



# GTF TAEKWON-DO SCOTLAND

## ADULT GRADING SYLLABUS TRAINING MANUAL



Grandmaster Park Jung Tae, IX Degree Blackbelt, 1943-2002  
Founder of the Global Taekwon-do Federation

# FOR ADULTS



## FOREWORD

These manuals are intended to supply the student with a complete technical breakdown of ASC/GTF (Scotland) grading system. The student must remember, however, that it is almost impossible to learn a complete and technically accurate pattern from any manual. A manual should only be used to deepen and enhance a students' knowledge of the pattern they are performing. In short, there is no substitute for training. Only through correct instruction and diligent training can the student hope to achieve their goals.

The ASC group, in conjunction with GTF Scotland, constantly strive to bring you the most up to date and advanced training systems anywhere in the world. This manual is only one small part of the in-depth and truly modern system that has been established. It is important that the student appreciates the hard work, dedication and investment it takes to bring a system of this size to the students. With this in mind Mr Cunningham should be congratulated and thanked for bringing this system to the ASC group.

### OTHER AVAILABLE PRODUCTS

#### **Grade specific CD-ROM**

Rainbow, Pee-Wee, Junior, Adult (All grades), 1<sup>st</sup> degree to 4<sup>th</sup> degree

#### **Syllabus specific training manuals**

Rainbow, Pee-Wee, Junior, Adult, 1<sup>st</sup> degree to 4<sup>th</sup> degree

#### **Basic self-defence CD-ROM**

Basic release motions for grabs to the arm

#### **Advanced self-defence CD-ROM**

Advanced release motions and arm locks

#### **A – Z of Taekwon-Do CD-ROM**

Complete guide to Colour belt Korean and who's who in GTF Scotland

#### **Throwing technique CD-ROM**

Basic throwing techniques

#### **Knife self-defence CD-ROM**

Defence and using a knife

#### **Ground fighting CD-ROM**

Techniques and methods of fighting on the ground

#### **Welcome CD-ROM (Instructors only)**

Excellent for use at demonstrations and competitions or even in the class  
This CD-ROM can be made to exact instructor specifications

#### **Instructor courses**

For 2<sup>nd</sup> Gup and above, to increase the knowledge and skill of the GTF instructors

#### **Referee courses**

For 4<sup>th</sup> Gup and above, to increase the knowledge and skill of the GTF officials

## **WELCOME TO ASC/GTF TAEKWON-DO**

You have joined the ASC group of clubs within GTF (Scotland). GTF (Scotland) are one of the largest and most professionally run martial art federations in Scotland. The federation constantly strives to bring you the most up to date training methods and most advanced training systems anywhere in the world. This manual is just one small part of it.

The manual is built upon year on year throughout your Taekwon-Do career. Coupled with the supplementary material you will receive, it will grow into the most complete and most involved training manual you can have.

It must be considered when producing something of this scale, that as times change and the federation grows, it may be necessary for the manual to be amended or altered. If and when this is the case your instructor will supply you with the relevant material.

Remember that you can not buy any of this material any where else. It can only be purchased through the ASC/GTF (Scotland) membership.

The manual contains everything you need to successfully pass your gradings, there are also grading, seminar, course and competition records within the manual so keep it safe and bring it with you to everything you attend with the GTF.

On behalf of ASC and GTF (Scotland) thank you for choosing GTF and good luck in your future Taekwon-Do career.

Yours in Taekwon-Do

Stephen Gell IV Degree  
On behalf of ASC Taekwon-Do

## PATTERNS INTRODUCTION

Patterns were initially introduced into martial arts as a way of practising techniques without fear of injury or any repercussions that may result from injuring a fellow student. This was mainly due to the ancient law of the Orient, “an eye for an eye, a tooth for a tooth...” This law was rigorously adhered to, even if the injury, or even the death, had been caused accidentally.

The premise of Taekwon-Do patterns, allows the student to practice fundamental movements with correct posture, technique, and power while combating a series of imaginary opponents, without the fear of injury of repercussion

The patterns are of a progressive degree of difficulty. This enables the student to practise them to a sufficient standard before moving to the next. Each pattern is relative to a person’s grade within the GTF grading order. This is shown below.

Saju Makgi	-	10 <sup>th</sup> Gup
Saju Jirugi	-	10 <sup>th</sup> Gup
Chon-Ji	-	9 <sup>th</sup> Gup
Jee-Sang	-	8 <sup>th</sup> Gup
Dan-gun	-	8 <sup>th</sup> Gup
Do-San	-	7 <sup>th</sup> Gup
Won-Hyo	-	6 <sup>th</sup> Gup
Yul-Gok	-	5 <sup>th</sup> Gup
Joong-Gun	-	4 <sup>th</sup> Gup
Dhan-Goon	-	4 <sup>th</sup> Gup
Toi-Gye	-	3 <sup>rd</sup> Gup
Hwa-Rang	-	2 <sup>nd</sup> Gup
Choong-Moo	-	1 <sup>st</sup> Gup

It is the purpose of this booklet, to allow the student a better understanding of the pattern and the terminology thereof. This in turn will hopefully give the student a better understanding of the martial art itself, as the patterns is where the student will learn true Taekwon-Do.

Please note that, at 8<sup>th</sup> Gup and 4<sup>th</sup> Gup, there are two patterns and not one, as with all the other grades. This is due to Jee-Sang and Dhan-Goon being G.T.F. patterns, introduced by Grand Master Park in the view they would eventually replace the traditional patterns of the respective grade. As this is not yet in place, it is expected that the student of the grade learn the traditional pattern, with more senior students learning both.

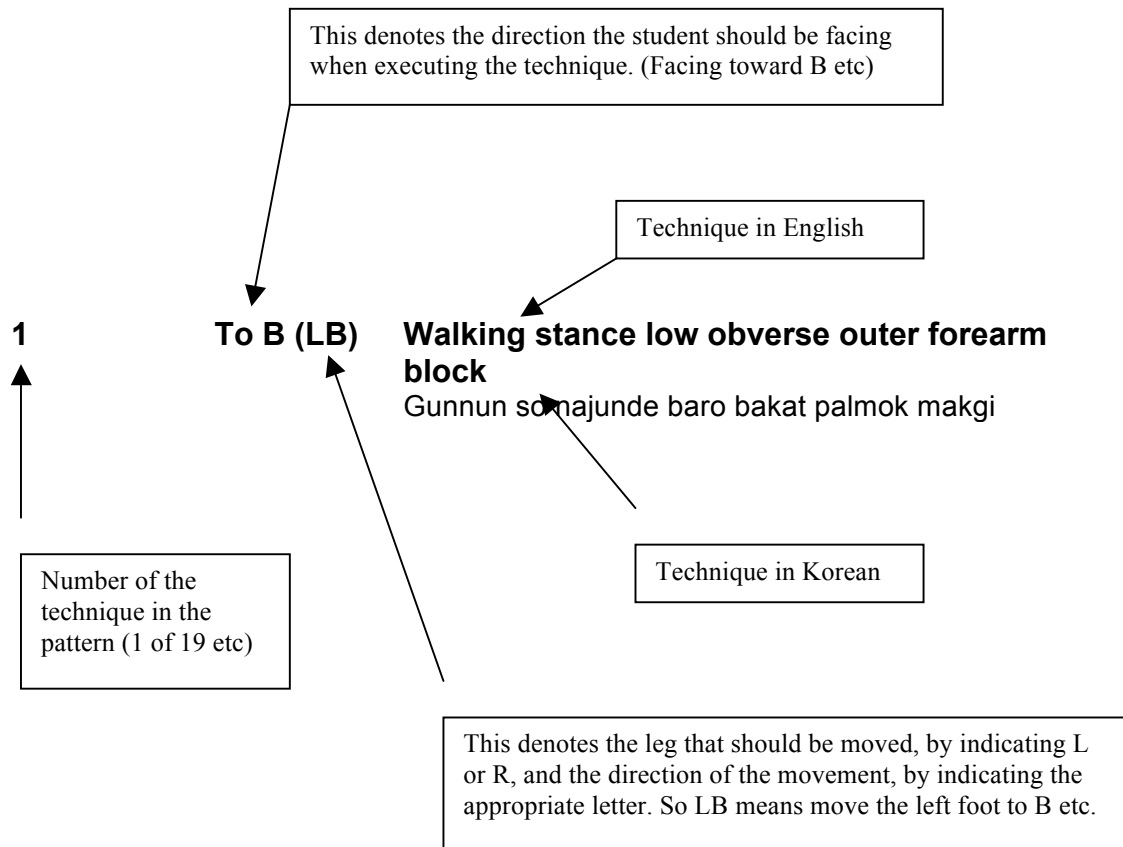
It is important for any student of Taekwon-Do to remember the amount of hard work and dedication it takes to ensure that every technique in a pattern serves a reasonable function without disrupting the inherent beauty of the pattern. The student should also remember the work that it takes to bring these patterns to them.

## HOW TO USE THE PATTERNS SECTIONS

This manual has a number of key features that you must be aware of before use.

First of all, is the **Pattern diagram**, which is simply the direction of movement within the pattern. Each pattern has its own diagram, specific to itself. The letters, which you see next to the directions, are there to make it easier to interpret

When viewing the patterns you will see, from left to right, a number, a combination of letters and then the name of the technique. Underneath that you will see the same technique, except written in Korean. To enable you to understand this, an example is shown below.



A few other quick notes to remember about the pattern diagrams are –

- Always begin by facing D**
- The starting position is always marked with an X**
- Ensure you always return to the starting position**

# **SA BHANG MAK O CHAGI**

## **FOUR DIRECTION BLOCK AND KICK**

### **INTRODUCTION**

Grand Master Park Jung Tae, to improve the standard of the technical kicking within the Global Taekwon-Do Federation introduced Sa bhang mak o chagi. There are nine in total, with a progressive degree of difficulty.

Each exercise is relative to a particular grade within the GTF grading system. These are outlined below.

**10<sup>th</sup> Gup (white belt) – Number 1**

**9<sup>th</sup> Gup (yellow belt) – Number 2**

**8<sup>th</sup> Gup (yellow belt) – Number 3**

**7<sup>th</sup> Gup (green tag) – Number 4**

**6<sup>th</sup> Gup (green belt) – Number 5**

**5<sup>th</sup> Gup (blue tag) – Number 6**

**4<sup>th</sup> Gup (blue belt) – Number 7**

**3<sup>rd</sup> Gup (red tag) – Number 8**

**2<sup>nd</sup> Gup (red belt) – Number 9**

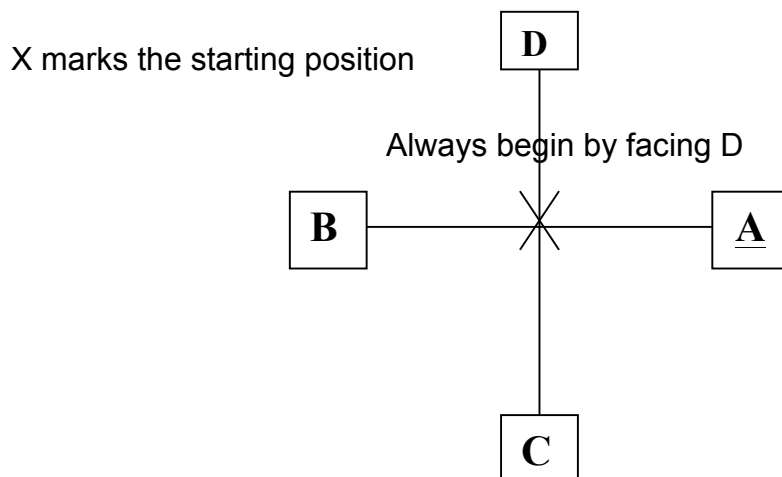
The student must be aware however, that Sa Bhang Mak O Chagi is not performed within the grading syllabus until black belt level. The grades listed above are simply a guide to allow the student to learn these exercises in a staged and progressive manner.

### **GENERAL INFORMATION**

There are certain aspects of Sa bhang mak o chagi, which remain constant through all 9 exercises. Those are the leg moved, the direction of travel and the exercise diagram.

## Exercise diagram

This shows the student the shape, which the exercise should follow while it's being performed. The letters are there to give the student an easier point of reference. It should be noted that these are the same reference points used for patterns (Hyung).



The exercise always begins with the right foot moving back into the first technique.

When the right foot is the first to move the direction of the turns is anti-clockwise. So the directions faced would be D, B, C and finally A.

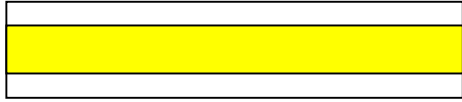
When the left foot is moved first then the direction of the turns is clockwise. So the directions faced would be D, A, C and finally B.

When performing these exercises it is essential to remember that they should be executed at a similar pace to patterns. This will enable the student to ensure that every technique is executed with the appropriate stance and power.

# GRADING RECORD

This record should be signed and dated by your instructor upon confirmation of your grading results. All supplementary material should be supplied at the same time.

## GRADE



## INSTRUCTORS SIGNATURE

10TH GUP TO 9TH GUP

9TH GUP TO 8TH GUP

8TH GUP TO 7TH GUP

7TH GUP TO 6TH GUP

6TH GUP TO 5TH GUP

5TH GUP TO 4TH GUP

4TH GUP TO 3RD GUP

3RD GUP 2ND GUP

2ND GUP TO 1ST GUP

1ST GUP TO 1ST DAN PROVISIONAL









# ADULT DEVELOPMENT PROGRAM

## 10<sup>th</sup> – 9<sup>th</sup> Gup

White Belt to Yellow Tag

### TECHNIQUES:

- Moving Left Leg: punches) (Counting to 10 in Korean) Sitting Stance, Middle Front Punch (10
- Step Forward / Backward 4 Times: Walking Stance, Middle Obverse Punch
- Step Forward / Backward 4 Times: Block Walking Stance Low Obverse Knife-hand
- Step Forward / Backward 4 Times: Walking Stance, Middle Inner Forearm Block
- Step Forward / Backward 4 Times: Front kick, Landing in Walking Ready Stance

### PATTERNS:

- 4 Direction Front Kick (Both Legs)
- Saju Makgi: 4 Direction Block
- Saju Jirugi: 4 Direction Punch

### SPARRING

- Not Applicable at this grade.

### LEG PLACEMENT: Hold out for a count of THREE

- 4 Direction Front Kick

### THEORY:

Answer the following Questions. (Students **MUST** answer all questions correctly)

Name the following in Korean:

1. Walking Stance
2. Punch
3. Parallel Stance
4. Front Snap Kick
5. Low Block
6. Middle Block
7. Ready
8. Training Suit
9. Training Hall

Name the following in English:

10. Saju Jirugi
11. Saju Makgi
12. Sa Bhang Mako Chagi

Name the following:

13. The meaning of White Belt
14. The founder of the GTF
15. The joint Presidents of GTF (Scotland)
16. Your Instructor(s) and their grade

### DESTRUCTION:

- Not Applicable at this grade.

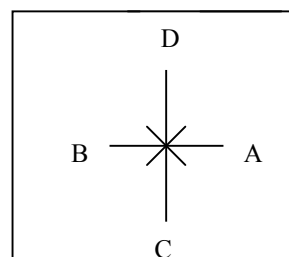
### APPLICATION OF TECHNIQUE:

- Not Applicable at this grade.

## SAJU MAKGI

This pattern is performed at 10<sup>th</sup> Gup level.

Ready posture – **Parallel ready stance**  
Narani junbi sogi



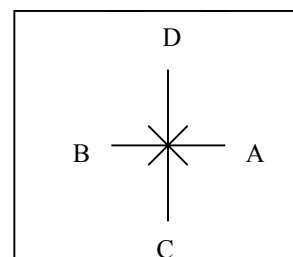
No.	Movement	Technique
1	To D (RC)	<b>Walking stance low obverse outward knife-hand block</b> Gunnun so najunde baro bakuro sonkal makgi
2	To D (RD)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
3	To B (RA)	<b>Walking stance low obverse outward knife-hand block</b> Gunnun so najunde baro bakuro sonkal makgi
4	To B (RB)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
5	To C (RD)	<b>Walking stance low obverse outward knife-hand block</b> Gunnun so najunde baro bakuro sonkal makgi
6	To C (RC)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
7	To A (RB)	<b>Walking stance low obverse outward knife-hand block</b> Gunnun so najunde baro bakuro sonkal makgi
8	To A (RA)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
9	To D (RD)	<b>Parallel Ready Stance</b> Narani jumbi sogi
10	To D (LC)	<b>Walking stance low obverse outward knife-hand block</b> Gunnun so najunde baro bakuro sonkal makgi
11	To D (LD)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
12	To A (LB)	<b>Walking stance low obverse outward knife-hand block</b> Gunnun so najunde baro bakuro sonkal makgi
13	To A (LA)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
14	To C (LD)	<b>Walking stance low obverse outward knife-hand block</b> Gunnun so najunde baro bakuro sonkal makgi
15	To C (LC)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
16	To B (LA)	<b>Walking stance low obverse outward knife-hand block</b> Gunnun so najunde baro bakuro sonkal makgi
17	To B (LB)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi

**End – Bring the left foot back to the ready posture**

# SAJU JIRUGI

This pattern is performed at 10<sup>th</sup> Gup level.

**Ready posture – Parallel ready stance  
Narani junbi sogi**



No.	Movement	Techniques
1	To D (RD)	<b>Walking stance middle obverse fore-fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
2	To B (RA)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
3	To B (RB)	<b>Walking stance middle obverse fore-fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
4	To C (RA)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
5	To C (RC)	<b>Walking stance middle obverse fore-fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
6	To A (RB)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
7	To A (RA)	<b>Walking stance middle obverse fore-fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
8	To D (RD)	<b>Parallel Ready Stance</b> Narani jumbi sogi
9	To D (LD)	<b>Walking stance middle obverse fore-fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
10	To A (LB)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
11	To A (LA)	<b>Walking stance middle obverse fore-fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
12	To C (LD)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
13	To C (LC)	<b>Walking stance middle obverse fore-fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
14	To B (LA)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
15	To B (LB)	<b>Walking stance middle obverse fore-fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi

**End – Bring the left foot back to the ready posture**

# 10<sup>th</sup> Gup notes and terminology

## Terminology

### Pattern definition

**Saju Makgi** – 4 Direction Block.

**Saju Jirugi** - 4 Direction Punch.

### Stances used

Parallel ready stance - Narani junbi sogi

Walking stance - Gunnun sogi

### Hand techniques used

Middle obverse fore fist front punch-

Low obverse outer forearm block -

Low obverse knife-hand block -

Middle obverse inner forearm block-

Kaunde baro ap joomuk ap jirugi

Najunde baro bakat palmok makgi

Najunde baro sonkal makgi

Kaunde baro an palmok makgi

### Kicking techniques used

No kicks included in the patterns for this grade

### Attacking and blocking tools used

Outer forearm - Bakat palmok

Inner forearm - An palmok

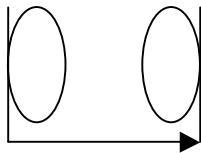
Knife-hand - Sonkal

Fore fist - Ap joomuk

## NOTES

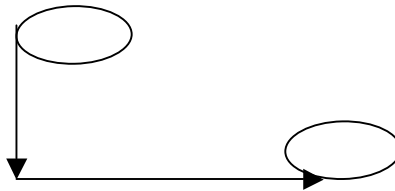
1. When performing both Saju Makgi and Saju Jirugi, the movements follow a specific pattern as per the diagram shown at the top of the pattern breakdown.
2. All the punches in Saju Jirugi are middle front punches.
3. In both Saju Makgi and Saju Jirugi the left foot moves back into the ready posture.
4. Stances

### Parallel stance



1 shoulder width  
50/50 weight  
distribution

### Walking stance



1 shoulder width wide  
1 ½ shoulder widths long  
50/50 weight distribution

### L-stance



2.5 centimeters wide  
1 ½ shoulder widths long  
70% weight on the back leg  
30% weight on the front leg  
Both feet turned in 15 degrees



# SA BHANG MAKO CHAGI ONE

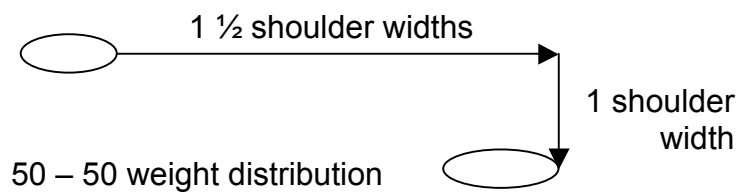
*Performed at 10<sup>th</sup> Gup (White belt)*

Number	Technique
One	Walking stance low obverse outer forearm block Gunnun so najunde baro bakat palmok makgi
Two	Middle front snap kick Kaunde ap cha busigi
Three	Walking stance middle obverse fore fist front punch Gunnun so kaunde baro ap joomuk ap jirugi

## NOTES

- Middle front snap kick – The supporting leg should be slightly bent at the point of execution.
- Middle obverse punch - Ensure that the punch is on the centre line and slightly below shoulder height.
- Low obverse block - The block is 15 - 20cm from the front leg with the body ½ facing.

Walking Stance -



## TOOLS USED

- |                  |   |              |
|------------------|---|--------------|
| Fore fist        | - | Ap joomuk    |
| Outer Forearm    | - | Bakat palmok |
| Ball of the foot | - | Ap kumpchi   |

# ADULT DEVELOPMENT PROGRAM

## 9<sup>th</sup> – 8<sup>th</sup> Gup Yellow Tag to Yellow Belt

### TECHNIQUES:

- Everything from Previous Test(s)
- Step Forward / Backward 4 Times: L-Stance, Middle Forearm Guarding Block
- Step Forward / Backward 4 Times: L-Stance, Middle Inner Forearm Block
- Step Forward / Backward 4 Times: Walking Stance High Obverse Outer Forearm Rising Block
- Step Forward / Backward 4 Times: Walking Stance, Double Punch

### PATTERNS:

- 4 Direction Side Kick (Both Legs)
- Chon-Ji Hyung

### SPARRING

- Not applicable at this grade.

### LEG PLACEMENT: Hold out for a count of THREE

- 4 Direction Side Kick

### THEORY:

Answer the following Questions.

(Students **MUST** answer all questions correctly)

What is;

- |   |   |
|---|---|
| 1. Tenets of Taekwon-Do? (in English) (Korean if possible)    | 2. Definition of Chon Ji Hyung?                                       |
| 3. Number of moves in Chon Ji Hyung?                          | 4. All STANCES used at this grade (in Korean)?                        |
| 5. All HAND TECHNIQUES used at this grade (in Korean)?        | 6. All KICKS used at this grade (in Korean)?                          |
| 7. Training Hall (in Korean)?                                 | 8. Attacking Tool used in Side Piercing Kick (in English and Korean)? |
| 9. Attacking Tool used in Front Snap Kick (English & Korean)? | 10. Obverse (in Korean)?  |
| 11. Reverse (in Korean)?                                      | 12. Training Suit (in Korean)?  |

### APPLICATION OF TECHNIQUE:

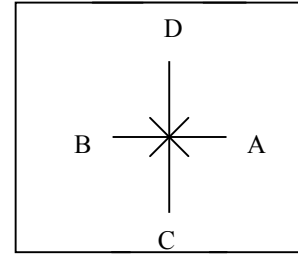
- Not applicable at this grade.

### DESTRUCTION:

- Not applicable at this grade.

# CHON-JI HYUNG

This pattern is performed at 9<sup>th</sup> Gup level.  
 Ready posture – Parallel ready stance  
 Narani junbi sogi



No.	Movement	Technique
1	To B (LB)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
2	To B (RB)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
3	To A (RA)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
4	To A (LA)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
5	To D (LD)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
6	To D (RD)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
7	To C (RC)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
8	To C (LC)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
9	To A (LA)	<b>L-stance middle inner forearm side block</b> Niunji so kaunde an palmok yop makgi
10	To A (RA)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
11	To B (RB)	<b>L-stance middle inner forearm side block</b> Niunji so kaunde an palmok yop makgi
12	To B (LB)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
13	To C (LC)	<b>L-stance middle inner forearm side block</b> Niunji so kaunde an palmok yop makgi
14	To C (RC)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
15	To D (RD)	<b>L-stance middle inner forearm side block</b> Niunji so kaunde an palmok yop makgi
16	To D (LD)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
17	To D (RD)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
18	To D (RC)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
19	To D (RC)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi

End – Bring the right foot back to the ready posture

# 9<sup>th</sup> Gup notes and terminology

## Terminology

### Pattern definition

**Chon-Ji** – Literally means 'heaven the earth'. In the orient, it is considered as the beginning, or creation, of mankind and is there for the initial pattern performed by the beginner. One part representing 'heaven' the other 'earth'.

### Stances used

Parallel ready stance - Narani junbi sogi  
Walking stance - Gunnun sogi  
L-stance - Niunji sogi

### Hand techniques used

Middle obverse fore fist front punch- Kaunde baro ap joomuk ap jirugi  
Low obverse outer forearm block - Najunde baro bakat palmok makgi  
Middle reverse inner forearm block- Kaunde bandae an palmok makgi  
High outer forearm rising block - Nopunde bakat palmok chookyo makgi

### Kicking techniques used

Middle side piercing kick - Kaunde yop cha jirugi

### Attacking and blocking tools used

Outer forearm - Bakat palmok  
Inner forearm - An palmok  
Knife-hand - Sonkal  
Fore fist - Ap joomuk  
Foot sword - Balkal

## NOTES

1. When performing Chon-Ji, the movements follow a specific pattern, especially when turning. In this pattern there is a turn every second movement. The pattern the follow is as follow

Left leg always moves 90degrees anti-clockwise

Right leg always moves 180degrees clockwise

2. All the punches in Chon-Ji are middle front punches.
3. In both Chon-Ji the left foot moves back into the ready posture.

# SA BHANG MAKO CHAGI TWO

Performed at 9<sup>th</sup> Gup (Yellow Tag)

NUMBER	TECHNIQUE
ONE	Walking Stance High Outer Forearm Rising Block Gunnun So Nopunde Bakat Palmok Chookyo Makgi
TWO	Middle Side Piercing Kick Kaunde Yop Cha Jirugi
THREE	L-Stance Middle Reverse Inner Forearm Side Block Niunji So Kaunde Bandae An Palmok Yop Makgi

## NOTES

- High Rising Block - The block should be one fist away from the forehead, slightly angled out, so the outer forearm is facing the target. The body is full front facing.
- Middle Side Block - The fist should be in line with the shoulder with the elbow guarding the ribs. The body is ½ front facing.
- Side Piercing Kick - When executing the kick ensure the supporting foot is facing the opposite direction, allowing the hip to turn into the technique.

