

WHITE BELT (10th GUP)

STANCES: (Sogi)

The forceful and finer techniques of attack and defence are largely dependant on a correct stance since the stance is the starting point of every Taekwon-Do movement.

Stability, agility, balance and flexibility are the controlling factors.

Basic principles for a proper stance are:

1. Keep the back straight, with few exceptions.
2. Relax the shoulders.
3. Tense the abdomen.
4. Maintain a correct facing. The stance may be full facing half facing or side facing the opponent.
5. Maintain equilibrium.
6. Make use of the knee spring properly.



Attention Stance (Charyot Sogi)

1. Feet form a 45° angle
2. Drop the fists down naturally, bending the elbows slightly.
3. The fists are clenched slightly.
4. Eyes face the front slightly above the horizontal line.



Bow (Kyong Ye)

1. Bend the body 15 degrees forward.
2. Keep eyes fixed on opponents eyes.



Parallel Stance (Narani Sogi)

1. Spread the feet parallel to shoulder width.
2. Keep the toes pointing to the front.
3. It can be either full facing or side facing.



Parallel Ready Stance (Narani Junbi Sogi)

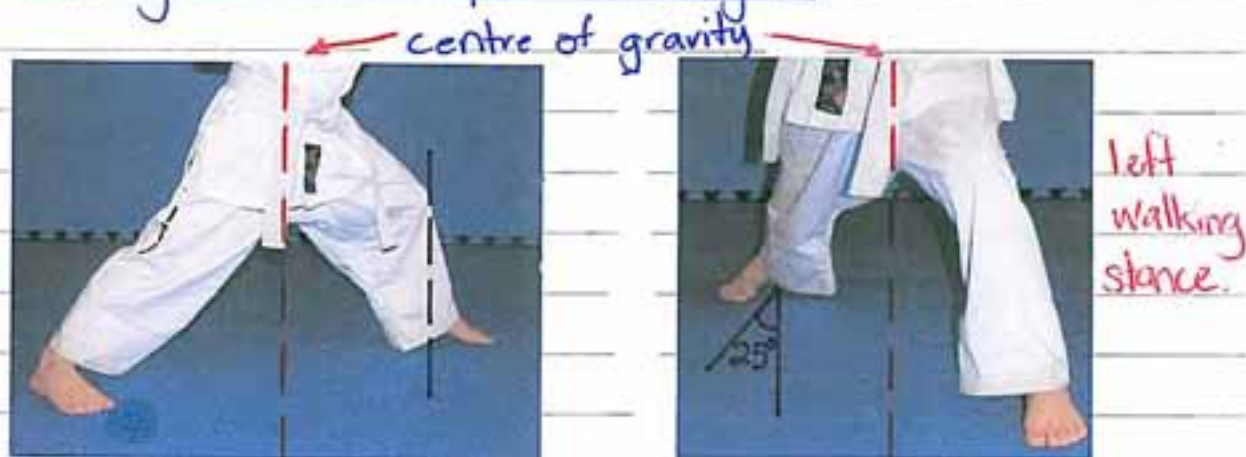


The parallel ready stance is a parallel stance with the fists brought naturally over the abdomen.

1. The distance between fists and abdomen is about 5-7cm.
2. The distance between elbows and floating ribs is about 10cm.

3. Do not extend the elbow to the side more than necessary.
4. Hold the upper arms forward 30 degrees while bending the forearms 40 degrees upward.

Walking Stance (Gunnun Sogi)



This is a strong stance for front and rear, both in attack and defence.



1. Move one foot to either front or rear, at a distance of one and a half shoulder width between the big toes and a shoulder width from the centre of each instep.
2. Bend the front leg until the kneecap forms a vertical line with the heel, extending the opposite leg fully.
3. Distribute the body weight evenly on both feet.
4. Keep the toes of the front foot pointing forward, the rear foot 25° outward.
5. Tense the muscles of the feet with the feeling of pulling them toward each other.

6. When the right leg is forward, the stance is called a right walking stance and vice versa.
7. It can be either full facing or half facing, both in attack and defence.

Walking Ready Stance (Gunnari Junbi Sogi)



Oscar O'Neill



This is a walking stance, with both fists blocking outward.

(Keep forearms crossed in front of the solar plexus).

1. The distance between the fists and thighs is 30cm, approximately.
2. The elbows should be bent 30 degrees.

DEFENSIVE TECHNIQUES:

Forearm Low Block (Palmok Najunde Maki)

- : This is performed mainly with walking, rear foot, fixed and L stance, though occasionally with a sitting stance. Only the outer forearm is used for this technique as the blocking tool.
- : The tibia of the kicking foot and the back of the punching fist toward the lower abdomen are the targets. The outer tibia or inner tibia can also

Outer Forearm (Bakatpalmok)

One third of the arm, from the wrist to the elbow, is used for blocking, on the outside of the arm.



be the target in case of a sitting stance or x-stance.

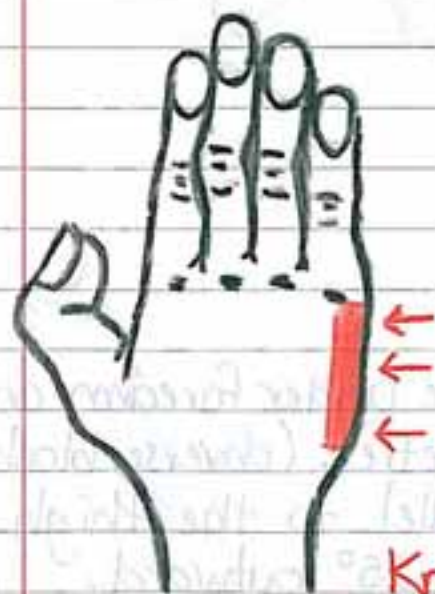
- : It can be performed in both obverse and reverse blocks when in walking, rear foot or L stances, but not an inward block except with an x-stance or sitting stance.
- : Keep half facing (with the shoulders) to the target at the moment of the block except with a sitting or x-stance.



(low forearm blocks performed in walking stances).

The blocking tool forms a triangle with the shoulders.

1. The distance between the under forearm and the thigh is about 20 centimetres. (obverse block only).
2. The forearm becomes parallel to the thigh.
3. The elbow is bent about 25° outward.
4. Pull the other fist to the hip while blocking.
5. The blocking hand crosses on top of the opposite hand, just in front of the chest.



Knifehand (sonkal)

The outside of the hand not including the fingers. Bend the middle knuckles of the fingers slightly to tense the muscle. The thumb should also be bent.





Forearm
low block
performed
in a walk
ing stance

blocking hand crosses
on top of opposite hand.

Knifehand Low Block (Sonkal Najunde Maki)



Kael Bomer



Knifehand low block performed in a left walking stance

- : Similar to the forearm low block but executed with a knifehand.
- : The purpose of this technique is to intercept an opponents attacking foot or hand directed against the low abdomen or below (groin).

1. The knifehand must make impact with the attackers



Inner Forearm (Anpalmok)

One third of the inside of the forearm is used for blocking. From the wrist to the elbow.

foot or hand at the same level as the target area.

2. Blocking hand crosses on top of opposite hand.
3. Opposite hand pulls back to hip while blocking.

Inner Forearm Side Block (An Palmok Yop Maki)



middle inner forearm side block performed in a left walking stance, stepping backwards.

1. Body is half facing the opponent at the moment of the block.
2. The blocking tool is focused toward the centre of the shoulder. (The inner forearm is the blocking tool).
3. Blocking hand crosses underneath opposite hand.
4. Pull the opposite hand back to hip while blocking.
5. The fist should be in line with the shoulder on the same side and above the knee of the same side. (as shown above).
6. The side block can be performed in any stance.

Front Rising Kick (Ap Cha Olligi)



shown from walking
ready stance



(for blocking)



(for muscle
development)

1. The ball of the foot is used for the blocking tool.
2. The primary purpose is to block an attack directed at the middle section and area above, but is also used for muscle development.
3. The blocking tool should reach the target in an arc.
4. The kick is used to spring up the opponents punching fist at the underforearm or the opponents foot by kicking the inner tibia.
5. The knee joint of the kicking leg should not be bent too severely.

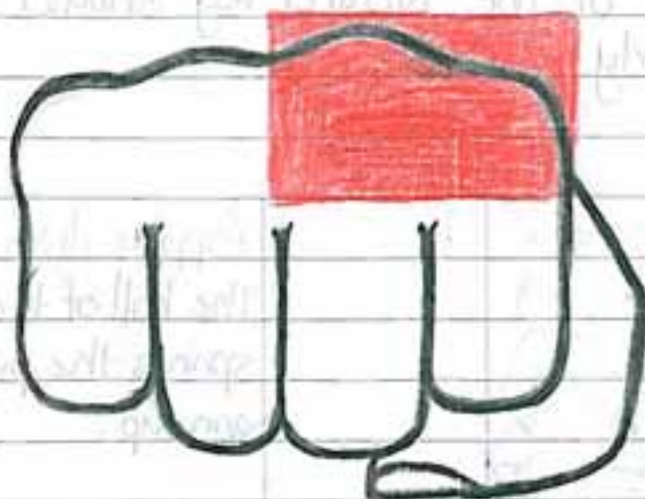
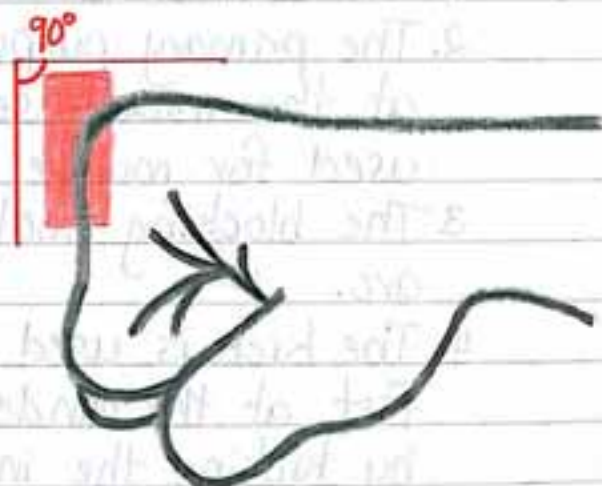


Xanthie and Kael Bonner

Application:

The ball of the foot, springs the punching arm up.

The top and the front of the fist should form a right angle (90°).



Forefist (Ap Joomuk)

The main knuckles of the forefinger and middle finger form the attacking tool. The wrist should not be bent.

OFFENSIVE TECHNIQUES

Forefist High/Middle/Low front punch

(Ap Joomuk Nopunde/Kaunde/Najunde Ap Jirigi)

Right walking stance, middle obverse punch.



1. Clench the fist firmly at the moment of impact.
2. Punch from the hip to the target at full speed using the shortest distance.
3. Avoid unnecessary tension of the arms and shoulders.
4. Pull the opposite fist simultaneously to the hip as the punching fist moves out.
5. Relax the muscles immediately after the fist has reached its target.
6. Keep the back straight at the moment of impact.
7. Do not over reach the shoulder at moment of impact.
8. The fist must turn a full 180° at the moment of impact.
9. The back fist must face downward when the fist is pulled to the hip.
10. The rear foot must be "placed" firmly at the

Punching in a Sitting Stance



Intermediate positions (preparation) for a middle punch in a sitting stance. (On the spot)

Punching Stepping forward into a Walking Stance.



Intermediate positions for middle punch, moving forward into a walking stance. (Starting from a parallel stance).

moment of impact to contain the rebound.



high (eye level)

middle (shoulder)

low (naval)

punch, executed in a right walking stance.

- : Relax the body, extending opposite hand.
- : At the start of the punch, pull the punching fist toward the hip, while extending the other arm to the front, and then execute the punch using both arms in unison.
- : Be sure to perform these two actions in one smooth motion.

punching hand rotates at hip.



right middle front punch executed in a right walking stance.

(inside)

(outside)

(outside)



foot position for a front snapkick
(shown with a left foot)

Front Snap Kick (Ap Cha Busigi)



(ready to kick)



(kick is delivered)



(withdrawn)

- : This technique is designed to attack an opponent in the front.
 - : The face, solar plexus, abdomen, scrotum, armpit and floating ribs are the targets.
 - : It is usually performed with the ball of the foot, but can also be used with the knee, instep and toes.
1. The stationary leg must be relaxed at the moment of impact.
 2. The knee of the kicking leg must be brought sharply toward the chest prior to kicking. These two motions must be co-ordinated in one smooth swift action.
 3. The attacking tool must reach the target in a straight line.
 4. The kicking foot must be withdrawn immediately after the kick.
 5. Carefully gauge the height and distance of the target and calculate the feasibility of using the

Foot position for the front snap kick, with the ball of the foot as the attacking tool.



point the foot forward



then pull back the toes

Ball of the Foot

The foot is pressed forward with the toes bent sharply upwards.



(Apkumchi)

kick. (It is advisable not to kick any target higher than one's own solar plexus.)

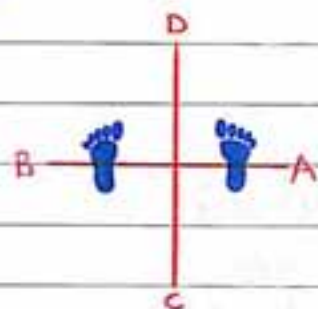
6. The toes of the stationary foot should point to the front at the moment of impact.
7. The stationary foot must not pivot throughout the kick.

FUNDAMENTAL MOVEMENTS

Four Direction Punch (Saju Jirugi)

Begin in a parallel ready stance

1. Move the right foot to D, forming a right walking stance toward D while executing a middle punch to D with the right fist.
2. Move the right foot to A, forming a left walking stance toward B while executing a low block to B with the left forearm.
3. Move the right foot to B, forming a right walking stance toward B while executing a middle punch to B with the right fist.
4. Move the right foot to D, forming a left walking stance toward C while executing a low block to C with the left forearm.
5. Move the right foot to C, forming a right walking stance toward C while executing a middle punch to C with the right fist.
6. Move the right foot to B, forming a left walking stance toward A while executing a low block to A with the left forearm.
7. Move the right foot to A, forming a right walking



SAJU JIRIGI

(Side View)

Tom Biggs



(Walking stance middle punch)

(Walking stance low forearm block)

Saju Makgi
Side
View



Movements for Saju Makgi

Front
View.



(Walking stance low knifehand block)

(Walking stance inner forearm block)

SAJU MAKGI

stance toward A while executing a middle punch to A with the right fist.

END: Bring the right foot back to parallel ready stance.

REPEAT: The left side, turning clockwise.

- NOTES:
- All movements are performed in walking stances.
 - Only the right foot moves when performing the right side (pivoting on the left foot), and vice versa on the left side.
 - Punches are performed stepping forward into walking stances.
 - Forearm low blocks are performed stepping backward and turning (anti clockwise, right side; clockwise, left side), into a walking stance.

Movements for Sajujirigi (front View)



(Walking stance middle punch)



(Walking stance low forearm block)



SAJU JIRIGI

Four Direction Block (Saju Maki)

Begin in a parallel ready stance.

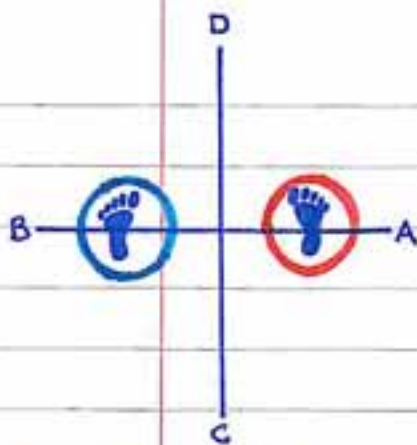
1. Move the right foot to C, forming a left walking stance toward D, while executing a low block to D with the knifehand.
2. Move the right foot to D, forming a right walking stance toward D while executing a middle side block to D with the right inner forearm.
3. Move the right foot to A, forming a left walking stance toward B while executing a low block toward B with the left knifehand.
4. Move the right foot to B, forming a right walking stance toward B while executing a middle side block toward B with the right inner forearm.
5. Move the right foot to D, forming a left walking stance toward C while executing a low block to C with the left knifehand.
6. Move the right foot to C, forming a right walking stance toward C while executing a middle side block to C with the right inner forearm.
7. Move the right foot to B, forming a left walking stance toward A while executing a low block to A with the left knifehand.
8. Move the right foot to A, forming a right walking stance toward A while executing a middle side block to A with the right inner forearm.

END: Bring the right foot back to parallel ready stance.

REPEAT: The left side, turning clockwise.

- : All movements are performed in a walking stance.
- : Knifehand blocks are performed stepping back and pivoting (turning) into a walking stance.
- : Inner forearm blocks are performed stepping forward into a walking stance.



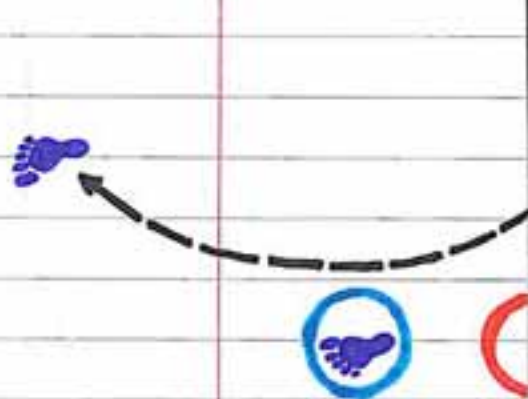


SAJU JIRUGI

Right middle punch

1

Left low forearm block



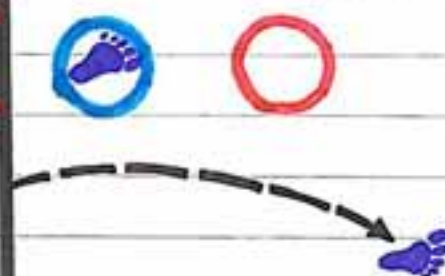
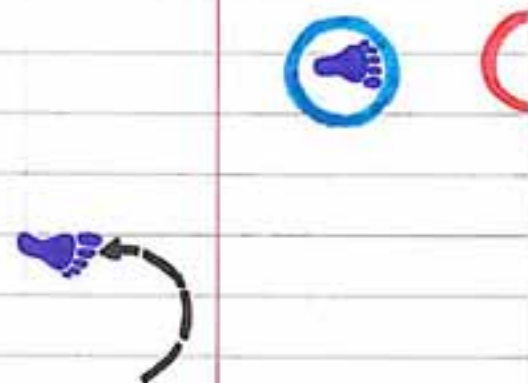
Right middle punch

3

Left low forearm block

4

Right middle punch

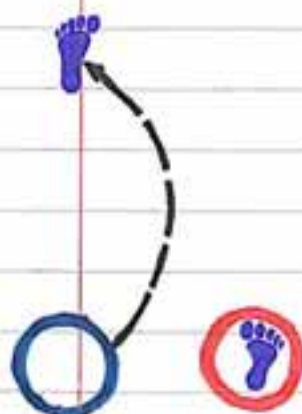
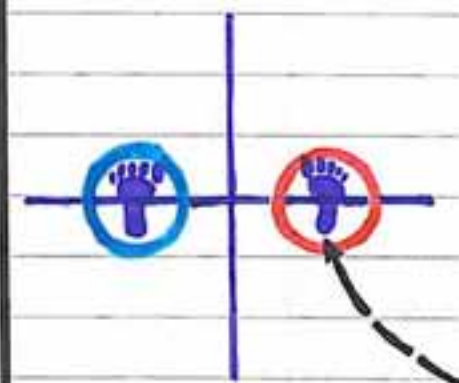


Left low forearm block

6

Right middle punch

7

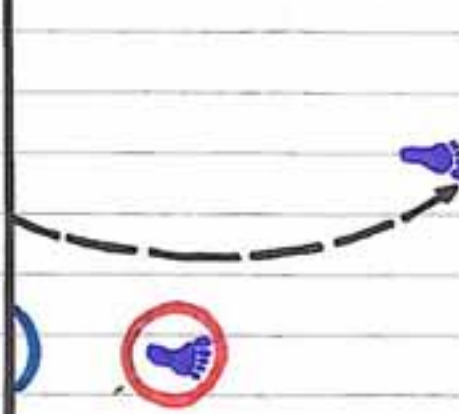


Left middle punch



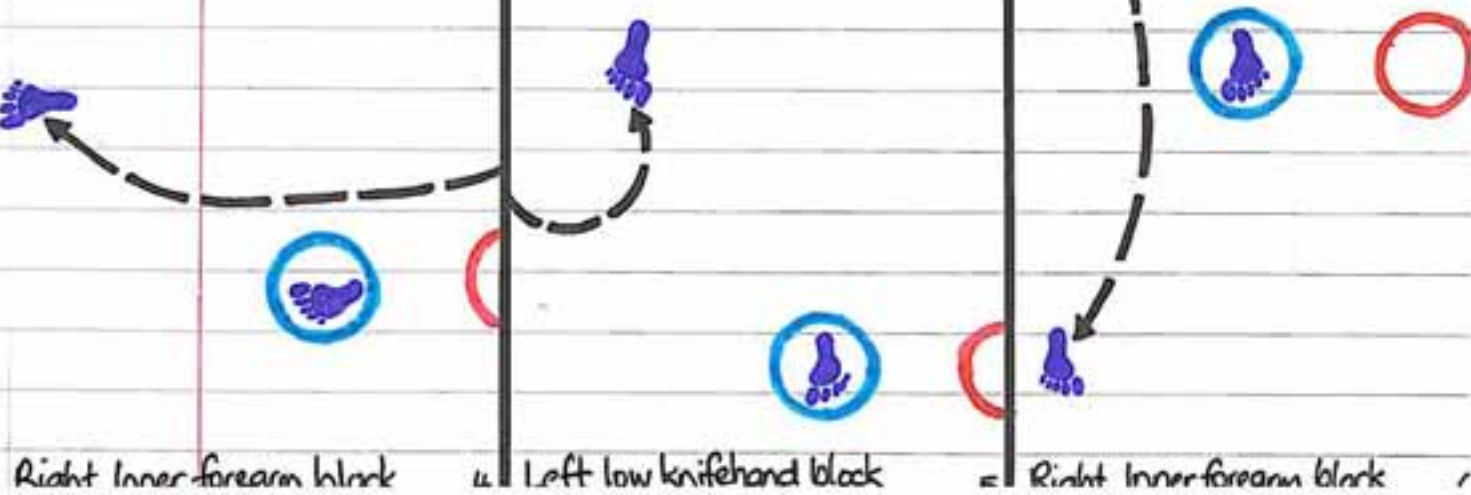
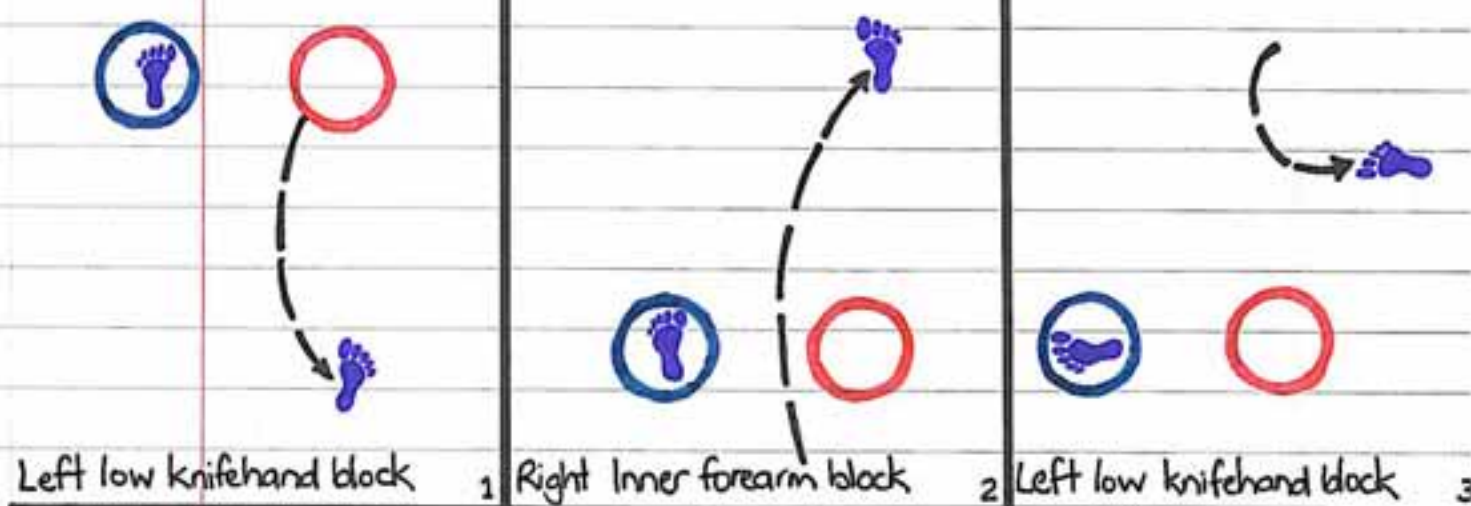
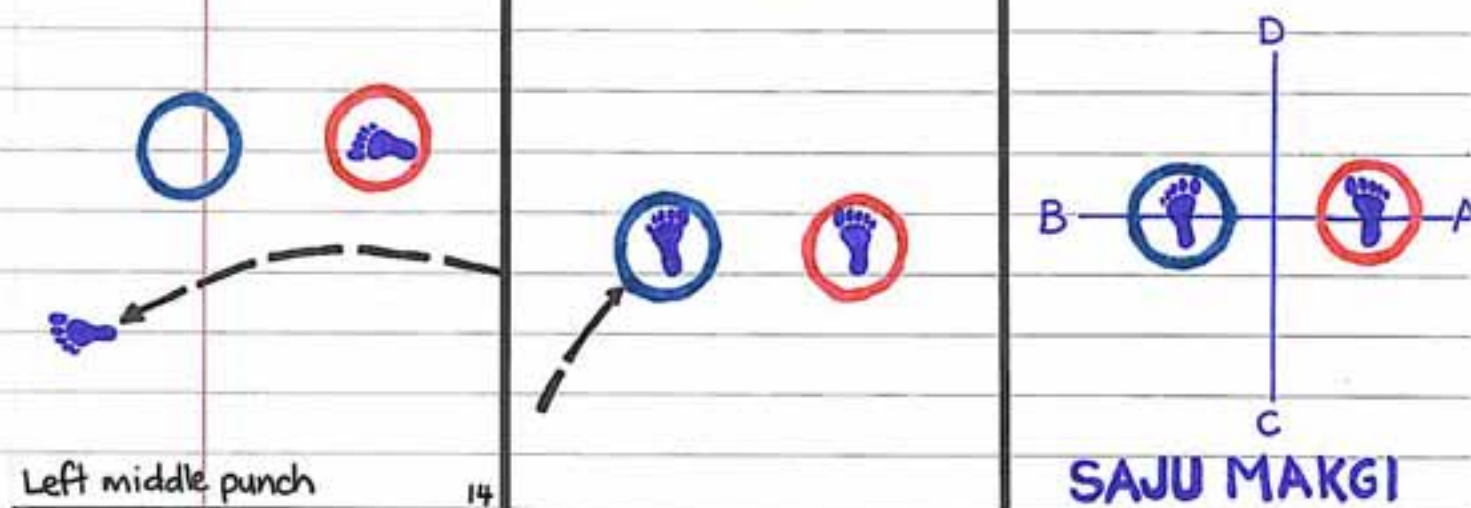
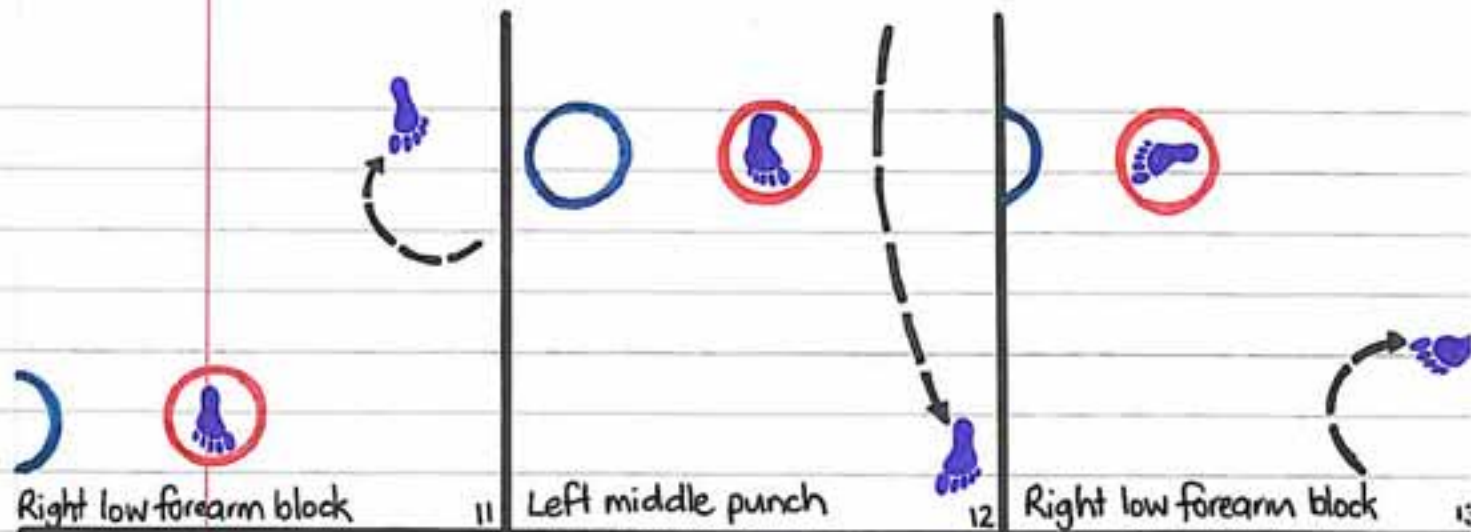
Right low forearm block

