



# *Murrays Taekwondo*

## *Syllabus*

### *Welcome!*

Murrays Taekwondo is proud to present this 'beginner to black belt' syllabus.

Training in Taekwondo will help your physical and mental growth. Physically you will become fitter, stronger and more flexible. Mentally you will grow in a variety of ways, making you stronger not only in body but more importantly in your mind and your character. You will develop discipline and strength of character to represent the hard work and effort you put in on your journey to becoming a black belt. You will become an inspiration to others.

*Andy Murray*

I would like to give special thanks to Mr. Paul Landreth-Smith for his input into this document.

## ***Five Tenets***

*Courtesy  
Integrity  
Perseverance  
Self-Control  
Indomitable Spirit*

The five tenets of taekwondo are what we will strive to achieve or enhance through our training.

## ***Taekwondo Oath***

*Courtesy, Integrity, Perseverance, Self-Control, Indomitable Spirit,  
I shall observe the tenets of Taekwondo,  
I shall respect my instructors and senior,  
I shall never misuse Taekwondo,  
I shall be a champion of freedom and justice,  
I shall build a more peaceful world.*

The instructors will let you know exactly what you need to know for each grade, all you have do is train regularly and keep an open mind. Have fun and I'll see you at Black Belt!

## ***Tae Kwon-Do History***

Tae Kwon-Do is the Korean Art of Self Defence and is the culmination of many styles of Martial Art, but the core techniques and philosophies date back over 2000 years throughout Korea's turbulent history. ***Tae*** means ***foot***; ***Kwon*** means ***hand***, and ***Do*** means ***way of***. Tae Kwon-Do means ***The Way of Hand and Foot***.

This name was invented by the founder of Tae Kwon-Do retired Major General Choi Hong Hi (9<sup>th</sup> Degree) on Aril 11<sup>th</sup> 1955. Tae Kwon-Do was developed from the Korean styles, such as Tae-Kyon and Soo Bak, but it also has strong influences from Shotokan Karate and even Western Boxing.



This is the National Flag of Korea. In the centre is the symbol of Ying Yang symbolising the opposite forces of the universe, Good and Bad, Lightness and Darkness etc. Surrounding the Ying Yang are the four Triagrams. These represent (in a clockwise direction from the upper right) Water, Earth, Fire and Heaven.

Korea is situated in the Far East and is split into two regions North and South Korea. The entire size is almost the same as the United Kingdom. About 70% of the territory is mountainous. Korea is situated between China and Japan and therefore suffered regular invasions from both over its history along with internal wars between its three kingdoms, Silla, Koguryo, and Bak Jai.

These internal and external problems resulted in Korea having a strong interest in the Martial Arts and so it developed many martial art styles such as Tae Kwon. These styles originated approximately 2000 years ago and were practised and proven effective on the battlefield. However, when Japan invaded Korea in 1910 they imposed an oppressive regime including a ban on the practice of all Martial Arts. Only in the rural areas could Tae Kwon be practised. Many Koreans left and travelled to various parts of the world, commonly to Japan, and so studied other styles of Martial Art. A Korean man called Choi Hong Hi was frail as a child but was taught the ancient Korean arts by his schoolteacher.

During the occupation Choi travelled to Japan where he attained a 2<sup>nd</sup> Dan in Shotokan Karate. On his return to Korea during the Korean War Choi Hong Hi taught martial arts to his men in the 29<sup>th</sup> Infantry Division. This became extremely popular and effective. Many other Koreans also returned from China and Japan where they had picked up other styles from their native Korean disciplines.

In 1955, due to his success within the Military, Choi was made the head of an official board concerned with the development of a unified Korean Martial Art. Korea was at the time very keen to return to Korean values and practices. Choi took techniques from Japanese Karate and combined them with techniques from the old Korean styles and so Taekwondo as we know it was born.

# *The Basics*

## *Rules of the Do-Jang*

- Always bow when entering or leaving the Do-Jang (training hall).
- Always ask permission before joining the class (if you are late).
- Always refer to the instructors as "Sir" or "Mr." or "Maam" (rhymes with spam).
- Respect your fellow students.
- Always follow the instructors' instructions.
- No running or shouting (unless instructed!)
- Ensure that toe and finger nails are clipped and no jewellery worn to avoid injury.
- Ensure that Doboks (uniforms) are clean and pressed.

## *Belt Colour Meanings*

WHITE	Signifies innocence of the beginner who has no knowledge of Tae Kwon-Do.
YELLOW	Signifies the earth in which the seed of Tae Kwon-Do is planted as the foundation of taekwondo is laid.
GREEN	Signifies the plants' growth as the Tae Kwon-Do skills begin to develop.
BLUE	Signifies the heavens towards which the plant matures into a towering tree.
RED	Signifies danger cautioning the student to exercise control and the opponent to stay away.
BLACK	Opposite to white and therefore signifies proficiency and maturity in Tae Kwon-Do Also signifies the wearer's imperviousness to darkness and fear.

# ***Murrays Taekwondo History and Rules***

Murrays Taekwondo practises the International Taekwondo Federation (ITF) style of Taekwondo (which is distinct from World Taekwondo Federation – WTF). The club has a direct line from Master Rhee who first brought Tae Kwon-Do to the UK. Master Kim Stones who was trained under Master Rhee started the club in Leeds.

Andy Murray trained under Masters Kenny Walton and Kim Stones and graded for his Dan grades mainly under Grand Master Hee Il Cho (9<sup>th</sup> Dan) took over the responsibility for teaching Leeds University Union Taekwondo (LUUTKD) in 1994.

In 1997 Mr. Murray handed responsibility for the club over to Mr Paul Landreth-Smith, while he went on to study for his computer science degree at the University of Manchester. Returning to coach Taekwondo at the University of Leeds in 2001, Andy Murray became a senior member of the instructor team.

In 2009 Mr. Murray once again became the Chief instructor for Taekwondo at the University of Leeds and resumed the management of coaching with his team of instructors and assistant instructors. It was at this time "Murrays Taekwondo" was officially formed.

## ***Murrays Taekwondo rules***

- Students must be licensed and insured through Murrays Taekwondo
- Only individuals that hold the appropriate qualifications and insurances and are recognised by Murrays Taekwondo may teach students.
- The Instructor hierarchy is as follows
  - Chief Instructors
  - Club Instructors
  - Assistant Instructors
- Training Attire:
  - White ITF style dobok (suit)
  - Club dobok (red or black)
  - Official LUUTKD club T-shirts
- Gradings:
  - Gradings (promotion tests) are not compulsory
  - Students must wear a White ITF Dobok during Gradings.
  - Students wishing to grade must hand in grading forms by the deadline

## ***Common Stances***

Within Taekwondo there are basic techniques. These can be a little boring to practise but it is important that they are learnt well. These are the building blocks on which all the more complex and fun techniques are based. Much like a house will not stand if its foundations are poor, so a Martial Artist will not be much good if their basics are poor. Some of the more traditional basics seem clumsy and impractical, and perhaps they are! However, they are an excellent training tool and help to develop strong muscles and co-ordination to assist with the more practical and realistic techniques. The most basic of the techniques are the Stances...

