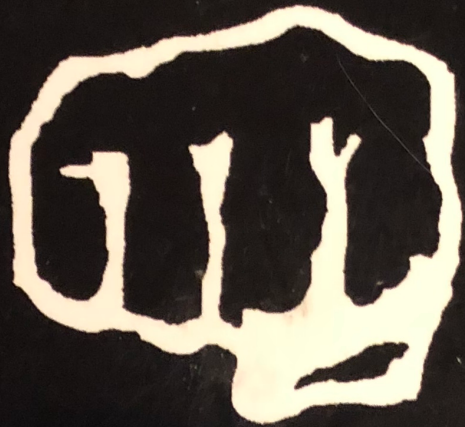


Volume 11



Legacy: The 15 Volume  
Encyclopedia

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Taekwon-Do in Korean Character



*choi hong hi*

**GEN. CHOI HONG HI**  
**President**

International Taekwon-Do Federation



# THE TENETS OF TAEKWON-DO

*(Taekwon-Do Jungshin)*

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*

Integrity *(Yom Chi)*

Perseverance *(In Nae)*

Self-Control *(Guk Gi)*

Indomitable Spirit *(Baekjul Boolgool)*

治春道精神  
禮義廉耻忍耐  
老已百折不屈

翁舒存

# EXPLANATION OF TENETS

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

## **COURTESY** (*Ye Ui*)

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

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

## **INTEGRITY** (*Yom Chi*)

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

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

## **PERSEVERANCE** (*In Nae*)

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

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

## **SELF-CONTROL** (*Guk Gi*)

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

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

## **INDOMITABLE SPIRIT** (*Baekjul Boolgool*)

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

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

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

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

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



"Pursue one's own goal"



## **PATTERNS** (*Tul*)

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

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

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

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

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

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

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

The following points should be considered while performing patterns:

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

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

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

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

The reason for 24 Patterns:

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

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

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

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

## THE INTERPRETATIONS OF PATTERNS

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

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

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

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



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

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

NAME OF TUL	RANK	ORDER OF BELT
CHON-JI . . . . .	9TH GUP . . . . .	WHITE/YELLOW STRIPE
DAN-GUN. . . . .	8TH GUP . . . . .	YELLOW
DO-SAN . . . . .	7TH GUP . . . . .	YELLOW/GREEN STRIPE
WON-HYO . . . . .	6TH GUP . . . . .	GREEN
YUL-GOK . . . . .	5TH GUP . . . . .	GREEN/BLUE STRIPE
JOONG-GUN. . . . .	4TH GUP . . . . .	BLUE
TOI-GYE. . . . .	3RD GUP . . . . .	BLUE/RED STRIPE
HWA-RANG. . . . .	2ND GUP . . . . .	RED
CHOONG-MOO . . . . .	1ST GUP. . . . .	RED/BLACK STRIPE
KWANG-GAE		
PO-EUN . . . . .	1ST DAN . . . . .	BLACK
GE-BAEK		
EUI-AM		
CHOONG-JANG . . . . .	2ND DAN . . . . .	BLACK
JUCHE		
SAM-IL		
YOO-SIN . . . . .	3RD DAN . . . . .	BLACK
CHOI-YONG		
YONG-GAE		
UL-JI. . . . .	4TH DAN . . . . .	BLACK
MOON-MOO		
SO-SAN . . . . .	5TH DAN . . . . .	BLACK
SE-JONG		
TONG-IL. . . . .	6TH DAN . . . . .	BLACK

# GENERAL INFORMATION

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

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

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

## LEGEND:



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



— Previous foot position



— heel slightly off the ground



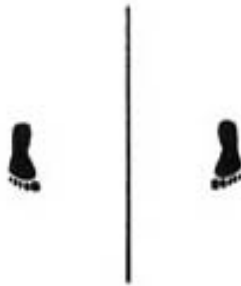
— direction of foot travel

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

**IMPORTANT:**

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

**Parallel stance**



**Sitting stance**



## Walking Stance (*Gunnun Sogi*)

Front View



Back View



## L-Stance (*Niunja Sogi*)

Front View



Back View





**ADDITIONAL TECHNIQUES  
FOR  
PATTERN KWANG-GAE**

**Parallel Stance with a Heaven Hand**  
*(Narani So Hanulson)*



**Rear Foot Stance Knife-Hand High Guarding Block**  
*(Dwitbal So Sonkal Nopunde Daebi Makgi)*

Side View

Front View



The fingertip reaches the eye level.

Front View

Side View

**Walking Stance Upset Punch**  
*(Gunnun So Dwijibo Jirugi)*



The back fist comes to the same level as the elbow joint.

**Double Stepping Forward (*Ibo Omgyo Didimyo Nagagi*)**



From a right walking stance toward D.



Side View



Pivot the right foot until the body is half-facing D with the left heel slightly raised off the ground.

From a right L-stance toward D.



Keep the right heel slightly off the ground.



Side View



**Walking Stance Palm Upward Block**  
*(Gunnun So Sonbadak Ollyo Makgi)*



**Front View**

**Side View**



The palm reaches the same level as the solar plexus of the defender.

**Close Stance Side Fist Downward Strike**  
*(Moa So Yop Joomuk Naeryo Taerigi)*



**Front View**

**Side View**



The attacking tool reaches the target in a circular motion.



**Outward Pressing Kick (*Bakuro Noollo Chagi*)**



**Close Stance Knife-Hand Low Front Block  
(*Moa So Sonkal Najunde Ap Makgi*)**

**Front View**

**Side View**



The blocking tool reaches the target in a circular motion.

**Pressing Kick**

**Side Piercing Kick**

**Consecutive kick  
(*Yonsok Chagi*)**



**Foot Shifting Backward (*Duragamyo Jajunbal*)**

**Left walking stance toward C.**



**Right walking stance toward D.**



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



**Front View**

**Side View**



The body becomes half-facing the opponent.

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



**Side View**

**Front View**



The fist reaches the eye level of the attacker.

## Forward Double Step-Turning (*Apuro Ibo Omgyo Didimyo Dolgi*)

Left rear foot stance toward C.



Side View



Keep the left heel slightly off the ground.



Right rear foot stance toward D.



Side View



Keep the right heel slightly off the ground.







**The 6.34 meters high stone monument of King Kwang-Gae at Jian (on the bank of Amnok River). The epitaph of this monument is believed to be the oldest monumental inscription in the world.**



# PATTERN KWANG-GAE

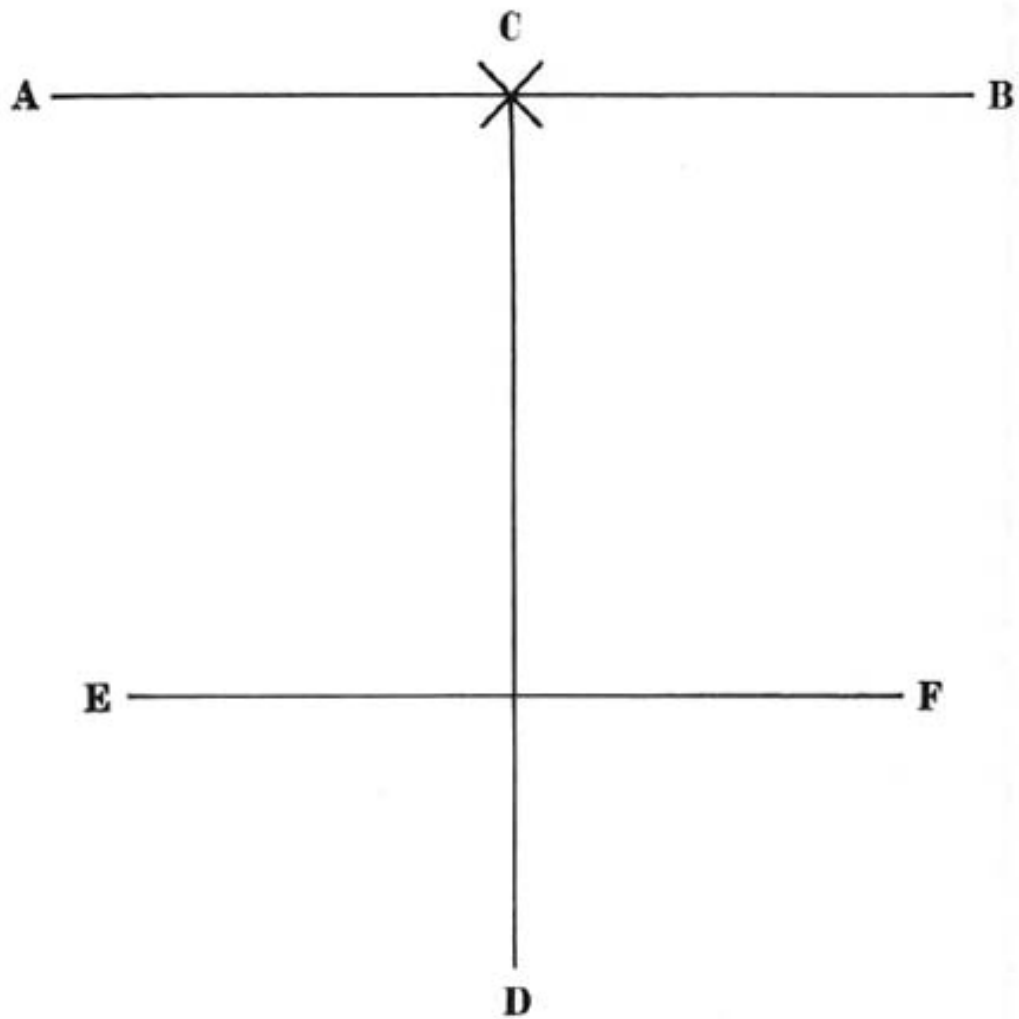
This pattern is practised by the 1st degree and above.

DIAGRAM: 

MOVEMENTS: 39

READY POSTURE: PARALLEL STANCE WITH  
A HEAVEN HAND

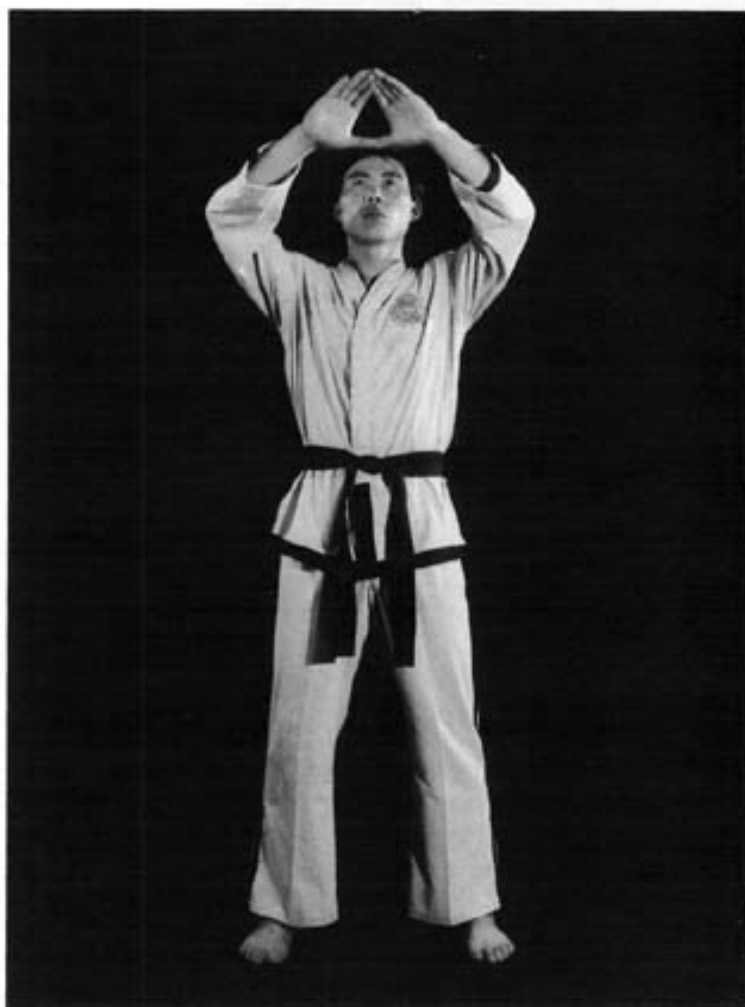
**DIAGRAM (*Yon Moo Son*)**



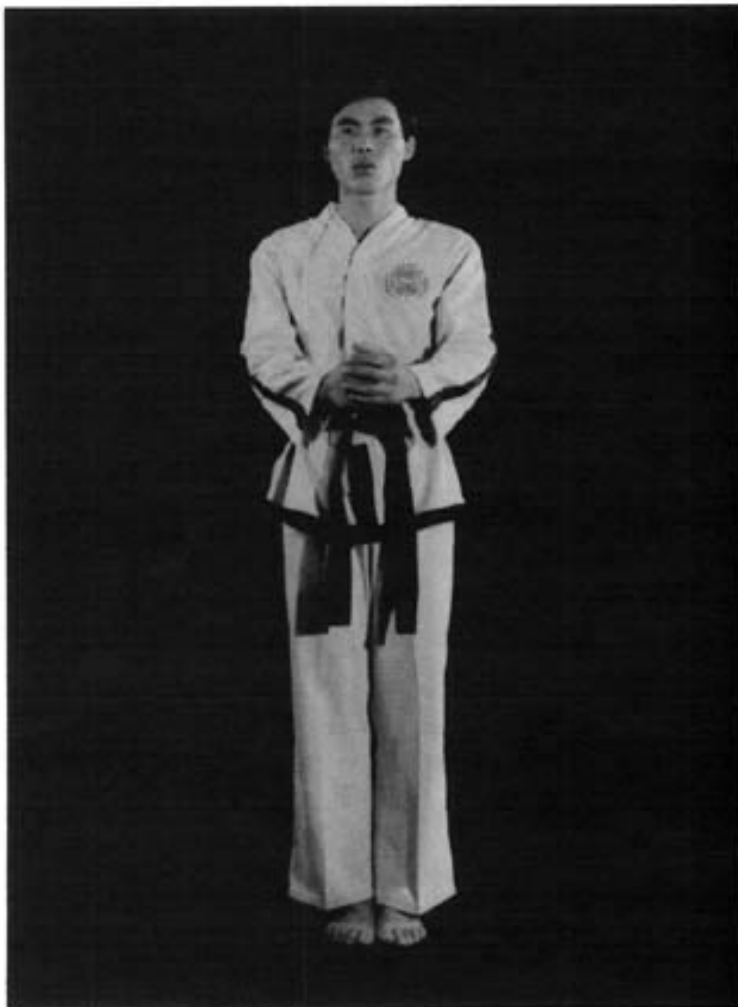
**Note:** This diagram is reversed to help the student to understand and perform from a clearer angle.

**Ready Posture (*Junbi Jase*)**

**Parallel stance with a heaven hand toward D.**



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



Close ready stance B toward D.



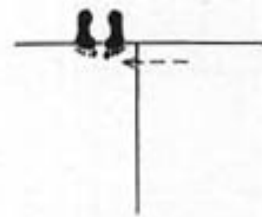
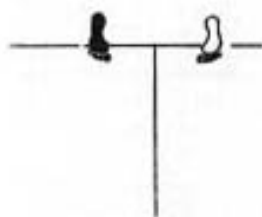
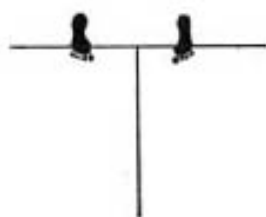
**Ready Posture**



**Pull both hands rapidly to the side, describing a straight line.**



**Bring them slowly in front of the navel.**



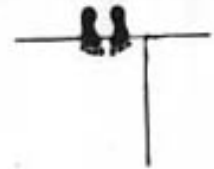
Previous Posture



2. Move the left foot to D, forming a left walking stance toward D while executing an upset punch to D with the right fist.  
Perform in a slow motion.



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





**Application**



**Side View**

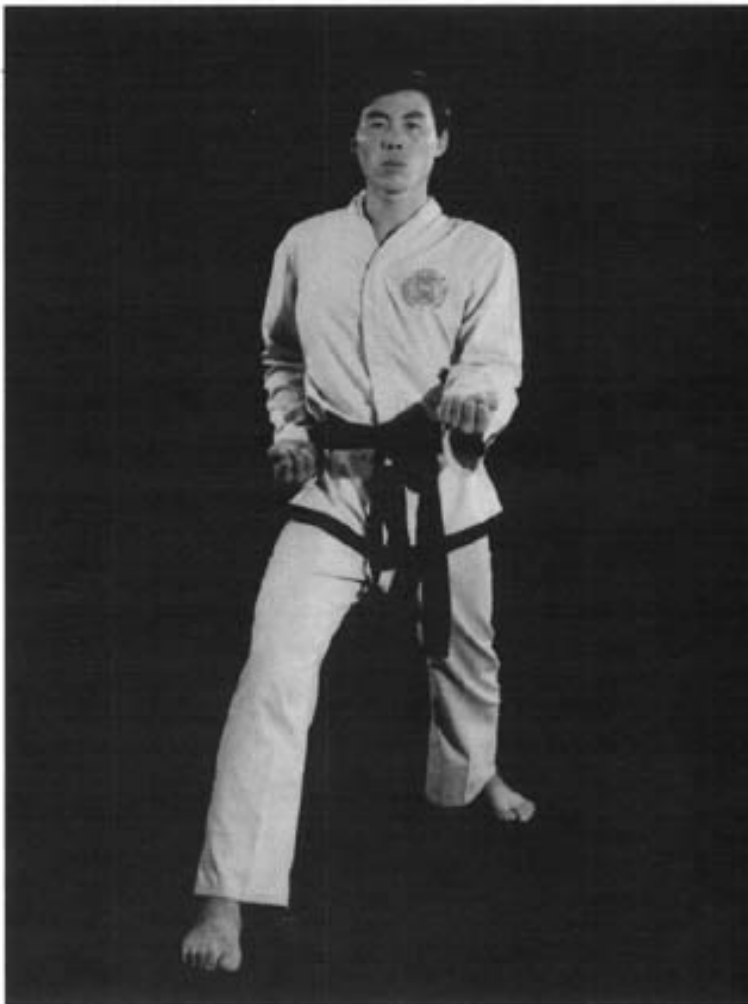
**The fist reaches the target  
in a circular motion.**



Previous Posture



3. Move the right foot to D, forming a right walking stance toward D while executing an upset punch to D with the left fist.  
Perform in a slow motion.



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



Application

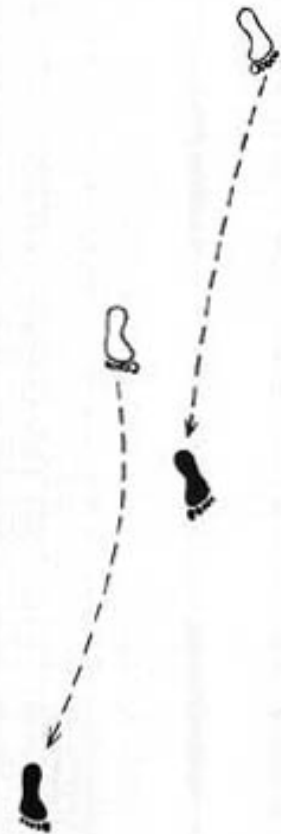


Side View



The fist reaches the target in a circular motion.

4. Move the left foot to the side front of the right foot, and then move the right foot to D, forming a right walking stance toward D, at the same time executing a high hooking block to D with the right palm. Perform in a double stepping motion.



Right walking stance palm hooking block toward D with the right palm.

### Previous Posture



### Application



Side View

Keep the body half facing D, pivoting the right foot, with the left heel slightly off the ground.

The palm reaches the target in an arc motion.

5. Move the right foot to C in a sliding motion to form a right L-stance toward D, at the same time executing a low guarding block to D with a knife-hand.



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



**Previous Posture**



**Application**

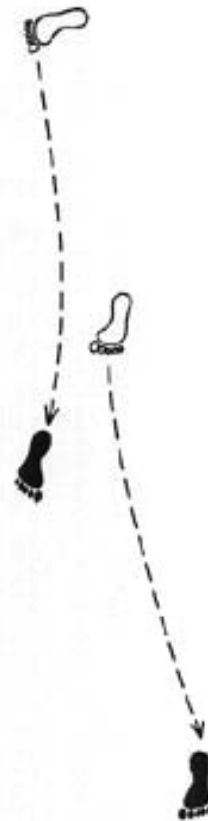


**Side View**

6. Move the right foot to the side front of the left foot and then move the left foot to D, forming a left walking stance toward D while executing a high hooking block to D with the left palm. Perform in a double stepping motion.



Left walking stance left palm high hooking block toward D.





**Previous Posture**



**Application**



**Top View**



**Keep the body half-facing D, pivoting the left foot, with the right heel slightly off the ground.**



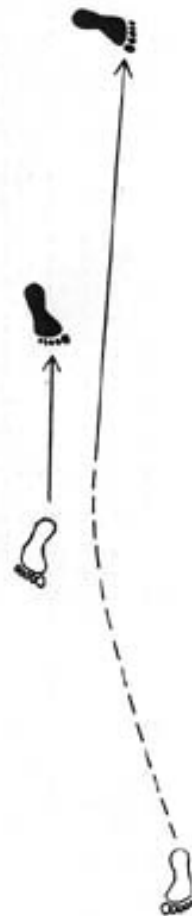
**The palm reaches the target in an arc motion.**



7. Move the left foot to C in a sliding motion forming a left L-stance toward D while executing a low guarding block to D with a knife-hand.



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



**Previous Posture**



**Application**



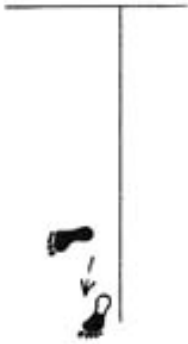
**Side View**

8. Move the left foot to D, forming a right rear foot stance toward D while executing a high guarding block to D with a knife-hand.



Right rear foot stance knife-hand  
high guarding block toward D.

**Previous Posture**



**Application**



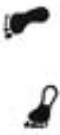
**Side View**

- 9 Move the right foot to D, forming a left rear foot stance toward D while executing a high guarding block to D with a knife-hand.

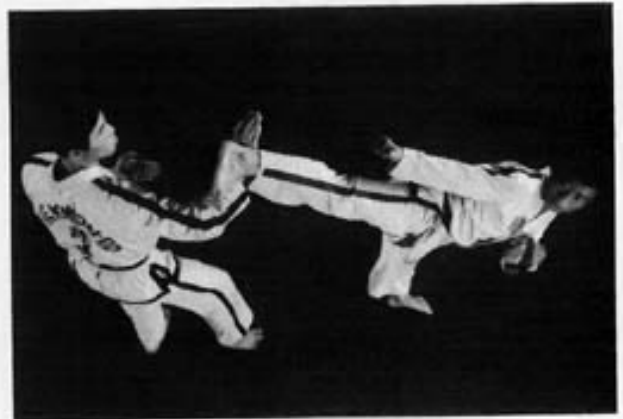


Left rear foot stance knife-hand  
high guarding block toward D.