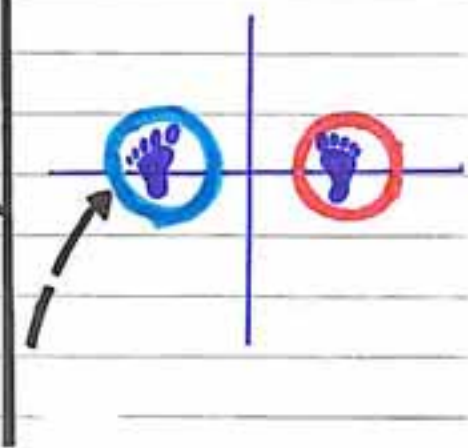
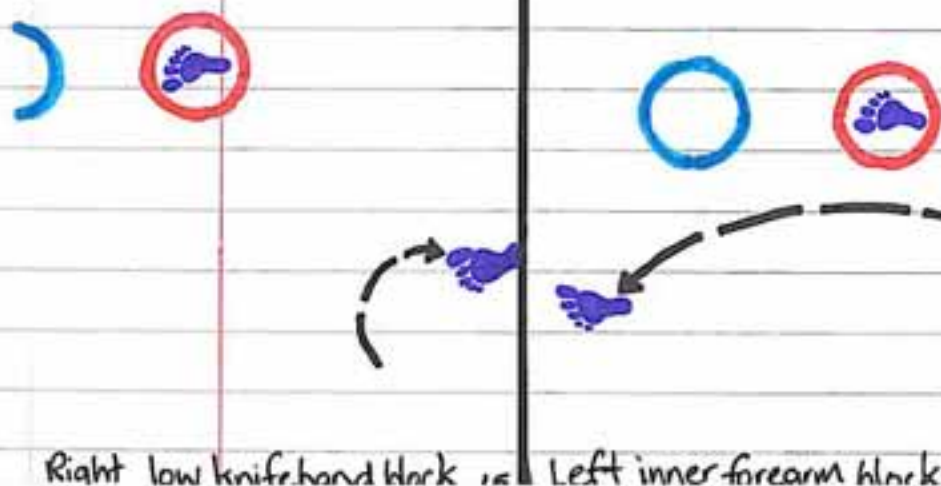
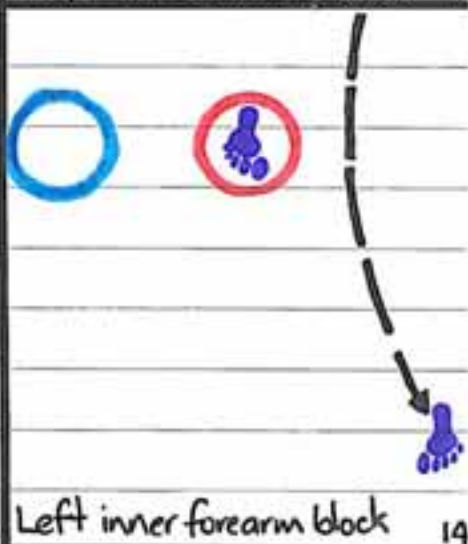
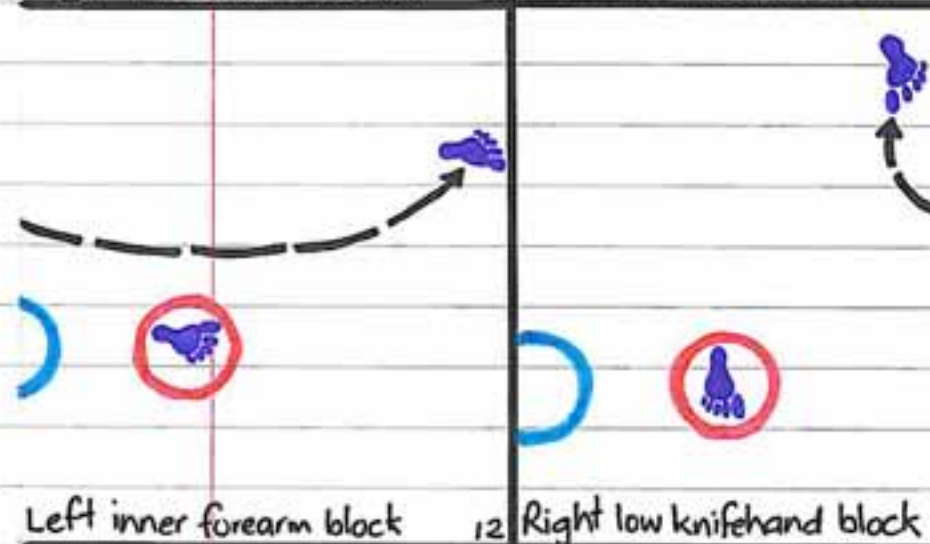
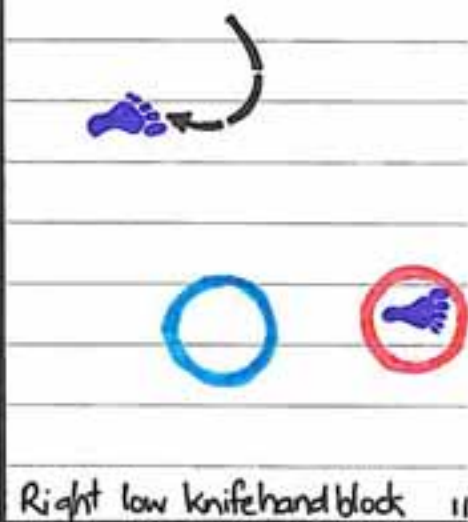
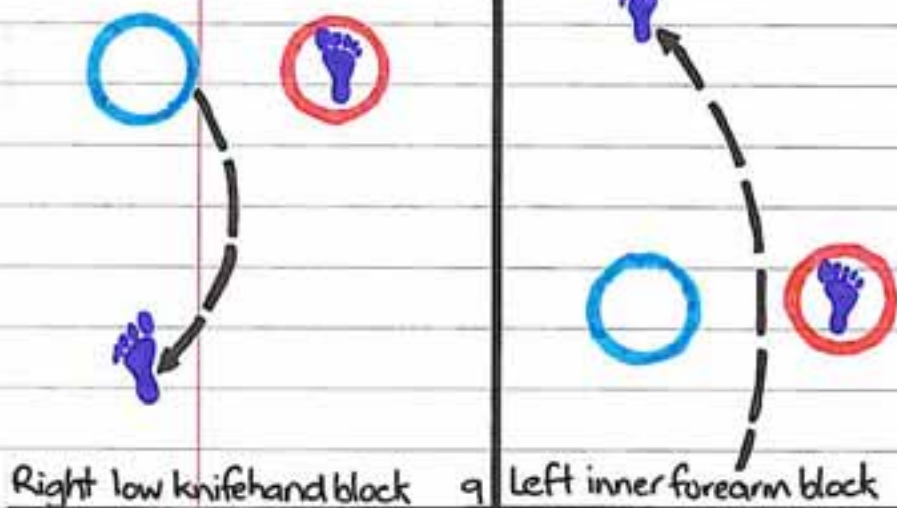
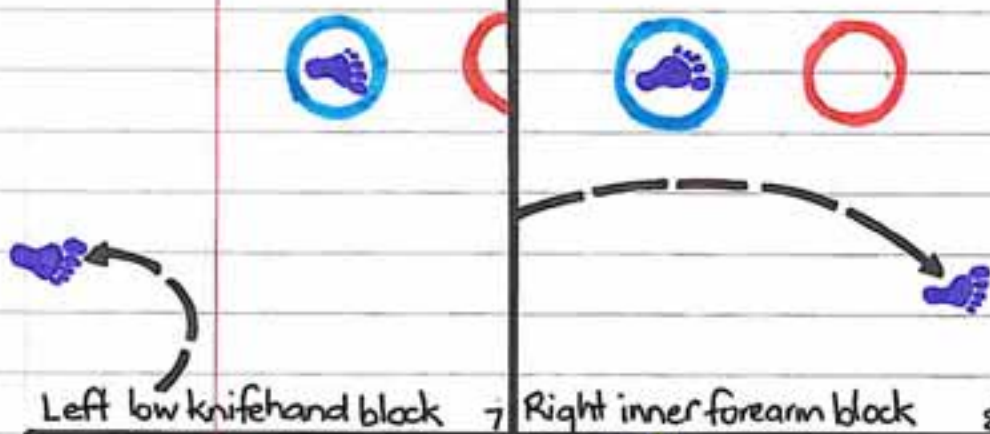
9



Left middle punch

10



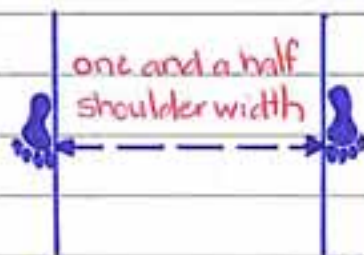


YELLOW STRIPE (9th GUP)

STANCES (Sogi)

Sitting Stance (Annun Sogi)

- : This is a very stable stance for lateral movement. It is also widely used for punching exercise and muscle development of the legs.
- : One of the advantages of this stance is to shift into walking stance without relocating the foot.



1. Feet should be approximately one and a half shoulder widths apart between the big toes.
 2. Feet should be parallel with toes to the front and weight evenly on both legs.
 3. Extend the knees outward and bend until the knee caps are over the ball of the foot.
 4. Tense the inner thighs so that you can feel the ground with the side soles of your feet.
 5. Push the chest and abdomen out and pull the hip back tensing the abdomen.
- : Double width of the shoulder weakens the stance and speedy movement is hampered.
 - : It is either full facing or side facing, both in attack and defence

Sitting Ready Stance (Annun Junbi Sogi)

- : This is primarily used for side stepping exercise. It is a sitting stance with the hands blocking outward.
- 1. The distance between the fists and thigh is about 30 centimeters.
- 2. The elbow should be bent 30 degrees.



L-Stance (Niunja Sogi)

- : This is widely used for defence, though used in attack as well. The front foot is readily available for kicking with a slight shift of the body weight and with the advantage of half facing as well as body shifting.
- : All movements performed in L-stance are half facing with the body, in attack and defense.



1. One foot is placed in front of the other at one and a half shoulder widths in length, from the toe to the footward.
2. Feet should turn 15° inwards with a 2.5cm gap between

the feet.

3. The feet resemble a capital L shape.
4. Both knees should be bent, with the rear knee over the toe and the front knee over the ankle.
5. Keep the hip aligned with the inner knee joint.
6. 70% of the weight should be over the rear leg and 30% over the front leg.



Both pictures show a right L-stance.

- : When the right leg is at the rear (70% weight), it is called a right L-stance and vice versa.

L-Ready Stance (Niunja Junbi Sogi)



- : A ready stance positions a student before he begins his motions, or allows time for concentration of spirit.

1. Adopt a L-stance.
2. Block both hands outward to the side.

Right L-Ready Stance

Single Stepping (Ilbo Omgyo Didigi)

- : This is used exclusively in Taekwon-Do and can be executed from all stances.
 - : Every stance can be varied to another stance while stepping.
1. The body must always be half facing the opponent when stepping backward and forward.
 2. The body usually becomes side facing when stepping side ways.
 3. The knee spring of the stationary leg must be flexible and relaxed while stepping.
 4. The foot should be moved smoothly at about 1cm above the ground except in a rear foot stance.
 5. The foot should not be dragged or lifted unless absolutely necessary.
 6. Keep both legs slightly bent throughout the stepping.

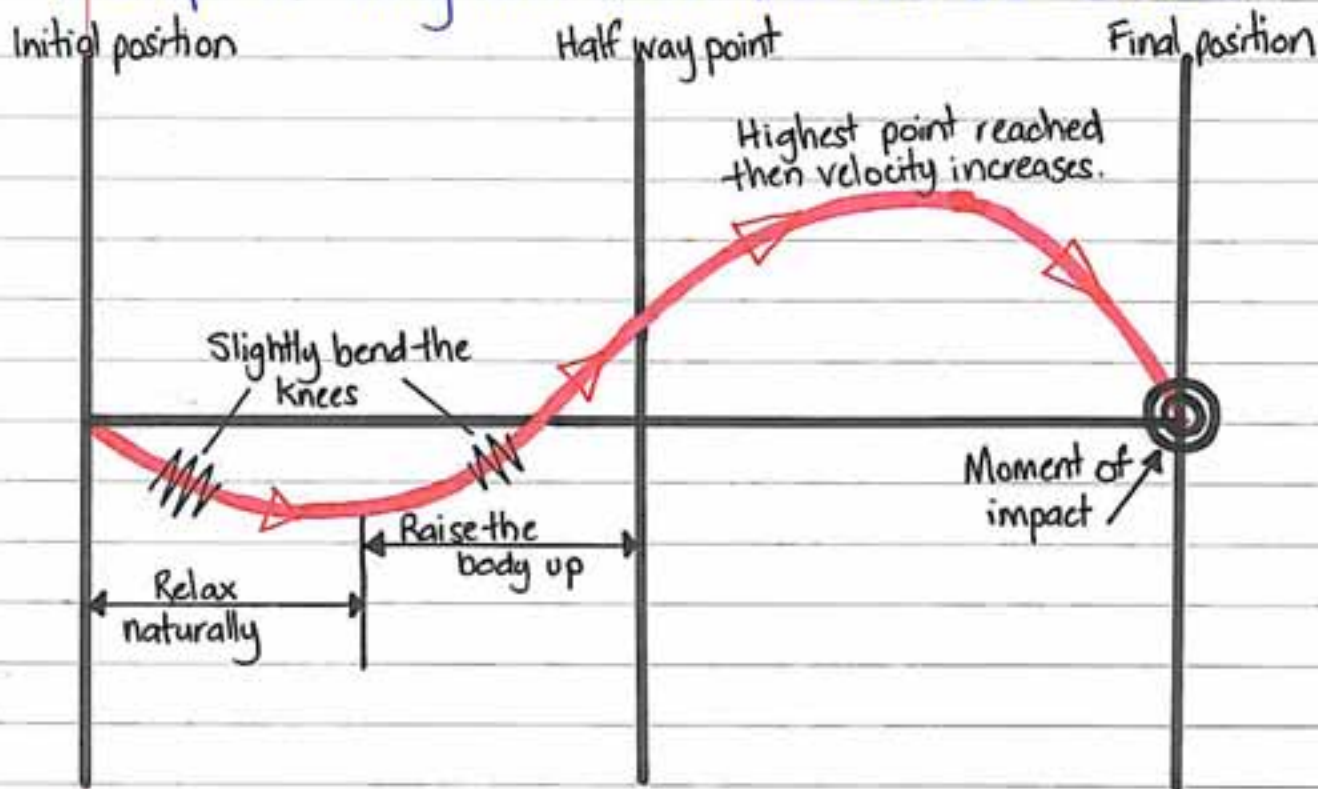
The function of the knee (SINEWAVE)

- : Unless the stationary knee remains flexible, the movement will be inhibited and lack smoothness causing difficulty in bringing the hand and foot into a simultaneous action due to the loss of dynamic stability.
- : Since the loss or gain of the mass depends entirely on the knee of the stationary leg, the proper use of the knee spring (sinewave) is the key to all movements.

Moving Forward (Nagagi)

1. Relax the body naturally and bend the knees slightly.
2. Raise the body up without going up onto the toes.

3. Drop the body back down into the next stance.



- : Hold your body position, but relax your muscles at the completion of the movement, and before starting the next movement.
- : Intermediate position (of the technique being performed), should be reached in the first half of your sinewave.



Moving forward while performing a walking stance middle punch.

- : The rear foot moves forward in an outcurved line.



From a walking stance

Moving Backwards (duruogi)

- : The same principles of moving forward are applied when moving backwards.

Spot Turning (Gujari Dolgi)

When turning, the following principles must be observed:

1. The ball of the foot is always used as the pivot.
2. Do not lift the heel more than necessary.
3. Duration of the turn should be as short as possible.
4. The knee of the stationary leg must be slightly bent.

- : The purpose of spot turning is to meet an opponent approaching from behind.
- : Spot turning can be executed in three different ways.
- : It is mainly performed in walking, L, and rear foot stances and sometimes in a fixed or low stance.

Method One: (Only this method will be shown for this grade)

- : The turning is performed after moving one foot onto the midline between the feet.
- : It can be performed turning clockwise, or turning counter

clockwise.

- : Turning is executed in two motions, with both feet moving
- : Any attack or defence with either foot can be performed while turning.
- : The line of axis is maintained.

clockwise
spot turn in
a walking
stance.
(moving the
front foot)



The turning is performed after moving the front foot onto the midline.

anti clockwise
spot turn in
a walking
stance.
(moving the
rear foot)

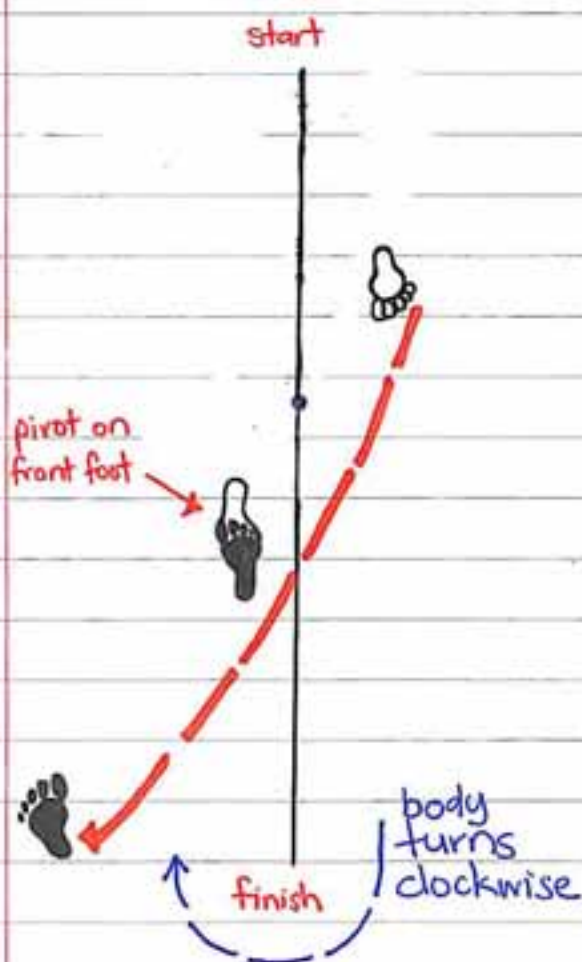


The turning is performed after the rear foot moves onto the midline.

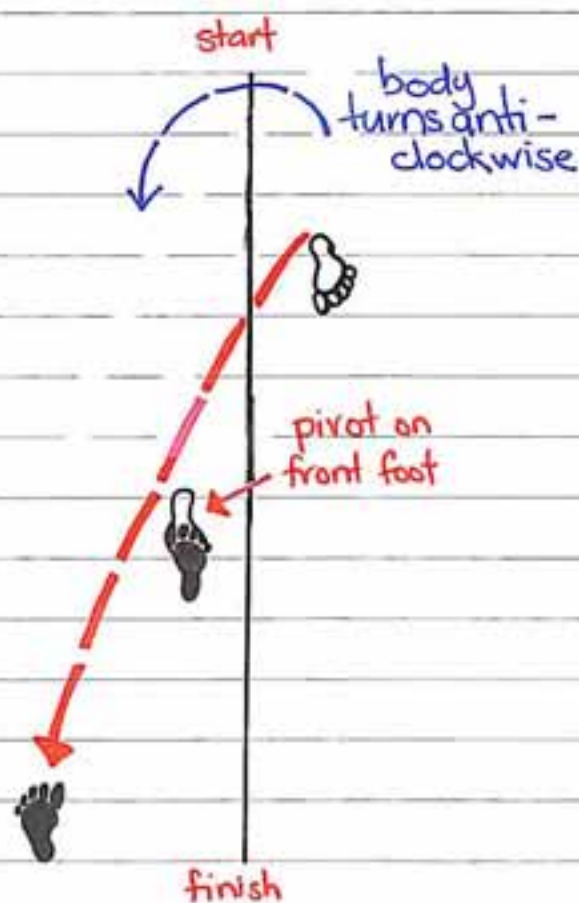
- : The spot turn is performed by moving the front foot or the rear foot first, as in motion one above.
- : In motion two, the opposite foot moves half way back toward the centre, then, out into the new stance.

Step Turning (omgyo didimyo dolgi)

- : The same principles are applied as in spot turning.
- : The advantages of step turning is the ability to face an opponent in any direction while being able to instantly change the direction and body position as well as covering a wide distance.
- : It can be executed clockwise, anti clockwise, forward or backward.
- : Walking, L and sitting stances are used and occasionally a fixed or diagonal stance.



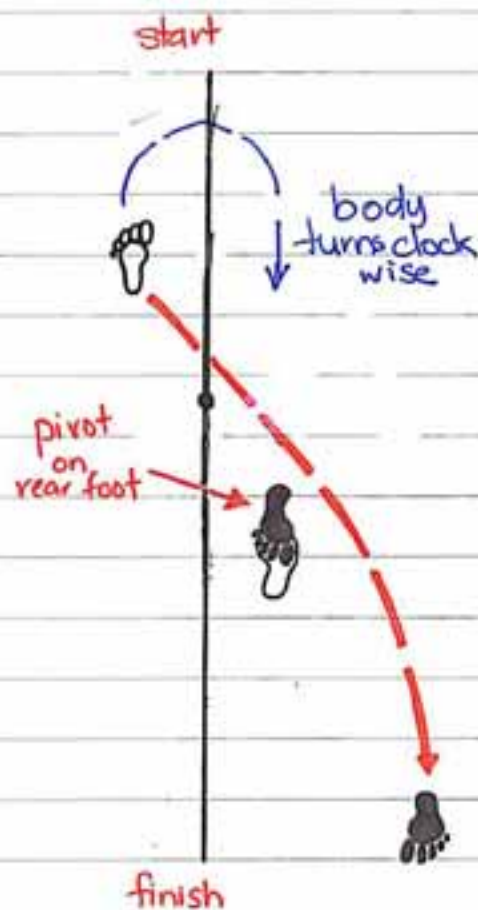
forward step turn
clockwise
in walking stance



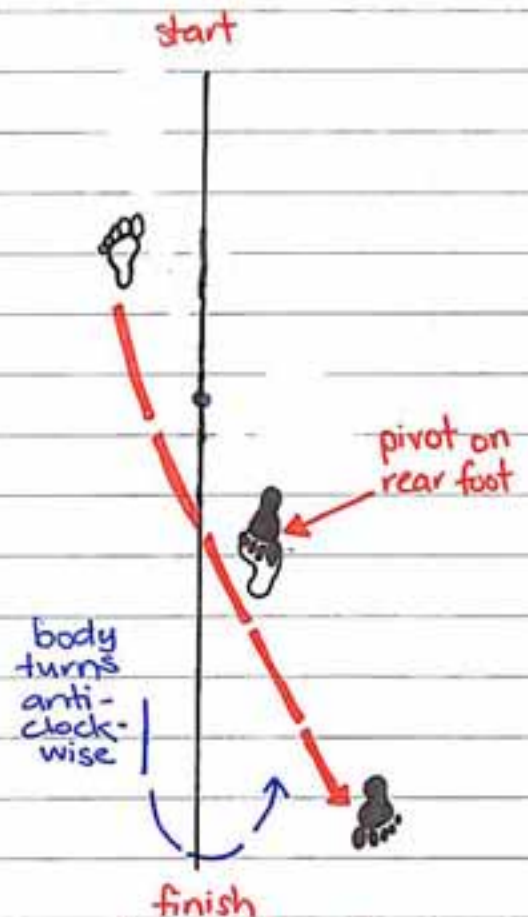
forward step turn
anti clockwise
in walking stance

NOTE:

- : When forward stepping, the rear leg moves.
- : When backward stepping, the front leg moves.
- : Both are executed in one motion.
- : Once you have determined whether to forward or backward step, turn either clockwise or anti-clockwise.



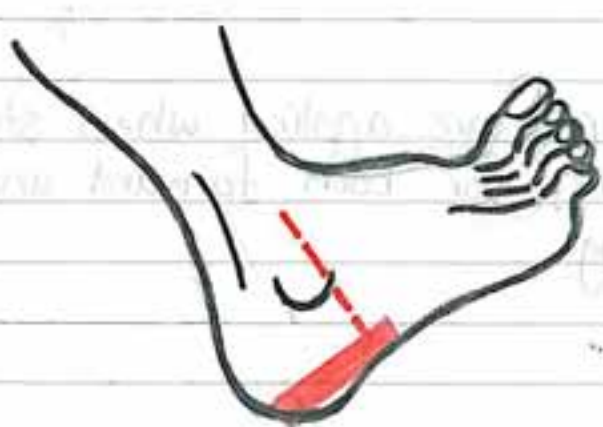
backward step turn
clockwise
in walking stance



backward step turn
anti clockwise
in walking stance.

- : The same principles are applied when stepping in different stances, for both forward and backward stepping.

When forward stepping, the rear leg moves:
 When backward stepping, the front leg moves:
 Both are executed as one motion:
 Once you have determined whether to forward or
 backward step, then either step or backward
 step.



Footsword (Balkai)

One third of the of the edge of the side foot, from the heel joint to the little toe, is used. Pull the foot and toes back fully, to tense the footsword.

DEFENSIVE TECHNIQUES :

Side Rising Kick (Yopcha Olligi)

- : The side rising kick is used to block and spring up the attacking hand or foot (like the front rising kick)
- : Primary purpose is to block an attack directed at the mid section, but is also used for muscle development.
- : Walking, sitting and diagonal stances are most suitable for muscle development.



pivot on foot



side rising kick executed from a sitting ready stance.



for muscle development.



Application.

1. The footsword and sidefoot are the blocking tools.
2. The supporting leg should pivot as the kick is executed.

Forearm Inward Block (Palmok Anuro Makgi)

- : The outer forearm reaches the target from an outward to inward motion, to the chestline.
 - : It can be executed from all stances.
 - : It is used to block an attacking hand or foot that is directed towards the chestline.
1. The outer forearm is the blocking tool.
 2. The non blocking hand reaches out in front, while the blocking hand pulls back towards the shoulder.
 3. The blocking hand blocks to the chestline in an inward motion, while the opposite hand pulls back to the hip.

Forearm
Inward
Blocking
sitting
stance.

Toby Bland



front view



Block inwards with
the outer forearm.



top view

block to chestline.

- : The knifehand and palm can also be used as blocking tools in an inward block.

Forearm Guarding Block (Palmok Daebi Makgi)

- : This block is frequently used as a ready posture in free sparring, since you can position yourself in a half facing posture and protect the body completely with both hands.
- : It can also be used with a knifehand, reverse knife hand and sometimes the inner forearm.
- : It is mostly used with L stances and rear foot stances, but other stances can also be used.

Rules for a guarding block:

1. Keep the blocking tool half facing to the target at the moment of blocking.
2. The guarding hands should be flexible enough to protect the whole body against attack.
3. Keep the body half facing to the target at all times.

side
view



prepare to block



block executed.

Middle
Forearm guarding
block, performed
in a Right
L-stance.

(Hands should twist
into the final
position, at the
point of impact.)

1. Both arms reach behind at about 45° while maintaining a natural half facing body position.
2. Lift slightly before blocking in front of the body.
3. The front arm should be bent with the blocking tool

finishing at shoulder height (middle block) or eye level (high block). It cannot be performed low.

4. The opposite hand should finish at the centre of the body, and should also bend at the elbow. The hand should be approximately 3cm from the body.

front
view

Reach both
hands
behind on
about a 45°
angle.



prepare to block



block executed,

Middle
forearm guarding
block performed
in a right
L-stance.

NOTE:

- : Both hands block forward, together in one motion.
- : Don't turn the shoulders or hips too far behind when going into intermediate position.
- : The outer forearm of the front hand is the blocking tool.

Using sinewave with a forearm guarding block.

Side
view



down

(bend knee of
supporting leg)



up

(straighten knee,
without going up
onto the toes)



down

(sit down into
stance).

shoulders
half facing.

OFFENSIVE TECHNIQUES

Side Front Snap Kick (Yobap Cha Busigi)

- : The purpose of this technique is to attack an opponent located at the side front.
- : It is mostly used from rear foot, verticle and L-stance
- : Principle method of kick is the same as a front snap kick, except the body is half facing at the moment of the kick.
- : It is usually executed from the front leg, but the rear leg can also be used.



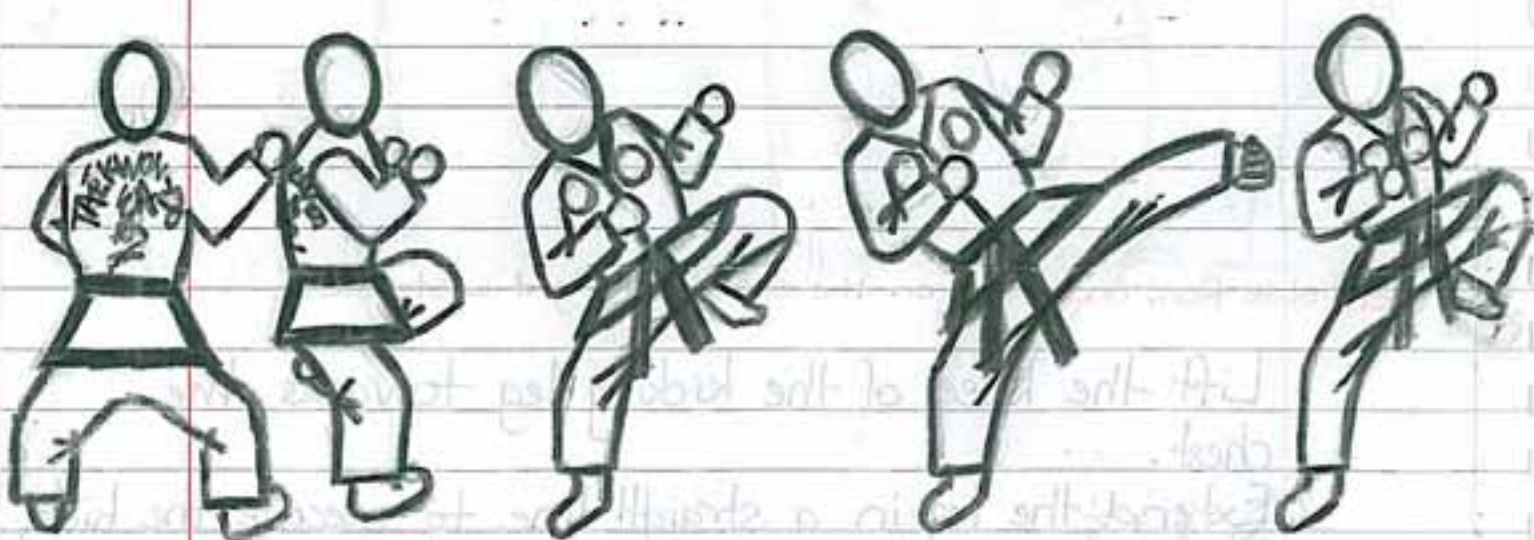
Left side front snap kick, on the spot in a right L-stance.

1. Lift the knee of the kicking leg towards the chest.
2. Extend the leg in a straight line to execute the kick, then quickly pull the lower leg back in a snapping motion, before placing the foot back onto the ground.
3. The ball of the foot is the attacking tool. (The instep and toes can also be used).
4. Maintain a half facing body position.
5. The foot position is the same as in a front snap kick.
6. The difference between the side front snap kick and

DEFENSIVE TECHNIQUES

Side Front Snap Kick (Yodan Chagi)

- The purpose of this technique is to attack an opponent located at the side front.
- It is mostly used from near foot position and distance.
- Principle method of kick is the same as a front snap kick, except the body is half facing to the opponent of the kick.
- It is usually executed from the front leg, but the rear leg can also be used.



the front snap kick, is the body position. Half facing for the side front snap kick and full facing for the front snap kick.

Turning Kick (Dollyo Chagi)

- : The purpose of this kick is to attack an opponent located at the side front.
- : It is usually executed with the rear foot.
- : The foot must reach the target in an arc.
- : The foot must be horizontal at the moment of impact.
- : Do not attempt to kick a target directly in front of you.
- : Keep arms within sight while kicking.

Low Turning kick off the rear leg.

Side view



① Prepare

② Kick loaded

③ Kick executed

④ Kick withdrawn.

1. First lift the rear knee (like a dog urinating on a tree).
2. Pivot on the supporting leg and swing the hips towards the target, while rotating the hip and foot over to allow the kick to reach the target in an arc.

3. The supporting foot pivots to a 45° angle behind you.
4. Once the knee of the kicking leg has reached a 45° angle in front, extend the lower leg quickly, turning the foot inwards and horizontal with the ground.
5. Withdraw the leg quickly, before placing back onto the ground.
6. Keep the arms in sight while kicking.
7. The ball of the foot is the attacking tool. The instep and knee can also be used, and the toes when wearing shoes.



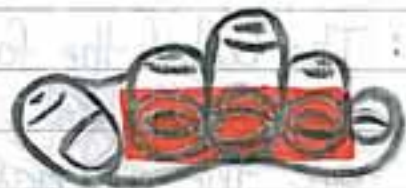
- : The ball of the foot is the most powerful attacking tool in a turning kick. The face, solar plexis and scrotum are the primary targets, with armpit, temple and neck as secondary targets.
- : The instep is used for soft targets, such as the neck, jaw, lips or abdomen.
- : The knee is used for close range targets. The leg does not extend when using the knee as the attacking tool.

