

ENCYCLOPEDIA  
of  
TAEKWON-DO

Volume

9

## General Choi Hong Hi



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# **ENCYCLOPEDIA OF TAEKWON-DO**

2nd Edition. 1987.

**GEN. CHOI HONG HI**

**VOLUME IX**

*The Encyclopedia of Taekwon-Do is a 15-volume set was originally written by General Choi Hong Hi in the 1983, (this is the 1987 version) with the latest edition being from 1999 (later editions have been published, but the 1999 editions were the last General Choi Hong Hi was directly involved with).*

*This comprehensive work contains 15 volumes with volumes 8 through 15 dedicated to the 24 patterns and containing descriptions of the pattern movements as well as pictures showing possible applications of some of the movements.*

*The reason I'm told why the 1987 version was digitised for the cd rom and not the third edition published in 1993 was to do with images bleeding through the paper when photocopied, making the pages difficult to read.*

*This version of the of the encyclopedia has several errors and omissions, you should really purchase the 1999 edition if you can get a hold of a set.*



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Taekwon-Do in Korean Character



*choi hong hi*

GEN. CHOI HONG HI  
President

International Taekwon-Do Federation

# THE TENETS OF TAEKWON-DO

*(Taekwon-Do Jungshin)*

TAEKWON-DO AIMS TO ACHIEVE

Courtesy (*Ye Ui*)

Integrity (*Yom Chi*)

Perseverance (*In Nae*)

Self-Control (*Guk Gi*)

Indomitable Spirit (*Baekjul Boolgool*)

跆拳道精神  
禮義廉恥忍耐  
克己百折不屈

黃野存識



# EXPLANATION OF TENETS

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

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

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

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

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

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

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

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

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

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

## SELF-CONTROL (*Guk Gi*)

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

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

## INDOMITABLE SPIRIT (*Baekjul Boolgool*)

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

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

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

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

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



"Pursue one's own goal"

# **PATTERNS** *(Tul)*

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

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

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

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

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

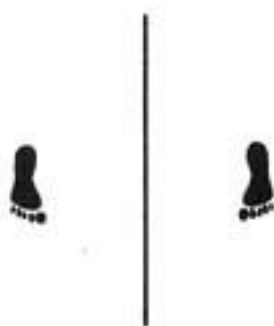
— refers to the right half of the chest.

**ADDITIONAL TECHNIQUES  
FOR  
PATTERN 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.

**Parallel stance**



**Sitting stance**



## Walking Stance (*Gunnun Sogi*)

Front View



Back View



## L-Stance (*Niunja Sogi*)

Front View



Back View



**Close Stance (*Moa Sogi*)**



**Front View**



**Side View**

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



**Front View**

**Side View**

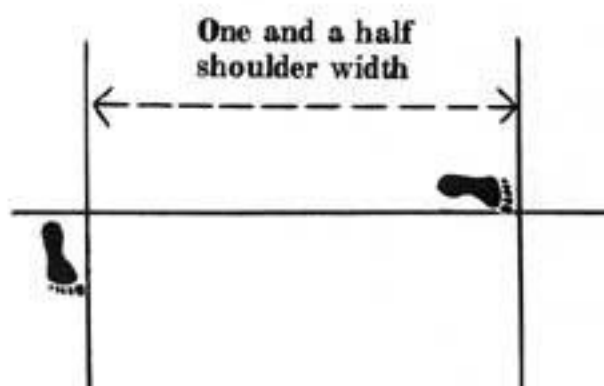




## Fixed Stance (*Gojung Sogi*)



Side View



Right fixed stance



Front View

Left fixed stance



Front View

## **Bending Stance (*Goobooryo Sogi*)**

**Right bending stance**



**Left bending stance**

## **Bending Ready Stance A (*Goobooryo 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)*



**Front View**

**Side View**



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



**Back View**



**Top View**

**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*)



Front View

Side View



Top View

- \* 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)*



**Front View**

**Side View**



**Back View**



- \* 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*)**



**Side View**

- \* 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*)**



**Side View**

**The foot reaches the same level as the lower abdomen of the attacker.**



**Front View**



Taekwon-Do  
In Korean Character

Taekwon-Do  
In Chinese Character.







Mt. Kungang where monk Won-Hyo taught  
Buddhism.

# **PATTERN WON-HYO**

## *(WON-HYO TUL)*

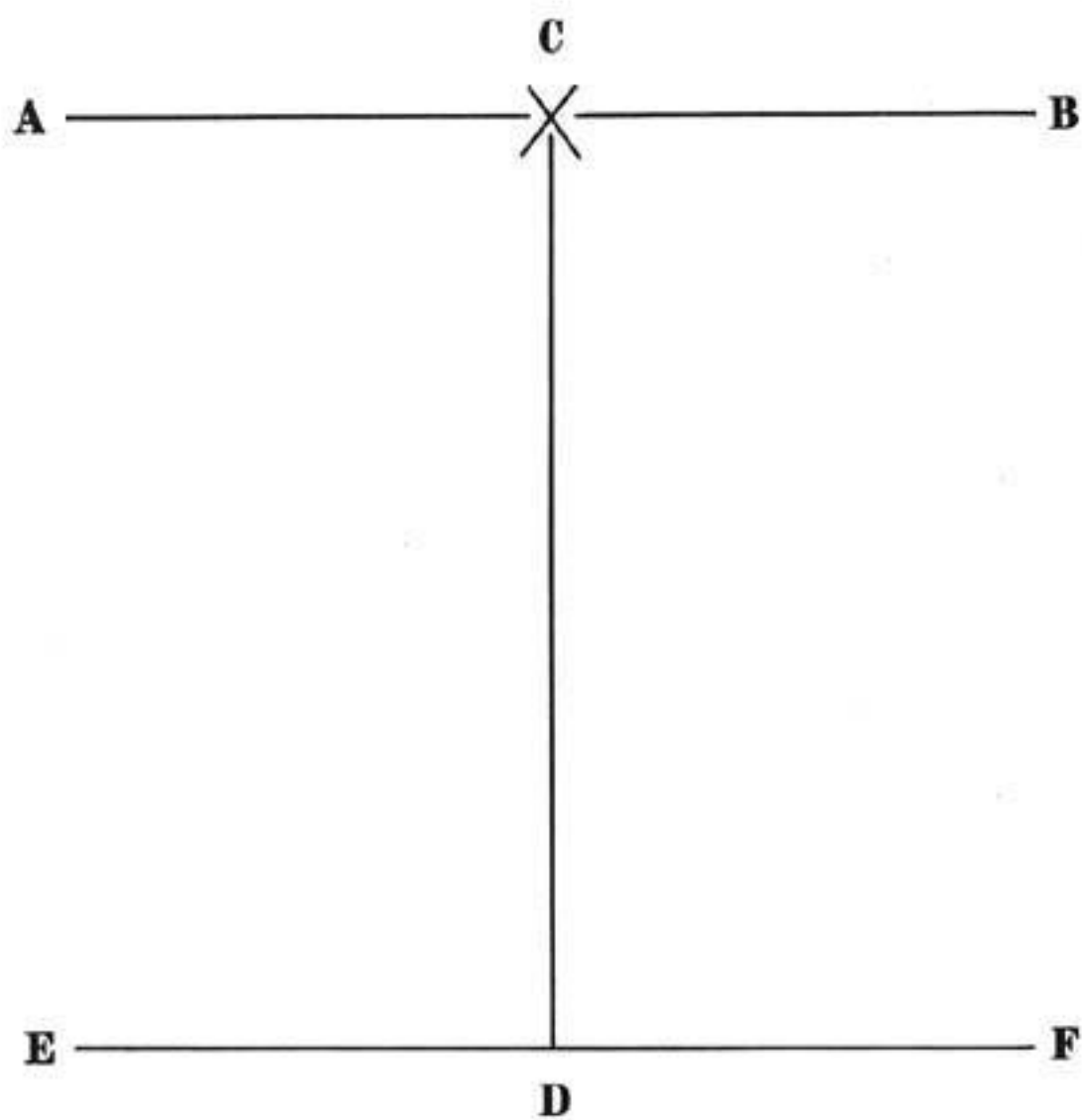
This pattern is practised by the 6th  
grade holder and above.

DIAGRAM: I

MOVEMENTS: 28

READY POSTURE: CLOSE READY STANCE A

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





**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.

### Ready Posture



### Application



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.



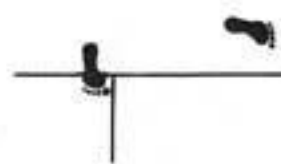
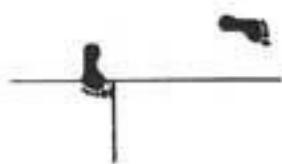
**Previous Posture**



**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.**

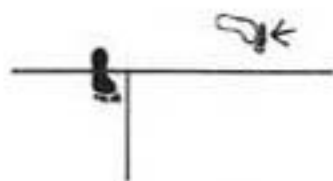


**Left fixed stance middle punch toward B.**





### Previous Posture



### Application



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.



Left L-stance twin forearm block toward A.

Previous Posture



Keep the left heel slightly off the ground.



Application



Side View

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.



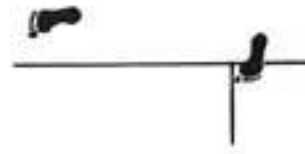
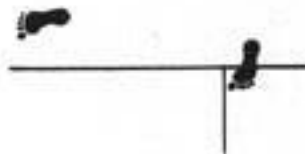
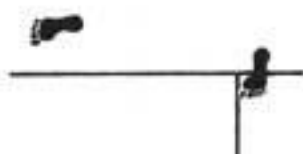
**Previous Posture**



**Raise the body slightly.**



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



**Application**



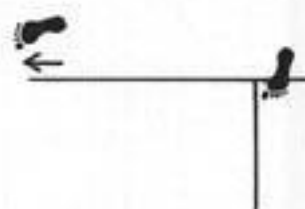
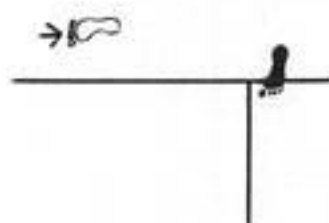
- 6. Execute a middle punch to A with the right fist while forming a right fixed stance toward A, slipping the right foot to A.**

**Right fixed stance middle punch toward A.**





# Previous Posture



## Application



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.



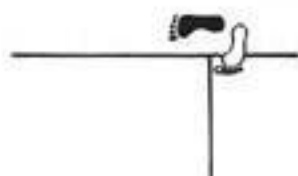
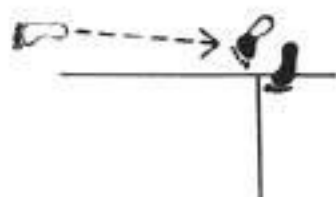
Previous Posture



Side View



Keep the right heel slightly off the ground.



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



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

# Application

## Previous Posture



## Side View



## Side View



## Side View

- 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.**



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

**Previous Posture**



**Application**



**Side View**



**Side View**



**Side View**





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.

Previous Posture



Application



Side View

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.



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



**Previous Posture**



**Application**



**Side View**



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.

**Previous Posture**



**Top View**



**Application**



**Side View**

13. Move the left foot to E, turning counter-clockwise to form a right L-stance toward E, at the same time executing a twin forearm block.



Right L-stance twin forearm  
block toward E.





**Other View**



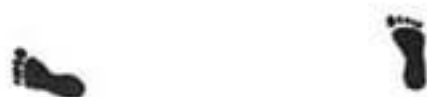
**Previous Posture**



- 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.**



**Application**



**Previous Posture**



**Raise the body slightly.**



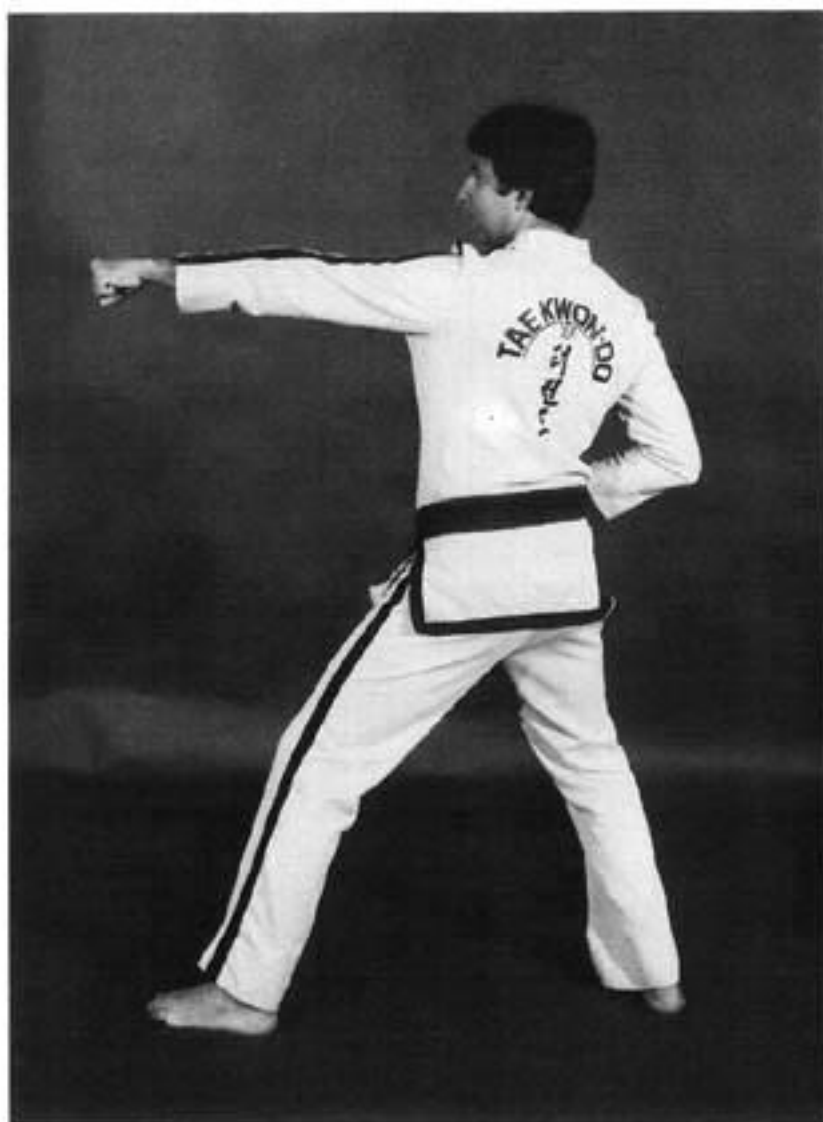
**Top View**



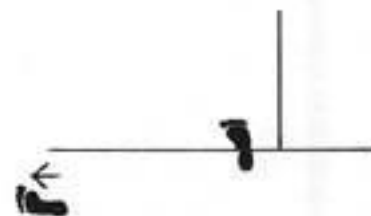
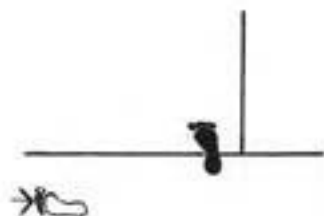
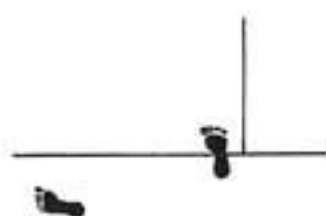
**Application**

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.



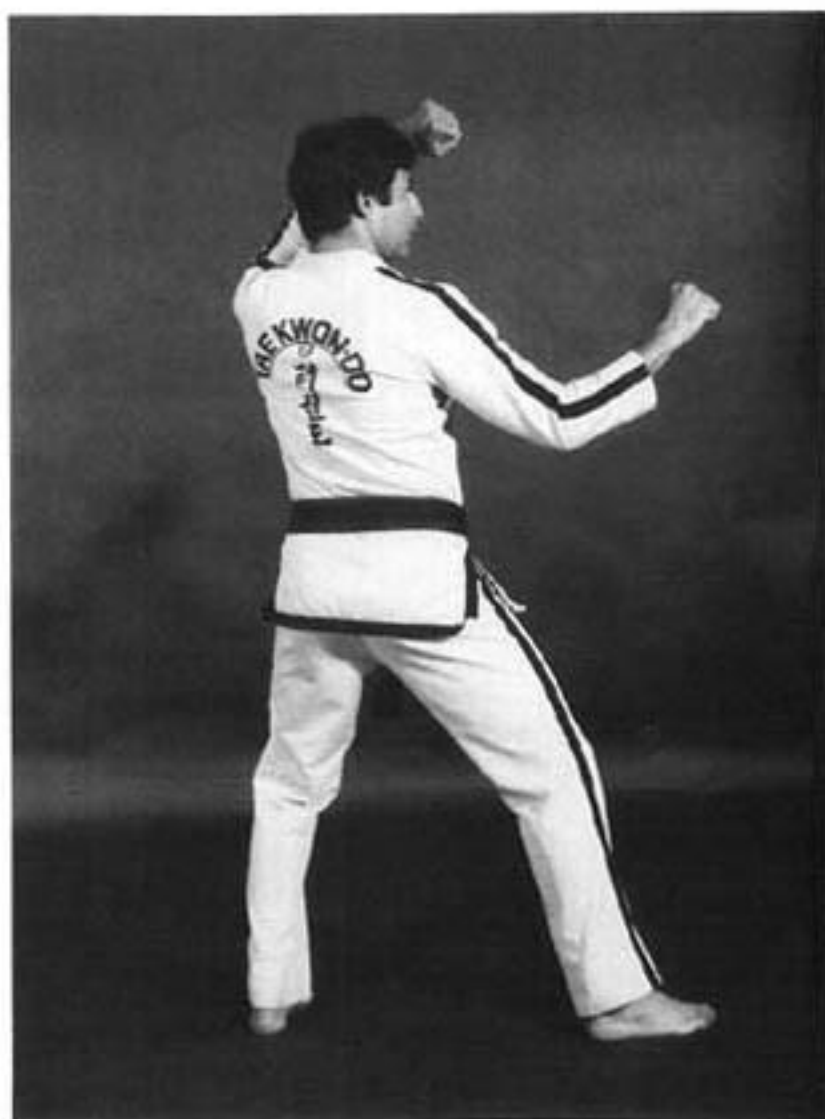
# Previous Posture



## Application



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.



Previous Posture



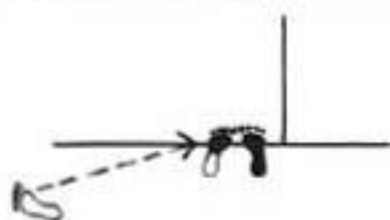
Left L-stance twin forearm block toward F.



**Other View**



Keep the left heel slightly off the ground.

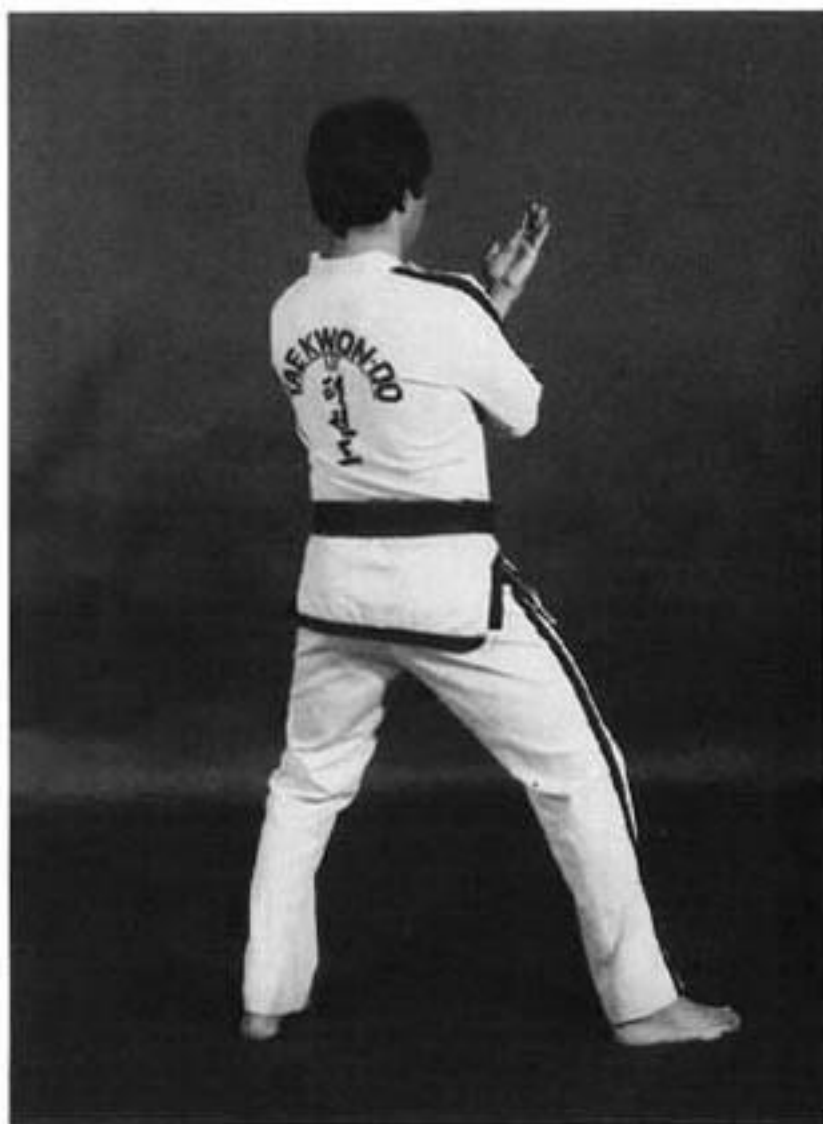


**Application**





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.



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



Raise the body slightly.

