

Volume 10



Legacy: The 15 Volume  
Encyclopedia

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## *(Mokcha)*

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*choi hong hi*

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

International Taekwon-Do Federation

# THE TENETS OF TAEKWON-DO

*(Taekwon-Do Jungshin)*

TAEKWON-DO AIMS TO ACHIEVE

Courtesy (*Ye Ui*)

Integrity (*Yom Chi*)

Perseverance (*In Nae*)

Self-Control (*Guk Gi*)

Indomitable Spirit (*Baekjul Boolgool*)



昭春道精神  
禮義廉耻忍耐  
老已百折不屈

若野存忠

# EXPLANATION OF TENETS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



"Pursue one's own goal"

# **PATTERNS** *(Tul)*

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

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

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

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

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

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

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

The following points should be considered while performing patterns:

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



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

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

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

The reason for 24 Patterns:

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

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

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

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

## THE INTERPRETATIONS OF PATTERNS

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

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

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

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

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

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



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

# GENERAL INFORMATION

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

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

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

## LEGEND:



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



— Previous foot position



— heel slightly off the ground



— direction of foot travel

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

**ADDITIONAL TECHNIQUES  
FOR  
PATTERN TOI-GYE**

**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





**Walking Stance Upset Fingertip Low Thrust**  
*(Gunnun So Dwijibun Sonkut Najunde Tulgi)*

**Front View**



**Side View**



The fingertip reaches the same level as the pubic region.

**Close Stance Back Fist Side Back Strike**  
*(Moa So Dung Joomuk Yopdwi Taerigi)*

**Side View**



The back fist reaches the eye level of the attacker.

**Front View**



**Walking Stance X-Fist Pressing Block**  
*(Gunnun So Kyocha Joomuk Noollo Makgi)*



**Front View**

**Top View**



**Side View**

**The crossed point reaches the same level as the lower abdomen of the defender.**



**Sitting Stance Outer Forearm W-Shape Block**  
*(Gunnun So Bakat Palmok San Makgi)*



**Front View**

The outer forearms reach the same level as the philtrum of the defender.

**Side View**



**Top View**

**Knee Upward Kick (*Moorup Ollyo Chagi*)**



**Front View**

The palms become level with the elbows



**Side View**

**Walking Stance Flat Fingertip High Thrust (*Gunnun So Opun Sonkut Nopunde Tulgi*)**

**Side View**



**Front View**

The fingertip reaches the same level as the forehead of the attacker.

**L-Stance Double Forearm Low Pushing Block**  
*(Niunja So Doopalmok Najunde Miro Makgi)*

**Top View**



**Front View**



**Side View**

**Back View**



The inner forearm reaches the same level as the lower abdomen of the defender.



**L-Stance Back Fist High Strike**  
*(Niunja So Dung Joomuk Nopunde Taerigi)*



**Front View**

**Back View**



**Side View**



**Top View**



The back fist reaches slightly above the temple of the attacker.

**X-Stance X-Fist Pressing Block**  
*(Kyocha So Kyocha Joomuk Noollo Makgi)*



Side View



Front View

The cross point reaches the same level as the lower abdomen.

**L-Stance Knife-hand Low Guarding Block**  
*(Niunja So Sonkal Najunde Daebi Makgi)*



Front View

Side View



The blocking knife-hand reaches the same level as the scrotum while the other is brought in front of the lower abdomen.



Taekwon-Do  
In Korean Characters



# PATTERN TOI-GYE

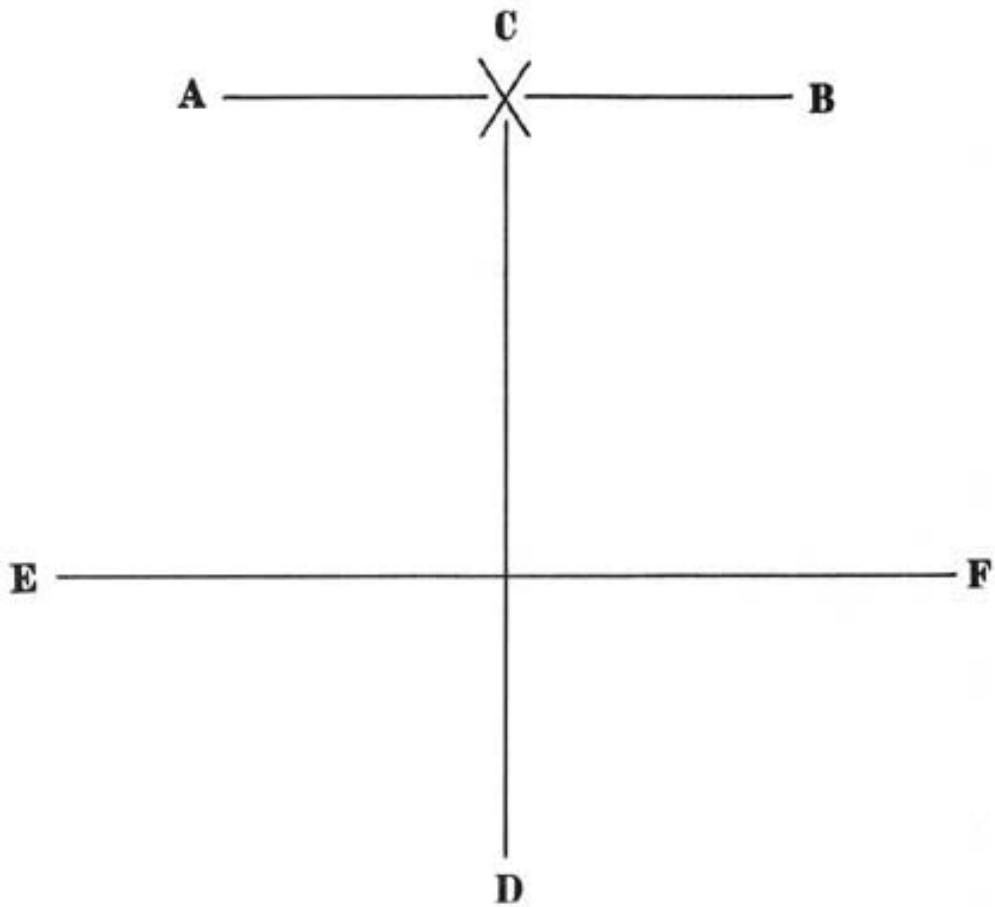
This pattern is practised by the 3rd grade holder and above.

DIAGRAM: 

MOVEMENTS: 37

READY POSTURE: CLOSE READY STANCE B.

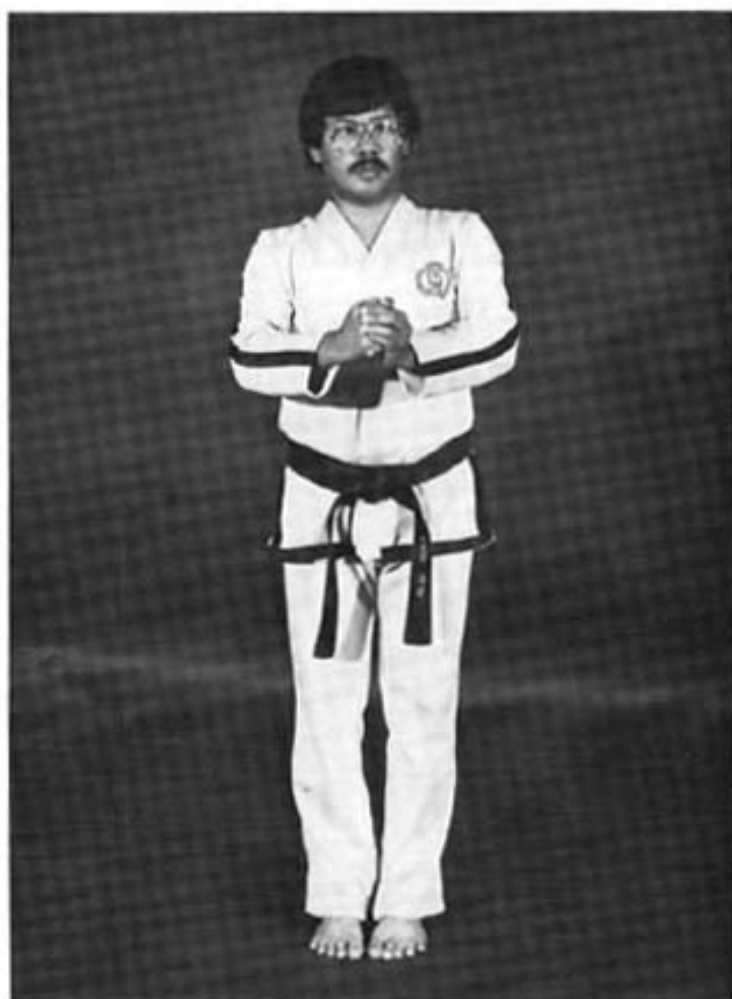
**DIAGRAM** (*Yon Moo Son*)



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

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

**Close ready stance B toward D.**

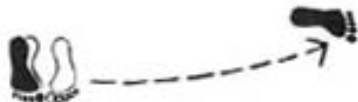




1. Move the left foot to B, forming a right L-stance toward B while executing a middle side block to B with the left inner forearm.



Right L-stance inner forearm  
middle side block toward B.



**Ready Posture**

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



**Application**



2. 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.



Left walking stance upset fingertip  
low thrust toward B.



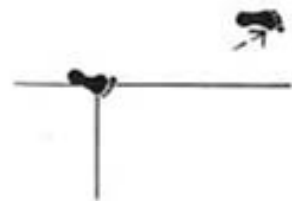
**Previous Posture**



**Keep both palms facing downward.**



**Bring the left side fist in front of the right shoulder.**



**Application**



**Pubic region is the target.**

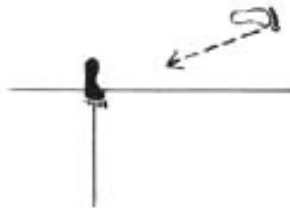
- 3. Bring the left foot to the right foot to form a close stance toward D while executing a side back strike to C with the right back fist, extending the left arm to the side-downward. Perform in a slow motion.**



**Close stance back fist high strike toward D.**

Previous Posture

Keep the left elbow straight.



Application



Side View

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



Left L-stance middle side block toward A.





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

Previous Posture



Application



5. 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.



Right walking stance upset fingertip thrust toward A.



**Previous Posture**



**Keep both palms facing downward.**



**Bring the right side fist in front of the left shoulder.**



**Application**



**Top View**

6. 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 a slow motion.

Perform in a slow motion.



Close stance back fist side-back strike toward D.



**Application**



**Top View**

**Side View**



**Previous Posture**



**Keep the right elbow straight.**



7. Move the left foot to D, forming a left walking stance toward D while executing a pressing block with an X-fist.



Left walking stance X-fist pressing block toward D.

**Previous Posture**



**Application**

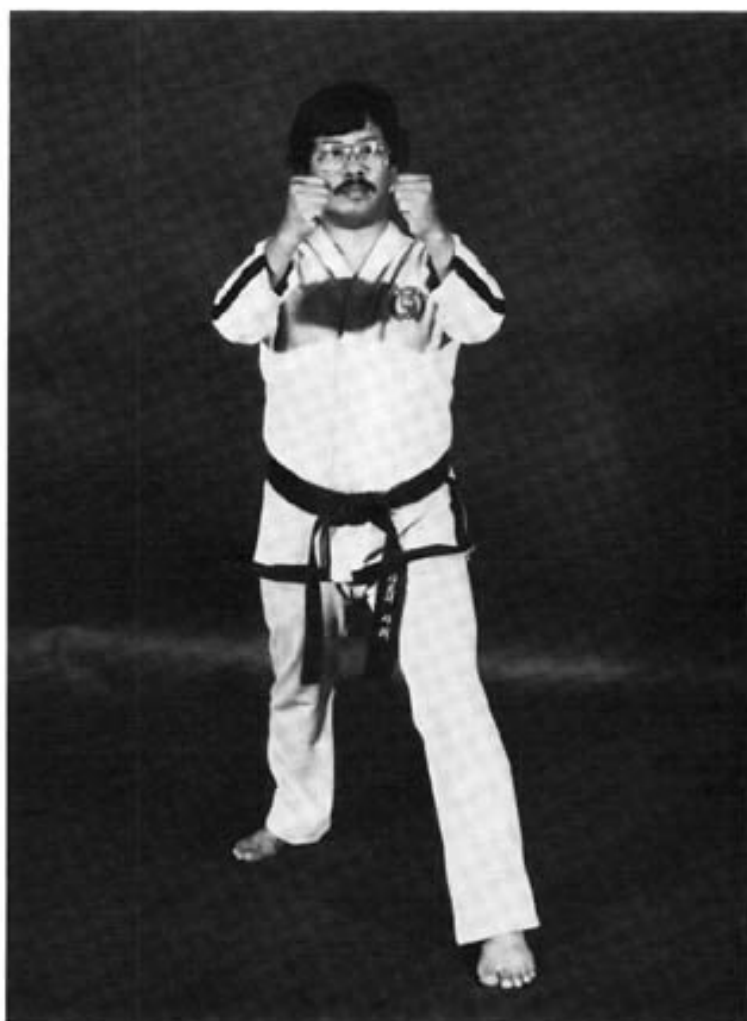


**Side View**

**Cross point reaches the same level as the lower abdomen of the defender.**



8. Execute a high vertical punch to D with a twin fist while maintaining a left walking stance toward D.



Left walking stance high vertical punch toward D.



Previous Posture



Application



Side View

Side View



Keep the right heel slightly off the ground.



The fist reaches the same level as the jaw of the attacker.

9. Execute a middle front snap kick to D with the right foot, keeping the position of the hands as they were in 8.



Middle front snap kick to D with the right foot.



**Previous Posture**



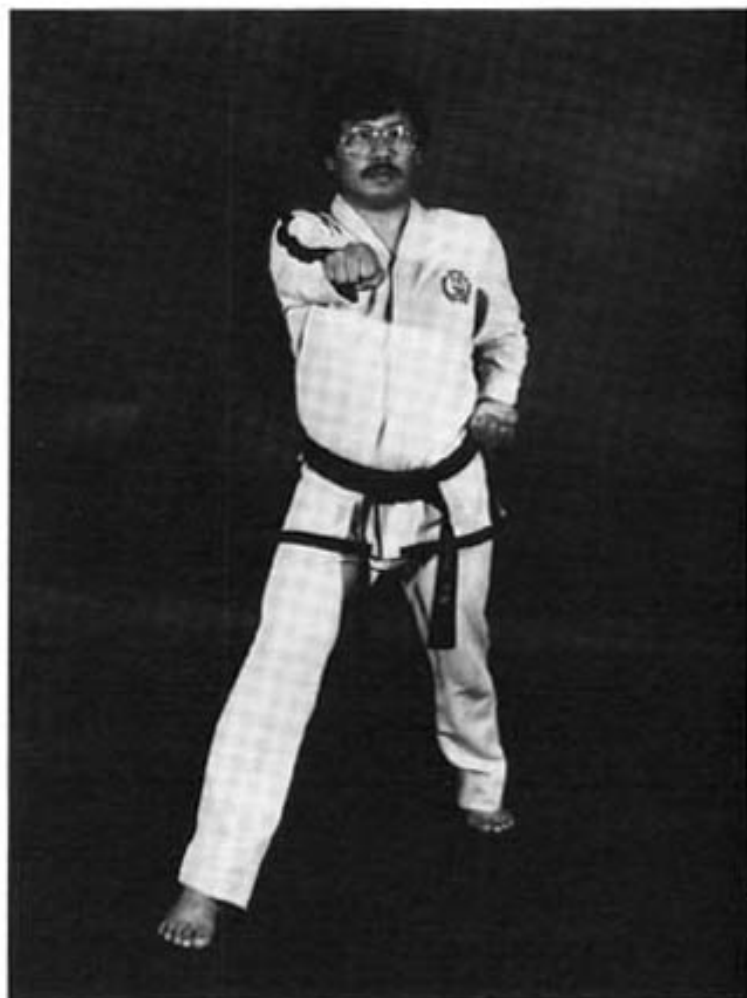
**Application**



**Side View**

**The ball of the foot is the attacking tool.**

10. 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 toward D.

**Previous Posture**



**Application**



**Side View**

**Side View**



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



**Right walking stance middle punch toward D.**





Previous Posture



Side View



Keep the left heel slightly off the ground.



Application

12. Bring the left foot to the right foot, forming a close stance toward F while bringing both fists to the hips simultaneously. Perform in a slow motion.



Close stance toward F.

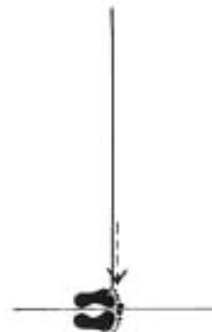




Previous Posture



Front View



13. 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.



Sitting stance outer forearm  
W-shape block toward C.



**Previous Posture**



**Keep the forearms straight.**



**Application**



**Top View**



14. 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.



Sitting stance outer forearm  
W-shape block toward D.



Previous Posture



Keep the forearms straight.



Side View

Front View

Application



15. Move the left foot to E in a stamping motion, turning clockwise to form a sitting stance toward C, at the same time executing a W-shape block to C with the left outer forearm.



Sitting stance outer forearm  
W-shape block toward C.





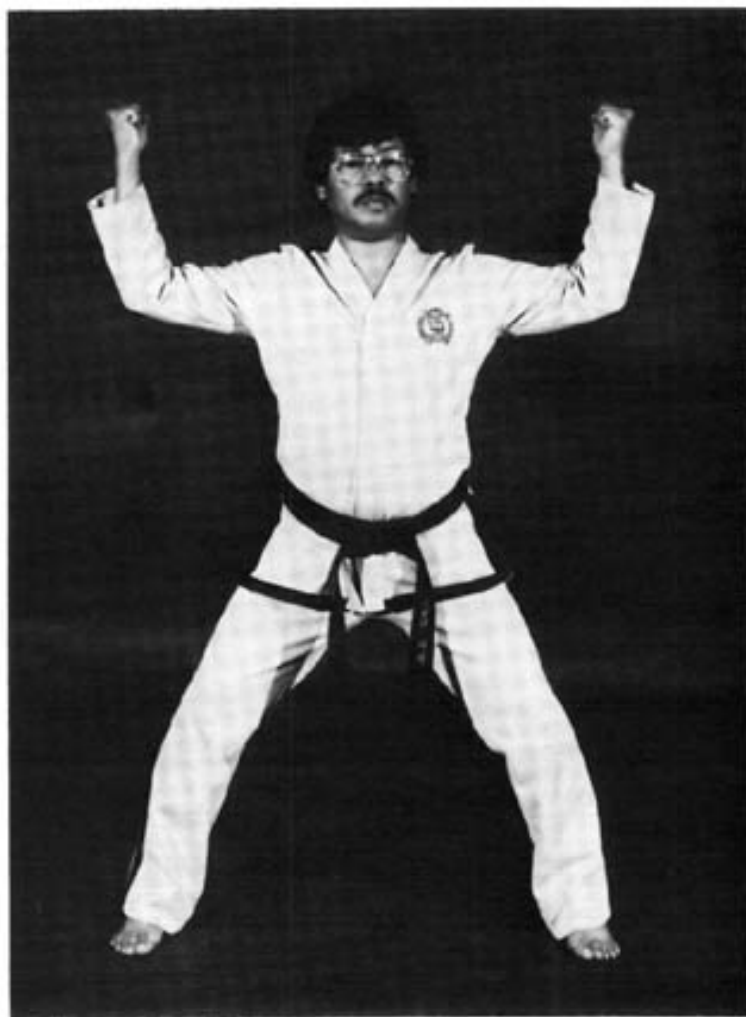
Previous Posture



Keep the forearms straight.