Flat Fingertip Thrust.

front
view



sinewave is executed while the body is moving forward.



Flat Fingertip (Opun Sontkut)

Same as a knifehand except a great emphasis is placed on making the three fingers even. The palm faces downward.

Flat Fingertip Thrust (Opun Sonkut Tulgi)

- : The flat fingertip thrust is executed almost in the same manner as the forefist punch.
- : It is usually executed in a walking, low, sitting or L-stance, and occasionally parallel, close, rear foot and X-stance.
- : It is used against targets above the epigastrium (Centre of the torso).

Flat fingertip thrust, shown in a walking stance.

Side
view



prepare fingertip
thrust like you
would a punch.

1. Execute in the same manner as the forefist punch.
2. Attacking tool is the fingertips.
3. The fist of the attacking tool remains closed until the moment of impact.
4. Mostly used for soft targets.



Hand position (left hand)

Movements in Chon Ji

Side
view



movement 1.



Use the knee spring to create sinewave.

walking stance forearm
low block



movement 2.



Keep moving in a forward motion while generating the sine wave.

walking stance middle
punch

NOTE:
sinewave is always
down-up-down,
and creates a
smooth wave action.



movement 9.

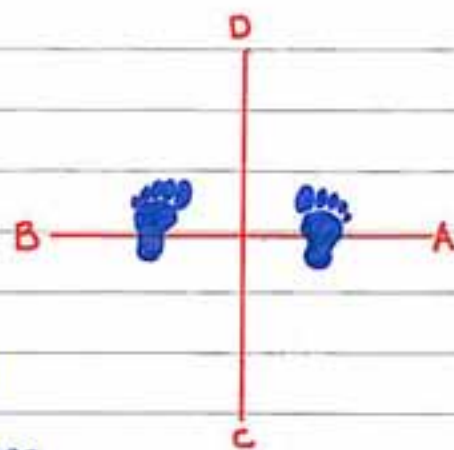


The same principles for sinewave apply when changing direction.

L-stance middle
inner forearm block

PATTERN (Tul)

Chon Ji (19 Movements)



Begin in a Parallel Ready Stance.

- step left

1. Move the left foot to B, forming a left **walking stance** toward B, while executing a **low block** to B with the left forearm.
2. Move the right foot to B, forming a right **walking stance** toward B, while executing a **middle punch** to B with the right fist.
- turn 180°

3. Move the right foot to A, turning clockwise, to form a right **walking stance** toward A, while executing a **low block** to A, with the right forearm.
4. Move the left foot to A, forming a left **walking stance** toward A, while executing a **middle punch** to A, with the left fist.
- step left

5. Move the left foot to D, forming a left **walking stance** toward D, while executing a **low block** to D, with the left forearm.
6. Move the right foot to D, forming a right **walking stance** toward D, while executing a **middle punch** to D, with the right fist.
- turn 180°

7. Move the right foot to C, turning clockwise, to form a right **walking stance** toward C, while executing a **low block** toward C, with the right forearm.
8. Move the left foot to C, forming a left **walking stance** toward C, while executing a **middle punch** to C, with the left fist.
- step left

9. Move the left foot to A, forming a right **L-stance** toward A, while executing a **middle block** to A, with the left inner forearm.
10. Move the right foot to A, forming a right **walking stance** toward A, while executing a **middle punch** to A, with the right fist.
- turn 180°

11. Move the right foot to B, turning clockwise, to form a left

L-stance toward B, while executing a middle block to B, with the right inner forearm.

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

step
left

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

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

turn
180°

15. Move the right foot to D, turning clockwise, to form a left L-stance toward D, while executing a middle block to D, with the right inner forearm.

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

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

step
backwards

18. Move the right foot to C, forming a left walking stance to D, while executing a middle punch to D, with the left fist.

step
backwards

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

Movements in Chon Ji

front
view



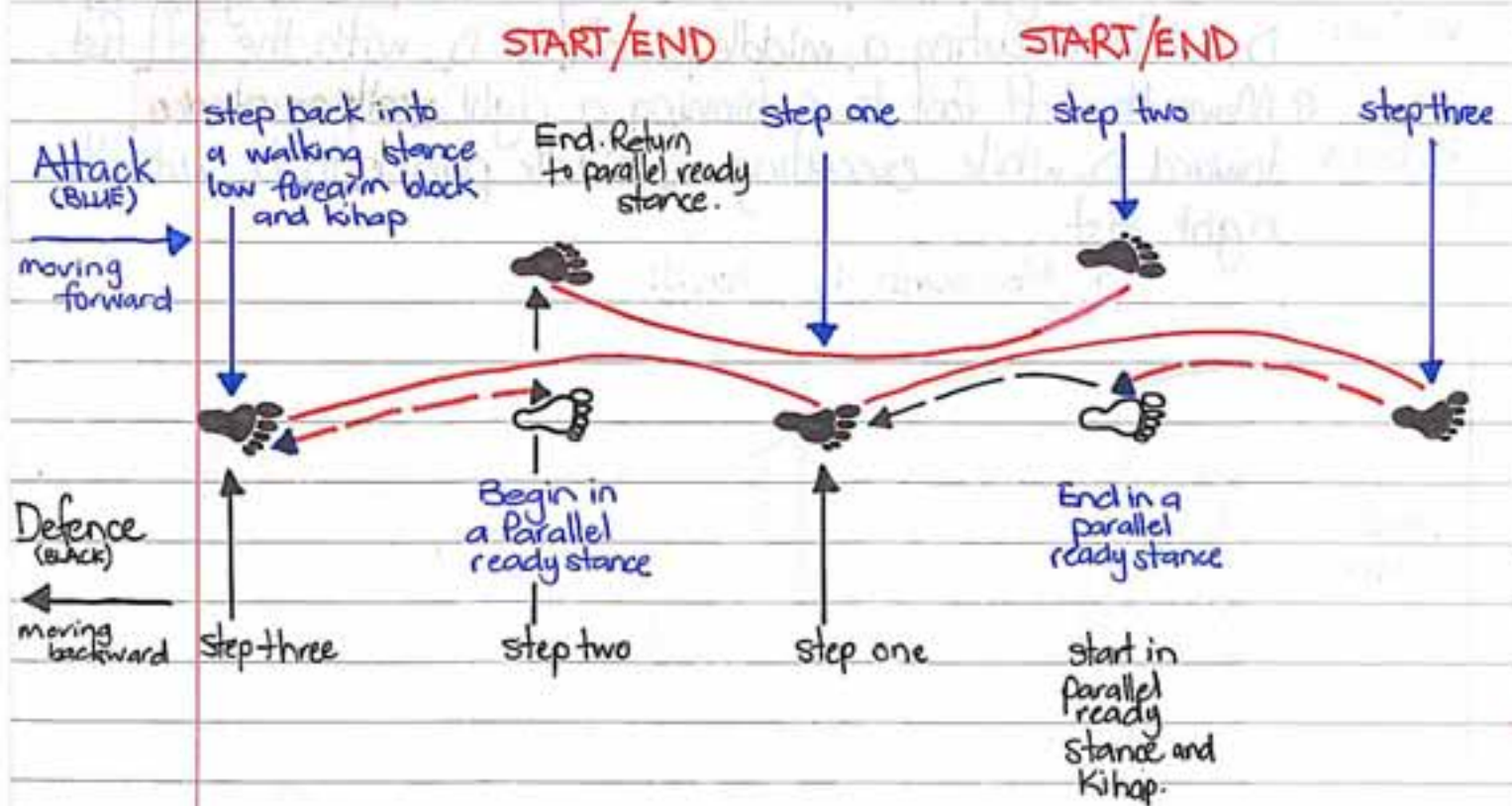
walking stance
forearm low block



walking stance
middle punch



L-stance
inner forearm block.



SPARRING

Three Step Sparring (Sambo Matsogi)

- : Requirements for this grade = One way, alone, hand techniques
- : Compulsory techniques = Inner forearm side block, front punch, flat fingertip thrust.

Sparring is the physical application of the techniques learned in patterns and fundamental exercises, against actual moving opponents in various situations. It enables you to train the eyes, read an opponents tactics, toughen the attacking and blocking tools, and test your own skills. You must develop a solid foundation, bad habits are extremely difficult to lose later on.

There are six different classes of sparring and three step is the initial basic system of sparring for beginners.

1. One way : The attack is executed while stepping forward and the defence while stepping backwards.
2. Alone : It is first practiced without a partner.

The following examples include the compulsory techniques. You may like to make up some of your own using different techniques.

Always measure when working with a partner (distance)

1. Attack = Walking stance middle punch.
Defence = Walking stance inner forearm side block.
Counter attack = Middle punch (On the spot)
2. Attack = walking stance middle punch.
Defence = Walking stance knifehand middle block.
Counter attack = flat fingertip thrust (on the spot).

Routine One: middle punch

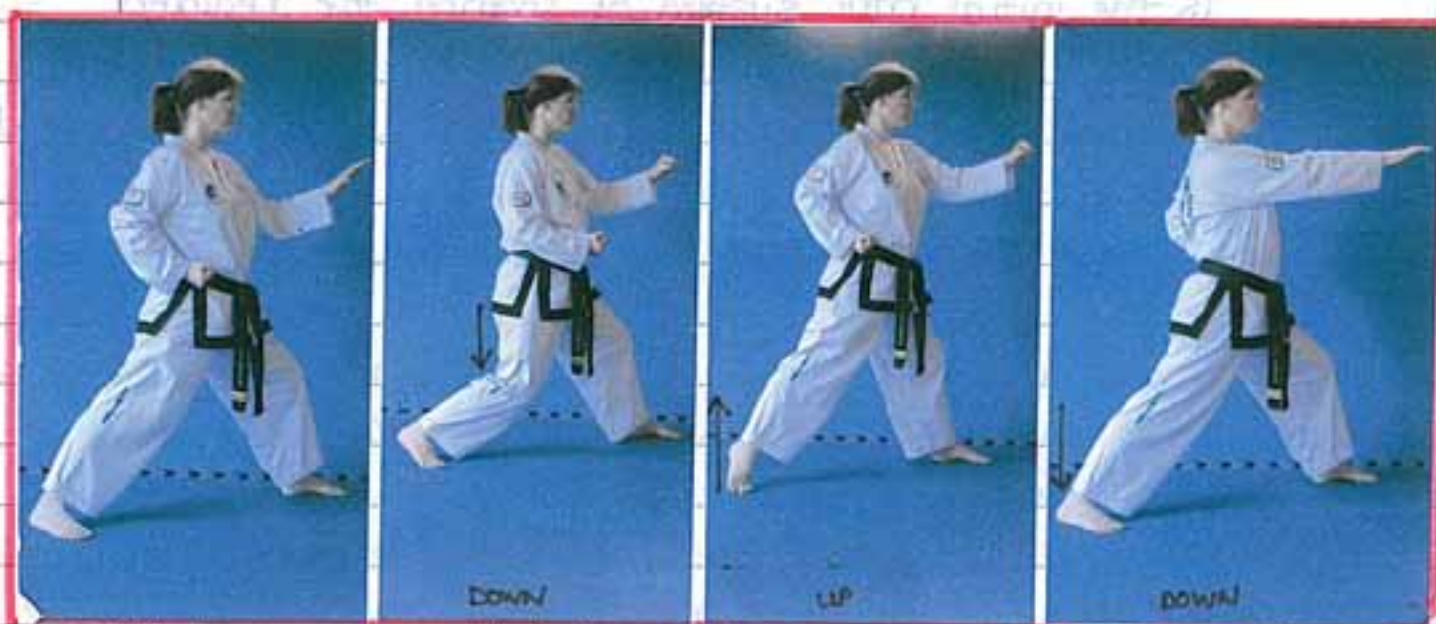


half facing

full facing

Sinewave for counter attacks, performed on the spot while remaining in a walking stance.

Routine Two: fingertip thrust



half facing

full facing

Routine One

right foot
steps back
move to



right foot steps
forward
END



Routine Two



NOTES :

1. Start in parallel ready stance.
2. First move is stepping the right leg back into a walking stance low forearm block and kihap. All attacks begin from here.
3. Kihap in the parallel ready stance before stepping back to defend. You may also kihap when doing the counter attack.
4. Always return to the parallel stance by moving in the opposite direction you were travelling. eg. after the last attacking punch moving forward, step backward to parallel stance.
5. The defense (blocks) must be appropriate to the attack used moving forward. eg. you would use a forearm rising block if you attacked with a high punch.

YELLOW BELT 3 STEP SPARRING

(WITH PARTNER)



ROUTINE ONE

inside

attacker's foot lands outside



Counter
Attack
Routine One



Counter
Attack
Routine Two

ROUTINE TWO

inside

attacker's foot lands outside



Start.

YELLOW BELT (8th gup)

DEFENSIVE TECHNIQUES:

Forearm Rising Block (Palmok Chookyo Makgi)

- The purpose of this technique is to block an opponents hand foot or weapon, directed towards the head. It can also be used against a punch or side piercing kick directed at the bridge of nose or higher.
- It can also be performed with a knifehand, x-fist, x-knifehand, arc hand and twin palm.

front view.



inner forearm level with forehead

crosses bottom of opposite rib cage

Toby Blund



Blocking tool (outer forearm) finishes center line.

fist is 1cm from forehead

side view



Blocking hand crosses on top of opposite hand.

Forearm Rising Block performed in a walking stance.

1. The blocking tool is the outer forearm.
2. The blocking arm crosses on top of the opposite arm, from the bottom of the rib cage and the opposite side of the body.
3. The blocking arm blocks upwards in an angle from the ribcage to the forehead.
4. The fist should be slightly higher than the elbow, the elbow is bent at about a 45° angle.
5. The inner forearm reaches the same level as the

forehead.

6. The inner forearm is approximately 7 centimeters from the forehead.

Elbow is bent at about 45° angle.

blocking tool (outer forearm) is center line.



inner forearm is level with the forehead



Arm is approx 7cm from the forehead.

7. The body is full facing at the moment of the block, when in walking, sitting, parallel, close, one leg, diagonal or x-stance.
8. The blocking tool finishes in line with the centre of the forehead.

Outer forearm Side Block (Pakat Palmok Yop Makgi)

- : When the body is half or side facing the opponent at the moment of the block, regardless of the blocking tool or stance used, it is called a side block.
 - : The side block can be performed with any stance and every blocking tool.
1. The outer forearm is the blocking tool, and should be focused toward the centre of the shoulder on the same side. The fist finishes on the chest line.
 2. The blocking hand crosses on top of the opposite hand.

body is half facing



middle knifehand side block performed in a walking stance.

front view



Ruby O'Neill

blocking hand crosses on top of opposite hand.



block finishes at shoulder line

middle block finishes at shoulder height.



side view

The body is half facing.

- in front of the chest.
3. The opposite hand pulls back to the hip at the same time of the block.
 4. The body is half facing at the moment of the block.

front
view



blocking hand crosses
on top of opposite hand.



block finishes at
chestline.

side view



Knifehand Side Block (Sonkal Yop Makgi)

- : This is the same as the outer forearm side block, the main difference being the blocking tool, which is the knifehand.
- : Heights and angles will change slightly as they are measured from the blocking tool.
- : The reverse knifehand can also be used.

A block focused too short of the target will result in a very weak block.

A block focused beyond the defender's body will leave you exposed.

This is applicable for other blocks as well.

Twin forearm block performed
in a L-stance.

inner
forearm is 7cm
from forehead

The side block
hand crosses on
top of rising
block hand.

Both palms
face toward you.



front fist is shoulder
line, and shoulder
height (middle).

Twin Forearm Block (Sang Palmok Makgi)

- : This technique can be used to simultaneously block an attack from the front and side. However the side block (front hand) is the primary block, and although the rising block can provide a simultaneous block, it also provides an alternative way for the reaction force to add a desired look to the movement in patterns.
- : It can be performed in nearly all stances except a walking stance. An L or rear foot stance is mostly used.
- : Preference is given to the side block when going into the intermediate position, and the hands cross in the correct intermediate position for the side block, as it is the primary block.

side
view



Ruby O'Neill

The front hand crosses
on top of opposite hand.



The side block (front hand) reaches
the target in a side motion,
while the rising block reaches
the target in an upward
motion.

1. The outer forearms are the blocking tools for both blocks.
2. The side blocking hand (front hand), crosses on top of the rising block hand, in front of the chest. Fists should be clenched with palms facing towards the body.
3. Eyes look to the front at the side block target.
4. The side blocking fist should finish at middle height.

Bring both fist behind at about a 45° angle.

front
view



In line with the front shoulder.

5. The body is half facing at the moment of the block.
6. The side block reaches its target in a side motion, while the rising block reaches its target in an upward motion.

Knifehand Guarding Block (Sonnal Daebi Makgi)

- : This is similar to the forearm guarding block, and the same rules apply. The exception being the knifehand is the blocking tool.
- : The knifehand guarding block is used primarily for middle and low blocks, and sometimes against a high attack.
- : The blocking tool reaches the target in either a straight line or circular motion. A straight line is used to cause extreme pain to the opponent, while the circular motion is more of a push.
- : The straight line motion is mostly used unless specified. This method is also used in patterns and only this method will be shown.

Side
view



include that all this will be
 done off to tomorrow off to point that it just will be
 no less this is a type of person that this will be
 being so it type of the person that will be able
 to do it

(nicht als selbst. Natur?) Gold unbekanntes Element:

with low salt content must not be used as salt.
This is similar to the common practice of using
a low salt diet for patients with high blood pressure.
The standard salt

The first step in the process of identifying a disease is to determine the clinical picture. This involves a thorough history and physical examination, as well as a review of the patient's medical records. The next step is to perform a series of laboratory tests, including blood and urine tests, to help identify the underlying cause of the symptoms. Finally, the results of these tests are used to make a diagnosis and develop a treatment plan.

but also have been shown to reduce soil temperature with
and also have a positive effect on soil moisture and soil
moisture at the bottom

Knifehand guarding block



Fist start closed, and open just before impact.
They also twist to the target, opening the hands
after the twist

Middle Forearm Guarding Block



The blocking tools finish at the desired height (shown for a middle block), however in patterns the top of the fist or the fingertips finish at shoulder height.

Middle Knifehand Guarding Block



1. Follow the same procedure as in the forearm guarding block, with these exceptions.
2. Hands remain clenched throughout the technique until the moment of impact.
3. The blocking tool finishes at the height specified for the block, so the hand will be slightly lower than a forearm guarding block.
4. Body should be half facing at the moment of impact.
5. The knifehand is the blocking tool. (A reverse knifehand can also be used.)
6. Hands should twist (rotate), at the point of impact. The palm of the front hand starts turned up, while the back hand has the palm facing away. This will allow the hands to twist into the final position.
7. Remain relaxed throughout the technique and tense at the moment of the block.

Note: The guarding blocks specify that the blocking tool finishes at the height specified, i.e. middle forearm guarding block would finish with the outer forearm in line with the shoulder, and a middle knifehand guarding block would finish with the knifehand

The attacking hand crosses
on top of the opposite hand.



in line with the shoulder. However, when we perform them in patterns, the top of the hand (fist or fingers) finish in line with the shoulder (middle block).

OFFENSIVE TECHNIQUES:

Knifehand Side Strike (Sonnal Yop Taerigi)

- : When the body becomes half facing or side facing the target at the moment of impact, it is called a side strike.
- : It reaches the target from an inward to outward motion.
- : The knifehand side strike is mainly executed from a sitting, close, L and X-stances, and sometimes a parallel, one leg, verticle, diagonal or walking stance.
- : A reverse knifehand can also be used.

Knifehand
Side
Strike
performed
in a L
stance



side
view



front view



Shoulders are half facing

1. The knifehand is the attacking tool. (The reverse knife hand can also be used).
2. The attacking hand crosses on top of the opposite hand at the height of the actual strike, and from the far side of the body.

Attacking hand crosses under
opposite hand, with both palms facing
away from the body.



front
view



turn the fist slightly
to expose the top
two knuckles.

3. Both fists should be clenched, with the palm of the attacking hand facing the body, and the opposite hand, palm faces out. They should twist into the final position.
4. The attacking tool reaches its target in an outward motion, at the same time pull the opposite hand back to the hip.
5. The attacking hand opens just before the target is reached.
6. The body is half facing at the moment of impact when in an L-stance (as per Dun Gun pattern). It is side facing when in a sitting stance (as per Do San pattern). It is only ever half or side facing, depending on the stance being used.
7. Both hands should twist into position at the end of the motion, just before impact.

Backfist Side Strike (Dung Joonuk Yop Tserigi)

- : This is usually used for attacking the temple.
- : Like the knifehand side strike, the backfist side strike reaches its target in an outward motion.
- : The body is either half facing or side facing, depending on the stance used.



Side
view



the attacking tool finishes
at temple height.



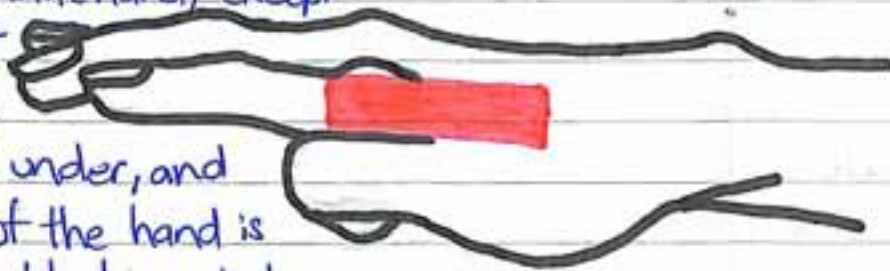
Backfist (Dung Joomuk)

This is primarily used for attacking the skull, forehead, temple, philtrum and abdomen, with the floating ribs and epigastrium secondary targets. The main knuckles of the forefinger and middle finger are used.

Reverse Knifehand (Sankal Dung)

Similar to the knifehand, except the thumb is bent sharply toward the palm and tucked under, and the opposite side of the hand is the attacking or blocking tool.

It is used to attack the neck, point of chin, temple, philtrum, ribs and angle of the mandible (jaw). It is also used for blocking.



1. The backfist is the attacking tool.
2. The attacking fist crosses under the opposite fist, at the same height of the strike and from the far side of the body. Both palms face away from the body.
3. The body is half facing when in a walking stance, at the moment of impact. (As in pattern DoSan).
4. The attacking tool strikes in an outward motion at the same time pulling the other hand back to the hip.
5. The attacking tool should be half facing the target, with the arm slightly bent at the moment of impact.

Reverse Knifehand Strike (Sonnal DungTaerigi)

- : This is mainly performed with walking, sitting and x-stances, and sometimes a parallel or close stance.
- : Be sure to attack the target from the side front so that the reverse knifehand stays at the centre of the attackers own body.
- : It can be performed inward and outward. The inward strike is more frequently used, and this method will be shown. It can also be performed at the front.

front
view.



the attacking tool, reaches
the center line.

Reverse knifehand



tuck the thumb under palm
to expose the attacking tool

Bend the fingers slightly
to strengthen the hand.

1. Reach the attacking ^{hand} behind in a relaxed and natural position. At the same time extend the opposite hand to the front.
2. Strike the hand to the centre in an inward motion, at the same time pulling the opposite hand back to the hip.
3. Keep the fist closed until just before impact. The palm of the fist should face up when in the intermediate position to allow the hand to twist and rotate 180° just before impact.
4. The body should be full facing at the moment of impact.
5. The blocking tool should be in line with the centre of the body.

Side Turning Kick (Yop Dollyo Chagi)

Body half facing

Kick stops centerline

Foot turns inwards.

front view



start

kick loaded

kick executed

side view



- : This is a variation of the turning kick. The main difference being the kick finishes on the centre line and not the 45° angle of the full turning kick.
- : One advantage is the ability to attack the opponent

standing abreast or in front at a relatively greater distance.

- : The kick is usually performed from the front leg.
- 1. Lift the knee of the kicking leg. The knee should be in line with the centre of the body, and the foot should be slightly lower than the knee.
- 2. Pivot on the supporting leg approximately 75° behind, while executing the kick.
- 3. The kick extends from the knee, stopping on the centreline.
- 4. The body should remain half facing throughout the technique.
- 5. The ball of the foot is the attacking tool. The foot should turn inwards at the moment of impact. The toes should not be higher than the heel.
- 6. The knee should remain stationary while the kick is extended and withdrawn, while the leg is kept straight at the moment of impact.

Side Piercing Kick (Yop Cha Jirigi)

- : Without a doubt, this is one of the most effective techniques for attacking an opponent at the flank.
- : The attacking tool is used against the temple, armpit, floating ribs and neck artery. The philtrum, point of chin and solar plexus are secondary targets.

Basic Principles

- : The attacking tool must reach the target in a straight line with a revolving motion.
- : Regardless of the stance, the footsword must be brought



Foot position for
side piercing kick.



① Kick loaded



② Kick executed.

front
view.

to the inner knee joint of the stationary leg, prior to delivering the kick.

- : Keep the toes of the kicking foot faced slightly downwards, and the toes of the stationary foot pointing about 75° outward at the moment of impact.
- : For maximum height, lean the body away from the kick, while still maintaining balance.
- : Do not try to kick diagonally as this is a waste of power.
- : Unless advised otherwise, execute a high punch on the same side.
- : The stationary foot pivots allowing the hip to rotate with the kick.

Side view



③ Kick withdrawn

② Kick executed

① Kick is loaded

Start

1. Bring the foot of the kicking leg to the opposite knee, while bending the stationary leg slightly and positioning the foot ready for the kick.
2. The knee of the kicking leg is approximately 45° , while the stationary foot is about 90° to the side.
3. Execute the kick in a straight line, keeping the heel in line with the hips. At the same time pivot the foot of the supporting leg about 75° behind.

Movements in Dan Gun



L-stance knifehand guarding block



walking stance high punch



walking stance, low forearm block



L-stance twin forearm block



walking stance forearm rising block.



L-stance knifehand side strike.



start

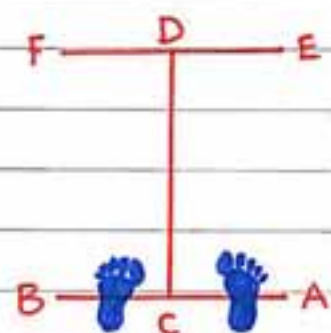


movement One

4. A high punch may also be executed with the kick on the same side. The punch should be parallel with the kick and the fist should not touch the kicking leg.
5. The footsword is the attacking tool, the foot and toes should be pulled back and the foot turned sideways with the toes slightly lower than the heel.
6. The kick should be withdrawn by bringing the kicking foot back towards the knee of the stationary leg before stepping into a stance. The kick should also be withdrawn in a straight line.
7. The kick can be executed off the front and rear legs.

PATTERN (Tul)

Dan Gun (21 movements)



Begin in a Parallel Ready Stance.

1. Move the left foot to B, forming a right L-stance toward B, at the same time executing a middle guarding block to B, with a knife hand.
2. Move the right foot to B, forming a right walking stance toward B, while executing a high punch to B with the right fist.
3. Move the right foot to A, turning clockwise to form a left L-stance toward A, at the same time executing a middle guarding block to A with a knife hand.
4. Move the left foot to A, forming a left walking stance toward A, while executing a high punch to A with the left fist.
5. Move the left foot to D, forming a left walking stance toward D, while executing a low block to D, with the



movement one



DOWN

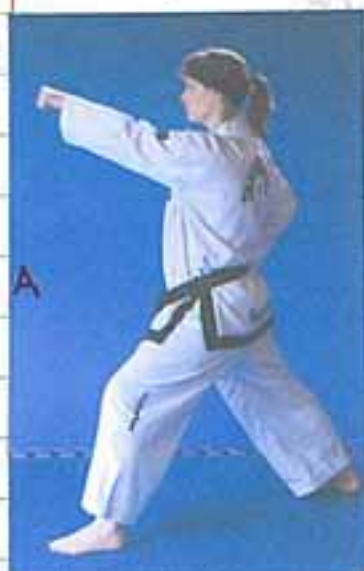


UP



DOWN

movement two



movement four



DOWN

UP



movement five



movement eight rear foot moves turning anti clockwise.



DOWN



UP

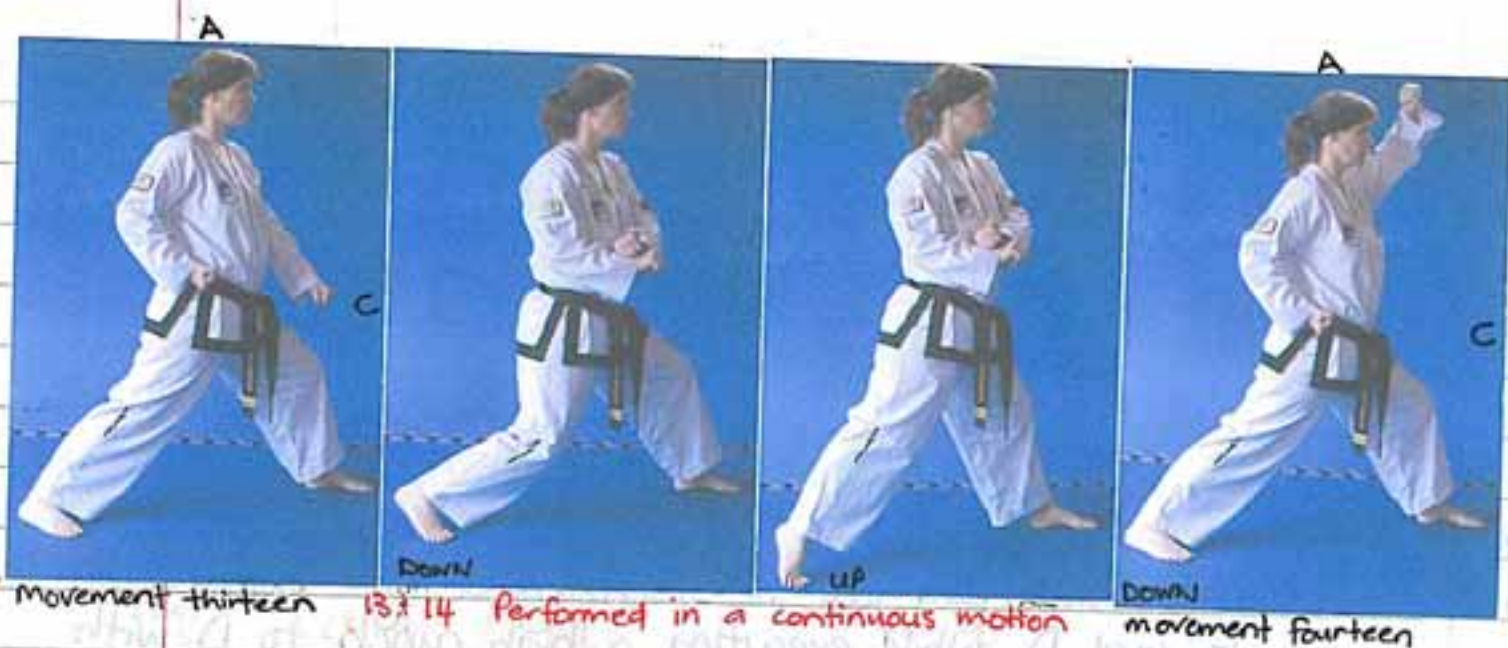


DOWN

movement nine

left forearm.