Other View

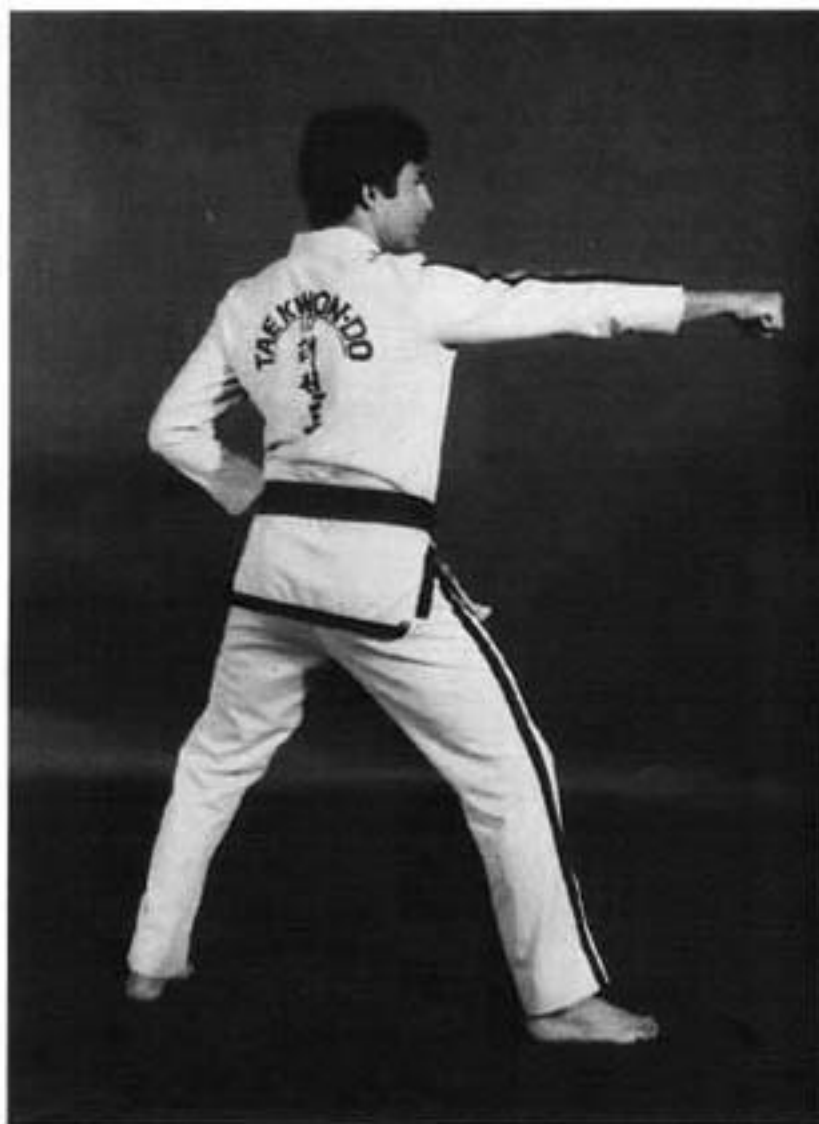


Previous Posture

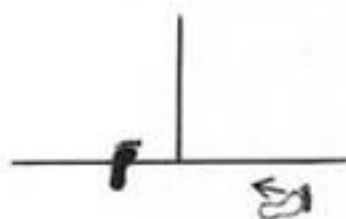


18. Execute a middle punch to F with the right fist while forming a right fixed stance toward F, slipping the right foot to F.

Right fixed stance middle punch toward F.



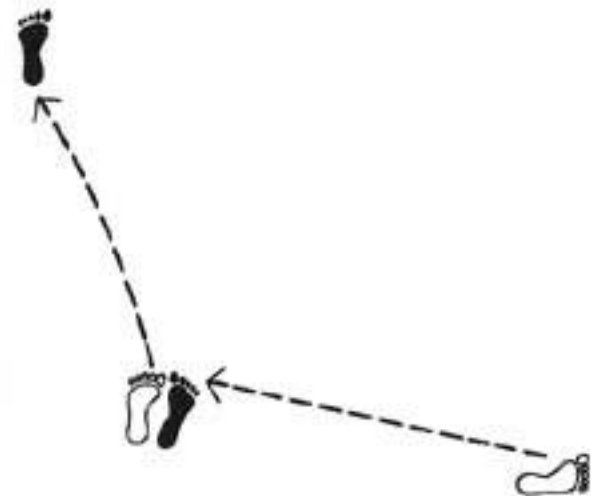
**Previous Posture**



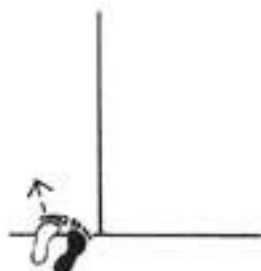
**Application**

Previous Posture

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.**





Side View



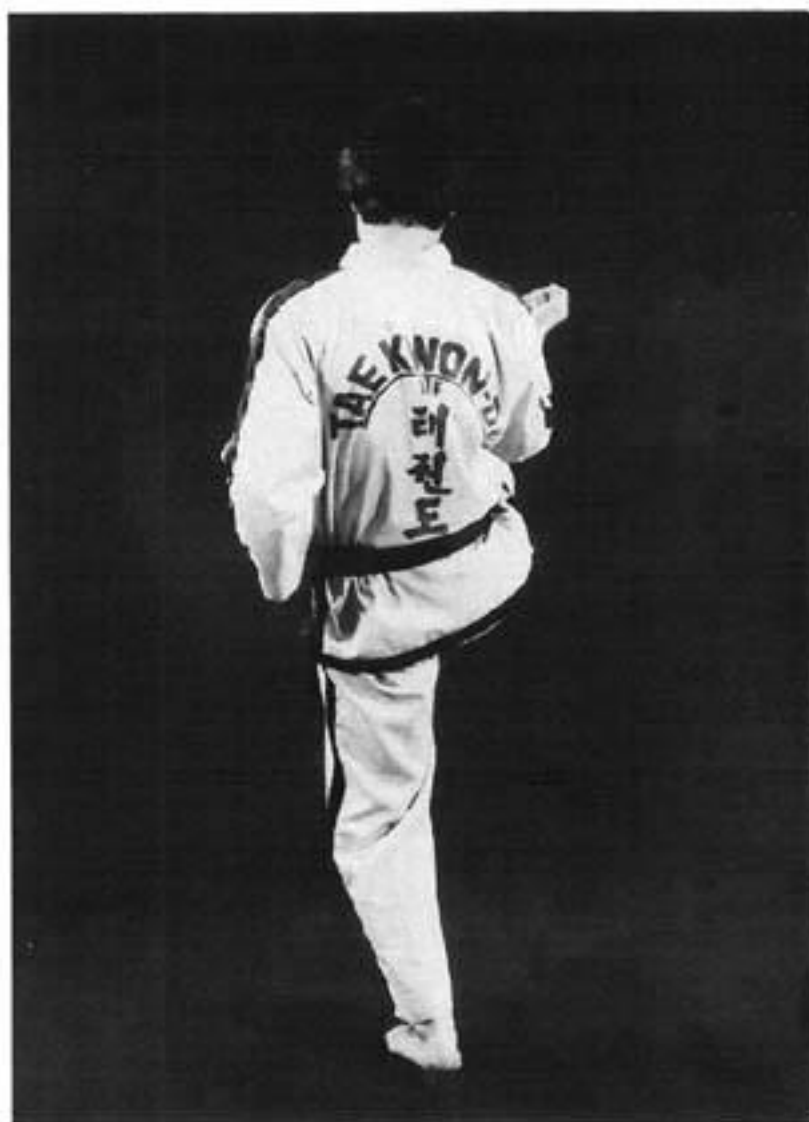
Application of No. 19



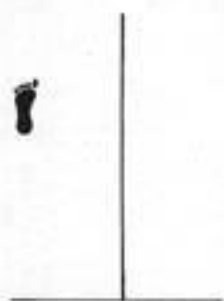
**Previous Posture**



- 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.**



**Application**



**Side View**

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.

**Application**



**Side View**

**Previous Posture**



**Side View**



- 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**

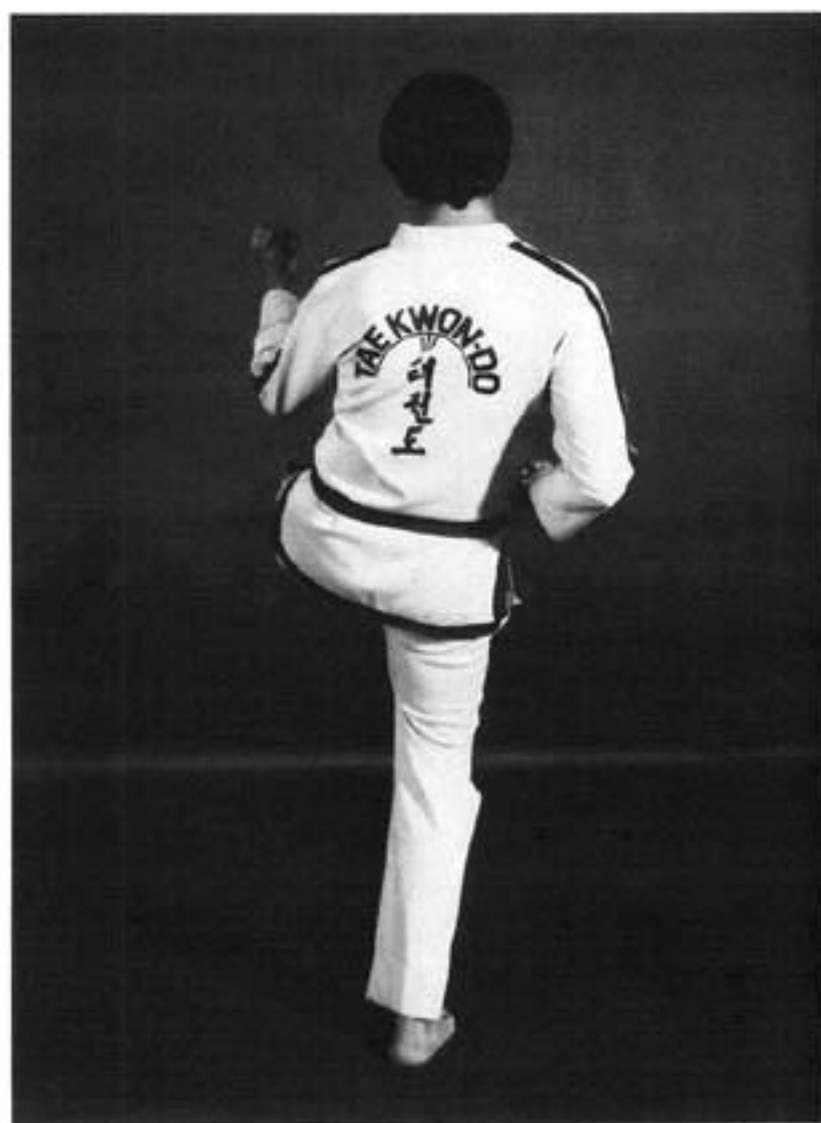


**Keep the left heel slightly off the ground.**



Previous Posture

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.



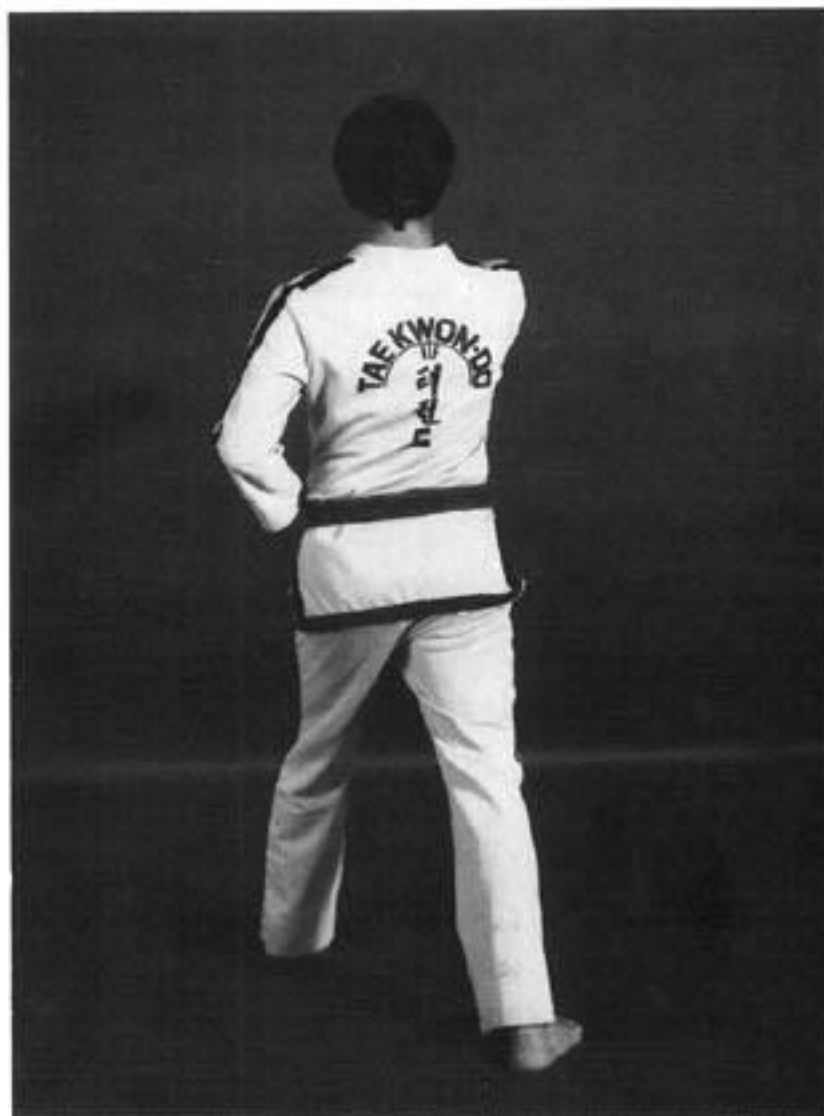
Application



Side View



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.

**Application**



**Side View**

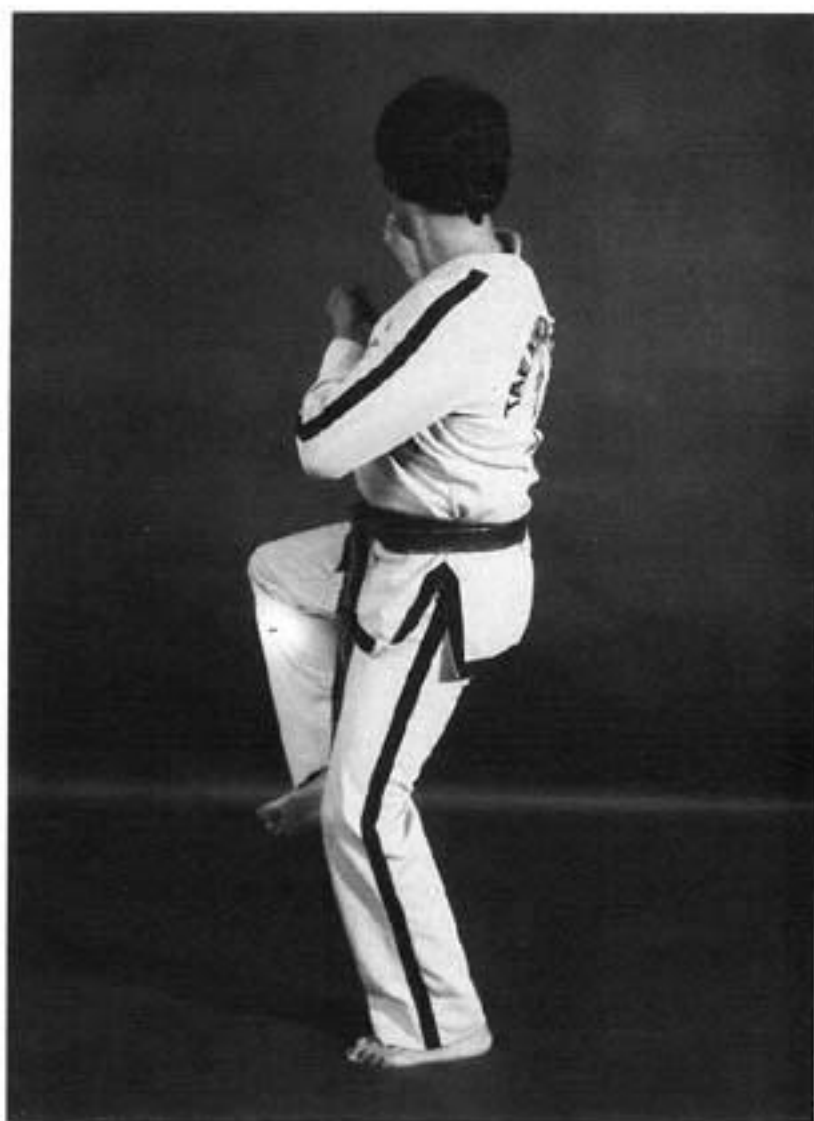
**Previous Posture**



**Side View**



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



Left bending ready stance A toward C.

**Previous Posture**



**Top View**



- 26. Execute a middle side piercing kick to C with the right foot.**



**Previous Posture**



**Middle side piercing kick to C with the right foot.**



Side View



**Application of No. 26**

**Side View**



**Side View**

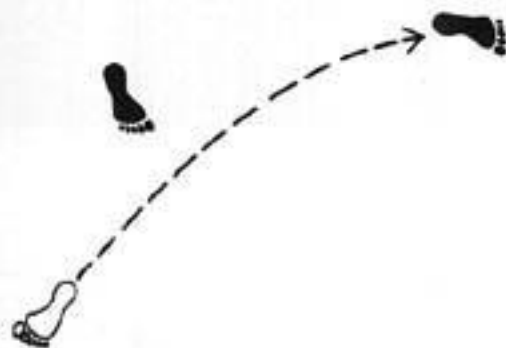


**Side View**





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.



Right L-stance forearm middle guarding block toward B.

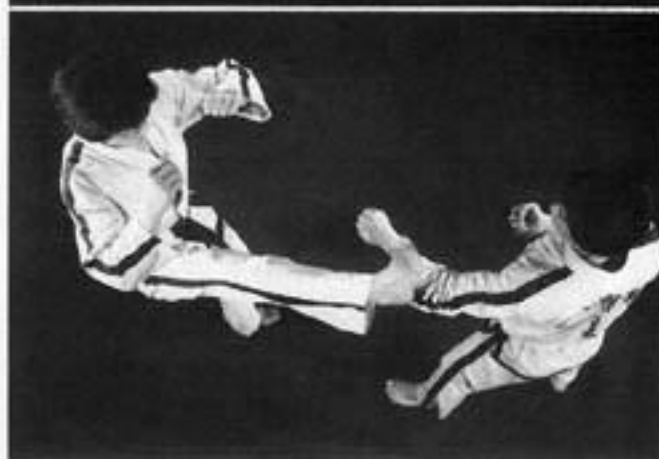
Previous Posture

Keep the right heel slightly off the ground.



**Top View**

**Application**



**Application**



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.

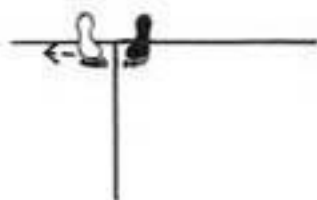
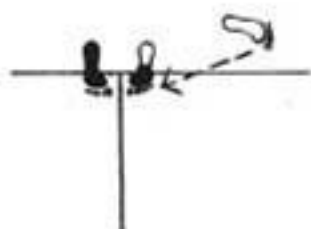
Left L-stance forearm middle guarding block toward A.



Previous Posture



Application



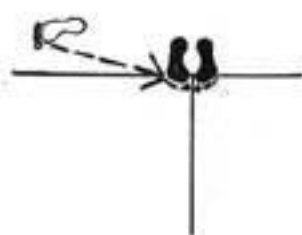
**END. Bring the right foot back to a ready posture.**



**Close ready stance  
A toward D.**



**Previous Posture**



**Top View**



**Side View**







**ADDITIONAL TECHNIQUES  
FOR  
PATTERN YUL-GOK**

### Sitting Stance Middle Punch (*Annun So Kaunde Jirugi*)



Front View

Side View



Top View



- \* 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 (*Niunja So Sang Sonkal Makgi*)



Side View

Side View



Top View

Back View



- \* 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*)

Side View



Front View



Top View



- \* 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**  
*(Gunnun So Ap Palkup Taerigi)*

**Side View**



**Front View**

- \* The elbow reaches the same level as the solar plexus of the attacker.

**Top View**



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



**Front View**

**Side View**



**Top View**



- \* 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)*



**Front View**

**Side View**

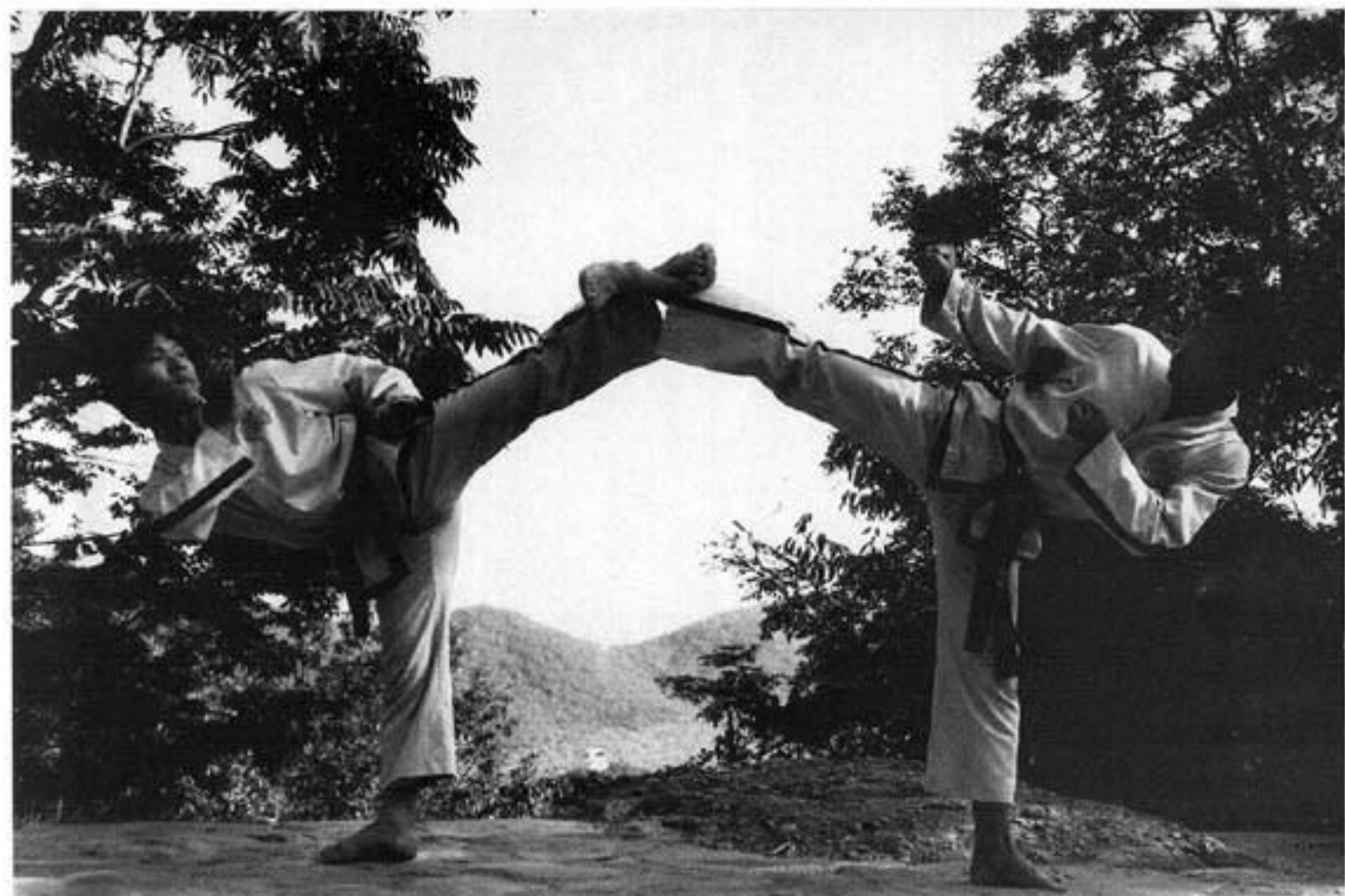


**Top View**



- \* 1. The body always becomes half facing the opponent.
- 2. The fist reaches the eye level of the defender.