L – Stance -



2.5centimeters wide  
1 ½ shoulder widths long  
70% weight on the back leg  
30% weight on the front leg  
Both foot turned in 15 degrees

## TOOLS USED

- Inner Forearm - An Palmok
- Outer Forearm - Bakat Palmok
- Foot Sword - Balkal

# ASC TAEKWON-DO

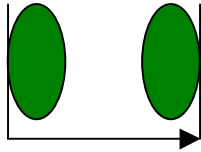


태권도

## STANCES

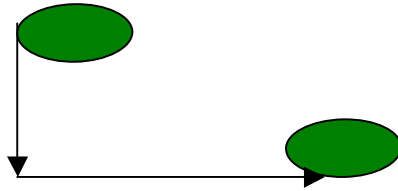
# BREAKDOWN OF STANCES

## Parallel stance (Narani Sogi)



1 shoulder width  
50/50 weight  
distribution

## Walking Stance (Gunnun Sogi)



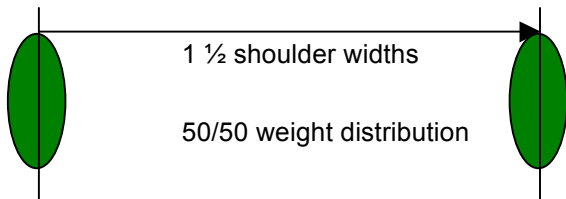
1 shoulder width wide  
1 ½ shoulder widths long  
50/50 weight distribution

## L-stance (Niunji Sogi)



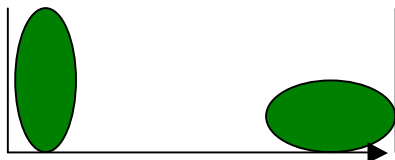
2.5 centimeters wide  
1 ½ shoulder widths long  
70% weight on the back leg  
30% weight on the front leg  
Both feet turned in 15 degrees

## Sitting stance (Annun Sogi)



1 ½ shoulder widths  
50/50 weight distribution

## Rear Foot Stance (Dwit Bal Sogi)

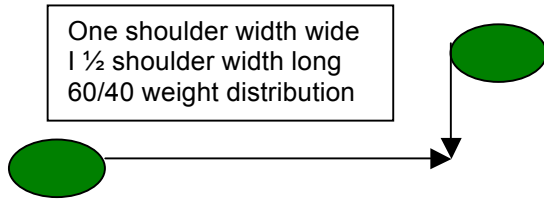


### Short Range Stance

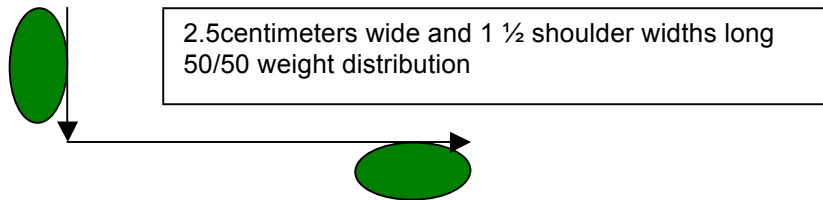
1 Shoulder Width (Balkal to Toe)  
Front Foot: 10% weight. Turned in 25 degrees. Heel 1 inch off the ground.  
Rear Foot: 90% weight. Turned in 15 degrees



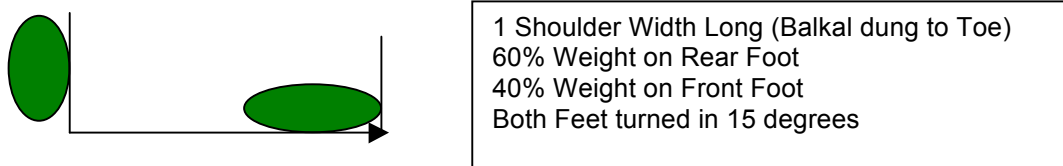
### Low stance (Nachuo Sogi)



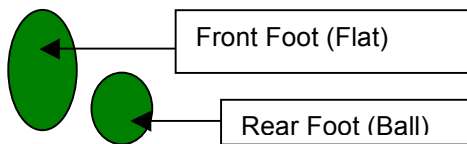
### Fixed stance (Gojung Sogi)



### Vertical Stance (Sujik Sogi)



### X Stance (Kyocha Sogi)

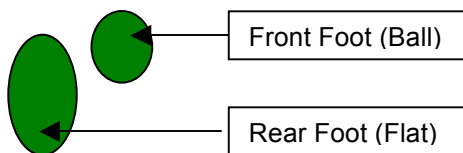


#### JUMPING

When Jumping the leg is placed behind on the ball of the foot.

90% Weight on Front Foot

10% Weight on Rear Foot (Ball of the Foot)



#### STEPPING

When Stepping, the leg is placed in front on the ball of the foot.

90% Weight on Rear Foot

10% Weight on Front Foot (Ball of the Foot)

# ADULT DEVELOPMENT PROGRAM

## 8<sup>th</sup> – 7<sup>th</sup> Gup

### Yellow Belt to Green Tag

#### TECHNIQUES:

- Everything from Previous Test(s)
- Step Forward / Backward 4 Times: Walking Stance, High Obverse Fore Fist Front Punch
- Step Forward / Backward 4 Times: L-Stance, Middle Outward Knife-and Strike
- Step Forward / Backward 4 Times: L-Stance, Twin Forearm Block
- Step Forward / Backward 4 Times: L-Stance, Twin Knife-and Block

#### PATTERNS:

- 4 Direction Turning Kick (Both Legs)
- 4 Direction Inward Crescent Kick (Both Legs)
- Dan-Gun Hyung

#### SPARRING

- One Point Free Sparring – NO CONTACT.

#### LEG PLACEMENT: Hold out for a count of THREE

- 4 Direction Turning Kick

#### THEORY:

Answer the following Questions in Korean.

(Students **MUST** answer all questions correctly)

What is;

- |   |   |
|---|---|
| 1. All the FOOT TECHNIQUES at this grade (in Korean)? | 2. Definition of Dan Gun Hyung?                                 |
| 3. All HAND TECHNIQUES at this grade (in Korean)?     | 4. All STANCES used at this grade (in Korean)?                  |
| 5. Number of moves in Dan Gun?                        | 6. Dimensions of a Walking Stance?                              |
| 7. Meaning of Yellow Belt?                            | 8. Attacking Tool used in Turning Kick (in English and Korean)? |

#### DESTRUCTION:

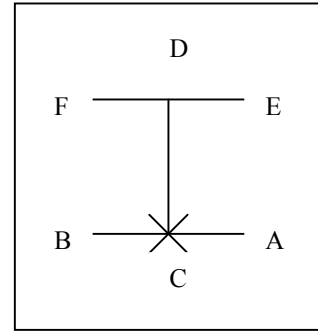
- Not applicable at this grade.

#### APPLICATION OF TECHNIQUE:

- Not applicable at this grade.

## DAN-GUN HYUNG

This pattern is performed at 8<sup>th</sup> Gup level  
 Ready posture – Parallel ready stance  
 Narani junbi sogi



No.	Movement	Technique
1	To B (LB)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
2	To B (RB)	<b>Walking stance high obverse fore fist front punch</b> Gunnun so nopunde baro ap joomuk ap jirugi
3	To A (RA)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
4	To A (LA)	<b>Walking stance high obverse fore fist front punch</b> Gunnun so nopunde baro ap joomuk ap jirugi
5	To D (LD)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
6	To D (RD)	<b>Walking stance high obverse fore fist front punch</b> Gunnun so nopunde baro ap joomuk ap jirugi
7	To D (LD)	<b>Walking stance high obverse fore fist front punch</b> Gunnun so nopunde baro ap joomuk ap jirugi
8	To D (RD)	<b>Walking stance high obverse fore fist front punch</b> Gunnun so nopunde baro ap joomuk ap jirugi
9	To E (LE)	<b>L-stance twin forearm block</b> Niunji so sang palmok makgi
10	To E (RE)	<b>Walking stance high obverse fore fist front punch</b> Gunnun so nopunde baro ap joomuk ap jirugi
11	To F (RF)	<b>L-stance twin forearm block</b> Niunji so sang palmok makgi
12	To F (LF)	<b>Walking stance high obverse fore fist front punch</b> Gunnun so nopunde baro ap joomuk ap jirugi
13	To C (LC)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
14	To C	<b>Walking stance high outer forearm rising block</b> Gunnun so nopunde bakat palmok makgi
15	To C (RC)	<b>Walking stance high outer forearm rising block</b> Gunnun so nopunde bakat palmok makgi
16	To C (LC)	<b>Walking stance high outer forearm rising block</b> Gunnun so nopunde bakat palmok makgi
17	To C (RC)	<b>Walking stance high outer forearm rising block</b> Gunnun so nopunde bakat palmok makgi
18	To B (LB)	<b>L- stance middle reverse knife-hand side strike</b> Niunji so kaunde bandae sonkal yop taerigi

- 19 To B (RB) Walking stance high obverse fore fist front punch**  
Gunnun so nopunde baro ap joomuk ap jirugi
- 20 To A (RA) L-stance middle reverse knife-hand side strike**  
Niunji so kaunde bandae sonkal taerigi
- 21 To A (LA) Walking stance high obverse fore fist front punch**  
Gunnun so nopunde baro ap joomuk ap jirugi
- End – Bring the left foot back to the ready posture**

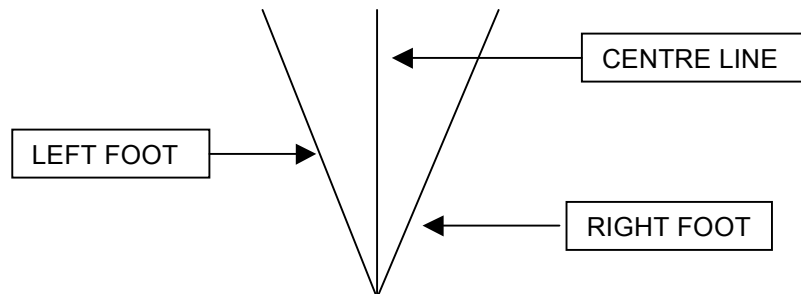
# SA BHANG MAKO CHAGI NUMBER THREE

*Performed at 8<sup>th</sup> Gup (Yellow Belt)*

NUMBER	TECHNIQUE
One	L-Stance twin knife-hand block Niunji so sang sonkal makgi
Two	Middle Turning Kick Kaunde Dollyo Chagi
Three	L-Stance twin forearm block Niunji so sang palmok makgi

## NOTES

- Twin Knife-hand block - The thumb of the middle block should be at shoulder height. The knife-hand of the rising block should be on the centre line inclining at a slight angle.
- Turning Kick - The foot should contact at an angle of 75 degrees with the ball of the foot slightly below the heel.



- Twin forearm block - The knuckles of the middle block should be at shoulder height. The outer forearm of the shoulder is shoulder line at an inclined angle.

## TOOLS

- Knife-hand - Sonkal
- Outer forearm - Bakat palmok
- Ball of the foot - Ap Kumchi

# 8<sup>th</sup> Gup notes and terminology

## TERMINOLOGY

### Pattern definition

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

### Stances used

Parallel ready stance - Narani junbi sogi  
Walking stance - Gunnun sogi  
L-stance - Niunji sogi

### Hand techniques used

Middle knife-hand guarding block - Kaunde sonkal daebi makgi  
High obverse fore fist front punch - Nopunde baro ap joomuk ap jirugi  
Low obverse outer forearm block - Najunde baro bakat palmok makgi  
Twin forearm block - Sang palmok makgi  
forearm rising block - Obverse outer Baro bakat palmok chookyo makgi  
Middle reverse knife-hand side strike - Kaunde bandae sonkal yop taerigi

### Kicking techniques used

High turning kick - Nopunde dollyo chagi

### Attacking and blocking tools used

Outer forearm - Bakat palmok  
Inner forearm - An palmok  
Knife-hand - Sonkal  
Fore fist - Ap joomuk  
Ball of the foot - Ap kumpchi

## NOTES

1. All punches in Dan-Gun are high section front punches.
2. Number 13 and 14, of Dan-Gun are performed in the same stance, making 14 a secondary motion which requires heel lift.

# ASC TAEKWON-DO



태권도

## LINES AND SECTIONS OF THE BODY

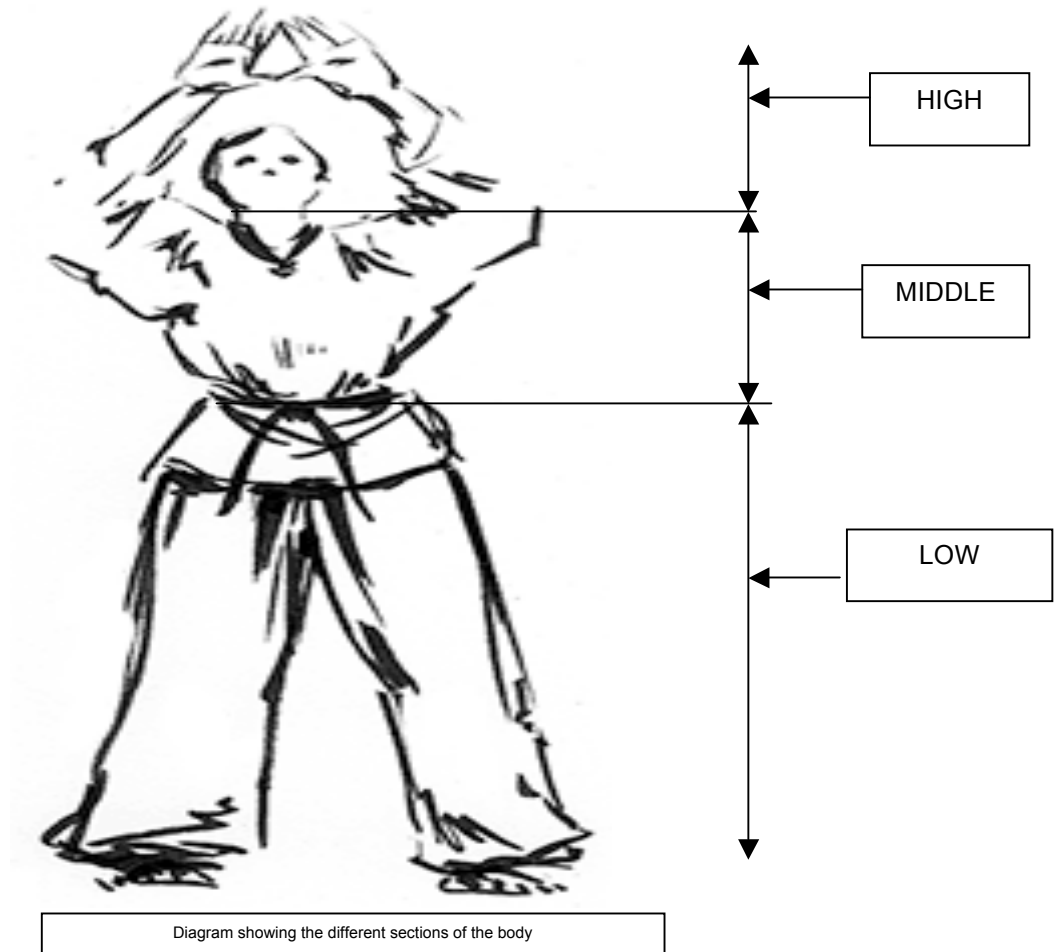
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MMVI

## LINES AND SECTIONS OF THE BODY

In Taekwon-Do there are certain lines which denote the finishing point of a technique. These are separated into two categories – Sections and Lines.

### SECTIONS

The sections consist of HIGH, MIDDLE and LOW, as shown in the diagram below:



**High section** is defined as any technique executed to the area above the shoulders. When performing techniques within a pattern (hyung), a high section technique is usually defined by a technique executed at own eye level.

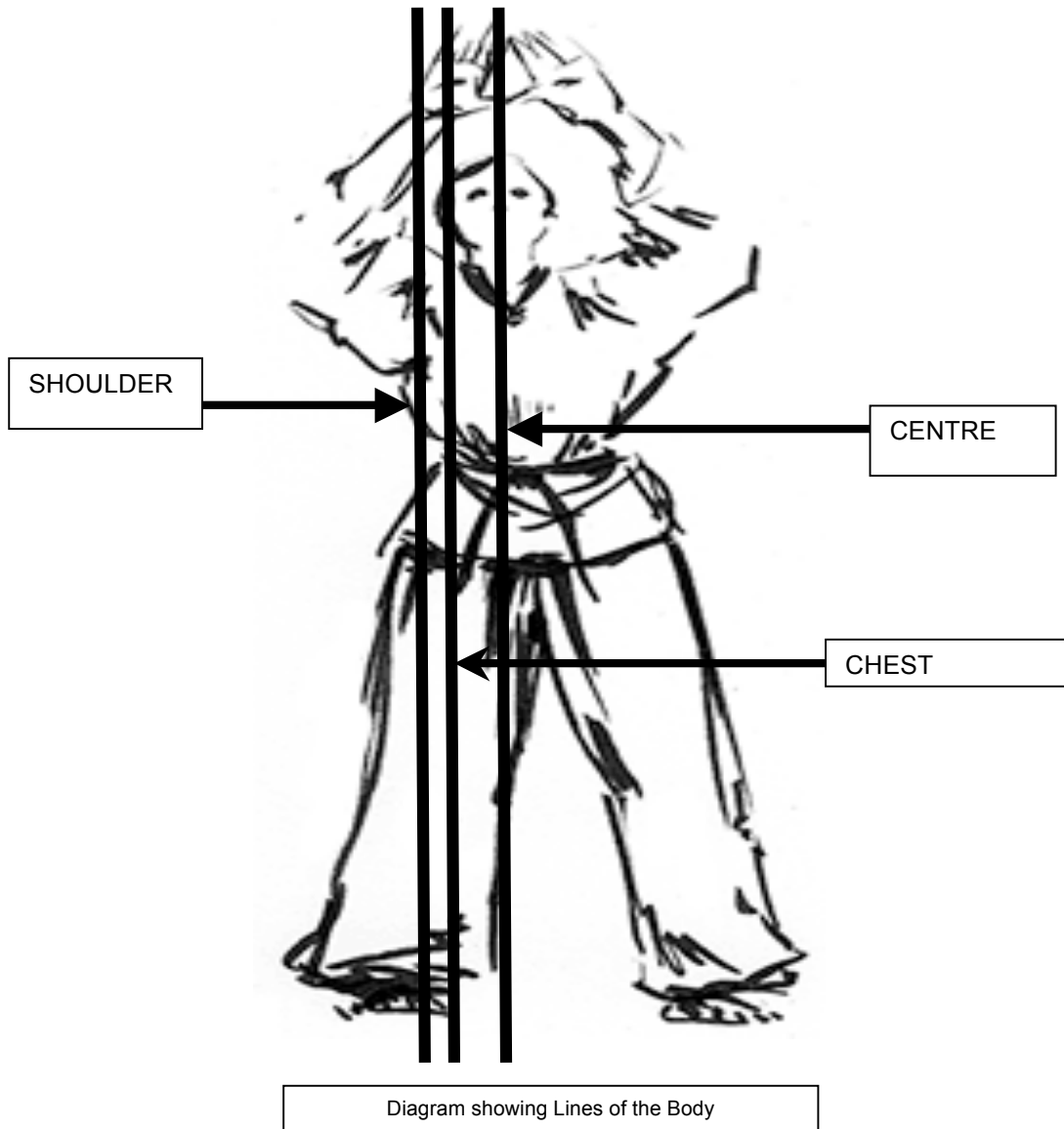
**Middle Section** is defined as any technique executed to the area between the shoulder and the belt or waste. When performing techniques within a pattern, a middle section technique is usually defined by a technique executed at shoulder height.

**Low Section** is defined as any technique executed to the area below the belt or waste. The area the techniques are performed to during a pattern are specific to the technique but are usually within the region of the lower abdomen or the pubic bone.



## LINES

The lines of the body denote which type of technique is being executed. There are three lines: Centre Line, Chest Line and Shoulder Line, as demonstrated in the diagram below.



**Centre Line** is the finishing point for any FRONT technique i.e. front punch.

**Chest Line** is the finishing point for any INWARD technique i.e. inward knife-hand strike

**Shoulder Line** is the finishing point for and SIDE FRONT technique i.e. Palm pressing block

Any technique, with the exception of punches, finishing out with the shoulder line is classed as a side technique.

# ADULT DEVELOPMENT PROGRAM

7<sup>th</sup> – 6<sup>th</sup>

## Green Tag to Green Belt

### TECHNIQUES:

- Everything from Previous Test(s)
- Step Forward / Backward 4 Times: Walking Stance, High Outer Forearm Side Block, Middle Reverse Punch
- Step Forward / Backward 4 Times: Walking Stance, High Back Fist Strike
- Step Forward / Backward 4 Times: Walking Stance, Straight Finger Tip Thrust

### PATTERNS:

- 4 Direction Front Kick, Turning Kick, Hook Kick (Both Legs)
- Do-San Hyung

### SPARRING

- One Point Free Sparring – Light Contact (Safety Equipment required).

### LEG PLACEMENT: Hold out for a count of THREE

- 4 Direction Front Kick, Side Kick, Turning Kick, Hook Kick (Different Kick Each Direction)

### THEORY:

Answer the following Questions in Korean.

Anything From Pattern.

(Student **MUST** answer all questions correctly)

What is;

- |   |   |
|---|---|
| 1. All HAND TECHNIQUES at this grade (in Korean)?             | 2. Definition of Do San?  |
| 2. Number of moves in Do San?                                 | 4. All STANCES at this grade (in Korean)?                           |
| 3. Attacking Tool used in Hooking Kick (in English & Korean)? | 6. Blocking Tool used in Inward Crescent Kick (in English & Korea)? |
| 7. All FOOT TECHNIQUES at this grade (in Korean)?             | 8. Blocking tool for Wedging Block (in English & Korean)?           |
| 9. Front Rising Kick (in Korean)?                             | 10. Inward (in Korean)?   |
| 11. Outward (in Korean)?                                      | 12. Tenets of Taekwon-Do (in Korean)?                               |

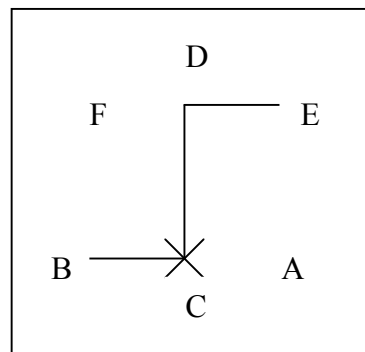
### DESTRUCTION:

- Side Piercing Kick (1 Board) (Best Leg)

### APPLICATION OF TECHNIQUE:

- Give the meaning and explain the purpose of the following technique.  
NOPUNDE SANG PALMOK HETCHYO MAKGI

## DO-SAN HYUNG



This pattern is performed at 7<sup>th</sup> Gup level.  
 Ready posture – Parallel ready stance  
 Narani junbi sogi

No.	Movement	Technique
1	To B (LB)	<b>Walking stance high obverse outer forearm side block</b> Gunnun so nopunde baro bakat palmok yop makgi
2	To B	<b>Walking stance middle reverse fore fist front punch</b> Gunnun so kaunde bandae ap joomuk ap jirugi
3	To A (RA)	<b>Walking stance high obverse outer forearm side block</b> Gunnun so nopunde baro bakat palmok yop makgi
4	To A	<b>Walking stance middle reverse fore fist front punch</b> Gunnun so kaunde bandae ap joomuk ap jirugi
5	To D (LD)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
6	To D (RD)	<b>Walking stance middle straight fingertip thrust</b> Gunnun so kaunde sun sonkut tulgi
7	To D	<b>Release from a grab</b> Jappyosul Tae
	To D (LD)	<b>Walking stance high obverse back fist side strike</b> Gunnun so nopunde baro dung joomuk yop taerigi
8	To D (RD)	<b>Walking stance high obverse back fist side strike</b> Gunnun so nopunde baro dung joomuk yop taerigi
9	To E (LE)	<b>Walking stance high obverse outer forearm side block</b> Gunnun so nopunde baro bakat palmok yop makgi
10	To E	<b>Walking stance middle reverse fore fist front punch</b> Gunnun so kaunde bandae ap joomuk ap jirugi
11	To F (RF)	<b>Walking stance high obverse outer forearm side block</b> Gunnun so nopunde baro bakat palmok yop makgi
12	To F	<b>Walking stance middle reverse fore fist front punch</b> Gunnun so kaunde bandae ap joomuk ap jirugi
13	To CA (LCA)	<b>Walking stance high outer forearm wedging block</b> Gunnun so nopunde bakat palmok hetchyo makgi
14	To CA (RCA)	<b>Middle front snap kick</b> Kaunde ap cha busigi
15	To CA (RCA)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
16	To CA	<b>Walking stance middle reverse fore fist front punch</b> Gunnun so kaunde bandae ap joomuk ap jirugi
17	To CB (RCB)	<b>Walking stance high outer forearm wedging block</b> Gunnun so nopunde bakat palmok hetchyo makgi
18	To CB (LCB)	<b>Middle front snap kick</b> Kaunde ap cha busigi
19	To CB (LCB)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
20	To CB	<b>Walking stance middle reverse fore fist front punch</b> Gunnun so kaunde bandae ap joomuk ap jirugi

- 21 To C (LC) **Walking stance high obverse outer forearm rising block**  
Gunnun so nopunde baro bakat palmok chookyo makgi
- 22 To C (RC) **Walking stance high obverse outer forearm rising block**  
Gunnun so nopunde baro bakat palmok chookyo makgi
- 23 To B (LC) **Sitting stance middle knife-hand side strike**  
Annun so kaunde sonkal yop taerigi
- 24 To A (L<sup>1</sup>R<sup>2</sup>A) **Sitting stance middle knife-hand side strike**  
Annun so kaunde sonkal yop taerigi

**End – Bring the right foot back to the ready posture**

# SA BHANG MAKO CHAGI NUMBER FOUR

*Performed at 7<sup>th</sup> Gup (Green Tag)*

<b>NUMBER</b>	<b>TECHNIQUE</b>
<b>One</b>	Walking Stance high obverse outward outer forearm side block Gunnun so nopunde baro bakuro bakat yop makgi
<b>Two</b>	High Hook Kick Nopunde dollyo gorro chagi
<b>Three</b>	L-Stance middle reverse knife-hand side strike Niunji so kaunde bandae sonkal yop taerigi

## **NOTES**

High side block	- The thumb should be at eye level, with the arm vertical to the floor. The body should be ½ front facing. The arm is in line with the shoulder.
High hook kick	- Just as with side kick, the supporting foot should be facing the opposite direction to the target.
Knife-hand strike	- The hand should be in a straight line from and slightly below the shoulder. The body is ½ front facing.