6. Move the right foot to D, forming a right walking stance toward D, while executing a high punch to D with the right fist.
7. Move the left foot to D, forming a left walking stance toward D, while executing a high punch to D with the left fist.
8. Move the right foot to D, forming a right walking stance toward D, while executing a high punch to D with the right fist.
9. Move the left foot to E, turning counter clockwise to form a right L-stance toward E, while executing a twin forearm block to E.
10. Move the right foot to E, forming a right walking stance toward E, while executing a high punch to E with the right fist.
11. Move the right foot to F, turning clockwise to form a left L-stance toward F, while executing a twin forearm block to F.
12. Move the left foot to F, forming a left walking stance to F, while executing a high punch to F with the left fist.
13. Move the left foot to C, forming a left walking stance toward C while executing a low block to C with the left forearm.
14. Execute a rising block with the left forearm, maintaining the left walking stance toward C,
PERFORM 13 AND 14 IN A CONTINUOUS MOTION.
15. Move the right foot to C, forming a right walking stance toward C, while executing a rising block to C with the right forearm.
16. Move the left foot to C, forming a left walking stance to C, while executing a rising block to C with the left forearm.



movement thirteen 13 & 14 Performed in a continuous motion movement fourteen

CONTINUOUS MOTION: Is two movements performed one after the other, at normal speed, with two full sinewaves and one breath.



movement seventeen Rear foot moves, turning anti clockwise movement eighteen

The above photos and photos from previous 1 1/2 pages, show how the movements in Dan Gun are executed from the previous movement. Some also show how the sinewave is done.

17. Move the right foot to C, forming a right walking stance toward C, while executing a rising block to C with the right forearm.
 18. Move the left foot to B, turning anti clockwise to form a right L-stance to B, while executing a middle outward strike to B with the left knifehand.
 19. Move the right foot to B, forming a right walking stance to B, while executing a high punch to B with the right fist.
 20. Move the right foot to A, turning clockwise to form a left L-stance to A, while executing a middle outward strike to A with the right knife hand.
 21. Move the left foot to A, forming a left walking stance toward A, while executing a high punch with the left fist.
- END: Bring the left foot back to parallel ready stance

Start



attacker's foot lands outside

inside

ROUTINE ONE

Counter
Attack
Routine One



Bring front foot half way back

Counter
Attack
Routine Two



attacker's foot lands outside

inside

ROUTINE TWO

Start



THREE STEP SPARRING (Sambo Matsogi)

- : Requirements = one way, with partner, hand techniques
- : Compulsory techniques = Knifehand side block, knifehand side strike, backfist side strike.

The following examples include the compulsory techniques, you may add them with the yellow stripe techniques to give you four routines, else make some up of your own.

NOTE: Always keep it simple. It is better to do an easy routine well, than do a difficult routine OK. Only add extra routines if you have mastered the requirements. Always measure distance when working with a partner. (Attacker)

1. Attack : walking stance middle punch.
Defence : walking stance inner forearm side block.
Counter : backfist side strike, moving the front foot into a L-stance or fixed stance. (sliding the rear foot in if necessary)
2. Attack : walking stance middle punch.
Defence : walking stance knifehand sideblock.
Counter : knifehand side strike, moving the front foot into a L-stance or fixed stance. (sliding the rear foot in if necessary).

Footwork and distance is essential for your 3 step. The correct foot placements can change slightly depending on the stance and technique used, but here is an example of the footwork for the routines in walking stance.



- : measure a walking stance by placing your right leg next to the outside of partners foot, and adjust other leg into a correct walking stance.
- : Return to ready stance and move right leg back into walking stance low block.
- : The defender must ensure they perform correct walking stances.
- : The attacker must also perform correct walking stance and also ensure there front foot lands on the outside of partners foot, then inside and outside again.
- : The same is reversed when doing two way 3 step. (green stripe syllabus).
- : This will only work where partners are of equal height. Where one partner is a lot taller, then the taller person will perform a shorter stance (eg L-stance) to partners walking stance.
- : When performing L-stances, the foot is placed inside, outside, inside.

GREEN STRIPE (7th GUP)

DEFENSIVE TECHNIQUES:

Outer Forearm Wedging Block (Pakat Palmok Hechyo Makgi)

- : This technique is used to block a twin fist vertical punch, twin fore-knuckle fist punch or twin knife hand inward strike, while preventing the neck, head or lapel from being grabbed.
- : It can also be performed with an inner forearm, knifehand and reverse knifehand.
- : The distance between the blocking tools is equal to one shoulder width of the defender.

Front
View



Application



1. The outer forearm wedging block is mainly executed from a walking, sitting or x-stance, and occasionally a parallel, close or one leg stance.
2. The elbows are bent about 35 degrees outward at the moment of the block.
3. The palms face toward the body while crossing in front of the chest for intermediate position. Which ever leg finishes at the rear, the same side fist

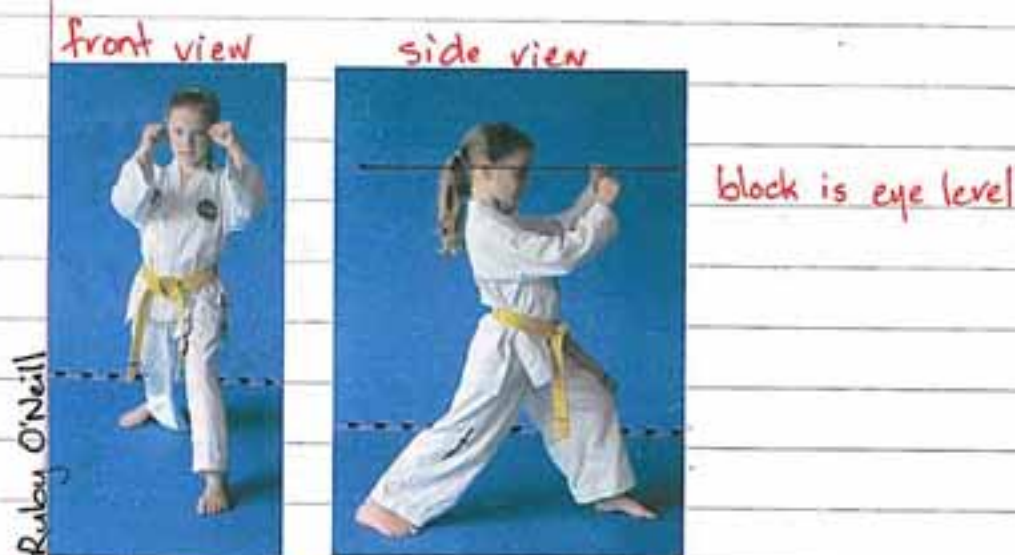
Defensive Techniques



grab the opponent

counter attack
with knee
(upward kick)

- crosses on top of the opposite hand.
4. The body should be full facing at the moment of impact.
 5. It is mostly performed as a high block or a middle block.



6. Fists should finish in a natural angle, with the palms of the fist turned slightly inwards.

Palm Downward Block (Sonbadak Naeryeo Makgi):

- : The purpose of this technique is to drop the opponents hand, foot or weapon, attacking the solar plexus or point below.
- : It can also be performed with the alternate palm, forearm, twin forearm, knifehand, twin knifehand, x-fist, and x-knife hand. In rare cases, a straight elbow can be used.
- : The blocking tool must focus at the same level as your solar plexus at the moment of the block.

the blocking tool
reaches the target
in a circular motion



blocking tool
is on solar
plexus line.

- : In order to use the whole body, the opposite hand reaches forward while the blocking hand starts near the hip, with the palm turned up, for intermediate position.
 - : The blocking hand is then executed in a circular motion while pulling the opposite hand back to the hip.
1. This block is executed in rear foot and L-stances, and occasionally a walking or verticle stance.
 2. The blocking tool should reach it's target in a circular motion.
 3. Keep the elbow bent about 45° outward at the moment of the block.
 4. When performed in a walking stance, it can be either a reverse or obverse block.

OFFENSIVE TECHNIQUES:

Reverse Punch (Banda Jirugi):

- : The principles of the reverse punch is the same as the front punch explained in white belt syllabus, except

L-stance Reverse Middle Punch



Ruby O'Neill

Body is half facing

the opposite side is used.

NOTE: If the fist is delivered from the opposite side of the leg which is fully bent, it is called a reverse punch.

Walking stance middle reverse punch



Body is full facing.

1. The reverse punch can be performed in walking, L, rear foot, X stance and fixed stances. (All stances where one leg is fully bent).
2. When performed in L, fixed and rearfoot stances, the body should be half facing, as in obverse punch.

Straight Fingertip Thrust (Sun Sonkut Tulgi):

- : The fingertip thrust is executed in the same manner as a punch except that the attacking tool does not have to be drawn from the hip.
- : The straight fingertip is mainly executed from a walking stance but occasionally from a parallel, sitting or X-stance.

NOTE:

Be sure to block the opponents attacking tool with the palm while executing the thrust, as the opponents reach may be greater than yours.



Can still be used as an
attack only.

Application



The palm blocks the punch
while the fingertip attacks
the solar plexus.

front
view

Both hands rotate
and are closed.



left hand blocks
downward



Attacking hand reaches target
in a straight line



blocking tool finishes
center line

hand twists and opens
just before impact.

1. Both hands should rotate in front of the shoulder in the same action as a punch.
2. The attacking hand thrusts straight forward, like a punch, keeping the hand closed until just before impact.
3. The opposite hand blocks in a downward motion, finishing with the palm open and facing down. The fingertips should be just under the elbow of the attacking hand, but not extended past the elbow.
4. The attacking hand should finish at the center of the body, like a punch, and the palm turned sideways.
5. Both hands should work in unison, and finish together.
6. The target is the solar plexus of the opponent, and can also be used against the throat.

A fingertip attack, should always be directed to a soft target such as the solar plexus, throat and groin.

look over the shoulder at the target.



Kick is loaded



Kick executed



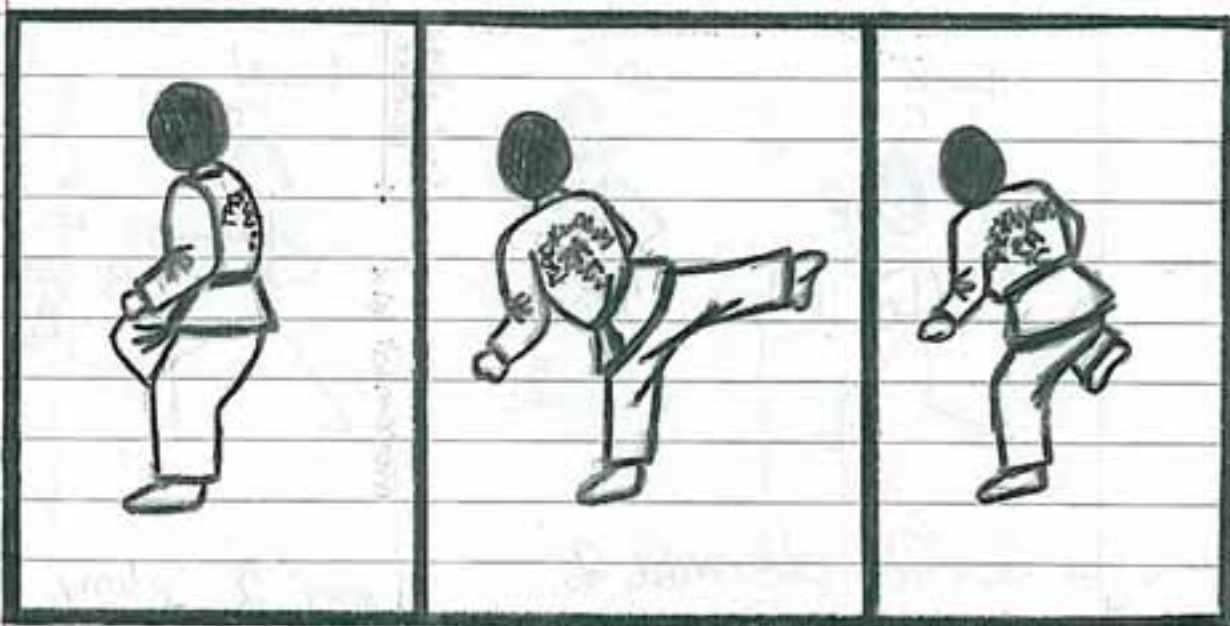
Kick withdrawn



toes are slightly downward.

Back Piercing Kick (Dwitcha Jirugi):

- : This is an effective kick for attacking an opponent from the rear, but can also be used against an opponent to the front.
- : The footsword is the attacking tool, with the toes slightly lower than the heel, at a 45° angle.
- : The advantage of this technique is the ability to reach a long distance even without changing the direction of the body.



1. Turn to look at your opponent while lifting the knee and positioning the foot to expose the footsword.
2. Extend the leg behind you in a straight motion while maintaining the foot position.
3. Withdraw the kick by pulling the foot back in, again in a straight motion, before lowering it to the ground.
3. When attacking an opponent to the front, first turn the body, facing your back to the opponent, and looking over the shoulder on the same side as the kicking leg.
4. This is a very powerful kick when executed correctly.

DO SAN

movement two



full facing

half facing

Don't slide on the release

movement six movement seven

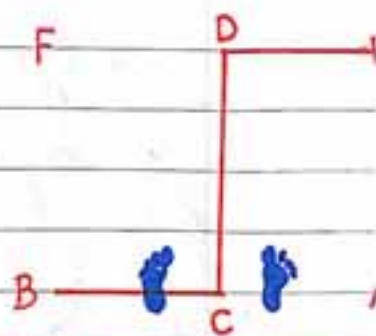


twist the hand and left foot spins 180° to front turn feet side ways.

black is centerline

PATTERN (Tul):

Do San (24 Movements)



Begin in parallel ready stance.

1. Move the left foot to B, forming a left walking stance to B, while executing a high side block to B, with the left outer forearm.
2. Execute a middle punch to B with the right fist, while maintaining a left walking stance to B.
3. Move the left foot on line AB, and then turn clockwise to form a right walking stance to A, while executing a high side block to A with the right outer forearm.
4. Execute a middle punch to A with the left fist, while maintaining a right walking stance to A.
5. Move the left foot to D, forming a right L-stance to D, while executing a middle guarding block to D, with a knifehand.
6. Move the right foot to D, forming a right walking stance to D, while executing a middle thrust to D, with the right straight fingertip.
7. Twist the right knifehand together with the body counter clockwise until the palm faces downward and then move the left foot to D, turning counter clockwise to form a left walking stance to D, while executing a high side strike to D, with the left back fist.
8. Move the right foot to D, forming a right walking stance to D, while executing a high side strike to D, with the right back fist.
9. Move the left foot to E, turning counter clockwise to form a left walking stance to D, while executing a

movement thirteen



movement fourteen



straighten the leg as you move into the punch.

Bend the knee of supporting leg.

kick withdrawn

(Fast motion is explained next page)

FAST MOTION

movement fifteen



movement sixteen



movement twenty one



There is no down before the up

- high side block to E, with the left outer forearm.
10. Execute a middle punch to E, with the right fist, while maintaining a left walking stance to E.
 11. Move the left foot online EF, and then turn clockwise to form a right walking stance to F, while executing a high side block to F, with the right outer forearm.
 12. Execute a middle punch to F, with the left fist, while maintaining a right walking stance to F.
 13. Move the left foot to CE forming a left walking stance to CE, executing a high wedging block with the outer forearm.
 14. Execute a middle front snap kick to CE, with the right foot, keeping the position of the hands as they were in 13.
 15. Lower the right foot to CE forming a right walking stance to CE, while executing a middle punch to CE with the right fist.
 16. Execute a middle punch to CE, with the left fist, while maintaining a right walking stance to CE.
- PERFORM 15 AND 16 IN A FAST MOTION.
17. Move the right foot to CF forming a right walking stance to CF, while executing a high wedging block to CF, with the outer forearm.
 18. Execute a middle front snap kick to CF, with the left foot, keeping the position of the hands as they were in 17.
 19. Lower the left foot to CF, forming a left walking stance to CF, while executing a middle punch to CF with the left fist.
 20. Execute a middle punch to CF, with the right fist, while maintaining a left walking stance to CF.
- PERFORM 19 AND 20 IN FAST MOTION.
21. Move the left foot to C, forming a left walking stance,

Fast Motion:

Is two movements performed, one after the other, with two breaths, and one and a half sinewave. To allow the second movement to be performed more quickly. (Photos on previous page)

movement twenty three



step together



DOWN



UP

movement twenty four



sinewave starts after you have stepped together.

- to C, executing a rising block with the left forearm
22. Move the right foot to C, forming a right walking stance to C, while executing a rising block with the right forearm.
 23. Move the left foot to B, turning counter clockwise to form a sitting stance to D, while executing a middle side strike to B, with the left knifehand.
 24. Bring the left foot to the right foot, and then move the right foot to A, forming a sitting stance to D, while executing a middle side strike to A with the right knifehand.
- END: Bring the right foot back to parallel ready stance

THREE STEP SPARRING (Sambo Matsogi)

Requirements:

- i) One way, with companion, foot techniques.
- ii) Two way, alone and with companion, hand techniques.

Compulsory techniques (One way):

Front snap kick, turning kick, side piercing kick.

Examples for oneway 3 step, including compulsory techniques. Use yellow stripe routines for two way.

1. Attack: walking stance middle punch.
Defence: walking stance inner forearm block.
Counter: front snap kick (front leg)
2. Attack: walking stance middle punch.
Defence: walking stance knifehand side block
Counter: turning kick (rear leg)

NOTE: Opposite leg may take a step to correct distance for kick if necessary.

3 STEP SPARRING

The procedure is the same as shown in yellow belt. The first two routines have the same defence, so only the counter attacks are shown.

Front feet should be side by side, stepping outside, inside, outside.

Routine One



3rd Block



Kick with the front leg



Routine 2



3rd Block



Kick with the rear leg



Routine 3



3rd Block



Place the front foot back to allow correct distance

3. Attack : walking stance high punch
Defence : walking stance forearm rising block.
Counter : side piercing kick. (front leg).
Finish in a guarding block after kicks.

Two way 3 step sparring:

- : The attacker proceeds as per oneway, and attacks (eg punching) with 3 steps moving forward.
- : After the defender does there counter attack, the attacker then attacks (must be the same attack used going forward), with 3 steps moving backward.
- : After the defender blocks while moving forward, they will finish with another counter attack. (same as first one moving backward).
- : Both return to ready position (parallel ready stance).
- : The attacker and defender then swap roles.

NOTE: Use routines from yellow stripe syllabus.

- : When performing 3 step with a partner, always measure up in the stance being used at the start of each routine. (Attacker measures)
- : The partner moving forward must place their front foot in the correct position next to partners foot. (outside, inside, outside when using walking stances)
- : You should start and finish each 2 step routine on the same spot.
- : Work with your partner and move together, including when returning to parallel stance.
- : Kihap (yell) when counter attacking.

GREEN BELT (6th Gup)

STANCES (Sogi):

Bending Stance (Guburyo Sogi):

- : This is a preparatory stance for side and back kicks, and also used for defense techniques.
- : It is either full facing or half facing.
- : When standing with the right foot, it is called a right bending stance and vice versa.

side view

front view

front view

Bending Stance in a half facing position



stationary foot points to the side with knee 45° front foot.

90°

Bending Stance in a full facing position.



Both feet and knees point to the front

1. The leg you are standing on should be slightly bent, with the foot turned 90° outward from the direction you are facing, when in a half facing position.
2. The opposite foot should be positioned in front of the knee joint of the opposite leg, with the foot and toes pulled back to expose the footsword (position like you would for a side kick). The knee should point on a 45° angle from the front, when in a half facing position.
3. When full facing, the foot of the supporting leg, points in the same direction as the body, and the knee

of the lifted leg also points in the same direction.

Bending Ready Stance A (Guburyo Junbi Sogi A):

- : The principles are the same as the bending stance, but is performed with a forearm guarding block.
- : It is principally used as a preparatory position for a side piercing or side thrusting kick.
- : The body is in a half facing position.

front view



side view



Bending Ready Stance A

Block, lift the leg, and drop the weight down, all at the same time to complete the movement.

Body position is half facing.

Fixed Stance (Gojung Sogi):

- : This is an effective stance for attack and defense to the side.
- : It is similar to the L-stance with the following exceptions.
 1. The body weight is distributed evenly on both legs.
 2. The distance between the big toes is about one and a half shoulder width.
- : When the right foot is advanced, the stance is called a right fixed stance, and vice-versa.

NOTE:

A fixed stance is always half facing, both in attack and defense.

Sine wave for Bending Ready Stance A.



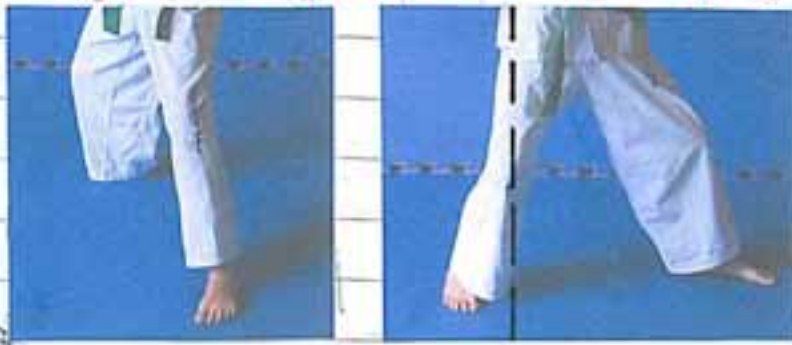
③ Block, lift leg, and drop weight down by bending knee of stationary leg.

② straighten knee, rising, and bring hands behind ready to block.

① Bend the knee and drop weight down as prepare the movement



weight is evenly distributed over both legs (50/50)



rear knee is in front of the rear foot.

NOTE: The knee of the rear foot, finishes slightly in front of the rear foot.

Fixed Ready Stance (Gojung Junbi Sogi):

- : The ready stance merely positions a student before he begins his motions or allows time for concentration of spirit.
- : The fixed stance is adopted, with the fists blocking outward, finishing above the thighs.
- : The elbows are slightly bent, about 30 degrees.
- : The fists are approximately 25cm above the thighs.

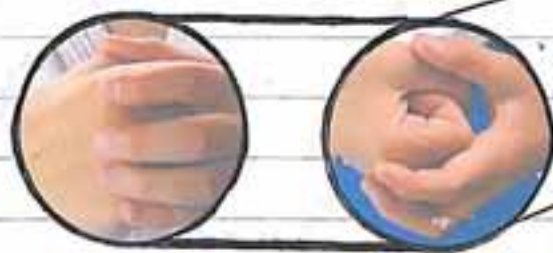
front view

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side view





each fingertip touches the
knuckles of the right hand.

Close Stance (Moja Sogi):

- The close stance is often used as a ready stance in patterns (tuls), classified into 4 different types, A, B, C and D. The position of the hands changing in each type.



- Both legs are brought together and are straight, but relaxed.
- Both feet are brought together with the sides of the heels and big toes touching.

Close Ready Stance A (Moja Junbi Sogi A):

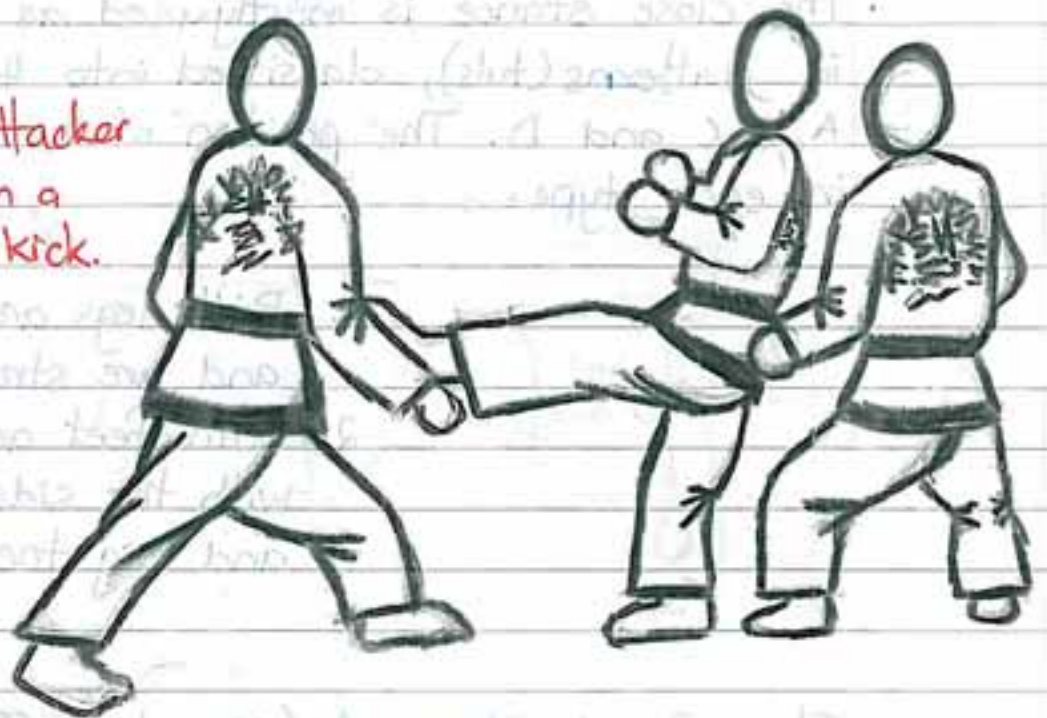
- The close stance is adopted, with the fists coming together, and held in front of the philtrum.



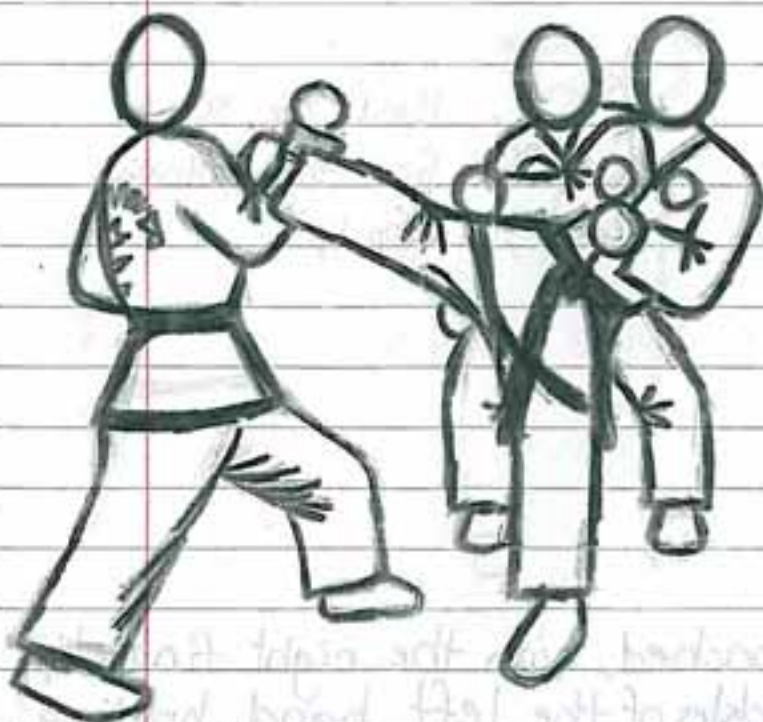
Hands are 30cm
from the philtrum
(top lip)

- The left fist is clenched, with the right fingertips touching each knuckles of the left hand, holding the left fist.
- The fist is approximately 30cm from the philtrum.
- The elbows should be bent and relaxed.

The first attacker attacks with a front snap kick.



Application



Circular block is used to block two attackers from the front, one after the other.

The second attacker attacks with a reverse turning kick.

DEFENSIVE TECHNIQUES :

Inner Forearm Circular Block (An Palmok Dollimyo Makgi):

- : This technique is to block a combination of a foot and hand attack.
- : It can also be performed with a reverse knifehand, and occasionally a knifehand.
- : A walking stance is most suitable for this block.



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the fist reaches the same level as the front shoulder



fist finishes inline with the rear foot.

1. The fist should reach the same level as the defender's shoulder. The shoulder should be slightly lower than the opposite shoulder at the moment of the block.
2. The fist also finishes in line with the rear foot.
3. The inner forearm (blocking tool) should reach the attacking foot in a large circular motion, to enable the blocking hand to scoop the foot.
4. The body should be half-facing at the moment of the block. (Half-facing in opposite direction of the walking stance).
5. Both hands begin the block, reached out in front of the body, in a relaxed position.
6. They circle downward, while dropping down in stance.

Front View

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Both hands start from
in front of the body.

Drop down, by bend-
ing the rear knee,
without leaning too
far forward.

Rise up on the
rear foot

Drop back
down into the
stance.

Side View



front shoulder is slightly
lower than opposite shoulder
at the moment of impact.

scooping the foot of the attacker while rising in the stance, and dropping back down into finishing position while completing the movement and blocking second attack. Also pulling the opposite shoulder back as you complete the movement.

Crescent Kick (Bandal Chagi):

- : This kick is used to block an attacking hand or foot directed at the middle section and below.
- : The advantage of this kick, is the blocking foot can be readily available for a swift counter attack.
- : It is classified into low and middle crescent kicks.



the foot and toes are pulled back, and the foot turned inwards.



The knee is bent throughout the movement.

1. The sole of the foot is the blocking tool, and should reach the target in an arc.
2. The knee is bent throughout the movement.
3. The foot should be turned inward to expose the sole of foot, and the back heel faces downward at the moment of the block.
4. The targets are the elbow joint, achille's tendon, ankle joint, forearm, inner and outer tibia's.

OFFENSIVE TECHNIQUES :

Fixed Stance Side Punch (Gojung So Yop Jirugi):

- : When a punch is delivered to the flank, it is called a side punch.
- : The punching arm extends out sideways from the shoulder.
- : Normal punching principals also apply.
- : When executing the side punch in a fixed stance, the body is half facing.
- : The principals of the fixed stance also apply.



