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A handwritten signature in black ink, consisting of the name 'Dale Gell' written in a cursive, flowing style.

With thanks to the **Taranaki Taekwon-Do** Club,
especially to instructor Mr Neill Livingstone, 6th Dan
for his dedication, enthusiasm and inspiration.
Also to Sabum Brendan Doogan for invaluable help with
suggestions and corrections for this revised edition.

Taekwon-Do Patterns (*Tul*)

An analysis of the patterns from Chon-Ji to Tong-Il,
including the Fundamental Movements & Ko-Dang.



By Dale Copeland, 5th Dan.

Fifth edition, revised

2019

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⇒ Note: Korean terms which should be known are given the first time a technique is mentioned. ⇐

Taekwon-Do Patterns

The Reason for 24 Patterns - the words of General Choi Hong Hi.

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.

Points to be considered for all patterns

The following points should be considered while performing patterns.

1. Patterns should begin and end at exactly the same spot. This will indicate the performer's accuracy.
2. Correct posture and facing should 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 the instructions in the Encyclopaedia.
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.

Taekwon-Do Patterns

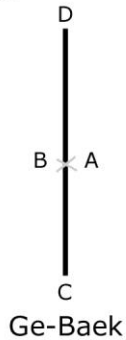
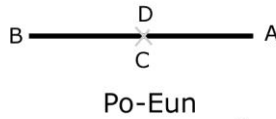
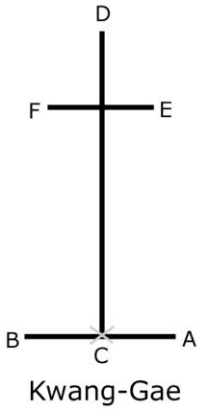
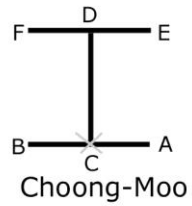
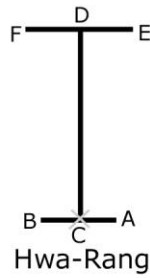
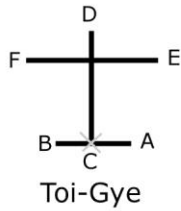
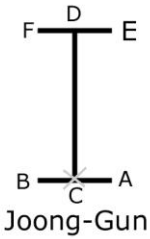
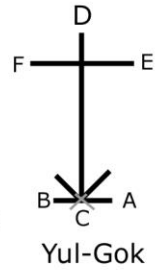
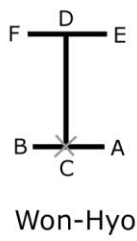
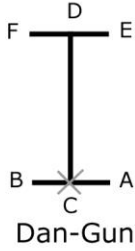
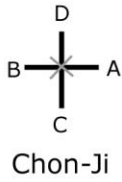
Number of Movements

Saju Jirugi	7 each side
Saju Makgi	8 each side
Chon-Ji	19
Dan-Gun	21
Do-San	24
Won-Hyo	28
Yul-Gok	38
Joong-Gun	32
Toi-Gye	37
Hwa-Rang	29
Choong-Moo	30
Kwang-Gae	39
Po-Eun	36
Ge-Baek	44
Eui-Am	45
Choong-Jang	52
Juche	45
Ko-Dang	39
Sam-Il	33
Yoo-Sin	68
Choi-Yong	46
Yon-Gae	49
Ul-Ji	42
Moon-Moo	61
So-San	72
Se-Jong	24
Tong-Il	56

Pattern Diagrams

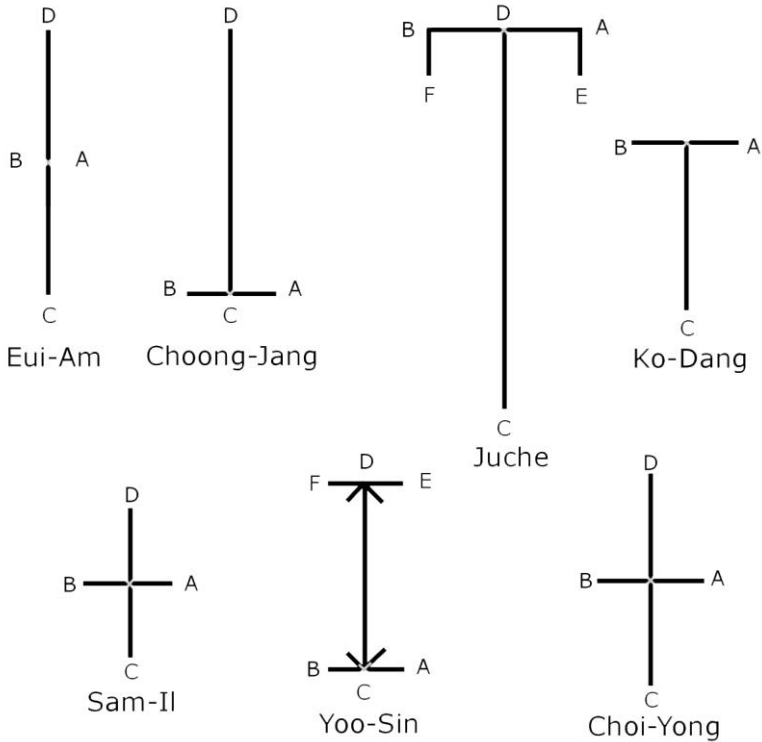
The diagrams give an approximate indication of the space needed when executing patterns so each student can be aware of where others will be in the Do-Jang. The grey 'X' indicates the starting position for each pattern.

Taekwon-Do Patterns



The beginning position is facing D, with A at the right, B at the left, and C directly behind.

Taekwon-Do Patterns

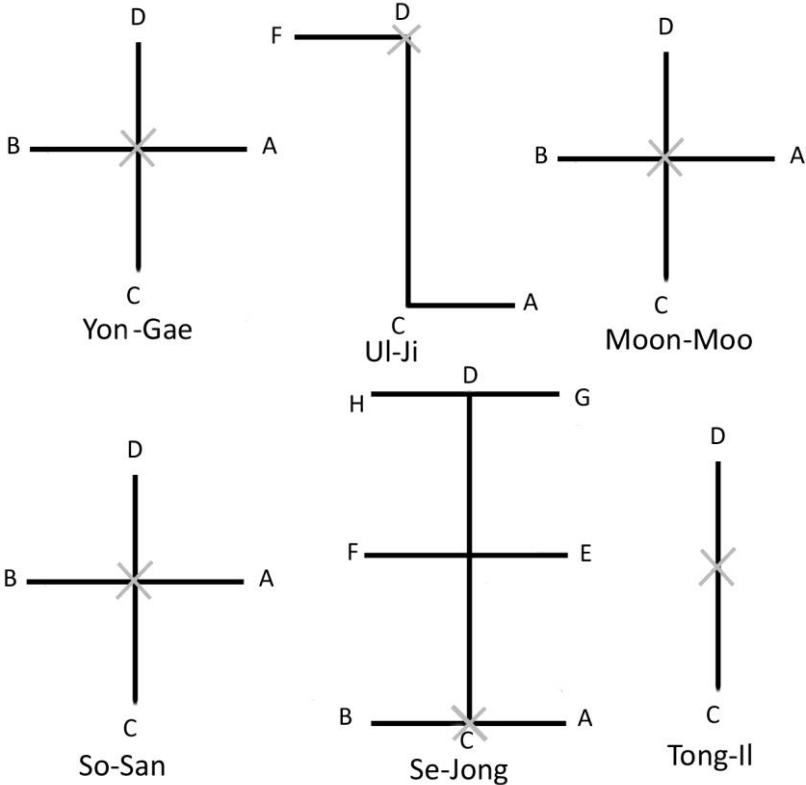


⇒ The Encyclopedia shows many pattern diagrams with D at the bottom, not C. This gives sense to the meaning of Juche as depicting a mountain. ⇐

⇒ Note: While many patterns begin near the back of the Do-Jang and move forward then return, Chon-Ji, Ge-Baek, Eui-Am, Sam-Il, Yon-Gae, Moon-Moo, So-Sang and Tong-Il require as much space behind the starting point as in front. Juche, Ko-Dang and Ul-i must begin near the front of the Do-Jang. Juche especially requires a lot of room. Po-Eun moves only sideways so it is courteous to begin it far enough forward so junior students moving from behind will have enough room to execute their patterns. ⇐

⇒ Diagrams indicate **direction** of movements, not actual path of travel. ⇐

Taekwon-Do Patterns



Ready Stances

Parallel ready stance (*narani junbi sogi*) begins the fundamental movements, Chon-Ji, Dan-Gun, Do-San, Yul-Gok, Choong-Moo, Ge-Baek & Moon-Moo.

Close ready stance A (*moa junbi sogi A*): Won-Hyo, Choong-Jang, So-San.

Close ready stance B (*moa junbi sogi B*): Joong-Gun, Toi-Gye, Se-Jong.

Close ready stance C (*moa junbi sogi C*): Hwa-Rang, Ko-Dang, Sam-Il, Choi-Yong.

Close ready stance D (*moa junbi sogi D*): Eui-Am.

Parallel stance with heaven hand (*narani so hanulson*): Kwang-Gae, Po-Eun.

Parallel stance with twin side elbow (*narani so sang yop palkup*): Juche.

Taekwon-Do Patterns

Parallel stance with an X-backhand (*narani so kyocha sondung*): Ul-Ji.

Parallel stance with an overlapped backhand (*pogaen sondung*): Tong-Il.

Warrior ready stance A (*moosa junbi sogi A*): Yon-Gae.

Warrior ready stance B (*moosa junbi sogi B*): Yoo-Sin.

First foot movement

Saju Jirugi	R foot	to D
Saju Makgi	R foot	to C
Chon-Ji	L foot	to B
Dan Gun	L foot	to B
Do-San	L foot	to B
Won-Hyo	L foot	to B
Yul-Gok	L foot	to B
Joong-Gun	L foot	to B
Toi-Gye	L foot	to B
Hwa-Rang	L foot	to B
Choong-Moo	L foot	to B
Kwang-Gae	L foot	to D (after close ready stance)
Po-Eun	L foot	to B
Ge-Baek	R foot	to C
Eui-Am	R foot	to C
Choong-Jang	R foot	to A
Juche	L foot	to B
Ko-Dang	R foot	to AC (between A and C)
Sam-Il	L foot	to D (sliding forward)
Yoo-Sin	L foot	to B
Choi-Yong	L foot	to D
Yon-Gae	R foot	to C (sliding back)
Ul-Ji	L foot	to C
Moon-Moo	L foot	to B (after 2 kicks)
So-San	R foot	to C (sliding back)
Se-Jong	L foot	to B
Tong-Il	R foot	to C

Taekwon-Do Patterns

Stances (in the body of the pattern, not the ready position)

Walking stance (*gunnun sogi*) is first used in the Fundamental Movements and then occurs in every pattern except Po-Eun.

L-stance (*niunja sogi*) is first used in Chon-Ji and then occurs in every pattern.

Sitting stance (*annun sogi*) is first in Do-San, then occurs in all patterns except Won-Hyo, Joong-Gun, and Choi-Yong..

Fixed stance (*gojung sogi*) is found in Won-Hyo, Joong-Gun, Hwa-Rang, Choong-Moo, Sam-Il, Yoo-Sin, Choi-Yong, Ul-Ji and Se-Jong.

X-stance (*kyocha sogi*) occurs in Yul-Gok, Toi-Gye, Po-Eun, Eui-Am, Juche, Ko-Dang, Choi-Yong, Yon-Gae, Ul-Ji, Moon-Moo, So-San, Se-Jong and Tong-Il.

Rear foot stance (*dwit bal sogi*) occurs in Joong-Gun, Kwang-Gae, Eui-Am, Choong-Jang, Juche, Ko-Dang, Sam-Il, Choi-Yong, Yon-Gae, Moon-Moo, So-San and Tong-Il.

Low stance (*nachuo sogi*) is used in Joong-Gun, Kwang-Gae, Ge-Baek and Choong-Jang.

Close stance (*moa sogi*) appears in Joong-Gun, Toi-Gye, Hwa-Rang, Kwang-Gae, Po-Eun, Choong-Jang, Juche, Yoo-Sin, Ul-Ji and Tong-Il.

⇒ Note that **Close stance** has been mistakenly written as “Closed stance” in many versions of the patterns, but this term does not appear anywhere in the Encyclopedia. ⇐

Close ready stance B (*moa junbi sogi B*) is seen as a pattern movement in Kwang-Gae, Ul-Ji and Se-Jong.

Close ready stance C (*moa junbi sogi C*) is only in Yoo-Sin.

Vertical stance (*soojik sogi*) is in Hwa-Rang and in Yoo-Sin.

Parallel stance (*narani sogi*) is in the patterns Eui-Am, Juche, Choi-Yong, Yon-Gae and So-San.

Bending ready stance A (*guburyo junbi sogi A*) Won-Hyo, Yul-Gok, Choong-Moo, Ge-Baek, Choi-Yong and So-San. (And in slow motion in Moon-Moo)

Bending ready stance B (*guburyo junbi sogi B*) is found in Juche, Ko-Dang and Moon-Moo.

One-leg stance (*waebal sogi*) occurs in Po-Eun, Juche, Moon-Moo, Se-Jong and Tong-Il.

Diagonal stance (*sasun sogi*) is in Juche, Sam-Il and Se-Jong.

Walking ready stance is in Ul-Ji and So-San.

Taekwon-Do Patterns

Facing

Refers to the angle of the body, the shoulders, the feet, the face and the attack. **Full facing** and **Side facing** occur mostly in walking, sitting, parallel and close stances. **Half facing** occurs mostly in L-stance and also in walking stance blocks using obverse arm. **Reverse half facing** with a block using reverse arm. Facing will be listed with pattern movements, as F, S, H and RH.

Motion

Knee Spring and breathing

Almost all movements in Taekwon-Do are accompanied by one breath with strong exhalation, and the knee spring where the body weight moves down, then up, then strongly down, dropping into the completed movement.

Exceptions are: **Fast Motion** with 2 breaths and 1 and 2/3 full knee springs.

Slow Motion with 1 soft breath with no sharp movement or exhalation.

Continuous Motion uses 1 full knee spring for each technique, and only one intake of breath with a small sharp exhalation for each of the movements.

Connecting Motion and **Consecutive Motion** each have two movements but just one breath and one knee spring.

⇒ Note: The knee spring movement is often called a sine wave, but this is not technically accurate. ⇐

⇒ Note: The Training Secrets of Taekwon-Do say “exhale briefly at moment of each blow except in a connecting motion ⇐

Fast Motion (*balli*)

2 punches: Do-San, Yul-Gok, Ge-Baek, Choong-Jang, Yoo-Sin, So-San and Tong-Il.

Release and punch: Joong-Gun.

Block and punch: So-San (moving from walking to sitting stance).

2 kicks: Choong-Moo (high turning kick and middle back piercing kick) and Ge-Baek (middle turning kick and flying side piercing kick).

2 kicks and a block: Hwa-Rang.

2 blocks: Yoo-Sin (high double forearm block and low forearm block) and Choi-Yong (two palm pressing blocks).

Taekwon-Do Patterns

Crossing foot, close stance to X-stance: Ul-Ji.

Moving foot in 'quick' motion, then side pushing kick: Moon-Moo.

Slow Motion (*chonchonhi*)

Angle punch in close stance: Joong-Gun, Choong-Jang, Juche, Yoo-Sin.

Upset punch in walking stance: Kwang-Gae.

Middle turning punch in parallel stance: Eui-Am.

Long fist punch in walking stance: Yon-Gae

Middle punch with twin fist in walking stance: Tong-Il

To sitting stance with fist in front horizontally: Se-Jong

To close stance with heaven hand: Juche.

Horizontal strike with twin knife-hand in sitting stance: Tong-Il

Side back strike in close stance: Toi-Gye.

High flat fingertip thrust in low stance: Kwang-Gae.

Back elbow thrust in walking stance: Choong-Jang.

Twin side elbow thrust in close stance: Toi-Gye, Po-Eun.

Back piercing kick: Juche, Moon-Moo (high section).

High reverse hooking kick: Moon-Moo.

Consecutive kicks: Juche.

Pressing block in low stance: Joong-Gun, Kwang-Gae.

Pressing block in walking stance: Se-Jong, Tong-Il (two, stepping forward)

Upward block with palm in walking stance: Kwang-Gae

High side block with reverse knife-hand in walking stance: Tong-Il

High and low side knife-hand blocks in one-leg stance: Moon-Moo

Continuous Motion (*iojin tongjak*)

A strike and a block: Ko-Dang.

Block and punch: Toi-Gye, Sam-Il, So-San.

Two blocks then a high punch: So-San.

Block, punch, block, punch: Yoo-Sin.

Seven movements, blocks and attacks: Po-Eun.

Two blocks: Dan-Gun, Ge-Baek, Eui-Am, Yoo-Sin, Ul-Ji.

Connecting motion (*yon gyol tongjak*) ⇔ using opposite sides ⇐

Block and punch: Yul-Gok, Ge-Baek, Yoo-Sin, Moon-Moo.

⇒ Note: The Training Secrets of Taekwon-Do say "exhale briefly at moment of each blow except in a connecting motion". ⇐

Taekwon-Do Patterns

Consecutive motion (*yonsok*) ⇔ using the same hand or foot ⇐

2 kicks: Kwang-Gae, Juche, Yoo-Sin, Choi-Yong, Moon-Moo, So-San.

2 punches while flying: Juche

Stamping

To sitting stance: Toi-Gye, Kwang-Gae, Ge-Baek, Eui-Am, Juche, Sam-Il, Choi-Yong, Moon-Moo, Tong-Il.

To walking stance: Kwang-Gae, Sam-Il, Yoo-Sin, Tong-Il.

To L-stance: Choong-Jang, Juche, Yon-Gae, Tong-Il.

Flying (*twimyo*)

Two direction kick: Juche.

Consecutive punches: Juche.

Flying front snap kick: So-San.

Flying high kick: Ul-Ji.

Flying knife-hand strike: Yon-Gae.

Jumping (*twigi*)

To X-stance: Yul-Gok, Toi-Gye, Ge-Baek, Eui-Am, Juche, Ko-Dang, Choi-Yong, Yon-Gae, Moon-Moo, So-San, Se-Jong, Tong-Il.

L-stance to L-stance : Ko-Dang (on the same spot), Ul-Ji (moving back).

Jumping with a spin

Fixed stance to L-stance: Choong-Moo, Sam-Il, (full turn).

L-stance to L-stance: Juche (180° with a flying dodging reverse turning kick).

L-stance to L-stance with a mid-air kick: Yon-Gae.

L-stance to walking stance with a mid-air kick: Ul-Ji

X-stance to L-stance with a mid-air kick: Moon-Moo.

Dodging (*pihagi*)

Flying reverse turning kick: Juche.

Sliding (*mikulgi*)

Into fixed stance with a punch: Hwa-Rang, Choi-Yong.

Into L-stance with a punch: Ul-Ji.

Into L-stance with an upset punch: Tong-Il.

Into L-stance with upset punch with middle knuckle fist: So-San.

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Into L-stance with high outward strike with back-hand: Tong-Il.

Into L-stance with elbow thrust: Hwa-Rang, Choong-Jang, Yon-Gae.

Into L-stance with guarding block: Sam-Il, Ko-Dang, Choong-Jang, Choi-Yong, Yon-Gae.

Into L-stance with a knife-hand guarding block: Ko-Dang.

Into L-stance with a low knife-hand guarding block: Kwang-Gae, Yon-Gae (reverse), So-San.

Into L-stance with downward outer forearm block: Juche.

Into L-stance with scooping block: So-San.

Maintaining sitting stance, with an angle punch: Yoo-Sin.

Maintaining sitting stance, with a W-shaped block: Tong-Il.

Maintaining sitting stance, with palm scooping block: Moon-Moo.

Into rear foot stance with guarding block: So-San.

Into rear foot stance with side elbow thrust: Juche.

Into rear foot stance with downward thrust with straight elbow: Juche.

Into rear foot stance with palm downward block: Ul-Ji, Moon-Moo.

Foot shifting (*jajun bal*)

⇒ Note: Pulling, slipping and shifting are all done with greatly reduced knee spring, so are executed more rapidly than normal motion. ⇐

Pulling Moving a foot or hand(s) closer to the body.

Pulling a foot to change stance occurs often. It is usually the front foot which is pulled, but in Eui-Am and Juche the back foot is pulled.



Usually the movement is in a direct line, but in patterns Joong-Gun, Ge-Baek, Ko-Dang and So-San the foot is pulled back from walking stance and then forward again into L-stance, as shown in the diagram.



There are movements where a walking stance is pulled to rear foot stance or parallel stance, fixed stance becomes vertical stance, L-stance becomes close stance or parallel stance, or sitting stance to vertical stance. In Sam-Il the front foot moves in then out, changing sitting stance to L-stance.

Taekwon-Do Patterns

Slipping Moving a foot further from the body. There are many examples where a foot is slipped to make a longer stance. Again, the movement is usually direct, but in Won-Hyo (L-stance to fixed stance), Joong-Gun (L-stance to low stance), Kwang-Gae (walking stance to low stance), Choong-Jang, Ko-Dang, Yon-Gae movement 6, So-San movements 52 and 72, and Tong-Il movement 37 (L-stance to walking stance), the front foot is first pulled back.



In Eui-Am, Yon-Gae movement 46 & 48, So-San movement no. 24 & 26 (L-stance to walking stance), the back foot first moves forward as shown here.



Stepping whether sideways as in Ge-Baek or as a movement in itself as in Choi-Yong, double-stepping as in Kwang-Gae, bringing the feet together or moving back onto a particular line, occurs often.

Shifting (Maintaining a stance)

L-stance to L-stance: Eui-Am and Yon-Gae (back), So-San (forward).

Walking stance to walking stance: Kwang-Gae and Moon-Moo (back), So-San (forward)..

Circular Motion (not counting circular blocks)

From parallel ready stance with heaven-hand to close ready stance B in Kwang-Gae.

Low front block with knife-hand, hitting palm. close stance: Kwang-Gae.

To low guarding block with reverse knife-hand, L-stance: Yon-Gae, Tong-Il.

Hitting palm with knife-hand, both back hands in front of lower abdomen, in close stance: Tong-Il.

Body dropping (*mom nachugi*) is used in Choong-Jang.

Two movements listed as one

In **Toi-Gye**, movement No.28 is a side back strike with the back fist and a low block with the forearm.

Taekwon-Do Patterns

In **Hwa-Rang**, movement No.12 is a middle side piercing kick then an outward strike with the knife-hand in L-stance.

Movement No.19 is a high turning kick followed by a middle guarding block with the knife-hand in L-stance.

In **Choong-Moo**, movement No.9 is a flying side piercing kick landing to a middle knife-hand guarding block in L-stance.

Movement No.21 is a side back strike with the back fist and a low block with the forearm.

Movement No.24 is a middle front block then a high side strike with the back fist.

In **Choong-Jang** movement No.25 is a high front block with the outer forearm then a high side strike with the back fist.

In **Juche** movements No.5 & 17 – a middle side piercing kick then a high reverse hooking kick, in slow motion.

Movements No.7 & 19 - a middle hooking kick then a high side piercing kick.

Movement No.25 is a pick-shape kick then a middle guarding block in rear foot stance.

Movements No.34 & 36 – a dodging reverse turning kick while flying, landing to a middle guarding block in L-stance.

Movement No.40 bending ready stance then back piercing kick, slow motion.

In **Sam-Il** movement No.16 – a sweeping kick then a U-shaped block in fixed stance.

In **Yoo-Sin** movements No.52 & 53 – a waving kick then a high front block with the outer forearm.

In **Ul-Ji** movement No.30 - a side front snap kick while executing a wedging block with the inner forearm.

In **Tong-Il** movement No.54 - a high side piercing kick with forearm guarding block then a twin side back elbow thrust in close stance.

⇒ Note: these should be remembered when performing a pattern by numbers. Counting can be difficult when one movement is performed after the other, rather than both together. ⇐

Two blocks performed at once

In **Po-Eun** movements No.6, 7, 24 & 25 have a pressing block with the forefist and a side front block with the inner forearm, in sitting stance.

In **Ko-Dang** movements No.4 & 8 have a low block with the outer forearm and a middle side block with the inner forearm, in L-stance.

Taekwon-Do Patterns

In **Sam-Il** movement No.8 has a high outward block with the outer forearm and a low block with the forearm, in L-stance.

In **Ul-Ji** movement No.32 has an outward knife-hand block and a palm pushing block, in fixed stance.

In **Moon-Moo** movements No.9 & 18, high side block with knife-hand and low side block with knife-hand, in one-legged stance. In slow motion.

In **So-San** movements No.52 & 57 have a low knife-hand block & middle outward block with inner forearm, in walking stance.

In **Se-Jong** movement No.19 has a high side block with outer forearm and a low side block with forearm, in one-leg stance.

In **Tong-Il** movement No.37 has a low forearm block & middle outward block with knife-hand, in walking stance.

Two kicks performed at once Only in **Juche**; twisting kick with side piercing kick, while flying.

Hand Attacks

Punches (jirugi) with the forefist (ap joomuk)

⇒ Note: Punches start from the hip in all cases except for horizontal punch, high vertical punch with twin fist, low punch with double fist, and movement No.29 in **Sam-Il** where the punch starts from under the armpit. Some clubs don't punch from the hip in **Yul-Gok**, movements 17 and 20 ⇐

Low (najunde) punch, in X-stance: Moon-Moo (with other fist on shoulder).

Middle (kaunde), in walking stance: Saju Jirugi, Chon-Ji, Do-San, Yul-Gok, Toi-Gye, Hwa-Rang, Ge-Baek, Eui-Am, Choong-Jang, Sam-Il, Yoo-Sin, Choi-Yong, So-San and Tong-Il.

Middle, in reverse walking stance: Do-San, Won-Hyo, Yul-Gok, Toi-Gye, Choong-Moo, Ge-Baek, Juche, Sam-Il, Yoo-Sin, Moon-Moo, So-San and Tong-Il. (Also in Yoo-Sin, slipping palm to elbow.)

Middle, in L-stance: Joong-Gun, Ul-Ji, So-San, Tong-Il.

Taekwon-Do Patterns

Middle, in reverse L-stance: Hwa-Rang, Eui-Am, Choong-Chang (punching palm), Sam-Il (bringing fist over shoulder) Yoo-Sin, So-San, Se-Jong, Tong-Il.

Middle, in sitting stance: Yul-Gok, Toi-Gye, Hwa-Rang, Ge-Baek, Juche, Ko-Dang, Yoo-Sin, Ul-Ji, Moon-Moo, So-San. (Also in Po-Eun, slipping palm up to elbow joint.)

Middle, in fixed stance: Won-Hyo, Hwa-Rang, Choi-Yong.

Middle, in parallel stance: Choi-Yong, Yon-Gae.

Middle side punch in sitting stance: Tong-Il.

High (*nopunde*), in walking stance: Dan-Gun, Kwang-Gae, Eui-Am, Sam-Il, Moon-Moo, So-San, Se-Jong, Tong-Il.

High, in reverse walking stance: Joong-Gun, Ul-Ji, So-San, Tong-Il.

High, from on the ground: Choong-Jang.

High punch while flying: Juche.

Angle punch (*giokja jirugi*), in close stance, slow motion: Joong-Gun, Choong-Jang, Yoo-Sin.

Angle punch, in sitting stance: Po-Eun.

Angle punch to back while sliding sideways in sitting stance: Yoo-Sin.

Crescent punch, high, in reverse walking stance: Eui-Am.

Downward punch (*naeryo jirugi*), in reverse walking stance: Juche, Ko-Dang.

Turning punch (*dollyo jirugi*), in parallel stance, slow motion: Eui-Am.

Upward punch (*ollyo jirugi*), in L-stance: Hwa-Rang (with side fist in front of shoulder).

Taekwon-Do Patterns

Upward punch in X-stance: Yon-Gae.

Upset punch (*dwijibo jirugi*) **in reverse walking stance:** Kwang-Gae (slow motion), Ge-Baek.

Upset punch in reverse L-stance: Ko-Dang (with fist to shoulder).

Upset punch while flying: Juche.

Vertical punch (*sewo jirugi*), **middle, in walking stance:** So-San.

Punches with both hands

Horizontal punch (*soopyong jirugi*), **in sitting stance:** Po-Eun, Ul-Ji.

Low punch with double fist (*doo joomuk*), **in L-stance:** Sam-Il, So-San.

Punch with twin fist in walking stance, in slow motion: Tong-Il.

Upset punch with twin fist (*sang joomuk*) **in walking stance:** Joong-Gun Kwang-Gae, Sam-Il and Yoo-Sin.

U-shape punch (*digutja jirugi*), **in fixed stance:** Yoo-Sin.

Vertical punch, high with twin fist, in walking stance: Joong-Gun, Toi-Gye, Kwang-Gae, Ge-Baek, Sam-Il, Yoo-Sin, Ul-Ji, Tong-Il (stamping).

Punches using other parts of the hand

Upset punch with middle knuckle fist (*joongji joomuk*), **in reverse L-stance** (with side fist in front of shoulder): Ge-Baek, So-San.

⇒ Note: In Ge-Baek this movement is demonstrated as an upset punch in the Encyclopaedia, but is called just a middle punch in the pattern listing. ⇐

Punch with middle knuckle fist, high, in rear foot stance: Choi-Yong.

Crescent punch with twin fore-knuckle fist (*sang inji joomuk*), **high, in close stance:** Choong-Jang.

Taekwon-Do Patterns

Punch with open fist (*pyon joomuk jirugi*), high, in walking stance:

Choong-Jang.

Punch with long fist (*ghin joomuk jirugi*), high, in walking stance, in slow motion: Yon-Gae.

Strikes (*taerigi*)

Strikes with the knife-hand (*sonkal taerigi*)

Knife-hand strike, middle, in L-stance: Dan-Gun, Hwa-Rang, Choong-Jang, Choi-Yong, Moon-Moo (called an outward strike). **High** in Yon-Gae.

Knife-hand strike, middle, in sitting stance: Do-San, Po-Eun, Eui-Am, Se-Jong.

Knife-hand strike in X-stance: Moon-Moo.

Knife-hand strike in mid-air while spinning: Juche

Knife-hand strike in mid-air while flying, land to L-stance: Yon-Gae.

Inward knife-hand strike (*sonkal anuro taerigi*), high, in L-stance with side fist to shoulder: Won-Hyo and Kwang-Gae.

Inward knife-hand strike (called a front strike when full-facing and with impact to centre), high, in walking stance: Choong-Moo (with back hand to forehead) (front strike); **in reverse walking stance:** Ul-Ji (with palm on elbow and also with other back hand in front of forehead) (both front strikes), So-San (with side fist to shoulder) (inward, with impact to chest line).

Downward knife-hand strike (*sonkal naeryo taerigi*), in reverse walking stance: Juche.

Downward knife-hand strike in vertical stance: Hwa-Rang.

Taekwon-Do Patterns

Horizontal strike with twin knife-hand (*sang sonkal soopyong taerigi*), in walking stance: Choong-Jang, Tong-Il (in slow motion).

Horizontal strike with twin knife-hand, in parallel stance: So-San.

Inward strike with twin knife-hand (*sang sonkal anuro taerigi*), high, in walking stance: Juche, Ko-Dang.

Reverse knife-hand strike, high (*sonkal dung nopunde ap taerigi*), in reverse walking stance, back hand under elbow: Choong-Moo, Ge-Baek.

Backfist strike (*dung joomuk yop taerigi*)

Backfist side strike, high in walking stance: Do-San, Se-Jong.

Backfist side strike, high, in L-stance: Joong-Gun.

Backfist side strike, high, in X-stance: Yul-Gok, Ko-Dang, Yon-Gae.

Backfist side strike, high, in X-stance with finger belly to side fist: Eui-Am, Choi-Yong, Ul-Ji, So-San, Se-Jong.

Backfist side strike, high, in sitting stance: Choong-Moo, Kwang-Gae, Ul-Ji.