## **TOOLS**

Outer forearm	- Bakat palmok
Back of the heel	- Dwitchook
Knife-hand	- Sonkal

# 7<sup>th</sup> Gup notes and terminology

## TERMINOLOGY

### Pattern definition

**Do-San** - Is the pseudonym of the patriot Ahn-Chang-Ho (1876-1938). The 24 movements in this pattern represent his entire life, which he devoted to the furthering of the education of Korea and its independence movement.

### Stances used

Parallel ready stance - Narani junbi sogi  
Walking stance - Gunnun sogi  
L-stance - Niunji sogi  
Sitting stance - Annun sogi

### Hand techniques used

High outer forearm side block - Nopunde bakat palmok yop makgi  
Middle reverse fore fist front punch - Kaunde bandae ap joomuk ap jirugi  
Middle knife-hand guarding block - Kaunde sonkal daebi makgi  
Middle straight fingertip thrust - Kaunde sun sonkut tulgi  
Release from a grab - Jappyosul Tae  
High back fist side strike - Nopunde dung joomuk taerigi  
High outer forearm wedging block - Nopunde bakat palmok hetchoyo makgi  
Middle obverse fore fist front punch - Kaunde baro ap joomuk ap jirugi  
Obverse outer forearm rising block - Baro bakat palmok chookyo makgi  
Middle knife-hand side strike - Kaunde sonkal yop taerigi

### Kicking techniques used

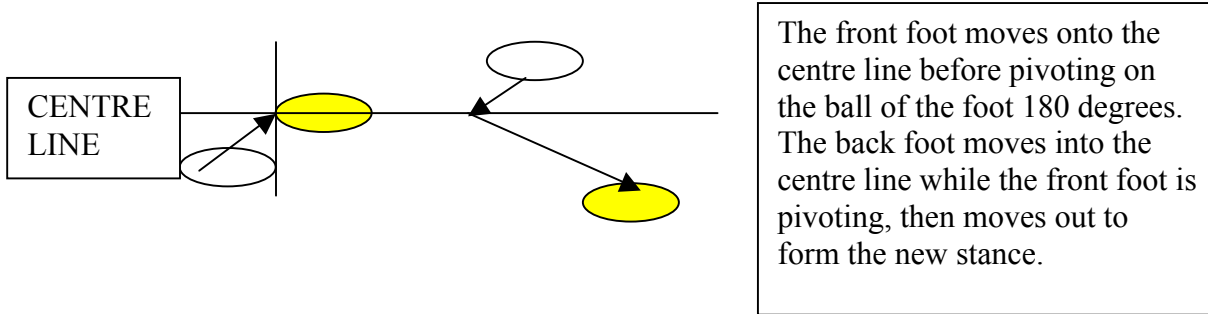
Middle front snap kick - Ap cha busigi

### Attacking and blocking tools used

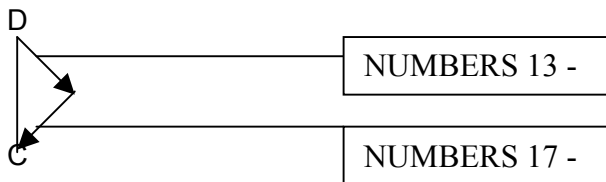
Outer forearm - Bakat palmok  
Knife-hand - Sonkal  
Fingertips - Sonkut  
Back fist - Dung joomuk  
Fore fist - Ap joomuk  
Ball of the foot - Ap kumpchi

## NOTES

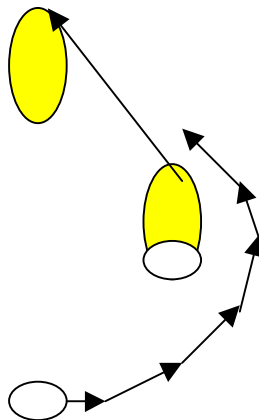
1. All punches in Do-San are middle section front punches.
2. Number 7 has two techniques, because they are connecting motion techniques and so are counted as 1 movement.
3. The turns between numbers 2 and 3, and 11 and 12, are what s called ½ step turns. This is shown below.



4. Numbers 13 to 16 are performed at a 45degree angle, to the left of the CD line. Numbers 17 to 20 are performed at a 45degree angle, coming back toward the CD line. This is illustrated below.

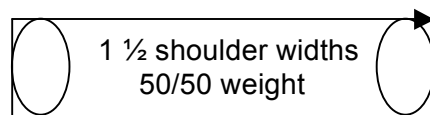


4. The movement in number 7 is a 180degree, anti-clockwise rotation, pivoting on the right foot.



5. Stances – (for walking, parallel and L-stance, see 9<sup>th</sup> Gup notes)

Sitting stance



# ASC TAEKWON-DO



태권도

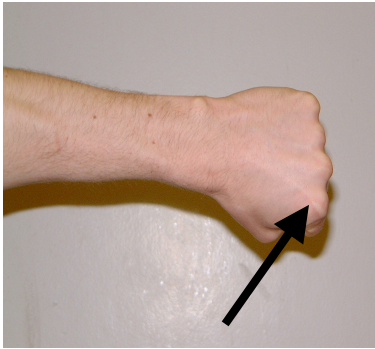
## BLOCKING AND ATTACKING TOOLS

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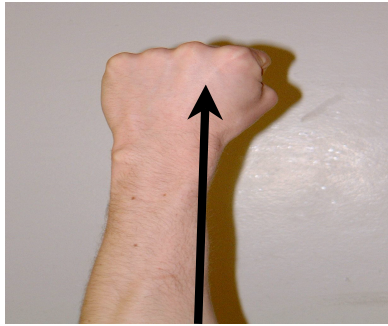


# ATTACKING AND BLOCKING TOOLS

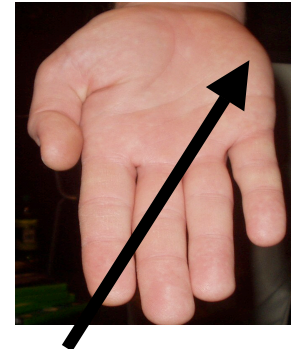
## HAND PARTS



Fore Fist  
(Ap Joomuk)



Back Fist  
(Dung Joomuk)



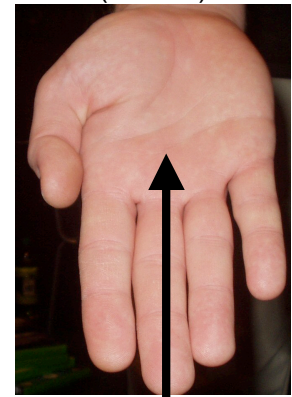
Knife-Hand  
(Sonkal)



Reverse Knife-Hand  
(Sonkal Dung)

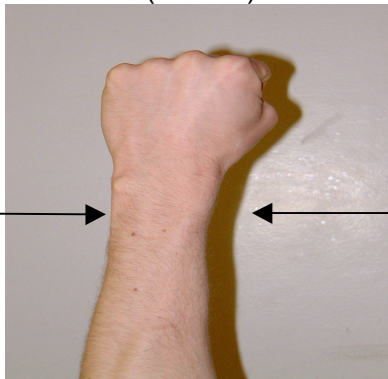


Fingertips / Spearfinger  
(Sonkut)

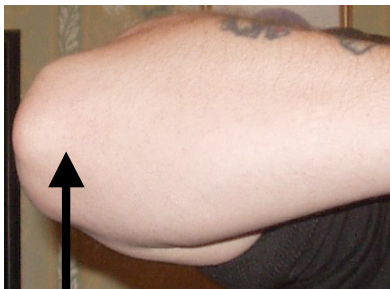


Palm  
(Sonbadak)

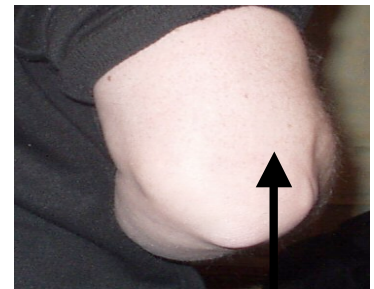
Outer Forearm  
(Bakat Palmok)



Inner Forearm  
(An Palmok)

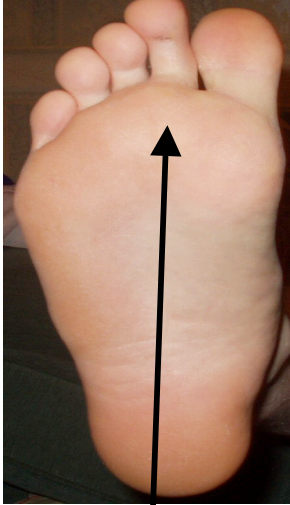


Front Elbow  
(Ap Palkup)



Back Elbow  
(Dwit Palkup)

# FOOT PARTS



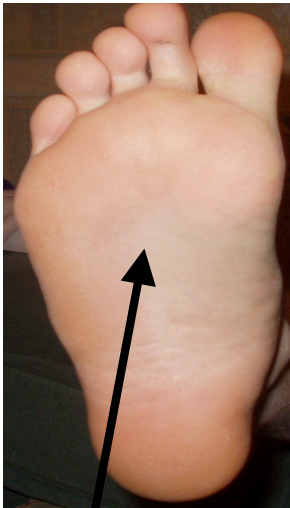
Ball of the Foot  
(Ap Kumchi)



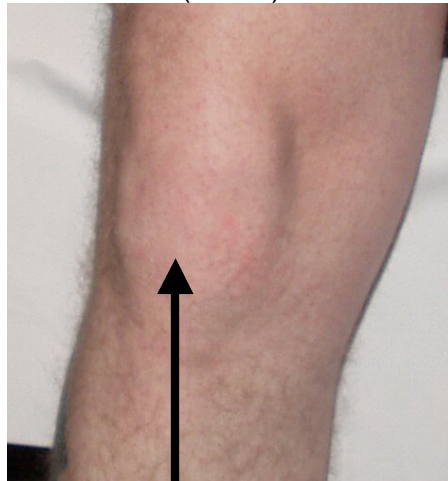
Foot Sword  
(Balkal)



Back of the Heel  
(Dwitchook)



Sole of the Foot  
(Balbadak)



Knee  
(Moorup)



Instep  
(Baldung)

# ADULT DEVELOPMENT PROGRAM

## 6<sup>th</sup> – 5<sup>th</sup> Gup

### Green Belt to Blue Tag

#### TECHNIQUES:

- Everything from Previous Test(s)
- Step Forward / Backward 4 Times: L-Stance, Twin Forearm Block, High Inward Knife-hand Strike, Fixed Stance Middle Obverse Punch
- Step Forward / Backward 4 Times: Fixed Stance Middle Obverse Fore Fist Front Punch
- Step Forward / Backward 4 Times: Walking Stance Outer Forearm Circular Block
- 2 Times each leg (Fast and Slow): Bending Ready Stance, Side Piercing Kick

#### PATTERNS:

- 4 Direction Jumping High Kick (Both Legs)
- 4 Direction Reverse Turning Kick (Both Legs)
- Won-Hyo Hyung

#### SPARRING

- One Point Free Sparring – Light Contact (Safety Equipment required).

#### LEG PLACEMENT: Hold out for a count of THREE

- 4 Direction Reverse Turning Kick (Both Directions)

#### THEORY:

Answer the following Questions in Korean.

Anything From Pattern.

(Student **MUST** answer all questions correctly)

What is;

- |  |  |
|--|--|
| 1. All HAND TECHNIQUES used at this grade (in Korean)?               | 2. Definition of Won Hyo Hyung?                            |
| 3. Number of moves in Won Hyo?                                       | 4. All FOOT TECHNIQUES used at this grade (in Korean)?     |
| 5. Blocking Tool used in Circular Block (in English and Korean)?     | 6. All STANCES used at this grade (in Korean)?             |
| 7. Meaning of Green Belt?  | 8. Name of Starting Position of Won Hyo Hyung (in Korean)? |
| 9. Attacking Tool used in Reverse Turning Kick (English and Korean)? | 10. Dimensions of an L-Stance?                             |

#### SELF DEFENCE:

- Numbers 1 and 2 (Basic)

#### DESTRUCTION:

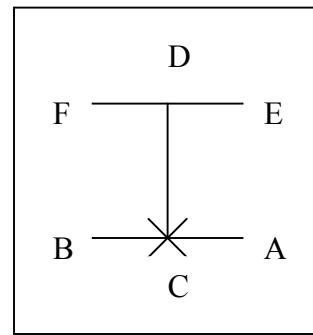
- Side Piercing Kick (1 Board) (Both Legs)
- Turning Kick (1 Board) (Best Leg)

#### APPLICATION OF TECHNIQUE:

- Give the meaning and explain the purpose of the following technique.  
KAUNDE SON SONKUT TULGI

## WON-HYO HYUNG

This pattern is performed at 6<sup>th</sup> Gup level  
 Ready posture – Closed ready stance A  
 Moa junbi sogi A



No.	Movement	Technique
1	To B (LB)	<b>L-stance twin forearm block</b> Niunji so sang palmok makgi
2	To B	<b>L-stance high obverse inward knife-hand strike</b> Niunji so nopunde baro annuro sonkal taerigi
3	To B (LB)	<b>Fixed stance middle obverse fore fist punch</b> Gojung so kaunde baro ap joomuk jirugi
4	To A (LRA)	<b>L-stance twin forearm block</b> Niunji so sang palmok makgi
5	To A	<b>L-stance high obverse inward knife-hand strike</b> Niunji so nopunde baro annuro sonkal taerigi
6	To A (RA)	<b>Fixed stance middle obverse fore fist punch</b> Gojung so kaunde baro ap joomuk jirugi
7	To D (RBLD)	<b>Bending ready stance A</b> Guburyo junbi sogi A
8	To D (LD)	<b>Middle side piercing kick</b> Kaunde yop cha jirugi
9	To D (LD)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
10	To D (RD)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
11	To D (LD)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
12	To D (RD)	<b>Walking stance middle straight fingertip thrust</b> Gunnun so kaunde sun sonkut tulgi
13	To E (LE)	<b>L-stance twin forearm block</b> Niunji so sang palmok makgi
14	To E	<b>L-stance high obverse inward knife-hand strike</b> Niunji so nopunde baro annuro sonkal taerigi
15	To E (LE)	<b>Fixed stance middle obverse fore fist punch</b> Gojung so kaunde baro ap joomuk jirugi
16	To F (LRF)	<b>L-stance twin forearm block</b> Niunji so sang palmok makgi
17	To F	<b>L-stance high obverse inward knife-hand strike</b> Niunji so nopunde baro annuro sonkal taerigi
18	To F (RF)	<b>Fixed stance middle obverse fore fist punch</b> Gojung so kaunde baro ap joomuk jirugi
19	To C (RELC)	<b>Walking stance middle inner forearm circular block</b> Gunnun so kaunde an palmok dolli myo makgi
20	To C (RC)	<b>Low front snap kick</b> Najunde ap cha busigi

- 21 To C (RC) **Walking stance middle reverse fore fist front punch**  
Gunnun so kaunde bandae ap joomuk ap jirugi
- 22 To C **Walking stance middle inner forearm circular block**  
Gunnun so kaunde an palmok dolli myo makgi
- 23 To C (LC) **Low front snap kick**  
Najunde ap cha busigi
- 24 To C (LC) **Walking stance middle reverse fore fist front punch**  
Gunnun so kaunde bandae ap joomuk ap jirugi
- 25 To C (RC) **Bending ready stance A**  
Guburyo junbi sogi A
- 26 To C (RC) **Middle side piercing kick**  
Kaunde yop cha jirugi
- 27 To B (LB) **L-stance middle forearm guarding block**  
Niunji so kaunde palmok daebi makgi
- 28 To A (LRA) **L-stance middle forearm guarding block**  
Niunji so kaunde palmok daebi makgi

**End - Bring the right foot back to the ready posture**

# SA BHANG MAKO CHAGI NUMBER FIVE

*Performed at 6<sup>th</sup> Gup (Green Belt)*

NUMBER	TECHNIQUE
One	L-Stance middle knife-hand guarding block Niunji so kaunde sonkal daebi makgi
Two	High reverse hook kick Nopunde bandae dollyo gorro chagi
Three	High turning kick Nopunde dollyo chagi
Four	L-Stance high reverse-knife-hand guarding block Niunji so nopunde sonkal dung daebi makgi

## NOTES

Knife-hand guarding block	-	Thumb should be at shoulder height. The reverse knife-hand of the hand across the body should be 3cm from the solar plexus.
Reverse Hook Kick	-	The leg should be slightly bent as it is executed. The leg should be like this until the final execution of the technique.
Turning Kick	-	The kick is performed directly after the reverse hook kick. Keep the knee and foot high before executing the kick.
Reverse Knife-hand guarding block	-	The tips of the fingers should be at eye level. As with the knife-hand guarding block, the reverse knife-hand across the body should be 3cm from the solar plexus.

## TOOLS

Knife-hand	-	Sonkal
Back of the heel	-	Dwitchook
Ball of the foot	-	Ap Kumchi
Reverse Knife-hand	-	Sonkal Dung

# 6<sup>th</sup> Gup notes and terminology

## TERMINOLOGY

### Pattern definitions

**Won-Hyo** - is named after the noted monk who first introduced Buddhism to Korea in the Sylla dynasty (686 AD)

### Stances used

Closed ready stance A	-	Moa junbi sogi A
Bending ready stance A	-	Guburyo junbi sogi A
L-stance	-	Niunji sogi
Fixed stance	-	Gojung sogi
Walking stance	-	Gunnun sogi

### Hand techniques used

High inward knife-hand strike	-	Nopunde annuro sonkal taerigi
Twin forearm block	-	Sang palmok makgi
Middle obverse fore fist punch	-	Kaunde baro ap joomuk jirugi
Middle knife-hand guarding block	-	Kaunde sonkal daebi makgi
Middle forearm guarding block	-	Kaunde palmok daebi makgi
Middle straight fingertip thrust	-	Kaunde sun sonkut tulgi
Middle inner forearm circular block	-	Kaunde an palmok dolli myo makgi
Middle reverse fore fist front punch	-	Kaunde bandae ap joomuk ap jirugi

### Kicking techniques used

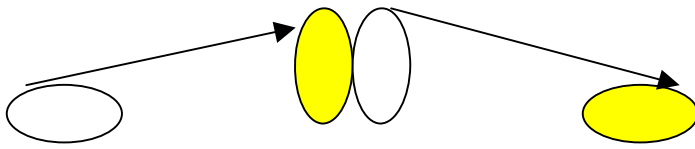
Middle side piercing kick	-	Kaunde yop cha jirugi
Low front snap kick	-	Najunde ap cha busigi

### Attacking and blocking tools used

Outer forearm	-	Bakat palmok
Inner forearm	-	An palmok
Knife-hand	-	Sonkal
Fore fist	-	Ap joomuk
Foot sword	-	Balkal
Ball of the foot	-	Ap kumpchi

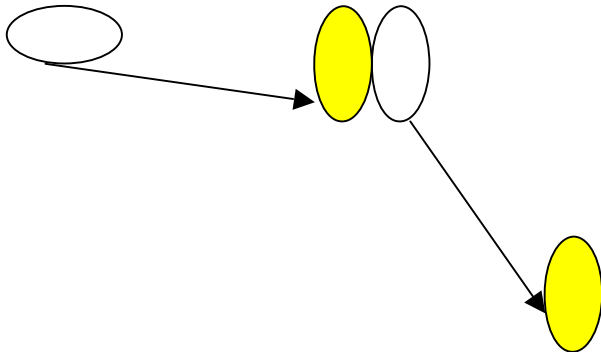
## NOTES

1. The movement between numbers 3 and 4, 15 and 16, and 27 and 28 are detailed below.



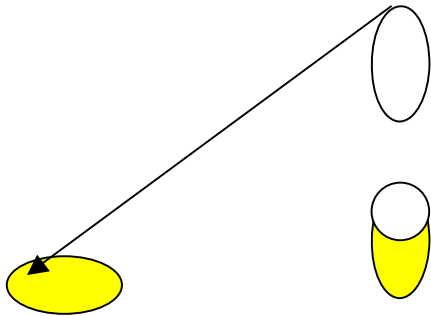
The front foot is pulled up to the rear foot. The rear foot of the previous stance then moves out to form the new stance. In this

2. The movement between numbers 18 and 19 is detailed below.



For this movement the Left foot moves, from the fixed stance, to the right foot. The right foot then moves out to C, to form the walking

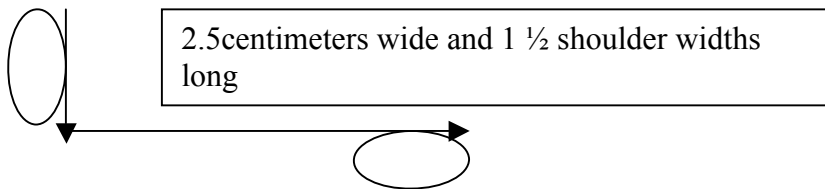
3. The movement between numbers 26 and 27 is detailed below.



After the side piercing kick, the kicking foot is placed on the ball of the foot behind the supporting leg (at this point the student should be facing D). The student should then pivot anti clockwise, bringing the

4. Numbers 2, 5, 14 and 17 are secondary motion techniques. However, because they are performed in L-stance, the knees extend, rather than there being any heel lift.
5. Stances – (for walking and L-stance see 9<sup>th</sup> Gup notes)

Fixed stance





# ASC TAEKWON-DO



태권도

## BASIC SELF DEFENCE NUMBERS 1 TO 5

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## SELF DEFENCE

### BASIC NUMBER ONE

#### Movement



#### Explanation

Grab to the back of the wrist with the opposing arm (right to left and vice versa) at shoulder or head height.



Pull the arm sharply down to weaken the grip of the thumb. **DO NOT** use any side motion at this point.



Pull the hand sharply to the opposite side of the body. A slight slide backward at this point may be useful, especially when faced with a larger opponent.

Ensure that the hand is twisted so that the palm is facing upward. This is done in conjunction with the parallel slide.

## BASIC NUMBER TWO

### Movement



### Explanation

Grab to the back of the wrist with the opposing hand (right grabs left and vice versa) at the mid section height.



The hand pushed outward in a circular or 'rainbow' motion. Take a step in the same direction with the same foot as the hand that has been grabbed.



If the opponent still has hold the grip should be weak enough to be pushed away with the other hand.

### BASIC NUMBER THREE

#### Movement



#### Explanation

Grab to the underside of the wrist with the same arm (right grabs right and vice versa) at around shoulder or head height.



The arm should be straightened in a knife-hand style motion while taking a step in the same direction. The hand should be twisted at this point in a similar motion as the knife-hand.



If the opponent still has hold of the arm, the grip should be lessened enough to be able to push the arm off. The most effective place to strike with this would be between the elbow and the wrist.

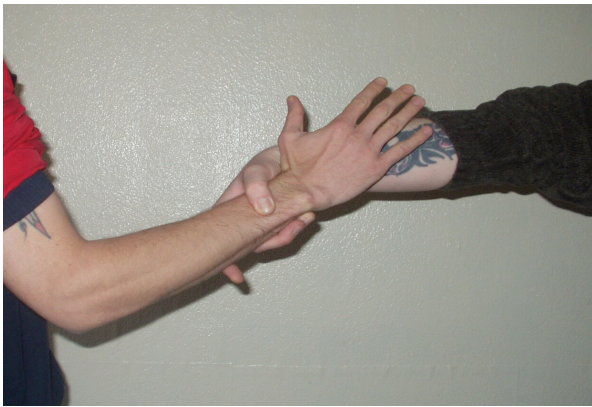
## BASIC NUMBER FOUR

### Movement



### Explanation

Grab to the underside of the wrist with the same hand (right grabs right and vice versa) at around mid or low section.



Raise the arm sharply around 4 to 6 inches. This will weaken the thumbs grip.



Pull the arm toward the body, twisting the hand so that the reverse-knife-hand is facing the body and the palm is facing the ground.

## BASIC NUMBER FIVE

### Movement



### Explanation

Grab at low section with both hands. The same application applies whichever hand grabs the underside and back of the wrist.



Making a fist with the grabbed hand, grasp the fist with the other hand, going down through the opponents hands.



Keeping the elbow stationary, pull both hands sharply up toward the chest. A slight movements backward may help at this point.

# Adult Development Program

## 5<sup>th</sup> – 4<sup>th</sup> Gup

### Blue Tag to Blue Belt

#### TECHNIQUES:

- Everything from Previous Test(s)
- Step Forward / Backward 4 Times: Walking Stance, Obverse Palm Hooking Block, Reverse Palm Hooking Block, Middle Obverse Punch
- Step Forward / Backward 4 Times: Walking Stance High Double Forearm Block
- Jump Forward 4 Times: X-Stance High Back Fist Side Strike
- 2 Times Each Leg: Bending Stance Side Piercing Kick, Front Elbow Strike

#### PATTERNS:

- 4 Direction Jumping Side Kick (Both Legs)
- 4 Direction Reverse Turning Kick, Turning Kick (Both Legs)
- Yul-Gok Hyung

#### SPARRING

- One Point Free Sparring – Light Contact (Safety Equipment required).
- One Step Sparring (Basic)

#### LEG PLACEMENT: Hold out for a count of THREE

- 4 Direction Reverse Turning Kick, Turning Kick (Both Directions)

#### THEORY:

Answer the following Questions in Korean.

Anything From Pattern.

(Student **MUST** answer all questions correctly)

What is;

- |  |  |
|--|--|
| 1. All HAND TECHNIQUES used at this grade (in Korean)? | 2. Definition of Yul Guk Hyung?                              |
| 3. Number of moves in Yul Guk Hyung?                   | 4. All FOOT TECHNIQUES used at this grade (in Korean)?       |
| 5. All STANCES used at this grade (in Korean)?         | 6. Attacking Tool for Vertical Kick (in English and Korean)? |
| 7. Dimensions of Fixed Stance?                         | 8. Flying High Front Kick (in Korean)?                       |
| 9. Release from a grab (in Korean)?                    |  |

#### SELF DEFENCE:

- Numbers 1 to 5 (Basic)

#### DESTRUCTION:

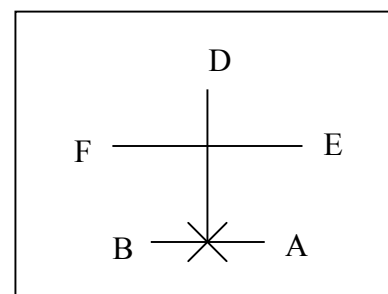
- Turning Kick (Both Legs)
- Reverse Turning Kick (Best Leg)
- Elbow (Best Arm)

#### APPLICATION OF TECHNIQUE:

- Give the meaning and explain the purpose of the following sequence of techniques:  
GUNNUN SO KAUNDE BARO SONBADA GOLCHO MAKGI  
GUNNUN SO KAUNDE BANDAE SONBADA GOLCHO MAKGI  
GUNNUN SO KAUNDE BARO AP JOOMUK AP JIRUGI
- What is Newton's Third Law of Motion and describe how it influences the search for power in our Taekwon-Do Training?