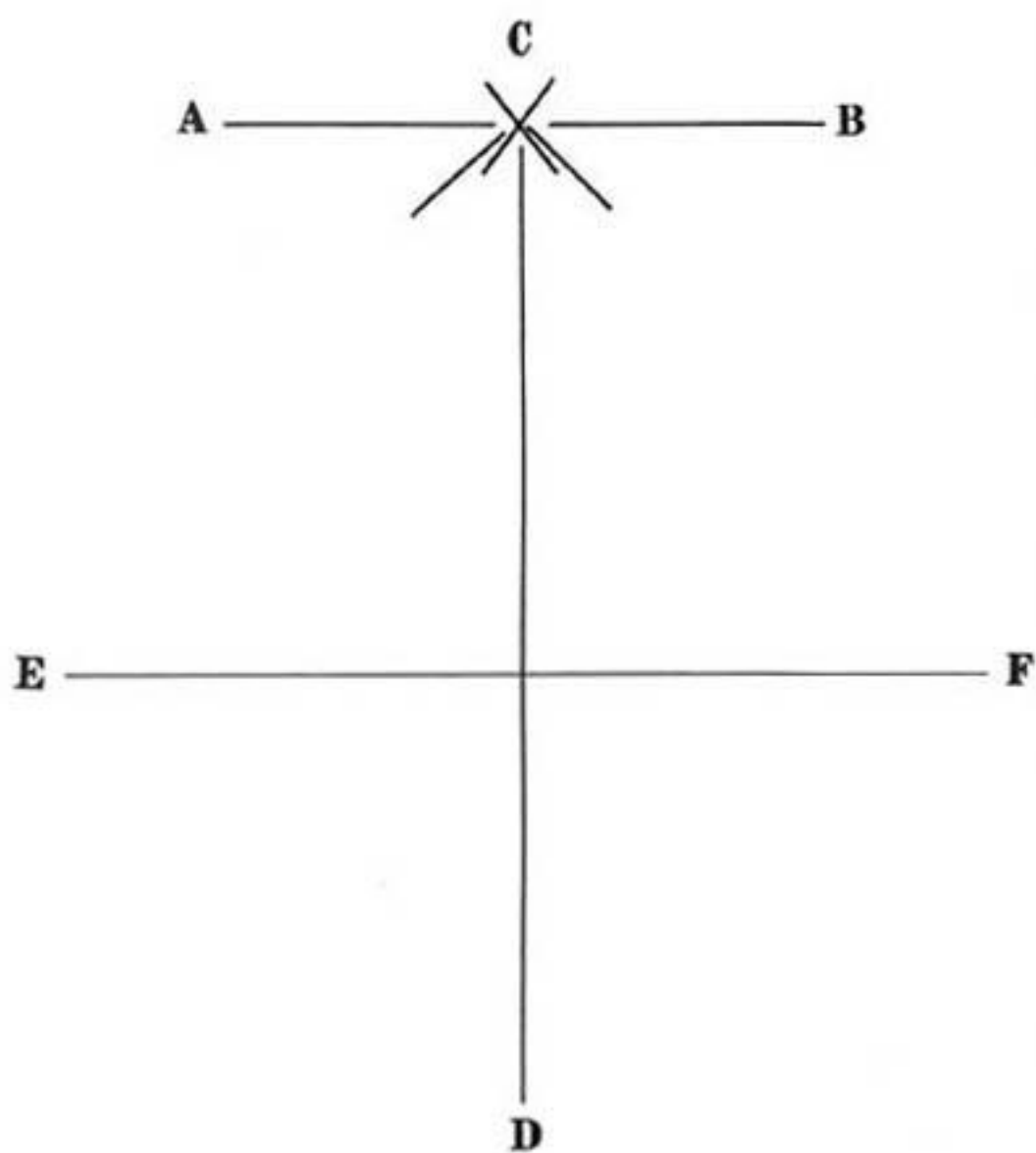
## PATTERN YUL-GOK (*Yul-Gok Tul*)

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

DIAGRAM: 

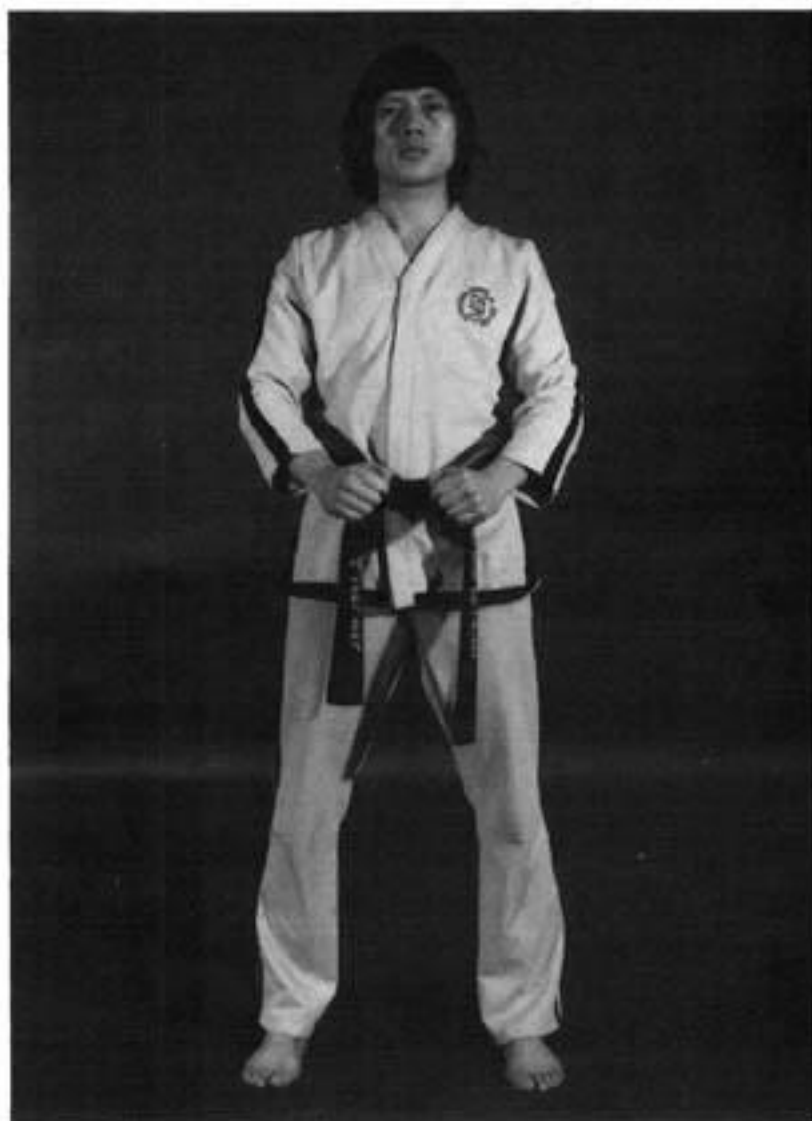
MOVEMENTS: 38

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.**

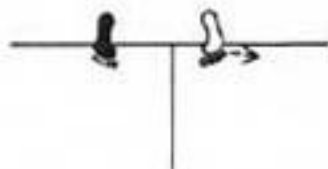


1. Move the left foot to B, forming a sitting stance toward D while extending the left fist to D horizontally.



Sitting stance with the left fist extended toward D.

## Ready Posture

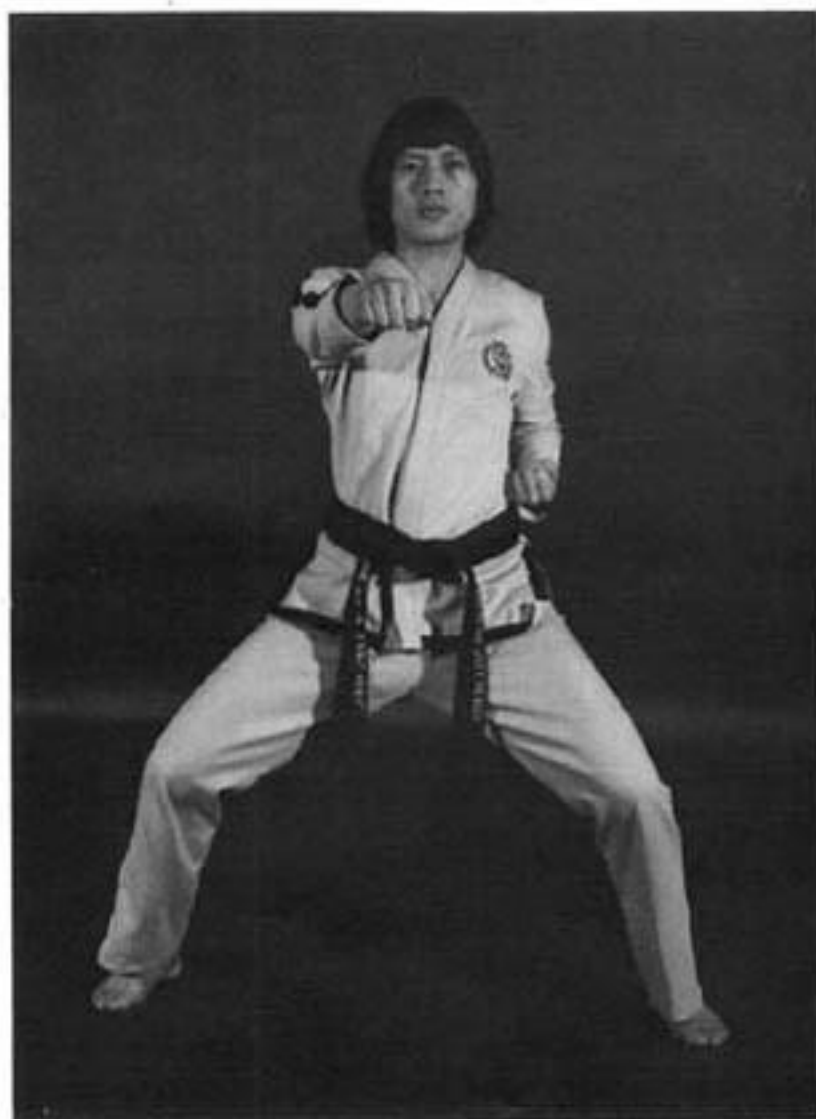


## Application



## Side View

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



Sitting stance middle punch toward D.

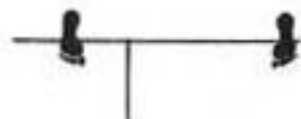




**Previous Posture**



**Raise the body slightly**

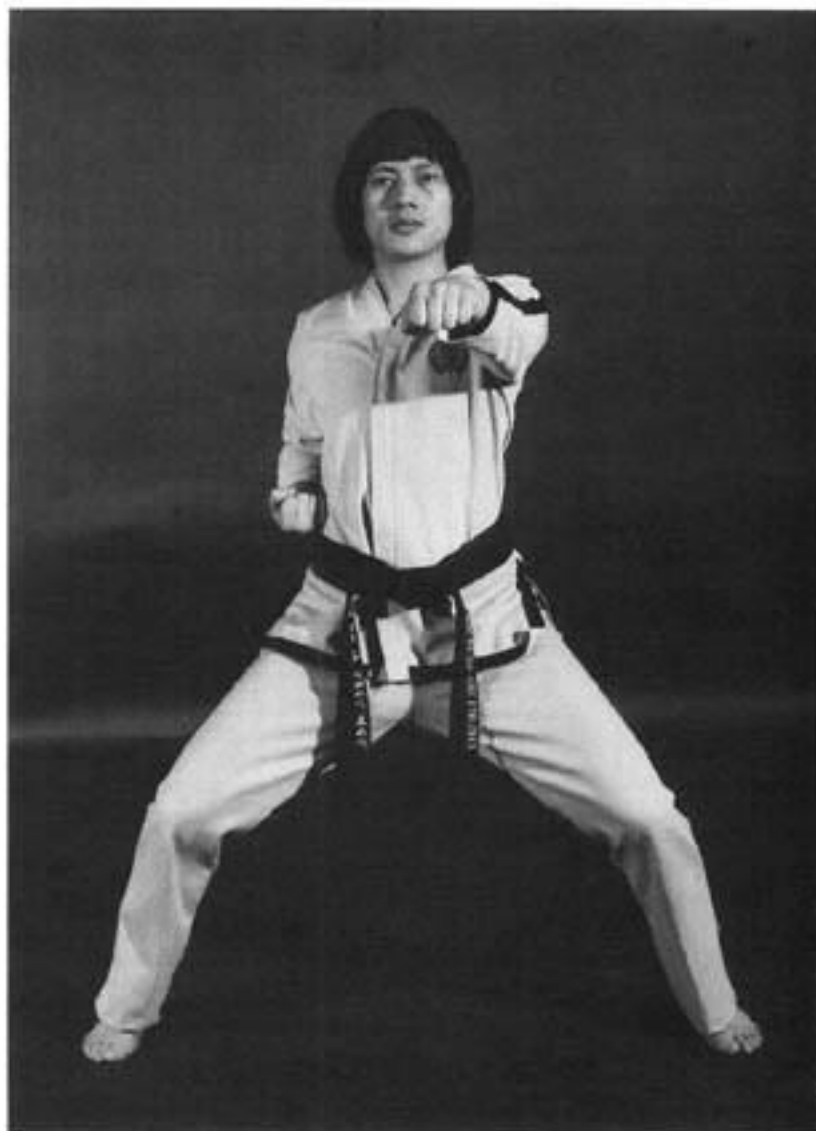


**Side View**



**Application**

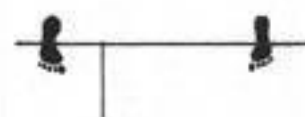
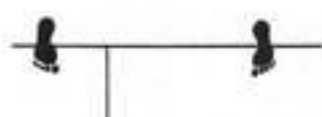
3. Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.  
Perform 2 and 3 in a fast motion.



Sitting stance middle punch  
with the left fist toward D.

**Previous Posture**

**Raise the body slightly**

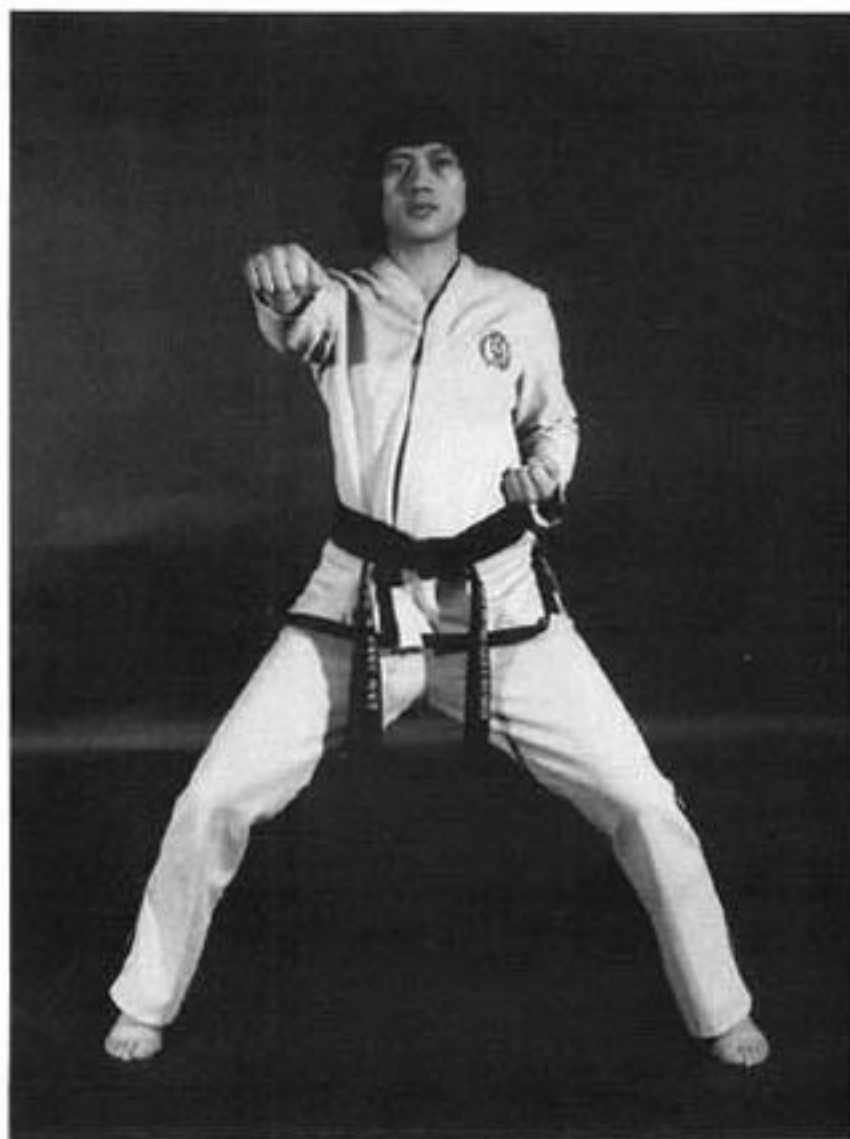


**Side View**



**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.



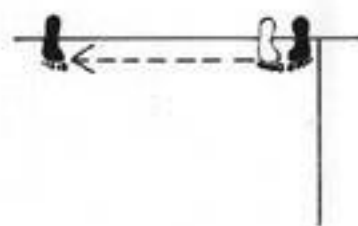
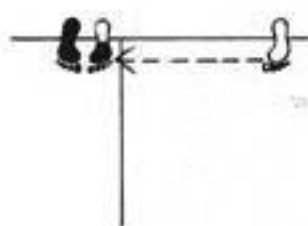
Sitting stance with the right fist extended toward D.



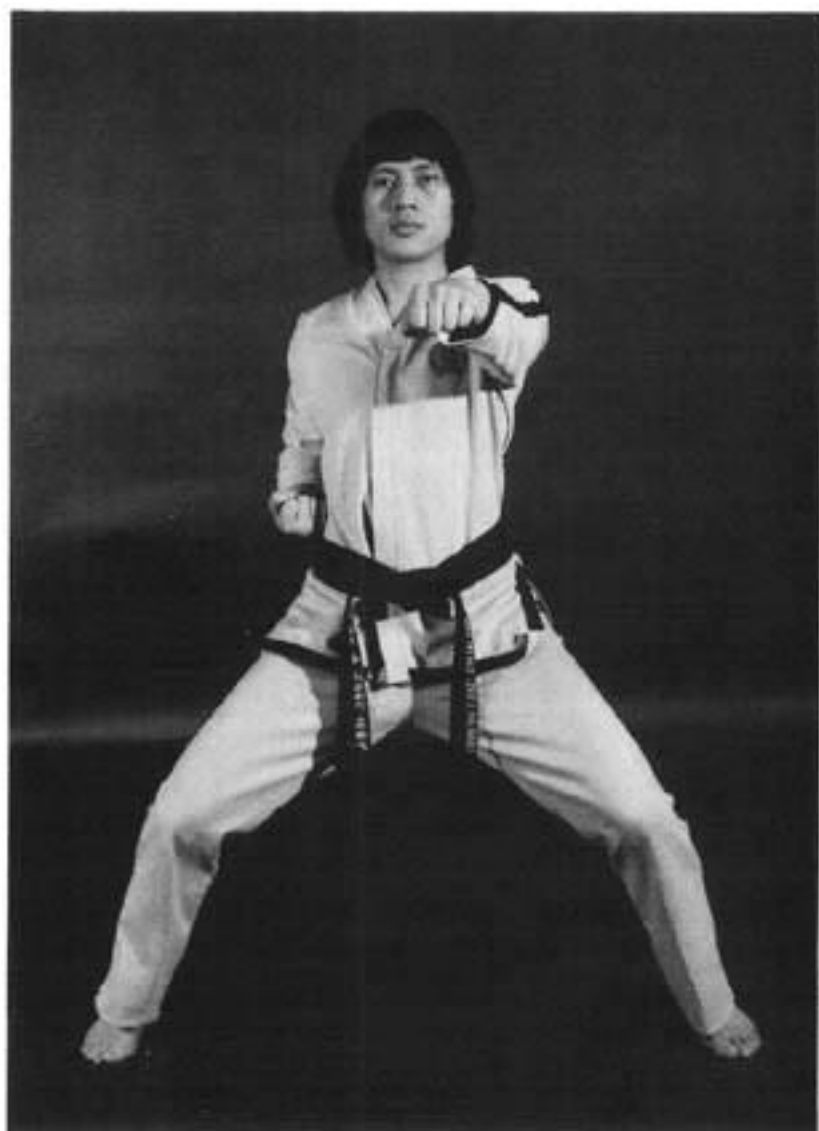
**Previous Posture**



**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**

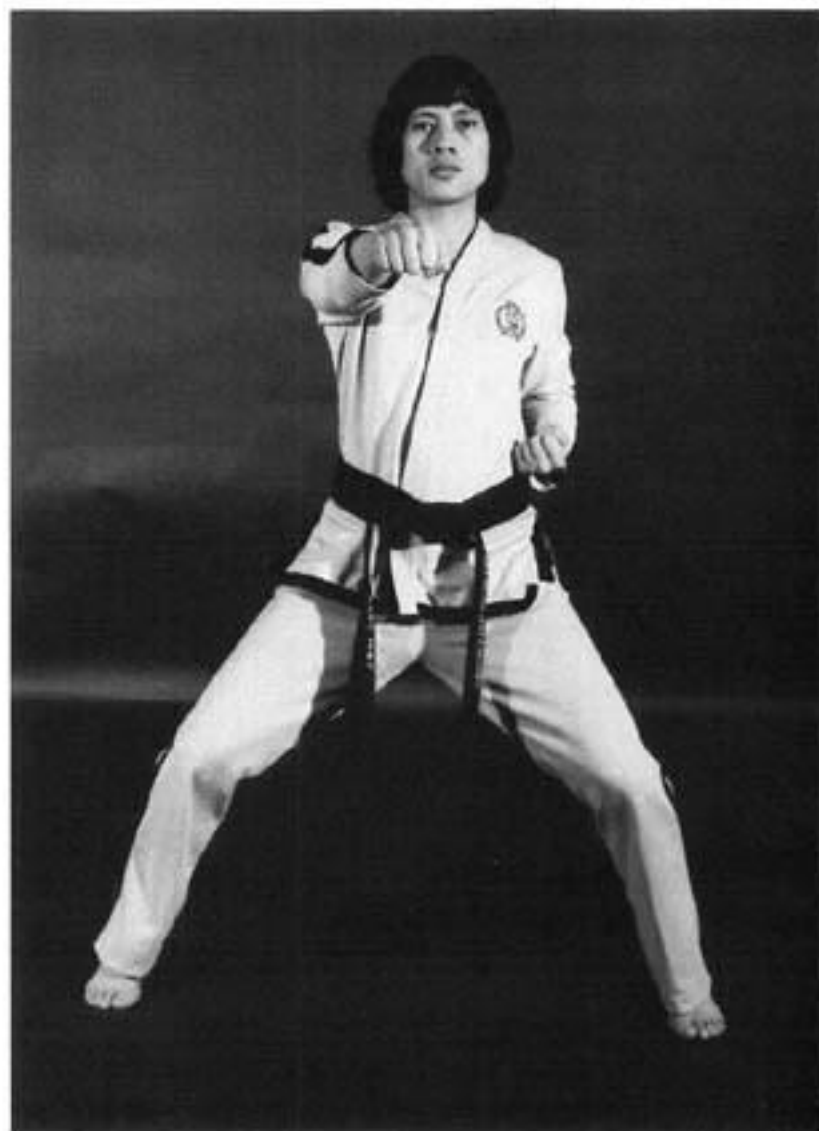


**Side View**



**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**

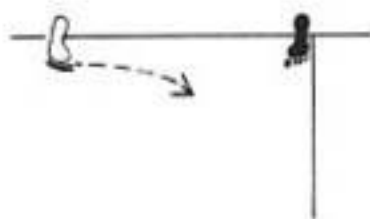


**Application**

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**

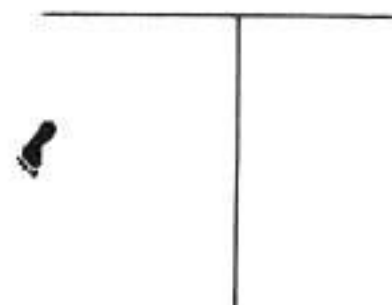
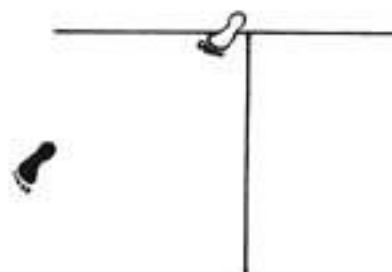
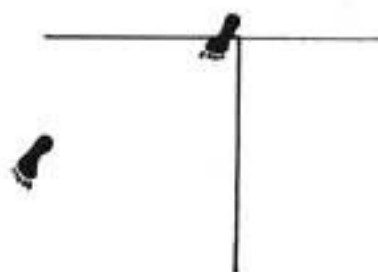


**Keep the right back forearm full facing the opponent.**

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.



