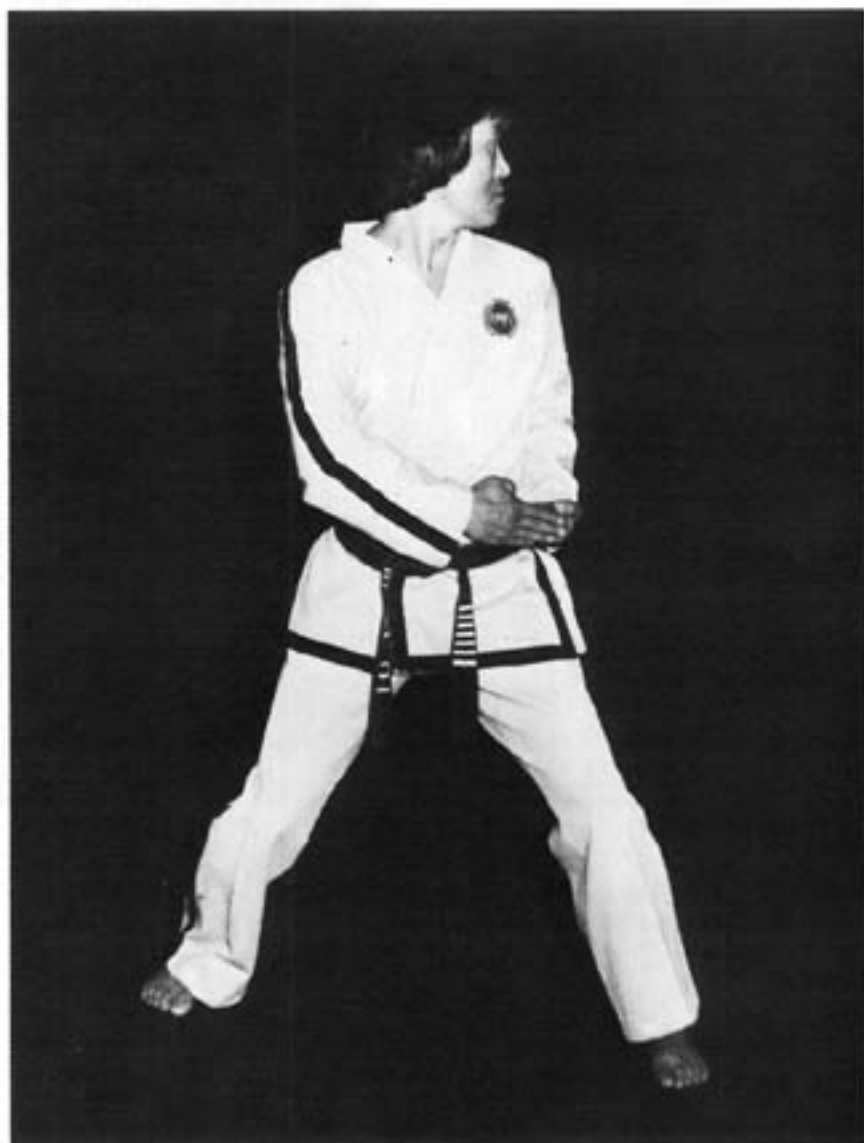


Previous Posture

Front View



20. Move the right foot to A, turning counter-clockwise to form a left diagonal stance toward D at the same time thrusting to C with the left back elbow supporting the left forefist with the right palm and turning the face to C.



Left diagonal stance toward D with a left back elbow thrust to C.



Application



Side View

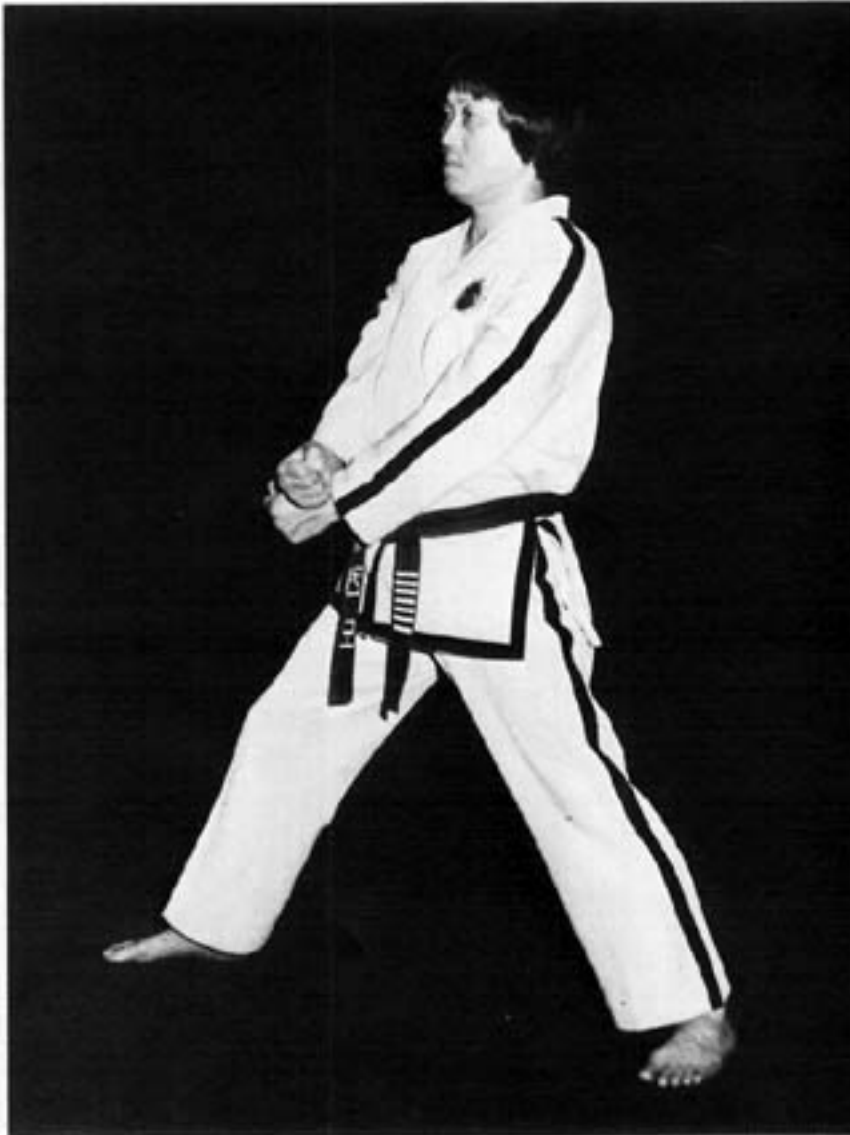
Side View



Previous Posture



21. Execute a pressing block with an X-fist while forming a right walking stance toward AD.



Walking stance toward AD with an X-fist pressing block.

Previous Posture



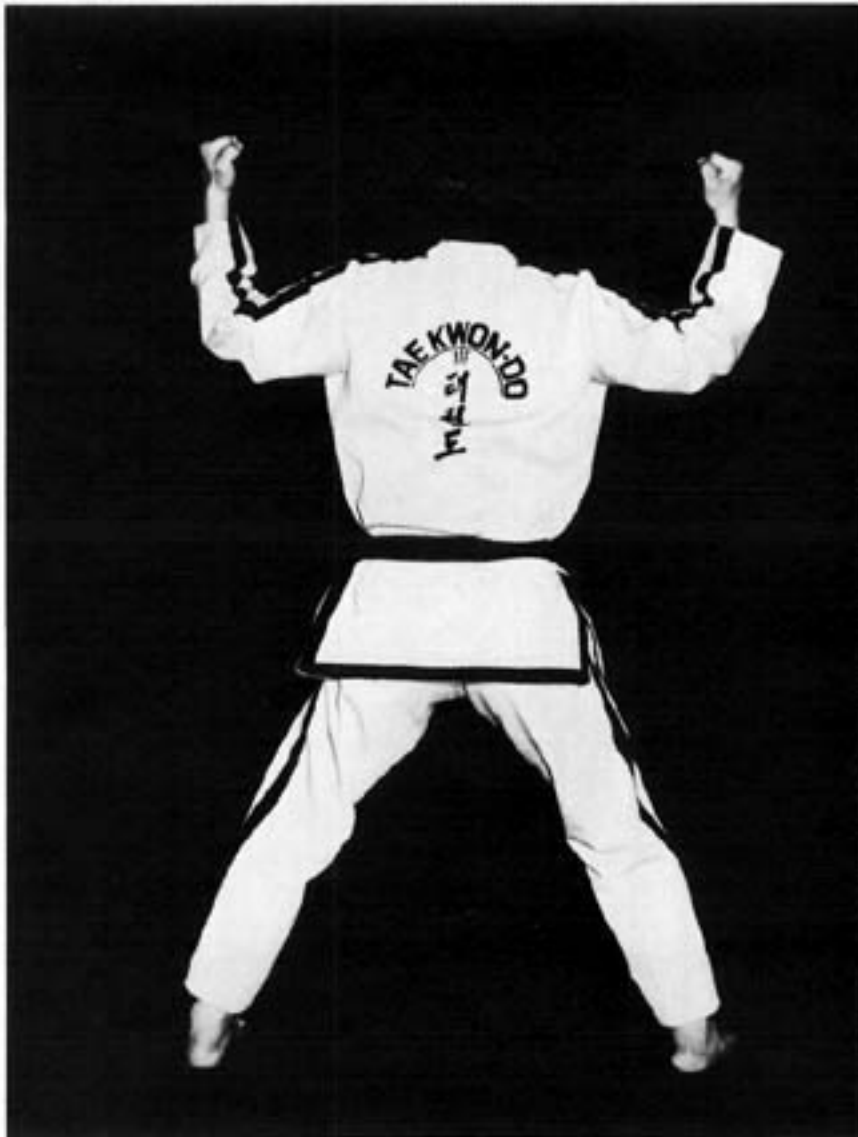
Keep both heels slightly off the ground.



Application



22. Move the left foot to A in a stamping motion to form a sitting stance toward C while executing a W-shape block with the outer forearm.



Sitting stance toward C with a
outer forearm W-shape block.



Application



Top View

Side View



Previous Posture



23. Execute a middle side piercing kick to A with the left foot while forming a forearm guarding block.



Middle side piercing kick to A with the left foot.

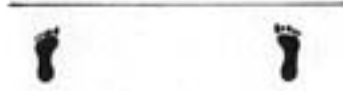
Previous Posture



Other View



Application



24. Lower the left foot to A, forming a left L-stance toward B while executing a low guarding block to B with a knife-hand.



Left L-stance low guarding block with a knife-hand toward B.

Previous Posture



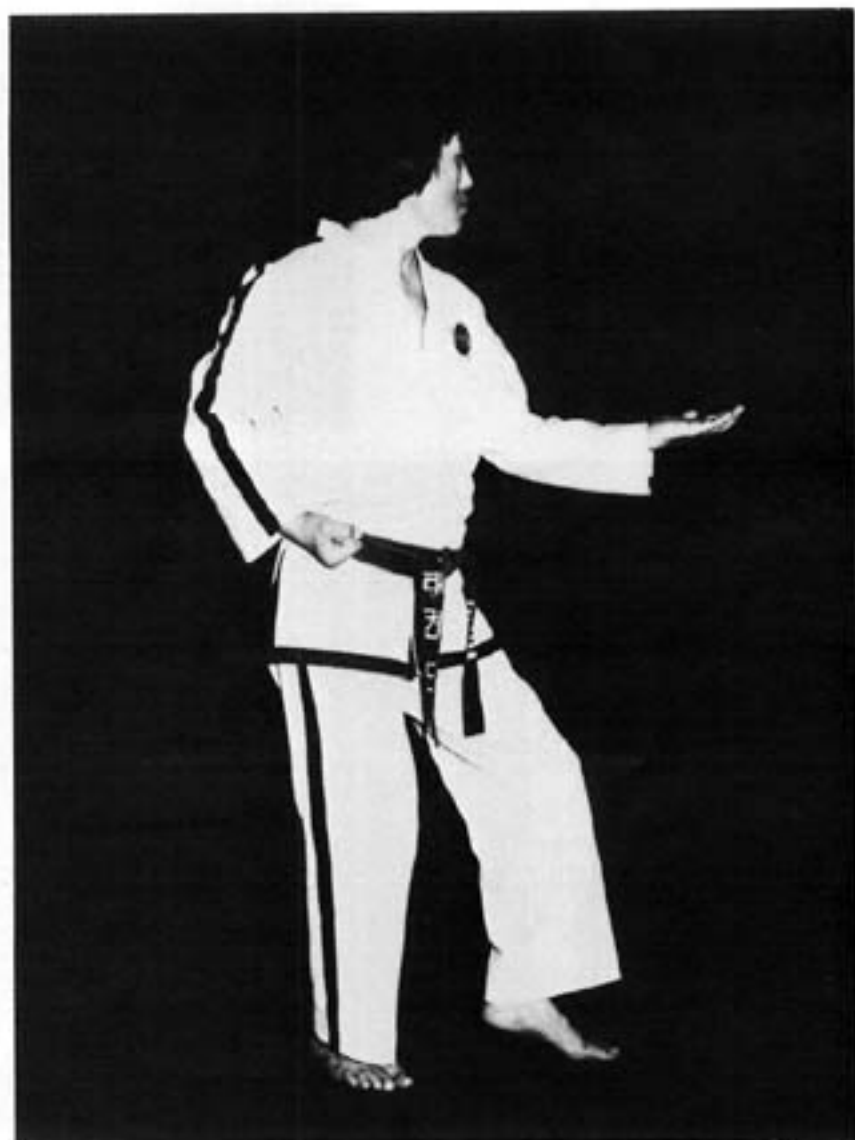
Front View



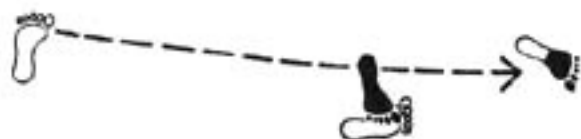
Keep the left heel slightly off the ground.



25. Move the left foot to B, forming a right rear foot stance toward B while executing an upward block with a left palm.



Right rear foot stance toward B with a left palm upward block.



Previous Posture



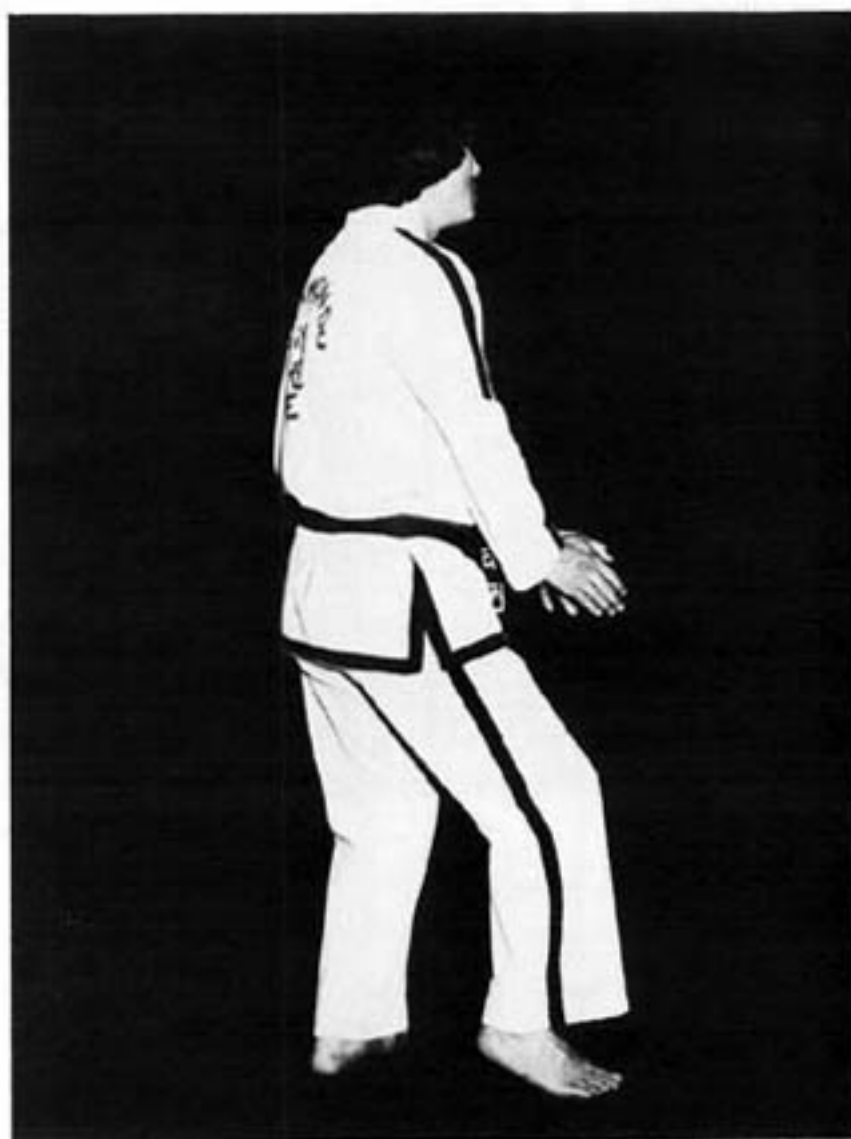
Front View



Application



26. Move the right foot to B, forming a left rear foot stance toward B while executing a pressing block with a twin palm.



Left rear foot stance toward B with a twin palm pressing block.

Application

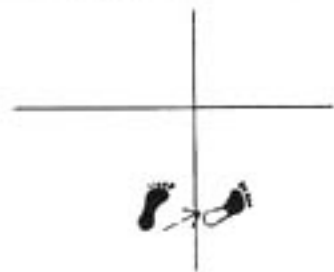
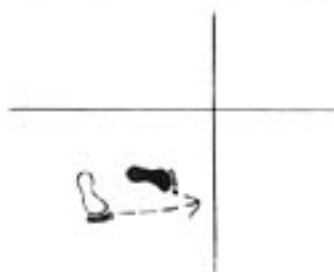
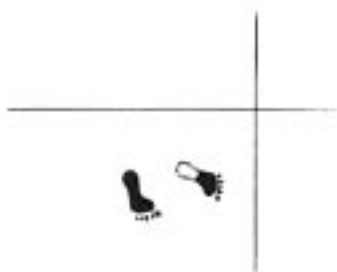


Front View



Other View

Previous Posture



27. Move the left foot to C in a stamping motion to form a left walking stance toward C while executing an upset punch to C with a twin fist.



Left walking stance upset punch
with a twin fist toward C.

Application

Previous Posture



Other View



28. Move the right foot to C, forming a left L-stance toward C while executing a low block to C with the right forearm, pulling the left fist under the left armpit.



Left L-stance low block with the right forearm toward C.

Previous Posture



Application

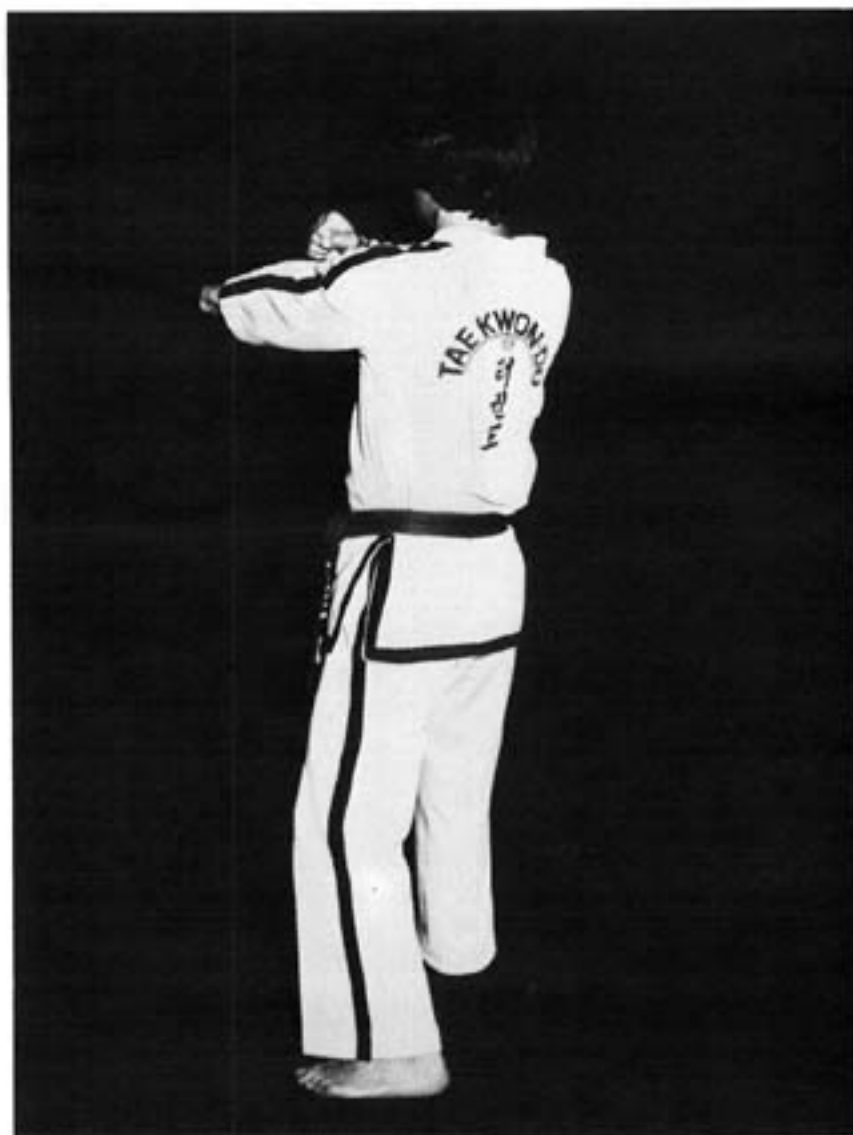


Side View

Other View



29. Execute a middle punch to C with the left fist while maintaining the left L-stance toward C, bringing the right fist over the left shoulder.



Left L-stance middle punch with the left fist toward C.

Application

Previous Posture



Side View

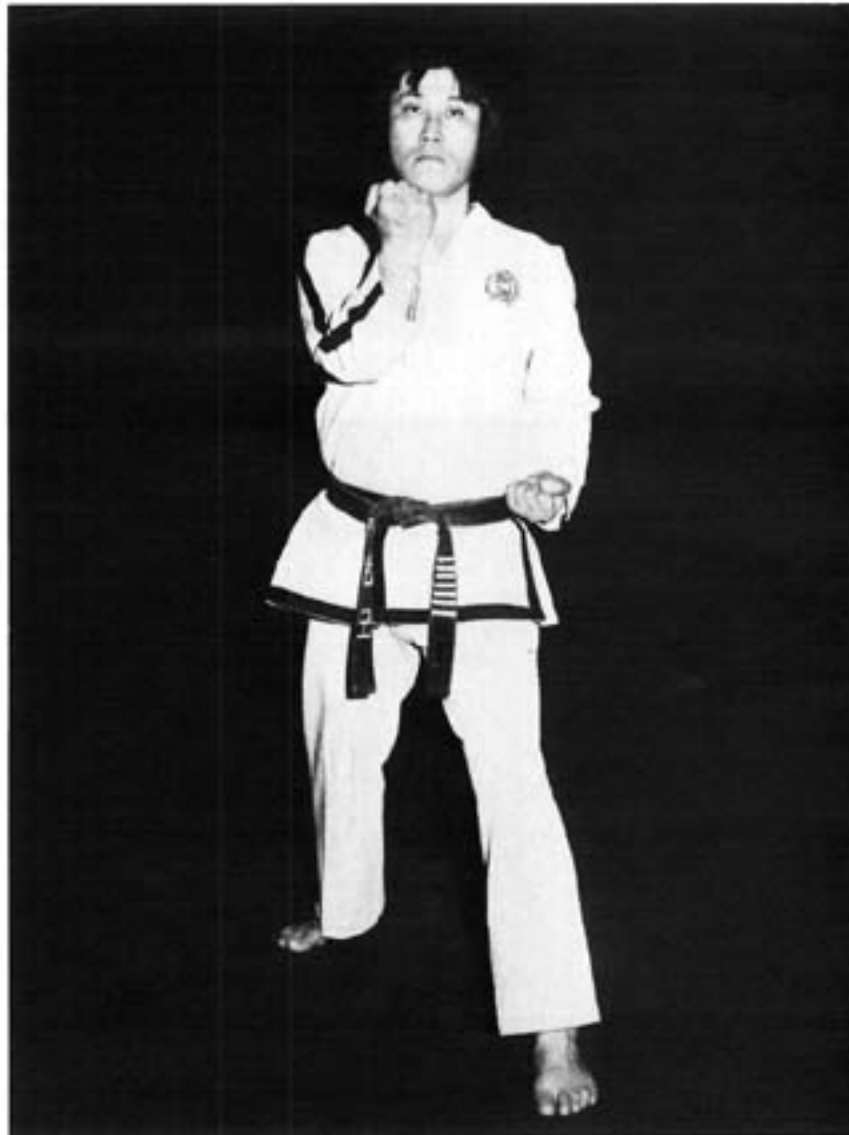


Raise the body slightly.



Side View

30. Execute a middle front block with the right forearm while forming a left walking stance toward D, pivoting with the right foot.



Left walking stance toward D with a right forearm front block.



Previous Posture



Application



Side View

- 31. Execute a high punch to D with the left fist while maintaining the left walking stance toward D. Perform 30 and 31 in a continuous motion.**



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

Previous Posture



Application



Side View

Keep the right heel slightly off the ground.



Side View

32. Execute a low front snap kick to D with the left foot, keeping the position of the hands as they were in 31.



Low front snap kick to D with the left foot.



Previous Posture



33. Lower the left foot to D, and then move the right foot to D in a stamping motion, forming a right walking stance toward D while executing a high vertical punch to D with a twin fist.



Right walking stance high vertical punch with a twin fist toward D.

Previous Posture



Keep the left heel slightly off the ground.



Side View



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

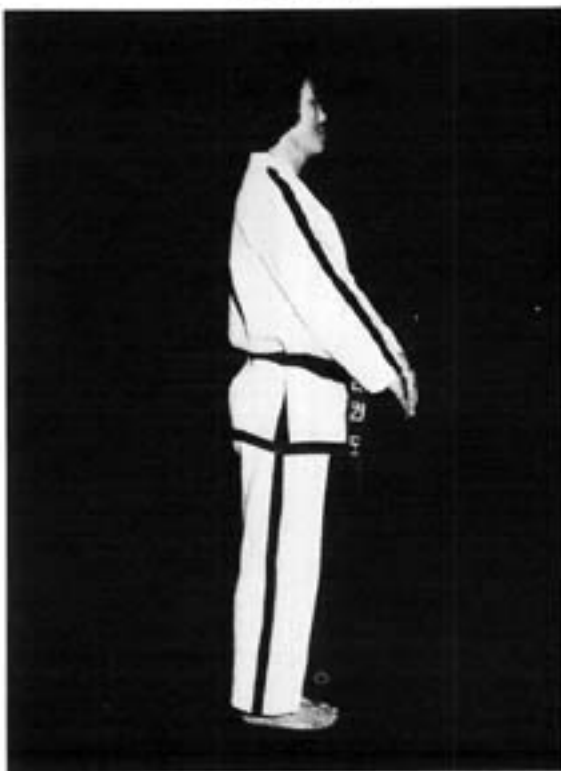


Close ready stance C toward D

Previous Posture



Side View





**ADDITIONAL TECHNIQUES
FOR
PATTERN YOO-SIN**

Sitting Stance Releasing Motion (*Annun So Baegi*)



Front View



Side View

Keep the elbow slightly higher than the hand.

Sitting Stance Angle Punch (*Annun So Giokja Jirugi*)

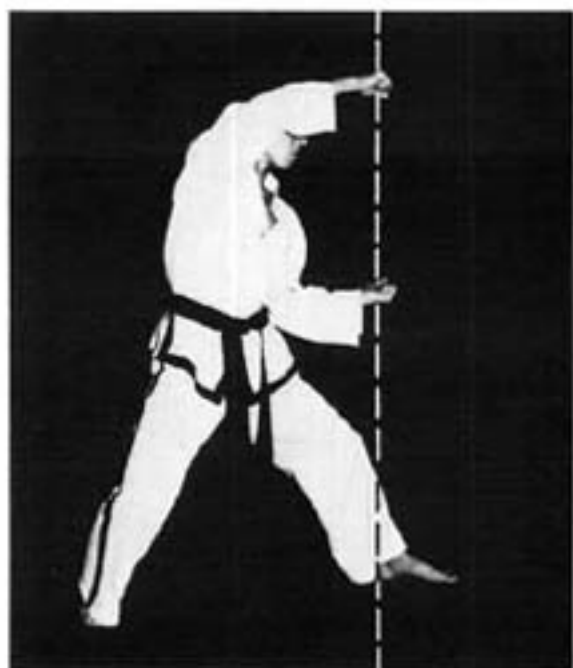


Side View



Front View

Fixed Stance U-Shape Punch (*Gojung So Digutja Jirugi*)



Side View

Front View



Waving Kick (*Doro Chagi*)

Side View



Front View



The body's center of gravity must remain unchanged.