16. 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.



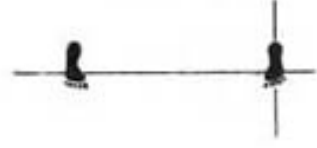
Sitting stance outer forearm  
W-shape block toward D.



**Previous Posture**



**Keep the forearms straight.**



17. Move the left foot to E in a stamping motion, turning clockwise to form a sitting stance toward C, at the same time executing a W-shape block to C with the left outer forearm.



Sitting stance outer forearm W-shape block toward C.



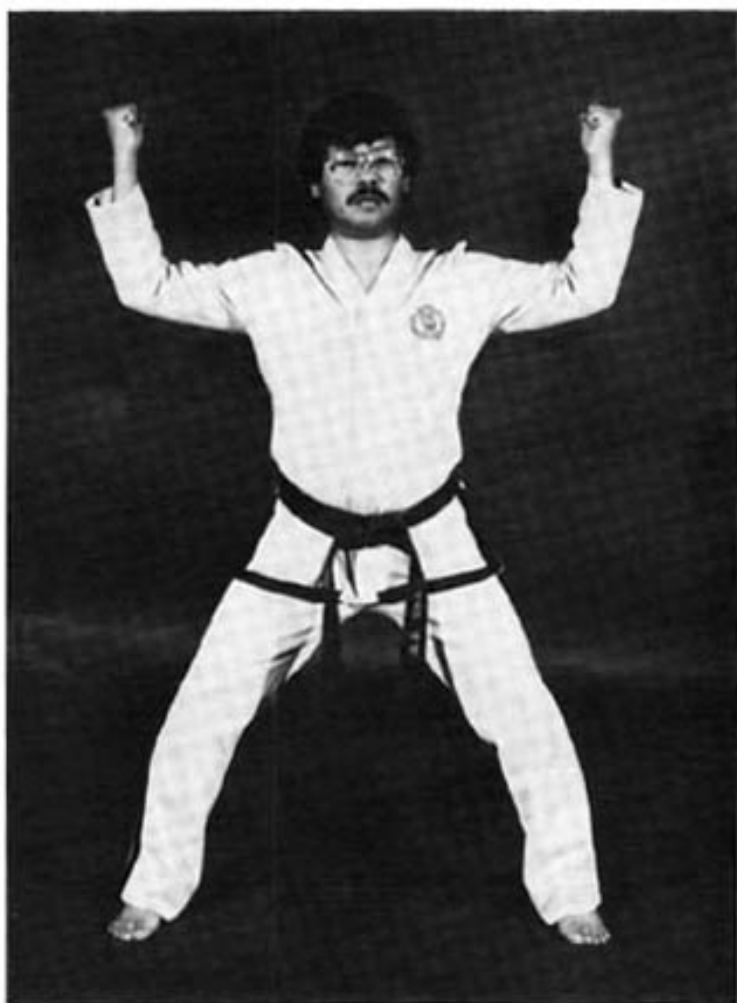
**Previous Posture**



**Keep the forearms straight.**



18. 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.



Sitting stance outer forearm W-shape block toward D.



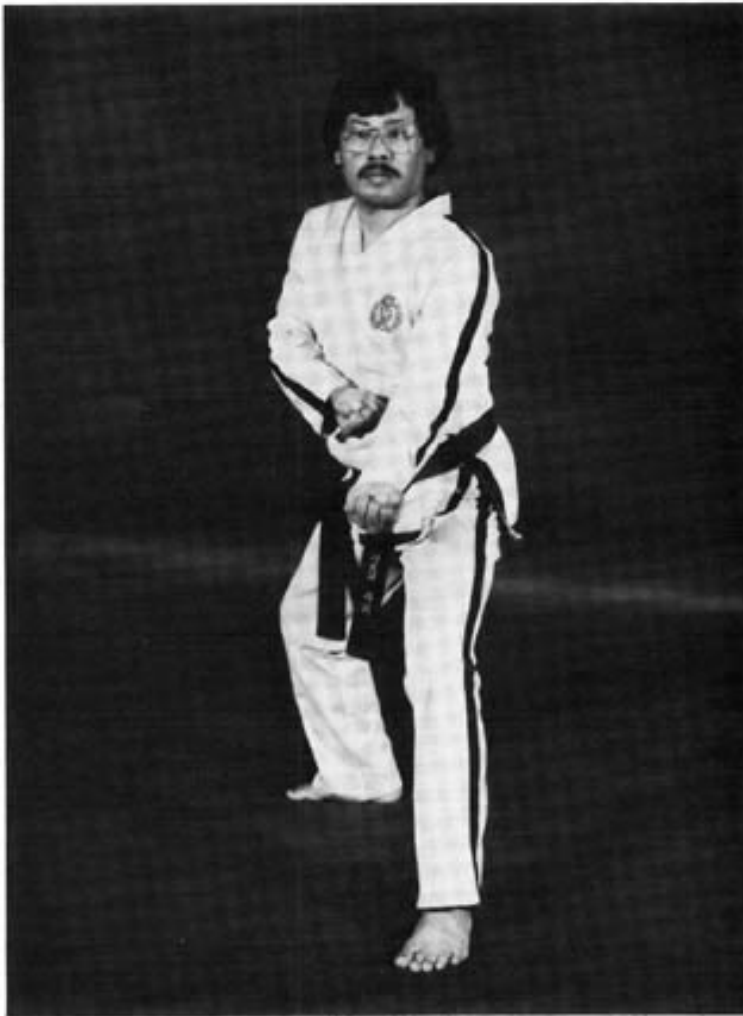
**Previous Posture**



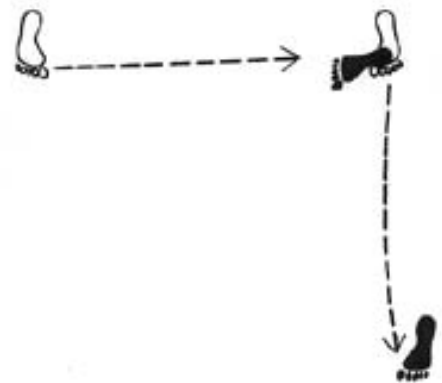
**Keep the forearms straight.**



19. 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.



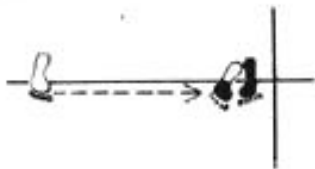
Right L-stance double forearm low pushing block toward D.







Previous Posture



Application



Side View

20. 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.



Left walking stance both hands extended toward D.





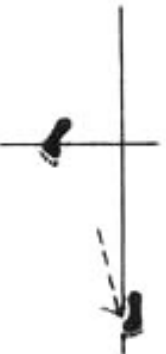
**Previous Posture**



**Application**



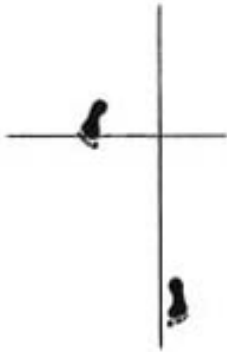
**Side View**



**21. Execute an upward kick with the right knee  
while pulling both hands downward.**



**Upward kick with the right knee facing D.**



**Previous Posture**



**Side View**

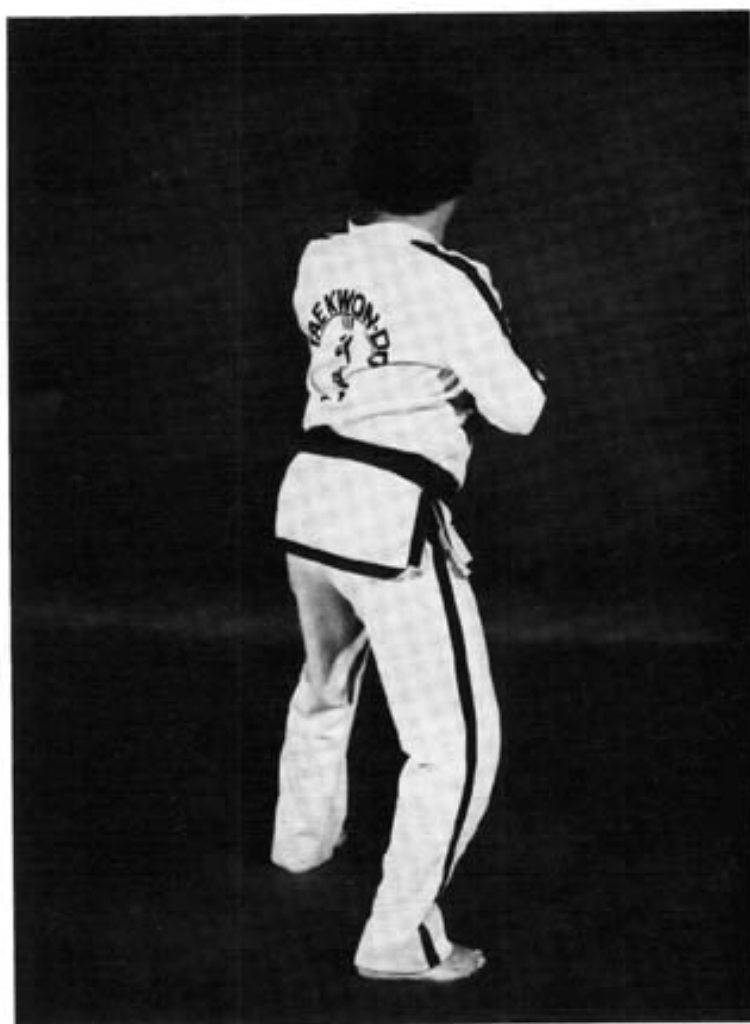


**Side View**



**Application**

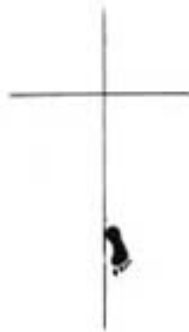
22. Lower the right foot to the left foot and then move the left foot to C, forming a right L-stance toward C while executing a middle guarding block to C with a knife-hand.



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



Previous Posture

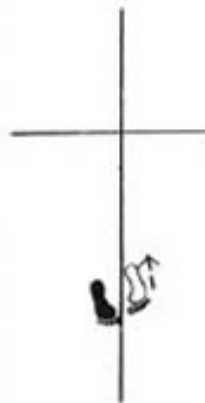


Application

Side View



Keep the right heel slightly off the ground.



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.



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



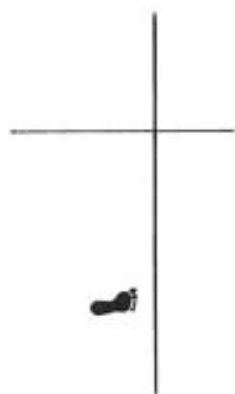
**Previous Posture**



**Application**



**Side View**



**Side View**

24. 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.



Left walking stance high thrust with a left flat fingertip toward C.

**Application**



**Side View**

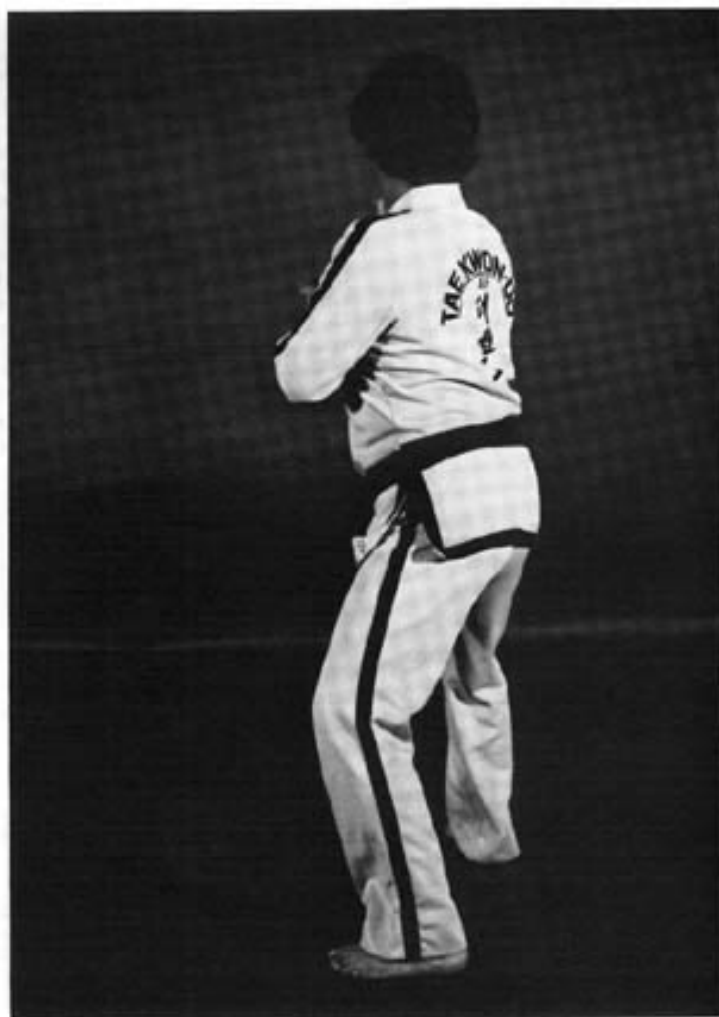
**Previous Posture**



**Side View**

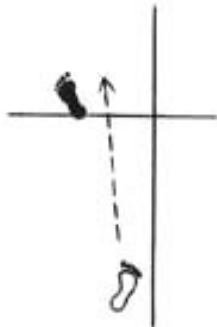


25. Move the right foot to C, forming a left L-stance toward C while executing a middle guarding block to C with a knife-hand.



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

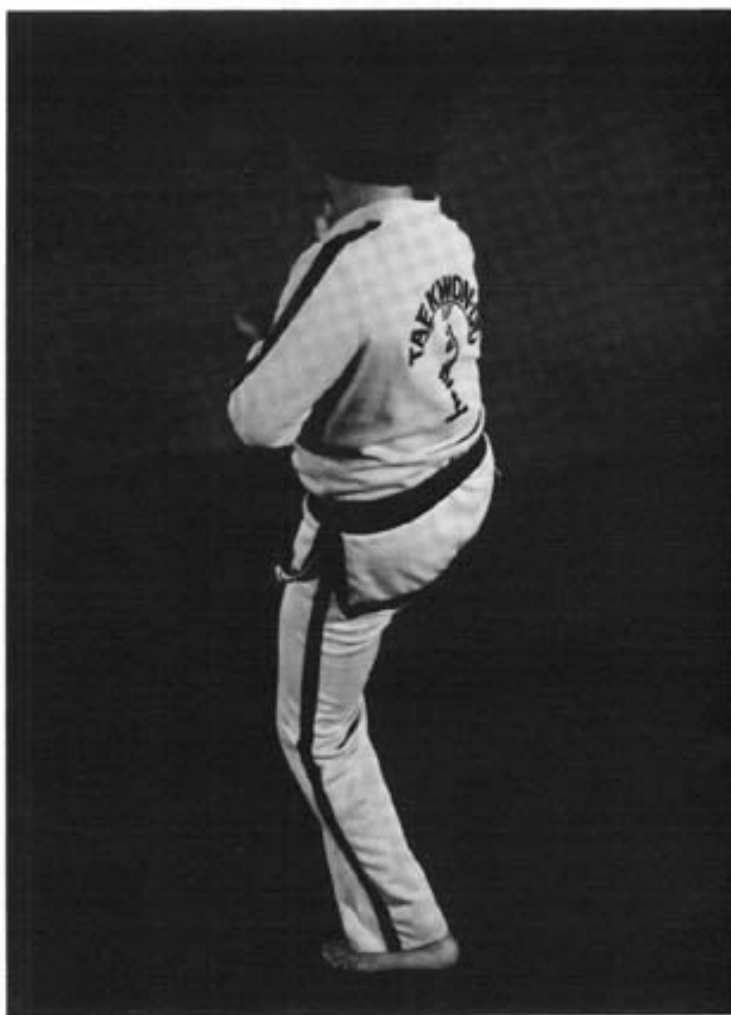
Previous Posture



Top View



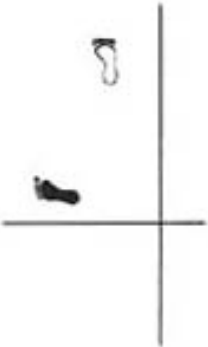
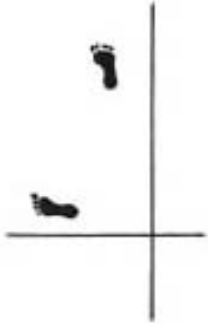
26. Execute a low side front snap kick to C with the right foot, keeping the position of the hands as they were in 25.



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

Application

Previous Posture



27. Lower the right foot to C, forming a right walking stance toward C, at the same time executing a high thrust to C with the right flat fingertip.



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



**Application**

**Previous Posture**



**Side View**



**Top View**

28. Move the right foot to D, forming a right L-stance toward C while executing a high strike to D with the right back fist and a low block to C with the left forearm.



Right L-stance back fist high strike and forearm low block toward C.

Previous Posture



Application



Side View



Side View



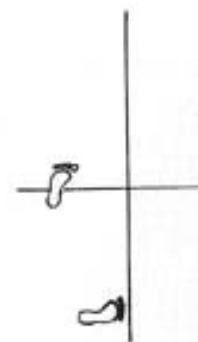
29. Jump to C, forming a right X-stance toward A while executing a pressing block to A with an X-fist.



X-stance X-fist pressing block toward A.



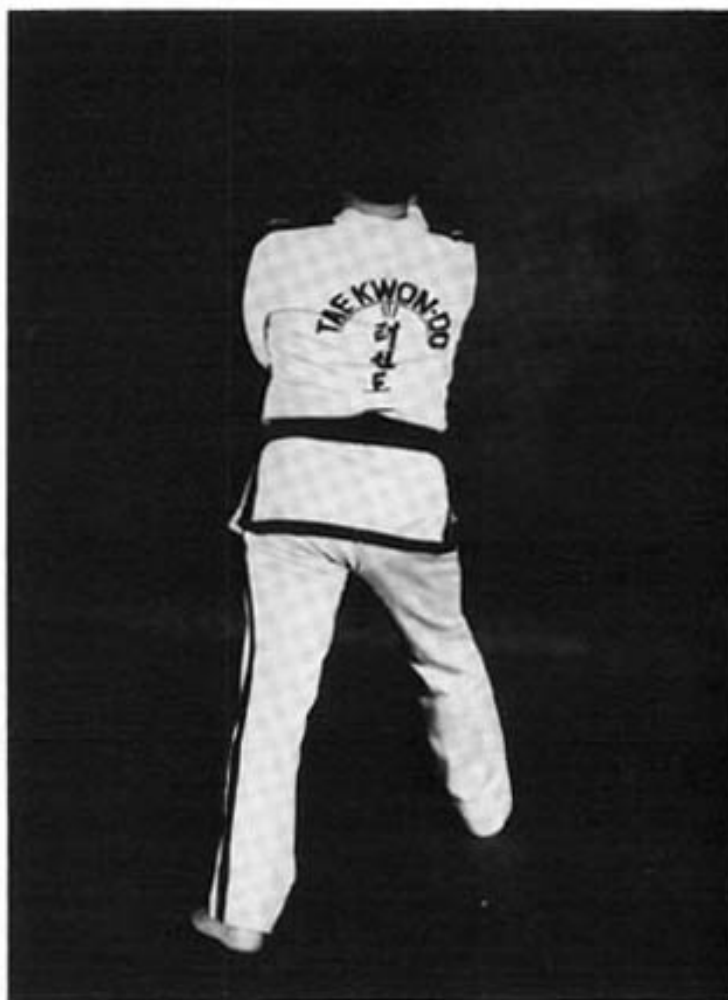
Previous Posture



Application



30. 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.