**Previous Posture**



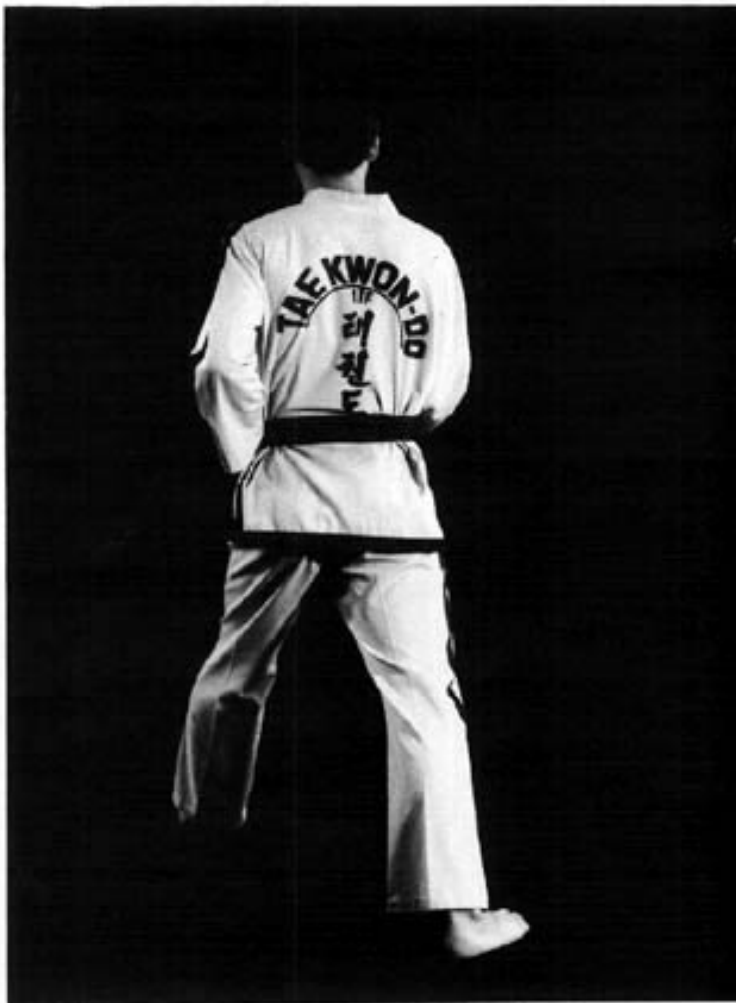
**Application**



**Top View**



10. 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.



Left walking stance right palm upward block toward C.

**Previous Posture**



**Application**



**Side View**



**Palm reaches the target  
in a circular motion.**

11. Move the right foot to C, forming a right walking stance toward C while executing an upward block to C with the left palm.  
Perform in a slow motion.



Right walking stance left palm upward  
block toward C.



**Previous Posture**



**Application**



**Side View**



**Other View**



**Other View**

12. Execute a low front block with the right knife-hand in a circular motion, hitting the left palm while bringing the left foot to the right foot, to form a close stance toward C.



Close stance low front block with the right knife-hand toward C.



Application

Previous Posture

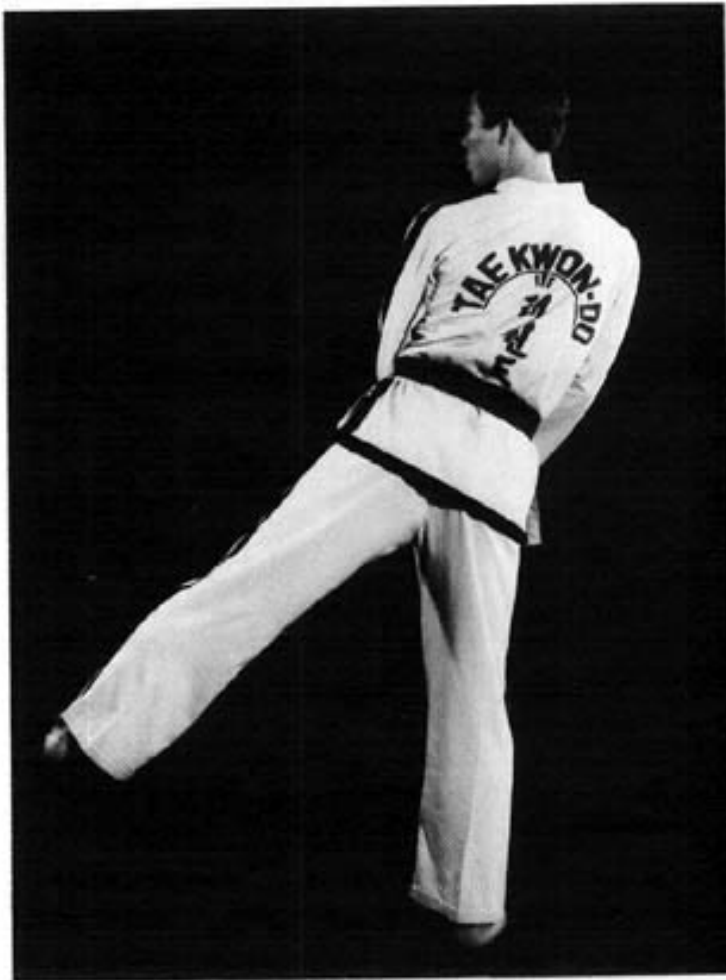


Side View

Other View



13. Execute a pressing kick to E with the left foot, keeping the position of the hands as they were in 12.



Pressing kick to E with the left foot facing C.

**Other View**



**Previous Posture**



**Application**



**Other View**



14. Execute a middle side piercing kick to E with the left foot, keeping the position of the hands as they were in 13.  
Perform 13 and 14 as a consecutive kick.



Middle side piercing kick to E  
with the left foot facing C.

**Other View**



**Previous Posture**



**Application**



**Other View**

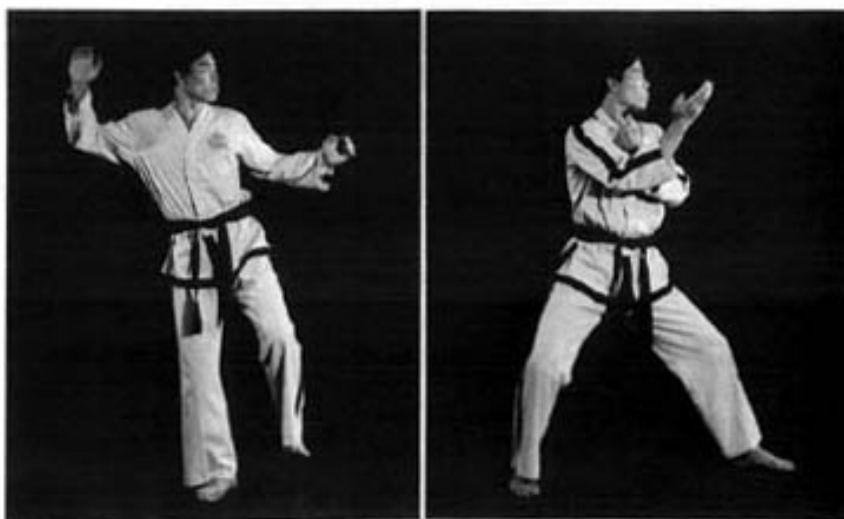
15. Lower the left foot to E, forming a right L-stance toward E while executing a high inward strike to E with the right knife-hand and bringing the left side fist in front of the right shoulder.



Right L-stance right knife-hand  
high inward strike toward E.



**Other View**



**Previous Posture**



**Application**



**Top View**

16. Execute a downward strike to E with the left side fist while forming a close stance toward C, pulling the left foot to the right foot.



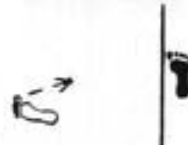
Close stance toward C with a left side fist downward strike to E.



Other View



Previous Posture



Application



Other View

- \* 1. The side fist reaches the target in a circular motion.
- 2. Keep the elbow straight at the moment of impact.

17. Execute a pressing kick to F with the right foot, keeping the position of the hands as they were in 16.



Pressing kick to F with the right foot facing C.

**Previous Posture**



**Application**





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.



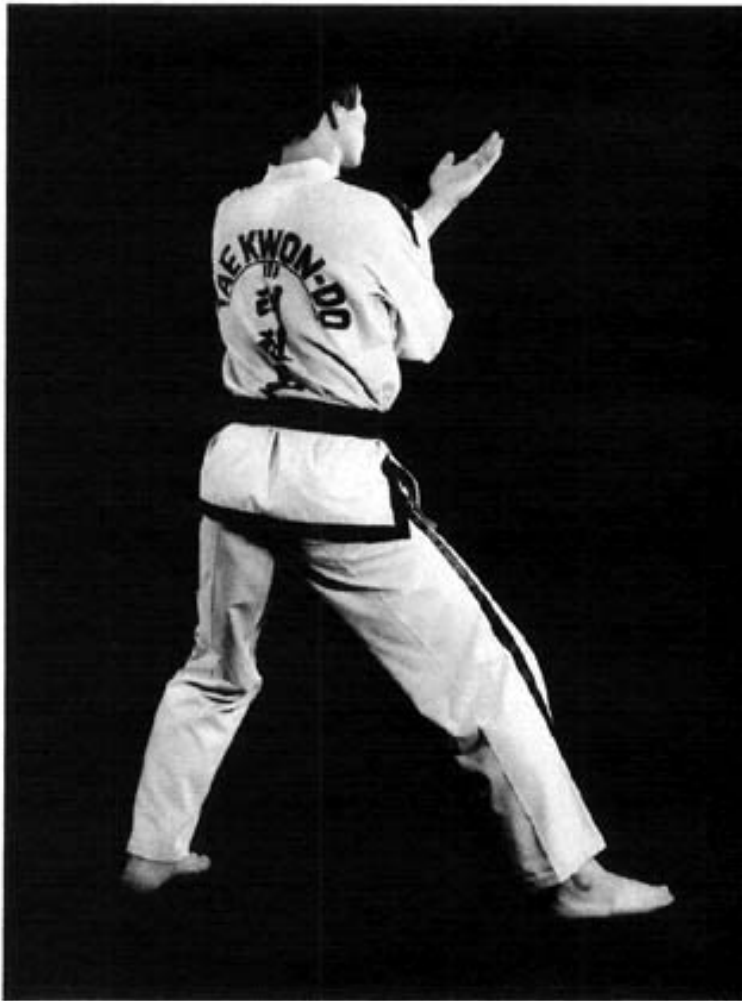
Middle side piercing kick to F  
with the right foot facing C.

**Previous Posture**



**Application**

19. Lower the right foot to F, forming a left L-stance toward F while executing a high inward strike to F with the left knife-hand and bringing the right side fist in front of the left shoulder.



Left L-stance left knife-hand  
high inward strike toward F.

**Other View**



**Previous Posture**



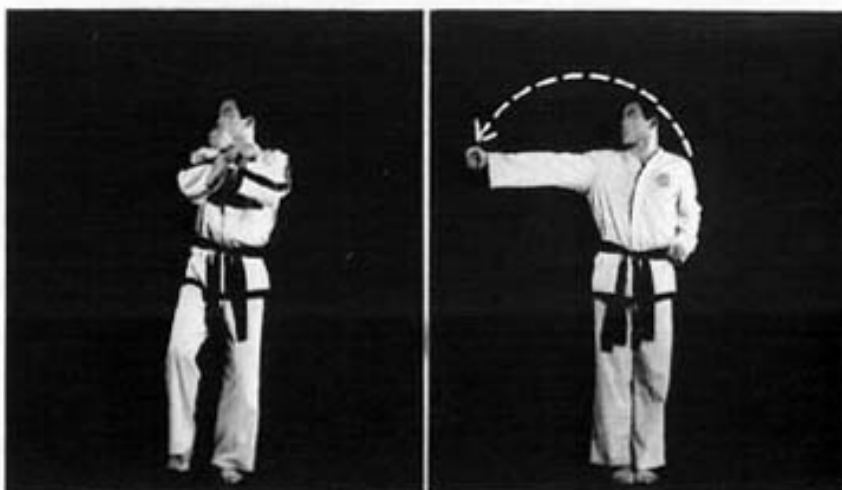
20. Execute a downward strike to **F** with the right side fist while forming a close stance toward **C**, pulling the right foot to the left foot.



Close stance toward **C** with a right side fist downward strike to **F**.



Other View



Previous Posture



Application



- \* 1. The side fist reaches the target in a circular motion.
- 2. Keep the elbow straight at the moment of impact.

21. Move the left foot to C, forming a left low stance toward C while executing a pressing block to C with the right palm.  
Perform in a slow motion.



Left low stance right palm pressing block toward C.

**Application**

**Previous Posture**



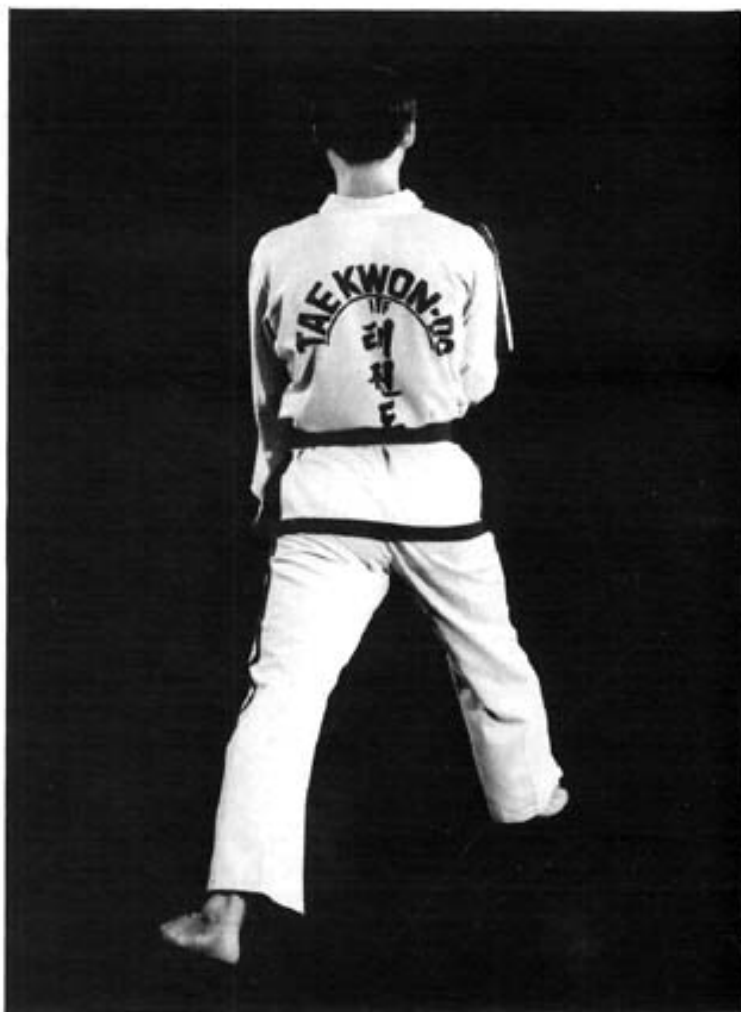
**Side View**

**Other View**





22. Move the right foot to C, forming a right low stance toward C while executing a pressing block to C with the left palm.  
Perform in a slow motion.



Right low stance left palm pressing block toward C.



**Application**

**Previous Posture**



**Side View**

**Other view**



- 23. Move the right foot to D in a stamping motion to form a sitting stance toward F while executing a high side strike to D with the right back fist.**



**Sitting stance toward F with a right back fist high side strike to D.**

Previous Posture



Application



Side View

Side View



24. Execute a middle block to D with the right double forearm while forming a right walking stance toward D, pivoting with the left foot.



Right walking stance right double forearm middle block toward D.

**Previous Posture**



**Application**



**Side View**

25. Execute a low reverse block to D with the left forearm while shifting to C, maintaining a right walking stance toward D, keeping the position of the right hand as it was in 24.



Right walking stance left forearm  
low reverse block toward D.



**Previous Posture**



**Application**



**Side View**

**The body becomes half-facing the opponent.**



26. Execute a high thrust to D with the right flat fingertip while forming a right low stance toward D, slipping the right foot to D. Perform in a slow motion.



Right low stance right flat fingertip  
high thrust toward D.



Previous Posture



Application



Side View

Side View



27. Move the left foot on line CD in a stamping motion to form a sitting stance toward F while executing a high side strike to C with the left back fist.



Sitting stance toward F with a left back fist high side strike to C.

**Previous Posture**



**Side View**



28. Execute a middle block to C with the left double forearm while forming a left walking stance toward C, pivoting with the left foot.



Left walking stance left double forearm middle block toward C.

Previous Posture



Application



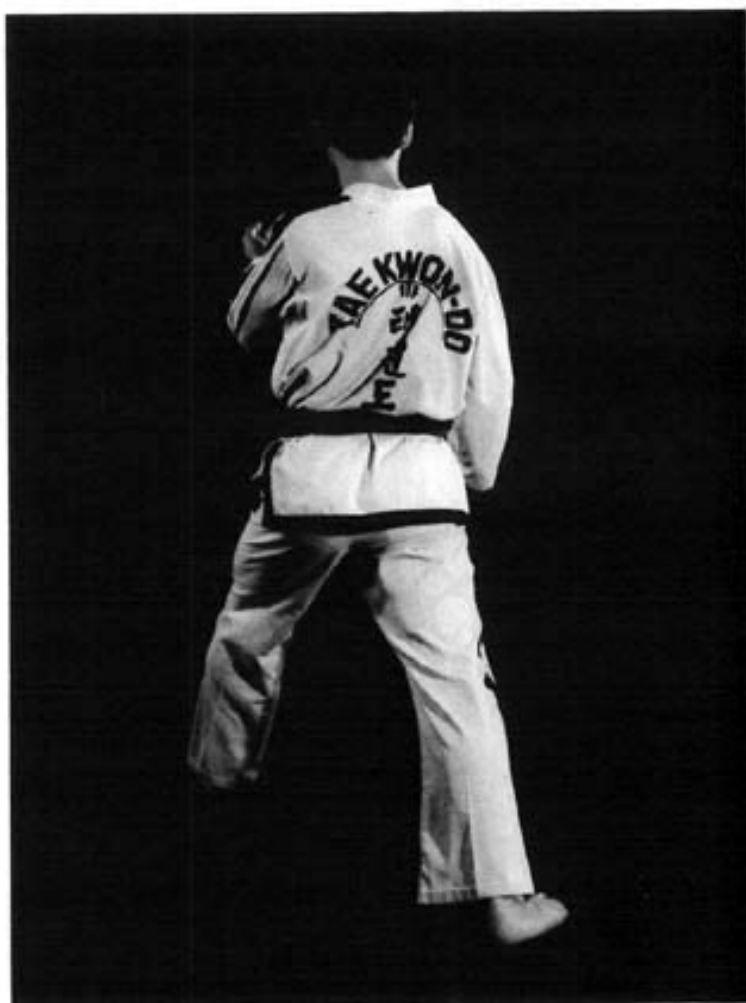
Side View



Top View



29. Execute a low reverse block to C with the right forearm while shifting to D, maintaining a left walking stance toward C, keeping the position of the left hand as it was in 28.



Left walking stance right forearm  
low reverse block toward C.

Previous Posture



The body becomes half-facing.





30. Execute a high thrust to C with the left flat fingertip while forming a left low stance toward C, slipping the left foot to C.  
Perform in a slow motion.

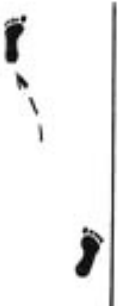


Left low stance left flat fingertip  
high thrust toward C.

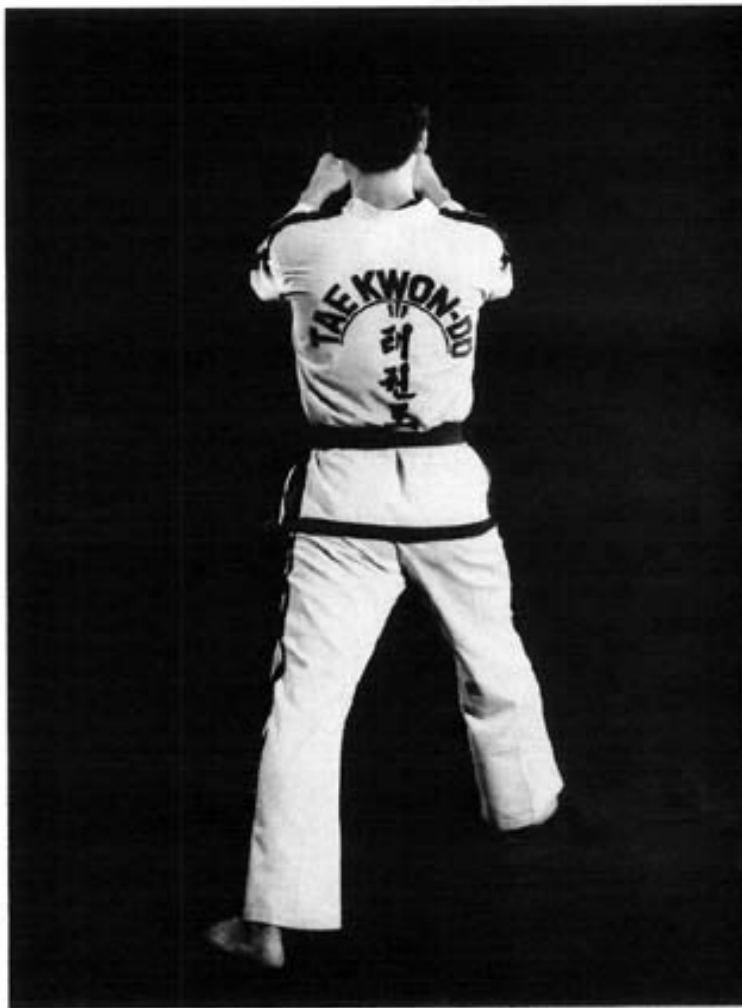
Previous Posture



Side View



31. Move the right foot to C in a stamping motion, forming a right walking stance toward C while executing a high vertical punch to C with a twin fist.



Right walking stance twin fist  
high vertical punch toward C.

