ENCyclopedia
OF
TAEKWON-DO

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GEN. CHOI HONG HI

VOLUME IX
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Taekwon-Do in Korean Character
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President

International Taekwon-Do Federation
THE TENETS OF TAEKWON-DO
(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy (Ye Ui)
Integrity (Yom Chi)
Perseverance (In Nae)
Self-Control (Guk Gi)
Indomitable Spirit (Baekjul Boolgool)
始春之道精神
礼义廉耻忍耐
老己百折不屈
苍野苍池
 Hassan
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 persistant 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 disasterous 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.
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 rhythmical 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 (을) 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 (🌙) 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 (shouldBeEmbeddedDiagram) 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 (I) symbolizes the homogenous race.

Since each pattern has a close relationship with the fundamental excercise, students, therefore, should practice the patterns according to the following graduation to attain the maximum results with the least effort.
<table>
<thead>
<tr>
<th>NAME OF TUL</th>
<th>RANK</th>
<th>ORDER OF BELT</th>
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</thead>
<tbody>
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<td>9TH GUP</td>
<td>WHITE/YELLOW STRIPE</td>
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<tr>
<td>DAN-GUN.</td>
<td>8TH GUP</td>
<td>YELLOW</td>
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<td>DO-SAN</td>
<td>7TH GUP</td>
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<td>6TH GUP</td>
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<td>5TH GUP</td>
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<td>HWA-RANG.</td>
<td>2ND GUP</td>
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<tr>
<td>CHOONG-MOO</td>
<td>1ST GUP</td>
<td>RED/BLACK STRIPE</td>
</tr>
</tbody>
</table>

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 WON-HYO
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.
Walking Stance (*Gunnun Sogi*)

**Front View**

**Back View**

L-Stance (*Niunja Sogi*)

**Front View**

**Back View**
Close Stance (*Moa Sogi*)

Front View

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

Front View

Side View
Fixed Stance (Gojung Sogi)

One and a half shoulder width

Side View

Left fixed stance

Right fixed stance

Front View

Front View
Bending Stance (*Gooboryo Sogi*)

Right bending stance

Left bending stance

Bending Ready Stance A (*Gooboryo Junbi Sogi A*)

Right bending ready stance A

Left bending ready stance A
L-Stance Knife-hand High Inward Strike
(Niunja So Sonkal Nopunde Anuro Taerigi)

* Knife-hand reaches the same level as the neck of the attacker.
Fixed Stance Middle Punch (*Gojung So Kaunde Jirugi*)

Front View  
Side View

Walking Stance Reverse Punch (*Gunnun So Bande Jirugi*)

Front View  
Front View
Forearm Circular Block (*Palmok Dollimyo Makgi*)

* 1. The inner forearm is used as the blocking tool.
  2. The fist reaches the same level as the defender's shoulder. This shoulder should be slightly lower than the opposite one.
L-Stance Forearm Middle Guarding Block
(Niunja So Palmok Kaunde Daebi Makgi)

* 1. The forearm becomes half facing the opponent.
   2. The fist reaches the same level as the shoulder of the defender.
Middle Side Piercing Kick (*Kaunde Yopcha Jirugi*)

* 1. The footsword reaches the same level as the shoulder of the attacker.

2. Execute a high punch while kicking unless special directions are given.

Low Front Snap Kick (*Najunde Apcha Boosigi*)

The foot reaches the same level as the lower abdomen of the attacker.
Taekwon-Do
In Korean Character

Taekwon-Do
In Chinese Character
Mt. Kumgang where monk Won-Hyo taught Buddhism.
PATTERN WON-HYO
(WON-HYO TUL)

This pattern is practised by the 6th grade holder and above.

DIAGRAM: I

MOVEMENTS: 28

READY POSTURE: CLOSE READY STANCE A
Ready Posture (*Junbi Jase*)

Close ready stance A toward D.
1. Move the left foot to B, forming a right L-stance toward B while executing a twin forearm block.

Right L-stance twin forearm block toward B.
Keep forearms crossed at the center of the chest, placing the side blocking one inside of the other with both under forearms facing the defender.
2. Execute a high inward strike to B with the right knife-hand while bringing the left side fist in front of the right shoulder.

Right L-stance knife-hand high inward strike toward B.
Previous Posture

Raise the body slightly.

Knife-hand reaches the same level as the neck artery of the attacker.