Right walking stance double forearm high block toward C.

Previous Posture



Application



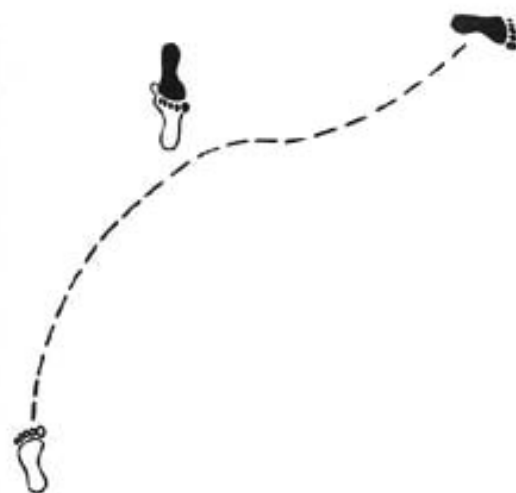
Side View



Side View



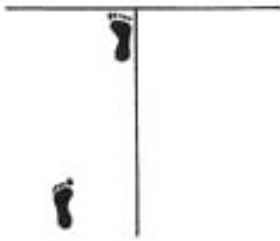
31. Move the left foot to B, forming a right L-stance toward B while executing a low guarding block to B with a knife-hand.



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



**Previous Posture**



**Application**



32. 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.



Left walking stance right inner forearm circular block toward B.



**Previous Posture**



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



**Application**



**Top View**

33. 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.

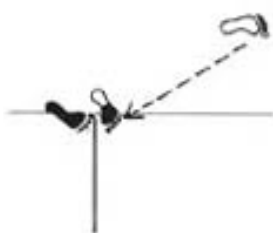


Left L-stance knife-hand low guarding block toward A.



**Previous Posture**

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



34. 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.



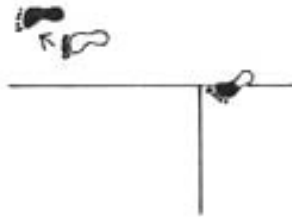
Right walking stance left inner forearm circular block toward A.



Previous Posture



Keep the left heel slightly off the ground.



Application



35. Execute a circular block to CE with the right inner forearm while forming a left walking stance toward CE.



Left walking stance right inner forearm circular block toward CE.







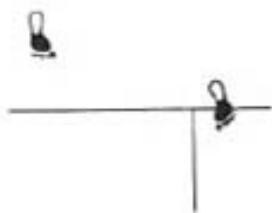
Top View

Application



Previous Posture

Keep both heels slightly off the ground.



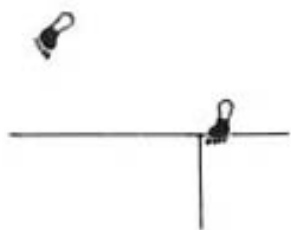
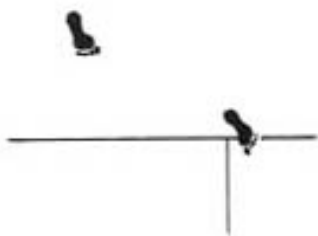
36. Execute a circular block to CE with the left inner forearm while forming a right walking stance toward A.



Right walking stance left inner forearm circular block toward A.

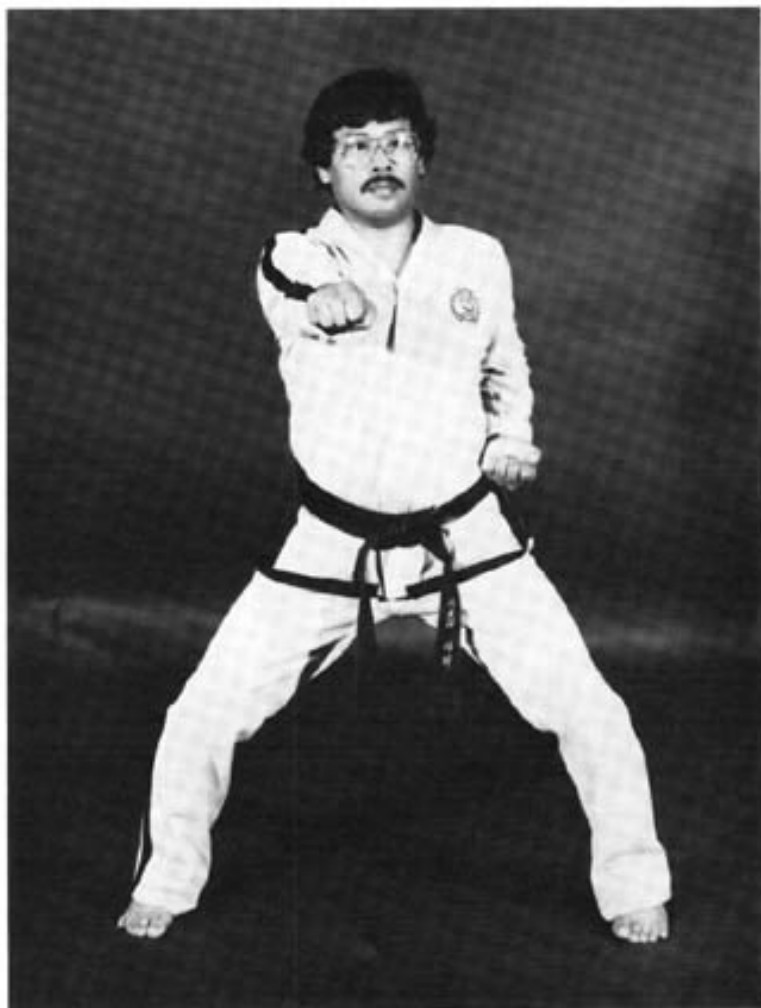


Previous Posture



Keep both heels slightly off the ground.

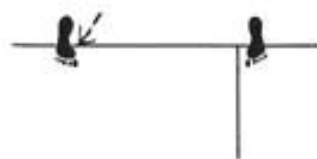
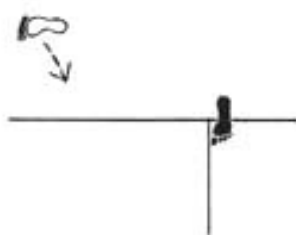
37. Move the right foot on line AB to form a sitting stance toward D while executing a middle punch to D with the right fist.



Sitting stance middle punch with the right fist toward D.



**Previous Posture**

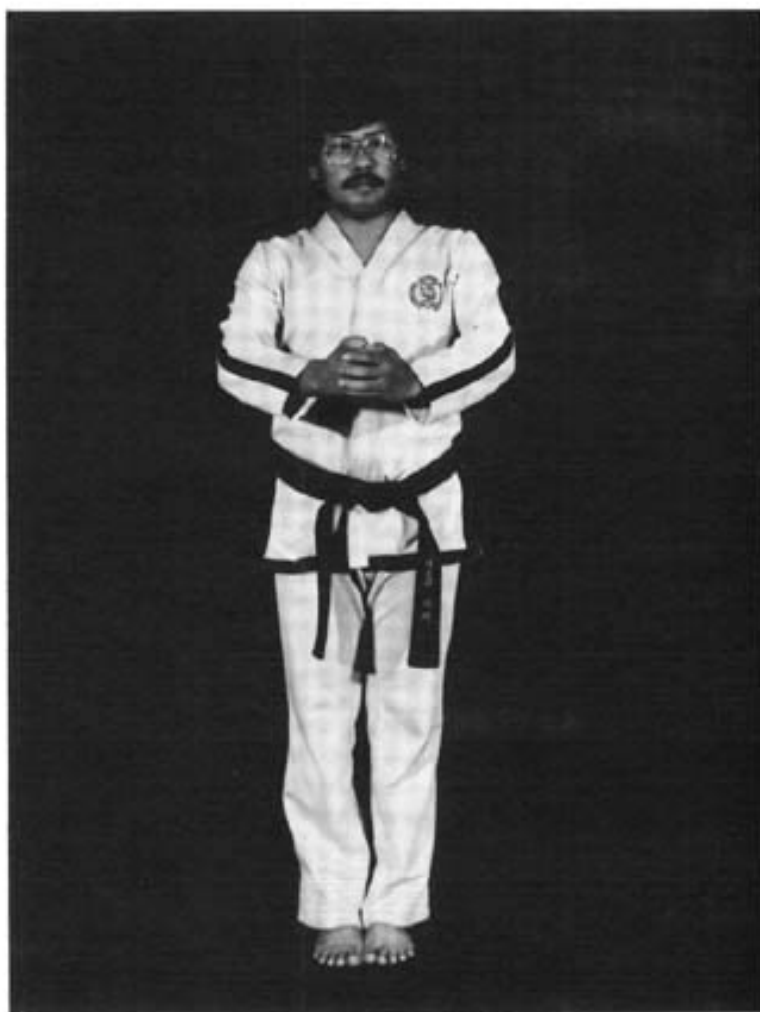


**Application**

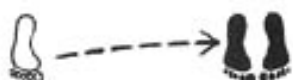


**Side View**

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



**Close ready stance B  
toward D.**



Previous Posture







**ADDITIONAL TECHNIQUES  
FOR  
PATTERN HWA-RANG**

**Close Ready Stance C (*Moa Junbi Sogi C*)**



**Front View**

**Side View**



**Top View**

**Vertical Stance (*Soo Jik Sogi*)**



**Front View**

**Side View**



**Left vertical stance**

**Back View**



**Sitting Stance Palm Pushing Block**  
*(Anun So Sonbadak Miro Makgi)*



**Front View**



**Side View**

**L-Stance Upward Punch** *(Niunja So Ollyo Jirugi)*

**Front View**



**Side View**

**Vertical Stance Knife-hand Downward Strike**  
*(Soo Jik So Sonkal Naeryo Taerigi)*



**Front View**



**Back View**



**Side View**

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

## High Turning Kick (*Nopunde Dollyo Chagi*)

Top View



The attacking tool reaches the eye level of the attacker.

**L-Stance Obverse Punch (*Niunja So Baro Jirugi*)**



**Front View**

**Back View**



**Top View**

**Side View**



- \* 1. The fist reaches the same level as the shoulder.
- 2. The right arm forms a parallel line with the left leg and vice-versa.

**L-Stance Side Elbow Thrust (*Niunja So Yop Palkup Tulgi*)**

**Front View**



**Side View**



**Top View**

**Back View**





**Close Stance Inner Forearm Middle  
Side Front Block**  
*(Moa So An Palmok Kaunde Yobap  
Makgi)*



**Front View**

**Top View**



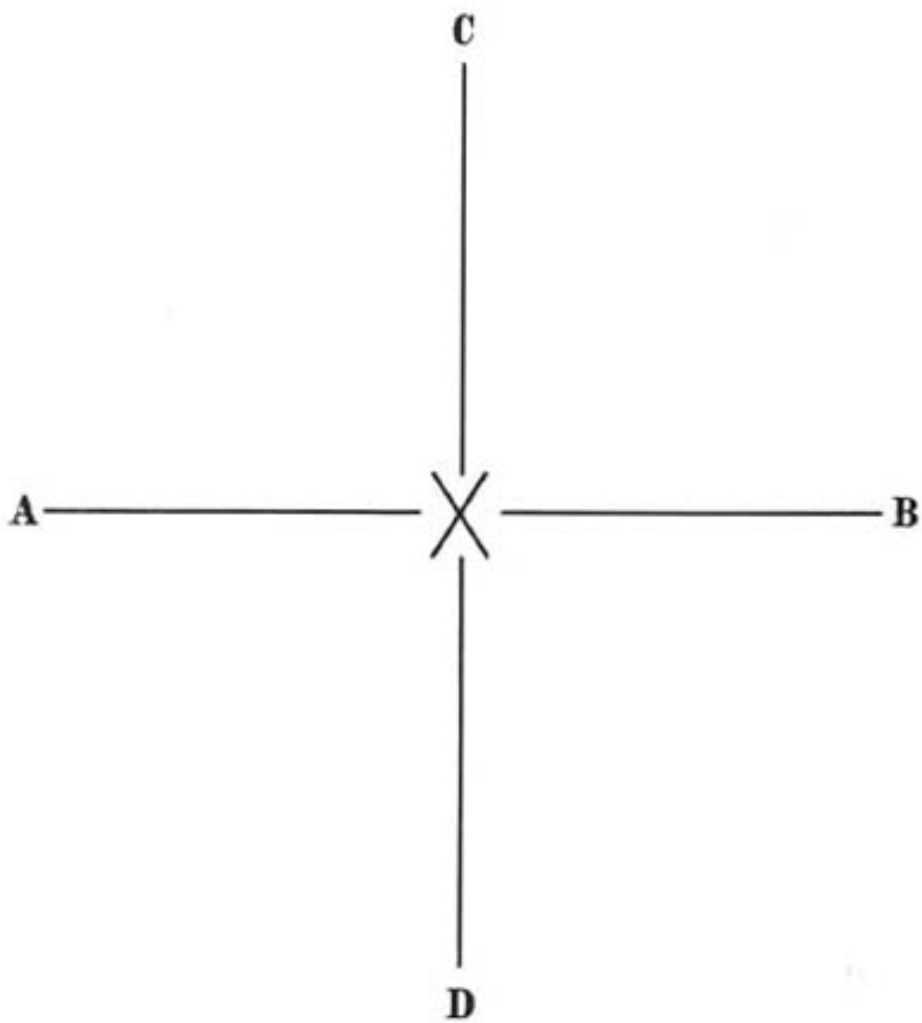
**Side View**



- \* 1. The fist reaches the same level as the defender's temple.
- 2. The outer forearm reaches the same level as the lower abdomen of the defender.

**Four Direction Thrust (*Saju Tulgi*)**

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



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

**Close ready stance C toward D.**



1. Slide to D, forming a right L-stance toward C while thrusting to D with the right side elbow.



Right L-Stance right side  
elbow thrust toward C.

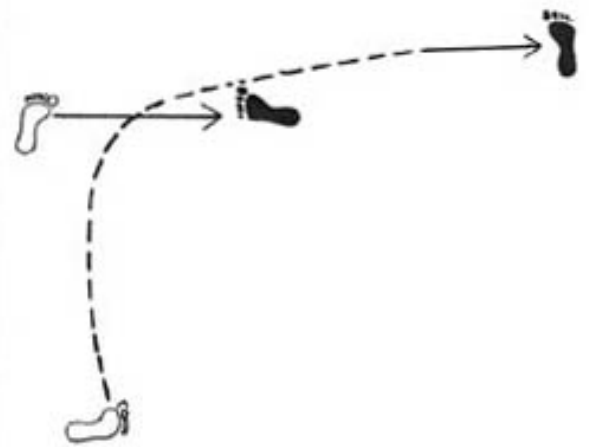
### Ready Posture



Keep both palms faced downward, placing the attacking one under the other.



2. Slide to B, forming a right L-stance toward A while thrusting to B with the right side elbow.



Right L-stance right side  
elbow thrust toward A.

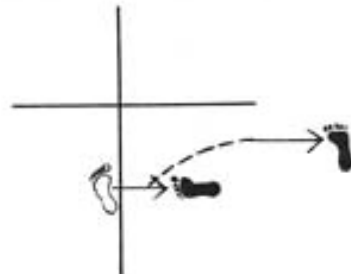
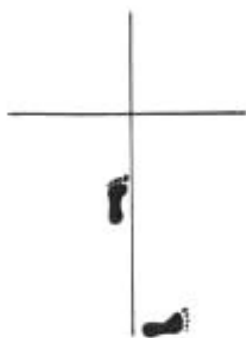
Previous Posture



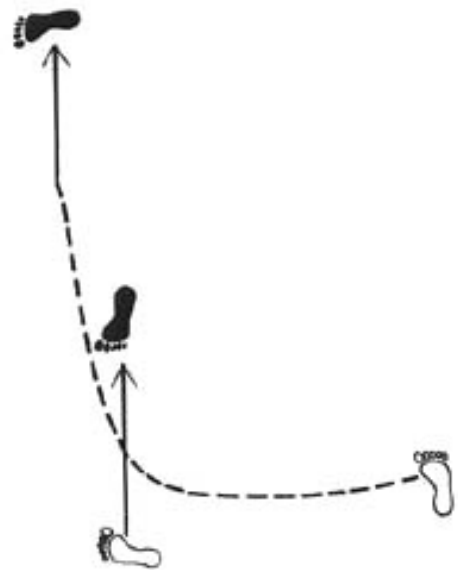
Top View



Keep both palms faced downward, placing the attacking one under the other.



3. Slide to C, forming a right L-stance toward D while thrusting to C with the right side elbow.

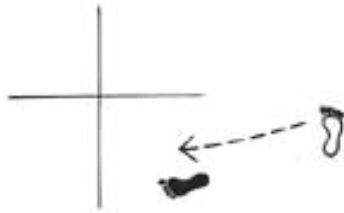


Right L-stance right side elbow thrust toward D.

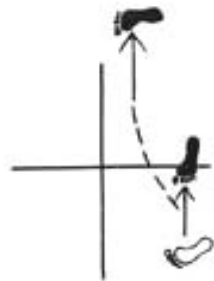




**Previous Posture**



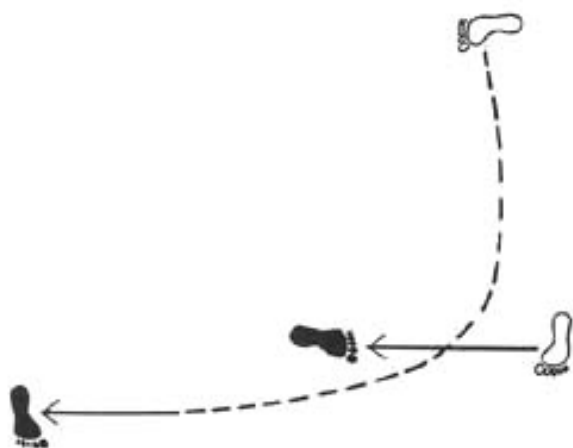
**Keep both palms faced downward, placing the attacking one under the other.**



4. Slide to A, forming a right L-stance toward B while thrusting to A with the right side elbow.

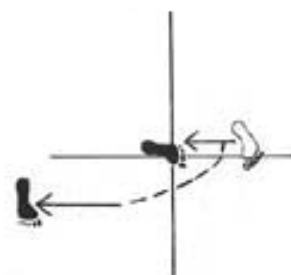


Right L-stance right side elbow thrust toward B.