**Previous Posture**



**Application**



**Side View**

**Other View**

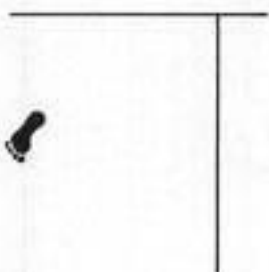
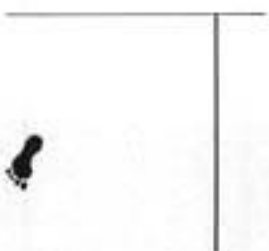


- 9. Lower the left foot to AD, forming a left walking stance toward AD while executing a middle punch to AD with the left fist.**



**Left walking stance middle punch  
with the left fist toward AD.**

**Previous Posture**

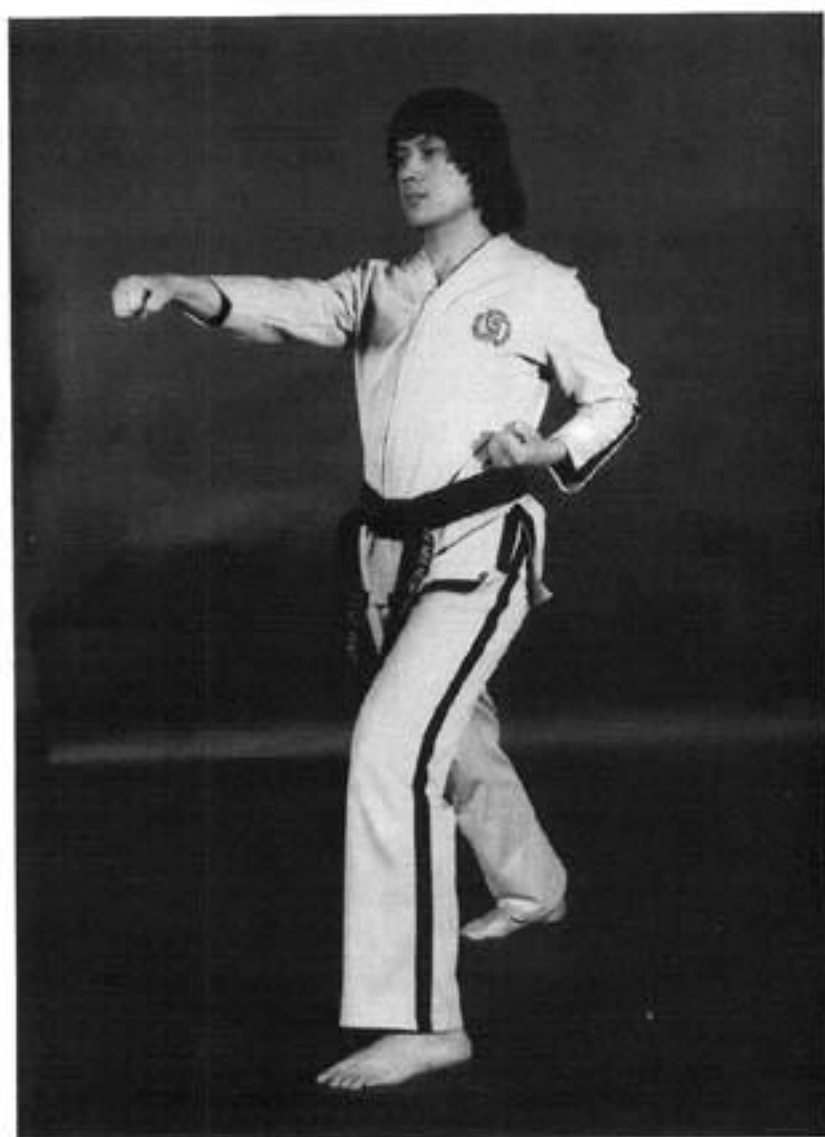


**Application**



**Side View**

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.**

**Previous Posture**



**Application**



- 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.**

**Previous Posture**



**Application**



**Side View**

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.



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



**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.**



**Right walking stance high hooking block  
with the left palm 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.





**Previous Posture**



**Application**



**Side View**



**Top View**

**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**



**Grabbing**



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

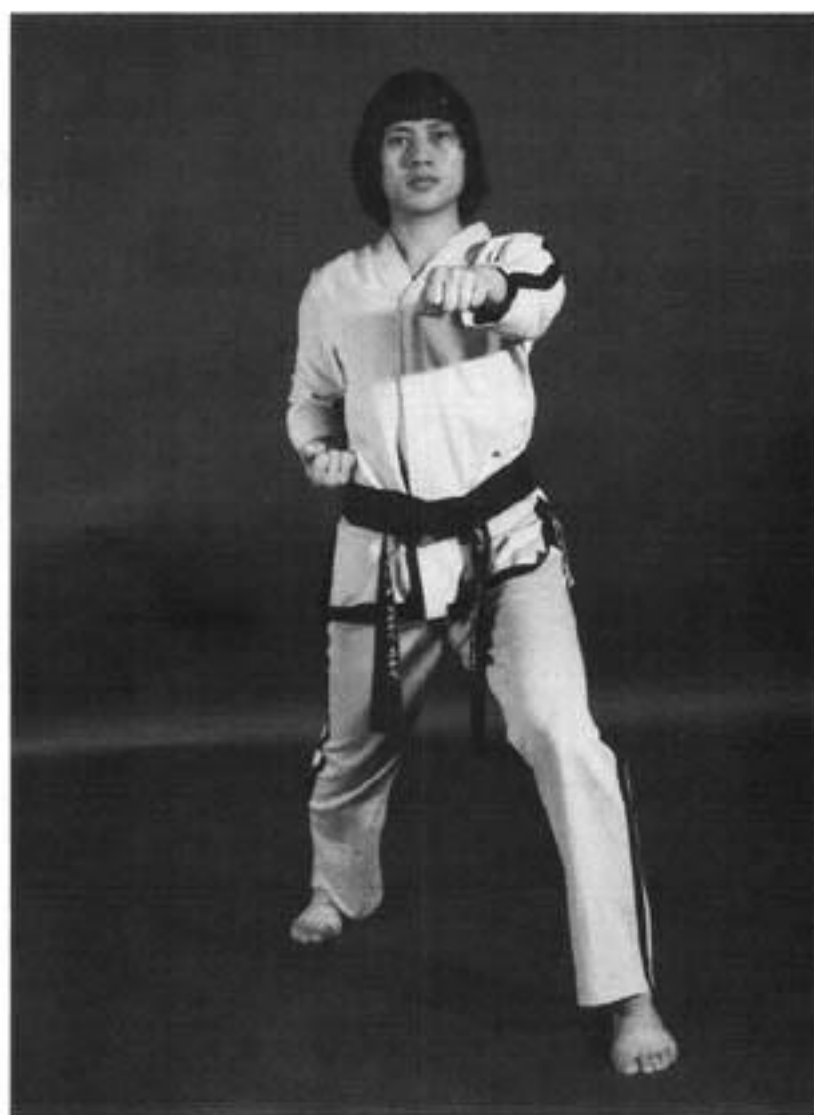
**Pulling**



**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.**



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



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

Previous Posture



Application



Side View

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.

**Previous Posture**



**Application**



**Side View**

**22. Turn the face toward D, forming a right bending ready stance A toward D.**



**Right bending ready stance A toward D.**



Previous Posture



Side View



- 23. Execute a middle side piercing kick to D with the left foot.**



Middle side piercing kick to D with the left foot.

Previous Posture



**Side View**

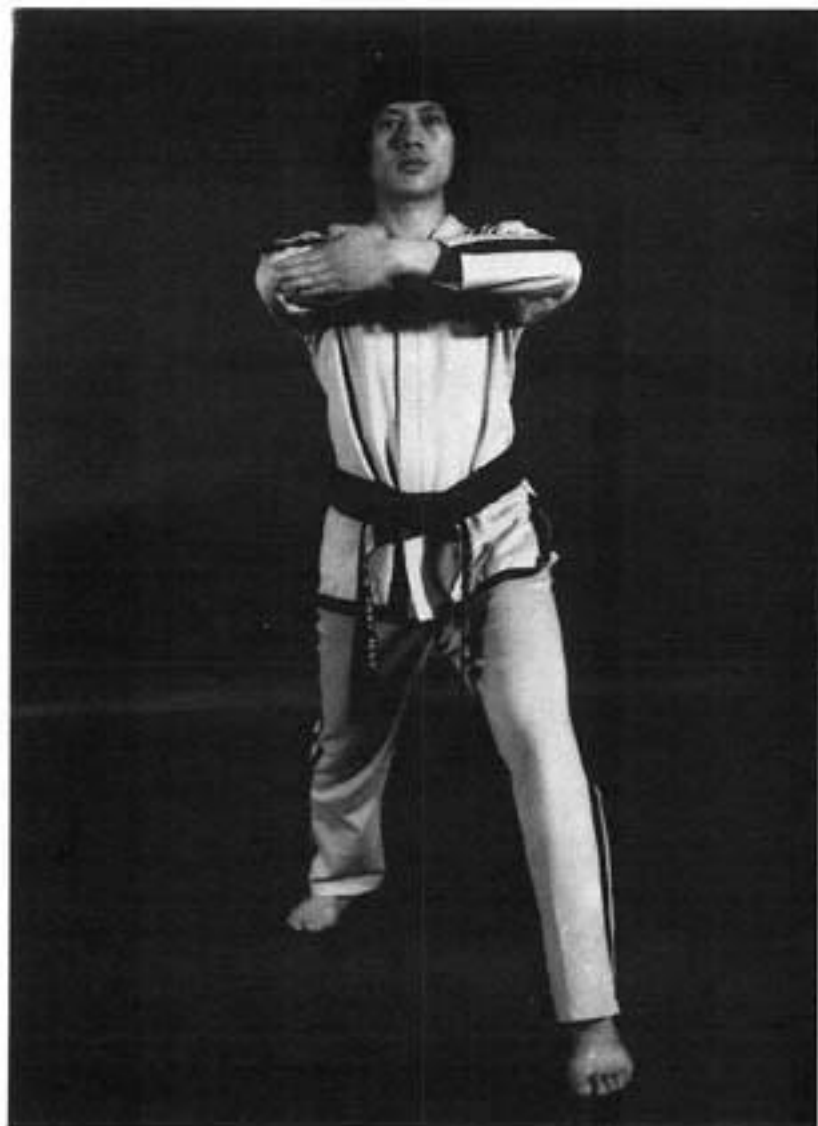


**Application**



**Side View**

- 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.**



**Previous Posture**



**Application**



**Top View**

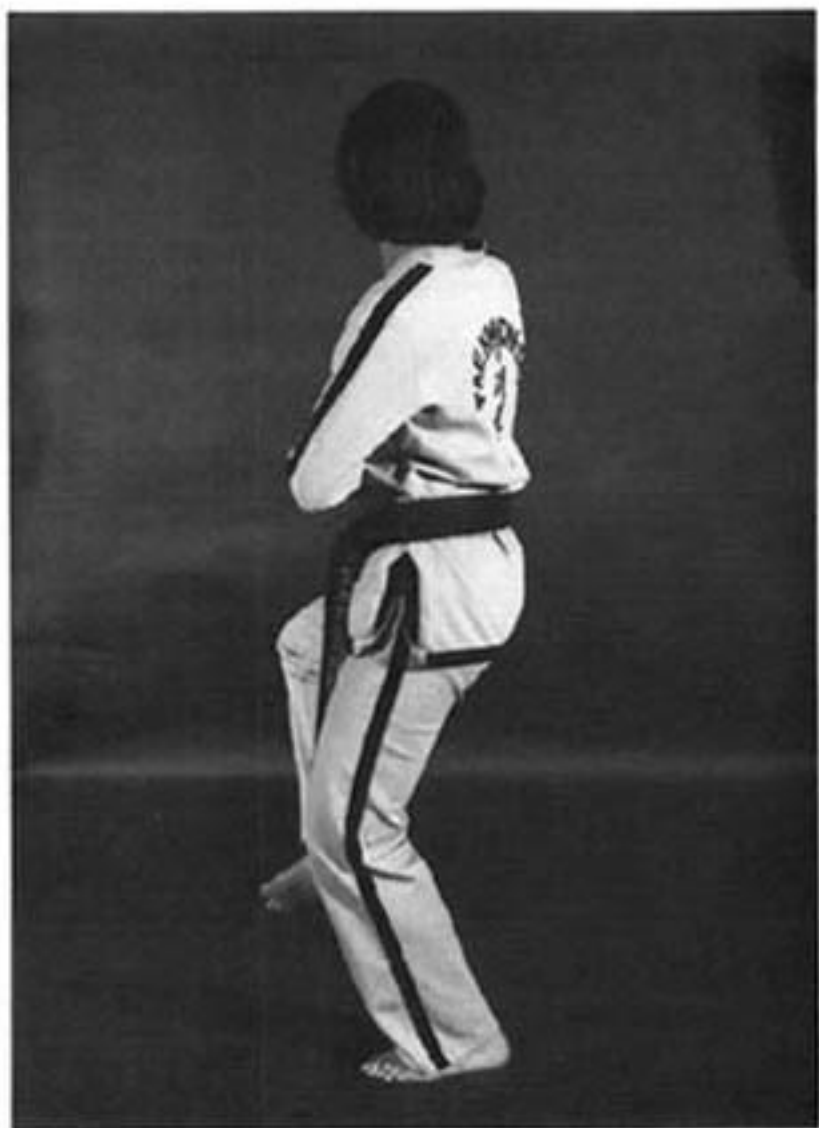


**Side View**



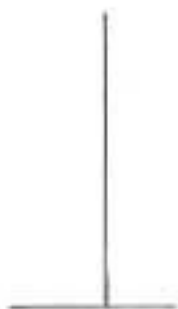
**Keep the body full facing the opponent.**

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



Left bending ready stance A toward C.

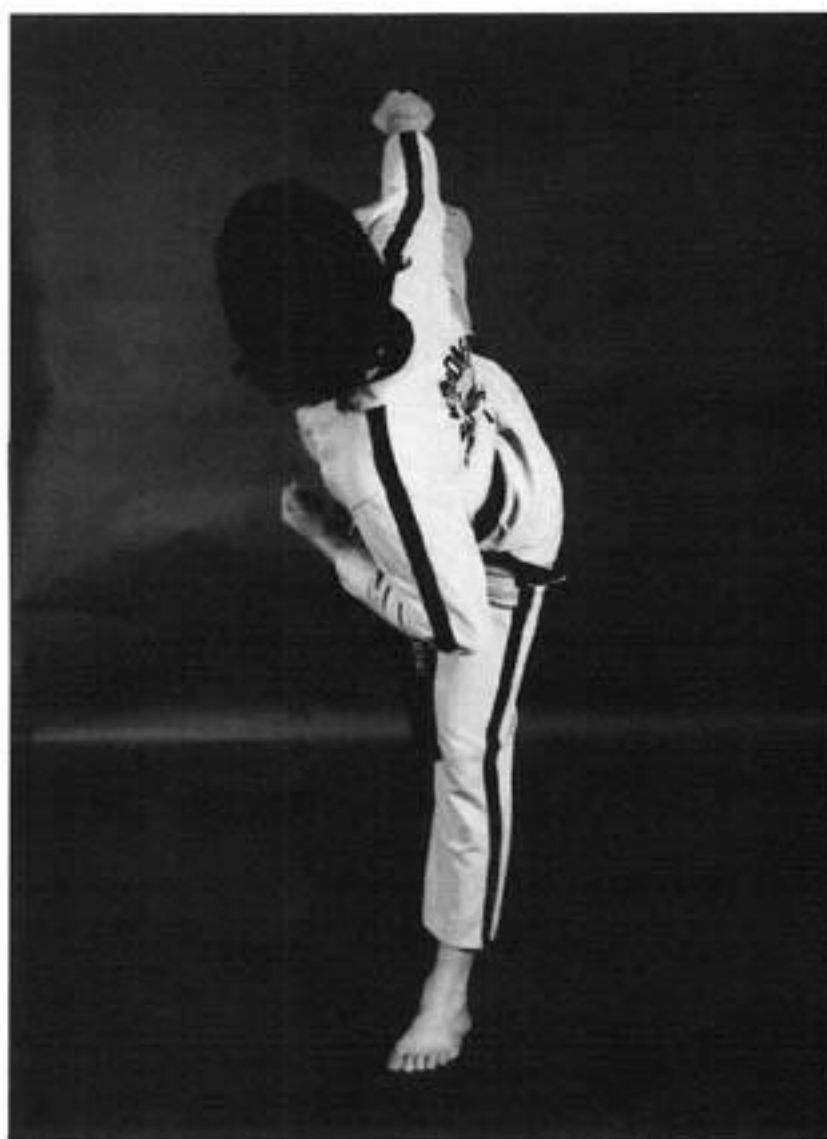
Previous Posture



Top View



- 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**



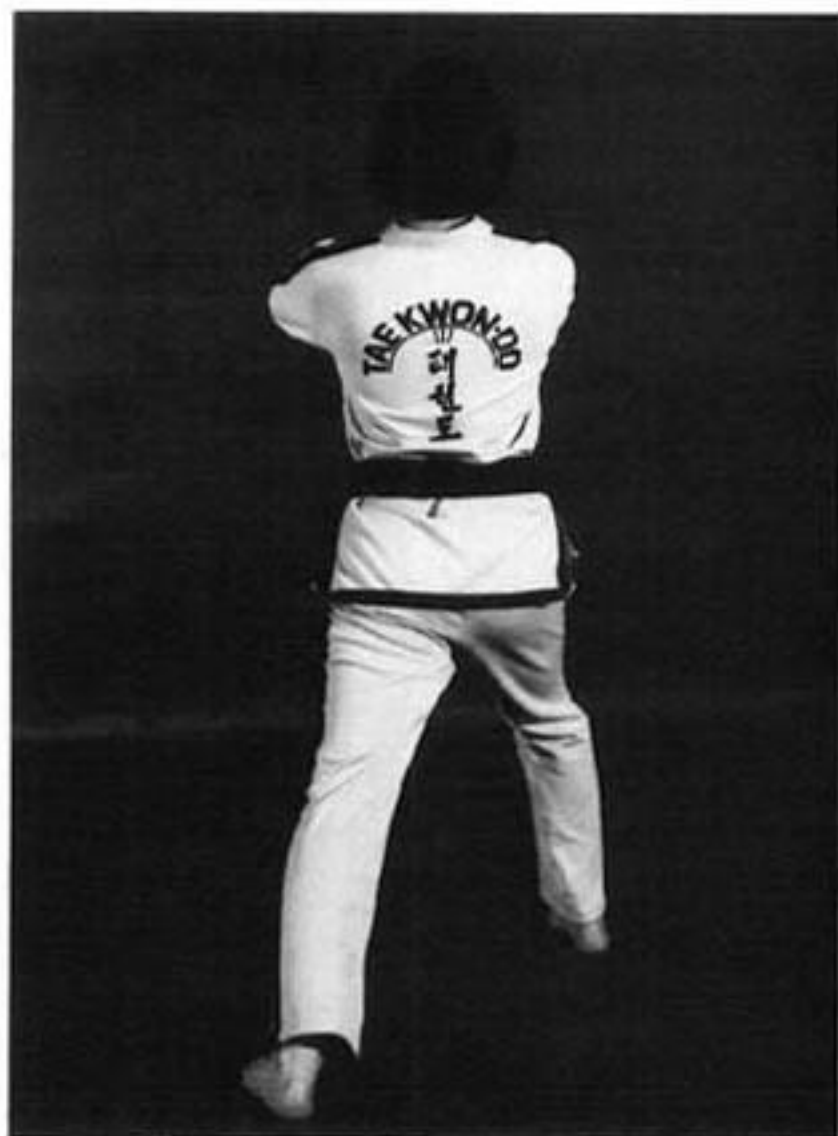
**Application**



**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.



Previous Posture



Application



Side View

Top View



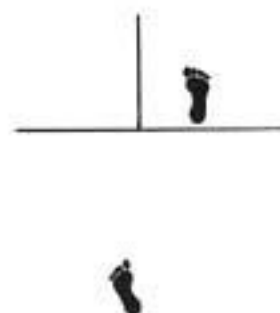
Keep the body full facing  
the opponent.