Top View

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

Left fixed stance middle punch toward B.
4. Bring the left foot to the right foot, and then move the right foot to A, forming a left L-stance toward A while executing a twin forearm block.

*Previous Posture*

*Left L-stance twin forearm block toward A.*
Keep the left heel slightly off the ground.
5. Execute a high inward strike to A with a left knife-hand while bringing the right side fist in front of the left shoulder.

Left L-stance knife-hand high inward strike toward A.
Previous Posture

Raise the body slightly.

Knife-hand reaches the same level as the neck artery of the attacker.

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

Right fixed stance middle punch toward A.
7. Bring the right foot to the left foot, and then turn the face toward D while forming a right bending ready stance A toward D.

Right bending ready stance A toward D.
Keep the right heel slightly off the ground.
8. Execute a middle side piercing kick to D with the left foot.
9. Lower the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
10. Move the right foot to D, forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.

Left L-stance knife-hand middle guarding block toward D.
11. Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
12. Move the right foot to D, forming a right walking stance toward D while executing a middle thrust to D with the right straight fingertip.

Right walking stance straight fingertip thrust toward D.
13. Move the left foot to E, turning counterclockwise to form a right L-stance toward E, at the same time executing a twin forearm block.

Right L-stance twin forearm block toward E.
14. Execute a high inward strike to E with the right knife-hand, at the same time bringing the left side fist in front of the right shoulder.

Right L-stance knife-hand high inward strike toward E.
Previous Posture  Raise the body slightly.

Top View

Application

Application
15. Execute a middle punch to E with the left fist while forming a left fixed stance toward E, slipping the left foot to E.

Left fixed stance middle punch toward E.
16. Bring the left foot to the right foot, and then move the right foot to F, forming a left L-stance toward F while executing a twin forearm block.
Keep the left heel slightly off the ground.

Application
17. Execute a high inward strike to F with the left knife-hand while bringing the right side fist in front of the left shoulder.
Raise the body slightly.

Other View

Previous Posture
18. Execute a middle punch to F with the right fist while forming a right fixed stance toward F, slipping the right foot to F.
19. Bring the right foot to the left foot, and then move the left foot to C, forming a left walking stance toward C while executing a circular block to CF with the right inner forearm.

Left walking stance toward C with the inner forearm circular block to CE.
Keep the right heel slightly off the ground.

Side View
Top View

Keep the right heel slightly off the ground.
20. Execute a low front snap kick to C with the right foot, keeping the position of the hands as they were in 19.

Low front snap kick to C with the right foot.
21. Lower the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the left fist.

Right walking stance middle punch toward C.
22. Execute a circular block to CE with the left inner forearm while maintaining a right walking stance toward C.

Right walking stance toward C with inner forearm circular block to CE.
Previous Posture

Side View

Keep the left heel slightly off the ground.
23. Execute a low front snap kick to C with the left foot, keeping the position of the hands as they were in 22.

Low front snap kick to C with the left foot.
24. Lower the left foot to C, forming a left walking stance toward C while executing a middle punch to C with the right fist.

Left walking stance middle punch toward C.
25. Turn the face toward C, forming a left bending ready stance A toward C.

Left bending ready stance A toward C.
26. Execute a middle side piercing kick to C with the right foot.

Middle side piercing kick to C with the right foot.
Application of No. 26

Side View

Side View

Side View
27. Lower the right foot on line CD, and then move the left foot to B, turning counter-clockwise to form a right L-stance toward B, at the same time executing a middle guarding block to B with the forearm.
Previous Posture

Keep the right heel slightly off the ground.
28. Bring the left foot to the right foot, and then move the right foot to A, forming a left L-stance toward A while executing a middle guarding block to A with the forearm.

Left L-stance forearm middle guarding block toward A.
END. Bring the right foot back to a ready posture.