Horizontal strike with back fist (*dung joomuk soopyong taerigi*), in L-stance: Juche.

Backfist front strike (*dung joomuk ap taerigi*) in sitting stance: Ge-Baek, Yoo-Sin, Se-Jong.

Backfist front strike in walking stance: Choong-Jang, Moon-Moo, So-San.

Side front strike with back fist (*dung joomuk yobap taerigi*) in walking stance, striking palm with elbow: Choong-Jang.

Side front strike with back fist in one-leg stance, striking palm with back forearm: Tong-Il.

Downward strike with back fist in X-stance: Juche, Yon-Gae.

Taekwon-Do Patterns

Downward strike with back fist in L-stance: Tong-Il.

Backfist side back strike (*dung joomuk yopdwi taerigi*), **in walking stance:** Moon-Moo.

Backfist side back strike, in L-stance: Toi-Gye, Choong-Moo.

Backfist side back strike, in sitting stance: Po-Eun, Ul-Ji.

Backfist side back strike, in close stance, slow motion: Toi-Gye.

⇒ Note: In L-stance, the Backfist side back strike is accompanied by an outer forearm low block. In other stances, the arm or fist is extended. ⇐

Strikes with other parts of the hand

Downward strike with side fist (*yop joomuk*), **in close stance:** Kwang-Gae.

Downward strike with side fist in vertical stance: Yoo-Sin.

Middle side strike with side fist, in sitting stance: Moon-Moo.

Horizontal strike with twin side fists, in walking stance: Ul-Ji.

Front strike with under fist (*mit joomuk*), **in walking stance:** Tong-Il.

Downward strike with back hand (*sondung*), **in L-stance:** Choong-Jang.

Horizontal strike with back hand, in sitting stance: Yoo-Sin, Ul-Ji.

Outward strike with back hand, in L-stance, stamping: Tong-Il.

Downward strike with back fist (*son joomuk*), **in L-stance:** Tong-Il.

Crescent strike with arc-hand (*bandal son bandal taerigi*), **high, in walking stance:** Juche.

Strike with arc-hand, high, in walking stance: Choong-Jang.

Taekwon-Do Patterns

Front elbow strike (*ap palkup taerigi*), **middle, in reverse walking stance, striking palm:** Yul-Gok, Ge-Baek, Sam-Il, Choi-Yong.

Front elbow strike middle, in sitting stance, striking palm: Ul-Ji.

Upper elbow strike (*wi palkup taerigi*), **in reverse walking stance:** Joong-Gun.

High elbow strike in reverse walking stance, pressing side fist with palm: Juche.

Cross-cuts (*ghutgi*)

Inward cross-cut with flat fingertip (*opun sonkut*), **high, in parallel stance:** Juche.

Outward cross-cut with flat fingertip, high, in walking stance: Yon-Gae.

Outward cross-cut with flat fingertip, high, in L-stance: Ko-Dang.

Outward cross-cut with flat fingertip, high, in sitting stance: Juche.

Thrusts (*tulgi*)

Fingertip thrusts

Straight fingertip thrust (*sun sonkut tulgi*), **middle, in walking stance:** Do-San, Won-Hyo, Yul-Gok, Hwa-Rang, Choong-Moo, Ul-Ji, Se-Jong.

Flat fingertip thrust (*opun sonkut tulgi*), **high, in walking stance:** Toi-Gye, Choong-Moo, Choi-Yong.

Flat fingertip thrust, high, in low stance: Kwang-Gae, Ge-Baek, Choong-Jang.

Flat fingertip thrust, high, in reverse low stance: Ge-Baek.

Flat fingertip thrust, high, in L-stance: Choong-Jang.

Taekwon-Do Patterns

Flat fingertip thrust, middle, in sitting stance: Moon-Moo.

Upset fingertip thrust (*dwijibun sonkut tulgi*), low, in walking stance:
Toi-Gye, Choong-Moo, Sam-Il.

Thrust with double finger (*doo songarak tulgi*), high, in walking stance:
Choong-Jang.

Thrust with angle fingertip (*homi sonkut tulgi*), high, in walking stance:
Tong-Il.

Elbow thrusts

Back elbow thrust (*dwit palkup tulgi*), in sitting stance, supporting forefist with palm: Po-Eun.

Back elbow thrust in sitting stance, with side fist on top: Ul-Ji.

Back elbow thrust in walking stance, fists together, in slow motion:
Choong-Jang.

Back elbow thrust in diagonal stance, supporting forefist with palm: Sam-Il.

Side elbow thrust (*yop palkup tulgi*), in L-stance: Hwa-Rang (sliding),
Choong-Jang (one sliding, one not), and Yon-Gae (sliding).

Side elbow thrust, in fixed stance: Se-Jong.

Twin side elbow thrust (*sang yop palkup tulgi*), in close stance: Toi-Gye (in slow motion), and Ul-Ji,

Twin side back elbow thrust, in close stance: Tong-Il.

Horizontal thrust with twin elbow in close stance: Po-Eun (in slow motion).

Horizontal thrust with twin elbow, in X-stance: Yon-Gae, and Ul-Ji.

Taekwon-Do Patterns

Downward thrust with straight elbow (*sun palkup naeryo tulgi*), in rear foot stance: Juche, and Yon-Gae. In L-stance: Ko-Dang.

Foot Attacks Kicks (*chagi*)

⇒ Note: many of the kicks can also be executed with the knee or the toes, especially when wearing shoes. The usual attacking weapon is given here, and should be used in patterns unless otherwise stated. ⇐

⇒ Note: to execute a foot attack in a pattern, hands are usually kept as they were in the previous movement. ⇐

Front snap kick (*apcha busigi*), with the ball of the foot (*apkumchi*).

⇒ Note: Students sometimes try to remember the height of the kick by saying “middle after 2-hand block or attack, low after 1-hand”. This is an approximation. A more detailed guide follows. ⇐

⇒ Note: the kick is called a side front snap kick when performed from a half-facing stance. ⇐

Side front snap kicks: are always low, except in Ko-Dang and Moon-Moo.

Front snap kick, Height rule:

⇒ If both hands are up and performing the same action, the height of the front snap kick should be middle. ⇐

⇒ If one hand is up, or the hands are performing different actions, the front snap kick must be low, except in Choong-Jang and Ul-Ji. ⇐

Flying front snap kick: So-San.

Flying high kick: Ul-Ji

Front snap kick with knee (*moorup apcha busigi*): Choong-Jang (low, pulling hands back).

Taekwon-Do Patterns

Upward kick (*ollyo chagi*) with knee: (pulling hands downward, as if holding opponent's head) Toi-Gye, and Choong-Moo.

Side piercing kick (*yopcha jirugi*), with the footsword (*balkal*).

⇒ Note: Students who are capable of executing high side piercing kicks are often tempted to show this skill in patterns and have to be reminded that all these kicks should be performed only to the middle until Juche. ⇐

Side piercing kick, middle, punching high: Won-Hyo, Yul-Gok, Joong-Gun, Choong-Moo, Se-Jong.

Side piercing kick, middle, maintaining hand position from a block: Kwang-Gae (hands in low front block against palm); Juche (slow, maintaining outer forearm parallel block); Sam-Il, Yoo-Sin, Choi-Yong, So-San, Tong-Il (hands in forearm guarding block); Sam-Il (hands in knife-hand guarding block).

Side piercing kick, middle, pulling both hands back: Hwa-Rang (as a release), Ge-Baek, Eui-Am, Choong-Jang, Choi-Yong.

Side piercing kick, middle, maintaining twin side elbow thrust: Ul-Ji.

Side piercing kick maintaining horizontal strike, twin knife-hand: So-San.

Side piercing kick pulling both fists in front of chest: Juche (middle, slow), Yon-Gae (high).

Side piercing kicks, high,: Moon-Moo (as a double kick, with the first in slow motion), Tong-Il, (forming a forearm guarding block).

Flying side piercing kick: Choong-Moo (land to L- stance), Ge-Baek (land to walking stance), Juche (two-direction kick, with twisting kick, landing to diagonal stance).

Mid-air kick (*twio dolmyo chagi*), while spinning: Yon-Gae, Ul-Ji, Moon-Moo.

Back piercing kick (*dwitcha jirugi*), with the footsword.

Taekwon-Do Patterns

Back piercing kick, middle: Choong-Moo, Juche (in slow motion), Ko-Dang, Tong-Il (pulling both hands in opposite direction. **high:** Moon-Moo (in slow motion), Tong-Il (pulling both hands in opposite direction).

Pressing kick (*noollo chagi*), **with the footsword.** As well as these **outward** pressing kicks, an **inward** pressing kick with the side sole can be used, but is not in any of the patterns.

Pressing kick in one-leg stance: Po-Eun.

Pressing kick from close stance: Kwang-Gae.

Pick-shape kick (*gokaeng-i chagi*), **with the back heel** (*dwitchook*).

Pick-shape kick: Juche.

Pushing kick (*miro chagi*) **middle:** Moon-Moo (after stepping)

Downward kick (*naeryo chagi*), **with the back heel.**

Downward kick: Tong-Il.

Twisting kick (*bituro chagi*), **with the ball of the foot.** According to the Encyclopedia, kicks are low if straight ahead, middle to an angle, and high to the side. However, in the patterns:

Twisting kick, low, with hands kept as they were: Ge-Baek and Eui-Am.

Both straight ahead

Twisting kick, middle, hands kept as they were: Sam-Il. To the side.

Twisting kick, high: Moon-Moo. High, but to the angle.

Twisting kick as part of two-direction kick while flying, landing to diagonal stance: Juche.

Sweeping kick (*suroh chagi*), **with the side sole** (*yop bal badak*).

Sweeping kick: Sam-Il (fixed stance to fixed stance), Moon-Moo (walking stance to L-stance, into middle guarding block).

Turning kick (*dollyo chagi*), **with the ball of the foot.**

Taekwon-Do Patterns

Turning kick, high section: Hwa-Rang, Choong-Moo, So-San (after a side piercing kick, in consecutive motion).

Turning kick, high from on the ground: Choong-Jang.

Turning kick, middle section: Choong-Moo, Ge-Baek, Choi-Yong, Ul-Ji, Se-Jong.

Reverse turning kick (*bandae dollyo chagi*), with the back heel.

Reverse turning kick, high: Eui-Am, Moon-Moo.

Reverse turning kick, middle: Eui-Am.

Reverse turning kick, dodging (*pihamyo*), while flying: Juche.

Reverse hooking kick (*bandae dollyo gorochagi*), with the back heel.

⇒ Note: See Blocks With Feet for hooking kick and 'hook' kick. ⇐

⇒ Note: Reverse hooking kick is an attack, a variation of the reverse turning kick. The usual target is the back of the head. The attacking tool is the heel. It has the same name regardless of whether it is delivered to the front, the back, or spinning. ⇐

Reverse hooking kick, high: Juche, Choi-Yong, Yon-Gae.

Reverse hooking kick, high, in slow motion: Moon-Moo.

Two-direction kick (*sangbang chagi*) while flying: Juche (twisting and side piercing).

Vertical kick (*sewo chagi*), with footsword and reverse footsword.

Vertical kick, inward (*anuro*), to palm with reverse footsword: Tong-Il.

Vertical kick, outward, with footsword: Tong-Il (maintaining hand position from back fist downward strike).

Thrusting kick (*tulumyo chagi*) with ball of the foot: Moon-Moo.

Taekwon-Do Patterns

Blocks – with hands

Guarding blocks (*daebi makgi*)

Forearm guarding block (*palmok daebi makgi*), **middle, in L-stance:**

Won-Hyo, Joong-Gun, Choong-Moo, Po-Eun, Ge-Baek, Choong-Jang, Juche, Ko-Dang, Sam-Il (while sliding forwards), Choi-Yong, Yon-Gae, Ul-Ji.

Forearm guarding block, middle, in rear foot stance: Eui-Am, Juche and Choi-Yong.

Forearm guarding block, middle, with side piercing kick: Sam-Il.

Forearm guarding block, high, in fixed stance: Se-Jong.

Knife-hand guarding block (*sonkal daebi makgi*), **middle, in L-stance:**

Dan-Gun, Do-San, Won-Hyo, Joong-Gun, Toi-Gye, Hwa-Rang, Choong-Moo, Kwang-Gae, Ge-Baek, Choong-Jang, Juche, Ko-Dang (after sliding back and also after jumping), Sam-Il, Yoo-Sin, Moon-Moo, So-San.

Knife-hand guarding block, middle, in L-stance after jumping and spinning:

Choong-Moo, Sam-Il, Yon-Gae (after a mid-air kick).

Knife-hand guarding block, low, in L-stance: Toi-Gye, Ko-Dang, Sam-Il, Choi-Yong.

Knife-hand guarding block, low, sliding back into L-stance: Kwang-Gae, Sam-Il.

Knife-hand guarding block, low, in sitting stance: Ge-Baek.

Knife-hand guarding block, high, in L-stance: Ko-Dang, Se-Jong.

Knife-hand guarding block, high, in rear foot stance: Kwang-Gae.

Knife-hand guarding block with side piercing kick: Sam-Il.

Taekwon-Do Patterns

Reverse knife-hand guarding block (*sonkal dung daebi makgi*), **low, in L-stance**: Choong-Jang, Yon-Gae & Tong-Il (in circular motion).

Reverse knife-hand guarding block, low, in sitting stance: Po-Eun, Ge-Baek.

Reverse knife-hand guarding block, high, in L-stance: Sam-Il.

Blocks with the forearm (*palmok makgi*)

Blocks with outer forearm (*pakat palmok*)

Outer forearm block, low, in walking stance: Saju Jirugi, Chon-Ji, Dan-Gun, Hwa-Rang, Ge-Baek, Se-Jong. (And with other forearm maintaining a previous block, in Kwang-Gae and Yoo-Sin).

Outer forearm block, low, in L-stance: Ko-Dang, Choong-Moo, (and, pulling other fist under armpit, in Sam-Il). Also, accompanied by a side back strike, in Toi-Gye and Choong-Moo. Accompanied by a high outward block with the other outer forearm, in Sam-Il.

Outer forearm block, high, in walking stance: Do-San, Yul-Gok, Ko-Dang, Yoo-Sin.

Outer forearm block, high, in reverse walking stance: Eui-Am, So-San.

Outer forearm block, high, outward, in L-stance: Sam-Il.

Outer forearm block, high, outward, in sitting stance: Yoo-Sin (immediately following a waving kick).

Outer forearm block, high, inward, in walking stance: Choong-Jang.

Outer forearm block, middle, inward, in sitting stance: Choong-Moo.

Outer forearm block, middle, inward, in rear foot stance: Tong-Il.

Front block with outer forearm, middle, in reverse walking stance: Sam-Il.

Front block with outer forearm, middle, in sitting stance: Choong-Moo.

Taekwon-Do Patterns

Front block with outer forearm, low, in X-stance: Po-Eun (with finger belly on under forearm, also with finger belly to side fist).

Downward block (*naeryo makgi*) with outer forearm, in L-stance: Juche.

Downward block with outer forearm, sliding back to L-stance: Ko-Dang.

Rising block (*chookyo makgi*), with outer forearm, in walking stance: Dan-Gun, Do-San, Choong-Moo, Ge-Baek, Choong-Jang, Ul-Ji, Se-Jong.

Blocks with the inner forearm (*an palmok*)

Inner forearm side block (*an palmok yop makgi*), middle, in walking stance: Saju Makgi, Yul-Gok.

Inner forearm side block, middle, in L-stance: Chong-Ji, Toi-Gye, Ko-Dang, Yoo-Sin.

Side front block with inner forearm, in close stance: Hwa-Rang (with other forearm extended to side downward).

Side front block with inner forearm, in sitting stance: Po-Eun (with a pressing block) and Choong-Jang (with other forearm extended to side downward).

Inner forearm circular block (*dollimyo makgi*), in walking stance: Won-Hyo, Toi-Gye, Yoo-Sin, Choi-Yong, Ul-Ji, So-San, Tong-Il.

Waist block (*hori makgi*) with inner forearm, in rear foot stance: Yon-Gae.

Blocks using both forearms

Double forearm block (*doo palmok makgi*), high, in walking stance: Yul-Gok, Joong-Gun, Toi-Gye, Choi-Yong, Sam-Il, Yoo-Sin.

Double forearm block, middle, in walking stance: Kwang-Gae, Ul-Ji.

Double forearm block, high, in X-stance: Ge-Baek, Se-Jong.

Double forearm pushing block (*miro makgi*), low, in L-stance: Toi-Gye.

Taekwon-Do Patterns

Two outer forearm blocks, outward high, with low, in L-stance: Sam-Il.

Parallel block (*narani makgi*), with outer forearm, in one-leg stance: Juche.

Parallel block with inner forearm: Juche.

Wedging block (*hechyo makgi*), with outer forearm, high, in walking stance:
Do-San.

Wedging block with inner forearm, middle, in sitting stance: Po-Eun.

Twin forearm block (*sang palmok makgi*), in L-stance: Dan-Gun, Won-Hyo,
Hwa-Rang, Se-Jong.

W-shape block (*san makgi*), in sitting stance: Tong-Il (sliding).

W-shape block, in sitting stance, stamping: Toi-Gye, Ge-Baek, Sam-Il,
Tong-Il.

Nine shape block (*gutja makgi*), in sitting stance: Ge-Baek, Yoo-Sin.

Nine shape block, in walking stance: Choong-Jang.

Checking block (*momchau makgi*) with twin straight forearm, in sitting stance: Yon-Gae.

Blocks with the knife-hand (*sonkal makgi*)

Knife-hand block low, in walking stance: Saju Makgi, Ge-Baek, Choong-Jang,
Yon-Gae.

Knife-hand block, low, in L-stance: Eui-Am.

Knife-hand block in one-leg stance, in slow motion, both low and high:
Moon-Moo.

Knife-hand block, low, in sitting stance: Moon-Moo.

Taekwon-Do Patterns

Knife-hand block, middle, in L-stance: Ko-Dang.

Knife-hand block, high, in walking stance: Sam-Il (with palm on forearm), Moon-Moo, So-San..

Knife-hand block, rising, in walking stance: Eui-Am, Ko-Dang, Choi-Yong, Tong-Il.

Knife-hand block, inward, low, in reverse walking stance: Eui-Am (with fist to shoulder).

Knife-hand block, inward, low, in close stance: Kwang-Gae (hitting palm).

Circular block with knife-hand, in walking stance: Tong-Il.

Blocks with reverse knife-hand (*sonkal dung*)

Reverse knife-hand side block (*sonkal dung yop makgi*), **middle, in L-stance:** Joong-Gun.

Reverse knife-hand block, in walking stance, both middle and high, in slow motion: Tong-Il.

Reverse knife-hand block, high, in L-stance: Yoo-Sin.

Reverse knife-hand block, low, in reverse walking stance: Yon-Gae (with side fist in front of shoulder).

Reverse knife-hand block, low, in X-stance: Juche (with finger belly on back forearm).

Reverse knife-hand block, low, inward, in L-stance: Eui-Am (with side fist to shoulder).

Circular block with reverse knife-hand, in walking stance: Eui-Am.

Blocks using both knife-hands

Rising block with X-knife-hand (*kyocha sonkal*), **in walking stance:** Yoo-Sin, Ul-Ji, So-San.

Taekwon-Do Patterns

Twin knife-hand block (*sang sonkal makgi*) in L-stance: Yul-Gok, Choong-Moo, Ul-Ji.

Checking block with X-knife-hand (*kyocha sonkal momchau makgi*), in L-stance: Choong-Moo, Ge-Baek.

Checking block with X-knife-hand, in fixed stance: Ul-Ji.

Pushing motion for reverse knife guarding hand block, low: Yon-Gae

U-shape block (*digutja makgi*), in fixed stance: Joong-Gun, Choong-Moo, Sam-Il.

U-shape grasp (*digutja japgi*), in L-stance: Po-Eun.

W-shape block with knife-hand, in walking stance: Choi-Yong.

W-shape block with reverse knife-hand, in sitting stance: Yon-Gae.

Wedging block with knife-hand, middle, walking stance: Eui-Am.

Wedging block with reverse knife-hand, middle, in sitting stance: Sam-Il.

Blocks with the fist (*joomuk*)

Pressing block (*noollo makgi*) with forefist, in sitting stance: Po-Eun.

Pressing block with X-fist (*kyocha joomuk noollo makgi*), in walking stance: Toi-Gye, Hwa-Rang, Choong-Jang, Sam-Il, Yoo-Sin, Ul-Ji.

Pressing block with X-fist, in L-stance: Ul-Ji.

Pressing block with X-fist, in X-stance: Toi-Gye, Tong-Il.

Downward strike with back fist (*son joomuk*), in L-stance: Tong-Il.

Taekwon-Do Patterns

Rising block with X-fist (*kyocha joomuk chookyo makgi*), in walking stance: Joong-Gun.

⇒ Note: The blocking tool in any X-fist block is actually the forearm. ⇐

Downward block with X-fist (*kyocha joomuk naeryo makgi*), in walking stance: Eui-Am.

Checking block with X-fist, in L-stance: Yon-Gae.

Blocks with the palm (*sonbadak*)

Palm hooking block (*sonbadak golcho makgi*), middle, in walking stance: Yul-Gok (in both obverse and reverse walking stance).

Palm hooking block, high, in walking stance: Kwang-Gae (obverse) and Yoo-Sin (reverse).

Palm hooking block, middle, in sitting stance: Juche, Yoo-Sin.

Palm hooking block, middle, parallel stance: Choi-Yong, Yon-Gae.

Upward block with palm (*sonbadak ollyo makgi*), in rear foot stance (obverse): Joong-Gun, Ko-Dang, Sam-Il.

Upward block with palm, in reverse walking stance: Kwang-Gae (in slow motion).

Upward block with palm, in L-stance: Ul-Ji.

Twin palm upward block (*sang sonbadak ollyo makgi*), in walking stance: Choong-Moo.

Rising block with twin palm, in diagonal stance: Juche.

Palm pressing block (*sonbadak noollo makgi*), in walking stance: Tong-Il.

Taekwon-Do Patterns

Palm pressing block, in reverse walking stance: Ko-Dang, Choi-Yong, Moon-Moo.

Palm pressing block, in reverse low stance: Joong-Gun and Kwang-Gae (both slow motion).

Pressing block with twin palm (*sang sonbadak noollo makgi*), in rear foot stance: Choong-Jang, Sam-Il.

Pressing block with twin palm, in diagonal stance: Se-Jong.

Horizontal block with twin palm, in L-stance, slow motion: Tong-Il.

Downward block with alternate palm (*eukhallin sonbadak naeryo makgi*), in rear foot stance: Eui-Am.

Palm downward block, in rear foot stance: Moon-Moo.

Palm pushing block (*sonbadak miro makgi*), middle, in sitting stance: Hwa-Rang, Ko-Dang; **in walking stance:** Tong-Il; **in fixed stance:** Ul-Ji (at same time as outward block with knife hand.)

Inward block with palm, in walking stance: Tong-Il.

Scooping block (*duro makgi*) with the palm, in sitting stance: Ge-Baek, Yoo-Sin, Se-Jong.

Scooping block with the palm, in L-stance: Choong-Jang.

Double arc-hand block (*doo bandal son makgi*), high, in walking stance: Ge-Baek, Sam-Il, both reverse-half facing, both looking through the hands.

Double arc-hand block, middle, in walking stance: So-San, Se-Jong.

Using both hands as if to grab opponent's head, in walking stance: Toi-Gye, Choong-Moo.

Taekwon-Do Patterns

Blocks with other parts of the hands:

Upward block with bow wrist (*sonmok dung*), in rear foot stance: Tong-Il.

Blocks with feet

Hooking kick (*golcho chagi*), middle: Juche and Ko-Dang.

⇒ Note: A hooking kick is a block to elbow joint or Achilles tendon, executed with side instep, preferably to outside of attacking hand or foot. In Juche it is followed in consecutive motion by a high side piercing kick. There is no “hook” kick in the Encyclopedia. ⇐

Crescent kick (*bandal chagi*) to palm: Yoo-Sin, Ul-Ji.

Waving kick (*doro chagi*): Yoo-Sin.

Checking kick (*cha momchagi*): Moon-Moo.

Other movements or positions

Fist extended to front horizontally: Yul-Gok (as marker for a punch, in sitting stance), Po-Eun (as marker for an angle punch).

Knife-hand left extended after strike: Juche (after spinning), Yon-Gae (after flying).

To heaven hand in close stance, in slow motion: Juche.

Both elbows extended to sides horizontally: Yoo-Sin (to sitting stance).

In one-leg stance: Both fists lifted, Po-Eun; Parallel block with outer forearm, Juche; High and low side blocks with knife-hand, Moon-Moo; High and low side blocks with forearm, Se-Jong; Striking palm with back forearm, Se-Jong and Tong-Il (different positions for raised foot).

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Hand positions accompanying an attack or block

⇒ Note: When one arm is executing an attack or a block the other fist is usually pulled back to the hip. Following are the exceptions. ⇐

Arm extended downward with back fist side back strike: Po-Eun and Ul-Ji (in sitting stance), Toi-Gye (in slow motion, in close stance).

Forearm extended to side downward, with inner forearm side front block: Hwa-Rang (in close stance) and Choong-Jang (in sitting stance).

Bringing side fist to shoulder: Yon-Gae (with upward punch in X-stance, also with a low inward reverse knife-hand block in walking stance), So-San (with upset punch with middle knuckle fist in L-stance, also with high inward knife-hand strike in walking stance), Tong-Il (with low inward palm block in walking stance, also with an upset punch in L-stance).

Palm/finger belly

⇒ Note: many students use the finger belly as a target or placement even though the pattern states that the palm should be used. Each pattern should be read and learned carefully. ⇐

Slipping palm to elbow with punch: Po-Eun (in sitting stance).

Palm on back of hand after high flat fingertip thrust, with low front snap kick: Choong-Jang.

Striking palm with elbow strike: Yul-Gok, Ge-Baek, Sam-Il and Choi-Yong (all in reverse walking stance).

Striking palm with elbow in side front strike with back fist: Choong-Jang (slipping into reverse walking stance).

Palm to elbow with high front knife-hand strike: Ul-Ji.

Back elbow thrust, palm to forefist: Po-Eun (in sitting stance).

Punch palm with fist: Choong-Jang (in reverse L-stance).

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Striking palm with back forearm: Se-Jong.

Vertical kick to palm with reverse footsword: Tong-II.

Finger belly on back forearm with low reverse knife-hand block: Juche (in X-stance).

Finger belly to fist with high backfist side strike: Eui-Am (jumping to X-stance).

Back elbow thrust, fists together: Choong-Jang (slow motion, in walking stance).

Fist pulled under armpit while executing low forearm block: Sam-II (in reverse L-stance).

Fist over shoulder while executing middle punch: Sam-II (in L-stance).

Hand positions while kicking

Back piercing kick

⇒ Note: For a back piercing kick bring both hands in front of the chest. ⇐

Turning kick

⇒ Note: For a turning kick or reverse turning kick, form a forearm guarding block over the kick. ⇐

The **exception** is: **Turning kick from on the ground with both hands on the ground supporting the body:** Choong-Jang.

Front snap kick

⇒ Note: When executing a front snap kick, hands usually maintain their previous position. ⇐

Maintaining a high wedging block: Do-San (middle).

Maintaining an inner forearm block: Yul-Gok (low).

Maintaining a circular block: Won-Hyo (low).

Maintaining a palm upward block: Ko-Dang (middle).

Maintaining a palm downward block: Moon-Moo (middle).

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- Maintaining a W-shape block with a knife-hand:** Choi-Yong (middle).
- Maintaining forearm guarding block:** Choong-Jang (low).
- Maintaining a middle knife-hand guarding block:** Toi-Gye, Ge-Baek (low).
- Maintaining a middle block with reverse knife-hand:** Joong-Gun (low).
- Maintaining a high punch:** Sam-Il and So-San (both low).
- Maintaining a middle punch, with palm on elbow joint:** Yoo-Sin (low).
- Maintaining a high vertical punch with twin fist:** Toi-Gye (middle).
- Maintaining an upset punch with twin fist:** Kwang-Gae (middle).
- Maintaining a high arc-hand strike:** Choong-Jang (middle).
- Maintaining a rising block with the forearm:** Ul-Ji (middle).
- Maintaining a flat fingertip thrust, bringing palm onto back hand:** Choong-Jang (low).
- While executing middle wedging block with inner forearm:** Ul-Ji (middle).

Front snap kick with the knee

Pulling hands back: Choong-Jang.

Upward kick with the knee

Pulling hands downwards (as if holding opponent's head or shoulders):
Toi-Gye, Choong-Moo.

Side piercing kick

⇒ Note: For a side piercing kick the leading arm is by default extended in a high punch while the other fist is brought to the hip. **Exceptions** are noted here. ⇐

Pulling both hands in opposite direction: Hwa-Rang, Ge-Baek, Eui-Am, Choong-Jang, Choi-Yong (all middle)

Pulling both fists in front of chest: Juche (middle, slow), Yon-Gae (high).

Maintaining a forearm guarding block: Sam-Il, Yoo-Sin, Choi-Yong, So-San, Tong-Il.

Maintaining a knifehand guarding block: Sam-Il.

Maintaining a low knifehand block against the palm: Kwang-Gae.

Maintaining a parallel block with the outer forearm: Juche.

Maintaining a horizontal strike with twin knifehand: So-San.

Sweeping kick

Fixed stance to fixed stance, forming a U-shaped block: Sam-Il.

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Walking stance to L-stance, into middle guarding block: Moon-Moo.

Consecutive kicks (*yonsok chagi*)

Both fists in front of chest: Juche (while performing a middle hooking kick and a high side piercing kick).

Pulling both hands in opposite direction: Choi-Yong (while performing a high reverse hooking kick and a middle side piercing kick).

Maintaining twin knife-hand strikes: So-San (while performing a high side piercing kick and a high turning kick).

Movements showing a release

⇒ Note: These patterns show a sequence of movements which can be used as a release in Self Defence (*hosin sul*). ⇐

After a fingertip thrust: Do-San.

After a high side strike with back fist: Joong-Gun.

After a middle punch: Hwa-Rang.

After a high flat fingertip thrust: Choong-Jang.

From a low punch with double fist, L-stance to walking stance: So-San.

Hints for getting back to the starting point

All the patterns are designed so that with correct stances, the pattern will end at exactly the same point as it started. There are some patterns where this is difficult for many students. Here are some hints that may help.

Do-San: Movements 13 and 17 should be walking stances at an angle of approximately 30° from straight ahead. This will enable movements 15 and 19 to have the feet on the same line, and will help with getting back to the starting spot.

Yul-Gok: The jump in movement 36 must bring you back to the starting point. Ensure that movements 32 and 34 are good long walking stances.

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Hwa-Rang: Ensure that the slide in movement 25 takes you back to the starting point.

Choong-Moo: After the 2 side piercing kicks (25 & 26) the pattern says “lower the foot to A” not “bring feet together.”

Po-Eun: Every L-stance takes you back from the line AB, so every X-stance must take you back to it. A common mistake in the X-stance is to cross the foot over to be almost alongside the standing foot instead of in front.

Ge-Baek: To finish in the right place, movement 36 must have the left foot on the starting line. To achieve this, several points should be noted. Movement 14 is a **low** stance; movement 28 should not be a long jump; movement 34 has the foot lowered to C, not straight down; between the consecutive kicks at 22 and 23, the foot is lowered to C (so while the flying side piercing kick does not cover any distance, the step before it does).

Eui-Am: Note the 2 small shifts backwards in 31 and 36.

Choong-Jang: The main point for this pattern is in movement 24, after the side piercing kick, the foot is put down to D rather than bringing the feet together.

Juche: There are 4 movements which should entail a slide back to C. They are movements 27, 29, 33, and 35. Those slides, and ensuring that the feet exchange positions in the flying dodging reverse turning kicks in movements 34 and 36, will ensure that you don't finish the pattern too far forward.

So-San: movements 28, 51 and 56 all require a jump towards C.