**Previous Posture**

**Keep both palms faced downward, placing the attacking one under the other.**



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

**\* Exercise clockwise and counter-clockwise turning alternately.**



Close ready stance C toward D.

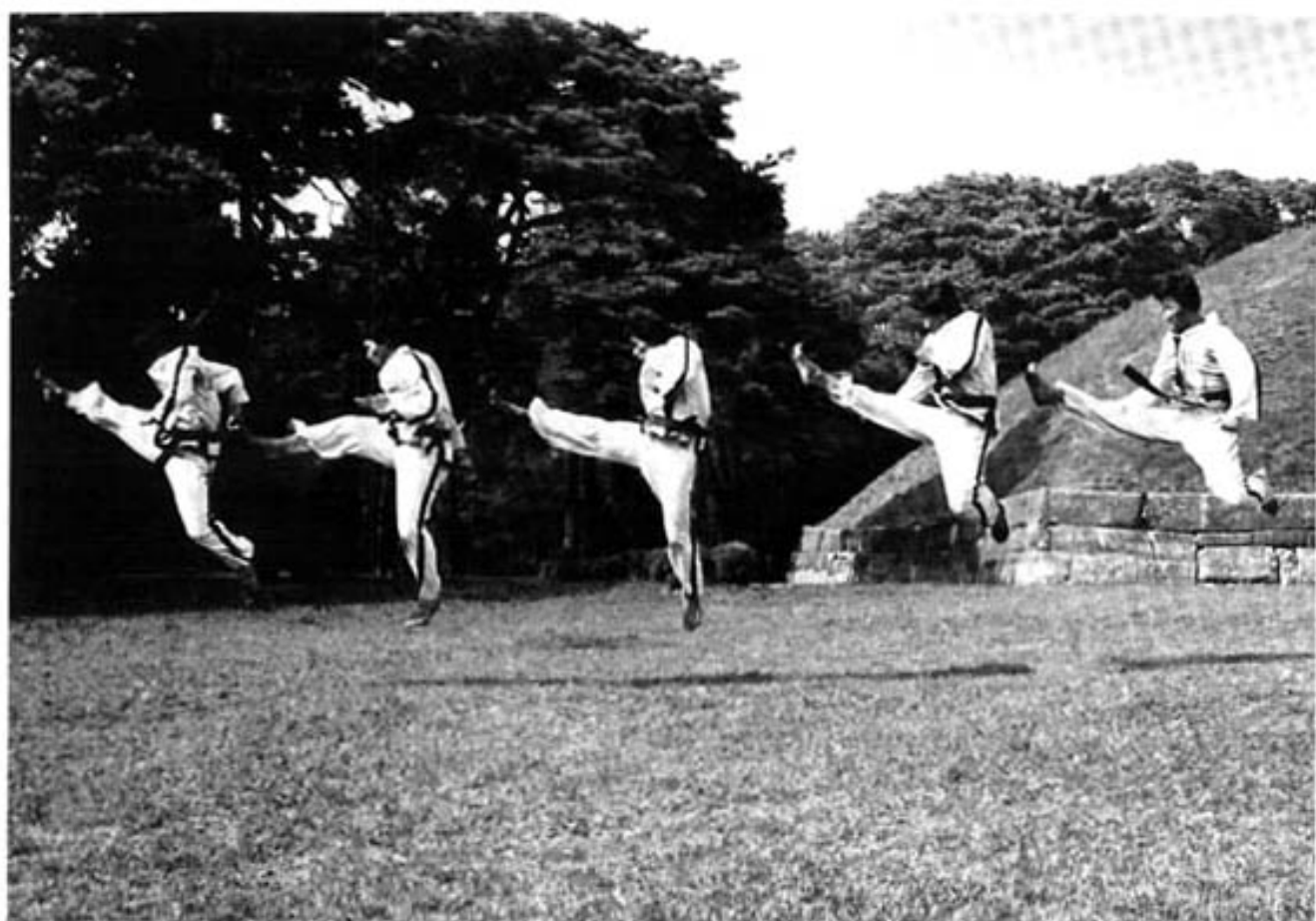


**Previous Posture**



**Side View**











# PATTERN HWA-RANG

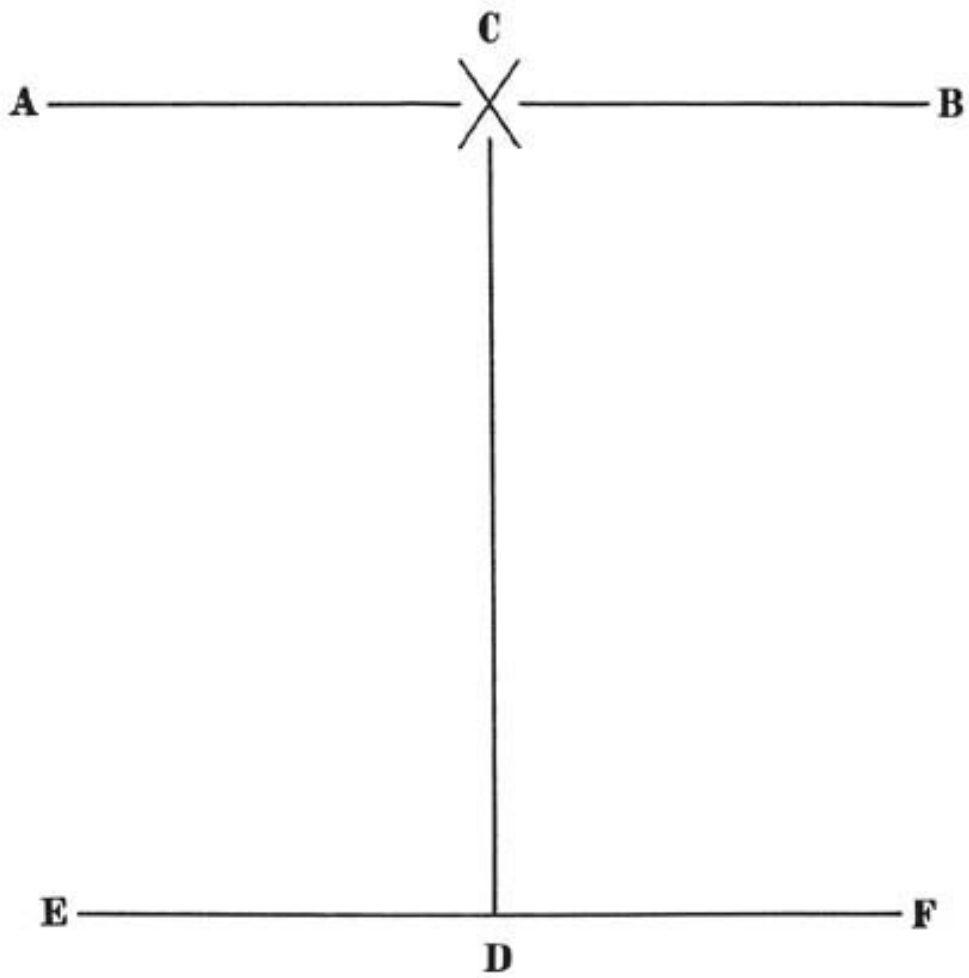
This pattern is practised by the 2nd  
grade holder and above.

DIAGRAM: 

MOVEMENTS: 29

READY POSTURE: CLOSE READY STANCE C.

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



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

**Close ready stance C toward D.**



1. Move the left foot to B to form a sitting stance toward D while executing a middle pushing block to D with the left palm.



Sitting stance middle pushing block with the left palm toward D.

Side View



Ready Posture



Back View

Back View



2. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.



Sitting stance middle punch with the right fist toward D.

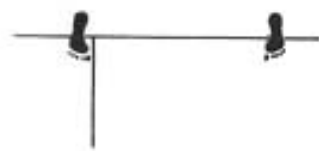
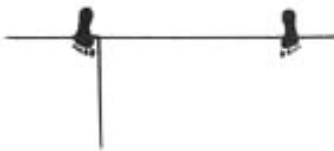


Side View



Previous Posture

Raise the body slightly.



Application



Side View

3. Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.

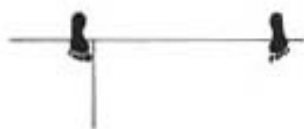


Sitting stance middle punch with the left fist toward D.





**Previous Posture**



**Raise the body slightly.**



**Side View**



4. Execute a twin forearm block forming a left L-stance toward A, pivoting with the left foot.



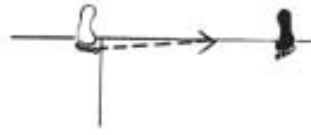
Left L-stance twin forearm block toward A.



Front View



Previous Posture



Application

5. Execute an upward punch with the left fist while pulling the right side fist in front of the left shoulder.



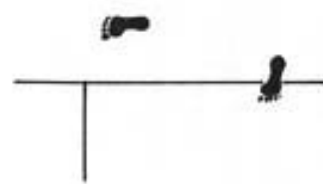
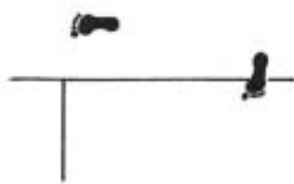
Left L-stance upward punch  
with left fist toward A.



**Previous Posture**



**Raise the body slightly.**



**Application**

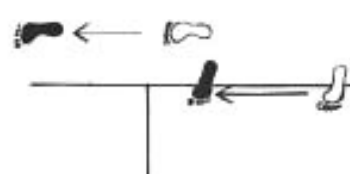
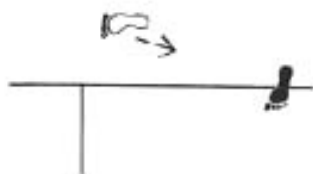
6. Execute a middle punch to A with the right fist while forming a right fixed stance toward A in a sliding motion.



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



Previous Posture



Application



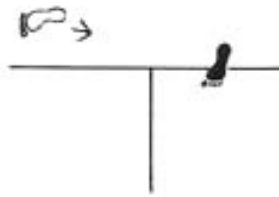
7. Execute a downward strike to A with the right knife-hand while forming a left vertical stance toward A, pulling the right foot.



Left vertical stance downward strike with the right knife-hand.



**Previous Posture**



**Application**



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



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

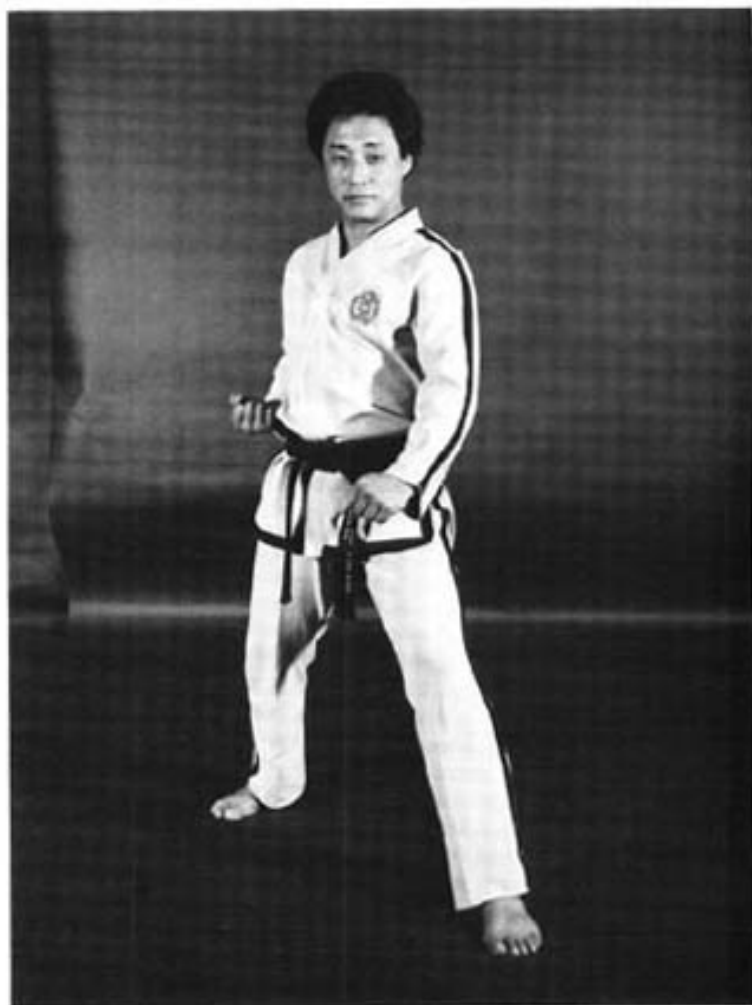


**Previous Posture**

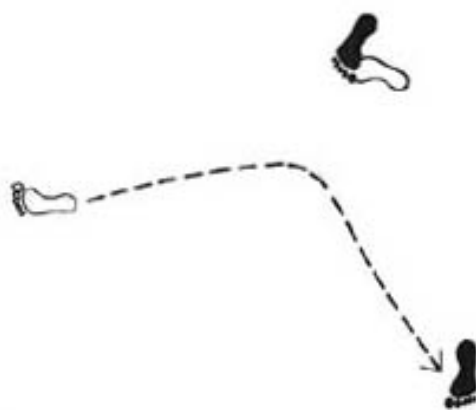


**Application**

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



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



Previous Posture



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



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



Previous Posture



Top View

11. 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.







Previous Posture



Side View



Keep the left heel slightly off the ground, distributing about 70 percent of the body weight to that foot.

**Application of No. 11**

**Grabbing**



**Top View**



**Side View**

**Pulling**

12. Execute a middle side piercing kick to D with the right foot while pulling both hands in the opposition direction, and then lower it to D, forming a left L-stance toward D, at the same time executing a middle side strike to D with the right knife-hand.



Left L-stance middle side strike with the right knife-hand toward D.

Side View



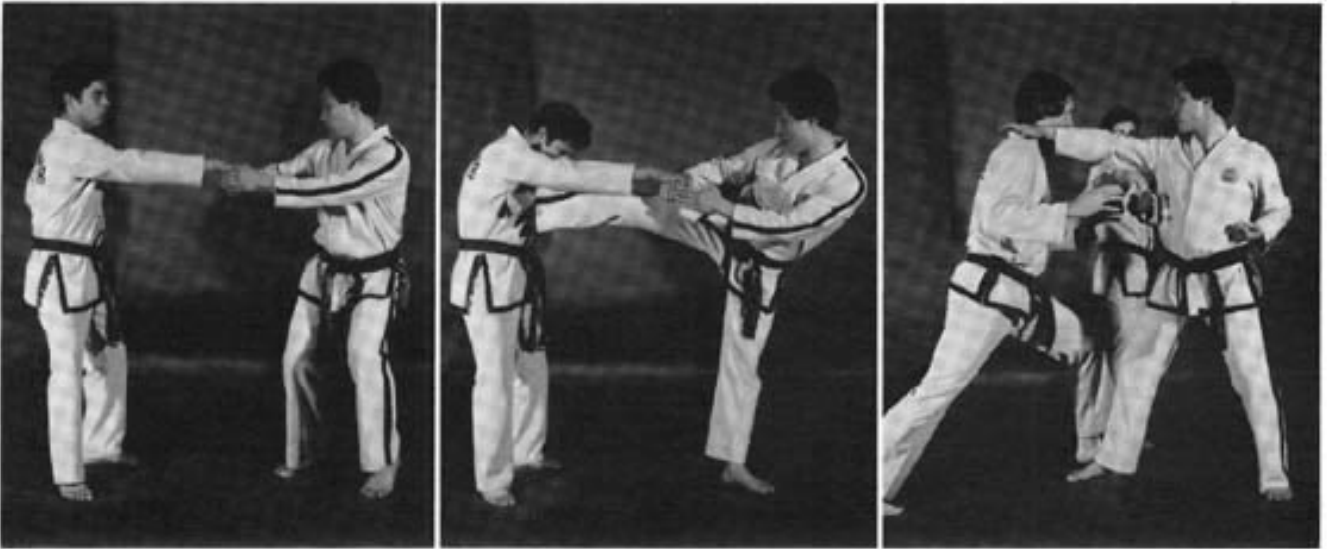
Side View



Previous Posture



Application



Side View



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



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

**Previous Posture**



**Application**



**Side View**



14. 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.



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





Previous Posture



Application



Side View



15. Move the 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.



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



**Previous Posture**



**Application**



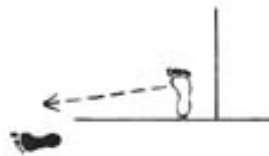
16. Move the right foot to E, forming a right walking stance toward E while executing a middle thrust to E with the right straight fingertip.



Right walking stance middle thrust toward E.



**Previous Posture**



**Application**

17. 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.



Right L-stance knife-hand  
guarding block toward F.



Previous Posture



Application



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

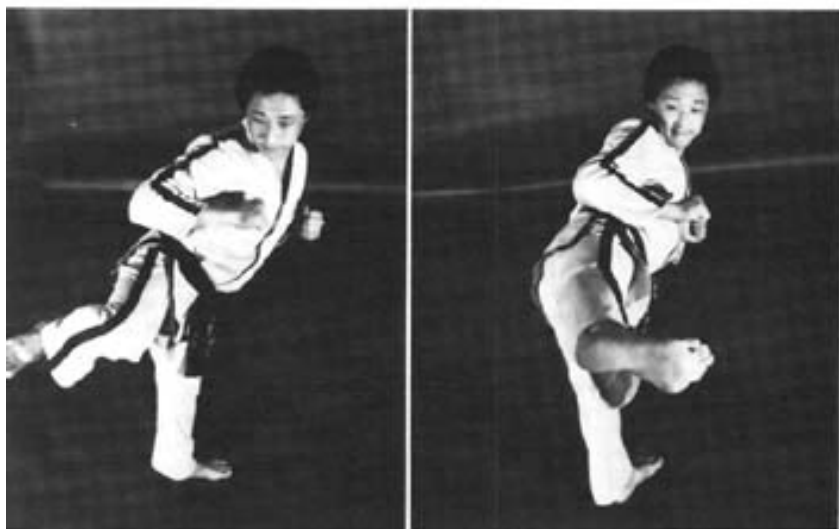


High turning kick to DF with the right foot.





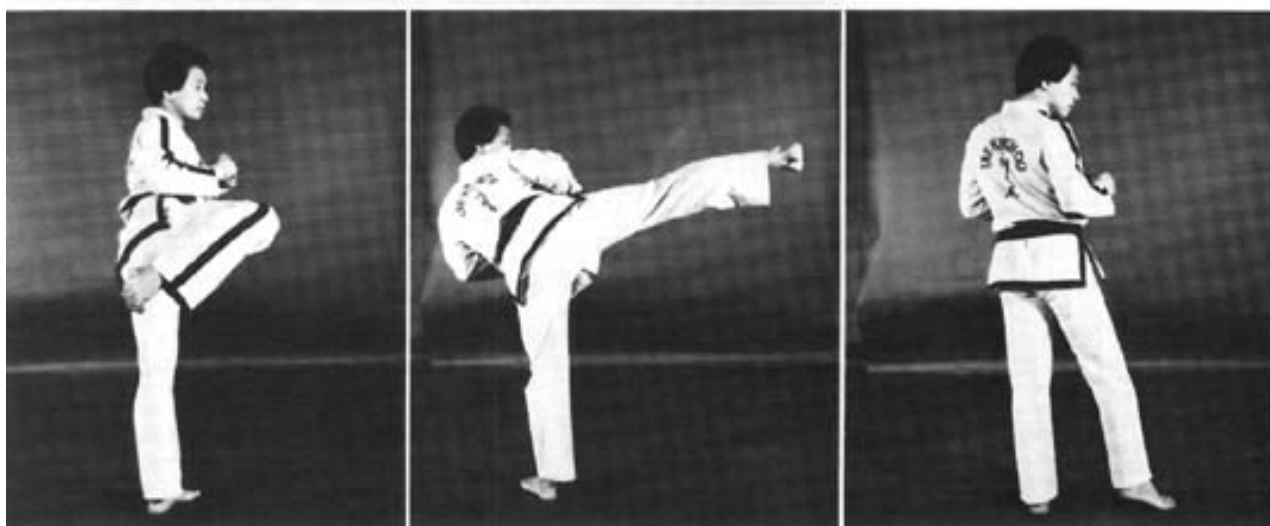
Top View



Application



Top View



**Previous Posture**

19. Execute a high turning kick to CF with the left foot and then lower it 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.