Close ready stance A toward D.
ADDITIONAL TECHNIQUES
FOR
PATTERN YUL-GOK
Sitting Stance Middle Punch (*Anun So Kaunde Jirugi*)

1. The fist reaches the same level as the shoulder of the attacker.
2. The fist is brought to the center of the attacker.
L-Stance Twin Knife-hand Block (*Nünja So Sang Sonkal Makgi*)

* The side blocking knife-hand normally reaches the same level as the shoulder of the defender.
Walking Stance Palm Hooking Block
(*Gunnun So Sonbadak Golcho Makgi*)

Obverse Hooking Block (*Baro Golcho Makgi*)

Front View

Side View

Top View
Reverse Hooking Block (*Bandae Golcho Makgi*)

1. The palm reaches the same level as the shoulder of the defender.
2. The palm must reach the target in an arc.
Walking Stance Front Elbow Strike
(*Gunun So Ap Palkup Taerigi*)

* The elbow reaches the same level as the solar plexus of the attacker.
X-Stance Back Fist High Side Strike
*(Kyocha So Dung Joomuk Nopunde Yop Taerigi)*

* 1. The body becomes flank facing the opponent.
   2. The fist reaches the eye level of the attacker.
   3. The fist becomes half facing the opponent.
Walking Stance Double Forearm High Block
*(Gunnun So Doo Palmok Nopunde Makgi)*

* 1. The body always becomes half facing the opponent.
* 2. The fist reaches the eye level of the defender.
PATTERN YUL-GOK (Yul-Gok Tul)

This pattern is practised by the 5th grade holder and above.

DIAGRAM: 🔻
MOVEMENTS: 38
READY POSTURE: PARALLEL READY STANCE
NOTE: This diagram is reversed in order to help the student to understand and perform from a clearer angle.
Parallel ready stance toward D.
1. Move the left foot to B, forming a sitting stance toward D while extending the left fist to D horizontally.

Sitting stance with the left fist extended toward D.
2. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.
Previous Posture

Raise the body slightly

Side View

Application
3. Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.
Perform 2 and 3 in a fast motion.
Previous Posture

Raise the body slightly

Side View

Application
4. Bring the left foot to the right foot, and then move the right foot to A, forming a sitting stance toward D while extending the right fist to D horizontally.

Sitting stance with the right fist extended toward D.
Previous Posture

Keep the left heel slightly off the ground
5. 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  Application
6. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D. Perform 5 and 6 in a fast motion.

Sitting stance middle punch with the right fist toward D.
Previous Posture

Raise the body slightly

Side View

Application
7. Move the right foot to AD, forming a right walking stance toward AD while executing a high side block to AD with the right inner forearm.

Right walking stance right inner forearm high side block toward AD.
Previous Posture

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

Application

Keep the right back forearm full facing the opponent.
8. Execute a low front snap kick to AD with the left foot, keeping the position of the hands as they were in 7.

Low front snap kick to AD with the left foot.
9. Lower the left foot to AD, forming a left walking stance toward AD while executing a middle punch to AD with the left fist.

Left walking stance middle punch with the left fist toward AD.
10. Execute a middle punch to AD with the right fist while maintaining a left walking stance toward AD.
Perform 9 and 10 in a fast motion.

Left walking stance middle punch with the right fist toward AD.
Previous Posture

Keep the right heel slightly off the ground.

Application

Side View
11. Move the left foot to BD, forming a left walking stance toward BD, at the same time executing a high side block to BD with the left inner forearm.

Right walking stance middle punch with the right fist toward BD.
Previous Posture

Application

Side View
12. Execute a low front snap kick to BD with the right foot, keeping the position of the hands as they were in 11.

Low front snap kick to BD with the right foot.
13. Lower the right foot to BD, forming a right walking stance toward BD, while executing a middle punch to BD with the right fist.

Right walking stance middle punch with the right fist toward BD.
14. Execute a middle punch to DE with the left fist while maintaining a right walking stance toward BD.
Perform 13 and 14 in a fast motion.
Previous Posture

Keep the left heel slightly off the ground.

Application

Side View
15. Execute a high hooking block to D with the right palm while forming a right walking stance toward D, pivoting with the left foot.

Right walking stance high hooking block with a right palm toward D.
Previous Posture

Application

Side View

Application

Front View

Keep the body half facing the opponent.
16. Execute a high hooking block to D with the left palm while maintaining a right walking stance toward D.
Previous Posture

Application

Blocking

Pulling

Keep the body half facing the opponent.
17. Execute a middle punch to D with the right fist while maintaining a right walking stance toward D.

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

Keep the left heel slightly off the ground.
18. 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.

Left walking stance high hooking block with a left palm toward D.
Keep the body half facing the opponent.
19. Execute a high hooking block to D with the right palm while maintaining a left walking stance.

Left walking stance high hooking block with the right palm toward D.
Previous Posture

Application

Grabbing

Keep the right heel slightly off the ground.