Waling Stance X-Knife-Hand Rising Block
(Gunnun So Kyocha Sonkal Chokyo Makgi)



Front View



Side View

L-Stance Reverse Knife-Hand High Block
(Niunja So Sonkaldung Nopunde Makgi)



Front View

Side View



Sitting Stance Outer Forearm High Outward Block
(Annun So Bakat Palmok Nopunde Bakuro Makgi)



Front View

Side View



Sitting Stance Back Hand Horizontal Strike
(Annun So Sondung Soopyong Taerigi)

Front View



Side View

Crescent Kick (*Bandal Chagi*)

Front View



Side View

**Vertical Stance Side Fist Downward Strike
(*Soojik So Yop Joomuk Naeryo Taerigi*)**



Side View

Front View







Bulguksa, one of the most famous temple in Korea built during the age of silla dynasty.

PATTERN YOO-SIN

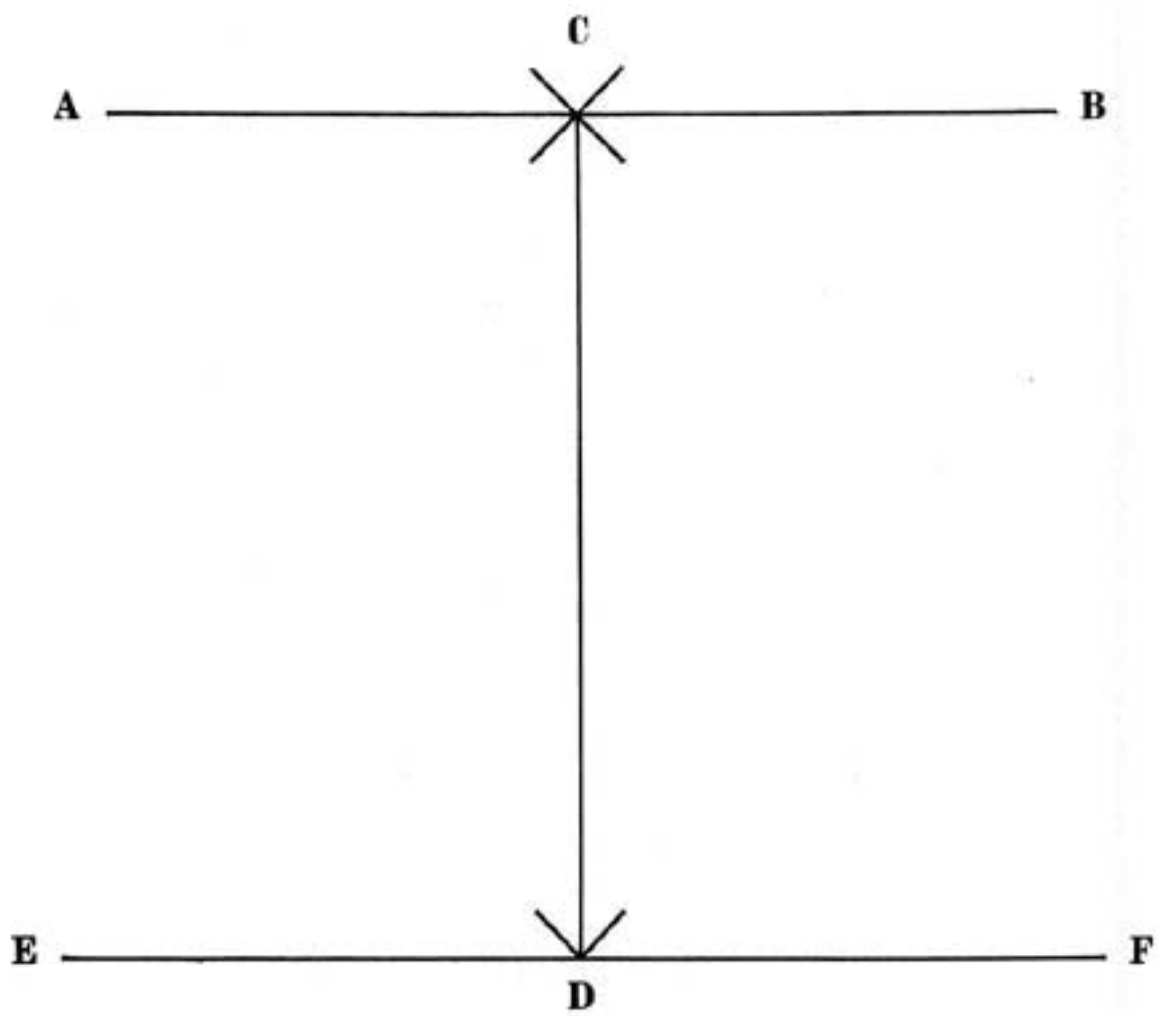
This pattern is practised by the
3th degree.

DIAGRAM: 

MOVEMENT: 68

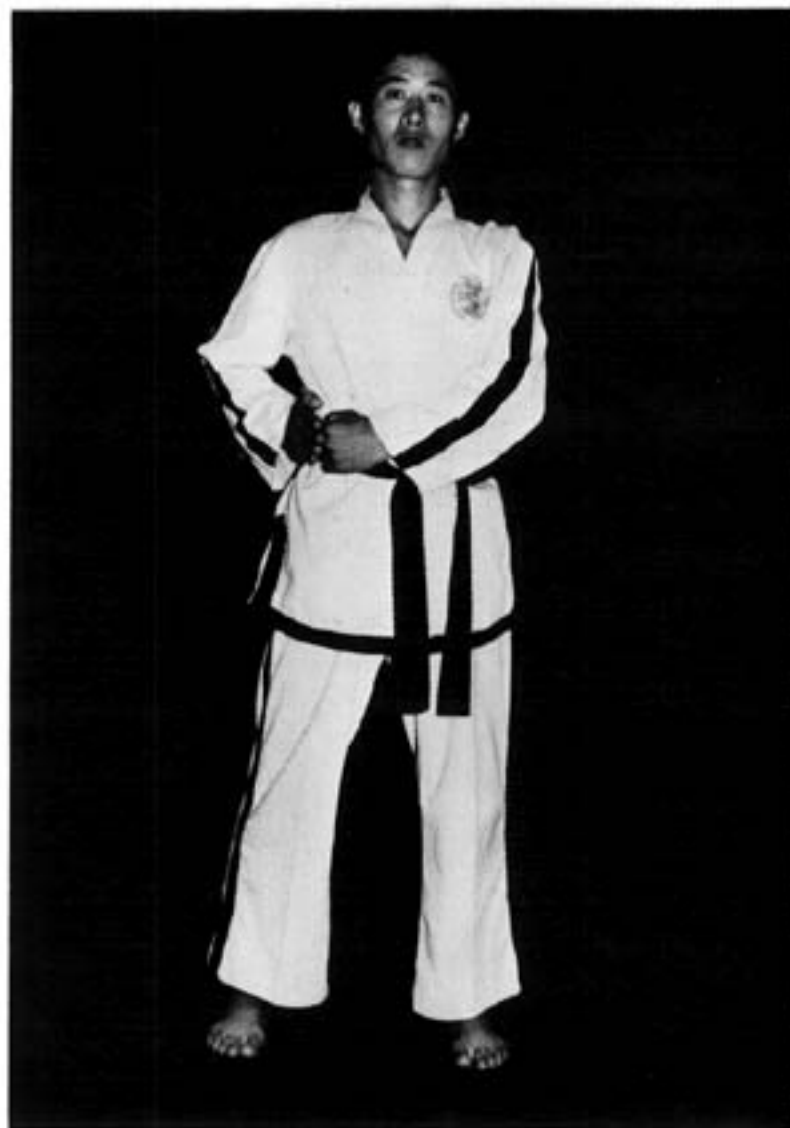
READY POSTURE: SEE PICTURE

DIAGRAM (*Yon Moo Son*)



Ready Posture (*Junbi Jase*)

Parallel ready stance toward D



1. Move the left foot to **B** to form a sitting stance toward **D** while extending both elbows to the sides horizontally.

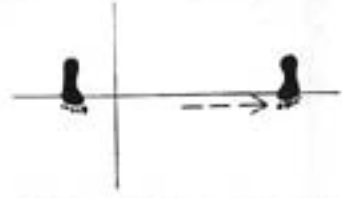
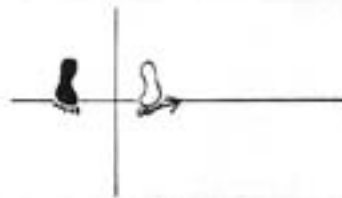


Sitting stance toward **D** with both elbows extended to the sides horizontally.

Side View



Previous Posture



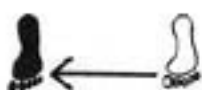
Application



2. Execute an angle much to C with the left fist while sliding to A, maintaining a sitting stance toward D.



Sitting stance toward D with a left fist angle punch to C.



Application



Top View

Other View



Previous Posture



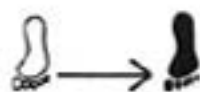
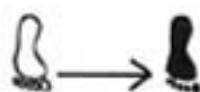
Raise the body slightly.



3. Execute an angle punch to C with the right fist while sliding to B, maintaining a sitting stance toward D. Perform 2 and 3 in a fast motion.



Sitting stance toward D with a right fist angle punch to C.



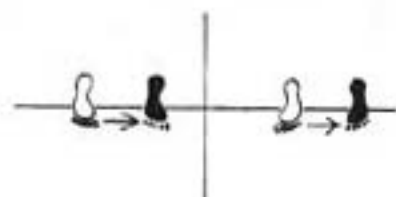
Side View



Previous Posture



Raise the body slightly



4. Execute a middle hooking block to D with the right palm while standing up toward D.

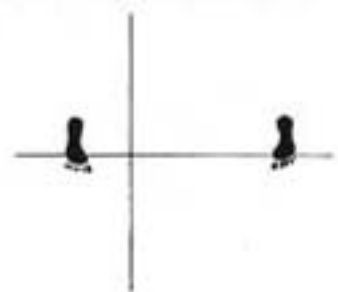
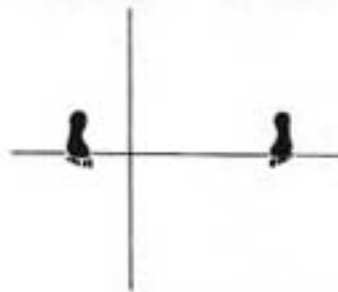
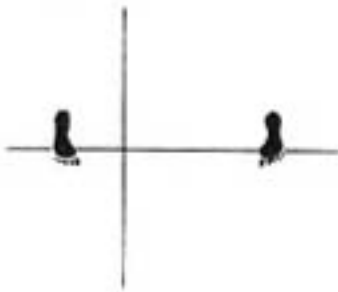


Middle hooking block with the right palm while standing up toward D.

Previous Posture



Keep both legs straight



Application



Side View

5. Execute a middle punch to D with the left fist while forming a sitting stance toward D. Perform 4 and 5 in a continuous motion.

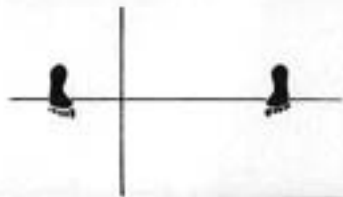


Sitting stance middle punch
with the left fist toward D.

Side View



Previous Posture



Application



6. Execute a middle hooking block to D with the left palm while standing up toward D.

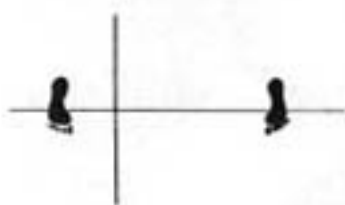


Middle hooking block with the left palm while standing up toward D.

Previous Posture



Keep both legs straight



Application



Side View

7. Execute a middle punch to D with the right fist while forming a sitting stance toward D.
Perform 6 and 7 in a continuous motion.



Sitting stance middle punch with the right fist toward D.

Previous Posture



Application



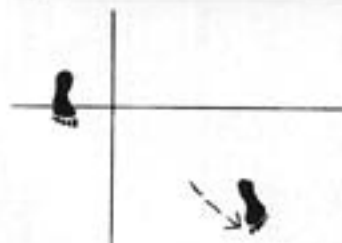
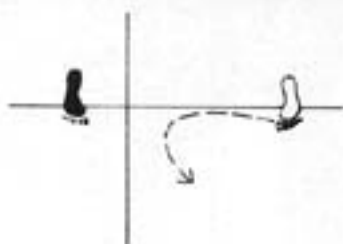
Side View

8. Move the left foot to BD to form a left walking stance toward BD while executing a high side block to BD with the left outer forearm.



Left walking stance high side block with the left outer forearm toward BD.

Previous Posture



Application

9. Execute a circular block to AD with the right inner forearm while maintaining a left walking stance toward BD.

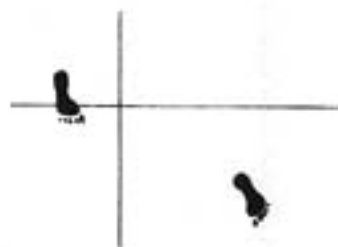


Left walking stance toward BD with a right inner forearm circular block to AD.

Previous Posture



Keep the right heel slightly off the ground.

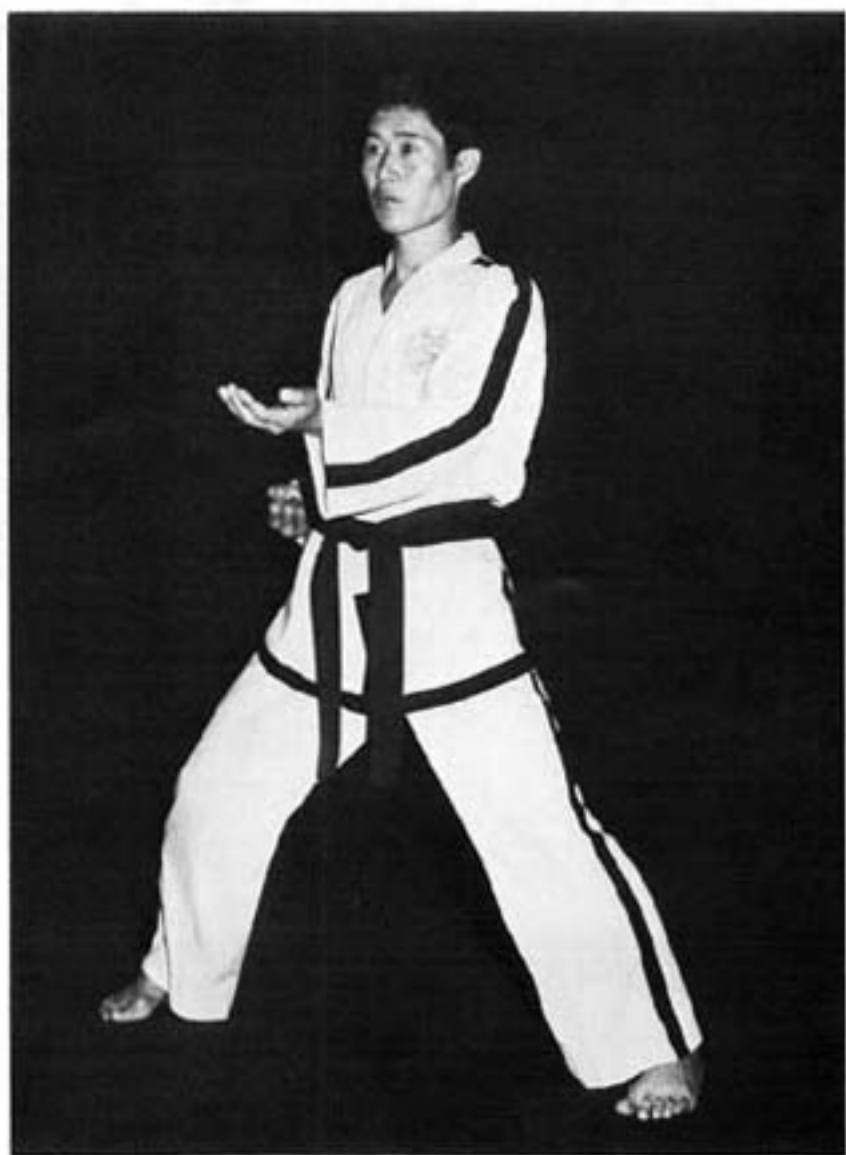


Application



Side View

10. Execute a scooping block with the left palm while forming a sitting stance toward AD.

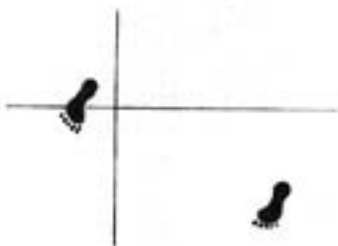


Sitting stance toward AD with a left palm scooping block.

Previous Posture



Raise the body slightly



Application



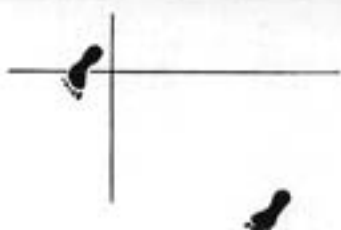
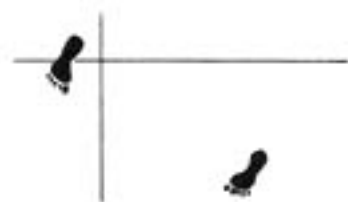
Side View

- 11. Execute a middle punch to AD with the right fist while maintaining a sitting stance toward AD. Perform 10 and 11 in a continuous motion.**



Sitting stance middle punch with the right fist toward AD.

Previous Posture

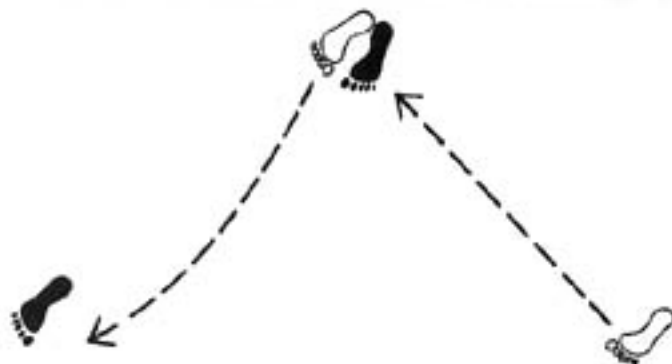


Application

12. Bring the left foot to the right foot, and then move the right foot to AD to form a right walking stance toward AD while executing a high side block to AD with the right outer forearm.



Right walking stance high side block with the right outer forearm toward AD.



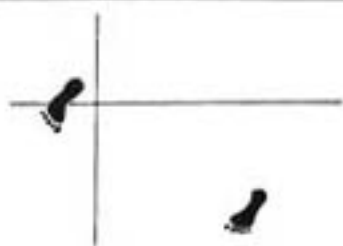


Previous Posture

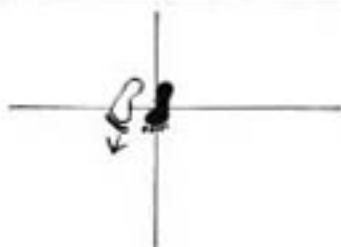


Application

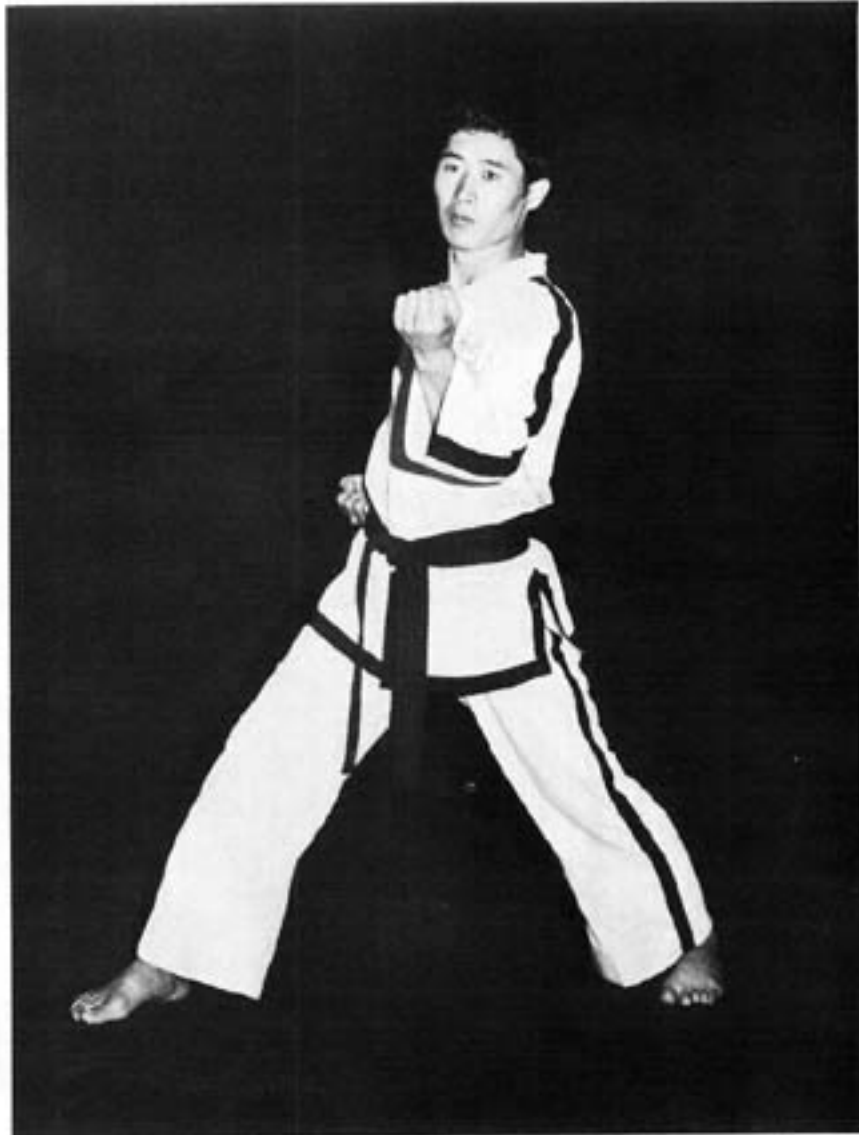
Side View



Keep the left heel slightly off the ground.



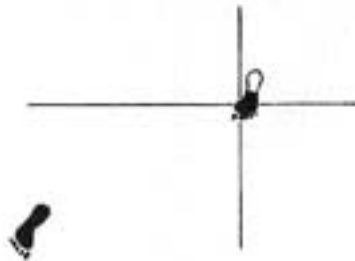
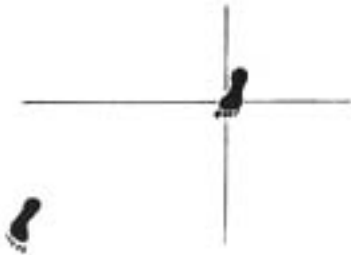
13. Execute a circular block to **BD** with the left inner forearm, while maintaining a right walking stance toward **AD**.



Right walking stance toward **AD** with a left inner forearm circular block to **BD**.

Keep the left heel slightly off the ground.

Previous Posture



Application



14. Execute a scooping block with the right palm while forming a sitting stance toward BD.

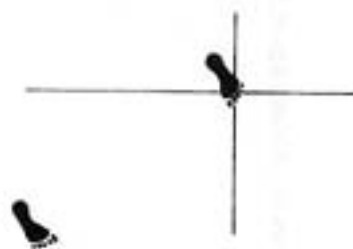
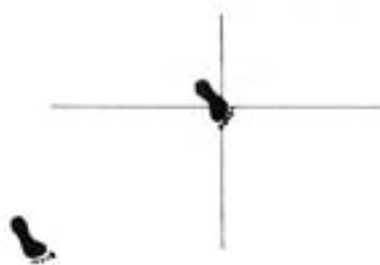


Sitting stance toward BD with a right palm scooping block.

Previous Posture



Raise the body slightly

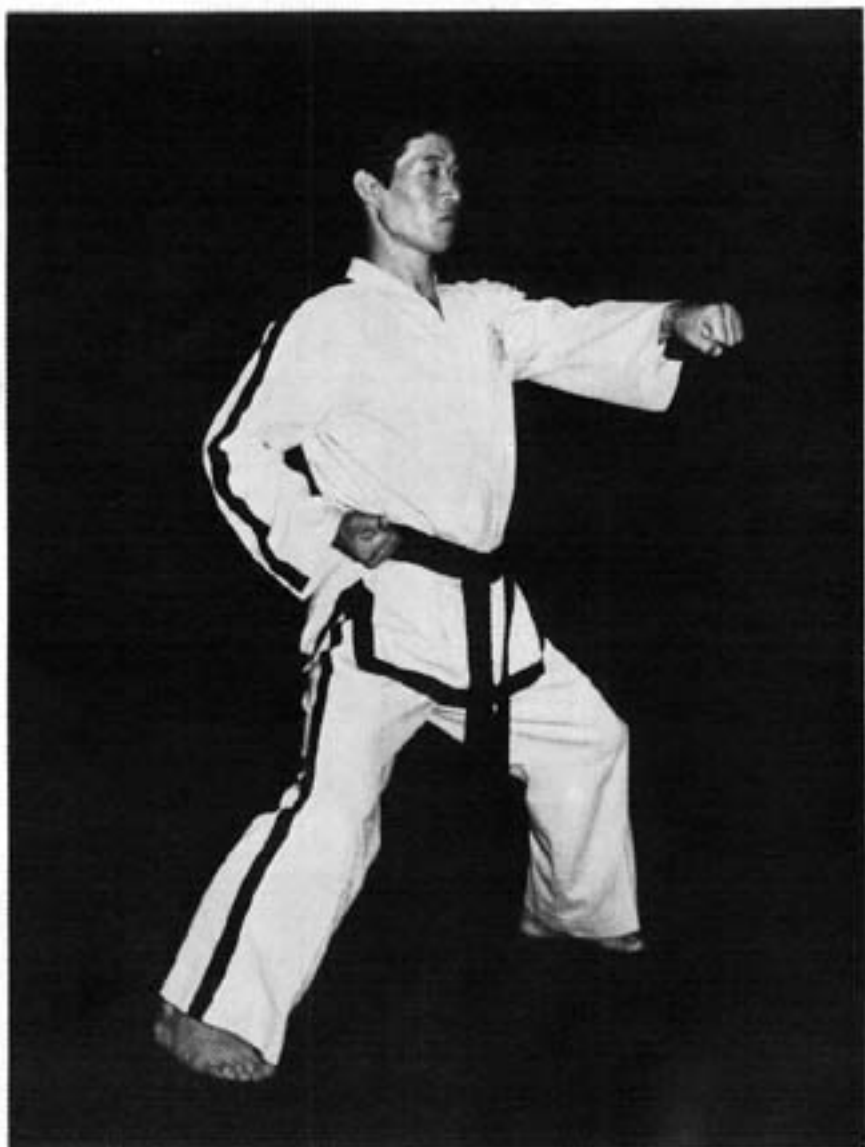


Application



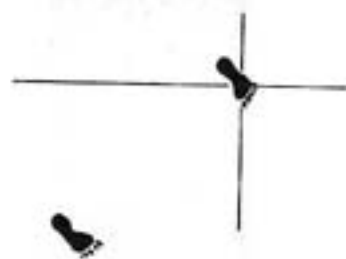
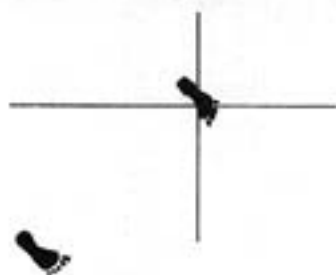
Side View

15. Execute a middle punch to BD with the left fist while maintaining a sitting stance toward BD.
Perform 14 and 15 in a continuous motion.



Sitting stance middle punch with the left fist toward BD.