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



Top View

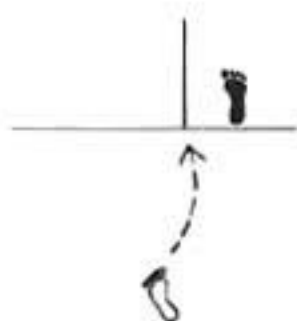


Application



Side View

Top View



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.



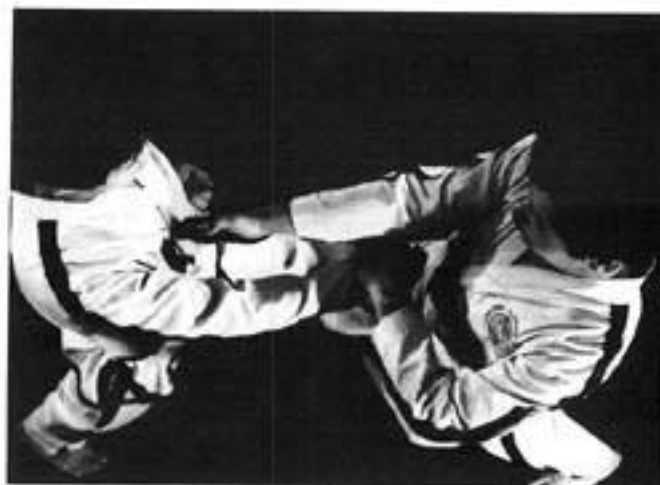
Previous Posture



**Top View**



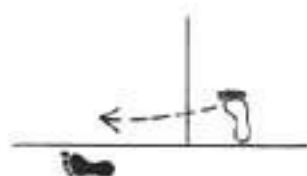
**Application**



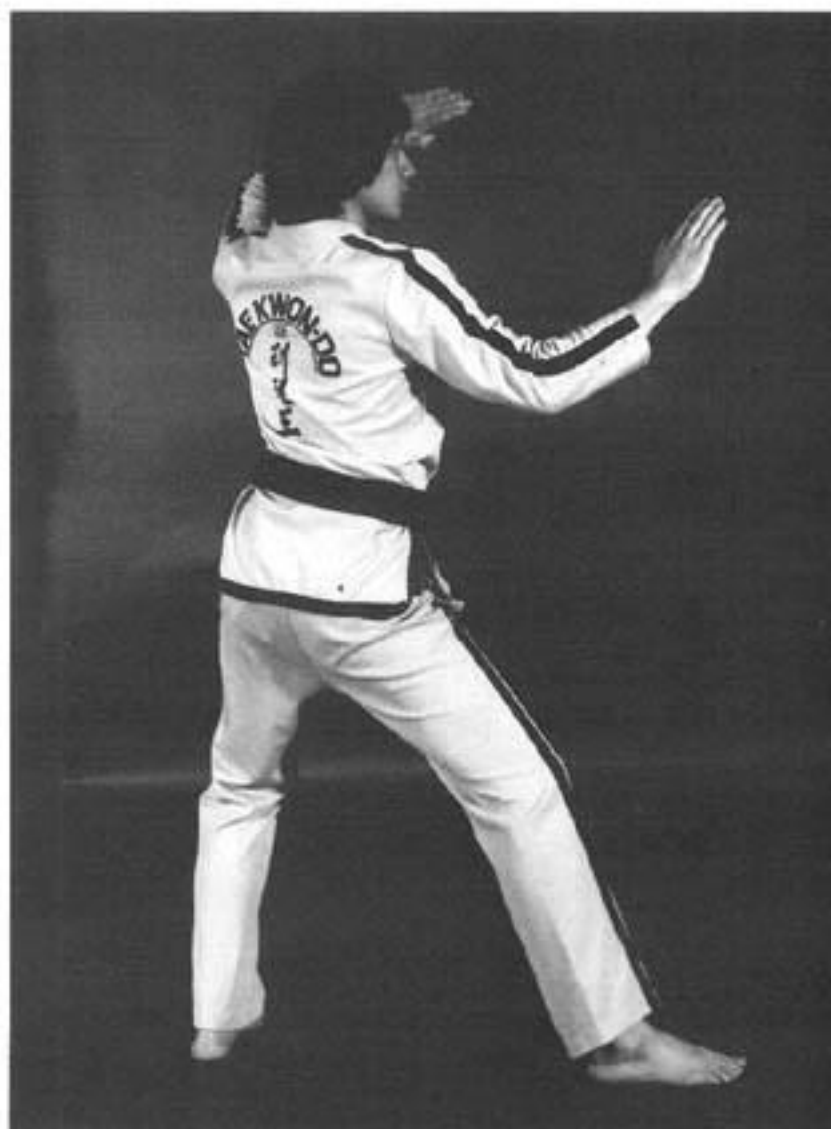
**Top View**



**Top View**



30. Move the right foot to F, turning clockwise to form a left L-stance toward F while executing a twin knife-hand block.



Left L-stance twin knife-hand block toward F.





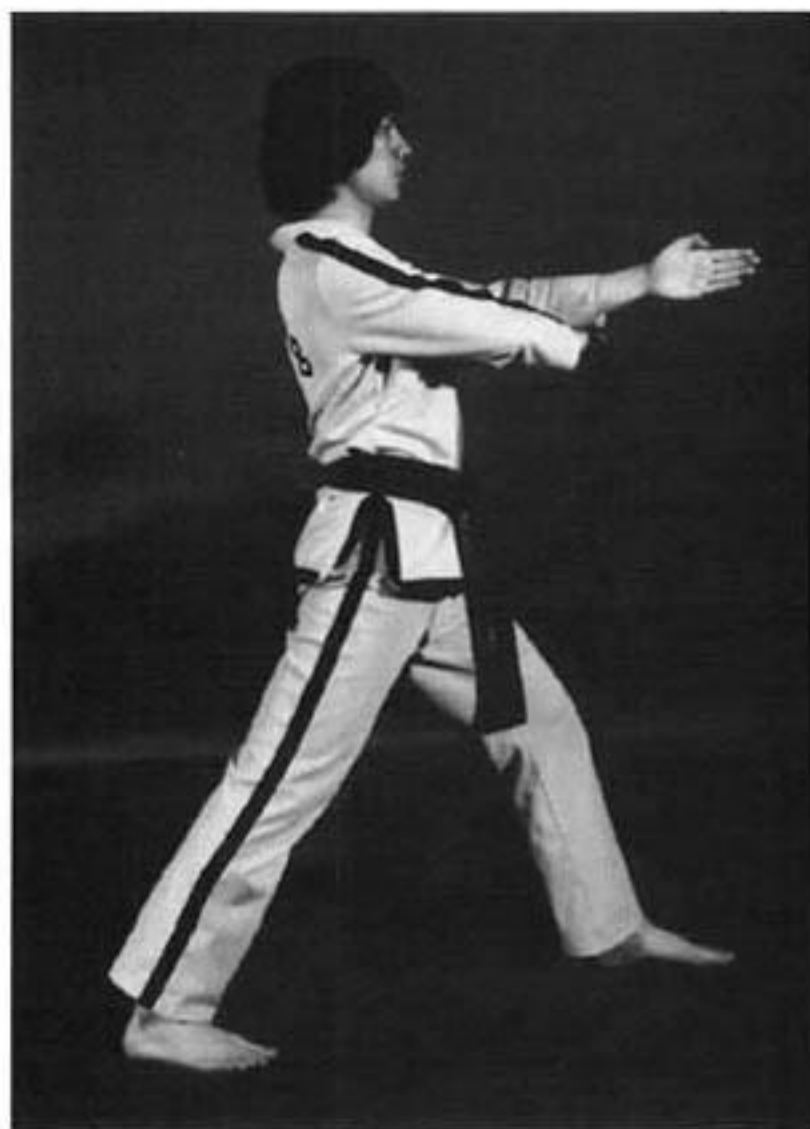
# Previous Posture



# Application



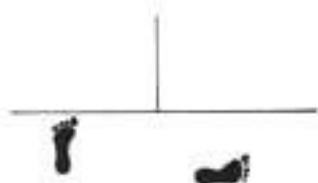
31. Move the left foot to F, forming a left walking stance toward F while executing a middle thrust with the left straight fingertip.



Left walking stance middle thrust with the left straight fingertip toward F.



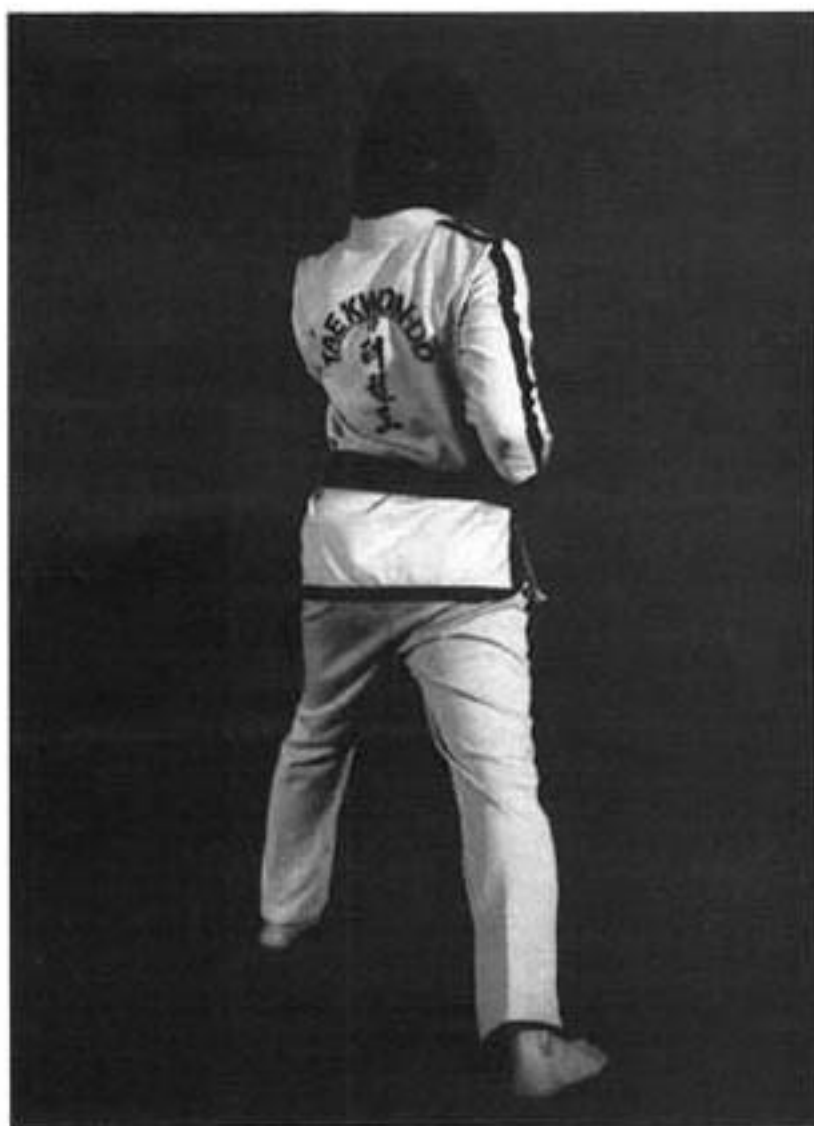
### Previous Posture



### 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.**



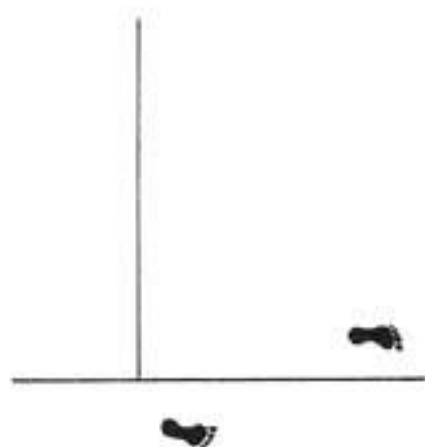
**Left walking stance high side block with the left outer forearm toward C.**

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

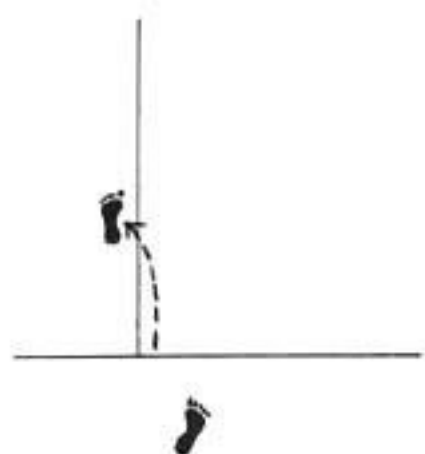


**Keep back fist half facing the opponent.**

Previous Posture



Other View



**Application of No. 32.**



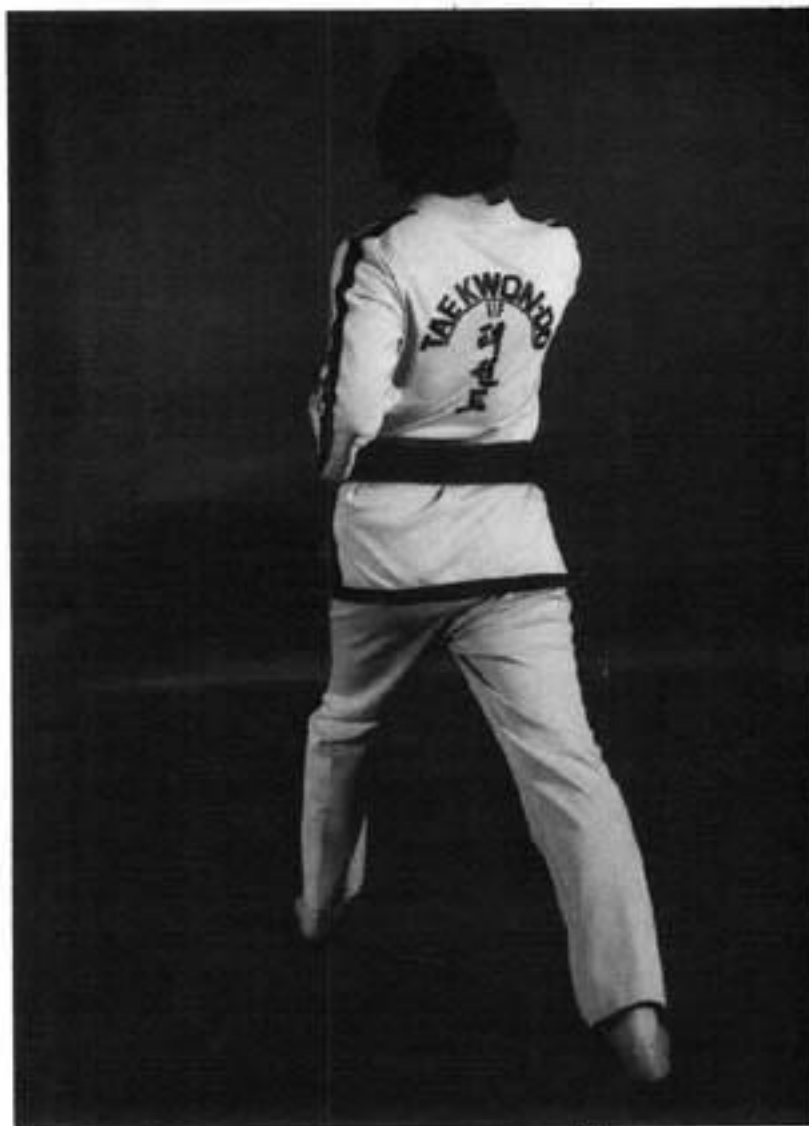
**Side View**

**Top View**



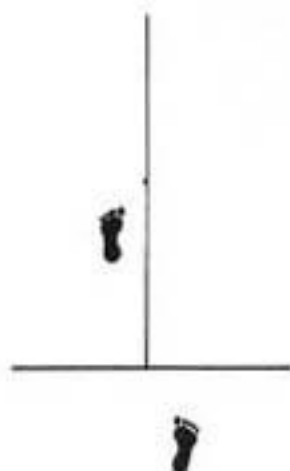
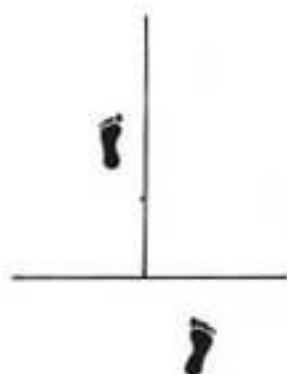
**Other View**

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



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

Previous Posture





## 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.

**Previous Posture**



**Application**



**Side View**

Keep back forearms crossed in front of the chest, placing the striking one under the other.



Keep the body half facing the opponent.



**Side View**

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



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

Previous Posture





**Application**



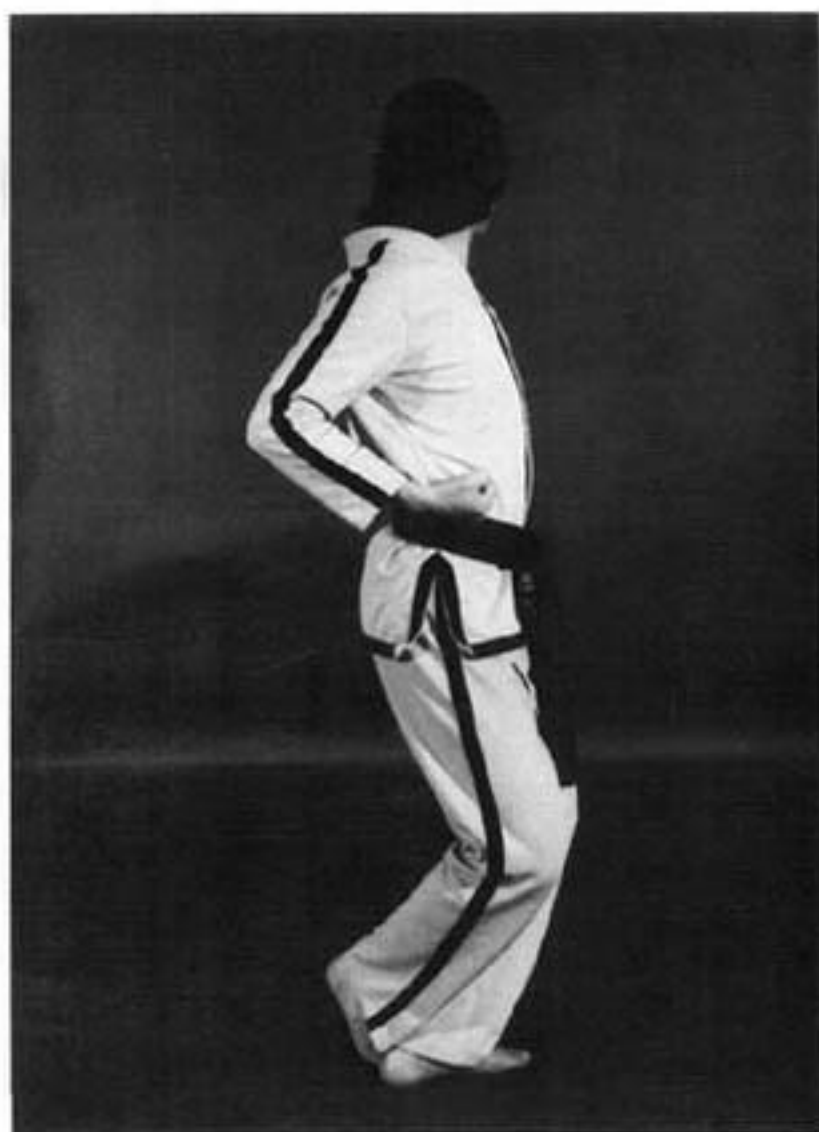
**Side View**



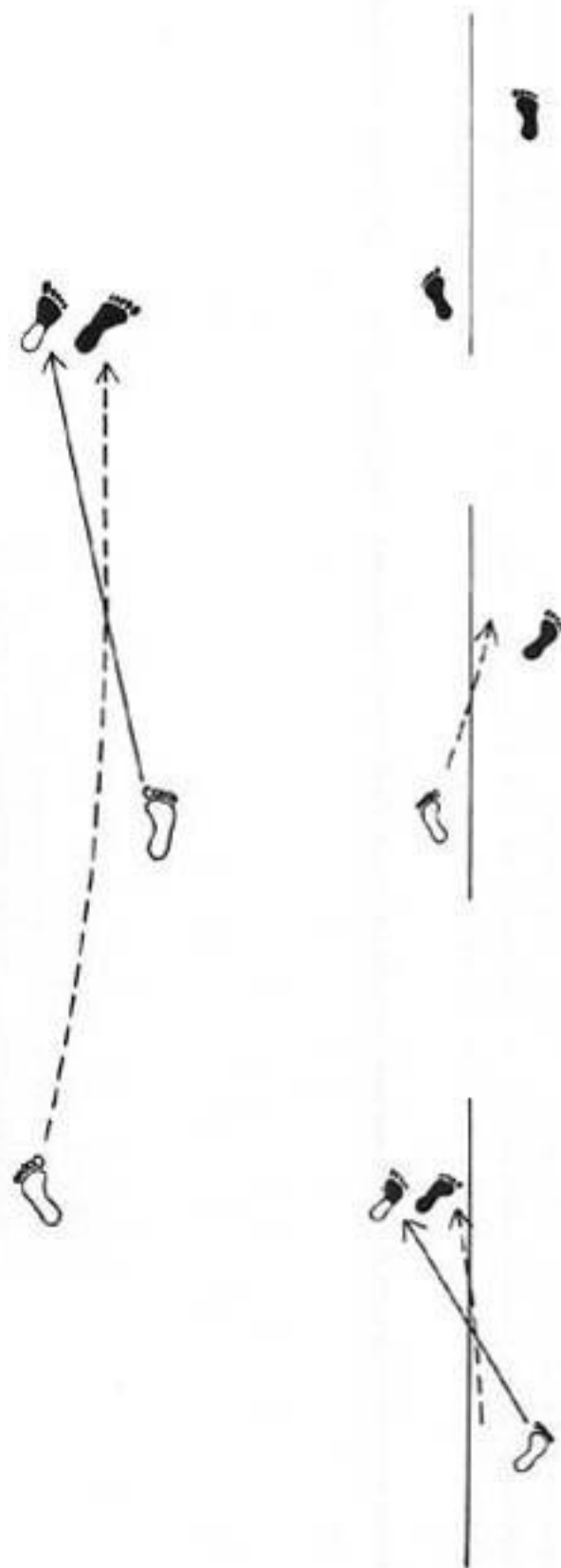
**Keep the left heel slightly off the ground.**



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**



**Side View**



**Side View**

**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.





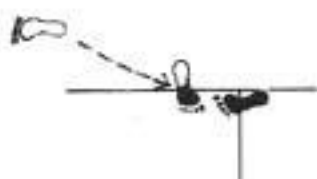
Previous Posture



Application

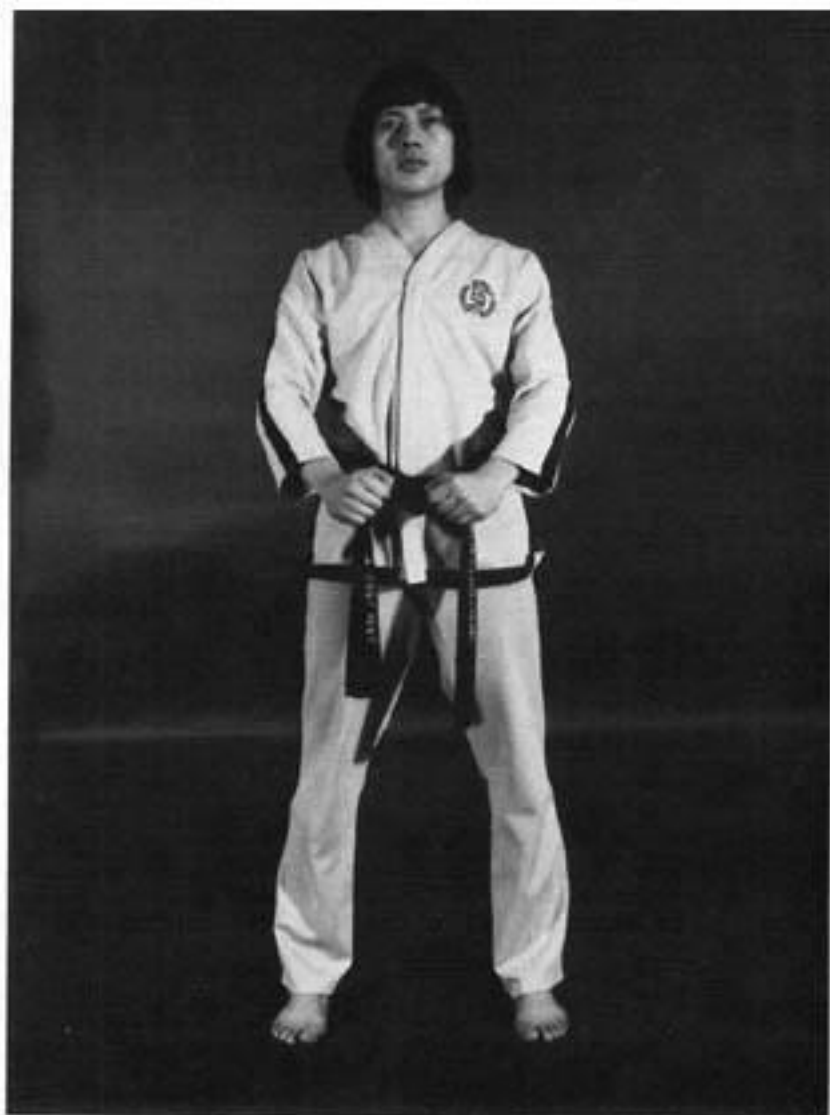


Top View



Keep the right heel slightly off the ground.