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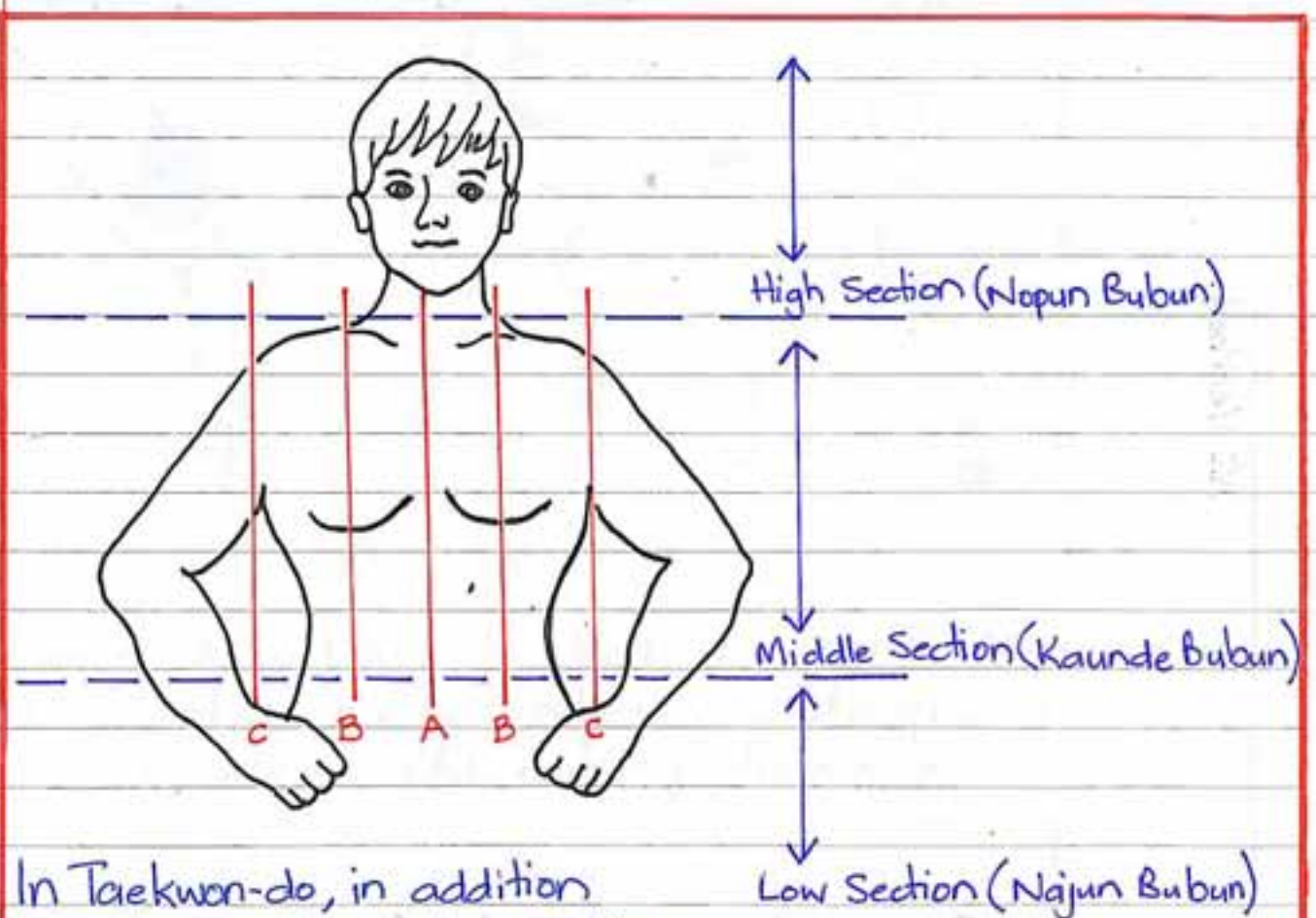


body is
half
facing

NOTE: The punch should still load up from the hip, and the opposite arm reaches forward to load up the punch in intermediate position, like an obverse or reverse punch.

Knifehand Inward Strike (Sonkal Anuro Taerigi):

- : When the attacking tool reaches the target inwardly, it is called an inward strike.
- : The attacking tool reaches the chest line at the moment of impact.



In Taekwon-do, in addition to high, middle and low sections, of the body, it is further divided laterally into solar plexus (center line), chest and shoulder lines.

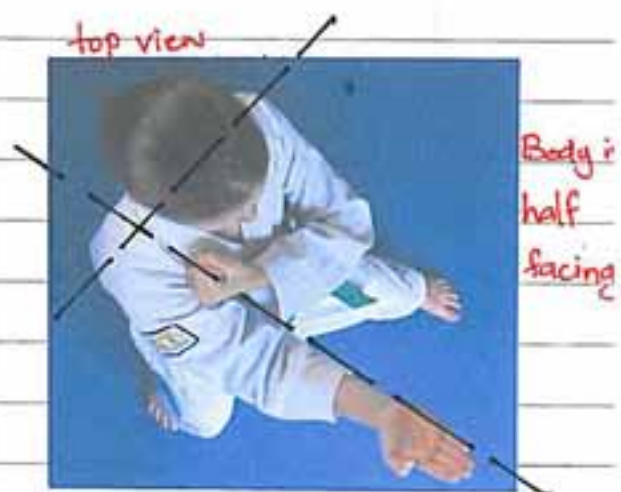
- A - Solar plexus line (center line)
- B - Chest line
- C - Shoulder line

- : This technique is effective in attacking the target located at the side front, in most cases.
- : The knifehand inward strike can be executed from nearly all stances, though walking, rear foot and L stances are mainly used.

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side
view



top view

Body is
half
facing

knifehand finishes at chestline

extend both hands outward. Pull opposite fist back to the shoulder

1. The attacking hand reaches slightly behind the head, while the opposite hand extends to the front. (A bit like firing a bow and arrow).
2. Block inwards, stopping the attacking tool (knifehand) at chestline of the same side.
3. When performing in an L, rear foot or verticle stance the opposite hand is brought back to the front of the opposite shoulder, in a side fist, at the moment of impact.
4. Both dverse and reverse strikes are possible.
5. Be sure to drop back down into stance, at the moment of impact.
6. The neck and face areas are the targets.

Downward Kick (Naeryo Chagi):

- : This kick is useful for attacking an opponent, by passing over an obstacle, such as another person.
- : The attacking tool is the back heel, and reaches the target in a downward line from the apex of the kick.
- : The point of focus should not be lower than the attackers own solar plexus, as this may cause loss of power.
- : The skull is the main target, and the clavicle as the secondary target.

front
view



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Foot position



pull the
foot and
toes back

The leg crosses in
front of the body.

the leg reaches the
center line in an
arc.

1. The kicking leg crosses in front of your body, in an arc until it reaches full height.
2. The kick is then executed by striking the heel down in a straight line, in front of the body.
3. The knee of the kicking leg may be slightly bent while loading the kick, but should be straight when striking down.
4. Stop the foot before it reaches the ground.
5. Speed of the kick is important for it to be powerful and effective.
6. The foot and toes should be pulled back to expose the back heel.

Pick shape kick using the heel.



The target is
the clavicle.

the leg is straight.

Application

Pick shape kick using the ball of
the foot.



The target
is the solar
plexus.

The leg is slightly bent

Ball of the Foot

- The face is the primary target, with the jaw and the temple secondary.
- Keep the leg slightly bent at the moment of impact.

Pick Shape Kick (Gokaeng-i Chagi):

- : This is a variation of a downward kick.
- : The attacking tool reaches the target in a verticle line.
- : Besides it attacking role it is also used to harass and keep the oponent way.
- : The back heel and ball of the foot are used as the attacking tools.
- : The leg is straight throughout the kick.
- : The heel of the stationary foot is normally off the ground while raising the leg.

front view

side view



Pick shape kick with the back heel as the attacking tool.

Back Heel

- : The skull and clavicle are the primary targets, with the chest and face secondary.
 - : The point of focus should not be lower than the attackers own shoulder.
 - : The stationary leg should be bent about 45° , at the moment of impact.
1. The kicking leg goes straight up, with the foot pulled back, and drops in a verticle line.
 2. The kick finishes in front of the body with the leg straight. (Do not bring back to the opposite foot).

Application.



Using the heel



Reverse turning kick with the ball of the foot.

Ball of the Foot

- The face and jaw are the targets.
- The kicking leg is slightly bent at the moment of impact.

Reverse Turning Kick (Bandae Dollyo Chagi):

- : This is a reverse form of a turning kick, used against an opponent at the side rear.
- : It is mainly performed with the back heel, and occasionally the ball of the foot.
- : It can be performed with the front and rear foot.
- : Because the effectiveness of this kick depends on maximum speed while turning, special care should be taken to maintain the balance and posture.
- : It can be performed low, middle and high.

Using the rear leg.



Keep leg is straight throughout the kick.

The kick stops on the 45° off center line.

Back Heel

- : The philtrum, temple, solar plexus, chest, ribs and abdomen are the targets.
 - : The kicking leg is straight at the moment of impact, and throughout the kick.
1. Turn the body first, looking at the target from over the shoulder.
 2. Release the kick by unwinding the hips, stopping the kick 45° off center line.
 3. Don't extend the kick past center line, as this will leave you exposed to a counter attack.



Kicking
with the
rear
foot,
spinning.

ready to kick



turn the
body and
look toward
the target.

Kick is delivered



Kick is hooked.



From a
sitting
stance



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Kicking with
the front
foot.



Reverse Hooking Kick (Bandae Dollyo Gurochagi):

- : This is a variation of the reverse turning kick.
- : It has two purposes, one, is to kick, two, is to hook the opponent who moves in during the execution of the kick.

Basic Principles:

1. Bring the heel close to the body soon after the kick.
2. Bend the kicking leg properly during the kick.



Kick is executed



Kick is hooked



1. The reverse hooking kick is executed similarly to the reverse turning kick, except the leg is bent while spinning, and the heel hooks back to the buttocks after the kick.
2. It can be executed off the front leg, rear leg, and spinning around with the rear leg.
3. The foot should be pulled back throughout the kick.
4. The kick is executed in a shape similar of a question mark.

MOVEMENTS IN WON-HYO

start



D



DOWN



UP

movement 1.



DOWN



DOWN



UP

movement 2.



DOWN

D

Use the knee spring for sinewave, and keep the heels on the ground.

movement 3.



DOWN



UP



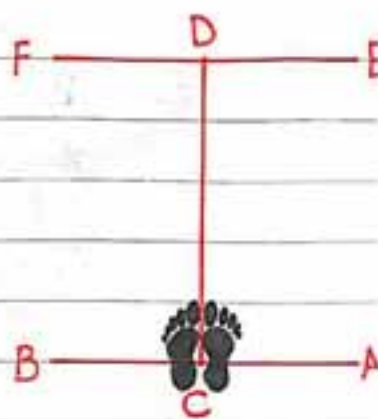
Front foot comes half way back before going into fixed^D stance.

PATTERN (Tul):

Won-Hyo (28 movements)

Begin in a Close Ready Stance A.

1. Move the left foot to B, forming a right L-stance toward B, while executing a twin forearm block.
2. Execute a high inward strike to B, with the right knifehand, while bringing the left side fist in front of the right shoulder, maintaining a right L-stance to B.
3. Execute a middle punch to B, with the left fist, while forming a left fixed stance to B, slipping the left foot to B.
4. Bring the left foot to the right foot, and then move the right foot to A, forming a left L-stance to A, while executing a twin forearm block.
5. Execute a high inward strike to A, with the left knifehand, while bringing the right side fist to the left shoulder, maintaining a left L-stance to A.
6. Execute a middle punch to A, with the right fist, while forming a right fixed stance to A, slipping the right foot to A.
7. Bring the right foot to the left foot, then turn toward D, while forming a right bending ready stance A toward D.
8. Execute a middle side piercing kick to D, with the left foot.
9. Lower the left foot to D, forming a right L-stance to D, while executing a middle guarding block to D, with a knifehand.
10. Move the right foot to D, forming a left L-stance to D, while executing a middle guarding block to D, with a knifehand.





movement 7.



step together

block and lift leg at same time.

movement 8.



movement 9



movement 12



withdraw the kick, then start sine wave.



movement 19



the rear heel will come off the ground.

11. Move the left foot to D, forming a right L-stance to D, while executing a middle guarding block to D, with a knifehand.
12. Move the right foot to D, forming a right walking stance to D, while executing a middle thrust to D, with the right straight finger tip.
13. Move the left foot to E, turning counter clockwise, to form a right L-stance to E, at the same time executing a twin forearm block.
14. Execute a high inward strike to E, with the right knifehand, while bringing the left side fist in front of the right shoulder, maintaining a right L-stance to E.
15. Execute a middle punch to E, with the left fist, while forming a left fixed stance to E, slipping the left foot to E.
16. Bring the left foot to the right foot, and then move the right foot to F, forming a left L-stance toward F, while executing a twin forearm block.
17. Execute a high inward strike to F, with the left knifehand, while bringing the right side fist in front of the left shoulder, maintaining a left L-stance to F.
18. Execute a middle punch to F, with the right fist, while forming a right fixed stance to F, slipping the right foot to F.
19. Bring the right foot to the left foot, and then move the left foot to C, forming a left walking stance to C, while executing a circular block to CF, with the right inner forearm.
20. Execute a low front snap kick to C, with the right foot, keeping the position of the hands as they were in 19.
21. Lower the right foot to C, forming a right walking stance to C, while executing a middle punch to C,

movement 20



movement 21



Keep the hand as it was in 19.

movement 26



movement 27

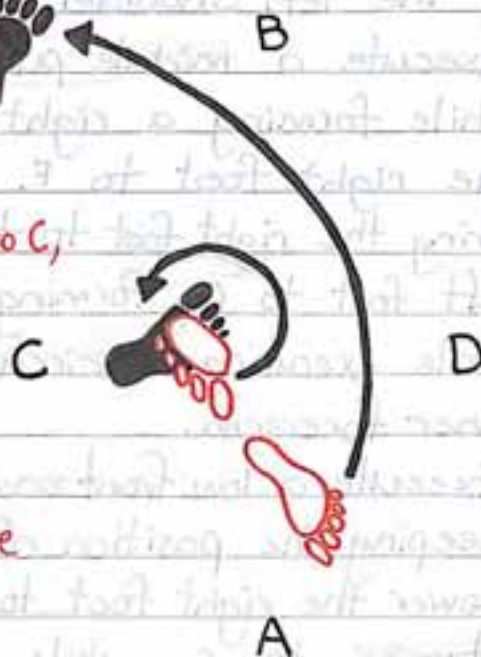


step as shown



Movement 27:

After executing the side piercing kick (movement 26), to C, place the right foot in front and to the right of opposite foot (without over extending) as you turn anti clockwise into a L stance to B.



with the left fist.

22. Execute a circular block to C, with the left inner forearm, while maintaining a right walking stance to C.
 23. Execute a low front snap kick to C, with the left foot, keeping the position of the hands as they were in 22.
 24. Lower the left foot to C, forming a left walking stance to C, while executing a middle punch to C, with the right fist.
 25. Turn the face toward C, forming a left bending ready stance A, to C.
 26. Execute a middle side piercing kick to C, with the right foot.
 27. Lower the right foot online CD, and then move the left foot to B, turning counter clockwise, to form a right L stance to B, executing a middle guarding block to B, with the forearm.
 28. Bring the left foot to the right foot, and then move the right foot to A, forming a left L stance to A, executing a middle guarding block to A, with the forearm.
- END: Bring the right foot back to Close ready stance A

NOTES:

- : Always use the knee spring only when doing sinewave in the spot, keep feet still and don't lift off the ground. (movements 1 & 2, 4 & 5, 13 & 14, 16 & 17)
- : When moving into a different stance, while staying on the same spot, bring the front foot halfway back in the current stance, then forward into the new stance. (movements 3, 6, 15, 18)
- : Always perform sinewave after all kicks when moving into the next movement. Don't just fall into the next move. (movements 8, 20, 23, 26)

movement 25



Block and lift
foot at same
time.

The sinewave is slightly different from movement 7, as you don't step together, so the sinewave starts as soon as you move.

- : When ever the feet step together to change direction between movements, the sinewave starts after you have stepped together. Bring the foot in, in a natural and relaxed motion. (Movements 4, 16, 19)
- : Always perform a high punch over the kick, when executing side piercing kicks. Ensure to pull the opposite fist back to the hip.
- : Front snap kicks should be fast and not held.
- : Side kicks should be held for a split second when performed in patterns.
- : If you cannot kick to the required height, it is better to do the kick lower and ensure correct technique.
- : When completing a bending ready stance, you must lift the kicking foot to the opposite knee at the same moment you perform the guarding block and drop down on the supporting leg.

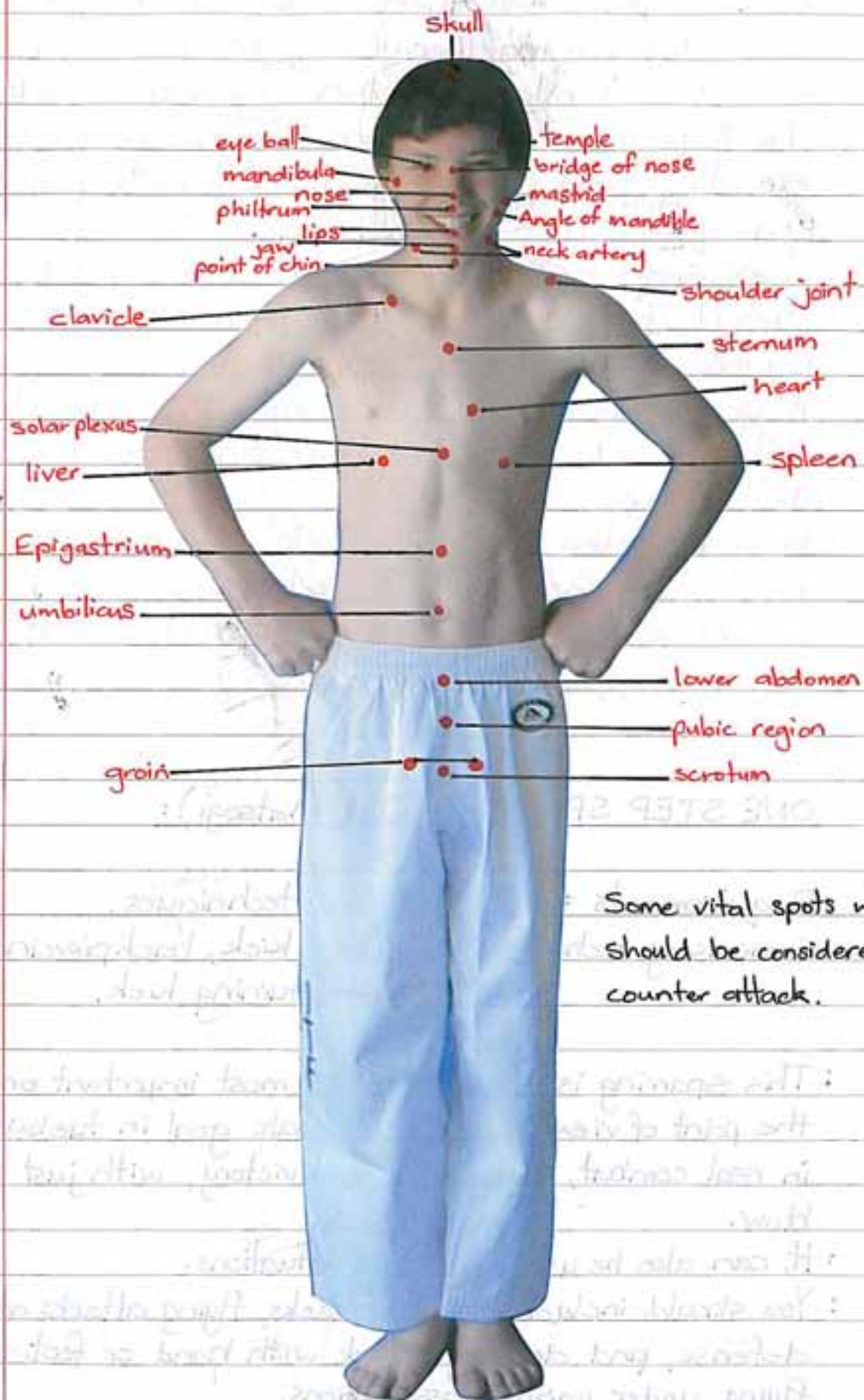
ONE STEP SPARRING (Ilbo Matsogi):

Requirements = foot or hand techniques.

Compulsory techniques = crescent kick, back piercing kick, reverse turning kick.

- : This sparring is considered the most important one, from the point of view that the ultimate goal in taekwon-do, in real combat, is to win the victory, with just one blow.
- : It can also be used in actual situations.
- : You should include counter attacks, flying attacks and defense, and dodging attack with hand or foot while flying under various assumptions.

Vital Spots



Some vital spots which should be considered for counter attack.

- : The secret of this sparring is to deliver a completely accurate, speedy and decisive blow, at the opponents vital spot, at the right time, with the right weapon, while defending against the opponents attack effectively.

Typical Procedure of One Step Sparring :

- : X and Y both perform attention stances.
 - : The distance between X and Y, can be flexible according to the technique to be used, though one full step length of stance is normal.
1. At the command of "ready" (junbi), X will move his right foot into parallel ready stance, while Y moves his left. Both X and Y kihap (yell) when they are ready to signal to each other.
 2. The junior side (Y) should always start first. (Attack) X may request the technique for Y to perform. Once Y knows which attack to perform, he will kihap (yell). Then X kihaps to signal Y to attack.
 3. Y should hold his position after the attack to allow X to perform his counter attack if necessary. They should both then return to ready position (parallel ready stance) together. You may kihap when performing the counter attack.
 4. Y should first attack with his right side, then perform the same attack with the left side. X and Y then both reverse roles.
 5. The defense and counter attacks, should be appropriate for the attacks given. ie. you wouldn't block a

ONE STEP SPARRING

crescent kick



step feet
together
and turn
anti
clockwise

Routine
One

Start and finish
in a parallel
ready stance.
Work with your
partner, and move
together.



Both the attacker and defender
start from parallel ready start.

Ensure you know what the blocking tool
is, and the vital spot you are aiming
for. Stop the attacking tool just before
impact (Do not hit your partner).

Go into a guarding block
after counter kick, before
returning to parallel ready
stance.



step feet
together
and turn
anti
clock-
wise



crescent kick



reverse turning kick

Routine
Two

back kick



high punch with a forearm low block etc.

6. The blocks and counter attacks should use the correct blocking and attacking tools, and be aimed at the appropriate vital spots.
7. The counter attacks should be performed with the appropriate distance, you must be as close as possible, but not hit the opponent. (For the purpose of practice and gradings etc).
8. There is no measuring up, and the student needs to "gauge" the distance. He should be able to perform their routines with any partner.
9. Keep it simple, and use techniques that are effective but appropriate for your body type and abilities.

The following routines include the compulsory requirements. You may change the routines if you wish or make up some of your own, but you must at least include the required techniques. These routines also overlap into the next grade (5th gup, blue stripe).

1. Attack : walking stance middle punch (or low)
Defense : crescent kick (blocking the inside of arm)
Counter : back piercing kick (opposite leg)
2. Attack : walking stance
Defense : crescent kick (blocking the inside of arm).
Counter : reverse turning kick (opposite leg)

These routines both include the required techniques,

Routine 3.

Start and finish in a parallel ready stance.



Palm pushing block



hooking kick



Place the foot to allow correct distance for the turning kick.



turning kick

Finish in a guarding block after counter kick, before returning to parallel ready stance.



twisting kick

Routine 4-

and the next two are from blue stripe (sthgup). You may add them to your routines to make up four.

3. Attack : walking stance middle punch (or low)
Defense : Hooking kick (blocking inside of arm)
Counter : Turning kick (any height) opposite leg.
 4. Attack : walking stance middle punch
Defense : sitting stance palm pushing block. (blocking outside of arm, and stepping forward to the side)
Counter : twisting kick (front leg, either high to the chin, or low to the groin or inner thigh)
- : Put your routines in an order, with your best ones first.
 - : Practice routines to perfect the techniques and become familiar with your distances, and the improve your accuracy.
 - : Know what blocking and attacking tools you are using, and the vital spots aimed for.
 - : The attack does not have to always be a punch.

FREE SPARRING (Jaysu Matsogi) :

- : Free sparring is essentially an open combat, with controlled attacking, to certain vital spots, and prohibition of attacking certain other vital spots.
- : There are no pre-arranged modes between players, and both participants are free to attack and defend with all available means and methods, with one exception : The attacker must stop the attacking tool

- just before reaching the vital spot.
- : Because taekwon-do is a lethal form of self defence, the sparring rules, count only blows focused within 2cm of a vital spot, and not ineffective blows or sheer brute strength.
 - : Speed, power, balance, strong and accurate blocking, skillful dodging and attitude are taken into consideration.

Hints for free sparring:

1. Defence :

- : Taekwon-do should primarily be considered a form of defence. This is one reason so much importance is attached to the student's defence techniques.
- : With a solid, secure fighting posture, the student is in a balanced position, and offers only a limited number of openings for possible attack.
- : Some of these openings may be selected as a means of luring an opponent into a movement that will enable an effective counter attack.
- : It is advisable to take a step backwards immediately after the exchange of blows, instead of rushing in, you can then watch and study an opponents movements.

2. Instant Attack and Counter Attack :

- : In taekwon-do, a victory can be instantly decided, by a single focused blow, and lost as easily by a telegraphed punch or kick. This is the reason that students should position themselves in an impenetrable

guarding posture at all times, and attack only when there is a chance for a decisive blow.

- : The student should constantly concentrate on finding or creating an opening, and should not miss the target of opportunity.

3. Deception :

- : The only way to score a decisive blow against an opponent, is by either sheer brute force, or by luring the opponent out of his defensive posture by deception.
- : A very large, strong, quick person can often break through a moderately strong defence, but a smaller person might have to rely on conducting a well-disciplined tactical maneuver utilising deception and luring him into a less defensive position. This will cause the opponent to become exposed, and constant movement will cause exhaustion.
- : The opening the student has created may only last a split second, therefore, it is of utmost importance that the students attack be carried out immediately.

4. Selection of proper target :

- : This can best be summed up with General Choi's explanation; " If the distance requires the artillery, use a gun and not a pistol, on the other hand, when the target is small and close enough for a pistol, it would be foolish to use a canon."
- : Proper selection of the weapon for the proper target is of primary importance.

5. Direction of attack and defence:

- : One advantage of taekwon-do, is that an attack or block, can be executed from and toward any direction.
- : It is very important that the student familiarise themselves with the techniques required for attacking and blocking toward any direction, even without facing the opponent in order to save time while minimising exposure.

6. Technique experimentation:

- : Most students tend to use a tested or favourite technique only. Certainly in an actual combat situation, the best technique applicable should be used.
- : In training however, techniques that need polish and practice should be used.
- : Many times a favourite technique is not feasible.
- : It is also important to practice new techniques learned, before it is forgotten. If an instructor demonstrates a particular blocking or kicking combination, the student should respect his instructor's knowledge enough to practice it in free sparring.
- : In matches, an experienced fighter will watch and pick out his opponents favourite technique. If it is used too often, the opponent will anticipate it and counter attack.

7. Development of tactic and maneuver:

- : In open combat or match, the kind of technique to be used depends entirely on the actual situation, therefore

it would be meaningless to practice free sparring against an opponent who moves according to a fixed scenario.

- : A student should pay special attention not to adhere to any fixed type of attacking combination as far as free sparring is concerned.
- : Due to restrictions imposed on the players, only a limited number of techniques may be exchanged briefly in free sparring. It is, therefore, best for students to practice the patterns and various samples of other sparrings illustrated by General Choi, to master the variety of techniques correctly.
- : Patterns represent a free sparring against imaginary opponents, while the sparring is the physical application of techniques logically, against actual moving aggressors.
- : At this point, the student must realise, that the primary purpose of free sparring, is to develop tactics, manoeuvre fighting skill, courage, self-control, extemporaneous sense and indomitable spirit. The exploitation of techniques is the secondary.

8. Dodging technique :

- : Dodging allows the attacker to use any technique freely at the proper distance and increases opportunity of target.
- : The added advantage is not only to avoid collision at a close distance, but to allow for a surprise attack while flying away from the opponent.

9. Counter attack :

- : In free sparring, it is not always necessary to retreat

from or block an opponents attack. A well timed counter attack can be more effective.

10. Flying multiple techniques:

- : Taekwon-do encourages the use of multiple techniques, such as consecutive, combination or double kicks, punches or strikes. The second attack can be more effective in case the first misses the target.

11. Position change:

- : This is accomplished by jumping beyond the opponent and the main purpose is to create opening on the opponent for a decisive attack, by forcing the opponent to change direction.
- : It can provide the advantage of a surprise attack, while flying.

The following is a comment by General Choi on free sparring, as written in the Encyclopedia.

Taekwon-do is a martial art because it aims at a noble moral rearmament, good health and a variety of techniques to defend oneself and the weak by discriminating against political involvement and commercialisation to embody a just society. Unfortunately, many instructors forgetting this true nature of taekwon-do, rely on showmanship and over emphasise free sparring to cover up their lack of technique.

As a result, their students have a tendency

toward arrogance once winning a local or national championship without trying to improve and expand their techniques.

Of course, free sparring is a very important part of taekwon-do to build courage, experience, sense of victory, ability of performance and significance of participation and so on. However, it should not be the only focus of the training. A student will see free sparring is not a real combat and is a very small part of taekwon-do due to the following limitations.

1. Prohibition of attacking the vital spots.
2. Limited number of attacking tools.
3. Limited number of attacking areas.
4. Limited space for fighting.
5. Limited number of attacking methods.
6. Safety equipment.
7. No full contact and so on.

Accordingly, in free sparring the player can have a chance to exchange less than a dozen fundamental movements, compared to the over 3,000 available.

This is the reason General Choi emphasises correct training of fundamental movements rather than on free sparring.

BLUE STRIPE (5th Gup)

STANCES (Sogi) :

X-stance (kyocha Sogi) :

- : This is a very convenient stance, in particular for attacking the side or front in a jumping motion.
- : It is frequently used for blocking and serves as a preparatory stance for moving into the next manoeuvre.

front
view



crossing behind

Left
X-stance



crossing in front

side
view



crossing in front

Left
X-stance



crossing behind

1. Cross one foot over or behind the other, touching the ground slightly with the ball of the foot.
2. The body weight is on the stationary foot.
3. One foot always crosses over the front of the other foot, except when performed in a jumping motion.

NOTE:

- Both knees should be slightly bent.
- Both feet should point in the same direction.
- The non-stationary foot is for balance, and should not bear much weight, or touch the ground with the heel.
- When the weight is rested on the right foot, it is called a right x-stance and vice versa.
- It can be full, side, or half facing in both attack and defence.

X-Ready Stance (Kupcha Junbi Sogi):

- The same principles of the x-stance apply, with the fists clenched out to the side of the body.
- Elbows should be slightly bent and the arms relaxed.



Alli Veerbeek



Both feet point
to the same direction.

Twin Knifehand Block in a L-stance.

rising block 7cm
from forehead.

hand center line

The side block crosses
on top of opposite
hand.

front
view

Atli Vorsebek



side
block
shoulder
line



bottom of
hand is
level with
forehead



side view

Jumping (Twigi):

- : There are two purposes for jumping.
 1. To cover a protracted distance in one motion.
 2. To dodge a low swinging pole or sword attack. A correct posture should be resumed immediately after landing. L, sitting and x-stance present the best postures for this technique.

Jumping from
a L-stance.