Previous Posture



Application

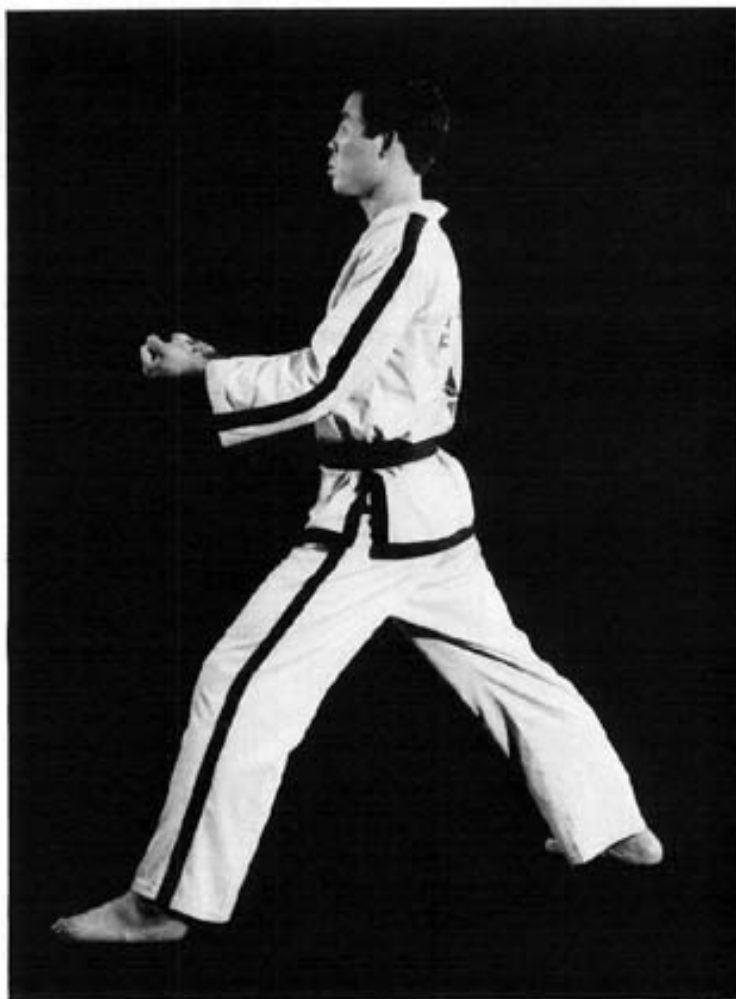


Top View

Side View



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



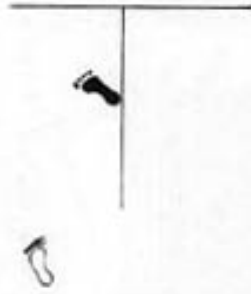
Left walking stance twin fist upset punch toward A.



Previous Posture



The fist reaches the target in a circular motion.



Application



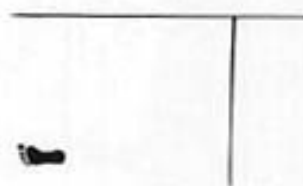
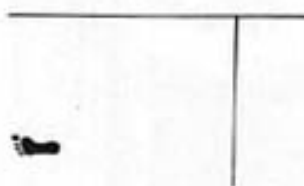
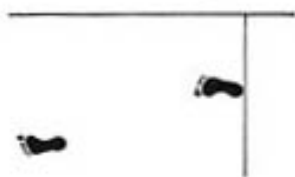
Top View

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



Middle front snap kick to A with the right foot.

**Previous Posture**



**Application**

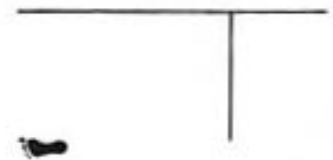




Previous Posture



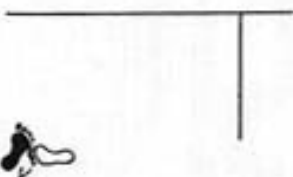
34. Lower the right foot to the left foot, and then move the left foot to A to form a left L-stance toward B while executing a middle guarding block to B with a knife-hand.



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



Keep the right heel slightly off the ground.

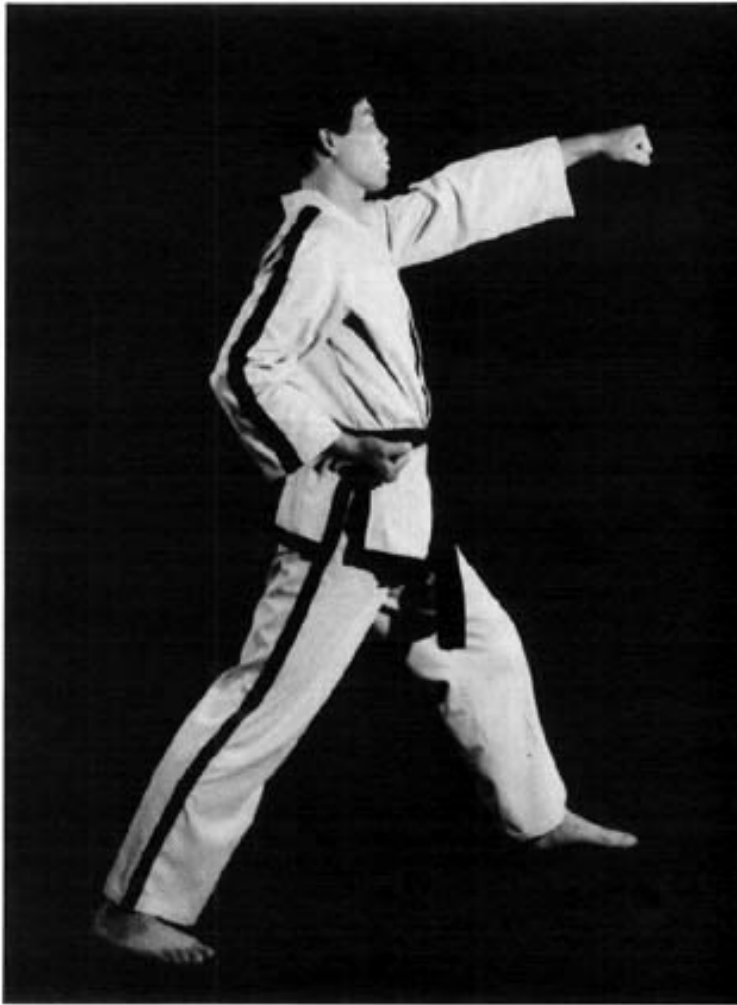


Application

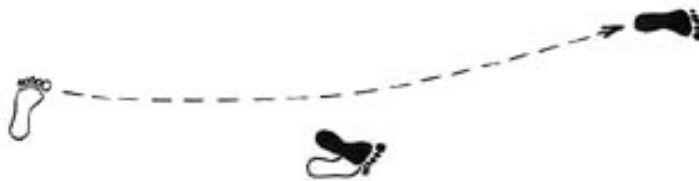


Other View

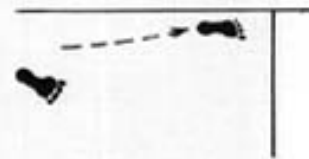
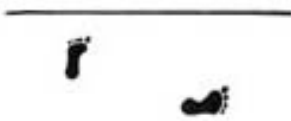
35. Move the left foot to B, forming a left walking stance toward B while executing a high punch to B with the left fist.



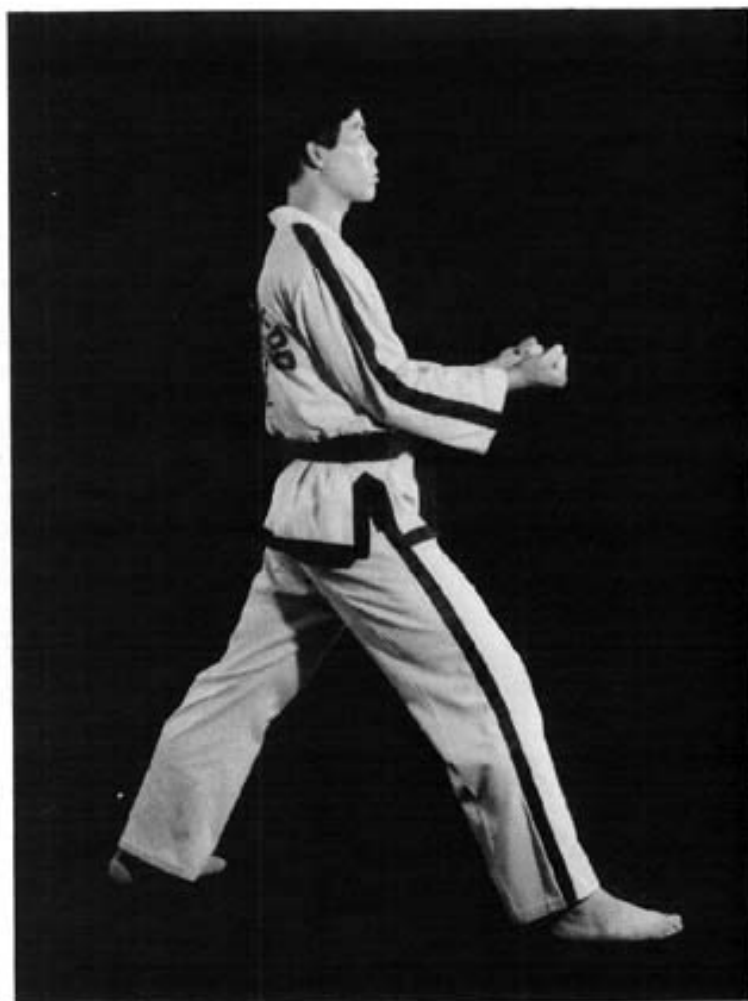
Left walking stance left fist high punch toward B.



Previous Posture



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



Right walking stance twin fist upset punch toward B.



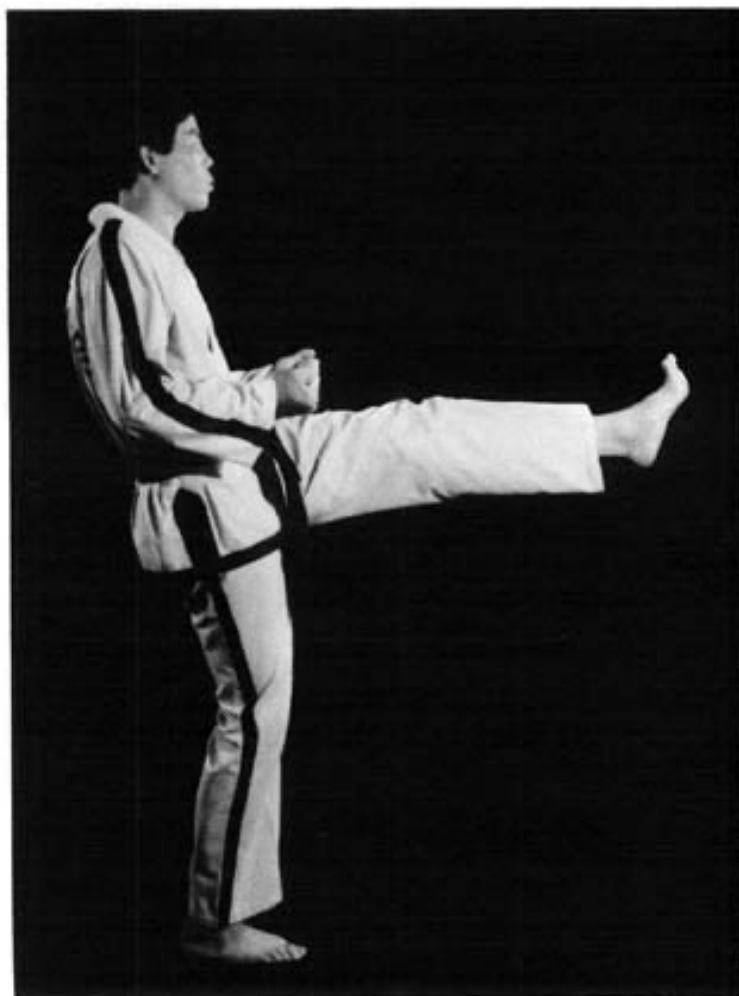
Front View



Previous Posture

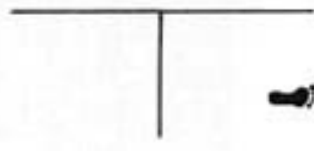
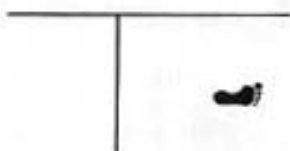
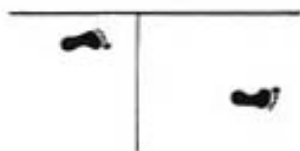


37. Execute a middle front snap kick to B with the left foot, keeping the position of the hands as they were in 36.



Middle front snap kick to B  
with the left foot.

**Previous Posture**



**Application**





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



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

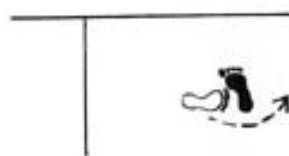
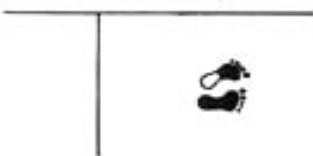


Previous Posture



Keep the left heel slightly off the ground.

Top View



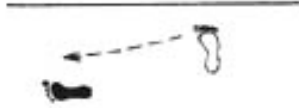
39. Move the right foot to A, forming a right walking stance toward A while executing a high punch to A with the right fist.



Right walking stance right fist high punch toward A.



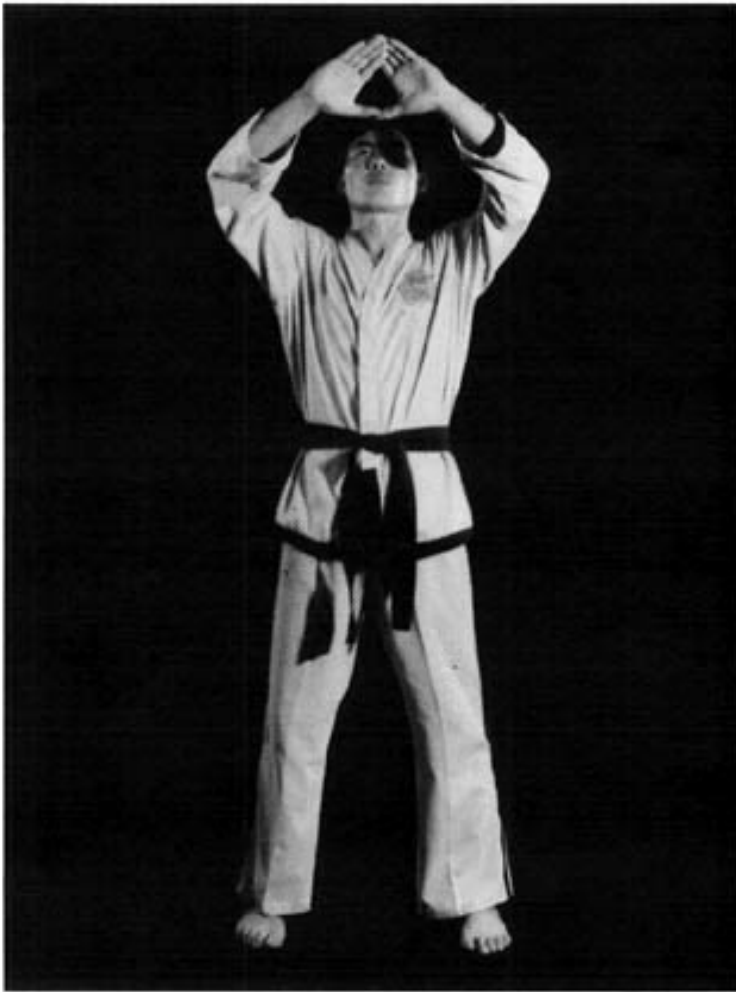
**Previous Posture**



**Application**



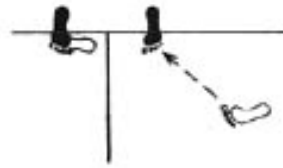
**END: Bring the left foot back to a ready posture.**



**Parallel stance with a heaven hand toward D.**



**Previous Posture**



**Top View**



**Side View**





**ADDITIONAL TECHNIQUES  
FOR  
PATTERN PO-EUN**



## One-Leg Stance (*Waebal Sogi*)

Right one-leg stance



Front View

Left one-leg stance



Front View

Side View



Back View



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



**Front View**



**The fist reaches up to the chest.**

**Sitting Stance Forefist Pressing Block (*Annun So Ap Joomuk Noollo Makgi*)**



**The fist stays at the center of the defender's body.**



**Side View**

**Sitting Stance Inner Forearm Wedging Block**  
*(Annun So Anpalmok Hechyo Makgi)*



**Front View**

**Top View**



**The fist reaches the same level  
as the shoulder of the defender.**

**Side View**

**Sitting Stance Back Elbow Thrust**  
*(Annun So Dwit Palkup Tulgi)*

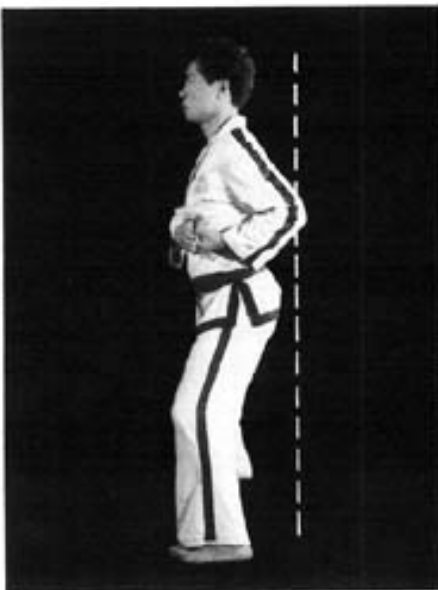


**Front View**



**Back View**

**Side View**



**Top View**



**Sitting Stance Horizontal Punch**  
*(Annun So Soopyong Jirugi)*

**Front View**



**Right horizontal punch**

**Front View**



**Left horizontal punch**



**Side View**

**Top View**



**X-Stance Forearm Low Front Block**  
*(Kyocha So Palmok Najunde Ap Makgi)*



**Front View**



**Front View**



**Side View**

**Top View**



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

**L-Stance U-Shape Grasp (*Niunja So Mongdung-i Jappgi*)**

**Front View**



**Side View**

**Top View**



- \* 1. The blocking tools form a vertical line with the knee.
- 2. Keep the palm of the top hand facing upward.

**Close Stance Twin Side Elbow Thrust**  
*(Moa So Sang Yop Palkup Tulgi)*



**Front View**

**Side View**



- \* 1. The attacking tools form a horizontal line.
- 2. Keep both back fists facing upward at the moment of impact.

**Top View**





**Sitting Stance Back Fist Side Back Strike**  
*(Annun So Dung Joomuk Yop Dwi Taerigi)*

**Front View**



**Side View**

The fist reaches the eye level of the attacker.

**Top View**



**Back View**



**Sitting Stance Reverse Knife-Hand Low Guarding Block**  
*(Annun So Sonkaldung Najunde Daebi Makgi)*



**Front View**



**Side View**



**Back View**

- \* 1. The hands generally form a parallel line.
- 2. Blocking tool reaches the target in a straight line.



**Suhm Jook bridge where loyal subject Chong Mong Chu was murdered by Lee Sung Gae's men when he showed his unbending loyalty to the former king by objecting to serve a man who betrayed and overthrew the throne.**

**It is said that to this day the blood stain on the bridge is still visible on rainy days.**

## **PATTERN PO-EUN**

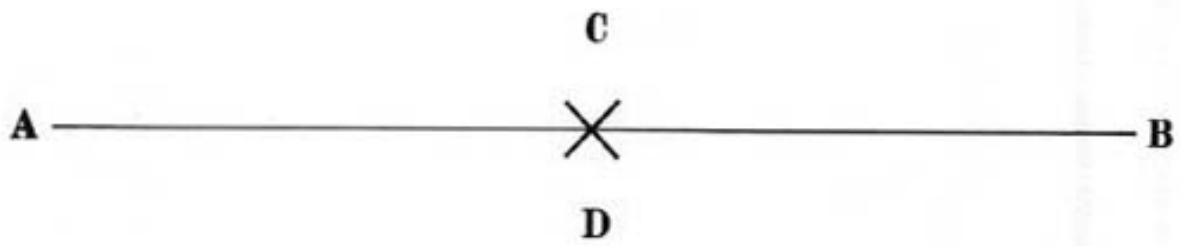
**This pattern is practised by the 1st degree and above.**

**DIAGRAM: —**

**MOVEMENTS: 36**

**READY POSTURE: PARALLEL STANCE WITH  
A HEAVEN HAND.**

**DIAGRAM (*Yon Moo Son*)**

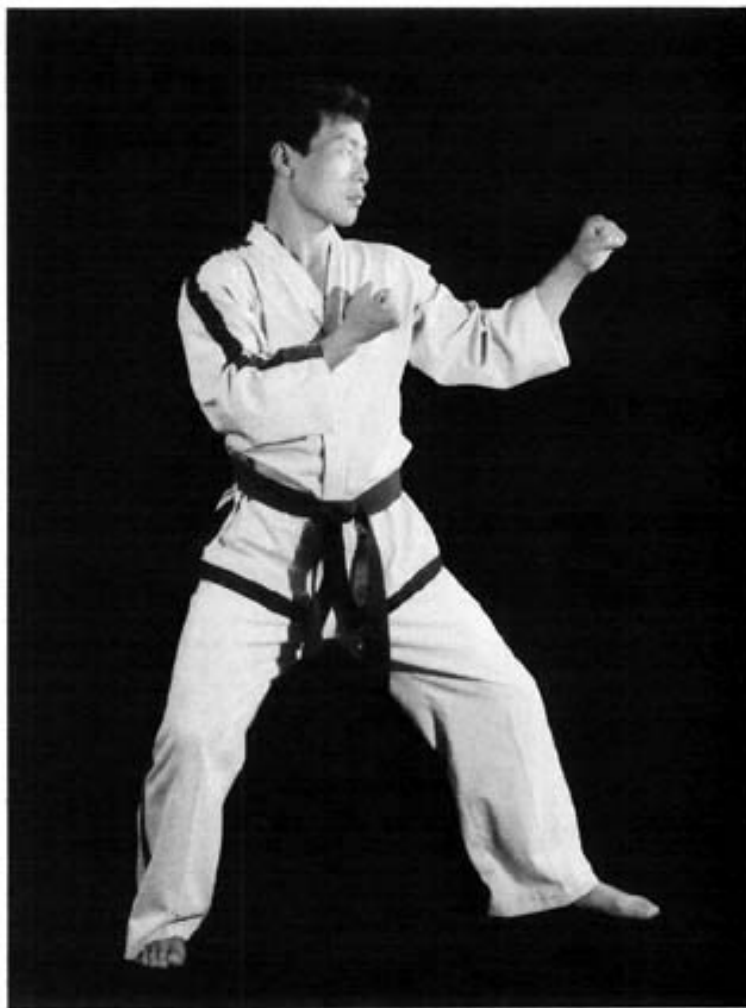


**Ready Posture (*Junbi Jase*)**

Parallel ready stance with a heaven hand toward D.



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



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

**Previous Posture**



**Application**





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.

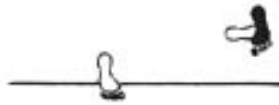


Left one-leg stance toward D with an upward punch with the left fist.

**Previous Posture**



**Side View**



**Application**



3. Execute a pressing kick to A with the right foot keeping the position of the hands as they were in 2 while maintaining a left one-leg stance toward D. Perform 3 through 11 in a fast motion.



Left one-leg stance pressing kick  
with the right foot.

**Previous Posture**



**Side View**



**Application**

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



Sitting stance toward D with a right knife-hand middle strike to A.