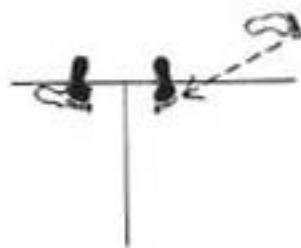
**END. Bring the left foot back to a ready posture.**



**Parallel ready stance toward D.**



Previous Posture



Back View



Side View





**ADDITIONAL TECHNIQUES  
FOR  
PATTERN JOONG-GUN**

### Close Ready Stance B (*Moa Junbi Sogi B*)



Front View

Side View



Top View



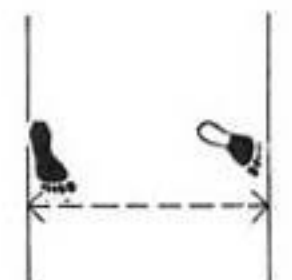
The fists reach the same level as the navel.



**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**



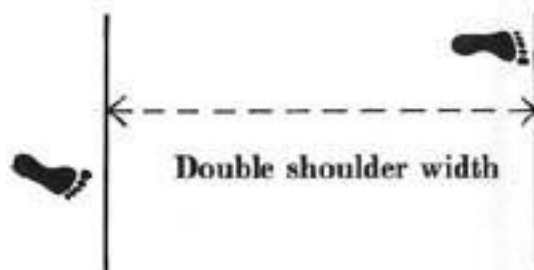
**Back View**

## Low Stance (*Nachuo Sogi*)

Left low stance



Front View

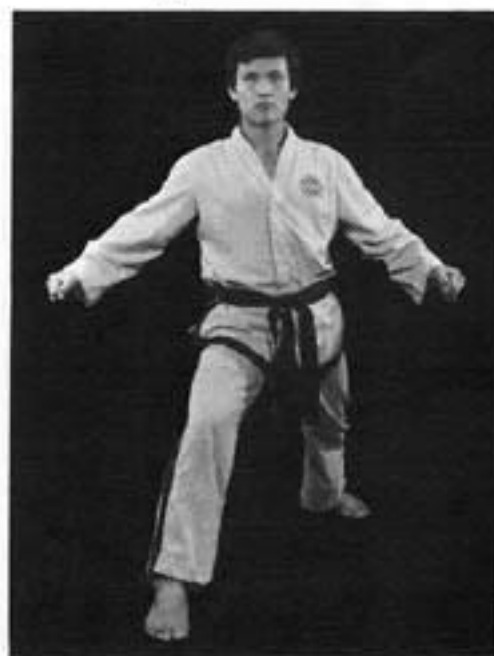


Right low stance



Side View

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)**



**Side View**

**Front View**



**Rear Foot Stance Palm Upward Block**  
*(Dwitbal 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 Dwijibo 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)*



Side View

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



Front View

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

The fist reaches the eye level of the attacker.



Front View

Side View





**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



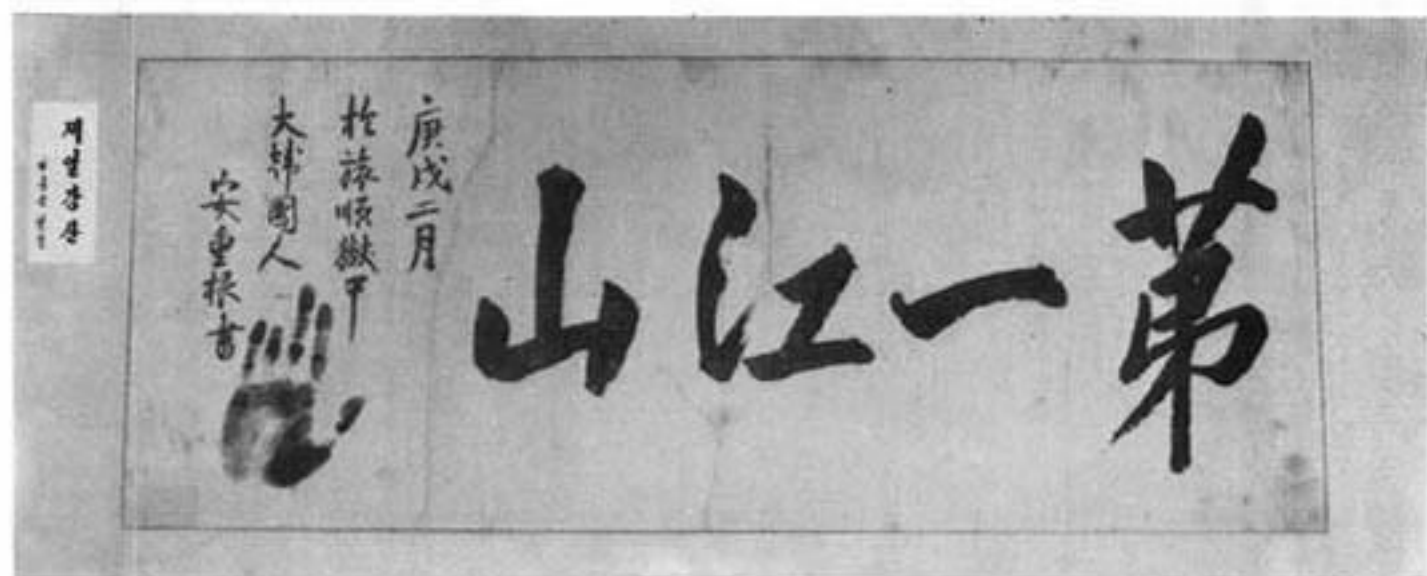
Side View

The fist reaches up to the chest.



Top View





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.

# PATTERN JOONG-GUN

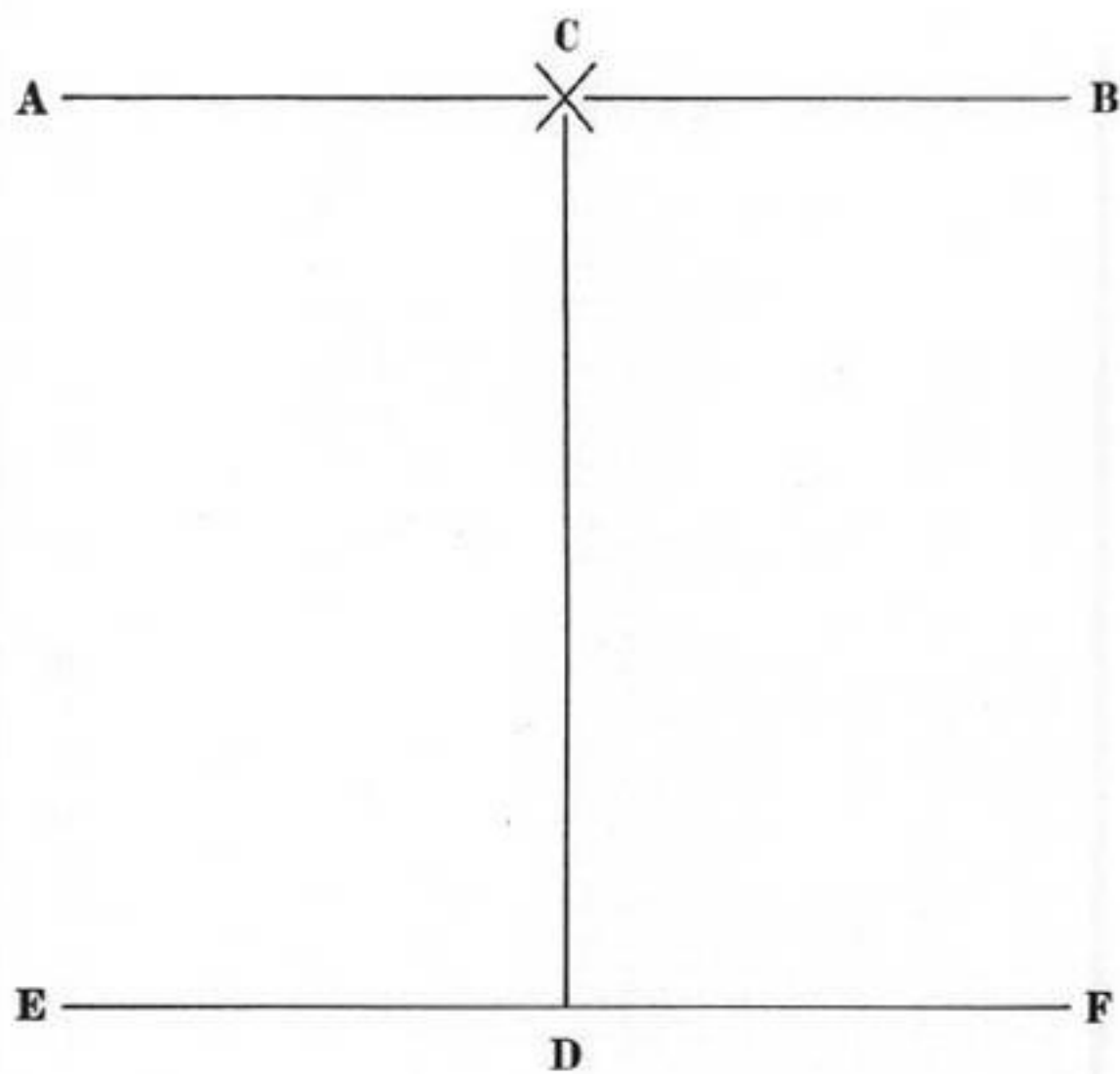
This pattern is practised by the 4th  
grade holder and above.

DIAGRAM: I

MOVEMENTS: 32

READY POSTURE: CLOSE READY STANCE B.

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





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

Close ready stance B toward D.



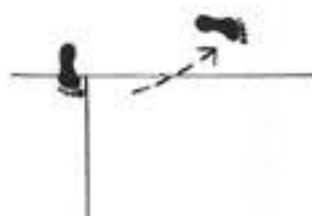
1. Move the left foot to B, forming a right L-stance toward B while executing a middle side block to B with a left reverse knife-hand.



Right L-stance middle side block with a reverse knife-hand toward B.

### 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.



Previous Posture



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





### 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.



Previous Posture

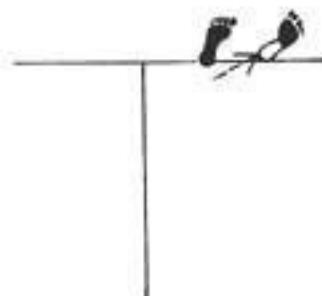


# Application



The palm reaches the target in a circular motion.

## Front View



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.

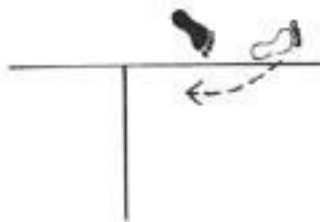
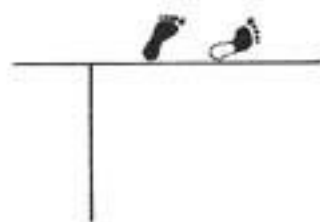


Left L-stance middle side block with a right reverse knife-hand toward A.





**Previous Posture**



**Application**

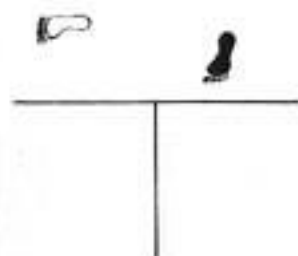
5. Execute a low side front snap kick to A with the right foot, keeping the position of the hands as they were in 4.



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



Previous Posture

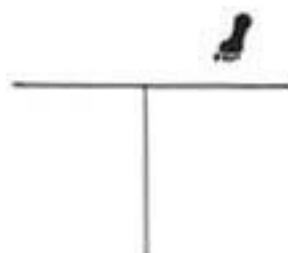


6. Lower the right foot to A and then move the left foot to A, forming a right rear foot stance toward A while executing an upward block with the left palm.



Right rear foot stance upward block with the left palm toward A.

Previous Posture



## Application

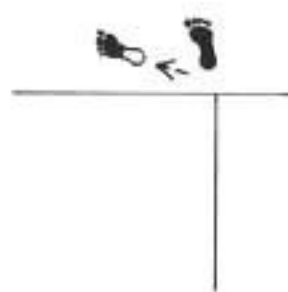
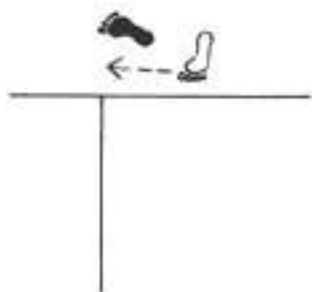
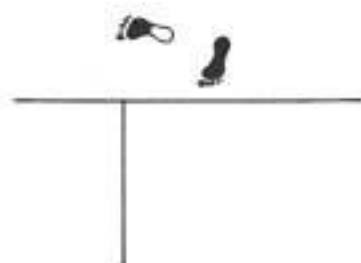


The palm reaches the target in a circular motion.



Front View

Keep the right heel slightly off the ground.

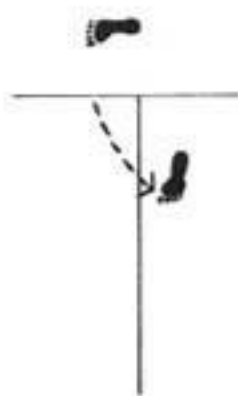


- 7. Move the left foot to D, forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.**



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

**Previous Posture**



**Application**



**Side View**

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



Keep the body full facing.



Side View

- 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.**



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



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.**

**Previous Posture**



**Side View**



**Top View**



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.



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



**Previous Posture**



**Application**



**Side View**

**Application**



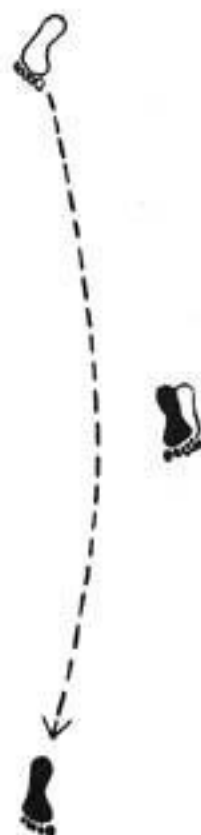
**Top View**



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.





Application

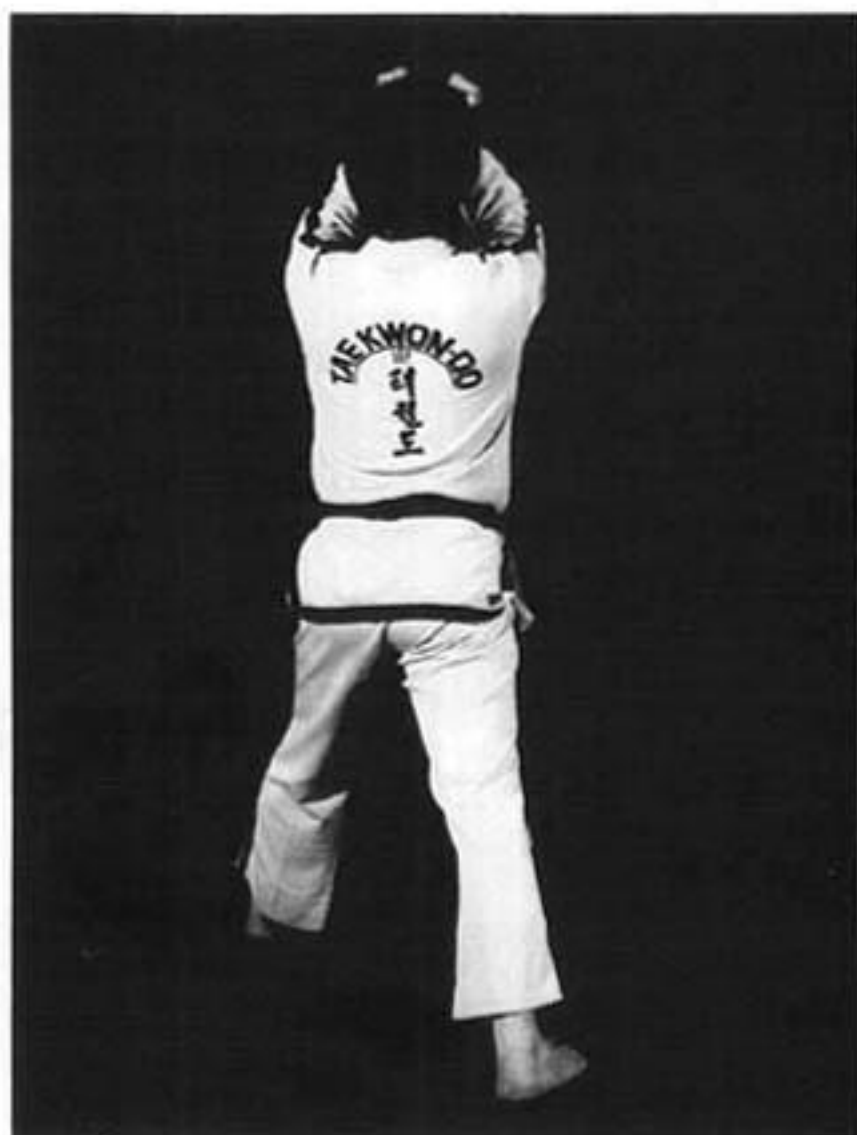


Top View



Side View





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.



Previous Posture



# 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

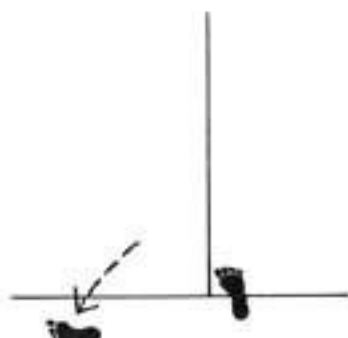


## Application

Keep the forearms crossed in front of the chest, placing the left one under the right, with both palms facing downward.



Top View



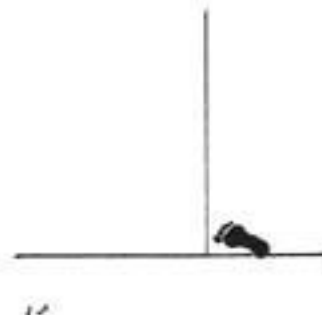
15. Twist the left fist counter-clockwise until the back fist faces downward, at the same time forming a left walking stance toward E, slipping the left foot to E.



Left walking stance toward E.



Previous Posture



**Application of No. 15.**



**Grabbed by an opponent**



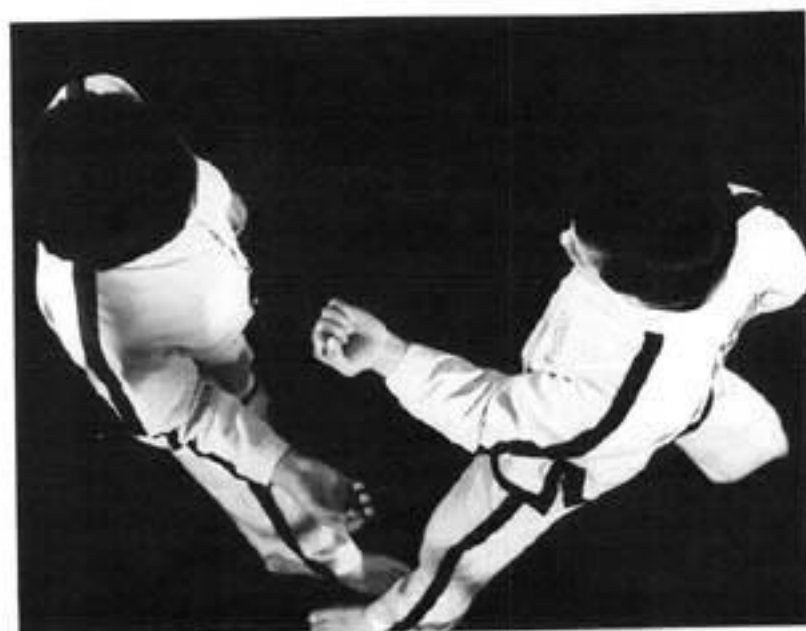
**Twisting counter-clockwise**



**Released**



**Top View**



**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.**

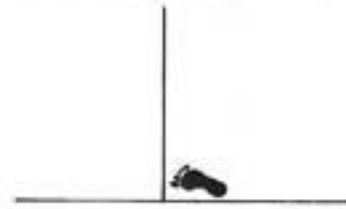


Left walking stance high punch with the right fist toward E.