## YUL-GOK HYUNG

This pattern is performed at 5<sup>th</sup> Gup level  
 Ready posture – Parallel ready stance  
 Narani junbi sogi



No.	Movement	Technique
1	To D (LB)	<b>Sitting stance (extending the left arm)</b> Annun sogi
2	To D	<b>Sitting stance middle fore fist front punch</b> Annun so kaunde ap joomuk ap jirugi
3	To D	<b>Sitting stance middle fore fist front punch</b> Annun so kaunde ap joomuk ap jirugi
4	To D (LRA)	<b>Sitting stance (extending the right arm)</b> Annun sogi
5	To D	<b>Sitting stance middle fore fist front punch</b> Annun so kaunde ap joomuk ap jirugi
6	To D	<b>Sitting stance middle fore fist front punch</b> Annun so kaunde ap joomuk ap jirugi
7	To DE (RDE)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
8	To DE (LDE)	<b>Low front snap kick</b> Najunde ap cha busigi
9	To DE (LDE)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
10	To DE	<b>Walking stance middle reverse fore fist front punch</b> Gunnun so kaunde bandae ap joomuk ap jirugi
11	To DF (LDF)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
12	To DF (RDF)	<b>Low front snap kick</b> Najunde ap cha busigi
13	To DF (RDF)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
14	To DF	<b>Walking stance middle reverse fore fist front punch</b> Gunnun so kaunde bandae ap joomuk ap jirugi
15	To D (RD)	<b>Walking stance middle obverse palm hooking block</b> Gunnun so kaunde baro sonbadak golcho makgi
16	To D	<b>Walking stance middle reverse palm hooking block</b> Gunnun so kaunde bandae sonbadak golcho makgi
17	To D	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
18	To D (LD)	<b>Walking stance middle obverse palm hooking block</b> Gunnun so kaunde baro sonbadak golcho makgi
19	To D	<b>Walking stance middle reverse palm hooking block</b> Gunnun so kaunde bandae sonbadak golcho makgi
20	To D	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
21	To D (RD)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi



- 22 To D (LD) **Bending ready stance A**  
Guburyo junbi sogi A
- 23 To D (LD) **Middle side piercing kick**  
Kaunde yop cha jirugi
- 24 To D (LD) **Walking stance middle reverse side front elbow strike**  
Gunnun so kaunde bandae yobap palkup taerigi
- 25 To C (RD) **Bending ready stance A**  
Guburyo junbi sogi A
- 26 To C (RC) **Middle side piercing kick**  
Kaunde yop cha jirugi
- 27 To C (RC) **Walking stance middle reverse side front elbow strike**  
Gunnun so kaunde bandae yobap palkup taerigi
- 28 To E (LE) **L-stance twin knife-hand block**  
Niunji so sang sonkal makgi
- 29 To E (RE) **Walking stance middle straight fingertip thrust**  
Gunnun so kaunde sun sonkut tulgi
- 30 To F (RF) **L-stance twin knife-hand block**  
Niunji so sang sonkal makgi
- 31 To F (LF) **Walking stance middle straight fingertip thrust**  
Gunnun so kaunde sun sonkut tulgi
- 32 To C (LC) **Walking stance obverse high outer forearm side block**  
Gunnun so baro nopunde bakat palmok yop makgi
- 33 To C **Walking stance middle reverse fore fist front punch**  
Gunnun so kaunde bandae ap joomuk ap jirugi
- 34 To C (RC) **Walking stance obverse high outer forearm side block**  
Gunnun so baro nopunde bakat palmok yop makgi
- 35 To C **Walking stance middle reverse fore fist front punch**  
Gunnun so kaunde bandae ap joomuk ap jirugi
- 36 To C (L<sup>1</sup>R<sup>2</sup>C) **X-stance high back fist side strike**  
Kyocha so nopunde dung joomuk yop taerigi
- 37 To A (RA) **Walking stance high double forearm block**  
Gunnun so nopunde doo palmok makgi
- 38 To B (RLB) **Walking stance high double forearm block**  
Gunnun so nopunde doo palmok makgi

**End – Bring the left foot back to the ready posture**

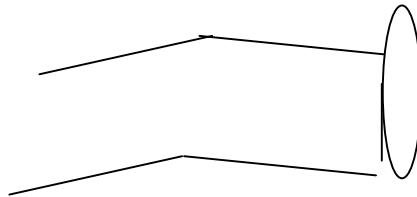
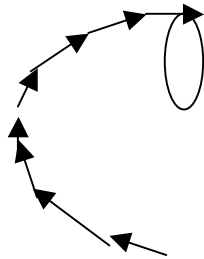
# SA BHANG MAKO CHAGI NUMBER SIX

*Performed at 5<sup>th</sup> Gup (Blue Tag)*

NUMBER	TECHNIQUE
One	L-Stance middle reverse upward palm block Niunji so kaunde bandae ollyo sonbadak makgi
Two	Middle outward vertical checking kick Kaunde bakuro sewo cha momchugi
Three	High side piercing kick Nopunde yop cha jirugi
Four	Walking stance high double forearm block Gunnun so nopunde doo palmok makgi

## NOTES

- Upward palm block - The arm is parallel to the floor, with the hand totally flat. The block is performed in a circular motion.
- Vertical Kick - The leg is carried in a circular motion and is slightly bent at the point of contact.



- Side Piercing kick - After the vertical kick, bring the leg straight back to the chamber position for the side kick.
- Double forearm block - The fist of the blocking arm should be at eye level, the other arm should be placed across the body, with its 'pinky' finger knuckle placed on the elbow of the blocking arm.

## TOOLS

- Palm - Sonbadak
- Foot Sword - Balkal
- Inner Forearm - An Palmok

# 5<sup>th</sup> Gup notes and terminology

## TERMINOLOGY

### Pattern definition

**Yul-Gok** - is the pseudonym of the philosopher and scholar Yi-L (1536 – 1584), nicknamed the Confucius of Korea. The 38 movements refer to his birthplace on 38 degrees latitude. The diagram represents scholar.

### Stances used

Sitting stance	-	Annun sogi
Walking stance	-	Gunnun sogi
Parallel ready stance	-	Narani junbi sogi
Bending ready stance A	-	Guburyo junbi sogi A
L-stance	-	Niunji sogi
X-stance	-	Kyocho sogi

### Hand techniques used

Middle obverse fore fist front punch	-	Kaunde baro ap joomuk ap jirugi
Middle reverse fore fist front punch	-	Kaunde bandae ap joomuk ap jirugi
Middle obverse inner forearm block	-	Kaunde baro an palmok makgi
Middle obverse palm hooking block	-	Kaunde baro sonbadak golcho makgi
Middle reverse palm hooking block	-	Kaunde bandae sonbadak golcho makgi
Middle side front elbow strike	-	Kaunde yobap palkup taerigi
Twin knife-hand block	-	Sang sonkal makgi
Middle straight fingertip thrust	-	Kaunde sun sonkut tulgi
High outer forearm side block	-	Nopunde bakat palmok yop makgi
High back fist side strike	-	Nopunde dung joomuk taerigi
High double forearm block	-	Nopunde doo palmok makgi

### Kicking techniques used

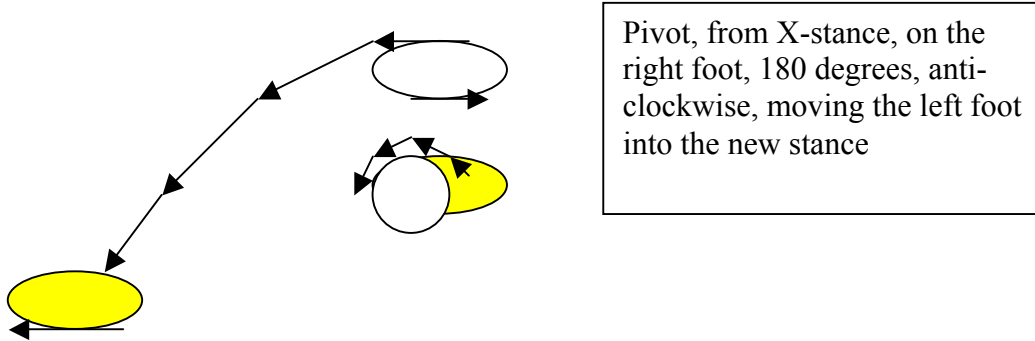
Low front snap kick	-	Najunde ap cha busigi
Middle side piercing kick	-	Kaunde yop cha jirugi

### Attacking and blocking tools used

Outer forearm	-	Bakat palmok
Inner forearm	-	An palmok
Knife-hand	-	Sonkal
Back fist	-	Dung joomuk
Fore fist	-	Ap joomuk
Palm	-	Sonbadak
Fingertips	-	Sonkut
Foot sword	-	Balkal
Ball of the foot	-	Ap kumpchi

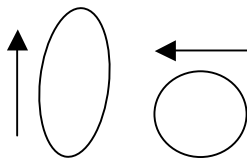
## NOTES

1. Numbers 1 and 4 are performed in slow motion. This is normally executed to a count of 4. 4 being the point of execution.
2. Numbers 2, 3, 5 and 6 are secondary motions. However, because they are performed in sitting stance, the legs are extended instead of any heel lift.
3. In numbers 9 and 13, the reaction force of the punch goes to the chest and not the hip as it normally would. This is due to the hand, used for reaction, already being in a blocking or raised position.
4. When executing numbers 8 and 12 (low front snap kick), keep the hand in the hand in the position of the previous technique (inner forearm block).
5. The turn between numbers 36 and 37 is illustrated below.



1. Stances – (for walking, parallel an L-stance see 9<sup>th</sup> Gup notes)  
(for sitting stance see 7<sup>th</sup> Gup notes)

X-stance



When performing this kind of X-stance ball of the foot is place round the back of the standing leg with the toe facing the foot. 40% weight on the standing foot and 60% on the ball of the foot.

# ASC TAEKWON-DO



태 권 도

## THE THEORY OF POWER

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## INTRODUCTION

To begin to understand the 'Theory of Power' (HIM UI WOOLI) used in Martial Arts you have to travel back to Cambridge University, England in the year 1687. There you will find a man named Sir Isaac Newton who stated that, 'For every action there is an equal and opposite reaction'.

A quote he would never have imagined being used so prominently in an oriental past time being practiced in over 100 countries around the world.

As you become more advance in Taekwon-Do, you become more and more aware of the major significance that quote has on your training.



Sir Isaac Newton (1642-1727)  
FATHER OF MODERN SCIENCE

Reaction force, of which Sir Isaac Newton was referring, is the first step in the guidelines surrounding the 'Theory of Power'.

When referring to the 'Theory of Power', in Taekwon-Do terms, it is the amalgamation of both physical and biological sciences in creating force directed towards a specific target. Although there

are many aspects involved in the study of Taekwon-Do, this carries specific importance as it contains the fundamental premise on which G.T.F. Taekwon-Do is based.

It is an Instructors responsibility to ensure every student is made aware that it is not just hitting something hard that makes the technique correct. If just one step in the guideline is not executed along side the others, the technique will not attain its maximum potency rendering it almost worthless.

If followed correctly, the following steps will enhance both technique and the students' appreciation of the Art itself.

- REACTION FORCE (BANDANG RYUK)
- CONCENTRATION (YIP JOONG)
- EQUILIBRIUM (KYUN HYUNG)
- BREATH CONTROL (HOHUP JOJOUL)
- MASS (ZILYANG)
- SPEED (SOKDO)
- SPEED AND REFLEX (SOKDO WA BANUNG)

While all these aspects have varying roles, just like a chain, if one link breaks the chain will fall apart. The same can be said for the 'Tenets' of Taekwon-Do, each component must rely on the successful execution of the other.

Each of the guidelines will be explained in greater detail throughout this paper.

Any student must be made aware that this is not like waving a magic wand and making their techniques suddenly become perfect every time they perform them. It will, however, enable the student to better understand the thought process and effort Grand Master Park used to produce modern day Taekwon-Do.





Grand Master Park Jung Tae (1944 – 2002)  
THE FATHER OF MODERN TAEKWON-DO

## REACTION FORCE

Reaction Force is a phrase widely used in Taekwon-Do when describing techniques and their successful execution. It is not an expression made up by Instructors to sound intelligent or indeed a phrase used exclusively in Taekwon-Do. It is based on scientific theory and scientific fact.

As stated in the introduction, Sir Isaac Newton said, 'For every action there is an equal and opposite reaction'. Known today as Newton's 'Third Law'.

This law is not exclusive to Martial Arts. It is used extensively in our every day lives even with something as mundane as going for a walk.

For a person to achieve momentum whilst walking, the leg must push back, thrusting the body forward. To increase momentum i.e. jogging, the force applied must be increased, pushing back harder. (See diagram 1)

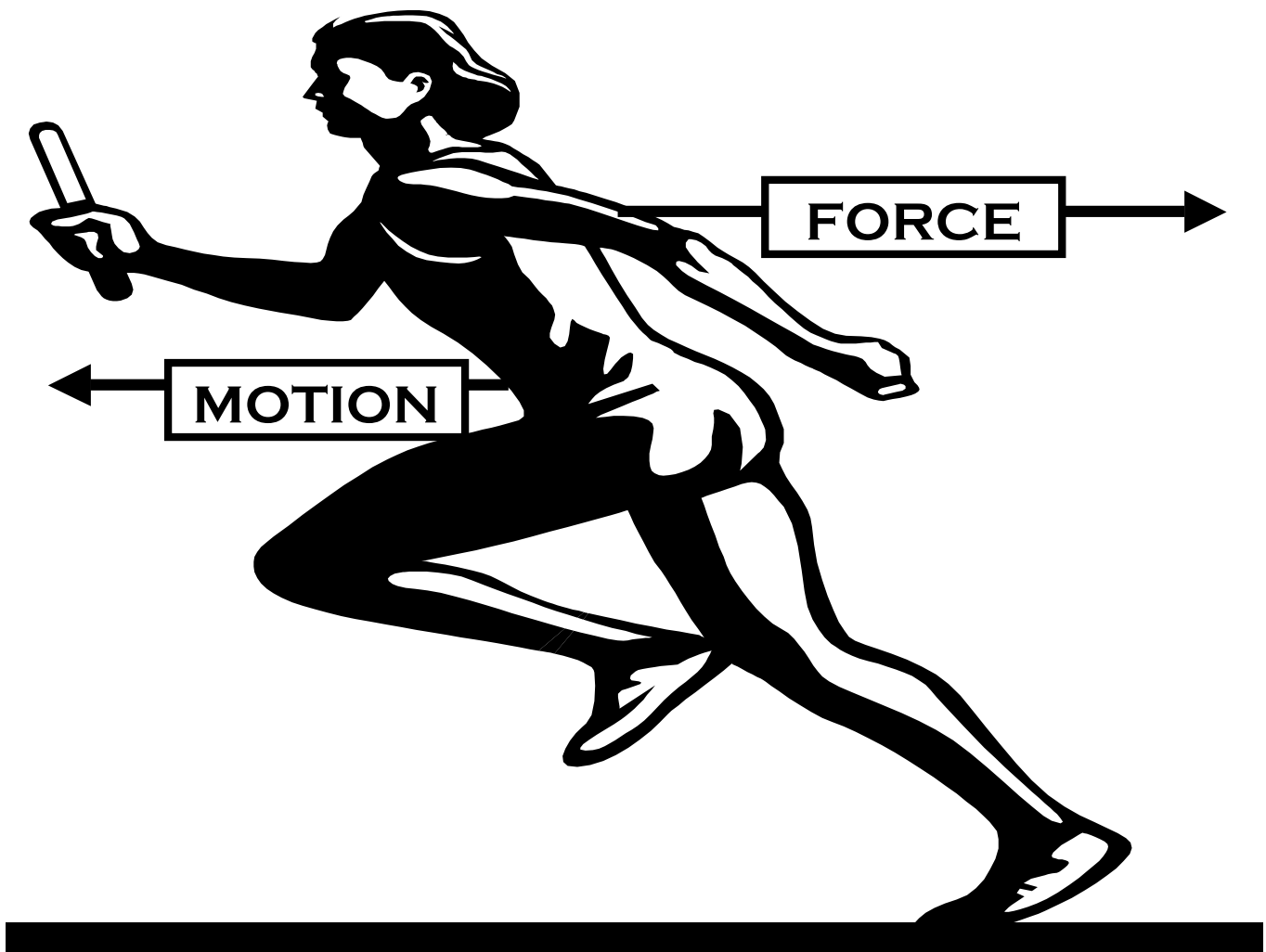


Diagram 1: Example of force to create motion.

To best demonstrate Reaction Force in Taekwon-Do terms, a breaker board is arguably the best example to use.

If the board is struck, for example, with a Knife-Hand Strike with 100 p.s.i. of pressure and the board does not break, the force is reverberated back to the body through the attacking tool used. For the board to break, the force used must be pushed through its intended target. (See diagram 2)



Diagram 2: Knife hand strike against a breaker boards.

Each and every technique has its own reaction force which is an integral part of the technique. It is therefore vital that the exponent learn the correct motion and function of the reaction force for each individual technique.

## CONCENTRATION

Although concentration covers many areas, in this respect it is mostly involved with the attitude of a student toward the practice of Taekwon-Do. The execution of any technique to its full potential requires a great deal of concentration and experience. With all the various components, outlined in the introduction, having to converge at a single point, a student must practice each technique over a long period of time to maximize the effectiveness of the technique.

### Concentration of the Contact Area.

Power is measured in weight by pounds (lb.) and the area over which the power is applied is measure in square inch. This means the power or force applied to anyone object is measured in P.S.I. (pounds per square inch). To maximize the p.s.i. it is important to reduce the contact area between the technique and the target without reducing the potency of the technique e.g. if a strike is delivered at 100 p.s.i. over an area of 5 square inches (approximately the size of a man's fist) the actual output is only 20 p.s.i., thus making the strike weak and ineffective (see diagram 3).

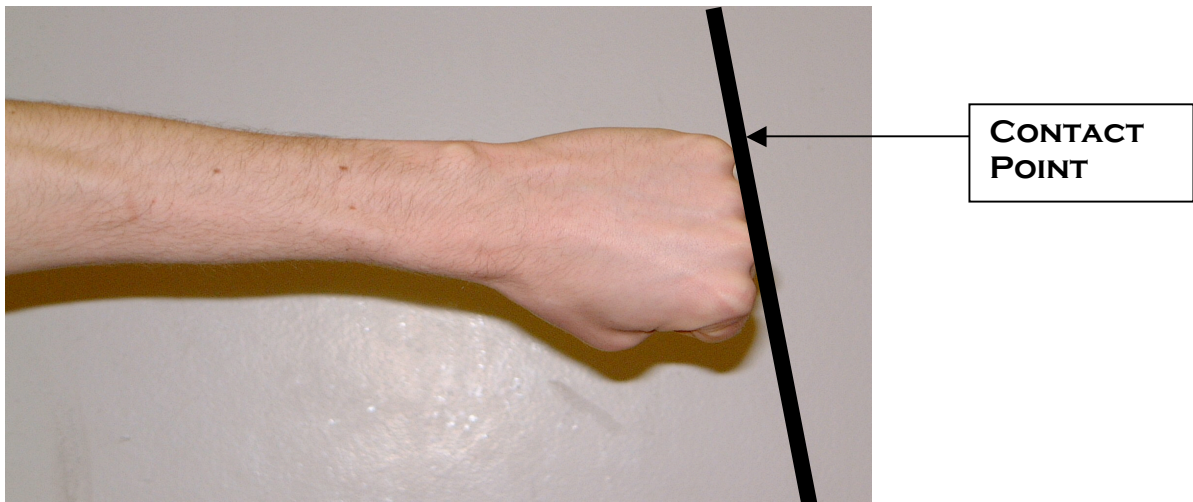


Diagram 3: Contact using the whole fist

However, if the same strike is delivered over an area of 0.5 square inches (approximately the size of the 2 foremost knuckles) the output is increased by up to 200 p.s.i. making the strike 10 times more effective (see diagram 4).

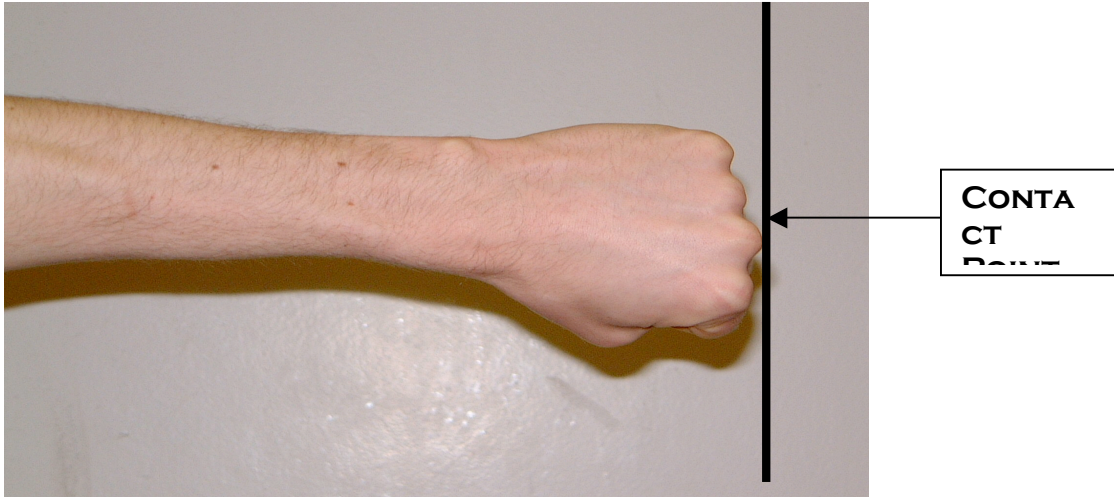


Diagram 4: Punch delivered using the 2 foremost knuckles

To maximize the effectiveness of each technique, whether it is a hand strike, block or foot technique, the correct tool (body part) is learned in conjunction with the technique.

# EQUILIBRIUM

In layman's terms, this is balance and stability.

Unbalanced or unstable technique is as good as useless. To execute a technique with poise and power, there are two forms of balance which have to be used.

- DYNAMIC STABILITY (DONGTCHUK ANJONG)
- STATIC STABILITY (JUNGTCHUK ANJONG)

Moving from one stance to another the student must account for stability, accuracy and timing of each technique to ensure maximum effectiveness of the technique being delivered.

## **DYMANIC STABILITY**

Keeping the head and groin in a vertical line to one another and over the supporting foot ensures the centre of gravity remains focused and central allowing a controlled and smooth movement from one technique to another.

Any movement of the head or body toward the direction of travel will upset the balance resulting in too much momentum of the body weight going into the technique forcing it to become unbalanced and over extended.

This is also true for any side ways motion pushing the body weight to the side causing unbalance.

## **STATIC STABILITY**

This is the measure of the validity of the stance and body posture of the executed technique. It is a direct result of movement between techniques. If the Dynamic Stability is unbalanced the resulting Static Stability will be executed incorrectly.

All Taekwon-Do stances are designed to be completely stable at the point of contact. As with all hand and foot techniques, each stance has a particular function, purpose and range that must be learned in conjunction with other techniques. This allows the completed technique to be extended correctly in relation to the situation and distance from the target.



Diagram 5: An example of balance using bending ready stance A (Guburyo jumbi sogi A)

## **BREATHING CONTROL**

One of the most common questions from beginners in Taekwon-Do is, 'What's with the breathing thing?' meaning 'Why, as students of Taekwon-Do, do we exhale at the point of focus?'

It is vitally important that this be taught to beginners along with their first techniques.

The expulsion of air when a technique is executed allows the abdominal muscles to contract. Not only does this increase power but improves posture. The tensing of the abdominal muscles will cause the other muscles being used, to contract. Thus, in-turn, making the tool being used rigid and less susceptible to injury.

This plays an integral part whilst performing patterns (Hyung). With the tensing and relaxing of muscles coinciding with the intake and expulsion of breath along with the execution of the technique allows the correct performance of the pattern regardless of the length of pattern.

The control of your breathing allows for maximum performance over a longer period of time whether it is sparring or self defence.

The contraction of muscles, whilst breathing out, can also act as a defensive shield, protecting internal organs from damage if struck thus preventing any serious injury.

During any conditioning training, breath control allows the muscles to receive vital nutrients required to produce energy enabling them to become stronger, larger and more flexible.



## MASS

Making full use of the body mass along with speed enables the exponent to achieve maximum power. Along with sine wave motion, hip twist, technique movement and the twist at the end of the technique, the weight behind the technique will increase substantially.

The scientific equation for a person's weight is:

$$\text{WEIGHT (Newton's)} = \text{MASS (KG)} \times \text{ACCELERATION (Meters per second)}$$

Gravity determines a stationary person's weight which has a constant acceleration of 10 m.p.s. (meters per second). Meaning a person with a mass of 80kg would actually weigh 800 Newton's.

With mass from the beginning of a technique and its execution being a constant, the only way to effectively increase the weight would be to increase the acceleration of the body mass.



Diagram 6: Example of a technique being executed using the sine wave motion

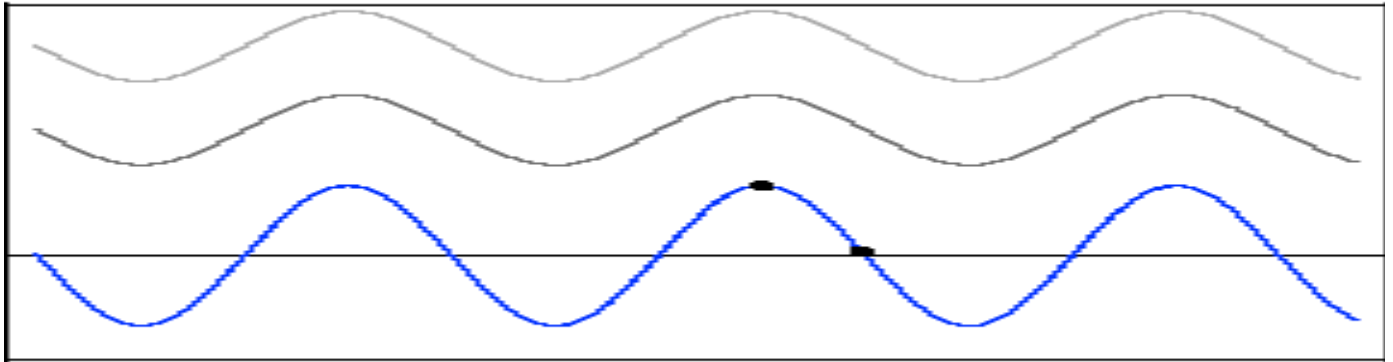


Diagram 6: Oscilloscope version of a sine wave.