Previous Posture

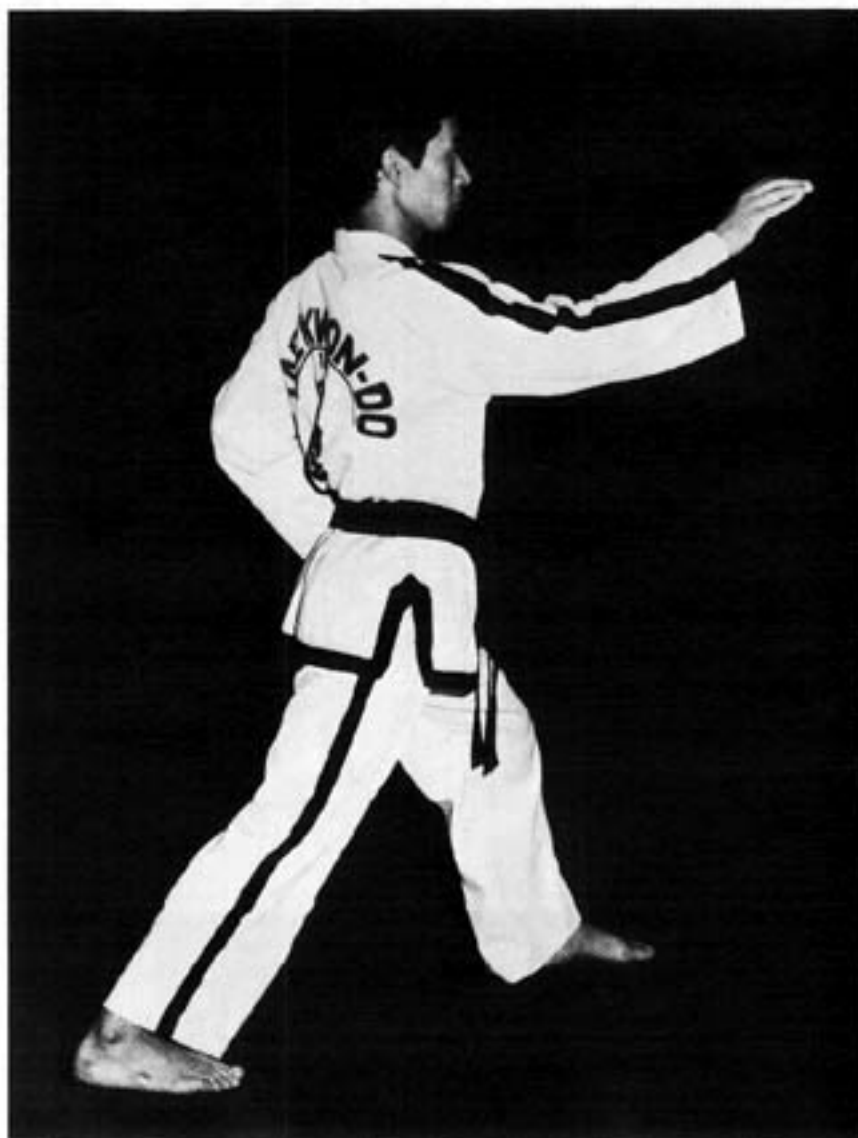


Application



Side View

16. Execute a high hooking block to B with the right palm while forming a left walking stance toward BC.

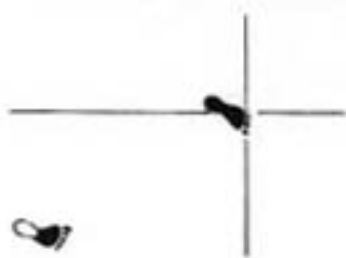


Left walking stance toward BC with a right palm high hooking block to B.

Top View



Previous Posture



Keep the right heel slightly off the ground.

17. Execute a middle punch to BD with the left fist while forming a sitting stance toward BD.

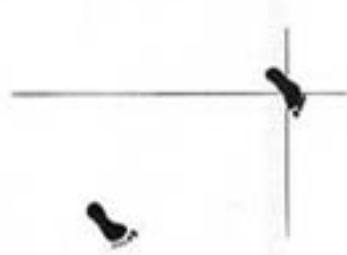
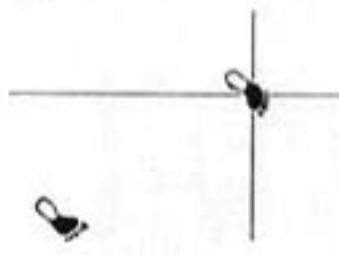
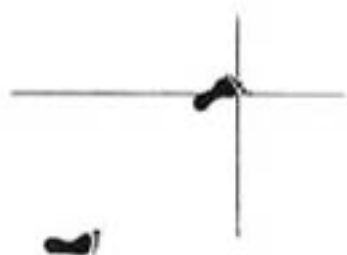


Sitting stance middle punch with the left fist toward BD.

Previous Posture



**Raise both heels slightly
off the ground.**



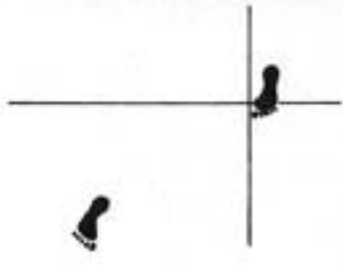
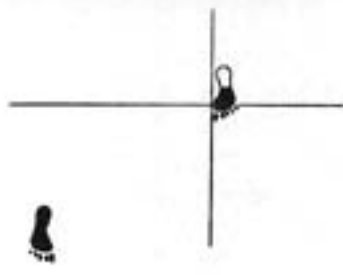
18. Execute a high hooking block to BD with the left palm while forming a right walking stance toward AD.



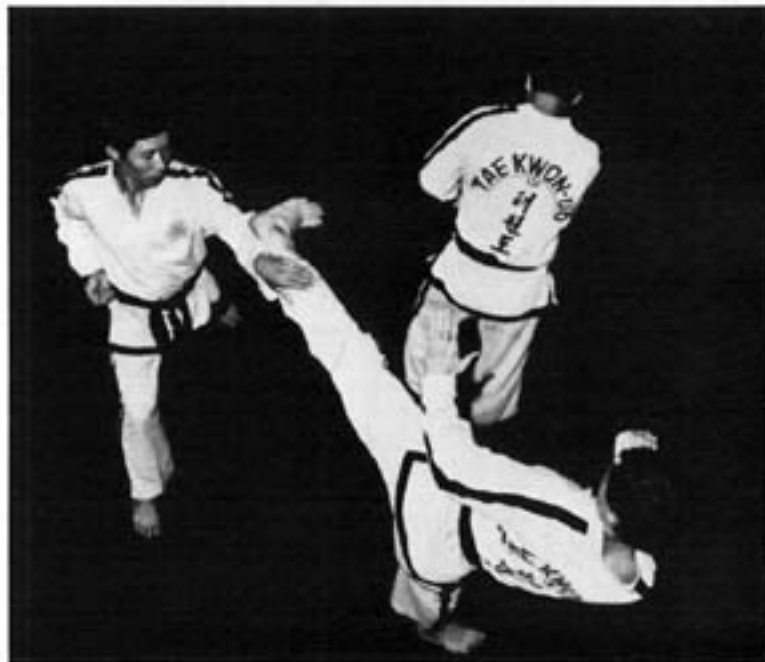
Right walking stance toward AD with a left palm high hooking block to BD.

Previous posture

Keep the left heel slightly off the ground.



Application



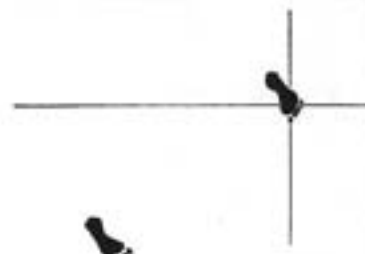
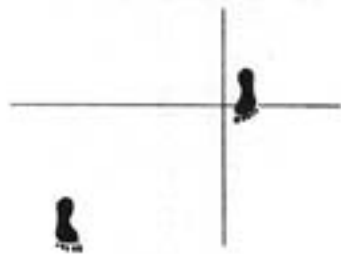
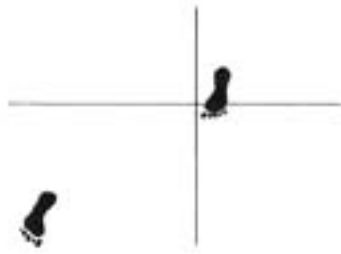
Top View

- 19. Execute a middle punch to BD with the right fist while forming a sitting stance toward BD.**
Perform 16, 17, 18 and 19 in a continuous motion.



**Sitting stance middle punch with
the right fist toward BD.**

Previous Posture

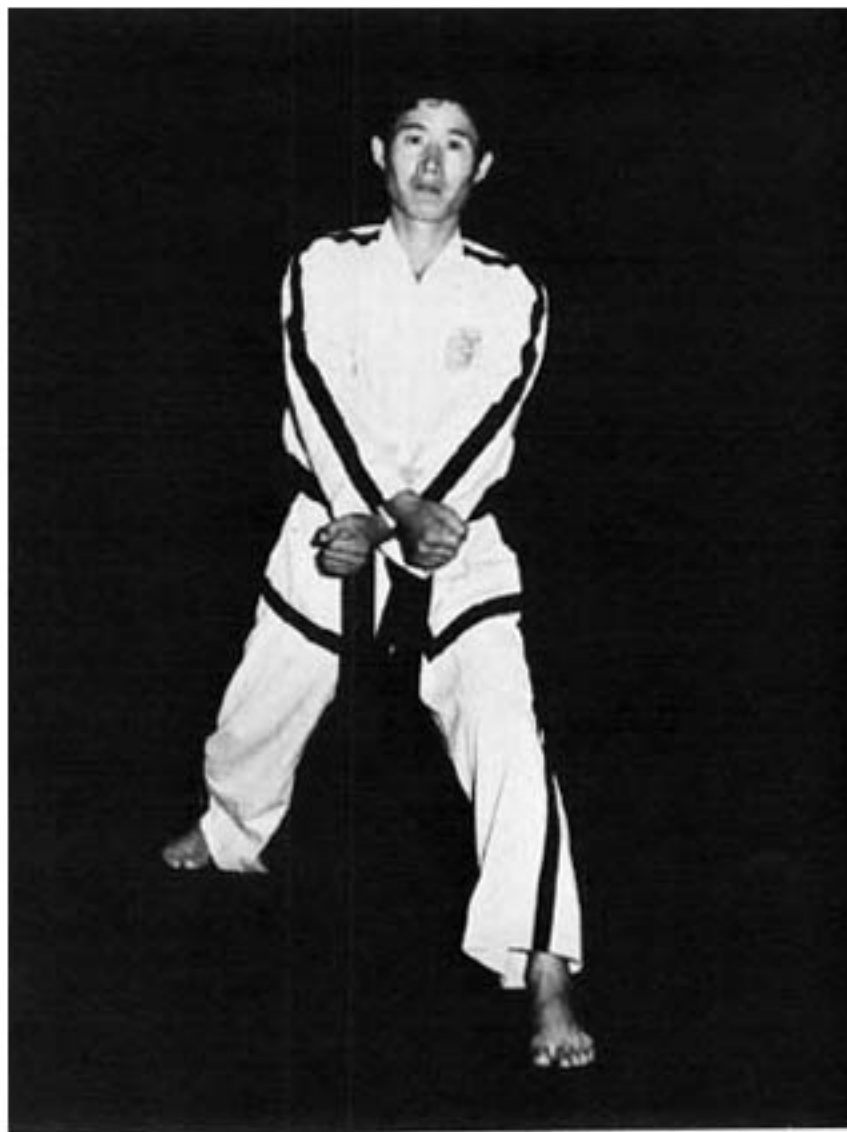


Application



Top View

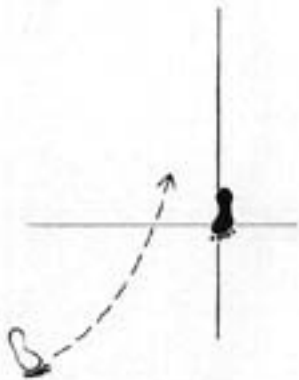
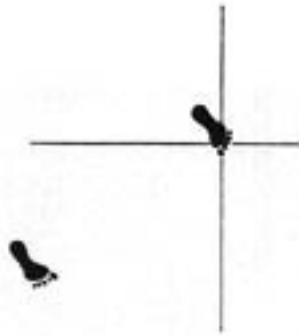
20. Move the right foot to C, forming a left walking stance toward D at the same time executing a pressing block with an X-fist.



Left walking stance toward D with an X-fist Pressing block.



Previous Posture



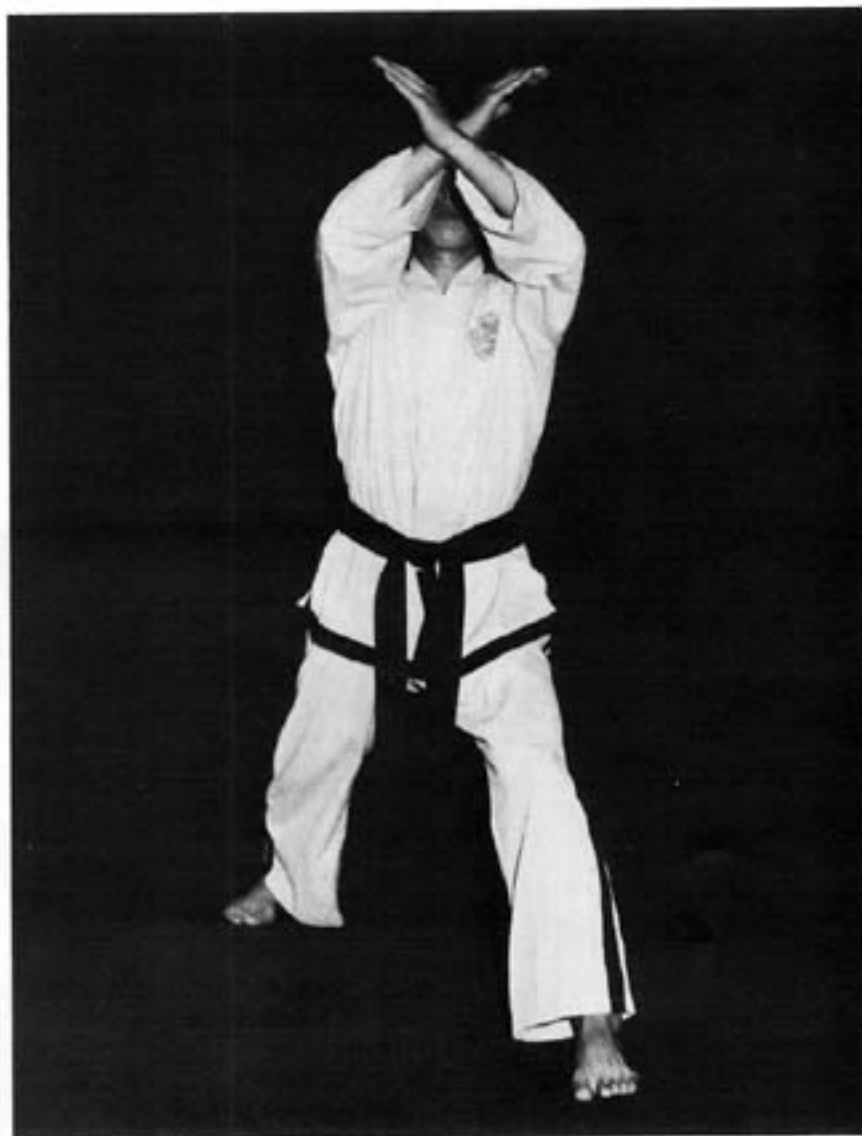
Application



Side View



21. Execute a rising block with an X-knife-hand while maintaining a left walking stance toward D. Perform 20 and 21 in a continuous motion.



Left walking stance toward D with an X-knife-hand rising block.

Application

Previous Posture



Keep the right heel slightly off the ground.



Side View

- 22. Execute a middle punch to D with the right fist, slipping the left palm up to the right elbow joint while maintaining a left walking stance toward D.**



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



Previous Posture

Keep the right heel slightly off the ground.



Side View

23. Execute a low front snap kick to D with the right foot, keeping the position of the hands as they were in 22.



Low front snap kick to D with the right foot.

Previous Posture



Application



Side View

24. Lower the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the left fist.



Right walking stance middle punch
with the left fist toward D.



Previous Posture

Side View



25. Execute a pressing block with an X-fist while maintaining a right walking stance toward D.



Right walking stance toward D with an X-fist pressing block.



Previous Posture

Keep the right heel slightly off the ground.



Side View



Side View

26. Execute a rising block with an X-knife-hand while maintaining a right walking stance toward D. Perform 25 and 26 in a continuous motion.



Right walking stance toward D with an X-knife-hand rising block.



Previous Posture

Keep the left heel slightly off the ground.



Side View



Application



27. Execute a middle punch to D with the left fist slipping the right palm up to the left elbow joint while maintaining a right walking stance toward D.



Right walking stance middle punch with the left fist toward D.

Previous Posture



Keep the left heel slightly off the ground.



Application



28. Execute a low front snap kick to D with the left foot, keeping the position of the hands as they were in 27.



Low front snap kick to D with the left foot.

Application

Previous Posture



Side View



29. Lower the left foot to D to form a left walking stance toward D while executing a middle punch to D with the right fist.



Left walking stance middle punch with the right fist toward D.

Application



Previous Posture



Side View



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



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

Previous Posture



Application



Side View

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



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

Application

Previous Posture



Top View



Side View



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



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

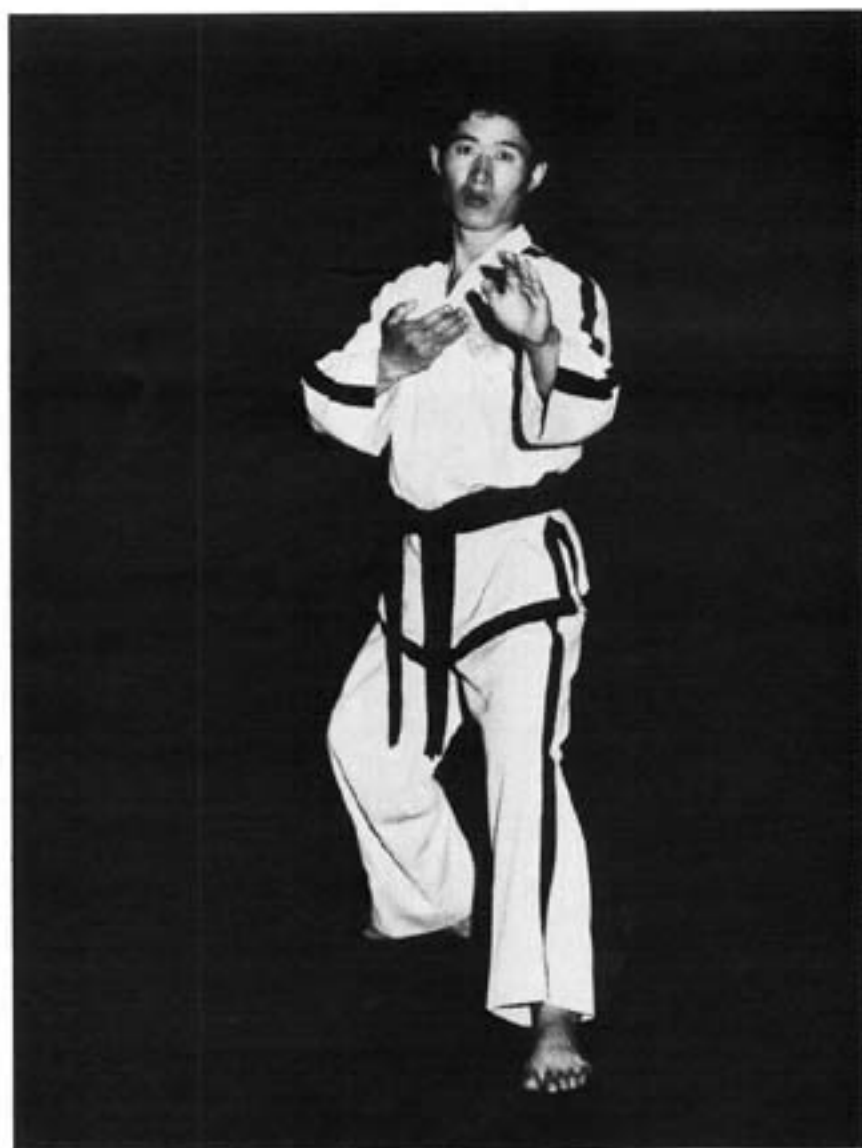
Previous Posture



Side View



33. Move the right foot to C to form a right L-stance toward D while executing a middle guarding block to D with a knife-hand.



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

Previous Posture



Application



Side View

34. Move the right foot to D, forming a right walking stance toward D while executing a high block to D with the right double forearm.



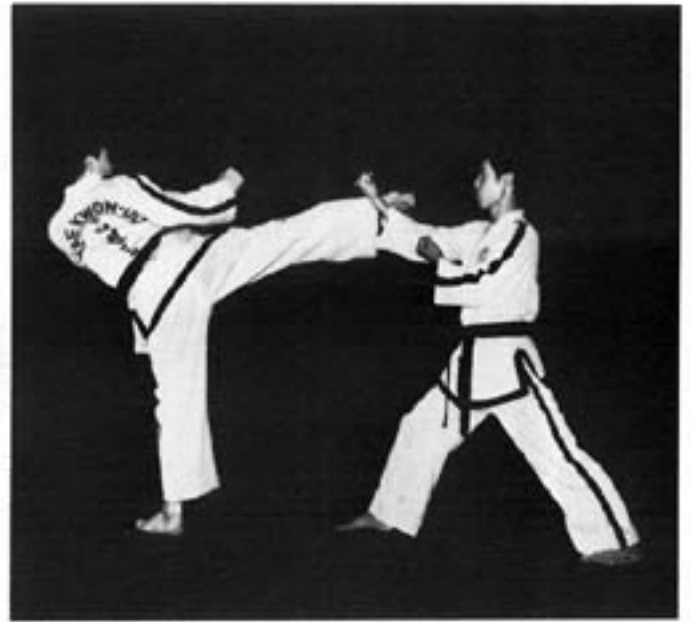
Right walking stance high block with the right double forearm toward D.



Previous Posture



Application



Side View



Keep both back fists faced upward.



Other View

35. Execute a low block to D with the left forearm, keeping the right forearm as it was in 34 while maintaining a right walking stance toward D.
Perform 34 and 35 in a fast motion.



Right walking stance low block with the left forearm toward D.

Previous Posture

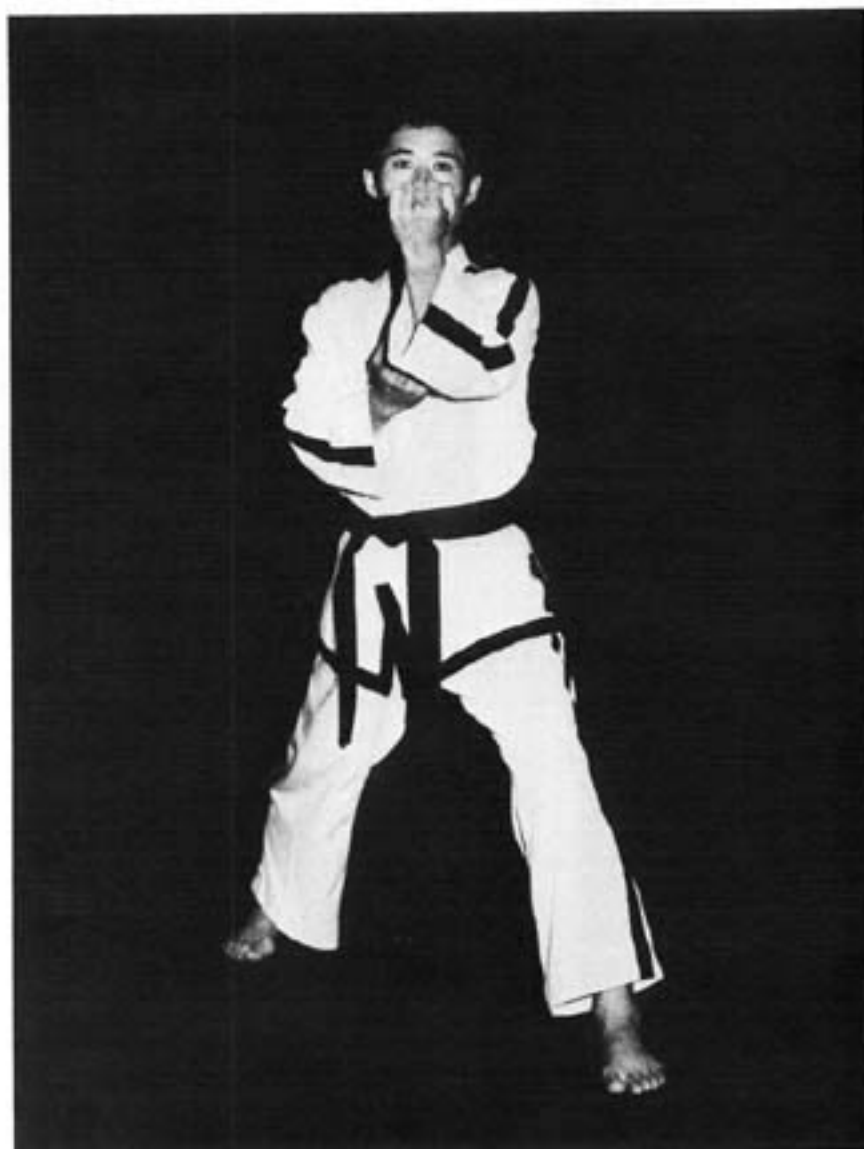


Application



Side View

36. Move the left foot to D to form a left walking stance toward D while executing a high block to D with the left double forearm.



Left walking stance high block with the left double forearm toward D.

Previous Posture



Application



Keep both back fists
faced upward.

Side View



37. Execute a low block to D with the right forearm, keeping the left forearm as it was in 36 while maintaining a left walking stance toward D. Perform 36 and 37 in a fast motion.



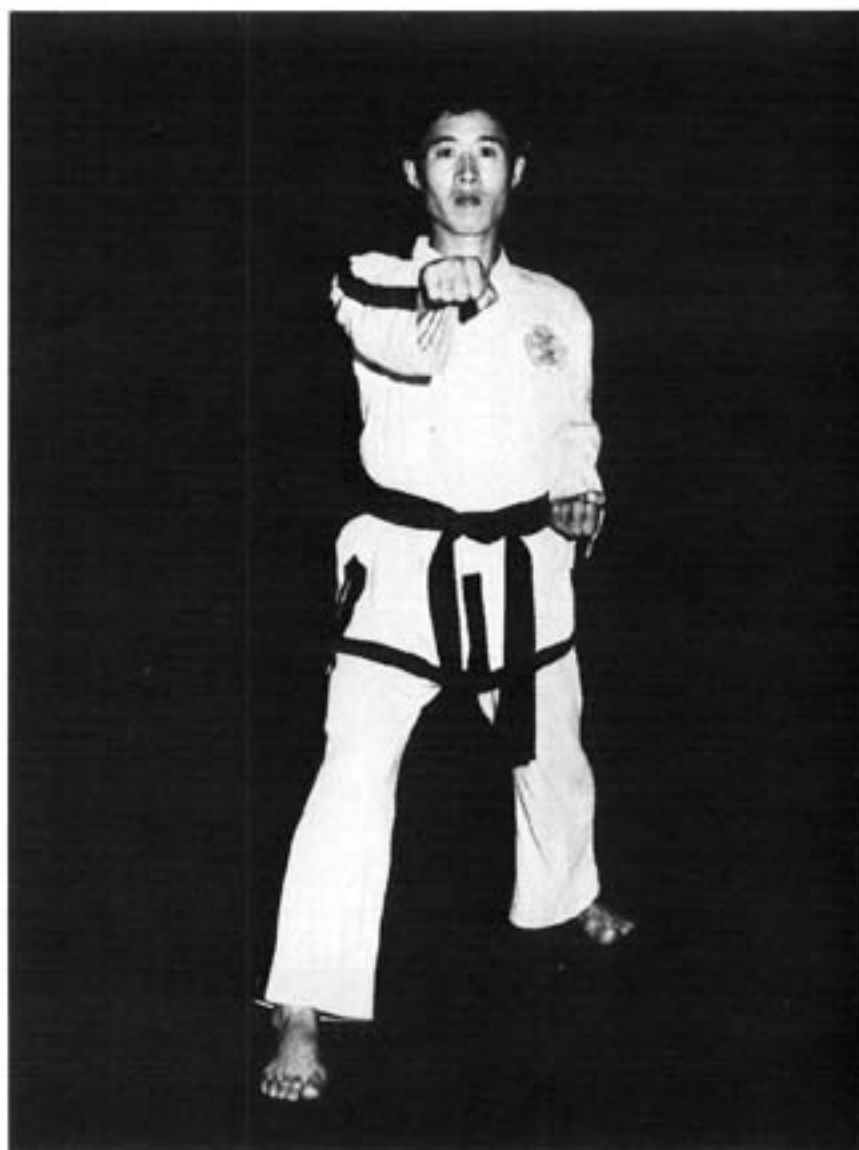
Left walking stance low block with the right forearm toward D.