Taekwondo has various 'stances' or ways of standing on the floor. These are used primarily in the traditional line work and patterns but can be used in free forms, and to a certain extent sparring.

## ***Attention Stance***

This stance is made when an instructor shouts 'Charyot'. The student's hands are placed straight down at the sides and the student stays perfectly still, chin up, eyes forward, abdominals tight, shoulders relaxed, heels together and toes apart.



## ***Ready Stance***

This is one of the basic stances, performed usually when the instructor shouts 'Jumbi'. When performing this stance the student will Kiap. Weight distribution is 50-50, hands are placed directly in front of the waist, fists clenched but relaxed. Note both feet face forwards, not splayed outwards.



1 Shoulder width

## ***Sitting Stance***

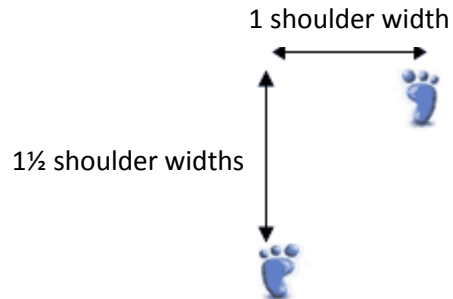
Weight distributed 50-50, feet parallel, one and one half shoulder widths apart, knees bent, back straight and upright. Sometimes this stance is referred to as horse riding stance because of the position of the legs. Prolonged time spent in this stance develops leg strength and muscle tone.



1½ Shoulder width

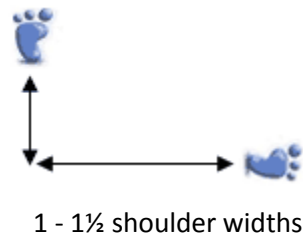
## ***Walking Stance***

Here the feet are both facing forwards with weight distributed 50-50. The stance is 1 shoulder width wide and approximately 1½ shoulder widths long. The front knee is bent so that the knee is over the leading foot and the back leg is locked out straight and braced.



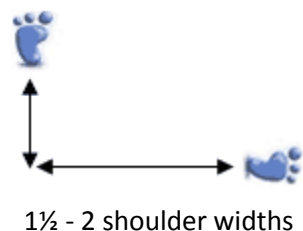
## ***L-Stance***

Feet are placed in an 'L' shape so that the front foot would just pass the back if it were pulled back. Weight distribution is 70% on the back leg and 30% on the front. This enables the front foot to be lifted quickly without a lot of posture change. This can be used to avoid attacks (leg sweeps) or to kick easily with using the front leg. It is quite a narrow stance but is 1 – 1½ shoulder widths long. Both knees are kept bent.



## ***Fixed Stance***

Is similar to L-Stance but is slightly longer, 1½ - 2 shoulder widths long and the weight distribution is 50 – 50. Another way to think about it is as being the same as sitting stance except one foot is turned at 90°



There are more stances which will be taught on the road to Black Belt. These are used in the higher level patterns. However and once the basic stances above are learnt, these others are easily absorbed.

One more common stance is **Fighting Stance**. This stance is not a traditional stance and has no set position. It is a dynamic and changes along with the circumstances. It is also a matter of personal preference to the student how to stand when fighting - much as is how to hold their arms in a guard. As a rough guide however, a fighting stance would be roughly the same as an L-stance but a little wider and a little shorter. Weight would be 50 – 50 and the rear foot turned slightly forwards. This gives a flexible stance, able to change direction easily and maintain balance. As a consequence it is the most commonly used stance for practical purposes when sparring.

## ***Technical Points***

### ***Kiap***

A Kiap is a loud shout made upon executing a technique. There are many explanations as to what a Kiap is. These range from the physical and scientific fact that a short, sharp explosive exhalation of breath tenses the abdominal muscles increasing power to the major muscle groups helping prevent impacts from 'winding' you. The increased power also enhances the attacking technique you are executing. Any sports person knows this, just watch weight-lifters shout or tennis players grunt on a serve. More spiritual explanations say it is a focusing of the body's 'Chi', 'life-force' or 'shout from the soul'. Whatever you believe (or don't!), a Kiap makes your techniques stronger and is a good way to perform correct breathing. A proper Kiap is a sound, which cannot be spelt and is best described as a grunting shout. Many people feel unsure about what they should say or feel a little silly so few people Kiap properly to begin with. Just look to the senior grades... they felt just as silly at first too but now they just get on with it because they realise it makes sense.

## *Power*

Power is generated in a combination of ways. We have already discussed the Kiap. Other methods are as follows:

- **Reaction Force**  
This is using another part of the body as an opposite force. For example to pull one hand back to the waist when punching with the other.
- **Hip Twist**  
A very important method of power generation, hip twist is the secret to all power. Even punches should come from the hips using a whiplash effect to use the body's momentum to transfer energy to the striking tool.
- **Body Weight / Knee Spring**  
The subtle act of slightly dropping the bodyweight at the point of impact transfers some of that bodyweight through to the striking tool. Also it is important to position your bodyweight in the correct place as you strike. The heavier you are (or make yourself), the harder you can hit.
- **Focus**  
This is a little harder to grasp. In the Orient it is sometimes called 'Chi'. Basically it is the act of concentrating on the task at hand and not worrying about if anybody's looking at you, or what you're going to eat later, or if you've remembered to set the video etc. With proper focus you can 'channel' all your efforts into the technique and show greater power than you probably thought you could (see breaking section).
- **Sine Wave**  
This is a relatively new concept and not all Taekwondo practitioners have embraced it. Sine wave emphasises little or no hip twist but focuses on the **Body Weight/Knee Spring** principle explained above.

*Taekwondo is evolving and so the topic of power generation is constantly reviewed and modified. It can be and has been described in many variations...*

- **Original**  
Emphasising lots of hip twist, off-turned shoulders & no knee-spring or sine-wave motions, this is very 'Karate' like, not that that is a bad thing – Taekwondo's origins have a lot to owe to Shotokan Karate.
- **2<sup>nd</sup> Generation (introduction of 'knee spring')**  
Emphasising both hip twist & knee spring, but not sine-wave per se, this is how Taekwondo was taught for many years.
- **3<sup>rd</sup> Generation (introduction of 'Sine Wave')**  
Emphasising little or no hip twist but lots of sine wave, this is how the majority of 'Official' ITF Taekwondo is now taught.
- **4<sup>th</sup> Generation (Murrays Taekwondo adaptation)**  
Sine wave, if taught badly, can look ridiculous as many students over emphasise it and many instructors (that don't fully understand it) fail to correct this. At Murrays Taekwondo, we still prefer to teach the '2<sup>nd</sup> Generation' method of creating power, i.e. including hip twist; however we add the '**Body Weight/Knee Spring**' principle which is a more subtle sine wave.

