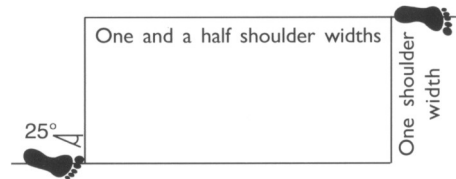


4th Gup

STANCES

Low stance (**nachuo sogi**)

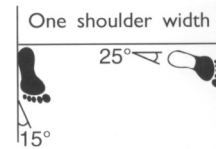
This stance is similar to walking stance, though it is longer by one foot. It can be either full facing or half facing. The advantage of this stance is the ease with which one can extend the attacking tool. It can also develop the leg muscles and is effective to adjust the distance to and from the target.



Rear foot stance (**dwit bal sogi**)

This is used for defence and occasionally for 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.

1. Move one foot to either the front or the rear at a distance of one shoulder width between the small toes.
2. Bend the rear leg until the knee comes over the toes, placing the heel slightly beyond the heel of the front foot.
3. Bend the front leg, touching the ground slightly with the ball of the foot.
4. Keep the toes of the front foot pointing about 25 degrees and the toes of the rear foot about 15 degrees inward.
5. Distribute most of the body weight on the rear foot.



When the right foot is in the rear, the stance is called a right rear foot stance and vice-versa. It is always half facing, both in attack and defence. Be sure to keep the knee of the rear leg pointing slightly inward.



Close ready stance B (**moa junbi sogi B**)

The distance between the fists and the navel is about 15 centimetres

Foot shifting (**jajun bal**)

This manoeuvre 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

The advantage of this technique is that it permits the student to perform any attack or defence while in the act of dodging. Single foot shifting can be done from virtually any stance, but the rear foot and L-stances are most ideally suited for this manoeuvre because they allow the student to use the same foot to counter-attack immediately after or while still in the process of dodging.

DEFENSIVE TECHNIQUES

Reverse knifehand side block (**sonkal dung yop makgi**)

This technique can be performed in most stances with the body half-facing, and the reverse knifehand being the blocking tool.



Palm upward block (**sonbadak ollyo makgi**)



This is performed mostly with a rear foot or L-stance though occasionally a walking stance is used. The blocking tool should reach the target in a circular motion.

The purpose of this block is to "spring up" an opponent's hand, foot, dagger or stick directed against the defenders solar plexus and area above. The palm should reach its point of focus at the defenders solar plexus. Be sure to bend the elbow about 35 degrees outward at the moment of the block.

X-fist rising block (**kyocha joomuk chookyo makgi**)

This technique is particularly powerful when used against a downward strike with a pole or hand technique. The wrists must be crossed in the centre of the forehead at the moment of the block. Although occasionally a close or one-leg stance is used, walking, sitting, parallel and X-stances are mostly employed.



Palm pressing block (**sonbadak noollo makgi**)



A pressing block is executed against a low attack only. This technique is used only when the defender wishes to check, rather than break the attacking foot. The palm, twin palm, forefist, and X-fist can all be used as blocking tools.

When blocking with the palm, this block is always accompanied by a palm upward block and executed from a walking or low stance. Not only is it good for muscle and breath control exercise, but it can block two targets simultaneously. Keep both elbows bent slightly outward while blocking. The instep is the only target for pressing.

U-shape block (**digutja makgi**)

The sole purpose of this technique is to block either a pole or bayonet with a reverse knifehand. This is performed mainly with fixed and L-stances, though occasionally walking, rear foot or X-stances are used. Keep both hands in a vertical 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.



OFFENSIVE TECHNIQUES

Upper elbow strike (**wi palkup taerigi**)



Front View

This is usually executed from a walking stance. A reverse strike is common in the case of a walking stance and it is employed for attacking the opponent at a side front angle. The only target is the point of the chin. At the moment of impact the body becomes full facing with the back fist facing upward.



Side View



Twin vertical punch (**sang joomuk sewo jirugi**)

This technique is mainly performed with walking, close, parallel and X-stances, and occasionally with a sitting, one leg or L-stance. The high vertical punch with a twin fist is normally executed against one target, and two targets in rare instances, whereas two targets are dealt with in the case of a middle punch.



Twin fist upset punch (**sang joomuk dwijibo jirugi**)

This technique is very useful for attacking two targets simultaneously. It is performed mainly with walking, close, parallel and X-stances but occasionally sitting or one-leg stance is used.



Angle punch (giokja jirugi)

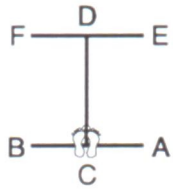
Both the purpose and method of this technique are very similar to those of a turning punch except that the fist reaches the opposite chest at the moment of impact. An obverse punch is normal in the use of a walking stance.

Skip kick (duro gamyo chagi)

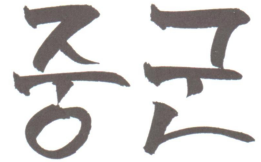
This technique is useful for attacking an opponent at a distance. Accordingly, the kick is delivered while closing in or pursuing the opponent with a skipping motion. The attacking tools are the ball of the foot, the footsword and the back heel. The skip kick is chiefly performed from a rear foot stance although occasionally an L-stance is used. The primary attack techniques are turning and side piercing kicks. Reverses turning, hooking and twisting kicks are employed as secondary attacks. Be sure to avoid skipping more than half a shoulder width at a time.

Pattern

Joong-Gun Tul 32 movements



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



Ready posture: Close 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 reverse knifehand.
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 knifehand.
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 the 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 knifehand.
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, at the same time executing a middle guarding block to D with a knifehand.
10. Execute a left upper elbow strike, at the same time 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 & 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 while 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 & 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 the 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 slow motion.
 30. Bring the left foot to the right foot, forming a close 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 ready posture.

Sparring

One step sparring ([ilbo matsogi](#))

Skip Kicks

Compulsory techniques:

Side Kick, Turning kick, Back Kick, Twisting Kick, Vertical kick, Front Kick, Reverse hooking Kick, Reverse Turning Kick.

Free sparring ([jayu matsogi](#))

Grading & tournament

Self Defence ([hosin sul](#))

Showing attacking, breaking and releasing techniques

Release per Joong-Gun, movements 15 & 18

Defence against twin palm push

Defence against straight punch

Destruction

Knife hand side strike, Reverse knifehand strike, Forefist Punch, Front elbow strike.

Under 18's front elbow strike only

Theory

All Taekwon-Do Terminology above

Meaning of the blue belt

Blue signifies the Heaven, towards which the plant matures into a towering tree as training in Taekwon-Do progresses.

Student / Instructor Relationship: Students (Jeja)

1. Never tire of learning. A good student can learn anywhere, any time. This is the secret of knowledge.
2. A good student must be willing to sacrifice for his art and instructor. Many students feel that their training is a commodity bought with monthly dues, and are unwilling to take part in demonstrations, teaching and working around the do-jang. An instructor can afford to lose this type of student.
3. Always set a good example for lower ranking students. It is only natural they will attempt to emulate senior students.
4. Always be loyal and never criticise the instructor, Taekwon-Do or the teaching methods.
5. If an instructor teaches a technique, practise it and attempt to utilise it.
6. Remember that a student's conduct outside the do jang reflects on the art and instructor.
7. If a student adopts a technique from another do jang and the instructor disapproves of it the student must discard it immediately or train at the gym where the technique was learned.
8. Never be disrespectful to the instructor. Though a student is allowed to disagree with the instructor, the student must first follow the instruction and then discuss the matter later.
9. A student must always be eager to learn and ask questions.
10. Never betray the instructor.