As shown in the diagrams 5 and 6, this is done by the use of sine wave motion, making full use of natural acceleration (gravity) along with the twisting of the appropriate body parts to increase the acceleration of the body.

## SPEED

As any Crash Investigator would confirm, 'the faster you travel, the harder you hit!'

Speed whilst executing a technique is of paramount importance when producing power. This is evident in the scientific formula for power (see diagram 7).

The exponent of the technique must ensure that the velocity or speed at their disposal is maximized to its fullest potential. This will increase power exponentially.

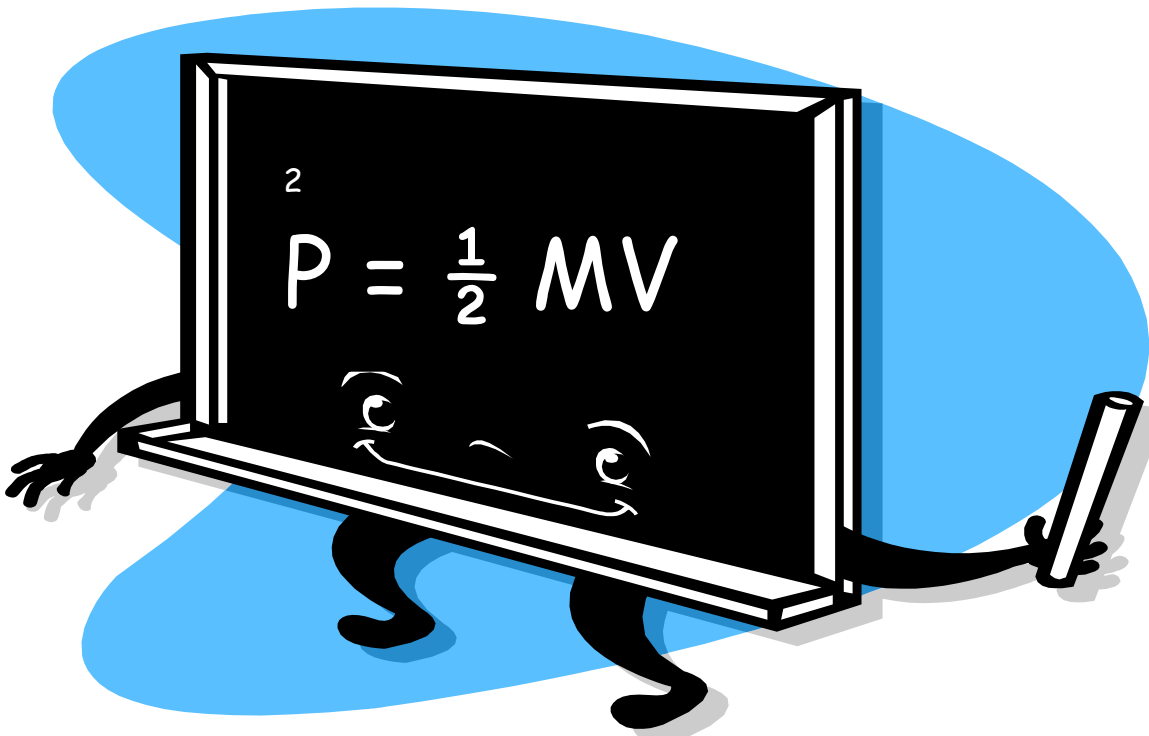
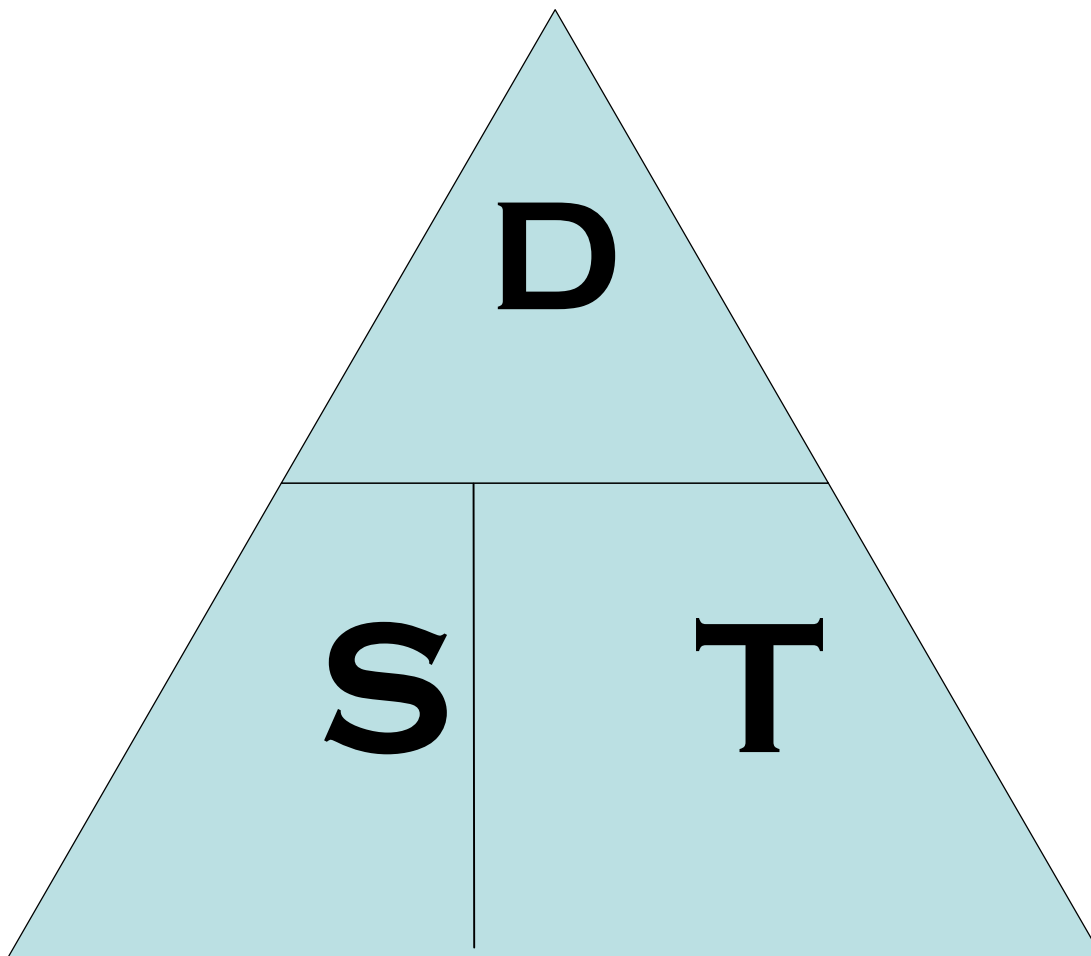


Diagram 7: Scientific formula for power

If a student were to increase the speed of a technique from 10m.p.s. to 20m.p.s. the velocity of the equation would increase by a factor of 4 from 100 (10 x 10) to 400 (20 x 20).

For a better understanding of the process of generating speed, it is prudent to recognize the scientific formula for speed (see diagram 8).



This is commonly written as: 
$$\text{SPEED} = \frac{\text{DISTANCE}}{\text{TIME}}$$

Diagram 8: Scientific formula for speed

As you can see, the speed is reliant on time and distance for its measurement. This means that the less time an object takes to travel from start to finish, the faster it is travelling i.e. a plane leaving Edinburgh Airport to London will take approximately 1 hour whereas a train will take 5 hours meaning the plane is travelling 5 times faster than the train.

This may be an obvious statement but because speed plays such an integral part in the generation of power it is vital that every aspect is fully understood.

Correct and effective contraction and relaxation of the muscles are paramount to maximize speed within any given Taekwon-Do technique. The body has separate muscle structures with the main types categorized as either **slow twitch**, used for strength work i.e. pushing, pulling, lifting etc. and **fast twitch** used for quicker movements or responsive motions.

Using these muscles at inappropriate times will result in a slow and ineffective technique. You can examine this for yourself by attempting the following 3 steps:

1. Execute a middle punch, as shown in diagram 9, with all the upper body muscles tensed throughout.
2. Execute a middle punch with the same force as in step 1 but keep all the muscles relaxed throughout.
3. Execute a middle punch with the same force as in steps 1 and 2 but tense the muscles used in step 1 when reaching the point of focus (the end of the technique).

You will feel a substantial difference with each of the 3 punches. Repeat step 3 several times and take a mental note of the difference every time the technique is performed. The student should strive to feel the same power every time.



**FRONT PUNCH  
(SIDE VIEW)**



Diagram 9: Walking stance middle section obverse fore-fist front punch  
(Gunnun so kaunde baro ap joomuk ap jirugi)

## **SPEED AND REFLEX**

As previously stated, speed is a major factor in the production of power. For the technique to be delivered effectively the speed must be checked and timed properly. If the technique reached the target either too late or too early the potency of the technique will be diminished.

Reflexes or Reaction Time has an important part to play in delivering the technique accurately. The Reflex is the speed in which a person's mind and body react to stimulus. To improve the reflexes, continuous practice of the technique is required.

A technique becoming 'Second Nature' and a natural reaction is the goal of all Taekwon-Do students. This is known as 'Learned Reflex'. One of the best examples of a 'Learned Reflex' is using the brakes in a car to slow down when getting too close to the back of another car. You don't think about it, you just do it.

The reason for achieving this goal is self explanatory. Whenever faced with self defence situation the following all have to be considered:

- Size of the opponent
- Action the opponent is taking
- Distance between assailant and defendant
- Strength of the attack
- Available space
- Effectiveness of your response

All this information must be gathered, processed and a response formulated and executed all in the time it takes for a person to throw a punch.

It would be unreasonable to expect someone to think that fast without proper training, unless they had prior knowledge of what the attacker was about to do, which would probably be more of a surprise than the attack itself.

To reduce the reflex time it becomes necessary to practice techniques to saturation point, where they become 'Second Nature' and are executed without any real thought process being employed. This reduces the reaction time, allowing for a cleaner and more powerful technique.



## MOVEMENT

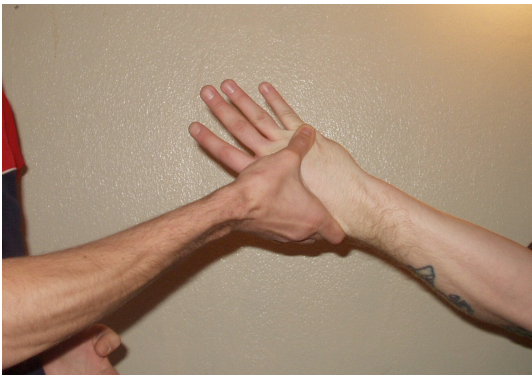


## EXPLANATION

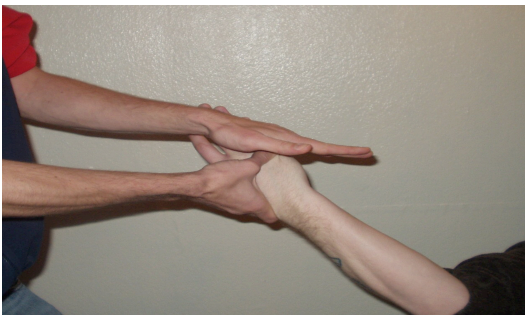
Grab to the back of the wrist with the opposing hand (right grabs left and vice versa) at mid section height.



Pull the wrist inward and upward so that your palm is facing upward.



Grab the hand with the fingers at the base of the thumb and your thumb placed on the knuckle of the opponents 'pinkie' finger.



Twist the grabbing hand toward the shoulder until the elbow is level with their hand. At the same time pull the grabbed hand away.

Pressing down on the opposing hand will prevent most escape attempts. This will also allow a take down.

Diagram 10: An example of self defence in action.

## CONCLUSION

In explaining the 'Theory of Power', it is quite clear that just quoting the equation  $P = \frac{1}{2}MV^2$  is just not enough. Mental ability, physical ability, theoretical physics and applied sciences all have a direct impact on executing something as basic as a front punch learned by a 10<sup>th</sup> Gup.

To better illustrate the many variables used to provide power see diagram 11.

It shows not only their connection but inter-dependence with each other. As with any chain, if a section is removed, it no longer remains a cohesive unit and becomes ineffective.

Two elements omitted from the diagram, but equally as important, are technique and attitude.

All the techniques practiced in Taekwon-Do are specifically designed to give maximum effect with maximum efficiency. Any deviance from the techniques taught by Grand Master Park will lead to the technique being sub standard and largely ineffective. All techniques must be instructed in depth and learned correctly to ensure Grand Master Park's and the GTF's vision of technical excellence throughout all students is achieved.

It is at this point where attitude plays its biggest part in the endless pursuit of technical excellence. To practice the technique to the point of 'Learned Reflex' take a great deal of perseverance, patience and commitment to learning Grand Master Park's way of Taekwon-Do.

**THE WRONG ATTITUDE OR APPLICATION WILL LEAD TO THE FAILURE  
OF THE TECHNIQUE AND THE STUDENT.**

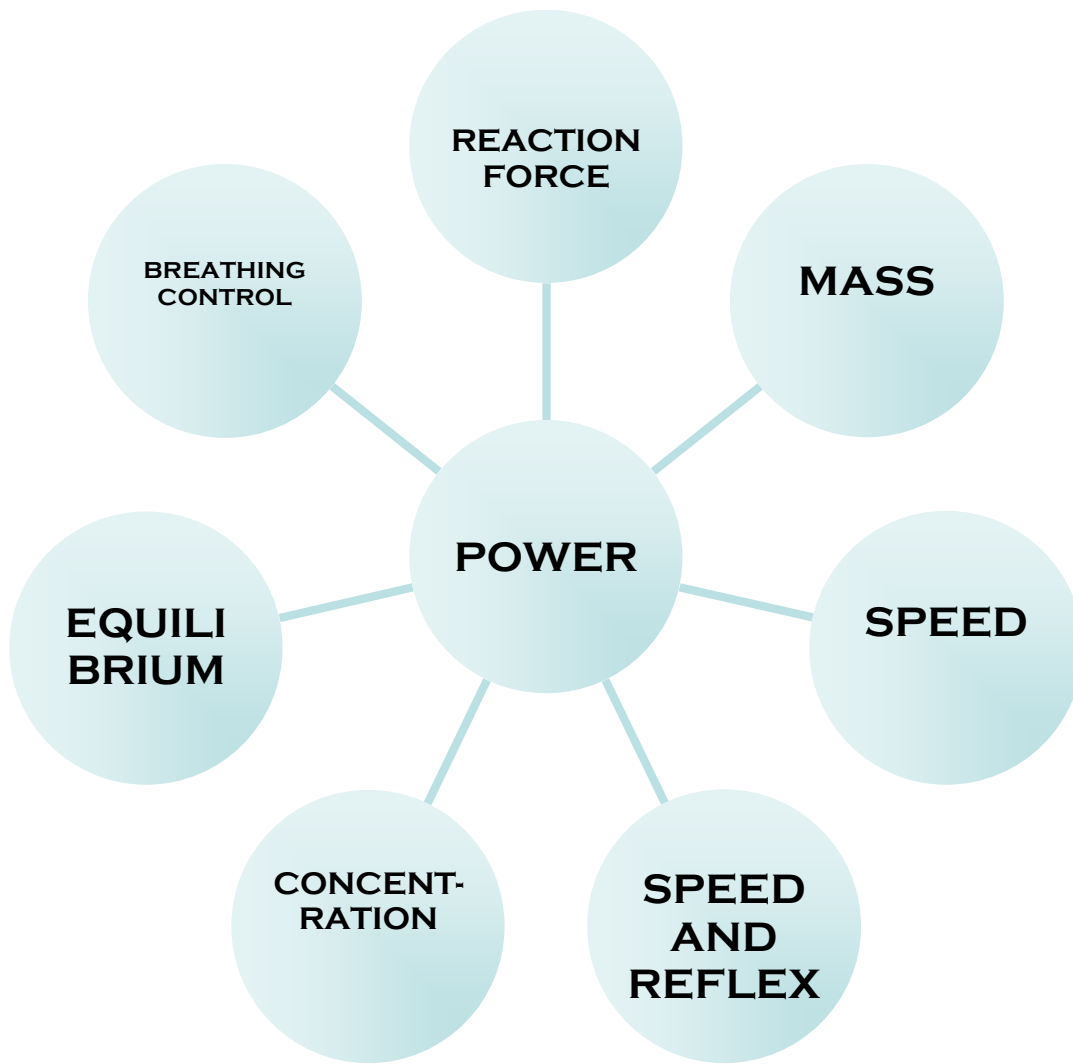


Diagram 11: Circle of Power

# ADULT DEVELOPMENT PROGRAM

## 4<sup>th</sup> – 3<sup>rd</sup> Gup

### Blue Belt to Red Tag

#### TECHNIQUES:

- Everything from Previous Test(s)
- Step Forward / Backward 4 Times: Rear Foot Stance, Upward Palm Block
- Step Forward / Backward 4 Times: Walking Stance High Reverse Upper Elbow Strike
- Step Forward / Backward 4 Times: Walking Stance High Twin Vertical Fore Fist Punch
- Step Forward 4 Times: Low Stance Palm Pressing Block
- Step Forward / Backward 4 Times: Walking Stance Rising X-Fist Block
- Step Forward / Backward 4 Times: Walking Stance Middle Twin Upset Fore Fist Punch

#### PATTERNS:

- 4 Direction Jumping Turning Kick (Both Legs)
- 4 Direction Back Piercing Kick (Both Legs)
- Joong-Gun Hyung

#### SPARRING

- One Point Free Sparring – Light Contact (Safety Equipment required).
- One Step Sparring (Basic)

#### LEG PLACEMENT: Hold out for a count of THREE

- 4 Direction Jumping Side Kick (Both Directions)

#### THEORY:

Answer the following Questions. **Anything From Pattern.** (Student **MUST** answer all questions correctly)

What is;

- |  |   |
|--|---|
| 1. All HAND TECHNIQUES used at this grade (in Korean)? | 2. Definition of Joong Gun Hyung?                         |
| 3. Number of movements in Joong Gun Hyung?             | 4. All STANCES used at this grade (in Korean)?            |
| 5. Meaning of Blue Belt?                               | 6. All FOT TECHNIQUES used at this grade (in Korean)?     |
| 7. Low Stance (in Korean)?                             | 8. Dimensions of Parallel Stance (in Korean)?             |
| 9. Dimensions of Rear Foot Stance?                     | 10. Blocking Tool for U Shaped Block(English and Korean)? |
| 11. Write down Taekwon-Do in Korean?                   | 12. Year GTF was formed?                                  |

#### SELF DEFENCE:

- Numbers 1 to 5 (Basic)
- Numbers 1 and 2 (Advanced)

#### DESTRUCTION:

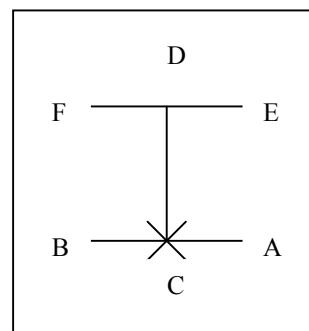
- Reverse Turning Kick (Both Legs)
- Hooking Kick (Best Leg)
- Elbow (Both Arms)

#### APPLICATION OF TECHNIQUE:

- Give the meaning and explain the purpose of the following sequence of techniques:  
NACHUO SO SONBADAK NOOLO MAKGI  
GOJUNG SO DIGUTJA MAKGI
- Describe in your own words the relationship between Stability, both dynamic and static, correct stances and posture and the generation of power in Taekwon-Do.

## JOONG-GUN HYUNG

This pattern is performed at 4<sup>th</sup> Gup level  
 Ready posture – Closed ready stance B  
 Moya junbi sogi B



No.	Movement	Technique
1	To B (LB)	<b>L-stance middle reverse-knife-hand side block</b> Niunji so kaunde sonkal dung yop makgi
2	To B (LB)	<b>Middle side front snap kick</b> Kaunde yobap cha busigi
3	To B (LRB)	<b>Rear foot stance middle upward palm block</b> Dwitbal so kaunde ollyo sonbadak makgi
4	To A (RA)	<b>L-stance middle reverse-knife-hand side block</b> Niunji so kaunde sonkal dung yop makgi
5	To A (RA)	<b>Middle side front snap kick</b> Kaunde yobap cha busigi
6	To A (RLA)	<b>Rear foot stance middle upward palm block</b> Dwitbal so kaunde ollyo sonbadak makgi
7	To D (LD)	<b>L-stance middle knife hand guarding block</b> Niunji so kaunde sonkal daebi makgi
8	To D (LD)	<b>Walking stance high reverse upper elbow strike</b> Gunnun so nopunde bandae wi palkup taerigi
9	To D (RD)	<b>L-stance middle knife hand guarding block</b> Niunji so kaunde sonkal daebi makgi
10	To D (RD)	<b>Walking stance high reverse upper elbow strike</b> Gunnun so nopunde bandae wi palkup taerigi
11	To D (LD)	<b>Walking stance high twin vertical fore fist punch</b> Gunnun so nopunde sang sewo ap joomuk jirugi
12	To D (RD)	<b>Walking stance middle twin upset fore fist punch</b> Gunnun so kaunde sang dwijibo ap joomuk jirugi
13	To C (LC)	<b>Walking stance X-fist rising block</b> Gunnun so kyochoa-joomuk chookyo makgi
14	To E (LE)	<b>L-stance high reverse back fist side strike</b> Niunji so nopunde bandae dung joomuk yop taerigi
15	To E (LE)	<b>Release from a grab</b> Jappyosul Tae
16	To E	<b>Walking stance high reverse fore fist front punch</b> Gunnun so nopunde bandae ap joomuk ap jirugi
17	To F (LRE)	<b>L-stance high reverse back fist side strike</b> Niunji so nopunde bandae dung joomuk yop taerigi
18	To F (RF)	<b>Release from a grab</b> Jappyosul Tae
19	To F	<b>Walking stance high reverse fore fist front punch</b> Gunnun so nopunde bandae ap joomuk ap jirugi
20	To C (RELC)	<b>Walking stance high double forearm block</b> Gunnun so nopunde doo palmok makgi

- 21 To C (LC) **L-stance middle reverse fore fist punch**  
Niunji so kaunde bandae ap joomuk jirugi
- 22 To C (RC) **Middle side piercing kick**  
Kaunde yop cha jirugi
- 23 To C (RC) **Walking stance high double forearm block**  
Gunnun so nopunde doo palmok makgi
- 24 To C (RC) **L-stance middle reverse fore fist punch**  
Niunji so kaunde bandae ap joomuk jirugi
- 25 To C (LC) **Middle side piercing kick**  
Kaunde yop cha jirugi
- 26 To C (LC) **L-stance middle forearm guarding block**  
Niunji so kaunde palmok daebi makgi
- 27 To C (LC) **Low stance palm pressing block**  
Nachuo so sonbadak noollo makgi
- 28 To C (RC) **L-stance middle forearm guarding block**  
Niunji so kaunde palmok daebi makgi
- 29 To C (RC) **Low stance palm pressing block**  
Nachuo so sonbadak noollo makgi
- 30 To A (LC) **Closed stance middle fore fist angle punch**  
Moa so kaunde ap joomuk giokja jirugi
- 31 To A (RA) **Fixed stance U-shaped block**  
Gojung so digutja makgi
- 32 To B (RLB) **Fixed stance U-shaped block**  
Gojung so digutja makgi

**End – Bring the left foot back to the ready posture**

# 4<sup>th</sup> Gup notes and terminology

## TERMINOLOGY

### Pattern definition

**Joong-Gun** - Is named after the patriot Ahn Joong Gun, who assassinated Hiro Bumi Ito, the first Japanese Governor General of Korea, the man who played a leading role in the Japan-Korea merger. The 32 movements represent Mr. Ahns' age when he was executed in Lui Shung prison in 1910.

### Stances used

Closed ready stance B	-	Moa junbi sogi B
Walking stance	-	Gunnun sogi
L-stance	-	Niunji sogi
Rear foot stance	-	Dwitbal sogi
Low stance	-	Nachuo sogi
Fixed stance	-	Gojung sogi

### Hand techniques used

Middle reverse-knife-hand block	-	Kaunde sonkal dung makgi
Middle upward palm block	-	Kaunde ollyo sonbadak makgi
Middle knife-hand guarding block	-	Kaunde sonkal daebi makgi
High upper elbow strike	-	Nopunde wi palkup taerigi
High twin vertical fore fist punch	-	Nopunde sang sewo ap joomuk jirugi
Middle twin upset fore fist punch	-	Kaunde sang dwijibo ap joomuk jirugi
X-fist rising block	-	Kyocha joomuk chookyo makgi
High back fist side strike	-	Nopunde dung joomuk yop taerigi
Release from a grab	-	Jappyosul Tae
High reverse fore fist front punch	-	Nopunde bandae ap joomuk ap jirugi
High double forearm block	-	Nopunde doo palmok makgi
Middle reverse fore fist punch	-	Kaunde bandae ap joomuk jirugi
Middle forearm guarding block	-	Kaunde palmok daebi makgi
Palm pressing block	-	Sonbadak noollo makgi
Middle fore fist angle punch	-	Kaunde ap joomuk giokja jirugi
U-shaped block	-	Digutja makgi

### Kicking techniques used

Middle side front snap kick	-	Kaunde yobap cha busigi
Middle side piercing kick	-	Kaunde yop cha jirugi

## 4<sup>th</sup> Gup notes and terminology (Continued)

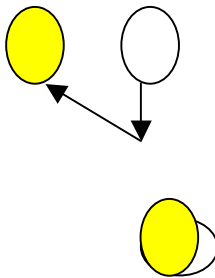
### Terminology (Continued)

#### Attacking and blocking tools used

Outer forearm	-	Bakat palmok
Inner forearm	-	An palmok
Palm	-	Sonbadak
Knife-hand	-	Sonkal
Reverse knife-hand	-	Sonkal dung
Arc hand	-	Bandal son
Fore fist	-	Ap joomuk
Back fist	-	Dung joomuk
Ball of the foot	-	Ap kumpchi
Foot sword	-	Balkal
Upper elbow	-	Wi palkup

### NOTES

1. Numbers 2 and 4 (side front snap kicks), are executed with the leading leg. The leg is then placed back to its original position, before moving on to the next technique.
2. The movement between 7 and 8, 9 and 10, is a slipping V shaped motion of the front leg. This is illustrated below.