With a great deal of practice the Taekwondo student can learn to instinctively combine all of the above elements. True power is fluid and almost effortless. Tensing up and trying to hit hard will probably mean that you have the opposite effect and your muscles work against each other making your techniques less powerful. Power is more in technique than physical size, but it takes time, be patient!

# ***Tae Kwon-Do Syllabus***

The syllabus is a guide. Although there are specific requirements as to what needs to be learnt for each grade, these are not absolute. Each student has their own personal abilities and their own personal preferences, be that patterns, self-defence, sparring or breaking (this short list is not exhaustive). Taekwondo has many aspects and it is not necessary to excel in them all – that would be extremely difficult, but a good student should attain a level of proficiency in all aspects of taekwondo.

A good rule of thumb, however, is that whatever is in your grade pattern will need to be fully explored in each of the other disciplines.

Originally all aspects of taekwondo were taught with both the English and Korean language. As part of the grading test, the student would be tested on their knowledge of Korean terminology. Although the instructors for Murrays Taekwondo will still use Korean terminology from time to time, students are no longer tested on Korean terminology. Rather the focus of the grading is on the practical application of techniques together with an understanding of their mechanics. However, if a student wishes to learn the Korean terminology they only need to ask the instructors.

## ***Fitness***

All classes have an element of physical activity, typically at the beginning of the class. This serves two purposes:

- A warm up to prevent damage to the body
- Maintain or increase fitness

It has the benefit of pushing the student to greater physical demands thus increasing their general fitness level. The Leeds instructors are well versed in training methods to promote aerobic fitness (to make you work longer) and resistance work (to make you stronger). Fitness goals set by the instructors are generally aimed at the students in the class who are the fittest in order to make them work.

It must be stressed however, that individual students are equipped with a sophisticated self-diagnostic system, which is able to tell them how much to do! It has taken Nature millions of years of evolution to develop this system so don't ignore it. If you feel pain or become very out of breath then STOP! The instructors will never get annoyed and are more likely to be concerned and praise your common sense.

This is especially important if you are a beginner. If the instructor shouts '20 press ups' and you know you can only manage 5 then try for 6 but no more. Often the instructors will offer an alternative variation for those members not as fit or strong, for example, press up on knees rather than on feet. If, however, you are fit and trying to get out of working hard, then you are only cheating yourself.

Fitness is very important for sparring. It is usually the fitter student who will win a bout over the more technically skilful if the bout is over a long period of time. Many times the talented but lazy student who can perform excellent technique with little effort will neglect their fitness training, preferring to stop and rest when it gets difficult. When sparring comes though, for the first minute this student will be a skilled fighter but as soon as they get tired they cannot lift their arms and legs and are easily beaten by the fitter opponent.

Physical activity is stressful on the body and particularly so in Martial Arts. It is vital therefore to warm up properly before taking part in a class. If you arrive late and have missed the class warm up then you must do some exercises on your own. One of the most important parts of a warm up is the stretching. This is often disguised in some of the activities you will be asked to undertake.

There is no specific test on fitness for each grade. Each student is expected to show a level of fitness appropriate for their grade, age and body type. The level of fitness required should be of a level that will allow the student to perform all the techniques. As each person has a different personal ability, this will be taken into account for each student accordingly.

## ***Flexibility***

Obviously the ability to kick someone in the head requires flexibility, and everybody wants to be able to do the splits. It is not however necessary to be able to do the splits or be hyper-flexible to be able to do Taekwondo. It does, however, make things easier... The four best ways to stretch are:

- 1. Dynamic Stretching.** This is the movement of the body part using the muscle being stretched. Each movement starts with a small movement and is gradually increased to the full range of movement. This is the best way to stretch at the start of the session because it gets the blood pumping to the muscles and gets the heart rate up. Examples are bouncing your leg over a partner's arm or front leg raises.
- 2. Static Active Stretching.** This is where the body part is placed with a quick movement to a stretched position and held with the muscles in place. An example is to throw a front kick and hold it up. This works the muscles and increases muscle strength. It is a fact that flexible muscles are strong muscles and vice versa. This is best done after dynamic stretching.
- 3. Static Passive Stretching.** This is where the body is placed in a stretched position and held whilst trying to relax the muscles into the stretch. An example is to sit on the floor with legs apart and reaching forward. The stretched muscles are not under load, like in static active and so this stretch is best performed as a warm down after physical exercise. It should not be done as a warm up on its own as the muscle does not get warmed up and the heart rate is not increased. It is very good as a cool down however, and useful to purge lactic acid from the muscle fibres (so that your muscles don't ache the next day!).
- 4. Isometric Stretching.** This is very difficult but has tremendous results. The body part is placed in a position of stretch similar to a Static passive stretch e.g. the splits. The student then pushes the muscles in the opposite direction of the stretch (in the splits you would 'pinch' the floor) for a period of a few seconds. The student then relaxes and will (should!) find that the stretch can be increased. The procedure is increased until the stretch cannot be increased where it is held for about 30 seconds. Using this method will produce the best gains in flexibility but should only be performed at the very end of a session due to the exhaustive nature of the stretch.

Again there is no specific requirement of knowledge of stretching for the gradings. Students may be asked what different ways to stretch there are and when to do so.

## ***Basic Routines***

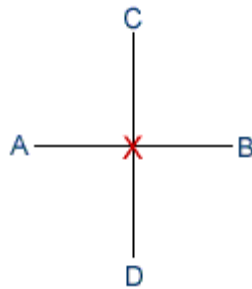
These are groups of exercises, which are performed in set pre-determined ways. They are learnt at beginner level but are continued and built upon in the higher grades, as they are a good warm up tool and exercise.

# ***Four Directional Punching***

This is the first traditional exercise learnt by the Taekwondo student. It is not a pattern but is one of the requirements for the first grade from White to Yellow belt. The basic exercise is the same but can be varied by turning the other way (clockwise instead of anti-clockwise) and using different blocks.

## **Saju – Jirugi (No. 1) – Four Directional Punch**

**Number of Movements:** 7



**For this exercise assume that the student is standing on line AB and facing D.**

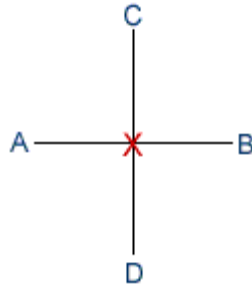
**Starting Position:** Parallel ready stance

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

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

## Saju – Jirugi (No. 2) – Four Directional Punch

Number of Movements: 7



For this exercise assume that the student is standing on line AB and facing D.