Last foot movement

For remembering how to return to Ready Posture at the end of the pattern: Up to (and including) Hwa Rang, pull back the previous movement. From Choong-Moo, follow the previous movement, except for Ko-Dang.

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From Yoo-sin onwards, pull back the previous foot movement, except for Moon-Moo. (Ul-Ji and Tong-Il step at right angles to the last foot movement).

Meaning of Pattern names

Chon-Ji

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

Dan-Gun Is named after the holy Dan-Gun, the legendary founder of Korea in the year 2333 B.C.

Do-San

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 education in Korea and its independence movement.

Won-Hyo

Won-Hyo was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 A.D.

Yul-Gok

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 the 38th degree of latitude and the diagram represents "scholar".

Joong-Gun

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

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 the 37th degree of latitude, and the diagram represents "scholar".

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Hwa-Rang

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

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

Kwang-Gae is named after the famous Kwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram 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

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

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

Eui-Am

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 represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.

Choong-Jang

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

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

Juche

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

Ko-Dang

Pseudonym of the patriot Cho Man Shik, who dedicated his life to the Korean Independence Movement and to the education of his people.

⇒ Note: Ko-Dang was one of the original 24 patterns created by General Choi. In the early 1980s, however, Ko-Dang was removed from the official syllabus by General Choi and replaced by a new pattern which he named Juche. Ko-Dang was a famous South Korean anti-communist, and when Choi began to spread his art throughout the world, and to North Korea in particular, he removed this pattern so as not to offend anyone.

Ko-Dang is now commonly referred to as the 25th pattern. ⇐

Sam-Il

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

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

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

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

Taekwon-Do Patterns

year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.

Ul-Ji

Ul-Ji is named after general Ul-Ji Moon Dok who successfully defended Korea against a Sui invasion force of nearly one million soldiers led by Emperor 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 represents his surname. The 42 movements represent the author's age when he designed the pattern.

Moon-Moo

Moon-Moo honours 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

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 Myunh Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.

Se-Jong

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 represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.

Tong-Il

Tong-Il denotes the resolution of the unification of Korea which has been divided since 1945. The diagram symbolizes the homogenous race.

The Fundamental Movements (*gibbon yonsup*)

⇒ Note: In these listings of the Fundamental Movements and Patterns, the facing is given in brackets. F, S, H and RH – see page 8 ⇐

Taekwon-Do Patterns

SAJU JIRUGI

Saju Jirugi (Four Direction Punch) - Right side

Ready Posture – Parallel Ready Stance

1. (F) Move the right foot to D forming a right walking stance toward D while executing a middle punch to D with the right fist.
2. (H) Move the right foot to A forming a left walking stance toward B while executing a low block to B with the left forearm.
3. (F) Move the right foot to B forming a right walking stance toward B while executing a middle punch to B with the right fist.
4. (H) Move the right foot to D forming a left walking stance toward C while executing a low block to C with the left forearm.
5. (F) Move the right foot to C forming a right walking stance toward C while executing a middle punch to C with the right fist.
6. (H) Move the right foot to B forming a left walking stance toward A while executing a low block to A with the left forearm
7. (F) Move the right foot to A forming a right walking stance toward A while executing a middle punch to A with the right fist.

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

Saju Jirugi - Left side

Ready Posture – Parallel Ready Stance

1. (F) Move the left foot to D forming a left walking stance toward D while executing a middle punch to D with the left fist.
2. (H) Move the left foot to B forming a right walking stance toward A while executing a low block to A with the right forearm.
3. (F) Move the left foot to A forming a left walking stance toward A while executing a middle punch to A with the left fist.
4. (H) Move the left foot to D forming a right walking stance toward C while executing a low block to C with the right forearm.
5. (F) Move the left foot to C forming a left walking stance toward C while executing a middle punch to C with the left fist.
6. (H) Move the left foot to A forming a right walking stance toward B while executing a low block to B with the right forearm.
7. (F) Move the left foot to B forming a left walking stance toward B while executing a middle punch to B with the left fist.

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

Taekwon-Do Patterns

Saju Makgi (Four Direction Block) – Right side

SAJU MAKGI

Ready Posture – Parallel Ready Stance

1. (H) Move the right foot to C forming a left walking stance toward D while executing a low block to D with the left knife-hand.
2. (H) Move the right foot to D forming a right walking stance toward D while executing a middle side block to D with the right inner forearm.
3. (H) Move the right foot to A forming a left walking stance toward B while executing a low block to B with the left knife-hand.
4. (H) Move the right foot to B forming a right walking stance toward B while executing a middle side block to B with the right inner forearm.
5. (H) Move the right foot to D forming a left walking stance toward C while executing a low block to C with the left knife-hand.
6. (H) Move the right foot to C forming a right walking stance toward C while executing a middle side block to C with the right inner forearm.
7. (H) Move the right foot to B forming a left walking stance toward A while executing a low block to A with the left knife-hand.
8. (H) Move the right foot to A forming a right walking stance toward A while executing a middle side block to A with the right inner forearm.

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

Saju Makgi – Left side

Ready Posture – Parallel Ready Stance

1. (H) Move the left foot to C forming a right walking stance toward D while executing a low block to D with the right knife-hand.
2. (H) Move the left foot to D forming a left walking stance toward D while executing a middle side block to D with the left inner forearm.
3. (H) Move the left foot to B forming a right walking stance toward A while executing a low block to A with the right knife-hand.
4. (H) Move the left foot to A forming a left walking stance toward A while executing a middle side block to A with the left inner forearm.
5. (H) Move the left foot to D forming a right walking stance toward C while executing a low block to C with the right knife-hand.
6. (H) Move the left foot to C forming a left walking stance toward C while executing a middle side block to C with the left inner forearm.
7. (H) Move the left foot to A forming a right walking stance toward B while executing a low block to B with the right knife-hand.
- 8_ (H) Move the left foot to B forming a left walking stance toward B while

executing a middle side block to B with the left inner forearm.

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

The Patterns (Tul)

Chon-Ji

Ready Posture – Parallel Ready Stance

1. (H) Move the left foot to B forming a left walking stance toward B while executing a low block to B with the left forearm.
2. (F) Move the right foot to B forming a right walking stance toward B while executing a middle punch to B with the right fist.
3. (H) Move the right foot to A, turning clockwise to form a right walking stance toward A while executing a low block to A with the right forearm.
4. (F) Move the left foot to A forming a left walking stance toward A while executing a middle punch to A with the left fist.
5. (H) Move the left foot to D forming a left walking stance toward D while executing a low block to D with the left forearm.
6. (F) Move the right foot to D forming a right walking stance toward D while executing a middle punch to D with the right fist.
7. (H) Move the right foot to C turning clockwise to form a right walking stance toward C while executing a low block to C with the right forearm.
8. (F) Move the left foot to C forming a left walking stance toward C while executing a middle punch to C with the left fist.
9. (H) Move the left foot to A forming a right L-stance toward A while executing a middle block to A with the left inner forearm.
10. (F) Move the right foot to A forming a right walking stance toward A while executing a middle punch to A with the right fist.
11. (H) Move the right foot to B turning clockwise to form a left L-stance toward B while executing a middle block to B with the right inner forearm.
12. (F) Move the left foot to B forming a left walking stance toward B while executing a middle punch to B with the left fist.
13. (H) Move the left foot to C forming a right L-stance toward C while executing a middle block to C with the left inner forearm.
14. (F) Move the right foot to C forming a right walking stance toward C while executing a middle punch to C with the right fist.
15. (H) Move the right foot to D turning clockwise to form a left L-stance

Taekwon-Do Patterns

CHON-JI

DAN-GUN

toward D while executing a middle block to D with the right inner forearm.

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

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

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

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

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

Dan-Gun

Ready Posture – Parallel Ready Stance

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

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

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

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

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

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

7. (F) Move the left foot to D forming a left walking stance toward D while executing a high punch to D with the left fist.

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

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

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

Taekwon-Do Patterns

DAN-GUN

DO-SAN

- 11.** (H) Move the right foot to F turning clockwise to form a left L-stance toward B while executing a middle block to B with the right inner forearm.
 - 12.** (F) Move the left foot to F forming a left walking stance toward F while executing a high punch to F with the left fist.
 - 13.** (H) Move the left foot to C forming a left walking stance toward C while executing a low block to C with the left forearm.
 - 14.** (F) Execute a rising block with the left forearm, maintaining the left walking stance toward C. Perform 13 and 14 in a continuous motion.
 - 15.** (F) Move the right foot to C forming a right walking stance toward C, at the same time executing a rising block with the right forearm.
 - 16.** (F) Move the left foot to C forming a left walking stance toward C, at the same time executing a rising block with the left forearm.
 - 17.** (F) Move the right foot to C forming a right walking stance toward C, at the same time executing a rising block with the right forearm.
 - 18.** (H) Move the left foot to B turning counter clockwise to form a right L-stance toward B while executing a middle outward strike to B with the left knife-hand.
 - 19.** (F) Move the right foot to B forming a right walking stance toward B while executing a high punch to B with the right fist.
 - 20.** (H) Move right foot to A turning clockwise to form a left L-stance toward A while executing a middle outward strike to A with the right knife-hand.
 - 21.** (F) Move the left foot to A forming a left walking stance toward A while executing a high punch to A with the left fist.
- END:** Bring the left foot back to a ready posture.

Do-San

Ready Posture – Parallel Ready Stance

- 1.** (H) Move the left foot to B, forming a left walking stance toward B while executing a high side block to B with the left outer forearm.
- 2.** (F) Execute a middle punch to B with the right fist while maintaining a left walking stance toward B.
- 3.** (H) Move the left foot on line AB, and then turn clockwise to form a right walking stance toward A while executing a high side block to A with the right outer forearm.
- 4.** (F) Execute a middle punch to A with the left fist while maintaining a right

Taekwon-Do Patterns

DO-SAN

walking stance toward A.

- 5.** (H) Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
- 6.** (F) Move the right foot to D forming a right walking stance toward D while executing a middle thrust to D with the right straight fingertip.
- 7.** (H to H) Twist the right knife-hand together with the body counter clockwise until its palm faces downward and then move the left foot to D, turning counter clockwise to form a left walking stance toward D while executing a high side strike to D with the left back fist.
- 8.** (H) Move the right foot to D forming a right walking stance toward D while executing a high side strike to D with the right back fist.
- 9.** (H) Move the left foot to E, turning counter clockwise to form a left walking stance toward E while executing a high side block to E with the left outer forearm.
- 10.** (F) Execute a middle punch to E with the right fist while maintaining a left walking stance toward E.
- 11.** (H) Move the left foot on line EF, and then turn clockwise to form a right walking stance toward F while executing a high side block to F with the right outer forearm.
- 12.** (F) Execute a middle punch to F with the left fist while maintaining a right walking stance toward F.
- 13.** (F) Move the left foot to CE forming a left walking stance toward CE, at the same time executing a high wedging block to CE with the outer forearm.
- 14.** Execute a middle front snap kick to CE with the right foot, keeping the position of the hands as they were in 13.
- 15.** (F) Lower the right foot to CE forming a right walking stance toward CE while executing a middle punch to CE with the right fist.
- 16.** (F) Execute a middle punch to CE with the left fist while maintaining a right walking stance toward CE. Perform 15 and 16 in a fast motion.
- 17.** (F) Move the right foot to CF forming a right walking stance toward CF while executing a high wedging block to CF with the outer forearm.
- 18.** Execute a middle front snap kick to CF with the left foot, keeping the position of the hands as they were in 17.
- 19.** (F) Lower the left foot to CF forming a left walking stance toward CF while executing a middle punch to CF with the left fist.
- 20.** (F) Execute a middle punch to CF with the right fist while maintaining a

Taekwon-Do Patterns

DO-SAN

WON-HYO

left walking stance toward C. Perform 19 and 20 in a fast motion.

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

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

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

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

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

Won-Hyo

Ready Posture – Close Ready Stance A

1. (H) Move the left foot to B forming a right L-stance toward B while executing a twin forearm block.

2. (H) Execute a high inward strike to B with the right knife-hand while bringing the left side fist in front of the right shoulder, maintaining a right L-stance toward B.

3. (H) Execute a middle punch to B with the left fist while forming a left fixed stance toward B, slipping the left foot to B.

4. (H) Bring the left foot to the right foot and then move the right foot to A, forming a left L-stance toward A while executing a twin forearm block.

5. (H) Execute a high inward strike to A with the left knife-hand while bringing the right side fist in front of the left shoulder, maintaining a left L-stance toward A.

6. (H) Execute a middle punch to A with the right fist while forming a right fixed stance toward A, slipping the right foot to A.

7. (H) Bring the right foot to the left foot and then turn the face toward D while forming a right bending ready stance A toward D.

8. Execute a middle side piercing kick to D with the left foot.

9. (H) Lower the left foot to D forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.

10. (H) Move the right foot to D forming a left L-stance toward D while executing a guarding block to D with a knife-hand.

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WON-HYO

- 11.** (H) Move the left foot to D forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
- 12.** (F) Move the right foot to D forming a right walking stance toward D while executing a middle thrust to D with the right straight fingertip.
- 13.** (H) Move the left foot to E turning counter clockwise to form a right L-stance toward E, at the same time executing a twin forearm block.
- 14.** (H) Execute a high inward strike to E with the right knife-hand while bringing the left side fist in front of the right shoulder, maintaining a right L-stance toward E.
- 15.** (H) Execute a middle punch to E with the left fist while forming a left fixed stance toward E, slipping the left foot to E.
- 16.** (H) Bring the left foot to the right foot and then move the right foot to F, forming a left L-stance toward F while executing a twin forearm block.
- 17.** (H) Execute a high inward strike to F with the left knife-hand while bringing the right side fist in front of the left shoulder, maintaining a left L-stance toward F.
- 18.** (H) Execute a middle punch to F with the right fist while forming a right fixed stance toward F, slipping the right foot to F.
- 19.** (RH) Bring the right foot to the left foot and then move the left foot to C forming a left walking stance toward C while executing a circular block to CF with the right inner forearm.
- 20.** (F) Execute a low front snap kick to C with the right foot, keeping the position of the hands as they were in 19.
- 21.** (F) Lower the right foot to C forming a right walking stance toward C while executing a middle punch to C with the left fist.
- 22.** (RH) Execute a circular block to CE with the left inner forearm while maintaining a right walking stance toward C.
- 23.** (F) Execute a low front snap kick to C with the left foot, keeping the position of the hands as they were in 22.
- 24.** (F) Lower the left foot to C forming a left walking stance toward C while executing a middle punch to C with the right fist.
- 25.** (H) Turn face toward C forming a left bending ready stance A toward C.
- 26.** Execute a middle side piercing kick to C with the right foot.
- 27.** (H) Lower the right foot on line CD and then move the left foot to B, turning counter clockwise to form a right L-stance toward B, at the same

Taekwon-Do Patterns

YUL-GOK

time executing a middle guarding block to B with the forearm.

28. (H) Bring the left foot to the right foot and then move the right foot to A forming a left L-stance toward A while executing a middle guarding block to A with the forearm.

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

Yul-Gok

Ready Posture – Parallel Ready Stance

- 1.** (F) Move the left foot to B forming a sitting stance toward D while extending the left fist to D horizontally.
- 2.** (F) Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.
- 3.** (F) Execute a middle punch to D with the left fist while maintaining a sitting stance toward D. Perform 2 and 3 in a fast motion.
- 4.** (F) Bring the left foot to the right foot and then move the right foot to A forming a sitting stance toward D while extending the right fist to D horizontally.
- 5.** (F) Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.
- 6.** (F) Execute a middle punch to D with the right fist while maintaining a sitting stance toward D. Perform 5 and 6 in a fast motion.
- 7.** (H) Move the right foot to AD forming a right walking stance toward AD while executing a middle side block to AD with the right inner forearm.
- 8.** Execute a low front snap kick to AD with the left foot keeping the position of the hands as they were in 7.
- 9.** (F) Lower the left foot to AD forming a left walking stance toward AD while executing a middle punch to AD with the left fist.
- 10.** (F) Execute a middle punch to AD with the right fist while maintaining a left walking stance toward AD. Perform 9 and 10 in a fast motion.
- 11.** (H) Move left foot to BD forming a left walking stance toward BD at the same time executing a middle side block to BD with the left inner forearm.
- 12.** Execute a low front snap kick to BD with the right foot keeping the position of the hands as they were in 11.
- 13.** (F) Lower the right foot to BD forming a right walking stance toward BD while executing a middle punch to BD with the right fist.

Taekwon-Do Patterns

YUL-GOK

- 14.** (F) Execute a middle punch to BD with the left fist while maintaining a right walking stance toward BD. Perform 13 and 14 in a fast motion.
- 15.** (H) Execute a middle hooking block to D with the right palm while forming a right walking stance toward D, pivoting with the left foot.
- 16.** (RH) Execute a middle hooking block to D with the left palm while maintaining a right walking stance toward D.
- 17.** (F) Execute a middle punch to D with the right fist while maintaining a right walking stance toward D. Execute 16 and 17 in a connecting motion.
- 18.** (H) Move the left foot to D forming a left walking stance toward D while executing a middle hooking block to D with the left palm.
- 19.** (RH) Execute a middle hooking block to D with the right palm while maintaining a left walking stance toward D.
- 20.** (F) Execute a middle punch to D with the left fist while maintaining a left walking stance toward D. Execute 19 and 20 in a connecting motion.
- 21.** (F) Move the right foot to D forming a right walking stance toward D at the same time executing a middle punch to D with the right fist.
- 22.** (H) Turn the face toward D forming a right bending ready stance A toward D.
- 23.** Execute a middle side piercing kick to D with the left foot.
- 24.** (F) Lower the left foot to D forming a left walking stance toward D while striking the left palm with the right front elbow.
- 25.** (H) Turn face toward C forming a left bending ready stance A toward C.
- 26.** Execute a middle side piercing kick to C with the right foot.
- 27.** (F) Lower the right foot to C forming a right walking stance toward C while striking the right palm with the left front elbow.
- 28.** (H) Move the left foot to E forming a right L-stance toward E while executing a twin knife-hand block.
- 29.** (F) Move the right foot to E forming a right walking stance toward E while executing a middle thrust to E with the right straight fingertip.
- 30.** (H) Move the right foot to F turning clockwise to form a left L-stance toward F while executing a twin knife-hand block.
- 31.** (F) Move the left foot to F forming a left walking stance toward F while executing a middle thrust to F with the left straight fingertip.
- 32.** (H) Move the left foot to C forming a left walking stance toward C while executing a high side block to C with the left outer forearm.

Taekwon-Do Patterns

YUL-GOK

JOONG-GUN

33. (F) Execute a middle punch to C with the right fist while maintaining a left walking stance toward C.

34. (H) Move the right foot to C forming a right walking stance toward C while executing a high side block to C with the right outer forearm.

35. (F) Execute a middle punch to C with the left fist while maintaining a right walking stance toward C.

36. (to H) Jump to C forming a left X-stance toward B while executing a high side strike to C with the left back fist.

37. (H) Move the right foot to A forming a right walking stance toward A at the same time executing a high block to A with the right double forearm.

38. (H) Bring the right foot to the left foot and then move the left foot to B forming a left walking stance toward B while executing a high block to B with the left double forearm.

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

Joong-Gun

Ready Posture – Close Ready Stance B

1. (H) Move the left foot to B forming a right L-stance toward B while executing a middle block to B with the left reverse knife-hand.

2. Execute a low side front snap kick to B with the left foot, keeping the position of the hands as they were in 1.

3. (H) Lower left foot to B and then move the right foot to B forming a left rear foot stance toward B while executing an upward block with a right palm.

4. (H) Move the right foot to A forming a left L-stance toward A, at the same time executing a middle block to A with a right reverse knife-hand.

5. Execute a low side front snap kick to A with the right foot, keeping the position of the hands as they were in 4.

6. (F) Lower right foot to A and then move the left foot to A forming a right rear foot stance toward A while executing an upward block with a left palm.

7. (H) Move the left foot to D forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.

8. (F) Execute a right upper elbow strike while forming a left walking stance toward D, slipping the left foot to D.

9. (H) 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.

Taekwon-Do Patterns

JOONG-GUN

- 10.** (F) Execute a left upper elbow strike while forming a right walking stance toward D, slipping the right foot to D.
- 11.** (F) Move the left foot to D forming a left walking stance toward D while executing a high vertical punch to D with a twin fist.
- 12.** (F) Move the right foot to D forming a right walking stance toward D while executing an upset punch to D with a twin fist.
- 13.** (F) Move right foot on line CD and then turn counter clockwise to form a left walking stance toward C while executing a rising block with an X-fist.
- 14.** (H) Move the left foot to E forming a right L-stance toward E while executing a high side strike to E with the left back fist.
- 15.** (F) Twist the left fist counter clockwise until the back fist faces downward, at the same time forming a left walking stance toward E, slipping the left foot to E.
- 16.** (F) Execute a high punch to E with the right fist while maintaining a left walking stance toward E. Perform 15 and 16 in a fast motion.
- 17.** (H) Bring the left foot to the right foot and then move the right foot to F, forming a left L-stance toward F while executing a high side strike to F with a right back fist.
- 18.** (F) Twist the right fist clockwise until the back fist faces downward, at the same time forming a right walking stance toward F, slipping the right foot.
- 19.** (F) Execute a high punch to F with the left fist while maintaining a right walking stance toward F. Perform 18 and 19 in a fast motion.
- 20.** (H) Bring the right foot to the left foot and then move the left foot to C forming a left walking stance toward C while executing a high block to C with a left double forearm.
- 21.** (H) Execute a middle punch to C with the left fist while forming a right L-stance toward C, pulling the left foot.
- 22.** Execute a middle side piercing kick to C with the right foot.
- 23.** (H) Lower the right foot to C forming a right walking stance toward C while executing a high block to C with the right double forearm.
- 24.** (H) Execute a middle punch to C with the right fist while forming a left L-stance toward C, pulling the right foot.
- 25.** Execute a middle side piercing kick to C with the left foot.
- 26.** (H) Lower the left foot to C forming a right L-stance toward C while executing a middle guarding block to C with the forearm.

Taekwon-Do Patterns

JOONG-GUN

TOI-GYE

- 27.** (F) Execute a pressing block with the right palm while forming a left low stance toward C, slipping the left foot to C. Perform in slow motion.
 - 28.** (H) Move the right foot to C forming a left L-stance toward C while executing a middle guarding block to C with the forearm.
 - 29.** (F) Execute a pressing block with the left palm while forming a right low stance toward C, slipping the right foot to C. Perform in a slow motion.
 - 30.** (F) Bring the left foot to the right foot forming a close stance toward A while executing an angle punch with the right fist. Perform in slow motion.
 - 31.** (H) Move the right foot to A forming a right fixed stance toward A while executing a U-shape block to A.
 - 32.** (H) Bring the right foot to the left foot and then move the left foot to B forming a left fixed stance toward B, at the same time executing a U-shape block to B.
- END:** Bring the left foot back to a ready posture.

Toi-Gye

Ready Posture – Close Ready Stance B

- 1.** (H) Move the left foot to B forming a right L-stance toward B while executing a middle block to B with the left inner forearm.
- 2.** (F) Execute a low thrust to B with the right upset fingertip while forming a left walking stance toward B, slipping the left foot to B.
- 3.** (F) Bring the left foot to the right foot to form a close stance toward D while executing a side back strike to C with the right back fist, extending the left arm to the side downward. Perform in slow motion.
- 4.** (H) Move the right foot to A forming a left L-stance toward A while executing a middle block to A with the right inner forearm.
- 5.** (F) Execute a low thrust to A with the left upset fingertip while forming a right walking stance toward A, slipping the right foot to A.
- 6.** (F) Bring the right foot to the left foot to form a close stance toward D while executing a side back strike to C with the left back fist, extending the right arm to the side downward. Perform in slow motion.
- 7.** (F) Move the left foot to D forming a left walking stance toward D while executing a pressing block with an X-fist.
- 8.** (F) Execute a high vertical punch to D with a twin fist while maintaining a left walking stance toward D. Perform 7 and 8 in a continuous motion.

Taekwon-Do Patterns

TOI-GYE

9. Execute a middle front snap kick to D with the right foot, keeping the position of the hands as they were in 8.
10. (F) Lower the right foot to D forming a right walking stance toward D while executing a middle punch to D with the right fist.
11. (F) Execute a middle punch to D with the left fist while maintaining a right walking stance toward D.
12. (F) Bring the left foot to the right foot forming a close stance toward F while executing a twin side elbow thrust. Perform in slow motion.
13. (F) Move the right foot to F in a stamping motion forming a sitting stance toward C while executing a W-shape block to C with the right outer forearm.
14. (F) Move the left foot to F in a stamping motion turning clockwise to form a sitting stance toward D while executing a W-shape block to D with the left outer forearm.
15. (F) Move the left foot to E in a stamping motion turning clockwise to form a sitting stance toward C while executing a W-shape block to C with the left outer forearm.
16. (F) Move the right foot to E in a stamping motion turning counter clockwise to form a sitting stance toward D while executing a W-shape block to D with the right outer forearm.
17. (F) Move the left foot to E in a stamping motion turning clockwise to form a sitting stance toward C while executing a W-shape block to C with the left outer forearm.
18. (F) Move the left foot to F in a stamping motion turning clockwise to form a sitting stance toward D while executing a W-shape block to D with the left outer forearm.
19. (H) Bring the right foot to the left foot and then move the left foot to D forming a right L-stance toward D while executing a low pushing block to D with the left double forearm.
20. (F) Extend both hands upward as if to grab the opponent's head while forming a left walking stance toward D, slipping the left foot to D.
21. Execute an upward kick with the right knee while pulling both hands downward.
22. (H) Lower the right foot to the left foot and then move the left foot to C forming a right L-stance toward C while executing a middle guarding block to C with a knife-hand.

Taekwon-Do Patterns

TOI-GYE

- 23.** Execute a low side front snap kick to C with the left foot, keeping the position of the hands as they were in 22.
- 24.** (F) Lower the left foot to C forming a left walking stance toward C while executing a high thrust to C with the left flat fingertip.
- 25.** (H) Move the right foot to C forming a left L-stance toward C while executing a middle guarding block to C with a knife-hand.
- 26.** Execute a low side front snap kick to C with the right foot, keeping the position of the hands as they were in 25.
- 27.** (F) Lower the right foot to C forming a right walking stance toward C while executing a high thrust to C with the right flat fingertip.
- 28.** (H) Move the right foot to D forming a right L-stance toward C while executing a side back strike to D with the right back fist and a low block to C with the left forearm.
- 29.** (F) Jump to C forming a right X-stance toward A while executing a pressing block with an X-fist.
- 30.** (H) Move the right foot to C forming a right walking stance toward C while executing a high block to C with the right double forearm.
- 31.** (H) Move the left foot to B forming a right L-stance toward B while executing a low guarding block to B with a knife-hand.
- 32.** (RH) Execute a circular block to BD with the right inner forearm while forming a left walking stance toward B, slipping the left foot to B.
- 33.** (H) Bring the left foot to the right foot and then move the right foot to A forming a left L-stance toward A, at the same time executing a low guarding block to A with a knife-hand.
- 34.** (RH) Execute a circular block to AD with the left inner forearm while forming a right walking stance toward A, slipping the right foot to A.
- 35.** (RH) Execute a circular block to DA with the right inner forearm while forming a left walking stance toward DB. *
- 36.** (RH) Execute a circular block to AD with the left inner forearm while forming a right walking stance toward A.
- 37.** (F) Move the right foot on line AB to form a sitting stance toward D while executing a middle punch to D with the right fist.
- END:** Bring the right foot back to a ready posture.
- * **NB** The Encyclopedia gives both directions in Movement 35 as towards CE.

Taekwon-Do Patterns

Hwa-Rang

HWA-RANG

Ready Posture – Close Ready Stance C

1. (F) Move the left foot to B to form a sitting stance toward D while executing a middle pushing block to D with the left palm.
2. (F) Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.
3. (F) Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.
4. (H) Execute a twin forearm block while forming a left L-stance toward A, pivoting with the left foot.
5. (H) Execute an upward punch with the left fist while pulling the right side fist in front of the left shoulder, maintaining a left L-stance toward A.
6. (H) Execute a middle punch to A with the right fist while forming a right fixed stance toward A in a sliding motion.
7. (S) Execute a downward strike with the right knife-hand while forming a left vertical stance toward A, pulling the right foot.
8. (F) Move the left foot to A forming a left walking stance toward A while executing a middle punch to A with the left fist.
9. (H) Move the left foot to D forming a left walking stance toward D while executing a low block to D with the left forearm.
10. (F) Move the right foot to D forming a right walking stance toward D while executing a middle punch to D with the right fist.
11. (H) Pull the left foot toward the right foot while bringing the left palm to the right forefist, at the same time bending the right elbow about 45 degrees outward.
12. (to H) Execute a middle side piercing kick to D with the right foot while pulling both hands in the opposite direction and then lower it to D forming a left L-stance toward D, at the same time executing a middle outward strike to D with the right knife-hand.
13. (F) Move the left foot to D forming a left walking stance toward D while executing a middle punch to D with the left fist.
14. (F) Move the right foot to D forming a right walking stance toward D at the same time executing a middle punch to D with the right fist.
15. (H) Move left foot to E turning counter clockwise to form a right L-stance toward E while executing a middle guarding block to E with a knife-hand.
16. (F) Move the right foot to E forming a right walking stance toward E

Taekwon-Do Patterns

HWA-RANG

CHOONG-MOO

while executing a middle thrust to E with the right straight fingertip.

17. (H) Move the right foot on line EF forming a right L-stance toward F while executing a middle guarding block to F with a knife-hand.

18. Execute a high turning kick to DF with the right foot then lower it to F.

19. (to H) Execute a high turning kick to CF with the left foot and then lower it to F forming a right L-stance toward F while executing a middle guarding block to F with a knife-hand. Perform 18 and 19 in a fast motion.

20. (H) Move the left foot to C forming a left walking stance toward C while executing a low block to C with the left forearm.

21. (H) Execute a middle punch to C with the right fist while forming a right L-stance toward C, pulling the left foot.

22. (H) Move the right foot to C forming a left L-stance toward C while executing a middle punch to C with the left fist.

23. (H) Move the left foot to C forming a right L-stance toward C while executing a middle punch to C with the right fist.

24. (F) Execute a pressing block with an X-fist while forming a left walking stance toward C, slipping the left foot to C.

25. (H) Move the right foot to C in a sliding motion forming a right L-stance toward D while thrusting to C with the right side elbow.

26. (F) Bring the left foot to the right foot, turning counter clockwise to form a close stance toward B while executing a side front block with the right inner forearm while extending the left forearm to the side downward.

27. (F) Execute a side front block with the left inner forearm, extending the right forearm to the side downward while maintaining close stance toward B.

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

29. (H) Bring the left foot to the right foot and then move the right foot to A forming a left L-stance toward A while executing a middle guarding block to A with a knife-hand.

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

Choong-Moo

Ready Posture – Parallel Ready Stance

1. (H) Move the left foot to B forming a right L-stance toward B while executing a twin knife-hand block.