**Previous Posture**



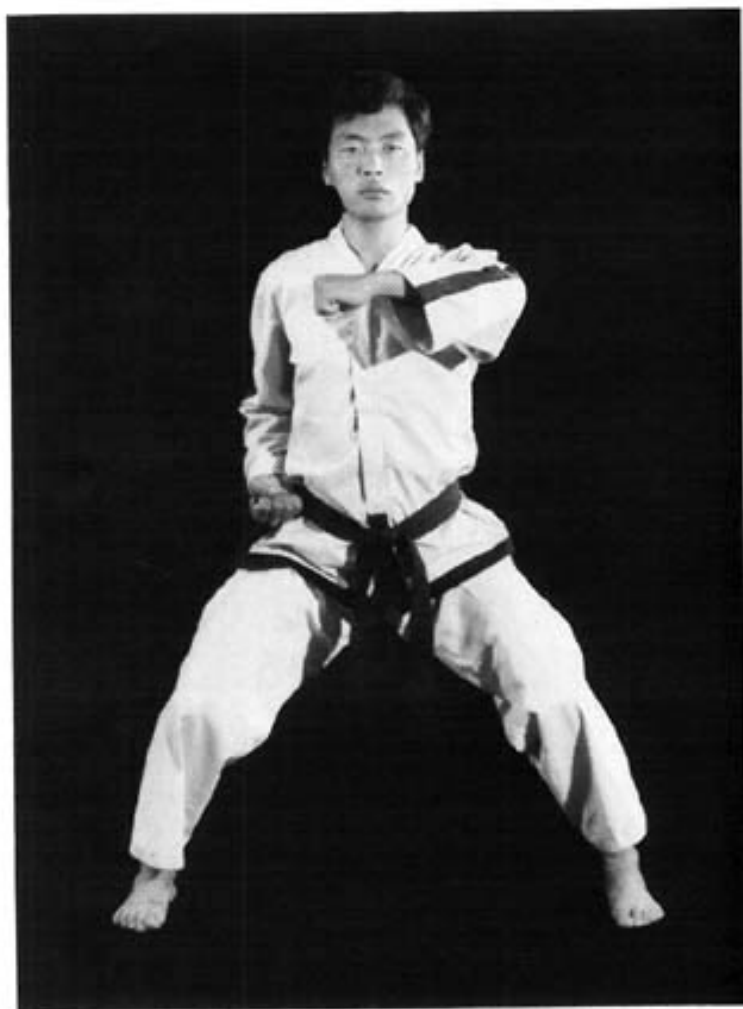
**Side View**

**Keep the back forearms crossed in front of the left chest.**



**Application**

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



Sitting stance toward D with a left fist angle punch.



Side View



Previous Posture



Raise the body slightly.

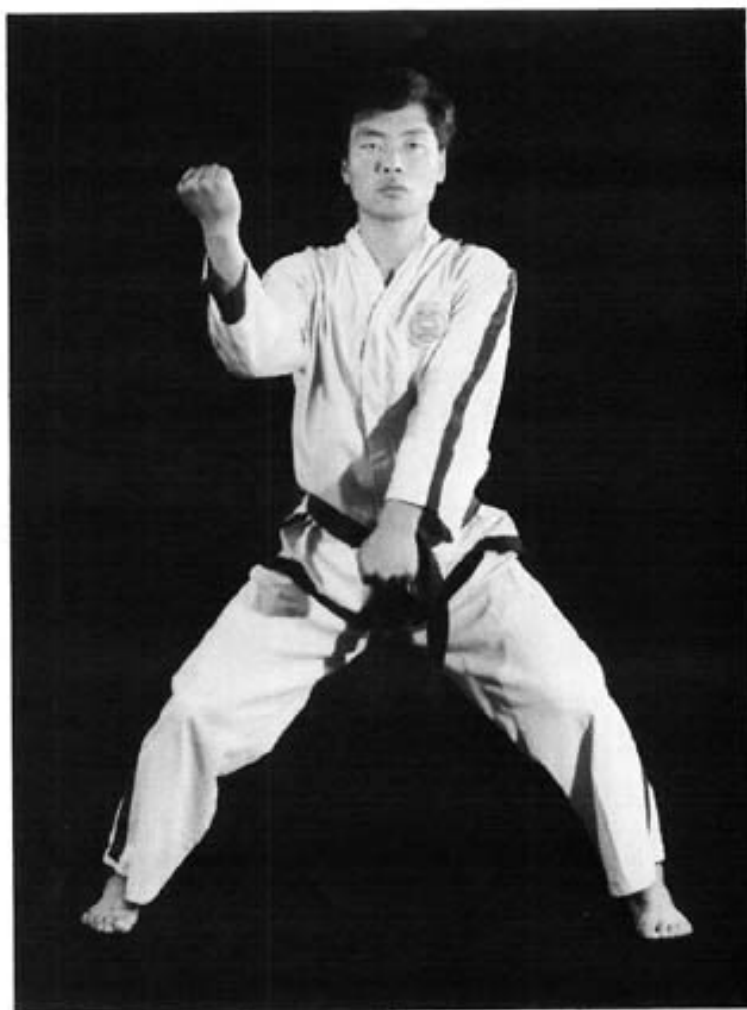


Application





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



Sitting stance pressing block with the left fore fist and side front block with the right forearm toward D.

Side View



Previous Posture



Raise the body slightly.



Application



Side View

7. Execute a pressing block with the right forefist and a middle side front block with the left inner forearm while maintaining a sitting stance toward D.



Sitting stance pressing block with the right forefist and a side front block with the left inner forearm toward D.

Top View



Previous Posture



Raise the body slightly.

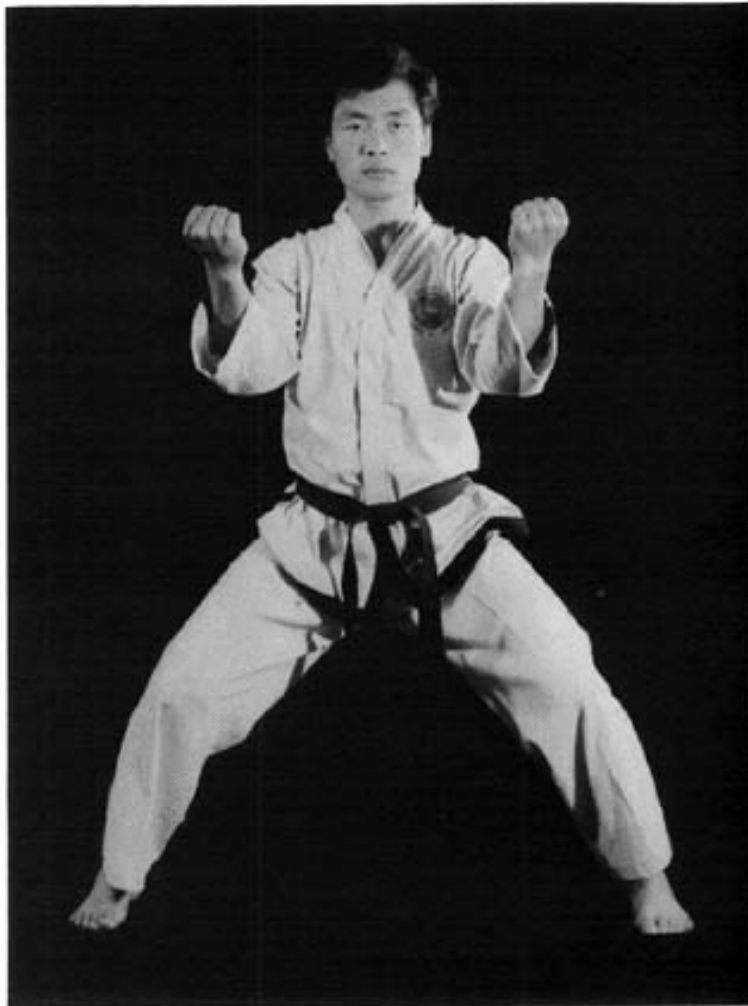


Application



Top View

8. Execute a middle wedging block with the inner forearm toward D.



Sitting stance wedging block with the inner forearm toward D.

Top View



Previous Posture



Raise the body slightly.

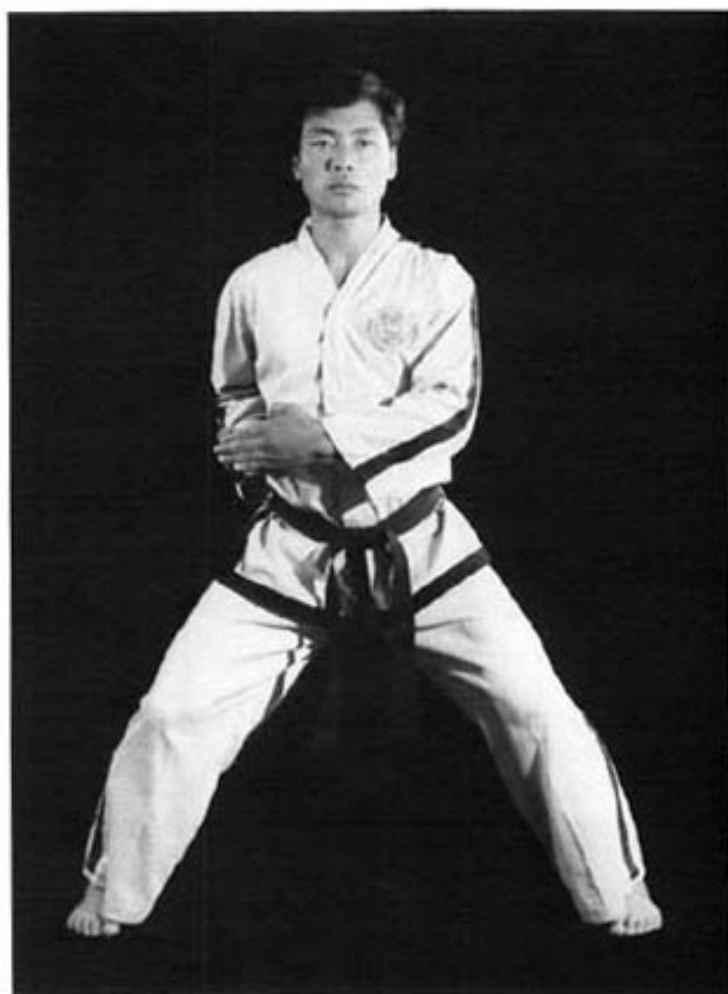


Application



Side View

9. Thrust to C with the right back elbow, supporting the right forefist with the left palm, keeping the face as it was in 8 while maintaining a sitting stance toward D.



Sitting stance toward D with the right back elbow thrust to C.

Other View



Previous Posture



Raise the body slightly.



Application



Side View



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



Sitting stance middle punch with the right fist toward D.

Top View



Previous Posture



Raise the body slightly.



Application



Side View

11. Thrust to C with the left back elbow, supporting the left forefist with the right palm, keeping the face as it was in 10 while maintaining a sitting stance toward D.



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

Application



Top View

Side View



Previous Posture

Raise the body slightly.



12. Execute a right horizontal punch to A while maintaining a sitting stance toward D.



Sitting stance toward D with a right horizontal punch to A.

Top View



Previous Posture



Raise the body slightly.



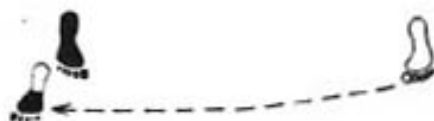
Application



13. Cross the left foot over the right foot forming a right X-stance toward D while executing a low front block to D with the right outer forearm and bringing the left finger belly on the right under forearm.



Right X-stance low front block with the right outer forearm toward D.



**Application**



**Side View**



**Previous Posture**





14. Move the right foot to A, forming a left L-stance toward A, at the same time executing a U-shape grasp to A.



Left L-stance U-shape grasp toward A.



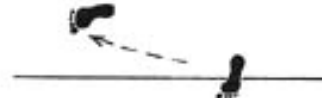
**Application**



**Front View**



**Previous Posture**



15. Bring the left foot to the right foot forming a close stance toward D while thrusting with a twin horizontal elbow, turning the face toward B.  
Perform in a slow motion.



Close stance toward D with a twin horizontal elbow thrust.



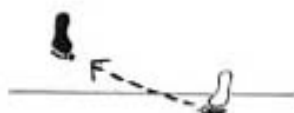
**Application**



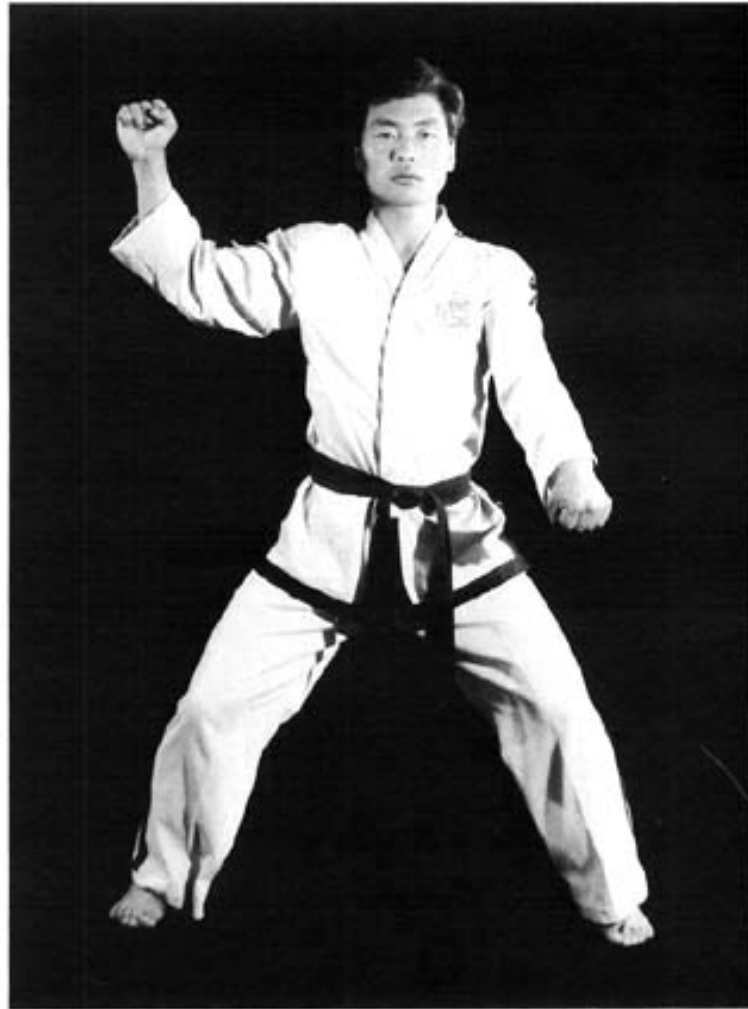
**Top View**



**Previous Posture**



- 16. Move the left foot to B to form a sitting stance toward D while executing a side back strike to C with the right back fist and extending the left arm to the side-downward.**



Sitting stance toward D with a right back fist side back strike to C.



**Application**



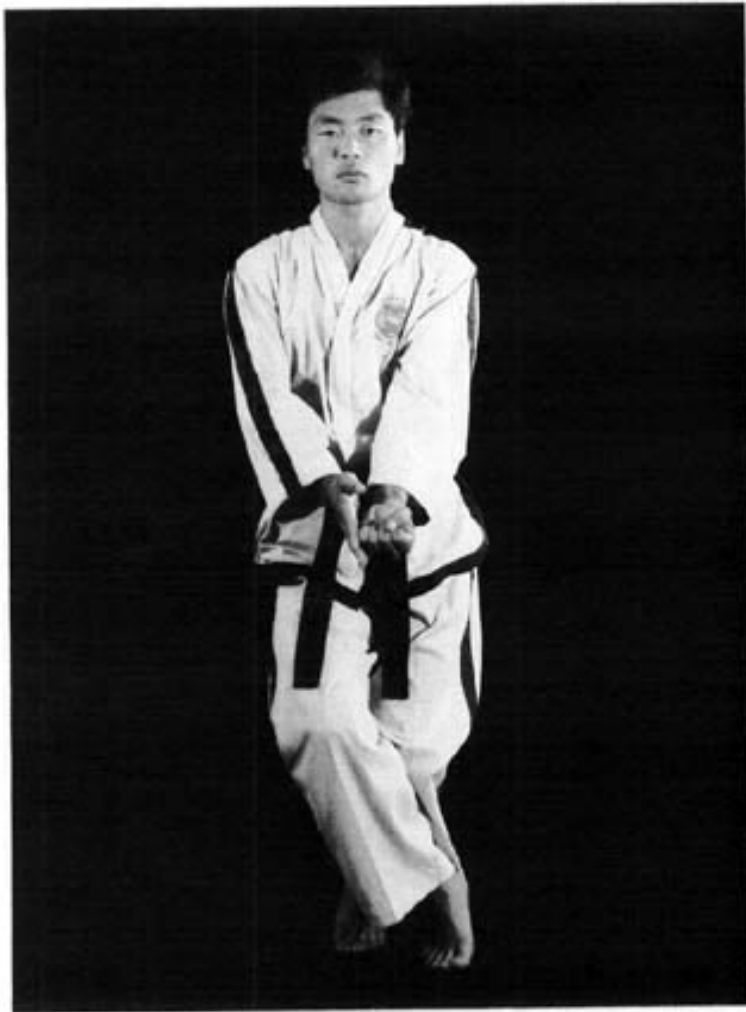
**Top View**



**Previous Posture**



17. Cross the right foot over the left foot forming a left X-stance toward D while executing a low front block with the left outer forearm and bringing the right finger belly to the left side fist.



Left X-stance left forearm low front block toward D.



Side View



Previous Posture





18. Move the left foot to B to form a sitting stance toward D while executing a low guarding block to B with a reverse knife-hand.



Sitting stance toward D with a reverse knife-hand low guarding block to B.



**Application**



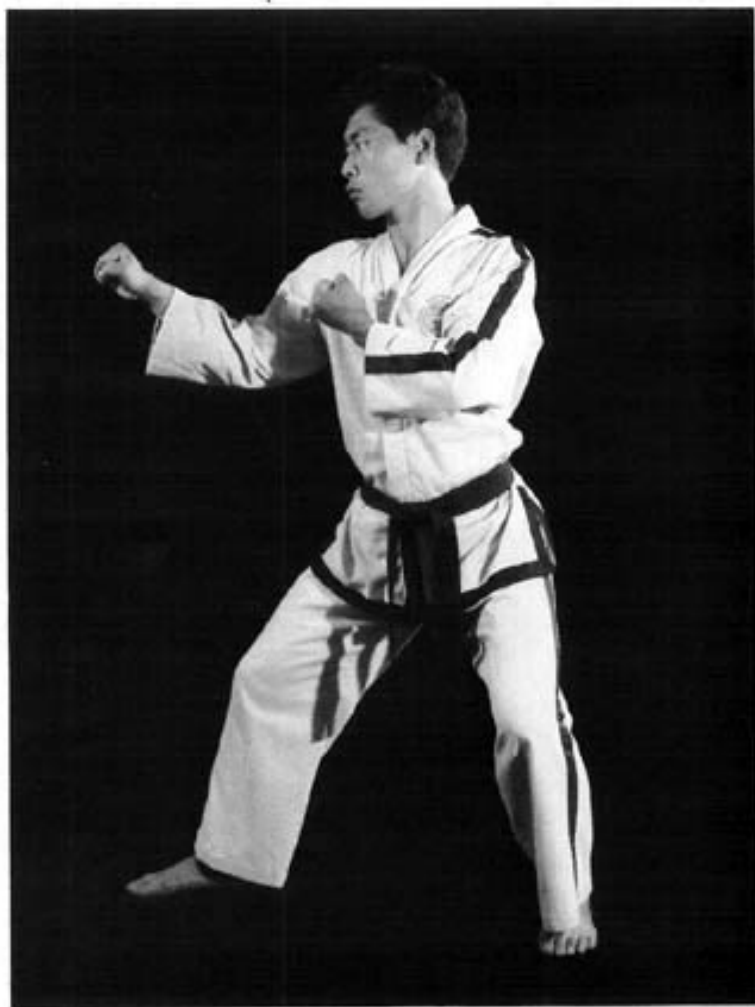
**Side View**



**Previous Posture**



19. Execute a middle guarding block to A while forming a left L-stance toward A, pivoting with the left foot.



Left L-stance middle guarding block toward A.

**Previous Posture**



**Application**



20. Pull the left foot to the right knee joint, forming a right one-leg stance toward D while executing an upward punch to A with the right fist, turning the face toward B.

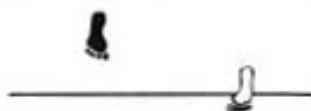


Right one-leg stance toward D with a right upward punch to A.

**Previous Posture**



**Back View**



**Top View**



**Application**

21. Execute a pressing kick to **B** with the left foot, keeping the position of the hands as they were in 20 while maintaining a right one-leg stance toward **D**. Perform 21 through 29 in a fast motion.



Right one-leg stance toward **D** with a left foot pressing kick to **B**.

**Previous Posture**



**Side View**



**Application**





22. Lower the left foot to **B** to form a sitting stance toward **D** while executing a middle strike to **B** with the left knife-hand.



Sitting stance toward **D** with a left knife hand strike to **B**.



**Application**



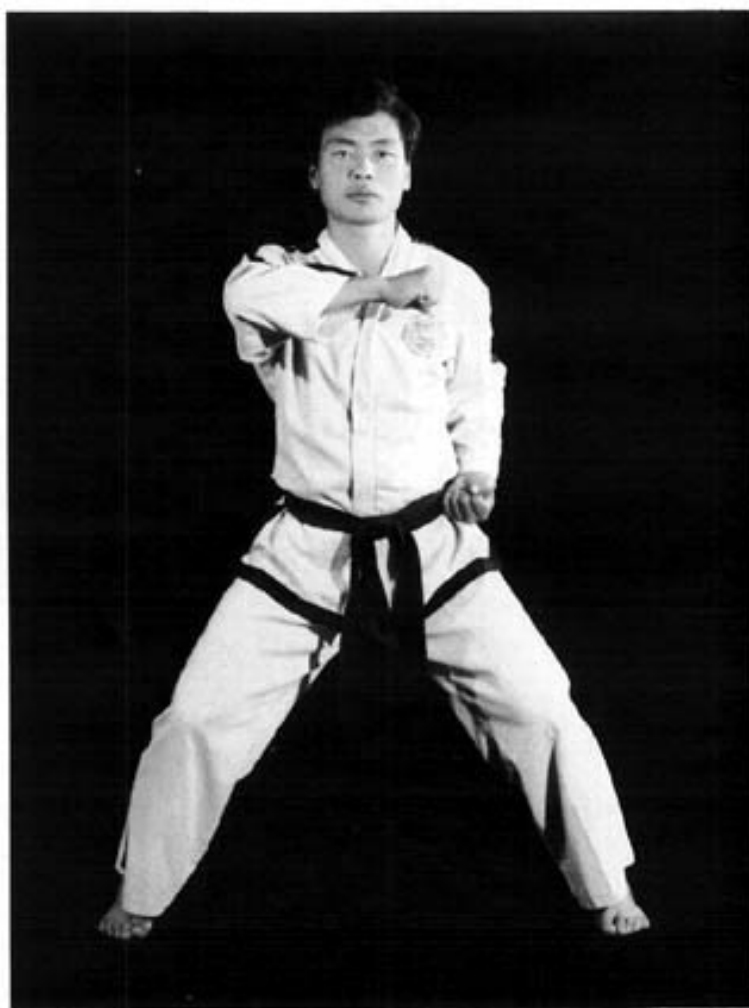
**Side View**



**Previous Posture**



23. Execute an angle punch with the right fist while maintaining a sitting stance toward D.



Sitting stance toward D with a right fist angle punch.