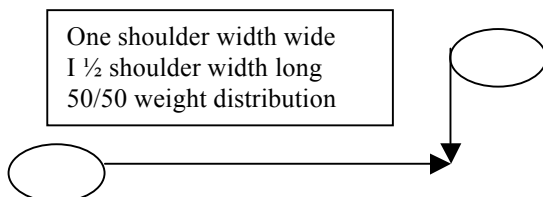


The front foot moves in  $\frac{1}{2}$  a stance, then moves out into the walking stance.

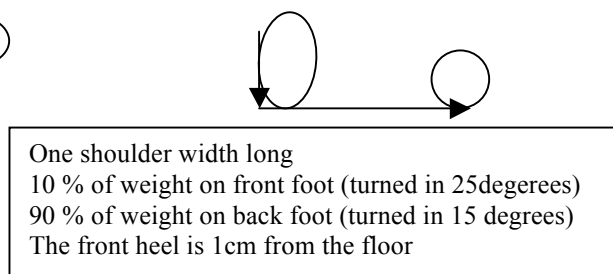
The movement between numbers 20 and 21, 23 and 24, is exactly the same except in reverse (going from walking to L-stance).

3. Numbers 27, 29 and 30 are slow motion techniques, which means they are executed to a count of 4. Number 4 being the point of execution.
4. Stances - (For walking and L-stance see 9<sup>th</sup> Gup notes)  
- (For fixed stance see 6<sup>th</sup> Gup notes)

#### Low stance



#### Rear foot stance





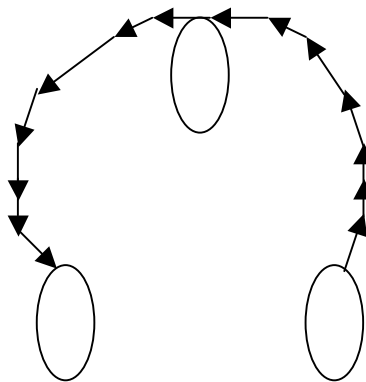
# SA BHANG MAKO CHAGI SEVEN

*Performed at 4<sup>th</sup> Gup (Blue belt)*

Number	Technique
<b>One</b>	Walking stance middle inner forearm circular block Gunnun so kaunde an palmok dolli myo makgi
<b>Two</b>	High crescent kick Nopunde bandal chagi
<b>Three</b>	Middle side piercing kick Kaunde yop cha jirugi
<b>Four</b>	High side piercing kick Nopunde yop cha jirugi
<b>Five</b>	Middle turning kick Kaunde dollyo chagi
<b>Six</b>	High turning kick Nopunde dollyo chagi
<b>Seven</b>	Sitting stance high outer forearm W-shaped block Annun so nopunde bakat palmok san makgi

## NOTES

- Circular block - Ensure that the back is kept straight when performing this block. The shoulder and hip of the blocking arm should be pushed toward the block, so that the body is  $\frac{1}{2}$  facing. The block should be executed outside the shoulder line.
- Crescent kick - This is executed similar to the vertical kick, with the leg slightly bent, forming an arc.

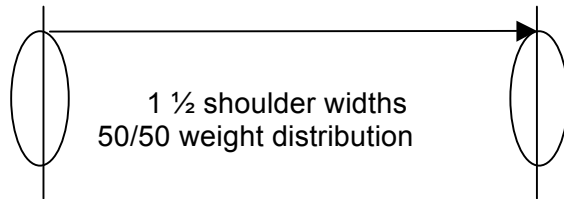


Unlike the vertical kick, the crescent kick has no real point of focus and travels from one point to the other at the same pace.

## SA BHANG MAKO CHAGI SEVEN (Continued)

### NOTES (Continued)

- Side piercing kick - When executing both the middle and high versions of the kick, try to ensure that the leg is kept high and is chambered correctly.
- Turning kick - As with the previous kicks, it is essential that the leg is chambered correctly between the middle and high kicks. Also, remember that the point of contact for the turning kicks is different to that of the side kicks.
- W-shaped block - The fists should be at eye level, with shoulders totally square. The arms are not quite vertical, but at around 75 degrees.
- Sitting stance -



### TOOLS USED

- Inner forearm - An palmok
- Sole of the foot - Balbadak
- Foot sword - Balkal
- Ball of the foot - Ap kumpchi
- Outer forearm - Bakat palmok

# ASC TAEKWON-DO



태권도

## ADVANCED SELF DEFENCE NUMBERS 1 TO 5

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MMVI

## SELF DEFENCE NUMBERS 1 TO 5 ADVANCED

### NUMBER ONE

#### MOVEMENT



#### EXPLANATION

Grab to the back of the wrist with opposing arm (right grabs left and vice versa) at shoulder or head height.



Push the elbow toward opponents head. This should turn the wrist and arm of the opponent. If not, simply lower the hand slightly below the elbow.



Grab the hand with the fingers at the knife-hand and the thumbs on the knuckle of the 1<sup>st</sup> finger. Your elbow should be slightly higher than your hand.



Twist the hand to release the grab pulling the grabbed arm down.

Push the opponents' wrist above their shoulder and apply pressure to both the wrist and to just above the opponents elbow.

## NUMBER TWO

### MOVEMENT

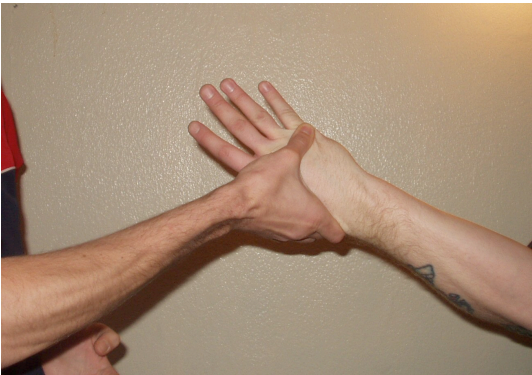


### EXPLANATION

Grab to the back of the wrist with the opposing hand (right grabs left and vice versa) at mid section height.



Pull the wrist inward and upward so that your palm is facing upward.



Grab the hand with the fingers at the base of the thumb and your thumb placed on the knuckle of the opponents 'pinkie' finger.



Twist the grabbing hand toward the shoulder until the elbow is level with their hand. At the same time pull the grabbed hand away.

Pressing down on the opposing hand will prevent most escape attempts. This will also allow a take down.

## NUMBER THREE

### MOVEMENT



### EXPLANATION

Grab to the underside of the wrist with the same arm (right grabs right and vice versa) at around shoulder or head height.



Using an outward twisting motion, this will release the opponents grasp.



Grab the hand with the fingers at the base of the thumb and your thumb placed on the knuckle of the opponents 'pinkie' finger.

At the same time, move into the opponent placing your foot behind the opponents lead leg (left to left and vice versa).



Push the hand over the shoulder twisting the hand away from the shoulder. This should force them back and over your leading leg.

Take Down. When applying technique it may be necessary to attack the leg with something similar to a downward kick.

## NUMBER FOUR

### MOVEMENT



### EXPLANATION

Grab to the underside of the wrist with the same hand (right grabs right and vice versa) at around mid or low section.



Move the hand in a circular motion into the body so that the palm is facing upward.



Twist the hand round to hook onto the opponents arm. Ensure that the opponents elbow is level with the wrist and your own elbow.



Press the arm toward the ground to secure the lock and take the opponent down.

## NUMBER FIVE

### MOVEMENT



### EXPLANATION

Grab at low section with both hands. The same application applies whichever hand grabs the underside and back of the wrist.

Advanced number five can follow the same principles as Advanced numbers 3 and 4.

The only real difference is that the motion becomes slightly more exaggerated to deal with the second hand.



# ADULT DEVELOPMENT PROGRAM

## 3<sup>rd</sup> to 2<sup>nd</sup> Gup

### Red Tag to Red Belt

#### TECHNIQUES:

- Everything from Previous Test(s)
- Step Forward / Backward 4 Times: Walking Stance, Low Upset Fingertip Thrust
- Step Forward / Backward 4 Times: L-Stance, Low Double Forearm Pushing Block
- Step Forward 4 Times: Sitting Stance W-Shape Block, Turn, Step Forward 3 Times Sitting Stance W-Shape Block
- Step Forward / Backward 4 Times: L-Stance Low Knifehand Guarding Block
- Step Forward / Backward 4 Times: Walking Stance, High Obverse Flat Finger Thrust

#### PATTERNS:

- 4 Direction 360 Mid-Air Kick (Both Legs)
- 4 Direction Downward (Axe) Kick (Both Legs)
- Toi-Gye Hyung

#### SPARRING

- One Point Free Sparring – Light Contact (Safety Equipment required).
- One Step Sparring (Basic and Advanced)

#### LEG PLACEMENT: Hold out for a count of THREE

- 4 Direction Jumping Turning Kick, Side Kick (Both Directions)

#### THEORY:

Answer the following Questions in Korean.

Anything From Pattern.

(Student **MUST** answer all questions correctly)

What is;

1. All HAND TECHNIQUES used at this grade (in Korean)?
2. Definition of Toi Gye Hyung?
3. Number of movements in Toi Gye Hyung?
4. Dimensions of X-Stance?
5. 10 stances (in English and Korean)?
6. All FOOT TECHNIQUES used at this grade (in Korean)?
7. All STANCES used at this grade (in Korean)?
9. Draw diagram for Toi Gye Hyung?
10. Describe the execution of Vertical Checking Kick?
11. Name starting position of Toi Gye Hyung?
12. The meaning of INDOMITABLE SPIRIT

#### SELF DEFENCE:

- Numbers 1 to 5 (Basic)
- Numbers 1 to 5 (Advanced)

#### DESTRUCTION:

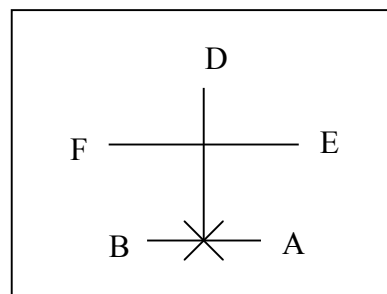
- Reverse Turning Kick (Both Legs)
- Knife-hand (Best Hand)
- Flying Side Kick (From Standing Start) (Best Leg)
- Flying High kick (Best Leg)

#### APPLICATION OF TECHNIQUE:

- Choose any consecutive block and attack techniques from your pattern. Name the techniques in English and Korean and also explain the purpose of these techniques.
- Name the algebraic formula for POWER describe in your own words the meaning of Sine Wave Motion and the relationship between this and the generation of power in Taekwon-Do

## TOI-GYE HYUNG

This pattern is performed at 3<sup>rd</sup> Gup level  
 Ready posture – Closed ready stance B  
 Moya junbi sogi B



No.	Movement	Technique
1	To B (LB)	<b>L-stance middle inner forearm side block</b> Niunji so kaunde an palmok yop makgi
2	To B (LB)	<b>Walking stance low upset fingertip thrust</b> Gunnun so najunde dwijibo sonkut tulgi
3	To D (LA)	<b>Closed stance high back fist side back strike</b> Moya so nopunde dung joomuk yopdwi taerigi
4	To A (RA)	<b>L-stance middle inner forearm side block</b> Niunji so kaunde an palmok yop makgi
5	To A (RA)	<b>Walking stance low upset fingertip thrust</b> Gunnun so najunde dwijibo sonkut tulgi
6	To D (RB)	<b>Closed stance high back fist side back strike</b> Moya so nopunde dung joomuk yopdwi taerigi
7	To D (LD)	<b>Walking stance X-fist pressing block</b> Gunnun so kyocha joomuk noollo makgi
8	To D	<b>Walking stance high twin vertical fore fist punch</b> Gunnun so nopunde sang sewo ap joomuk jirugi
9	To D (RD)	<b>Middle front snap kick</b> Kaunde ap cha busigi
10	To D (RD)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap makgi
11	To D	<b>Walking stance middle reverse fore fist front punch</b> Gunnun so kaunde bandae ap joomuk ap makgi
12	To F (LD)	<b>Closed stance middle twin side elbow thrust</b> Moya so kaunde sang yop palkup tulgi
13	To F (RF)	<b>Sitting stance outer forearm w-shaped block</b> Annun so bakat palmok san makgi
14	To F (LF)	<b>Sitting stance outer forearm w-shaped block</b> Annun so bakat palmok san makgi
15	To E (LE)	<b>Sitting stance outer forearm w-shaped block</b> Annun so bakat palmok san makgi
16	To E (RE)	<b>Sitting stance outer forearm w-shaped block</b> Annun so bakat palmok san makgi
17	To E (LE)	<b>Sitting stance outer forearm w-shaped block</b> Annun so bakat palmok san makgi
18	To F (LF)	<b>Sitting stance outer forearm w-shaped block</b> Annun so bakat palmok san makgi
19	To D (RFLD)	<b>L-stance low double forearm pushing block</b> Niunji so najunde doo palmok miro makgi
20	To D (LD)	<b>Walking stance (extending both hands upwards)</b> Gunnun sogi
21	To D (RD)	<b>Upward knee kick</b> Ollyo moorup chagi

- 22 To C (LC) **L-stance middle knife-hand guarding block**  
Niunji so kaunde sonkal daebi makgi
- 23 To C (LC) **Middle side front snap kick**  
Kaunde yobap cha busigi
- 24 To C (LC) **Walking stance high obverse flat fingertip thrust**  
Gunnun so nopunde baro opun sonkut tulgi
- 25 To C (RC) **L-stance middle knife-hand guarding block**  
Niunji so kaunde sonkal daebi makgi
- 26 To C (RC) **Middle side front snap kick**  
Kaunde yobap cha busigi
- 27 To C (RC) **Walking stance high obverse flat fingertip thrust**  
Gunnun so nopunde baro opun sonkut tulgi
- 28 To C (RD) **L-stance high back fist side back strike low outer forearm block**  
Niunji so nopunde dung joomuk yopdwi taerigi najunde bakat palmok makgi
- 29 To C (RLC) **X-stance X fist pressing block**  
Kyocha so kyocha joomuk noollo makgi
- 30 To C (RC) **Walking stance high double forearm block**  
Gunnun so nopunde doo palmok makgi
- 31 To B (LB) **L-stance low knife hand guarding block**  
Niunji so najunde sonkal daebi makgi
- 32 To B (LB) **Walking stance middle inner forearm circular block**  
Gunnun so kaunde an palmok dolli myo makgi
- 33 To A (LRA) **L-stance low knife hand guarding block**  
Niunji so najunde sonkal daebi makgi
- 34 To A (RA) **Walking stance middle inner forearm circular block**  
Gunnun so kaunde an palmok dolli myo makgi
- 35 To B **Walking stance middle inner forearm circular block**  
Gunnun so kaunde an palmok dolli myo makgi
- 36 To A **Walking stance middle inner forearm circular block**  
Gunnun so kaunde an palmok dolli myo makgi
- 37 To D (RA) **Sitting stance middle fore fist front punch**  
Annun so kaunde ap joomuk ap jirugi

**End – Bring the right foot back to the ready posture**

# 3<sup>rd</sup> Gup Notes and Terminology

## TERMINOLOGY

### Pattern definitions

**Toi-Gye** - is the penname of the scholar Yi Hwang (16<sup>th</sup> century), an authority on neo Confucianism. The 37 movements represent his birthplace on the 37degree latitude. The diagram represents scholar.

### Stances used

Closed ready stance B	-	Moa junbi sogi B
L-stance	-	Niunji sogi
Walking stance	-	Gunnun sogi
Sitting stance	-	Annun sogi
X-stance	-	Kyocha sogi

### Hand techniques used

Middle inner forearm side block	-	Kaunde an palmok yop makgi
Low upset fingertip thrust	-	Najunde dwijibo sonkut tulgi
High back fist side back strike	-	Nopunde dung joomuk yopdwi taerigi
X-fist pressing block	-	Kyocha joomuk noollo makgi
High twin vertical fore fist punch	-	Nopunde san sewo ap joomuk jirugi
Middle obverse fore fist front punch	-	Kaunde baro ap joomuk ap jirugi
Middle reverse fore fist front punch	-	Kaunde bandae ap joomuk ap jirugi
Middle twin side elbow thrust	-	Kaunde sang yop palkup tulgi
Outer forearm W-shaped block	-	Bakat palmok san makgi
Low double forearm pushing block	-	Najunde doo palmok miro-makgi
Middle knife-hand guarding block	-	Kaunde sonkal daebi makgi
High obverse flat fingertip thrust	-	Nopunde baro opun sonkut tulgi
Low outer fore arm block	-	Najunde bakat palmok makgi
High double forearm block	-	Nopunde doo palmok makgi
Low knife-hand guarding block	-	Najunde sonkal daebi makgi
Middle inner forearm circular block	-	Kaunde an palmok dolli myo makgi

### Kicking techniques used

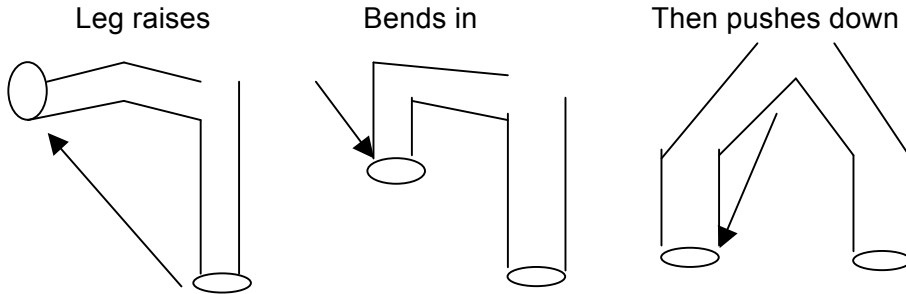
Upward knee kick	-	Ollyo moorup chagi
Middle front snap kick	-	Kaunde ap cha busigi
Middle side front snap kick	-	Kaunde yobap cha busigi

### Attacking and blocking tools used

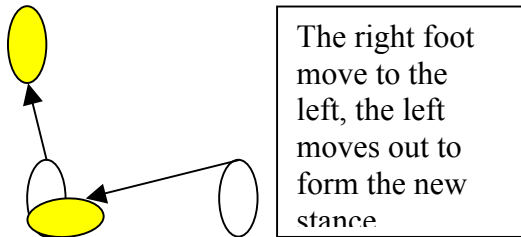
Side elbow	-	Yop palkup
Fingertips	-	Sonkut
Inner forearm	-	An palmok
Outer forearm	-	Bakat palmok
Back fist	-	Dung joomuk
Fore fist	-	Ap joomuk
Knife-hand	-	Sonkal
Knee	-	Moorup
Ball of the foot	-	Ap kumpchi

## NOTES

1. Numbers 3 and 6 are performed in slow motion. Executing the technique on the count of 4.
2. Numbers 13 through to 18 are performed with a stamping motion.



3. The movement between numbers 18 and 19 are illustrated below.



4. The movement between number 28 and 29 is a jumping motion. The technique is executed on landing.
4. Moving between 34, 35 and 36 is a pivot with both feet. First anti-clockwise (34 to 35), then clockwise (35 to 36).
5. Stances in this pattern are explained in previous notes.

# SA BHANG MAKO CHAGI EIGHT

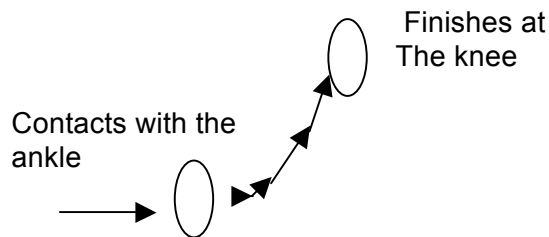
*Performed at 3<sup>rd</sup> Gup (Red tag)*

Number	Technique
One	L-stance low knife-hand guarding block Niunji so najunde sonkal daebi makgi
Two	Sweeping kick Suroh chagi
Three	Side checking kick Yop cha momchugi
Four	High side thrusting kick Nopunde yop cha tulgi
Five	Low twisting kick Najunde bituro chagi
Six	Walking stance high twin vertical fore fist punch Gunnun so nopunde sang sewo jirugi

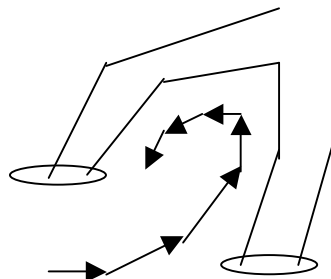
## NOTES

Low guarding block - The front knife-hand should be 15cm from the leading leg, with the other hand 3cm from the groin.

Sweeping kick - The kick is aimed at the outer ankle joint, it then moves upward in an arcing motion, to the knee.



Side checking kick - Performed in a circular motion. Both legs are bent at the point of contact.



- Side thrusting kick - Performed similar to a piercing kick except the ball of the foot is pushed forward.
- Twisting kick - The foot travels across the front of the standing leg, while the kicking leg is bent, then comes back during the execution of the kick. The shin must be pushed into the direction the kick is travelling.
- Twin vertical punch - The hands travel from the chest area. On execution the hands should be 5cm apart.

### **TOOLS USED**

- Knife-hand - Sonkal
- Reverse foot sword - Balkal dung
- Side sole - Yop bal badung
- Ball of the foot - Ap kumpchi
- Fore fist - Ap joomuk

# ASC TAEKWON-DO



태권도

## HISTORY OF TAEKWON-DO

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## HISTORY OF TAEKWON-DO

The rise of Taekwon-Do can be attributed as much to the occupation of Korea by Japan, as to the skills or determination of any one man.

It was the cultural and political suppression of the Korean people that allowed for the sense of necessity and urgency to have a national identity that spurred the rise of Taekwon-Do.

After Japanese rule ended in Korea, there were four main martial arts being practiced in Korea. Yudo (Judo), Komdo (Kendo), Yu Sul (Ju-Jitsu) and Kong Soo Do (Karate-Do). Others such as Kwon-Bup, Dang Soo and Taek Kyon had become, for the most part, unpopular and their practice restricted to a few schools within Seoul, South Korea.

It wasn't until the late 1950's that these arts would come back into the national consciousness.

This is obvious in the rise of certain associations.

The Korean Yudo Association was formed in August 1945.

The Korean Komdo Association was formed in 1948

During 1945 the South Korean Army was formed. A second lieutenant in this fledgling army was a former Japanese prisoner by the name of Choi Hung Hi.

He had been imprisoned for having apparent links to a Korean independence movement called Pyongyang Student Soldiers Movement while serving the Japanese army. After spending little more than a year in prison he was released, following the liberation of Korea.

Choi had been in Japan studying at the University of Tokyo. During this time he trained in Karate. He later became an instructor at Tokyo YMCA. It was at this time he was drafted to the Japanese army.

It was this experience that qualified him for his post in the new South Korean army. This position allowed him to continue and develop his teaching of Karate (Kong Soo-Do).

During a demonstration in 1952 Choi met Tae-Hi Nam. This meeting became instrumental in establishing Oh Do Kwan or My Way Gym.

This was during 1953 and Choi's charge of the 29<sup>th</sup> Infantry at Cheju Island.

The Oh Do Kwan was to become one of six major gyms that were to be instrumental in the formation of Taekwon-Do.

The naming of Taekwon-Do is claimed by Choi to be as a result of many years of study and the relation of it to Taek Kyon. However, modern day Taekwon-Do bears little resemblance to the art performed at the youth festivals. It is more likely that Taekwon-Do as we know it is more of an amalgamation of the gyms and the art they practiced at the time.

Choi claims that Taekwon-Do was named on April 11<sup>th</sup> 1955 in a meeting he chaired. This conference was intended to unify the gyms of the time and to satisfy the need for a national identity. Duk-Sung Son also attended the meeting. Son also lays claim to the naming of Taekwon-Do, by forming a consensus of popular support for the name and suggesting it at a meeting on December 19<sup>th</sup> 1955.

However, both Choi's and Son's claims do not stand up to closer scrutiny.

It was during the Korean War that the need was identified for a purely Korean Martial Art. There were three contenders for this. The first to apply was the Korean Kong Soo-Do Association. Cho-Pyon Chi was the president with many of the leading gym founders as directors. The gyms involved were Mud Ok Kwan, Chi Do Kwan, Sang Muk Kwan and the Korean Yudo College.

The second was the Korean Tang Soo-Do Association led by Kee Hwang. To strengthen its case Kee Hwang joined with Kong Soo-Do to form the Subak-Do Federation.

Both proposals petitioned the Korean Amateur Sports Association with no success. Although Kee Hwang did later succeed in having Tang Soo-Do recognized as a traditional Korean Martial Art. After failing in his petition, Kee Hwang turned to the political influence of Choi Hung Hi in a bid to increase his own potential bid. After negotiations it appears that the name put forward to the KASA was in fact Tae Soo-Do. Kee Hwang, Pyong-Chik Po, Kim Soo and Jong-Rok Kim of the Kukkiwon support this.

The name Tae Soo-Do was accepted and inaugurated into Korean sporting culture. It brought together the six main styles or gyms, Chung Do-Kwan, Oh Do-Kwan, Song Moo-Kwan, Chang Moo-Kwan, Ji-Do Kwan and Moo Duk-Kwan.

The claim that Tae Soo-Do was the original name that united these separate Kwan's is further substantiated by the formation of the Korean Tae Soo-Do Association in 1959. This saw the emergence of Choi Hung Hi. With his military influence he was able ensure that every young man of military age would train in Tae Soo-Do as every male had to undergo 3 years of national service.

Within two years Choi was to become the president of the KTA. On the 15<sup>th</sup> of May 1961 a military coup d'etat, backed and supported by Choi saw the Korean government of the time overthrown and Chung Hee Park put in power.

Choi's support of this coup saw him gain further influence, both within the army and politically. So much so that in the September of the same year saw him voted to president of the KTA.

So much political influence and positioning did not sit comfortably with many of the senior instructors of the time. In deed, one of the main figures in the formation of the KTA, Kee Hwang, amongst others left the KTA permanently.

Further evidence of Tae Soo-Do being the original name comes in the June of 1962, when the Korean Tae Soo-Do Association became a full member of KASA. In the October of the same year Tae Soo-Do also became an official sport of the 43<sup>rd</sup> National Games of the Republic of Korea under the rules and regulations of the KTA.

Kee Hwang remained an outspoken opponent of the KTA. This brought a great deal of strife to him. Constant harassment by KTA supporters and reports of a suspected arson attack on his home, all came as a result of his strong opposition.

However Kee had positioned himself well, gaining a charter with the South Korean Government, that recognized Tang Soo-Do as a traditional Korean Martial Art and there for the Mu Dok-Kwan gym would enjoy government support.