Taekwon-Do Patterns

CHOONG-MOO

- 2.** (F) Move the right foot to B forming a right walking stance toward B while executing a high front strike to B with the right knife-hand and bring the left back hand in front of the forehead.
- 3.** (H) Move the right foot to A turning clockwise to form a left L-stance toward A while executing a middle guarding block to A with a knife-hand.
- 4.** (F) Move the left foot to A forming a left walking stance toward A while executing a high thrust to A with the left flat fingertip.
- 5.** (H) Move the left foot to D forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
- 6.** (H) Turn the face to C forming a left bending ready stance A toward C.
- 7.** Execute a middle side piercing kick to C with the right foot.
- 8.** (H) Lower the right foot to C forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
- 9.** (to H) Execute a flying side piercing kick to D with the right foot soon after moving it to D and then land to D forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.
- 10.** (H) Move left foot to E turning counter clockwise to form a right L-stance toward E at the same time executing a low block to E with the left forearm.
- 11.** (F) Extend both hands upward as if to grab the opponent's head while forming a left walking stance toward E, slipping the left foot.
- 12.** Execute an upward kick to E with the right knee pulling both hands downward.
- 13.** (F) Lower the right foot to the left foot and then move the left foot to F forming a left walking stance toward F while executing a high front strike to F with the right reverse knife-hand, bringing the left back hand under the right elbow joint.
- 14.** Execute a high turning kick to DF with the right foot and then lower it to the left foot.
- 15.** Execute a middle back piercing kick to F with the left foot. Perform 14 and 15 in a fast motion.
- 16.** (H) Lower the left foot to F forming a left L-stance toward E while executing a middle guarding block to E with the forearm.
- 17.** Execute a middle turning kick to DE with the left foot.
- 18.** (H) Lower the left foot to the right foot and then move the right foot to C forming a right fixed stance toward C while executing a U-shape block

Taekwon-Do Patterns

CHOONG-MOO

toward C.

19. (to H) Jump and spin around counter clockwise, landing on the same spot to form a left L-stance toward C while executing a middle guarding block to C with a knife-hand.

20. (F) Move the left foot to C forming a left walking stance toward C at the same time executing a low thrust to C with the right upset fingertip.

21. (H) Execute a side back strike to D with the right back fist and a low block to C with the left forearm while forming a right L-stance toward C, pulling the left foot.

22. (F) Move the right foot to C forming a right walking stance toward C while executing a middle thrust to C with the right straight fingertip.

23. (H) Move the left foot to B turning counter clockwise to form a left walking stance toward B while executing a high block to B with the left double forearm.

24. (F to S) Move the right foot to B forming a sitting stance toward C while executing a middle front block to C with the right forearm and then a high side strike to B with the right back fist.

25. Execute a middle side piercing kick to A with the right foot turning counter clockwise and then lower it to A.

26. Execute a middle side piercing kick to A with the left foot turning clockwise.

27. (H) Lower left foot to A and then execute a checking block to B with an X-knife-hand while forming a left L-stance toward B pivoting with the left foot.

28. (F) Move the left foot to B forming a left walking stance toward B while executing an upward block to B with a twin palm.

29. (F) Move the left foot on line AB and then execute a rising block with the right forearm while forming a right walking stance toward A.

30. (F) Execute a middle punch to A with the left fist while maintaining a right walking stance toward A.

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

KWANG-GAE

Kwang-Gae

Ready Posture – Parallel Stance with a Heaven Hand

1. (F) Bring the left foot to the right foot, forming a close ready stance B toward D, bringing both hands in a circular motion.

Taekwon-Do Patterns

KWANG-GAE

- 2.** (RH) Move the left foot to D, forming a left walking stance toward D while executing an upset punch to D with the right fist. Perform in slow motion.
- 3.** (RH) Move right foot to D, forming a right walking stance toward D while executing an upset punch to D with the left fist. Perform in slow motion.
- 4.** (H) Move the left foot to the side front of the right foot, and then move the right foot to D, forming a right walking stance toward D, at the same time executing a high hooking block to D with the right palm. Perform in a double stepping motion.
- 5.** (H) Move right foot to C in a sliding motion to form a right L-stance toward D, at the same time executing a low guarding block to D with a knife-hand.
- 6.** (H) Move the right foot to the side of the left foot and then move the left foot to D, forming a left walking stance toward D while executing a high hooking block to D with the left palm. Perform in a double stepping motion.
- 7.** (H) Move the left foot to C in a sliding motion forming a left L-stance toward D while executing a low guarding block to D with a knife-hand.
- 8.** (H) Move the left foot to D, forming a right rear foot stance toward D while executing a high guarding block to D with a knife-hand.
- 9.** (H) Move the right foot to D, forming a left rear foot stance toward D while executing a high guarding block to D with a knife-hand.
- 10.** (F) Move the left foot to the side front of the right foot and then turn counter-clockwise, pivoting with the left foot, to form a left walking stance toward C while executing an upward block to C with the right palm. Perform in a slow motion.
- 11.** (F) Move right foot to C, forming a right walking stance toward C while executing an upward block to C with the left palm. Perform in a slow motion.
- 12.** (F) Execute a low front block with the right knife-hand in a circular motion, hitting the left palm while bringing the left foot to the right foot to form a close stance toward C.
- 13.** Execute a pressing kick to E with the left foot, keeping the position of the hands as they were in 12.
- 14.** Execute a middle side piercing kick to E with left foot, keeping the position of the hands as in 13. Perform 13 and 14 in a consecutive kick.
- 15.** (H) Lower the left foot to E, forming a right L-stance toward E while executing a high inward strike to E with the right knife-hand and bringing the left side fist in front of the right shoulder.

Taekwon-Do Patterns

KWANG-GAE

- 16.** (S) Execute a downward strike to E with the left side fist while forming a close stance toward C, pulling the left foot to the right foot.
- 17.** Execute a pressing kick to F with the right foot, keeping the position of the hands as they were in 16.
- 18.** Execute a middle side piercing kick to F with the right foot, keeping the position of the hands as they were in 17. Perform 17 and 18 in a consecutive kick.
- 19.** (H) Lower the right foot to F, forming a left L-stance toward F while executing a high inward strike to F with the knife-hand and bringing the right side fist in front of the left shoulder.
- 20.** (S) Execute a downward strike to F with the right side fist while forming a close stance toward C, pulling the right foot to the left foot.
- 21.** (F) Move the left foot to C, forming a left low stance toward C while executing a pressing block with the right palm. Perform in slow motion.
- 22.** (F) Move the right foot to C, forming a right low stance toward C while executing a pressing block with the left palm. Perform in a slow motion.
- 23.** (S) Move the right foot to D in a stamping motion to form a sitting stance toward F while executing a high side strike to D with the right back fist.
- 24.** (H) Execute a middle block to D with the right double forearm while forming a right walking stance toward D, pivoting with the left foot.
- 25.** (RH) Execute a low block to D with the left forearm while shifting to C, maintaining a right walking stance toward D, keeping the position of the right hand as it was in 24.
- 26.** (F) Execute a high thrust to D with the right flat fingertip while forming a right low stance toward D, slipping right foot to D. Perform in slow motion.
- 27.** (S) Move the left foot on line CD in a stamping motion to form a sitting stance toward F while executing a high side strike to C with the left back fist.
- 28.** (H) Execute a middle block to C with the left double forearm while forming a left walking stance toward C, pivoting with the left foot.
- 29.** (RH) Execute a low reverse block to C with the right forearm while shifting to D, maintaining a left walking stance toward C, keeping the position of the left hand as it was in 28.
- 30.** (F) Execute a high thrust to C with the left flat fingertip while forming a left low stance toward C, slipping the left foot to C. Perform in slow motion.
- 31.** (F) Move the right foot to C in a stamping motion, forming a right walking

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KWANG-GAE

PO-EUN

stance toward C while executing a high vertical punch to C with a twin fist.

32. (F) Move the left foot to A in a stamping motion, forming a left walking stance toward A while executing an upset punch to A with a twin fist.

33. Execute a middle front snap kick to A with the right foot, keeping the position of the hands as they were in 32.

34. (H) Lower right foot, and then move left foot to A to form a left L-stance toward B while executing a middle guarding block to B with a knife-hand.

35. (F) Move the left foot to B, forming a left walking stance toward B while executing a high punch to B with the left fist.

36. (F) Move the right foot to B in stamping motion, forming a right walking stance toward B while executing an upset punch to B with a twin fist.

37. Execute a middle front snap kick to B with the left foot, keeping the position of the hands as they were in 36.

38. (H) Lower the left foot to the right foot, and then move the right foot to B to form a right L-stance toward A at the same time executing a middle guarding block to A with a knife-hand.

39. (F) Move the right foot to A, forming a right walking stance toward A while executing a high punch to A with the right fist.

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

Po-Eun

Ready Posture – Parallel Stance with a Heaven Hand

1. (H) Move the left foot to B, forming a right L-stance toward B while executing a middle guarding block to B with the forearm.

2. Pull the right foot to the left knee joint to form a left one-leg stance toward D, at the same time lifting both fists while turning the face toward A.

3. Execute a pressing kick to A with the right foot keeping the position of the hands as they were in 2.

4. (S) Lower the right foot to A to form a sitting stance toward D while executing a middle side strike to A with the right knife-hand.

5. (F) Execute an angle punch with the left fist while maintaining a sitting stance toward D.

6. (F) Execute a pressing block with the left forefist while executing a side front block with the right inner forearm, maintaining sitting stance toward D.

7. (F) Execute a pressing block with the right forefist and a side front block

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PO-EUN

with the left inner forearm while maintaining a sitting stance toward D.

- 8.** (F) Execute a middle wedging block with the inner forearm while maintaining a sitting stance toward D.
- 9.** (F) Thrust to C with the right back elbow supporting the right forefist with the left palm keeping the face as it was in 8 while maintaining a sitting stance towards D.
- 10.** (F) Execute a middle punch to D with the right fist slipping the left palm up to the right elbow joint while maintaining a sitting stance toward D.
- 11.** (F) Thrust to C with the left back elbow supporting the left forefist with right palm, keeping the face as it was in 10 while maintaining a sitting stance toward D.
- 12.** (S) Execute a right horizontal punch to A while maintaining a sitting stance toward D. Perform 6 through 12 in a continuous motion.
- 13.** (F) Cross the left foot over the right foot forming a right X-stance toward D while executing a low front block to D with the right outer forearm and bringing the left finger belly on the right under forearm.
- 14.** (H) Move the right foot to A forming a left L-stance toward A at the same time executing a U-shape grasp to A.
- 15.** (S) Bring the left foot to the right foot forming a close stance toward D while executing a horizontal thrust with a twin elbow, turning the face toward B. Perform in slow motion.
- 16.** (F) Move the left foot to B to form a sitting stance toward D while executing a side back strike to C with the right back fist and extending the left arm to the side downward.
- 17.** (F) Cross the right foot over the left foot forming a left X-stance toward D while executing a low front block with the left outer forearm and bringing the right finger belly to the left side fist.
- 18.** (S) Move the left foot to B to form a sitting stance toward D while executing a low guarding block to B with a reverse knife-hand.
- 19.** (H) Execute a forearm middle guarding block to A while forming a left L-stance toward A pivoting with left foot.
- 20.** Pull the left foot to the right knee joint to form a right one-leg stance toward D, at the same time lifting both fists while turning the face toward B.
- 21.** Execute a pressing kick to B with the left foot keeping the position of the hands as they were in 20.

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- 22.** (S) Lower the left foot to B to form a sitting stance toward D while executing a middle side strike to B with the left knife-hand.
- 23.** (F) Execute an angle punch with the right fist while maintaining a sitting stance toward D.
- 24.** (F) Execute a pressing block with the right, forefist while executing a side front block with the left inner forearm, maintaining a sitting stance toward D.
- 25.** (F) Execute a pressing block with the left forefist and a side front block with the right inner forearm while maintaining a sitting stance toward D.
- 26.** (F) Execute a middle wedging block with the inner forearm while maintaining a sitting stance toward D.
- 27.** (F) Thrust to C with the left back elbow supporting the left forefist with the right palm keeping the face as it was in 26 while maintaining a sitting stance towards D.
- 28.** (F) Execute a middle punch to D with the left fist slipping the right palm up to the left elbow joint while maintaining a sitting stance toward D.
- 29.** (F) Thrust to C with the right back elbow supporting the right forefist with left palm, keeping the face as it was in 28 while maintaining a sitting stance toward D.
- 30.** (S) Execute a left horizontal punch to B while maintaining a sitting stance toward D. Perform 24 through 30 in a continuous motion.
- 31.** (F) Cross the right foot over the left foot forming a left X-stance toward D while executing a low front block to D with the left outer forearm and bringing the right finger belly on the left under forearm.
- 32.** (H) Move the left foot to B forming a right L-stance toward B at the same time executing a U-shape grasp to B.
- 33.** (S) Bring the right foot to the left foot forming a close stance toward D while executing a horizontal thrust with a twin elbow, turning the face toward A. Perform in slow motion.
- 34.** (F) Move the right foot to A to form a sitting stance toward D while executing a side back strike to C with the left back fist and extending the right arm to the side downward.
- 35.** (F) Cross the left foot over the right foot forming a right X-stance toward D while executing a low front block with the right outer forearm and bringing the left finger belly to the right side fist.
- 36.** (S) Move the right foot to A to form a sitting stance toward D while

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GE-BAEK

executing a low guarding block to A with a reverse knife-hand.

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

Ge-Baek

Ready Posture – Parallel Ready Stance

1. (H) Move the right foot to C forming a right L-stance toward D while executing a checking block D with an X-knife-hand.
2. Execute a low twisting kick to D with the right foot keeping the position of the hands as they were in 1.
3. (F) Lower the right foot to D forming a right walking stance toward D while executing a middle punch to D with the right fist.
4. (F) Execute a middle punch to D with the left fist while maintaining a right walking stance toward D. Perform 3 and 4 in a fast motion.
5. (F) Move the right foot to C forming a left walking stance toward D while executing a rising block with the left forearm.
6. (H) Execute a low block to D with the left forearm while maintaining a left walking stance toward D. Perform 5 and 6 in a continuous motion.
7. (RH) Execute a high block to AD with a double arc-hand while looking through it maintaining a left walking stance toward D.
8. (H) Turn the face toward D while forming a right bending ready stance A toward D.
9. (F) Lower the left foot to AD to form a sitting stance toward AC while executing a scooping block to AC with the left palm.
10. (F) Execute a middle punch to AC with the right fist while maintaining a sitting stance toward AC. Perform 9 and 10 in a connecting motion.
11. (F) Execute a front strike to AC with the left back fist while maintaining a sitting stance toward AC.
12. (H) Move the right foot on line AB and then move the left foot to C forming a right L-stance toward C while executing a middle guarding block to C with a knife-hand.
13. Execute a low side front snap kick to C with the left foot keeping the position of the hands as they were in 12.
14. (F) Lower the left foot to C forming a left 14 stance toward C while executing a high thrust to C with the left flat fingertip.
15. (F) Execute a high thrust to C with the right flat fingertip while

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GE-BAEK

maintaining a left low stance toward C.

- 16.** Execute a middle side piercing kick to C with the right foot while pulling both hands in the opposite direction.
- 17.** (H) Lower the right foot to C forming a right L-stance toward D while executing a middle guarding block to D with the forearm.
- 18.** (H) Move the right foot to D turning counter clockwise to form a right L-stance toward C while executing a middle guarding block to C with the forearm.
- 19.** (H) Move left foot to D turning counter clockwise to form a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
- 20.** (F) Move the left foot on line CD to form a sitting stance toward A while executing a right 9-shape block.
- 21.** (H) Move right foot to D, turning counter-clockwise to form a left walking stance toward C while executing a low block to C with the left knife-hand.
- 22.** Execute a middle turning kick to BC with the right foot then lower it to C.
- 23.** Execute a flying side piercing kick to C with the right foot. Perform 22 and 23 in a fast motion.
- 24.** (F) Land to C to form a right walking stance toward C while executing a high vertical punch to C with a twin fist.
- 25.** (RH) Execute a high block to AC with a double arc-hand while looking through it maintaining a right walking stance toward C.
- 26.** (RH) Execute an upset punch to C with the left fist while maintaining a right walking stance toward C.
- 27.** (F) Move the right foot on line CD, forming a left walking stance toward D while striking the left palm with the right front elbow.
- 28.** (H) Jump to D, forming a right x-stance toward BD while executing a high block to D with the right double forearm.
- 29.** (F) Move the left foot to BC to form a sitting stance toward BD, at the same time executing a scooping block to BD with the right palm.
- 30.** (F) Execute a middle punch to BD with the left fist while maintaining a sitting stance toward BD. Perform 29 and 30 in a connecting motion.
- 31.** (F) Execute a front strike to BD with the right back fist while maintaining a sitting stance toward BD.
- 32.** (F) Move the left foot to C, forming a left walking stance toward C, at the same time executing a high front strike to C with right reverse knife-hand.
- 33.** Move the left foot to A about half a shoulder width while executing a

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GE-BAEK

EUI-AM

middle turning kick to C with the right foot.

34. (F) Lower the right foot to C, and then turn counter-clockwise to form a left walking stance toward D, pivoting with the right foot while executing a high vertical punch to D with a twin fist.

35. (H) Execute a middle punch to D with the right middle knuckle fist, bringing the left side fist in front of the right shoulder while forming a right L-stance toward D pulling the left foot.

36. (F) Move the right foot to D to form a sitting stance toward B, at the same time executing left 9-shape block.

37. (S) Execute a low guarding block to C with a reverse knife-hand while maintaining a sitting stance toward B.

38. (S) Execute a low guarding block to D with a knife-hand, maintaining a sitting stance toward B. Perform 37 and 38 in a continuous motion.

39. (F) Move the left foot to D in a stamping motion to form a sitting stance toward A while executing a W-shape block with the outer forearm.

40. (F) Move the left foot to C in a stamping motion to form a sitting stance toward B while executing a W-shape block with the outer forearm.

41. (F) Move the right foot to C forming a right walking stance toward C while executing a rising block with the right forearm.

42. (F) Execute a middle punch to C with the left fist while maintaining a right walking stance toward C.

43. (F) Move the right foot on line CD forming a left walking stance toward D while executing a rising block with the left forearm.

44. (F) Execute a middle punch to D with the right fist while maintaining a left walking stance toward D.

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

Eui-Am

Ready Posture – Close Ready Stance D

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

2. (RH) Move the left foot to C forming a right walking stance toward D while executing a high side block to D with the left outer forearm.

3. (F) Execute a middle punch to D with the right fist while maintaining a right walking stance toward D.

Taekwon-Do Patterns

EUI-AM

4. Execute a low twisting kick to D with the left foot keeping the position of the hands as they were in 3.
5. (F) Lower the left foot to D forming a left walking stance toward D while executing a downward block with an x-fist.
6. (RH) Execute a rising block with the right knife-hand, maintaining a left walking stance toward D. Perform 5 and 6 in a continuous motion.
7. (to H) Jump to D, forming a right x-stance toward BD while executing a high side strike to D with the right back fist bringing the left finger belly to the right side fist.
8. (H) Move the left foot to C forming a right L-stance toward C while executing a middle punch to C with the left fist.
9. Execute a middle reverse turning kick to AC with the right foot.
10. (S) Lower right foot to C in a stamping motion to form a sitting stance toward A while executing a middle side strike to C with the right knife-hand.
11. Execute a middle side piercing kick to C with the left foot while turning clockwise pulling both hands in the opposite direction.
12. (RH) Lower the left foot to C forming a left walking stance toward C while executing a high crescent punch with the right fist.
13. (F) Execute a middle turning punch with the left fist while forming a parallel stance toward C pulling the right foot. Perform in slow motion.
14. (F) Move the left foot to D forming a right walking stance toward C while executing a low inward block with the left knife-hand.
15. (RH) Move the right foot to D forming a left walking stance toward C at the same time executing a high side block to C with the right outer forearm.
16. (F) Execute a middle punch to C with the left fist while maintaining a left walking stance toward C.
17. Execute a low twisting kick to C with the right foot, keeping the position of the hands as they were in 16.
18. (F) Lower the right foot to C forming a right walking stance toward C while executing a downward block with an x-fist.
19. (RH) Execute a rising block with the left knife-hand while maintaining a right walking stance toward C. Perform 18 and 19 in a continuous motion.
20. (to H) Jump to C forming a left x-stance toward BC while executing a high side strike to C with the left back fist and bringing the right finger belly to the left side fist.

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EUI-AM

21. (H) Move the right foot to D, forming a left L-stance toward D while executing a middle punch to D with the right fist.
22. Execute a middle reverse turning kick to AD with the left foot.
23. (S) Lower the left foot to D in a stamping motion to form a sitting stance toward A at the same time executing a middle side strike to D with a left knife-hand.
24. Execute a middle side piercing kick to D with the right foot while turning counter-clockwise pulling both hands in the opposite direction.
25. (RH) Lower the right foot to D forming a right walking stance toward D while executing a high crescent punch with the left fist.
26. (F) Execute a middle turning punch with the right fist while forming a parallel stance toward D pulling the left foot. Perform in slow motion.
27. (F) Move the right foot to D forming a right walking stance toward D at the same time executing a middle wedging block with a knife-hand.
28. (RH) Execute a circular block to BD with the left reverse knife-hand while maintaining a right walking stance toward D.
29. (H) Execute a downward block with an alternate palm while forming a left rear foot stance toward D pulling the right foot.
30. (H) Execute a middle punch to D with the left fist while forming a left L-stance toward D slipping the right foot.
31. (H) Execute a low inward block to D with the right reverse knife-hand while shifting to C maintaining a left L-stance toward D.
32. (F) Move the left foot to D forming a left walking stance toward D while executing a middle wedging block with a knife-hand.
33. (RH) Execute a circular block to AD with the right reverse knife-hand while maintaining a left walking stance toward D.
34. (H) Execute a downward block with an alternate palm while forming a right rear foot stance toward D pulling left foot.
35. (H) Execute a middle punch to D with the right fist while forming a right L-stance toward D slipping the left foot.
36. (H) Execute a low inward block to D with the left reverse knife-hand while shifting to C maintaining a right L-stance toward D.
37. Execute a high reverse turning kick to BD with the right foot.
38. (H) Lower the right foot to D forming a left rear foot stance toward D while executing a middle guarding block to D with the forearm.

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EUI-AM

39. Execute a high reverse turning kick to AD with the left foot.
40. (H) Lower the left foot to D forming a right rear foot stance toward D while executing a middle guarding block to D with the forearm.
41. (H) Move the left foot to the side rear of the right foot and then the right foot to C forming a right L-stance toward D while executing a low outward block to D with the left knife-hand.
42. (F) Execute a middle punch to D with the right fist while forming a left walking stance toward D slipping the right foot.
43. (H) Move the left foot to C forming a left L-stance toward D while executing a low block to D with the right knife-hand.
44. (F) Execute a middle punch to D with the left fist while forming a right walking stance toward D slipping the left foot.
45. (F) Execute a high punch to D with the right fist while maintaining a right walking stance toward D.
- END:** Bring the right foot back to a ready posture.

CHOONG-JANG

Choong-Jang

Ready Posture – Close Ready Stance A

1. (F) Move the right foot to A to form a sitting stance toward D while executing a side front block with the right inner forearm and extending the left forearm side-downward.
2. (F) Execute a side front block with the left inner forearm extending the right forearm side downward while maintaining a sitting stance toward D.
3. (F) Bring the right foot to the left foot forming a close stance toward D while executing an angle punch with the left fist. Perform in slow motion.
4. (F) Move the left foot to D to form a left walking stance toward while executing a high thrust to D with the right double finger.
5. (F) Move the right foot to D to form a right walking stance toward while executing a high thrust to D with the left double finger.
6. (F) Execute a front strike to D with the right back fist while maintaining a right walking stance toward D.
7. (F) Move the left foot to D forming a left walking stance toward D while executing a rising block with the left forearm.
8. (F) Move the right foot to D to form a right walking stance toward D at the same time executing a middle punch to D with the right fist.

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CHOONG-JANG

- 9.** (H) Move the right foot to C turning counter clockwise and then slide to C to form a right L-stance toward D while executing a middle guarding block to D with the forearm.
- 10.** Execute a low front snap kick to D with the right foot keeping the position of the hands as they were in 9.
- 11.** (F) Lower the right foot to D forming a right low stance toward D while executing a high thrust to D with the right flat fingertip.
- 12.** Execute a high turning kick to D with the right foot, supporting the body with both hands and the left knee.
- 13.** (F) Lower the right foot to D and then execute a high punch to D with the right fist while pressing the ground with the left palm.
- 14.** (H) Move the left foot to D turning clockwise to form a left L-stance toward C while thrusting to D with the left side elbow.
- 15.** (H) Move left foot to C turning clockwise to form a left L-stance toward D at the same time executing a middle guarding block to D with the forearm.
- 16.** (H) Move the right foot to C forming a right L-stance toward D while executing a scooping block with the left palm.
- 17.** (H) Move the left foot to C forming a left L-stance toward D while executing a middle outward strike to D with the right knife-hand.
- 18.** (F) Execute a pressing block with an X-fist while forming a left walking stance toward C pivoting with the right foot.
- 19.** Execute a low front snap kick to C with the right knee while pulling both hands in the opposite direction as if grabbing the opponent's leg.
- 20.** (H) Lower the right foot to C forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
- 21.** (H) Move the right foot to D in a sliding motion to form a right L-stance toward C while thrusting to D with the right side elbow.
- 22.** (H) Execute a middle guarding block to D with a knife-hand while forming a left L-stance toward D pivoting with the left foot.
- 23.** Execute a middle side piercing kick to D with the right foot while pulling both hands in the opposite direction.
- 24.** (F) Lower the right foot to D and then execute a pressing block with a twin palm while forming a right rear foot stance toward C, pivoting with the right foot.
- 25.** (H to F) Move the right foot to C to form a right walking stance toward C

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CHOONG-JANG

while executing a high front block to C with the right outer forearm and then a high side strike to C with the right back fist, maintaining a right walking stance toward C.

26. (H) Execute a high thrust to D with the left flat fingertip while forming a right L-stance toward D pivoting with the right foot.

27. Execute a low front snap kick to D with the right foot while bringing the right palm on the left back hand.

28. (H) Lower the right foot to D to form a left walking stance toward C pivoting with the left foot while thrusting to D with the right back elbow, placing the left side fist on the right fist. Perform in slow motion.

29. (H) Execute a downward strike with left back hand while forming a right L-stance toward C, pivoting with the right foot. Perform in stamping motion.

30. (H) Punch the left palm with the right fist while maintaining a right L-stance toward C.

31. (H) Move the right foot to C in a stamping motion to form a left L-stance toward C while executing a downward strike with the right back hand.

32. (H) Punch the right palm with the left fist while maintaining a left L-stance toward C.

33. (H) Execute a middle outward strike to D with the left knife-hand while forming a right L-stance toward D, pivoting with the right foot. Perform in a stamping motion.

34. (F) Execute a high side front strike to D with the right back fist striking the left palm with the right elbow while forming a left walking stance toward D, slipping the left foot.

35. (H) Move the right foot to D forming a left L-stance toward D while executing a middle outward strike to D with the right knife-hand. Perform in a stamping motion.

36. (F) Execute a high side front strike to D with the left back fist striking the right palm with the left elbow while forming a right walking stance toward D, slipping the right foot.

37. (H) Execute a low guarding block to C with a reverse knife-hand while forming a right L-stance toward C pivoting with the right foot.

38. (F) Execute a right 9-shape block while forming a left walking stance toward C slipping the left foot.

39. (H) Move the right foot to C forming a left L-stance toward C while

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CHOONG-JANG

JUCHE

executing a low guarding block to C with a reverse knife-hand.

40. (F) Execute a left 9-shape block while forming a right walking stance toward C slipping the right foot.
 41. (F) Move the right foot to D forming a left walking stance toward C while executing a horizontal strike with a twin knife-hand.
 42. (F) Execute a high strike to C with the right arc-hand while maintaining a left walking stance toward C.
 43. Execute a middle front snap kick to C with the right foot keeping the position of the hands as they were in 42.
 44. (F) Lower the right foot to C forming a right walking stance toward C while executing a high strike to C with the left arc-hand.
 45. Execute a middle front snap kick to C with the left foot keeping the position of the hands as they were in 44.
 46. (F) Lower the left foot to C forming a left walking stance toward C while executing a middle punch to C with the right fist.
 47. (F) Execute a middle punch to C with the left fist while maintaining a left walking stance toward c. Perform 46 and 47 in a fast motion.
 48. (F) Bring the right foot to the left foot to form a close stance toward C while executing a high crescent punch with a twin fore-knuckle fist.
 49. (H) Move left foot to B turning counter-clockwise to form a left walking stance toward B while executing a low block to B with the left knife-hand.
 50. (F) Execute a high punch to B with the right open fist while maintaining a left walking stance toward B.
 51. (H) Move the left foot on line AB forming a right walking stance toward A while executing a low block to A with the right Knife-hand.
 52. (F) Execute a high punch to A with the left open fist while maintaining a right walking stance toward A.
- END:** Bring the left foot back to a ready posture.

Juche

Ready Posture – Parallel Stance with a Twin Side Elbow

1. (F) Move the left foot to B forming a sitting stance toward D while executing a parallel block with the inner forearm.
2. (F) Execute a middle hooking block to D with the right palm while standing up toward D.

Taekwon-Do Patterns

JUCHE

- 3.** (F) Execute a middle punch to D with the left fist while forming a sitting stance toward D.
- 4.** (F) Pull the right reverse footsword to the left knee joint forming a left one-leg stance toward D while executing a parallel block with outer forearm.
- 5.** Execute a middle side piercing kick to A and then a high reverse hooking kick to B consecutively with the right foot keeping the position of the hands as they were in 4. Perform in slow motion.
- 6.** (H) Lower the right foot to B in a jumping motion to form a right X-stance toward F while executing a downward strike to B with the right back fist.
- 7.** Execute a middle hooking kick and then a high side piercing kick to F consecutively with the left foot while pulling both fists in front of the chest.
- 8.** (S) Lower the left foot to F in a stamping motion to form a sitting stance toward B while executing a high outward cross-cut to F with the left flat fingertip.
- 9.** (RH) Execute a right high elbow strike to BF pressing the right side fist with the left palm while forming a left walking stance toward BF.
- 10.** (F) Cross the left foot over the right foot to form a right X-stance toward B while executing a low front block to B with the left reverse knife-hand, bringing the right finger belly on the left back forearm.
- 11.** (H) Move the right foot to A forming a left L-stance toward A while executing a middle guarding block to A with a knife-hand.
- 12.** (to H) Execute a mid-air strike to A with a left knife-hand while spinning counter clockwise and then land to A forming a right L-stance toward A with the left arm extended.
- 13.** (F) Move the right foot to A to form a sitting stance toward D while executing a parallel block with the inner forearm.
- 14.** (F) Execute a middle hooking block to D with the left palm while standing up toward D.
- 15.** (F) Execute a middle punch to D with the right fist while forming a sitting stance toward D.
- 16.** (F) Pull the left reverse footsword to the right knee joint forming a right one-leg stance toward D while executing a parallel block with outer forearm.
- 17.** Execute a middle side piercing kick to B and then a high reverse hooking kick to A consecutively with the left foot keeping the position of the hands as they were in 16. Perform in slow motion.

Taekwon-Do Patterns

JUCHE

- 18.** (H) Lower the left foot to A in a jumping motion to form a left X-stance toward E while executing a downward strike to A with the left back fist.
- 19.** Execute a middle hooking kick and then a high side piercing kick to E consecutively with the right foot while pulling both fists in front of the chest.
- 20.** (S) Lower the right foot to E in a stamping motion to form a sitting stance toward A while executing a high outward cross-cut to E with the right flat fingertip.
- 21.** (RH) Execute a left high elbow strike to AE pressing the left side fist with the right palm while forming a right walking stance toward AE.
- 22.** (F) Cross the right foot over the left foot to form a left X-stance toward A while executing a low front block to A with the right reverse knife-hand, bringing the left finger belly on the right back forearm.
- 23.** (H) Move the left foot to B forming a right L-stance toward B while executing a middle guarding block to B with a knife-hand.
- 24.** (H) Execute a mid-air strike to B with a right knife-hand while spinning clockwise and then land to B forming a left L-stance toward B with the right arm extended.
- 25.** (to H) Execute a pick-shape kick to B with the left foot and then lower it to B forming a right rear foot stance toward B while executing a middle guarding block with the forearm.
- 26.** (F) Bring the right foot to the left foot forming a close stance with a heaven hand toward D. Perform in slow motion.
- 27.** (H) Slide to C to form a left rear foot stance toward D while executing a downward thrust with the right straight elbow.
- 28.** (RH) Execute a high crescent strike with the left arc-hand while forming a right walking stance toward D, slipping the right foot.
- 29.** (H) Slide to C to form a right rear foot stance toward D while executing a downward thrust with the left straight elbow.
- 30.** (RH) Execute a high crescent strike with the right arc-hand while forming a left walking stance toward D, slipping the left foot.
- 31.** (F) Move the left foot to C forming a right walking stance toward D while executing a high inward strike to D with a twin knife-hand.
- 32.** (F) Move the right foot to C forming a left walking stance toward D while executing a downward punch with the right fist.
- 33.** (H) Move the left foot to the side rear of the right foot and then slide to

Taekwon-Do Patterns

JUCHE

C forming a right L-stance toward D while executing a downward block with the left outer forearm.