**High turning kick to CF with the left foot.**





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



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



**Previous Posture**



**Application**



**Other View**

**Top View**



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

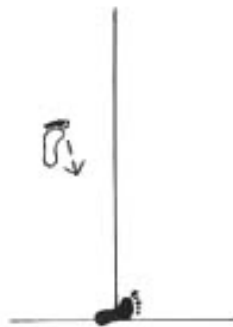


Right L-stance middle punch  
with the right fist toward C.

Previous Posture



Other View





**Application of No. 21**



**Application of No. 21**

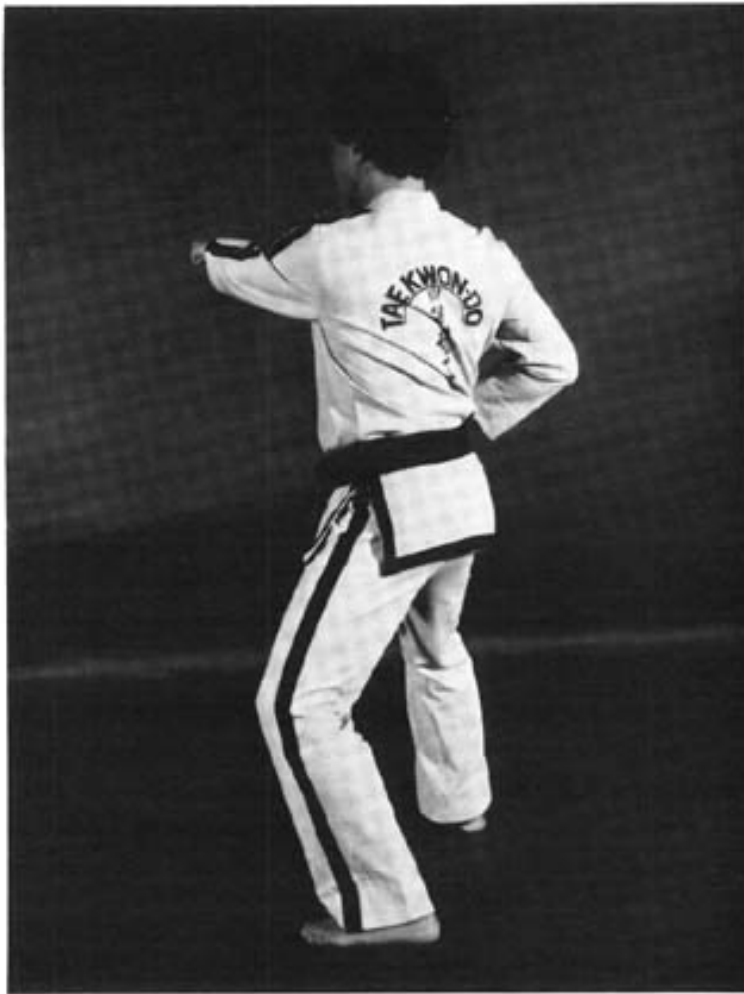


**Side View**



**Top View**

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



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



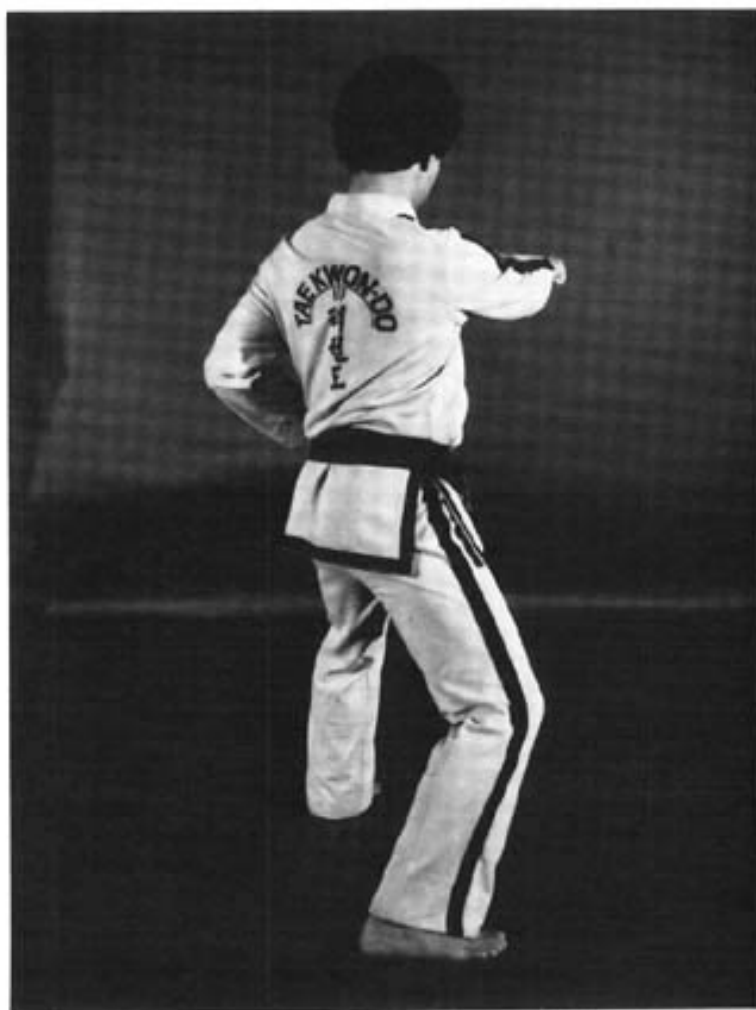
Previous Posture



Top View



23. Move the left foot to C, forming a right L-stance toward C, at the same time executing a middle punch to C with the right fist.



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

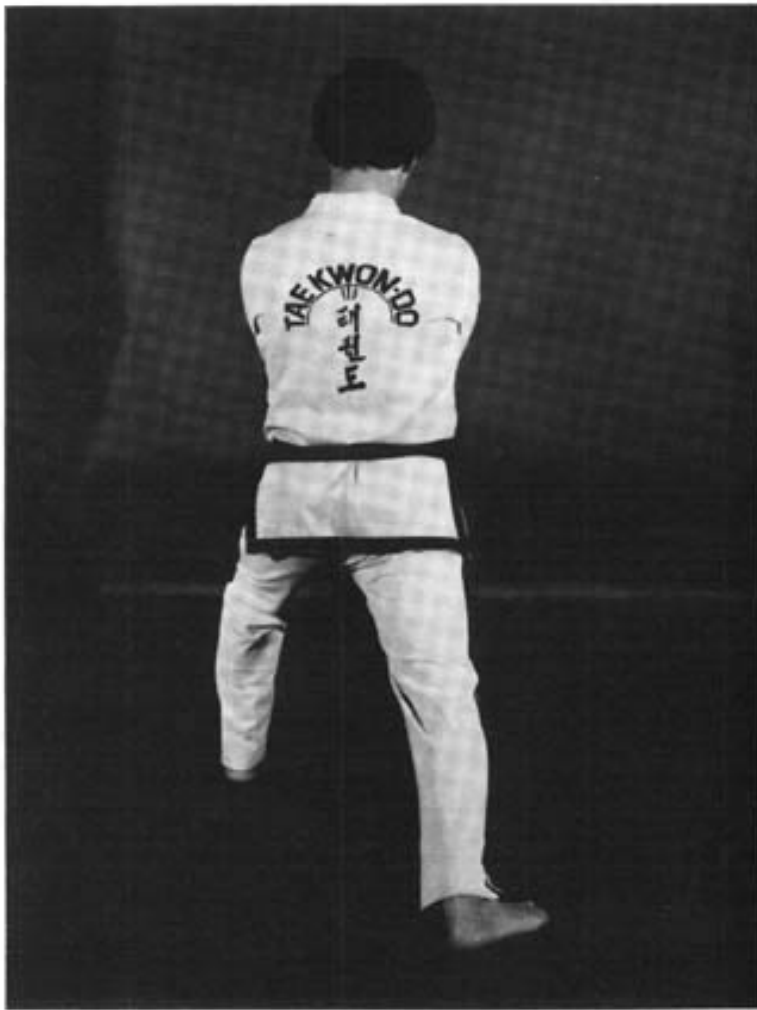
Previous Posture



Other View



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



Left walking stance pressing block with an X-fist toward C.



**Previous Posture**



**Application**



**Side View**



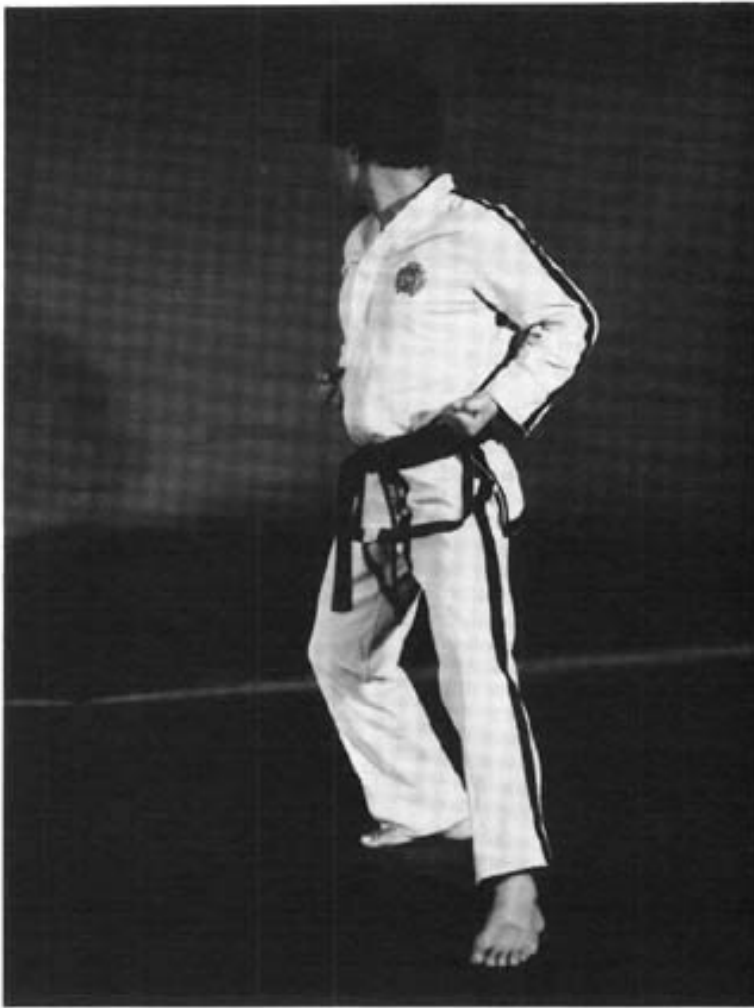
**Other View**



**Other View**

25. 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.

Right L-stance right side elbow thrust in a sliding motion





**Previous Posture**



**Application**



**Side View**

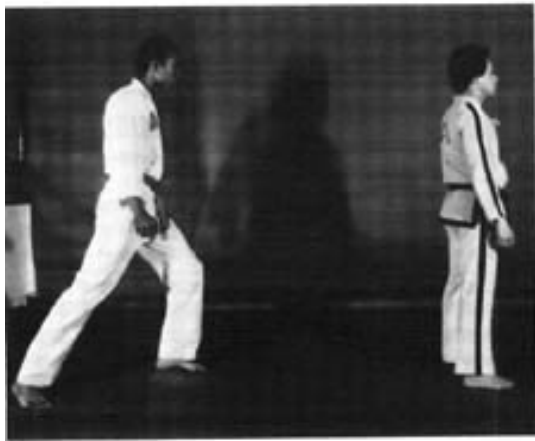
26. Bring the left foot to the right foot, turning counter-clockwise to form a close stance toward B while executing a high side front block with the right inner forearm and a low block with the left forearm.



Close stance high side front block with the right inner forearm toward B.

Previous Posture





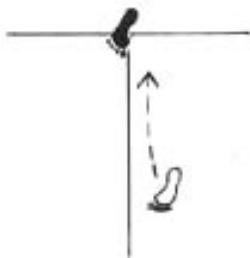
**Application**



**Application**



**Top View**



27. Execute a high side front block with the left inner forearm and a low block with the right forearm.



Close stance high side front block with the left inner forearm toward B.

**Previous Posture**



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



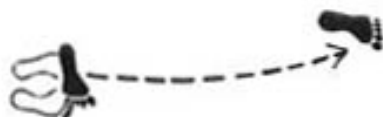
**Application**



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



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



**Previous Posture**



**Application**



29. 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.

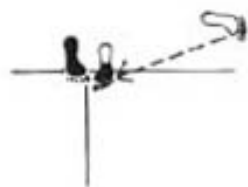
Left L-stance knife-hand guarding block toward A.







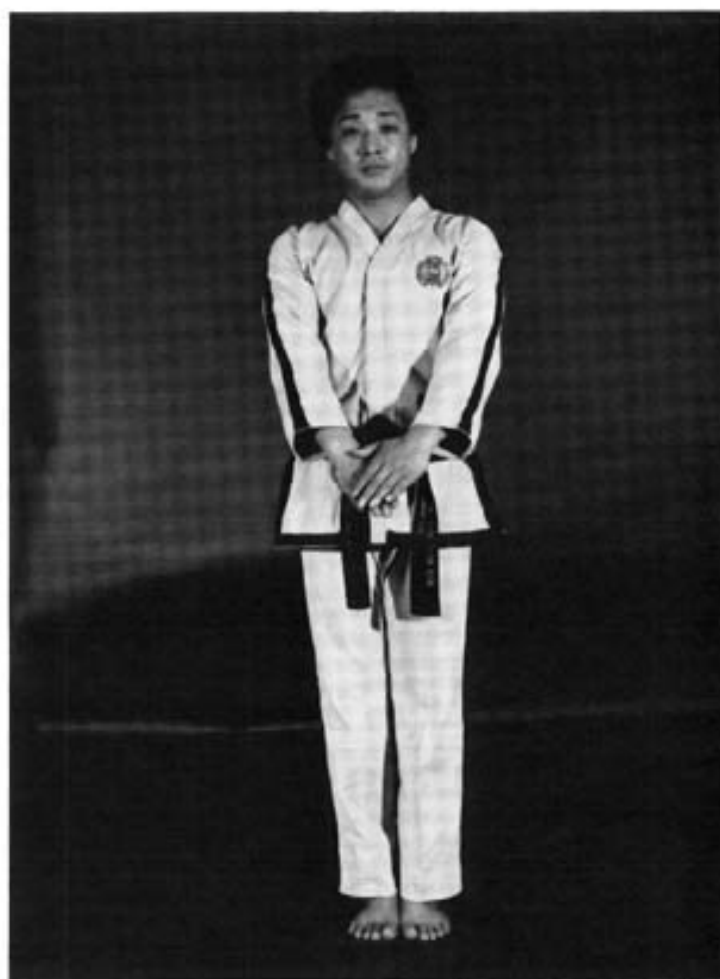
Previous Posture



Application



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



**Close ready stance C toward D**



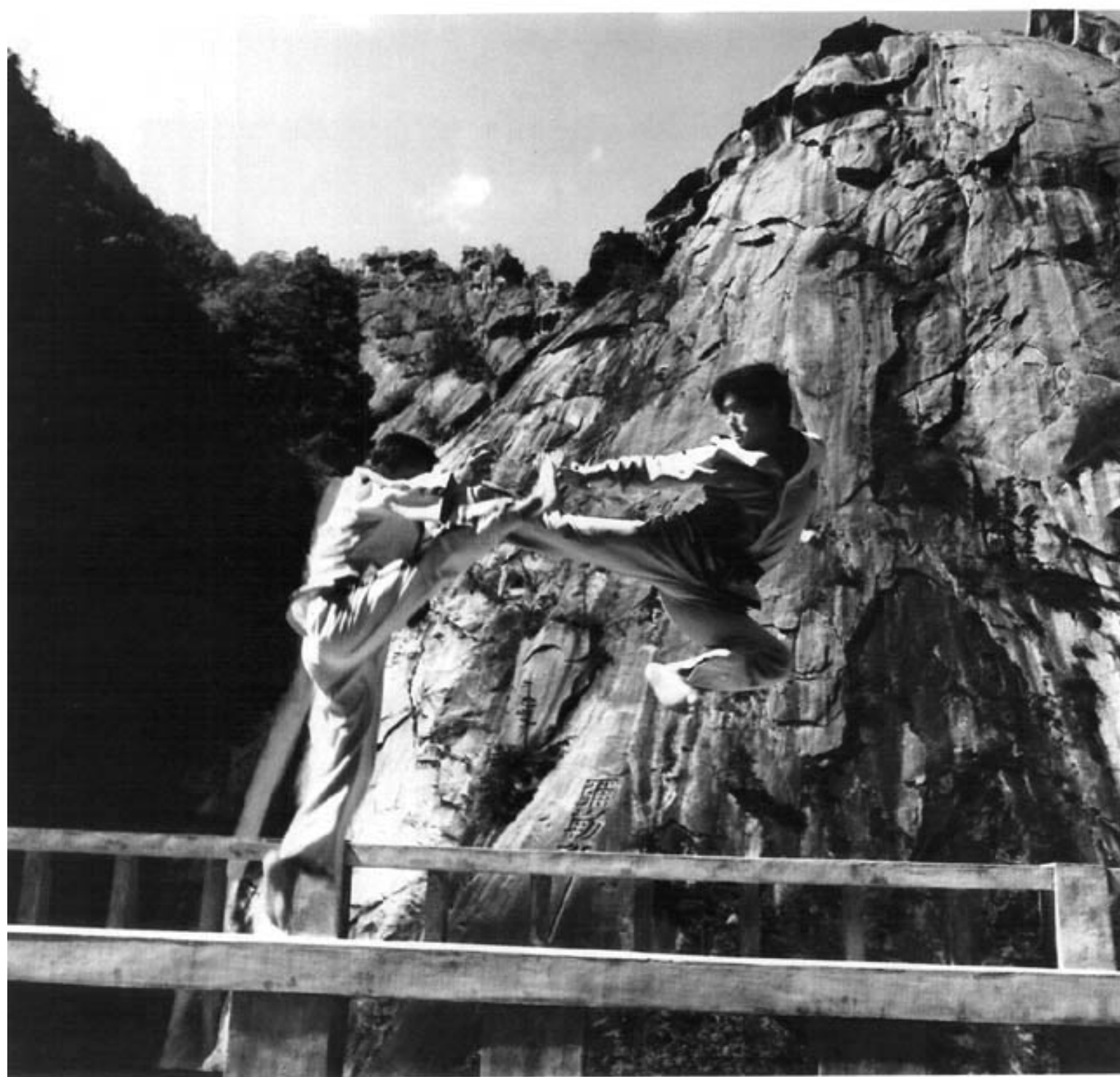
Previous Posture



Side View



Back View



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**ADDITIONAL TECHNIQUES  
FOR  
PATTERN CHOONG-MOO**

**Walking Stance Knife-hand High Front Strike (*Gunnun So Sonkal Nopunde Ap Taerigi*)**



- \*1. The fingertip reaches the eye level of the attacker.
2. The body becomes full facing the opponent.
3. The knife-hand must stay at the center of the attacker's body.