Previous Posture



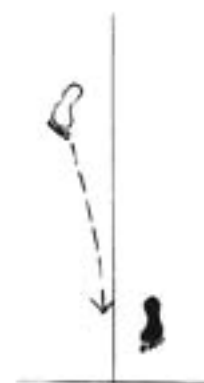
Other View

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



Right walking stance middle punch with the right fist toward D.

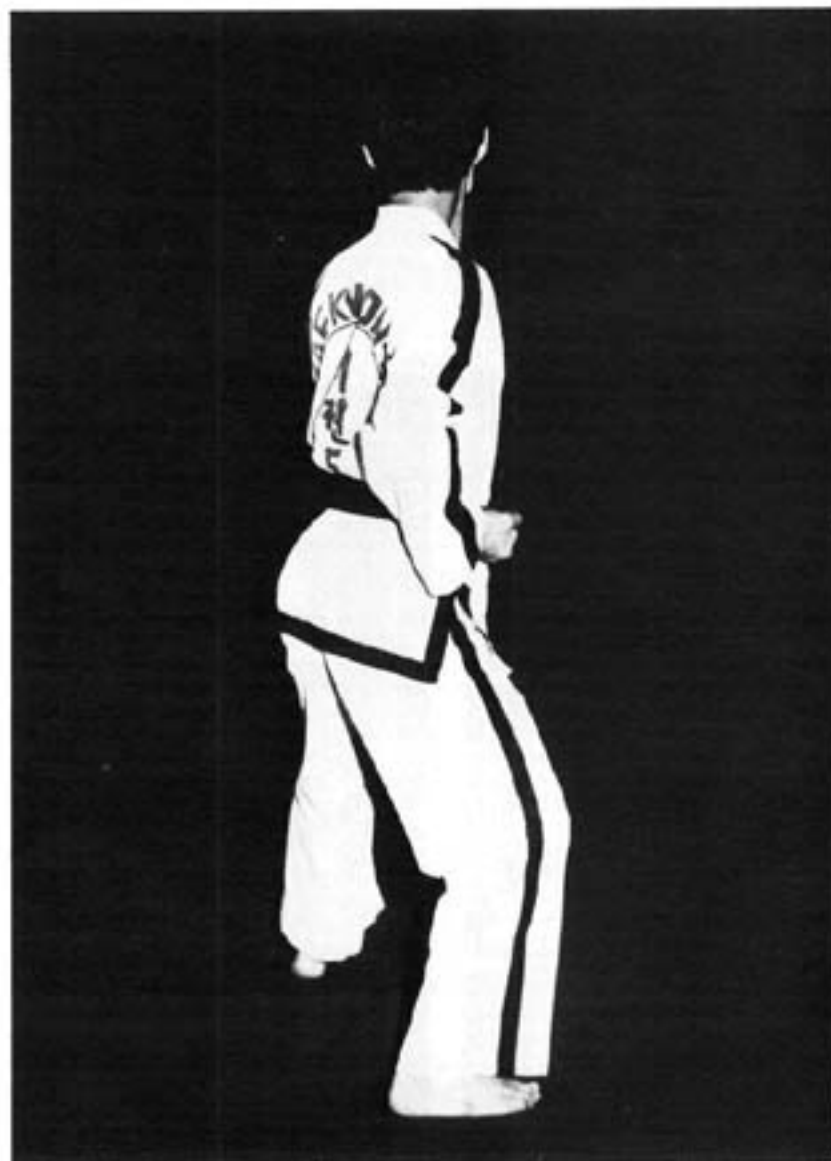
Previous Posture



Side View



39. Move the left foot on line CD, and then turn counter-clockwise to form a right L-stance toward C while executing a high block to C with the left reverse knife-hand.



Right L-stance high block with the
Left reverse knife-hand toward C.

Previous Posture

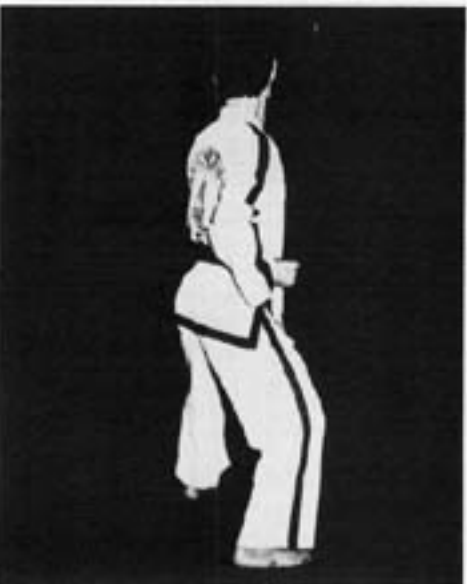


Application



Side View

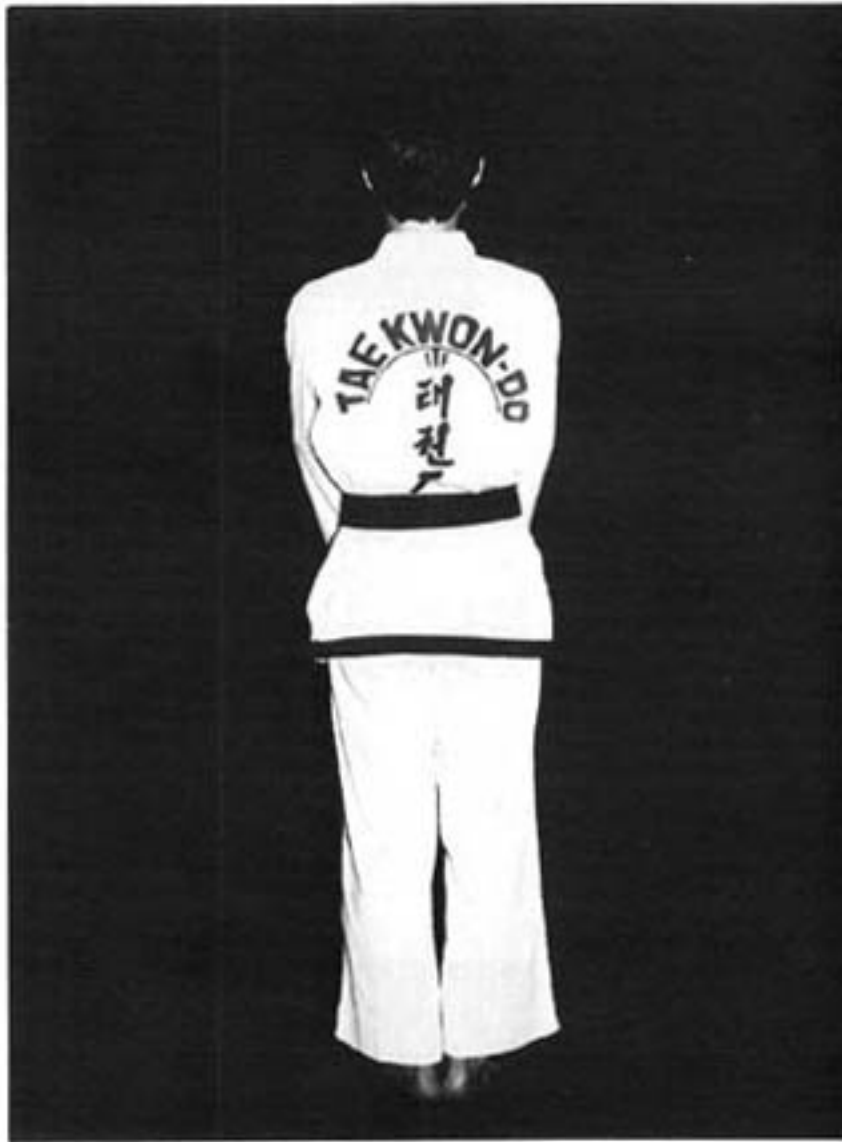
Keep the left heel slightly off the ground.



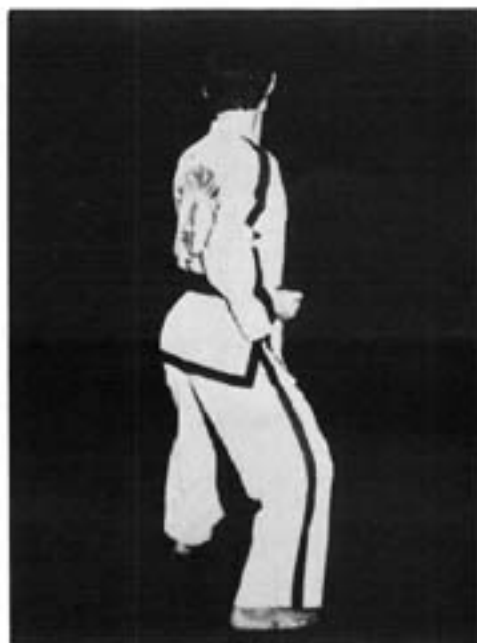
Other View



40. Bring the right foot to the left foot to form a close ready stance **C** toward **C**.



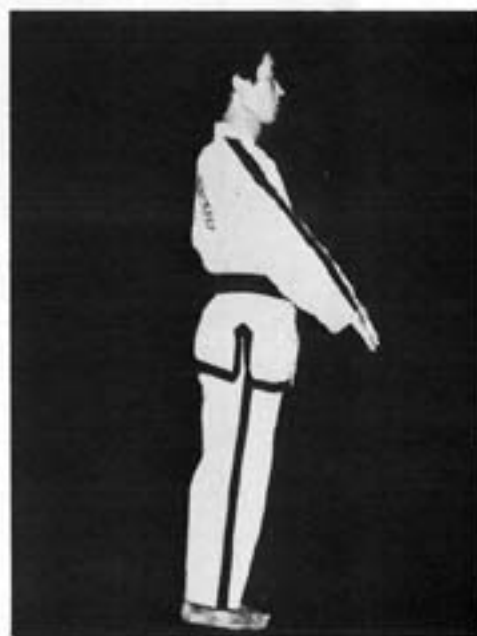
Close ready stance **C** toward **C**.



Previous Posture



Other View



Side View

41. Move the right foot to CF in a stamping motion to form a right walking stance toward CF at the same time executing an upset punch to CF with a twin fist.



Right walking stance upset punch with a twin fist toward CF.

Application



Side View

Other View



Previous Posture



42. Bring the right foot to the left foot, and then move the left foot to CE in a stamping motion, forming a left walking stance toward CE while executing an upset punch to CE with a twin fist.

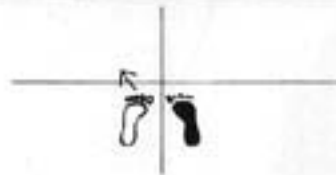


Left walking stance upset punch with twin fist toward CE.





Previous Posture



Side view



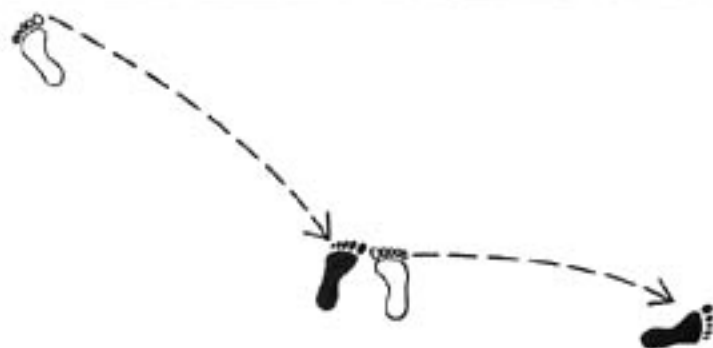
43. Bring the left foot to the right foot, and then move the right foot to F to form a left L-stance toward F while executing a middle block to F with the right inner forearm.



Previous Posture



Left L-stance middle block with the right inner forearm toward F.





Front View



Application



44. Execute a middle punch to F with the left fist while maintaining a left L-stance toward F.



Left L-stance middle punch with the left fist toward F.

Front View



Previous Posture



Raise the body slightly

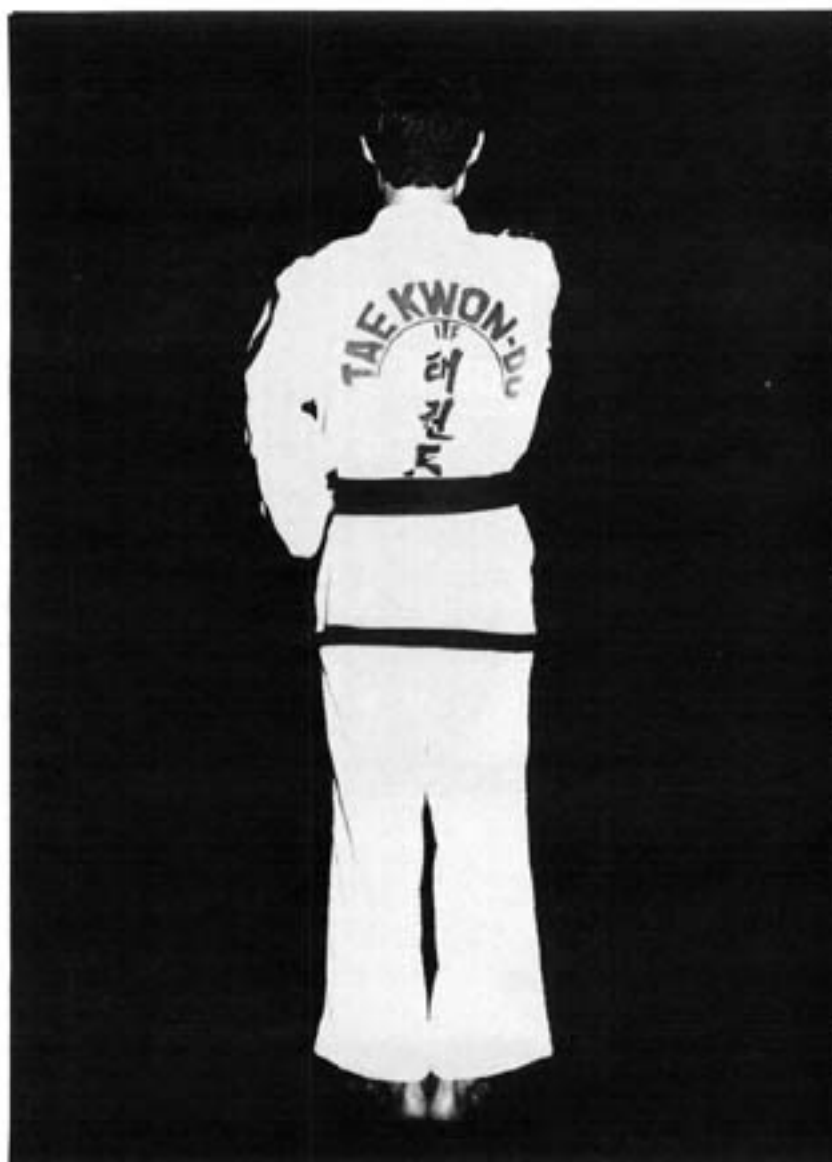


Application



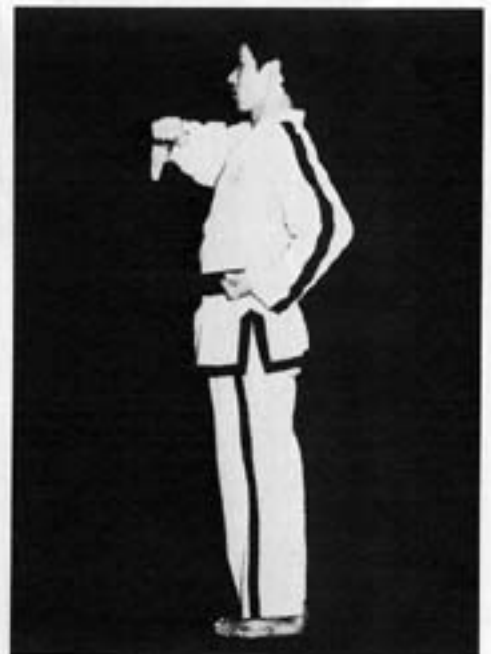
Top View

45. Bring the left foot to the right foot to form a close stance toward C while executing an angle punch with the right fist.
Perform in a slow motion.

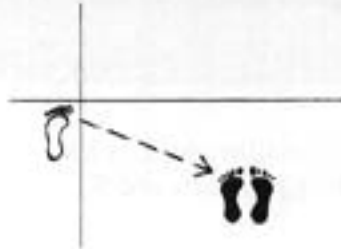


Close stance toward C with a right fist angle punch.

Other View



Side View



46. Move the left foot to E to form a right L-stance toward E while executing a middle block to E with the left inner forearm.

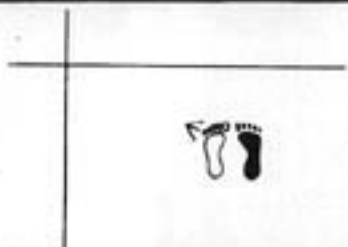
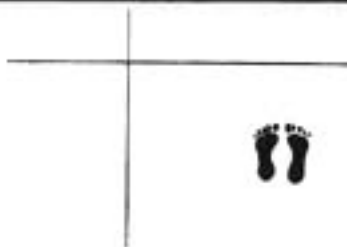


Right L-stance middle block with the left inner forearm toward E.

Other View



Previous Posture



Application



47. Execute a middle punch to E with the right fist while maintaining a right L-stance toward E.



Right L-stance middle punch with the right fist toward E.

Other View



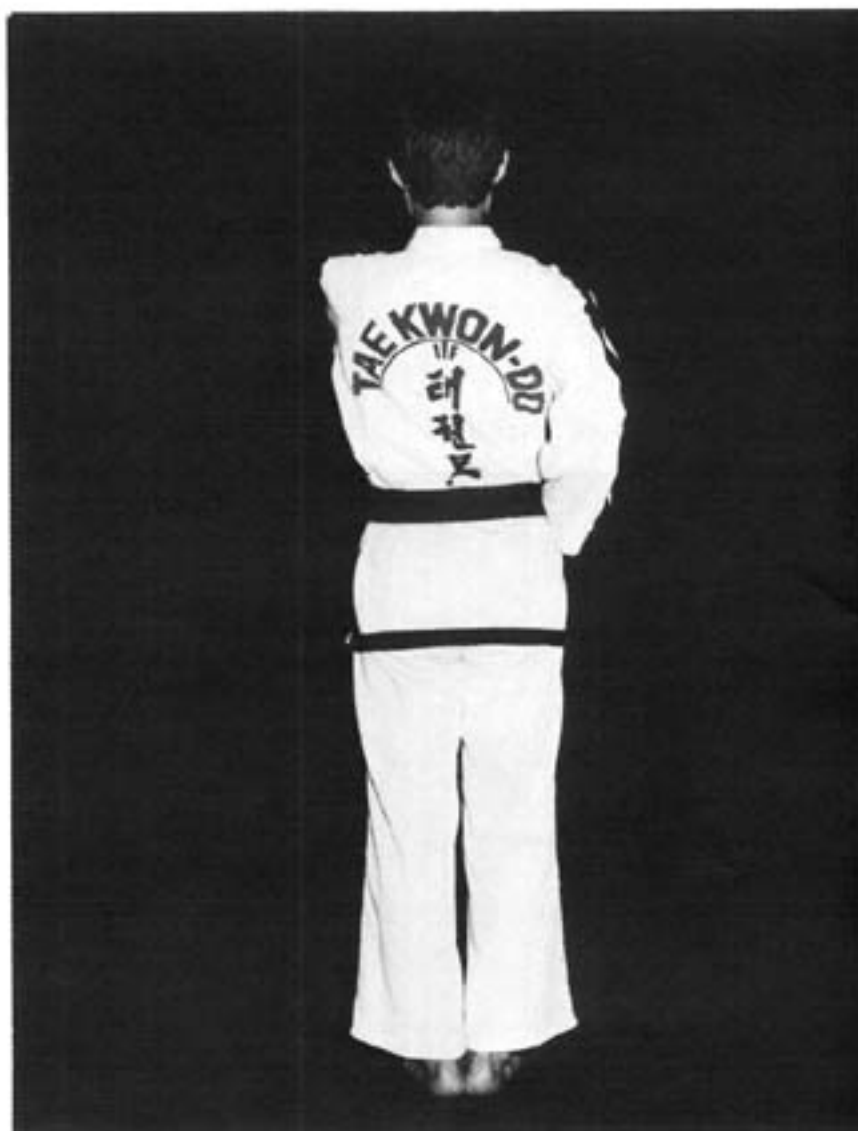
Previous Posture



Raise the body slightly



48. Bring the right foot to the left foot to form a close stance toward C while executing an angle punch with the left fist. Perform in a slow motion.

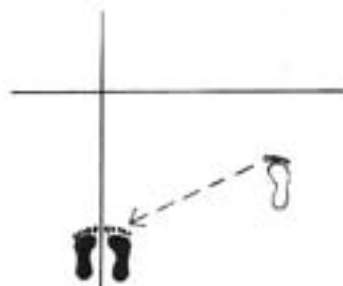


Close stance toward D with a left fist angle punch.

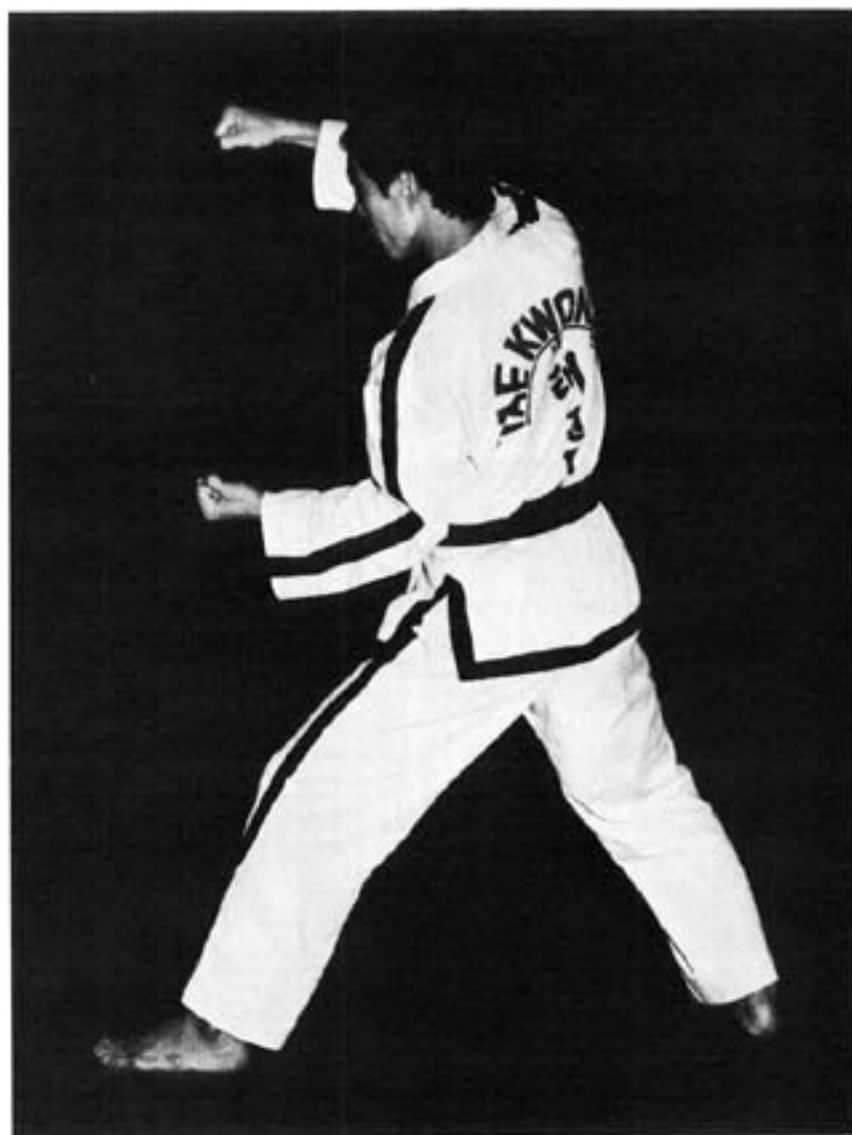
Other View



Top View



49. Move the left foot to **E** to form a left fixed stance toward **E** while executing a U-shape punch to **E**.

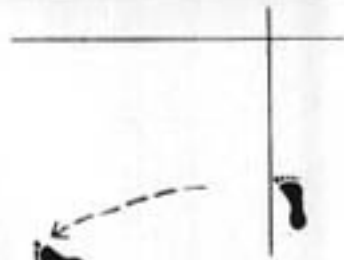
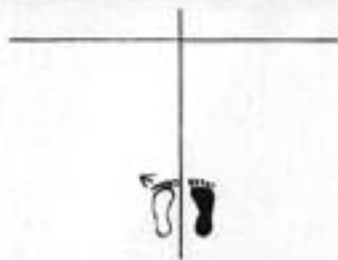


Left fixed stance U-shape punch toward **E**.



Other View

Previous Posture



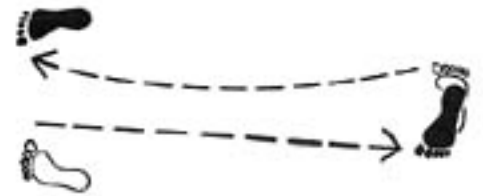
Application



50. Bring the left foot to the right foot, and then move the right foot to E, forming a right fixed stance toward E while executing a U-shape punch to E.



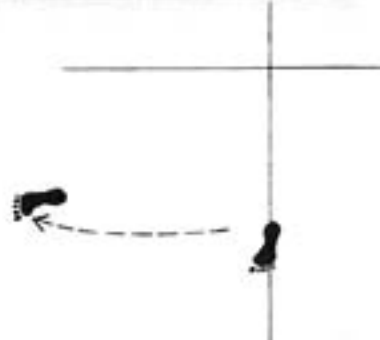
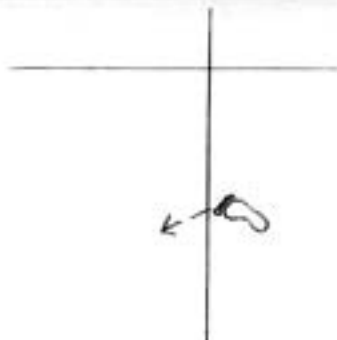
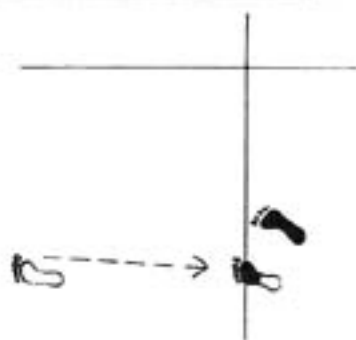
Right fixed stance U-shape punch toward E.



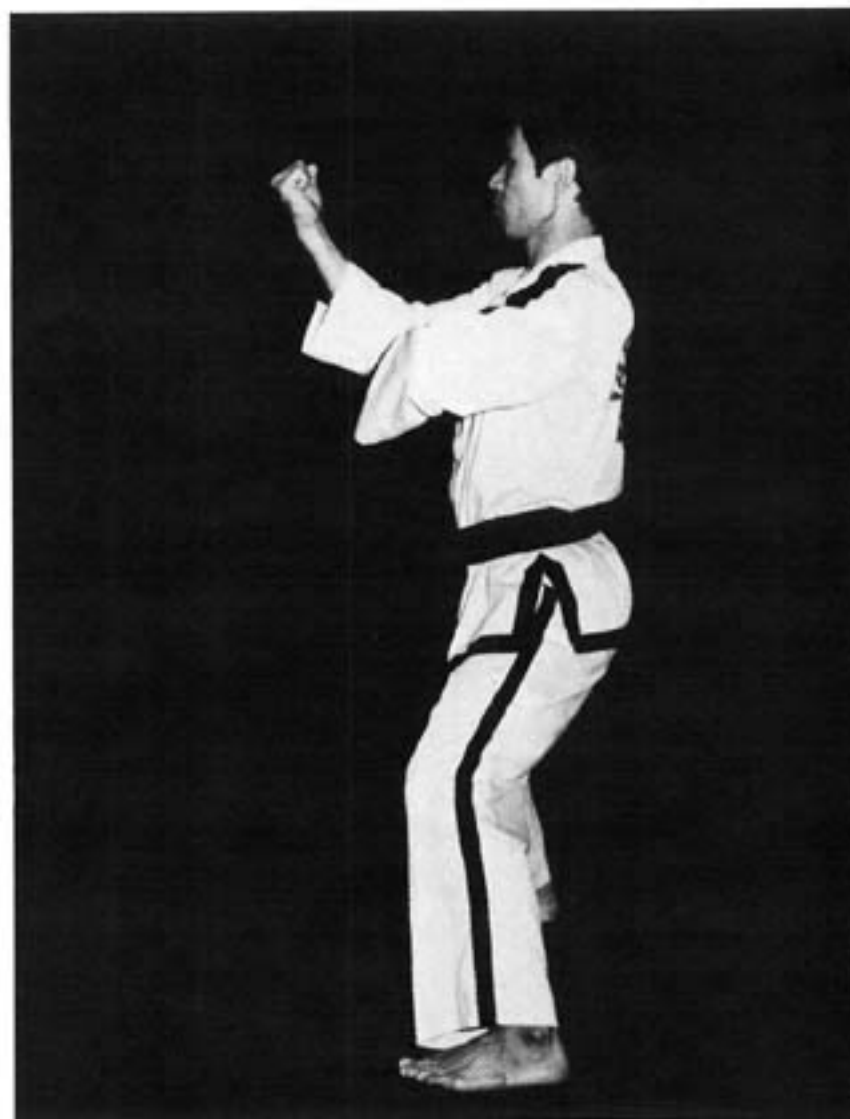
Previous Posture



Front View



51. Move the right foot on line CD in a stamping motion to form a sitting stance toward E while executing a front strike to E with the right back fist.