Top View



Previous Posture



Raise the body slightly.



24. Execute a pressing block with the right forefist and a middle side front block with the left inner forearm while maintaining a sitting stance toward D.



Sitting stance pressing block with the right forefist and a middle side front block with the left inner forearm toward D.



**Side View**



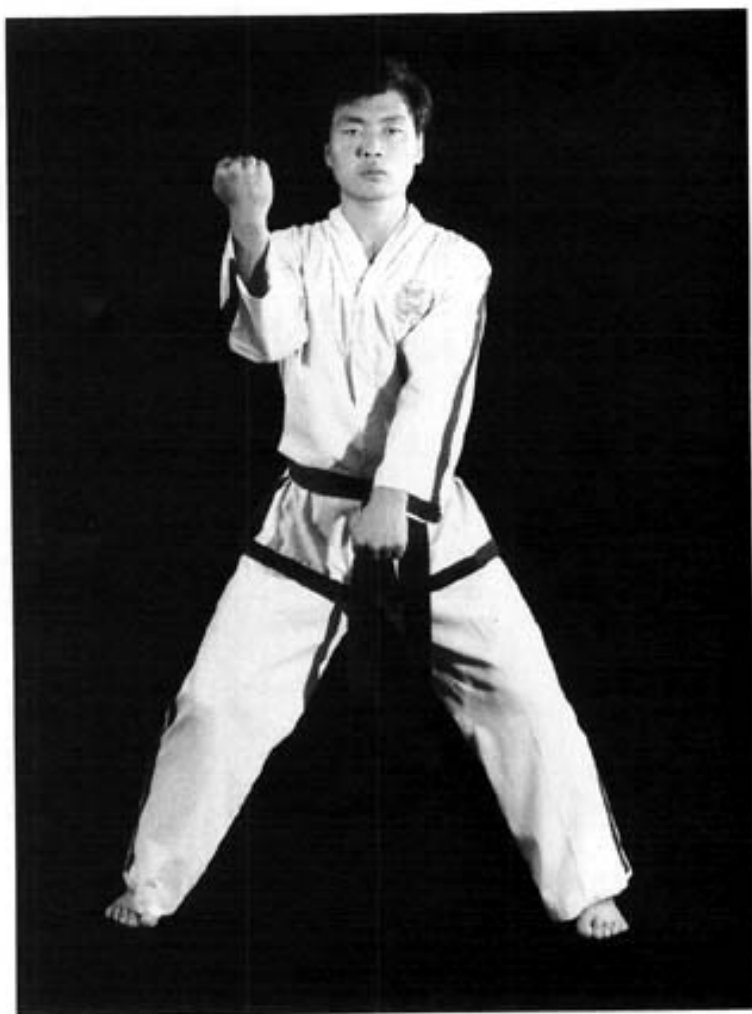
**Previous Posture**



**Raise the body slightly.**



- 25. Execute a pressing block with the left forefist and a middle side front block with the right inner forearm while maintaining a sitting stance toward D.**



**Sitting stance pressing block with the left forefist and a side front block with the right inner forearm toward D.**

Top View



Previous Posture



Raise the body lightly.





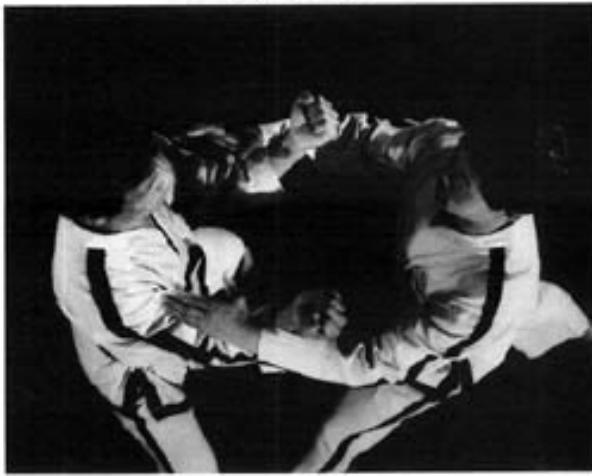
26. Execute a middle wedging block with the inner forearm while maintaining a sitting stance toward D.



Sitting stance middle wedging block with the inner forearm toward D.



**Application**



**Top View**

**Side View**

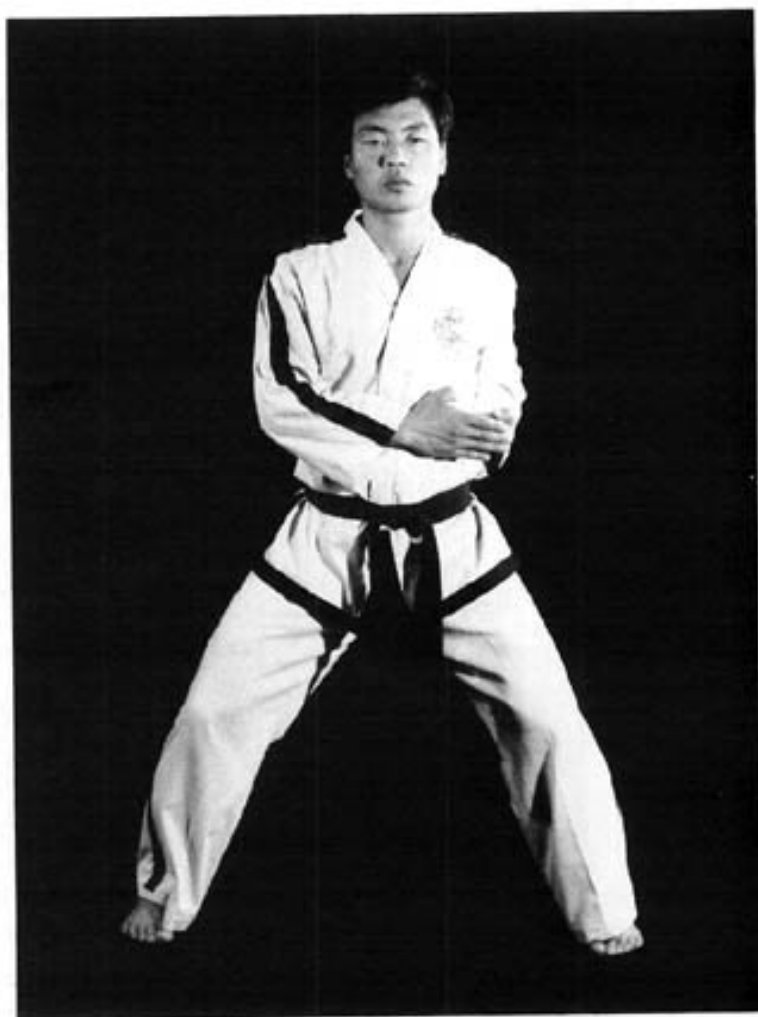


**Previous Posture**

**Raise the body slightly.**



27. Thrust to C with the left back elbow, supporting the left forefist with the right palm, keeping the face as it was in 26 while maintaining a sitting stance toward D.



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

**Application**



**Top View**

**Side View**



**Previous Posture**

**Raise the body slightly.**



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



Sitting stance middle punch with the left fist toward D.



Side View



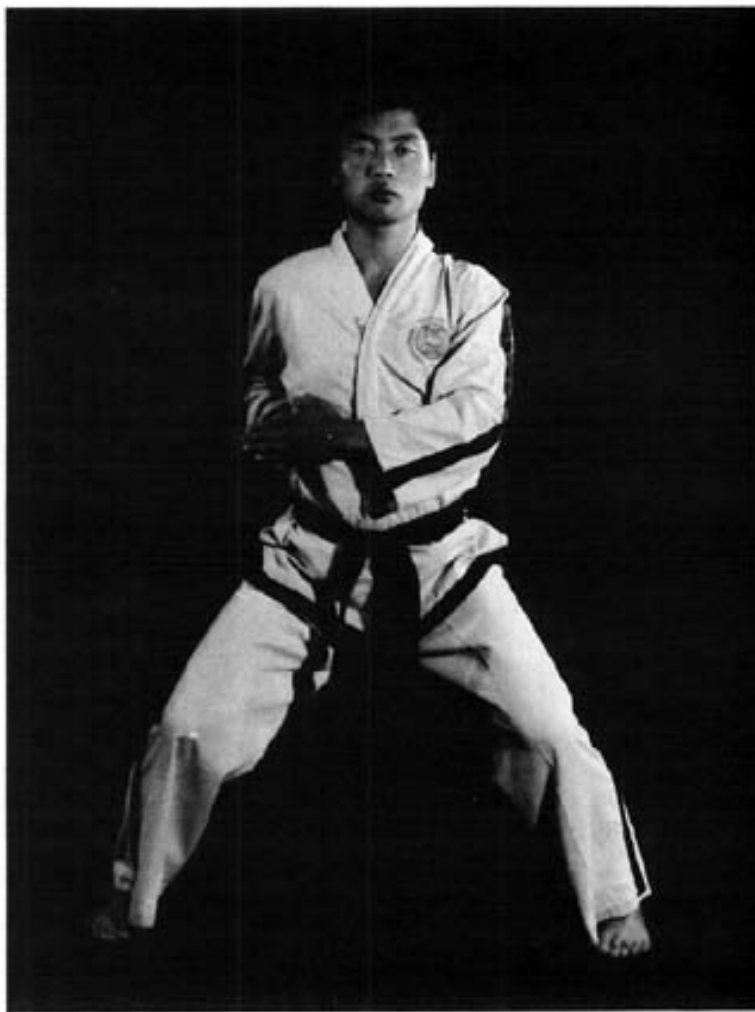
Previous Posture



Raise the body slightly.



29. Thrust to C with the right back elbow, supporting the right forefist with the left palm, keeping the face as it was in 28 while maintaining a sitting stance toward D.



Sitting stance toward D with a right back elbow thrust to C.

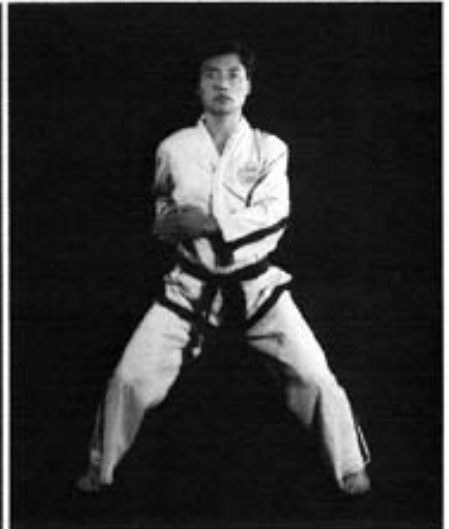
Top View



Previous Posture

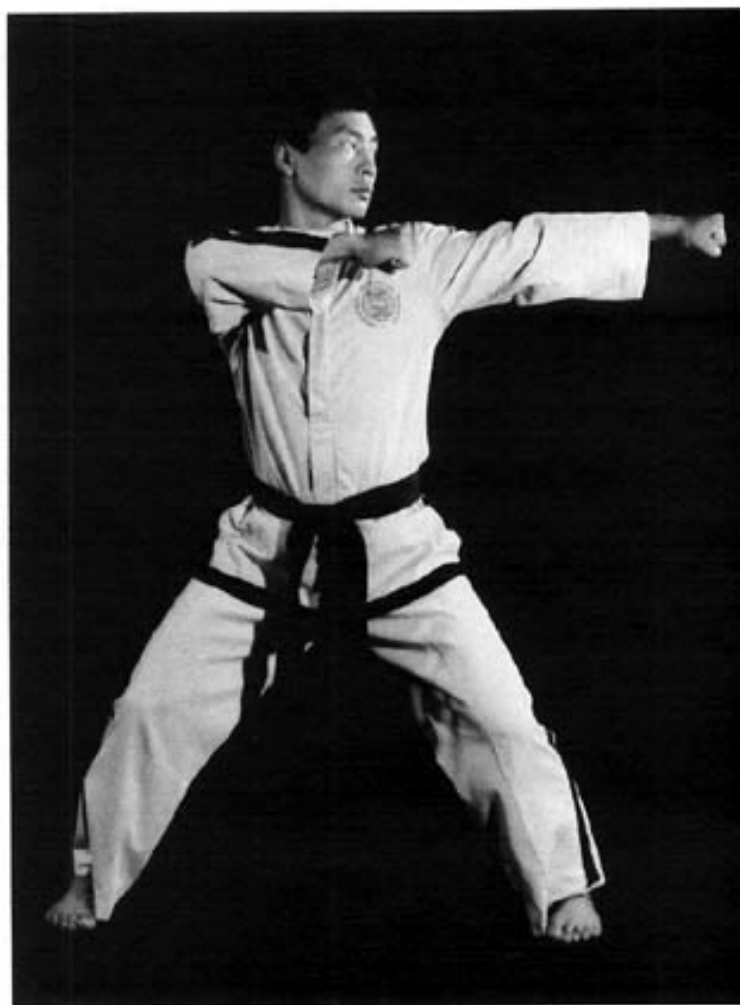


Raise the body slightly.





30. Execute a horizontal punch to B with the left fist while maintaining a sitting stance toward D.



Sitting stance toward D with a left horizontal punch to B.



Application



Top View

Side View



Previous Posture

Raise the body slightly.



31. Cross the right foot over the left foot, forming a left X-stance toward D while executing a low front block with the left outer forearm and bringing the right finger belly on the left under forearm.



Left X-stance low front block with the left forearm toward D.



Top View



Previous Posture



32. Move the left foot to B, forming a right L-stance toward B, at the same time executing a U-shape grasp to B.



Right L-stance U-shape grasp toward B.

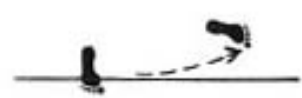
**Application**



**Top View**



**Previous Posture**



33. Bring the right foot to the left foot forming a close stance toward D while executing a twin side elbow thrust, turning the face toward A. Perform in a slow motion.



Close stance toward D with a twin side elbow thrust.



**Back View**



**Previous Posture**





34. Move the right foot to A to form a sitting stance toward D while executing a side back strike to C with the left back fist and extending the right arm to the side-downward.



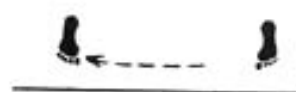
Sitting stance toward D with a left back fist side back strike to C.



Previous Posture



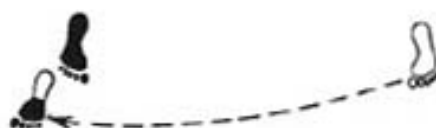
Top View



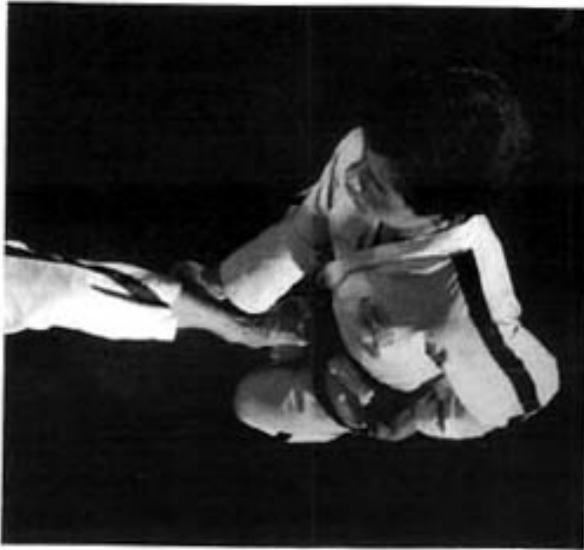
35. Cross the left foot over the right foot forming a right X-stance toward D while executing a low front block with the right outer forearm and bringing the left finger belly to the right side fist.



Right X-stance low front block with the right outer forearm toward D.



Application



Top View

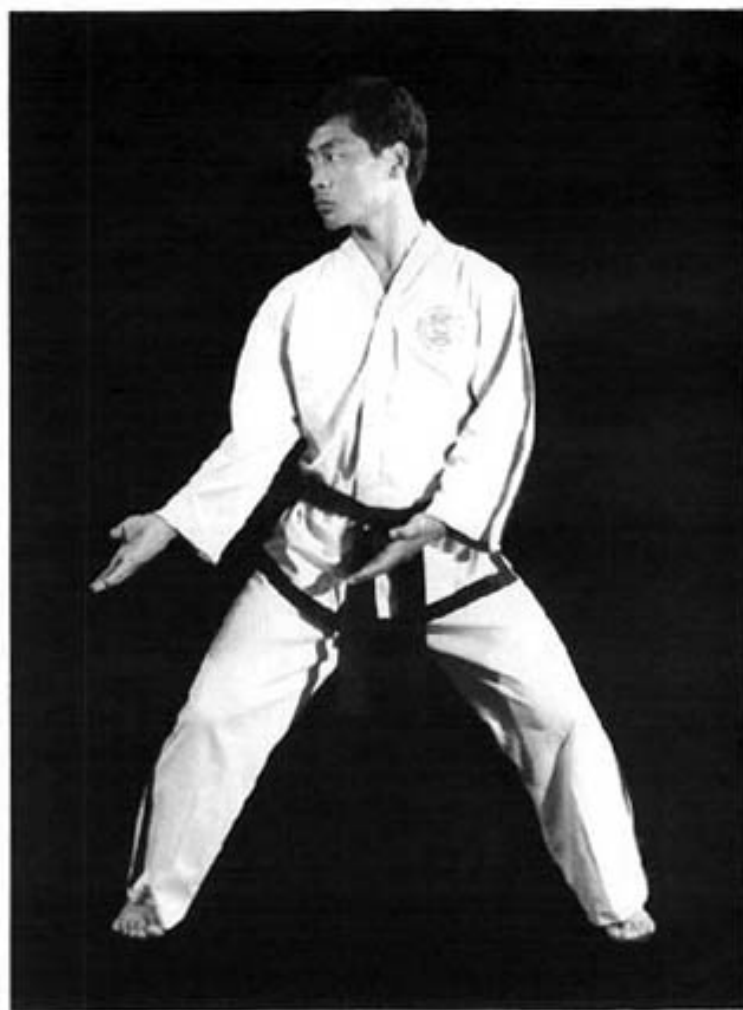
Back View



Previous Posture



36. Move the right foot to A to form a sitting stance toward D while executing a low guarding block to A with a reverse knife-hand.



Sitting stance toward D with a reverse knife-hand low guarding block to A.



Previous Posture

Back View



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



**Parallel ready stance with a heaven hand toward D.**



**Previous Posture**



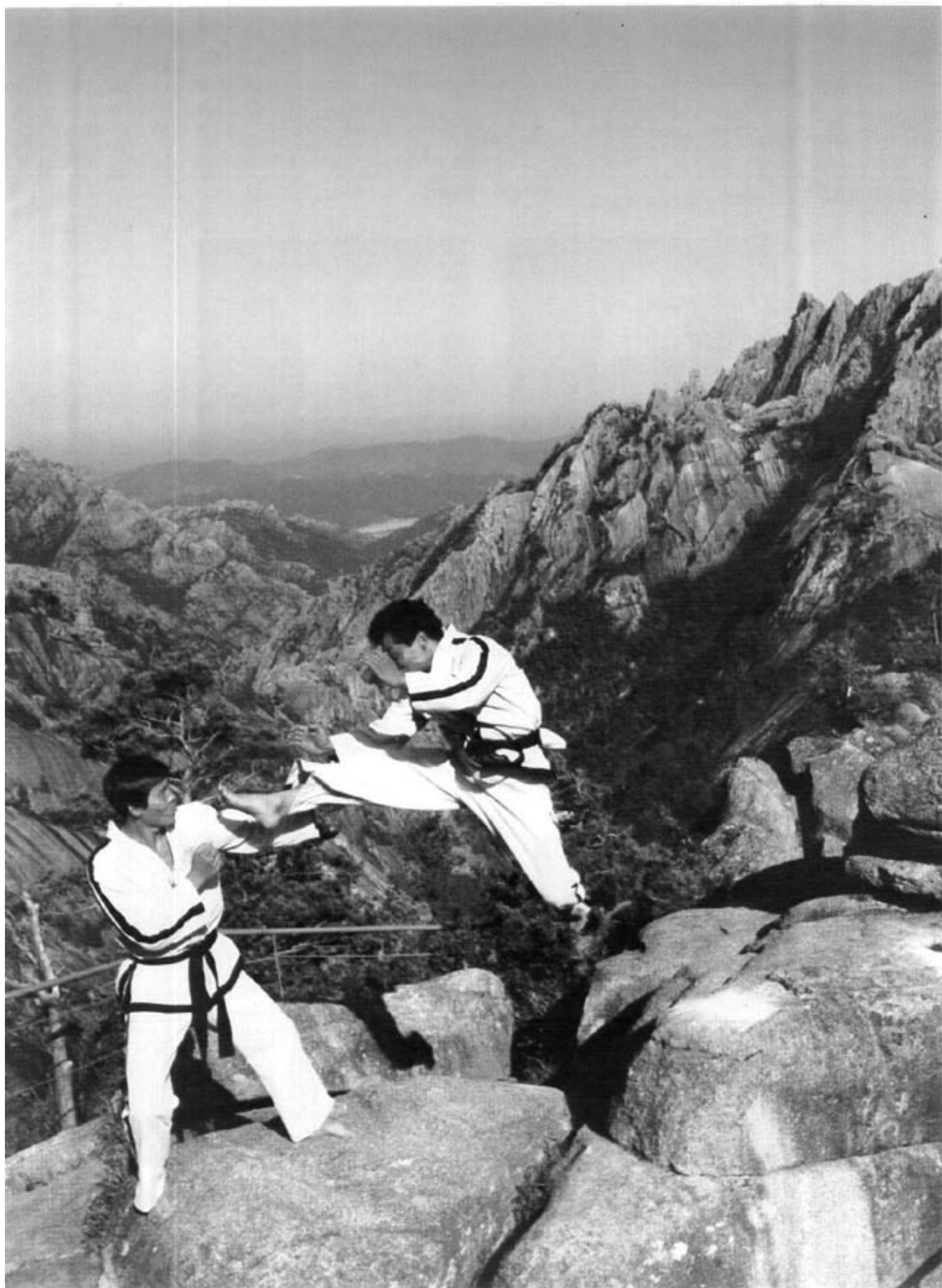
**Side View**



**Back View**







**ADDITIONAL TECHNIQUES  
FOR  
PATTERN GE-BAEK**

**Low Twisting Kick (*Najunde Bituro Chagi*)**



**Front View**



**Side View**

The ball of the foot is the attacking tool.

**Double Arc-Hand High Block (*Doo Bandalson Nopunde Makgi*)**

**Front View**



**Top View**



**Sitting Stance Back Fist Front Strike**  
*(Annun So Dung Joomuk Ap Taerigi)*



Front View

Side View



The palm reaches the same level as the solar plexus of the defender in a circular motion.

**Sitting Stance Scooping Block**  
*(Annun So Duro Makgi)*

Front View



Side View



- \*1. The body becomes full facing the opponent.
2. The attacking tool remains at the center of the attacker's body.