**Starting Position:** 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 middle 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 middle 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 middle block to A with the left forearm.
7. Move the right foot to A forming a right walking stance toward A while executing a middle punch to A with the right fist.

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

## Three Step Sparring (sambo matsoki)

Three step sparring is no longer part of the tested syllabus, however certain aspects from it will still be taught as it is a useful guide to the beginner grades. More emphasis will be placed on one-step sparring as a vehicle to self-defence.

The premise is that an opponent forms 3 attacks one after the other and the defender practises traditional blocks with each successive attack culminating in a counter attack.

**Attacking:** In three step sparring all attacks involve three middle section obverse punches in walking stance; start with right leg back in walking stance, low block, (Korean for reference only: gunnun sogi, bakat palmok najunde makgi).

### *Defence Techniques (Basic)*

Example: Defender to use middle inner forearm block three times then counter attack with reverse punch. The defender can choose to use either walking stance or L-stance.

### *Defence Techniques (Intermediate)*

Example: Defender to choose an appropriate block and stance (this same defensive technique must be repeated for all three blocks to give the student repetitive practice on this particular chosen technique). The defender may choose any appropriate counter attack in an appropriate stance when all the blocking has been completed. Take-downs are forbidden.

### *Defence Techniques (Advanced)*

Example: Defender may choose any appropriate blocks and stances and has the choice of whether or not to repeat the same block/stance or choose another. Counter attacks may be delivered on the attacker's third step without the use of the third block. Take-downs are allowed.

## ***One Step Sparring (ilbo matsoki)***

This is a set form of sparring which is a very useful training tool and is learned from blue belt upwards forming an important part of training. Techniques from the patterns can be practised here on a partner and close quarter timing, distancing, and movement can be honed. These techniques can be directly transferred to Self-Defence. NB. it is lot easier to defend against a swinging punch than a straight punch.

Each partner stands at arms' length apart facing each other. The participants take it in turn to attack each other with both the right hand-side and then the left hand-side. The defender must mirror their first defence on the off-side.

### ***One-Step Sparring (Basic)***

One partner attacks using an obverse punch in walking stance. The defender simultaneously defends and counters. Techniques should be appropriate for the grade with lower grades perfecting their distance, focus and timing. The use of strikes, thrusts, blocks and kicks are to be employed (not necessarily all at the same time!).

### ***One-Step Sparring (Intermediate)***

One partner attacks using an obverse punch in walking stance, the defender should be able to block and counter efficiently. The counter attacks must be realistic in terms of speed delivered, aggression and precision.

### ***One-Step Sparring (Advanced)***

Is the same as intermediate, however the attacker may choose any appropriate hand attack.

All three levels may take the attacker to the ground as part of the defence.

# *Self Defence*

In Self-Defence the format is similar to One Step sparring. However, the attacks can be any technique and come from any direction, e.g. a grab from behind. Techniques to defend and counter are more direct and not flamboyant. The primary aim of self-defence is not to get injured. Firstly that means avoidance but if necessary it means doing just enough to ensure you can get away. The instructors at Murrays Taekwondo are well versed in practical street fighting techniques and are able to give honest, realistic advice on how to react and deal with situations.

Murrays Taekwondo teaches self defence around 4 types of situation

1. **Environment Awareness** This is discussed but not practised and is the everyday ability to sense where you are and see problems developing and not putting yourself in danger in the first place. E.g. don't go into a rough pub where fights are common, don't walk alone across a park at night.
2. **Retreat** This is again discussed but not practised. It is when you thought you were safe but in fact a situation is developing and you retreat. E.g. you go into a safe pub and there are non regular people in their looking for trouble. Leave before they start on you.
3. **Break and Escape** This is practised and is a range of simple techniques to break away from a half hearted assault (such as a drunken grope) and make your escape. Examples are breaks form wrist grabs, someone grabbing your clothing etc.
4. **Combat** This is the final type of self defence and must only be used in extreme circumstances where you *have no other option* but to fight. Techniques taught are brutal and destructive but effective. This will be the most practiced form of self-defence taught to senior grades.

# ***Sparring***

This is the sport side of Taekwondo. It is an opportunity to test your ability against an opponent within the framework of rules and a referee. Protective equipment is mandatory and includes hand, footpads, head guard, groin guard, shin protectors and mouth guard. Murrays Taekwondo enjoys a good reputation as being a safe place to spar.

Techniques are all to be aimed above the belt with the target areas being the torso and the head, but not the back or kidneys. Points are awarded as 1 point for a hand technique, 2 points for a body kick and 3 points for a head kick. Due to the scoring system the sparring tends to be flamboyant with lots of high kicks. The object however is not to get hit so a good defence is a priority.

## ***Point-stop Sparring (Beginners)***

There are two referees, one to mirror the other. Opponents spar until one person scores on the other, the referee will then stop the bout, identify the technique and award points. The first person to 10 points or the person with the most points at the end of the round wins.

## ***Light Continuous Sparring (Advanced)***

There is one referee and 4 corner judges. Opponents spar for typically 2 minutes while the judges look on and note scoring techniques. The referee is mainly responsible for controlling the fighters and making sure that the rules are followed and ensuring their safety. At the end of the bout the judges show who they think won the bout.

## ***Contact***

Contact levels vary widely within the club. The rules on this are simple. Contact is set at the level of the person who wants to spar at the lowest level. This means that people who don't like a lot of contact and wish to perfect their technical skill can do so without fear of being hurt. This simple rule is strongly enforced at Murrays Taekwondo.

Safety equipment must be worn (i.e. hand and foot pads – and ideally, shin guards, head guard, gum shield and for the gents a groin guard). Without this equipment the level of sparring is NON-CONTACT.

There are some people within the club who are very experienced fighters and are capable of sparring to very high contact levels. This is acceptable provided that both parties are aware that they are going to spar hard and are happy to do so. Beginners might witness what may appear to be quite an intense fight where it may seem only a matter of time before one or both parties gets seriously hurt. They should realise that it is more likely that the two involved are actually showing a display of great skill where their techniques are controlled and there is no malice or ill intent. The low injury record of the club proves this.

Beginners (or anybody else for that matter) are not expected to be able to spar at that level at any time, so don't become concerned you may have to! It must be pointed out that as a contact sport the potential for injury exists and does happen. But remember that you are more likely to get hurt playing football or rugby (or even netball to be honest!).

## ***Tactics***

Tactics play a crucial part in sparring and various tactics will be discussed and taught throughout.