Sitting stance front strike with the right back fist toward E.

Application



Previous Posture



Front View



52. Execute a waving kick to D with the right foot, and then a high outward block to C with the right outer forearm, keeping the left hand as it was in 51 while forming a sitting stance toward E.



Previous Posture



Waving kick to D with the right foot.



Sitting stance toward E while a right outer forearm middle outward block to C.



Application



Other View

Front View



Front View



53. Execute a waving kick to C with the left foot, and then a high outward block to D with the right outer forearm, keeping the left hand as it was in 52 while forming a sitting stance toward E.



Waving kick to C with the left foot.



Sitting stance toward E with a right outer forearm middle outward block to D.

Application

Previous Posture



Front View

Front View



54. Execute a horizontal strike to C with the right back hand while maintaining a sitting stance toward E.



Sitting stance toward E with a right back hand horizontal strike to C.

Application

Previous Posture

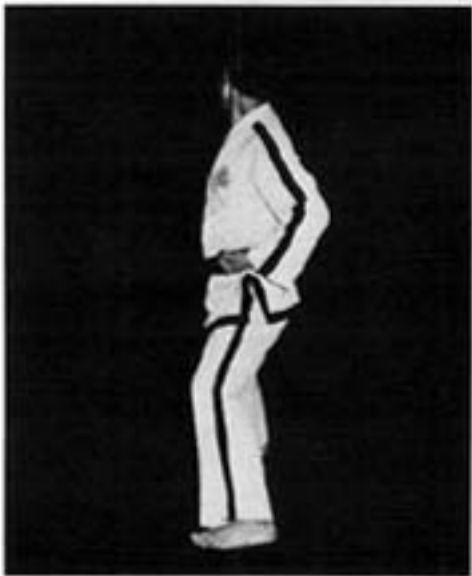


Front View

Raise the body slightly.



Front View



Other View

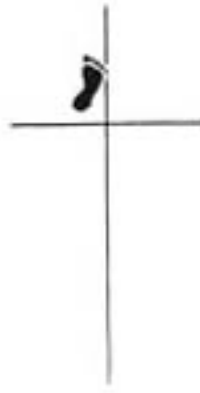


55. Execute a middle crescent kick to the right palm with the left foot.



Middle crescent kick to C with the left foot.

Previous Posture



Application



Side View

Other View



56. Execute a middle side piercing kick to C with the left foot pulling both fists in the opposite direction. Perform 55 and 56 in a consecutive kick.



Middle side piercing kick to C with the left foot.

Previous Posture



Side View



57. Lower the left foot to **C** to form a sitting stance toward **B** while executing a horizontal strike to **C** with the left back hand.



Sitting stance toward **B** with a left back hand horizontal strike to **C**.

Application



Top Viwe

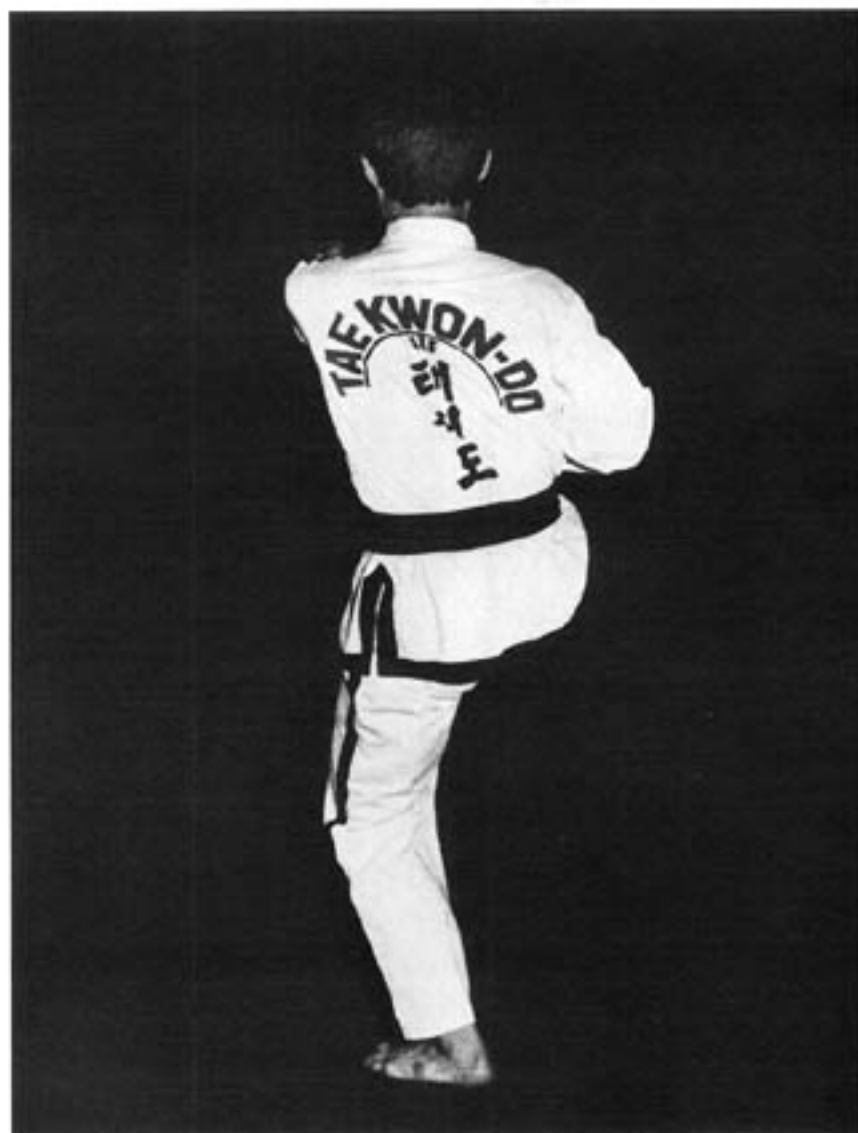
Previous Posture



Front View



58. Execute a middle crescent kick to the left palm with the right foot.



Middle crescent kick to C with the right foot.

Application



Top View

Previous Posture



Side View

- 59. Execute a middle side piercing kick to C with the right foot, pulling both fists in the opposite direction. Perform 58 and 59 in a consecutive kick.**



Middle side piercing kick to C with the right foot.

Application



Side View

Previous Posture



Other View



60. Lower the right foot to C, forming a sitting stance toward A while executing a right 9-shape block.



Sitting stance toward A with
a right 9-shape block.

Application



Previous Posture



Front View

61. Change the position of the hands while maintaining a sitting stance toward A.



Sitting stance toward A with a left 9-shape block.

Application

Previous Posture



Raise the body slightly.



Front View

62. Move the left foot to C, turning clockwise to form a sitting stance toward B while executing a right 9-shape block.



Sitting stance toward B with a right 9-shape block.

Previous Posture



Front View



Top View

63. Change the position of the hands while maintaining a sitting stance toward B.



Sitting stance toward B with a left 9-shape block.

Application



Previous Posture



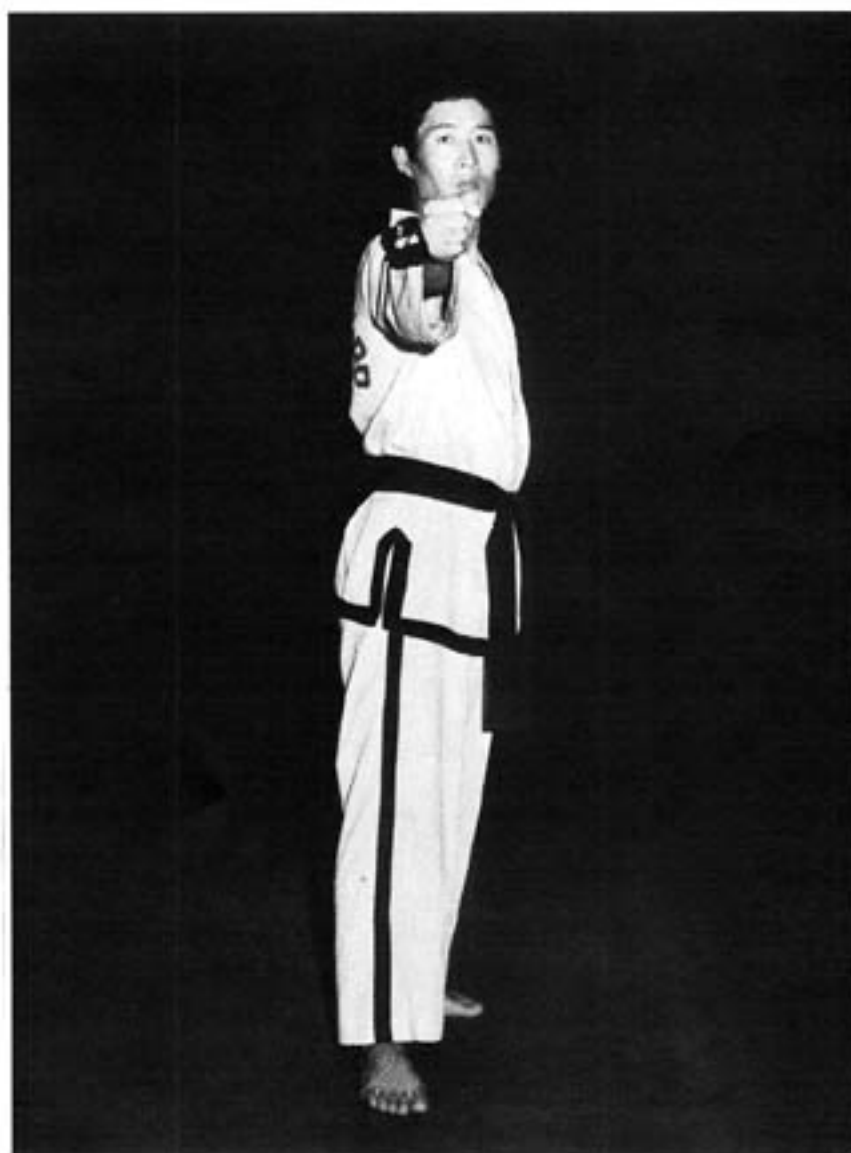
Raise the body slightly.



Front View



64. Execute a downward strike to D with the right side fist while forming a left vertical stance toward D, pulling the left foot.



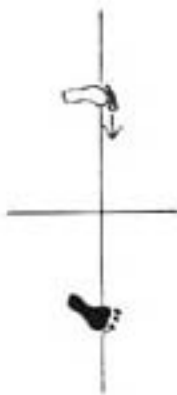
Left vertical stance downward strike with the right side fist toward D.

Application

Previous Posture



Side View



Side View



65. Move the right foot to A to form a left walking stance toward B while executing a high vertical punch to B with a twin fist.



Left walking stance high vertical punch with a twin fist toward B.



Application



Top View

Front View



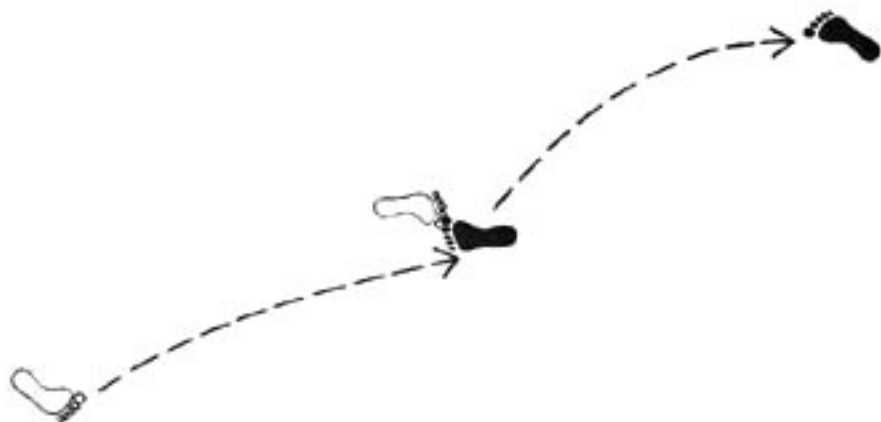
Previous Posture



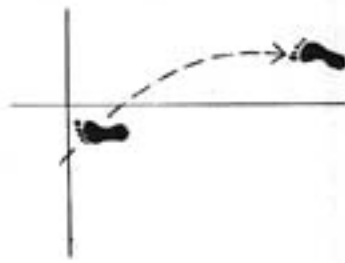
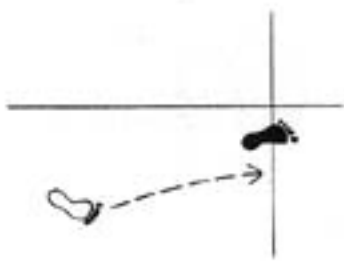
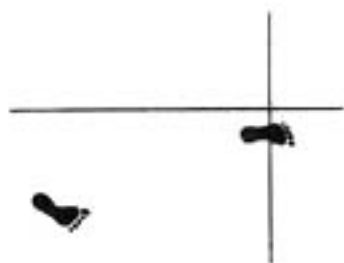
66. Move the right foot to B, turning counter-clockwise to form a left walking stance toward A while executing a high vertical punch to A with a twin fist.



Left walking stance high vertical punch with a twin fist toward A.



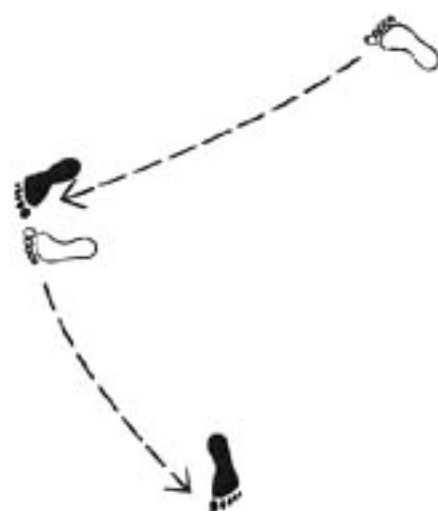
Previous Posture



Application

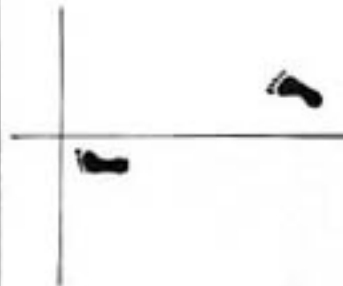


67. Bring the right foot to the left foot, and then move the left foot to BD to form a right L-stance toward BD while executing a middle guarding block to BD with a knife-hand.

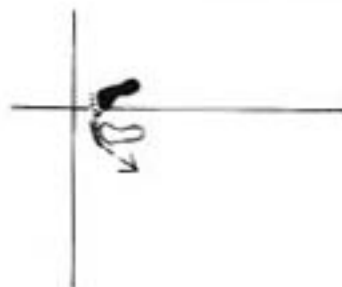
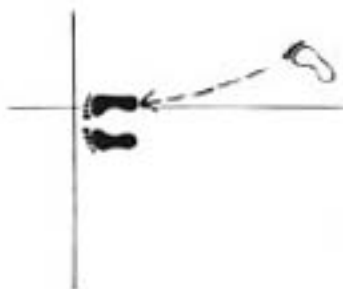


Right L-stance knife-hand middle guarding block toward B D.

Previous Posture



Application



68. Bring the left foot to the right foot, and then move the right foot to AD to form a left L-stance toward AD while executing a middle guarding block to AD with a knife-hand.

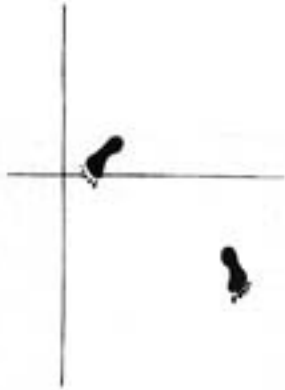


Left L-stance knife-hand middle guarding block toward AD.

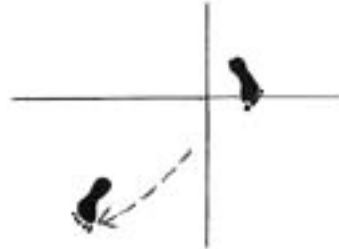
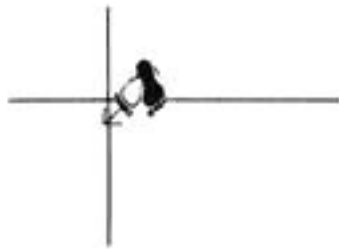




Previous Posture

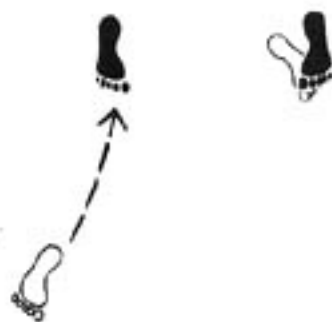
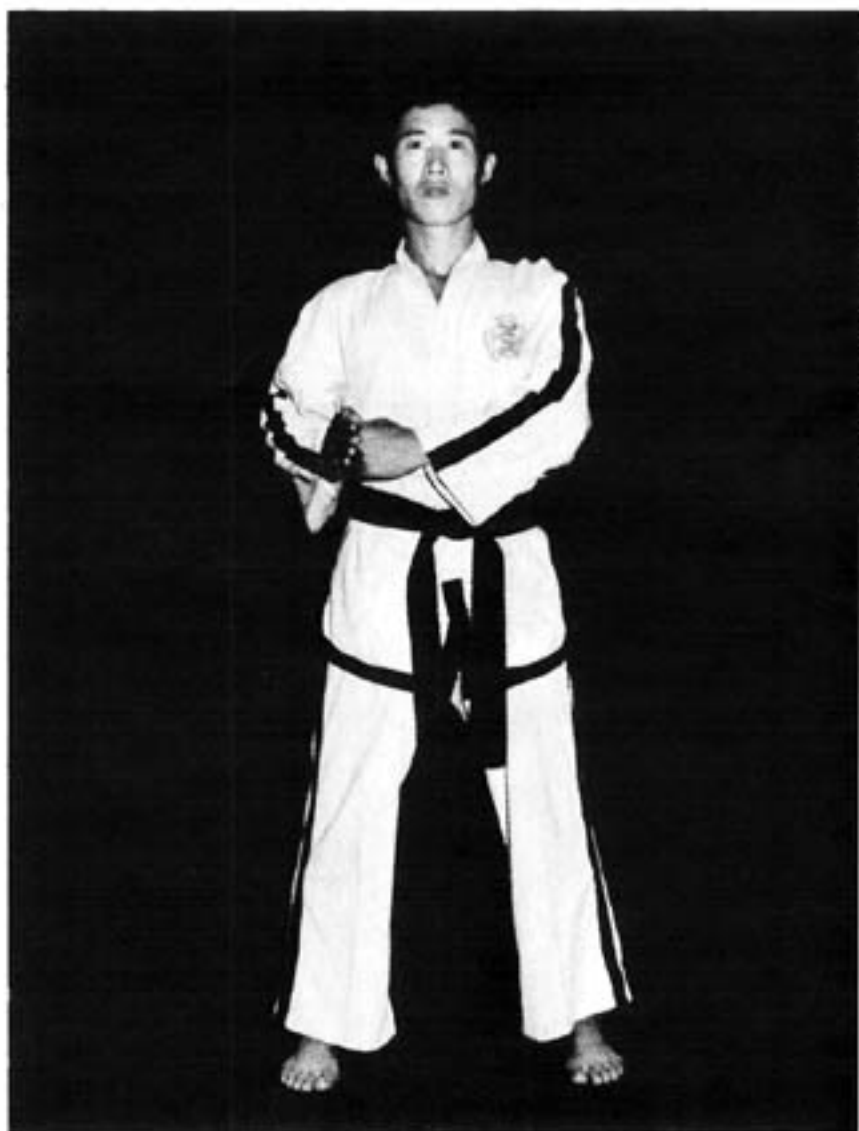


Side View



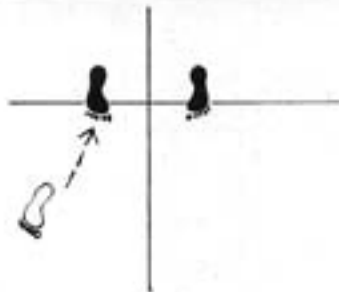
Keep the left heel slightly off the ground.

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

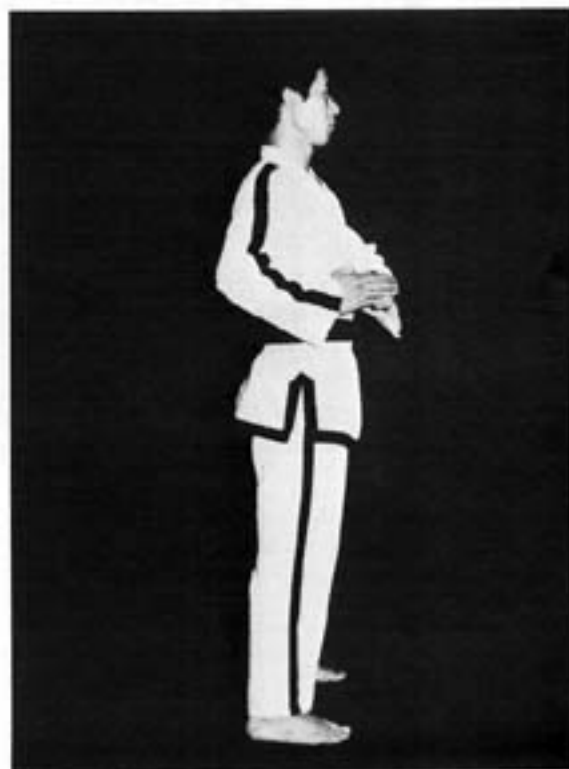


Close ready stance toward D.

Previous Posture



Side View





**ADDITIONAL TECHNIQUES
FOR
PATTERN CHOI-YONG**

Rear Foot Stance Middle Knuckle Fist High Punch
(Dwitbal So Joongji Joomuk Nopunde Jirugi)

Front View



Side View



Keep back fist faced outward

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



Side View

Front View



The knife-hand reaches the same level as the temple of the defender.

Reverse Hooking Kick (*Bandae Dollyo Goro Chagi*)

Front View



Side View

Parallel Stance Palm Hooking Block
(*Narani So Sonbadak Golcho Makgi*)



Front View

Side View



Tribble Step-Turning (*Sambo Omggyo Didimyo Dolgi*)



From a left L-stance toward C



X-Stance Back Fist Side Strike
(Kyocha So Dung Joomuk Yop Taerigi)



Front View

Side View



Top View


Back View





PATTERN CHOI-YONG

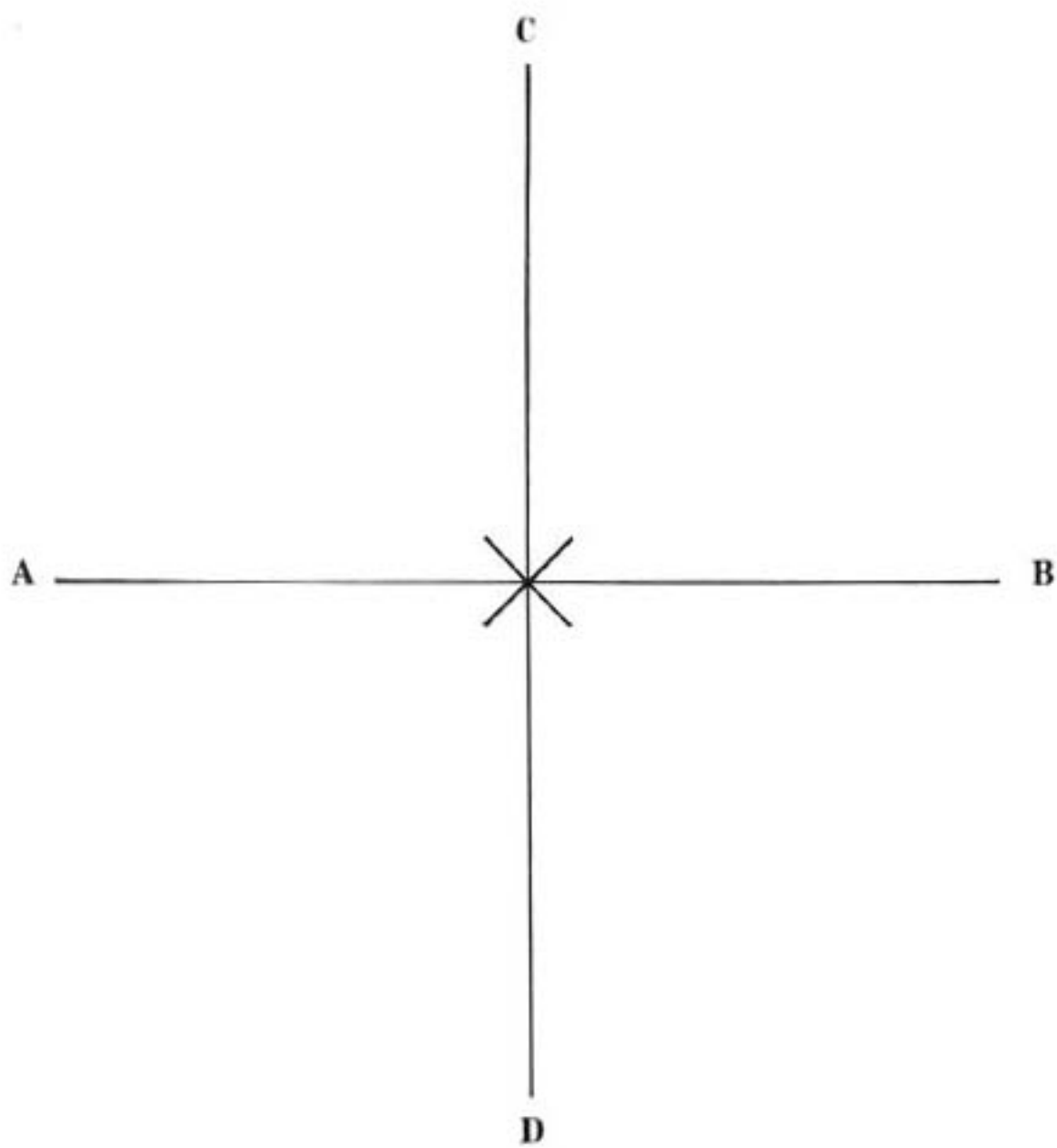
This pattern is practised by the
3rd degree.