Pulling

Reverse hooking kick
20. Execute a middle punch to D with the left fist while maintaining a left walking stance toward D. Perform 19 and 20 in a continuous motion.

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

Keep the right heel slightly off the ground.
21. 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 toward D.
22. Turn the face toward D, forming a right bending ready stance A toward D.

Right bending ready stance A toward D.
23. Execute a middle side piercing kick to D with the left foot.
24. Lower the left foot to D, forming a left walking stance toward D while striking the left palm with the right front elbow.

Left walking stance right front elbow strike toward D.
Keep the body full facing the opponent.
25. Turn the face toward C while forming a left bending ready stance A toward C.

Left bending ready stance A toward C.
26. 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
27. Lower the right foot to C, forming a right walking stance toward C while striking the right palm with the left front elbow.

Right walking stance left front elbow strike toward C.
Application

Side View

Top View

Previous Posture

Keep the body full facing the opponent.
28. Move the left foot to E, forming a right L-stance toward E while executing a twin knife-hand block.

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

Previous Posture
29. 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 with the right straight fingertip toward E.
30. Move the right foot to F, turning clockwise to form a left L-stance toward F while executing a twin knife-hand block.
Previous Posture

Application
31. Move the left foot to F, forming a left walking stance toward F while executing a middle thrust to F with the left straight fingertip.
Previous Posture

Application
32. Move the left foot to C, forming a left walking stance toward C while executing a high side block to C with the left outer forearm.

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

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

Keep back fist half facing the opponent.
Application of No. 32.
33. Execute a middle punch to C with the right fist while maintaining a left walking stance toward C.
Application

Side View

Keep the right heel slightly off the ground.
34. Move the right foot to C, forming a right walking stance toward C while executing a high side block to C with the right outer forearm.

Right walking stance high side block with the right outer forearm toward C.
Keep back forearms crossed in front of the chest, placing the striking one under the other.

Keep the body half facing the opponent.
35. Execute a middle punch to C with the left fist while maintaining a right walking stance toward C.
Keep the left heel slightly off the ground.
36. Jump to C, forming a left X-stance toward B while executing a high side strike to C with the left back fist.

Left X-stance toward B with the left back fist high side strike to C.
Previous Posture

Application

Keep the forearms crossed in front of the rib cage with both palms faced downward, placing the striking one under the other.

Keep back fist half facing the opponent.
37. Move the right foot to A, forming a right walking stance toward A, at the same time executing a high block to A with the right double forearm.

Right walking stance high block with the right double forearm toward A.
Previous Posture

Application

* The body always becomes half facing the opponent.
38. Bring the right foot to the left foot, and then move the left foot to B, forming a left walking stance toward B while executing a high side block to B with the left double forearm.

Left walking stance high side block with the left double forearm toward B.
Previous Posture

Keep the right heel slightly off the ground.

Application

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

Parallel ready stance toward D.
ADDITIONAL TECHNIQUES
FOR
PATTERN JOONG-GUN
Close Ready Stance B (*Moe Junbi Sogi B*)

The fists reach the same level as the navel.
Rear Foot Stance Palm Upward Block
(Dwitbal So Sonbadak Ollyo Makgi)

Side View

One shoulder width

Left rear foot stance

Front View

Right rear foot stance

Back View
Low Stance (*Nachuo Sogi*)

Left low stance

Front View

Right low stance

Side View

Double shoulder width

right low stance

Front View
L-Stance Reverse Knife-hand Outward Block
(Niunja So Sonkal Dung Bakuro Makgi)

Front View  Side View  Back View

Side Front Snap Kick (Yobap Cha Busigi)

Front View  Side View
Rear Foot Stance Palm Upward Block
(Dwïtal So Sonbadak Ollyo Makgi)

Front View

Back View

Top View

Side View

The palm reaches the same level as the solar plexus of the defender.
Walking Stance Upper Elbow Strike
(Gunnun So Wipalgup Taerigi)

Side View

Front View

Top View

Back View
Walking Stance Twin Fist High Vertical Punch
(* Gunnun So Sang Joomuk Sewo Jirugi*)

Front View

Side View

Top View

* 1. The fist reaches the same level as the philtrum of the attacker.
   2. The elbows form straight lines with the shoulders of the attacker.
Walking Stance Twin Fist Upset Punch
(*Gunnun So Sang Joomuk Dweijibo Jirugi*)

Side View

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

Front View

Top View
Walking Stance X-Fist Rising Block
(Gunnun So Kyocha Joomuk Chukyo Makgi)

X-fist stays at the center of the defender’s forehead.