**Sitting Stance 9-Shape Block (*Annun So Gutja Makgi*)**



**Right 9-shape block**



**Left 9-shape block**

**Top View**



**Side View**



**L-Stance Middle Knuckle Fist Middle Punch**  
*(Niunja So Joongji Joomuk Kaunde Jirugi)*

Side View



Front View



Top View



The fist reaches the same level as the solar plexus of the attacker.

**X-Stance Double Forearm High Block**  
*(Kyocha So Doo Palmok Nopunde Makgi)*

Front View



Side View



**Sitting Stance Reverse Knife-Hand Low Guarding Block**  
*(Annun So Sonkaldung Najunde Daebi Makgi)*

**Front View**



**Front View**



**Side View**



**Top View**



**Sitting Stance Knife-Hand Low Guarding Block**  
*(Annun So Sonkal Najunde Daebi Makgi)*

**Front View**



**Front View**



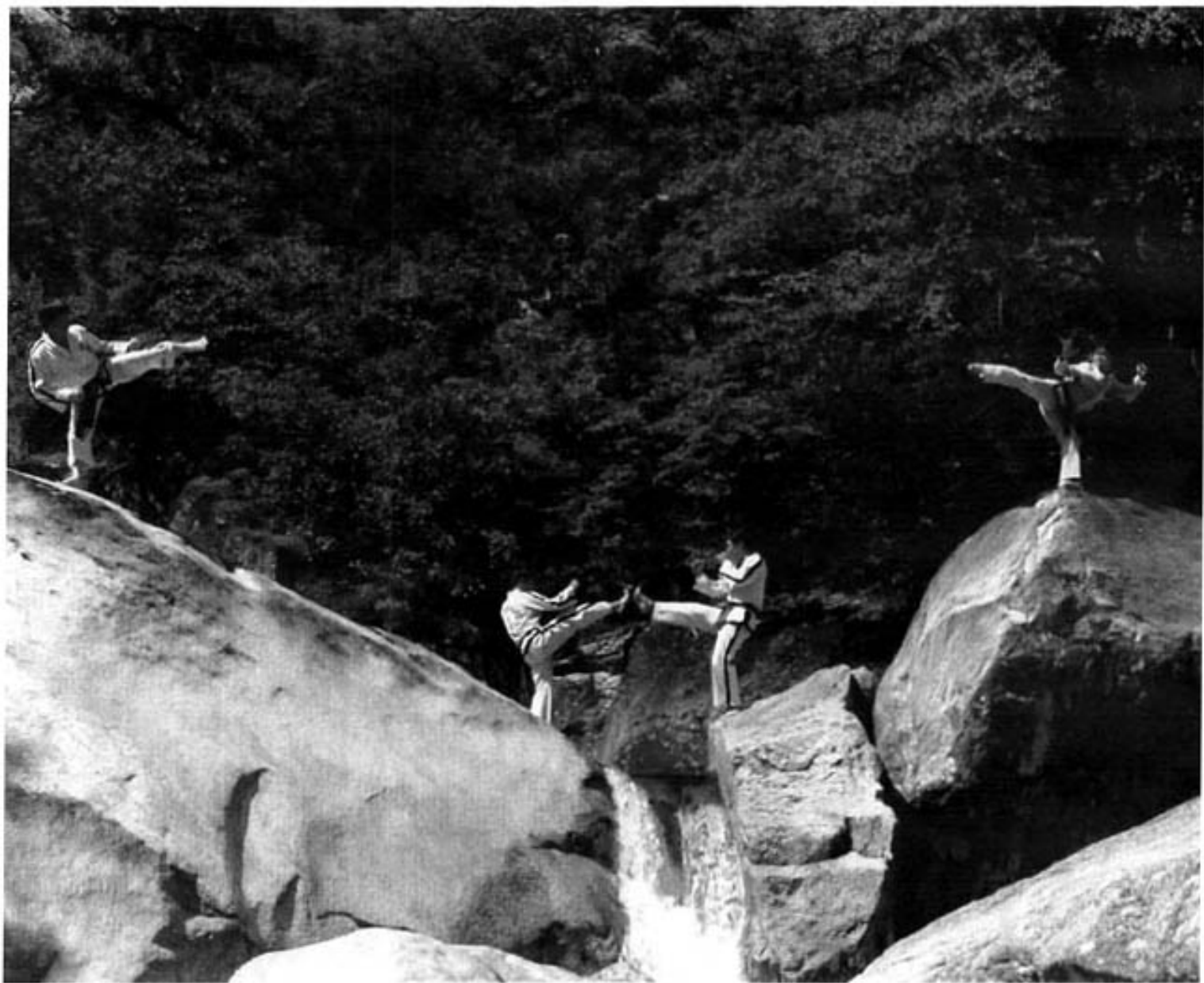
**Side View**



**Back View**







## PATTERN GE-BAEK

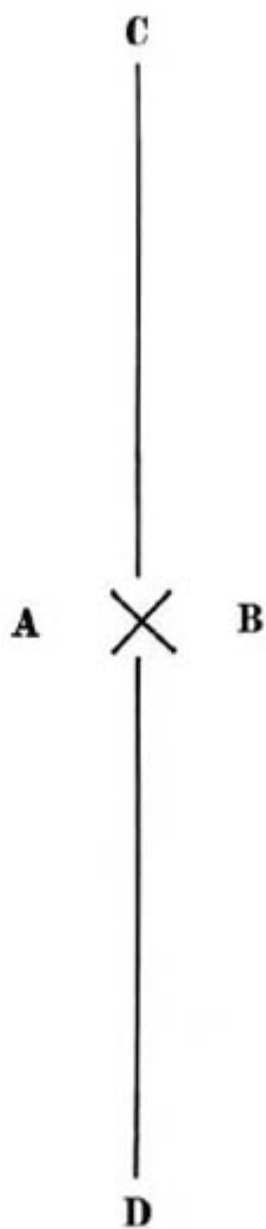
This pattern is practised by the 1st degree and above.

DIAGRAM: |

MOVEMENTS: 44

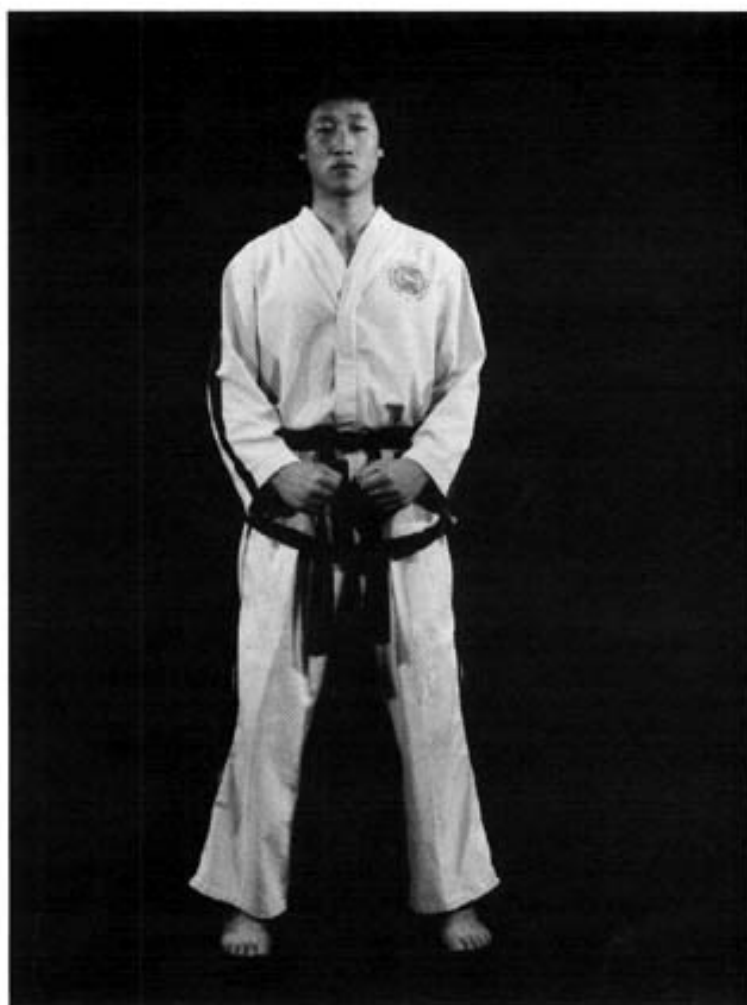
READY POSTURE: PARALLEL READY STANCE

**DIAGRAM** (*Yon Moo Son*)

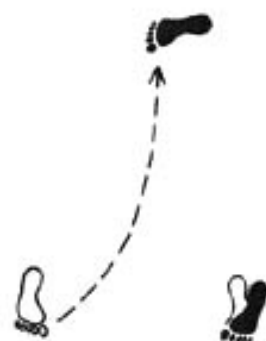
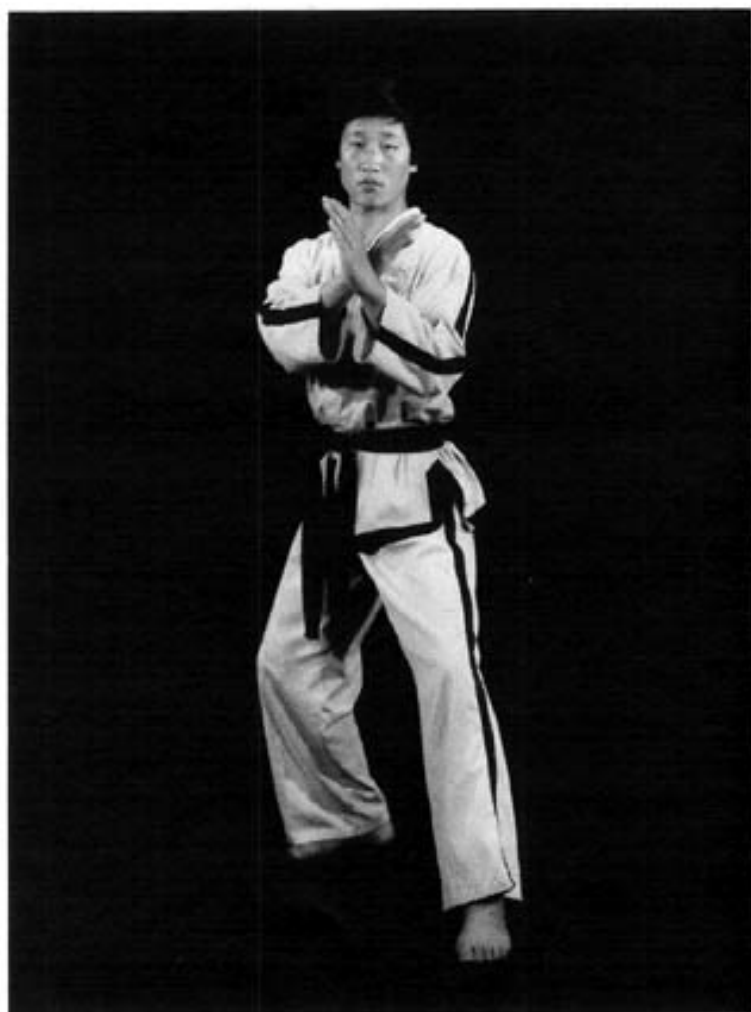


**Ready Posture (*Junbi Jase*)**

**Parallel ready stance toward D.**



1. Move the right foot to **C**, forming a right L-stance toward **D** while executing a middle block to **D** with an X-knife-hand.



Right L-stance middle block with an X-knife-hand toward **D**.

Ready Posture



Application



Side View

- 
2. Execute a low twisting kick to D with the right foot, keeping the position of the hands as they were in 1.



Low twisting kick to D with the right foot.

Application

Previous Posture



Side View

Side View





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



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

**Previous Posture**



**Application**



**Side View**



**Top View**



**Side View**

4. Execute a middle punch to D with the left fist while maintaining a right walking stance toward D. Perform 3 and 4 in a fast motion.



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

**Application**



**Top View**

**Side View**



**Keep the left heel slightly off the ground.**

**Previous Posture**



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



Left walking stance rising block with the left forearm toward D.



**Previous Posture**



**Application**



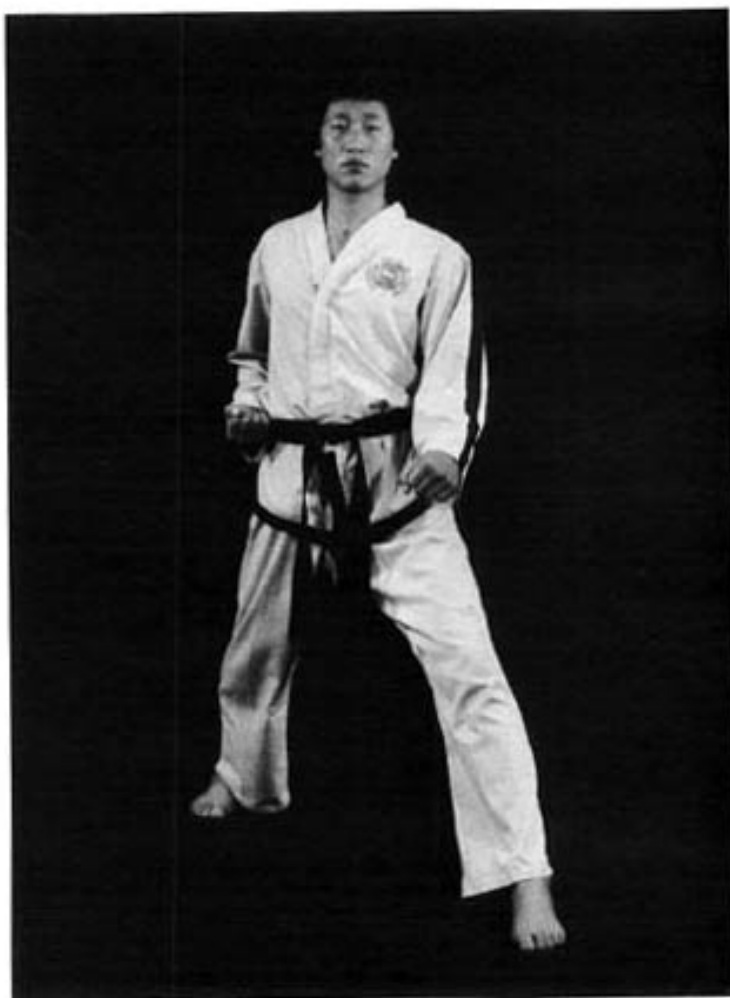
**Top View**



**Side View**



6. Execute a low block to D with the left forearm while maintaining a left walking stance toward D. Perform 5 and 6 in a continuous motion.



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

**Previous Posture**



Keep the right heel slightly off the ground.

**Application**



**Side View**



7. Execute a high block to AD with a double arc-hand while looking through it, maintaining a left walking stance toward D.



Left walking stance toward D with a double arc-hand high block to AD.

**Previous Posture**



**Application**



**Top View**



8. Turn the face toward D while forming a right bending ready stance A toward D.



Right bending ready stance A toward D.

**Previous Posture**



**Application**



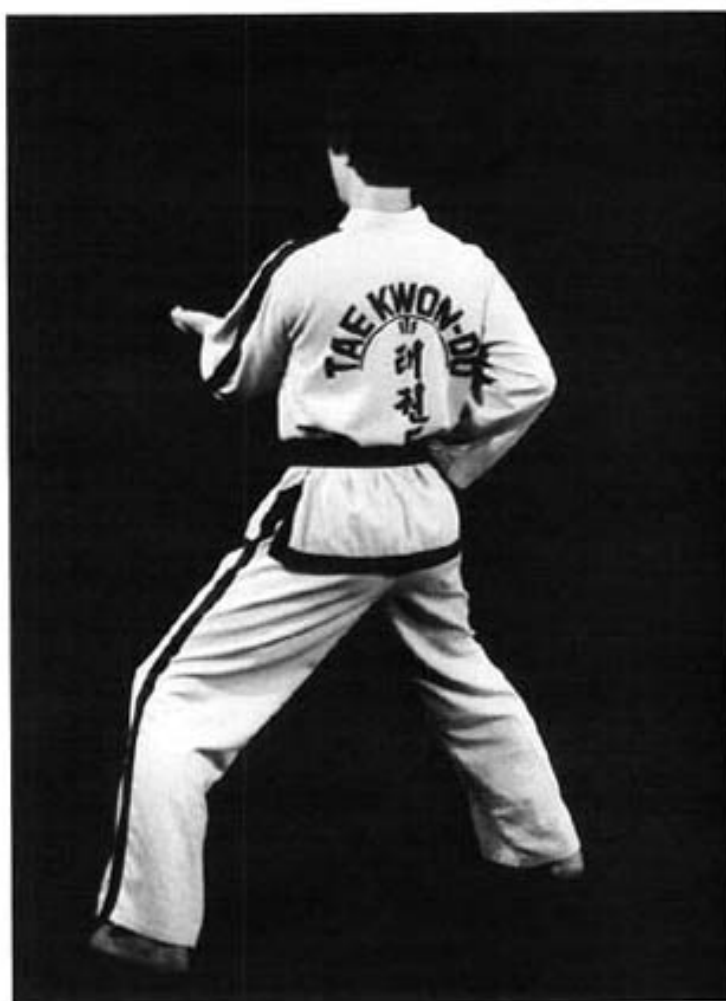
**Side View**



**Other View**



9. Lower the left foot to AD to form a sitting stance toward AC while executing a scooping block to AC with the left palm.



Sitting stance scooping block with the left palm toward AC.

Scoping



Application

Previous Posture



Raising the body



Scoping

Top View



Raise the body slightly.



10. Execute a middle punch to AC with the right fist while maintaining a sitting stance toward AC. Perform 9 and 10 in a continuous motion.



Sitting stance middle punch with the right fist toward AC.

Previous Posture



Other View



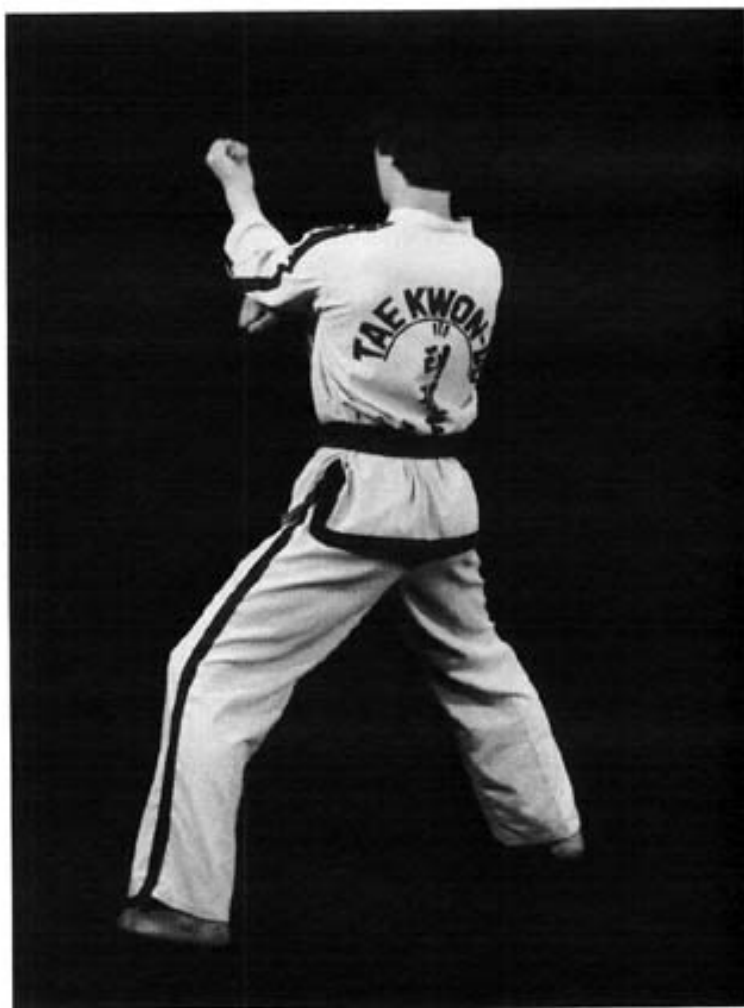
Application



Top View



11. Execute a front strike to AC with the left back fist while maintaining a sitting stance toward AC.



Sitting stance front strike with the left back fist toward AC.

Previous Posture



Application



Side View

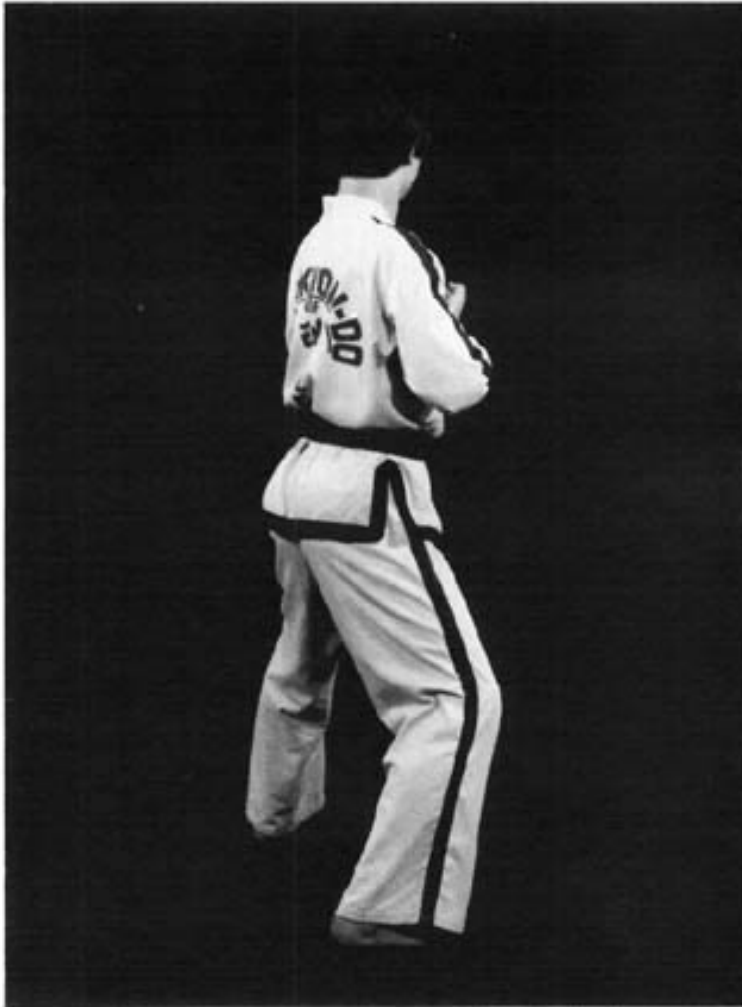
Raise the body slightly.



Top View



12. Move the right foot on line AB, and then move the left foot to C, forming a right L-stance toward C while executing a middle guarding block to C with a knife-hand.