DIAGRAM: 

MOVEMENTS: 46

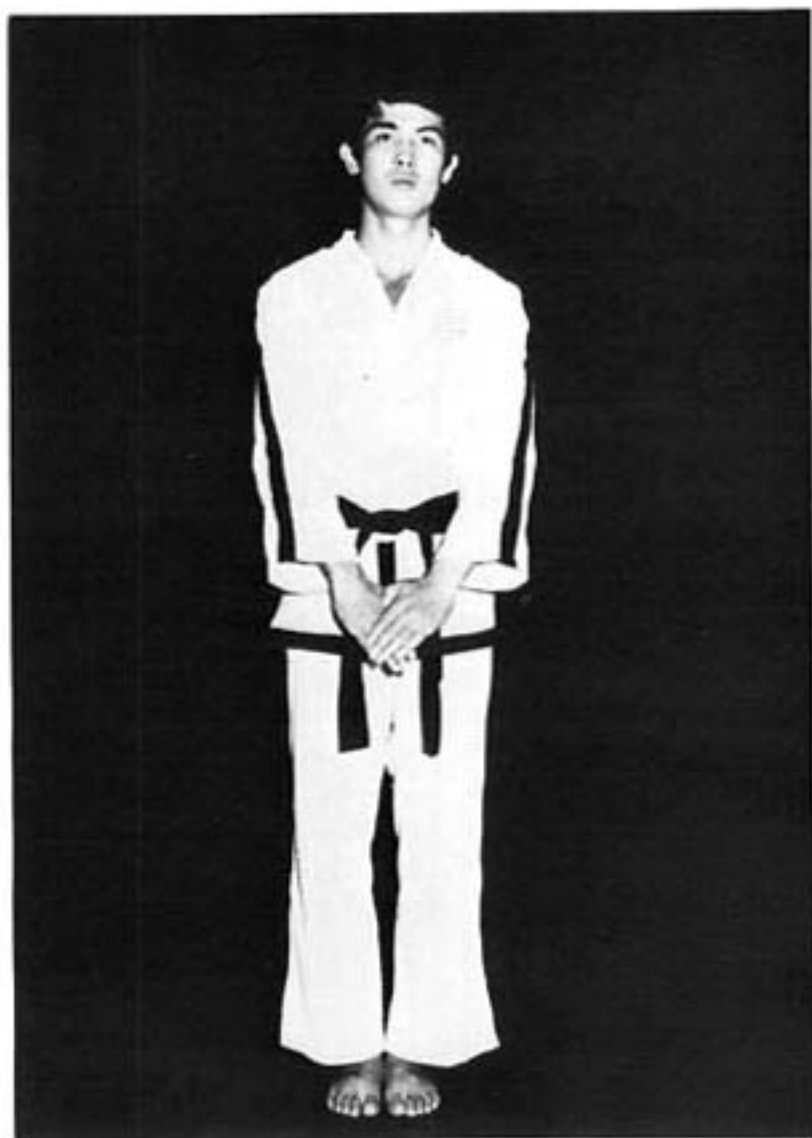
READY POSTURE: CLOSE READY STANCE C

DIAGRAM (*Yon Moo Son*)



Ready Posture (*Junbi Jase*)

Close ready stance C toward D.



1. Move the left foot to D to form a right rear foot stance toward D while executing a middle guarding block to D with the forearm.



Right rear foot stance forearm
middle guarding block toward D.

Previous Posture



Application



Side View

Other View



2. Execute a high punch to D with the left middle knuckle fist while maintaining a right rear foot stance toward D.



Right rear foot stance high punch with the left middle knuckle fist toward D.

Previous Posture



Application



Side View

Raise the body slightly

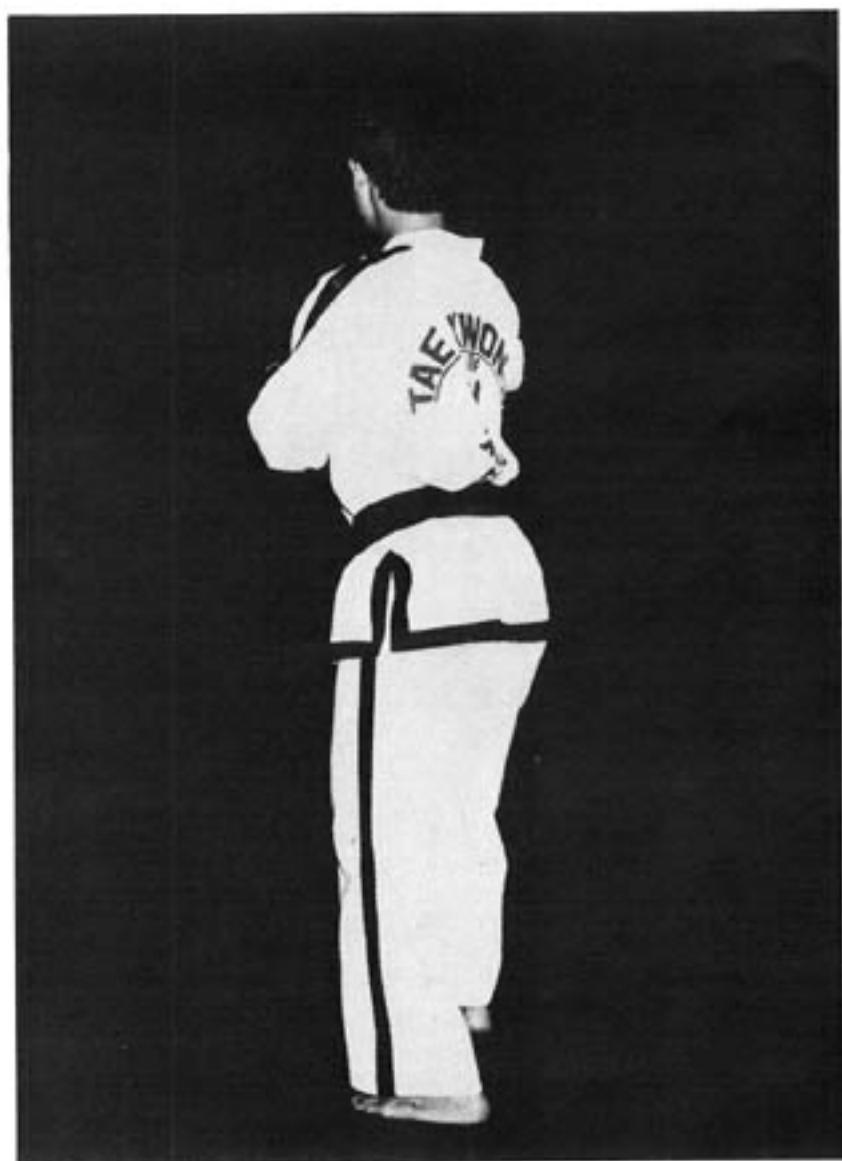


Keep the side fist faced downward.



Side View

3. Move the left foot on line CD to form a left rear foot stance toward C while executing a middle guarding block to C with the forearm.



Left rear foot stance forearm middle guarding block toward C.



Previous Posture

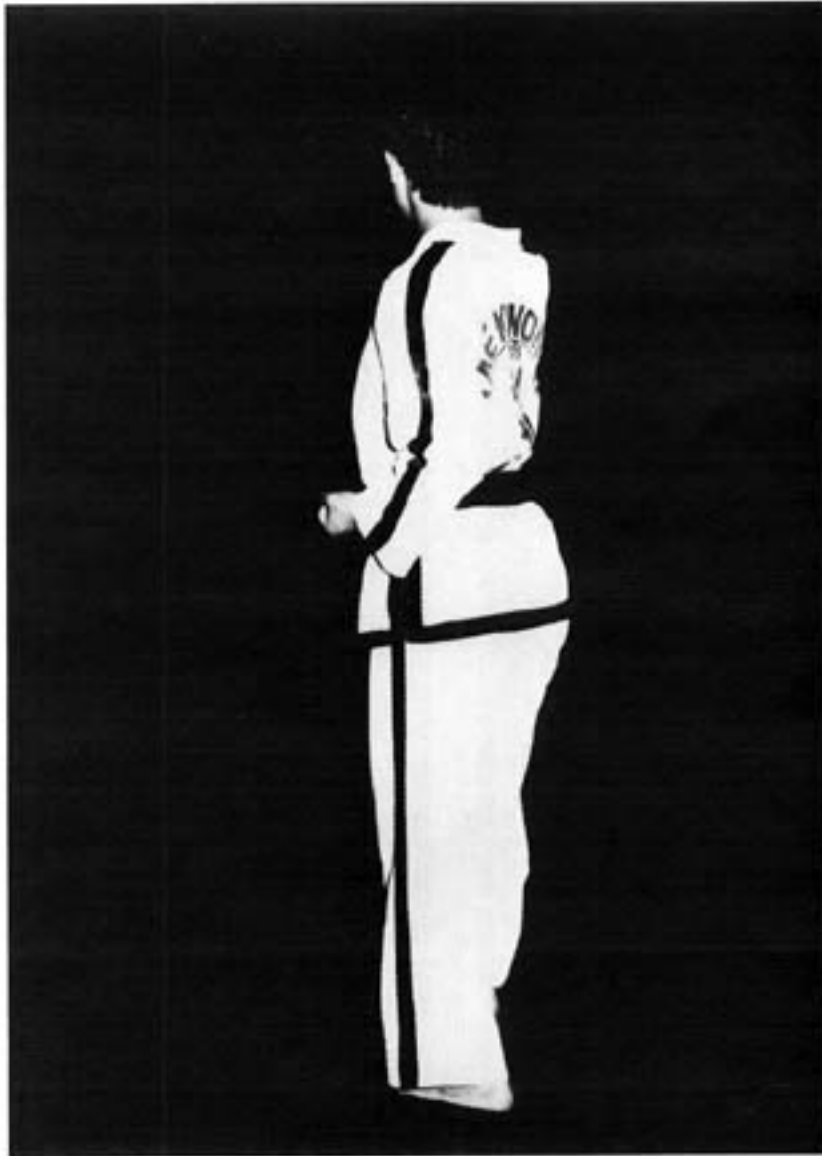
Keep the left heel slightly off the ground.



Other View



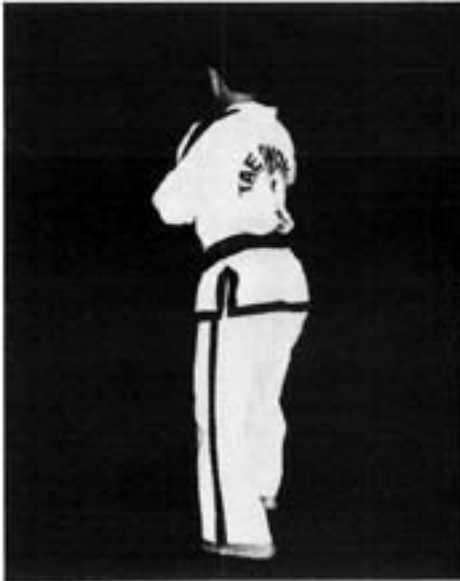
4. Execute a high punch to C with the right middle knuckle fist while maintaining a left rear foot stance toward C.



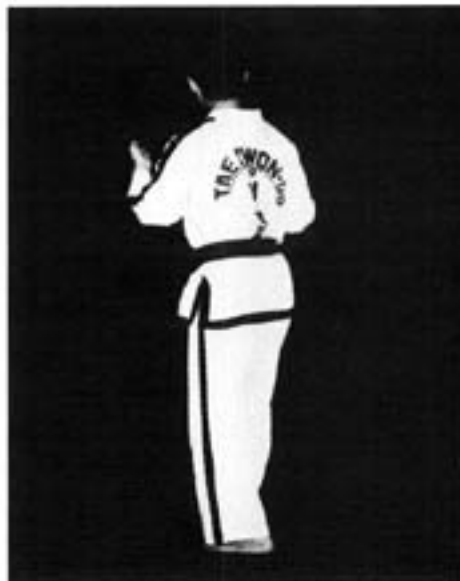
Left rear foot stance high punch with the right middle knuckle toward C.

Application

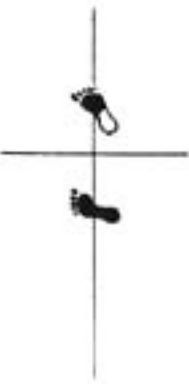
Previous Posture



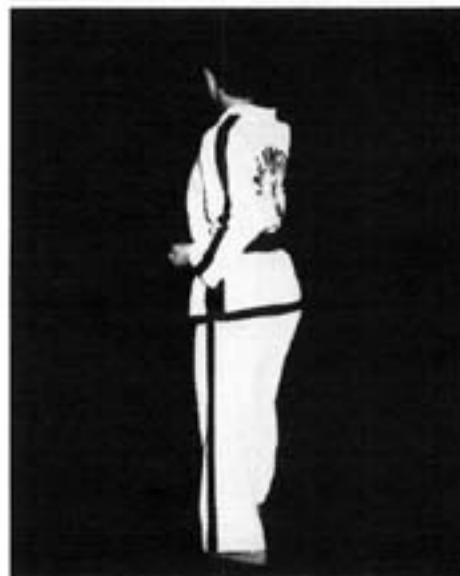
Side View



Raise the body slightly.



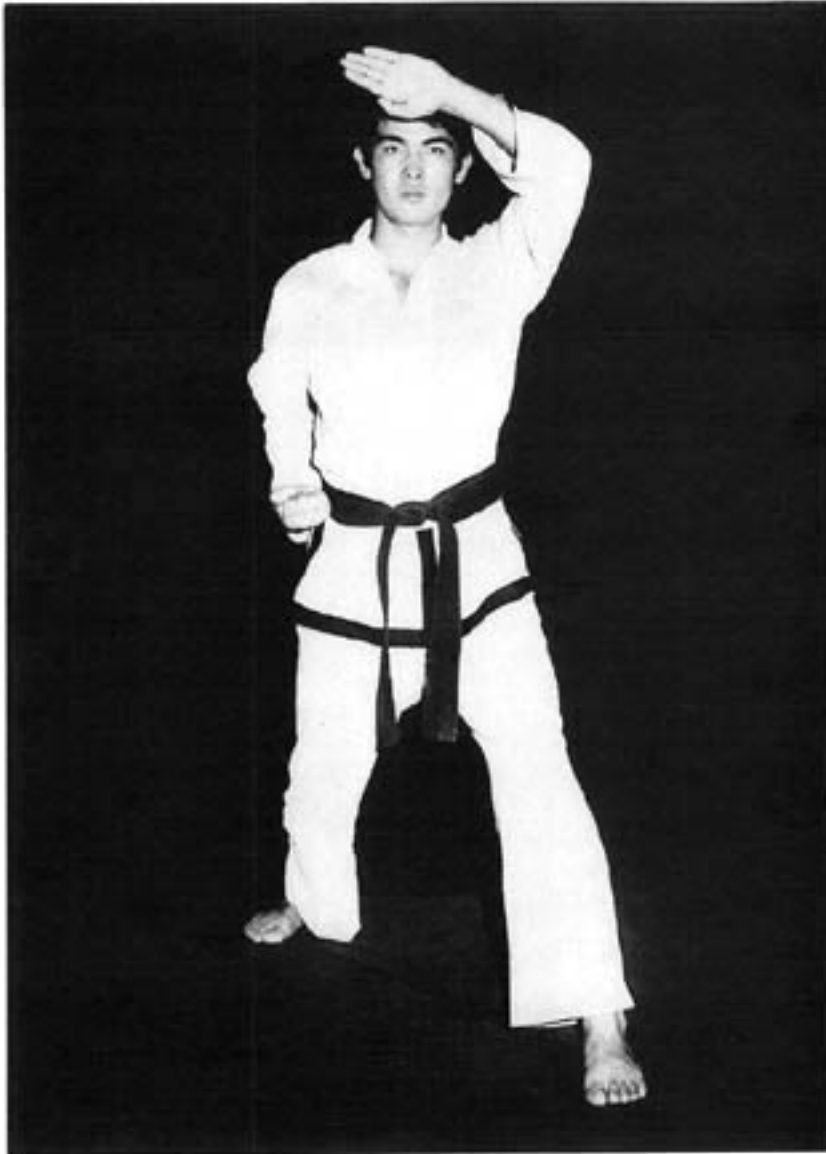
Keep the side fist faced downward



Other View



5. Move the right foot on line CD to form a left walking stance toward D while executing a rising block with the left knife-hand.



Left walking stance toward D with a left knife-hand rising block.

Application

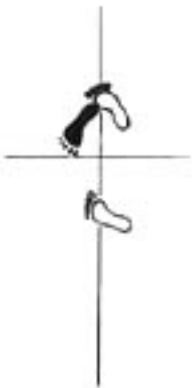


Top View

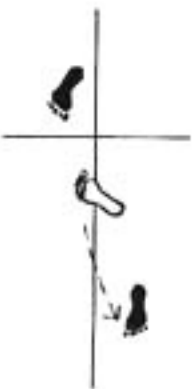
Previous Posture



Other View



Side View



6. Execute a circular block to AD with the right inner forearm while maintaining a left walking stance toward AD.



Left walking stance circular block with the right inner forearm toward AD.



Previous Posture

Keep the right heel slightly off the ground.

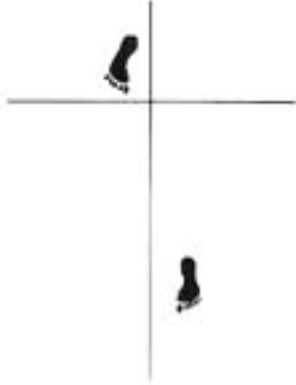


Side View

7. Execute a middle punch to D with the left fist while maintaining a left walking stance toward D.

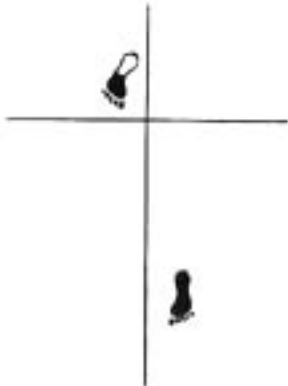


Left walking stance middle punch
with the left fist toward D.

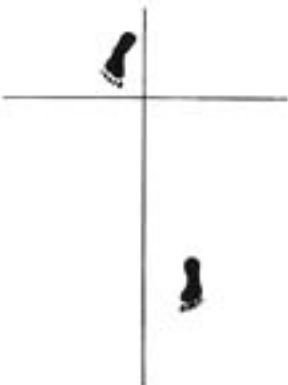


Previous Posture

Keep the right heel slightly off the ground.



side View



8. Move the left foot on line CD, forming a right walking stance toward C while executing a rising block with the right knife-hand.



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

Application

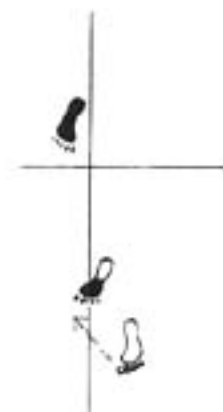
Previous Posture



Side View



Other View

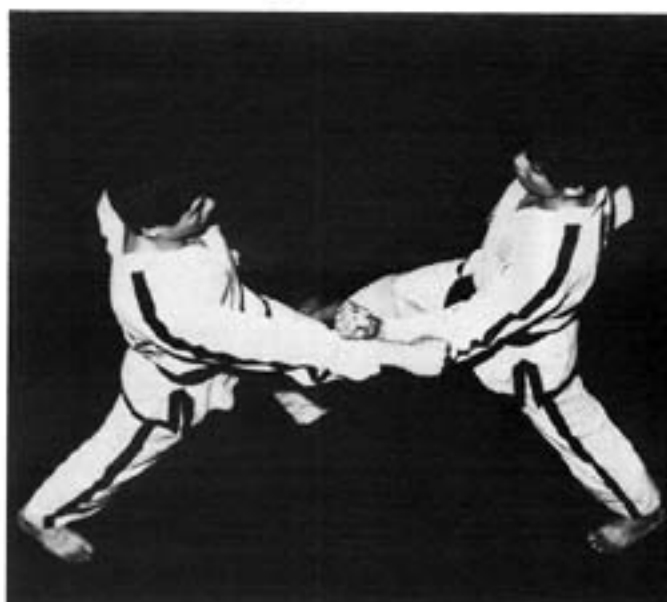


9. Execute a circular block to AC with the left inner forearm while maintaining a right walking stance toward AC.



Right walking stance circular block with the left inner forearm toward AC.

Application



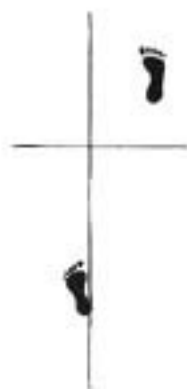
Top View

Keep the left heel slightly off the ground.

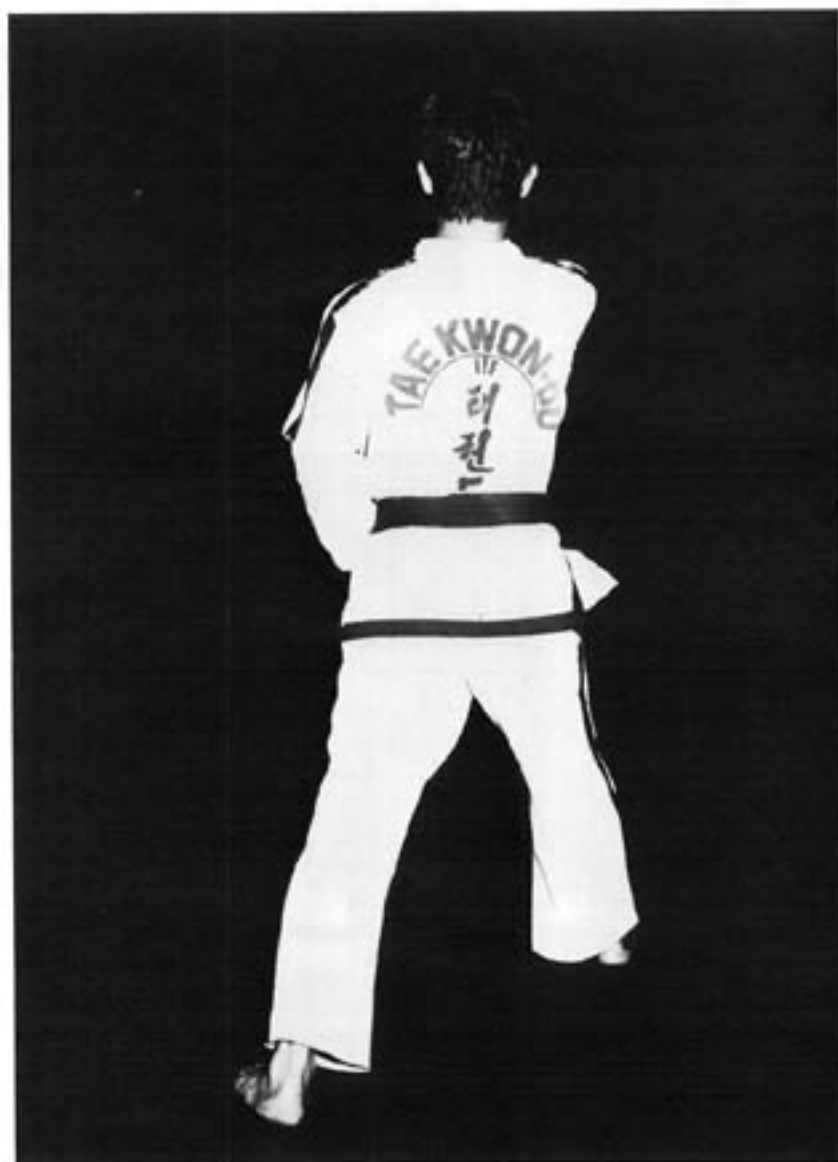
Previous Posture



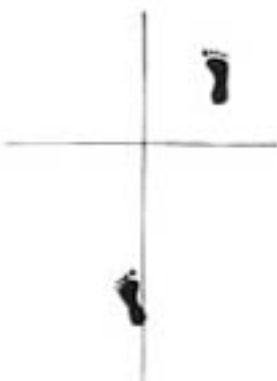
Side View



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



Right walking stance middle punch with the right fist toward C.



Previous Posture

Keep the left heel slightly off the ground.



Side View

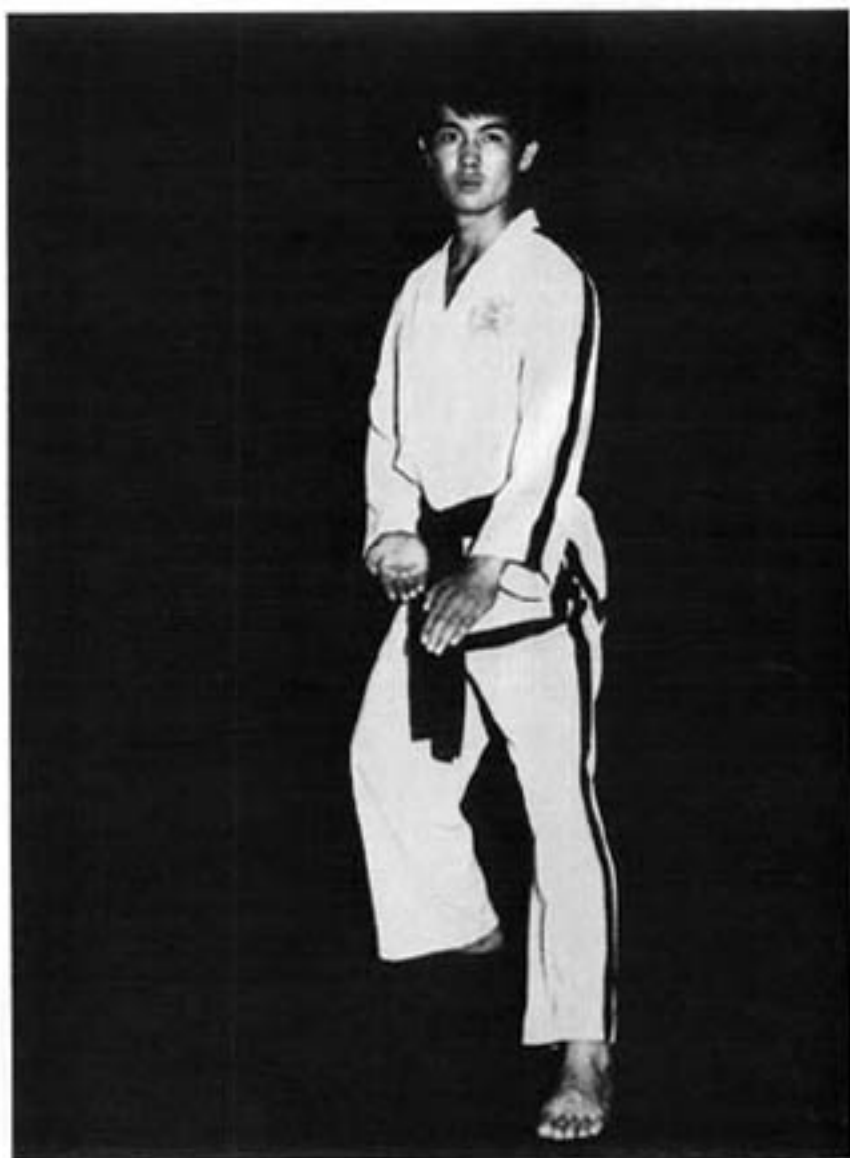


Application



Side View

11. Move the right foot on line CD, to form a right L-stance toward D while executing a low guarding block to D with a knife-hand.

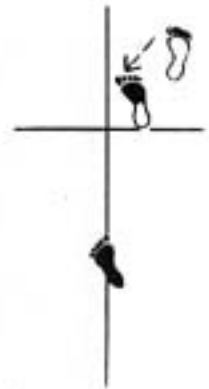


Right L-stance knife-hand low guarding block toward D.

Previous Posture



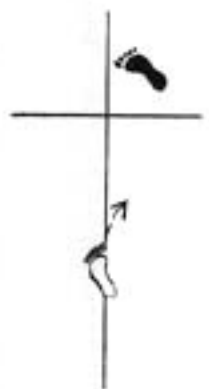
Keep the right heel slightly off the ground.



Application



Side View



12. Execute a middle turning kick to AD with the right foot, and then lower it to the side front of the left foot.

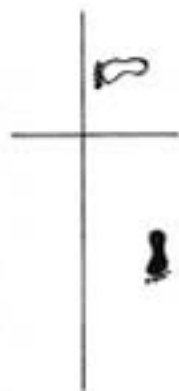


Middle turning kick to AD with the right foot.

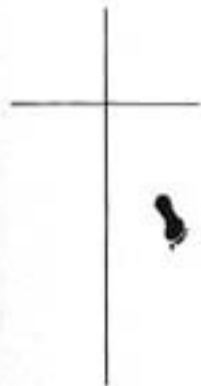


Lowering the right foot to the side front of the left foot.