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

The fist reaches the eye level of the attacker.
L-Stance Reverse Punch (*Niunja So Bandae Jirugi*)

Front View

Side View

Top View
Walking Stance Palm Pressing Block
(*Gunnun So Sonbadak Noollo Makgi*)

Side View

Front View

Top View

* 1. The pressing palm reaches the same level as the lower abdomen of the defender.
   2. The other palm reaches the same level as the solar plexus
Fixed Stance U-Shape Block (*Gojung So Mongdung-i Makgi*)

Front View

Top View

Side View

The arc-hands must form a vertical line with the knee.
Close Stance Angle Punch (*Moa So Kiokja Jirugi*)

*Front View*

*Side View*

*Top View*

The fist reaches up to the chest.
Caligraphy of patriot Ahn Joong-Gun written at the cell of Lui-Shung prison prior to his execution in 1910. “The best rivers and mountains” implies that Korea is the most beautiful country in the world.
PATERN JOONG-GUN

This pattern is practised by the 4th grade holder and above.

DIAGRAM: I

MOVEMENTS: 32

READY POSTURE: CLOSE READY STANCE B.
DIAGRAM

(Yon Moo Son)

A -- C -- B

E -- D -- F
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 a left reverse knife-hand.
Ready Posture

Keep the forearms crossed in front of the chest, placing the blocking one under the other, both palms facing downward.

Application
2. Execute a low side front snap kick to B with the left foot, keeping the position of the hands as they were in 1.
Application
3. Lower the left foot to B and then move the right foot to B, forming a left rear foot stance toward B while executing an upward block with a right palm.

Left rear foot stance upward block with a right palm toward B.
Application

The palm reaches the target in a circular motion.
4. Move the right foot to A, forming a left L-stance toward A, at the same time executing a middle side block to A with a right reverse knife-hand.

Left L-stance middle side block with a right reverse knife-hand toward A.
Previous Posture

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

Low side front snap kick to A with the right foot.
6. Lower the right foot to A and then move the left foot to A, forming a right rear foot stance toward A while executing an upward block with the left palm.
Application

The palm reaches the target in a circular motion.

Front View

Keep the right heel slightly off the ground.
7. 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.
8. Execute a high strike to D with the right upper elbow while forming a left walking stance toward D, slipping the left foot to D.

Left walking stance right upper elbow strike toward D.
Previous Posture

Application

Top View

Side View

Keep the body full facing.
9. Move the right foot to D, forming a left L-stance toward D, at the same time executing a middle guarding block to D with a knife-hand.
Previous Posture

Application

Top View
10. Execute a high strike to D with the left upper elbow, at the same time forming a right walking stance toward D, slipping the right foot to D.

Right walking stance left upper elbow strike toward D.
11. Move the left foot to D, forming a left walking stance toward D while executing a high vertical punch to D with a twin fist.
12. Move the right foot to D, forming a right walking stance toward D while executing an upset punch to D with a twin fist.

Right walking stance upset punch with a twin fist toward D.
13. Move the right foot on line CD, and then turn counter-clockwise to form a left walking stance toward C while executing a rising block with an X-fist.

Left walking stance rising block with an X-fist toward C.
Application
14. Move the left foot to \( E \), forming a right L-stance toward \( E \) while executing a high side strike to \( E \) with the left back fist.

Right L-stance high side strike with the left back fist toward \( E \).

Previous Posture
Keep the forearms crossed in front of the chest, placing the left one under the right, with both palms facing downward.
15. Twist the left fist counter-clockwise until the back fist faces downward, at the same time forming a left walking stance toward E, slipping the left foot to E.

Left walking stance toward E.
Application of No. 15.

Grabbed by an opponent

Twisting counter-clockwise

Released
Keep the body full facing the opponent.
16. Execute a high punch to E with the right fist while maintaining a left walking stance toward E. Perform 15 and 16 in a fast motion.
Previous Posture

Keep the right heel slightly off the ground.

Application
17. Bring the left foot to the right foot and then move the right foot to F, forming a left L-stance toward F while executing a high side strike to F with a right back fist.