## ***Breaking***

Breaking is another aspect reserved for the higher grades for reasons of safety due to the level of skill needed to execute it properly. That is not to say that lower grades may not attempt it, but only Blue belts and higher are required to do so as part of their grading. In demonstrations, real wood and tiles can be used for added spectator impact but in class breaking boards are used. These are actually harder to break!

Breaking is designed to demonstrate that techniques learnt can also not only be done with correct form, but also with power. Accuracy is important here, as even the strongest technique will not break a board if it does not hit it. It should be noted that the actual act of breaking the board is not necessary to pass. What is more important is that the student attempts to perform the break with correct technique and attitude. In fact a higher mark will be given to a student who gives a good attempt at breaking the board, Kiap-ing properly, using correct form and technique and failing to break, than a student who casually hits the board breaking it easily. After all some of us are just stronger than others.

Murrays Taekwondo does not encourage the practice of 'joint' techniques, specifically punches and ridge hands. Even with practice the potential for permanent injury is high and it is felt that the risk of being unable to use your hand properly again is too great!

# ***Syllabus requirements for Each Grade***

## ***White Belt (beginner) to Yellow Belt***

- Fitness test
- Basic line work and drills to show understanding of stances, blocks, punching and kicks with balance and posture control
- 4 Directional Punch (1 & 2)
- Chon-Ji
- Self defence awareness
- Theory test

## ***Yellow Belt to Green Stripe – pads required from this grading onwards***

- Fitness test
- Line work and drills
- Dan-Gun
- Self defence
- Free Sparring
- Theory test

## ***Green Stripe to Green Belt***

- Fitness test
- Line work and drills
- Do-San
- Another pattern
- Self defence
- Free sparring
- Theory test

## ***Green Belt to Blue Stripe***

- Fitness test
- Line work and drills
- Won-Hyo
- Another pattern
- Self defence
- Free Sparring
- Theory test

### ***Blue Stripe to Blue Belt***

- Fitness test
- Line work and drills
- Yul-Gok
- 2 other patterns
- Self defence
- Free Sparring
- Theory test

### ***Blue Belt to Red Stripe***

- Fitness test
- Line work and drills
- Joong-Gun
- 2 Other Patters
- 1 Step Sparring
- Self defence
- Free Sparring
- Breaking (e.g. elbow strike, palm strike, side kick, turning kick)
- Theory test

### ***Red Stripe to Red Belt***

- Fitness test
- Line work
- Toi-Gye
- 2 other patterns
- 1 Step Sparring
- Self defence
- Free Sparring
- Breaking (e.g. palm strike, knife-hand strike, turning kick, back kick)
- Theory test

## ***Red Belt to Black Stripe***

- Fitness test
- Line work and drills
- Hwa-Rang
- 2 other patterns
- Advanced 1 Step Sparring
- Advanced Self defence
- Free Sparring (1v1) (2v1)
- Breaking
- Theory test

## ***Dan Gradings***

These gradings will be undertaken in front of a panel of senior Dan Grades (4<sup>th</sup> Degree and above)

- Warm up
- Fitness test
- 1 minute traditional hand techniques
- 1 minute kicking techniques
- 5 patterns
  - The relevant grading pattern(s)
  - One from the previous grade
  - The remainder to be chosen by the panel of judges
- 1 Step Sparring (Advanced)
- Self-Defence
  - Attacking techniques will be specified on the day
- Sparring
  - 4 x 2 minute rounds (1v1)
  - 1 x 90 second round (2v1)
- Breaking
  - 2 x hand techniques
  - 2 x foot techniques
  - Techniques will be specified on the day (expect overhead kicks and flying side kicks etc...)

## ***Assessment Gradings***

For students that are proficient in another style and hold a grade in that martial art it is inappropriate to make them grade from 'beginner' level. These students will be graded in at an appropriate level, agreed with between the student and the Instructors. There will be no more grade jumps.

## ***Taekwondo Patterns***

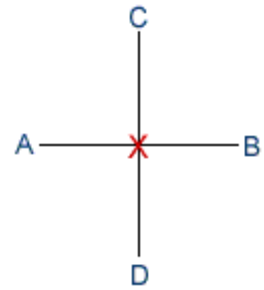
The patterns in taekwondo are an excellent method of training. They are sequences of traditional techniques which should be performed with power and focus. They form a good workout and train your body to execute moves needed to train in taekwondo. If you are doing your patterns correctly you should be physically very tired and work up a good sweat! Advanced students, such as Black Belts, study the patterns carefully exploiting the powerful techniques they contain, as many of the moves are deceptively effective. All patterns have a meaning taken from Korean history from which the student is encouraged to read. They give an insight into the history of taekwondo and Korea and the development of the art.

# Chon – Ji

**Number of Movements:** 24

## Meaning of Chon-ji:

CHON- JI means literally "the Heaven the Earth". It is, in the Orient, interpreted as the creation of the world or the beginning of human history, therefore, it is the initial pattern played by the beginner. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth.



**The illustrations for this pattern assume that the student is standing on line AB and facing D.**

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 make a middle punch to B with the right fist.
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.
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.
7. Move the right foot to C turning clockwise to form a right walking stance toward C while executing a low block to 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.
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.
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.
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.
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 while executing a middle punch to D with the right fist.
18. Move the right foot to C forming a left walking stance toward D while executing a middle punch to D with the left fist.
19. Move the left foot to C forming a right walking stance toward D make a middle punch to D with the right fist.

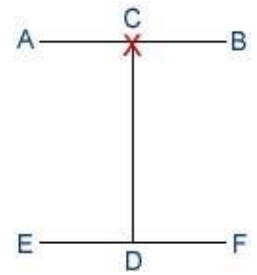
**END:** Bring the left foot back to a ready posture.

# Dan-Gun

**Number of Movements:** 21

**Meaning of Dan-Gun:**

DAN-GUN is named after the holy Dan-Gun, the legendary founder of Korea in the year 2333 BC.