**Flying Side Piercing Kick (*Twimyo Yopcha Jirugi*)**



**Side View**



**The foot should be slightly lower than the attacker's hip.**

**L-Stance Forearm Low Block (*Niunja So Palmok Najunde Makgi*)**



**Front View**



**Side View**

**Back View**



**Top View**



**Walking Stance Reverse Knife-hand High Front Strike**  
*(Gunnun So Son Dung Nopunde Ap Taerigi)*



**Front View**

**Side View**



**Top View**



- \*1. The reverse knife-hand reaches the same level as the philtrum of the attacker.
2. The body becomes full facing the opponent.
3. The reverse knife-hand must stay at the center of the attacker's body.

**Middle Back Piercing Kick (*Kaunde Dwitcha Jirugi*)**

**Front View**



**Side View**



- \*1. The foot reaches the same level as the shoulder of the attacker.
- 2. Keep the toes of the stationary foot pointed to the front.
- 3. Footsword is the attacking tool.



**Back View**



**Top View**

*Jumping (Twigi)*



**Sitting Stance Forearm Middle Front Block**  
*(Annun So Palmok Kaunde Ap Makgi)*



**Front View**



**Top View**

The forearm must stay at the center of the body.

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



**Side View**

The back fist should be half facing the opponent.



**L-Stance X-Knife-hand Middle Side Block**  
*(Niunja So Kyocha Sonkal Kaunde Yop Makgi)*



**Front View**

**Side View**



**Top View**

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

**Walking Stance Both Palms Upward Block**  
*(Gunnun So Doo Sonbadak Olyo Makgi)*

**Top View**



**Front View**

- \*1. The attacking tools reach the target in a circular motion.
- 2. The palms reach the same level as the elbows of the defender.



**Side View**





**The world's first iron clad battleship (Kobukson), reputed to be the forerunner of the modern day submarine, invented by General Yi Soon-Sin in 1592.**



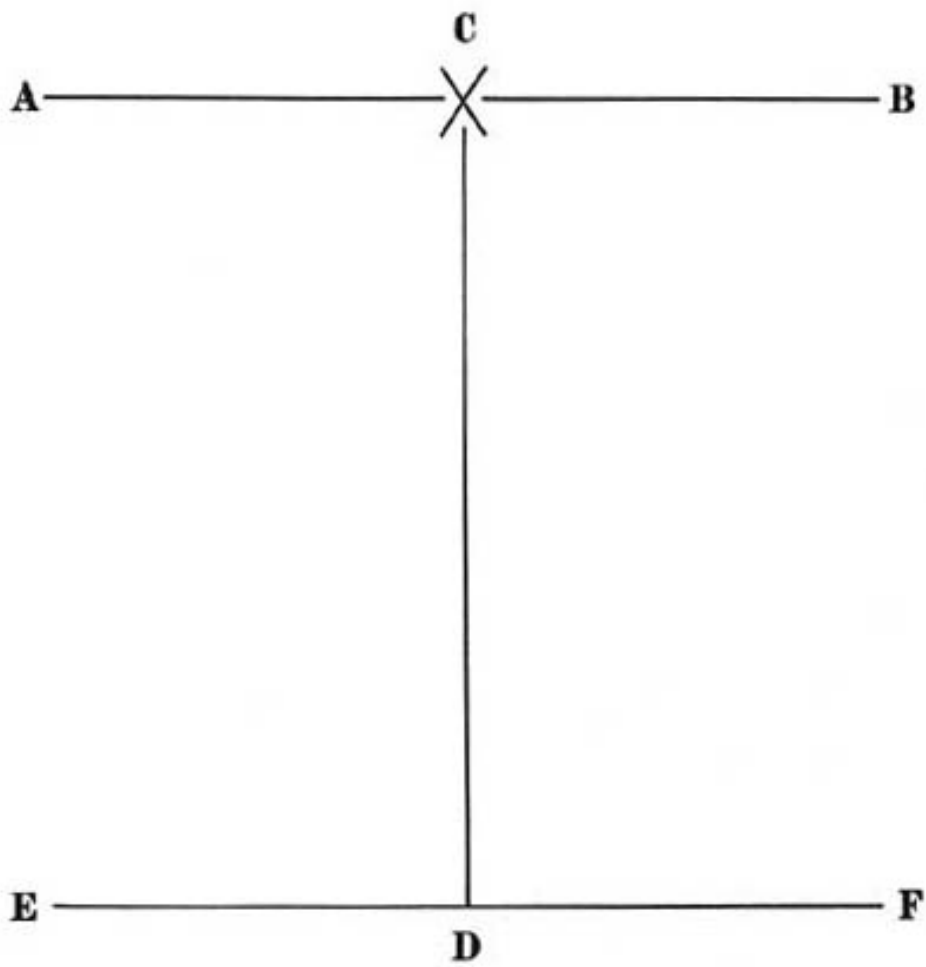
# PATTERN CHOONG-MOO

DIAGRAM: I

MOVEMENTS: 30

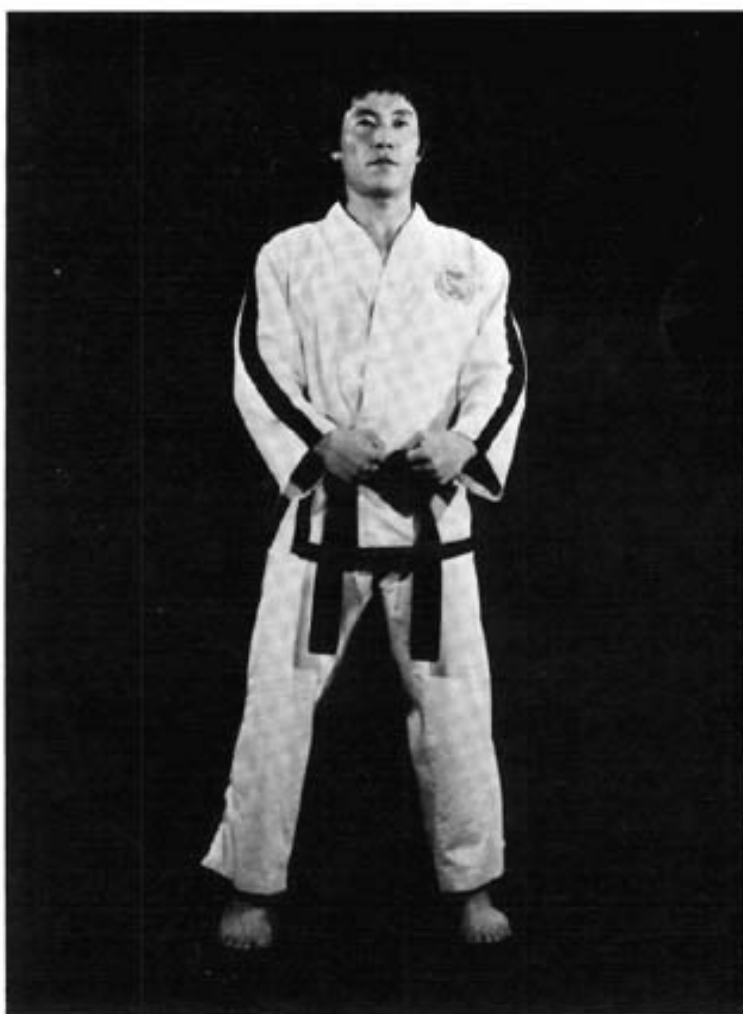
READY POSTURE: PARALLEL READY STANCE

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



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

**Parallel ready stance toward D.**



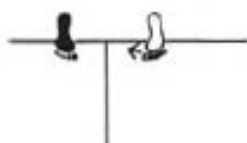
1. Move the left foot to B, forming a right L-stance toward B while executing a twin knife-hand block.



Right L-stance twin knife-hand block toward B.



Previous Posture



Top View



2. 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.



Right walking stance knife-hand front strike toward B.



Previous Posture



Front View

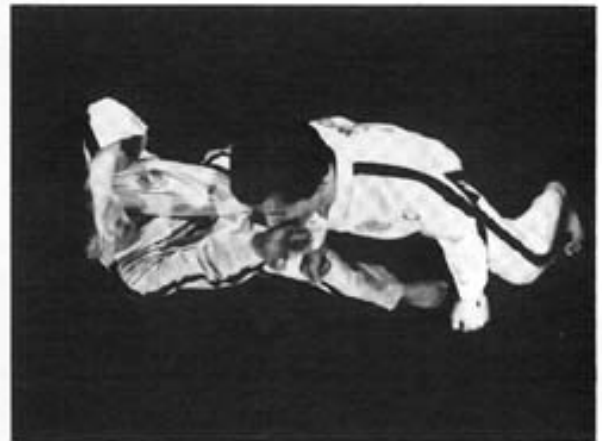


Application



Side View

Application



Top View



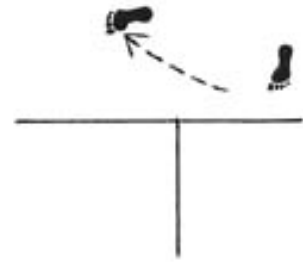
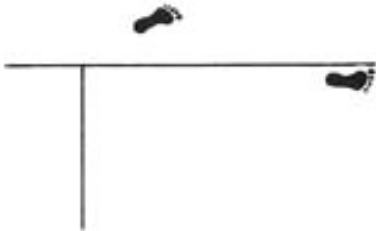
3. Move the right foot to A, turning clockwise to form a left L-stance toward A while executing a middle guarding block to A with a knife-hand.

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





Previous Posture



Application

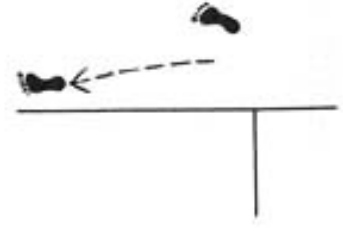
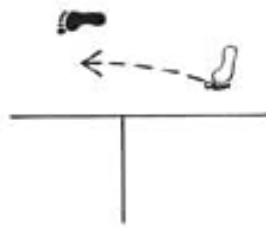


4. Move the left foot to A, forming a left walking stance toward A while executing a high thrust to A with the left flat fingertip.

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



**Previous Posture**



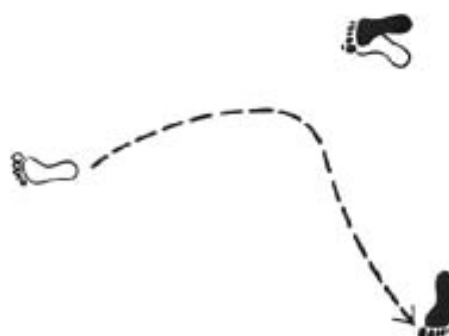
**Application**

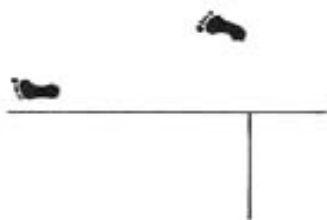


5. Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.

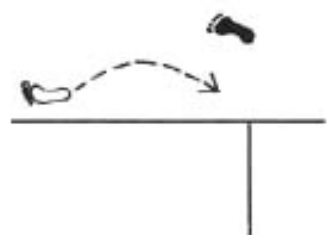


**Right L-stance knife-hand middle guarding block toward D.**





**Previous Posture**



**Application**



**Side View**



6. Turn the face to C, forming a left bending ready stance A toward C.



Left bending ready stance A toward C.

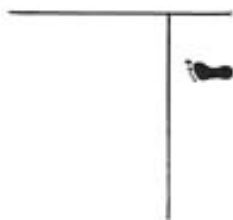
Previous Posture



Side View



Application



Top View

7. Execute a middle side piercing kick to C with the right foot.



Middle side piercing kick to C  
with the right foot.



Previous Posture



Application



Side View



Side View

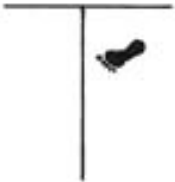


Side View

8. 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.



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



Previous Posture



Application



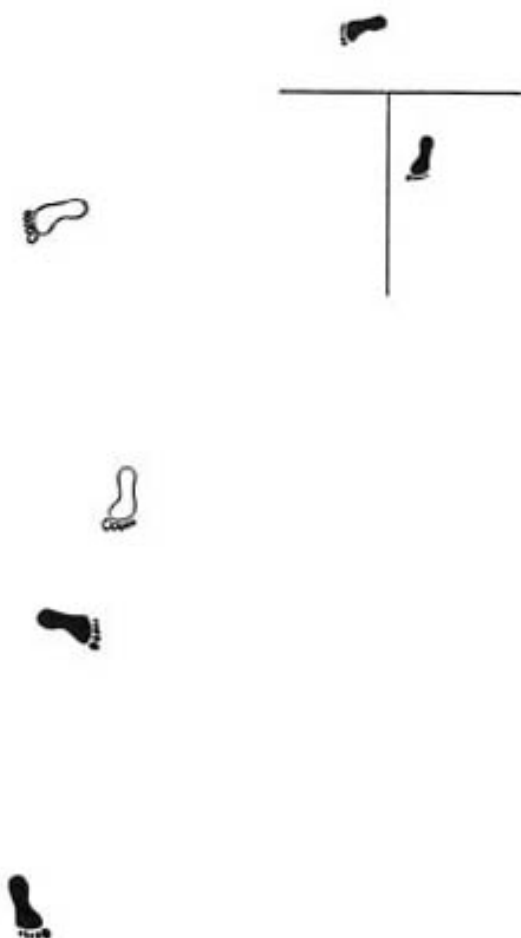
Side View



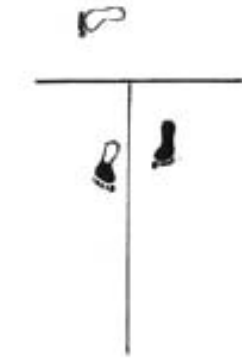
9. Execute a flying side piercing kick to D with the right foot in a double motion, and then land to D, forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.



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



**Previous Posture**



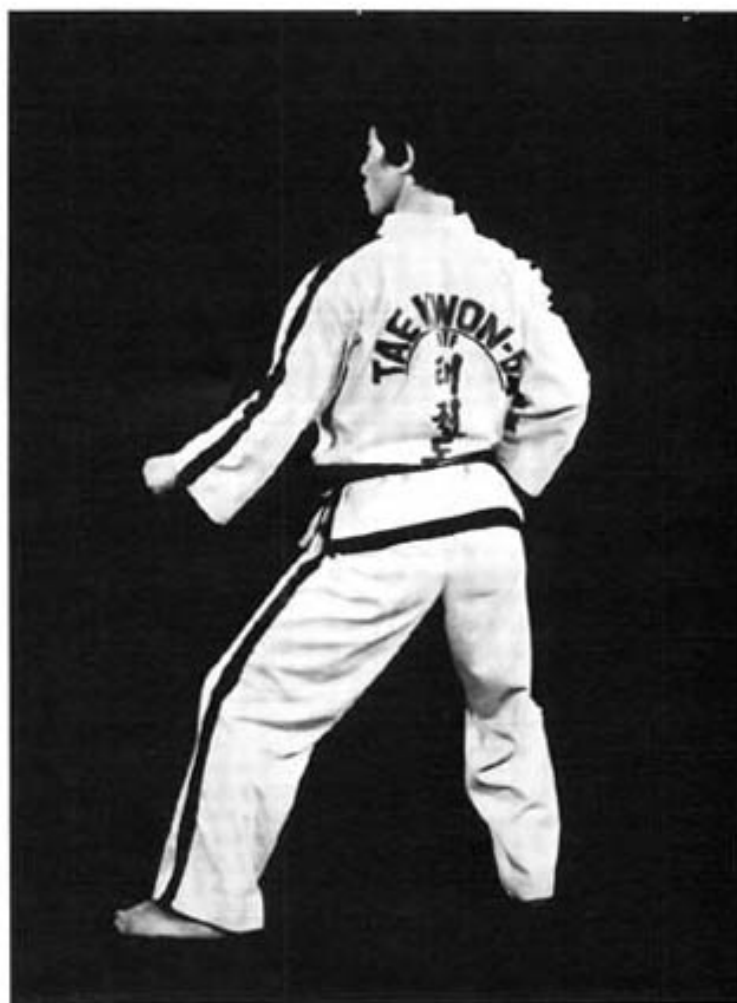
**Application**



**Side View**



10. Move the 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.



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



Previous Posture



Application



11. Extend both hands upward as if to grab the opponent's head while forming a left walking stance toward E, slipping the left foot.

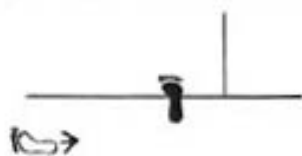


Left walking stance with both hands extended toward E.





Previous Posture



Application



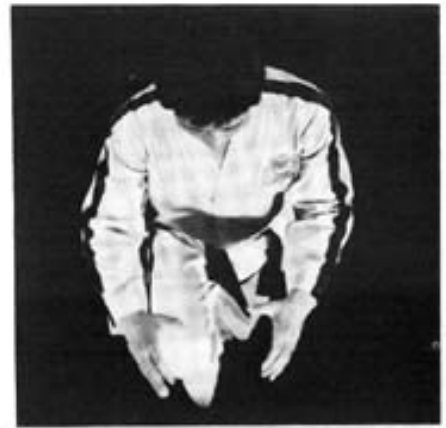
12. Execute an upward kick to E with the right knee, pulling both hands downward.



Upward kick with the right knee toward E.



Top View



Previous Posture



Application

13. 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.



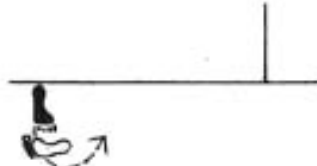
Left walking stance high front strike with the right reverse knife-hand toward DF.



Previous Posture



Keep the right foot slightly off the ground.



Application



14. Execute a high turning kick to DF with the right foot and then lower it to the left foot.



High turning kick with the right foot to DF.



**Previous Posture**



**Application**



**Top View**

15. Execute a middle back piercing kick to F with the left foot. Perform 14 and 15 in a fast motion.



Middle back piercing kick to F with the left foot.