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

Previous Posture



Application



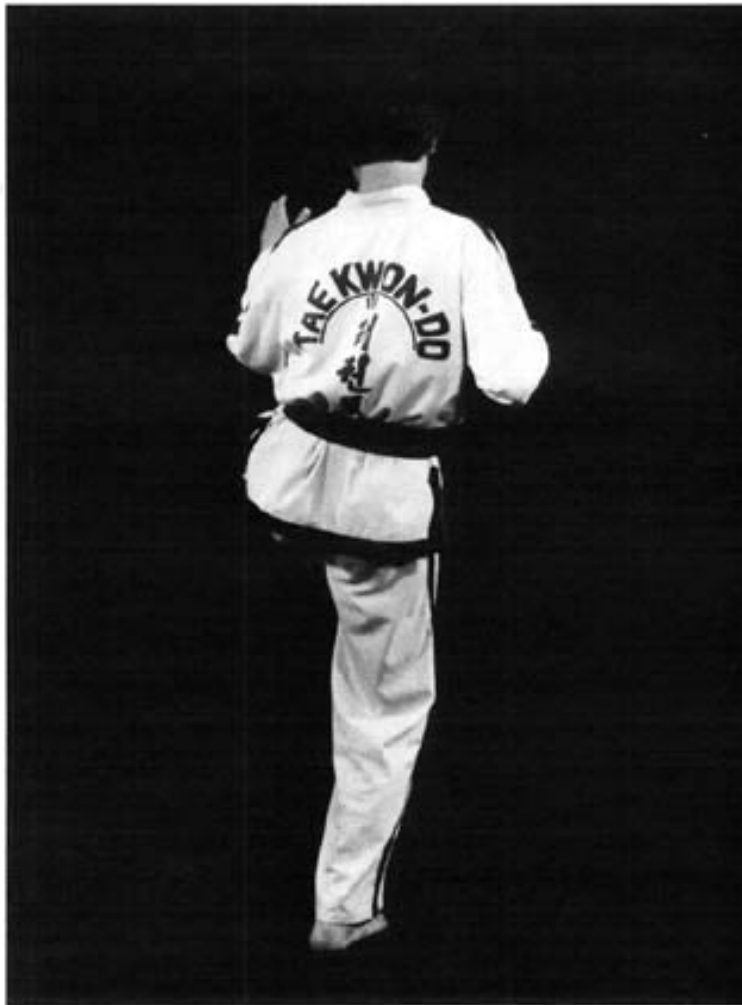
Side View



Other View



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.



Previous Posture



Low side front snap kick to C with the left foot.





Side View

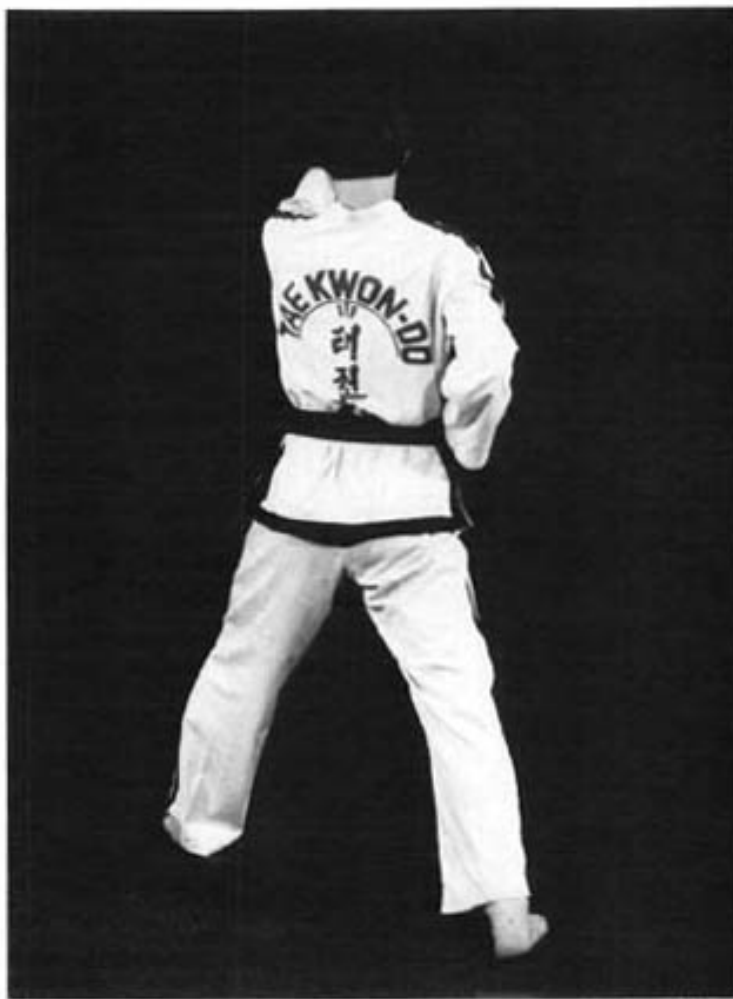


Application



Side View

14. Lower the left foot to C, forming a left low stance toward C while executing a high thrust to C with the left flat fingertip.



Left low stance high thrust with the left flat fingertip toward C.

Previous Posture



Application



Side View

Other View





15. Execute a high thrust to C with the right flat fingertip while maintaining a left low stance toward C.



Left low stance high thrust with the right flat fingertip toward C.

**Application**



**Top View**

**Previous Posture**



**Side View**



Keep the right heel slightly off the ground.



16. Execute a middle side piercing kick to C with the right foot while pulling both hands in the opposite direction.



Middle side piercing kick to C with the right foot.



Application



Top View

Previous Posture



Side View



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



Right L-stance middle guarding block  
with the forearm toward D.

**Previous Posture**

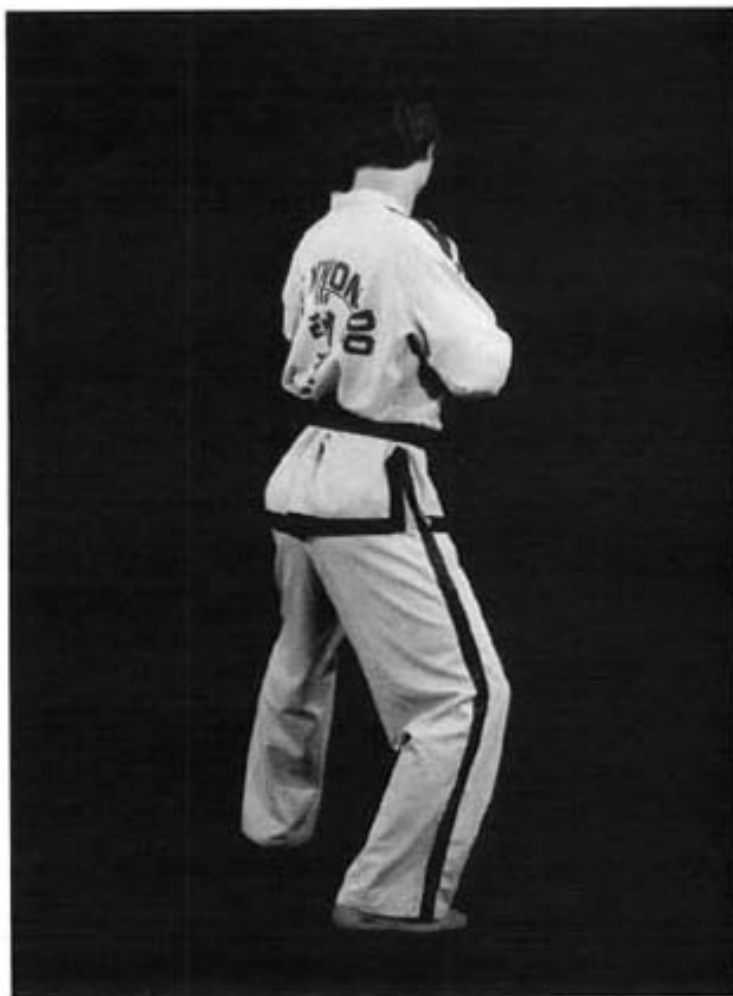


**Application**



**Side View**

18. Move the right foot to D, turning counter-clockwise to form a right L-stance toward C while executing a middle guarding block to C with the forearm.



Right L-stance middle guarding block with the forearm toward C.

Previous Posture



Application



Side View



Side View





19. Move the left foot to D, turning counter-clockwise to form a right L-stance toward D while executing a middle guarding block to D with a knife-hand.



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

**Previous Posture**

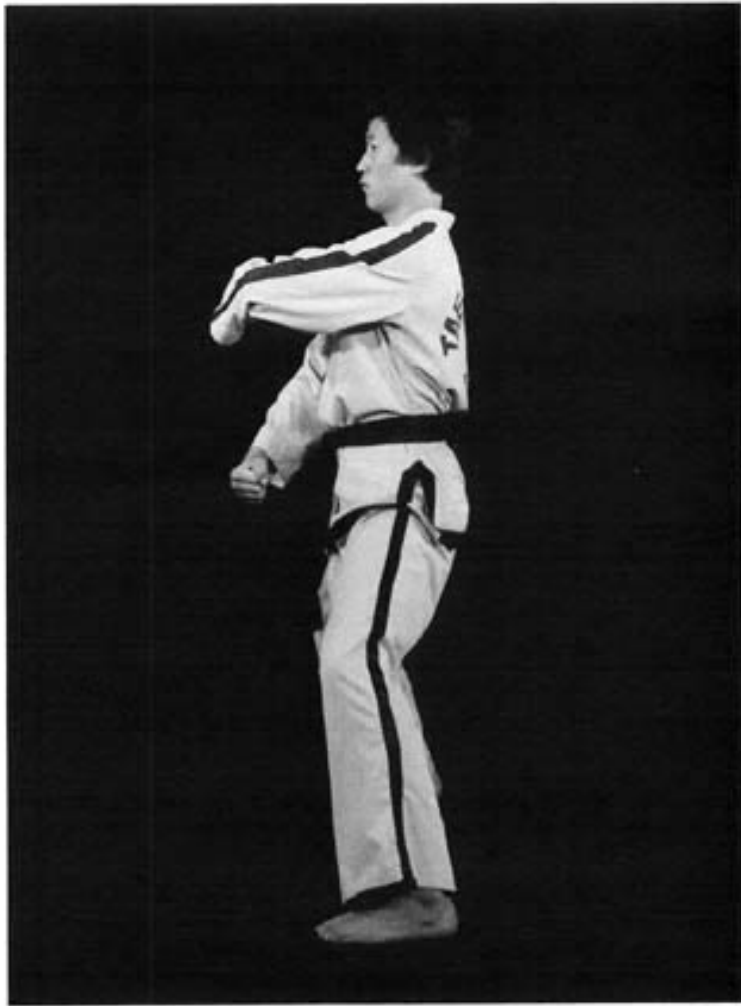


**Application**



**Side View**

20. Move the left foot on line CD to form a sitting stance toward A while executing a right 9-shape block to A.



Sitting stance right 9-shape block toward A.

Application

Previous Posture

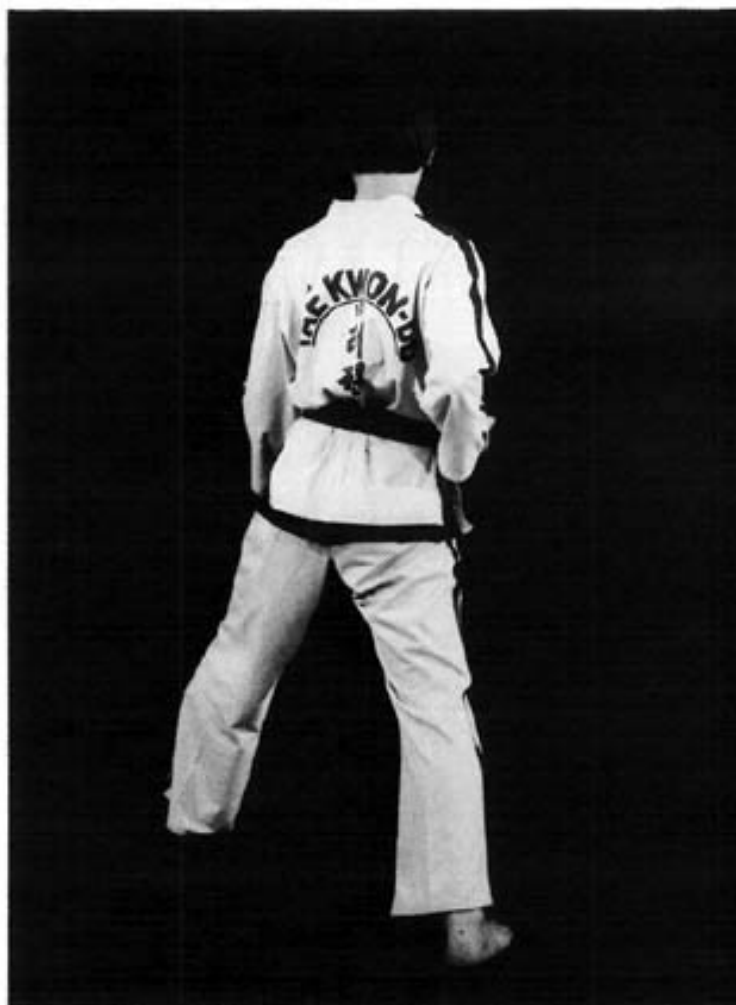


Side View

Front View



21. Move the right foot to D, turning counter-clockwise to form a left walking stance toward C while executing a low block to C with the left knife-hand.



Left walking stance left knife-hand  
low block toward C.

Previous Posture



Application



Top View

Other View



22. Execute a middle turning kick to BC with the right foot and then lower it to C.

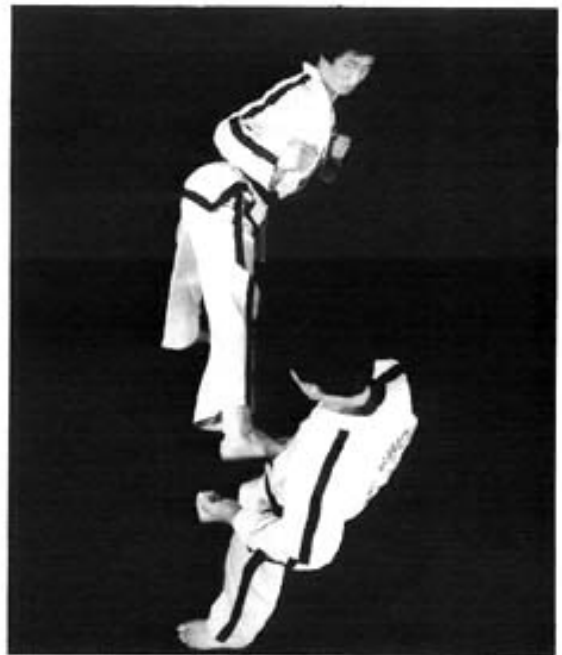


Middle turning kick to BC with the right foot.

Previous Posture



Application



Top View



Other View



Keep the right heel slightly off the ground.



- 23.** Execute a flying side piercing kick to C with the right foot.  
Perform 22 and 23 in a fast motion.



Middle side piercing kick to C with the right foot.

Previous Posture



Application



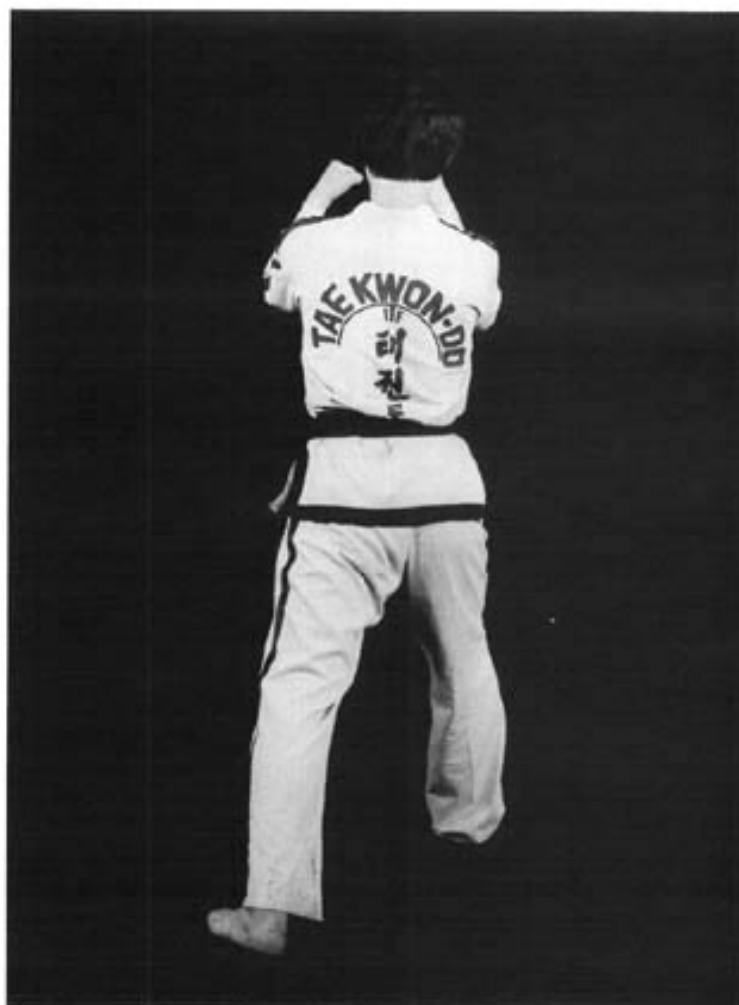
Side View



Side View



24. Land to C to form a right walking stance toward C while executing a high vertical punch to C with a twin fist.



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

Previous Posture



Application

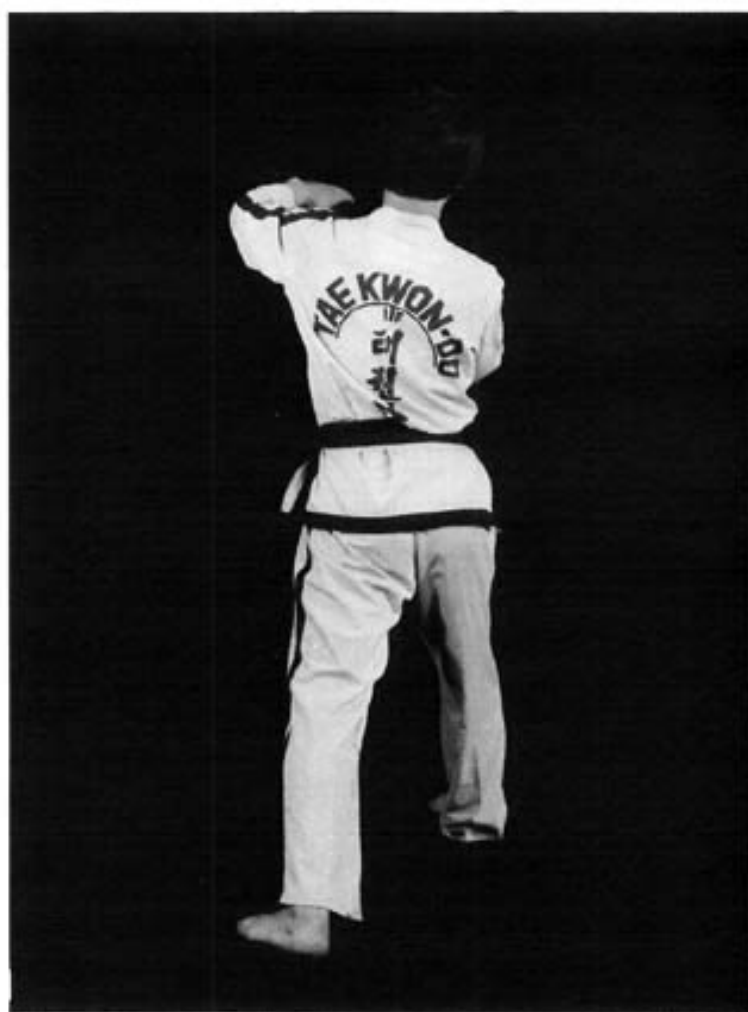


Side View

Other View



25. Execute a high block to AC with a double are-hand while looking through it, maintaining a right walking stance toward C.



Right walking stance toward C with a double are-hand block to AC.

Application



Top View

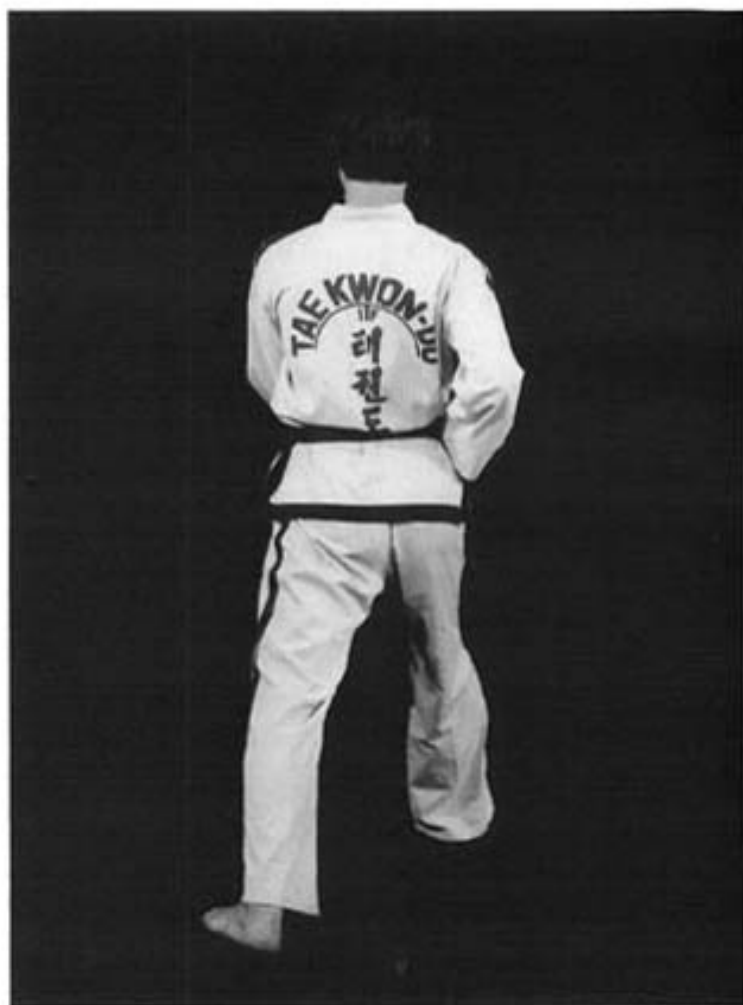
Previous Posture



Other View



26. Execute an upset punch to C with the left fist while maintaining a right walking stance toward C.



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

Previous Posture



Application



Side View

Keep the left heel slightly off the ground.

Other View





27. Move the right foot on line CD, forming a left walking stance toward D while striking the left palm with the right front elbow.



Left walking stance right front elbow strike toward D.

**Previous Posture**



**Application**



**Side View**

**Application**



**Top View**

28. Jump to D, forming a right X-stance toward BD while executing a high block to D with the right double forearm.



Right X-stance toward BD with a right double forearm block to D.

Previous Posture



Application



Side View



29. Move the left foot to BC to form a sitting stance toward BD, at the same time executing a scooping block to BD with the right palm.



Sitting stance scooping block with the right palm toward BD.

Previous Posture



Application



30. Execute a middle punch to BD with the left fist while maintaining a sitting stance toward BD. Perform 29 and 30 in a continuous motion.



Sitting stance middle punch with the left fist toward BD.