**Starting Position:** 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 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 toward 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, at the same time executing a rising block with the right forearm
16. Move the left foot to C forming a left walking stance toward C, at the same time executing a rising block with the left forearm
17. Move the right foot to C forming a right walking stance toward C, at the same time executing a rising block with the right forearm
18. Move the left foot to B turning counter clockwise to form a right L-stance toward B while executing a middle outward strike to B with the left knife-hand
19. Move the right foot to B forming a right walking stance toward 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 toward 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 to A with the left fist

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

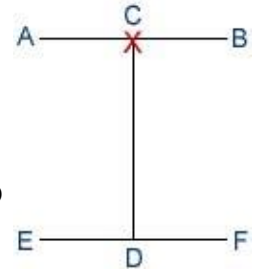


# Won-Hyo

**Number of Movements:** 28

**Meaning of Won-Hyo:**

WON-HYO was the noted monk who introduced Buddhism to the Silla Dynasty in the year of 686 AD



**Starting Position:** Closed 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 knife-hand while bringing the left side fist in front of the right shoulder, maintaining a right L-stance toward B
3. Execute a middle punch to B with the left fist while forming a left fixed stance toward B, slipping the left foot to B
4. Bring the left foot to the right foot and then move the right foot to A, forming a left L-stance toward A while executing a twin forearm block
5. Execute a high inward strike to A with the left knife-hand while bringing the right side fist in front of the left shoulder, maintaining a left L-stance toward A
6. Execute a middle punch to A with the right fist while forming a right fixed stance toward A, slipping the right foot to A
7. Bring the right foot to the left foot and then turn the face toward D while forming a right bending ready stance A toward D
8. Execute a middle side piercing kick to D with the left foot
9. Lower the left foot to D forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand
10. Move the right foot to D forming a left L-stance toward D while executing a guarding block to D with a knife-hand
11. Move the left foot to D forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand
12. Move the right foot to D forming a right walking stance toward D while executing a middle thrust to D with the right straight finger tip
13. Move the left foot to E turning counter clockwise to form a right L-stance toward E, at the same time executing a twin forearm block
14. Execute a high inward strike to E with the right knife-hand while bringing the left side fist in front of the right shoulder, maintaining a right L-stance toward E
15. Execute a middle punch to E with the left fist while forming a left fixed stance toward E, slipping the left foot to E
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 knife-hand while bringing the right side fist in front of the left shoulder, maintaining a left L-stance toward F
18. Execute a middle punch to F with the right fist while forming a right fixed stance toward F, slipping the right foot to F
19. Bring the right foot to the left foot and then move the left foot to C forming a left walking stance toward C while executing a circular block to CF with the right inner forearm
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 toward C while executing a middle punch to C with the left fist
22. Execute a circular block to CE with the left inner forearm while maintaining a right walking stance toward 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 toward 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 toward C
26. Execute a middle side piercing kick to C with the right foot
27. Lower the right foot on line CD and then move the left foot to B, turning counter clockwise to form a right L-stance toward B, at the same time executing a middle guarding block to B with the forearm
28. Bring the left foot to the right foot and then move the right foot to A forming a left L-stance toward A while executing a middle guarding block to A with the forearm

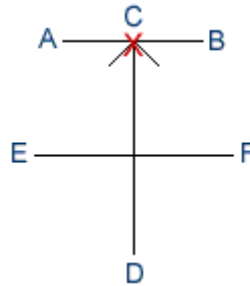
**END:** Bring the right foot back to a ready posture

# Yul-Gok

**Number of Movements:** 38

**Meaning of Yul-Gok:**

YUL-GOK is the pseudonym of a great philosopher and scholar Yi I (1536-1584) nicknamed the "Confucius of Korea" The 38 movements of this pattern refer to his birthplace on 38° latitude and the diagram represents "scholar".



**Starting Position: PARALLEL READY STANCE**

1. Move the left foot to B forming a sitting stance toward 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 toward D.
3. Execute a middle punch to D with the left fist while maintaining a sitting stance toward D. Perform 2 and 3 in a fast motion.
4. Bring the left foot to the right foot and then move the right foot to A forming a sitting stance toward D while extending the right fist to D horizontally.
5. Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.
6. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D. Perform 5 and 6 in a fast motion.
7. Move the right foot to AD forming a right walking stance toward 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 toward 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 toward AD. Perform 9 and 10 in a fast motion.
11. Move the left foot to BD forming a left walking stance toward BD at the same time 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 position of the hands as they were in 11.
13. Lower the right foot to BD forming a right walking stance toward BD while executing a middle punch to BD with the right fist.
14. Execute a middle punch to BD with the left fist while maintaining a right walking stance toward 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 toward D, pivoting with the left foot.
16. Execute a middle hooking block to D with the left palm while maintaining a right walking stance toward D.
17. Execute a middle punch to D with the right fist while maintaining a right walking stance toward D. Execute 16 and 17 in a connecting motion.
18. Move the left foot to D forming a left walking stance toward 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 toward D.
20. Execute a middle punch to D with the left fist while maintaining a left walking stance toward D. Execute 19 and 20 in a connecting motion.

21. Move the right foot to D forming a right walking stance toward D at the same time executing a middle punch to D with the right fist.
22. Turn the face toward D forming a right bending ready stance A toward D.
23. Execute a middle side piercing kick to D with the left foot.
24. Lower the left foot to D forming a left walking stance toward D while striking the left palm with the right front elbow.
25. Turn the face toward C forming a left bending ready stance A toward 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 toward C while striking the right palm with the left front elbow.
28. Move the left foot to E forming a right L-stance toward E while executing a twin knife-hand block.
29. Move the right foot to E forming a right walking stance toward E while executing a middle thrust to E with the right straight finger tip.
30. Move the right foot to F turning clockwise to form a left L-stance toward F while executing a twin knife-hand block.
31. Move the left foot to F forming a left walking stance toward F while executing a middle thrust to F with the left straight finger tip.
32. Move the left foot to C forming a left walking stance toward C while executing a high side block to C with the left outer forearm.
33. Execute a middle punch to C with the right fist while maintaining a left walking stance toward C.
34. Move the right foot to C forming a right walking stance toward C while executing a high side block to C with the right outer forearm.
35. Execute a middle punch to C with the left fist while maintaining a right walking stance toward C.
36. Jump to C forming a left X-stance toward B while executing a high side strike to C with the left back fist.
37. Move the right foot to A forming a right walking stance toward A at the same time executing a high block to A with the right double forearm.
38. Bring the right foot to the left foot and then move the left foot to B forming a left walking stance toward B while executing a high block to B with the left double forearm.

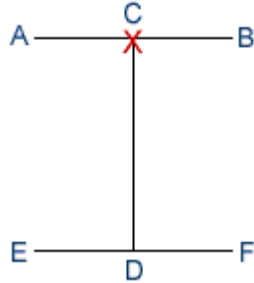
**END:** Bring the left foot back to a ready posture.