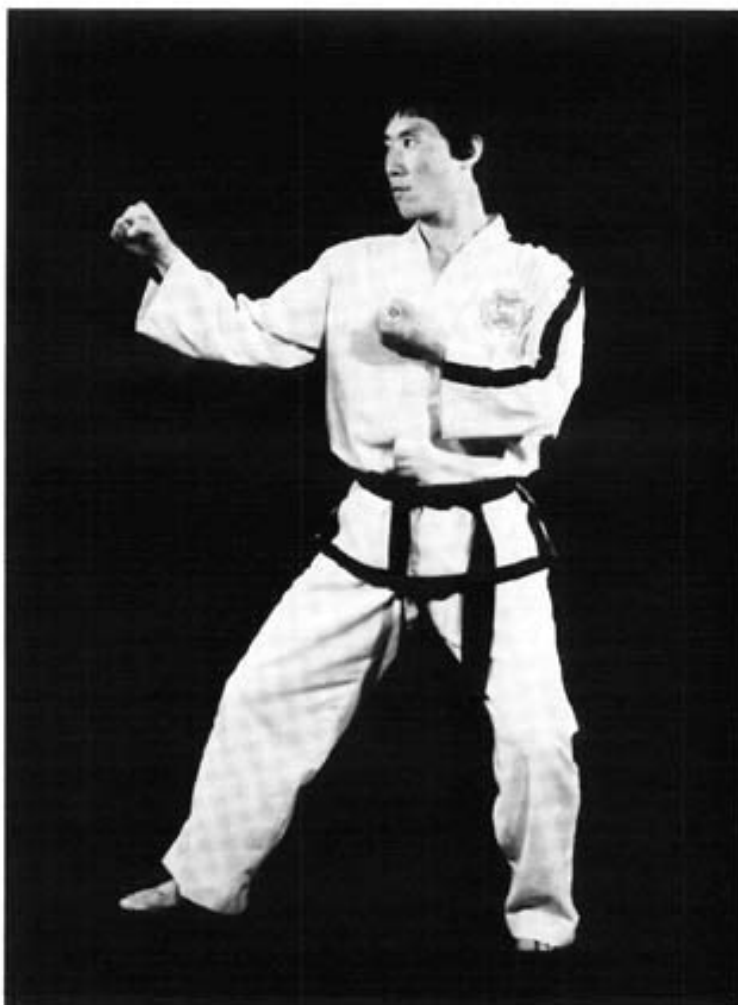
**Previous Posture**



**Application**



16. Lower the left foot to F, forming a left L-stance toward E while executing a middle guarding block to E with the forearm.



Left L-stance forearm middle guarding block toward E.

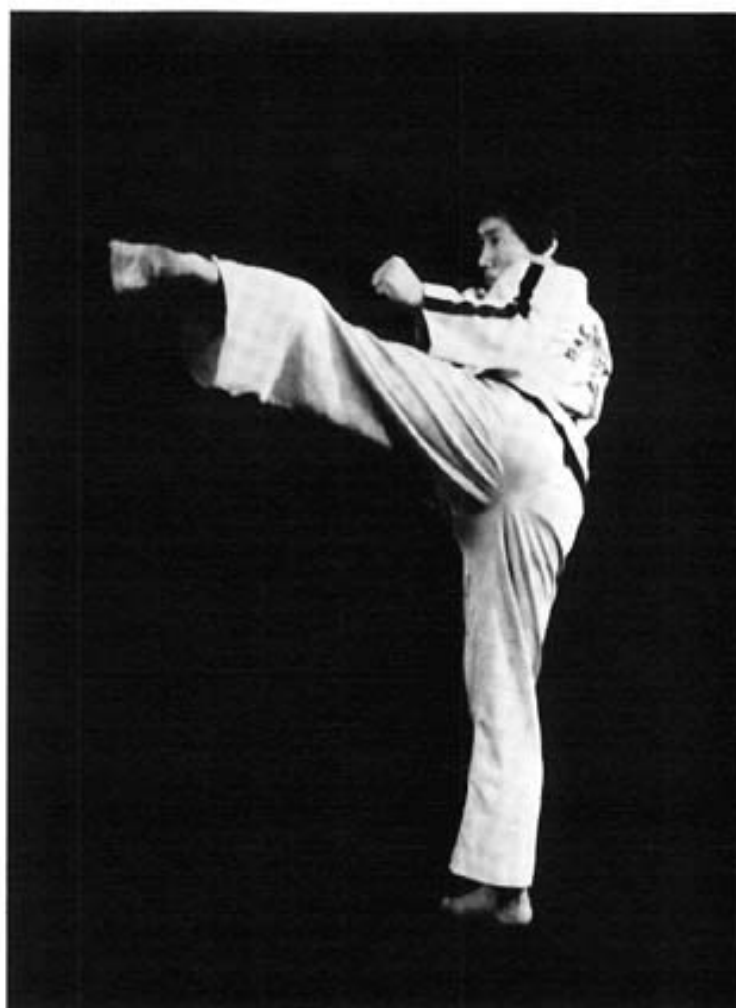


**Previous Posture**



**Application**

17. Execute a middle turning kick to DE with the left foot.



Middle turning kick to DE with the left foot.



**Previous Posture**

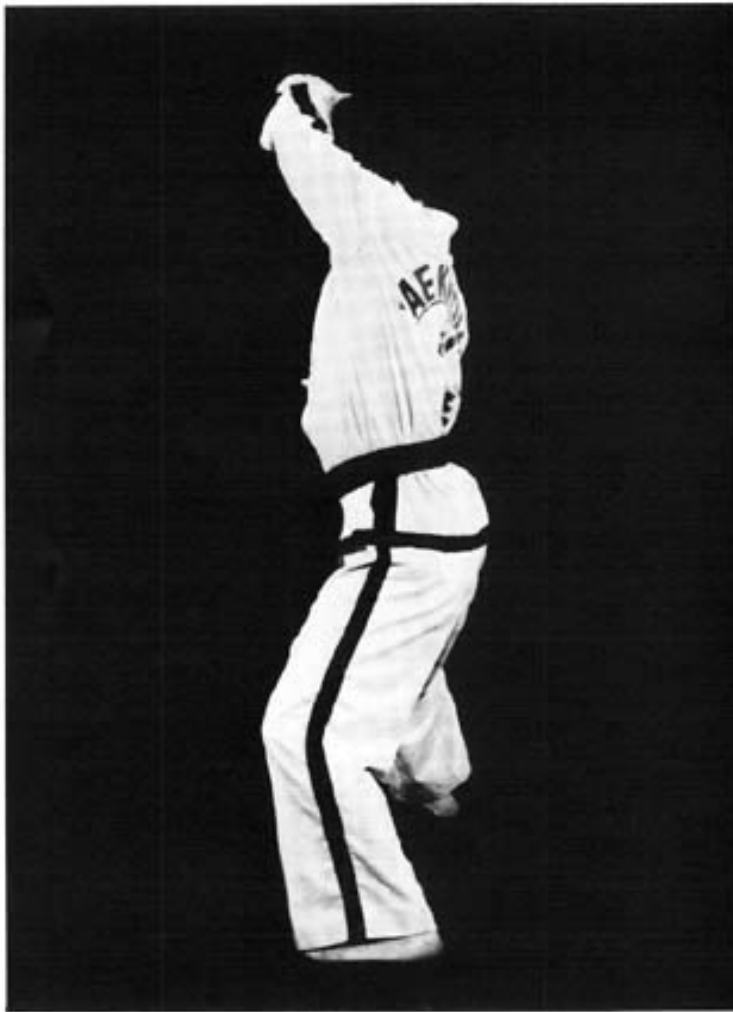


**Top View**



**Application**

18. 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 an U-shape block toward C.



Right fixed stance U-shape block toward C.

**Previous Posture**



**Application**



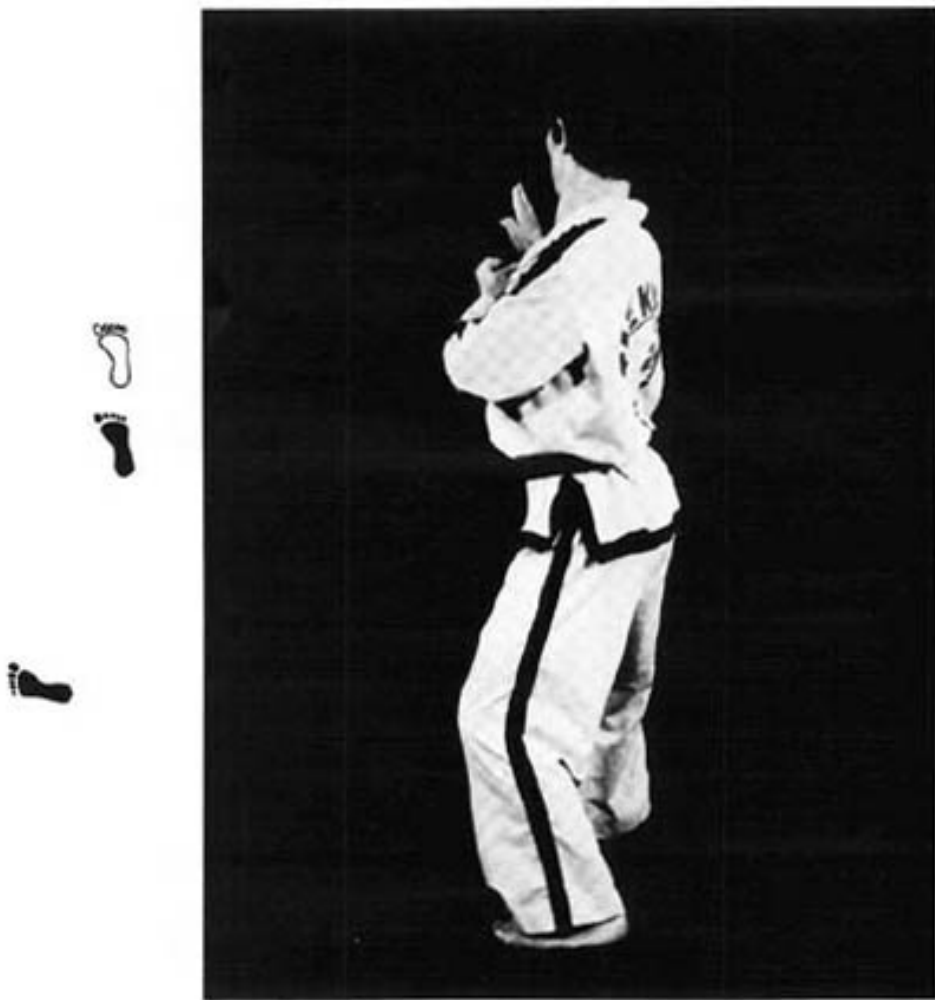
**Side View**

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

**Side View**



19. 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.



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





Previous Posture



Application



Side View

20. 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.



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

**Application**



**Side View**

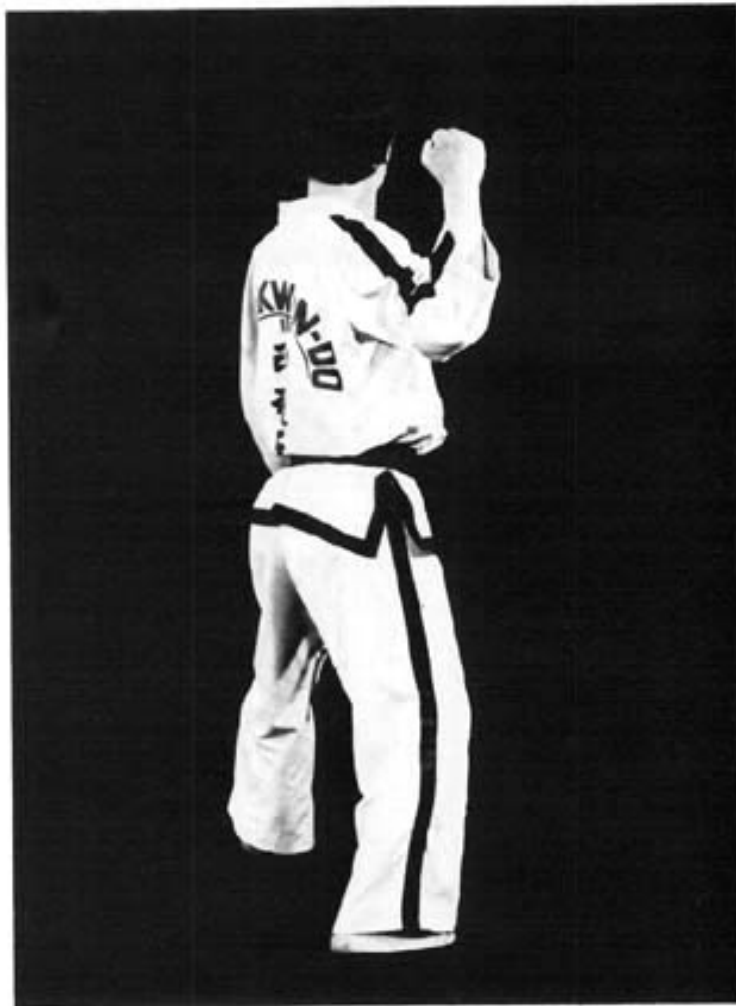
**Other View**



**Previous Posture**



21. 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.



Right L-stance side back strike to D with the right back fist.

**Previous Posture**



**Application**

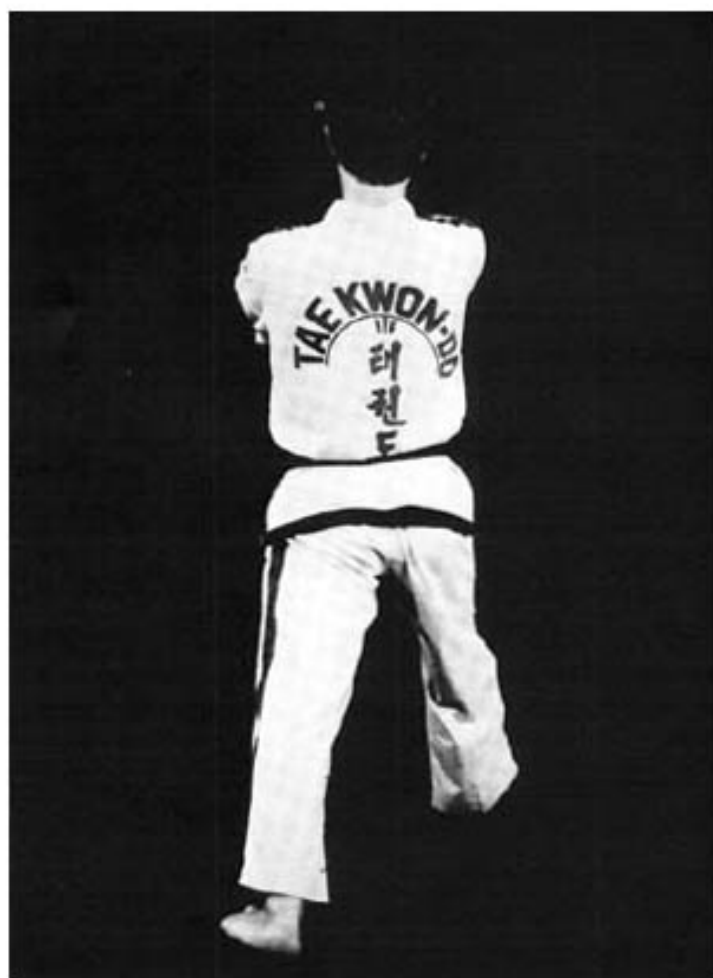


**Side View**

**Side View**



22. 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.



Right walking stance middle thrust with the right straight fingertip toward C.

**Application**



**Side View**

**Previous Posture**



**Other View**

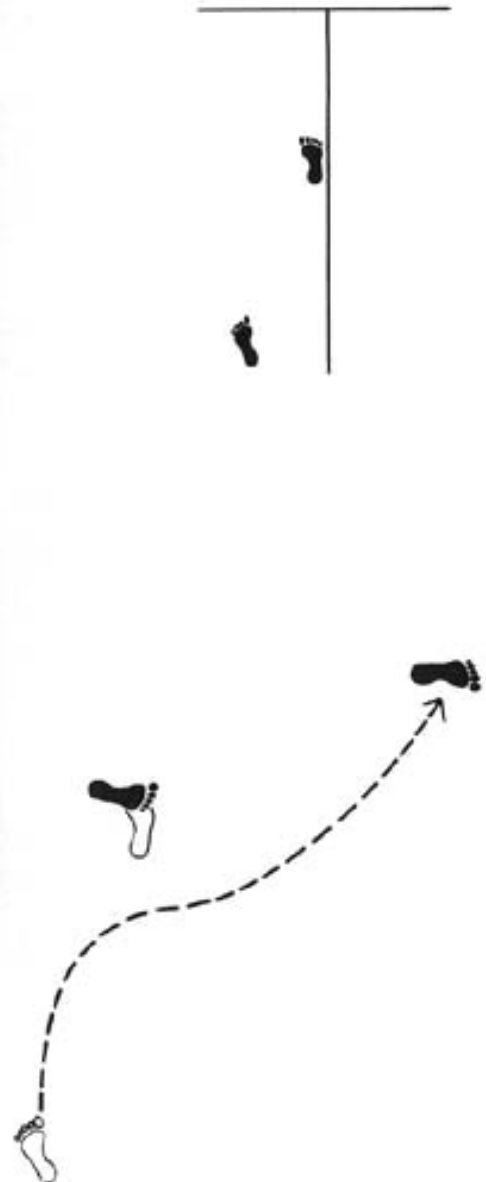


23. Move the left foot to B, turning counter-clockwise to form a left walking stance toward B while executing a high block to B with the left double forearm.

Left walking stance high block with a left double forearm toward B.



Previous Posture





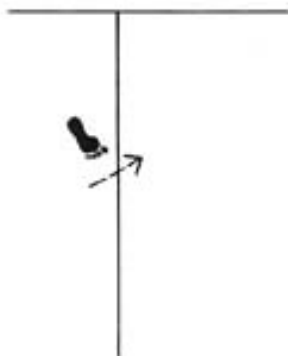
Keep both back fists facing upward.



Application



Side View

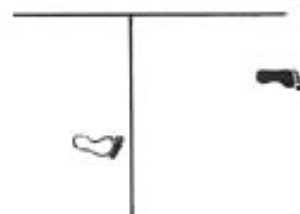
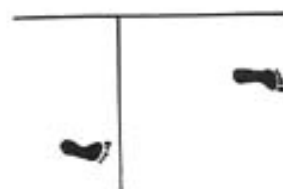


24. Move the right foot to B, forming a sitting stance toward C while executing a middle front block to C with the right forearm, and then a high side strike to B with the right back fist.