34. (to H) Execute a dodging reverse turning kick to D with the right foot while flying away from D and then land to C to form a left L-stance toward D at the same time executing a middle guarding block to D with the forearm.

35. (H) Move the right foot to the side rear of the left foot and then slide to C forming a left L-stance toward D while executing a downward block with the right outer forearm.

36. (to H) Execute a dodging reverse turning kick to D with the left foot while flying away from D and then land to C to form a right L-stance toward D at the same time executing a middle guarding block to D with the forearm.

37. Move the right foot to D and then the left foot to D then execute a flying two direction kick (twisting kick with the left foot, side piercing kick with the right foot) while flying to D.

38. (to F) Land to D to form a left diagonal stance toward D while executing a rising block with a twin palm.

39. (H) Slide to D forming a right rear foot stance toward C while executing a side thrust to D with the right elbow.

40. (F) Turn the face to D while forming a right bending ready stance B toward C and then execute a middle back piercing kick to D with the left foot. Perform in slow motion.

41. (H) Lower the left foot to D in a stamping motion forming a right L-stance toward D at the same time executing a horizontal strike to D with the left back fist.

42. (F) Execute a high inward cross-cut to D with the right flat fingertip while forming a parallel stance toward D, pulling the right foot.

43. (F) Execute a front punch and an upset punch to D consecutively with the right fist while flying to D and then land to D forming a close stance toward D with the right fist extended.

44. (RH) Move the right foot to D forming a right walking stance toward D while executing a front downward strike with the left knife-hand.

45. (F) Move the left foot to D forming a left walking stance toward D while executing a middle punch to D with the right fist.

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

Taekwon-Do Patterns

KO-DANG

Ko-Dang

Ready Posture – Close Ready Stance C

1. (F) Move the right foot to AC to form a sitting stance toward AD, at the same time executing a middle pushing block to AD with the left palm.
2. (F) Execute a middle punch to AD with the right fist, maintaining a sitting stance toward AD.
3. (H) Move the right foot on line CD, forming a right L-stance toward D while executing a middle guarding block to D with the forearm.
4. (H) Execute a low block to AD with the right outer forearm and a middle side block to D with the left inner forearm, maintaining a right L-stance toward D.
5. (F) Move the left foot to BC forming a sitting stance toward BD, at the same time executing a middle pushing block to BD with the right palm.
6. (F) Execute a middle punch to BD with the left fist, maintaining a sitting stance toward BD.
7. (H) Move the left foot on line CD, forming a left L-stance toward D while executing a middle guarding block to D with the forearm.
8. (H) Execute a low block to BD with the left outer forearm and a middle side block to D with the right inner forearm, maintaining a left L-stance toward D.
9. (F) Turn face toward C forming a left bending ready stance B toward D.
10. Execute a middle back piercing kick to C with the right foot.
11. (H) Lower the right foot to C, forming a right L-stance toward D while executing a middle block to D with the left knife hand.
12. (F) Turn the face toward C forming a right bending ready stance B toward D.
13. Execute a middle back piercing kick to C with the left foot.
14. (H) Lower the left foot to C, forming a left L-stance toward D while executing a middle block to D with the right knife hand.
15. (H) Move the right foot to C, forming a right L-stance toward D while executing a downward thrust to D with the left straight elbow.
16. (H) Move the left foot to C, forming a left L-stance toward D while executing a downward thrust to D with the right straight elbow.
17. (F) Move the left foot to D to form a left walking stance toward D while executing a pressing block to D with the right palm.

Taekwon-Do Patterns

KO-DANG

- 18.** (F) Move the right foot to D to form a right walking stance toward D while executing a pressing block to D with the left palm. Execute movements 17 and 18 in slow motion.
- 19.** (H) Move the right foot to C forming a right L-stance toward D, while executing a downward block to D with the left outer forearm.
- 20.** (H) Move the right foot to D forming a left L-stance toward D, while executing a downward block to D with the right outer forearm.
- 21.** (H) Move the left foot to D, forming a right rear foot stance toward D, at the same time executing an upward block to D with the left palm.
- 22.** (H) Move the right foot to D, forming a left rear foot stance toward D, at the same time executing an upward block to D with the right palm.
- 23.** (H) Move the right foot to C, forming a right rear foot stance toward D, and then execute a middle side front snap kick to D with the left foot, keeping the position of the hands as they were in 22.
Perform 24 and 25 in a continuous motion:
- 24.** (F) Lower the left foot to D, forming a left walking stance toward D while executing a high inward strike to D with a twin knife-hand.
- 25.** (F) Execute a rising block with the left knife hand, maintaining a left walking stance toward D.
- 26.** (H) Execute a low guarding block to D with a knife hand, while forming a right L-stance toward D, pulling the left foot.
- 27.** (F) Execute a downward punch to D with the right fist while forming a left walking stance toward D, slipping the left foot.
- 28.** (H) Move the left foot to the side rear of the right foot and then slide to C, forming a right L-stance toward D while executing a middle guarding block to D with a knife hand.
- 29.** (to H) Jump and land on the same spot, forming a right L-stance toward D while executing a middle guarding block to D with a knife hand.
- 30.** (H) Jump to D to form a right X-stance toward BD, while executing a high side strike to D with the right back fist.
- 31.** (H) Move the left foot to C, forming a left walking stance toward C, at the same time executing a high side block to C with the left outer forearm.
- 32.** (H) Move the left foot on line CD, forming a right walking stance toward D while executing a high side block to D with the right outer forearm.
- 33.** (H) Move the left foot to D, forming a right L-stance toward D, at the

Taekwon-Do Patterns

KO-DANG

SAM-IL

same time executing an upset punch to D with the right fist and bringing the left side fist in front of the right shoulder.

34. Execute a middle hooking kick to A with the right foot.

35. (H) Lower the right foot to A, forming a left L-stance toward A while executing a high cross cut to A with the right flat fingertip.

36. Bring the right foot to the left foot and then execute a middle hooking kick to B with the left foot.

37. (H) Lower the left foot to B, forming a right L-stance toward B, at the same time executing a high cross cut to B with the left flat fingertip.

38. (H) Bring the left foot to the right foot, and then move the right foot to A forming a left L-stance toward A, at the same time executing a high guarding block to A with a knife hand.

39. (H) Bring the right foot to the left foot, and then move the left foot to B forming a right L-stance toward B, at the same time executing a high guarding block to B with a knife hand.

END: Move the left foot to a ready stance C facing D.

⇒ Note: Ko-Dang was one of the original 24 patterns created by General Choi. In the early 1980s, however, Ko-Dang was removed from the official syllabus by General Choi and replaced by a new pattern which he named Juche. Ko-Dang was a famous South Korean anti-communist, and when Choi began to spread his art throughout the world, and to North Korea in particular, he removed this pattern so as not to offend anyone. Ko-Dang is now commonly referred to as the 25th pattern. ⇐

Sam-il

Ready Posture – Close Ready Stance C

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

2. (F) 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.

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

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

Taekwon-Do Patterns

SAM-IL

5. (F) Lower the right foot to D forming a right walking stance toward D while executing a middle punch to D with the right fist.
6. (F) Move the right foot on line CD to form a sitting stance toward B while executing a middle wedging block with a reverse knife-hand.
7. (F) Execute a low thrust to C with a right upset fingertip while forming a left walking stance toward C, pivoting with the right foot.
8. (H) Execute a high outward block to D with the right outer forearm and a low block to C with the left forearm while forming a right L-stance toward C pulling the left foot.
9. (F) Move the right foot to C to form a sitting stance toward A while executing a middle wedging block with a reverse knife-hand.
10. (H) Execute a low punch to C with the right double fist while forming a left L-stance toward C, pulling the right foot.
11. (RH) Move the left foot to C forming a left walking stance toward C while executing a high block to BC with a double arc-hand and looking through it.
12. (F) Move the right foot to C forming a right walking stance toward C while executing a middle punch to C with the left fist.
13. (H) Move the right foot on line CD to form a right L-stance toward D while executing a low punch to D with the left double fist.
14. (H) Move the left foot to B forming a right L-stance toward B while executing a high guarding block to B with a reverse knife-hand.
15. (H) Execute a U-shape block to B while forming a left fixed stance toward B, slipping the left foot.
16. (to H) Execute a sweeping kick to B with the right side sole and lower it to B forming a right fixed stance toward B while executing a U-shaped block to B.
17. (to H) Jump and spin counter clockwise, landing on the same spot to form a left L-stance toward B while executing a middle guarding block to B with a knife-hand.
18. Execute a middle side piercing kick to B with the right foot while forming a knife-hand guarding block.
19. (F) Lower the right foot to the left foot and then move the left foot to A forming a left walking stance toward A while striking the left palm with the right front elbow.
20. (F) Move right foot to A turning counter clockwise to form a left diagonal

Taekwon-Do Patterns

SAM-IL

YOO-SIN

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.

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

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

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

24. (H) Lower the left foot on line AB and then execute a low guarding block to B with a knife-hand while forming a left L-stance toward B, pivoting the left foot.

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

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

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

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

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

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

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

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

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

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

Yoo-Sin

Ready Posture – Warrior Ready Stance B

Taekwon-Do Patterns

YOO-SIN

- 1.** (F) Move the left foot to B to form a sitting stance toward D while extending both elbows to the sides horizontally.
- 2.** (F) Execute an angle punch to C with the left fist while sliding to A, maintaining a sitting stance toward D.
- 3.** (F) 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.
- 4.** (F) Execute a middle hooking block to D with the right palm while standing up toward D.
- 5.** (F) Execute a middle punch to D with the left fist while forming a sitting stance toward D.
- 6.** (F) Execute a middle hooking block to D with the left palm while standing up toward D.
- 7.** (F) Execute a middle punch to D with the right fist while forming a sitting stance toward D.
- 8.** (H) Move the left foot to BD to form a left walking stance toward BD while executing a high side block to BD with the left outer forearm.
- 9.** (RH) Execute a circular block to D with the right inner forearm while maintaining a left walking stance toward BD.
- 10.** (F) Execute a scooping block with the left palm while forming a sitting stance toward AD.
- 11.** (F) Execute a middle punch to AD with the right fist while maintaining a sitting stance toward AD. Perform 10 and 11 in a connecting motion.
- 12.** (H) Bring the left foot to the right foot, and then move the right foot to AD to form a right walking stance toward AD while executing a high side block to AD with the right outer forearm.
- 13.** (RH) Execute a circular block to D with the left inner forearm while maintaining a right walking stance toward AD.
- 14.** (F) Execute a scooping block with the right palm while forming a sitting stance toward BD.
- 15.** (F) Execute a middle punch to BD with the left fist while maintaining a sitting stance toward BD.
Perform 14 and 15 in a connecting motion.
- 16.** (RH) Execute a high hooking block to BC with the right palm while forming a left walking stance toward BC.
- 17.** (F) Execute a middle punch to BD with the left fist while forming a sitting

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YOO-SIN

stance toward BD.

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

19. (F) Execute a middle punch to BD with the right fist while forming sitting stance toward BD.

Perform 16, 17, 18 and 19 in a continuous motion.

20. (F) 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.

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

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

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

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

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

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

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

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

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

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

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

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

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

34. (H) Move the right foot to D, forming a right walking stance toward D

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YOO-SIN

while executing a high block to D with the right double forearm.

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

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

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

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

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

40. (F) Bring the right foot to the left foot to form a close ready stance C toward C.

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

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

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

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

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

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

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

48. (F) 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.

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YOO-SIN

- 49.** (H) Move the left foot to E to form a left fixed stance toward E while executing a U-shape punch to E.
- 50.** (H) Bring left foot to the right foot, and then move the right foot to E, forming a right fixed stance toward E while executing a U-shape punch to E.
- 51.** (F) Move the right foot on line CD in a stamping motion to form a sitting stance toward E while executing a front strike to E with the right back fist.
- 52.** (to F) Execute a waving kick to D with the right foot, and then a high outward block to AC with the right outer forearm, keeping the position of the hands as they were in 51 while forming a sitting stance toward E.
- 53.** (to F) Execute a waving kick to C with the left foot, and then a high front block to ED with the right outer forearm, keeping the position of the hands as they were in 52 while forming a sitting stance toward E.
- 54.** (S) Execute a horizontal strike to C with the right back hand while maintaining a sitting stance toward E.
- 55.** Execute a middle crescent kick to the right palm with the left foot.
- 56.** Execute a middle side piercing kick to C with the left foot forming a forearm guarding block.
Perform 55 and 56 in a consecutive kick.
- 57.** (S) Lower the left foot to C to form a sitting stance toward B while executing a horizontal strike to C with the left back hand.
- 58.** Execute a middle crescent kick to the left palm with the right foot.
- 59.** Execute a middle side piercing kick to C with the right foot, forming a forearm guarding block. Perform 58 and 59 in a consecutive kick.
- 60.** (F) Lower the right foot to C, forming a sitting stance toward A while executing a right 9-shape block.
- 61.** (F) Change the position of the hands while maintaining a sitting stance toward A.
- 62.** (F) Move the left foot to C, turning clockwise to form a sitting stance toward B while executing a right 9-shape block.
- 63.** (F) Change the position of the hands while maintaining a sitting stance toward B.
- 64.** (S) Execute a downward strike to D with the right side fist while forming a left vertical stance toward, pulling the left foot.
- 65.** (F) 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.

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YOO-SIN

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

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

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

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

CHOI-YONG

Choi-Yong

Ready Posture – Close Ready Stance C

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

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

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

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

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

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

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

8. (F) Move the left foot on line CD to form a right walking stance toward C while executing a rising block with the right knife-hand.

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

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

11. (H) 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.

Taekwon-Do Patterns

CHOI-YONG

- 12.** Execute a middle turning kick to AD with the right foot and then lower it to the side front of the left foot.
- 13.** Execute a high reverse hooking kick to D with the left foot.
- 14.** Execute a middle side piercing kick to D with the left foot, pulling both hands in the opposite direction. Perform 13 and 14 in a consecutive kick.
- 15.** (F) Lower the left foot to D forming a left walking stance toward D while striking the left palm with the right front elbow.
- 16.** (H) Move the left foot on line CD to form a left L-stance toward C while executing a low guarding block to C with a knife-hand.
- 17.** Execute a middle turning kick to AC with the left foot and then lower it to the side front of the right foot.
- 18.** Execute a high reverse hooking kick to C with the right foot.
- 19.** Execute a middle side piercing kick to C with the right foot, pulling both hands in the opposite direction. Perform 18 and 19 in a consecutive kick.
- 20.** (F) Lower the right foot to C forming a right walking stance toward C while striking the right palm with the left front elbow.
- 21.** (F) Move the left foot to C to form a left walking stance toward C while executing a pressing block with the right palm.
- 22.** (F) Move the right foot to C forming a right walking stance toward C while executing a pressing block with the left palm. Perform 21 and 22 in a fast motion.
- 23.** (F) 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.
- 24.** Execute a middle front snap kick to D with the right foot keeping the position of the hands as they were in 23.
- 25.** (H) Lower the right foot to C forming a right L-stance toward D while executing a middle guarding block to D with the forearm.
- 26.** (F) Move the right foot to D to form a right walking stance toward D while executing a W-shape block with a knife-hand.
- 27.** Execute a middle front snap kick to D with the left foot keeping the position of the hands as they were in 26.
- 28.** (H) Lower the left foot to D forming a left L-stance toward C while executing a middle guarding block to C with the forearm.
- 29.** (to H) Move the left foot to C and the right foot to C then slide to C

Taekwon-Do Patterns

CHOI-YONG

turning clockwise to form a left L-stance toward D while executing a middle guarding block to D with the forearm.

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

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

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

33. (F) Execute a middle punch to B with the left fist while maintaining a parallel stance toward B.

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

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

36. (to H) 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.

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

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

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

40. (F) Execute a middle punch to A with the right fist while maintaining a parallel stance toward A.

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

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

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

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

45. (H) Lower the left foot to A in a stamping motion to form a right L-stance

Taekwon-Do Patterns

CHOI-YONG

YON-GAE

toward A while executing a middle outward strike to A with the left knife-hand.

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

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

Yon-Gae

Ready Posture - Warrior Ready Stance A

- 1.** (H) Slide to C to form a right L-stance toward D while executing a low guarding block to D with a reverse knife-hand. Perform in a circular motion.
- 2.** (F) Execute a high punch to D with the right long fist while forming a left walking stance toward D pivoting with the left foot. Perform in slow motion.
- 3.** (H) Slide to C forming a left L-stance toward D while executing a middle guarding block to D with the forearm.
- 4.** (to H) Execute a middle outward strike to D with the right knife-hand while flying to D and then land to D forming a left L-stance toward D with the right knife-hand extended to D.
- 5.** (H) Shift to C maintaining a left L-stance toward D while executing a checking block to D with an X-fist.
- 6.** (F) Execute a high outward cross-cut to D with the right flat fingertip while forming a right walking stance toward D, slipping the right foot.
- 7.** (H) Execute a downward thrust with the right straight elbow while forming a left rear foot stance toward D, pulling the right foot.
- 8.** (to H) Jump to D forming a left X-stance toward AD while executing a high side strike to D with the left back fist.
- 9.** (F) Move the right foot to C to form a left walking stance toward D while executing a low outward block to D with the right knife-hand.
- 10.** (F) Move the right foot on line AB to form a parallel stance toward D while executing a middle hooking block to D with the left palm.
- 11.** (F) Execute a middle punch to D with the right fist while maintaining a parallel stance toward D.
- 12.** (H) Slide to C forming a left L-stance toward D while executing a low guarding block to D with a reverse knife-hand. Perform in a circular motion.
- 13.** (F) Execute a high punch to D with the left long fist while forming a right

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walking stance toward D, pivoting with the right foot. Perform in slow motion.

- 14.** (H) Slide to C forming a right L-stance toward D while executing a middle guarding block to D with the forearm.
- 15.** (to H) Execute a middle outward strike to D with the left knife-hand while flying to D and then land to D forming a right L-stance toward D with the left knife-hand extended to D.
- 16.** (H) Shift to C maintaining a right L-stance toward D while executing a checking block to D with an X-fist.
- 17.** (F) Execute a high outward cross-cut to D with the left flat fingertip while forming a left walking stance toward D, slipping the left foot.
- 18.** (H) Execute a downward thrust with the left straight elbow while forming a right rear foot stance toward D, pulling the left foot.
- 19.** (to H) Jump to D forming a right X-stance toward BD while executing a high side strike to D with the right back fist.
- 20.** (F) Move the left foot to C to form a right walking stance toward D while executing a low outward block to D with the left knife-hand.
- 21.** (F) Move the left foot on line AB to form a parallel stance toward D while executing a middle hooking block to D with the right palm.
- 22.** (F) Execute a middle punch to D with the left fist while maintaining a parallel stance toward D.
- 23.** (F) Move the right foot to A to form a sitting stance toward D while executing a W-shape block with the reverse knife-hand.
- 24.** (F) Cross the left foot over the right foot to form a right X-stance toward D while executing a horizontal thrust with a twin elbow.
- 25.** (F) Move the right foot to A forming a sitting stance toward D while executing a checking block to D with a twin straight forearm.
- 26.** (F) Cross the left foot over the right foot to form a right X-stance toward D while executing an upward punch with the right fist, pulling the left side fist in front of the right shoulder.
- 27.** Execute a high reverse hooking kick to B with the right foot.
- 28.** Lower the right foot to B and then execute a high side piercing kick to B with the left foot pulling both hands in front of the chest while turning clockwise.
- 29.** (H) Lower the left foot to B in a jumping motion to form a left X-stance

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toward BD while executing a downward strike to B with the left backfist.

- 30.** (F) Move the left foot to B to form a sitting stance toward D while executing a W-shape block with the reverse knife-hand.
- 31.** (F) Cross the right foot over the left foot to form a left X-stance toward D while executing a horizontal thrust with a twin elbow.
- 32.** (F) Move the left foot to B forming a sitting stance toward D while executing a checking block to D with a twin straight forearm.
- 33.** (F) Cross the right foot over the left foot to form a left X-stance toward D while executing an upward punch with the left fist, pulling the right side fist in front of the left shoulder.
- 34.** Execute a high reverse hooking kick to A with the left foot.
- 35.** Lower the left foot to A and then execute a high side piercing kick to A with the right foot pulling both hands in front of the chest while turning counter clockwise.
- 36.** (H) Lower the right foot to A in a jumping motion to form a right X-stance toward AD while executing a downward strike to A with the right backfist.
- 37.** (H) Move the left foot to C forming a left L-stance toward D while executing a middle guarding block to D with the forearm.
- 38.** (H) Move the left foot to D turning counter clockwise to form a left rear foot stance toward C while executing a waist block to C with the right inner forearm.
- 39.** (H) Move the right foot to C slightly and then the left foot to D in a stamping motion to form a right L-stance toward D while executing a high outward strike to D with the left knife-hand.
- 40.** (H) Shift to C maintaining a right L-stance toward D while executing a middle guarding block to D with the forearm.
- 41.** (H) Move the right foot to D turning clockwise to form a right rear foot stance toward C while executing a waist block to C with the left inner forearm.
- 42.** (H) Move the left foot to C slightly and then the right foot to D in a stamping motion to form a left L-stance toward D while executing a high outward strike to D with the right knife-hand.
- 43.** (H) Move the right foot to C turning counter clockwise to form a right L-stance toward D while executing a middle guarding block to D with the forearm.

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44. (to H) Jump to execute a mid-air kick to D with the right foot while spinning clockwise and then land to D to form a left L-stance toward D while executing a middle guarding block to D with a knife-hand.

45. (to H) Jump to execute a mid-air kick to D with the left foot while spinning counter clockwise and then land to D to form a right L-stance toward D while executing a middle guarding block to D with a knife-hand.

46. (F) Execute a low inward block to D with the right reverse knife-hand pulling the left side fist in front of the right shoulder while forming a left walking stance toward D, slipping the right foot to C.

47. (H) Slide to C to form a left L-stance toward D while thrusting to C with the left side elbow.

48. (F) Execute a low inward block to D with the left reverse knife-hand pulling the right side fist in front of the left shoulder while forming a right walking stance toward D, slipping the left foot to C.

49. (H) Slide to C forming a right L-stance toward D while thrusting to C with the right side elbow.

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

Ul-Ji

Ready Posture - Parallel Stance with an X-Back Hand

1. (F) Move the left foot to C forming a right walking stance toward D while executing a horizontal strike with twin side fists.

2. (F) Move the right foot to C to form a left walking stance toward D while executing a pressing block with an X-fist.

3. (F) Execute a rising block with an X-knife-hand while maintaining a left walking stance toward D.

Perform 2 and 3 in a continuous motion.

4. (F) Execute a high front strike to D with the right knife-hand bringing the left palm on the right elbow joint while maintaining a left walking stance toward D.

5. (S) Move the left foot to C to form a sitting stance toward B while executing a horizontal strike to C with the left back hand.

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

7. (F) Lower the right foot to C, forming a sitting stance toward A while striking the left palm with the right front elbow.

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- 8.** (F) Thrust to B with the left back elbow placing the right side fist on the left fist while maintaining a sitting stance toward A.
- 9.** (F) Execute a side back strike to B with the right back fist and extending the left arm to the side-downward while maintaining a sitting stance toward A.
- 10.** (F) Bring the left foot to the right foot, forming a close stance toward D, at the same time thrusting with a twin side elbow.
- 11.** (S) Cross the left foot over the right foot, forming a right X-stance toward D while turning the face to A, keeping the position of the hands as they were in 10. Perform in a fast motion.
- 12.** Execute a middle side piercing kick to A with the right foot keeping the position of the hands as they were in 11.
- 13.** (F) Lower the right foot to A, and then cross the left foot over the right foot, forming a right X-stance toward D while executing a horizontal thrust with a twin elbow.
- 14.** (S) Move the right foot to A to form the sitting stance toward D while executing a right horizontal punch to A.
- 15.** (F) Execute a high front strike to D with right knife-hand, bringing the left back hand in front of the forehead while standing up toward D.
- 16.** (H) Execute a twin knife-hand block to B while forming a right L-stance toward B, pivoting with the right foot.
- 17.** Jump to execute a mid-air kick to B with the right foot while spinning clockwise.
- 18.** (F) Land to B forming a right walking stance toward B while executing a middle block to B with the right double forearm.
- 19.** (F) Bring the left foot to the right foot to form a closed ready stance B toward D.
- 20.** (H) Jump to D forming a right X-stance toward BD while executing a high side strike to B with the right back fist bringing the left finger belly to the right side fist.
- 21.** (F) Move the left foot to C to form a right walking stance toward D while executing a rising block with the left forearm.
- 22.** Execute a middle front snap kick to D with the left foot keeping the position of the hands as they were in 21.
- 23.** (F) Lower the left foot to D forming a left walking stance toward D while executing a high punch to D with the right fist.

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- 24.** (F) Move the right foot to D to form a right walking stance toward D while executing a middle thrust to D with the right straight fingertip.
- 25.** (S) Move the left foot to D turning counter-clockwise to form a sitting stance toward A while executing a high side strike to D with the left back fist.
- 26.** (to F) Move the right foot to F turning counter-clockwise to form a right walking ready stance toward F.
- 27.** Jump to execute a flying high kick to F with the right foot.
- 28.** (H) Land to F to form a right fixed stance toward F while executing a checking block to F with an X-knife hand.
- 29.** (H) Move the left foot to F forming a right L-stance toward F while executing a pressing block with an X-fist.
- 30.** Execute a middle side front snap kick to F with the left foot while executing a middle wedging block with the inner forearm.
- 31.** (F) Lower the left foot to F forming a left walking stance toward F while executing a high vertical punch to F with a twin fist.
- 32.** (H) Move the right foot to F to form a right fixed stance toward F while executing a middle outward block with the right knife hand and a middle pushing block with the left palm.
- 33.** (H) Slide to F forming a right L-stance toward F while executing a middle punch to F with the left fist.
- 34.** (H to H) Move the left foot to the side rear of the right foot and the right foot to E to form a right L-stance toward F and then jump to E maintaining a right L-stance towards F while executing a middle guarding block to F with the forearm.
- 35.** Execute a middle turning kick to DF with the right foot.
- 36.** Lower the right foot to F and then execute a middle back piercing kick to F with the left foot.
- 37.** (H) Lower the left foot to F to form a right L-stance toward F while executing a middle guarding block to F with the forearm.
- 38.** (H) Move the left foot to E forming a left I-stance toward F while executing an upward block to F with the right palm.
- 39.** (RH) Move the right foot to E forming a right walking stance to E while executing a circular block to ED with the left inner forearm.
- 40.** (RH) Execute a circular block to DE with the right inner forearm while forming a left walking stance toward DF.

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41. (F) Move the left foot on line EF to form a sitting stance toward D while executing a middle punch to D with the left fist.

42. (F) Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.

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

MOON-MOO

Moon-Moo

Ready Posture - Parallel Ready Stance

1. (H) Turn the face to B while forming a right bending ready A toward B. Perform in a slow motion.

2. Execute a high side piercing kick to B with the left foot. Perform in a slow motion.

3. Execute a high side piercing kick to B with the left foot. Perform 2 and 3 in a double kick.

4. (F) Lower the left foot to B to form a sitting stance toward D while executing a middle thrust to D with the right flat fingertip.

5. Execute a high reverse hooking kick to B with the right foot. Perform in a slow motion.

6. (S) Lower the right foot to B in a jumping motion to form a right X-stance toward C while executing a middle side strike to B with the right knife-hand.

7. (F) Move the left foot to A forming a left walking stance toward A while executing a pressing block to A with the right palm.

8. (F) Move the right foot to A to form a right walking stance toward A at the same time executing a pressing block with the left palm.

9. (F) Execute a high side block to B with the left knife-hand and a low side block to A with the right knife-hand while forming a right one-leg stance toward D, pulling the left reverse footsword to the right knee joint. Perform in slow motion.

10. (H) Lower the left foot to the right foot and then turn the face to A while forming a left bending ready stance A toward A. Perform in slow motion.

11. Execute a high side piercing kick to A with the right foot. Perform in a slow motion.

12. Execute a high side piercing kick to A with the right foot. Perform 11 and 12 in a double kick.

13. (F) Lower the right foot to A to form a sitting stance toward D while

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executing a middle thrust to D with the left flat fingertip.

- 14.** Execute a high reverse hooking kick to A with the left foot. Perform in a slow motion.
- 15.** (S) Lower the left foot to A in a jumping motion to form a left X-stance toward C while executing a middle side strike to A with the left knife-hand.
- 16.** (F) Move the right foot to B forming a right walking stance toward B while executing a pressing block to B with the left palm.
- 17.** (F) Move the left foot to B to form a left walking stance toward B at the same time executing a pressing block with the right palm.
- 18.** (F) Execute a high side block to A with the right knife-hand and a low side block to B with the left knife-hand while forming a left one-leg stance toward D, pulling the right reverse footsword to the left knee joint. Perform in slow motion.
- 19.** Turn the face to C while forming a left bending ready stance B toward D.
- 20.** Execute a high back piercing kick to C with the right foot. Perform in slow motion.
- 21.** (F) Lower the right foot to C to form a left walking stance toward D while executing a middle punch to D with the right fist.
- 22.** Turn the face to C while forming a right bending ready stance B toward D.
- 23.** Execute a high back piercing kick to C with the left foot. Perform in slow motion.
- 24.** (F) Lower the left foot to C to form a right walking stance toward D while executing a middle punch to D with the left fist.
- 25.** (H) Slide to C forming a right rear foot stance toward D while executing a downward block with the left palm.
- 26.** Execute a middle side front snap kick to D with the left foot keeping the position of the hands as they were in 25.
- 27.** (S) Lower the left foot to D and then move the right foot to C in a stamping motion to form a sitting stance toward A while executing a middle side strike to C with the right side fist.
- 28.** (F) Slide to C maintaining a sitting stance toward A while executing a scooping block with the left palm.
- 29.** (F) Execute a middle punch to A with the right fist while maintaining a sitting stance toward A. Perform 28 and 29 in a connecting motion.
- 30.** (S) Execute a low side block to D with the left knife-hand while

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maintaining a sitting stance toward A.

- 31.** Move the left foot just beyond the right foot in a quick motion while executing a middle side pushing kick to C with the right foot.
- 32.** Lower the right foot to C and then execute a high reverse turning kick to C with the left foot.
- 33.** (H) Lower the left foot to C to form a left walking stance toward C while executing a high side block to C with the left knife-hand.
- 34.** (H) Slide to D forming a left rear foot stance toward C while executing a downward block with the right palm.
- 35.** Execute a middle side front snap kick to C with the right foot keeping the position of the hands as they were in 34.
- 36.** (S) Lower the right foot to C and then move the left foot to D in a stamping motion to form a sitting stance toward A while executing a middle side strike to D with the left side fist.
- 37.** (F) Slide to D maintaining a sitting stance toward A while executing a scooping block with the right palm.
- 38.** (F) Execute a middle punch to A with the left fist while maintaining a sitting stance toward A. Perform 37 and 38 in a connecting motion.
- 39.** (S) Execute a low side block to C with the right knife-hand while maintaining a sitting stance toward A.
- 40.** Move the right foot just beyond the left foot in a quick motion while executing a middle side pushing kick to D with the left foot.
- 41.** Lower the left foot to D and then execute a high reverse turning kick to D with the right foot.
- 42.** (H) Lower the right foot to D to form a right walking stance toward D while executing a high side block to D with the right knife-hand.
- 43.** Move the left foot to D and then execute a high twisting kick to AD with the right foot.
- 44.** (H) Lower the right foot to C forming a left walking stance toward D while executing a side back strike to C with the right back fist and extending the left fist to D.
- 45.** (F) Execute a front strike to D with the right back fist while shifting to C maintaining a left walking stance toward D.
- 46.** Move the right foot to D and then execute a high twisting kick to BD with the left foot.