Previous Posture



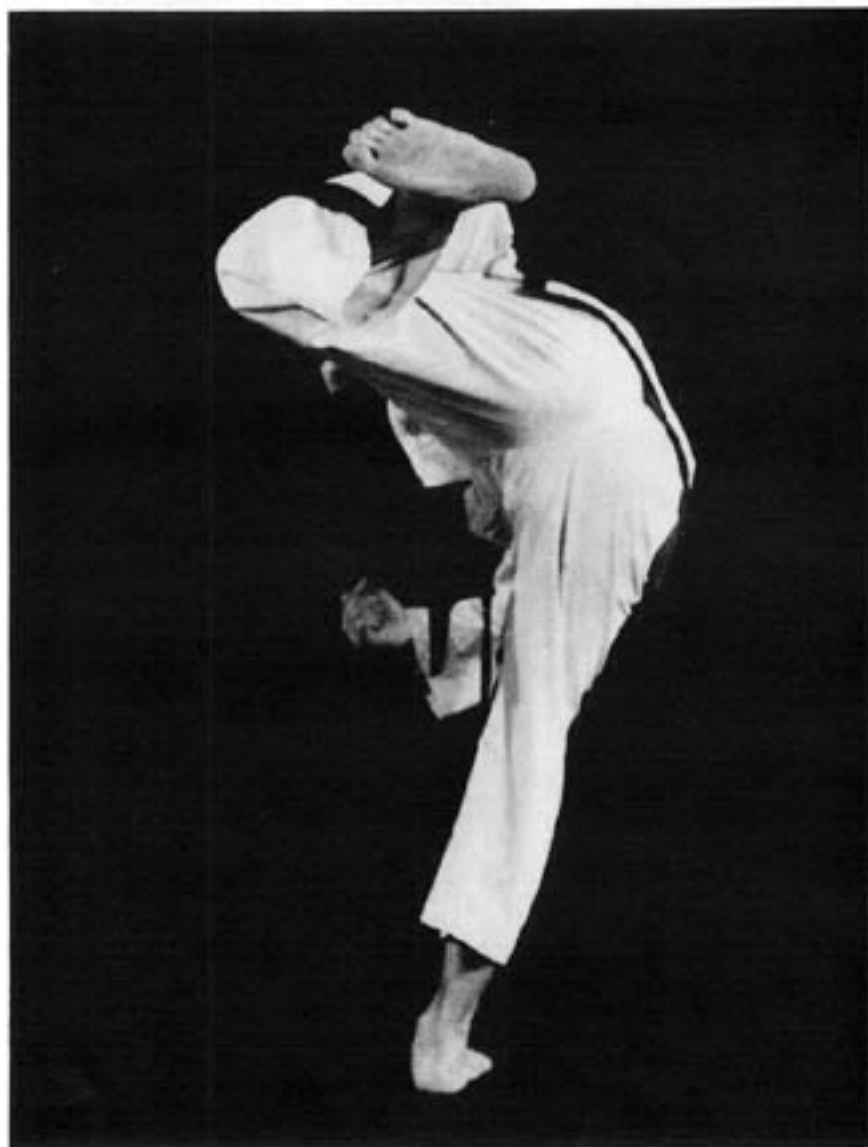
Top View



Keep the right heel slightly off the ground.



13. Execute a high reverse hooking kick to D with the left foot.



High reverse hooking kick to D with the left foot.

Previous Posture



Application



Side View



Top View



14. Execute a middle side piercing kick to D with the left foot, forming a forearm guarding block. Perform 13 and 14 in a consecutive kick.



Middle side piercing kick to D with the left foot.

Previous Posture



Application



Side View

15. Lower the left foot to D, forming a left walking stance toward D while striking the left palm with the right front elbow.



Left walking stance right front
elbow strike toward D.

Previous Posture



Application



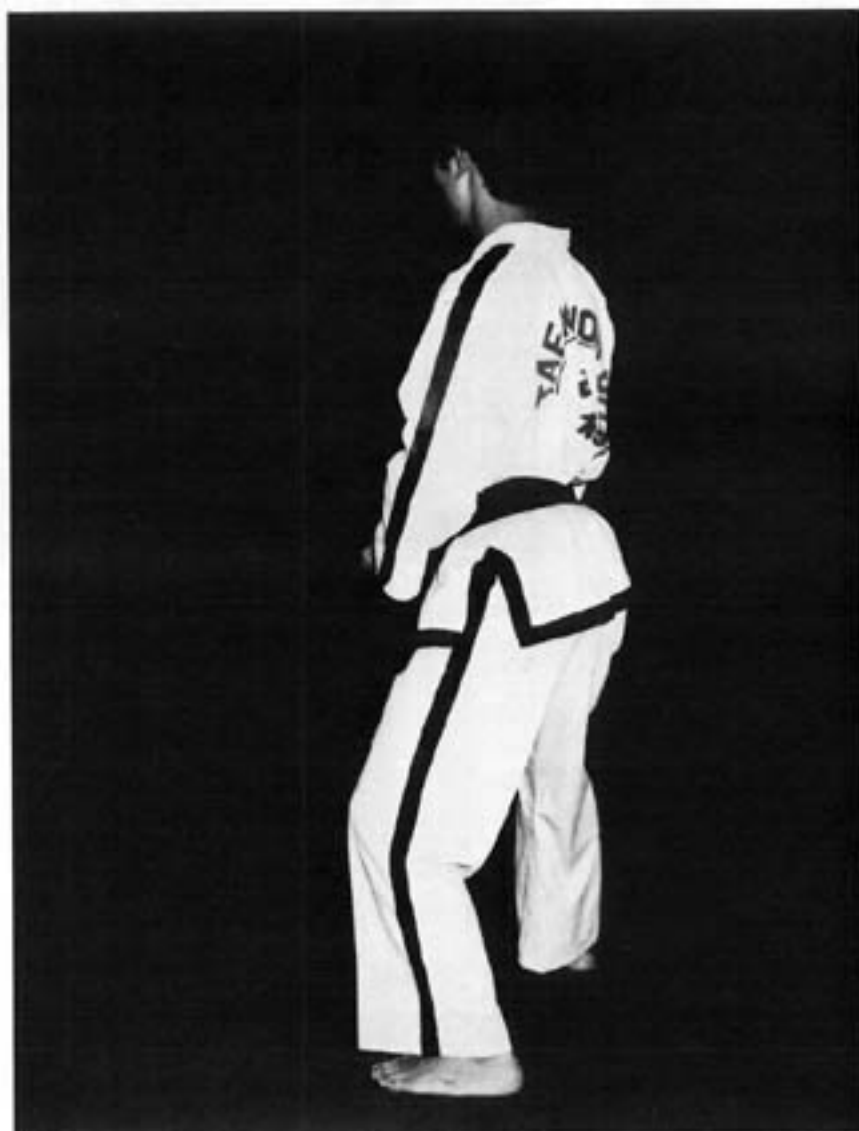
Top View



Side View



16. Move the left foot on line CD to form a left L-stance toward C while executing a low guarding block to C with a knife-hand.

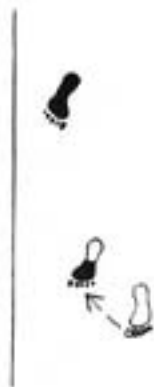


Left L-stance knife-hand low guarding block toward C.

Previous Posture



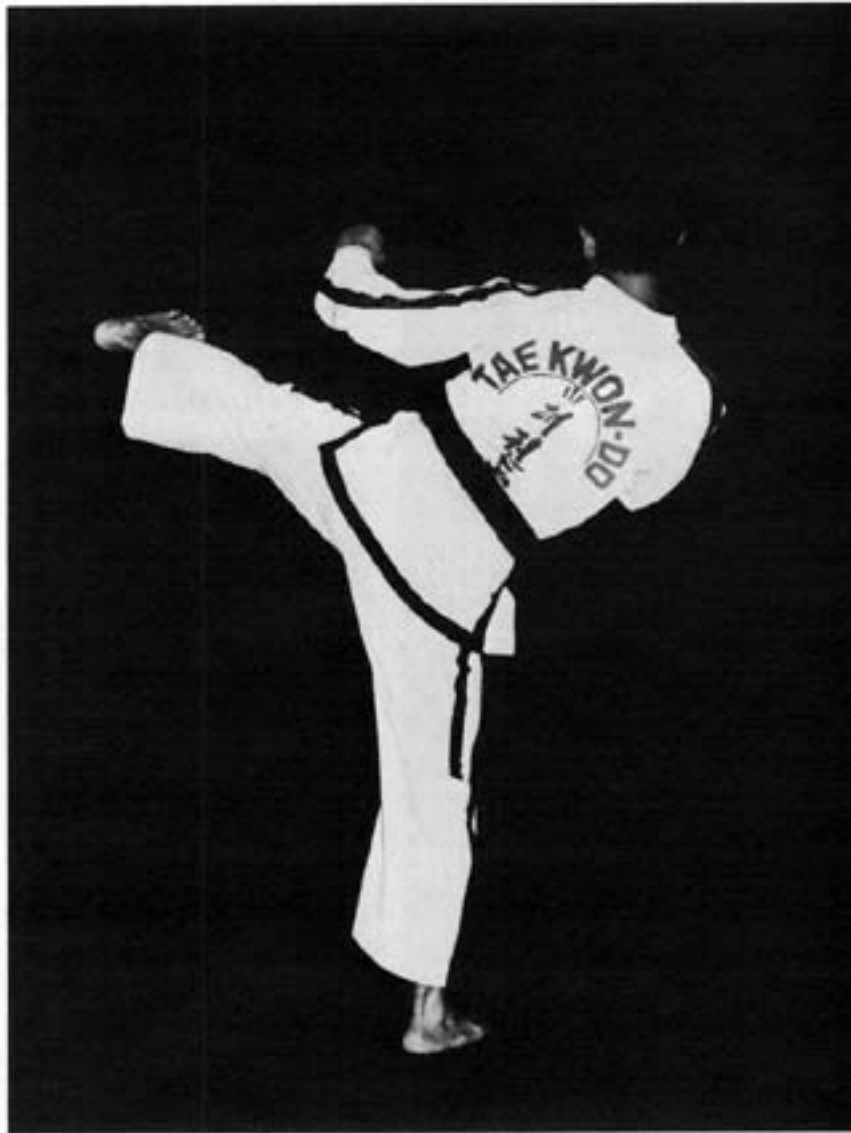
Keep the left heel slightly off the ground.



Side View



17. Execute a middle turning kick to AC with the left foot, and then lower it to the side front of the right foot.



Middle turning kick to AC with the left foot.

Previous Posture



Side View



Keep the left heel slightly off the ground.

18. Execute a high reverse hooking kick to C with the right foot.



High reverse hooking kick to C with the right foot.

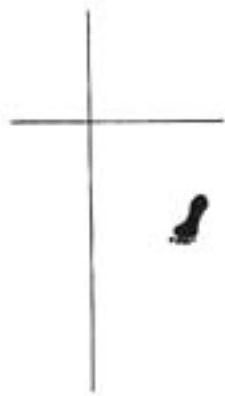
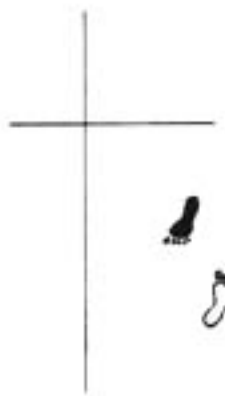
Application



Previous Posture



Top View



19. Execute a middle side piercing kick to C with the right foot, forming a forearm guarding block. Perform and 18 and 19 in a consecutive kick.



Middle side piercing kick to C with the right foot.

Application



Side View

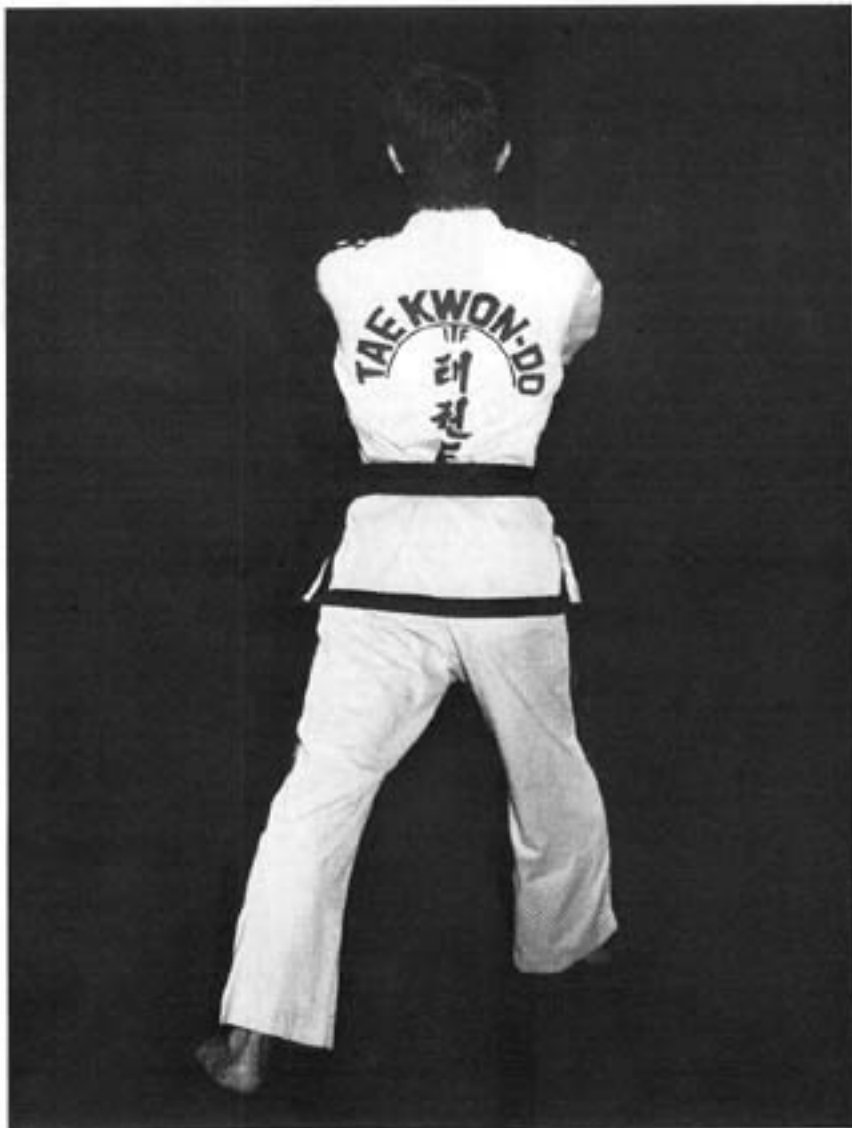
Previous Posture



Side View



20. Lower the right foot to C to form a right walking stance toward C while striking the right palm with the left front elbow.



Right walking stance left front
elbow strike toward C.

Application



Side View

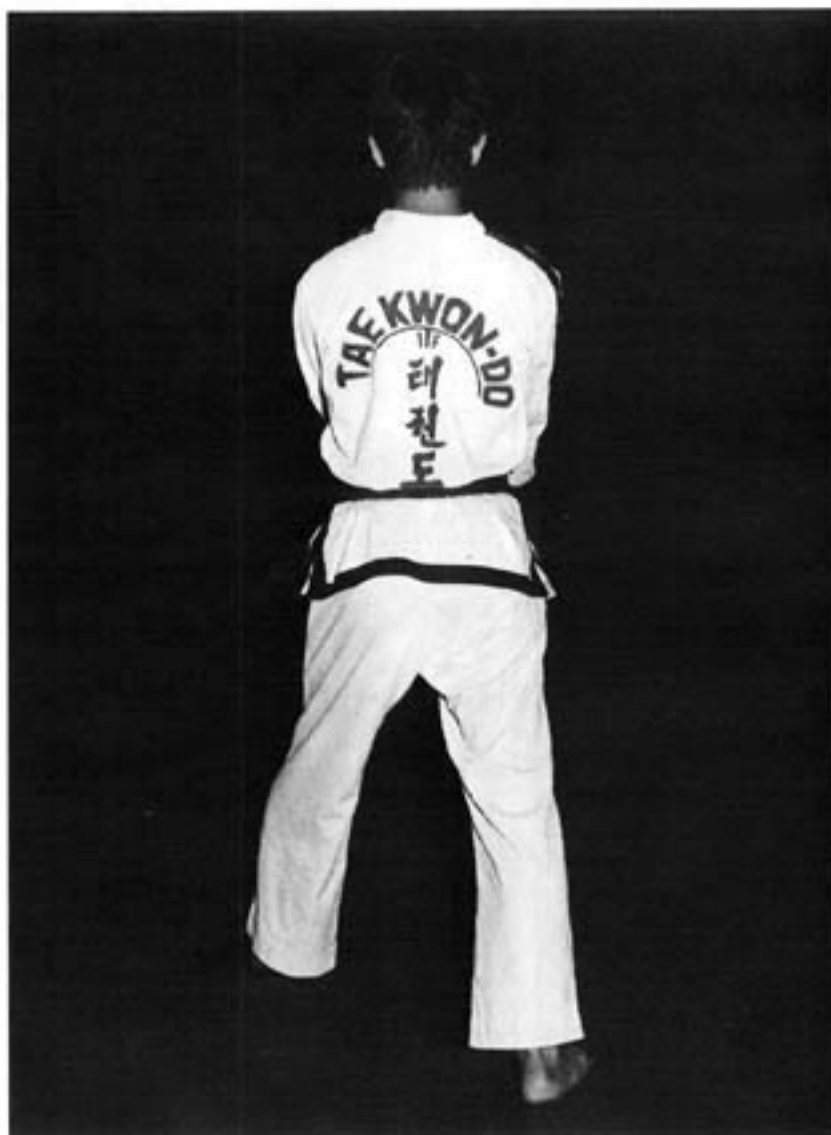
Previous Posture



Other View

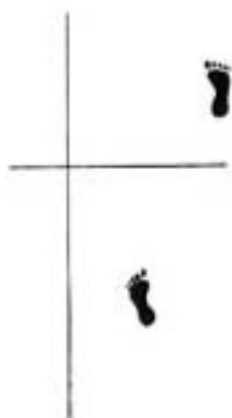


21. Move the left foot to C to form a left walking stance toward C while executing a pressing block with the right palm.

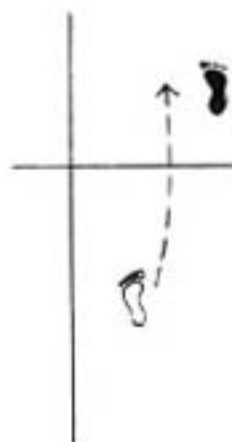


Left walking stance toward C with a right palm pressing block.

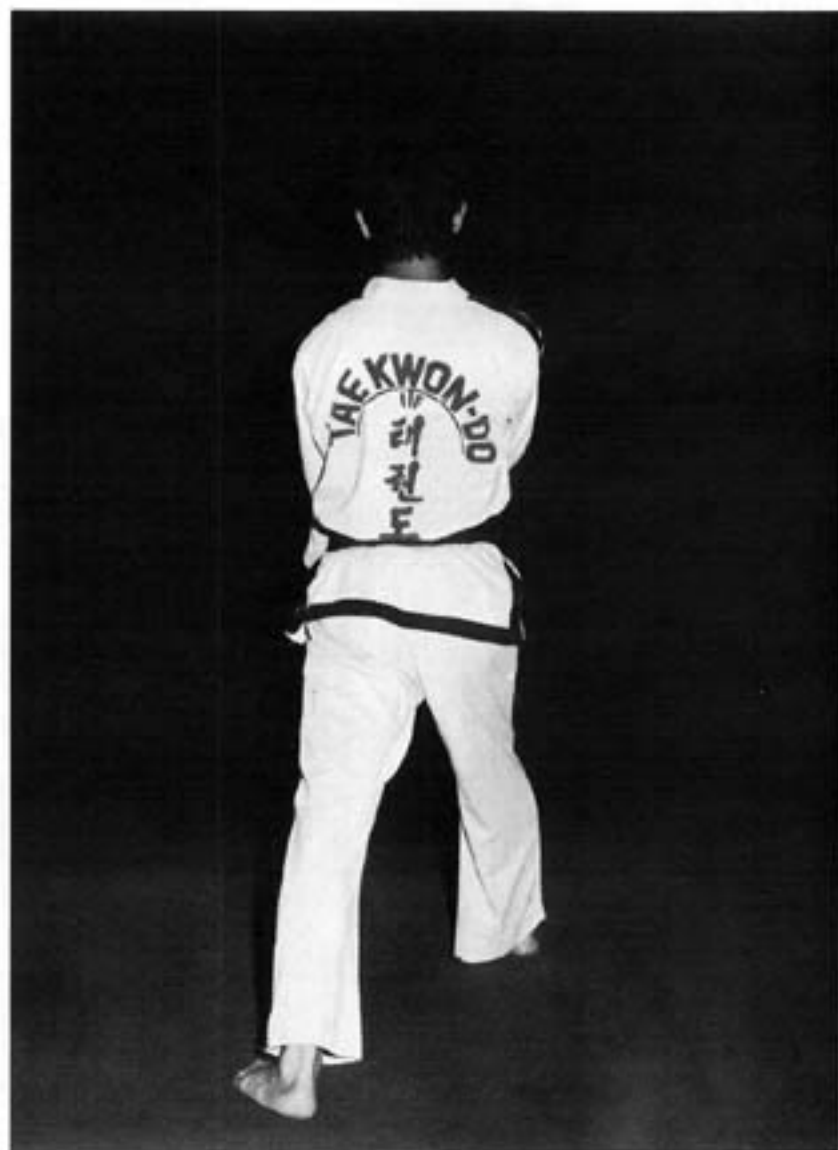
Previous Posture



Other View



22. Move the right foot to C, forming a right walking stance toward C while executing a pressing block with the left palm.
Perform 21 and 22 in a fast motion.



Right walking stance toward C with a left palm pressing block.

Application

Previous Posture



Side View



Side View

23. Move the right foot to D, and then the left foot to D, turning counter-clockwise to form a left walking stance toward D while executing a W-shape block with a knife-hand.

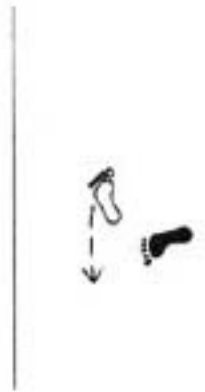


Left walking stance toward D with a knife-hand W-shape block.



Previous Posture

Keep the right heel slightly off the ground.



24. Execute a middle front snap kick to D with the right foot, keeping the position of the hands as they were in 23.



Middle front snap kick to D
with the right foot.

Previous Posture



Application



Side View



Side View



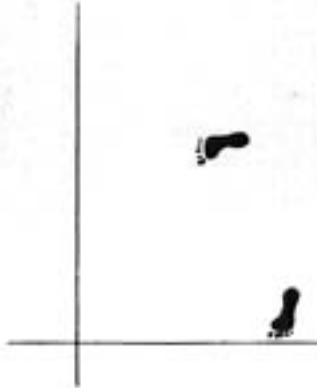
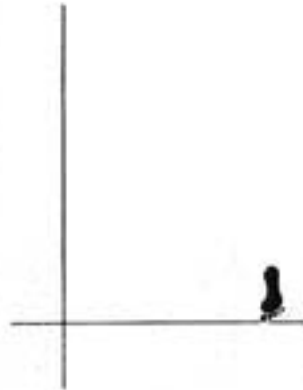
25. Lower the right foot to C, forming a right L-stance toward D while executing a middle guarding block to D with the forearm.



Right L-stance forearm middle guarding block toward D.



Previous Posture



Application

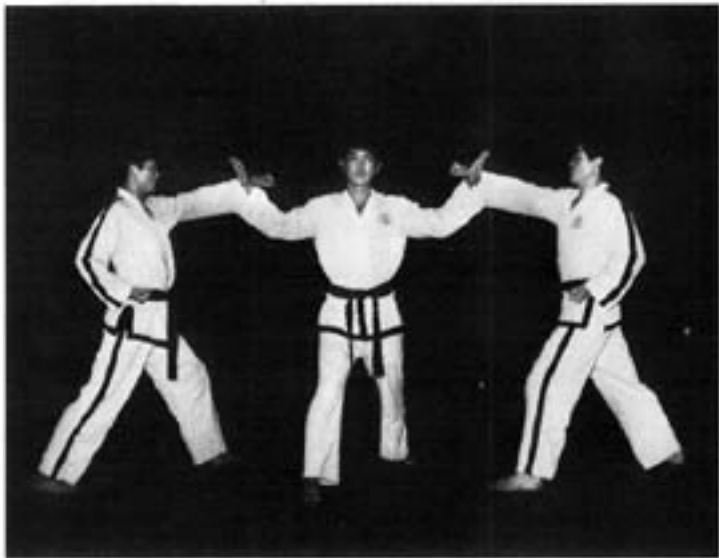
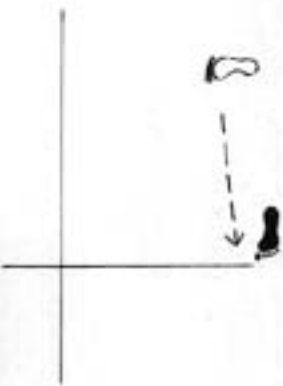
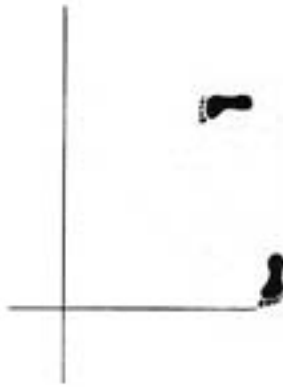


26. Move the right foot to D to form a right walking stance toward D while executing a W-shape block with a knife-hand.



Right walking stance toward D with a knife-hand W-shape block.

Previous Posture

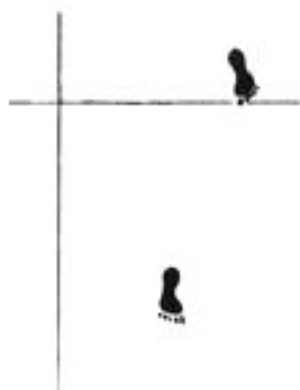


- 27. Execute a middle front snap kick to D with the left foot, keeping the position of the hands as they were in 26.**



**Middle front snap kick to D
with the left foot.**

Previous Posture



Side View



Application



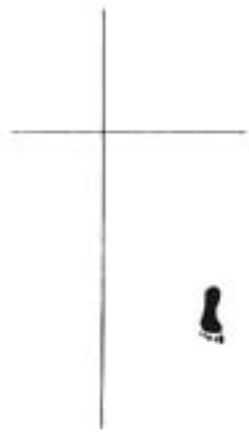
Side View

28. Lower the left foot to D, forming a left L-stance toward C while executing a middle guarding block to C with the forearm.



Left L-stance forearm middle guarding block toward C.

Previous Posture



Side View



29. Move the left foot to C and the right foot to C, then slide to C, turning clockwise to form a left L-stance toward D while executing a middle guarding block to D with the forearm.



Left L-stance forearm middle guarding block toward D.



Previous Posture

Keep the left heel slightly off the ground.



Application

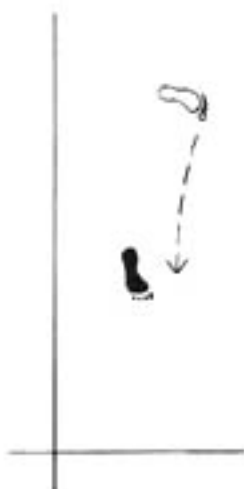


30. Move the left foot to D, forming a left walking stance toward D while executing a high thrust to D with the left flat fingertip.



Left walking stance high thrust with the left flat fingertip toward D.

Previous Posture

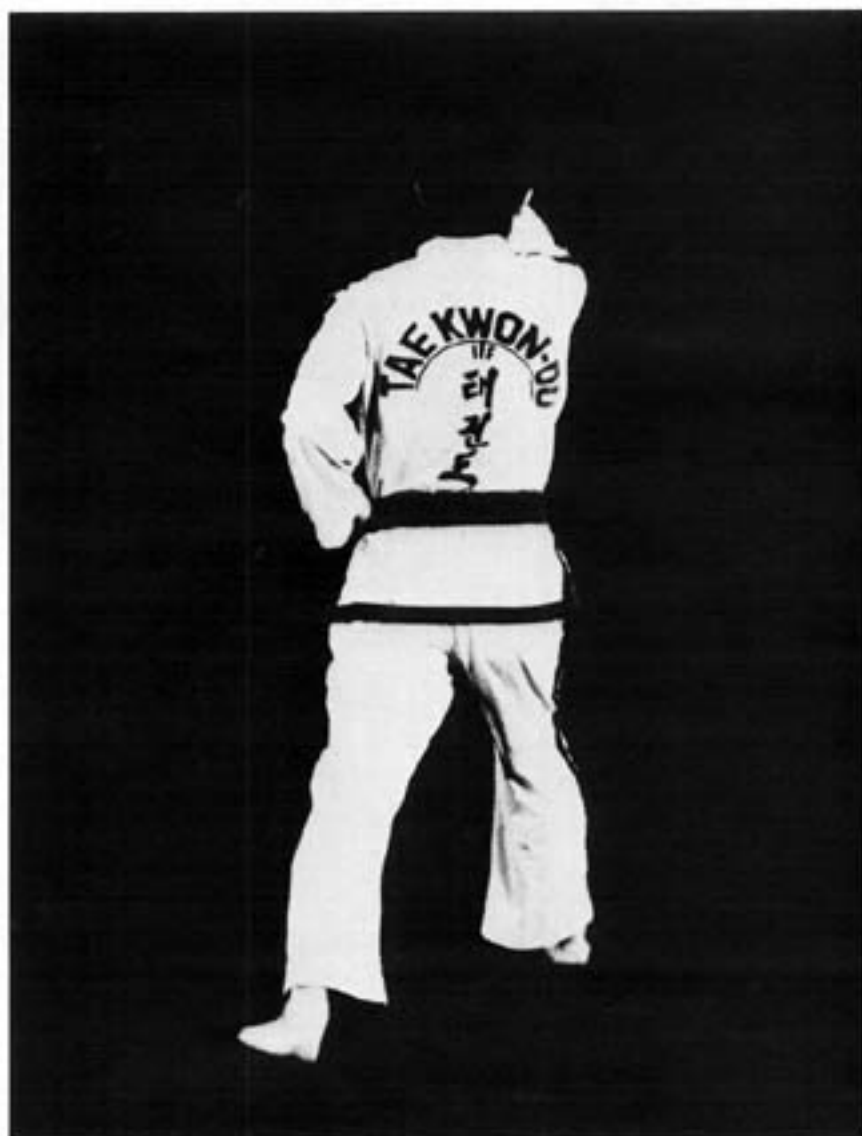


Application



Side View

31. Move the left foot on line CD, forming a right walking stance toward C while executing a high thrust to C with the right flat fingertip.