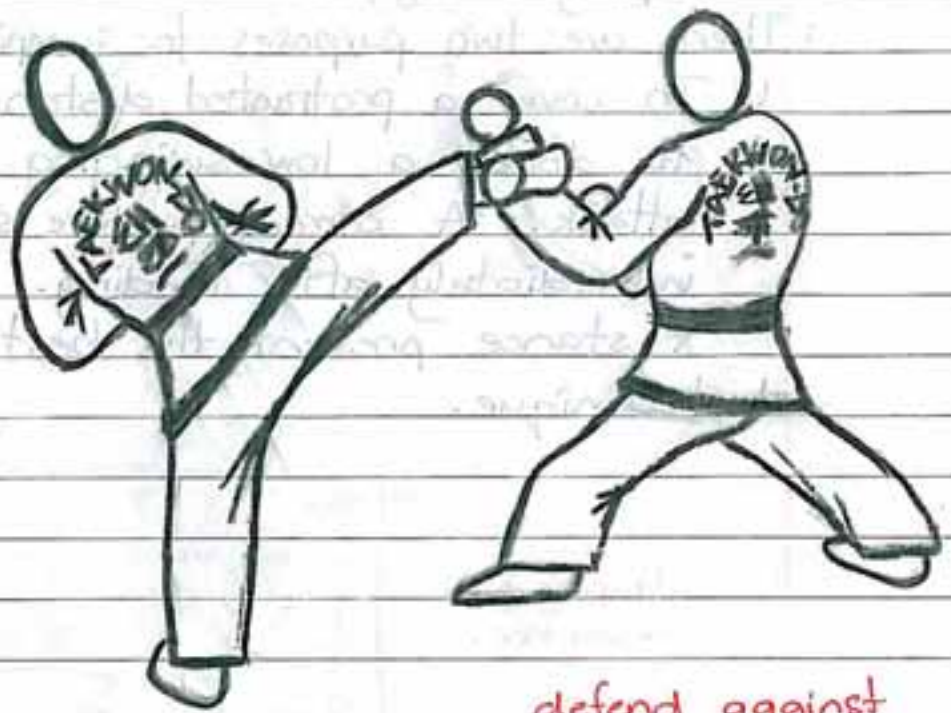


DEFENSIVE TECHNIQUES :

Twin Knifehand Block (Sang Sonkal Magki):

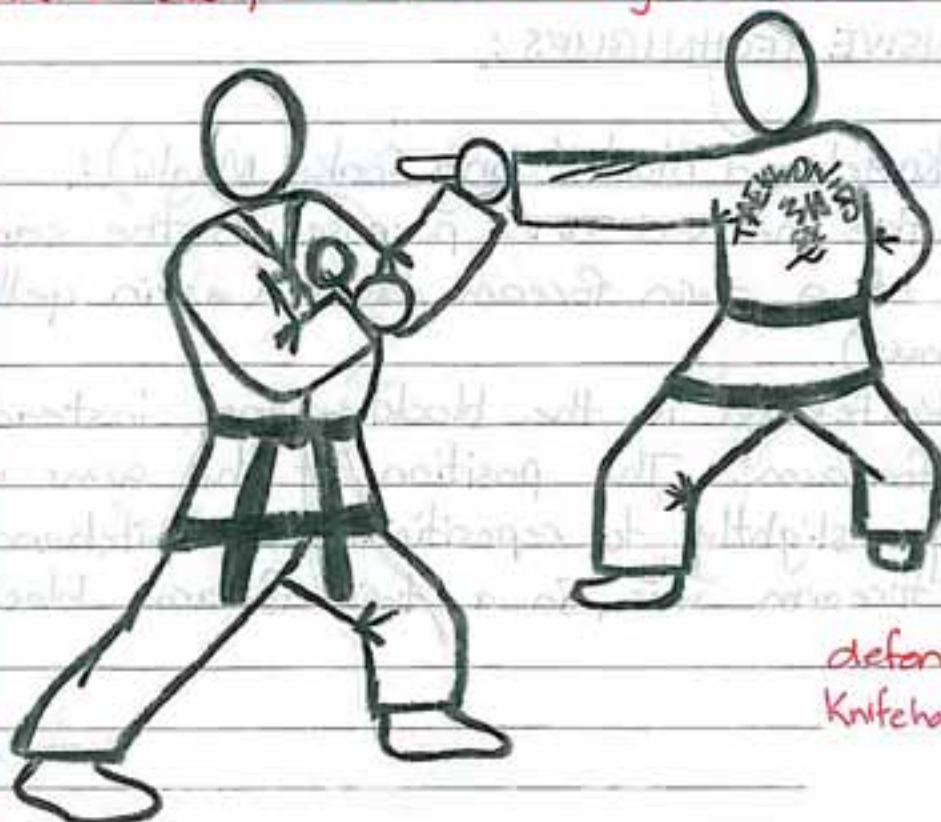
- : Both the method and purpose, is the same as those of a twin forearm block (as in yellow belt syllabus).
- : The knifehand is the blocking tool, instead of the forearm. The position of the arms will change slightly to reposition the knifehand where the forearm was, in a twin forearm block.

Double Forearm Block.



defend against
a turning kick.

The double forearm block can be used to defend against hand or foot attacks. It also has the advantage of being able to quickly shift the other forearm into another block, while still blocking with the first.



defend against a
knifehand strike

Double forearm block (doo palmok magki):

- : This is one of the strongest forms of blocking.
- : The advantage is the ability to quickly shift one forearm into another block, while still blocking with the other.
- : It is mainly performed in a walking or x-stance, and occasionally a L or rear foot stance.
- : Only the inner forearm is used.

high double forearm block.



front view

the body is half facing



side view



Top View

1. The body is half facing the target.
2. The second knuckle of the little finger is brought to the elbow at the moment of the block.
3. Both hands begin from behind, similar too that of a guarding block.



The opposite fist is brought to the elbow.

The fist start from the side back, (similar to a guarding block).

Application.



Blocking



Grabbing



Twisting

Palm

Bend all the fingers slightly toward the palm to strengthen it. The palm is mostly used in blocking and occasionally for attacking the face.



(Sonbadak)

Palm Hooking Block (Sonbadak golcho magki):

- : Unlike other methods of blocking, this block requires a minimum amount of effort on the part of the defender, and allows the opposite hand or foot an immediate response for counter attack.
- : It can be used in nearly all stances, although walking stance is commonly used.
- : The blocking tool must reach the target in an arc so it is able to be properly placed on the opponents back forearm or outer tibia.

Middle Palm Hooking Block.

front
view



blocking hand
crosses on top of
opposite hand.



block is on shoulder
line.

side view



elbow is bent.

a middle
block is
shoulder
height.

1. Keep the elbow bent about 25° outward, and the wrist slightly inward, at the moment of the block.
2. The palm is the attacking tool, increasing the chance of making a successful grab.
3. The blocking tool starts from the opposite side, and reaches its target in an arc.
4. The body is half facing.
5. It can also be performed with an outer forearm, knifehand or backhand, but the palm is most effective.
6. The palm finishes on shoulder line.

the toes are
pulled back and
the foot turned
inwards slightly.



(Yop Baldung)



Side Instep

This form is created when
the ankle is properly bent up-
ward while twisting the foot until
the instep faces almost downward.

Hooking Kick (Golcho Chagi):

- : The same method of hooking block with a backhand applies here.
- : The target areas are the elbow joint and achilles tendon.
- : The blocking tool is the side instep, which reaches the target in an outward curve.
- : It is advisable to execute the kick at the outside of the attacking hand or foot.
- : The kicking foot can also be used as an instantaneous counter attack motion.
- : Keep the outer tibia facing downward at the moment of impact.
- : It can be performed low and middle heights.

Application

front
view



Used to block an
attack to the middle
section or below.

1. The foot should be pulled back and turned slightly inwards to expose the side instep.
2. It only blocks in an outward motion and is not used against any high attacks.
3. The knee should be slightly bent throughout the kick.



Elbow

The elbow is created when the arm is bent sharply. It is used for attacking the solar plexus, chest, abdomen, point of the chin, ribs, jaw, cervix, small of the back etc. It is classified into front, side, straight, high, upper and back elbow.

OFFENSIVE TECHNIQUES:

Front Elbow Strike (Ap Palkup Taerigi):

- : This is mainly executed from a walking, close, x, or parallel stance.
- : The striking force is strengthened with the aid of the opposite palm during practice and used to attack mainly the philtrum, jaw, ribs or solar plexus from the side front angle.
- : Bring the opposite palm either to the elbow or side fist at the moment of impact.

Front elbow strike performed in a walking stance top view



front
view



starting point

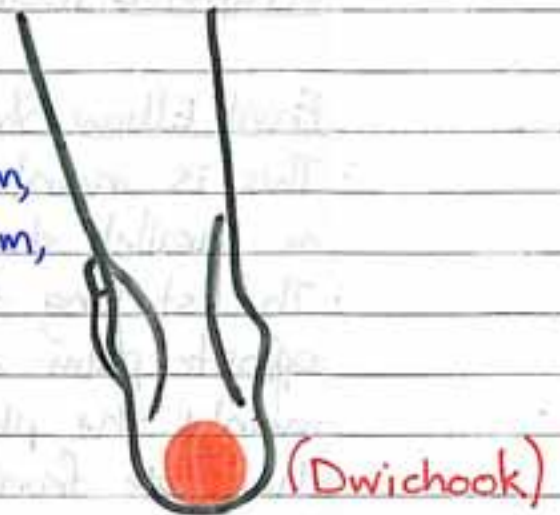


finishing position

1. Reach out the opposite hand in front (as if to grab the back of opponents head), then bring the attacking elbow to the hand.
2. The body is full facing, with the backfist facing upward at the moment of impact.
3. The fingers of the opposite hand should not pass the elbow.

Back Heel

This is widely used
for attacking the philtrum,
temple, solar plexus, scrotum,
jaw and floating ribs.



Back Snap Kick (Dwitcha Busigi):

- : This kick is used to attack an opponent who is approaching from the rear, without changing the direction of the stance.
- : It is particularly useful in attacking an opponent who is holding from the rear.



Application:



Someone grabs from behind.



Back snap kick to the groin.

1. The back heel is the attacking tool, and reaches the target in a straight line.
2. The scrotum is the target.
3. Lean slightly forward while kicking.

Side Pushing Kick (Yopcha Milgi):

- : This is a variation of a side piercing kick.
- : It utilises only weight or mass without acceleration and power, therefore losing the piercing force and naturally the rapid withdrawal of the kicking foot becomes less important.
- : Unlike other kicks, it can be executed only from sitting, diagonal and parallel stances.
- : Be sure to cross the other foot rapidly past where the kicking foot had been placed while kicking and



Kick executed

push the target momentarily.



Kick executed



pushing action



load kick

1. The kick must first be loaded, so that the kick can be delivered parallel to the ground.
2. The footsword is the attacking tool.
3. The non kicking foot should either step, slide or jump towards the target while kicking.
4. The pushing action is the final stage of the kick, and the stationary foot should have landed and remain stationary for the final pushing action

Application

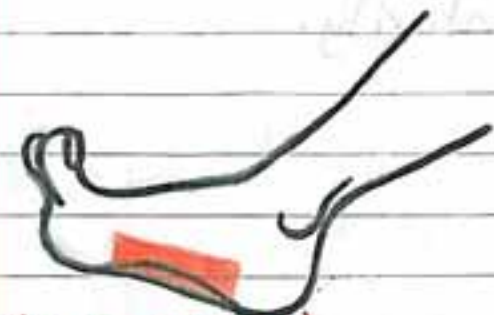


pushing action



Kick is loaded.





(Balkal Dung)

Reverse Footsword

This form is created when both the ankle and the toes are bent sharply upwards. It is used for attacking the face, chest and solar plexus from a 90° angle.

Verticle Kick (Sewo Chagi):

- : This kick is designed to attack a target from a 90° angle.
- : The footsword and reverse footswords are the attacking tools. When using the footsword, it is also known as an outward verticle kick and the reverse footsword an inward verticle kick.
- : The foot must be verticle to the target while bending the leg about 30° at the moment of impact.
- : The attacking tool reaches the target in an arc.



ready to kick
(using the reverse footsword)



Kick delivered
(using the reverse footsword)



Kick delivered,
(using the footsword)



ready to kick

Outward

The attacking tool reaches the target in an outward motion, using the footsword.

Inward

The attacking tool reaches the target in an inward motion, using the reverse footsword.

1. The kick starts from one side of the body and ends the opposite side.

Twisting Kick



low



middle



high

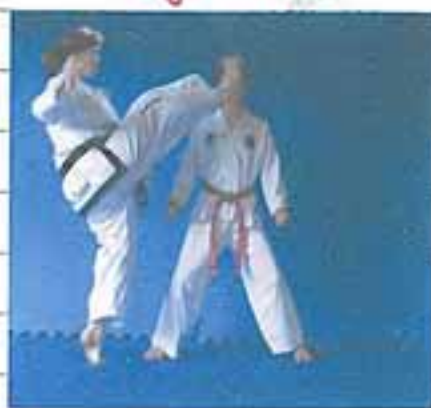
2. Both legs are slightly bent throughout the kick.
3. The foot turns slightly to expose the attacking tool.
4. The head and solar plexus are the targets.

Application:

Middle Kick



High Kick



opponent is
at the side
front.

Verticle kick using the reverse footsword (Inward).

Twisting Kick (Bituro Chagi):

- : If the attacking tool approaches the target area describing an outcurved line, the kick can be defined as a twisting kick.
- : It is divided into low, middle and high twisting kicks.
- : The foot should be verticle to the target at the moment of impact except in a high twisting kick.

Low twisting kick:

1. Used to attack an opponent at the front.
2. The inner thigh is the best target with the ball of foot as the attacking tool. Occasionally the knee and toes are also used.
3. The kick loads similar to a front snap kick, then turns outward, rolling the knee over, to attack the inner thigh with the ball of foot.

Side
view



middle twisting kick.

Instep:

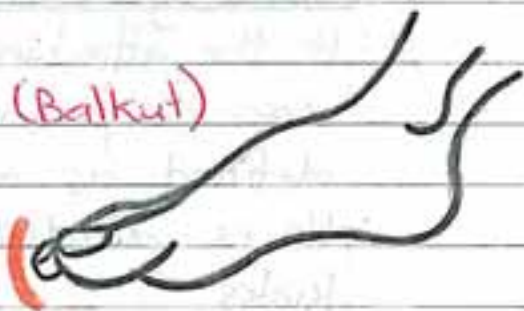
Both the ankle and toes
are bent sharply downward.

Use to attack the scrotum
and jaw mainly, but other
targets can be used when
wearing shoes.



(Baldung)

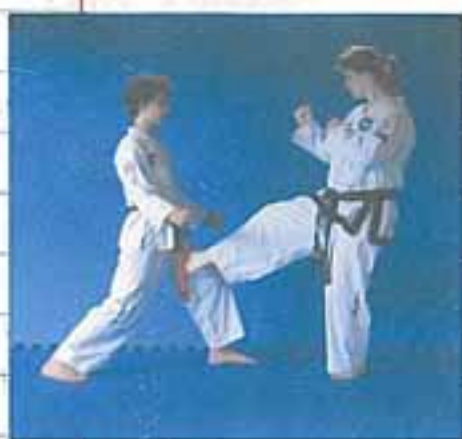
(Balkut)



Toes:

Used to attack the
scrotum or abdomen.
Other targets can be
used when wearing
shoes.

Application



low

(opponent is in front)



middle

(opponent is at the side front)



high

(opponent is at the side)

Middle twisting kick:

1. Used to attack an opponent at the side front.
2. The philtrum, solar plexus and scrotum are the main targets, with the ball of the foot and instep as the attacking tools, and occasionally the knee or toes.

High twisting kick:

1. Used to attack an opponent at the side rear.
2. The face is the only target, and the ball of foot is the attacking tool. The toes can also be used if wearing shoes.
3. The back heel should face the front at the moment of impact.

1. Ball of the foot:

: The philtrum, solar plexus and scrotum are served as targets.

2. Instep: (High twisting kick is not possible)

The face, solar plexus and abdomen are the targets.

3. Toes:

Can only be used when wearing shoes.

movement one



movement One:
The arms reaches shoulder
line in an arc, as the
leg steps sideways into
a sitting stance.



Fast Motion:

Fast motion is two movements
done one after the other, with
two breaths and one and a half
sinewaves for the two movements.
This allows the second movement
to be performed more quickly.



movement three

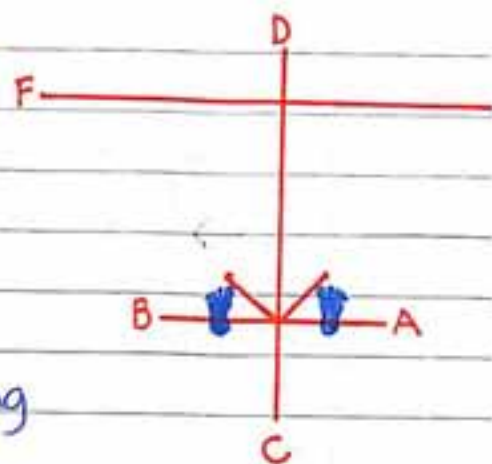


movement two

Use the knee spring
for sinewave and keep
the feet on the ground.

PATTERN (Tul):

Yul Gok (38 movements)



Begin in Parallel Ready Stance.

1. Move the left foot to B, forming a sitting stance to D, while extending the left fist to D, horizontally.
 2. Execute a middle punch to D, with the right fist, while maintaining a sitting stance to D.
 3. Execute a middle punch to D, with the left fist, while maintaining a sitting stance to D.
- PERFORM 2 AND 3 IN A FAST MOTION.
4. Bring the left foot to the right foot, and then move the right foot to A, forming a sitting stance to D, while extending the right fist to D, horizontally.
 5. Execute a middle punch to D, with the left fist, while maintaining a sitting stance to D.
 6. Execute a middle punch to D, with the right fist, while maintaining a sitting stance to D.
- PERFORM 5 AND 6 IN A FAST MOTION.
7. Move the right foot to AD, forming a right walking stance to AD, while executing a middle side block to AD, with the right inner forearm.
 8. Execute a low front snap kick to AD, with the left foot, keeping the position of the hands as they were in 7.
 9. Lower the left foot to AD, forming a left walking stance to AD, while executing a middle punch to AD with the left fist.
 10. Execute a middle punch to AD with the right fist, while maintaining a left walking stance to AD.
- PERFORM 9 AND 10 IN A FAST MOTION.



AD

blocking hand crosses under opposite hand.



middle block



low kick

perform a full sine wave after the kick (down, up, down)



DOWN



UP



DOWN



UP



DOWN

Perform half sine wave for the 2nd punch (up, down)

NOTE: when performing patterns, or learning a new pattern, it is important that you learn each movement individually and understand where or how the movement starts as well as how it ends, and what the purpose of the movement is.

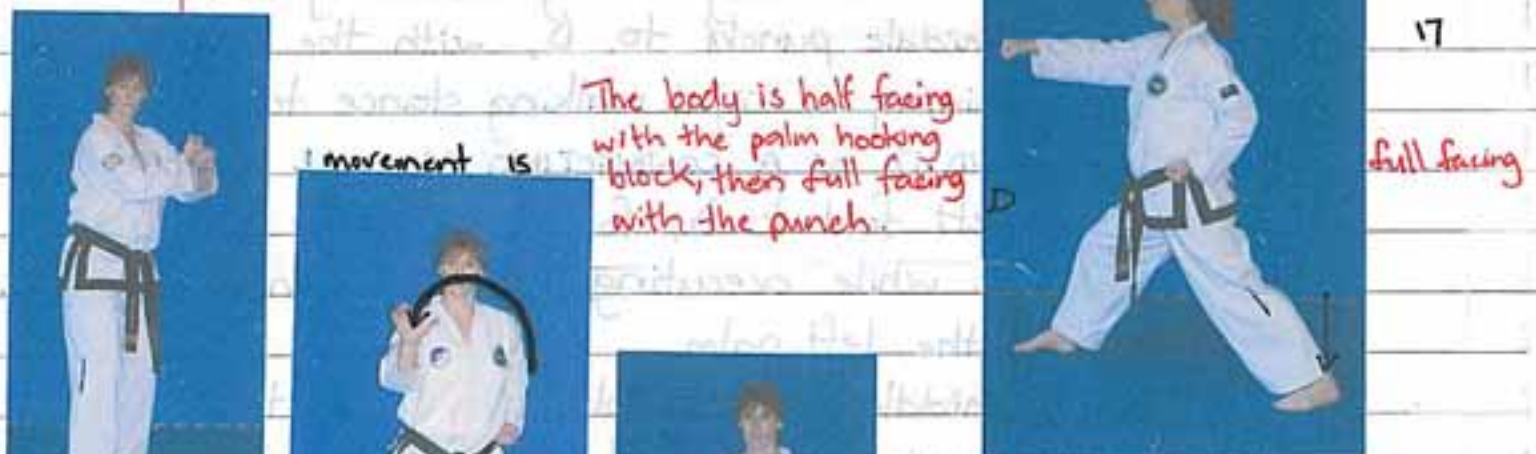
11. Move the left foot to BD, forming a left walking stance to BD, executing a middle side block to BD, with the left inner forearm.
12. Execute a low front snap kick to BD, with the right foot, keeping the hands as they were in 11.
13. Lower the right foot to BD, forming a right walking stance to BD, while executing a middle punch to BD, with the right fist.
14. Execute a middle punch to BD, with the left fist, while maintaining a right walking stance to BD.
PERFORM 13 AND 14 IN A FAST MOTION.
15. Execute a middle hooking block to D, with the right palm, while forming a right walking stance to D, pivoting with the left foot.
16. Execute a middle hooking block to D, with the left palm, while maintaining a right walking stance to D.
17. Execute a middle punch to D, with the right fist, while maintaining a right walking stance to D.
EXECUTE 16 AND 17 IN A CONNECTING MOTION.
18. Move the left foot to D, forming a left walking stance to D, while executing a middle hooking block to D, with the left palm.
19. Execute a middle hooking block to D, with the right palm, while maintaining a left walking stance to D.
20. Execute a middle punch to D, with the left fist, while maintaining a left walking stance to D.
EXECUTE 19 AND 20 IN A CONNECTING MOTION.
21. Move the right foot to D, forming a right walking stance to D, executing a middle punch to D, with the right fist.
22. Form a right bending ready stance A, to D, moving the left foot.
23. Execute a middle side piercing kick to D, with the

Connecting Motion

Two movements performed together, with one breath and one sinewave. (Part of the breath exhaled on the first movement, and the last part with the second movement.)



elbow is bent. Side View



The body is half facing with the palm hooking block, then full facing with the punch.

blocking hand crosses on top of opposite hand.

Front View line.

Palm is on shoulder

The 2nd palm hooking block (16)

is completed on the up of the sinewave. Punch wave



left foot.

24. Lower the left foot to D, forming a left walking stance to D, while striking the left palm with the right front elbow.
25. Turn the face toward c, forming a left bending ready stance A, to c.
26. Execute a middle side piercing kick to c, with the right foot.
27. Lower the right foot to c, forming a right walking stance to c, while striking the right palm with the left front elbow.
28. Move the left foot to E, forming a right L stance to E, while executing a twin knifehand block.
29. Move the right foot to E, forming a right walking stance to E, while executing a middle thrust to E, with the right straight fingertip.
30. Move the right foot to F, turning clockwise, to form a left L stance to F, while executing a twin knifehand block.
31. Move the left foot to F, forming a left walking stance to F, while executing a middle thrust to F, with the left straight fingertip.
32. Move the left foot to c, forming a left walking stance to c, while executing a high side block to c, with the left outer forearm.
33. Execute a middle punch to c, with the right fist, while maintaining a left walking stance to c.
34. Move the right foot to c, forming a right walking stance to c, while executing a high side block to c, with the right outer forearm.
35. Execute a middle punch to c, with the left fist, while maintaining a right walking stance to c.
36. Jump to c, forming a left x-stance to B, while



movement 22



movement 23



perform a full
sinewave after
the side kick.

You must execute the block, lift the leg, and sit
down into the bending stance all at the same time.

movement 24



movement 28



Ensure
that you
bring the
elbow to
the hand,
rather than
hand to
elbow.

full facing.

movement 29



movement 32



hands
rotate just
below the
shoulders.

high
block
(eye
level),
and is
also
on the
chest
line.

finger tip thrust
is center line.

(like Do San). Half facing.

executing a high side strike to C, with the left back fist.

37. Move the right foot to A, forming a right walking stance to A, executing a high block to A, with the right double forearm.

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

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



turn to full facing.



high block



Jump to C



side facing.



high double forearm block

One Step Sparring

Routine One



Hooking Kick



Turning Kick

(choose a different height if you cannot kick high).



Palm Pushing Block



Twisting Kick

Routine Two

start and begin in a parallel ready stance.

Routine Three



Reverse Hooking Kick



Palm downward block

SPARRING :

ONE STEP SPARRING (IIBA Matsogi) :

Requirements = foot or hand techniques.

Compulsory techniques = Hooking Kick, reverse hooking kick, twisting kick.

- : Procedure is the same as in green belt syllabus.
- : The following routines include the compulsory techniques, you may like to add the green belt routines to make up a total of four routines. Rather than add too many routines, perfect a few and master the compulsory techniques, or change the attacks.

1. Attack : walking stance middle punch (or low)
Defence : hooking kick (blocking inside of arm)
Counter : turning kick.

2. Attack : walking stance middle punch
Defence : sitting stance palm pushing block (blocking outside of arm, and stepping forward and to the side).
Counter : twisting kick (using front leg, either high to chin, or low to groin or inner thigh).

3. Attack : walking stance middle punch
Defence : palm upward or downward block (depending on how high you can kick for the counter).
Counter : reverse hooking kick (front leg), low with a palm upward block and high with a palm downward block.

- : Refer to green belt syllabus for notes on free sparring. Sparring ability should improve with each grade.

BLUE BELT (4th Gup)

STANCES (Sogi):

Low Stance (Nachuo Sogi):

- : The advantage of this stance, is the ease you can extend the attacking tool.
- : It can also develop the leg muscles.
- : It is also effective to adjust the distance to and from the target.
- : It can be either full facing or half facing.



1. The low stance is like the walking stance, but one foot longer in length.
2. A walking stance is measured one and a half shoulder width from the toe of the front foot to the toe of the rear foot, whereas the low stance is one and a half shoulder width from the heel of the front foot to the toe of the rear foot.

Low Ready Stance (Nachuo Junbi Sogi):

- : This is performed the same as a walking ready stance, except the low stance is adopted instead of the walking stance.

Low Ready Stance

Front
view



side view

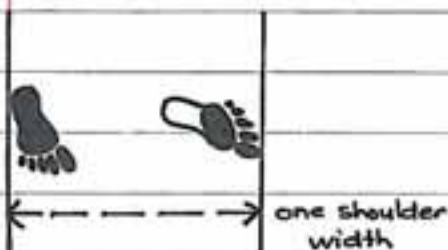
Rear Foot Stance (dwit bal Sogi):

- : This is used for defence and occasionally attack.
- : The advantage of this stance is the ability to kick or adjust the distance from an opponent with the front foot, which can move spontaneously without any additional shifting of the body weight to the rear foot.

side
view



1. The stance is one shoulder width from the small toes of both feet.
2. The rear leg is bent, so the knee is over the toes.
3. Bend the front leg, touching the ground slightly with the ball of foot, and placing it in line with the center of the rear foot.
4. The toes of the front foot point about 25° inward, and the rear foot 15° inward.
5. Most of the weight is on the rear foot.



- : A rear foot stance is always half facing, both in attack and defence.
- : Be sure to keep the knee of the rear leg, pointing slightly inward.
- : When the right foot is in the rear, it is called a right rear foot stance, and vice-versa.
- : Only slightly lift the heel off the ground with the front foot.

Rear Foot Ready Stance (dwit bal Junbi Sogi):

- : This is the rear foot stance, with both hands to the sides of the body, like in a L-ready stance.

front
view



The fists are brought outward to the sides of the body.

side
view

Close Ready Stance B (Moa Junbi Sogi B):

- : The close stance is adopted, with the fists held together at navel height.
- : The left fist is closed, with the right fingertips touching each 1st knuckle of the left hand, like

in a close ready stance A.



1. The distance between the fists and navel, is about 15 cm.

Foot Shifting (jajun bal) - single foot :

- : This maneuver is employed chiefly for adjusting the shortest distance from the opponent, and can be performed by moving a single foot or both feet.
- : When shifting, the motion should be smooth.
- : Avoid dragging the foot across the ground or lifting it more than necessary.

Single Foot :

- : This permits the student, to perform any attack or defence while dodging.
- : It can be done from virtually any stance, but rear foot and L stances are most ideally suited, as they allow the use of the same foot to counter attack immediately after or while still in the process of dodging.

Single Foot, Foot Shifting



Oscar O'Neill

parallel stance



left foot steps to the left into a sitting stance



L-stance



execute a knifehand inward block at the same time.

right foot slips back into a rear foot stance



L-stance



Caleb Cherrington

front foot slips back into a parallel stance

DEFENSIVE TECHNIQUES:

Reverse Knifehand Side Block (Sonkal dung yop makgi):

- : This is the same as the knifehand side block in yellow belt syllabus, except the reverse knifehand becomes the blocking tool.
- : The blocking tool ends at shoulder line.
- : The body is either half facing or side facing.
- : Bend the thumb fully towards the palm to expose the reverse knifehand.

Palm Upward Block
performed in a rear foot stance

front
view



both hands start
from in front of the
body.

The block is executed in a
circular motion.

L-Stance middle Reverse knifehand Block



Caleb Chemington

Body is half facing



fingertips shoulder height

Application



Oscar O'Neill

Palm Upward Block (sonbadak ollyo makgi):

- : The purpose of an upward block, is to 'spring up' an opponents hand, foot, dagger or stick directed against the defenders solar plexus and area above.
- : The palm is the blocking tool. The twin palm, reverse knifehand, thumb ridge and bow wrist can also be used as blocking tools for an upward block.

Side view



block is at solar plexus line

Application



performed in a rear foot stance

Application.



Block against a stick, directed at the head. Can also be used against a hand or foot attack directed to the head.

1. The palm upward block is mostly performed in a rear foot or L-stance, and occasionally a walking stance.
2. The blocking tool reaches the target in a circular motion.
3. The elbow is bent about 35° outward at the moment of the block.
4. The palm reaches its focus at solar plexus line.
5. Ensure to use both hands together, and pull opposite hand back to the hip at the same time executing the block.

X-fist Rising Block (kyocha joomuk chookyo makgi):

1. The main purpose of a rising block, is to block the opponents hand, foot or weapon directed towards the head.

front
view



hands start at each side, just above the hip.

The block is executed in an upward motion



Oscar O'Neill



the wrists cross in front of the center of the forehead

side view

1. The wrists must be crossed in the centre of the forehead at the moment of the block.
2. The body must be full facing when performed in walking, sitting, parallel, close, one leg and x-stances.

3. Both fists start in a relaxed position, at either side of the chest, then blocking outwards and upwards crossing the fists.
4. The arms cross at the wrists, keeping the wrists straight.

Palm Pressing Block (Sonbadak noollo makgi):

- : This block is executed against a low attack only.
- : It is used only to check, rather than break the attacking foot.
- : It is accompanied by a palm upward block and executed from a walking or low stance.
- : It has a dual purpose. Not only is it good for muscle and breath control exercise, but it can also block two targets simultaneously.

front
view

both hands
are shoulder
line.



side
view



Both hands should be
inline with each other.

1. The instep is the only target for pressing.
2. The elbow of the pressing arm is slightly bent, and the wrist straight, similar to a low forearm block.
3. The opposite arm executes an upward block at the

Side
view



The palms start the same way
that they finish.

U-Shape block

front view



Both
hands
start from
the
opposite
hip

same time as executing the pressing block.

4. Both hands start from in front of the body with one hand low and the other about solar plexus height.
5. Both palms start the same way as the final position, with one pressing down while the other blocks up, both in a straight line.
6. Both palms finish at opposite shoulder lines, and at the same level in front.

front
view

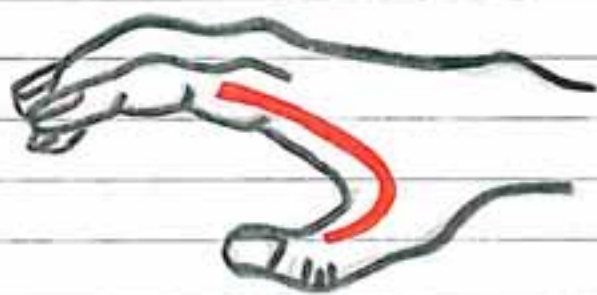


Both wrists are straight

One palm pushes down, while the other pushes up.

U-Shape Block (digutja makgi):

- : The sole purpose of this technique is to block either a pole or bayonet with a reverse knifehand.
- : It is performed mainly with fixed and L-stances, though occasionally walking, rear foot or x-stance is used.
- : Both hands should be in a verticle line at the moment of the block.
- : The lower elbow should be flush with the hip while leaning the body slightly towards the target at the moment of the block.