## *Joong-Gun*

**Number of Movements:** 32

**Meaning of Joong-Gun:**

**JOONG-GUN is named after the patriot Ahn Joong-Gun who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed in a Lui-Shung prison (1910).**



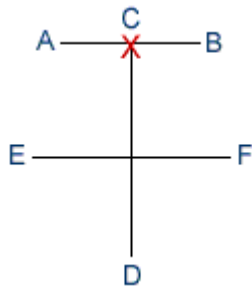
1. Move the left foot to B forming a right L-stance toward B while executing a middle block to B with the left reverse knife-hand.
2. Execute a low side front snap kick to B with the left foot, keeping the position of the hands as they were in 1.
3. Lower the left foot to B and then move the right foot to B forming a left rear foot stance toward B while executing an upward block with a right palm.
4. Move the right foot to A forming a left L-stance toward A, at the same time executing a middle block to A with a right reverse knife-hand.
5. Execute a low side front snap kick to A with the right foot, keeping the position of the hands as they were in 4.
6. Lower the right foot to A and then move the left foot to A forming a right rear foot stance toward A while executing an upward block with a left palm.
7. Move the left foot to D forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
8. Execute a right upper elbow strike while forming a left walking stance toward D, slipping the left foot to D.
9. Move the right foot to D forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.
10. Execute a left upper elbow strike while forming a right walking stance toward D, slipping the right foot to D.
11. Move the left foot to D forming a left walking stance toward D while executing a high vertical punch to D with a twin fist.
12. Move the right foot to D forming a right walking stance toward D while executing an upset punch to D with a twin fist.
13. Move the right foot on line CD and then turn counter clockwise to form a left walking stance toward C while executing a rising block with an X-fist.
14. Move the left foot to E forming a right L-stance toward E while executing a high side strike to E with the left back fist.
15. Twist the left fist counter clockwise until the back fist faces downward, at the same time forming a left walking stance toward E, slipping the left foot to E.
16. Execute a high punch to E with the right fist while maintaining a left walking stance toward E. Perform 15 and 16 in a fast motion.
17. Bring the left foot to the right foot and then move the right foot to F, forming a left L-stance toward F while executing a high side strike to F with a right back fist.
18. Twist the right fist clockwise until the back fist faces downward, at the same time forming a right walking stance toward F, slipping the right foot to F.
19. Execute a high punch to F with the left fist while maintaining a right walking stance toward 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 toward C while executing a high block to C with a left double forearm.
21. Execute a middle punch to C with the left fist while forming a right L-stance toward 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 toward 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 toward C, pulling the right foot.
- 25.** Execute a middle side piercing kick to C with the left foot.
- 26.** Lower the left foot to C forming a right L-stance toward C while executing a middle guarding block to C with the forearm.
- 27.** Execute a pressing block with the right palm while forming a left low stance toward C, slipping the left foot to C. Perform in slow motion.
- 28.** Move the right foot to C forming a left L-stance toward C while executing a middle guarding block to C with the forearm.
- 29.** Execute a pressing block with the left palm while forming a right low stance toward C, slipping the right foot to C. Perform in a slow motion.
- 30.** Bring the left foot to the right foot forming a closed stance toward A while executing an angle punch with the right fist. Perform in slow motion.
- 31.** Move the right foot to A forming a right fixed stance toward A while executing a U-shape block to A.
- 32.** Bring the right foot to the left foot and then move the left foot to B forming a left fixed stance toward B, at the same time executing a U-shape block to B.

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

## Toi-Gye

**TOI-GYE is the pen name of the noted scholar Yi Hwang (16th century), an authority on neo Confucianism. The 37 movements of the pattern refer to his birthplace on 37 latitude, the diagram represents "scholar".**



### TOI-GYE

#### Movements - 37

#### Ready Posture - CLOSED READY STANCE B

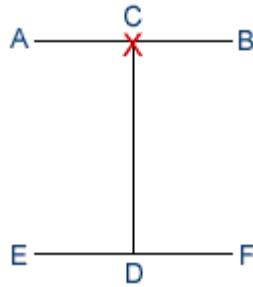
1. Move the left foot to B forming a right L-stance toward B while executing a middle block to B with the left inner forearm.
2. Execute a low thrust to B with the right upset finger tip while forming a left walking stance toward B, slipping the left foot to B.
3. Bring the left foot to the right foot to form a closed stance toward D while executing a side back strike to C with the right back fist, extending the left arm to the side downward. Perform in slow motion.
4. Move the right foot to A forming a left L-stance toward A while executing a middle block to A with the right inner forearm.
5. Execute a low thrust to A with the left upset finger tip while forming a right walking stance toward A, slipping the right foot to A.
6. Bring the right foot to the left foot to form a closed stance toward D while executing a side back strike to C with the left back fist, extending the right arm to the side downward. Perform in slow motion.
7. Move the left foot to D forming a left walking stance toward D while executing a pressing block with an X-fist.
8. Execute a high vertical punch to D with a twin fist while maintaining a left walking stance toward 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 they were in 8.
10. Lower the right foot to D forming a right walking stance toward D while executing a middle punch to D with the right fist.
11. Execute a middle punch to D with the left fist while maintaining a right walking stance toward D.
12. Bring the left foot to the right foot forming a closed stance toward F while executing a twin side elbow thrust. Perform in slow motion.
13. Move the right foot to F in a stamping motion forming a sitting stance toward C while executing a W-shape block to C with the right outer forearm.
14. Move the left foot to F in a stamping motion turning clockwise to form a sitting stance toward D while executing a W-shape block to D with the left outer forearm.
15. Move the left foot to E in a stamping motion turning clockwise to form a sitting stance toward 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 counter clockwise to form a sitting stance toward 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 toward 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 toward 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 toward D while executing a low pushing block to D with the left double forearm.
20. Extend both hands upward as if to grab the opponent's head while forming a left walking stance toward D, slipping the left foot to D.
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 toward C while executing a middle guarding block to C with a knife-hand.

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.
24. Lower the left foot to C forming a left walking stance toward C while executing a high thrust to C with the left flat finger tip.
25. Move the right foot to C forming a left L-stance toward C while executing a middle guarding block to C with a knife-hand.
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 toward C while executing a high thrust to C with the right flat finger tip.
28. Move the right foot to D forming a right L-stance toward 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 toward A while executing a pressing block with an X-fist.
30. Move the right foot to C forming a right walking stance toward C while executing a high block to C with the right double forearm.
31. Move the left foot to B forming a right L-stance toward B while executing a low guarding block to B with a knife-hand.
32. Execute a circular block to BD with the right inner forearm while forming a left walking stance toward B, slipping the left foot to B.
33. Bring the left foot to the right foot and then move the right foot to A forming a left L-stance toward A, at the same time executing a low guarding block to A with a knife-hand.
34. Execute a circular block to AD with the left inner forearm while forming a right walking stance toward A, slipping the right foot to A.
35. Execute a circular block to CE with the right inner forearm while forming a left walking stance toward CE.
36. Execute a circular block to AD with the left inner forearm while forming a right walking stance toward A.
37. Move the right foot on line AB to form a sitting stance toward D while executing a middle punch to D with the right fist.