Left L-stance high side strike with the right back fist toward F.
Keep the left heel slightly off the ground.
18. Twist the right fist counter-clockwise until the back fist faces downward while forming a right walking stance toward F, slipping the right foot to F.
Previous Posture

Application

Grabbed by an opponent.  Twisting clockwise  Released
19. Execute a high punch to F with the left fist while maintaining a right walking stance toward F.
Previous Posture

Keep the left heel slightly off the ground.

Application
20. Bring the right foot to the left foot and then move the left foot to C, forming a left walking stance toward C while executing a high block to C with a left double forearm.

Previous Posture

Left walking stance high block with the left double forearm toward C.
21. Execute a middle punch to C with the left fist while forming a right L-stance toward C, pulling the left foot.

Right L-stance middle punch toward C.
22. Execute a middle side piercing kick to C with the right foot.
23. Lower the right foot to C, forming a right walking stance toward C while executing a high side block to C with the right double forearm.
24. Execute a middle punch to C with the right fist while forming a left L-stance toward C, pulling the right foot.
25. Execute a middle side piercing kick to C with the left foot.
26. Lower the left foot to C, forming a right L-stance toward C while executing a middle guarding block to C with the forearm.
The forearm becomes half facing the opponent.
27. Execute a pressing block to C with the right palm while forming a left low stance toward C, slipping the left foot.

Left low stance pressing block with the right palm toward C.
28. Move the right foot to C, forming a left L-stance toward C while executing a middle guarding block to C with the forearm.
Previous Posture

Side View
Application of No. 28
29. Execute a pressing block to C with the left palm while forming a right low stance toward C, slipping the right foot.

Right low stance pressing block with the left palm toward C.
30. Bring the left foot to the right foot, forming a close stance toward A while executing an angle punch with the right fist.

Close stance toward A with the right fist angle punch.
31. Move the right foot to A, forming a right fixed stance toward A while executing a U-shape block to A.

Right fixed stance U-shape block toward A.
* 1. The reverse knife-hand is the blocking tool.
2. Blocking tools form a vertical line with the knee at the moment of the block.
32. Bring the right foot to the left foot and then move the left foot to B, forming a left fixed stance toward B, at the same time executing a U-shape block to B.

Left fixed stance U-shape block toward B.

Previous Posture

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

Close ready stance B toward D.
SYNOPSIS

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

**VOLUME I:**
1) Origin and Development of Martial Arts
2) History of Taekwon-Do
3) Moral Culture
4) Philosophy
5) Training Schedule
6) Cycle and Composition of Taekwon-Do
7) Demonstration
   A) Model Sparring
   B) Pre-arranged Free Sparring
   C) Sample of Self-defence Techniques
8) About the Author
9) Group photos

**VOLUME II:**
1) Theory of Power
2) Attacking and Blocking Tools
3) Vital Sports
4) Training
   A) Training Hall
   B) Conduct in Do Jang
   C) Training Equipment
   D) Practice Suits
5) Stances
6) Training Aids

**VOLUME III:** Hand Techniques
**VOLUME IV:** Foot Techniques
**VOLUME V:** Sparring
**VOLUME VI:** Fundamental Exercises (A)
**VOLUME VII:** Fundamental Exercises (B)
VOLUME VIII:  
1) Four-Direction Punch  
2) Four-Direction Block  
3) Pattern Chon-Ji  
4) Pattern Dan-Gun  
5) Pattern Do-San  

VOLUME IX:  
1) Pattern Won-Hyo  
2) Pattern Yul-Guk  
3) Pattern Joong-Gun  

VOLUME X:  
1) Pattern Toi-Gae  
2) Four-Direction Thrust  
3) Pattern Hwa-Rang  
4) Pattern Choong-Moo  

VOLUME XI:  
1) Pattern Gwang-Gae  
2) Pattern Po-Eun  
3) Pattern Ge-Baek  

VOLUME XII:  
1) Pattern Eui-Am  
2) Pattern Choong-Jang  
3) Pattern Juche  

VOLUME XIII:  
1) Pattern Sam-II  
2) Pattern Yoo-Sin  
3) Pattern Choi-Yong  

VOLUME XIV:  
1) Pattern Yon-Gae  
2) Pattern Ul-Ji  
3) Pattern Moon-Moo  

VOLUME XV:  
1) Pattern So-San  
2) Pattern Se-Jong  
3) Pattern Tong-II