Arc Hand (Bandal Son)

Bend three fingers slightly deeper than the forefinger, while the thumb is bent toward the little finger. It is used to attack the adam's apple, point of chin and upper neck, and occasionally used for blocking. The surface between the second knuckle of the forefinger and thumb is used.

Side
View

Oscar O'Neill



Both hands start
from opposite side



hands should line up
vertically

Application



Caleb Channington

1. Both hands begin from the opposite side, just above the hip, with the fists closed.
2. Both hands then block out in a straight line to the target, turning the hands over and opening to expose the arc hand.
3. Be careful not to overreach or lean too far.
4. Both palms are facing each other at the moment of the block.

OFFENSIVE TECHNIQUES :

Upper Elbow Strike (wi palkup taerigi):

- : This is usually executed in a walking stance, and a reverse strike is common.
- : It is used to attack an opponent at the side front angle.
- : The only target is the point of chin.
- : The body becomes full facing at the moment of impact, with the back fist facing upward.

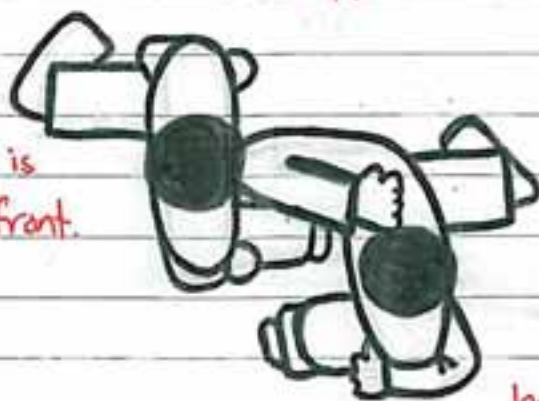
Application

Front
View



Body is full
facing

The opponent is
at the side front.



body is full
facing.

Reverse Strike, in a
walking stance.

Side
View

Reach the
opposite hand
forward to
allow it to be
pulled back to
the hip when
the elbow is executed.



back fist faces upward.



Application



Body is full facing.

1. The opposite arm reaches forward, to allow the reverse action and full use of the body, while the attacking elbow is brought slightly behind.
2. The elbow attacks in an upward motion, while the opposite hand is brought back to the hip.
3. The palm side of the fist is directly above the shoulder, with the back fist facing upwards.
4. The body is full facing.

Twin fist Verticle Punch (sang joomuk sewo jirigi):

- : This is mainly performed with walking, close, parallel and x-stances, and occasionally with a sitting, one leg or L-stance.
- : It is normally executed against one target, and in rare cases, two targets, with a middle verticle punch.
- : The side fist faces downward at the moment of impact.
- : The elbow is bent 40° upward at the moment of impact.

Application.

middle verticle punch



The fists are side facing when performed to the middle.

performed with a twin fist.

can be used against two opponents in the case of a middle punch.

high verticle punch



the fists are angled when performed high.

Caleb Cherrington

high verticle punch



Oscar O'Neill

when executing the verticle punch high, the fists are angled.

front
view



rotate the fists
in front of the
chest



fists are angled.

side
view



The elbows are slightly
bent.

1. The vertical punch begins from just in front of the shoulders, and rotates here, with the palm of fists facing up.
2. The punch is then executed, with the fists twisting to finish with the side fist facing downward.
3. When performing a middle punch (directed toward the abdomen), the punch begins slightly lower and rotates there.
4. The fist should still twist and rotate into the final position, but be careful not to twist too far like a normal punch.
5. When performed high, the fists are slightly angled.

Twin Fist Upset Punch (sang joomuk dwijibo jirigi):

- : This is performed mainly with walking, close, parallel and X-stances, and occasionally sitting or one leg stance is used.
- : It is very useful for attacking two targets at the same time.
- : It is used in attacking a target at close range.
- : The fist reaches the target in a circular motion.

Application



Use for attacking
a target at
close range.

against two opponents.

Twin Fist Upset Punch



the backfists face downward.

side view

front view

performed in
a walking
stance



The fists are
executed in a
circular motion.

The fists should
also twist just
before impact.



fists are slightly higher
than the elbow

1. The fists start from the hips, in a circular motion.
2. The back fist should face upwards, then twist just before it reaches its target so the back fist faces down at the moment of impact.
3. The distance between the elbow and body is about 5cm.
4. The fist should be slightly higher than the elbow, at the moment of impact.

Angle Punch (giokja jirigi):

- : The fist reaches its target in an arc, and is mostly used for medium range.
- : The fist reaches the opposite chest at the moment of impact.
- : The back fist faces up at the moment of impact.
- : It is used against an opponent at the side front.

Application



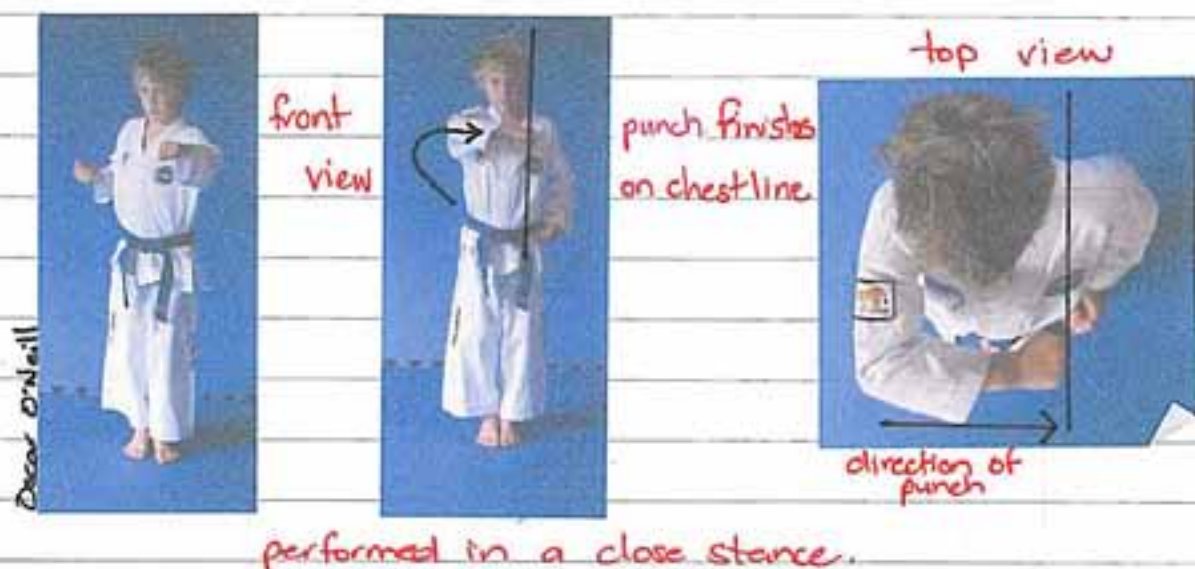
performed
in a close
stance.

To attack an opponent
at the side front.



side view

Angle Punch



1. The attacking fist starts from the hip, with the opposite hand reached out in front.
2. The fist is executed in an arc, to the opposite chest line, while the other hand is pulled back to the hip.

Flying Kicks (twimyo chagi):

- : It is very obvious that the most exceptional flying techniques can only be found in taekwon-do. No other martial art can come close in number or technique to the various kicks used in taekwon-do.
- : Certain detractors claim that flying techniques are both impractical and vulnerable, but the words are usually uttered through ignorance or as an apology for their own lack of flying techniques.
- : Numerous taekwon-do instructors, with years of experience, can testify that a well executed flying kick, conducted with speed, is not only extremely devastating, but has the added advantage of surprise.

- : The student who has taken the time to master a flying kick, is able to spring into the air, with any number of kicks, from a stationary stance, even without the benefit of an additional step.
- : Flying kicks have a number of advantages, they perfect balance, develop co-ordination, condition muscles and are invaluable for attacking the high section of the body with foot, as well as developing timing and focus. They are also effective for vaulting obstacles without exposing oneself to an attack, for leaping over a pole, club or knife attack, and for stopping an on rushing or fleeing opponent, closing distances, and driving through an encirclement of several opponents.
- : A flying kick is performed with either one motion from the spot or several motions while running.

The following principles must be observed with all flying kicks.

1. The kick must be executed when the body reaches the apex of the jump.
2. With few exceptions, the back must be straight at the moment of impact.
3. The non-kicking foot must be tucked and not drooped at the moment of impact.
4. Immediately after kicking, resume a good posture and balance.
5. Proper stance must be regained at the moment of landing.

Flying Front Kick (Twimyo Ap Chagi):

1. This kick is usually performed in two motions, using a scissor action. The first action not only adds momentum, but can also be used to kick aside the blocking hand while the opposite kick attacks the face.
2. The ball of foot is the attacking tool.

The kick is executed in a scissor action.



ready to kick



kick executed

flying high front kick

The opposite leg is bent while flying.

The body is full facing at the moment of impact.

Flying Turning Kick (Twimyo Dallyo Chagi):

1. The method of kicking is the same as a turning kick except that the arm is extended in the opposite direction at the moment of impact.
2. The ball of the foot is the prime attacking tool, though the toes and instep can also be used.
3. The body is half facing at the moment of impact.

Flying Turning Kick

ready to kick

Kick executed.

the body is half facing at the moment of impact.



The ball of the foot is the attacking tool. It turns inward at the moment of impact.

The opposite leg is bent while flying.

Flying Side Piercing Kick (Twimyo Yopcha Jirigi):

1. The principles are exactly the same as a side piercing Kick except the flying motion.
2. The following applies:
 1. The instant the attacking leg is executed, the supporting leg should be tucked sharply while bending it's ankle backward.
 2. Bring the knee of the attacking leg to the chest immediately after contact to prepare a correct and balanced landing.

ready to kick

Kick executed

flying side piercing kick

side view



front view



tuck the rear leg



Movements in Joong Gun



Blocking hand crosses under opposite hand.



Block is shoulder line.



hold the position of the hand while executing kick.



both hands start from in front of the body.



Block is executed in a circular motion, front foot lands at the moment of impact.



front foot comes back slightly, then forward into walking stance.

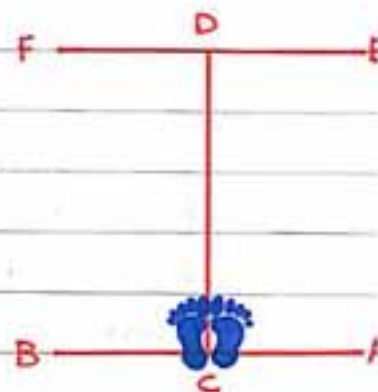


turn upset punch executed in a circular motion.

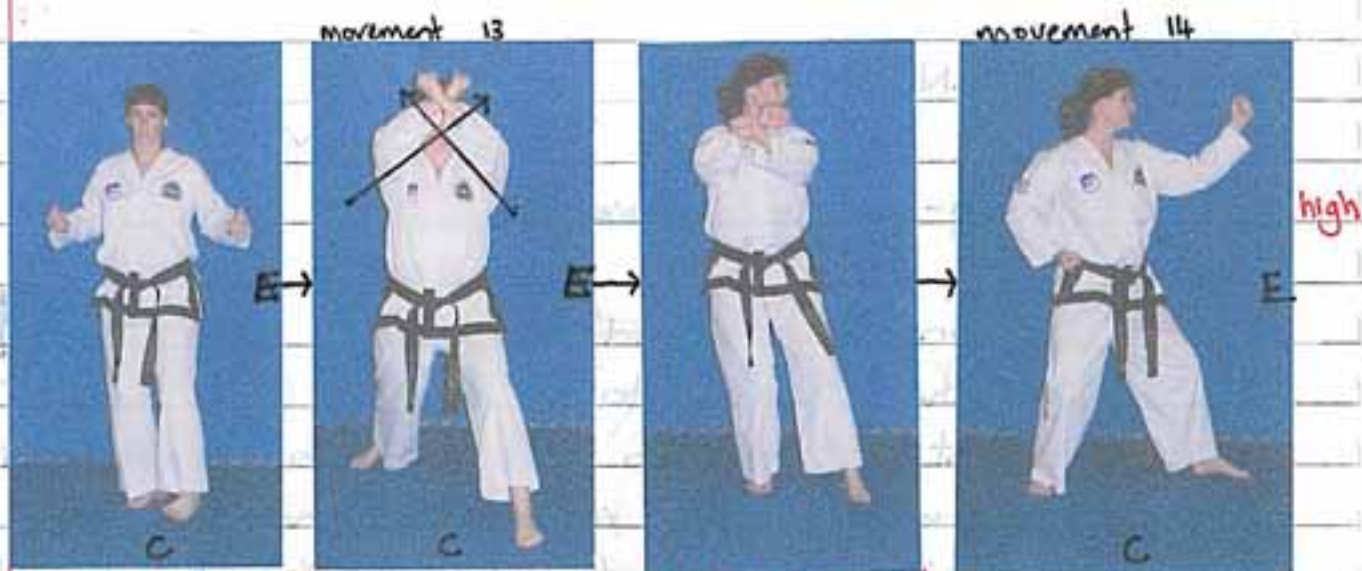
PATTERN (Tul):

Joong-Gun (32 movements):

Begin in a Close Ready Stance B.



1. Move the left foot to B, forming a right L-stance to B, while executing a middle block to B, with the left reverse knifehand.
2. Execute a low side front snap kick to B, with the left foot, keeping the hands as they were in 1.
3. Lower the left foot to B and then move the right foot to B, forming a left rear foot stance to B, while executing an upward block with the right palm.
4. Move the right foot to A, forming a left L-stance to A, while executing a middle block to A with a right reverse knifehand.
5. Execute a low side front snap kick to A, with the right foot, keeping the hands as they were in 4.
6. Lower the right foot to A, and then move the left foot to A, forming a right rear foot stance to A, while executing an upward block with the left palm.
7. Move the left foot to D, forming a right L-stance to D, while executing a middle guarding block to D, with a knifehand.
8. Execute a right upper elbow strike, while forming a left walking stance to D, slipping the left foot to D.
9. Move the right foot to D, forming a left L-stance to D, while executing a middle guarding block to D with a knifehand.
10. Execute a left upper elbow strike, while forming a right walking stance to D, slipping the right foot to D.
11. Move the left foot to D, forming a left walking stance to D, while executing a high verticle punch to D, with a twin fist.



turn the hand over, to allow it to twist for the release.

Cross under opposite hand.



• Ensure you use the opposite hand when executing the release

• 15 & 16 FAST MOTION, only perform the up and down in movement 16.



Step half a foot next to opposite foot, between moves 16 and 17.



pull the left foot half way back, then slightly forward into L-stance.

12. Move the right foot to D, forming a right walking stance to D, while executing an upset punch to D, with a twin fist.
13. Move the right foot online CD, and then turn counter clockwise, to form a left walking stance to C, while executing a rising block, with an x-fist.
14. Move the left foot to E, forming a right L-stance to E, while executing a high side strike to E, with the left back fist.
15. Twist the left fist counter clockwise, until the back fist faces downward, at the same time forming a left walking stance to E, slipping the left foot to E.
16. Execute a high punch to E, with the right fist, while maintaining a left walking stance to E.
PERFORM 15 AND 16 IN A FAST MOTION.
17. Bring the left foot to the right foot and then move the right foot to F, forming a left L-stance to F, while executing a high side strike to F, with a right back fist.
18. Twist the right fist clockwise, until the back fist faces downward, while forming a right walking stance to F, slipping the right foot to F.
19. Execute a high punch to F, with the left fist, while maintaining a right walking stance to F.
PERFORM 18 AND 19 IN A FAST MOTION.
20. Bring the right foot to the left foot, and then move the left foot to C, forming a left walking stance to C, while executing a high block to C, with the left double forearm.
21. Execute a middle punch to C, with the left fist, while forming a right L-stance to C, pulling the left foot.
22. Execute a middle side piercing kick to C, with the right foot.

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

PERFORM 27 IN A SLOW MOTION.

28. Move the right foot to C, forming a left L-stance to C, while executing a middle guarding block to C, with the forearm.
29. Execute a pressing block with the left palm, while forming a right low stance to C, slipping the right foot to C.

PERFORM 29 IN A SLOW MOTION.

30. Bring the left foot to the right foot, forming a close stance to A, while executing an angle punch with the right fist.

PERFORM 30 IN A SLOW MOTION.

31. Move the right foot to A, forming a right fixed stance to A, executing a U shape block to A.
32. Bring the right foot to the left foot, then move the left foot to B, forming a left fixed stance to B, executing a U shape block to B.

END: Bring the left foot back to a ready posture. (Close ready stance B).

SLOW MOTION: Is a movement done the same as normal motion, except it is performed slowly, with a slow breath. (The movement does not speed up at the end, or end with a short sharp breath).

FAST MOTION: Two movements performed one after the other (quickly), with 1 and a half sine wave and two breaths. (eg. 1st movement, down up down, 2nd movement, up down).

NOTES:

- : Always ensure to use the whole body with every movement, and in unison. The hands and feet should work together, and movements should finish at the same time the foot lands into the stance.
- : Ensure you know what motion the movement is to be executed (normal, continuous, fast etc), and execute the sine wave correctly. Every movement has a sinewave, with few exceptions.
- : By the time you have progressed to the half way point of the sine wave (that is the up, when in normal motion), you should be in the full intermediate position for the movement you are performing. This allows you to execute the movement correctly on the final downward motion, without rushing, and utilise the whole body.

movement 22



movement 23



Always perform a full sine wave after a kick.

half facing.

movement 26



hands do not twist with this movement. They start facing the correct way.

perform in a slow motion

movement 27



Be careful not to bounce the foot out into the low stance.

movement 30



fist comes to the chest line



both hands start from the opposite side

movement 31



there is no sine wave when going into a straight leg stance (any stance with two straight legs)

Perform in a slow motion.

full sine wave is performed.

ONE STEP SPARRING

Routine One



Palm upward block



flying front snap kick



Begin and end in a parallel ready stance.

Routine Two



flying turning kick

NOTE:

(dodge and kick simultaneously)

You should land into a forearm guarding block after the flying kick, before returning to Parallel stance. (All routines).

Routine Three



Dodge to the side (two steps)



flying side piercing kick

SPARRING:

ONE STEP SPARRING: (Ilbo matsogi):

Requirements: flying techniques.

Compulsory techniques: flying front snap kick, flying turning kick, flying side piercing kick.

- : Procedure is the same as mentioned in the green belt syllabus. The following examples include the compulsory techniques.

NOTE: if you are over 40 years of age, you do not have to do the jumping techniques. You should, though, choose equally difficult techniques which are still challenging but more suited to your body and age. Ask your instructor to help you choose alternative techniques which are more appropriate to your needs.

1. Attack: low punch, walking stance.
Defence: palm upward block, L-stance (step back)
Counter: jumping front snap kick (off the spot, rear leg)
2. Attack: walking stance, middle punch.
Defence: Dodge to the side (same side as punch) and slightly forward.
Counter: flying turning kick, as you dodge.
(The defence and counter is executed at the same time).
3. Attack: walking stance middle punch.
Defence: dodge to open side, moving both feet into a L-stance guarding block.
Counter: flying side kick (off front leg)

RED STRIPE (3rd GUP):

DEFENSIVE TECHNIQUES:

X-Fist Pressing Block (kyocha joomuk noddo magki):

- : All pressing blocks are executed against a low attack only, and used to check, rather than break the attacking foot.
- : The x-fist pressing block can be performed from nearly every stance, though walking, sitting and x-stances are most commonly used.
- : It is used against the tibia of the attacking foot aimed at the defender's lower abdomen.

front
view



Cesar Ornel

fist start from
in front of the
shoulders.



body is half
facing

block is executed
in a downward
motion.

side view



1. The fists begin in a relaxed position, to the side of the shoulders.
2. Both fists move at the same time, and in a straight line to the finishing position.
3. The body should be half facing when in a walking, fixed or L-stance.

W-Shape Block



The foot lands
and the body
follows immediately
after.

moving in a sitting stance, w-shape block, as per Toi Gye.Tul.
(stamping motion)



Application



against a front
snap kick.

W-Shape Block (single defence) (San Magki):

- : This technique has dual functions, one is used against either a foot or hand attack to the philtrum and areas above, and the other is to strengthen the leg muscles.
 - : The outer forearm and knifehand are the principal tools, though occasionally a reverse knifehand or inner forearm is used.
 - : Although the sitting and walking stances are mostly used, parallel, one leg, close and x-stances are also used. The sitting, parallel, close and one leg stances are used against an attack from the front or side, where as the walking and x-stances are only for the side.
1. The body can be either full facing or half facing, depending on the stance used.
 2. The foot is placed with a stamping motion, keeping the blocking arm full facing and straight.
 3. The hands, elbows and head form the shape of a 'w', both at the start and end of the block.

front
view

Oscar Ornel



body
is half
facing.



Application

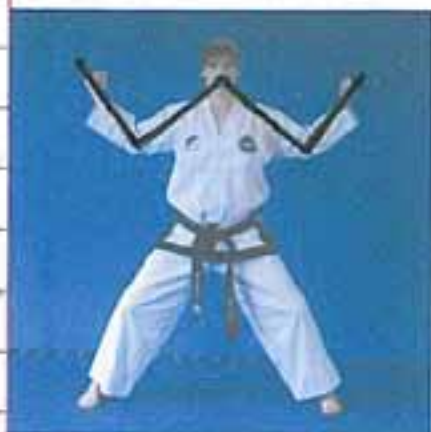
Hands start from
behind.

both hands are
executed in a
straight line.

The opposite fist is brought
to the elbow.

4. The stamping foot begins lifted off the ground at about knee height, with the knee slightly bent.
5. The upper body maintains the 'w' shape, while the hips allow a twisting action.

Application:



Double Forearm Low Pushing Block (doo palmok najunde miro magki):

- : A pushing block is used to put the opponent off balance.
 - : It can also be performed with a knifehand or reverse knifehand and chiefly a palm.
 - : The double forearm is only used in a low pushing block.
 - : It is executed in rear foot, L and fixed stances.
 - : It is performed similar to a double forearm block except it is executed low.
1. The front hand ends with the palm facing upwards, to expose the inner forearm as the blocking tool.
 2. The back fist is also facing upwards, with the second knuckle of the little finger brought

Double Forearm Low Pushing Block

Side
view



The opposite fist is brought
to the elbow.

performed in a h-stance

Knifehand Low Guarding Block

The block can
be performed
in either a
straight motion,
or a circular
motion.



The forearm is
parallel to the
thigh.

performed in a sitting stance.

Usually when
the movement is
performed twice,
the first is in
a straight
motion, and the
second in a
circular motion.

Front
view.



to the opposite elbow.

3. Both fists start from slightly behind you, with the palms facing downward, and executed in a straight downward motion, turning the fists just before impact.
4. It should also be executed with more of a pushing action, rather than a striking action.
5. It is used to block a low kick.

Knifehand Low Guarding Block (Sunkal Najunde Daebi Magki):

: The principles for a guarding block apply, and include the following.

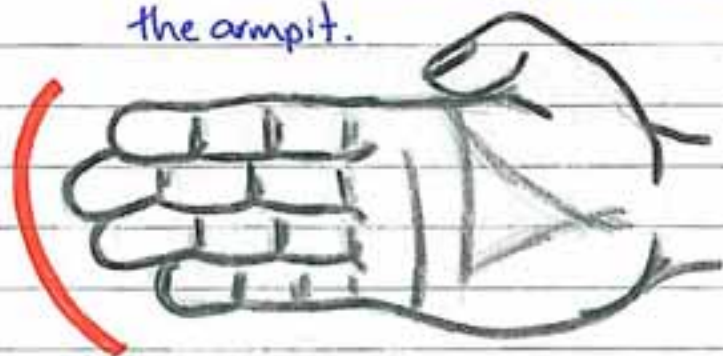
1. The knifehands generally form a parallel line.
2. The distance between the opposite knifehand and lower abdomen is about 3 cm.
3. The forearm becomes parallel to the thigh.
4. The elbow of the blocking arm is bent about 15 degrees outward.
5. If it is performed twice on the spot, the first block is executed in a straight line, while the second in a circular motion.



Application.

Upset Fingertip (Dwijibu Sonkut)

The palm faces upward at the moment of impact. It is mainly used for attacking the pubic region, ribs and lower abdomen, and sometimes the armpit.



Flying Crescent Kick (twimyo bandal chagi):

- : The purpose of this technique is to block the opponent attacking hand or foot while flying.
- : The method of the kick is the same as the crescent kick (explained in green belt syllabus), except it is done in a flying motion.



Flying Crescent Kick

OFFENSIVE TECHNIQUES:

Upset Fingertip Thrust (dwijibun sonkut tulgi):

- : This is mainly executed from a walking, L or X-stance, and occasionally a rear foot stance.
 - : It is used chiefly against the pubic region and occasionally the armpit.
 - : A reverse thrust is normal in the case of a walking stance.
1. The attacking hand starts from just in front of the shoulder, while the opposite hand reaches out in

Application



attack to the
pubic region.

The low block is
the primary block.



NOTE: The side back strike is usually performed in one motion, without sinewave.

front of the body, in a relaxed motion.

2. The opposite fist is pulled back to the opposite shoulder at the moment of impact. The side fist should be in front of the shoulder.
3. The attacking hand starts closed and palm facing downwards, to allow it to twist just before impact.

front
view



Caleb Cherington



executed in
a walking
stance.

hand is center
line.

side view



The opposite hands comes back
to the opposite shoulder

Backfist Side Back Strike (dungjoomuk yppdwi taerig)

- : The principals and motion is the same as a back fist (explained in yellow belt syllabus), except it is executed behind you.
 - : It is usually used as a secondary movement
1. The backfist crosses under the opposite fist (if the movement allows it).
 2. It is executed in a straight line to finish at the side back.
 3. The body is side facing, with the opposite arm executing a forearm low block at the same time.
 4. You look in the direction of the primary block.

Application:



against two opponents

elbows are
to the
side of
the
shoulders



Twin Side Elbow Thrust (sang yop palkup tulgi):

- : The philtrum and solar plexus are the main targets, with the floating ribs and chest as secondary.
- : It is normally performed in a parallel, close and x-stance.
- : It is used to attack two targets from either side.

front view



side view



twin side
elbow
thrust
executed
in a close
stance.

Caleb Channing

wrists cross in front
of the chest.

1. Both fist cross in front of the chest, and thrust out to each side.
2. Both side fists face downward at the moment of impact.

Upward Kick (ollyo chagi):

- : This is used to attack the solar plexus or chest at close range.
- : The knee is the attacking tool.
- : The hands grab either the head or shoulders and pull down while kicking.
- : The hands should stop above the knee, as if you were still holding the head or shoulders.

(moorup)



knee

An effective tool for attacking the solar plexus, abdomen, face, chest, coccyx and scrotum at a close distance.

: The knee is executed in an upward motion.



Upward kick executed from a forearm wedging block.



grab the opponents shoulders or head.



Kick executed, while pulling opponent towards you.

Flying Kicks (twimyo chagi):

: The method of flying is explained in the blue belt syllabus.

Flying Back Piercing Kick (twimyo dwitcha jirigi):

: The principle of this kick is the same as the back piercing kick, except it is done in a flying motion.



Caleb Cherrington

Flying Back Piercing Kick

Flying Inward Verticle Kick



The reverse footsward
is the attacking tool.

executed in an inward motion

Flying Outward Verticle Kick

The footsward
is the attacking
tool.



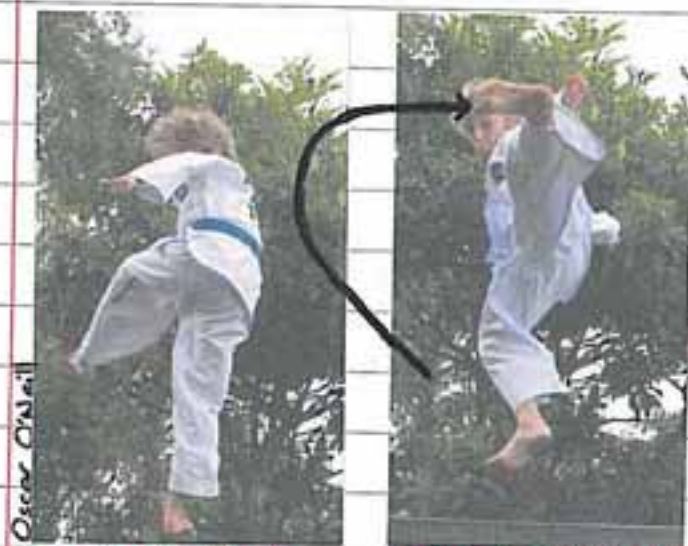
Caleb Cherington



executed in an outward motion.

Flying Reverse Turning Kick (Twimyo Bandae Dollyo Chagi)

- : The method of this kick is the same as the reverse turning kick except the flying motion.
- : The back heel is the primary tool, though the ball of the foot is occasionally used.
- : This technique is performed with the rear foot only.



Flying Reverse Turning Kick

The heel is the attacking tool.

ready to kick

kick executed.

Flying Verticle Kick (Twimyo Sewo Chagi):

- : The method of this kick is the same as the verticle kick, except the flying motion.
- : It is classified into flying inward and outward kicks.
- : This kick is like slapping an opponent on the face with your foot.
- : It can be executed off the front leg or rear leg, and even spinning.

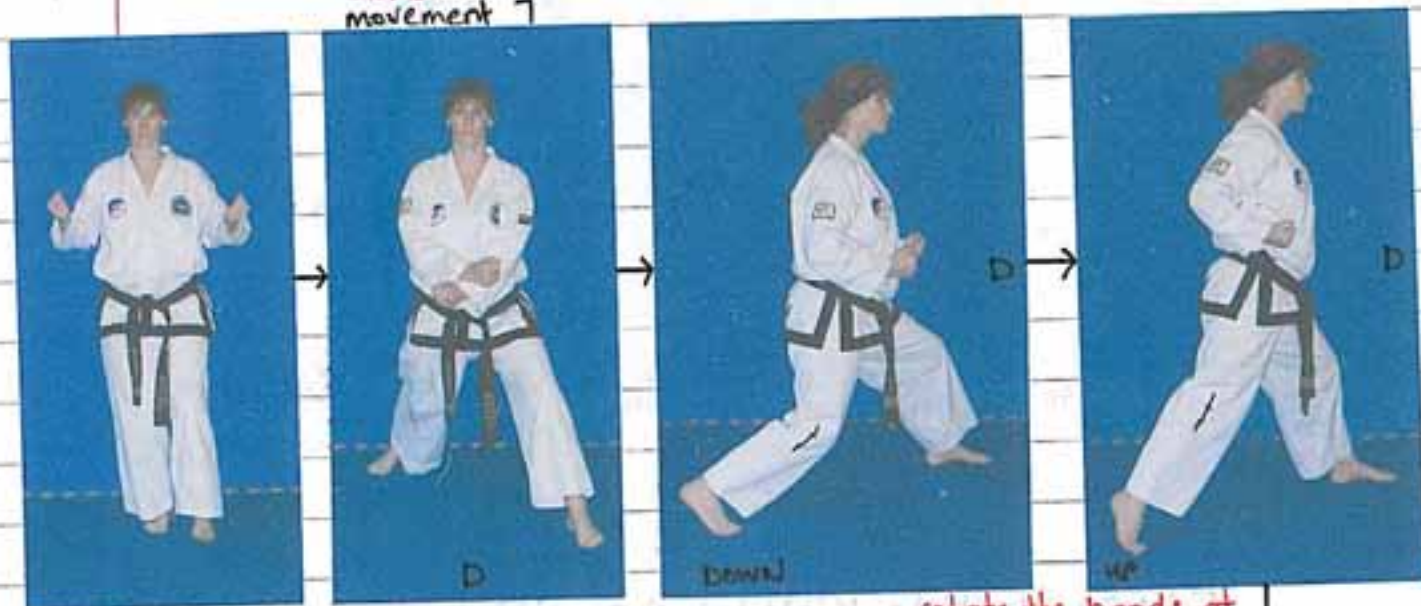
Toi Gye

movement 1



cross under opposite hand.
movement 7

middle block



rotate the hands at the rib cage.



movement 11

10 and 11 are performed in a normal

movement 10

movement 9

middle kick

movement 8

The fists are angled and elbows slightly bent.

movement 2



slip the front
foot back
slightly, then
forward into
next stance



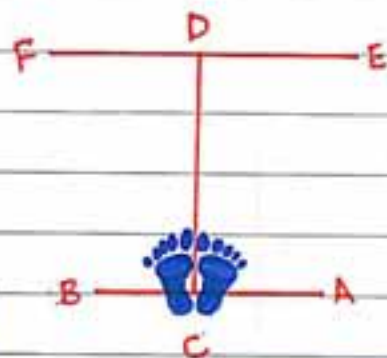
movement 3



block is
high.