**Previous Posture**

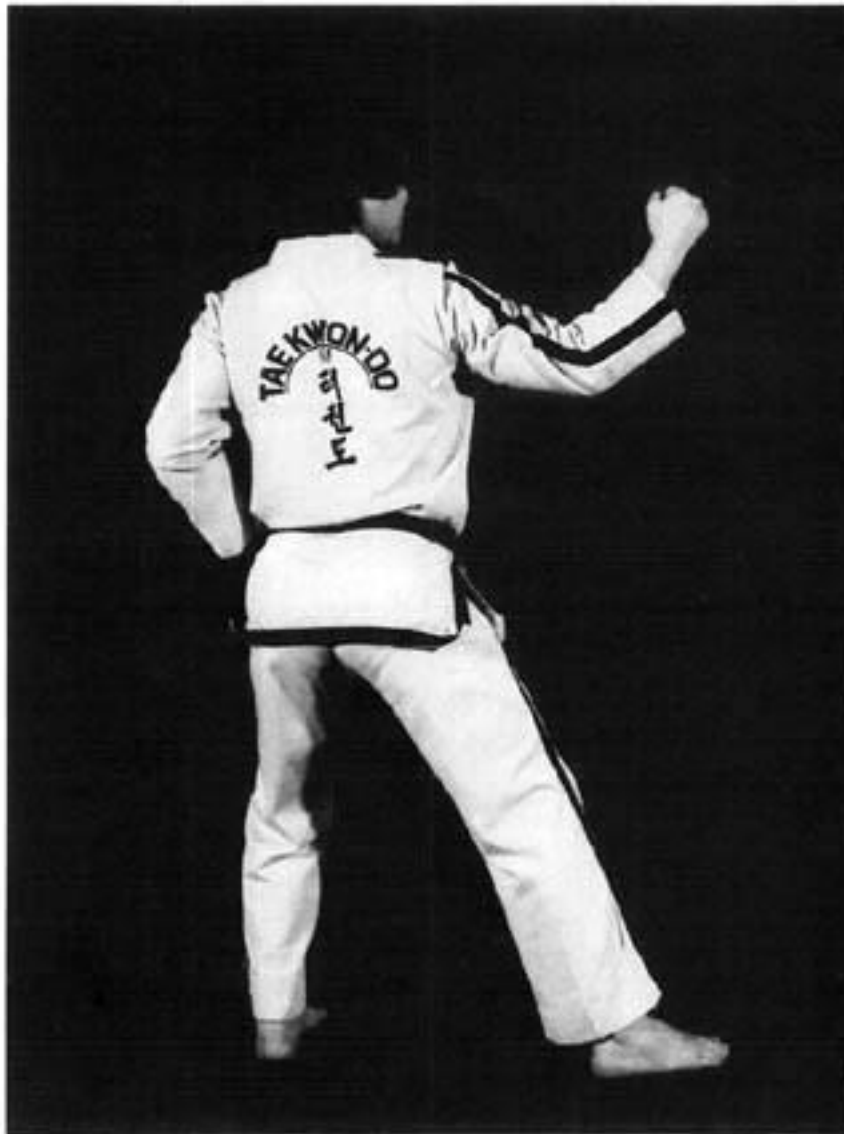


**Keep the right heel slightly off the ground.**



**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.

Previous Posture

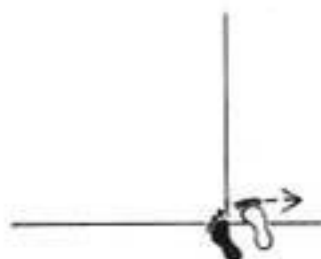
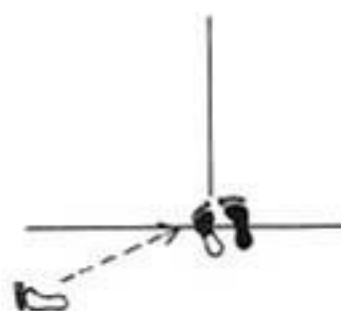


Application



Other View

Keep the left heel slightly off the ground.

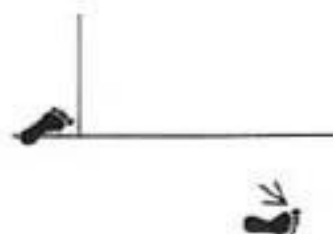
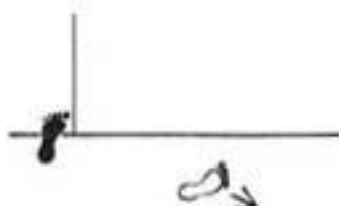


18. Twist the right fist counter-clockwise until the back fist faces downward while forming a right walking stance toward F, slipping the right foot to F.



Right walking stance toward 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.**

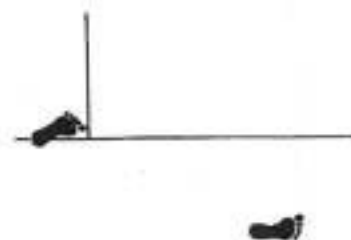
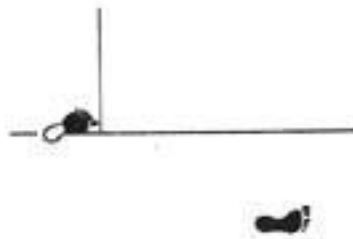


Right walking stance high punch  
with the left fist toward F.



**Previous Posture**

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

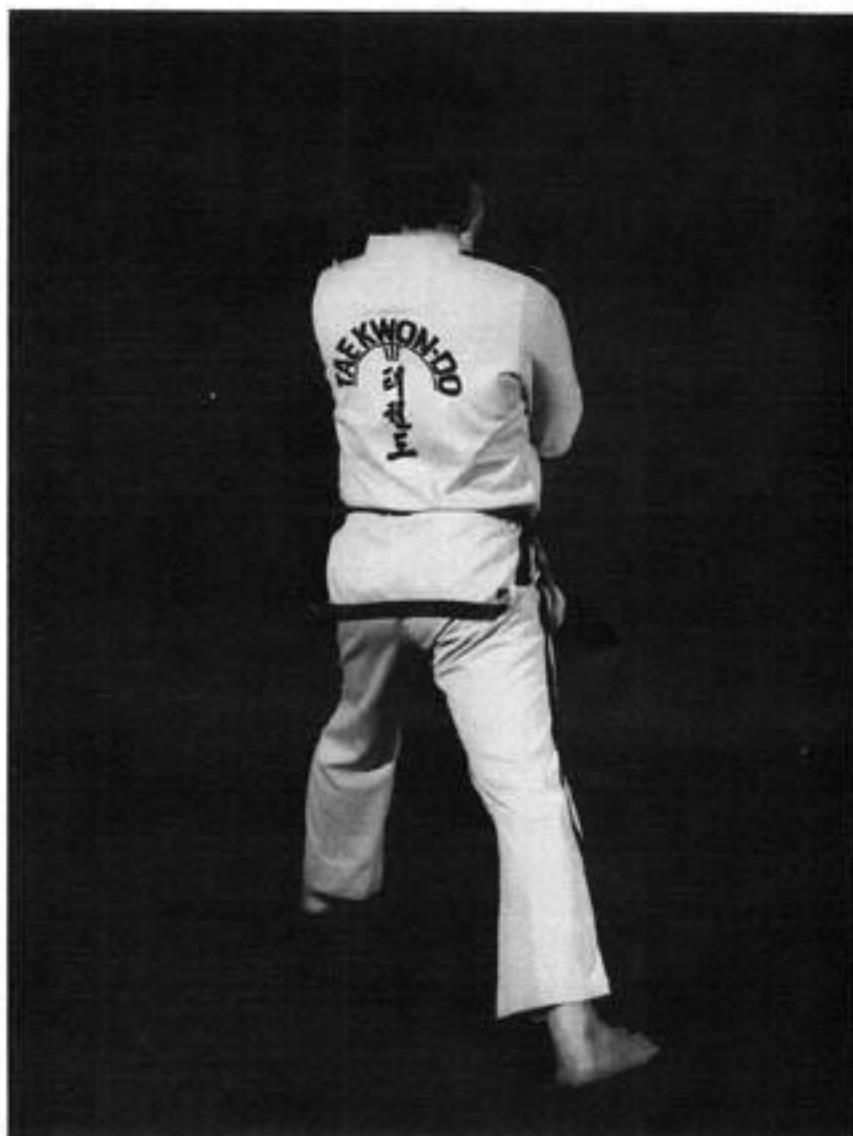
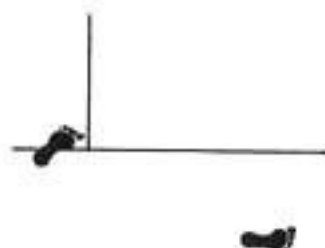


**Application**

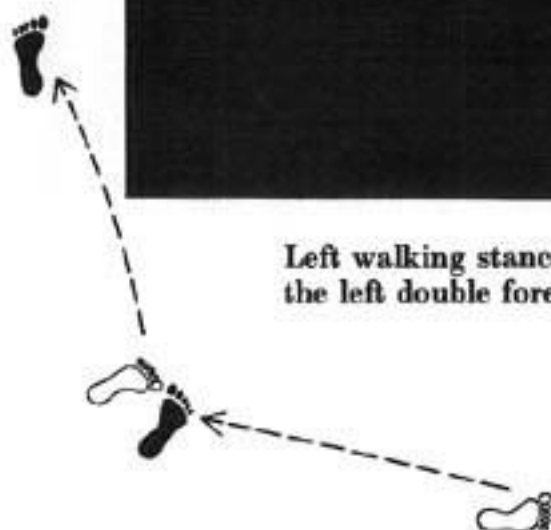


20. Bring the right foot to the left foot and then move the left foot to C, forming a left walking stance toward C while executing a high block to C with a left double forearm.

Previous Posture



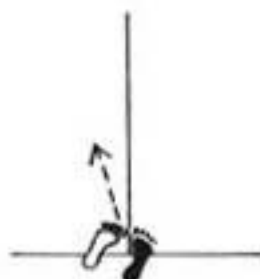
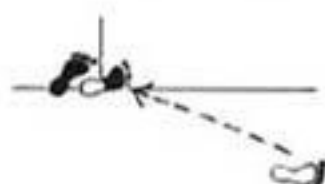
Left walking stance high block with the left double forearm toward C.



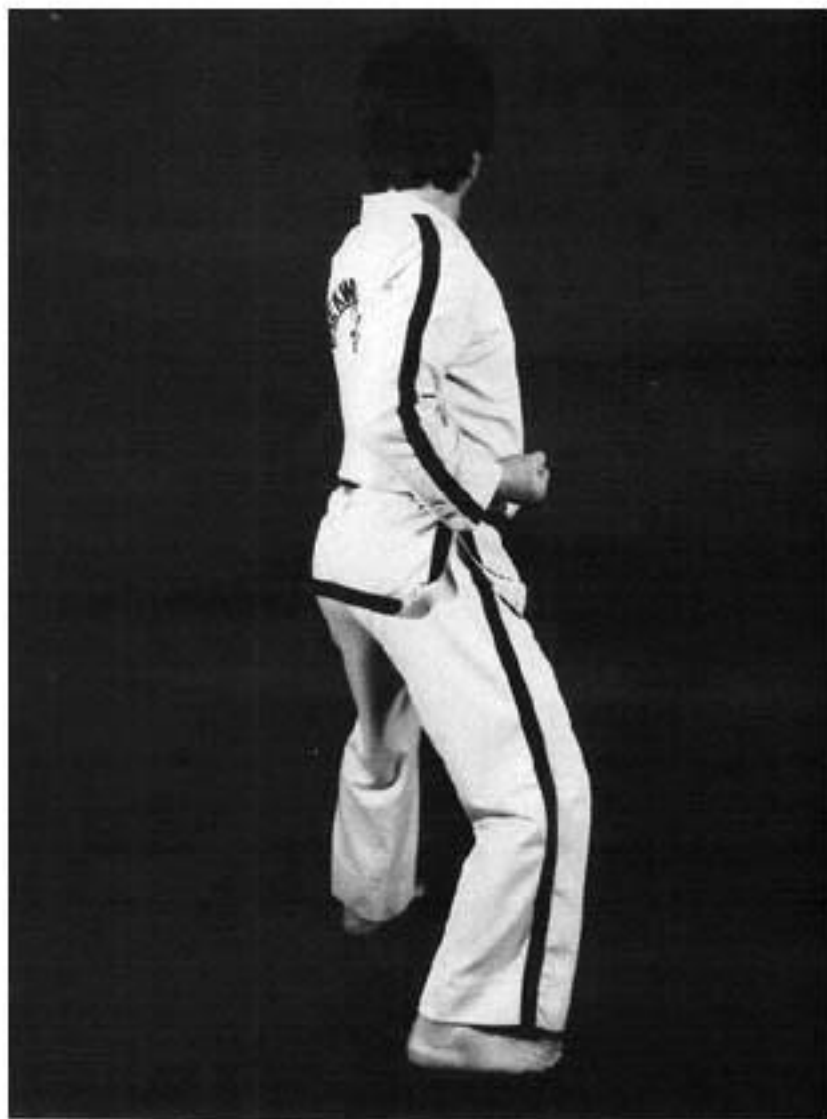
# Application



Side View



- 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.**

Previous Posture



Applications



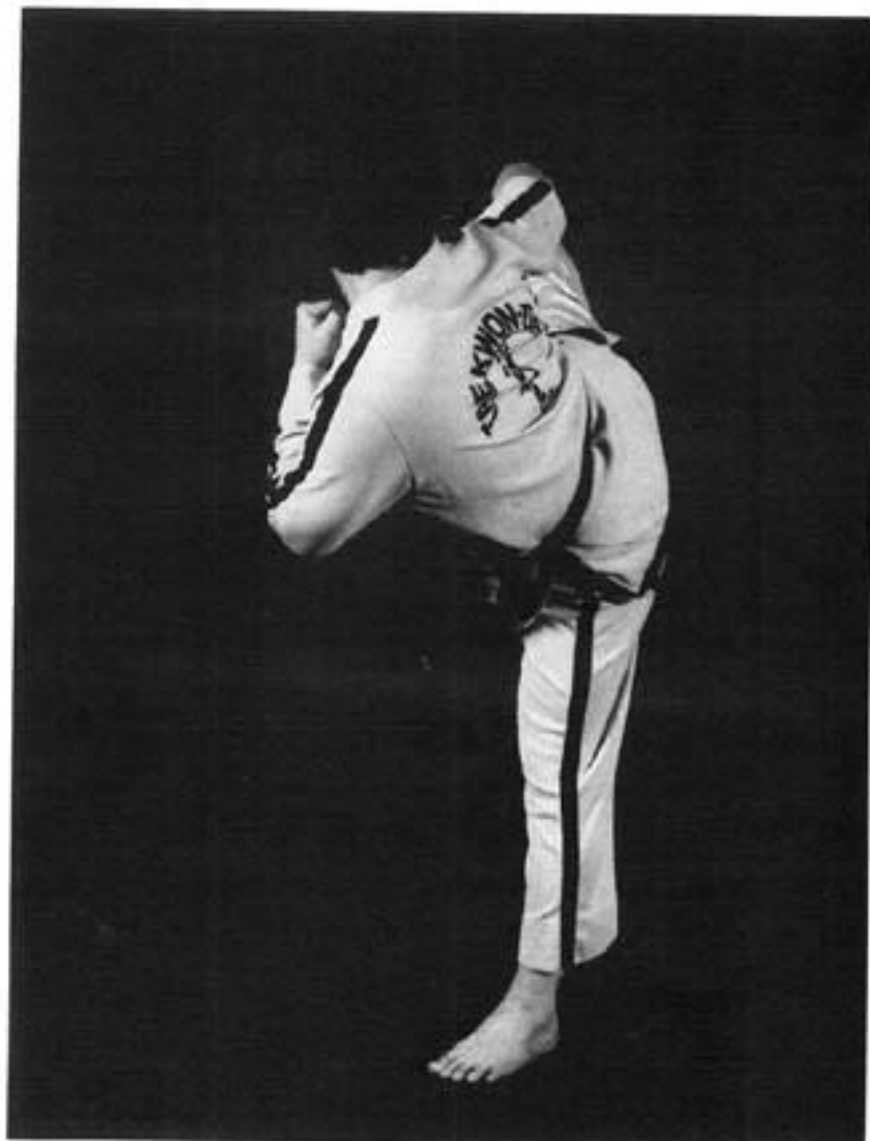
Top View



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



**Previous Posture**



**Middle side piercing kick to C with the right foot.**



# Application



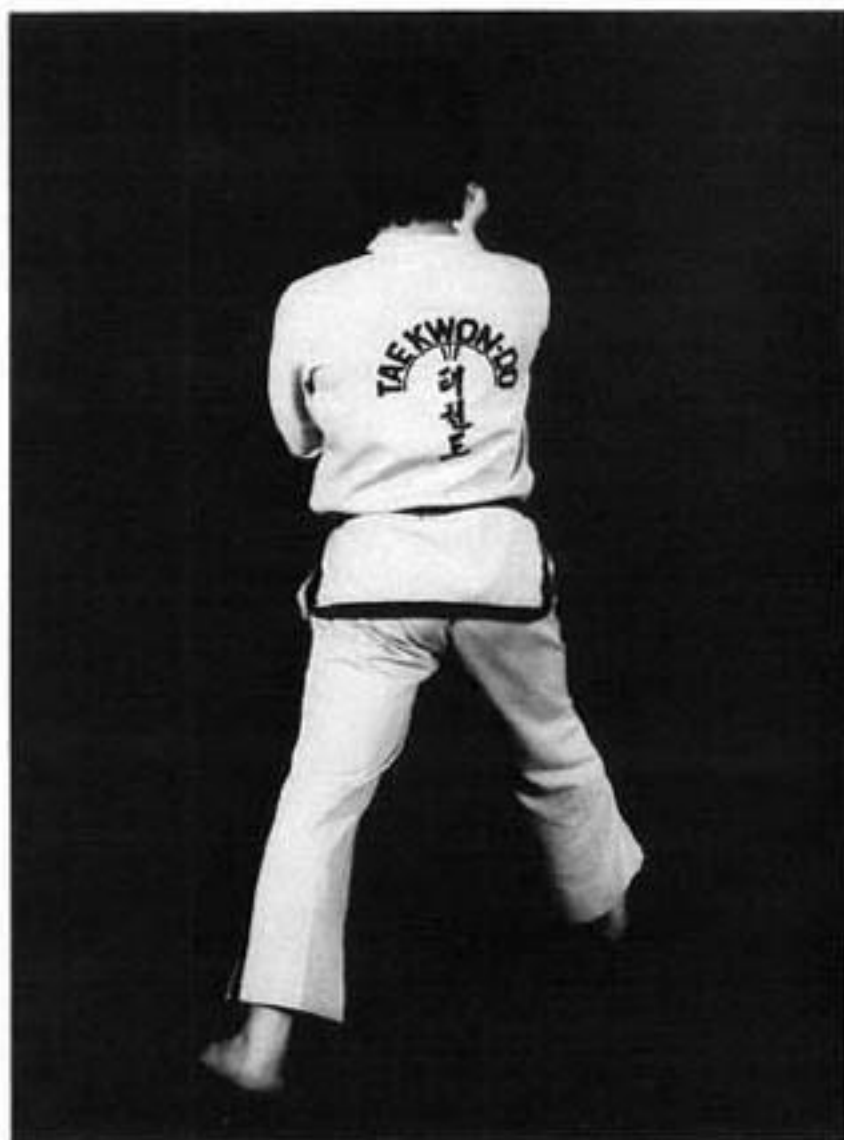
Side View



Side View



- 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.**



**Right walking stance high side block with the right double forearm toward C.**





Previous Posture



Application



Side View

Side View



Application



Top View



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



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

Previous Posture



Application



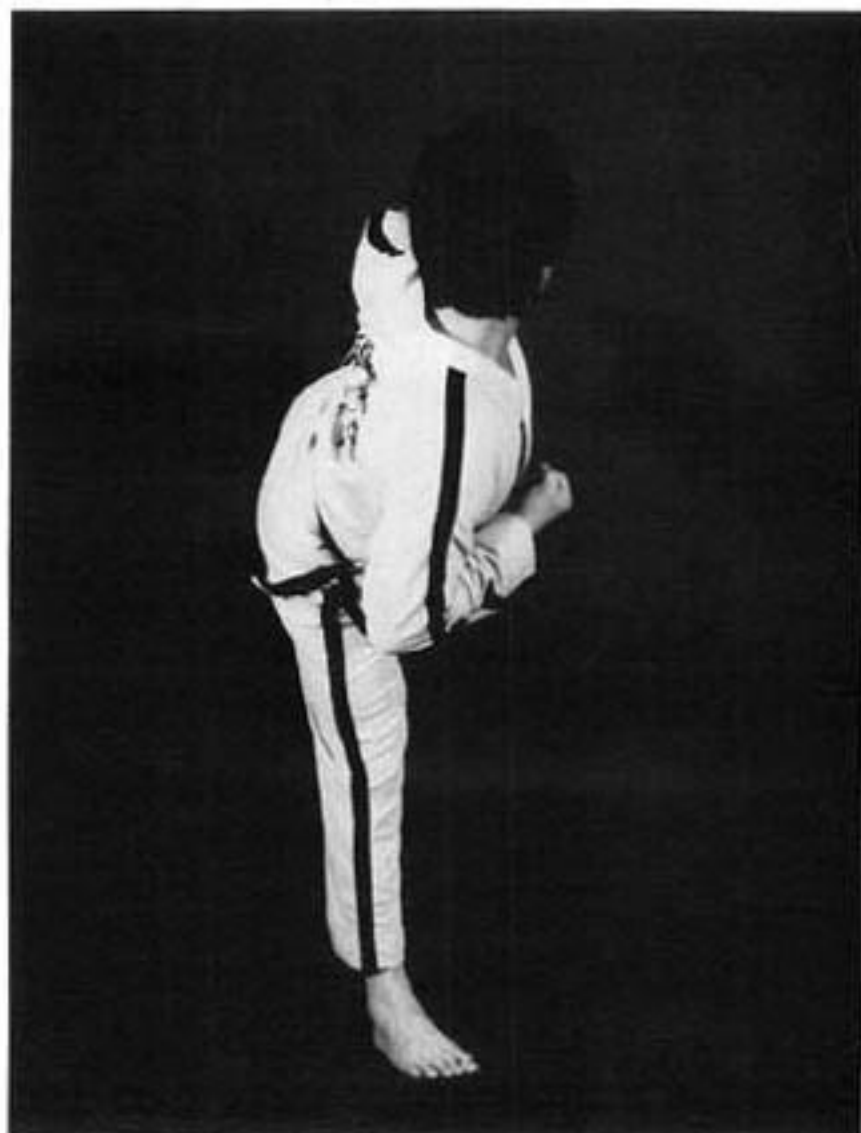
Side View



**Previous Posture**



**25. Execute a middle side piercing kick to C with the left foot.**



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

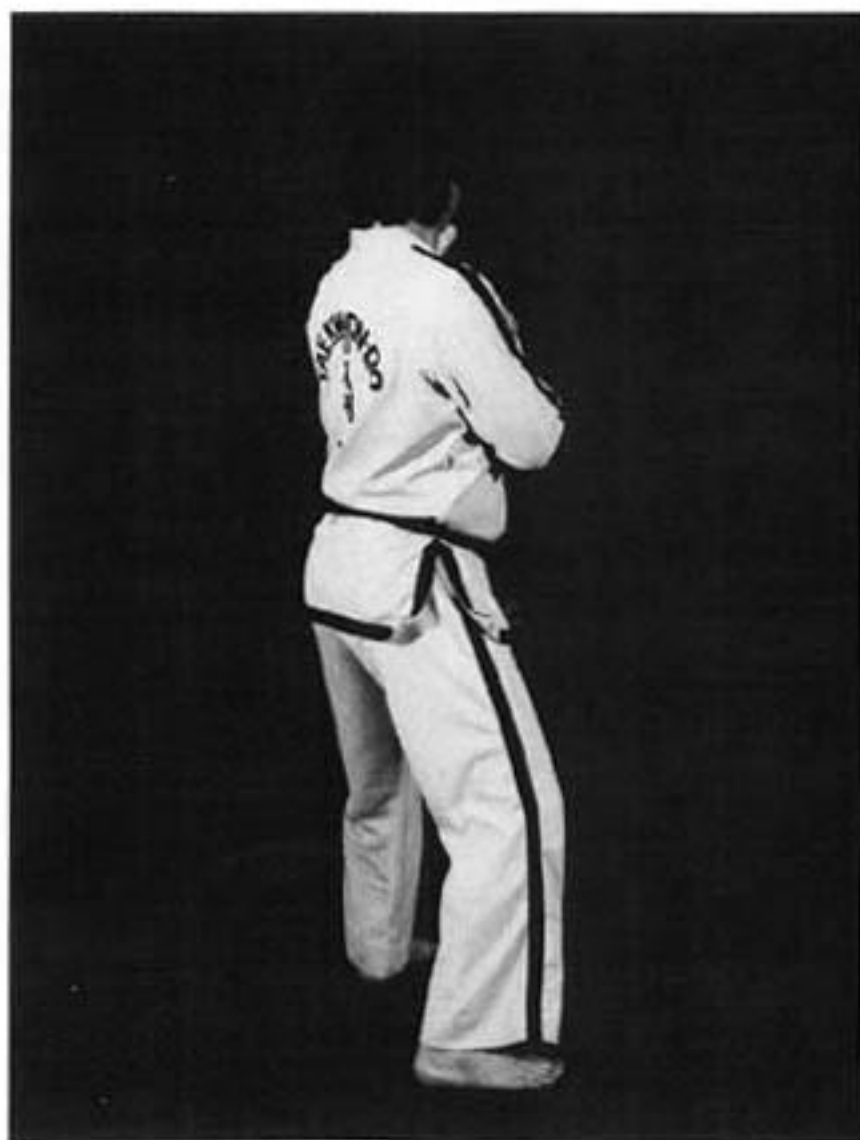




Side View



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.