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

## *Hwa-Rang*

**HWA-RANG is named after the Hwa-Rang youth group, which originated in the Silla Dynasty in the early 7th century. The 29 movements refer to the 29th Infantry Division, where Taekwondo developed into maturity.**



### **HWA-RANG**

#### **Movements - 29**

#### **Ready Posture - CLOSED READY STANCE C**

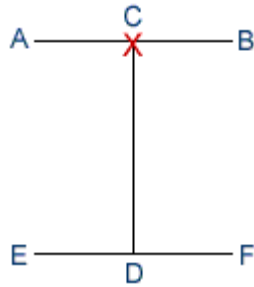
1. Move the left foot to B to form a sitting stance toward D while executing a middle pushing block to D with the left palm.
2. Execute a middle punch to D with the right fist while maintaining a sitting stance toward D.
3. Execute a middle punch to D with the left fist while maintaining a sitting stance toward D.
4. Execute a twin forearm block while forming a left L-stance toward A, pivoting with the left foot.
5. Execute an upward punch with the left fist while pulling the right side fist in front of the left shoulder, maintaining a left L-stance toward A.
6. Execute a middle punch to A with the right fist while forming a right fixed stance toward A in a sliding motion.
7. Execute a downward strike with the right knife-hand while forming a left vertical stance toward A, pulling the right foot.
8. Move the left foot to A forming a left walking stance toward A while executing a middle punch to A with the left fist.
9. Move the left foot to D forming a left walking stance toward D while executing a low block to D with the left forearm.
10. Move the right foot to D forming a right walking stance toward D while executing a middle punch to D with the right fist.
11. Pull the left foot toward the right foot while bringing the left palm to the right fore fist, at the same time bending the right elbow about 45 degrees 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 toward 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 toward D while executing a middle punch to D with the left fist.
14. Move the right foot to D forming a right walking stance toward D at the same time executing a middle punch to D with the right fist.
15. Move the left foot to E turning counter clockwise to form a right L-stance toward E while executing a middle guarding block to E with a knife-hand.
16. Move the right foot to E forming a right walking stance toward E while executing a middle thrust to E with the right straight finger tip.
17. Move the right foot on line EF forming a right L-stance toward F while executing a middle guarding block to F with a knife-hand.
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 and then lower it to F forming a right L-stance toward F while executing a middle guarding block to F with a knife-hand. Perform 18 and 19 in a fast motion.
20. Move the left foot to C forming a left walking stance toward C while executing a low block to C with the left forearm.
21. Execute a middle punch to C with the right fist while forming a right L-stance toward C, pulling the left foot.
22. Move the right foot to C forming a left L-stance toward C while executing a middle punch to C with the left fist.

- 23.** Move the left foot to C forming a right L-stance toward 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 toward C, slipping the left foot to C.
- 25.** Move the right foot to C in a sliding motion forming a right L-stance toward D while thrusting to C with the right side elbow.
- 26.** Bring the left foot to the right foot, turning counter clockwise to form a closed stance toward 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 toward B.
- 28.** Move the left foot to B forming a right L-stance toward B at the same time executing a middle guarding block to B with a knife-hand.
- 29.** Bring the left foot to the right foot and then move the right foot to A forming a left L-stance toward A while executing a middle guarding block to A with a knife-hand.

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

## Choong-Moo

**CHOONG-MOO** was the name given to the great Admiral Yi Soon-Sin of the Lee Dynasty. He was reputed to have invented the first armoured battleship (Kobukson) in 1592, which is said to be the precursor of the present day submarine. The reason why this pattern ends with a left hand attack is to symbolize his regrettable death, having no chance to show his unrestrained potentiality checked by the forced reservation of his loyalty to the king.



### CHOONG-MOO

#### Movements - 30

#### Ready Posture - PARALLEL READY STANCE

1. Move the left foot to B forming a right L-stance toward B while executing a twin knife-hand block.
2. Move the right foot to B forming a right walking stance toward B while executing a high front strike to B with the right knife-hand and bring the left back hand in front of the forehead.
3. Move the right foot to A turning clockwise to form a left L-stance toward A while executing a middle guarding block to A with a knife-hand.
4. Move the left foot to A forming a left walking stance toward A while executing a high thrust to A with the left flat finger tip.
5. Move the left foot to D forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
6. Turn the face to C forming a left bending ready stance A toward C.
7. Execute a middle side piercing kick to C with the right foot.
8. Lower the right foot to C forming a right L-stance toward D while executing a middle guarding block to D with a knife-hand.
9. Execute a flying side piercing kick to D with the right foot soon after moving it to D and then land to D forming a left L-stance toward D while executing a middle guarding block to D with a knife-hand.
10. Move the left foot to E turning counter clockwise to form a right L-stance toward E at the same time executing a low block to E with the left forearm.
11. Extend both hands upward as if to grab the opponent's head while forming a left walking stance toward E, slipping the left foot.
12. Execute an upward kick to E with the right knee pulling both hands downward.
13. Lower the right foot to the left foot and then move the left foot to F forming a left walking stance toward F while executing a high front strike to F with the right reverse knife-hand, bringing the left back hand under the right elbow joint.
14. Execute a high turning kick to DF with the right foot and then lower it to the left foot.
15. Execute a middle back piercing kick to F with the left foot. Perform 14 and 15 in a fast motion.
16. Lower the left foot to F forming a left L-stance toward E while executing a middle guarding block to E with the forearm.
17. Execute a middle turning kick to DE with the left foot.
18. Lower the left foot to the right foot and then move the right foot to C forming a right fixed stance toward C while executing a U-shape block toward C.
19. Jump and spin around counter clockwise, landing on the same spot to form a left L-stance toward C while executing a middle guarding block to C with a knife-hand.
20. Move the left foot to C forming a left walking stance toward C at the same time executing a low thrust to C with the right upset fingertip.
21. Execute a side back strike to D with the right back fist and a low block to C with the left forearm while forming a right L-stance toward C, pulling the left foot.
22. Move the right foot to C forming a right walking stance toward C while executing a middle thrust to C with the right straight finger tip.

- 23.** Move the left foot to B turning counter clockwise to form a left walking stance toward B while executing a high block to B with the left double forearm.
- 24.** Move the right foot to B forming a sitting stance toward C while executing a middle front block to C with the right forearm and then a high side strike to B with the right back fist.
- 25.** Execute a middle side piercing kick to A with the right foot turning counter clockwise and then lower it to A.
- 26.** Execute a middle side piercing kick to A with the left foot turning clockwise.
- 27.** Lower the left foot to A and then execute a checking block to B with an X-knife-hand while forming a left L-stance toward B pivoting with the left foot.
- 28.** Move the left foot to B forming a left walking stance toward B while executing an upward block to B with a twin palm.
- 29.** Move the left foot on line AB and then execute a rising block with the right forearm while forming a right walking stance toward A.
- 30.** Execute a middle punch to A with the left fist while maintaining a right walking stance toward A.

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