**Previous Posture**



**Raise the body slightly.**



**Application**



**Top View**



31. Execute a front strike to BD with the right back fist while maintaining a sitting stance toward BD.



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

Previous posture



Raise the body slightly.



Application



32. Move the left foot to C, forming a left walking stance toward C, at the same time executing a high front strike to C with the right reverse knife-hand.



Left walking stance high front strike with the right reverse knife-hand toward C.



**Previous Posture**



**Application**



**Side View**



**Other View**



33. Move the left foot to A about half a shoulder width while executing a middle turning kick to C with the right foot.



Middle turning kick to C with the right foot.



**Previous Posture**



**Application**



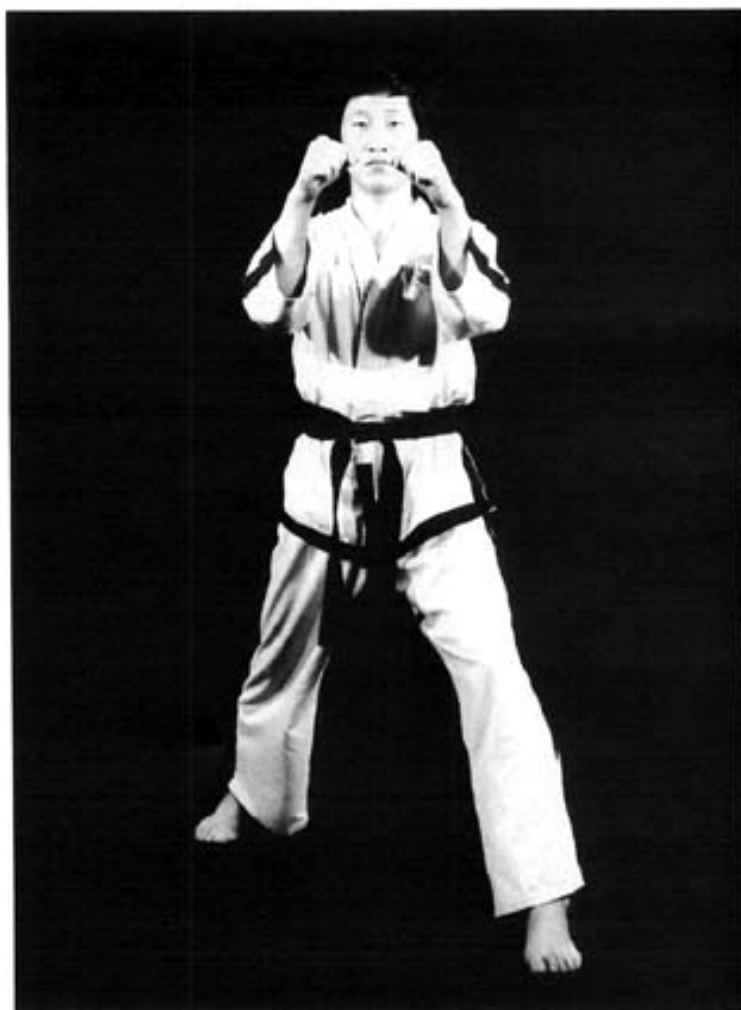
**Top View**



**Other View**



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



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

Previous Posture



Application



Top View

Keep the right heel slightly off the ground.

Side View





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



Right L-stance middle punch with the middle knuckle fist toward D.

Previous Posture



Application



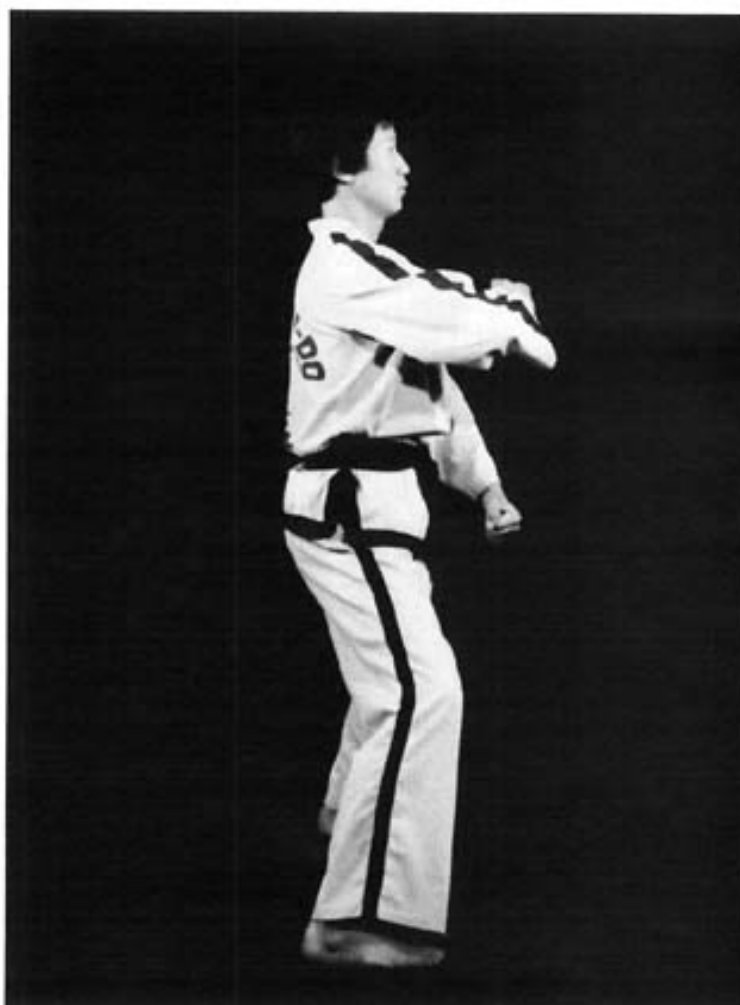
Top View



Side View



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



Sitting stance left 9-shape block toward B.

**Previous Posture**



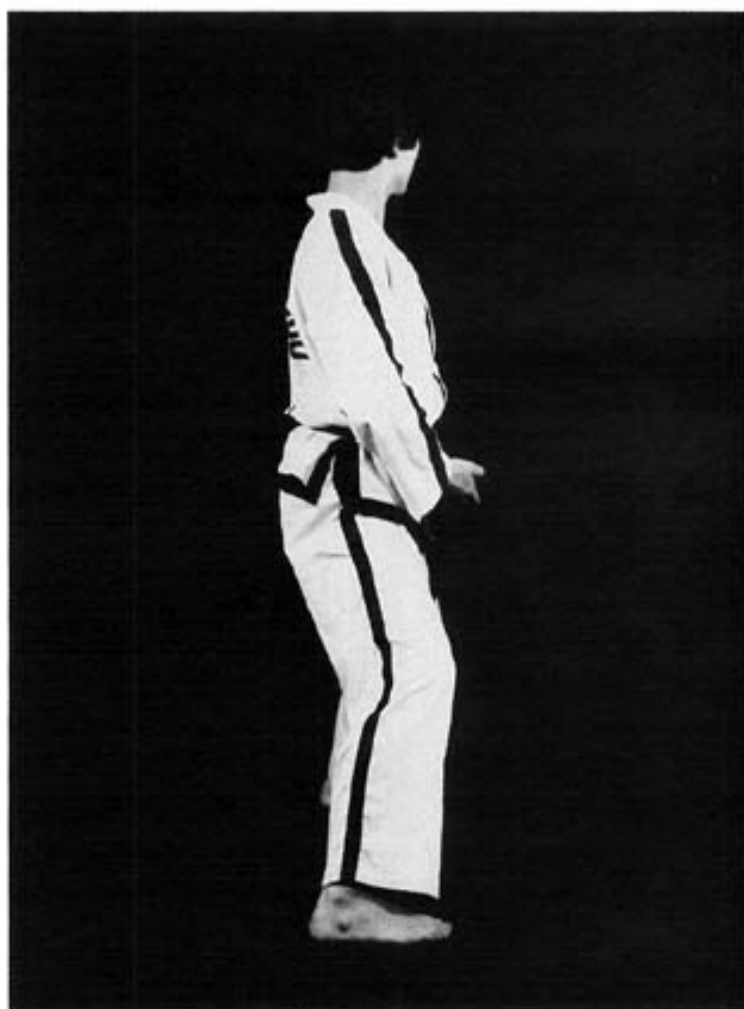
**Application**



**Front View**



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



Sitting stance toward B with a reverse knife-hand low guarding block to C.

Previous Posture



Application



Side View



Keep both palms faced downward while raising the body slightly at the start of blocking.



Front View

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



Sitting stance toward B with a knife-hand low guarding block to D.

**Previous Posture**



Raise the body slightly.



**Application**



**Front View**



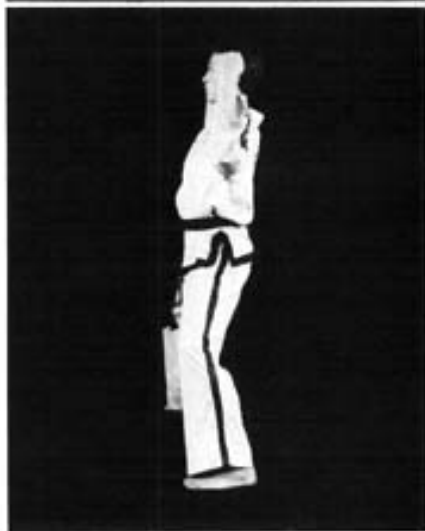


39. Move the left foot to D in a stamping motion to form a sitting stance toward A while executing a W-shape block to D with the outer forearm.



Sitting stance toward A with an outer forearm W-shape block to D.

**Previous Posture**



**Application**



**Front View**

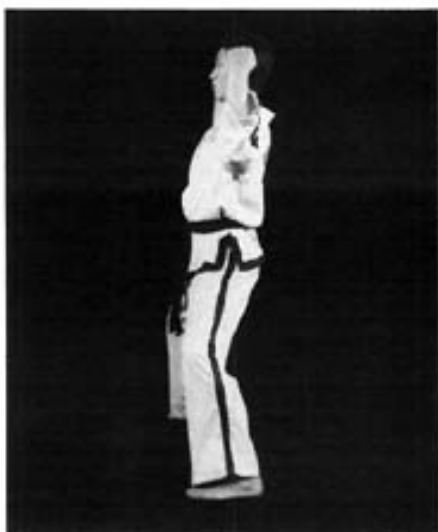
40. Move the left foot to **C** in a stamping motion to form a sitting stance toward **B** while executing a W-shape block to **C** with the outer forearm.



Sitting stance toward **B** with an outer forearm W-shape block to **C**.



**Previous Posture**

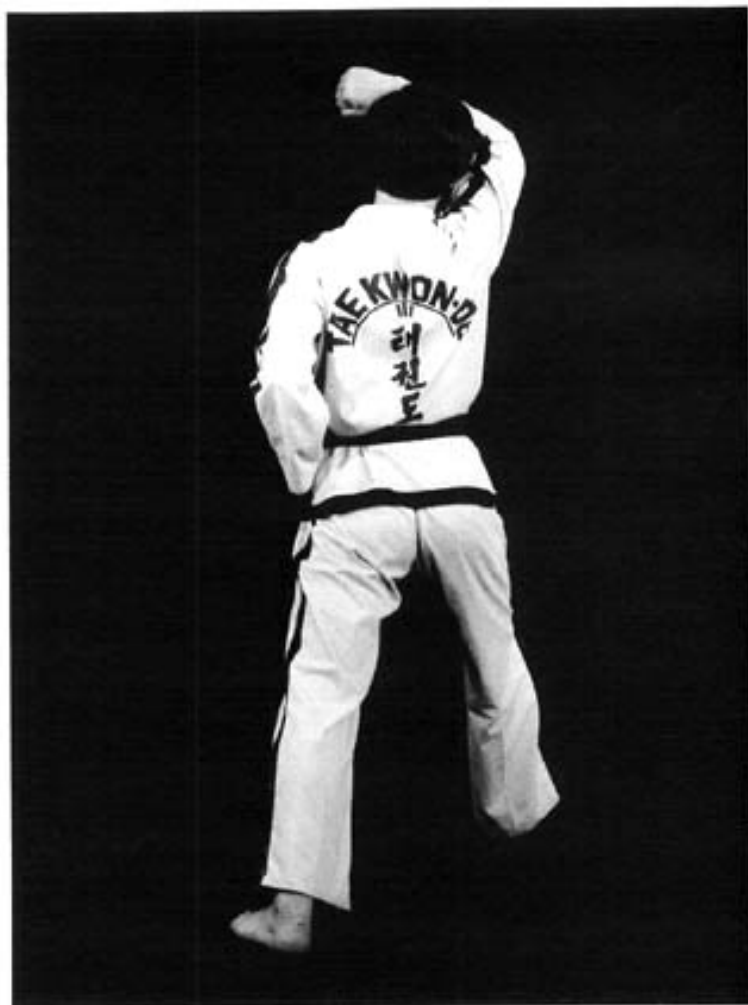


**Application**



**Side View**

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



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



Previous Posture



Application



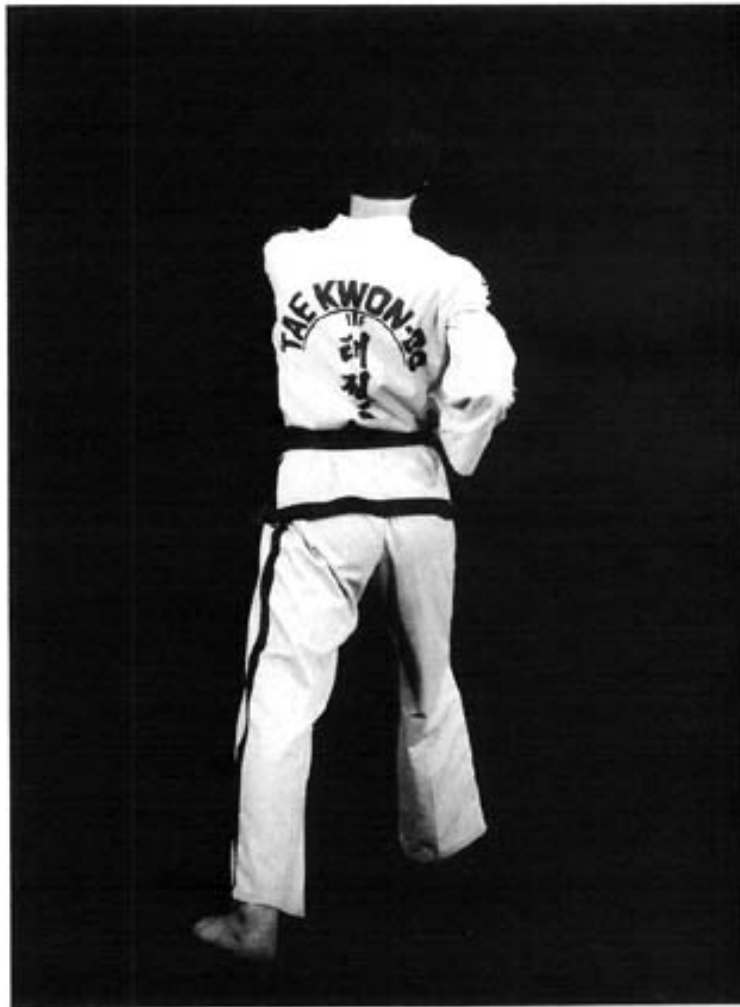
Side View



Other View



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



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

**Previous Posture**



**Application**



**Side View**

**Keep the left heel slightly off the ground.**



**Other View**



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



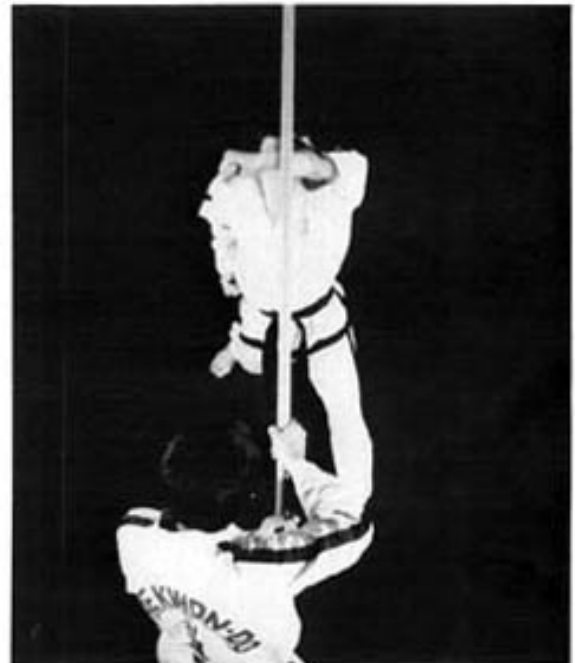
Left walking stance rising block with the left forearm toward D.

**Previous Posture**



**Keep the heel slightly off the ground.**

**Application**



**Top View**

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



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



**Previous Posture**

Keep the right heel slightly off the ground.



**Side View**

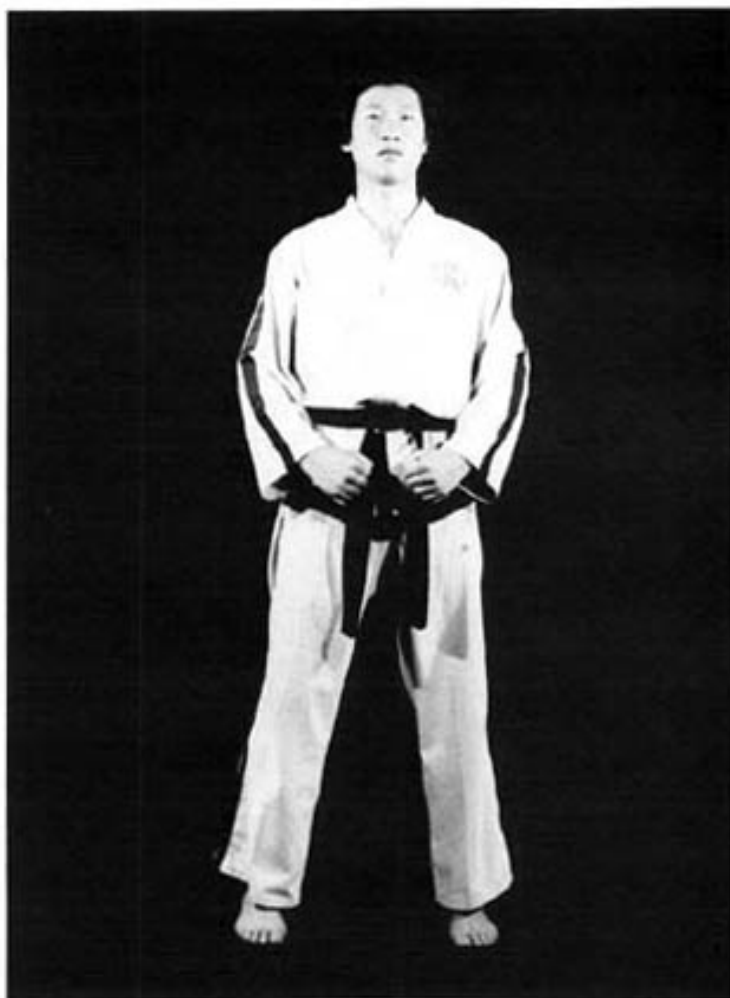


**Top View**

**Application**



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



**Parallel ready stance toward D.**

Previous Posture

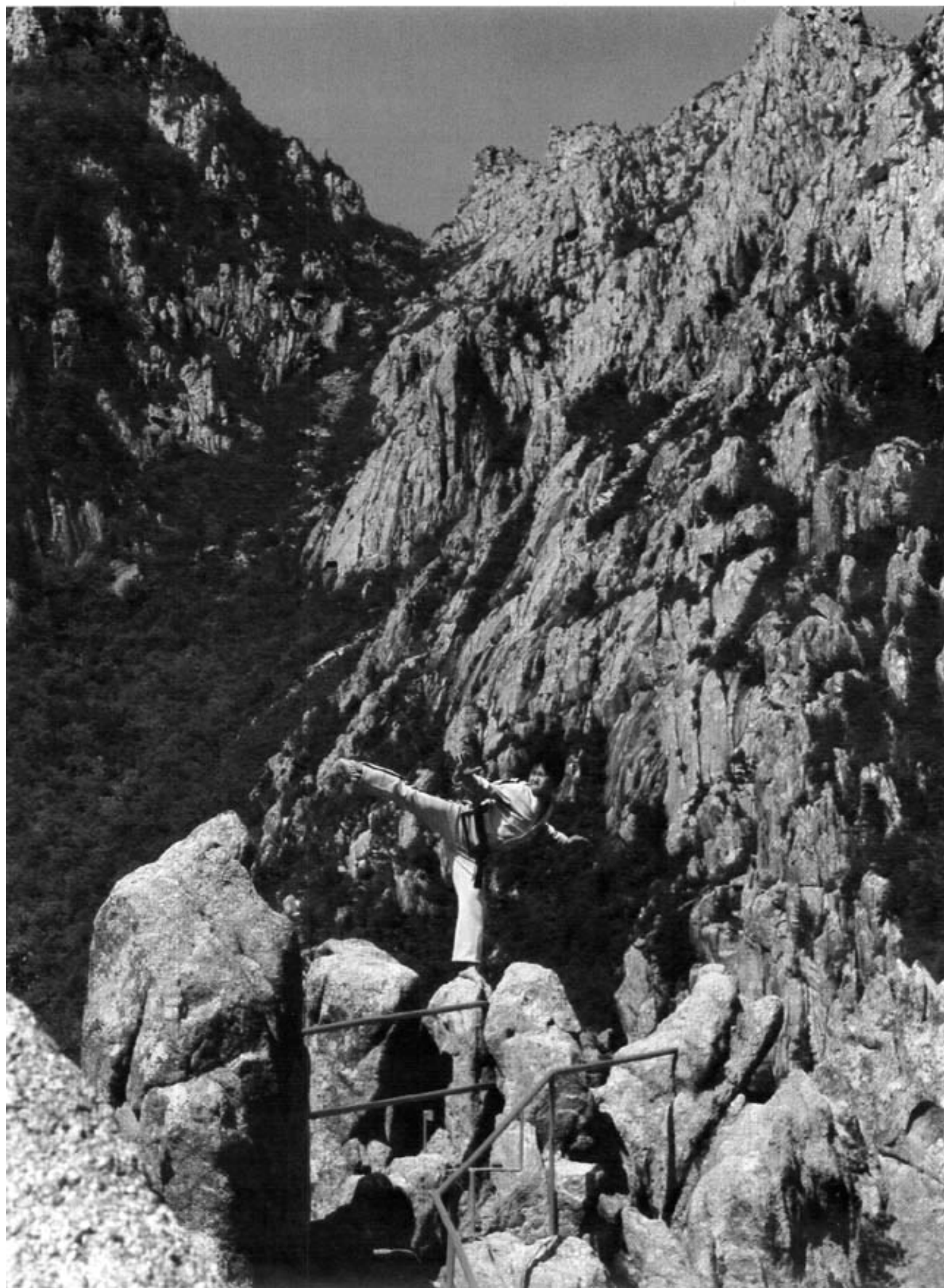


Side View



Back View





## SYNOPSIS

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

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



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