This charter was contested by the KTA but was later upheld by the Supreme Court. This was one of only a handful of victories Kee Hwang was to enjoy. He eventually left Korea to begin teaching Tang Soo-Do in the USA.

Between the formation of the KTA and the voting of Choi as its president, the USA was the only other country outside Korea that was practicing the art. This was to change dramatically in the years immediately following Choi's promotion.

Using his political influence and his military contacts, Choi managed to facilitate the spread of Tae Soo-Do to 10 (ten) other countries by 1965.

Choi's position as president was strengthened when many of the instructors who left in 1961 rejoined the following year. This prompted Choi to retest all the Black Belt Instructors, in a hope to gain consensus for a national standard. This was necessary to appease the intrusive and influential Park government.

In 1965 events led to the re-naming of the KTA. It was now to be known as the Korean Taekwon-Do Federation. This is the first documented, independent evidence of the term Taekwon-Do being used to describe the Korean martial art. Many of the form or patterns performed by its students were however still traditional Karate-Do forms. It wasn't until the international nature of the martial art became apparent that Taekwon-Do formulated its own distinctive style and form.

In 1966 Gdansk Min, president of KASA petitioned the Park government to instigate moves for an international centre of excellence for the training and instruction of Korean athletes. As a result of this the International Taekwon-Do Federation was formed. This desire for a centre of excellence also gave rise to the building of the Kukkiwon, which opened in November 1972.

By the time the Kukkiwon had opened Taekwon-Do had spread rapidly throughout the world. This in part was due to the influence and connections of Choi but had more to do with the pioneering instructors that were under him. Rhea-Ha Kid, Jon Rhea and Park Jung Tae were all instrumental in the promotion of the ITF in the late sixties and throughout the seventies and eighties.

However, the sudden rise of international acclaim allowed major differences of opinion to form at the heart of the ITF. Choi, determined to continue the international nature of his work, proposed to move the headquarters of the ITF to Toronto in Canada in 1974 when he himself was planning to move there.

The president of the KTA Young-Won Kim protested vigorously against such a move, arguing that the HQ should remain in Korea. This caused an inconsolable rift between the ITF and the KTA. As a result Kim dissolved all links with the ITF and supported the moves toward a new association called the World Taekwon-Do Federation. This new organization was officially recognised at a meeting on the 26<sup>th</sup> of May 1973 at the Kukkiwon.

The meeting was actually held during the first Taekwon-Do World Championships held at the Kukkiwon. The ITF retaliated by hosting its own World Championships in Montreal in 1974.

A massive turning point in the ITF history within Korea came in 1977, when Choi publicly denounced the South Korean Government. He is recorded as saying that the Park Government of the time was using Taekwon-Do to further their own political ends. It is however more likely that the governments' political intentions conflicted with that of Choi's own.

It is rumoured that Choi was allowing the expansion of the ITF to be used to facilitate the movement of North Korean government agents abroad. There is no evidence to substantiate these claims, however they are possible, given the undeniable links Choi has with North Korea. He was born in Hwa Dae, in the Mong Chun region of the North.

Though his family remained there, Choi had decided to side with the South Korean government during the North – South divide and the subsequent war. This may have led Choi to believe he had a debt to repay to his homeland.

Choi's influence in North Korea is easy to appreciate. In 1981 he was afforded a personal audience with the DPRK President Il-Sung Kim. An honour usually only afforded to heads of state that are of a similar mind set to that of the communist party.

It was this meeting with the DPRK President that has labelled Choi as a traitor to his people.

Choi once stated that he was in a self imposed exile from his homeland and would never return. His visit to North Korea in 1981 and his death in Pyongyang in 2004 contradict this.

It appears more likely that his exile, rather than being self imposed, has been perpetuated by the Park Government of South Korea, and continued after Choi's visit to the North in 1981.

During the seventies and eighties a new force was beginning to emerge on the international Taekwon-Do scene. Park Jung Tae, a former Special Forces instructor in Vietnam was leading the way in modern Taekwon-Do. His constant search for perfection and his undeniable technical expertise saw him quickly rise through the ranks of the ITF.

Eventually rising to what is widely regarded as second in command, the post of secretary general. However, during the latter part of the 1980's, Master Park became increasingly uneasy about the level of nepotism that was being afforded Choi's son, Choi Joong Hwa.

This and consequent events led to the resignation of Park Jung Tae from the ITF in 1989.

The following year Grand Master Park Jung Tae as he was to become known, formed the first truly non-political organisation within Taekwon-Do.

In 1990 the Global Taekwon-Do Federation was born.

This was to become the culmination of a life's work for a man they nick named "The peoples master". His humility and passion were to affect hundreds of thousands of people worldwide.

This passion and strength were to find him a common ground in which to negotiate an agreement with the World Taekwon-Do Federation. This was something that Choi was never able to accomplish. True unity in Taekwon-Do.

The deaths of Choi Hung Hi in June of 2002 and of Grand Master Park Jung Tae in the April of the same year, sent Taekwon-Do into free fall. Political unrest within the ITF saw the division of the international body into three separate entities all bearing the same name. The GTF lost many of its masters and senior instructors, due to the unrest caused by conflicting interests buying and lobbying for position and power.

# ADULT DEVELOPMENT PROGRAM

## 2<sup>nd</sup> Gup to 1<sup>st</sup> Gup

### Red Belt to Black Tag

#### TECHNIQUES:

- Everything from Previous Test(s)
- Step Forward / Backward 4 Times: L-Stance Back Elbow Thrust
- Step Forward 4 Times: Walking Stance Punch, grasp, Side Piercing Kick, L-Stance Knife-hand Strike
- Step Backward 4 Times: Sitting Stance Palm Pushing Block

#### PATTERNS:

- 4 Direction 360 Mid-Air Kick (Both Legs)
- 4 Direction Downward (Axe) Kick (Both Legs)
- Hwa-Rang Hyung
- Jee Sang Hyung

#### SPARRING

- One Point Free Sparring – Light Contact (Safety Equipment required).
- Two On One Sparring
- One Step Sparring (Basic and Advanced)

#### LEG PLACEMENT: Hold out for a count of THREE

- 4 Direction Front Kick, Turning Kick, Side Kick (Both Directions)

#### THEORY:

Answer the following Questions in Korean.

Anything From Pattern.

(Student **MUST** answer all questions correctly)

What is;

- |  |  |
|--|--|
| 1. All HAND TECHNIQUES used at this grade (in Korean)? | 2. Definition of Hwa-Rang Hyung?                       |
| 3. Number of movements in Hwa-Rang Hyung?              | 4. Dimensions of X-Stance?                             |
| 5. 10 stances (in English and Korean)?                 | 6. Definition of Jee Sang Hyung?                       |
| 7. Number of movements in Jee Sang Hyung?              | 8. All FOOT TECHNIQUES used at this grade (in Korean)? |
| 9. All STANCES used at this grade (in Korean)?         | 10. Draw diagram for Hwa-Rang Hyung?                   |
| 11. Describe the dimensions of Vertical Stance?        | 12. Name starting position of Hwa-Rang Hyung?          |
| 13. The meaning of INDOMITABLE SPIRIT                  |  |

#### SELF DEFENCE:

- Numbers 1 to 5 (Basic)
- Numbers 1 to 5 (Advanced)

#### DESTRUCTION:

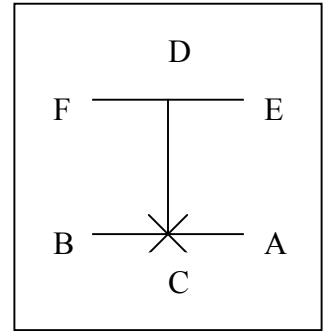
- Reverse Turning Kick (Both Legs)
- Knife-hand (Best Hand)
- Flying Side Kick (From Standing Start) (Best Leg)
- Flying High kick (Best Leg)

#### APPLICATION OF TECHNIQUE:

- Choose any consecutive block and attack techniques from your pattern. Name the techniques in English and Korean and also explain the purpose of these techniques.
- Explain the difference between dynamic and static stability

## HWA-RANG HYUNG

This pattern is performed at 2<sup>nd</sup> Gup level  
 Ready posture – Closed ready stance C  
 Moya junbi sogi C



No.	Movement	Technique
1	To D (LB)	<b>Sitting stance middle side front palm pushing block</b> Annun so kaunde yobap sonbadak miro makgi
2	To D	<b>Sitting stance middle fore fist front punch</b> Annun so kaunde ap joomuk ap jirugi
3	To D	<b>Sitting stance middle fore fist front punch</b> Annun so kaunde ap joomuk ap jirugi
4	To A (RA)	<b>L-stance twin forearm block</b> Niunji so sang palmok makgi
5	To A	<b>L-stance high upward fore fist punch</b> Niunji so nopunde ollyo ap joomuk jirugi
6	To A (RLA)	<b>Fixed stance middle obverse fore fist punch</b> Gojung so kaunde baro ap joomuk jirugi
7	To A (RB)	<b>Vertical stance downward knife-hand strike</b> Sujik so naeryo sonkal taerigi
8	To A (LA)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
9	To D (LD)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
10	To D (RD)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
11	To D (LD)	<b>Draw the left foot to the right</b> <b>Clasp the right fist with the left palm</b>
12	To D (RD)	<b>Middle side piercing kick</b> Kaunde yop cha jirugi
	To D (RD)	<b>L-stance middle knife-hand side strike</b> Niunji so kaunde sonkal yop makgi
13	To D (LD)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
14	To D (RD)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk ap jirugi
15	To E (LE)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
16	To E (RE)	<b>Walking stance middle straight fingertip thrust</b> Gunnun so kaunde sun sonkut tulgi
17	To F (LF)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
18	To F (RF)	<b>High turning kick</b> Nopunde dollyo chagi
19	To F (LF)	<b>High turning kick</b> Nopunde dollyo chagi
	To F (LF)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
20	To C (LC)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi

- 21 To C (LC) **L-Stance middle obverse fore fist front punch**  
Niunji so kaunde baro ap joomuk ap jirugi
- 22 To C (RC) **L-Stance middle obverse fore fist front punch**  
Niunji so kaunde baro ap joomuk ap jirugi
- 23 To C (LC) **L-Stance middle obverse fore fist front punch**  
Niunji so kaunde baro ap joomuk ap jirugi
- 24 To C (LC) **Walking stance low X-fist pressing block**  
Gunnun so najunde kyocha joomuk noollo makgi
- 25 To C (RC) **L-stance middle obverse back elbow thrust**  
Niunji so kaunde baro dwit palkup tulgi
- 26 To B (LC) **Closed stance high inner forearm side front block**  
Moa so nopunde an palmok yobap makgi
- 27 To B **Closed stance high inner forearm side front block**  
Moa so nopunde an palmok yobap makgi
- 28 To B (LB) **L-stance middle knife-hand guarding block**  
Niunji so kaunde sonkal daebi makgi
- 29 To A (LRA) **L-stance middle knife-hand guarding block**  
Niunji so kaunde sonkal daebi makgi

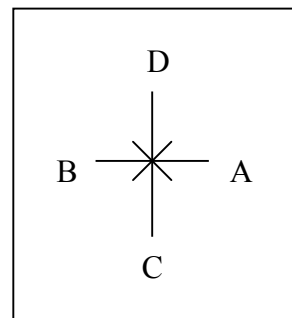
**End – Bring the right foot back to the ready posture.**



## JEE-SANG HYUNG

This pattern is performed at 9<sup>th</sup> Gup level.

Ready posture – Parallel ready stance  
Narani junbi sogi



No.	Movement	Techniques
1	To B (LB)	<b>Walking stance low obverse knife-hand block</b> Gunnun so najunde baro sonkal makgi
2	To B (RB)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
3	To A (RA)	<b>Walking stance low obverse knife-hand block</b> Gunnun so najunde baro sonkal makgi
4	To A (LA)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
5	To D (LD)	<b>Walking stance low obverse knife-hand block</b> Gunnun so najunde baro sonkal makgi
6	To D (RD)	<b>Walking stance middle inner forearm obverse block</b> Gunnun so kaunde baro an palmok makgi
7	To C (RC)	<b>Walking stance low obverse knife-hand block</b> Gunnun so najunde baro sonkal makgi
8	To C (LC)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
9	To A (LA)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
10	To A (RA)	<b>L-stance middle knife-hand side block</b> Niunji so kaunde sonkal yop makgi
11	To B (RB)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
12	To B (LB)	<b>L-stance middle knife-hand side block</b> Niunji so kaunde sonkal yop makgi
13	To C (LC)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
14	To C (RC)	<b>L-stance middle knife-hand side block</b> Niunji so kaunde sonkal yop makgi
15	To D (RD)	<b>Walking stance low obverse outer forearm block</b> Gunnun so najunde baro bakat palmok makgi
16	To D (LD)	<b>L-stance middle knife-hand side block</b> Niunji so kaunde sonkal yop makgi
17	To D (RD)	<b>High front rising kick</b> Nopunde ap cha olligi
18	To D (RD)	<b>Walking stance middle obverse inner forearm block</b> Gunnun so kaunde baro an palmok makgi
19	To D (LD)	<b>Middle side piercing kick</b> Kaunde yop cha jirugi
20	To D (LD)	<b>Walking stance high reverse fore fist front punch</b> Gunnun so nopunde bandae ap joomuk ap jirugi
21	To D (LC)	<b>Low front snap kick</b> Najunde ap cha busigi
22	To D (LC)	<b>Walking stance high obverse outer forearm side block</b> Gunnun so nopunde baro bakat palmok yop makgi

- 23 To D (RC) Middle side piercing kick**  
Kaunde yop cha jirugi
- 24 To D (RC) Walking stance middle reverse fore fist front punch**  
Gunnun so kaunde bandae ap joomuk ap jirugi

**End – Bring the left foot back to the ready posture**

## 2<sup>nd</sup> Gup Notes and Terminology

### TERMINOLOGY

#### Pattern definition

- Hwa-Rang** - Is named after the Hwa-Rang youth movement, which originated in the Sylla dynasty, in the early 7<sup>th</sup> century. The 29 movements refer to the 29<sup>th</sup> infantry division, of the Korean army, where Taekwon-Do reached maturity.
- Jee-Sang** - 'Jee' means Earth, representing the foundation of the GTF.  
'Sang' means above the Earth, representing the spirit of the GTF.  
The 24 movements represent the 24 hours of every day that we learn, we connect with others, we gain insights, knowledge and wisdom.  
The 4 directions represent our inner compass. With it we will never lose our way. When we connect the 'Jee' and the 'Sang', we connect the heavens and the earth to create an invisible strength that will always live on.

#### Stances used

- |                       |   |                   |
|-----------------------|---|-------------------|
| Closed ready stance C | - | Moa junbi sogi C  |
| Parallel ready stance | - | Narani junbi sogi |
| Sitting stance        | - | Annun sogi        |
| Fixed stance          | - | Gojung sogi       |
| L-stance              | - | Niunji sogi       |
| Walking stance        | - | Gunnun sogi       |
| Vertical stance       | - | Sujik sogi        |

#### Hand techniques used

- |                                      |   |                                     |
|--------------------------------------|---|-------------------------------------|
| Middle palm pushing block            | - | Kaunde sonbadak miro makgi          |
| Middle obverse fore fist front punch | - | Kaunde baro ap joomuk ap jirugi     |
| High obverse upward fore fist punch  | - | Nopunde baro ollyo ap joomuk jirugi |
| Downward knife-hand strike           | - | Naeryo sonkal taerigi               |
| Twin forearm block                   | - | Sang palmok makgi                   |
| Low obverse outer forearm block      | - | Najunde baro bakat palmok makgi     |
| Middle knife-hand side strike        | - | Kaunde sonkal yop makgi             |
| Middle knife-hand guarding block     | - | Kaunde sonkal daebi makgi           |
| Middle straight fingertip thrust     | - | Kaunde sun sonkut tulgi             |
| Low X-fist pressing block            | - | Najunde kyocha joomuk noollo makgi  |
| Middle back elbow thrust             | - | Kaunde dwit palkup tulgi            |
| High side front inner forearm block  | - | Nopunde yobap an palmok makgi       |
| Low obverse knife-hand block         | - | Kaunde baro sonkal makgi            |
| Middle outward knife-hand block      | - | Kaunde bakuro sonkal makgi          |
| Middle obverse inner forearm block   | - | Kaunde baro an palmok makgi         |
| Middle reverse fore fist front punch | - | Kaunde bandae ap joomuk ap jirugi   |
| High reverse fore fist front punch   | - | Nopunde bandae ap joomuk ap jirugi  |
| High outer forearm side block        | - | Nopunde bakat palmok yop makgi      |

#### Kicking techniques used

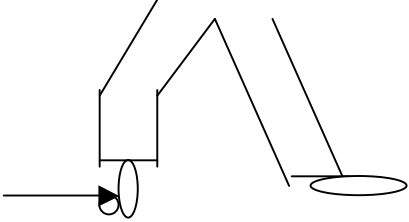
- |                           |   |                       |
|---------------------------|---|-----------------------|
| Middle side piercing kick | - | Kaunde yop cha jirugi |
| High turning kick         | - | Nopunde dollyo chagi  |
| Front rising kick         | - | Ap cha olligi         |
| Middle front snap kick    | - | Kaunde ap cha jirugi  |

## Attacking and blocking tools used

Inner forearm	-	An palmok
Outer forearm	-	Bakat palmok
Back elbow	-	Dwit palkup
Palm	-	Sonbadak
Knife-hand	-	Sonkal
Fore fist	-	Ap joomuk
Ball of the foot	-	Ap kumpchi
Foot sword	-	Balkal

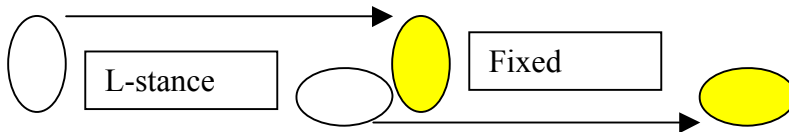
## NOTES

1. All guarding blocks in this pattern are middle section knife-hand.
2. Numbers 12 and 19 are both continuous motion techniques, which is why they have two techniques for each of them.
3. The stance in number 11 is illustrated below.

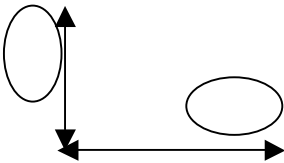


The stance resembles a back-to-front rear foot stance. The rear foot is on the ball of the foot with 90% of the weight centred on it. The front leg is kept almost straight with 10% of the weight on it.

4. When executing the side piercing kick in number 12, pull both arms back in the opposite direction to the kick.
5. Number 6 (Fixed stance punch) is performed with a sliding motion. As demonstrated below.



6. Vertical stance.



Vertical stance is one shoulder width long from the inside of the rear foot to the toes of the leading foot. 60% of the weight is on the rear foot and 40% is on the front foot.

# SA BHANG MAKO CHAGI NINE

*Performed at 2<sup>nd</sup> Gup (Red belt)*

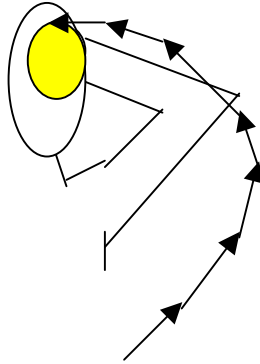
Number	Technique
One	Rear-foot stance middle downward alternate palm block Dwitbal so kaunde naeryo eukhallin sonbadak makgi
Two	High reverse back piercing kick Nopunde bandae dwit cha jirugi
Three	Pick-shaped kick Gokaeng-I chagi
Four	Middle front thrusting kick Kaunde ap cha tulgi
Five	Walking stance high reverse fore fist crescent punch Gunnun so nopunde bandae ap joomuk bandal jirugi

## NOTES

- Alternate palm block - The leading hand is always placed in front, for example if the left leg is in front then the left hand is in front of the right. The palms are parallel to each other with the rear hand approximately 3cm from the solar plexus.
- Back piercing kick - The chamber for the back piercing has its lower leg vertical to the floor. This makes the kick travel in a straighter line, to that of a side kick for example.
- Pick shaped kick - Performed similar to a front rising kick. Except the supporting foot is placed onto the ball of its foot, while the leg is travelling upward. The kicking leg is also slightly bent on impact. Another slight difference between this kick and the rising kick is the point of focus. Where the rising kick has its point of focus on the upward motion of the kick, the pick shaped kick has its point of focus on the downward motion.
- Front thrusting kick - This kick is very similar to that of the front piercing kick. The main difference is in the motion of the hips.  
In the thrusting kick the hips are pushed forward into the direction of the kick. This affects the motion of the leg through the kick. It allows the leg to push into the target, rather than it reaching the target in an arc.

High crescent punch -

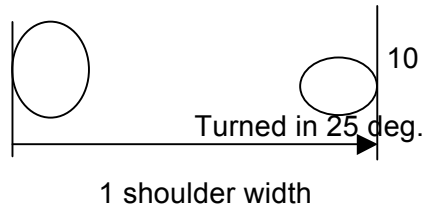
The arm should be at a 45degree angle with the knuckles at eye level. The hand should reach its target in a large arcing movement.



Rear foot stance ground.

- This is a short range stance. The front heel should be 1cm from the ground.

90% weight on rear foot  
Turned in 15 degrees



10 % weight on  
front foot

### TOOLS USED

- Palm - Sonbadak
- Foot sword - Balkal
- Back of the heel - Dwitchook
- Ball of the foot - Ap kumpchi
- Fore fist - Ap joomuk

# ASC TAEKWON-DO



태권도

## APPLICATION OF TECHNIQUE

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# APPLICATION OF TAEKWON-DO TECHNIQUE

When performing GTF Taekwon-Do patterns the practitioner must be aware that each and every technique has its own function and purpose, even though the technique may not be performed as it would in practice.

The reason that techniques are not performed as they would be in application is to ensure the inherent beauty of the pattern and to exercise the control all martial artists should possess.

Certain applications are generic to the term used for them. For example, when executing a block it is plainly obvious that the practitioner is stopping an attack. The same can be applied when the block is low, middle or high. These obviously are blocking a low, middle or high attack.

The differences come on the type of technique and the tool being applied. Subtle differences in the execution of techniques can vastly change its application and intended target area.

To facilitate the learning of these differences, the application of technique is separated into generic techniques.

## BLOCKING STRIKING THRUSTING PUNCHING KICKING

This section will only concern itself with those techniques used in colour belt patterns and will not move into the more intricate applications of black belt techniques.

### BLOCKING

As mentioned in the introduction there are some generic applications that apply to all blocking techniques, these are detailed below.

**Low** - Blocking a low section attack

**Middle-** Blocking a mid section attack

**High** - Blocking a high section attack

**Rising** - Blocking a high or downward attack, this is true for all rising blocks used at colour belt level

When using the outer or inner forearm for these techniques, they become very versatile and can be applied to blocking most attacks. However, the knife-hand versions of these blocks tend to have a more specific function and purpose. This is due to the knife-hand being, in general, weaker than the forearm. The purposes are detailed below.

**Low knife-hand block** - Blocking a low attack, possibly a grasp.

**Middle knife-hand block** - Blocking a mid section attack with the hand, normally at a greater distance than with the forearm.

Both the high and the rising versions of the knife-hand block are not used at colour belt level.

Other generic blocking terms are listed below.

- Twin block** - Both the knife-hand and forearm versions of the block are used primarily for blocking a mid section attack. The rising block is used as either reaction force or for blocking a second attacker.
- Pressing block** - Both the X-fist and palm versions of the block are used to block a low kick. The the palm pressing block is blocking an attacker from an angle the X-fist version however, is blocking an attack from directly in front.
- Checking block** - Although this is only performed in knife-hand at colour belt level, the checking is always used to catch an attack to the mid-section.
- Pushing block** - The palm pushing block is used to block a punch or grab at the outside of the elbow or the inside of the shoulder. The double forearm pushing block, uses the fore-fist to block a low kicking technique.
- Guarding block** - The leading arm is blocking a mid section attack. The rear arm is guarding against a secondary mid section attack. Again the knife-hand is used to gain greater distance from the attacker and the defender.

Non-generic blocking techniques are listed below.

- Hooking block** - Hooking block is used to grab the top of the wrist of a punching or grabbing arm.
- U-shape block** - Used to block a low and high attack from a pole or stick.
- W-shape block** - In colour belt patterns this technique is only blocking one high section attack.
- Circular block** - Blocking a low and them a middle attack
- Double block** - The double forearm block is used to block a high section attack. The non-leading arm is held in position as a preparatory position for a low outward block.

## **STRIKING**

Striking is possibly the easiest of the techniques to define, especially at colour belt level.

There are two generic forms of striking at colour belt level, knife-hand and back fist.

- Knife-hand** - The knife-hand side strike is always targeted to the base or nape of the neck. The inward and front versions of the strike are targeted towards the angle of the neck directly below the jaw line.
- Back fist** - All back fist side strikes at colour belt level are targeted toward the temple. The side back strikes target the bridge of the nose of an opponent who is to the rear.

Non-generic striking techniques are listed below.

- Reverse knife-hand strike** - Striking the jaw, neck or any soft target in the head.

## THRUSTING

There are two types thrusting techniques used at colour belt level, fingertip thrust and elbow thrust.

Finger tip thrust is separated into 3 categories, upset, straight and flat.

- Upset fingertip thrust** - Thrusting into the pubic bone.
- Straight fingertip thrust** - The thrust targets the solar plexus, the non-thrusting arm is used as a downward palm block.
- Flat finger tip thrust** - The throat or Adams apple (larynx) is the target.

Elbow thrust is only performed twice at colour belt level.

- Back elbow thrust** - Thrusting into the solar plexus of a single opponent.
- Twin side elbow thrust** - Thrusting into the solar plexus of two opponents, one either side of the defender.

## PUNCHING

The standard punch in GTF Taekwon-Do is quite possibly the most versatile technique performed at colour belt level.

- Middle punch** - Can be applied to almost any vital area in the mid section.
- High punch** - Is targeted towards the vital areas surrounding the jaw. The nose, the fulcrum and the mandible are all viable targets.

The application for these techniques is the same irrespective of whether the punch is obverse or reverse.

Other punches used at colour belt level are listed below.

- Angle punch** - Is used to strike a side facing opponent to the fulcrum or bridge of the nose.
- Twin vertical punch** - This technique is used to attack the cheek bones of a full facing single opponent.
- Twin upset punch** - This technique targets the solar plexus or lower abdomen of two attackers standing side by side.

## KICKING

Most kicking techniques in colour belt patterns have similar applications. All middle kicking techniques are targeted to the solar plexus of full facing opponents. The on exception to this rule is the middle turning kick, which is directed toward the ribs. Most high kicks at colour belt level are turning kicks and are targeted toward the mandible or the temple. The one high hook kick is targeted to the back of the head.