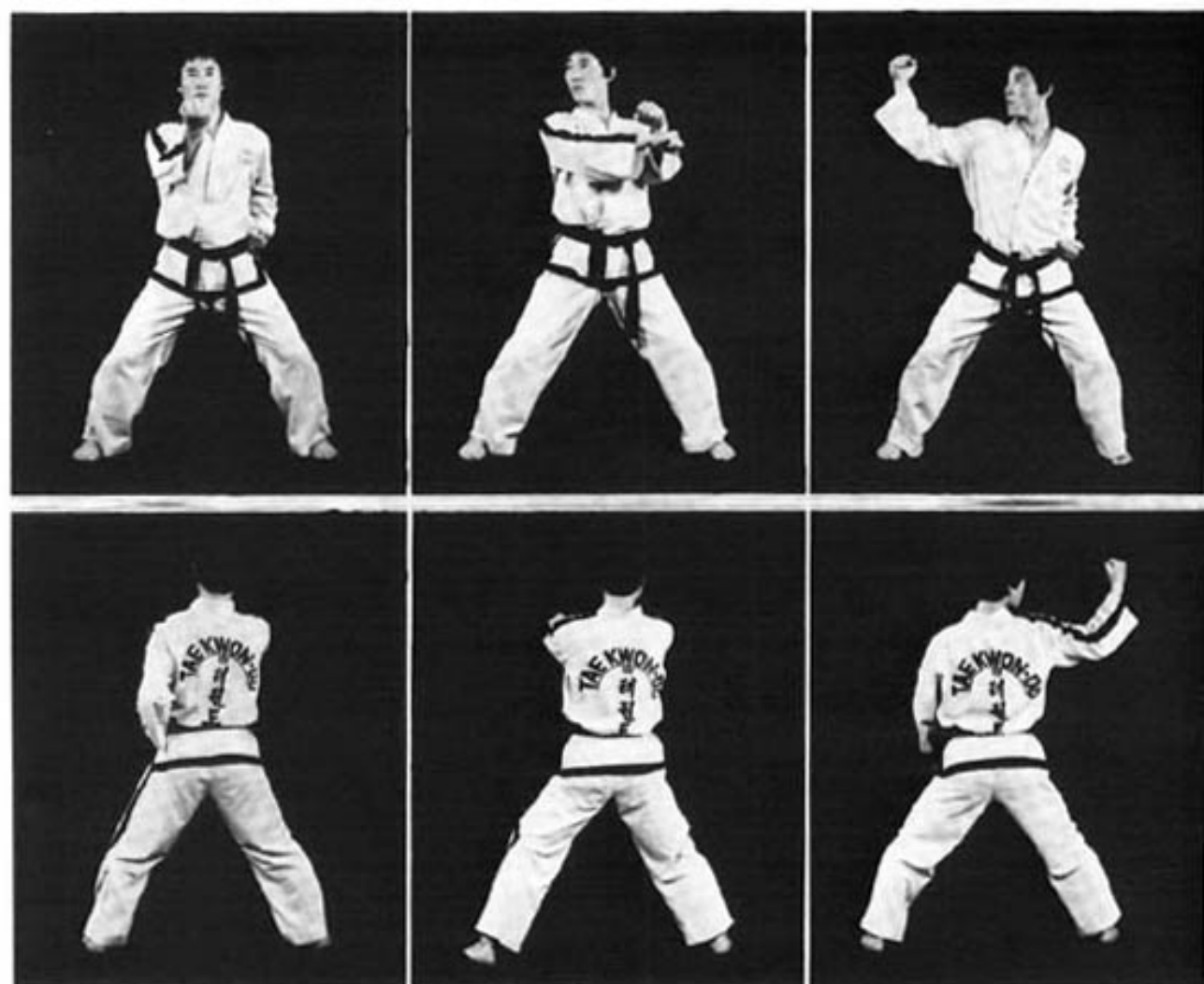


Sitting stance high side strike with the right back fist toward C.

Previous posture



Other View



Raise the body slightly.



## Application of No. 24

Side View



Side View



Top View



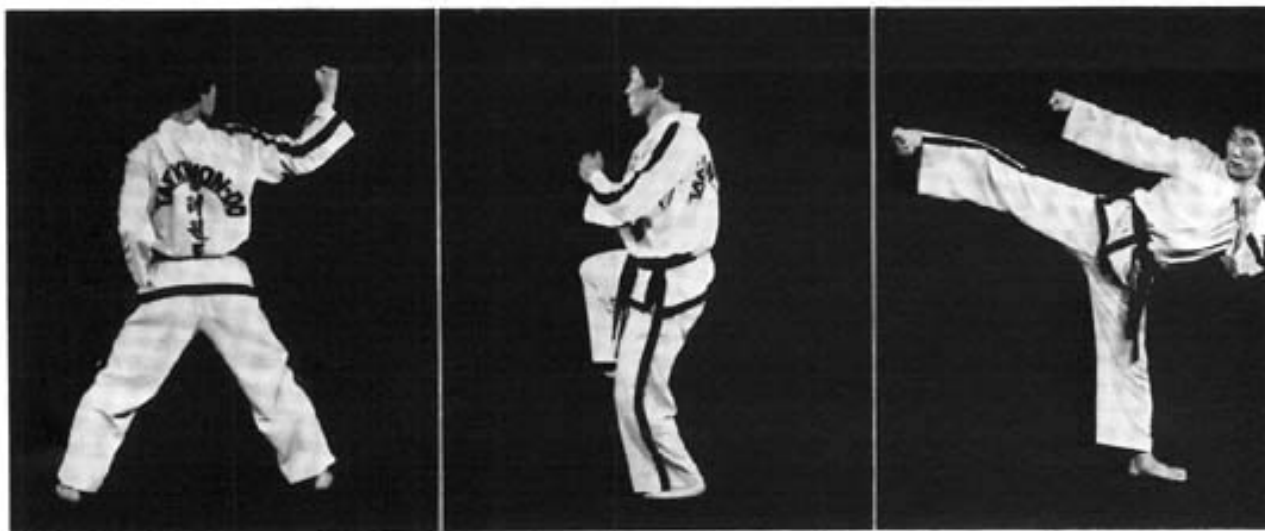
25. Execute a middle side piercing kick to A with the right foot, turning counter-clockwise and then lower it to A.



Middle side piercing kick to A with the right foot.



**Previous Posture**

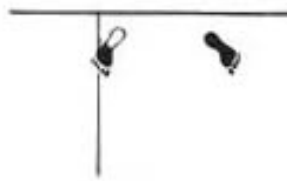
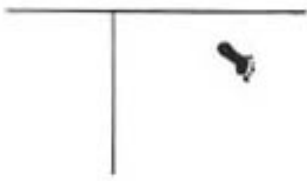


**Application**





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



**Application**



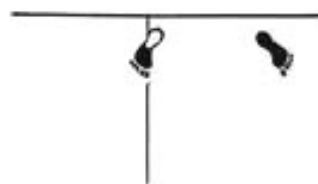
26. Execute a middle side piercing kick to A with the left foot turning clockwise.



Middle side piercing kick to A with the left foot.

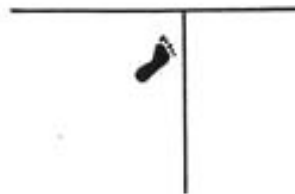
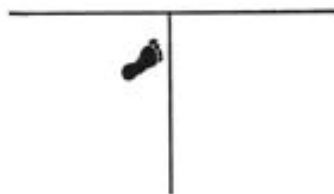


Previous Posture





Application



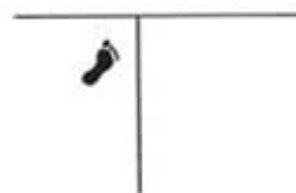
27. Lower the left foot to A and then execute a middle block to B with an X-knife-hand while forming a left L-stance toward B, pivoting with the left foot.



Left L-stance middle block with an X-knife-hand toward B.

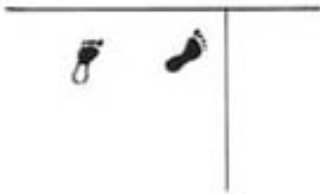


Previous Posture

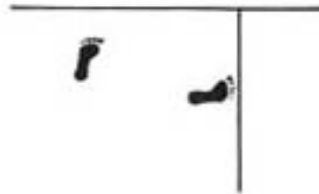




Front View



Blocking



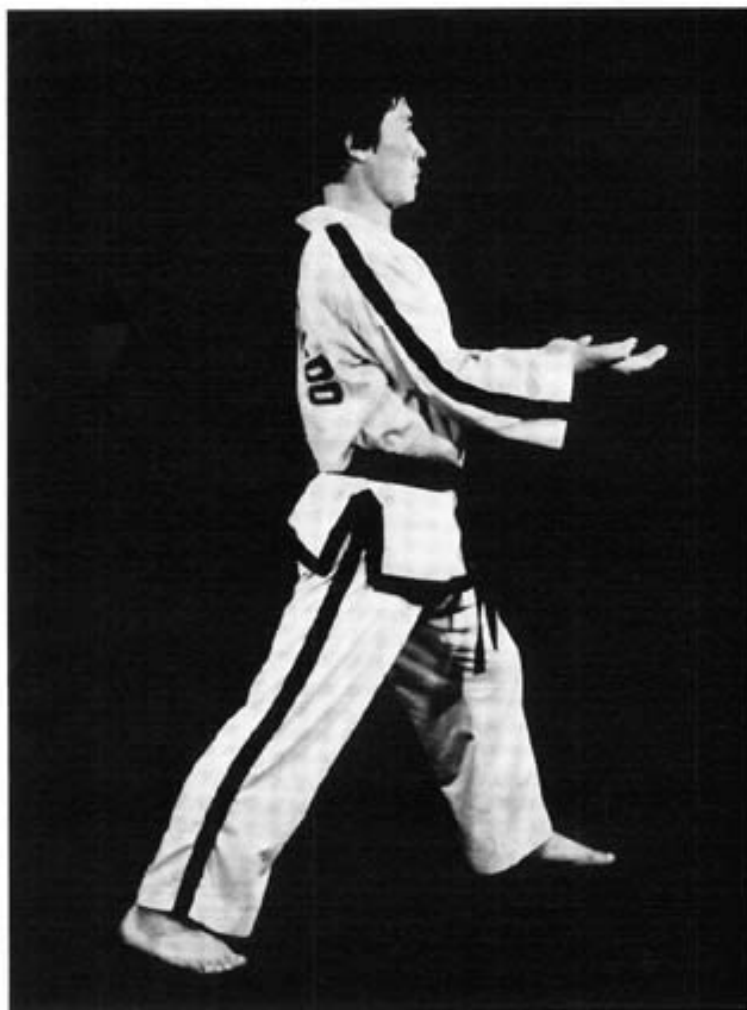
Pulling

Application

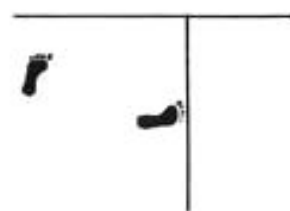


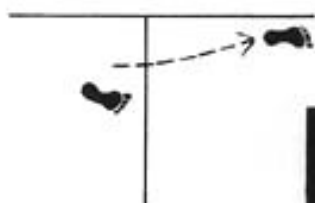
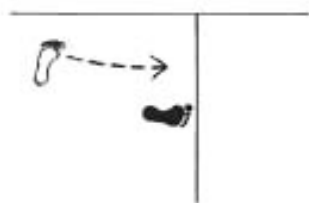
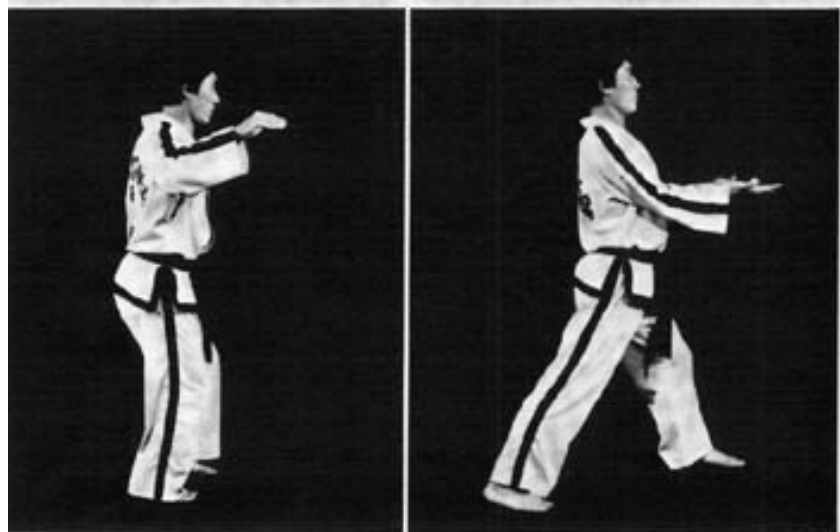
28. Move the left foot to B, forming a left walking stance toward B while executing an upward block to B with both palms.

Left walking stance upward block with both palms toward B.



Previous Posture





Top View

Application



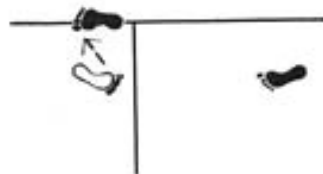
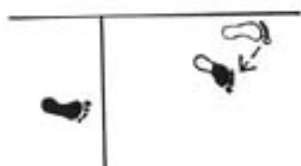
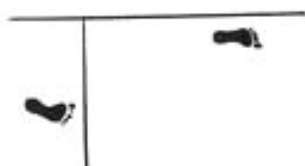
29. Move the left foot on line AB and then execute a rising block to A with the right forearm while forming a right walking stance toward A.



Right walking stance rising block with a right forearm toward A.



**Previous Posture**



**Application**



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



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





Previous posture

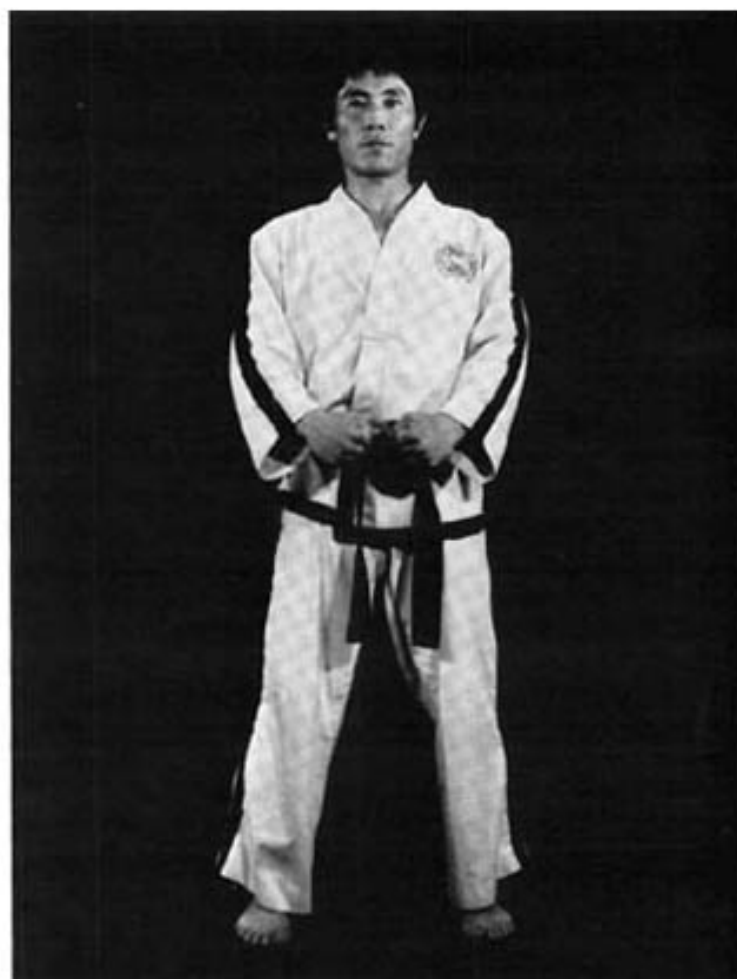


Keep the left heel slightly off the ground.



Application

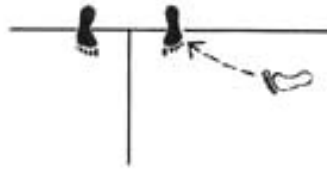
**END: Bring the left foot back to a ready posture.**



**Parallel ready stance toward D.**



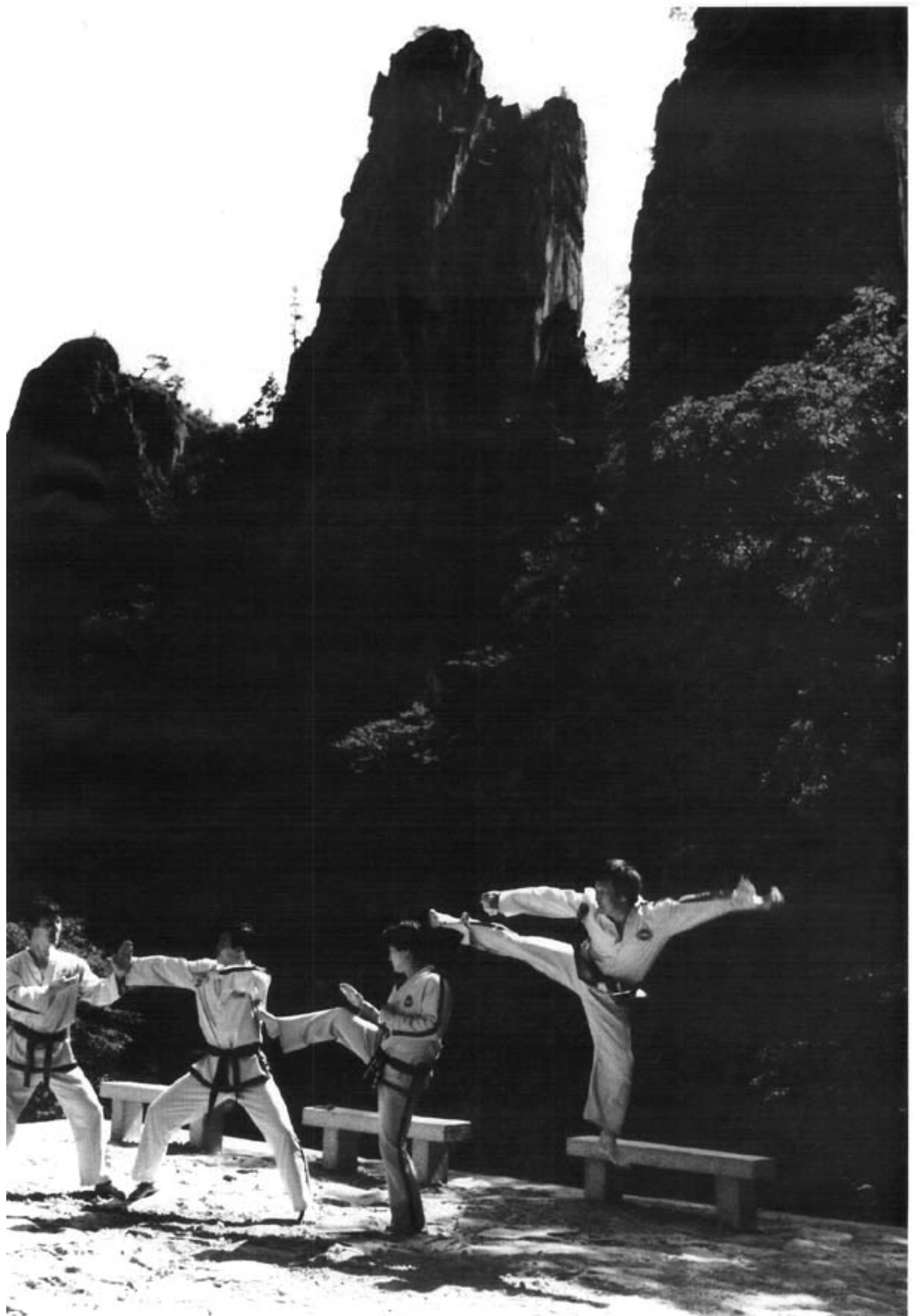
**Previous Posture**



**Side View**







## **SYNOPSIS**

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

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

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