Right walking stance high thrust with the right flat fingertip toward C.

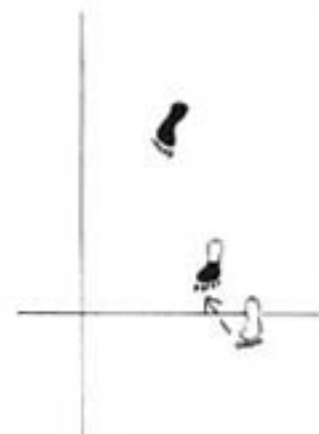
Previous Posture



Application

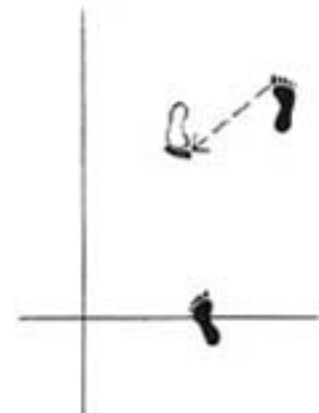


Top View



Keep the left heel slightly off the ground.

Other View



32. Move the right foot to D, turning clockwise, to form a parallel stance toward B while executing a middle hooking block to B with the right palm.



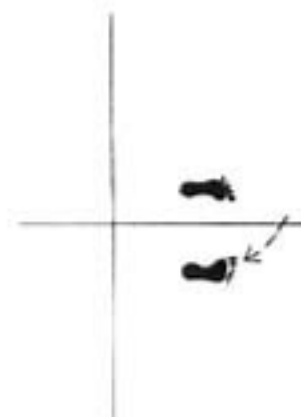
Parallel stance middle hooking block with the right palm toward B.



Previous Posture



Side View

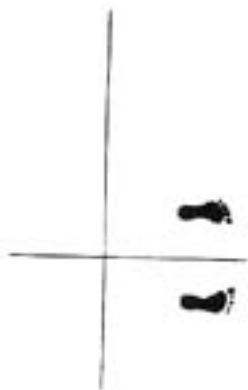


Front View

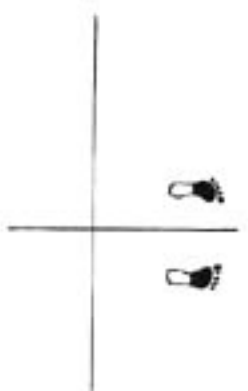
33. Execute a middle punch to B with the left fist while maintaining a parallel stance toward B. Perform 32 and 33 in a continuous motion.



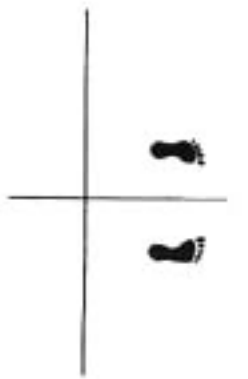
Parallel stance middle punch
with the left fist toward B.



Previous Posture



Back View



Keep both heels slightly off the ground.

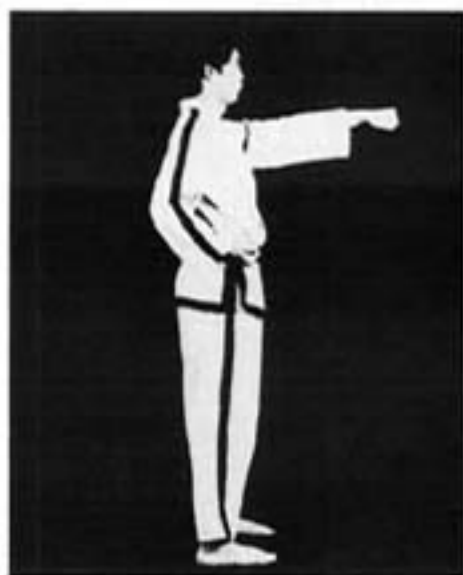
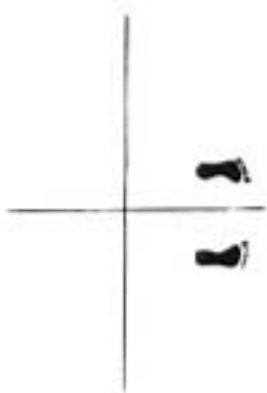
34. Turn the face toward A while forming a left bending ready stance A toward A.



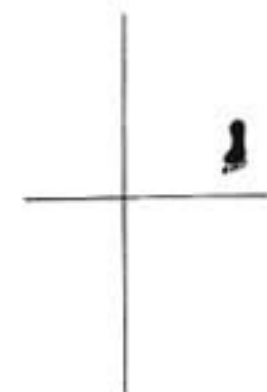
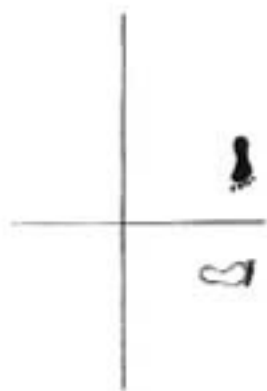
Left bending ready stance A toward A.



Previous Posture



Front View



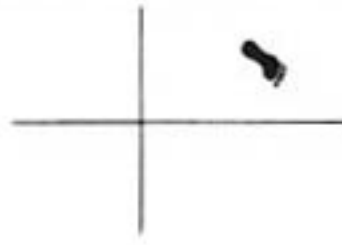
Front View

35. Execute a middle side piercing kick to A with the right foot, forming a forearm guarding block.



Middle side piercing kick to A
with the right foot.

Previous Posture



Application

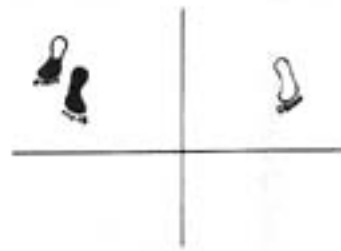


36. Lower the right foot to A in a jumping motion to form a right X-stance toward AD while executing a high side strike to A with the right back fist and bringing the left finger belly to the right side fist.



Right X-stance toward AD with a right back fist high side strike to A.

Previous Posture

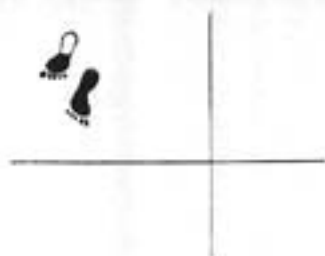


Application

37. Execute a high reverse hooking kick to B with the right foot.



High reverse hooking kick to B with the right foot.



Previous Posture



Application



Top View



38. Lower the right foot to B in a stamping motion to form a left L-stance toward B while executing a middle outward strike to B with the right knife-hand.

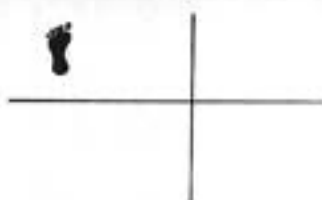


Left L-stance knife-hand middle outward strike toward B.

Previous Posture



Other View

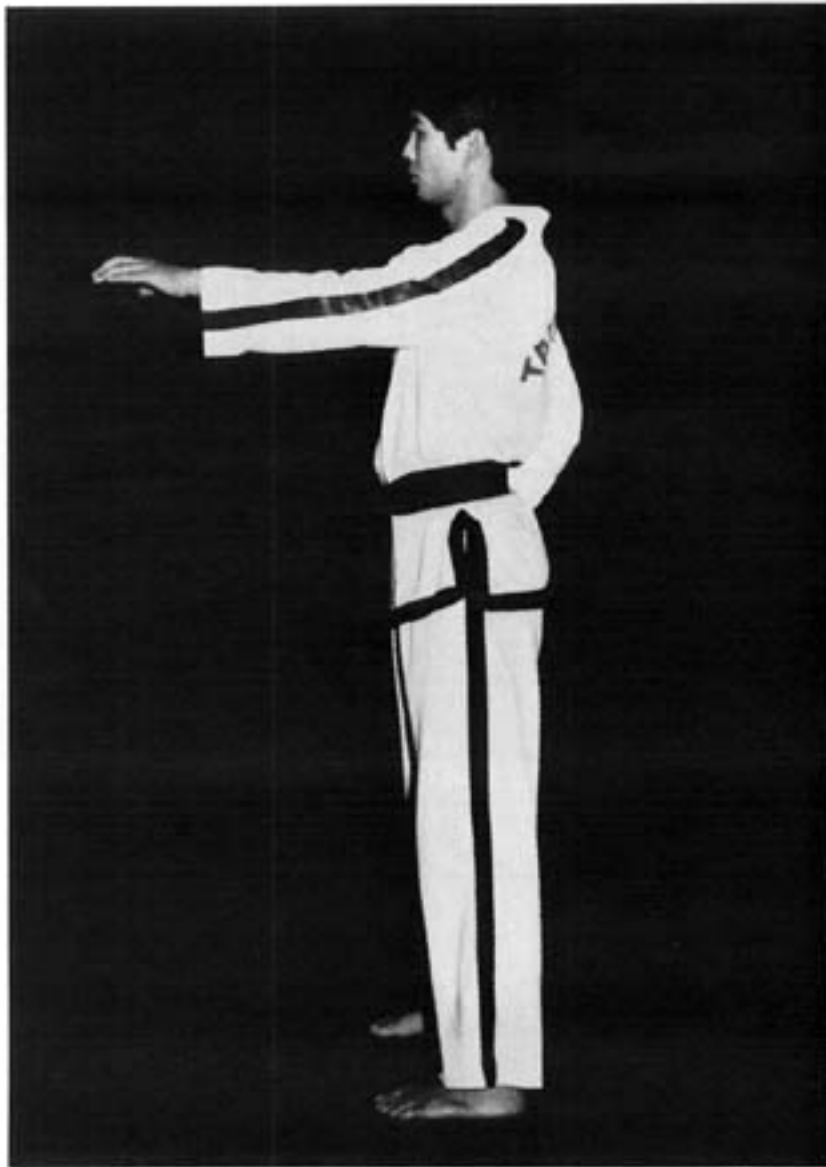


Application



Other View

39. Move the left foot to D, turning counter-clockwise to form a parallel stance toward A, at the same time executing a middle hooking block to A with the left palm.



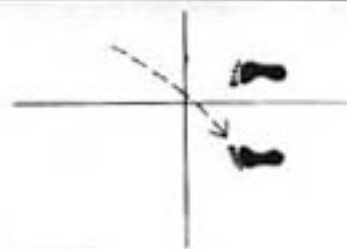
Parallel stance middle hooking block with the left palm toward A.



Previous Posture



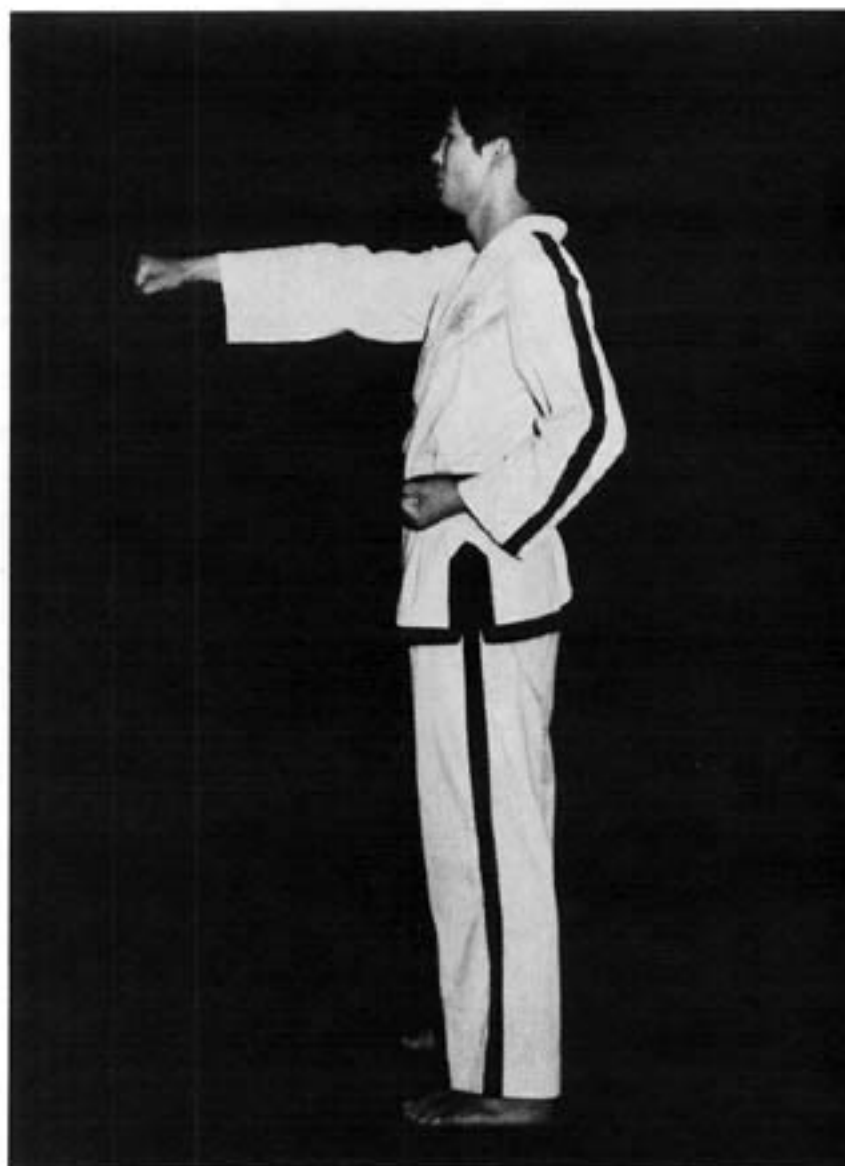
Other View



Application



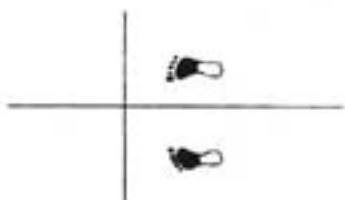
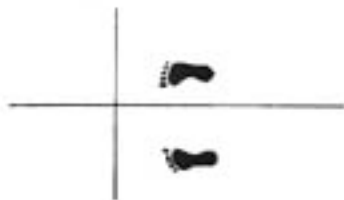
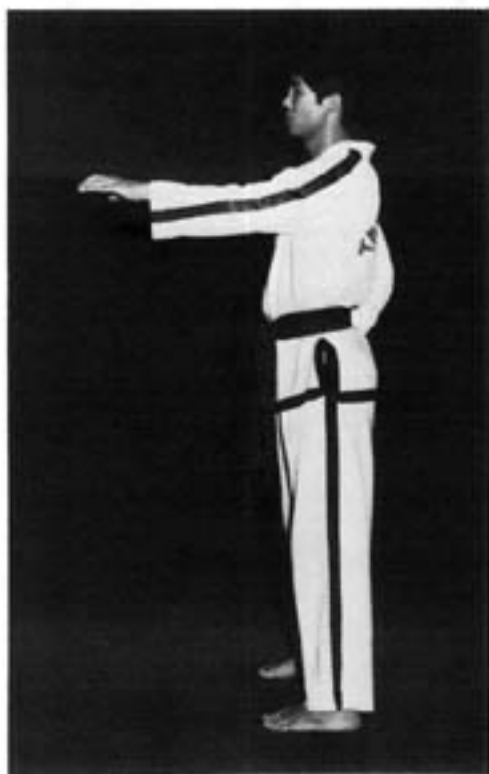
40. Execute a middle punch to A with the right fist while maintaining a parallel stance toward A. Perform 39 and 40 in a continuous motion.



Parallel stance middle punch with the right fist toward A.

Previous Posture

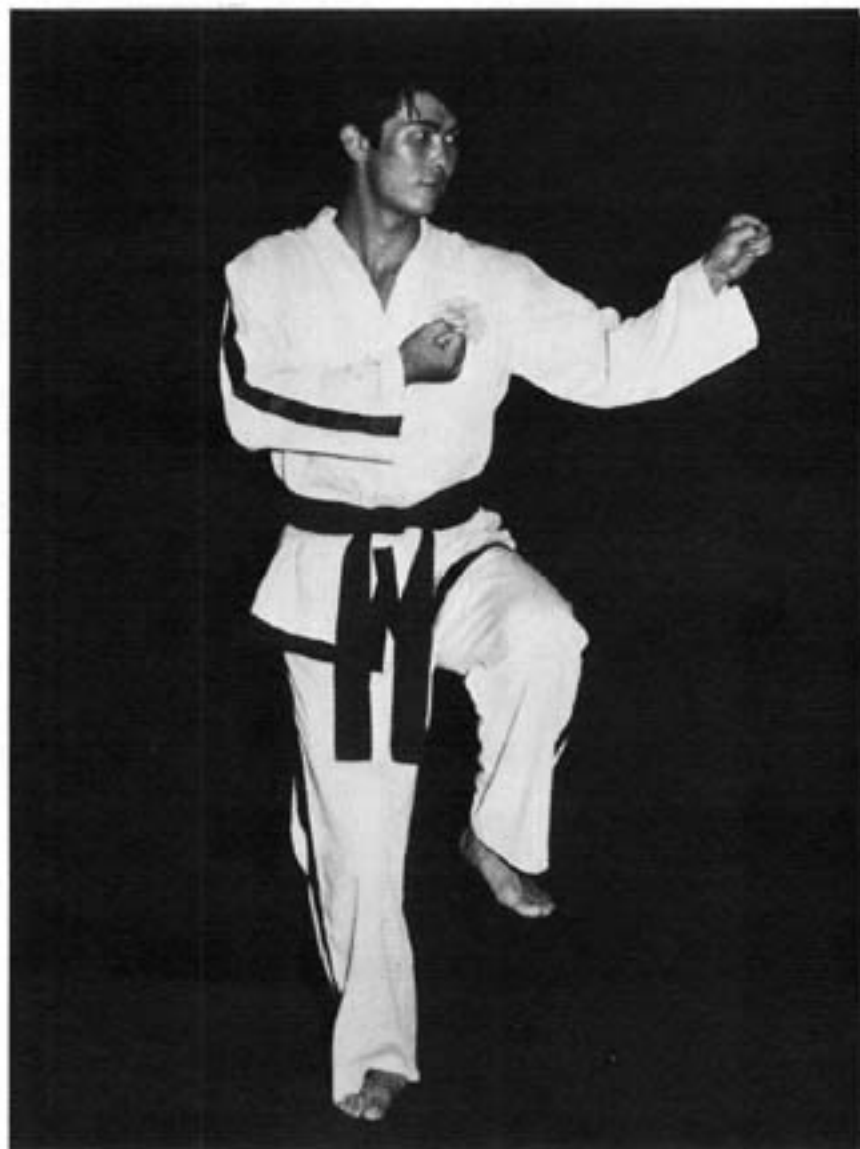
Keep both heels slightly off the ground.



Application



41. Turn the face to B while forming a right bending ready stance A toward B.



Right bending ready stance A
toward B.

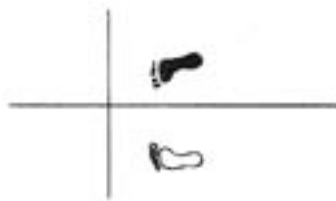
Application



Side View



Previous Posture

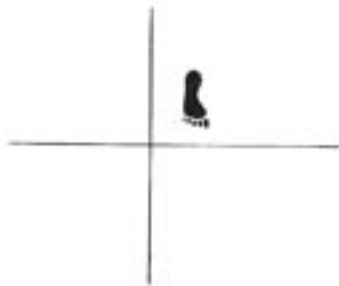


- 42. Execute a middle side piercing kick to B with the left foot, forming a forearm guarding block.**



**Middle side piercing kick to B
with the left foot.**

Previous Posture

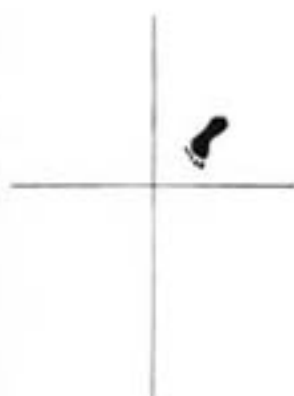


43. Lower the left foot to B in a jumping motion, forming a left X-stance toward BD while executing a high side strike to B with the left back fist and bringing the right finger belly to the left side fist.



Left X-stance toward BD with a left back fist high side strike to B.

Previous Posture



Side View

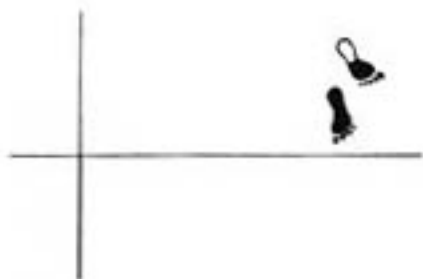


44. Execute a reverse hooking kick to A with the left foot.



High reverse hooking kick to A with the left foot.

Previous Posture



45. Lower the left foot to A in a stamping motion to form a right L-stance toward A while executing a middle outward strike to A with the left knife-hand.



Right L-stance knife-hand middle outward strike toward A.

Previous Posture



Top View



Application

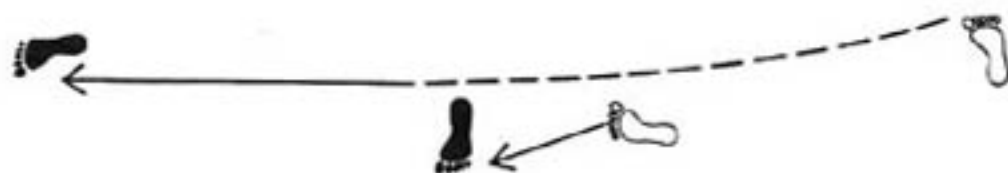


Other View

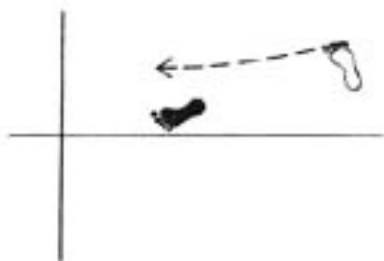
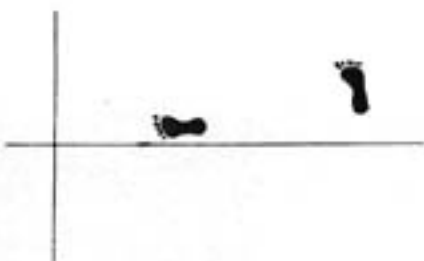
46. Slide to A to form a right fixed stance toward A while executing a middle punch to A with the right fist.



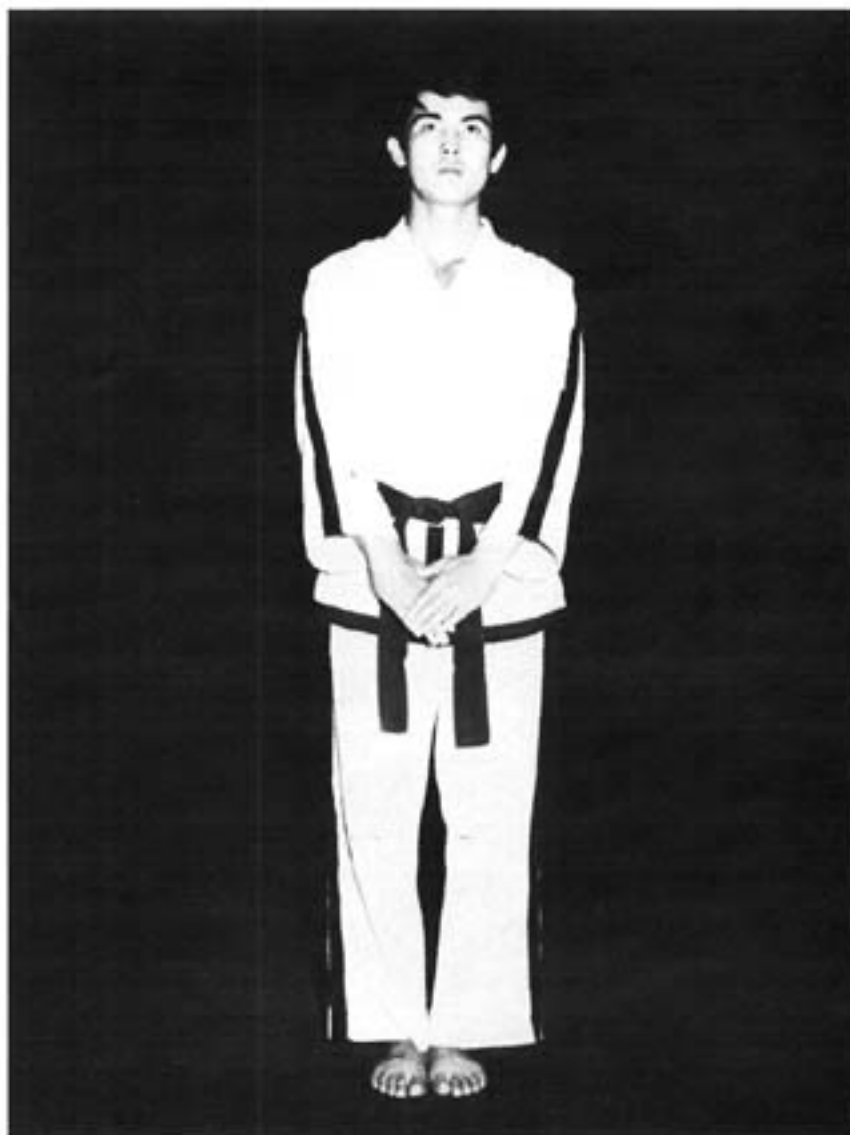
Right fixed stance middle punch with the right fist toward A.



Previous Posture



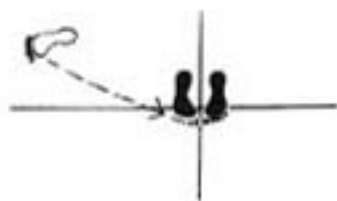
END. Bring the right foot back to a ready posture.



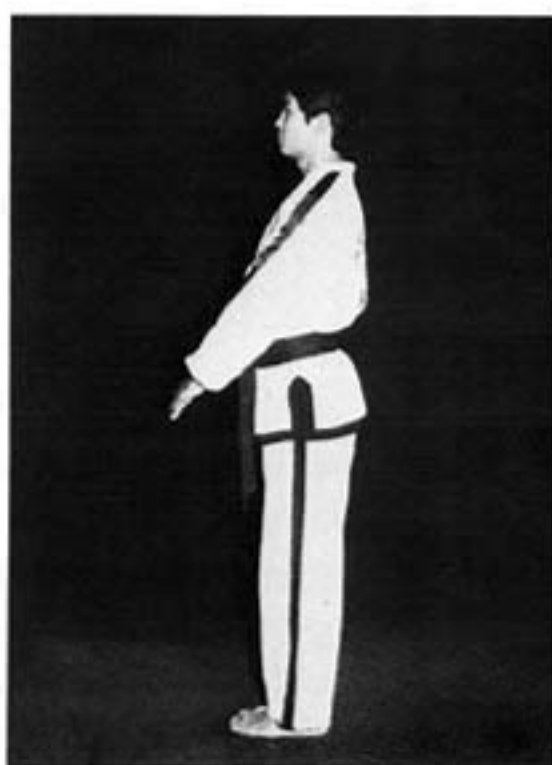
**Close ready stance C
toward D.**



Previous Posture



Side View



SYNOPSIS

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

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

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