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- 47.** (H) Lower the left foot to C to form a right walking stance toward D while executing a side back strike to C with the left back fist and extending the right fist to D.
- 48.** (F) Execute a front strike to D with the left back fist while shifting to C maintaining a right walking stance toward D.
- 49.** (to H) Execute a sweeping kick to D with the left side sole keeping the position of the hands as they were in 48 and then lower it to D forming a right L-stance toward D while executing a middle guarding block to D with the forearm.
- 50.** Execute a side checking kick to D and then again a middle side thrusting kick to D with the left foot forming a forearm guarding block. Perform in a consecutive kick.
- 51.** (H) Lower the left foot to D forming a right L-stance toward D while executing a middle outward strike to D with the left knife-hand.
- 52.** (to H) Execute a sweeping kick to D with the right side sole and then lower it to D to form a left L-stance toward D while executing a middle guarding block to D with the forearm.
- 53.** Execute a side checking kick to D and then again a middle side thrusting kick to D with the right foot forming a forearm guarding block. Perform in a consecutive kick.
- 54.** (H) Lower the right foot to D forming a left L-stance toward D while executing a middle outward strike to D with the right knife-hand.
- 55.** (F) Move the right foot to C and then turn counter clockwise pivoting with the right foot to form a left walking stance toward C while executing a middle punch to C with the right fist.
- 56.** (H) Jump to C to form a right X-stance toward AC while executing a low punch to C with the left fist and bringing the right fist on the left shoulder.
- 57.** (H) Jump to D forming a left X-stance toward AD while executing a low punch to D with the right fist and bringing the left fist on the right shoulder.
- 58.** Jump to execute a mid-air kick to D with the right foot while spinning clockwise.
- 59.** (H) Land to D to form a left L-stance toward D while executing a middle guarding block to D with a knife-hand.
- 60.** (F) Move the right foot to the side rear of the left foot and then the left foot to C to form a right walking stance toward D while executing a rising

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block with the left arc-hand.

61. (F) Execute a high punch to D with the right fist while maintaining a right walking stance toward D.

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

SO-SAN

So-San

Ready Posture - Close Ready Stance A

1. (H) Slide to C to form a right rear foot stance toward D while executing a middle guarding block to D with the forearm.

2. (F) Execute a middle vertical punch to D with the right fist while forming a left walking stance toward D, slipping the left foot.

3. (H) Slide to C to form a left rear foot stance toward D while executing a middle guarding block to D with the forearm.

4. (F) Execute a middle vertical punch to D with the left fist while forming a right walking stance toward D, slipping the right foot.

5. (F) Execute a high side block to BC with the right knife-hand while forming a left walking stance toward BC.

6. (F) Execute a middle punch to BD with the left fist while forming a sitting stance toward BD. Perform 5 and 6 in a fast motion.

7. (F) Execute a high side block to D with the left knife-hand while forming a right walking stance toward D.

8. (F) Execute a middle punch to BD with the right fist while forming a sitting stance toward BD. Perform 7 and 8 in a fast motion.

9. (F) Move the right foot to C turning clockwise to form a parallel stance toward A while executing a horizontal strike with a twin knife-hand.

10. Execute a high side piercing kick to C with the right foot keeping the position of the hands as they were in 9.

11. Execute a high turning kick to D with the right foot. Perform 10 and 11 as consecutive kicks.

12. (to H) Lower the right foot to D in a jumping motion to form a right X-stance toward BD while executing a high side strike to D with the right back fist and bringing the left finger belly to the right side fist.

13. (F) Move the left foot to C forming a parallel stance toward B while executing a horizontal strike with a twin knife-hand.

14. Execute a high side piercing kick to C with the left foot keeping the

position of the hands as they were in 13.

- 15.** Execute a high turning kick to D with the left foot. Perform 14 and 15 as consecutive kicks.
- 16.** (to H) Lower the left foot to D in a jumping motion to form a left X-stance toward AD while executing a high side strike to D with the left back fist and bringing the right finger belly to the left side fist.
- 17.** (H) Move the left foot to A forming a right L-stance toward A executing a low punch to A with a left double fist.
- 18.** (F) Bring the right palm on the left forefist and then twist them counter clockwise until the left back fist faces downward while forming a left walking stance toward A, slipping the left foot. Perform in a releasing motion.
- 19.** (F) Execute a high punch to A with the right fist while maintaining a left walking stance toward A.
- 20.** (H) Move the left foot on line AB to form a left L-stance toward B while executing a low punch to B with a right double fist.
- 21.** (F) Bring the left palm on the right forefist and then twist them clockwise until the right back fist faces downward while forming a right walking stance toward B, slipping the right foot. Perform in a releasing motion.
- 22.** (F) Execute a high punch to B with the left fist while maintaining a right walking stance toward B.
- 23.** (H) Slide to B to form a right L-stance toward B while executing an upset punch to B with the right middle knuckle fist and bringing the left side fist in front of the right shoulder.
- 24.** (F) Execute a front strike to B with the right back fist while forming a left walking stance toward B, slipping the right foot.
- 25.** (H) Slide to A, turning clockwise to form a left L-stance toward A while executing an upset punch to A with the left middle knuckle fist and bringing the right side fist in front of the left shoulder.
- 26.** (F) Execute a front strike to A with the left back fist while forming a right walking stance toward A, slipping the left foot.
- 27.** (F) Move the left foot to D forming a right walking ready stance toward C.
- 28.** Jump to execute a flying front snap kick to C with the right foot.
- 29.** (H) Land to C forming a left L-stance toward C while executing a middle guarding block to C with a knife-hand.
- 30.** (F) Move the right foot to D to form a left walking stance toward C while

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executing a high front block with the right forearm.

- 31.** (F) Execute a middle punch to C with the left fist while shifting to C, maintaining a left walking stance toward C.
- 32.** (F) Turn clockwise, pivoting with the left foot to form a right walking stance toward D while executing a high front block with the left forearm.
- 33.** (F) Execute a middle punch to D with the right fist while shifting to D, maintaining a right walking stance toward D.
- 34.** (F) Execute a middle block to BD with a double arc-hand while forming a left walking stance toward BC and looking through the hands. *
- 35.** (F) Execute a high inward strike to BC with the right knife-hand and bringing the left side fist in front of the right shoulder while maintaining a left walking stance toward BC.
- 36.** (RH) Execute a circular block to BD with the left inner forearm while forming a right walking stance toward D.
- 37.** (F) Execute a high punch to D with the right fist while maintaining a right walking stance toward D.
- 38.** Execute a low front snap kick to D with the left foot keeping the position of the hands as they were in 37.
- 39.** (F) Lower the left foot to D forming a left walking stance toward D while executing a middle punch to D with the left fist.
- 40.** (F) Execute a middle punch to D with the right fist while maintaining a left walking stance toward D. Perform 39 and 40 in a fast motion.
- 41.** (F) Execute a rising block with an X-knife-hand while maintaining a left walking stance toward D.
- 42.** (F) Execute a middle block to AD with a double arc-hand while forming a right walking stance toward AC and looking through the hands. *
- 43.** (F) Execute a high inward strike to AC with the left knife-hand and bringing the right side fist in front of the left shoulder while maintaining a right walking stance toward AC.
- 44.** (RH) Execute a circular block to AD with the right inner forearm while forming a left walking stance toward D.
- 45.** (F) Execute a high punch to D with the left fist while maintaining a left walking stance toward D.
- 46.** Execute a low front snap kick to D with the right foot keeping the position of the hands as they were in 45.

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- 47.** (F) Lower the right foot to D forming a right walking stance toward D while executing a middle punch to D with the right fist.
- 48.** (F) Execute a middle punch to D with the left fist while maintaining a right walking stance toward D. Perform 47 and 48 in a fast motion.
- 49.** (F) Execute a rising block with an X-knife-hand while maintaining a right walking stance toward D.
- 50.** (H) Move the left foot to D, and then slide to D, turning counter-clockwise to form a right L-stance toward C while executing a low guarding block to C with a knife-hand.
- 51.** (to H) Jump to C, spinning counter-clockwise to form a right L-stance toward D while executing a middle guarding block to D with the forearm.
- 52.** (F) Execute a low block to D with the right knife-hand and a middle outward block to D with the left inner forearm while forming a left walking stance toward D, slipping the left foot.
- 53.** (F) Execute a high punch to D with the right fist while maintaining a left walking stance toward D. Perform 52 and 53 in a continuous motion.
- 54.** (H) Execute a middle punch to D with the left fist while forming a right L-stance toward D, pulling the left foot.
- 55.** (H) Move the right foot to D, and then slide to D, turning clockwise to form a left L-stance toward C while executing a low guarding block to C with a knife-hand.
- 56.** (to H) Jump to C, spinning clockwise to form a left L-stance toward D while executing a middle guarding block to D with the forearm.
- 57.** (F) Execute a low block to D with the left knife-hand and a middle outward block to D with the right inner forearm while forming a right walking stance toward D slipping the right foot.
- 58.** (F) Execute a high punch to D with the left fist while maintaining a right walking stance toward D. Perform 57 and 58 in a continuous motion.
- 59.** (H) Execute a middle punch to D with the right fist while forming a left L-stance toward D, pulling the right foot.
- 60.** (H) Move the right foot to the side rear of the left foot, and then slide to C, forming a left L-stance toward D at the same time executing a scooping block with the right palm.
- 61.** (H) Shift to D, maintaining a left L-stance toward D while executing a middle punch to D with the left fist.

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- 62.** Turn clockwise while forming a left bending ready stance A toward C.
- 63.** Execute a high side piercing kick to C with the right foot, keeping the position of the hands as they were in 62.
- 64.** (F) Lower the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the left fist.
- 65.** (H) Move the right foot to D, forming a right L-stance toward C while executing a middle guarding block to C with a knife-hand.
- 66.** (H) Move the left foot to the side rear of the right foot, and then slide to D, forming a right L-stance toward C while executing a scooping block with the left palm.
- 67.** (H) Shift to C, maintaining a right L-stance toward C while executing a middle punch to C with the right fist.
- 68.** Turn counter-clockwise while forming a right bending ready stance A toward C.
- 69.** Execute a high side piercing kick to D with the left foot, keeping the position of the hands as they were in 68.
- 70.** (F) Lower the left foot to D to form a left walking stance toward D at the same time executing a middle punch to D with the right fist.
- 71.** (H) Move the left foot to C to form a left L-stance toward D while executing a middle guarding block to D with a knife-hand.
- 72.** (F) Execute a high punch to D with the right fist while forming a right walking stance toward D, slipping the right foot. Perform 71 and 72 in a continuous motion.

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

* NB the directions for the block in movements 34 and 42 are as given in Vol. 15 of the original Encyclopedia, but in later versions they were changed to the same direction as the walking stance.

Se-Jong

Ready Posture - Close Ready Stance B

- 1.** (H) Move the left foot to B, forming a left walking stance toward B at the same time executing a low block to B with the left forearm.
- 2.** (H) Bring the left foot to the right foot, and then move the right foot to A to form a left L-stance toward A while executing a twin forearm block.
- 3.** Execute a middle side piercing kick to D with the right foot.

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4. (F) Lower the right foot to D, and then move the left foot to F to form a left walking stance toward F while executing a rising block with the left forearm.
5. (F) Bring the left foot to the right foot, and then move the right foot to E to form a sitting stance toward D while executing a middle strike to E with the right knife-hand.
6. (F) Bring the right foot to the left foot, forming a closed ready stance B toward D.
7. Jump to D to form a left X-stance toward DG while executing a high side strike to D with the left back fist, bringing the right finger belly to the left side fist.
8. (H) Move the right foot to G, forming a right walking stance toward G while executing a high punch to G with the right fist.
9. (F) Move the right foot on line GH to form a left fixed stance toward H while executing a high guarding block to H with the forearm.
10. (F) Move the right foot to H, forming a right walking stance toward H while executing a middle thrust to H with the right straight fingertip.
11. (H) Bring the right foot to the left foot, and then move the left foot to G to form a left walking stance toward G while executing a high side strike to G with the left back fist.
12. (F) Move the left foot on line GH to form a sitting stance toward C while executing a scooping block with the left palm.
13. Execute a middle turning kick to C with the left foot.
14. (H) Lower the left foot to C in a jumping motion, forming a left X-stance toward CF while executing a high block to C with the left double forearm.
15. (F) Move the right foot to F to form a sitting stance toward C while extending the right fist horizontally to C. Perform in a slow motion.
16. (F) Execute a front strike to C with the left back fist while maintaining a sitting stance toward C.
17. (F) Bring the right foot behind the left foot, and then move the left foot to E, forming a left diagonal stance toward C while executing a pressing block with a twin palm.
18. (RH) Execute a middle block to C with a double arc-hand while forming a left walking stance toward CE.
19. (F) Pull the left reverse footsword to the right knee joint to form a right one-leg stance toward C at the same time executing a high side block to F

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with the right outer forearm and a low side block to E with the left forearm.

20. (F) Lower the left foot to D forming a right walking stance toward C while executing a pressing block with the right palm. Perform in a slow motion.

21. (F) Pull the left instep to the hollow of the right leg to form a right one-leg stance toward C while striking the left palm with the right back forearm.

22. (H) Lower the left foot to C, turning clockwise to form a right fixed stance toward D while thrusting to C with the left side elbow.

23. (H) Move the right foot to A, forming a left L-stance toward A while executing a high guarding block to A with a knife-hand.

24. (H) Bring the right foot to the left foot, and then move the left foot to B to form a right L-stance toward B while executing a middle punch to B with the right fist.

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

Tong-Il

Ready Posture - Parallel Stance with an Overlapped Back Hand

1. (F) Move the right foot to C to form a left walking stance toward D while executing a middle punch to D with a twin fist. Perform in slow motion.

2. (F) Move the left foot to C to form a right walking stance toward D while executing a horizontal strike with a twin knife-hand. Perform in slow motion.

3. (H) Move the left foot to D, forming a right rear foot stance toward D while executing a middle inward block to D with the left outer forearm.

4. (F) Execute a low inward block to D with the right palm while forming a left walking stance toward D, slipping the right foot, and bringing the left side fist in front of the right shoulder.

5. (H) Move the right foot to D, forming a left L-stance toward D while executing a middle punch to D with the right fist.

6. (H) Execute a middle punch to D with the left fist while maintaining a left L-stance toward D. Perform 5 and 6 in a fast motion.

7. (H) Move the left foot to D in a stamping motion to form a right L-stance toward D while executing a high outward strike to D with the left back hand.

8. Execute an inward vertical kick to the left palm with the right reverse footsword.

9. (H) Lower the right foot to D in a stamping motion, forming a left L-stance toward D while executing a high outward strike to D with the right back hand

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- 10.** Execute an inward vertical kick to the right palm with the left reverse Footsword.
- 11.** (H) Lower the left foot to D, and then execute a horizontal block with a twin palm while forming a right L-stance toward D, slipping the left foot. Perform in a slow motion.
- 12.** (H) Move the right foot to D, forming a right walking stance toward D while executing a high side block to D with the right reverse knife-hand. Perform in a slow motion.
- 13.** (F) Execute a middle side block to D with the left reverse knife-hand while maintaining a right walking stance toward D. Perform in a slow motion.
- 14.** (F) Execute a middle punch to D with the right fist while maintaining a right walking stance toward D.
- 15.** (F) Execute a middle punch to D with the left fist while maintaining a right walking stance toward D. Perform movements 14 & 15 in fast motion.
- 16.** Execute a downward kick to AC with the right foot, keeping the position of the hands as they were in 15.
- 17.** (H) Lower the right foot to C in a stamping motion, forming a left L-stance toward C while executing a downward strike to C with the right back fist.
- 18.** Execute an outward vertical kick to BC with the left foot, keeping the position of the hands as they were in 17.
- 19.** (H) Lower the left foot to C in a stamping motion to form a right L-stance toward C while executing a downward strike to C with the left back fist.
- 20.** (F) Execute a high punch to D with the left fist while forming a right walking stance toward D, pivoting with the left foot.
- 21.** (F) Execute a high punch to D with the right fist while maintaining a right walking stance toward D. Perform 20 and 21 in a fast motion.
- 22.** (H) Move the left foot to D, forming a right rear foot stance toward D while executing an upward block with the left bow wrist.
- 23.** (H) Move the right foot to D to form a left rear foot stance toward D while executing an upward block with the right bow wrist.
- 24.** (H) Move the left foot to C, forming a left walking stance toward C while executing a pressing block with the left palm.
- 25.** (H) Move the right foot to C to form a right walking stance toward C while executing a pressing block with the right palm. Perform 24 and 25 in a

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slow motion.

- 26.** Bring the left foot to the right foot to form a closed stance toward C while bringing both back hands in front of the lower abdomen in a circular motion, hitting the left palm with the right knife-hand.
- 27.** (F) Move the left foot to D, forming a left walking stance toward D while executing a rising block with the left knife-hand.
- 28.** (F) Execute a high punch to D with the right fist while maintaining a left walking stance toward D.
- 29.** (H) Slide to D to form a left L-stance toward D while executing an upset punch to D with the left fist, bringing the right side fist in front of the left shoulder.
- 30.** (F) Move the right foot to C, forming a left walking stance toward D while executing a high thrust with the right angle fingertip.
- 31.** (F) Move the left foot on line CD to form a right walking stance toward C while executing a rising block with the right knife-hand.
- 32.** (F) Execute a high punch to C with the left fist while maintaining a right walking stance toward C.
- 33.** (H) Slide to C to form a right L-stance toward C while executing an upset punch to C with the right fist, bringing the left side fist in front of the right shoulder.
- 34.** (F) Move the left foot to D, forming a right walking stance toward C while executing a high thrust with the left angle fingertip.
- 35.** (H) Execute a low guarding block to C with a reverse knife-hand in a circular motion while forming a left L-stance toward C, pivoting with the left foot.
- 36.** (H) Execute a low guarding block to D with a reverse knife-hand in a circular motion while forming a right L-stance toward D, pivoting with the right foot.
- 37.** (F) Execute a low block to D with the right forearm and a middle outward block to D with the left knife-hand while forming a left walking stance toward D, slipping the left foot.
- 38.** (F) Move the right foot to D in a stamping motion to form a right walking stance toward D at the same time executing a high vertical punch to D with a twin fist.
- 39.** (F) Pull the right reverse footsword to the left knee joint, forming a left

one-leg stance toward D while striking the left palm with the right back forearm.

40. (F) Execute a middle back piercing kick to C with the right foot, pulling both hands in the opposite direction.

41. (F) Lower the right foot to C to form a sitting stance toward A while executing a W-shape block with the outer forearm.

42. (F) Slide to C maintaining a sitting stance toward A while executing a W-shape block with the outer forearm.

43. (F) Move the right foot to D in a stamping motion, turning counter clockwise to form a sitting stance toward B while executing a W-shape block with the outer forearm.

44. (F) Slide to C, maintaining a sitting stance toward B while executing a W-shape block with the outer forearm.

45. (F) Pull the left reverse footsword to the right knee joint, forming a right one-leg stance toward C while striking the right palm with the left back forearm.

46. Execute a high back piercing kick to D with the left foot, pulling both hands in the opposite direction.

47. (to H) Lower the left foot to C in a jumping motion, forming a left X-stance toward C while executing a pressing block with an X-fist.

48. (F) Move the right foot to D, forming a left walking stance toward C while executing a front strike with the left under fist.

49. (F) Move the right foot to C to form a right walking stance toward C while executing a front strike with the right under fist.

50. (F) Execute a middle pushing block to C with the left palm while maintaining a right walking stance toward C.

51. (RH) Execute a circular block to A with the right knife-hand while forming a left walking stance toward AD.

52. (to F) Move the left foot to C to form a left walking stance toward C while executing a middle pushing block to C with the right palm.

53. (RH) Execute a circular block to B with the left knife-hand while forming a right walking stance toward BD.

54. (to F) Execute a high side piercing kick to D with the right foot, forming a forearm guarding block, and then lower it to the left foot to form a closed stance toward D while executing a twin side back elbow thrust.

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55. (S) Move the left foot to D, forming a sitting stance toward A while executing a middle side punch to D with the left fist.

56. (F) Execute a middle punch to D with the right fist while forming a left walking stance toward D, pivoting with the left foot.

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

Further explanation of the naming of the patterns

Chon-Ji

Chon-Ji was named after Lake Chon-Ji, a lake that fills the crater on top of the extinct volcano Paektu-San on the border of North Korea and China. It is 2,749 metres above sea level, covers 14.4 square metres and is 384 metres deep at its deepest point, making it possibly the deepest volcanic lake on earth. It is said that General Choi, Hong-Hi named the pattern after the lake because the water is so clear and calm that you can literally see the Heaven meeting the Earth.

Chon-Ji is appropriately named because creation is the starting point of all things and this pattern establishes a foundation for the remaining patterns. The pattern consists of two similar parts: one part representing heaven and the other earth. Stances and techniques in this pattern comprise the basic movements required for mastery of all 24 patterns.

Dan-Gun

October 3rd is celebrated in Korea as a national holiday to commemorate the founding father, Dan-Gun. The legend of his life is as follows:

When heaven and earth were one and when animals could speak like humans, the god Hwanin sent his son Hwang-Ung to the East to build a new country. Hwang-Ung settled in what is now called North Korea, at the highest point on the peninsula. This was in the 25th reign of the Yao Emperor in China, approximately 2,333 BC.

One day a tiger and a bear appeared in front of Hwang-Ung and asked that they be made into human form. After great thought Hwang-Ung informed the animals that their wish could be granted, but it would be difficult and would take much patience. The animals agreed that they would do whatever it took to become human. Hwang-Ung gave the tiger and the bear twenty

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garlic cloves and some mugworts. They were told to eat these, stay in a cave and pray earnestly for 100 days.

After twenty days the tiger became hungry and could no longer continue, so he left the cave in search of food. But when the 100 days were almost at an end, the bear began to lose its fur and its rear feet began to change, until at the end of the 100th day the bear had fully transformed into a beautiful woman. She became known as Ung-Yo, which means "the girl incarnated from a bear". Hwang-Ung then married Ung-Yo, and she gave birth to a son, who they named Dan-Gun. This child gave rise to the first Korean Dynasty, called Go-Joseon.

Do-San

Ahn Chang-Ho was committed to preserving Korea's educational system during the Japanese occupation. He was well known for his sincerity and lack of pretence in dealing with others. A farmer's son, he abandoned traditional learning in his home town, Pyongyang, and studied for two years at a missionary school operated by the Salvation Army. He became a Christian and felt he couldn't hate the Japanese as men. He decided to seek a source of national strength and cultivate it to regain national independence and prosperity.

In 1894, at the age of 18, Ahn became a member of the Tongnip Hyophoe "Independence Association," which promoted independence from Japan and worked to reform domestic affairs and reduce dependence upon foreign countries.

In 1899, Ahn established the Cheomjin ("gradual progress") School in Pyongyang, the first modern and co-educational private school ever established by a Korean. The name of the school seemed to reflect his political philosophy of evolutionary social changes through education. Ahn, Chang-Ho was one of the first Koreans to emigrate to the United States. He arrived in America in September 1902 with his newlywed wife, Lee Hae-Ryon, and, as the steamship approached Hawaii, Ahn resolved to stand tall above the sea of turmoil existing at that time in Korea, and decided to call himself "Do-San" (meaning "Island Mountain"). While living in San Francisco, he organised the San Francisco Social Meeting on September 23, 1903, and initiated a social reform movement that was desperately needed by the Korean American society. An accomplished orator and leader at the age of 24, Ahn guided his countrymen to form a respectable community for Koreans

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in the United States. He organised a society that became the Kungminhoe (Korean National Association), which inspired Korean immigrants to hope for national independence.

In 1906, following the Russo-Japanese war, Ahn learned of the Japanese "Protectorate Treaty" that had been enforced on Korea, which gave the Japanese the legal right to occupy the country, and returned home. He organised an underground independence group in Pyongahn-do called Shinmin-Hoe (New Peoples' Association), an organisation dedicated to promoting Korean independence through the cultivation of nationalism in education, business and culture.

In 1908 the Shinmin-Hoe founded the Tae-Song ("large achievement") School in Pyongyang. This school was designed to provide Koreans with an education based on national spirit. Ahn, Chang-Ho worked a ceramic kiln as a commercial enterprise to raise funds for the publication of books for young people. The political environment of the time, however, was not conducive to the founding of such a school; in fact the Japanese were in the process of eradicating education for Koreans, in order to ensure illiteracy and essentially create a class of slave workers.

With Yi Kap, Yang Ki-tak and Shin Chae-Ho, Ahn embarked on a lecture tour of Korea, warning of the national crisis being incurred by the Japanese and urging the people to unite and resist the Japanese. Ahn repeatedly told Japanese leaders that Japan would profit more with Korea as a friend rather than an enemy.

By 1910 the Shinmin-Hoe had around 300 members and represented a threat to the Japanese occupation. The Japanese were actively crushing these types of organizations, and the Shinmin-Hoe quickly became a target of their efforts. In December of 1910 the Japanese Governor General, Terauchi, was scheduled to attend the dedicating ceremony for the new railway bridge over the Amnok River. The Japanese used this situation to pretend to uncover a plot to assassinate Terauchi on the way to this ceremony. All of the Shinmin-Hoe leaders and 600 innocent Christians were arrested. Under severe torture, which led to the deaths of many, 105 Koreans were indicted and brought to trial. During the trial, the defendants were adamant about their innocence. The world community felt that the alleged plot was such an obvious fabrication that political pressure grew and most of the defendants had to be set free. (By 1913, only six of the original defendants had received prison sentences.)

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By this time, the Japanese had become fairly successful at detecting and destroying underground resistance groups. However, they were not successful in quelling the desire for freedom and self-government among the Korean people. The resistance groups moved further underground and guerrilla raids from the independence groups in Manchuria and Siberia increased.

The Japanese stepped up their assault on the Korean school system and other nationalistic movements. After the passage of an Education Act in 1911 the Japanese began to close all Korean schools.

In 1913, the Tae-Song School was forced to close, and, by 1914, virtually all Korean schools had been shut down and all Koreans were attending Japanese schools. In order to do so, they had to abandon using their Korean language and their Korean birth-names, and instead use the Japanese language and Japanese names. The Koreans had the same conditions imposed on them in order to purchase food from stores. They were taught that they were the under-class whose purpose was to serve their superior Japanese masters.

This all but completed the Japanese campaign of cultural genocide. Chances of any part of the Korean culture surviving rested in the hands of the few dedicated patriots working in exile outside of Korea.

When Japanese Governor-General Hiro-Bumi Ito was assassinated by Ahn, Joong-Gun, Japan tightened its grip on Korean leaders. Ahn, Chang-Ho was forced to go into exile in Manchuria, then Siberia, Russia, Europe, and finally the United States. In 1912, Ahn was elected chairman of the Korean National People's Association, which had emerged as an organisation for Koreans living abroad, and played an active role in negotiations with the US government. Around this time he also established Hungsadan, a secret voluntary group of ardent patriots. These and other organisations pressured President Woodrow Wilson into speaking on behalf of Korean autonomy at the Paris peace talks, and, in 1918, a representative of the Korean exiles was indeed sent to these talks.

In 1919, when the Yi Dynasty was forcefully absorbed into the Japanese Empire, Ahn started underground activities that focused on regaining Korean independence. He returned to Shanghai in April 1919 along with Rhee Syngman and Kim Ku, where Rhee became acting premier of a provisional government. They drew up a Democratic Constitution that provided for a freely elected president and legislature. This document also established the

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freedom of the press, speech, religion, and assembly. An independent judiciary was established and the previous class system of nobility was abolished. After trying in vain to narrow the differences of opinion between the leaders in Shanghai, he resigned from the post after two years. Finally, on March 1 1919, the provisional government in Shanghai formally declared its independence from Japan, and called for massive general resistance from the people of Korea. During the ensuing resistance demonstrations the Japanese police opened fire on unarmed Korean crowds, killing thousands. Many thousands more were arrested and tortured. Even after this, Ahn, Chang-Ho continued to work on in the United States on behalf of his country of birth. He created a village in Manchuria for wandering Korean refugees, and in 1922 led a commission which compiled all historical materials relating to Korea, particularly concerning the Japanese occupation.

In 1932 Ahn, Chang-Ho was arrested by the Japanese following a bombing carried out by Yun, Pong-Gil (although Ahn himself was not involved in the incident) and he was placed in prison in Taejon. After briefly being released he was arrested again by the Japanese police and stayed in prison until 1938 when, in poor health, he was allowed to leave the prison on bail. He died in a hospital in Seoul on 10 March 1938

Won-Hyo

Won-Hyo (617-686 AD) was the noted Buddhist monk who introduced Buddhism into the Silla Dynasty in 686 AD.

Legend has it that Won-Hyo's mother, while pregnant with him, was passing by a sala tree when she suddenly felt birth pangs, and, without having time to reach her home, gave birth to him there and then. The sala tree is significant, as it is usually only found in legends of highly revered figures. The name given to him at birth was Sol Sedang. He derived the pen name Won-Hyo (meaning "dawn") from his nickname, "Sedak" (also meaning "dawn"). He assumed this pen name in later years, after he had become more accomplished as a Buddhist philosopher and poet.

Civil war amongst the Koguryo, Silla and Paekche kingdoms marked the period of Won Hyo's birth and childhood, and indeed it was not until 677 that the Silla dynasty unified Korea. Legend asserts that Won-Hyo, as a young man, took part in these bloody civil wars and saw many of his friends

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slaughtered, and it was this that drove him to turn his back on violence and become a monk. Most sources agree that he became a monk at the age 20. One story says he remodelled his home as a temple which he named Ch'ogae-sa; another says he simply shaved his head and went into the mountains to live as a monk. It is not even clear under which teachers he studied Buddhism; some say it was Nangji on Yong-ch'wi Mountain, others say he was a disciple of priest Popchang at Hungnyun-sa. Yet another legend has it that he learned the Nirvana Sutra from Podok, a Koguryo priest exiled in Silla. Buddhism was not a popular religion in Silla at that time, though; although it had been introduced into the kingdom of Koguryo in 372 and Paekche in 384, the general population of Silla was reluctant to accept it. In 650, when Won-Hyo was 33 years old, he set out for China in the company of his friend Uisang; both of them had been inspired to study under the famous Buddhist scholar Huan-Tchuang. Their journey was smooth, except near the Chinese border in Liaotung, Koguryo, when they were mistaken for spies by sentries and barely escaped being captured. One of the most famous stories in Korean Buddhism concerns Won-Hyo's enlightenment during this attempted journey to China:

"One evening as Won-Hyo was crossing the desert, he stopped at a small patch of green where there were a few trees and some water. He went to sleep. Toward midnight he awoke, very thirsty. It was pitch-dark. He groped along on all fours, searching for water. At last his hand touched a cup on the ground. He picked it up and drank. Ah, how delicious! Then he bowed deeply, in gratitude to Buddha for the gift of water.

The next morning Won-Hyo woke up and saw beside him what he had taken for a cup. It was a shattered skull, blood-caked and with shreds of flesh still stuck to the cheek-bones. Strange insects crawled or floated on the surface of the filthy rainwater inside it. Won-Hyo looked at the skull and felt a great wave of nausea. He opened his mouth. As soon as the vomit poured out, his mind opened and he understood. Last night, since he hadn't seen and hadn't thought, the water was delicious. This morning, seeing and thinking had made him vomit. Ah, he said to himself, thinking makes good and bad, life and death. And without thinking, there is no universe, no Buddha, no Dharma. All is one, and this one is empty.

There was no need now to find a master. Won-Hyo already understood life and death. What more was there to learn? So he turned and started back across the desert to Korea."