Right L-stance forearm middle guarding block toward C.



**Previous Posture**



**Application**



**Side View**



**Side View**

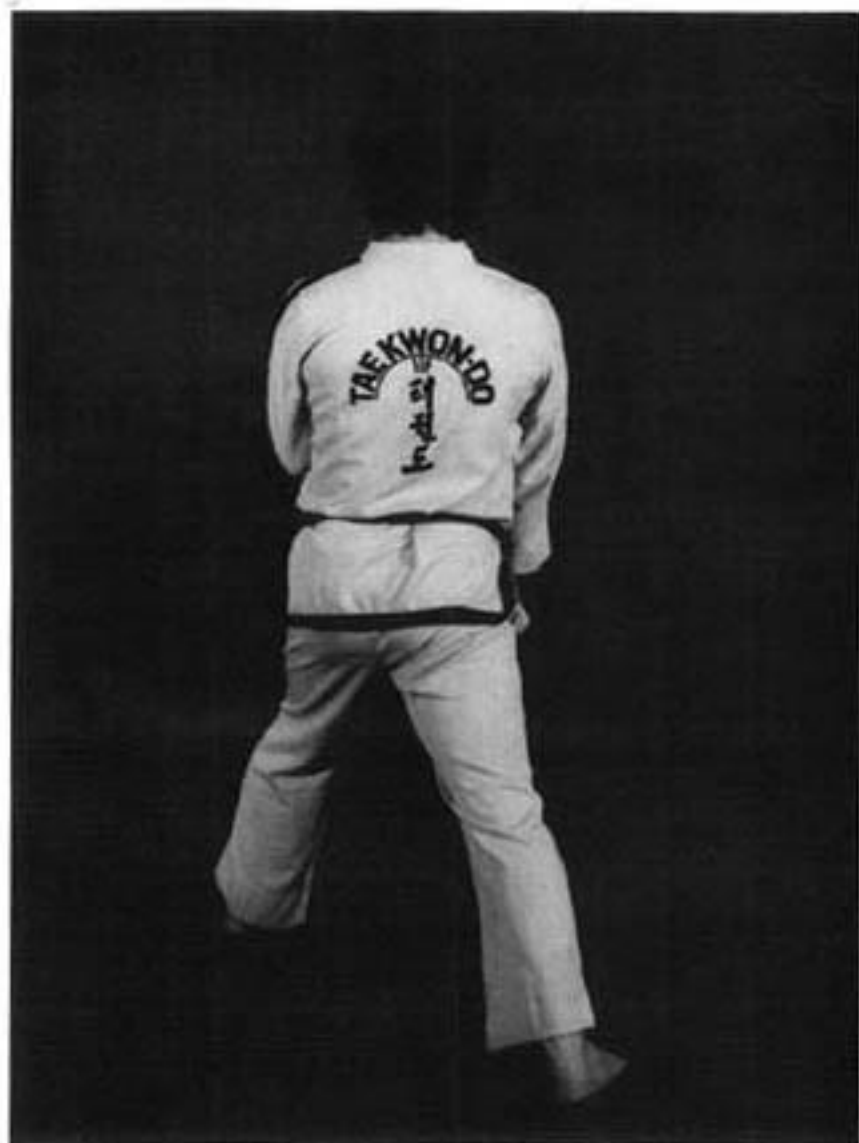


The forearm becomes  
half facing the  
opponent.

27. Execute a pressing block to C with the right palm while forming a left low stance toward C, slipping the left foot.



Previous Posture



Left low stance pressing block with the right palm toward C.







Side View



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.



Left L-stance forearm middle guarding block toward C.

Previous Posture



Side View

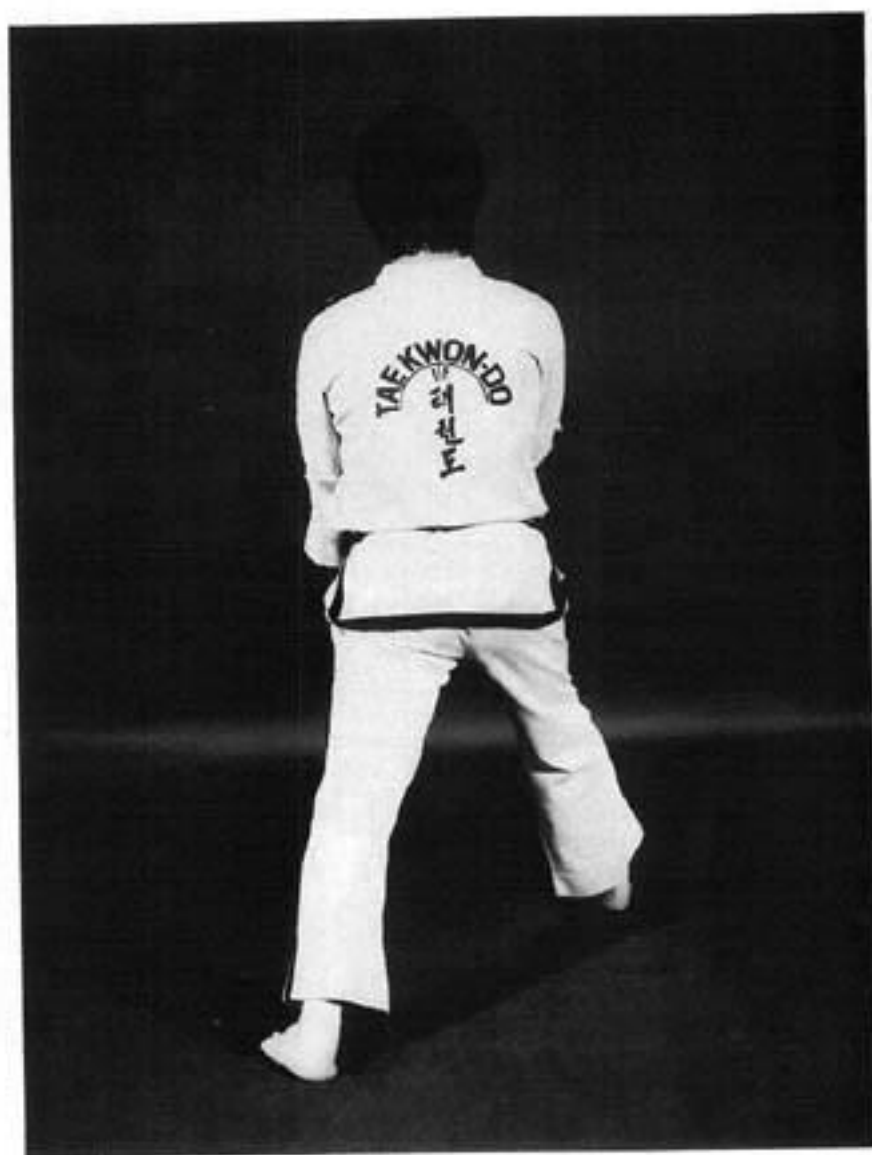




Application of No. 28



- 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.**

Previous Posture



**Side View**



**Application**



**Side View**

**Application**



**Top View**

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.





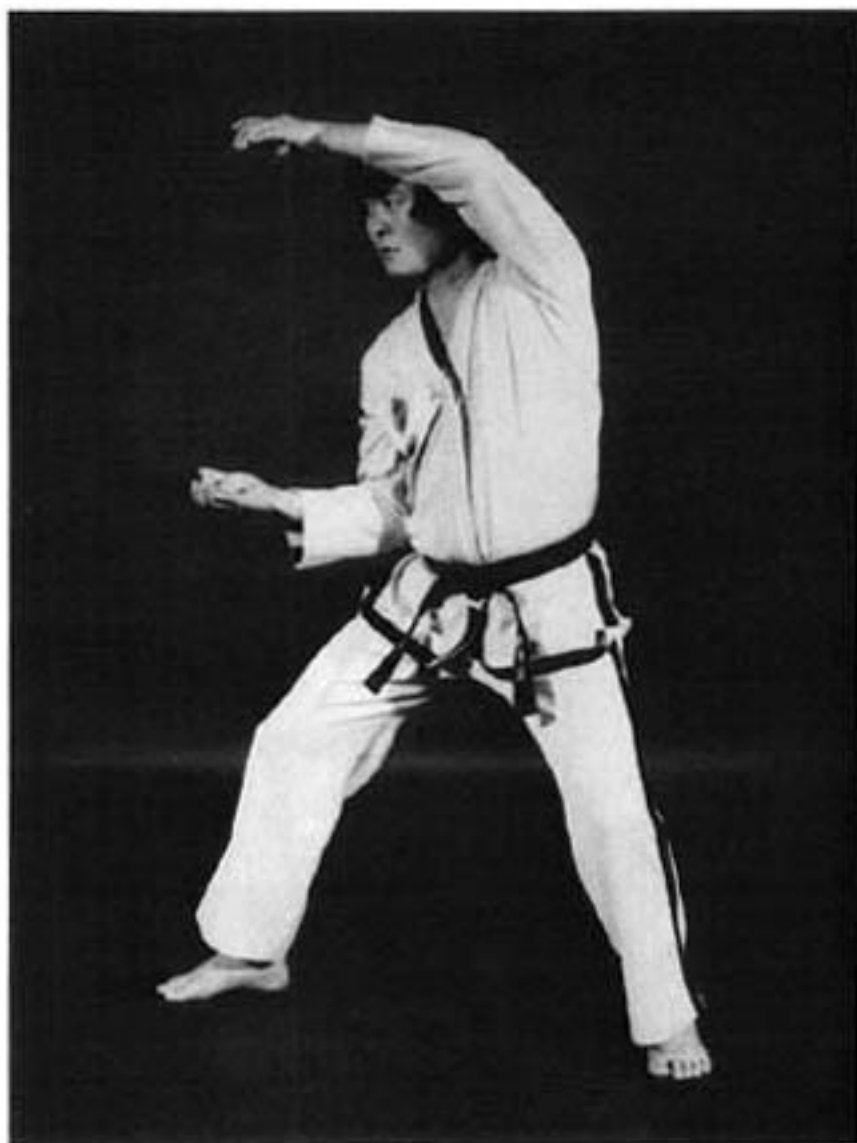
Previous Posture



Top View



- 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.**



### Previous Posture



### Application

- \* 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.

Previous Posture



Left fixed stance U-shape block toward B.



Blocking



### Application



Pushing



Striking

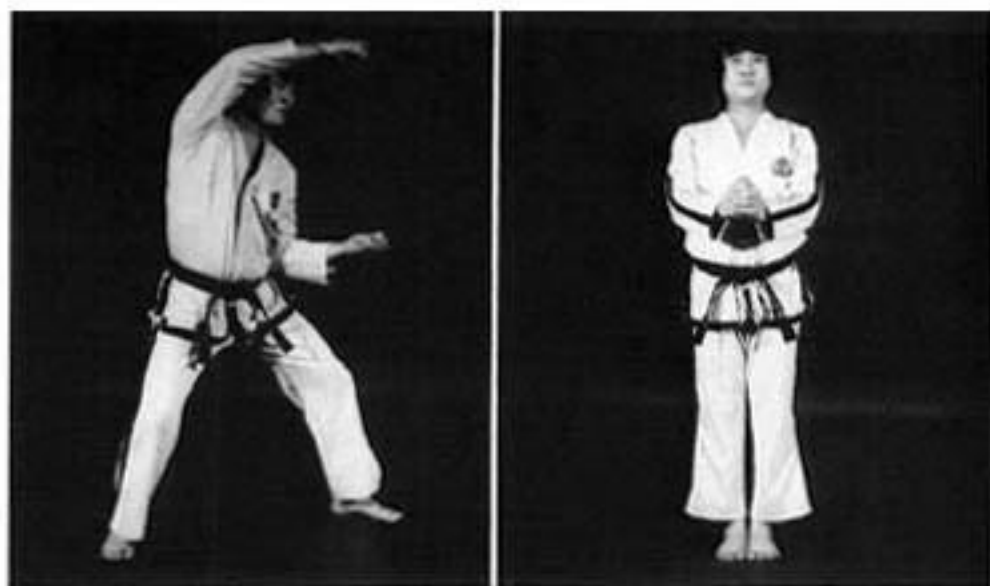
### Other View

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

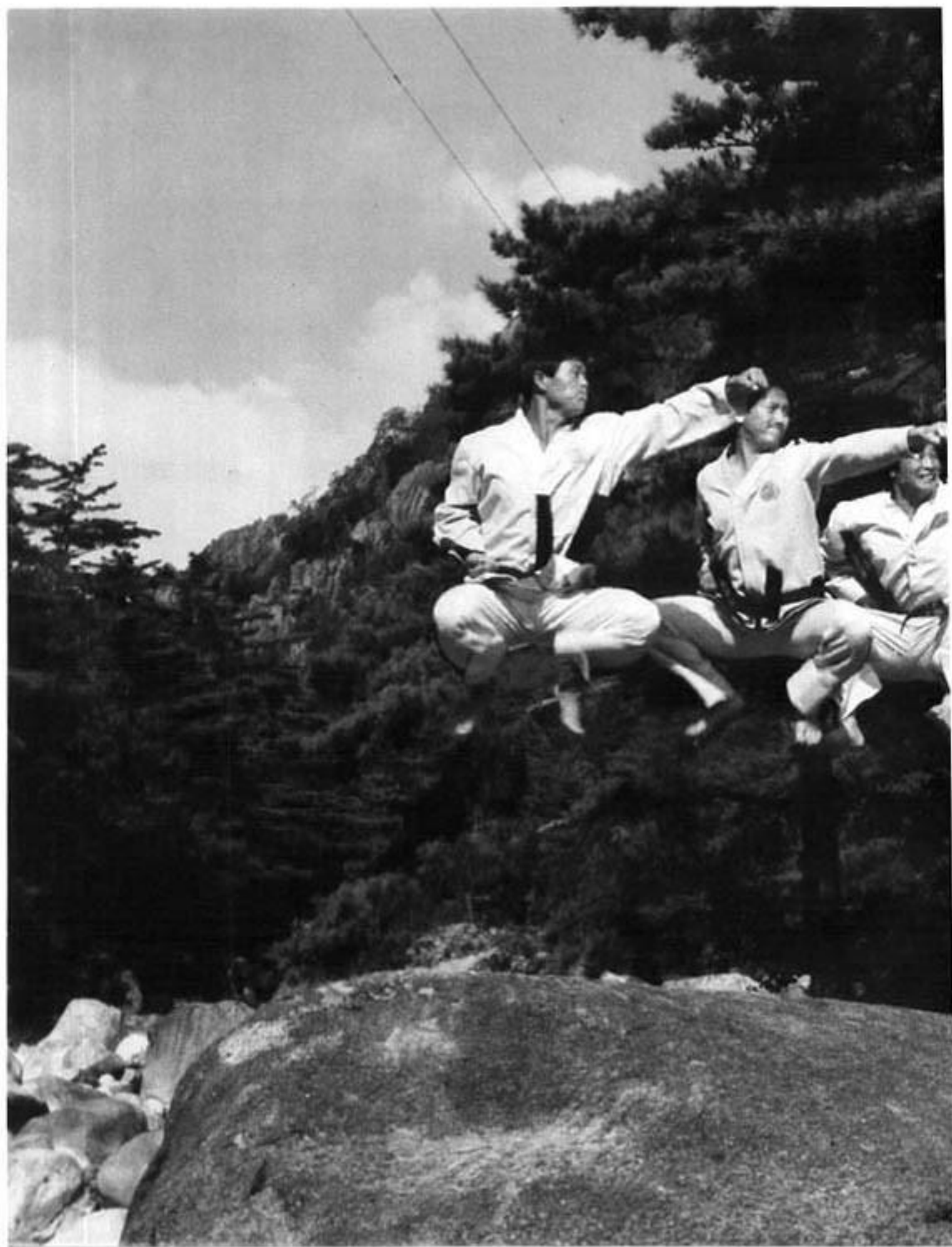


Close ready stance B toward D.

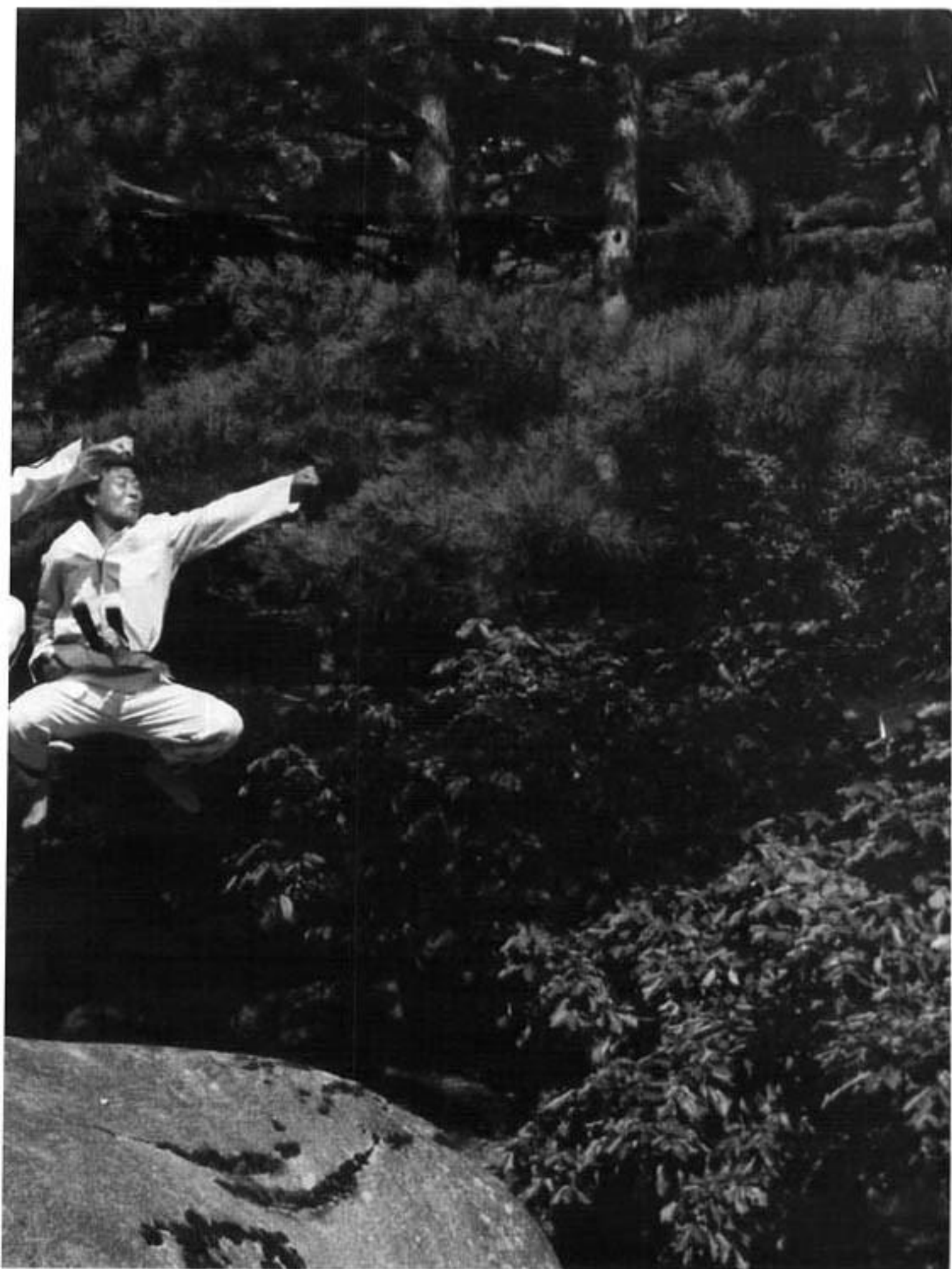




**Side View**







## **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