The low front snap kicks performed in a small number of the patterns are targeted towards the lower abdomen.

# ADULT DEVELOPMENT PROGRAM

## 1<sup>st</sup> Gup to 1<sup>st</sup> Dan

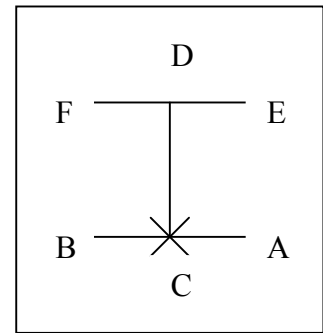
### Black Tag to Black Belt

At this level the student is expected to be able to perform all aspects of the colour belt syllabus to a suitable standard. When preparing for your Black belt please ask your instructor/regional instructor, for any advice or supplementary material you may require to achieve the required standard.

A copy of this syllabus will be available from your instructor.

## CHOONG-MOO HYUNG

This pattern is performed at 1<sup>st</sup> Gup level  
 Ready posture – Parallel ready stance  
 Narani junbi sogi



No.	Movement	Technique
1	To B (LB)	<b>L-stance twin knife-hand block</b> Niunji so sang sonkal makgi
2	To B (RB)	<b>Walking stance high obverse front knife-hand strike</b> Gunnun so nopunde baro ap sonkal taerigi
3	To A (RA)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
4	To A (LA)	<b>Walking stance high obverse flat fingertip thrust</b> Gunnun so nopunde baro opun sonkut tulgi
5	To D (LD)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
6	To C (RD)	<b>Bending ready stance A</b> Guburyo junbi sogi A
7	To C (RC)	<b>Middle side piercing kick</b> Kaunde yop cha busigi
8	To D (RC)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
9	To D (RD)	<b>Flying side piercing kick</b> Twimyo yop cha jirugi
	To D (LRD)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
10	To E (LE)	<b>L-stance low reverse outer forearm block</b> Niunji so najunde bandae bakat palmok makgi
11	To E (LE)	<b>Walking stance (extending both hands upwards)</b> Gunnun sogi
12	To E (RE)	<b>Upward knee kick</b> Olyo moorup chagi
13	To F (LF)	<b>Walking stance high reverse knife-hand front strike</b> Gunnun so nopunde sonkal dung ap taerigi
14	To F (RF)	<b>High turning kick</b> Nopunde dollyo chagi
15	To F (LF)	<b>Middle back piercing kick</b> Kaunde dwit cha jirugi
	To E (LF)	<b>L-stance middle forearm guarding block</b> Niunji so kaunde palmok daebi makgi
16	To E (LE)	<b>Middle turning kick</b> Kaunde dollyo chagi
17	To C (RC)	<b>Fixed stance U-shaped block</b> Gojung so digutja makgi
18	To C	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
19	To C (LC)	<b>Walking stance low upset fingertip thrust</b> Gunnun so najunde dwijibo sonkut tulgi

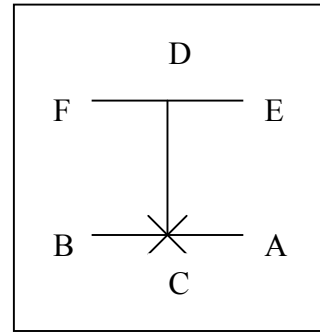
- 20 To C (LC) **L-stance high back fist side back strike low outer forearm block**  
Niunji so nopunde dung joomuk yopdwi taerigi najunde bakat palmok makgi
- 21 To C (RC) **Walking stance middle straight fingertip thrust**  
Gunnun so kaunde sun sonkut tulgi
- 22 To B (LB) **Walking stance high double forearm block**  
Gunnun so nopunde doo palmok makgi
- 23 To C (RB) **Sitting stance middle outer forearm front block**  
Annun so kaunde bakat palmok ap makgi
- 24 To B **Sitting stance high back fist side strike**  
Annun so nopunde dung joomuk yop taerigi
- 25 To A (RA) **Middle side piercing kick**  
Kaunde yop cha jirugi
- 26 To A (LA) **Middle side piercing kick**  
Kaunde yop cha jirugi
- 27 To B (LARB) **L-stance middle X-knife-hand checking block**  
Niunji so kaunde kyocha sonkal momchua makgi
- 28 To B (LB) **Walking stance middle twin upward palm block**  
Gunnun so kaunde sang ollyo sonbadak makgi
- 29 To A (RA) **Walking stance high obverse outer forearm rising block**  
Gunnun so nopunde baro bakat palmok chookyo makgi
- 30 To A **Walking stance middle reverse fore fist front punch**  
Gunnun so kaunde bandae ap joomuk ap jirugi

**End – Bring the left foot back to the ready posture**

## DHAN-GOON HYUNG

This pattern is performed at 8<sup>th</sup> Gup level.

Ready posture – Parallel ready stance  
Narani junbi sogi



No.	Movement	Technique
1	To B (LB)	<b>L-stance middle inner forearm side block</b> Niunji so kaunde an palmok yop makgi
2	To B (RB)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk jirugi
3	To A (RA)	<b>L-stance middle inner forearm side block</b> Niunji so kaunde an palmok yop makgi
4	To A (LA)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk jirugi
5	To D (LD)	<b>Walking stance low obverse outer forearm block</b> Gunnun So najunde baro bakat palmok makgi
6	To D (RD)	<b>Middle front snap kick</b> Kaunde ap cha busigi
	To D (LD)	<b>Middle front snap kick</b> Kaunde ap cha busigi
	To D (RD)	<b>Middle side piercing kick</b> Kaunde yop cha jirugi
7	To D (RD)	<b>L-stance middle reverse knife-hand side strike</b> Niunji so kaunde bandae sonkal yop taerigi
8	To E (LE)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
9	To E (RE)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk jirugi
10	To F (RF)	<b>L-stance middle knife-hand guarding block</b> Niunji so kaunde sonkal daebi makgi
11	To F (LF)	<b>Walking stance middle obverse fore fist front punch</b> Gunnun so kaunde baro ap joomuk jirugi
12	To C (LC)	<b>Walking stance high obverse inner forearm side block</b> Gunnun so nopunde baro an palmok yop makgi
13	To C	<b>Walking stance high reverse fore fist front punch</b> Gunnun so nopunde bandae ap joomuk ap jirugi
14	To C (RC)	<b>L-stance twin forearm block</b> Niunji so sang palmok makgi
15	To C (RC)	<b>High hook kick</b> Nopunde dollyo gorro chagi
16	To C (RC)	<b>Walking stance high reverse fore fist front punch</b> Gunnun so nopunde bandae ap joomuk ap jirugi
17	To C (LC)	<b>Bending ready stance A</b> Guburyo junbi sogi A
	To C (LC)	<b>Middle side piercing kick</b> Kaunde yop cha jirugi
18	To A (RA)	<b>L-stance middle forearm guarding block</b> Niunji so kaunde palmok daebi makgi
19	To A (LA)	<b>High turning kick</b> Nopunde dollyo chagi

- 20 To A (LA) **Walking stance high reverse fore fist front punch**  
Gunnun so nopunde bandae ap joomuk ap jirugi
- 21 To B (LB) **L-stance middle forearm guarding block**  
Niunji so kaunde palmok daebi makgi
- 22 To B (RB) **High turning kick**  
Nopunde dollyo chagi
- 23 To B (RB) **Walking stance high reverse fore fist front punch**  
Gunnun so nopunde bandae ap joomuk ap jirugi

**End – Bring the right foot back to the ready posture**



# 1<sup>st</sup> Gup Notes and Terminology

## TERMINOLOGY

### Pattern definition

- Choong-Moo** - Is named after the great admiral Yi Sun Sin, who invented the first armoured battle-ship (Kobukson), which is reputed to be the precursor to the modern day submarine. This pattern ends in a left-hand attack to symbolise his tragic death, having no chance to show his unrestrained potential, checked by his forced reservations of his loyalty to his King.
- Dhan Goon** - Is named after the holy Dan-Gun. The 23 movements represent the first two figures of 2333BC, the year he founded Korea.

### Stances used

- |                        |   |                      |
|------------------------|---|----------------------|
| Parallel ready stance  | - | Narani junbi sogi    |
| Bending ready stance A | - | Guburyo junbi sogi A |
| L-stance               | - | Niunji sogi          |
| Walking stance         | - | Gunnun sogi          |
| Fixed stance           | - | Gojung sogi          |
| Sitting stance         | - | Annun sogi           |

### Hand techniques used

- |                                      |   |                                    |
|--------------------------------------|---|------------------------------------|
| Twin knife hand block                | - | Sang sonkal makgi                  |
| High knife-hand front strike         | - | Nopunde sonkal ap taerigi          |
| Middle knife-hand guarding block     | - | Kaunde sonkal daebi makgi          |
| High flat fingertip thrust           | - | Nopunde opun sonkut tulgi          |
| Low reverse outer forearm block      | - | Najunde bandae bakat palmok makgi  |
| Reverse knife-hand front strike      | - | Sonkal dung ap taerigi             |
| Middle forearm guarding block        | - | Kaunde palmok daebi makgi          |
| U-shaped block                       | - | Digutja makgi                      |
| Low upset fingertip thrust           | - | Najunde dwijibo sonkut tulgi       |
| High back fist side back strike      | - | Nopunde dung joomuk yopdwi taerigi |
| Middle straight fingertip thrust     | - | Kaunde sun sonkut tulgi            |
| High double forearm block            | - | Nopunde doo palmok makgi           |
| Middle outer forearm front block     | - | Kaunde bakat palmok ap makgi       |
| High back fist side strike           | - | Nopunde dung joomuk yop taerigi    |
| X-knife-hand checking block          | - | Kyocho sonkal momchua makgi        |
| Middle twin upward palm block        | - | Kaunde sang ollyo sonbadak makgi   |
| High outer forearm rising block      | - | Nopunde bakat palmok chookyo makgi |
| Middle reverse fore fist front punch | - | Kaunde bandae ap joomuk ap jirugi  |
| Middle obverse fore fist front punch | - | Kaunde baro ap joomuk ap jirugi    |
| High reverse fore fist front punch   | - | Nopunde bandae ap joomuk ap jirugi |
| High obverse inner forearm block     | - | Nopunde baro an palmok makgi       |
| Middle inner forearm block           | - | Kaunde an palmok makgi             |
| Low obverse outer forearm block      | - | Najunde baro bakat palmok makgi    |
| Twin forearm block                   | - | Sang palmok makgi                  |

## **Kicking techniques used**

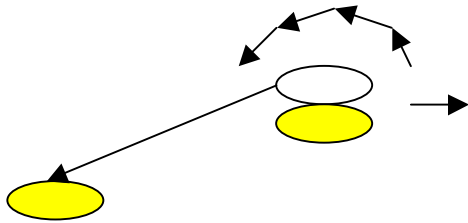
Middle back piercing kick	-	Kaunde dwit cha jirugi
High turning kick	-	Nopunde dollyo chagi
Middle side piercing kick	-	Kaunde yop cha jirugi
Flying side piercing kick	-	Twimyo yop cha jirugi
Upward knee kick	-	Ollyo moorup chagi
Middle front snap kick	-	Kaunde ap cha busigi

## **Attacking and blocking tools used**

Outer forearm	-	Bakat palmok
Inner forearm	-	An palmok
Knife-hand	-	Sonkal
Reverse knife-hand	-	Sonkal dung
Palm	-	Sonbadak
Back fist	-	Dung joomuk
Fore fist	-	Ap joomuk
Arc hand	-	Bandal son
Ball of the foot	-	Ap kumpchi
Foot sword	-	Balkal
Knee	-	Moorup

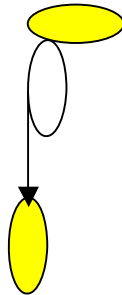
## NOTES

1. The reaction force in number 2 does not go to the hip or the arm as it usually would. This time the hand is placed approximately 3 inches from the forehead, in the knife hand, to act as a guard or blocking motion.
2. The movement between number 12 and 13 (Upward knee kick and reverse knife-hand strike) is illustrated below.



After the upward knee kick, the feet are placed together. The left foot then moves out into the new stance, while pivoting on the right foot. You turn, in an ant-clockwise direction, 180degrees.

3. Between numbers 17 and 18 (U-shaped block and knife-hand guarding block, there is a 360degree jump. Both feet should take off and land at the same time.
4. When performing number 9 (flying side kick), the student must be aware of the correct number of steps to take before performing the move. One pace with the right foot is permitted, before raising the left leg to gain the momentum required, when executing the kick with the right foot.
5. The movement between numbers 16 and 17 (turning kick and U-shaped block) is illustrated below.



After the turning kick, the left foot is placed behind the right. The right foot then moves toward C to form the new

6. When performing the front snap kick, front snap kick, side piercing kick combination in Dhan-Goon the hands should be placed in front of the body in a guarding block for the 2 front snap kicks. They should then form a high punch with the side piercing kick.
7. All punches moving forward, or in the first half of the pattern are executed at mid section or shoulder height. The punches moving back toward C or in the second half of the pattern are performed at high section or eye level. The middle punches are all obverse and the high punches are all reverse.

# ASC TAEKWON-DO



태권도

## WTF / GTF AGREEMENT

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MMVI



## THE WORLD TAEKWONDO FEDERATION

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### A G R E E M E N T

August 1, 1990

It is hereby agreed upon as of August 1, 1990 between the undersigned that the Global Taekwondo Federation (G.T.F.) led by Mr. Jung Tae PARK, former Secretary General of the so-called International Taekwondo Federation (ITF), will cooperate in giving assistance to its athletes to participate hereafter, with approval of the WTF-member National Association, in all Taekwondo tournaments sponsored or organized by the World Taekwondo Federation (WTF) and the WTF in its turn will provide active support to the GTF.

  
Jung Tae PARK  
President

Reference # 689  
Date: August 2, 1990  
World Taekwondo Federation.

  
Chong Woo LEE  
Secretary General

Recognized by the International Olympic Committee  
Affiliated with the General Association of International Sports Federations.

This agreement is a shining example of the great respect Grandmaster Park commanded from all corners of the Taekwon-Do spectrum.

If you read the wording closely it also shows the absolute disdain the WTF and the wider South Korean population hold for Choi Hung Hi and the ITF in general.

# ASC TAEKWON-DO



태 권 도

## A TO Z OF KOREAN

## A GUIDE TO CONSTRUCTING KOREAN

By using the guide it is hoped that students will be able to break down each technique and be able to construct the appropriate Korean description.

There are many variations on how different words are pronounced depending on how and when they are used; this will become more apparent during this guide.

The basic construction of the Korean description is quite simple. Learning the appropriate words and then joining them together enables an accurate and correct Korean description to be formed.

For Example: **WALKING STANCE**

By breaking it down into its separate components it becomes **WALKING** and **STANCE** separately. Walking in Korean is **GUNNUN** and stance is **SOGI**. Therefore the term **WALKING STANCE** becomes **GUNNUN SOGI**.

By using this method all Taekwon-Do techniques, however complicated, can be broken down into separate components and translated into Korean. i.e.

<b>LOW</b>	<b>BLOCK</b> or <b>MIDDLE</b>	<b>PALM</b>	<b>HOOKING</b>	<b>BLOCK</b>
<b>NAJUNDE</b>	<b>MAKGI</b>	<b>KAUNDE</b>	<b>SONBADAK GOLCHO</b>	<b>MAKGI</b>

The first variation of this can be found when a stance and a technique are put together. Instead of pronouncing SOGI, stance is shortened to SO e.g.

<b>WALKING</b>	<b>STANCE</b>	<b>LOW</b>	<b>OUTER</b>	<b>FOREARM</b>	<b>BLOCK</b>
<b>GUNNUN</b>	<b>SO</b>	<b>NAJUNDE</b>	<b>BAKAT</b>	<b>PALMOK</b>	<b>MAKGI</b>

The 'GI' from SOGI is dropped because 'GI' is the Korean word for Technique and should only be introduced at the end of the description, in this case **MAKGI**, which means Blocking Technique.

As shown, the breaking down of the technique into its component parts is still valid.

The next variation of this is when describing kicking. The same basic construction is used except when describing a specific variation of the technique, e.g.

**FRONT KICK** would be translated as **AP CHAGI**, however if translated using the same method a **FRONT SNAP KICK** would be translated as **AP BUSIGI CHA**, which doesn't make any sense. To utilise the rule of having 'GI' at the end of the description it is changed to **AP CHA BUSIGI**.

Construction of Korean words is simplified when the following structure is used:

- STANCE** - Type of stance used i.e. Walking, L, Sitting etc
- SECTION** - Area technique delivered to. (High, Middle or Low)
- SIDE** - Arm used in relation to stance (obverse / reverse)
- MOTION** - Direction arm has moved (inward / outward etc)
- TOOL** - Part of the body making contact in the technique (fore fist / forearm etc)
- LINE** - Where the technique ends in relation to the body (front / side etc)
- TECHNIQUE** - The actual technique used (punch / kick/ block etc)

For Example

	<b>STANCE</b>	<b>SECTION</b>	<b>SIDE</b>	<b>MOTION</b>	<b>TOOL</b>	<b>LINE</b>	<b>TECHNIQUE</b>
<b>ENGLISH</b>	Walking Stance	Middle	Obverse	N/A	Fore Fist	Front	Punch
<b>KOREAN</b>	Gunnun So	Kaunde	Baro	N/A	Ap Joomuk	Ap	Jirugi
<b>ENGLISH</b>	Walking Stance	Low	Obverse	Outward	Outer Forearm	N/A	Block
<b>KOREAN</b>	Gunnun So	Najunde	Baro	Bakuro	Bakat Palmok	N/A	Makgi

As you can see, there are occasions where one or more of the structure categories are not used. This is simply because of the technique.

To be able to negotiate this correctly takes patience, time and a good working knowledge of the techniques that are being performed.

Using this method with the other rules learned will stand you in good stead and will allow for the breakdown of almost all techniques you will be taught.



# COLOUR BELT PATTERNS

## A – Z TERMINOLOGY

### A

Angle punch

Giokja jirugi

### B

Back elbow

Back elbow thrust

Back fist

Back fist side strike

Back of the heel

Back piercing kick

Ball of the foot

Bending stance

Bending ready stance A

Block

Dwit palkup

Dwit palkup tulgi

Dung joomuk

Dung joomuk yop taerigi

Dwitchook

Dwit cha jirugi

Ap kumpchi

Guburyo sogi

Guburyo junbi sogi A

Makgi

### C

Checking block

Circular block

Closed stance

Closed ready stance (A, B, C)

Momchua makgi

Dolli myo makgi

Moa sogi

Moa junbi sogi (A, B, C)

### D

Double forearm block

Downward

Downward knife-hand strike

Doo palmok makgi

Naeryo

Naeryo sonkal taerigi

### E

Elbow

Elbow thrust

Palkup

Palkup tulgi

## F

Fingertips  
Fixed stance  
Flat fingertip thrust  
Flying  
Flying side piercing kick  
Foot sword  
Forearm  
Forearm guarding block  
Fore fist  
Front block  
Front punch  
Front rising kick  
Front snap kick

Sonkut  
Gojung sogi  
Opun sonkut tulgi  
Twimyo  
Twimyo yop cha jirugi  
Balkal  
Palmok  
Palmok daebi makgi  
Ap joomuk  
Ap makgi  
Ap jirugi  
Ap cha olligi  
Ap cha busigi

## G

Guarding block

Daebi makgi

## H

High  
Hook kick  
Hooking block

Nopunde  
Dollyo gorro chagi  
Golcho makgi

## I

Inner forearm  
Inward

An palmok  
Annuro

## J

## K

Kick  
Knee  
Knife-hand  
Knife-hand guarding block  
Knife-hand strike

Chagi  
Moorup  
Sonkal  
Sonkal daebi makgi  
Sonkal taerigi

## L

L-stance  
Low  
Low block  
Low stance

Niunji sogi  
Najunde  
Najunde makgi  
Nachuo sogi

## M

Middle

Kaunde

## N

## O

Obverse  
Outer forearm  
Outward

Baro  
Bakat palmok  
Bakuro

## P

Palm  
Parallel stance  
Parallel ready stance  
Pressing block  
Punch  
Pushing block

Sonbadak  
Narani sogi  
Narani junbi sogi  
Noollo makgi  
Jirugi  
Miro makgi

## Q

## R

Ready  
Rear foot stance  
Reverse  
Reverse knife-hand  
Rising block  
Rising kick

Junbi  
Dwitbal sogi  
Banda  
Sonkal dung  
Chookyo makgi  
Cha olligi

## S

Side  
Side back strike  
Side block  
Side front snap kick  
Side piercing kick  
Side strike  
Sitting stance  
Straight fingertip thrust

Yop  
Yopdwi taerigi  
Yop makgi  
Yobap cha busigi  
Yop cha jirugi  
Yop taerigi  
Annun sogi  
Sun sonkut tulgi

## T

Turning kick  
Twin forearm block  
Twin knife-hand block  
Twin upset punch  
Twin upward palm block  
Twin vertical punch

Dollyo chagi  
Sang palmok makgi  
Sang palmok makgi  
Sang dwijibo jirugi  
Sang ollyo sonbadak makgi  
Sang sewo jirugi

## U

U-shaped block  
Upset fingertip thrust  
Upset punch  
Upper elbow  
Upward  
Upward palm block

Digutja makgi  
Dwijibo sonkut tulgi  
Dwijibo jirugi  
Wi palkup  
Ollyo  
Ollyo sonbadak makgi

## V

Vertical punch  
Vertical stance

Sewo jirugi  
Sujik sogi

## W

W-shaped block  
Walking stance

San makgi  
Gunnun sogi

## X

X-fist  
X-fist pressing block  
X-knife-hand  
X-knife-hand checking block  
X-stance

Kyocho joomuk  
Kyocho joomuk noollo makgi  
Kyocho sonkal  
Kyocho sonkal momchua makgi  
Kyocho sogi

## Y

## Z

## MISCELLANEOUS TERMINOLOGY

### TENETS OF TAEKWON-DO

Courtesy	Ye Ui
Integrity	Yom Chi
Perseverance	In Nae
Self Control	Guk Gi
Indomitable Spirit	Baekjul Boolgool

### MISCELLANEOUS TERMINOLOGY

Training Hall	Dojang
Training Suit	Dobok
Student	Jeja
Belt	Ti

### COUNTING TO TEN (IN KOREAN)

One	Hana
Two	Dool
Three	Set
Four	Net
Five	Dasot
Six	Yosot
Seven	Ilgop
Eight	Yodul
Nine	Ahop
Ten	Yul

### GRADE STRUCTURES

Colour Belt Grade	Gup
Black Belt Grade	Degree
1 <sup>st</sup> to 3 <sup>rd</sup> Degree Instructor	Sabum Nim
4 <sup>th</sup> to 6 <sup>th</sup> Degree Expert	Gook Gae Sabum Nim
7 <sup>th</sup> & 8 <sup>th</sup> Degree Master	Sahyun Nim
9 <sup>th</sup> Degree Grand Master	Sasun Nim Ge
President of the GTF	Chong Je Nim Ge

### BELT MEANINGS

White	<b>Innocence</b> – Like that of the beginner who has no previous knowledge of Taekwon-Do
Yellow	<b>Earth</b> – signifies Earth, from which a plant sprouts and takes root as the Taekwon-Do foundation is being laid
Green	<b>Growth</b> – Signifies growth as the Taekwon-Do skills begin to develop
Blue	<b>Heaven</b> – Signifies the heaven, towards which the plant matures into a towering tree as training in Taekwon-Do progresses
Red	<b>Danger</b> – Signifies Danger, cautioning the student to exercise control and warning the opponent to stay away.
Black	<b>Imperviousness to fear and darkness</b> – Opposite of white, therefore, signifying the maturity and proficiency in Taekwon-Do. It also indicated the wearer's imperviousness to fear and darkness.

# SA BHANG MAKGO CHAGI

## A-Z TERMINOLOGY

### A

Alternate palm block

Eukhallin makgi

### B

Back of the heel

Dwitchook

Back piercing kick

Dwit cha jirugi

Ball of the foot

Ap kumpchi

Block

Makgi

### C

Circular block

Dolli myo makgi

Crescent kick

Bandal chagi

Crescent punch

Bandal jirugi

### D

Double forearm block

Doo palmok makgi

Downward

Naeryo

### E

## **F**

Foot sword	Balkal
Forearm	Palmok
Fore fist	Ap kumpchi
Front	Ap
Front punch	Ap jirugi
Front snap kick	Ap cha busigi
Front thrusting kick	Ap cha tulgi

## **G**

## **H**

High	Nopunde
High outward side block	Nopunde bakuro yop makgi
High rising block	Nopunde chookyo makgi
Hook kick	Dollyo gorro chagi

## **I**

Inner forearm	An palmok
Inward	Annuro

## **J**

## **K**

Kick

Chagi

Knife-hand

Sonkal

Knife-hand guarding block

Sonkal daebi makgi

Knife-hand side strike

Sonkal yop taerigi

## **L**

L-stance

Niunji sogi

Low

Najunde

Low outer forearm block

Najunde bakat palmok makgi

Low knife-hand guarding block

Najunde sonkal daebi makgi

## **M**

Middle

Kaunde

Middle inner forearm block

Kaunde an palmok makgi

## **N**

## **O**

Outer forearm

Bakat palmok

Outward

Bakuro



## **P**

Palm

Sonbadak

Pick shaped kick

Gaekong-I chagi

Punch

Jirugi

## **Q**

## **R**

Rear foot stance

Dwitbal sogi

Reverse foot-sword

Balkal dung

Reverse hook kick

Bandae dollyo gorro chagi

Reverse knife-hand

Sonkal dung

Reverse knife-hand guarding block

Sonkal dung daebi makgi

## **S**

Side checking kick

Yop cha momchugi

Side piercing kick

Yop cha jirugi

Side sole

Yop bal badung

Side thrusting kick

Yop cha tulgi

Sitting stance

Annun sogi

Stance

Sogi

Sweeping kick

Suroh chagi

## **T**

Turning kick	Dollyo Chagi
Twin forearm block	Sang palmok makgi
Twin knife-hand block	Sang sonkal makgi
Twin vertical punch	Sang sewo jirugi
Twisting kick	Bituro chagi

## **U**

Upward	Ollyo
Upward palm block	Ollyo sonbadak makgi

## **V**

Vertical kick	Sewo chagi
Vertical punch	Sewo jirugi

## **W**

W-shaped block	San makgi
Walking stance	Gunnun sogi

## **X/Y/Z**

Please note that the terminology in this section only concerns itself with terminology used in Sa Bhang Mako Chagi.