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His friend, Uisang, continued on to China and learned the doctrines of the Chinese school Hua-yen and later established this in Korea - as the Hwa-om school - when he returned.

Following his return, Won-Hyo undertook prodigious amounts of scholarly work, and his writing was not the only area in which he gained recognition. He was well-known both to the general population and to the members of the royal family and their court. He was often asked to conduct services, recite prayers, and give sermons at the royal court.

In 660 AD, King Muyo became so interested in Won-Hyo that he asked him to come and live in the royal palace of Yosok. A relationship with the royal princess Kwa developed, and marriage and the birth of their son Sol-Ch'ong soon followed. Shortly after his son was born, though, Won-Hyo left the palace to travel the country, and he became highly respected by the people of Korea. He hated the fact that different religions argued with each other over their different beliefs, so he created his own ideology in which the conflicts between various religions could be reconciled.

In 661 AD, he experienced a revelation in his Buddhist philosophy and developed the Chongto-Gyo ("pure land") sect. This sect did not require study of the Chinese Buddhist literature for salvation, requiring instead merely diligent prayer. This fundamental change in Buddhist philosophy made religion accessible to the lower classes, and as such it quickly became very popular among the entire population.

In 662 AD, Won-Hyo left the priesthood and devoted the rest of his life to travelling the country teaching his new sect to the common people. Won-Hyo's contributions to the culture and national awareness of Silla were instrumental in the unification of the three kingdoms of Korea.

It is said that during his lifetime Won-Hyo authored some 240 works on Buddhism; of these, 20 works in 25 volumes still exist. One of the forms he chose to use was a special Silla poetic form, Hyang-Ga. These poems were mainly written by monks or members of the Hwa-Rang and concerned patriotism, Buddhism, and praise of the illustrious dead. Won-Hyo's poem "Hwaorm-Ga" is said to be among the most admired of these poems.

During his lifetime Won-Hyo dominated the intellectual and religious arenas both inside and outside Korea, and made extensive commentaries on all the different schools of Buddhism that were competing for supremacy at that time. He set the shape and form of Silla Buddhism and was also the dominant figure in the Korean Buddhist tradition. Along with two other

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famous Korean Buddhists, Chinul and Sosan Taesa, Won-Hyo was one of the most influential thinkers Korea has ever produced.

His belief was that one could obtain salvation, or enter the "Pure Land", by simply praying. This fundamental change in Buddhist philosophy made religion accessible to the lower classes. It soon became very popular among the entire population. However, his most remarkable achievements were his efforts in relieving the poverty and suffering of ordinary people. Won-Hyo's contributions to the culture and national awareness of Silla were instrumental in the unification of the three kingdoms of Korea.

Won-Hyo died in 686 AD and was laid in state by his son Sol-Chong in Punhwang-Sa temple. He had seen the unification of the Three Kingdoms of Korea in his own lifetime and had helped to bring about a brilliant culture in Korea through his efforts in Buddhist philosophy. He had a profound influence on quality of life in Silla and on Buddhism in Korea, China, and Japan.

Yul-Gok

Yul-Gok is the pseudonym of the great philosopher Yi I nicknamed "the Confucius of Korea."

Yi I was born on 26 December 1536 in Pukp'yong, in Kangwon Province. He was a child prodigy who knew Chinese script at the age of three and composed poems in Chinese before he had reached his seventh birthday. By the age of seven, he had finished his lessons in the Confucian Classics, and he passed the Civil Service literary examination at the age of 13.

At the age of 29, Yi I passed a higher Civil Service examination - with full marks - and he started government service. He wrote a thesis on the subject of Ch'ondochoek which was widely regarded as a literary masterpiece, displaying his knowledge of history and the Confucian philosophy of politics, and also reflecting his profound knowledge of Taoism.

He took the pen name Yul-Gok (meaning "Valley of Chestnuts") and continued his studies to grow into a great Confucian scholar, revered as the "Greatest Teacher in the East".

At 34, Yul-Gok authored "Tongho Mundap", an eleven article treatise devoted to clarifying his conviction that righteous government could be achieved even within his own lifetime, showing his aspirations and also measures to achieve it.

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Yul-Gok temporarily renounced the world by secluding himself in the Diamond Mountains following his mother's death when he was 36. It is not known why he did this, although it is thought that either: he sought three years of lamentation until the Buddhist phrase, "life is transient", eased his sorrow; he may have understood that the Confucian teaching, "preserve your mind and nurture your nature", was synonymous with the Buddhist teaching, "open your mind and see your nature"; or he may have regarded it as a pleasure simply to retire to the countryside to rest.

Following his return to society, he authored "The Essentials of Confucianism" in 1576, which was considered to be a most valuable book, showing examples for a good Confucian life.

Yul-Gok died in 1584, and the valuable Yul-Gok Chônjip ("The Complete Works of Yul-Gok") was compiled after his death on the basis of the writings he bequeathed.

Yul-Gok's portrait is on the 5000 Won note in Korea.

Joong-Gun

Ahn, Joong-Gun was born in 1879 in the town of Hae-Ju in Hwang-Hae Province. His family moved to the town of Sin-Chun in Pyongahn Province when he was about ten years old. When he grew up he became a teacher and founded a school, called the Sam-Heung ("three success") School. The Japanese occupation of Korea would mean that his school, like all others in Korea at that time, would come under great hardships. Due to its location, it would also become caught up in a Japanese power play.

Korea was dragged into conflict as a result of trouble erupting in China in 1900. In response to the Boxer rebellion, the colonial powers descended upon the Orient in force to protect their interests. Prompted by the movement of Russian army units into neighbouring Manchuria in 1902, England formed an Anglo-Japanese Alliance, and a Russo-French Alliance was subsequently established in 1903, quickly followed by a movement of French and Russian troops into northern Korea. The Japanese saw this action as a threat to their intention to claim Korea for the Japanese Empire and demanded the removal of all Russian troops from Korea. When Russia rejected this demand in 1904, Japan initiated a naval attack. Korea claimed neutrality, but was invaded by Japan nonetheless; in autumn 1905 Russia surrendered and Japan was firmly established in Korea. This invasion was not viewed as an act of aggression anywhere outside of Korea.

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Long-term occupation of Korea required the takeover of the Korean government. Hiro-Bumi Ito, one of Japan's leading elder statesmen of the time, masterminded a plan to complete the occupation and political takeover of Korea, and was named as the first Japanese Governor General of Korea in 1905. From Japan, Ito pressured the weak Korean government into signing the "Protectorate Treaty" on November 19, 1905, which gave the Japanese the legal right to occupy Korea. Ito arrived in Korea in March 1906 to take the reins of power and ordered all foreign delegations in Korea to withdraw, leaving Korea at the mercy of the Japanese. The new Japanese puppet government passed laws that allowed Korean land to be sold to Japanese, although land was just taken anyway.

The Korean people were incensed by this, and waves of anti-Japanese violence swept the country. A number of guerrilla groups were formed to attack the Japanese occupation forces, but they were crushed by the much larger Japanese army. Popular violent unrest continued to spread as many loyal Korean government officials committed suicide, and Korean signatories to the Protectorate Treaty were assassinated.

In the face of this oppression, Ahn, Joong-Gun went into self-imposed exile in Manchuria where he formed a small guerrilla movement. His force, of about 300 men, carried out raids across the Manchuria-Korea border in order to maintain pressure on the Japanese.

In June 1907, the Korean emperor, Ko-Jong, secretly sent an emissary to the Hague Peace Conference in order to expose the aggressive Japanese policy in Korea to the world. When Hiro-Bumi Ito found out about this, he forced Ko-Jong to abdicate the Korean throne. Following this, in July 1907 the Japanese officially took over the Government of Korea. This led to severe rioting throughout Korea, involving many Korean army units. The Japanese responded by disbanding the Korean army and police force. The Korean army retaliated by attacking the Japanese troops, but were quickly defeated.

In response to increased Japanese activity in the Kando region on the border with Manchuria, Ahn, Joong-Gun led his guerrillas on a raid there in June 1909. The raid was a success, resulting in many Japanese deaths. Despite such guerrilla activities being planned and executed from within China, the Japanese arrived at an agreement with the Chinese and signed a treaty with them on September 4 1909. This treaty granted the Japanese access to connect to the Southern Manchurian Railway, allowing them to exploit the rich mineral resources in Manchuria. In return, the Japanese gave China the

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territorial rights to Kando. This act of selling Korean territory to another country was the final straw for patriots like Ahn. He retreated to his headquarters in Vladivostok, Siberia, to plan the assassination of the man he saw as responsible - Hiro-Bumi Ito.

Ito had planned to meet with a Russian official called General Kokotseff in Harbin, Manchuria on October 26 1909, to calm Russian fears over Japan's intentions to annex Manchuria and invade China. When Ito's train arrived at Harbin train station at 9:00am on the day of the meeting, Ahn, Joong-Gun was waiting for him. Even though he knew that he would be tortured if he was captured by the Japanese, Ahn shot Ito as he stepped off the train. He was indeed captured by Japanese troops, and imprisoned at Port Arthur. Whilst in the Japanese prisons, he suffered five months of barbaric torture. Other prisoners told that despite this unbelievable treatment, his spirit never broke. At 10:00am on March 26, 1910, Ahn, Joong-Gun was executed at Lui-Shung prison at the age of just 32.

Ahn, Joong-Gun's sacrifice was one of many in this chaotic time of Korea's history. His attitude, and that of his compatriots, symbolised the loyalty and dedication that the Korean people felt towards their country's independence and freedom. Ahn's devotion to his country was captured in the calligraphy that he wrote in his cell in Lui-Shung prison prior to his execution, which said simply "The Best Rivers and Mountains". This can be interpreted to mean that he felt that his country was the most beautiful on earth. His life took him from educator to guerrilla leader, but above all this he was one of Korea's great patriots.

Toi-Gye

Yi Hwang was born in On'gye-ri (now Tosan), North Kyôngsang Province, on November 25, 1501. He was a child prodigy. At the age of six, he started to learn the Book of One Thousand letters from an old gentleman in his neighborhood, and at 12 he learned the Analects of Confucius from his uncle, Yi U. At the age of 19, he obtained the two-volume Sôngni Taejôn, a great compendium of neo-Confucianism by Hu Guang, and experienced a process of great awakening. He became devoted to Song thought.

He came to Seoul when he was 23 years old to study at the National Academy, and passed the preliminary provincial Civil Service examination with top honours at the age of 33, continuing his scholarly pursuits whilst working for the Korean government. Indeed, he continued to work for the

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government throughout his life, moving through 29 different positions. His integrity made him relentless as he took part in purges of corrupt government officials. In a report to the king following an inspection tour of Ch'ungch'ông Province as a royal secret inspector, he ruthlessly condemned a provincial official who, ignoring an order from an honest magistrate, busied himself in illicitly building a fortune by taking possession of government articles. On numerous occasions he was even exiled from the capital for his firm commitment to principle.

In 1549 he retired back to his home and lived there until his death, thereby justifying his chosen pen name of Toi-Gye (meaning "retreating stream").

There he began to build the Tosan Sowon, a private Confucian academy offering instruction in the classics and honouring the sages with regular memorial rites. Unfortunately he died in 1570 and never lived to see the opening of his academy, although his students continued to work after his death. Tosan Sowon opened in 1574, and remains in use to this day.

On his death, Yi Hwang was posthumously promoted to the highest ministerial rank, and his mortuary tablet is housed in a Confucian shrine as well as in the shrine of King Sonjo. He was the author of many books on Confucianism, and he also published a "shijo" collection, a short poetic form popular with the literati of the Choson period. During forty years of public life he served four kings (Chungjong, Injong, Myôngjong and Sônjo), and his interpretation of the "li-chi" dualism gained him fame in Korea and beyond. His influence is still being felt in the 20th century in China, Korea, and Japan. His academy remains a center for the study Toi-Gae thought, and regular memorial services are held in honor of its founder twice a year.

Toi-Gye's portrait is on the 1000 Won note in Korea.

Hwa-Rang

This Tul was named for the Hwarang youth group that originated in the Silla Dynasty about 1350 years ago and became the driving force for unification of the three kingdoms of Korea.

During the 6th century AD, the Korean peninsula was divided into the three kingdoms of Silla, Koguryo, and Paekche. The smallest of these kingdoms, Silla, was constantly being harassed and invaded by its two more powerful neighbours, and so in 576 Chin-Hung, the 24th king of the Silla dynasty, established the Hwa-Rang (meaning "flower of youth") warriors from groups of talented young noblemen who were exceedingly loyal to the throne, who

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could be extensively trained in all forms of warfare and then successfully go into battle to defend the kingdom.

Each Hwa-Rang group consisted of hundreds of thousands of members chosen from the young sons of the nobility (some as young as 12) by popular election. The leaders of each group, including the most senior leader, were referred to as Kuk-Son. These Kuk-Son were similar to the legendary Knights of the Round Table of King Arthur's reign.

Trainees learned the five cardinal principles of human relations (kindness, justice, courtesy, intelligence and faith), the three scholarships (royal tutor, instructor and teacher) and the six ways of service (holy minister, good minister, loyal minister, wise minister, virtuous minister and honest minister). After completing their training, which usually lasted around ten years, candidates were presented to the king for nomination as a Hwa-Rang or Kuk-Son.

The Hwa-Rang trained to improve their moral principles and military skills. To harden their bodies, they climbed rugged mountains and swam turbulent rivers in the coldest months. The youths were taught dance, literature, arts and sciences, and the arts of warfare, chariot driving, archery and hand-to-hand combat.

The hand-to-hand combat was based on the Um-Yang principles of Buddhist philosophy and included a blending of hard and soft, linear and circular techniques. The art of foot fighting known as Subak, practised by common people throughout the three kingdoms, was adopted and transformed by the Hwa-Rang. They intensified it and added hand techniques - it was said that the Hwa-Rang punches could penetrate the wooden chest armor of an enemy and kill him, and that their foot techniques were said to be executed at such speed that opponents frequently thought that the feet of Hwa-Rang warriors were swords. They called this new art Taek Kyon.

The Hwa-Rang code was established in the 30th year of king Chin-Hung's rule. Two noted Hwa-Rang warriors, Kwi-San and Chu-Hang, sought out the famous Buddhist warrior-monk Wong-Gwang Popsa and asked that he give them a set of commandments that men who could not embrace the secluded life of a Buddhist monk could follow. These commandments, based on Confucian and Buddhist principles, were divided into five rules (loyalty to the king and country, obedience to one's parents, sincerity, trust and brotherhood among friends, no retreat in battle and justice in the killing of

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living things) and nine virtues (humanity, justice, courtesy, wisdom, trust, goodness, virtue, loyalty and courage).

The Hwa-Rang were the first group of trained warriors ever to possess a spiritual attitude toward warfare. This spiritual warrior code was passed on to Japan in the late 6th century AD, and it was from these roots that the famous "Bushido" Samurai tradition was eventually born.

The zeal of the Hwa-Rang helped Silla to become the world's first Buddhist kingdom, and eventually led to the unification of the three kingdoms of Korea. The battles won by the Hwa-Rang brought about the unification, but history would not be served, however, if it were not acknowledged that this unification was only achieved by a series of very bloody conflicts in which a large percentage of the Korean population was killed.

After the unification of Korea and the defeat of the invading Chinese Tang dynasty, the thoughts of the Korean people began to move away from conflict and on to more philosophical ideas. As warriors, the Hwa-Rang fell into decline by the end of the 7th century. Their refined knowledge of healing caused them to become known as a group specialising in Buddhist philosophy, healing and poetry, but no longer did they enjoy the exalted status of royal warriors.

Choong-Moo

Yi, Soon-Sin was born in Seoul on the 28th April 1545. After his father left his job as a government official, the family moved to Asan, Chungcheongdo province and the young Soon-Sin started his education. He at first chose to study the liberal arts, but later decided to take the military course. He passed the entrance examination at the age of 32 and was appointed as a lower officer of Hamgyeong-do province to begin his military service.

After rising through the ranks, Yi was appointed as naval commander of the Left Division of Cheollado in 1591, when he was 47 years old. It was at this time that he came up with the idea of the armoured battleship "Kobukson", or "turtle ship", a galley ship decked over with iron plating to protect the soldiers and rowers. It was so named because the curvature of the iron plates covering the top decks resembled a turtle's shell. It had a large iron ram at its prow in the shape of a turtle's head with an open mouth, from which smoke, arrows and missiles were discharged. There was another such opening in the rear, and six more on either side, all for the same purpose. The armored shell was fitted with iron spikes and knives that were disguised

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with straw or grass and designed to impale unwanted boarders. It was truly revolutionary, the most highly-developed warship of its time, and it was to play a crucial part in the ensuing war against Japan.

When the Japanese Shogun Toyotomi Hideyoshi came to power in 1590, his priority was the conquest of China, as he knew that a war with China would drain the financial resources of his rival fuedal lords of Japan and cement his hold on power. In 1592 he approached Korea and requested her aid in this conquest. When Korea refused, he ordered two of his generals, Kato Kiyomasa (the Buddhist commander) and Konishi Yukinaga (the Christian commander), to attack Korea. His plan was to sweep through the peninsula and on to conquer China.

Thanks to their larger army and superior technology (the Japanese had imported muskets from Europe and developed their own, whereas the Korean army was armed with swords, bows and arrows and spears), the Japanese troops reached Seoul in just 15 days and occupied the entire country by May 1592.

In early 1592, at the start of the conflict, Admiral Yi Soon-Sin, in charge of the Right Division of Chulla Province, made his headquarters in the port city of Yosu. It was in Yosu at this time that he constructed his famous Kobukson; the first one was launched and outfitted with cannons just two days before the first Japanese troops landed at Pusan, and in May 1592, Admiral Yi engaged the Japanese at Okpa. In his first battle, Yi led 80 ships against a Japanese naval force of 800 aiming to re-supply their northern bases from their port at Pusan. By the end of the day, Yi had set 26 Japanese ships on fire and forced the rest to flee. Giving chase, he sank many more, leaving the entire Japanese fleet scattered.

Several major engagements followed in which Admiral Yi annihilated every Japanese squadron he encountered. Courageous and a tactical genius, he even seemed to be able to outguess the enemy. In one incident, Yi dreamed that a robed man called out to him "The Japanese are coming". Seeing this as a sign, he rose to assemble his ships, sailed out, and surprised a large enemy fleet. He burned 12 enemy ships and scattered the rest. In the course of the battle, he demonstrated his bravery by not showing pain when shot in the shoulder, revealing his injury only when the battle was over, when he bared his shoulder and ordered that the bullet be cut out.

In August 1592, 100,000 Japanese troop reinforcements headed around the Pyongyang peninsula and up the west coast. Admiral Yi confronted them at

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Kyon-Na-Rang, among the islands off the southern coast of Korea. Pretending at first to flee, Admiral Yi then turned and began to ram the Japanese ships with his sturdy Kobukson. His fleet copied his tactic and they sank 71 Japanese vessels. When a Japanese reinforcement fleet arrived, Admiral Yi's fleet sank 48 of them and forced many more to be beached as the Japanese sailors tried to escape on land. This engagement is considered to be one of history's greatest ever naval battles, and it utterly crushed Japan's ambitions of conquering China.

In a brilliant move, Admiral Yi then took the entire Korean Navy of 180 ships, small and large, into the Japanese home port at Pusan harbour. There he proceeded to attack the main Japanese naval force of more than 500 ships that were still at anchor. Using fire boats and strategic manoeuvring, he sank over half of the Japanese vessels, but, receiving no land support, was eventually forced to withdraw. With this battle, Admiral Yi completed what some naval historians have called the most important series of naval engagements in the history of the world.

Admiral Yi, Soon-Sin's dominance over the sea was so complete that no Japanese supply ships could reach Korea, and the Japanese forces began to dwindle. The stalemate naval blockade forced Admiral Yi into many months of inactivity, during which he prepared for the future; he had his men make salt by evaporating seawater, and used it to pay local workers for building ships and barracks, and to trade for materials his navy needed. His energy and patriotism were so great that many men worked for nothing. Having heard not only of Yi's military feats, but his contributions to the navy as well, the king conferred upon him the admiralty of the surrounding three provinces.

Unfortunately, a Japanese spy named Yosira managed to ingratiate himself to the Korean General Kim, Eung-Su, and convinced the General that the Japanese General Kato was due to attack Korea with a great fleet. He convinced General Kim to send Admiral Yi to lie in wait and sink the fleet, but Yi refused on the grounds that the area given by Yosira was studded with rocks and highly dangerous. Admiral Yi's refusal to follow orders was seized upon by his enemies at court, and they insisted on his arrest. As a result, in 1597 Admiral Yi, Soon-Sin was relieved of command, placed under arrest and taken to Seoul in chains, where he was beaten and tortured. It was only the fervour of his supporters in promoting his past record that prevented the king from having him executed. Spared the death penalty, Admiral Yi was

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demoted to the rank of common foot soldier. He responded to this humiliation as a most obedient subject, going quietly about his work as if his rank and orders were totally appropriate.

When Hideyoshi learned from Yosira that Yi, Soon-Sin was out of the way, the Japanese attacked Korea again with 140,000 men in thousands of ships. Admiral Yi's replacement, Won Kyun, led the Korean navy to a humiliating defeat that almost resulted in its total destruction. Fearing for his country's security, the king hastily reinstated Yi, Soon-Sin as naval commander, and, in spite of his previous treatment, Yi immediately set out on foot for his former base at Hansan. There, with a force of just 12 ships, he repelled a Japanese fleet of 133 ships sailing through the Myongyang Strait at night by hiding, spread out, in the shadow of a mountain and firing constantly as they passed, convincing the Japanese that they were facing a vastly superior force. The next day more Japanese ships arrived, but Yi fearlessly sailed straight at them, sinking 30 and causing the remainder to flee in panic as they recognised the return of the fearless Admiral. Yi gave chase and destroyed the fleet, killing the Japanese Commander Madasi.

Korea was relatively weak at that time and relied heavily upon troops supplied by her close ally China (who had helped to drive Japan back following their initial occupation in 1592), and, in 1598, the Chinese emperor sent Admiral Chil Lin to command Korea's western coast. Admiral Chil Lin was an extremely vain man and would take advice from no one. Knowing this to be a serious problem, Admiral Yi made every effort to win the trust of the Chinese admiral, and his political skills proved to be as effective as his military ones as he allowed Admiral Chil Lin to take credit for many of his own victories. He was willing to forgo the praise and let others reap the commendation in order to have the enemies of his country destroyed. Yi, Soon-Sin was soon in charge of all strategy while Admiral Chil Lin took the credit. This arrangement made the Chinese seem successful, which so encouraged them that they gave Korea more of the aid she desperately needed. Admiral Chil Lin could not praise Admiral Yi enough, and repeatedly wrote to the Korean king So-Jon that "the universe did not contain another man who could perform the feats that Yi, Soon-Sin apparently found easy". Unfortunately Admiral Yi, Soon-Sin never lived to see the rewards of the heroic efforts and brilliant strategies of his that led, finally, to the Japanese withdrawal at the end of 1598. On November 19, 1598, Admiral Yi was shot by a stray bullet during the final battle of the war. Even as he lay wounded

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on deck, he commanded that his body be hidden by a shield so that his enemies could not see that he had fallen. To his oldest son, he whispered, "Do not weep, do not announce my death. Beat the drum, blow the trumpet, wave the flag for advance. We are still fighting. Finish the enemy to the last one." He was 54 years old when he died.

Although known primarily for his invention of the Kobukson, he also developed other military devices. One of his little-known inventions was a smoke generator in which sulphur and saltpetre were burned, emitting great clouds of smoke. This first recorded use of a smokescreen struck terror in the hearts of superstitious enemy sailors, and, more practically, it masked the movements of Admiral Yi's ships. Another of his inventions was a type of flamethrower, a small cannon with an arrow-shaped shell that housed an incendiary charge, that he used to set fire to enemy ships. Along with his inventions, the tactical manoeuvres that he pioneered, such as his use of the fishnet "V" formation and the use of two-salvo fire against ships, demonstrate Yi's brilliance as a naval tactician.

Admiral Yi, Soon-Sin was one of the greatest heroes in Korean history. He was posthumously awarded the honorary title of Choong-Moo (meaning "Loyalty-Chivalry") in 1643, and the Distinguished Military Service Medal of the Republic of Korea (the third highest) is named after this title. Numerous books praise his feats of glory and several statues and monuments commemorate his deeds. His name is held in such high esteem that when the Japanese fleet defeated the Russian navy in 1905, the Japanese admiral was quoted as saying "You may wish to compare me with Lord Nelson, but do not compare me with Korea's Admiral Yi, Soon-Sin...he is too remarkable for anyone."

Choong-Moo's portrait is on the 100 Won silver coins in Korea.

The name Choong-Moo, representing "Loyalty-Chivalry," was awarded posthumously to Yi Soon-Sin in 1643.

Choong Moo is also the name of Korean's 3rd highest military award, the "Distinguished Military Service Medal of the People's Republic of Korea".

Kwang-Gae

King Kwang-Gae-Toh-Wang (meaning "broad expander of territory") was born in 374 AD and ascended to the throne in 391, at the age of just seventeen, to become the 19th king of the Koguryo Dynasty. He ruled over Koguryo at the time in Korea's history known as The Three Kingdoms, so

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called because during this time the Korean peninsula was constantly being fought over by the three Koguryo, Silla and Paekche dynasties. He is sometimes referred to as Great King Yeongnak, after the era name selected by him. He expanded Koguryo's territories far into the Korean peninsula by advancing southward at the expense of the Paekche dynasty to occupy the north of the Han River, and occupied Manchurian territory to the east of Liaohe. On his death in 413, at just 39 years of age, Koguryo ruled everything between the Sungari and Han Rivers. This gave it control over two thirds of what is now modern Korea as well as a large part of Manchuria. In addition, the chieftains of Silla submitted to the northern kingdom's authority in 399 to receive protection from Japanese raids. Only Paekche continued to resist Koguryo domination during this period, thereby preventing what would have been the first recognized unification of the Korean peninsula. During his reign, King Kwang-Gae conquered 65 walled cities and some 1,400 villages, in addition to aiding Silla when it was attacked by the Japanese. In 392 he built nine Buddhist temples in Pyongyang. His accomplishments are recorded on a monument which was erected in 414 in southern Manchuria.

Po-Eun

Chong, Mong-Chu was born in 1337, at the time when the Koryo dynasty ruled the Korean peninsula.

At the age of 23 he took three different Civil Service literary examinations and received the highest marks possible on all three, and in 1367 he became an instructor in Neo-Confucianism at Songgyungwan University whilst simultaneously holding a government position, and was a faithful public servant to King U.

The king had great confidence in his wide knowledge and good judgment, and so he participated in various national projects and his scholarly works earned him great respect in the Koryo court.

He was most knowledgeable about human behaviour, and visited China and Japan as a diplomat for the king, securing promises of Japanese aid in defeating pirates and securing peace with Ming dynasty China in 1385.

He also founded an institute devoted to the theories of Confucianism.

During the beginning of the eleventh century Mongol forces had advanced into China and the Korean peninsula, and by the year 1238 Koryo was fully under Mongol domination and would remain so for the next full century. The

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Ming Dynasty in China had grown extremely powerful during the 14th century, however, and began to beat back the Mongol armies, so that by the 1350s Koryo had regained its independence, although China garrisoned a large number of troops in the north-east of Koryo, effectively occupying part of the country.

General Yi, Sung-Gae had grown in power and respect during the late 1370s and early 1380s, and many of Chong's contemporaries plotted to dethrone then-King U and replace him with General Yi.

In 1388, General Yi, Sung-Gae was ordered to use his armies to push the Ming armies out of the Korean peninsula. The general, however, was no fool. He realized the strength of the Ming forces when he came into contact with them at the Yalu River, and made a momentous decision that would alter the course of Korean history. Knowing of the support he enjoyed both from high-ranking government officials and the general populace, he decided to return to the capital, Kaesong, and secure control of the government instead of possibly destroying his army by attacking the Chinese.

Yi marched his army into the capital, defeated the forces loyal to the king (commanded by General Choi Yong) and removed the government, but did not ascend the throne right away.

King Gongyang and his family were sent into exile in 1392 (where they would later be secretly murdered), but Chong, Mong-Chu faithfully supported the king, leading the opposition to Yi's claim to the throne.

Chong was revered throughout Koryo, even by Yi himself, but he was seen to be an obstacle and as such had to be removed. Yi threw a party for him and afterward, on his way home, Chong was murdered by five men on the Sonjukkyo Bridge in Kaesong. This bridge has now become a national monument, and a brown spot on one of the stones is said to be a bloodstain of his which turns red when it rains.

The 474-year-old Koryo Dynasty effectively ended with the death of Chong, Mong-Chu, and was followed by the Yi Dynasty. His noble death symbolises his faithful allegiance to the king.

He was honored in 1517, 125 years after his death, when he was canonised into the national academy alongside other Korean sages such as Yul-Gok and Toi-Gye.

Even if I may die, die a hundred times
Even if my skeleton may become dust and dirt,
And whether my spirit may be there or not,
My single-hearted loyalty to the lord will not change.

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Ge-Baek

Little is known of the life of Ge-Baek, including the year and location of his birth, apart from the fact that he was a great general in the Paekche dynasty in the early to mid-7th century AD.

The Paekche dynasty flourished for six centuries from 18 BC until it was defeated by Silla in 660. Paekche was established by refugees from Koguryo in the southwest corner of the Korean peninsula, close to the site of present-day Seoul. It expanded southward and set up a trading relationship with China. A major Paekche expedition to Kyushu, Japan, led to the creation of the Yamato Kingdom and the beginnings of a new cultural legacy.

In 655, Paekche and Koguryo joined forces to attack Silla, although they were eventually driven back when Silla received aid from Tang Dynasty China. In 660, when a huge united army of Silla and the Chinese invaded Paekche, General Ge-Baek organised 5,000 soldiers of the highest morale and courage to meet them in battle. He knew before he set out that his army was outnumbered and that his efforts would be futile, but nonetheless he did not hesitate to try to defend his country, reportedly stating

"I would rather die than be a slave of the enemy."

He then killed his wife and family to prevent them from falling into the hands of opposing forces, and to prevent the thought of them to influence his actions or cause him to falter in battle.

His forces won four small initial battles, but then he was forced to move his forces to block the advance of General Kim, Yoo-Sin on the Paekche capital, Puyo. The two generals met on the plains of Hwangsan Field, in present day Hamyang, near Chiri Mountain. Ge-Baek's forces fought bravely but they were outnumbered ten to one and, in the end, he and his men were completely defeated.

The Paekche dynasty was destroyed after 678 years of rule, but the name of Ge-Baek is still recognised for his bravery and his fierce loyalty to his country.

Eui-Am

Son, Byong-Hi was born in 1861 in Chungcheong Province. In 1884 he heard of the Dong Hak religion* and its ideals of supporting the nation and comforting the people, and decided to become a member.

After joining Dong Hak, Son entered into a period of profound training that included reading and reciting the Dong Hak "Incantation of Twenty-One

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Letters" thirty thousand times a day. In addition he made straw sandals, which he sold at the market in Cheongju. He is thought to have lived in this manner for roughly three years.

After this period Son, Byong-Hi became the student of Ch'oe, Si-Hyung, who was the 2nd Great Leader of Dong Hak, and entered a life of devoted study. In 1894 Ch'oe, Si-Hyung led the Gabo Dong Hak Revolution in protest at the corruption of the Korean Joseon government, and Son, Byong-Hi served as a commander. This revolution quickly grew into a resistance struggle against foreign invasion and occupation, in which Japan was the principal target. Ch'oe's forces met defeat in 1895, however, and the revolution was put down at the hands of Japan's superior modern weaponry. After living for some years as a fugitive Ch'oe, Si-Hyung was captured by pursuing government troops in 1898 and executed, although he had foreseen that his time was marked, and on December 24, 1897 he had ordained Son, Byong-Hi as the 3rd Great Leader of Dong Hak.