PATTERN:

Toi Gye - 37 movements



Begin in a Close Ready Stance B.

1. Move the left foot to B, forming a right L-stance to B, while executing a middle block to B, with the left inner forearm.
2. Execute a low thrust to B, with the right upset fingertip, while forming a left walking stance to B, slipping the left foot to B.
3. Bring the left foot to the right foot to form a closed stance to D, while executing a side back strike to C, with the right back fist, extending the left arm to the side downward.

PERFORM IN A SLOW MOTION

4. Move the right foot to A, forming a left L-stance to A, while executing a middle block to A, with the right inner forearm.
5. Execute a low thrust to A, with the left upset fingertip, while forming a right walking

movement 12

side view

front view

the fists sit on the hip.

movement 12

The image consists of four photographs of a person in a white martial arts uniform with a black belt, demonstrating a movement. The first two photos are labeled 'side view' and show the person from the side, with their arms extended forward and fists clenched. The last two photos are labeled 'front view' and show the person from the front, with their hands on their hips. Red handwritten text 'the fists sit on the hip.' is visible between the front view photos. Arrows indicate the sequence of the movement.

side view

front view

the fish
sit on
the hip.

perform 12 in a slow motion

movement 13

movement 1b

w-shape block is performed in a stamping motion.

Hold the upper body position, and lift the leg (keeping the knee bent) to the direction you are moving, and 'whip' the upper body around as you land.

movement 19

movement 20

movement 2

Grab the head

Don't bring the hands
all the way to the knee
as if holding the head.

stance to A, slipping the right foot to A.
6. Bring the right foot to the left foot to form a close stance to D, while executing a side back strike to C, with the left back fist, extending the right arm to the side downward.
PERFORM IN A SLOW MOTION

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

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

PERFORM 7 AND 8 IN A CONTINUOUS MOTION

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

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

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

12. Bring the left foot to the right foot, forming a close stance to F, while executing a twin side elbow thrust.

PERFORM IN A SLOW MOTION

13. Move the right foot to F, in a stamping motion, forming a sitting stance to C, while executing a W-shape block to C, with the right outer forearm.

14. Move the left foot to F, in a stamping motion, turning clockwise to form a sitting stance to D, while executing a W-shape



movement 22



low
kick
(lumbilicus)

movement 23



body is half facing



execute a full sine wave after the kick, and ensure to fully load up the fingertip thrust (intermediate position)

hand is centerline



Keep the eyes and head facing to C.

lift both knees and feet up as you jump

Both knees are bent. Feet point to the same direction (A)

- block to D, with the left outer forearm.
15. Move the left foot to E, in a stamping motion, turning clockwise, to form a sitting stance to C, while executing a w-shape block to C, with the left outer forearm.
 16. Move the right foot to E, in a stamping motion, turning anti clockwise, to form a sitting stance to D, while executing a w-shape block to D with the right outer forearm.
 17. Move the left foot to E, in a stamping motion turning clockwise, to form a sitting stance to C, while executing a w shape block to C, with the left outer forearm.
 18. Move the left foot to F, in a stamping motion, turning clockwise, to form a sitting stance to D, while executing a w shape block to D, with the left outer forearm.
 19. Bring the right foot to the left foot, and then move the left foot to D, forming a right L stance to D, while executing a low pushing block to D, with the left double forearm.
 20. Extend both hands upward, as if to grab the opponents head, while forming a left walking stance to D, slipping the left foot to D.
 21. Execute an upward kick, with the right knee, while pulling both hands downward.
 22. Lower the right foot to the left foot, and then move the left foot to C, forming a right L-stance to C, while executing a middle guarding block to C, with the knifehand.
 23. Execute a low side front snap kick to C, with the left foot, keeping the position of the hands as they were in 22.

movement 30



high block

Body is half facing



left foot moves to B

movement 31



The body is half facing

movement 32



down



up



down

Both hands start from in front of the body.

Fist should be inline with the rear foot.

NOTE:

when the front foot moves into a different stance, and the rear foot stays in the same place, then pull the front foot back half way before going into the new stance.

24. Lower the left foot to C, forming a left walking stance to C, while executing a high thrust to C, with the left flat fingertip.
25. Move the right foot to C, forming a left L stance to C, while executing a middle guarding block to C, with a knifehand.
26. Execute a low side front snap kick to C, with the right foot, keeping the position of the hands as they were in 25.
27. Lower the right foot to C, forming a right walking stance to C, while executing a high thrust to C, with the right flat fingertip.
28. Move the right foot to D, forming a right L stance to C, while executing a side back strike to D, with the right back fist, and a low block to C, with the left forearm.
29. Jump to C, forming a right X-stance to A, while executing a pressing block with an X fist.
30. Move the right foot to C, forming a right walking stance to C, while executing a high block to C, with the right double forearm.
31. Move the left foot to B, forming a right L stance to B, while executing a low guarding block to B, with a knifehand.
32. Execute a circular block to BD, with the right inner forearm, while forming a left walking stance to B, slipping the left foot to B.
33. Bring the left foot to the right foot, and then move the right foot to A, forming a left L stance to A, at the same time executing a low guarding block to A, with a knifehand.
34. Execute a circular block to AD, with the



Step together, then
move the right foot
to A.

the foot comes back
slightly, then forward
into next stance.

NOTE :

Always stay relaxed throughout the movements, and only tense the body on impact. Then relax the muscles again ready for the next movement.

- left inner forearm, while forming a right walking stance to A, slipping the right foot to A.
35. Execute a circular block to CE, with the right inner forearm, while forming a left walking stance to CE.
36. Execute a circular block to AD, with the left inner forearm, while forming a right walking stance to A.
37. Move the right foot on line AB, to form a sitting stance to D, executing a middle punch to D with the right fist.
- END: Bring the right foot back to a close ready stance B.



down



up



down



pivot on the feet
to change direction.



down



up

movement 35



B perform another
circular block before
the punch

down



right foot moves
forward into sitting
stance.

movement 37



Right foot returns to
close ready stance B

One Step Sparring.



Begin and finish all routines in a parallel ready stance.

Routine One



crescent kick



flying back piercing kick

Routine Two



palm upward block



jumping reverse hooking kick



Routine Three



hooking kick



jumping vertical kick (inward)

SPARRING

One Step Sparring (ilbo matsogi):

Requirements: flying techniques

Compulsory techniques: flying back piercing kick, flying reverse turning kick, flying verticle kick.

Procedure: The procedure is the same as first mentioned in green belt syllabus, the following are examples which include the compulsory technique

NOTE: Remember if you are over 40 years of age, you do not have to jump, or if you have a physical disability which prevents you from jumping. Choose an alternative of equal difficulty. (Your instructor can help you choose an alternative appropriate for grading).

1. Attack: middle punch, walking stance
Defence: flying crescent kick (or stationary)
Counter: flying back piercing kick.
2. Attack: low punch, walking stance
Defence: palm downward block, L-stance
(or palm upward, depending on height of counter attack kick).
Counter: flying reverse turning kick.
3. Attack: middle punch, walking stance.
Defence: flying hooking kick (or stationary).
Counter: flying inward verticle kick (consecutive with hooking kick).
(choose an alternative defence if this is too difficult)

Free Sparring (Jiyu Matsogi):

This is explained in green belt syllabus. Your sparring should be improving with each grade, showing good technique (whether easy techniques, or harder ones you can do well), good accuracy showing control, getting as close to the target without hitting, and actually aiming at vital spots and not just kicking into the air or opponents arms etc. Showing combinations, and using defence (blocking and dodging). Sparring will also test your fitness level and ability to move well in the ring. Your reaction time should also be improving.

RED BELT (2nd Gur)

Stances (Sogi):

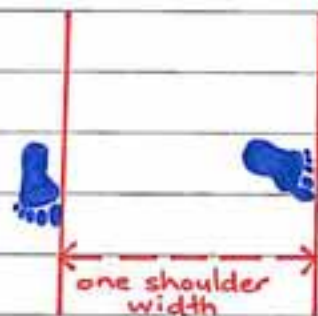
Verticle Stance (Soojik sogi):

1. Place one foot in front of the other (forming a L shape with the feet), with a distance of one shoulder width between the big toes.
2. Keep the legs straight.
3. 60% of the weight is on the rear leg.
4. Toes point slightly inward at approximately 15° .
5. If the right foot is at the rear, it is called a right verticle stance and vice versa.
6. It is always half facing, in both attack and defence.

front view



Side view



60% of the weight is on the rear leg.

7. The front heel is inline with the rear heel.

Verticle Ready Stance (Soojik Junbi Sogi):

- : This is the verticle stance with both arm brought outward (similar to a L, and rear foot stance).
- : The elbows should be slightly bent and relaxed.

front
view



side view

The arms are brought to the outside of the body, with the fists clenched.

Close Ready Stance C (Moa Junbi Sogi C):

- : A close stance is performed with the open hands brought together in front of the abdomen.
- 1. The left hand is placed on top of the right hand, with the middle fingertip (of the left hand), on top of the right middle finger, finger nail.
- 2. The distance between the hands and abdomen is about 10cm.

side view

front
view



The finger tip of the middle finger, left hand, is placed on the fingernail of the middle finger on the right hand.

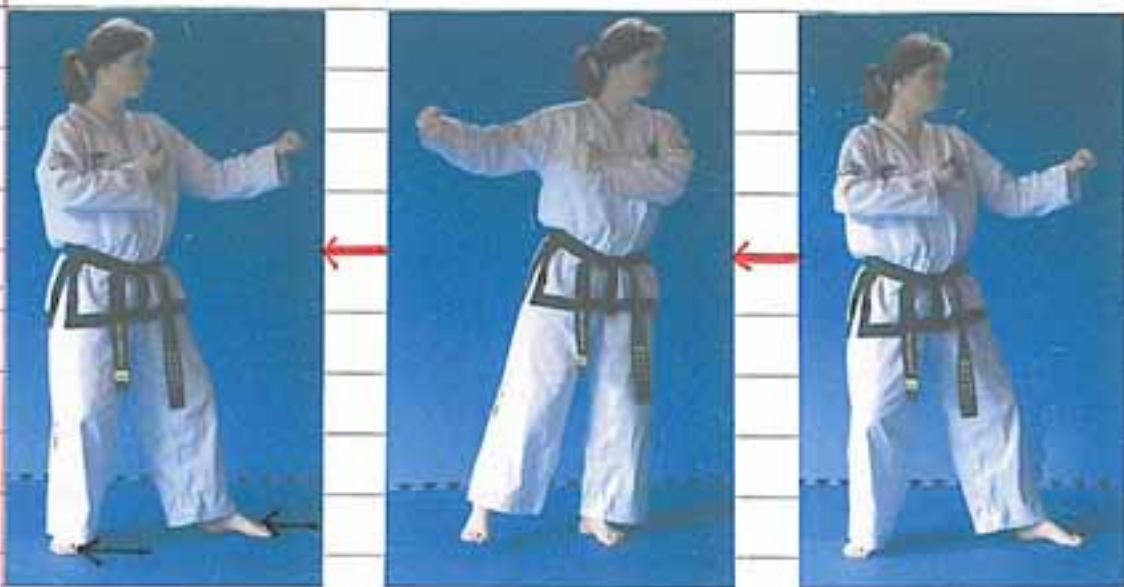
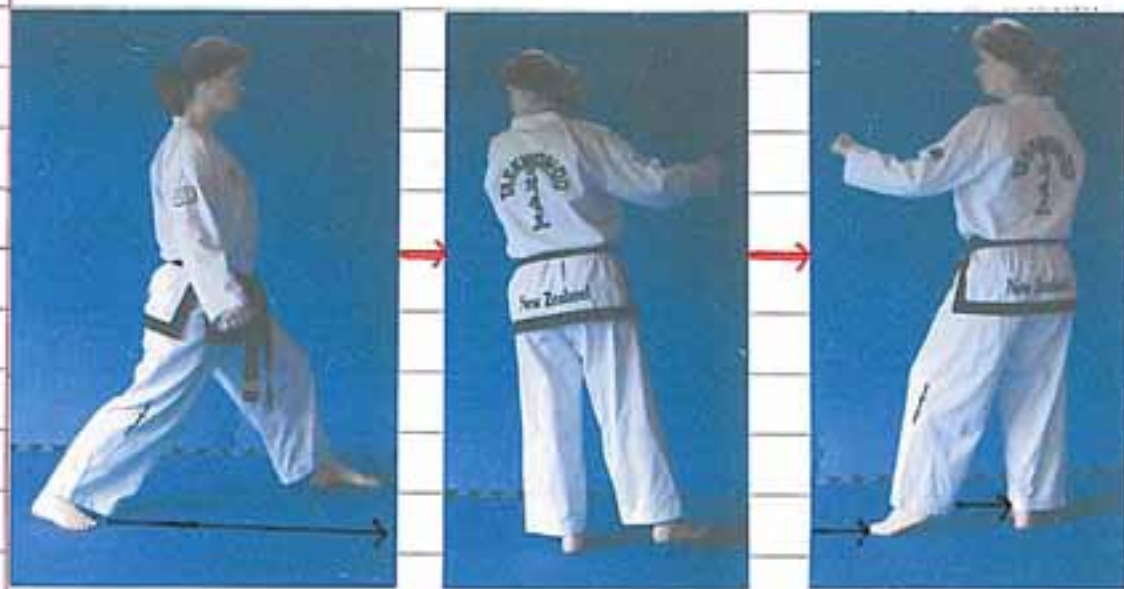


example from Hwa Rang pattern



Sliding (mikulgi):

- : This is one of the most effective techniques in taekwon-do, for covering a long distance in one smooth motion.
- : It is mainly performed with L and rear foot stance though occasionally a sitting or fixed stance.
- : It can also be executed from any combination, eg: slide-shifting, shift-sliding, step-sliding, slide-stepping, shift-step sliding, double slide-stepping or double step-shift sliding, and so on.



DEFENSIVE TECHNIQUES:

Palm Pushing Block (Sonbadak miro magki):

- : Used to put the opponent off balance.
- : Mainly executed from a sitting and x-stance, and occasionally a parallel, close or walking stance.
- : A reverse block is normal in the case of a walking stance.
- : The blocking tool is the palm, and the target is the shoulder. (The arm is not as effective as the shoulder).

front
view



Luke Cherrington



palm is on
shoulder
line

Side view



1. The blocking hand begins from in front of the chest of the same side, while the opposite hand reaches slightly forward.
2. The block is executed in a straight line with a pushing action, while the other hand is brought back to the hip.
3. The palm finishes in line with the shoulder.

DEFENSIVE TECHNIQUES

(Always wear protective gear)

Used to block an attack at the head section. The defender's arms are raised in front of the head, with the hands facing each other. The defender's feet are in a ready stance, with the weight on the balls of the feet. The defender's body is slightly arched, with the back straight and the head tilted back. The defender's arms are raised in front of the head, with the hands facing each other. The defender's feet are in a ready stance, with the weight on the balls of the feet. The defender's body is slightly arched, with the back straight and the head tilted back.

Application:



Used against an attack at the side front, directed at the head section.

Luke Cherington

Side Front Block (Yobap makgi):

- : This is used to intercept an attack from a side front angle, toward the high section of the body.
- : It is mainly executed from close, parallel and sitting stances, but occasionally one leg and x-stance are used.
- : The inner forearm and reverse knifehand are the blocking tools.
- : Only an outward block is possible
- : The opposite hand is extended side downward at the moment of the block.

Side
view

the opposite
hand extends
to the side
downward.



side block is
high



using the inner
forearm



using the
reverse
knifehand

1. Extend the blocking arm downward, and raise the opposite arm up.
2. Block the blocking tool, upwards and outwards, while extending the opposite arm side downward.
3. The middle finger of the blocking hand, is inline with the shoulder, and the elbow bent 80° .
4. The inside arm of the opposite hand is inline with the side of the body, and the arm is straight.

Front checking kick (opcha momchugi):

- : This kick is used to restrict the opponents freedom of movement.
- : It is normally executed when the opponent rushes or attempts to close in.
- : The chest and solar plexus are the targets.

Application



Used to stop an opponent from rushing in.

The back sole is the attacking tool.



1. The blocking tool should reach the target in a straight line.
2. Keep the body half facing the target, at the moment of impact.
3. Do not bend the stationary leg more than necessary at the moment of impact.
4. The back sole is the attacking tool, supported by the ball of the foot.
5. A checking kick is kept momentarily on the target during the block.

Side Checking Kick (Yopcha Momchugi):

- : The purpose is the same as the front checking kick, except the tibia or knee is the target, and the side sole is the blocking tool.
- : It also has a dual function, one to block the attacking foot directed to the low section, and the other to impede or check the opponents movement.
- : The foot should be ready for a counter attack or any type of consecutive action.
- : The blocking tool should reach the target in an arc.

Application:



The rear foot points to the side
(90° from front)

Block a low kick, or
impede the opponents
movement.

OFFENSIVE TECHNIQUES:

Upward Punch (ollyo jirigi):

- : Used for attacking the face or point of chin at a close range.
- : Although it can be performed with nearly all stances, a rear foot and L stance is normally used

The fist ends on the center line.

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Punch finishes at chin level

The opposite hand is brought back to the shoulder.

1. Keep the back fist facing the front, at the moment of impact, while bringing the opposite side fist in front of the shoulder.
2. The front arm reaches forward, while the attacking hand reaches downward. The punching hand then punches in an upward motion, twisting before impact, and the opposite hand pulls back to the shoulder.
3. The upward punch finishes high (chin level) and on the center line.

Knifehand Downward Strike (Sonkal Naeryo Taerigi):

- : This is divided into front and side downward strikes.
- : The attacking tool becomes level with the shoulders at the moment of impact, in the case of a side downward strike.
- : The arm is straight at the moment of impact.
- : The attacking tool reaches the target in a circular motion, in the case of a side downward strike.
- : It can be executed from nearly all stances, although

Application:



Used to attack the clavicle.

L, rear foot, verticle and x-stances are most suitable in the case of a side downward strike.

- : Most downward strikes are side downward strikes where the attacking tool or arm is to the side of shoulder line, a front block is in front on the shoulder line, and the body is full facing.

Side
view



front
view



The arm is
straight at
the moment
of impact.

1. The knifehand is the attacking tool, and the clavicle is the target.
2. The attacking hand starts on top of opposite hand, and reaches the target in a circular motion, while the opposite hand is pulled back to the hip.
3. The body is side facing or half facing in the case of a side downward strike, and full facing for a front downward strike.

Side Elbow Thrust (Yop palkup tulgi):

- : The body is half facing or side facing at the moment of impact.
- : It is executed in x, parallel, close, sitting, walking and one leg stances.

- The philtrum and solar plexus are the main targets, with the floating ribs and chest as secondary.
- It is usually performed in a sliding motion.

Side
view



The back
fist faces
downward



The attacking
hand crosses
under opposite
hand.

Front
view



1. The hand of the attacking elbow, crosses under the opposite hand. The elbow thrusts toward the target while the opposite hand is pulled back to the hip.
2. A twin elbow can also be used.
3. The backfist faces downward with the thrusting elbow slightly raised. The side fists face downward in the case of a twin elbow.

Mid Air Kick (twio dolmyo chagi):

- The method of kicking is exactly the same as the flying side piercing kick, except the kick is executed while spinning in the air.
- Since the direction in which the kick will be delivered cannot be seen until the moment the kick is performed, this technique is highly valued as a surprise attack.

360° Mid Air Kick.



spin clockwise
(from this position).
front foot kicks,
while spinning 360°.

spinning

Ready to
kick

Kick executed.

- : Spinning is executed either in 360° or 180°
- : The foot sword is the attacking tool and occasionally the ball of the foot.
- : The principles of flying also apply as explained in blue belt syllabus.



The mid-air kick is like a flying side piercing kick, except it is done spinning.

The 360° kick uses the front leg to kick, after spinning 360° .
The 180° kick uses the rear leg to kick, after spinning 180° .

Flying Reverse Hooking Kick (Bandaedollyo gorochoagi):

- : The procedure is the same as a reverse turning kick (explained in red stripe syllabus), except the knee is bent at the moment of impact.



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Spinning.



Kick executed



Kick hooked.

The kick can be executed off the front leg, rear leg or spinning.

Saju Tulgi

The elbow thrust is executed to the four directions.



Start in a close ready stance C.

attacking arm crosses under opposite hand.

movement 4



A



B



movement 2



D

Slide into the L-stance

Look to the direction that you are attacking.



Repeat the same, on the left side.

Flying Twisting Kick (Twimyo Bituro Chagi):

- The method of kicking is the same as a twisting kick (explained in blue stripe syllabus), except the flying action.



Kick executed.



ready to kick

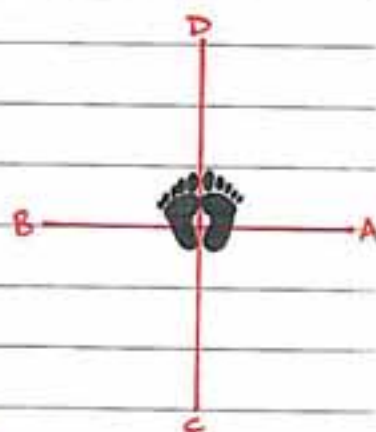
FUNDAMENTAL EXERCISE:

Four Direction Thrust (Saju Tulgi):

Begin in a Close Ready Stance C:

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

END = Bring the right foot back. Repeat on the lefthand side.



Movements in Hwa Rang.



The palm is on shoulderline.

movements 2 and 3 are in normal motion with full sine waves.



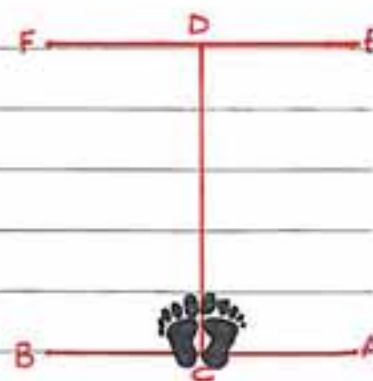
slide

downward strike is executed in a circular motion.

PATTERN:

Hwa Rang (29 Movements)

Begin in a close ready stance C.



1. Move the left foot to B, to form a sitting stance to D, while executing a middle pushing block to D, with the left palm.
2. Execute a middle punch to D, with the right fist, while maintaining a sitting stance to D.
3. Execute a middle punch to D, with the left fist, while maintaining a sitting stance to D.
4. Execute a twist forearm block, while forming a left L stance to A, pivoting with the left foot.
5. Execute an upward punch with the left fist, while pulling the right fist in front of the left shoulder, maintaining a left L-stance to A.
6. Execute a middle punch to A, with the right fist, while forming a right fixed stance to A, in a sliding motion.
7. Execute a downward strike with the right knife hand, while forming a left vertical stance to A, pulling the right foot.
8. Move the left foot to A, forming a left walking stance to A, while executing a middle punch to A, with the left fist.
9. Move the left foot to D, forming a left walking stance to D, while executing a low block to D, with the left forearm.
10. Move the right foot to D, forming a right walking stance to D, while executing a middle punch to D with the right fist.
11. Pull the left foot toward the right foot, while

movement 8



movement 9



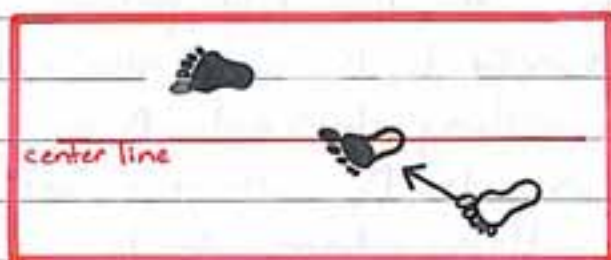
movement 10



movement 11



grab the fist, and slip the rear foot forward half way at the same time.



movement 12



The rear foot slips forward halfway to center line.

movement 11



movement 12



movement 17



movement 18



movement 19



perform 18 and 19 in a fast motion. Ensure the foot is turned sideways.

bringing the left palm to the right forefist, at the same time bending the right elbow about 45° outward.

12. Execute a middle side piercing kick to D, with the right foot, while pulling both hands in the opposite direction, and then lower it to D, forming a left L-stance to D, at the same time executing a middle outward strike to D, with the right knife hand.
13. Move the left foot to D, forming a left walking stance to D, while executing a middle punch to D, with the left fist.
14. Move the right foot to D, forming a right walking stance to D, executing a middle punch to D with the right fist.
15. Move the left foot to E, turning anti clockwise, to form a right L-stance to E, while executing a middle guarding block to E, with a knife hand.
16. Move the right foot to E, forming a right walking stance to E, while executing a middle thrust to E, with the right straight fingertip.
17. Move the right foot online EF, forming a right L-stance to F, while executing a middle guarding block to F, with a knife hand.
18. Execute a high turning kick to DF, with the right foot, and then lower it to F.
19. Execute a high turning kick to CF, with the left foot, then lower it to F, forming a right L-stance to F, while executing a middle guarding block to F, with a knife hand.

PERFORM 18 AND 19 IN A FAST MOTION

20. Move the left foot to C, forming a left walking stance

movement 20



movement 21



movement 22



movement 24



rear
view



movement 25



The front foot steps
onto the center
line.

slide
Red arrow shows
direction of foot
for next move.
movement 27

movement 26



front
view



There is no knee spring for sine
wave. when in a close stance

to C, while executing a low block to C, with the left forearm.

21. Execute a middle punch to C, with the right fist, while forming a right L-stance to C, pulling the left foot.
22. Move the right foot to C, forming a left L-stance to C, while executing a middle punch to C, with the left fist.
23. Move the left foot to C, forming a right L-stance to C, while executing a middle punch to C with the right fist.
24. Execute a pressing block with an X-fist, while forming a left walking stance to C, slipping the left foot to C.
25. Move the right foot to C, in a sliding motion, forming a right L-stance to D, while thrusting to C with the right side elbow.
26. Bring the left foot to the right foot, turning anti clockwise, to form a close stance to B, while executing a side front block, with the right inner forearm, while extending the left forearm to the side downward.
27. Execute a side front block, with the left inner forearm, extending the right forearm to the side downward, while maintaining a closed stance to B.
28. Move the left foot to B, forming a right L-stance to B, at the same time executing a middle guarding block to B, with a knifehand.
29. Bring the left foot to the right foot, and then move the right foot to A, forming a left L-stance to A, while executing a middle guarding block to A, with a knifehand.

END. Bring the right foot back to a close ready stance C,

Two Step Sparring (Attacks):

Routine One



middle punch



low front snap kick

The attacker starts from a L-stance forearm guarding block.



Routine Two



middle front snap kick



high punch

Routine Three



side punch



middle side-turning kick.

SPARRING :

Two Step Sparring (ibo matsogi):

- : The main purpose of this sparring, is to acquire a mixed technique of the hand and foot parts, the attacker, therefore, must use both the hand and foot alternately.

Procedure:

1. Both partners start in a parallel ready stance.
2. The attacker steps the right foot back into a L-stance forearm guarding block, and kihaps.
3. The defender then kihaps to indicate he is ready.
4. The attacker then performs the two attacks while the defender defends and counter attacks.
5. Both then return to parallel ready stance.
6. Roles are reversed and the procedure repeated.

Compulsory techniques:

Flying reverse hooking kick, flying twisting kick, mid-air kick.

The attacker performs the following attacks:

1. Right walking stance front punch, left low front snap kick.
2. Right middle front snap kick, right walking stance high front punch.
3. Left L stance side punch, left middle side turning kick.
4. Right high side turning kick, step down then step forward to right L-stance side punch.
5. Left L-stance knifehand side strike, left middle

Routine
Four



high side turning kick



side punch

Routine
Five



knifehand strike



middle side piercing kick

Routine
Six



middle back piercing kick



back fist side strike

side piercing kick.

6. Right middle back piercing kick, right x-stance back fist side strike.

At red belt level, you should be able to work out some defence and counter attacks for yourself, which are appropriate for you, using techniques that work for you, or that you like.

I have shown photographs of the attacks for you, if you have trouble working out the defence then ask your instructor to help you.

Free Sparring (jaju matsogi):

Notes on free sparring are explained in the green belt syllabus. By now you should be feeling comfortable with your sparring and your reaction time improving. You should have mastered a few combinations and be able to 'read' an opponent (of the same grade or lower). You should be able to attack and defend competently, and move freely.

Whether or not you like free sparring, it is important to learn how to defend yourself by using the techniques and skills learned in taekwon-do. At gradings you can use any of the techniques learned (with control of course), where as in competition, there

are rules. This is the sport side of taekwondo and it is not compulsory to enter these competitions, some people enjoy this side of the martial art and others don't. Either way you must still learn how to use the taekwondo skills to defend yourself. Gradings are an opportunity to show how well you have mastered these techniques, and demonstrate this to the examiners.

CONGRATULATIONS, YOU HAVE COMPLETED
THE COLOUR BELT SYLLABUS. YOU CAN
NOW PROGRESS TO THE BLACK BELT
SYLLABUS.

REFERENCE:

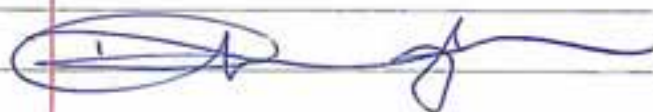
- : ITF Condensed Encyclopedia (1995)
- : ITF NZ Colourbelt grading techniques handbook. (2006)
- : ITF Patterns workout book (2002)
- : ITF NZ Sinewave leaflet (produced by Master P. McPhail, ITF NZ Techniquial committee).
- : A big thankyou too, to Master McPhail and Mr Salter for answering further techniquial questions.

PHOTOGRAPHY:

Photographers : Rose Cherrington, Luke Cherrington, Caleb Cherrington, Gary Crawford.

Models : Oscar O'Neill, Dane Bonner, Kael Bonner, Xanthe Bonner, Tom Biggs, Tilly O'Neill, Toby Bland, Ruby O'Neill, Alli Veerbeek, Caleb Cherrington, Luke Cherrington, Rose Cherrington.

A big thankyou to all the other people who helped make this possible, by allowing their children to be photographed and helping me to scan and produce a digital copy of my thesis.



Rose Cherrington

III Dan Instructor Taekwon-do Cubs.