In 1898, following the execution of Ch'oe, Si-Hyung, Son, Byong-Hi sought political asylum in Japan. After the Russo-Japan War in 1904, he returned to Korea and established the Chinbohoe ("progressive society"), a new cultural and reformist movement designed to reverse the declining fortunes of the nation and to create a new society. Through Dong Hak he conducted a nationwide movement that aimed at social improvement through the renovation of old customs and ways of life. Hundreds of thousands members of Dong Hak cut their long hair short and initiated the wearing of simple, modest clothing. Non-violent demonstrations for social improvement organized by members of Dong Hak took place throughout 1904. This coordinated series of activities was known as the Kapjin reform movement. Members of Dong Hak were severely persecuted by the Japanese government, and so, on December 1, 1905, Son decided to modernize the religion and usher in an era of openness and transparency in order to legitimize it in the eyes of the Japanese. As a result he officially changed the name of Dong Hak to Chondo Kyo ("Heavenly Way"). The following year, Chondo Kyo was established as a modern religious organisation. Its central headquarters were based in Seoul.

Over the years of Japanese colonial rule since the annexation in 1910, Son, Byong-Hi, like all Koreans, longed for freedom and independence. As a result of these years of oppression, he helped to set up a systematic underground

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anti-Japanese movement throughout 1918 which saw unprecedented cooperation between Chondo Kyo, Christians and Buddhists as they united under a common cause. Son's Chondo Kyo gave financial support to the movement, and he insisted that the independence movement must be popular in nature and non-violent. A Declaration of Independence was prepared and 33 national leaders selected, 15 of which were members of Chondo Kyo. Son, Byong-Hi was the most prominent of these.

The climax came on March 1, 1919 when, during a period of public mourning for the recently deceased Emperor Ko-Jong, the Declaration of Independence was publicly proclaimed at Pagoda Park in Seoul. This spark ignited the public, who took to the streets and demonstrated, calling for Korean independence. This initiated a nationwide movement in which many people took part, regardless of locality and social status, but the Japanese immediately mobilised their police and army and brutally put down the demonstrations, despite their peaceful nature. More than 6,000 Koreans were killed, some 15,000 wounded, and around 50,000 arrested, including Son, Byong-Hi.

While in prison Son became ill and was eventually released from custody on sick bail. His illness worsened, however, and in 1922 he died at home in Sangchunweon.

Son, Byong-Hi selflessly devoted his life, both in terms of his spiritual ideals and his political ideals, to the oppressed Korean masses and the Korean nation.

* Dong Hak ("Oriental Culture") was a Korean religion founded in 1860 by Ch'oe Suun. Dong Hak venerated the god "Hanulnim" ("Lord of Heaven"), and believed that man is not created by a supernatural God, but man is instead caused by an innate God. Koreans have believed in Hanulnim from ancient times, so Dong Hak could be seen to be a truly Korean religion, unlike Buddhism or Christianity.

Choong-Jang

Kim Duk Ryang was born in 1567, in Yi Dynasty Korea. He joined the army and rose to become a commander of the royal troops.

When Japan invaded in 1592, he was promoted to the rank of general and, in 1594, he was appointed as commander-in-chief of the Honam district. He was immediately called upon to defend his district, and succeeded in repelling the Japanese invaders. He and another commander, Ja, Woo-Kwak,

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followed the routed Japanese troops and destroyed their camps. As a result of this his reputation grew, and the Japanese forces became afraid of him. He was nicknamed General Ho-Ik (“tiger wing”) as a result of his bravery. He was regarded jealously by King Sonjo’s subordinates, and they engineered his arrest and imprisonment in 1595 on falsified charges relating to the killing of a slave girl, but he was later released by decree of the king. He was eventually implicated in the rebellion orchestrated by Lee, Mong-Hak in 1596 and sentenced to death by poisoning, although he was later exonerated and absolved of any dishonour.

Juche

The Juche Idea was improvised in the 1950s by Kim, Il-Sung, and became the official state ideology of the Democratic People’s Republic of Korea (DPRK) in 1972.

Juche is often described as “self-reliance”. When applied to an individual this can be interpreted as meaning that man is the master of his own self, his own world and his own destiny. The true meaning of Juche is more nuanced, however, as it was devised as a political rather than a personal philosophy. Kim, Il-Sung explained: “Establishing Juche means, in a nutshell, being the master of revolution and reconstruction in one’s own country. This means holding fast to an independent position, rejecting dependence on others, using one’s own brains, believing in one’s own strength, displaying the revolutionary spirit of self-reliance, and thus solving one’s own problems for oneself on one’s own responsibility under all circumstances.”

The Juche philosophy carries a great deal of controversy with it due to its political purpose and application in North Korea by Kim, Il-Sung and subsequently Kim, Jong-Il, and full understanding of it would require extensive exploration of its many aspects.

Ko Dang

Ko Dang is the pseudonym of the patriot Cho Man Sik who dedicated his life to the independence movement and education of his people. The 39 movements signify his times of imprisonment and his birthplace on the 39th parallel.

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Sam-Il

One of the earliest displays of Korean nationalism under the Japanese occupation of Korea came in the form of the Sam-Il (meaning literally “three-one”, referring to the first day of the third month) Movement, which occurred on the 1st of March 1919.

The inspiration for these actions came from the “Fourteen Points” and the right of national “self-determination of weak nations” proclaimed by President Woodrow Wilson at the Paris peace talks earlier that year. After hearing news of the Wilson’s talk and realizing its consequences, Korean students studying in Tokyo published a statement that demanded Korean independence. When this news reached the underground movement in Korea that had been secretly forming throughout 1918, composed of 33 Chondo Kyo, Buddhist and Christian leaders including Son, Byong-Hi (Eui-Am), it was decided that the time to act was nearing. Secret plans were drawn up and information disseminated by word of mouth throughout the towns and villages of Korea.

It was decided that the movement should be staged two days before the funeral of Emperor Ko-Jong. From a Korean point of view this funeral brought to an end not only the Yi Dynasty but also one of the last symbols of the Korean nation. With the death of their Emperor, Koreans realized that any possibility of an independently ruled nation was lost, and that Korea lay solely in the hands of the colonial Japanese. This situation provided the necessary momentum for the Korean independence movements to mobilize themselves.

At 2pm on the 1st of March, the 33 patriots who formed the core of the Sam-Il movement assembled at Pagoda Park in downtown Seoul to read the Declaration of Independence that they had drawn up, and the crowds that had assembled in the park to hear it formed into a procession. The leaders of the movement signed the document and sent a copy to the Japanese Governor General, with their compliments. They then telephoned the central police station to inform them of their actions. As such, the Japanese police fell upon the procession and it was soon crushed and the leaders of the movement arrested. It is said that the crowd was fired upon by the officers. According to reports issued by the Yon-Hap news agency, "...more than 6,000 demonstrators were killed and about 15,000 wounded. Some 50,000 others were arrested by the Japanese police". According to another report the crowd cheered the arrested men.

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Coinciding with these events, special delegates associated with the movement also read copies of the proclamation from appointed places throughout the country at 2pm on that same day, but the nationwide uprisings that resulted were also brutally put down by the Japanese police and army.

As international response to the incident was virtually non-existent, one of the most important teachings resulting from the Sam-Il Movement for the nationalists was that they essentially needed to rely solely on their own efforts. They could not expect assistance from other, foreign nations to fight a battle that was not their own.

It is said that the Sam-Il Movement was one of the most extraordinary examples of passive resistance to foreign domination that the world has ever seen.

Yoo-Sin

Kim, Yoo-Sin was born in Gyeongyang, Jincheon in 595 AD, became a Hwa-Rang warrior at just 15 and was an accomplished swordsman and a Kuk-Son (Hwa-Rang leader) by the time he was 18 years old. By the age of 34 he had been given total command of the Silla armed forces.

Yoo-Sin felt that Paekche, Koguryo and Silla should not be separate countries, but should instead be united because all the people had the same ethnic background. He is regarded as the driving force in the unification of the Korean peninsula, and is the most famous of all the generals in the unification wars of the Three Kingdoms, but his victories were tempered by his regret that they had to be at the expense of people he considered to be ethnically the same as him. His first military engagement is believed to have occurred around 629, and through it he quickly proved his capabilities as a warrior. Silla was in a constant struggle with its neighbour to the west, Paekche, over territory. There had been gains and losses on both sides, and the struggle lasted for many years. It was during this period that Kim rose through the ranks of the military, rising to the position of general and becoming a skilled field commander.

Many stories exist about General Kim, Yoo Sin. It is told that once he was ordered to subdue a rebel army, but his troops refused to fight as they had seen a large shooting star fall from the sky and believed it to be a bad omen. To regain control, the General used a large kite to carry a ball of fire into the sky. The soldiers, seeing the "star" return to heaven, rallied and defeated the

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rebels. It is also said that General Kim ingeniously used kites as a means of communication between his troops when split between islands and the mainland.

Another story tells that once, while Silla was allied with China against Paekche, an argument broke out between Yoo-Sin's commander and a Chinese general. As the argument escalated into a potentially bloody confrontation, Yoo-Sin's sword was said to have leaped from its scabbard into his hand. Because the sword of a warrior was believed to be his soul, this occurrence so frightened the Chinese general that he immediately apologized to the Silla officers. Incidents such as this kept the Chinese in awe of the Hwa-Rang, and meant that in later years, when asked by the Chinese emperor to attack Silla, the Chinese generals refused, claiming that although Silla was small, it could not be defeated.

When Koguryo and Paekche attacked Silla in 655, Silla joined forces with Tang Dynasty China to battle the invaders. Although it is not clear when Kim first became a general, he was certainly commanding the Silla forces at this time. Eventually, with the help of the Silla navy and some 13,000 Tang forces, Kim attacked the Paekche capital, Puyo, in 660 in one of the most famous battles of the 7th century. The Paekche defenders were commanded by none other than General Ge-Baek, although the Paekche forces consisted of about 5,000 men and were no match for Kim's warriors, which numbered about ten times as many. Paekche, who had been experiencing internal political problems, crumbled. Kim's Silla forces and their Tang allies now moved on Koguryo from two directions, and in 661 they attacked the seemingly impregnable Koguryo Kingdom but were repelled. The attack had weakened Koguryo, though, and in 667 another offensive was launched which, in 668, destroyed Koguryo forever. Silla still had to subdue various pockets of resistance, but their efforts were then focused on ensuring that their Chinese allies did not overstay their welcome on the peninsula. After some difficult conflicts, Silla eventually forced out the Tang and united the peninsula under their rule.

Kim was rewarded handsomely for his efforts in these campaigns. He reportedly received a village of over 500 households, and in 669 was given some 142 separate horse farms, spread throughout the kingdom. He died four years later at the age of 78, leaving behind ten children.

General Kim, Yoo-Sin is considered to be one of Korea's most famous generals of all time. Following his death in 673, General Kim was

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posthumously awarded the honorary title of King Heungmu, and was buried at the foot of Mt. Songhwasan, near Kyongju on the southeast coast of Korea, in a tomb as splendid as that of kings.

Choi-Yong

Choi Yong was born in 1316 in Ch'orwon, Kangwon Province. His beginnings were humble, and his lifestyle would best be described as spartan. He paid little heed to his own clothes and meals, and eschewed fine garments or other comforts even when he became famous and could easily have enjoyed them. He disliked men who desired expensive articles, and he viewed simplicity as a virtue. His motto, inherited from his father, was "Do not be covetous of gold".

Such a man was well suited for military service, and Choi quickly gained the confidence of both his men and his king during numerous battles with Japanese pirates who began raiding the Korean coast around 1350.

At 36 years of age he became a national hero when he successfully put down a rebellion by Cho, Il-Shin after his insurgents had surrounded the palace and killed many officials and Cho had proclaimed himself king. Then, in 1355, an armed rebellion took place in the troubled Mongol Yuan Dynasty that occupied part of China. Choi Yong was sent to help the Mongols quash the rebellion, and his success in nearly thirty different battles won him even more fame and favour at home. Upon returning to Korea, he dutifully reported to King Kongmin the internal problems experienced by the dying Yuan Dynasty, which gave the king the idea that the time was right to reclaim some of the northern territories previously lost to the Mongols.

Choi commanded his troops well and recovered many towns west of the Yalu River, to the great delight of his king.

He served briefly as the Mayor of Pyongyang, where his efforts at increasing crop production and mitigating famine won him even more attention as a national hero. Then, in 1363, he distinguished himself further when a powerful government official named Kim, Yon-An tried to take control of the government and Choi was forced to defeat a 10,000-man Mongol force that attacked Koryo in support of the rebellion. Meanwhile, following a dream that he thought predicted that a Buddhist monk would save his life, King Kongmin promoted a monk named Shin Ton to a lofty position within his court, and allowed him considerable influence. Shin Ton, though, was ruthless and corrupt, and Choi – who vigorously opposed corruption in the

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kingdom – found himself at odds with him. Shin Ton engineered false accusations of misconduct against Choi that resulted in a punishment of six years in exile, and brought him dangerously close to the death penalty. When Shin Ton died, though, Choi Yong was restored to his previous position and was immediately asked to prepare a fleet to fight the Japanese pirates and eliminate the remaining Mongol forces on Cheju Island.

He engaged the Mongols first, who fought tenaciously, but Choi's forces eventually freed the island. Then, in 1376, the Japanese pirates advanced into Koryo and captured the city of Kongju. Chong, Mong-Chu (Po-Eun) secured assistance from the Japanese Shogun to eliminate these pirates, but the Japanese were of little help and General Choi Yong and his subordinate Yi, Sung-Gae managed to rout and eventually defeat them and reclaim Kongju.

The Ming Dynasty in China had become powerful during the 14th Century, and had driven back the Mongols and occupied part of north-eastern Koryo. In 1388, General Yi, Sung-Gae was ordered to use his armies to push the Ming armies out of the Korean peninsula. Knowing of the support he enjoyed both from high-ranking government officials and the general populace, however, he decided to return to the capital, Kaesong, and secure control of the government instead of possibly destroying his army by attacking the Chinese. When Yi returned, the loyal Choi Yong put up a gallant fight at the palace but was overwhelmed. Records differ as to what happened next, although it seems likely that he was banished to Koyang and later beheaded. Choi Yong is remembered as a great general who was wholeheartedly devoted to the protection of his country. He risked his life many times for Koryo, and his unswerving loyalty eventually cost him his life.

Yon-Gae

Yon-Gae Somoon was a famous general who lived in 7th century Koguryo. Koguryo was an aggressive and warlike nation with wide territories. It had developed a horse-riding culture and placed great emphasis on its military. These circumstances led to the formation of the Koguryo “Sunbae”, an organisation of strong warriors that served to protect and strengthen the state and its centralised authoritarian ruling system. Both Yon-Gae Somoon and his son Namsang were known to have been members of the Sunbae. In 612, Sui China had attempted to invade Koguryo, and would have done so if it had not been for the efforts of the great General Ul-Ji Moon Dok. The Sui

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Dynasty in China was overthrown by the Tang Dynasty in 618, and the new regime held greedy expansionist ambitions. When Emperor Taizong took over the Tang throne in 627 he dispatched troops to northern Koguryo to dismantle Koguryo monuments at the sites of Sui Dynasty soldiers' mass graves.

In 642, General Yon-Gae Somoon seized power from King Jianwu, and over the next few years the Chinese attacks grew more and more successful so that by 645 they had conquered a number of fortresses and towns, including Liaodong, the main base on the frontline. Taizong was serious enough about his conquest to have had 500 ships built to support it. In 645, though, the Tang offensive reached the fortress at Ansi.

At the fortress the army and general population of Koguryo, led by Yon-Gae, made a great stand and fiercely confronted the invading Tang, managing to resist the concentrated attack for 60 days. They fought valiantly, injuring Emperor Taizong himself, and the combination of their valour and the inclement winter forced the Chinese to retreat.

Taizong continued his campaign against Koguryo for two years, but was unable to deal the killer blow and, in 647, he withdrew. His death in 649 and the subsequent confusion in the Tang Dynasty allowed Yon-Gae to consolidate his forces and retake much of the territory conquered by the Tang.

After the death of Yon-Gae Somoon in 654, bitter dissent gradually began to arise amongst the leading Koguryo generals. When Silla and Tang came to learn of this internal turmoil, they took advantage and attacked Koguryo. After resisting the attack for a year, Pyongyang fell and the Kingdom grew weaker and weaker, until it was eventually destroyed in 668.

Ul-Ji

It is not known exactly when or where this great man was born, and unfortunately it is also not known exactly when he died. The best that can be said is that he was born in the mid-6th century and died in the early 7th century, sometime after 618.

He was born and raised in the kingdom of Koguryo, in a turbulent era of Korean history. It was a powerful and warlike kingdom, constantly warring with its neighbours, Silla to the southeast and Paekche to the southwest. The balance of power was roughly equal between the three kingdoms, however, and it took the injection of an outside influence to tip the balance. This influence was supplied by the kingdoms' much larger western neighbour,

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China. In 589 China had been united under the Sui Dynasty, and this new dynasty, hungry for power, would be the deciding factor in the struggles between Paekche, Koguryo and Silla. This was the background for Ul-Ji Moon Dok as he grew up.

He was an educated man, and eventually became a Minister of Koguryo, with skills in both the political and military sciences. He was called upon to render service as a military leader, however, when the very existence of the kingdom became threatened by alliances between its rival neighbors.

The Sui Dynasty was suspicious of Koguryo and saw its aggressive ways as threatening, so in 612 Sui Emperor Yang Je decided to subdue this dangerous neighbour and prepared to attack. He mustered an army of over one million men and personally led them against Koguryo. They quickly overran Koguryo outposts, camped on the banks of the Liao River and prepared to bridge it. General Ul-Ji Moon Dok was called upon to assist in the defence of the nation, and so he prepared to meet the superior Sui forces with a strategy of false retreat, deception and attack.

After the Sui forces crossed the Liao River, a small contingent was sent to attack the Koguryo city of Liaotung, but General Ul-Ji sent his forces to meet them there and drove them out. As the rainy season progressed, the Sui forces tried other probing attacks, but these were not really of any significance, as they were mainly biding their time until the rainy season passed.

When the rains stopped, Yang Je moved his forces to the banks of the Yalu River in northwestern Korea and prepared for a major assault. General Ul-Ji visited the Chinese camp under the pretense of surrender in an attempt to discover any Sui weaknesses. Emperor Yang Je listened to General Ul-Ji and allowed him to leave the camp, but shortly after changed his mind and set out after him. But it was too late – the general had discovered what he needed to defeat the force. He had learned that the Sui forces were short of provisions and had overstretched their supply lines, and so he decided to pursue a strategy of gradual retreat, hoping to lure his enemy deeper and deeper into hostile territory. He drew the Sui on, fighting a kind of guerrilla warfare, picking when and where he fought and allowing the Sui forces to feel as though victory was close at hand, all the while luring them deeper into his trap.

A Sui advance force of over 300,000 men was sent to take the city of Pyongyang. General Ul-Ji continued to lure them closer and closer to the city,

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but led them to a strategic point where he could strike. His forces attacked from all sides, driving the Sui troops back in utter confusion. His troops pursued the retreating army, slaughtering them almost at will, so that it is said that only 2,700 troops successfully made it back to the main body of forces. This was the great battle of Salsu, and it has come to be known as one of the most glorious military triumphs in Korea's history. Following this defeat, winter began to set in and the Sui forces, short on provisions, were forced to return home.

The Sui Dynasty was beginning to disintegrate and Yang Je decided that he urgently needed to expand his empire in order to regain power, but the two more desperate attacks on Koguryo by Yang Je the following spring met with similar disaster, and eventually internal rebellion in China forced the Sui to give up its desires on Koguryo. By 618, the relatively short-lived Sui Dynasty was replaced by the Tang Dynasty. General Ul-Ji Moon Dok's strategy and leadership had saved Koguryo from the Chinese.

Probably the most distinguished military leader of the Koguryo period and one of the most well-known generals in Korean history, General Ul-Ji Moon Dok's leadership and tactical acumen was the decisive factor in saving Koguryo from destruction at the hands of the invading Chinese. He faced forces of far superior numbers and not only turned them back but was able to pursue and destroy them with such vigor that they were not able nor inclined to return. His life was filled with enough spectacular success to earn him a permanent place among Korea's most remembered. He is still celebrated as a great Korean hero, and a main street in downtown Seoul, Ulji-ro, is named after him.

Moon-Moo

Moon-Moo was born Prince Bubmin, and was the son of King Mu-Yal, 29th king of the Silla Dynasty. He took the name Moon-Moo when he succeeded his father to the throne in 661.

He ascended to the Silla throne in the midst of the long conflict against Paekche and Koguryo, shortly after General Ge-Baek and Paekche had been defeated at Puyo by General Kim, Yoo-Sin. The first years of his reign were spent trying to defeat Koguryo, following an abortive attempt in 661. Finally, in 667, he ordered another attack which led, in 668, to the defeat of Koguryo. After the small isolated pockets of resistance were eliminated, King

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Moon-Moo was the first ruler ever to look upon the Korean peninsula and see it completely unified.

King Moon-Moo ruled over unified Silla for 20 years, until he fell ill in 681. On his deathbed, he left his last will and testament, and abdicated to his son, Prince Sin-Moon. Before he died he said “A country should not be without a king at any time. Let the Prince have my crown before he has my coffin. Cremate my remains and scatter the ashes in the sea where the whales live. I will become a dragon and thwart the Japanese invasion.”

King Sin-Moon did as his father asked and scattered his ashes over Daewangam (the Rock of the Great King), a small rocky islet a hundred metres or so off the Korean coast. Moreover, King Sin-Moon built the Gomun Temple (the Temple of Appreciated Blessing) and dedicated it to his father, he built a waterway for the sea dragon to come to and from the sea and land, and he built a pavilion, Eegun, overlooking the islet so that future kings could pay their respects to the great King Moon-Moo.

In a dream, King Moon-Moo and the famous general Kim, Yoo-Sin appeared to King Sin-Moon and told him that blowing on a bamboo flute would calm the heavens and the earth. King Sin-Moon awoke from the dream, rode out to the sea and received the bamboo flute Monposikjuk. It was said that the blowing of the bamboo flute invoked the spirits of King Moon-Moo and General Kim, Yoo-Sin and would push back enemy troops, cure illnesses, bring rain during drought and halt the rains in floods.

So-San

Little is known of the early life of Choi, Hyong Ung, other than that he was born in 1520 and that he became a monk. As was common for monks in this time, he travelled from place to place, living in a succession of monasteries. Buddhist monks had been forced to keep a low profile since the end of the Koryo period, as General Yi, Sung-Gae had been forced to eject Buddhism from its state of total permeation of government, in order to gain the support of Neo-Confucian scholar-officials to consolidate his position against his Buddhist political opponents when he overthrew King Gongyang in 1392. This was the beginning of the suppression of Buddhism, which came into full flower during the succeeding Yi Dynasty.

Before ever having tested his hand as a military commander, So-San was a first-rate Seon (Korean Buddhism) master and the author of a number of important religious texts, the most important of which is probably his “Seon

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gugam”, a guide to Seon practice which is studied by Korean monks even today. Like most monks of the Yi Dynasty, So-San had been initially educated in Neo-Confucian philosophy. Dissatisfied, though, he wandered through the mountain monasteries. Later, after making a name for himself as a teacher, he was made arbiter of the Seon school by Queen Munjeong, who was sympathetic towards Buddhism. He soon resigned from this responsibility, returning to the itinerant life, advancing his Seon studies and teaching at monasteries all around Korea.

The mountains where the monasteries were located were dangerous, and so the monks had to learn to defend themselves. So-San recognised that the development of armour made striking and kicking much less effective, but he also noticed that wherever the armour bends, so does the body. He saw that by manipulation of these joints one could defeat an armoured opponent on the battlefield. He also applied this same principle to the use of a rope or belt as a weapon, which he discovered can be wrapped around the body of your attacker, trapping weapons and, when necessary, breaking joints as it wraps. It was used by So-San and the soldiers he trained to immobilise, carry and even kill their opponents. Wrapped around the mouth and nose the rope would prevent the opponent from breathing, bringing unconsciousness and allowing them to be taken as a prisoner. Many of these techniques were adopted and developed to give birth to the modern art of Hapkido.

At the beginning of the 1590s, Japanese Shogun Toyotomi Hideyoshi, after stabilising Japan during this era of warring nations, made preparations for a large scale invasion of Korea. Korea was unaware of the situation in Japan, however, and was unprepared for the Japanese aggression. In 1592, after rebuffing Japan’s request for aid in conquering China, approximately 200,000 Japanese soldiers invaded Korea, and the Waeran (Japanese War) began. At the beginning of the invasion, King Sonjo fled the capital, leaving a weak, poorly-trained army to defend the country. In desperation he called on Master So-San to organise monks into guerilla units. Even at 73 years of age he managed to recruit and deploy some 5,000 of these warrior monks, who enjoyed some instrumental successes.

At first, the Korean armies suffered repeated defeats, and the Japanese marched north up to Pyongyang and the Hamgyong provinces. At sea, however, the Korean navy, under the command of Admiral Yi, Soon-Sin, enjoyed successive victories. Throughout the country, loyal volunteer armies

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formed and fought against the Japanese together with the warrior monks and the government armies of Korea.

The presence of So-San's monks' army, operating out of the Heungguksa temple deep in Mt. Yeongchwisan, was a critical factor in the eventual expulsion of the Japanese invaders in 1593 and again in 1598.

So-San died in 1604 leaving behind some 1,000 disciples, 70 of whom were monks and nuns, and many of whom held a prominent role in the later transmission of Korean Buddhism. One of the most important reasons for the restoration of Buddhism to a position of minimal acceptance in Lee Dynasty Korea was the role of So-San's monks in repelling the Japanese invasion. So-San is also known for his efforts in the continuation of the project of the unification of Buddhist doctrinal study and practice, and in his works strong influence can be seen from Won-Hyo. He is considered the central figure in the revival of Korean Buddhism, and most major streams of modern Korean Seon trace their lineages back to him through one of his four main disciples, all four of whom were lieutenants of his during the war with Japan.

Se-Jong

Se-Jong was born Yi Do on the 15th of May 1397, the third son of Prince Chong-An and a grandson of Taejo (Yi, Sung-Gae), who started the Yi Dynasty in 1392. He was born near the royal palace in the capital Hanyang (now Seoul).

Yi Do's older brother was in line to become king, which suited him, as the young Yi Do was apparently not concerned with becoming king. He was instead interested from an early age in learning and spent most of his time reading books, although at the age of just 12 he found the time to marry Sim On, a young girl two years older than himself.

Prince Chong-An ascended to the throne in 1400 and took the name Taejong. He watched his young son grow in wisdom as he continued his studies, and by the time Yi Do was 22 years old King Taejong decided to make him Crown Prince and successor to the throne over his older brother. Soon afterward, his father decided to abdicate in favour of his son. Many in the king's court (including Yi Do himself) protested that the young man was not yet ready to shoulder such responsibility, but the king insisted and so in 1418 Yi Do became king and took the name Se-Jong.

King Se-Jong believed that good government could only come when a king recognised and trained talented men and installed them into influential

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governmental positions to administrate the various branches of government. To this end he established the Chipyonjon (Jade Hall of Scholars), an amalgamation of the Hall of Art and the Hall of Literature that he made sure included an extensive library. King Se-Jong then chose twenty of his most able scholars and made them Masters of Learning, a position that freed them to devote themselves full time to advanced learning. He also set up a system that encouraged local governors throughout the country to report to the king any individuals who distinguished themselves. These individuals were then given the chance to become government officials, or other positions according to their talents.

One of King Se-Jong's goals – the one for which he is most famous – was to make his people more educated by making it easier for them to become literate. At that time the Koreans used the Chinese script to document their spoken language, but Chinese writing consisted of thousands of individual characters that takes significant effort to master. King Se-Jong recognised that this was a barrier to learning, and threw his efforts into developing a system of writing that was simple and effective, and by 1443 he had completed the Hangul alphabet. He was so concerned with its perfection that he kept it for another three years so that he could test and modify it until he was satisfied. There was much resistance to the language, when it was first unveiled, from scholars who thought it would, among other things, limit the scholarly study of the Chinese classics. The king insisted, however, and ordered many of his scholars to begin translating classic books and Buddhist scriptures into Hangul. This greatly increased the ability of the layperson to become educated. In addition, he ordered that books be written that would be of help to the common man, such as the Farmers' Handbook, which provided guidance on farming methods and techniques to increase production. He also ordered more technical books to be written, such as a complete medical dictionary, and an 85-volume pharmaceutical encyclopaedia that contained medical therapies, acupuncture techniques and herbal prescriptions to treat 959 different diseases.

King Se-Jong also had some impressive political achievements. It was during his reign he was able finally to subjugate the Japanese pirates who had been raiding the Korean coastline for so many years. He extended the territory of Korea as far north as the Yalu River, and, domestically, he tried to control corruption and raise the moral standards of the entire country.

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Towards the end of his life, King Se-Jong tragically (and somewhat ironically) became afflicted by a paralysis that prevented him from speaking more than a few words at a time. He later developed a cancer and died in 1450 at the age of 52, after nearly 30 years on the throne.

He is proudly remembered as a king who was concerned for his people and fully committed to their intellectual advancement. Today, the main thoroughfare running north to south in front of Kyongbok Palace in Seoul bears his name. In addition, two holidays are related to him: Hangul Day (9 October) and King Se-Jong Day (15 May).

Tong-il

After Japan occupied Korea in 1910, the country remained part of the Japanese Empire until 1945. Following Japan's surrender at the end of World War II, Korea was liberated from the Japanese. As it was liberated by both Soviet and US forces, the responsibility for overseeing the rebuilding and rehabilitation of Korea was divided between the two sides, and the country was divided along the 38th parallel. The USSR occupied Korea north of this line, the USA occupied the south.

Under the auspices of the UN, a democratic government established the Republic of Korea (South Korea) in 1948, with its capital in Seoul. The Soviets established the communist Democratic People's Republic of Korea (North Korea) with its capital in Pyongyang. The peninsula remains divided in this way to this day.

Korea has not been truly free since Japan started to encroach in 1876, and has been divided since 1945, not just in terms of being two separate states - the ideologies and politics of the two countries are also vastly different. It was the dream of General Choi, Hong Hi to see a unified Korea.

A brief timeline - Korean Dynasties in the Patterns

300 – 600 AD Three Kingdoms:

Silla, Paekche (Baekje), Goguryeo (Koguryo)

660 – 935 AD Silla Dynasty

936 – 1392 AD Koryo (Goryeo) Dynasty

1392 – 1910 AD Joseon, or Yi Dynasty (sometimes called Lee)

Chinese Dynasties

581 – 618 AD Sui Dynasty

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618 – 907 AD Tang Dynasty

(note: Ul-Ji fought Sui troops, not Tang, as is often written.)

Meaning of Belt Colours

White:

White signifies innocence, as that of a beginning student who has no previous knowledge of Taekwon-Do.

Yellow:

Yellow signifies the Earth from which a plant sprouts and takes root as Taekwon-Do foundation is being laid.

Green:

Green signifies the growth as the Taekwon-Do skills begins to develop like the green of a young plant.

Blue:

Blue signifies the Heaven, towards which the plant matures into a towering tree as training in Taekwon-Do progresses.

Red:

Red signifies danger, cautioning the student to exercise control and warning the opponent to stay away.

Black:

Black is the opposite of white, therefore, signifying the maturity and proficiency in Taekwon-Do. It also indicates the wearer's imperviousness to darkness and fear.

A note about the compiler of this book

Dale Copeland is an artist living in Taranaki, New Zealand who began Taekwon-Do at the age of 56, attained a black belt at 60, and 5th Dan at 72. The first version of this book was offered as the thesis for her 4th Dan grading in 2011. She continues regular training: "When you stop progressing upwards, there is nowhere to go but down."

She regards herself as the most fortunate person in the world, and attributes a great deal to the training, culture and discipline of Taekwon-Do and to the comradeship of the Taranaki Taekwon-do Club under Mr. Neill Livingstone.

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